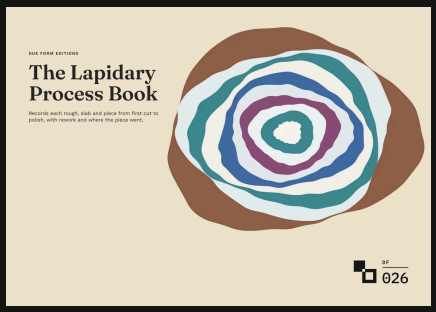
FORM GUIDE · DF.026 · THE LAPIDARY PROCESS BOOK

How to record a cabochon from rough to polish

Give each rough a reference and record the cut, shaping, abrasive and polish stages for each piece. Record the source description and locality, then track where the finished piece goes.



WHEN PEOPLE START

1 You have a bag of rough from a show, and the label is starting to fade.

2 A preform has been sitting half-finished for months.

3 Undercutting became visible during polishing, and you want a record of the earlier stages.

4 Someone asks what a finished piece is and where the rough came from.

YOUR FIRST BENCH SESSION

One rough, one preform

Use a notebook at the bench. In The Lapidary Process Book, use Source rough on page 1 of the Rough and Slab Record, then a Bench Session Card for the piece you are working on.



Source rough

ROUGH ID | MATERIAL NAME AS SOLD OR REPORTED | LOCALITY AS STATED

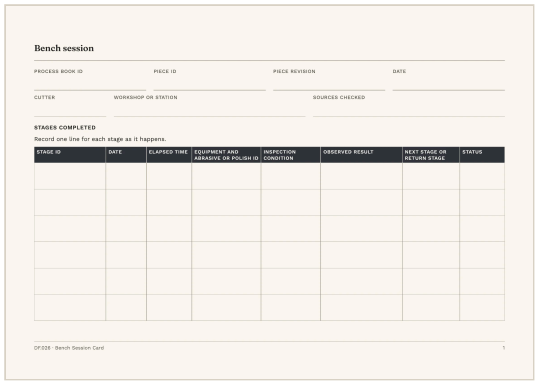
SOURCE TYPE
☐ Seller/dealer statement ☐ Field note ☐ Inherited note ☐ Third-party report ☐ Workshop description ☐ Unknown

ACQUIRED OR COLLECTED

SOURCE OR PERMISSION REFERENCE | REPORT REFERENCE | STARTING MASS, UNIT AND TOOL

SOURCE STATEMENT AND WHO GAVE IT | STARTING DIMENSIONS, UNIT AND TOOL

PHYSICAL LABEL AND STORAGE | CURRENT MATERIAL INFORMATION SOURCE | CURRENT WORKSHOP AND SAFETY SOURCES, DATE CHECKED



Bench session

PROCESS BOOK ID | PIECE ID | PIECE REVISION | DATE

CUTTER | WORKSHOP OR STATION | SOURCES CHECKED

STAGES COMPLETED

Record one line for each stage as it happens.

STAGE ID	DATE	ELAPSED TIME	EQUIPMENT AND ABRASIVE OR POLISH ID	INSPECTION CONDITION	OBSERVED RESULT	NEXT STAGE OR RETURN STAGE	STATUS

OF108 · Bench Session Card

1

1. ☐ Choose one piece of rough and give it a Source ID, such as R-001.
2. ☐ Write the material name and locality exactly as supplied, and the source type: seller or dealer statement, field note, inherited note, third-party report, workshop description or Unknown.
3. ☐ Weigh and measure it, noting the unit and the tool, then photograph it and note whether it was wet or dry.
4. ☐ Write the Source ID on the bag or label.
5. ☐ At the bench, start a Bench Session Card for one preform: a Piece ID, the date and the workshop or station.
6. ☐ Record one line for each stage as it happens: the equipment and abrasive, the inspection condition, the observed result and the next stage. When the session ends, copy each stage result to the Piece Record.

The rough is labelled, and the preform has a dated record of the stages completed during the session.

Common questions

Won’t I remember what it is?

Give each rough a Source ID and write the material name and locality exactly as the seller or source gave them. Keep the Source ID on the rough’s label and in each linked slab or Piece Record. Give each piece its own Piece ID.

My grit sequence is my own. Will it fit?

The six stages are Rough, Cut, Shape, Sand, Polish and Result. Within them, record each step you use with its equipment, the abrasive and its designation exactly as labelled, the setting, the elapsed time and what you saw.

Are failed stones worth writing up?

The Problems, rework and stopped pieces page records what happened, the action you took and the stage you returned to. A reworked piece gets a new revision ID, and the original plan and preform stay in its history. Separate what you observed from what you think caused it. If you record a cause, note the evidence or source supporting it.

DUE FORM | UTILITIES

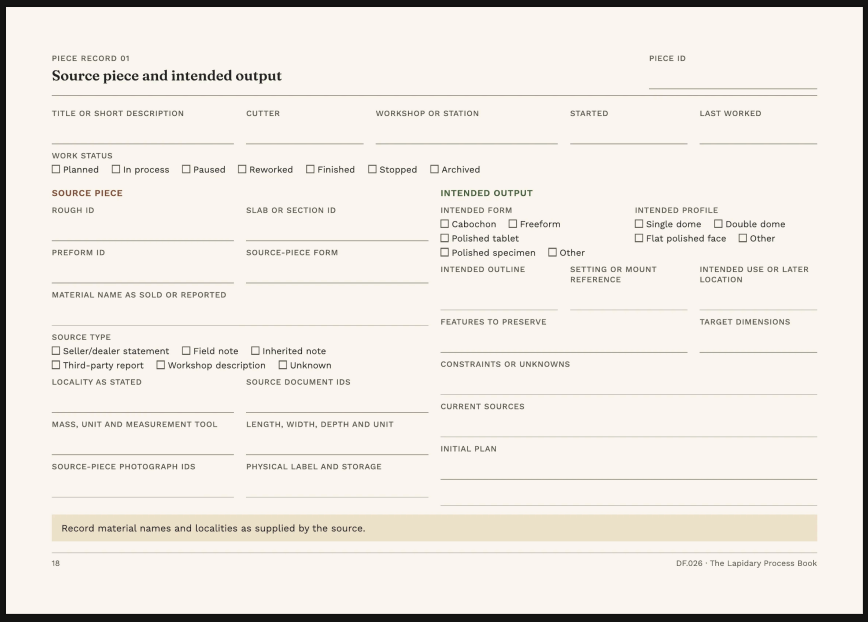
Cabochon outline maker

Type a width and height and the maker draws oval or circle outlines at that size, with a 50 mm square to check the print. A second page provides a stage and scratch-check card with space for your own stage names. It prints as a free PDF.

dueformeditions.com/utilities/cabochon-outline-maker/

WHAT THE FULL EDITION ADDS

The Lapidary Process Book



PIECE RECORD 01

Source piece and intended output

PIECE ID

TITLE OR SHORT DESCRIPTION | CUTTER | WORKSHOP OR STATION | STARTED | LAST WORKED

WORK STATUS

☐ Planned ☐ In process ☐ Paused ☐ Reworked ☐ Finished ☐ Stopped ☐ Archived

SOURCE PIECE

ROUGH ID | SLAB OR SECTION ID

PREFORM ID | SOURCE-PIECE FORM

MATERIAL NAME AS SOLD OR REPORTED

SOURCE TYPE

☐ Seller/dealer statement ☐ Field note ☐ Inherited note

☐ Third-party report ☐ Workshop description ☐ Unknown

LOCALITY AS STATED | SOURCE DOCUMENT IDS

MASS, UNIT AND MEASUREMENT TOOL | LENGTH, WIDTH, DEPTH AND UNIT

SOURCE-PIECE PHOTOGRAPH IDS | PHYSICAL LABEL AND STORAGE

INTENDED OUTPUT

INTENDED FORM

☐ Cabochon ☐ Freeform

☐ Polished tablet

☐ Polished specimen ☐ Other

INTENDED PROFILE

☐ Single dome ☐ Double dome

☐ Flat polished face ☐ Other

INTENDED OUTLINE | SETTING OR MOUNT REFERENCE | INTENDED USE OR LATER LOCATION

FEATURES TO PRESERVE | TARGET DIMENSIONS

CONSTRAINTS OR UNKNOWNS

CURRENT SOURCES

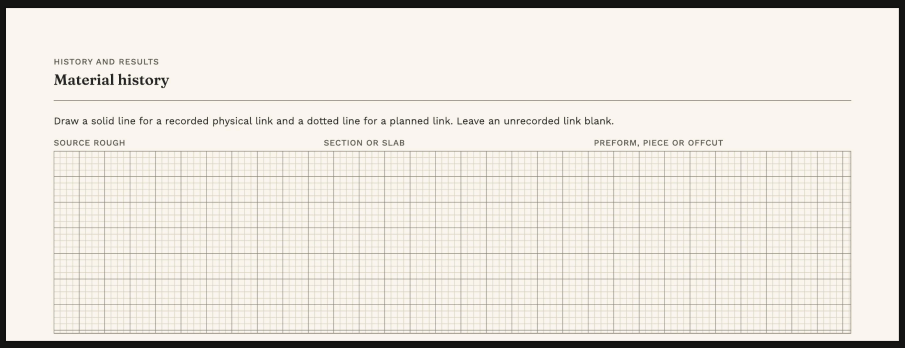
INITIAL PLAN

Record material names and localities as supplied by the source.

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Four Piece Records

Each has pages for the source piece, observation and orientation, layout and cuts, shaping, sanding and pre-polish, polish and rework, the finished piece, and a summary of what to retain and change.



HISTORY AND RESULTS

Material history

Draw a solid line for a recorded physical link and a dotted line for a planned link. Leave an unrecorded link blank.

SOURCE ROUGH | SECTION OR SLAB | PREFORM, PIECE OR OFFCUT

Material history

A diagram of the recorded links between each rough and the slabs and pieces cut from it, a slab, sibling and offcut register, a process comparison and a finished-piece register.

Workshop registers

Equipment, saws and blades, wheels, laps and abrasives, polishes and carriers, and rough and sources, each recorded as labelled.

Where pieces go

A time, material and cost summary, and a record of each piece’s current location, sale, gift or handover.

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