

DONATION

Art
of the
Mineralogical
Record

Wendell E. Wilson

MICROFILM

12/2/01

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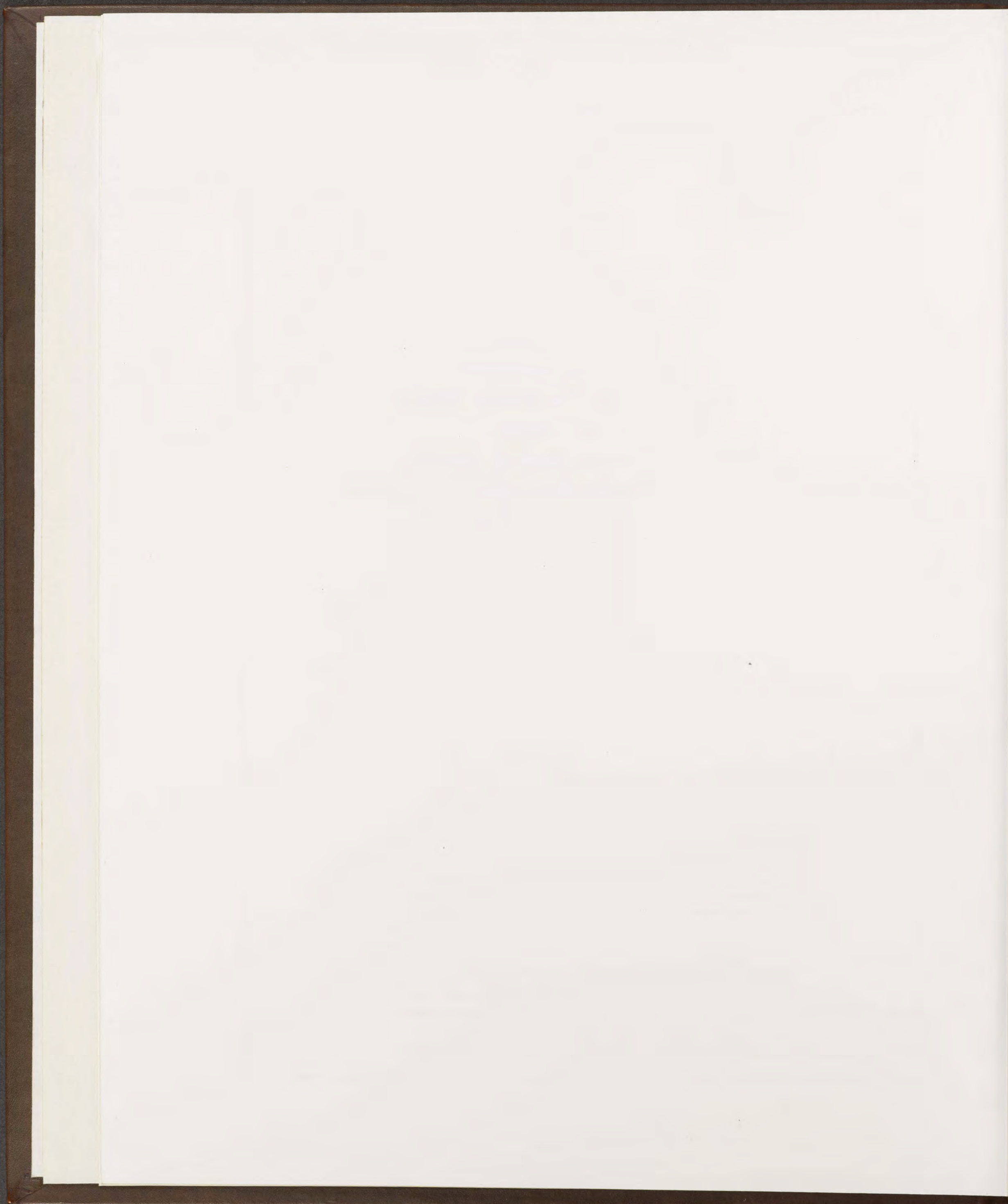
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Keep this book away from high heat to avoid accidentally
loosening the illustrations.

*Except as noted:

The illustrations in this book are the originals of artworks
reproduced in the Mineralogical Record magazine.

Wendell E. Wilson

To my mother
Lorraine Haseman Wilson
(1921 - 1992)
Who knew what it meant
to be an artist



Mineral collectors, being appreciators of the unique beauty of crystallized mineral specimens, tend to be a visually oriented lot. That is why the task of being editor of *The Mineralogical Record* called for an emphasis on illustration as well as technical content. This was and is a happy requirement for me because, up until my second year of college, I had always assumed that I would make my living as an artist. I came to realize, however, that putting food on the table through the production and sale of art would be a grueling and undependable process which would turn what had always been a pleasurable past-time into forced drudgery. Consequently I shifted my studies to my other passion, Mineralogy, and graduated with the equivalent of an art/geology double major. There were, at that time, no immediate job prospects, so I continued on in graduate school until receiving my Doctoral degree in 1977. It was then that I was hired to take over the editorship of the magazine. **EA** Even before becoming

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editor, however, my inclination had become well-known in mineral circles, and I was commissioned to make pen-and-ink drawings of fine mineral specimens for the advertisements of dealers such as Gary Hansen, Gene Schlepp, Bill Larson, Dave Wilber and Jack Lowell. In those days, color photography inside the magazine was prohibitively expensive, so dealers embellished their ads with artful pen-and-ink renderings which reproduced well in black-and-white. In recent times the call for this kind of art has dwindled as color photography has become more affordable.

It It pleases me to gather together here 100 of the most important or interesting pieces of my own art that have appeared in or been prepared for *The Mineralogical Record* during the last 25 years or so. Some are only partially my work, being based in part on old engravings or simply being handcolored by me. Not included are several oil paintings and watercolors which the reader is invited to search out in the magazine, inclu-



ding the 79 mine wulfenite (cover of vol. 3, no. 6),
the Rowley mine wulfenite (vol. 5, no. 1, page 30),
the Tsumeb mimetite (back cover of vol. 8, no. 3),
and the Mexican calcite (vol. 24, no. 6, page 459).

✿ Although this book is limited to my own art, the work of other mineral artists has occasionally appeared in the magazine as well. Surely the most talented was Tom Daugherty, a mineral dealer and former cartoonist whose specimen sketches appeared in his ads in 1973-1975.

✿ Being an artist by personality, I tend to think of *The Mineralogical Record* as one big artwork which must be visually rich and well-coordinated throughout. The drawings in this book have played a part in achieving that goal and have, I hope, contributed to the enjoyment of every reader.

Wendell E. Wilson
Judson
11 October 1997



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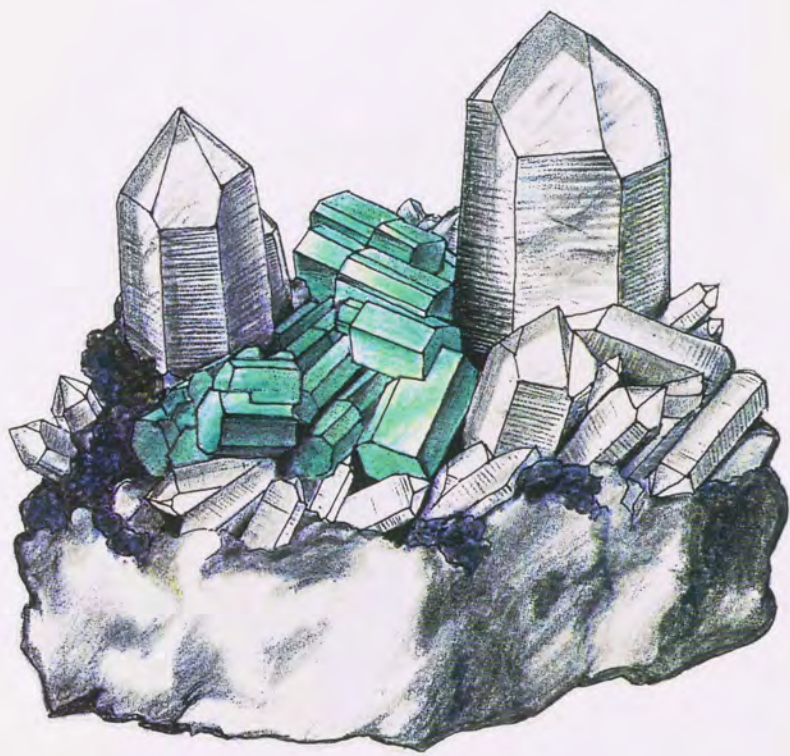


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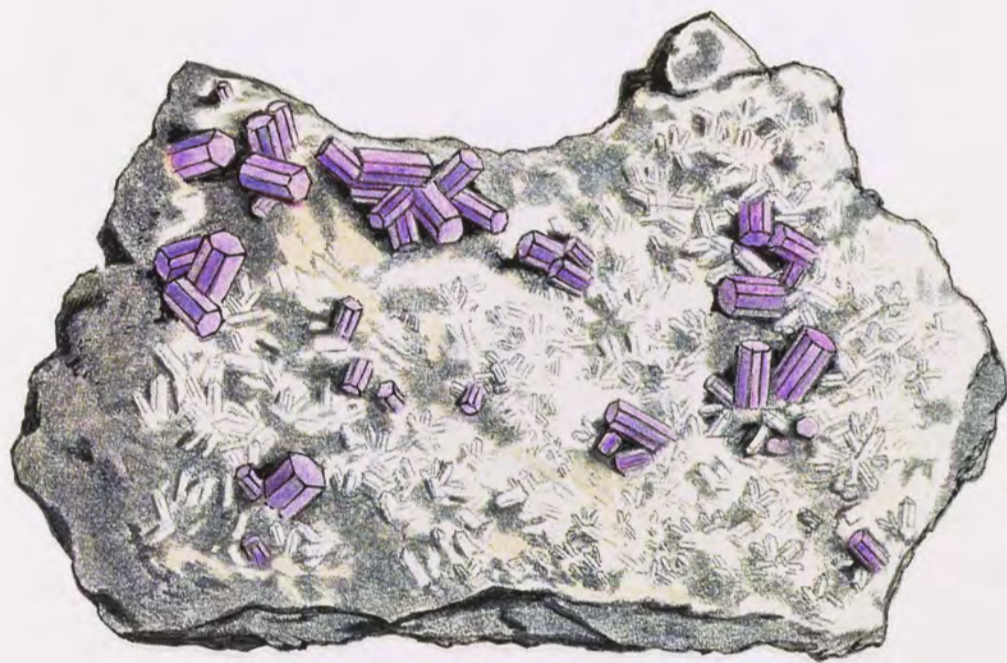




1994, WEW

Plate I. Emerald, Colombia. (vol. 25, no. 6, p. 59)
Redrawn after an original by J. L. Swobach Desfontaines
(ca. 1792) in the British Museum Library. Originally in
the collection of Jean Gigot d'Oray (1733-1793).

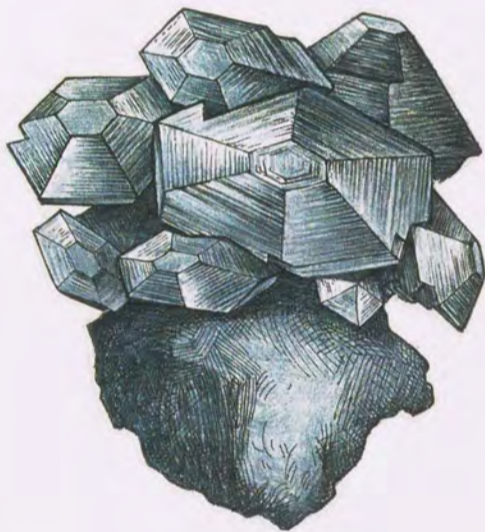




WEW 1994

Plate II. *Apatite, Saxony. (vol. 25, no. 6, p. 59)*
Recolored after an original in Fabien Gautier d'Agoty's
Histoire Naturelle Règne Minéral (1781). Originally in the
collection of Jean Gigot d'Orcy (1733-1793).

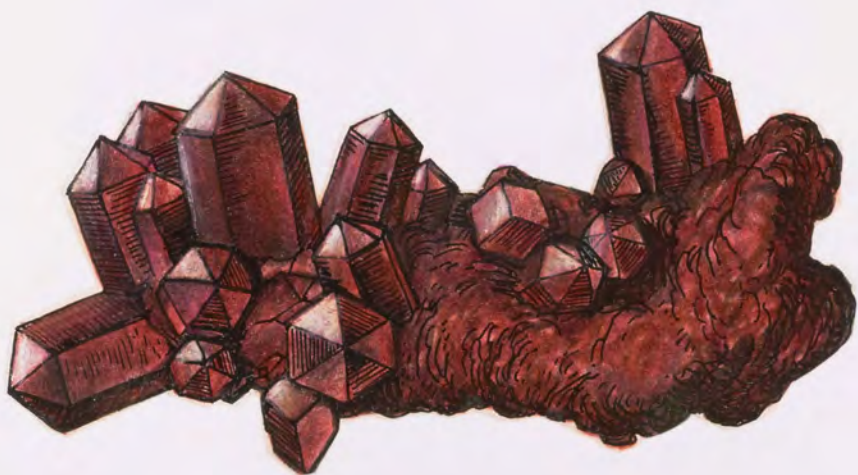




1994, WCW

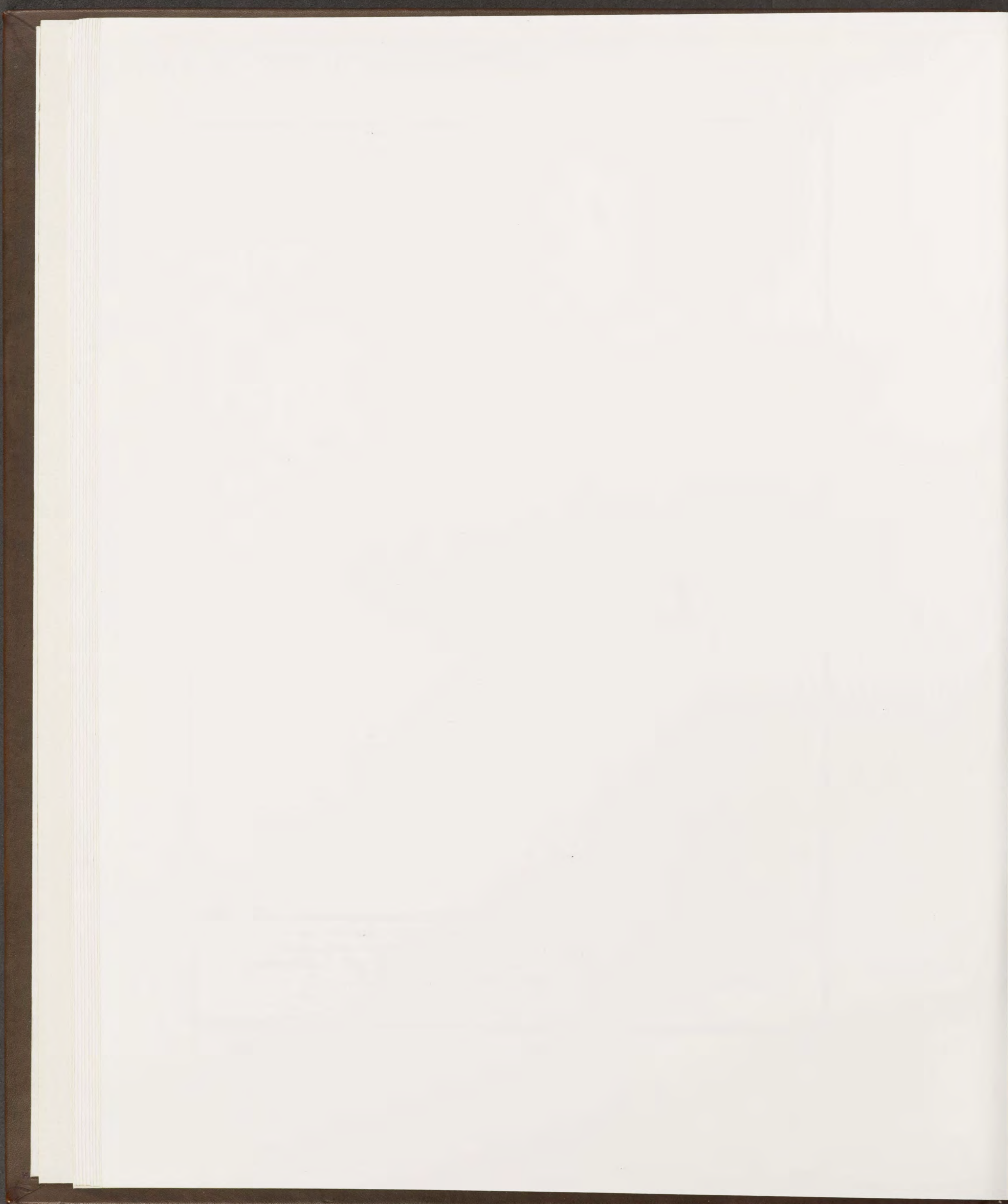
*Plate III. Chalcocite, Wheal Abraham, Cornwall (Vol. 25, no. 6, p. 73)
Redrawn after an original in Sowerby's British Mineralogy
(1817), figure 518. Originally in the collection of William Lowndes.*





1994, YEW

*Plate IV. Pyrargyrite, St. Joachimsthal, Bohemia (vol. 25, no. 6, p. 62).
Redrawn after an original in Fabien Gautier d'Agoty's
Histoire Naturelle Règne Minéral (1781), plate 28. Originally
in the collection of the Abbé Nolin.*

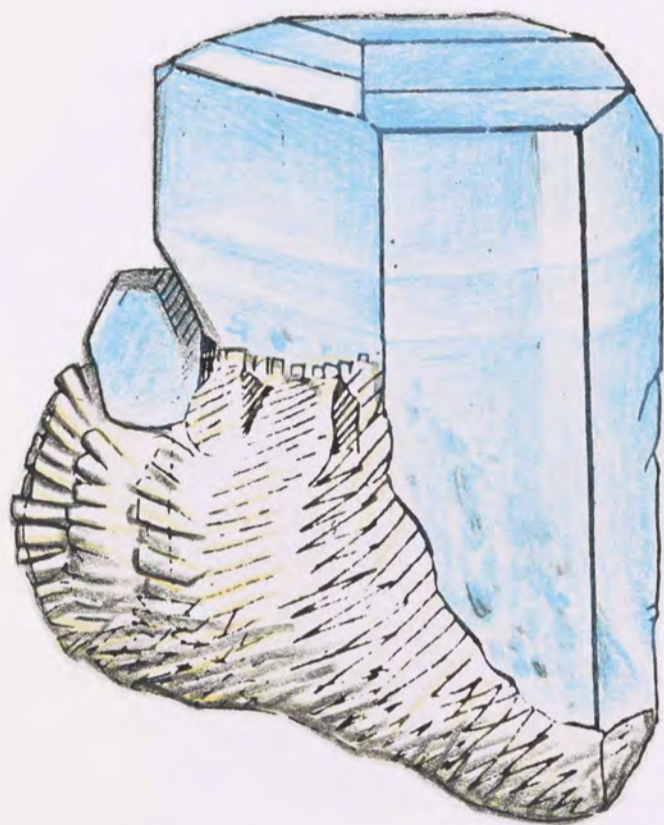




1994, WEW

Plate V. Silver, Kongsberg, Norway (vol. 25, no. 6, p. 62).
Drawn from a WEW photograph of the specimen taken
when it was on exhibit at the Tucson Gem & Mineral Show
in 1994. Collection of the Natural History Museum, Paris;
originally from the collection of King Louis XV (1710-1774).

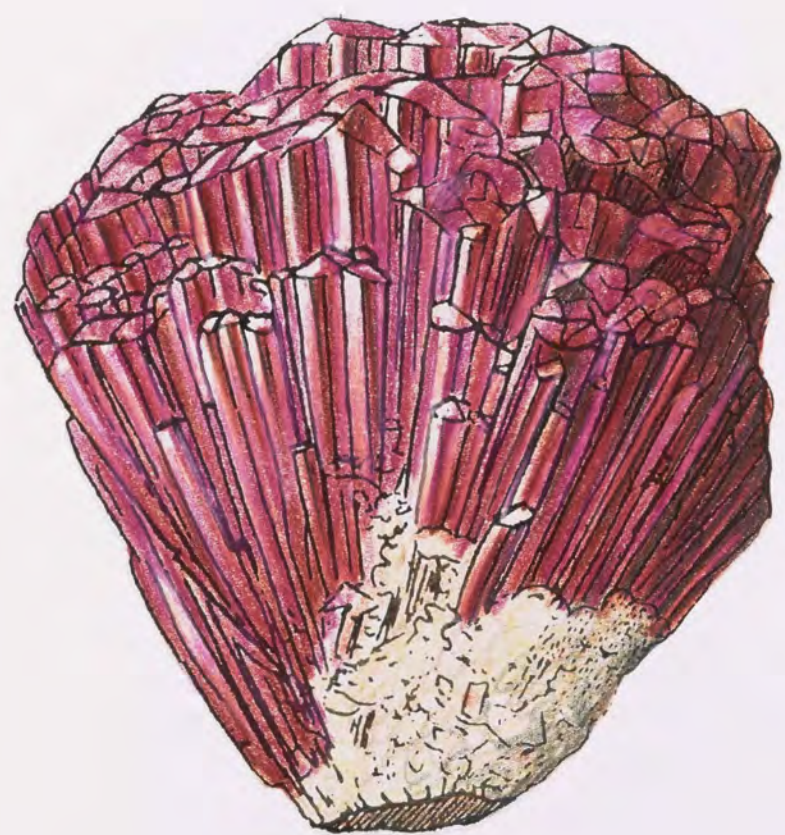




WEW 1994

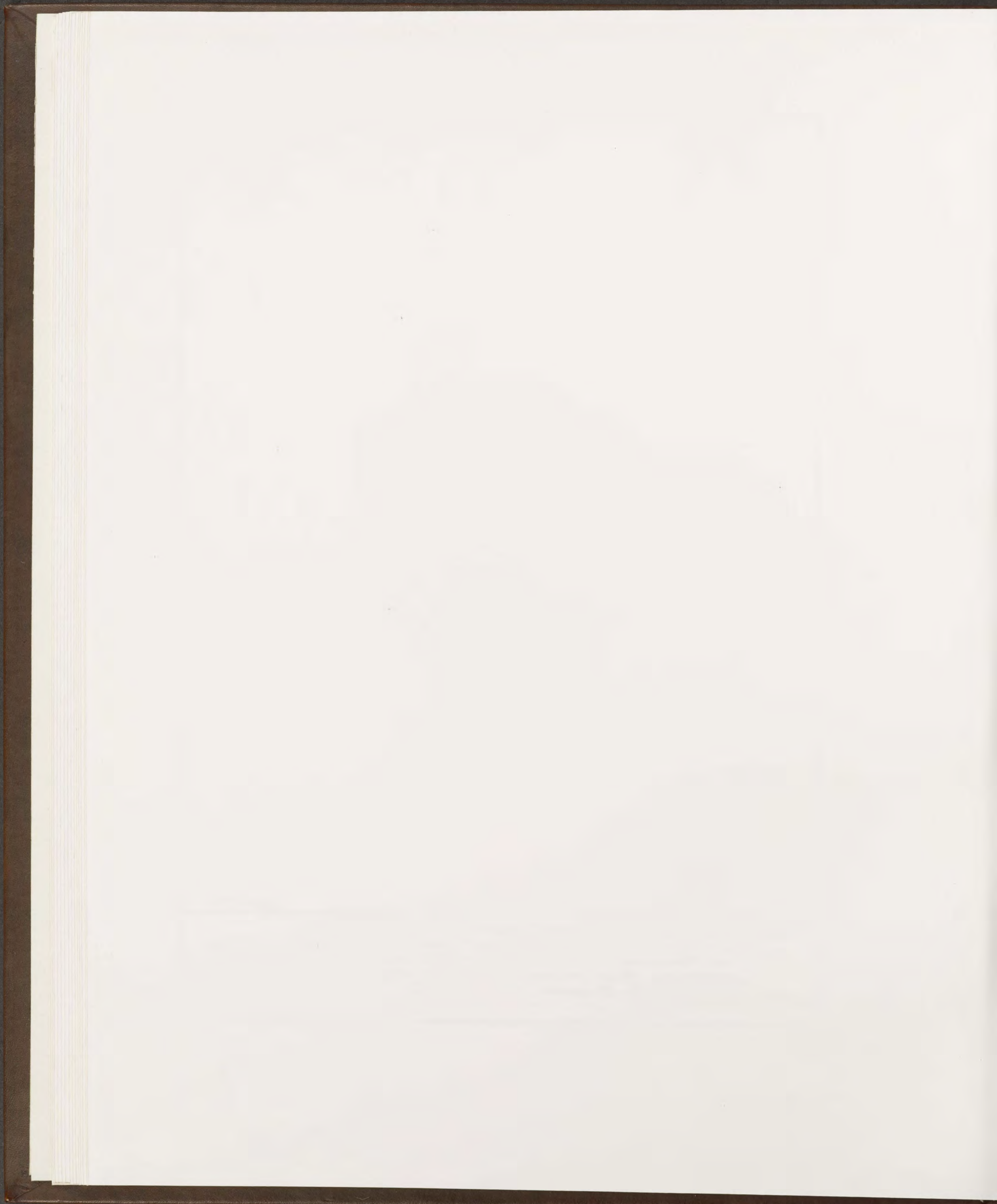
*Plate VI. Topaz, Odontschelon, Russia (vol. 25, no. 6, p. 80).
Line engraving from Wagner's 1818 catalog of the collection
of Alexander Crichton. Handcolored by WEW based on
text description of the color.*





WEW 1994

Plate VIII. Elbaite ("Rubellite"), Russia (vol. 25, no. 6, p. 80)
Line engraving from Wagner's 1818 catalog of the collection
of Alexander Crichton (1763-1856). Handcolored by WEW
according to a photograph of the original specimen in
the British Museum.





WEW 1994

Plate VIII. Elbaite, Russia (vol. 25, no. 6, p. 80).
Line engraving from Wagner's 1818 catalog of the collection
of Alexander Crichton (1763-1856). Handcolored by WEW
based on Wagner's text description of the color.





WEW 1994

Plate IX. Diopside on Microcline, Russia (Vol. 25, no. 6, p. 80).
Line engraving from Wagner's 1818 catalog of the
collection of Alexander Crichton (1763-1856). Handcolored
by WEW based on Wagner's text description of the color.

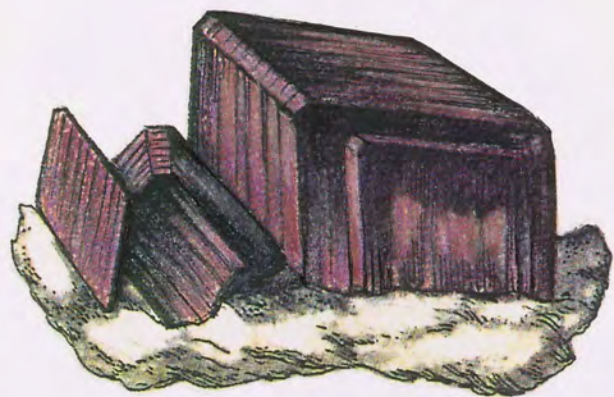




WEW 1994

Plate X. Copper, 25 cm tall, from Siberia (vol. 25, no. 6, p. 80). Line engraving from Wagner's 1818 catalog of the collection of Alexander Crichton (1763-1856). Handcolored by WEW.





WEW 1994

Plate XI. Axinite, Balme d'Auris, Dauphiné, France (vol. 25, no. 6, p. 50). Recolored after an original in Fabien Gautier d'Agoty's *Histoire Naturelle Règne Minéral* (1781). Originally in the collection of Balthazar Georges Sage (1740-1824).





NEW 1994

Plate XII. Fluorite on Mica, Zinnwald, Bohemia (vol. 25, no. 6, p. 63). Recolored after an original in Fabien Gautier d'Agoty's *Histoire Naturelle Règne Minéral* (1781). Originally in the collection of Gaspard Caze de la Bove (1740-1824).

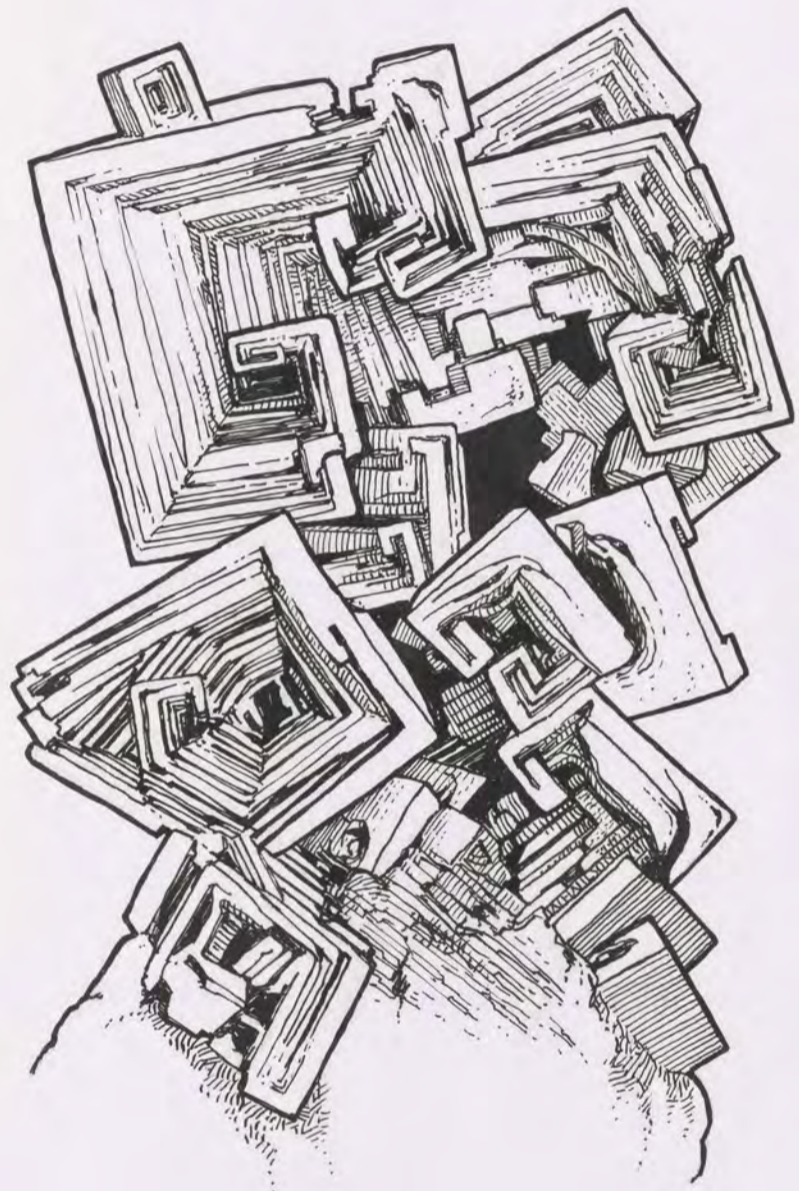




WEW 1994

Plate *XIII*. Gold, probably Transylvania (vol. 25, no. 6, p. 63).
Redrawn from an original painting by J. L. Swobach
Desfontaine (ca. 1792) in the British Museum Library.
Originally in the collection of Gaspard Caze de la Bove
(1740-1824).

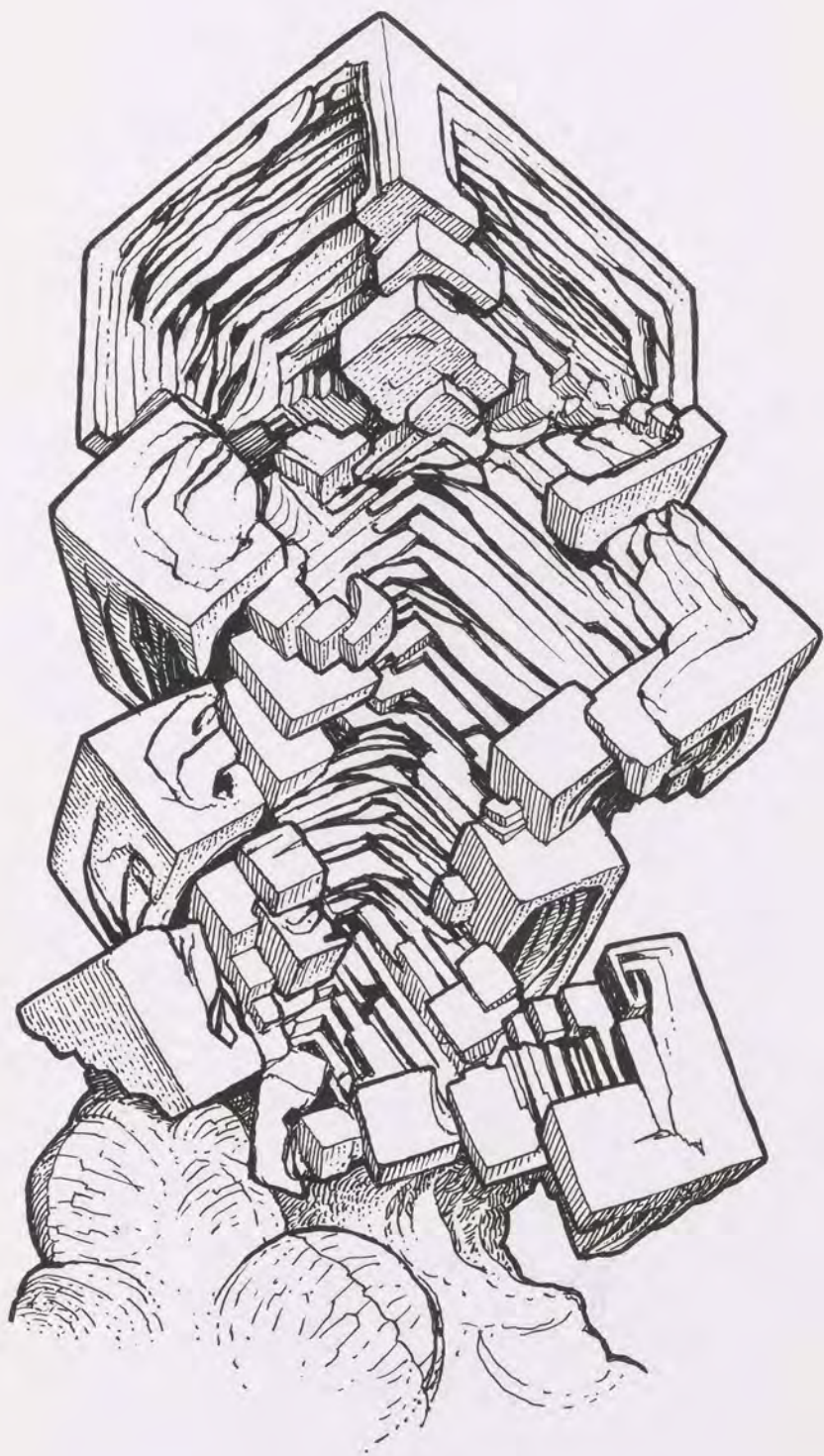




WEW 1986

Plate XIV. Silver, 1.2 cm, Copper Falls, Michigan (Vol. 17, no. 1, p. 44)
Specimen originally from the Don Olson collection.

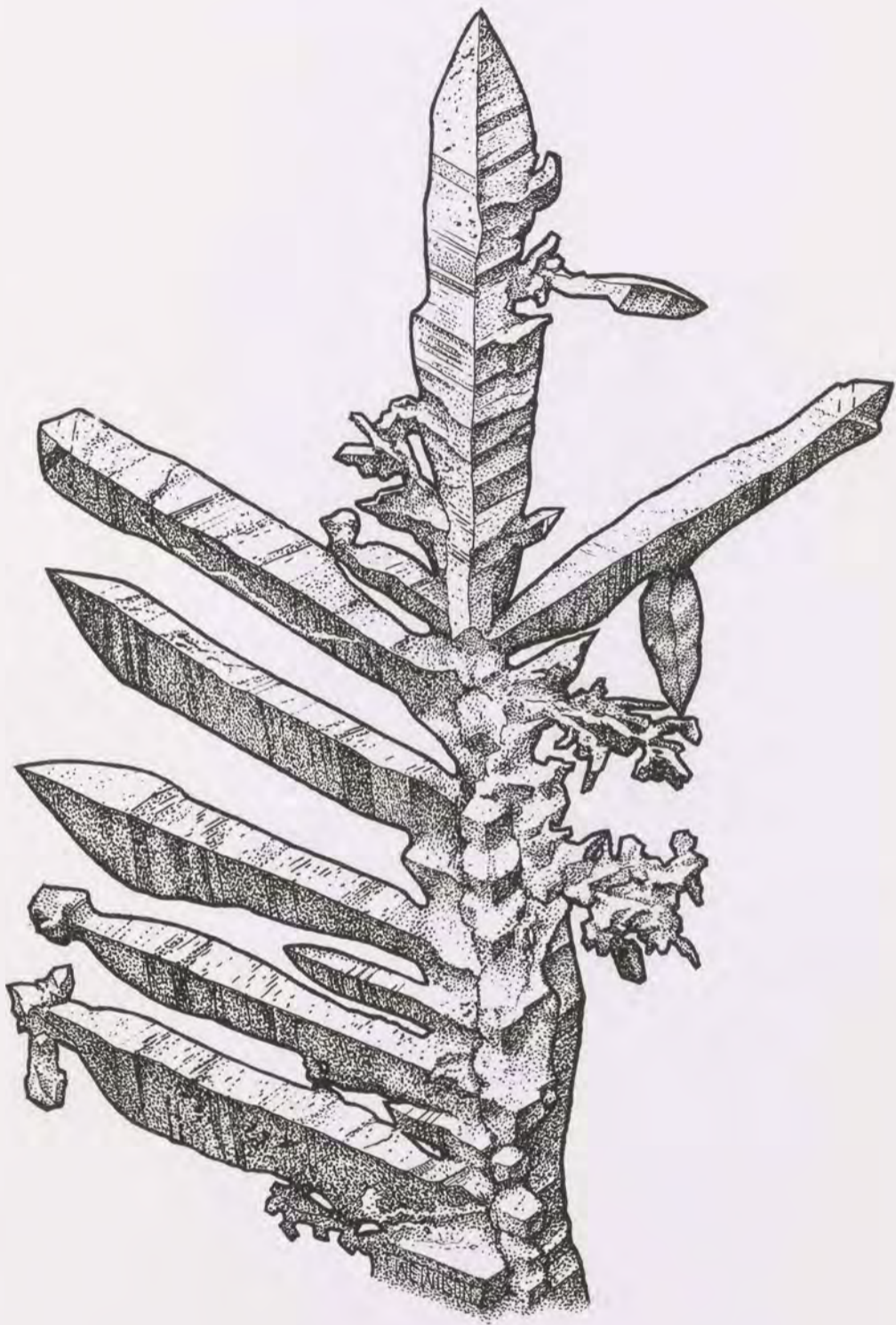




WEW 1986

Plate XV. Silver, 1.2 cm, Copper Falls, Michigan (vol. 17/no. 1, p. 44).
Specimen originally from the Don Olson collection.

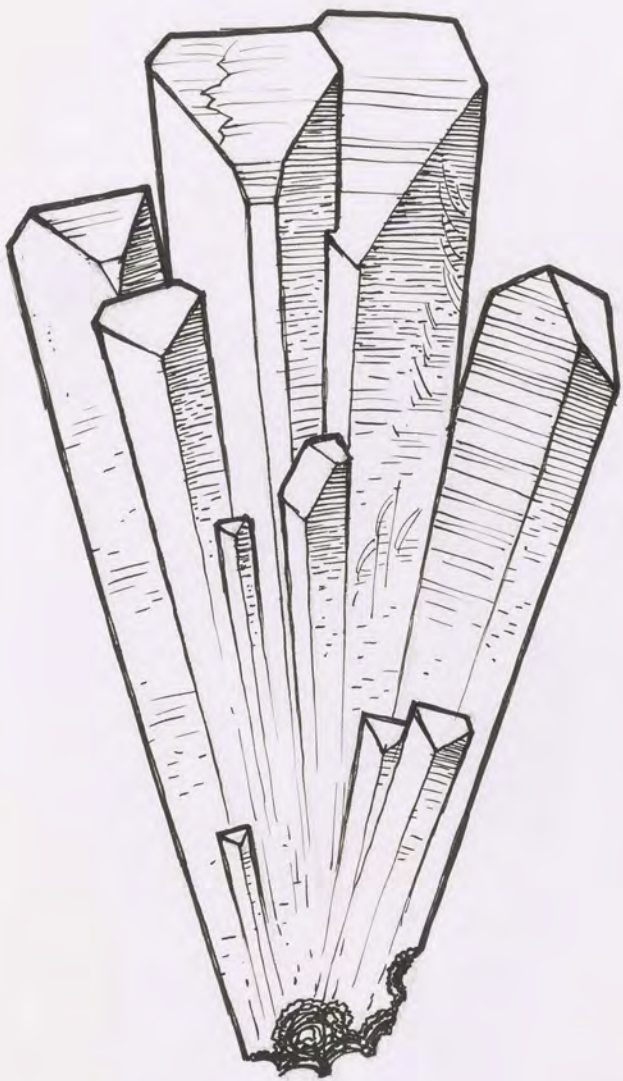




WEW1986

Plate XVI. Silver, 3 cm, Batopilas, Mexico (vol. 17/no. 1, p. 76).
Specimen originally in the Gene Schlepp collection.





1987, WEV

Plate XVII. Cobaltian Adamite, 3.2 cm, Ojuela mine, Mapimi, Mexico
(vol. 18, no. 5, p. 349). Drawn from the photo on the cover of
vol. 13, no. 3, for the 1987 Pasadena Satellite Show ad.
The specimen is currently in the collection of Ralph Clark.

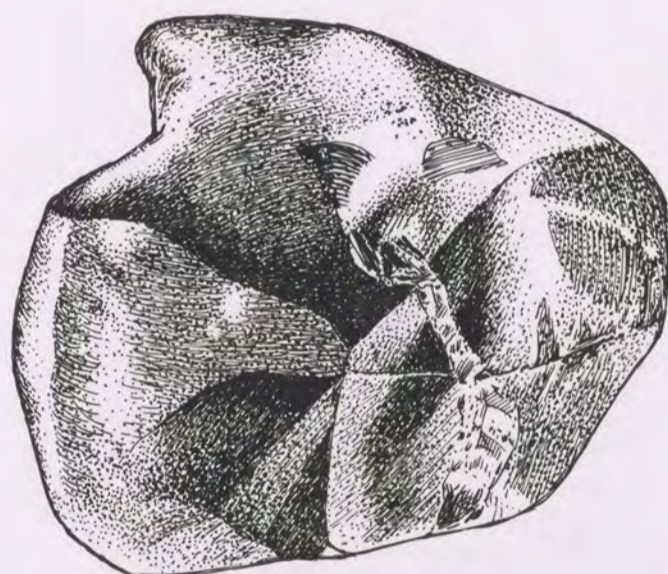




WEW 1989

Plate XVIII. The Matto Grosso Diamond, 227 carats (vol. 20, no. 5, p. 334). Drawn from an old photo.

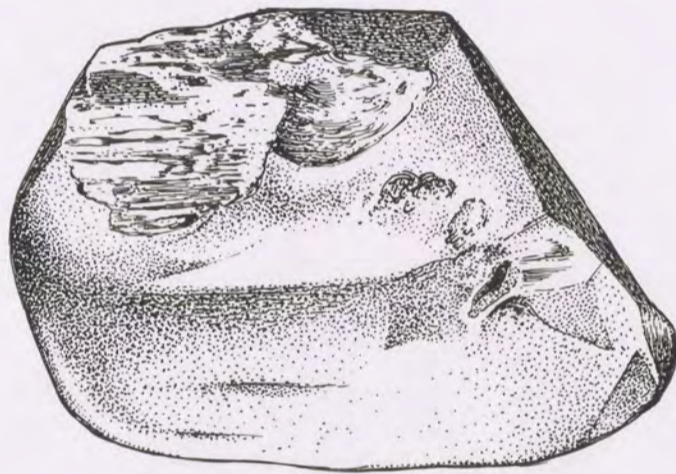




WEW 1989

*Plate XIX. The Independência Diamond, 106 carats, from the
Tijuco River, Minas Gerais, Brazil (Vol. 20, no. 5, p. 331).
Drawn from an old photo.*

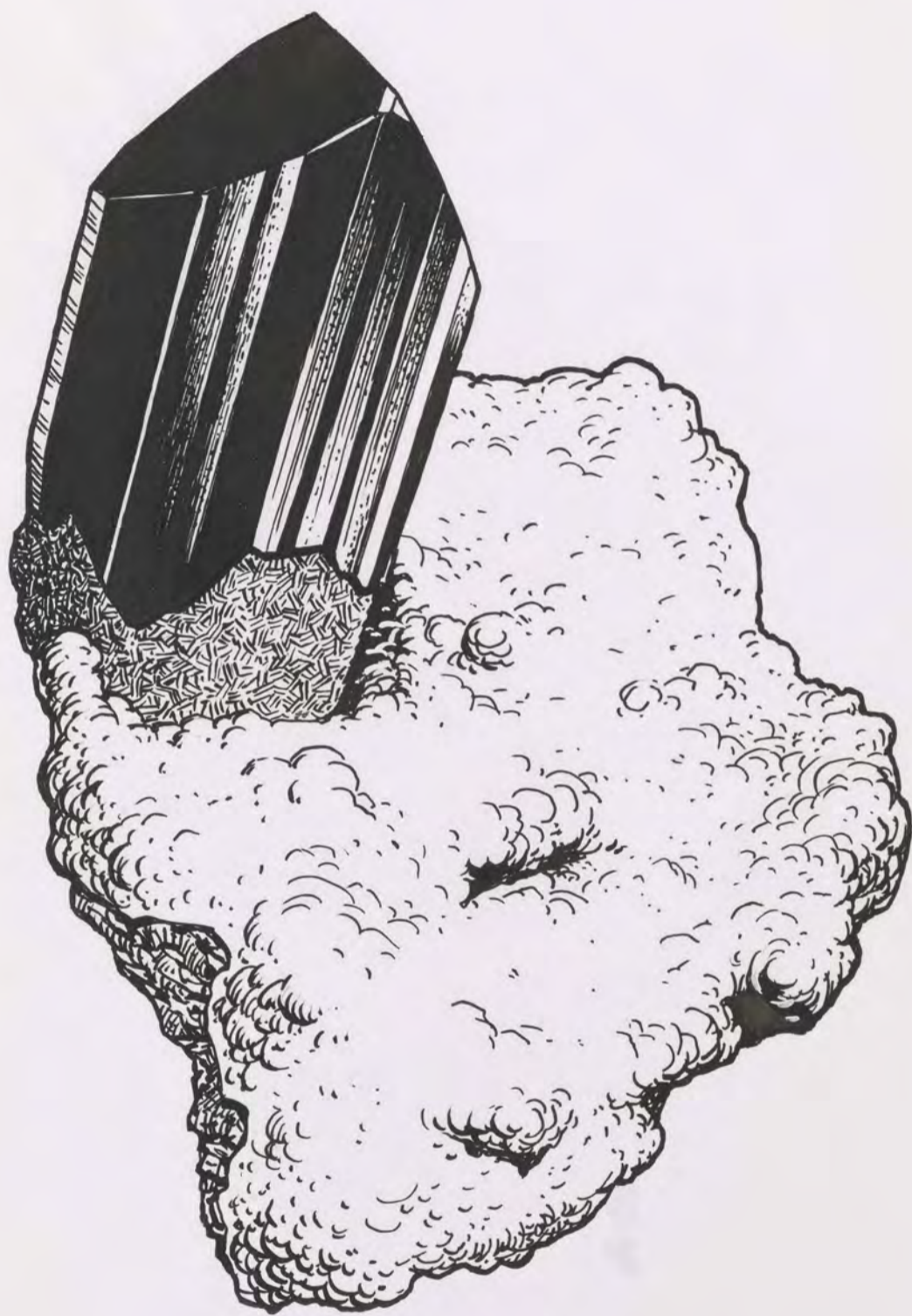




WEW 1989

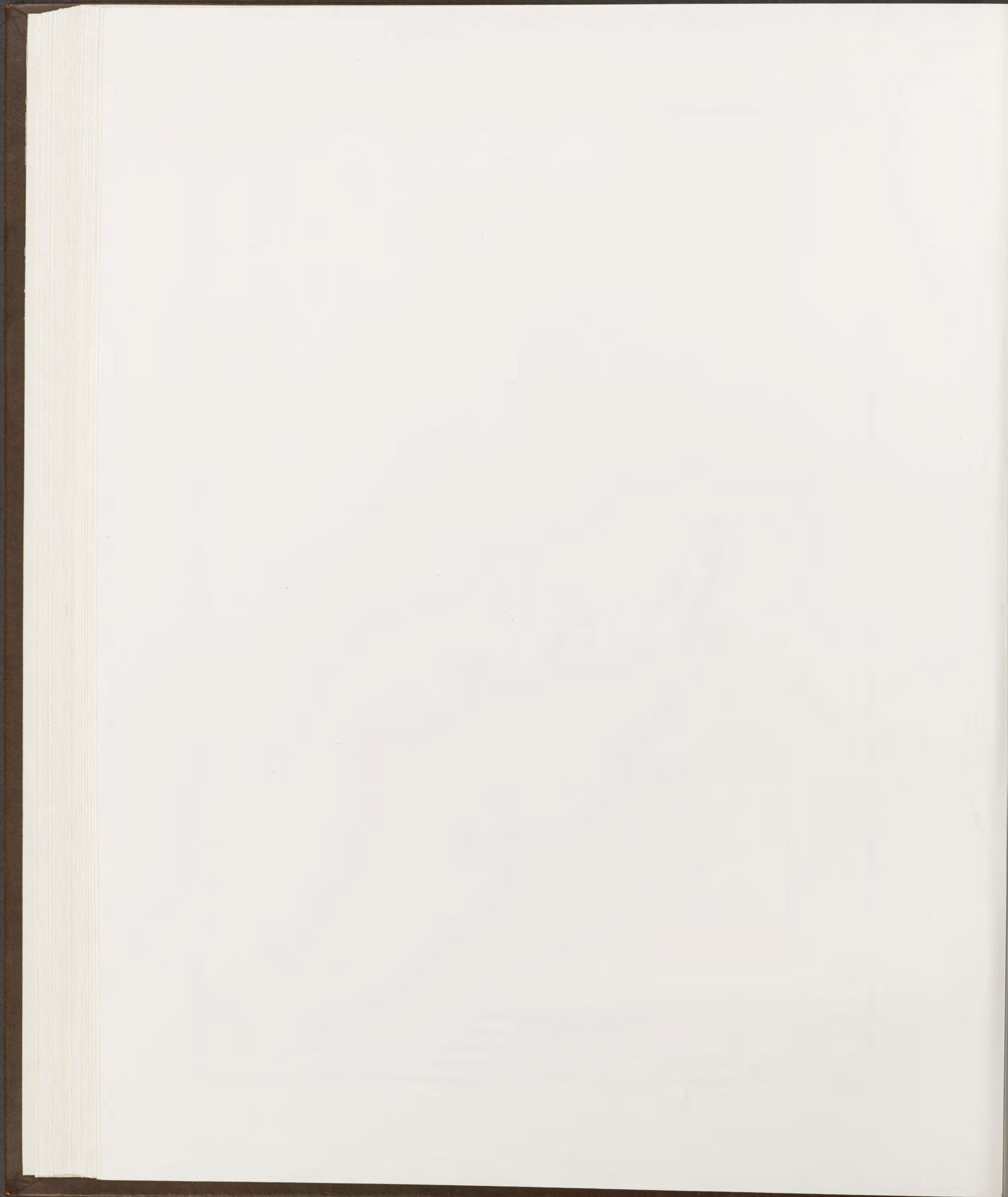
Plate XX. The Presidente Dutra Diamond, 409 carats, from
Dourado River, Minas Gerais, Brazil (vol. 20, no. 5, p. 333).
Drawn from an old photo.

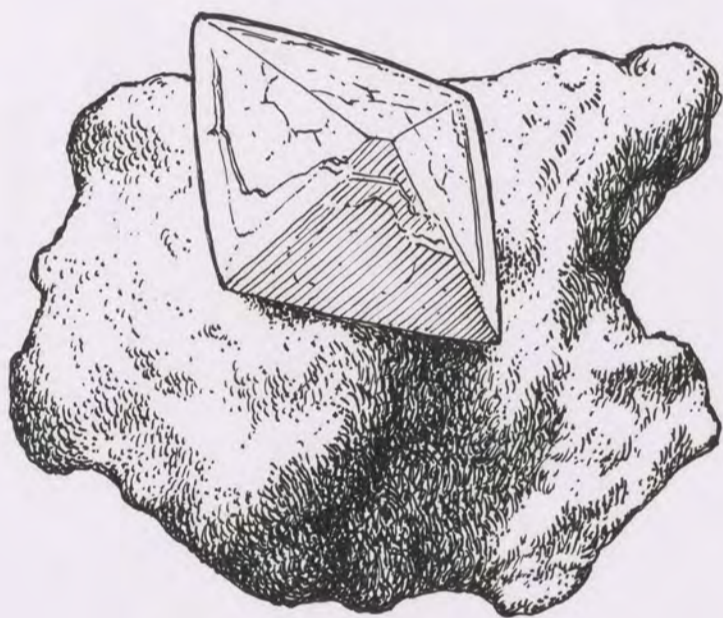




WEW 1992

Plate XXI. Azurite and Malachite, Tsumeb. Drawn for the Tucson Gem and Mineral Show ad, but ultimately used in the show's catalog only, and not in the magazine.

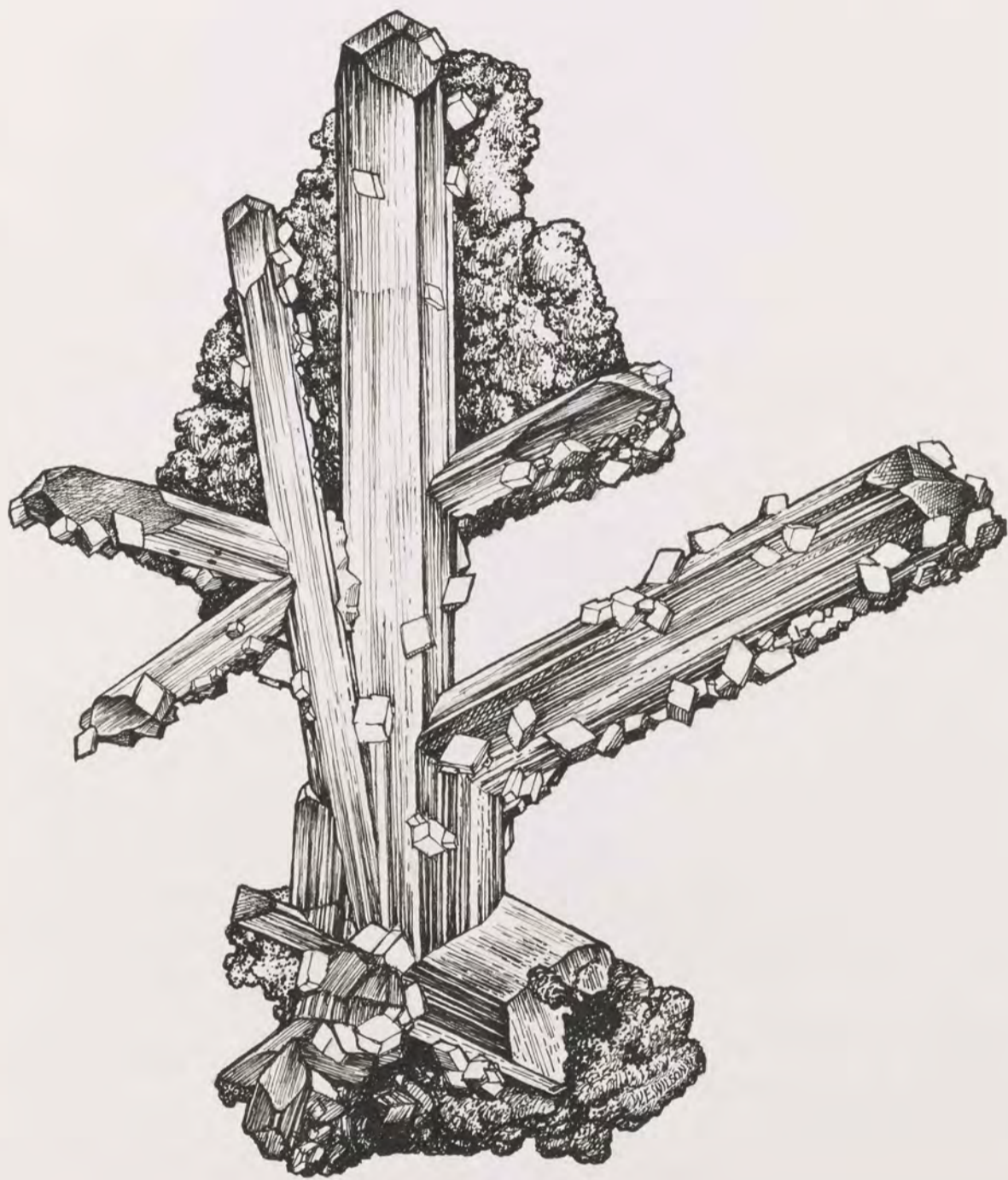




WEW 1988

Plate XXII. Scheelite, Traversella, Italy (vol. 19, no. 3, p. 195).
Drawn from a photo of a specimen in the Sergio Gallo
collection shown in vol. 4, no. 1, p. 40, for use in the
Torino Show ad.





WEW 1977

Plate XXIII. Cerussite with Dolomite, Tsumeb (vol. 8, no. 3, p. 117).
Drawn from a photo for Miriam and Julius Zweibel's
ad in the Tsumeb Issue.

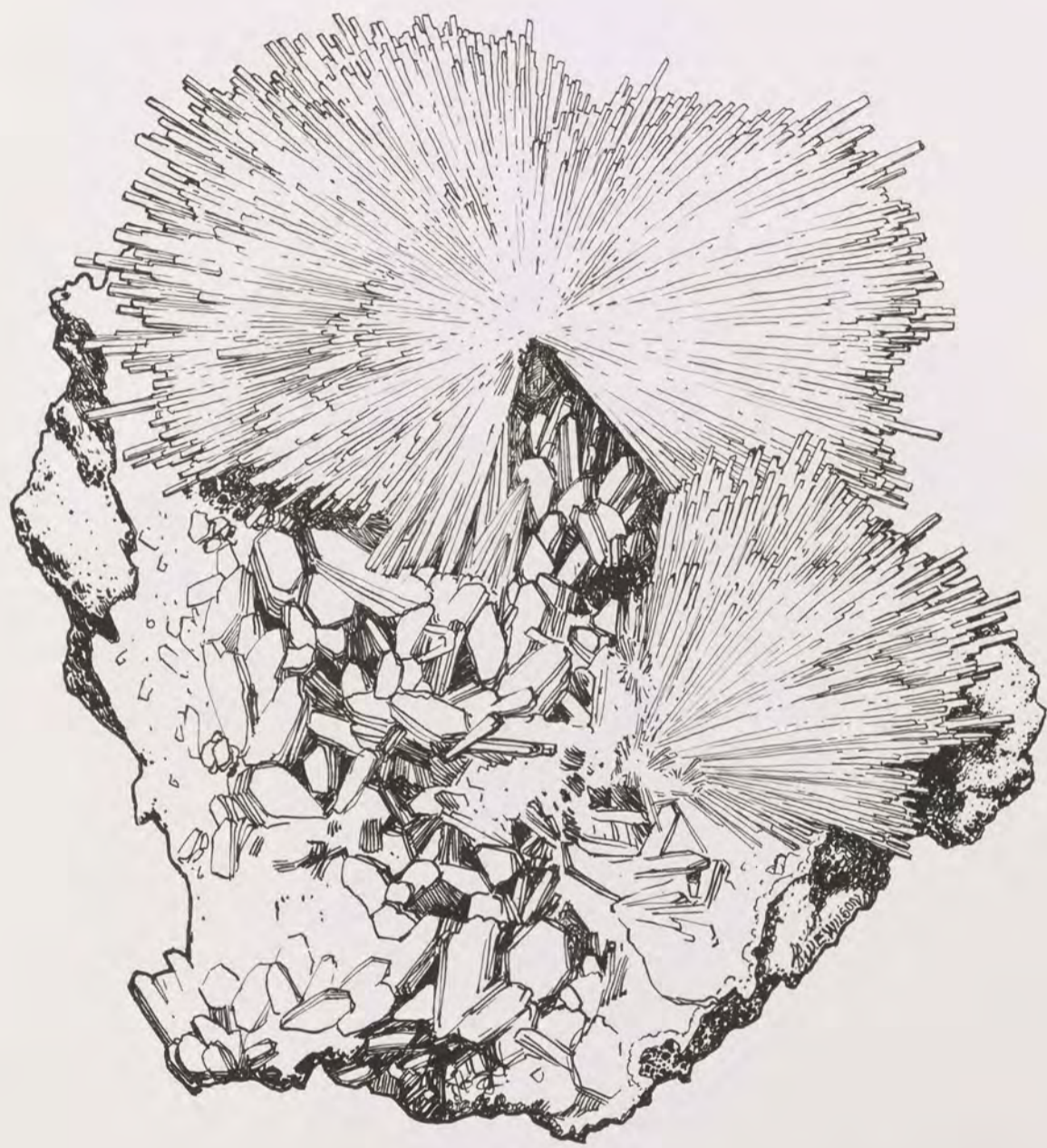




WEW 1977

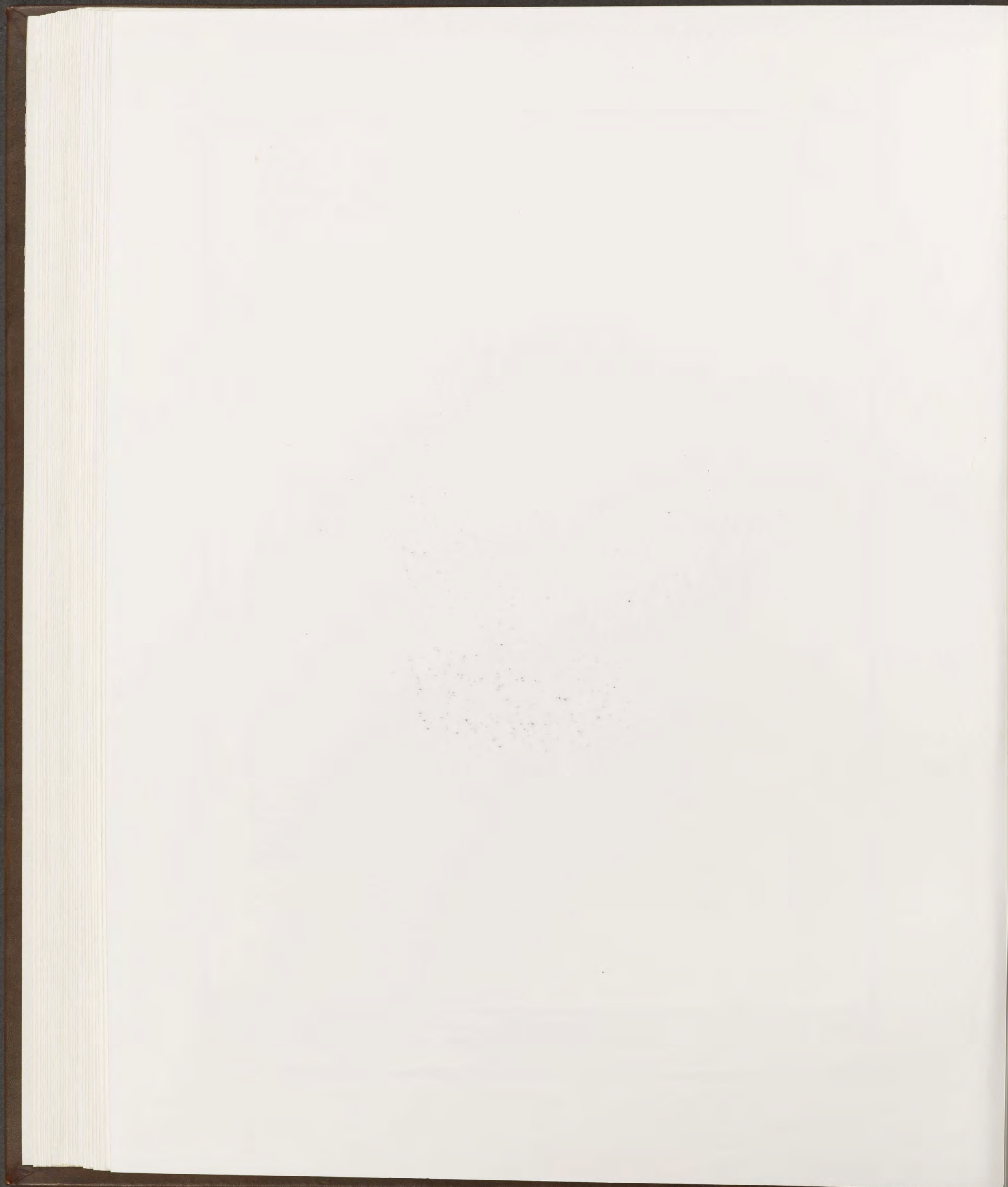
Plate XXIV. Morganite on Elbaite from the Tourmaline Queen mine
(Vol. 8, no. 4, inside back cover). Drawn from a photo for
Keith Proctor's ad and Business Cards.





NEW 1981

Plate XXV. Scolecite with Heulandite, India (vol. 12, no. 5, p. 324).
Drawn from a photo for Miriam and Julius Zweibel's ad.

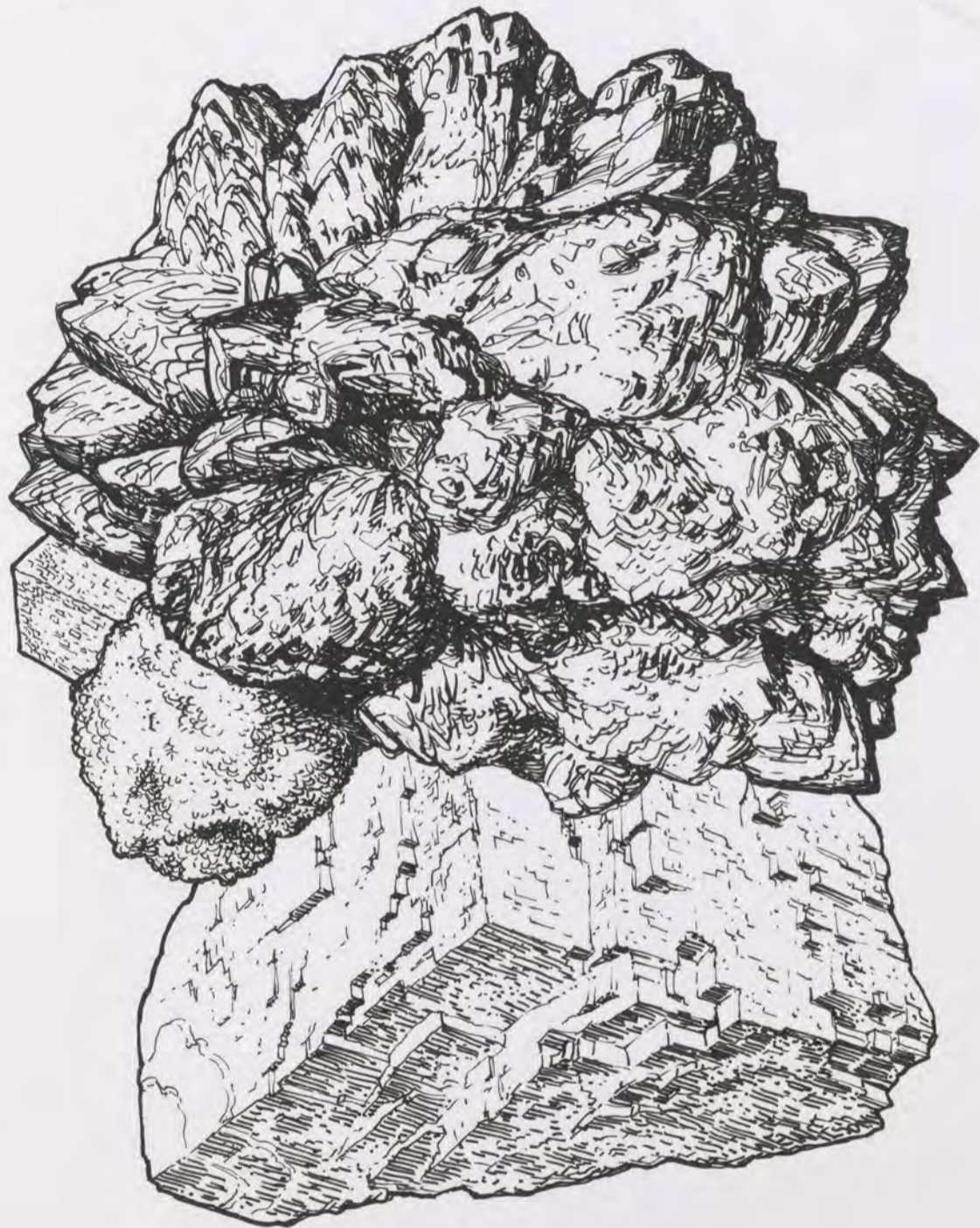




WEW1977

Plate XXVI. Gold, California (vol. 8, no. 6, p. 526). Drawn
from the actual specimen for Rich Kosnar's ad.

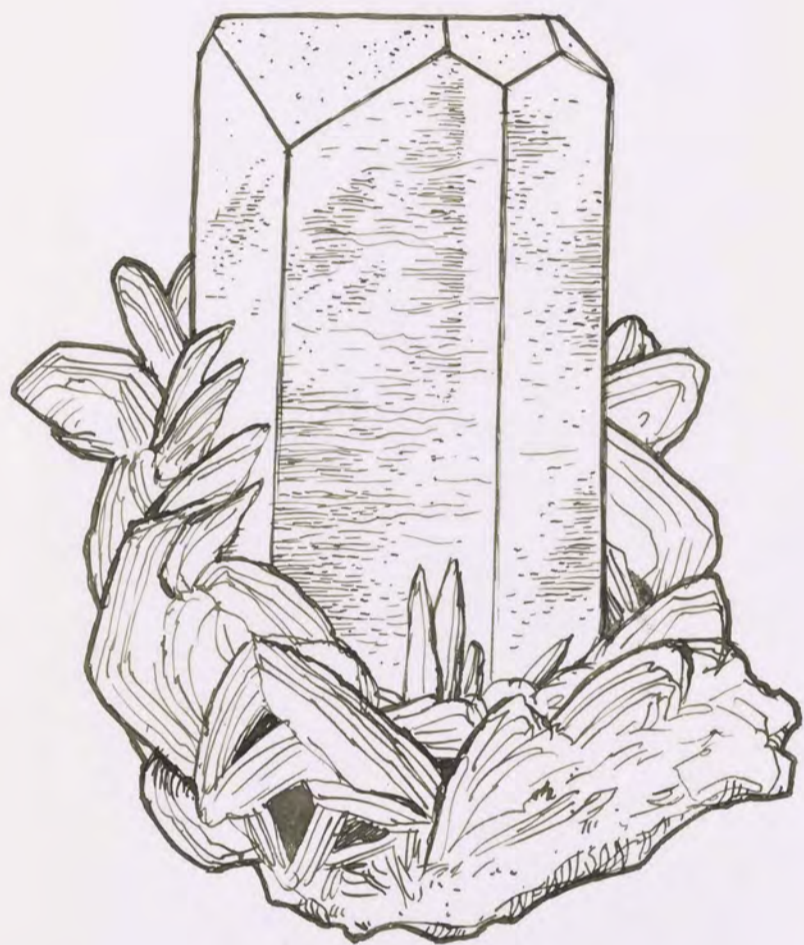




WEW 1993

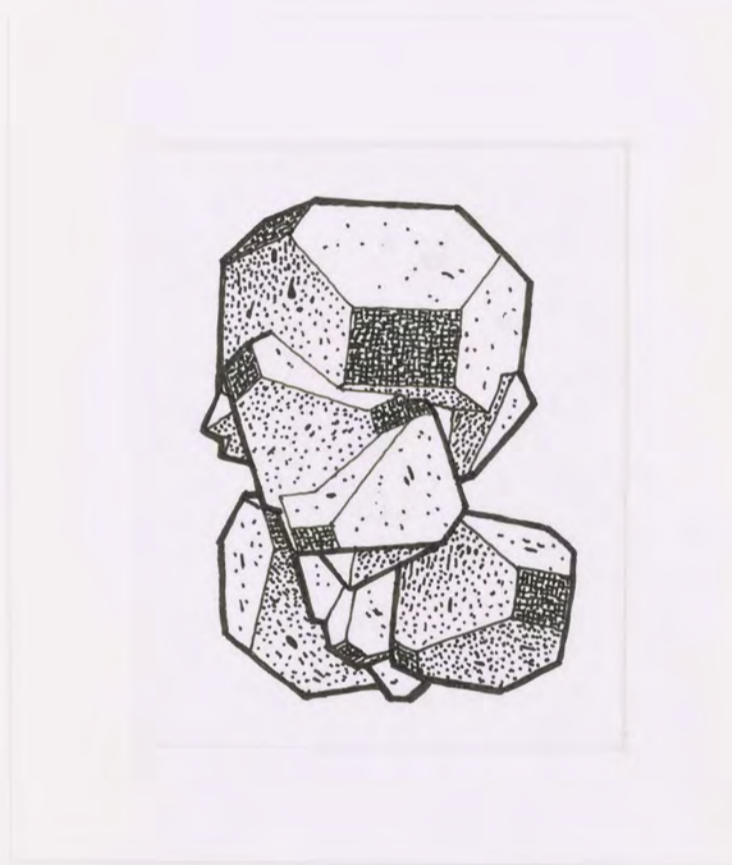
Plate XXVII. Sphalerite on Fluorite, Elmwood, Tennessee, about 17 cm.
Drawn from the actual specimen for Larry Conklin's ad but
ultimately used only on his stationery.





WEW 1989

Plate XXVIII. Aquamarine with Muscovite, Pakistan (vol. 20, no. 6, p. 503). Drawn from a photo for François Lietard's ad.



WEW 1990

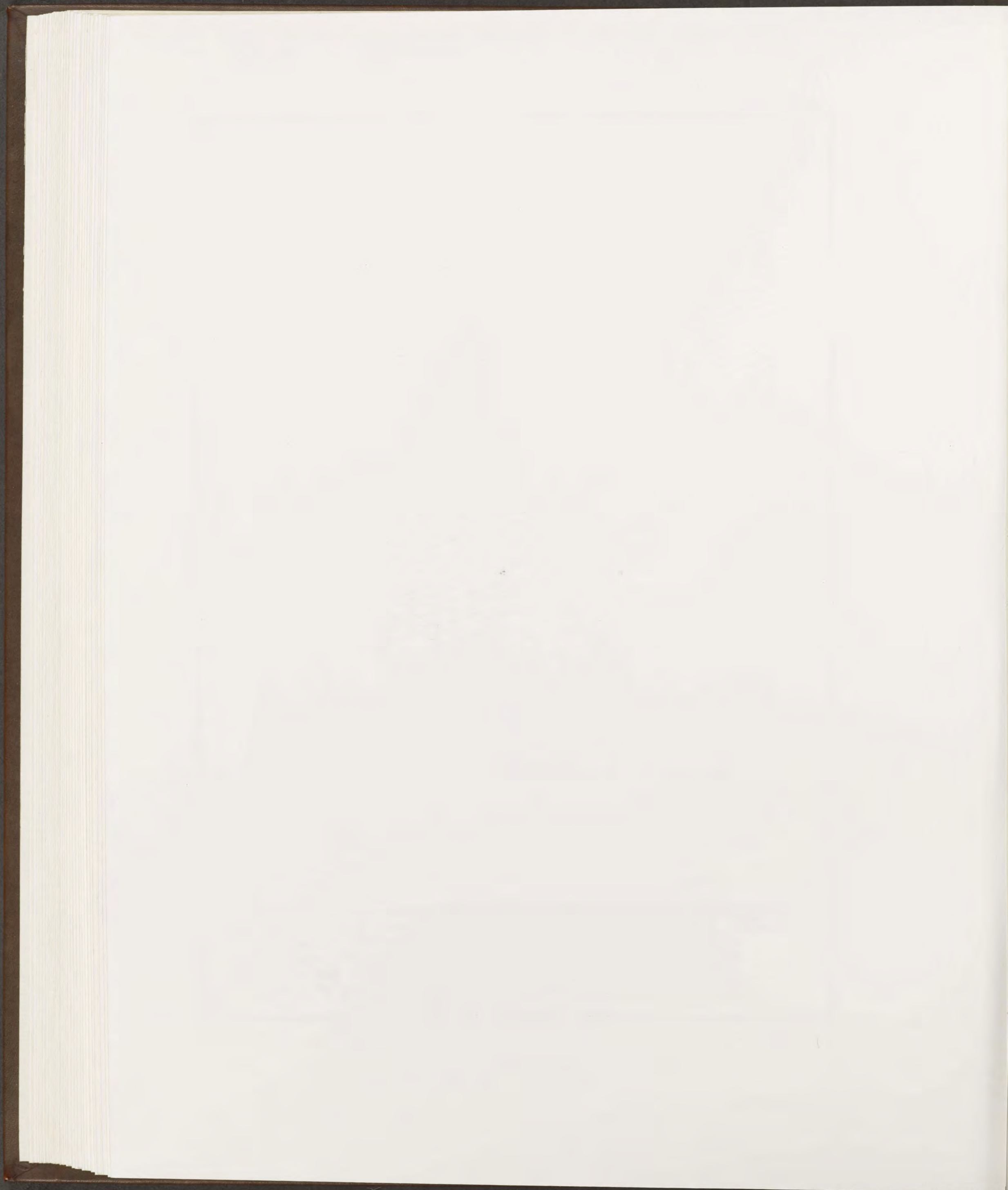
Plate XXIX. Cafarsite. Drawn for an advertiser but never used.





WEW 1988

Plate XXX. Proustite, Freiberg, Saxony, 3.6 cm. Specimen in the collection of Martin Zinn. Drawn to be given away as framing prints to advertisers at Christmas; based on the cover photo in vol. 20, no. 3. Also used in Zinn show ad in vol. 21, no. 4, p. 378.





Tucson
Gem & Mineral
Show • Feb. 12-15, 1987



WEP 1987

Plate XXXI. Wulfenite, Red Cloud mine (an imaginary specimen based loosely on several photos.) Drawn for the U.S. Postal Service, as a cancellation to be used at the Tucson Show.

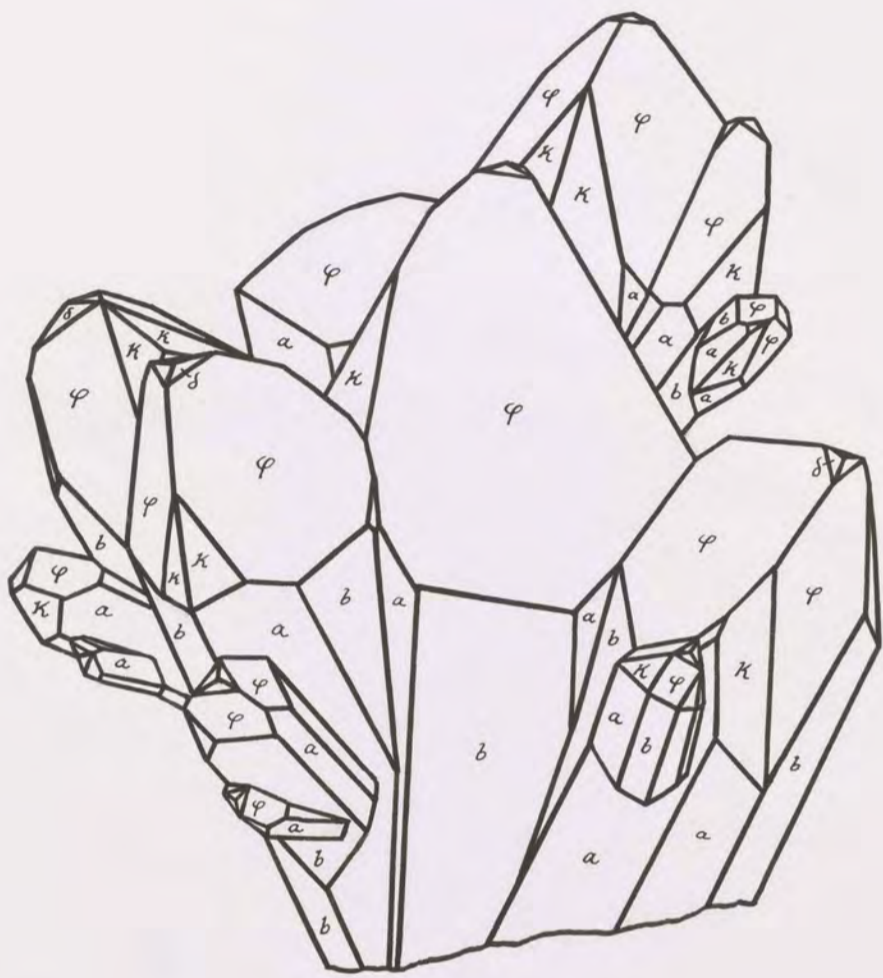




WEW 1988

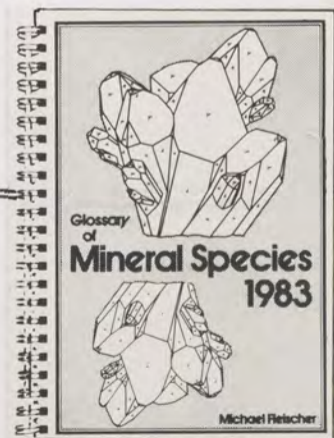
Plate XXXII. Roadrunner on Malachite crystal group, Bisbee.
Published in the Mineralogical Record's Tucson
Show Guide 1988.



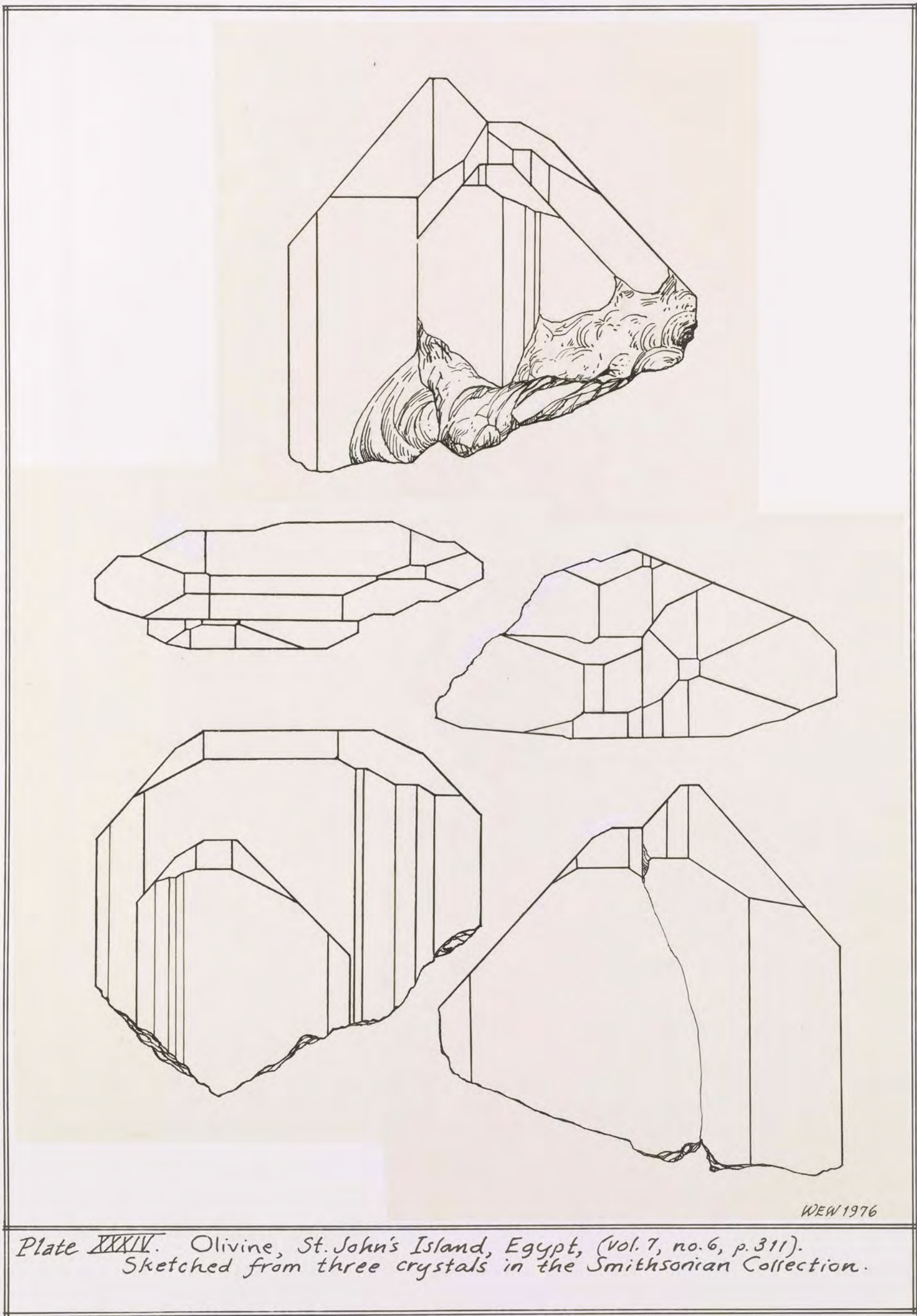


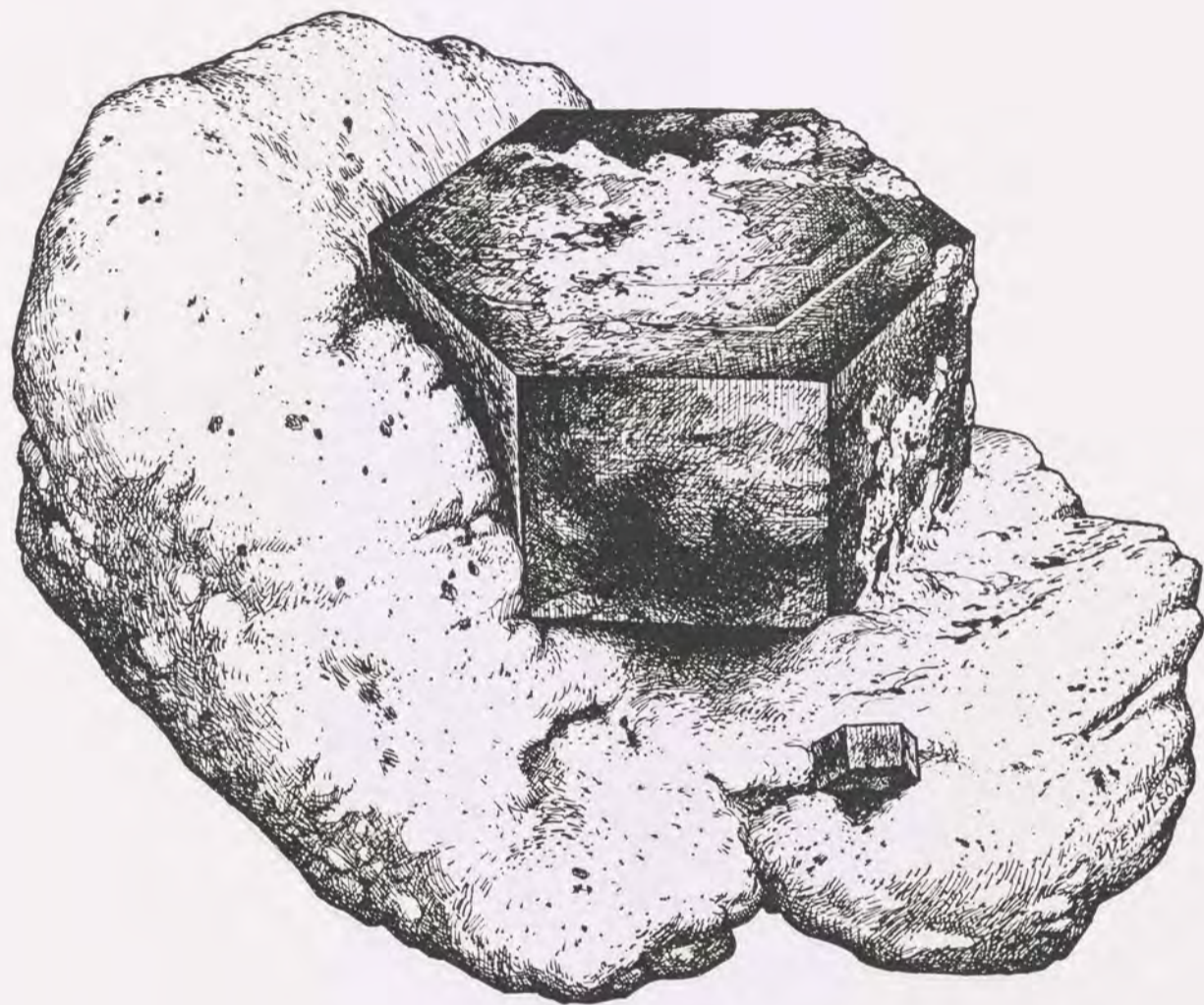
WEW 1982

Plate XXXIII. Pyrrargyrite, St. Andreasberg; redrawn from Goldschmitt's Atlas der Krystallformen for use on the cover of the fourth edition of the Glossary of Mineral Species (1983).



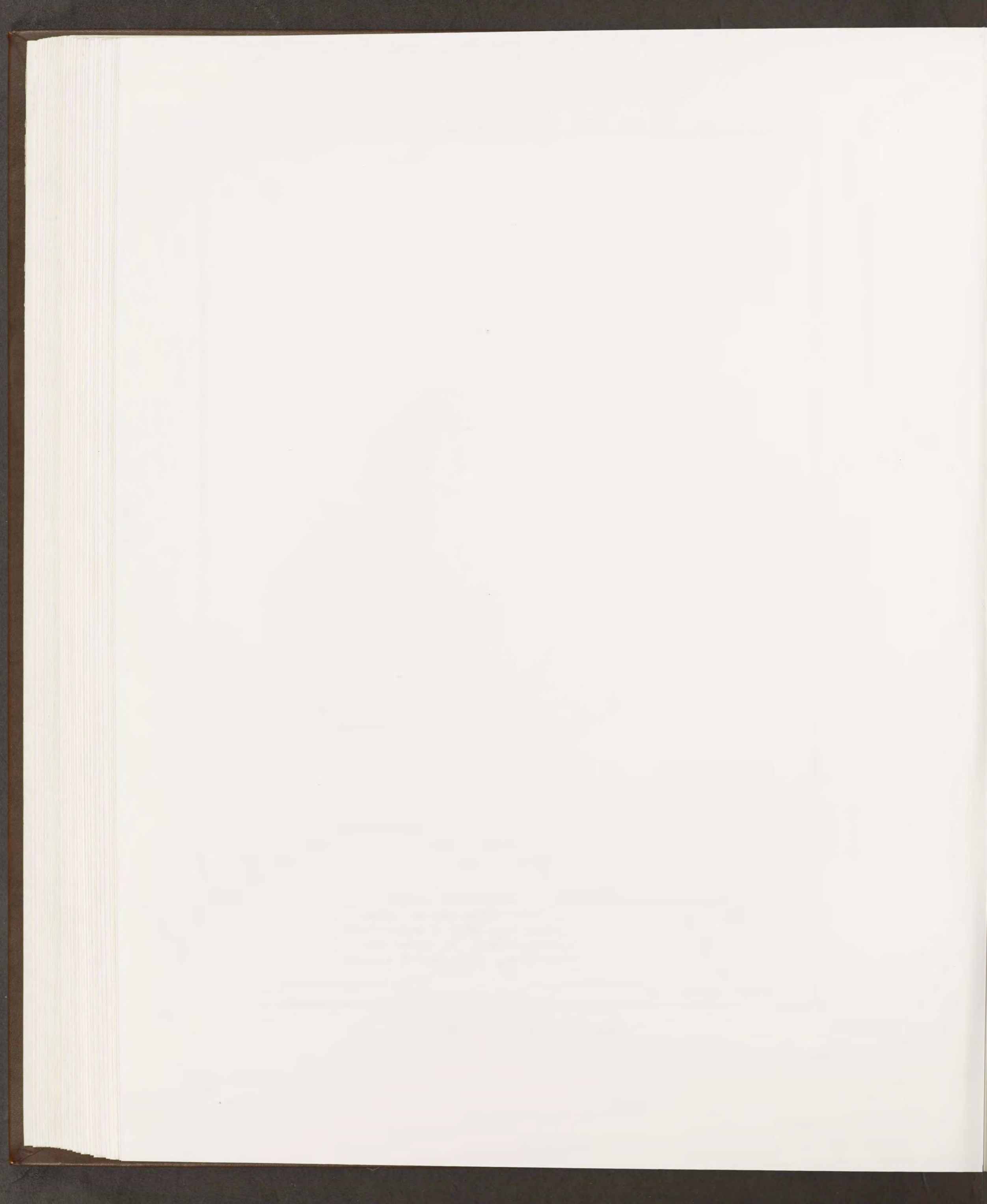


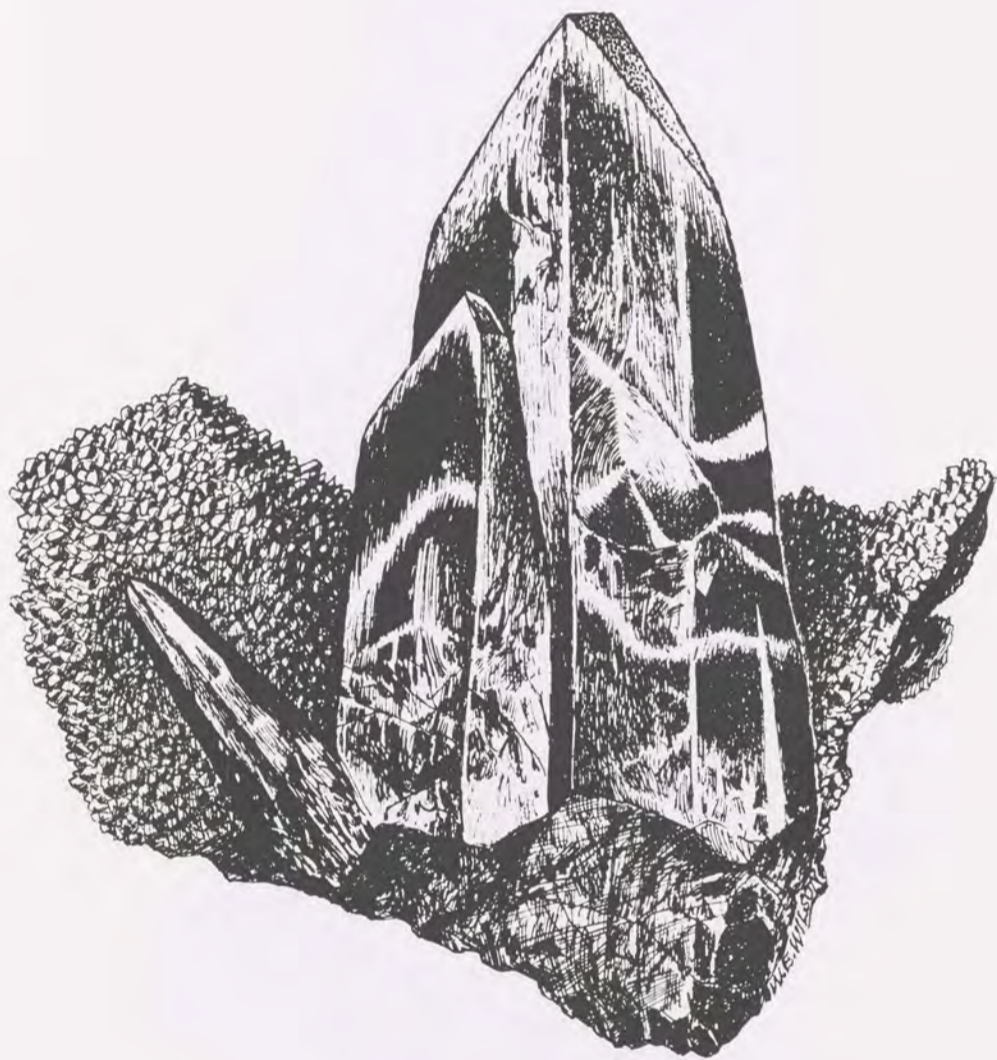




NEW 1976

Plate XXXV. Red Beryl, Wah Wah Mountains, Utah (Vol. 7, no. 4, p. 183). Commissioned by Bill Larson for his ad, in which he was announcing a new strike of red beryl. Drawn from my photo of a Smithsonian specimen.





WEW 1972

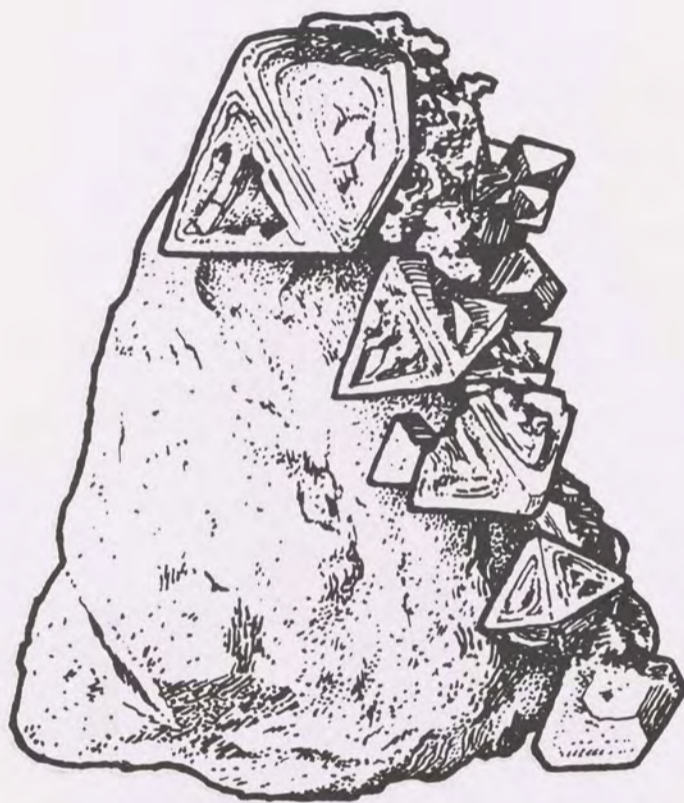
Plate XXXVI. Barite, Elk Creek, South Dakota (vol. 3, no. 4, p. 149).
Drawn roughly from a specimen I once owned,
at the request of Gary Hansen, who had recently
collected such specimen. It was my first mineral
art commission.





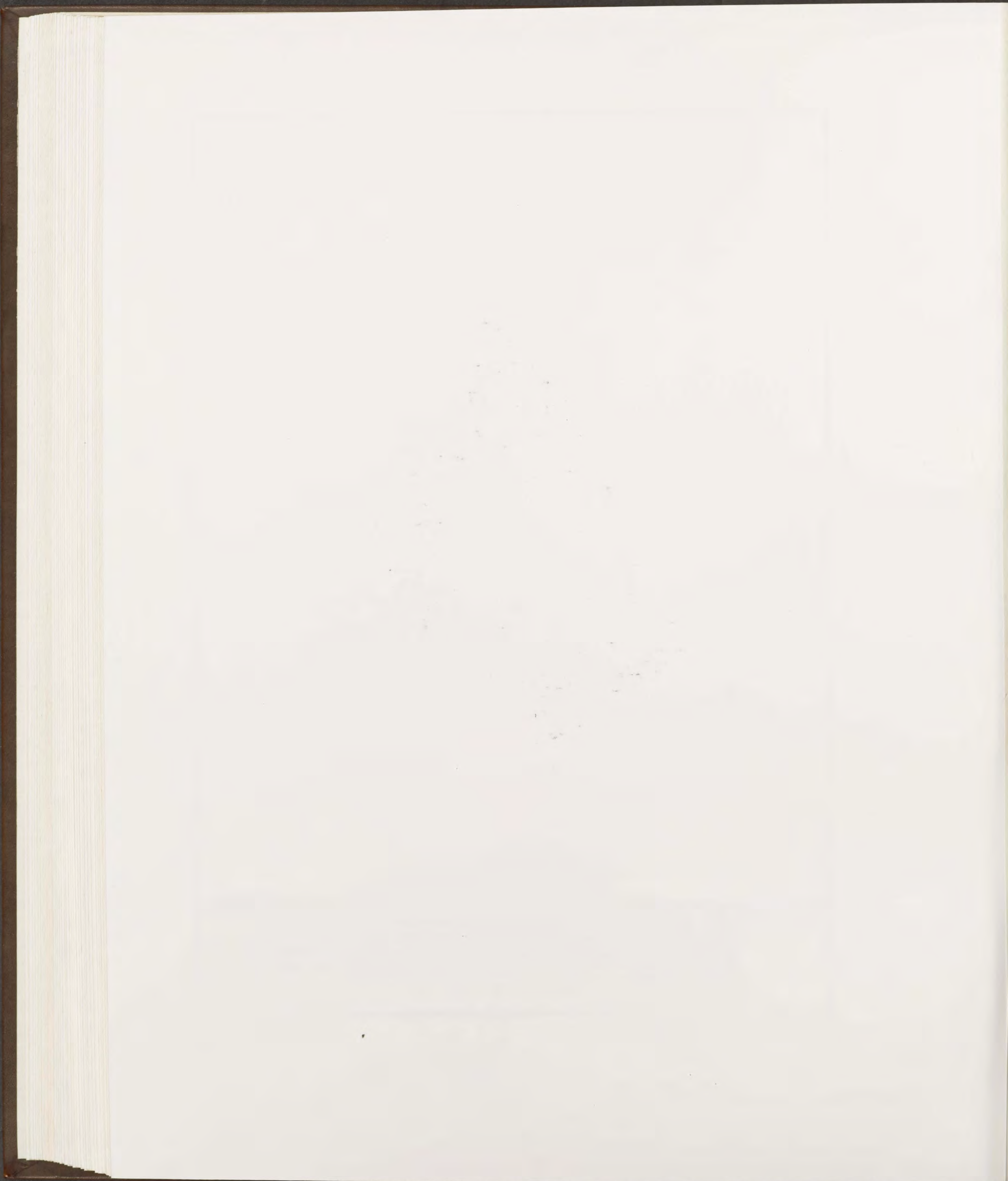
WEW1978

Plate XXXVII. Pyromorphite, 3 cm, Les Farges, France (vol. 9, no. 5, p. 319). Drawn from a specimen owned by Ken and Betty Roberts, for their ad and also for their specimen labels and business cards.



WEW 1984

Plate XXXVIII. Gold, 2.5 cm, from the Colorado Quartz mine, California. Commissioned by John Barlow for use in his ad (vol. 15, no. 3, inside back cover), based on a photo of a specimen in his collection in Vol. 13, no. 6, p. 366.

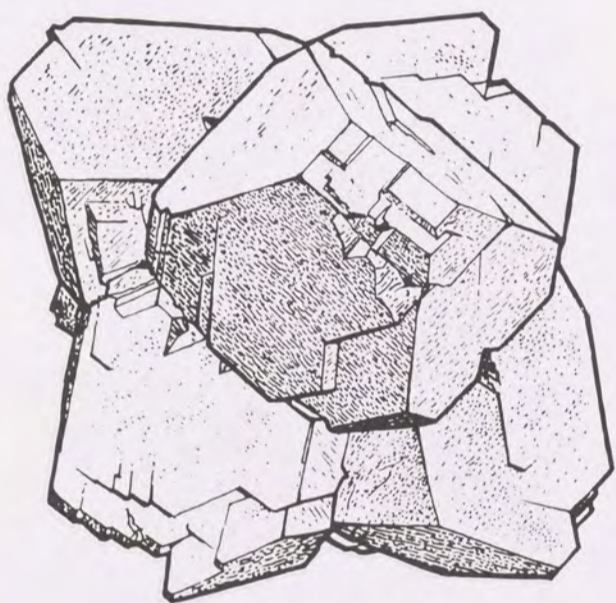




WEW 1981

Plate XXXIX. Calcite, Sweetwater, Missouri. Drawn for Victor Yount's ad (vol. 12, no. 1, p. 27), after a photo of mine (cover, vol. 8, no. 1) showing a specimen from my collection.

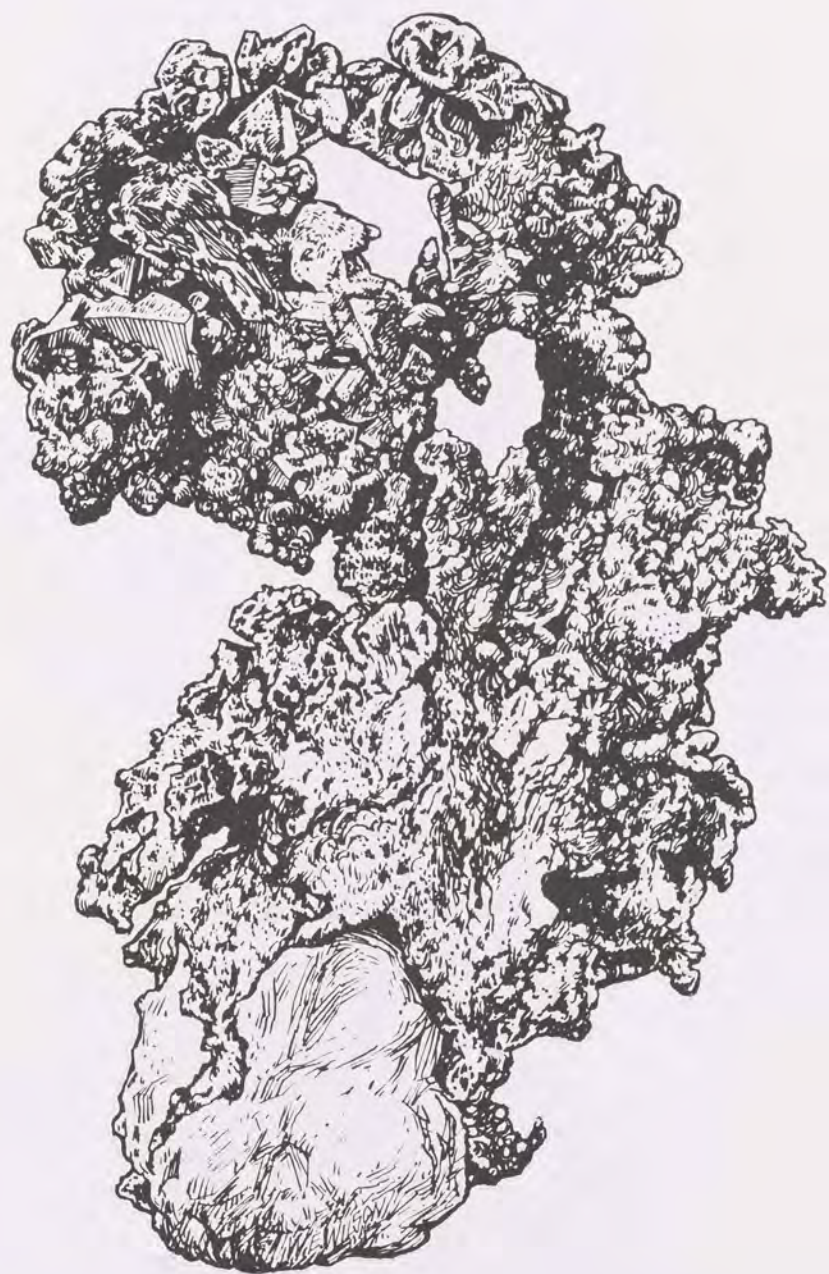




WEW 1996

Plate XL. The great Cumengite in the Sorbonne Collection,
from Boléo, Baja California, Mexico. Drawn
from a photograph for use in vol. 29, no. 1,
the Boléo Issue.

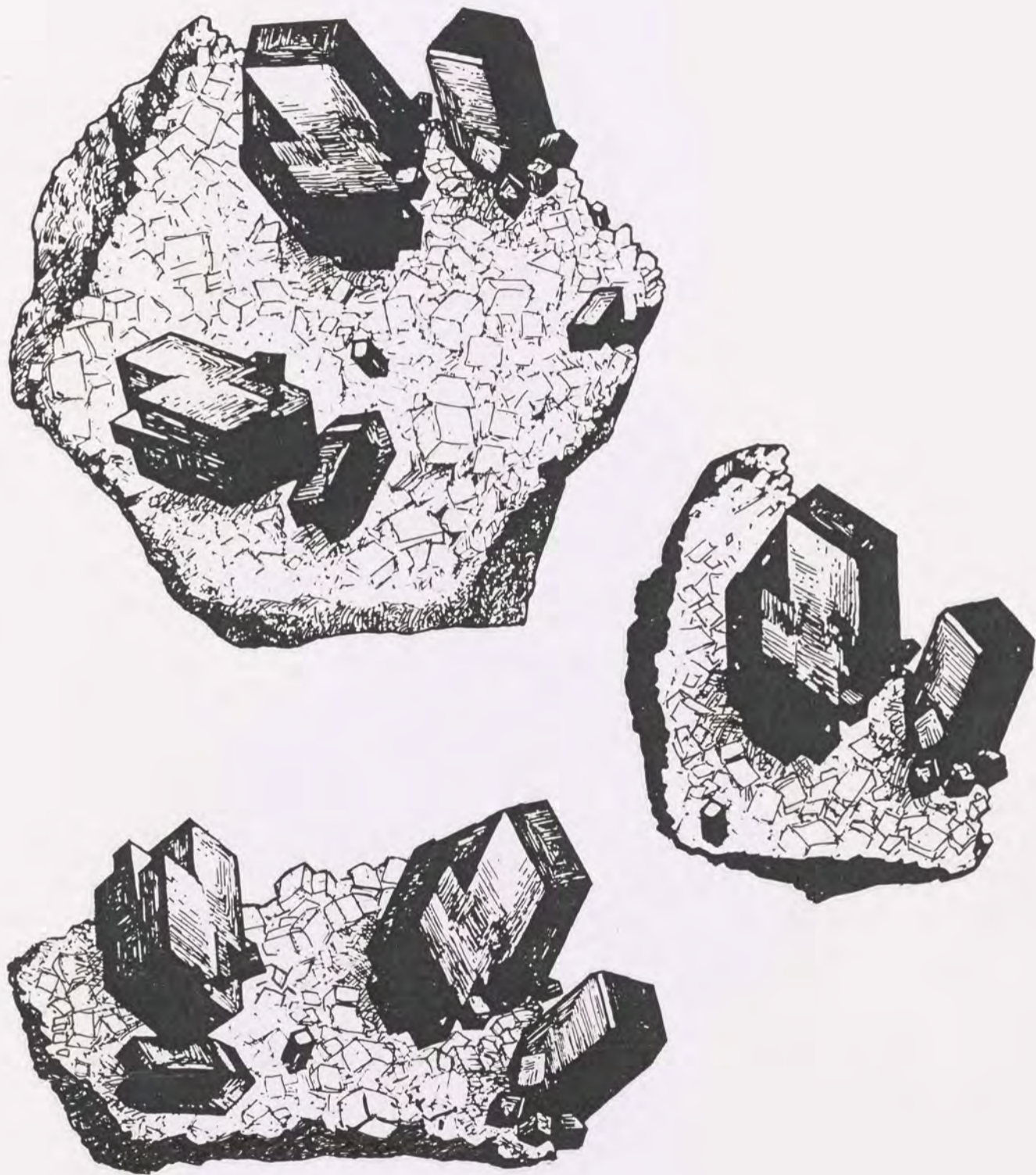




WEW 1978

Plate XLl. Gold, Nevada County, California (vol. 9, no. 6, inside front cover). Drawn for Wayne and Dona Leicht's ad, after a photo in vol. 9, no. 1.

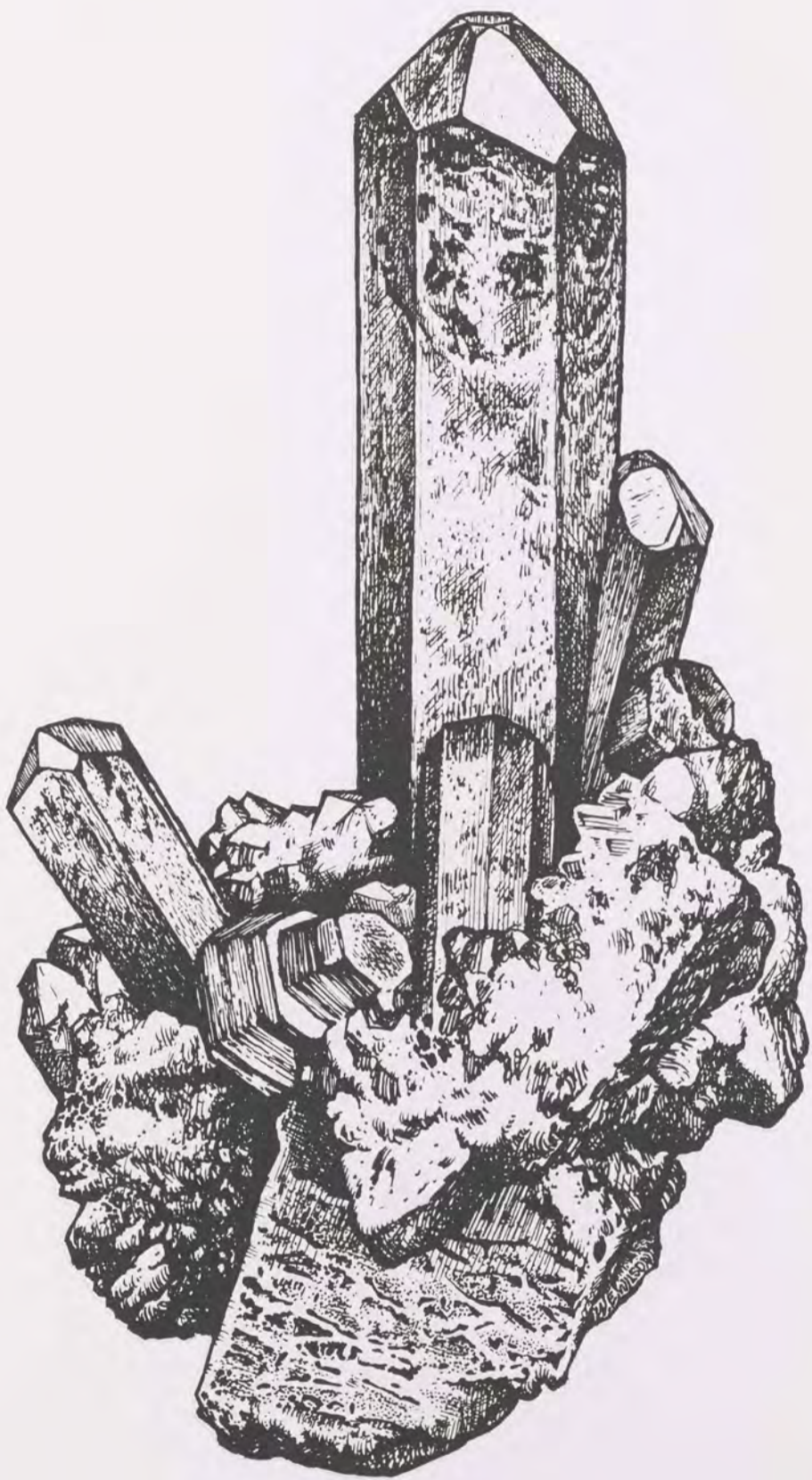




WEW 1979

Plate XLII. Diopside, Tsumeb. Commissioned by Stan Lesnick for his ad. The top drawing was used first (in vol. 10, no. 4, p. 253), but was cut down to the right drawing to make more space for text in vol. 13, no. 6. The bottom version was cut to fit a horizontal space in vol. 15, no. 4, p. 216. Drawn from a Lesnick specimen.





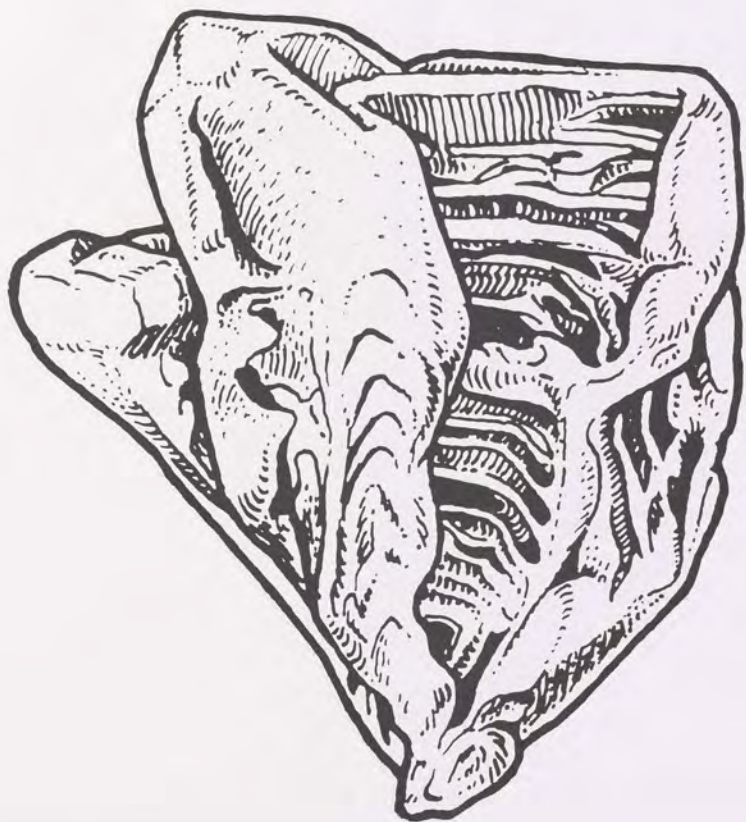
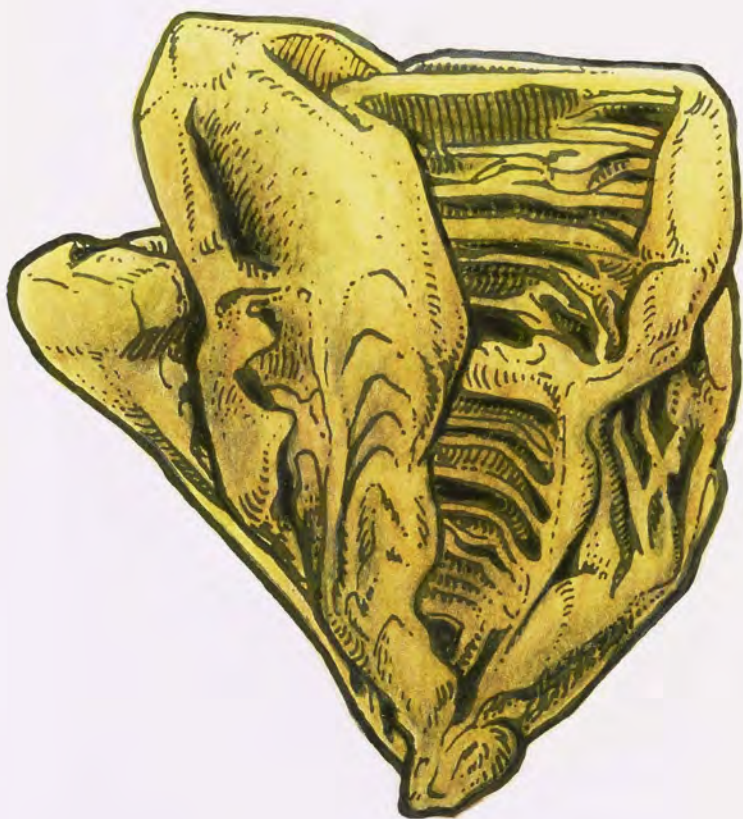
WEW 1975

Plate XLIII. Aquamarine with lepidolite and feldspar, Espirito Santo, Brazil. Drawn from a photo of the specimen for Jack Lowell's ad (vol. 6, no. 2, p. 62).



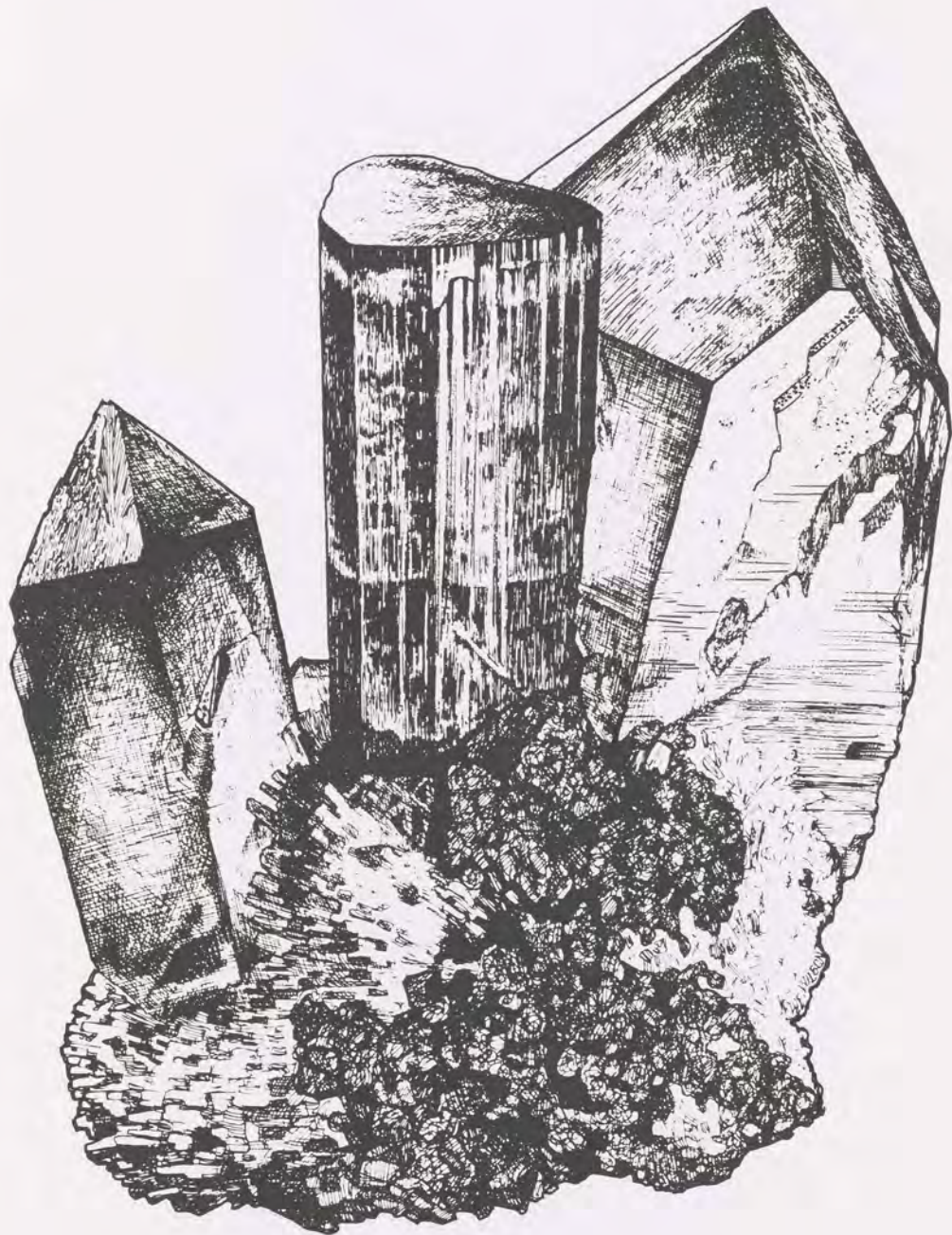
WEW 1975

Plate XLIV. Aquamarine, Espirito Santo, Brazil. Handcolored version of previous plate (never published).



WEW 1982

Plate XLV. Gold, Santa Elena, Venezuela. (vol. 13, no. 6, p. 365). Drawn from a photo for use in the article on John Barlow's gold collection. Handcolored version never used.



NEW 1979

Plate XLVI. Elbaite with Quartz and Lepidolite, Tourmaline Queen mine, California (vol. 10, no. 5, back cover). This is the famous "Postage Stamp Tourmaline," sold to Dave Wilber by the Smithsonian before they realized it had been chosen by the postal service to depict on a stamp. Drawing commissioned by Dave for his ad.

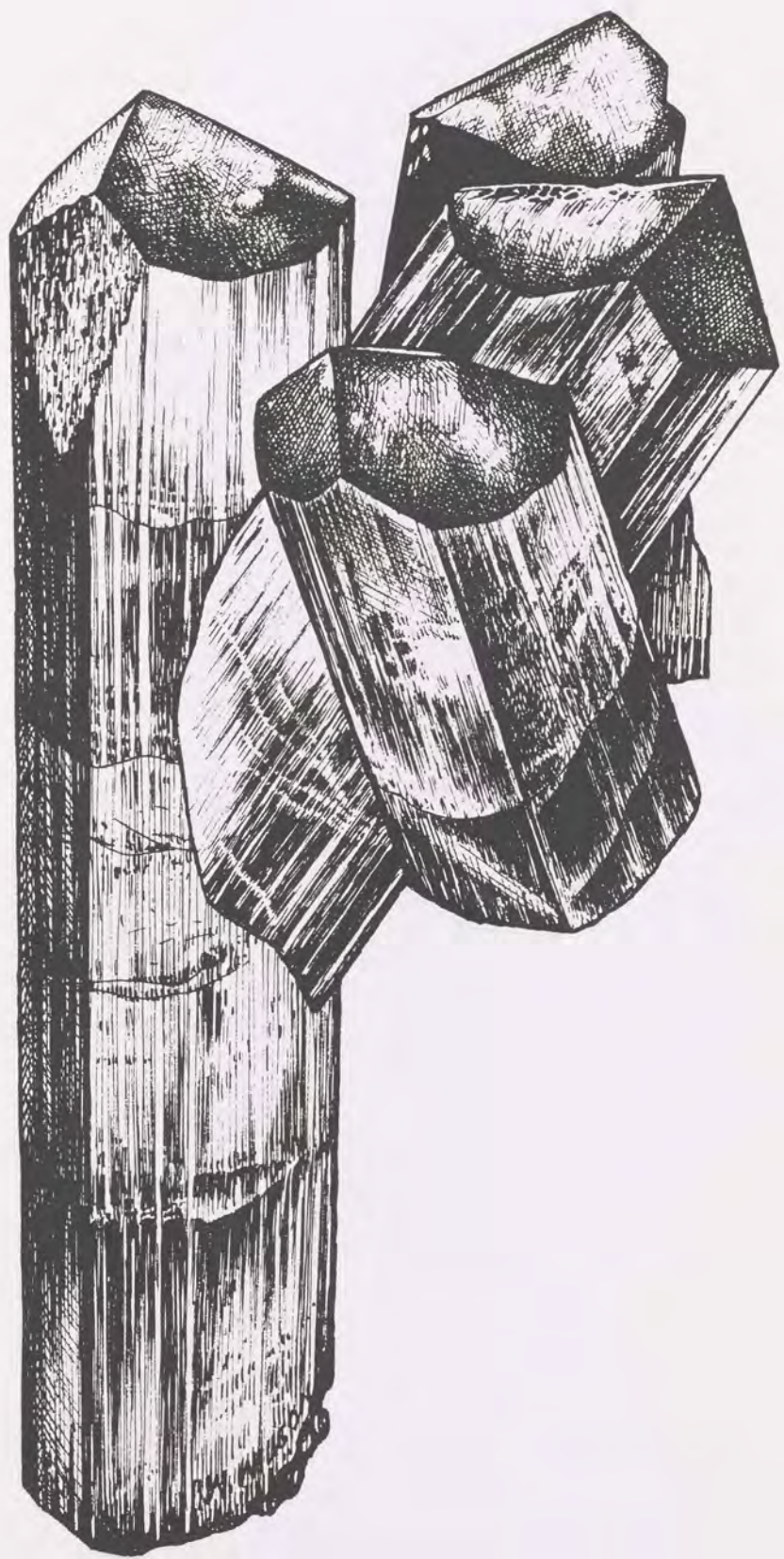




WEW 1992

Plate XLVII. Elbaite with Quartz and Lepidolite, Tourmaline Queen mine, California. Some years after the pen-and-ink version was done (see previous plate), Dave commissioned me to handcolor the original, which I did, along with this copy (never published). I think he sold the specimen and drawing later to John Barlow.

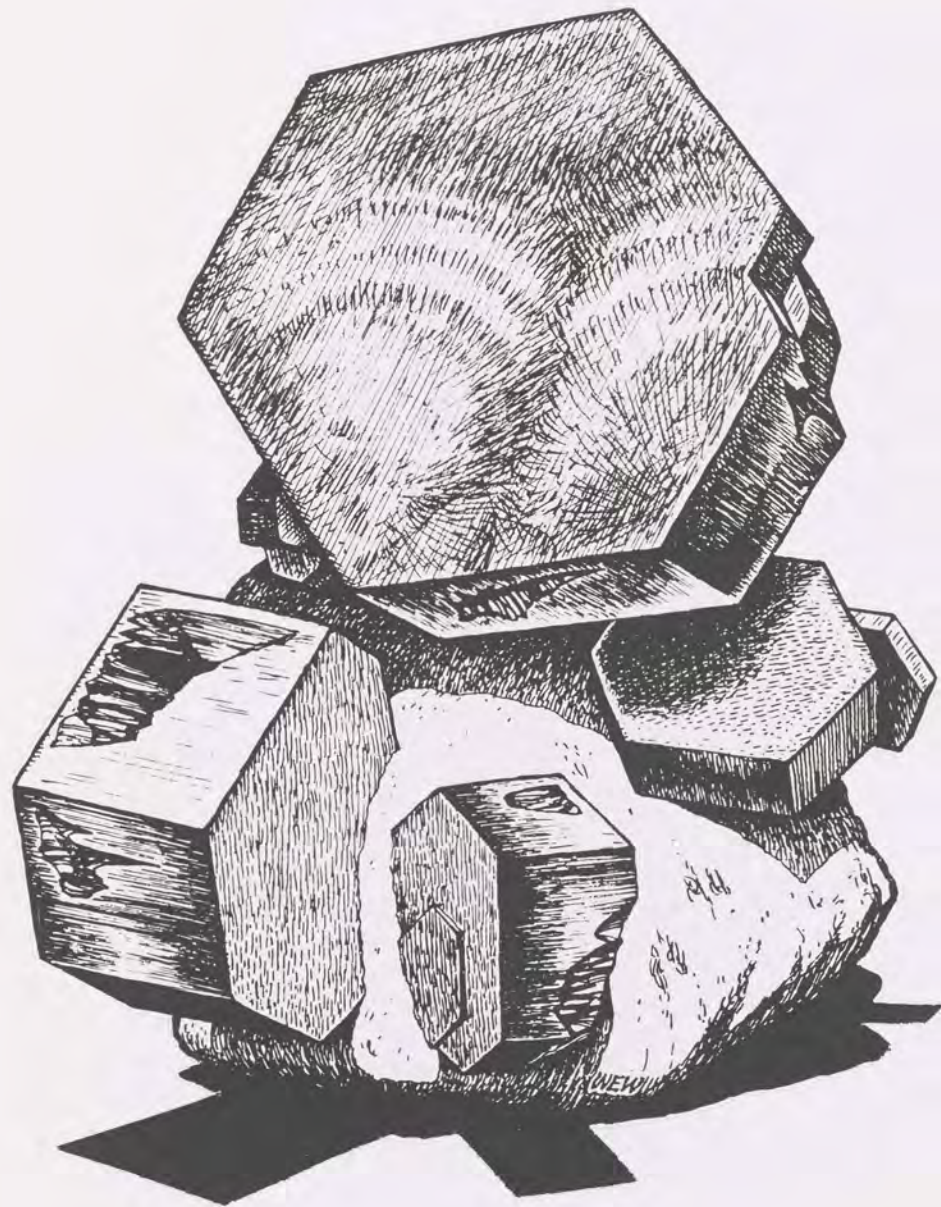




WEW1977

Plate XLVIII. Elbaite, Himalaya mine, California (vol. 8, no. 4, p. 285).
Commissioned by Bill Larson for his ad; drawn from
a photo by Harold and Erica Van Pelt (see adv., vol. 7, no. 6.).





WEW 1976

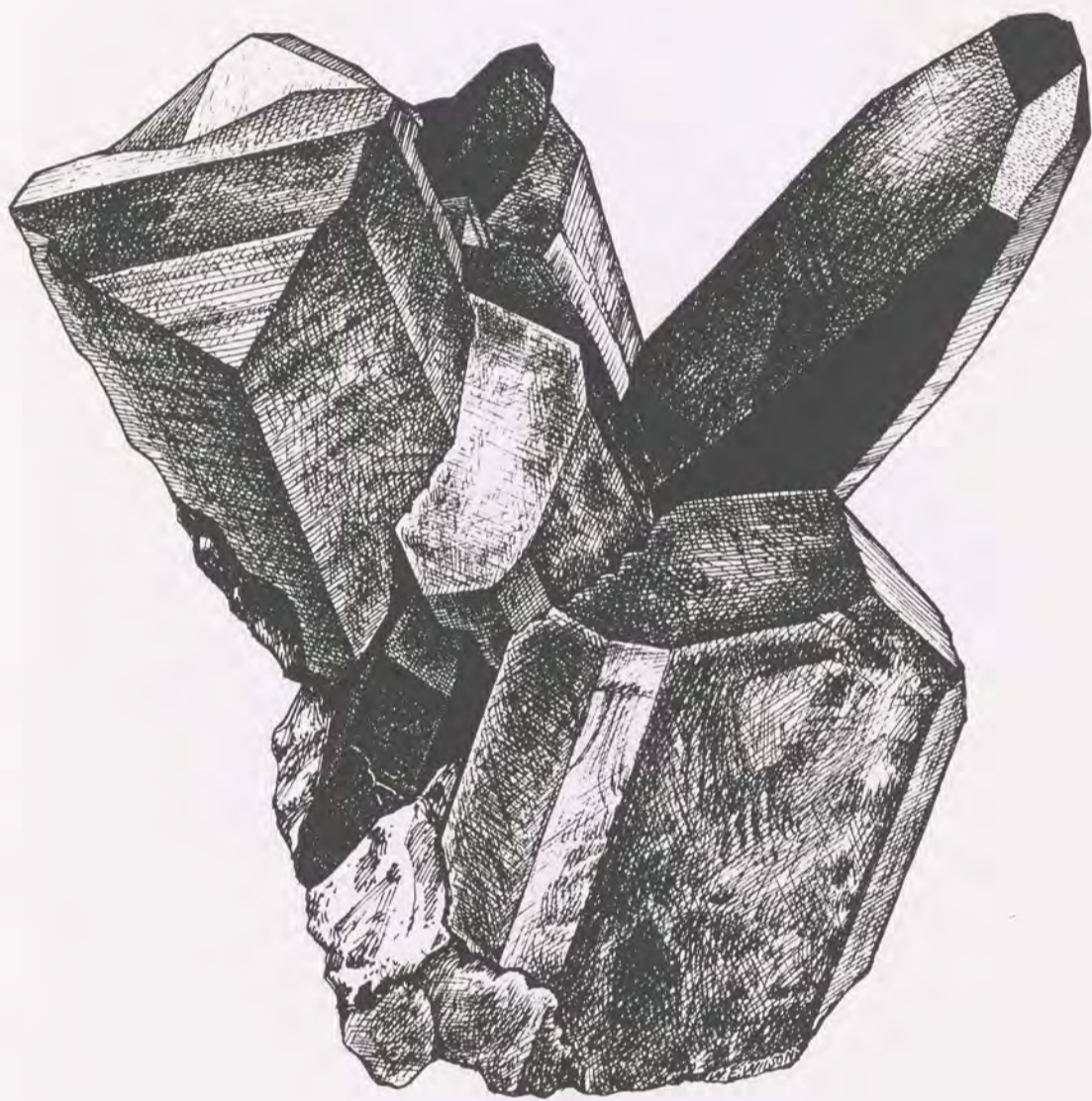
*Plate XLIX. Vanadinite, Mibladen, Morocco (vol. 7, no. 6, p. 268).
An invented specimen, based on a cabinet specimen in
my collection. Commissioned by Victor Yount following
my published interview with him which helped to
launch his new mineral business (vol. 7, no. 5). He used
the drawing in his ad for many years.*





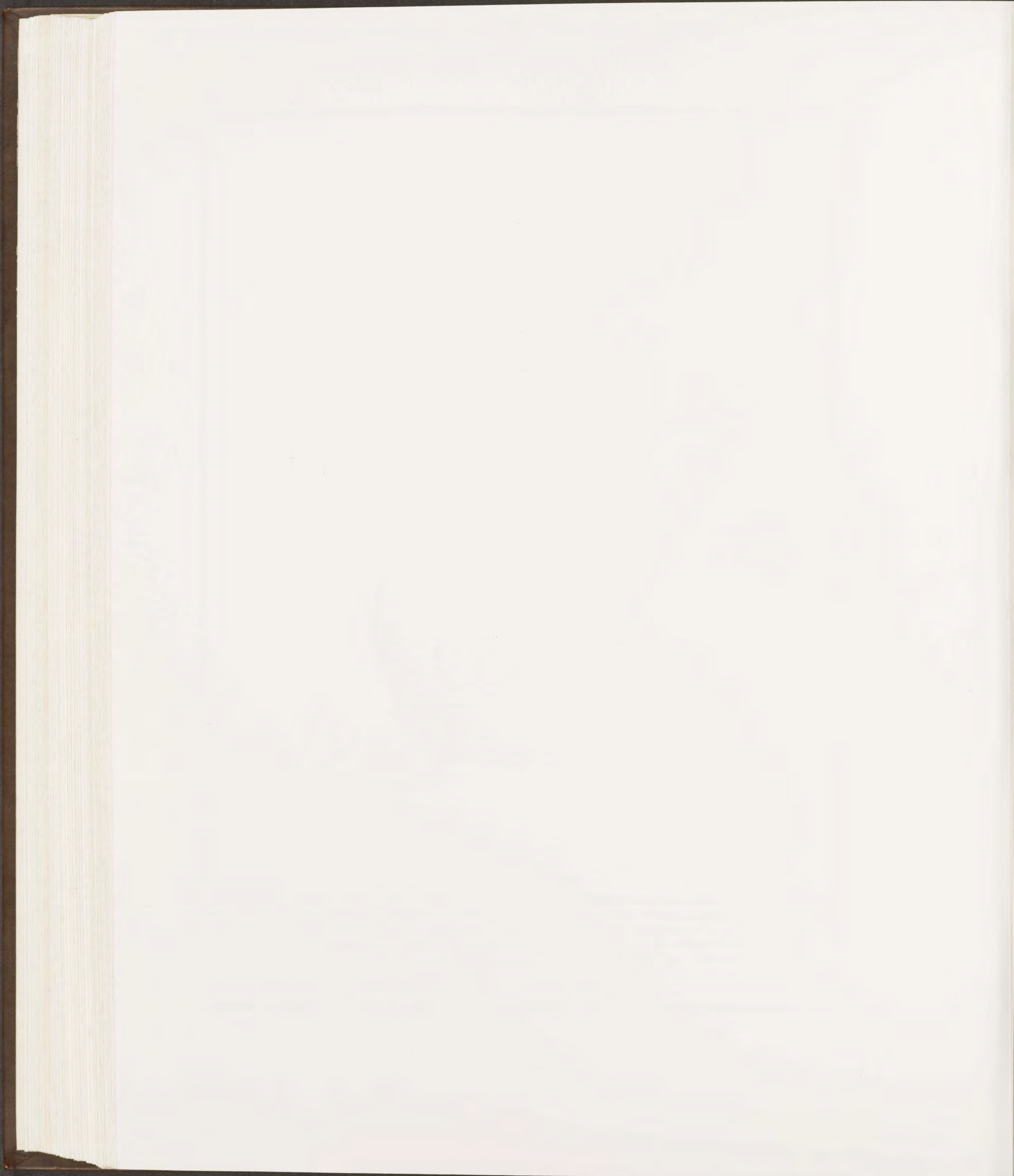
WEW1973

Plate L. "Blue-cap" Elbaite with Quartz and Lepidolite, Tourmaline
Queen mine, California. Commissioned by Bill Larson for
his ad (Vol. 4, no. 2, p. 83).



WEW 1976

Plate LI. Amazonite and Smoky Quartz, Lake George, Colorado.
Commissioned by Rich Kosnar for his ad in the first
Colorado Issue (vol. 7, no. 6, p. 324); drawn from a
photo of one of his specimens.





WEW 1983

Plate LII. Gold, Colorado Quartz mine, California. Drawn for Bill Larson's ad but never used. See vol. 13, no. 6, back cover, for a photo of the actual specimen.

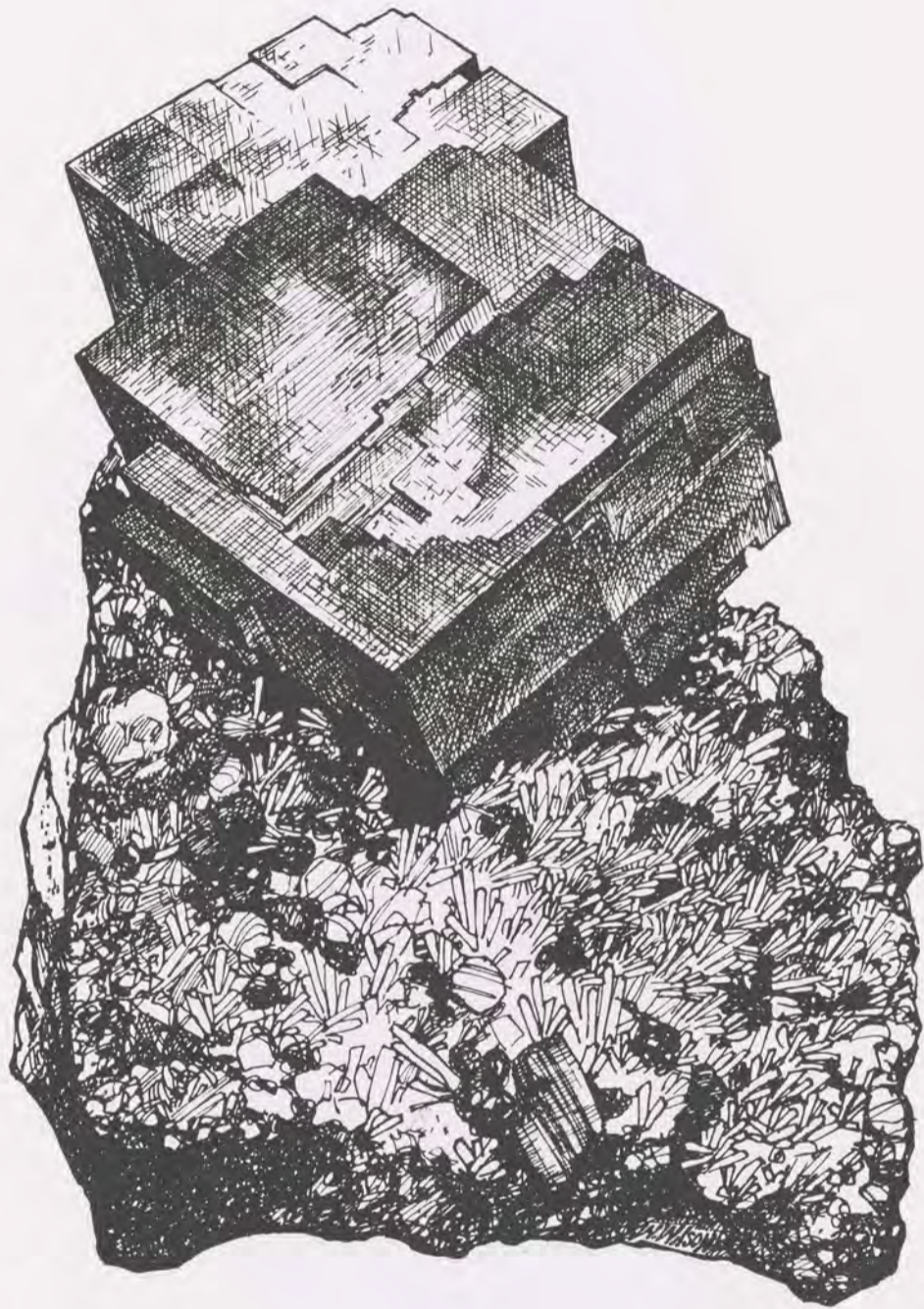




WEW1974

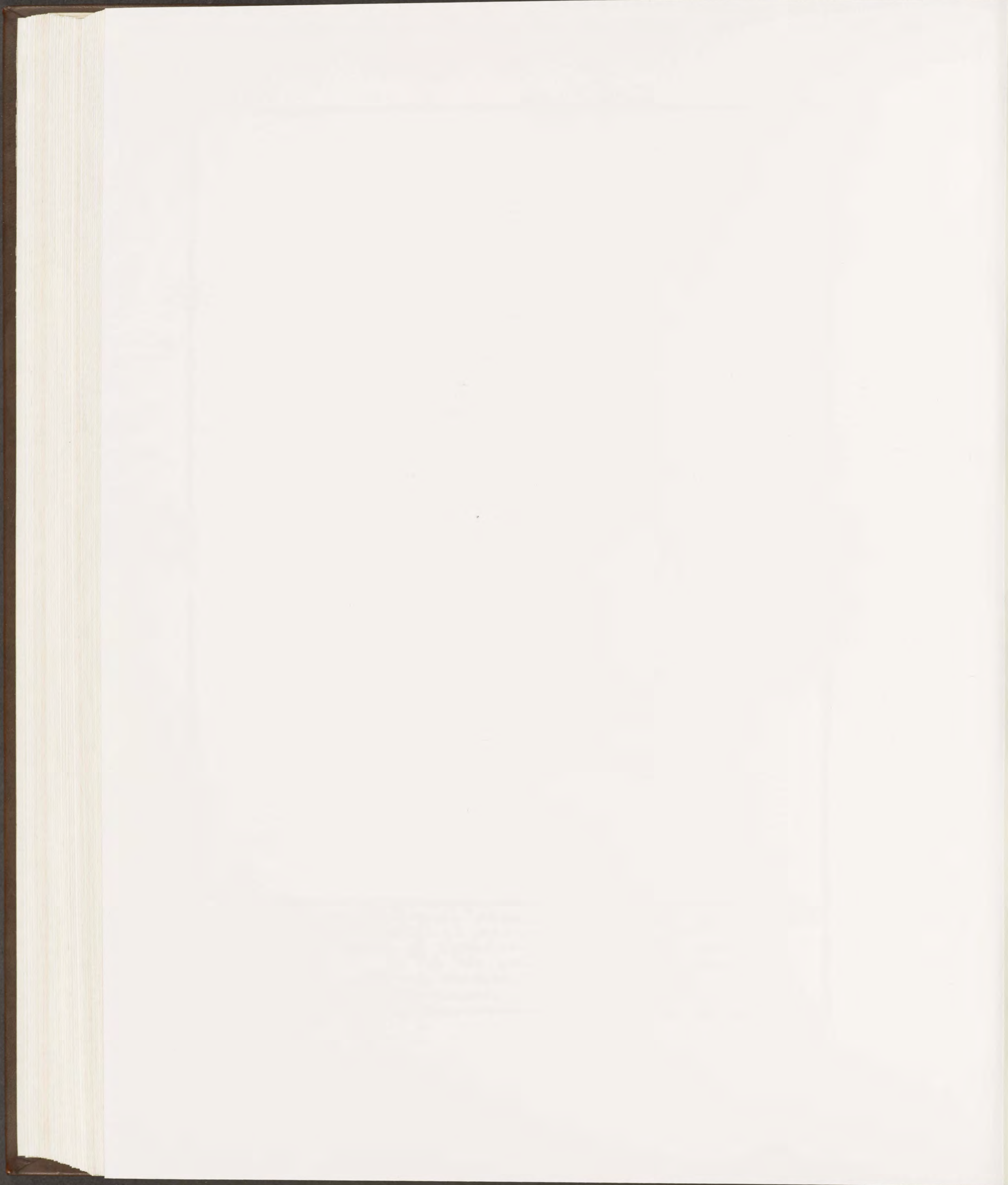
*Plate LIII. Gold, California (vol. 5, no. 6, inside front cover).
Commissioned by Dave Wilber for his ad.*





WEW1974

Plate LIV. The "Bancroft Rhodochrosite," Sweet Home mine, Alma, Colorado. Originally owned by Peter Bancroft in the early 1970's, it was purchased by Dave Wilber, who commissioned this drawing for his ad. I also made an oil painting of this specimen for Dave, who later sold it to Bill Larson. Drawing used in vol. 5, no. 6.

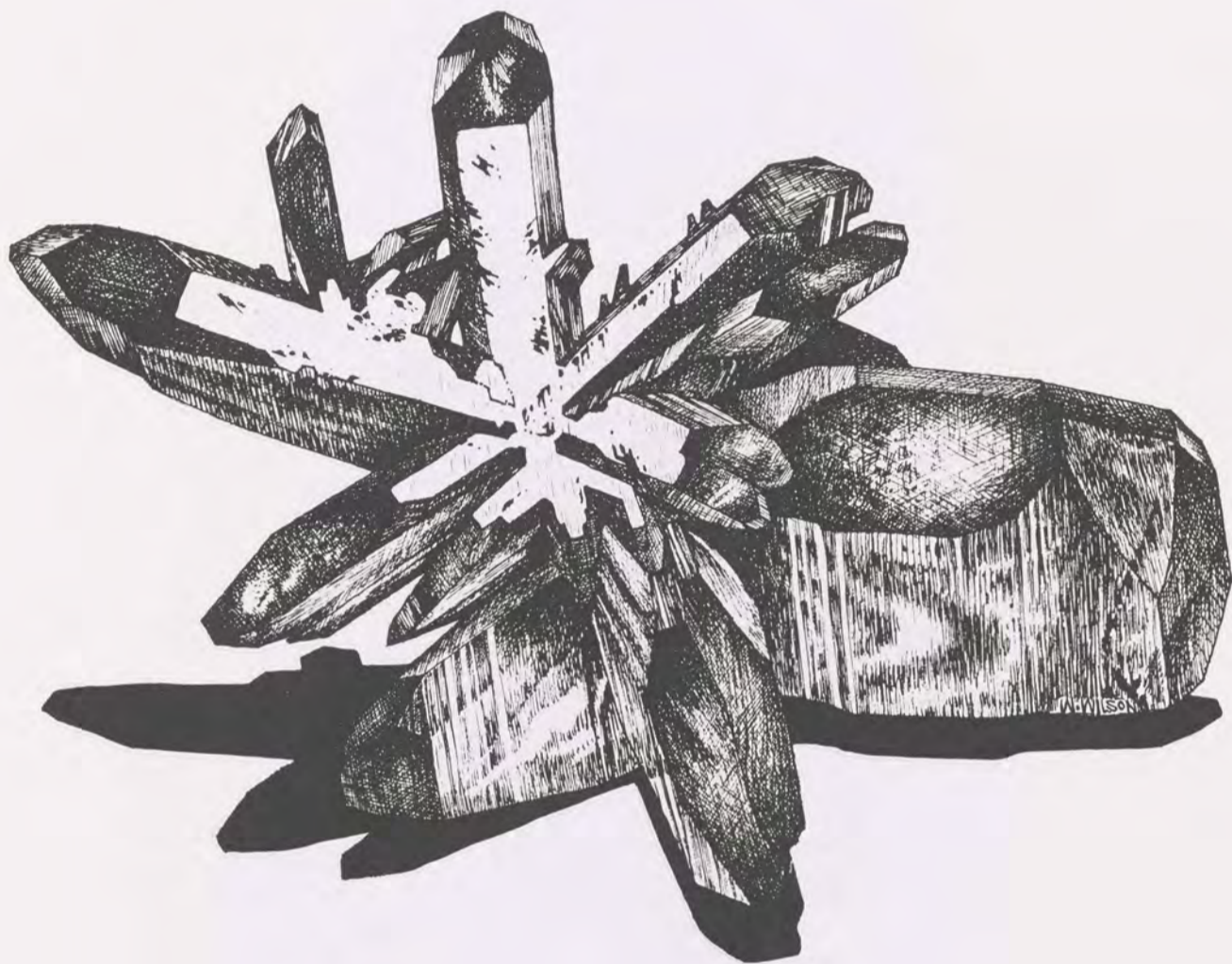




WEW1974

Plate LV. Benitoite crystal, 3 cm across and "triple terminated," from the Benitoite Gem mine, California (vol. 5, no. 6, inside front cover). Drawing commissioned by Dave Wilber for his ad. This specimen, arguably the finest for the species, was donated by Dave to the California Federation of Mineral Societies in 1976. See cover of vol. 8, no. 6, for photo.

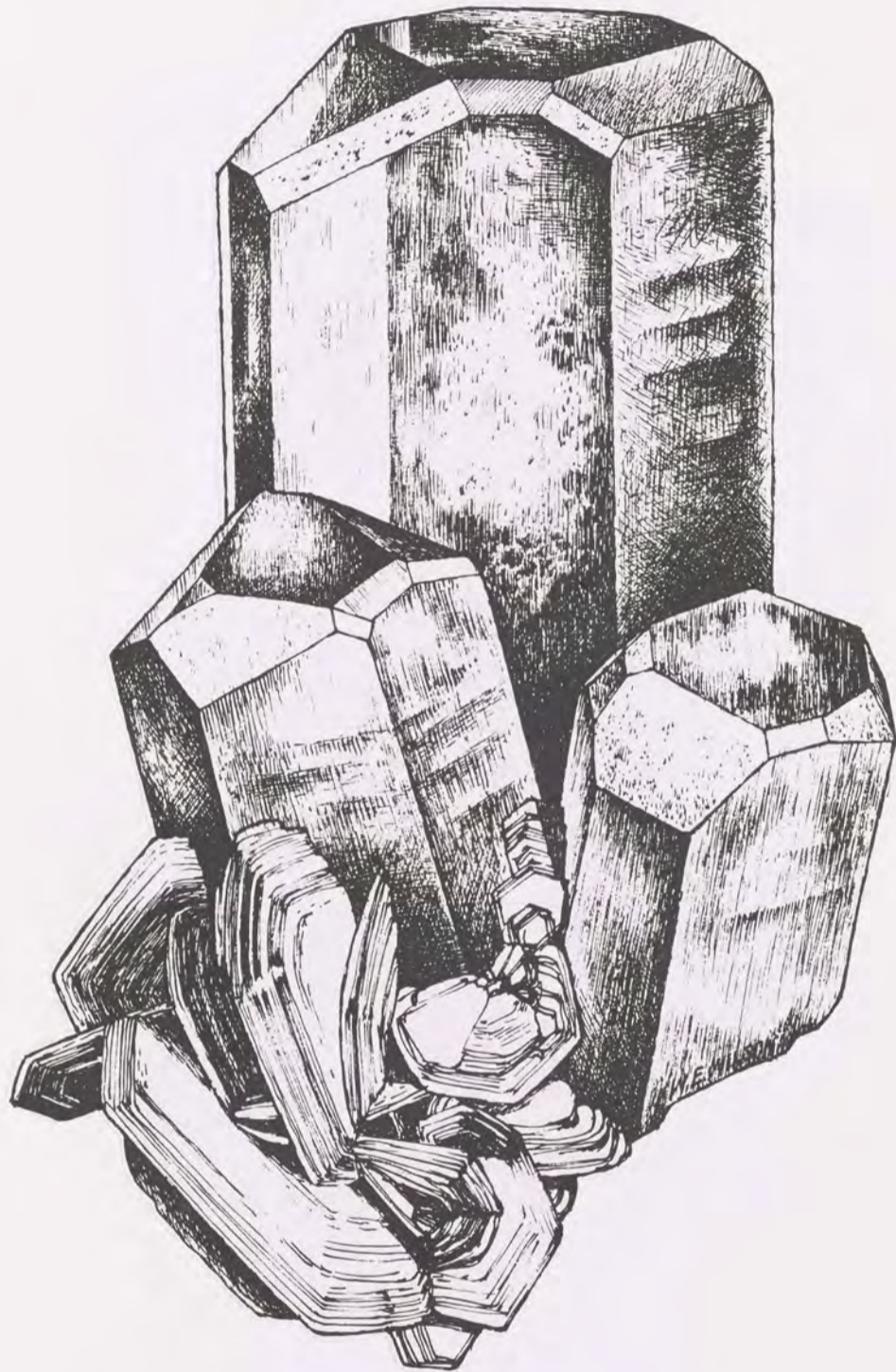




WEW1976

Plate LVI. Cerussite, Tsumeb mine, Namibia (vol. 7, no. 4, p. 198).
Commission by Keith Proctor for his ad, based on a
photo of one of his specimens.

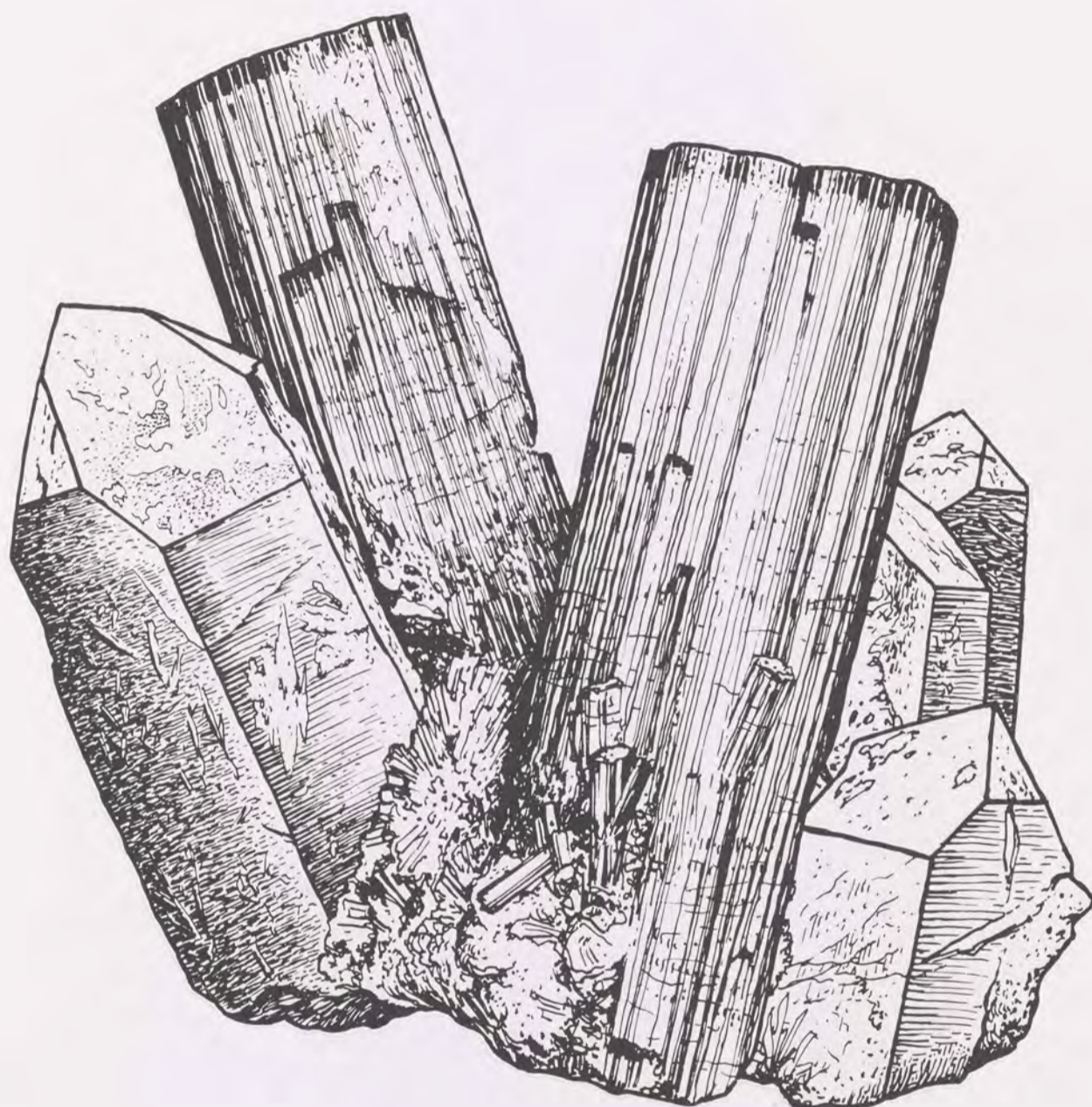




WEW1975

Plate LVII. Aquamarine with Muscovite, Minas Gerais, Brazil
(vol. 6, no. 2, p. 62). Commissioned by Jack Lowell for his
ad; drawn from a photo of one of Jack's specimens.

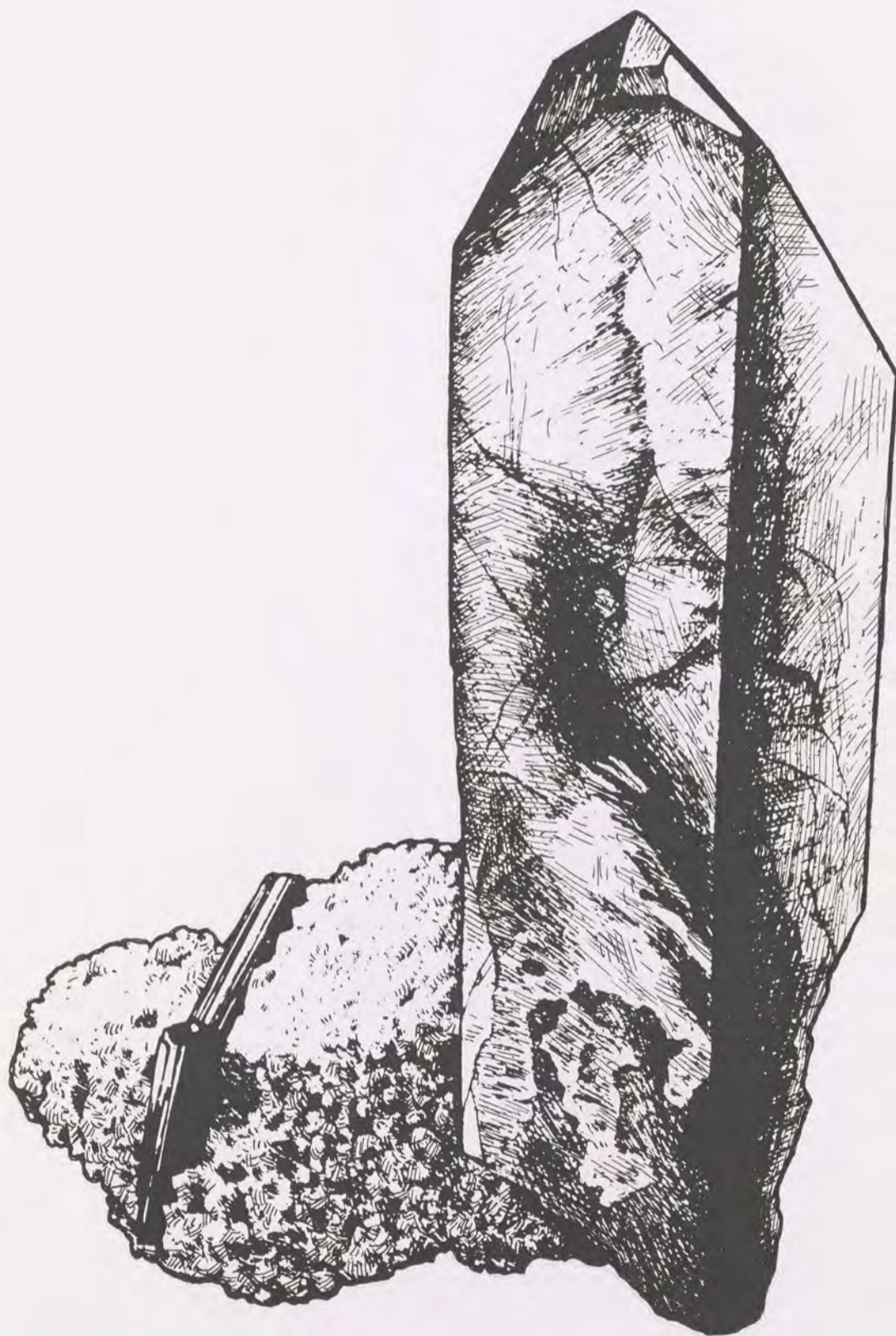




WEW1983

Plate LVIII. "Blue-Cap" Elbaite with Quartz, Tourmaline Queen mine, California. Commissioned by Russell Behnke for his ad (vol. 14, no. 2, p. 108, no. 3, p. 150). The specimen boasts the largest single crystal of any of the blue-caps: 8 inches. This was my fourth blue-cap drawing, and not the best, but it had to be reducible to small size for his ad.

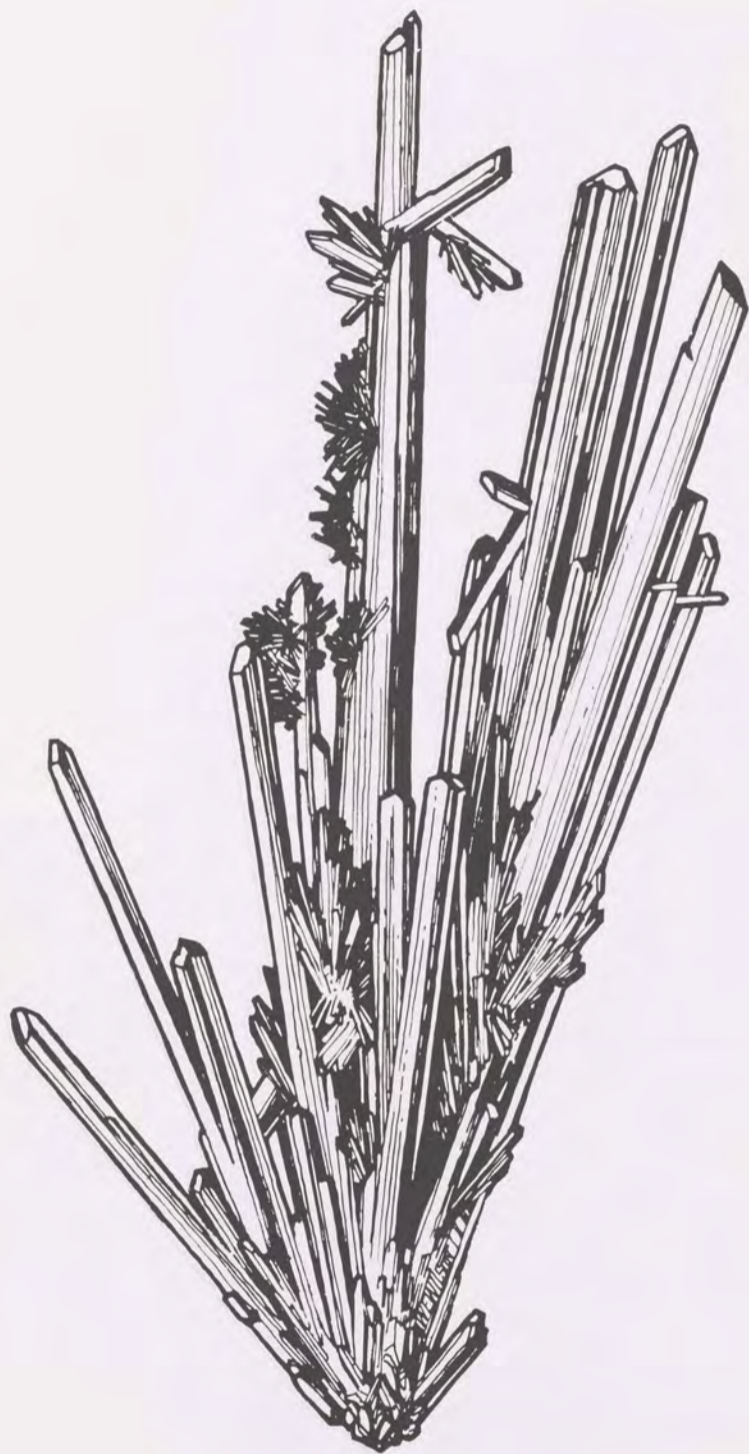




WEW1979

Plate LIX. Hydroxyl-herderite, 14.1 cm, from Virgem da Lapa, Brazil.
Commissioned by John Barlow for his ad (vol. 10, no. 6), from
the Van Pelt photo on the cover of vol. 10, no. 1.





WEW 1981

Plate LX. Stibnite, Bolivia (vol. 12, no. 6, p. 376). Commissioned by Mitch Abel for his ad, base on one of his own specimens.

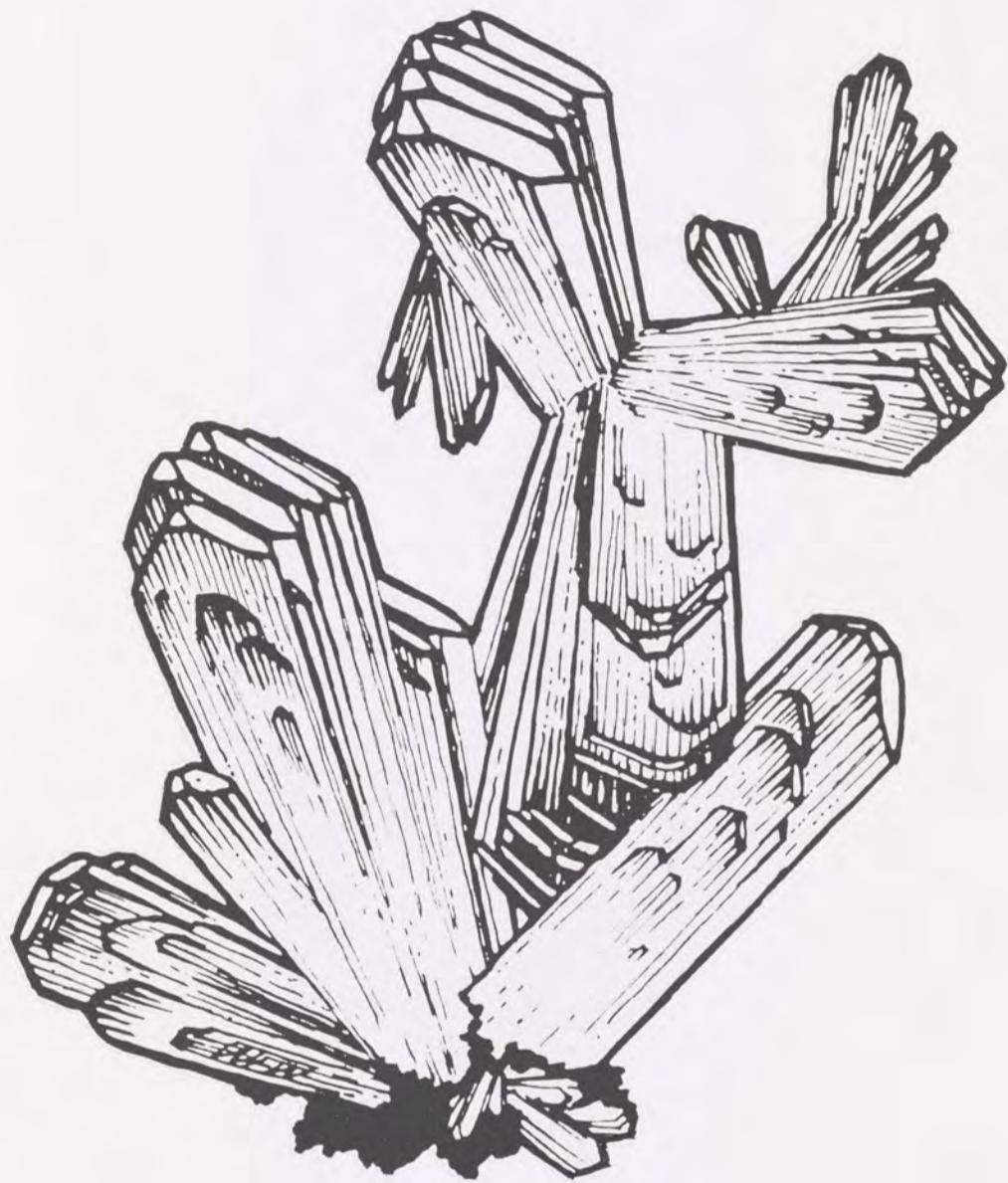




WEW1977

Plate LXI. A trio of my own specimens: Vanadinite, Mibladen (left), Elbaite, Cruziero mine, Brazil (top right) and Benitoite from California. This drawing was used on subscription fliers and in ads for the the magazine in Rock & Gem, Lapidary Journal, and Gems & Minerals. The tourmaline, which I bought in Brazil in 1972 for \$280, is green with blue caps.

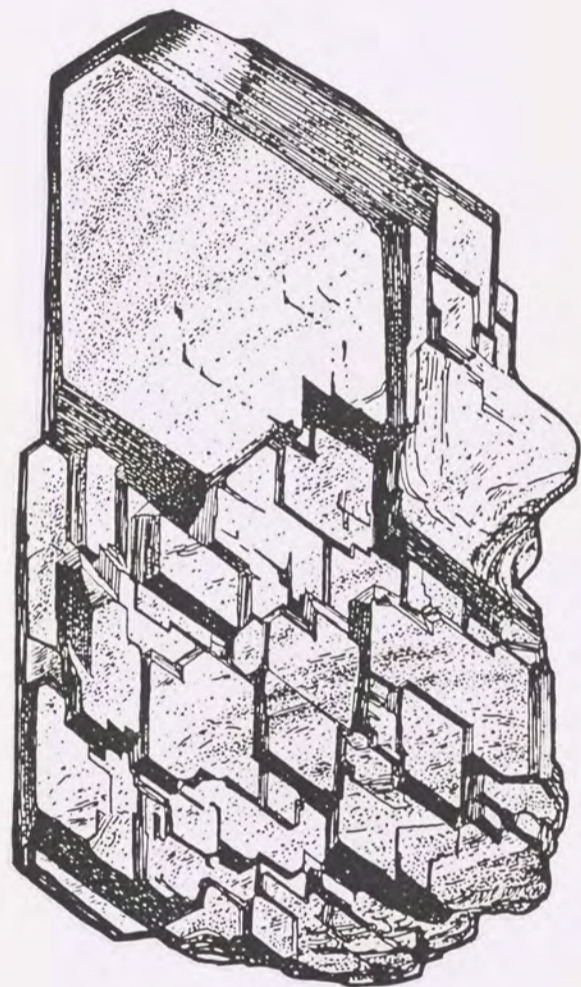




WEW1982

Plate LXII. Hemimorphite, Ojuela mine, Mexico. An invented specimen based on several real pieces. Commissioned by Bill Panczner for his ad (vol. 13, no. 6, p. 346).

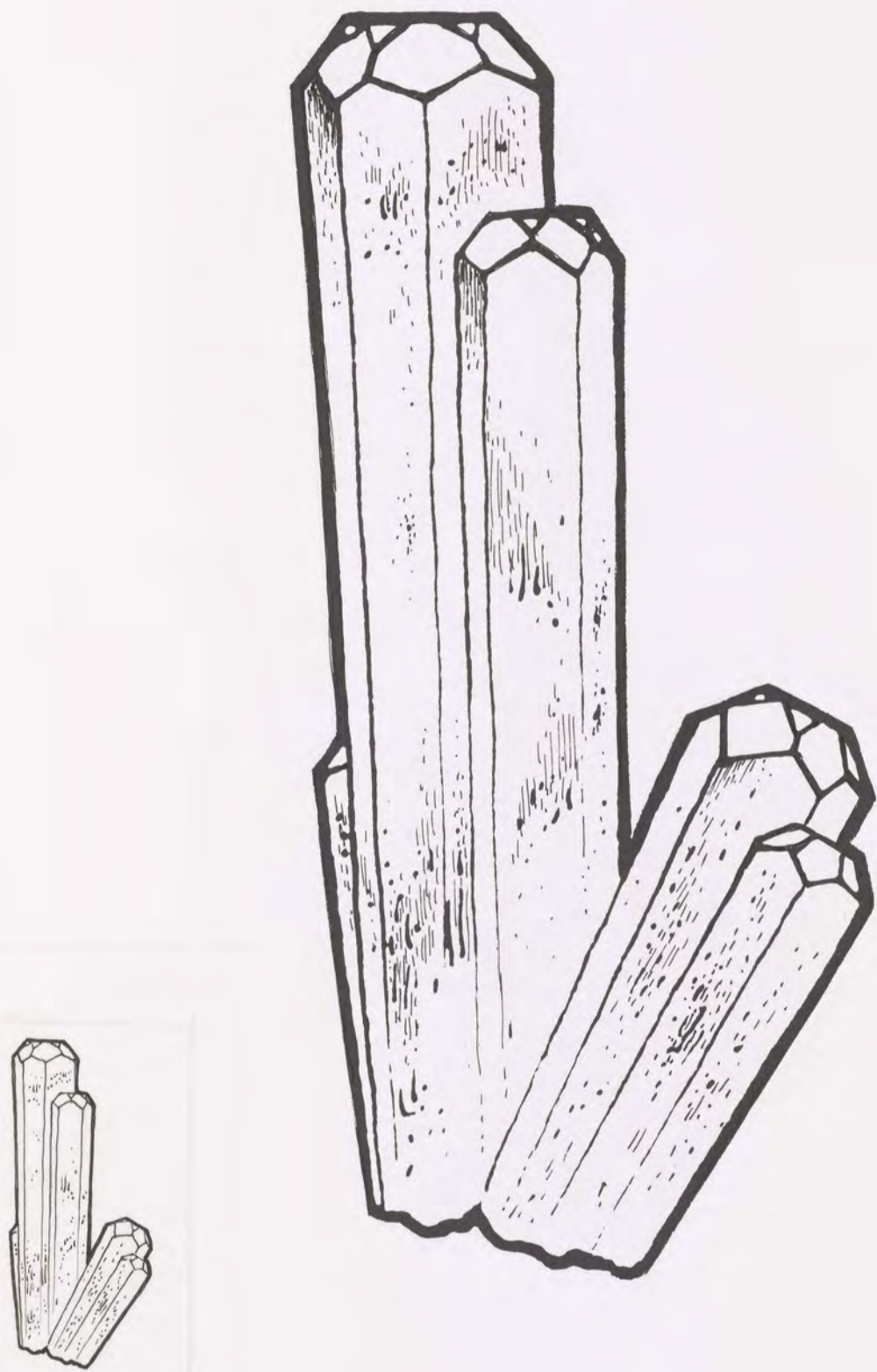




WEW 1984

Plate LXIII. Vivianite, Morococala, Bolivia (vol. 15, no. 4, p. 229).
Commissioned by Jack Lowell for his ad; drawn
from the actual specimen loaned by Jack.





WEW 1985

Plate LXIV. Aquamarine, Centerville, Idaho (vol. 16, no. 3, p. 257).
Commissioned by Geary Murdoch for use in his ad,
based loosely on his specimen illustrated in vol. 12,
no. 3, p. 181. Originally drawn small (left) so as to
need no reduction to fit in his small ad.





WEA 1990

Plate LXV. Wulferite, Tombstone, Arizona (vol. 21, no. 1, p. 12).
Drawn gratis for Dick Morris and Mark Hay's
ad regarding their Tucson Show motel sales room.
Published with process-yellow color on the crystals
in later years.





WEW 1972

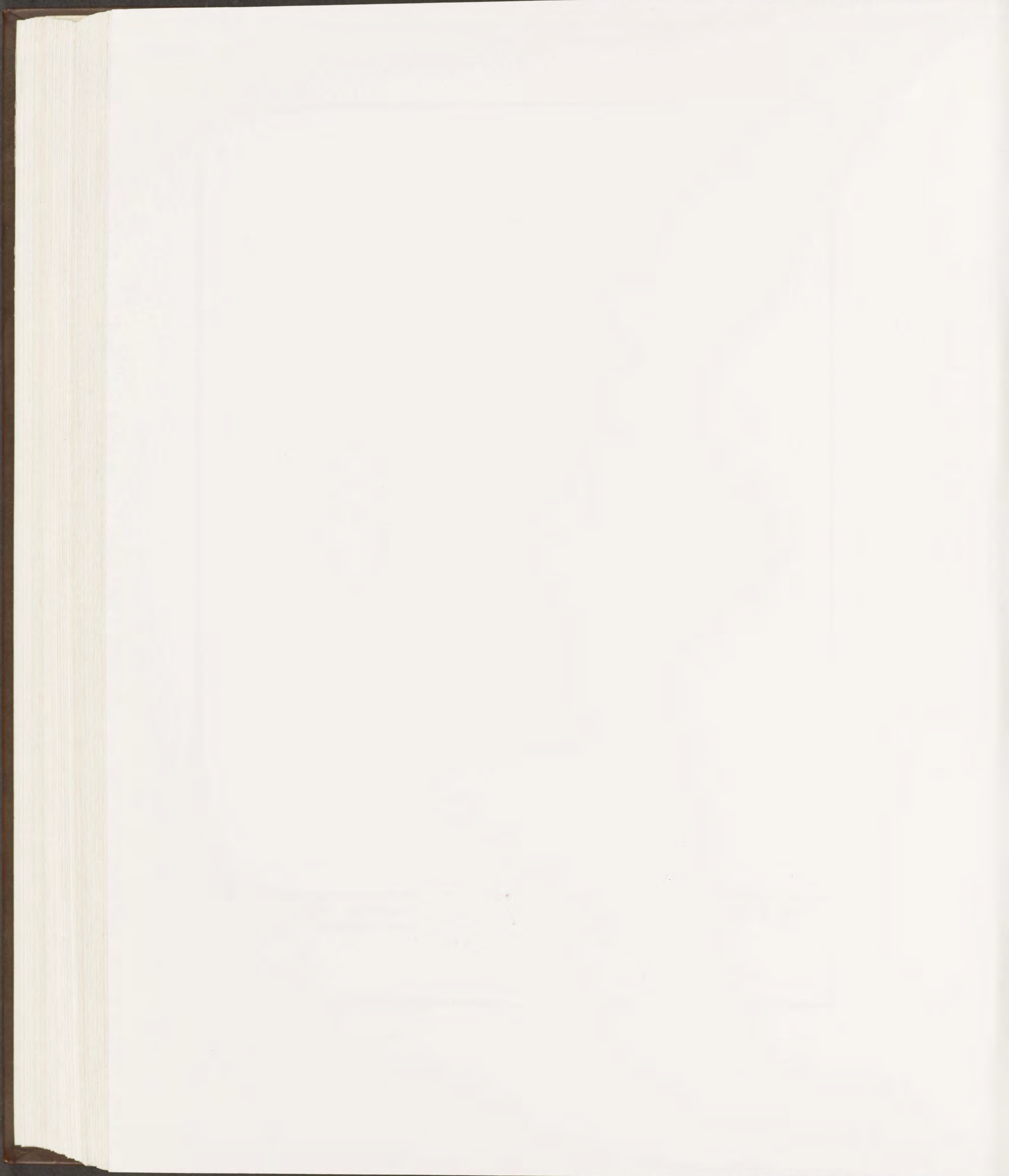
Plate LXVI. Wulfenite, Red Cloud mine, Arizona (vol. 3, no. 5, p. 240). Drawn from a specimen in the Smithsonian Collection. Commissioned by Gene Schlep for us in his ad - he used it for many years thereafter.

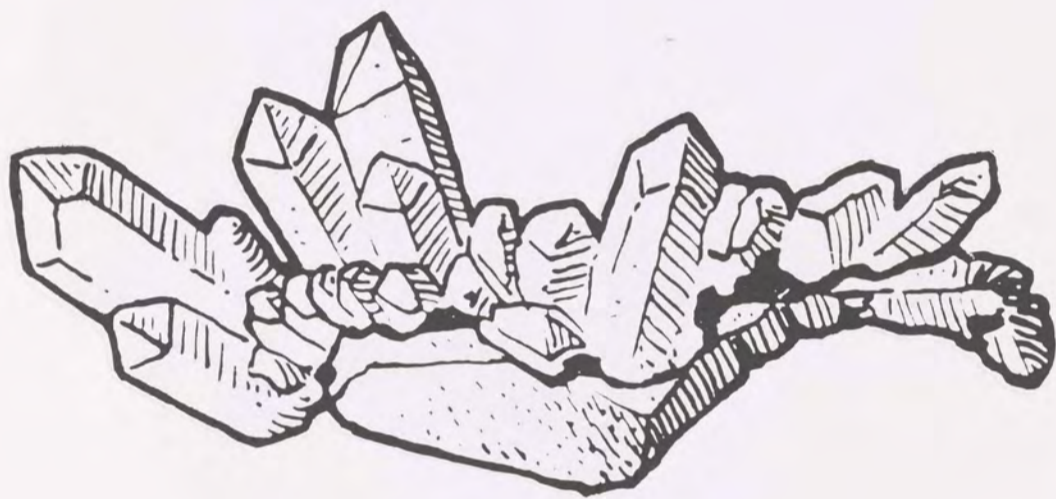




WEW 1972

Plate LXVII. Wulfenite, Red Cloud mine, Arizona. Handcolored version of the previous plate, intended for a color ad but never used.





WEW1987

Plate LXVIII. Silver crystals on Copper, Keweenaw Peninsula,
Michigan. Drawn gratis for Don Pearce's ad.
An invented specimen. (vol. 18, no. 3, p. 236)





WEW1982

Plate LXIX. Gold crystals from California, drawn from actual specimens for Wayne Leicht's article on California gold in vol. 13, no. 6. Top two: Placer County. Lower left: Mariposa County. Lower right: El Dorado County.





WEW1983

Plate LXX. Gold nuggets and arrowheads. Drawn for my article on Lost Mines of Arizona in vol. 14, no. 5. From real Arizona gold nuggets in the Univ. of Arizona Mineral Museum, and real Apache arrowheads in the collection of the Univ. of Arizona History and Anthropology collection.





WEW 1993

Plate LXXI. The "Silver Table," St. Georg mine, Saxony, in 1477. Redrawn from an old engraving for better quality (vol. 25, no. 6, p. 16).





WES 1993

Plate LXXII. Jean Baptiste Louis Romé de l'Isle (1736-1790), famous French crystallographer and mineral collector (vol. 25, no. 6, p. 52). Drawn from an old Russian engraving.





WEW 1994

Plate LXXIII. Fausto de Elhuyar y Zubice (1755-1833), famous Spanish chemist and mineralogist; discoverer of tungsten. Drawn from an old painting for use in vol. 25, no. 6.





WEW 1994

Plate LXXIV. Andrés Manuel Del Río y Fernández (1764-1849), famous Spanish-Mexican mineralogist and mineral collector. Drawn from an old painting for use in vol. 25, no. 6.





WEW 1992

Plate LXXV. Ignaz Edler von Born (1742-1791), famous Hungarian mineralogist and mineral collector. Drawn from an old watercolor painting for use in vol. 25, no. 6.





WEW 1993

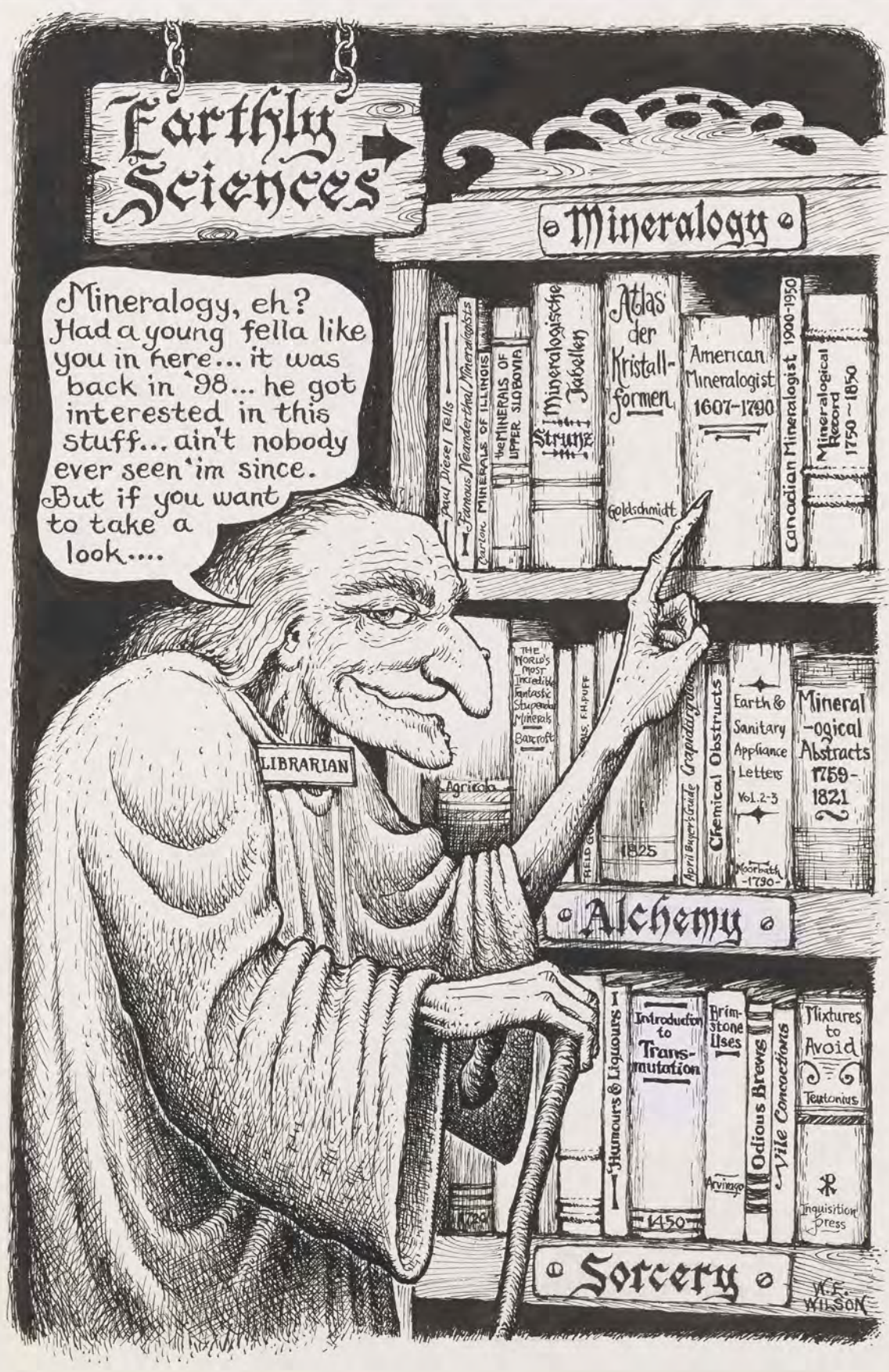
Plate LXXVI. Charles Francis Greville (1749-1809), prominent British mineral collector and antiquary. Drawn from an old watercolor painting for us in vol. 25, no. 6.





WEW 1994

Plate LXXVII. Friedrich Wilhelm Heinrich von Trebra (1740-1819), famous German geologist and mineral collector. Drawn from an old charcoal portrait for use in vol. 25, no. 6.



WEW1977

Plate LXXVIII. "The Librarian," drawn for Pete Dunn's article on the description of new mineral species (vol. 8, no. 5, p. 342).





WEW 1978

Plate LXXIX. "The Arab Mineralogist," combining an early engraving (the Arab) with a newly drawn cabinet behind, for Pete Dunn's article on new minerals (vol. 9, no. 6, p. 364).

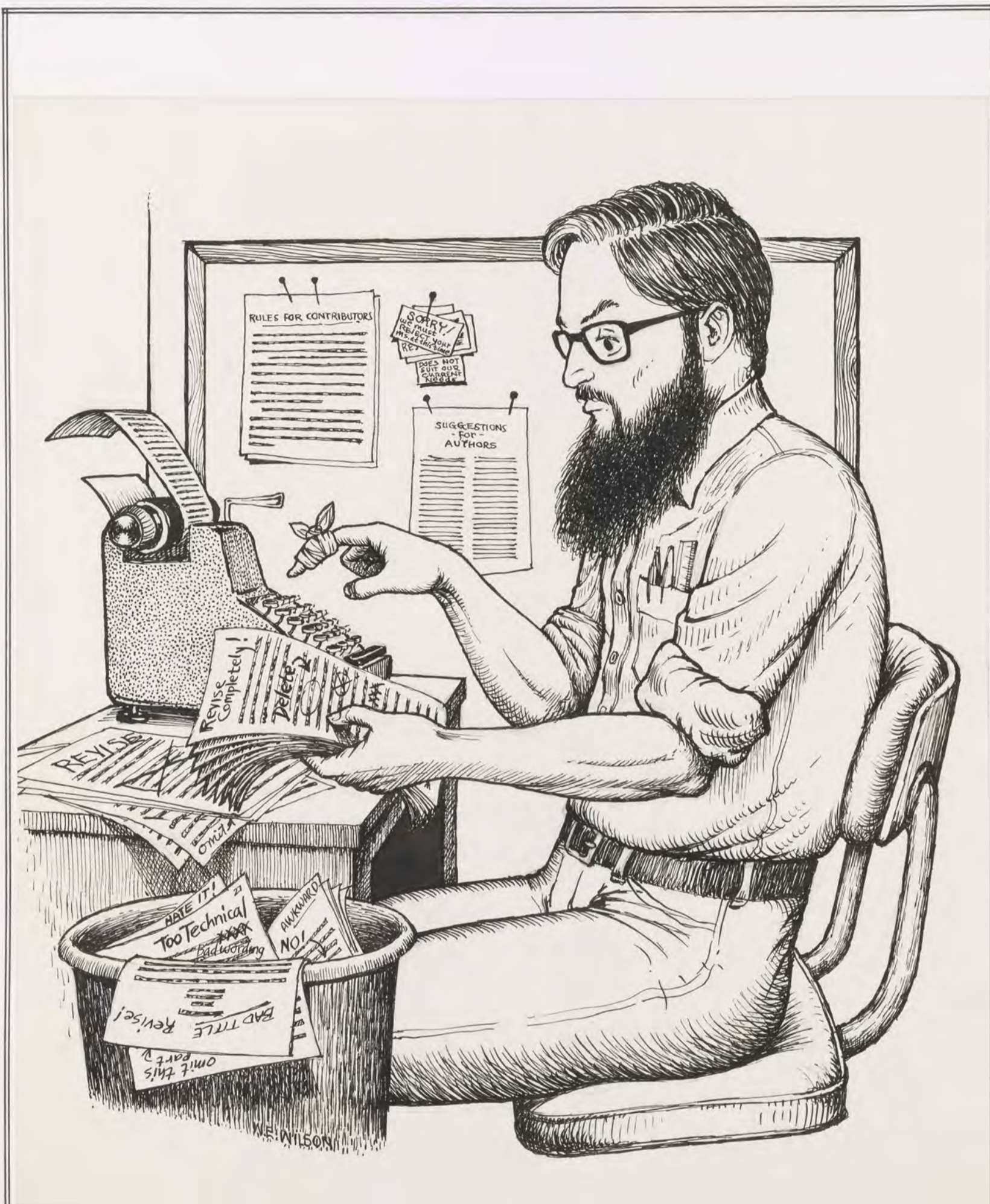




WEW1976

Plate LXXX. "The Smoker," inspired by an old engraving. Drawn to head the book reviews column beginning with vol. 7, no. 2, p. 87.

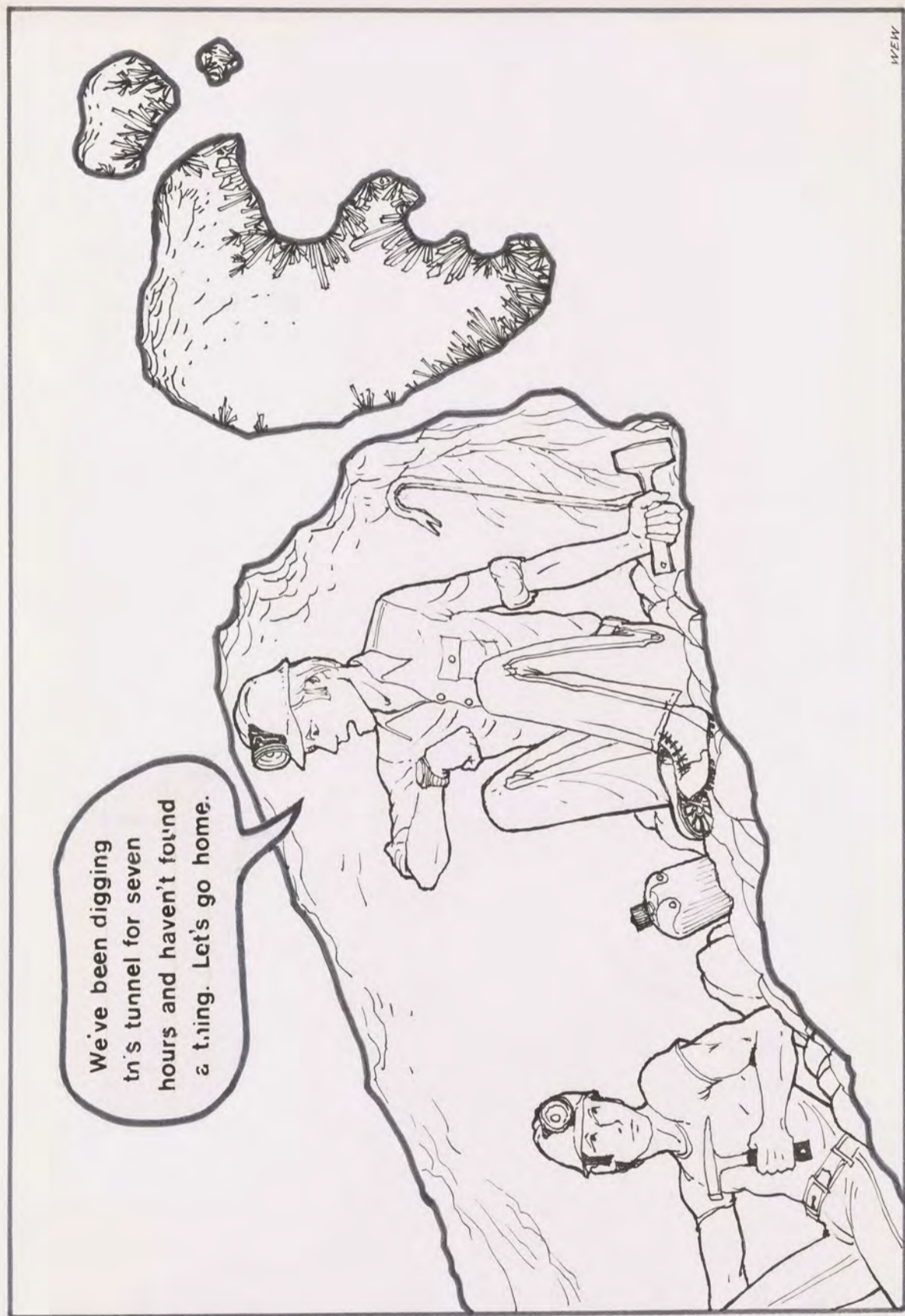




DEW 1977

Plate LXXXI. Portrait of (a rather thin-looking) Pete J. Dunn, drawn for his article on the description of new minerals, vol. 8, no. 5, p. 349. (Actually he's never had an article rejected.)





WEW 1977

Plate LXXXII. "The Diggers," drawn simply for fun and published as a cartoon in vol. 8, no. 1, p. 31. Modeled after me and my old roommate, John Winston, during our college years.



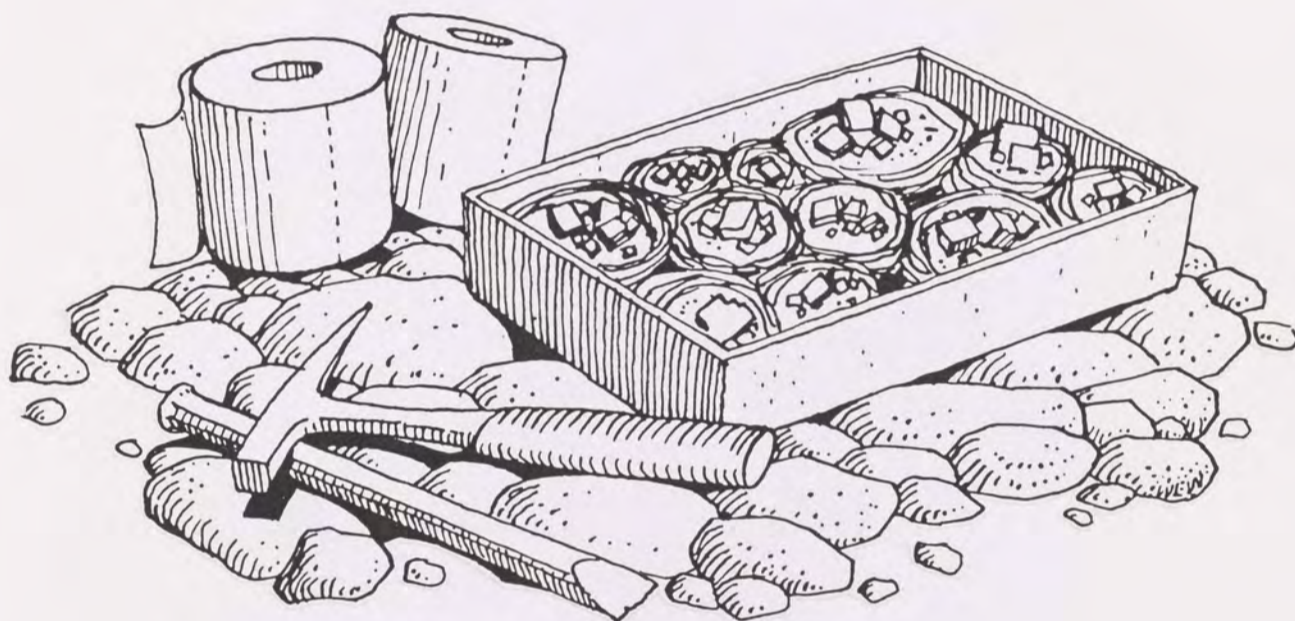


GOTCHA!

WEW 1973

Plate LXXXIII. "Gotcha! The Field Collector's Nightmare," based on the paranoia of trespassing to collect in the field. Modeled (v.4,n.2,p.90) after my old college roommate and collecting partner, John Winston.





WEW 1982

Plate LXXXIV. "Packing Minerals," drawn to illustrate a collecting story recounting a visit to Los Lamentos, Mexico in 1949, published in vol. 13, no. 5, p. 319.





Plate LXXXV. "Softly to be Posed with Care," published in Miriam and Julius Zweibel's ad announcing their move to Greenwich Village. I didn't do much to this old engraving, just added the word "MINERALS" to the box, but I love the image. It was used again years later by a Colorado advertiser.

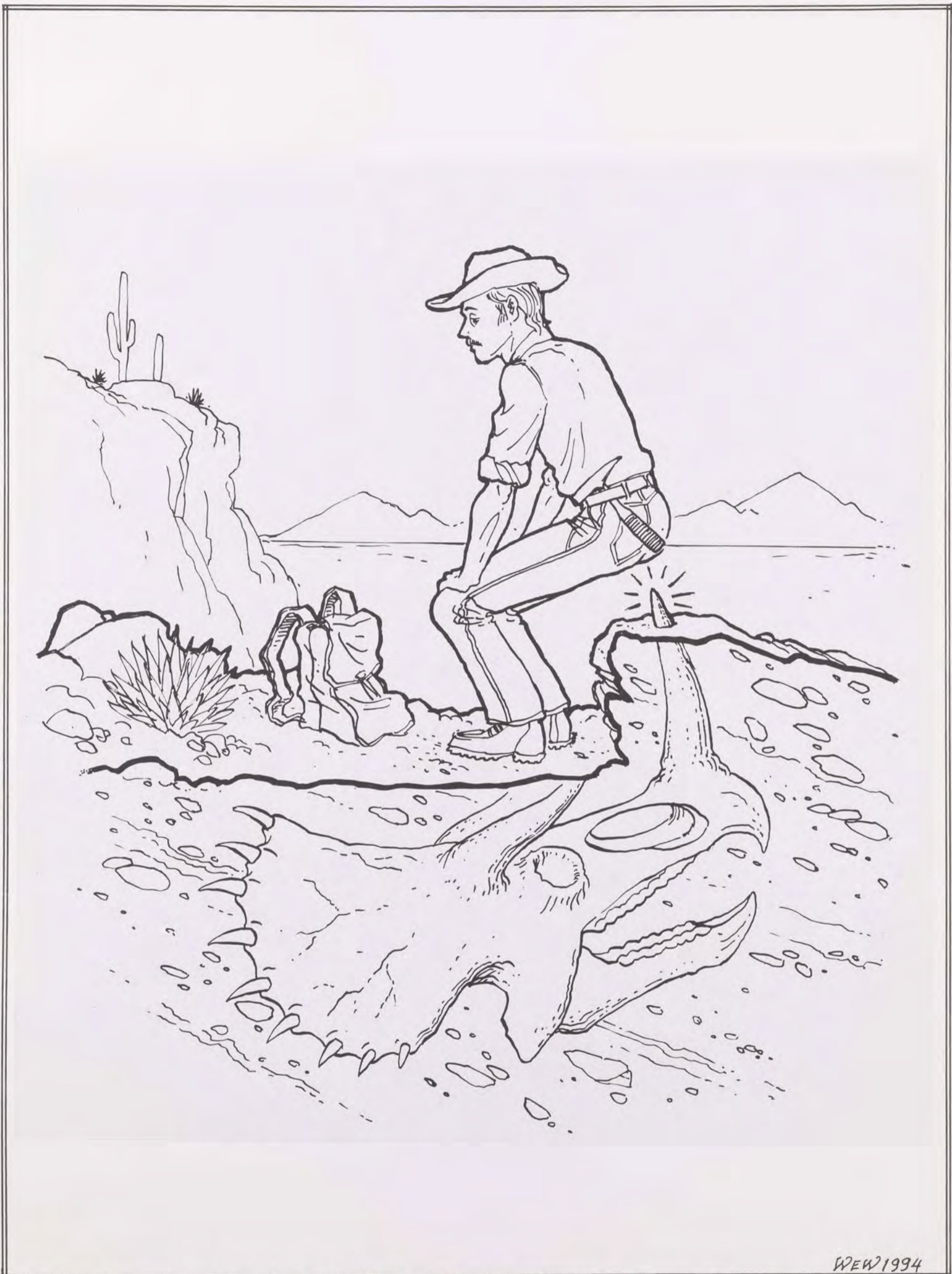




WED 1984

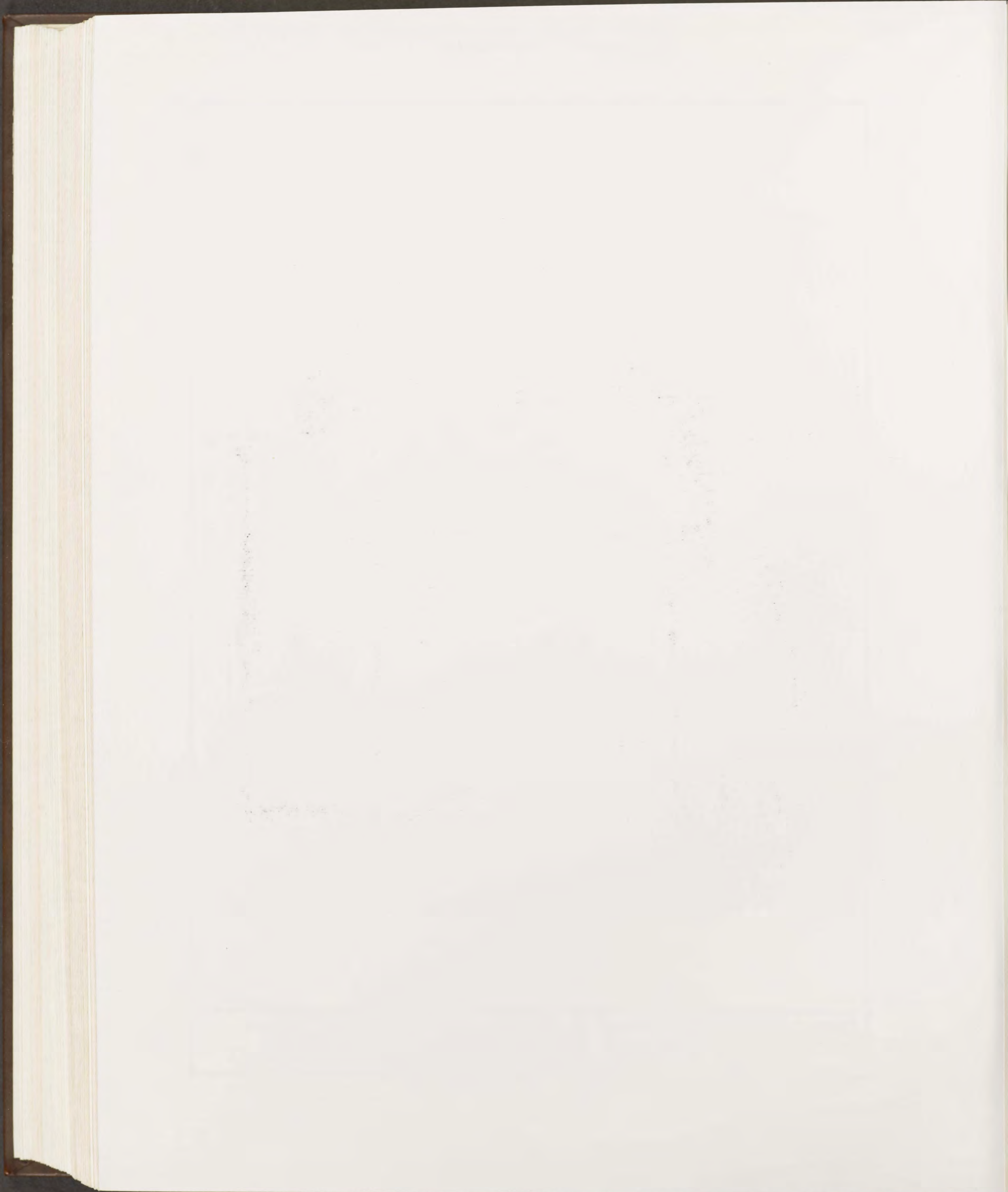
Plate LXXXVI. "The Big Find," published in the ad for the Mineralogical Society of Southern California's 1989 show in Pasadena (vol. 15, no. 5). All I did to this old engraving of prospectors digging for gold is add the crystal specimen in his hands.

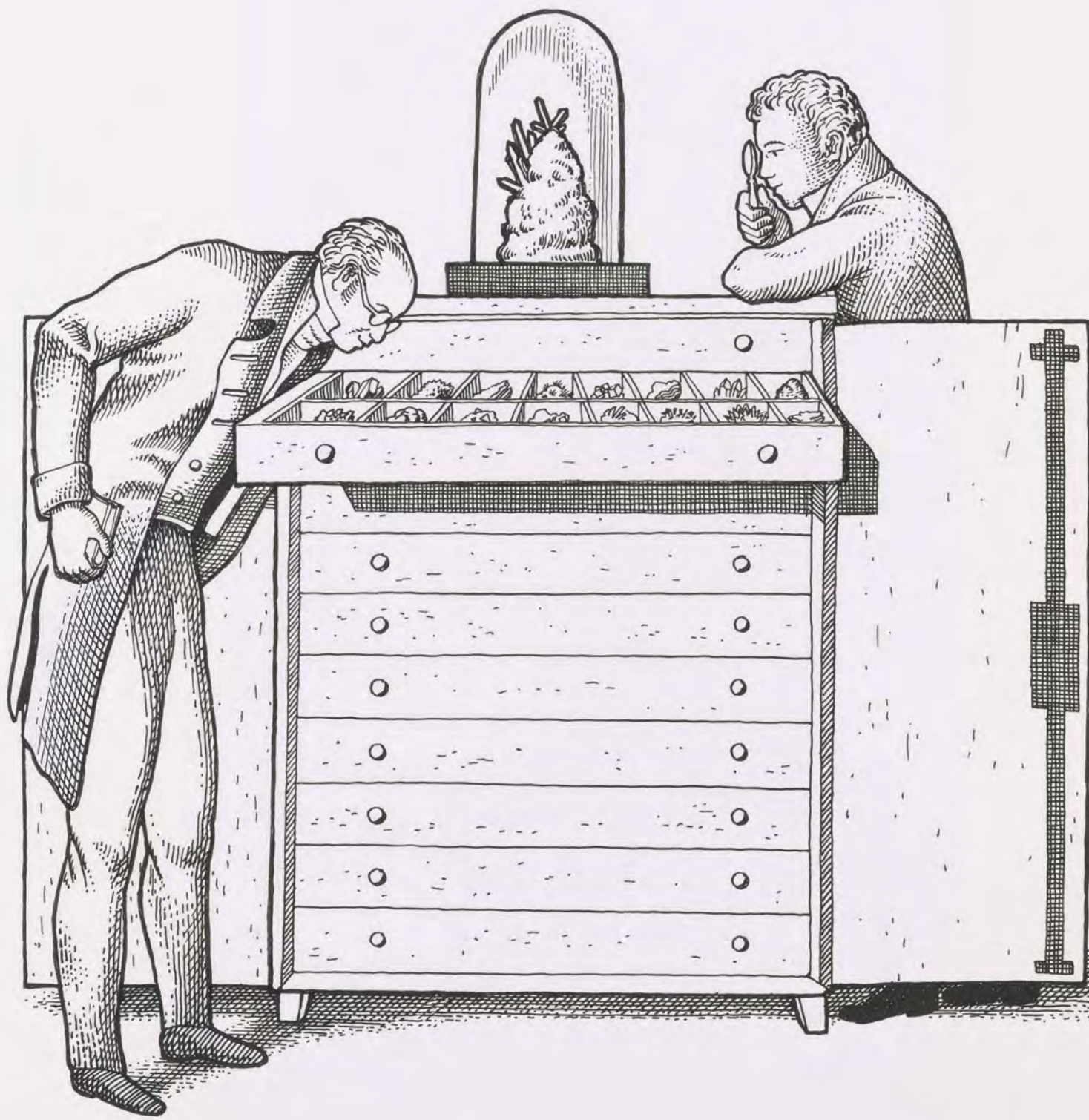




WEW1994

Plate LXXXVII. "Paleontologist on the point of a discovery," drawn for Marty Zinn's ad for his Great Western Fossil Show in Tucson (vol. 25, no. 1, p. 19, a handcolored version).





WEW 1990

Plate LXXXVIII. "The Collectors," redrawn from an illustration in
Gottlieb Tobias Wilhelm's *Unterhaltungen aus der
Naturgeschichte ~ Des Mineralreichs* (vol. 2., T. 2.), but never used.





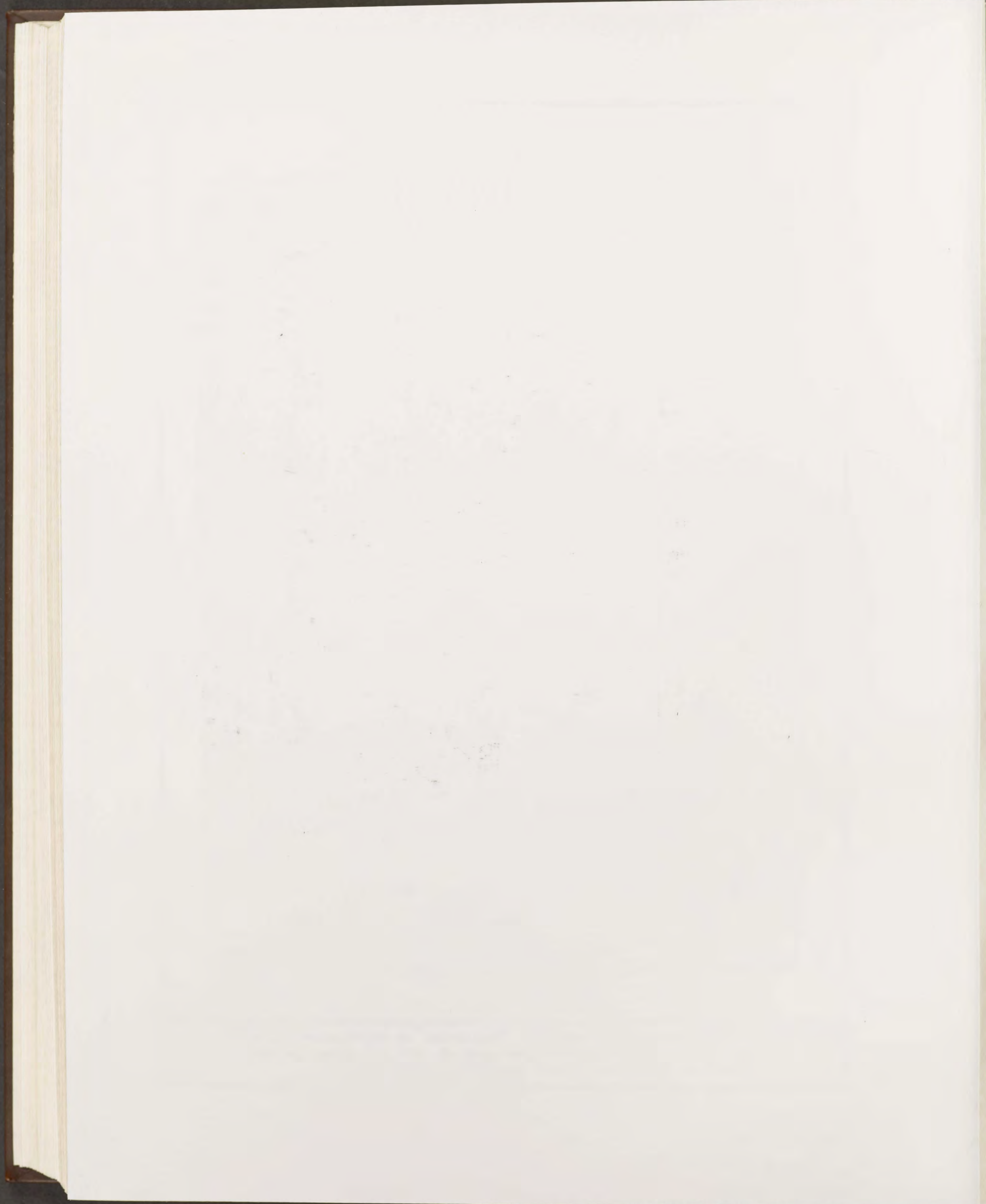
WER1994

Plate LXXXIX. Albertus Magnus (1193-1280), author of *De Mineralibus*, in his study. I handcolored this old engraving for use in vol. 25, no. 6, p. 14.



WEW 1994

Plate XC. "The Pharmacist and the Physician," a 15th-century engraving which I handcolored for use in Vol. 25, no. 6, p. 14. Some of the cannisters contain minerals.





WEW 1997

Plate XCI. "Indian Miner, Cerro de Pasco, Peru," an old engraving from Louis Simonin's *Life Underground* (1869), which I handcolored for use as the frontispiece in our Peru Issue (vol. 28, no. 4, p. 2).





WEW 1997

Plate XCII. Francisco Pizarro (1470-1541), an old engraving which I handcolored for use in the Peru Issue (vol. 28, no. 4, p. 11).

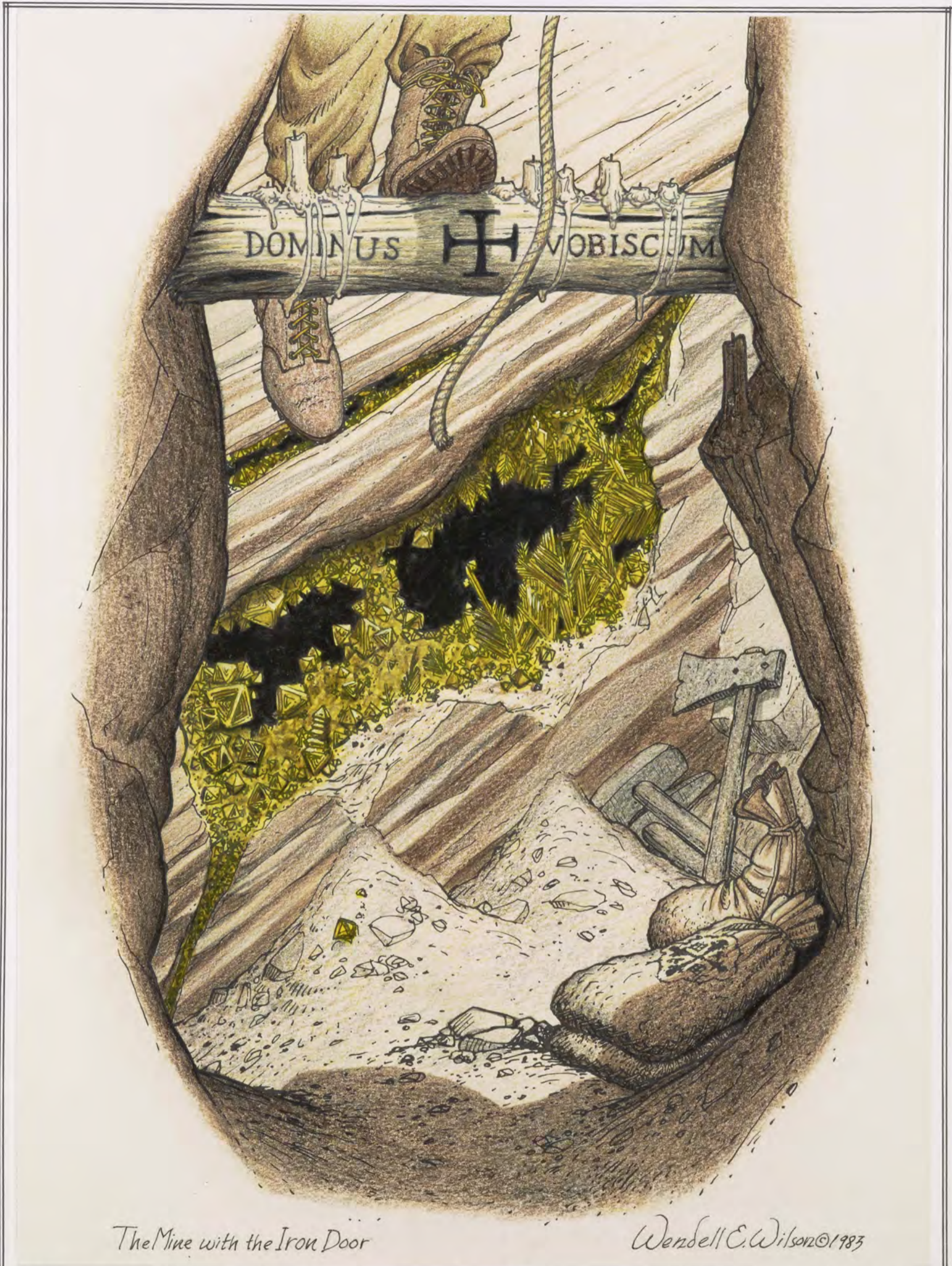




WEW1987

Plate XCIII. "Little Three Mine," pictured in Marty Zinn's ad for the (Tucson) Arizona Mineral and Fossil Show 1993 (vol. 23, no. 6, p. 484).





The Mine with the Iron Door

Wendell E. Wilson © 1983

Plate XCIV. "The Mine with the Iron Door," pictured in Marty Zinni's ad for the (Tucson) Arizona Mineral and Fossil Show (vol. 25, no. 1, p. 17).





Plate XCV. Schloss Ambras, the castle of Ferdinand II of Tyrol ^{WEW1994}
(1529-1595) where his vast mineral collection was kept.
An old engraving which I handcolored for vol. 25, no. 6, p. 30.





WEW 1985

Plate XCVI. Batopilas, Mexico; Ruins of the old mine office. Drawn from an old photo for use in the Silver Issue (vol. 17, no. 1, p. 70).





Den größten schatz hat er allem
Von silber gold vnd edel stem
Von perlem gut auch köstlich gnät
Als nie kein fürsten ward bekant
Dauon zu gotes dienst vnd eer
Du geben hat vnd gibt noch mer

WEW1994

Plate XCVII. Treasury of Maximilian I of Austria in 1515.
An old engraving which I handcolored for use
in vol. 25, no. 6, p. 18.

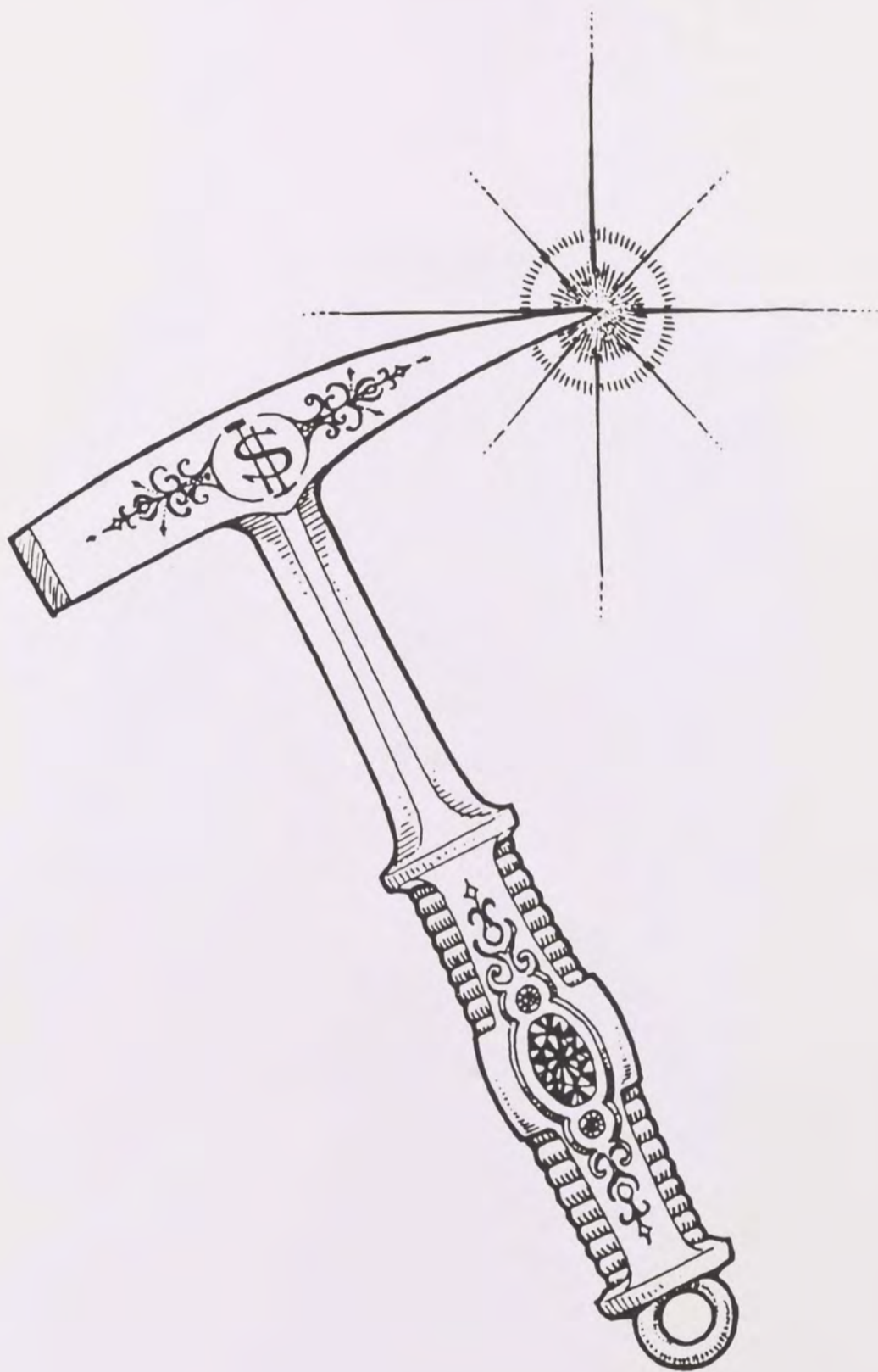




WELW 1974

Plate XCVIII. "The Crystallographic Thinker," (vol. 8, no. 5, p. 346).

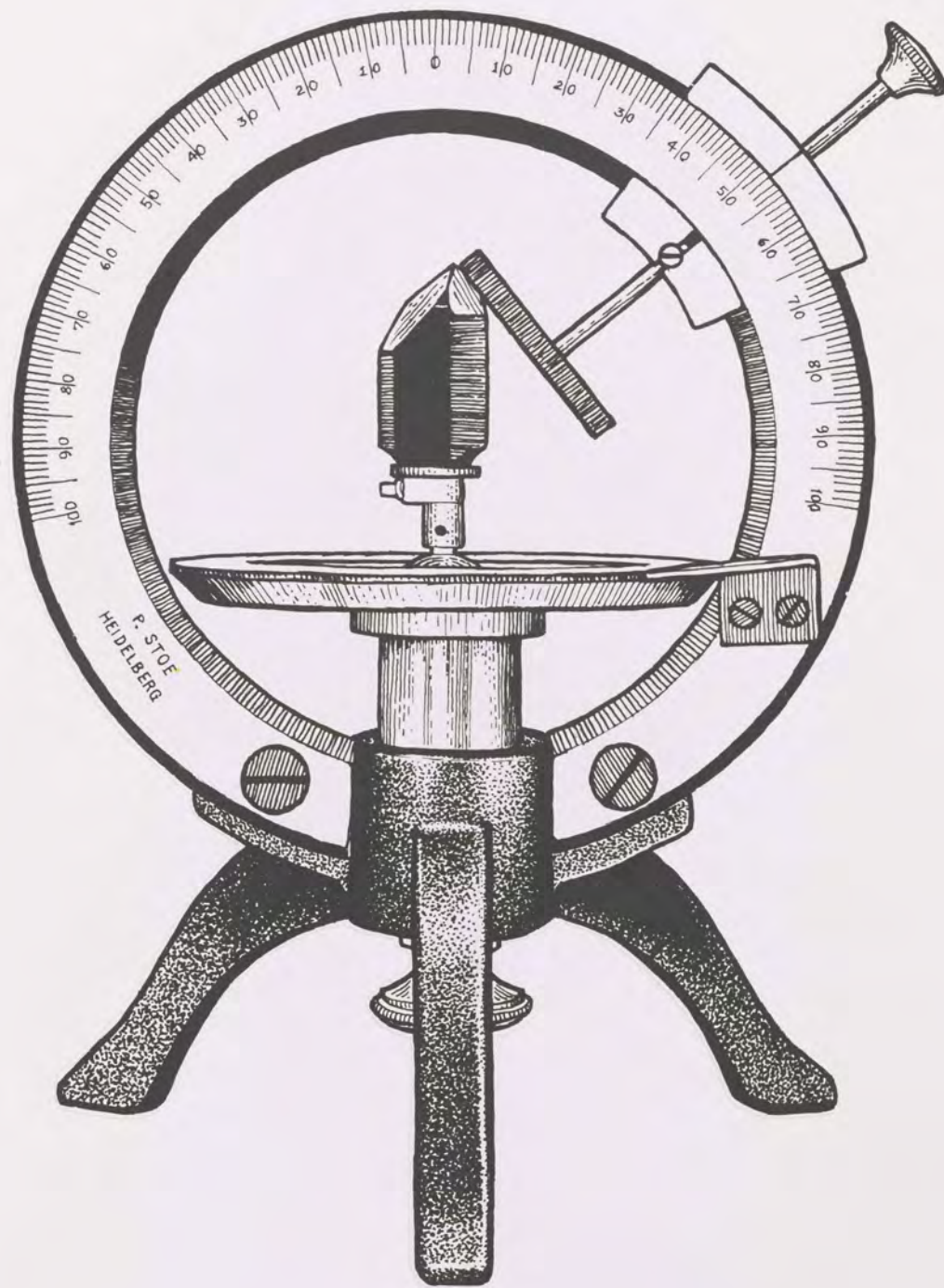




WEW 1991

Plate XCIX. "The Silver Pick," euphemistic tool used by collectors who prefer to buy all of their specimens rather than dig them out of the ground. Published in Marty Zinn's ad for the Costa Mesa Show (vol. 23, no. 2, p. 85).





WEW 1983

Plate C. "The Goniometer," chosen by John White in 1970 to be our corporate symbol, it has appeared many times in the magazine and has been registered as our trademark.











GREEN DRAGON
BINDERY
C.A. & W.W.
Carpenter, Jr.
Shrewsbury, MA

