

GOLDRUSH LEDGER



CHARLOTTE GEM & MINERAL CLUB
APRIL 2011

the Prez Sez ...

Last week Linda and I exhibited at our favorite craft show at the Dulles Expo Center in Chantilly, Virginia (a suburb of Washington, DC). It's a Friday through Sunday event and we've been doing a spring and fall show there for the past three years. I thought perhaps some input on doing a craft show might be of interest to those of you who make jewelry or other lapidary-related products and perhaps have thought about selling your work at craft shows.

There are a variety of venues available for selling crafts - from neighborhood fairs to local farmers' markets to regional gem and mineral shows and professionally managed arts & crafts shows. Costs can typically run anywhere from \$25 for a display table and chair in a high school gymnasium to \$600 for a 10X10 space in a convention center. If you focus on the latter as we do, you have a lot of work and physical effort ahead of you. Our show setup now requires a full-sized SUV pulling a 4X6 enclosed trailer with both vehicles fully loaded.

Booth setup typically involves the following:

- Loading vehicles at home
- Several trips with a 4 wheel handcart from vehicle to booth site
- Setting up 8 foot high curtain poles and curtains
- Attaching track lights to the curtain poles
- Setting up and covering tables
- Assembling table-top displays
- Hanging signage and pictures
- "Artfully" arranging the jewelry
- Tear down of the booth
- Unloading vehicles and storing materials at home

On average, it takes us 4+ hours to set up the booth and 2+ hours to tear it down at the end of the show. Whether the show is 2 days long or 3, you have to be prepared to be on your feet continuously, lunch is often an unfulfilled wish and you "stagger" out of the building at 6PM with thoughts focused on a stiff drink, a good meal and a comfortable bed.

So why do we do it??? Several reasons come to mind:

√ Shows are a good resource for new ideas for your craft; it's like doing market research. The public is not bashful about telling you what they like or dislike about your work – your pieces are too large/too small, too flashy/not flashy enough, too much silver not enough gold/too much gold not enough silver, pink or purple semi-precious stones sell well/yellow or

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brown semi-precious stones do not sell well, success with earrings is a volume issue/success with pendants is a price issue, etc., etc., etc..

✓ Crafts shows are good for your ego. There are few things as rewarding as having total strangers come up to your display case, look inside and say, "Wow!". It helps to validate all the thought, time energy and sweat that you put into your craft. Of course, it would be more rewarding if people said "Wow, I'll take it" but with time and repeat exposure to the public, that may come about.

✓ You make jewelry, you give your jewelry as gifts to family and friends . . . and then you make more jewelry! Unless you happen to have an inexhaustible list of friends and family, "stuff" starts to accumulate. With a bit of luck and competitive pricing, a craft show represents an opportunity to make room on your shelves and in your drawers for new products, new ideas, new materials and new techniques. You may even make enough money to pay for raw materials, tools and equipment as well as pay for classes to learn new techniques.

✓ You [occasionally] meet intriguing people and accumulate interesting stories to tell at cocktail parties.

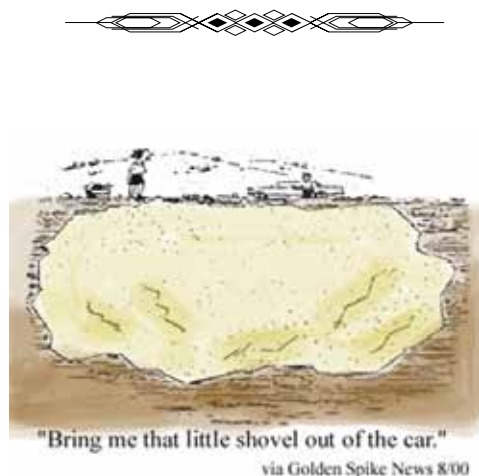
✓ And then there's the money thing. We have had a single customer buy 5 or 6 pieces that more than compensated for our total show expenses. On the other hand, we were in a craft show in Richmond, Virginia and during the 2

days of that show a total of 64 people bought a ticket to get in – there were more exhibitors than there were potential customers. Early in our craft show career we were in a 3-day show with 30,000 people buying tickets and we did not sell enough to make our expenses.. The message in all of this is that you can make money doing craft shows but there are times when you will leave with light pockets and on those occasions when you are successful, it will probably not represent a quick road to riches.

If you are interested in trying to sell at craft shows, my advice is to start small and experiment. Pay for a table at the Farmer's Market, exhibit with local craft guilds, look for auctions sponsored by local charities or churches, inquire about YMCA-sponsored Christmas craft fairs. Take this time to refine your craft and develop effective ways to display and market your products.

And by all means, find the enjoyment in what you're doing.

Murray Simon
Chief Executive Officer and Big Kohuna of the Charlotte Gem and Mineral Club.



Charlotte Gem & Mineral Club Monthly Meeting

April 21, 2011 Thursday-- 7:00 pm --

Location: Charlotte Nature Museum 1658 Sterling Road
Charlotte, NC 28209 (704) 372 - 61261

ECO-REGIONS of the CAROLINAS

by Chris Baldwin

Chris Baldwin is a Master Naturalist and a club member. A former Director of Research of a Wall Street firm, his naturalist skills are all self taught. He will explain the interrelationships among the topology, geology, soil, hydrology, flora and fauna of the Carolinas' four major ecoregions -- the Blue Ridge, the Piedmont, the Sandhills and the Coastal Plain.

Charlotte Gem & Mineral Club Junior Rockhounds Meeting

***After the Field trip to the Cotton Patch Gold Mine in March
the Jr Rockhounds will be going into partial hibernation
until they start up again in Sepember of this year.***

If you have questions about the group and it's various activites please feel free to contact Mary Fisher, the group leader, and creator of the Jr. Rockhounds.

**Contact Mary Fisher for further information
mefisher@att.net**

Household Products That Can Be Used As Rock Cleaners

By Betsy Martin

Safety: Always use plastic containers, rubber or nitrile gloves, eye protection, good ventilation, and great care when handling these products.

- **Zud or Barkeeper's Friend** cleansers (contains oxalic acid) - Warm or hot solutions will remove iron stains and are helpful with clay deposits. These cleaners can be used with a toothbrush on sturdy surfaces.
- **Toilet Cleaner** (the hydrochloric acid type) - Dissolves calcite rapidly. After treating anything with an acid, rinse very carefully and soak in ample fresh or distilled water for a while to leach out any acid remaining in crystal seams and fractures. You can then follow up with a final soak in dilute Windex to neutralize remaining traces of acid.
- **Lime Away** (dilute hydrochloric acid) - Dissolves calcite more slowly. Rinse as you would for other acid treatments (see above).
- **Calgon** - Dissolve this powdered water softener in water. Use for clay removal.
- **Vinegar** (acetic acid), soda water, colas (carbonic and phosphoric acids) - Will slowly etch out very delicate fossils in limestone. Rinse as you would for other acids (see above)
- **Iron Out** (iron stain and clay remover) - Mix with warm water and use with good ventilation. It will lose strength if stored. Rinse with plain water.
- **Bleach** - Dilute solutions of bleach can remove organic deposits and disinfect minerals collected in areas used by livestock. Rinse with plain water.
- **Hydrogen peroxide** - Use to remove manganese stains. Rinse with plain water.
- **Citric acid** - Use to remove manganese stains. Rinse as above for acids.
- **Windex** (with ammonia) - A good clay deposit remover and final surface cleanup. Works well in ultrasonic cleaners. Rinse with plain water. (Also household cleaning ammonia.)
- **Distilled Water** - Use to clean sensitive species and as a final soak after acid treatment.

Removing Thin Coatings:

On moderately hard minerals – use toothpaste (a feldspar abrasive) and a toothbrush. On hard minerals – use toothbrush with pumice powder and water. On calcite (including bruised places) - quickly dip in vinegar or Lime Away and rinse thoroughly. Repeat. Soak in plain water afterwards to leach any acid from cracks.

Cleaning Tools:

Toothpicks, seam ripper, bamboo sticks, sewing needles in a pin vise, old dental tools, old toothbrushes, periodontal brushes, canned air, Exacto knife, single edge razor blades, cheap small stiff bristle brushes.

From The Franklin County Rockhounder, 5/07, via Rollin' Rock 4/08

Editors Additional Notes:

Swimming Pool Acid (liquid - Muriatic Acid) is actually concentrated hydrochloric acid which can be diluted for some clean ups. (Remember always add Acid to water, NEVER water to acid!)

Oxalic Acid is one of the professional rock cleaning acids, BUT is VERY toxic. It can be found on-line and works well on iron and brown staining. Always wear gloves and keep away from pets.

Water Gun - for those who do a good deal of rock cleaning the purchase of a high pressure water gun is probably your best investment. The gun creates a fine, high powered, jet of water that can cut through most clay and dirt and get into hard to reach places. A gun can be purchased for about \$60 - \$120. (\$60 dollar model at <https://www.shannonsminerals.com/>) (This shop also has a wide range of chemical cleaners.)

Helpful Hints for Cabochon Making

by Jon Sams with update by Don Esch from Willamette Agate & Mineral Society Web site on Rock Specs page: <http://www.wamsi.org/pages/rocksp.html> via Backbender's Gazette, 2/10

During the annual and quarterly cabochon contests held by the Willamette Agate and Mineral Society, there is one predominate error that seems to bother one and all. This, of course, leads to secondary errors that in the final sum total would give a Federation judge fits. Another important factor is that most of the members do not have the time, following a full work day, to grind and grind on a cabochon with a full dome. Hence, there are a number of members who would like to enter contests but hesitate to do so. This, I am sure, is caused by the above-mentioned factor. The method that will be explained herein is not only acceptable by Federation judges if you decide to go the contest route, but will cut your working time by two-thirds once you have mastered this technique, and it is not really that hard to learn.

The Making of a Cabochon

1. Figure 1 is a prime example of a semi-flat dome. If you were to superimpose Figure 1 on Figure 3, you can readily see how much grinding is eliminated. Since most of the cabbers work in harder stone (Mohs 5~ to 7~), this is really a time saver. Also, a flat or semi-flat dome will hold the reflective beauty of the material much better than a high dome. (Opal is an exception to the above statement)

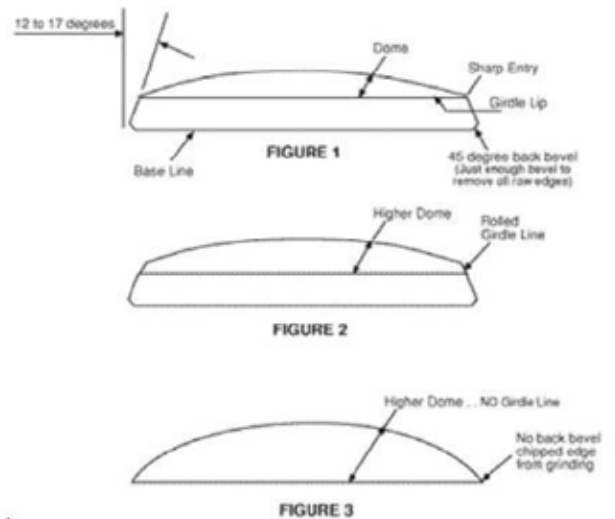
2. Figure 2 depicts a cabochon with a rolled girdle line. This is strictly a no-no. Judges just shake their heads when they see such a fault. Some of this roll is caused by grinding, and some by the polish action. Let's get into some of the simple things that make a poor cabochon into one of outstanding beauty. Most of us know before we start to make a cabochon that we want to mount it into a finding.

Rule number 1: The prongs of a finding should never extend above the girdle line. So, the obvious thing to do is to measure the height of the prongs and set the girdle line accordingly. Most prongs are 3 to 3 1/2 mm in height. Since there are 25.4 mm to the inch, one can figure the height with ease. A mounted stone with prongs bent over on top of the dome draws your

attention to the prongs and not to the beauty of the stone. Therefore, the distance from the base line to the girdle should never be less than the height of the finding's prongs. The ideal dome is one that measures vertically the distance from the base line to the girdle. Information such as this and much more is never published but is held in the heads of judges. This is one of the things that sometimes makes the exhibitor bleed and bleed. One must ask question after question to finally compile all of the facts that will give you a score of 95 or above.

Rule number 2 (these are my rule numbers): The bezel or slanting edge of the stone, after it has been ground to template size, should be angled in from 12 to 17 degrees. This is to allow the prongs of your finding to grasp the stone firmly. The bottom edge of the bezel should always be back beveled at 45 degrees to eliminate all rough and raw edges caused by grinding. This bevel should always be polished. The dome entry to the bezel (known as the girdle line) should always be sharp and well defined (Fig. 1) and not as shown in Figure 2. Always strive to maintain a straight line of uniform depth to your girdle.

In setting up to grind a flat dome, start with grinding around the edge above where the girdle will be, and in a sort of "peel an apple routine." If you are making a 40 x 30 or any other size, always change the angle of your dop stick in relation to your stone; i.e., when grinding opposite the long axis (40 mm), your dop stick should have a shallow angle and then as you come around opposite the narrow axis (30 mm) increase your angle. This will ensure the correct curvature for the dome. Shape your stone with a silicon wheel to about ~ mm from your marked girdle line. Change then to paper of your choice. Each and every one of us has a different thought on this part of cabochon making. By us-



ing paper, which cuts a lot slower, you will eliminate scallop on your girdle line. If using diamond grind wheels, be sure to switch to the next finer wheel before getting to these lines. Use a metal-edged ruler and run the edge over the face of the dome while holding at eye level. If you can see only one point of contact as you move across the dome face, your curvature is correct. This method will show flat spots in a hurry. Using a worn-out 600 paper will remove most of your grinding scratches. The next will sound a little odd, but it works for me. After I have used the 600, I put on a WELL worn 400 and grind at 90 degrees from the direction that I used on the 600. Always change direction of grind by 90 degrees when you change grits.

Rule number 3. Polish: Oh what a nasty word (sometimes). Use your own method of polishing, but add this: on the first few minutes of polishing, rotate your stone in the opposite direction that your buff is turning, and in most cases, use considerable pressure— NOW— reduce pressure and rotate your stone in the same direction as the buff is turning. The results are sometimes astounding. The preceding also works well with diamond. Be sure that you polish the bezel first, and then when you are on the dome, do not roll over onto the bezel. If you do, this will cut your sharp girdle line, and I would like to stress again— always try for a sharp, well defined girdle. I sincerely hope that this short extemporaneous paper will cut your cabbage time and increase your enjoyment of this wonderful hobby.

Field Trip to Foote Mine

by Doris Heim, Photos by Pat Murphy

The day was crisp and clear with the temp ascending from the 30's at 8:00 am as we gathered in the Martin Marietta Quarry parking lot to search for mineral specimens attributed to the old Foote Mine. People wore knitted caps and jackets, clothing they would peel throughout the day as the activity intensified and the temperature rose into the 60's. Tom Taylor, the leader, counted at least fifty noses, a surprise to him as he had not expected such a turnout. At 8:30 one of the mine workers appeared to lead our convoy to the back of the mining area.



Spodumene Specimen

Tom explained that he worked next door, and we might find a lot or nothing at all. The old Foote Mine has been closed for some time, but Martin Marietta has been turning over a lot of rock in a quest for totally different material. Tom explained we should consider ourselves lucky, not just because we might actually find some of the material from the old Foote Mine, but because new OSHA regulations might prohibit any clubs from accessing the site again.



Tom Taylor prepares to lead the field trip

Since we were newbies to the site we decided to follow Kay and Shirley, two members of another club who had visited the site previously. Kay explained she had found a nice specimen of spodumene at her last visit. She had cabbed it and sold some of her other specimens on ebay. Shirley explained she was a faceter and was looking for a piece of spodumene she could

facet. (Kay did find some facet grade material during her search.)

The mine is an open pit and as we reached the "back", we explored the shelves. Some people broke rock to access pockets of spodumene and other lithium related material. Others followed the road further, hiking over green

hills to locate other material. Some people, like Kay, followed the road, casually picking up specimens such as the facet grade crystal .

The spodumene presents as green blades or crystals with a distinctive flash. Hiddenite is a gemmy variety of spodumene. There was also kunzite, mica,

quartz, feldspar, and a variety of microminerals that I am still investigating. The Mindat website has an extensive photo gallery of the material that has been collected at this site, and I found it well worth exploring just to add to my mineral vocabulary. For instance, did you know there is a mineral called footeminite?

It was a terrific field trip good weather, great location, a sense of history, extensive collecting, and a wonderful learning experience. What more could you ask for?



Getting down to business

SFMS Stamp Program

by Pat Walker

To all the stamp collectors, thank you. The stamps we send to the SFMS are sold to support scholarships to the SFMS workshops at Wild Acres and William Holland.

If our clubs name is drawn, we will be given a scholarship to the SFMS workshops. Those who have contributed stamps to our programs will be in our local drawing for the scholarship. Everyone's help is needed.

The more stamps sold by the SFMS, the more scholarships will be available. If you trim your stamps, leave 1/4" of paper around the stamp. If you tare them off of the envelope, be certain to leave paper all the way around them. If the paper is torn up under the stamp, the stamp will not be accepted.

Mr. Robinson has thousands of stamps to process and if a stamp has to be examined closely to make certain it is perfect, it will automatically be discarded. He has to know at a glance that a stamp is perfect.

The clubs that turn in the most stamps will be in the SFMS drawing. We need everyone to help us qualify.



Club Get's New V.P. !

the Editor

Denise Trufan had to resign from the vice-president position in our club in the last month. Denise has added responsibilities at her work which are taking more and more of her time. She has done a great job lining up speakers for our first quarter year, and beyond. We thank her for her time and hope that maybe in the future she'll find more free time to run again for club office.

Taking her place is volunteer Neil Hohmann who attended our board meeting this month. Welcome aboard Neil!



CITRINE

by Mark Liccini

taken from Ganoksin WEB site via
SCRIBE 2011 CD

Citrine Quartz, the yellow, orange, reddish-orange is almost completely created by heating Amethyst. If you see a piece in nature, it was originally Amethyst and was heated in nature to 450C, and changed to Citrine. The progression and temperatures to effect changes in Amethyst is 390C to lighten very dark material, it fades all the way to (clear)white, then at 450C returns color as Citrine.

Some are more stubborn and need temperatures up to 550C. Over 500C for extended periods and Quartz can go to White again. Some can be restored by irradiation to 50-100 megarads, Gamma. Many an impatient treater has opened the furnace door prematurely, seeing the middle step of clear material assumes he has over heated. The progression is Amethyst, clear, Citrine, clear.

This process is done professionally, primarily on the Amethyst that is pale, or is showing zones or brown body color. These brownish ones give the best darkest Orange color. The primary producer of the world's citrine is Brazil, most notable Rio Grande do Sul, Maramba(Para, State), and Brezeina, Bahia. The better colors, going into reddish are produced in Rio Grande do Sul(multitonnage annually), and Maramba(a production in decline).

The material from Bahia has an overall lighter and more brownish cast. The Amethyst in Uruguay



when heated turns to either a lemony yellow, or a very dark reddish brown. Here I want to mention the term "Madeira", this is often

misused to describe the better colors resembling Imperial Topaz. In truth, the word "Madeira" is the dark reddish or brown inferior material. The word Madeira in Portuguese is a color description translates reddish brown. To further confuse the issue, some Smoky Quartz, irradiated in Nature, will heat to a lemon or even greenish Citrine on lower temperatures of 3-400F.

In the last few years, there has been quite a bit of development to irradiate some clear quartz to induce color. On dosage of 50-100 megarads, gamma, the clear quartz goes to an opaque Smoky color, then is heated in just a household toaster oven at 3-400F to create mostly yellow, but all colors of Citrine can be achieved, depending on the origin of the material, including Green. Not all clear Quartz will irradiate to color.

Some go only Smoky Quartz, and for this you use dosage very low, .5-1.5 megarads, gamma. In Brazil, and worldwide there is a cousin of the Rose Quartz, often termed "milk Quartz". A clear material with light to heavy silking. This material goes 100% Lemon Citrine

GLENDON QUARRY

Standard Minerals/R.T. Vanderbilt Co.
Saturday, April 23, 2011
8AM till 3PM sharp!

Our field trip chairman, Jack King, has been to this quarry and considers it an exceptional dig site that is seldom open to the public. Only 120 people will be allowed in and almost 100 have signed up already. Large pyrite cubes and fluorite are the two most popular minerals collected.

For further questions contact
Jack at www.jackkretired09@gmail.com
or (704) 892-7608

when irradiated, and subsequently heated. All except the "Conga Rosa" mine which may be the worlds only source of Rose Quartz terminated crystals, which goes strawberry Red when processed as above. A real interesting true story, in Brezeina, Bahia, Brazil the citrine is more often made by burying the brownish Amethyst to cook in the sandy ground outside with just the near equator sunlight. Due to the expense and time to procure an electric or gas oven, and the operational costs, lack of electricity in these remote mining areas, this is the preferable method.

Another strange one, is the Bolivian Amethyst/Ametrine(citrine and Amethyst in one stone). The "Trine" or Citrine part is naturally occurring. If you heat the "Trine" to clear, then irradiate to 60 megarads, it returns as solid Amethyst. For those interested, I have written a bit more with photos on this subject at my website at this URL
<http://www.liccini.com/Treating/Quartz/Quartz.htm>

