

The

OCTOBER, 1950

Lapidary  
Journal



GEMS ARE THE FLOWERS OF THE MINERAL WORLD  
Flower picture in gems by Genevieve Colony

*A National Magazine for*  
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*Hollywood, California*

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NUMBER 4



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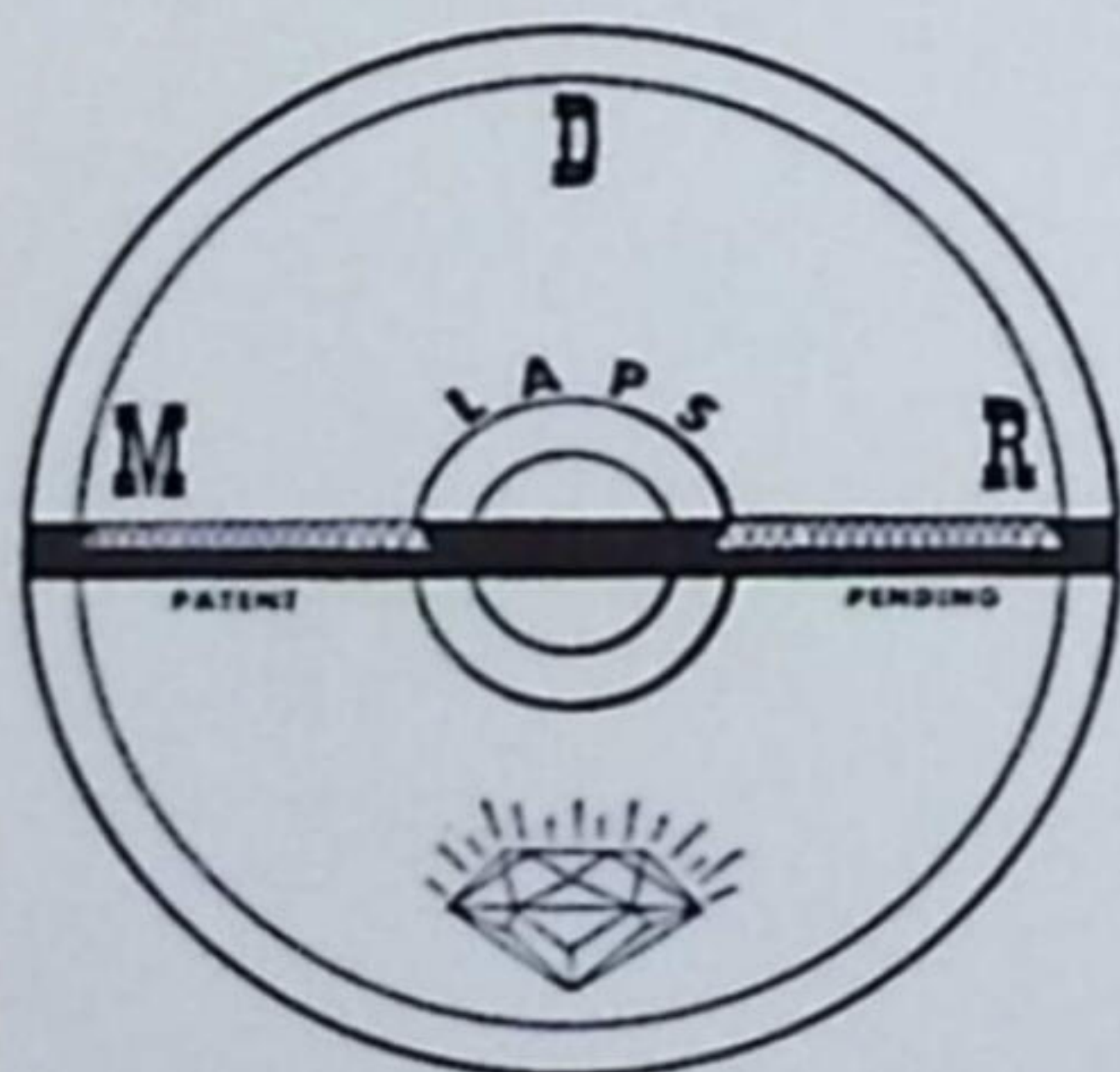
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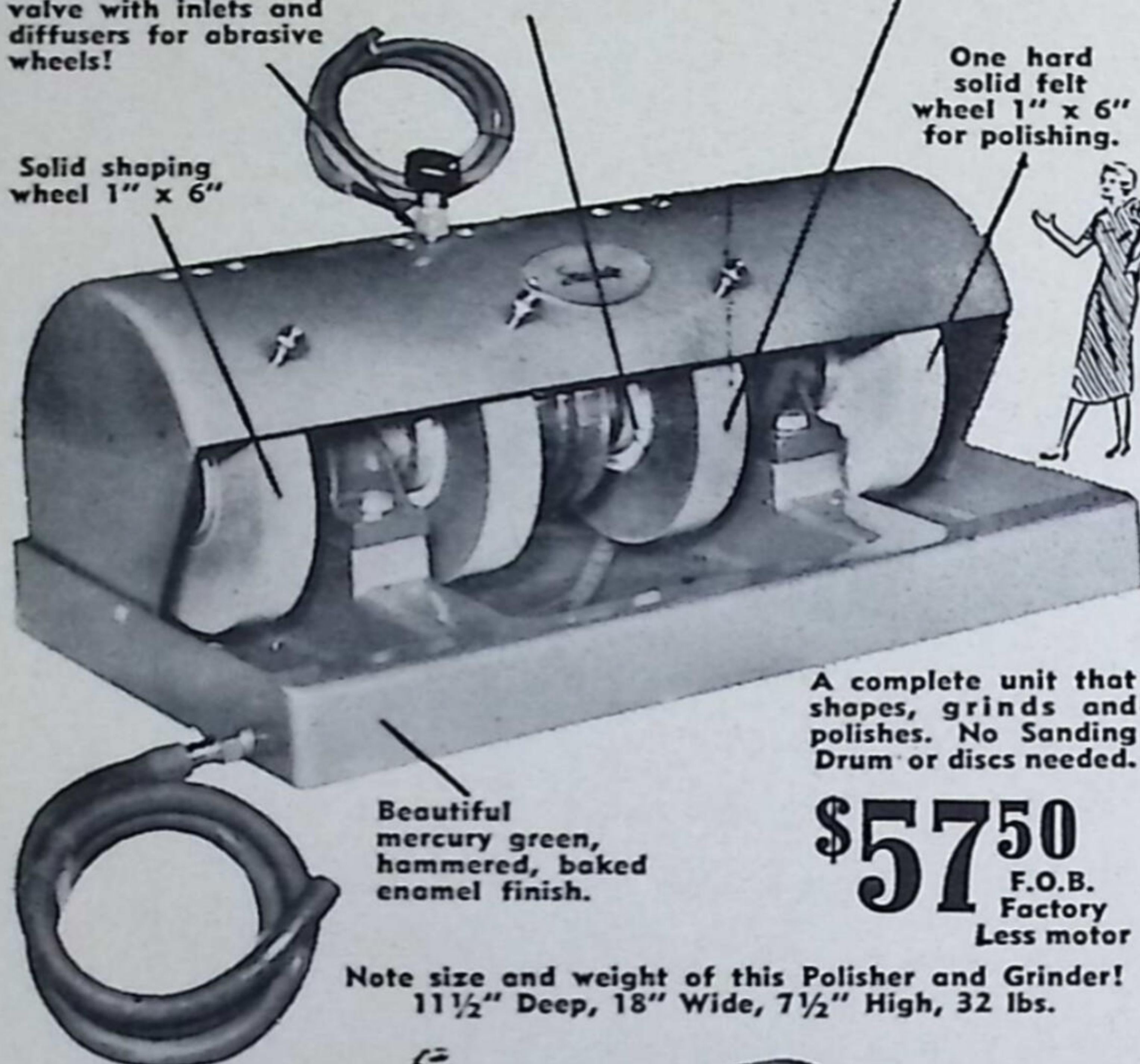
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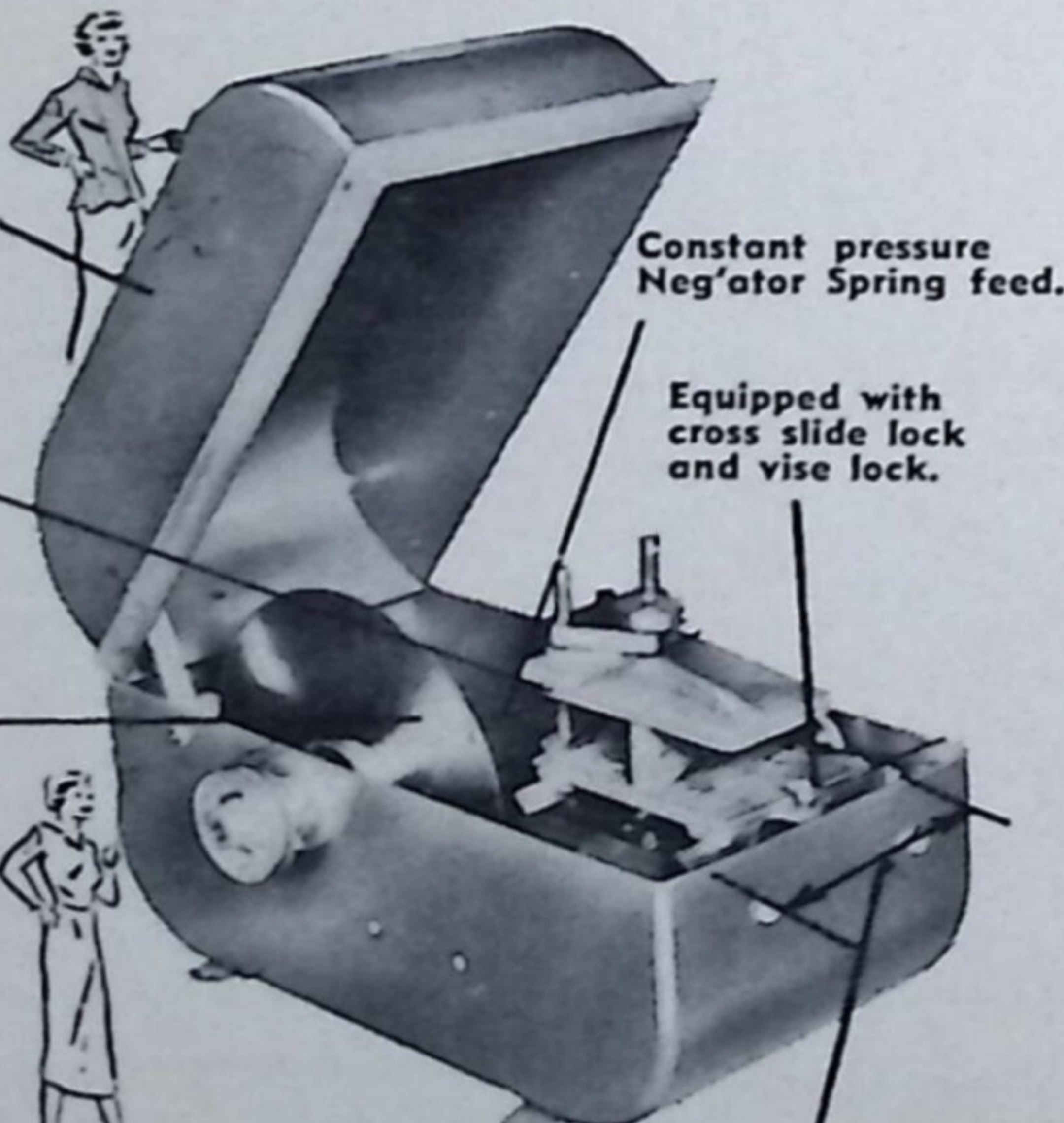
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A flower picture in gems

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# ◆ *Flowers of the Mineral World*

By GENEVIEVE COLONY

4417 T St., Sacramento 16, Calif.

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After completion of the map of the United States in gem stones, entitled *The Hope of the World* and pictured on the cover of the October 1949 *Lapidary Journal*, I decided that a respite from any other lapidary art undertaking would be in order.

For a few months, my leisure hours from the house and garden were spent in finishing up odds and ends of slab and cabochon work. There were a few flats which had been lapped on 120 grit only. There were a dozen or more cabochons roughed out and on dop sticks ready to have the bottoms sanded and polished. It has always been my practice to finish the bottoms of cabochons first; for no reason except that bottom finishing is not as interesting as top work. The final top polishing then becomes a pleasure until the stone reaches perfection. Then, too, there were several cabochons waiting for this final buffing.

All the while I was switching from slab to cabochon, there was an inner desire to conceive some definite purpose to which cabochon work could be adapted. But no idea was formed; no inspiration presented itself.

Then came the day to put some of these finished miscellaneous cabs and flats in their respective cases. In a riker mount I had placed, a year or more ago, a single eight-petaled, white agate flower with a spotted black and clear Montana agate center. At the time this flower was originally mounted in the box I had no gem material from which to make a suitable stem, so I had temporarily heated and shaped a green plastic knitting needle. This served its purpose for the time, but I always felt that someday it should have a stem of stone.

In the meantime, a trip to the Monterey, California nephrite jade location had been made, where I was fortunate in acquiring sufficient material to slice. Here, then, was another little odd job to complete. The main stem supporting the largest center flower was destined to become the nucleus of this project. Shaping the

stem was a little difficult, because of its gentle curve, which meant a tedious trim saw job to cut away as closely as possible. Careful shaping followed on the corners of the grinding wheels. The sanding and polishing operations were completed in the same manner.

A single flower and stem appeared graceless and unnatural without leaves, so leaves were made to enhance a second side stem. Here was the point where the first inspirational thought came to my mind. Here was the place where cabochon work could become creative.

A search for uniformly colored material for additional flowers presented a slight problem, in order to avoid duplication of material and sameness of color. Various spray arrangements were drawn as a guide, and yet it seemed incomplete. There were loose stems and flowers apparently suspended in mid air. It needed a base, which meant only one thing as far as I could see—a flower pot. The entire picture was then sketched on paper, and the flowers, leaves, and stems cut to fit the pattern.

Following is a description of materials used for the flowers from left to right: (See photo on cover.)

The six-petaled flower at the extreme left is bright yellow, slightly veined, opalized wood. The center is chocolate brown opalized wood. The next five-petaled flower is rhodochrosite, with a yellow opalized wood center. Next to the main stem on the left is a good quality, robin's-egg blue turquoise without matrix. Its center is also yellow wood. The large center flower, as previously stated, is clear Oregon agate with a black dotted Montana agate center. The tulip bud to its right is amethyst. Next, and slightly below the bud, is rhodonite of a shell pink shade, with a small snowflake obsidian center. Directly beneath this is an opaque pure white opalized wood flower with a golden yellow wood center. The extreme bottom flower, just above the right corner of the pot, is Virgin Valley carnelian, with a clear agate center. The



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flower at the extreme right of the picture is made of blue agate, cut from thunder eggs, and has a clear agate center.

All of the stems and some of the leaves are nephrite jade from the Monterey, California location. Other leaves are of Siskiyou County, California vesuvianite. Using the two green materials for leaves prevented a monotony of color and material, as the nephrite jade is a solid dark green, while the vesuvianite is lighter and somewhat mottled.

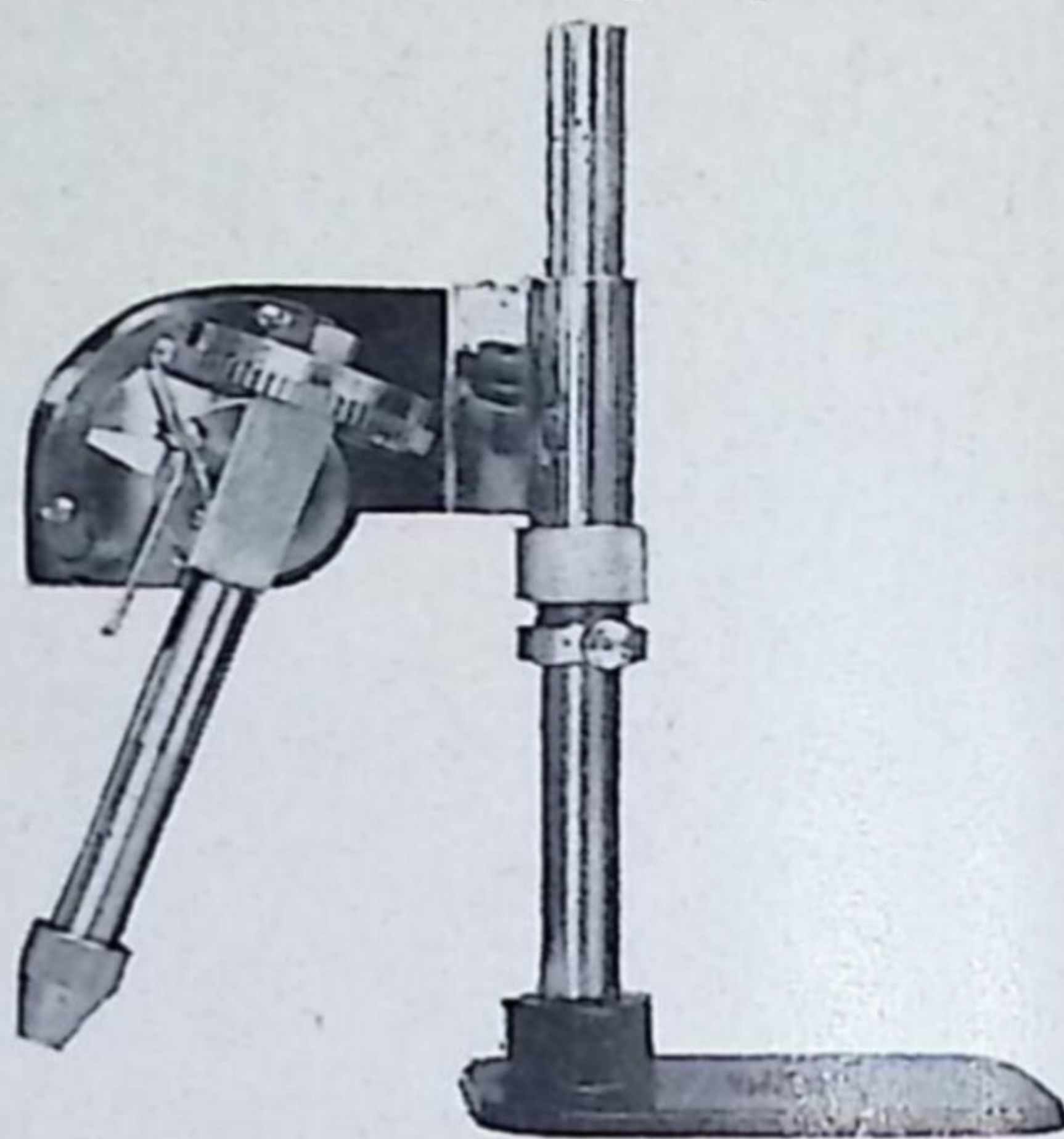
The flower pot required considerable thought in choice of desired material for both contrast to the leaves and flowers and realistic appearance. The upper rim, bottom strip and body is made from Rose Stone, a material rosy pink in color, flecked with darker spots, similar to some types of marble. It has the polishing quality of rhodonite. Both inlaid strips are of solid black obsidian. The butterfly is made entirely of Montana agate.

The largest center flower measures from the outer petal tips a little over 4" in diameter. The other flowers vary from 1½" to 2½" in diameter. The top of the flower pot is 6" across, tapering to approximately 2¾" at the base and is 4¾" high. All parts of this flower pot picture were placed in position and glued with duco cement to clear glass measuring 17"x19". There is no top glass over the stones and the full beauty of their lustre is evident therefore without any reflected light. The table lines are ruled directly on the glass with India ink.

Picture matting (a heavy cardboard) was used for the background, over which was stretched and glued ordinary cotton curtain mesh material of a very light cream color. It was then fastened in a suitable blond-wood frame.

One need only to see a finished work of this type to realize the beautiful effects and colorful array that can be easily obtained from the gem materials derived from Mother Earth's fruitful field. There is no end to the possibilities for a lapidary with a desire to create. A great deal of pleasure can be realized from achieving some variation in the lapidary art. This particular adaptation makes one realize more than ever the truth of George Letchworth English's paraphrased definition, "Gems are the flowers of the mineral world."

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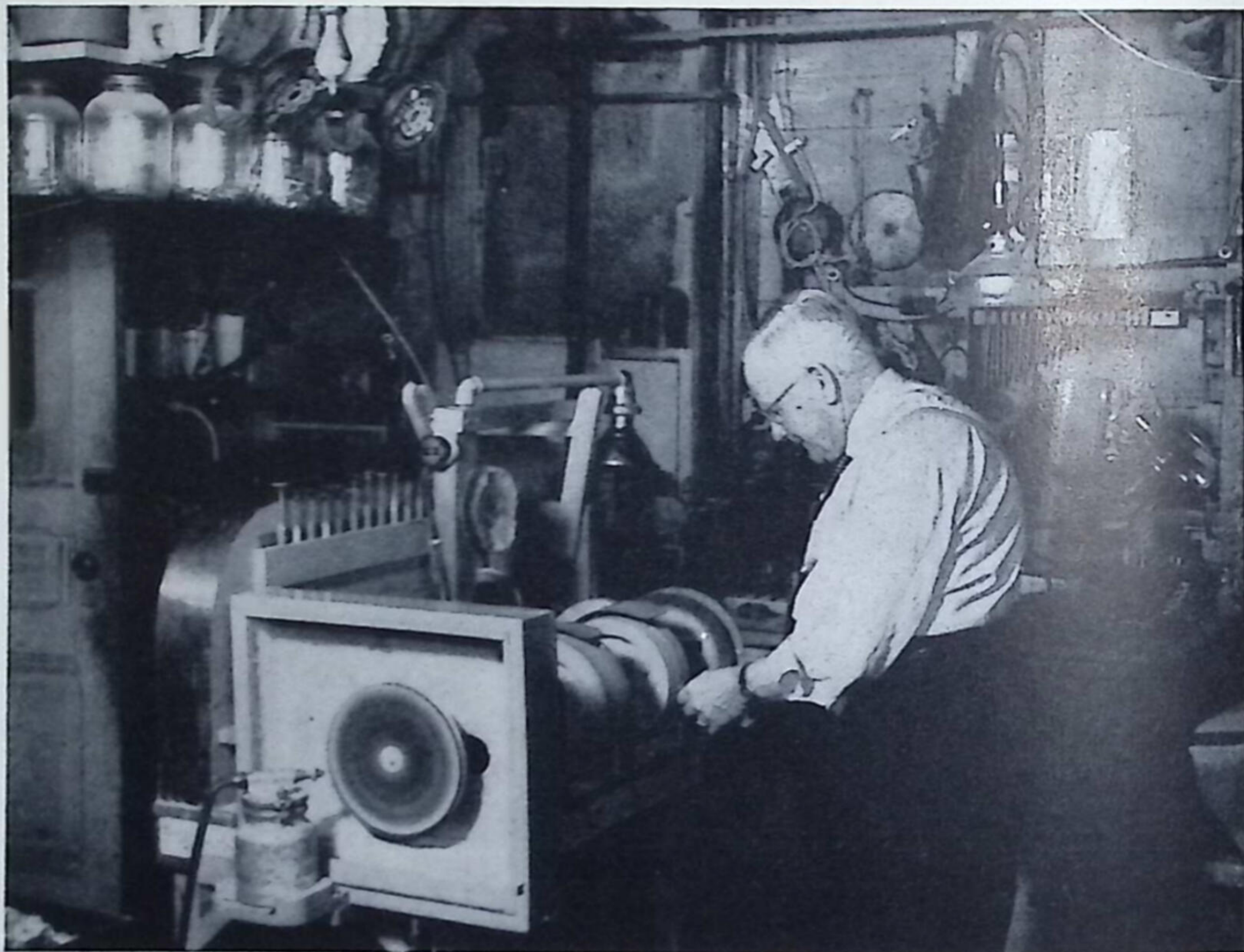


### PICTURES OF TWO GREAT LAPIDARY SHOPS

Here is a fine way for a real lapidary to spend a pleasant evening hour. Get out your big reading glass and see how many details you can uncover in the accompanying photographs. The picture below shows Herbert L. Monlux, 246 N. Union Ave., Los Angeles 26, in his shop. Mr. Monlux has written several fine articles for the JOURNAL in the past, the latest of which was WHAT IS A GOOD POLISH, on Page 108 of the June, 1950 issue. At the end of Mr. Monlux' bench you will see his new Purkheiser wet sanding unit with the pump he devised for spraying the water. The pump is controlled by a foot pedal.

On the opposite page we show three views of the lapidary shop of William E. Beresford, Goodhue Road, Bloomfield Hills, Mich. We visited this shop in the basement of Mr. Beresford's home last October. He was in Virginia at the time but he graciously left the key and had the shop posted generously with signs explaining everything for us. You will note that he has a separate jampeg faceting head (they look like the Willems device to us but we're not sure) for each lap so that he doesn't have to change laps (bottom picture). Then he has a separate lap for each diamond grade (top picture) and a whole series of grinders and polishers (in center picture). Each operation is in a separate room—sawing room, a faceting room, a cabochon room, etc.

We would be interested in seeing good pictures of other shops. Later on we'd like to publish a picture of the best ladies' shop in the country. Who has it?



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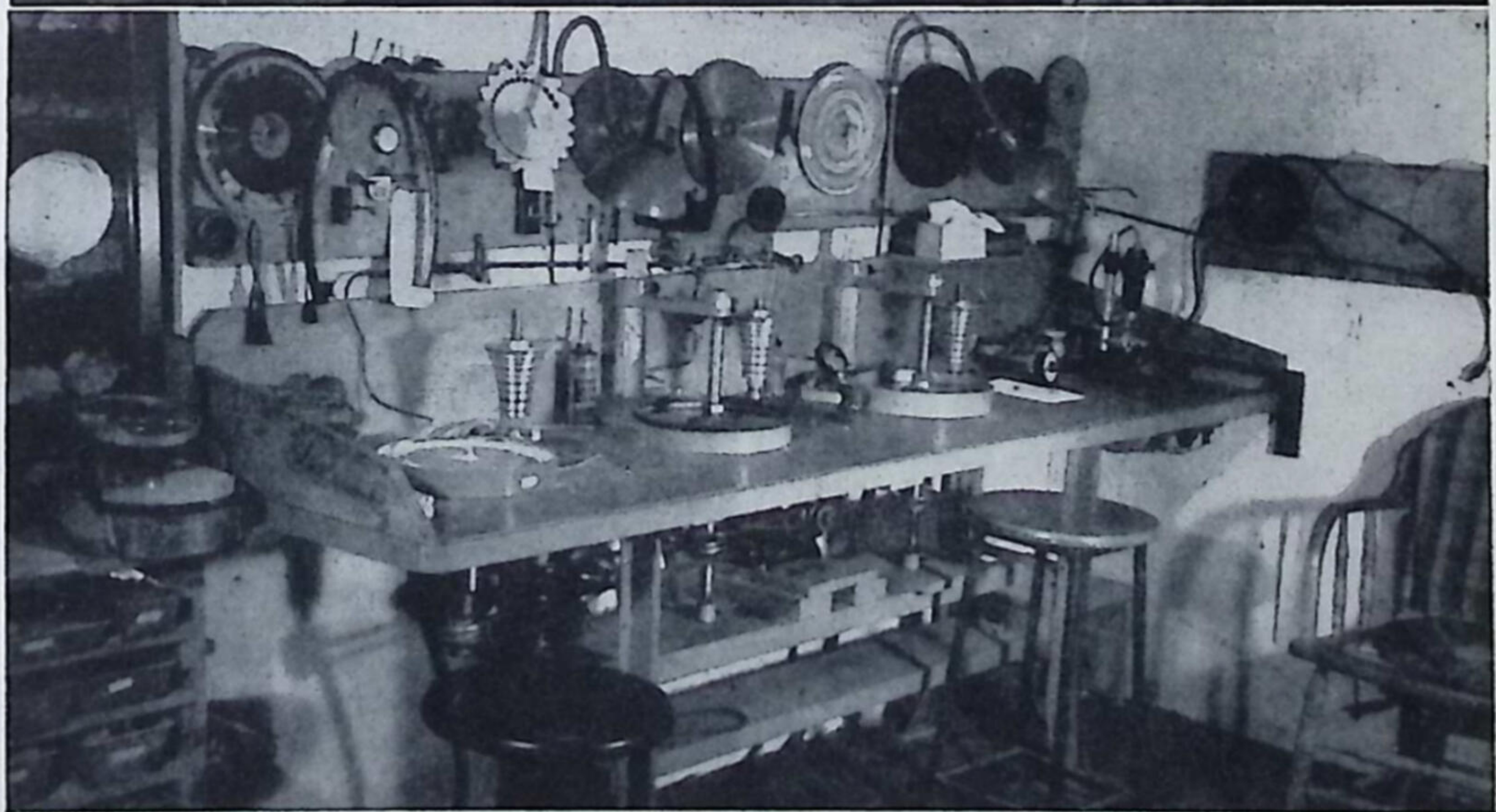
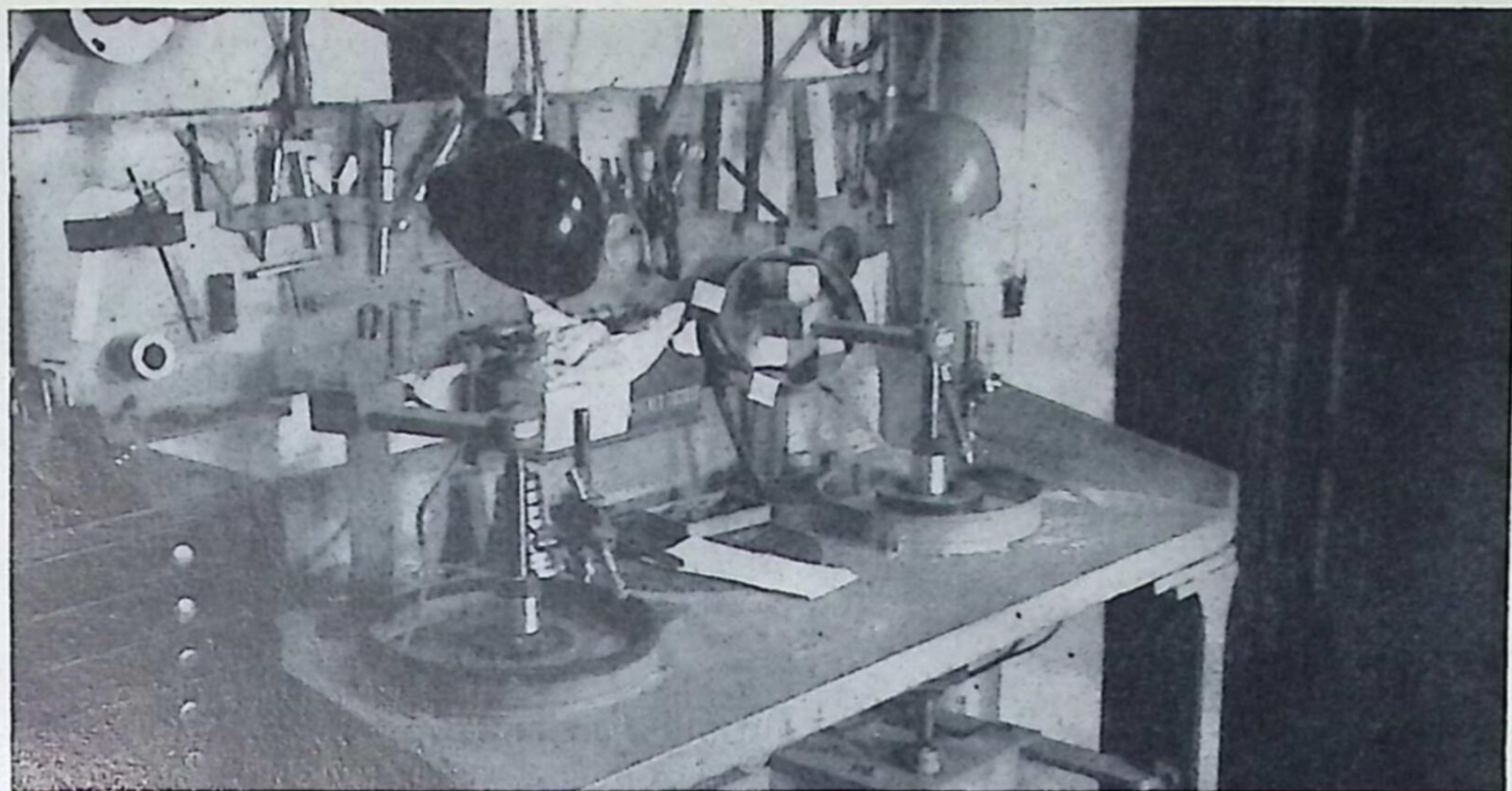
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# ◆ *Adventures in Sawing*

By ROBERT D. ROOTS

3147 W. 39th Ave., Denver 11, Colo.

My adventures in sawing really started over fifty years ago with a friend of mine named Al Donath. When a boy he had worked for a jeweler in Fort Collins, Colorado and picked up a knowledge of watches but quit before he had learned much about stone cutting and jewelry making. When he was about fifty years old, he had a little time in the winter. He thought of his younger days and decided to cut some stones. So he came to Denver, Colorado and bought a carat of diamond dust from Henry Lindemann, an early Denver gem cutter.

From a piece of copper, he cut out a six inch disc and mounted it on his complete stone cutting outfit. This was nothing but a foot treadle polishing head with a spiral chuck. He cut some notches with a knife, filling them with diamond dust and tapping them with a hammer until closed and he then had a diamond saw. Holding the rock in his hand and pumping away he could saw a small stone through in about half an hour. Then he would shape it on a small grinding wheel. To polish the stone, he used some of the grit lost from the wheel in grinding. Putting some of this waste grit on a 2" buff he could get better than a fair polish. It might take him a day to cut a small cab but he cut some very nice ones on this machine. He gave me my first cab, a Sweetwater agate very nicely cut on this machine. Fifteen years ago in Denver it was impossible to get any information on stone cutting and this was the first stone cutting outfit that I had seen. Al died about eight years ago at the age of sixty. With the cab he gave me I started collecting, getting cabs cut by different jewelers without much thought of ever doing any cutting myself.

Then one day, about a year later, I thought I'd try to cut a stone out of a piece of clear quartz I found in California. I rigged up an emery wheel on one of Ward's \$4.65 wood lathes and started cutting. I spoiled the emery wheel but I finally got a cab that I still have. Now I was started. All the new information I

could get was about mud saws. I made an 8" mud saw and mounted it on the lathe. I made a cover from a piece of tin can and a board with a slot. Pushing the rock with one hand and feeding oil and grit with the other I could cut a 1 x 2" cab in fifteen to twenty minutes. Then I made a 12" mud saw with a weight feed that was much faster and could handle larger rocks. With this, and a homemade sanding disc plus wood wheels for polishing, I cut and finished many cabs.

There has been much belittling of mud saws. This is not right as a well built mud saw did a nice job and I do not know that the mud was much worse to get rid of than the oil we have today. Today there is still material that can be better worked on mud saws. I lost about 1,000 inches on a notched diamond saw cutting a piece of native copper. Meteors are said to be hard on notched diamond saws. I do not believe either of them would bother a mud saw. Mud saws would work somehow under almost any conditions. I might mention some of the mud saws that I saw or had first hand information about.

The first, outside of my own, that I saw was also the best. It belonged to Al McGovern of Albuquerque, New Mexico. It was a gang saw of about eight or nine blades. The rock was mounted on a board with dopping wax and the board placed on top of the saws. Once in a while Al would drop in a little water or grit. This was the most trouble-free mud saw that I have seen. It ran with a very little swish. In an hour or two the tone would change and Al would stop the motor and break the slices out of the wax. This machine was very efficient and was used up to a short time ago. Last summer Al said he had a larger one of the same model in the backyard but I was in a hurry and did not see it. I built one of the same type with nineteen blades but it was not as good as Al's because my blades were too light.



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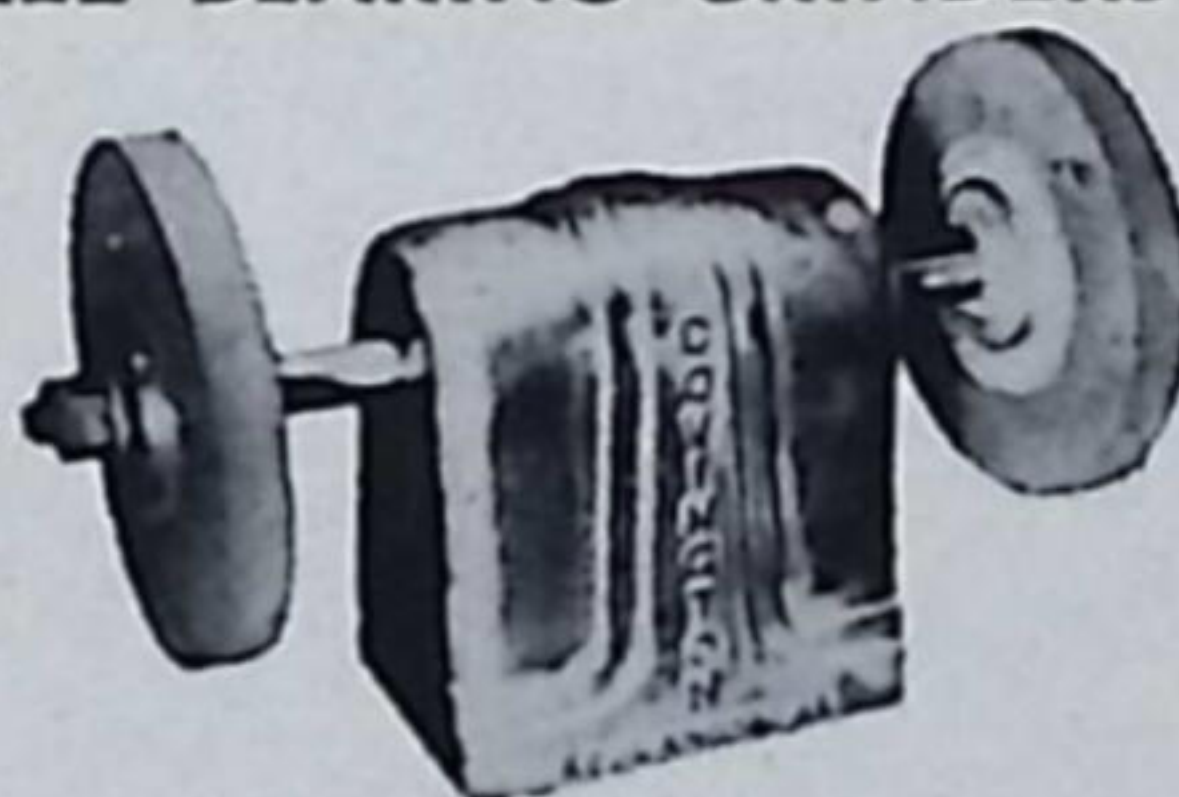
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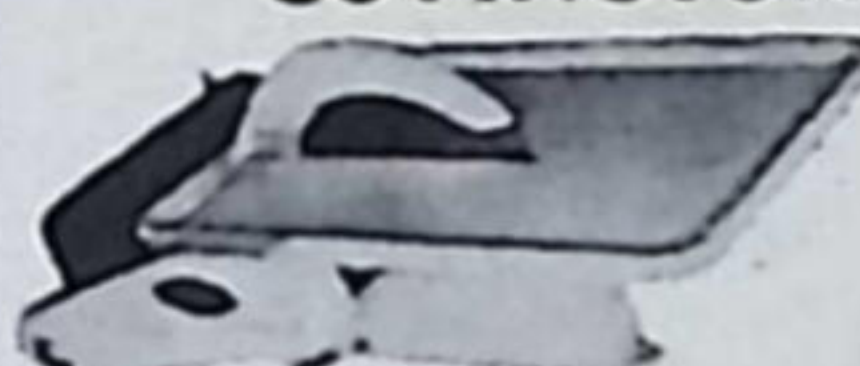
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One advantage of this type was that it could saw all the small rocks that you could get on the board. Much of this work is now done on the trim saw.

Down near Holbrook, Arizona I stopped at a place where they made many large petrified wood bookends. As it was not a work day the saws were locked up but an attendant told me about them. They were made out of the rear ends of cars with a saw mounted on each axle. The rock was mounted to ride the saw with an adjustable counter balance to take off some of the weight. A little nearer Holbrook I saw one of this type with a single blade about a third through a 12" tree section. This one was run by a gas engine, as were the others. The last that I will mention of this type I found back of Ernie Hood's in San Gabriel, California. It was a large saw mounted on a carriage and while I watched it sawed a rock of more than twenty inches in about twenty minutes. Ernie said it was only doing fair. Now this brings us to the bandsaw type used by Harvey Nininger to cut meteors. I have never seen this saw. Mr. Nininger used it to cut meteors, which are said to be very hard, on the notched diamond saws. In this saw there was a trough which fed the grit to the bandsaw at the point where it entered the meteor. Mr. Nininger has a very large and fine collection of meteors and many of the slabs were cut on this saw. The foregoing information on this saw is hearsay. The reason I have mentioned the notched diamond saw in connection with meteors is that a friend slabbed one with a sintered blade and had no trouble.

Times changed and I began to find diamond saws. The first overhead saw I found was at Jim Underwood's in Los Angeles, California. I am not sure that he made it, but I think he did. He showed me some slabs that it cut and it did very nice work. Another saw that he had was a two bladed gang for taking a slice out of an agate and leaving the ends for polishing. I have often thought that it would be nice to have a saw of this type to take a center slice out of a too-thick thunder egg. The next "overhead" that I saw was in Denver, Colorado. This saw was made in Rawlins, Wyoming. Built with a coolant pump it did very fine work. This saw required bearing overhaul every few years and is still working in

the state of Washington.

Now for the regular slide type. A friend of mine, Gil Arnold of Los Angeles, Calif. built a saw on a washing machine frame. This was a very nice job with a soluble oil pump, hydraulic check on a weight feed with a gear operated side movement of the entire carriage. Gil built this about 1940 and I think he still has it. On my way North I stopped to see Wilfred Eyles in Hayward, California. He was very pleasant and showed me a *Streamliner* he had in his car but he did not have any to sell. He was making diamond saws at this time and he gave me a talk on them that gave me a good idea of how they worked and the troubles that improper use would bring. His *Streamliner* was very much like those of today except that it had no side feed. Then I stopped at the *Central Oregon Agate Shop* in Redmond, Oregon and here I saw my first large diamond saw. It was a homemade 30" saw. The blade was made at a cost of about \$15.00, most of which was for diamond dust. It obtained its speed reduction by the use of a Model T Ford wheel. I did not see this saw working but was informed that it did very good work. He had a 12" saw that he used for trim. Both of these saws used square slide rails. Later, when I made my own, I patterned it after these saws, adding a square rail cross-feed and adding Gil Arnold's hydraulic check. About 5 years ago I put in round slide rails with carriage guiding only on one rail. Some day I will get smart and put wheels under my carriage but I'm still guiding on one rail. As I had learned a little more on starting the saw cut I was able to take off the hydraulic check.

There was a very good saw maker named Cliff Hopkins of Riverton, Wyoming. At one time I was No. 125 on his list. I stayed on it until I changed my slides and asked him to take me off his list. I was still No. 125. Many of the saws used in the jade country were made by him. They used wide-spread pillow blocks on the arbor. They had a power feed and many of them had automatic stops. Another saw still in use is that of Ted Kleeland of Elizabeth, Colorado. He made this saw to cut the petrified wood he had found in the



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neighborhood. He made his own blades and ran them backwards so that they cut from the bottom. He has cut hundreds of slabs with this saw. Up in Cheyenne, Wyoming there was a man who made diamond saws out of old meat cutting machines. I saw one of these but not when it was running. These machines had a very fine cross-feed.

And now we approach the last five years. The finest precision saw was made here in Denver, Colorado by Lou Binderup and Frank Marugg. It could cut a cube that would be within a thousandth inch of being true. This machine was built of heavy castings and had the finest arbor ever put into a machine. The arbor was a double taper shaft with ball bearings and fine bearing adjustment. Only two of these machines were made. Up in Lander, Wyoming, Bud Marion had the closest to an automatic that I have seen. It would make a cut, come back and move over  $3/16$ " and start another cut. When it reached a predetermined mark it would shut off. The summer of 1949 the *Deming Agate Shop* of Deming, N.M., needed a big saw. Ed Lindberg took two days off and built one. It used a 30" blade with weight feed. The tank of this saw was built of the two halves of a large steel drum. It had the most adjustable clamp that I have seen. This consisted of a back board with sets of two holes, one above the other. The clamp was a piece of steel car-spring with two prongs on one end and a slot in the other end. The large rock to be cut was placed against the backstop and a piece of wood placed on top of it to spread the pressure of the clamp. The prongs of the spring were placed in the right set of holes in the backboard. Then the spring was bent over the piece of wood on top of the rock with a heavy crescent wrench and a chain was slipped into the slot in the spring. A light spring held it steady. I said, "Ed, what if you want to cut slabs. The machine had no cross feed." Ed answered, "if we want to cut a slab we will set up a face plate." A face plate is a steel or iron plate set up on the frame and the rock is set against it and clamped in the vise. The last saw I shall discuss I heard about while at a friend's house last Thanksgiving. One of the party was the attendant on a 44" diamond saw that has been running for 25 years cutting limestone in a local building stone plant.

The material is so heavy that no clamp is needed. The same blade has been in use all this time. The teeth are removable and each one set with \$12.00 worth of diamonds. The cut is from  $5/16$  to  $3/8$ " wide. It was not used on granite. This saw was also vouched for by another friend but sometime I want to see it.

During the period covered by this article many new saws and sawing machines have come on the market with many new ideas taken from many sources. Some day I am going to build myself another saw with some of the ideas that I have picked up. It will be a weight feed with the carriage mounted on concave wheels on the guide rail and flat wheels on the other rail. By easing the weight pull the whole carriage can be picked up. A holddown is not needed. My present machine has never jumped the rail in eight or more years. It will have a longer vise so I can put in a 12" flat rock. The vise will have the screw closer to the saw side and will pass over the arbor shaft. The arbor will be ballbearing with a long base support. The rails will be bolted together with a spacer between and only the guide rail bolted down through slots at the end of the frame. The slots will take care of truing the vise. The tank will be deep enough so that I can use a 16" saw with  $1\frac{1}{2}$ " space under the saw. If I want to use a 12" saw I'll use more coolant. The tank will be long enough and wide enough to give the cuttings room to settle. Dirty coolant wears a saw. There will be a bracket at the far end on which a gallon can will set. This can will have holes punched in the bottom and covered with a piece of paper towel. Every few days all the sludge will be shoveled into this can. The oil will drain back thru the paper in time and the hard sludge can be disposed of. Burning oil makes too much smoke in a city. And after all this is done I will hope that it works as good as I think it will and that every stone I cut will be full of plume.

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# ◆ *Biggest Field Trip in History Planned*

The *Clark County Gem Collectors* of Las Vegas, Nevada have extended direct invitations to about 40 gem and mineral societies to join them in a two day field trip to a new flower agate location near Hoover Dam. Only three persons at this writing know where this spot is and no one has ever cracked a rock there before. We have seen cabochons cut from this material and they are beautiful. The material looks like eastern golden-rod in a background of red—the favorite combination of colors of amateur gem cutters. (See illustration on opposite page.)

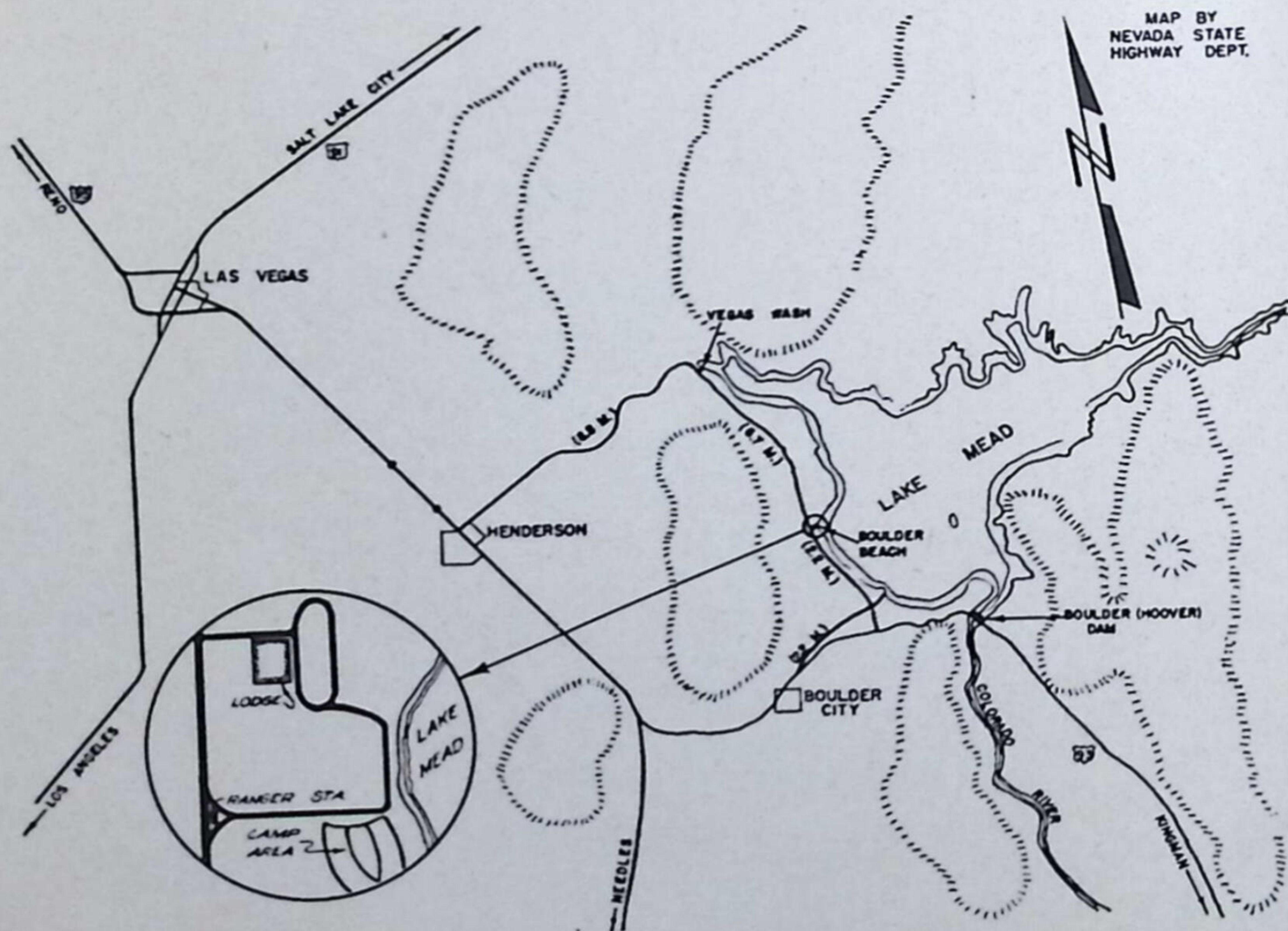
Here is an excellent opportunity for all *Lapidary Journal* readers who belong to no society and who have longed to go on a field trip to do so. For we have been authorized by those in charge to urge everyone to come.

Through the courtesy of George F. Baggey, Superintendent of the Lake

Mead National Recreational Area, U. S. Department of Interior, the use of Boulder Beach and camp ground, with its adequate sanitary facilities and special accommodations, has been reserved. This choice of campsite and bathing beach suggests the possibility of a swim in famous Lake Mead on your return from the newly found agate bed.

There will be ample opportunity for members of this mass field trip to take a guided tour of Hoover Dam and attend a color slide lecture by Russell K. Grater, Chief Park Naturalist, whose subject will be "The Ancient Landscapes of the Lake Mead Region," followed by square dance music around the campfire.

All who attend are requested to check in and sign the register at the Park Ranger Station located at the entrance to Boulder Beach, to be assigned a campsite. A map of the area appears below.





For those who do not care to camp a lodge is available a quarter mile away from the camp site with good dining facilities. Motel accommodations are available at Boulder City which is five miles away. Guests may arrive on Friday night if they wish. Ample fire wood for cooking is supplied and drinking water is piped to the camp site.

The field trip party will leave the gate at 8 A.M. on October 7th. It is located at the eastern end of Hoover Dam at the top of the hill, on the Arizona side. Late comers may proceed southward on the

Kingman Highway No. 93 and turn in at the sign for the field location which will be erected by the guides when they take the 8 o'clock party in. Carry lunch and adequate water. Return from the flower agate location at your convenience. Guide service, maintained for tours through Hoover Dam, will leave approximately every ten minutes. At 7:30 there will be a lecture, Kodachrome illustrated, as mentioned above and guests at the campfire will enjoy square dance music by a western cowboy band. There will be a return to the flower agate location at 8



Two cabochons (enlarged) cut from the material to be gathered at the virgin location.



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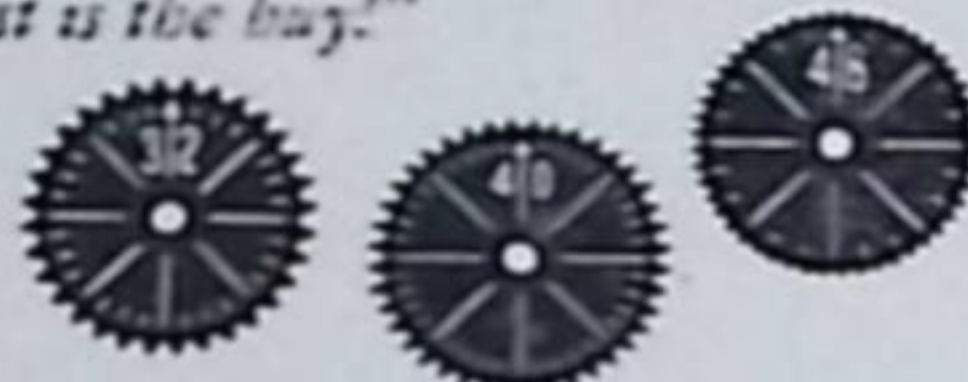
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This promises to be the biggest rock-hound "bow-wow" in history. It is an unparalleled location with plenty of interest and good material. We'll be there and hope to meet many of our readers. In conclusion we offer, in the name of all the gemcutting fraternity, profound thanks to the *Clark County Gem Collectors* for their unselfish planning and generous attitude.

\* \* \*

### Opalized Mastodon Tusk Discovered in Kansas

As Reported by RUDOLPH FAHL,  
Colorado Springs, Colo.

Many mineralogists claim that prehistoric ivory is destroyed by disintegration—that it does not become agatized or opalized. All the more remarkable then, is the recent discovery by Jess Vague, Superintendent of Leoti High School, Leoti, Kansas, of a pair of huge mastodon tusks, a large portion of which is actually opalized.

These tusks were found in Phillips County, Kansas, buried in a sand pit. The tusks measured about thirteen feet in length and about eight inches in diameter. Jess presented to Curator George F. Sternberg, Fort Hays Kansas State College Museum, a section of the tip end which measures four inches in length and four and one-half inches in diameter. This specimen is agatized sufficiently to take a high polish and because of its many concentric lines somewhat resembles an unusual fortification Fairburn agate or beautiful specimen of opalized wood. The museum piece is almost translucent, its yellow and ivory white mass shot through with fine black pencil lines.

Curator Sternberg accounts for the silicification by the fact that the tusks were probably immersed in wet sand for millions of years.

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# ◆ Unique Jadeite from California

By WILLIAM U. INMAN

831 Prospect Row  
San Mateo, Calif.

Something entirely new has been found in a mineral which many have hastened to declare "not jewelry material." There is nothing harsh nor brilliant about the subtle tones of Clear Creek jadeite, and its color is of a hitherto unaccepted shade for gemstones. Yet the day will come when jewelry of this pleasing material will be a "must" in every rockhound home. WHY? This new jadeite has two properties not owned by any other yet found. Do you know the answer?

It's all in the way you look at it. Regardless of what the impulse, we all seem to have preconceived notions concerning what will follow. Grunt "Jadeite!" at your partner and he may think of something in the emerald shade of green, maybe wax-white—or he may not think at all.

Material from both Wildcat and Clear Spring mines is much tougher than Mogaung, Uru or Kotaki jadeites because of finer crystalline meshing. We have found it possible to obtain a higher polish faster on our American variety; its texture is of superior gem quality. Clear Creek jadeite is a much more durable stone, fusing with difficulty and retaining its color under intense heat. Foreign jadeites fuse more readily, often fade and sometimes disintegrate given identical treatment. Nevertheless, Dr. Dake reports a jadeite anvil which has been pounded by untold generations of Chinese artisans without slightest damage to the anvil. (*The Mineralogist*, January, 1948, p. 8, column 1, paragraph 4). Just imagine what service may be expected of our product!

Clear Creek jadeite lends itself to carv-

ing, for it is exceptionally jadey to the touch. "Jadey" should become an accepted adjective in our American vocabulary, for it explains in one word what many paragraphs have already described. (See "On the 'Feel' of Jade," *The Mineralogist*, January, 1948, p. 32). Of course our current economy will not permit works of excellent skill and time-consuming patience; therefore, we need not expect justice at home, and there would seem to be some doubt as to how anxious foreign producers would be to have Wildcat jadeite as an export-import rival. But what our speedy machines can produce in a hurry are book ends, spheres and paper weights. Slabs and blocks may also find their way to tellers' windows, swank hotel steps, exotic lanterns, mantel-pieces, etc. . . . Lacking skilled and uncomplaining Chinese jade carvers, America is probably destined to enjoy her own jadeite through creative efforts of her more refined architects and interior decorators.

Jadeite is a mineral, not a rock; both Wildcat and Clear Spring jadeites are jadeite. Many specimens have been expertly examined by now, and only a few scrawny foreign molecules have been caught fraternizing with the jadeite molecules. Some Clear Spring material is of the most immaculate known to man. Of course, there is always a little bad in every good, but in this case the "bad" is infinitesimally small and also good. We'll treat this mysterious property at a later date, after more people have had opportunity to discover for themselves, and after the writer has taken advantage of a few more hours in the laboratory.

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## ◆ Nine Kinds of Members

From the *SEQUOIA BULLETIN*, the bulletin of the *Sequoia Mineral Society* in the San Joaquin Valley, Calif., we have clipped an analysis of nine kinds of society members. We do not know the author but it may be their Editor—Richard Stevens. The nine types will be readily recognizable by anyone who belongs to a society. They are:

1. **THE NEVER-NEVERS.** These people have never polished a gem or collected and identified a specimen. To make matters worse, they have no intention of beginning. In spite of rules they creep into every club and are liked because they work for the organization. Alone they are nice people and every club seems to have its favorite never-nevers.

2. **GOING-TOERS.** These people read a lot, talk a lot, and plan a lot. But they never work a stone. They are "going to" just as soon as they make, buy, borrow, or steal equipment, or they are "going to" when the work lets up and they get room in the garage. We like them in our clubs because they make such interesting conversation.

3. **THE ALMOST NEVERS.** These people have polished or collected once or twice. Their collection has one or two items and a four hour tale hangs on each specimen. Their few experiences are very vivid and like some lovers they remain true—they usually become **NEVER AGAINERS**. We like them as club members because they are emotionally honest and there are always the new members who have never heard them.

4. **THE SOMETIMERS.** This group makes up the loveable bulk of our clubs. Their polishing and collecting is tempered with long periods of talking, resting, visiting or doing most anything else.

After years of snail pace working, they have a rather nice collection. We need and love these people because of their easy going common sense.

5. **THE ALL AT ONCERS.** These people spring out of nowhere with volcanic-like action. They are beginners this morning and oldtimers by midafternoon. Their interest seems to wane with the setting sun and they are gone. We cannot like these people because they never give us enough getting-acquainted time.

6. **THE TRIPPER.** This character is apt to be a man with an old car that will run forever. Every weekend he is off on some distant field trip. Always on the go, he never has time or energy for anything like polishing or putting his specimens in order. His back yard usually looks like a rockhound's paradise, and he is very popular because he is free with maps and specimens.

7. **THE ALWAYSERS.** These people amaze us with their output. Sometimes their quality suffers, but they think nothing of polishing a hundred pieces a week. We like and admire them for their vitality and need that vitality to make our club tick.

8. **THE NOTHING ELSERS.** This is usually the quiet person in the corner. He does not always come to meeting and when he does come will talk very little. His work is perfect and prolific. He is little help in a meeting, but do we need him? We have to have him—shows and exhibits you know. Besides, he is usually the kindly fellow who got half of the club members started.

The idea is that each club needs some people from every class to succeed. That is what makes our societies democratic with the free exchange of ideas we have.

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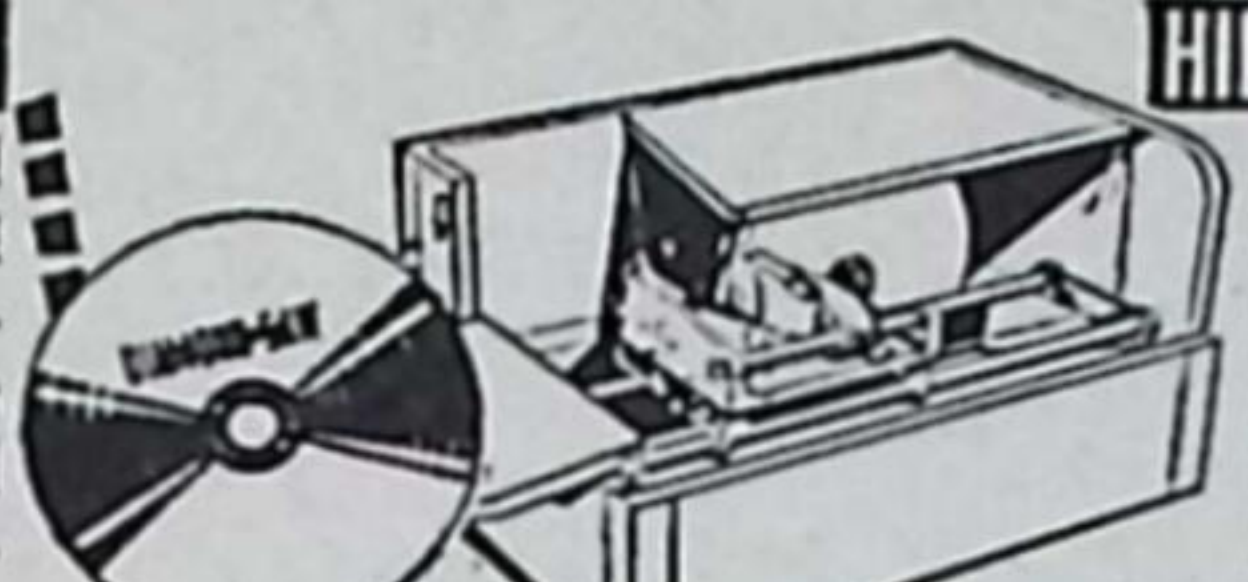
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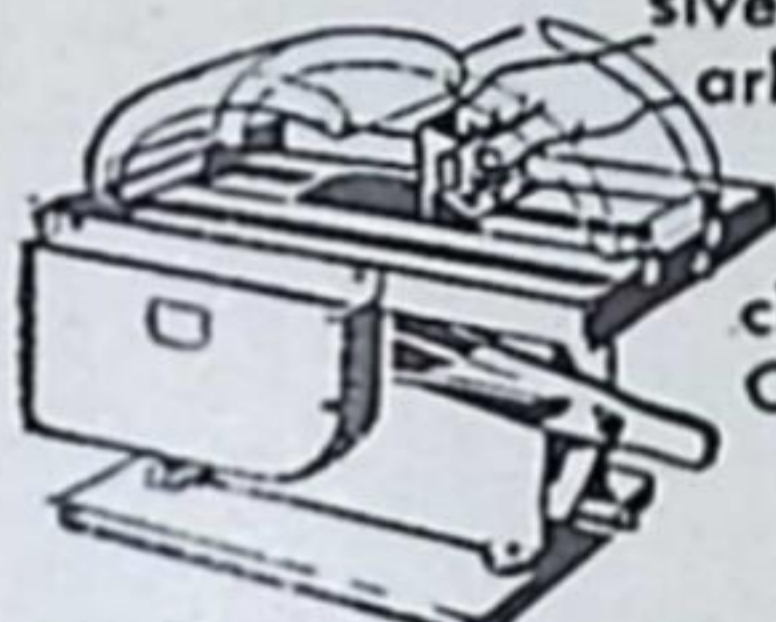
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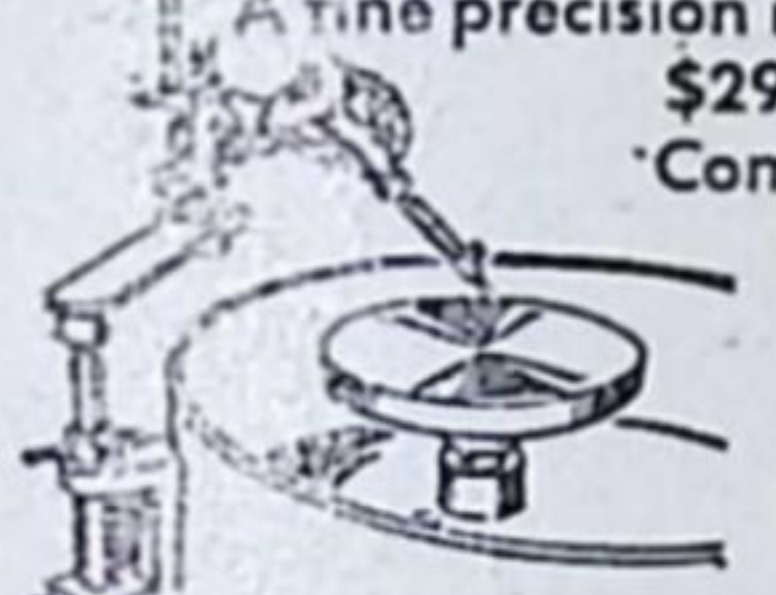
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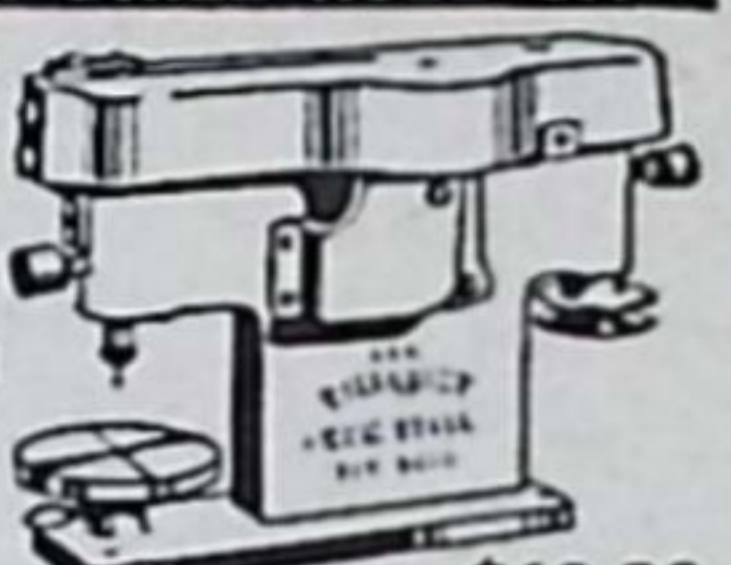
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# FRENCH STAR or CALIBRE CUT

(Angles for Quartz)

## ORDER OF CUTTING —Crown

Cut girdle first at 90° to a perfect square, indexing 64-16-32-48.

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

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

GRIND 2nd: — Four facets at 16° to 20° indexing 8-24-40-56. As this angle will vary, cut and try. See cut of crown.

## ORDER OF POLISHING

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

## ORDER OF CUTTING —Pavilion

GRIND 1st: — Four facets at 63° indexing 64-16-32-48.

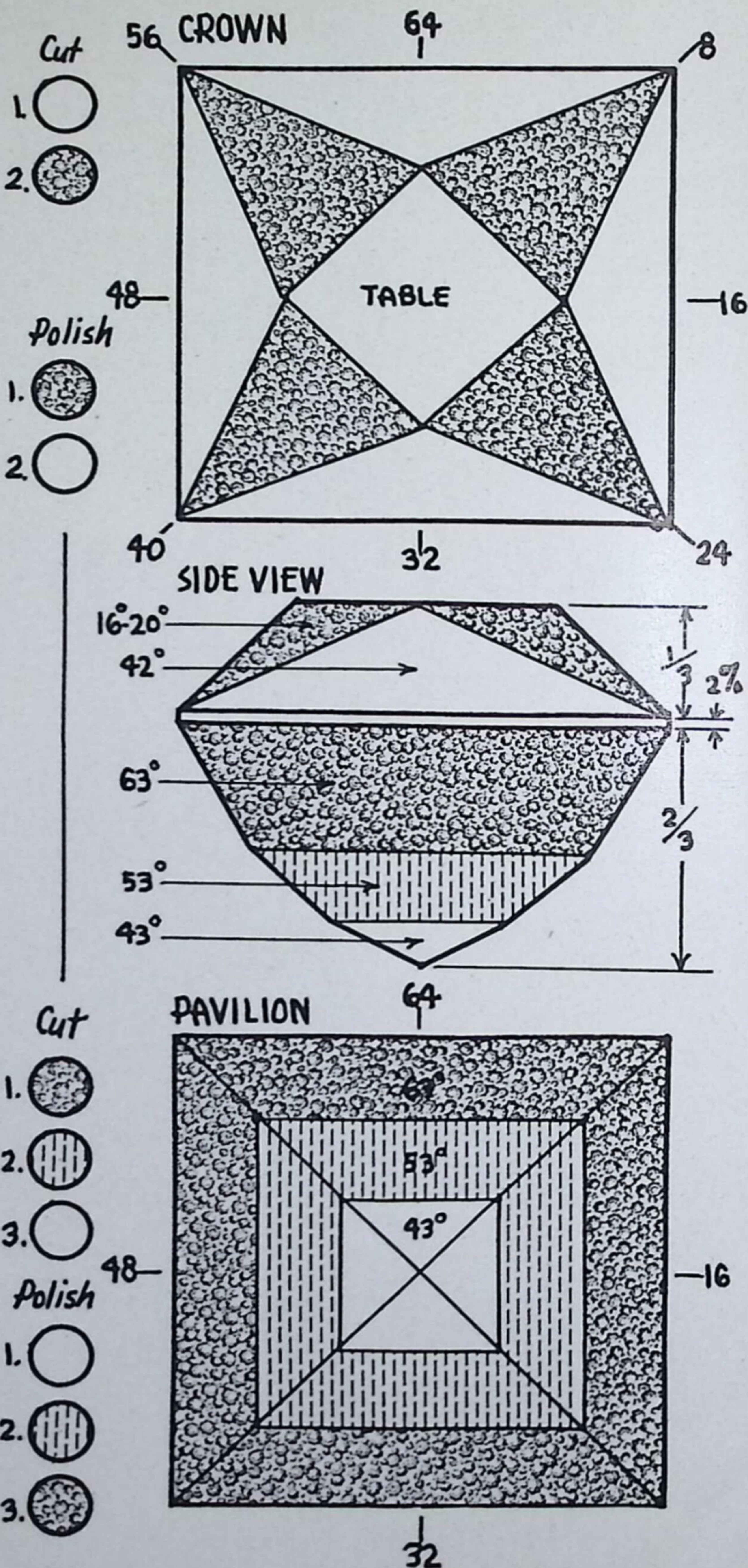
GRIND 2nd: — Four facets at 53° indexing 64-16-32-48.

GRIND 3rd: — Four facets at 43° indexing 64-16-32-48.

## ORDER OF POLISHING

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

Polish with cerium oxide on a Lucite lap.  
(For Quartz)





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# ◆ *The Development of the Gem Industry at Idar-Oberstein*

By MAX HAHN

As Published in the October, 1949 Issue of *Der Juwelier*  
and Translated by Walter Kohn, Los Angeles, California  
Member of *Glendale Lapidary and Gem Soc.*

A strange magic is connected with gems and jewels. Since the beginning of history they have accompanied human beings. Prehistoric finds prove that in long lost cultures jewelry has played an important part.

The world center of all of these magnificent creations is located about fifty miles from Bingen in the Nahe Valley, Germany: the town of Idar-Oberstein, better known to the world than in Germany itself. In Paris and London, in Rio de Janeiro and New York, Idar-Oberstein means something. In times when the world was not separated by customs and currency barriers one could find more Brazilians and Hindus within its walls than in many ports. The gem-cutters and merchants of Idar-Oberstein know the virgin forest of Brazil, the wilderness of Africa, or the Australian bush, and nearly every family has relatives in all parts of the world.

This unique position, which probably no other town of 25,000 inhabitants can boast of, Idar-Oberstein has gained in a long development through daring and persistence in an ever-changing struggle between rise and decline.

At the beginning, probably in pre-historic times, agates and other semi-precious stones were found in the mountains near today's Idar-Oberstein. Roman cameos and carved seal-stones from this local agate are still to be found in museums, and later the church and clerical orders were the main buyers. In many churches of the Rhineland, altar-pieces and shrines are adorned with them.

The oldest known document of the gem-cutting industry is from the year 1454. At that time the agate was worked in the same way as in the early years of the present generation. On the banks of the Idar and neighboring rivers stood the agate mills; little one story structures in which water wheels turned heavy sand-

stones, some of which weighed nearly two tons. The cutters lay stretched-out on benches before the sandstone grinding wheel, and pressed the working pieces against the grinding wheel with all their might.

The material (agate and jasper) was dug from the Steinkaulenberg near Idar, from Freisen, and from the Wasserberg near Oberkirchen. The quarries belonged to the Counts of Oberstein, to whom a certain percentage of the production had to be delivered. A document of 1603 mentions "a rosary of well-worked stones," which indicates that there were agate drillers at this early date. In 1609 the cutters received a Guild charter, in which it was stated that only sons of master-cutters were to be admitted to the trade. In the 17th Century the agate drillers received a Guild charter.

The 30-Year War (1618-1648) devastated the region around Idar-Oberstein and nearly killed the agate industry. Through the goldsmiths, who were admitted to Idar-Oberstein in 1700, the agate-cutting industry received a strong impetus. Until that time the gem stones had to be sold unset, but now jewelry and finished products could be manufactured locally. Very artistically cut agate boxes, inlaid with gold, were created, and out of this developed in time the separate trade of the jeweled box-maker, whose products were very much in demand.

In the year 1774 there were 26 agate mills with about 130 cutters and a total of 6 or 8 drillers. From the ranks of the goldsmiths and cutters a new guild was formed of tradesmen who traveled with Idar-Oberstein merchandise to the seats of nearby Princes and Counts, and regularly visited later on the fairs at Frankfurt and Leipzig. Some even ventured as far as St. Petersburg and Moscow, and the great fairs at Nishni-Novgorod. They brought lapis-lazuli and malachite from



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Diego 5

Gordon's, 1850 E. Pacific Coast Highway,  
Long Beach 6

Grieger's, 1633 E. Walnut St., Pasadena 4

Highland Park Lapidary Supply Co., 1009  
Mission Street, South Pasadena

A. L. Jarvis, Route 2, Box 350, Watsonville

J. J. Jewellcraft, 915 E. Wash., Pasadena 6

M.D.R. Manufacturing Company, 4853 W.  
Jefferson Blvd., Los Angeles 16

Minerals Unlimited, 1724 University Ave-  
nue, Berkeley

Orange Coast Gem Crafts, 1106 Coast  
Highway, Corona Del Mar

Porter's Lapidary, 365 Marsh Street, San  
Luis Obispo

Quality Rock & Gem Shop, 4140 Chester  
Avenue, Bakersfield

R & B Artcraft, 11019 South Vermont, Los  
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Washington School of Gemology, 1018 Ver-  
mont Avenue, NW, Washington 5

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### NEW JERSEY

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Technicraft Lapidaries Corp., 3560 Broad-  
way, New York 31

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### OREGON

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In this manner the stone-cutting industry and jewelry trade made steady progress; more and more agate mills were built; more cutters, drillers and goldsmiths were employed; more traders went forth. The whole industry prospered until the first decade following 1800. Then a crisis appeared which menaced the whole economy. The agate and jasper deposits in the nearby mountains, mined for too many centuries, became exhausted and smaller shipments of rock crystal and smoky quartz from Switzerland, of carnelian, moss agate and green jasper from India, couldn't provide a living for the population. One mill after another was closed. Many cutters became farmers again and many young people left home and went overseas. Then in 1830 emigrant cutters from Idar-Oberstein discovered an inexhaustible agate deposit in Brazil and from 1840 on regular shipments of Brazilian agate to Idar-Oberstein took place. The raw material scarcity was licked, and the unique development started. The closed mills opened again, new working methods were introduced and an unceasing flow of new and different kinds of stones was begun. In 1850 there was introduced the art of sawing uncut stones which, up until this time, were cracked into smaller pieces with a hammer. At the same time young people from Idar-Oberstein went to Paris and learned the art of cameo-cutting. Later on they formed their own separate cameo-cutters guild which flourished successfully.

An important new development took place in 1875. An outsider, who had learned in Bohemia the cutting of hard stones on horizontal metal laps, introduced this method in Idar-Oberstein and founded the trade of gem stone cutter (lapidary). At the beginning the cutting was done with emery; later with carborundum. Now all gem stones could be cut in Idar-Oberstein and at once a search was begun for more suitable raw materials. In 1876 rubies, sapphires and garnets were imported from India; in 1883 tiger-eye from South Africa; in 1886 moonstones from Ceylon; in 1890 nephrite from New Zealand. In 1886 the first diamond-cutting shop was opened, a trade that later on expanded and gave

work to thousands. Between diamonds and gem-stones the pearl cannot be omitted. In the 1860's merchants from Idar-Oberstein learned the pearl trade in Paris and developed it later on through their direct relations with India. They also originated the idea of sawing pearls into "half-pearls."

Toward the end of the century (1893) a new high in activity was started when large opal fields were discovered in Australia. Soon afterwards sapphire was discovered there also. It became a gem of tremendous importance and Australia entered into commercial relations with Idar-Oberstein.

The immensely increased raw material import made the establishment of several great factories, first with steam and later with electricity, a necessity. It showed, however, that for a great many kinds of uncut stones, the smaller, more specialized shops were better adapted. The destiny of the old-fashioned water mills was sealed and they were closed and slowly fell into ruin.

Around the turn of the century the more important gem stone locations were discovered by Idar-Oberstein's own gem-stone hunters. They discovered the aquamarine and tourmaline deposits in Brazil which proved to be a store-house of many different gem-stones—beryl and tourmaline, precious topaz, kunzite, chrysoberyl, rock crystal, quartz, and black diamonds (which are necessary for drilling) were found there. Brazil became the country for the Idar stone hunter and remains so today. At the beginning of the century a stone hunter from Idar went to the emerald mines of the old Incas in Colombia and found new deposits. About 1903 the most beautiful garnets in the world came from German East Africa. In 1910 the first African diamonds came from German Southwest Africa. At this time there also came the first uncut stones from Madagascar, which was immediately explored by gem-stone hunters from Idar-Oberstein.

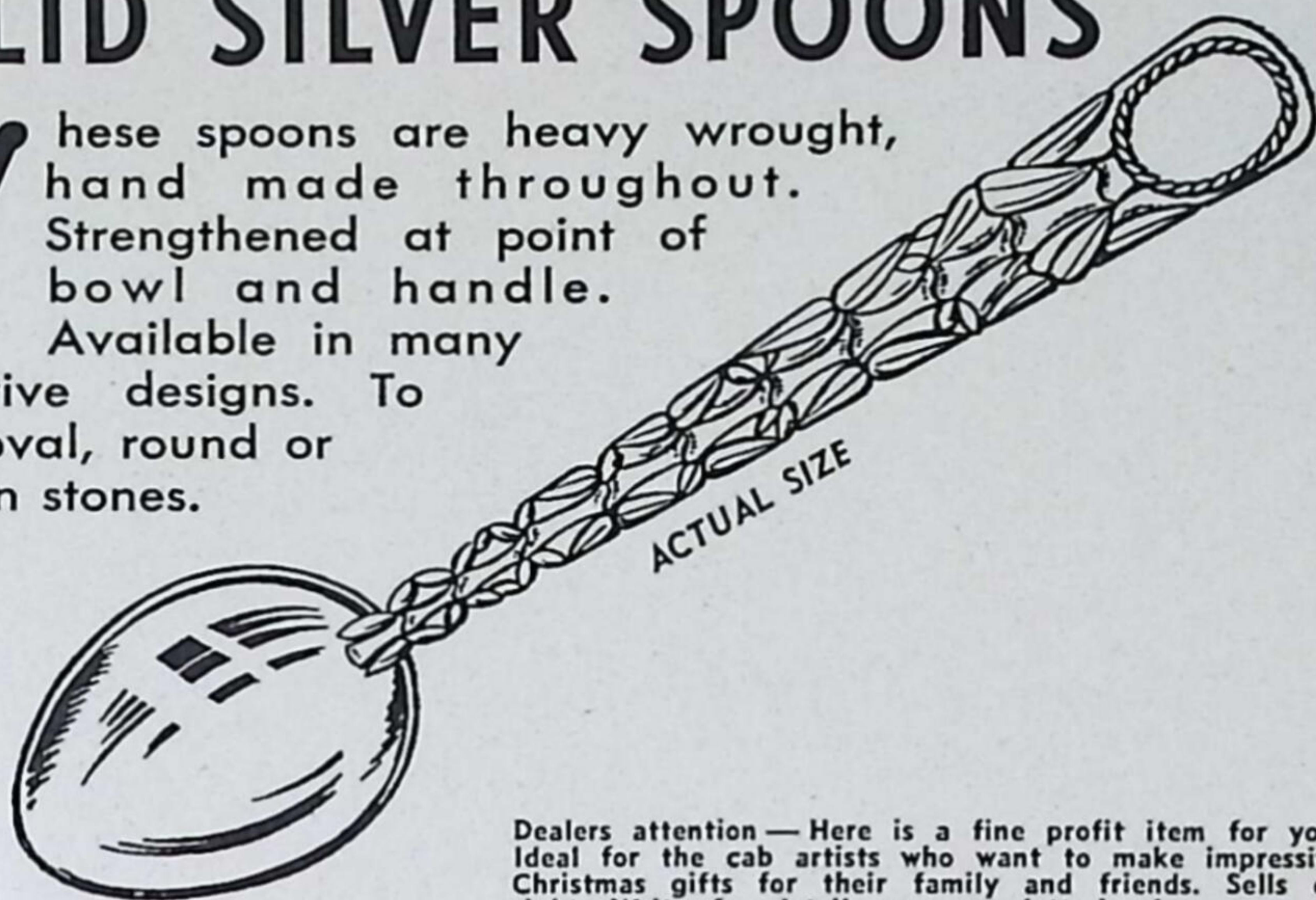
And this is the way that Idar-Oberstein created a unique position, until the first World War. Uncut stones from all parts of the world were shipped there and watchful gem hunters and merchants from Idar-Oberstein were to be found at all the far-flung mines of the world, channeling new finds back to the home



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industry. The greater part of the manufactured products went immediately into the European countries and to the great trading places overseas. Nothing seemed to be impossible to the spirit of enterprise of Idar-Oberstein. Then, suddenly, the first World War destroyed all this.

After the war the old relations for raw material imports were resumed and unflinching pioneers once more went abroad. New kinds of stones were added; light green tourmaline from Southwest Africa, zircon from Siam. The working methods were improved. Cutting and polishing of

gem stones with industrial diamonds was begun. A great diamond-sawmill was built and in a special professional school the younger generation received the necessary training. Through a gem-stone institute new knowledge was won and used. Many shops now specialize in the production of industrial stones such as agate and synthetic corundum.

(Editor's Note: A splendid gem museum at Idar-Oberstein contains gems from the town's earliest days to the present. Its complete gem library contains every issue of the *Lapidary Journal*.)

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# ◆ *The Armchair Lapidary*

By RALPH E. WALDO

1117 N. Tower, Centralia, Wash.  
Member of *Tenino Rock Cruisers*, Tenino, Wash.

It has required a vast amount of determination for me to abandon my armchair to spend an evening in recording something of the history and doings of *The Armchair Lapidary Legion*. This is necessary in order that news of our great society may appear in the literature along with the numerous active mineral and gem clubs of the land. But first, I must pay tribute to the industrious, ambitious and producing lapidary, jewelry crafter and all rockhounds who blaze the trails and write about their doings. I particularly salute the mineral and equipment dealers who are so generous with their free catalogs. Were it not for this entire group of active enthusiasts our armchair lapidary society could not exist.

We members of *The Armchair Lapidary Legion* are the backbone of the earth science, lapidary and mineral magazines and all kindred publications. We are the hope of the mineral and equipment dealers, for it is from our ranks that they recruit new customers when we send for their free catalogs. I must admit that we are no doubt the despair of the dealers when we fail to purchase enough of their supplies to pay for the cost of printing the catalog.

There is one thing that I would emphasize and deplore as being the only disadvantage of belonging to *The Armchair Lapidary Legion*; that is this business of our more industrious brethren of the lapidary arts who bestir a desire and an ambition without our hearts to go and do likewise. Every time an armchair lapidary reads about how some hustler of the fraternity does a particular thing and makes some item of beautiful jewelry or cuts a gem or polishes a mineral specimen, he experiences a welling-up of an overwhelming desire to emulate this disciple of the active brigade. So he sits and dreams about the rocks he is going to cut and polish and the silver he shall fashion into a thing of beauty.

Likewise, it is the same old thing everytime we members of *The Armchair Lapidary Legion* attend the regular meetings

of our rock and gem society. The ambitious and industrious lapidary enthusiasts pass their latest specimens of polished slabs, cabochons and jewelry around for inspection by the rest of the members. And that same old familiar welling-up of a passion and a determination to do likewise takes place within the breasts of the armchair addicts. Now I hasten to explain that these active and producing enthusiasts are entirely innocent of any ulterior motive or intention of causing the armchair lapidary to experience the nagging ambition and covetous desire to duplicate their works of art. Never-the-less, last night we lay sleepless in bed, thinking and planning just how we shall go about executing a wondrous gem stone in an exquisite mounting that will put the efforts of those industrious guys to shame.

Thank goodness, though, by the following evening when we return from the regular day's work of earning a living and settle down in the old familiar and beloved armchair, all those disgusting, ambitious desires and ideas have completely vanished. So we can heave a sigh of contentment and unlace to a delightful evening of reading all about how the other fellow does it. We members of *The Armchair Lapidary Legion* find it more pleasant and satisfying to read about how to cut a beautiful gem stone than we would in actually doing the job for ourselves. We would rather recline on our spine in the old armchair and tag along the printed page with the more energetic species of rockhound as he de-hydrates in the desert or climbs a mountain hunting for rocks.

Now don't you doers and fashioners of cabochons and jewelry ever get the idea that we armchair lapidary members are lacking in prized possessions of our own. We have our shelf of books, magazines, journals and catalogs. Especially the catalogs and price lists and we know them by heart. They are all marked up with X and ✓ and comparative marginal figures, indicating which slabbing saw and other lapidary equipment we hope to purchase



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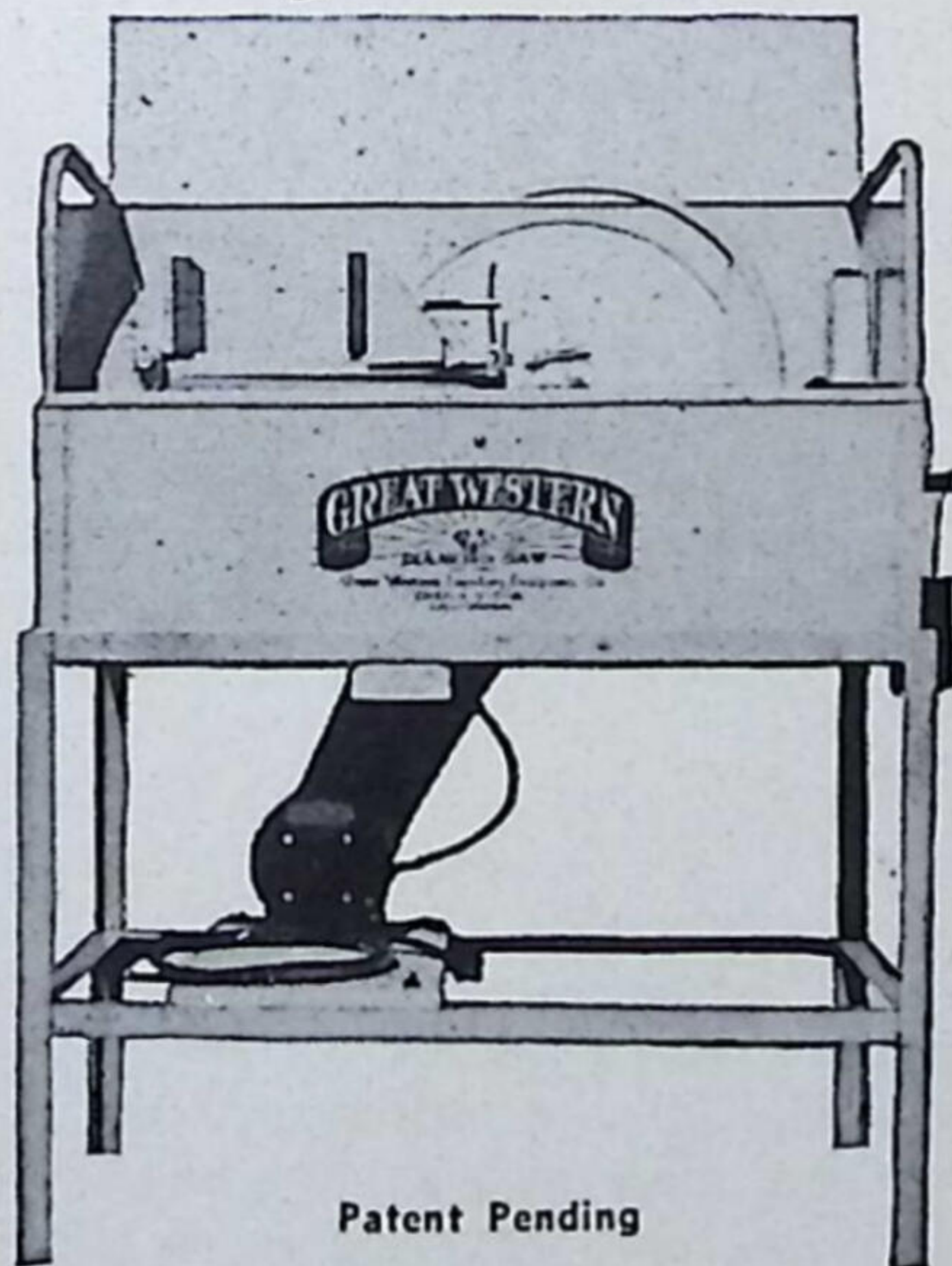
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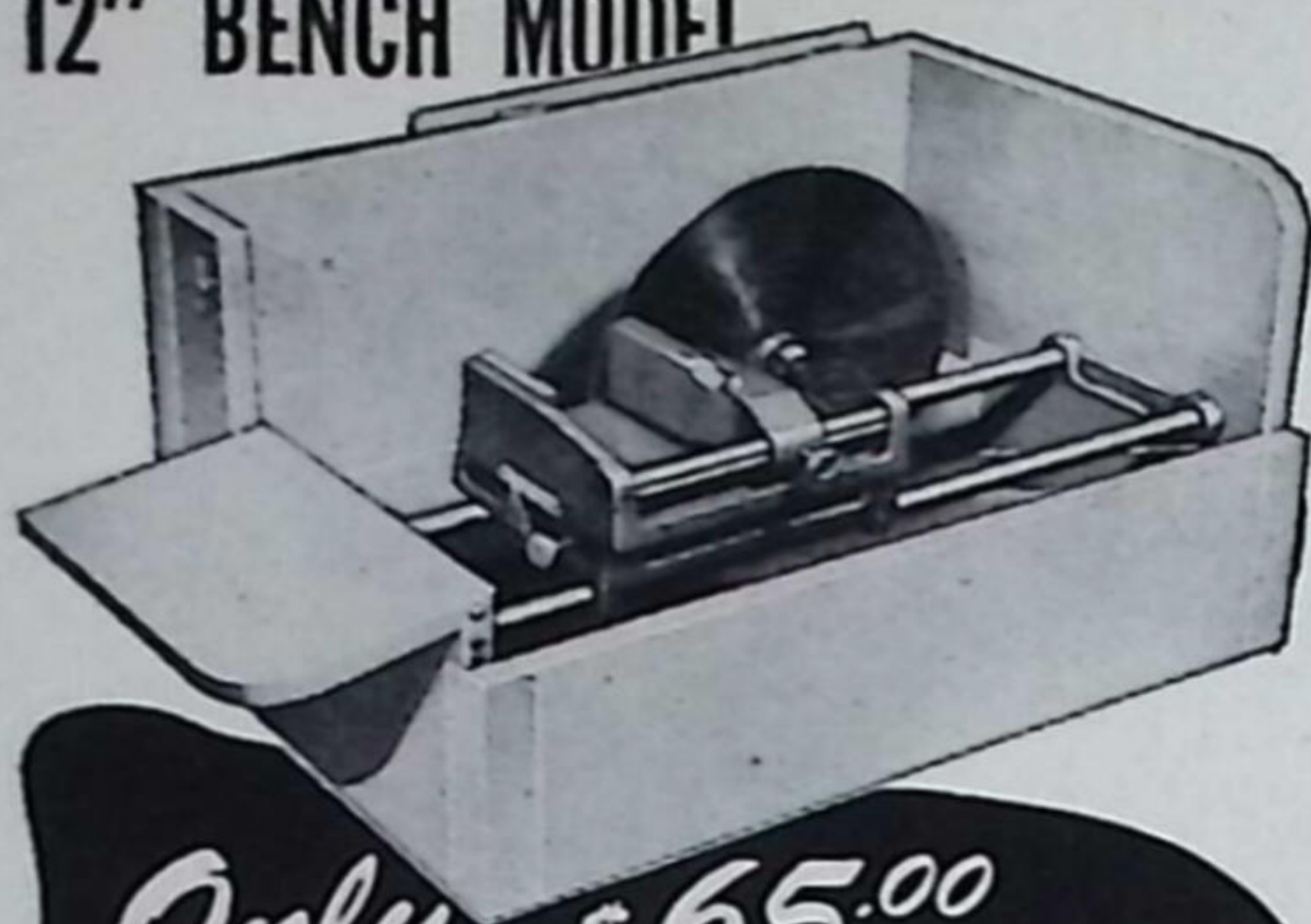
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some day. The same is true for the poundage of rough gem rocks we plan to send away for.

In our reclining hours, we members of *The Armchair Lapidary Legion* are designers, cutters, and fashioners of superlative and soul inspiring gem stones and mountings. We are expert geologists, mineralogists and just plain rockhounds. We are desert rats, roaming the far reaches of the wide open desert country. And many of us are inventors of new and wonderful lapidary equipment. Take my own case, for instance. My latest invention is an automatic sphere cutting machine. Like all of my other inventions, the rough sketches and notes for this sphere machine are on a big manila envelope that one of my free catalogs came in and they were made while reclining in my armchair. When I get around to perfecting it I will be able to put a chunk of rock in the machine, turn on the switch and sink back in my armchair while the sphere is being finished. But finding the spare time and energy and rounding up the cash to work the bugs out of my rough design and build a practical working model is something else. I don't know—the call of my armchair is strong so I suppose I will wait and let some more energetic, industrious and ambitious inventor do the job.

In the meantime, I hope that the editors of my magazines will continue to labor and turn out their excellent issues and that all of the authors will diligently apply themselves to their task of writing new books. Above all else, I implore the commercial dealers to continue to put out new and better catalogs and always be sure to send me a copy. I simply must keep up to date with my lapidary technique so that I may maintain my membership in good standing in *The Armchair Lapidary Legion*.

Honesty forces me to publicly bare my soul and admit that I am guilty of a serious violation of the articles of incorporation and by-laws of *The Armchair Lapidary Legion*. The sordid details are that, on various occasions, I have abandoned my armchair and engaged in field trips for the purpose of picking up, knocking off a corner, licking, packing home and hoarding rocks. I have practiced this sweat-producing and exhausting vice to the point where I have an even dozen dy-

(Concluded on Page 302)



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## ◆ *Personal Facets*

By LELANDE QUICK

Several annual Fall gem and mineral shows are in the offing. The first is the annual show of the *San Diego Mineral & Gem Society* to be held at Recital Hall in Balboa Park, San Diego on October 14th and 15th. The show of the *Sacramento Mineral Society* is the same week end. Then comes the first show by the *San Geronimo Mineral & Gem Society* on October 20, 21, and 22 at the Cherry Festival building, midway between Beaumont and Banning, Calif. This is followed the next week end by the third annual show of the *Hollywood Lapidary Society* to be held October 28th and 29th at Plummer Park Recreation Hall, 7377 Santa Monica Boulevard, Los Angeles. On November 4th and 5th the *Orange Belt Mineralogical Society* will hold its annual show in the National Orange Show building at San Bernardino, Calif. Then comes the first annual show of the *Sequoia Mineral Society* to be held November 18th and 19th at the Home Economics building on the Fresno Fairgrounds at Fresno, Calif. (See Page 303—*Calendar of Events*.)

Four of these shows are given by experienced hands at the show business and two of them are the first shows of their societies. We wish them well for we know that nothing holds a society together like work in a common effort. We express the hope that they accomplish the things they are evidently planned for—the education of the non-collecting public in what the members have gathered together. But education cannot be accomplished without information. The public wants to know what they are looking at but they don't want exhibits so cluttered with strange names and terms (too often misspelled) that the exhibits lose their effectiveness.

Perhaps a letter recently received from Alice Walters of Ramona, Calif., may be of interest to the committees planning these shows. Mrs. Walters writes: "I recently went with a group to see the Hobby Show in Los Angeles. I hoped to see a good lapidary and mineral display. In one way I was pleased because what there was, was of fine quality, but in several ways a great disappointment. May I tell you several things that occurred to me as I looked and listened to the comments? One: Practically *no* labels. While I stood there a lady commented to me, 'such a beautiful slab. Do you know what it is?' I told her and then she asked where it came from. I also was able to give her that information. A tiny little card placed at its base would have been most helpful to those who admired but were too shy to ask.

"Two: At least three groups were heard to say (on looking at the faceted stones), 'My, how *real* they look. How can they make such good imitations!' Now that isn't fair to the lapidary craftsman. I know there were all my beloved quartz minerals represented, including clear, smoky, citrine and amethyst, besides aquamarine, etc. But right across the center of the display was a row of the synthetic rutiles and they heard the man say they were synthetic so assumed that *all* the stones were synthetic or, as they understood—'imitations'. A few labels would have done a silent but efficient job of educating the interested but still quite ignorant public.

"A lot of us have perhaps forgotten that there are still quite a number of people who don't know the difference between agates and jaspers and cannot recognize plumes from Oregon, Texas or Colorado. They haven't the vaguest notion what Montana agate is or how come our beautiful geodes. Let's tell them whenever, however and wherever we can. Let's break down this idea that 'labels spoil the effect.' Good, clear, concise little cards, giving the name of the specimen and locality where found would interest visitors, especially if they saw their state represented.

"And about synthetics: I don't know how the majority of lapidaries feel but to me it would seem more in keeping with the educational theme to keep them in sep-



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*Third* — Forest R. Rees, 410 College Ave., Tulsa 4, Okla.

*Fourth* — Raymond Kord Enski, 1929 S. 60th St., Cicero 50, Ill.

*Fifth* — Paul Jordan-Smith, 170 S. Canyon View Dr., Los Angeles 49, Calif.

*Sixth* — Ray C. Gruhlke, 507 Security Bldg., Olympia, Wash.

*Honorable Mention To Four Runners-up*

E. L. Tull, Heppner, Ore.; Vern Sabin, 723 Steves Ave., San Antonio, Texas; Kathryn Edith White, 4302 Lorca Dr., San Diego 15, Calif.; Fred C. Herfurth, Banning, Calif.

We take this opportunity of thanking all who participated and the judges, who had a great task indeed. We are grateful to everyone who made our venture such a great success. Winning manuscripts (at least the first three) will be published in the next issue of the *Lapidary Journal*.

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arate displays from genuine stones *and so label them*, as well as labelling the real stones *genuine*."

We heartily agree with our correspondent. However the shows of recent years have usually been adequately labelled. The thing that burns us is the horrible misspelling. The terms and names are really difficult even for well educated people who are often stumped by rhodochrosite and chrysocolla. Location names like Lavic and Nipomo are frequently misspelled. But we think the prize in wrong spelling should go to a jeweler we visited recently, and not to any society show. This jeweler had a mineral display for his customer's interest. Practically every label was wrong but when we came to a benitoite specimen labelled Baneedow White we asked for baking soda.

In the case of the Hobby Show exhibit there was a genuine excuse. This display was gotten together upon twenty-four hours notice. Several good specimens were selected from the collections of many members of two societies and hastily put in the cases. There was no time at all to prepare labels but the societies had someone there at every hour the show was open for *ten long days* to offer advice on the displays. That was an heroic job that deserves more applause than would the labelling.

We still believe a case of cabochons with every one labelled often looks like the stadium two hours after the game—messy and cluttered. The best solution to this we believe is to have each cabochon represented by a tiny, unobtrusive printed number. Each guest should be given a printed program as they register and then when they see a pretty purple stone labelled 43 they consult their program and see that it is amethyst, that it is found in most western states but that the cut specimen they are looking at probably came from Brazil, where the best material is now found. That is education that is carried home. The *San Jose Lapidary Society* was the first to follow out this idea and it has been very successful and appreciated where it has been used. The expense of printing such a program can easily be covered by a few ads from local business houses. This idea also gives the exhibiting society an opportunity to do a little propagandizing by telling who and what they are, where and when they meet and what they do besides showing stones. The best way to get the numbers is to have several people cut the numbers from old calendars and the page numbers from old magazines. Then you have a wide selection of well printed numerals instead of typed or poorly written ones.

And we hope that all the societies exhibiting in the Fall will follow the idea originated by the *Glendale Lapidary & Gem Society*. Have a big table with some personable and well informed member behind it to answer questions. Have the table loaded with all kinds of rocks and a sign that invites people to handle them all they wish and ask as many questions as they wish. If they find a rock they like let them put their name on it and then if they are present to claim it when the show closes let them have it. *That's educational!*

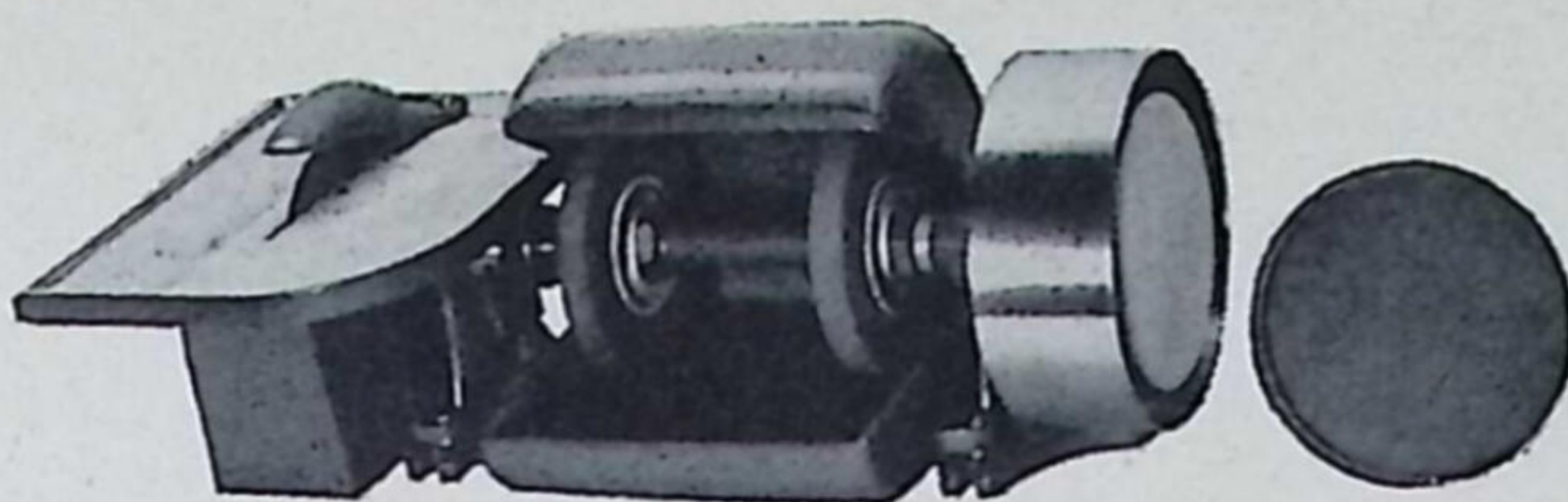
In conclusion we wish to say that we do not expect to visit all these shows. We intend no slight for we love the shows. If you sat every day writing about the lapidary hobby, composing ads for the dealers, reading proof until you were blind and manuscripts until you were goofy you would hardly seek a rest from it all by filling in your beautiful Fall week ends with five gem shows.

\* \* \*

In reading many hobby publications that cross our desk we find that almost never is there anything in any of them that would cause even the trace of a small smile to cross one's countenance. Most hobbists take their hobby dead serious. We have never felt that way about it. Why should we kid ourselves? We KNOW that many of the club members are not serious and that there really is something in life besides rocks and crafts. We think a sense of humor is a saving grace and that it is found among the rock fraternity to a far greater degree than among any other hobby cult. Manuscripts come to us with fair regularity showing this inborn sense of humor and we have long published good cartoons lampooning our purposes. In this issue we present a collection of the best facetious articles we have received. We hope you really enjoy *Take It Easy*; *The Armchair Lapidary*; *The Battle Of The Agate* and *Nine Kinds Of Members*. All of these articles appear in this issue.



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## SHOP HELPS (Continued from Page 286)

Good dopping method picked up from the bulletin of the *San Jose Lapidary Society*. Lay the cab blanks on an asbestos pad or some other poor heat conductor. Hang an infra-red heat lamp a few inches above the stones. This will heat them in a hurry. It is not the heat that breaks a stone when you hold it over the flame of an alcohol lamp—it is unequal expansion which causes it to fracture. All cutting materials are very poor heat conductors so that when one part of a stone is heated, that part expands more than the adjacent cooler parts with unhappy results. The infra-red lamp produces a cone of heat rays about four or five inches in diameter. The heat is very uniform throughout the entire area and stones placed in this cone of rays will be heated much more uniformly than over an open flame. Infra-red heat lamps may be obtained at electrical stores and many drug stores. They are silvered on the inside and the lamp itself is so shaped that it acts as a reflector and focuses the rays. They consume 250 watts, fit any standard socket and cost about \$1.70 each. They are practically indestructible and they come in handy for easing aches and sprains from a strenuous field trip.

\* \* \* \*

*The following was supplied by R. F. Henley, San Francisco.*

On Page 380 of the December, 1949 Journal you describe a way to make a plastic hood for a home made saw. Here is how I do it:

I make the lid of wood, flat on top and straight (vertical) sides. The back and front ends are sloped. The front has two doors; one in front of the saw and the other to one side so that the side one can be raised to ease the rock into the saw by hand and the other closed to prevent splash from the saw. I put a large glass window in the top, one in the side and one in the door that is in front of the saw. These doors are hinged at the top and the entire hood is hinged at the back.

As the basin containing the coolant is thus completely enclosed, all of the splash condenses inside the basin instead of sending an atomized spray, as many saws do when the box is partly open. I think this is a weakness of too many of the factory made saws.

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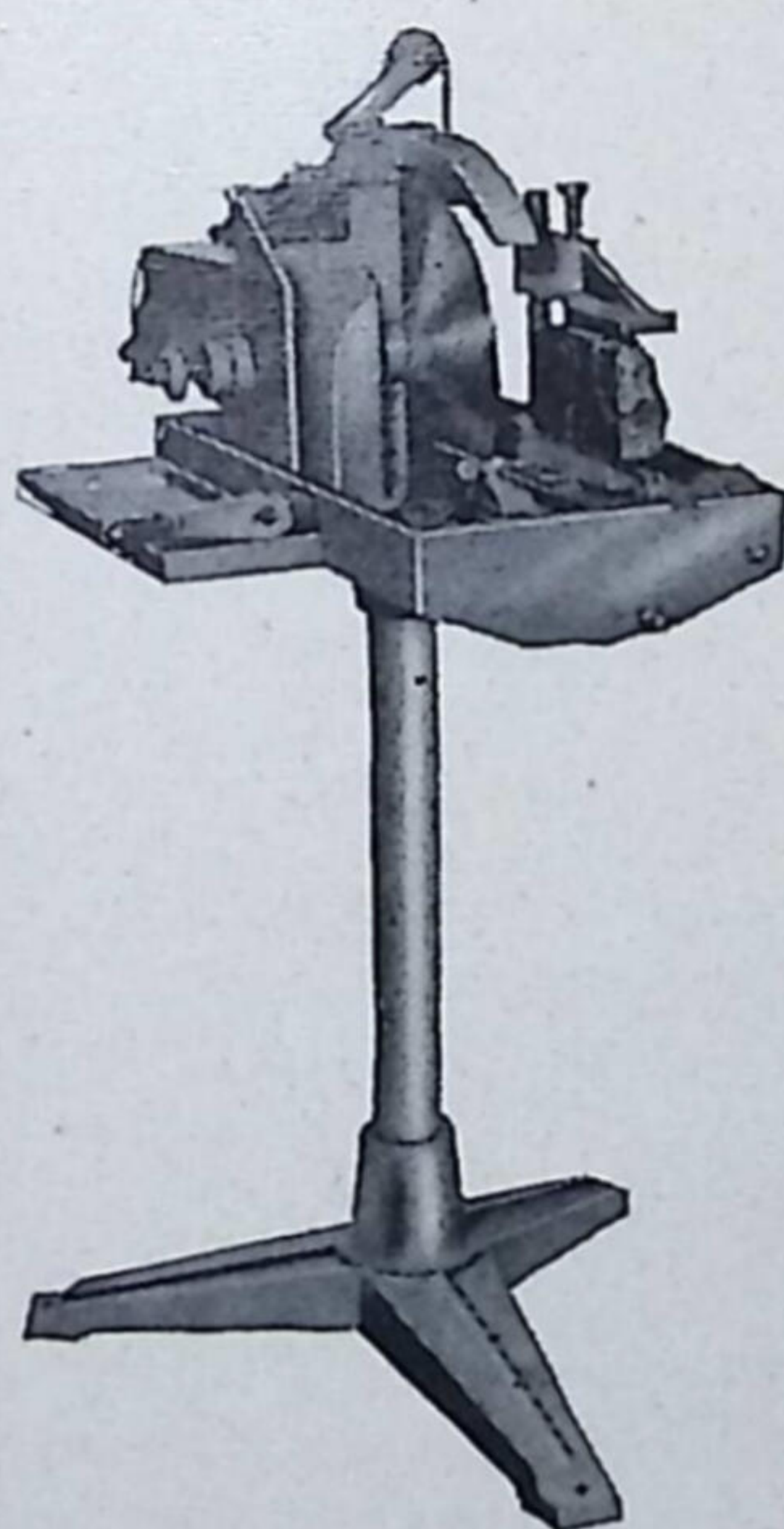
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# ◆ *Take It Easy*

By BROOKS SHEPARD

Saxtons River, Vermont

I am writing this for other beginners in the lapidary art, and I'm writing it while it is hot off the grindstone, lest memory fade and I become too expert to remember what I've been through. Like you, I've read a lot of excellent texts on gem-cutting, and I've found that none of them gives us the "feel" of an unfamiliar machine. It strikes me that the best way to share a learning experience is by writing a sort of informal personal essay. As to the person, I'm an elderly retired gent, moderately crippled; Yale '14 and all that; a former schoolteacher, Army captain, manufacturing executive, literary critic (whatever that means), explorer and cartographer, and typical restless fool. I'm the author of some cute essays in the highbrow field, and the owner of a helluva good workshop in the cellar of an old Vermont farmhouse. Vermont—as of course you know—has little to offer except scenery and people and statesmen and rock.

This article is about rock, and the *feel* of rock against your probably good water-cooled grinding wheel. And before we get down to the physiology of fingers and nerves, and the psychology of patience, I want to point out that water-cooling is essential. A clever Frenchman who loved good wine remarked that water was something you put under ancient stone bridges for its decorative effect; but I'll bet against considerable odds that La Rochefoucauld never ruined a pink fingernail against a dry grinding wheel. Water washes the sludge away and prevents the rotten situation in which your wheel is caked up into a useless glassy surface. It cools your gem, so that you needn't worry about fracture. In chemical terms,  $H_2O = O.K.$  Water enables a modern grinding wheel to shape your dream-stone into a bauble which even your wife will like very much, if you happen to care for wives—especially if you can drag her from her stove and make her stand silent, on a peak in Darien, and admire what you've done with your grinder, your sander, and

your hard-felt buffer in a poor light but with a love that lights your poor cabochon rather well against your buff, or bluff.

Now, to the wheel. Mine is 8 x 1½", #220 grit, L bond, on the left-hand spindle of a Poly D-12 grinding arbor. Poly's water-nozzle is rather crude; it drenches the wheel and the operator's belly with cheery impartiality; but the rest of the machine is so admirable that one forgives the involuntary bath. I run my wheel at about 1725 RPM, which is too slow for maximum efficiency. Its "safe" speed is nearly twice as fast; but when I was the works manager of a fairly large plant I had an experience that sobered me about grinding wheels—the experience of having a man die while I was helping to carry him and his intestines to our little first-aid hospital. Half of an 18 x 4" wheel had eviscerated him and broken his back. It wasn't the fault of the Norton Co., who made the wheel; poor Juhasz tried to increase his piece-work earnings—not by dressing his "bumpy" wheel, as he was supposed to do, but by shifting his pulley-rig to provide a speed that made the bumps imperceptible. Mercifully, he didn't feel the final bump. But I still do.

In my early gem-grinding experiments, my worst mistake was that of pressing too hard against the wheel. I've talked with a few other amateurs and a couple of professional men about this natural impatience, and it seems to be almost universal among beginners and not unknown among professional lapidumbells.

I've thought a lot about this problem of "impatience" because it has wasted more of my possible ability, during a long and eager life, than any other single weakness I can recall in this autumn of my life. I've been athletic in my day, and have often busted my body in proud feats of physical prowess, without enough horse sense to study a physical challenge as a good farm hand studies a job of ditch-digging—figuring his



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available foot-pounds of energy per minute of work in order to save his carcass and satisfy his employer. I've been mentally athletic, too, roaming over the intellectual hills and hollows like an eager puppy—without even a spaniel-child's instinctive knowledge that when you're tired you curl up in the hay field and sleep until you're un-tuckered-out.

And now back to our grindstone. If you dress it frequently with your expensive grinding wheel—a thousandth of an inch is enough, if your fingers are sensitive enough to catch the first flicker of "bump"—you are working with a velvety tool which is a sensitive extension of your own body, with enormous power for good or evil. *Take it easy.*

Now: you and everybody else knows that you can't jab a sharp corner of broken agate against a grinding wheel without micro-damage, and so you're careful with corners. You remember that if you push too hard, your *objet d'art* is likely to chip off at the bottom, even though flooded with water like a reluctant small boy on Saturday night. You try to be careful. You remember that your little cabochon, of which you hope to be nasty-proud, must be "wiped" across the face of your wheel as though it were a diamond dresser. You've discovered that during the preliminary shaping of your gem you can save a little time by bending it up and down between your fingers as you work it back and forth across the face of your wheel. But in a moment or two, without realizing it, you've begun to speed your dutiful crosswise motions until your little jewel is as angular and cockeyed as the late Herr Hitler. You've been trying to keep too many things in your mind at the same time. Most of us find this juggling of ideas a bit too tough for an ordinary man's mind.

The answer is very simple and very hard to translate into practice: take *time*, and tell the rest of your household to crawl into their basket until you snap your fingers and say: "Come now forth and see what lo I have wrought!"—or however you strut in the bosom of your luckless family. My own experience is that a lot of leisurely uninterrupted time at the wheel—not less than half an hour for an agate cabochon 3/4" x 1 1/2"—saves at least an hour's feverish repair



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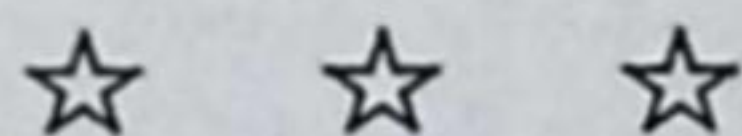
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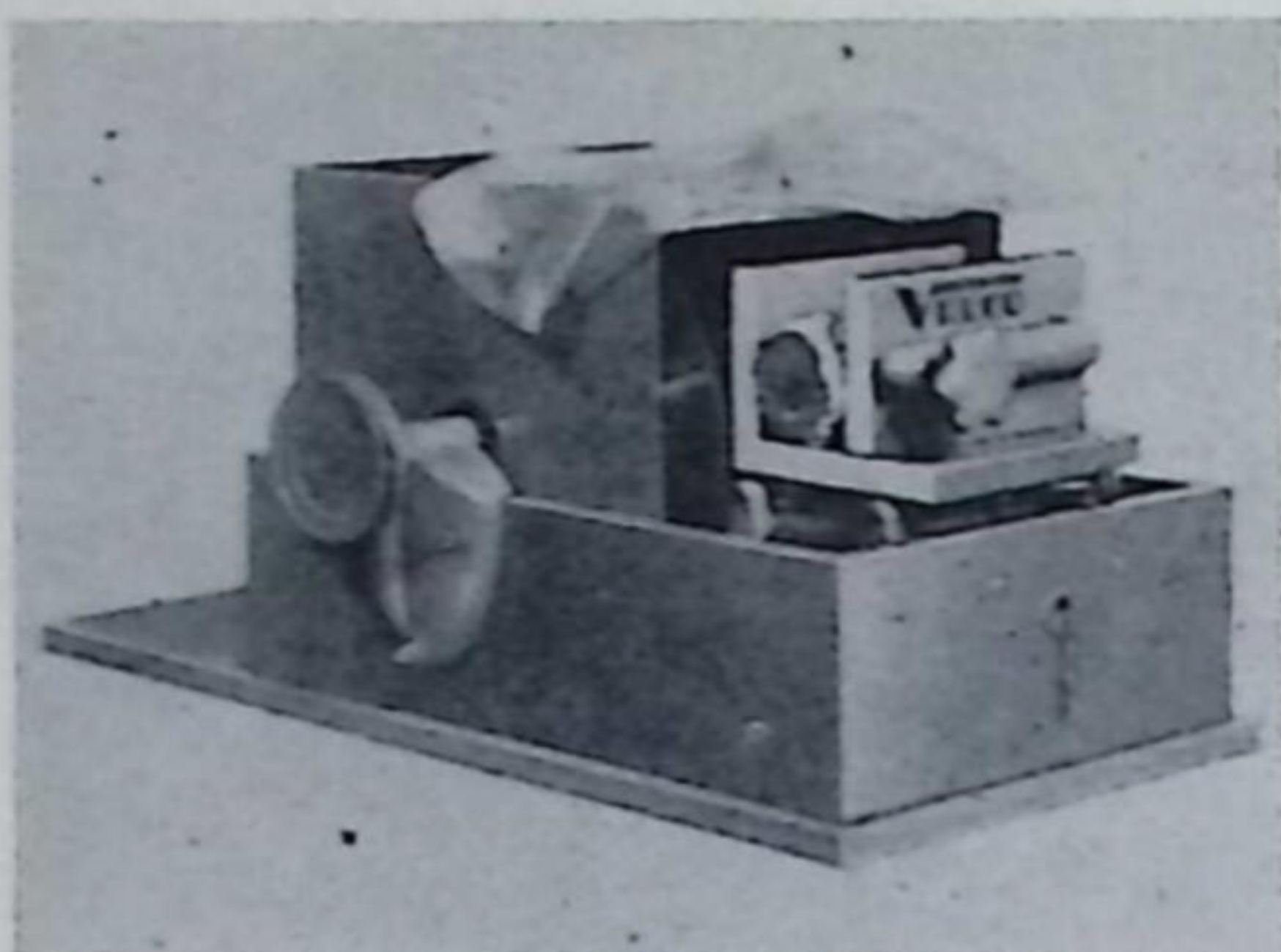
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on the wheel and the sander.

It's the leisurely attitude that counts. I use enough pressure to make a common house fly (*Musca filthii*) uncomfortable, but not quite enough to squash it—a delicate distinction; but you'll get it if you haven't forgotten your barbarous childhood. Sit on your pants and listen while an old man gets garrulous, in the middle of an article dealing with the "feel" of handwork.

My minister would agree with me on this point: I am not outwardly religious, I am often irreverent, and I am probably evil. But I'll confess that when I find myself trying to hurry the shaping of a gem to a degree of perfection that lets a man sleep with the comfortable feeling inside of himself that he's done his best, I slow myself up with a thought that can hardly be called irreverent. "About eighty million years ago," I tell myself, "the dark Creator of an untamed universe dashed off this little hunk of rock. He spent a couple of hundred thousand years on it. You think it has artistic possibilities, and you're right. And now, you hasty old fool, you can afford to spend half an hour in shaping that rough sketch into something the original artist wouldn't gag at when He saw what you'd done with it. *Take your time, you poor temporary ape!*"

In this matter of attitude toward one's gem, our Western civilization doesn't provide the psychological rewards, based upon a dozen centuries of groping toward ultimate values, which (until recently) made a wrinkled old Chinese artist proud of a lifetime's labor on a single block of jade.

But I recall having memorized as a kid, long ever ago, a poem that got under my hide and has itched for half a century:

"In the elder days of art  
Craftsmen wrought with *special* care  
Each remote and unseen part—  
For the gods see everywhere."

I've emphasized "special" because it's the whole point of the quote. I suppose "the gods" means conscience, though I'm timid about tackling poetry. But I can't laugh off the "values" that the Mongolian branch of our family has found worth while through an historical past that is misty with years.

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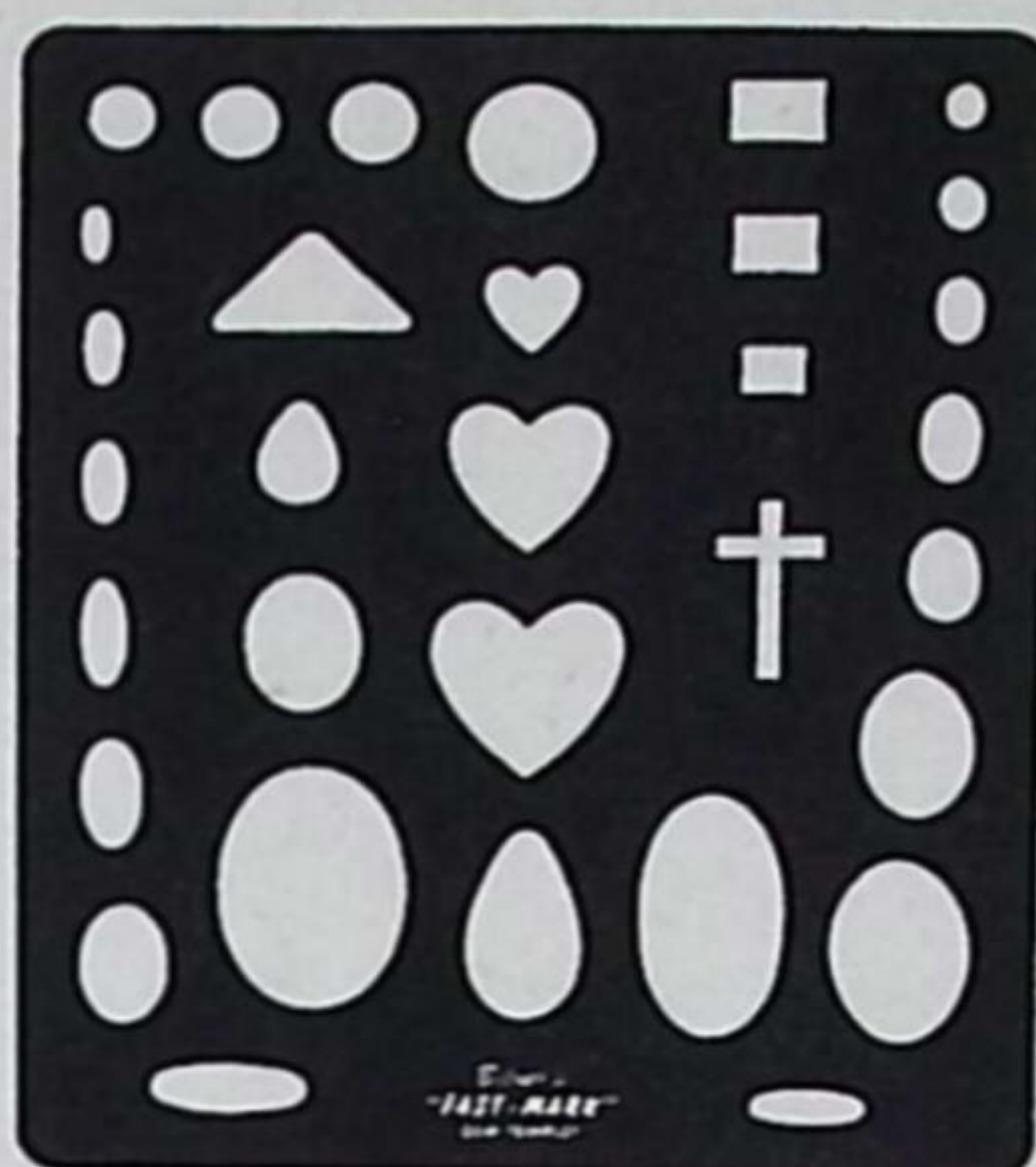
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cal problems of not hurrying. When a wheel begins to get slightly bumpy, you begin to work faster. The "unconscious psychology" of it would be obvious even to a trained psychiatrist: the tiny chatter of the wheel jars your godlike pleasure in watching beauty take form, effortlessly, while you caress the velvet wheel with your gem-to-be; you don't want to interrupt a creative act by the short uninspired job of diamond-dressing; you think you can finish grinding by hurrying like a flea on a scalp-massage vibrator before the vibrations become intolerable. This isn't an elegant image, but it may help to stress the importance of sensory alertness in grinding your magnum opus, which is the point of this article.

The lapidary texts and the how-to-use-this-wheel literature point out, of course, that the whole "face" of the wheel must be used. You don't jab a short corner into your wheel, you don't dig grooves by using the handiest part of the face to do all your grinding, and so forth. You oscillate your gem across the wheel as though it were a wheel dresser. The logic of this is obvious to the meanest mind; and if anybody thinks he has a meaner mind than mine, I challenge him to produce proof.

But I have found that even the meanest mind is bothered by the problem of how fast to sideswipe while you shape your stone. Assuming that you have a really good light on your wheel (which you probably haven't but eventually will) your *rectangular* cabochon offers no gruesome problem; you wobble it slowly back and forth in a straight line across the wheel, while the unheeded spray saturates your shirt and seeps under your belt into your undermuslins, giving you a funny feeling when you become conscious of it. But a different and very complicated problem arises when you tackle a *round* or *oval* hunk of potential glory.

The triple mental problem is this: you have to rotate it constantly between sensitive fingers, to avoid what a musician would probably call sharps and flats; you have to keep your angle of attack fairly constant—not fussily accurate, for the final slope-angle correction after shaping is very easy, and therefore pleasant; and you have to



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keep your wheel smooth by sideswiping your gem across the face of it. Now, I've fiddled with Einsteinian 4th dimension math but I violate no confidence in telling the cockeyed lapidary world that three dimensions are all I can handle when I try to shape an oval cabochon.

The solution, of course, is learning to juggle these three mental balls simultaneously, is to *keep your side-swiping very slow*. I've found myself unconsciously speeding up this crosswise motion until my gem flickered across the wheel like the lovely Mary Pickford in a 1921 film. This is mere flustered nonsense. Respect your wheel, of course; but don't imagine that its cutting surface is as tender as the hide of a newborn jellyfish. You wouldn't use your diamond dressing tool in that jitterbug way—one hopes.

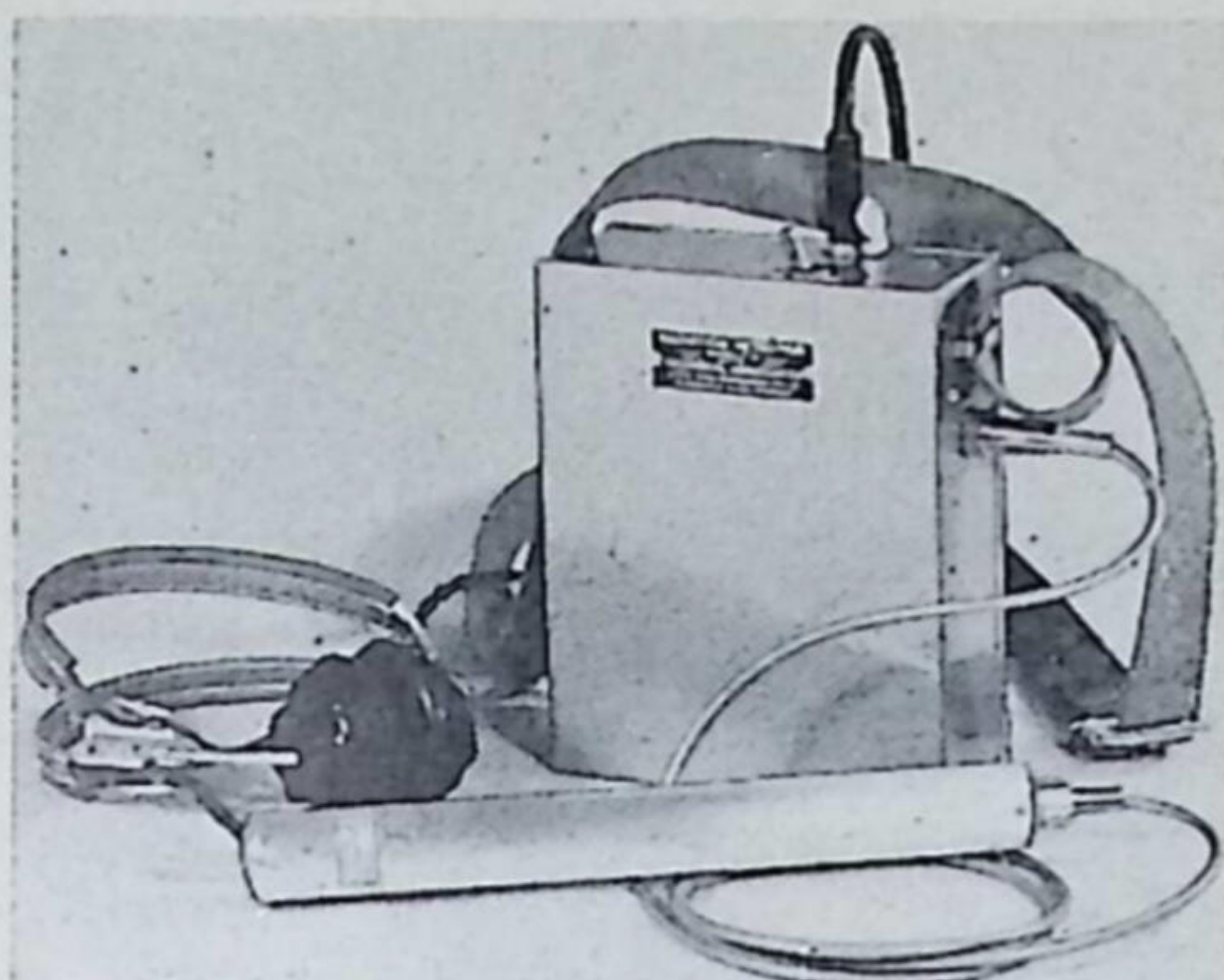
In brief, the solution of this three-way problem of mental jugglery during our bewildered practice period is as simple as it is difficult—*take it easy*. I've mentioned the restraining urge I get from the notion of a God who took His own sweet time in preparing our raw materials—with a perhaps "unfair" advantage in not having to watch a clock—and evolved our troublesome species to a point where some of us get the general idea of beauty and infuriate our wives by ignoring thoughtfully prepared food at feeding time. I want to add a quite ungodly idea to hammer home my take-it-easy concept. Long ever ago, a red-headed, uneducated, hot-tempered young Irish-American was trying to convince the Boston Metropolitan Police that he had the makings of a perfect policeman. The sergeant assigned to train him thought different. "Be aisy," said the Sgt.; "when ye want to persuade a decent Bostonian, ye don't flatten the back end of his fool skull with yer billy-bat." And so the candidate, who had really good brains beneath a thickish skull with a hardness of approximately 8.7, trained himself into restraint with a terrifying ritual aimed at himself.

"Be aisy," he would say to himself; "be aisy, ye murderin' damn fool; be aisy, Padraig Aloysius O'Brian in yer pride. God gives ye no right to kill law-breaking heretics with ye club and yer good name and all, at all. Be aisy—and



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## American Federation Has New Emblem

Mary Elizabeth Burwell of Denver, Colorado, was voted the winner in the national insignia contest sponsored by the *American Federation of Mineralogical Societies*. So many excellent drawings were submitted from all parts of the country that the final decision had to be carried over to the meeting of the Delegates at the Milwaukee convention.

Miss Burwell is a member of the *Colorado Mineral Society* and the designer of its emblem, which was similarly selected in open competition a few years ago. Her latest drawing was judged as best showing the scope and purposes of the Federation. It includes a map of North America, the name of the organization, the tools of the collector (hammer and pick), the books he reads, and the crystals he finds and cuts.

The Judges were Mrs. Dorothy Craig, representing the *California Federation*, Mrs. Verah Landon, of the *Northwest Federation*, and Chester R. Howard, of the *Rocky Mountain Federation*. The *Midwest Federation* was not represented because it acted as host to the convention. Prof. Richard M. Pearl managed the contest and Herbert F. Grand-Girard handled the publicity.

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## LAPIDARY JOURNAL

P.O. Box 1228 Hollywood 28, Calif.

(Continued from Page 278)

namite boxes piled up in the woodshed, each one of which is plumb full of selected, high-grade agates, jaspers and petrified wood.

My only hope of maintaining my membership in *The Armchair Lapidary Legion*, for this energetic infraction of the rules, is that it subsequently permits me to spend hours on end, just sitting and dreaming and visualizing the potential beauty of the gem stones and polished cabinet specimens that could be cut from the rock in hand. I have a vague feeling that someday I may voluntarily resign from the armchair ranks and take up the active operation of a lapidary shop. But then again—as I remarked before—the call of my armchair is strong.

## Complete Fluorescent Sets Now Available

Ultra-Violet Products, Inc. has placed on the market a line of packaged fluorescent minerals. For the first time a mineral dealer now has the opportunity of supplying his customers with a well-rounded selection of fluorescent specimens. No longer is it necessary for the dealer to have a hundred sources of supply—he doesn't have to sort, clean, assemble, identify and price his assortment. All he has to do is take the packages from the shelf.

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## CALENDAR OF EVENTS

- October 14-15—Annual Mineral and Gem Show of the SAN DIEGO MINERAL & GEM SOC. At Recital Hall, Balboa Park, San Diego, Calif. Admission free. Working lapidary exhibits.
- Annual Mineral and Gem Show of SACRAMENTO MINERALOGICAL SOC. At Clunie Auditorium, Alhambra Blvd. and F St., Sacramento, Calif. Working lapidary exhibits. The Editor will speak to this society on Friday evening, October 27th on *The Second Stone Age* at Stanford Home, 8th and N Sts., Sacramento, 7:30 P.M. *Journal* readers are welcome.
- October 28-29—Annual Gem and Jewelry Show of the HOLLYWOOD LAPIDARY SOCIETY. At Plummer Park Recreation Bldg., 7377 Santa Monica Blvd., Hollywood, Calif. Admission free.
- October 20-21-22—First Annual Mineral and Gem Show of the SAN GORGONIO MINERAL AND GEM SOCIETY. At the Beaumont Cherry Festival Bldg. between Beaumont and Banning, Calif. on Highways 60-70-99. Free admission and parking. Several other societies are participating.
- October 21-22—First Gem and Mineral Show of the WHITTIER GEM AND MINERAL SOC. At York Field Clubhouse, Whittier, Calif. 10:00 A.M. to 9:30 P.M. on the 21st. 8 A.M. to 6 P.M. on the 22nd. Commercial displays. For space apply to B. McNinch, 634 E. Jackson, Whittier.
- November 4-5—Annual Mineral and Gem Show of ORANGE BELT MINERALOGICAL SOC. pies. Free parking. Special reproduction of a pegmatite dike with included minerals. At the National Orange Show Building in San Bernardino, Calif. Non-commercial. Admission free. Teachers will be given institute credit for attendance. Canteen with home-made cakes and pies. Free parking. Special reproduction of a pegmatite dike with included minerals.
- November 18-19—First Annual Mineral and Gem Show of the SEQUOIA MINERAL SOCIETY. At the Economics Bldg. under the Grandstand at the Fresno District Fairgrounds. Admission free. Silversmithing and lapidary demonstrations.

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# ◆ *The Battle of the Agate*

By ANN BIFFLE

7451 Elm St., Maplewood 17, Mo.

## Help Needed!

Dear Mr. Quick:

I have been cutting and polishing stone (singular; not stones, plural) for a total of two days so you can see I am slightly better off than a mere beginner.

I started out on a piece of beautiful moss agate . . . I'm still working on it! I have finally achieved a beautiful polish all around the pits and scratches. But it certainly lacks that breath-taking beauty that the authors of four books say will result from following their methods. Now the 64 dollar question is—Is it me or the stone? It couldn't possibly be me after reading four books, could it? So that you will be in a better position to judge, I am going to set forth just exactly what has occurred to date.

First: I sawed the slab on my cut-off saw—no trouble, outside of a little oil and kerosene in my eye.

Second: I laid out the desired cab—no trouble. Although I will admit the stone today has a much different shape.

Third: I nibbled off the corners—no trouble whatever; didn't even bite off too much. At this stage I thought, "hum, nothing to it."

Fourth: I rough ground it to shape—quite tricky here—but managed to get it oval. Turned the stone over and you know . . . I forgot paragraph four on page 79 that said, "grind from girdle toward crown to prevent chipping." Oh well, that wasn't *too* bad. So I made the stone smaller.

Fifth: I changed to my #220 grit wheel and continued shaping. .

Sixth: I decided I'd better dop. Now they say dopping is the simplest of all the steps. I have chased that stone from one end of our basement to the other. I don't know if the resultant crack came from the time it hit the coal bin or the time it crashed the hot water tank! Finally dopped, the stone and I both battered and bruised, returned to the #220 wheel. Finally after what seemed an

eternity we transferred to the sander. By that time the stone and I had called a truce—so I *thought*. Ah, foolish me.

Using the light, delicate touch, so highly recommended, we sanded and sanded and sanded, finally returning to the grinding wheel. SOMETHING was definitely the matter. (Note: My intuition should have warned me at this point . . . it didn't).

Back to the sander. Now these four words fail to convey the fact that not only I and the stone move around from operation to operation but the heavy, greasy 1/4 H.P. motor also accompanies us. So correctly I should have said that the dopped stone and motor and I returned to the sander. Lighter and lighter grew my strokes . . . brush, turn, brush, turn, feel for overheating, brush, turn, brush, turn, etc., etc. T-I-M-B-E-R! I yelled and ducked.

Right there I should have said "Oh let it go, I'll try something else." But fate led my three year old son to its recovery. So after re-dopping we started again. By that time the girdle was pathetic but I was beyond caring. I was going to win this *Battle of the Agate* come what may.

We shifted (the three of us) hours later so it seemed to the buffing wheel. Somewhere I had read that the polishing agent causes the molecules to flow over pits and scratches. Ah, why hadn't I thought of that sooner. By this time I was whoosy. My limited funds not extending to the purchase of a magnifying glass as vet had necessitated my wearing my hubby's specs, one lens of which is quite a bit stronger than the other. By closing my right eye the pits were still plainly discernible but by closing my left eye they didn't look so bad. Consequently I'd squint first with one eye and then the other. The pounding in my head continued to grow, whether from the glasses or the agate I knew not.

Well, my molecules didn't flow, I'm



sorry to relate. The pits are still there, white and staring. The crinkly scratches add nothing to its beauty, the ragged edges are going to require a 1/4" bezel. But that moss agate and I have been through a lot together. Our souls have reached an affinity that I know will never be repeated with any other specimen.

But my problem is, Mr. Quick who won the *Battle of the Agate*?

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## ◆ Field Trip Equipment

From a great collection of mineral and gem society field trip photographs taken by Shirley Escher, 17007 Ventura Blvd., Encino, Calif., we have selected two pictures that portray what the western rockhounds wear on their field trips. These pictures should be of great interest to our eastern readers and give them some hints as to how they should be prepared to dress when they plan a vacation trip, particularly to desert areas.

The picture to the right is of Diane Hougaard and the one on the opposite page is of Mr. and Mrs. Stuart Peck. These folks are members of the *Hollywood Lapidary Society*. (See details regarding their October gem show on Page 303).

The important thing in desert treks is stout shoes for it is very easy to turn one's ankle on the rough terrain and flimsy dress shoes are ruined after walking a few hundred rods. Stout shoes are also a protection from snakes and insects not to mention the prevention of getting stones and sand in one's shoes. The reader will observe that all rockhounds wear a head covering. Practically all of the men, in Southern California particularly, now go without hats and at least a third of the ladies seldom wear a hat, regardless of the occasion. But when folks go to the desert they wear hats. Rockhounds dress for comfort only and they prepare for cold nights. Only the foolhardy easterner will be found with a bare torso.

Most of the field trips are overnight trips and many are for three days, usually over week ends. For these trips there is standard equipment that varies little—plenty of canned food, plenty of water, fire wood (difficult to find in the desert), shovel, rock pick, some kind of a carrying kit, a bed roll that can be inflated, a first aid kit, extra wraps for cold nights and stout clothing regardless of the season. Most of the women wear male garb, leave their jewelry and red nail polish at home, and the men don't shave. We see that Diane has a thumb bound before she starts out and she has our vote for *Miss Rockhound*.

These field trips are great levelers of people from all walks of life and nothing

will melt the starch from a "stuffed shirt" quicker. Western folks know all about field trips and many of us are panty waists who head for the distant auto court as the sun goes over the hill. If you are from the east and plan a trip west next Spring or Summer it would be wise to find a western rockhound friend and arrange to go on a field trip with him while you're out here.

We have already planned our next April issue. It will be a big vacation issue, crammed full of field trips with maps of locations in every part of America. If you have a good location in your part of the country write it up and send it in to us.







See Story on Opposite Page

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Our last ad stated we had only fair jade and that we were looking for some good stuff. Having returned from Wyoming we can now report that we have a little good jade; a lot of fair jade but no excellent jade. Still looking.

**McGILL'S**  
Stevens Point, Wisconsin



# Gems From The Mail Bag

Your magazine and the Bible are very much alike in some respects. *Woodville Smith, Kansas City, Mo.* (Does he mean neither has any error? Ed.)

\* \* \* \* \*

I can think of no worse fate for a rockhound than *not* receiving your magazine. I have every copy filed, way back to the first issue. *Marjorie Dougan, Los Angeles.*

\* \* \* \* \*

Mr. Leland Quick and his staff certainly did themselves proud when they got out the June issue of the *Lapidary Journal*. This one issue, in our estimation, is worth a whole year's subscription. The article found on page 104, entitled "A Mirror Finish For Jade" was a most interesting and helpful one and the Editor of *The Voice* already has some of the polishing agent recommended. Then on Page 108 the article "What Is a Good Polish?" is one of the best we have ever read. A long time ago we discarded the dry polishing processes for the wet sanding methods and have turned out much better and more highly finished gems with a lot less expense and trouble. From the bulletin of the *El Paso Mineral & Gem Soc.*

\* \* \* \* \*

Our financial situation has been such lately that we've been forced to limit our expenses very strictly, leaving out all luxuries and non-essentials. But we just can't give up the *Lapidary Journal*—it is an "essential" in our living. In fact, we look forward to its arrival as to the visit of a well-liked friend. The *Journal* and its contents reveal the careful thought and long-range planning that must have gone into its construction; the articles are useful and well edited. Our particular delight are the articles written by the Editor himself: the style is excellent—literary without being snobbish, far better than simple journalism, but retaining that

easy flow of words. The ideas are intelligently thought out and *concisely* set down. And to top it all—that occasional revelation of a wonderful sense of humor—a rare treat indeed. Having had the pleasure of meeting you personally on your trip East last year, we have a much better understanding of the "hows" and "whys" of the *Lapidary Journal*. *E. J. Selyem, North Royalton, Ohio.*

Thank you good friend. This seems just the spot to print the following little verse that guides us:

"I keep six honest serving men,  
They taught me all I knew.  
Their names are What, and Why, and When,  
And How, and Where, and Who."  
—*Rudyard Kipling.*

\* \* \* \* \*

I have been one of your subscribers from the start but until now I have only sat back and enjoyed your wonderful *Journal*. Recently I decided that you would like my criticisms and praises, mostly the latter. Being a cabochon cutter rather than a facet facer I like your articles on jade, agate, etc., and your field trips on such materials. I have enjoyed all your covers and I look forward to the time when I receive your beautiful magazine every month. I especially enjoy your accounts of field trips in western states, namely the one of Central Oregon and that three-part field trip. I wish you would print more of these and I am sure I am not the only one who likes them. I wish you luck and increased success in your "rockhounds' dream come true."  
*Ian Johnston, San Diego, Calif.*

\* \* \* \* \*

Gosh no— don't let me miss a copy of the *Lapidary Journal*. It's really tailored to fit the job. I wouldn't tell you one thing to make it better—except to make it a monthly—just a little too far apart. *E. W. Handy, Tomball, Tex.*

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## The Vantage, Washington Pow-Wow

As reported by Gilbert Morgan,  
Smyrna, Wash.

The second annual Rockhound Pow Wow commenced June 30th with Mrs. Sunny Spafford checking in early arrivals and tallying over 50 the first afternoon. Total for the entire period was 404 enthusiastic rockhounds and arrowhead hunters gathered for a good time. Although the weather was warm and the Columbia River was at flood stage everyone enjoyed the Pow Wow.

The first two days no trips were taken as they were "friendship days," meeting old friends and making new ones as everyone arrived. It was a common thing to hear, "Hello there, Mr. Maahs." "Hi there Cowan, how's rocks." "Glad to see that you made it Marie Ralstad." "Sure a nice display that you have at the Ginkgo Park Mr. Adam East. Too bad all six tons of it couldn't have been there." Also remarks such as these—"Mr. Clinesmith sure gave us a good rock trip and plenty of material." "Mr. Tjossem was a good sport, gifts to the ladies and another good hunting spot." But "Oh, that Mountain goat Morgan; never again!" Anyhow, I believe all rock hunters were pleased and will be back next year. I also hope you tell your friends about the Pow Wow. Those who could not attend really missed an educational and entertaining time.

Field trips were taken to Saddle Mountain (3 days) with myself as guide. Mr. Clinesmith led a Badger Pocket trip July 1st, with excellent results in wood specimens. On July 2nd Mr. Tjossem guided to a different area (also in Badger Pocket) with plenty of nice petrified wood. These two guides furnished plenty of sage ticks which were harmless. No reports of any rattlesnakes during the rock hunts. Professor Beck, "Father of Ginkgo Park," led parties through the Park area sight-seeing but no hunting except behind the park limits. He was assisted by Mr. Wilcox, caretaker for the park.

Forrest Chadbourne furnished the boat ride trips to the Indian Picture rocks above Vantage which are very interesting and should be seen by those who follow the Indian lore hobby. A trail behind Vantage leads to them about a mile above Vantage. In a few years Priest Rapids flood control dam will cover this area

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## Thanks

for a good summer and the pleasure of meeting and visiting with a lot of wonderful people. We have had a lot of business and a lot of compliments on the way our store was run, the display we showed, and the prices we had. For you who were here, and want more, write us. We will send anything on approval. And for those who were not in this locality, we have the very best assortment of agatized and opalized woods you will find any place, and we can prove it. We can supply you with that much-wanted green agatized wood, as well as all other colors, either in casts or chunks. For book ends we have the banded marble onyx, and Montana Wonder-Stone for two bits per pound. For other cutting material write us for a price list. We have a full line of fluorescent materials, Mineralights and Geiger Counters.

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Portland 4, Oregon

and they will no longer be there for us to see. Mr. Tom Stockdale, owner of the grounds donated for camping and pow wow sessions, guided a group to Pit House digging near Moses Lake. The Columbia river was too high to work this year but some arrows were found.

The entertainment was of excellent quality and quantity. Dr. Erna Gunther of the University of Washington gave an extensive and interesting talk on the Symposium of Early Man and answered questions regarding this subject. Her talk was more on relics than rocks. Prominent speakers on various subjects relating to the fast growing hobby were C. H. Robinson Sr., Tom Stockdale, P. N. Brannan, general chairman of the Spokane conclave, who invited everyone to the 8th annual convention of the Northwest Federation of Mineralogical Societies. Other speakers were R. Sylvester of New York; French Morgan of Washington, D.C.; Frank Zimmerman of Payette, Idaho; Adam East of Wenatchee; Mr. Hillquist of Seattle; Professor Beck, Jerry Canfield, Harry Ankeny, Dr. Osborne, Professor Doughty, Mr. Campbell, Mr. Glover, Mrs. Ruth Peeler, Chas. Wibble and many others. Mrs. Ruth Peeler of Washington Park Board gave a very interesting talk on the Gingko park and planned expansion of it for the benefit of the public, especially the tourists traveling through our area. Chas. Wibble of Tacoma furnished the loud speaker equipment and made tape recordings of important trips so these can be used at future club meetings throughout the state and western area. Jerry Canfield furnished movies on many subjects, one on ticks (oh my, but did everyone itch).

Everyone was sorry that Mr. Zodac of Peekskill, N. Y., was unable to make the trip at this time and we hope that he can be with us next year. The 404 rock-hounds selected Vantage as next year's meeting spot again at Mr. Stockdale's invitation. Plans were laid to try for a later date next year to avoid heat and high water on the Columbia. Officers selected for the coming year were: Chas. Robinson, President; Tom Stockdale, V. Pres.; Mrs. C. Robinson, Secretary; Gilbert Morgan, Treasurer.

Full support was planned to secure the full development of Washington Gingko Park and enlargement of the Vista house in order to secure and house Mr. Adam



East's enormous and magnificent Indian artifact collection. Efforts will be made to remove the Indian petroglyphs before the area is flooded by Columbia River dams. Plans were made for a larger and better Pow Wow next year. So we hope those who attended will spread the good word of what occurred and the good time they had.

A very interesting point was brought out by the Washington State patrolman in a short talk on highway safety while in our grouped trips. He said, "I am surprised that in such a large gathering on a national holiday that there are no evidences of drinking or rowdiness." This made those gathered at Vantage very happy, since they were rockhounds gathered from all walks of life, drawn together for the purpose of finding a new and better specimen.

The ice cave near Smyrna was visited extensively by the hunting groups as a cooling-off spot after the Saddle Mountain climbs. Those who visited the ice cave talked to the owner, 85 year old Mr. Johnson, who was busy building a road up to the cave. He shows the cave free of charge to all who wish to see it.

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## Thieves Rob Greatest Emerald Exhibit

The following communication was recently received from Dr. F. R. Pough of the American Museum of Natural History in New York:

"It might be a good idea for your magazine to print a brief note of warning to collectors to be on the lookout for some specimens that were stolen from the collection of The American Museum of Natural History.

"We regret to say that one of the cases, that in which the beryl crystals were displayed, was opened and some of the choicest examples removed. Fortunately, all of them have been photographed and are easily recognizable. They have little or no gem cutting value, but are irreplaceable as specimens. Most important of the missing specimens are four North Carolina emerald crystals, all illustrated by G. F. Kunz in his Bulletin 12, *History of the Gems Found in North Carolina*. The 8 1/4" long, 1 1/2" wide emerald crystal, which is also pictured in his *Gems and Precious Stones of North America* (in Plate 5) is the best known. The other three are smaller. A rutile crystal grows on the side of one, 1 3/4"x1 1/8". A second is slightly paler and clearer and is 2x1 1/2" and the third is 1 3/4"x3/4". All are typical of North Carolina, with slightly etched surfaces and most of the color in a band near the surface. They are illustrated in Plate 9 of Bulletin 12, being numbers 4, 2 and 3 respectively.

"In addition, five outstanding Colombia emeralds were taken; one a single loose broken crystal 1 1/4"x1" in size. Four matrix specimens are gone; the best, a single crystal, about one inch by a half inch, in the surface of a druse of white quartz and gray calcite, the specimen measuring 4x2 1/2". A smaller and paler, but very clear crystal, perched on black limestone 3 1/2"x2 1/2" in size was also taken. A third is a large crystal on limestone 2x1 1/2". The last was two paler crystals on limestone, 4x3 1/4" in size.

"One Russian emerald was lost: A fine colored crystal 2 1/4"x1 1/2", doubly terminated with some mica still clinging to the surfaces. Also, a long thin greenish Russian beryl crystal is fairly clear, 3x1 1/8", and lastly another greenish Russian crystal with some matrix of quartz, 2x1 3/4".



"It is hoped that some collector, or dealer, will be offered some of these specimens and will be able to recognize them. It is a great loss to the mineralogical fraternity because of the historic interest of the North Carolina stones, and a pity if they do not turn up again to thrill the numerous visitors to the collection who have seen them in the past. Steps have been taken to make further loss of this nature impossible."

\* \* \*

### Dealers' Association Now Established

In response to popular demand, as expressed at the recent convention of the American Federation of Mineralogical Societies at Milwaukee, the formation of the *American Gem and Mineral Suppliers Association* is announced by Thomas S. Warren, President. Enthusiastically approved by the dealers in attendance, over 90% are now members and have endorsed the principles and program of the organization.

Based on the code of ethics for industries of this type as established by the Federal Trade Commission, the aim of the association is to organize all better-class mineral and gem dealers into a group that will subscribe to and support these fair-practice regulations. In this way the association will help its member dealers to get better acquainted and promote greater cooperation, as well as helping to assure all purchasers of a fair deal when they buy from association members.

A triangular symbol has been adopted and a membership plaque has been designed to be supplied to each member in good standing for display in his place of business. General advertising in suitable magazines is planned so that both individuals who buy by mail and others who travel over the country can learn to depend on dealers who display it for honest and fair service.

The association recognizes its obligation to mineral societies all over the country. One of the first actions of President Warren and Executive Secretary Fred Bitner, was to offer its assistance to the *American Federation of Mineralogical Societies*, the various regional Federations, and mineral and lapidary societies, in putting on the mineral shows which are usually held each year. This would include taking over the commercial space and guaranteeing the Federa-

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tions certain other advantages.

Heretofore there has been no operating organization to assume such a responsibility. But the new association will undertake the job at conventions where it is invited to do so, with the understanding that if results are not entirely satisfactory the responsibility will again revert to the local Federations involved. This would release the Federations from a great deal of work necessary in promoting conventions and permit them to spend more time on publicity. It would also provide greater publicity for the various convention meetings, and should result in greater attendance and greater interest in the gem cutting hobby and mineral collecting.

Both the Association of Mineral Suppliers and the Federations of Mineralogical Societies have the same object—to increase the number of people interested in the collection and enjoyment of minerals and in the lapidary hobby. Through mutual cooperation a greater amount of information can be spread concerning the pleasures to be derived from these growing hobbies.

Any Federations or Societies interested in taking advantage of this cooperation, and dealers interested in membership in the association, are invited to write for full information to Mr. Fred Bitner, Executive Secretary, American Gem and Mineral Suppliers Association, Scottsdale, Arizona.

\* \* \*

### HENRY SCHWAB MOVES

Henry Schwab, Lapidary, Inc., a steady advertiser in these pages, has recently moved to new and larger quarters at 73 West 47th Street, New York 19, N. Y. Mr. Schwab is now located in the heart of the New York jewelry district and has a complete plant on the premises for cutting synthetic and genuine stones. He also deals in zircons and pearls.

We visited Mr. Schwab last October and we were amazed at the facility of his workers in cutting rutile on the jam pegs while listening to and chatting about the world's series base ball programs being received in the shop.

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Between 1900 and 1946, a report says, \$2,625,407 worth of gems were produced in the State. Of this, Southern California mines produced more than \$2,000,000.

Production is irregular. Statistics are difficult to compile because of the small, intermittent and widely scattered amounts marketed. The output has included diamonds, tourmaline, benitoite, kunzite, aquamarine, morganite, topaz, turquoise, garnet, chrysoprase and some other forms of quartz.

The diamonds were found mostly in placer mines in Butte County, especially in the gold gravels at Cherokee. Available information, indicates that 400 to 500 stones have been discovered. Some of these weighed more than two carats and were of good color but most of them were small and offcolor. California's pink tourmaline is considered to be the world's finest.

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# ◆ News of the Societies

**NOTICE TO SOCIETY SECRETARIES: OUR NEXT ISSUE WILL CARRY A LISTING OF EVERY KNOWN SOCIETY IN THE UNITED STATES. WHERE POSSIBLE WE WILL GIVE THE NAME AND ADDRESS OF THE SECRETARY AND TIME AND PLACE OF MEETING. THIS IS AN ENORMOUS TASK. WILL YOU HELP BY SENDING US THE LATEST CORRECT INFORMATION ABOUT YOUR SOCIETY ON A POSTAL? NO INFORMATION ACCEPTABLE AFTER NOVEMBER FIRST. ALL NEWS FOR THE NEXT ISSUE MUST BE IN BY NOVEMBER FIRST.**

NOTE: MOST OF THE SOCIETIES HAD AN ANNUAL MEETING AND ELECTION OF NEW OFFICERS RECENTLY WITH NO OTHER PROGRAM. THE NAMES INVOLVED ARE OF NO PARTICULAR INTEREST EXCEPT TO THE SOCIETIES CONCERNED AND WE HAVE NO ROOM EXCEPT FOR NEWSWORTHY OR INTERESTING AND HELPFUL ITEMS. MANY SOCIETIES SUSPENDED MEETINGS FOR THE SUMMER. ALL WE NEED IS YOUR REGULAR SOCIETY MEETING NOTICE OR BULLETIN. WE CULL FROM THEM THE THINGS WE NEED AND ESPECIALLY WRITTEN "PUBLICITY" IS NOT REQUIRED; IT IS USUALLY TOO LONG FOR USE IN THESE COLUMNS.



**LOS ANGELES LAPIDARY SOC.** heard Richard T. Liddicoat, Assistant Director of the *Gemological Institute of America* in a lecture on *Gem Identification and Grading* at its July meeting. Mr. Liddicoat used various modern instruments in his demonstration. Leland Quick, Historian, read the society history for the past year. At the August meeting Ted Purkheiser demonstrated his new jade polishing method by the use of wet sanders. This was described on Page 104 of our June 1950 issue under the title *A Mirror Finish For Jade*, an article that has caused about as much favorable comment as any we have ever published. See Page 263 in this issue. At the September meeting Dr. Richard H. Swift gave a talk on *Gem Cutting In Ancient Egypt* accompanied by a showing of his collection of ancient Egyptian gems. Nine members won prize ribbons for lapidary displays at the San Bernardino County (Calif.) Fair in August. The society was the first to join the new **LAPIDARY ASSOCIATION** but only because of the good grace of the *Gem Cutters Guild* of Los Angeles who had an earlier approval by their society of the by-laws of the new association. They deferred to the *Los Angeles Lapidary Society* to permit them to have the honor of being first because they initiated the movement. This demonstrated one principle of the new association—"to promote cordial relations between the societies." Other societies who have joined the new association, as we go to press, are the *Hollywood Lapidary Society*, *Pasadena Lapidary Society*, *Old Baldy Lapidary Society*, *San Pedro Lapidary Society* and the *Glendale Lapidary & Gem Society*. The society's annual picnic will be held at the ranch home of Ted and Jean Bennett in Apple Valley on October 14th and 15th; a two day affair with a huge barbecue.

**CHICAGO ROCKS & MINERAL SOC.** has initiated the practice of having a display table at every meeting and dividing the members into a group for each month so that there will always be rocks to look at and discuss at every meeting. This idea should be followed by all societies for the experience in the lapidary societies who do this has been that a dull pro-

gram is often compensated by the displays. The prime purpose of all societies is to talk about rocks and they can be talked about best when there are always some available to look at.

\* \* \*

**DELVERS GEM & MINERAL SOC.** (Downey, Calif.) had members bring their best cabochons to their August meeting, whereupon visiting members of the *Whittier Gem & Mineral Soc.* (Calif.) selected 125 of the best examples for exhibit at the *Los Angeles County Fair*. That's a good idea!! Such a scheme eliminates a lot of hard feelings when some "chairman" has to do the selecting. It sure puts the monkey on someone else's shoulder in a way that hurts no one.

\* \* \*



**SAN DIEGO LAPIDARY SOC.** was visited recently by Donal Hord and Mrs. Hord and Mr. Hord's assistant, Homer Dana. Mrs. Hord told of the many problems her husband had in completing the two largest jade statues in the world—*THUNDER* and *LADY YANG*, both of which have appeared on *Journal* covers. The society has inherited the remaining pieces of scrap jade from *THUNDER* and is selling them to members. Each piece is registered as being an authentic piece of *THUNDER* and a certificate is issued for \$1.00 per piece. President C. A. Dietrich spoke to the *San Diego Mineral & Gem Soc.* at its September meeting on his experiences as Supply Officer on Admiral Byrd's South Pole trips. He will give the same talk soon to societies at Indio and El Centro, Calif. and at Yuma, Ariz. Mr. Dietrich was recently elected by the *California Federation of Mineralogical Societies* to the newly created office of Vice President in charge of lapidary interests. Ronnie Miller gave a talk on geodes at the August meeting. The society won 11 prizes out of 14 possible places in the recent lapidary competition at the *San Diego County Fair*.

\* \* \*

**EL PASO MINERAL & GEM SOC.** (Texas) recently voted to give a donation of \$240 to the *Mineralogical Soc. of Arizona* at Phoenix to help them in their sponsorship of the 1951 *Rocky Mountain Federation of Mineralogical Societies'* show. Such generosity has never been equalled in our memory and it deserves the applause of the entire rockhound fraternity!

\* \* \*

**GEM & MINERAL SOC. OF SAN MATEO COUNTY** (Calif.) heard Frank Stevenson of the *Vermont Marble Co.* in a talk on marble at their August meeting. The talk was accompanied by a picture of the marble industry. Francis J. Sperisen, author of the new book *The Art Of The Lapidary* was to address the September meeting.



## Unusual

### JEWELRY FINDINGS

#### Free Wholesale Catalog

Illustrates sea shell, metal, plastic, pearl and coral parts used in creating costume jewelry and novelties.

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## Announcement

After a four year bout with silicosis and undulant fever I am happy to announce that I am again on deck and doing lapidary work.

To my many friends in the Northwest I again say "hello," and hope that I may make as many friends in the Southwest.

My lapidary work here will be confined to faceting and opals and I will offer finished gems only. Will also do faceting to order. Am currently working on "Apache Tears," Smoky Quartz and Mexican opal—all of which are southwestern gems and worth investigating. Correspondence invited.

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SAN DIEGO MINERAL & GEM SOC. heard Pres. C. A. Dietrich of the *San Diego Lapidary Soc.* in a lecture entitled *A Rock Hunters Trip To The South Pole*. The mineral division heard Norman Dawson in a lecture on *Why Collect Minerals?* The society now maintains its own lapidary school, operating four nights a week from 8 until 10 P.M. The present course began September 18th and will continue through January. The course costs \$8.00 for one night a week and is under the supervision of Charles Parsons. The charge for faceting classes is \$16.00 a term. Roddy R. Marshall was chairman of the society's lapidary and mineral displays and the lapidary shop at the recent *San Diego County Fair*, which was again highly successful. Society members garnered 14 cash awards for a total of \$545. See details of the society's forthcoming show on Page 303.

\* \* \*

SOUTHWEST MINERALOGISTS (Los Angeles) will hold a field trip night in October. Field trip clothes are required for attendance with the exception of hob nailed boots. A big rock swap will be held at that time.

\* \* \*

GEM CUTTERS GUILD (Los Angeles) heard Mr. G. Kennedy at the August meeting give a talk on gem stone engraving accompanied by a demonstration.

\* \* \*

GLENDALE LAPIDARY & GEM SOC. (Calif.) recently heard Kenneth F. MacKenzie in a lecture entitled *Gems—Their Identification, Value, Rarity and Beauty*.

\* \* \*

SACRAMENTO MINERAL SOC. (Calif.) will hear the Editor in his lecture *The Second Stone Age* on Friday evening, October 27th. We hope to see many of our friends there. See details of their show on Page 303.

\* \* \*

HOLLYWOOD LAPIDARY SOC. will hold its third annual gem show on Oct. 28 & 29th. See details on page 303.

\* \* \*

SAN GORGONIO MINERAL & GEM SOC. will hold its first gem and mineral show on October 20th, 21st and 22nd at the Cherry Festival Bldg. between Banning and Beaumont, Calif. Exhibitors should address Hattie Black, 317 East George St., Banning. The Editor will be one of the judges of the gem displays.

\* \* \*

COMPTON GEM & MINERAL CLUB (Calif.) held its first show on September 30th and October 1st as this issue was in the mails.

\* \* \*

MINNEAPOLIS MINERAL CLUB (Minn.) played a very important part in the recent Milwaukee convention. They captured second place in the society exhibits and individual members took nine other prizes. While this is a mineral club it is interesting to note that all nine prizes were given for some form of lapidary work, an indication that gem cutting activity is highly favored by the membership. Bill Bingham, "Dean of the Mid-west lapidaries" is now going to conduct lapidary classes for the society membership.

\* \* \*

STATE MINERAL SOC. OF TEXAS will hold its next show in San Antonio the first week end in May, 1951.



SANTA CRUZ MINERAL & GEM SOC. (Calif.) would appreciate the donation of any used lapidary equipment for the establishment of a lapidary shop at the California Youth Authority Camp in San Lorenzo Valley. Address Wilson E. Thompson, Pres., Soquel, Calif.

AUSTIN GEM & MINERAL SOC. (Texas) recently heard Dr. Stephen Clabaugh of the University of Texas in a lecture entitled—*Rocks And Their Place In Civilization*.

FOUR CORNERS ROCK CLUB (Durango, Colo.) sponsors a weekly radio program. Called *THE ROCKHOUND SPEAKS* it is heard every Tuesday evening at 7:00 P.M. over stations located at Farmington, N. M. and Cortez, Colo. This club, with only 78 members, has arranged an amazingly good list of programs for the series. Included are such subjects as: The Rockhound Speaks—Rockhound Terms Defined—Looking For Dinosaur Bone—Description Of Local Collections—Rock Hunting In The Rockies—Minerals Of This Area—Jasper Is Nice For Beginners (by Jo Copeland).

PASADENA LAPIDARY SOC. recently spent an informative evening in a dopping session.

CLEVELAND LAPIDARY SOC. (Ohio) recently had an interesting program hearing an account of the Milwaukee convention from each of five members who attended.



SAN ANTONIO ROCK & LAPIDARY SOC. recently heard a talk on how to make monolithic rings of solid material such as jade, etc.

SEQUOIA MINERAL SOC. held a "copper night" in August and an "obsidian night" in September. Copper and obsidian were featured in the talks and displays. They will hold their first show on November 18th and 19th in the Economics Bldg., under the grandstand at the Fresno District Fairgrounds. Admission will be free and no prize awards will be given. Silversmithing and lapidary equipment will be in operation. For further information write to Ocie Randall, Pres., 716 Waterman Ave., Fresno, Calif. See Page 303.

## ◆ New Societies

FORT WORTH MINERAL CLUB (Texas) now meets at 721 Hemphill St. on the first Friday at 7:30 p.m.

FORT RANDALL GEMITES (South Dakota) were formed last January. They meet on the third Wednesday and further information may be secured from Emma Hoy, Box 128, Pickstown, S. D.

REX YOUNG SOCIETY OF ROCKHOUNDS (Torrington, Wyo.) was recently formed with a membership of more than 60. Glenn A. Conner is Pres. and further information may be secured from Mrs. Milan Henby, Sec., 320 East 24th St.

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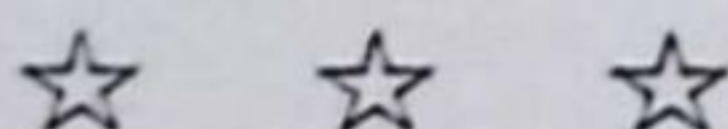
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ROSE QUARTZ.....	dark or light.....	2 to 6 grams	.50 per gram.
AMETHYST.....	light violet.....	2 to 10 grams	.15 per gram.
AMETHYST.....	dark reddish purple.....	1 to 10 grams	.75 per gram.
APATITE.....	clear yellow.....	2 to 5 grams	.20 per gram.
AQUAMARINE.....	bluish (slight flaws).....	1 to 3 grams	.50 per gram.
KUNZITE.....	lilac (slight flaws).....	1 to 5 grams	1.00 per gram.
OPAL.....	light to cherry.....	1 to 3 grams	.15 per gram.
PERIDOT.....	good, with clear areas.....	1 to 3 grams	.50 per gram.
RUBY.....	synthetic, with slight flaws.....	5 to 40 grams	.10 per gram.
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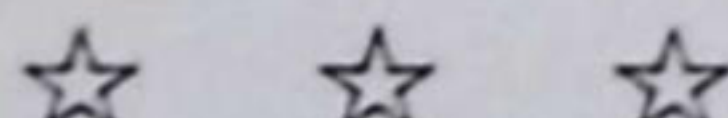
#### Specials for cabochon cutters:

BLUE TIGER EYE.....	slabs.....	.50 per sq. inch.
MALACHITE.....	slabs.....	.50 per sq. inch.
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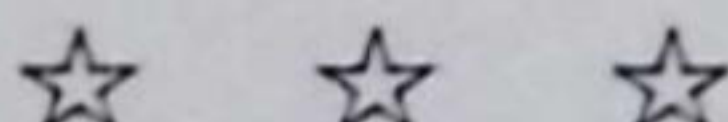


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Either color, set in 10K gold gypsy ring.....	25.00 each
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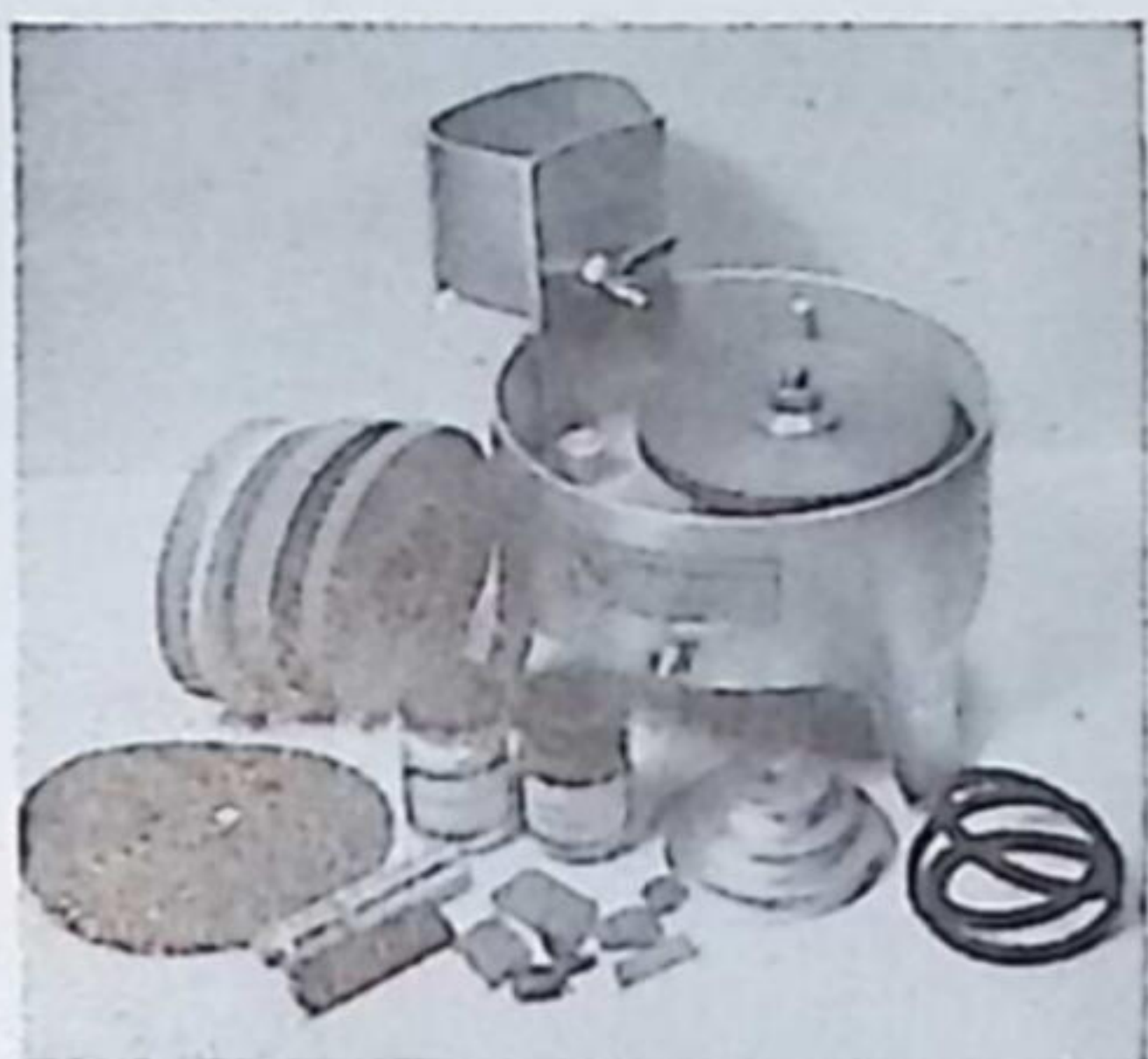


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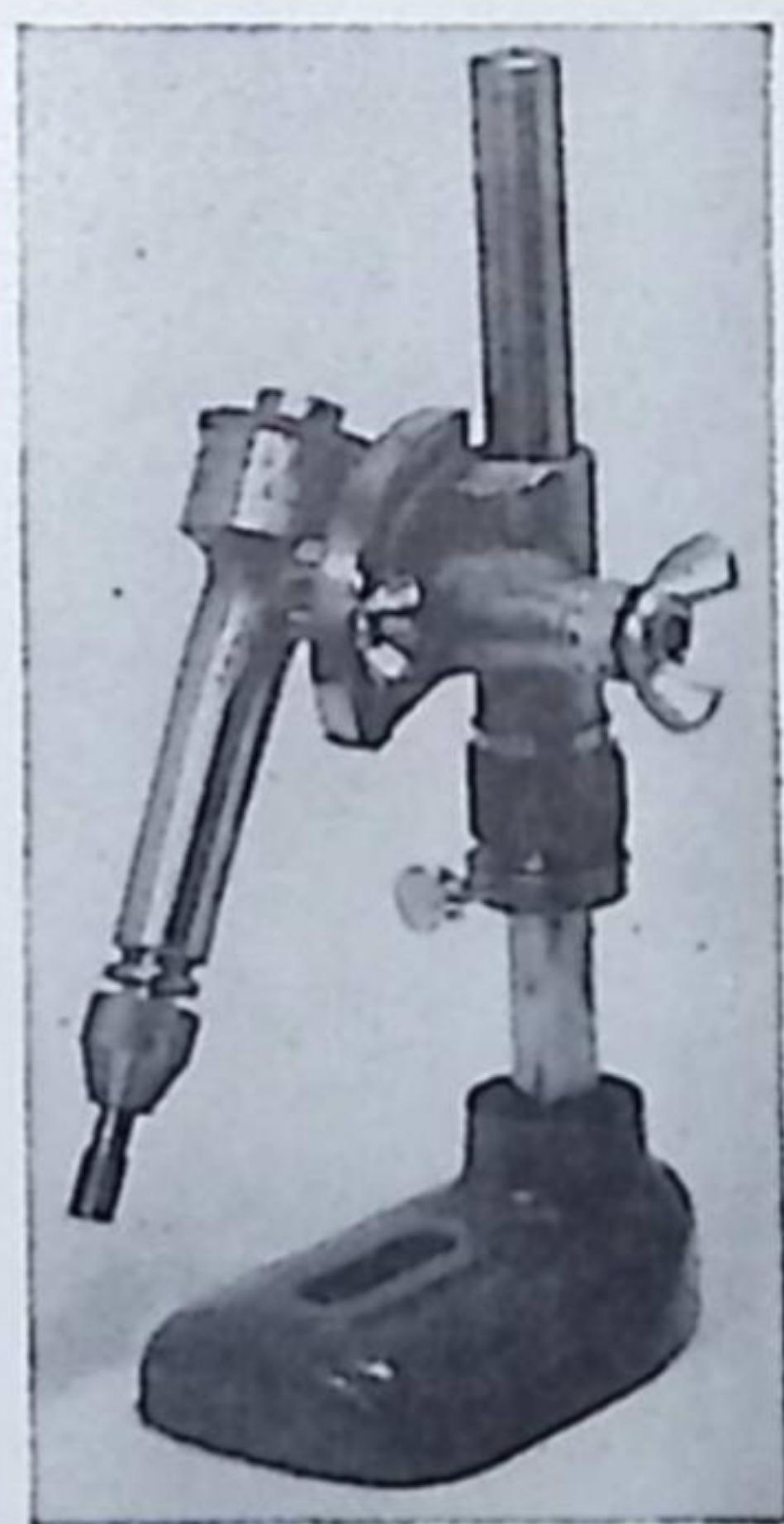
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Takes 6" or 8" Blade



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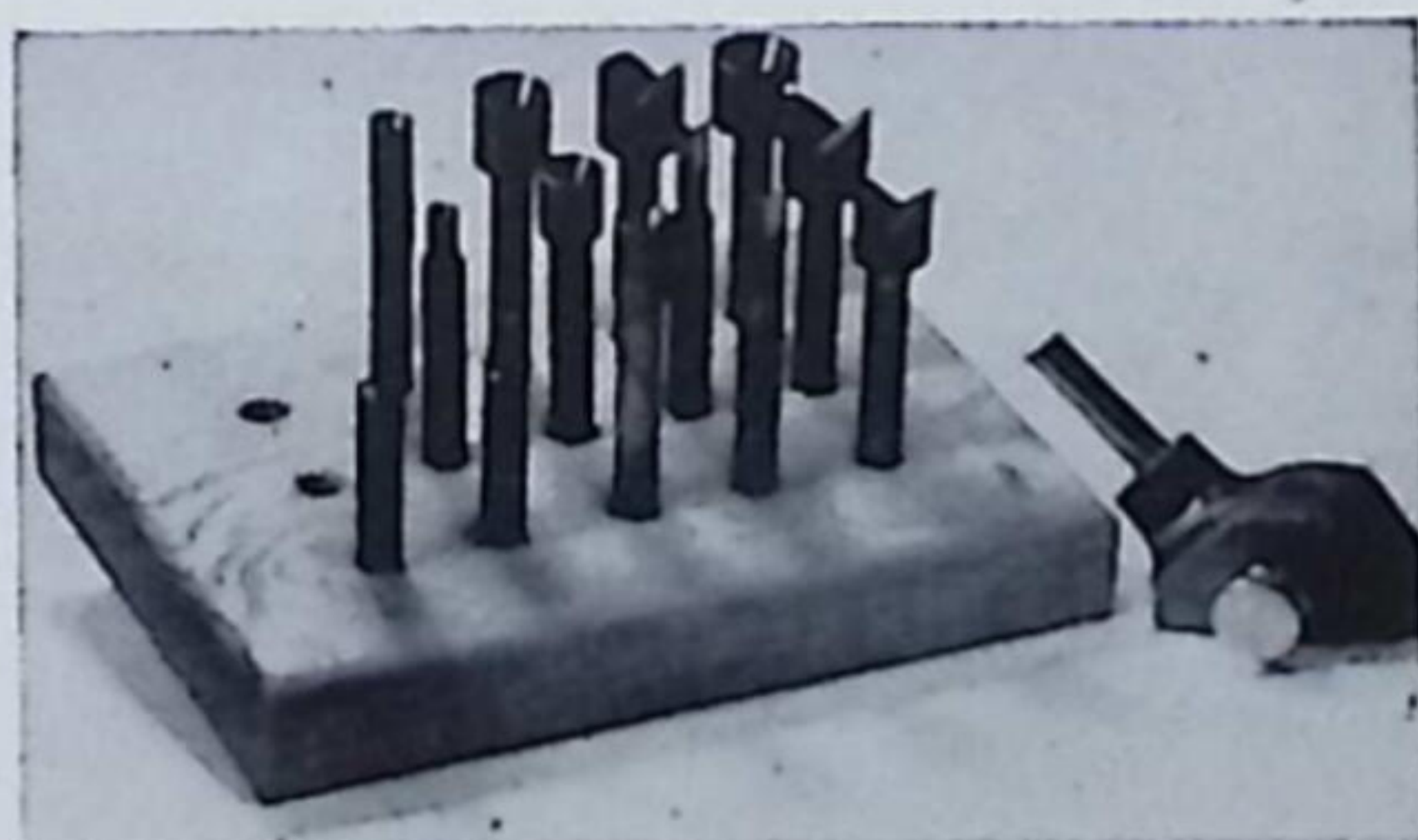
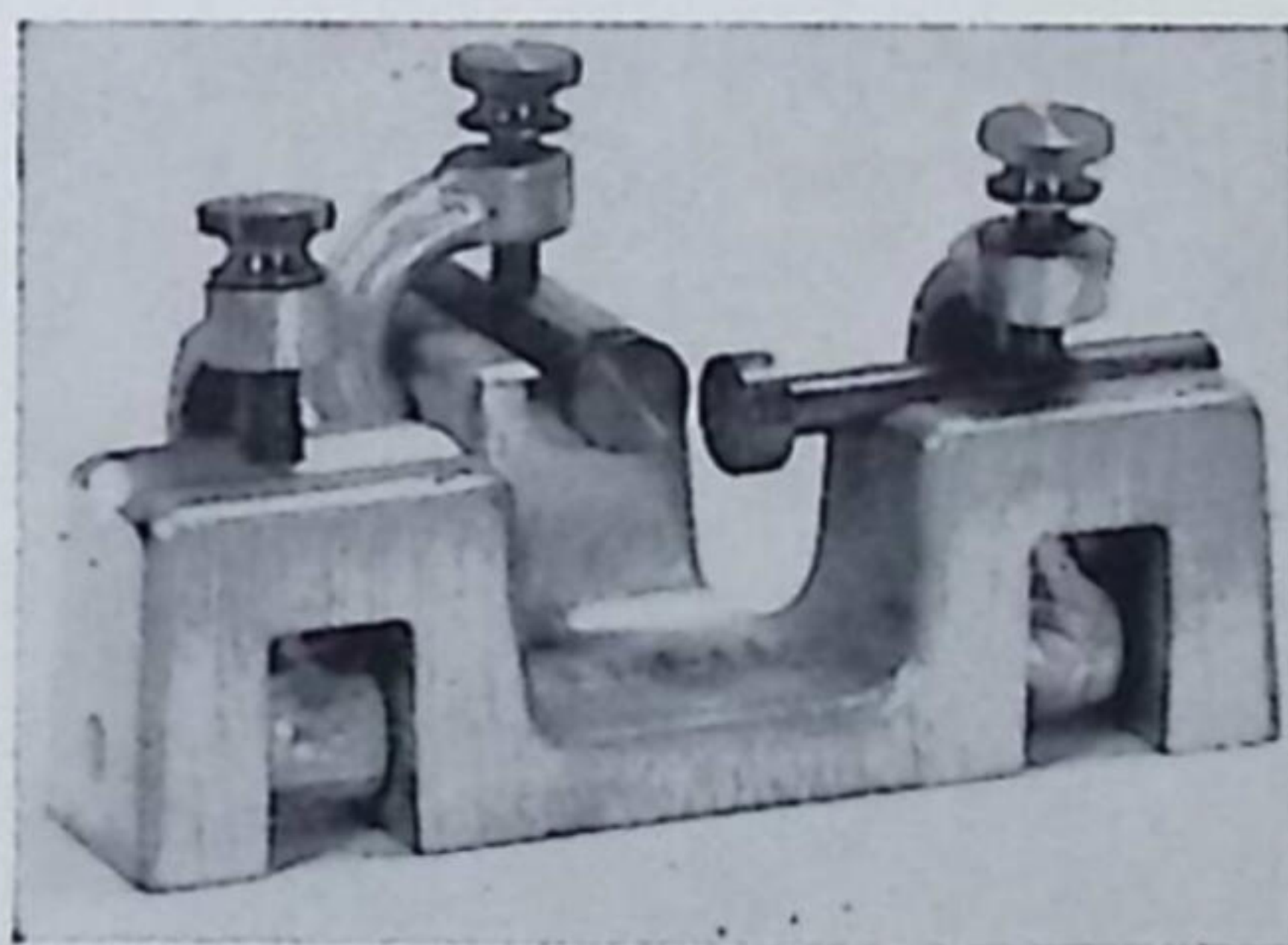


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For use on Gemplap Model 1-A or any other type horizontal machine. Constructed entirely of Bronze and Brass with exception of stand-rod, which is of MONEL, 5/8" diameter. Adjustable knurled raising and lowering micromatic adjustment. Cast iron machined base. The head has two inclosed bevel gears, which mesh together on all of the 32-calibrations, plus a calibrated vernier (cheater) for split facets and cutting odd shapes. An angle stop is provided on the refractive index quadrant, so that the head may be tilted up for inspection without removal from the stand-rod. Brass dops are held by a split collet chuck. Complete with one brass dop and wood case.....**\$32.50**

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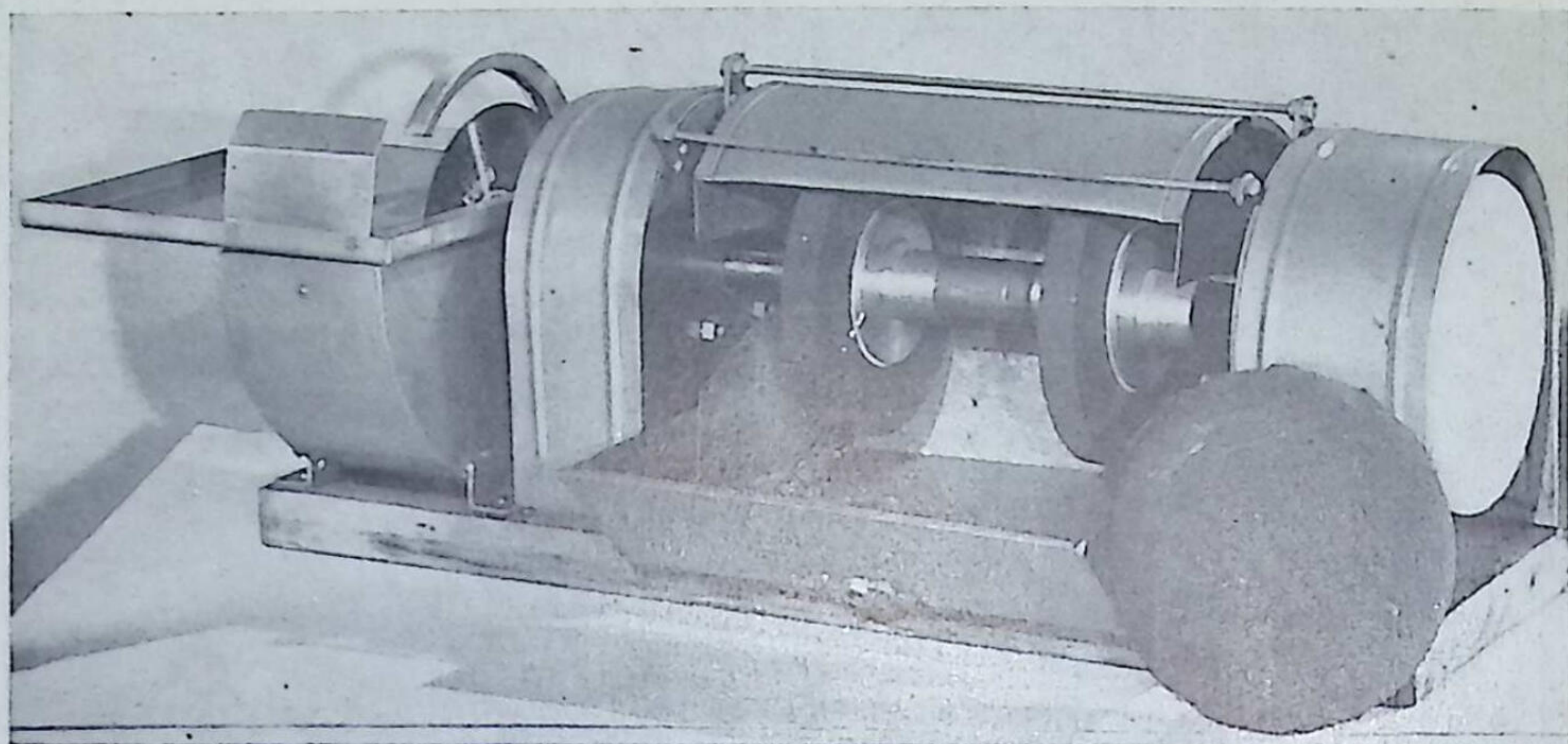
Manufactured of cast aluminum with two machined brass FACE PLATES. Lines up stones three ways to assure accurate mounting of gem stones in the dop stick. Accurate milled slots. Clamps require only one-fourth turn for tightening or releasing. Clamps automatically drop out of way when loosened so dop can be removed .....**\$5.50**



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Includes: one 8" saw blade, one grinding wheel 8x1" (100 grit), one grinding wheel 8x1" (220 grit), one 8" sanding disc and one 8" polishing disc. Full self-aligning BALL BEARINGS lubricated, sealed and *guaranteed for one year from date of purchase.* \$3.00 crating charge.

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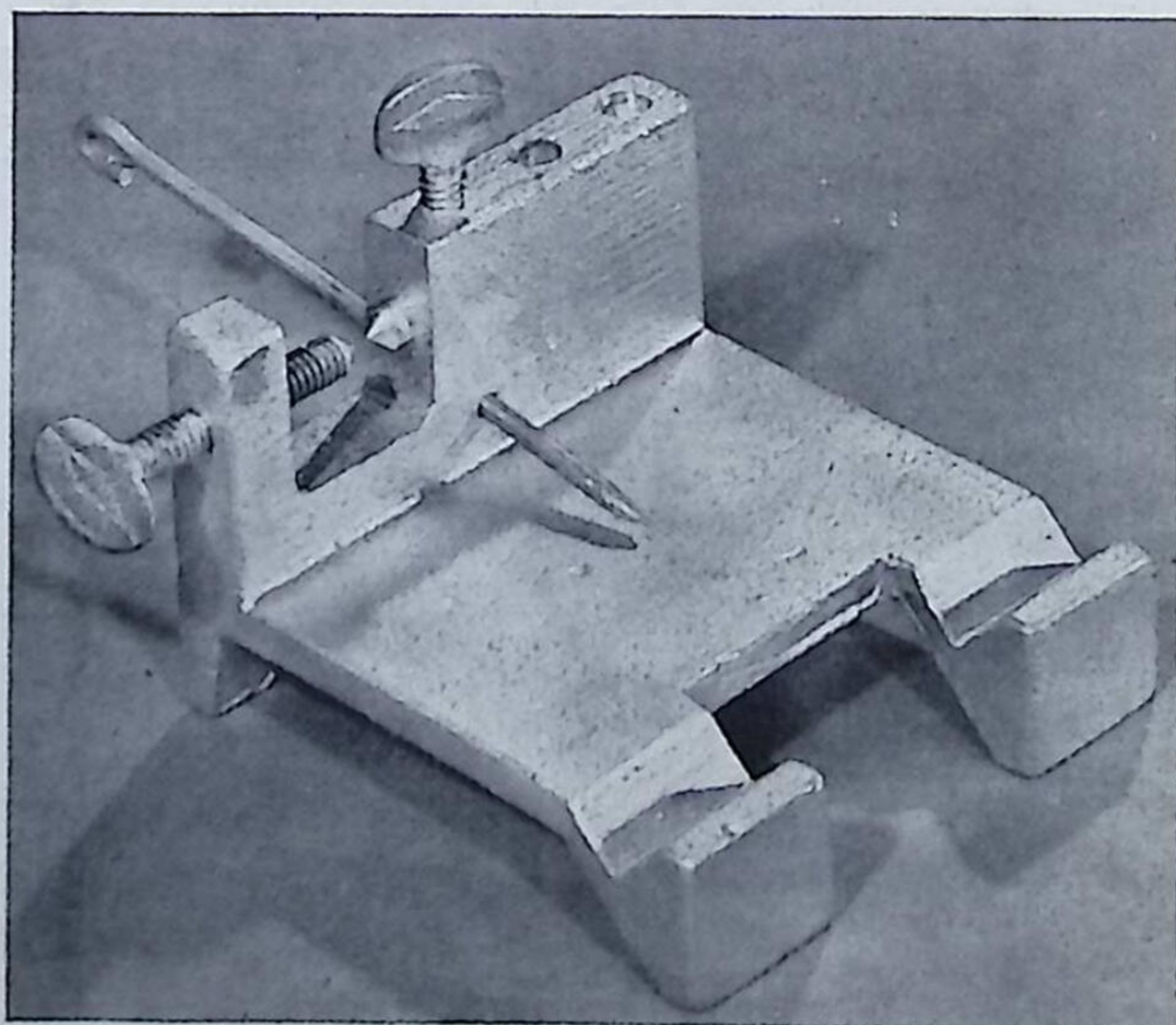
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Girdle marker and  
Bail Setter

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