GOLDRUSH LEDGER

CHARLOTTE GEM & MINERAL CLUB

MAY 2010

Prez Sez ...

There is a unique partnering opportunity for our community coming up on Saturday June 5th. We will join with the Charlotte Nature Museum for one day when we will take over the entire museum for a rock, gem, mineral and jewelry day.

This is will be our way of showcasing the depth of what our club does. Danny Jones will set up tables and sell his mineral specimens. We will cut geodes to sell and for the first time ever we will set up a water sluice line where folks can buy bags to search for gemstones like they do at the mines in Hiddenite, Franklin and Spruce Pine.

We will do cabochon and faceting demonstrations. Mary Fisher will do her magic with the kids and have junior rockhound programs running all day.

The Cotton Patch Gold Mine will show a video on gold panning. Linda Simon will have a team doing jewelry making crafts and our members have an opportunity to sell their wares.

The Nature Museum will promote this event heavily to the list of their members as well as Discovery Place members. This list includes over SEVEN THOUSAND MEMBERS!

In addition to the museum's promotion of the event with signage and advertising, we hope to gain some free radio and TV promotion. We will have our club showcases set up in the main rotunda of the building and we need our members to fill these cases with their collections of fossils, gems, and minerals.

The success of this event and the possibility of us being asked to do this again depends on how professionally we put this together and make the experience a positive one.

We need LOTS of volunteers. Team leaders have been appointed such as Linda organizing her group of crafts artisans. We need help with the geode cutting, sluice line, food for members and vendors. The museum is providing their staff and volunteers to assist us.

We are going to Asheville to pick up a professionally made sluice line from the Colburn Museum and we will need help with the assembly and take down of this big and heavy line. The Colburn has used this device as a fund raiser at their annual shows for years with much success.

We need volunteers who can put our flyers around town. This is an opportunity for our club to gain much needed exposure to a large part of the Charlotte community and a chance for our club to gain new families as members.

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WEB Site
www.charlottegem.com

I look forwards to your ideas and creative suggestions as to how we can raise the bar on this event. Please contact me or any member of the board if you would like to volunteer or contribute in any way.

If you would like to sell your crafts, rocks, minerals or fossils there are limited tables available at a small fee. Set up of tables will begin on Friday afternoon before the event and we would appreciate help that day too.

Jack King.
President, Charlotte Gem and Mineral Club.

Upcoming Club Shows

June 5 & 6, 2010: Birmingham, AL - Alabama Mineral & Lapidary Society. 37th Annual Tannehill Gem, Mineral, Fossil, & Jewelry Show, Tannehill Ironworks Historical State Park. Hours: Sat & Sun 9 - 5. Show is free with paid admission to state park. For info call Gene Blackerby (205) 807-6777 or gene@lapidaryclub.com

June 5-6, 2010: Marion, KY—Ben E. Clement Mineral Museum. 5th Annual Ben E. Clement Gem, Mineral, Fossil & Jewelry Show, Fohs Hall, 201 North Walker St. Hours: Sat 9-5, Sun 11-5. Day & night digs available. Contact 270-965-4263 or www.clementmineralmuseum.org

June 18-20 2010: Whittier, California - AFMS/CFMS Show and Convention hosted by North Orange County Gem and Mineral Society. Hours: 10-5 daily. Contact Mike Beaumont (714) 510-6037 or www.nocgms.com

August 13-15, 2010: Gulfport, MS - Harrison County Gem & Mineral Society. 35th Annual Harrison County Gem & Mineral Show, West Harrison Community Center, 4470 Espy Ave, Pass Christian, MS. Hours: Fri 12-7, Sat 9-6, Sun 10-5. Admission: Adults $3 & children under 12 free with paid adult. Contact: Tomsey Westermeyer Show/Dealer chairman at: 228-586-5279 or e-mail at: tomsey@cableone.net

September 10-12, 2010: Winston-Salem, NC - Forsyth Gem & Mineral Club. 39th Annual Gem & Mineral Show, Educational Bldg, Dixie Classic Fairgrounds (free parking through Gate #9 from 27th St only). Hours: Fri & Sat 10-7, Sun 12-5. Contact W.A. Marion at mariona1@yadtel.net

Congratulations!

Floyd Halcin was the lucky winner of the Diamond Direct diamond pendant at the April Club Meeting.

Regular Monthly Meeting
Charlotte Gem & Mineral Club
Thursday May 20th, 2010
7:00 pm

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

This meeting will be largely devoted to a discussion of the June 5th CG&MC Special Day at the Nature Museum. The program for the evening includes a video of Gem Mining in North Carolina with a focus on Hiddenite for the mining of emeralds and Franklin for rubies. Both of these videos were first shown on cable TV about 2 years ago and include scenes from Jamie Hill's amazing emerald mine with Jamie telling his fascinating story. We will probably be running this video at the Special Day on June 5 and your input on how best to use it will be appreciated.

Charlotte Gem & Mineral
Jr. Rockhond Group

May 22 at 1:00 pm - Schiele Museum in Gastonia

Visit the Museum & Gemstone Mining Event

Type: Public Program

Visit the gemstone mine to find mineral treasures like garnets, topaz, rubies, emeralds and rose quartz. Learn about geologic forces that create gemstones and search for tiny 10 million year old fossils from the Carolina Coast. Take home what you find!

Gemstone Tickets $4 in addition to Museum Admission ($7 Adults / $6 Children)

Contact Mary Fisher at mefisher@att.net for further inforation

Using a Digital Camera to Photograph slabs, cabs, gemstones, minerals and jewelry - Part XI *by ron gibbs*

figure 1.

figure 2

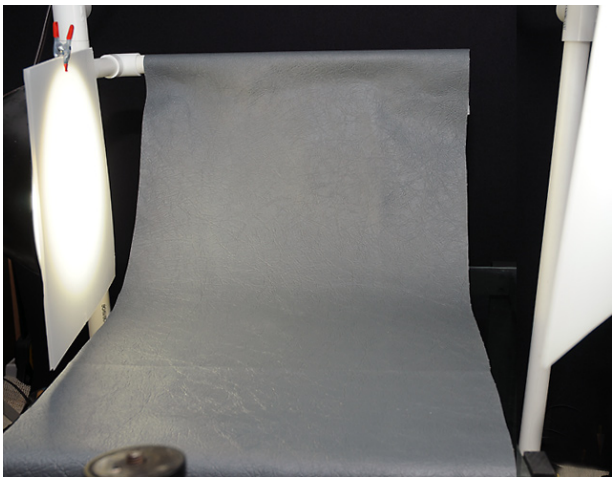

figure 3.

Last month I showed some general setups for shooting minerals. I will continue this month with another background that works with other materials too. In previous articles I have shown how to use black plastic with a reflected card (from behind) to control the gray level of a background. (See figure 1.) This method relies on the camera pointing in a more or less downward direction to make the black plastic base become the entire background of the image.

This careful selection of camera angle helps to avoid a "split-background" that would other wise appear in the image. (Figure 2.) In the second image you can clearly see the line between the background and the bottom surface where the mineral resides. This line is present in virtually all cases unless both the background and the bottom surface are pure black. To avoid this surface break a continuous background must be employed. There is then no separation in the background and the bottom surface. The general set-up is shown in figure 3.

A continuous piece of material is hung from out of the camera perspective and forms a curved surface through the bottom surface. It's a pretty simple set-up and can actually be used to achieve several different effects. In this example (figure 3 & 4.) the background is a piece of vinyl upholstery material. This set up used two lights, one from each side with the one on the right higher up and slightly further away. This allowed a very light shadow to the right of the sample, but demonstrates the clean continuous background.

figure 4.

Once this background is in place, it is easy to place secondary materials on it's surface and use it to aid in shaping them into continuous backgrounds. (figure 5.) In this case a piece of craft-foam (tan colored) was placed on the original backing and used to shot the same general image. (figure 6.) Once again a clean continuous background with only a light shadow to the right of the sample.

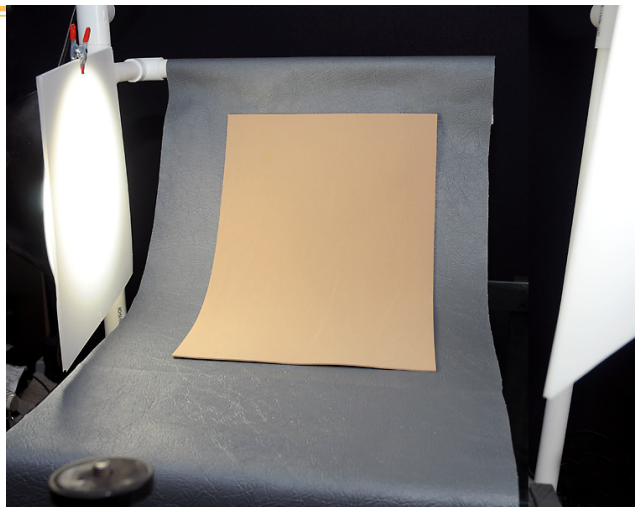

figure 5.

If the side lighting is moved forward, and not allowed to illuminated the curved background near its top, then the background will take on a continuous shadow effect making it look as if it was made up of a graduated color.

Figure 7, shows one possible look with slightly more light coming from the left than from the right, but both the left and right lights being partially blocked from the upper background. This was done on the same tan colored piece of foam. Next is the same general lighting done on the original piece of vinyl. (figure 8.) Notice the degree of difference between the backgrounds in figures 4 and 8, caused only by a slight difference in positioning the same two lights.

figure 6.

In the last set of diagrams I am using another piece of craft-foam as a continuous background (blue this time). The first image (figure 9.) shows the same beginning set up with the lights stationed on opposite sides (very similar to figure 3.) But the second (right light) is close enough to obliterate the shadow cast to the right in figure 4. The resultant image is

figure 8.

figure 7.

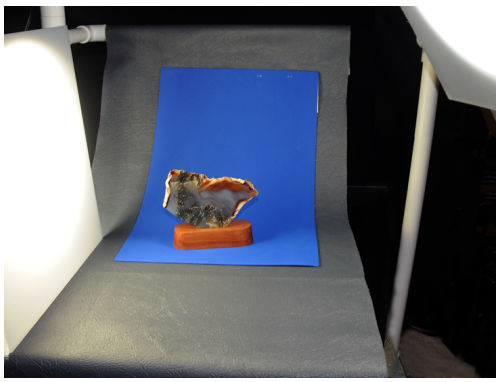

figure 9.

figure 10.

figure 11.

shown in figure 10. It is difficult to tell whether the sample is sitting on a surface or floating in front of a blue background. But, there is no line bisecting the background.

In the final example, a third light was hand-held slightly in front of the slab and pointed to a position just above the slab on the rear surface. This produced a gradient light above and slightly behind the slab. This light can be placed lower to make a glow appear around the slab or higher and wider to make a reverse color gradient appear (lighter to darker) form top to bottom.

This method of using the continuous background provides a wide range of possible results depending upon your selection of lighting placement and number, and solves the problem of a distracting line through the background of the final image.

Wire Wrap Jewelry: A History From the Past to the Present

By Diane Mason, Charlotte Gem & Mineral Society ***(Taken from the May 2010 Lodestar)***

We should begin this journey by defining just what jewelry is and does. Jewelry is comprised of those items that we wear to adorn our clothes, bodies, and personalities.

Wire wrap jewelry began as an ancient craft and continues today. It is the only known metal jewelry craft that is created completely without soldering or casting: this simply means that there is no heat applied; there is no flame or torch used to meld the metals together. Consequently, creating wire wrap jewelry is more of a challenge since the piece must be held together only by the wires themselves.

It is a logical assumption to believe that the first items made were of organic materials that were available to primitive man. Such items may have included wood, grass, nuts, seeds, bones, and shells. At some point in time gemstones and metals were added.

It is unknown which metal was first found. A copper pendant was discovered in what is now Iraq and has been dated at about 8,700 BCE. It is believed that gold appeared on the scene around 4,000 BCE. Artisans of ancient Egypt used gold to adorn their bodies more than 5,000 years ago. It is very unfortunate that early on so many of the tombs and rel-ics were looted and the metals melted simply for their value. Thus, we have lost many artifacts and much of our early creative history.

Examples of wire and beaded jewelry made by using wire wrap techniques date back thousands of years. The British Museum has samples of jewelry from the Sumerian dynasty found in the Cemetery of Ur that contain spiraled wire com-ponents It is known that Egyptian and Phoenician artists practiced this craft over 4,000 years ago, and pieces have been found in the Pyramids as well as in ancient Pharaohs tombs.

The art of wire wrapping has been clearly identified around the time of the Phoenician empire about 1,000 BCE. At that time gold or silver was hammered into thin sheets, cut into thin strips, and the edges filed smooth to make the wire. Wire was then woven into a basket

of filigree and set into a breastplate. Artisans would also use this process to decorate family crests or coat of arms. At approximately the same time, in the Book of Exodus, detailed instructions were given about setting gemstones into the priestly garments. Biblical scholars have placed this event near 1446 BCE It is un-known exactly which of these forms of wire usage might have occurred first.

By the eighth century BCE, the Italian Etruscans in the Tuscany region produced granulated textured gold wire that was often used in making open pendants to hold perfume. A pin or decorative ornament thought to have been made sometime circa 750 BCE was found and is preserved today in a museum. In ancient Greece, beads shaped into natural forms like shells and flowers were made on a fairly large scale. Beautiful and ornate necklaces using wire to mount these items were found in burial sites as early as 300 BCE.

Certainly as the ancient world grew and empires fell, the use of wire expanded and was moved around the world by trav-eling armies. Early explorers carried pieces with them, and eventually this included moving the pieces and their craft across vast oceans.

When early settlers to America became friendly with Native Americans, they became extremely intrigued with another form of jewelry. Native Americans made jewelry with bones, animal heads, claws, and sinew. Thus, it is believed that this new form of craftsmanship was incorporated into some of the pieces the settlers were used to creating.

In the 1800s, the Bohemian culture made wonderful necklaces and bracelets to connect beads and stones. These items were a favorite with European aristocracy for over half a century. It would be an injustice not to mention the tinkers of Europe. This unique group later became known in America and other parts of the world as Gypsies. While their primary use of wire was to make miniature objects such as horses, carriages, bicycles, boats, and other trinkets, they also made jewelry from wire. They played a great part in the spread of this craft.

The earliest reference to drawn wire is in eighth century France. The first commercial wire production was in 1270 CE in France This enterprise consisted of drawing metal wire through holes in beads.

Today's wire manufacturing is much more economical, and wire is produced in vast quantities. Wire comes in many sizes, shapes, and varying degrees of hardness. There is always an appropriate wire available for the particular project the artisan has in mind. The wires used in designing jewelry may be from many different alloys such as gold, copper, brass, sterling silver, fine silver, and Argentium. The temper may be soft, medium, or hard. Hard and half-hard wire is better used in simple wire wrap while soft wire lends itself more to sculpting and allows the wire to be twisted more eas-ily. Sizes of wire vary from the size of a sewing thread to the width of a watchband, thus giving the creator a larger se-lection of styles.

Wire Wrap

Wire Sculpture

Modern day wire wrapping in England, Canada, and the United States can probably be attributed to an enterprising artist named C.G. Oxley. He first used wire wrap techniques in England as a form of occupational physical therapy for World War I veterans. He became so enterprising that he opened and ran a very lucrative jewelry business until his doors closed in 1982. Jim and Mavis Llewellyn, two of his students, traveled to Canada taking with them his favorite pastime of wire wrapping. Thus, the craft once again moved across an ocean.

In 1994, Sir Paul Howard of Queensland, Australia became in-

terested in the unique craft of wire wrapping. He met Don and Francis Mason of Bermuda who were wire artists, and became intrigued with their work. Sir Paul had difficulty ob-taining wire in his native Australia and eventually found a merchant in Sydney who would make the wire for him. In 1996, Sir Paul traveled to the United States and studied wire wrap techniques at the William Holland School of Lapidary Arts in northeast Georgia. There, he obtained the contacts necessary to obtain wire commercially as well as a vast knowledge of wire craft techniques. Today Sir Paul is in the process of writing a book about his favorite craft and the gemstones of his native country. He and wife Lady Marie travel through Australia teaching, free of charge, the wire wrap techniques that he learned in America.

Eni Oken is another artist traveling and teaching her very unique form of wire wrapping. She is a Brazilian jewelry artist currently based in Los Angeles. She was a computer graphics artist for more than 17 years. Inspired by her Grand-mother's teachings, Oken has developed a unique style now known as Eni Oken wire jewelry. This style combines the basic wire wrap and wire sculpture forms and adds "feathering" wire to create an intriguing form of wire craft. Her web-site offers on-line teaching and instructions; however, she will occasionally teach a class in person and delights in pro-moting individuality and the creation of new designs.

Today wire wrapped jewelry and craft items are not mass produced. The jewelry is popular precisely because of the uniqueness and individuality of each piece. There are schools and internet classes across the United States and throughout the World to instruct interested students. The basic craft is simple to learn but the final creation may become very complex depending on the gem stone, bead, or technique the artist wishes to use.

This craft, unlike many others, does not require the purchase of a large amounts of tools. It does, however, require a desire (and the patience) to learn, as well as the willingness to spend the time required to create a lovely piece of jew-elry. The next time you study and admire (and covet) a piece of wire wrapped jewelry, remember the rich amount of arti-san history that you are holding in your hands and just imagine where this craft will go in the future.

Oken's Net Wrap

Oken's Rainbow Wrap

Oken's Woven Wrap

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- ***www.enioken.com, On-Line Questions and Answers with Eni Oken***