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# Welcome to Metal Clay Connections...

It is the dawn of a new day for PMC artists! It is my distinct honor and privilege as the editor of our new newsletter to bring you some of the best information about PMC available anywhere. Not only will this outstanding newsletter serve as a medium, for exchanging valuable information about our wonderful medium but it will also provide each and every one of us with an opportunity to contribute some of our own ideas, techniques, and thoughts. Be part of the process!

Submit your original articles to me so that we can all grow by learning from each other. I want to personally thank Earl Roberts, Mary Ann Devos and Ken Devos for having the confidence in me to honor me with this assignment. I would also like to thank Shige Ikuta and Dennis Nakashima for providing us with consistently superior products that allow us to give wings to our muse. In order to make this venture successful I will need your help. Please read my guidelines for articles submissions and contact me if you would like to submit an article for consideration or if you have questions.

I look forward to a fantastic voyage!

**Linda Bernstein, Editor**

## Mission Statement

The purpose of this newsletter is to inform and educate. To this end you will find herein some of the following areas:

- Major articles by Senior Instructors and others
- Editorial
- Interviews
- Projects
- Gallery section
- Event announcements
- Hints and Tips
- New products
- Technical information
- PMCC news
- Senior Instructor News
- PMCC Certified member news



## Tips and Techniques by Alice Alper-Rein

### **PMC TIPS TRICKS AND TECHNIQUES FOR: USING ENAMELS WITH PMC**

Add vibrant bursts of color to your PMC creations with glass enamel powders. Fine silver is the perfect surface upon which to apply enamel since it doesn't fire scale. A person could spend a lifetime learning the ins and outs of enameling but here are some easy methods, adapted for PMC to get you started:

1. When creating a PMC piece for enameling, use a minimum 6 card thickness (7 card thickness if a texture will be added) of PMC+ or PMC3 (enameling on thinner pieces will require counter-enameling on the back of the piece)
2. Instead of using fine silver cloisonné wire to create cells to fill with different enamel colors, use a PMC syringe to simulate cloisonné wire. Use water or PMC slip to close any gaps between the base and the syringe drawn "wires."
3. If you prefer, you can create your syringe drawing separately, dry it and then add it to the base clay using slip and/or water, instead of creating a freehand drawing with the syringe directly on the base clay. Here's how: Place your artwork under a lubricated, clear plastic page protector. Use a syringe to trace the design on top of the plastic. Dry it right on the plastic. When the syringe drawing is dry, carefully move it into place on top of the base clay. Moisten the syringe drawing with water so it softens up enough to snugly fit on the base clay. Reinforce it with thin slip.
4. Deeply textured rubber stamps also create wonderful "cells" to fill with enamels. The raised designs on rubber stamps create the depressions in the clay to fill with enamel powders.
5. All bails, holes for jump rings and pin backs need to be in place BEFORE the piece is enameled; so make them a part of your design.
6. When initially firing the PMC piece that will later be enameled (even when using PMC3), fire to 1650 for at least 10 minutes. This will insure that the piece won't continue to shrink when fired to temperatures of 1475F-1500F, (the temperature required for enamel powders to fuse to the silver).
7. After the PMC piece has been fired, burnishing it with a stainless steel brush and tumble in mixed stainless steel shot. Use a hand held burnishing tool, the side of a stainless steel spoon or a polishing point on a rotary tool to make sure all the pores are closed. Wash in soapy water.
8. Use transparent enamels to let the silver shine through. For PMC use 80 mesh, Medium Temperature, Medium Expansion Enamels.
9. Film canisters or single portion fast food cups are wonderful to wash and store enamel powders in because they have lids.
10. Mark the containers with the color of enamel contained inside. Many enamel colors look similar before they are fired.

11. It's very helpful to make a drawing of the piece you are enameling to help keep track of the colors used in the different cells. Enamel powders look different after they are fired.
12. It is well known that non-lead bearing blue glass enamel powders and green glass enamel powders look beautiful on PMC. Some other enamel colors look muddy when used directly on PMC. The charts published by enamel companies showing how enamels are supposed to look on silver are printed on paper, and are not always accurate. The best way to know how a certain enamel color will look on your project is to fire up an enamel sample sheet. My favorite "surprise" enamel color find is Geranium Pink. According to the charts, it's supposed to fire to a beautiful light pink on silver. Instead, it fires to a rich orange.
13. Here's another use for those PMC pieces that didn't turn out as you would have liked. Use them to test how enamel colors will look on fine silver, before adding the enamel to your current pieces. Besides the color testing aspects of this tip, you might be pleasantly surprised with the transformation of the rejected pieces once the colorful enamel has been added to them.
14. Colors that are unattractive when fired directly onto silver might look great by applying them in a second firing over opaque white enamel or a clear flux enamel specifically made for silver and/or lowering firing times. Fire testing base enamels with a color on top on a scrap piece is a good idea.
15. Enamel powders can be sifted onto silver. If you sift enamels onto your project, wear a dust mask to avoid breathing in the fine glass dust. A holding agent like Klyr-fire can be used to "catch" and hold the enamel powder in place. Tap off any excess enamel powder that does not cling to the holding agent.
16. Save any excess enamel powder for counter-enameling projects
17. Use a dry paintbrush to clean the enamel powder off areas you want to remain uncoated.
18. Another method of enameling is wet-packing. Pour some enamel powder into a small jar. Add some water, swish it around, let it settle. Pour off the water. Repeat 2-3 times. A holding agent like Klyr-fire can be used. Use a fine tipped paint brush to pack a thin layer of wet enamel into the cloisonné's. Add one color at each firing.
19. The top of the hot kiln is a good place to thoroughly dry the enamel powder before firing. Use mica sheets to keep the top of the kiln and the inside of the kiln clean from possible spills.
20. Enamel at 1450F-1500F for 3 minutes. Set your kiln to hold at 1510 for one or two hours to compensate for the constant opening and closing of the door during enameling. Use an egg timer to time each 3 minute kiln session.
21. Want to add a surprise element to your PMC hollow forms, like lentil beads or lacy beads, amphorae and boxes? Consider enameling the INSIDE of these forms. Here's how: Drizzle or use a paint brush to add a holding agent like Klyr Fire to the inside of your fired and burnished PMC form. Sift or spoon enamel powder inside the form and swish it around. Pour off the excess. Allow the enamel powder to dry by placing the piece onto a sheet of mica and resting it on top of a warm kiln. When the enamel powder is dry, transfer the piece onto a kiln shelf (still on the mica) and place into the kiln. Fire for 3 minutes at 1500F. Repeat to add more enamel as necessary.
22. Add color to PMC by mixing Glass Enamel powders into PMC3. Follow Mary Ellin D'Agostino's formula. The ratio is 2 parts enamel powder to one part PMC3. Blues and Greens work best. Mix and create as usual. Dry completely before firing. Fire at 1470F-1500F for 10 minutes.
23. To use warm colors like red and orange on silver, consider using lead bearing enamel powders for a true color. Always employ proper safety methods when using lead bearing enamels. Another option when using warm colors on silver is to first fire a clear flux for silver into the cell, adding gold foil on top of that, with the warm color enamel on top. Adjust the enameling temperature downward as needed.

**Alice Alper-Rein**  
**Senior Instructor**  
**PMC Connection**

[Jewelry By Y2A, Ltd](#)  
[Alice Alper-Rein](#)



## Mixing Enamel and PMC3

by Mary Ellin D'Agostino

Have you ever thought of mixing enamels into your PMC? Maybe you just want a bit of color. Maybe you have used fired PMC as a base for enamels and thought, naturally enough, that it might be interesting to mix enamel powder with PMC. While not the final answer to all color and enamel needs when working with silver clay, mixing enamel with silver clay is an excellent addition to the PMC techniques toolbox. It can be an excellent choice for adding a spot of color to your silver. When mixing enamels and PMC, it is important to use enamels that are designed for use with silver. I use lead free Thompson's Medium Temperature-Medium Expansion enamels for use with silver, copper, and gold. If you choose to experiment with other brands, check to make sure that the coefficient of expansion (COE) is compatible with silver. These medium temperature enamels are usually fired for 2-5 minutes at 1400° 1550°. This makes the enamels ideal for mixing with PMC3 with its lower firing temperatures.

Blues and greens are really the only colors of enamel that work well when mixed into PMC. The Thompson enamel colors in the table below have been tested with good results. For full color saturation, you should use twice as much enamel as PMC3 by volume. These can be made more subtle by decreasing the amount of enamel mixed into the clay. I use a set of graduated mini-measuring spoons to scoop out the right amounts (these are available from MED'A Creations or at many cooking stores).

Most other colors of enamels can't take the sustained heat necessary for sintering the silver and become dull or turn a khaki color. If you want to add touches of other colors (yellow, orange, red, pink, purple) to your piece, you should apply them using traditional enameling techniques. Mix the enamel and clay together thoroughly on a clean smooth surface using a pallet knife. Add one or more drops of distilled water to the enamel to facilitate mixing it with the PMC3. More water will make it easier to mix. If necessary, allow the clay-enamel mixture to dry until it is the right consistency to work with. You can use any method of shaping the clay that you use for plain PMC.

Very moist clay can even be loaded into a syringe or extruder to create fine lines. I always recommend applying the silver-enamel mixture to a base piece of pure unfired silver clay to ensure that the piece is strong. The silver-enamel mixture is a hybrid material that will always be more brittle than plain silver. While it can be used to decorate heavy wear items like rings and bracelets, it should not be used as the base material. Use plain PMC3 or fine silver wire for ring shanks or bracelet backing; apply the enamel-PMC mixture as a surface decoration.

The table below shows Thompson Enamel Medium-Temperature Medium-Expansion Enamels that can be mixed with PMC3. These color descriptions refer to how the colors appear when mixed in and fired with the PMC.

Color Name	#	Description
Cobalt Blue	1685	a dark opaque blue
Gem Green	2325	a bright transparent green
Copper	2410	a light transparent green
Turquoise	2435	a transparent turquoise
Cascade Blue	2510	a light transparent blue-green
Bonnet Blue	2620	a light transparent grayish blue
Nitric Blue	2660	a medium transparent blue
Prussian Blue	2680	a medium-dark transparent blue

Manganese	2780	a dark brown (purple when applied by traditional methods)
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While most of the colors listed here are transparent enamels, it is important to remember that transparent enamels mixed with PMC and then fired will be transparent over the matt-white finish of freshly fired PMC rather than over the highly reflective polished surface over which enamels are traditionally applied. The same colors may appear very different when mixed with PMC because they may react with the silver when heated. When constructing your work-piece, it is best to leave plain silver clay on the underside. If enamels are on the surface on both sides, they will stick to the kiln shelf. If you have enamel on the reverse side, be sure to use trivets or to place a mica sheet or ceramic fiber firing paper between the work-piece and the kiln shelf. Note that the piece will have a rough surface where it touched the surface. An alternative to create a smooth enamel surface on both sides of your piece is to suspend it using high temperature firing wire.

My favorite method of firing PMC3 mixed with enamel is to pre-heat the kiln to 1400 -1450 degrees and to place the bone dry work-piece in the hot kiln for 10 minutes. It is important that the piece be completely dry. Torch firing is not recommended if you want full bright colors. When torch fired, the enamel tends to melt and flow down into the porous PMC3, giving you a Rakú-like glaze effect. After firing, the pieces can be brushed and polished as usual. Both brushed and high shine finishes can look spectacular with your enamel and PMC pieces. You do need to take care when tumbling enameled pieces because stainless steel mixed shot can pit and chip the enamel. Don't tumble for more than 20-30 minutes without checking the piece. To minimize the erosion of the enamel, you can use shot with only rounded edges. You will also need to thoroughly rinse the tumbler barrel and shot after tumbling enamel pieces since particles of (abrasive) glass will be left in the solution. Rainbow PMC kits, with complete directions are available for purchase from MED'A Creations, PMC Supply, PMC123, and Delphi Creativity Group.

**Mary Ellin D'Agostino**  
**Senior Instructor**  
**PMC Connection**

[MED'A Creations](#)  
[Mary Ellin D'Agostino](#)



## Enameling on PMC - Terms and Types of Enameling

by Patti Genack

### **Basse Taille [bahs TIE yuh]**

Enamel over a textured surface or patterned surface. Usually with transparent enamel. A gradation of colors or tones is very beautiful.

PMC: Carve or use a rubber stamp and cover the entire textured surface with enamel.

### **Champlevé (shamm levay)**

Enamel in recesses of the design and flush with the surrounding metal.

PMC: Use a rubber stamp or layer a punch cut piece of PMC sheet. Enamel only in the recesses of the design leave the raised areas of silver bare of enamel. Enamel is contained by the raised areas of silver. No open "doors".

### **Cloisonné (kl'oyz'n ay!)**

Enamel is contained by "cloisons", thin rectangular wires attached to the base, creating areas for different colors called cells.

PMC: Use a syringe to draw a design. Enamel with different colors inside the different areas created by the syringe. Different colors of enamels are contained by the syringe. No open "doors".

### **Plique a jour - (means light of day in French)**

This resembles miniature stained glass windows. Transparent enamel is held by cloisons without a back or a base of metal.

PMC: Create an open pattern with the syringe and enamel in the open spaces. You need to fire flat plique a jour on a sheet of mica.

### **Painted enamels**

A base is enameled with a background color. Then the painting on of the design with a finer ground enamel, then a final layer of protective flux is added.

PMC: Fire an opaque enamel an open area similar in shape to a cabochon. After firing use enamel paints for your design. Fire again.

Creating a painting can take nine firings.

### **Ronde Bosse (rond boss)**

Enameling in the round, sculpted or low relief figures or forms.

PMC: Create your PMC pieces by either via a mold, dry assembly or cork clay. IT is best to have some texture to help hold

the enamel and the use of klyr fire is recommended. The bead needs to be fired quickly at the highest temperature possible.

You also need to have a "rack" for beads so they do not touch the kiln shelf.

### **Special considerations for enameling PMC and other notes:**

Firing temperature: 1450-1500°F (1400-1650°F) PMC will start to "melt" when getting higher than 1650°F

Time: 1-4 minutes.

\*PMC is fired before applying enamel.

\*(Surface needs to be burnished or tumbled as PMC is more porous than silver.

\*PMC is fine silver and does not need flux or to be etched in a pickle between layers of enamel because it does not have copper in it.

\*Cool colors, greens, blues and some purples work best on silver. For reds gold via PMC or keum boo needs to be applied first.

Some lead enamels in warm colors work on silver.

\*Shape your PMC silver pieces before enameling. Bend your PMC for bracelets BEFORE tumbling or enameling.

\*PMC should be 6 cards thick; unless you are going to do a very THIN layer of enamel. If you put a thick layer of enamel on thin metal it will crack.

\*You can fire it again and "counter" enamel the back to relieve the stress.

**Patti Leota Genack**  
**Senior Instructor**  
**PMC Connection**

[Whim Wham Beads](#)  
[Patti Genack](#)





## Enamel on PMC

by Leslie Tieke

When I think about enamels, I become excited by all the colorful and creative possibilities. To me, enamels are pure fun! I must confess I am a color junkie; I love color and cannot get enough of its ever-changing personality. My favorite toy is the color wheel! Enameling gives me the opportunity to add extra pizzazz to my PMC work.

Enameling is simply the process of fusing colored glass powder onto metal. For me enameling is a two-part adventure; first the creative time of assembling the silver base that will receive the enamel; then the second part; creating the color plan, placing the enamels and firing. I approach my projects with a theme in mind. For example, I love to make abstract face images, so I will create six to twelve PMC pieces all revolving around the theme of an abstract face. Working with a theme allows me to continue to learn and gain inspiration from one piece to the next. This will provide the springboard on how to shade, contour and make changes to the color on the following pieces. Working with several pieces at a time allows for a productive workday. As one piece cools from firing I will continue to prepare the remaining pieces for firing. I usually take a full day for enameling. I set up a great workspace and "have at it"! I do not make PMC pieces on this day because I want to keep my work surface free of other materials.

After all of the silver pieces have been fired and highly burnished, it is time to set up the enamel workstation. At this time, I work on a clean surface with both wet and dry enamels at hand. I place a small amount of enamel in two plastic spoons one will be used for dry sifting the other spoon will be for wet packing. A few drops of klyr-fire will be added to moisten the enamel for wet packing. I do this for each color. This keeps waste to a minimum because you do not want to wet your entire jar of enamel. At the end of the enameling day I simply throw away the spoons and the small amount of enamel they contain.

Next I start placing the enamels on the silver. My favorite tool for wet packing is a drinking straw cut with a point on the end. I scoop the enamel on the end of the straw and place the enamel on the silver. I often use the dry enamel using a tool called a line sifter and sprinkle the enamel in the desired place.

The enamels need to be completely dry before firing or the glass powder will pop like corn when inserted into the 1500 degree kiln. After the enamels are dry place the piece on a cool kiln shelf or an enameling trivet and insert the piece using an enameling fork into the preheated kiln. Most enamels fire between 1450 and 1500 degrees, but check with the enamel manufacture because firing temperatures can vary. Most enamel will fully fire in about two minutes. If it looks like sugar; it is just starting to melt. If it looks like an orange peel it still needs more time to melt. The surface will appear smooth and glossy when properly fired. After firing, let the piece cool down naturally. Then start the process of adding additional enamel to the piece and refire. Repeat this process until you have the desired look for your piece. I burnish and polish the sides and back of the finished piece or let it tumble in stainless steel shot to bring up their shine on the silver.

Enameling takes patience. If you are having a stressful day the enameling process may lose its sense of fun and excitement. Therefore, I only enamel when I'm in a happy mood. When enameling I implement the techniques of Champlevé and Cloisonné in my work. Prior to the invention of PMC, enameling was a much harder task. In traditional enameling techniques I worked bending wire and applied it to the metal to accomplish Cloisonné technique. Using PMC and a PMC 3 syringe makes this process much simpler. For Champlevé, instead of using an acid bath to etch out the depression, I simply use a texture sheet. This makes the process faster, easier and more creative for me.

I enjoy all the classes I teach. PMC Introduction, Certification Levels I and II. My favorite class is the three-day Enamel class I sponsor in my store. I teach my students how to wash and dry the enamels, how to create the enamel workstation,

the PMC project piece for both Champlevé and cloisonné and the enameling and firing process. Students love the first silver project where they make a test strip/color chart and play with my large selection of enamels. By taking the time to make the test strip students see how the powder will look when fired. Also it helps the student choose their favorite shades and know what colors they want to order for their own supplies. I teach these classes in my new store in Seymour, TN (near Knoxville). After years of teaching in my home studio, I have ventured out and created a colorful store called Tieke. It is full of Original Art Jewelry, unique apparel, beads and PMC supplies, and of course a classroom for PMC classes. I will also be teaching an enamel class called "A Heart for Enamel" at the up coming PMC Retreat sponsored by PMC Connection in Dallas, TX this coming April. The last retreat was so much fun, I'm looking forward to this event.

Lead-free enamel supplies can be purchased at Thompson Enamels (859-291-3800).  
Lead-bearing enamels are available at Enamelwork Supply (206-525-9271).

Please visit my website at [www.preciousmetalclay.net](http://www.preciousmetalclay.net) for more information regarding classes and the new store, or call 865-573-9972 (store), 865-809-8191 (cell)

**Leslie Tieke**  
**Senior Instructor**  
**PMC Connection**

[Precious Metal Clay.Net](http://www.preciousmetalclay.net)  
[Leslie Tieke](#)



## An Interview with Mary Ann Devos

by Linda Bernstein

### Q. Tell me a little about your life and your family.

A. My husband, Ken, and I have been married for 37 years and are still best friends. We have 2 beautiful daughters, both married to nice guys. Our four grandkids are a joy and love to come visit us. We live on a barrier island in Florida (Fort Myers Beach). The Gulf of Mexico is just two blocks away. There is never a dull moment with 8 large exotic birds, an old iguana and our in-home studio.

### Q. What did you do before PMC?

A. My first profession was nursing. I was an RN. In 25 years of nursing I worked in all the critical care areas, then went into hospital management. This was after completing my BS in Administration. My second business was as an artist. Ken and I worked our way through pottery, glass and many mixed media. I retired from nursing in 1995 and became a full time jeweler. My work has appeared in many galleries throughout the United States as well as in International Exhibits. Ken and I also exhibited and sold our jewelry at juried Art Shows throughout Florida.

### Q. What inspired you to do PMC?

A. I ordered PMC as soon as it came to the US in 1995. I was in the first class Tim McCreight taught to jewelers, in January 1996. At the end of the first day I knew that this was my niche and would be my life's work. I went home and started working on technique. I was determined to make this new material an important part of our jewelry efforts. With our emphasis on one-of-a-kind and limited production pieces, PMC fit in very well.

### Q. What do you like best about PMC?

A. I always preferred the tactile experience in clay and the permanence of precious metal. As a mixed media artist, PMC has unlimited possibilities. Even more than making PMC, my first love is teaching PMC to new artisans. I have had the privilege of teaching throughout the US as well as in Canada, Europe, Africa, Japan and Australia. As an extension of teaching, I enjoy writing books. Our two books, Introduction to Precious Metal Clay and Precious Metal Clay in Mixed Media both are in their third printings.

### Q. What inspires you when you create?

A. My inspiration comes from Nature and the history of man's adornment. My style is Earth and Icons. It's been spectacular to meet everyone touched by this new product. I am proud to work with our PMCC Senior Teachers. They are all so diverse in their backgrounds. They are exploding with enthusiasm and new ideas.

### Q. What is your favorite PMC technique?

A. My favorite techniques integrate PMC with other exciting materials like glass, rocks and mixed metals.

### Q. What advice would you give to a new PMC artist?

A. New artists will progress more quickly if they start with great classes. Our Senior Teachers are an excellent resource. Once you understand how each type of PMC works best, you are limited only by your imagination.

### Q. What do you see as the future of PMC?

A. The future of PMC is in Experimentation, Education and Exchange of ideas and resources. I wish to thank all the PMCC teachers for making this group as strongly innovative and sharing as it is. How lucky we are to be the pioneers in such an exciting new process. The possibilities are limitless.

*Spread the Joy!*

**Thank you, Mary Ann, for your revealing interview. You certainly have achieved your dream and goal of making PMC your life's work.**



## From the Editor

### Thanks....

Thanks to all the contributors in this issue: Alice Alper-Rein, Mary Ellin D'Agostino, Mary Ann Devos, Patti Genack, Hattie Sanderson, Leslie Tieke and Sherry Viktora, for their creativity, support and timely submission of their material. Also thanks to Ken Devos, Mary Ellin D'Agostino and Jake Bernstein for their help with the details of proof reading.

It has been a life long dream of mine to be the Editor and creator of something like this. I remember as a young child trying to make a newspaper with a typewriter and carbon paper. I was the Editor of the Great Lakes Pug Club for over 4 years. I used my computer for layout, Kinkos for copies, and a staple gun. Then I stuffed, labeled and mailed those issues. With modern technology a our finger tips things are quite different now. We can collect, organize and publish in a fraction of the time it took before.

This is also the same with the medium we work in: PMC. We can create fine silver and gold jewelry objects in a fraction of the time it took using traditional silver smithing techniques. These new techniques continue to amaze me. As a life long clay person and jewelry designer I began my journey with metal clay in 1999. I have watched the development of new techniques over the years. I hope to keep you abreast of the newest techniques and developments with metal clay through this forum. Sharing of knowledge though teaching has been my lifes work and great pleasure.

My vision is to educate, as well as, create esprit de corps within the community of metal clay artisans. We can learn so much from each other. Please let me know what you want to learn about and I will try to put those things into this newsletter.

**Linda Bernstein**

## Gallery: PMC and enamel work



Leslie Tieke

Photo Courtesy  
[PMC Supply](#)



Leslie Tieke

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Hattie Sanderson



Alice Alper-Rein



Linda Bernstein





Linda Bernstein



Linda Bernstein



Sherry Viktora



Sherry Viktora





Mary Ellin D'Agustino

## Links



### Register now for: PMC Connection 2007 Artists Retreat

Calling all PMC Artists! The second bi-annual International Artist's Retreat is being held from April 16th to the 22nd, 2007. Conveniently located in Dallas, TX. The Retreat, which was an astounding success in 2005, is expected to host some 150 students. We are excited by the list of talent to share with you. The specialty classes range from the high intensity intro workshop, entitled, Boot Camp to a two day Hinged Box Workshop with Patti Genack. Instructors are coming from as far away as South Africa to share their creativity, talent and expertise in this exciting medium.

Visit our website, [www.PMC-Retreat.com](http://www.PMC-Retreat.com) to see a complete, day-by-day listing of all the great workshops available. Make sure you check to see how many of the discounts will apply to you! Whether you want to take a one day workshop or 7 days of workshops we would love to have you join us. Accommodations are comfy, the food is scrumptious and plentiful. We have activities planned for you each evening with a book signing Gala planned for Saturday night. There will be door prizes, raffles and a design competition. Just imagine, a week of non-stop PMC with other people who are as fanatical about PMC as you!

Please join us! If you have questions regarding the Retreat you may call my studio at 817-379-0533 or send an email with your question to [Info@PMC-Retreat.com](mailto:Info@PMC-Retreat.com)

Creatively yours,  
Donna Saint John  
PMCC Events Coordinator PMCC Senior Instructor

#### PMCC Senior Instructor Sites

<b>Jewelry By Y2A, Ltd</b> <b>Alice Alper-Rein</b>	<b>Artique</b> <b>Linda Bernstein</b>	<b>Silver Sunset Design</b> <b>Elisa Cossey</b>
<b>MED'A Creations</b> <b>Mry Ellin D'Agostino</b>	<b>PMC123</b> <b>Sherry Fotopoulos</b>	<b>Whim Wham Beads</b> <b>Patti Genack</b>
<b>Jericho Wind Arts</b> <b>Ruth J. Greening</b>	<b>Atelier PAW, Inc.</b> <b>Hiromi &amp; Kent Hirakawa</b>	<b>Silver Clay.com</b> <b>Vera Lightstone</b>
<b>Eclectica Beads</b> <b>Irina Miech</b>	<b>Precious Metal Clay.Net</b> <b>Leslie Tieke</b>	<b>Parkstone Studio</b> <b>Donna Saint John</b>
<b>Glass Orchids</b> <b>Nancy Tang</b>	<b>Out on a Limb</b> <b>Sherry Viktora</b>	<b>Linda Kline Design</b> <b>Linda Kline</b>

## PMC Related Sites

<b>PMC Guild</b>	The PMC Guild is an educational organization founded in 1997 to promote instruction, research, teaching and exhibition of Precious Metal Clay.
<b>PMC in Scandinavia</b>	Distributor and Senior Instructor for Scandinavia
<b>PMC Connection Hong Kong</b>	Our partner in Hong Kong
<b>Ceramic &amp; Craft Centre Australia</b>	PMC Distributor in Australia
<b>The PMC Studio</b>	Our partner in UK

# Contact Information

## Editorial Calendar

## Submission Deadlines

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We look forward to your submissions: PMC articles, photos and more. Please include your name, description of work PMC work, a short bio, address, e-mail, and phone. Articles and photos should be attachments. Image resolution should be 300 dpi for a 3" by 5" image size. Mail us a CD if the image is over 4MB. All articles become the property of PMC Connection.

### Editorial Calendar:

Jan 2007 Photopolymer  
April 2007 Kuem Bo  
July 2007 Water etching  
Oct 2007 Dichroic

### Deadline for submission dates:

January issue Sept 1st  
April issue December 1st  
July issue March 1st  
October issue June 1st

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