DECEMBER, 1950

The Lapidary Journal



THE FIRST CHRISTMAS
carved in agate by
Ewald Leyendecker

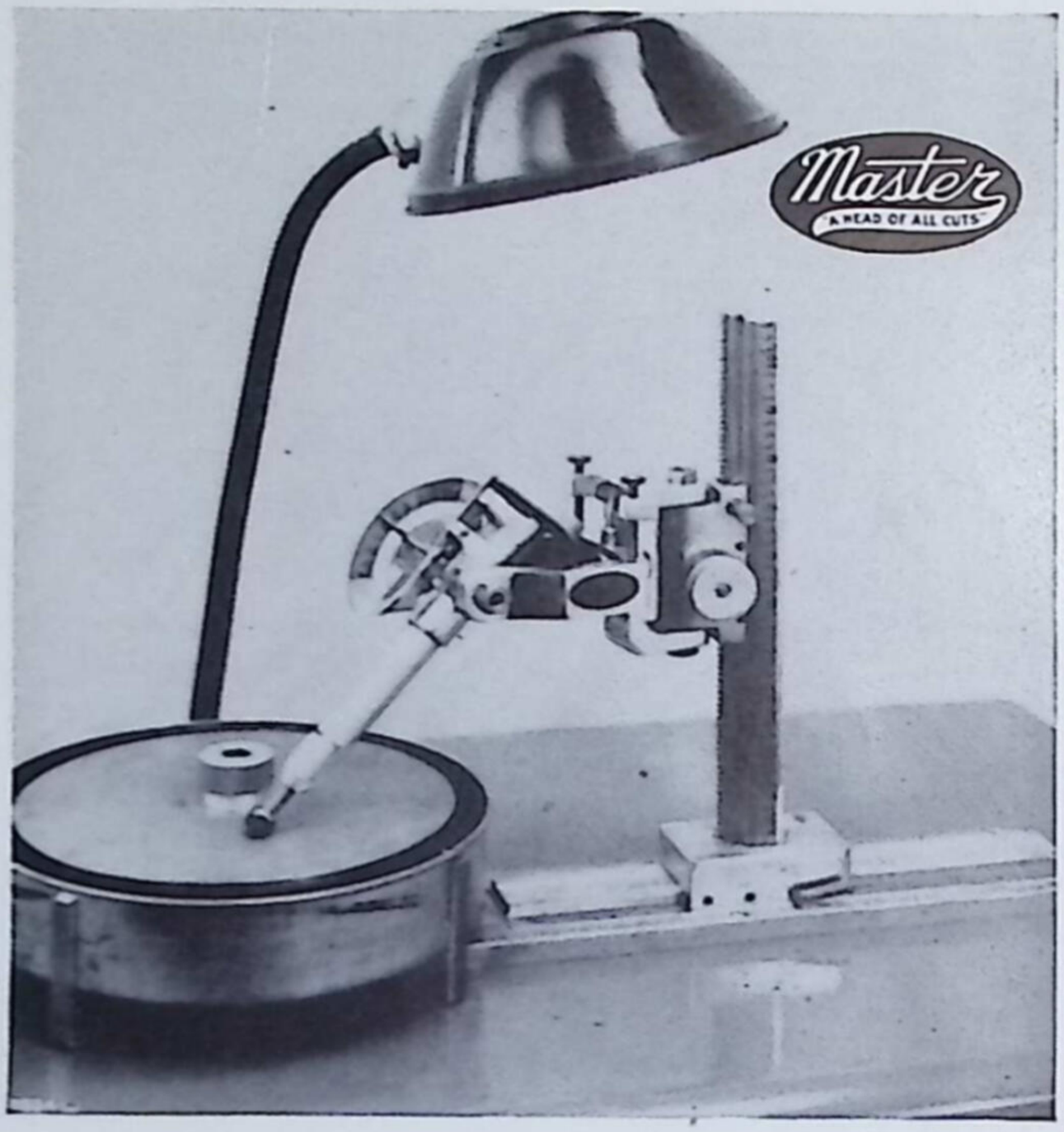
A National Magazine for
GEM CUTTERS + COLLECTORS + JEWELRY CRAFTSMEN
Hollywood, California

VOLUME 4 50c PER COPY NUMBER 5

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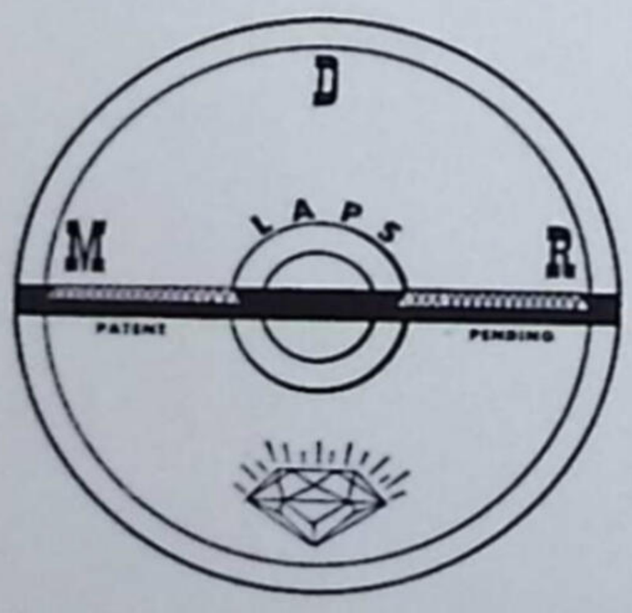
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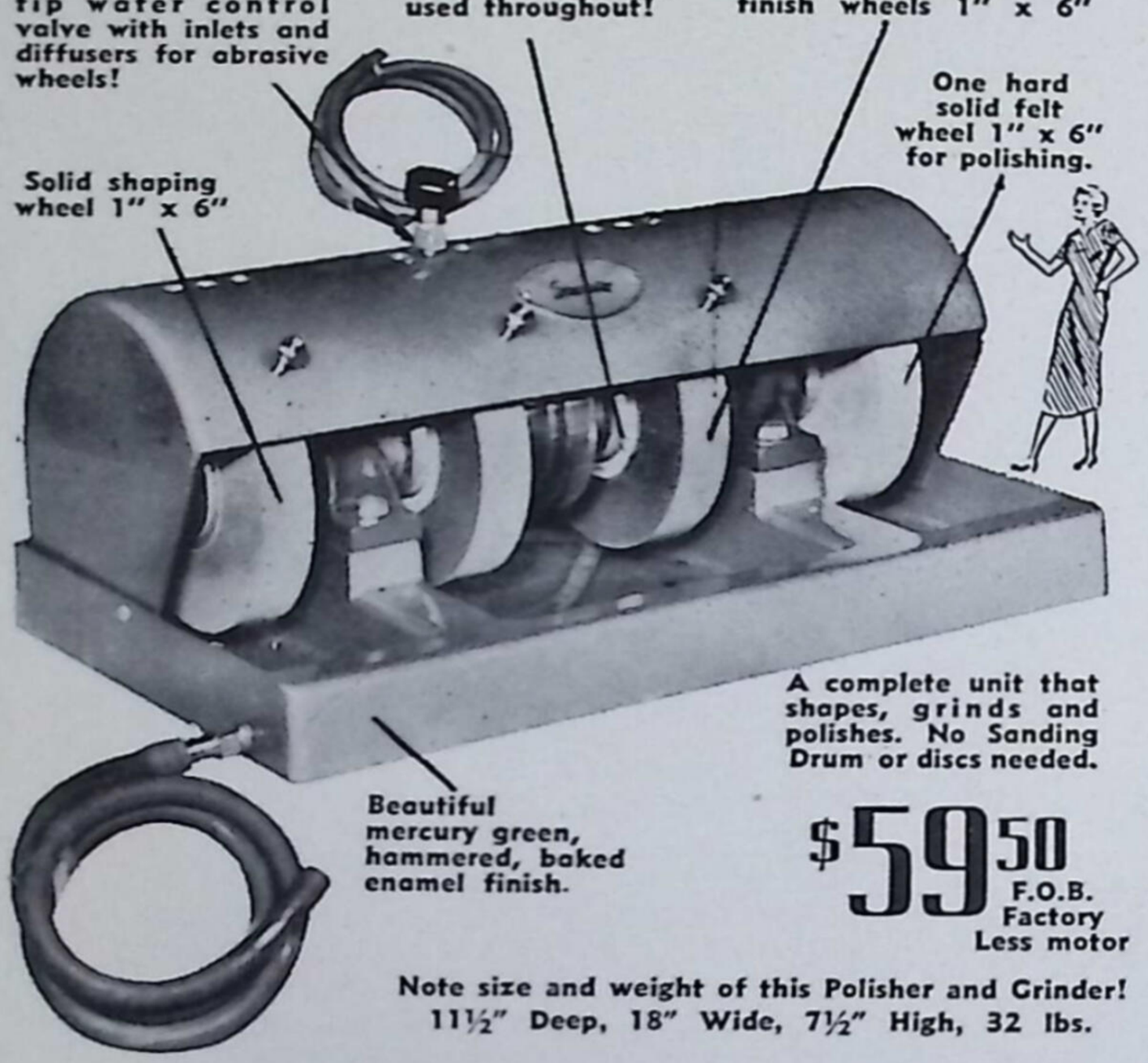
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for
THE GEM CUTTER, COLLECTOR
AND JEWELRY CRAFTSMAN

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◆ Gem Stone Engraving

By EWALD LEYENDECKER
595 Fifth Ave., New York 17

history of the art

The ancient art of gem stone engraving dates back thousands of years. Its tradition has never really ceased at any time, as we can trace it back from one period to the other all over the globe. Before the Western civilization adopted this age-old art, we have proof of countless exquisite carvings in museums, galleries and private collections which the ancient engravers of the East left for us to study and admire. Up to our own modern age, both Occident and Orient are still following the respective traditions of their forefathers.

Engravings of gem stones in miniature, which were used as seals in the form of cylinders, dates back as far as the 20th century B.C. when the Babylonians first introduced this art to mankind. The peoples of Asia Minor naturally gained by the knowledge of the Babylonians and, using their style and technic, grew familiar with the art of seal engraving. Besides being cylindrical it was done in other shapes. such as conical and domed. The early Egyptians engraved their stones in the still popular scarab fashion, using script, symbols and ornaments; all finely detailed, as motifs.

The most creative period in gem engraving at that time came with the Minoan civilization (1600-1100 B.C.). Owing to the generally high standard of these people. the Minoan artist's originality and creativeness made itself felt in all his engravings. He was adept with the wheel and could give the harder materials new and different shapes and forms. He then engraved these stones with every conceivable motif he could find, such as animals, hunting scenes, religious subjects, deities and demons. In all his work he employed his own highly developed originality. These stones were all perforated and strung on cords and used as jewelry around the neck or wrist.

The highly evolved culture of the Minoan period was followed by a marked decline in gem engraving and the other arts (1100-700 B.C.). There was no longer original development but only imitation of works that had gone before. The work was primitive as in early times. Soft stones were again engraved by hand, as the wheel was no longer used. In the seventh century B.C. the engraver's art was again greatly stimulated through the influence of Oriental art and the revival of Mycenaean tradition. The wheel was used again in the engraving of the harder stones and generally the gems of this period show a marked improvement. The brilliant period of the sixth century B.C. brought us the highly developed engraving art of the Greeks.

To reproduce the human form in various postures on stones was then the engraver's goal. His own creative impulse once more was awakened and a marked advance was shown in the engraving of scarab-shaped stones as intaglios. These were used as seals in Greece. The imagination of the individual engraver had to be of a very high nature as these seals could not be duplicated. They were made only once for any man who used it for sealing important transactions.

Other subjects of this archaic period are various sport activities, depicted by horsemen, athletes, archers, etc. The Sphinx, Siren, masks, negroes' heads are other motifs. About 500 B.C. there was still further progress in the gem engravings of the time, showing a more sculptured effect of the human figure which was, until then, of a more primitive style. Stones such as carnelian, agate, chalcedony and jasper were commonly used for the purpose.

From 500 B.C. to 400 B.C. Greek art was on such a high level that it not only was influencing other foreign nations but it was also accepted by them. Among others we see the Etruscan gem engraver closely copying Greek technic, style and subjects in his work. Greek mythology is well represented and, while never developing much originality, nevertheless they executed the work with great care. The Hellenistic Period of the third and second centuries B.C. introduced the cameo. Being carved in relief, it was for decorative purpose only. The material used was mostly red and white sardonyx, the natural layers of the stone being suited perfectly to this kind



CENTAUR ABDUCTING A WOMAN
Cameo carved in black and white onyx



AQUARIUS
Symbol of the new age
Substituting the well known old fellow with the beard. Cameo in black and white onyx.



SELF PORTRAIT WITH ARTIST'S WIFE
Cuvette on red sard



PORTRAIT OF RICHARD WAGNER
Carved on red and white sard
The only piece copied from a photo.

of work. The most popular subject in the Hellenistic Period was the portrait. The heads or bust form of Kings, Princes or private individuals were done in the brilliant style of this period. All the Grecian mythological subjects and Egyptian divinities were likewise favored by the gem engraver. The Hellenistic and Etruscan styles gradually became one in the first century B.C., with the Latin element disappearing and the Greek style being dominant.

A most productive period resulted with the Augustan epoch. Artists from everywhere came to Rome to make it the center of their creative output. Roman world dominion at that time gave the gem engraver a great variety of stones like garnet, topaz, beryl, emerald and sapphire, besides the agates and jaspers. Artistically the work was entirely dependent on the various periods of Greek art, having evolved technically to a high level.

The motifs in this classic Graeco-Roman period were mythological scenes, Greek and Romanized-Greek divinities, heads and busts of the distinguished philosophers and writers of the day and the portraits of the reigning emperors and their families. The most distinguished artist was Dioskourides who made the Imperial seal ring of Augustus. The later Imperial Period (from the second to the fifth century A.D.) shows a marked decline in engraved gems, as they ceased to be fashionable. The best work of this period was done in portraits, which are still popular. Also rings, cut entirely from precious stones and engraved, made their appearance.

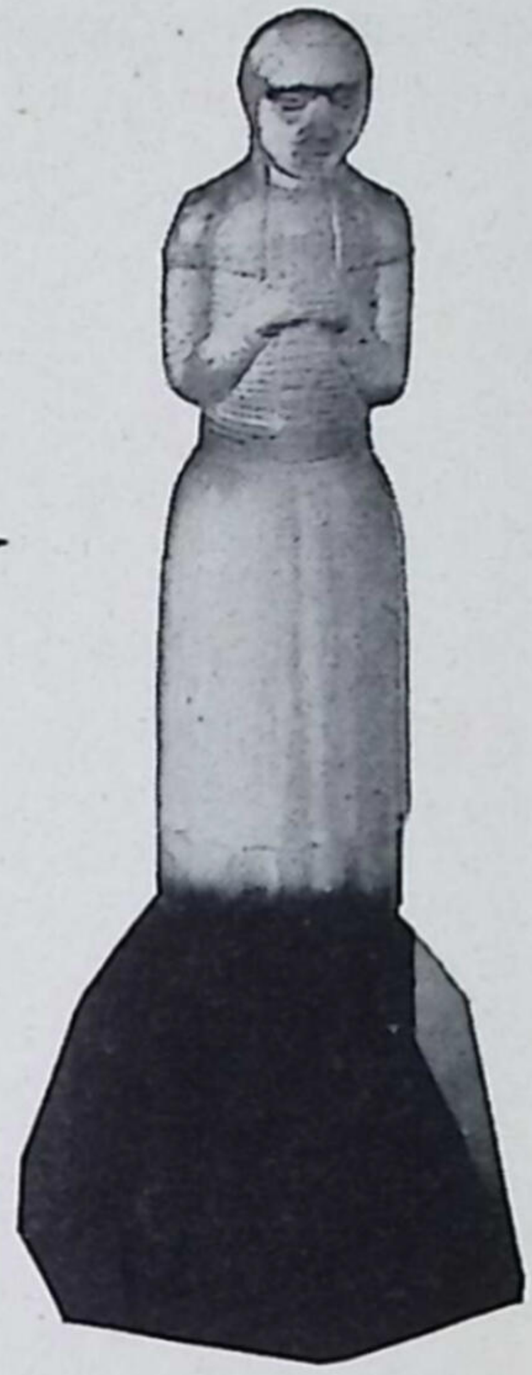
Two epochs of the post-classical periods, when gem engraving again became appreciated, were the Renaissance and the 18th and early 19th centuries. The masters of the Middle Ages again were imbued with their own creative spirit and originality, resulting in a style different from the ancient engraver. Here again the portrait was the most important subject. There was very little creative imagination in the gem engravings of the 18th century. The engraver copied consciously the work of the ancients as exactly as possible. This soon developed in an extensive market of forgeries, as the copy could seldom be distinguished from the original. The practice of the 18th and 19th century gem engraver was to sign his name in Greek or Roman letters. In most cases it was not his own but the name of the ancient engraver whose work he so faithfully copied. But there were also at times genuine ancient gems which were signed with forged signatures. Our own 20th century, being highly mechanized, finds the engraver even more removed from his own creative originality. Gem engraving is now so commercialized that it leaves little incentive for any work of artistic value. The trend to copy from the works of the past must stop if we wish to gain anything worthwhile in this and future generations. Then the art of gem stone engraving will again be respected as an Art and not be treated like just another commodity. Perhaps the amateur gem artist will lead the way, unshackled by the need for speed.

technic and the use of tools

From early history up to our present time the technic in gemstone engraving has not seen much change. Of course we have replaced the foot treadle with a motor, (although the writer still remembers when he was taught the art on a foot-driven set-up) and with the exception of some new tools in recent years the operations in gemstone engraving are still the same. The most important implement is a lathe which is driven by a 1/8 to 1/4 hp motor-1750 r.p.m. The lathe consists of a spindle that rests on two bearings. On one end of the lathe is a threaded hole for the purpose of changing the various tools. All these tools are made by a machinist and can be ordered from him in large and small discs and in the form of cylinders. Each individual tool however has to be turned with a hand-graver on the lathe to its desired shape and size by the engraver himself. I would like to advise any beginner in gem engraving to learn how to turn his tools first, before he starts any actual work on his bench. This is most essential as there are no ready-made tools of this sort on the market. Some of these are turned as fine as pin-points and have all kinds of shapes. These very small tools are used only in the fine detail-work of cameos, intaglios and crests. In roughing out and starting the work, tools that are turned as large as 1½" in diameter are needed, depending on the assignment the engraver has to execute. The material of which the tools are made is round head-steel, machine



NEGRO HEAD
In opalized wood



MEDITATION
White rock crystal figurine

screws or just plain ordinary nails. An important step in finishing the turned too is the filing to its desired shape. After this is done it is tried on a piece of agat for width and roundness to fit the particular engraving desired.

When the student knows how to turn his tools he is ready to begin actual work. He starts by charging the tool with diamond powder which is mixed with a few drops of olive or linseed oil into a paste. This mixture is applied to the tool and charged while holding a piece of waste agate gently against the rotating tool until the diamond powder atoms are well impregnated into the soft steel. The new tools I mentioned above are diamond impregnated and are wonderful in roughing out, but for the fine detail-work we still have to make our own. We need quite a variety of tools in cameo engraving. Flat edged, disc and cone shaped tools are used in large and small sizes. A cameo sometimes takes 50 to 75 different tools and many of them are used 3 to 10 times in the process. For intaglios we need spherical and semi-spherical, V-shaped and semi-flat-edged tools. While cameo-work generally calls for the flat-shaped tools, intaglios are engraved with round-shaped ones. To engrave a simple melon-cut, for instance, we need only 3 or 4 toools.

After cementing the stone on a dopstick the lines we wish to cut are marked off with a saw-blade. The grooving is done with a V-shape tool and rounded with a disc-shaped one to the desired form. We smooth and polish the engraved stone either with tin, fiber, wood or felt wheels using different abrasives depending on the hardness of the material.

The amateur is advised to try his hand on agate first because it is one of the most suitable gem-materials to engrave. Only after he has acquired some skill should he attempt the harder stones. Experience will prove that it takes effort of no small means to engrave any of the quartz family and jade particularly. Corundum and the synthetics, being the hardest of the gem-materials, naturally requires years of technical knowledge to master. For any worthwhile success in gem stone engraving one needs a steady hand, good eyesight plus a powerful lens about 3 to 4″ in diameter and a great deal of unlimited patience.

introduction to creative art

The amateur lapidary has quite an advantage over the professional as he does his work for his own pleasure. Out of the rough material he knows how to fashion a gem stone to whatever shape he prefers and which is most suitable to his work at hand. To make it even more attractive and expensive-looking, the amateur can improve his finished gem by engraving it. There is no doubt but that a gem stone has more artistic value once it is engraved or carved. With the right approach it is really not so difficult as it sounds, especially when we have basic principles to go by. This is where creative art in gem stone engraving comes in. As almost everyone is artistically inclined (whether one knows it or not) he must begin by developing his own *originality*. In gem engraving it is of the utmost importance and a fact that we cannot afford to overlook if we want to derive satisfaction from our work.

When the lapidary student has his object ready to be carved, and his hands are familiar with the engraving tools, his next step is to draw the design to be engraved, the motif being suitable to the stone. As long as we avoid any ready-made copy and give our own creative ability a chance, we are assured of the right outcome. The student learns to work at first independently, so as to develop his inherent talent to draw and sculpture. The mind must be trained to arrive at a visual orientation, so that in time it may express itself in a coherent and connected thought-form which in turn will be followed by a realization of the finished form. The teacher then will value the student's work accordingly by comparing it with the work of the ancient engraver who was conscious of these basic principles and followed the same procedure. Once the beginner has grasped this idea of development, he will be amply rewarded and so find it the only constructive way to final results. No matter how primitive the work may be at the start, it has, to some extent, an artistic value because it is purely created. From here on he will be able to build up his own inner creativeness. His perception and appreciation of works similar to his level will grow step by step toward a higher consciousness.

In the art of gemstone engraving we cannot rely on only reproducing someone's work. That hinders our own imaginary faculty. When we look at the professional today we are sorry to say that he is almost always forced to work from copy and his own inherent creativeness has no chance to express itself. That is why the amateur lapidary is fortunate for he is not bound in any way to imitate another's work. His originality will have its own artistic value, which increases in his further development. Let us keep in mind what Emerson said: "EVERY ARTIST WAS ONCE AN AMATEUR."

a personal note

Being a son of the well-known gemstone city of Idar-Oberstein in Germany, my early youth naturally was influenced by the productive atmosphere of my home-town. When her closest girlfriend was married to a very prominent gem engraver who had just returned home from Paris. it was my mother's wish that I also should learn this art. After reaching the age of fourteen I was placed in the hands of a Master Engraver with whom I worked as an apprentice for four years. He was a strict and just teacher but a wonderful man to get along with.

An inner urge to study sculpture and learn to unfold my own capabilities made me decide to go to Munich where I first studied for seven semesters at the *Staatliche Kunst-Gewerbe-Schule*. Following that I joined the *Akademie fuer bildende Kuenste* for another seven semesters at the same city. Tuition and living expenses were covered by working nights. Whatever free time I had was spent at my bench. During all this time I kept close contact with my hometown which supplied me with the necessary steady work so I could work my way through school.

Many times I was advised to come to America and in 1930 I decided to do so. In the twenty years since I came I have worked at every conceivable assignment one can think of in the gemstone engraving line. When I look back I find that from the work on hand I have always gained the most experience and that the old way of academic teaching has become outdated in many instances. By studying closely all early and other good folk-art I was able to learn to see the difference between

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commercial and so called "high art" in gem engraving. It is my sincere wish that everyone appreciating this fine art will have an opportunity in the near future to see it grow in its creative aspects and learn to realize the unlimited possibilities which can be derived from this age-old art.

gem stone engraving for the amateur lapidary

There is nothing more uplifting to a man's ego and more satisfying as a constructive hobby. Once it has grown to be a habit it makes a great difference in his life. His community respects him for what he really is; his own family appreciates him more and he himself has found an outlet for a creative purpose. That is why the amateur lapidary should feel proud that the "extra 8 hours" of his day are spent in a useful expression of his own.

All through the ages we find proof of gem materials having been cut to specific purposes. The early man of the stone-age shaped and used stones to hunt for his livlihood and later to give enjoyment and beauty to his life by using the more colorful materials with which Mother Earth supplied him so abundantly. Form and shape were crude in these stones, meant only for his personal use and adornment. His work was not done in any geometrical sense but he imagined and visualized the form he needed and the material was shaped accordingly. It was an expression of his mental attitude; the hands giving the stone the desired form. As Man progressed he developed his imaginary faculty to such an extent that he started to carve designs in his gems. He soon was able to attempt fancier shapes and finer carvings, always following his own mental picture. His work was a unification of his thought from the very beginning, going through all the difficulties and obstacles of cutting, engraving and polishing the gem to the final realization of the picture he had in mind. This is the reason why we today enjoy and value these early artistic expressions so enormously and by studying them closely we can learn and gain much in our own attitude toward gemstone engraving. By applying the same principles as the old masters and having all the wonderful modern equipment at hand, it should be comparatively easy to "do likewise" since we have the same gem materials which are still as beautiful and plentiful as ever. By persistent effort and love of his work the amateur lapidary should go far in his chosen hobby, which is really the beginning of valuable folk-art.

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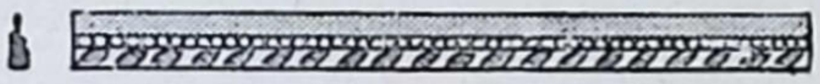
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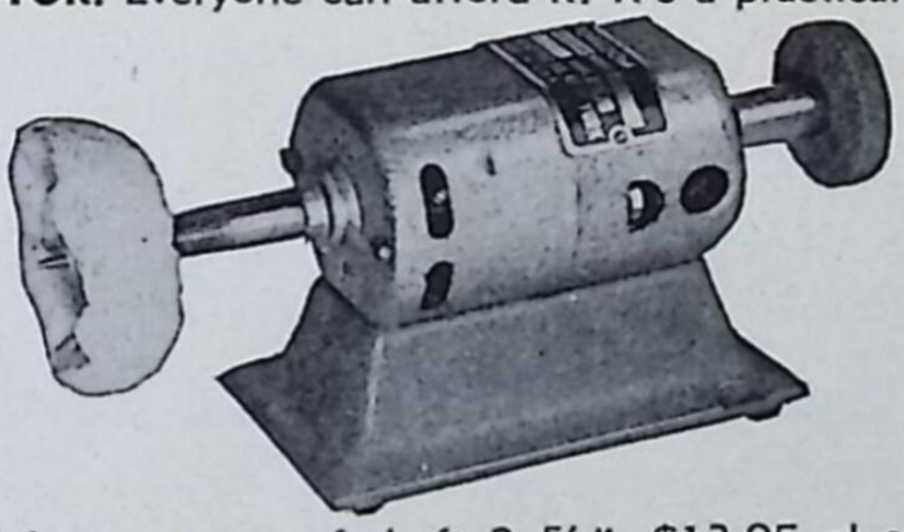
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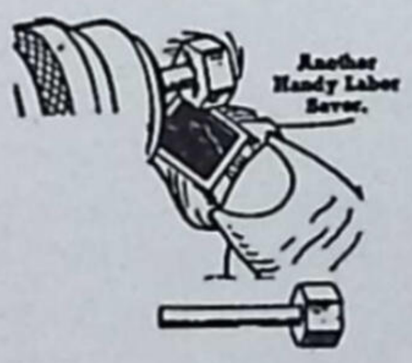
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◆ Why I Collect Rocks

We recently took part in an arduous but a revealing task for a gem dealer. The *Compton Rock Shop* of Compton, Calif. performed a unique and unselfish service for rockhounds everywhere by asking them to tell why they collect rocks and what they did with them. To encourage them to let loose with their ideas they gave $500 in prizes and we were one of the judges. To the surprise of no one the winners were not all from Los Angeles and they were seldom members of mineral and gem societies. It was somewhat a surprise however to find that while good manuscripts were submitted from 21 states, with slightly more than half of them coming from California itself, there were but two essays submitted by Los Angeles people. The entries were divided almost equally between men and women, the men outnumbering the women by only three papers.

The winner was Mrs. J. E. Bodenham of Riceville. Iowa, while second place went to a California couple in South Gate — Ray and Marjorie Wakeman. Third place went to Forest R. Rees of Tulsa, Okla.; fourth place to Raymond Kord Enski of Cicero, Ill.; fifth place to Paul Jordan-Smith of Los Angeles and sixth place to Ray C. Gruhlke of Olympia, Wash.

Almost every rockhound has had the experience of someone looking at him disdainfully, as if he really belonged in a padded cell, and asking "why do you collect rocks?" We have spent long hours searching this question until we have accumulated many answers. The story is far too long to tell here. We have developed it into an evening-long lecture called the *Second Stone Age*, which we have given to audiences from coast to coast. Briefly, we believe that the gathering of rocks is a primordial instinct latent in all of us. It becomes active in many of us because modern transportation takes us to the rocks that previous generations never saw or handled. Our very being, for so many centuries, depended on what we did with rocks in the first Stone Age (to secure food and defend ourselves from attack) that man instinctively still reaches for strange rocks when he encounters them. It is true of a male child particularly that the first possession he gathers to himself, when on his first ventures alone out of doors, is some kind of a stone. None of the papers submitted gave this thought at all although many of the authors must have heard us expound this philosophy at some time.

Of course most of the papers said in effect "I collect rocks to cut them" and again no one gave the best reason for cutting and polishing them; another idea we always present in our lecture. There is no hobby in America in which the participant can so quickly advance himself into the higher esteem of his fellow man than through the lapidary hobby. That is because the creation of a thing of beauty in the finished gem, from a rock that is usually drab, promotes the maker into an artist. It is the dream of everyone who walks the earth to be an artist of some kind. It is a dream that very few people ever realize during their whole life time and it is an unfulfillment of a full life therefore to most of us.

It takes talent to be a great painter. although some of the daubing that goes on today indicates none of it. It takes a voice to make a great singer despite some of the wailers now popular. It requires a great emotional understanding and ability to project it to make a great dramatic actor. It takes so much of what the average individual does *not* possess to make him an artist in the popular sense. But give him some rocks and equipment and a little instruction and in a matter of hours he is able to produce something that is a thing of beauty and wonderment to most people he shows it to. He thereby enhances himself in the eyes of his neighbor but most important in his own estimation of himself. And the very stone he cuts and polishes will retain its beauty down the ages long after every painting in the world has mouldered into dust and all the other art forms of today are but a memory or written record.

If this new lapidary continues with his interest he is led into fields sometimes strange and wonderful to him—mineralogy, geology, paleontology, gemology,

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history, etc., etc., until his whole life becomes a richer and more satisfying experience than the one he had before he played with rocks. As one of the winning manuscripts says: As one grinds the rock "its unfolding beauty rebukes the savage thought and brings peace. The sense of immediate time is lost and somehow your mind goes back, with a quickened sense, beyond time to Eternity and you are face to face with the Maker of things on that day when the foundations of the earth were laid."

Companionship with others in rock collecting was a reason stressed by many for collecting rocks. This was particularly true in the West, where we have so many societies that offer the opportunity of the field trip with its campfires and community coffee pots. Rock collecting with many western people is just an excuse to picnic; a good excuse, but not important to the development of an artist. This banal consideration of food to the exclusion of a thoughtful development of the theme was present in many papers. It was too evident that many authors had no conception of the best reasons for collecting rocks or in polishing them. And of course many people gave evidence that they had a real zeal in their feeling for rocks but they just couldn't express themselves adequately. There are many who feel about rocks just as the first place winner, Mrs. Bodenham, feels but no one quite expressed it as lyrically as she did.

We present her paper herewith and we also present the second and third winning papers. The fourth, fifth and sixth winning papers are being published in the December issue of the *Mineralogist*. If you are not a subscriber to that good magazine and you wish to read the papers you can get a copy for a quarter by addressing them at 329 S.E. 32nd Ave., Portland, Oregon.

We hope you enjoy these papers—and that you remember the *Compton Rock Shop*, for they made this possible at great expense to themselves.

WHY I COLLECT ROCKS

By Mrs. J. E. Bodenham
Riceville, Iowa

FIRST PRIZE

Rock collecting is a gem which I hold in my hand. As I turn it about reflections are cast from its many different facets but the following facets are the ones which most appeal to me:

I have stood before some of the beautiful scenes upon this earth, gripped by this consuming desire. If only I could paint it or take a great picture of it or find the double-distilled words to write the essence of what it makes me feel.

Lacking these abilities, I drop my eyes in humbleness—Ah!, what is *that!* An *agate*. Now I have a talisman to bring this scene back to the screen of memory a million times if need be. My rocks therefore are the keys which unlock many pleasant memories and scenes. This one I picked up one blue and gold day on the shore of mighty Lake Superior. I can feel the warmth of the sun which so comfortably conteracted the caressing coolness of the breeze and in my mind's eye I again see the fluffy white clouds floating in the translucent blue of the sky and smell again the sweetness of the air and watch a fishing boat dancing on the waves.

This rock brings back the fragrance of woodsmoke from a campfire under a silver moon which etched the dark tiara of trees crowning the encircling hills that shut in our world of warm goodfellowship and cheer. So these memories are like sparkling beads upon the rosary of memory.

I found this red-veined, kidney-shaped agate, the day I met my good friend Mr. Smith. He loaned me books, gave me specimens, (one which I had long wanted), and gave me information on locations. Then there are my many other rockhound friends so willing to share their knowledge and rocks and I am so eager to learn. The fraternity of rockhounds is amazing. Here the beginner is warmly welcomed and enthusiastically encouraged by the old timers. Worldly success and fame have no part in the fellowship of true rockhounds as they are from all walks of life. Knowledge so gained and then shared is doubly rewarding so these good friends I have made are one reward for collecting.

The grinding and polishing of my stones gratifies that gnawing longing I have within me to create something of beauty. By fulfilling this longing I escaped the results of frustration which produced tension that made me literally ill. As I take that piece of the earth into my hand I feel a partnership with that

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In the future all Conley Jewelry mountings and findings as well as our now-famous Elkhead Lifetime pattern will be available through better jewelry-material dealers nationally. Insist on Conley quality. We request that all consumers see their local dealer and obtain, or have him obtain, Conley mountings. If this is impossible, write us; we will be glad to serve you.

Dealers are requested to arrange for stock if not yet received, in order not to disappoint the many satisfied and enthusiastic users of Conley mountings.

We wish to thank all of you for our past success. Rest assured that we will continue to serve you through our dealers with the very finest jewelry mountings, designed for your specific purpose and at the lowest possible prices consistent with quality and true jewelry craftsmanship.

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greatest artist of all time as I attempt to perform my little bit to enhance the beauty of the stone. It behooves me to exercise my short finite patience and I make every effort to do my very best. When I hold the finished stone and gaze upon it I remember that "a thing of beauty is a joy forever." I realize that this small stone with its beauty will long outlast the hand that holds it and on down through the ages can give joy in its beauty and possession. As I contemplate the aeons it took to produce this rock by the laws and processes of the Master Craftsman I can cry with David, "What is man, that Thou art mindful of him?" But man has dominion, and this bit of rock of the ages of the earth yields to man's manipulation until it comes out a beautiful and shining gem.

Some of these lasting gems I present in repayment of a favor received. They are a lasting memorial and I prefer them to a massive, static monument in a cemetery.

I also may share the beauty of my collection with others. It is very gratifying to display and explain the rocks and their beauty—not because I can show superior knowledge but because so many people are genuinely interested and impressed so that they never again see "just rocks" but recall some of their varied and majestic history. And so—*sharing* is one of the major enjoyments of collecting.

My interest in rocks has lead to an interest in geology so that a whole new world in which to seek and acquire knowledge has opened and wherever I go I find myself observing, comparing and drawing conclusions as to formations. Fishing may be poor so I study rocks. Or a flat tire may be just the opportunity I need to get closer to the earth in that particular place. Rockhounding has turned many misfortunes into blessings in disguise. What greater boon could I ask than this?

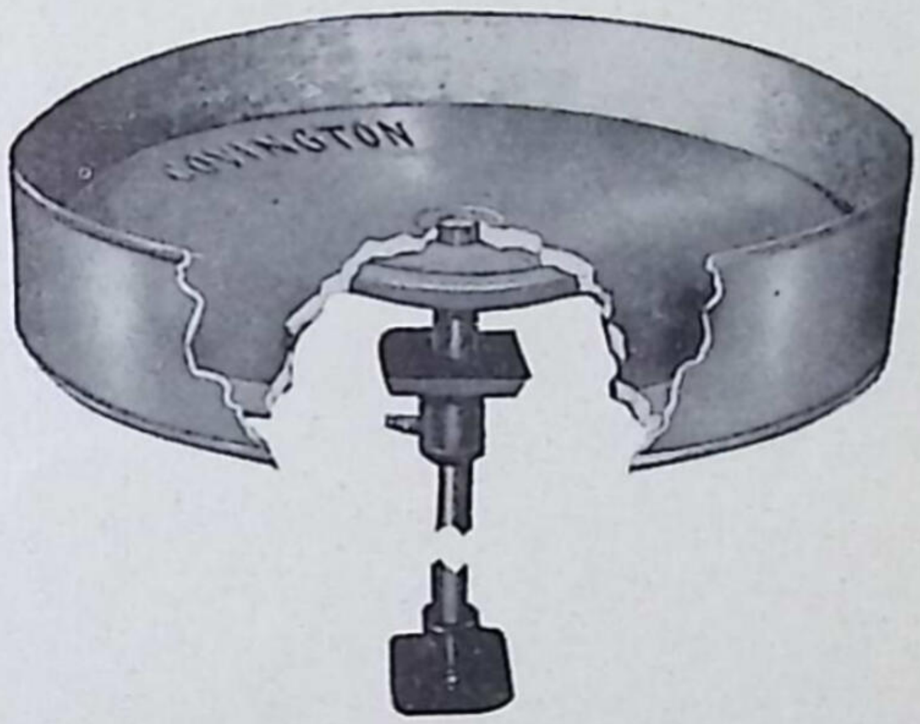
Collecting satisfies the deep acquisitive instinct inherent within us all since the Stone Age man first treasured his own club and stone hammer. The thrill of collecting comes from finding a superb specimen or perhaps one long wanted. What greater thrill than cutting an unpromising looking rock and discovering an almost unbelievable beauty inside?

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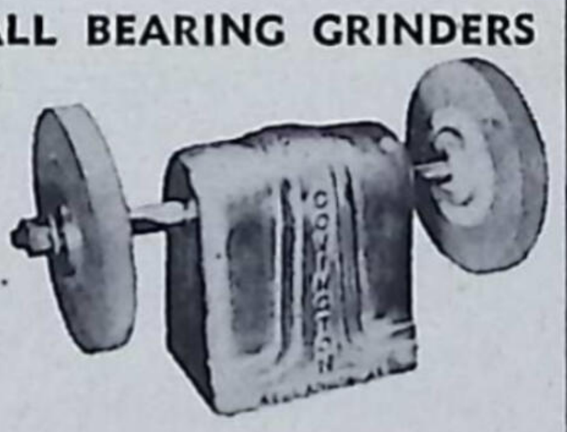
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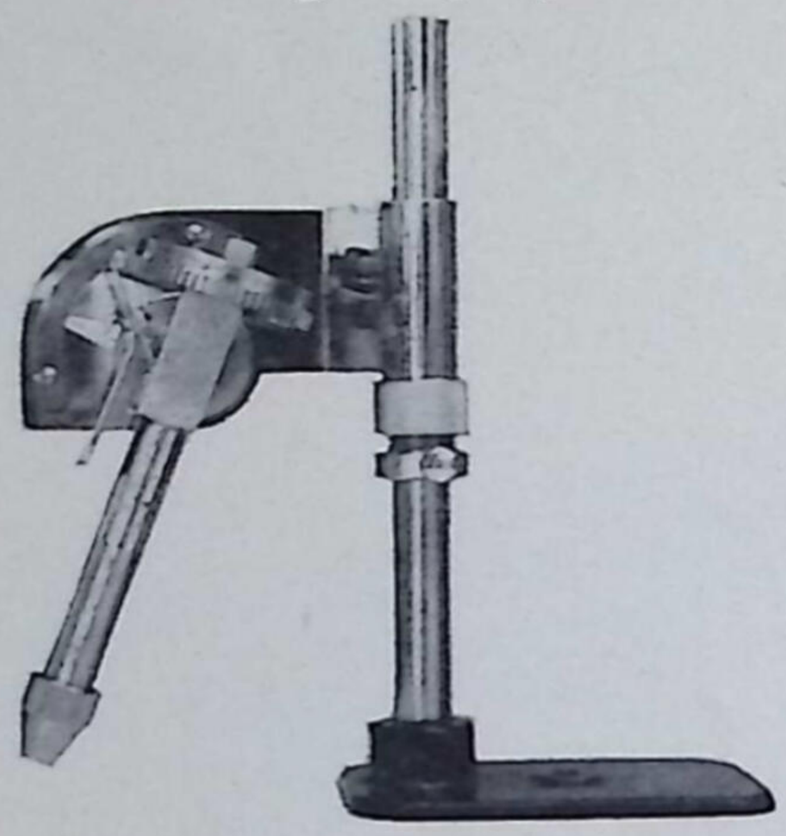


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I have never known an "old" rockhound for no matter what their age in years the discussion of rocks brings a youthful sparkle to their eyes and enthusiasm to their lips. I look forward to this lively interest for my own declining years instead of a doddering old age embittered by self-pity.

These are the facets of my rock collecting—the joy of *expression* and *creation of beauty*, the joy of *sharing*, the joy of *learning*, the thrill of *discovery* and through these the release of tension and preservation of youthful enthusiasm.

WHY I COLLECT ROCKS

By Ray and Marjorie Wakeman

10129 Hildreth Ave., South Gate, Calif.
Members-*Compton Gem & Mineral Club*

SECOND PRIZE

Well, now, it is easy to see you've never been a Rockhound or you wouldn't ask. As a beginner, I started picking up stones that looked so pretty—*wet*—, in the streams or on the beaches, only to discover that when they dried the pretty colors became quite dull. But, when used as a background for a floral arrangement of cut flowers, they regained their beauty.

I later discovered that in picking up the "pretty rocks" only, I was missing many of the gem stones since they are so often concealed under a rough exterior. For instance, unless you know what you are looking for, the beginner will pass up the moonstone because its outside crust of milky or chalky white forms a perfect covering which conceals its inner beauty. In fact the more you learn about rocks, the more you find it true that "you can't judge a 'rock' by its cover." You have to study it, become acquainted with it so to speak, before you can discover whether it is worth keeping or not.

Come to think of it, that is true with a lot of things in life. Folks for instance. We all know folks who, like the beach pebbles or stones in the mountain streams, make a good impression at first meeting. Other folks have an outside "crust" that must be penetrated before you know for sure whether or not they warrant further acquaintance. So, in that sense, rocks are like people,—you must penetrate their outside shell before you can find out whether they warrant

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further attention. Maybe that is what makes the collecting of rocks so interesting and holds your interest.

Then too, there is something soothing —something quieting—about rocks, whether at the beach, on the desert or in the mountains. One feels more rested and at peace with the world after a day of rock collecting. Maybe it is the agelessness, the millions of years that have gone into their making, that minimizes the cares of the present through the realization that this old world of ours was here a long, long time before we came and will be here a long, long time after we are gone.

Maybe it is the fascination of the processes involved in the forming of the structure of the rock. You pick up, or dig up, an ugly looking (on the exterior) rock, break off an end and discover the inner structure is composed of dendrites, moss, ferns, or perhaps just a variation of coloring and you pause a moment to marvel at these inclusions and wonder what evolutions in the building of the earth caused them—how many centuries went into the making of that particular specimen. Speculation? Day dreaming? Maybe so, but such thoughts alone gets your mind off yourself and your real or imagined problems and, by so doing, relieves the mental and physical tension, relaxes you and does more good for your physical being than all the medicine you can pour down your throat.

Then, too, there is the joy of companionship with friends old and newly formed, the sharing of food and experiences, the kidding and good fun and last, but by no means least, the tall tales told around the campfires at the end of the day.

WHAT GOOD ARE ROCKS?

Well, some of them aren't worth picking up as far as mineral content or gem quality is concerned. In fact it would probably be better for the terrain if you left them just where nature planted them. Others may contain fluorescent qualities which will be fascinating to the rock hound interested in such material and of no interest to others. Others may be rated low in gem quality, fair, excellent or—glory of glories—exceptional gem quality. Those of low or fair gem quality have a place in the realm of the beginner in that they make good practice material.

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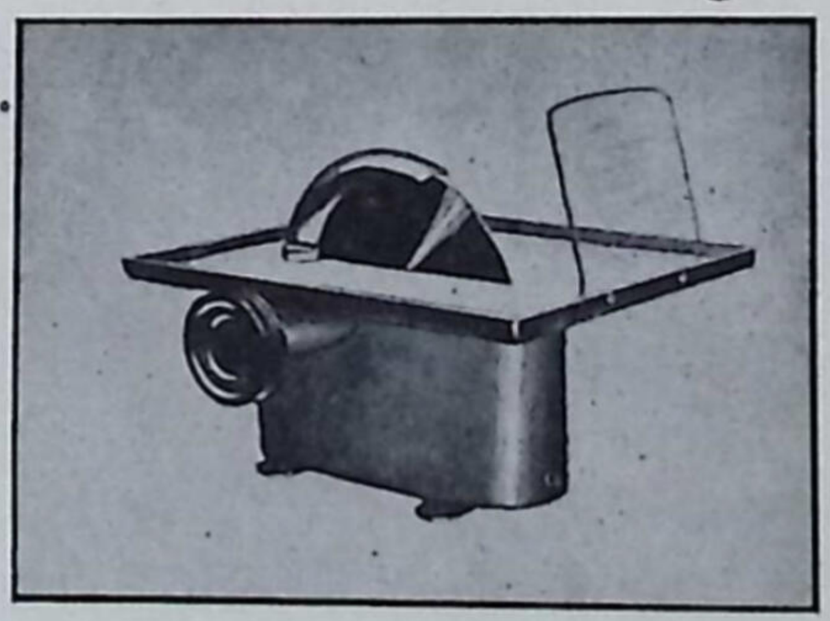
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Table Size	10" in width x 15" in length
Table height 6"	Over-all height 9"
Table Material	Heavy Steel Plate
Table Finish	Rust Resisting Cadmium Plate
Bearings	Precision Ground, Ball Bearing
Bearing Span	5" length—Out Board
Arbor—Shafting Steel	5/8" Bearing Surface
Front Splash Guard	Crystal Clear Plastic
Sump Material	Heavy Cast Aluminum
Saw Blade Guard	Cast Aluminum Alloy
Shipping Weight	13 Lbs.



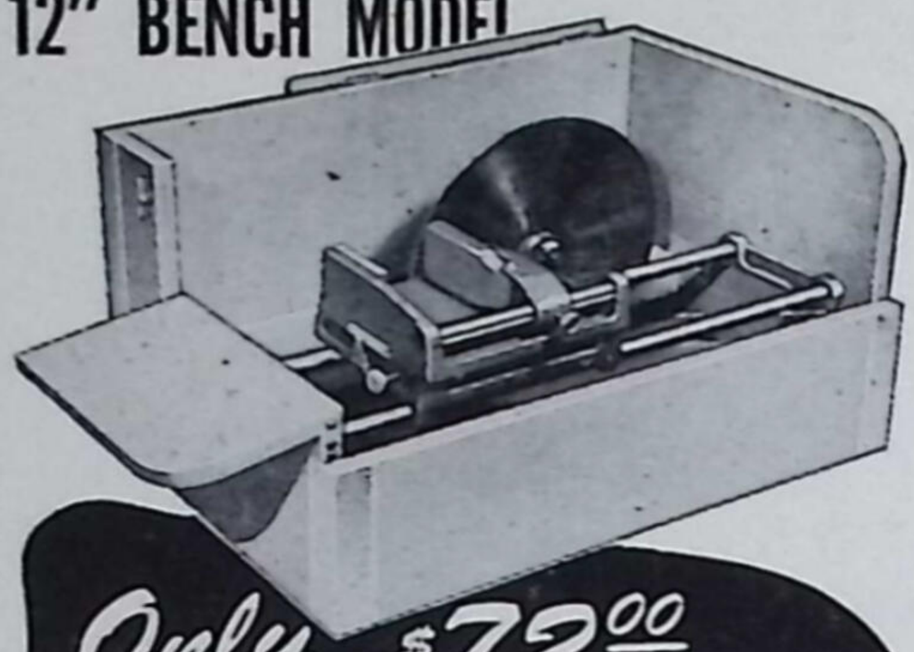
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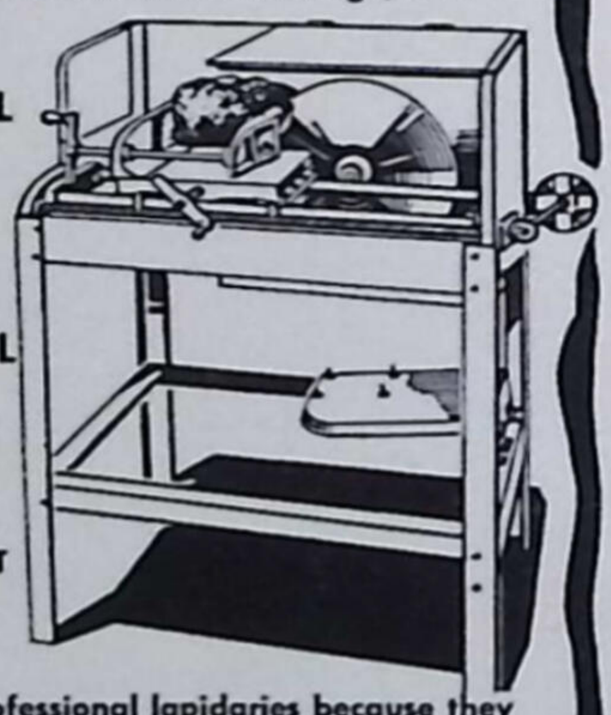
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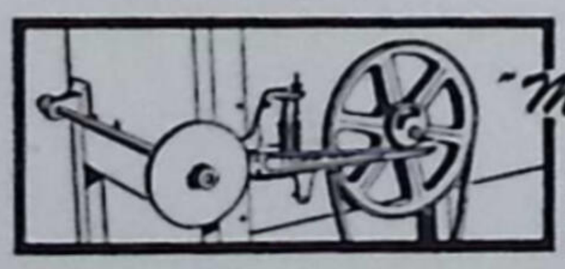
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And, of course, the good, excellent and exceptional rocks are the driving force that keeps the rock hound enthused after he has returned from his field trips and is getting down to the business of cutting, grinding, sanding, polishing — making cabochons or faceting. There again the real beauty of the gem absorbs your interest, challenges your ingenuity and drags your mind away from the harassments and often humdrum moments of everyday living. It peps you up, exhilarates you, stimulates you, and you are a better person mentally and physically for having experienced this exhilaration. That, in part at least, is what rocks are good for.

However, if it is financial betterment you are more interested in, then unless you are in the business; exceptionally talented at making the unusual; exceedingly lucky in making a really outstanding "find", you might as well forget the whole thing.

WHAT DO YOU DO WITH ROCKS?

Some you just keep in their natural state, or polish one end or side. These you keep as specimens. Others make beautiful book ends, lamp stands, pen sets, or paper weights. Some you will make into jewelry pieces, either faceted or cabochons, and mount in silver or gold as brooches, pendants, rings, earrings, tie clasps, cuff links, etc. Folks, with lots of patience and extra time, make miniature furniture, fences, garden tools, etc. Others make knife and fork handles, chess sets. Others carve statues of jade.

The possibilities of what to do with them are limited only by the amount of time you can devote to it, the patience you possess and your own natural ingenuity and resources.

But, whatever you do with them, you will have—the pleasure of creating; of developing hidden resources within yourself; the fun of taking a raw material and developing it into an article of beauty; the pride of a job well done, of ownership of something unusual or outstanding.

Yes, friends, these are some of the things *you* can do with them and, also, what *they* can do for you.

★ ★ ★ ★ **Merry Christmas** ★ ★ ★ ★

GEM MATERIALS, Gem Quality: To cut Cabochons. Descriptions in Back Issues of *Lapidary Journal*.

1—**AMAZONITE,** Colorado (Green Color)
2—**COLORADO BLUE AGATES**
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4—**DUMORTIERITE** (Dark Blue Color)
*5—**YELLOW PETRIFIED WOOD** (S. Dak.)
*6—**BADLANDS CHALCEDONY** (Pattern Clear, Brown, etc.)
7—RED & BLACK RHODONITE** (Moss or Pattern) Pieces weigh approx. 2½ lbs. each.
8—HELL'S AGATE** (Swirl, Moss, etc.) Pieces weigh from approx. 1¼ lb. up to approx. 4¾ lbs. each.

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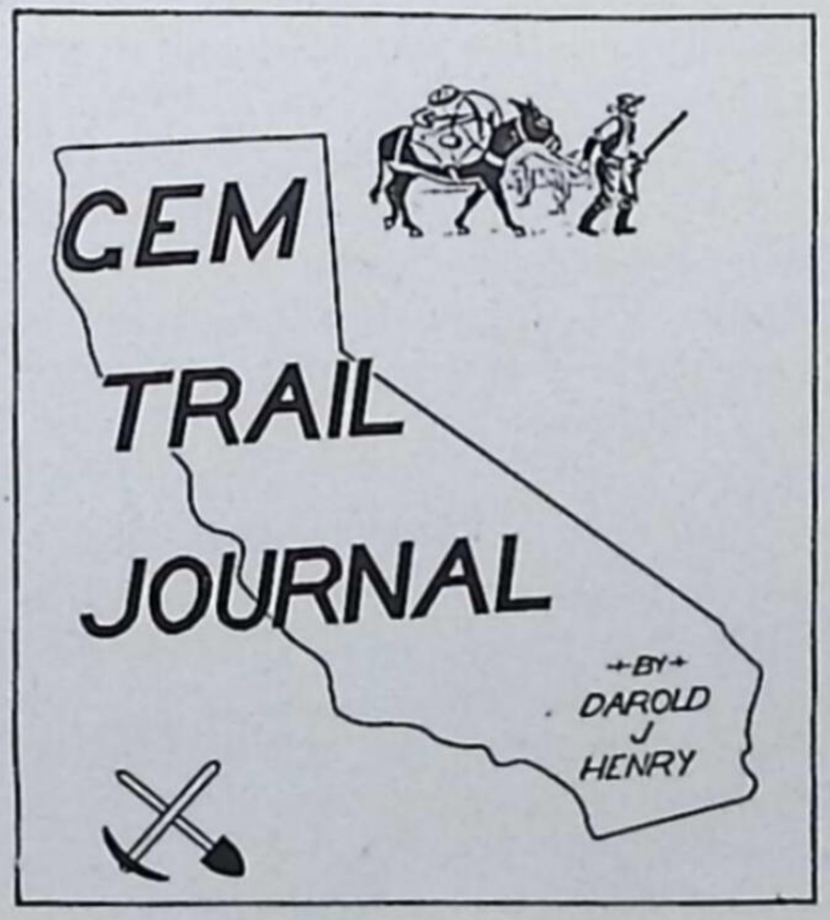
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WHY I COLLECT ROCKS

By Forest R. Rees
410 S. College Ave., Tulsa 4, Okla.

THIRD PRIZE

To explain *Why I Collect Rocks* is to review a lifetime of outdoor exploration.

On the screen of memory there flashes those observations and desires of an imaginative boy who faced the far horizons of youth and took his first steps toward the sublime mysteries that lay beyond. Then, the years of formal education which climaxed in my professorship in college as a geologist. Next, the daily opportunities of twenty-five years as a consulting oil geologist, and ten years with the *U. S. Corps of Engineers.* And now, the map of America with my travel tracks to the treasure chests where nature keeps her gems.

In the pleasant retrospection of more than fifty years of outdoor exploration and close familiarity with the rocks of America, I find a well-earned luxury amid the keepsakes of search and research, of discovery and understanding.

There are many points in favor of rock collecting, in contrast with the collection of insects, flowers, fish, birds, or animals. Rocks are clean and durable. They are easy to gather. transport, store, prepare and display.

Rocks are attractive as hand specimens for the cabinet or desk. Their picturesque colors and odd shapes lend themselves to home decoration and landscaping.

Rocks are intriguing because of their mineral content. In general, a rock is a mixture of two or more minerals. A rock invites us to examine its composition and explain its history—to trace it back to its ancient origins. Geology and mineralogy are useful and entertaining aids to the rock collector.

Rocks are nature's story book of the history of the earth and its plants and animals. The igneous rocks reflect the story of many of the metallic ores. The sedimentary rocks reveal the story of the fossils of plants and animals in their organic evolution . . . sermons in stone.

Rocks serve to point up the beauty of flower arrangements in the garden or in the potted plants of window displays. Every lover of flowers should be a collector of rocks, to blend these lovely gifts of nature in artistic array. *Rocks*

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Thomas S. Warren, President
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145 Pasadena Ave., South Pasadena, California



make happy philosophers of all their collectors.

A technical knowledge of rocks, minerals, crystals, and fossils adds to the fascination of vacation trips, quickens one's perception of choice specimens in the field, and aids in the lapidary's selection and preparation of intrinsic qualities in his materials for sale.

The secrets of nature unfold to the trained eye of the collector as he follows the trail on map and land to the specific locality where the "picture rocks" may be found. A certain mountain, desert, canyon, mesa, gully, plateau, or underground cavern, in some remote wilderness, comes to mind as the rock collector packs his kit and takes to the trail. A happy premonition stirs within when some friend tells him of a new find in some sequestered spot. The whole wonderful anticipation builds up anew on the prospect of adding new treasure to his list of keepsakes.

For sheer excitement and high adventure what could equal the definite quest of the rock collector? For him, the five-billion-year history of the planet Earth, its universal chemical laboratory, its global botanical gardens, its sepulchral fossil zoo, its terrestrial development of rocks, minerals, and living plants and animals, its continuous processes of change at the earth's surface, its heroic human history, its lavish display of beauty, its prolific treasure chests, its freshness and freedom, its glittering rewards of the quest. All these wonderful things combine to please and delight him when he "stands in some mighty-mouthed hollow that's plumb full of hush to the brim."

Transcending the technical background for discrimination and appreciation, are the intangible gifts of poetry and esthetics which sublimate our likes and perceptions of the beauty of nature. Surrounding and penetrating to the core of outdoor exploration is the loveliness of design and color and harmony in the miraculous things of earth.

There is the special radiance of a gemstone in the hands of the expert lapidary. Well-chosen lumps of native material take shape under skillful handling to reveal the color-lines and intricate design of structural attitudes so desirable in gemstone jewelry.

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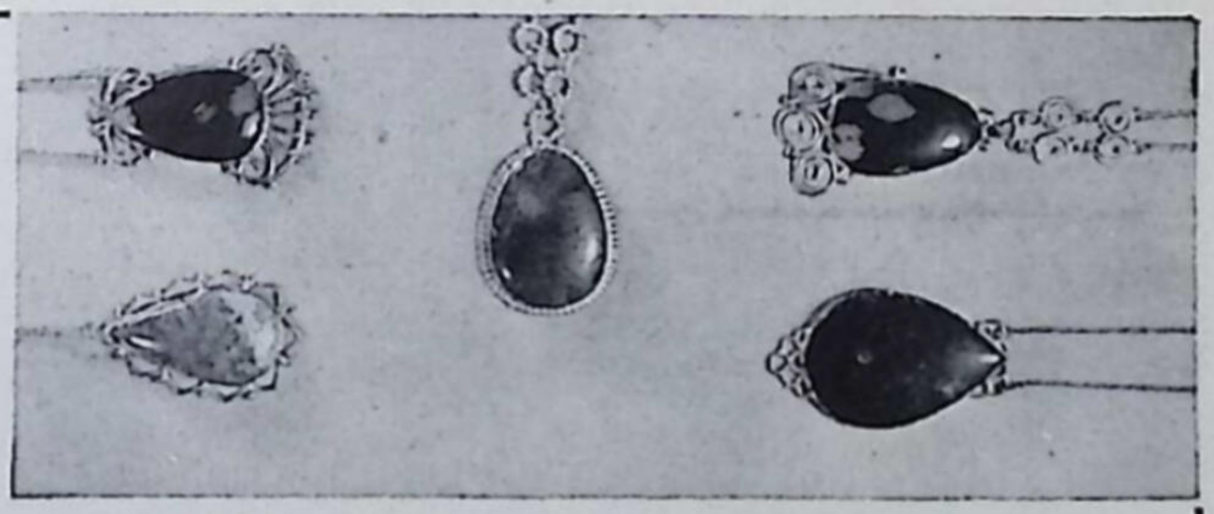
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polished, seems to show the desert scenes of its long, slow metamorphism. Turquoise, with just the right amount of matrix, is selected for bracelets and rings. Coral, coquina, and oolite make attractive desk furnishings. Alabaster, with variegated color-streaks, is popular for book-ends and lamp stands. Siliceous onyx, chalcedony, and jasper rate highly for table-tops and wall-inlays. Small fragments of dinosaur bone, epidote, plasma, and chrysoprase make attractive cabochons for rings and brooches. Geodes and amygdaloids, thunder eggs and moss agates are cross-sectioned to bring out their peculiar qualities. Jade, opal, mahogany quartz, rose quartz, and obsidian claim our admiration, when treated by the lapidary's skill.

In the display cabinet are the feldspars, the micas, the metallic ores, aragonite, fluorspar, and ever so many beautiful crystals of quartz, rhodochrosite, galena, marcasite, calcite, dolomite, and barite roses. For building construction and trim are the granites, gneiss, marble, slate, banded sandstone, limestone, chert, gypsum, serpentine, malpais, and coquina.

While I admire the products of the lapidary's skill I lack the artistic touch and patience of the operator. I am content to be friend to the man at his lap as I bring him rare bits of rocks, minerals and crystals. For me, the unfettered joy of the search, the ring of hobnails on the highest peak, the sinking of a pick into the virgin ore bed, the far quest, and the hypnotic moment of discovery are my delights. In the whole realm of nature, what can one find half so intriguing and remunerative as *rocks*—to satisfy man's curiosity and stimulate his pride?

There are distinct benefits in store for the rock collector when he ventures into the great outdoors. Healthful exercise in the pure, fresh air is a tonic to the body; research in the nomenclature and properties of rocks, minerals, and fossils is enlightening for the mind; contemplation of the beauties and mysteries of nature is a balm to one's spiritual needs; and, each of these in turn has many ramifications in one's social activities.

Rock collecting is a broad subject for philosophical meditation. In its intimacy with the cosmic meaning of the planet earth, the changes taking place at the

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surface of the earth, and in human relations, rock collecting brings us face to face with the transcendent miracles and mysteries of the realities of existence, and points the way to many a secret chamber of constructive knowledge.

I collect rocks because I am a natural addict to sunshine and fresh air, to the freedom and anticipation and exhilaration of the search; because I know something of the origin, composition, properties and uses of rocks; because I have so many friends among the youngsters in school and in Scout work who are eager to make collections of their own, as well as among grown-up hobbyists who have lapidary shops at home.

I have never painted a rock—its naturalness is its virtue. I have never sold a rock—my price is fully paid in the happiness that unwraps with the gift. ***I collect rocks to exchange for friends.***

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We have just received a shipment of Australian Opal. Priced from 10 to 60c per gram. Better hurry — it won't last long.

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Pen #20 Gold plated point. Color: Black with gold trim.
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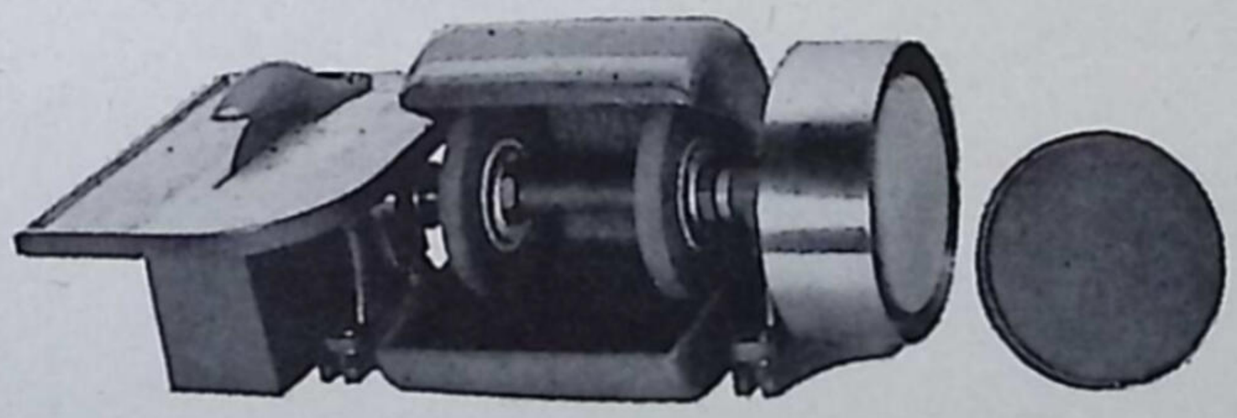
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ORDER OF CUTTING—
Crown

Cut girdle first at 90°, indexing at 96-16-32-48-64-80.

Cut and polish table in 45° angle dop to approximately 40% of the width of the stone at the girdle.

GRIND 1st:—Six facets at 42° indexing 96-16-32-48-64-80.

GRIND 2nd: — Twelve facets at 35° indexing 4-12-20-28-35-44-52-60-68-76-84-92.

NOTE:—The 35° on the 2nd grind may vary between 33° to 37° depending upon the diameter of the table.

ORDER OF POLISHING
See order of polishing on right, using same angles and index as was used in cutting.

ORDER OF CUTTING—
Pavilion

GRIND 1st:—Six facets at 43° indexing 96-16-32-48-64-80.

GRIND 2nd: — Twelve facets at 37° indexing 4-12-20-28-36-44-52-60-68-76-84-92.

ORDER OF POLISHING
See order of polishing on right, using same angles and index as was used in cutting.

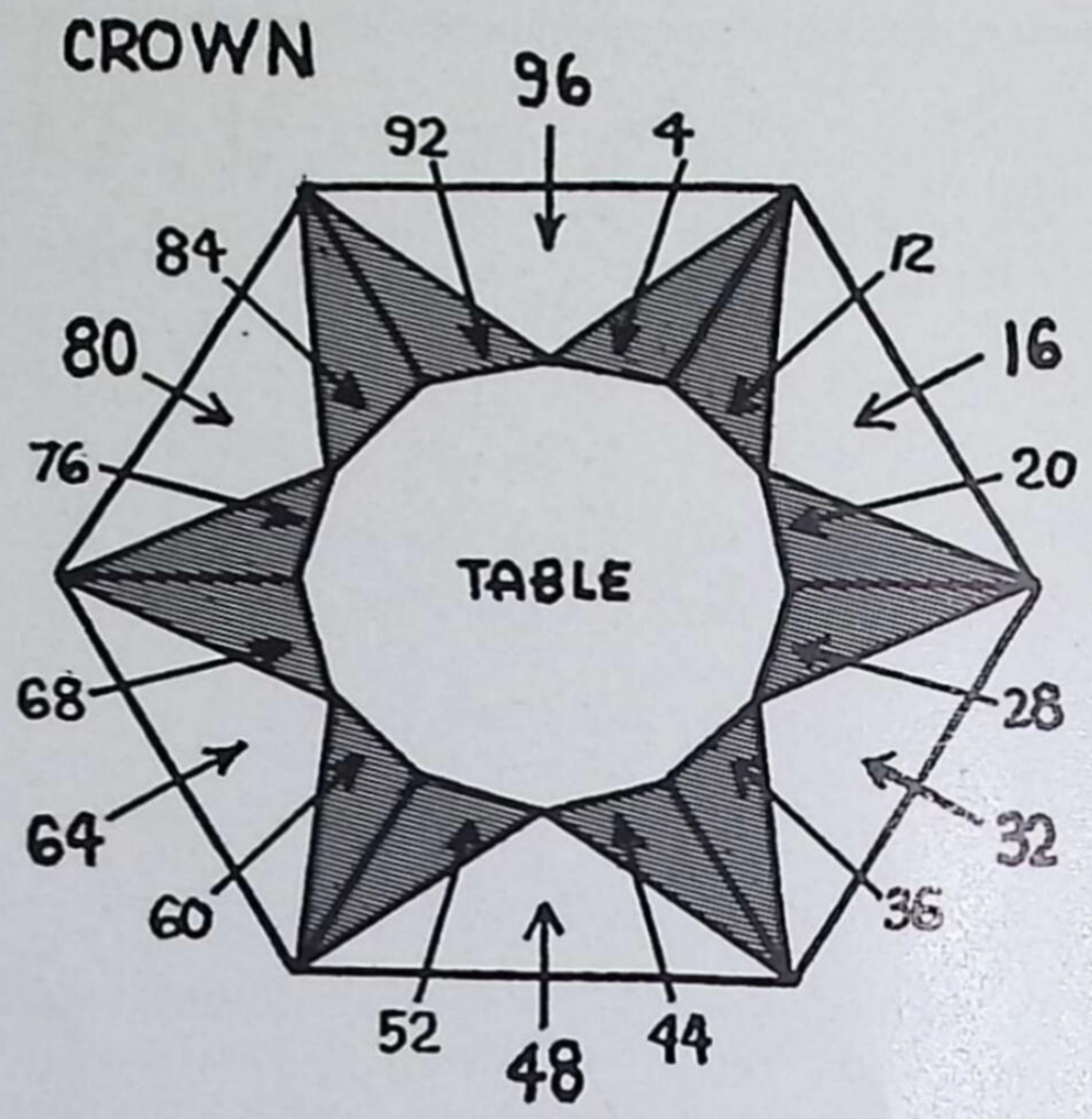
NOTE:—If 48 index is used, divide index numbers used above by 2.

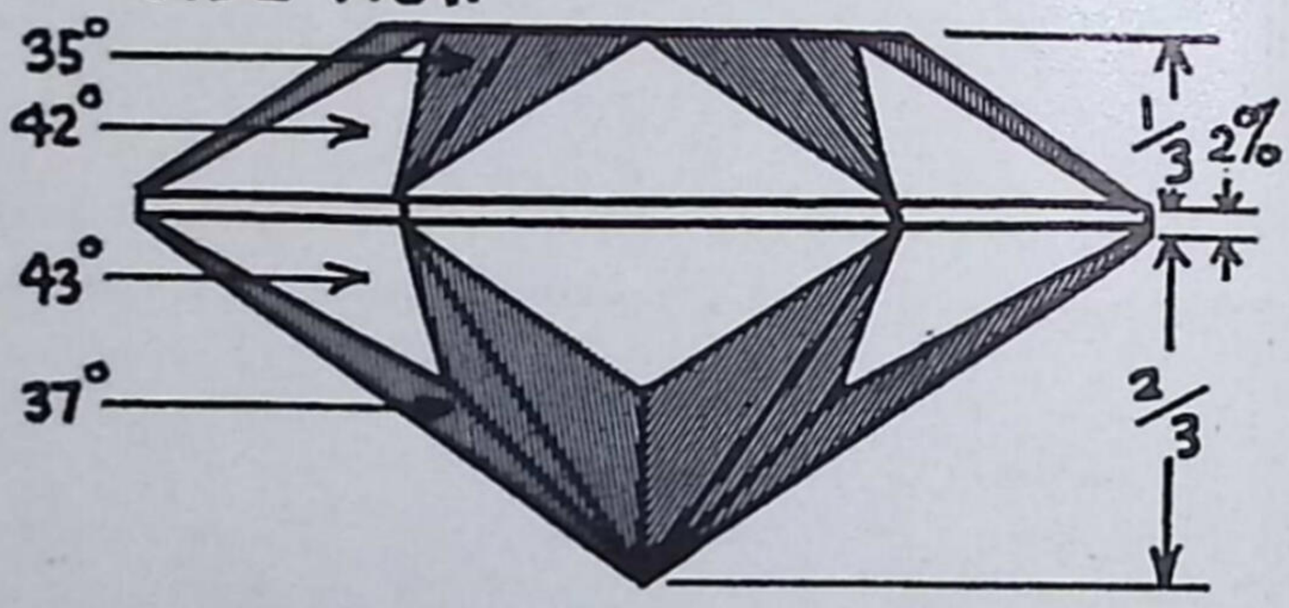
Pavilion cut below critical angle to intensify star effect.

Polish with cerium oxide on a lucite lap. (for quartz).

Cut
1.
2.

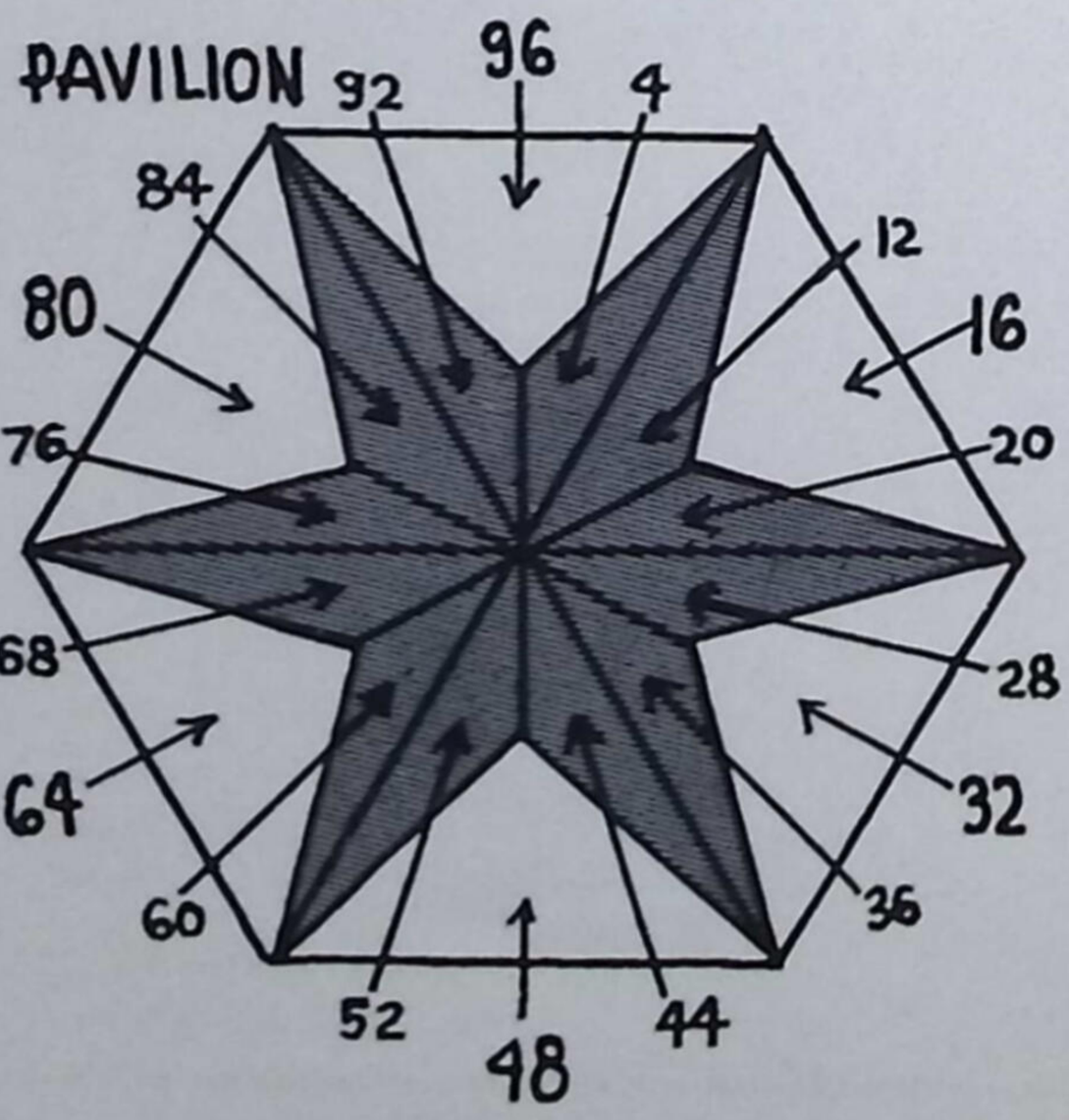
Polish
1.
2.





Cut
1.
2.

Polish
1.
2.



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◆ Nativity Scene in Agate



The beautiful agate pictured above was found and cut by Mrs. Clara E. Brock of *Brock's Hobby Shop* in Rexford, Montana. When a value was placed upon it by the local Internal Revenue agent of $20,000 Mrs. Brock removed it to a safety deposit box in a bank 80 miles from home. The agate was recently displayed at the convention of the *Northwest Federation of Mineralogical Societies* at Spokane where it attracted wide and awed attention.

The photograph was taken by Mr. Lacy of Whitefish, Montana, and while professionally made the photo does not do justice to the unusual piece. Many people doubt that this is actually a picture in a rock and affidavits can be supplied to the doubters. It takes a true rockhound to see the full scene of course but it is supposed

to contain a picture of a stained glass church window in which a star appears at the top with streaming light on Mary, Joseph and the Babe. It also shows a shepherd with bowed head and a dove alighting.

Mrs. Brock writes, "I found the rock from which the *Nativity* agate was cut on our first agate hunting trip to the Yellowstone River. It was definitely a cull-type agate and I had agreed with my husband before I went that I would allow him to sort my rocks before they were loaded, as I am a pushover for any kind. I hid this cull in the car while he was selecting only the 'gem' type. When we reached home I cut a chunk about 1½ inches long from my rock. This chunk showed nothing and I advanced the rock and removed a slice. When I removed the oil from the slice and placed it in the window I saw the *Nativity* scene in all its glory. The balance of the rock shows no hint of such a picture. It was the thrill of a lifetime for both my husband and myself to know that we played a small part in bringing this lovely scene to light. It shows also why the rock hobby can really be considered tops because of the thrills it offers."

★ ★ ★

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◆ I Have Always Sanded Wet

By R. L. MITCHELL
1100 S. Alfred St., Alexandria, Va.
Pres. of *Lapidary & Gem Collectors Club* of Washington, D. C.

There's nothing new to *me* about wet sanding. I have sanded wet from the very start of my lapidary work three years ago. I have sanded wet for two reasons. One reason is that I don't like dust. Moreover, it is objectionable in a one bedroom apartment. The other reason is that it is easier to supplement the grit on the original sanding paper by the use of grit suspended in water and blown on the sandpaper.

In the beginning I was really stumbling around in the dark regarding wet sanding, as most books advocate dry sanding with the wheels running in the vertical plane. At that time my method (wet sanding in the horizontal plane) was quite unorthodox. However, it seemed to produce the desired results. Needless to say, I was certainly gratified to read those fine articles on wet sanding in recent issues of the *Lapidary Journal*.

My sanding is done wet on a horizontal lap by rigging up a method of attaching sanding paper to the steel lap. Behr-Manning *Speedwet* sandpaper in #220 and #400 grit has been used exclusively. This paper can be bought at most large auto supply houses if your lapidary supplier does not stock it, for a few cents per sheet in packages of 50 sheets. The sheets are size 9x11″.

My own method of preparing the sanding disc is described as follows: Cut a piece of linoleum or other thin material to fit the size of the horizontal lap used. Glue to it a piece of felt ¼″ thick or less with waterproof glue. I used cement that is required for cementing asphalt tile to its base. Then take a sheet of the Behr-Manning *Speedwet* paper. Place it over the felt, bending the corners so that they will fit under the linoleum disc. Clamp the prepared disc to the lap with three or four spring-type aluminum clothes pins.

The next step is to prepare two flasks or bottles of pint size or larger as illustrated. Label one very plainly #220 and the other #400. Fill the flasks approximately three quarters full of water. Then add the grit. The amount of grit to add is dictated by the desires of the user. Five to seven teaspoonfuls in one flask of water is usually sufficient.

When the sandpaper on the lap is new only clear water is blown on it. As the grit is worn off, water with grit in suspension is blown on the lap. The grit is put into suspension simply by shaking the flask. As the grit will settle to the bottom fairly rapidly, it must be agitated when a heavy charge is desired. With a little practice, and by glancing at the water frequently to see how much grit has settled, the desired amount of grit can be blown on the lap. When large quantities of grit are desired tilt the flask forward and shake slightly. This concentrates grit near the exit spout. When plain water is desired, allow the grit to settle, tilt the flask to the rear, and blow out the clear water.

Progress of the sanding may be observed by stopping the application of water momentarily. The cabochon will dry quite rapidly from friction with the sandpaper and the stone can then be easily inspected.

Hundreds of gems have been sanded by myself in this manner without developing cracks due to overheating. All of the following materials have been sanded: tiger eye, amazonstone, lapis lazuli, malachite, agate, jasper, snowflake obsidian, rose quartz, amethyst, rhodonite and petrified wood.

A considerable amount of water and grit is retained on the lap when it is run at approximately 500-700 RPM. Some of the grit is thrown off by centrifugal force. This grit can be recovered and used again in the #220 sanding step. A little experimenting by the user will determine the best speed.

The practice of supplementing the original grit on the sandpaper with grit suspended in water extends the life of the sandpaper considerably. A dustfree, cool sanding job is also achieved.

Surprisingly, the water used in this method does not require drainage from the bottom of the pan even after two hours of sanding, due to low consumption and rapid evaporation.

My polishing is accomplished on a 1/4" hard felt pad which is glued to a piece of linoleum in the same manner as the sanders. Polishing is done in the horizontal plane. The felt is soaked with water and cerium oxide applied with a damp brush. As the water soaks into the felt it carries the polishing compound down into the fibers of the pad. Five or more cabochons can be polished before it is necessary to add more water to the lap. This method of polishing provides different lap speeds depending upon whether the polishing is done nearer the center or the edge. This method is particularly satisfactory with malachite which is very temperamental and will not polish at just any place on the lap. Precisely the right speed and degree of dampness must be found before a good high polish can be obtained. When the right place on the lap is found stick to that one location.

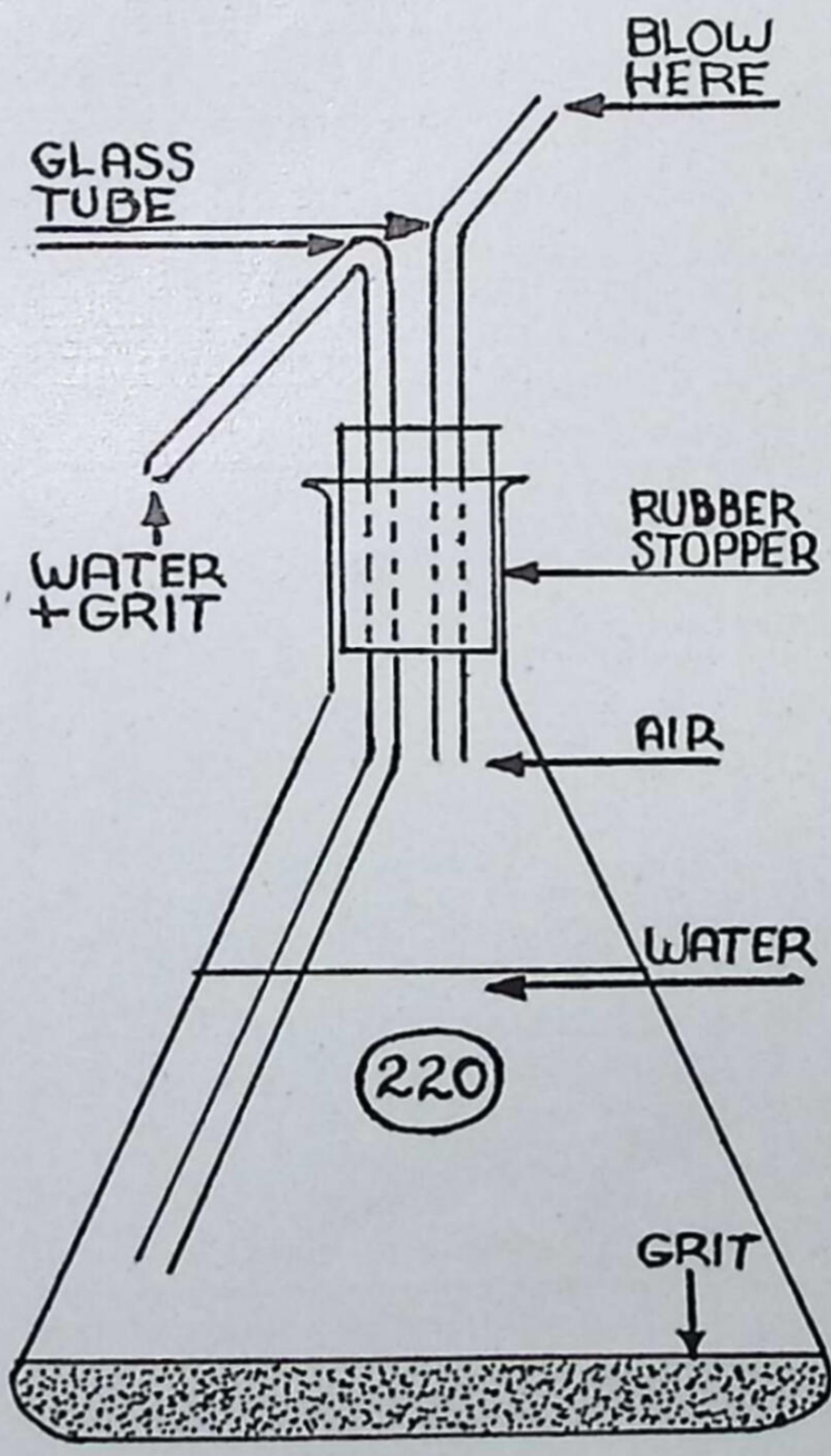


Diagram of apparatus described in foregoing article.

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Morgan D. Reinbold of 514 Chestnut St., Reading, Pa., says that he has found *Mentor Oil* (a quenching oil) to be better than any other diamond saw coolant he has ever used. Has any other reader had experience with this?

* * *

Russell R. Norton of Seward, Alaska contributes the following method of drilling a hole without "breaking through." He says "I like to embed my cab in plaster of Paris in a shallow jar lid. Embed the stone half its thickness. I eliminate bothersome cups around the hole to hold oil by simply flooding the buried cab in the lid with stove oil. Using an ordinary diamond drill I proceed conventionally, being careful not to drill all the way through. I then solder a piece of wire to another lid (filed square) and place the cab in the new lid with the hole over the wire and set it in plaster. Then I remove the cab and line up the wire and drill perfectly and re-set the cab. Then I drill through to the wire, which forms a backing that prevents the "break through."

* * *

From the Bulletin of the *San Diego Lapidary Society*:

If you will keep your burnisher polished it will not scratch the silver you are working on.

Use a fibre glass eraser to remove scratch marks from hard-to-get-at places on silver jewelry.

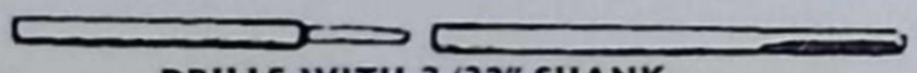
Cover the object around the bezel with scotch tape to keep from scratching jewelry if the burnisher slips.

Turquoise should never come in contact with soapy or greasy water as it is quite porous and absorbs grease and oil. Turuoise should be cleaned in warm household ammonia water and dried with a few pats of a soft cloth. DO NOT CLEAN PEARLS OR OPALS IN THIS SOLUTION.

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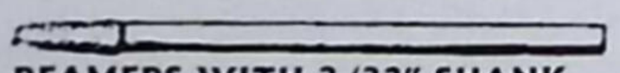


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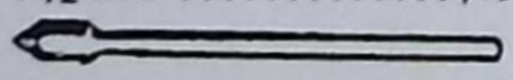


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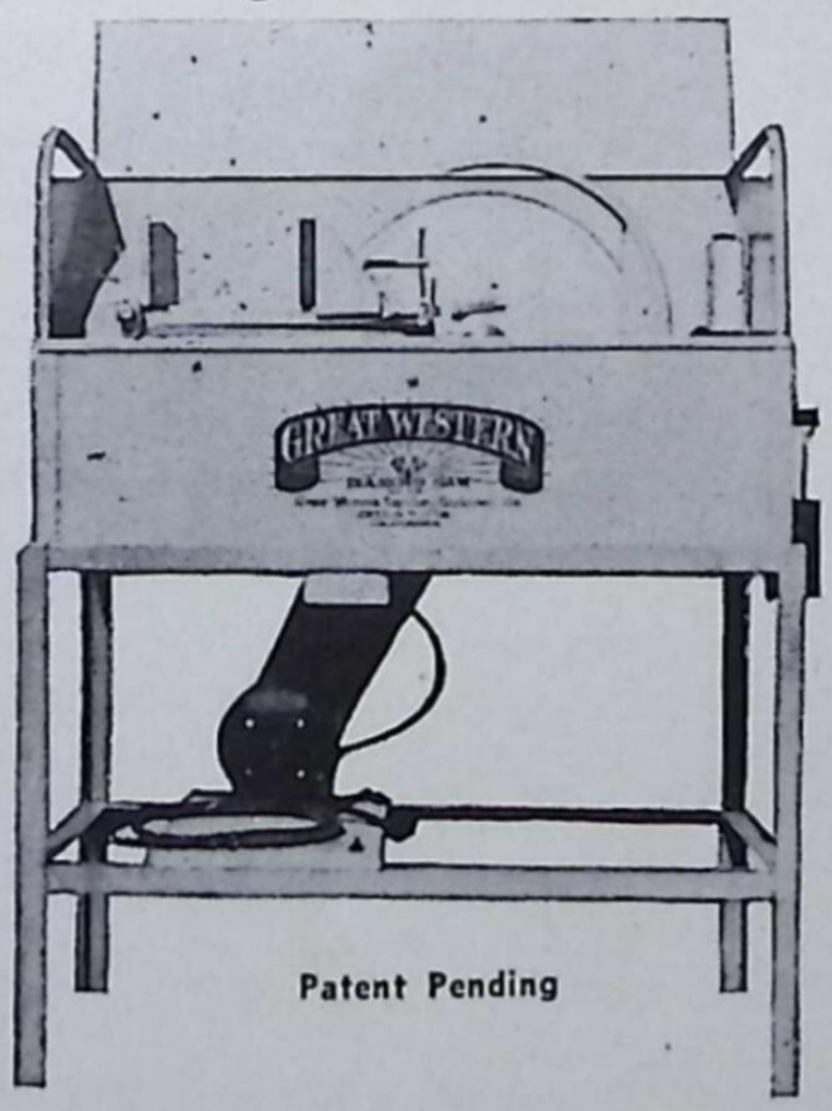
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◆ Commercial Polishing Problems

By WARREN R. JONES
Proprietor of *Sierra Gems*
105 North Mountain Trail, Sierra Madre, Calif.

Last March we had a large job come into our shop involving the grinding and polishing of irregular shaped beads of all sizes and materials including aquamarine, tourmaline, peridot, obsidian, bloodstone, amethyst, citrine, and many quartz family minerals. Our first experiments with conventional sanding and polishing equipment in our shop convinced us that we would have to take an entirely different approach to the job. Conventional methods would not polish the irregularities and concavities in our beads and it was not economically feasible to grind out these concavities on every bead. We had to find something for sanding uniformly the entire surface of the stone, simultaneously rounding off the sharp edges and then polishing the concavities. The job required a production of many hundreds of units per day. The labor available for the job was not skilled in the art of gemstone grinding and polishing. Our method had to have a maximum of flexibility with a minimum of experience.

One of the earliest things we tried was a series of specially prepared rubber-bonded carborundum wheels, varying the bond from extremely soft to hard, varying the concentration from 10% to saturation and varying the grits from 80 to 400. This gave us quite a stock of rubber wheels. We had limited success with this method for when we found a wheel flexible enough to reach the concavities, its grinding action was so slow as to be uneconomical. Of incidental interest is the fact that we did find some rubber wheel combinations that would put a rapid and excellent finish on aquamarine and tourmaline cabochons that had no concavities.

Our next experiment was with the use of loose grit (wet) on stitched buffs of various types. We could not obtain a clean and satisfactorily rapid cutting action with this. We then tried various methods of bonding the abrasive rapidly to the surface of stitched buffs. We finally found a combination of a semi-solid, fusible glue and 180 grit silicon carbide which, when applied to the outside of the stitched buff, flowed on the surface and formed a flexible sanding and/or grinding head. For lack of a better name, we called the bars of this material "go-bars," and the stone really did "go" when the abrasive was properly used. This is a dry operation in which it is next to impossible to burn a stone if any judgment whatsoever is used. Anyone can sit down at the wheel with no previous experience and get a good sanded finish. The 180 grit finish is too coarse to go directly to the polishing buffs. As an intermediate step, we use 220 or 300 grit carborundum, imbedded in a "grease stick." The cutting efficiency of the grease stick compound is much lower than the glue-bonded "go-bar," however it was sufficient for our present needs. We intend to make up 300 mesh "go-bars" in the future.

We experimented with these sanding operations and found that for sufficient flexibility, stitching had to be cut back about one inch from the edge of the buff. As the conventional stitched buffs are made up of a multitude of ragged and flimsy patches of scrap cotton cloth which tend to pull out unexpectedly (disconcerting the operator considerably) and which also wear down very rapidly, we had a canvas products company prepare some canvas buffs of whole pieces which were stitched only around the arbor. This gave us approximately the same flexibility, with three to four times the life, and the buffs did not reach out and snatch the stones from our workers. We now see no reason why we should have any stitching on the buffs at all, and we anticipate that shortly most of the dealers will be stocking unstitched discs of canvas which will be found to perform all the functions of the stitched buffs—*but more efficiently*.

At this stage of our work we had a pile of sanded stones. What to do with them? Having no better starting point we tried felt buffs with cerium oxide, hoping that we could catch the concavities on the edges of the wheel. We also tried tin ox-

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See Article on Page 364 of This Issue

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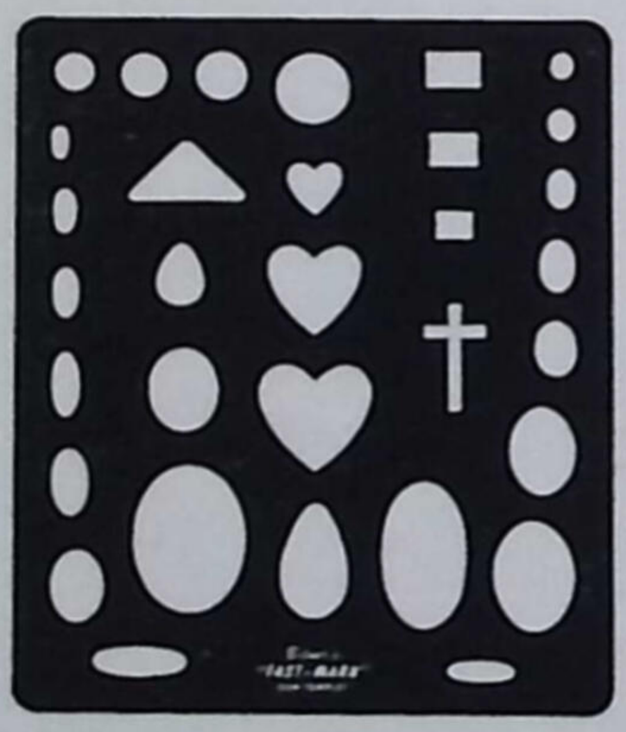
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ide and other materials, but cerium oxide gave us the best results, at least on the quartz minerals. However we found two major drawbacks: (1) felt buffs simply will not reach the concavities, and (2) cerium oxide is the finest material ever developed with which to burn stones. We do not wish to imply by this that we do not think that a person can sit down, take a reasonable length of time, and polish a piece of quartz without burning it, by daubing the right amount of polish on the wheel. But we were aiming for one finished piece per minute, eight hours per day. Our people could not continuously daub polishing powder on the wheels, nor could they take the pains with each individual piece that the amateur does. During our cerium oxide experiments we ran the bottom of the buffs in a slurry of cerium oxide and water. Our shop was then filled with some of the funniest-looking people you ever saw, having a very Mars-like complexion.

Having eliminated felt, we fell back on stitched buffs again and ran the gamut of all known polishing powders with them. We found that they could be divided into three major classes: (1) the powders that would not polish anything, (2) the powders that polish quartz, (also burning a fairly good percentage) but not aquamarine or tourmaline, and (3) the powders that would polish the aquamarine and tourmaline. We did not find anything that would polish the peridots or some of the other lunatic materials which were scattered through our beads.

After making inquiries everywhere we could, we finally found a material which was originally developed by the army during the last war for a special purpose. We managed to obtain a quantity of this powder. We found that this powder, with slight additions, did not fall into any of the above unsuccessful categories but, on the contrary and to our great surprise, would not only polish the quartz without burning it but would polish the aquamarine and tourmaline, the whats-ite and the doodle-ite. In other words we polished everything we tried it on with the sole exception of jade. We think it should polish jade, and we are attempting to train it to do so. In another year, we may have some progress to report in this direction. (Since this article was written we are advised by the author that the jade problem has also been licked. Ed.)

Well, that's *WHOOSH* powder!

We sent samples to various lapidaries and they all *love it*. We trust that our amateur friends will also find it pleasing. Should any one have any questions as to specific methods of application of this material, we shall be glad to answer them. We can suggest to interested amateurs some experiments which we are sure they will find intriguing.

Important—if you have no concavities to deal with. *WHOOSH* powder works just as well on conventional felt and leather buffs.

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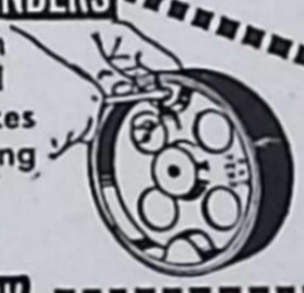
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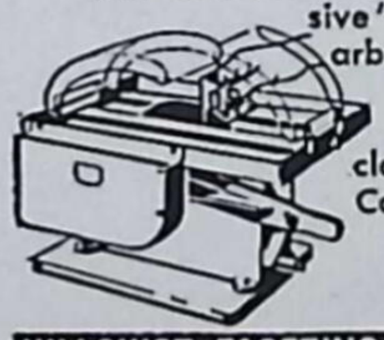
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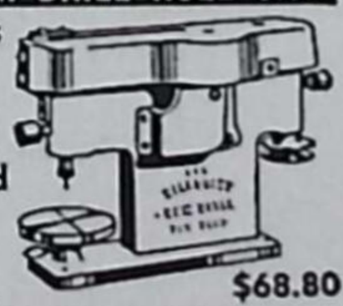
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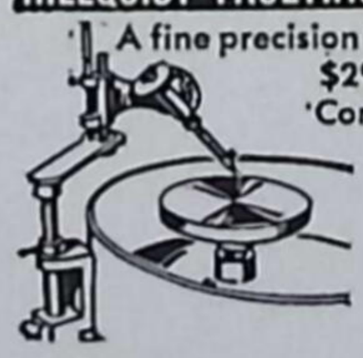
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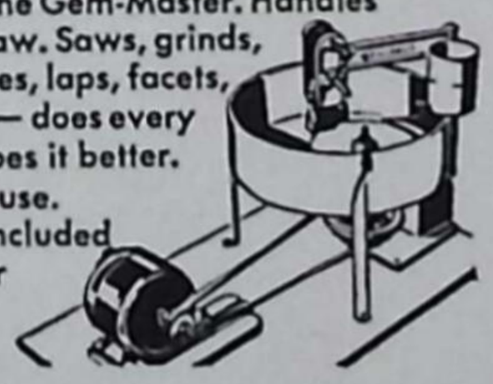


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ORIGINAL MEN'S RING DESIGNS FOR THE AMATEUR

By WILLY PETERSEN-FAGERSTAM

The original ring designs pictured on the opposite page were created with the amateur in mind by Willy Petersen-Fagerstam of 6634 Lemp Ave., North Hollywood, Calif. Mr. Fagerstam is a designer of costume jewelry for many of the big Hollywood pictures. A description of the materials needed is offered by Mr. Fagerstam in the following paragraphs.

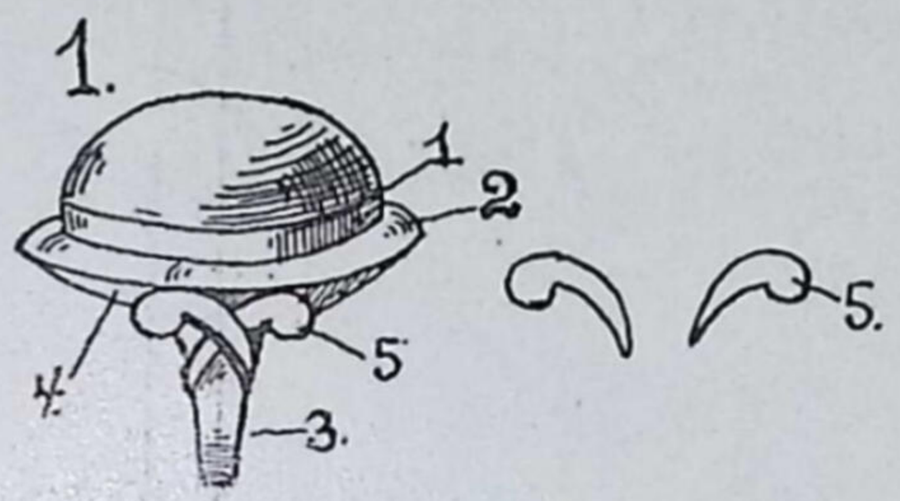
In the making of silver rings it is best to use heavy metal for it can be filed to size later. Use fine silver for bezels as it will make the stone set tighter and it will outlast a thinner sterling bezel.

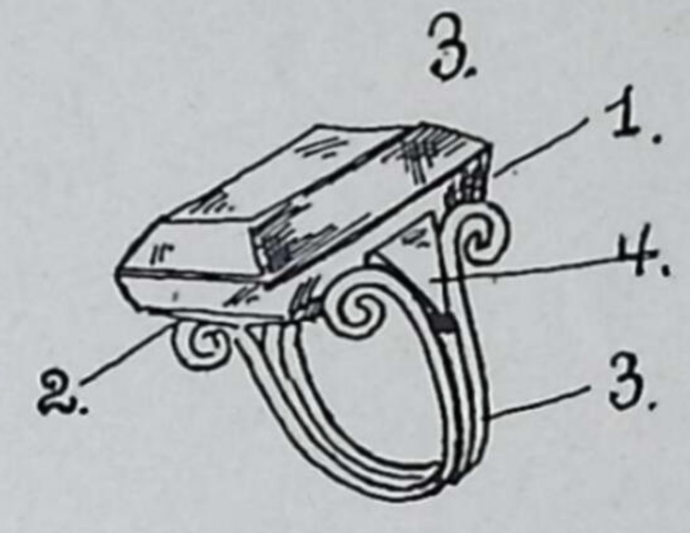
Figure 1 — We begin this ring with the bezel using 20 gauge fine silver. Solder the bezel on a 22 gauge sterling plate #2. Saw the surplus metal around the bezel but leave a 3/16" margin which is then bent down to give a curved effect. Drill a small hole inside the bezel and saw out the center as in Figure B, leaving a margin for the stone to rest upon. Next (Fig. 4 in C) lay the bezel on a piece of sterling plate of 20 gauge; mark the outline and saw out. An oval hole is then sawed in the center to vary with the size of the finger. Piece #4 is to be cupped. #1 and #2 are then soldered together but be sure to file the edges flat before soldering. The ring shank (#3) is made of 12 gauge plate. If the ring is to be size 6 (for example) cut a piece size 4 and solder to the ring. Put this on a ring mandrel, hammer to shape and file. Saw out of shank (#3) the size of the hole in #4, Figure C. The shank and top is then tied together with binding wire and soldered. #4, #4B, #4C are sometimes made of gold of 18 or 20 gauge plate. #5, the ornament, is a little flower, bead, bow etc.

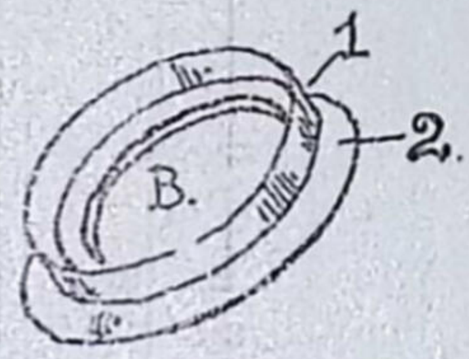
Figure 2 — This ring can be made of gold or silver and the procedure is the same as for Figure 1. Start with #1, the base, and use 14 gauge silver. The base will change with the size of the stone. The base is square with the corners filed down to 1/16" to accommodate the prongs. #2 — 4 prongs are made of 18 gauge plate. They should be a little longer than actually needed. Use a charcoal block for soldering the prongs to the base. This is done by striking the ends of the prongs down in the coal at the corners of #1. #3, the cross-bars, are made of 20 gauge silver. They are fitted between the prongs and soldered. #4, the shank, is made of 12 gauge and notched like #4. The shank is soldered to the basket and then #5 is added by soldering.

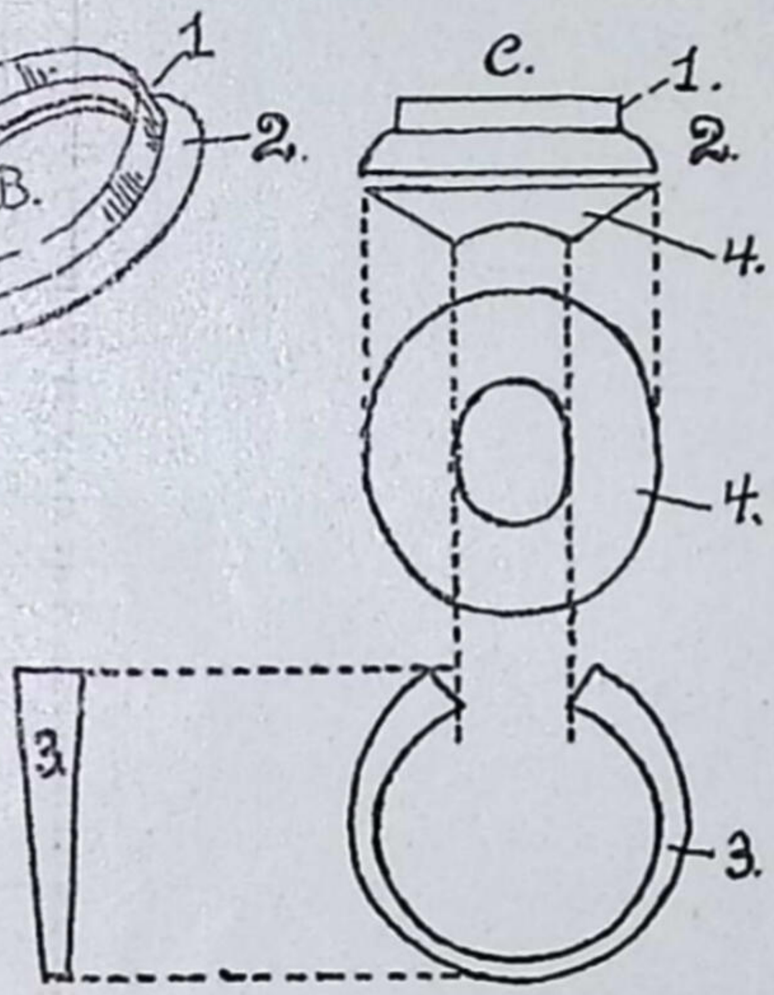
Figure 3 — This is like Figure 1 but without any edging. The shank is made of 3 wires (16 or 18 gauge) and the center wire decides the size of the ring. The outside wires are left longer. Place the solder in the middle to flow to each side, but not all the way. The middle wire is soldered together to form a ring and the top is soldered to this wire. The outside wires are bent either inside or outside and soldered to the top. #4, the ornament of your choice, is soldered on.

Figures 4, 5 and 6 — Men's rings. The tops are made as in Figures 1 and 2. The shanks are made of heavy 10 gauge silver.

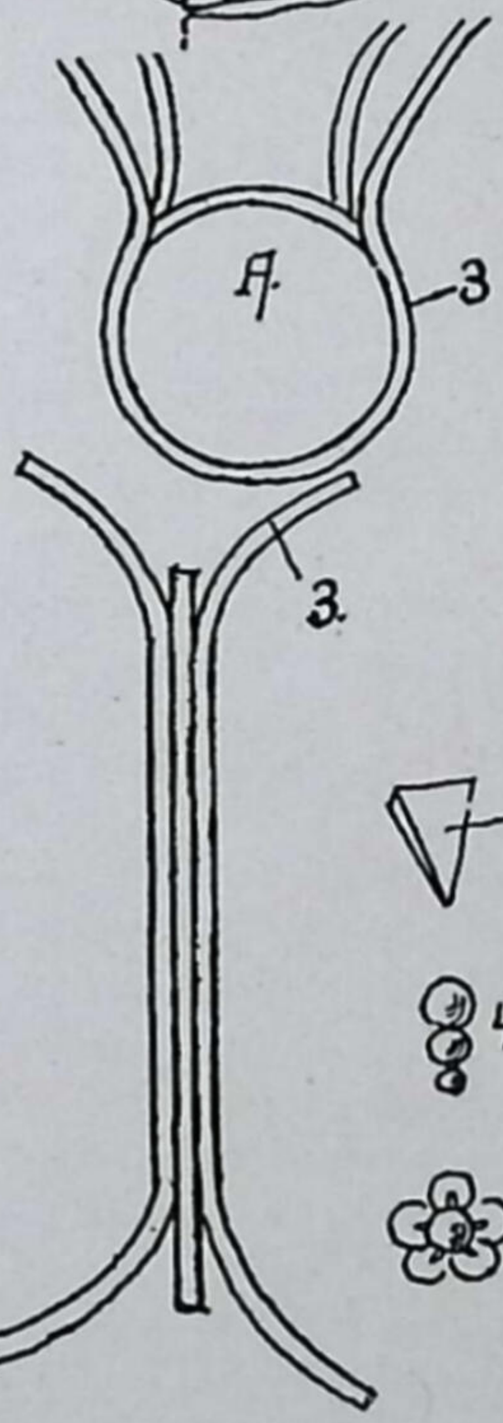

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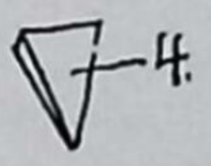

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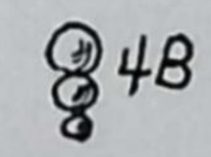

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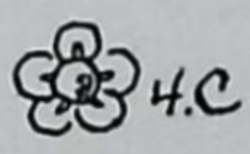

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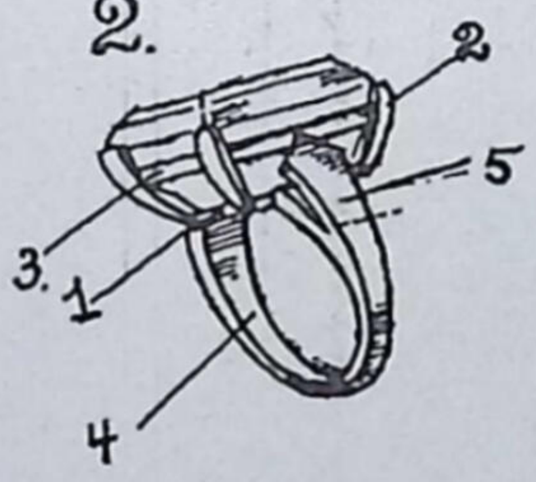

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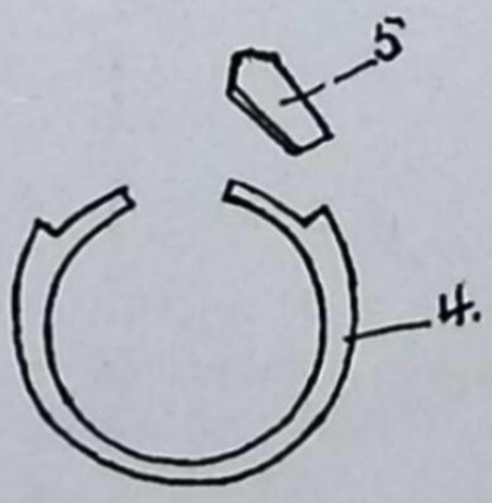

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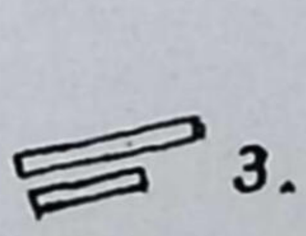

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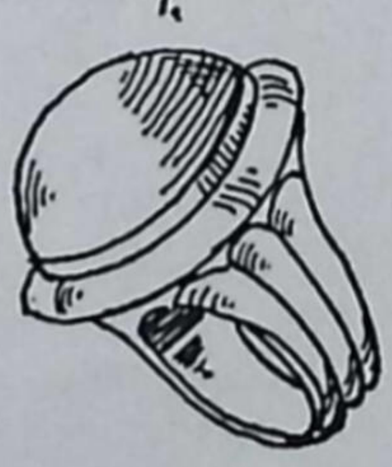

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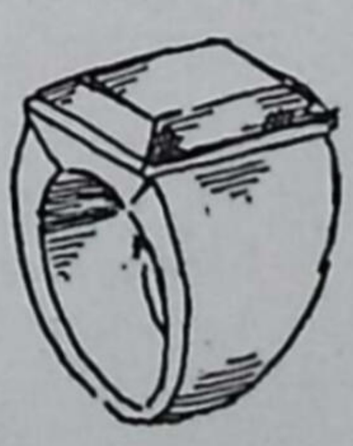

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5


6.

◆ The Oval Brilliant In a Balanced Cut

By DAN O'BRIEN
O'Brien Lapidary Equipment Co.
1116 N. Wilcox Ave., Hollywood 38. Calif.

During the past few years we have watched with amazement the tremendous upsurge of facet cutting among the amateur lapidaries. We have visited many lapidary society shows and have gazed with awe and wonderment at the beautiful stones, the perfect workmanship, the infinite patience and artistry laid before our eyes. We have even been fortunate enough to be asked to judge at some of these shows. And one thing we noted, among all the fabulous displays, is that no one (almost no one) ever cuts and shows the oval brilliant. Something seemed to be lacking.

In our daily contacts with many facters, we put it to the question. And we found out why there were no ovals. It was simple—most cutters had tried it once or twice and the results were mostly disappointing. The facets would not balance properly. Some had tried copying commercial cuts but as those have little to commend them to the amateur, most cutters did not display those stones.

The oval cut offers many possibilities not always present in other shapes. For depth of color you will find it the equal of the step or emerald cut. For brilliance, it often equals the standard round brilliant. In some gems the best qualities of both appear and make a strikingly beautiful stone that far outfaces either of the other cuts. Also, in costly stones, the oval cut can often mean additional carat weight from your piece of rough material. If you doubt the oval is a popular stone, take a look in the next jeweler's window you pass. You will find a good third of the stones on display will be ovals.

The cut we are describing in this article is primarily an offshoot of the standard round brilliant. It can be cut with any 64 point index head or with a 32 point index which will allow you to set between the points. Before beginning, let us point out one thing—we are not so dopey as to claim credit for originating this cut. In the several centuries of facteting history many, many others must have cut ovals like this. But we do believe this is the first time it has ever been publicized.

Rough out your pre-form to an approximate oval shape and dop the stone. The instructions which follow are not too brief to allow you to do a good job.

1. We will assume you wish to cut the top, or crown, first. Your first step then is to cut eight main facets. Unless your stone is two or three times as long as it is wide, the angles for your two large main facets on the side of the stone can be used for the smaller main facets at each end. The two side facets must be equal in size. The three smaller main facets at each end must be equal in size to each other. This is important, or you will not get a balanced stone (See Figure 1).

2. Now cut in your star facets and cut them about a third of the distance down from the table. If your stone is only two or three millimeters longer than it is wide, say 14x12 or 12x10 mm. in size, use the usual settings as when cutting star facets on a brilliant. If the stone is longer than that in proportion to its width, for the star facets on each side of the wide mains and for those facets only, use the index setting you normally use for girdle facets. This will tend to close the gap between the star facets at the table line. (See Figure 2).

3. The girdle facets will not cause much trouble if you use two angle settings in placing them. Cut the girdle facets on the six end mains first and use the usual girdle facet index settings for these. Now (and you must remember this) cut the girdle facets for the two wide side mains at the index settings you would use on double brilliant girdles. With a 64 point index head these would be four of the following numbers: 3 and 5, 11 and 13, 19 and 21, 27 and 29, 35

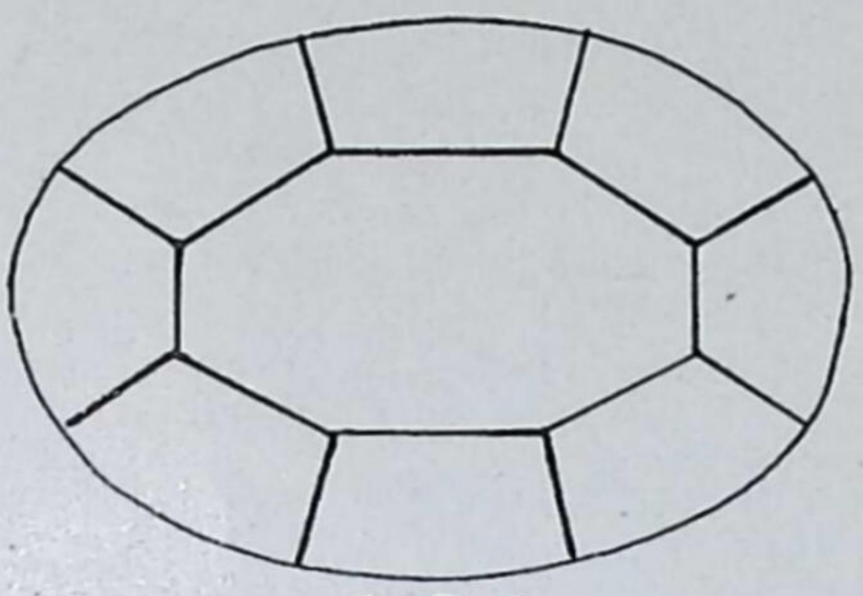


FIG. 1

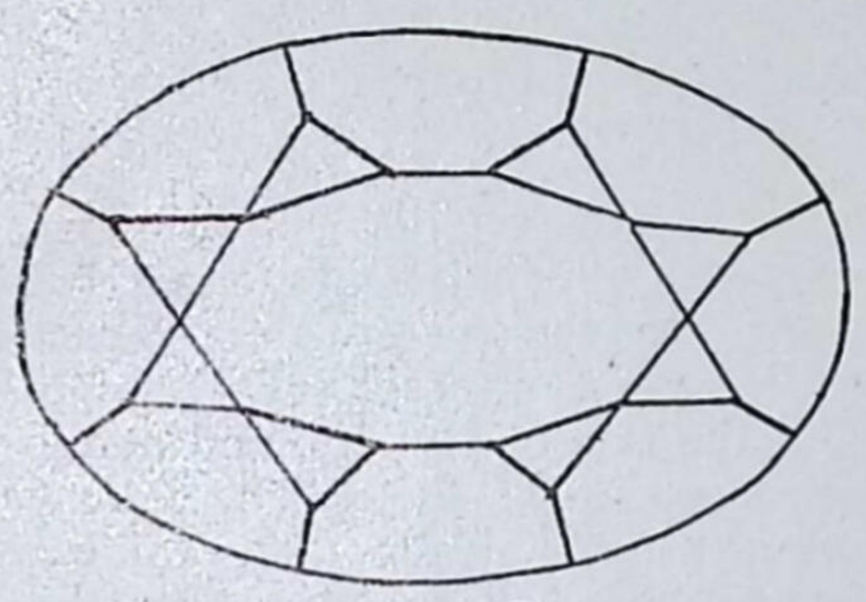


FIG. 2

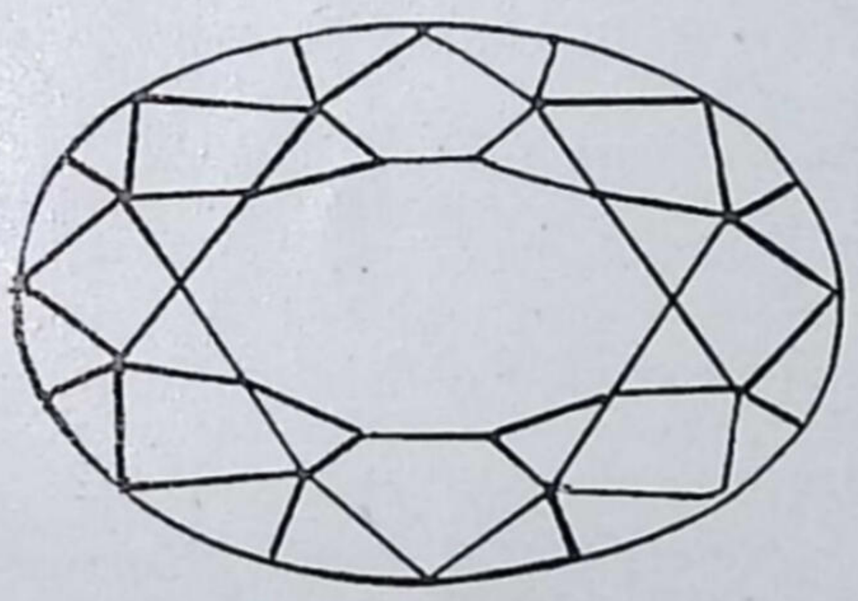


FIG. 3

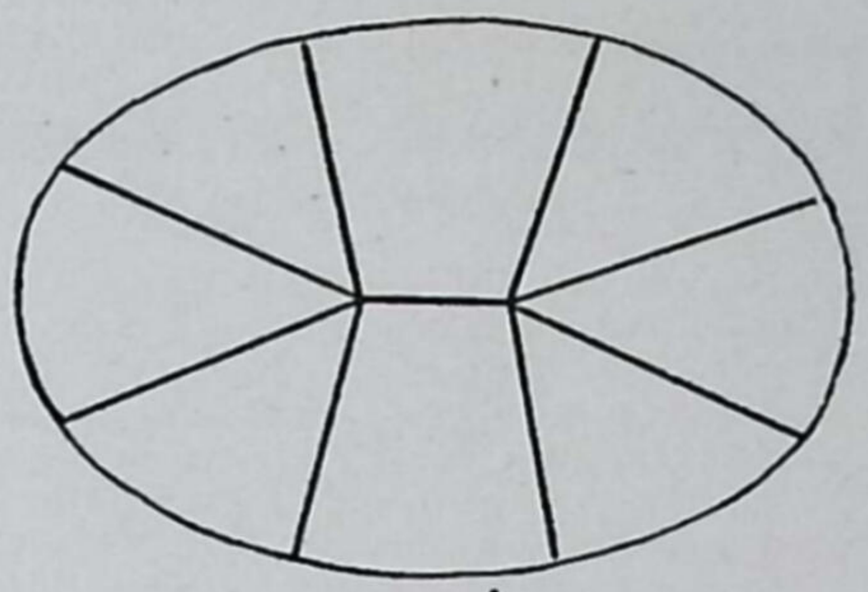


FIG. 4

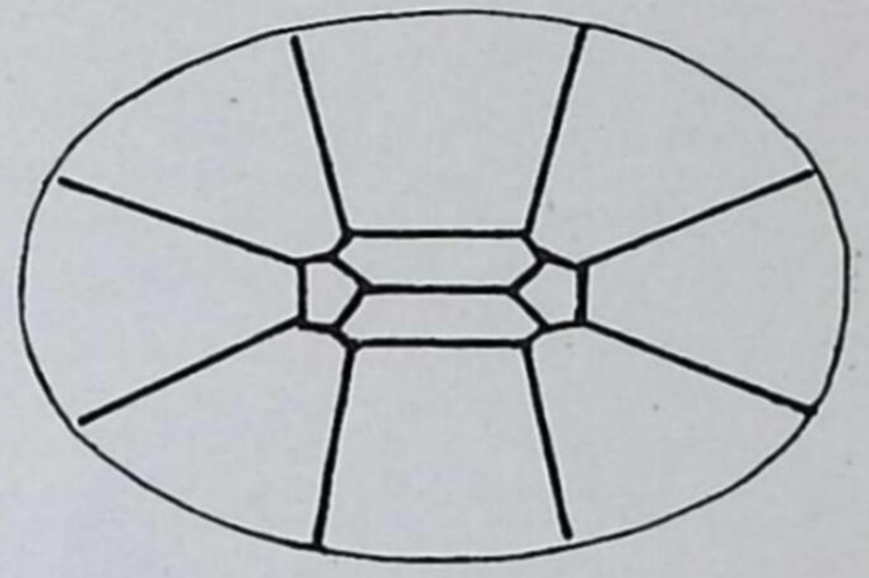


FIG. 5

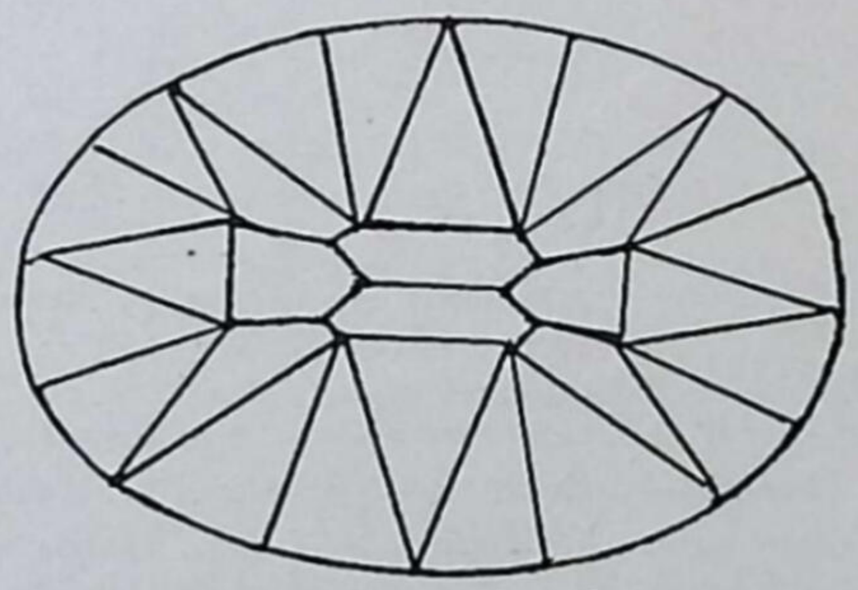


FIG. 6

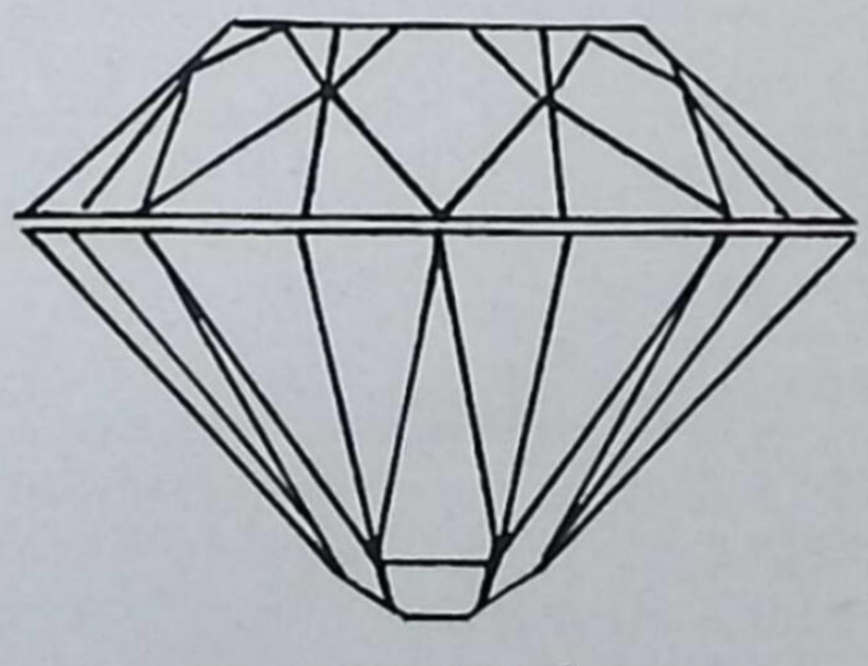


FIG. 7 Geo. F. Pinard

and 37, 43 and 45, 51 and 53 or 59 and 61. In other words, one notch to the right or left of your usual star facet index numbers. On a 32 point index disc these settings can be made by setting between the points. Also when cutting these particular four facets, you will raise or lower your angle setting so that the points will meet at the girdle line. (See Fig. 3).

4. After polishing the facets it is a good thing at this time to drop your dop arm to 90 degrees and cut in a row of 16 edge facets all around the girdle. These facets will act as a depth gauge when cutting the main facets on the pavilion and they add considerable to the gem's beauty.

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Sparkling brilliant cut Rutile (titania) in ladies' or men's 10K and 14K solid gold rings. Or you may have gold shanks and palladium tops. Know what I mean? EXAMPLE—1 carat Rutile in lovely 14K gold, $20.00 plus tax. Rutile $6.00 per carat from 1 carat up. Ring mountings from $14.00 to $40.00.

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5. When you begin on the pavilion, first cut the eight mains. Set the angle for these facets at the top limit of the refractive angle for the material you are cutting. Your main facets should be the same width at the girdle line as the main facets on the crown and you will of course have two wide ones and six narrow. You will find that the length of the culet edge is practically the same length as the difference between the length and width of the stone; i.e. a 14x12 mm. will have a culet edge at the bottom of the stone which will be approximately 2 mm. long. (See Figure 4).

6. Now cut four auxiliary facets up from the culet approximately one third the distance to the girdle line. These facets will be cut on each of the side mains and the two end mains and at the same index setting as those four mains. The angle setting should be four to five degrees less than the setting for the mains. (See Figures 5 & 7).

7. Your girdle facets are now cut in to meet at the corners or points made by these auxiliary facets. The index settings for cutting these facets will be the same as those used for the girdle facets of the crown. Here too, as above, you will need a second angle setting to make the points meet at the girdle line of the two wide side mains. (See Figure 6).

For your first try, we suggest that you cut a stone of 8 to 12 carats weight so that you can check the cutting better. We know (and you will find out) that this is somewhat harder to cut than the standard round brilliant but we also know that those who have cut it are very happy over the results.

This cut in blue topaz is extremely beautiful and a cornflower blue sapphire we recently cut oval saved us several carats due to the shape of the rough. One of the outstanding stones at a recent show, a 4 carat peridot oval cut, caused quite a lot of admiration. Frankly this cut looks well in any color of material in any shade from the lightest to the very dark. And it will give the visitors at the next show something more to look at than the usual rounds, squares, steps and unwearable fancy cuts often shown.

This cut makes a *practical* stone. Go cut a few.

◆ Gems From The Mail Bag

When I wrote the *Compton Rock Shop* last week thanking them for the prize they sent I understood from their letter that they wanted me to tell them the name of the magazine in which I had seen their ad, so naturally I told them it was the *Lapidary Journal.* But now I find that they want me to tell *you!* It is a pleasure to do so, for I have read with keen interest every number and every article in every number, including the advertisements. Moreover I have bought (with satisfaction) from the advertisers. You put out a splendid magazine, and a handsome one, which I enjoy. And of course I thank you, not only in this present instance, but in general for encouraging me in a hobby which sends me out into strange places and has set me doing things I never dreamed of a decade ago. Paul Jordan-Smith, Literary Editor of the *Los Angeles Times.* (Ed. note Thank you good friend! Mr. Smith's paper on *Why I Collect Rocks* won fifth prize in the contest reported on pages 336 through 354 in this issue. His paper however is being published in the December issue of *The Mineralogist,* obtainable for 25c from 329 S. E. 32nd Ave., Portland, Ore.)

* * * * *

You folks are really giving us a good journal. I like your special articles and next in real value are the related experiences of nomads hunting rocks and those who have new methods of polishing etc. J. C. Estlack, Clarendon, Texas.

* * * * *

ANNIE STILL NEEDS HELP!! Many thanks for printing my article in your October issue. But wouldn't you think that with all your thousands of readers that at least one of them would have noticed that my article started out with HELP NEEDED? Did you-all think I was just kidding. Oh well, I'm not giving up yet . . . I read that article about the gem industry in Idar-Oberstein and your note at the foot, wherein you state that a copy of every issue goes into their gem library . . . who knows, perhaps some day in the distant future some kindly soul in Idar will be idly perusing around in the library, come across my article, say to himself . . . "Ach Gott . . . somding must be done for poor Annie . . ." But I should live that long? (Ed. note come, come friends, swamp Annie with advice. She probably wasn't kidding at all. Write Ann Biffle, 2653 Lyle Ave., Maplewood 17, Mo. Read the article in the last issue first entitled *The Battle Of The Agate.*)

* * * * *

I have received my first subscription number of the *Lapidary Journal.* I am impelled to take time and write you and tell you how thoroughly satisfied and delighted I am with it. I don't know where to begin—the reading matter or the ads. If I had a thousand dollars available for pursuing my hobby I do believe I would go right through that money in no time at all via all the suggestions in the *Lapidary Journal.* More power to you for an excellent piece of work in magazine publishing. This letter is absolutely unsolicited. Samuel Greenfield, Brooklyn, N. Y.

* * * * *

Congratulations on a good magazine and also on your editorial on the Post Office. You seem to be a man of some insight. I am glad I subscribed to your magazine. R. K. Roberts, Dallas, Texas.

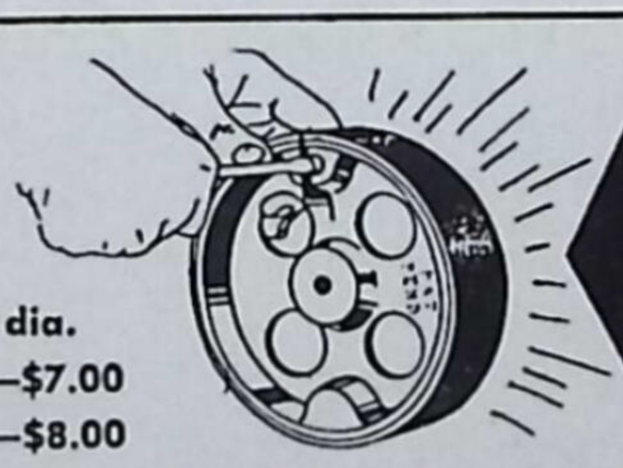
* * * * *

It is our pleasant privilege as elected officers of the Clark County Gem Collectors, Inc., to send you this, our written expression of appreciation for the great interest you took in publicizing our giant field trip which has just been so successfully concluded.

The *Lapidary Journal* is, without dobut, the outstanding publication in its field, and therefore when you so kindly cooperated by taking it upon yourself to publicize our event, from that moment on it became an assured success.

Rest assured you have our deepest appreciation and the best of wishes for yourself and your very fine magazine.

W. M. Brown, Cortez T. Cooper, Annette J. Drury, Paul Mercer, Paul O. Drury.



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◆ Answers to Inquiries

NOTE—This department is one of the most important sections of the LAPIDARY JOURNAL. If you have problems write us about them. We will get the answer somewhere. And if you don't agree with an answer, give us your idea. A lively and useful Q and A department should become an encyclopedia of gem information through the years. Will you help?

Inquiry of Woodville Smith, Kansas City, Mo.

What are the angles (crown and pavilion) for chrysoberyl?

Answer:

We assume that Mr. Smith is cutting synthetic corundum of a purple color, erroneously called "synthetic alexandrite," instead of real chrysoberyl. If so the angles for corundum would apply. Best results are obtained by cutting the crown facets 37 and the pavilion facets 42.

* * *

Inquiry of M. F. Hull, Box 7, Ford, Wash.

I have located a source of diamond grit but getting it separated into various sizes for faceting laps remains a big problem. Sifting. titration with fluids of suitable specific gravity, elutration—all these should do it. What is the most common practice?

Answer:

We believe elutration is the popular method but we haven't the *Machinist's Handbook* in the office. This book gives very specific instructions on grading diamond grit but they are too long for reprinting here.

* * *

Inquiry of Ward M. Hicken, Heber, Utah.

Why not write an article on the use of faceting machines by left handed persons and suggest the best kind of head for them.

Answer:

Oddly enough we have on hand for publication an article on left handed faceting with a note that we promised the author we would publish the manuscript in October 1950. But this manuscript has no author's name and address and we hope that he sees this so that he can advise us and we will then publish it. Many right handed persons begin faceting with the left hand as they find greater facility in having their right hand free to apply water and agents to the laps. Most facet heads are adaptable to left hand faceting. See the *Master Head* advertised on the inside front cover of this issue. It is available in right or left hand models and of course all jam peg types are adaptable.

* * *

Inquiry of James T. Flood, Executive Secretary of the *Ohio State School for the Deaf Alumni Association*, 450 East Town St., Columbus, O.

Could you tell me where it is possible to buy a gem material which we were told was called "Indian Coral?" The material was a beautiful red and was offered for sale in Gallup, N.M., in the form of a necklace with turquoise for $600.

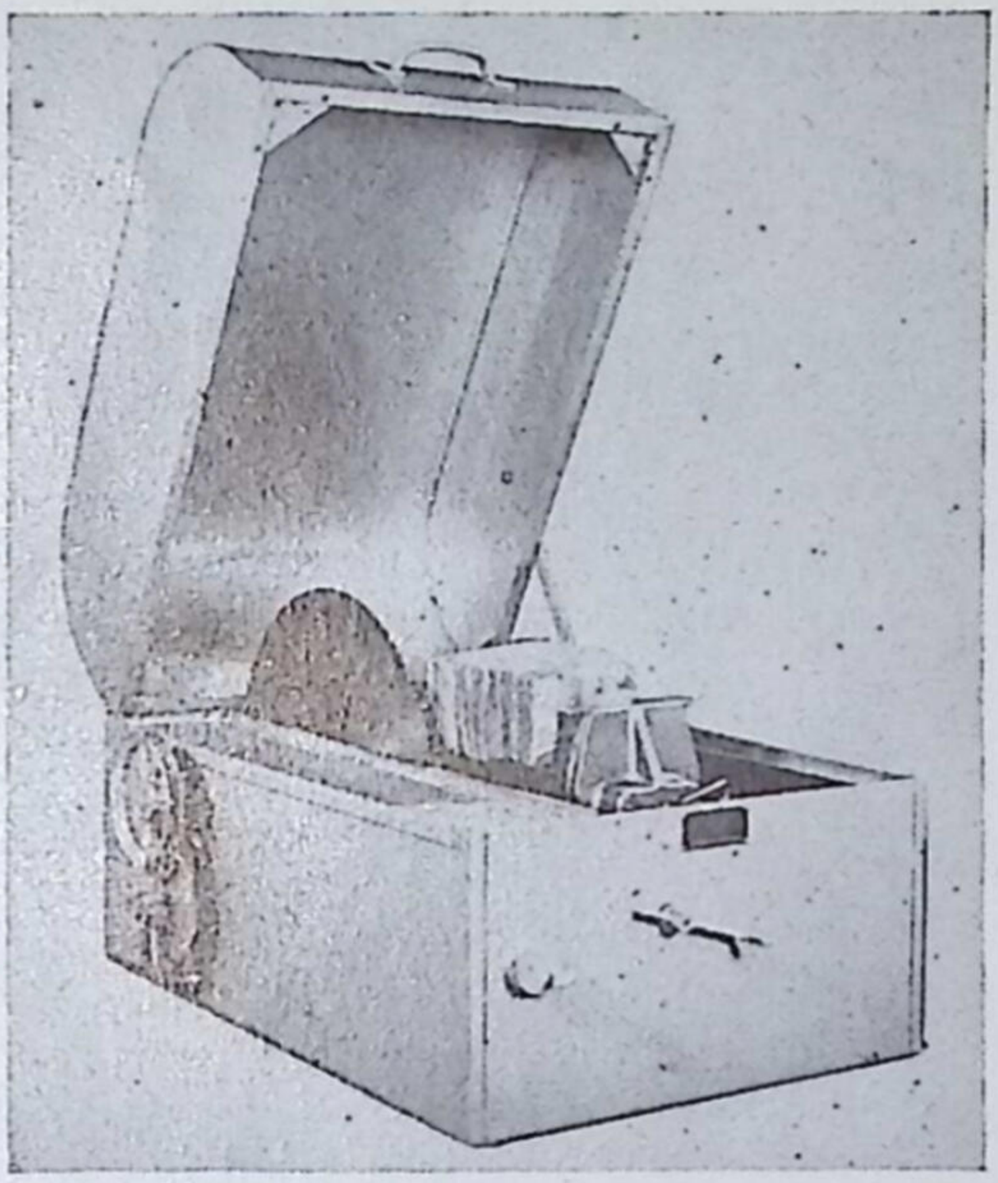
We would also like to know whether or not there is any lapidary equipment made for tumbling stones to polish them.

Answer:

We believe that the "Indian Coral" you refer to is coral that is found on the west coast of Baja California in Old Mexico. When the Spaniards came into the Southwest and found turquoise they also found that it had a pleasing contrast when beads were strung alternately red and blue. For this purpose they used red chalcedony (carnelian) until some one introduced coral beads. The Indians became very fond of this combination and it was in high favor. Most of the red coral today comes from Mediterranean waters and is not red at all but a distinctive shade of orange-pink that has an accepted color name of its own—coral. We know of no commercial source of this material but perhaps some reader can offer you advice directly.

We know of no commercial equipment for tumbling beads or stones but several

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amateurs have built such equipment and we feel sure some reader can offer you advice on this matter.

* * *

Inquiry of E. L. Harman, 1348 Lincoln St., Bakersfield, Calif.

I have a hanksite crystal that I dug out of Searles Lake about two years ago. I was told at the time that it was the largest hanksite crystal ever taken from the lake. Here are the measurements—width, 5½"; length, 7-9/16"; thickness, 3⅞" overall; exact thickness of crystal 2-13/16"; weight, 7½ pounds. I would like to find out if there are any larger crystals known in this country. (Please write direct to Mr. Harman if you know of a larger crystal. Ed.)

* * *

Inquiry of H. G. Holmes, Los Gatos, Calif.

How about giving us some up-to-date dope on cutting titania? Your last article (April '49) left things a little up in the air. What are the current angles now? If I can dop with wax what kind is being used?

Answer:

The first published information on rutile appeared in the *Journal*. A lot of experimentation by amateurs has taken place since. While it was supposed at that time that you had to use cold dopping it has now been established that you can use wax dopping with any good dopping wax if you exercise care and do not hold the stone in the flame too long. The only stone we ever cracked was not because of dopping but because we polished it on a lucite lap which heats very quickly. The stone broke in half through the table.

Many amateurs are now making doublets of rutile with the top made of synthetic corundum. This gives a harder top and varies the color of the rutile. It is difficult to determine who was first with this idea but by dint of much questioning we report that it seems to have been the original idea of Ted Ittner of *Theodore's* in Pasadena. Then Jack Alger (who draws those faceting diagrams we publish) tried it out and Tom Daniel of *M.D.R. Mfg. Co.* proceeded to make a whole riker mount of them in all colors. Mr. Daniel, myself and most other amateurs now use 42° for the main pavilion facets and 34° for the crown.

The following information comes from one of the biggest commercial cutters of rutile in the country *(Regent Lapidary Co.* of New York). "The companies manufacturing rutile have improved the material through an annealing process so that it will withstand normal dopping conditions without cracking the material. However, caution is still required not to hold the stone too long in the burner as it may change color. The proper angles of cutting the material has been a constant problem. The rough material still varies in shades from a very light cape to an almost yellow canary. It has been our experience, after cutting countless thousands of these stones, that each extreme shade of color requires different cutting angles. A very light shade of material can be cut at deeper angles with good results whereas a darker shade requires a shallow cut to bring out the prismatic colors of the material. The angles for cutting both the lighter and darker material can vary from the angles which we use for the in-between color. We cut the average color at 43° for the main pavilion facets and 34° for the main crown facets."

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Personal Facets

By LELANDE QUICK

We recently judged the lapidary section of a gem and mineral show. It is always a difficult task and it generally boomerangs, for the judges' ideas and those of the people who do not get the coveted ribbons are usually in wide disagreement. Long opposed to award ribbons at shows we continue to see no value in them and they definitely rub open sores that sometimes never heal.

About ten years ago there was a predominance of "flats" in the shows. Most of the rockhounds in those days had a mud saw and a homemade lap. They sliced rocks and they polished the slabs. No way has yet been devised to have as much fun with rocks. That is the way to look into the *heart* of the rock. But few slabs are seen any more. Too few lapidaries even own a lap wheel. Most of them have become cab artists and faceters and polishing the flat surface is a thing they wouldn't dare tackle. It is a lot more difficut to polish the flat sides of a pair of book ends than to make a tray of fine cabochons. And it is a lot more *work.*

The true rock lover who studies and appreciates his gem materials gets a lot of enjoyment out of his beautiful polished slabs, his spheres and his bookends and other "novelties." But that phase of the hobby is definitely for the man who has plenty of room for a shop, who has no allergy to dirt and mess and who has access to plenty of rough material for a wide selection. If you have this set-up why not try a pair of bookends? It is a challenge to the amateur lapidary. We have made but one pair and we certainly learned a lot. We had another lapidary process a couple of chunks left over from Donal Hord's famed *THUNDER* into jade book ends for us. After thirty hours of polishing with the latest "jade" powders they still look as if they needed 130 hours more. Bookends—jade—flat surface polish: the supreme challenge for an amateur lapidary.

These remarks were prompted by the fact that the show we judged had no classification in the lapidary judging for flats or novelties as regards lapidary work. They came under "wood" or "general novelties" and were judged on that basis alone. Every show should have a classification for general lapidary work, one for cabochons, one for faceting and one for flats. In our own judging we have always given regard to a case that contained several good flats, good cabochons in all classes of hardness and color, a few faceted stones that were not purchased and included in the display (they too often are) and some evidence that the exhibitor has tried his hand at some problem even if it is only a paperweight. Such a case, containing rhodonite, jade, variscite, malachite, tiger eye, etc. in addition to agates deserves a ribbon more than a case with nothing but fine agate cabs. Perhaps agate cabs should have a separate classification just as opals usually do. They both are the easiest of lapidary problems in our estimation.

* * * *

On pages 390 through 406 we present a list of 220 mineral and gem societies in the United States. We thought there were more and there certainly are more than we have on our list but not very many or we would have heard of them through the years. We doubt if all these societies would average a membership of 50 each. This would make a total society membership of 11,000. Most people in the lapidary business estimate that between 3 and 5 million hobbyists are cutting rocks but even if we drop to a figure like 1,100,000. which almost no one would dispute. we find that the per centage of gemcutters who belong to any society anywhere is just 1% We've claimed that for a long time but many people believed we were wrong. It will not seem right to the club members, but the evidence if preponderantly strong that 99% of the people playing with rocks are having plenty of wholesome fun at it without the help of going to meetings.

Of the societies on our list 106 are on the Pacific coast with 68 in California, 21 in Washington and 17 in Oregon. This indicates that the influence of the societies reaches far beyond their meeting halls and that they could, if they would, have huge memberships if they would allow anyone to come in who was interested in rocks in-

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Lapidary Journal

P. O. Box 1228 **Hollywood 28, Calif.**

BOOKS ON JEWELRY MAKING

JEWELRY, GEM CUTTING AND METALCRAFT *by William T. Baxter*—$4.00 (New Edition)

A modern craft book that has run through several editions. Complete information for the beginner and advanced craftsman on jewelry making, metal working and gem cutting. 278 pages with 170 illustrations.

SMALL JEWELRY *by F. R. Smith*—$1.50

A smaller but very useful book of special value to the beginner. Contains 32 plates with 282 small sketches of technique and design.

HAND MADE JEWELRY *by Louis Weiner*—$2.75

The outstanding feature of this book is the thoroughness with which it covers the field of hand-made jewelry. It is a complete source book, fully illustrated, of all the basic facts necessary to know in order to make a wide variety of ornamental and professionally-finished pieces of jewelry by hand. Careful and thorough instructions guide the amateur craftsman from the beginning of any number of projects, through the intricate processes of using the jeweler's saw, transferring designs on metal, soldering, pickling and annealing. Several techniques are offered for each job, providing a choice from which the technique best suited to the individual can be made.

The art of modeling in metal, along with the technique of bringing a design out of a metal surface into low or bas-relief, is covered in full. The use of all tools is explained in great detail to assure the making of skillfully-finished projects.

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P.O. Box 1228 **Lapidary Journal** **Hollywood 28, Calif.**

stead of clinging to a by-law limiting membership, and most societies have such by-laws.

* * *

In the last issue of the *Journal* we published an account of what we expected to be "the biggest field trip in history." It was just that. The registry book contained the names of 1030 persons but the National Park Service is using the official figure of 1200 as many came into camp after the registration office closed or they were just too cussed stubborn to register. The first day's caravan contained 320 cars which tumbled 870 eager rockhounds into the virgin field about 9:30 a.m. While this was supposed to be a virgin field there was strong evidence that it had at least been approached before the morning of October 7th. You should have seen that daughter of Mother Earth two hours later! "Someone's been here before," we said to Bill Brown, the leader. "Yep, Indians!" he said, as we examined the many broken rocks around us. "They knew good rock too," Brown continued, "no one has been in here but three of us—and the Indians."

Of course people came to us in an hour or two and said "There's not much stuff here and what there is is no good." 870 people can clean off the float material from a good many acres in two hours. As usual, on all field trips, some people got superb material and some just sat on the shady side of the car with a sandwich in one hand and an open sack in the other waiting for the good stuff to jump in.

It was a wonderful sight to see that caravan of 320 cars bumper to bumper, snaking up the mountain on the Arizona side. As we slowed, a man driving the other lane (Illinois license) said to us "what goes on mister?" "Oh," we said, facetiously, "they just dropped the bomb on Los Angeles and everybody's leaving." His hair stood on end. We repeated this tale at the campfire and heard the loudest mass laughter in the desert's history. That was good. When something like that seems funny to the American people, gathered from fourteen states to hunt rocks, it seems good to us. And if, in some parts of the world, men were allowed the seemingly nonsensical freedom of gathering at one spot, after traveling a thousand miles in some cases, just to camp and lick rocks we could laugh even harder. There were more fine automobiles in that one caravan than can be found in some of the largest cities of the world. And while we intended to be facetious with the Illinois man we suddenly realized that no incident that ever happened brought home to us more forcibly the meaning of the phrase—"the peace of the desert."



As they unloaded for the big day discussed above. (Photo by Walt Shirey)

ANNUAL PICNIC OF THE *LOS ANGELES LAPIDARY SOC.*

As reported by Alpha Evans

The *Los Angeles Lapidary Society*, a society of two hundred members interested in the cutting and polishing of gem materials as well as making special field trips to collect their own rocks to cut, held a picnic at the four acre, Apple Valley ranch home of Ted and Jean Bennett, called *Rancho Piedras* on Oct. 14 and 15, 1950.

The Bennett's were up all night on the 13th welcoming everyone to the camp back of their home and offered the President of the *Los Angeles Lapidary Society*, Norman Cupp and wife, a room in their home for the week-end. By morning there were so many trailers and tents showing, along with the hustle-bustle of everyone making breakfast, the place looked like a little city all its own.

On the morning of the 14th, with the picnic chairman, Ted Schroeder, in charge, festivities got under way at 10:00 A.M. with a loud clatter of the gong and several cow-bells calling everyone to the patio headquarters to participate in a Field Trip to gather verde antique. Thirty cars pulled out of the Bennett Rancho, following the leader to the hunting grounds.

A private swimming pool was at the disposal of the crowd throughout the week-end, graciousy offered the group by Paul and La Verne Bellot, neighbors of the Bennett's. The precision planning on the part of Ted Schroeder, the picnic chairman, and his committee made this a memorable affair with not a dull moment.

There was a costume party the evening of the 14th and a prize given by Past Pres. Rolland Willis for the best man's costume and one for the best woman's costume. A showing of the gorgeous Dave Harris rock slides by Dan White of the *Glendale Lapidary & Gem Soc.* was followed by a "beauty" contest (for males only.)

Everyone was then invited to seat themselves around a huge bonfire where 127 members were entertained throughout the evening by members of the society with Scotch songs, Spanish recitations, imitations, harmonica numbers and singing by the entire group.

At 9:30 A.M. Sunday, 15th the gongs and bells began to clang and clatter calling attention to the opening of "Kangaroo Kourt," with many of the members being brought in to be tried for everything from "Cattle rustling" to "drinking water." They were inevitably convicted and fined from 15c to $3.00. The Editor of the *Lapidary Journal* was fined $2.00 for wearing a tam-o-shanter and being unable to speak with a burr.

South Bay Lapidary Society's Show A Big Success

As reported by DeWitte Hagar

The *South Bay Lapidary Society* (Hermosa Beach, Calif.) held its first show on September 16th and 17th and a very fine show it was. Exhibits ran the gamut from mineral specimens to beautiful cabochons and artful jewelry. The displays were arranged in an attractive manner and representatives of other societies who attended remarked that it was one of the most enjoyable shows they had ever visited. The Society was fortunate in receiving splendid cooperation from the authorities of Hermosa Beach and a number of newspapers and magazines. All in all it was a real credit to Mrs. Jane Hagar, President of the Society, and all the members who performed a fine job.

At the meeting held Monday, October 2nd, the Society greatly enjoyed a visit from Mr. Albert Hake of Los Angeles who showed micromounts and also some of the new color slides of plume agates and iris agate which are magnificent.

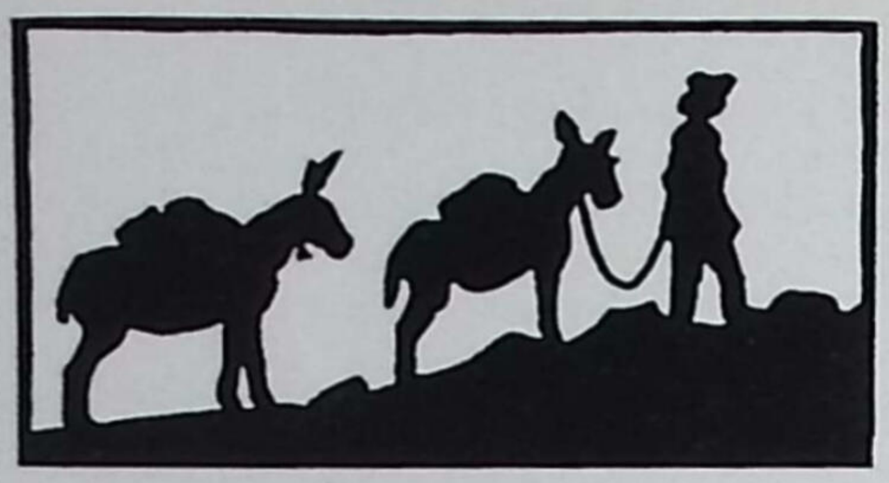


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In Memoriam
FRANK B. WADE

FRANK B. WADE of Indianapolis died on October 3rd in his 76th year. Dr. J. Daniel Willems, author of *Gem Cutting*, informs us "he was a grand man, always helpful, thoroughly scientific and extremely well informed about gems. He wrote two very fine books, both out of print but still valuable. They were *A Textbook of Precious Stones* and *Diamonds—The Factors That Govern Their Value*. I talked with him two or three times and was quite fond of him. There is a story about him that says he visited a "loan shark" in Denver because he had seen a green stone displayed in the window which he thought was a green diamond. The "shark" was quite eager to show him the stone and insisted it was a green sapphire. There was also present a diamond salesman from New York who likewise called it a green sapphire but Wade thought he knew better. He bought the stone and sold it to Tiffany for a green diamond and sent his daughter through college on the profits. The stone was supposedly quite large. Frank Wade was welcome at Tiffany's at any time. In fact he was acceptable to most of the top gem merchants all over the country. He was also on friendly terms and in close correspondence with the syndicate in London. He knew most of them personally and they valued his friendship highly. Although I had only seen him a few times I felt a bit sad because he was likable and friendly and a thorough gentleman."

Mr. Wade contributed to all the mineral and gem publications but he was a contributor to the *Gemmologist* of London more than to the American magazines. His latest treatise was on the composition of turquoise.

Harry Howard writes:

"The news of the death of Dr. Wade was very much of a shock to me. A letter from him, dated September 26th was on my desk unanswered. I had expected to write him this week-end. He had sent me a small cabochon of Canadian Sodalite, regretting that he could not find any of the stuff that was not too dark. I have a small piece of light blue (very rare) which I was going to send him.

"Dr. Wade read my original *Cutting of Semi-precious Stones* before its publication. He checked my Chapter on Op-

tics of brilliant cut gems in the *Handbook for the Amateur Lapidary* and there were quite a few letters about that.

"Dr. Wade had been "playing with" gems all his life (I suppose) — certainly for many years. His books are remarkably interesting. *Yet he never did any faceting and never used any power driven tools.* Quoting from his Sept. 26, 1950 letter; 'I am still at the cabochon stage with a hand cranked carborundum wheel. Have a couple of motors and some parts for setting up power grinders and diamond saw and buffers but haven't had it hooked up yet.'

"About 3 years ago, I had a few hours to spare in Indianapolis one forenoon. Louise was with me. We got a taxi for an extended trip around the town. About the middle of the forenoon we went out to *Shortridge High School.* I went in and found that in a few minutes Dr. Wade would have a 15 minute free period. So I brought Mrs. Howard in, having the taxi wait. As soon as the bell sounded we went into his class room and I introduced myself and Mrs. Howard to him. We have laughed often about the incident. He said to her 'how do you do,' shoved a chair toward her with one hand while using the other to take from his side coat pocket a cabochon on a stick. Within two seconds he had me over by the window to examine the stone which he had been working by hand on a piece of carborundum cloth while on the street car on his way to work that morning. For the next 15 minutes he talked a blue streak. I think he figured that would probably be the last time we were together and he wanted to take full advantage of every minute of it. It was a delightful occasion and he was a charming gentleman."

Many tales are told about Dr. Wade, who spent a lifetime as a chemistry teacher in a High School while becoming a world renowned expert on gems and gem polishing on the side. He was considered an authority on polishing corundum and yet the only "machinery" he ever used was a cloth on his knee as he rode the street cars or otherwise relaxed. He taught at Shortridge High School from 1903 to 1949 or for 46 years. He achieved fame when he returned from Colorado with one of the largest tourmaline crystals ever found. He found it in a snowbank.

Dr. Willems

SAYS—

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one or more of these fine, old, rare volumes that will grace your book shelves, and be a delight to the lover of gems. I have extra volumes in my library by Kunz, Bauer, Williams, Streeter, Farrington, Wade, Hamlin, Nicols, Claremont, Rothchild, Emmanuel, and others.

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◆ New Societies

NEWAUKUM ROCKHOUNDS (Centralia, Wash.) were organized on Oct. 26th with Basil Mulford as Pres., Kenneth Williams, Vice Pres., Mrs. Velma Adame, Sec.-Treas., 1746 Chehalis Ave., Chehalis. Three Directors are Fred Sommers, Arthur Dahl and Robert Kearns. Meetings will be held on the third Fri. in members' homes. 18 people joined at the first meeting and 10 of them subscribed immediately to the *Lapidary Journal.* BRAVO!! BRAVO!!

* * *

CONTRA COSTA MINERAL & GEM SOC. (Walnut Creek, Calif.) was organized on August 25th at the home of A. E. Davies in Alamo. 23 persons attended. Regular meetings will be held the 2nd Fri. in the meeting room of the Coast Counties Gas Co. at Walnut Creek, Calif.

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Large Garnet Exhibited

At the Arizona state fair there was exhibited for the first time in the United States a 42 pound, or 89,000 carat garnet. Its crystal faces are nearly perfect and its value has never been determined. It was found in Brazil 15 years ago, and was in the Paris Museum at Paris when the Nazis seized it and hid it in the salt mines. It was recovered at the end of the war and returned to its owner, R. Picard of Rio de Janeiro.

* * *

New Diamond Pipe Reported In India

From *The Loupe*

It has been reported that diamonds have actually been found on the surface of a recently discovered volcanic pipe found in the state of Panna, near the village of Majgawan.

Although both detailed geological prospecting and considerable capital will be required, according to the *Diamond News*, before accurate analysis can be made, the diamondiferous blue ground is described as similar to blue ground of the Kimberly Mine.

Early in 1948 a similar find was reported in the state of Panna and should these prove productive of diamonds as anticipated, it could verify the belief of some geologists that Indian alluvial diamonds may have originated from basic igneous dikes cutting the older Bijowar series.

* * *

Platinum Jumps $13 an Ounce

Platinum went up $13 an ounce on Aug. 30th. A leading refiner quoted $90 an ounce retail and $87 wholesale. The price of $77 retail and $74 wholesale had obtained since July 10.

Refiners said they are selling only to defense industries, who use it for making airplane instruments and explosives. Jewelers reported that sales by dealers have been made recently at $102.50 an ounce.

Eastern Federation Formed

The *Eastern Federation of Mineralogical & Lapidary Societies* was formed on September 30th in Washington, D.C. Officers are Mr. Harry L. Woodruff, President, 1018 Vermont Ave., N.W., Washington. Mr. Woodruff is proprietor of the *Washington School of Gemology*. Vice President is Mr. D. E. Wallace and Benjamin J. Chromy is Secretary. James

H. Benn of the National Museum staff is Treasurer. The founding societies are the *Lapidary & Gem Collectors Club* and the *Mineralogical Society of the District of Columbia*, both of Washington, D.C. and the *Gem Cutters Guild* of Baltimore.

The charter will be held open until February 1st, 1951 for any eastern earth science organization wishing to join. Information may be secured from Mr. Harry Woodruff at the address given above.

* * *

Book Review

A Roman Book on Precious Stones

by Sydney H. Ball

Sydney Ball, who did not live to finish this ambitious work, was a distinguished Consulting Engineer who annually wrote a Diamond Review for the JEWELERS' CIRCULAR - KEYSTONE. Respected throughout the jewelry profession, this yearly review was a paper of considerable influence.

The complex task of completing his book, published by the Gemological Institute of America, was undertaken by Miss Kay Swindler with outstanding success.

The heart of this scholary and fascinating volume is Section Two, a translation of the 37th Book of the NATURAL HISTORY OF THE WORLD by Pliny the Elder.

Caius Plinius Secondus, born 23 A.D. in Italy, was at various times a lawyer, soldier, government official and, most memorably, a student and fact collector. Among his most famous collection of facts is his NATURAL HISTORY of which the 37th and last volume is devoted to precious stones. This history is the only book surviving from ancient times which gives us a picture of classical gem knowedge and legends.

Section One of the book introduces the life and times of Pliny in relation to gems and jewelry of the Roman era. Section Two is the translation.

And Section Three is composed of commentary on Pliny's statements, amplification of some of his allusions and corrections of some of his errors.

Throughout the book the discussion of gems is interwoven with stories of famous jewels and their famous, or infamous, possessors; giving the reader a brief but exciting glimpse into the manners, customs, history and legends of the ancient times.

Both the professional jeweler and the interested layman will find the volume richly informative and perhaps, too, delightfully entertaining.

The copies of this book we have sold so far have elicited more favorable response than any book we have ever sold. This is an ideal Christmas gift for the serious gem student. Obtainable from the *Journal* office at $6.75 postpaid.







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◆ News of the Societies

LOS ANGELES LAPIDARY SOC. witnessed a showing of a California Centennial color film at its October meeting, through the courtesy of the Signal Oil Co. The title was *Ghost Towns*. The society's annual picnic was held on October 14 and 15. A full account of this interesting and unusual time is presented on Page 381. The November meeting witnessed a showing of almost 300 slides made by member Herbert Monlux, one of our valuable contributors. A testimonial, signed by most of the members, was presented to Past Pres. Rolland Willis for his great contributions to the recent picnic. Changes were adopted in the By-Laws creating four classes of membership and raising the dues of active members to $5.00 a year. The *Faceteers*, faceting group of the society, has initiated a plan of examining and discussing all gems falling under a single letter of the alphabet in one evening. The meeting for November was to discuss gems beginning with the letter C.

* * *

FEATHER RIVER GEM & MINERAL SOC. (Oroville, Calif.) recently heard the Fentons, authors of the popular *Rock Book*, in a lecture on rocks and the problems involved in writing for children.

* * *

SEARLES LAKE GEM & MINERAL SOC. (Trona, Calif.) held a hobby show on Nov. 18th in the High School at which *any* hobby work could be displayed. This is a fine way to get people interested in other hobbies to have a close look at ours.

* * *

HOLLYWOOD LAPIDARY SOC. (Calif.) has a fine new format to their monthly bulletin. They are looking for a name for it and will ballot upon several suggestions at their Nov. meeting. The *Journal* has suggested the name ASTERIA (Hollywood stars). Their annual show was of their usual high order and this year they added a commercial section. An 11½ ounce fire opal, one of the largest that has ever come out of Australia, was exhibited. It was recently acquired by the Editor. Margaret Harris exhibited figures showing five steps in carving and polishing a quartz elephant. Some of her splendid jewelry work will be presented in an early edition of the *Journal*. The displays were well lighted and cased and tastefully embellished with plant life in many forms.

* * *

TACOMA AGATE CLUB (Wash.) is taking an active interest in a group attempting the acquisition of the Adam East collection of Columbia River Indian artifacts. A donation of $5000 has been made for the purpose and the State Legislature is being importuned to supply the balance.

* * *

ORANGE BELT MINERALOGICAL SOC. (San Bernardino, Calif.) held its annual mineral and gem show on Nov. 4 and 5 in the National Orange Show building. While many said it was not as nice as last year's show, which we missed but which we reported as being 1949's best show, it seemed to us that it was a bang up job on the part of show chairman Marion L. Moberly. The society had one innovation we liked—a lunch stand with all home made pastries and hamburgers fit to eat. Organ music played softly at intervals during the show. The immense paintings of western scenes to frame a pegmatite dike were exhibited by their creator, Mrs. Adolph F. Dosse, wife of the President. We were glad to see some outstanding displays of bookends and flat work at this show and we particularly remember the wood display of Bill and Rose Mills, the flats of Bud and Mary Carpenter and the coffee tables of John Askey.

* * *

GLENDALE LAPIDARY & GEM SOC. (Calif.) recently heard Dr. Chang Wen Ti in a lecture on jade. President of the *Chinese Jade Pagoda Co.*, "Chang" (as he is popularly called) has one of the largest and finest private collections of jade in America and is probably the leading active exponent of jade carving in the country.

* * *

MINNESOTA MINERAL CLUB (Minneapolis) recently saw the thin section slides of J. Lewis Renton of Portland, Ore., together with a showing of his famed agate collection.

* * *

NEW JERSEY GEM & MINERAL SOC. (Passaic) recently heard Gene Vitali in a talk on tourmalines and examined his large collection of them.

* * *

NEWARK LAPIDARY SOC. (N.J.) recently heard Jerome B. Wiss, a director of the *Gemological Institute of America* in a lecture on FASCINATING FACTS ABOUT GEMSTONES. At the Nov. meeting Mr. Robert Mac Phail, Art Educator of Handy and Harman, gave a lecture on THE PRINCIPLES OF DESIGN AND HOW TO USE THEM IN YOUR HOBBY. The society is to hold a "home talent night" at their Dec. meeting.

* * *

SANTA MONICA GEMOLOGICAL SOC. (Calif.) recently heard Prof. W. B. Osterholt of Santa Monica City College in a lecture on the Grand Canyon, the result of a seven day study trip he made with his geology class to that area. The lecture was illustrated with colored slides made on the trip.

* * *

CHICAGO ROCKS & MINERALS SOC. recently heard Emil F. Kronquist. author of *Metalcraft and Jewelry*, in a talk on silver chasing. The society now holds monthly displays of members' minerals and lapidary work. They have purchased lights for properly showing the displays.

* * *

SACRAMENTO MINERAL SOC. (Calif.) held its annual show on Oct. 14-15 with more than 50 entries for competitive awards. A cup for the best lapidary display went to Genevieve Colony for the flower picture in gemstones that

appeared on the October cover of the *Journal.* The Editor gave his lecture, *The Second Stone Age,* to a large and appreciative group at the Nov. meeting.

* * *

MINERAL & GEM SOC. OF CASTRO VALLEY (Calif.) recently heard David Grigsby of *Minerals Unlimited,* in a comprehensive talk on crystallography. The Nov. meeting featured a talk on sphere cutting by Vice Pres. Ward Lewis.

* * *

GEM CUTTERS GUILD (Los Angeles) recently featured an evening on the art of enamelling.

* * *

CALAVERAS GEM & MINERAL SOC. (Altaville, Calif.) is believed to be the only society owning its own building. The land was donated by Mr. and Mrs. A. L. Mecham and a concrete-block building, 20 x 60 feet, was built upon it by contributions and labor of club members.

* * *

AKRON MINERAL SOC. (Ohio) held a gem and jewelry display at the *Akron Museum of Natural History* Oct. 24th through the 31st. The exhibit included daily lapidary demonstrations. There was an exhibit of jade in every color. A miniature fireplace, with each rock a precious stone, created wide interest from the large attendance. Wilbur Moon is the society's new President.

* * *

YUMA GEM & MINERAL SOC. (Ariz.) recenlty heard Everett Hall in a talk on Indian artifacts which he has collected in the Yuma area during a lifetime. David Molina of the Ft. Yuma Indian School gave a talk on the present Indians.

* * *

SAN JOSE LAPIDARY SOC. (Calif.) heard S. N. Parmelee in a talk on lapidary technique at the Nov. meeting. Mr. Parmelee is the original discoverer of the Monterey jade location.

* * *

INDEPENDENCE GEM & MINERAL SOC. (Mo.) held its first annual gem and mineral show at the Gillmor Motor Co.'s. showroom on Oct. 21-22. The attendance exceeded 1200 (which did not include home towner H.S.T., who is reported to dislike jewelry and gems) and included a full educational exhibit of books, lapidary technique, fluorescent displays, gem and mineral exhibits, maps and silvercraft demonstrations.

* * *

COLORADO MINERAL SOC. (Denver) heard Don Bloch at their Nov. meeting in a talk on caves entitled *Devils In The Darkness.* One of the oldest societies in the country, this society is now believed to be the largest with 366 present paid-up members. Robert D. Roots (Author of *Adventures In Sawing* in the Oct. *Journal),* was presented with a *Certificate of Recognition* for his long and outstanding work with minerals.

* * *

MARQUETTE GEOLOGY ASS'N (Chicago) held its annual Fall auction of rocks and minerals on Nov. 4. At the Oct. meeting Ben Hur Wilson gave a talk on the growth of the earth science movement in America and a discussion of the publications devoted to it. Dr. J. Daniel Willems, author of *Gem Cutting,* was made an honorary member.

* * *

MONTEREY BAY MINERAL SOC. (Calif.) held its first meeting under new president G. H. Nelson in Oct. and heard a report of the society's first display and lapidary demonstration at the Monterey County Fair. It was witnessed by more than 25,000 people.

* * *

SAN DIEGO MINERAL & GEM SOC. (Calif.) had a panel discussion on faceting at the meeting on Nov. 3rd of its Gem & Lapidary Division. The discussion included all types of faceting equipment. C. A. Scott gave a talk on sphere materials and how spheres are made. The society held its 13th annual gem and mineral show in Oct. with 1100 visitors signing the guest book.

* * *

MIAMI MINERAL & GEM SOC. (Fla.) has a fine new bulletin called *Chips and Facets.*

* * *

SAN DIEGO LAPIDARY SOC. (Calif.) gave a Hallowe'en party and box social on Oct. 28th. Their annual Christmas party will be held on Dec. 10.

* * *

DONA ANA COUNTY ROCKHOUNDS(Las Cruces, N.M.) recently heard Mildred Sanders in a talk on faceting methods.

* * *

SAN FERNANDO VALLEY MINERAL & GEM SOC. (Calif.) recently heard a lecture on jewelry making by Jessie Chittenden and the lecture on jade by Dr. Chang Wen Ti, previously referred to. At the Nov. meeting Dan White showed the wonderful Dave Harris slides of gem pictures.

* * *

OREGON AGATE & MINERAL SOC. (Portland) has this to say about the rockhound and his bragging piece—"bragging may not bring happiness, but the man catching the largest fish never goes home through the alley."

* * *

PASADENA LAPIDARY SOC. (Calif.) recently heard C. D. Gibson in a lecture on sanding methods.

* * *

LAPIDARY & GEM SOC. OF NEW YORK, organized by the Editor in Oct. '49, went on its maiden field trip on September 17th to Touchon's Grove in the Watchung Mountains of Northern New Jersey. 75% of the membership attended to collect gem quality carnelian. Mr. Perricone of the *Regent Lapidary Co.* found a very fine piece weighing 1 pound and six ounces.

* * *

LONG BEACH MINERAL & GEM SOC. (Calif.) held a panel discussion on quartz following the annual election in November. Florence Gordon acted as Moderator. Roy Wagoner discussed the commercial aspects of quartz followed by Lowell Gordon (of *Gordon's)* in a discussion of gem quartz. Jessie Hardman concluded with a discussion of quartz as a mineral.

(Continued on Page 409)

Many Gem Cutters Are Wood Workers, Too

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ROBERT M. SHIPLEY, JR. RECEIVES HIGH HONOR

At a meeting of the Board of Governors of the *Gemological Institute of America*, recently held in New York City, Robert M. Shipley Jr., was appointed Honorary Research Member of the G.I.A. The only other person accorded this distinction by the Institute is Dr. Edward J. Gubelin of Lucerne, Switzerland.

Robert M. Shipley Jr., began his work in gemological research early in 1933 when he joined his father, G.I.A. Founder Robert M. Shipley, in the early years of establishing the *Gemological Institute*. He co-authored the scientific portions of the advanced Correspondence Courses used by the Institute and later assumed the duties of Director of Education and Research. His contribution to the development of American gemology has been considerable since most of the noteworthy progress made by the Institute in gem testing technique, gem testing methods, and gem testing instruments have been outgrowths of his study and labor.

Some of his early work included perfection of the first gem testing polariscope, and the design and development of dark field illumination used in such instruments as the Diamondscope, Gemolite, and the Diamondlite.

As a reserve officer in the U.S. Army, he was called to active duty one year before Pearl Harbor and served almost six years as Engineering Officer before being retired with a rank of major. Since his discharge he has continued his work of development and perfecting gem testing instruments for the *Gemological Institute*, and for the trade. Some of his latest contributions to the advancement of gemological science. through research and the development of new and most effective gem testing techniques and equipment, include the new simplified gem refractometer, the analyzing refractometer, gemological microscope, stock record camera, and other modifications of existing instruments which have resulted in lower cost and increased efficiency.

Mr. Shipley will be recalled by *Journal* readers as the author of the two-part informative article, *The Identification of Gemstones* which appeared in the Oct. and Dec. 1949 issues.

RECORD-SIZED METEOR CRATER FOUND IN CANADA

A two-and-one-quarter-mile-wide crater caused by a meteor, believed to be the largest in the world, has been discovered in an uninhabited section of the Northern Quebec peninsula.

The 5000-year-old crater will dwarf the largest previously known, the El Diablo near Winslow, Ariz., which measures only four-fifths of a mile in width, according to a world copyright story in the Toronto Globe and Mail.

The crater was discovered from an aerial photograph of the Koksoak River Plain, midway between Ungava and Hudson Bay. Dr. V. Ben Meen, director of the Royal Ontario Museum of Geology and Mineralogy, said the meteorite must have weighed millions of tons to have blasted an estimated 10,000,000 tons of granite out of the earth.

Pictures of the new crater were recently featured in *Time* and *Life* magazines.

Maybe The Rest Are The Same!

I was sure it was made for a gemstone,
Though timed for an earlier day.
  There were fractures crisscross
  In the pattern of moss;
But I just couldn't throw it away.

For months it rode there in my pocket,
And wore it to frazzle and fray.
  It was always in range
  When I fumbled for change;
But I just couldn't throw it away.

For a year it lay out on my workbench....
A part of my shop's disarray.
  Then I needed more space
  And I cleaned up the place;
But I just couldn't throw it away.

I gave it to Tommy one morning;
He fooled with it part of the day;
  And when he was through
  I regretfully knew
Why I just couldn't throw it away.
(From the *Rear Trunk*, bulletin of the *Nebraska Mineral & Gem Club.)*

He: "I assume I am but a little pebble on your beach of life."

She: "Yes, but your chances might be a little better if you were a little boulder."—*The Minnesota Geologist.*

Important Notice

From June 19th until December 31st BURMINCO will be open to visitors on SATURDAYS and SUNDAYS ONLY.

During this six months, BURMINCO'S George Burnham will be on a buying and collecting trip to Europe, Africa, Madagascar and South America.

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If we "hit" on this trip, you lapidaries will have some new materials to work on and you collectors will be able to fill some of those holes in your collections. WATCH THE BURMINCO ADS.

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◆ Mineral and Gem Society List

After months of effort we have gathered the following information on all the societies in America having a part in their plan and purposes for the mineralogist or the gem cutter or both. We do not pretend that this is a complete list or that it is an accurate list. But we do maintain that it is the most complete and accurate list available. It could have been far more accurate if the secretaries of the organizations had been on the ball and performed the duties of their office. We asked for help from them but we received almost none. Consequently we expect to be swamped with indignant letters saying such things as "Miss Dingbat hasn't been our Secretary for four years," etc., etc. Annual elections (most of them in December) will no doubt make many changes but interested persons will no doubt make connections for a long time to come through the names we are printing.

Some of these societies may not even exist any more and others that may be well known may be left out. We intended no slight to anyone and all we could do was publish the information we possess. Unless otherwise stated under each society all meetings are held at 7:30 or 8:00 P.M. The visitor arriving at any meeting at 7:45 should hit it about right.

If your society is not listed or if the information is wrong it will be appreciated if advice is sent to us.

ARIZONA

Ajo—*Ajo Rockhounds* (Juniors)
Mrs. Thelma Stokes, Sec., Box 1077
Douglas—*Douglas Gem & Mineral Club*
Gila—*Gila Mineral Society.*
Phoenix—*Maricopa Lapidary Society.*
2nd Mon. at Assembly Hall, 1738 W. Van Buren St.
Katie Miller, Sec., 330 E. 14th St., Tempe.
Mineralogical Society of Arizona
H. B. Holloway, Sec., P. O. Box 902.
Prescott—*Junior Rockhounds of Prescott.*
John Butcher, Sec., 331 Park Ave.
Yavapai Gem & Mineral Society.
1st Tue. at St. Luke's Parish House
Mrs. E. E. Michael, Sec., 1417 Oregon Ave.
Thatcher—*Gila Valley Gem & Mineral Soc.*
Mrs. Ina Gable, Sec., P. O. Box 393.
Tucson—*Tucson Gem & Mineral Society*
1st & 3rd Tues. at Room 106, Arizona State Museum, Univ. of Arizona.
Yuma—*Yuma Gem & Mineral Society.*
2nd & 4th Tue. in basement of City Hall.
Miss Katherine Mueller, Sec., P.O. Box 463

CALIFORNIA

Altaville—*Calaveras Gem & Mineral Society.*
Mrs. Awaitha Mecham, Sec. Meets 3rd Fri.
Bakersfield—*Kern County Mineral Society.*
2nd Mon. at Elliott Community Hall, 1107 N. Chester Ave.
H. D. Bushey, Sec., 506 Jeffery St.
Banning—*Banning Mineral Society.*
3rd Wed. at the High School
Mrs. Anna C. Eustice, Sec., 4068 W. Ramsey
San Gorgonio Mineral & Gem. Soc.
Mrs. Hattie Black, Sec., 437 Drury Lane.
Barstow—*Mojave Desert Mineral & Gem Soc.*
1st Thurs. at the High School
Faith R. Moore, Sec., Box 43, Daggett.
Benicia—*Rock & Gem Club*
Mrs. Dorothy Hughett, Sec., Box 513.
Blythe—*Desert Gem & Mineral Society*
2nd Tues. at Library of Junior High School
Mrs. Leon Corones, Sec., Box 82.
Brawley—*Brawley Gem & Mineral Soc.*
Crystal Johnson, Sec., 268 B St.
1st & 3rd Thurs. at Science Bldg of High School.
Burlingame—*Gem & Mineral Society of San Mateo County*
Alice G. Sharp, Corr. Sec., Box 226.
Castro Valley—*Mineral & Gem Society of Castro Valley*
Mrs. Frances Taylor, Sec., Box 145.
Cherokee—*Cherokee Gem & Mineral Club*
Meets at the school house.
Chico—*Golden Empire Mineral Society*
2nd Wed. Sept. through May at Hotel Oaks
Mrs. Marian E. Coleman, Sec., 328 W. Sacramento Ave.
China Lake—*N.O.T.S. Rockhounds*
1st Mon. at Hut #7, Naval Ordnance Testing Station
Mrs. Eileen Dietz, Sec., Box 81.
Compton—*Compton Gem & Mineral Society*
2nd Tues. at Civic Center Community Hall, 123 N. Rose St.
Corona Del Mar—*Orange Coast Mineral & Lapidary Society*
4th Mon. at Legion Hall, Costa Mesa.
Kay Hanson, Sec., 226 Forest Ave., Laguna Beach.
Downey—*Delvers Gem & Mineral Society*
2nd Tues. at Alameda School
Lealand A. Berger, Sec., 9110 Walnut St., Bellflower.
El Centro—*Imperial Lapidary Guild*
Imperial Valley Gem & Mineral Soc.
M. E. Pratt, Sec., Box 1666.
Eureka—*Humboldt Gem & Mineral Society*
George H. Morgan, Sec., 925 - 17th St.
Fresno—*Sequoia Mineral Society*
Elda Tracy, Sec., 2753 C St., Selma.
Fullerton—*West Coast Mineral Society*
Emerson W. Stanley, Sec., Box 131, Garden Grove.
Glendale—*Glendale Lapidary & Gem Soc.*
4th Mon. at 2500 Glenoaks Blvd.
Frank Overton, Sec., 1348 Winchester Ave.
Glendora—*Old Baldy Lapidary Society*
Hemet—*San Jacinto-Hemet Rockhounds*
Katherine Kelly, Sec., 614 E. Latham.
Hermosa Beach—*South Bay Lapidary Society*
1st Mon. at Clark Stadium
Jane Hagar, Pres., 117 - 23rd St., Manhattan Beach.
Indio—*Coachella Valley Mineral Society*
2nd Tues. Oct. through June at the Water District Auditorium
Mrs. Leah J. Hambly, Sec., Box 3123.
La Mesa—*The Tourmaline Gem & Mineral Society*
Mrs. Carolyn Potter, Sec., 7924 Normal Ave.
Lodi—*Lodi Gem & Mineral Society*
Mrs. E. E. Nordman, Sec., Route 2, Box 167

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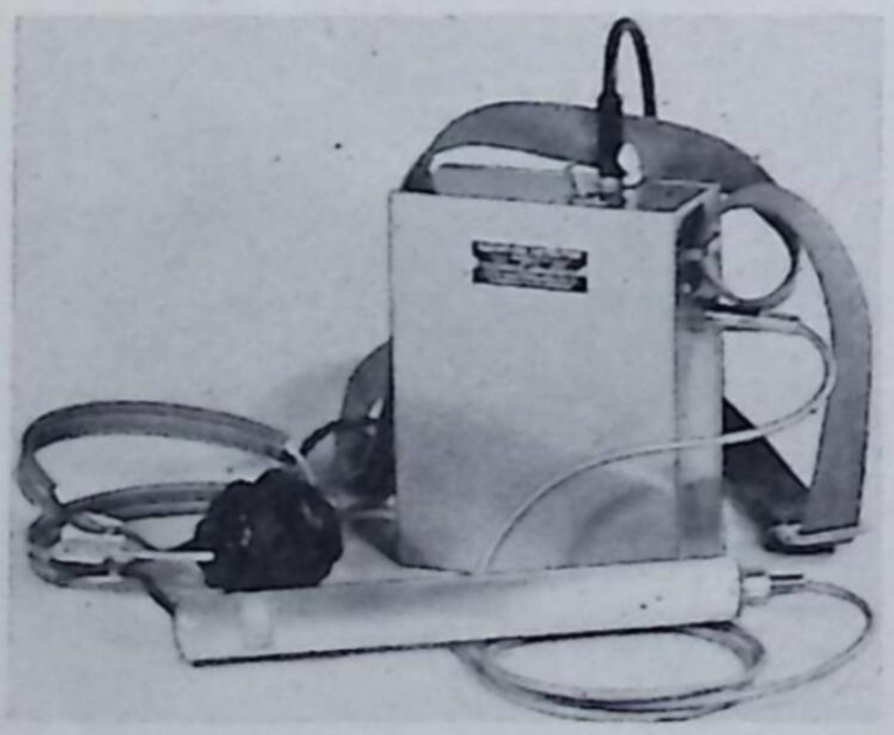
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Long Beach—*Long Beach Mineral & Gem Soc.*
2nd Wed. at Belmont Recreation Center, 4104 Allin St.
Jane Fisher, Sec., 2077 Eucalyptus St.

Los Angeles—*Eagle Rock Mineralogical Soc.*
Norman Cooley, Sec., 1145 Oak Grove Dr.

Gem Cutters Guild
4th Mon. at Manchester Playground Auditorium, 8800 S. Hoover St.

Hollywood Lapidary Society
2nd Thurs. at Plummer Park Recreation Hall, 7377 Santa Monica Blvd.

Los Angeles Lapidary Soc., Inc.
1st Mon. at Van Ness Playground Auditorium, 2nd Ave. at Slauson
Miss Marguerite Wilson, Sec., 228 Thorne
Official address Box 2184, Terminal Annex, Los Angeles 54.

Los Angeles Mineralogical Soc.
3rd Thurs. at dinner meeting at 6:30 P.M. at 3716 Wilshire Blvd.
Mrs. Nancy L. Mayle, Sec., 531 W.119th St.

Pacific Mineral Soc., Inc.
3rd Fri. at 3716 Wilshire Blvd.
Myrtle Musselman, 26327 Athena Ave., Harbor City

Southwest Mineralogists, Inc.
2nd & 4th Mon. at Harvard Playground, 6120 Denker Ave.
Beatrice Zehrbach, Corr. Sec., 5127 W. 118th St. Hawthorne

Modesto—*Mother Lode Mineral Soc.*
4th Fri. at the Junior College
Mrs. Lois Wemyss, Sec., 231 Tuolumne Blvd

Napa—*Napa Valley Rock & Gem Club*
Mrs. Edith M. Gardner, Sec., 1930 Stockton St.

North Hollywood — *San Fernando Valley Mineral & Gem Soc.*
2nd Thur. Victory - Van Owen Playground, 12240 Archwood St.
Miss Grace Johnson, Sec., 1155 Irving Ave., Glendale 1

Oakland—*East Bay Mineral Soc., Inc.*
1st & 3rd Thurs. at Lincoln School, 11th & Alice Sts.
Mrs. Miriam Williams, Sec., Box 1196

Oroville— *Feather River Gem & Mineral Soc., Inc.*
2nd & 4th Fri. at Thermalito School
Mrs. Iva Foster, Sec., Box 1508.

Paradise—*Paradise Gem & Mineral Club*
2nd & 4th Tues. at Odd Fellows Hall

Pasadena—*Pasadena Lapidary Soc.*
3rd Thurs. at 177 S. Arroyo Blvd.

Mineralogical Society of Southern California
2nd Mon. at the Pasadena Library Sept. through June
Mrs. Victor J. Robbins, Sec., 928 E. Hellman Ave., Monterey Park

Paso Robles—*Paso Robles Mineral Club*
Mrs. Maude Montgomery, Sec., Route 1, Box 55

Pomona—*Pomona Valley Mineral Club, Inc.*
2nd Tue. at 7:15 p.m. at Mason Hall, Pomona College, Claremont
Alice S. Cohoon, Sec., 246 W. Aliso St.

Quincy—*Plumas Gem & Mineral Soc.*
Mrs. June Farrell, Sec., Route 1

Randsburg—*Rand District Mineral & Gem Ass'n*

Sacramento—*Sacramento Mineral Soc.*
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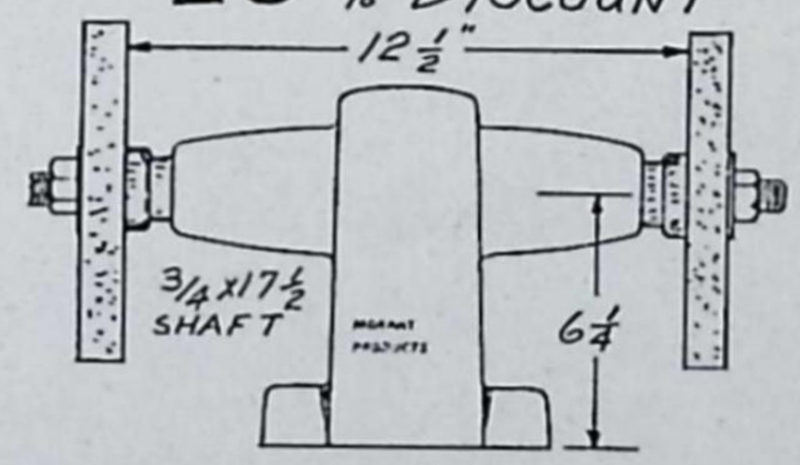
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Plattsburgh—*North Country Mineralogical Club*

Richmond Hill—*Queens Mineral Soc.*
1st Thurs. at Church of the Resurrection
Georgia Lemon, Sec., 9 W. 11th St., New York.

NORTH CAROLINA

Asheville—*Southern Appalachian Mineral Soc.*
For information write M. K. Banks

OHIO

Akron—*Akron Mineral Soc.*
H. C. Treece, Sec., 1896 Manchester Rd.

Cincinnati—*Cincinnati Mineral Soc.*
4th Wed. at Museum of Natural History
Chas. C. Geschwind, Sec., 6931 Diana Dr.

Cleveland—*Cleveland Lapidary Soc.*
1st Tue. at Mineralogy Bldg. of Case Institute of Technology
John M. Heffelfinger, Sec., 7619 Redell Ave.

Cleveland Mineralogical Soc.
No information

Gem Cutters Guild
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Oklahoma City—*Oklahoma Mineral & Gem Soc.*
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OREGON

Bend—*Deschutes Geology Club*
2nd Thurs. at Chamber of Commerce Office
Patsy Stewart, Sec., 601 E. Greenwood

Eugene—*Eugene Mineral Club*
1st & 3rd Wed. at Room 301, Condon Hall, U. of Oregon
Mrs. A. C. Goettsche, Sec., 870 W. 3rd St.

Gold Beach—*The Curry County Mineralogical Soc.*
2nd Mon. at Veterans Community Hall
Lottie Shields, Sec.

Grants Pass—*Rogue River Gem & Geology Club*
1st Fri. at Library Auditorium, 5th & B st.
Mrs. Arline M. Sims, Sec., South Highway 99, Route 4, Box 284

Klamath Falls—*Klamath Mineral Club*
Last Thurs. at Chamber of Commerce Bldg.
Mrs. Lu Wells, Sec., 341 Hillside St.

La Grande—*Blue Mountain Gem Club*
1st & 3rd Mon. at members' homes
Mrs. Ruth Furman, Sec., 1906 Jefferson Ave.

Newport—*Newport Agate Soc.*
2nd Tue. at City Hall
Mrs. Florence Scott, Sec., Box 505

North Bend—*Coos County Mineral & Gem Club*
3rd Tue. at Vaughan Club Rooms

Oceanlake—*North Lincoln Agate Soc.*
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1st Fri. at home of Austin Kizer, 307 E. 7th St.
Mrs. Helen Houston, Sec.

Roseburg—*Umpqua Mineral Club*
3rd. Thur. Knights of Pythias Bldg.
A. C. Evans. Sec., 2135 Vine St.

Saint Helens—*St. Helens Gem & Mineral Soc*
Inquire of A. R. Welch, Box 1270

Salem—*Salem Geological Soc.*
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Verna Keppinger, Sec., 2170 Cadmus Court

Salem—*Wilamette Gem Cutters*
4th Fri. at Chapel of Salem Memorial Hospital, 685 S. Winter St.
Mrs. Helen A. Mitchell, Sec., 3640 N. River Rd.

Sweet Home—*Sweet Home Rock & Mineral Soc.*
1st & 3rd Thurs. at the High School
Mrs. Georgia Munts, Sec., Route 1, Box 692

Yachats—*Yachats Gem & Mineral Club*
Mrs. H. W. Cole, Sec., Box 150

PENNSYLVANIA

Philadelphia—*Philadelphia Geological Soc.*
Philadelphia Mineralogical Soc.

Wilkes-Barre—*Wyoming Historical & Geological Soc.*

SOUTH DAKOTA

Fort Randall—*Fort Randall Gemites*
3rd Thurs. Dave Corrington, Sec. Pickstown.

Hot Springs—*Black Hills Mineral Soc.*

TENNESSEE

Chattanooga—*Chattanooga Rocks & Minerals Club*
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F. N. Bentley, Sec., 5319 Alton St.

El Paso—*El Paso Mineral & Gem Soc.*
2nd & 4th Thurs. at the Museum, Texas Western College
Mrs. Kathleen C. Miller, Sec., 300 W. Franklin St.

Fort Worth—*Fort Worth Mineral Club*
1st Fri. at 721 Hemphill St.

Houston—*Houston Lapidary Soc.*
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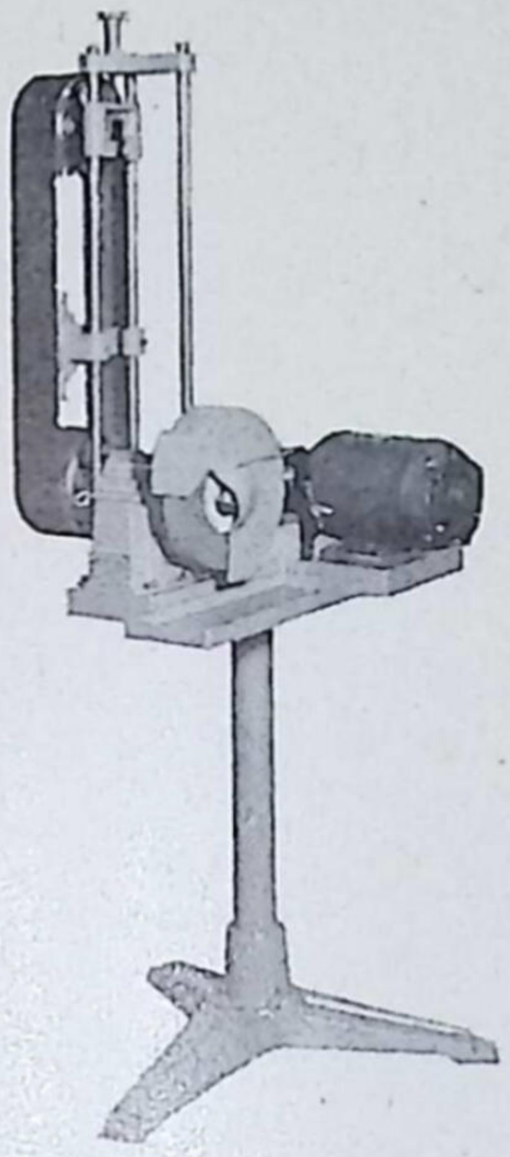
UTAH

Cedar City—*The Rock Club*
Afton Peters, Sec., Leigh Hotel

Moab—*Moab Valley Gem & Mineral Soc.*
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December 2-3—FIRST ANNUAL GEM & MINERAL SHOW of the *BRAWLEY GEM & MINERAL SOCIETY*. At the Science Building of Brawley Union High School, Brawley, Calif.

December 9-10 — Overnight field trip to Death Valley. For details write Box 131, Randsburg, Calif. Everyone welcome. Under auspices of Kern County Museum.

May 12-13, 1951 — First announcement of the annual gem and jewelry show of GLENDALE LAPIDARY & GEM SOCIETY at Glendale, Calif.

The various Federation shows will be held as follows:

American Federation of Mineralogical Societies at Tacoma, Wash. Probably the Labor Day weekend in 1951. This will be in conjunction with the *Northwest Federation of Mineralogical Societies.*

California Federation of Mineralogical Societies will meet at Oakland, Calif., the last weekend in June, 1951.

Rocky Mountain Federation of Mineralogical Societies will meet in Phoenix, Arizona in early June, 1951.

Midwest Federation of Mineralogical Societies will meet at Houghton, Mich. Date not set.

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VERMONT

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Eileen B. Dee, Sec., 99 Summer St.
Springfield High School Lapidary Club
Woodstock—*Rocks & Minerals Club of Woodstock*

WASHINGTON

Aberdeen—*Grays Harbor Gem & Geology Soc.*
3rd Fri. in members' homes
Mrs. Miller Lewis, Sec., Box 329, Raymond
Bremerton—*Kitsap Mineral & Gem Soc.*
3rd Tue. at Qualheim Hall
Harry Williams, Sec., Route 4, Box 1142, Bremerton
Centralia—*Newaukum Rockhounds*
3rd Fri. in members homes.
Mrs. Velma Adame, Sec., 1746 Chehalis Ave. Chehalis.
Carson—*Cascade Natural Science Club*
2nd & 4th Thurs. at Legion Hall
Evelyn O. Hutchings, Sec., Carson
Everett—*Everett Rock & Gem Club, Inc.*
2nd Mon. at Legion Memorial Hall
C. W. Cowan, Sec., 1232 Grand Ave., Everett
Snohomish County Mineral Soc.
Kalama—*Kalama Mineralogical Soc.*
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Joe Majeski, Sec., Route 1
Longview—*Southern Washington Mineralogical Soc.*
3rd Wed. at Longbell Retail Yards, Commerce & Douglas Sts.
Mrs. Myrtle Lower, Sec., 606 Catlin, Kelso
Oak Harbor—*Whidby Island Gem Club*
1st Mon. in members' homes
James Zylstra, Sec., Oak Harbor
Olympia—*Washington Agate & Mineral Soc.*
1st Sat. at State Historical Museum
Minnie Schlosser, Sec., Route 10, Box 224
Prosser—*Three Rivers Mineralogy Soc.*
No regular date or place of meeting
Mrs. Betty McGinnis, Sec., 522 W. Clark St., Pasco
Puyallup—*Puyallup Valley Gem & Mineral Club, Inc.*
2nd Fri. at Odd Fellows Hall
Gwendolyn Frater, Sec., 910 W. Pioneer
Raymond—*Willapa Harbor Gem Soc.*
1st Fri. at members' homes
Mrs. Minnie Ross, Sec., Route 2, Box 313A
Seattle—*Evergreen Rock Club, Inc.*
1st Sun. at Child Care Bldg., 819 Yesler Way
Mrs. Frank H. Ulrey, Sec., 1249 Renton 3 Tree Point Road., Seattle 88
Gem Collectors Club, Inc.
3rd Tue. at 6:30 p.m. at Gowan Hotel, 2nd & Stewart Sts.
Miss Katherine Schumaker, Sec., 1703 Belmont, Seattle 22
Sebac Mineralogical Soc.
2nd Thurs. at Edison Training School, Ellis Ave. & Myrtle St.
Barbara Frost, Sec., 4709 Glenwood Ave., Everett
Snohomish—*The Snohomish Lapidary Club*
1st Tue. at members' homes
Jessie Wilson, Sec., Route 3
Spokane—*Columbian Geological Soc.*
1st Thurs. at Eastern Washington Historical Soc., 2316 West First Ave.
Alma C. Walker, Sec., 523 S. Washington
Tacoma—*Tacoma Agate Club*
1st & 3rd Thurs. at St. John's Parish House, 58th & So. Puget Sound Ave.
George Gilbert, Sec., 1114 N. Prospect, Tacoma 6
Tenino—*The Rock Cruisers*
4th Sat. at 7 p.m. at Twin Gates for dinner meeting
Dora Major, Sec., Tenino
Wenatchee—*Gingko Mineralogist Soc.*
2nd & 4th Fri. at the Wenatchee Museum
Mrs. Christine Fowler, Sec., 820 Cascade St.
Yakima—*Yakima Rock & Mineral Club*
3rd Thurs. at Cascade Creamery auditorium
Bill Gekler, Sec., 607 S. 18th Ave

WISCONSIN

Bayfield—*Lake Superior Mineral Soc.*
Maynard Arney, Pres.
Milwaukee—*Wisconsin Geological Soc.*
1st Mon. in Conference Room of the Milwaukee Public Museum
Mrs. Orville Cox, Sec., 6650 N. Elm Tree Rd.

WYOMING

Cheyenne—*Cheyenne Geology Club*
Patrick W. Dineen, Sec., 3716 Warren Ave.
Riverton—*Riverton Geological Soc.*
Thermopolis—*Hot Springs County Mineral Soc.*
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BARGAIN ASSORTMENT NO. 4—1 slab Colorado moss agate, 2 chunks Australian fire opal for cabs, 1 slab Idaho moss agate for cabs, 2 rough Burma sapphires, 1 slab Australian Boulder fire opal, 1 polished turquoise cab. 1 chunk Brazilian quartz (can be faceted), 1 slab blue tiger eye, 1 chunk quartz with green tourmaline inclusions (will make rare cabs), 1 chunk Brazilian smoky quartz for fine cabs or faceting. *All for $3.00 plus 20c for postage.* If possible please send Post Office Money Order to H. A. IVERS, West Coast Mineral Co., 1400 Hacienda Blvd., La Habra Heights, La Habra, Calif.

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ROCK-HARD FELT POLISHING WHEELS. 5 x 1—$1.50; 5 x 1½—$1.95; 5 x 2—$2.45; 10 x 1¼—$5.95. Medium hard—6 x ½—$1.25; 6 x 1—$1.50; 10 x 2—$4.95. YALE ADLER, 2205 Euclid, Detroit 6, Mich.

FOR SALE: *Highland Park* Model "O" combination lapidary machine, misc. cut slabs and roughs; 18" lap wheel and motor, templates and abrasives. J. L. MAHONEY, 725 Apache, Raton, N. M.

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FOR EXCHANGE—*Fancy Fantail Pigeons*—Saddle Muffed Tumbler Pigeons—Bantams and Standard Buff Cochins—For Minerals, Agates, Tourmaline crystals, petrified log-cross-sections or cutting and polishing equipment. WESLEY WESTOVER. Marlette, Mich.

WILL BUY rough gemstone specimens, crystals or pieces in any quantity. Name and location given. Sizes to be from ¼" to 1". Write JOS. M. IMBIMBO, 114 Elm St., Orange, N. J.

AMAZING POLISHING THRILLS. During years of polishing specimens and cabochons our closely guarded secret of a beautiful deep polish on all stones has been in our buffs. The finest pure, white optical felt on a metal backing of our design gives you a ten inch buff that will polish anything from a ¼ inch cabochon to an eight inch specimen. The fine texture of the pure wool felt used burns out scratches and gives you an "*out of this world*" polish at unbelievably low speeds. Guaranteed not to wrinkle, pull, swell, or get bumpy no matter how long it is kept wet. We have polished 3000 flats on one buff and it was still in good condition. Here is the best news you have had in a long time. The total cost of the ten inch buff postpaid is $3.75. A double faced 10" buff (felt on both sides) comes to you for $5.25, P.P. It's purpose? You can use it for two different polishing powders at a minimum cost. Included with each order will be a copy of our "*How to Use A Buff*" telling you how to apply polishing powders to the buff, what kind of powders to use, etc. Cost of the pamphlet mailed separately is 25c. Polish variscite and malachite on our felt buffs using our method and see the mirrorlike, scratchfree polish you too can get. GARDEN STATE MINERALS, 1034 Bloomfield Street, Hoboken, New Jersey. Phone Hoboken 3-8711.

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LAPIDARY JOURNAL

Box 1228 **Hollywood 28, Calif.**

(Continued from Page 387)

MICHIGAN LAPIDARY SOC. (Detroit) had an attendance of 114 at their meeting on Oct. 19th. This society, organized just a year ago by the Editor, has had a remarkable growth. They participated in the Detroit Hobby Show at the Convention Hall from September 30th through October 8th. They occupied four large booths with a full lapidary shop in operation.

ADVERTISERS' INDEX

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Dear Mr. Quick: October 3, 1950

This morning the postman left me the October *Journal*. I always look at *News of the Societies* first, and of course immediately spotted the article, second from last, second column, page 317. This is wonderful, but in some way you have been misinformed and under the direction of Mr. Chas. J. Hutchison, Past President of RMFMS and Mr. E. A. White, Local President of *El Paso Mineral & Gem Society* and myself, as Past Secretary-Treasurer of RMFMS; we wish to immediately correct this statement.

We did not make a donation of $240.00 to Phoenix. Each year in the past, it seems as though the host city and club has sent on to the next year's host club any money that was left in the treasury after all expenses of the Show-Convention was over. Denver sent such money to Albuquerque; Albuquerque sent us money and since our expenses were much heavier than we dreamed of the RMFMS balance was only $172.79. So out of our own Society private funds we added the sum of $67.24 to make the $240.00; Albuquerque sent us $280 + something; but about $35 of that was for dues they had received and which came to us for the year 1949-50.

This money is always a godsend to the new host society. It helps them get going with initial expenses. Otherwise the burden would be so very heavy. While I find nothing in the RMFMS Constitution and By-laws that such money is due the next society, it seems to be rather an un-written law. I do not like that expression either; shall we say instead, "it is a pleasant custom" to send on to help out, whatever money is left over. We would appreciate a correction on this. It is a wonderful but undeserved tribute to the El Paso Society but it leaves with member Societies of the Federation the wrong impression and we cannot afford to have any of our fine sister societies wonder just what kind of skunks we are. I am enclosing you a copy of the final Financial Statement, which was sent to each member society with a copy of the business meeting and a general report of our year's doings.

You may be interested to know that our group is growing steadily. Our interest stays at high peak and our fun and good fellowship never seems to dull. Now that the beautiful autumn weather is here the field trips will be better attended than ever and our winter looks promising. Our regular meetings always have a good speaker or a fine movie.

Also as per your request, heading Page 317, the postal card goes in the mail with this letter.

We thank you gratefully for nice publicity and will thank you gratefully for your correction. While wonderful it is erroneous. Best wishes for your continued success with what I feel is the finest mineral magazine on the market, I am

Sincerely,
Kathleen C. Miller, Sec., (Mrs. R. H.)
El Paso Mineral & Gem Society
300 W. Franklin St.
El Paso, Texas

FINANCIAL STATEMENT—FINAL

Money received from RMFMS Show from June 22, 1949 to June 9, 1950	$2,149.61
Expenditures incurred from Jan. 7, 1950 to June 9, 1950	1,972.72
	$ 172.79
Check forwarded to Phoenix for 1951 Show	240.00
	$ 67.24

Which represents the RMFMS balance of $172.79 plus $67.24 from the El Paso Society.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233)

Of LAPIDARY JOURNAL published Bi-Monthly at Los Angeles, Calif., for October 1, 1950.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Lelande Quick, 7231½ Santa Monica Blvd., Los Angeles 46, Calif.

Editor, Same.
Managing editor, Same.
Business manager, Same.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Lapidary Journal, Inc., 7231½ Santa Monica Blvd., Los Angeles 46, Calif.; Lelande Quick, 5267 Southridge Ave., Los Angeles 43, Calif.; Aletah Quick, 5267 Southridge Avenue, Los Angeles 43, Calif.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

LELANDE QUICK

(Signature of editor, publisher, business manager, or owner)

Sworn to and subscribed before me this 3rd day of October, 1950.

[Seal] RUTH C. SCHNETZLER.

Notary Public in and for the County of Los Angeles, State of California.

(My commission expires December 5, 1952.)

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We have a complete book department with most currently published works on gem cutting, silversmithing, gemology and mineralogy immediately available. All books postpaid. Add sales tax in California. *Subscribers* may order and pay January 10th if requested.

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THE ART OF GEM CUTTING *by Dake and Pearl*—$2.00

Contains much useful information, not contained in the previously mentioned books, taken from the author's magazine THE MINERALOGIST, which has published lapidary articles for many years. Also contains all the fundamental information needed for the beginner.

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See Ad on Jewelry Books on Page 379

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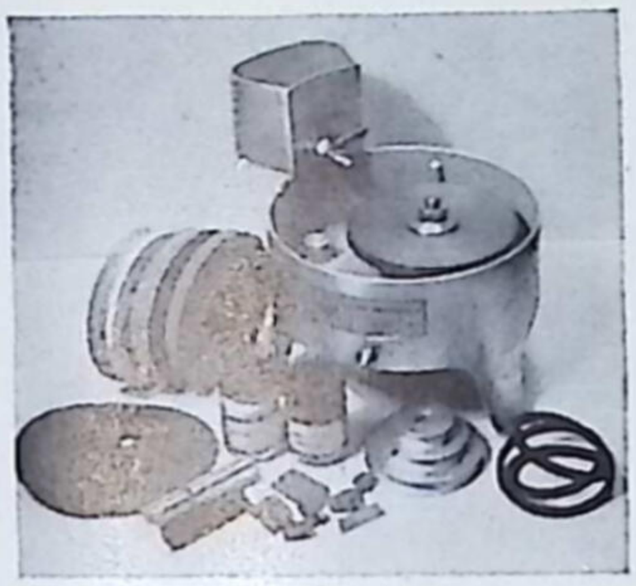
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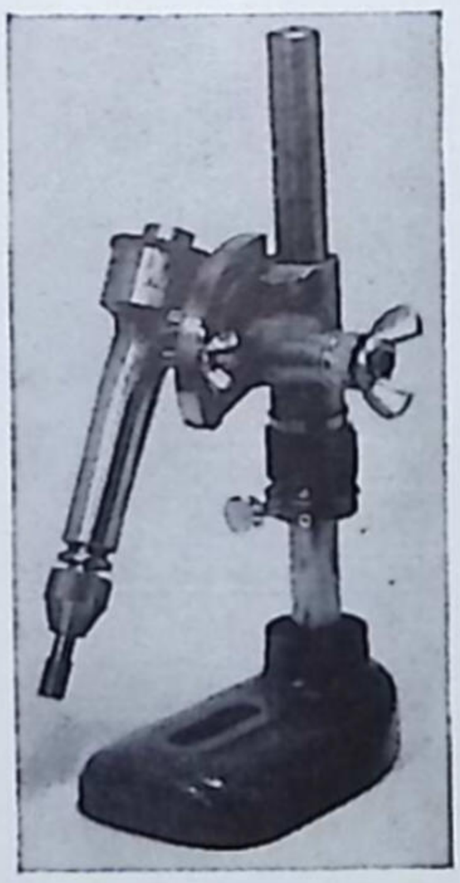
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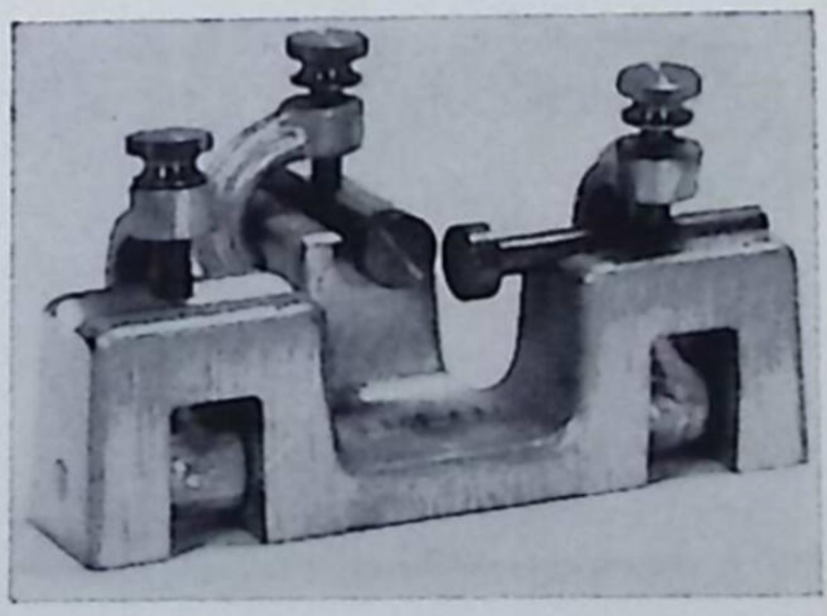


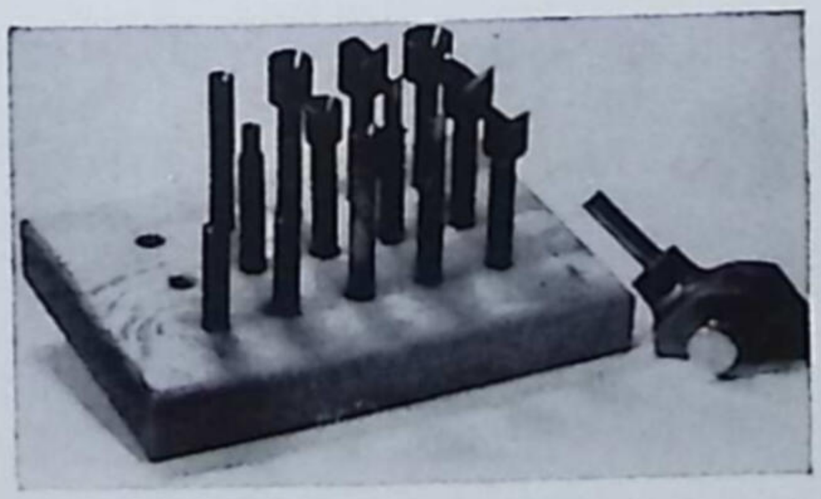
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