



Gem and Lapidary

News

December 2013

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The **Gem & Lapidary News** is the official publication of the GEM AND LAPIDARY COUNCIL OF NEW SOUTH WALES, INC, PO Box 4233, Londonderry 2753. The executive and workforce of the Council are entirely composed of delegates from member clubs. Council is NOT an autonomous body. The Gem & Lapidary Council is a member of AFLACA (Australian Federation of Lapidary and Allied Crafts Association).

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Website: <http://www.gemlapidarycouncilnsw.org.au/> webmaster@gemlapidarycouncilnsw.org.au
 Webmaster Alex Maitland (please send updated information)

COUNCIL MEETINGS

EXECUTIVE: 4th Wednesday in the month
 MONTHLY: 4th Wednesday in the month, at 1.00pm
 The venue, unless otherwise stated,
 is at the Clubrooms of Parramatta-Holroyd Lapidary Club,
 73 Fullagar Rd, Wentworthville

Visitors are welcome to attend Monthly Meetings

SUBSCRIPTIONS TO THE GEM & LAPIDARY NEWS

\$20 if posted bulk to your club
 \$25 if posted to members private address
 \$30 for non-members of the G&L Council

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Full page - \$40 per issue
 1/2 page - " " \$25,
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Please send payment with advertising booking and copy.

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NEXT COUNCIL MEETING
Wednesday, January 22nd: 1pm

At the Clubrooms of Parramatta-Holroyd Lapidary Club
73 Fullagar Rd, Wentworthville
Please do come, you will be made very welcome

*** DEADLINE FOR COPY for**
February, 2014 issue *
Friday January 24th, 2014

Club Editors; please add me to your mailing list to receive your Club newsletters. Ed.

Disclaimer:

Opinions expressed are those of the original authors and do not necessarily reflect those of the Editor, Gem & Lapidary Council or its members. Persons acting on any opinion, advice, fact or advertisement published in this issue does so at their own risk

Council News.**GEMKHANA RAFFLE RESULTS****Saturday****Sunday****Monday**

Pat Stoddart

Kaye Nebour

Jan Mackenzie

Eva Auerbach

Cheryl Roberts

Mick Lane

Rod Powell

John Newland

Richard De La Mare

Frank Young

Trish Deen

Ross Lange

Thank you everyone who donated prizes. It is so nice to have prizes made by members. The prizes were: 3 faceted stones (the late Archie Carrington), cast silver pendant, h/wrought silver pendant, malachite earrings (B&T Try), rose quartz necklace (Shirley Harris), agate clock, agate letter opener (MHB), Bathurst Pottery vase (Bathurst Pottery & Alan MacRae), 2 polished faces (R Lester).

Educational Courses

The Council is pleased to offer a range of interesting courses in the craft of lapidary. The minimum number in a class will depend on the type of class and complexity of the class.

Course	Max People per class
1. Cabbing	Max 10
2. Carving	Max 10
3. Enamelling	Max 10
4. Faceting	Max 10
5. Mineral Appreciation	Max 10
6. Opal	Max 10
7. Silver Jewellery and Smithing	Max 10
8. Casting Lost Wax	Max 10
9. Casting Cuttlefish	Max 10
10. Wire Wrapping	Max 10

If you would like to see some photos from some of our courses please visit our gallery here <http://gemlapidarycouncilnsw.org.au/galleries/education-courses/>

Costs and Other Arrangements.

The cost is \$30 per person per weekend; minimum cost for these weekend courses is \$300 (i.e. 10 people need to attend). If more than 10 people attend the cost is still \$30 per person with the extra going to the G & L Council to help cover transport costs. If less than 10 people attend, your Club should enquire if another club could join in or the remaining number of people would need to agree to make up the shortfall – i.e. if 6 people that would be \$50.00 each per weekend, or if 8 people then \$37.50 each per weekend.

Payments are made to the Gem & Lapidary Council who reimburses the tutor (including transport costs).

Accommodation (billet or Caravan Park or parking) is provided by the club together with lunches.

Educational Video Loan – A Service to Member Clubs

Why not enjoy a video at your next Club meeting or social?

Council's video library has the following titles available for your Club to borrow. Just fill in the form below with your selected video/videos, and send to the Secretary. There is now no hire fee, Council will send the video at its expense.

You are responsible for its return, in good order.

"Australia's Hidden Wealth ... Across the Red Centre" narrated by John Stanton 90mins VHS

"Gemstones of America," hosted by Efrem Zimbalist 60mins VHS

"The Stewart Tourmaline Story" – Pala 57mins WHS

"Fossicking for Topaz" – Mt Surprise, Central Qld, John Taylor 37mins

"Wire Jewellery"

"Cuttlefish Casting," Nelson Robertson

"Mt St Helensn (90mins) & "Kilauean (30mins) volcanic eruptions WHS

"The Broken Hill GEMBOREE Centenary 1983" BETA

"Diamond Setting – Bead & Bright Cut" – can be shown in 2 sections 2 hours

"Pearl & Bead Threading" with Henrietta

"The Tucson Experience,"The Tucson Gem & Mineral Show

"Gemstone Carving"

[Click here to download the Order Form](#)

Does your Club have a video, on any lapidary topic, others are likely find of interest?

The Council is happy to consider it for inclusion in its video library. If you do have something, please tell the Secretary.

If you find anything you think worthwhile adding to this list, tell the Council. Either drop a note to the Secretary, or phone or email someone listed on our contacts page.

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Servicing Your Lapidary Needs

Club News.

There has been very little club news this month as I suppose everyone is winding down and some club newsletters only come out bi-monthly. I have enjoyed being your editor for 2013 and hope to continue in 2014. Over the months, I have certainly made some mistakes and I am sure there will be more "senior moments" to come. However, I will correct mistakes when appropriate and do my level best to minimize those "Oops" over the coming year.

Any comments, criticisms, likes and dislikes or suggestions for the newsletter will be given every consideration. If you have a club event to be included in the events list, please let me know. On behalf of Gem and Lapidary Council, have a happy Christmas and good fossicking in the New Year. We hope 2014 brings closer friendships, great finds and the pleasure of working at your art or craft.

Sandra

IF YOU EMAIL YOUR NEWSLETTERS TO MEMBERS – PLEASE ADD ME TO THE LIST.

AFG SEMINAR AT CASINO FROM BRUCE COPPER.

Since the last meeting, we have had the AFG seminar at Casino and one of our group regulars Steve Profke pulled off a win in the Memorial competition – that is the “popular choice” event that we originally started as the “Harold Crossingham Memorial” and is now continued as a memorial to all facetors that have passed away in the last year.

On the Monday after the seminar, I took a group out to Hogarth Range again. It never fails to amaze me how the same patch just keeps on turning out good cutting material year after year and the stones remain so easy to find. As an experiment this year, I deliberately lifted a couple of chunks of turf in an area that we used to dig about 10 years ago – the result, I found cutters in the grass roots. I firmly believe that there is a steady replenishment of fresh material coming from the decomposing host rock and rising up with the repeated wet / dry cycles of the soil.

This was the last year that the Seminar will be held at Casino – next year’s venue will be advised early in the New Year, with Bingara being one of the early favourites to be investigated.

Women Who Still Know Their Place (Parramatta Holroyd October 2013)

Barbara Walters did a story on gender roles in Kabul, Afghanistan, several years before the Afghan conflict. She noted that women customarily walked 5 paces behind their husbands. She recently returned to Kabul and observed that women still walked behind their husbands. Despite the overthrow of the oppressive Taliban regime, the women seem to, and are happy to maintain the old custom.

Ms Walters approached one of the Afghani women and asked, “Why do you now seem happy with an old custom that you once tried so desperately to change?” The woman looked Ms Walters straight in the eyes, and without hesitation said “Land Mines.”

Moral of the story is (no matter what language you speak or where you go): **BEHIND EVERY MAN THERE IS A SMART WOMAN.**

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VALE GEORGE ROBERTS

George Albert Arthur Noah Roberts was born on 29th November 1937 to Albert and Margaret Roberts at Gateshead New South Wales.

George went to school at Charlestown and finished his intermediate at 15 then to Tech College at Tynes Hill and later at Broadmeadow.

He commenced his engineering apprenticeship with the New South Wales Railways. During this time he met and married Fay Miller from Nabic. Whilst travelling around the State for work reasons he became interested in "rocks" which were to become his life. He was a member of Lake Macquarie Lapidary Club and served as President for several years. During this time with the club he learnt the art of cutting cabochons before moving on to his true passion of faceting. In 1977 he gained his Diploma of Gemmology and soon after began teaching this in Newcastle. He also taught lapidary at Belmont TAFE for many years.

I first met George at the New South Wales GEMKHANA at Nundle where he had a dealers stand with his partner Lavina Warboys of Blue Ribbon Gems. This was one of the many shows that they attended in all parts of Australia. Due to illness the last show they too part was 2006 GEMBOREE at Bathurst.

In 1979 they opened a lapidary shop at Blacksmiths. Later they transferred the business to their home at North Belmont where they set up a shop and a lapidary teaching facility in a building which George constructed and equipped. He was a well respected teacher and was always willing to share his knowledge.

George's other passion was golf which he played at every opportunity. He made himself a putter like no other – it had a gemstone blade. Over the last two years, George's health became worse and after several strokes, he passed away on the 27th October, 2013.

Rest in peace old friend you will be missed.

Arthur Roffey OAM.

SKIN POLISHING

A technique to use on gemstone rough that is not suitable for faceting.

Skin polishing is a means of using your gemstone rough in particular sapphire material that may be too thin or have inclusions making it unsuitable for faceting. Some of the pieces that I have used or seen have features that are enhanced by skin polishing.

I am no expert on the process but this is how I have been shown to do it by members in the lapidary and gem club at Sapphire in Central Queensland.

Listed below are the equipment and diamond grit powders that I use.

1 Dremil (flexible shaft machine)

120 diamond grit burr/s (shapes suggested are RT and/or RZ)

Diamond grit powders – there are 10 stages.

220 ;325 ;600;1200;1800;3000; 8000;14000; 50000; 100000

Other suggested items:

10 small containers with lids – check out your local cheap shop

10 small art brushes – check out your local cheap shop

10 felt burrs or 10 mini mandrels – available from e.g. Bunnings or a lapidary supplier. The mandrels are used to make your own burrs. We use citrus wood cut into about 5cm lengths and then shaped with sand paper to a shape that suits you e.g.: bullet shaped. You can also use dowel and shape that to suit. These burrs can then be reshaped as necessary or new ones added.

1 bottle sewing machine oil or similar light oil

1 small spray bottle – fill with Metho. Used for cleaning your stone

1 toilet roll or tissues – for cleaning your stone

1 drip gadget or bowl for water

1 head loupe or similar- to examine the stone with.

The idea for the containers with lids is that you can mix your diamond grit powder with a small amount of machine oil and keep all your different grits separate. I put a hole in each lid the diameter of your paint brush and insert the brush through the hole so that the brush is in the diamond/oil mixture. I also trim the handle of the brush leaving about 2ins/5cm protruding from the lid. PLEASE MARK EACH CONTAINER WITH THE GRADE OF DIAMOND GRIT TO PREVENT CONTAMINATION OF YOUR WORK.

I also keep my burrs and mandrels mounted in a block of Styrofoam or heavy foam again making sure each position is labelled appropriately.

METHOD:

After selecting your rough use the diamond burr to thoroughly clean the stone and remove any surface cracks or divots that may be filled with dirt. When smoothing the surfaces of your stone make sure you keep the burr and stone wet so that the stone doesn't get hot – it will burn your fingers if you forget and it may crack the stone. When you are happy with your work it is time to start the polishing steps. You may wish to have several stones on the go completing the same step on each stone so that you don't have to change back and forth between polishing stages. Go through each level of diamond grit starting at 220 and finish with 100000.

Make sure each surface is polished. Check with your loupe and clean the stone after each level with the Metho and toilet paper. I hold my stones in my fingers but I'm sure you could dlop the stone and turn it over to polish the dopped side – much like you would do if faceting a stone. It can take at least 4 levels of polishing before you can notice your progress. If you see any white lines it could be a fine crack that may not have been smoothed out in the early stages filled with diamond grit. Just go back to your burr and remove it, then continue to polish. Leaving it there will affect the finished look of your work.

At the end of the polishing your stone will be shinning. Sometimes the internal flaws can make for an interesting stone. If you want to use the stone for a pendant you can use a diamond drill to put a hole in the stone but do so before starting any work that way all your hard work won't be affected.

I have mostly polished sapphires but I did use this technique on a piece of garnet which turned out quite nice although you may get a bit more wastage as other gemstones aren't as hard as sapphires. I am looking forward to trying the polishing on other stones to see how they turn out.

Good luck with your stones. It certainly is a different look and a good way of using up your gemstone rough. (Anne Macdonald.)

Skin Polishing Photos. Courtesy of Sapphire gem and lapidary club. Visitors to the gemfields are welcome to come along. Contact Pat's Gems or Skippy's gems and lapidary supplies at Sapphire for info and contact details.



Giant toothed platypus roamed Australia (Did you see this article?)

Tuesday, 5 November 2013 [Anna Salleh](#)
ABC



The one-metre species was about twice the size of the modern platypus (*Source: Peter Schouten*)

A giant platypus with powerful teeth roamed the rivers of northern Australia between 5 and 15 million years ago, researchers say.

Dubbed 'Platypus Godzilla', the creature was twice the size of a modern platypus and had teeth to chew crayfish, frogs and small turtles.

Palaentologists say the fossil is forcing a re-think about the evolution of the species, and warn it could indicate the smaller modern platypus is on track to extinction.

"It looks like a modern platypus on steroids ... We'll have to call it platypus Godzilla," says Professor Mike Archer of the [University of New South Wales](#), co-author of a report in the *Journal of Vertebrate Palaeontology*.

"It definitely had good teeth and was a very robust animal with a big brutish-looking snout," says Archer.

The one-metre species, which is about twice the size of the modern platypus is called *Obdurodon tharalkooschild*. Tharalkoo refers to a female duck in an Indigenous

Australian Dreamtime story who is ravished by a water rat named Bigoon, resulting in a child that was a cross between a duck and a rodent - the first platypus.

The giant platypus was identified from a fossilised molar tooth discovered at Australia's famous Riversleigh World Heritage area.

"It's an extremely distinctive tooth," says Archer. "There's no other mammal group in the whole world that has teeth as strangely structured as platypuses."

"It's like these animals have looked at the teeth that placentals and marsupials have invented and put a mirror up to it."

Teeth and diet

The modern platypus lacks functional teeth and "bruises" its prey to death between "horny pads" in its mouth. The ancient species, on the other hand, would have happily crunched up small vertebrates including lungfish, frogs and small turtles.

Archer says the new species is unlikely to have been an immediate ancestor of the modern platypus. Instead, he says, it appears to be an "aberrant" side branch off.

"It's out of pace without the steadily-shrinking size of the other platypuses," says Archer.

"It was a side branch exploring another option."

The researchers haven't yet been able to date the new fossil, but based on the evidence of animals found alongside it, they estimate that it is somewhere between 15 and 5 million years old.

Extinction risk

Archer says researchers "haven't a clue" why the platypus lost its teeth but this, together with its decrease in size and restriction in its distribution, suggests the animal is at risk of extinction.

"We've watched the evolution over the last 60 million years. They used to be very robust with fully functional teeth. They used to be in South America. They were in Antarctica. They were all over Australia," he says.

"Now of course they are smaller, they're kind of shrivelled up, they've lost their teeth and they're just in the eastern rivers of the continent."

Anna Salleh (With permission)

ABC Science Online

abc.net.au/science

Spiderwork Technique – setting a stone in silver

First draw a line around your piece to be worked. Diagram 1.

Then, on a board, place your piece of paper that you have drawn the outline of your piece. Then cut pieces of silver (round 1mm is good to work with) and lay down on the paper with one long piece that will serve as the bail (when rolled down) and the anchor point at the base of the piece to be set. Usually, two other pieces are required bent as in Diagram 2 using small flatnose pliers. In all cases an allowance must be made for the amount of silver taken up when balling the ends allow 3–4mm. These pieces must sit flush to the central piece of silver (which acts as the bail) as silver must touch to successfully solder together. Later, once the pieces are soldered together, the ends where marked with an x will be balled.



Read the following before continuing.

Pickle

Diagram 1

Pickle is used to clean silver work after soldering – the mix is 25gm of pickle to 500ml of water and a new batch needs to be mixed after 2 months. Pickle works best when heated. Pickle is acid so it is VERY IMPORTANT not to drop the item to be cleaned into the solution as it could splash and get into your eyes. Also, use copper tongs to put the item to be pickled into the solution as other metals will contaminate the pickle and mean your silver will often become a coppery colour.

Bi-carbonated soda

Your item to be pickled needs to stay in the solution for about 2–3 minutes, then remove with COPPER TONGS and place into the carb soda solution which neutralises the acid for about half a minute, then into water. If you are soldering again do not put your fingers on the silver where you will be soldering as this will put the oil from your fingers onto the silver and will cause problems soldering.

So once soldered, pickle, then carb soda and finally water. DO NOT USE STEEL ONLY COPPER TONGS. DON'T THROW OUR ITEM IN THE SOLUTION BECAUSE IT MAY DAMAGE YOUR EYES.

Soldering

Firstly, pickle the silver you will be soldering and do not put fingers where the silver is to be soldered.

Clean your solder (cleanliness is important with both silver and solder) with a silver cloth or pickle the solder you will be using.

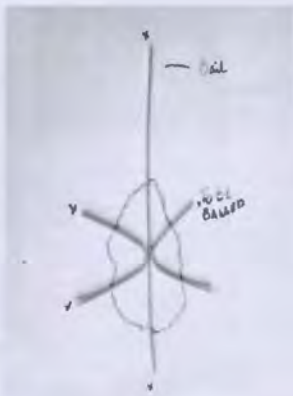
Set your silver up on either a charcoal block or a fire brick with the silver touching where the soldering will take place,

*Solder: There are three types of solder: **Hard** – for the first solder, **Medium** for the second solder and **Easy** for the last solder. The reason for the three types of solder is that they have different melting temperatures. Therefore, you use hard for the first solder, then medium so that the medium runs before the hard, then easy which will leave both the hard and medium intact because it will run before they do.*

Flux

Flux is used when soldering to clean the surface you will be soldering and stop the work from oxidising. It is placed around the area you will be soldering just prior to soldering.

Paint the area to be soldered with flux. Cut the solder you will be using into little pallions into a clean dish – cut a couple more than you think you will need. NEVER MIX YOUR SOLDERS UP. Using a soldering pick (titanium), gently dip the pick into the flux then pick up a pallion of solder and place it over two pieces of silver you will be soldering. Sometimes you may need more than one piece.



Soldering

Light the gas – the soldering tips at the club need to have the two holes blocked (fingers will do the trick) and only have the gas on very low. Adjust the flame so that you have the flame just right. The hottest point is at the end of the light blue tip.

Start heating the silver around the area you will be soldering (the solder wire can easily be blown off so come down gently with the torch). Do not put the flame on the solder. You need to heat the silver up around the area you will be soldering then once it starts to heat up you can gently move the flame over the solder but keep heating the silver as well until the solder runs. (This means you will see the solder become a liquid silver running between the two pieces of silver – do not keep the flame on the silver for too long or you will COOK your silver. Keep the torch gently moving over the area you want to solder (join).

Once you feel confident the silver is soldered, turn off the gas on the torch and also the work station. Pick up your item with the copper tongs and carry over to the pickle and gently place the item into the pickle and time for 3 minutes. When 3 minutes is up, place for half a minute into the carb soda and then water. If you have a further solder to do keep your fingers off the area you intend to solder. Diagram 3 shows the piece soldered together.

All the ends of the silver in this project will be balled. However, you need to check the length of the bail and the legs that will hold your stone in first. Once sure the length is right allowing for a slight reduction in size when you ball the ends, pickle to clean then carb soda then water. Take the item over to the soldering station with lockable tweezers and you will flux each end then heat each end, one at a time holding the leg so that it is facing the table so the ball forms at the end and rounds up nicely. Practise on a spare piece of silver first.



GEMBOREE GATTON APRIL 2014 – GET YOUR REGISTRATION IN SOON.

. Cleaning the silver



Diagram 4

Using copper tongs take the piece and pickle, carb soda and wash.

Take your piece over to the Dremel with the brass brush and run the brass brush over all areas. You need to wear eye protection as the brass bristles tend to break up and fly off. This will polish up the silver. Use some detergent when doing this as it will lubricate the action.

Your jewellery piece is now ready to be placed into the setting using a piece of dowel to make a bail and either wood or plastic coated pliers to push the silver up over the stone you are setting.

Diagram 4 shows how you hold the soldered setting with the piece to be set to determine where you need to start rolling the bail using a piece of dowel. Once this is determined roll the bail down, usually twice (Diagram 5), the remainder is balled and can be strategically placed somewhere on the top of the stone.



Diagram 5

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Spiderwork Cont.

Then place the legs around the piece to be set using either a piece of your fingers a piece of wooden dowel or plastic coated pliers to push the legs into the correct position (Diagrams 6 & 7).



Diagram 6



Diagram 7

Make sure the stone is secure not loose. If the setting appears a little loose use flat nose pliers to pull in the silver on the back to tighten up the setting.

Clean with a silver cloth.



Diagram 8

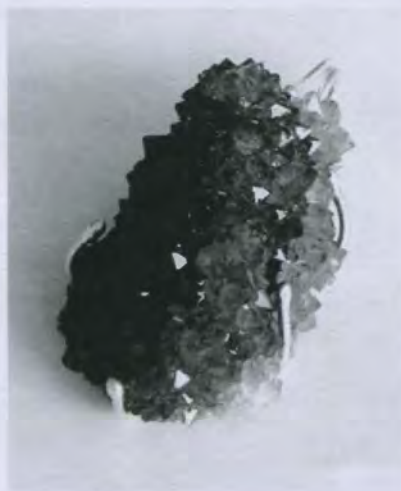


Diagram 9

The finished piece! Diagrams 8, 9 & 10.

With some stones where the back is also attractive the pendant can be worn either way around



Diagram 10

Contributed by Margaret Dodd (A very talented lady) and the Byron Gem and Lapidary Club Inc.

Giant 'meat-eating' plant found



Matt Walker
Editor, Earth News

A new species of giant carnivorous plant has been discovered in the highlands of the central Philippines.

The pitcher plant is among the largest of all pitchers and is so big that it can catch rats as well as insects in its leafy trap.

During the same expedition, botanists also came across strange pink ferns and blue mushrooms they could not identify.

The botanists have named the pitcher plant after British natural history broadcaster David Attenborough.

They published details of the discovery in the Botanical Journal of the Linnean Society earlier this year.

The plant is among the largest of all carnivorous plant species and produces spectacular traps

Co-discoverer Stewart McPherson

Word that this new species of pitcher plant existed initially came from two Christian missionaries who in 2000 attempted to scale Mount Victoria, a rarely visited peak in central Palawan in the Philippines.

With little preparation, the missionaries attempted to climb the mountain but became lost for 13 days before being rescued from the slopes.

On their return, they described seeing a large carnivorous pitcher plant. That pricked the interest of natural history explorer Stewart McPherson of Red Fern Natural History Productions based in Poole, Dorset, UK and independent botanist Alastair Robinson, formerly of the University of Cambridge, UK and Volker Heinrich, of Bukidnon Province, the Philippines. All three are pitcher plant experts, having travelled to remote locations in the search for new species.

So in 2007, they set off on a two-month expedition to the Philippines, which included an attempt at scaling Mount Victoria to find this exotic new plant. Accompanied by three guides, the team hiked through lowland forest, finding large stands of a pitcher plant known to science called *Nepenthes philippinensis*, as well as strange pink ferns and blue mushrooms which they could not identify.

As they closed in on the summit, the forest thinned until eventually they were walking among scrub and large boulders

"At around 1,600 metres above sea level, we suddenly saw one great pitcher plant, then a second, then many more," McPherson recounts.

"It was immediately apparent that the plant we had found was not a known species."

Pitcher plants are carnivorous. Carnivorous plants come in many forms, and are known to have independently evolved at least six separate times. While some have sticky surfaces that act like flypaper, others like the Venus fly trap are snap traps, closing their leaves around their prey. Pitchers create tube-like leaf structures into which insects and other small animals tumble and become trapped.

The team has placed type specimens of the new species in the herbarium of the Palawan State University, and have named the plant *Nepenthes attenboroughii* after broadcaster and natural historian David Attenborough.

"The plant is among the largest of all carnivorous plant species and produces spectacular traps as large as other species which catch not only insects, but also rodents as large as rats," says McPherson. Story from BBC NEWS:

http://news.bbc.co.uk/go/pr/fr/-/earth/hi/earth_news/newsid_8195000/8195029.stm

Published: 2009/08/11 12:02:53 GMT

Calendar of Events for 2013 -2014

Nov.

2 nd & 3 rd	Illewarra Club – Annual Exhibition Canberra Gemcraft and Mineral Club Cessnock Gem and Mineral Club Annual Auction	Ribbonwood Centre, Princes Highway, Dapto. Canberra Lapidary Club Parkes Room Exhibition Park. Hall Park – Stephen St Cessnock,
8 th ,9 th 10 th	Parramatta-Holroyd Lapidary Club. -Annual Exhibition	Club Rooms - 73 Fullagar Road, Wentworthville.
9 th & 10 th	Newcastle Annual Jewellery Show	Club Rooms 2 Dora Rd Adamstown. For more information contact the club 0249529611 or email newlap@gmail.com .
23 rd -24 th	Gem and Mineral Show	Windsor
30 th & 1 st Dec	Bathurst Stamp, Coin, Collectables and Lapidary Inc	Bathurst Showground Sydney Road Bathurst.

March 2014

15 th & 16 th	23rd Annual Gem And Craft Show - New England Lapidary & Fossicking Club Inc.	Armidale Showground.
22 nd	Newcastle Lapidary Rock Auction	2 Dora Rd Adamstown

April

5 th & 6 th	Rock Swap – Canberra Lapidary Club	
18 th -21 st	GEMBOREE	Getton Qld.

May

9 th – 11 th	Hawkesbury Agricultural Society Show	
17 th -18 th	Lismore Gemfest	Lismore Showground.

GEMBOREE DATES.

2015 GEMBOREE – Vic	(Apr 3
2016 GEMBOREE – Tas	(Mar 25
2017 GEMBOREE – NSW	(Apr 14
2018 GEMBOREE – QGCA	(Mar 30

GEMBOREE 2014 Registration Form

Mail Address: G Mc Lean
30 Jacaranda Drive
Yamanto Qld 4305

Please mail this registration form to the above address by 31st January 2014. Make cheques payable to "QLACCA Inc" and enclose a stamped-addressed envelope. Your registration covers from noon on Wednesday 16th April 2014 to noon Tuesday 22nd April 2014. Generators are not permitted.

Surname.....Given Names.....

Address.....

State.....Postcode.....Phone.....

Club or Group Name.....

Campsite Accommodation. (Please indicate if you have an annex.)

Caravan.....m x.....m Annex.....m x.....m

Caravan.....m x.....m Annex.....m x.....m

Tent.....m x.....m Annex.....m x.....m

Special Requests.....

On-Site Fees: For 2 Adults or 2Adults & 4 Children.

Powered Site @ \$120.00 \$.....

Unpowered Site @ \$100.00 \$.....

Extra Adult/s @ \$24.00 each \$.....

Extra Vehicle @ \$ 5.00 each \$.....

Off-Site Fees: Per person for the duration of GEMBOREE 2014.

Adults @ \$24.00 \$.....

Child under 16 free if accompany by adult.

TOTAL ENCLOSED \$.....

Merry
Christmas

“Hope
Smiles from the threshold of the year to come,
Whispering 'it will be happier'...”
— Alfred Tennyson

Happy New Year
2014