

Please forward your questions and PMC® discoveries to:

Rio Grande PMC Technical Support  
7500 Bluewater Road NW  
Albuquerque, NM 87121-1962

Or call us toll-free at 888.832.4762

To register for the Rio Rewards PMC Certification Program,  
call 866.346.2698



Founded in 1999, the PMC® Guild is an educational and support organization created to help PMC artists, researchers and teachers. The guild maintains a website at [www.PMCguild.com](http://www.PMCguild.com), endorses Rio Grande's certification program and provides technical support. Membership is open to all and includes a one-year subscription to "Studio PMC," a full-color, quarterly magazine.



Membership in the Guild is \$25 per year, with discounts for two- and three-year enrollments. To join the PMC Guild, complete this form and send it with payment to the address below. Members can review back issues of "Studio PMC" at [www.PMCguild.com](http://www.PMCguild.com). Please allow 3-4 weeks for delivery of your first issue.

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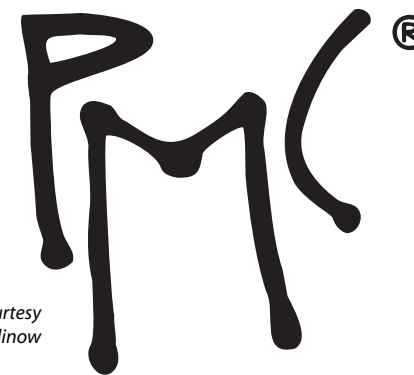
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# Welcome to



© Necklace design courtesy  
of Wendy Wallin Malinow

## An Introduction to the Tools and Techniques for Working with Precious Metal Clay®



© Pendant design courtesy  
of Yvonne M. Padilla

**4<sup>th</sup> Edition**  
Text by Tim McCreight  
Photos by Robert Diamante  
Illustrations by Jeff McCreight



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## What is PMC®?

Precious Metal Clay® represents a dramatic development in the handling of precious metals. PMC® consists of microscopic particles of silver or gold suspended in an organic binder to create a pliable material with a consistency similar to modeling clay. PMC can be worked with the fingers and with simple, inexpensive tools to create a vast range of forms, surfaces and textures that would be unattainable or laborious with traditional techniques.

When heated to a high temperature, the organic binder burns away and the metal particles fuse, forming solid metal that can be sanded, soldered, colored and polished like conventional material. This booklet describes some of the techniques devised for PMC and will guide you through your first firing experience.

### History

Scientists working at the Mitsubishi Materials Special Products division in Sanda, Japan, developed Precious Metal Clay®. In the early 1990s, after several years of experimentation, PMC received its first patents. Since then, many additional materials have joined this family of products. The principal ingredient in PMC is gold or silver, reduced to tiny flakes smaller than 20 microns in size. These flakes are so fine that it would take as many as 25 of them clumped together to equal a grain of salt.

PMC also consists of water and an organic (naturally occurring) binder. During firing, the water and binder burn away completely and what remains can be hall-marked as .999 pure silver or 24 karat gold. Dried out or unwanted PMC objects can be refined just like conventional precious metal.



## Health & Safety

### Entirely Non-Toxic

PMC® has been certified by an independent testing facility to be safe in every phase of its use and to conform to ASTM D4236. Issues of safety arise not from PMC itself, but in the normal use of the high-temperature furnaces used in the sintering process. These kilns should be positioned on a stable surface, away from combustible materials, with a foot of open space on all sides. Never leave a kiln unattended and take special care if animals or young children are in the area. As always, when working around heat, wear appropriate clothing and avoid clothes made with synthetic fabrics. There is little reason to stare into a kiln but if you do this, eye protection should be worn (see your *Rio Grande Tools & Equipment* catalog).

### Storage & Shelf Life

You'll notice that PMC® is packed in an air-tight foil pouch to preserve its freshness. Use this package or a good-quality plastic wrap (or both) to keep your clay moist. It is good practice to take out only what you will use in a few minutes and to add a few drops of water to the lump at the end of each work session.

All PMC can be rehydrated if it dries out, though it is difficult to achieve the homogenous consistency of fresh PMC. To restore dry material, poke the lump with holes or dice it into small pieces. Add water by kneading, then set the PMC aside to allow the water to penetrate; allow at least a day, more if the clay

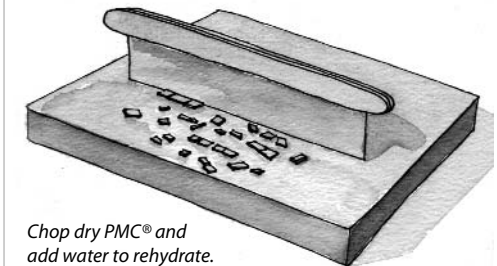
was very dry. With the sample wrapped in plastic, knead repeatedly to force the water into the dense metal structure. If you add too much water, spread the PMC on a piece of plastic, glass or waxed paper and allow it to dry to a useable consistency.



© Courtesy of Linda L. Chandler



Lump form PMC®,  
Rio Grande order #100-880



Chop dry PMC® and  
add water to rehydrate.

© All illustrations  
by Jeff McCreight,  
courtesy of  
Brynmorgen Press.

See your Rio Grande Gems & Findings catalog for PMC® products and supplies.

Call toll-free 800.545.6566 or visit [www.riogrande.com/pmc](http://www.riogrande.com/pmc) to order.

For information about Rio Rewards PMC® certification, visit [www.riogrande.com/pmc](http://www.riogrande.com/pmc).

## Combining with Other Materials

Whole books have been written about the wealth of opportunities that exist to combine silver or gold PMC® with glass, polymer, paper, leather, fabric, shells, found objects, enamels, wood ... well, you get the idea.

### Polymer Clay

Make a PMC® object and fire it as usual. Sand, burnish and complete any soldering, then press polymer clay elements into it. If possible, provide handles of silver to grip the polymer. Cure the polymer at its recommended temperature (see package; manufacturers differ). This will cause no harm to the fired PMC. In some cases it is recommended to glue the polymer to the PMC.

### Glass

PMC® can be used with glass in many creative ways. There are many formulations of glass with a wide range of melting points. Experimentation is recommended. Completed PMC objects can be inserted into lamp-worked or blown glass, and glass can be slumped over it. Silver has a tendency to create a green tint in some glass. To reduce stresses, all glass should be cooled slowly in a process called annealing.


### Enamels

PMC® is a perfect medium for enameling! Create a silver object with recesses, fire and finish as usual. Wash enamel powders and pack them into the recesses. Dry and heat (torch or kiln) until the powders melt and fuse. Repeat as needed to fill the cavity.

It is also possible to mix enamel powders into PMC to create a metal/glass hybrid. Knead together equal parts of each material, model a form and fire for a slightly shorter time than usual.

### Found Objects

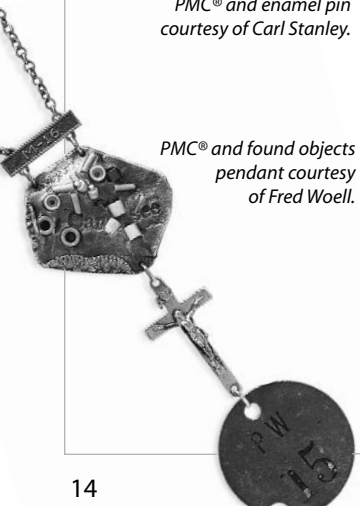
PMC® can be used with brass, steel and nickel silver elements, though because of heavy oxidation the PMC will not fuse to base metals. Plan ahead to create a mechanical connection like a hook, prong, rivet or undercut to secure the pieces together.



PMC® and dichroic glass pendant courtesy of Judi Anderson.



PMC® and enamel pin courtesy of Carl Stanley.



PMC® and found objects pendant courtesy of Fred Woell.

## How Does PMC® Work?

Under the proper conditions, particles of metal fuse together in the same way that droplets of water run together to make larger puddles. In the case of metals, oxides (tarnish) that form naturally on most metals prevent this from happening. The solution here is to use precious or noble metals in their pure state. These do not readily oxidize so even at the high temperatures needed to induce fusion they remain free of coatings. This explains why there is not a brass or sterling version of PMC®—short of firing it in a vacuum, it won't work.

### Form

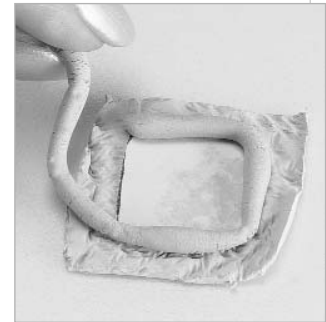
Using very simple tools and your own talented fingers, PMC® is rolled, pressed, squeezed, layered and molded into a desired shape. Parts can be added, removed and refined as you go, making this a spontaneous and liberating process.

### Fire

After it has dried, the PMC® object is taken to a specific heat (as described on page 11). This drives off whatever moisture remains, then burns off the binder, which dissipates as a harmless smoke. At this point in the firing process, the PMC is a fragile, porous metallic husk. At higher temperatures, the particles melt together and form a solid, dense metal. Depending on the type of PMC, this can take from 10 minutes to two hours.

### Finish

After firing, the object can be handled like any other gold or silver item—it can be soldered, burnished, buffed, tumbled and plated to achieve any finish you desire.



Use PMC® to form a self-bezel for a glass bead or stone-set design.



PMC® Kiln  
Rio Grande order #703-077



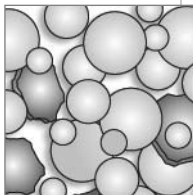
© Design courtesy of Judi Anderson

## Three Kinds of Silver PMC®

We are pleased to offer three kinds of silver PMC®, each with its own unique properties. Experiment to see which variety (or combination) is your favorite.

### PMC® Original PMC® Silver

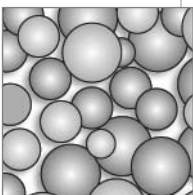
This version has the best working properties and remains moist a bit longer than the others. It shrinks 28%, so textures and details are enhanced after firing. Objects made with original PMC remain slightly porous even after proper firing. This means they are lighter than the same size object made of wrought silver, but it also means that strength is reduced.



Particle size and shape in original PMC®

### PMC+ Pure Silver PMC® Plus

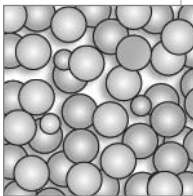
The metal particles in this version are shaped differently and have less binder. The shrinkage rate is 12–15%. PMC+ offers three distinct firing options, two of them at lower temperatures than original PMC. Objects made of PMC+ can go from clay to metal in as little as 10 minutes. This material is about 10% more expensive than original PMC because of the increased ratio of metal to binder.



Particle size and shape in PMC+®

### PMC3 Pure Silver PMC3®

The third member of the PMC family is as dense as PMC+ and fires as fast, but at remarkably low temperatures. Three distinct firing options provide a range that makes this variety especially useful for co-firing glass, findings and some stones.



Particle size and shape in PMC3®

## Two Kinds of Gold PMC®

### PMC® gold PMC Gold®

PMC Gold® is similar in particle structure and size and strength as Original PMC Silver. It also has the same shrinkage characteristics. PMC Gold requires more heat—1830°F for two hours—to fully fire. When co-firing with Silver PMC, it may be necessary to lower the firing temperature to 1650°F to avoid melting the silver.



### Aura 22™ Gold

This remarkable liquid contains 91.6% pure gold and 8.4% pure silver and can be painted with a brush onto fine silver designs. It is especially effective on heavily textured surfaces or in difficult-to-accent areas. Once applied, simply fire the Aura 22™-accented piece on a hot plate and burnish to fuse the metals.

## Finishing

After firing, silver PMC® has a characteristic matte white color. Because the surface has a microscopic texture, the effect is as if there is a powdery skin on the silver. If you were to press it lightly, you would see how the texture gives way to a reflective silvery shine. As you might infer from this, some form of burnishing should always be part of the finishing process.



### Hand-Burnishing

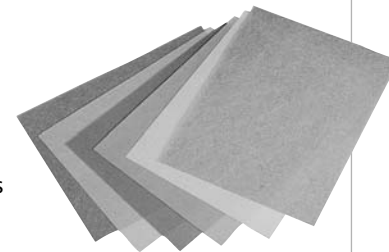
Perhaps the most basic (and rewarding) way to polish PMC® is to rub it with any hard, smooth object. Commercial burnishers offer a time-tested shape in a comfortable handle, but you can use knitting needles, teaspoons and polished nails. Lubricate with a few drops of water and rub the PMC in all directions to make it shine. Follow this with a polishing cloth to remove burnishing marks.



Set of three burnishers, Rio Grande order #113-033

### Polishing Paper

Exciting developments in the last decade have given us a huge selection of new abrasive papers that not only cut faster but also leave a brighter shine than was possible with papers before. Move systematically from coarse to fine grits, changing directions with each switch. For increased leverage, wrap the papers around a tongue depressor or similar support.



3M WetorDry® Tri-M-Ite® polishing paper, Rio Grande order #337-308

### Scratch-Brushing

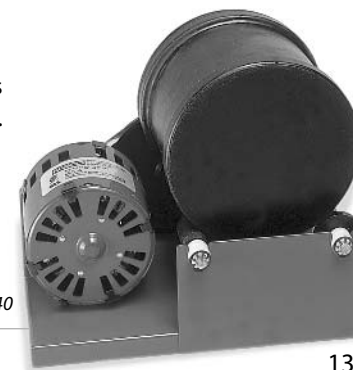
Brushes made from very thin brass or stainless steel wires can be used to burnish PMC®. Lubricate with any sort of soap and work under a slow drizzle of water. Scrub in all directions. Scratch-brushing can be used in conjunction with any other technique.



Brass brush, Rio Grande order #113-172

### Tumbling

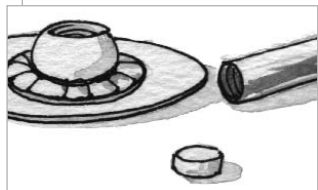
A tumbler is a mechanical device in which hundreds of steel balls and rods cascade against jewelry objects as they rotate in a drum like a miniature clothes dryer. The advantages are that many pieces can be finished at once and that individual handling is minimal. For this reason, tumbling is often the choice of PMC users.



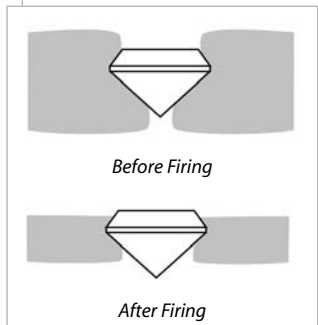
One-quart tumbler, Rio Grande order #202-140

## Adding Gemstones

Some natural stones may be undamaged by PMC® firing, particularly at the low temperatures of PMC3®, but there is always a risk that they will discolor or crack. Gems composed of laboratory-grown corundum, spinel or CZ, however, are created at very high temperatures and will always survive any of the firing scenarios shown on the preceding page. **Please Note:** Organic materials such as pearl, opal, bone, shell, wood and most glass objects (see page 14) are not suitable for firing and should not be set into PMC. **Important:** Never fire a doublet.



Create a seat to hold a small faceted stone.



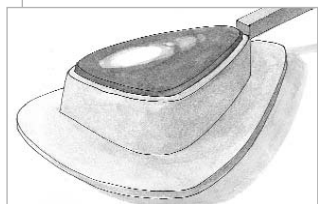
Before Firing

After Firing

Set the stone deeply into the clay to compensate for shrinkage.



CZ embedded in PMC®



For flat-back stones, create a strap to hold the stone.

### To Set a Small Faceted Stone

1. Prepare a seat or rim that will provide enough metal to surround the stone. This can be added to a form or built into the original shape.
2. Make a conical hole with a pencil point or similar tool.
3. Use a straw or similar tool to remove clay from beneath the stone.
4. Set the stone in place and press it down until the table is below the surface of the work. Remember that the clay around and under the stone will be contracting and will squeeze the stone upward. To compensate, press the stone deeply into the clay.
5. Fire as usual; air cool.

### To Set a Flat-Back Stone

1. Create a smooth flat area for the stone.
2. Roll out a rod then flatten it to make a thick strap. Wrap this loosely around the stone then use PMC® paste to join it securely to the base. If necessary, this can be scraped smooth when dry.
3. For large stones, make a small cut in the back to allow the PMC to shrink without tearing.

### To Set a Heat-Sensitive Stone

1. Photocopy the stone enlarged by 12% or 28% (depending on which PMC® you are using). Make a bezel around this shape and attach as above.
2. Wrap enough tape or polymer clay around the stone to compensate for PMC shrinkage, then press PMC over it to make a bezel. Remove the stone and attach the bezel to your piece as described above.

## Available in Several Forms!

Unlike some competing brands of metal clay, PMC® brand is packaged by the weight of the precious metal only, not the weight of the binder and water. When you buy a 28-gram lump of silver PMC, you get 28 grams of pure silver.

### Lump PMC®

Available in three different silver formulas and one gold formula. This is the most popular form because you can make anything!



Lump form silver PMC®, Rio Grande order #100-880



Slip form PMC3® in syringe, Rio Grande order #100-774; PMC+® #100-884



Paste form PMC3® in jar, Rio Grande order #100-772; paste form PMC+® in jar, Rio Grande order #100-882

### Silver PMC3® and PMC+® Syringe

This PMC3® and PMC+® material is specially formulated to be pressed through a narrow tip. If you have ever decorated a cake, you can master the skills to work with this form of PMC.

### Silver PMC3® and PMC+® Paste

Paste is a thick slurry of PMC3® or PMC+® used to fill joints, adhere parts and create luscious frosting-like surfaces.

### Silver PMC+® Paper

Artists have found this thin leathery sheet useful for origami, weaving, braiding and creating drapery-like effects.



Paper form PMC+®, Rio Grande order #100-886, #100-887

PMC®

PMC+

PMC3

	PMC®	PMC+	PMC3
Workability	excellent	slightly stiff	excellent
Shrinkage	25–30 %	10–15%	10–15%
Cost	lowest cost	about 10% more	about 20% more
Firing Temperature and Time	1650° for 2 hours	1650° for 10 min. 1560° for 20 min. 1470° for 30 min.	1290° for 10 min. 1200° for 20 min. 1110° for 30 min.
Strength	pretty good	very good *	very good *
Recommendations	pendants brooches charms beads	rings pendants bracelets	rings charms pendants

\*For maximum strength, fire at 1650°F for two hours.

## Suggested Hand Tools

One of the great things about PMC® is that you can find tools to use on this material all around the house, not only in the studio or shop but in the kitchen, the office, the toy box or the yard. Simple tools like nail files and popsicle sticks are only the start. You'll find yourself scouring cabinet drawers and trolling the aisles of hobby shops for wonderful and unexpected tools that you can use to enhance your work.

### Basic Tools

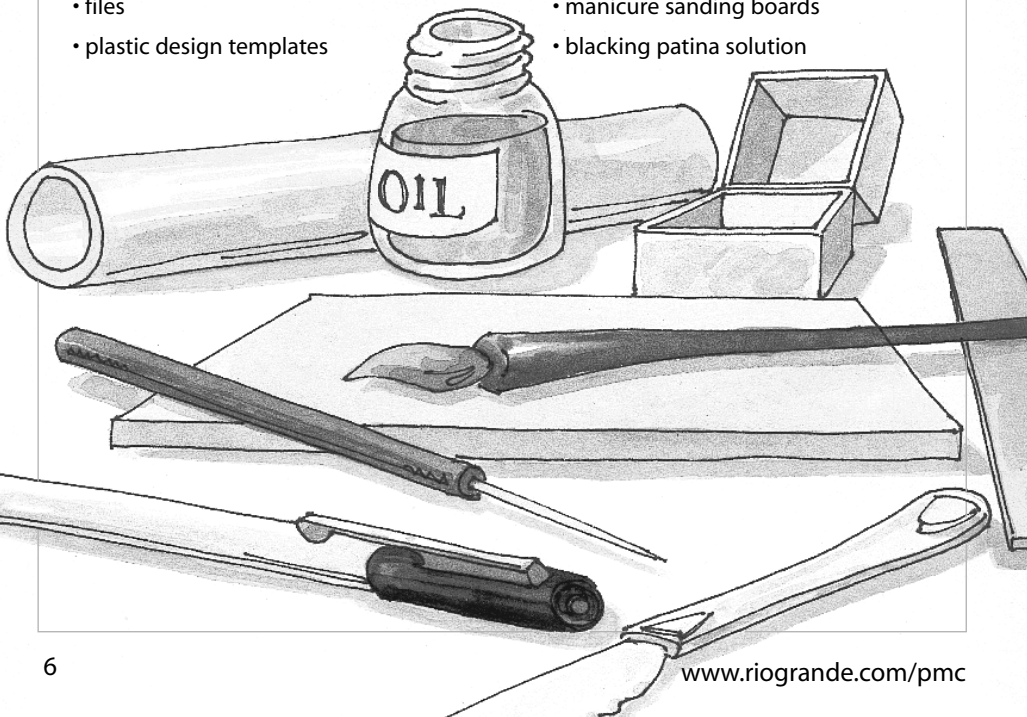
Sheets of plastic or glass make terrific and portable work surfaces. Use mylar sheets, page dividers or plastic signs. Most PMC® artists start with:

- dish with sponge (for water)
- plastic tube (to use as a roller)
- needle tool
- rubber-tipped color shaper
- toothpicks
- paintbrush
- straws (for making holes)
- knife
- ruler

### Specialty Tools

As your interest grows, you'll find yourself adding tools to your collection. In addition to your own discoveries, you might find these useful:

- tweezers
- magnifiers
- rubber stamps
- small chisels
- files
- plastic design templates
- tissue blade
- stiff flat brush (for smoothing)
- texture plates
- playing cards (spacers for thickness)
- manicure sanding boards
- blacking patina solution



## Firing Tips

For all types of PMC®, allow the completed work to dry before firing. There is no problem with allowing PMC to dry for weeks before firing, but firing a piece while it's still damp can cause moisture to expand and create blisters.

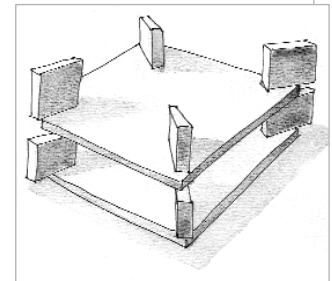
### Supports

Set dry PMC® objects on ceramic tiles or soldering pads. These are used like cookie sheets and make it easy and safe to take work in and out of the kiln. Irregular shapes should be cradled by a powder that will hold them and be unaffected by the heat. Typical choices are alumina hydrate, vermiculite and dry Plaster of Paris powder. A thin layer of these is always helpful, especially when firing rings (which need to slide) or enamels (which might otherwise stick to the shelf). For larger objects, keep the powder in a clay flower pot saucer. **Please Note:** These saucers can break; always hold them over a heat-proof surface. Slow cooling will make them last longer.

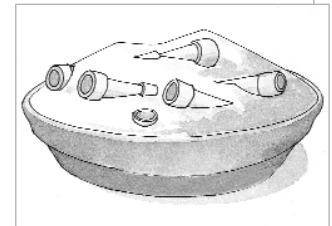
Work can be allowed to air cool after firing or, if there are no stones or glass embedded in the piece, it can be quenched in water. After firing, all PMC is 100% pure metal. Work can be marked as "F/S" or "Ag .999" for silver and "24K" or "Au .999" for gold.

PMC® Gold	1830°F	(1000°C)	for two hours
PMC® Silver	1650°F	(900°C)	for two hours
PMC+®	1650°F	(900°C)	for 10 minutes
PMC+® Silver	1560°F	(850°C)	for 20 minutes
	1470°F	(800°C)	for 30 minutes
	1650°F	(900°C)	for two hours
PMC3®	1290°F	(700°C)	for 10 minutes
PMC3® Silver	1200°F	(650°C)	for 20 minutes
	1110°F	(600°C)	for 30 minutes
	1650°F	(900°C)	for two hours

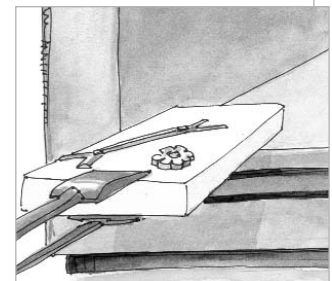
For maximum strength, all three formulas of silver PMC® fire at 1650° for two hours.



Stack soldering pads on fire-brick stilts to increase surface area.



Support pieces in a clay flower pot saucer filled with alumina hydrate.



Use a soldering pad or ceramic tile as if it were a cookie sheet to move pieces into and out of the kiln.



6" x 6" hard Solderite™ pad, Rio Grande order #502-063

## Firing Tools

PMC® can be fired in any device that will sustain the required temperature for the recommended time. These range from inexpensive torches and furnaces that need constant attention to programmable kilns that are fully automatic. When used correctly, all these devices will yield an equally strong result. Beyond reliability and convenience there is no reason to prefer one method over another.



### Kilns

Small electric kilns are ideal and can also be used for glass, ceramics and burn-out. A programmable unit allows you to set the ramp (heating up) time, the holding temperature and the holding time at this temperature. Large ceramic kilns are not recommended for PMC® because the heat inside the kiln usually fluctuates too much from one area to another.

### Torches

It is possible to fire PMC+® and PMC3® with any torch customarily used for jewelry work. Set the work on a soldering block in a dimly lit space and heat until the PMC glows red. Hold at a clear red for the prescribed time (see table below). A butane torch with a special nozzle reduces the risk of overheating.

### Other Firing Options

The introduction of PMC3® opens the door to a wide range of firing devices such as hot air guns, pellet (solid alcohol/Sterno) furnaces and some camp stoves.



PMC+® Torch Kit,  
Rio Grande order #500-072

AT THIS TEMPERATURE:	THIS IS HAPPENING TO SILVER PMC®:
500°F (260°C)	Binder burns away; some flame, smoke and odor
1000°F (538°C)	PMC® starts to show dim red glow
1100°F (593°C)	Clear red color; threshold for early sintering
1200°F (650°C)	Glowing red color (20 minutes here completely fires PMC3®)
1300°F (700°C)	Bright red color (10 minutes here completely fires PMC3®)
1400°F (760°C)	Luminous, vibrant red color
1500°F (815°C)	Brilliant red-orange color
1600°F (870°C)	Glowing red-orange color; surface shimmers
1700°F (926°C)	Surface shimmers and appears wet
1761°F (960°C)	Surface shines like mercury, edges curl and the silver draws up into a ball— <b>IMPORTANT:</b> Do not get to this point!

## Basic Techniques

- ✓ A few drops of olive oil on your palms before starting helps keep the clay moist.
- ✓ To make sheets, use a roller as you would for pie crusts and use stir sticks or two equal stacks of playing cards on each side of the lump to make a uniform thickness (thicknesses of 3–6 cards is typical for jewelry items).
- ✓ A knife, X-Acto™ blade or playing card edge can be used to both cut pieces and lift them off the sheet.
- ✓ To join parts, set them close together and apply a drop of water with a pointed brush. Let the water penetrate for a few seconds, then press the parts together.
- ✓ To achieve rich textures, press PMC® against a rough surface or roll the surface over a sheet of PMC. Even simple objects like bottle caps leave interesting trails, and leaves, bark and wood offer many possibilities.
- ✓ One way to make a bail for a pendant is to roll out a slender rod and form it into a loop. Cut off the ends to make a solid attachment, moisten with water and press it into position. Another way is to cut a crescent in the edge of the piece and press a ball of clay into that space. Poke a hole with a needle tool or a straw and, after firing, feed a loop through that hole.
- ✓ To make rings, wrap tape around a dowel to create a form of the correct size (remember to allow for shrinkage; i.e., 12% or 28% larger than the finished size). Cover the form with plastic wrap and create your ring. When it is finished (preferably before the PMC dries), slide it off.

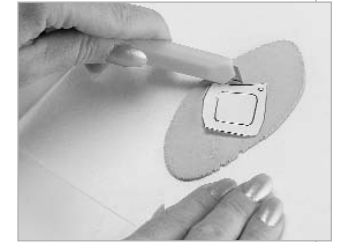
Most work is done with moist clay, but it is also possible to work with PMC after it has dried. Create the general idea of the form you want, then refine it with carving tools or files when the PMC is leather-hard. Use either slip or a household glue to join parts at this stage.

If the PMC becomes dry as you work, spray or brush on a little water (not too much!) and cover it with plastic wrap for a few minutes to allow it to rehydrate. If you add too much water, just set the PMC aside, loosely wrapped, and allow it to dry out.

Allow the work to air-dry or speed up the process with a hair dryer, heater or slow oven. Set the work on a screen, a wad of paper towel or a piece of foam rubber to allow air to reach all sides.



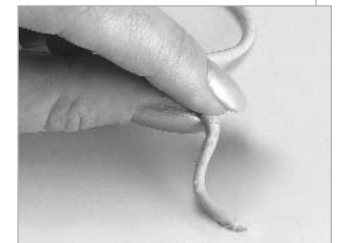
Use sticks as a thickness gauge.



Use a sharp edge to cut PMC®.



Use almost anything to add texture.



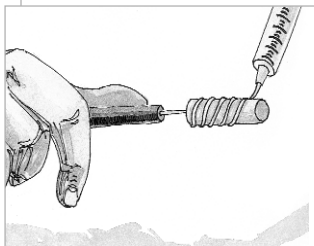
Roll out a slim rod to form a bail.



Ring Sizer Kit for rings,  
Rio Grande order #100-966

## Using Slip & Paste

PMC® slip comes pre-loaded in ready-to-use disposable plastic syringes. Snip off the tip of a syringe with scissors to create the size nozzle you need (remember to allow for shrinkage). The syringe opens enormous design possibilities; here are just a few:



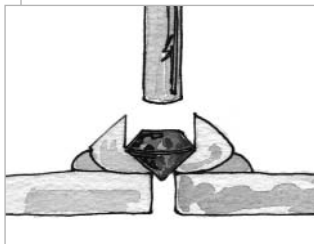
Use slip to decorate your designs.

### Decorating

Use the syringe to make trails that curl and loop around your designs. Particularly when the work is blackened and polished, these make the surface more active and interesting.

### Setting Stones

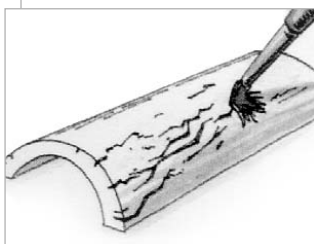
Press a lab-grown stone (see page 12) into place and trap it with a network of threads from the syringe.



Use slip to trap a stone in place.

### Making a Net

On a sheet of plastic, squeeze out a series of lines about 1/4" apart. Cross this with a similar series at a right angle. Return to the first direction and lay threads of PMC® between the first lines, then repeat in the second direction. The effect is a woven appearance that adds texture.



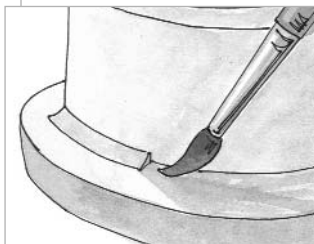
Fill small cracks that can appear as the piece dries.

### Making Repairs

Because of its strength and handy dispenser, PMC+® slip is suitable for attaching parts, repairing breaks and reinforcing delicate areas such as the point where a loop attaches to a pendant.

### Transitioning

Use paste to fill between elements when creating an organic effect.



Use paste to fill between elements.

### Using with Ceramics

Both slip and paste bond to glazed or unglazed ceramics. Be certain the surface is clean and apply the PMC® firmly enough that there are no air spaces beneath it.

## Making Molds & More

PMC® lends itself easily to working with molds you make yourself or with commercially made molds. Molds allow for repeated elements and the production of multiples. Hollow forms allow your work to be light and helps your PMC go farther. Here are some ideas about molds:

### Soap

A simple way to get started is to carve a pattern into a bar of soap. Press PMC® into the depression, peel it away, and you have a molded form. If you don't like the result, re-work the carving and try again. Need a dozen? It's a simple matter of repetition.

### Rubber Molds

Hobby shops sell a variety of molds intended for candy, candles and plaster. All will work for PMC®, as will the cookie and butter molds you'll find at the kitchen supply store.

To make your own molds, buy a two-part silicone mold compound (such as Rio Grande Belicold®, shown at right). Most molds do not need lubrication but if the PMC sticks, spray lightly with an aerosol cooking oil such as PAM®.

### Hollow Forms

Make beads and other hollow forms easily with PMC®. Start by making a core from a material that will burn away completely. Examples include paper clay, Styrofoam, tissue, bread and cereals. Coat these with PMC, decorate and fire. In some cases the cores will smoke as they burn off and you will want to vent this from your shop or work area.

### Cork Clay

This cork material is great for creating hollow forms, shapes and textures with PMC+. Simply shape or form cork clay and allow it to dry completely—if not allowed to dry completely, steam may form when the piece is fired and may damage the PMC. Once cork clay is dry, coat it with PMC and fire. The cork material burns out during firing.



Use cooking molds with PMC®.



Belicold® two-part compound, Rio Grande order #701-033



Combine equal parts into a flexible putty to create your mold.



Thin slip with water and apply with a brush to the bead core. Dry and fire.



Hollow-core beads