DECEMBER, 1952

The Lapidary Journal



MI LO FU
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VOLUME 6 50c PER COPY NUMBER 5

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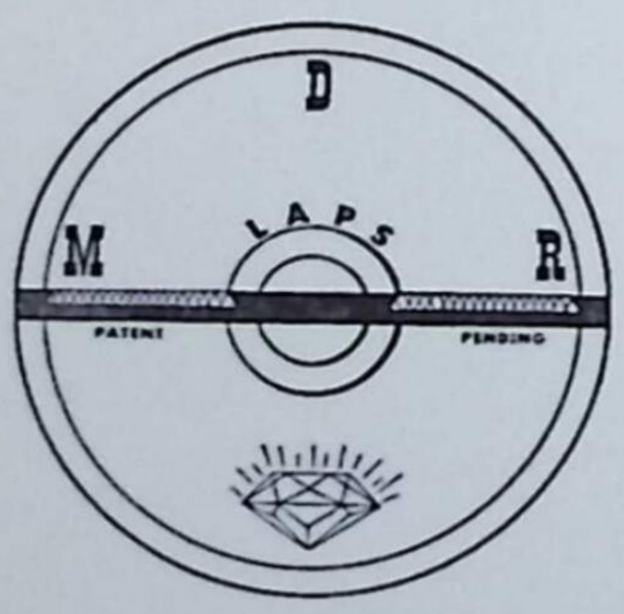
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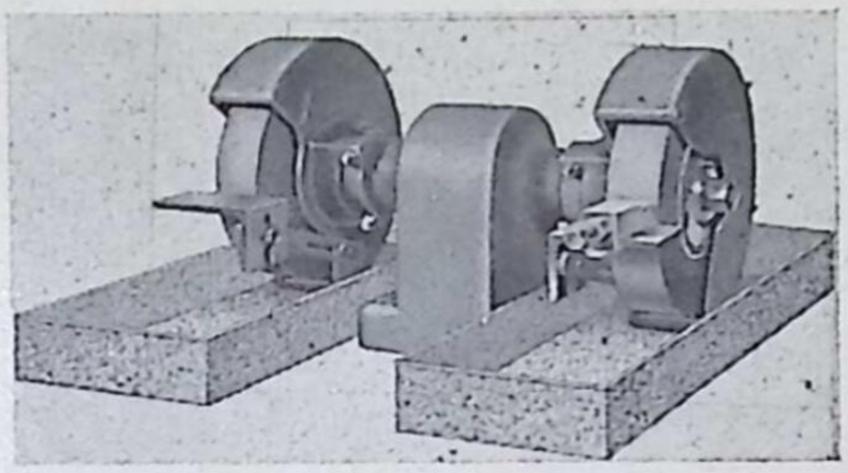
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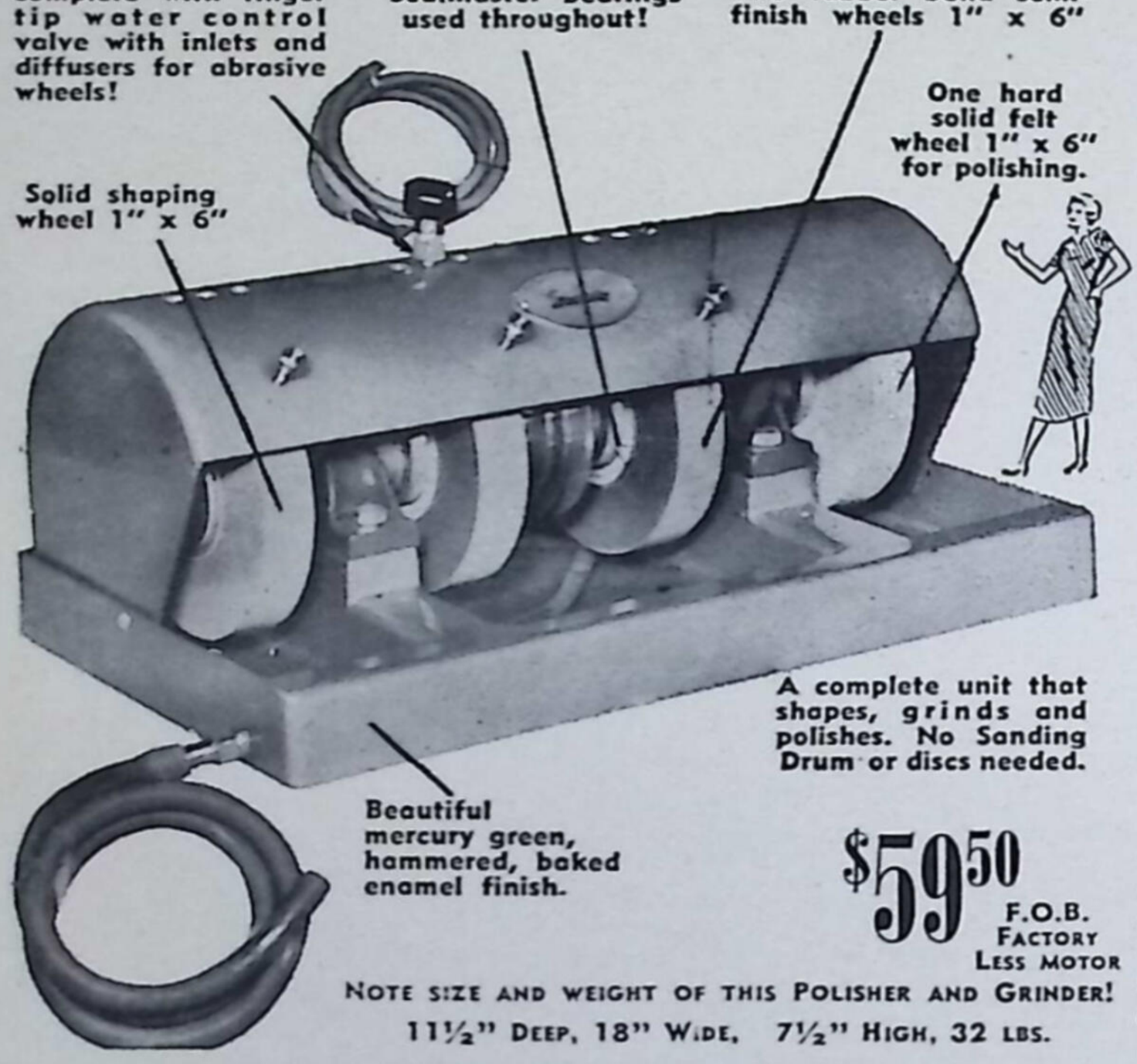
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AND JEWELRY CRAFTSMAN

THIRTY-THIRD ISSUE

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When you are average you are as near the bottom as you are the top.

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◆ A Business Started With a Pebble

By DAVID E. JENSEN
3000 Ridge Road East, Rochester 9, New York
Director of the Geological Division *Ward's Natural Science Establishment, Inc.*

While the following article is not a lapidary or a jewelcraft article we believe it will be read with great interest by every one of our readers. For it presents in a delightfully told tale the story of Ward's—the largest firm of its kind in the world—a firm that has steadily advertised its great stock of gem cutting materials gathered from the ends of the world in the Journal since its inception. Some phases of the Ward story have appeared in many national publications, including Collier's and the Saturday Evening Post, but never has the story been presented as interestingly as Mr. Jensen's article. All photos by Ward's Natural Science Establishment, Inc.

About a year ago, the writer's attention was called to a rounded pebble of dark gray gneiss that is in the geological collections at the University of Rochester. This plain, but attractive stone is seldom handled or studied by students, yet it holds a historic place among the many choice and rare specimens at the University.

The label accompanying the specimen hints of a story unique yet fascinating; a story about a three year old boy who found a shiny glacier-polished pebble and labeled it, "My first geological specimen"; how this boy grew to manhood and traveled to all corners of the earth collecting specimens; how he founded *Ward's Natural Science Establishment* (in Rochester, N. Y.), an organization which for 90 years has engaged in supplying natural history specimens to schools, universities, museums and private collectors the world over.

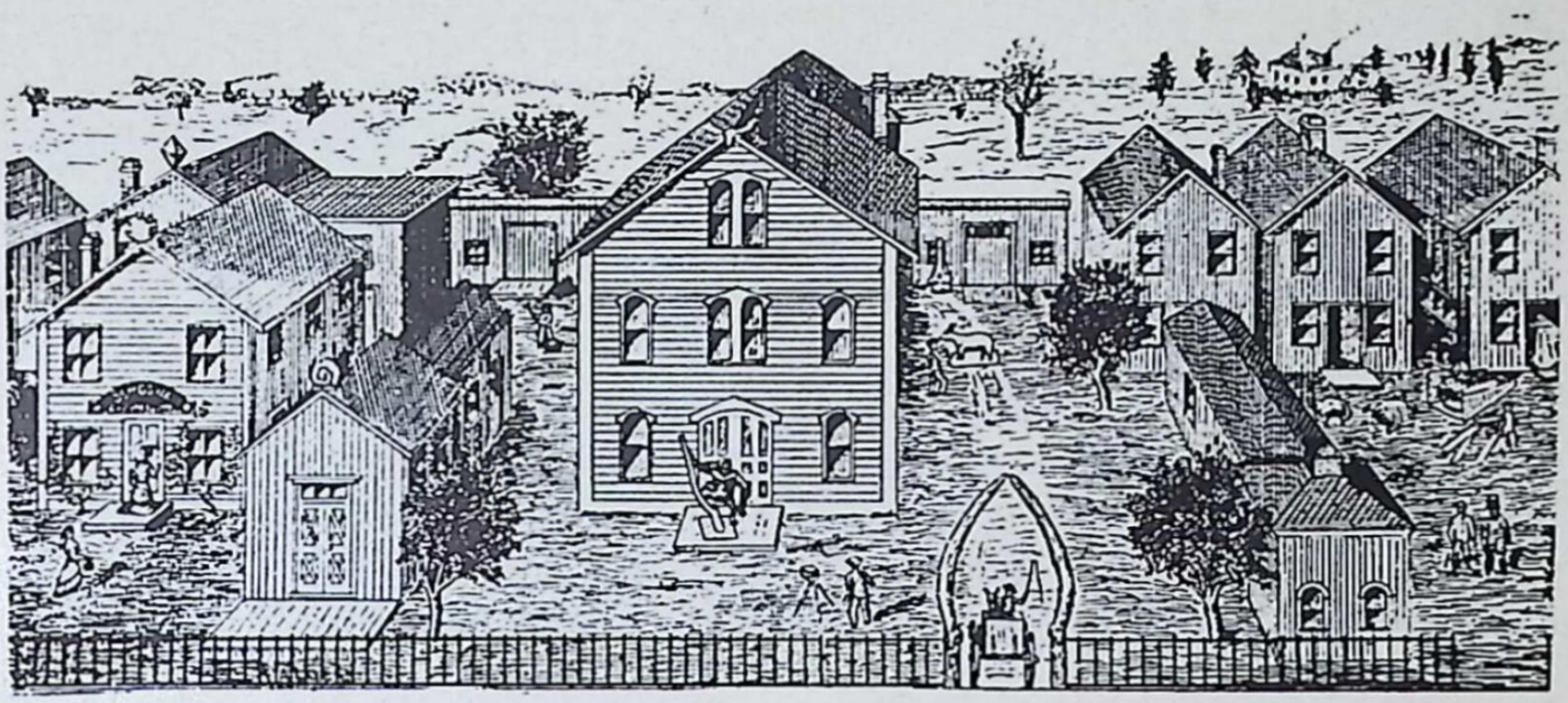
Rochester, New York, became a city in 1834. Some 25,000 years before, the great Quebec Glacier had spread over New York State and into northern Pennsylvania. As glaciers will do, it carried with it many stones that it had picked up along its southerly route across Canada. Then the weather slowly became warmer over the centuries and the ice melted. The multitude of stones, now rounded and somewhat polished by ice and ice-water movement, were deposited far from their native home. Thus granites and gneisses came to be spread over a land whose bedrock was predominately sedimentary. These were the stones that the early settlers often had to clear from their fields.

In 1837, Rochester was a rapidly growing, bustling community of some 15,000, sprawled along the banks of the Genesee River whose waterfalls provided power for feed mills. About a half mile east of the falls of the Genesee, Mr. Levi A. Ward had built a fine mansion in a pleasant grove of original forest trees. Nearby were the homes of his children, including the parents of Henry A. Ward, who was born seven weeks before Rochester became a city. The land had only recently been cleared of stones which were neatly piled along a rail fence bounding the property.

Young Henry was only three years old when one bright summer day, adventure tempted him to explore the wonders of his own front yard. There was much to see. What collector, young or old, could resist the pile of stones by the fence! And what stone glistened most brightly, still wet with last night's dew! Quickly he grasped the small gneiss pebble and carried his new-found treasure back into the house.

The Genesee country was rich in fossils and glacial stones. By the time Henry was 17, he had thoroughly prospected the long broad valley. His collections had grown, as had his interest in geology.

Williams College in 1851 gave a course in geology. The eager freshman arriving that Fall with boxes filled with



Ward's Natural Science Establishment in the 1880s.

minerals was Henry Ward. The mineral wealth of the Connecticut Valley could now be explored with specimens enriching his own collections and that of the College.

The stay at Williams was soon interrupted but three years later he became an assistant to the famed Professor Louis Agassiz. Here, in the laboratories of Harvard College were thousands of zoological specimens—sea urchins, snails, fish, corals; some pickled in alcohol, others dried. Many species were new to science. All had to be sorted, classified and labeled; a fragrant task, yet a highly educational one.

In 1854, at the age of 20, Henry was invited to accompany a boyhood chum to the famous School of Mines in Paris, all expenses paid. Hardly were classes under way, however, when his friend became ill, and a trip to a warmer climate became urgent. Henry went along. Egypt, the Nile, Jerusalem, Arabia—all very strange lands in that day, were thoroughly explored. Fascinating geological features were investigated and specimens galore were collected.

The school was closed when they arrived back in Paris the next summer. Geological reports, however, could be written and published, and still more specimens could be collected around Paris.

The Paris region was rich in fossils. And most important, fossils were just becoming recognized as important objects in the study of geological evolution. At that time, they held almost as much popular and scientific interest as radioactive minerals do today.

One amusing anecdote of that period relates Henry's acquaintance with the French widow, Cliquot, who was famous for her champagnes. Her wine cellars were vast caverns and tunnels in limestone and the limestone was full of fossils that were rare and valuable. Permission was sought and granted to collect. Mining operations with a crew of local peasants produced tons of fossils and frequent sampling of the wines made the collecting great fun.

The months sped by. Trips around the continent further enriched his collections. Other museums could be visited and acquaintance made with the great scientists of the universities. In 1860 the most famed scientists and the largest geological collections were in Europe. There were only a few small collections in America. Here, perhaps, was a market to be awakened.

In the fall of the year, Ward became Professor of Natural Sciences at the University of Rochester. His European specimens had been shipped home. Some 40,000 specimens were ready to be unpacked; plaster casts of fossils as well as actual specimens, large blocks of lava, replicas of famous diamonds, choice crystals, rare gems. Ward hoped to sell the greater part of the collection to the University. But money was short, and many students were leaving for the Civil War. Money was finally raised by public subscription, and the Ward Cabinet became the nucleus of the University's collections.

In the meantime, in 1862, the Vassar Female College had contracted for a complete geological cabinet at a price



Dr. Wm. T. Foshag, U. S. National Museum, and the author examining crystallized silver from Michigan.

of $8,000.00. This called for new collecting trips, a larger workshop, and assistants. Cosmos Hall was erected near the University campus, and soon became a beehive of activity. *Ward's Natural Science Establishment* was firmly launched. Two years later the cabinet was delivered and paid for. Yet in the final analysis, it was discovered that over $1,000.00 had been lost on the order. Through all the years to follow, history was to repeat itself.

Among the first assistants Ward hired was a University student, Grove Karl Gilbert. In later years this man rose to become Chief Geologist of the U. S. Geological Survey. He was the first of a distinguished line of Ward alumni who got their start by trimming specimens or scraping bones. Other noted alumni included Frederic A. Lucas, later Director of the American Museum of Natural History; William T. Hornaday, expert taxidermist at the U. S. National Museum, later Director of the New York Zoological Park; and Carl Akeley, noted African explorer, and American Museum Preparator.

More and larger orders followed. Leaves of absence from teaching became more frequent. No distance was too great, no land too remote to seek desired specimens. An expedition to Patagonia unearthed the bones of the giant ground sloth, the glyptodon, and other Pleistocene mammals. One set of specimens was designed for Harvard College. Packed and shipped on a freighter, it arrived in Boston harbor safely. A second, nearly duplicate series left later in a second boat for New York City. Storms and heavy seas made the trip perilous. Just outside New York harbor, the boat sank and the cargo was lost. Perhaps some day a dredge will bring up pieces of Patagonian fossil bones to the consternation of the paleontologists of the day.

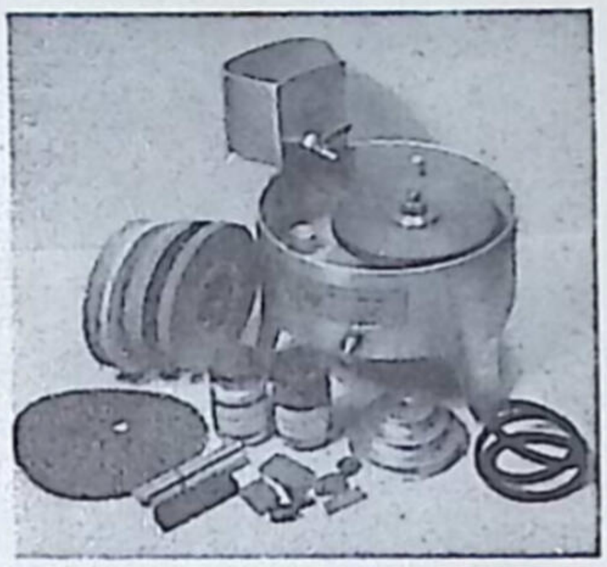
Jumbo was a gigantic elephant. Captured as a baby in Abyssinia, he was exhibited in Paris and London. Purchased by P. T. Barnum in 1882, he was shown in various parts of this country for three years. On September 15, 1885, the circus train was unloading at St. Thomas, Ontario. Jumbo and a baby elephant were proceeding leisurely down the track when another train rushed toward them. The frightened baby elephant froze to the tracks.

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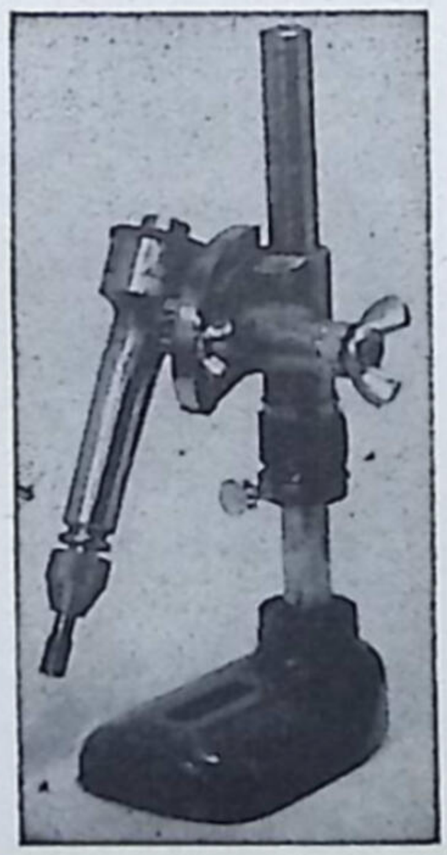
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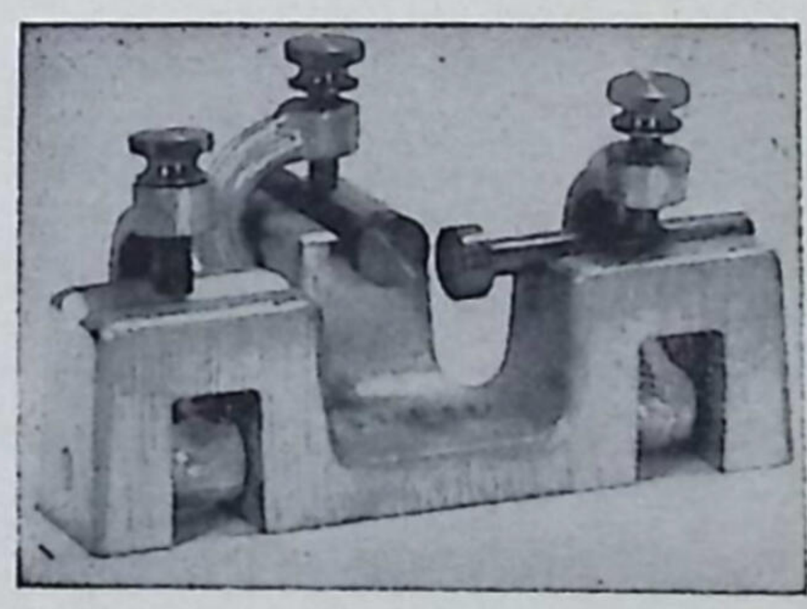


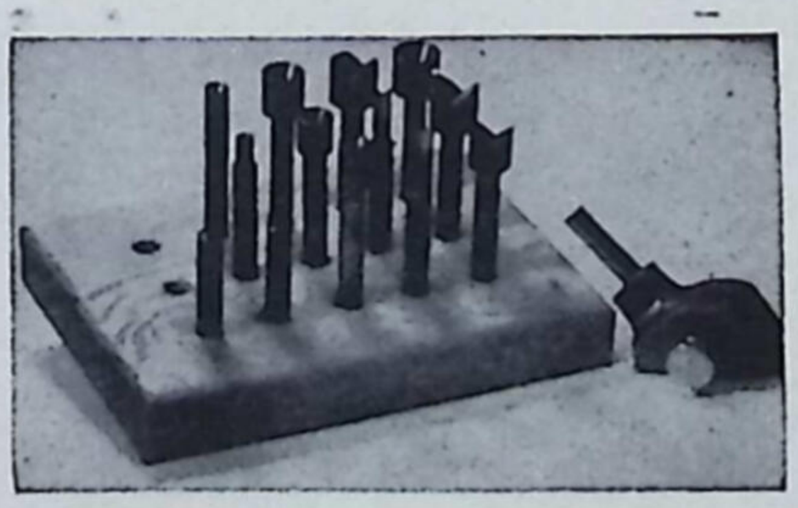
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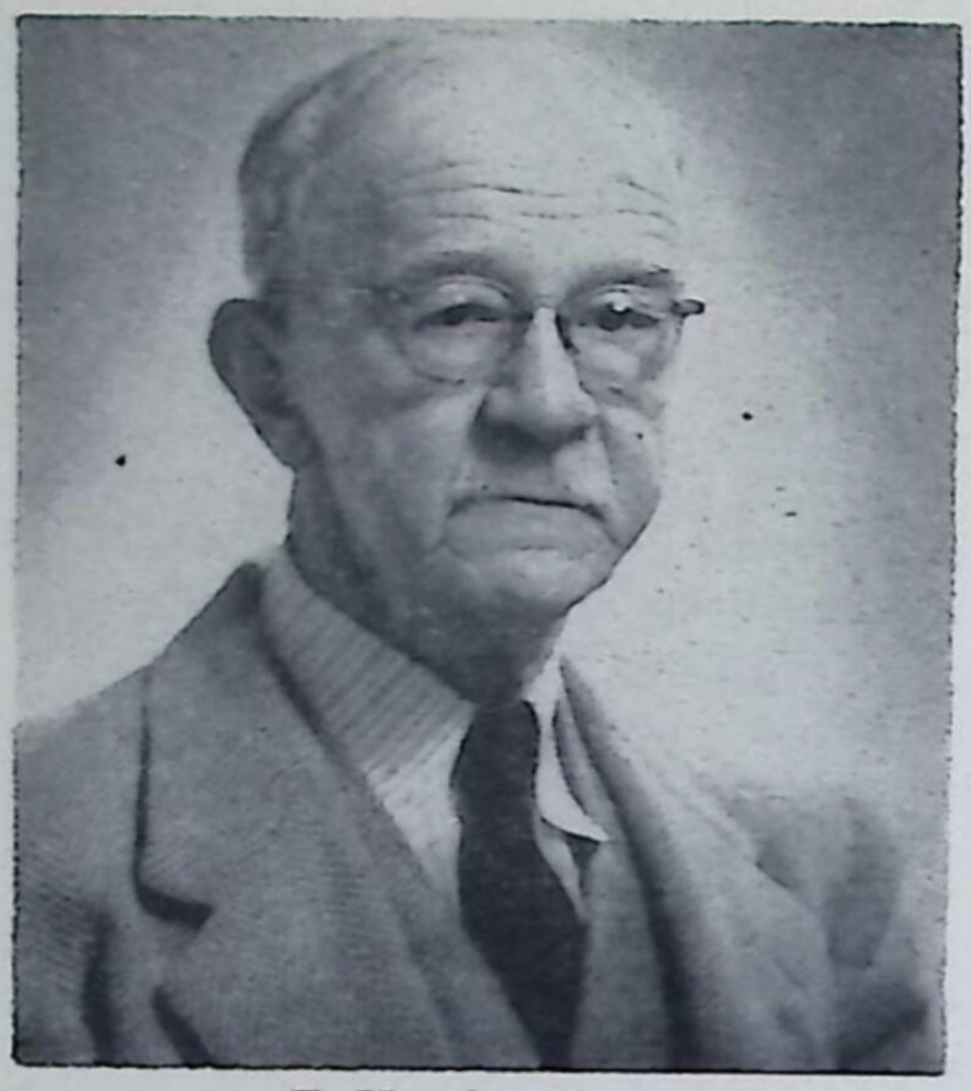


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F. Hawley Ward
Chairman of the Board

Jumbo, sensing the danger, rushed ahead to protect the baby. The "iron horse" and Jumbo collided, and Jumbo fell, mortally wounded.

An early "house organ" tells how Professor Ward was commissioned to mount Jumbo's skin and bones. Hastening to the scene with taxidermists, he hired a half dozen local butchers to help with the task. A rather odoriferous procession of carts then wound its way back to Rochester. A special building had to be erected in which to mount the skin and the skeleton. Within six months the work was done, and half the city turned out to see Jumbo rolled out of his building, loaded on his wagon and drawn to his special freight car.

An entire train of freight cars was necessary to take Ward's exhibit to the 1893 World's Fair, in Chicago. 11,000 square feet of floor space was hardly room to exhibit the meteorites, casts of immense Australian gold nuggets, magnificent Japanese stibnites, as well as cases of stuffed gorillas and the mounted skeletons.

When this exhibit was prepared, the City of Chicago had agreed to purchase the entire exhibit at a price of $125,000.00. Unfortunately the exposition was not a financial success. But fortunately for Ward's, Marshall Field was persuaded to pay $100,000.00 for Ward's exhibit. This made it possible for Ward's to continue. And the exhibit became the nucleus of the Field Museum (now the Chicago Museum of Natural History).

Henry Ward's interest in meteorites began early and continued throughout his life. He believed that meteorites were "the only medium through which the inhabitants of the earth are brought into contact with interplanetary and interstellar space." He sought and found meteorites in strange places; a music shop in Valparaiso, Chile; a temple in Iwate, Japan; the palace of a Persian Shah.

Many iron meteorites were being found in Mexico. Prospectors seeking silver would test all metal masses. One such meteorite, the Arispé, being malleable to some extent, was regarded as silver by its discoverers. They hid it carefully but it was stolen. After numerous suits in court it was eventually acquired by a Mexican *senor*. He had a half-inch hole drilled in the piece to test the inside for precious metal. Finding none, he laid the piece aside. A few years later the meteorite was taken to Denver and eventually found its way into Ward's possession.

Shortly after the Chicago World's Fair, Ward married his second wife, a wealthy widow, Mrs. Coonley. She supported her husband's quests for meteorites, helping build the Ward-Coonley



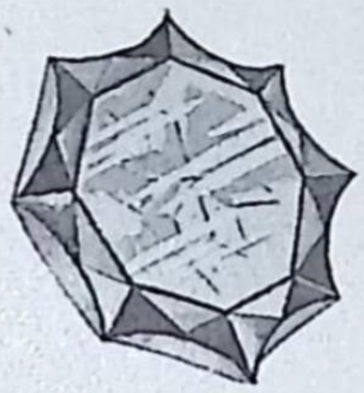
Dr. Dean L. Gamble, Ward's President, comparing the egg of Aepyornis, an extinct bird of Madagascar, with a hen's egg.

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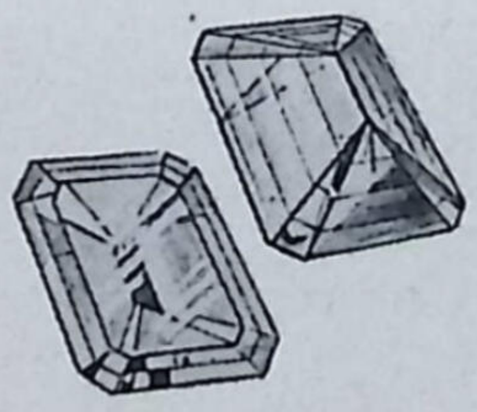
Available in synthetic spinel in the following colors: blue spinel, tourmaline, erinite, peridot, white spinel and blue zircon. Also available in synthetic corundum in the following colors: alexandrite, rose sapphire, kunzite and golden sapphire.

Rutile

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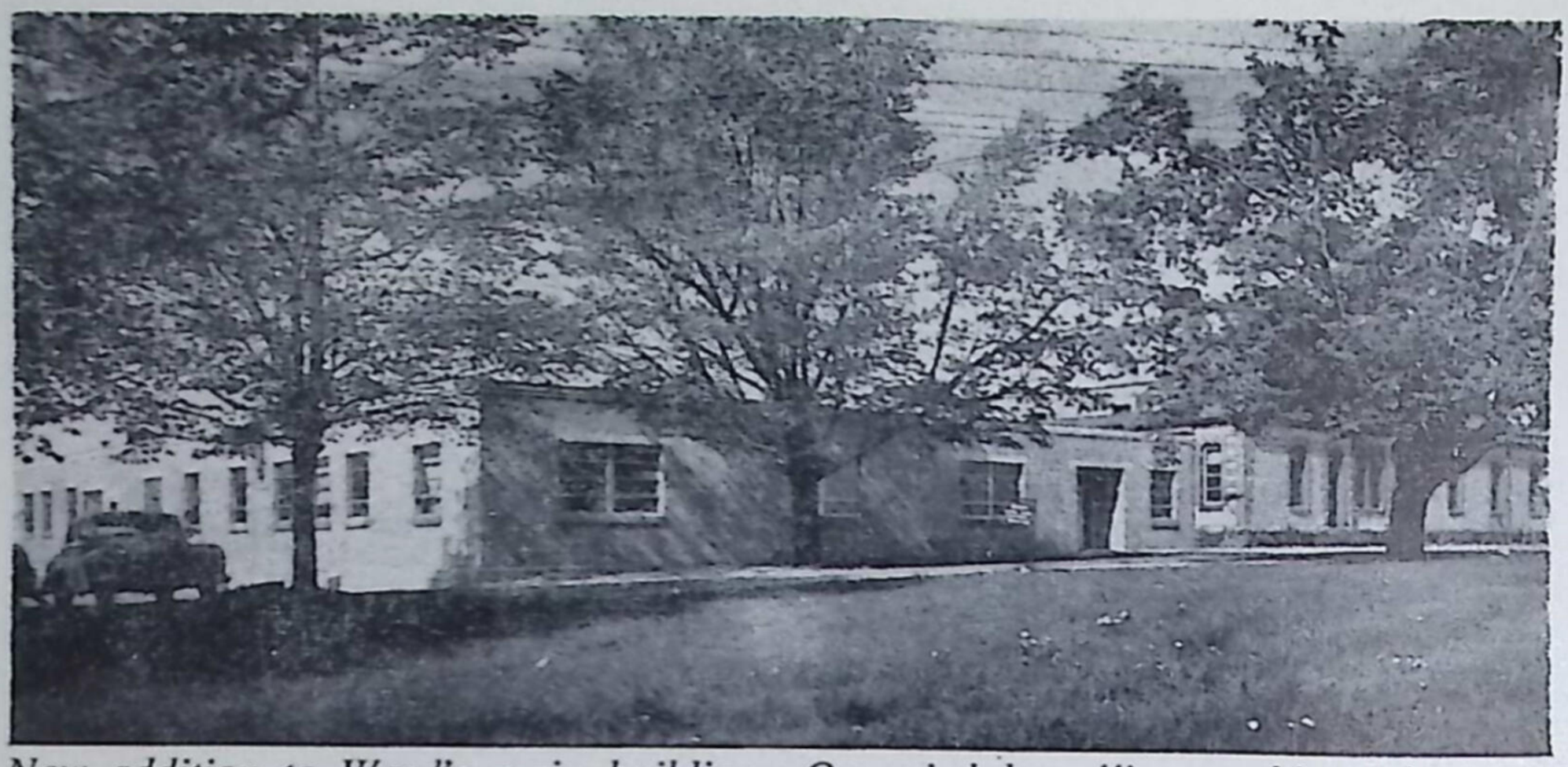
Now lighter than ever before. It is still not white, but there is a big improvement compared with stones delivered three months ago. $5.50 per ct.



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New addition to Ward's main building. Occupied by offices, cabinet shop and equipment department. Geology department is in main building at right.

meteorite collection which also went to the Field Museum.

The hazards of modern civilization were far greater than the perils of collecting trips to far away places. On July 4, 1906, Henry Ward was crossing a Buffalo street when he was struck by an auto and died shortly after.

The business was carried on by a cousin, Frank A. Ward, and by the latter's sons. One of these, F. Hawley Ward, is present Chairman of the Board of the Establishment.

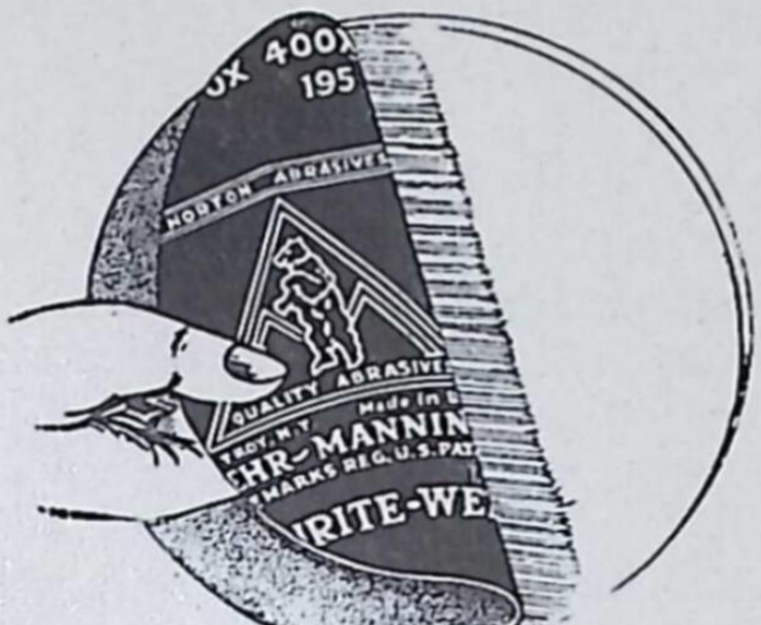
A graduate electrical engineer, F. Hawley Ward had not planned to become a scientist. Mindful of a Princeton Professor's admonition that "while a rolling stone gathers no moss, it may get a Hell of a polish," he held positions with the General Electric Company and other concerns, and was New York State zoologist for two years before joining the family business in 1910. Immediately he became interested in shells, fossils, birds and taxidermy. Under his direction giant clams, fossil fish, scaly anteaters and primitive lemurs found their way to Ward's, and then on to some fortunate museum or collector.

The fame of the Establishment continued in scientific circles, but did not grow around its own doorstep. Shortly after World War I, two scientists, an Englishman and a Frenchman, attending a scientific meeting in Australia, decided to go home by way of America. They planned two stops on their way across the continent, one at the Grand Canyon, the second at Ward's. Checking in at the Powers Hotel, they asked the clerk for directions to the Establishment. The clerk said, "I never heard of the place." They said, "We are here on the way to Europe and stopped here on purpose to see Ward's. Please find out where it is." Only after two telephone calls were they directed to their destination, less than a mile away.

In 1927, the University of Rochester took over the operation of the Establishment as a non-profit organization. That same year, George L. English traveled around the world collecting minerals that were valued at $100,000.00. Mr. English, best known for his popular book *Getting Acquainted with Minerals,* had long been in the mineral business. Joining Ward's with his mineral stock in 1905, he arranged the purchase and sale of some of the world's finest mineral collections.

Fire sirens and dense, pungent smoke greeted early risers on College Avenue the morning of September 30, 1930. A defective flue had let the fire burn through the floor. By the time the fire was discovered, half of the main building had been destroyed. Drawers of sulfurs were completely destroyed. Choice opals, agates and meteorites were covered with a sticky film of smoky resin.

Two days later salvage operations were commenced. The writer, then a graduate student at the University was among the volunteers to help clean up the debris. Fortunately the University had just moved part of its equipment





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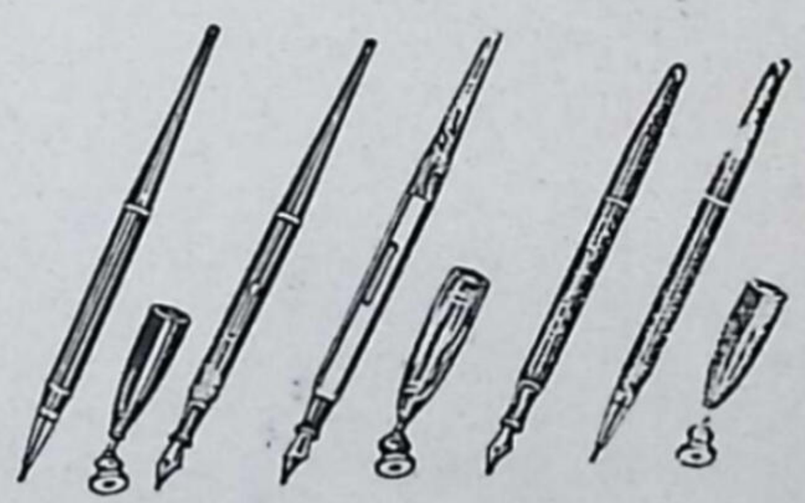
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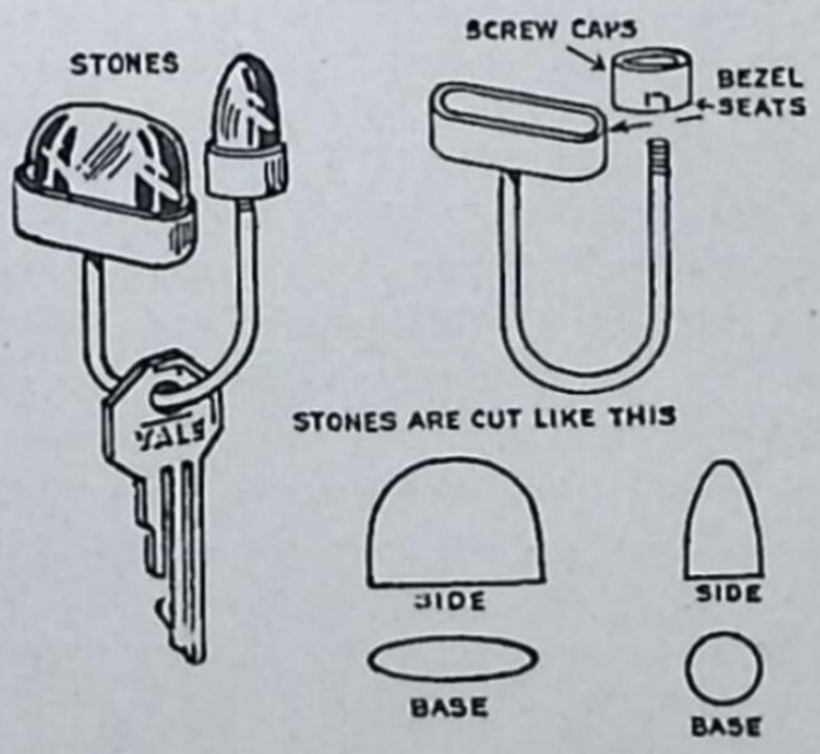
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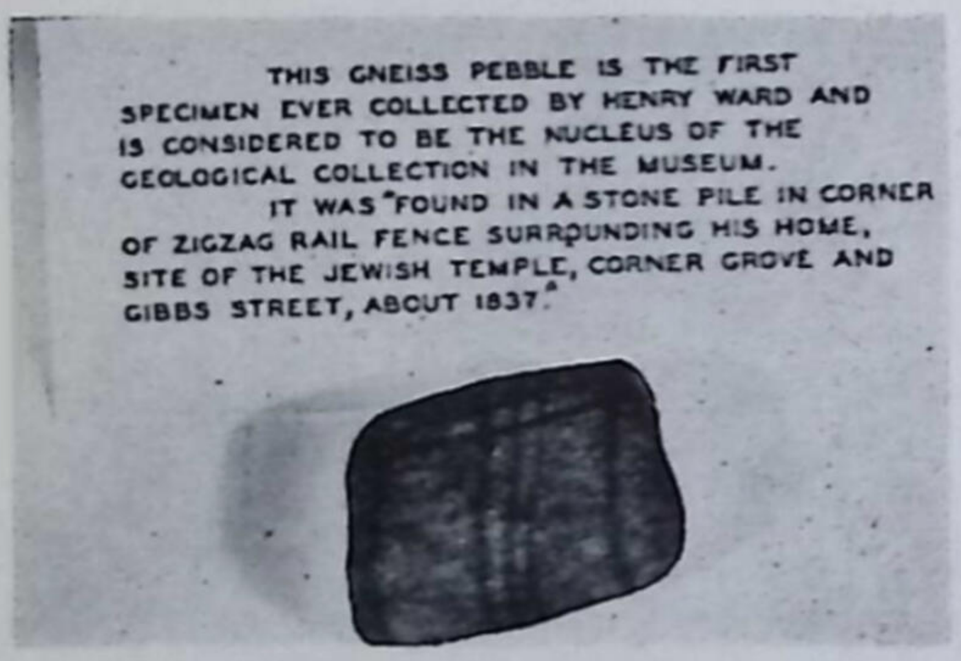
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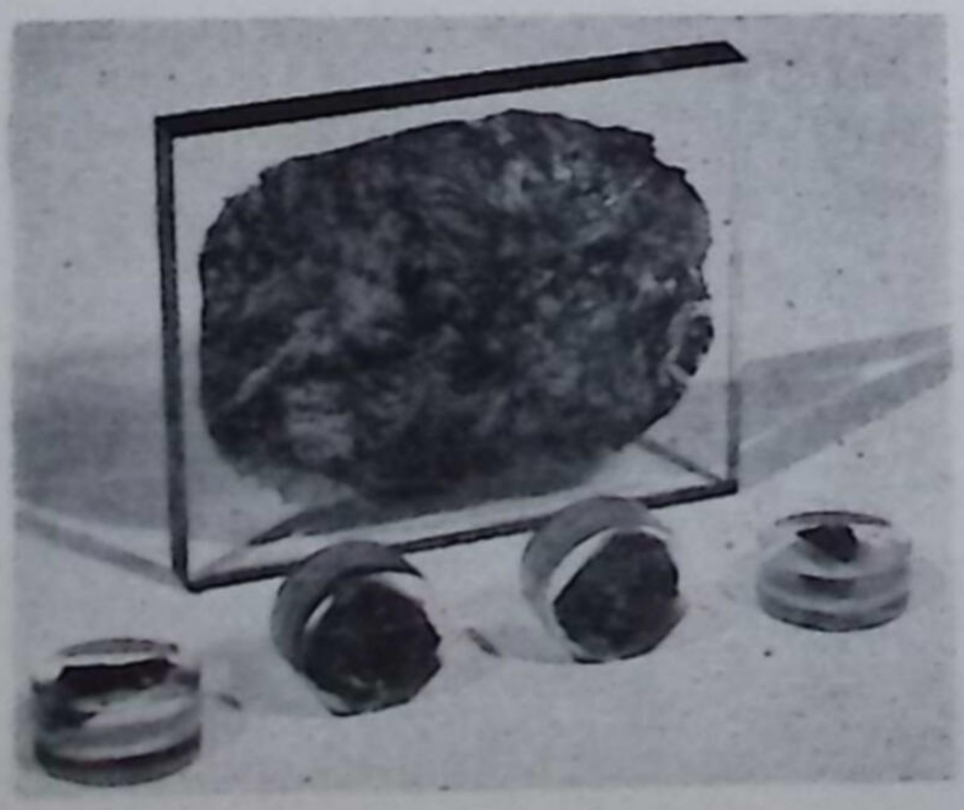
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to a new campus. Several vacant rooms were offered as temporary shelter. The minerals were moved to the basketball court of the former gymnasium. The Model Department set up shop in what was once a swimming pool. Barrels of sea urchins and starfish lined the indoor track. Buckets and barrels of pickled perch and jellyfish held the center of an auditorium stage. Well smoked shells and fossils jammed the aisles. Months of clean-up work lay ahead.

The following spring, Dr. Dean L. Gamble assumed the presidency of Ward's. A designer of new methods of preserving biological specimens, he soon revitalized the biological division. Frogs that had once sold by the dozen now sold by the hundreds. A laboratory was established on the Maine Coast where small sharks could be caught with hook and line, pickled and shipped in barrels by the hundreds. Express trucks brought thousands of crackling crayfish, packed in ice. Louisiana bullfrogs joined New England peepers in discordant harmony.



Above is the pebble that started the business. Below is a thin slice of moss agate and ore chips mounted in plastic for display.



Clear plastic was found to be the perfect medium for preserving a brittle starfish or a human foetus. Delicate bat skeletons, so prepared, could now be handled by anyone without fear of damage. Even the translucent jellyfish could be dyed a pretty pink and made to hold still. And, best of all, there was no smell.

In 1940, the University having lost over $10,000.00 during their operation of the Establishment, returned it to private ownership.

Daily the unusual offer or order finds its way to the morning's mail, and adds a bit of excitement to the daily routine. A year ago, word came that the marshes of Madagascar had yielded the egg of that extinct bird, the Aepyornis. A buyer was quickly found, and the egg was sped by air to Rochester. On its arrival, a sharp-eyed accountant noted that the airlines had charged $35.00 for transportation, a seemingly monstrous sum for even a big egg. Protest of such a high rate revealed that an airlines agent, not finding any classification for fossil eggs, had classed it with fresh eggs. Assurance was quickly given that there had been no possible chance of a hatching, and the bill was reduced to $5.00.

Shortly after the last War, a Mediterranean hotel proprietor offered to furnish choice minerals in exchange for sheeting and CARE packages. A shepherd in the Spanish Pyrenees offered strategic tungsten ore in exchange for a portable Geiger Counter, and a West Indian teacher requested a diamond saw that could be operated with a foot treadle.

And here you have the story of how the interest of a three-year-old boy in a small polished pebble produced a corporation which in the last few years has received letters addressed merely to, "Ward's Natural Science Establishment, United States of America."

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◆ Jet - the Black Beauty Gem

By HENRY H. COX, Jr.
Assistant Editor, *The Pure Oil News*
35 E. Wacker Drive, Chicago 1, Illinois

Here is another fine article by Mr. Cox about another unusual gem material. (See his article "Abalone, Gem of the Sea" in the February 1952 Lapidary Journal.) Jet is a very popular material in present costume jewelry and commands some very fancy prices, with a strong probability that it is not jet at all. This article tells you how to cut and polish it without machinery, which is a boon to the amateur lapidary with no shop.

My interest in jet began very early in life—in fact, long before I realized exactly what this beautiful black mineral was. From the time I was five until I entered high school I spent many of my summers with my maternal grandmother, who had come to this country from England as a young girl. One of my earliest recollections of Grandma Griffin is of seeing her put on a lovely, shiny black necklace of faceted jet beads. She prized it very highly and I can still hear her caution me, "You can look at it, but please don't drop it. Grandma brought it from England." I saw that necklace many times and admired it greatly.

My interest lay rather dormant, however, until recent years when I began looking around for materials with a hardness similar to that of mother-of-pearl, with which I have worked for quite a few years. I wanted mineral material soft enough to work with hand tools, yet of such a quality as to be desirable as gem material. After thinking about the matter and reviewing Moh's scale at length, I decided that jet seemed to fill the bill in all respects.

Practically everyone has heard of jet, but not too many know exactly what this substance is whose name so commonly precedes the word "black" when we describe such things as hair or the degree of nightfall. Then, just what is jet?

There have been a number of ideas advanced concerning this material, but they seem to all boil down to the fact that jet is a kind of lignite or anthracite. The word "jet" has derived through Old French from the classical "gagates," which according to Pliny referred to Gagas in Lycia, a place in which jet or a like substance was first discovered.

The best quality jet, that obtained from a clay near Whitby in Yorkshire, England, is found in detached irregular masses, quite often having the shape of a double convex lens. These masses occur in horizontal seams of from two to three inches in thickness in an upper bed strata. A lower bed, from which the best grade of jet is taken, is twenty feet thick and is referred to as jet rock.

When examined under a microscope, jet occasionally shows a structure made up of coniferous wood. It is believed by many that thousands of years ago wood masses were carried by a river to the sea where they drifted out, sank, and were overburdened by layers of mud which later became shale. With tremendous pressure from the sea, plus heat in the absence of air, the wood was subjected to an unusual type of decomposition, undoubtedly influenced by the salt water.

Years ago jet was sometimes referred to as "black amber." It does in fact have some properties similar to the amber found along the shores of the Baltic Sea. Jet, when rubbed on wool, becomes electrically charged. It has a specific gravity of about 1.238, and will burn. When ignited it gives off a bituminous odor. Although combustible, it is, like wood, a poor conductor of heat.

England is not the only place where jet is found. It also occurs in Germany, Southern France, and in Aragon, Spain. There are reports that it has been found in Colorado and Utah.

The highest quality of jet is of a uniform black color, has a hardness of 3.5, is of compact structure, has a resinous luster, and is homogeneous in texture. It breaks with a conchoidal type of fracture. In the Whitby trade, good jet has to be sufficiently tough to stand carving

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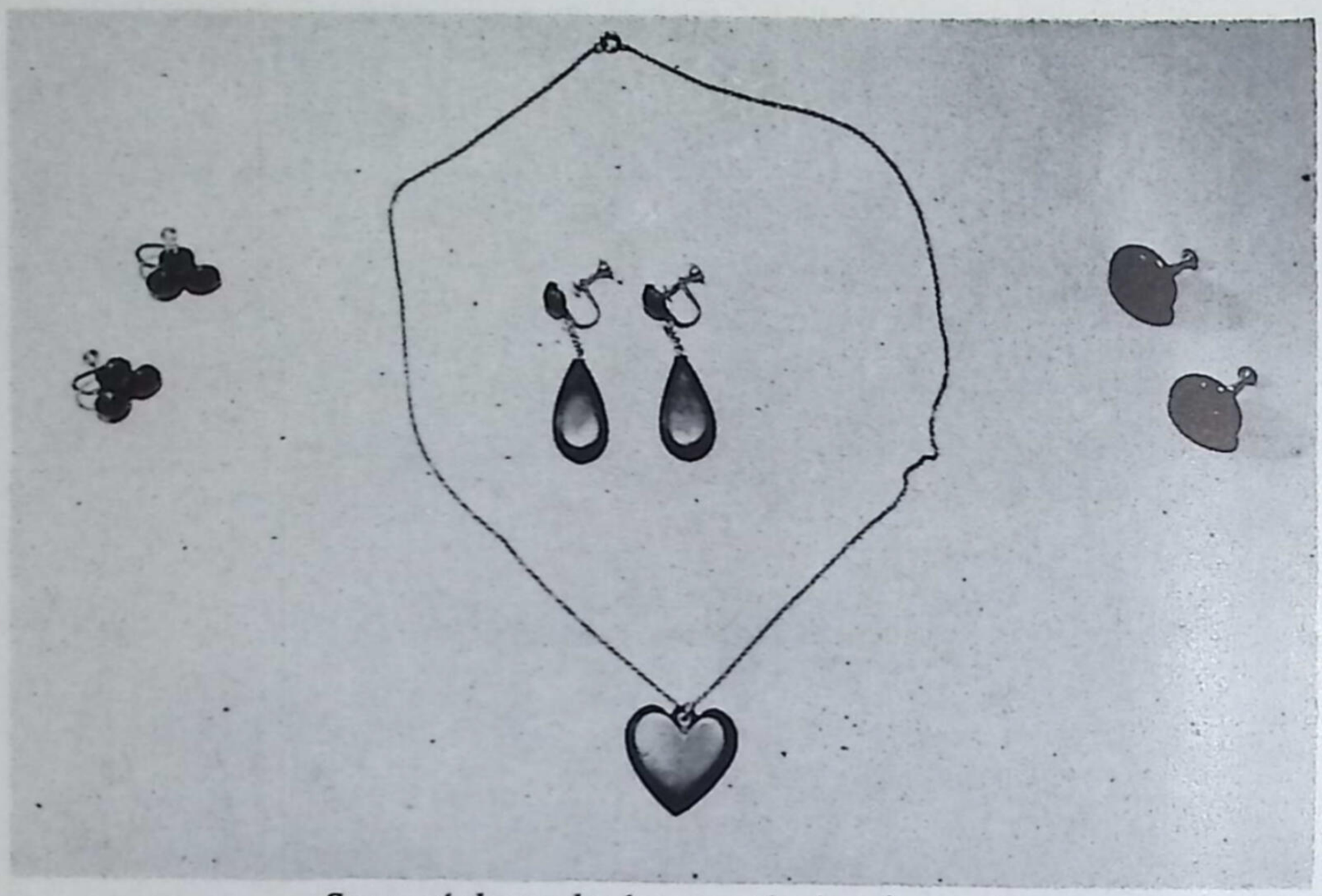
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Some of the author's recent jet jewelry craft.

or turning on a lathe and of such a compact texture as to take a permanent high polish.

Archeological findings have shown that jet was used in prehistoric times throughout the British Isles. Jet beads, buttons, armlets, rings, and other ornaments have been recovered from circular barrows dating from the Bronze Age. Gaius Julius Solinus (fl. 3rd century) mentions the great quantities of jet in Britain at the time, and among Roman relics of the period ornaments of jet have been found. It is believed that the supply came from the coastal region of Yorkshire near present-day Whitby. Here jet nodules formerly were gathered from along the shore.

John A. Bower, in a paper read before the Society of Arts in London in 1873, refers to the early uses of jet. He says he finds the following mention of it (jet) in *Charlton's History of Whitby* in which the author says: "I myself have lately viewed the earring of a lady who had most certainly been buried in one of these houses long before the time of the Danes' arrival in Britain. It is of jet, more than two inches over and about a quarter of an inch thick, made in form of a heart, with a hole to its upper end by which it has been suspended to ear. It lay when found in contact with the jaw bone; and if any credit be due to antiquity, must assuredly have belonged to some British lady who lived at or before the time the Romans were in Britain, when ornaments of this sort were universally worn."

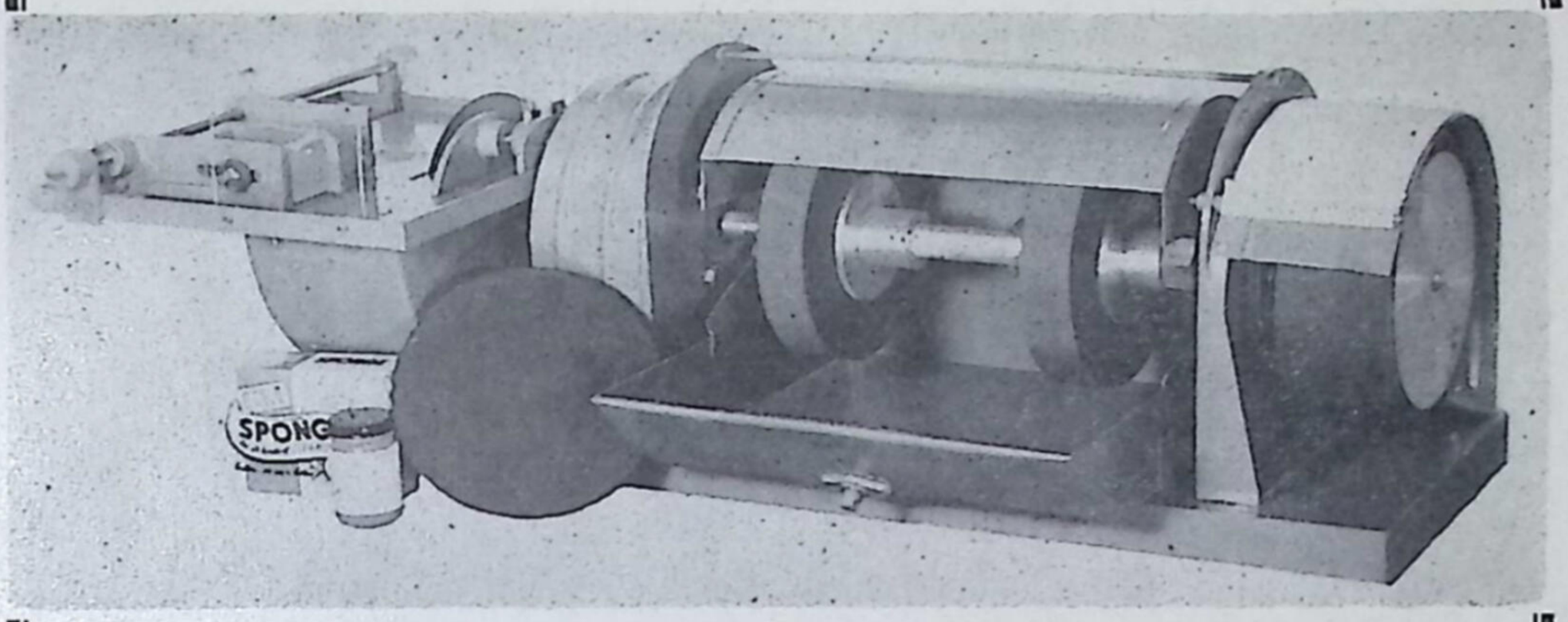
Caedmon, the Saxon poet who was buried at Whitby Abbey, refers to jet in the following lines of his *Translation on Jewels*:

"Jeat stone, almost a gemm, the Lybians find,
'Tis black and shiny, smooth and ever light;
'Twill draw up straw, if rubbed till hot and bright;
Oyl makes it cold, but water gives it heat."

Jet was used extensively for rosary beads and crosses by Whitby Abbey monks when the Abbey was a pilgrim's resort. Working jet was without doubt one of a number of crafts the priests excelled in.

In the early days of the jet craft at Whitby, enough jet was picked up in the form of loose fragments along the seashore, freed by the erosion of the cliffs or washed ashore from a source at the bottom of the sea along the coast. However, when this supply failed to meet the needs of the increasing trade,

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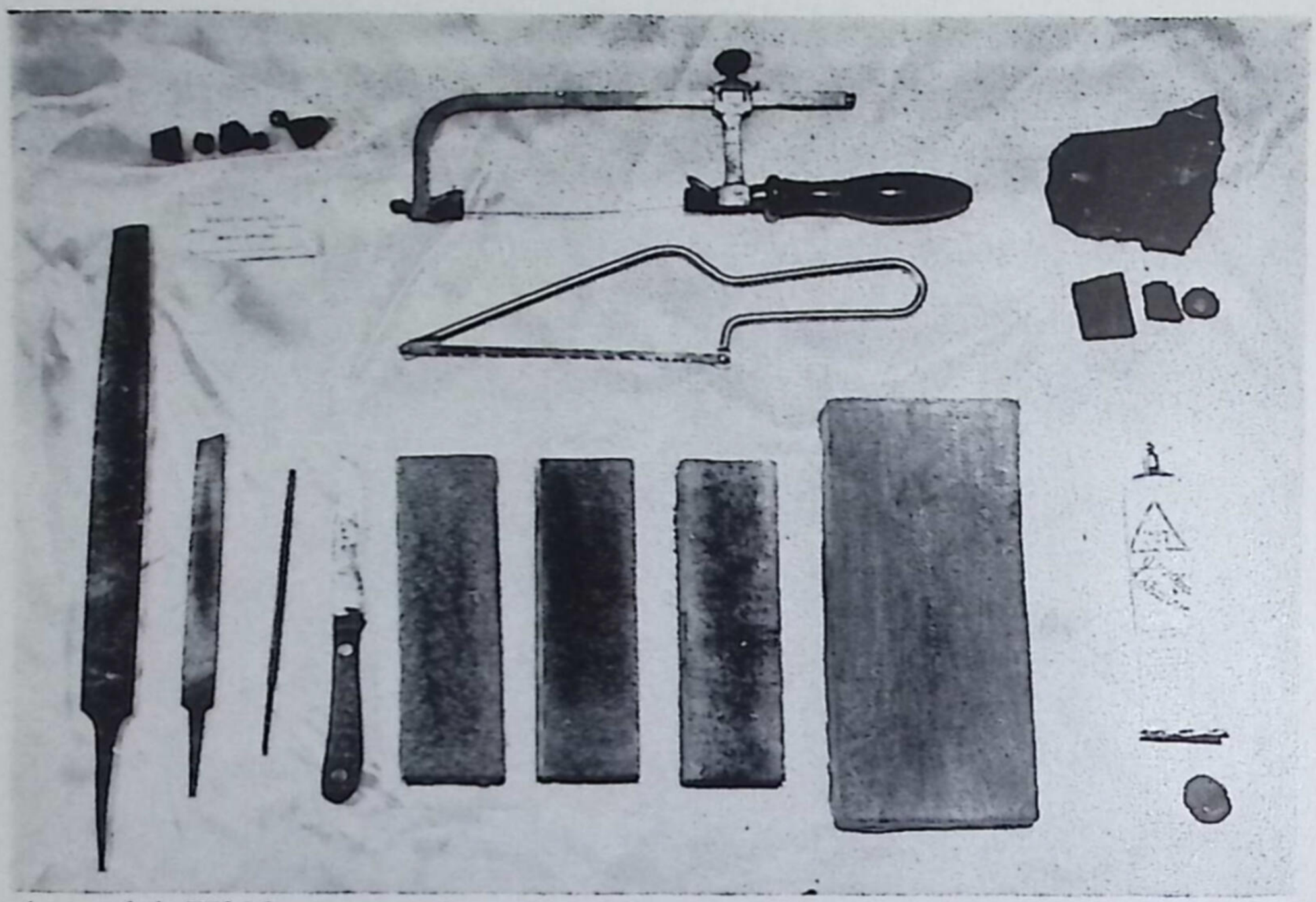
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At top left Whitby jet rough and at right some Kentucky cannel coal. Tools used in working jet are shown.

the jet rock at the cliff outcroppings and that back from the coast was worked.

At the coastal outcroppings, jet was secured by cutting down the sides of the cliffs until jet seams were exposed. The veins were followed until all jet was extracted. Eventually these workings became true mines with tunnels cut into the shale. Operations extended as far inland as the dales in the moorlands of Yorkshire.

In the beginning years of the jet craft, workers turned out articles using simply knives and files. Later on, lathes supplanted these crude tools, making possible the elimination of much tedious hand labor. The advent of the lathe, however, did not mean that such items as beads and crosses were produced with a higher grade of workmanship—this was not the case. It merely meant that articles could be produced quicker and cheaper. Some of the finest specimens of jet work found in museums today were made by hand methods alone.

During the reign of Queen Elizabeth the jet craft and trade began to decline. It was not until the early 1800s that the work enjoyed a revival. In 1850, after a steady growth, there were fifty workshops in the community. The death of Wellington in 1852 gave great impetus to the jet craft, as jet was ideal for use in manufacturing mourning jewelry. By 1873 more than two hundred shops were prospering in Whitby.

The reputation of Whitby jet and Whitby workmanship gradually spread throughout the world, and by 1883 England was enjoying a flourishing jet trade with countries of the Continent, the colonies, and the United States. When Queen Victoria died in 1901, jet came into vogue more than ever as material for mourning jewelry. This period of popularity gradually passed as other materials gained public favor. However, as late as 1916 there was still a fairly large industry in jet at Whitby amounting to more than $1,000,000 a year. The English town of Scarborough also had manufacturing in jet. Besides necklaces, crosses and pendants, other items such as snuff boxes and cigaret holders made of jet have enjoyed popularity through the years.

Jet has been widely imitated and substituted for, but in the author's opinion seldom equaled in beauty. In this country black chalcedony, glass, obsidian, and plastics have been used to approximate jet.

I have found Kentucky cannel coal

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3¼—3½	$ 1.80 doz.	$ 1.00 doz.	$ .55 doz.
3½—4	$ 2.25 doz.	$ 1.25 doz.	$ .75 doz.
4—4½		$ 1.90 doz.	$ 1.10 doz.
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to be the best substitute for jet, but up to now no material tried by the author has been able to take the high luster which only jet seems capable of. Cannel coal is easily obtained and at a fraction of the cost of Whitby jet. Its texture is uniform with little or no tendency to shatter and its hardness is about the same.

I use as my main source for jet and Kentucky cannel coal *Ward's Natural Science Establishment, Inc.*, P. O. Box 24, Beechwood Station, Rochester 9, N. Y. This firm has excellent contacts in England for securing a fine quality of jet, and also has good cannel coal. Ward's prices (advertised in *The Lapiday Journal*) are very reasonable and prompt service follows an inquiry.

Other good sources for jet are pawn shops, antique jewelry shops, and hole-in-the-wall second-hand stores. The jet you can pick up in these places is not in the rough but rather in the form of strings of large faceted beads, ornate pendants, or buttons. The beads can be cut in half and worked to desired shapes for earrings, while the pendants and larger buttons can be worked into crosses, hearts, or even sections for bracelet mountings.

At present there are a good many buttons being sold in dime stores as "genuine jet" from occupied Germany. The author has found that these for the most part are nothing but a coarse grade of glass and entirely unsuitable for reworking into earrings or other objects. So a word of caution—beware of imitations by applying the simple test for glass by use of a pen knife, which will cut jet easily but not glass. One should also be careful not to be taken in by cheap plastics, which are fairly good imitations of jet. I would strongly advise for the first work in jet that you obtain your initial supply from a reliable dealer in the lapidary field (look through *Lapidary Journal ads*). Then, after working with jet and discovering its true properties, you may secure other material from antique jewelry shops and other sources.

A single jet necklace (often purchased very reasonably) will provide enough material for a great many earring sets. You may ask "but why destroy a perfectly good necklace?" I can only say in reply that in most cases the strings of beads or necklaces are so ornate or out of fashion that their usefulness is practically nil. By reworking the beads into more up-to-date jewelry you give the jet a new lease on life.

When I first began working with jet, trial and error played a large part in the developing of a satisfactory process of working the material. For example, since I had among my equipment an excellent electric power hand tool and a large assortment of grinding wheels, buffs, and drills, it seemed wise to try to put this tool to use. The first jet I acquired was in the form of large beads and triangular pieces which had made up a rather ornate necklace. I had planned to make an earring and heart pendant set by cutting down some of these pieces with the electric power tool. To make a long story short, the electric power tool was a complete flop as far as working jet was concerned—and for two main reasons. First, the grinding wheels of the tool revolved at too high a speed, thus causing the jet to become very hot and brittle. Second, the black dust raised by the grinding soon made me look as though I'd been wallowing in the coal bin. These two bad features, overheating and dust, convinced me in a hurry that I must find another method of turning out jewelry from jet. I realized that a regular grinding wheel with a controlled stream of water would probably eliminate these problems, but I didn't have such a piece of equipment. However, since I had done considerable work with files in working mother-of-pearl, I next turned to them. Files provided part of the answer, but not all of it.

After considerable fumbling around and ruining some good pieces of jet, I discovered what was to prove the most useful tool in my whole process for handling jet—an old paring knife which my wife let me have. In addition to the key tools in the accompanying photo, files and paring knife, I added a small 10c hacksaw, a jeweler's saw, three pieces of sand paper (coarse, medium, and fine) tacked to six-inch-long pieces of 1½x½″ board, a stick of jeweler's rouge, and a small chamois skin measuring 9 x 4 inches tacked to an 8-inch-long 3x½″ board. With this equipment I have been able to turn out earrings and pendants with a minimum of time and effort, a maximum of material conservation and no dust.

Tired of The Same Old Weary Offerings ?

Many varieties are now so scarce that the sources sit on their stocks waiting for them to hatch into golden eggs. This is to announce our intention to bring back to the market fine rough for everybody to cut — at reasonable prices. **ALL MONEY BACK GUARANTEED.**

★ ★

STAR SAPPHIRE (Genuine): Native cut stones that can be recut and oriented to advantage. A very limited quantity of choice sizes 5 to 20 carats. **Per carat $1.00**

ROSE QUARTZ: Really fine pink color, excellent for carving, sphere-making, cabochons. Here is material to make a private checker set. Gem-like throughout. Pieces average from ¾ lb. to 5 lbs. **Per pound $3.00**

AMAZONITE: The first truly dark green, partially translucent, rough of this popular gem we have seen in many years. Will satisfy even the most discriminating. Average 1½ oz. pieces. All selected. **Per pound $5.00**

EPIDOTE: (unakite) A most unique combination of bright green and salmon color which polishes very well and makes most attractive cabochons. Can be sawed very easily. **Per pound $4.00**

CHRYSOCOLLA: Mixed brilliant shades of blue (not powdery) mottled designs, practically all cuttable as cabochons or colorful slabs. **Per pound $8.00**

TIGEREYE: Our unbeatable golden, thick veined 100% cuttable rough. **Per pound $1.50—5 pounds $5.00**

BLUE TIGEREYE: (Natural, not dyed) All cuttable of this rare, chatoyant fine fibered material. **Per pound $3.00—4 pounds $10.00**

MALACHITE-AZURITE: Small gemmy pieces of this rare cuttable colorful combination. Cuts several dozen stones to the pound. **Per pound $5.00**

PREFORMS: Thulite, epidote, turquoise, amazonite and amethyst quartz. One preform of each guaranteed to finish from 10/8 to 16/12 mm. **5 preforms, $1.00**

THIN DIAMOND SAW: Once again a very thin blade to save that precious material that will withstand many long hours of cutting. Approximately 4 inch diameter suitable for ½" arbors. This is the same blade many professionals use. **Guaranteed $6.50 each**

20% Federal Tax additional on above roughs. Postage additional

★ ★

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Briefly, here is the author's method of working jet or its substitute, cannel coal: First, determine what can best be made from the piece of jet you have available. Size of the jet to be used, presence of flaws and fractures, and texture will pretty well determine what you can do. If the jet is without flaws and fractures and is roughly 1½ inches or more square, it is suitable for pendants. If it has the defects mentioned, it is advisable to try to cut the piece in two parts, to be used for earrings.

Jet roughs come in odd and assorted sizes and shapes, but for simplification of explanation, let us assume you have a piece of jet about the size of an egg —large enough for a couple of pendants and two or three sets of earrings. We'll concern ourselves with the making of a heart-shaped pendant only. To start with, place the piece of jet in a vise with a scrap of wood on each side to prevent the jaws of the vise from cracking the jet. After the piece is secured, mark with the end of a file two lines ¼" apart in the center along the longer axis of the piece (this will give you the best possible blank for a pendant). Now cut out the blank with the hacksaw, which will end up oval-shaped with a thickness of about ¼". Now draw the shape of a heart on the blank with a pencil (be sure to draw a stem at the upper portion of the pendant for drilling a hole to hold a jump ring). Replace the piece upright in the vise. Next take the jeweler's saw and cut out the pendant along the pencil lines. Cutting either jet or cannel coal with a jeweler's saw is rather slow work due to the slightly oily nature of the material. Because of this you may be tempted to do the job with a hacksaw but *do not do so*. Nine out of ten times you'll end by cracking the blank and ruining a good piece of material. I learned this the hard way. Take the time necessary with the jeweler's saw and you'll end up with an almost perfect shape. Also do not bear down too heavily with the jeweler's saw or the blade will bind and be broken. Again—be patient!

After the pendant is cut out, place it on a flat surface of your bench and take up your paring knife. I gave an irregular edge to the blade with a file, thus giving it a sawing as well as cutting action. After selecting the side of the heart you wish for the display surface, bevel the edges with the knife. A combination of cutting and slight sawing will enable you to get a good bevel in a short time. Files will also give a bevel, but it takes longer. Smooth off the bevel with a flat file. Next, by means of a simple drill, consisting of a blunted sewing needle driven into a stick of wood, bore a hole in the stem of the pendant for a jump ring.

Now we are ready for sanding. Hold the pendant in the left hand and with the right hand sand all edges and surfaces of the jet with the coarse grain sanding board first. Proceed to the medium grain and finish up with the finest grain. Once all but the slightest scratches have been removed by the last step of the sanding, the jet is ready for polishing. Take the chamois-covered board described earlier and rub the rouge stick over the chamois until it is well covered with rouge. Work over all surfaces, edges, and crevices with the board until a good luster is achieved. If you are working with cannel coal, do not despair if you do not achieve quite as fine a polish as you do with jet—this is the usual situation and one of the reasons why jet is a more desirable material. Tin oxide applied to a chamois skin board is also very effective for polishing jet or cannel coal.

When the pendant is polished, insert a sterling silver or gold jump ring in the hole, made earlier in the stem part of the heart. Adjust ring with pliers and suspend pendant from a gold or sterling chain (see photo).

A question which is very often asked concerning jet (and cannel coal) is whether it will smear and rub off on hands or clothes. It will not do so because both jet and cannel coal are of sufficient hardness that there is no dusting or flaking. Also, the high finish given jet articles through proper polishing further reduces the possibility of dusting.

To the author there is no reason why jet with all its black splendor should be restricted to mourning jewelry, display in museums, or be used only to adorn the necks of ladies in their late eighties. Jet can be used for modern, stylish jewelry to be worn by young and old alike. It is as lovely and appealing today as it was centuries ago when the Roman conquerors of Britain brought jet ornaments home to their fair ladies in the Eternal City. Give it a trial.

Merry Christmas to All Rockhounds and Better Cutting Next Year

Don't forget your Christmas gift of a pair of jade beads for your loved ones. 50 beads on each strand. This is a rare buy. Imagine getting jade beads for $1.00 each. The drilling alone on 50 beads would cost you more than the cost of the whole strand. When this lot of beads is gone no more are due because of trouble in sending jade to be cut and the expense involved in getting them ready to merchandise. Be sure to get yours while they last or you are going to be sorry later.

Black Jade and Green Jade Beads at $50.00 Strand

ANOTHER RARE BUY IN OPAL FOR YOU

—Fire Sale! WE are selling CHOICE FIRE OPAL—

For our holiday trade we have $2,000.00 worth of gem opal. Our buyer "down under" just came back from 5 months in the opal fields and is sending us some of his finest pieces. There are a few super pieces of fire opal at $100.00 and $200.00 per piece. This is $100.00 an ounce opal. One real ball of fire opal; large piece $245.00—a gem to behold! Also pieces in $50.00 and $25.00 per ounce range. This is about the finest selection of fire opal we have had in a few years—and we have had some good ones. Here are a few buys—

No. 1—210 carats; really a beauty. Can get ring, brooch, and earrings to match. Priced at $40.00. No. 2—150 carats $25. No. 3—300 carats $60. Also pieces $2.00, $3.00, $4.00, $6.00, $10.00 and $15.00 up — all gems. There is so much fire in this lot of opal we have to keep it in an asbestos box. So send for a selection of opal from this lot for sure.

SEAM VARISCITE—new shipment of beautiful leaf green to apple green with black streaks to spider web. Unusual patterns cut from this material. We have cut it and seen it. It's really tops for jewelry. Priced at 35c, 50c, 75c each.

VIVID APPLE GREEN JADEITE at $5.00 per square inch is our fastest moving item. We had a 14 pound piece of this all in slabs only and it will be all sold out before long. We also have other green jadeite.

We still have several pieces of dark green jadeite at $5.00 and $10.00 a piece. Vibrant apple green jade (Wyo.) clear color, very choice $5 square inch. This is choice for jewelry. Many who have seen it say it's worth $10.00 per inch but it's only $5.00 per square inch.

And the No. 1 apple green at $2.50 per inch is a best bet. It has the finest color tone we have seen in a long long time. It's really **apple green.**

JADE - JADEITE

Apple Green Jade ....No. 2, $1.50; No. 1, $2.50
Black jade No. 1 choice top quality....in. $1.00
Black jade No. 2 & 3, sq. in.....$.50 & $.75
Mottled jade.....3 sq. in. $1.00
Gray-green jade.....3 sq. in. $1.00
Dark green jade.....3 sq. in. $1.00
Choice Monterey jade.....3 sq. in. $1.00
Choice Alaska green.....sq. in. $1.00
(This Alaska green is a new material we just picked up. Beautiful, compact, good color.)
Covelo jade.....sq. in. $ .60
China white jade.....sq. in. $1.00
China white & yellow .....sq. in. $1.50
China white & orange.....sq. in. $1.50

We picked up a little more pink Wyoming jade.

Pink jade, solid color....per slab $2.50 to $5.00
Pink mottled jade.....sq. in. $1.50
Vivid apple green jadeite, sq. in. $3.00 to $5.00

Solid green—no white

Clear Creek jadeite.....3 sq. in. $1.00
Clear Creek rough.....lb. $2.25
Burma dark green jadeite.....sq. in. $6.00
Burma white with apple-green, sq. in. $2.50

Another new piece never offered before

Pink & orchid Burma jadeite sq. in. $7 & $10
Pink Burma jadeite .....sq. in $1.50 to $3.50

These are new colors for collectors. Also fine selection of various other materials.

We just slabbed 40 lbs. of labradorite.

Labradorite—blue, also peacock sq. in. $ .60
Rutilated quartz, fine hairlines, 75c to $1.00
Azurite and malachite.....sq. in. $1.00
Rhodochrosite, pink banded.....sq. in. $ .75
Variscite seam (South America)..... $ .70
Congo malachite—60c. With eyes .....in. $ .75
Golden tigereye.....3 sq. in. $1.00
Tigereye, blue or green..... $ .50
Montana agate .....3 sq. in. $1.00

Also Turquoise slabs at $2.50 to $5.00 each still in stock but going fast.

—FACETING MATERIAL—

AQUAMARINE — Choice piece blue green color. Very large piece for making matching gemstones — 3 ounce piece $220.00 A BUY!

CHOICE PRECIOUS GOLDEN TOPAZ—rare and hard to get faceting material. Choice crystals for faceting $4.50 to $7.00 each. Will cut up to 6 or 8 carat stones.

—TITANIA—

This ad only Titania at $4.50 carat

—FACETING MATERIAL—

Peridot, lovely green, gram.....$ .75
Golden citrine, gram.....$ .25
Precious blue topaz, gram.....$1.00
Precious white topaz, gram.....$ .30
Amethyst (medium color), gram.....$ .35
Amethyst (dark color), gram.....$ .90
Garnet (Madagascar), gram .....$ .60
Garnet (American, red), gram.....$ .30
All colors of synthetic gems including green sapphire, spinel 2½c carat. Ruby 3c carat. Sapphire 3½c carat.

Also all you dealers and jewelry makers who were too late on our summer ad for agates cut in Germany at 5c, 10c, 15c, 25c, 50c get in on this lot. I have another lot due before Dec. 10. 20,000 stones in lot. 8,000 are on back orders so send in your order now for some as these don't last long. And those of you who have these on order will get yours as soon as we can get them out.

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C. Weidinger for Jade

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◆ Buttons of Stone

By LOTTIE M. SHIPLEY
Gem Village, Bayfield, Colorado

You and I are rock collectors. Me—I've been "steeping in the brine" of rock enthusiasm for the past twenty-five years. You—regardless of how long—one year, five or ten—all of us have those "rocks beyond price."

It doesn't have to be a glittering diamond. Each rock can be gauged in value according to our personal love for it. If you respond to its beauty, enjoy looking and fondling the stone, show it to your friends with an inward pride, then to you it is a stone beyond price. All the gold in Fort Knox cannot buy that pleasure for you.

We are proud of the stones we possess, we wear them in rings on our fingers, dangles in our ears, bangles on our arms, great necklaces around our necks, gem studded emblems, channel inlaid belt buckles. But look at that shirt you have on, that blouse or dress you are wearing! Look at those buttons; cheap imitations of the real thing! With the finest of stones at our command, *why can't we wear gemstone buttons?*

We can—we can *make them.* If you cannot do lapidary work, or you are not a silversmith, you probably have a friend or a nearby rock shop that can make them; or you can buy them all ready made up. You can have your favorite stones mounted into gold or silver buttons.

I can hear some man say "that's for the women." Sure, beautiful buttons have always attracted the fastidious woman. Men wear gemstone cuff-links, why not wear buttons to match? Neat and harmonizing buttons on a shirt, a dress, a jacket or coat take it out of the commonplace and put "Fifth Avenue" on any garment.

How do you make buttons from stone? Very simply—first, select some very attractive gem material. Choose it for color or lovely patterns. Decide on the size and shape you prefer and then make cabochons if it is cab material. Faceted stones also make beautiful buttons.

Now for the mountings. Silver is the most commonly used metal. You can make a plain silver bezel around the stone, as if you were going to make up a ring, or you can use some of the more fancy trims. Use the designs that are used for brooches, pendants, rings or make up your own. Remember to make the designs smaller; in a neat proportion to the size of the stone you are using. An over-size mounting will spoil the eye-appeal of even the finest stones.

Now for the back of the button. The little fixture that makes them appliable to a garment is the button shank. These may be made in several ways. The quickest way, is a small jump-ring welded to the center of the back, this type is called a loop shank. You can cut a small strip of silver or use heavy gauge wire and make a flattened shank. It is stretched fairly flat to the back of the mounting, leaving only enough room between the shank and the mounting for a pin to go through. The larger the button the flatter the shank should be. A large coat button will sometimes sag face downward when too large a shank is used. The 1½ to 2″ buttons often have two loop shanks—one at the top and another at the bottom portion of the back. For double shanks, the inverted W may be used. Make a W with silver wire and turn it upside down and weld the three point portions to the center of the back. Another form of shank is the V-cut. This consists of two places parallel to each other, being slit in the center of the button back, and then pushed downward into an oval or a more pointed V, making a self shank on the mounting. These are all right if the button is to be pinned to the garment or a button fastener may also be used with these. If the buttons are to be sewed on, this type of shank is bad for the sharp edges quickly cut the sewing thread.

There are other ways of making buttons but the bezel type makes a very good substantial button and I personally prefer it to all others. You can

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We will answer your SPECIFIC inquiries in case the requested items are not advertised.

TERMS: C.O.D. only until credit is established. No shipping charges if prepaid. Money on stock items refunded if they do not meet with satisfaction and they are returned within five days in the same condition they were sent.

—STARS—

	10X8 per stone	10X8 lot of 3	12X10 per stone	12X10 lot of 3	14X12 per stone	14X12 lot of 3
Star Quartz—top quality, fine star (also pink)	$2.50	$6.75	$3.00	$8.00	$3.50	$9.00
Star Quartz, B quality	1.90	5.00	2.25	6.00	2.75	7.50
SYNTHETIC STARS (corundum) red, blue. For pink or alexandrite add $1.00.	5.00	.....	6.00	.....	7.75	.....

Linde synthetic star sapphires and rubies made in one piece. Sapphires from $8.00 a carat. Ruby from $8.50 to $12.00 a carat.

COLLECTORS extra large, extra fine blue star quartz approximately ¾" at $20.00 per stone.

GENUINE STAR SAPPHIRES AND RUBIES

50 Genuine Star Sapphires ¾ to 1 carat blue-gray with sharp star or blue with weaker star $5.75 each, or $10.00 a pair.

30 Genuine Star Sapphires like above 2½ to 3½ carats $20.00 each, or $35.00 a pair.

10 Genuine Star Sapphires like above 4 to 6 carats $40.00 each or $70.00 a pair.
Larger stars up to 60 carats from $2.00 a carat with weak star to $75.00 a carat.

30 Genuine Star Rubies ½ to ¾ carat. Fine color (pigeon blood) $10.50 each, or $17.50 a pair.

30 Genuine Star Rubies like above with extra fine star $14.90 each, or $22.50 a pair.
5 Genuine Star Rubies like above 1½ to 2½ carats $30.00 each, or $50.00 a pair.
6 Genuine Star Rubies like above 3 to 4½ carats $95.00 each, or $160.00 a pair.
Also larger gems up to 15 carats from $5.00 to $125.00 per carat.
Black Star Sapphires from 2 to 10 carats $2.50, $5.50 and $10.00 a carat.

BLACK STAR SAPPHIRE ROUGH

This material cuts beautiful black sapphire cabochons with little waste. All stones, if properly oriented, show asterism. However we cannot guarantee the quality of the star you are cutting. It all depends on your skill and craftsmanship in creating a real gem.

All material runs from 4 to 20 grams per stone—$1.00 per gram. 12 grams $10.00. 28 grams $20.00.

SCARABS

Finely carved beetles in black, blue, green, or red onyx (dyed chalcedony). Amethyst, citrine, rose quartz, crystal, jade, etc. Hieroglyphics engraved on back as good luck charms. 14 x 10 $1.00 each. 6 for $5.00.

Larger top quality $1.50. 6 for $7.00.

20x15 top quality $2.50. 6 for $12.00.

MIRACLE STARS

These beautiful cornflower-blue and pigeon-blood-red cabochons, color of the finest star sapphires and rubies, show a six-rayed star under direct light.

1 star—$1.00. 6 for $5.00. 12 for $8.75.

JADE FISH—SEAGULLS—PIGEONS

FISH approximately 1½" long. Drilled conveniently for spring link. Used for earrings, charms and pins. Fine detailed carved jadeite in wide color variety from white and green to yellow and peach. Pair $6.50.

COLLECTORS: extra fancy colors—purple, blue, gray, fine green or two and three colored. $4.50 each.

SEAGULLS—PIGEONS, like above, with spread wings. $8.50 a pair. Wing spread approximately 1½ inches.

AMETHYST — AQUAMARINE TOPAZ (Citrine)

10x 8 mm. 1 for $2.00—3 for $ 4.50
12x10 mm. 1 for $4.00—3 for $10.50
*14x12 mm. 1 for $6.00—3 for $15.00
*16x12 mm. 1 for $8.50—3 for $21.50
*Aquamarines plus $2.50—3 plus $6.00

CAMEOS—INTAGLIOS

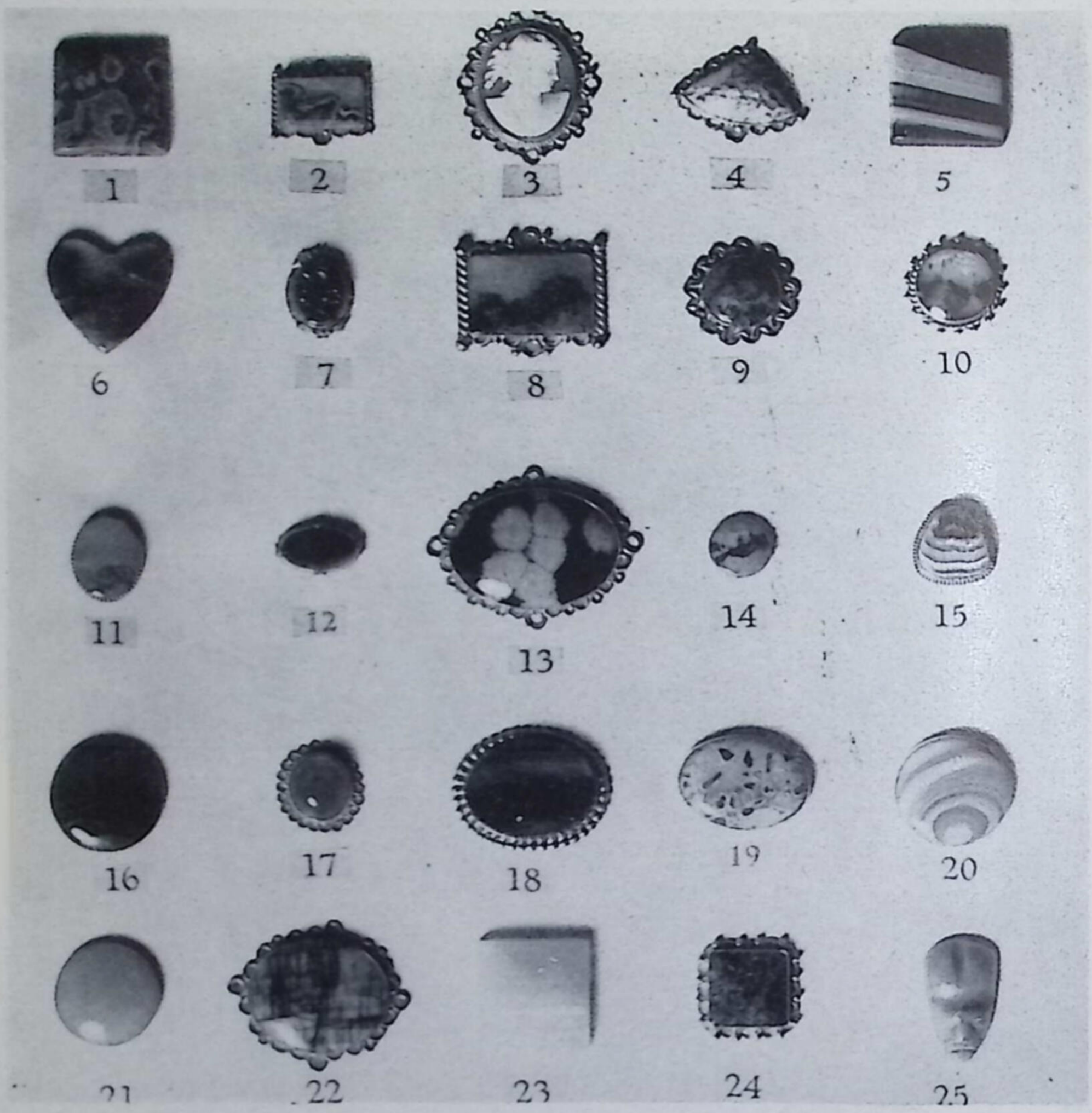
Warrior heads in sard, tigereye, obsidian, hematite, black and green onyx (dyed chalcedony). Shell cameos with ladies' heads. Approximately 16x12 $1.75 or 3 for $3.50.

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Twenty-five examples of the author's gem button craft.

drill a cabochon with two holes and make a sew-through, or you may rout the button for a self shank, or you may clamp on button fasteners to routed backs. The flat silver disk is often glued to the back of cabs making a disk-back button. The disk backs may have any variety of button shanks on them. This method is not liked by many as the backs are no stronger than the glue that holds them.

There are various ways of fastening gem buttons to cloth. They may be sewed on but most people remove the better buttons from clothes before dry cleaning or laundering and the continued sewing of buttons presents a time problem. The common button fastener is more often used. This is a looped finding that goes through the button shank on the under side of the garment. To use this fastener an eylet must be made in the cloth, like the small round button holes on nurses' uniforms. This means a sewing job, which some may not wish to do. If you wish to save time and labor just buy a few safety-pins, the type with the pin-eye catch, or squeeze the ordinary safety-pin catch shut after you have pinned the button to the garment.

By using safety-pins a buttonless dress can often be made more attractive by pinning on a few gemstone buttons. Or take two of your fancy trimmed stone buttons and pin to the shoulder

or lapel of your jacket; loop a silver chain between the two, and presto—you have a neat lapel pin. A cuff link snap, will fasten two buttons together for cuff links.

Regardless of the type of buttons you prefer, the main thing is to make them or buy them *and then wear them!* If you have never tried to wear stone buttons, give them a trial; you will be most pleasantly surprised. They also make a nice and unusual gift for birthdays, Christmas or anniversaries. To further the cause of wearing the gemstone buttons I should be glad to give further information about them if you send postage for a reply.

★ ★ ★

Summer Vacations Are Over . . . . .

BUT - you may still ENJOY FIELD TRIPS throughout the long winter by means of

LAWSON'S LIBERAL APPROVAL PLAN

Hundreds of satisfied customers throughout the country will attest to the wisdom of ordering slabs and mountings on approval from us—and to our honesty and sincerity—as well as to our well founded trust in our fellow ROCK LOVERS. Our approval plan requires no deposit or references. All that we ask for is a sincere letter from you stating your wishes and desires. Upon receipt of your request, and as soon as it is humanly possible to do, we will mail to you a liberal assortment of the materials that you desire—postpaid and fully insured and at our expense. You will have five days to inspect and examine the assortment at your leisure. In the quiet of your home or office, you make your selections. Any unwanted pieces are to be returned to us fully insured and at your expense—in as good condition as when you received them. But remember—you are under no obligation to purchase and retain anything that you do not want or need. This is our only means of showing our mail order friends just what we do have to offer—and at prices within reason.

WE WILL SEND TO YOU ON FULL APPROVAL —

CHOICE PLUME SLABS—$ .25 to $5.00 each priced according to size and quality. Including SCARLET FLAME PLUME — PRIDAY PLUME — CRATER LAKE FLOWER JASPER — CROOKED RIVER DENDRITIC—and as many other rare, unusual and beautiful types from Central Oregon as are available. Please state preferences as to type, size and approximate price range.

AND ALSO —

FINE JEWELRY MOUNTINGS FOR YOUR STONES from our complete stock of very best quality Sterling Silver and Gold Filled mountings. BROOCHES — RINGS — PENDANTS — EARRINGS — TIE CHAINS — BRACELETS — LAPEL PINS — ETC. Distinctive blank mountings by nationally known manufacturers at prices within reason. Please state preferences as to type, size and approximate price range.

Price on each and every item is marked exactly what it will cost you — all taxes, when applicable, have been included in the price.

And of course we do have a good stock of fine quality ROUGH CUTTING MATERIALS including various MOSSES — JASPERS — WOODS — ETC., from this area that we offer for just SEVENTY-FIVE CENTS PER POUND and POSTPAID by us. We will glady make up mixed lots of any size.

Because of the weight and postage involved in rough cutting materials we cannot send them out on approval—but we do guarantee complete satisfaction.

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◆ Chinese Folk Designs for the Silvercrafter

By W. M. HAWLEY
Editor and Publisher of *Chinese Folk Design, Oriental Culture Charts,* etc.
8200 Gould Ave., Hollywood 46, California

This article is a goldmine of information and ideas for the silvercrafter. Mr. Hawley tells the significance of simple Chinese folk design as exemplified by paper cuttings. To indicate how effective these designs can be when applied to jewelry design we refer the reader to the cover of the February 1951 issue of the Lapidary Journal. The reader is also referred to the eight pages in color in the center of this issue; placed there for easier mechanical handling. Also refer to a page of practical application of these ideas by Willy Petersen-Fagerstam on Page 359.

The Folk Art of any country consists of simple basic designs with a minimum of variations and elaboration. Its appeal is universal because it is simple and easily understood. Its origins almost invariably go back to mythological times when the only means of communicating ideas was through pictographs. So each design was intended to convey a story or record an event of great importance. A comparison of ancient relics and modern design of any people show how tenacious the old stories and superstitions are.

Variations which exist are mostly those of tools and techniques pertaining to the different crafts. The brush, knife, scissors, needle or engraving tool—each force a modification of the design, as do color and texture.

The ability to achieve the unusual while retaining simplicity is the mark that distinguishes the artist from the mere craftsman. Over elaboration is a sign of decadence no matter what technical skill it displays. Hence the delight when the simple and unusual design comes to light.

In China as elsewhere, folk art had its beginnings in prehistoric times and the inevitable superstition of those ages is still very much in evidence today. Hundreds of books have been published on the various phases of Chinese art. Nearly all have treated of the more sophisticated arts of painting, sculpture, brocaded silk, highly colored embroidery and lacquer. Our museums are full of objects of art brought back by returning scholars and travelers ever since the Mongol dynasty, yet nowhere does one see examples of the paper-cutting technique. The Chinese themselves totally neglected to include this art in their exhaustive art literature, perhaps because of its obvious peasant origin but primarily because it is only an intermediate step in the production of their rich embroideries.

The *hua yang* designs illustrated in this article are intended for the smaller embroidery pieces such as women's and children's footwear, aprons, caps and dresses. They are perhaps the truest and simplest forms of folk design. These are all from the southern provinces of China. They are cut freehand with scissors, perhaps a small stack at one time, but most are so delicate as to preclude more than a very few being cut at one time. In the north, coarse designs are turned out in large quantity by the use of chisels and small knives.

It is not known when these cut paper designs originated, the date of their beginning, or when they were adapted to the needs of the embroiderer. Evidence exists that they have been in common use for many centuries. Prototypes, still found in every Chinese province and village, are the red and gilt paper charms and household gods of festive and ritual use, particularly in evidence during the New Year and other celebrations. These are used as decorations around the house, not for embroidery. A few are used for both.

In use, the paper design is pasted on

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regarding THE ROCKHOUND BUYERS GUIDE

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the cloth and the embroidery is done over it. This, of course, destroys the paper pattern. The fact that these designs are so closely akin to the similar designs found on the jades and bronzes of 1500 B.C. show the intrinsic strength of such simple basic forms. The designs themselves run the gamut of Chinese thought, including the three systems of belief, and famous figures from literature, history, folklore and mythology.

Along with the representations of natural objects, we have many mystic signs and supernatural being such as the Dragon, Phoenix and Unicorn. Of these the dragon is the most prolific and most typical of all Chinese designs. In the superstitions of the people the dragon was by far the most important element. According to their beliefs, the dragon in his multitudinous forms controlled the universe and the destinies of man. Primarily he controlled the elements; rain which spelled prosperity or disaster, as it brought crops, drought or floods, or wind, fire and earthquakes turned loose when the actions of the people displeased him. No wonder it was considered necessary to placate with worship and offerings the hundred or more forms of this powerful spirit.

The Emperor himself was spoken of as the Great Dragon and everything pertaining to him as belonging to the Dragon. Consequently everything connected with the royal household was decorated with dragons. This extended from minute dragons engraved on jewelry to huge thirty foot specimens coiled around the tall pillars supporting the roofs of the audience halls.

The Phoenix representing the Empress is also a fabulous creature, being a sort of composite of parts of other birds. It does not occur in as many different forms as the dragon however, and never attained the popularity of the dragon as a spirit to be worshipped. Variations are mostly ones of technique rather than form. The phoenix represents such ideas as goodness, beauty, warmth, peace, etc. The fabulous Unicorn symbolizes benevolence and rectitude.

Besides the supernatural objects, the primitive art forms show all the useful and ornamental things with which the people are surrounded. Birds, flowers, insects, animals, fish, mountains, waves, etc., all acquired mystical powers and significance as the dwelling place of

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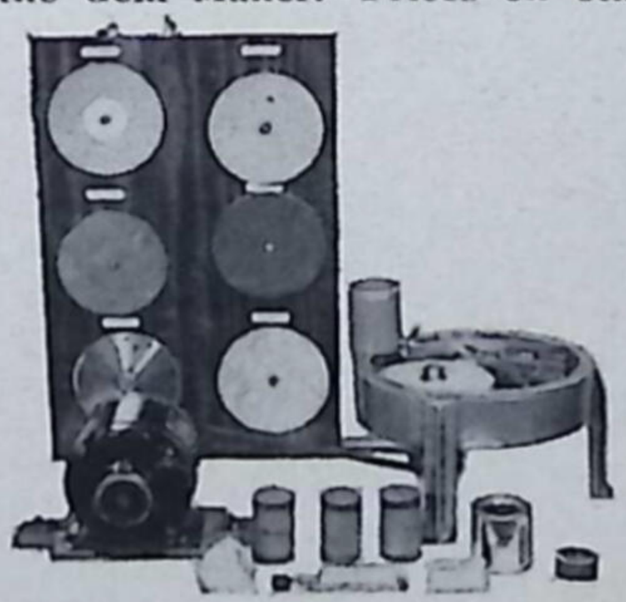
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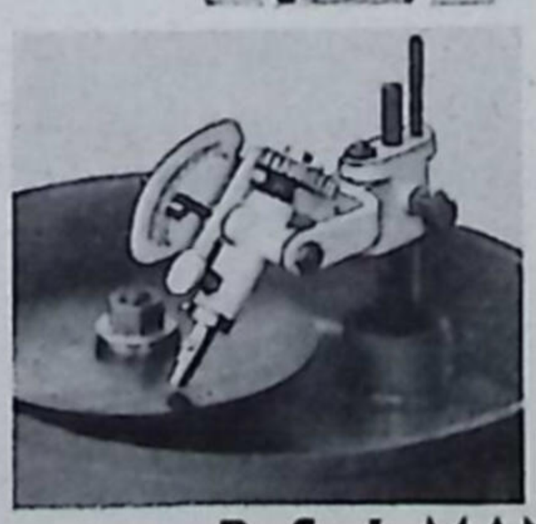




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DRAGON AND PHOENIX

spirits. No meaningless decoration exists in the Orient or, for that matter, in any true folk art. The simplest scroll recalls the silkworm and its benefits to mankind, while the most elaborate red bigskin chest to house a bride's belongings will be covered with dozens of designs expressing wishes for every kind of good fortune, long life, many sons with wealth and high office for each.

Thus a special language has been built up which enables the initiated to understand the symbols on an art object and thereby gain a great deal of pleasure and satisfaction that otherwise would be lost to him. Every Chinese understands these things of necessity otherwise he might send a gift expressive of young love and married happiness to a bachelor on his 80th birthday!

Later additions to the primitive designs are the special symbols relating to the various religions. These include the Eight Trigrams and the Eight Immortals of Taoism and the Eight Buddhist Symbols and various Buddhas. Then there are also many historical and legendary figures and scenes from famous tales and dramas. There is indeed much to learn to read this language of symbols correctly.

Last but not least, we must mention the Chinese appreciation of the artistic value of the characters used in their writing. From the earliest times, inscriptions and single characters have been used for their decorative value on art objects. Next to dragons, this is the most characteristic feature of Chinese decoration.

Certain characters such as *Shou* (longevity), *Fu* (prosperity), *Lu* (riches) and *Hsi* (happiness) are shown in an infinite variety of conventionalized forms. In addition to scraps of poetry and quotations from the classics there are elaborate combinations of lucky phrases, charms and rebuses woven into designs that would challenge the ingenuity of the most rabid puzzle fan.

The objects to which decorations are applied include almost everything that a Chinese person comes in contact with from temples and houses to the most humble utilitarian objects. The materials worked on include almost every substance out of which things can be fashioned. Paper, cloth, leather, ivory, bone, wood, bamboo, metal, stone, jade, clay, lacquer and lately plastics are all used by the artists. Some equisite designs are molded into the sticks of India ink which are ground in water to form the writing fluid for use in painting and fine calligraphy. These sticks are sometimes gilded and are much sought by collectors. For the craftsman working in modern techniques, the *hua yang* patterns have special appeal due to the ease with which they may be adapted to any medium.

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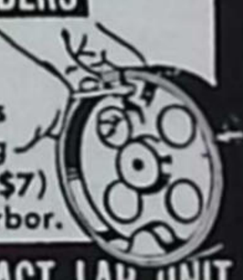
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costume jewelry, but don't overlook the possibilities of inlay of copper or silver in walnut or ebony boxes or plaques. A more delicate treatment, frequently employed in China, is to outline the design in silver wire. The same technique of inlaying silver wire in bronze is for the super-craftsman.

Jewels for accent can be used, but sparingly. Dopping to give a slight relief and texture is useful, but surface engraving should be kept to a minimum. Many of the designs would need slight modification for costume jewelry; extending whorls to make contact, thickening lines for strength, supporting bars on the back, etc.

A technique of which I have seen only one example seemed to have possibilities. A plain solid ox-blood glazed porcelain brush pot appeared to have had grooves and flat areas cut through the glaze by a lapidary method, then silver wire and designs were cemented in as you would inlay in wood. The silver against the red glaze was very effective. I think that the cement would have to be a flexible mastic to allow for the difference of expansion of the metal and pottery.

For the craftsman wishing to use Chinese character for decoration, a word of caution—do not invent them yourself as so many designers do; there are inexpensive charts available showing how they should be drawn so that they will have the proper Chinese feeling and meaning.

This design is based on the habit of certain fish swimming up streams and jumping waterfalls in order to find quiet waters to spawn. The waterfall is called the Dragon Gate because legend has it that carp in jumping the waterfall change into dragons.

The fish singly is a symbol of many offspring and in pairs have the added significance of married happiness.

The whole design then is a wish for a couple to have many sons who will achieve success in overcoming great obstacles. Used to decorated wedding presents.

The bat is called *Fu* and is therefore a symbol of *Fu* (prosperity) and because of its wrinkled appearance is supposed to live to a great age, hence is also a symbol of longevity.



Carp leaping the Dragon Gate.

Bat, Butterfly and character Shou (longevity).



The butterfly is symbolic of joy because of its apparently carefree existence, also of married happiness.

The character *Shou* means longevity. This is an abbreviated hand-written form.

Thus the whole presents a wish for all the important things of life, happiness, prosperity and great age.

This symbol is suitable for use on presents of all kinds, particularly at weddings and festive occasions.

Dragon and Phoenix.

These two together represent the Emperor and Empress, and are symbolical of royalty in general.



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The exposition of the technique of jade carving (the main theme of the work) is especially valuable, since no such circumstantial account of it has previously been available. Many controversial questions are discussed and some original solutions proposed. The conclusions undoubtedly present the most illuminating review of this fascinating subject that has been printed.

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Palm Desert, California

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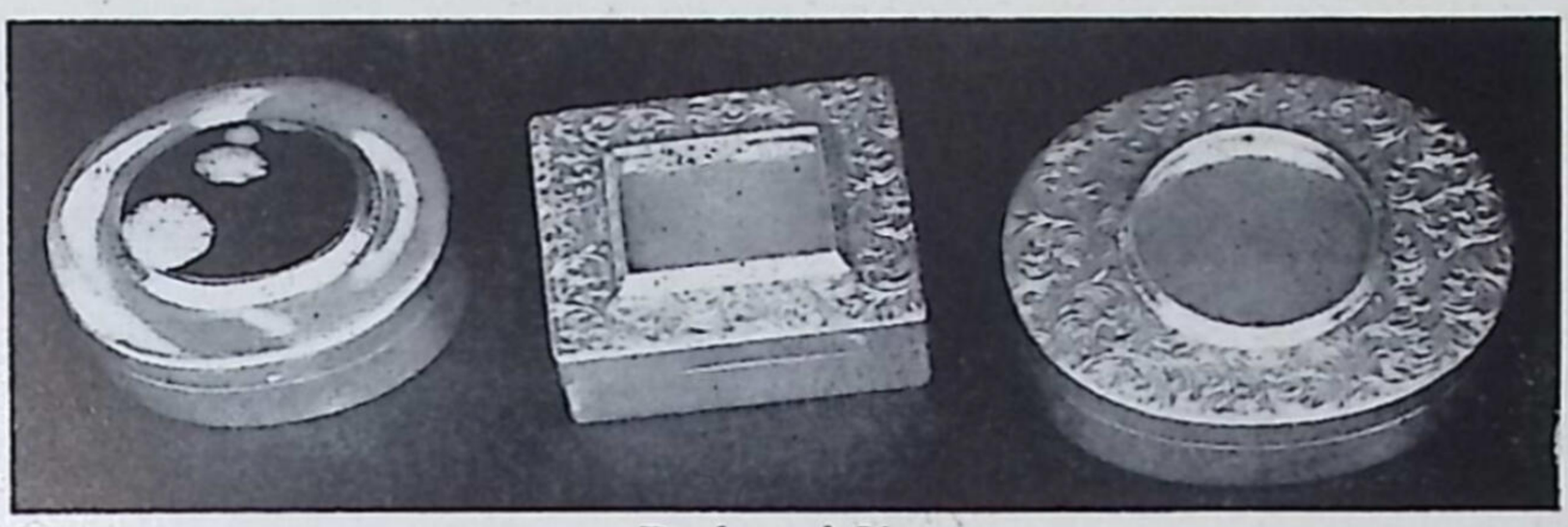
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Chinese Designs in Silver Jewelry ➙

By WILLY PETERSEN-FAGERSTAM

From the book *Chinese Folk Design* (see article on Page 348 in this issue and the eight pages in color in the center of the book) comes the ideas incorporated in the designs of small birds in pins etc. illustrated on the opposite page. By using the frames in Figures 1, 2 and 3 any number of arrangements of small birds can be made (left or right) and gemstones can be artistically included in the design.

Figure 4 (two ducks in a pond) should be sawed from 18 gauge sterling silver. Figure 5 (half moon with two stars in a sky) should be sawed from 16 gauge sterling silver. The moon should be made of genuine moonstone, or chalcedony may be used as a substitute. Figure 6 (sunset) makes a fine pin when set with tigereye or reed agate. Figure 7 (duck) should be sawed from 18 gauge sterling silver. After sawing, the figure should be domed by dapping it on a lead block with a hammer and ball punch.

★ ★ ★

Books On Jewelry Making

JEWELRY, GEM CUTTING AND METALCRAFT *by William T. Baxter*—$4.50 (New Edition)

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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.

Complete directions are given for stone setting and for making a variety of silver wire chain bracelets, pins and necklaces. Full information on etching and enameling is also included.

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Those who are jewelers or who are planning to become jewelers will find a wealth of information in this 516 page book. Contents includes sections on: kinks and tricks of the trade, oddities, elementary metals, alloys, electroplating, metallizing, shop practice and tools, lacquers, plastics, enamels, polishing and buffing, burnishing, buying old metals, refining, melting and casting, gems and minerals, proprietary formulas and technical tables.

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Beautiful new designs . . . interesting new methods of mounting cabochon jewelry—here is the complete guide for amateur jewelry makers. Contains more than 100 projects, including rings, brooches, bracelets, earrings, pendants, etc., from the simple to the complex. Beautifully illustrated. Gives a full discussion of tools, decorations, the finishing process and types of mountings. Discusses making of the design, making the bezel, the soldering point, kinds of solder and uses, kinds of fluxes, temperatures, pickling, cleaning and polishing.

JEWELRY AND ENAMELING *by Greta Pack*—$3.95

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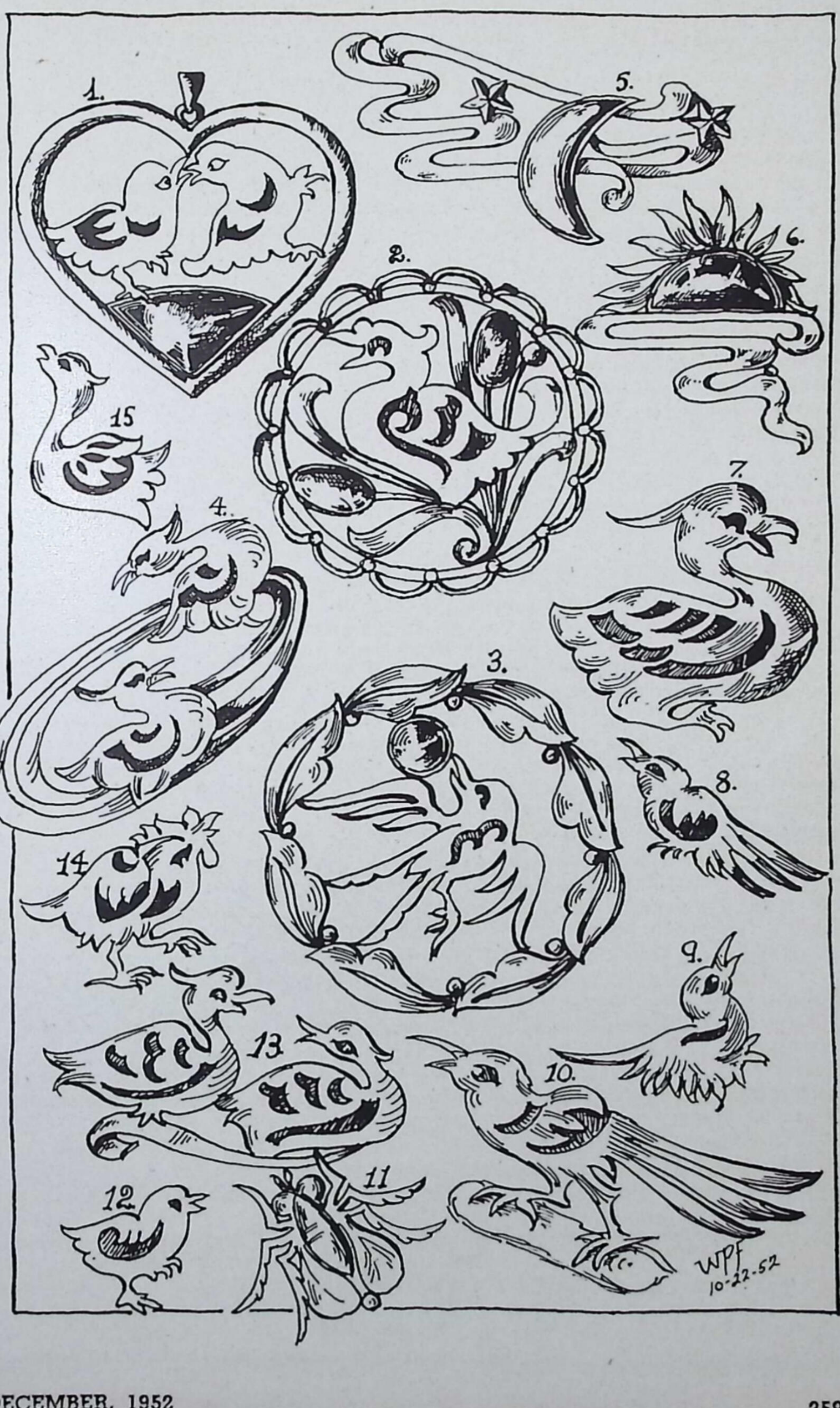
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◆ Personal Facets

By LELANDE QUICK

We have just returned from an 8200 mile trip through 28 states, a trip that took us through all the New England states with their brilliant October foliage and through all the Southern states except Florida. We had the great pleasure of speaking to the meeting of the Eastern Federation of Mineralogical and Lapidary Societies at Newark, New Jersey, and to the largest mineral club in America, the Georgia Mineral Society at Atlanta. At the latter place we had the great satisfaction of having "Uncle" Billy Pitts in our audience. He is known in every corner of America as "dean of the lapidaries" for he has supplied most of the important museums in the U. S. with a lapidary exhibit of American gem cabochons. Now well up in the eighties he had stopped by Atlanta, his old home, to pay a visit while on his way from San Francisco to his annual wintering near Miami—the only Californian known to us who spends the winter in Florida.

At Greenville, South Carolina, we spent a wonderful day with J. Harry Howard, author of the first book for the amateur lapidary and still a leading seller —*Revised Lapidary Handbook*. Here we experienced southern hospitality with all that the words imply—a truly gracious time offered the Quicks by the Howards.

The important thing to our readers is that we had a grand opportunity to study at first hand the development of America's third largest hobby in the East. It is just about at the point where the West was 15 years ago.

We visited the Oxford County gem localities in Maine and saw the masses of new and almost flawless rose quartz recently mined by Stanley Perham at West Paris—every piece with a star and probably the best gem rose quartz ever found. We saw the high quality work at the Newark shows, which was the best show the east has ever had and which drew a paid attendance about six times larger than last year's show at Washington.

We acted as a judge, along with Dr. Fred Pough, of the lapidary exhibits. These were of a high order indeed but they were predominantly faceted gems and jewelry work. The jewelcraft averaged better than most of the western shows for there are infinitely more people following the silvercraft hobby in the East than in the West for the reason that almost every community has jewelcraft in its school program.

Some odd things that impressed us because of their lack was the fact that not one piece of petrified wood was exhibited by anyone and that the eastern folks do not seem to understand what the term "flats" means. There were two exhibits entered in the "flat" class. One was just a dozen or so baroque pebbles and the other was a half of a nodule. These exhibits were disqualified. There were few agates.

When we arrived at Georgia our host said "a fellow from California came through here a few months ago with the back of his car loaded down with agate. He not only couldn't sell it; he couldn't give it away. No one around here wants any agate." The lapidary hobby without petrified wood and agate is like a cabbage with no ham. The folks back East cut what they have available of course—unakite, williamsite, jasper, cuprite, etc. and the westerners should examine some of the East's materials too for they greatly improve any cabochon collection.

The big problem in the lapidary hobby in the East still prevails—the apartment dweller. We visited friends in East Orange, N. J., for a week. They live in a large apartment in one of the best apartment houses in their town—an apartment that never sees a ray of sunshine enter any window—an apartment in which the lights must be turned on during the brightest days if you wish to read or see anything. Our host is a new rockhound and he had just received a new Hillquist Gemmaster. Apartment rentals in the East are usually based on a square footage basis rather than a per room basis. Few renters therefore have any more space than they really need. The apartment dweller (we were one for many year) must exercise great ingenuity to hide the vacuum cleaner and the golf bag but he has to

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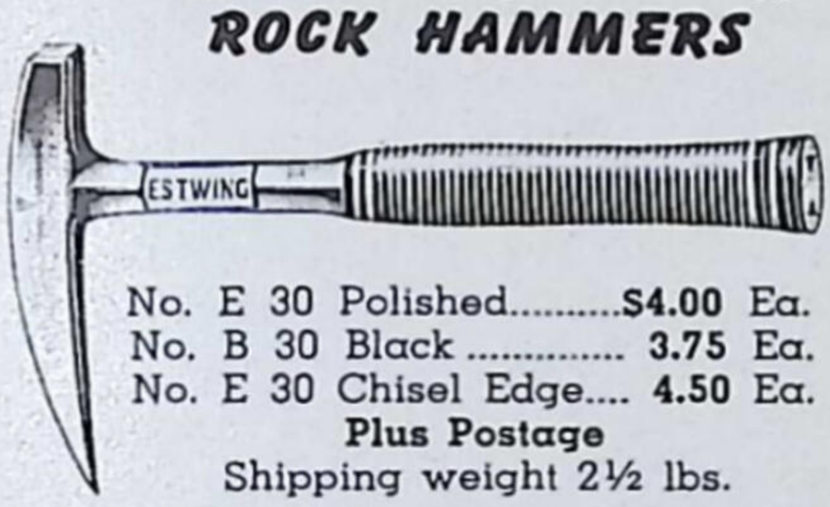
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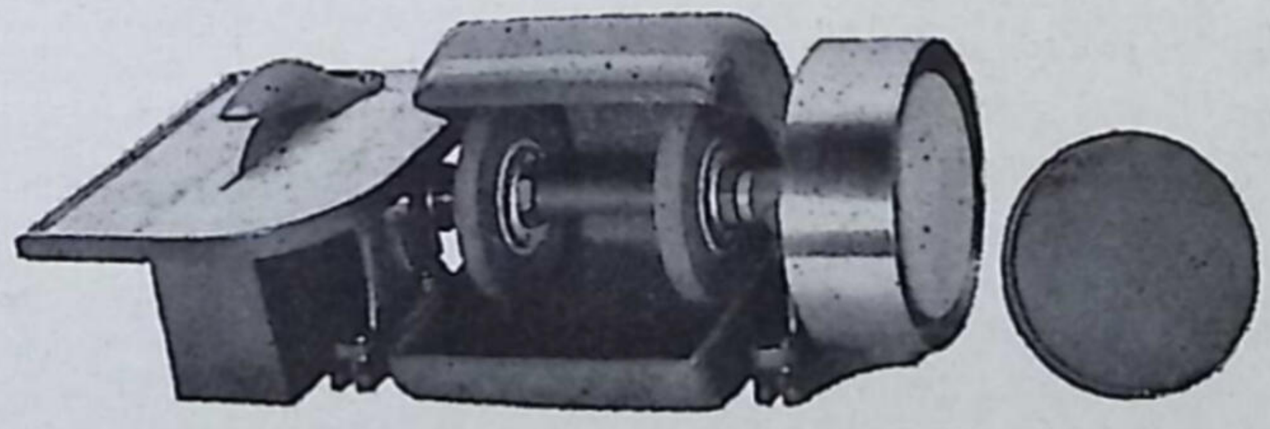
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be a genius to find the space for a lapidary outfit. He is faced with the problem of not being allowed to make any noise and he can't mess up a place like the old garage.

We brought this matter to the attention of several equipment manufacturers about three years ago when we visited the East. The result was that there are now on the market several good outfits designed with the apartment dweller in mind; several outfits that are between the toy stage and a one-man band type of equipment. Some new ones are advertised in this issue. All manufacturers of such equipment report very satisfactory sales. But these outfits at best only allow the production of a few cabochons and faceted stones. The cliff dweller is sunk when it comes to enlarging his craft field.

Upon our return we find an interesting letter from a new manufacturer in Chicago who is aware of the problem, for Chicago too is a great apartment area. He writes—"I am convinced that the practical apartment-type unit is the answer to developing this market's apparent potential, and happy to say that the six years of intensive mechanical research I and a dozen other mechanical engineers scattered through the industry have invested in the subject are about to produce. My plan is to reach the several million people who, to keep from going nuts, have got to have something mechanical to do at home. They live in apartments and have been able to find nothing but candid photography that would agree with their environment.

"If we can get the hobby into an apartment your troubles as a publisher are going to be over. The record in Chicago shows that apartment dwellers flock to our Parks District courses in cutting and then fade out when they can't continue work at home. The club arrangement is popular with a certain type but the apartment dweller usually doesn't speak to the man next door for the first ten years and the clubbers are more interested in parliamentary procedure than in cutting. We are going to sell this guy a machine that he can actually use in the cliff without being sued for damage to building or contents or heaved out by the neighbors for noise. If he has enough muscle he will be able to transport it from here to there, such as from under the day-couch to the table and back, and he will not need to take a refresher course in geometry or violin practice to facet stones. It's so simple to use they'll be teaching kids to facet before they try to make them talk."

Our correspondent says much more of course and we wish him well with his efforts. But if any reader is an apartment dweller and has enough room for a mixmaster or a portable radio that isn't in use just send us a stamp and we'll tell you about five makes of apartment machines that are available now and not merely on the drawing boards. Look through our ads first—they are all advertised in this issue. We think the biggest problem is the development of an outfit that doesn't require a quarter horsepower motor for the motor is half the size of most outfits.

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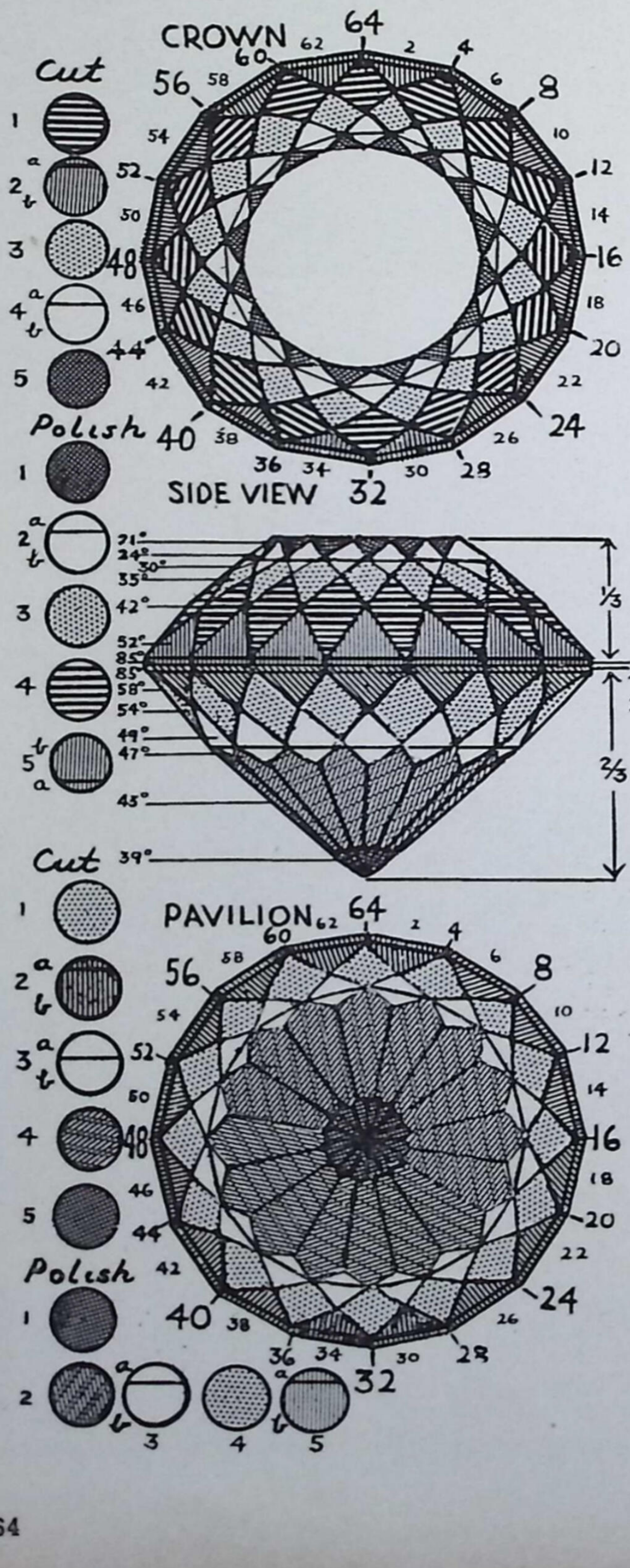
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PORTUGUESE CUT

NOTE—The wrong cut was used in our last issue. The correct one is presented herewith.



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We herewith present the fifth in the NEW series of facet cuts (Volume 2). The old series was recently completed and the new series prepared by M.D.R. Mfg., Co., Inc. (see ad on inside front cover). The new series is now available in loose leaf book form for $2.50 postpaid, either from the publisher or our office. The old series is still available at $2.50 postpaid. In ordering please specify whether you wish Volume 1 or Volume 2.

64 INDEX

ORDER OF CUTTING — Crown

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

Grind 1st: Sixteen facets at 42° indexing 64-4-8, etc.

Grind 2nd: (B) Sixteen facets at 52° indexing 2-6-10, etc. (A) Sixteen facets at 85° using same indexing.

Grind 3rd: Sixteen facets at 35° indexing 2-6-10, etc.

Grind 4th: (B) Sixteen facets at 30° indexing 64-4-8, etc. (A) Sixteen facets at 24° using same indexing.

Grind 5th: Sixteen facets at 21° indexing 2-6-10, etc.

ORDER OF CUTTING — Pavilion

Grind 1st: Sixteen facets at 54° indexing 64-4-8, etc.

Grind 2nd: (B) Sixteen facets at 58° indexing 2-6-10, etc. (A) Sixteen facets at 85° using same indexing.

Grind 3rd: (B) Sixteen facets at 49° indexing 2-6-10, etc. (A) Sixteen facets at 47° using same indexing.

Grind 4th: Sixteen facets at 43° indexing 64-4-8, etc.

Grind 5th: Sixteen facets at 39° indexing 2-6-10, etc.

ORDER OF POLISHING

See polishing order on left, using same angles and index as was used in cutting.

POLISH WITH CERIUM OXIDE ON A LUCITE LAP (for quartz)



PLUM BLOSSOMS—*The following Chinese paper cut outs to be used as a basis for jewelry designs are from W. M. Hawley's book "Chinese Folk Design."*

See article on page 348.



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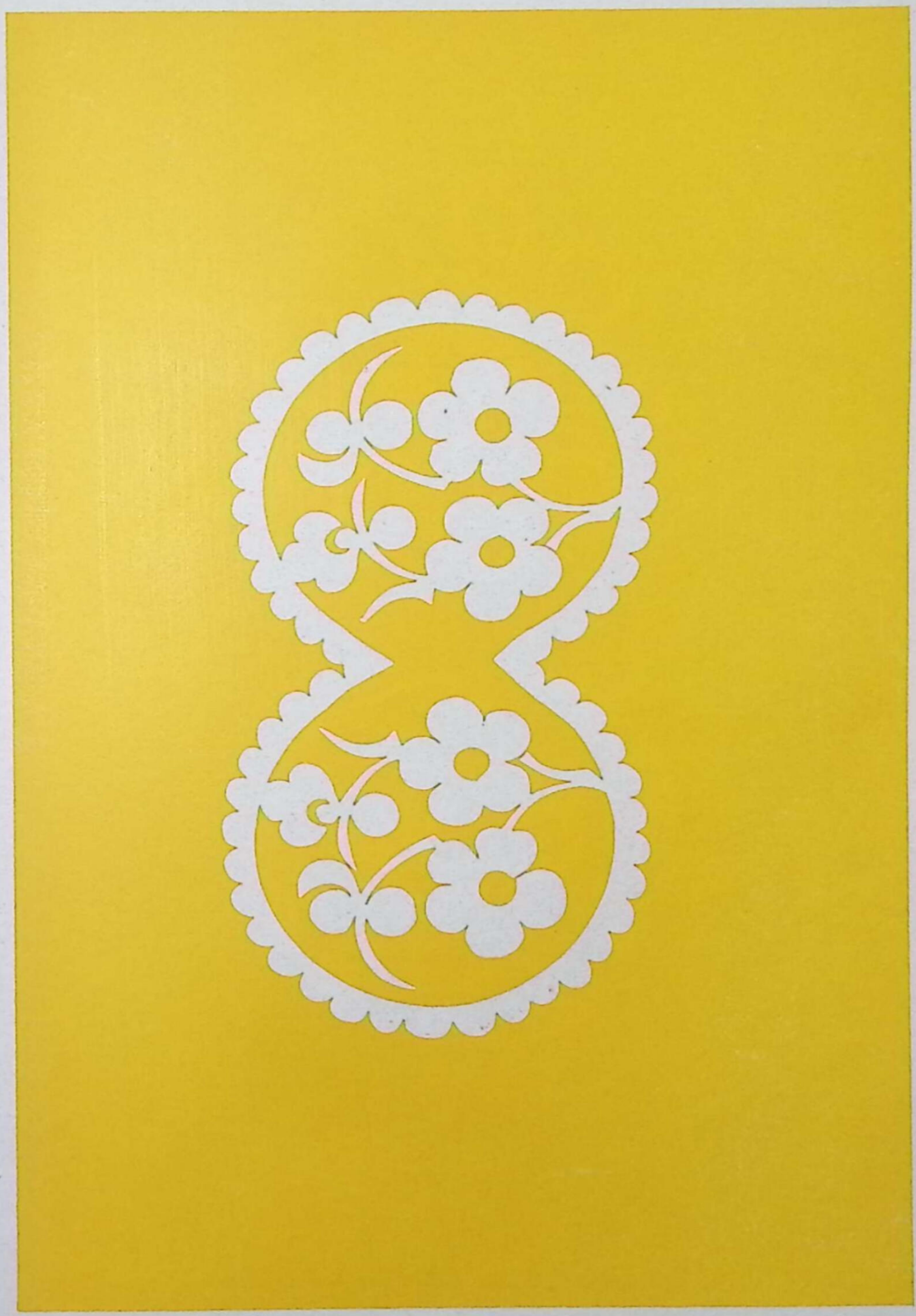
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AVENTURINE: (India.) Glistening scales of brightly colored green mica in quartz. "A" quality material that takes a lustrous even polish with cerium oxide on a felt lap. Perfect for colorful cabochons and pendant pieces. This bright sparkling green gem mineral has a hardness of 7 and will wear well. In ¼ to 5 pound chunks. $4.25 per pound.

QUARTZ-CRYSTAL: (Brazil.) Water clear, no fractures or inclusions. For cutting brilliant faceted gems and sparkling spheres. In ¼ to 2 pound chunks. $2.10 per pound. For faceting use cerium oxide on a tin lap. For cabochons use cerium oxide on a felt lap.

AMAZONITE: (Canada.) Bright green opaque, with moonstone adularescence when properly oriented. In ½ to 3 pound pieces. $1.50 per pound. Will take a fine polish with chromium oxide on a felt lap.

SMOKY QUARTZ: (Brazil.) Crystal clear, with warm "hickory smoke" color evenly distributed throughout. For beautiful brilliant faceted gems and sparkling spheres. Fine dark material for faceting. $3.50 per pound. Excellent results can be obtained by using cerium oxide on a felt lap.

GOLDEN-YELLOW CITRINE: (Brazil.) Rare Rio Grande material in large pieces for cabochons. The beautiful golden-yellow color resembles almost perfectly precious golden topaz. $1.25 per ounce. This material will polish well with cerium oxide on a felt lap.

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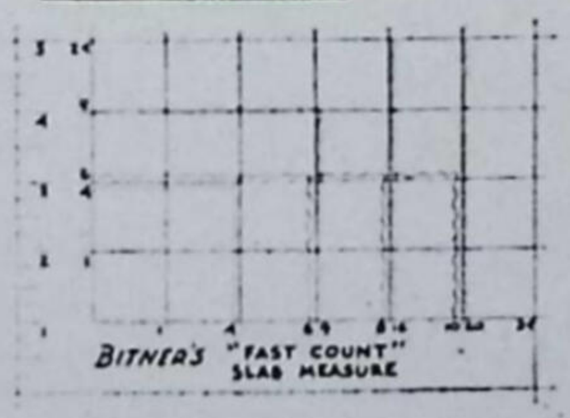
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• Sanding Out Those Scratches

By J. LEWIS RENTON
3366 N.E. Beakey St., Portland 13, Oregon
Secretary *American Federation of Mineralogical Societies*

One of the very earliest and best known amateur lapidaries offers some valuable ideas on sanding. As evidence of the merit of his methods he submitted as fine a slab of polished agate as we have ever seen.

I have just read the article on "Bid Scratches Goodbye" in the October issue of the *Lapidary Journal* but I differ with the author on the best possible solution to the problem. I quote Fred Young, who states "regardless of what technic you may be using in the various types of lapidary work, it is quite probable that with enough experience you will gain enough skill in your method to sooner or later be enabled to do equally good work as compared to any other method." If several different methods will produce equally good work, there must be some reason for more than nine out of ten polishers using the sanding method. One obvious reason is that it takes less equipment (the elimination of the lap) and another very important consideration is the speed with which one can finish a specimen on the sander.

Since the sander is usually a ten inch disk, slightly convex, covered with a hard felt backing with a tight metal band around the periphery to hold the sanding cloth in place; we will make an assumption that this is to be the equipment used, and that we will be sanding a flat specimen in preparation for the buffing operation.

The first sander should be run about 2100 to 2500 RPM and with 80 or 100 grit grains stuck to heavy canvas with *Grip Master* or *Grain Tight* as an adhesive. This is covering an entire article in one sentence—but all that I can say is that it works wonders in removing saw marks and flattening the piece. Since we are to stress the final polish, we will let this stand as it is. Other adhesives are not in competition with the above in my estimation.

The next step is to sand again with a well worn sander (same as above) or with a new or old 220 cloth instead. This step is to remove the heavy scratches left from the "mowing down process." One way to be sure that you have removed all the coarse scratches is to finish the first sanding with all the scratches in one direction and then to sand in a different direction in the second sanding, and when all the lines produced in the coarse sanding have disappeared one may assume the second sanding is over.

For those who have not mastered the art of sanding I would recommend using the very oldest 220 cloth sander one has, for the final sanding. You may think there is no life left in the old cloth, but keep it just the same.

Experience alone must come to your aid in executing this final sanding. In my years of teaching veterans at the hospital here, I had a steady stream of amateur lapidaries to break in at the art of polishing and this step was always a stumbling block. I found the following routine very helpful and used it constantly. When a student thought he had completed the sanding operation, I had him wash his hands and the specimen and then let him buff the stone for fifteen seconds or so. One will be amazed at the scratches that now emerge or appear. One can say without contradiction that if the buff is not contaminated the scratches were left over from the sanding operations, or in other words the sanding had not been carried to its successful conclusion. I would have the student pick out one particular scratch, which he could find or locate by some mark or color in the stone, and then go back to the final sander (a very old 220 cloth) to remove it. This may sound easy but I assure you it is not. Likewise I am not concerned with any scratches this cloth will put into the stone; the problem is to remove completely those deeper scratches that are there already—that is the important point of good sanding for a good finish. There is one excep-

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tion to the remark that a well worn 220 cloth wll not put deep scratches into the almost finished piece; and that is where the grains at or near the center of the sanding disk have never been broken down. If there is any doubt about the center of the sanding disk, one should take an emery brick or a chunk of a discarded 100 grit wheel and while the sander is spinning remove all the grains from the unused center section of the sanding cloth for one sharp grain can undo all your previous careful work.

I have the student sand that particular scratch he has located for a short interval of time, and then locate the scratch under the fine sanding lines. His light source should be about on a level with his eyes and well shielded. The point I am trying to stress is that the student is teaching himself to see that scratch and to recognize it. The scratch does not stand out at all but is very elusive and when examined under a reflected light does not appear in the center of the glare but in the fringe or to one side of the brightest reflected spot. Since I cannot show you how to do this you must teach yourself to find and recognize that scratch under the sanding marks of the old cloth and to keep on sanding (usually at right angles to the scratch) until you have obliterated it completely. You now wash your hands and the stone and return to the buff to see if you have mastered that phase, by all odds the hardest, of good sanding technic. If you have succeeded with the first scratch selected then start on another and so forth until you have learned to spot and remove the deeper scratches that cause so much trouble in arriving at an excellent finish.

For a good high polish I would say that the buffing process is the time consuming step and roughly will take about as long as all the sanding steps combined.

For the experiment I would recommend using a cabochon rather than a flat piece, and the sander should be slowed down to about 1200 RPM and the sanding cloths should be backed with sponge rubber for the best results. I would not recommend the coarse grit sander for a cabochon but a new 220 cloth is excellent. Your reaction to these suggestions is that it will take more than four sanders as part of the outfit. My

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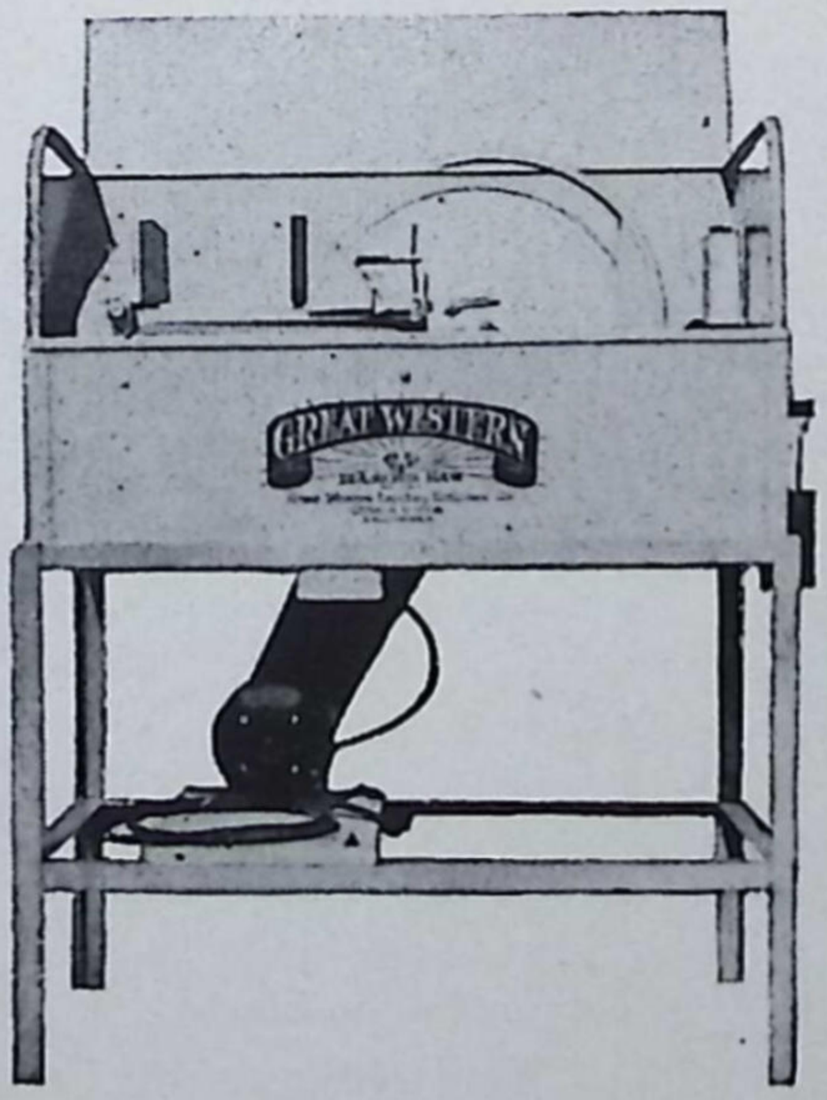
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Great Western Hydraulic Controlled Diamond Saws



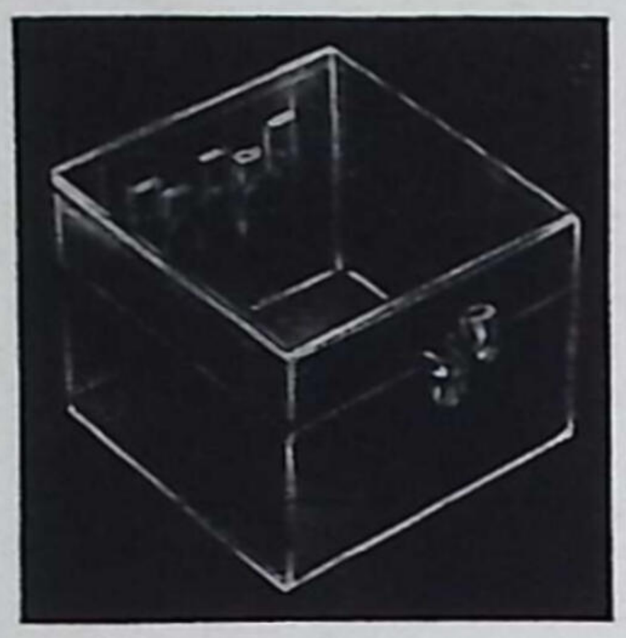
The carriage on the Great Western Saws is controlled by an hydraulic cylinder which makes the smoothest cuts and gets the maximum wear from saw blades — no forcing, — no binding.

Vise has 8" opening with 4" cross-feed for slabbing, 1" arbor shaft takes 16" or 18" blade. The rigid frame makes it quiet and smooth running. Double hinge cover exposes front and top when open.

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Crystal Clear Plastic Boxes in New Sizes

These gleaming crystal boxes are ideal for display of gems and small specimens. Hinged, and beautifully finished, they are available in clear; clear top and ivory bottom; clear top and black bottom.

No. 25 Inside dimensions ½"x1"x1"

a—Crystal clear	$ .70 dozen
b—Clear top, ivory bottom	.80 dozen
c—Clear top, black bottom	.80 dozen

No. 50 Inside dimensions ¾"x1"x1"

a—Crystal clear	$ .80 dozen
b—Clear top, ivory bottom	.90 dozen
c—Clear top, black bottom	.90 dozen

No. 75 Inside dimensions 1"x1"x1"

a—Crystal clear	$ .90 dozen
b—Clear top, ivory bottom	1.00 dozen
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Sample order, one each of above boxes and one ½"x2⅝"x3⅝" hinged crystal clear plastic box $1.00 postpaid.

All other orders $2.00 minimum.

Please add 10% to order for postage.

Leaflet describing 40 sizes of plastic boxes free upon request.

Large illustrated catalog of jewelers tools, hand grinders, flexible shaft equipment, accessories of all types, sterling silver and gold. 50 cents.

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We have been doing a lot of gem cutting recently and have a beautiful selection of gems on hand. But should we not have the gem you wish we can cut it from our large stock of rough gem material.

Possibly you like the idea of wearing a gem that comes direct from the cutters. One you know has never been owned by any one else. Or, if you prefer, one cut directly to your order? We guarantee every one of our gems has been faceted by us and that they are as represented.

Maybe you have a piece of rough gem material you would like to have cut. We promise to get the best possible gem from your material and that it WILL come from YOUR material.

Ask for our free catalog. It lists our services as well as gems, jewelry etc. DEALERS request wholesale list.

STETSON'S

Gem Cutters — Jewelry Mfgrs.
Wholesale and Retail
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answer is that I have over a dozen. They are easy to make out of 1¼" plywood, slightly convex, with the nut recessed into the plywood under the cloth backing, and changing from one sander to another is only a matter of seconds.

While of late years the sander has been speeded up with good results, nothing is gained by speeding up the buff. As a matter of fact the buff will slide over the polishing surface rather than "pull" if the speed is too high. Mr. Fred Young recommends 280 to 300 RPM as an ideal speed for the buff.

There is just one word of caution that I would suggest, and that is to have a welded or brazed hoop to press on to the sander to hold the sanding cloth in place. At over 2000 RPM one can not rely on springs or other methods of securing the cloth that have been known to fly off in the operation.

Just so you will not think I do not know anything about lapping I will conclude with the statement that I wrote a comprehensive article on lapping eighteen years ago and it was published in the June 1934 edition of the *Oregon Mineralogist*, forerunner of the present *Mineralogist*.

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5"	.024	7.50	
6"	.030	7.90	9.50
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10"	.030	13.65	16.35
12"	.030		19.85
12"	.037	16.40	
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Aquamarine — faceted	10x8 mm.	— cushion, each	$5.00
Opal, Australia — cabochon	10x8 mm.	— oval, each	2.50
Opal, Australia — cabochon	12x10 mm.	— oval, each	4.50
Rose Quartz — cabochon	15 mm.	— round, each	1.10
Hematite — cabochon	10 mm.	— round, each	.85
Hematite — cabochon	12 mm.	— round, each	1.25
Hematite (Intaglio) — flat	14x12 mm.	— cushion, each	1.75
Tigereye (Cameo) — Flat	16x12 mm.	— cushion, each	1.50
Black Onyx — flat	16x12 mm.	— octagon, each	.50
Black Onyx — flat	18x13 mm.	— octagon, each	.60
Green Onyx — cabochon	14x10 mm.	— oval, each	1.05
Sard Onyx — flat	30x14 mm.	— cushion, each	1.65
Garnet — cabochon	6 mm.	— round, each	.60
Garnet — cabochon	7 mm.	— round, each	.70
Amethyst — faceted	10x8 mm.	— oval, each	2.00
Amethyst — faceted	16x12 mm.	— oval, each	5.00
Amethyst — faceted	12x10 mm.	— oval, each	3.50
Citrine — faceted, golden color	8-10 mm.	— round, each	2.00
Citrine — faceted, golden color	10x8 mm.	— octagon, each	2.00
Citrine — faceted, golden color	10x8 mm.	— oval, each	2.00
Citrine — faceted, golden color	14x12 mm.	— oval, each	5.00

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Bracelet—9 assorted gemstones on 12/20 Gold-Filled or Rhodium-Plated Sterling triple-link chain.....$6.50

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◆ Gems From The Mail Bag

Allow me to congratulate you on your fine magazine and the high level you have maintained in the material you publish. It has been a constant source of interest and admiration to me and my family. In my opinion *The Lapidary Journal* is a most helpful and informative magazine devoted to the lapidary hobby, and the style and art make-up is pleasing not only to the lapidary but to the casual reader. You have helped immeasurably in expanding the lapidary guild. Best wishes for continued success. Thomas J. Scanlon, President, *American Federation of Mineralogical Societies.*

* * *

In your Mail Bag section you suggest that we see Mr. Roots' fine article on Page 176 in the June '52 issue but my copy ends with 172. You're doing a splendid job—one you can be proud of. Betty Jane Stevens, Hollywood. (oops! We meant the August issue. Ed.)

* * *

Golly, how does he get that way? I mean the gentleman from Denver. Is it because those of us who grew up with the *Lapidary Journal* (at least our hobby did) aren't yelling so loudly? Perhaps we are just busy reading the numbers. I'll bet most of us have them. Personally, I have every copy except the first. I treasure every one and read and re-read every "constructive" article and all the other ones too. And am I glad to see each new copy! Thanks a whole lot! Edith Keeler, Marion, Ohio.

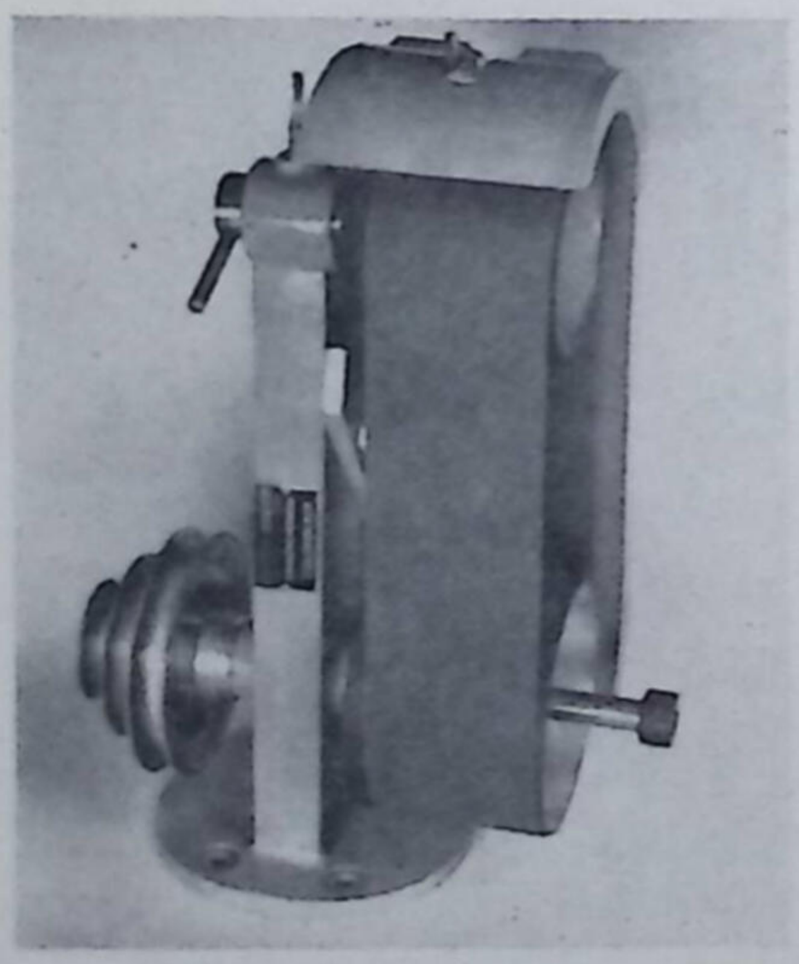
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I see that someone is sniping at you for not being able to give the old timers a complete education in each issue. I have been surprised for the last two years (and pleased) that you have been able to give us so much new information without running dry. Being unable to get at my shop but just a few times a year I find that the *Journal* keeps up my interest and keeps me up to date on the things that interest a rockhound most. Don't believe 'em—the *Journal* IS constructive and there are a lot of us who don't expect an entirely new lapidary method with each issue. Albert Henry Blacker, Associated Steel Co., Houston.

* * *

In reading your fine magazine I find, as others do, that the advertising is just as interesting as the articles, without which we poor downtrodden Easterners would have very few sources of materials. As far as I'm concerned — *more advertising.* C. Robert Buck, Wilmington, Del.

Alta Ball Bearing Sander



back in production. Finest polishing unit available. Easy running; no stick-'em dope needed; no messy operation in changing belts.
ALTA splash guard will protect you when wet sanding.

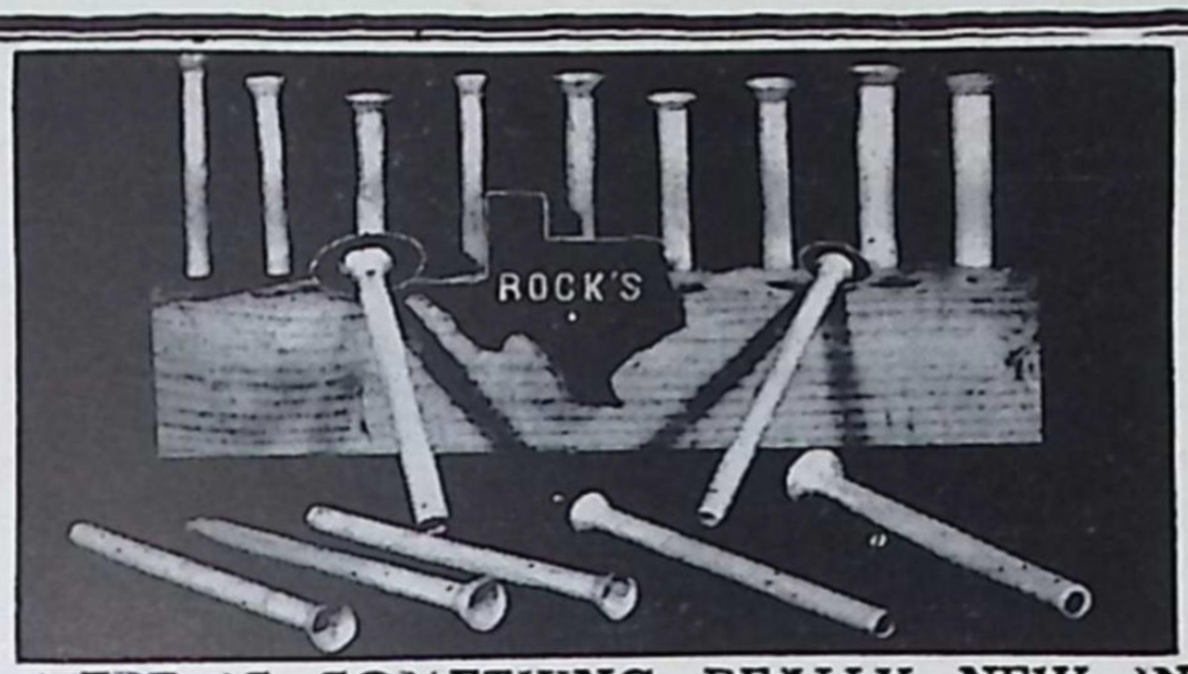
Order now. Prompt delivery from shop to you through your ALTA dealer or direct.

Price $42.50, less splash guard

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Condition your SPUN ALUMINUM DOPS by heating your dopping wax and filling the tube about an inch.

Dop your stones the new way—**heat the dop and not the wax**—when the wax becomes soft in the warm tube place the stone on the top of the flare—turn the dop down and the wax will heat the stone. A platform sets the stone level on the dop. No spitting on the fingers, no burns. **The wax holds from inside the dop.** No more wax on your sanders. Just let the dopped stone cool a little and take it directly to the grinder or sander and **pour it on.** This dop carries away the heat and fewer stones are lost. Try them once and cry no more!

ROCK'S

Order early for Christmas. Dealers' inquiries invited. Price reduced. Now 30 cents each. An assortment of 8 for $2.00.

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Treat yourself to the best



	HEAVY-DUTY SUPER-CHGD	SUPER-CHARGED	STANDARD CHARGED
6"	$	$ 9.03	$ 7.98
8"		11.50	10.44
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12"		22.26	18.53
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18"	65.60	43.20	36.12
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COVINGTON 8" Trim Saw and Motor are compact and do not splash Koolerant.

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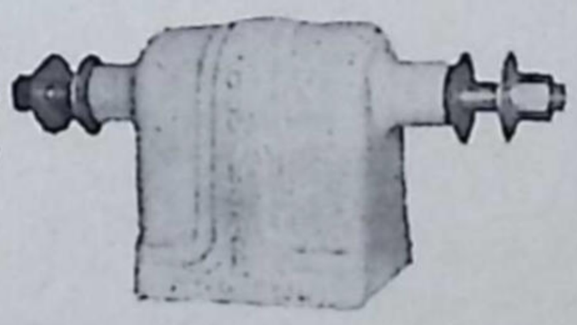


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315 West Central Ave. **Redlands, California**

◆ Shop Helps

If you have found a useful short-cut in your shop send it in. We will give you credit. The most skilled craftsmen, as well as beginners, find this department useful.

Contributed by H. C. Lyon, Greenville, Pa.

I was interested in Mr. Roots' article in the August number about his method of removing cabs from dop sticks with ice cubes (originally published in the July 1947 *Lapidary Journal*. Ed.). This led me to try something much easier. When my cab is completed I put it in the food freezer and in a short while the stick and cab easily part company. This is much easier than fussing with a lot of ice cubes. (The same suggestion was supplied by Franklin Bennett, Warren, Ariz.)

* * * *

While the following is not exactly a Shop Help it is indeed a valuable Field Trip Help. It was picked up from some society bulletin but we failed to make a record of it to give proper credit. Save and wash out paper milk cartons. Fill them with water and put them in the deep freeze. When you leave for a field trip take along a half dozen or more of the solidly frozen cartons as ice for the trip. They last a long time and when they do melt the water stays in the cartons instead of dripping through the sleeping bags etc.

* * * *

Contributed by Jos. F. Shea, Clinton, Mass.

I took several 5/8" hardwood dowels about four inches long and drilled a small hole in the center of each. I then selected wood screws of various sizes and screwed them into the holes, leaving about an inch protruding. I cut a slot in each head with a hacksaw, at right angles to the existing slot. This dop holds the stone very well and with a minimum of dopping wax. By heating the shank in back of the stone the wax will soften sufficiently to remove it from the dop without heating the stone itself.

* * * *

Contributed by Mrs. Ervine D. Williams, New London, N. H.

I have found a quick and easy way of keeping small jewelry tools within easy reach on my bench by simply inserting them, points down, in a block of Christmas snow, sold commercially as *Snofoam* and under many other names.

* * * *

Contributed by Tom Pinch, Longwood, Fla.

For economy of time and material in cutting cabs I often dop them together to get them all the same shape and size—just like cutting a layer cake. It beats the dop stick method of one at a time. I just peel off the end cabs as they are roughed out. It's just like a stack of books—they all come out to the same size.

SPECIAL NOTICE TO OUR NEWER SUBSCRIBERS

No Issue of The Journal Is Ever Old

You may wish to get back copies of the *LAPIDARY JOURNAL.* The very first issue is still available at 50c a copy. Nothing else is available in Volume One but issues No. 2 and 4 at $1.00 each. Volumes Two, Three, Four and Five are available bound (6 issues each) at $5.00 each. All issues in Volumes Two, Three, Four and Five are available at 50c each except the Gold Issue (June '49), August and October '49, April '50, Feb. and April '51, Feb. and April '52, which are now $1.00 each. Embossed Fabrikoid binders to hold one whole volume available at $2.00 each.

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Rough Opal to cut ring and pendant stones: Cheap quality, mostly milky background with some flashes of colors—$3.00 per ounce.
medium quality, green background with good distribution of colors $10 per oz.
high grade fire opal, all colors strong and vivid, many valuable gems among these stones—$17.00 per ounce.
best quality gem opal, strongest fiery colors, every piece to cut an outstanding gem. Best selected material from all opal mined. $40.00 and $60.00 per ounce.

Star Sapphires. Rough and cut star sapphires in all sizes and various colors, from 1 to 200 carats. Rough stones from 50 cents per carat and finished cut stones with perfect star from $5.00 per carat.
Special offer: mixed parcel of 12 rough star sapphires various colors. Total weight from 30 to 120 carats according to quality of stones—$10, $20, $30, $40 and $60.

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TOM ROBERTS
ROCK SHOP
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A TRIBUTE TO MAN AND HIS EARTHLY POSSESSIONS

(As reported by Henry A. Scheafer)

His overwhelming enthusiasm for the arts of lapidary are George C. Anderson's greatest asset. Get him talking on the subject of cutting and polishing stones and you will be amazed at his devotion to this wonderful hobby.

Interested in rocks and minerals since early youth, "Andy" was instrumental in organizing free lapidary instruction in the Chicago Parks. At present the course is available at Jefferson, Humboldt, Green Briar, Lincoln, Grand Crossing, Austin, Town Hall and Gage parks under the jurisdiction of the Chicago Park District.

"Andy" teaches at Jefferson Park and at this writing pupils are looking forward with regret as he has announced plans for retiring in February 1953.

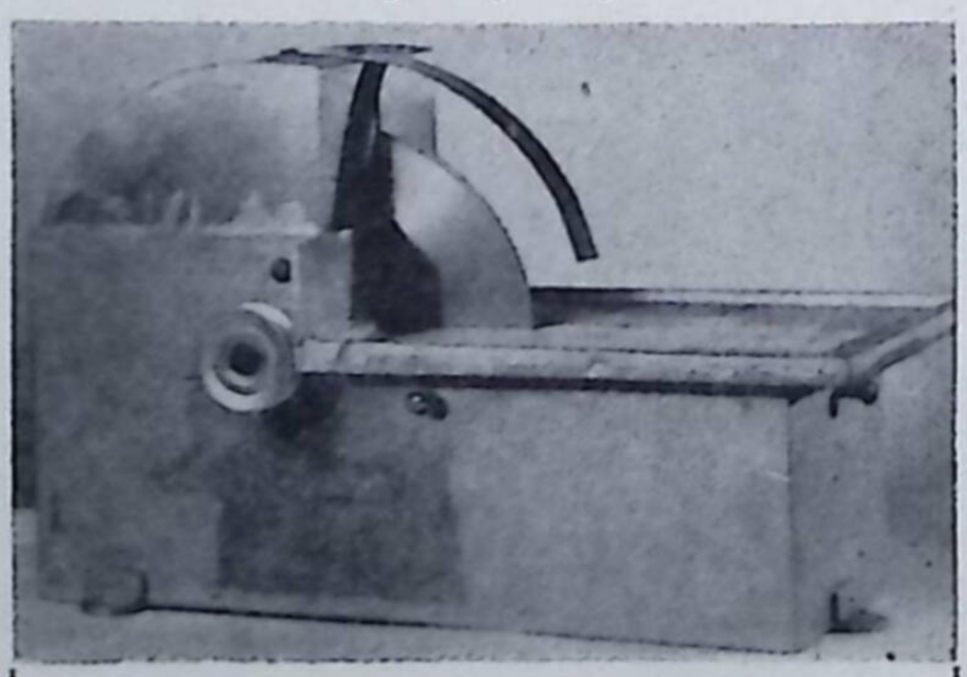
Founder of the *Chicago Rocks and Minerals Society,* George has also served one term as president of the *Midwest Federation of Mineralogical Societies.*

Visitors invited to his home during a recent "open house for rockhounds," remarked that some of the specimens decorating the rock garden were worthy of cabinet display but Anderson reserves this space for only the choicest pieces.

George C. Anderson is truly the *Dean of Chicago Lapidaries.*

In the accompanying photos (opposite page), Andy, is displaying a small portion of the fruit of his efforts at cutting, polishing and mounting.

• • •



THE ROTH TRIM SAW

Takes 6, 8 or 10" blade

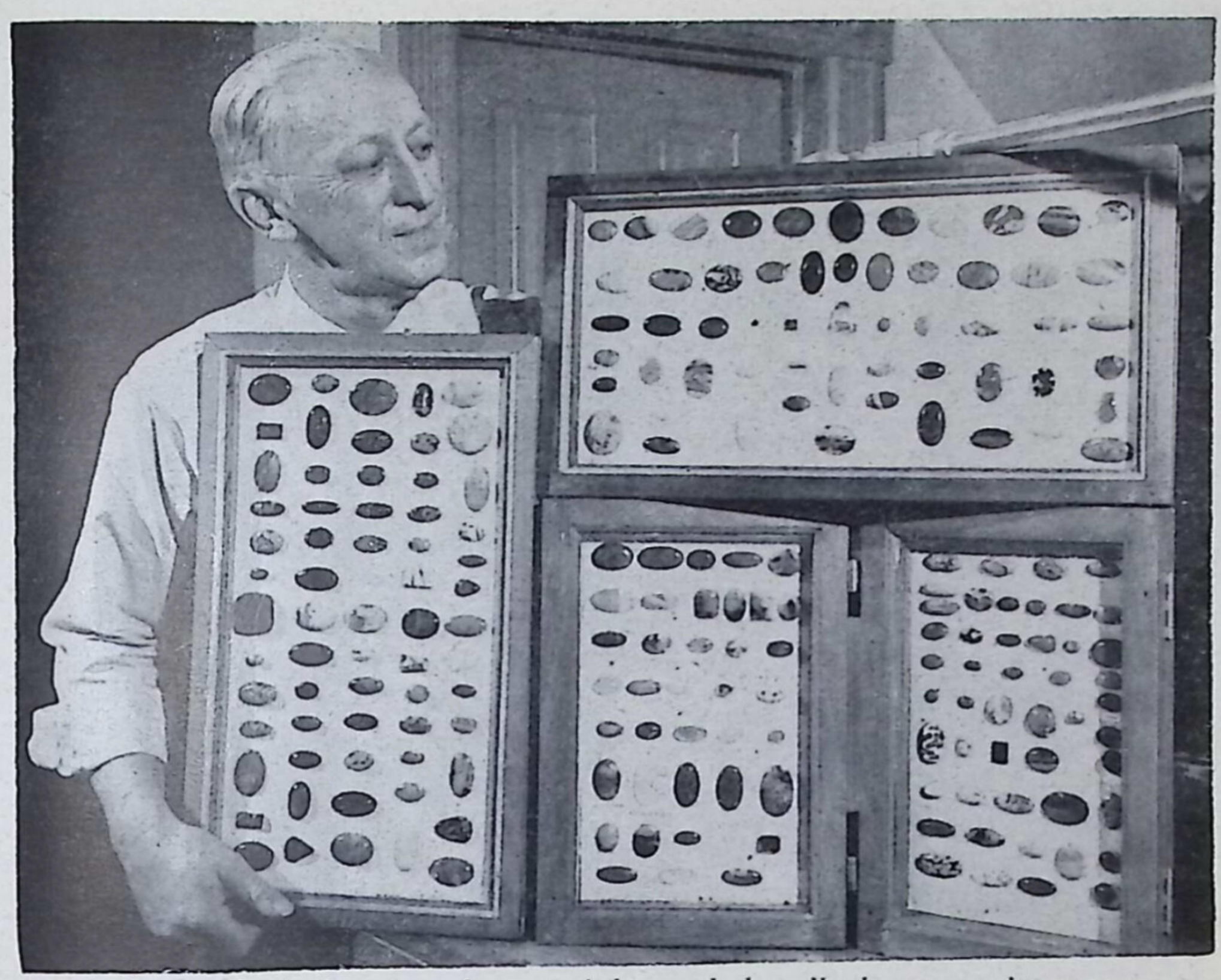
Only $23.75 (without blade) F.O.B. Waterloo. 5/8" arbor shaft. Shipping weight 21 lbs.

Ask your dealer. If he cannot supply you send your order direct.

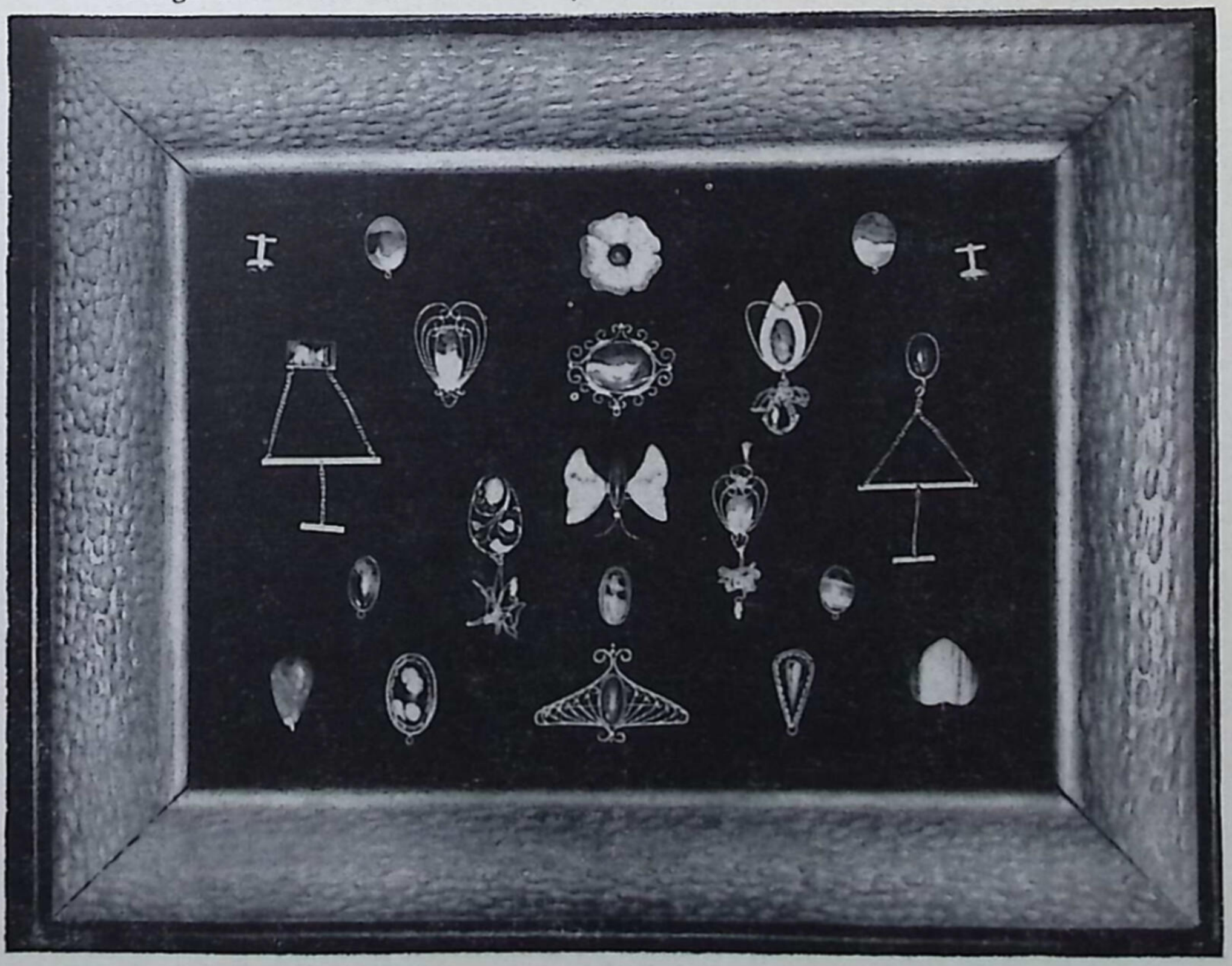
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Where Midwesterners Buy Their Equipment



George C. Anderson and some of the work described on opposite page.



The Fluorescent Story

FIRST OF TWO INSTALLMENTS

By THOMAS S. WARREN
President *Ultra-Violet Products, Inc.*
Secretary *American Gem and Mineral Supplier's Ass'n*
145 Pasadena Ave., South Pasadena, California

Here is the story of why ultra-violet light transforms drab rocks to things of almost indescribable beauty because of invisible light that is literally "out of this world." No exhibit in any gem and mineral show has greater interest than the fluorescent exhibit. Our author has taken these exhibits to shows from coast to coast at tremendous expense to himself; all in the interest of the rockhounding hobby. Mr. Warren is the maker of the Mineralight, as necessary to the true rockhound as his rock hammer.

It is fun to experience the pleasures that come with having an extra pair of eyes—eyes which enable you to see the unseen. An ultra-violet lamp provides you with the necessary tool to see these things which are ordinarily invisible. You see beautiful colors and designs in stones and materials which under white light appear to be nothing out of the ordinary as far as your eye can determine.

The ultra-violet lamp is in the same category with the microscope and the X-ray; its use provides the amateur hobbyist with an amazingly interesting and scientific piece of equipment that has implications far beyond their normal usage. The young person interested in minerals will find that ultra-violet light adds color, mystery and scientific possibilities far beyond what the casual view he is observing would indicate.

For instance, the phenomenon of fluorescence today is responsible for all of the television sets as we know them. Every television tube is coated with a fluorescent powder on which the picture is transmitted. The reaction of the electrons releases visible light, which we know as fluorescence, and makes possible the picture on the television tube, and a similar reaction brings out the beautiful fluorescent colors of many mineral specimens.

The use of ultra-violet light is a vital factor in the development of the tungsten industry in the United States today. Scheelite is the most important ore of tungsten found in this country. It is practically impossible to identify it with the unaided eye, yet it can be instantly identified in the field by its bright fluorescent response under the short wave ultra-violet lamp. Consequently, the *Mineralight* has been used by thousands of prospectors, hobbyists, and collectors searching for this very valuable ore. Fortunes have been made; several thousand prospectors or hobbyists have satisfied a desire to discover a new mineral location; the United States has become self-sufficient in its requirements for tungsten.

An interesting story can be told of a young airplane worker who saved sufficient money to buy a battery-operated portable *Mineralight*. With enough food for one month's supply he drove to the end of a road in the Panamint Mountains of California. There he camped and used the water supply of a small mining company located in that canyon. He prospected the mountains for miles around and found many interesting-looking minerals and some interesting fluorescent specimens. He became friendly with the engineer of the mining company where he was camped and he learned to distinguish the minerals in the stones that he brought back for identification.

After almost four weeks of nearly fruitless hiking, digging and climbing among the steep and forbidding Panamint Mountains, he was about ready to return to the city but decided on one more extensive trip. He returned late one night and the next morning made his usual pilgrimage to the office of the mining engineer to show the samples which he had picked up. This time the engineer was really interested. He had in his hand a magnificent chunk of almost pure scheelite that fluoresced a brilliant bluish white. Of course both recognized it as being high-grade.

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We again practice our slogan

"PRECIOUS STONES FOR PRECIOUS LITTLE"

and bring you values which need no further introduction:

Synthetic Star Sapphires — 12x10 mm., approx. 6½ carats, **ea. $19.50**

Synthetic Star Sapphires — 10x8 mm., approx. 4 carats, **each $12.00**

Synthetic Star Ruby — 12x10 mm., approx. 6½ carats, ...**each $19.50**

Synthetic Star Ruby — 10x8 mm., approx. 4 carats, ...**each $12.00**

If not for resale, add 20% Fed. Tax

Your Money Refunded
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The engineer was naturally concerned over the mining possibilities. He asked the young fellow if he had staked out his claims on the property and the answer was "No." He asked him if he had done any assessment work on the property and the answer was "No." He then offered to help in the assessment work, to help record the claims, and to lease the property from him. Then came the $64.00 question, "Where did you find it?"

The astounding answer was proof that anyone can walk over hidden values and that an extra pair of eyes frequently pays great dividends. "I found this specimen within a hundred yards of your own bunk house, on your property, as I was walking back to camp last night." The vein on the company property was at a lower level than was ordinarily transversed by the mining men and had been completely overlooked during the several years of operation of this mine. It proved to be a very rich vein, and it is good to record the fact that the young fellow was well compensated for his discovery and that the property was opened and found to contain extremely high-grade ore. Other interesting stories have been recorded from Mexico to Canada. They are too numerous to mention.

The collector or rockhound who uses an ultra-violet lamp will find that there are a number of things he should know about his lamp. Ultra-violet light should be understood as a perfectly natural phenomenon, and a simple description of ultra-violet rays and the way they act will be of considerable help in understanding the various fluorescent responses.

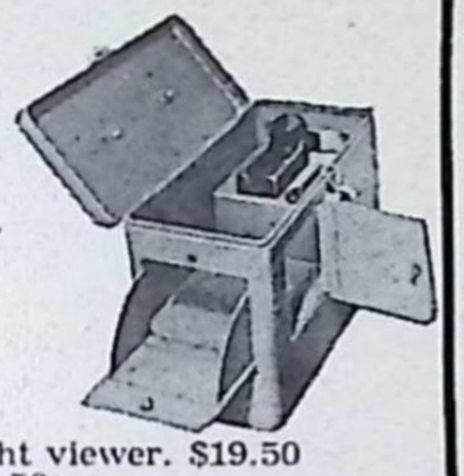
The only natural occurrence of ultra-violet light is in the rays of the sun. If these rays are passed through a prism, your eyes will detect all the colors of the rainbow. These range from red, orange, yellow, green, blue and indigo to violet. In addition to these visible groups of light rays which create the sensation of color in our eyes, there are invisible rays whose wave lengths are longer or shorter than those of the visible rays. Those that are longer than the color of red are termed infra-red rays. These infra-red rays produce the sensation of heat and are not visible to our eyes. At the other end of the spec-

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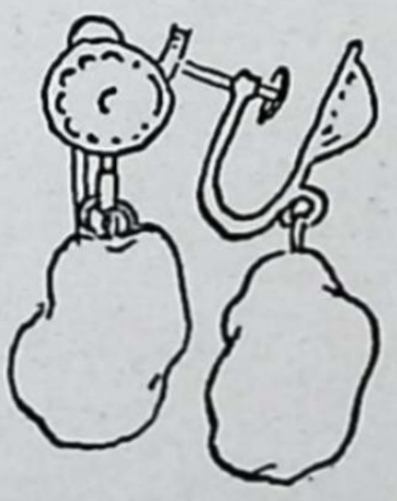
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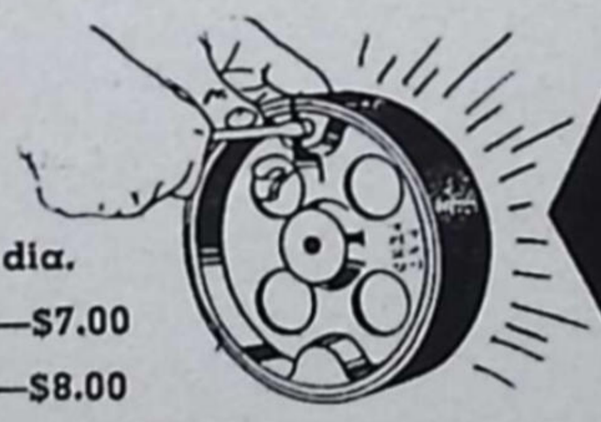
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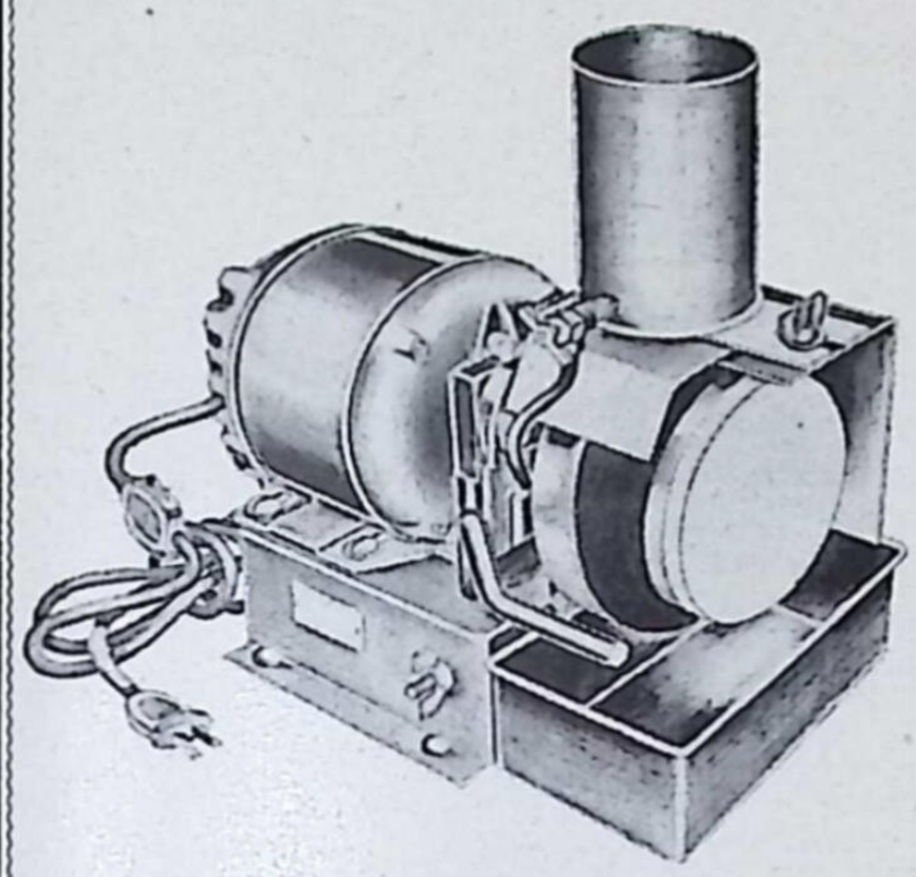
trum we have another group of wave lengths from the sun which are also invisible to our eyes. They have no heating effects although they do cause chemical and physical actions and for this reason they are frequently called actinic rays. These rays are the ultra-violet rays and they have a number of effects which we will attempt to explain in as nearly non-technical terms as possible.

It should be common knowledge that the fluorescent effect of the ultra-violet rays is only one of several effects which are created by this form of energy. Some of these wave lengths will produce sunburn of the skin, tanning of the skin, the formation of vitamin D in cells of the body, a bactericidal action on germs and bacteria, as well as a fluorescent response from many chemicals, minerals, and materials.

In the visible region of the spectrum, different groups or bands of light of different wave lengths will create the sensation of different colors to our eyes. The same situation exists in the invisible ultra-violet rays, in that different bands or groups of different wave lengths produce different effects. Only a very narrow band of ultra-violet light with these wave lengths will produce a sunburn. The germicidal action and vitamin D formation effects are produced by rays of wave lengths near to those causing the sunburn.

There are two distinctly separated groups of ultra-violet rays of different wave lengths which have the most pronounced fluorescent effects. One of these groups of ultra-violet rays is present in sunlight and is called the *long* wave length ultra-violet group. The other group of wave lengths which are effective in the formation of fluorescence are *not* found in sunlight and have a wave length which can be produced only by artificial means. They are called the *short* wave length ultra-violet rays.

These two groups of different wave lengths (long wave length and short wave length) have different energy, and frequently they show a very marked difference in fluorescent response among minerals, chemicals, and materials. For instance, the short group of wave lengths are best for production of fluorescence in many minerals and are used more than the long wave lengths for mineral identification because many of the com-



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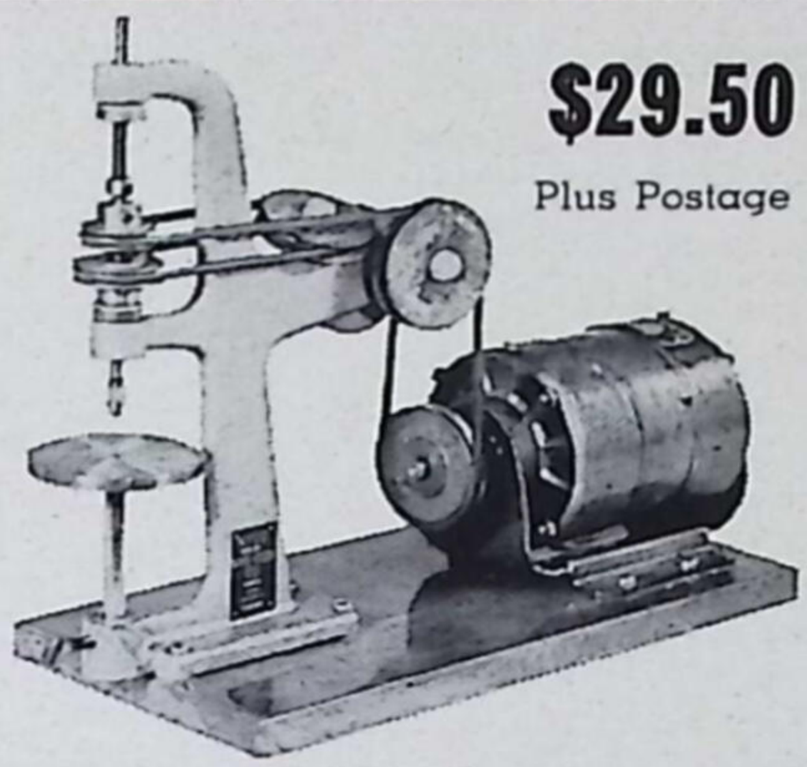
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mercially important minerals respond only to these short wave lengths. The longer group of wave lengths are far superior for the fluorescent response which is secured from chemicals and dyes. Therefore, the longer wave lengths are used more for industrial applications.

It should be noted, however, that the long wave length ultra-violet light has been a neglected factor in the fluorescence of minerals. Some of the most beautiful colors that can be found in the whole fluorescent field are produced by long wave ultra-violet lamps on fluorescent specimens. Usually these colors are not as vivid but they are a softer, pastel shade that is equally beautiful. The use of both long and short wave lamps is essential in the displaying of any fluorescent mineral collections, otherwise much of the potential beauty of the specimens is lost.

Technically, the two groups of wave lengths are designated by the measurement of the wave length which the physicists have determined to be a convenient method. We measure the distance between cities in miles, between houses in feet, and between small items in inches. But in measuring light we find that these common units of measurement are too large. The problem is to measure the distance between the waves propagating any form of light. For this purpose physicists have devised a unit of measurement called the Angstrom Unit.

The Angstrom Unit is one hundred-millionth of a centimeter and is a measurement of the length between the oscillating waves of light. The short ultra-violet ray has a wave length of 2537 Angstrom Units produced primarily by a mercury lamp. The long ultra-violet ray wave lengths are also produced by the mercury atoms and are concentrated at a wave length of 3660 Angstrom Units.

It is interesting to note that the usual limit of the shortest wave length of light secured from the sun at the earth's surface is around 2986 to 3000 Angstrom Units. Also the entire range of visible colors is found between wave lengths of 4000 Angstrom Units and 7000 Angstrom Units.

Since the shortest wave length rays that the average individual can see as a visible color is at a measurement of

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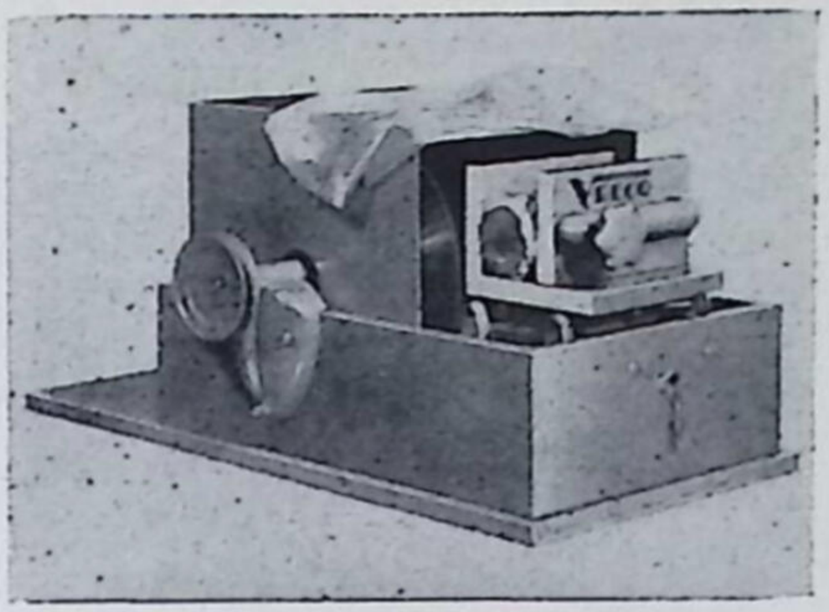
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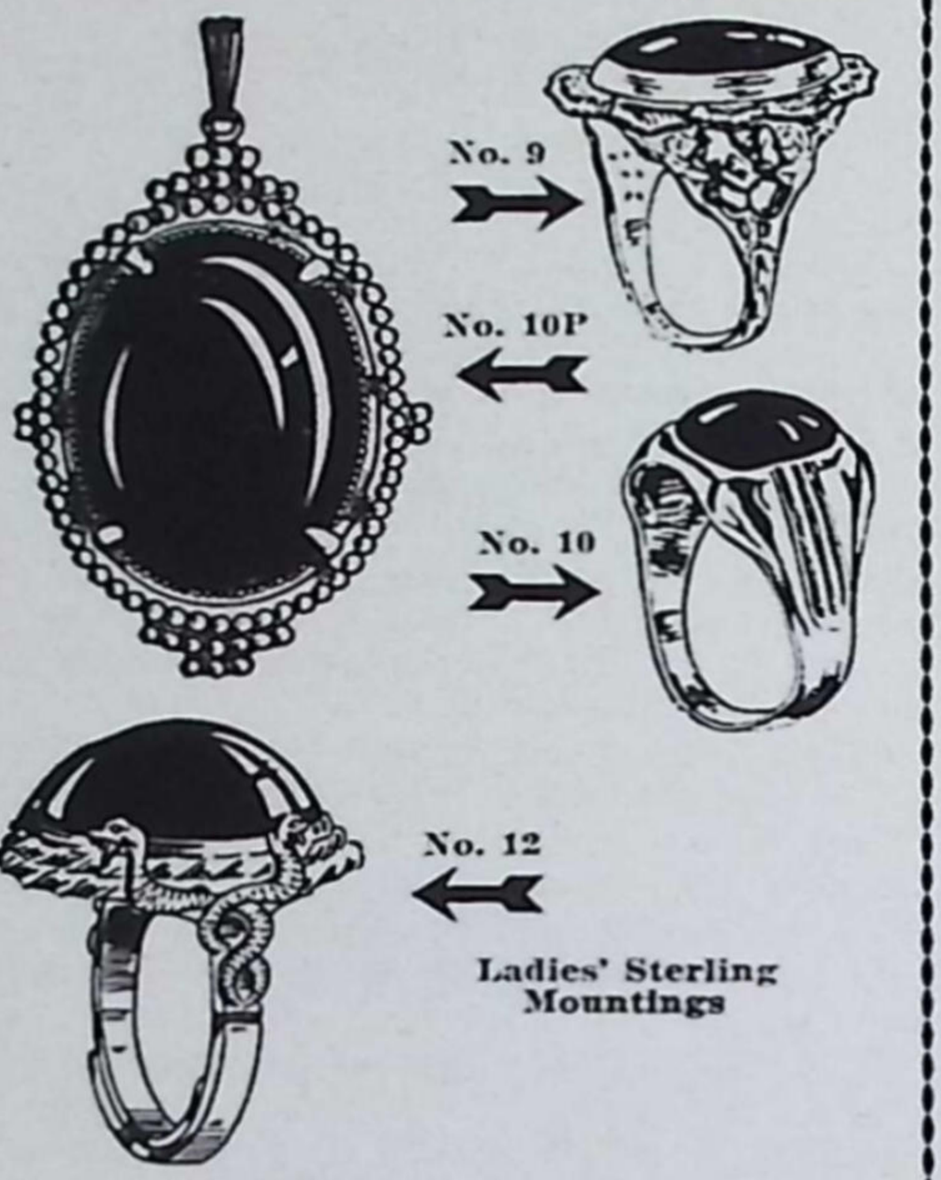
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4000 Angstrom Units, it becomes plain that rays with wave lengths shorter than this are invisible. Also it should be made clear that the lower limit of the wave lengths of the rays from the sun is approximately 3000 Angstrom Units. Therefore a lamp which produces ultra-violet light between this lowest limit and the visible light is commonly called a long wave ultra-violet lamp. Ordinary glass transmits a certain percentage of the ultra-violet rays at 3600 Angstrom Units but special glass and special filters are required to transmit a high percentage of rays of these wave lengths.

In order to produce the short wave lengths of ultra-violet light (those below 3000 Angstrom Units) the best type of lamp must use either a quartz tube or a very high silica type tube. It is only these two types of materials which will transmit the short wave lengths of ultra-violet light which are usually concentrated at the point of 2537 Angstrom Units. It is immeasurably more difficult to find a filter which will hold back the visible light yet allow the passage of these short wave lengths of ultra-violet. Only one glass has ever been produced which will fulfill these requirements. In order to clearly distinguish between lamps producing rays of short or long wave lengths, one company has incorporated the measurement of the wave length into the model number of their lamp, thus aiding considerably in the distinction between lamps of the two types.

While there will always be a sense of something magical to the beholder at the sudden transformation of an ordinary specimen of drab-looking rock into a picture of the most vivid colorful beauty under the rays of an ultra-violet lamp, there is no longer any mystery about the actual cause of fluorescence on these minerals. Much is still to be learned, of course, regarding the specific element which serves as an activator in the case of many of the minerals or combination of minerals that react so beautifully to short or long wave ultra-violet rays.

Second installment of *The Fluorescent Story* will appear in the next issue.

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A ROCKHOUND'S DREAM

(As reported in *The Voice*, official *publication* of *El Paso Mineral and Gem Society* and the *Dona Ana County Club Bulletin*, Las Cruces, New Mexico)

"Like a Rockhound's Dream." An hour spent in the basement show room of the Southern Gem & Mineral Company at 2307 North Mesa, El Paso, operated by Colonel and Mrs. E. M. Barron, is like a rockhound's dream—everything desirable is there! All of the stock is not on display in this one room however, as the more valuable materials are kept upstairs and the lapidary equipment is in another room, but there are enough wonderful and beautiful and desirable objects in the space mentioned above to keep one gazing for hours. Colonel Barron returned from Mexico on the 12th with another large load of agate nodules, including much plume and iris, and has been busy sorting it into various sizes.

The Southern Gem & Mineral Co. has a fine display at the International Museum of every kind of gem known. They are also displaying a beautiful lamp shade of iris agate at their Mesa avenue address.

Colonel E. M. Barron, of the South-Gem & Mineral Company, of El Paso, and one of our members, has a large and attractive ad in the last issue of the *Lapidary Journal*. This ad makes any rockhound long for some of the fine material which they offer and at once resolve to purchase some of it at the very attractive prices.

* * *

Wilfred C. Eyles, inventor of the diamond saw and author of *The Diamond Saw and Its Operation* (*Lapidary Journal*, publishers—$1.20) will be on his way to Australia when this item appears. He has sold his interest in the Rock House Trading Post at Yermo to E. L. Jones, formerly of Durango, Colo. Jones will be a partner with C. A. Anderson, who started the business.

Eyles has been handling opal since 1917. He is a native of Australia and the entire output of several mines has been saved for his arrival in Sydney about December 16. He will accept commissions from museums and individuals for unusual specimens. See his advertisement on Page 393.

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ROCKHOUNDING—AS REPORTED IN NEW YORK

(The following interesting item comes from the Topics of the Times column in the *New York Times* for September 26 while we were there. It seems a little amusing that a rockhound found a rare thunderegg in Oregon and that gem rhodochrosite is found in most states. However this is a good piece of reporting, the words were all spelled correctly—and the staid TIMES evidently accepts the word rockhound. When they use such a word with no quotation marks one can say it has been accepted into the American language.)

The problem of what to do with their spare time has been solved by many persons in varied occupations who have become rockhounds, one of the popular new hobbies in the United States. Rockhounds are the men and women who prospect for gem material on field trips. Because their knowledge is supposed to be akin to mineralogy these people carefully identify stone specimens, call rocks nodules and know where they can be found. The rockhound begins by cutting a new-found stone before he estimates its value. He slices off a section with a diamond-edged saw and examines it for patterns. If these are suitable for the work he shapes the stone into matched settings for jewelry. Thus his job is to find the stone and then develop it into a pretty souvenir.

Most of the rockhounds (estimates on the number of Americans who are enthusiasts of this means of outlet run well over a million) work with semiprecious stones. They find their rocks alongs the banks of rivers, lakes, gravel pits, stone quarries and on Western mountains and deserts. They shape them for exhibitions at lapidary clubs or set them in silver and gold jewelry. The vocations of the people who are engaged in this hobby run the gamut from physician and electrical engineer through housewife and barber. Yet all of them spend long hours making a variety of objects, from earrings to bookends, from the rocks they discover.

Most rockhounds are agreed that the Western states produce the best lapidary material. California, Utah, Idaho, Montana, Nevada, Texas, Washington, Wyoming and the Mississippi River Valley furnish a wide variety of stones. There are jade, petrified wood and dinosaur bones in many of the states, while almost all offer opalized wood, flowering obsidian, malachite, variscite, iron

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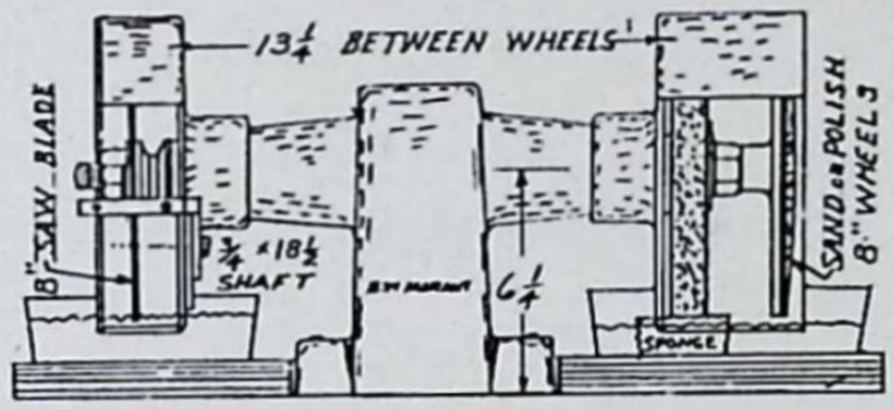
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pyrite and rhodochrosite. Montana and Lake Superior agates also are valuable to the rockhounds. And the color schemes present a real challenge to the enthusiast as he prepares his product for exhibition. Hues range from pink to brown and green to blue, intermixed with patterns of white.

What some men and women can do with the rocks they find is awesome, indeed. A Chicago business man, member of one of the 400 lapidary clubs in this country, has created 375 cabochons of 166 different gem materials during the six years that he has participated in this activity. On the West Coast a rockhound in Oregon found a "thunder egg," which is regarded as one of the most interesting stones in the country. It is muddy and potato-shaped and when cut is capable of producing delicate shadings of translucent patterns that bring added pride to the collector. Best of all for those who belong to the clubs throughout the country, of course, are the discussion periods, when discoveries can be accounted for and future trips outlined. Rockhounds can sit down and talk about petrified wood from Eden Valley, Wyo., with the same enthusiasm that a chess player can show for a new series of moves.

To encourage those who take to searching for rocks and developing their discoveries into worth-while exhibition pieces the lapidary clubs have established a whole series of gold cups and blue ribbons as prizes in various fields. Arrangements also have been made with museums of natural history in different parts of the country to display mounted specimens that have been gathered by rockhounds on their trips. The result is that the hobby has taken on added interest for those who share in it. There is now the desire to find something that none of the other lapidaries has found, and there is the ambition to have it shown at a museum in a major city, acknowledgement of the fact that a contribution to research has been made.

* * *

Montana Assay Office of Portland, Oregon, announces that they now distribute the Elkhead, Bead and Cameo line of mountings formerly distributed by the Conley Co. of Spokane, Wash., but that they have not purchased the former Conley business, as rumored.

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1919, *The Crown Jewels of England,* by George Younghusband and Cyril Davenport. A limited and numbered edition of a large beautifully printed book containing descriptions and color reproductions of the crowns, scepters, and other royal regalia, as well as the greater gems in the jewel house. Cassell & Co., London.

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*

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1923, *Field Book of Common Rocks and Minerals,* by F. B. Loomis. An excellent, pocket-size book for identifying the rocks and minerals (including the gem minerals) of the United States, and interpreting their origins and meanings. Seventy-three plates, many in color. G. P. Putnam's Sons, New York.

1924, *The Gem Hunters,* by Francis Robert Wheeler. Norwood Press, Norwood, Mass.

1924, *The Precious Stones of the Bible,* by C. W. Cooper.

1924(?), *Das ist Idar-Oberstein,* in German. The history of this world-famous gem culture center, 2000 years old. Contains 16 large color plates showing 146 separate gorgeous illustrations. Wiking Verlag, Berlin.

1924(?), *Idar-Oberstein: A Center of Gem-Culture Two Thousand Years Old.* The English translation of the foregoing book, but contains only 11 large color plates showing 103 separate illustrations. These are, perhaps, the finest color reproductions of gems ever published. Wiking Verlag, Berlin.

1924, *Precious Stones,* 2nd edition, by A. H. Church. A guide to the famed Townshend collection. One color plate. Board of Education, London.

1924, *Mystic Gems,* by Harriet K. Fobes. The complete stories and sentiments of the twelve birthstones, running through the ages. Many fine plates, one in color. Gorham Press, London.

1924, *Der Diamant,* by Laurent Vervoort. A small booklet which describes the properties of the diamond and gives great details about the methods of cutting. Written in German, quite obviously by a professional Dutch diamond cutter. H. Monden, Antwerp.

1924, *Opal: The Gem of the Never Never,* by T. C. Wollaston. Description of the national gem of Australia, with full accounts of the opal mines, and mining, as well as some of the pioneer miners. Thomas Murby & Co., London.

1925, *The Romance of Rings,* by G. F. Kunz. A well-illustrated feature article appearing in The Mentor, Springfield, Ohio.

1925(?), *Concerning Precious Stones and Jewels.* A small booklet giving the important facts about gem stones. Theodore A. Kohn, New York.

1925, *In Search of the Precious Stone,* by Albert Ramsey. A famous gem merchant describes his wanderings and world-wide dealings, and some of his gems, all in his own interesting way. A beautifully printed and illustrated little volume. New York.

1926, *Die Kunstlichen Edelsteine.* Eine zusammenfassende Darstellung ihrer Erzeugung, ihrer Uunterscheidung von den Naturlichen Steinen und ihrer Stellung im Handel. Herman Michel. Leipzig, Germany.

1926, *Die Diamantenwueste Suedwest Afrikas,* by Erich Kaiser. The "Diamond Desert of Southwest Africa" is the second largest work ever produced on the subject of gem stones, consisting of two volumes occupying a space 5x10x12¾ inches. It is a most thorough scientific investigation of the geology of the region, with 13 large geological charts, 56 plates (many in color), 32 stereopticon cards, and two pastel drawings. Dietrich Reimer, Berlin.

(To Be Continued)

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Genuine, Synthetic, Imitation Stones in all standard sizes. Synthetic rutile and cultured pearls.

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Rough for Cabochons—$2.00 to $4.00 per ct.
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Highly polished ring size cabochon of golden or cherry red 75c each.

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Approximately 25 nuggets per ounce.....$2.00
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Bookend blanks of the above, 12 lbs. and over at $3.00 to $4.00 each.
Genuine dinosaur bone and jet wood, lb. 1.00
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Fluorescent Lead-zinc ore in white calcite and star agate, lb..... .50

Postage with order please

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SPECIAL $5 ORDER

Select slabs, including one or more each of the following:

Idaho plume — Lace Agate
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Poppy Jasper — Choice Moss Agate
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Keep those magazines in place with a set of Geode Book Ends. Matched pair, with beautiful specimens permanently mounted. Postpaid $3.75.

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Floating opal pendants — sterling, gold-filled, ten carat — $5.50 — $6.50 — $12.00. Tigereye ovals — 16/12 mm., good eye — bright blue-green-red-gray-golden — $2.25. New discount on all synthetics, even our new fancy cut ruby and alexandrites—10% on three—25% on twelve. Sterling rings—rhinestone trim—12/10 mm. oval or octagon centers — $9.00 dozen. Rhinestones outsell all other stones by 1000/1—see why—$1.25 per gross. All the old favorites—faceted stars—quartz beads—scarabs—cameos—tigereye round beads at $10.00 per string.

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1834 NAAMANS CREEK ROAD
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News of the Societies

LOS ANGELES LAPIDARY SOC. heard Erna Clark at their October meeting in a talk on iris agate. The society held its annual picnic on October 11 and 12 at the ranch home of the Ted Bennetts in Apple Valley. The members will present a lapidary show in the Los Angeles County Museum of History, Science & Art during the months of January and February. Former President Rolland E. Willis, co-organizer with the Editor of several Southern California gem and mineral clubs, passed away on October 17. Mr. Willis was widely known for his unusual lapidary items, many of them always good for a healthy laugh. He was our valued friend and he shall never be forgotten.

* * *

SAN DIEGO LAPIDARY SOC. members have been attending the gemology classes held by Charles Parsons who was recently made a Fellow of the Gemmological Association of Great Britain.

* * *

PASADENA LAPIDARY SOC. heard Louis Vance give a talk at their October meeting on collecting minerals in Old Mexico. Members are making themselves available to their nearest Boy Scout troops as instructors in the knowledge of gems and minerals.

* * *

SAN ANTONIO ROCK & LAPIDARY SOC. recently elected Col. E. S. Imel as President. The society has donated rocks to the Brook General Hospital and slabs to the Crippled Children's Home at Gonzales.

* * *

SAN DIEGO MINERAL & GEM SOC. Erna Clark spoke to the group at the November meeting on the subject *A Rockhound Abroad*. Mrs. Clark sure gets around, probably because the word has gone around that she has two highly entertaining as well as instructive talks for rock groups. If the readers outside of Southern California really wish to possess her knowledge of iris agate they can read it all on Page 264 of the October 1951, *Lapidary Journal*.

* * *

CHICAGO LAPIDARY CLUB recently heard Mrs. C. M. Brentlinger in a lecture on *Shells, Stones and Silver*. Dr. Garwood Richardson also spoke on rock sawing methods, the second in a series of 10 lectures on lapidary technique scheduled for this season. The third lecture in the series was given at the November meeting by club president Joe Arey who told how to set up a lapidary shop. The society offers some of the greatest wisdom in its latest issue of their bulletin — *The Template*. They say—"if you can't remove the scratches—remove the stone." Confucius was never so wise.

SAN FERNANDO VALLEY MINERAL & GEM SOC. (North Hollywood, Calif.) heard Ruth Simpson of the Southwest Museum at the October meeting give a fine lecture on *Ancient Man of Our Southwest Deserts*. R. W. Mitchell spoke on faceting methods at the November meeting.

* * *

CHICAGO ROCKS & MINERAL SOC. heard J. E. Farr, president of the Earth Science Club of Northern Illinois at the October meeting. He spoke on *Gems of the Bible*. He exhibited specimens of each gem. The annual auction was held at the November meeting.

* * *

COMPTON GEM & MINERAL CLUB (Calif.) awarded gold cups at their recent highly successful show to Arlo and Juanita Lasley for the best piece in the show—a beautiful silver necklace cast from real flowers and set with amethysts. The journal hopes to present a picture of this lovely piece in the next issue.

* * *

LONG BEACH MINERAL & GEM SOC. (Calif.) is already busy preparing for the big lapidary show of the Lapidary Association to be given in the Long Beach Auditorium on August 14-15-16 next year. This is the place where the biggest gem and mineral show of all time was held several years ago—a show that drew an attendance of almost 35,000 people in three days.

* * *

MINNESOTA MINERAL CLUB also offers some sage advice in a recent issue of the *Rock Rustlers News*, their club bulletin. They claim that "a woman is the hardest of all nature's gems; only a diamond makes an impression upon her."

* * *

HOLLYWOOD LAPIDARY SOC. heard former president Dr. Ronald W. MacCorkell give a talk on gem books at the November meeting. He should be able to do that for he has one of the greatest collections of gem books in the world—more than 400 different titles. All attendance records were broken at the society's recent show when 25 members displayed 23 cases of very fine work.

* * *

NEWARK LAPIDARY SOC. recently heard Ross Minar of the National Lead Co. in a talk on rutile. It is reported that the recent Eastern Federation Show, at which the Editor spoke and co-sponsored by this society, drew a paid attendance of 1460. No "some came in the back door" in this figure. Each person paid 50c to get in.

* * *

GLENDALE LAPIDARY & GEM SOC. (Calif.) has already set the dates for their next show—May 16 and 17, 1953, in the Civic Auditorium.

Genuine Stones — Brilliant Cut

One 4 mm. round citrine topaz (quartz) $1.25
Two of these lovely stones for.....$2.00
Lovely for ring or earring sets
TOPAZ—the November Birthstone

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Trades invited on select gem material.
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JADE—bright green cab blank $2. Best black cab blank $1. 12 assorted colors of jade blanks $5.
12 Sweet Water agates $1. Eden Valley wood limb $1. Olive, pink and green, black and green jade $5 lb. Dark green, gray-green, snowflake tremolite $3 lb. Trades considered.

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One each from six different mines, domestic and foreign, identified. $1.00 postpaid.

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Brazilian rough. Baroques and cabochons: Red and green tourmaline crystals ½x¾ to ¾x1½ in. $16.00 per pound ($1.25 per oz.) Amethyst and brown quartz fragments ½x1 to 1½x1½ in. $10.00 per pound (75c per oz.) Faceting amethyst: same sizes 50c to $1.25 per gram. Specimens of amethyst crusts, thin masses 65c per square inch.

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Give arbor size.
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SHADOW MOUNTAIN GEM & MINERAL SOC. (Palm Desert, Calif.) is making plans for the second annual Mid-Winter Desert Rockhounds Fair. The society heard a repeat performance of Mr. Baker's grand talk on the basic rocks at the October meeting. Former President George Roy spoke on formation of gem minerals at the November meeting and Dick Mitchell, President of M. D. R. Mfg. Co. was scheduled to give a talk on faceting at the December meeting, a program that will also include an account of the Editor's recent Eastern trip to the Maine mineral locations, the Newark convention and his Georgia Mineral Society lecture.

* * *

OKLAHOMA MINERAL & GEM SOC. (Oklahoma City) presented a fine television program on gem cutting on October 12. They repeated the program in Tulsa on the 16th.

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40 to 60 square inches—$2.00

Have you tried our slab assortment? If not, now is the time to order. You will be satisfied. If you are not you may return them to us for full refund. 20% Fed. Tax required.

CHUNK CUTTING MATERIAL—8 lbs.....$2.00

MEXICAN OPAL

¼-lb. Specimen opal in matrix..... 1.00
Cutting opal in matrix, with fire, 4 for.... 1.00
Specimen fire opal in matrix, good size.. .50

PRECIOUS ROUGH FACET MATERIAL

¼-lb. Precious topaz, mine run..... 1.50
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¼-lb. Kunzite, mine run (Pala, Calif.).... 2.00
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Xmas Specials

Ladies' star quartz ring, S.S. 10x12 mm. oval stone 6.00
(Blue color of sapphire, good star, gen. stone)
Men's star quartz ring, S.S. 10x12 mm. oval 6.50
Ladies' 1 ct. titania ring, 14k Y. or W. gold 18.00
Men's 1¼ ct. titania ring, 14k Y. or W. gold 39.00
Boy's or Girl's S.S. ring with genuine turquoise stone 1.75
Bracelet or necklace of natural nugget gems (very beautiful & unique) S.S. or G.F., ea. 6.00
Ladies' 1st quality blue white zircon ring, 14 K. gold 12.50
Men's 1st quality blue white zircon ring, 10 K. gold 22.50
(Above prices include Fed. Tax. On rings state size or wrap light picture wire around finger and send with order.)
Mineral specimen set—A wonderful Christmas Gift. 3 boxes containing 105 Different minerals, per set..... 4.50
Book-ends of genuine stones, per pair.... 7.00
Pen set on polished stone base..... 5.00
Fine gold specimen, good size..... 1.00
10x12 oval cabochons, finished—aventurine quartz, carnelian, bloodstone, amethyst, tigereye, etc., each..... .35

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Saturday & Sunday—Closed All Day

COAST GEMS & MINERALS
11669 Ferris Road **El Monte, Calif.**

SAN PEDRO LAPIDARY SOC. (Calif.) will present a gem and mineral show in the San Pedro Boys' Club on Feb. 21 and 22. This is the society's fifth show, although it has been two and a half years since the last one was held.

* * *

OREGON AGATE & MINERAL SOC. will host next year's show of the Northwest Federation at Portland. This society now has a membership exceeding 300 so it augurs well for the biggest show of all time in the Northwest.

* * *

GEM COLLECTORS CLUB (Seattle, Wash.) recently had an exhibit of obsidian, a new find in Washington of a honey colored obsidian. Their bulletin *Nuts and Nodules* says that all obsidian is good for is to break in a new saw—until this new obsidian was was found. (Who started that thing about a new saw needing "breaking in"? Ed.)

* * *

SANTA FE GEM & MINERAL SOC. (N. M.) gave their first gem and mineral show on September 16 with 16 members exhibiting.

* * *

WASATCH GEM SOC. (Salt Lake City) heard Mr. Dea Erickson recently in a lecture on *What Makes Gemstones Valuable.*

* * *

SAN JOSE LAPIDARY SOC. (Calif.) recently heard Dr. Gordon Helsey in an informative talk on making dishes from gemstone material.

* * *

FRESNO GEM & MINERAL SOC. (Calif.) recently heard Leon Dial in a talk on methods of polishing jade. Mr. Dial's methods were given in the Journal's famed Jade Issue (Jan. 48), now a collector's item. A. L. Jarvis, an old timer and long an advertiser in these pages, recently gave an evening's talk on cutting and polishing tricks.

* * *

MONTEREY BAY MINERAL SOC. (Salinas, Calif.) has sponsored 17 study groups in rocks and minerals under the auspices of the Y.M.C.A. The study is on school time and credit is given in science. That's wonderful friends!

* * *

PUGET SOUND GEM & MINERAL CLUB is the name of a new organization in Seattle, Wash., formed in October. On Nov. 10 Mrs. Chas. Byxbee was elected President.

* * *

CENTRAL ILLINOIS ROCKHOUNDS were organized on September 7 with George M. Davis, Pres. First official action of the club was to take 10 subscriptions to the *Lapidary Journal.*

* * *

UKIAH ROCK & GEM CLUB is the name of a new club reported recently organized at Ukiah, Calif., with Susan Haines as President.

* * *

BALDWIN PARK MINERAL & LAPIDARY CLUB is the name of a new organization in Baldwin Park, Calif. It meets in the Morgan Park Recreation Room on the fourth Thursday at 7:30 p.m.

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"Peanut" Pitchstone (Almasite)
Opalized Obsidian

WAY DOWN IN OLD MEXICO, the land of romance and undiscovered precious and semi-precious stones. I have found something entirely new and fascinating. Basically, it is opalized obsidian (pitchstone) but embedded in it are beautiful round, bright red inclusions, like rounded peanuts or jumping beans. It makes beautiful cabochons and outstanding cabinet specimens in the rough.

FLOR DE AMAPA, a pink epidote with radiating crystals resembling flowers. Looks like a mosaic when polished.

MASSIVE GARNET—Yellow & green mottled.

SEND ME $5.00 for about 3 lbs. of any of the above or a mixture and get the thrill of your rockhound experience. Rockhound special of one pound of fragments for one dollar postpaid. All will contain the red "peanuts" in pitchstone matrix.

Highly fluorescent scheelite (tungsten) specimens. Cobalt ore specimens, No. 1 strategic material. Also mottled green-golden garnet, partly crystallized. Any of foregoing $1.00 pound postpaid.

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Guests received

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Cut stones of all kinds

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Box of 16 mineral specimens, ¾ to 1"....$1.50 postpaid.
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Agate, jasper, petrified wood cabs.....$1.00 up
Mineral specimens of many kinds and sizes 25c each and up.
Thumbnail boxes of 50 fine specimens in well made wooden box postpaid for $12.50

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Introductory offer 4 slabs minimum 8 sq. in. of Desert Scenic Stone for $1.10 postpaid.

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Obsidian (Silver Sheen), 3 lbs....	1.50
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$6.00 value—ALL FOR $5.00

Slabbing or chunking on our 24" factory made diamond saw. Every slab will be precision sawed. Can saw up to 10" by 20". Slabbing or chunking from 7½ cents a square inch to 10 cents. Smaller pieces of rock or special slabbing from 10 to 15 cents a square inch.

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New find of California jade
Mottled slabs $1.00 per square inch
Superior Rough for carving—$5.00 a pound
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The Good Lord made the rocks beautiful. I love to cut and polish them to find that beauty.

KEN STEWART'S GEM SHOP

Highland Park and Nelson lapidary equipment. Poly arbors
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1/16"—$6.50 each
DRILL TUBES
3/64" stainless steel 3 length 3" long $1
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GENUINE GARNET, BRILLIANT CUT
4¾ mm. round only. One stone.....$1.30
Two of these beautiful stones for.....$2.00
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The Lapidary Journal

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(*Continued on next page*)

(Classified ads continued)

OREGON BEACH AGATES—Wood, jasper clouds, 50c a pound; mixed wood jasper marble clouds, 50c a pound (uncut). Moss, all colors, $1 a pound (uncut). Montana agate slabs $3 a pound. You pay postage. R. M. BOWE, Waldport, Oregon.

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(Continued on next page)

(Classified ads continued)

KODACHROME COLOR SLIDES—2 x 2 of Oregon and Western agates, sagenite, plume, clarno fossil nuts, etc. Expert photography. Sell or rent for club programs. Agate, thundereggs, wood, limbs, slabs, fossil nuts, to sell. THOMAS J. BONES, 2713 Rossiter Lane, Vancouver, Wash.

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PETRIFIED OYSTER SHELLS—From the Yuha Plains, Colorado Desert, Calif. These shells are said to be around fifty million years old. They make a valuable addition to collections, also novel and interesting ash trays. Approx. 4" x 5" in size—$1 ea. postpaid. W. HOUGHTON, 3611 Kerckhoff, San Pedro, Calif.

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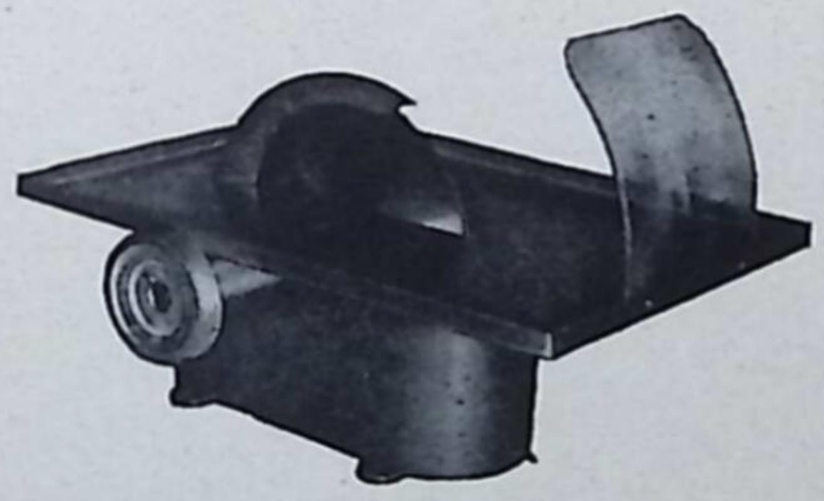
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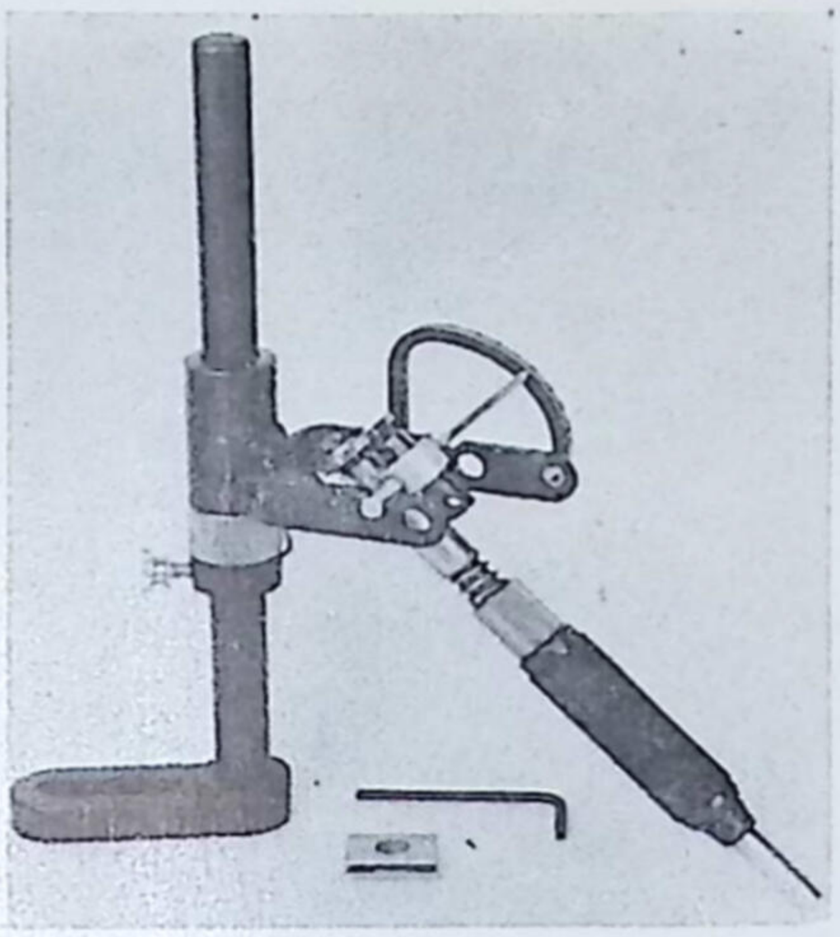
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