



Lake City Rockhound News

Newsletter of the North Idaho Mineral Club, Inc.
P.O. Box 1643 Hayden, ID 83835

September, 2017
Volume 16, No. 9

We meet on the 3rd Thursday of the month at the Lake City Center, 1916 Lakewood Drive, Coeur d'Alene in the Library, from 6:00PM to 8:00 PM. Visitors and Guests are Welcome.
Our web site: <http://www.northidahomineralclub.com>

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This Month's Meeting

Regular Meeting – September 21, 2017

The Meeting Program:

Mineral and Rock Identification

Refreshments: Jean Gordon and Mike McConnell

There will be a silent auction and scholarship raffle tickets will be sold.
Buy your tickets today.

Meeting Minutes for August 2017

Meeting called to order by President Marilyn Kohler.

Correction of the Minutes for the June Board meeting: States in minutes: We will need 9 more Dealers for the Show if we are to hold it at the Jacklin Building. Change to: We will need 9 more Dealer TABLES sold for the Show if we are to hold it at the Jacklin Building. Meaning not more Dealers necessary but TABLES sold to cover the additional cost of the Jacklin Building. Sorry for the incorrect wording. [DLR]

Treasurers report by Carl Chapin. All bills are paid. This year's check book balance \$680.00 +/- above what it was at the same time in 2016. Motion to approve by Mike McConnell/ second by Steve Handrahan approved.

Show Chairman, Mike Rose stated the Committee did an inventory of Kids Corner prizes: Need 200 more filled grab bags, 50 pounds of tumbled polished rock. They are working on New Kid's corner games: Plunko, Duck grab, String pull in addition to: Spinning Wheel, Pirate Treasure and Grab bags.

OLD BUSINESS: Bob and Bev Bockman thanked the Club for the award they received. They received it for their very generous help and untold achievements over the past several years! Wonderful job done very well, Bev and Bob.

Thank you for your devotion and generous support of the Club. We look forward to your continued service to our Club in the future.

NEW BUSINESS: Trips? Where do you want to go??? Fill in the Questionnaire, Please!! I personally have tried several times to find places want to go, with no one interested.

Work with Coeur d' Alene Rocks group. Maybe offer them a Showcase at the 2018 show. They do Facebook and have no meetings.

Northwest Rockhound Retreat has opening for 10 people, right at last minute several had to drop out. It is September 4 through September 9-10 in Fossil, OR. Really CHEAP vacation with no distractions. Rustic setting. No cell service or internet. Keep it in mind for 2018!!!

Maybe go to Craft Fairs and ID rocks maybe spinning wheel too??? Got to get extra prizes ASAP it we do that. Anyone up to ID rocks and minerals?

James Finckbone spoke to the issue of Rock Rollers verses North Idaho Mineral Club since a couple of new members expect our small Club to compete with what they are able to accomplish. Really no contest 3-4 times members and income. Thank you James! He said they have expanded their workshop as well with more hours/days as well.

FILL OUT YOUR QUESTIONAIRES PLEASE. NEED INFORMATION SO THE CLUB CAN HEAD IN THE DIRECTION THE MEMBERS WANT TO GO. Bring them to the meeting or send them to our President, Marilyn Kohler, 12034 W. Elk Ridge Rd., Worley, ID 83876

Treats for September 21st meeting will be provided by: Jean Gordon and Mike McConnell. Thank you!

Respectfully submitted, Diane Rose, secretary



Carving Rocks

by Joan Earnshaw

Almost any kind of rock may be carved with the proper tools and patience. There are some usual steps to follow in beginning a carving:

1. Select the rock that you want to carve. The main criteria for this is just personal choice. However, I would select a rock no harder than 4 or 5 on the Moh's scale of hardness. This is for more than one reason. Harder rocks require diamond tools to work which cost more. Harder works take longer to complete. If you are just starting, it is helpful to start with a rock that is easier to work on and more encouraging to see results sooner.
2. Tools can be either hand tools or power tools. What you are familiar with is easier to use. I suggest hand tools to start with so you can learn the "feel" of the stone and see how the stone will react to files, handsaws, chisels, etc.
3. After selecting your rock, then decide what you want to carve. Sometimes, you can see an animal or plant or just a geometric shape in the rock. If you can, than you're off to a good start. Or if you can't see something intrinsic in the rock and already have a shape in mind, then draw a rough outline on the rock. Remember that if your rock breaks unexpectedly that it may be possible to alter your design or switch to a new one. What if you can't think of a design? Try looking at some whittling pattern books for ideas. Look at Rock and Gem Magazines or Lapidary Journal.
4. Suggested tools are a pocket knife (remember that this is a little hard on the blade so use an old one), a hacksaw or coping saw, a sharpened screwdriver, chisels, hammer, and files. Wood rasps will work as coarse files. Angle grinders can be utilized if you want to remove a lot of rock quickly. The tools used can vary. Eye protection is a necessity. Ear

protection with noisy power tools is recommended. Professional sculpture tools are expensive and not necessary when you are beginning. If you start with inexpensive tools, or with what you already have on hand, then, if you find that this is not for you, you don't have a lot of money invested.

Remember that it is best to proceed slowly to avoid breaking the rock. Also remember that some rocks fracture easily. A chisel and hammer would not work on rocks that fracture easily. You need to work those with rasps, files, and small saws—tools that will not shatter your rock.

When you get your shape close to the finished size that you want, it is time to think about smoothing and polishing. You can start with coarse grit sandpaper, and switch to finer and finer grits. I recommend wet-or-dry sandpaper and sanding wet when you get down to the finer grit. It works better and faster. Yes, there is power equipment that you can use for this-like a Foredom tool and appropriate attachments and probably some other power tools, but remember that you are undoubtedly going to have to do some sanding by hand unless your design is totally smooth. All bumps, grooves, nooks and crannies have to be sanded.

You can polish with polish on a pad, cloth or leather. Or you can use Akemi sculpture polish which seals the stone (usually used on alabaster or marble), or Johnson's paste wax and buff it well. This seals the carving. This is especially helpful if you plan to put the carving out in the weather. You can also talk to carvers who have been doing this for years and ask them how they polish their carvings. Carving and sculpting is best learned by hands on experience after you are shown the basics.



Warning: I have found that sculpting is habit-forming, but not harmful when done carefully. Not taking proper care can result in mashed fingers, rock chips in eyes and loss of skin.

from Pick Hammer News 2/01 via Golden Spike News 3/01



Simple But Effective

by Dr. Delmont W. Stephens

To begin, if you are not an outdoor person, this article may

not appeal to you. But, on the other hand, if you like gold and would be interested in finding it with very little expense and effort, then this information might appeal to you.

The old saying is to find gold is to go where gold has been found before. This eliminates searching endlessly in unproductive and barren country. In the summer while on vacation, a lot of club members travel far from home and visit many interesting sites where they collect good specimens. While traveling the highways, they will no doubt pass over many bridges under which rivers and streams flow. In some of these waters, gold may be hidden at bed rock, especially in gold country. If you have time and the right equipment, you could check out some of these areas. Serious gold prospectors spend a lot of money on equipment to move a lot of material to recover a suitable amount of gold. In this article, I will introduce you to a simple and inexpensive way to recover gold in these rivers and streams.

The best time to look for gold in the rivers and streams is in the early spring just after spring runoff Another time would be in the summer when the water level is at its lowest. I will omit information about summer prospecting and only talk about how you can recover gold in the spring.

In the springtime, runoff water doesn't drop steadily in volume and can vary as much as one to three feet or more during a day or even in a period of only hours. Storms and thunderstorms you can neither see nor hear taking place high in the mountains, can cause near flash-flood conditions. There is danger of being trapped in a sudden rush of water . . . so be alert and pay attention to any sudden increase in the noise level caused by heavy moving rocks and get out of the stream as fast as you can to avoid being swept away.

During the period when the water flow drops dramatically, look for an area of solid flat rock on the floor of the stream bed. You will notice numerous crevices packed with dirt, clay-like material, small stones, and maybe some visible gold nuggets. When the flow of water decreases over the bed rock, the very heavy gold will fall into these crevices and will be caught similar to the way gold is caught in the riffles of a sluice box. Eventually the gold will work its way to the bottom of the crevice and this is where most of the gold will be.

More recent deposits of gold may be found at any level along with nuggets. Sometimes a crevice may be too narrow to remove any material and (you) will have to use a

hammer and chisel along with a crowbar to widen it. Crevices may contain water and it will be best to remove it before you start to clean it out. A syringe, bulb-baster, or any other suction device will do. Effective hard packed clay-like material will have to be broken up with crevicing tools. Any instrument that can fit into the crevice and break it up and dig it out will do. Some of these tools are: a long screwdriver, a long piece of welding rod with two inches bent at a 45 degree angle at one end with the tip flattened, or any other suitable homemade tool.

To start: dig, pry, and scoop out all sand and gravel, broken pieces of rock, etc., until all the material is removed to the very bottom of the crevice. While removing the dirt, watch for gold flakes and nuggets in the hardened clay which is actually finely ground silica that holds the gold. After you have cleaned out the crack, collect every bit of the concentrate and bag it in a sturdy plastic bag. If you know how to pan for gold, you can pan it in the stream or save it until you get back home.

Some gold prospectors use a metal detector primarily to locate gold nuggets only. If they (don't) receive a signal, they will move on to another crevice. By using this technique, you can cover a lot of ground and probably recover a lot more gold nuggets, but you will also miss a lot of fine gold. Actually, if you work all crevices, you will find considerably more fine gold than nuggets. Crevicing for gold is the way to go. It is simple, inexpensive, time saving, and requires very little physical effort. So why not try it?

(Via Rock Ramblings 9/92 via PICK & PACK 12/98) via T-Town Rockhound 1/99



Secrets and Tips in Making Jewelry

by Don Ashbury

A bunch of years ago, which seems like yesterday, I wrote up my first "Big" custom jewelry order. It was a large oval semi-crystal opal to be set in a yellow gold ring with emeralds going all the way around. I knew I could make the ring. Heck, I'd spend as many hours as it would take to get it done. If you make a mistake, or it doesn't look right, you just start over. But, what if I break this opal when I go to set it? Setting the little emeralds in prongs was no big problem, Reluctantly, after finishing the ring, I agreed to take the advice of my partner and send everything downtown to be finished "professionally." I got the ring back a week later with a bill for setting the emeralds and a note saying they

were afraid to set such a nice large opal. As you can guess, I ended up setting the opal. To this day I've never sent anything "out" to be done. I've spent hours and hours trying to figure out how something was done and was always eager to keep my eyes and ears open to learn.

The following are some of the things I have learned:

1. Is it a CZ or a diamond? If tile stone is loose, turn it upside down on its table and slide it over a thin black line on a piece of paper. When looking straight down through a CZ you will see a circle in the center of the stone. A diamond won't do this.
2. Is it Citrine or Topaz? Clean the stone, then, using a toothpick, put a drop of water on the table of the stone. The water will form a high "bubble" oil real Topaz. On quartz, the water "flattens" out. Try it.
3. You silversmiths know how difficult it may be to solder a thin gage bezel on a thicker gage backing, especially If You are making a large buckle or bola and need a large bezel. Try getting yourself a hotplate, the solid kind like tile top of an electric stove. Set everything upon the hot plate. When the coil is red, just apply heat with your torch to the work from above and watch the solder flow with no moving of the bezel, or better yet, no warpage of tile metal.
4. If you are cutting a star stone and are looking for the "star," white Karo syrup works better than anything. A single drop on the stone, under a strong light, will show you where the star is.
5. Finally, it was late one night, when I ran out of the chemical (at \$2.00 per gallon, wholesale) used in the ultrasonic bath to remove the investment from fresh castings. Believing something else had to work, I tried everything around the shop. If it weren't for the fact that I like cider vinegar on my sardines, I never would have found out that vinegar not only works, but it worked better than the stuff that I had. It also leaves gold castings almost shiny. And, it's a lot less expensive than \$23.00 per gallon.

(From The OPAL 3/99 via THE GEMROCK 4/99) via T-Town Rockhound 7/99



Creating Small Spheres On Ordinary Equipment

by Gerald Wykoff, GG, CSM, from 04/89 American Gemcutter #26

Normally, I don't get into sphere making. But on this occasion I wanted a nice agate sphere for a pendant I planned to make for my wife. She's quite capable at goldsmithing and jewelry design, but it was my task to make the 15 mm perfectly round Mexican lace agate sphere.

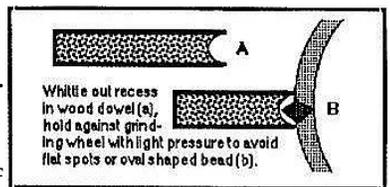
Yes, I could maybe buy one - if I could find a supplier, and, no, I didn't want to go that route. Yet, I wasn't quite certain how to go about it. With most things lapidary nowadays, I was certain a bead or sphere making attachment would cost more than I wished to part with.

At the club, I sawed out a nice agate cube and was busy knocking off the corners getting it ready for the final shaping step, a step I didn't have the slightest insight about. Fortunately, I expressed my trepidation to the club's old pro.

"You need a sphere stick is all," he explained, gently. "And they're among the easiest lapidary tools of all to make." He went directly to the stock room. After rumbling around for a few minutes, he then emerged holding up a short 8-inch long section of dowel as if he'd found a precious piece of crystal.

"Now we're all set," he said.

"All we need to do now is form a spherical recess in one end of this wood stick. I'm sure," he said, looking directly at me, you realize the diameter of



the stick must always be greater than the diameter of the bead or sphere you want to make. With the one end recessed into a partial circle you have a cup which will hold the preformed gemstone. Truth is, the dowel should be at least twice the diameter of the intended stone sphere."

He inspected the agate cube I'd cut and then checked to make certain I'd truncated all eight corners. "This looks properly pre-formed," he announced, "and you shouldn't have any difficulty getting this pre-form to roll against the grinding wheel while it's in the stick's recessed end."



How to cut out the recess? I found out that a number of options exist, but an ordinary carving knife and a little patience will do it. Whittle out the recess as close to a perfect sphere as you can get, then cover the end of a rounded stick with sandpaper and smooth out the recess.

Controlling the direction of the dowel and the pressure against a turning cutting wheel is the key element. My friend placed my agate cube in the recess, turned on the 8-inch cab unit, while holding the cube lightly against the 220 diamond grit wheel. The coolant flow was on high.

“You want lots of coolant because it functions also as a lubricant,” he explained. “Notice how I backed off on the pressure immediately in order to get minimum pressure and to set the agate and cube to tumbling. Then, I keep the dowel cube moving back and forth across the wheel. As he moved the stick, (and the cube), across the wheel in a wiping motion I noticed he kept the dowel rotating slowly at the same time.

“You don’t want too much pressure by the cube on the wheel or it’ll stick and you’ll get a flat - or the stone will end up slightly oval. Just keep a light pressure, using the dowel only to control direction, a heavy coolant flow and make certain the sphere is constantly turning in the recess.

Once he’d removed all the flats, my friend moved to the 600 wheel and completed his prepolishing.

“The trick to polishing a sphere of a one inch diameter, or less, is to get a small pad with polishing powder in the bottom of the recess. Then place the cube in contact with a close, felt or leather polishing pad and use this lap to get the sphere rolling.

“You’ll find that the polishing take place quite quickly. It’s been my experience polishing with chemicals - cerium oxide, Linde A, or tin oxide - offers the best results. Later, in talking about bead/sphere making with other club members, I learned when making a series of calibrated beads the benefits of the little, old tumbler are substantial. You can preform and initially shape the beads to a uniform size with your lapidary wheels.

For pre-polishing and polishing you toss all the beads into the tumbler and let the little rotating tumbler do the work for you. It takes a bit longer but the results are uniform and

well done.

from Anglic Gemcutter April 5/99
P.O. Box 826
Beavercreek, OR. 97004



Asterism

From Wikipedia, the free encyclopedia

Asterism, or star stone, is a name applied to the phenomenon of gemstones exhibiting a luminous star-like shape when cut en cabochon (shaped and polished rather than faceted). The typical asteria is the star sapphire, generally a bluish-grey corundum, milky or opalescent, with a star of six rays. In red corundum the stellate reflection is less common, and hence the star-ruby occasionally found with the star-sapphire in Sri Lanka is among the most valued of "fancy stones". Asterisms are also found in star-topaz. Cymophane, the chatoyant chrysoberyl known as cat's eye, may also be asteriated. In all these cases the asterism is due to the reflection of light from twin-lamellae or from extremely fine needle shaped acicular inclusions oriented to the stone's crystal structure. Oriented sub-microscopic rutile crystals are a common inclusion in asterism gemstones. The astrion of Pliny the Elder is believed to have been a moonstone, since it is described as a colourless stone from India having within it the appearance of a star shining with the light of the moon. Star-stones were formerly regarded with much superstition.



Articles Wanted

By Your Editor

We are looking for more articles to publish in this newsletter. The articles can be about anything relating to rockhounding, lapidary or jewelry making. That can include how-to articles, hints and tips, articles about particular minerals, how to collect minerals, as well as faceting, carving, cutting or tumbling. We will even accept cartoons, poems and jokes pertaining to minerals.

You can email any information or articles you come up with to nimc@northidahomineralclub.com

North Idaho Mineral Club
 P.O. Box 1643
 Hayden, ID 83835



First Class Mail

NIMC Officers			
President: Marilyn Kohler (208-967-2545)			
Vice-President: Mike McConnell (406-360-4944)			
Treasurer: Carl Chapin (208-772-9049)			
Secretary: Diane Rose (208-659-6173)			
Other Positions			
Show Chair 2017: Dale Ruperd/Dean Hutchinson			
Newsletter: Michael Burton (208-772-9347)			
Federation Director: Dale Ruperd			
Federation Delegate: Bill Johnson (208-765-3099)			
Webmaster: Michael Burton			
Programs/Membership: Bev Bockman (208-773-5384)			
Affiliations			
AFMS – American Federation of Mineralogical Societies			
NFMS – Northwest Federation of Mineralogical Societies			
S.C.R.I.B.E.			
ALAA – American Lands Access Association			
Gem Show Schedules			
Oct 7-8	10:00-5:00 10:00-5:00	Marysville Rock & Gem Club	Totem Middle School Gym, Marysville, WA
Oct 13-15	10:00-6:00 10:00-6:00 10:00-5:00	Portland Regional Gem & Mineral Show	Washington Cty Fair Complex, 873 NE 4 th Ave, Canby, OR
Oct 21-22	10:00-6:00 10:00-4:00	Hells Canyon Gem Club	Nez Perce Cty Fair Bldg, 1229 Burrell Ave, Lewiston, ID
Oct 28-29	9:00-6:00 10:00-5:00	Clackamette Mineral & Gem Club	Clackamas Cty Frgrnds, 694 NE 4 th Ave, Canby, OR
Oct 28-29	10:00-6:00 10:00-5:00	Bellevue Rock Club	Vasa Park, 3560 W. Lake, Sammamish Pkwy SE, Bellevue, WA
Nov 11-12	9:00-5:00 10:00-5:00	Maplewood Rock & Gem Club	Maplewood Rock & Gem Clubhouse, 8802 196 th St SW, Edmonds, WA
Nov 11-12	9:00-5:00 10:00-4:00	Skagit Rock & Gem Club	Sedro Woolley Comm. Ctr, 703 Pacific St, Sedro Woolley, WA