

# The Mineral City Show

JAN 31 — FEB 15

2025

Mineral-City.com

The Mineral City Show is located just west of N Oracle road, between W Lester and W Plata streets.

Drawing by Catia Onori  
Photo by László Kupi  
Specimen by Gerhard Wagner







SEE ME IN TUCSON AT

- MINERAL GALLERIES ON LESTER (MINERAL CITY)
- THE WESTWARD LOOK MINERAL SHOW

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Photo: Malte Sickinger





# INTRODUCTION

## WELCOME TO MINERAL CITY!

It's that time again where we get to talk rocks, buy rocks, and live the 24/7 mineral lifestyle for a couple of weeks. Wow, it's been 7 years since Mineral City first rose from an empty lot on Lester Street. There are now over 150 dealers in our community.

Scott and I welcome you to visit the, "The Stope" —a mining themed meeting room in the center of the D building. We have assembled a collection of mining artifacts for permanent display in the room. The Stope will also feature cases with guest mineral collections for your viewing pleasure. It's also the Mineral City home for the Mineralogical Record. The Stope will have beer, wine and good coffee available during normal business hours. This year the cases in the hallways will again feature collections from the Young Mineral Collectors group, so be sure to check out all 12 of the cases. The outdoor gathering area between the C and D buildings will have food available and

a healthy dose of that great Tucson weather for all to enjoy. With the success of last year's concert party, we are doing it again. This year's concert features the music of, "Supernatural" a tribute band playing 70's Rock and Roll. We are already thinking about the band for the 2026 show, so if you have a suggestion, please reach out.

The Mineral City tradition of creating murals in the area between Buildings A & D will continue with another featured artist from our community. This year, László Kupi will join Alexy Moore, Erin Delventhal, and Rebecca Johnston up on the wall. László has created a realistic 3D mural blending his exceptional mineral photography with ceramics to make a one-of-a-kind multimedia masterpiece for the art corridor.

— Graham Sutton

See us in *The Stope* (Lunchroom) at Mineral City!

THE MINERALOGICAL RECORD  
SEPTEMBER-OCTOBER • VOLUME 48 • NUMBER 3



THE MINERALOGICAL RECORD  
NOVEMBER-DECEMBER 2013 • VOLUME 44 • NUMBER 6



THE MINERALOGICAL RECORD  
JANUARY-FEBRUARY 2014 • VOLUME 43 • NUMBER 1



THE MINERALOGICAL RECORD  
MARCH-APRIL 2014 • VOLUME 43 • NUMBER 2



Mexico




The Mineralogical Record  
November-December 2024 • Volume 58 • Number 6 • 6/8

The Mineralogical Record  
*The International Magazine for Mineral Collectors*

scott@minerslunchbox.com

SCOTT WERSCHKY



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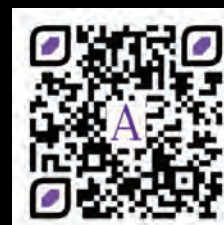
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Highlighting old China discoveries and  
selections from the collections of Jack Halpern,  
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# MINERAL CITY EVENTS

	M	T	W	T	F	S	Su
JAN	27	28	29	30	"Tucson Starts Here" Party 31	MGL Block Party 1	2
FEB	3	4	5	6	Mineral City BIG Party 7	8	9
	10	1	First day of TGMS Show 12	Last Hurrah in Building E! 13	14	Last day of Mineral City 15	16

**Friday - January 31st - 5:00 PM**  
**"Tucson Starts Here" Party**  
 THE STOPE - Building D, Room D24-26

**Saturday - February 1st - 5:00 PM**  
**Mineral Galleries on Lester**  
**Block Party**  
 501 W Lester St.

**Friday - February 7th - 6:00 PM**  
**Music starts 7:00 PM**  
**The Mineral City BIG Party**  
**Featuring Supernatural**  
 501 Lester St.  
 (between buildings C and D)



**Thursday - February 13 - 5:00 PM**  
**Last Hurrah in Building E!**  
 445 W Plata St.

## Ertashar Pacific Minerals

MINERAL CITY | **ROOM G-1**

MARK MAUTHNER PHOTO



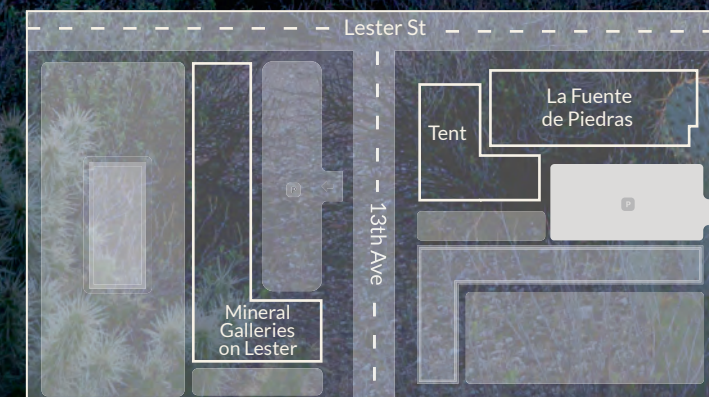
Offering world wide minerals as well as selected minerals from Hawaii, Southern California pegmatites and world class Idaho zeolites including heulandite, stilbite and mordenite from our 2022 project.



# MINERAL GALLERIES ON LESTER

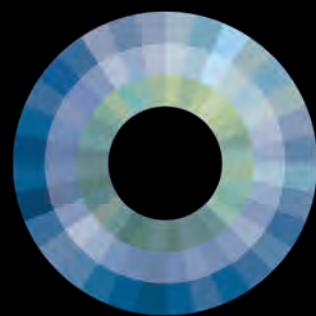
*The Jewel of Mineral City*

Aurora Minerals ..... Unit 101  
 Bergmann Minerals, Inc. .... Unit 103  
 Big Rock Minerals ..... Unit 103  
 Brian Kosnar Mineral Classics ..... Unit 102  
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 MBM - Marcus Budil Fine Minerals ..... Unit 105  
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 85705, USA





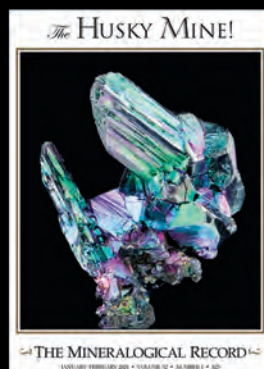
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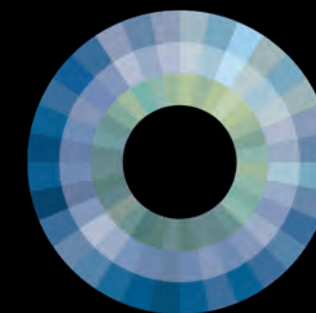
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of

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Mineral City Show - Unit 8, 516 W Lester, Tucson, AZ

*...Come visit us!*



# THE DETROIT CITY PORTAL OF THE SWEET HOME MINE

Bryan K. Lees, President, Collector's Edge Minerals, Inc.

November 14, 2024



A rhodochrosite specimen from Deano's Pocket. 4.5 cm wide.

The Detroit City portal project began in 2013, nine years after the closure of the successful Sweet Home rhodochrosite specimen mining operation in 2004. Collector demand for the elusive red crystal had grown dramatically in the years following the original Sweet Home mine closure, and while it was intriguing to consider going back in, reopening was not a serious option. None the less, and due to continuing scientific interest in the Sweet Home property, between 2005 and 2013, several field studies were conducted on the steep escarpment of Mt. Bross, the mountain upon which the Sweet Home mine property lay. Geochemical and structural geology data suggested that the hydrothermal system charging the Sweet Home mine property was stronger and more pervasive than was suspected years earlier. Given the demand

for the red crystal and the recent, positive exploration results, a decision was made to reopen the Sweet Home property for further underground exploration.

In 2014, a detailed 3D computer model of Mt. Bross was created. The model contained all the information accumulated from 14 years working underground at the original Sweet Home mine. Adding to that database was all the surface mapping done since mine closure. It included structural data, rock types, known rhodochrosite zones and old tunnels. The results enticed planners to take a new and serious look at mine development.

So, in 2015, armed with positive results from the 3D mapping program, geologists, engineers and surveyors worked on a new mine model. The model showed several areas where potential rhodochrosite-bearing targets

# CELEBRATING VOLUME 100: A CENTURY OF ROCKS & MINERALS



## ROCKS & MINERALS MAGAZINE, FOUNDED IN 1926 BY PETER ZODAC, CELEBRATES ITS 100<sup>TH</sup> YEAR OF PUBLICATION IN 2025.

Zodac continued as Editor and Publisher until his death in 1967, a tenure of 42 years. After a 10-year transitional period, Marie Huizing took the reins as Editor-in-Chief in 1978 and continues today, after 48 years of working with R&M.

Since 1978, Marie has guided major changes in R&M that have greatly increased its appeal, breadth of content, and scientific and educational quality. These include transforming the magazine from a 6" x 9" black-and-white format with few photographs to an 8-1/2" x 11" full-color journal. Marie has assembled a distinguished board of editors and has significantly increased the standards for scientific accuracy and style; all submissions are peer-reviewed by at least two editors. R&M has evolved into a highly respected, award-winning journal that covers a broad range of interests in the mineralogical community, and is now listed and reviewed in major journal citation databases.

In recognition of her many contributions to R&M, Marie was awarded the Cincinnati Mineral Society's Educational Foundation Award in 1979, the Carnegie Mineralogical Award in 1996, and the Mineralogical Society of America Public Service Award in 2007.

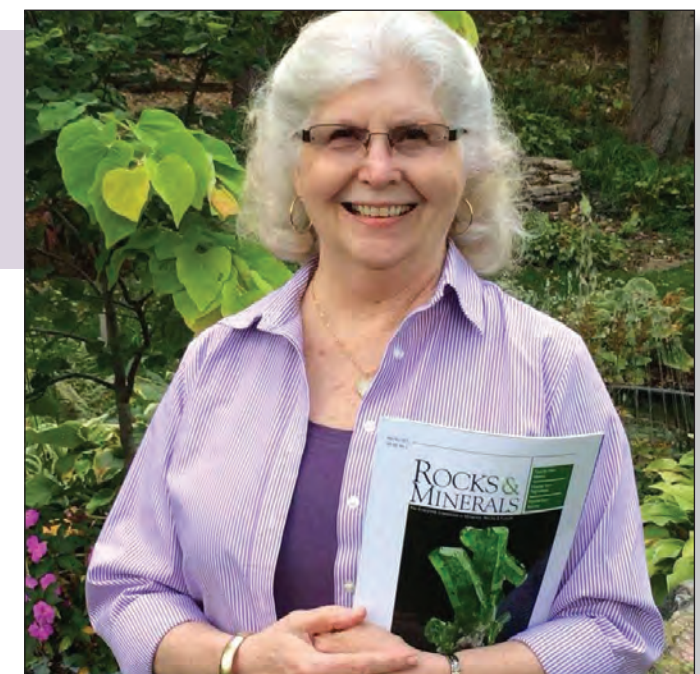
## FIND US IN TUCSON!

### JANUARY 31 – FEBRUARY 11

in the tent at the La Fuente de Piedras Show in the Mineral District – Lester St. & N. 13th Ave.

### FEBRUARY 13 – FEBRUARY 16

at the Tucson Gem & Mineral Show® at the Tucson Convention Center – 260 S. Church Ave.





# THE DETROIT CITY PORTAL OF THE SWEET HOME MINE



Detroit City Mine Portal in July 2017.

might be intersected. It also dictated the placement of a brand-new portal about 200 feet above the old Sweet Home mine. The new portal would be dubbed the Detroit City Mine Portal, a nod to the name of the claim upon which the portal would be located.

With a mine model in place, engineers began building a comprehensive mine operations plan which included a robust budget that would pay for the infrastructure to create a new mine. The mine needed everything; a new power line, new mine adit, new trucks, loaders, drills, crushers, roads, on-site buildings, and permits, not to mention buckets of new capital. A new mine prospectus was also created outlining the potential of this new rhodochrosite mining project.

With budgets and prospectus in hand, money was raised between 2016 and 2018. The permitting process moved forward simultaneously. In April, 2016, the exploration license was granted from the State of Colorado and in late summer concrete work was started for the new mine portal. By late 2016, a new power line was installed



The locations of the two mines on Mt. Bross.



The mine site.

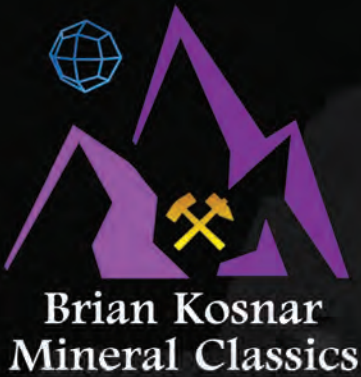
after several months of negotiations with the power company. Several special pieces of equipment were designed, and purpose built for the project, and delivered over the next year. The project was much more robust than the original Sweet Home mine operation requiring larger-scale equipment, mine office, crew quarters, crushing systems, and air compressor systems.

In June 2017, the final mining permit was received from the State of Colorado. In that same year, on-site infrastructure grew and the operation slowly expanded. In 2017, over 300 feet of tunnel was created using the new jumbo drill system. Crews often made 10 feet of advance per day on a tunnel that was 10 feet wide and 12 feet tall. Mine safety is a crucial part of any mining operation, and the Detroit City portal set very high standards. Throughout its life, the project sustained zero lost workdays from accidents.

By June 2018, miners reached the maximum tunnel length for phase one of the project by intersecting the primary target at 500 feet underneath Mt. Bross. The primary target was a vein that produced many of the best rhodochrosite pockets in the 1990's and was intersected just above the area miners left off in 2004 when the old



A vein in the Main Slope.



## TREASURES of MOGOK

Mineral Galleries on Lester  
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# THE DETROIT CITY PORTAL OF THE SWEET HOME MINE



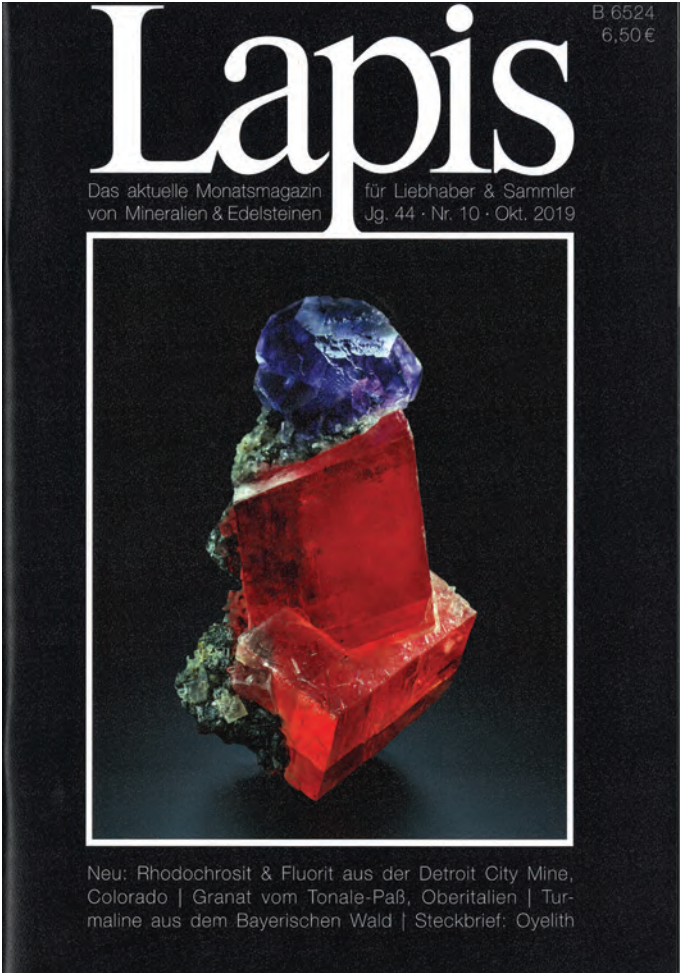
Deano's Pocket, June 2020.

Sweet Home mine was closed. Crews turned both left and right on the target vein opening it to about 300 feet in length. This “Main Vein” was worked for the next 3 years as miners stoped their way upwards along its foot-wide structure. The stope would be named the “Main Stope”. The Main Stope was mined using the classic shrink-stope mining process and allows miners to leave most of the rock in place as they move upwards along the vein. Only about 1/3 of the broken rock would be removed through ore passes at the bottom of the stope. This is a very efficient way to mine and saves money on hauling excessive waste rock out of the tunnel. The rock that is removed is trammed out using large underground loaders called LHD's (Load Haul Dump) and taken to the crushers outside the portal. After crushing, the rock was hauled to a local landfill for disposal.

During 2019 and 2020, the Main Stope was developed to a height of about 120 feet. Several small rhodochrosite pockets were found, but no major production occurred.

This area was considered the project's primary target and proved to be a disappointment for all. A few highlights were found however, with one rhodochrosite specimen gracing the cover of Lapis Magazine in the fall of 2019.

In mid-2020, and for the next 3 years, exploration efforts shifted to making new tunnels in and around the base of the Main Stope. Two different diamond core-drilling projects, one in 2021 and one in 2022, indicated several



The Oct. 2019 Lapis issue, with a Detroit City portal specimen.

nice-looking rhodochrosite targets. The drill data was added to our 3D mine model and the mine plan was revised. Following clues provided by the updated mine model, several tunnels, small raises and small stopes were developed as the mine continued to expand.

By the end of 2023, and after the creation of more than a thousand feet of new tunnel development work, all the targets identified from the drilling projects had been explored. The task was logistically daunting requiring precision planning to ensure all materials, men and equipment worked together smoothly. And this was in the era of COVID. The pandemic made its own mark on the project as prices on mining materials, equipment and manpower



## Building D | Room D31



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# THE DETROIT CITY PORTAL OF THE SWEET HOME MINE

increased by as much as 50% over 3 years. During the 2020 to 2023 period, miners discovered several nice, small rhodochrosite pockets. Their contents were on display and for sale at the Denver, Munich and Tucson mineral shows.

With all targets in the vicinity of the Main Stope exhausted, and budgets begin strained from increased costs and lack of significant rhodochrosite production, in 2024 the decision was made to close the Detroit City portal permanently. Crews worked through the year to remove all mining equipment and buildings then to clean up and reclaim the mine. The Detroit City portal was permanently sealed in September 2024.

The project was a very challenging one with many “ups” and “downs”, but throughout the entire project optimism remained high for the discovery of another world-class rhodochrosite pocket. The investors, miners, engineers, mine managers, geologists, mine visitors and world-wide mineral collectors all shared in the project’s

Anyone interested in viewing the finds from the Detroit City Portal, please visit our Sun Gem showroom in Mineral City. For inquiries prior to the show, please contact Collector’s Edge at 303-278-9724, ext. 110.



A rhodochrosite and fluorite specimen from the Detroit City portal. 10.8 cm wide.

excitement. The mine is sleeping again, but perhaps one day, someone will reopen this famous locale and explore for more rhodochrosite treasures.



Top-right: a rhodochrosite and fluorite specimen featured in the October 2019 Lapis article on the Detroit City portal, figure 13. 8.3 cm wide.

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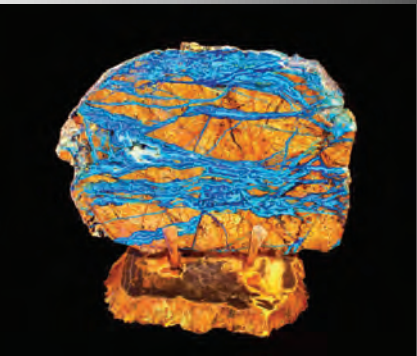
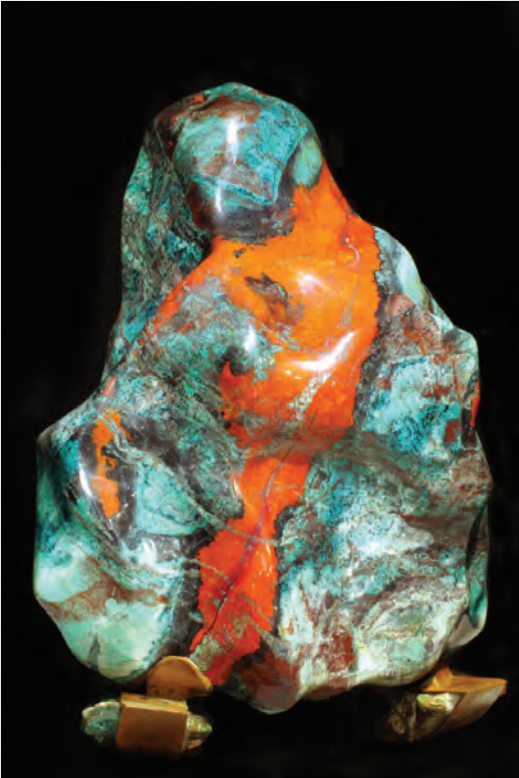


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# INTERVIEW WITH ASIA GAJOWNICZEK-PRASZKIER

By Tomasz Praszkie; Foreword by Graham Sutton



Asia, dirty in graphite dust, after a visit in the Merelani tanzanite mine, Tanzania.

Despite its appearance and much-talked about success, the Mineral City Show is still, very much, in its infancy as it constantly seeks to explore and discover its own possibilities.

In the 2024 Tucson season, a special, mini-exhibit was prepared, for the first time, inside the room of one of our dealers. This exhibit, made possible by Spirifer Minerals out of Warsaw, Poland, featured many never-before-seen Fluorites from Poland.

Visitors, both seasoned and new, to the Spirifer Minerals room were pleasantly surprised to see the colors, variety and shapes of Fluorites from this region that was never before considered a true locality for one of the most collectible mineral specimens in the world.

The success of this mini-exhibit is now the catalyst for a new tradition that we can only hope will grow and expand to others dealers and collectors within the complex.

For the 2025 Tucson Season, Spirifer Minerals (Room A5) will once again step up to the plate and feature a

mini-exhibit of a collection that has never before been displayed in Tucson. The collector is Joanna Gajowniczek-Praszkie (better known to the mineral community as, "Asia"). If you can't tell by her last name, Asia is the wife of Tomasz Praszkie and is the better half of the husband/wife owner team behind Spirifer Minerals.

Asia's collection is a world-wide collection of well over 1,000, small, aesthetic specimens. Not limiting herself to, "official" sizes such as thumbnails or miniatures, Asia collects more along the lines of aesthetics and perfection.

But let's step aside and give Asia the floor as she talks to her husband Tomasz (aka Tomek) about her collection.  
— GS

**Tomasz Praszkie:** Asia, you have quite a large collection that you've built in over a decade of collecting. How did it start and what is your main source of acquiring new specimens?

**Joanna Gajowniczek-Praszkie:** I've been always interested in nature and natural science topics. At some point, I fell in love with a guy who seemed to only talk about minerals so I had to adjust :-). Speaking more seriously,



Iconic specimen of V-twin cerussite with diopside cross, from Sanda Hills, Republic of the Congo. 3 cm tall. Mark Mauthner photo.



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Erythrite on roselite from Bou Azzer mining area, Morocco. 4 cm wide. Photo Jeff Scovil.



Calcite on cavansite from Wagholi, India. 3 cm tall. Photo Jeff Scovil.



Aragonite var. flos ferri from Flatschach, Styria, Austria. Size 3.5 cm. Photo Joaquim Callen.



Proustite from Bouismas Mine, Bou Azzer mining area, Morocco. 2 cm tall. Photo Jeff Scovil.



Cerussite twin on rosasite, from Tsumeb Mine, Namibia. 4.1 cm wide. Photo Jeff Scovil.

my travels with Tomasz were obviously connected to minerals and, at the beginning, I treated specimens more like small cute souvenirs from the places visited. In time, my exposure to minerals of all different levels of quality led me to better understand the qualities that made a good collectible specimen. This, of course, was reflected in the way I curated my own collection. Nevertheless, my favorite is still collecting specimens from localities I've visited. I probably shouldn't confess this, but I don't really like collecting itself. However, I love traveling around the world, going underground, seeing specimens in situ, meeting the miners, taking photos etc. So maybe it's really the life experience I enjoy the most and collecting specimens from those experiences, especially if the specimens are directly from the miners, is a way for me to prolong that experience.

**TP:** So if you're collecting to prolong the life experience, there still has to be some factors that make you select one specimen over another. In those cases, what are the factors that most inspire you?

**JG-P:** I need my specimens to be small, but I don't have any specific size in my head. Oftentimes it's just a judgment call. I just look at a specimen and I know if the size is right for me. In general I would say about 3.5 cm is my perfect size. As I said, I love specimens from the localities I've visited and, of course, they have to move me. Cute, colorful, lustrous, aesthetic - all these qualities factor in to my final decision. Because my husband is the real rock nut, he sometimes tries to push me on some ugly, but extremely rare mineral. Nevertheless, I usually resist :-)

**TP:** Building on that comment, we operate in a hobby where the majority of active people are men. Relatively speaking, you represent one of the few women in the mineral collecting world. Luckily, we're already starting to see a shift in this with more women among the younger generation of the collectors and dealers being active. How do you view this and where do you think change might occur?

**JG-P:** I think a lot of it is the question of stereotypes and tradition. The changes in society are happening very slowly. As we know, in some European countries, women have only been allowed to vote in the past 50 years or so. And even with this change, they're still often unwanted and underestimated in positions like CEOs or surgeons. Fortunately, we're already seeing a drastic change in the last decade. However, I think that equality in an area such as collecting, which is a hobby done in a person's free

All specimens in this article are in the collection of Joanna Gajowniczek-Praszkiel.



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Fluorite from Nikolaevskiy Mine, Dalnegorsk, Russia. 2.5 cm.  
Photo Jeff Scovil.



Meta-autunite from Golconda mine, Brazil.  
2.4 cm tall. Photo Jeff Scovil.



Hemimorphite with calcite from Santo Domingo mine, Santa Eulalia, Mexico. 4.1 cm. Photo Jeff Scovil.



Aragonite (cuprian) from Huidong Co., Sichuan Province, China. Size 4.5 cm. Photo László Kupi.

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Grossular garnet var. tsavorite with chromium diopside and graphite, from Merelani Hills, Tanzania. Size 3.5 cm. Photo László Kupi.

time, is going to be one of the last areas where we'll see change. Of course, we have to also consider that, statistically speaking, it could very well be that men might be just more predestined to collecting in general - not only

minerals. So perhaps it will never reach 50/50. But I don't feel insulted by such an idea. I think we need to explore this topic through many more years of this redefinition of a woman's role to find out what the "real ratio" can some day be. In Africa, the miners are always really surprised to see me underground. This surprise is quickly followed by a lot of joy and excited laughter among everyone there and this feels very natural and, "normal." I keep my fingers crossed that women collectors will soon be more frequently seen underground, all over the world, to the point that seeing a woman underground is almost expected.

**TP:** You are my best travel companion and we've travelled together through many crazy places. You already confessed that you are not so much into digging and field collecting, but you love doing photography both underground and in the field - something that's not as easy as it sounds. What, have you discovered, are the biggest challenges in creating a good, impactful image?

**JP:** Yes, I love field photography! And when it comes to collecting things like beautiful geodes, you have to kind of destroy them in order to collect the specimen (i.e. collecting the specimen basically means that you have to destroy their natural occurrence - don't kill me please ;-)). Photos are really just a record of a condition that exists



Chrysocolla pseudomorph after presumed gypsum, with malachite, coated by quartz from Tenke Fungurume, Lualaba, DR Congo. Size 2.6 and 3 cm. Photo László Kupi.



Carrollite on chalcopryrite from Camoya South II mine, Katanga, DR Congo. 3.1 cm. Photo Jeff Scovil.



Tourmaline scepter from Barra do Salinas, Coronel Murta, Minas Gerais, Brazil. Size 4.3 cm. Photo Jeff Scovil.



Wulfenite on mimetite from La Morita mine, Mexico. Size 3 cm. Photo László Kupi.



**NEW SPECIMENS**  
from the  
**'RED RIVER FALLS'**

**Tucson Locations:**  
**The Mineral City Show**  
Building D, Room D27-D29  
Jan 20 - Feb 10 2025  
also  
**TGMS, Booth 0627 - 0629**  
Feb 13 - Feb 16 2025

Website: [www.theadelaidemine.com](http://www.theadelaidemine.com)  
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**PETER MÜLLER | 2025**

**SEE US AT THE TUCSON GEMSHOW**  
**AT MINERAL CITY, SPACE C3**  
January 31<sup>st</sup> Through february 15<sup>th</sup>  
AND  
**AT GJX, Booth 400**  
From february 3<sup>rd</sup> Through february 8<sup>th</sup>

*Looking forward  
to see you soon!*







INTERVIEW WITH ASIA GAJOWNICZEK-PRASZKIER

for only a fraction of a second, then they're gone. So photographing things like a simple geode is a way to keep them, "alive." The biggest problem is, of course, lighting – it's always too dark. And then you have the physical limitations of the flexibility of your body allowing, or not allowing, you to assume a very uncomfortable and still pose for some time. And, because of the limited space you're in, the depth of field of a photo can become greatly affected by this.

**TP:** The mini-exhibit of your collection in our Mineral City showroom (A5) is the first international showing of your collection that you've ever done. How do you see future of your collection?

**JG-P:** This mini-exhibit is just a small selection of my full collection. But we're now building a mineral museum in Poland and there is a special place planned there for a considerably larger exhibit of my collection. I can't wait to see my specimens find a more permanent home where more people can see them. As I said in the beginning, my collection is a reflection of the life experiences I've had around the world. Each piece is a memory and by having them on exhibit like this, I'm sort of sharing my memories with the world. People will see them just as minerals and that's the part that I find most interesting. We can be looking at the exact same specimen but be having two, or more, completely different interpretations of what we're seeing.

**TP:** Thank you!



Asia's hand-selfie taken underground in a narrow tunnel of the Coud'a mine in Mibladen, Morocco (2011) documenting a vanadinite pocket that produced some top-quality specimens.

**\*\*NEW\*\***  
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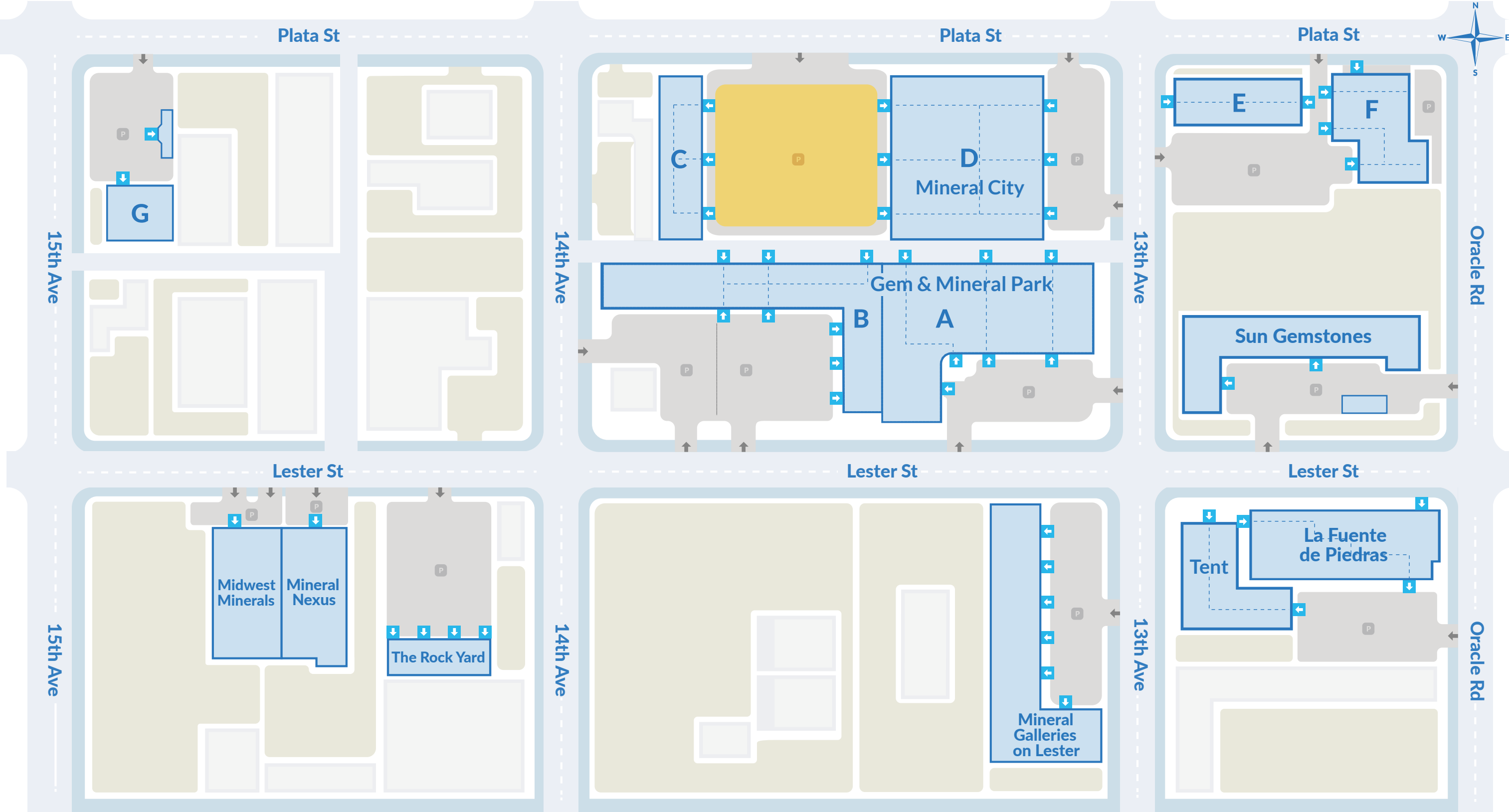


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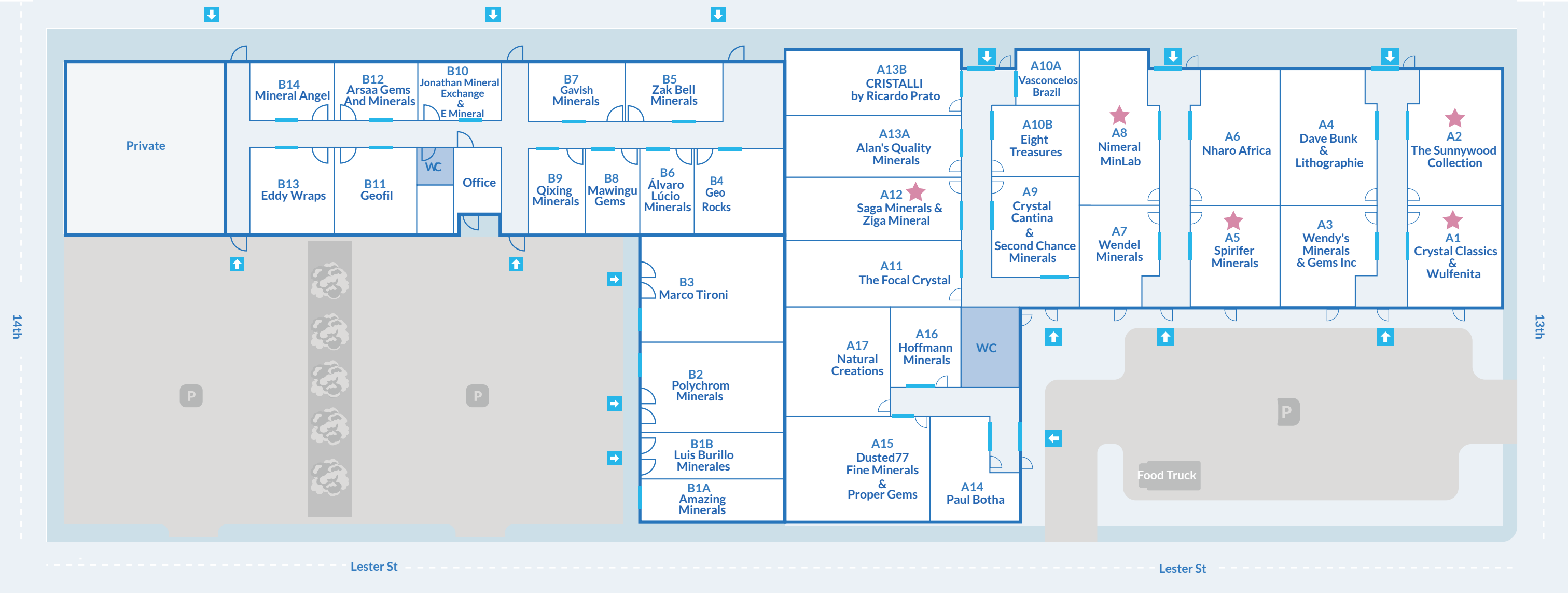
Grossular garnet var. tsavorite with diopside and graphite, from Merelani Hills, Tanzania. Size 3.5 cm. Joanna Gajowniczek-Praszkier coll. Photo: Łászló Kupi.



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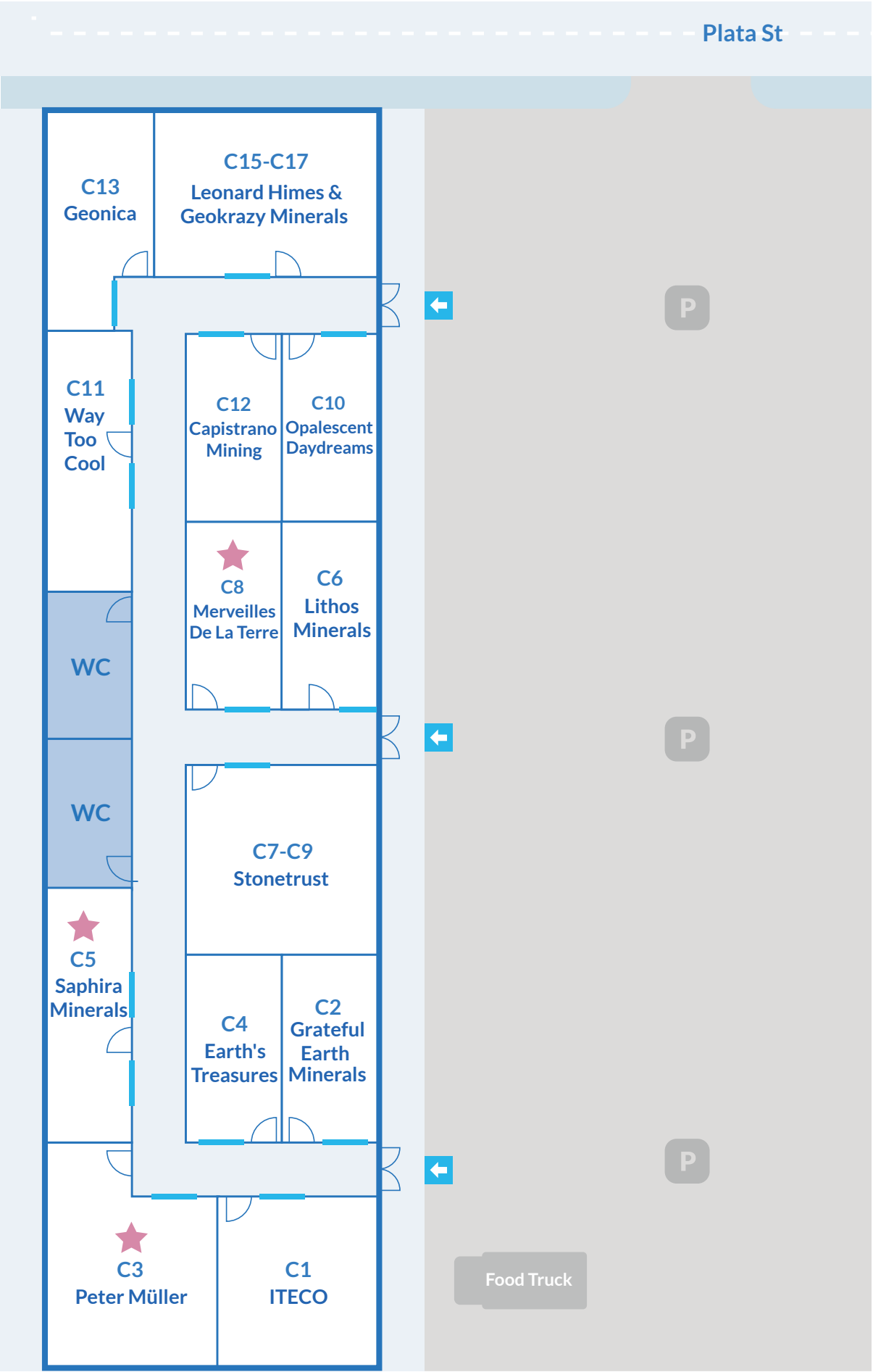
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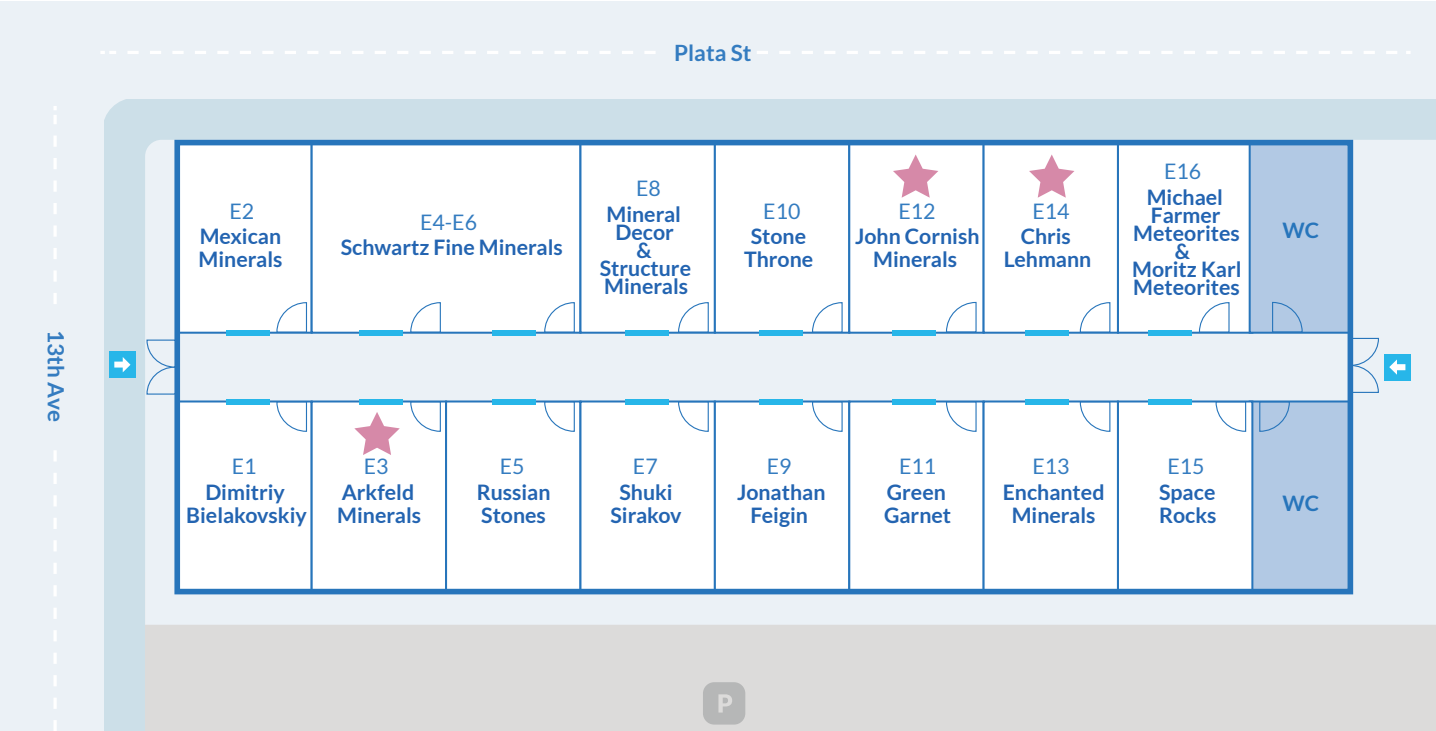
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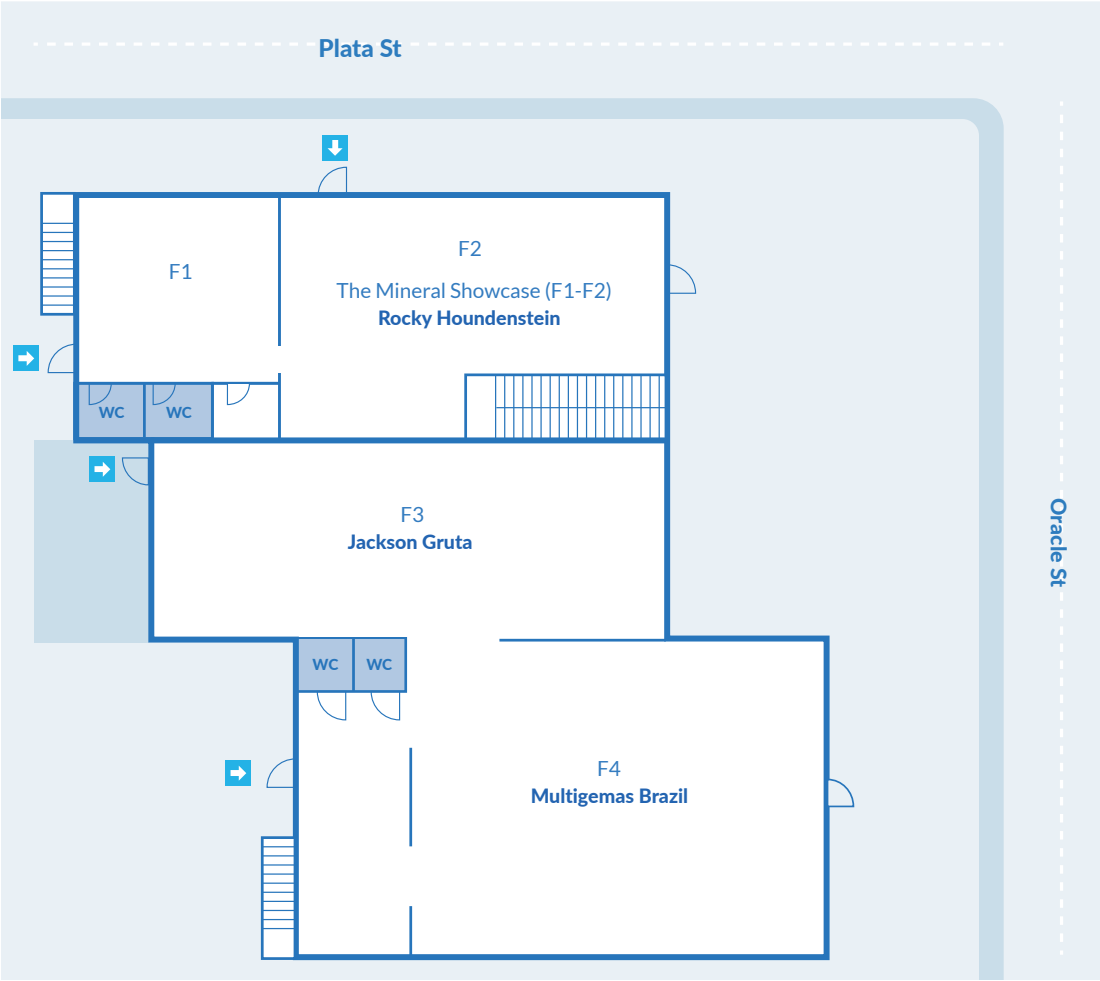




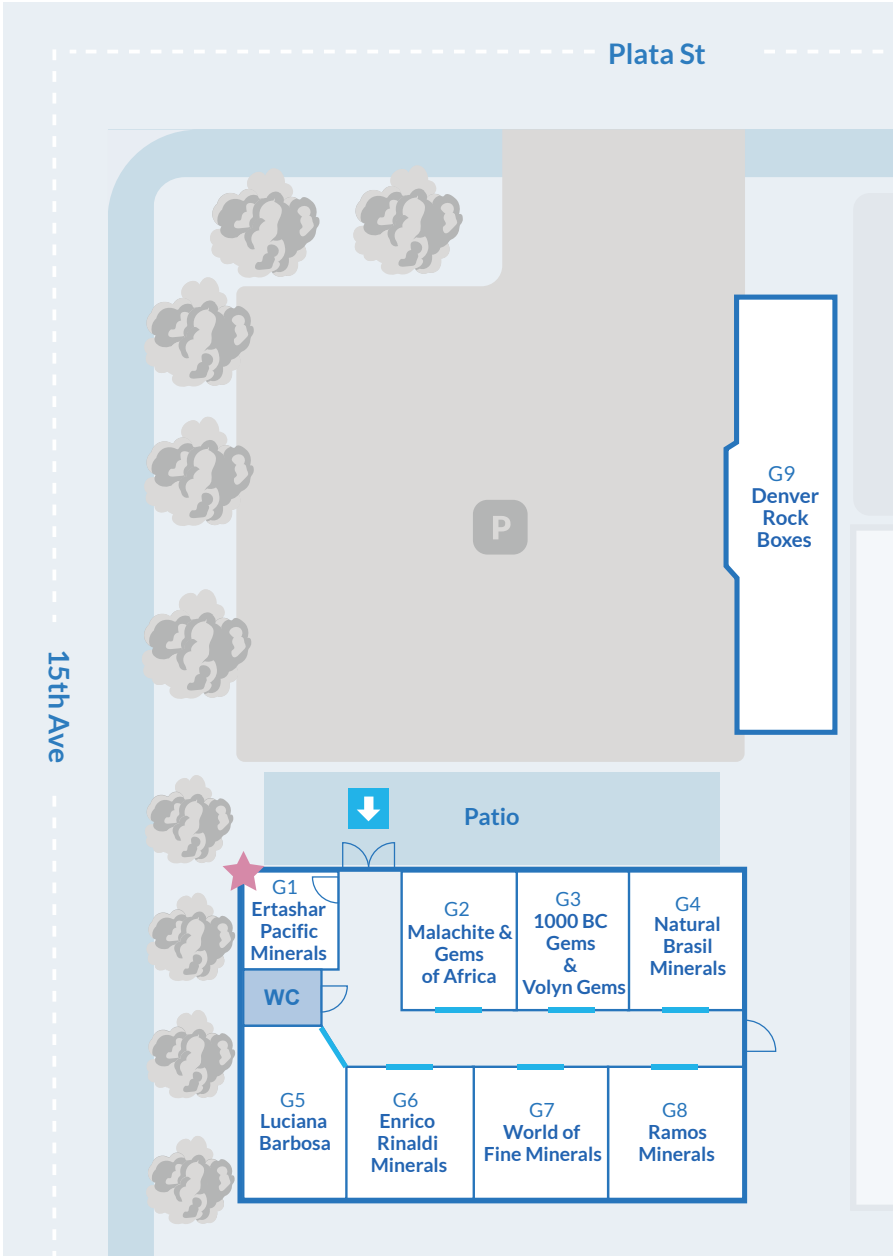
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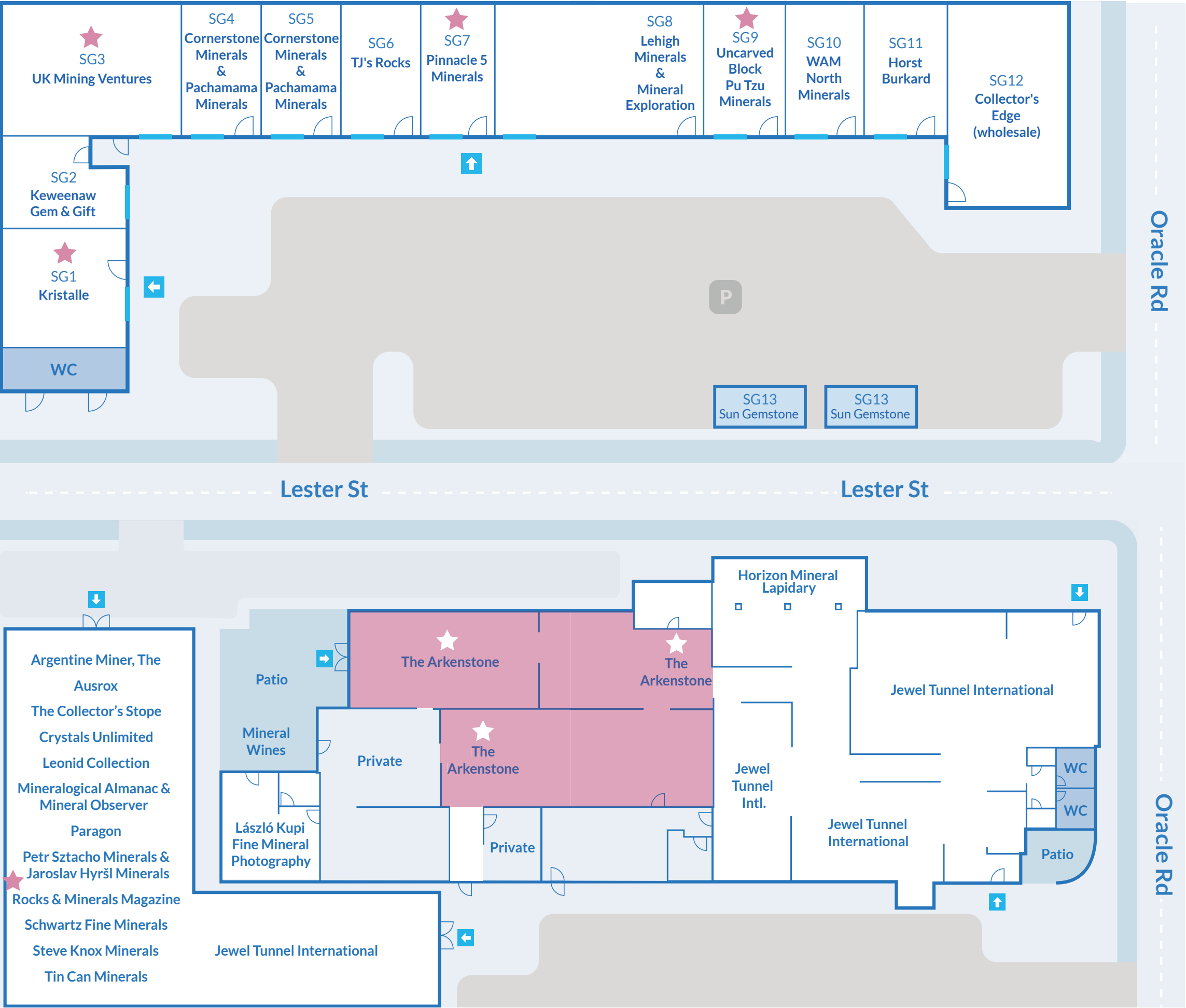
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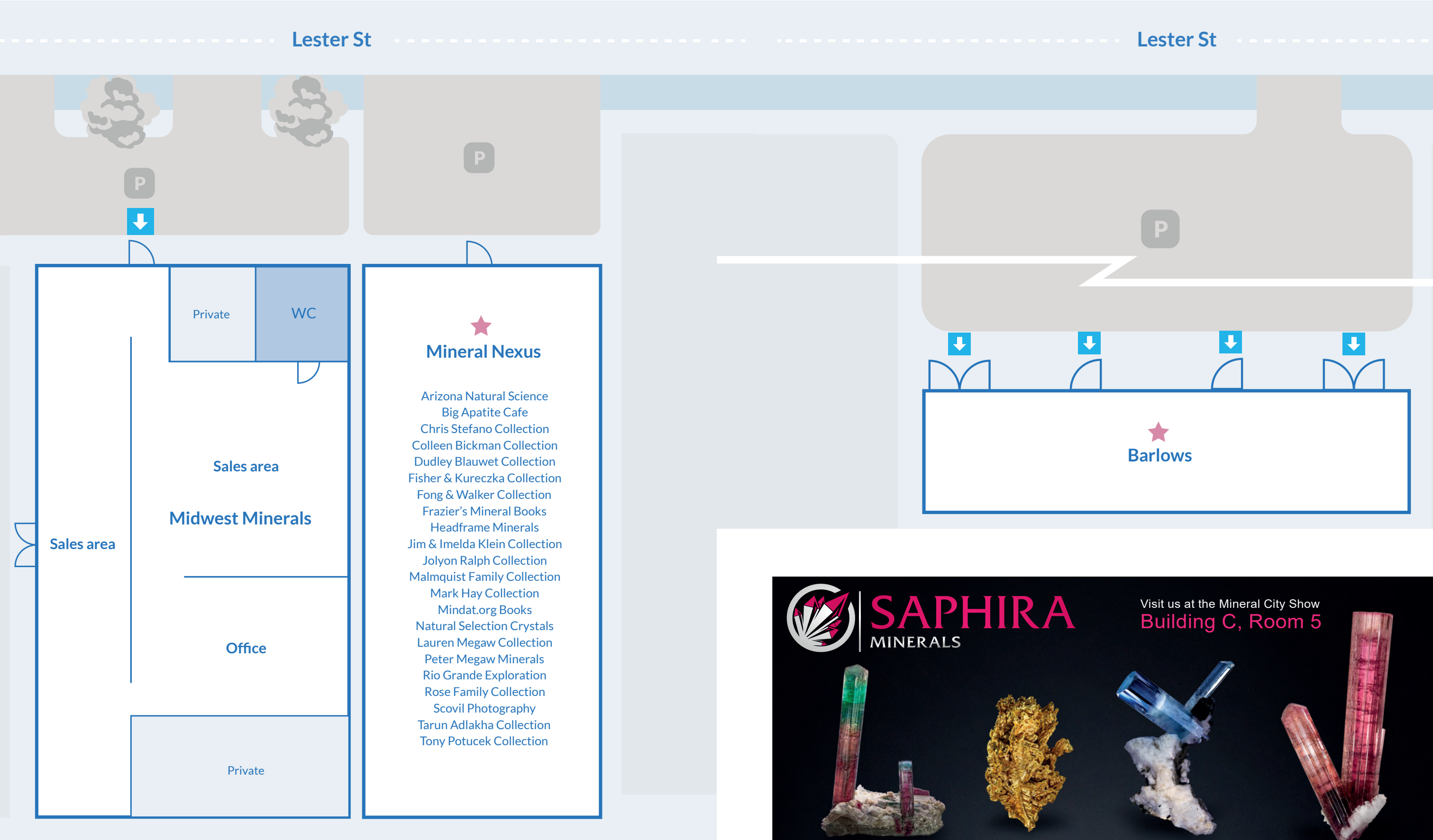
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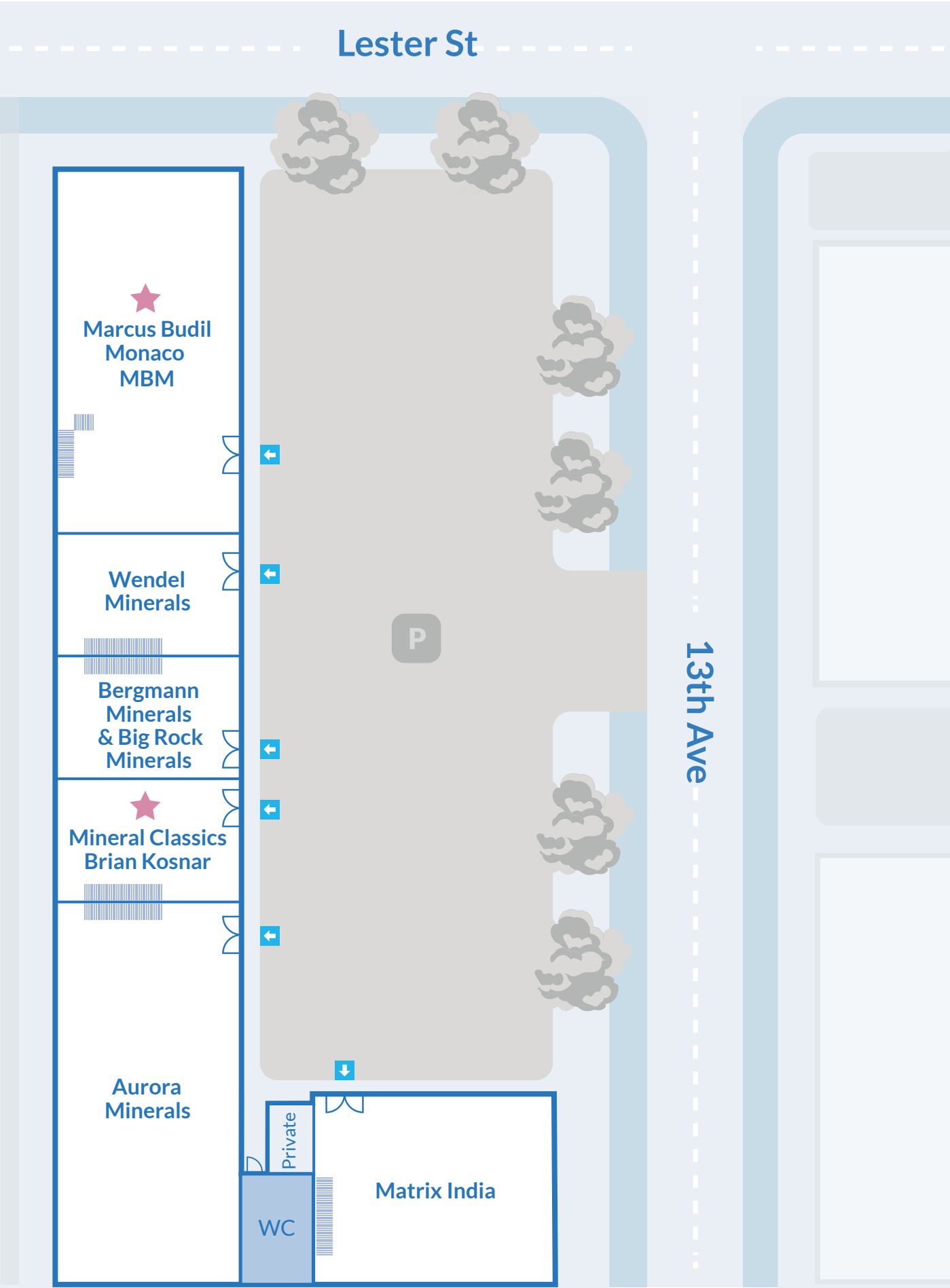


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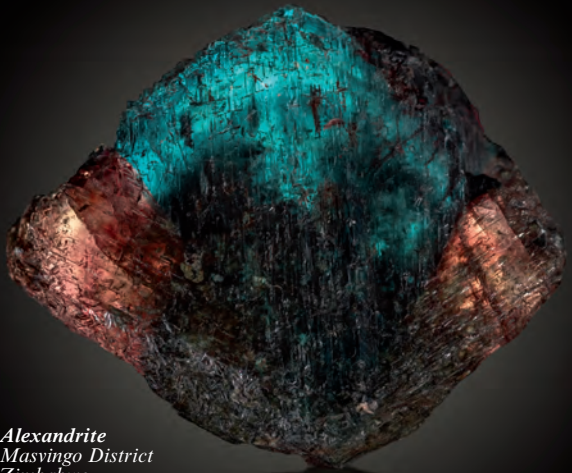
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G3	1000 BC Gems	E13	Enchanted Minerals	B3, D13	Marco Tironi
D27, D29	Adelaide Mining Company	G6	Enrico Rinaldi Minerals	MV1	MBM - Marcus Budil Monaco
A13A	Alan's Quality Minerals	G1	Ertashar Pacific Minerals	N13	Mark Hay Collection
D20	Alpine Mineral Company	D17	Escaut Minerals	MV6	Matrix India
B6	Alvaro Lucio Minerals	N6	Fisher & Kureczka Collection	B8	Mawingu Gems
B1A	Amazing Minerals	A11	Focal Crystal, The	C8	Merveilles De La Terre
D27, D29	Anton Watzl Minerals	N7	Fong & Walker Collection	E2	Mexican Minerals
LFP22	Argentine Miner, The	N8	Frazier's Minerals & Books	E16	Michael Farmer Meteorites
N1	Arizona Natural Science LLC	B7	Gavish Minerals	MM	Midwest Minerals
LFP7, 11, 13	Arkenstone, The	B4	Geo Rocks	N14	Mindat.org Books
E3	Arkfeld Minerals	B11	Geofil	D39, D41	Miner's Lunchbox
B12	Arsaa Gems And Minerals	C15-C17	Geokrazy Minerals	B14	Mineral Angel
MV5	Aurora Minerals	D20	Geologic Desires	MV4	Mineral Classics /Brian Kosnar
LFP1	Ausrox	C13,D10	Geonica	E8	Mineral Décor
D9	Axinite	C2	Grateful Earth Minerals	SG8	Mineral Exploration
RY	Barlows	E11	Green Garnet	LFP20	Mineral Observer
D34	Barnett Fine Minerals	D19	Green Mountain Minerals	F1-F2	Mineral Showcase, The
MV3	Bergmann Minerals	N9	Headframe Minerals	LFP3	Mineral Wines
N2	Big Apatite Café	A16	Hoffmann Minerals	D17	Mineral'ys
MV3	Big Rock Minerals	LFP14	Horizon Mineral Lapidary	LFP20	Mineralogical Almanac
D6	Brazarte Minerals	SG11	Horst Burkard	D24, D26	Mineralogical Record
D21	Bruce Wood Minerals	D2	Investments from Earth	D38	Mintang
C12	Capistrano Mining	C1	ITECO Inc	E16	Moritz Karl Minerals
E14	Chris Lehmann	F3	Jackson Gruta	& Meteorites	
N3	Chris Stefano Collection	LFP4	Jaroslav Hyršl Minerals	D34	Most High Minerals
SG12	Collector's Edge	LFP8,10,16	Jewel Tunnel International	F4	Multigemas Brazil
LFP5	Collector's Stope, The	N10	Jim & Imelda Klein Collection	G4	Natural Brasil Minerals
N4	Colleen Bickman Collection	E12	John Cornish Minerals	A17	Natural Creations
SG4, SG5	Cornerstone Minerals	N11	Jolyon Ralph Collection	N15	Natural Selection Crystals
D28,D30	CRISTALLI by Ricardo Prato	E9	Jonathan Feigin	A6	Nharo Africa
A13B	CRISTALLI by Ricardo Prato	B10	Jonathan Mineral Exchange	A8	Nimeral MinLab
A9	Crystal Cantina	D14,D16	KARP Mining	C10	Opalescent Daydreams
D33	Crystal Circle, The	SG2	Keweenaw Gem & Gift	SG4-SG5	Pachamama Minerals
A1	Crystal Classics Fine Minerals	SG1	Kristalle	LFP23	Paragon
D3	Crystallize	N16	Lauren Megaw Collection	A14	Paul Botha Minerals
LFP15	Crystals Unlimited	LFP18	László Kupi Fine Mineral Photography	D4	Persson Rare Minerals
D40	DanZ Rockshop	SG8	Lehigh Minerals	N17	Peter Megaw Minerals
A4	Dave Bunk	C15-C17	Leonard Himes	C3	Peter Müller
G9	Denver Rock Boxes	LFP24	Leonid Collection	LFP4	Petr Sztacho Minerals
E1	Dimitriy Bielaikovskiy	A4	Lithographie	D32, SG7	Pinnacle 5 Minerals LLC
D42	DMS Collective	C6	Lithos Minerals	B2	Polychrom Minerals
D1	Donald K. Olson and Associates	D7	Little Big Stone	A15	Proper Gems
N5	Dudley Blauwet Collection	D8	Loye & Lemon Minerals	D11	Pyritas de Navajun
A15	Dusted77 Fine Minerals	G5	Luciana Barbosa	B9	Qixiang Minerals
B10	E Mineral	B1B	Luis Burillo Minerales	G8	Ramos Minerals
C4	Earth's Treasures	G2	Malachite & Gems of Africa	N18	Rio Grande Exploration
B13	Eddy Wraps	N12	Malmquist Family Collection		
A10B	Eight Treasures				

D18	Rocko Minerals
LFP2	Rocks & Minerals Magazine
F1-F2	Rocky Houndenstein
N19	Rose Family Collection
D31	Rudolph Minerals
E5	Russian Stones
A12	Saga Minerals
D43, D45	Samora Minerals
C5	Saphira Minerals
E4,E6	Schwartz Fine Minerals
LFP19	Schwartz Fine Minerals
N20	Scovil Photography
A9	Second Chance Minerals
D23, D25	Shannon and Son's Minerals
D44	Shicheng Minerals
E7	Shuki Sirakov
E15	Space Rocks
A5	Spirifer Minerals
LFP17	Steve Knox Minerals
E10	Stone Throne LLC
C7, C9	Stonetrust
E8	Structure Minerals
SG13	Sun Gemstone
A2	Sunnywood Collection, The
N21	Tarun Adlakha Collection
D43, D45	Thee Ancients
LFP6	Tin Can Hill Minerals
SG6	TJ's Rocks
N22	Tony Potucek Collection
SG3	UK Mining Ventures
SG9	Uncarved Block/Pu Tzu
D22, D37	Unique Minerals
D12	Valenzuela's Minerals
A10A	Vasconcelos Brazil
D5, D15	Viettiminerals
G3	Volyn Gems
SG10	WAM North Minerals
C11	Way Too Cool
D5, D15	Webminerals s.a.s
D35, D36	Well Arranged Molecules
A7, MV2	Wendel Minerals
A3	Wendy's Minerals & Gems Inc
G7	World Of Fine Minerals
A1	Wulfenita
B5	Zak Bell Minerals
A12	Ziga Mineral

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# IN FOCUS: LÁSZLÓ KUPI

By Bryan Swoboda



László Kupi. If you're involved in the mineral world and have spent any time looking at mineral photographs in the past few years, either in print or online, there's little doubt you've seen his work – even if you weren't aware of it. László's images of mineral specimens brings an extraordinary realism and clarity to the market that first became noticeable to me when I randomly saw his work on Instagram. As my feed became more populated with his work, I became intrigued by this new, European mineral photographer.

I first met László in October of 2019 while I was at the Munich Show filming What's Hot In Munich, with Show Host Alan Hart. Walking the halls of A6, László had come up and introduced himself to me. I immediately congratulated him and encouraged him to continue his excellent work. After talking for a few short minutes, Alan and I decided to film him for the Munich program. As it turned out, Alan had also discovered him online and was a fan.

Over the next five years, László and I bonded over numerous talks about photographic gear which I thought might be interesting to share as it provides a different perspective into who László is and what motivates him. It's my hope that this article may serve as a supplement to the excellent article Wendell Wilson wrote about him in the July/August 2024 issue of The Mineralogical Record.

Born in 1982 in Szekesfehervar, Hungary, approximately 1 hour SW of Budapest, László's exposure to photography started, one could claim, even before he was born. László's father, also named László, was a hobby photographer mainly photographing nature and family events. László's grandfather, a miner and mineral collector, was also a hobby photographer so it's no surprise that László followed in the family tradition and became a hobby photographer at the young age of 14. The defining moment that sent young László down this path was his grandfather gifting him his first 35mm, single lens reflex (SLR) film camera with three lenses in 1986.

The camera was a Soviet-built Zenit E camera manufactured between 1967 and 1969 by a company called Krasnogorsk Mechanical Works or KMZ for short. KMZ was started in 1942 to produce scopes, binoculars and reconnaissance cameras for the Red Army during World War II. Immediately after the war, KMZ started producing



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camera lenses for the Carl Zeiss company whose factories had been destroyed in the war. By 1949 they started producing a rangefinder camera called the Zorki - a cheap knockoff of the 1932 German-made Leica II camera. KMZ's success with the Zorki led them to start a new line of cameras in 1952 called the Zenit based on the Zorki cameras. In 1967, KMZ created the Zenit E - their first single-lens reflex camera. Over the life of the company, they ended up producing over 12 million Zenit E cameras making it the most popular Soviet camera ever produced. Armed with his, "new" SLR, László excitedly started experimenting with photography, as any new photographer does, by taking countless photos of landscapes, bugs, plants, food and people. He reveled in his ability to record important moments, share in the beauty of life and to express his fascination with nature. He discovered that photography could be a new language, or perhaps a new voice, with which he could communicate to the world. As László's photographic skills evolved, he started feeling the limitations of the cold-war era, Soviet equipment he was using. In 1999, Canon released an autofocus, SLR



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35mm film camera called the EOS 300 (marketed as the Rebel 2000 in North America) that caught László's eye. The combination of having an autofocus camera with the ability to use new, modern lenses (Canon's EF line of lenses), was enough enticement for László to eagerly purchase his first modern SLR camera.

Shooting with a modern system was everything László dreamt that it would be. He redoubled his efforts and dramatically increased the amount and frequency with which he shot. As his shutter count increased, he noticed a preference that would greatly influence his photographic style.

Little by little he became fascinated with shooting small objects and sought new ways to unlock the hidden world that exists in plain sight. He succumbed to the siren call of the macro world. The quest to unveil the secrets of the macro world would guide most of his photographic decisions moving into the future.

Whether through more magnification, more resolution or more definition, all László knew was that he needed more. More of everything in order to realize what he pictured in his imagination.

To that end, László also started exploring other film formats. Medium format photography first entered his

world with an East German Pentacon Six camera (shooting 6 cm x 6 cm negative – versus 2.4cm x 3.6cm with 35mm film). The Pentacon Six was soon replaced by a Mamiya RB67 camera, one of the most widely used studio cameras of its time. The RB67 offered almost a 5x increase in negative size than 35mm film and came with a built-in, close-up bellows allowing László to get even closer to his subject.

By 2003, Canon had gone through 9 evolutions of their digital SLR cameras and, in August of that year, they released the entry-level, 6.3 megapixel (MP) EOS 300D (marketed as the EOS Digital Rebel in North America). This was a monumental achievement in the digital camera world as this was the first digital SLR (DSLR) to be offered under \$1,000 – a far cry from their first DSLR released in 1995 with 1.3MP resolution and a price tag of \$11,995.

Still compatible with the EOS lenses László had already purchased, he quickly snapped up the 300D incentivized by the faster autofocus and, more importantly, the virtually unlimited photos that could be taken with it. Plus, with a DSLR he no longer had to scan images from slides or negatives dramatically optimizing his workflow.

Within one year of Canon's announcement of the 300D, they released a new camera in their professional line of DSLRs called the EOS 20D. This camera upped the megapixel count to 8.2MP (a 30% increase over what László



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was using), had a better autofocus, faster rate of shooting and a higher top shutter speed. With László's relentless drive for more guiding him, he made his first step up into Canon's professional line of DSLRs and acquired the 20D.

By now, László had acquired a good set of professional EF lenses for his camera system. Like almost all avid Canon photographers, László caught, "L-Fever" – a reference to the high-end, "L" series of professional Canon lenses characterized by larger apertures, better weather sealing and more robust bodies. László had an EF 24-105mm f/4L for general work and landscapes, an EF 85mm f/1.2L - one of the best portrait lenses ever made, an EF 100mm f/2.8L Macro lens for 1:1 macro photography where, at the closest magnification, the subject on the sensor was life-sized and the outstanding MP-E 65mm f/2.8 1-5x Macro which is still considered one of the best super macro lenses on the market (5:1 macro!!).

László was beyond joyful with his new equipment however, both the 300D and the 20D utilized an APS-C sized sensor which cropped the frame 1.6x of whatever lens was being used. So László's 24mm wide angle lens for landscapes became a 38.4mm lens barely meeting the definition of a wide-angle lens. However, more importantly,

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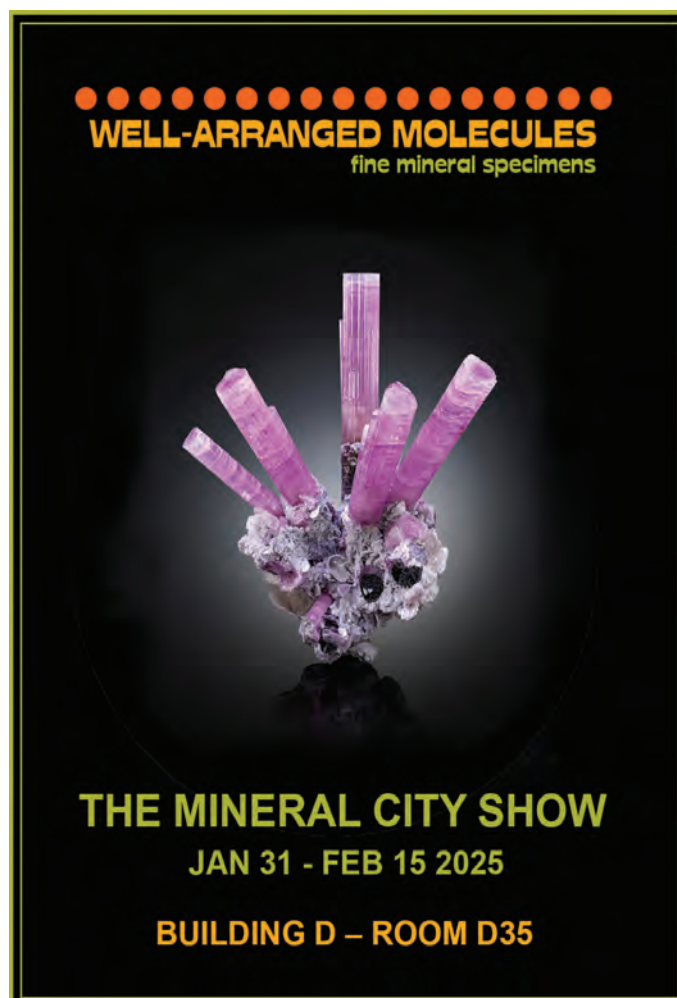
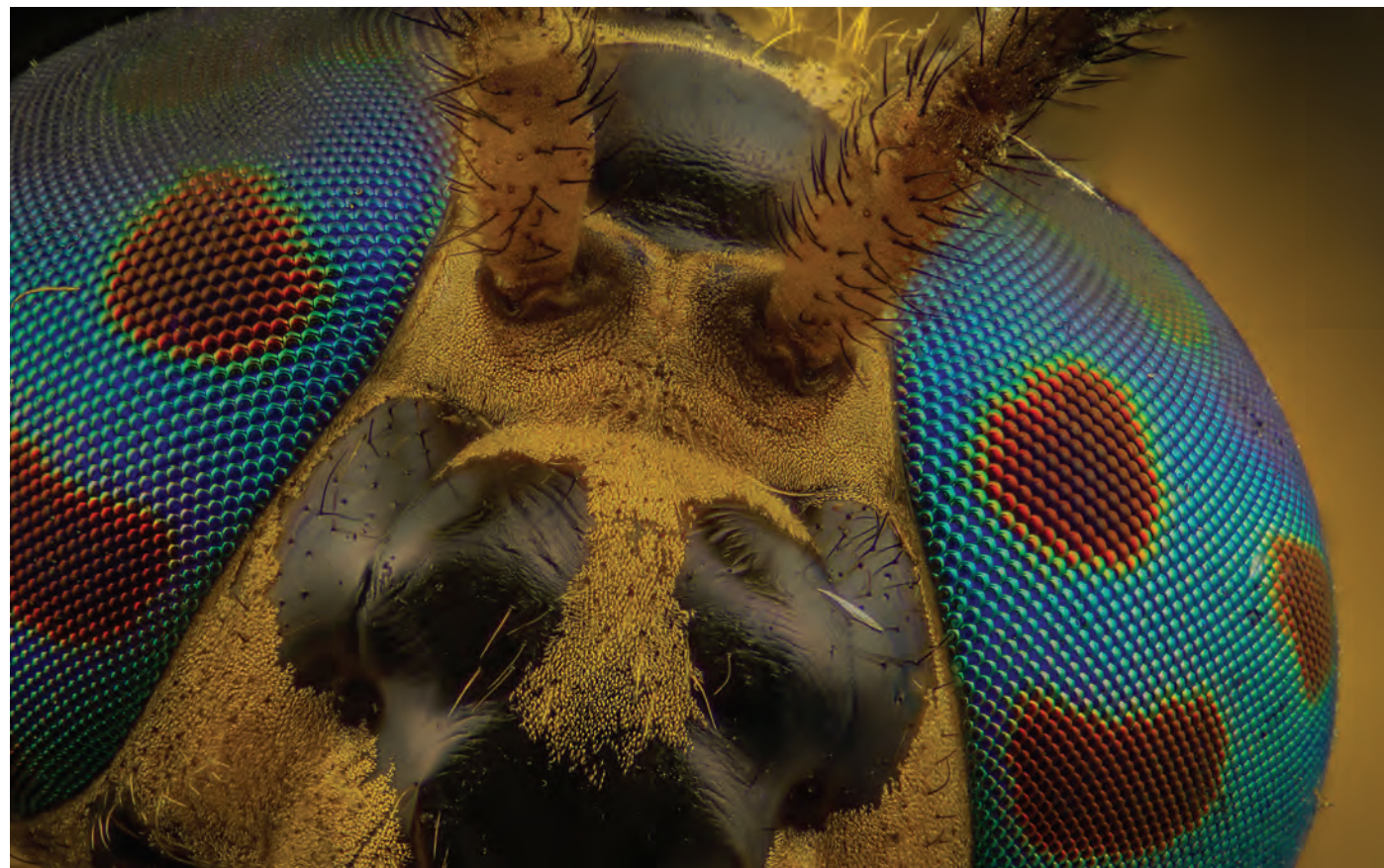




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his 100mm macro lens was now a 160mm macro requiring him to put some serious distance between his camera and his subjects.

Nevertheless, because of the image quality that László was producing, these compromises were acceptable to him, at least until 2008. On September 17, 2008, Canon, once again, changed the world of digital SLR photography when they introduced the 5D Mark II. This was the second edition of camera bodies in their 5D line and this camera changed movie history.

The 5D Mark II was the first ever DSLR that could also record professional HD video to the point that it quickly became Hollywood's sweetheart as it made an excellent, and relatively inexpensive, B-Camera as well as an excellent crash cam and was used in productions like House, Hawai'i Five-0 and The Avengers.

However, what interested László was the HUGE jump in megapixels from 8.2MP on his 20D to 21MP on the 5DmKII (a 256% jump in MP). Not only that, but this camera also employed a full-frame sensor meaning László could now eliminate that 1.6x crop factor and enjoy the full functionality of his lenses. Also, the full-frame sensor gave the camera a greater dynamic range with cleaner shadows showing a lot less noise. Buying this camera gave László a quantum leap forward in the quality of the images he could



now produce. It was unlike anything he was able to produce before so it's no wonder that in 2012, when Canon announced the 5D Mark III, László jumped on that camera too!

However, Canon wasn't done with him yet. In 2015, Canon announced their 5DsR DSLR camera which shocked the world. As of this writing – ten years after its release - it is still Canon's highest resolution digital SLR camera with a whopping 50.3MP!!!

With the incredible resolving power of his new 5DsR added to his constant drive for perfection, László's reputation as a photographer started to grow. László was always a third-generation mineral collector but his numerous attempts at mineral photography through the years always left him uninspired and unsatisfied.

However, buoyed by his increasing success in insect photography, László again tried mineral photography, photographing samples from his personal collection as well as those from his grandfather's collection. He spent a lot of his time studying the work and techniques of existing mineral photographers and László still cites Master Mineral Photographer Jeff Scovil as being his biggest influence.

Attending the local Budapest mineral shows with his father, László started exhibiting his work and people started to take notice. Hungarian collectors like András Lelkes, László Gál and Gábor Koller asked him to shoot their pieces and encouraged him to keep shooting minerals. László's, "real" job as a field geologist still commanded most of his time keeping mineral photography as simply a hobby.

Nevertheless, László started an Instagram account and started posting some of his photos catching the attention of many people in the mineral world including Alan Hart and myself. After our meeting in 2019, László came to the attention of one of the top European mineral collectors in the world, German collector Gerhard Wagner.

Gerhard also recognized László's talent and soon took László under his wing much like he did 10 years earlier with me. By 2020, László had a contract with Gerhard to shoot pieces from the Wagner Collection which soon led to László also shooting pieces from the Fabian Wildfang Collection due to Gerhard's close association with Fabian.

Knowing that this was a unique opportunity requiring the best work possible from him, László yet again re-examined his photographic tools and upgraded his camera to the newly-released Canon R5 camera.

The R5 was a big shift for László and for Canon. The age of the DSLRs was coming to a close and the R5 was







one of Canon’s top professional, full-frame, mirrorless cameras with interchangeable lenses. While still compatible with the EF lens of the past via lens adapters, Canon began releasing a new series of lenses (the RF series) specifically optimized for these new cameras.

And while his megapixel count dropped from 50.3MP with the 5DsR down to 44.8MP with the R5, the R5 offered an even high dynamic range than László could get from the 5DsR (14.6 stops versus 12.4 stops). In addition to this, the new RF 100mm f/2.8 Macro lens reduced focus breathing (a lens’ change in field of view as the focal point is adjusted) by about 50% compared to the similar EF lens László used on the 5DsR. This became a critically important factor in stacking photos to create the deepest depth of field possible.

Today, László has become one of the most in-de and photographers in our field. He finds himself constantly challenged by the top-of-the-line mineral specimens he now shoots for collectors and dealers around the world.

However, László’s success is not a result of just buying and using the best equipment available. Without his skill at mastering the lighting his images would just be extremely well-resolved photographs of poorly lit minerals. Every single shot László takes is a carefully choreographed dance between hard lights and soft lights and how to manage

the spill off. It’s knowing when, where and how to bring out the translucency of a mineral or to not bring it out at all. It’s how to best capture features like asterism, refraction, opalization, and chatoyancy.

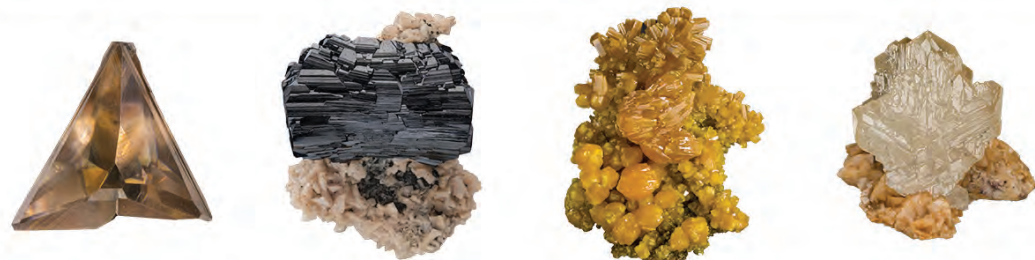
And this is all imagined by László the second he holds a specimen. His relentless drive for recreating the natural beauty of a specimen guides his decision in equipment purchases and he only purchase something if he knows that it will make a difference in his imaging.

As of late 2023, László was finally able to transition to a full-time photographer. And while he is constantly working these days, he still tries to find time to do some occasional landscape photography as well as family photos especially as he now has the best subject he’s ever shot in his life – his beautiful daughter Emily.

László’s latest artistic project can now be seen on the wall of Mineral City’s very own Artists’ Alley. A 13’ x 14’ (3.96m x 4.3m) mural of one of the most iconic mineral specimens in the world (and my personal favorite single specimen for obvious reasons). This installation is made up of over 1,150 individually printed tiles assembled on the wall in a way that challenges our perception of two-dimensional artwork. And if you look to the edges of the mural, you’ll see László’s nod to the beginning of it all. The lowly pixel that makes up all our modern images.







# The Stope Collections

## THE STOPE PRESENTS: Specimens from the Jaworski Collection

Mike and Mary Jaworski met while attending the New Mexico Institute of Mining and Technology in Socorro, New Mexico in the late 60s and were married in 1973. Mike graduated with degrees in geology. With Mary's support and similar interest in minerals, they spent the next 50 years collecting and acquiring a beautiful mineral collection. The Jaworski's have been privileged to collect at many mines known for producing world class specimens, such as the Kelly, Red Cloud and Bunker Hill. Their geographically diverse collection, consists primarily of miniatures to small cabinet sized specimens. The focus of the collection was to acquire damage free and aesthetically beautiful minerals.

Since Mike retired as the Site Manager for Freeport McMoRan, Inc. at the Copper Queen Branch in Bisbee, Arizona, they have decided to sell the collection to the next generation of mineral collectors for their pleasure and enjoyment.



# Bob Jones Celebration of Life!



**CELEBRATING** the life and contributions of  
**collector, author and educator BOB JONES,**  
the **mineral community's GREATEST** ambassador.

**Sunday, February 9, 2025 @ 4:15pm**

(following the American Mineral Heritage Award Ceremony)

Leo Rich Theater | 260 S. Church Avenue | Tucson, AZ



WULFENITE  
Erupción Mine, Los Lamentos,  
Chihuahua, Mexico  
ex-Bob Jones collection  
(now Scott Rudolph)  
Photo Bob Jones  
6 cm



SILVER  
Kongsberg, Norway  
Ex-Bob Jones collection  
(now Gene Meieran collection)  
Photo: Bob Jones  
14.8 cm

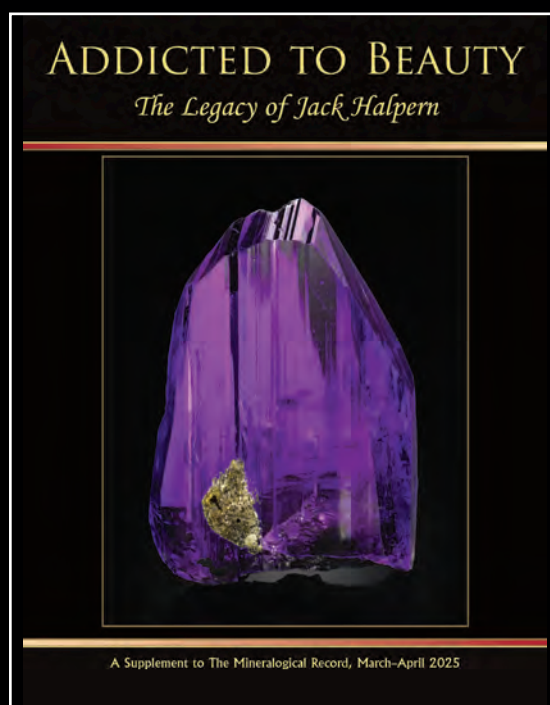
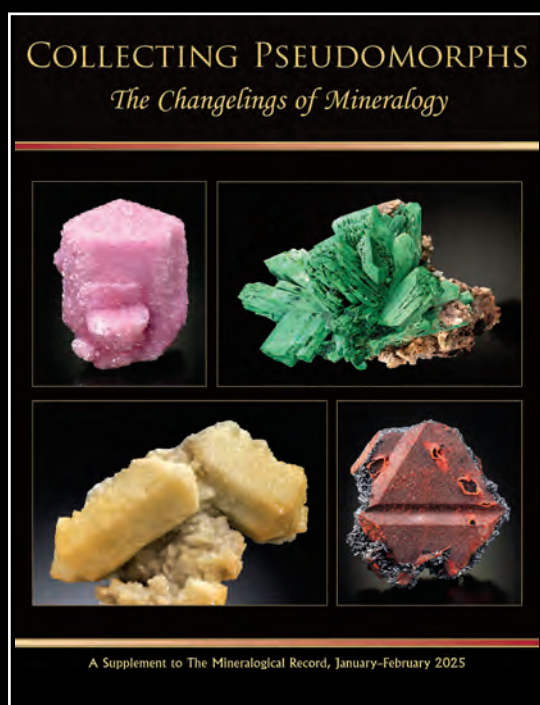




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