

THE MIDWEST FACETER

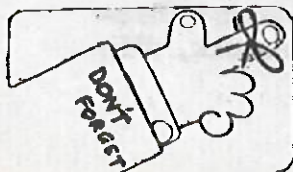


VOLUME 4, NO. 6
OCTOBER, 1983

AN EDUCATIONAL PUBLICATION OF THE MIDWEST FACETERS GUILD

THE MIDWEST FACETER
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MT. CLEMENS, MI. 48043

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OCTOBER 22, 1983
ANNUAL MEETING
MT. CLEMENS, MI.

THE MIDWEST FACETER
VOLUME 4, NO. 6
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An Educational Publication of the Midwest Faceters Guild

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Harold E. Rice, President
Lawrence Murray, Vice Pres.
Joan Connor, Secretary
Tom Gibbs, Treasurer
(313 282 3745)

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Ed Myers
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Education - Dorothy Loyd
Membership - Art Kalinski
Historian - Vivian Randall

EDITOR - Helen Murray, 1104 Greenwood Ave., Toledo, Ohio
43605. (419 693 5161)

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Attention Guild Members !

Art Kalinski, your membership chairman, keeps the mailing list up to date. Use the form below if your name and address contain errors or if you are renewing your membership. New members may also use the form to join.

TEAR OFF

TEAR OFF

TEAR OFF

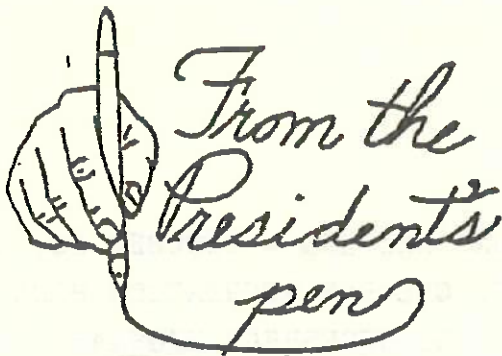
FACETERS GUILD APPLICATION FORM

NAME

COMPLETE ADDRESS

TELEPHONE

The fiscal year is Jan. 1st through Dec. 31st. Dues are \$5.00 per year or portion of a year. Make checks payable to: The Midwest Faceters Guild and send to Art Kalinski, 3357 Doremus, Hamtramack, MI. 48212.



A SUMMARY

Many things have happened during our short existence. We incorporated as a non-profit organization with the State of Michigan. We filed

for non-profit status with the IRS and received that. We filed and received a permit for bulk mailing as a non-profit organization. Of course, many weeks were spent by some dedicated members who gave unselfishly of their time for the betterment of the Guild.

We set out to do something about the national rules and again we accomplished this goal. We have given several symposiums at various Federation shows and we have presented two very successful shows of our own.

Our membership has grown to almost 300. Several members have competed in many shows and one has taken a national trophy.

At this time, we have only scratched the surface. There are so many interesting challenges which lie ahead of us.

Heidi Arizona Rice
President "Arizona" Rice.

Coming together is a beginning;
keeping together is progress;
working together is success.

Unknown



ANNUAL MEETING - OCTOBER 22, 1983
MT. CLEMENS RECREATION BLDG.
300 N. GROESBECK HIGHWAY
MT. CLEMENS, MI. 48043
PHONE: (313) 469 6880

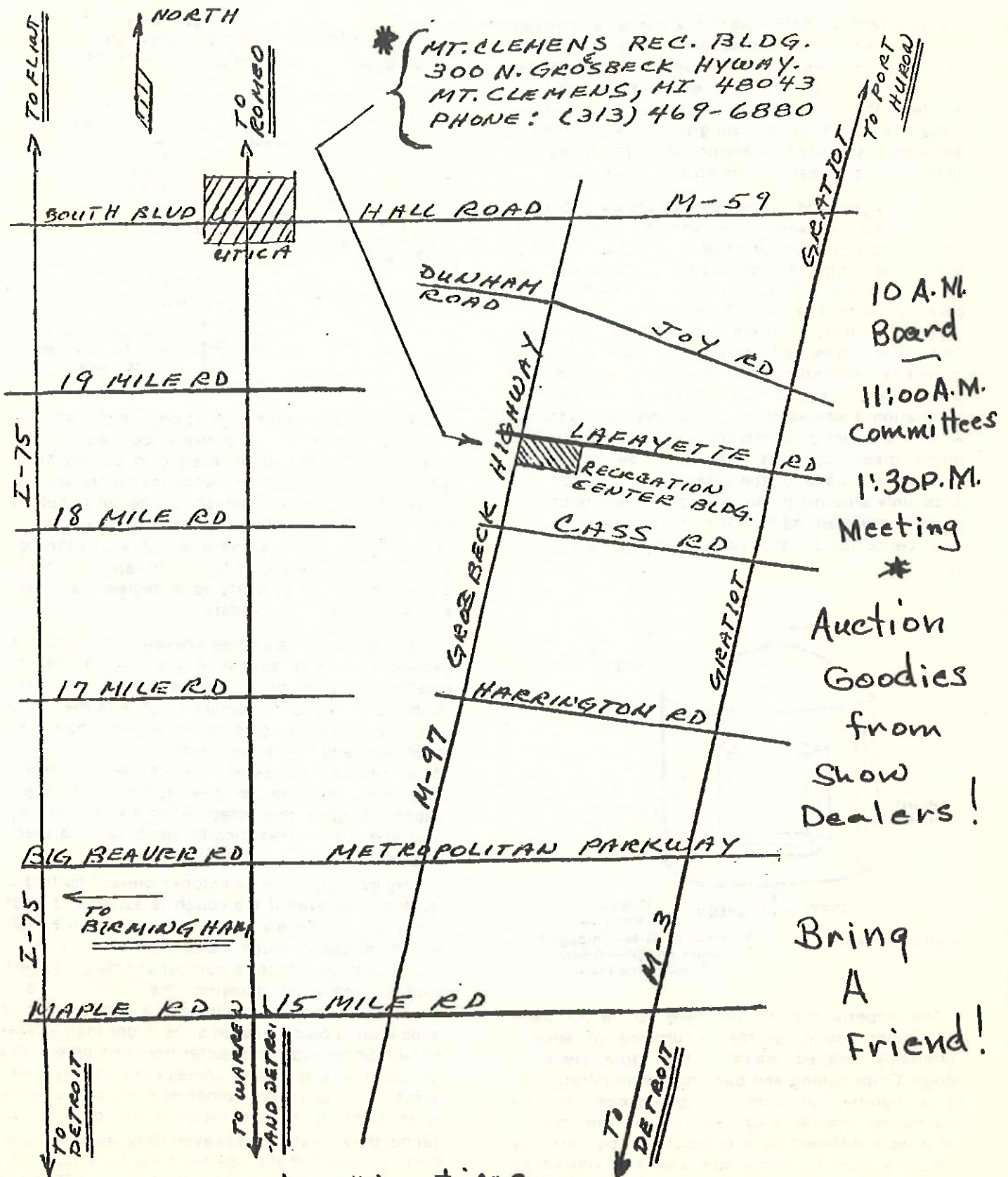
Bring a friend!

ACTIVITY FOR THE DAY

10:00 A.M.	Board will meet
11:00 A.M.	Committee Meetings
	Education Committee
	Show Committee
Noon to 1:30 P.M.	Break For Lunch
1:30 ON	Official Meeting
	Election
	Plans For The Future

***Dorothy Loyd, our new education chairperson has planned a very special activity for us. Come and take part. You'll like it !

***Alex Marshall will conduct an AUCTION of the materials and gemstones given to us by the dealers at the show.

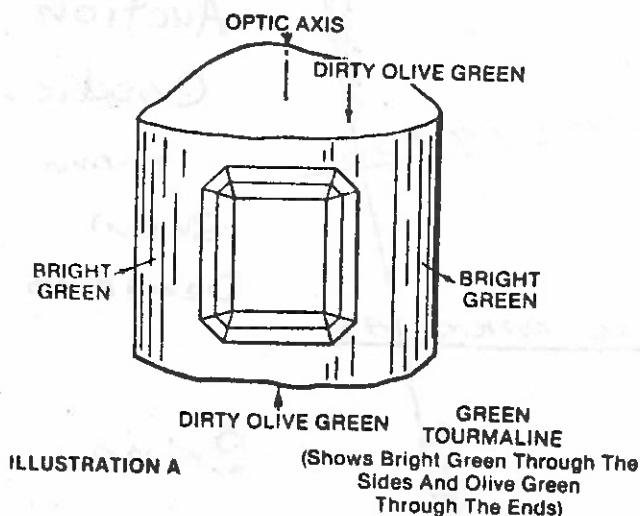


Annual Meeting
Oct. 22, 1983

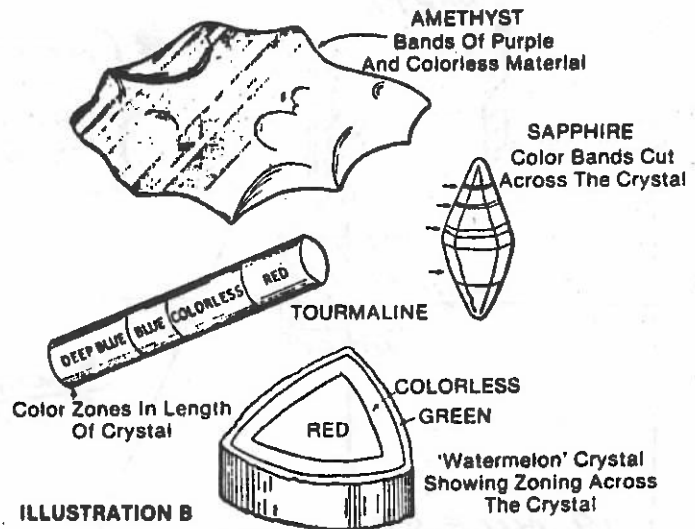
COLOR IN GEMSTONES

The effect we call 'color' is a partial absorption of light and the unabsorbed remainder, upon reaching our eyes, gives the hue. Many gemstones display color, from the most delicate tints to hues so deep that they appear black. In almost every case, the absorption of light giving rise to the color sensation is caused by impurities in the gemstone or by some peculiarity in its atomic structure.

In many gemstones, the color varies according to the direction in which the specimen is viewed. Thus, in green tourmaline which occurs in long, pencil-like prisms, the color through the side may be a bright bluish green and only a dingy brownish green through the end. Such gem minerals are called 'dichroic,' which means 'two-colored.' Dichroism varies considerably from gemstone to gemstone; sometimes it is strong, sometimes weak, and sometimes missing altogether. Illustration A shows a typical tourmaline crystal in which the effect of dichroism is very pronounced. A bright green color is visible in all directions through the sides of the crystal and through the ends, only an olive green. A step-cut gem is shown properly oriented inside the crystal to show how it must be cut to put the most attractive color, 'face up.'



The property of dichroism must not be confused with color zoning or the occurrence of several differently colored areas in the same piece of rough. Color zoning and banding are (Illustration B) in a number of common gemstones. In the tourmaline crystal each section of the crystal showing a different zone of color can be carefully cut away from the remainder and then viewed by itself. Each colored section will display dichroism. This is also true of the sapphire crystal.



Gemstones possessing strong dichroism are often much more attractively colored in one direction than the other. Alert gem cutters study each crystal to determine what the colors are and in which direction the gem should be cut to get the best color on top. Blue sapphire is decidedly green through the sides of a crystal and it is only through the ends that the prized blue color appears. Many others show this property to a degree that make proper orientation necessary.

Color is often distributed unevenly throughout a gemstone. It may appear in the form of bands, indefinite clouds or in several colors at once.

Although it is best to acquire rough with even color distribution certain gemstones seldom show such evenness, and the faceter must make the best of it. When two colors of quite different hue are present, they may combine to give a third hue. Some sapphires show this effect when banded in dark blue and yellow, producing by combination a shade of green.

Very dark colors in gemstones prevent cutting of large stones even if the rough is suitable; a large stone would merely waste material, since light would not pass through it and show off its color. It would best be cut into a number of smaller stones, each capable of showing the color to best advantage. Many tourmalines of a dark blue color appear quite black if cut in sizes larger than a carat or two. Some sapphires suffer from this defect and fail to show a good blue unless cut into very small gems. It is possible, sometimes, to cut a fairly large stone from dark rough if the gem is cut deliberately shallow; however, this automatically destroys much of the ability of the back facets to reflect light, and the general brilliance will be seriously impaired. ♦♦



DAVID B. MILLER

GEM MASTER

THE MOST IMPORTANT PART OF FACETING

You will have to give a lot of thought to this title as there are many things that are important. Perhaps, you think the machine would be the most important part? I don't believe so. I have seen stones that have been cut on a jamb peg machine that are as good as a lot of stones cut on a standard faceting machine.

You could think, the teacher would be the most important part. No, I think the teacher has a lot to do with good faceting. They have made all of the mistakes and have learned how to correct them. But, there have been many people who have learned how to facet by just faceting. They just got into it, went to work, and by hit or miss and lots of errors, they learned how to facet.

Then, I have heard people say, "I can't facet. I don't know any math". You don't have to know math to facet. There are diagrams that have been published and proven. There are hundreds of them. There are books of them. Vargas has two or three books of faceting and diagrams. Lapidary magazines frequently have a design or two in each issue. These diagrams have already been figured out and tried so they are reasonably correct.

Next, how about looking? Really, I think looking is the most important part of faceting. In fact, I know it is. My eyes have been going bad and in my right eye I have an inter-ocular implant. I was getting cataracts. Now, in a cataract your lens gets foggy. It milks up so you can't see through your lens. So they have operations. Different ways to do it and they are improving all the time. The operation is not very painful. You are not in the hospital very long. They replace your natural fogged up lens with a plastic lens. I call it my bionic eye. In fact, in just a couple more weeks I'm going in to have an implant in my left eye.

But now then, I think that Looking is the most important part. O.K. So what shall we do about it? First of all, people are left eyed or right eyed just like you are left handed or right handed. You want to find out which you are, a right-eyed or a left-eyed.

Put your finger way out in front of you and point at an object with both eyes open. Then close one eye, then the other. By this method you find out which eye you were actually sighting with and that is the good eye. That is the one you want to learn to look with when using a magnifier.

There are about three things you can do that are important in looking:

1. You have to learn how to look.
2. You have to know what to look for
3. Then what to do about after you find it.

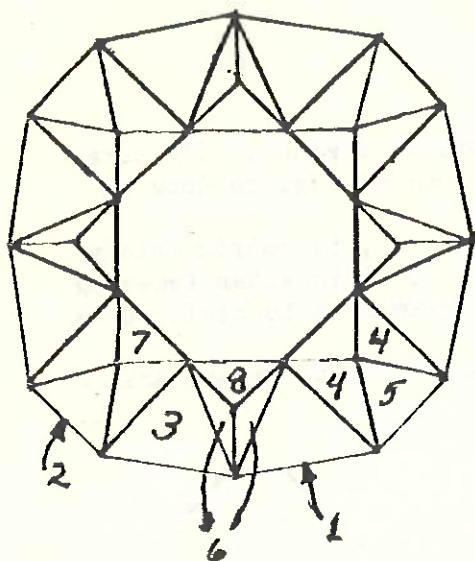
First, get as good a magnifying glass as you can, a corrected lens. The best type are triplets which have three lens cemented together. A ten power lens which is a standard for faceting has a one inch focal length consequently you hold it as close to your eye as you can. Then bring the stone up or lean over so the lens is one inch from the stone. I build a bridge with my fingers between the lens and the stone I'm looking at. I put my thumb into the hand with which I hold the magnifier and build the bridge so that I won't be shaky. Now you want to practice on this ! A lot of people just don't pay that much attention to the importance of steady perfectly focused looking. You have to learn how to look with a magnifying glass.

Then you want to learn what to look for. See, if you're pointing up correctly. The edges of the different facets should meet at a single point. If they don't meet you have to know what to do about them. For instance, you might have to change the angle a little bit or simply cut a little deeper. If you have a teacher who has personally made those mistakes and corrected them, he can help you understand the adjustments that have to be made. If you don't have a teacher just proceed and you will soon work it out by trial and error.

Previously, I didn't say anything about the power of the lens. In judging a ten power lens is used. Some even use a microscope, supposedly held at ten power. I use something a little bit stronger when checking. For correct pointing up I use an eighteen power lens. But you have to be careful if you point up with an 18X, especially on the stars. You can see that it's pointed up correctly but when you look at it with a ten power again it doesn't look like the points meet. To get the final pointing up go back to your ten power. Be sure to check your pointing up and adjust, if necessary, with your ten power.

The microscope is a good instrument. But I don't think it should be used for judging. I have a microscope and frequently look at my stones when I get done to be sure I've done a good job. I examine my work at ten power. I do bring it up higher than that to look at different things. However, there is a point to remember in this discussion of microscope vs. ten power hand held lens. You are looking with both eyes on a microscope and you are cutting with just a ten power hand held lens and looking with only one eye. These factors do make a difference.

I do not believe stones should be judged with a microscope because it is just about impossible to facet with a microscope. You can focus the microscope on the stone when it is on the dop and on the machine but you can't get the stone backlighted as you can when looking at an unattached stone. So, learn how to look. Learn what to look for and what to do about it. Then you will have a lot of happy hours faceting.



No	Index								Degree
1	3	21	27	45	51	69	75	93	
2	12	36	60	84					
3	3	21	27	45	51	69	75	93	
4	9	15	33	39	57	63	81	87	
5	12	36	60	84					
6	95	1	23	25	41	49	71	73	
7	12	36	60	84					
8	96	24	48	72					

THE CHALLENGE

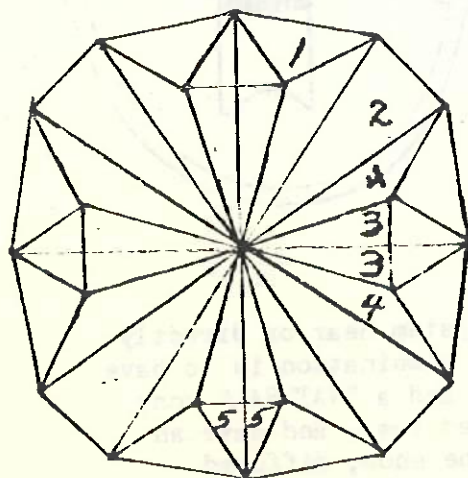
The angles have been left out so you can use your favorite material.

1. Table 50% of width of stone
2. Number 2 same width as width of the stars
3. Stone size 7 to 12 mm.



*** This will be the Challenge Cut for a new competitive class to be offered at our 1985 Show.

TRY IT *** GET AN EARLY START



No	Index								Degree
1	3	21	27	45	51	69	75	93	
2	12	36	60	84					
3	94	2	22	26	46	50	70	74	
4	6	18	30	42	54	66	78	90	
5	94	2	22	26	46	50	70	74	

TID-BIT OF THE DAY

BY WILLIAM J. HORTON

THE ART OF SEEING

This article will deal with the "art of seeing". I'm sure that anyone who has ever faceted a gemstone has had to look at "meets" and polish.

Faceting, at least in the very beginning, is approximately 75 percent looking, and 25 percent working. Even after faceting for a number of years, I still question myself as to having done as well as I could on meets and polish.

I'll try to pass on to you some helpful hints on the ART OF SEEING.

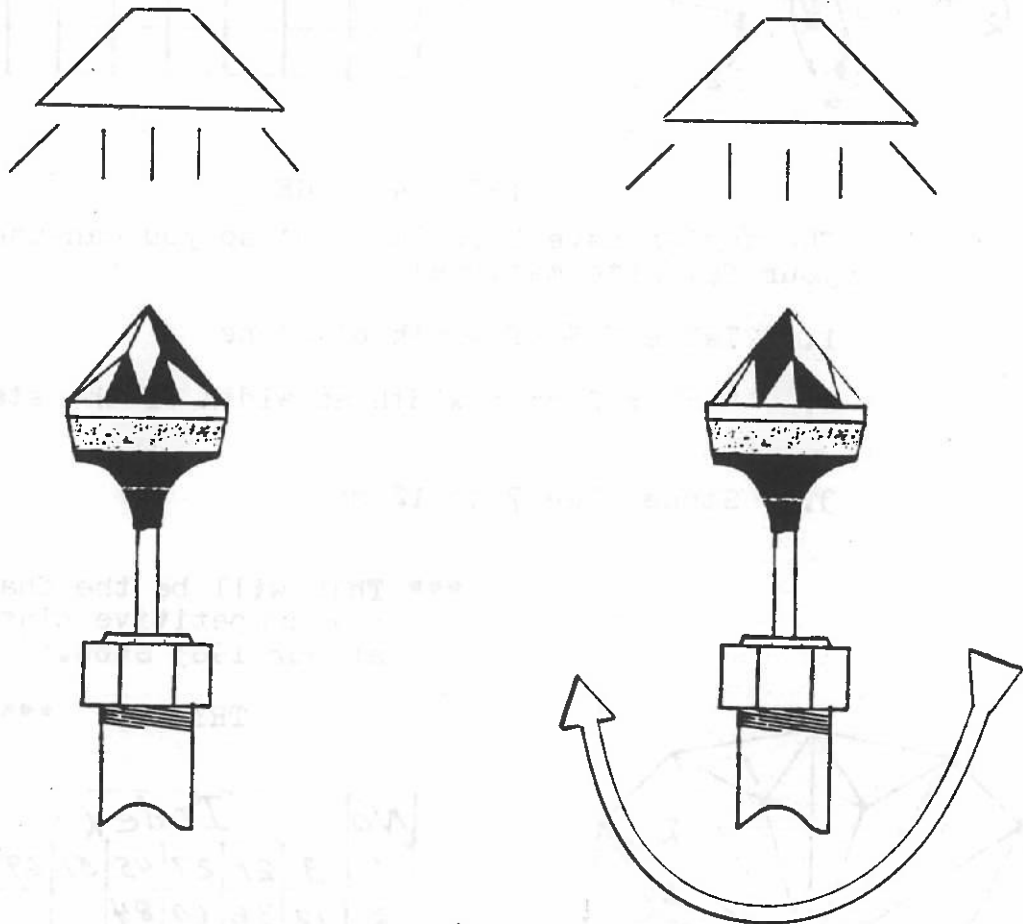


FIGURE 1

First of all, have a good lighting system near or directly over your machine or work area. The best combination is to have both, a neon light, diffused if possible, and a "NATURAL" non-frosted lamp. I use a 100 watt non-frosted lamp, and have an "indirect" neon light in the ceiling of the shop, diffused through the plastic filler in the ceiling tile. The second really useful piece of equipment is a moveable "arm" to house the natural bulb. This allows the lamp to be moved freely about the working area.

Let's deal now with just the "pointing-up" procedure. In Figure #1, you will notice a picture of a lamp over the handpiece, dop, and stone. Place the handpiece in a "FREE-WHEELING" position so it can be rotated freely. Next move the assembly one way or another until you get a "flash" of light on the facet to be viewed. This will be the brightest light possible as you are actually using the facet to "MIRROR" the light into your eye. Then, by rotating just slightly one way or another, you will see the facet actually change from bright to a slightly darker look. At this point you will see the facets appear in color as in Figure #1.

Note that the figure in the left of Figure #1 does not point up, the break to the main. In Figure #1 right side, they do.

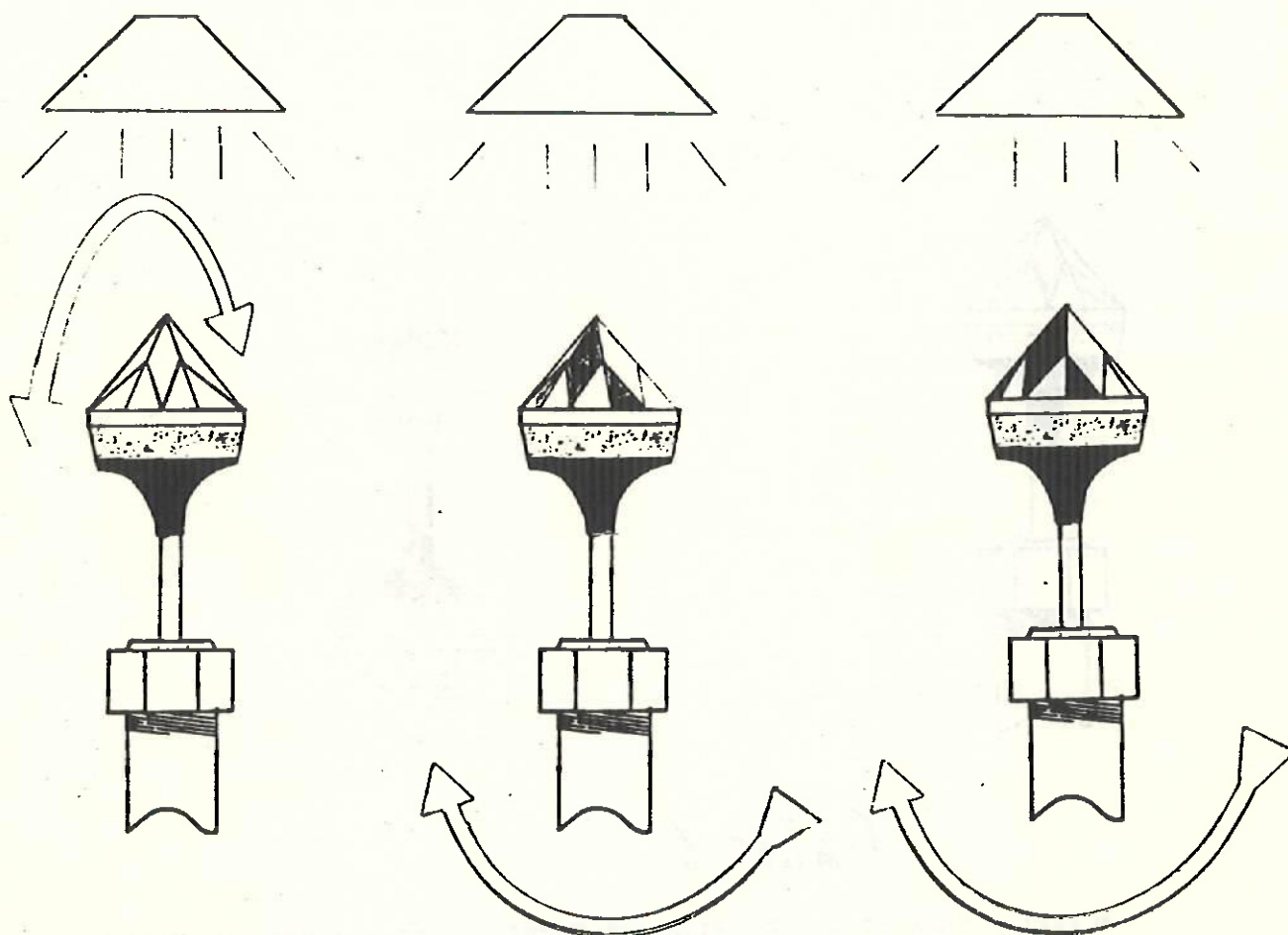


FIGURE 2

Once you have found the way to see this way of using light, I'm sure your meets will improve. Try to keep the light centered directly over your stone.

Now to the area of polish. You use the light much the same way you view for pointing-up. However, I'll refer to the light as having three distinct shades. See Figure #2. First is the reflected light as it flashes the bulb directly into your eyes. The second shade is about a "half" light, or half as bright.

The third is more of a fading light to almost none. The first and second shades of light are very useful in seeing "double" facets, which might have been developed in the polishing stage. Also, you will see into the very fine corners of your facets to see that each facet is indeed complete, or is there a very tiny speck that sometimes appears as a chip, which is really incomplete polish. The third shade of light is the dandy one. This shows up those pesky little scratches we refer to as "cat-hairs". If you can just once see this phenomenon, you will always be able to see the pesky cat-hair scratch. Sometimes, the cat-hair will

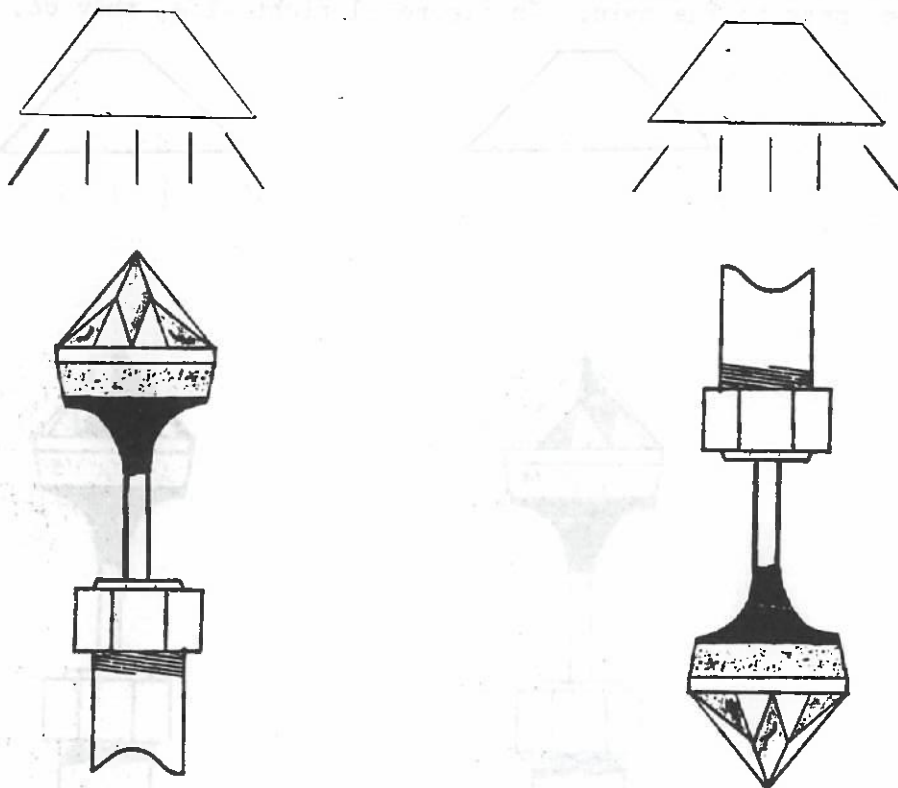
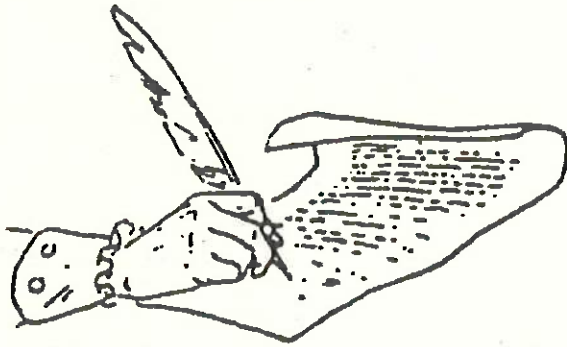


FIGURE 3

actually show up on the adjacent facet to the one you are viewing. Another way to see that the polish is complete, or to see the cat-hair scratches, is to bring the hand-piece toward you, viewing the opposite side of the stone in the "third light". See Figure #3. Hopefully, by experimenting with your light, you will "see" your work in a better light (PUN), and have even more perfection than ever.

Here's to better and better gem stones!!

W. J. Horton



BOARD MEETING, MIDWEST FACETERS GUILD

The Board Meeting came to order at 10 A.M., July 16, 1983 at Kalamazoo, Michigan. In attendance were directors, Harold Rice, Dorothy Loyd, Ed Myers, Dave Miller, Larry Murray, Joan Connor. Guests were: Kathleen Myers, Art Kalinski and Helen Murray.

President Rice announced some changes in assignments. Helen Murray requested resignation as Educational Chairwoman. Dorothy Loyd will fill this vacancy. Gib Hocking has resigned as editor and Helen Murray will fill this vacancy. Patty Rice resigned as Historian. Mr. Rice has someone in mind for this position. He emphasized the need to assemble all material pertaining to our early records as the Historian's Book has been lost.

President Rice has worked on an outline for a Membership Booklet to be published and then mailed to the body at the cost of a regular mailout. Included should be a notice informing the body of possible wider distribution, such as to other faceting organizations.

Motion by Dorothy Loyd that the Membership Book be started right away and that 300 copies be printed as soon as possible before the October membership meeting. Seconded by Ed Myers. The

motion carried.

Kathleen Myers gave a Rules Report. She suggests that mail-in entries would be an appropriate way to judge the overwhelming amount of single entry stones and others that are not in a display. This way the stones could be judged in advance of the show itself and then be on display with the results at show time. She would need an amount of standardized containers. There would also have to be a slight change in the rules to accomodate this move.

Board meeting adjourned and reconvened after the general meeting. In attendance were: Harold Rice, Dorothy Loyd, Ed Myers, Dave Miller, Joan Connor, Larry Murray, directors. Others were Kathleen Myers and Helen Murray.

Helen Murray reported on some of the duties of the Educational Chairperson. As Editor, she announced she plans to send the newsletter to other faceting guilds and encourage exchange. She was pleased to announce that Dave Miller has consented to do a regular column.

Motion to adjourn the meeting by Larry Murray. Seconded by Dave Miller. Carried.

Joan Connor, Sec.

General Meeting, MWFG
Kalamazoo, Michigan
July 16, 1983

Welcome to members and guests by President Rice at approximately 11:00 A.M. President Rice thanked all who participated and made our recent show such an outstanding success. He gave a special thanks to Helen and Larry Murray for

CONTINUED

their tremendous efforts. In appreciation for all the many phone calls involved and the hours and hours of work, President Rice presented them with a plaque of appreciation.

Helen Murray and Kathleen Myers gave their respective reports on the show. Kathleen reported on the bright green vests some of the Guild members were wearing. The vest has an embroidered MWFG emblem on the back and is available to Guild members for a nominal price. She will give us the details for ordering one in a future newsletter. The emblem is sewn by a computerized sewing machine and the master for the emblem on the back (which costs around \$200.00) was donated by a member.

President Rice states that the treasurer says we have around five thousand dollars (\$5,000) in our account. He cannot be at this meeting as he is in another meeting. A full report will come in at a later date.

Art Kalinski, membership chairman reports that membership is at 260.

President Rice requested that anyone having early copies of the newsletter turn them in to our new historian. He announced to the body that because Gib Hocking could no longer give his time to the MWFG Newsletter, Helen Murray consented to be the new editor. Additional appointments announced were Dorothy Loyd as Education Chairperson and Vivian Randall as Historian.

The Board has acted on a resolution to have a Membership Booklet published.

John Gansen came in to the meeting in time to be presented a plaque for outstanding service

to the guild for all the electrical work he did for the show. The wiring he did is reusable and is in storage for future shows.

President Rice discussed the proposed organization, FIG. He read the proposed constitution of FIG and explained that some of the purposes would be to draft a set of uniform rules, to be a spokesman for the facet-ing guilds everywhere and to be a unifying force, in general.

Motion: By Bill Gardener that we endorse the principle of FIG and endorse an indepth study of its proposed constitution.

Seconded: Art Kalinski
Motion Carried.

Next meeting announced for Sept. 3rd at Kathleen and Ed Myers' new house. Potluck. Bring chairs. A grill is available. They will provide lemonade and coffee.

President Rice: Should there be another show?

Motion by Ed Myers that the president recommend to the show committee that they go ahead and research dates, etc. for the next show.

Seconded: Vivian Randall
Motion: Carried.

Meeting adjourned.

Joan Connor, Sec.



MINUTES

CONTINUED !

MORE MINUTES

The Midwest Faceters Guild was called to order by President, Harold Rice, in the home of Kathleen and Ed Myers in Birch Run, Michigan on September 3, 1983 at 1:05 P.M.

The minutes were approved as read through a motion made by Tom Gibbs, seconded by Bernard Bush. Motion passed.

Treasurer, Tom Gibbs gave the financial report for the period beginning March 12th and ending with September 2nd. Total receipts were \$10,008.53. Expenditures were \$5,905.75, leaving a balance of \$4,870.99 in the checking. Interest earned was \$72.94, leaving a balance of \$4,965.05. A motion to "accept the Treasurer's report as read", was made by Edward Rugenstein, seconded by Bernie Bush and carried.

Helen Murray suggested when our account reaches a balance of \$5,000 we should place an amount in a two and a half year certificate to earn higher interest. After discussion it was recalled that this motion has been voted on at Cleveland meeting and was to be invested at the discretion of the Treasurer.

Art Kalinski, Membership Chairman reported a paid membership of 272. President Rice welcomed new members, Bob and Janet Sommers from Wayland, Michigan and guests from Fort Wayne, Indiana.

The new Education Chairperson, Dorothy Loyd, was presented to the club and asked for help and suggestions for planning the programs.

New Business

The Board approved the idea of

having a show every other year, beginning with the next show in 1985. The idea was presented to the club and discussed. Kathleen Myers made a motion, "That the Midwest Faceters Guild hold their shows every other year, starting with 1985". Bill Grant seconded the motion and it carried.

It is the policy of the Guild to place their shows six months in advance of any show in the immediate area. Helen Murray was appointed Chairperson for the 1985 show with the recommendation that it be held the second weekend in May in Toledo, Ohio area. Harold Rice will be the first assistant to the show person and Dorothy Loyd will be the second assistant.

Doris Shannon, Helen Murray and Kathleen Myers will act as the Sight Committee and report in December where the 1987 show will be held. The present Show Chairperson will be advisor to the next Show Chairperson.

The Board decided that the fee for the dealer's booth would be raised from \$250.00 to \$275.00 per and increase the number of retail dealers from twelve to fourteen. Art Kalinski made a motion, "to add two more dealers and increase the fee from \$250. to \$275. per dealer". Ed Rugenstein seconded the motion and it carried.

The general consensus was that to promote the show the publicity should start with our own local clubs.

Discussion was held on having a raffle in the year we do not have a show. Art Kalinski made a motion, "That we have a raffle

in 1984 and in 1985, the Show year, with a continuous raffle each year thereafter". Motion was seconded by Kathleen Myers and carried unanimously. Ralph Whitney has agreed to cut a natural stone and donate it as a prize for the raffle.

President Rice reported that an illegal decision was made re-grading the editor. Bill Schell made a motion to, "Rescind a previous motion to muzzle the editor". Bernard Bush seconded the motion and it carried with one opposing vote, thus giving the editor back the right to have editorials in the bulletin.

To ease the judges' load at the show we will have stones not displayed in an individual case, such as the single stone, the three and the five stone exhibits mailed in or delivered, in advance, for judging. A card would be mailed as a receipt to be used for claiming the stones at the conclusion of the show. This would permit display of these stones and their judging sheets. Entry person would be responsible for mailing and insurance to and from the Display Chairperson. The Club would be responsible for sending to and from the judges. Details and exact rules to be written later. "To approve the concept of competing Kathleen Myers will work out the details for club approval", was a motion made by Bill Horton, seconded by Bill Bowles and carried.

John Gansen and his helpful crew made all the electrical receptacles. John furnished the materials and donated everything to the Guild for future shows. He was presented a plaque of honor for his generosity.

Elections will be held at the October annual meeting at the Recreation Center in Mt. Clemens.

Please agree to run for office if approached by the nominating committee. Dates for the meetings of the coming year will also be set-up, come prepared to sign up to host a meeting.

There are twenty-one Faceters Guilds. Sixteen are on the West Coast, one in the Midwest and the other five are throughout the United States and Australia.

Letters inviting us to attend the meeting of the East and Central African Guilds at Nairobi were read. Helen Murray also called our attention to the Aug. 1983 issue of Gems And Minerals and the article, "The Transfer Block" by Tom Ricks. Peter Collins' letter on the Australian Guild is excellent. In it he compliments our Kathleen Myers for getting Midwest Faceters to participate in their competition. He also expresses the need for an international faceters guild. Both Peter Collins and Tom Ricks are members of our Guild.

A discussion on the constitution for F I G was held. The membership decided that a more equal representation for voting must be established. Ed Myers suggested we go National instead of International until the Guild is in functioning order and knows the proper direction to go.

Alex Marshall has agreed to be Auction Chairman at the October meeting. Materials donated by the dealers at our May Show will be auctioned.

Our new editor, Helen Murray, has asked Dave Miller to write a quarterly column for the bulletin. It will be called "The Gem Mas". Bill Horton has consented to a column, "Tid Bits Of The D" and write on faceting technique. Mrs. Murray needs help from members so send her your /

It was suggested that we consider a flat rate for the newsletters we send to Canadian and Australian members as the mailing expense is so high.

Australia extended an invitation to the Guild to participate in the first "World Wide Faceting Forum" on April 7 & 8, 1984.

Kathleen Myers read a letter from Vern Johnson in regards to judging procedures and handling of stones at the Spokane, Washington Show. Copies of the letter have been mailed to the proper rules committee members for consideration. (Vern Johnson is a member of our Guild.)

A motion was made by Helen Murray, "That the Guild urge the Federation to consider a monetary honorarium for judges for the Federation Shows". Bernard Bush seconded the motion and it carried. Discussion followed and at the suggestion of Edward Myers, Mrs. Murray amended the motion to read, "that the Federation pay a monetary honorarium of not less than \$50.00 per judge at the Federation Shows". Kathleen Myers seconded the motion and it carried.

The meeting adjourned at 2:40 P.M. through a motion made by Bill Schell, seconded by Bill Grant and passed unanimously.

The program followed. Everyone was given a number of 1 to 3. Those of the same number met in groups with leaders Bill Horton, Dave Miller and Art Kalinski on a rotating basis to discuss the problems of faceting. The reporter of each group is to give Helen a written report to be published in the newsletter.

A delicious pot-luck was enjoyed by all. Thanks to Kathy and Ed for sharing their beautiful

home with us.

Respectfully submitted,
Frances Bush, Sec. Pro-Tem



Group Two As Reported By Frances Bush

Number Two group met with Art Kalinski. Topics discussed were: dopping, pressure, transferring and scratches. To avoid losing a stone Art suggested that the green wax stick be used and the dop stick be carefully cleaned with acetone. Alcohol leaves a residue and reduces the security of adherence to the dop. Bill Schell suggested the use of Epoxy Steel Magic as an adhesive and if you are using an Epoxy that needs to be mixed, he favors using a slight amount more of the hardner for a better grip and let set, if possible, until the next day before starting to facet the stone.

To insure proper transferring the block should be checked with an indicator to insure accuracy first. Then use the proper size dop stick. Be sure to use the correct amount of wax so that it does not exceed the size of the stone to be cut thus avoiding contamination of the lap.

To get rid of scratches use the proper lap. Be sure it has been cleaned and is in good shape. Using more than one size grit to a lap presents a contamination possibility and could cause a build up on the lap. Never rub a ceramic lap with the fingers as it will leave oil from the skin where touched, thus an uneven polish will be had.

(continued)

Dave Miller said there are 3 important steps to learn for faceting. 1. Learn To Look. 2. How To Look. 3. What to Look For. When learning how to look, get a good power lens. A triplet lens has a wider range and will prove to be a valuable help. When looking at a facet turn the stone until it flashes at you, and then turn very slightly for better viewing. When looking use finger or such as an anchor for eye glass to prevent moving that could cause a distortion in viewing the stone.

Mr. Miller stated he considered judging with a microscope unfair. His reasons: it is very difficult for a faceter to use a microscope while the stone is still on the machine and the stone removed to the microscope but still on the dop cannot be backlighted. Thus desired results are difficult to achieve. When Mr. Miller judges a stone he looks at the finish, determines whether the meets are exact and the facets are flat.

The third session under the direction of Bill Horton considered how to start making a stone of a certain size. He always cuts the girdle first. When making an emerald cut always tip up until you get the exact placement you want. The proportion of the sides should correspond. Cut corner facets as you desire as the stone is yours to design. He next cuts the pavilion and then the crown. He prefers to cut a table large rather than small as the amount of fire depends on the refraction of light that enters through the table.

At the end of a work session he always cleans his laps with lava soap. A 15X glass is used to check the lap for any fragment of stone that may have penetrated the lap. They must be removed before using the lap again or scratches will result.

When ready to transfer a brilliant tear drop cut take the marquise part and place upside down so glue runs down around the dop and not on the stone, let dry thoroughly before proceeding to facet.

For competition you usually use a round girdle with no facets but the girdle must be polished.



It isn't often that a new book is published on the subject of Faceting. This month we welcome
DIAGRAMS FOR FACETING
VOLUME II

BY

Glenn & Martha Vargas

This newest Vargas book has 151 pages, 152 diagrams. Most have never been previously published.

We are especially pleased that our Dave Miller has contributed two cuts, the Drunken Marquise and the Moonbeam.

It is especially interesting to read the personal sketch given on each contributor.

High praise should be given to the Columbia-Willamette Faceters' Guild for their recent publication, "The Twelve Best Original Designs For Faceted Gems Published in 1982". They have done a real service to their members and the general public. In the opinion of this editor the publication is a real collector's item.