

Sometimes a small grid (or super-template) can be built on a gemstone base, like the Moldavite, Quartz and Amethyst one pictured at the beginning of this chapter. More often, we have to use a different material as the base for stone mandalas that are larger than palm size.

One material that makes an excellent base for stone grids is tempered glass. I like to use the standard size ten inch squares that are available from store display companies and some glass suppliers. Tempered glass is durable and scratch resistant, and is composed of approximately 70% quartz. This makes it a good conductor for stone energies, although I do not feel that it amplifies them, as natural Quartz and Selenite do.

Another benefit of using the tempered glass squares as bases for stone mandala grids comes from their shape. One of the quotes at the beginning of Chapter 20 tells us that “a traditional mandala is a square containing a circle, and the entire design is symmetrical and balanced . . .” And Jung stated: “In the products of the unconscious we discover mandala symbols, that is, circular and quaternary figures which express wholeness, and whenever we wish to express wholeness, we employ just such figures.” In alchemy, one of the metaphors for producing the Philosophers’ Stone was known as “squaring the circle.” So, if we begin a stone grid with a glass square as a base, and then create a circular array of stones on the base, we are evoking this archetypal pattern of wholeness through the mandala that we create. Below are two photographs of these glass-base stone mandalas.



HEALING GRID ON TEMPERED GLASS: with Sauralite Azeztulite (center), Healerite, Azumar, Amazez, White Azeztulite, Vitalite, Seraphinite, Shungite



SYNERGY 12 GRID ON TEMPERED GLASS: with Moldavite, Phenacite, Tanzanite, Danburite, White Azeztulite, Brookite, Scolecite, Petalite, Tibetan Tektite, Natrolite, Herderite, Satyaloka Clear Azeztulite

Another type of stone mandala has been made possible through the availability of laser-etched wooden mandalas. The ones I work with are made from thin birch plywood, and are available in a variety of different designs. The laser etching allows these pieces to be quite detailed and intricate, without making the cost prohibitively high.

I like the use of these wooden bases, because my sense is that natural materials like wood do not diminish or interfere with stone energies. The visionary inventor Wilhelm Reich utilized wood and other organic materials in his orgone accumulators, which were subtle energy devices. This also speaks to the idea that wood can work harmoniously with stones in creating our mandalas. (We will explore orgone devices in a Chapter 26.)

Another virtue of the laser etched wood mandala bases is the fact that they already contain intricate and symbolically meaningful mandala designs. Thus they already carry a degree of