

Photo Shoot

by Lisa Cain

In June, six talented PMC Guild members gathered in Banbury to have professional photos taken of their PMC work.

Clive Carpenter very generously donated his time to take and manipulate the digital images. The UK PMC Guild sponsored the day and invited members to make an appointment to bring their work along. Some of these images can be used to get our UK Gallery off to a start on the website. The day was organised as a direct result of requests made back at our inaugural UK PMC Guild meeting last December.

Clive certainly had his work cut out for him! Each person had a 30 minutes time slot and brought along at least a dozen pieces. Clive did his best to fit in as many shots as he could for each person.

Clive's work wasn't over at the end of that day. Apparently for every day shooting there are another two days spent manipulating the digital photos.

Here you can clearly see the difference between the professional image and an attempt by me to capture the same piece with my own digital camera. These are pictures of a necklace by Debbie Carlton.

Clive delivered the photos to us on CD and I had a lot of fun playing around with different backgrounds for my images. I have to confess



Pendant by Debbie Carlton,
photo by Lisa Cain



Same pendant by Debbie Carlton,
photo by Clive Carpenter

I'm not a fan of white backgrounds for my jewellery photos so I have experimented with other backdrops in Paint Shop.

I definitely got a little carried away and allowed my creative self full reign with some wacky results. Although I liked the resulting photos, I wasn't sure how practical they were for publication with this article so I sought advice from Suzanne Wade, who edits *Studio PMC*. She is used to choosing photos for the

magazine and she advises subtle backgrounds that won't detract from the central PMC piece. Hmm, I am not known for my subtlety so I will continue to tinker.

The photo shoot was a great opportunity to put faces to names, network, share our enthusiasm and, best of all, get to see some great PMC work in the flesh.

Brooch by Lisa Cain, using a subtle background.



Clive Carpenter hard at work
photographing PMC.
www.clivecarpenter.com

PMC Guild UK: Report from the Director

What a busy few months!

Since I last wrote my report for you, I have travelled over 9,000 miles! I made the round trip to London three times in three weeks. (For me, that's a distance of over 400 miles each time!) First we had the photo shoot of PMC Guild members' work at the end of June. Next was the Association of Contemporary Jewellery (ACJ) Conference and then back up to London to fly across the pond to the PMC Conference in Indiana. I am happy to report that each of these missions was a success.

Taking photographs of jewellery

is a tricky business and it was great to watch a professional in action. Clive Carpenter worked hard to fit in the six members who booked time slots to have their work photographed. You can read more about the day and see some comparison photos on the cover of this section.

The ACJ Conference in London

saw 90 delegates gathered together for three days of talks, slides and networking. The theme of the conference was "Carry the Can." There were also additional talks, slides, a few vendors and various gallery openings timed to coincide. I was particularly glad to see Precious Metal Clay represented in the vendors' area by the UK official supplier The PMC Studio. Helen O'Neill, who runs the business, is working hard at getting exposure for PMC among jewellers.

The highlight of the summer

for me was the PMC Conference in Indiana. Three whole days to eat, sleep and breathe PMC with 350 fellow enthusiasts! How great does that sound? Add to this skilful artists, great speakers and a top-notch gallery space displaying nothing but superb PMC work, and I think you can see how this would be a knock out combination. We were spoilt for choice with great seminars each day and there was plenty of retail therapy available in the vendors' room.

I was also lucky enough to take a Rio Grande Pre-Conference class with the vivacious CeCe Wire in box making techniques. CeCe is such a great teacher and she made learning a whole lot of fun. I will be practicing my PMC box making extensively over the winter months. All in all, my trip to Indiana was a stimulating, exhausting, educational and rewarding experience.

With this experience fresh in mind, we have commenced work on organising a PMC Symposium for the UK in July 2007. It is too early to be able to give you many details, but perhaps I can spark your interest by saying that Tim McCreight and Celie Fago will be joining us at a suitable venue for an inspiring event in London. We are aiming to have a high quality exhibition of work to show the very best that UK and European PMC artists have to offer.

As a forerunner to the UK PMC Guild Symposium, we are proud to announce a competition sponsored by the PMC Guild International.

The aim of the competition is to promote creative exploration, generate interest in new materials and encourage excellence among PMC artists. So, it's time to roll up your sleeves, get your creative hat on and produce some Small Treasures – that's the rather nifty theme for the competition.

Winning pieces will be featured on the PMC Guild International website, which attracts thousands of visitors from around the world. In addition, selected entrants will be invited to exhibit their pieces at the UK PMC Guild Symposium. With over £1000 in prizes, I'm sure you can dig up some PMC treasures from somewhere in your creative self!

You can read more about how to enter elsewhere in these pages, and full details will also be on the Guild website www.pmcguild.co.uk

One more thing before I go. The next issue of our 'parent' magazine, *Studio PMC*, will be a special International issue with focus on the UK, Australia and other affiliates of the PMC Guild. So spruce up your websites, place your adverts and enjoy the attention. Contact me if you have news you want added to that issue. Warm regards in the fading UK summer

Lisa Cain



"Small Treasures" A Competition for Artists Working In Precious Metal Clay

The competition is open to jewellers and PMC artists working in the UK and Europe.

All work must be original and made by the designer. Entries can include mixed materials but PMC should account for at least half the piece. There is no specific size requirement, but please note that the title is "Small Treasures."

Selected entrants will be invited to exhibit their pieces at the first UK PMC Guild Symposium in July 2007. All entrants agree to allow images of their work and details of their win to be used in promotional literature.

Three prizes will be awarded, valued at £800, £340, and £165.
For full details visit www.pmcguild.co.uk

How to Enter

Submit a photo (print only, no CDs please), including up to two detail shots, along with the artist's name, contact information, and a description of the piece. This will include materials, size, and any other pertinent information.

Deadline for submissions: 1st March 2007

Winners will be notified by 1st May 2007

send submission to:

Small Treasures – PMC Guild UK
PO Box 219, Par, PL25 9AP, United Kingdom

My first PMC Conference.....

Two Brits tell us about their conference experiences

Debbie Carlton

It did not start well. Arriving at Purdue University, near Indianapolis, Indiana, on a sweltering 115 °F (45°C), high humidity Sunday afternoon was not my idea of fun. This place was not the centre of my known universe, not even on the outer margins. Judging by the almost complete absence of human or indeed animal life, I wasn't the only one to think so.

But I'm brave and intrepid and with a stiff (British) upper lip, so I checked in to my clean if somewhat Spartan accommodation. Tomorrow would almost certainly be better, I figured. I was starting my PMC adventure with three days of hands-on classes with Tonya Davidson. Tonya's patience and guidance allowed us to cover a fantastic range of skills and techniques, some new (casting in resin, depletion gilding) and some revisited (soldering, mould making and patination).

I decided my second class should cover a skill both practical and often avoided – the dreaded soldering. Despite the fact that I have the scars to prove my attendance, it was another really good and useful session. Things were definitely looking up!

My first impressions during the slightly frenetic registration period were, in no particular order, the high energy levels, how friendly everyone seemed to be, what amazing jewellery people were wearing and that general buzz of excitement before "show time." And when the first "act" was Bill Daley you knew you were in for superior entertainment. An eccentric and at



Conference participants explore the Vendor room.

times surreal presence for sure, he was also stimulating and challenging. For me, he offered a timely reminder to be the best you can be, push your own boundaries all the time and strive to achieve, in his words, that elusive "first-ness."

The next two and a half days were full on. My brain was fit to bursting with information and ideas, the old wallet took a severe hammering at the vendors show, and I had some great chats. One of the highlights was the Revolution/Evolution exhibition. What a stunning and eclectic range of responses to the medium of PMC! I love mixed media and there was plenty of that; found objects, enamel, wood and shells, glass, ceramic, and polymer. Truly inspiring.

Robert Dancik's "Cold Connections" demo really got the creative juices going and opened up an enormous new area for me to think about and hopefully explore. Mixed with the inspirational sessions were the more practical demos; using liver of sulphur, (more) soldering

on PMC and how to go about production casting. All useful presentations.

I also really enjoyed learning some completely new techniques. Maggie Bergman's photopolymer plates were fascinating, and it was brilliant to actually watch Celie Fago demo the 'tear-away technique' that I had previously read about. Robert Dancik also intrigued a standing-room-only audience with his faux bone and I think he was nearly flattened in the rush to buy this new product.

In between all the watching and thinking was the talking and sharing. How amazing was that!

If I have one overriding impression, it's people's complete openness and willingness to share and the generosity of spirit from the teachers and learners alike. Thank you so much for that.

So, despite the heat, despite a university campus where you couldn't get an alcoholic drink, (outrageous) and despite being in the middle of nowhere, this Brit had an awesome time and can't wait to put it all into practice.

Teresa Speer

Although I had never been to a PMC conference before July, I knew it would be good – it always is when the Americans organise something. What I didn't realize was how much I would learn about PMC. Considering how young PMC is, the research that has been done is fantastic.

I joined a pre-conference workshop with MaryAnn Devos and I'm so pleased I did. Mary Ann is easy to understand and makes everyone feel they can achieve anything they desire. On top of that, she's a lovely lady whose company one can enjoy both in and out of class. I also made many new friends during the workshop, and I hope to see them at the next conference.

For me the most exciting conference seminars included "Faux Bone" and "Cold Connections" with Robert Dancik and "Figurative sculpture" with Vera Lightstone. There were many more excellent seminars, although time did not permit me to get to all of them. I would have liked the conference to go on just one more day so there was a chance to see all the seminars and demonstrations.

One cannot talk about the conference without mentioning keynote speaker Bill Daley and his wonderful opening and closing speeches. We enjoyed his humour shared freely with all throughout the conference.

Just one wish for future conferences: Is there any chance that the next conference could be somewhere near to an airport that is first point of entry for foreigners? I met quite a few people who missed connections and had bags lost in transit, including myself.

Anyway a big thank you to all who organised and took part in PMC Conference 2006 and made it a great time for the rest of us.

Teresa Speer lives in the UK and you can visit her website at www.inthestudio.co.uk

PMC UK News

Distinguished Teacher Awards

This programme is intended to identify teachers of exceptional quality and to provide media coverage for those individuals. The programme runs continuously, with two jurying periods each year. Nominations received between January 1 and June 30 will be reviewed in July. Nominations received between July 1 and December 31 will be reviewed early in the following year.

The Distinguished Teacher Award is open to anyone with a serious record of teaching skills related to PMC. There is no specific requirement that the individual be a professional educator, but it is assumed that nominees will have at least several years of teaching experience. Nominations may come from anywhere in the world, but must be presented in English. There is no limit on the number of people who may be nominated, nor on the number of awards that may be given. Any member of the PMC Guild can nominate a teacher for this award. Include a statement that describes the qualities of the teacher, and explains why the nominee deserves the award.

Class Ratings

At our original UK PMC Guild meeting in December we had a clear request for a class rating system to help members give feedback about their experiences in class. Well, we listened and have had the IT team working away on this!

You will be able to review your classes for others to see on the website 'Classes' page. These reviews will accumulate a star rating for each tutor.

Full details of the Distinguished Teacher Award and the Star Rating System will be available on the Classes page of the UK website www.pmcguild.co.uk

Show Us Your Stuff

On the UK PMC Guild website we have a whole page dedicated to links with UK PMC Guild Members websites. Would you like a link to your website? If you have PMC work on your website and you are a Guild member you can email Lisa Cain with details Director@pmcguild.co.uk

International Focus

Along with this UK Supplement which you are currently reading, you also received a copy of the "parent" magazine, Studio PMC.

The US winter issue will feature an International Focus with the spotlight on worldwide PMC Guild affiliates including PMC Guild UK. That's us!

We are compiling information to be included in the feature right now.

Please contact Lisa Cain on 01726 816600 with any PMC news you have. Maybe your work is being displayed at a well known gallery, you won a competition or a magazine uses your PMC work. Perhaps you are running special classes or know of a particularly good supplier. Now is your chance to tell the world about it. This is also the perfect time to place an advert for your business to get maximum international attention.

Have you had a particularly good class with a talented teacher?
Now you can nominate them for an award or give them 5 stars!

Top Tips

Many thanks to all those who send in these useful tips. Keep them coming in!

Use picture framing board for a good general-use thickness when rolling out your PMC. Place your PMC in the gap cut out of the middle of the board and you can roll your clay in every direction. No need for cards!

Use wet wipes to clean your hands, blades and other tools during your work session. These can be put in the recycling pot to send to the refiners so you can reclaim some of the cost of your silver. It's better than washing it down the drain!

When rolling out long pieces of PMC, start your roller off in the middle of your lump. Push away from you and then roll back towards yourself. That way you get an even roll both ways. You get a more even result than starting at one end of a lump and bulldozing away from you.

When working with Aura 22, keep a separate little pot of water to rinse your brush out when you finish. Leave the pot open so the water can evaporate. The gold particles will settle on the bottom of the pot, and when all the water has evaporated, you can peel the gold out and put it back in your Aura 22 pot.

Stuck for a texture? Have a look in your shoe cupboard - the soles of shoes have some great patterns. Clean the base of the shoe and either make a mould from the pattern using some silicone moulding putty or simply oil the area with Badger Balm or similar and press the clay onto the sole of the shoe for great results!

You will get better results for blending and smoothing if you always moisten a rubber tipped shaper before using it on your clay. This helps the tool smoothly slide over the PMC without taking material off.

Join the PMC Guild Today!

YES! sign me up today!

- one year membership£20
- two year membership£35
- three year membership£45



Join Online:

www.PMCGuild.com



Or by Mail:

Complete this form and mail to:

PMC Guild UK
P.O. Box 219
Par
PL25 9AP

First Name _____
Last Name _____
Company _____
Address _____
City _____
County _____
Postal Code _____
Country _____
E-Mail _____
Phone _____

● Cheque ● Mastercard ● Visa Expiration _____
Card Number _____
Name on Card _____