November 2024

The Cutting Edge

Monthly Newsletter of the Ottawa Lapsmith and Mineral Club

In this month's Newsletter:

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President's Message

There is a new mineral club in town called the Ottawa Valley Mineral Club. They are entirely field trips and speakers. They have led numerous field trips this year including a second trip to the Long Lake Zinc mine for fluorescents and most recently to the Eagle Lake mine south of Sharbot Lake for Apatite and Scapolite (the dumps were extensive but pickings were slim). I have surrendered my field trip and speaker duties to them. If you would like to join them please contact John Montgomery at montgomeryjr50@gmail.com .

The OLMC will refocus on cutting and polishing. Hopefully, the new workshop will be up and running in early January. We have the budget for new equipment and we may replace all of silicon carbide machines with diamond machines.

It has been a long time since our last auction. We may return to in person auctions once the new workshop is up and running, or a combination of both. We have no shortage of rock in inventory.

As of this moment we are thinking of reincarnating our old workshop schedule: Wednesday 1-9 and Saturday 10-5. Nothing will be firm until we round up volunteers.

Kerry Day

OLMC President

Workshop Setup: If you are storing club equipment at your home, please send the following information to the Workshop Chair at jbradette7752@rogers.com: machine type, width, length, height. Jean-Guy must plan where to put machines and what electrical and plumbing work is needed to support them.

All members are invited to submit articles, proposals, and thoughts that could be included in the newsletters. Also, feel free to send your Classified ads by e-mail to: *news@olmc.ca*

Welcome to Our New Studio

The Executive Committee has unanimously approved 136F Billings Avenue as the new club workshop. A five-year lease has been signed, and the first month's payment has been forwarded. The club will take possession on December 1, but the studio will not be up and running until January 1, at the earliest.

The interior has not yet been built; it is currently an office. The actual renovation of the unit is the landlord's responsibility. The landlord Jason Foy is very accommodating. He needs time to remove some existing walls, and other work.

Last month the club was pursuing 136E Billings Avenue, but another party came to an agreement first. Then the landlord offered to build us an affordable ground floor unit out of a larger space, with windows and an air conditioning unit. The space has a total area of about 1,000 square feet.

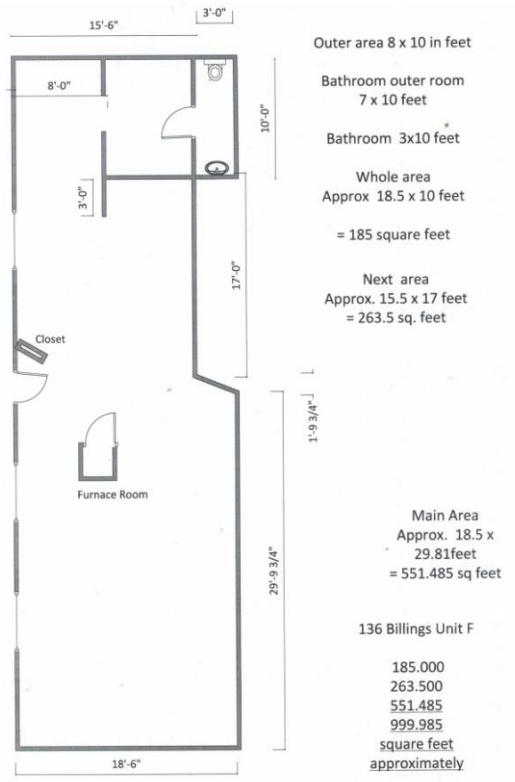
It is located to the west of the Riverside Hospital with good bus and train access. This is an upscale residential neighbourhood just beyond the light commercial zoning line (the building in the back).

The unit is not perfect. There is a small kitchen and bathroom at one end of the unit. There is no free garbage disposal, and there is no exterior drain. Jean-Guy has proposed a settling tank system so clean water can go down the interior drain. There is no garage door, but the front door comes with an openable extension. We have to share parking with our fellow tenants, but in the evening and on weekends it should not be a problem.

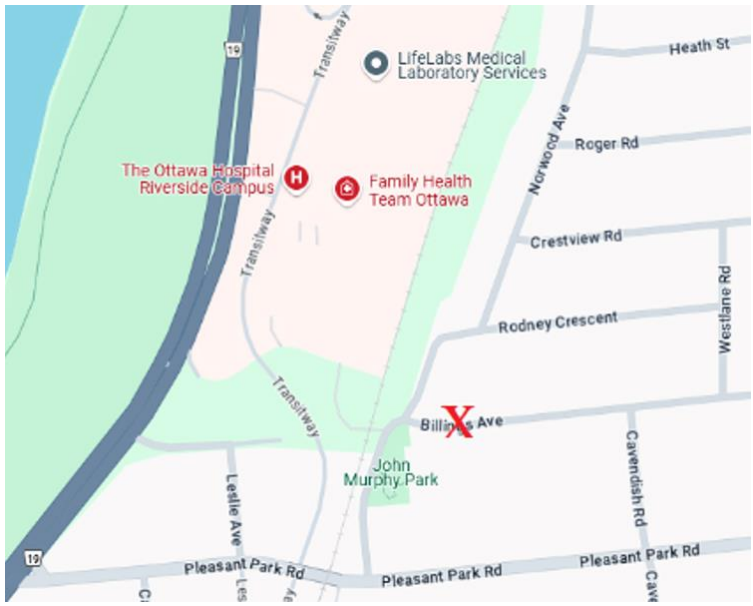
President Kerry Day clarified some other points with the landlord.

- The club can take electrical infrastructure it installs to a new place as long as any damage from its removal is repaired. A pony panel can be installed if the 100 Amp panel is insufficient
- 90 dB noise level is acceptable
- The only common area is the parking lot
- The club is responsible for HVAC maintenance, but not major repairs.
- Business hours are 7:30 AM to 9:30 PM seven days a week.

All of the furniture must be made or acquired. We got rid of all of our benches, work tables and overhead storage when we vacated the old Colonnade workshop. Anyone who would like to help build replacements, and anyone who has club equipment in their home should contact Jean-Guy at jbradette7752@rogers.com.



Please Note: door, closet, windows and furnace room near front door area are rough location estimations. Calvin Jones



On this page: the floor layout; a small map of the area north of Billings Bridge Mall; views of the building side from the road, the common parking lot, and the front entrance to the leased unit.

Member Profile: Kathleen Schroeder

[This is a slightly edited interview at the OLMC Gem Show September 22, 2024]

Kat Schroeder , a member of the OLMC

I started with the club I think it was late 2008. I'm terrible with years so it could be 2009. And I started wanting to learn how to cut stone because I was looking for stones to set because I had been a wire wrapper longer. All I could find on the market were things that weren't the shape or the size or the pattern or the stone that I wanted. So I joined the club. Steven Souliere taught me how to cut stone, and I 've been doing it since.

I'll work with anything. I've tried just about everything. I've tried concrete as a key chain. it worked fabulously.

I've been wire wrapping even longer, probably five or six years before that. And I learned from watching someone else in several different steps not in the right order, and I figured it out and put it together.

Mahogany obsidian pendant with copper wire and Czech fire cut crystal beads; created by Kat Schroeder

I have a four-inch wheel Pixie. But I actually cut the stone at the club before it closed down, the summer before the pandemic. And I decided that winter to actually do the setting. Then I did the wire wrap which I did entirely in copper. And, I added some Czech fire cut crystal, leaded crystal. So, it was kind of my Christmas piece and still one of my favourites.

[It was not hard working on a piece of obsidian that big.] Certain stones are actually easier to do than others. A lot of people don't like working with obsidian. From what I've gathered from a number of people, it's a love or hate stone. You do have to do the final buffing polish with tin oxide or cerium oxide to get that full glow.

I have designed a lot of my own shapes. I cut my own templates. I keep them in a lovely little binder. I probably have three or four thousand different shapes that I can play with. Different sizes. I tend to go more for the larger stones. I like large stones. I'm not a small person so little dinky things look lost on me. I do tend to prefer the larger pieces, the statement type pieces.

Ordinarily I build a frame that looks similar to a cage, and it's just a standard frame open on the front and back. I don't like covering the stone with a lot of wire. I like seeing the pattern in the stone, and a lot of wire wrappers I've seen tend to encase the stone in wire, and you lose a lot of the beauty of the stone. The way I do it is minimal holding in place, and then it all comes together. I never use any heat. There's never any soldering. It's all tension setting.

I try to use the materials I like -- copper, galvanized steel, brass on a rare occasion. Sometimes I use an aluminum banding which is really heavy and thick as a very large almost like bracelet banding or gallery wire that can also work well as part of the frame. It's harder to work, it is a little less forgiving, but it does do a lovely job of giving you that heavy feeling around a large girdle.

One of the original base wires is actually much, much longer. That's the one I have fed back the other way while wrapping beads and more wire into the frame to actually hold it all in place, so it is also anchored at some of its smaller spots where the beads are. It's a fairly heavy piece, but it does work.

Jasper with copper ore earrings, wire, Czech fire cut crystal beads; created by Kat Schroeder

And then there's the weaving at the top for the bail, which is also built in with one of the pairs of wires. It's all just woven back and forth.

I have my favourite tools. These [small needle nose pliers] I have a hard time replacing because they narrow in the teeth as opposed to some of the newer ones which are really heavy and much thicker. I want tiny little bites when I do the pinching.

Kat Schroeder's pliers, snippers, and a wire frame in progress

These lovely little jobbies are precision micro cutters -- Lee Valley Tools. They're only used on very small wires so the 26 gauge. Anything else like 20 gauge I have the basic jobbies from Canadian Tire Mastercraft lifetime warranty.

I've got my needle nose chain pliers. I have a small wire rasp that I use mainly for doing ear wires. I have a couple of different pairs of round nosed pliers. I have a couple of pairs of chain nose, and I have couple of pairs of curved chain nose pliers, which are really good only for chainmail.

And strangely enough, a pen which allows me to get the hoop shape for the ear wire.

The earrings are done the same way as this, except I didn't add the extra beads around. There's the framing, in its natural state.

Wire Wrap Projects

Leaf-shaped Link Bracelet and Fibula Brooch

This subject comes from the Silversmiths Meeting on 2023-01-11

This process makes an 8-inch bracelet made of six links and a clasp, but the size can be adjusted during the process by using shorter wires or thinner wire. You can use multiple kinds of metal for different colours and textures.

You can use other shapes like circles, squares, triangles or hearts, but leaves are pretty. There is no soldering involved. It is super, super simple to make.

Materials For the Bracelet

- a hammer and metal plate for flattening the wire
- a texture hammer (optional)
- round nose pliers
- flat nose pliers
- about 45 inches of 14-gauge wire (1.63 mm) - copper, brass, aluminum, steel, whatever; 16-gauge makes it a bit less chunky

1. Cut six 6-inch long pieces and one 7-inch long piece. Then round off the ends with a file or sandpaper. It is much easier to do this now then after.
2. Take one of the six-inch wires and tap the end of it to make it slightly thinner and wider. Make sure to hold the hammer properly at the end of the handle for greater control.
3. Use round nose pliers to grab the end and turn it into a tight spiral or loop. use flat nose pliers to tighten up the curl.
4. Now you need to grip the wire with a tool and bend the wire around in a loose spiral. One method is to use the flat part between the jaws of the round nose pliers, so that the wire extends between the jaws. The spiral may get tighter towards the end. Use your fingers to gently bend it around. It is fine, and maybe even preferred to have an uneven spiral.

Steps 3 and 4

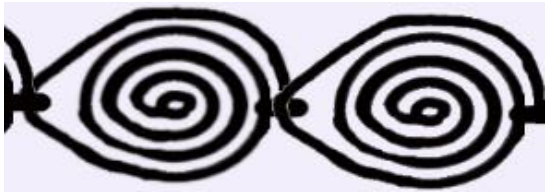
5. Spiral it until there are 2.5 inches of wire left from the end to the top of the last loop.
6. Now take flat nosed pliers. Use the tips of the jaws to grab the wire at the top of the loop, and bend the wire over in the direction of the spiral. This will make a bend and bulging loop to indicate the leaf shape.
7. Use the flat nosed pliers again to grab the spiral from the side. Use your fingers to bend the wire around to continue a tight spiral loop until you reach the bottom of the last spiral, directly across from the bend.

Step 6

8. Use the flat nosed pliers to grab the remaining straight part of the wire where it is at the mid-point of the last loop, the bottom of the leaf shape. Bend the wire 90 degrees to form a "stem", which should be half an inch long. Cut it to size if needed.
9. Gently hammer the spiral flat, but do not hammer the top of the leaf shape, and try to hammer it more on the outer edges of the spiral to flare them out. At this point, you have the option of using a texture hammer on the spiral.
10. Use the round nose pliers to grab the final end of the wire on the opposite side of the part you hammered. and make a small loop by turning the wire under, perpendicular to the spiral plane, and meeting the base of the spiral. Finally, use the pliers to bend the loop up slightly so that it is more level with the leaf.

Step 10

11. Repeat these steps to make the rest of the links using the six-inch pieces of wire.
12. To link the pieces together, carefully use your pliers to open up slightly the bottom loop made in the last step. Take a another link and fit the top part of the leaf shape in the loop. Then close the loop.
13. The clasp is the same as all of the other shapes except it has a hook on the end instead of a loop.



Step 12

A fibula is a brooch or pin for fastening garments. Though it can be made in many shapes, they all act like a safety-pin to fasten clothing for dresses and cloaks.

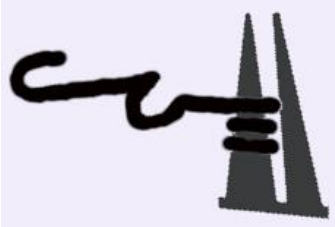
Materials For the Fibula

- one piece of wire, 12 inches long
- one file to round the wire ends
- one ruler
- round nose and flat nose pliers
- a felt tip marker

1. Measure ¾" off one end of the wire and mark it.
2. Grab the wire with the round nose pliers at the mark and make a 'U" using one of the claws.
3. Grab the "U" with the flat nose pliers, and twist the ends of the wires in order to position the "U" perpendicular to the wires.
4. Bend a small hook in the short end of the wire using the round nose pliers.
5. Grab the "U" with the flat nose pliers and the hook with the round nose pliers, and turn the hook 90°.
6. Measure ½" from the center bend and make a mark using the permanent marker.

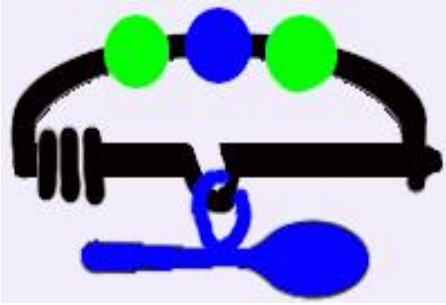
Steps 2-5

7. Position the round nose pliers at the mark and make 2 ½ turns in the wire.
8. Bend the wire around to form a loop. Make this loop as big as you want, but it must fit into the hook on the other end. A mandrel may help.
9. Position the wire in the hook and trim at a sharp angle, leaving a tail of approximately ¼".



Step 7

10. File this end of the wire to a sharp point using a flat file. Use can use 600 grit sandpaper to remove any burrs from the sharpened end.
11. Decorate! Adorn as desired.



Computer Aided Design

When creating, some people struggle right at the start with what to make, that first step of designing what the piece should look like at the end so that you can work backwards on making the various parts. Certainly, an artist can use paper and pencil to sketch some ideas. This is how people have done it for many centuries. Recently, people have written computer programs to do the drawing part.

Today, there are a couple of programs that use "artificial intelligence" and large databases of images to create illustrations based on some input text. The general public can purchase access to these programs, which can be expensive. The benefit is the ability to generate many designs with little effort in a short amount of time. On the other hand, there is a risk that someone might copy your design.

CALA is a web interface that was created in 2016, as a fashion supply chain platform "from product ideation all the way through e-commerce enablement and order fulfillment". The search engine on their page did not turn up any jewellery or lapidary items.

Off/Script is a Montreal-based company that launched in 2019. They have a web site and a mobile app that lets anyone create mock-up designs of anything – jewellery, furniture, clothing -- using any materials, then share them with others. Like CALA, the service is linked to more than 1,000 partner manufacturers who review the designs and may build it for you.

In September, a new company called ArcadeAI has launched. This service is focused on jewellery design using metals and precious stones. Users are charged based on the complexity of the design. Again, there are partner manufacturers who can be contacted and will determine if they can make it for you.

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The Gem Expo

Toronto's Gem, Mineral, Bead, & Jewellery Show at the Hyatt Regency, 370 King Steet West in Toronto. Daily Events, Free Talks presented in the lobby
https://thegemexpo.com/

Friday, November 15, 11:30 – 8pm
Saturday, November 16, 10 – 6pm
Sunday, November 17, 10 – 5pm

Glebe Neighbourhood Activities Group

Craft & Artisan Fair at the Glebe Community Centre, 175 Third Avenue, Ottawa. Free admission.

Sat., November 16, 10 am – 5 pm

Sun., November 17, 11 am – 4 pm

Stittsville Holiday Market

The Barn, 6154 Abbott Street, Ottawa
Sun., November 10, 10:00 - 15:00
handmade, hand-crafted, hand-grown and produced items.

Calendar

November 2024

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
3 	4	5	6	7	**8** **260 Fingers in the Glebe**	**9** **260 Fingers in the Glebe**
10 **Stittsville Holiday Market**	11 	12	13	14	**15** **Gem Expo**	**16** **Gem Expo** **GNAG Fair**
17 **Gem Expo** **GNAG Fair**	18	19	20	21	**22** **613Artisan Market**	**23** **613Artisan Market**
24 **613Artisan Market**	25	26	27	28	**29** **613Night Market**	30

OLMC Membership Application

☐New Membership ☐Membership Renewal

☐Individual **$20**
☐Family (2+ persons in the same residence) **$30**

Benefits:

☒Monthly Newsletter

☐Newsletter advertisement: $25 per year for members or $55 for businesses
(Ten quarter pages per year over ten newsletters).

☒OLMC online auctions

☒OLMC field trips

More information can be found at http://www.olmc.ca
You can also go on our Facebook page: OttawaLapsmithandmineralclub

Names(s): _____

Address: _____

City: _____ Province: _____

Postal Code: _____ Telephone: _____

Please specify your e-mail address to receive OLMC's newsletter:
_____

Do you require a receipt? ☐ Yes

Payments are payable by **cash**, **cheque** to Ottawa Lapsmith and Mineral Club, or **E Transfer** at treasurer@olmc.ca with the application form

Please mail your membership form and fees to:
Ottawa Lapsmith and Mineral Club
P. O. Box 36042 Wellington, Ottawa, On K1Y 4V3

Please note that all membership information is used only for administrative purposes.

Administration use only
Card provided: ☐Yes ☐No Supervisor signed: ☐Yes ☐No
Date: _____