

Gem Cutters News



Award Winning Bulletin of the Gem Cutters Guild of Baltimore, Inc.
Baltimore, Maryland

Volume 60, Number 1

January, 2011



Let's Celebrate the New Year!

from Steve Page, Social Chair

Friday, January 7
Women's Club
of Catonsville
10 St Timothy's Lane
Catonsville, MD
7:00 P.M.

The Guild will provide the meats, beverages, plates, cups and cutlery. Those attending are asked to bring a covered dish food item - salad, vegetable, starch or dessert.

As has been our tradition, we will also have our usual "Guild Style" gift exchange. Everyone wishing to participate is asked to bring a wrapped gift that's hobby related. The value should be around \$15. (Do not include your name on the gift). Appropriate items include tools, cutting rough, jewelry, books, minerals, etc.

Each person bringing a gift will receive a number that will be used to determine the order in which they may either pick a wrapped gift from the pile, or....select a previously opened gift from someone in the group. Gifts can be "procured" up to 3 times. At the end of the go-round, anyone who has "lost" a gift will have another opportunity to make a selection so that everyone bringing a gift leaves with one.

As we did last year, we will again be a collecting non-perishable food items that we can take to The Maryland Food Bank. Most needed items include cereals, canned meats, fruits and vegetables, peanut butter, mac 'n cheese, canned tuna, rice and rice cakes.

Please consider bringing as many items as you can - the food banks are really struggling right now as the need gets greater. The less fortunate in our community will certainly appreciate our caring.

Want to help with set up? Steve will be at the Women's Club around 5 P.M. and would appreciate your help.

Give Steve Page a call (410-235-7039) and let him know what you plan to bring and if you're a cook - show off your tastiest creation.

Getting To The Party

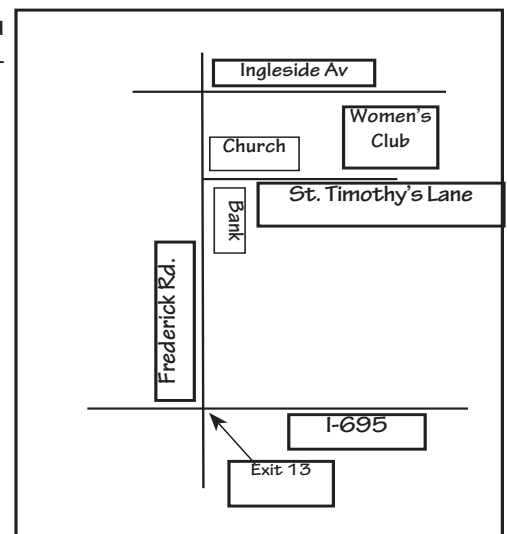


2011 Dues

by Steve Weinberger, Treasurer

Just a quick reminder that your dues for 2011 are now due. Please take a moment and fill in and sign the form on page 17 and include it with your payment. Shop fees for 2011 are also being accepted - and you will not be able to use the shop unless you pay your \$35 fee.

Dues for the year are \$18 for individuals and \$30 for families (2 adults living in the same home plus children under age 18 living at home). Checks should be made payable to the "Gem Cutters Guild" and either given to me at the party or mailed to me at the address listed on the form.





The Gem Cutters Guild is a founding member of the Eastern Federation of Mineralogical and Lapidary Societies, Inc. and affiliated with the American Federation of Mineralogical Societies.

About our Guild:

The Gem Cutters Guild of Baltimore, Inc. was established in order to allow its members to gain knowledge and skills in gem cutting, jewelry making and in identifying and evaluating lapidary materials. Through field trips, exhibitions, and cooperation with other societies, we endeavor to further not only our own knowledge, but also that of the general public.

Meetings are held on the first Tuesday of each month except January, July and August at our workshop which is located at Meadow Mill at Woodbury, 3600 Clipper Mill Rd, Suite 116; Baltimore, MD 21211. Meetings begin at 7:30 P.M. Visitors are always welcome. Dues are \$30 per year for families and \$18 for individuals. More information and directions to our meetings can be found on our website, <www.gemcuttersguild.com>.

Officers:

President - Mary Keller
info@gemcuttersguild.com

Vice President - Joe Gehring

Recording Sec'y - Tricia MacNeal

Corresponding Sec'y - Jane Fallon

Treasurer - Steve Weinberger

Past President - Richard Meszler

Directors:

2010 - 2011	2011 - 2012
Pauline Furtaw	Wayne Homans
Richard Hoff	Anne Millar
Sallie Miller	Dave Mitchell

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Deadline is the 15th of each month
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President's Message

by Mary Keller, President



Greetings, Gem Cutters Guild of Baltimore members. I am proud to have the opportunity to serve as your new President, beginning January 1st. It is my sincere desire to facilitate upgrade of the web site, increased use of the shop, including improvements to the shop room, attention to the equipment, safety upgrades, and encouragement of special group events.

Since I am not one of the long term members, I thought I would provide an idea of who I am and my background. I live in the Green Spring East town home development with two cats, Charlie and Pepper. My son David is a CPA and lives in Mesa, Arizona with his wife and six children, except when he is at work in Mexico City. My daughter Rose, a home maker and former high school biology teacher, lives in Broken Arrow (near Tulsa), Oklahoma with her husband and two children. I have a B.A. in Sociology from the University of Baltimore, and an A.A. from Essex Community College. I graduated from Mountain Home Senior HS (Idaho), we won't say when, and as an Air Force brat, attended many schools around the US, Germany and Greenland, then spent a year in the Air Force. With the exception of my children, my entire family, including my mother, has been in the military at some point. Although I have been involved in many Gem Cutters activities lately, I am also a needlepointer and a member of the Baltimore Heritage Quilters Guild. This January, I will complete 31 years with the State Highway Administration as a planner.

Some of my bead creations are for sale in a local boutique, but I am also a rockhound. While not in the same collecting league as some members, I like to cut and am still sulking about the rock collection I was not allowed to bring back with me from Greenland. Now that would be a rock collecting trip.

Over the last six to eight months I have had the opportunity to speak to many members about their desires for the guild. I firmly believe that together we can have fun and foster pride in our guild, our workshop, and each other through the positive energy I have felt from the membership at the annual show, meetings, open shop, and other gatherings. I hope the successful Bead and Brunch I attended December 12, organized by Pat Baker, will be the first of many. It was a great time spent discussing not only beads and beading, but local and world events. I even got some more of the crystal tree earrings completed.

I have spoken to several members about committee membership and will be speaking to more. I would especially like to get some of our new members involved in helping out with committees. After the new board has met and agreed upon the priorities, I will be reporting on those to all of you at meetings and in this forum. The new board and I look forward to seeing and talking with you at the annual holiday party January 7. Until then, enjoy the holidays and keep warm.

Mary

Meeting Minutes

by Carolyn Weinberger

President Richard Meszler called the December meeting to order at 7:35 pm. Minutes of the November meeting were accepted as printed in Gem Cutters News. Treasurer Steve Weinberger reported that the Guild remains solvent, and that dues for 2011 were being accepted. He also reminded those wishing to use the shop during Open Shop hours beginning January 1 would need to remit their fees prior to that date. Open Shop membership is from January 1 - December 31.



Hospitality Chair Mary Keller introduced 4 visitors.

Sunshine - Carolyn Weinberger had learned that Bob Hudgins spent three weeks in the hospital recovering from major back surgery and had also contracted Encephalitis which caused several other problems including balance. He is now home recovering.

Class Planning - Richard reported that the fliers were sent to the printer over a week ago and should be received shortly. The spring session is in the planning stage. Members with ideas for classes should contact Richard with their ideas.

There was no Unfinished or New Business.

Richard reminded both the new and old board members of the meeting on Thursday, December 9th beginning at 7 pm.

Following the break Richard Hoff hosted the program for the evening - an expanded show and tell.

The meeting was adjourned at 8:35 pm and was followed by a trading/selling session by members participating in Show & Tell and those in attendance.

Submitted by
Carolyn Weinberger
Recording Secretary

Welcome!

from the Board of Directors

We'd like to welcome Margye Hixson to the Guild. A native of Kansas, Margye is a retired educator who majored in economics and business in college. Her interests include jewelry fabrication, lapidary and photography.



Please add Margye's information to your roster.

Margye Precht Hixson
6028 Flywheel Ct
Columbia, MD 21044
☎ 410-730-2132
<margyehixson@msn.com>

Birthdays

from Pat Baker

Garnets and Rose Quartz are the birthstones for January. Congratulations this month go out to

Robert Hudgins - 7
Janet Yellowicz - 13
Gene Miller - 13
Margye Hixson - 15
Madeline Leitch - 20
Sandy Comegys - 22
Jane Fallon - 30

Happy Birthday

Sunshine

from Pat Baker

Bob Hudgins underwent back surgery in November. What was scheduled to be a two hour procedure ended up taking more than five and caused him to remain in the hospital for 3 weeks! Unfortunately he also contracted encephalitis which caused numerous additional problems including a temporary inability to speak and extreme muscle weakness and balance problems. He's getting stronger, but still has some difficulties.



Richard Hoff's father was in the hospital in early December. Our thoughts are with you Richard at this difficult time.

Jill Gansler's husband was briefly hospitalized with Mersa. He was released a few days later and is on the road to a full recovery.

And we've just learned of the passing of former member Betty Lou Raskin, sister of our member **Joan Raskin**. Our sympathy to Joan.

Last Month – Expanded Show, Tell & Swap

by Richard Hoff



Judging by the large number of participants, our meeting format for December was very well received. Thirteen (no it's not an unlucky number!) members brought in, showed off and talked about a variety of the items that they had worked on.

Each participant talked about their work and in some cases explained how or what they had done, and answered questions from the audience. After the meeting adjourned, several of the participants engaged in a good old fashioned swap and sell of the things they displayed and of course everyone had another chance to look at the assembled works.

Three members displayed their work in the regular showcase:

Paul Meyer, had a variety of cabochons that he'd cut including crayola jasper, amethyst sage, Maramamba tiger eye, Tiffany stone, crysocola and others.

Richard Meszler showed off a lovely silver pendant with a spectrolite cab and a cab cut from the Afghani "serpentine" he acquired at a recent InterGem show. He talked about the cracks and crazing that develop when the stone becomes hot as it does when polishing with conventional oxides on leather. He suggested treating the material as one does opal.

Pam Jeffries displayed some "agates" she made from polymer clay.

Following the coffee break, ten members described the items they had displayed on the long jewelry bench.

Richard Hoff began by showing off some wonderful Finnish spectrolite chunks, a piece of dendritic opal he'd found near Soldiers' Delight in Baltimore County and some yellow tektite material from Libya.

Pres-elect **Mary Keller** had an assortment of lovely Christmas Tree earrings made with small green and red Swarovski crystals.

Barbara Schoen brought a variety of bead necklaces that she had strung. She explained how she adds a variety of spacers - metal beads, small washers, etc. to add interest.

Adam Block brought in a variety of cabs he'd cut in Richard's lapidary class along with several slabs and books he'd acquired on cutting cabs.

Pam Jeffries brought a large variety of fused glass pieces that can easily be made into jewelry along with some slabs and a quantity of cabochons. Pam explained that when doing the fused glass, she makes a large sheet of the glass, puts it into the kiln and then, when it's finished "baking", cuts the sheet into small pieces in the shapes and sizes she wants. She then reheats the glass to obtain the final glossy surface.

Dave "Ebay" Mitchell had a large tub of Graveyard plume agate, some Arizona petrified wood and a few books of mica he'd acquired. Dave invited the audience to each take a piece of one of the materials home with them after the meeting.

Many of our members have taken classes at our workshop and **Emily Brooks** brought in her collection of things she had made in the classes she's taken from Richard, Pat B.; Pam J. and Cindy.

Linda Goldberg is very involved in all sorts of crafts including making handbags from designer samples given to her by a friend. She also showed us several bead necklaces that she had strung.

Showing us a bit of her quirky side, **Theo Pinette** brought several small to medium sized metal constructions, a few rings, some resin jewelry as well as PMC with enamel pendants and a few bead necklaces.

And last, but certainly not least, **Anne Millar** brought some of the polymer clay objects that she'd made.

Board of Directors Meeting

from Mary Keller

The first meeting of the 2011 Board of Directors will be held on Tuesday, January 4th at the workshop. We will begin at 7 pm.

This is an important meeting as we approve committee chairs and set the budget for the year and discuss the general club goals for the year.

If any BOD member cannot attend, please notify me in advance so we can be assured of having a quorum. As always, any interested member may attend as an observer.

Board Notes

from the Board of Directors

The final Board of Directors meeting of 2010 was held on Thursday December 9th. Newly elected members of the 2011 board were in attendance as well to help insure a smooth transition.

Minutes of the previous board meeting were accepted as read. Treasurer Steve Weinberger reviewed the complete financial report, giving specifics on the expenses and income for the group. Final totals for the year will be available at the January BOD meeting.

Unfinished Business: Considerable discussion centered around a variety of shop issues including repairs to the 10 and 18" saws to try and prevent the oil from splashing from both. Dave Mitchell, Wayne Homens and Joe Gehring were appointed to work on this issue with work is to be completed by January 19. Wayne was asked to insure that all monitors were aware of how to position the cover on the 18" saw to help eliminate some of the problem.

Pam J will be asked to check the regulators on our soldering station tanks to ensure that the outflow pressure does not exceed 15 pounds. If they do, new regulators will be purchased.

A discussion about a system for training shop monitors was held with all present agreeing that new monitors should work with existing monitors for several sessions before being allowed to "solo". Incoming President Mary Keller plans on having a meeting of all existing monitors sometime in January to ensure that all are aware of how to use all the equipment and what their full responsibilities are etc.

Carolyn Weinberger proposed, seconded by Sallie Miller to revise the member application form to read: "As a condition of membership, and in consideration of the educational opportunities available to me as a club member, I hereby agree to waive all right to hold the Gem Cutters' Guild of Baltimore and its officers, directors, committee members and agents harmless, and to indemnify them against any loss and claims arising from my and my family's participation in Guild activities." Motion carried. The statement will also be added to the membership renewal forms.

Further discussion about procedures for future special interest groups was held with the board



indicating that these should be scheduled several months in advance; they should not conflict with Open Shop times nor should Open Shop be held at the same time as the special interest groups.

The membership application of Margye Precht Hixson was approved.

The meeting was adjourned at 8:55 p.m.

submitted by
Carolyn Weinberger
Recording Secretary

New Workshop Saw Procedures!

from Dave Mitchell



Effective Immediately! We have switched coolants on the trim saw, going from oil to a water coolant with a pink rust inhibitor. **DO NOT put oil in the trim saws!**

Remember, that when using the trim saws, the coolant does not have to be splashing off of the blade in large quantities. As long as there is water spritzing down the blade and onto the slaw being cut, there is enough coolant in the saw.

For the larger trim saw on the left - the Raytech - **after using the saw, lift the blade out of the coolant tub and prop it up so that the blade does not remain submerged in the coolant.** Leaving it in the tub will cause the blade to rust.

Steve Page is doing some repair work on the 10" saw, so for now, the saw is out of commission. We're also looking at replacing the arbor and or bearings on both saws. We'll work on the 18" saw over the January 1st weekend and hope to be able to eliminate the splashing problems.

In the meantime, remember to use the saws with caution and to wipe up any liquid that does fly out of the saws onto the floor or tables.

Bead 'N Brunch Study Group

by Jane Fallon

The art of beading has been around from the moment an ancient human found a shell or stone with a natural perforation and strung it on a piece of vine to wear around their neck. There are contemporary beaders, like our group from the Gem Cutters Guild, the famous 'BBB' focus group, who report that beading is a very valued experience. Their focus being on perfecting the art rather than a race to complete a final product! And, what a fantastic group of artisans that have started the first 'BBB' focus group for the Guild. The first 'B' was tolerated only in the early stage of the group's formation. It was quickly agreed that the group would delete the first 'B' and thus elected to have fun and call themselves the 'Bead and Brunch.' On Sunday, December 12th, the beading participants consisted of *Pat Baker, Pam Jeffries, Trish MacNeal, Joy Woelfer, Linda Goldberg, Mary Keller, Jan Anderson, Jane Fallon* and *Joe Gehring*.

It was exciting to meet each of the artists. First, there was the creation and viewing of a massive pile of beads and findings which were described as "my collection of creativity and beauty wherever you look." The neighboring beader described her 'stash' as, "earth's relics that only need a platform to show their beauty." Thus began the task of creating such a platform of beauty! And then those earrings made into tiny expressions of holiday adornment that sparkled and glowed. The teeny red candy dangling from ones ear added to the festive celebration at each of the designers' tables. With an astonishing fascination we viewed each other's work and noticed that in the two foot allotted space there was an attempted, organized approach to the housing of our treasures. The mix of transparent plastic bags and hard to open plastic see through compartmentalized boxes added to the decor.

Was it the soft, masculine feel and smell of a fine leather cording, worthy of carrying a double-sided, carved pendant, or the rich warm glow of the burnt orange carnelian beaded necklace or the focused forming of very thin clay to be transformed by skilled hands and intense heat that brought us all together? I suppose it was the conversations that led to introductions that only deepened the appreciation of the person you thought you knew from our common thread, the Gem Cutters Guild.

There is no greater reward than the friendships shared today and the promise that this reward will be endured again by the scheduling of future beading dates for March, June, September and December. Let this serve as another invitation for you to join the B'n B study group.



Clockwise from upper left: Pam's stash/cache of beads; Linda's PMC; Pam & Pat beading away; Janie putting on the final touches; A toast!

Wildacres Workshops 2011

by Steve Weinberger, Wildacres Workshop Committee Chair

With the turning of the calendar pages, it's time to plan to attend the 2011 EFMLS Wildacres Workshops. Everything is set except for participants and that's where you come in.

A week at Wildacres is a fabulous experience! Don't just take my word for it, go to the EFMLS Website <www.amfed.org/efmls/wildacres.htm> and read what others have said about their experience.

Located off the Blue Ridge Parkway in Little Switzerland, NC, the Wildacres facility offers all the comforts of home except TV, radio, car horns, and street noises. What you do hear instead is laughter and pleasant conversation as you and your fellow participants immerse yourselves in a week of learning, sharing and fun.

On the private mountain that's the Wildacres property you'll find two lodges containing motel-style bedrooms with private baths, a lovely auditorium, dining hall and a variety of classroom buildings. Each day features a combination of class instruction, talks by our guest speaker or other activities such as a tailgate session and auction. And oh yes, there's a "free day" halfway through the week for those who wish to go on a field trip or explore the lovely area - Asheville, for example, is but an hour away.

Tuition for each session is only \$350 per person. This includes your room and board for the entire week! There will be a fee for the materials you use in the class or classes you take during the week, but of course you'll get to take your finished projects home with you at the end of the session.

For 2011 we're honored to have

two outstanding speakers. In spring, Gene LeBerge, award-winning Univ. of Wisconsin professor of geology & mineralogy, consummate teacher, and distinguished author. Gene will enthrall us all with his tales and photographs--from tourmaline and copper, to Namibia and Brazil.

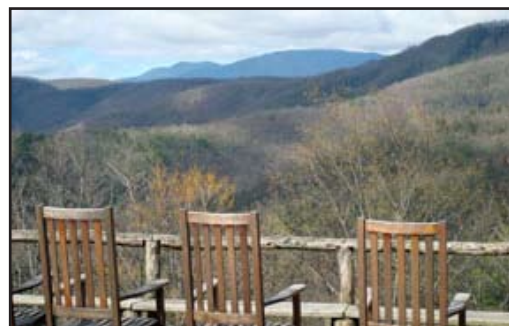
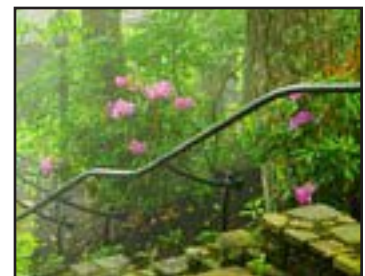
In fall we'll welcome back Dr. Steve Chamberlain, Chairman of the Rochester Mineralogical Symposium. Steve's a multi-talented fellow who has a passion for minerals - especially those of NY state, hostas, field trips, opera and more.

A complete list of classes for both the spring and fall sessions can be found on the next pages and an

application form is on page 16. We encourage you to register as early as possible (but not before January 1) to have a better chance at getting into your 1st or 2nd choice of classes since class size is limited.

Once again our Gem Cutters Guild will be well represented among the teacher and staff cadre. In spring, Richard Meszler, Bernie Emery and I will all be teaching and in fall Pat Baker will be on board. Carolyn will once again handle the daily newsletter responsibilities.

Director Fran Sick, Registrar Pamm Bryant, and I look forward to spending time with you at Wildacres.



Wildacres Spring Classes – April 11 – 17, 2011. Speaker in Residence - Dr. Gene LeBerge

Class & Instructor	Description
Bead Weaving Mia Schulman	Our project will be a pendant of Delica beads woven into a geometric design using a needle and nylon bead thread. Depending on the beads, they can be informal enough to wear with t-shirts and sweaters or dressy enough to wear to any function. 2-day class offered 1st semester. No prior experience is necessary.
Knitted Wire & Bead Bracelet Mia Schulman	Don't worry! You don't have to know how to knit or crochet. The bracelets are stunning and people are always surprised when told they are knitted. If there is time, we will also make a crocheted wire and bead necklace. 2-day class offered 2nd semester. No experience necessary.
Cabochons – Basic Bernie Emery	Learn to transform a piece of rock into a shiny, well-formed cabochon. You will learn the use of the trim saw as well as basics of grinding, sanding and polishing. Slabs are provided or students may use their own with approval of the instructor. Please bring an apron and safety glasses. 2-day class offered 1st semester. No prior experience necessary.
Cabochons - Intermediate Bernie Emery	Learn to cut different shapes and the techniques needed to do so. Please bring an apron and safety glasses. Slabs are provided or students may use their own with approval of the instructor. 2-day class offered 2nd semester. Prerequisite: Students must have prior experience with cabling and use of the trim saw.
Exhibiting B. Jay Bowman	A brand new class for first time exhibitors or those who have some exhibiting experience, but want to improve their display. Cases will be available for participants to set up their exhibit. You will learn what makes a good exhibit and what criteria judges use for competitive display. For those planning on exhibiting at the EFMLS Convention in Syracuse, this class would be a good opportunity to have it evaluated. 2 day class offered both semesters. No prior experience necessary.
Faceting Steve Weinberger	Students will learn to cut and polish a 57-facet round brilliant gemstone. In addition, they will learn how to identify well-cut stones, select rough material and see whether or not they enjoy this fascinating aspect of the hobby. 4-day class. No prior experience necessary.
Fused Glass – Intermediate Becky Edmundson	Students will learn to use a wet saw to cut shapes, a grinder to smooth the glass, and a jeweler's bit to cut a channel in the piece before it is fire polished in a kiln. You should expect to complete a minimum of 2 finished pieces. Please bring safety glasses and if you own them, a glass cutter and breaking pliers. 2-day class offered 1st semester. No prior experience necessary.
Fused Glass - Basic Becky Edmundson	Fused glass is the art of cutting and layering pieces of glass and then firing them in a kiln. Dichroic-coated glass gives a 3-D look. Students will learn the basics of cutting and firing the glass and will complete at least 2 pieces of jewelry. Please bring safety glasses. If you own them, please bring a glass cutter and breaking pliers. 2-day class offered 2nd semester. No prior experience necessary
Pewter Fabrication Bruce Gaber	Learn to make functional and decorative objects from a wonderfully versatile metal. Pewter is easy to work and easy to solder. This allows us to make a variety of forms in a much shorter time than working in silver. Pewter finishes can range from a glossy high luster to a deep rich matte. It can be embellished by embossing and by the addition of an etch or patina. Join us as we explore this most ancient and traditional material. Modern pewter contains no lead. 4day class. No prior experience necessary.
Precious Metal Clay - Bronze Lisa Blackwell	In this class you will learn to work with and create beautiful pieces with bronze clay, how it differs from PMC silver, layering pieces and how to fire it. 2-day class offered 1st semester. No prior experience necessary.
Precious Metal Clay - Chain Making Lisa Blackwell	Learn to make your own unique chain with PMC silver. 2-day class offered 2nd semester. No prior experience necessary.
Silversmithing - Basic Richard Meszler	Have fun learning the basics of working silver sheet and wire to fabricate jewelry. The projects will introduce you to annealing and bending/shaping/texturing metal, soldering, piercing and polishing. 2-day class offered 1st semester. No prior experience necessary.
Silversmithing –Intermediate Richard Meszler	Continue your education working with metals by doing a more complex project. You will learn to make a bezel and bail in which you will set a cabochon to make a pendant. 2-day class offered 2nd semester. Prerequisite: Basic silversmithing experience including soldering.
Soapstone Carving Sandy Cline	This class will provide a general introduction to the carving of soapstone. You will develop a working knowledge of the material, the tools, safe handling issues and the methods used to complete a carving. You will produce a simple piece and progress to making a sculpture of your choice. The development of your own personal style will be encouraged. All necessary tools will be provided. 2-day class offered both semesters. No prior experience needed.
Wirewrapped Jewelry – Basic Jan Stephens	Students will learn the fundamentals of wire art jewelry. Students will create bracelets, rings and pendants of wire and incorporate natural stones, beads and/or faceted gems into various simple, yet elegant designs. 2-day class offered 1st semester. No prior experience necessary.
Wirewrapped Jewelry – Basic Plus Jan Stephens	Students will progress to somewhat more advanced, but still fairly easy to master wire jewelry techniques with additional rings, pendants and bracelets. 2-day class offered 2nd semester. Prerequisite: Basic wirewrapping skills.

Wildacres Fall Classes – September 5 – 11, 2011 – Speaker in Residence - Dr. Steve Chamberlain

Class & Instructor	Description
Cabochons - Basic Al DeMilo	Hands-on instruction will be given to show how to transform a rough piece into a shiny, well-formed cabochon with no flat spots. The use of a trim saw as well as techniques to grind, sand and polish the stone into a standard size and shape will be covered. Slabs will be provided, but you may use your own with instructor's approval. 2-day class offered 1st semester. No prior experience necessary.
Cabochons - Intermediate Al DeMilo	This course is an extension of already learned skills. It will focus on the crafting of cabochons of difficult shapes and sizes. Much one-to-one attention will be given. Slabs will be provided, but you may use your own with instructor's approval. 2-day class offered 2nd semester. Pre-requisite: Students must know how to use the trim saw, dop a stone and use a grinding, sanding and polishing machine.
Chainmaille - Basic Roger Campbell	Learn the ancient art of chainmaille using non-soldered copper jumprings. Students will learn different weaves while completing class projects. All tools will be provided. An optivisor or other magnification would be helpful. 2-day class offered 1st semester. No prior experience necessary.
Chainmaille - Continued Roger Campbell	The 2nd semester class will be a short review of chainmaille and students will learn additional weaves. All tools will be provided. An optivisor or other magnification would be helpful. 2-day class offered 2nd semester. No prior experience necessary.
Cold Connections - A Riveting Experience Pat Baker	Students will learn to make jewelry with cold connections, no soldering required. Materials with which we will work include silver, copper, bronze, brass and found objects/alternative materials. Students will learn how to create texture with hammers, stamps and the rolling mill; riveting and tube riveting and forming with a dapping punch and block. All students should bring optivisors. 2-day class offered 1st semester. No prior experience needed.
Working with Reactive Metals; Anodizing Titanium & Niobium Pat Baker	Add amazing color to your jewelry! Titanium and Niobium, while gray in their natural state, can be treated by heat and/or electricity to create beautiful colors on the surface of the metal. We will make many samples with both metals using wire and sheet, discuss the limitations (these metals cannot be soldered) and the benefits. 2-day class offered 2nd semester. No prior experience needed.
Faceting Reivan Zeleznik	Students will learn to cut and polish a 57-facet round brilliant gemstone. In addition, they will learn how to identify well-cut stones, select rough material and see whether or not they enjoy this fascinating aspect of the hobby. Students are asked to bring an optivisor if they have one. 4-day class. No prior experience necessary.
Gem Identification B. Jay Bowman	Students will learn to use the various instruments used to identify cut gems. This will include the microscope, refractometer, spectroscope and others. They will practice on a variety of stones provided. 4-day class. No prior experience necessary.
Polymer Clay: Making Canes and More Carolyn Stearns	Each student will learn how to make millefiori clay canes. You will begin by making blends of clay and turning them into many different canes including flowers and leaves. Once you have several canes created, you will learn to slice them tissue-paper thin and layer the slices to create clay fabric which will be used to make several different shape beads and cover different items. (If you bring your own clay, please bring Kato Polyclay. You may bring your own tools if you have them.) Kit and materials will be provided. 4-day class. No prior experience needed.
Basics of Scrimshaw Sandra Brady	Scrimshaw, a folk art dating back centuries, is a special form of engraving applied to ivory and similar materials. This course offers an excellent way to begin traditional scrimshaw. Working with a hand scribe you will learn attractive shading techniques and how to work on both natural and man-made materials. You will also learn basic composition and tool sharpening, as well as transfer methods for those who are "drawing challenged". An optivisor or other magnification is recommended. 2-day course offered 1st semester. No prior experience needed.
Scrimshaw - Color Basics Sandra Brady	Building on the methods taught in the 1st semester, students will be introduced to color. Again, working on both natural and man-made materials, modern scrimshaw methods utilizing the beauty of color will be explored. Preservation of your artwork will be included. Please bring an optivisor. 2-day course offered 2nd semester. Pre-requisite: Basics of Scrimshaw.
Silversmithing	Students will learn the basic of soldering, fitting a stone, assembling and finishing either a ring or pendant. Starting with a piece of flat silver, students will learn to make a bezel setting, solder it to a piece of silver, and then add either a ring shank or pendant bail before finishing the piece on the buffer. 2-day class offered both semesters. No prior experience necessary.
Wirewrapped Jewelry - Basic Jacolyn Campbell	Using pliers, gold-filled or sterling wire, assorted beads or gemstones, and a few basic wirecraft techniques, learn how to create your own fashion rings, bracelets, pendants and earrings to add that perfect accent to your jewelry wardrobe or to give as gifts. Designed for beginners, students will make a variety of projects. All tools and materials are provided. 2-day class offered 1st semester. No prior experience necessary.
Wirewrapped Jewelry - Intermediate Jacolyn Campbell	Using the same techniques and materials as in the basic class, students will make more advanced projects. All tools and materials will be provided. 2-day class offered 2nd semester. Pre-requisite: Basic wirewrapping skills however, a <u>brave</u> new beginner could take the class.

Cutting Ethiopian Welo Opal

by Steve Newstrom from The Opal Express, December 2010

A number of our Guild members purchased Ethiopian Welo Opal from Maryann at our last two shows. As many of us soon discovered, the material is hydrophane opal and the wonderful play of color tends to disappear when the opal is cut. I found this article in The Opal Express, newsletter of the American Opal Society and thought it would be of interest to those of us having some of this material.

The new opal deposit in Ethiopia, in Welo Province in the north of the country, is producing spectacular crystal opal displaying very bright play-of-colors in a variety of patterns. The opals in this new deposit, discovered in 2008, are nodule-like stones in an unusual variety ... where some stones resemble top Mexican fire opal with excellent play-of-color, others resemble subtle dream-like stones from Brazil and many resemble bright crystal opal from the Andamooka opal field of South Australia. It's quite easy to become enamored with this opal.



Most of the opal from Welo is hydrophane opal. Hydrophane opal quickly absorbs water and the opal's base color appearance changes, becoming very clear. The play-of-color, though not entirely disappearing, fades out. But luckily this is only a temporary problem ... when the opal is allowed to air-dry for 3-4 days, almost like magic, the body color and play-of-color return to normal. Some of this opal becomes white when going through its drying process ... but it too returns to its normal crystal or semi-crystal state, although it may take a few days longer to become

clear again and for the play-of-color brightness to return.

Please read the following procedure carefully before cutting this opal!

Cabbing: When cutting this material I use Elmer's Glue-All to glue the stone to a 1/4" x 5" long wooden dop stick. Let the stone dry overnight, then coat the non-waterproof glue with a coating of clear fingernail polish to make it waterproof. Avoid using dopping wax ... especially if the opal has been exposed to and has absorbed water. Cracks can appear between the clear hydrophane portion of the opal and the still fiery portion of the opal, when partially wetted opal is heated. So be aware that this material can be VERY heat sensitive. I use a 220-grit diamond grinding dry wheel to rough grind the stone ... dry. Opal's relatively soft and a 220-grit diamond wheel cuts fast enough and also doesn't leave the deep scratches (and won't be as likely to chip) that an 80 or 100-grit wheel will ... especially when working dry. Watch for heat and dust (you might want to use a mask if you're doing a lot of opal cutting ... opal dust can cause silicosis), but with light pressure on a diamond wheel, opal doesn't heat much. But it is important to check your stones temperature often.

I like to do the rough grinding dry, allowing the stones play-of-color to stay bright, to properly orient and rough shape the stone (if the stone has a uniform fire pattern throughout...orienting is not a prob-

lem and rough grinding can be done wet). But once that is completed I go to my normal water-cooled method of opal cutting using a 320 grit belt, on an expanding drum ... for final shaping of the stone. And 600-grit will remove any leftover flat spots and course scratches ... then onto 1200-grit and 3000-grit with a final polish using a mix of tin oxide and Linde A (10:1 ratio) ... or 14,000 grit diamond. If you'd like, a disk with 50,000-grit diamond will give you a super final polish. Remove the fingernail polish coating by swirling in a jar with acetone in it for about 20 seconds (careful acetone is VERY flammable). Soak in a glass of water for 2-3 hours and the stone should fall off of the dop stick. If not let the stone soak overnight. I've never had a problem releasing the opal if it is allowed to soak in water overnight.

Drying Welo Opals: Here in Billings the air is very dry and Welo opals return to their original bright colorful state after drying for days. But I've recently spoken to an opal customer who lives in a humid area and his cut Welos have taken an extended time to return to their original bright colorful condition after wet cutting. His solution sounds scary, but he's had good luck (a dozen good stones at this writing). He uses a programmable burnout oven and is the temperature for 65-70 degrees Celsius. He programs the heating cycle to warm at 2C/minute and leaves the stone at temperature for 1 hour and then allows the stones to cool down naturally. His stones have dried beautifully without a problem.

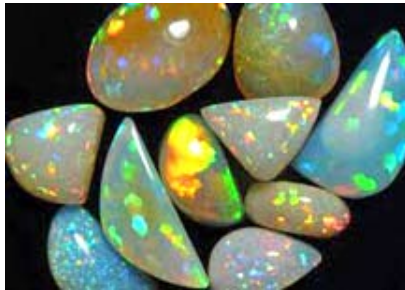
Dry Cabbing: This procedure isn't for the faint of heart as it's still not a

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Welo Opal

continued from page 10

proven method of cutting Welo opal ... so beware and be VERY careful of heat build-up. I've been experimenting with cutting opal completely dry ... except for moistening the polishing wheel slightly, when using tin oxide or cerium oxide on leather, to improve polish. Tin or cerium doesn't seem to work well completely dry. But diamond compound with a bit of baby oil or extender fluid, should be fine for polishing ... perhaps better than tin or cerium (I'm old fashioned ☺ and I have a lot of tin oxide). I dip the stone to the wooden dowel using Elmer's Glue-all, as previously mentioned, but no fingernail polish is needed as this is essentially cutting dry. Again, watch carefully for heat build-up ... this opal can be very heat sensitive. And if you are using Nova wheels or expanding drums with diamond/resin bonding: beware of sharp edges on your stones ling off the abrasive coating on the wheels or belts ... water provides lubrication for the belts and wheels so this may decrease your diamond abrasive wheel life. The dust coming off the stones can be dangerous as it causes silicosis!! So be sure to at least wear a good dust mask. The results cabbing dry have been encouraging ... no color change to wait on. But the jury is still out...need to cut a few more stones to see how well this works on a variety of Welo opal types. To remove the stones from the dops I simply use a fine jewelers saw to cut the stones off of the sticks, at the stone-stick glue interface, Then sand off any extra wood or glue on fine (400-600 grit) wet/dry sanding cloth or a



Cut Welo crystal opal

dry flat .. checking often for heat.

Carving: If you plan to carve this opal (it carves wonderfully) and are using syringes filled with color-coded diamond paste, beware of the color staining the opal. I've switched to mixing my diamond compound (1200, 3000 and 14,000 grits) with a mixture of diamond powder and clear baby oil. ... it's even a bit cheaper .. and it smells better. ☺ If you want it thicker add a bit of Vaseline and stir well ... or for a different consistency, I've heard melted bees-wax or Crisco have worked well. I like to carve this material using a combination of diamond/metal bonded grinding points. Cratex points (coarse, medium fine and extra-fine) for sanding and diamond compound on bullet shaped felt points ... dry. When working dry, using these techniques, you won't have the color change problems associated with working wet. I've found that as long as I'm VERY careful with heat ... checking the stones temp often ... this opal can be successfully cut dry, But it is heat sensitive, like other opals, so care must be taken working without water.

Keep in mind this is just one of many cutting techniques that will accomplish the same result...a beautiful, well cut opal cabochon. The important things to remember are: cut slowly, avoid overheating your stones, smooth out flat areas and polish your opals well ... checking carefully for scratches.

Staurolite

author unknown
from Quarry Quips, July 2010

Staurolite is a metamorphic mineral that is famous for its twinned crystals that form the shape of a cross. It is composed of iron aluminum silicate and its color ranges from yellowish brown to reddish brown to black. It can be transparent or opaque. It forms with garnet, tourmaline and kyanite in mica schists and gneisses and other aluminum-rich metamorphic rocks. They can be found in Virginia, North Carolina, Georgia and New Mexico. Deposits are also located in Russia, France and Brazil. It is the official state mineral of Georgia.



The cross most commonly forms at a 60 degree angle (St Andrew's Crosses) but the 90 degree angle (Greek Crosses) is most sought after. They sometimes form with both types of crystals creating a specimen that looks like a 6 rayed star.

Staurolite gets its name from *stauros*, the Greek word for cross but is also known as Fairy Stone and Fairy Cross. It has long been prized as a good luck charm and is thought to aid in healing and provide protection from evil spirits. A popular Christian legend states that tears shed by the angels at the time of Christ's crucifixion crystallized and fell to the earth as Staurolites. Other legends claim they were formed by the tears of fairies, shed in sorrow over the death of Christ.

The Cherokee have their own legend which tells of the little people

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Staurolite

continued from page 12

who brought to them a tale of greatness and sadness. The little people spoke of a special boy-child who had grown



into a man of wisdom and taught his people the ways of the Creator and the straight white path of peace. He

brought strong medicine (nuwati) to his people but had many enemies who would not hear his message of peace. On this day they would torture and kill the wise man. Because of their sorrow, the Cherokee began to cry. When their weeping had ended they looked down and saw that their tears had been changed into small stone crosses. (Legend preserved by the Chiltoskey family of Cherokee North Carolina).

The Cherokee also tell of an annual ceremony centered around staurolites that was held at the Spring Solstice full moon. At sunset staurolite crosses would be put into the fire and heated until they were glowing hot, then carried to a special mound with green sticks. There they glowed for hours and were reheated as necessary to keep them hot until sunrise. The ceremony assured the people of safe passage, rain during the growing season and an abundance of food in the fall.

Sources:

[Smithsonian Rock and Gem](http://www.smithsonianrockandgem.com/) by Ronal Louis Bonewitz

<http://www.galleries.com/minerals/silicate/stauoli/stauoli.htm>

<http://www.luckygemstones.com/staurolite-jewelry-fairycrosses.htm>

http://web.dps.k12.va.us/gibson/roadside_geology/fairystone.htm

<http://commons.wikimedia.org/wiki/Category:Staurolite>

Making Filigree Jewelry - Part 4

by Leon Hornstein. Reprinted from *Gem Cutters News*, September, 1992.

Original article used with permission of the Author

Basic terminology:

The square silver wire or any other wire you use, when formed to enclose the units of the piece is known as the **frame** or outline. The individual pieces that go inside the frame will be called units or **elements**. The completed piece which includes the frame and the units will be called the **assembly**.

Making the internal units.

The internal units of filigree are normally comprised of shapes in either tear drop or ovette form. Here's the process for making one.



Internal elements
Tear Drops and Ovettes

Begin with a nine-inch length of filigree wire and your jig. Using a pair of small, round nose pliers, take one or two turns on one end of the wire.

Place the small coil you have just made down over the first pin of the jig at the inside end. (The first pin is the one at the end of the slot inside the lifter plate.) Wind the wire around the second pin and go back and wind around the first pin again. Proceed to the third pin, wind around it and go back to the first pin again. Continue moving from pin to pin in this manner until you have used all the wire. You now have a tear drop!

Before you can remove the element you've just made, you need to do some heating. Using your ordinary

propane torch, heat to between 800 and 900° F. It is not necessary to heat the element to a cherry red color. After heating the element for a short time - 20 - 30 seconds, lift with tongs or your gloves and drop the entire jig assembly into a large Pyrex® container of water. Do not use the pickle at this time as the steel pins will contaminate it.

After lifting the plate off of the jig, look carefully at the turns forming the element. If they jump or get out of line, it means that the elements was not annealed long enough. Correct this when making the next elements.

To make an ovette, start with a small circle, again like the tear drop, but this time put the wire circle on a pin somewhat near the center of the row of pins on the jig. Wind around the next pin and come back and wind around the pin on the other side of the starting pin. Continue in this fashion until no wire is left. Anneal and proceed as with the teardrop.



An ovette being made on the jig

Experiment with different solders, soldering methods and various torches until you are comfortable with them. Keep in mind that cleanliness and good contact of the elements will be the secret to your success. Cleanliness will be the result of thorough pickling and much use of the "B & B" solution. It is of utmost importance when a soldering operation is not complete or is

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Making Filigree Jewelry

continued from page 12

unsatisfactory, to return the piece to the pickle. After the piece has been in the pickle for a few minutes, start over and be sure to use the "B & B".

Always watch for overheating! Back your torch off immediately if you see any tinge of cherry red color.

Outline or Frame:

In the beginning, making the outline for your piece seems to be a bit of a problem due to its small gauge (22 - 24). Here is one method that may ease the problem:

1. Cut wire for size of outline. Be sure to file the ends squarely.
2. Bend and shape on the pad.
3. Anneal and pickle. Make sure it's flat on the pad. Heat if necessary.
4. Apply a small amount of solder at the joint. Be sure the ends fit tightly.
5. Adjust the torch to the proper flame and heat the entire piece by keeping the torch continually moving and gradually coming down lower and lower until you see the solder melt. If necessary, pin one or both ends to the pad.

It cannot be too strongly emphasized that one of the most important rules in making filigree is that the units make good contact with each other so that the solder will flow and hold them together, making a strong joint. It is important that the frame and units be very clean and well pickled, and that liberal use is made of the "B & B" solution. For good results, it is essential that the "B & B" solution be used before soldering. Remember to burn it off and let it extinguish itself.

Keep a record of the length of wire used to make the most commonly used size of the tear drops and ovettes that will become part of the final assembly. The average length will be about 9 inches.

Before making your first piece of filigree jewelry, lay out all the tools and materials you will need. Have a pot with pickle heated to 160° F. Always be sure to pour the acid into the water when mixing the pickling solution.

Have a squirt bottle of the "B & B" solution handy and remember to shake the bottle before use. Remember to burn off the alcohol!

If using solder snippets, have a small dish with flux handy and have the snippets immersed in the flux.

Trivia Yug

by R.J. Harris
from RockBuster News, June 2010

♦The mineral marcasite has thin, flat, tabular crystals, when joined in groups, are called "cockscombs."

♦Play ball! Geologic themed minor league baseball teams: Midland Rockhounds, New Britain Rock Cats, Wilmington Blue Rocks, Lehigh Valley IronPigs, Fort Wayne TinCaps, Salem-Keizer Volcanoes, Lincoln Salt Dogs, Round Rock Express, and Reading Coal Barons (1919.)

♦Volcanic ash consists of small *tephra*, which are bits of pulverized rock and glass created by *volcanic* eruptions, less than 0.063 mm in diameter.

♦Need limestone? Just to show that you can find anything on the Web, go to <www.needlimestone.com>.

Sources:

Wikipedia
Absoluteastronomy.com
needlimestone.com

Winter Weather Advisory

We've already had a light dusting of snow in parts of our area so we know that winter is definitely here! Here's a reminder about what happens if we get snow or ice when we're supposed to have a meeting.

If Baltimore City schools are closed or close early, our meeting will be cancelled. You can obtain this information by tuning to WBAL radio (1090 AM) or most TV stations. You usually can also find it on the web at <wbaltv.com>. We'll also try to put out a notice via the Guild's Yahoo Group e-mail list.

Should a workshop class need to be cancelled, students enrolled in the class will be notified directly by their instructor.



Color Change Garnet from Kenya

from Pala International, used with permission

The New Year(2009) brought a new discovery to the Taita-Taveta area of Kenya: color-change garnet. This mining area is known for the vast majority of tsavorite production in East Africa and also produces other gems including ruby, golden and chrome tourmaline, red garnet, apatite, etc.

While digging a pit latrine in early January, a ranch hand came across some unusual looking stones just a few feet below the surface and showed them to one of the local gem brokers. What followed is the classic tale of mining rushes. Hundreds of small-scale miners descended upon the area from nearby mines and started producing material—the very best of which rivals the finest from Madagascar—changing from a teal (blue-green) in fluorescent light to pinkish-purplish-red in incandescent light.

The rushing miners proceeded to mine haphazardly on this private land, and even dug up a section of an adjacent road under which some fine stones were reportedly found.

The landowner then brought in security forces to bring some control to the area, and the small-scale miners moved to an adjoining piece of land, where they are currently mining. Nearby claim-holders are also actively mining this material now. As anyone familiar with East African geology knows, when you strike a gem in a particular area there is a great likelihood of finding similar material in the surrounding area, albeit a very hit-and-miss process, given the tortured geology of the region.

There is a very wide range of colors being produced in this new mining area, from light brownish stones with little change, which is the bulk of the production, to the fine material with 100% change, which forms only about 5% of the total production. In addition, the vast majority of stones are very heavily included and unsuitable for fashioning into faceted gems, making it difficult to obtain clean stones with good change. The lack of water in the area (even worse with the current drought in East Af-

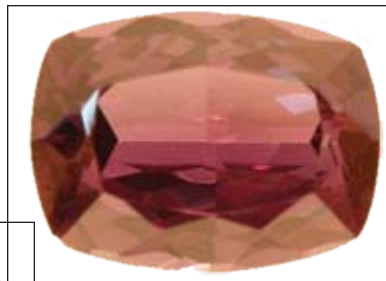
rica) makes mining a very dusty and tedious process. The miners are unable to wash the gravels and better separate heavy materials from which gems can be extracted.

Due to the fantastic color-change effect in the best material many brokers mistakenly thought the material to be alexandrite at first and sold it for very high prices to over-eager buyers. While alexandrite fetches thousands of dollars per carat, color-change garnet can usually be purchased for a fraction of that. The field test between alexandrite and color-change garnet is generally very simple—garnet is singly refractive—which can be assessed with a simple dichroscope, while alexandrite is trichroic, showing three colors in the dichroscope.

Buyers have now arrived from all over the world—USA, Asia, and Europe—driving up prices for the very best material. Sizes that can be cut from the better-color material are primarily below one carat, with material above two carats rare, and above three carats extremely rare. Since this is an alluvial deposit, mining can only be expected to last for a relatively short period of time. It is unknown if the primary deposit still exists, and even if it is discovered, mining that is likely to be far more difficult and expensive than this current strike.



Clean color-change garnet material over 3 carats from Taita-Taveta is extremely rare.



This 5.33-carat garnet from Taita-Taveta exhibits the color change phenomenon found in the finest stones from the locality. Above: incandescent. Left: daylight.



Hints and Tips

from sources as listed

Preserving Iron Meteorites

A new way to preserve your iron meteorites, especially etched ones, is to submerge them in ATF (Automatic Transmission Fluid) in a small Tupperware® container. This prevents rust better than older methods, such as gun oil and WD-40®. For meteorites in glass display cases, you can enclose a VCI (Volatile Corrosion Inhibitor) with them. These Emitters contain special compounds which evaporate, forming a very thin layer only a few molecules thick, on the surface of all metals present. For more information go to <CortecVCI.com>.

by Shawne Lardin

from Rockhound Rambling 2/08

Pressure Washer:

A cheap version of a high pressure gun can be made from a brass cap that fits a standard garden hose male connection. These are generally available at hardware stores for a very low price. Just drill the smallest hole possible in the cap and you will get a fairly high pressure stream of water when the faucet is turned on. Plus you don't need electricity and the mobility of the gun is only limited by the length of the hose! This is safer for many crystals, as the water gun can remove crystals from a plate, even if one is careful.

by John McLaughlin
Blue Agate News, 2/08

Polyurethane Glue:

If you've ever used polyurethane glue, you know that it doesn't store well after being opened. To prolong its shelf life, store the bottle upside down. An easy method of doing this is to drill a hole in a block of wood just large enough for the cap end of the bottle. NOTE Always buy the smallest bottle that will suit your purpose. With this kind of glue the economy size may not be the best bargain.

from Chips 'n Splinters, March 2005

Brad Simon's Jewelry Making Tips

Clean Files Occasionally

Files need to be cleaned occasionally. Allowing the file teeth to become clogged or collect metal chips, greatly reduces file efficiency. In addition, trapped metal may scratch the work surface. To clean, hold the file by the handle with the tip resting on the bench pin. Then, brush diagonally across the file with a file card (a stiff wire brush with short bristles).

Bamboo Skewer

Placing a section of a bamboo skewer in your flex-shaft can make an excellent wood lap polishing point. File the protruding end to a point, and use your favorite rouge. The bamboo skewers are approximately 3/32" in diameter, which makes them easy to use in a quick-change handpiece.

Filing the protruding end to a point helps to reach into tight places.

Filing Small Parts

Hold the jewelry firmly when filing; unstable work leads to inaccurate filing. When possible, it is best to hold the jewelry with your hand, firmly supported on the bench pin.

Small objects can be held with pliers or a ring clamp. A small pair of vice grip pliers is a useful tool to hold small parts while filing. File the teeth off the jaws before using so that you will not mar the item you are holding.

Smaller flat pieces can be placed on the cutting surface of the file, and rubbed back and forth. Hold the file steady and use your thumb for pressure and to guide the metal. Small pieces can be held against the file using a piece of gum eraser.

AFMS Club Rockhound of the Year

from Loretta Ogden
AFMS ACROY Chair

The American Federation has a recognition program entitled "Club Rockhound of the Year". Each club may submit the name of one member (or couple) for recognition per year. Since no one else in the Guild chose to submit the name of someone for this year, I felt that we should recognize Richard for all the work that he does and has done over the past years. The write-up will appear in the February AFMS Newsletter.

The Gem Cutters Guild of Baltimore



more is most fortunate to have among its members Richard Hoff. An extremely talented metalsmith and lapidary, Richard is always there to help

the club. He served several years as our program chair bringing in unusual and knowledgeable speakers, on our Board of Directors and as Corresponding Secretary. He's always involved with our annual show, helping with set-up and take-down and then manning one of the kids activity booths for the entire run of the show, and he always assists with the club displays at InterGem shows - he's the person who brings back all the demo equipment and show-cases etc. after working a stint at the booth. Richard truly deserves to be recognized as one of the Guild's "unsung heroes" for his contributions.

submitted by Carolyn Weinberger

2011 EFMLS Wildacres Registration

PLEASE, ONLY one person per form per session

CHECK ONE: April 11 - 17: _____ September: _____

Please fill out a separate registration form for each person attending and return to PAMM BRYANT, Registrar at 2645 Davis Mill Rd, Goochland, VA 23063. No registration will be accepted prior to January 1, 2011. (To make it easier for the registrar and others, please do not change or revise this form. You may photocopy it as needed.) **Please write legibly!**

For Office Use Only	
ID #	_____
Date Rec'd	_____
Amt. Paid:	_____
Ck #:	_____
Amt. Paid:	_____
Ck #:	_____
Paid in Full:	_____

Name (as you wish it to appear on your name badge): _____

Street: _____ City: _____ State: _____ Zip: _____

Telephone number with area code: _____ e-mail: _____

Club/Society Affiliation: _____

Fee for each session is \$350.00 per person. Deposit is \$175 per person, payable with registration.

Make checks payable to "EFMLS". Balance of \$175 is due 30 days prior to start of session.

No Postdated checks will be accepted.

Cancellation policy: *If unable to attend, fees paid will be refunded if notification is given prior to one month before the session begins. **No refund will be made after that date.***

Circle appropriate responses:

Have you been to Wildacres before? Yes No Is your Club paying your tuition? Yes No

Name of roommate: _____ (If none, one will be assigned).

Are you: Male Female (No single rooms are available). Are you a smoker? Yes No

Do you have any physical handicaps and / or special dietary needs? Yes No

If YES, please explain on reverse side.

Do you have material for exhibiting that you would be willing to display at Wildacres? Yes No

Do you have a skill to demonstrate or a program to share (up to 40 minutes)? Yes No

Class Pre-registration.

See EFMLS Newsletter or Website for class offerings. <www.amfed.org/efmls/wildacres.htm>

You will either be able to take one 4-day class or two 2-day classes. **All participants must take classes.**

Which of the classes being offered would you like to take? We will be preregistering you for classes you indicate. When a class is full NO others will be assigned to that class, and you will be assigned your next class choice(s). No class placement is guaranteed.

1st _____ 3rd _____

2nd _____ 4th _____

(No registrations accepted prior to January 1, 2011)

Mail to: Pamm Bryant, Wildacres Registrar; 2645 Davis Mill Rd; Goochland, VA 23063

If you have any questions, please contact either

Pamm Bryant, Registrar at <pjbryant6@juno.com> or 804-457-4698 or

Fran Sick, Director at <ednfran@epix.net> or 570-928-8313.

Gem Cutters Guild Dues Renewal - 2011

I wish to renew my Gem Cutters Guild membership for 2011.

Individual membership: \$18.00

Family membership (two adults and children under 18 living in the same home): \$30.00

Name of Member: _____ Birthday _____

Names of family members included in membership: _____ Birthday _____

_____ Birthday _____

_____ Birthday _____

Address: _____

City: _____ State: _____ Zipcode: _____

Telephone: _____ Cell: _____

E-mail: _____

Check here if you wish to go green and receive Gem Cutters News via e-mail ONLY _____

Please also enrol me in Open Shop for the year. (\$35.00 per person)

Name of members paying Shop Fee: _____

As a condition of membership, and in consideration of the educational opportunities available to me as a club member, I hereby agree to waive all right to hold the Gem Cutters' Guild of Baltimore., Inc. and its officers, directors, committee members and agents harmless, and to indemnify them against any loss and claims arising from my and my family's participation in Guild activities.

Signature (Required): _____

Date signed: _____

Checks should be made payable to the *Gem Cutters Guild of Baltimore*

Mail to: Steve Weinberger
PO Box 302
Glyndon, MD 21071-0302



Carolyn Weinberger, Editor
 PO Box 302
 Glyndon, MD 21071-0302



Visit us on the web at
www.gemcuttersguild.com>

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 Possible Open Shop
2 Possible Open Shop	3	4 NO Guild Meeting Holiday Party on Friday Board of Directors Meeting - 7 pm	5	6	7 Holiday Party 6:30 pm See page 1 for details	8 Possible Open Shop
9 Possible Open Shop	10 Reg. Deadline - Intro to Jewelry Intro. to Wirewrapping Lapidary Inter. Jewelry Projects	11	12	13	14 Chesapeake Gem & Mineral Society Mtg. 7:30 pm Woman's Club of Catonsville	15 Possible Open Shop Reg. Deadline Forging I
16 Possible Open Shop	17 Martin Luther King Jr. Holiday Intro. to Jewelry Class Begins	18 Intro. Wirewrapping Class Begins	19 Lapidary Class Begins	20 Inter. Jewelry Projects Class Begins	21	22 Forging Class NO Open Shop
23 Possible Open Shop	24	25	26 Baltimore Mineral Society Mtg. 7:30 pm Cockeysville Fire House	27	28	29 Reg. Deadline Forging 2 Possible Open Shop
30 Possible Open Shop	31					

* For Those Paying 2011 Shop Fees