

“CUTTING REMARKS”

The Official Publication of the Old Pueblo Lapidary Club
520-323-9154

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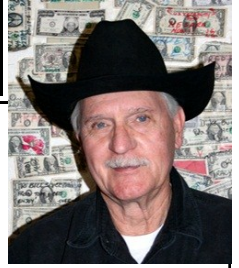
Wayne Klement 954-6298

Please join us on **March 5th** for the next monthly meeting. There is an optional social hour that begins at 8:00am followed by an educational program at 9:00am, followed by the monthly meeting. Visitors are always welcome.



Articles or news to be included in the *Cutting Remarks* should be emailed to your Editor, Wayne Klement (wayneklem@aol.com), or feel free to call him at 520-954-6298. Submission deadline is the 20th of each month. Thanks!

THE PREZ SEZ by Pete Peterson



The Prez doesn't have much to say this month. We had no meeting in February and we were all busy with the Gem Show.

I do want to thank all the people who volunteered to work at the Old Pueblo Lapidary Club booth during the show. Thank you to those who helped with set up and tear down and to all those that demonstrated and met with our visitors: Murray Hiller, Ron Davidson, Ted Rupp, Bill Carmody, Diana and Roger Hara, Skip and Jean Barkley, Rim and Maria Tallat-Kelpsa, Philip Howe, Chuck Lundstrom, Frank Beaven, Steve Helentjaris, Phil Babcock, Bob and Bette Powell, Wolfgang Vaatz and his daughter Katja, Jerry Foley, Elwyn Wooster, Claire O'Donnell, and Ginny Peterson. Everything went as smoothly as could be expected.

We gave away a lot of rocks to children of all ages. The interest in cabbing and faceting was amazing. Lots of visitors crowded around to watch the demonstrations. The youngsters were especially interested in seeing how our youngest volunteer was able to make rocks into cabachons. Yes, Katja, you were a big hit. People picked up literature and membership forms and some even joined on the spot. We welcome all of you to the Club.

We have purchased some shelving for the new storage container. Ted Rupp, Danny Harmsen and I assembled and installed them last week. They look good and we are getting our storage better organized and moving forward with future plans. We took the opportunity to get some bargains during the Gem Show and purchased a

shear for the silver room and flats for the faceting and cabbing rooms. I think we are in good shape for now.

We have been using a lot of paper towels lately and it has been suggested that those using the lab facilities consider bringing cotton towels or rags to use in place of paper towels whenever possible. In most cases you will find they work better than paper towels anyway.

That's all for now. Hope to see you at the meeting on the **FIRST** Saturday in March.

Remember to bring your aluminum cans and any suggestions you have to make OPLC an even better club.

Pete

!!!!!!! NOTICE !!!!!

The Thursday afternoon Beginning Cabbing session is no longer being offered due to lack of attendance. Thank you Frank Beaven for making your time available for this.

WELCOME NEW MEMBERS

Crisolfo Araila	John Kay	Alan Romey	Liz Starffin	Linda Tuxhorn
John Dyer	Larry Koshak	Logan Rubendall	Karl Tuxhorn	

DONATIONS

If you are interested in making a donation (rocks, equipment, etc.) to the Old Pueblo Lapidary Club. Please call: Bill Carmody at 760-8598 or Dan Harmsen at 721-8452.

Cutting Remarks, Volume 2011, Issue 3, March 2011. Published monthly by the Old Pueblo Lapidary Club, 3118 N. Dale, Tucson, AZ 85712. Telephone: (520) 323-9154, a non-profit organization.



There was no meeting held in February.

DONATION



Pictured, is Mindy Ross in her Grandfather's booth at the Convention Center during the Tucson Gem & Mineral Show. Her Grandfather, Ralph Giehls passed away in October, and his wife Betty in December, and Mindy inherited the business. Ralph and Betty had been lifetime members of OPLC. Mindy is from Ohio and didn't want to take everything that Ralph had accumulated over the years back to Ohio, so she donated some things to OPLC. Included in the donation were: three rock tumblers, Ohio flint, nodules, geodes, Apache tears, obsidian, rhyolite, jaspers, jades, aventurine, petrified oak wood, Arizona petrified wood, (Crazy lace, moss, and Montana) Agates, vise, and mother-of-pearl shells. Look for many of these items at the OPLC Silent Auction held every November.

ANOTHER DONATION

An anonymous donor provided various watches (some actually work), necklaces, bracelets, earrings and broaches.

On behalf of the Club, we thank all of our donor's for their thoughtfulness and generosity.

This is Mindy's Father, Randy Giehls, with some of the ribbons won by Ralph Giehls in various competitions over the years while a member of OPLC. The one on the left was won in 1988.



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FUN AT THE GEM SHOW

This year was another busy time hauling equipment to the Convention Center, volunteering at the booth, answering questions, and occasionally giving out a membership application or two.



Murray Hiller, Kerstin Vaatz and her father, Wolfgang.



Kid's Day at the Gem Show - Jean Barkley helping a student pick out a polished stone.



(l - r) Dave Arens, Jerry Foley, and Elwyn Wooster working the OPLC booth.



Frank Beaven and Skip Barkley



Claire O'Donnell and Chuck Lundstrom



KNOW YOUR METALS

When you first get into metal smithing, wire wrapping, or beading, the type of metal you work with is important. The sheer abundance of what is out there can be daunting. In wire wrapping for example, you normally work with a square wire for holding the stone, and half round to bind the square wires together. That seems simple enough. Next you have to decide what gauge wire you will work with: commonly 20 to 22 gauge square for a larger stone, and 24 to 26 gauge square for a smaller stone. Note here that the item you are wrapping does not have to be a rock. You can wire wrap anything. But, as we are Rock Hounds, I will refer to a stone. Now you will need the half round to bind the square wires together. Usually, the gauge of the half round is the same as the square wire you use. But, for visual effect you can choose to go larger or smaller.

After all that, now you must decide on what metal you will use. Silver or Gold? This also seems pretty straight forward, until they start throwing in all the different names and composition formulas. Jeweler's Gold, Merlin's Gold, Nordic Gold, Prince Rupert's Metal, and Red Brass are just that: Brass. Most commonly the formula is 75% to 85% copper, with 15% to 25% zinc, and sometimes a trace amount of tin. The result is a beautiful yellow color that imitates gold. However, there is no gold to be found. The different formulas contribute to the workability, the color, the melting point, tarnish resistance, and other attributes that are attractive to people.

(FTK&T: the copper in brass makes brass germicidal, via the oligodynamic effect, for example, brass doorknobs disinfect themselves of many bacteria within eight hours. This effect is important in hospitals, and useful in many contexts.)

The price of brass is considerably less than gold which makes it attractive to those practicing in their metal art. But, care should be taken that the finished item is not sold to the consumer under the misnomer that it is actually gold. The same holds true for silver. There is a variety of metal that bears the name silver: German Silver, Nickel Silver, and Alpaca Silver are some. Nickel silver has recently been used to produce counterfeit coins and medallions. More outright attempts at nickel silver fraud include the production of replica bullion bars marked "Nickel Silver" or "German Silver", in weights of one troy ounce, that are sold without explanation that there is no elemental silver present.

Nickel Silver is an alloy of copper, zinc, and nickel, often in the proportions 5:2:2. It closely resembles silver and is used in cutlery, as a base for silver-plated wire, and as a practice wire for wire wrapping. Recently, prompted by the economy, the lower price of these pseudo-silver products, their workability or anti-tarnish attributes, many have begun to incorporate not only nickel, but aluminum and stainless steel into their crafts. This is all fine, and I have seen some beautiful things using these different metals, as long as there is no attempt to trick the consumer.

When you are looking for metals, whether in a catalog or online, reputable wholesale companies will have the formulas stated so that you know what you are getting. If you should run across a low price for silver or gold, and no formula is given, there is a good chance that it is not what you expect.

If you are making jewelry to sell to the public, you have a responsibility to know what you are using and present it accordingly.

Source: Little Gems January 2011

DISTINGUISHING CUBIC ZIRCONIA FROM DIAMOND

By Thomas A. Nupp, member of Grant County Rolling Stones and a gemologist

Here are a few ways to differentiate unmounted faceted cubic zirconia (CZ) from diamond:

Read through: A line can be seen through an upside CZ, whereas this is not possible with a diamond. The easiest thing is to place the stone upside down over news print. It is easily "read through" a CZ, however this is not always prop positive. I have seen large emerald cut diamonds that can be "read through." Read through is a property of the critical angle of the stone, type of cut, and the method of faceting. Cleavage: If it can be observed, CZ has no cleavage, whereas diamond is perfect in four directions.

Fracture: If you can find fracture, CZ will be concoidal versus diamond's step-like fracture. The most likely place to find a fracture is on the girdle.

Hardness: CZ's hardness is 8.5 versus diamond's 10. If the stone has numerous surface scratches, chances are it is a CZ. (Yes, and could have numerous scratches and a new CZ can be unscratched, but scratching is far more common in CZ).

Inclusions: Under 10X magnification (a good quality hand held loupe is sufficient) CZ often shows included bubbles or solid high relief particles of unmelted zirconium oxide. Diamond will have all kinds of characteristic inclusions, often erroneously called "carbon spots", however I have yet to see a CZ with these black inclusions. But just as sure as I write this, someone will manufacture one and sell to the unwary.

Luster: CZ has a sub adamantine luster versus diamond's adamantine, however this takes a whole lot of experience to tell the difference.

Pavilion flash: If a microscope with dark field illumination is available, CZ has a very distinct orange brown pavilion flash. Diamond will exhibit a rainbow flash.

Thermal: Thermal testers will show whether the stone is a diamond or CZ; however, they will not separate Moissanite from diamond, so be careful. Also, I have heard of (but never seen) diamond CZ doublets and diamond garnet doublets wherein a very thin layer of diamond is bonded to the table of stone. If the thermal tester is only tried on the table, this doublet will register diamond.

Ultra Violet: UV fluorescence varies with the color of the stone, with colorless CZ showing greenish yellow to yellowish orange under LW UV and yellow under SW UV. I have seen the exact same colors from a diamond, however I have never seen a CZ show the very strong blue that sometimes is displayed by a diamond. I would not suggest using UV as a definitive test, only as another bit of evidence.

Cut and Polish: Probably the most common separation of diamond from CZ is by visual inspection of the girdle of the stone under 10X magnification. I have heard so many different ways of describing this that I won't try to be specific; however, I have heard the diamond girdles described as "waxy" or "melted wax" and the CZ girdle described as "shiny, metallic looking, or granular" Take your pick, but experience is the best teacher. Here again, there is no hard and fast single rule. I one time saw a CZ that had been cut with a variable thickness girdle that had been faceted and polished. The facet junctions of the upper girdle and crown facets also did not align. The stone had been cut that way intentionally for one purpose only: to deceive; one poor jeweler was so used to seeing perfectly cut CZ's that he bought it.

Weight: CZ has a specific gravity of 5.80 (+/.20) vs. diamond 3.52 (+/.01). CZ will feel unusually heavy when hefted in the hand. Even very small stones will feel this way.

Other: There are other methods of sorting CZ from diamond, absorption spectrometer, dispersion, etc., but they require specialized equipment and are seldom diagnostic by themselves. There is no one foolproof way to separate diamond from CZ. That's why it (cubic zirconia) is such a good imitation, however, using a 10X loupe and making careful observations, an experienced individual can be fairly confident they have properly identified the stone. Unless you are one hundred percent sure of your experience and abilities, get some expert help before you buy. As always, if the deal sounds too good to be true, it usually is!

Source: Beacon, 3/2004, via The Rockcollector, Dec 2006/Jan 2007 via Blue Agate News March 2009

ANNUAL HOB NOB MEETING

The annual Hob Nob meeting was held at OPLC on February 5th and was attended by around 78 facetors from around the world. The highlight of the evening was a competition for cut stones in two categories; one for best cut natural stone and the other was for best cut synthetic stone.



The winners of the best natural stone (left) and the winner of the best synthetic stone (right).



Art Kavan at the mic giving some pointers to the group on faceting.



The annual meetings are always well attended and the group is very interested in networking to find out what's going on in the faceting world.



A picture of the winning natural stone is shown because of its uniqueness - a replica of the space shuttle.



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DON'T FORGET

Please don't forget to continue to bring in **YOUR** (or anyone else's for that matter) aluminum cans to the Club for recycling. Your contribution would be greatly appreciated to help add \$'s to the Club's treasury. **Thanks!**

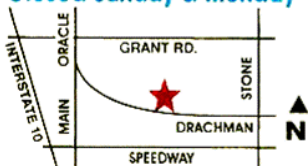
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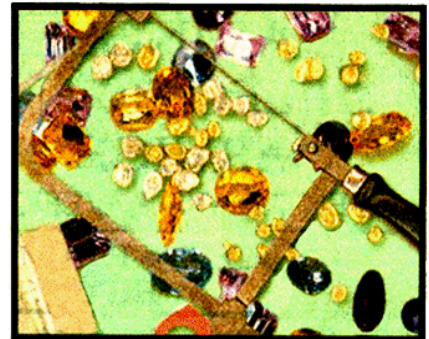
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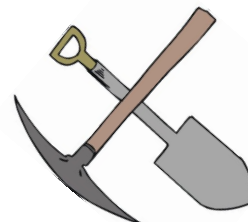
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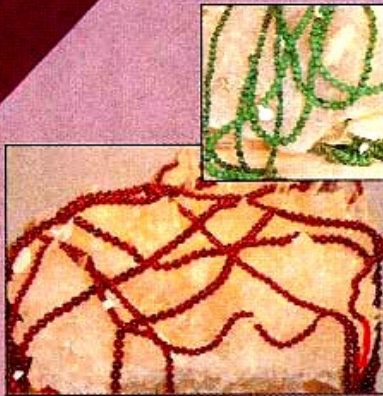
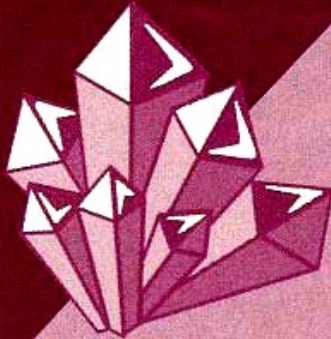
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1PM - 4PM **Silversmith Lab**

Monitor - Lou Akerman 290-6968

6PM - 9PM **Beginning Faceting**

Monitor - Earl Zoeller 886-3518

Tuesdays

9AM - Noon **Cabbing**

Monitor - John Poole 777-5588

9AM - Noon **Silversmithing Lab**

Contact John Poole 777-5588

10AM - 1PM **Rock Sawing**

Monitor - Jim Baker 886-2126

(Call before showing up at the Club)

6PM - 9PM **Silversmithing**

Contact Ray Brown 390-5667

Wednesdays

6PM - 9PM **Beginning Casting**

Monitor - Chuck Lundstrom 577-6446

6PM - 9PM **Cabbing**

Monitor - Keith Haubert 888-8719

Thursdays

10AM - 1PM **Rock Sawing**

Monitor - Jim Baker 886-2126

~~1PM - 4PM Beginning Cabbing~~

~~—Monitor— Frank Beaven 1-810-919-5545~~

CANCELED - No longer being offered.

6PM - 9PM **Silversmithing**

Monitor - Bill Cascio 638-8144

Fridays

9AM - Noon **Cabbing**

Monitor - Dan Harmsen 721-8452

Saturdays

9AM - 2PM **Rock Sawing**

Monitor - Jim Griffin 578-3765

10AM - 3PM **Silversmithing**

Monitor - Ray Brown 390-5667

10AM - 3PM **Cabbing**

Monitor - Ron Davidson 749-3157

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 (Cutting Remarks - Mar 2011)
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Name1 _____ Name 2 _____ Date _____

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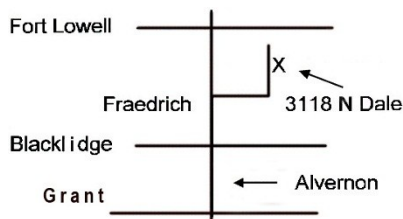
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Junior	\$12.50	\$10.00	\$8.00	\$5.00	\$10.00

Mail to: Membership Chairperson, Old Pueblo Lapidary Club, 3118 N. Dale, Tucson, AZ 85712



The Business Meetings are held on the 2nd Saturday of each month. A pre-meeting social hour (except for the December meeting) is at 8:00 a.m., followed by an educational program, and ends with the monthly meeting. Visitors are most welcome.