

GOLDRUSH LEDGER



CHARLOTTE GEM & MINERAL CLUB
SEPTEMBER 2009

Prez Sez ...

I am writing my message this month on a cool, crisp morning - a hint of the autumn season to come. We have chosen Saturday, Oct. 10th for our annual club picnic. Kathy and I invite all members and their families to our home once again for a day of rock sharing, jewelry making, good food and fellowship.

I will be cooking burgers and hot dogs and grilled chicken breast on request. The club will furnish soft drinks. We encourage those who come to bring their favorite side dish, chips, cookies or deserts. Hopefully, Jimmy Strickland will cook up a batch of his famous chili, Ken Anderson will surprise us again with something yummy and Gale will treat us with her baked from scratch goodies.

For those of you new to our club, we live on Lake Norman facing the water. Kids last year had a blast swimming and just getting muddy at water's edge. Moms should be sure to bring a change of clothes as some kids had to go home in towels last year. We ask that you bring your own folding chairs, sunscreen and towels.

We will provide the fun, crafts and looking at and talking about rocks

and minerals. Hopefully again, we will have a pile of rocks for kids to dig thru for a treasure or two to take home. If you have some rocks to donate for this, please bring them to the next club meeting.

In the past some of our ladies have huddled together and made bracelets and the like. In my lapidary room we will be slabbing rocks on my big saw, so if you have some that you would like sliced, we will keep the saw running. We also will be doing cabochon cutting demonstrations by some of our members.

Each year we have a mini auction to help fund our clubhouse. Last year, with Clarence Johnson as our auctioneer, we raised about seven hundred dollars. We ask that you bring an extra rock, mineral or jewelry craft that you have made to donate.

In addition, you may bring anything of value from an old cookbook to a tennis racket. All that I ask on the miscellaneous stuff is that if it doesn't sell, YOU take it to Goodwill this time. Kathy and I hope to see you here, noon till about four on Saturday, Oct. 10th, for the Charlotte Gem and Mineral Club annual picnic!

And for all of Mary Fisher's junior rockhounds, special fun awaits you. Ron will post a map with directions. If you need help, call 704-892-7608.

On another subject, it was brought to my attention that in previous newsletters we mentioned several of our members who teach at schools such as William Holland but we failed to mention long time members Jerry and Diane Mason who have been teaching for a very

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long time. We apologize for this oversight.

On VERY short notice last month, some of our club members worked extra hard to put together a tag along mini festival of rocks, gems and minerals in conjunction with a major wholesaler who was coming to town to sell to their wholesale dealers.

Several of our members did a lot of work picking up tables, cleaning up my old store, Camera World, in order for our club to have its presence better known in the community. We were able to get some free mentions by local radio personalities and we handed out flyers in the Plaza Midwood neighborhood.

At last count, I think we will soon have about ten new members who did not know that our club existed before this event. I want to thank all who helped put this together, too many to name, and who took a table, did demonstrations, showed up and talked rocks and crafts.

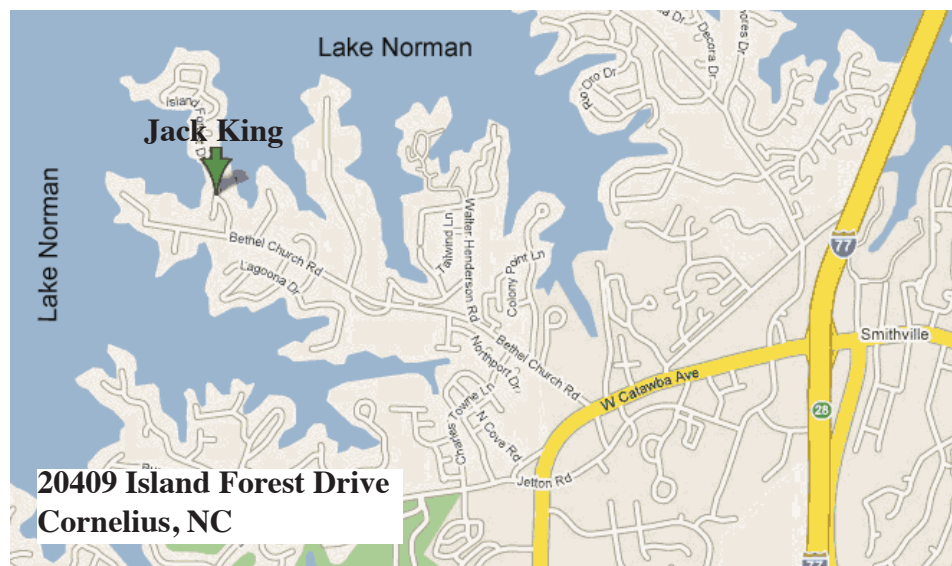
You know who you are and why your passion for what we ALL love

made this a special event for Charlotte. I can tell you that on Saturday afternoon, my old store was buzzing with excitement about all the many things that our members do.

Scott Stewart, who did most of the grunt work for this event wants to carry forward with more mini festivals perhaps at the Nature Museum on a Saturday in December. I really like this concept as it is relatively easy to do and much less of a commitment than an annual show.

***Jack King, President,
Charlotte Gem and Mineral Club.***

(I especially hope to see all of our new members show up at THE MATTHEWS ALIVE FESTIVAL OVER LABOR DAY WEEKEND. You new folks really need to see the excitement on folks' faces when our members slice open a beautiful geode. This is a MAJOR fundraiser for our club scholarship program. Jimmy still has hours where he needs help. If you can volunteer a few hours, PLEASE contact Jimmy Strickland)



CG&MC September Meeting Program

September 17th, 2009 - 7:00 pm

Charlotte Nature Museum

1658 Sterling Road
Charlotte, NC 28209

Starting and Managing a Mineral Collection by Dan Jones

For members who have not yet met the diminutive (6'9") Mr. Jones, he is founder of Firebird Minerals – a company committed to “providing high quality minerals at economic prices to the mineral collecting public”. Dan’s extensive displays (and impressive kilt) can be found at many of the leading east coast gem and mineral shows. Those who have had the privilege of visiting his home (and being invited into the basement “inner sanctum”) recognize the extent of this man’s commitment and contribution to the field of mineral collecting.

Despite protestations of “I freely admit that my vast knowledge of minerals can be fully inscribed on the head of a pin”, Dan represents a valuable source of mineral-related information for our club.

His presentation, complete with beautiful microphotographs, will prove to be of value both to the wannabe mineral collector and those who already are collecting these amazing treasures of the earth

Attention Wire Wrappers & Beaders!

Our club now has a permanent place for our classes on wire wrapping and beading. Kim St. Jean of Expressive Impressions has generously offered her store classroom for us to use as a meeting place. We have room for up to nine students and a teacher.

Some supplies will be available to buy through the store during our classroom time but you are certainly encouraged to bring your own tools, wire and beads. For our first class of the fall we will be wrapping a round coin or cab with a stickman setting.

I will make up kits with copper wire and a coin and have writ-

ten instructions for everyone in the class. This is a club sponsored event and you must be a paid member to participate.

We will be meeting on the 2nd Saturday of each month from 10:30 AM till approximately 2:00 PM. There are a few restaurants downstairs where you can buy lunch or bring a sandwich. **Please e-mail or call Linda Simon to reserve your space.**

There will be a classroom fee of \$10.00 and any sterling wire will be extra. The address is : 2215 Ayrslay Town Blvd., Suite G. I’m looking forward to teaching and spending hobby time with you!



Linda Simon
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Using a Digital Camera to Photograph slabs, cabs, gemstones, minerals and jewelry - Part IV by ron gibbs

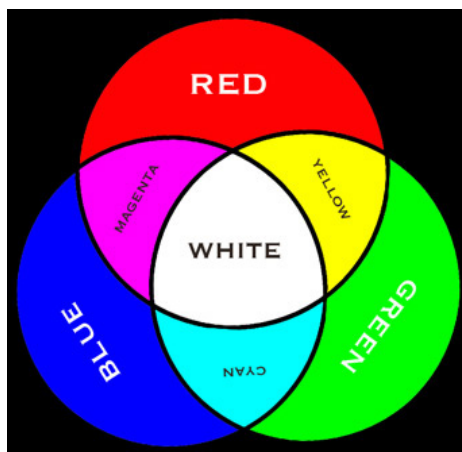


Figure 1.

Source	degrees K
Summer Day - (sun & sky)	6500
Fluorescent Daylight	6500
Xenon (flash)	6400
Overcast Sky	6000
Sunlight (noon)	5400
Fluorescent Daylight	5000
Daylight Flood	4800-5000
Sunlight (Early morning)	4300
Sunlight (1 hour after Dawn)	3500
Photo Flood	3400
Fluorescent Cool White	3400
100 watt Tungsten Halogen	3000
Fluorescent Warm White	2950
100-watt incandescent	2870
50-watt incandescent	2500
candle flame	1850-1900
match flame	1700

Figure 2.

Auto
Incandescent
Fluorescent
Direct Sun
Flash
Cloudy
Shade
Manual

Figure 3.

This will be the last installment of information that describes the useful features in a camera for close-up photography, next month we'll continue with lighting and setups. So this month we'll look at color. Color is important if you want our images to closely resemble the objects being photographed, although there are people out there marketing and selling "green" amethyst, I think amethyst by definition should look purple.

Light has two important descriptive properties with regard to photography, first it has a Color (or Hue) and second it has what I will refer to as Texture (hard or soft). The color of light is usually described by a name, thus words like red, yellow, blue, orange, purple, violet, etc. describe a specific hue or color. The computer world and digital camera world live in what we call RGB space. All colors can be defined as mixtures of red, green, and blue light. (Fig. 1.)

Equal parts of Red and Green produce Yellow, equal parts of Green and Blue produce a pale blue called Cyan, and equal parts of Red and Blue produce hot pink called Magenta. The thing that surprises people is that equal parts of all three R, G and B produce WHITE. All colors come from what we know as White. True white has equal portions of all colors, or another way to think of it is that white light contains all the colors in the rainbow. When we see a red object it is because the white light illuminating it has had the green and blue portions removed, leaving behind the red color.

We can also measure the color of light by something called its temperature. There is a temperature scale called the Kelvin scale which can be used to describe the color of light. Low color temperatures are at the red end of the scale. A description of the scale is illustrated in the table of figure 2. As you can see even "daylight" can and does have different color temperatures. It can be warm (red-yellow) to bluish depending on the time and weather conditions.

The color of objects in a scene are dependent upon two things, their inherent color (what part of the spectrum they reflect) and the color of the light source illuminating them. We'll examine several possible cases in the next set of diagrams to get an idea of how tough it might be to get correct color. Most of the digital cameras on the market today have color balance settings built-in (typical Fig. 3), but not all have a "manual" color correction, many have automatic or a series of specific color corrections that can be selected. For precise close-up work a manual color correction is desirable, but not absolutely necessary as long as the camera has at least an auto setting, or you (the photographer) develop very good habits when setting up and shooting your desktop (close-up) photos.

Why we don't always get the color we expect. In the first case (1), there is a white sphere in a white room with a white light. Any camera should be able to get this image with pretty good color rendition. The auto color mode should not have anything to fool it. In case 2 there is a light red sphere in the same white room with white light. Again the auto color mode likely would be able to handle this and give pretty good color.

Case 3 gets a bit more difficult. It is actually case 1 with the substitution of a red light source. In Auto mode the camera may or may not understand what should be white in this image. This could just as easily be a light red sphere in a light red room with white light.

Case 4 is even more of a challenge, is it a light red sphere in a dark red room with white light, or a white sphere in a dark red room with a white light, or is it a red light on a white sphere in a red room, or is it a red light on a light red sphere in a dark red room? Again there is nothing that auto color can do to make an informed decision.

In the last case there is a white sphere in a single red-walled room with a white light. The camera may be able to make a decision on this one, and get the color balance correct. But, even if it does the red wall is casting a red color on half of the sphere, and a simple color correction to fix the right side of the sphere later in software will result in the left side of the sphere being falsely colored to a cyan.

If there was a "manual color correction" in the camera, then a true white card would be placed in the room and the camera would be focused entirely on the card, and set to make the card pure white regardless of the illumination color, or the room's wall color. Hence there would be a higher probability of getting the color more correct on the first try. (Fig. 4)

In most cases, doing close-up photography under controlled conditions means not having to deal with most of these situations, and hence manual color correction is not a necessity. But, it can be an aid in situations where there is mixed color illumination, like extra light hitting the subject from an open window.

I avoid nearly all of these problems by controlling the environment where I shoot most of my desktop images. I use color neutral lights (5000 °K), and black, white or gray surrounding walls with no windows or extraneous light sources.

The named settings, shown in figure 3, work well if you remember to reset them as needed and you can match the light sources properly. For instance if the same sphere, in white room were photographed using a "tungsten incandescent bulb" and the camera light balance was set to "outside" then the image would look something like that in the first one on the next page.

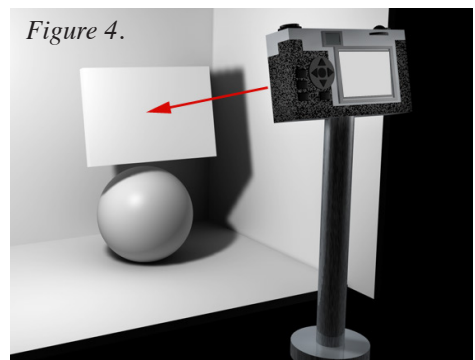
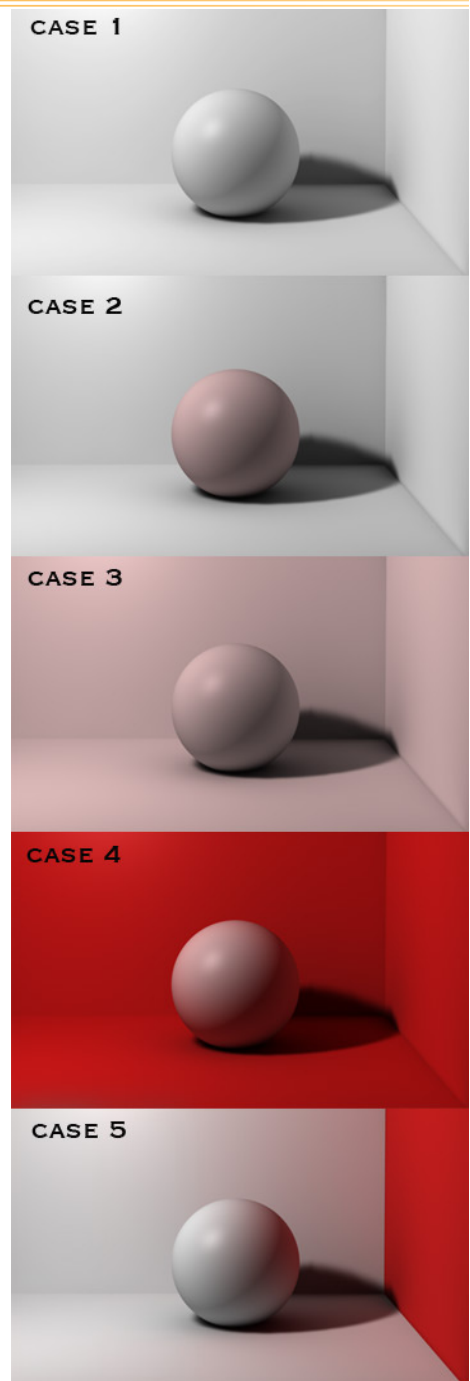
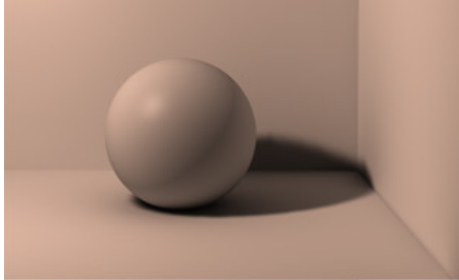
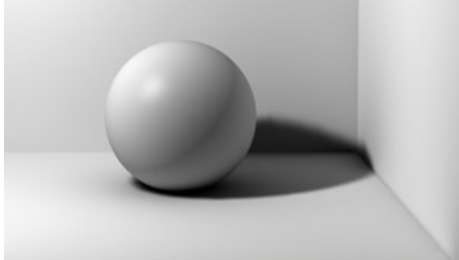


Figure 4.
Manual white balance set by using a white card in lighting setup

TUNGSTEN LIGHT



**CAMERA CORRECTED
TUNGSTEN**



**ALL WHITE SCENE
CAMERA CORRECTION
SET TO TUNGSTEN**



The image would appear an orange color as the camera was expecting nearly white light and saw the tungsten light color instead. If the white balance were set properly to tungsten then the image would appear similar to the second one in this series and look roughly correct.

This is as it should be, but if you forget to reset the white balance to daylight and then shoot a daylight image (still with the camera tungsten setting selected) the white image would appear like the third image in the series. It would show a blue cast as the camera would be trying to correct the white daylight to remove an orange cast (normally present in a tungsten light).

Thus the light balance controls in the camera work fairly well as long as you always remember to set them to the correct light type each time it is used, or set it to auto and hope for now unusual situations (works most of the time), OR manually set it properly for the specific light you are about to use.

Camera feature summary ... if you are purchasing a camera for close-up work look for the following features ... (The issues in 2009 where they are described.)

- (1) Macro Focus (fill the frame ... June)
- (2) Manual focus (July)
- (3) Auto Timer (or remote shutter release ... July)
- (4) f-stop control (Aperture priority mode ... August)
- (5) Ev (exposure compensation nice but not necessary ... August)
- (6) Color Balance (manual mode nice but not necessary ... September)

For nearly all of the close-up work described in the next several issues and all of the materials (cabs, gems, jewelry, beads, minerals, etc.) that will be covered, the Camera will be set up to function in the same way. Here are the desired camera settings and position.

- 1.) Set the camera ISO/ASA to the lowest number the camera supports (typically ASA 100 - 200)
- 2.) Put the camera on a steady tripod for ALL exposures
- 3.) Set the Exposure mode to Aperture priority. (you can select the f/stop the camera auto selects the shutter)
- 4.) Select an f-stop of at least f/8, and f/11 or f/16 is better.
- 5.) Set the white balance manually with the lights you are using
- 6.) Fill the frame with the object
- 7.) Manually focus on the most important part of the object
- 8.) Use the self timer or remote shutter release to make the exposure
- 9.) Look at the finished image, adjust the exposure with the Ev controls if needed, then repeat steps 7,8 and 9 until a satisfactory exposure is achieved.

The first 5 steps are typically only done once for any photo session. As long as the lighting does not change then these settings will remain the same. Most of the time only steps 6-9 are done for each new subject matter.

Next month we'll begin looking at the table top setup and the lighting for most work. We will discuss the second light property, it's texture.

TRIP TO WILDACRES ... by Gale Blevins

I was recently asked how I liked my first trip to Wildacres. Actually, this was my second trip to Wildacres. My name was chosen from the drawing we hold every year for two winners to go to either Wildacres or William Holland. Room and board plus the class, for one week, are paid for by our club by the Workshop Scholarship Program! Class material fees are paid for by the student taking the class.

How can you be the lucky winner for next year? Turn in your Points Sheet by the Nov. meeting to be in the drawing. You can print out the Workshop Scholarship Program Points Record Sheet from our web site or get one from me at our meetings. It will tell you how many points you get for helping out the club. Check it out!

As far as the class I took. Beginning Silver, it was so much fun! I took the same class 2 years ago and never had a chance to use what I had learned, so I forgot some of what I had learned. Actually.

I don't think Tom would have trusted me out in the garage with a torch in hand without some brushing up on some of my silversmith techniques'. The class was small with just four women and a male instructor (Gene Tipton).

We jumped every time the torch was ignited. We only melted a total of 6 bezels. I learned to solder so well that I was able to solder one of my bezels to an iron third hand. Gene said that was not supposed to

happen! We made rings, pendants and bracelets galore. I was even able to set some of the cabochons that I learned to make at our clubhouse. I don't think I need to do any Christmas shopping this year!

Gene was a terrific teacher. When we made a mistake, he would show us how to fix it. even if it meant soldering the same dam piece 6 times. My quick fix, cold solder - super glue!

He pretended not to hear us when we used that awful word - super glue. Although you could always catch him trying to hold back a smile, so we knew he heard it. We all said we were going to use it to fix our mistakes, but never did.

The days went so fast and with the grinding and polishing machines running, we sometimes missed the bells calling us to eat. The food was very good. The homemade breads and desserts, like poppy seed bread and peanut butter mouse pie, WOW!

In the evenings, we would sit out on the deck overlooking the mountains as the sun would set and the fog would rise from the valleys below. It was so beautiful, peaceful and relaxing. One night, we had a campfire and toasted marshmallows for smores. There was also music and singing!

The night before we left we had show and tell. One student from each class told the entire group what they had done in their class

and also shared some thoughts about their instructor.

We all had to fight back tears when my roommate almost cried when she spoke about her teacher, Ben Smith. She said this was the end of an era. This was Ben's last class he would teach. Anyone who had the chance to have a class with Ben knows that he is irreplaceable and will be truly missed at Wildacres.

I had such a wonderful time at Wildacres. I hope to go again next year. I have made some wonderful new friends and we are planning to see each other again. I hope to see some more of our club members next year.

Don't forget to turn in your Workshop Scholarship Points Sheet this year! If you're not a winner, you can still attend the classes by paying all the fees yourself. This years cost was \$310 plus the class materials fee. If we don't get the attendance up, the SFMS will cancel classes.



Editors Note: there are still classes open for the final SFMS sessions of 2009, Spetember 14th at Wild Acres and October 11th for the final sessions at William Holland. Some classes may be cancelled if there are insufficient students.

Check: http://www.amfed.org/sfms/_pdf/workshop-info&app2009nofill.pdf

Charlotte Junior Rockhounds

Saturday, September 26, 2009

Two Classes:

10:00 AM – 11:00 AM

1:00 AM – 2:00 PM

CGAM Clubhouse

At the Camera World on Commonwealth Ave.

Show & Tell:

Bring a favorite Gem or Mineral to show the group!

Topic for September:

Creating Your Collection

You are invited to bring
your own collection of rocks, gems and minerals.

We'll talk about how to organize YOUR collection,
and help you identify your unknown specimens.

Each meeting is limited to 8 students.

Parents are encouraged to attend with students.

Calendar Updates for 2009

September 26 & 27th - Hiddenite NC- Western Piedmont Mineral and Gem Society Show.

October 10th, 2009 Club Picnic and Cook Out - From noon till 4 pm. Location Jack King's house on Lake Norman. - More details to follow.

October 2-3-4, 2009 - Gaston Gem, Mineral and Faceters Club Show, Gastonia NC

October 16-17-18, 2009 - Western Piedmont Mineral & Gem Club Show, Taylorsville NC.

October 18-18-29, 2009 - Gem & Mineral Coeity of Fraqnklin Show, Franklin NC.

November 19th, 2009 Our November regular meeting (November 19th) is our annual auction. Please bring any extra goodies: rocks, slabs, jewelry, tools, minerals, etc to donate to the auction. The proceeds from this auction are used to help fund the club and it's activities.

December, 2009 - Date/Location to be determined - Our Annual Christmas Party and the awarding of both the club scholarships, and the University of Charlotte sponsored scholarships for 2009.

2nd Saturday of each Month - Wirewrap instruction, Expressive Impressions at 2215 Ayrley Town Blvd., Suite G. - 10:30 am - 2:00 pm.

For detailed information on the out of town shows look at the SFMS WEB site, and club show schedules.
<http://www.amfed.org/sfms/>

Check the Club WEB site for further information on the October party and more detailed directions: www.charlottegem.com