

## **LAKE HAVASU GEM & MINERAL SOCIETY**

**P. O. Box 990  
Lake Havasu City,  
AZ 86405**

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# **Rocky Tales**

Volume 48, Issue 4

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The Official Publication of The Lake Havasu Gem & Mineral Society, Inc.

## **GENERAL MEETING APRIL 8, 2022**

**Mount Olive Lutheran Church  
2170 Havasupai Boulevard  
(corner of Havasupai Blvd. and Acoma Blvd.)  
Lake Havasu City, AZ 86403**

**Visiting @ 6:30 p.m.  
Meeting Begins @ 7:00 p.m.**



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## CLUB INFORMATION

The Purpose of this Society shall be to:

- A. Increase our appreciation of the beauty and value of the land in which we live.
- B. Foster good fellowship among its members.
- C. Host an annual Gem and Mineral Show for the community.
- D. Foster awareness of the earth sciences by:
  - 1. Increasing knowledge pertaining to minerals, gems, and rocks.
  - 2. Disseminating knowledge of collecting and classification of minerals, fossils and rocks through collection and classification.
  - 3. Improving the practical knowledge of cutting, grinding and polishing materials to use in the design and creation of jewelry and other useful objects.
- E. Provide educational scholarships in the scientific fields.
- F. Procure and improve the Society's property.

The Lake Havasu Gem and Mineral Society meets the second Friday of each month from September through May.

The membership typically votes to eliminate the June, July, and August meetings.

Fiscal Year: February 1 – January 31.

Name badges are required for all members. One time or replacement badge cost is \$12.00

Annual Membership dues are payable on January 1 and are delinquent after the February meeting.

Single membership cost is \$20.00  
Junior membership cost is \$10.00

Please remit payment to:

**Lake Havasu Gem & Mineral Society**  
**Attn: Membership Chairperson**  
**P.O. Box 990**  
**Lake Havasu City, AZ 86405-0990**

**The Lake Havasu Gem & Mineral Society is a member of The Rocky Mountain Federation of Mineralogical Societies (RMFMS) and associated with the American Federation of Mineralogical Societies (AFMS).**

### OFFICERS and DIRECTORS

<b>Rick Kerber</b>	President
<b>Sherrill Mann</b>	Vice President
<b>Sandie Willis</b>	Secretary
<b>Duane Billedeaux</b>	Treasurer
<b>Don Winger</b>	Sgt at Arms
<b>Joseph Scheyer</b>	Director One Year
<b>Linda Chandler</b>	Director Two Year
<b>Jim Wijnhamer</b>	Director Three Year
<b>Linda Harley</b>	Past President
<b>Kathy Padilla</b>	Director of Operations Havasu Rocks
<b>Al Yanity</b>	Director of Operations Lapidary Shop
<b>Mike Bamsch</b>	

### COMMITTEES

<b>Communications</b>	Jane Highness
<b>Event</b>	Open
<b>Field Trip</b>	Al Yanity
<b>Gem Show</b>	Sandie Willis
<b>Hospitality</b>	Open
<b>Membership</b>	Rose Mann
<b>Lapidary Shop</b>	Al Yanity / Mike Bamsch
<b>Havasu Rocks</b>	Kathy Padilla
<b>Finance</b>	Duane Billedeaux
<b>By-Laws</b>	Sandie Willis
<b>Nominating</b>	Sandie Willis
<b>Scholarship</b>	Sandie Willis

Rocky Tales is published monthly except for June, July and August. The submission deadline is the 3rd Friday of the month by email to: [bartobra@gmail.com](mailto:bartobra@gmail.com)

**Rocky Tales Editor:** Barbara Wiggins

**Website Moderator:** Jane Highness  
<http://www.lakehavasugms.com/>

Facebook Page: Jane Highness  
<https://www.facebook.com/HavaRockShop2017>

## PRESIDENT'S MESSAGE



I am happy to report that our club is moving into Spring with everything seeming to be falling into place. We are having 12 to 20 new members signing up every month, and the club store sales are better than ever. We have had a lot of classes in the lapidary shop which also generated good income for the club. Our club is in great financial status as of now, and we have been able to upgrade/fix a lot of the lapidary equipment.

The club is having a large booth at the Renaissance Faire in Sara Park April 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup>. Thank you to all of our club members who signed up to volunteer and make this 3 day event possible for the club. This is the first time we, as a club, have done this and again, it was made possible because of our partnership with the Museum.

With our participation in the Renaissance Faire, and the club doing a few swap-meets each season, and now our participation in First Fridays in downtown Havasu, the club is getting to be known around the city. In addition, the museum had a big car show a few weeks ago and lots of people now know we exist inside the museum. All of this is helping increase our customer base and increasing the sales in the club store.

We now have the rest of the parts needed to complete the electrical work in the lapidary shop and hope to have this work completed by the first week of April.

We have been getting great feedback from our members and guests on our field trips. I hope to get a few more in before the weather heats up and makes it unsafe to be out in the desert. Just a reminder, you can invite a guest on a field trip but after that, the guest needs to become a member to continue having unlimited fun with us. Also, as it gets warm, keep an eye out for rattle snakes. They like to sunbath like the rest of us.

If you're a snowbird, and heading back to cooler country, drive safe, have a great summer, and we will see you in the Fall.

Rick Kerber - President

**LAKE HAVASU GEM & MINERAL SOCIETY**  
**GENERAL MEMBERSHIP MEETING MINUTES**  
Mount Olive Lutheran Church  
March 11, 2022

The meeting was called to order by Rick Kerber, President, at 7PM.

The **Pledge of Allegiance** was led by Don Winingar, Sargent at Arms.

**Board members** present:

Rick Kerber, President  
Vice President, Sherrill Mann  
Duane Billedeaux, Treasurer  
Sandra Willis, Secretary

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Don Winger, Sargent at Arms  
Mike Bamsch, Lapidary Shop Co-Director  
Al Yanity, Lapidary Shop Co-Director  
Kathy Padilla, Havasu Rocks, Director  
Rose Mann, Havasu Rocks Assistant Director

**Minutes:** The document from the previous meeting, found in Rocky Tales, was approved unanimously, after a motion by Doreen Davis, and second by David DeRisio.

**Treasurer's Report:** Presented by Duane Billedeaux, Treasurer, is available with the Society's records. The report was approved unanimously, having been put in motion by Jane Highness, and seconded by Terry Foster.

**Membership Chairman,** Rose Mann, reported 12 new members, and after the adjustment for those who have not re-upped, the total number of members is 261. Curt Clark received his 10 year pin. New members, Leslie Kolatis and Rod McCupper (sp) were introduced and given polished rocks. Guests present, Seth and Terry Hyden, Mikey Bolliger, Daina Sandhop, and Jeff Boylan, were welcomed and given polished rocks as well.

**Havasu Rocks:** The store, per Kathy Padilla, is "rolling along." New merchandise is being purchased and sales are good. Geodes are now available in the store. There is a need for more volunteers in the summer months, as some of our winter visitors leave, and others leave to escape the heat. Melanie Prescott, Director of the Renaissance Faire, announced the faire to be on April 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup>. It will be at Sara Park rodeo grounds. Rick has reserved a long table for vendors to set up and sell their art. Volunteers are needed to man the Society's table, and sign-up sheets are here tonight and will be in the lapidary shop.

**Lapidary Shop:** We have 3 new monitors. Thank you to Bruce Davies, Mike Ridenour, and Steve Prather. The shop has been quite busy. We will need more monitors in the summer, as some of the monitors will not be around for the summer. Lapidary passes are available tonight and at the museum shop. They are \$200 for a full year of lapidary shop use. None were sold in the past month. Work shop, slab saw, safety, and refresher classes are going on, and sign up is at the lapidary shop.

**Internet report:** Jane Highness reports that the Standing Rules and By-Laws are on the web page. Also is the membership application. She asks for pictures to be put on the web to replace the ones that have been there a while.

**Old Business:** A reminder that there are Gem & Mineral magazines available for purchase tonight, and also at the museum shop.

**Field trips:** There is one left for the month of March. Members will be emailed the details. When on field trips, be sure you have a walkie talkie, park within vision of others, and when driving, stay in view of other vehicles. Be sure to notify the leader when you leave and if you are one of the last to leave, be sure you leave with another person.

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**Classes:** Sherrill Mann reports that she had a successful wire wrapping class, and plans to do more. They last about 3 ½ hours, and cost \$45. Al Yanity will be offering a class about rock tumbling. Sign-up sheets are available at the lapidary shop.

**New Business:** The museum is asking for fluorescent rocks for the next museum exhibition. It will highlight Jim Peterson's spheres and have a section with black light for fluorescents. They are also asking the museum shop to purchase small spheres, to have available for purchase.

Daina Sandhop, from the Kingman Gem and Mineral Society, talked about their upcoming gem show, May 7 & 8. It will be at the Kingman High School. Vendors wishing to set up a table will be given a 6 foot table for \$36. They left brochures.

A break was taken and refreshments were served. Thank you to all who bring in refreshments.

The cabochon prize was split between Gene Johnson and Jane Highness. Both were given first choice at the door prizes.

The door prizes were given out and winners of the 50/50 were Duane Billedeaux and Sandie Willis.

Having no further business, the meeting was adjourned at 8:30PM.

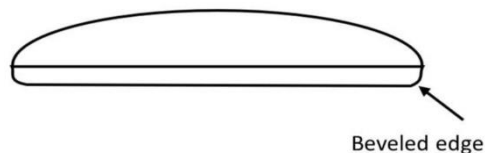
Respectfully Submitted,

Sandra Willis  
Secretary

## **Choosing the Right Cabochon**

By Kinney Polve

Whether you're making your own cabochon or buying one, there are certain things to be considered. Shape, size, color, and the type of material are just a few of the basics to consider. If you are designing a piece of jewelry, there may be certain design elements that need to be considered during the selection process. If you are making a wire-wrapped pendant, the girdle thickness and girdle design will be items that may be important. Also, you would want the back of the cab to be polished. If the cab is going into a custom silver piece, you will want to make sure it has a beveled edge on the rear of the cab as pictured. This allows clearance for the meniscus from the bezel solder joint.



Source: Rock-N-Rose, 1/2020



We are very fortunate that the Rocky Mountain Federation of Mineralogical Societies' annual Show will be in Las Vegas this year. This is probably the closest their show will be to us for many years. Be sure to mark your calendar and plan to attend.

**VIVA LAS VEGAS ROCKS**  
June 17-19, 2022 at the Orleans Hotel

**Rocks, Gems & Jewelry Show**  
Presented By  
Southern Nevada Gem & Mineral Society

Hosting The Rocky Mountain Federation & Mineralogical Society Conference

**Daily**  
Admission 5.00  
Children Under 12 Free  
Tickets Entered in Drawing

**Orleans Hotel & Casino**  
Reservations  
800 675-3267  
ID: ASN2C06

**Exhibition Hours:**  
Friday 9am to 4pm  
Saturday 9am to 4pm  
Sunday 9am to 2pm

**50 + Vendors**  
Displays  
Speakers

**Raffles**  
Kids Activities  
Door Prizes

**Silver State**

**SNGMS Contact:**  
sngmspresident@gmail.com  
sngmsshowchair@gmail.com

## **LOOKING FOR THE GOOD STUFF**

Wayne Mills, member, Orcutt Mineral Society

To a rock collector there is a big difference between looking for, and finding neat rocks. Often we have an idea of what occurs there, whether from friends or from a book. Finding what is there requires knowing where and how to look. A rock's true identity can be hidden by a weathered surface, caliche, dirt, and desert varnish among others.

At our last show, I enjoyed Dick Knox's display of ugly rocks for the same reason I enjoy the rough and finished displays you often see at shows. You get to see what the rocks look like in the field, then what the finished product looks like. It helps to pay attention, and even to take notes when you see other people's neat rocks from areas you might like to visit.

When going into the field, some techniques for finding what's there are these:

1. Look in a creek or creek bed. A good representation of the area's rocks will be found there, and often in the approximate proportion they occur in the field. Remember about 90% of the people will be looking down to find rocks, don't neglect to look at the side walls of the creek.
2. Take a piece of the rock you are looking for with you. Look at it often if you have having trouble spotting your quarry. When you find a small piece of the "good stuff," keep it until you find a better piece. I have spent several hours looking for pegmatite minerals in dirt that was fresh from the mine. When I looked closely at the 1/4 inch material, and found blonde hairs, I knew someone had been there first, so try to make sure you're in "virgin territory."
3. Be careful turning over rocks. Wear gloves and use an implement other than your hand for bigger rocks. Snakes and scorpions like the cool under or in the shade of larger rocks.
4. Having a partner helps, you have a safety net, and you can cover twice as much territory. An eagle eye like Sylvia Nasholm can spot great rocks from the car!
5. If you don't find good stuff near the parking lot, go farther afield. According to our best rockhound, if you walk a mile from the parking area you will be further than 90% or more of the collectors who have visited the area. At 2 miles, you are farther than about 98% of them.

This brings us to leaverites, garden rocks, and throwing rocks. In some rocks, like geodes, ugly is only skin deep. In other rocks it goes all the way to the core. To avoid carting unnecessary tonnage home, knock an end off the rock and wet it to see if it is something you would want to display, or even put in your garden. Of course, you might have a unique use for the material that would make it more desirable, like flint knapping, or some facet of the hobby you haven't discovered yet.

Another consideration is what do you want to do with the rock? If you want garden rocks, your choices are pretty unlimited. If you want rocks for cabochons, try fluorite, travertine and other carbonates. They are OK for pendants, but not for rings because they scratch easily. But they also polish easier. You can also polish jade by hand, but it will take a lot longer. If you want aquarium rocks, collect chert, agate, chalcedony, or basalt. Some other rocks will react with the water and can harm the fish.

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## **HOW DO YOU KNOW WHAT YOU FOUND?**

With rocks, they will be beautiful or ugly without a name. While it is nice to keep a label on where the rock comes from, it is not vital information unless you enter a competition. Remember though, that specimens lose much of their value if you do not know where they came from.

Five minerals make up 90% of the rocks at the earth's surface. Ninety-five percent of these rocks are igneous formed from lava, and five percent of these are sedimentary. That does not leave much room for metamorphic rocks (those changed by heat and pressure), does it? Both the continental crust (granite), and the ocean crust (basalt) are made primarily of these 5 minerals. The difference in appearance of the two is mainly in the proportions of each mineral present. Knowing the appearance and forms of these 5 minerals can go a long way towards identification of most rocks you find.

## **WHAT ARE THEY?**

The most abundant mineral is Feldspar. Gem varieties of feldspar include amazonite, labradorite, sunstone, and moonstone. These mostly occur in areas of igneous rock-think pegmatite.

Next most abundant is Quartz. Important varieties of this mineral (silicon dioxide) are the crystalline varieties: amethyst, citrine, smoky, and clear; the microcrystalline varieties that include chert, flint, chalcedony (agate), and opal (hydrated chalcedony).

Calcite has many forms both terrestrial and marine. These include limestone, travertine, aragonite, cave onyx, caliche, and sea shells.

Mica: How many people have been excited to see golden sparkles in their gold pan? Often that is muscovite mica, rather than the object of their intentions. Mica comes in sheets up to several feet in diameter, in several colors including lavender (lithium) mica called lepidolite, and green (chrome) mica called fuchsite. Usually, you only find large flakes of mica in igneous terrains, near pegmatites.

Magnetite: This is the iron in basalt. It is an iron oxide like hematite that is the major ore of iron. So it is dense (as opposed to heavy). Hematite is also part of the "black sand" that gold panners look for as an indication of gold.

## **FIGURING OUT WHAT'S THERE:**

To get an idea of what you might find in an area, a geologic map can come in handy. If you see that an area is largely sedimentary, be on the lookout for fossils. If it is granitic, look for pegmatite minerals. If basaltic, look for forms of chalcedony (agate) in seams and amygdules (nodules and geodes).

In areas of metamorphic rocks, you might find garnets, marble, quartzite, jade and soapstone, among other neat rocks.

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If you find a dense, metallic rock that is out of place, look at it closely, it could be a meteorite. They occur in all rock terrains.

When in doubt, ask. In a mineral society, you are probably rubbing shoulders with someone who has been collecting in the area longer than you, and can help identify most of your treasures.

Gem trail, rockhound, and fossil guides can help put you in the right place.

### **FINDING WHAT'S THERE:**

An axiom of collecting is that the more dirt you move, the more ground you cover, and the more rocks you turn over (or cap), the more "good stuff" you find. In the field, look for rocks with odd weathering patterns or shapes (knobby, gnarly, and spherical), colors that are different from most of the others, or rocks that are the size you want. After all, you only have so much daylight.

Source: Orr-Cutts, 6/2004

### **HEAT TREATING ROCKS**

Author unknown

You have just removed a slab from an agate rough, and you are disappointed with the color. The overall color is washed out white. At this point, most rockhounds would toss both the slab and the rough into their rock garden and write off the investment in the piece. Well, there may be life yet in that nondescriptive piece of rough. Try heat treating agate, jasper, petrified wood and many other types of rocks. Almost any sedimentary rock can benefit from the process. A recent example was a piece of dull brown agate. After heat-treating, it became a deep red.

How, you ask, does one go about heat treating a piece of rock? The process is relatively simple, but is a trial and error process. The slab should be immersed in a small pan of sand and placed in a range oven.

Turn the oven temperature to warm (about 200 degrees) for about one hour to expel any moisture trapped in the stone, then raise the temperature 25 degrees every half hour until the temperature is up to 350 degrees. Leave it at this setting for two hours, then turn off the oven and allow the rock to come to room temperature without opening the door.

Now you can check the results. If you are satisfied, you can slab the rough and heat-treat the lot. If not, turn the slab over and repeat the process. You can skip the time at 200 degrees since all the moisture has already been baked out by now. Raise the temperature to 400 degrees at this time. Continue raising the final temperature by 50 degrees until the results you want are reached. Most ovens will go up to 500 degrees. If you need to go higher, some special oven will be required.

Source: The Petrified Digest, 12/2012, via The Mountain Gem, 2/2013

## **THE FIRST MARBLE BUILDING**

By Jim Connolly - Michigan Mineralogical Society

Like all prototypes, the first marble building had its share of problems; for one thing, it had a tendency to roll away. That problem was easily solved by bedding it in sand, which they bought dirt-cheap.

In the planning stages the architect was selected by a drawing. The original scheme was for 40,000 stories, until the Library Commission realized that they couldn't afford that many books at one time.

The low bidder for the plumbing contract was from Flushing, Michigan. The electrical contractor considered the installation of the floodlights illuminating the dome as the highlight of his career. He proposed the use of circuit breakers, but the owner refused. A monitoring system was installed so they could keep track of current events, and an emergency Intercom System was installed for close calls.

The lobby featured a fountain made out of a molehill. A sculptor was hired for some additional lobby decorations because he did chip work. The sculptor was later honored when all of the other workers chipped in and bought him a marble cake. It was intended that the interior decorators provide a contemporary décor; but they went Baroque and filed for bankruptcy. The installation of the windows turned out to be a real pane in the sash, but the escalator was definitely a step in the right direction. The toilet room fixtures were made by a retired Navy blacksmith who had always aspired to forge ahead. A shady character furnished the Venetian blinds. The first furniture had originally been made for royalty, but was throne out. The exterior was landscaped with fruit trees, but they were vandalized by someone who wanted to hatchet the berry.

Labor strife caused some temporary problems. The landscapers picketed, passing out leaflets and pedaling flowers. The janitors union demanded sweeping reforms; and then a splinter group drove a wedge in the carpenters union. One of the carpenters had to be laid off because he had a bad habit of biting his nails.

The first tenants were two ophthalmologists. This paradox turned the building into a site for sore eyes. Not long after the construction activity was completed, all of the problems had been resolved, and the building was fully occupied, the public seemed to accept the concept and, eventually, took it for granite.

***Happy April Fool's Day!***

Source: The Show Me Geode, 4/2003, via Rocky Mountain Federation News, 4/2005



## SELECTING AND POLISHING FIRE AGATE

by Warren Hughes, 1972



There are several types of fire agates. Most closely resemble the others in makeup except for those with “surface fire” only. You do not want to waste your money or time on these, for it is almost impossible to keep that fire, and you won't if you attempt to shape the top, so select those you can work easily and that show good fire down deep within the stone. A few of these may also show some surface fire, but be sure there is fire INSIDE the stone also. The majority of fire agates you will be offered are of the latter type.

In selecting them, don't be afraid to take a few smaller stones, for their cost is quite small and many make into beautiful gems fine for earrings, tie tacks, smaller ring sets, etc., and by the same token, don't be afraid of the larger stones IF they show enough fire within them that you can make one large cab or two or three smaller ones from the one rough, for their cost then is small. Do NOT purchase a stone the size of your fist with one small spot of fire showing somewhere on it, for these ARE costly since more than 90% is waste.

After purchasing (or finding) your fire agates, the very first rule to remember is NEVER, NEVER slab a fire agate. The extremely thin layers of “fire” that weave their way more or less horizontally across the rough stone move up and down, and all around, so to speak, and almost invariably will be lost to the eye, and extremely hard to relocate, if at all. Save your saw for one purpose only when working fire agate. Remove a finished or partially finished gem from the rest of the rough stone after you have shaped and sanded it with your saw (I polish also).

In examining your fire agates, choose those with good bright fire down in the stone at any location near or at the surface, or perhaps 1/2” down away from the surface. The patch of fire should be large enough that you can be sure of getting fire to make a nice sized cab or set, and not too thin when viewed from the top unless you can use it for a pendant or other drop type gem. But do remember that you will have to remove the outer “skin” on each side and polish the sides when you get down to where it lies.

SOMETIMES, for ease of polishing, it is more feasible to separate the two or more stalagmites that comprise the main stone, and work each as two smaller gems, but again be careful with that saw. Sometimes it is easier to gently tap the stone with a very sharp chisel causing it to split into two parts.

After examining your stone and planning what you want to save as a cab, go to your roughest grinding wheel and while using light pressure, slowly remove the top of the tallest stalagmite that makes up the stone. Immediately LOOK, as in many, many cases, there will be fire you hadn't seen before right there. IF so, begin to shape your first cab. If not, grind on down (horizontally, and just above the brown lines of limonite) for 3-5 seconds, STOP, LOOK at the stone carefully again. If no fire, repeat, over and over until suddenly you do see the fire coming into view. Now go to 220 grit wheel and move a little closer to the fire-trying to not really touch it (no tragedy will result if you do, as a rule), and then shape the outer limits of the cab. It MAY be necessary at this time to “favor” one side or face of the stone a little (usually the front face if needed at all), in order to align

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the fire best so that it is in alignment with the center line of the finished cab, and shows its fire best when viewed from directly above, after the cab is finished.

If your stone has multi-layers of fire (and most do have), and you do not like the fire you now see, then grind right on into it and hope for better to show. In most cases you will win the gamble; though you will sometimes lose, of course.

When you have decided on the area of fire you want, shape it again, and then move to the sander. I personally go to the 100 grit again, but use very light touch on a well-worn cloth, then 220, then 400, and finally 600, which in itself will almost polish the gem. From here polish your gem in any manner you would normally polish any agate or petrified wood. My own preference is diamond, using these meshes: 325-600-14,000-50,000-100,000 for a fine finish.

On the Mexican fire agates, it is not at all uncommon to get two or even three finished gems-one directly below the other, so check for this after you have taken your completed gem off of the rough. Another (and to me first) thing to check for is to roll the gem over and examine that side hoping to find a good "Starfire," and it happens frequently. IF you have one, you will know it the instant you see it. Those beautiful points of many colored lights speak for themselves. Almost invariably, you will want to make this into the new top.

Of the ones [fire agates] we do have, and they are scarce when compared to other gems, only a certain percentage are truly fine gem quality. When you have a real GEM FIRE AGATE you have something RARE, and more and more people are discovering its beauty and individuality, as well as its durability because of its hardness of 7-7.5, and more people are learning the thrill that comes with the discovery of a true gem within the rough material they are working on.

Source: Rockhound Rambling, 1/2008, via The RockCollector, 3/2008

### **YOU'VE POLISHED THE ROCK, NOW WHAT?**

by Karen M. Burns

After you've polished dozens of beautiful cabochons, shown them to all of your family, friends, and coworkers to be admired, what do you do with them — keep them in a cigar box on a shelf?

My stock answer, when asked, is that you mount them in a sterling or gold-filled setting and sell them.

Recently, I was selling at a small but well-attended geologically-oriented show where I had a white elephant type on display. It was not too well designed, and I was trying to reduce my inventory of sterling silver mounted items — a bit of this and a bit of that.

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As I was going through my inventory and picking out what I thought would sell, I came across three orphaned cabochons I had made several years ago, but I had never mounted them to be worn. To fill a small space, I put them on the table. About two hours into the sale, I glanced up from pricing something to find a lovely lady picking up a pretty triangular free-form crazy lace agate cab.

“How much is this,” she asked.

Off the top of my head I responded, “Fifteen dollars” — and she bought it without hesitation.

I noticed her pretty pendant and asked if she had made it to which she replied, “I make beaded settings for cabs.” Not a lapidary, a jewelry maker. How nice, but what made me price that fifty-cent piece of rough I had polished years ago at fifteen dollars?

After a bit, I remembered I had been reading an older issue of Lapidary Journal’s Jewelry Artist which highlighted jewelers who purchased their stones and the lapidaries who made them. The focus was what prices finished cabs were selling for at that time. They showed purchased stones in the under and over twenty-five dollar categories.

In the past, when talking to the parents of children who were interested in polishing the stones they had picked up, I told them that learning to do so was a great hobby, might be a paying avocation, or could even lead to a career in one of the geological fields. Now here was proof — proof to refer to that they could sell them for more than three or four dollars.

Here at HGMS we have a very active program that teaches children over the age of five — yes, I mean five — how to polish stones on an eight-inch set of diamond wheels. The instructors coach the children and the finished stones are as fine as an adult can make.

Not many of our members sell unset stones, but they need to remember that those cabs are worth more than double or triple their purchase cost to a fabricating lapidary. Even when slabbing a large piece of rough, no two slabs will be exactly alike front and back. No two cabs will be the same, front and back — and the work to bring out the beauty has real value.

So often hobbyists price their output cheaply and when asked why, say that they just sell to cover the cost of their hobby. It seems that they are demeaning the value of their artistry and that of serious lapidaries and jewelers when that happens.

Most diamonds are look-alikes. We forget that cabs are unique; there will only be one exactly the same as the one at which they are looking. Even the mirror pair are different on the reverse side.

A little research online will help you find pricing for cabs similar to yours. When you go to shows, look for vendors selling free-form cabs, as they are usually hand-polished on a Genie or a similar set-up. Make a note of their prices. Talk to vendors who buy finished stones, and ask about where they buy theirs. Your cabs are no longer rough rock, they are gemstones worthy of gemstone prices. Put a few out with your finished jewelry, and listen to potential purchasers. You will be surprised.

Source: The Backbender’s Gazette, 3/2016

**HAPPY APRIL BIRTHDAY****Priscilla Allen****Mort Allen****Mike Bamsch****Rick Gilpin****Mike Guelff****Ray Highness****Kate Irwin****Kristy Johnson****Rick Mann****Debbie McPherson****Ed Palme****Connie Palme****Bryle Sampon****Janet Sares****Tracy Scribner****Evan Sniderhan****John Thomas****Donald Winger****Kathy Winterburn****HAPPY APRIL ANNIVERSARY****Kathie & Steve Bryson****Cheri & Gary Mortimer****Sue Stievo****Kathy Winterburn****Sheila & Ken Young****Angela & Mike Zuccaro****GOLDSTONE**

Goldstone is a type of glass made with copper or copper salts in the presence of a reducing flame. Under normal oxidative conditions, copper ions meld into the silica to produce transparent bluish-green glass; when the reduced Goldstone melt cools, the copper remains in atomic isolation and precipitates into small crystalline clusters. The most common form of Goldstone gives the illusion of being reddish-brown, though in fact that color comes from the copper crystals. The glass itself is colorless. Some Goldstone variants have an intensely colored glass matrix, usually blue or violet, or more rarely, green.

The manufacturing process of Goldstone was discovered in the seventeenth century Venice by the Miotti family, which was granted an exclusive license by the Doge.

Source: from Hill and Gully Paydirt, 12/2015, via The Backbender's Gazette, 1/2017

### Hints n' Such

*These hints were gathered primarily from the bulletins and web sites of other clubs. You should always use them with caution because some are untried and others may not be tried and true. Just ideas!*

**Trim saw:** When cutting a slab on the trim saw, turn the trim saw around so that you stand behind the saw and pull the slab towards you. This eliminates getting oil or water splattered all over you which you get if you try to push the slab toward the saw. You can also see what you are doing better when your safety glasses are not all oil splattered.

Source: Port Townsend Rock Club News, Oct/Nov 2003, via The Pegmatite, 12/2004



**Glue:** A good all-around glue for gluing bails, pin backs, bell caps, etc. is Elmer's Stix-All@. It is non-toxic, non-flammable, flexible and strong, as well as impact resistant. While it sets up fast, complete curing takes 24 hours. Elmer's Stix-all@ can be purchased at most gem shops, hardware stores and variety stores.

Source: Port Townsend Rock Club News, Oct/Nov 2003, via The Pegmatite, 12/2004



**Loupe:** The loupe is a special type of magnifying glass. It allows you to examine a specimen for chips, scratches or to examine noticeable inclusions more closely. The correct type of loupe is a 10x, or ten power "triplet." The triplet is recommended because it corrects two problems that other types of magnifiers have: (a) traces of color that are normally seen at the outer edge of the lens; and (b) visual distortion, which is also usually found at the outer edge of the lens. If the housing surrounding the lens on a loupe is chrome or gold, it could affect how you see a

specimen, therefore a black housing is recommended for viewing gemstones. Keep the loupe approximately one inch from your eye, and approximately one inch from the object you are examining.

Source: Gem Cutters News, 4/2003 (excerpt "How To Use A Loupe" by Cheryl Lema in The Bowen-Lite 4/2003) via The Pegmatite, 12/2004



To get a good polish on gypsum spheres, use an old pair of nylon pantyhose doubled up and stretched over the sphere cutter heads. Hold it in place with rubber bands. Polish with cerium oxide. Use the nylons to hand polish sculptures after sanding with 1000 grit sandpaper. It also works for talc (soapstone) sculptures.

Source: Kreigh Tomaszewshi via Tumbler, 11/2001, via Breccia, 3/2002



To avoid cutting the crystals in a geode, roll the geode on a flat surface several times and mark the up side each time. Then cut on a plane parallel with the flat surface. Crystal growth inside the geode is probably most developed at the top and bottom of its resting position.

Source: Rock Rollers, 1/2002, via Breccia, 3/2002



**Using diamond wheels?** Never use too much pressure. Let the wheel do the work. If you bear down too hard you will remove all the diamond from the wheel and ruin it.

Source: E. Goode, Chips and Chatter, 6/1974, via Bergen Matrix, 12/2001, via Breccia, 3/2002

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