

**BEEHIVE ROCK & GEM CLUB**  
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BEEHIVE ROCK  
AND GEM CLUB

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**May 2011**

**MEMBER OF UTAH FEDERATION OF MINERALOGICAL SOCIETIES  
ROCKY MOUNTAIN FEDERATION OF MINERALOGICAL SOCIETIES  
AMERICAN FEDERATION OF MINERALOGICAL SOCIETIES**

The Beehive Rock & Gem Club began in April of 1970.

The purpose of our club is: To collect, cut and polish rocks, to gather fossils, mineral specimens, to discuss and impart our knowledge of the different phases of collecting, polishing and displaying-

To promote, organize and hold meetings, outings, trips, and similar events. To enjoy and protect our natural resources.

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**USUAL DATE FOR MEETING – FOURTH THURSDAY – 7 PM  
OGDEN HINKLEY AIRPORT TERMINAL, 3900 S & AIRPORT ROAD**

November, December have changes. Maybe others.

Call any Board member for current information.

**BOARD OF DIRECTORS OF THE BEEHIVE ROCK & GEM CLUB FOR 2011**

President & Board Chair	Joe Kent	801-771-8184
Vice President	Steve Smith	801-731-4216
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Calling Committee Chairs		

**FEDERATION REPRESENTATIVES**

Rocky Mountain Federation Delegate -----	President
Utah Federation Delegate -----	TBA
Public Land Advisory Committee -----	Jim Alexander

**DUES**

Due: October 1  
 Single - \$11  
 Couple or  
 Family - \$16  
 Junior - \$5  
 Overdue: January 1

**Beehive Rock & Gem Program – May 26, 2011**

- Our program portion will be introduced by Steve Smith (VP)
- A short presentation ***“Rock Mineral of the Month”*** by Julie Edwards
- Program topic ***“Agates – Close Up”*** - which will tell about how those rings, tubes, fortifications, colors, patterns, etc were formed. Also show differences between agates from igneous sources versus from sedimentary sources. These agates are among the most beautiful rocks that are found and made into jewelry or exhibit pieces.



“Rocky “ Ray, Program Chairman

**Troy L. Rightmire (1943-2011)**

Troy Rightmire, a longtime member of the San Juan County Gem & Mineral Society and the Ogden, UT Beehive Rock & Gem Club, passed away on April 27, 2011. Troy leaves behind his wife Ruth, four children, 18 grandchildren and 3 great-grandchildren, his three brothers and two sisters, and many rockhound friends. Troy

was an avid rockhound and silversmith. He was very skilled in lapidary and silver work and shared those skills with many others. Troy will be missed by all who met him. His smile could light up a room.

Via Pick Hammer News, May 2011

**April Meeting**

April 28, 2011

President Joe opened the meeting with a few announcements. He said Dave Law has new directories if you want one. He also asked if anyone has information about irregularities in the silent auction to contact him.

Rocky Ray read a poem from Eve Cavallies funeral. She will be missed.

Several people brought in crafts made from rock. There were a variety of things including pictures, a lamp, painting on rocks, and animals. They were interesting to see.

Laural Hill showed us his butterflies made of different rocks. He showed us step by step how he makes them. He slabs his rock and cuts his shape on a trim saw. He then uses his genie to finish the shape and polish the pieces. When finished the body and wings are glued together and he mounts them in different ways. Some were mounted on wire to look like they were flying and some he mounts on jewelry. It was a very interesting demonstration.

Norine Ramos, Secretary

**Show Dates**

- Jun 24-26 — RMFMS Convention & Show  
Colorado Springs Mineralogical Society  
Colorado Springs, CO  
Gene Maggard: 316-742-3746
- Jul 2-4 — San Jose County Gem & Mineral  
Farmington Civic Center  
Farmington, NM  
Mickie Calvert: 505-632-8288  
Mickie2@earthlink.net
- Jul 7-10 — Am Fed (AFMS) Show  
Syracuse, NY  
www.amfed.org/show2011.htm
- Jul 9-11 — Four Corners Gem & Mineral  
La Plata County Fairgrounds  
Durango, CO  
Bill Birzal: 970-385-6850  
webirzzz@durangoolive.net
- Jul 29-31 — Northwest Fed MS Show  
Southwest Washington Fairgrounds  
Chehalis, WA  
csonner2011@2011@gmail.com

**June Birthdays & Anniversaries**

**BIRTHSTONE** — Pearl for Health. The product of the pearl oyster. 82% to 86% calcium carbonate/aragonite layered with organic conchiolin/other percentages.

**Moonstone** — Several varieties of feldspar. Hardness of 6 on Moh's scale. Bluish to milk white or opaline luster.

**Alexandrite** — beryllium aluminum oxide, a variety of crysoberyl. Hardness of 8.5. Changes from green to red or reddish-purple under artificial light.

**ANNIVERSARIES** — Pearl, 30<sup>th</sup>, Moonstone, 13<sup>th</sup>, Alexandrite, 45<sup>th</sup>.

**Please Send in Your Photos**

If you have any photos from fieldtrips, meetings, etc., and you do not mind me using them in the newsletter please email them to me to [dave.harris@hill.af.mil](mailto:dave.harris@hill.af.mil). The newsletter is enhanced by the addition of photos. I will give you credit for the photo. Editor

Thank You! Thank You! Thank You! Thank You!

## The Rock Shop

By Louis Bemus

Agate here, agate there,  
 Cloud like patterns as in air;  
 Moss-like patterns or fern by a stream  
 Like an enchanted place or in a dream;  
 Geode crystals, seldom blue,  
 White or of an amethyst hue;  
 Here a pattern like a tree,  
 Or a bird so wild and free.  
 Nature's masterpieces once hidden where  
 Sun shines in soil, streams and desert air.

Via Gneiss Times, Jan 1997

Via Quarry QAUips, May 2011

## Before You Buy a Magnifier

By Andrew Alden, About.com Guide

After you get a rock hammer, you'll need a magnifier. The big Sherlock Holmes type lens is a cliché; instead you want a lightweight, powerful magnifier (also called a loupe) that has impeccable optics and is easy to use. Get the best magnifier for demanding jobs like inspecting gems; in the field, for quick looks at minerals, buy a decent magnifier you can afford to lose.

### Using a Magnifier

Hold the lens up next to your eye, and then bring your specimen close to it, only a few centimeters from your face. The point is to focus your attention through the lens, the same way you look through eyeglasses. If you normally wear glasses, you may want to keep them on. A magnifier won't correct for astigmatism.

### How Many X?

The X factor of a magnifier refers to how much it magnifies. Sherlock's magnifying glass makes things look 2 or 3 times bigger; that is, it's 2x or 3x. Geologists like to have 5x to 10x, but more than that is hard to use in the field because the lenses are very small. 5x or 7x lenses offer a wider field of vision, while a 10x magnifier gives you the closest look at tiny crystals, trace minerals, grain surfaces, and microfossils.

### Magnifier Flaws to Watch For

Check the lens for scratches. Set the magnifier on a piece of white paper and see if the lens adds color of its own. Now pick it up and examine several objects, including one with a fine pattern like a halftone picture. The view through the lens should be clear as

air with no internal reflections. Highlights should be crisp and brilliant, with no colored fringes (that is, the lens should be achromatic). A flat object should not look warped or buckled—move it to and fro to be sure. A magnifier should not be loosely put together.

### Magnifier Bonuses

Given the same X factor, a larger lens is better. A ring or loop to attach a lanyard is a good thing; so is a leather or plastic case. A lens held with a removable retaining ring can be taken out for cleaning. And a brand name on the magnifier, while not always a guarantee of quality, means you can contact the manufacturer.

### Doublet, Triplet, Coddington

Good lensmakers combine two or three pieces of glass to correct for chromatic aberration—what gives an image blurred, colored fringes. Doublets can be quite satisfactory, but the triplet is the gold standard. Coddington lenses employ a deep cut inside the solid glass, using an air gap to create the same effect as a triplet. Being solid glass, they cannot ever come apart—a consideration if you get wet a lot.

Via The Ammonite, May 2011

## Ellensburg Blue Agate

Ellensburg Blue Agate is Washington State's most rare and valuable agate and is only found near the central part of the state. First discovered by the Kittitas Indians, the earliest inhabitants of the area, who offered this advice on finding the agates – one should “walk with the sun over your left shoulder.”

What makes the Ellensburg Blue Agate unique and sought after? Scarcity, color range, variety, and hardness. The scarcity of the stone is such that finding even the smallest pieces is considered a good day's find. Most agates are found as broken chips, but a few pieces have been recovered up to about two pounds.



Beautiful Ellensburg Blue Agate. Photo © [www.blueagates.com](http://www.blueagates.com)

The color of Ellensburg Blue Agate ranges from a light sky blue through a cornflower blue to an almost purple royal blue. Clouds, streaks, or bands may occur in the agate and graduate from nearly opaque to transparent. Ellensburg Blue Agate rates from 7.5 to 8.3 on the Mohs scale and takes an excellent polish. Because of its singular qualities and limited quantity, Ellensburg Blue Agate has been classified by many gemologists to be a precious gem.

The best places to search of course, is in the general Ellensburg area – mainly the localities of dry Creek, Reecer Creek, Green Creek, and Horse Canyon, these are located northwest of Ellensburg off highway 97, and northeast of town in the Coluckum and Quilomene areas. Another vein of Ellensburg Blue and the related “Teanaway Gray” agate is said to be in the region around Lake Kachees and Keechelus on the upper Yakima River west of Ellensburg.

The land is generally federal (BLM) and private. The public land is open to collecting and many of the private landowners will allow you to search IF you ask, but be sure to get permission before you enter private property. Some landowners in the area have posted “No Hunting for Rocks or Game” on their property.

Information for this article is from [www.blueagates.com](http://www.blueagates.com) and [http://auor.tripod.com/ellesnburg\\_blue.html](http://auor.tripod.com/ellesnburg_blue.html)  
Via Pick Hammer News, May 2011

## HINT & TIPS:

### ELIMINATING FLATS

By -Ted Robles

A while back, someone was saying that he was having problems with getting “flats” on his cabs, that there was insufficient “give” in his wheels, and it didn’t seem to make any difference no much pressure he applied.

That was his first mistake. Diamond and corundum are two different animals; relatively speaking, about the same difference between quartz and chalk.

If you “lean into” a diamond wheel, you will get lousy results (flats, etc) on your stone, and your wheel will wear out long before their time.

On diamond, you try to do your cutting (and everything else) by almost not touching the wheel. Use essentially no force. Don’t “grind” the stone, let the diamond wear it away, but keep it spinning.

The technique is simply to use the whole face of the wheel, and keep your cab moving. Any time you stop, you just bought a “flat”.

Can’t help it ! It is the same principle as sharpening a knife on an emery wheel. If you don’t want notches in your blade, you keep it moving. Do almost all your cutting on the coarsest wheel you have. If you leave any flats on the pre-form, you are going to have them on the final piece -can’t help it.

And finally, practice, practice, practice. Machines, like people, take some acquaintanceship before you really know what you can get out of them

From the Calgary Lapidary Journal, May 2011

Via -The Mountain Gem 11 / 01

Via -Blue Agate News, Rock Collector & Telephone City Crystal

Via Magic Valley Gem News, May 2011

## The Art of Display

By June Culp Zeitner

To show off minerals and gems, one need only learn and apply a few rules of art. Some are so elementary that most pebble pups as well as advanced rockhounds know them; nevertheless, they are all important.

CLEANLINESS: A dusty, finger-printed specimen or case detracts from any display.

ARRANGEMENT: A pleasing arrangement has balance, good proportion, pleasing color harmony, rhythm, design, and suitable background. Generally speaking, there are two types of balance in art, formal and informal. If you can draw a line through the center of a design and find that each half is a mirror image of the other, that design is formal. If the two halves are not the same, the balance is informal. An old fashioned garnet brooch is usually formal in design. A modern free-form brooch set with garnet baroque would probably be informal in balance.

Formal balance is well suited to arrange cabochons for display. A group of slabs of dis-similar sizes and shapes lend themselves to informal balance. Why strive for balance? We want to show it off to the best advantage. Just as we would never lay a “picture agate” up-side down so we would not lay it in a row with bigger or brighter stones.

Trained to take in hings at a quick glance, our eyes naturally seek the center of interest. If you have any prized specimens which you re anxious to show, give

them plenty of space. Overcrowding is a sin of which most of us are guilty.

According to the strict rules of art, a display should have most of its weight toward the bottom. This means apparent weight rather than actual weight. A good display can't have the most massive or the brightest pieces at the top. It would appear too heavy. The eye is upset at seeing a display with high center of gravity which looks as if it would topple over. In a display on one level, the larger items naturally go to the background, the more spectacular specimens toward the center, and the smaller items in the foreground.

Every good display, like every good picture, should have margins. The rules governing margins in art call for the widest at the bottom, the second at the top, and the two sides either equal to or a little narrower than the top.

Remember that bright colors strike the eye before dull colors. They tend to come forward. They can be used in smaller amounts and still attract attention. The placing of bright colors must be watched carefully. For example, if you placed a slab of electric blue chrysocolla in each corner of your show case, they would tend to draw the eyes in our directions at once. Whatever you had planned for the center of interest in the middle of the case would be lost. Bright colors placed in a hit or miss manner spoil any feeling of balance and rhythm by causing the eye to jump.

On large specimen can be balanced by a group of small ones. One bright specimen can be balanced by several duller ones. The subject of color is important to rockhounds, and we should know and understand the color wheel, the primary, secondary and tertiary colors, and the basic color harmonies. A very bright color should be used in smaller amounts than muted shades or tints. If too many bright colors other than the center of interest are used, the result is a "busy" or jumpy arrangement.

It is definitely worth the effort in arranging a gem or mineral display to carefully consider the color of every piece before deciding where to place it. The artful use of color can make an average collection spectacular, while the poor use of color will make a superb collection seem like a dull jumble.

**BACKGROUND:** In the successful display of gems, the background against which the gems are placed looms as a major item. The color and texture of your background should be in keeping with the value of the

gems. It should not detract from the color of your gems but should flatter every stone in the display. Tweed or calico would not be used to set off a faceted collection. Velvets, velours, silks, and satins are more appropriate. However, as beautiful as red velvet is, it would not be an appropriate background because red is a detracting color. After much experimenting, we have found that a pale blue satin, a gray tone of blue, is the most versatile of background materials for mineral displays. There is just enough color in this to set off tints as well as shades. Another wonderful background for gems or jewelry is the use of mirrors. A sparkling mirror multiplies the beauty of your gems. Snowy white Styrofoam is another suitable background. It can be cut in various shapes to enhance the beauty of a specimen and is useful in creating split levels of display. A specimen can also be made to stand in the precise position it looks best. Besides the ordinary background materials, many rockhounds with imagination use other devices to add interest. A piece of silvery driftwood against a sea-blue drop may be used to set off a collection of beach agates. A piece of Ibduan pottery will add interest to a turquoise display. Under no circumstances should the background be so big, bright, or unusual that it detracts from the real purpose of the exhibit.

**LIGHTING:** Good lighting is essential. Scenic agate slabs are best viewed with a light behind them. Spot lights are suitable for large spectacular pieces, but in most cases tube lights directly above or inside each display case are best. Natural light is a big help for home displays. A big north or south window opposite your display gives a good light.

**FLAIR:** For want of a better word, I use flair to describe that something extra which the personality of the rock-hound stamps on his display. A beginning artist should learn the rules of art, however, we all know artists who have broken rules and come out on top. Not all great gem displays follow the artist's display rules, but you should learn the rules first before you build up enough faith in your flair to learn when it is right to break a rule or two.

If gem dealers and collectors would think of themselves more often as artists, many shops and collectors would greatly be enriched with very little extra expenditure. Display cases are not hard to build. With little effort every hidden box of specimens could graduate into a real artistic display.

Via SCFMS Newsletter, Mar-Apr 2011  
Via Rocky Mountain New, April 2011