



EL PASO MINERAL AND GEM SOCIETY, Inc.

P.O. Box 31516, El Paso TX 79931

FOUNDED – 1947

Membership Dues are due and payable as of December of each year. Dues are \$12.00 for Adults (18 and Over) and \$4.00 for Juniors. Make check out to EPMGS and mail to PO Box 31516 El Paso TX 79931. Delinquency of over 90 days will result in being removed from the Membership Roster.

Meetings will be held on the 4th Thursday of every month at The Memorial Senior Center, 1800 Byron, El Paso TX at 6:30 PM. Board Meetings will usually be held a half hour prior to the general meeting. The meeting in July is our yearly picnic – the date to be announced.

2010 CLUB OFFICERS

President	Tom Smith	(915)356-8653	Programs	Lorraine Johnson	(915)751-4527
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THE VOICE

The Voice is the official bulletin of the Society and is published monthly. All articles must be in the editor's possession no later than the Monday following the monthly meeting. Any articles received after that will not be published until the following month. Please note Charlie Christensen's e-mail address: charlieenos@msn.com and mailing address: 4808 Campbell Road, Las Cruces NM 88007. Members are encouraged to submit articles for publication. Permission is granted to reprint material from other sources provided that credit is properly cited. Ads are accepted from members for publication at no charge for the sale or exchange of items pertaining to the hobby. **WEBSITE: www.epmgs.com.** Any information you would like to see on this website contact Matt Durning at madtex@q.com or call (575)382-4301.

The El Paso Mineral and Gem Society, Inc. is a non-profit organization. The purpose of this Society shall be to increase and disseminate knowledge about minerals and other geologic materials; to encourage mineral study, collecting and fashioning as a hobby; to conduct meeting, lectures, displays, field trips, and to sponsor shows for the general edification of the public.

GENERAL MEETING

The next General Meeting will be 26 August 2010 at **6:30 PM**. There will be a Program so come join us to see the Program (they've pretty good and informative). Members with the last name starting L thru Z are asked to bring the goodies.

SCHOOL BOARD MEETINGS

The School Board Meeting information is posted under School Information and Class Enrollment.

ADDRESS CHANGES

NOTE: Anyone who has a change in mailing address, phone number, etc please send e-mail to Charlie Christensen at charlieenos@msn.com, or mail to: EPMGS Membership, PO Box 31516, El Paso TX 79931. Thank you.

THE VOICE

VOLUME LXI NUMBER 11 AUG 2010



BIRTHDAYS & ANNIVERSARIES

For those of you who are celebrating one or both of these occasions in the month of August Happy Birthday and/or Happy Anniversary.

BIRTHSTONE FOR AUGUST – PERIDOT & SARDONYX

Peridot is said to host magical powers and healing properties to protect against nightmares and to bring the wearer power, influence, and a wonderful year. As peridot is a gemstone that forms deep inside the Earth and brought to the surface by volcanoes, in Hawaii, peridot symbolizes the tears of Pele, the goddess of fire and volcanoes. Today, most of the peridot supply comes from Arizona; other sources are China, Myanmar, and Pakistan. This gemstone comes in several color variations ranging from yellowish green to brown, but most consumers are attracted to the bright lime greens and olive greens. Peridot, in smaller sizes, often is used in beaded necklaces and bracelets.

Sardonyx is a form of onyx and is recognized by its layers of reddish brown and white banding. It was popular with the ancient Greeks and Romans who carried into battle talismans of sardonyx engraved with images of heroes such as Mars or Hercules, believing that this would bring courage and victory. Because of its attractive banding, sardonyx has long been used to fashion cameos (carved raised figures) and intaglios (the reverse of cameos). This gemstone is found throughout the world. The most attractive specimens are found in India, but material also is mined in Czechoslovakia, Brazil, Uruguay,

Germany, and in the United States. Source: <http://www.americangemsociety.org/birthstones.htm#august>

(23 Jul – 22 Aug)

(Aug. 23 -Sept. 23)



Leo
Sun



Virgo
Mercury



GENERAL MEETING

There was no General Meeting of the Club as it was our Annual Picnic.

THE PICNIC

By Matt Durning

Our summer picnic was held in the Franklin Mountains State Park. Our picnic spot overlooked the upper valley on one side and the Franklin mountain valley on the opposite side. The over cast clouds cooled the early afternoon and the food was delicious and plentiful. The rain started gently and cooled it off even more making it more comfortable. The food, the people, the cool afternoon, ahhhh.....The wind shifted abruptly, the gentle rain was now torrential. The wind shifted again, no it was now blowing sideways, and if it wasn't nailed down it was gone. I last saw my hot dog doing the back stroke over the once lovely view, "fair well ol' wiener pal of mine". People grabbed table cloths to protect themselves from the sudden vicious and violent attack of Mother Nature and hypothermia. We tried to wait it out but the over head shelter was no shelter. All I saw was flying potato salads and elbows as we ran for it. I had to make several trips back and forth between the shelter and the car. I could've swum it. When you look at the picnic picture on the web site gallery, imagine the same group picnicking in the Rio Grande and that would be us. As soon as we left the state park it was dry, turning back you could not even see the mountains 500 yards away. Just another day in El Paso, TX.

HINTS, TIPS, AND STUFF

EDITORS NOTES: The source of these tips, hints, and stuff are other club bulletins. Be careful when trying out any new idea. They have not been tried by this editor.

PROGRAMS - Lorraine Johnson will be conducting programs for our club members. Due to the fact that Lorraine has to give RMFMS a list of 3 videos she would like per date listed below – we aren't always sure which video we will actually get. So, I am just listing the dates we will be having a program.

DATE
26 Aug 2010

VALERIE PROVENCIO just sent me a great website regarding Turquoise:
http://www.silversun-sf.com/turquoise_info/ajax.htm

ALEXANDRITE

This rare gemstone is named after the Russian tsar Alexander II (1818-1881), the very first crystals having been discovered in April 1834 in the emerald mines near the Tokovaya River in the Urals. The discovery was made on the day the future tsar came of age. Although alexandrite is a relatively young gemstone, it certainly has a noble history. Since it shows both red and green, the principal colors of old Imperial Russia, it inevitably became the national stone of tsarist Russia. Beautiful alexandrite in top quality, however, is very rare indeed and hardly ever used in modern jewelry. In antique Russian jewelry you may come across it with a little luck, since Russian master jewelers loved this stone. Tiffany's master gemologist George Frederick Kunz (1856-1932) was also fascinated by alexandrite, and the jeweler's firm produced some beautiful series of rings and platinum ensembles at the end of the 19th and beginning of the 20th century. Smaller alexandrines were occasionally also used in Victorian jewelry from England. The most sensational feature about this stone, however, is its surprising ability to change its color. Green or bluish-green in daylight, alexandrite turns a soft shade of red, purplish-red or raspberry red in incandescent light. This unique optical characteristic makes it one of the most valuable gemstones of all, especially in fine qualities. Alexandrite is very scarce: this is due to its chemical composition. It is basically a chrysoberyl, a mineral consisting of colorless or yellow transparent chrysoberyl, chrysoberyl cat's eye and color-changing alexandrite (also in cat's eye varieties). It

differs from other chrysoberyls in that it not only contains iron and titanium, but also chromium as a major impurity. And it is this very element which accounts for the spectacular color change. Rarely, vanadium may also play a part. According to CIBJO nomenclature, only chrysoberyls displaying a distinct change of color may be termed alexandrite. Like many other gemstones, alexandrite emerged millions of years ago in a metamorphic environment. But unlike many others, its formation required specific geological conditions. The chemical elements beryllium (a major constituent in chrysoberyl) and chromium (the coloring agent in alexandrite) have contrasting chemical characteristics and do not as a rule occur together, usually being found in contrasting rock types. Not only has Nature brought these contrasting rock types into contact with each other, but a lack of the chemical element silica (the second most common element in the Earth's crust) is also required to prevent the growth of emerald. This geological scenario has occurred only rarely in the Earth's history and, as a result, alexandrite crystals are very scarce indeed.

Article from <http://www.gemstone.org/gem-by-gem/english/alex.html>

Source: WGMS Quarry Quips Jan 2010

FIRESCOFF

I have just entered the world of liquid flux, and although not a new product, FireScaff is new to me. This heat-activated ceramic spray coating combines a scale preventer, a high performance non-fluorinated flux (for hard and soft solders), and easy cleanup in warm water with an ultrasonic cleaner. This product virtually eliminates the need to pickle, and you can perform several soldering operations without waiting for a piece to come out of the pickle pot. It is fluoride- and alcohol-free, and available in 1 oz and 4.25 oz, and bulk sizes. Visit www.nventa.com/firescaff.php for more information and to order. *Source: Lapidary Journal Jewelry Artist May 2010*

HOW TO TRANSFER PATTERNS

Over the years we've tried many different methods for transferring our designs and patterns to the surface of the metal we intend to pierce or chase. Our new favorite method involves using our computer to scale or size the drawings to fit the piece of metal then print them onto adhesive label stock for the transfer.

At first we taped our printouts to the metal and used graphite paper to trace the design, but this leaves a very fragile, easily smudged or even erased

line. So then we used a sharp scribe to scratch through the graphite lines into the metal.

We have continued to refine our marking system and recently began printing the design onto glossy, self-adhesive label stock. We tried using regular paper label stock but it's not as strong, and tends to tear and pull away during cutting, whereas the glossy stock cuts without tearing. *Source: Lapidary Journal Jewelry Artist July 2010*

FIX A STICKY SITUATION

- Q. I have been a Lapidary Journal subscriber for over 20 years, and I look forward to each new issue. My question concerns a piece of sterling sheet that has been completely covered by masking tape for about six years. I have not as yet found a way to remove the tape and residue fully. Do you have any suggestions?
- A. Try GoofOff. It is a specially formulated solvent designed to remove adhesive residue without damage to most materials, including plastics. We always have a container on hand for removing stubborn labels and stickers. Because of its strong odor, you may wish to work outdoors when applying it. It is available at most local hardware or building supplies stores. Additional info is available at www.gooff-off.com. Your question also gives us the opportunity to offer a few tips for storing silver sheet and wire. (**NOTE FROM CHARLIE:** I use WD40 to remove stickers/labels, etc. It doesn't hurt Silver and doesn't have the same yukky smell that Goof-Off has. It's probably cheaper too.)

Source: Lapidary Journal Jewelry Artist May 2010

SILVER STORAGE DO'S AND DON'TS

DO store silver in zippered plastic bags, which protect it from tarnishing air pollutants.

DO include a small strip of anti-tarnish paper in your silver-storing plastic bag to provide additional protection against tarnish. (**NOTE FROM CHARLIE:** I've heard blackboard chalk will work too.)

DON'T wrap your silver in any type of tape, which can leave a sticky residue.

DON'T use rubber bands when storing silver, as they contain sulfur and that will react with the silver by

leaving black marks that are extremely difficult to remove.

Source: Lapidary Journal Jewelry Artist May 2010

WHICH HAND FOR THE TORCH?

At a recent meeting of our local mineral and gem club, we were discussing basic soldering with another member. She is just getting into this phase of working with metal and wanted some basic tips to improve her skills. She was surprised when we suggested that she practice using her non-dominant hand to hold the torch. We explained that doing this would free up her dominant hand for the precise placement of solder and making other delicate maneuvers during soldering.

Most beginners hold the torch in their dominant hand, and then must transfer it to their non-dominant hand when they need to make adjustments. Practice makes perfect: using your non-dominant hand for torch work will soon become second nature for you. *Source: Lapidary Journal Jewelry Artist May 2010*

ELIMINATE NOXIOUS ODORS

Because we use super glue when we create our intarsia jewelry, we also use accelerants to speed up the curing. Unfortunately, most accelerants have an ugly side effect: an overpowering odor that hangs in the air afterwards, due its chemical composition and the use of spray applicators. When we teach our intarsia classes the use of this type of accelerant, the problem is compounded by the number of students using the accelerant, and we often hear complaints about the odor.

A model-making friend of ours recently introduced us to Testors super glue accelerator. This accelerator has very little odor and is applied using a small eye dropper, which reduces the amount of chemical being used. In addition to eliminating excessive spray, the eye dropper is much more economical in the long run, as it allows just one drop of accelerant to be applied at the exact location needed. This product is sold in hobby stores or may be ordered directly from the manufacturer online at www.testors.com or by calling 800-837-8677. *Source: Lapidary Journal Jewelry Artist May 2010*

GREAT SAFETY GLASSES

As a result of our recent trip to our local Woodcraft we discovered Magnifying Bifocal Safety Glasses that are available in 1.5, 2.0, 2.5 and 3.5 diopter. The wrap-around polycarbonate lenses are anti-fog, and scratch and impact resistant.

Kay, contributing editor, disdains “visor hair” so she usually wears clip-on magnifiers to her eyeglasses. These magnifying bifocals fit over her eyeglasses however she can also wear the safety glasses only and have the magnification she requires. They are reasonably priced, lightweight and comfortable to wear. You can purchase them at your local Woodcraft or at their website, www.woodcraft.com, or directly from the manufacturer, FastCap, LLC, www.fastcap.com. What a deal, three for one: wrap-around safety glasses with proper magnification and no “visor hair”! *Source: Lapidary Journal Jewelry Artist April 2010*

COPPER PLATING A SILVER SOLDER JOINT

Covering or hiding silver soldered joints on copper jewelry has always presents a problem especially when applying a patina. When using the usual binding wire process to copper plate the piece, we’ve been unhappy with the uneven plating results. The copper plating takes place mostly at the outside corners but very little on the inside corner or solder joint. So we decided to introduce the iron directly into the corner of the seam.

- We purchased a box of extra fine grade 0000 steel wool at our local woodworking store.
- We pulled off a small strip of the steel wool.
- We wrapped the steel wool securely around a small dowel to form a swab. Then we fabricated a test sample by soldering two pieces of copper together using silver solder.
- We made sure our pickling solution was well saturated (blue color). Instead of plating in the pickle pot, we removed a small amount of pickle liquid and dipped our steel wool swab into the solution and then swabbed the solder joint. We kept dipping the swab in the pickling solution to insure we always had fresh solution.

This resulted in an even plating of the solder joint; thus the patina coat was also even.
Source: Lapidary Journal Jewelry Artist April 2010

METALWORKING TECHNIQUES

(NOTE FROM CHARLIE: I know – most of you already know some of this stuff – but we do have quite a few new members and new silversmiths – it also doesn’t hurt to be reminded of some of these neat little tricks.)

SAWING

Select a saw blade that is the correct size for the gauge (thickness) of metal that you are going to cut.

To thread a saw blade, insert the blade, with the teeth of the blade facing down and away from the handle, into the top wing nut of the saw frame, and tighten the wing nut. Brace the handle in the hollow of your shoulder (NOTE FROM CHARLIE: I use my tummy or upper thigh), and apply pressure to the saw frame against your bench pin. Maintaining pressure, insert the bottom of the saw blade into the wing nut closest to the handle, and tighten the wing nut.

The blade should be taut and should make a high-pitched “ping” when you pluck in with your thumbnail. If you get a dull sound, reinstall your blade while putting pressure on the saw frame. Then, lubricate the blade with beeswax.

When sawing, sit in an erect posture with the top of your workbench at upper chest level. Slouching or having your work too low causes back and wrist strain and leads to broken blades.

To saw, grip the saw frame loosely in your hand. Use long, smooth motions, using as much of the blade as possible. The blade will work best when it’s perpendicular to the metal. Putting excessive pressure of the saw frame will make you work harder. Turn corners by sawing in place while turning the metal; trying to turn the saw will break the blade.

DRILLING/PIERCING

Place your metal on a steel bench block or anvil. Tap a center punch with a mallet to create a shallow dimple in the section of the metal you want to remove. Place the metal on a piece of wood and drill a hole, using the dimple as a guide.

Remove one end of the saw blade from the saw frame. Slide the blade through the hole in the metal, then reinsert the blade into the frame, and tighten. Saw out the inside section of the metal. Release one end of the blade from the saw frame so you can remove the blade from the metal.

SOLDERING

Clean the metal you plan to solder by sanding it with 400 grit sandpaper. Surfaces must be clean and in complete contact with each other for solder to

flow; solder will not fill holes or gaps. Flux all the metal you plan to solder to prevent oxidation and to help solder flow. Heat the entire piece, not just the solder, keeping the torch moving in a circular motion.

If there is more than one solder join in a piece, solder the first one using hard solder, the second using medium solder, and the third using easy solder, as hard solder has the highest melting point and easy solder has the lowest. To keep the solder in a previous join or joins from flowing when you heat the metal again, apply an anti-flux to those areas.

During soldering, the solder will flow toward where the heat is the greatest. If your solder is flowing in the wrong direction, adjust the direction of your flame.

Once the solder flows, quench the piece in water, and place it in a pickle solution to remove oxidation and flux residue. Rinse the piece in clean water.

SANDING

To give your metal the desired finish, smooth the surface and/or edges by sanding with progressively finer grits of sandpaper. Begin with a coarse grit (220-400) and work up to a fine grit (600-1000). Rub each grit of sandpaper back and forth against the metal in one direction. When you switch to the next finer grit, rub perpendicularly to the previous grit until you can no longer see the marks from the previous grit.

ANNEALING

Annealing restores malleability to work hardened metal. Place the metal on a soldering surface, flux it, and then heat it evenly with a torch. When the metal has a dull, rose-colored glow, it is annealed. Quench it in water, and soak it in pickle to remove oxides and flux. Then rinse it thoroughly.

PATINATING WITH LIVER OF SULFUR

Polish your piece before patinating. (If you tumble-polish your piece after patinating, reserve the used shot for future patinated pieces; the liver of sulfur residue will contaminate other pieces.) Oil and dirt on the piece can affect the patina; clean the metal with degreasing soap before patinating.

Prepare a liver of sulfur solution according to the manufacturer's instructions. Dip the metal in the solution for a few seconds, then rinse the metal in cool water to stop the chemical reaction. For a darker

patina, continue to dip and rinse the metal. Use a brass brush with soapy water to remove to modify the patina. By using different temperatures and amounts of water to make the solution, you can achieve different colors of patina; experiment to find the result you prefer. *Source: Art Jewelry July 2010*

WIREWORING TECHNIQUES

MAKING A WRAPPED LOOP

Trim the wire 1 ¼ in. (32mm) above the object. Use the tips of your chain nose pliers to grasp the wire directly above the object. Bend the wire into a right angle. Using round nose pliers, grasp the horizontal portion of the wire near the bend, and then bend the wire over the top jaw of the pliers. Reposition the lower jaw of the pliers in this half loop. Curve the wire around the bottom jaw of the pliers. Wrap the tail around the wire stem. Trim the excess wire. Use chain nose pliers to press the cut end close to the wrap.

OPENING AND CLOSING JUMP RINGS

Hold the jump ring with two pairs of chain nose pliers. To open the jump ring, bring one pair of pliers toward you and push the other pair away from you. Reverse the steps to close the jump ring. *Source: Art Jewelry July 2010*

POLYMER CLAY TECHNIQUE

CONDITIONING POLYMER CLAY

All polymer clay must be conditioned to some degree before you work with it. To prepare the stiffer clays for conditioning, pre-warm them by placing the unopened packages of clay on a heating pad set to low or in a sealed plastic bag in a bowl of warm water.

To condition clay by hand, roll the clay into a ball, flatten it, and roll it into a snake. Fold the snake in half, twist it, and roll it into a ball again. Repeat until the clay is soft and pliable,

Polymer clay can also be conditioned with a pasta machine dedicated for nonfood use. Adjust the machine to its thickest setting, flatten one end of the clay, and run it through the machine. Fold the sheet of clay in half, and run it through the machine again, folded side first. Use a needle tool to puncture any air pockets that form. Continue to fold the clay (in the same direction each time) and run it through the machine until it's soft and pliable. *Source: Art Jewelry July 2010*

SAFETY BASICS

METAL CLAY

- Use your kiln in a well-ventilated area to sinter clay.
- All tools should be dedicated for nonfood use.
- Follow manufacturers' instructions for programming your kiln and sintering times and temperatures.
- Do not torch-fire metal clay pieces that have a core inclusion, such as cork or wood clay.
- Do not sinter or torch-fire metal clay pieces that are not completely dry, as they may explode.

METALS

- Wear eye protection at all times while working with metals, wire, and metalsmithing tools.
- Wear a non-flammable apron to protect your clothing.
- Tie back long hair.
- Work in a well-ventilated area at all times.
- Wear close-toed shoes.
- Do not wear clothing or jewelry that might get caught in machinery or catch fire.

POLYMER CLAY

- Use a calibrated toaster oven to cure clay.
- Cure clay in a well-ventilated area.
- Your oven and all tools should be dedicated for nonfood use.
- Follow manufacturers' instructions for curing times and temperatures.
- Always wet-sand using wet/dry sandpaper.

ALL MEDIA

- Wear a dust mask while working with materials and tools that generate particulates.
- Read all Material Safety Data Sheets (MSDSs) before using a new material, and keep a copy of the MSDS for any material you use.
- Do not use tools or chemicals in ways that are contrary to the manufacturer's intended purpose.
- Wear protective gloves while handling caustic materials or chemicals.

- Keep a properly rated fire extinguisher and a source of clean water near your workstation.
- Keep cutting tools sharp and all tools and equipment properly maintained.

Source: Art Jewelry July 2010

WANT TO MAKE YOUR OWN TOOLS?

If you find yourself needing to make a tool to get a task done, check first with your teachers and friends because they might have faced the same vexing scenario long before you faced it. If they come up blank, think it through. Figure out a fix for your problem and go for it. Then, share it! It is amazing what elegant ideas for tools are out there in the metals community just waiting to hatch. (I guess that must mean the egg came first!) On that note, I've got some tool-making tips I'm going to share on the next page. (**NOTE FROM CHARLIE:** I've put them below.)

QUICK AND STURDY ANYTHING HANDLE

Remember the duct tape craze from Y2K? It seems every household in America accumulated a lifetime supply of duct tape, so everyone can use this idea in the shop to help consume the back stock.

This easy little handle works whenever you need to hold something securely – in both wet and dry situations. It will save your fingers and knuckles from big files, abrasive lapidary wheels, sandpaper, or the dreaded, fingerprint-erasing flat lap, although I don't think I'd risk it on the polishing arbor. I made a set of big, flat sanding blocks in a range of grits for my students to use in my workshops, and I have them hold their metal with these handles.

- Tear off about 2" of duct tape.
- Fold a crease in the middle, but do not join the ends together. Make sure the object that needs a handle is dry and dust free. Adhere the ends of the duct tape to the object. Push them down tightly and contact as much surface area as possible, while keeping enough folded tape to grip securely with your fingers.
- Grind or sand away. Then you are finished, remove the tape from the object. Any sticky tape residue can be cleaned away with rubbing alcohol or rubber cement thinning solvent. (**NOTE FROM CHARLIE:** Or WD40)

RECYCLED TRAVELING BUR HOLDER

My supermarket just started stocking these unrefrigerated instant meals with perforated lids to allow the package contents to steam in the microwave. Being both a creative problem solver and a shameless opportunist, I noticed the lid perforations were just about the right size for my diamond sintered lapidary burs and wheels. I cut the bottom off an identical container (it was buy one, get one free!) to support the burs when I'm using them at the bench. For travel, I just invert the entire thing and snap the lid back on the container. My Pyrex water dish fits in the container, too, so I just put the entire package in my tool kit and I'm ready to roll.

BRASS MANDREL

Cut a slit in a 1/8" brass rod with a separating disc to create a sandpaper mandrel. Use the mandrel and a strip of sandpaper to finish the insides of ring shanks, cuff bracelets, and other curved surfaces.

BEZEL PUSHER

Cut the brush off a toothbrush and sand the cut edge into a smooth curve. Use the toothbrush as a non-scratching bezel pusher. (And, thanks to Pete Irish in Green Valley, Arizona for these two!)

Source: Lapidary Journal Jewelry Artist June 2010

SANDING TRICK

We recently ran across one of the neatest tricks we've seen in years when viewing Luis F. Moreno's box-making video on the Orchid Bench Tube site, <http://www.ganoksin.com/benchtube/video/258/Box-IV>. He used a very simple sanding device to clean excess solder from bottom seam of a small diameter bezel and base plate or box. The smallest diameter of most commercially available sanding discs is 7/8" to 1". It involves using small box or common nails bonded to various grits or emery paper.

MAKE AN EASY SANDING TOOL

- Mark a series of circles using a fine tip marker and a circle template. Make the circles just slightly larger than the nail heads you are using.
- Wipe the nail heads with alcohol, then mix a batch of five-minute two-part epoxy.
- Place a small amount of epoxy on each nail head and center the nail head on a circle. Place under a

lamp. The warmth from the light will expedite curing.

- Use an old pair of scissors to cut the emery paper on the circle outline. We keep worn out scissors on hand the just this type of use. Don't use a good pair of scissors – or they will no longer be good scissors.
- Chuck a nail in your flex shaft and touch the edge of the spinning abrasive paper on the nail head against a sheet of coarse emery paper to true up the edge of the circle. Repeat for each nail tool.
- You now have a wonderful sanding tool to get to the inside seam corner of a small diameter bezel.

This is the best tool we've ever found for this purpose. You can make it in different diameters and grits and can fit into the smallest openings, and best of all it costs practically nothing and is easy to make! Thanks to Luis F. Moreno for his enlightening and instructive video.

All "Want to Make Your Own Tools ?" - Source: Lapidary Journal Jewelry Artist June 2010

THE FOLLOWING IS A DELIGHTFUL TREAT THAT WE GOT TO EXPERIENCE AT OUR ANNUAL PICNIC. LINDA PHILLIPS IS KIND ENOUGH TO SHARE IT WITH ALL OF US. THANK YOU LINDA.

Super Easy Toffee

1 C butter (not margarine)
1 C Light brown sugar
12 oz. pkg. choc chips (or more if so desired)
1 C nuts, chopped
Waverly CLUB Crackers

Line a 15 x 10 inch jellyroll pan with foil. Cover bottom of pan with 1 layer of crackers, breaking to fit ends and sides. Mix butter and brown sugar in saucepan. Bring to boil, stirring. Boil for 3 minutes. Pour this mixture over crackers make sure crackers are still close together. Bake 5 to 6 minutes or until bubbly at 350. Remove from oven and sprinkle with chocolate chips. I turned the oven off when I took the crackers out. SO after you put the choc chips on, put in oven for a minute or more. Then spread choc like frosting as they melt. Top with nuts. (I pressed the nuts down into the choc. to help the nuts to stick to the chocolate. Chill. When cool. Peel foil from bars and break into pieces. Store in cool place. Serves 16 (but when I eat them it might last 2 days. :) Enjoy

P.S. You do not have to use nuts. I used walnuts and it's very easy to make.

Class Schedule: (Classes run from 9 AM to 12 Noon unless otherwise noted)

Monday & Wednesday	Lapidary		19 Jul 2010 thru 25 Aug 2010 8 Sep 2010 thru 18 Oct 2010 25 Oct 2010 thru 1 Dec 2010
Monday & Wednesday	Silversmith	Beginning Advanced	19 Jul 2010 thru 25 Aug 2010 25 Oct 2010 thru 1 Dec 2010 06 Sep 2010 thru 18 Oct 2010
Tuesday & Thursday	Casting, Faceting, & Wirewrap Classes		20 Jul 2010 thru 26 Aug 2010 7 Sep 2010 thru 14 Oct 2010 26 Oct 2010 thru 2 Dec 2010
Monday thru Friday (see note below)	(NEW) ADVANCED WORKSHOP 12:30 – 3:00 PM		All the time
Friday	Beading		Held from 9 AM to 12 Noon. Fee \$3.00. Bring your own materials.

NOTE: ADVANCED WORKSHOP IS FOR ADVANCED STUDENTS. THERE WILL BE NO MATERIAL SALES DURING THIS WORKSHOP. YOU MUST BRING YOUR OWN MATERIALS.

The shop at the Memorial Senior Center is open for anyone's use on Friday's from 9 AM to 12 Noon. The shop fee for every session is \$3.00 to be paid to the instructor in charge of the Workshop.

SHOW DATES

AUGUST 2010:

7-8--AUSTIN, TEXAS: Show; Austin Bead Society; Palmer Events Center, 900 Barton Springs Rd.; Sat. 10-6, Sun. 11-5; admission \$5, \$1 off with food donation; handcrafted jewelry, supplies, raffles; contact Austin Bead Society, P.O. Box 656, Austin, TX 78767-0656, or Michele Chesak; e-mail: mchesak@gmail.com; Web site: www.austinbeadsociety.org

7-8--SAN FRANCISCO, CALIFORNIA: Show, "Golden Gateway to Gems "In the Pink"; San Francisco Gem & Mineral Society; County Fair Bldg. (Hall Of Flowers), Golden Gate Park, 9th Ave. and Lincoln Way; Sat. 10-6, Sun. 10-5; adults \$7, seniors \$6, child under 12 free with adult; demonstrations, jade carving, chain maille weaving, wire wrapping, bead stringing, silver metal clay modeling, cabochon cutting, California Academy of Sciences displays; contact Carleen Mont-Eton, 4134 Judah St., San Francisco, CA 94122, (415) 564-4230; e-mail: publicity@show.sfgms.org; Web site: www.sfgms.org

12-15--BUENA VISTA, COLORADO: Show, "The Rock Show at Buena Vista: A CONTINental Divide TAILgate"; Contin-tail LLC; Rodeo Grounds, Gregory Rd. and Rodeo Rd.; Thu. 9-5, Fri. 9-5, Sat. 9-5, Sun. 9-5; free admission; more than 120 dealers, rocks, minerals, gemstones, fossils, beads, jewelry, lapidary equipment, demonstrations (glintknapping, stone cutting, wire wrapping, beading, precious metal clay), free rock for children, door prizes, fluorescent mineral display; contact Carolyn Tunnicliff, 1130 Francis #7010, Longmont, CO 80501, (720) 938-4194; e-mail: ctunnicliff@comcast.net; Web site: www.coloradorocks.org

14-15--WALNUT CREEK, CALIFORNIA: Show, "Contra Costa Crystal Fair"; Pacific Crystal Guild; Civic Park Community Center, 1375 Civic Dr. at Broadway; Sat. 10-6, Sun. 10-4; admission \$6; contact Jerry Tomlinson, (415) 383-7837; e-mail: sfxtl@earthlink.net; Web site: www.crystalfair.com

19-22--WOODLAND PARK, COLORADO: Show, "Woodland Park Gem, Mineral & Jewelry Show"; Rock Gypsies; Woodland Park Saddle Club, 19250 E. US Hwy. 24; Thu. 9-6, Fri. 9-6, Sat. 9-6, Sun. 9-5; free admission; contact Kim or Bodie Packham, 87 Plum Creek Rd., Divide, CO 80814, (719) 360-9665; e-mail: runninboar@hotmail.com

20-22--COSTA MESA, CALIFORNIA: Show, "Gem Faire"; Gem Faire Inc.; OC Fair & Event Center/Bldg. 10, 88 Fair Dr.; Fri. 12-7, Sat. 10-6, Sun. 10-5; weekend pass \$5; contact Yooy Nelson, (503) 252-8300; e-mail: info@gemfaire.com; Web site: www.gemfaire.com

20-22--LAKE GEORGE, COLORADO: Outdoor show; Lake George Gem & Mineral Club; U.S. Hwy. 24, next to post office; Fri. 8-5, Sat. 8-5, Sun. 8-5; free admission; 40 dealers, minerals, fossils, jewelry, lapidary, local amazonite, smoky quartz, topaz; contact Becky Blair, (719) 748-3030; e-mail: blairra@hotmail.com; or John Rakowski, (719) 748-3861; e-mail: rakgeologist@yahoo.com

27-29--SANTA CLARA, CALIFORNIA: Show; MalicJewels Jewelry & Gift Show; Santa Clara Convention Center, Hall D, 5001 Great America Pkwy.; Fri. 12-6, Sat. 11-6, Sun. 11-5; free admission; loose diamonds, colored gemstones, contemporary, antique, estate, costume, custom designed, gold, silver, titanium and beaded jewelry, beading supplies, mineral specimens, gift items; contact Debbie Williams, 270 E. Hunt Hwy., Suite 16, #323, San Tan Valley, AZ 85143, (480) 458-7600; e-mail: debbie@malicjewels.com; Web site: www.malicjewels.com

28-29--JASPER, TEXAS: 16th annual show; Pine Country Gem & Mineral Society; The Event Center, 6258 Hwy. 190 W, 5 miles west of Jasper; Sat. 9-5, Sun. 10-5; adults \$2, students and children free; silent auction, Spinning Wheel, door prizes, grand prize raffle, rock food table, lapidary demonstrations, educational exhibits; contact Jonetta Nash, Rte. 2 Box 248, Jasper, TX 75951, (409) 384-3974; e-mail: jonetta.nash@yahoo.com

28-29--MOUNTAIN HOME, ARKANSAS: Show; Ozark Earth Science Gem, Mineral & Fossile Club; Senior Center in Cooper Park, 1101 Spring St.; Sat. 10-6, Sun. 10-5; free admission; door prizes, mineral and gem displays, interactive children's events, minerals, fossils, handmade jewelry, demonstrations, silent auction, touch and feel area; contact Edward Hakesley, 821-1 Alexis Cir., Mountain Home, AR 72653, (870) 424-0956; e-mail: edscamp3@yahoo.com; Web site: www.ozarkearthscience.org

SEPTEMBER 2010:

3-6--CRAWFORD, NEBRASKA: 24th annual show, "Crawford Rock Swap"; Northwest Nebraska Rock Club; Crawford City Park, 1st St. and Main St.; Fri. 8-6, Sat. 8-6, Sun. 8-6, Mon. 8-12; free admission; buy, sell, trade, swap, rocks, minerals, fossils, agates, free agate bed field trips; contact Wade Beins, 120 Gordon Ave., Box 569, Chadron, NE 69337, (308) 432-8950; e-mail: agates@bbc.net

4-6--SILVER CITY, NEW MEXICO: 27th annual show; Rolling Stones Gem & Mineral Society; Grant County Business and Conference Center, 3031 Hwy. 180 E, next to ACE Hardware; Sat. 10-5, Sun. 10-5, Mon. 10-4; free admission; more than 55 dealers, daily free field trips, silent auction, wheel of fortune; contact Marcia Andre, 1311 Peterson Dr., Silver City, NM 88061, (575) 534-0006; e-mail: marciarandre@gmail.com; Web site: www.rollingstonesgms.blogspot.com

NOTE FROM CHARLIE: There's also a little Gem Show in Reserve NM 4-6 Sep 2010.

FOR A MORE COMPLETE LIST OF ALL SHOWS (I ONLY LIST A FEW) GO TO <http://www.rockngem.com/showdates.asp> **OR REFER TO A COPY OF ROCK & GEM MAGAZINE.**