



The LAPIDARIAN

Maple Ridge Lapidary Club Newsletter

June 2013, Vol.2, Issue 6

RENO UPDATE

Renos continue in the back room on the main floor.
The Genies are back in use but some things remain to be done.

Also, work is underway on removing our library materials for storage while the library cabinets are removed and relocated.



REMINDERS

- Next General Meeting is Thursday SEPTEMBER 5, 2013 at 7pm – no meetings in July or August
- Friday Night BBQ's have started! (told you it would stop raining ☺) Join us for a burger, chips and a pop – and great conversation – before you start working on your project.
- Youth Group next meeting Saturday JULY 13, 2013 at 9am
- [Summer Camp](#) August 11 – 16, 2013 in Lillooet, BC – Hosted by Hastings Centre Rockhounds
- Mark Your Calendar
 - Saturday August 17 Picnic & BBQ in the park, more information to follow
 - Friday September 6 – Friday Night BBQ Welcome back from vacation, more information to follow



UPCOMING EVENTS:

- July 1, 2013, 11:00 AM - 5:00 PM - RAFT RIVER ROCKHOUNDS CANADA DAY SHOW
Blue Loon Grill / Clearwater Country Inn Grounds, 449 E Yellowhead Hwy 5, Clearwater, BC
For more information contact: Fay McCracken, 250-674-2700 or [E mail](#)
- July 13, 2013, 9:00 AM - 4:00PM - SHUSWAP ROCK CLUB
Toad Hall, Sorrento, BC
For more information contact: Sylvia Repnow, 250-955-6484 or [E mail](#)
- July 14, 2013, 9:00 am - 4:00 pm - SURREY ROCKHOUND CLUB TAILGATE SALE
Sullivan Hall, 6306 152 Street, Surrey, BC
Vendors wanted: Parking stall costs \$10.00 each - buy 1, 2 or 4. Vendors can sell out of the trunk of their vehicle or can set up within the designated parking stall. Set-up time: 7:30 am to 8:55 am. For more information call Rita, 604-534-6794, or [E mail](#). Open to the Public - everyone welcome.
- July 20 & 21, 2013 - OKANAGAN GEM SHOW
Joint Hosts: 1120 Rock Club & Vernon Lapidary & Mineral Club, Saturday 9:00am – 5:00pm, Sunday.



10:00am – 4:00pm; Winfield Memorial Hall, 3270 Berry Road, Winfield, BC. Contact: David Barclay, 250-766-4353 or [E mail](#). For more information [click here](#).

- July 26, 27 & 28, 2013 - Courtenay Gem and Mineral Club VANCOUVER ISLAND GEMBOREE
2916 Macaulay Road, Black Creek, BC. Registration fee: \$10 per participant. Camping fee: \$5 to help pay for the Porta Potties. Camp Kitchen (fridge, stove, cold running water) and washrooms available. Choice of 3 field trips: fossils, river 7 beach rocks (Oyster River Flowerstone & Jaspers), third trip still to be determined. Registration and BBQ Friday evening (BBQ at 6:00pm) & campfire. Saturday, make your own breakfast and leave for Field Trips at 9:00am. Saturday afternoon, Bucket draw white elephant tables (bring elephants). Pot Luck supper, entertainment (be prepared to contribute your talent) & campfire. Sunday morning, pancake breakfast followed by Rock Auction (donate a rock) and Break camp. Contact: Janice Boyes, 250-337-8461 or [E mail](#)

FOR SALE

ATTENTION STONE CARVERS - Palm chisel sets available at club.

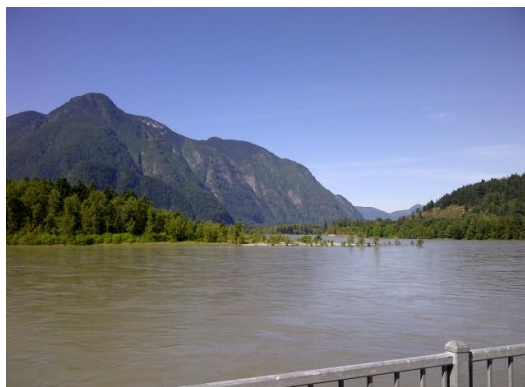
6 pieces complete with wood case \$15. Contact: adamdonatelli@hotmail.com



I consulted my crystal ball and I see field trips in your future. As always, check the BC Lapidary Society website for more information:
<http://www.lapidary.bc.ca/trips.html>

- **Field Trip: Garnets** - Harrison Lake, September 8, 2013 (Sunday) 9:00 AM. Meet at the Happy Prospector, 3005 Hot Springs Road, Agassiz, BC. Bring a rock hammer, bucket, chisel, sledge hammer, digging tools, gloves. Car (full tank of gas), four wheel drive & high clearance vehicle required. Bring food, water, back pack, insect repellent. Be sure to check with the WagonMaster BEFORE you go!! Cam Bacon 604-854-1711.
- **Field Trip: Crinoid Fossils** - Chilliwack Area, October 6, 2013 (Sunday), 9:00 AM. Meet at Burger King, Cottonwood Mall, Chilliwack. Bring a rock hammer, bucket, pry bar, digging tools, waterproof boots to wade the creek, gloves. Car (full tank of gas). Bring food, water, back pack, insect repellent. Be sure to check with the WagonMaster BEFORE you go!! Bob and De Morgan 604-599-6938

How well do you know our local area? Do you know where this photo was taken? (Answer next month)



PROJECT

First: tips on making filigree wire designs from *Jewelry Making Daily* (June 12, 2013) and second: some interesting information on metal etching solutions and safety, again from *Jewelry Making Daily* (June 14, 2013).

Artisan Filigree: 6 Tips for Transforming Plain Wire into Pretty and Delicate-Looking Jewelry Art

Squiggles and spirals, hearts and scrolls, flourishes and loops! I've always loved the look of filigree, especially for capturing the feeling of all the hundreds of antique ironwork fences and gates I've photographed through the years, but I always assumed it would be difficult to do. Jodi Bombardier's new book *Artisan Filigree* shows the best of what wire can be in more than 20 delicate and pretty projects. She breaks down each piece in to smaller components (which you learn to make individually and then combine into projects), and there's no soldering involved--the wire sections are connected with finer-gauge wire wraps.

Here are 6 new-to-me jewelry-making tips (for wire, filigree, or any wirework projects) I've excerpted from Jodi in *Artisan Filigree*.

1. Matching Pliers to Wire: "When making loops in square wire, it's best to use bail-making pliers, because the wires won't 'tilt' on the straight jaws. If you don't have bail-making pliers, you can use round-nose pliers. The tapered jaws will cause the wire to tilt, but it can be straightened."



2. Aligning Wire Shapes: "Square wire, rather than round wire, is my first choice for the projects in this book. When square wire is coiled together, the wire shapes sit neatly next to each other. With round wire, one wire can ride up onto the second wire to which it's being coiled."

3. Take Meticulous Notes: "I do this for everything I make, so that if I want to remake a piece, I don't have to rethink the project. In my notes, I include wire gauge, size of loops, length of wire--anything that pertains to the piece I'm constructing."

4. Sketch on Graph Paper: "I use gridded composition paper, or graph paper, with 1/4" squares (4 squares = 1") to sketch projects to scale and to check that wire components are straight when necessary."

5. Roll Pliers Away from You: "I learned wire wrapping from Mark Lareau's book *All Wired Up* (Interweave, 2000). Lareau instructs the reader to roll or bend the pliers away from the body, and this is what I've always done. There are exceptions to this rule, but it's important to develop a consistent construction style and use the exceptions only when necessary."





6. Let the Tools Do the Work: "I often see students pulling the wire around the tool rather than rolling or bending the tool against the wire. Pulling the wire around the tool allows too much flexibility in the wire, creating inconsistency in the results. If you can't roll or bend your tool, or if the step you are trying to achieve requires pushing--not pulling--the wire around a tool, it's best to start pushing at the point where the wire touches the tool and work your way around the tool."

Now I'm ready to start practicing and making the jewelry art projects in Jodi's book. She named each project after a friend or family member and shared a little background about why--I love that! Plus *Artisan Filigree* includes a thorough introduction to wire characteristics, tools, and techniques, including extensive coiling and filigree-related technique tutorials, all of which make this book a complete wire jewelry-making resource for beginners with projects that are involved and enticing enough for even accomplished jewelry makers. I fall somewhere in between but I've never tried filigree, so I'm excited to attempt

this pretty technique.

You'll be the first to see my experiments! I think I'm going to try them with fine silver wire and try to fuse the connections together instead of wire wrapping . . . we'll see how that goes! I'd love for you to [learn along with me by pre-ordering *Artisan Filigree*](#); when you pre-order the book, you'll get the eBook free, instantly! So you can learn to make the most of wire's special qualities in your handmade jewelry without waiting another minute.

Jammy



Enjoy your summer projects!

Safe Metal Etching: Be Fearless, Be Wise, Be Responsible

The last time we covered metal etching on *Jewelry Making Daily*, a few folks commented that it was too dangerous and asked if there was a safer way to etch metal. I'd heard of some alternative methods and I had some ideas of my own about homemade concoctions, so I consulted a group of very wise metalsmiths in a metalsmithing group I'm part of on Facebook. Oh my, did they educate me!

I asked if anyone had experience with a safe or at least less dangerous, nontoxic way to etch metal, maybe using household items that seemed like they might work, such as lemon juice, nail polish remover, or a mixture of vinegar plus *something*--that always seems to be a handy household combo that can work wonders, so I thought it might be worth a try. One reader suggested using the brown soft drink (you know which one); I hear scary stories about them cleaning toilets and dissolving nails, so they probably would work. I'll have to experiment with that one.

Silliness aside, I learned two important points about metal etching from all those wise metalsmiths.

The first was this: Ferric chloride, which is what most folks use to etch copper, isn't toxic or super dangerous--it's a salt. Not an edible salt, of course. You shouldn't drink it, you shouldn't get it in your eyes, and if you get it on your skin, wash immediately. Use it in a well-ventilated room. But you *can* use it without being fearful.



"While ferric chloride is relatively safe in regards to burning flesh when compared to concentrated mineral acids, you should still treat it with care as it is very corrosive," said James Binnion of Mokume-Gane.com (one of the wise metalsmiths in our discussion). He also noted that "in its liquid form, it typically has a few per cent of hydrochloric acid added to it to keep it functioning for a longer period of time. So it should be treated similar to any other mineral acid." So again--avoid skin and eye contact, avoid breathing fumes, and certainly don't ingest it.

Properly Dispose of All Etching Solutions

The second thing I learned was this (and it's big): As much as the etching solutions themselves, you need to pay attention to proper disposal of the spent liquid when you're done--*even if you're just using saltwater* or something equally tame to etch metal. You must dispose of the spent metal etching solutions at a hazardous waste site, which to me makes them seem more dangerous to use than they actually are, so it's important to understand why they require such disposal.

This is the big reminder I got from our discussion that I often forget: Etching *removes* small particles of metal, just like sawing and filing do. So where does that metal go?

The solution you use--toxic or not--is ultimately going to end up full of tiny particles of whatever metal you etched. So for safety's sake, first you need to neutralize the etching solution--but you'll still have all those tiny particles of metal. You can strain the particles from the liquid with a coffee filter, or allow the neutralized liquid to evaporate from the solution, leaving just the dry metal dust remains. But what do you do with them then?

Those metals are natural and came from the earth, so what's wrong with just dumping them back in the ground? As it turns out, the etching process makes the metal particles more harmful (environmentally speaking) than they were when they were mined from the earth. "It converts them from a metallic form to a metal compound," James explained. "Metal compounds are typically bio-available, meaning they are readily absorbed by living things, and metal compounds are for the most part toxic. So pouring them into the ground poisons the area.



[Southwest Spirit Etched Pendant](#)
[by Lexi Erickson](#)



"The waste from any kind of etching needs to be disposed of as a hazardous material," James said. "Metals by themselves are generally not a health or environment issue. Once you dissolve them, however, you typically have converted the metal into a water-soluble compound. These are more often than not toxic."

So while caution is required when working with ferric chloride, finding a "safe" alternative metal etching solution doesn't free us from all caution when using it or all responsibility when disposing of it.

Learn more about etching and other jewelry-making techniques when you [subscribe to Lapidary Journal Jewelry Artist](#) magazine, which you can get now--[along with a dozen other fun hobby magazines](#)--at a reduced rate for a limited time. It's a great time to learn something new or gift yourself (or a friend) with a favorite hobby magazine!

James

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