

THE MIDWEST FACETER



MARCH, 1991

VOLUME 12, NUMBER 2

AN EDUCATIONAL PUBLICATION OF THE MIDWEST FACETERS GUILD

THE MIDWEST FACETER
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THE MIDWEST FACETERS GUILD

ORGANIZED JULY 14, 1979

INCORPORATED 1979

BECAME A NON-PROFIT EDUCATIONAL ORGANIZATION - JULY 7, 1982

PURPOSES

1. To promote education ~~and~~ recreation.
2. To develop "THE ART OF FACETING".
3. To exchange information related to faceting.
4. To provide meetings for those of like interests.
5. To promote achievement in individuals.

MEMBER OF:

MIDWEST FEDERATION OF MINERALOGICAL and GEOLOGICAL SOCIETIES
THE AMERICAN FEDERATION OF MINERALOGICAL SOCIETIES

OFFICIAL PUBLICATION: THE MIDWEST FACETER

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IF YOUR NAME, ADDRESS OR TELEPHONE NUMBER has been CHANGED OR IF YOU ARE LISTED INCORRECTLY, PLEASE CONTACT:

WILLIAM H. GARDINER, MEMBERSHIP SECRETARY
4518 Sandstone Drive
Williamston, MI 48895

MIDWEST FACETERS GUILD MEETING

AT

FLINT ROCK & GEM CLUB

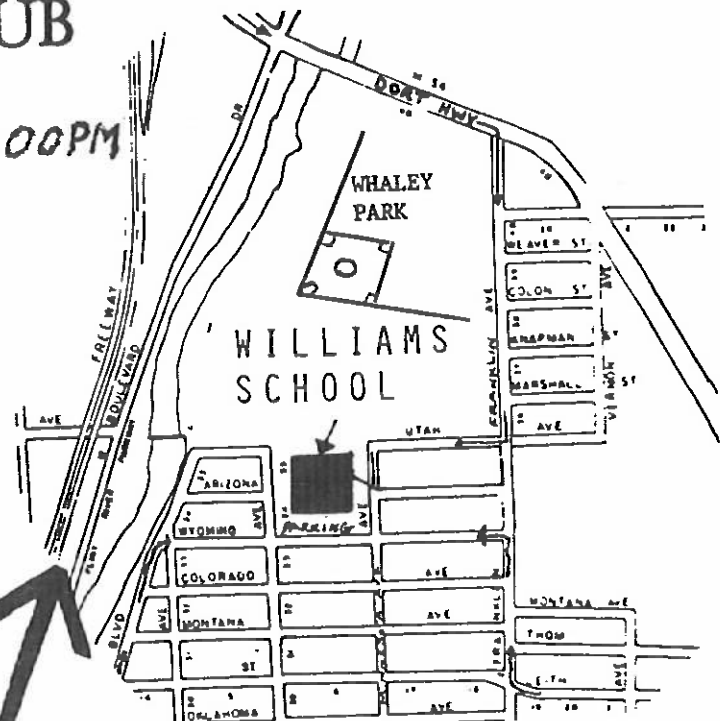
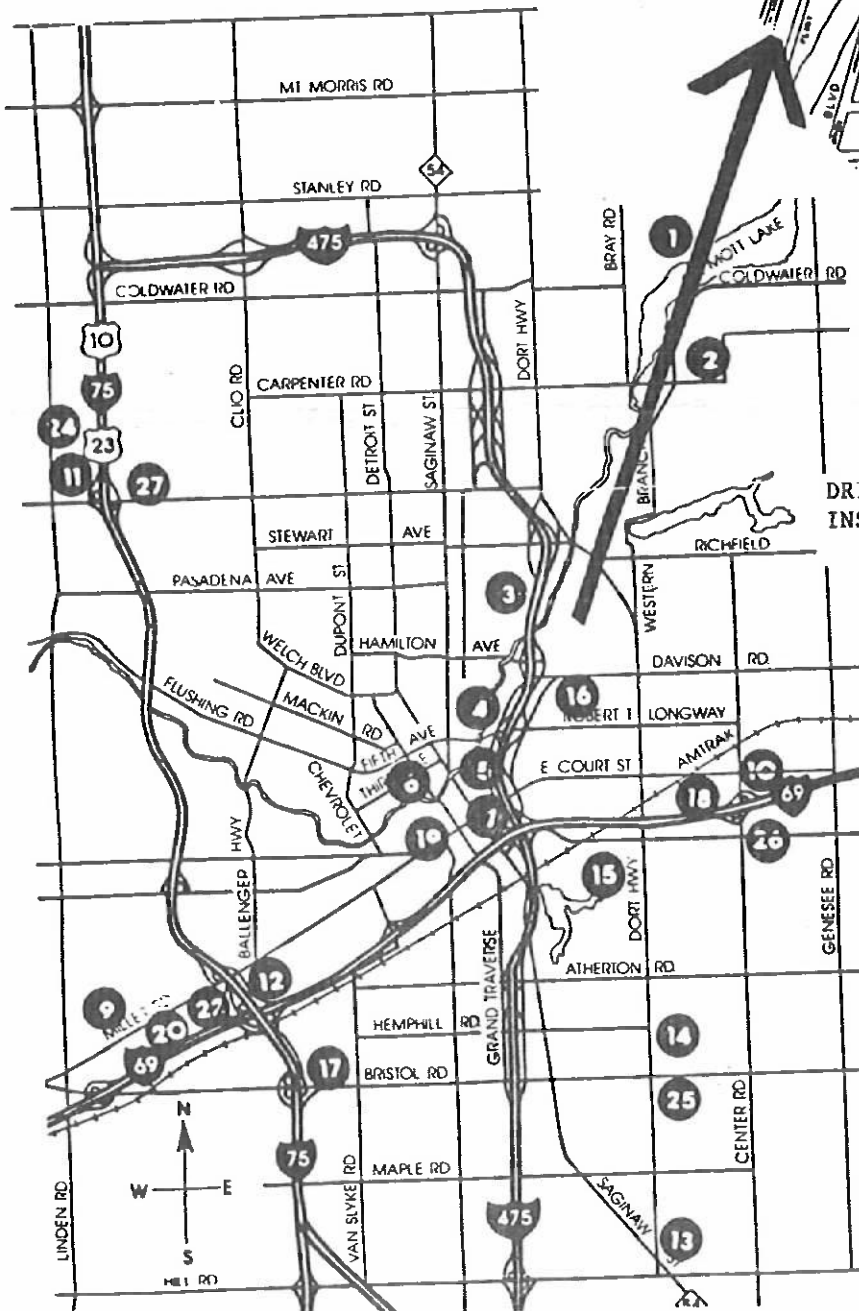
25th Annual Gem & Mineral Show

BOARD 10:00AM Saturday — REGULAR — 1:00PM

MARCH 23, 1991

Williams School
3501 Minnesota Avenue

FLINT AREA



From the south or east using
Dort Hwy.

Exit left off Dort Hwy. at Leith
West on Leith to Franklin
North on Franklin to Wyoming
West on Wyoming to school

From the north or west, using
I-475, Exit at Stewart Avenue

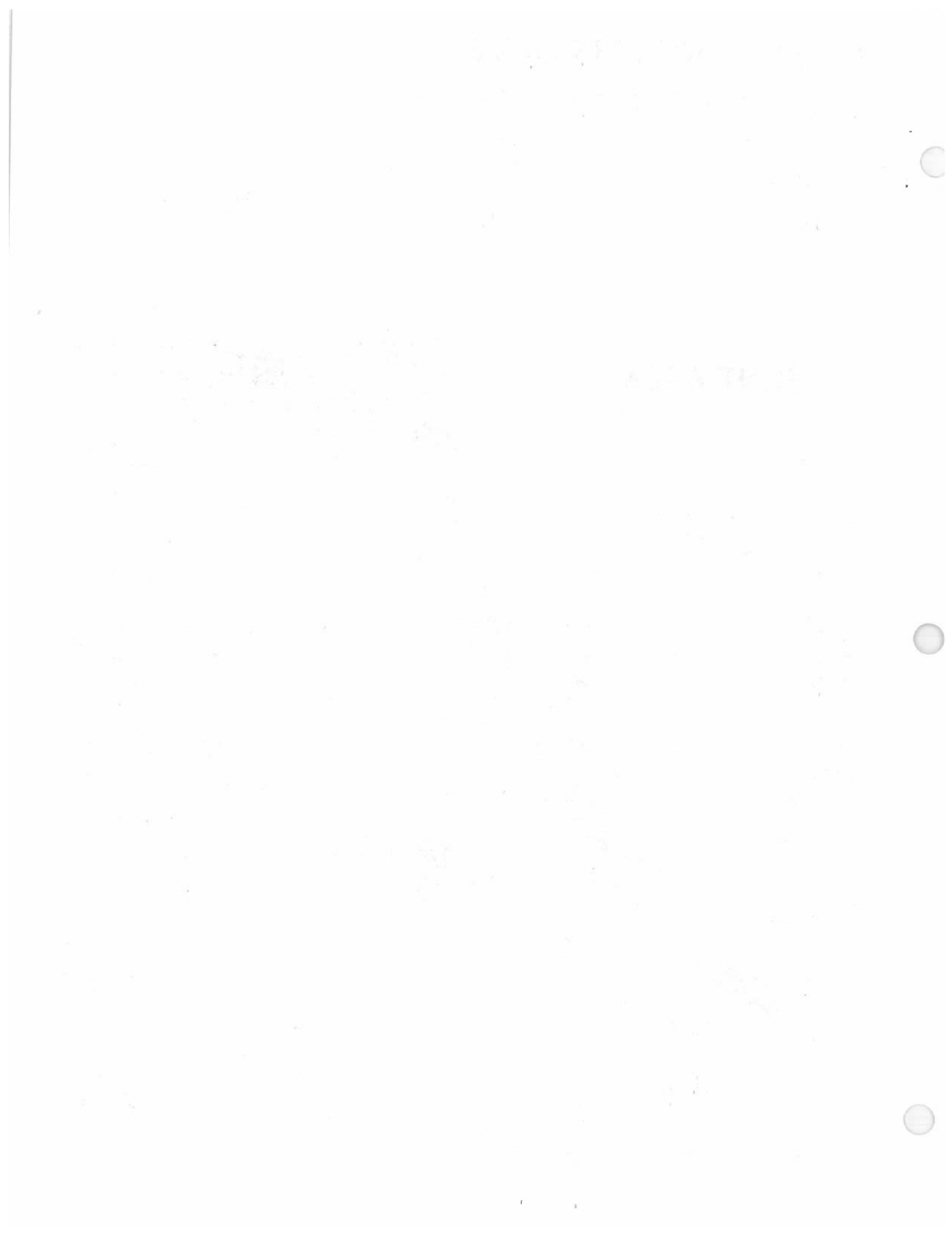
DRIVING INSTRUCTIONS

East on Stewart to Dort Hwy.
Southeast on Dort to Franklin
South on Franklin to Utah
West on Utah to school

From the south using I-475 or
from east or west on I-69

Take I-475 north to Broadway-
Stever Exit
East on Stever one block
North on Lewis to Wyoming
East on Wyoming - one block
to school

- | | |
|---------------------------------|-----------------------------|
| 1. Crossroads Village/
Place | 15. Econo Lodge |
| 2. Stepping Stone Falls | 16. Hampton Inn |
| 3. Buick City | 17. Holiday Inn |
| 4. Windmill Place | 18. Howard Johnson's-East |
| 5. Six Flags AutoWorld | 19. Hyatt Regency-Flint |
| 6. Riverbank Park | 20. Knight's Inn |
| 7. Water Street Pavilion | 21. L & K Grand Blanc |
| 8. College & Cultural Center | 22. Red Roof Inn |
| 9. Genesee Valley Mall | 23. Scenic Inn |
| 10. Eastland Mall | 24. Sheraton Inn |
| 11. Best Western-Flint | 25. Temp-Ho Motel |
| 12. Best Western-Master Gibby's | 26. Wall's East Motor Lodge |
| 13. Colonial Inn | 27. Wall's West Motor Lodge |
| 14. Crank's Motel | |



MIDWEST FACETERS GUILD MEETING.....MARCH 23, 1991

FLINT SHOW
WILLIAMS COMMUNITY SCHOOL
3501 Minnesota Ave.
Flint, Mich.

BCARD MEETING 10:00 AM
REGULAR MEETING 1:00 PM

How to order your MIDWEST FACETERS GUILD badge:

Send exact name you wish on the Badge
Along with \$5.75 and mail to:

A- FRAME AWARDS
414 South Dort Hwy.
Flint, Michigan 48503



PHONE (313) 767-8881

\$5.75 includes shipping and handling.

MEMBERSHIP INFORMATION for MIDWEST FACETERS GUILD

Please use the application blank below to join or renew your membership in the Midwest Faceters Guild. Dues are \$5.00 per year, payable for the next year beginning Oct. 1st. Non-payment of dues by April 1st will cause your name to be dropped from the rolls. After Jan. 1st, a red mark will appear on the label of those members who have not renewed their membership.

NAME: _____ ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____
PHONE: _____ TYPE MACHINE: _____ TEACH: _____

☐ New membership ☐ Renewal membership

While it is not mandatory, dues should be paid by check when possible and mailed to the membership chairmen at:

William H. Gardiner
MFG Membership Chairman
4518 Sandstone Drive
Williamston, MI 48895

MONDAY, FEBRUARY 4, 1991.



Regretfully, I missed the first meeting of the year. I am looking forward to seeing you at our next meeting in Flint, Michigan. Everyone who possibly can should attend this meeting. For icing on the cake, we can enjoy the Flint Show.

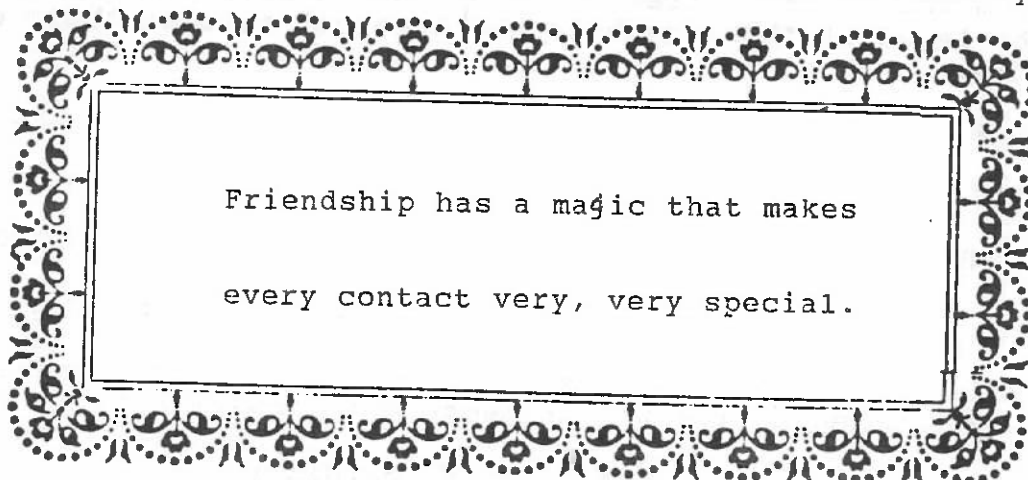
Tomorrow I leave for the Tucson Show.

While in Tucson, I'll be attending the The American Gemcutter Society First Annual Awards Banquet. I will be giving a program on "Polishing Laps." I will also be receiving my second Pinnacle Award.

Last weekend I hiked to the bottom of the Grand Canyon and back out. This week, Shirley and I hosted a group of Faceters from this area, at my son's home. Hopefully, a new faceters group will be formed, from this meeting. Alan and Eddie Reigleman, Harold Behm, George and Dottie Roberts, Kenyon and Norma Painter, and fellow MWFG member Jack Haslup. We had a delightful Faceters Forum and then enjoyed a great lunch in Scottsdale. Ed Cozens, another faceter, couldn't attend the meeting, but I had lunch with him on Monday.

Harold Behm has had two diagrams published in the Lapidary Journal. Alan Reigleman won the American Gemcutter Pinnacle Award for this year for the best new facet cut. Norma Painter has written several articles for our bulletin on "How To" design and facet of Marquise and Oval cuts.

There were some great "Tid-Bits" brought forth at this meeting, which will be published by this group. A great time was had by all.



If I don't see you in Tucson, I'll see you at the Flint, Michigan Show. (Saturday - March 23, 1991. - Williams School - Come on Out!!!!)

A Level and Even Girdle

By Bud Rogers

Although I have described to others how I facet for a level and even girdle, this is the first time I have committed myself to describing it in written form. I have always done the girdle the way I shall describe, and thought others did also.

One evening a new member of our club (Shasta Gem and Mineral Society) came out to the ranch to talk faceting and show me his stones. The first stone I examined caused me to comment that he was having trouble with the girdle. It just so happened that the stone I was working on was at a stage where I could show how I facet for a level and even girdle. His response: "Why don't the books show you how to do this?" I had really never given it much thought, but, you know, he must be right. I checked later in what books I have, and there is no coverage of the topic.

You can facet an even girdle without it being level. I have seen some instructions where you cut opposites and then alternate. You could end up with a series of canted girdle facets - stairs. There may be other ways, but I know of only one way to achieve both a level and even girdle. My method takes time; it is not for the speed merchants, the hurry-uppers, nor for the cutters where time is money. It is for old slowpokes like me who want to look at a girdle and see it nice and even. I did it this way with my first stone and haven't changed since. I just figured I was following standard procedure, as was everyone else. The method is based on the simple principle that little errors add up to a big error. In technique, it is trial-cutting and correction.

A good design to use by way of demonstration is an OLD MINE cut. There are lots of them, some masquerading under different names. Let's take Norman Steele's Scissor Old Mine which was published in SEATTLE FACETER DESIGN for April 1979. You have transferred and

you are ready to cut the crown. Insert the dop in the chuck but do not tighten the collar. Lower the faceting head to 90° and move the unit back until the stone will just touch the edge of your polishing lap (tin or ceramic in my case since I have the girdle polished). You have previously set the index at 03, so gently roll the stone until it feels flat against the lap. (My Ultra Tec does not have pinned dops.) Tighten the collar on the chuck. You are now ready to start your first trial cut.

The diagram specifies 39.5° for the girdle breaks. Raise the faceting head and move the unit forward until you will be using the middle area of your cutting lap. You start with index 03 because it is easier to see any difference at the middle than at the corners. Make a trial cut with your coarse lap. If the line of this first cut appears to be parallel to the pavilion side of the girdle, go ahead and cut the other seven sides. Don't use the stop or any kind of gauge. To do so negates the system. You match these facet meets with the corresponding ones of the girdle. Now check. Did you come out even? Over? Under? Adjust the cheater and go around again. You may have to do this two or three times until the facet at index 93 is even with index 03. Record the cheater adjustment on your worksheet. This is a corrective factor and is now your new base zero.

You may find that the cheater adjustment is more than you think it should be. I think that in tightening, the collar turns the dop ever so slightly to the right. I usually cheat right 2-3 marks on the first (or 90°) step, and move the cheater back to zero before I start my first trial cut. There are some other points to keep in mind. Cutting in sequence is crucial. Be careful about swinging that faceting arm back and forth across the lap. You may be putting pressure on the outward swing and not realize it. This happened to me three years ago at the Sacramento show. I kept cutting left even though I kept moving the cheater right. So, either move the arm slowly or keep in one place.

You may continue to cut with the coarse lap until you are within shooting distance of the girdle thickness desired. At this stage I generally block in the rest of the crown facets. This gives me an idea of how I am doing on material for the crown, as well as reducing the amount of material or size of facets to treat in the polishing process.

Repeat with the fine grind. In fact, on small stones - say 6mm or less - I do all this with the 1500-mesh lap. You may have a slightly different cheater adjustment. If so, be sure to keep a record. Then pre-polish and polish to your final girdle thickness. Again, you may find the last two steps require minute changes in the cheater. This is now your basic base zero for polishing all the rest of the crown facets. After you have cut and polished the table (you have put the cheater at zero for this) you may find a little cosmetic surgery is needed, in which case you must return to base zero on the cheater.

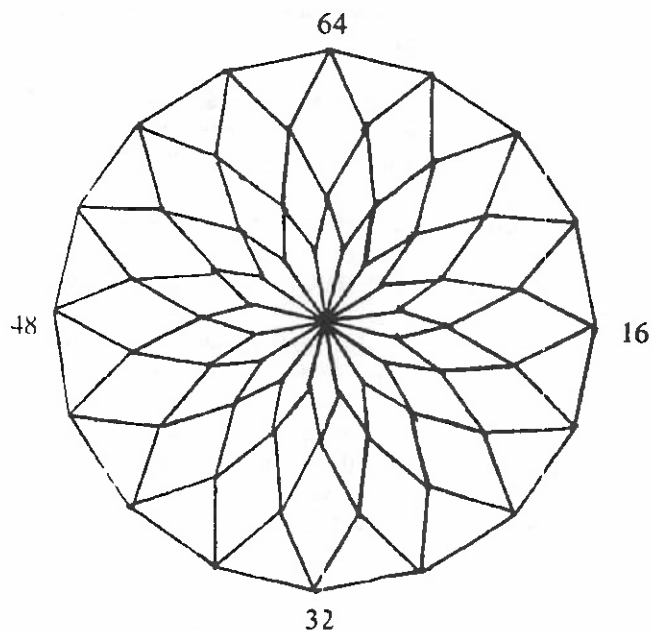
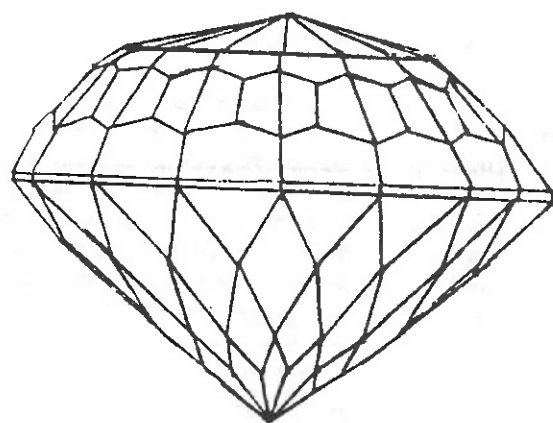
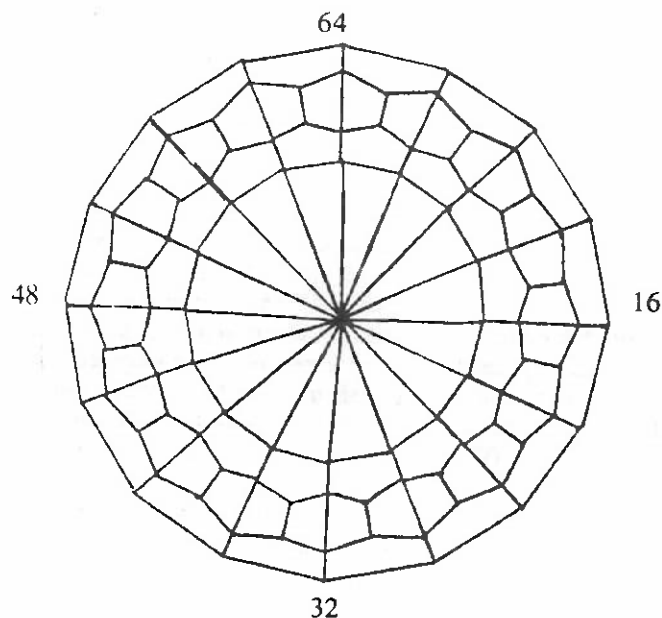
Will this method work on all stones? The answer is YES if you have a faceted girdle. Cuts such as pears and ovals are done the same way. You may have to raise and lower the head the head to start on a side for the same reason described above. Just go around the stone as though you were laying a circle of bricks. Everything is the same except for the necessity to move the faceting head up and down the mast. Remember to record your cheater adjustments as before.

There are a few special cases, some of which are quite common. You have no choice but to check at the corners on squares and rectangles. On others you must worry about a change in indexing - as in EYE OF THE IDOL, which is in Vargas II.

I think your greatest satisfaction will come from cuts like a pear or a marquise. I have just finished (September '84) a pear, SUPER PEAR 96, in pink morganite. That girdle was even, level, and just beautiful. If I can do it, so can you. Just takes time.

EARLY SUN

By Tom & Eleanor Cannon



Angles given are for quartz.

Use 64 Index Gear.

Preform to approximate size, Indexing 2-6-10-18-22-26-30-34-38-42-46-50-54-58-62

Suggested cutting sequence is indicated below:

PAVILION

STEP	ANGLE	INDEX
1	45°	4-8-12-16-20-24-28-32-36-40-44-48-52-56-60-64
2	49°	2-6-10-14-18-22-26-30-34-38-42-46-50-54-58-62
3	42°	2-6-10-14-18-22-26-30-34-38-42-46-50-54-58-62
4	40°	4-8-12-16-20-24-28-32-36-40-44-48-52-56-60-64

CROWN

STEP	ANGLE	INDEX
1	60°	2-6-10-14-18-22-26-30-34-38-42-46-50-54-58-62
2	50°	1-3,5-7,9-11,13-15,17-19,21-23,25-27,29-31,33-35,37-39,41-43,45-47,49-51,53-55,57-59,61-63
3	35°	2-6-10-14-18-22-26-30-34-38-42-46-50-54-58-62
APEX	10°	2-6-10-14-18-22-26-30-34-38-42-46-50-54-58-62

From: ANGLES, Sept. 1990.

TIMELY TIPS ON DOPPING & TRANSFERRING
Notes which accompanied a talk given by Frank Lowe

1. Make sure your preform has a good flat spot where the table will be.
2. Both stone and dop must be clean! Use ethyl, wood or burning alcohol (not rubbing). Methanol and shellac thinner can also be used.
3. If stone is not heat sensitive, either wax or cold dopping methods can be used. If stone IS heat sensitive, do not use a hot wax method.
4. Both dop and stone should be at about the "flow point" of the wax when the attachment is made. Don't burn or scorch the wax - this weakens it. Heating can be done using an alcohol lamp, small torch or electrically. [An improved wax bond is obtained when first treating the preform with a thin coating of liquid shellac - this must dry before proceeding. -Ed.]
5. DOPPING THE TABLE (meet point faceting says cut pavillion 1st)
 - a. Waxes: - regular black; -Diamond Stick (Raytech); -Super X (Rubin, NY, Belgian high-temp.) or ?
 - b. Epoxies: - 5 Minute; -Regular (2 hrs. plus); or ?
 - c. Cyanoacrylates: - Hot Stuff, Crazy Glue, Loctite, Elmers, etc.; thicken with cornstarch or bicarb. of soda; thicker cyano. such as Hot Stuff Special T; using an accelerator.
6. TRANSFER TO DOP FINISHED PAVILLION
 - a. From Wax to Wax: Fix the pavillion dop to the stone; wrap pavillion dop with wet tissue (acts as heat absorber), heat crown end dop and remove.
 - b. Epoxy to Epoxy: Fix the pavillion dop to the stone; Wrap the pavillion dop with wet tissue; heat the crown dop gently to remove; Attack or Acetone can be used (immerse crown dop in closed jar).
 - c. Wax on Crown to Epoxy: Fix the pavillion dop to the stone with epoxy; heating the table dop will melt wax and help to harden epoxy.
 - d. Cyano. on Crown to Epoxy: Fix pavillion dop to stone with epoxy; heating crown dop softens cyano. and hardens epoxy.
 - e. Cyano. on Crown to Wax/Epoxy: Fix the pavillion dop to stone by making a wax impression first and then applying epoxy; immerse the crown dop in Attack or acetone in a closed jar.

Once you find a system or combination of systems which works for you, stay with it.
"Practice Makes Perfect"!

MORE THOUGHTS ON DOPPING:

DOPPING LARGE STONES- When a stone is too large to use with your transfer block [Lucky you! -Ed], try using a drill press. Clamp a piece of 2x4 or 1x4 about 6" long onto the drill press table. Drill a clean hole the size of your dopstick into the wood. Use the block to dop to the table, use small dop in chuck to center pavillion; cut the pavillion.

To transfer, put the pavillion dop (which should be a large hollow cone or vee dop) into the hole in the block. Put the stone and its dop into the drill chuck. Go through the impression process and then fix the stone with epoxy; put wet tissue around new bond and heat the crown dop to remove stone. When your "doorknob" is finished, remove with heat or Attack.

CHECKING DOPS FOR ALIGNMENT- Take your transfer block and put two matching dops on in the usual manner. When pushed together the dops should match exactly (use your fingernail to test the smoothness of the contact point). If they don't match, check the dops for damage; check the transfer block fittings for dirt or damage; try a different set of dops. If it's still off, see an expert!

MATCHING DOPS TO STONES- Cone dops must be deep and smooth enough to cover pavillions without touching metal to stone (especially at the point). Vee or channel dops must be filled with wax impression or thick glue for dopping.

THE "DROP-OUT"! - If your stone does leave the dop unexpectedly, look for clues to original alignment. Wax is usually easy and can be quickly rebonded with some cyano. glue. Seriously parted stones usually require a more finicky re-dopping. Use Duxseal or plasticene to hold the stone in alignment while re-dopping. If you made a reference mark in the girdle area with a fine indelible marker before you started, you're both smart and lucky!

(REPRINTED COURTESY "MEET POINTS", VANCOUVER ISLAND FACETERS' GUILD, AUGUST 1990)

Dear Faceter,

Bill

Your name was given to us as one who had been a competitor in the Australian Cup Challenge or one whose name was recommended by a friend who feels that you are an excellent Faceter and should be encouraged to enter the "Australian Cup Challenge"(ACC) and the **NEW** "International Individual Faceting Championship"(IIFC). N.B., would you **please** pass on this information to any Faceter who did not receive this letter.

According to the Australian Rules the "ACC" and the "IIFC" are **OPEN** competitions. This means that **all classes** of **Faceters(novice, advanced, etc.)** in the USA may enter and test their ability. Individual entrants from all countries are also permitted to enter. "Australian Rules for Judges and Competitors" is the basis for all judging. You will receive a copy of these rules, and the four compulsory designs, if you choose to enter the competition.

This competition is not financially supported by any American Faceting Guild or a National Guild as it is in Australia. Therefore, we have decided to ask for a \$5.00 **donation** to help pay for the costs of printing, postage and a few non-monetary-awards(plaques certificates or medallions). These non-monetary awards will be given to those who help us oversee this competition. For those who do **not want to enter**, but who would like to **have** all of the competition materials and to be **informed** of all that happens, the **fee** is \$5.00. Or if you are **interested only** in the four compulsory designs by Evans, Ricks, Strickland and Van Sant, the **fee** is \$2.00. PLEASE SEND ALL DONATIONS AND FEES IN THIS PARAGRAPH TO CHARLES MOON - Address below.

We do have a **small** sponsoring group that has just started. We call the Group the **"USA Competition Faceters."** The officers are Fred Van Sant, President; Norman Steele, Vice President; and Marian Alden, Sec./Treasurer. Other members include John Alden, Jim Ball, Paul Billitt, Walter Carss, Don Dunn, Charlie Hettich, Victor Jefferies, Duane Luce, Charles Moon, Wain Pool, Hubert Rackets, Elmer Schlup and Gerald Wykoff. Gerald Wykoff of the **American Gem Cutter** has been a great supporter of our group. We appreciate the help he has given us.

This "splinter" group is for the sole purpose of backing those who feel as we do, that competition is the ultimate learning tool, particularly if the judges are competent. We also are trying to help in the making of a world wide compendium of "International Rules for Faceting Judges and Competitors." Since it appears that Australia has already begun this task, many USA Faceters would like to contribute to these rules. AFMS, CFMS and all Federations are welcome to join our quest for international rules. The membership fee for this "splinter" group is \$25.00. If you are interested in joining this "splinter group," please fill out the enclosed form that relates to membership in this "splinter" group and send it to Marian Alden.

Sincerely yours,

Charles Moon
Charles L. Moon, Chairman, ACC
155 Myrtle Court
Arcata, CA. 95521

N.D.
Your donation has been
for \$6.00
to ACC
2/10/71
Call

1992

Australia v United States Faceting Challenge

and

Individual International Faceting Championship

SCHEDULE & CONDITIONS

A. AUSTRALIA v USA FACETING CHALLENGE:

- A1. The Challenge Cup, which is a perpetual trophy, will always remain the property of the Australian Facetors' Guild Limited. The cup will be contested every two years.
- A2. This is a competition between financial members of the Australian Facetors' Guild Limited and financial members of the faceting guilds of the United States of America. This is a level 3 competition.
- A3. The winning country will hold the cup until it is won by the other country.
- A4. Regardless of which country is the current holder of the Challenge Cup, the Australian Facetors' Guild will request its return to a nominated person/address in Australia bi-annually, for display at the Australian Federation of Lapidary & Allied Crafts Associations' National Gem & Mineral Show held each Easter, for formal presentation to a representative of the winning country.
- A5. The winning country will appoint a Competition Committee who will be responsible for setting the next Competition Schedule and judging the entries. The Competition Committee will also purchase the five personal cups for finalists from each country.
- A6. The five entrants from each country obtaining the highest aggregate points for their four stones will be totalled. The greatest total of these combined points will determine the winning country.
- A7. Should a 6th or more entrant/s equal the lowest score in the top five, such entrant/s will receive a cup, but only 5 scores will count towards the aggregate.

B. INTERNATIONAL INDIVIDUAL FACETING CHAMPIONSHIP:

- B1. Entrants in the Australia v USA Faceting Challenge are eligible for this competition, PLUS individual facetors from other countries. In countries where there are no Faceting Guilds or Clubs, this competition is open to all interested Facetors. All overseas members of the AFG are eligible and welcome to enter.
- B2. Entrants will cut the four stones nominated in this Schedule.
- B3. Winner will be the entrant with the highest aggregate points for his/her stones.
- B4. Winner will receive a cup. Suitable trophies will be awarded to 2nd & 3rd placegetters.

C. BOTH COMPETITIONS:

- C1. Unless otherwise stated in Conditions of this Schedule, these Competitions are staged and will be judged according to the Faceting Competition Rules in the Competitor & Judging Manual for Lapidary & Allied Competitions dated April 1990, issued by the Australian Federation of Lapidary & Allied Crafts Associations. Copies of these Rules are distributed with this Schedule. Extra copies are available from addresses nominated in Conditions C23 & C24 below.
- C2. In each of the four nominated sections, the first 3 place getters will receive medallions, regardless of whether they are part of a Challenge Team or individuals from countries other than Australia and USA.

- C3. The four cuts chosen for these Competitions are considered to be of a nature to test the abilities of entrants.
- C4. All cuts and instructions in this Schedule have been checked for accuracy. As can be seen from the Points Allocation, angles are not measured during judging. However, entrants are required to use the angles specified for each cut (NOTE: In Section 4, rounding of angles to nearest tenth of a degree is permissible).
- C5. Every effort is being made to ensure that this Competition Schedule is available to potential entrants 12 months prior to closing date for actual entries.
- C6. The Competition Committee may supply place cards, medallions etc in addition to cups and other awards.
- C7. All entrants shall individually airmail their stones to the Competition Committee. It is strongly suggested that overseas entrants label their packages "Competition Entries, to be returned", with no reference to gemstones. To minimise possible difficulties with Australian Customs, it is recommended that entrants include a copy of their Entry Form with stones, and put a nominal value on customs declaration form which must be fixed to the package.
- C8. To enable positive identification it is suggested that entrants label each entry with accurate carat weight, in addition to material name, size, colour and cut.
- C9. Packing of stones is entrant responsibility. Each stone to be in separate container, clearly showing Section entered plus information in Condition C8. Entrant name must NOT be shown on these containers.
- C10. Insurance of entries in transit is entrant responsibility.
- C11. Entries are limited to only one per entrant. Each entry is deemed to cover four stones - one in each Section named in this Schedule.
- C12. A completed entry form constitutes acceptance of this Schedule and Conditions, and is an agreement to comply with them.
- C13. No person is permitted to act as Judge, Judge's Assistant, Steward, or in any way assist with the judging of any Section of which he/she or members of his/her immediate family are entrants.
- C14. Entry Forms must be airmailed to the Competition Committee by the date specified on the Entry Form, and directed to the address indicated thereon. There is no entry fee.
- C15. All entries of stones must be postmarked by date nominated on Entry Form. Failure to do so will render the entry ineligible. Please note that **deadline for actual receipt of stone entries is 4 weeks after postmark date**. Correctly postmarked entries which are delayed in the mail MAY not be able to be included in these competitions, if they are not received in time for judging. Every effort will be made to include such entries, provided there is time for judging and preparation of trophies.
- C16. As entries are received they will be catalogued, with no reference to identity of entrant.
- C17. When all eligible entries are received (including, where possible, mail-delayed entries), they will be judged by 2 qualified Judges, independently of each other. The Competition Committee will average points of the two Judges to determine final results, and return to entrant judging sheets showing average points.
- C18. All sections have a maximum size limitation of 20 millimetres, and a minimum of 10 millimetres, **measured on the longest axis of the outline shape**. Stones which are up to and including 0.1mm outside these limits will be eligible.
- C19. Magnification for judging will be 10x hand loupe.
- C20. All stones will be judged under a single 40w clear incandescent lamp.
- C21. Results of these competitions will be announced, and all entries displayed at the Australian National Gem & Mineral Show, April 17-20, 1992, in Midland, Western Australia, during the GEMBOREE.
- C22. Entries, together with judging sheets, will be carefully packed and returned per airmail to entrants, postmarked no later than June 16, 1992.
- C23. For USA entrants, contact for any queries plus copies of Schedule is Mr Charlie Moon, 155 Myrtle Court, Arcata, CA 95521, USA.
- C24. Contact for other than USA residents is Tony Annear, 5 Altona Court, East Doncaster, Victoria 3109, Australia.

COMPETITION SECTIONS

Entry in each of the four Sections detailed hereunder is compulsory.

Section 1: **LONDON SHIELD VARIATION 2** - colourless quartz

Section 2: ***2-16 SQUARE CUSHION** - coloured cubic zirconia

Section 3: **STAR 86** - topaz, colourless or coloured

Section 4: ***SPLIT MAIN ORION CUT** - coloured synthetic corundum

NOTE: *In Sections 2 & 4, material must be obviously coloured. The Competition Committee's decision will be final.

Diagrams and instructions for these Sections are included herewith.

JUDGING POINTS ALLOCATION

Section 1: This is a Fancy Cut and will be judged under the following set of points as specified in the Australian Faceting Competition Rules:-

Visual Effect	6
Outline of Girdle	4
Meets Pointing Up	11
Facets Uniform	8
Facet Edges Sharp	6
Facet Surfaces True	6
Scratches	10
Polish	20
Chips	7
Flaws	4
Girdle Uniform	3
Girdle Too Wide	3
Foreign Surface Material	1

TOTAL POSSIBLE 89

Total points gained by entry will be divided by 89, then multiplied by 100 to give a percentage result.

Section 2 - 4: These are Modified Standard Cuts and will be judged under the following set of points as specified in the Australian Faceting Competition Rules:-

Visual Effect	6
Outline of Girdle	5
Table Parallel to Girdle Plane	3
Meets Pointing Up	14
Facets Uniform	10
Facet Edges Sharp	6
Facet Surfaces True	6
Scratches	10
Polish	20
Chips	7
Flaws	4
Girdle Uniform	5
Girdle Too Wide	3
Foreign Surface Material	1

TOTAL POSSIBLE 100

OFFICIAL ENTRY FORM

NAME

ADDRESS

CITY STATE POST(ZIP) CODE

COUNTRY TELEPHONE

NAME OF FACETING GUILD (IF ANY)

Note All sections have a maximum size limitation of 20 millimetres, and a minimum size of 10 millimetres, measured on the longest axis of the outline shape. Stones which are up to and including 0.1mm outside these limits will be eligible.

ALL SECTIONS ARE COMPULSORY

Committee
use only
(Entry No.)

Section 1. Please indicate size, colour
and, if possible, carat weight

Section 2. Please indicate size, colour
and, if possible, carat weight

Section 3. Please indicate size, colour
and, if possible, carat weight

Section 4. Please indicate size, colour
and, if possible, carat weight

I agree to follow and abide the rules of the competition, and hereby state that the stone entries to be submitted are all my own work.

SIGNED DATE

----- Detach and keep the information below -----

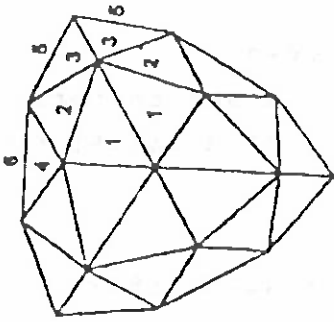
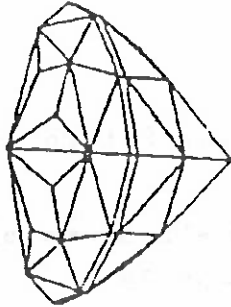
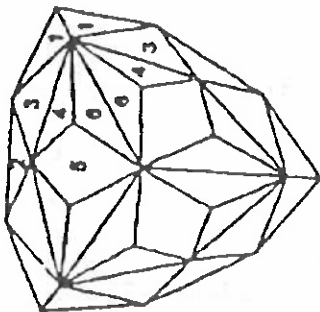
This Entry Form must be airmailed to the Competition Committee and postmarked no later than December 2, 1991. The stone entries must be sent by airmail and postmarked no later than January 6, 1992. Send to the following address:-

1992 International Competition
Mr Tony Annear
5 Altona Court
East Doncaster, Victoria 3109, AUSTRALIA

The Competition Committee feels certain that all information submitted herewith is correct. If an entrant feels some item is in error, the Committee would like to be notified. The Committee will do everything possible to answer entrants' queries.

The Committee will exercise all due care of the stone entries, but it cannot be held responsible for any loss or damage during transportation, displaying, judging or storage.

SECTION 1
COLOURLESS QUARTZ



13.022A LONDON SHIELD VARIATION 2

96 INDEX
Design by RICKS, Tom; FACETS, Mar 80, p4

CROWN CUTTING INSTRUCTIONS

STEP	ANGLE	BEARING INDEX	REMARKS
C1	51.3	90-70-58-38-26-06	Match pavilion girdle
C2	56.8	96-64-32	Match pavilion girdle
C3	42.0	92-68-60-36-28-04	Meet C1-C2-GRD
C4	32.0	92-68-60-36-28-04	Meet C3-C1-C1-C3
C5	23.0	96-64-32	Meet C4-C3-C2-C3-C4
C6	19.8	88-72-56-40-24-08	Meet C4-C3-C1-C1-C3-C4

PAVILION CUTTING INSTRUCTIONS

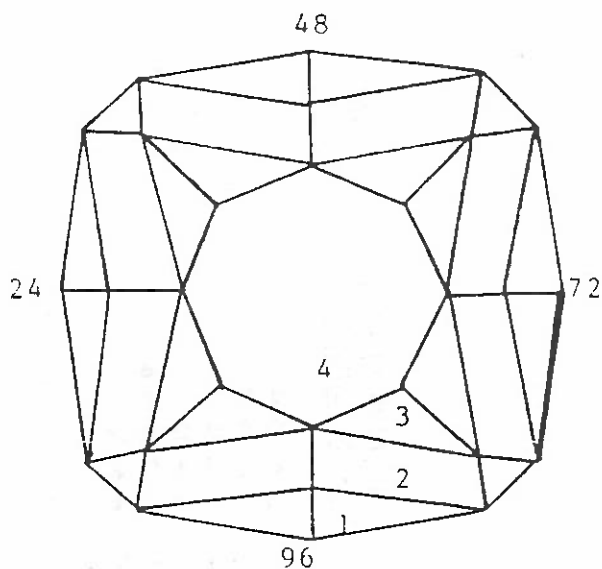
STEP	ANGLE	BEARING INDEX	REMARKS
P1	43.0	92-68-60-36-28-04	Cut to centerpoint
P2	51.0	92-68-60-36-28-04	See Note 1
P3	56.0	90-70-58-38-26-06	Meet P2-P1-P1-P2
P4	60.0	96-64-32	Meet P1-P2-P3
P5	90.0	90-70-58-38-26-06	Meet P2-P3-P4
P6	90.0	96-64-32	See Note 2

Note 1: Form level false girdle. Distance from center is about 70% of final stone size.

Note 2: Level girdle...meet P2-P3-P4-P5

SECTION 2 - COLOURED CUBIC ZIRCONIA

2-16 SQUARE CUSHION.



Chevron crown.

1. Girdle row and corners.

93-3-12-21-27-36-45-51-60-

69-75-84.

2. Mains.

92-4-20-28-44-52-68-76.

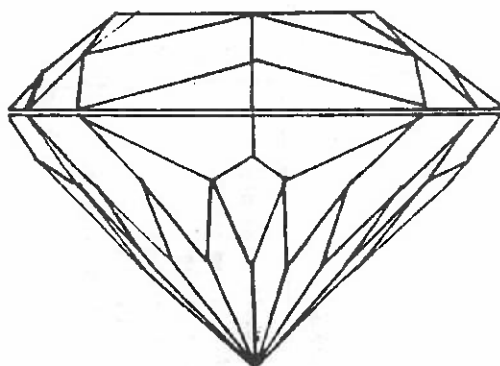
3. Stars.

90-6-18-30-42-54-66-78.

4. Table.

Angles.

1-44°. 2-38°. 3-28.8°. 4-Table.



Pavilion.

1. Girdle mains. Cut to culet point.

96-48-24-72--12-36-60-84-90-6-

18-30-42-54-66-78.

Meetpoint sequence for girdle break facets and girdle outline.

2. Girdle break facets.

93-3.

3. Girdle.

93-3-12-84.

4. (G/Bs)

21-27-69-75.

5. Girdle.

21-27-69-75-36-60.

6. G/Bs.

45-51.

7. Girdle.

45-51.

8. Culet row.

93-3-45-51-21-27-69-75---

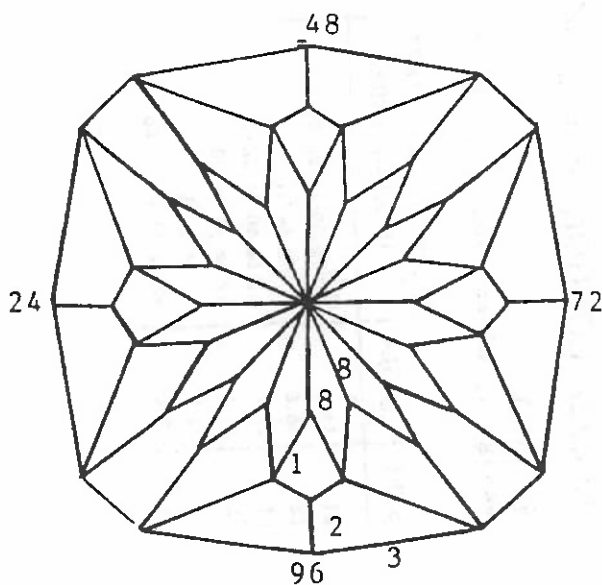
cut to culet point,

--9-15-33-39-57-63-81-87.

Angles.

1-43°. 2-51°. 3-90°. 4-51°. 5-90°.

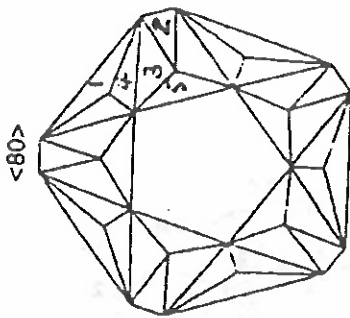
6-51°. 7-90°. 8-40°.



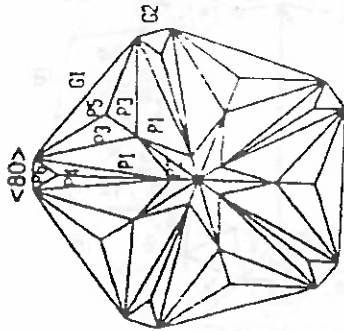
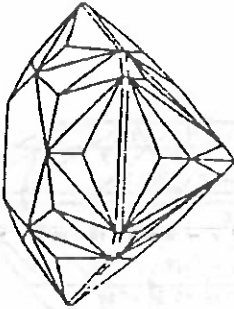
Evan A Williams
P/O Montville Qld 4560

*will hit
tricky with it*

SECTION 3 - TOPAZ - COLOURED OR COLOURLESS



Elevation view tipped 15 deg
from vertical



30.050 STAR 86

80 INDEX

96 FACETS

Reference: [1] STRICKLAND, Robert W; Texas Facetors Guild
Newsletter, v8n4, Oct 87
[2] STRICKLAND, Robert W; New Mexico Facetor,
v9n1, Sep 89

CROWN CUTTING INSTRUCTIONS

STEP/ANGLE BEARING INDEX REMARKS

C1	53.0	72-56-40-24-08	
C2	38.0	80-64-48-32-16	Match pavilion at girdle
C3	37.0	76-68-60-52-44	Level girdle
C4	41.0	36-28-20-12-04	Meet C1-C2 at girdle
		74-70-58-54-42	
C5	18.8	58-26-22-10-06	Meet C1-C2-C3 at girdle
C6	0.0	80-64-48-32-16	Meet C3-C2-C3
		Any for Table	Meet C3-C4-C5

PAVILION CUTTING INSTRUCTIONS

STEP/ANGLE BEARING INDEX REMARKS

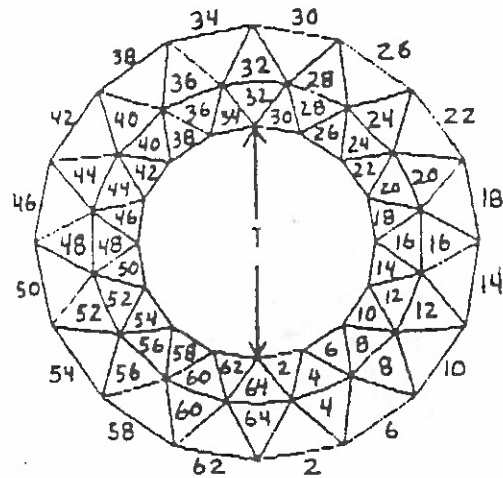
P1	44.0	76-68-60-52-44	
P2	41.5	36-28-20-12-04	Meet at TCI
		74-70-58-54-42	
P3	47.5	38-26-22-10-06	Cut to PCP
P4	43.5	74-70-58-54-42	
		38-26-22-10-06	
		78-66-62-50-46	Meet P2-P1-P1-P2
P5	58.0	34-30-18-14-02	Meet P2-P1-P1-P2
P6	46.0	72-56-40-24-08	Meet P1-P3-P4
G1	90.0	80-64-48-32-16	Meet P1-P3-P4-P5
G2	90.0	72-56-40-24-08	Meet P1-P3-P4-P5-P6
		80-64-48-32-16	Level girdle

SECTION 4 - COLOURED SYNTHETIC CORUNDUM

FVS-51 Spirit-Main Orion Cut
64 Index Gear—Angles For Corundum

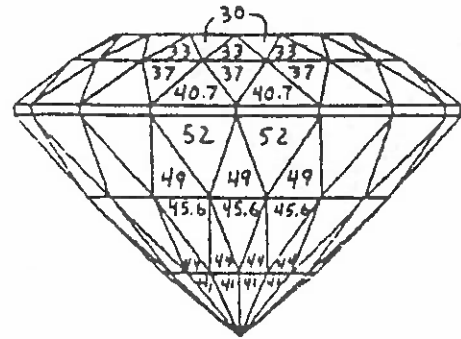
Crown

1. 16 at 40.74° 2,6,10,14,18,22,26,30,34,38,42,46,50,54,58,62
2. 16 at 37.00° 64,4,8,12,16,20,24,28,32,36,40,44,48,52,56,60
3. 16 at 33.00° same as set 2
4. 16 at 29.99° same as set 1



*Faceted
girdle is
required
90° = 2, 6, 10, 14 etc*

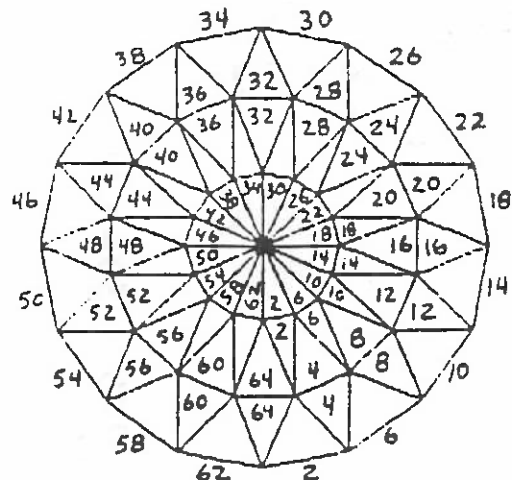
Cutting Angles in Degrees →



Pavilion

1. 16 at 52.00° 2,6,10,14,18,22,26,30,34,38,42,46,50,54,58,62
2. 16 at 49.00° 64,4,8,12,16,20,24,28,32,36,40,44,48,52,56,60
3. 16 at 45.63° same as set 2
4. 16 at 44.00° same as set 1
5. 16 at 41.00° same as set 1

Designed by Fred W. Van Sant



Competitor & Judging Manual

LAPIDARY and ALLIED COMPETITIONS*

Issued by the
Australian Federation of Lapidary & Allied Crafts Associations
(Replaces all previously issued Manuals and Supplements)

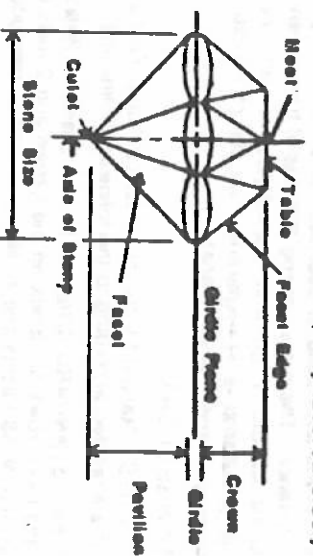
ISSUE NO. 5

APRIL 1990

D10. SECTION 8 - FACET CUTS:

D10.1 **DEFINITION OF FACETED STONE:** A stone cut from Natural or man-made transparent material on which a number of usually small flat surfaces have been cut and polished. Stones in Modified Standard and Fancy Cuts may include curved surfaces or have one or more matt finished facets where called for in the design.

D10.2 DESCRIPTION OF FACETING TERMS (in alphabetical order):



- Axis of Stone:** The line passing through the centre of the Outline Shape when viewed from above the stone and perpendicular to the Girdle Plane and Table.
- Crown:** Consists of light-gathering/reflecting and emitting facets on the top of the stone. Where a Girdle Plane exists, the Crown is that part of the stone above Girdle Plane.

PART D: LAPIDARY SECTIONS (continued)

D10. SECTION 8 - FACET CUTS (continued):

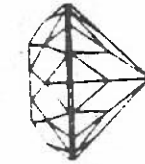
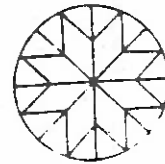
D10.2 DESCRIPTION OF FACETING TERMS (continued):

- Culet:** The point or line at which the Pavilion Facets with the lowest angle or angles meet. Sometimes called the Pavilion Tip.
- Culet Facet:** A small facet parallel to the Girdle Plane which cuts off the Culet Main Facets and thus eliminates the Culet.
- Culet Main Facets:** Those Pavilion Facets which share the lowest angle or angles to the Girdle Plane.
- Curved Surface:** A Facet which has been deliberately curved in one or more directions. A continuous curved Girdle as in a Standard Round Brilliant is judged as one Facet.
- Facet:** A deliberate flat or curved surface, usually polished.
- Facet Edge:** The junction between two Facets.
- Girdle:** The narrow band consisting of either a series of Facets or a continuous scalloped, curved surface which outlines the Girdle Plane and at right angles to it. The Girdle MUST be polished.
- Girdle Plane:** The largest plane cutting the Axis of the stone at right angles.
- Man-Made Faceting Material:** Transparent material which is regarded as Faceting Material and owes its existence to the operations of man. This includes such material as YAG, CZ, Victoria Stone, Mt St Helen Ash etc.
- Meet:** The point at which a minimum of four Facets, or three Facets and a curved surface, come together.
- Natural Faceting Material:** Transparent material which owes its existence to the operation of the forces of nature. It includes natural material which has been treated to enhance colour, transparency or other features. It does NOT include materials which would not have been facetable in their natural state before treatment, e.g. Mt St Helen Ash, which are regarded as Man-Made.
- Pavilion:** Where a Girdle Plane exists, the Pavilion is that part of the stone below the Girdle Plane.
- Plan Outline:** The outline shape of a stone when viewed from above or below.
- Stone:** Means a Faceted Stone as defined in this Manual.
- Table:** The Facet on the Crown parallel to the Girdle cross section.
- Transparent:** Is the term used to describe the amount of light transmitted through a substance. There are varying degrees of transparency, classified according to the amount of light which penetrates the substance. However for Faceting, a material is Transparent if an object viewed through the material shows clear and distinct outlines.

D10.3 COMPETITION SECTIONS:

D10.3.1 STANDARD CUTS: Standard Cuts must have a Table, Girdle, Crown and Pavilion and are faceted according to the following definitions:

- SECTION 8A - STANDARD BRILLIANT:** The Standard Brilliant is cut as illustrated and has 3 rows of Facets on the Crown and 2 rows of Facets on the Pavilion, making 58 Facets and 41 Meets. It has a continuous Girdle.



STANDARD BRILLIANT

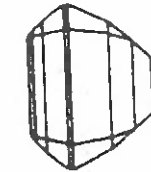
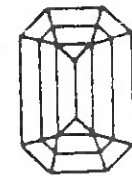
PART D: LAPIDARY SECTIONS (continued)

D10. SECTION 8 - FACET CUTS (continued):

D10.3 COMPETITION SECTIONS (continued):

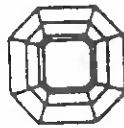
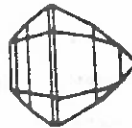
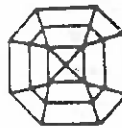
D10.3.1 STANDARD CUTS (continued):

- SECTION 8B - OBLONG STEP CUT WITH CUT CORNERS:** The Oblong Step Cut with Cut Corners is as illustrated. It must have 3 rows of Facets on the Crown and 3 rows of Facets on the Pavilion, making 53 Facets and 41 Meets.



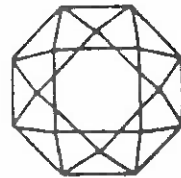
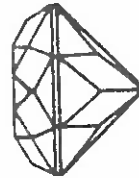
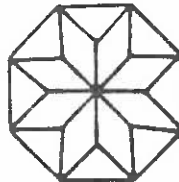
OBLONG STEP CUT

- SECTION 8C - SQUARE STEP CUT WITH CUT CORNERS:** The Square Step Cut with Cut Corners is as illustrated. It must have 3 rows of Facets on the Crown and 3 rows of Facets on the Pavilion, making 53 Facets and 41 Meets.



SQUARE STEP CUT

- SECTION 8D - OCTAGONAL BRILLIANT:** The Octagonal Brilliant, also known as the Eight Sided Brilliant, is as illustrated. It has 3 rows of Facets on the Crown, 2 rows of Facets on the Pavilion and a faceted Girdle, making 49 Facets and 33 Meets.



OCTAGONAL BRILLIANT

- SECTION 8E - MODIFIED STANDARD CUTS:** Modified Standard Cuts must have a Table, Girdle, Crown and Pavilion. They are cuts other than the Standard Cuts Sections 8A, 8B, 8C, 8D. A Standard Brilliant which has a faceted Girdle (73 Facets and 57 Meets) is included in this Section. It is recommended that Competition Committees specify the desired cut under this heading and provide accurate cutting diagrams and instructions with the Schedule, and to the Judge.

PART D: LAPIDARY SECTIONS (continued)

10. SECTION 8 - FACET CUTS (continued):

10.3.3 POINTS ALLOCATION FOR SECTIONS 8A TO 8E - STANDARD & MODIFIED STANDARD CUTS:

FACETING - STANDARD & MODIFIED STANDARD CUTS - Sections 8A to 8E

JUDGE

ENTRY No.	SECTION No.	Visual Effect	Faceted Girdle*
6	6	Visual Effect	6
4	4	Outline of Girdle	5
3	3	Table Parallel to Girdle Plane	3
11	11	Meets Pointing Up	14
8	8	Facet Edges Uniform	10
6	6	Facet Edges Sharp	6
10	10	Facet Surfaces True	6
7	7	Scratches	10
4	4	Polish	20
3	3	Flaws	7
1	1	Girdle Uniform	4
1	1	Girdle Too Wide	5
1	1	Orientation of Crown and Pavilion Facets	3
1	1	Foreign Surface Material	0
100	100	TOTAL POSSIBLE	100

JUDGES COMMENTS

FACETING - STANDARD & MODIFIED STANDARD CUTS - Sections 8A to 8E

JUDGE

ENTRY No.

ENTRY No.	SECTION No.	Visual Effect	Faceted Girdle*
6	6	Visual Effect	6
4	4	Outline of Girdle	5
3	3	Table Parallel to Girdle Plane	3
11	11	Meets Pointing Up	14
8	8	Facet Edges Uniform	10
6	6	Facet Edges Sharp	6
10	10	Facet Surfaces True	6
7	7	Scratches	10
4	4	Polish	20
3	3	Flaws	7
1	1	Girdle Uniform	4
1	1	Girdle Too Wide	5
1	1	Orientation of Crown and Pavilion Facets	3
1	1	Foreign Surface Material	0
100	100	TOTAL POSSIBLE	120

Judging of Specified Size - For every 0.1mm or part thereof away from Specified Size, 1 point will be deducted from the maximum possible for this Judging Feature. There is a 0.1mm "tolerance" which will give no points for this Feature.

JUDGES COMMENTS

PART D: LAPIDARY SECTIONS (continued)

D10. SECTION 8 - FACET CUTS (continued):

D10.3 COMPETITION SECTIONS (continued):

D10.3.4 SECTION 8F - FANCY CUTS: A Fancy Cut is any cut lacking one or more of the features, Table, Crown, Girdle or Pavilion. Fancy Cuts may include curved surfaces, provided no less than 50% of the total surface consists of flat facets.

D10.3.5 POINTS ALLOCATION FOR SECTION 8F - FANCY CUTS:

FACETING - FANCY CUTS - Section 8F

JUDGE

ENTRY No.	SECTION No.	Visual Effect	Faceted Girdle*
6	6	Visual Effect	6
4	4	Outline of Girdle	4
3	3	Table Parallel to Girdle Plane	3
11	11	Meets Pointing Up	11
8	8	Facet Edges Uniform	8
6	6	Facet Edges Sharp	8
10	10	Facet Surfaces True	6
7	7	Scratches	10
4	4	Polish	20
3	3	Flaws	7
1	1	Girdle Uniform	4
1	1	Girdle Too Wide	3
1	1	Orientation of Crown & Pavilion Facets	3
1	1	Foreign Surface Material	1
100	100	TOTAL POSSIBLE	100

*In types of cuts where any of these features do not apply, the points shown for each inapplicable feature are to be subtracted from 100, and total points gained will be divided by the remainder, then multiplied by 100 to give a percentage result.

JUDGES COMMENTS

PART D: LAPIDARY SECTIONS (continued)

D10. SECTION 8 - FACET CUTS (continued):

D10.4 JUDGING FEATURES FOR SECTION 8:

- a. **Visual Effect:** This is judged first so as to avoid any influence which the standard of faceting may have on the Judge. Visual Effect is related to the area of the stone which is reflecting light back to the eye. If the whole of the stone is reflecting, then it should be given full points for this feature. If the stone shows a consistent dark area, a hole or 'fish-eye', then the entry will lose points according to proportion of the area of stone which is dark.
- b. **Outline of Girdle:** The accuracy which has been achieved in cutting required around a Faceted Girdle should be the same shape and dimensions to receive full points.
- c. **Girdle Too Wide:** A Girdle which, at its narrowest point, is more than 5% of the total height of the stone from the Culet to the Table will lose all points for this feature. A Girdle which is too narrow to be assessed under 10X magnification is ineligible for Standard or Modified Standard Cut Sections.
- d. **Foreign Surface Material:** Refers to traces of dopping wax, polish, glue etc. remaining on the exhibit. The Judge may remove this material to see if it covers a defect, e.g. wax over a chip. IT DOES NOT include fingermarks, dust and lint which can occur between the time of entry and judging.
- e. **Facets Uniform:** This feature refers to the consistency in shape and size of Facets in the same series.
- f. **Facet Edges Sharp:** The junction between Facets should be knife-edged. Facet Edges which are chipped are penalised under 'Chips' and not under this feature.
- g. **Facet Surfaces True:** This refers to the complete flatness of Facets or evenness of Curved Facets. Unintentional Facets, e.g. 'Ghost Facets' will be penalised under this feature.
- h. **Scratches:** The scoring of polished or matt surfaces.
- i. **Polish (Lustre):** The degree and evenness of lustre over the whole surface being judged. This means that an apparently highly polished surface with some, even slightly, duller areas under 10X magnification, will not receive full points. However, where the design calls for certain Facets to be left unpolished, then these will be judged on the evenness of the matt surface.
- j. **NOTE:** Scratches, Chips and Flaws are not penalised when assessing Polish - these are judged elsewhere.
- k. **Chips:** Chips are the areas where pieces of material have been chipped off unintentionally whilst the stone was being worked. They usually occur along Facet Edges, at corners or at the Culet.
- l. **Flaws:** Flaws are fractures, cleavages or partings. A Flaw may be external where it reaches the surface of the stone, or internal where it is wholly within the stone.
- m. **Girdle Uniform:** A continuous Girdle should be equally dimensioned at its widest and narrowest points to receive full points. Facets in the same series around a Faceted Girdle should be the same shape and dimensions to receive full points.
- n. **Girdle Too Wide:** A Girdle which, at its narrowest point, is more than 5% of the total height of the stone from the Culet to the Table will lose all points for this feature. A Girdle which is too narrow to be assessed under 10X magnification is ineligible for Standard or Modified Standard Cut Sections.

PART D: LAPIDARY SECTIONS (continued)

D10. SECTION 8 - FACET CUTS (continued):

D10.4 JUDGING FEATURES (continued):

- o. **Orientation of Crown and Pavilion Facets (Applies only to Cuts with Continuous Girdle):**
- i. **Standard Cuts:** The Meets and/or Facet junctions on the Crown and Pavilion either line up at the Girdle or they don't, e.g. regardless of how far 'out' these are, if there are 16 Meets and/or Facet junctions which should line up, and 8 of these are 'out', then 50% of points for this Feature are lost.
- ii. **Modified Standard Cuts and Fancy Cuts:** If it is apparent that the Crown and Pavilion Meets and/or Facet junctions are intended to line up at the Girdle then the above ruling applies. However if the Crown and Pavilion Meets and/or Facet junctions are apparently intended to be offset from each other by (say) 50%, then any that vary from this will be penalised for being 'out'.
- iii. **Degree of Orientation of Crown and Pavilion Facets:** As per i and ii above they are either orientated or they are not. The question of degree of 'outness' is not considered.
- iv. **Limited Application:** In the case of cuts with a Faceted Girdle the points for this feature are re-allocated to other Judging Features. The points allocation table reflect this change.
- p. **Specified Size:** For every 0.1mm or part thereof away from Specified Size point will be deducted from the maximum for this feature. The points for Specified Size are in addition to the Total of 100 for all the other features, given 120 points, so to get a percentage score, the total gained is multiplied by 0.83.

D10.5 GENERAL NOTES:

- a. **Magnification:** Except where stated in the Judging Features, all features will be judged under 10X magnification.
- b. **Lighting for Judging:** All faceting competitions should be judged using single 40W incandescent lamp.
- c. **Minimum Size:** The minimum size for Natural materials is 6mm measured on the shortest axis of the Outline Shape. For Man-made material it is 8mm. However, Competition Committees may specify a larger minimum size.
- d. **Display Boxes:** All stones must be submitted in a suitable box for display otherwise the entry will be ineligible.
- e. **Identification of Material:** The name of the material MUST be clearly shown on the box, including the words 'MAN-MADE' if not Natural Material.
- f. **Inclusions:** Inclusions are not flaws. If they happen to affect other Judging Features they will be penalised under that feature.
- g. **Division Eligibility:** All Faceting Sections are, with respect to Division Eligibility, the same Section. Full details of this Rule are contained in PART B of this Manual under B3 Competition Levels, B4 Competitor Divisions and PART C Competition Sections.
- h. **Scheduling Facet Cuts:** Competition Committees must not combine any of the Facet Competition Sections in their Schedules. Each Section from B4 to 8F must be scheduled as a separate Section.
- i. **Judging of Fancy Cuts:** With the judging of some Fancy Cuts, not all of the Judging Features listed on the judging sheet are applicable. When it occurs, the points for inapplicable features are deducted from the Total Possible 100. A percentage total is then calculated by dividing the total the points allocated by the Judge by the reduced total points possible, multiplying by 100.

Dec. 26, 1990

Dear Faceter, and Mineral & Gem Enthusiasts:

There were some complaints sent to Australia regarding the 1990 Competition. I hope that all faceters understand that Australia's Rules are strict for the very purpose they hope to be the "Best Faceter's World Wide". They are just as tough on their own cutters as with ours. I call the USA Australian Cup Cutters "Pathfinders". They will be the ones to set the future "pace" for their own clubs, even if they do not win top places.

#1. Visual Effect: Australian Cutters are trained to correct poor designs with errors that create either dark "ugly" spots in stones or "fish eyes". They do not feel that World Class Faceter's should be cutting ugly stones. In the future therefore all cutters should follow the Australian Rules for Judges and Competitors, and in case of conflicting information the Rules shall be the one used by the Judges.



#2. Girdle Width: The girdle width on "designs" are to be ignored and the measurements as per the rules should be followed. Basically no girdle should be so narrow that a judge cannot judge it properly. Nor so wide as to look clumsy. This was a second area of errors by USA. In all cases check the Australian Rules for directions.

#3. Table Size: Again follow the Australian Rules.

#4. Design Selection Committee: Their Competition Committee are asked to do a very hard task. They must select designs among the thousands which are available. They learned by the 1990 Competition that selecting designs that break their own "Rules" was a bad idea. Therefore they will be super careful in selecting designs in the future so they do not give "conflicting" directions. They will be checking all designs for errors that increase the possibility of "Complaints". The dark areas and fish-eyes therefore should be minor, if any. Please check your stone when cutting it to see if you see any fish eyes or dark areas. Forewarned is fore-armed.....go ahead and correct angles to get a better cut. Corrections should be minor if the committee did their work.

#5. The Judging Panel in Australia: Jenny King who is the Head Judging trainer has written to me. Since the 1990 Competition she has traveled to the area where the 1992 Competition is to be held and personally trained all their judges for the 1992 Competition. There were some errors in 1990 and she hopes there will not be any more in 1992. We do not have a monopoly on erring....guess we are all human,

#6. 1992 COMPLAINTS AND PROTESTS: Australia has agreed that only one person is to represent Australia in the Complaints, and only one to represent USA.

Therefore all complaints are to go to your Cup Chairman. The Answers will come from a group who will discuss the problems and decide which is the best way to approach it with Australia. This way we can stop any "personal conflicts" from occurring. Having a disagreement on Rules does not make us bad sports. We have a lot of problems to work out if we ever want World Rules. Therefore it is best to leave the discussions within a group of "cool heads" to make sure we are not beginning WW 3.

STIFF COMPETITION: The Australian Cup Challenge is a very difficult Competition. However it is in the Class called "open". That means open to every country, area, and also every level of cutter. This means "open" to even Novice Cutters. This was done intentionally by Australia. Giving everyone a chance to "learn" by entering the Cup Challenge. When you win here you can be proud of your cutting abilities. The cuts have historically been very difficult and different with new problems to solve. That is part of your learning process....to learn how to do different cuts. Not everyone will end up in the winning circle. Many enter anyway and we have seen

MINIMUM ENTRIES REQUIRED IN AUSTRALIA: All Competition in Australia has a minimum of 6 entries for every class of Competition. If less compete then they receive a letter thanking them for entering and suggesting that they try again. They also receive a Certificate of Appreciation. Their work is judged but no score. The Competition is called "NO CONTEST".

Judging of Many vs Judging of a Few Entries: If one or 2 enter competition then even mediocre work may get a pretty good score in comparison to when one enters a competition where more entries are received. Then the Top of the 2 cutters gets the highest score, and the lower is judged by their scores "differ" from the top cutters score. (basically 1-100 ratio of possible distance.)

Top Cutters Set the "Pace" for Competition Scores: In the case of more entries, the "pace" of the Judging can change. The Top Cutters Work may be far superior to the bottom Cutters work. If you go with the range of 1 to 100, and the top cutter is the 99.9 then the cutters below have to be assigned grades of that comparison.

A 90% Cutter may win in the Shoo-In Competition of only a few entries. However in a Stiff competition with #1. Many Cutters #2. Top Cutters cutting extremely high amount of Accuracy, therefore that same 90% cutter may end up with a score of 80% or even less. This is the BIG POND. Keep trying.....you can reach higher than you may think possible. You can become your own Clubs "pace setter". **But not if you give up.**

We cannot "pamper" our cutters if we want to be counted among the "Worlds Best". Frank Dickson (age 75 and a Senior Citizen) said this: "IF YOU ARE SATISFIED IN BEING A MEDIOCRE FACETER THEN BY ALL MEANS DO NOT ENTER COMPETITION." however, "IF YOU WANT TO IMPROVE YOUR WORK AND

BECOME THE BEST YOU CAN BE THEN BY ALL MEANS DO COMPETE, AND LEARN BY THE JUDGES COMMENTS, AND THE EXPERIENCE, AND BY THE MEETING OF SOME OF THE BEST FACETER'S IN THE WORLD, TODAY. THAT WAY YOU WILL LEARN." Australia will not "lower their standard" to accommodate faceter's who cannot, or, will not compete in a difficult competition, or, those who want "preferential" treatment.

1992 AUSTRALIAN CUP COMPETITION:

In the past we have had a very few people that constantly contributed to the costs for the USA Team. This was really not too fair for it is a competition for all of us to enjoy. Since we have no Group backing we truly need everyone's help. Therefore we are asking all Faceter's interested in the Australian Cup Challenge to contribute \$5.00 per person for the mailing and printing of the various materials. Also we like to honor our own USA Experts, and Contributors with plaques and Certificates of Appreciation. These have been done in the past by only a few people contributing. I feel the \$5.00 fee therefore is not so steep we cannot share this load of expenses. Members of USA Competition Faceter's are exempt from this fee for they are contributing in their membership of \$25.00. If you wish to join please fill in the application and mail it to me.

Marian E. Alden, Sec. / Treas.
P. O. Box 56504
Hayward, Ca. 94545

NEW USA/AUSTRALIAN CUP CHAIRMAN:

Charlie Moon
155 Myrtle Ave.
Arcata, Ca. 95521
(707) 822-6063

USA VOLUNTARY ASSISTANTS HELPING ON RULES;

Fred Van Sant, Computer Designer, Writer.
Bill Norton, AFMS Rules Sub- Committee
Margaret Norton, CFMS Rules Committee
Walter Carss, Ex Pres. Texas Faceter's Guild
Member of AFMS Rules Sub Committee
Norm Steele, Seattle Faceter's Designs.
Marian E. Alden, Temp. Assistant and
Organizer to aid group.

SECRETARY'S MINUTES

THE Board of Director's meeting was cancelled due to the bad weather and the distance to Cleveland.

MEMBERSHIP MEETING

The January 12, 1991 Membership meeting was called to order by Vice President, Arthur Kalinski, at 1:29 PM in the meeting room of the Cleveland Museum of Natural History, Cleveland, Ohio with 31 Members present.

The next Guild meetings are scheduled as follows:

March 23 - Williams School,
Flint, Michigan

May 11 - Michigan City, Indiana.
Please note date changes.

Due to the prediction of inclement weather, the Board Meeting was cancelled.

The minutes were accepted as published through a motion made by Tom Gibbs and seconded by Gail Sahr.

The Treasurer's report was accepted as read by Elery Holt and filed for audit through a motion

made by Tom Gibbs and seconded by Suzanne Underwood.

Art Kalinski announced the first Show Committee would be held January 25th at the Under The Eagle Restaurant, Hamtramck, MI.

The Raffle Permit Number X 10049 has been received from the State of Michigan.

Our Show dates have been mailed to the Lapidary Journal and should start appearing in the February issue.

Dealer Chairman, Tom Gibbs reported the Dealer Contract have been mailed out. Two have been returned. J & P Gems and Mine Designs accepted their contracts. Tom would appreciate names of possible dealers. One book dealer has also been accepted.

Chairmen are still needed for Advertising and Publicity; Hospitality, Show Cases and Hall Decorations. Please contact Art Kalinski or John Tate if interested.

Mr. Kalinski introduced the Museum's Curator of Gems and Minerals, Mr. Paul Clifford. Mr. Clifford welcomed all present and gave us a very well narrated tour of "The Gems of Fire" and very pleasantly answered all our questions.

Respectfully submitted,
Frances Bush, Secretary.

APPLICATION FOR PAYING DUES ON PAGE I.

PAST DUE
Dues are Due!!

Please mail dues to: William H. Gardiner, Membership Chairman
4518 Sandstone Drive
Williamston, MI 48895