

THE MIDWEST FACETER



volume 11 number 5

October 1991

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

ANNUAL BUSINESS MEETING

OCTOBER 26, 1991
 DEARBORN CIVIC CENTER
 15801 Michigan Avenue
 Dearborn, Michigan

BOARD MEETING10:00 A M

REGULAR MEETING1:00 P M



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: _____

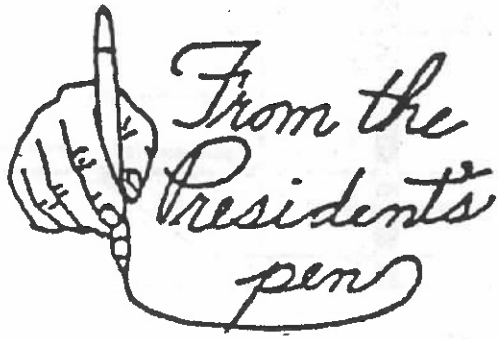
☐ New membership ☐ Renewal membership

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

FACETING-FRIENDS-FACTS-FUN

WOW !!!

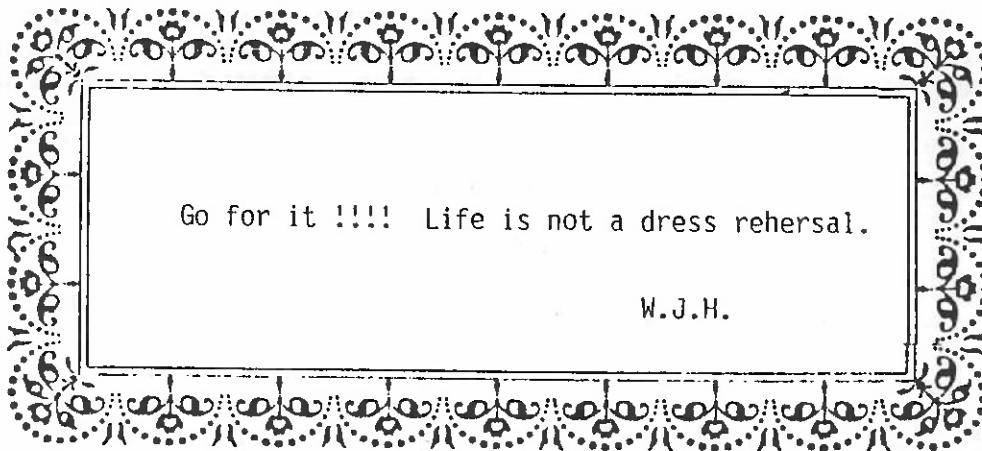


The Second Annual Midwest Facetors Guild Seminar is now history. I can only say one thing. If you missed this one, it's a shame. Not only was the Seminar a very informative session, it was downright fun !!! We had a wonderful weekend. Even the weather was co-operative. The Saturday night dinner party

was a great success. We had before dinner music, by Don Ulrich and Ed Daniels. Gerald Wycoff gave us a fantastic program. The evening ended with some more music, furnished by Kathleen Myers and yours truly. There were some exciting prizes awarded at the dinner also. All in all, it was a spectacular affair. The Graves Company, Facetron, Ray Tech, A & B Jewels And Tools gave some extra prizes and hand-outs. My special thanks to all of them.

I feel 10,000 ATTABOYS go to Kathleen Myers for her efforts toward the organization of the Seminar. Also, my heartfelt thanks to the instructors who gave of their time and knowledge. These people make all things possible. Bernard Bush, Dick Fairless, Bill Gardiner, Thomas Gibbs, Bill McVety, Edward Myers, Don Sahr, Kathleen Myers, Robert Springer, Robert "Bob" Werner, Gerald, Margaret, and Kevin Wycoff, and yours truly.

For those of you who missed this Seminar, try to make the next one. We hope to make this an annual affair. We hope to get more efficient as we continue. My best guess is our rent will increase as well as the cost of the Seminar. I would guess that next year the cost will be around \$35.00 plus the \$10.00 dinner.



Start saving now, and try to schedule a free weekend around the second or third weekend of August.

William J. Horton
William J. Horton
President - MWFG

DELEGATES REPORT

The Midwest Federation of Mineralogical & Geological Societies held their Annual Council meeting on Saturday, August 31, 1991. The meeting was held at the Century Center, 120 S. St. Joseph St., South Bend, Indiana.

It was shortest council meeting I have ever attended. It was short and precise.

The main issue was the election of officers for the 1992 year. The following were elected by unanimous vote:

President - Glenn Hanning

First Vice President - Kathy Miller

Second Vice President - Marvin Starbuck

Secretary - Jean Reynolds

Treasurer - Norman Hanschu

Due to the untimely death of the 1991 First Vice President, Harold McClure, Mr. Glenn Hanning was the Nominating Committee's choice to fill this vacancy.

It is unfortunate in matters of the MWF that the Nominating Committee gives you only one choice to vote for the coming year. You, therefore, have no choice, except that of the Nominating Committee.

Robert Beauvais and Charles Collins were elected for a three year term for the Nominating Committee. They were elected by the delegates. Carol Anderson was elected to serve the remaining one year of Cathy Miller's term on the Nominating Committee.

The 1991 Nominating Committee also announced it's selection of Katherine Steinbrenner to the MWF Scholarship Board of Selectors for 1991 - 1992.

All reports from the permanent and special committees attending were given.

The Treasurer's report indicates a balance of \$57,363.45. The MWF Endowment Fund has assets of \$26,119.83 as of August 15, 1991.

There are twelve states in the boundaries of the MWF. There are 201 Clubs in this Federation with 9,876 adults and 768 juniors. Michigan leads the MWF with 36 clubs with 2,480 adults and 94 juniors.

One report that was notable to all clubs was regarding insurance. The MWF has been exploring the possibility of one company covering the Federation for liability. There are other Federations now doing this sort of insurance coverage. It appears, through preliminary studies, that a group insurance would

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be possible. The cost would be near \$2.00 per member, per club. If a member club agreed to join, all members of the would be required to participate. This appears to be a benefit for smaller clubs as the insurance would be cheap. For larger clubs, that would not be so. There was not enough data to have a vote, so the issue was tabled for further study by the committee.

Another report attracted some attention. Apparently, VCR programs produced by A. Goodman Company are not recommended. Programs by Readers' Digest are recommended but the programs are restricted for use in your home, but not at Club meetings.

the AFMS Show and Council will take place in September in Tampa, Florida. The new AFMS Rule books will be available for 1992. It will be a loose leaf format so any additional changes can be easily implemented.

The Fall Executive Board meeting for the MWF will take place Saturday, October 12, 1991. The venue for the meeting will be Rock Island, Illinois, in conjunction with the show hosted by the Black Hawk Club, at the Masonic Temple. The Rock Island Plaza Hotel was recommended for anyone who desired to attend.

The 1992 MW Federation and AFMS Show will take place July 23 - 26, 1992 in Cleveland, Ohio. There are no plans available, as yet, for the 1993 or 1994 Shows

This MWF Show had 27 competitive case displays. There were 19 Blue Ribbons (90% or better) and 11 trophies. There were 9 mineral displays and 8 lapidary displays. The 1991 First place award for Education Thru Sharing was won by W. J. Horton.

Respectfully submitted:



William J. Horton

Delegate - MWFG

DON'T MISS OUT !!!

Don't miss our annual meeting in October. We elect our officers for the coming year. It will also be the last meeting before our show. Come and help plan for our Guild activities.

1991 SEMINAR HIGHEST FACETERS GUILD "21 BUILDING" HARTLAND, MI

LAST	FIRST	STREET	STREET	CITY	STATE	ZIP	PHONE
ANDREWS	HARRY	815	PINE HILL DRIVE	BLOOMFIELD HILLS	MI	48304	(313)-647-0000
BADGER	LINDA	22595	NOTTINGHAM	SOUTHFIELD	MI	48031	(313)-354-9236
BAGLEY	CHARLES	16	ROUNDHILL CRT.	DANVILLE	IN	46122	(317)-745-6265
BEAVER	FRANK	415	ALOMA	BEVISON	MI	48063	(313)-653-7449
BLISSARD	KAREN	9442	E. KEMPER	LOVELAND	OH	45740	(513)-583-7528
BUSH	FRAN	931	BRICKER	TOLEDO	OH	43603	(419)-729-3467
CAPPS	JERRY L.	11061	USH 14	HAZONARIE	MI	53360	(508)-795-4565
CERNIK	SHERIDAN	342	OAK KNOLL ROAD	BARRINGTON HILLS	IL	60010	(708)-382-4363
CEPHNIK	ARNOLD	342	OAK KNOLL ROAD	BARRINGTON HILLS	IL	60010	(708)-382-4983
DANIEL	ED	785	HANZANO DRIVE	WALLED LAKE	MI	48090	(313)-624-1087
DE GROFF	VIVIAN		RR #1 BOX 156E	SILVER	OH	43357	(419)-492-5101
DOBICKI	GORDON	11900	LOUGHLIN	HISHAWA	IN	46544	(219)-259-7055
FETR	BOB	1	MERREDIN PLACE	DON MILLS	ONTARIO CANADA	M3B1S7	(416)-445-7860
FIELD	HUGH	7620	NORTH STREET NE	NEWARK	MI	48055	(313)-597-3154
FIELDS	THOMAS	56225	FRANCIS AVENUE	HISHAWA	IN	46545	(219)-259-7627
HICKS	GLORIA C.	7450	LASALLE BLVD.	DETROIT	MI	48205	(313)-254-6785
HONECK	ROBERT	2517	SUPERIOR STREET	MILWAUKEE	WI	53227-1230	(414)-482-4585
KENDRILL	GEORGE	1055	CLYDE ROAD	HIGHLAND	MI	48037	(313)-887-7662
LEPTON	IRVIN	4215	FOXPOINTE	W. BLOOMFIELD	MI	48103	(313)-652-9747
MARINELLI	MONTCA	2045	N. ALEXIS AS	TOLEDO	OH	43615	(419)-626-4620
MELEN	LESTER	3537	HIWATHA BLVD.	FORT WAYNE	IN	46809	(219)-747-4585
NEASE	SARAH	408	DILLROSE	NORTHWOOD	MI	48119	(313)-828-4620
NETKALL	EARL	352	WOOD LAKE	BRIGHTON	MI	48115	(313)-227-2434
OBENMAYER	RICHARD	7910	BELLEVUE	ESOSSE LE	MI	48133	(313)-673-7267
RAMSHAW	JUNE	417	LOVE ROAD	SANFORD	MI	48057	(317)-687-7476
RANDALL	VIVIAN	12651	OLD MILL FL	PETROIT	MI	48238	(313)-535-1166
FEED	KATHRYN	11250	MONCLOVA ROAD	MONCLOVA	OH	43542	(419)-877-0471
ROBERTS	PHYLLIS	1970	VERDUN	WINDSOR	ONTARIO CANADA	N9A1E7	(519)-253-8364
ROBERTS	EDD	1570	VERDUN AVENUE	WINDSOR	ONTARIO CANADA	N9A1E7	(519)-253-8364
SARR	GAIL	29475	SEAWAY CT.	MT. CLEMENS	MI	48043	(313)-445-3522
SPENCERSON	ROBERT	31349	FITCHICK LANE	BIRMINGHAM	MI	38225	(313)-642-7586
SPUNIER	GLEN	4039	JACOB STREET SW	GRANDVILLE	MI	47318	(216)-343-4318
SCHLES	DR. MARVIN	167	KNOLLWOOD DRIVE	CHARLSTON	WV	25302	(204)-342-6368
SEBELA	JAMES	5129	S. BELSAY ROAD	GRAND BLANC	MI	48039	(313)-695-2252
SKIBBLE	JOHN	235	BABEERY	DAVE BRADSHAW	MI	48101	(313)-337-9080
SMITH	DAVE	3841	APRIL DRIVE	UNIONTOWN	OH	44685	(216)-876-3728
STUTTS	DEBRA	4173	N. WALDO	HIGHLAND	MI	48042	(313)-835-4257
TOURVILLE	DIONE	5591	OLIVE HIGHWAY	ANCHORAGE	MI	48004	(313)-725-8587
BLAICH	TON	7111	LOCUST TREE LANE	EVANSVILLE	IN	47712	(219)-424-9745
UNDERWOOD	SUZANNE	11260	MONCLOVA ROAD	MONCLOVA	OH	43542	(419)-877-0471
VAN DYKE	PAH	262	MAPLE AVENUE	HOLLAND	MI	49423	(313)-392-5206
LEBB	JOHN	2147	ROSE ROAD	EAST LANSING	MI	48027	(313)-337-2044
VENCIUS	JOE	264	WEST 19TH STREET	CHICAGO HTS.	IL	60411	(708)-751-0811
WILLSEY	DEBRA	5113	BOYNTON AVE.	SOUTH BEND	IN	46615	(219)-287-1618
WODGAK	BOB	1937	GILBERT	SAGINAW	MI	48602	(517)-793-2826

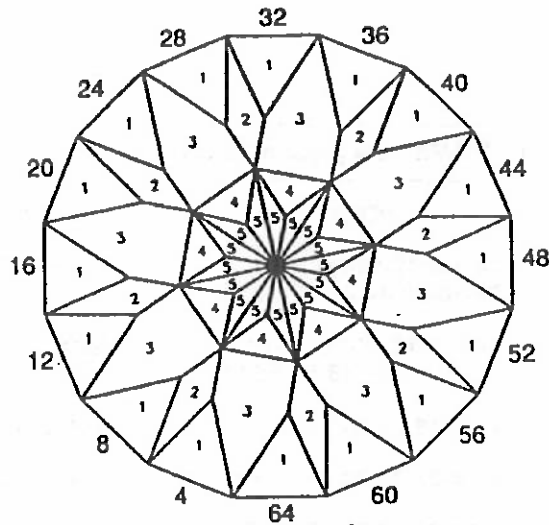
1991 SEMINAR MIDWEST FACETERS GUILD

LAST	FIRST	STREET	STREET	CITY	STATE	ZIP	PHONE
RUSH	BEHNIE	931	BRICKER	TOLEDO	OH	43608	(419)-729-3407
FAIRLESS	DICK	506	ALICE STREET	EAST TAWAS	MI	49734	(517)-362-5748
GARDNER	BILL	4518	SANDSTONE DRIVE	WILLIAMSTON	MI	48955	(517)-655-3608
GIBBS	THOMAS	622	6TH STREET	WYNDOTTE	MI	48172	(313)-782-2745
HORTON	WILLIAM	2589	N. HUGHES ROAD	HOWELL	MI	48843	(517)-546-2159
MC VETY	BILL	6575	N. DORT HWY. LOT #B	FLINT	MI	48906	(313)-787-7097
MYERS	EDWARD	11630	S. GERA ROAD	BIRCH RUN	MI	48415	(517)-624-9178
MYERS	KATHLEEN	11630	S. GERA ROAD	BIRCH RUN	MI	48415	(517)-624-9178
SAPE	DOX	29135	SEAWAY CT.	MT. CLEMENS	MI	48045	(313)-465-3622
SCHILL	BILL	76320	CHIFFENDALE	ROSEVILLE	MI	48064	(313)-775-3397
SPRINGER	BOB	1175	DAFFER DRIVE	FLINT	MI	48904	(313)-732-6719
VERNER	BOB	1512	SARASOTA	TOLEDO	OHIO	43611	(419)-478-3150
WIKOFF	GERALD			WASHINGTON	D.C.		
WIKOFF	KEVIN		P.O. BOX 9552	WASHINGTON	D.C.	20016	

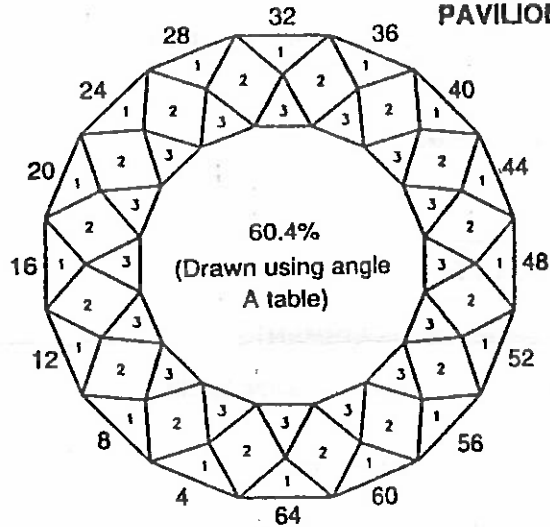
WHERE ARE YOU?

Where are all of the entries for our up-coming Show????????? Where are the competitive entries????????? We need displays to make our show a real success. It's our time to brag a little of what it is that we do so well. Send me your application or call so we can plan a more efficient floor plan.

William J. Horton
2589 N. Hughes Rd.
Howell, Michigan
48843
(517)546-2159

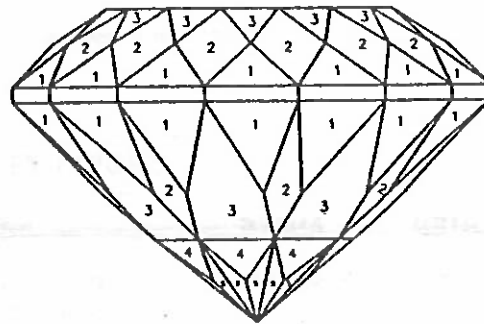


PAVILION ROTATION 0°



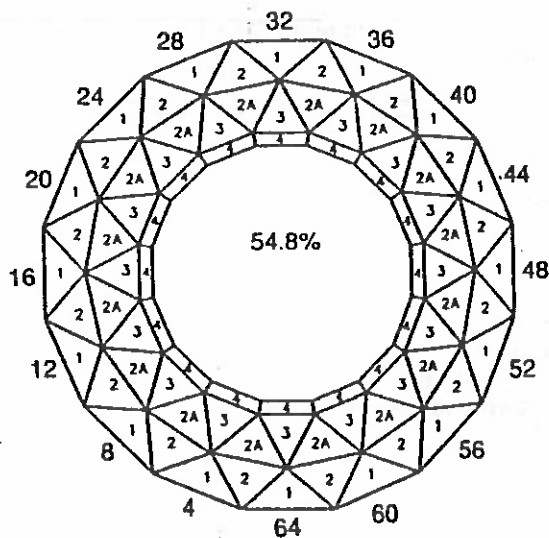
CROWN ROTATION 0°

(For stones smaller than 10 millimeters)



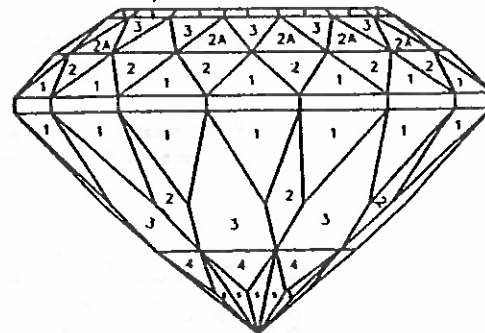
SIDE VIEW ROTATION 0°

(For stones smaller than 10 millimeters)



CROWN ROTATION 0°

(For stones larger than 10 millimeters)



CROWN ROTATION 0°

(For stones larger than 10 millimeters)

WORKSHOP

INDEX 64

PAVILION (58 FACETS)

STEP	ANGLE				INDEX	COMMENTS
	A	B	C	D		
Preform	90	90	90	90	64-4-8-12-16-20-24-28 32-36-40-44-48-52-56-60	Preform Girdle
1	50	47	44	42	64-4-8-12-16-20-24-28 32-36-40-44-48-52-56-60	Establish Girdle
2	48	45	42	40	2-10-18-26-34-42-50-58	Cut to Girdle
3	46	43	40	38	6-14-22-30-38-46-54-62	Cut to Girdle
4	44	41	38	36	6-14-22-30-38-46-54-62	Cut to Meet Steps 3 & 2
5	42	39	36	34	5-7-13-15-21-23-29-31 37-39-45-47-53-55-61-63	Cut to Meet Steps 3 & 4. Whisper cut.

Polish in same sequence as steps 1 through 5 and girdle

CROWN (49 OR 81 FACETS)

STEP	ANGLE				INDEX	COMMENTS
1	48	46	44	42	64-4-8-12-16-20-24-28 32-36-40-44-48-52-56-60	Establish Girdle Width
2	42	40	38	36	2-6-10-14-18-22-26-30 34-38-42-46-50-54-58-62	Cut to Girdle
3	34	32	30	28	64-4-8-12-16-20-24-28 32-36-40-44-48-52-56-60	Cut to Meet Step 1
For stones larger than 10 mm add following						
2A	38	36	34	32	2-6-10-14-18-22-26-30 34-38-42-46-50-54-58-62	Cut to Meet Step 1
4	32	30	28	26	64-4-8-12-16-20-24-28 32-36-40-44-48-52-56-60	Cut to Meet Step 3 and 2A

Polish in same sequence as steps 1 through 4
table 45° in 45° dop (cut and polish)

CRITICAL ANGLE TABLE

A Quartz: 40°20'; Beryl: 39°13'; Iolite: 40° 41'
B Peridot: 37°18'; Topaz: 37°50'; Tourmaline: 38°
C Sapphire: 34°37'; Garnets: (pyrope and rhodolite) 34°37'-56°
D Cubic Zirconia: 28°

[illegible]

COMPUTERS AND FACETING

BY Fred Van Sant

(Editor's note: This is the first of a series of articles Fred Van Sant has written to help take some of the mystery out of the use of computers in faceting.)

To some people a computer is a diabolical machine that can think. Computers are totally stupid. They can only do exactly what they're told to do, no more, no less. The way humans tell the computer what to do, and how to do it, is called "programming". The programmer uses a special language to make the computer do what he wants it to do. A complete set of coded instructions written in this language is called a "program". The language is very precise. If a single comma or semi-colon is out of place in the program the computer may balk, go into a fit, or just quit working, because it doesn't know what to do. Like I said, it's stupid.

In figuring a gem design, it can't do anything you can't do yourself with a sheet of squared paper, a pencil, a straightedge, and lots and lots of time. When I first started "computing" designs that's how I did it. Every point was figured by horizontal and vertical triangulation. I didn't even have a scientific calculator, and had to look up sines and cosines in a book. Now all the trigonometry functions are built inside the computer and can be called up and executed in a millionth of a second or less.

Therein lies the main value of the computer; it is fast. Because of its speed it was first put to work relieving people of the drudgery of copying numbers in ledgers and adding them up. But it also because practical to do things that no one did before because they were too time consuming, like computing gemstone designs. I calculated the first few by hand only because I already knew that it was becoming possible to do them on a computer, and I needed that experience to help me write the first rudimentary program. Also personal computers were just coming on the market at an affordable price. If today the only way to check a design were by the method I started with I would not do it. It's not worth the time.

What the computer is very good at is

manipulating numbers and performing repetitive tasks. Because the crown or pavilion of any design can be completely represented by a set of numbers, which tell where every point is located, designs can be computer-checked. The repetitious tasks done in computing a design are called "routines" by programmers. Some are very simple like telling the program what the design width is. These involve a complex string of tasks, like finding the location of the point where three fixed planes come together.

How accurate is a computed design? It depends on the design program itself and the person running the program, mostly the latter. Before the summer of 1986 it was possible for small errors in angles to get through the diagram sheet. These were usually errors in operator logic, where a result was obtained based on an invalid assumption. Usually such an error would be caught because it would produce a magnified error somewhere else on the design which would appear obviously wrong. But occasionally one got through because it was so small, and appeared logical. In the spring of 1986 Bob Long developed a "Point Validation" formula, by which every point around a facet could be checked to see if it lay on the facet plane, not above or below it. Since that time it is nearly impossible for any computational errors to slip through unless the operator is quite careless. Most of the errors that do get into the diagram sheet occur while copying the indexes and angles from the design program to the commercial word-processing or page layout program.

How accurate is your facet machine's alignment and your protractor read-out? If a computed design's angles do not seem to work out right when you cut a stone, do not be too quick to blame the computed angles. It may be that when your protractor is reading 41 degrees it is actually cutting at 40 degrees, and the difference can increase as the angle becomes higher or lower. Does your lap wobble? (Continued next month in Angles)



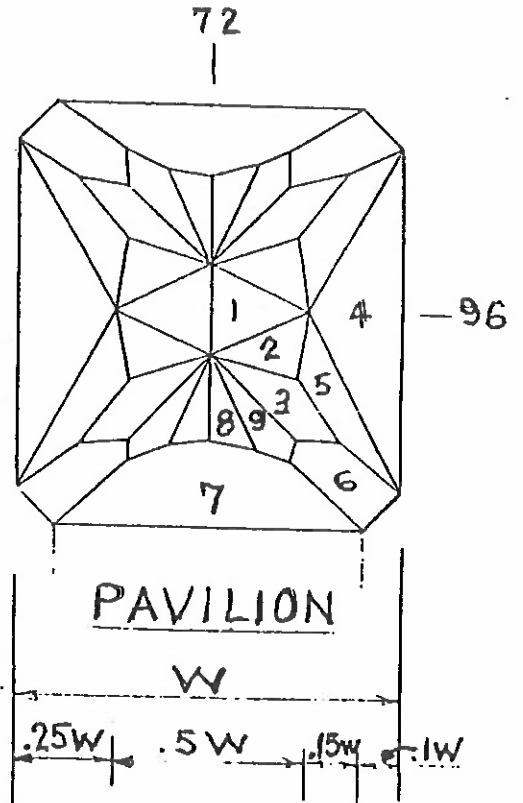
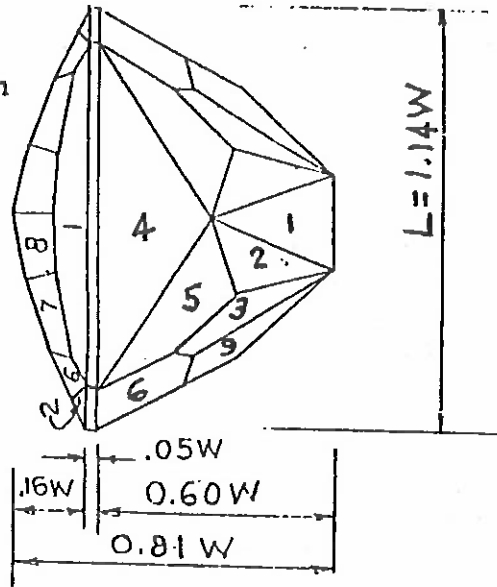
From: ANGLES, July 1991

STEP TOP

Pavilion Main angle 42°
Charles Covill

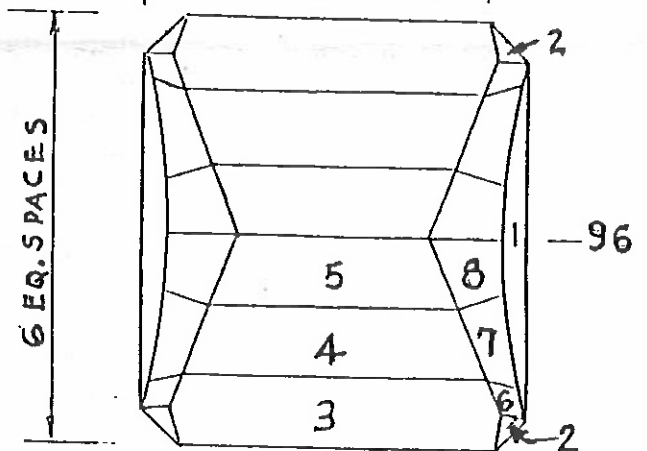
Reprinted courtesy of
PERMIAN FACETER - JULY 1991

96 Index
30 Facets Pavilion
24 Facets Crown



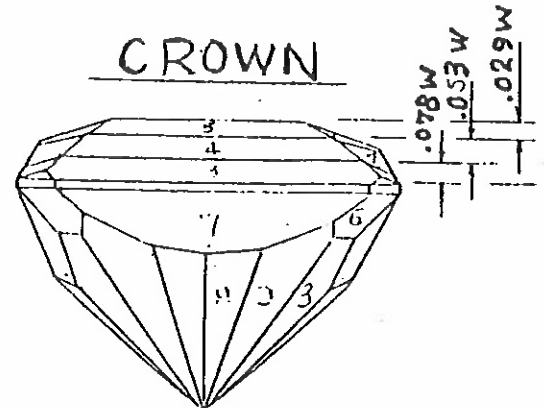
PAVILION

Step	Angle	Index
1	42°	96-48
2	43.5°	94-2, 48-50
3	43°	90-6, 42-54
4	63°	96-48
5	50°	93-3, 45-51
6	50°	12, 36, 60, 84
*7	63°	24-72
8	42.5°	74-70, 26-22
9	42°	78-66, 30-18
*Do girdle after step 6	90°	96, 12, 24, 36, 48, 60, 72, 84



CROWN

Step	Angle	Index
1	65°	96-48
2	65°	12, 36, 60, 84
3	25°	24, 72
4	17.5°	24, 72
5	10°	24, 72
6	40°	90-6, 42-54
7	37°	93-3, 45-51
8	34°	95-1, 47-49



NOTE: Change Pavilion step 4 angle as desired to change depth and length ratio.

Ratio's of W are approximations

LET'S TALK BASICS

By Richard (Dick) Ochsner

This month we are going to cut our first oval. You will recall that last month the subject of LENGTH to Width (L/W) ratios was discussed. The stone we are about to start on is a 6 mm by 7 mm, and the ratio is 7 divided by 6 or 1.167 to 1. Why this size?

One of my granddaughters had her 21st birthday this month. She also visited us this month and informed me that she would like a new ring for her birthday present. We looked over the assortment of wax patterns I had on hand and she picked one to be used for her ring and also decided that she would like the stone to be aquamarine or a reasonable facsimile thereof. After she returned home, the ring was cast in 14K gold, and it was time to cut the stone. The stone mounting in the ring was measured and turned out to be 6 by 7 mm, and that's where this chapter started. I'm going to tell you how I proceeded with this project, and, if you follow along, you will end up with an eight main oval brilliant that will present minimum difficulty in arriving at the finished product.

There are many, many different diagrams for ovals, but I don't recall ever having seen one for as stubby a shape as 1.167 to 1. For this reason, this stone cutting description is going to be an off-the-cuff design. Once, of course, every design published had to be figured out in just this way before it could be committed to print. Nowadays, there are computer programs available that can be used to do the designing before ever touching a stone to a lap, but you don't need to have one of those to design a cut. Here is one way to do it.

A piece of London Blue CZX of the right approximate size was dopped, assembled to a 96 index wheel, set up in the machine, blocked to a rectangle approximately 7 mm long and 6 mm wide and was finally brought to exact size using a 1200 grit lap. The rectangle was then set at a 96 index setting (one of the long sides) with a protractor angle of 41 degrees, and a rough cut was made to bring the bottom of the facet to the center line of the stone. The 41 degree protractor setting was picked as being within an acceptable pavilion main angle range for CZ that would still allow an end main angle well above the critical angle for that material.

A second facet was cut at 48 index, and the two facets were brought to a center line by cutting each side alternately to the angle stop so that both would be of equal depth. With the dop upright, the stone now looked like a child's drawing of a rectangular house with a long, straight roof line.

The next two facets (at the rectangle ends) were cut at indices 24 and 72. The protractor angle was adjusted as cutting proceeded until these facets reached a center point with the first two cuts, the corners of the upper edge of these facets meeting the corners of the first two facets and establishing the horizontal girdle line. Try this for yourself to get some practice. When all four facets line up correctly, your protractor angle for the ends should turn out to be 37 degrees. You should, now, have a rectangular stone with a horizontal, level girdle defined by four facets meeting at a culet point.

Now, intermediate facets were needed between the side and end facets. If this were a round stone, the intermediate indices would be set at 12, 36, 60 and 84. However, when one dimension is stretched to

The next two articles are from The New Mexico Facetor. July and August issues. I thought they would be of interest to our members.

Editor

where the index should be. There is a 14 difference between the main facet cut at index 10 and the next main facet cut at index 24. In this spread, we are going to cut two different pavilion girdle facets. This means we must divide this transition into three parts such as 10 to 15, 15 to 20, and 20 to 25. Nope, that's not right. Well, our most recent facet is offset from it's main by 4 notches. Let's consider offsetting its companion, our next facet, by the same amount. That will give us index notch 14. Alternately, we can use notch 13. Using notch 13 will result in a total index change of 7 between the two girdle facets instead of 8 that 14 would give us. I picked 14, but 13 will work just about as well and, possibly, make the curve of the girdle a little smoother.

We will take 20 as the setting for the next group for an offset of seven and that will leave us an offset of 8 across the end. O.K., with index settings of 14, 34, 62 and 82, start cutting your next set of facets starting with a 43-degree protractor angle setting. You will soon find that the width is developing faster than the height, and, when you reach a meet at the center of the girdle line, the facet won't have progressed far enough toward the culet. This only means you must reduce the protractor angle and try again. What did you finally arrive at as being correct? I ended up with 42 degrees. When all four of these are cut, it is onward to the last four.

I've already told you that the index setting is 20 so the full set is 20, 28, 68 and 76. Now all you have to do is arrive at the protractor angle that will enable you to cut these four facets so that they make back to back triangles with the previous set, have the same length toward the culet, and each pair meet at the center of the girdle at the end mains.

I hope you have been writing all of these settings down as we have gone along as, otherwise, you will have a hell of a time getting back to each one for polishing. After all, we worked these up as we went along and, therefore, don't have a nice diagram and list of settings to tell us what to do. Just in case, here are the settings I wrote down as this cut was developed.

MAINS:

ANGLE	INDEX
41.0°	48, 96
37.0°	24, 72
39.0°	10, 38, 58, 86

GIRDLE:

44.0°	3, 45, 51, 93
43.6°	6, 42, 54, 90
42.0°	14, 34, 62, 82
41.2°	20, 28, 68, 76

TABLE 1 - PAVILION SETTINGS FOR L/W = 1.167 TO 1.

Now, set the protractor to 90 degrees. Drop the arm until you can cut the girdle at each of the pavilion girdle facet settings. The sides and ends can be cut in pairs until they meet at the center. The others can be cut working from the ends and/or from the sides and always with a meeting point or a meeting line so that, when finished, you will have a level girdle line all the way around the stone, and each girdle facet will have the same width at the girdle line as the pavilion girdle facet it relates to.

When my stone reached this point, it was checked against the ring mount it was being cut to fit, and what do you know, it dropped into place as though it had been cut for this very purpose, which, of course, it had. The reason I mention this here is that, if you are cutting a stone to fit a particular mounting, now is the

time to determine whether corrections have to be made, rather than find out after the stone has been polished and transferred and the crown cut.

If all is as it should be, now is the time to go back and polish all these fine facets you have cut. Do the mains first. Finish up with the girdles. Everything gets done in sets of two or four for each setting. All done? Have you checked carefully to make sure you didn't miss any? Are they all fully and truly polished with no haze or sleepy spots? Good, on to the next step. When you have complete confidence in your polish, mark the girdle to facilitate realignment and transfer the stone. We will cut the crown next month.

After this chapter was finished, I had to cut another oval brilliant, this one a 6 mm by 4 mm, or, a 1.5 to 1 ratio. For comparison purposes, you might like to see the angles and slopes for this one and compare it with the one this chapter is about. You will be able to see how much difference a change in ratio makes. Here are the 6 mm by 4 mm settings.

MAINS:

ANGLE	INDEX
42.5°	48, 96 (higher to keep end mains above critical)
37.4°	8, 40, 56, 88
32.5°	24, 76

GIRDLE:

ANGLE	INDEX
44.9°	2, 46, 50, 94
42.4°	5, 43, 53, 91
37.0°	13, 35, 61, 83
35.3°	20, 28, 68, 76

TABLE 2 - PAVILION SETTINGS FOR L/W = 1.5 TO 1.

convert a round to an oval, the intermediate facets between the sides and the ends generate a different set of index numbers. For this reason, I chose 10, 38, 58 and 86 for these intermediate main facets. Since the sides were cut at 41 degrees and the ends worked out to 37 degrees, it seemed that 39 degrees would be a good choice to use for these facets. Consequently, using a protractor angle of 39 degrees, four facets were cut at the chosen intermediate settings, each facet being cut just to the culet tip established by the first four facets.

With eight facets now in place, the protractor was reset to 90 degrees, and four new girdle facets were cut at the 10, 38, 58, 86 indices. Cutting continued until the girdle lines met the previously developed side and end girdle lines re-establishing a continuous, level girdle around the stone.

If you haven't been smoothing as we have gone along, now is the time to smooth all the surfaces you have cut so far. Using a 1200 lap, go back over each facet to refine the surface. Make sure that the relationships you set up while getting this far are maintained through the smoothing cycle. Leave the 1200 lap in place. The rest of the pavilion facets are small and can be easily overcut. A slow turning 1200 lap is the safest to use at this stage.

The only cuts left to do on this pavilion are the pavilion girdle facets. Referring to the round brilliant that we cut several months ago, you will recall that we used one protractor setting for all 16 facets, and the index settings were offset an equal amount on either side of all main facets. Not so easy on an oval.

The best place to start is with the side mains, the ones at indices 96

and 48. These can be treated as if we were dealing with a round so we will offset three notches to either side, arriving at 3, 45, 51 and 93. I picked +3 degrees for the protractor angle offset, giving an angle of 44 degrees. If +3 degrees didn't look right after cutting, a change could be made to +2 degrees and the facets recut. If, on the other hand, +2 degrees had been picked and a change was desired to +3, it wouldn't work without going back and recutting all the previously cut facets because, obviously, material already removed cannot be restored.

The +3 degrees worked out O.K. in this case, and the facets were cut in pairs until the corner points at the girdle line met at the center of the side main facet. The other side was done the same way.

Taking one of our new facets, we have a new reference point where the point of the pavilion girdle facet meets the side of the main facet about halfway between the girdle and the culet. We will be using this point as a reference in developing the next group of four facets. But, we will need a second reference point, also, to use in developing the facet group. The second reference will be the center of the girdle line of the facet cut at index 10. You can either measure and mark this point or develop it by eye as you cut. This becomes a case of cut a little; look at what you have started and make an adjustment to enable you to bring this new facet to both reference points simultaneously. Try it for yourself before you decide to use my numbers. Apply a little logic. The most recent facet we cut was at index 3. The next main facet, the one we are cutting into, is at index 10 so it stands to reason that the index you are looking for is somewhere between these two numbers. The facet you are cutting

into was cut at a lower angle than the side main facet so you will probably have to use a lower protractor angle than that used on the previous facet, which you will recall was cut at 44 degrees. This makes 44 a safe and reasonable starting angle.

Using whatever you decided on, cut a little. Look at what you did. If it doesn't look right, make an adjustment and try again. If you get too frustrated, use these settings. The index settings are 6, 42, 54 and 90. The protractor angle worked out to be 43.6 degrees. When the facets are properly cut, the vertical edge of each new facet will match the vertical edge of the previous facet so that you have two triangular facets, back to back, extending the same distance toward the culet. The line joining the two is directly over the line between two of the girdle segments. The other point of the new facet should be half way across the width of the main facet to which it is related. Cut the other three facets of this group the same way to get the same results.

At this point, someone may want to say "whoa, wait a minute. Why didn't you cut the two end facets next, the same way you did the two side facets?" There is no law saying this can't be done. The main problem is in arriving at the same height when these facets are 90 degrees away from each other, a quarter of the way around the stone. We are going to have to make an eyeball judgment with the next set of facets we cut but, it will only be across the width of one facet and, therefor, much easier to judge.

On to the next group of four facets. These will be the other set required to complete or close the main facets at 10, 38 etc., bringing each main facet to a diamond shape with a point at the girdle. Reason out

Perhaps you would like to try one of these while you are waiting for me to come around again. Next month, as promised, we'll do the crown of the 6 x 7, and I'll also give you the angles for the 1.5 to 1 ratio.

Just one last clarification -- When I list protractor settings in tenths of a degree, just remember, the smallest segment on my protractor is one degree, and any finer reading is an estimate. In cutting these ovals, as you pull the facets into exact alignment, don't be surprised if your settings and mine vary by a tenth or two.

Editor's note: You should be aware that there are a number of pavilion styles used in cutting faceted ovals. The three most often seen in commercial stones are: 1) The bottom-heavy, multi-faceted, boat keel pavilion favored by far-eastern cutters. Such stones are cut and sold by the carat. The out-size pavilion adds considerable weight without optical improvement. 2) The standard brilliant-cut oval with all pavilion mains meeting at a single sharp culet point. 3) The chisel-culet oval with pavilion mains meeting along a horizontal line. There are several other styles in the literature, but these are favored only by amateur cutters. The design that Dick is showing you is that described under style 2, above.

Dick's design procedure is, at least theoretically, practical for styles 2 and 3 regardless of the length to width ratio. Oh yes, the index settings and angles will change with changing L/W ratios, but the procedures for determining those settings remain practical. As the numerical value of L/W increases (the design becomes longer and narrower), the difficulty of applying the cut-and-try procedures increases, also. If you are thinking of style 1 or, perhaps, a Barion pavilion

variation, considerably more experience may be required than for the standard brilliant oval. Right, Dick?

LET'S TALK BASICS

By Richard (Dick) Ochsner

A month has passed since we last met and by now you should have at least one and maybe two or more brilliant ovals with the pavilion(s) all cut and polished and the stones transferred and ready to start on the crowns, so let's get right at it.

You already have the index settings for two of the three tiers of facets to be used in cutting the crown. The main facet index settings are the same as those used on the pavilion; only the protractor angles will be different. The same is true for the crown girdle facets. Indices will duplicate those from the pavilion but with different angles. The new set, which we will figure out when we arrive at that point will be the 8 (2 sets of 4) star facets.

The angles used for the mains are much less critical than those of the pavilion. If your rough is shallow, here is where you can fudge a little. If you have some deep rough and it's color is a little weak, increasing the crown angles will deepen the color. The angles used should be lower towards the ends so my set of main angles were:

39.0 at 48, 96
37.0 at 10, 38, 58, 86
35.0 at 24, 72

These are good, average depth angles, especially for CZ, and will provide a table size proportional to the rest of the stone. Cut these 8 facets. Approach the girdle cautiously as you won't be getting a straight line, but rather, a broad

angle with only the center point being used to judge girdle thickness. The reason the bottom edge of these facets is not flat and square is that the girdle of the stone has already been cut to match the index settings of the pavilion girdle facets and what will become the crown girdle facets. Our next step will be to cut the crown girdle facets at which time the upper edge of the girdle will be returned to a flat and level condition. For now, you should cut AND smooth the 8 mains, bringing that center point to a spot that will provide the thickness you want for your finished girdle height. If you don't get it right at this time, not to worry, it is possible to go back and bring it lower after the crown girdle facets have been cut in.

It is probably best to leave your smoothing (1200) lap in place for cutting the crown girdle facets as with a stone this small, this next set of facets will cut very rapidly and can easily be overcut. The best prevention I can offer is for you to use a fine cutting lap rotating at a very slow speed and minimum hand pressure on the arm. The indices for the crown girdle facets are given here again for your convenience.

CROWN GIRDLE:

3, 45, 51, 93
6, 42, 54, 90
14, 34, 62, 82
20, 28, 68, 76

I'm not going to give you the protractor angles at this time because you should be able to figure them out for yourselves. They will be included farther along in this lesson just in case all else fails, but give it a good try before you peek. Some tips are in order, however, to help you get started.

If my memory serves, we used about +6 degrees when we cut the round

brilliant. That might work here, but it would be advisable to start two or three degrees higher, say +8 or +9 and reduce the angle after you see how that number looks. Remember, you can't go back if you need to use a larger angle. Start high and come down rather than the other way around. Start with the sides. What you want to develop is two triangular facets, one on each side of the 96-index main. These triangles should meet in the center at the girdle to make the main into a triangular shape. The up-sloping sides of the new crown girdle triangles should, also, extend upward a distance at least equal to their base extension along the girdle line. Since you don't yet know exactly where the table will be, try for side crown girdle triangles with base and up-sloping sides of about equal length - isosceles triangles. You won't be able to get an exact comparison at this time as the facets you are cutting are extending into the next main on either side and will be brought back when you cut the second set of facets. The sides of these triangles extending along the girdle will be flat and level until they pass the vertical girdle line that defines the final end of these triangles. After that, the rest of the line will jog away from the girdle.

Now is the time to decide whether your girdle thickness is O.K. or whether it must be further reduced. If you have cut these first four (two on each side) crown girdle facets correctly so that they point up at the center of the side mains (meet point should be right at the top of the edge between the two corresponding girdle facets) they will define the girdle thickness the stone will have. This is the time to make that judgment and make any changes you deem necessary. If you cut these four crown girdle facets more, you will be thinning the girdle. When you have it to a thickness that

satisfies you, go back and recut all the mains to bring them down to this new level. Don't go on to any other steps until you are completely satisfied with what you have done so far.

The next step is cutting the crown girdle facets at indices 6, 42, 54, 90. The angles are up to you, but you are restricted, now, in that you have three points to match with each one of these new facets. You have (1) the top points of the previous crown girdle facets. You have (2) the point in the center of this new main defined by the line between two girdle segments and the broad point at the bottom of the new main facet, you know, the one cut at index 6. The third point is the bottom of the edges being created by this new set and the previous set. This point should also coincide with the meet between the two corresponding girdle segments, and should match up with the bottom edge of the first set of crown girdle facets so as to continue the level line that defines the thickness of the girdle. Phew, got all that? When you are done, you will have four new triangular facets, paired up with the first set in back to back arrangements and of equal height. Once again, your protractor angle will be at some number greater than that of the main angle you are cutting into. I generally start with the angle at which the previous set was cut and reduce from there as needed.

Third set coming up. The index settings are 14, 34, 62, 82. We really have only one reference absolute here. That is the center point of the main where the last set ended. Height will have to be judged by eye. The slope is different from the previous sets, but the absolute height above the girdle, the top point of the new facets should be equal to the absolute height of the previous two sets.

Since we are only across a main from previously cut facets, it isn't too difficult a judgment to make. Got them all in place? Feel comfortable with the way they look? Does the bottom line of these facets extend the bottom line of the previous set? Is the girdle thickness the same with the addition of these new facets? Then it is on to the next, the last set.

This fourth and last set is a little easier. There are reference points for all three points of the triangle(s). We have (1) the centers of the main facets at index 24 and index 72. This point is further defined by the line between the two girdle segments related to these mains. We have (2) The upper point of the facet sets we just got through cutting. We have (3) the bottom point of this new facet where it meets the girdle line already set by the last set. We also have (4) the meeting line between two girdle segments right below the line where these facets meet the previous ones back to back. I think that is all clear.

Having trouble, or just want to double check everything? Then, here are the numbers I used. Remember, these are not absolutes, they represent only what I worked out as a satisfactory solution for me.

CROWN GIRDLE:

47.0 at 3, 45, 51, 93
46.0 at 6, 42, 54, 90
44.0 at 14, 34, 62, 82
43.0 at 20, 28, 68, 76

Next to be cut are the star facets. These star facets have the same relationship to the mains as they did on the round brilliant. There are differences, however. On the round brilliant these eight star facets were all cut at the same protractor angle and all used an index setting at the

midpoint between two adjacent main facets.

For an eight main oval, the star facets are divided into two groups of four. One set of four will be used two to a side, each duo straddling the side main facets and meeting each other at the top center of this main facet. On most ovals, the index must be set at other than the midpoint between the two facets as the side main and the one next to it will not be of equal width or at equal protractor angles. As the stone we are working on is so close to round, index settings of 5, 43, 53, 91 will work better than any other. The purist would probably want us to cheat each of these a little, but these settings will do all right by themselves.

Remember, on the round brilliant, we set the protractor angle for the stars at main angle -15 degrees. Such a setting will work fine for these star facets, but be sure to set your -15 from the side main angle rather than the adjacent one. Cut these four gently, using the top points of the corresponding pair of crown girdle facets as the point to which the bottom point of each of these facets should reach. When done correctly, the side main facets will have developed a kite shape with each pair of these new facets meeting at the top center of one of the side mains. We won't have points at this top center as there should still be some material extending above this location so that each pair of star facets meets in a line extending upward from the top center of the side mains. We have now taken care of the first half of the star facets.

The second set of four facets will be installed to straddle the end main facets with one pair to each end main facet. The general procedure for these is just like we did on the

first set. We will first pick the proper index settings and then develop protractor angles to provide a meet at the top of each end main at the same height as the height of this top point for the side mains while the new facets just come down to the tops of the appropriate pair of crown girdle facets. Getting the top points of all the mains to an equal level is perhaps the most difficult part of this procedure.

For those who have mastless machines, there is another way to go. After getting the first four of these star facets cut in, set your protractor to 0 degrees and cut the table down to just meet the top point of the side mains. Smooth and polish. Now go back and work on the end stars. That will solve the entire height problem. I suppose this procedure is available to mast type machine users, but it gets more involved with 45 degree dops and all that kind of thing. This alternate procedure does simplify the determination of the proper angle at which to cut these last four star facets.

By now, some cutters will have started to wonder why the intermediate main facets have been ignored. They haven't really been ignored because all this time they have been sitting there and being cut into by the facets we have been fussing with using the side and end mains. As this stone is so close to round, the midpoint between mains has determined our protractor settings. If you haven't figured it out yet, this second set of four stars is cut at index settings of 17, 31, 65, 79. The protractor angle is somewhat less than the one used on the first set of four. With a higher ratio oval, the effect of the stars on these intermediate mains will have to be observed closely to determine the proper protractor angles and index settings. Because these

intermediate mains are cut at a skew to the others, the kite shapes that developed so uniformly on the side and end mains will also be skewed and other than uniform on these intermediate mains. The top center point will not always be nicely centered. Look at a few oval brilliant diagrams and see what I mean.

For something to compare and either cheer or sneer about, here are the settings I used to cut the stars.

STARS:

24.0 at 5, 43, 53, 91
20.0 at 17, 31, 65, 79

I'll take the time now to list the full set of indexes and angles for the crowns of both the stone you have, hopefully, been working on and the same list for the 4 by 6 stone that was mentioned last month. The differences are even more pronounced on the crowns than they were on the pavilions.

6 by 7 Brilliant Oval
Ratio 1.167 / 1

CROWN MAINS:

39.0 @ 48, 96
37.0 @ 10, 38, 58, 86
35.0 @ 24, 72

CROWN GIRDLES:

47.0 @ 3, 45, 51, 93
46.0 @ 6, 42, 54, 90
44.0 @ 14, 34, 62, 82
43.0 @ 20, 28, 68, 76

CROWN STARS:

24.0 @ 5, 43, 53, 91
20.0 @ 17, 31, 65, 79

4 by 6 Brilliant Oval
Ratio 1.5 / 1.0

CROWN MAINS:

40.0 @ 48, 96
38.0 @ 8, 40, 56, 88

CROWN GIRDLES:

46.0 @ 2, 46, 50, 94
45.1 @ 5, 43, 53, 91
40.0 @ 13, 35, 61, 83
40.2 @ 20, 28, 68, 76

CROWN STARS:

23.0 @ 3, 45, 51, 93
15.0 @ 17, 31, 65, 79

So there we are. I'm sure that if we had used something like the GemCAD program that Ernie Hawes has been using, the numbers would be different, but these worked for me and should work for everyone.

Nothing has been said yet about polishing your stone. Since it has all been cut by now, you should proceed with the polishing. Start with the table, if it isn't done yet, and then proceed backward through the stars and the mains, finishing up with the crown girdle facets. Use your own favorite lap and polishing compound. My personal choice was 50,000 diamond spray on a Crystalite LASTLAP. Any meets that weren't exact as you finished cutting or are thrown off a little during polishing can be drifted back into place as you polish up each facet.

When I reach this point, the index is set to 90 degrees and the girdle facets are ready to polish. I like faceted girdles. The look can be improved by cutting down the points where the girdle facets meet, in effect doubling the number of facets on the girdle. Some faceters will want to try this. Use your finest lap

and turn it at a sloooow rate of speed. It only takes a touch to accomplish this purpose. Use the midpoint between each pair of facets as the index settings. After going all the way around (actually we will be doing this once again in sets of four), mount up your polishing lap and polish all (now 32) girdle facets and your stone will be complete. Check it all over BEFORE removing it from the dop. Soak it off the dop. How does it look? Satisfied? Good, now you should go do another one or two or three until you feel comfortable working with ovals.

If someone decides to cut some more, he shouldn't think he is limited to this one size. The same indices and protractor angles will work on any size of stone as long as the ratio remains the same. That means that the 6 by 7 design we just completed will also cut a 12 by 14, a 9 by 10.5 or an 18 by 21. The 4 by 6 numbers will cut equally well a 6 by 9, an 8 by 12, a 10 by 15, etc. etc. etc.

This has been rather a long dissertation this time. I'll try to be more brief in future columns. If you haven't had enough yet, next month we will take a look at a BARION Oval design.

Editor's Note: It is terribly difficult to describe things like reference points in faceting using words alone. Several detailed drawings would have clarified points that may have confused someone, but we can't afford the space. However, try cutting Dick's oval. His descriptions will become quite clear as cutting reaches each point he is explaining. Try it and see for yourself.

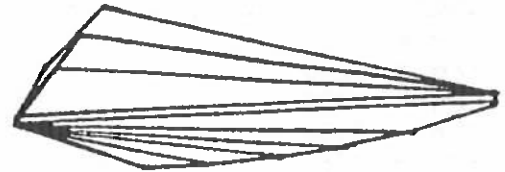
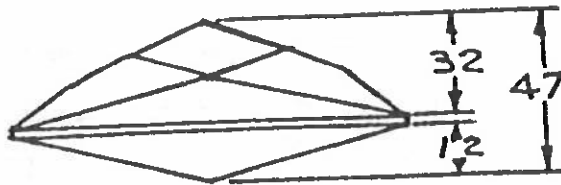
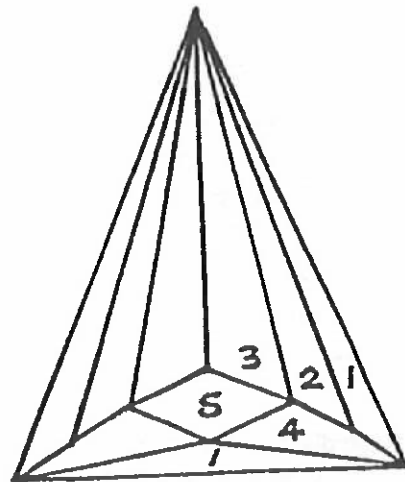
RIBBED KITE

By - Don Serafin - August 1991

CROWN STEP ANGLE INDEX

-
- | | | |
|---|-------|----------|
| 1 | 60° | 96-30-66 |
| 2 | 42° | 31-65 |
| 3 | 30° | 33-63 |
| 4 | 47.5° | 01-95 |
| 5 | 43° | 96 |

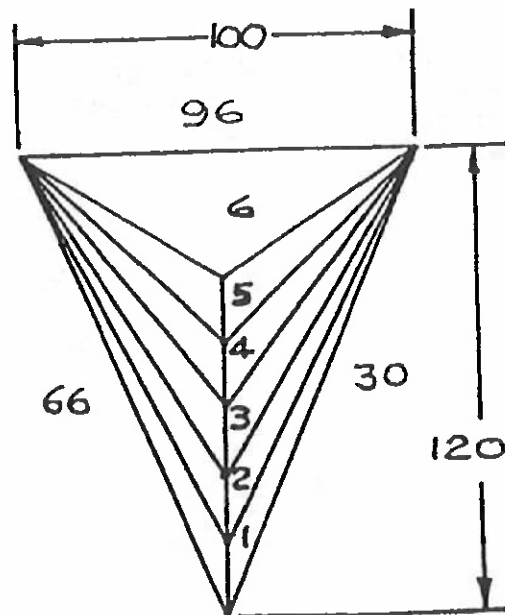
If a table is desired,
eliminate step 5 and
use 30.5° Index 96



Prototype - Victoria Stone
19 mm X 23 mm x 7.16 mm
13.5 Carats

PAVILION STEP ANGLE INDEX

-
- | | | |
|---|-----|-------|
| 1 | 60° | 30-66 |
| 2 | 33° | 29-67 |
| 3 | 26° | 28-68 |
| 4 | 20° | 26-70 |
| 5 | 15° | 21-75 |
| 6 | 21° | 96 |



SECRETARY'S MINUTES

The August 3, 1991 Board of Directors meeting was called to order by President, William Horton at H J's Prime Cut in Toledo, Ohio at 10:00 AM. Those in attendance were President Horton, Arthur Kalinski, Elery Holt, Frances Bush, Thomas Gibbs, Bernard Bush, Doris Medlen, Jane Holt and Pam VanDyke.

The minutes of the previous meeting were accepted as published in the "Midwest Faceter" through a motion made by Tom Gibbs and seconded by Art Kalinski.

The Treasurer's report was accepted and filed for audit through a motion made by Tom Gibbs and seconded by Doris Medlen.

OLD BUSINESS:

The last Show Committee meeting before the Show will be in September. Art Kalinski will notify the Committee by mail when arrangements are complete.

Tom Gibbs, Dealer chairman, reported Roper's Rock Ranch cancelled. Will be replaced by a dealer on the waiting list.

The AFMS Uniform Rules for Faceting have been rewritten. Bill is not pleased with some of the changes. Two Trophies that were approved in 1984 will be lost.

Bill Horton received our new Incorporation Papers dated August 1, 1991. They will remain on Bill's address and must be renewed every year. Probably in September. A fee of \$15.00 must accompany the renewal. The old Incorporation Papers became misplaced and had not been renewed since 1980. The Secretary will keep the original and have copies made for each elected officer.

Mt. Clemens Recreation Center erroneously booked the Center and we had to rebook the Seminar at Hartland High School, Old 1921 Building. Bill and Kathleen Myers phoned all those registered to explain the change. Dorothy Loyd was unable to get the \$50 deposit back from the restaurant that originally scheduled the Saturday night banquet. The restaurant stated

they had already ordered some of the food and weren't required to refund the deposit.

The Midwest Faceters Guild will have six tables at the Federation Show in South Bend, Indiana. President Horton suggested that as many as possible should take an item or two for the Federation Silent Auction.

Tom Gibbs received a letter from Margaret Heinek in regards to entering our Birthstone case into Competition at the 1992 AFMS and MWF Convention in Brunswick, Ohio, July 23rd to 26th. A definite answer will be received after their Fall meeting in Tampa. Bill has the AFMS and MWF Newsletters available if anyone wishes to read them.

Arthur Kalinski received a letter from Roger Moore stating he was willing to demonstrate lost wax casting at our Show. Mr. Kalinski will accept his offer to facet.

Bernard Bush received a letter from Robert Miller requesting information of our Guild to be passed out at the Convention in Indiana. Bernie will have our Guild brochure to take.

The Nominating committee consisting of Bill Horton, Kathleen Myers and Ed Myers reported they have a slate of officers for 1992.

President Horton will call Board Members to request their Nominee for the Murray Award.

A "Rockamania" will be held by the Lordsburg Gem & Mineral Society, Inc. starting September 2nd. at the Hidalgo County Fairgrounds. The Show will run for ONE YEAR. Space and tables may be rented for \$100 to \$140 per month. If you wish to furnish your own tables, space is available for \$60 to \$100 per month. For more information, contact Bill Langham, P.O. Box 521, Lordsburg, New Mexico. 88045. Phone (505) 542-9112.

Stone Cutter, Dale Seiford offers to enhance Gemstones for 25¢ per carat with a minimum order of \$50.00. Shipping by registered mail allows parcels to be insured and is a very satisfactory way of doing business. Send requests to Dale Seiford, P.O. Box 3334, Missoula, MT 59806.

(next page, please)

SECRETARY'S MINUTES (cont'd)

Flyers were received from the Toledo Jewelry, Gem & Mineral Show for September 6-8th.

Elery Holt requested a new Membership List before the Business Meeting to be held October 26, 1991 at the Dearborn Civic Center.

Tom Gibbs suggested a new Membership List be printed and mailed to the Members.

Tom Gibbs made a motion, "To Adjourn". Doris Medlen seconded the motion and the meeting adjourned at 10:50 AM.

Respectfully submitted,
Frances Bush, Sec'y.

President, William Horton welcomed everyone to the August 3, 1991 Membership Meeting in the Banquet Room of H J's Prime Cut, Toledo, Ohio as he called the meeting to order at 1:21 PM.

The minutes were accepted as published in "The Midwest Faceter" through a motion made by John Gansen and seconded by Gail Sahr.

The Treasurer's report was accepted and filed for audit through a motion made by Tom Gibbs and seconded by Gail Sahr.

COMMITTEE REPORTS:

Editor, George Judd - absent, no report.

Education, Bernard Bush - the next meeting will be the Business meeting at the Dearborn Civic Center, October 26, 1991.

Historian, Vivian Randall needs material for the History Book.

Doris Medlen needs plenty of snacks for the Hospitality Room at our Show. If you haven't already signed up, please let Doris know or bring what you can to the Show. All donations greatly appreciated.

Membership Secretary, Bill Gardiner absent - no report.

Parliamentarian, Harold Rice absent - no report.

Rules Chairman, Bill Horton reported two applications for competitive stones

have been received. Where's your application. One in this bulletin, Please return very soon as time is very short.

Show Co-Chairman, Arthur Kalinski reported the last Show Committee will be held in Hamtramck, Michigan in September.

Dealer Chairman, Tom Gibbs had a cancellation that will be replaced with a dealer from the waiting list.

Please contact Bill Horton or Kathleen Myers, very soon to be an Exhibitor at our Midwest Faceters Fair, November 15th thru 17th. Please don't leave those empty cases for the public to view, instead let them view your accomplishments by exhibiting. Exhibits are a very important part of any Show, as it educates the public as to what our hobby is all about.

Please return your raffle tickets as soon as possible as this helps pay the expense of the Show. If you feel you do not want to sell or buy the tickets, please return them so we can sell them at the show.

OLD BUSINESS:

Due to an error in scheduling, the Seminar had to be changed from Mt. Clemens to Hartland High School, Old 1921 Building. Bill & Kathleen Myers called all those registered to inform them of the change. Gail Sahr will leave a map for the new directions & information at Mt. Clemens for anyone that may be interested. Gerald Wykoff will teach those that have never faceted a stone and furnish the machines for the class. Bob Springer, Bill Gardiner, Bill McVety, Tom Gibbs and Bob Werner will teach Faceting Two, for the Novice Cutter; Faceting Three will be taught by Kathleen and Ed Myers; Faceting Four will be taught by Dick Fairless and Bill Horton will handle the class on designing. Thank you to all these great teachers that are so willing to share their talents with others. Registration will begin on Friday at 5:00 PM. Saturday evening a catered dinner will be optional. Cost will be \$10.00 per person. Sunday morning pictures will be taken of each class as well as a group picture for the Historian.

(Next page, please)

SECRETARY'S MINUTES (cont'd)

Bill Horton received our new Incorporation Papers. Seems they got lost in the shuffle of changing officers and were not renewed as they should have been.

Please don't forget the raffle prizes you promised must be in the hands of the chairmen when the show opens, November 15th. More prizes are needed for a successful raffle.

Renewing or purchasing your "Lapidary Journal through the Guild will earn money for the Guild.

Be sure to attend the Business meeting October 26th. This is a very important meeting and the election of officers will be held. Nominations from the floor may be made, but please have permission of the candidate.

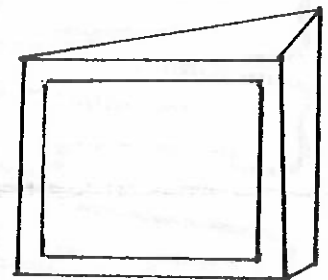
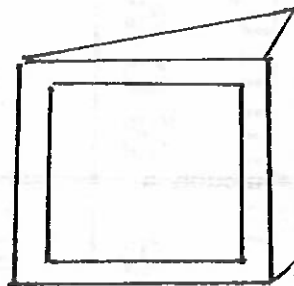
Meeting adjourned at 2:02 PM through a motion made by Tom Gibbs and seconded by Bernard Bush.

Our many thanks to all those wonderful people that stayed to help fold the flyers for our show.

Respectfully submitted,
Frances Bush, Sec'y.

These cases will be empty unless Dorothy Loyd receives your stones to fill the Birthstone Cases. Dorothy is in need of pink sapphires & other colors, rubies, etc. Your stones are very carefully catalogued and will be returned to you at the close of the Show. Please call Dorothy at (313) 778-7271 or mail or give them to her at the October meeting. Time is very short and she needs lots of time to arrange her usual beautiful layout. All help is greatly appreciated.

Dorothy Loyd



R A F F L E ! ! !

We have SOME GREAT PRIZES but we need more for our Show, It's a great way to show the Public our skills - So please help.

The Show is November 15, 16, and 17th So please get busy and make a raffle prize. Does not have to be a faceted one.

A LOT OF HELP IS NEEDED AT THE SHOW! HAVE YOU SIGNED UP FOR YOUR FAVORITE JOB? Any Job? See you there.

The Lordsburg Gem and Mineral Society Inc. presents

ROCKAMANIA!

Starting September 2nd
at the Hidalgo County Fairgrounds
Booth Space Now Available!

If We furnish tables spaces are	If you furnish tables spaces are
\$100 to \$140 per month	\$60 to \$100 per month

For more
Information

Contact ROCKAMANIA! Chairman
Bill Langham
P.O.Box 521 Lordsburg NM 88045
Phone (505)542-9112

Midwest Faceters Fair

GEM and JEWELRY SHOW

hosted by the
Midwest Faceters Guild

MIDWEST
FACETERS
GUILD

1991

OUTSTANDING EXHIBITS • COMPETITIVE AND NON-COMPETITIVE DISPLAYS IN FACETED
GEMS AND RELATED JEWELRY • RETAIL DEALERS • DEMONSTRATIONS •
FACETING MACHINE EXHIBIT • SPECIAL EXHIBITS • HOW-TO-PROGRAMS

NOVEMBER 15 • NOVEMBER 16 • NOVEMBER 17

6 p.m. - 9 p.m.

10 a.m. - 6 p.m.

10 a.m. - 5 p.m.

DEARBORN CIVIC CENTER

15801 Michigan Avenue, Dearborn, Michigan 48126

DONATION: \$2.50 ADULT • Children under 12 FREE

DEALERS

- **A & B Jewels & Tools,**
Williamston, MI
- **A & B Specialty, Co.,**
Columbus, OH
- **Acres of Gold,**
North Baltimore, OH
- **ASQ Corporation,**
Southfield, MI
- **F & L Minerals,**
Allen Park, MI
- **Fowlers Wirewrapping,**
Goochland, VA
- **Hillcrest Gems,**
Bloomfield Hills, MI
- **House of Williams,**
Loveland, CO
- **J. & P. Gems,**
Germantown, MD
- **The Jewelry Depot,**
Northfield, OH
- **The Jewelry Shoppe,**
Mt. Clemens, MI
- **Master Connection, Inc.,**
Federicksburg, TX
- **Mine Design,**
Clarence, NY
- **M. Phantom Minerals,**
Columbus, OH
- **R & M Gems,**
Algonac, MI
- **Russell's Trees & Treasures,**
North Liberty, IN
- **Silvertown,**
Cleveland, OH
- **SJ Gemstones,**
Painted Post, NY

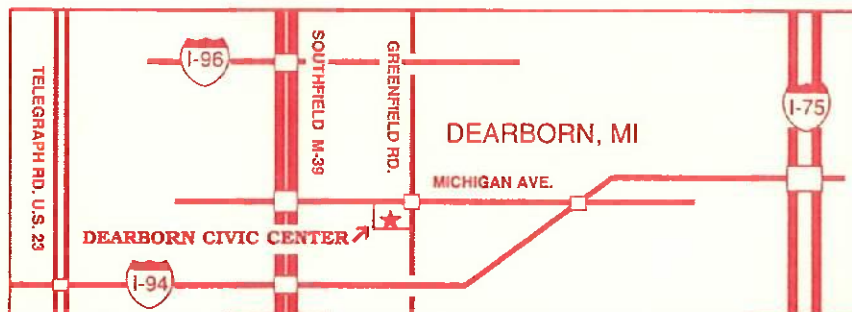
PROGRAM SPEAKERS

JOHN LAURI, GG, ASA, will give two lectures:

**DIAMONDS
and
APPRAISING GEMS**

JERRY CALL will give two lectures:

**BRAZILIAN GEM STONES
and
MINING**



Art Kalinski, Show Chairman

Phone: (313) 871-5610

John Tate, Co-Chairman

Phone: (313) 274-9561

William Horton, Exhibit Chairman

Phone: (517) 546-2159

Kathleen Myers, Co-Chairman

Phone: (517) 624-9178

The Midwest Faceters Guild will hold its sixth Faceters Gem And Jewelry Fair at the Dearborn Civic Center, Dearborn, Michigan on November 15, 16, & 17, 1991.

At that time the Guild will provide extended opportunities for competitive exhibiting to those persons interested specifically in faceted gemstones, jewelry designed with faceted gemstones, educational exhibits related to faceted gemstones, and the photographing of faceted gemstones.

Any person is welcome to enter this exhibiting who is a member of the Midwest Faceters Guild, members of any other world wide faceting guild, club, group or society, or members of any club affiliated with the American Federation of Mineralogical Societies or any of the Regional Federations.

The Midwest Faceters Guild believes that exhibiting competitively provides educational opportunities for self-improvement for each exhibitor.

In the interest of more equitable competition, exhibitors are divided into exhibitor groups.

MAIL-IN ENTRIES

Mail-in entries will be permitted in any classes where showmanship is not judged. Mail-in entries MUST be in the hands of the exhibit chairman by the last mail NOVEMBER 1, 1991. Gems should be sent with fees for the return of the entry. Arrangements can be made to pick up entries Sunday, November 17 at the Fair.

ALL ENTRIES in CLASSES NOT IN A CASE

Each individual gemstone for these classes must be presented, UNMOUNTED, in a clear plastic container with a lid and the exhibitor's name clearly printed on the bottom. Entries are to be picked up after the awards ceremony Sunday, November 17 unless other arrangements are made with the exhibit chairman.

An individual gemstone may be entered in ONE class only.

EXHIBITOR GROUPS

A. Junior Exhibitor Group: This group may be entered by persons who are between six and eighteen years of age.

B. Novice Exhibitor Group: This group may be entered by persons who are beginning faceters or by persons who have never entered in Midwest Faceters Guild competition. A person who has received a first place trophy as a novice exhibitor MUST compete in a higher group.

C. Advanced Exhibitor Group: This group is for somewhat experienced faceters and/or exhibitors. A person who has won First place in the advanced group MUST compete in a higher group if they wish to enter the same class again.

D. Master Exhibitor Group: This group is for experienced faceters. A person who wins First place as a Master may not enter the same class again until the 2nd MWFG competition thereafter.

E. Open Division: Any person regardless of age or experience may enter any class in the Open Division.

F. Society Exhibitor Group: A society must be a group of at least five members. All materials and/or workmanship shall be of that society and not more than 20% of the material/workmanship shall be that of any one member.

Society groups may enter only the classes provided for society entries: scores achieved by societies are considered only with scores of other exhibiting societies, and are NOT competing with individual exhibitors.

AWARDS

In each class:

- A. First Place - "Gold" Medal
- B. Second Place - "Silver" Medal
- C. Third Place - "Bronze" Medal
- D. All Entries - Commemorative Ribbon with Exhibitor group and score level designated.

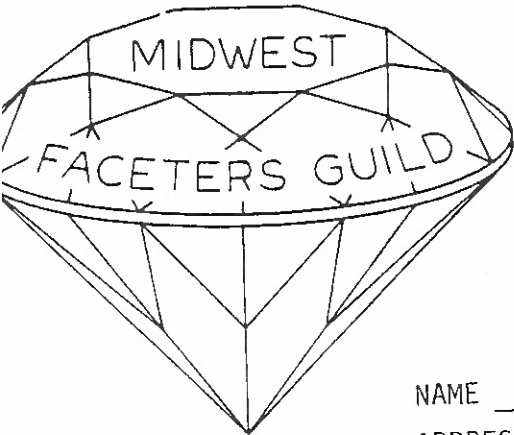
In addition:

The winner of Class 15 will receive the "DAVID B. MILLER AWARD".

EXHIBITORS RULES AND ADVISORY

1. HOURS: The Fair will be open to the public as follows;
Friday 6:00 to 9:00 P.M.
Saturday 10:00 to 6:00 P.M.
Sunday 10:00 to 5:00 P.M.
2. REGISTRATION AND RIBBONS: All exhibitors must check in with the exhibit Chairperson to receive a display location, number, and exhibitors ribbon. The exhibitors ribbon authorizes free admission to the Fair.
3. JUDGING: Competitive case exhibits must be ready for judging by 6:00 P.M. Friday, November 15, 1991. All mail-in entries will be judged prior to the show opening.
4. DISPLAY SETUP AND REMOVAL: Each exhibitor must have their display installed and in proper order before 6:00 P.M. Friday, November 15, 1991 and preserve it, intact, until after the show closes Sunday, November 17, 1991. Displays may be set up after 1:00 P.M. Friday and must be removed by 7:00 P.M. Sunday.
5. RESTRICTIONS: The Midwest Facetors Guild reserves the right to restrict any exhibit which for obvious reasons is objectionable and also to prohibit any exhibit which in the opinion of the display committee may hinder the general character and atmosphere of the show.
6. SECURITY AND LIABILITY: The Midwest Facetors Guild and the Dearborn Civic Center Security Patrol will furnish around the clock security and will take all reasonable and expected precautions to protect the property and person of each exhibitor. However, it is mutually agreed that the Midwest Facetors Guild, it's members, it's officers, or it's authorized agents shall not be liable to any exhibitor for any damage to or for the loss or destruction of any exhibit in whole or part. This includes the property of any exhibitor or injury to his/her person from any cause. All claims for such a loss, damage, or injury is expressly waived by the exhibitor. Submission of a signed application for display space form constitutes acceptance of all the rules and regulations as outlined above.
7. MAIL IN ENTRIES: Mailin entries will be permitted in any class where showmanship is not judged. Entries must be in the hands of the EXHIBIT CHAIRPERSON by Nov. 1, 1991. Entries should be sent insured and registered mail and fees for the return must be included with each entry.
8. APPEALS: Appeals concerning competitive scores will be received by the JUDGING CHAIRPERSON for three (3) hours of show time after scores are publicly posted. Scores are not final until the appeal period has expired.
9. APPLICATION DEADLINE: Application deadline is October 15, 1991.

ENJOY THE FAIR -- THANK YOU !!!!



MIDWEST FACETORS FAIR
DEARBORN CIVIC CENTER DEARBORN, MICHIGAN
NOVEMBER 15, 16, 17, 1990

APPLICATION FOR DISPLAY SPACE

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

ALL COMPETITION EXHIBITS. FILL OUT THE FOLLOWING INFORMATION:

Please use a separate form for each exhibit.

CLASS NUMBER: _____

EXHIBITOR GROUP: _____
(Junior, Novice, Advanced, Master, Open, Society)

CASE SIZE: Width _____ Height _____ Depth _____

MAIL IN Exhibits fill in this additional information:

Telephone Number _____

Amount of insurance desired _____ (You must include return
postage and insurance fees.)

NON COMPETITIVE EXHIBITS. FILL OUT THE FOLLOWING INFORMATION:

TYPE OF EXHIBIT _____
(Faceting, Jewelry, Educational, Special, etc.)

CASE SIZE: Width _____ Height _____ Depth _____

EXHIBITORS SIGNATURE _____

ENTRIES MUST BE RETURNED BY OCTOBER 15, 1991 TO:

WILLIAM J. HORTON 2589 N. HUGHES RD. HOWELL, MICHIGAN 48843
PHONE: 517-546-2159

Please return my entries by mail.

I will collect my entries at the Fair Sunday