Promoting the art, skill and teaching of faceting

Expanding the knowledge of natural and man-made crystals

Developing and promoting uniform rules for faceting competitions within the U.S.A. and among other countries

Sponsoring or assisting in managed competitions

Serving as a national repository for faceting designs, published materials and general information for faceters everywhere
Presidents Message

By this time I was hopeful that I would hear back from the IRS on our non profit status. I received a letter from the IRS on July 28, 2004 stating that the process could take up to 120 days.

Our new single stone competition designs are presented in this issue. There are some real challenges in this years competitions. I urge you to cut and submit a stone in support of our guild and those of us that put competitions together. A lot of work goes into setting up these competitions, and every year there are fewer and fewer places you can go to compete. It used to be that competitions were everywhere, now you have to look very hard to find one. Symposiums are also getting scarce. The Texas Faceters Guild has one scheduled for October, and I see nothing else on the horizon.

The Hob Nob in Tucson, chaired by Dieter Irmischer and myself, is becoming more important as a place for faceters to gather, and every year the attendance is growing. This year we will announce the winners of the 2005 NAFC at the Hob Nob. You should give serious thought to attending. You will find it very enjoyable, and the Tucson Gem Show is well worth your effort. I assure everyone they are welcome, the only requirement is an interest in faceting.

Please support your local guilds and the USFG.

Art Kavan
USFG President
DUES AND NEWSLETTER POLICY

A new membership card will be sent with each membership renewal.

POST YOUR MEMBERSHIP CARD IN A CONSPICUOUS PLACE AS A TIMELY REMINDER OF YOUR MEMBERSHIP EXPIRATION DATE.

If your membership will expire before the next issue of the newsletter, the address label will display DUES DUE.

All members receiving a DUES DUE issue will receive one more complimentary issue bearing a FINAL REMINDER notation.

For ALL members who elect not to renew their membership, the FINAL REMINDER issue will be the FINAL ISSUE mailed.

The USFG Newsletter is a quarterly publication of the United States Faceters Guild, published in March, June, September and December. It is delivered by mail or e-mail to all paid members of the Guild. Membership dues are $18 per year (U.S.D), and are payable to the USFG treasurer.

Opinions expressed are those of the editor, contributing members, or quoted authors, and do not necessarily represent the United States Faceters Guild or its membership. The newsletter is for the express purpose of sharing information with the members and other faceting guilds, and has no intent to show preference to or cause damage to any product, manufacturer or commercial company.

Correspondence concerning the content of the newsletter, exchange bulletins and newsletters should be sent to the editor.

NEWSLETTER SUBMISSIONS

Items submitted for publication in the newsletter may be sent to:

usfgnewsletter@cox.net
or mailed to:
Jenny Clark
1321 N. 66 Place
Mesa, AZ  85205

All items should be received no later than the 25th of the month preceding publication date.
NEW MEMBERS

David R. Carusello, CT
Ann Robbins, IN
Robert C. Royer, FL
Austin McThorn, HI
Paul G. Menkhaus, MT
Robert C. Royer, FL
Russell E. Taylor, TX
Gregory & Hollis Thompson, TX

NEWSLETTER EXCHANGES

The USFG is involved in newsletter and information exchanges which currently include the following newsletters and their respective publishing guilds:

ANGLES---Faceters Guild of Southern California
FACETERS' STONECHAT---UK Faceter Cutters Guild
FACETS---Columbia-Willamette Faceter's Guild
FACET TALK---Australian Faceters' Guild
MEET POINTS---Vancouver Island Faceters' Guild
THE CRYSTAL AND GEM NEWS---North Puget Sound Faceting Guild
NEWSLETTER---The North York Faceters Guild
NEWSLETTER---Texas Faceters' Guild
OFF-THE-DOP---Intermountain Faceters Guild
THE TRANSFER BLOCK---The Faceters Guild Of Northern California.

We welcome any information about your guild activities. If your guild isn’t listed above, and you would like to exchange newsletters with the USFG, please contact:

How To and What For

#2

Last issue this column was devoted to a simple pre-form of an SRB (standard round brilliant) using 30 degree facets and finishing with a 1200 pre-polish.

I must confess, in some competitions where I expected very strong competition, I have even polished this pre-form for very exact accuracy. I find that most of the time just the 1200 will give very good results. What a pre-form does for the competition faceter is give you a very exact outline of the stone i.e., very exact girdle facets that not only determine the quality of the pavilion but also the crown. For at this point your size and girdle is set.

Now, I can tell you when you first follow these procedures it is a little awkward. But with practice will come understanding and accuracy. So let’s pick up where we left off.

I will generally put a 600 lap on if I cut my pre-form at 30 degrees, and cut my sixteen break facets at 47 degrees or whatever the diagram states. I would not cut to the top if I am saving material, but to a short mark that I have made on the girdle using the number we figured for the height of the pavilion. If material is no problem, go close to the top as either using 41 or 43 for your mains will close it up for you. We are trying to accommodate two different problems here. One, saving material because it is valuable or two, we only have just enough material to cut the competition stone.

In this particular case we would now put our
1200 pre polish lap on. I would recommend cutting your mains in at whatever the angle should be, 43 or 41. In either case cut to girdle line. The culet will not close, but now you can see exactly how far you have to cut your breaks in order to close the culet with the mains. Again, a little practice and it comes to you.

There is a simpler way, by cutting your mains all the way to center point (PCP- permanent center point), but as a competition cutter I don’t want to lose my TCP until the very last. Remember, we worked very hard on center point, and I can monitor how I am doing as I just close with my mains. I would now go back and cut the breaks as close to where I thought I needed to go to just close, or better yet maybe not quite close. In other words take another look.

At this point, if I haven’t lost you already, you are probably thinking, holy cow I never thought an SRB would take this much tinkering around with. They don’t. With practice comes speed and with knowledge comes accuracy.

By looking, and understanding what you are looking at, you will be able to correctly diagnose your errors early and correct the problem before you move on. If everything works as it should (it Won’t) your mains should cut in to a perfect culet. I say they won’t because it depends on how well you can follow a line, and how well you can cut a facet into a point. It takes a lot of practice to do it well. To check for all meets at the culet, look at each facet with your 10X loupe from the girdle line up to the culet. At the culet it must go all the way to the top and also still be a sharp point. If it is a little flat on top you over cut the facet, if it does not go all the way to the top you under cut it. Next, with your 10X loupe, get right over the top of the culet and focus in. You should see eight straight lines running from one girdle line through the culet to the other girdle line. If you see a little offset or step at the culet where the line should go straight through, you don’t have meet point.

At this point I would polish the girdle first, as you never want to come back to it. If you did you would screw up your meet points. Once you are convinced your girdle is polished, and you have followed the line — keeping exactly with your breaks, you now have a second chance with polish to put all these meets in perfectly. This is the part, to me, where competition faceting begins. I will address polish in a later article, as it is the most important part of competition faceting.

Next issue I will discuss the transfer, and my preferred method of dopping and why.

Art Kavan

….To be continued.
HISTORY OF THE UNITED STATES FACETERS GUILD
Continued
By Glenn Klein, USFG Historian
Revised April 2004

The results of the inaugural 1993 Biron Invitational Gemcutting Competition were announced during Easter at the Alice Springs, Northern Territory, Gem-boree. Australian Norm Coates won the first Biron Championship. The best ten competitors in the 1992 International Faceting Challenge had been invited by the Biron Corporation to cut one piece of reconstituted (synthetic) Biron emerald and one Biron morganite to the competition designs. The pre-form weights were 10-12 carats each.

The cutters also faceted two smaller stones. These were to the cutters own choice of designs. The Cutters were allowed to keep the two larger competition stones, after they had been displayed around the World for one year. It is interesting to note that the smaller stones which were cut to the cutters choice of design, had little difference between designs most of the eight Australian and two American cutters had selected. In future Birons' the cutters were required to cut the four designs called out, which varied for the smaller stones. No more personal choices were allowed. The order of finish was:

1. NORM COATES Aus, 193.12 points
2. RON HARDMAN Aus, 192.03
3. JACK TUFFLEY Aus, 191.97
4. DON HENSON Aus, 190.65
5. VIC KOSTIC Aus, 190.52
6. DES STENNETT Aus, 189.86
7. GLENN KLEIN U.S., 188.18
8. JOHN DARBY Aus, 187.66
9. FRANK DICKSON Aus, 186.67
10. JOHN ALDEN U.S., 185.33

On May 8, 1993 Fred Van Sant wrote a letter in which he proposed an eleven-point program for shifting the emphasis of the USFG, changing our image, and acquiring new members. Among the proposals were: reduce membership fee to $15.00 (from $25.00), conduct an advertising campaign, establish one Membership meeting a year, establish one or two Board meetings per year, revise the Constitution, and to continue to support the American team in the Cup Challenge.

The June 1993 USFG Newsletter showed that the USFG had eighteen (18) members.

In June 1993 Fred Van Sant announced that the AFG had assigned Irene Whitham to replace Rupert Pickrell to correspond with Fred, on the creation of a set of International Rules.

Sadly, it was announced that Charles Hettich, one of the USFG's most talented competition faceters, passed away June 27, 1993, from the results of cancer. Charles demonstrated great personal effort during the establishment of the USFG. He was successful when acting as Sponsorship Chairman. Charles was one of the five winning United States team members in the first IFC (1986).

The June 1993 and August 1993 issues of Facet Talk had articles written by Cliff Jackson and Australian Nelson Robertson, which discussed that acid-on-the-burn subject of VISUAL EFFECT.

In September 1993, Fred Van Sant remarked that the correspondence between Irene Van Sant and him had stopped. There had been no interest shown by the Australians in changing the existing Australian Rules, and establishing of a set of International Rules. It seemed that the Australians were going through the motions, but had no real intention to change any of their rules.

On November 1, 1993 Fred Van Sant had completed the USFG Rules For Single-Stone Faceting Competitions.

In the December 1993 USFG Newsletter, the results of the Balloting were announced. For the 1994-1995 term the Officers became:

President, JIM BALL, OR
Vice-President, WALTER CARSS, TX
Secretary, GLENN KLEIN, CA
Treasurer, LILLIAN HETTICH, CA
Acting Editor, FRED VAN SANT, CA
Membership Chairman, DR. JEAN MARR, NC
The rest of the offices were open. The new membership dues amount became $15.00 per year. The Constitution revisions were adopted. The USFG now had nineteen (19) members, and a financial balance of $1264.58. Fred Van Sant's suggested membership drive was to begin right after New Years.

In January 1994 the USFG had thirty (30) members.

Fred Van Sant issued a revised January 15, 1994 USFG Faceting Dictionary.

By March 1994 in order to make faceters aware of the USFG, Membership Chairman Dr. Jean Marr had made contacts in the Eastern United States, Jim Ball in the mid-United States, and Fred Van Sant in the Western United States & Canada. Contacts were made with clubs, guilds, and individual faceters. Hundreds of USFG application forms were mailed out. Contacts were also made in New Zealand and Australia, offering a welcome to join the USFG.

In 1994 along with the Australia v United States International Faceting Challenge, and the International Individual Faceting Championship, there was a trophy to be awarded to the highest scoring facetor from any country other than Australia/United States.

The results of the 1994 International Faceting Challenge were announced at the Ballarat, Victoria, Australia Gemboree on April 1-4, 1994. The Australian team won the Challenge CUP with a total score of 1971.18 points. The United States team scored 1893.01--a difference of 78.17 points. The International Individual Faceting Championship Shield winner was Australian Don Henson. The second place 1994 American team consisted of:

1. GLENN KLEIN, El Toro, CA, 392.16
2. RALPH MATHEWSON, Lewiston, ID, 389.14
3. BILL HORTON, Howell, MI, 377.21
4. VERN JOHNSON, Sonora, CA, 369.01
5. DON DUNN, Dayton, OH, 365.49

The United States coordinator was WALTER CARSS. The Australian Coordinators were RUPERT PICKRELL and NELSON ROBERTSON

Although Australian chief judge Irene Whitham indicated to Fred Van Sant that the Error Plot Sheets, which are part of USFG Single-Stone Rules, were not necessary--an Australian version of Fred's Error Plot Sheets were used in the judging for the first time. The Australians had not approved of this American idea, but they did use them. A diagram layout was included, with a work sheet and judge's comments--all recorded with ink. Cutters could now see where their mistakes were. There were no deductions made for Visual Effect! It looked like the Australians were bending over backwards to avoid criticism over this feature.

Charlie Moon was in Australia during the judging period. He was to have been a "penciller" for one of the judges, marking score sheets, etc. Unfortunately, it turned out that Charlie arrived one day too late. Everything had been judged and tabulated before he got there, so he had no way of knowing exactly what happened during the actual judging. But the fact remains, Charlie Moon was the first American allowed to be involved with the judging in Australia in any way.

In a letter to Officers dated April 6, 1994 Fred Van Sant reported on the progress of the Membership Drive. Last year we had nineteen (19) members, this year we had one hundred and twenty-three (123)!

Fred asked "What would you think if we ran an opinion poll about what the past entrants thought about the CUP Challenge?" The Cutters could be asked:

1. I think the CUP Challenge is probably fair.
2. I think the CUP Challenge is probably un-fair.
3. I have no opinion regarding the fairness of the CUP challenge.

In Fred Van Sant's April 6, 1994 letter he suggested,
If the Australians don't want to get serious about writing a set of International Rules, we can get together with the Canadians, and a couple of Europeans, and write it without them. I really think that if we went ahead and did this, the Aussies would not want to be left out. They would suddenly get serious about it.

There was a Board meeting on May 28, 1994 at Sun Valley, ID. The meeting was chaired by Walter Carss (Vice-President) in the absence of President Jim Ball. With Secretary Glenn Klein as temporary chair, Walter Carss and Fred Van Sant made several proposals for change in the Constitution. Discussion on these proposals and other matters took place. The projected balance for 1994 year end was $2621.10.

A General meeting of members followed the May 28, 1994 Board meeting at Sun Valley. Vice-President Walter Carss chaired this meeting. The membership drive instigated by Fred Van Sant had increased numbers greatly. The USFG number of members now was one hundred and forty-eight (148), including two from Canada. Members were asked to suggest changes or improvements of the Single-Stone Rules.

Walter Carss pointed out that it "appeared" the Australians had decided to give up their Visual Effect rule, because they had awarded full points for each American entrant in the 1994 Challenge. In the 1994 IFC the Americans had changed crown angles because the result was a better Visual Effect. This did result, however, in lower crown height than the Australian stones, and could have alerted the judges as to the origin of the cutters. Deductions for Visual Effect were used in a later IFC (1996).

The 1996 contest allowed the entrant to choose the material for the fourth design. Previously all materials for the four required cuts had been called out on the design sheets.

Walter Carss noted that score sheets were a big improvement in the 1994 judging. However, most American cutters could not find the stone errors as shown on the sheets that had been judged by Jenny King. And, when compared to the other three judge's sheets, the sheets that were judged by Jenny King were noticeably showing many more errors--even on the sheets of America's top cutters.

Charlie Moon suggested Jenny King send over a stone that she considered perfect, for the Americans to see. Jenny did not like that idea at all! Walter Carss suggested we request the Australians to send over four stones, which they had graded. Then we could analyze them, and see how they judge.

By June 19, 1994 the USFG had a new edition of the Constitution.

In a letter dated June 2, 1994 to President Jim Ball, Walter Carss resigned as Vice-President of the USFG. Jim Ball called Walter Carss and stated that he would not accept the resignation. Walter recanted his letter.

In the May/June 1994 issue of the USFG Newsletter, Walter Carss wrote an article "How Do the Australians Judge Meets??" In the article Walter pointed out that the Australians do not seem to be following the techniques he and other Americans were taught at the Jenny King Judges Course in Perth, Australia in 1992. He wondered if something had been left out of the course.

Lapidary Journal announced in August 1994 that Norm Steele would be inducted into The National Rockhound & Lapidary Hall of Fame, along with five others. Norm's name would be engraved on the Hall of Fame Plaque at the Pioneer Museum in Murdo, South Dakota.

As of July 27, 1994 the USFG had one hundred and fifty-six (156) members. Fred Van Sant announced that the USFG had one hundred and sixty-six (166) members on September 28, 1994.

In an article in the September/October 1994 Facet Talk, Australian Rupert Pickrell stated, "It is obvious that Australian judging practices are not understood by many US entrants. Four competition grade stones
were selected and judging sheets prepared. These stones will be judged by eight Australian and eight USA judges. The results will be analyzed, and if there are differences in international methods, they will be clarified. A report will be in Facet Talk when the exercise is complete."

Glenn Klein wrote an article about Australian rules and judging, dated October 22, 1994. It was an article summarizing the results of an opinion poll taken of the United States IFC entrants. The article was not complimentary towards the Australians, and pointed out how many of the American cutters felt that the IFC was judged unfairly. A November 15, 1994 three-page letter by Australian Judge Irene Whitham to Glenn explained the judge's views on the points that had been made. A November 28, 1994 two-page letter by Rupert Pickrell AFG Chairman/Coordinator of the 1996 International Faceting Challenge to Glenn noted the disagreements that the AFG had with the points brought out. A third letter written on December 12, 1994 by Rupert Pickrell to Glenn stated Rupert's personal position regarding the views which some of the Americans had about the fairness of the IFC. In December Fred Van Sant pointed out many things which the Australians had offered in the letters of rebuttal were simply not true, at least in the eyes of the Americans.

In December 1994 Barbara Green took over the office of Editor, replacing acting Editor Fred Van Sant.

1994 closed out the year with one hundred and seventy-five (175) USFG members, and the bank balance was $2915.31.

In a letter dated February 10, 1995 to Walter Carss, AFG co-founder Peter Collins wrote about his displeasure of an earlier article that Walter had published (How Do Australians Judge Meets?). The article was about Australian competition judging and the fairness thereof.

The March 1995 issue of Facets had an interesting article by Australian Chairman for the International Faceting Challenge, Rupert Pickrell. Rupert gave several reasons why he thinks the Australian cutters are so successful in the IFC.

Results of the 1995 Biron Invitation Challenge were announced at the Glen Innes, New South Wales, Australia Gemboree on April 15, 1995. Australian Don Henson won the second Biron Championship. The order of finish was:

1. DON HENSON, Aus, 194.68 points
2. RALPH MATHEWSON, USA, 192.78
3. DES STENNETT, Aus, 192.43
4. NORM COATES, Aus, 192.39
5. RON HARDMAN, Aus, 192.17
6. JACK TUFFLEY, Aus, 192.16
7. RAY MAUNDER, Aus, 190.65
8. RALPH WESTEN, Aus, 190.45
9. GLENN KLEIN, USA, 189.98
10. JOHN DARBY, Aus, 188.87

The June 1995 issue of the USFG Newsletter carried the ballot form for members to vote on an amendment proposed by Fred Van Sant, and seconded by Walter Carss, which concerned the wish to/or not to peremptorily drop members if they have not paid their member dues.

Editor Barbara Green had to withdraw in July 1995 because of ill health. Fred Van Sant agreed to carry on in the Editors position for the next two issues only.

In a letter dated August 25, 1995, Fred Van Sant wrote to Vice-President Walter Carss that he (Fred) was in favor of disbanding at the end of 1995, because members were not offering articles for the Newsletter. And, he felt the members were not offering enough support for a National guild. In any case, he was severing all connections with the USFG with the termination of his current membership, and withdrew his nomination for the office of Treasurer. Later Fred reinstated his name for Treasurer, as a result of a letter from Walter Carss.

Facet Talk September/October 1995 had an IFC report by Coordinator Rupert Pickrell. It stated that it was expected that the 1996 Challenge would have one judge from the United States, one from the UK, and two from Australia. The Australians also pro-
posed that Australia become the permanent coor-

3. The range of results obtained by the U.S. and
African judges were comparable.
4. The average spread of results over all four stones
viz. Australia 18.39 and U.S. 19.59 were close,
although the components which produced these
figures came from different distribution of ranges
from stone to stone.
5. American judges awarded higher points than Aus-

talian judges.
6. Both Australian and American judging results
produced the same order when averages are com-
pared.

On September 29, 1995 the USFG had one hundred
and thirty (130) members. And the USFG had a cur-
rent balance of $4331.31. The December 1, 1995
balance was $4270.49.

As a result of the Election, the Officers for the 1996-
1997 period became:

President, JIM BALL, OR
Vice-President, ROBERT STRICKLAND, TX
Secretary, CHARLES MOON, CA
Treasurer, FRED VAN SANT, CA
Editor, OPEN
Membership Chairman, DR. JEAN MARR, NC

The Amendment to Article IIIA of the Constitution
was passed.

...to be continued
THE UNITED STATES FACETERS
GUILD ANNOUNCES THE
SINGLE STONE COMPETITION
FOR THE YEAR 2005

THIS ARTICLE SERVES AS
AN INVITATION
FOR INTERESTED MEMBERS OF THE
UNITED STATES FACETERS GUILD
TO ENTER THE
2005 SINGLE-STONE COMPETITION

The Single-Stone Competition program, with Novice, Pre-Masters, and Masters Classes, will be conducted as a typical single-stone competition in which winners of the classes will be recognized and presented awards.

Novice Class
To certify as an USFG Novice, an inexperienced faceter must achieve a score of 80% or higher on the Novice design. A score of 85% or higher will qualify the faceter to enter the Pre-Masters class competition.

Pre-Masters Class
To certify as a USFG Pre-Master, the faceter must make a minimum score of 85% on cutting the Pre-Master design. A score of 90% or higher will qualify the faceter to enter the Masters Class competition.

Masters Class – Masters Division
To certify as an USFG Master the faceter must make a minimum score of 90%. Any faceter who has not won a previous Masters competition may enter the Masters Class – Masters Division.

Masters Class – Grand Masters Division
Any faceter who has won a previous Masters competition must enter in the Grand Masters Division. This includes any faceters who have participated in the Australian International Faceting Challenge, by which entry -- with no exceptions -- they are automatically classed as Master faceters.

Awards

Novice Class
The top three faceters, scoring 90% or higher, will receive a medallion and certificate of accomplishment indicating first, second, and third place ranking in the Novice competition. All scores 80% or greater will receive certificates indicating certification as a USFG Novice. All scores below 80% will receive certificates indicating participation in the Novice event.

Pre-Master class
The top three faceters, scoring 90% or higher, will receive a medallion and certificate of accomplishment indicating first, second, and third place ranking in the Pre-Masters competition. All scores 85% or greater will receive certificates indicating certification as a USFG Pre-Master. All scores below 85% will receive certificates indicating participation in the Pre-Masters event.

Masters Class – Masters Division
The top three faceters, scoring 90% or higher, will receive a medallion and certificate of accomplishment indicating first, second, and third place ranking in the Masters competition. All scores 90% or greater will receive certificates indicating certification as a USFG Master. All scores below 90% will receive certificates indicating participation in the Masters event.

Masters Class – Grand Masters Division
Only the top score will receive a medallion and certificate of accomplishment indicating a first place ranking in the Grand Masters Division. Along with exclusive “Bragging Rights” as being the top faceter in the USFG Single Stone Competition. All other scores will receive a certificate indicating participation in the Grand Masters event.

Additional Competition Notes:
1. All competitors will receive a certificate (suitable for framing) of achievement from the USFG Competition committee. The wording on each certificate
will reflect the competitor's accomplishment.

2. Once a faceter has been certified in any USFG competition, that certification will remain permanent, even if the faceter, when re-cutting in his or her certified class/division, scores below the minimum certification score.

3. This competition is ONLY open to members of the United States Faceters Guild.

**2005 USFG Single Stone Competition - Shipping and Handling Instructions**

1. Place the stone in a 1-1/8” diameter round plastic gemstone display cup with the foam insert and cap. Please do not mark or identify the gem or container in any way! If gem containers are marked or identified the competition coordinator may choose to repackage the stone in a generic container.

2. Place the following in a bubble protected envelope:
   a. The display cup containing the stone.
   b. An additional bubble protected self addressed and stamped envelope for returning the stone and scoring sheets to the faceter.
   c. Entry Fee: $25.00 check or money order, US funds only.
   d. Please make checks payable to: United States Faceters Guild
   e. Completed and signed entry form. (Feel free to photo copy original as needed)

3. Mail the package to:
   Mr. Jeff Ford
   2410 North 2nd Street
   Kalamazoo, MI 49009

4. At the participant’s discretion, packages should be sent by certified mail and/or insured. It is suggested that non-US entries use insured mail.

5. Stones will be returned to the participant in the manner selected by the participant as they are received. If no specific instructions or required postage is received with the entry, USPS first class mail will be used for returning cutters stones and judging materials.

6. THE POSTMARK DEADLINE FOR SUBMITTING THE STONES IS **JUNE 20, 2005** Stones received with later post marks may be subject to exclusion from the competition.

7. Mr. Ford will code the stone (for anonymity), repack and send the stone to a selected judge. The judged stone and comprehensive “mark-up-sheet” will be returned to Mr. Ford who will decode and repackage the stone with the score sheet and return to the individual contestant.

8. **Be sure to include an additional self-addressed bubble protected envelope, with return postage!**

9. Note: The United States Faceters Guild or stone handler shall not be held liable for stones lost in the course of shipment.

**General Judging Rules for the USFG 2005 Single Stone Competition.**

Categories are in the same numerical order as score sheet:

1. **Scratches.** Each facet shall be absent of scratches including the finest of cat hairs. Inclusions or fractures that surface and look like scratches will be judged under this feature.

2. **Pitting:** Each facet shall be absent of pits including the tiniest inclusions and fractures that surface and look like pits will be judged under this feature. Foreign matter on the surface that will not wipe off will be judged as an error. Flaws, fractures, cleavages, partings, and inclusions will be judged under category 1 or 2 on the score sheet if they surface.

3. **Grooved facets:** Facets that show grooving in the polish when held just between shadow and
sometimes show up in the polish in the same manner. Both features will be judged in this category.

4. **Flat facet and sharp edges**: Facet surface true - This refers to the flatness of facets or unevenness of curved facets. Unintentional facets and ghost facets will be penalized under this feature. Facet edges sharp – The junction between facets should be knife-edge. Both of these features will be judged under category 4 on the score sheet. Chipped edges will be judged under the category for chips, not under this feature.

5. **Facet uniform**: Refers to consistency in shape and size of facets in the same series. Facets also have to have consistency with the pattern.

6. **Meet points**: A point where 4 or more facets culminate in a perfect point with no facet over cut and/or no facet under cut. Note every meet, regardless on the number of facets carries the same scoring weight.

7. **Chips**: Areas where pieces of material have been chipped off unintentionally. They usually occur along facet edges, at corners, and/or culets.

8. **Girdle uniform**: Facets in the same series around a faceted girdle shall be the same shape and dimensions. Girdle facets shall be an exact replica of the girdle on the pattern.

9. **L/W ratio**: The length to width ratio will be on the design and score sheets a variance of 0.1 mm +/- will be allowed with out deduction. If out, a 3 point 100% error will result.

10. **Stone width**: The competition committee will set the stone width. There will be an allowable margin of 0.1 mm more or less than the stone width set by the committee. The Competition Committee will designate stone widths between 6 mm and 15 mm. If out, a 3 point 100% error will result.

11. **Girdle thickness**: Girdle thickness shall be 0.3 mm +/- 0.1 mm. If the pattern has a scalloped girdle, the thin part of the scallop should not be less than 0.2 mm or greater than 0.4 mm. If out, a 3 point 100% error will result.

### Additional Judging Notes:

1. Categories 1,2,3,4, and 7 represent polish.
2. The girdle shall be polished and judged under the same categories on the score sheet, “1 through 7” as with all other facets. Two other categories are specifically designated for the girdle alone. They are 8 - "Girdle Uniform" and 11-Girdle Thickness.
3. Scoring in categories 1 through 8 - Errors will be assigned a weighted value of 5%, 50%, or 100% point deduction depending upon the magnitude of the error. A general definition of the weighted value scoring is as follows: 5% off if the error is barely visible with a 10X loupe, 50% off if the error is barely visible with the naked eye but easily seen with a 10X loupe, or 100% when a most serious error is seen with the 10X loupe and/or if the error is easily seen with the naked eye.
4. Scoring in categories 9 through 11 - Errors will be automatically assigned a 3 point 100% deduction.
5. **THE PLAN VIEW**: It is an important and serious parameter of evaluation in a faceting competition. The definition: "A plan view is that arrangement of points and lines one sees when looking directly down or up the vertical axis, whether it's a real stone or an imaginary stone as portrayed on a diagram." The following are examples of how a cutter may create a change in "plan view" when cutting a competition stone: The most frequent is, deliberately creating a change in the "plan view" when cutting a competition stone- in jeopardy by employing a severe change of angle or angles that will create a non-design facet or facets -- this comes under the judges prerogative for making the decision, and/or without question, a mishap of inadvertently leaving out a tier of facets. Both crown and pavilion are subject to penalty if the plan view of either one is in error. If the plan view as defined is not followed in
the opinion of the judge, then in all cases the stone will be ineligible and the judge will give written reasons on the judging sheet.
6. Pre-judging of stones is strictly forbidden. Any indication of pre-judging will automatically - without exception - disqualify the participant from the competition.
7. The minimum final score a judge will award is 50 out of 100 possible points.

Note: Any questions about the competition should be directed to the USFG Competition Co-Chair
Mr. Jeff Ford
2410 North 2nd Street
Kalamazoo, MI 49009
E-mail jeffinkzoo@sbcglobal.net

USFG 2005 Single Stone Competition
Cutter’s Notes

General Notes
• Entry Deadline – Postmarked by June 20, 2005.

• Stone Width – Cut to stated size, within tolerance. Width will be measured flat to flat, as indicated on the pattern sheets. Three (3) 100% errors will be taken off the score if the stone width is outside of this margin.

• Girdle Width - Cut to stated size, within tolerance. Three (3) 100% errors will be taken off the score if the girdle is outside of this margin

• Girdle will be polished and judged under the same categories on the score sheet as all other facets. Two other categories are specifically designated for the girdle alone; they are girdle thickness and girdle uniform.

• L/W Ratio - Measure both dimensions, L and W. Multiply the measured W x the design ratio. Compare the actual L dimension to the calculated L dimension. 4. If the measured L dimension is within +/- 0.1 mm from the calculated L dimension, then the stone is not penalized.

• Angles - Cutters may adjust cutting angles as they wish, commonly known as Tangent Ratio. In general, angles are not judged. But be warned that judges will evaluate stones for compliance or trueness with the top & bottom plan views of a given pattern. Stones that noticeably deviate from a given plan view may be subject to being disqualified or declared ineligible from competition.

STONE DESIGNS

Novice

Mistress by Jeff Graham

• Stone Material – Cutters Choice! Light or clear is best.
• Stone width to be 12 mm +/- 0.5 mm without deduction.
• Girdle width to be 0.3 mm +/- 0.1 mm without deduction.

Pre-Master

The Wyoming Star
by Jim Perkins

• Stone Material – Synthetic Spinel, light or clear is best.
• Stone width to be 11 mm +/- 0.1 mm without deduction.
• Girdle width to be 0.3 mm +/- 0.1 mm without deduction.

Master

European Mixed Cut
by Glenn and Martha Vargas

• Stone Material – CZ, light or clear is best.
• Stone width to be 10 mm +/- 0.1 mm without deduction
• Girdle width to be 0.3 mm +/- 0.1 mm without deduction.
Novice

Mistress
by Jeff R. Graham, 2003
jeff@faceters.com

Angles for R.I. = 1.560
33 + 4 girdles = 37 facets
4-fold, mirror-image symmetry
96 index
L/W = 1.000  T/W = 0.514
U/W = 0.514
P/W = 0.446  C/W = 0.198
Vol./W³ = 0.292

Pavilion

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>43.00°</td>
</tr>
<tr>
<td>P2 (G)</td>
<td>90.00°</td>
</tr>
<tr>
<td>P3</td>
<td>40.00°</td>
</tr>
</tbody>
</table>

Cut to center point.  
Cut to meet P1.  
Cut to meet girdle.

Crown

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>C1</td>
<td>48.00°</td>
</tr>
<tr>
<td>C2</td>
<td>30.45°</td>
</tr>
<tr>
<td>C3</td>
<td>28.47°</td>
</tr>
<tr>
<td>T</td>
<td>0.00°</td>
</tr>
</tbody>
</table>

Cut to meet girdle.  
Cut to meet girdle.  
Cut to meet girdle.  
Table
Cut to meet C2, C3

Cutters Notes:

Stone Material – Cutters Choice, light or clear is best
Stone width to be 12 mm +/- 0.5 mm without deduction
Girdle width to be 0.3 mm +/- 0.1 mm without deduction
Originally designed for Beryl
Change culet angle to 40.5 for Quartz
Angles for R.I. = 1.720
73 + 12 girdles = 85 facets
6-fold, mirror-image symmetry
96 index
L/W = 1.018  T/W = 0.481
U/W = 0.417  P/W = 0.436
C/W = 0.178
Vol./W³ = 0.237

**Pavilion**

<table>
<thead>
<tr>
<th>PF1</th>
<th>41.70°</th>
<th>96-16-32-48-64-80</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>TCP</td>
</tr>
<tr>
<td>PF2</td>
<td>42.20°</td>
<td>08-24-40-56-72-88</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MP @ TCP</td>
</tr>
<tr>
<td>PF3</td>
<td>90.00°</td>
<td>96-16-32-48-64-80</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CAM, cut to size</td>
</tr>
<tr>
<td>PF4</td>
<td>90.00°</td>
<td>08-24-40-56-72-88</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CAM, Level girdle</td>
</tr>
<tr>
<td>P5</td>
<td>40.20°</td>
<td>01-15-17-31-33-47-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>49-63-65-79-81-95</td>
</tr>
<tr>
<td>P6</td>
<td>39.96°</td>
<td>05-11-21-27-37-43-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>53-59-69-75-85-91</td>
</tr>
</tbody>
</table>

**Crown**

<table>
<thead>
<tr>
<th>C1</th>
<th>44.80°</th>
<th>96-16-32-48-64-80</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Cut to establish girdle width</td>
</tr>
<tr>
<td>C2</td>
<td>41.76°</td>
<td>08-24-40-56-72-88</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Level girdle to C1</td>
</tr>
<tr>
<td>C3</td>
<td>37.80°</td>
<td>05-11-21-27-37-43-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>53-59-69-75-85-91</td>
</tr>
<tr>
<td>C4</td>
<td>20.40°</td>
<td>96-16-32-48-64-80</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MP @ C1</td>
</tr>
<tr>
<td>C5</td>
<td>17.00°</td>
<td>96-16-32-48-64-80</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MP @ C2, C3 &amp; C4</td>
</tr>
<tr>
<td>C6</td>
<td>0.00°</td>
<td>0.00°</td>
</tr>
</tbody>
</table>

Cutters Notes:
Stone material – Synthetic Spinel, light or clear is best.
Stone width to be 11 mm +/- 0.1 mm without deduction.
Girdle width to be 0.3 mm +/- 0.1 mm without deduction.
Master

European Mixed Cut
Glenn & Martha Vargas
Faceting for Amateurs,
1st ed, 1969, p 153

Angles for R.I. = 2.200
75 + 8 girdles = 83 facets
2-fold, mirror-image symmetry
96 index
L/W = 1.500  T/W = 0.932
U/W = 0.440
P/W = 0.434  C/W = 0.199
Vol./W³ = 0.526

Cutters Notes:
G1 facets are cut to a common mast height, i.e., L dimension between 24-72, 12-60, and 36-84 are all equal
Stone Material to be CZ, light or clear is best.
Stone width to be 10 mm +/- 0.1 mm without deduction
Girdle width to be 0.3 mm +/- 0.1 mm without deduction

No specific cutting order or sequence is presented or implied. Cut crown facet lengths along 96-48 index line
(I & F) to APPROXIMATELY 1 MM or 1/10 of W. As a suggestion cutters may use a gauge of known thickness
for setting facet edge length. Design is TR’d for CZ from original design angles.
About the Designs: 
In Their Own Words

Novice:

Mistress by Jeff Graham

I wanted to design a stone that would look like, and have the flash of a "Princess" cut like my "Gram Princess" and work well in lower refractive index stones. Also I wanted to create a design that would help improve light colors like most typical Beryls are readily available in.

I have had a lot of people and customers ask me for a "Princess" in Aquamarine. As a matter of fact it is hard to believe how many customers have asked me for a "Gram Princess" in Aquamarine.

Because of the multiple tiers on the Pavilion of a traditional "Princess" the design tends to be not great in low refractive index materials like Beryl. So one of the key things in creating this design was to simplify the pavilion and get good performance.

Another key aspect that I wanted was a design that would not have an over powering light return. Because having a very high light return tends to wash out lightly saturated colors, like Beryls. One of the things that I find works well in light saturation stones is to use light and dark reflections to make the stone look darker. Notice that the light return on this design is 79.6%. I have purposely set the crown deep, it helps with weight retention and improve color.

Also, but not in the least I wanted a design that would cut fast and easily, but still look like a "Princes". I think this design meets all of my goals and it is fun to cut.

Note: This design is made specifically for Beryl and works best in that material. The critical angle is very close on the pavilion of this design so it is important that your machine be accurate.

Pre-Master:

Wyoming Star by Jim Perkins

The Wyoming Star was designed just prior to my trip to Wyoming, Michigan to talk to their rock club about my new sphere machine and sphere making. I wanted to take a gift for Editor Ed (Ed Benjamin). However, I couldn't think of anything to take him so I decided to take a gift for him to give to his wife, Barb. I came up with the Wyoming Star. I cut that stone from synthetic corundum, Sapphire Kashmir blue SC-33 from Creative Gems. I set it in a Tripp's mounting with three small accent stone. I thought it looked nice when it was finished. I enjoyed making it for Ed and his wife and hope everyone who cuts it for the competition will enjoy cutting it as much as I enjoyed designing and cutting it.

Best Regards,
Jim

Master:

European Mixed Cut
by Glenn and Martha Vargas

My late wife, Martha, and I decided in 1960 that there was a need for a book on faceting. We had faceted since our marriage in 1953 and noticed that there was not enough information to facet a good gem. This started us looking for any information on the subject. There were a few companies (facet machine manufactures) that published facet diagrams. Also, there were a few small books giving a very small amount of information. All this made us realize that we might be able to produce a good book on faceting.

During our search for information, we found some old pages that showed diagrams from earlier years. One of the diagrams that we found was the European Mixed Cut. This cut had and was being used by many foreign faceters. This made it (in our minds) that it should be included in the book. Further information was found by going to gem and mineral shows. We did not often enter into faceting competitions, usually we did not place. We did however receive a plaque from the California Federation of Mineral Societies. Sadly, Martha’s name does not appear on the plaque, only mine. She did much of the work building the exhibit.

Glenn Vargas
May 18, 2004
Cutting Notes
By Art Kavan

NOVICE: Mistress
By Jeff R. Graham 2003

This is a good stone to develop your basic skills on. I chose synthetic spinel for my material. I started out with a 360 crystallite lap for rough in. I used 44 & 41 on the pavilion. I first cut the 44 close to a point and then squared it up on the 90 to about 13 mm all with the 360. I put a 600 on and brought the stone size into 12.3mm and then brought the 44 into just making a point. I put a 1200 on for my pre-polish, brought the stone size into 12mm and then followed the break line @44 around to meet. Then I cut the 41 in at 95-01-23-25-47-49-71-73. I only brought them into about 1/16 of an inch to corner point as I will polish in the rest of the way.

Sometimes if you cut all the way to the exact corner when you go to polish, it will get to meet point before the whole facet is polished. In this case it will work. Sometimes you cannot do it this way but that is another story.

I polished with 50,000 on Batt and it went fairly quick with no problems. At this point I have three hours in the stone and it is ready for transfer.

After transfer I used a 360 to get rid of some material. I cut to approximately ¼ inch girdle line on the 4 sides at 48 degrees, put a 600 on and followed the girdle line around again. It was off by ¼ degree on the cheater so I continued cutting the rest of the stone up to the table.

I put a 1200 on and set my girdle line a little over .3mm and made sure it lined up when I came around. C-2 cut fine, however you must be very careful cutting C-3 in as it takes a light touch. Now I cut the table in with the 1200, I over cut just a little and polished the table. Now I came back and polished C-1 and C-2 into meet points. I use C-3 to close all meets for a very nice close. Good Luck!!

PRE- MASTER: The Wyoming Star
By Jim Perkins 2003

After you finish this stone, if you cut it well, you will be ready for the Masters.

I spent a lot of time on PF-1, PF-2 and the girdle. I first cut PF-1 and PF-2 to a center point. Then cut my girdle in. I went back and followed a girdle line with my 1200 and cut the sequence 96-08-16-24 etc. by changing elevation in between. I checked the culet after completing the line and had to bring some facets up to the culet and re-cut the girdle. You should do this over and over again. Even though it is tedious it will make the stone work so much easier for you later.

After the four PF’s, I continued on with P-5 and P-6--use a very light hand here as it is easy to over cut. I polished my girdle first as you do not want to come back to it. Then I followed the order as per diagram. It is difficult to make culet and girdle meet point, but with a little practice not too bad.

After transfer, here is a tip: set your protractor to C-1-44.8 and cut all your break facets at this height, that is C-1 & C-2. Leave a strong ¼”, I used a 360, follow your girdle line around and make the adjustment if needed. Mine was off .25. Then put a 600 on and now make your height changes every other one 44.8 & 41.76, when you come all the way around, if needed, make another slight correction and cut all but the table. Now put a 1200 on and repeat the crown. Very light hand required. This is one of the few times I cut and polish the table last, because you can only cut and polish it in once to get an even line around.

This stone requires a lot of patience, because of the elevation changes every other one on both pavilion and crown breaks. You can do a credible job with depth of cut but not for competition. You must follow a line (girdle line) on both pavilion and crown.
Cutting Notes, con’t

MASTERS: European Mixed Cut
By Glenn & Martha Vargus, 1969

This cut requires patients and accuracy especially at the beginning. The pavilion is fairly straight forward on sizing it as the corners are the same as the ends 15mm.

I sized the 96-48 and the 24-72 first and then the corners. You could do the corners the same time as the 24-72 as it is the same mast height. I roughed the stone in with a 360, dropped down to a 600 and this time I started working out a way to cut & polish to a competition style. I ended up cutting it three different ways. After pre-polish with a 1200 I polished the girdle first, polished all the breaks. I polished P-8- One P-7 then P-6 and followed the line around, then I cut P-10 following a line around with P-9 and then brought the other P-7’s in. As I said, there are many ways to cut this stone so you will have to work out a way that best suits you. If you did an excellent job on squaring the stone up in the start it is not a difficult stone to cut.

After transfer I roughed it down with a 360, leaving about a quarter of an inch girdle, and stepped down to a 600. Now I cut the breaks following a line around to see how the transfer worked out. I used the highest number, in this case 46.01 and cut all breaks at this number only changing mast height. You use this method to check out your transfer and adjust your cheater. If you have to move your cheater more than ¼ degree, (on a Facetron one whole number is a forth of a degree) you will have an uneven girdle or after you make the girdle even with your cheater and eye, you will fight the rest of the stone. Mine was off by an 1/8 of a degree. Now after the slight correction on my cheater, I cut a little closer to around .5 plus girdle thickness with the 600 and finished the crown even cutting in the table to get a look at how the stone will balance out. Also, I start a sequence that I think will give me the most advantage in making meets.

Here is how I pre-polished and polished the stone. I first cut the girdle to just under .4 using a 1200 for pre-polish. I cut the breaks A-E-B only going opposite direction, following the line all the way around and changing angle and mast height for each facet. I was very close when I got back to the starting and can work it in with polish. I then cut in both C’s on 24 & 72 and then both D’s on 96 & 48. I then cut both A’s on 72 & 24 to just touch meet point at B. Then I cut all four G’s to line H. I then cut in F to meet the line of G and meet point A. I started at L and basically did the same thing with K and I. When you cut the first L you must cut to one mm and follow around. I then went to polish and repeated the above. Now I put my 1200 back on and cut the table leaving 1mm to balance the stone out. I measured my table and it was right on 4.4mm x 9.3.

The one thing that is very sensitive on cutting this stone is getting uneven facets at H & L on the 72 and 24 sides. C is the controlling factor.

It is a beautiful stone.
Pre-forms
An explanation of some terms:

CAM: The centerpoint angle method of making a preform #1 facets are cut to a temporary centered culet point at given angles and indexes. #2 the dop arm is then set parallel to the lap (90 degrees on the protractor), and the facets are cut using the same index numbers to make a level line around the stone. This results in the desired shape.

Cone Point: The point of a cone. Usually made to serve as a temporary or permanent center point at the culet. Used to find the center.

ECED: (Equal center to edge distance) This term refers to the length of an imaginary line on the girdle plane which extends from the center of the girdle plane to connect at 90 degrees with a girdle facet as seen in the plan view. A design labeled ECED indicates the stone can be preformed at a single mast height setting.

OMNI: A special sequence of meet point cutting which makes the shape. A set of facets is cut to a center point. Then a set of 90 degree facets is cut, using index numbers different from the culets, in a chaining fashion. The shape is made but the girdle is not level.

CLAM: The corner locator angle method for locating a corner on a preform. For the pavilion, Two temporary facets make a line from culet to corner. Note, sometime a stone is a natural clam.

MEETPOINT: You can also preform a stone using the meet point method usually starting at the culet. But again you may induce errors as you go.

I got this information several years ago from Fred Van Sant

Why facet?

By Keith Wyman

The fact you’re reading this means you’ve probably already got the answer to this question. Maybe it was due to a friend, a desire to learn, a distant childhood memory, or the next logical step in a lapidary hobby. In any case, you’re a faceter.

Why compete? To be a better faceter, that’s why. Some of you already have competed, but most of you haven’t.

Competition at the Novice and Pre-master’s levels are about improving – improving the way you look at a stone while you’re cutting it and improving the completed gemstone. The first competition will tell you what someone else — a judge -- really thinks of your work. Was the polish up to the level it should have been? Were the meet-points really meeting? Was your idea of “good enough”, really “good enough”?

After you’ve taken a good look at the judging results you’ll be ready for the next competition at either the same level or the next class up, depending on your score. You should be ready to maintain the things you did well and improve on the points you need to improve on. And most important, you’ll have a judged stone to guide the way.

Whether you end up competing at the Master’s level or are content with the level you’ve reached, you will be capable of producing a better gem because of your competition experience...

and that’s what competition is all about.
The following list is provided for your information only, and does not represent an endorsement by the USFG.

Any USFG member who is a dealer may have their site listed. Please send your information to Charlie Moon. Include:

Name of business; e-mail address, snail mail address, telephone number, and a brief (25 words or less) description of your business.

USFG MEMBER’S WEBSITES

JOHN FRANKE: Facet Shoppe.
Since 1990 we promote the art of gem cutting by offering information, rough and cut gemstones, lapidary equipment and supplies for faceters of all skill levels, and maintain the Datavue Gem Design Database.
No email. Write or call for free price list.

WEBSITE: http://www.gemcutter.com
E-Mail: facet@gemcutter.com
Fax: 360-385-9256
Tele: 360-385-4520

JOHN FRANKE
PO BOX 449
Port Townsend, WA 98368

JEFF GRAHAM: Gram Faceting:
Rough available: Tourmaline, Garnet, Sapphires, Quartz, Beryl, Peridot, Topaz, Gram Faceting books, "ask Jeff" faceting related questions, cut stones, links.

WEBSITE: http://www.faceters.com
E-MAIL: jeff@faceters.com

JEFF GRAHAM
Gram Faceting
P.O. Box 18385

BOB KELLER: Bob's Rock Shop/Rock&Gem Magazine Online.
The Internet's first "Zine" for mineral collectors, lapidary hobbyists and rockhounds features online articles, show and club lists, free classified ads, Rock Net and more.

WEBSITE: http://www.rockhounds.com
E-MAIL: bkeller@rockhounds.com

BOB KELLER
227 West Rillito Street
Tucson, AZ 85705

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JOHN KILIAN: The Kilian Collection
We sell our faceted gemstones, mineral specimens, decorator pieces and jewelry. The site features specimen picture galleries and a picture chronology of my faceting activity.

WEBSITE: http://www.kiliancollection.com
E-MAIL: info@kiliancollection.com
Tele: 206-963-9065

JOHN KILIAN
906 Park View Road
Chelan, Washington 98816

**************************************

ANDY KILIKAUSKAS: Mojave Gems:
The purpose of my site is to display my faceted & cabbed gems, and to give people some background information about gemcutting.

WEBSITE: http://ndti.net/andyk/wkpage.htm
E-MAIL: andyk@ridgenet.net

**************************************

ROB KULAKOFSKY: Color Wright.
We sell most major brands of faceting machines, laps (including BATT laps), saws and other accessories for the faceter at discount prices.

WEBSITE: http://www.facetingmachines.com
E-Mail: rob@facetingmachines.com
Tele: (Toll free): 877-548-1439
JEAN MARR: MystiCrystals, Gifts from the Heart of the Earth.
Our searchable web site features information about our show schedule, gemstone jewelry, faceted gemstones, custom faceting, gem trees, gem tree supplies, facet rough, and contains articles by Jean on gemology and faceting.

WEBSITE:  www.MystiCrystals.com
E-Mail:  sales@mysticrylstals.com
Tele:  336-595-3870

JEAN MARR
PO BOX 1815
Kernersville, NC  12185

GLEN & VENETTA PROBST: English Language Cyber Center at Brigham Young U. Reveals a photo story about making a gemstone for learners of English as a second language. It is part of my website for the English Language Cyber Center At Brigham Young University. (Recommended: Excellent article, "Making a Gemstone.")

WEBSITE:  http://humanities.byu.edu/elc/student/adventures/gemstones/gemstone.html
E-MAIL:  softec@itsnet.com

GLEN W. PROBST
380 N. 1200 E.
Orem, Utah 84097

DIXIE THOMAS REALE: Kounting House.
The web site is primarily designed for sale of rocks. It has a catalog page with rock descriptions and pictures, as well as a one of a kind page with cabs and jewelry and some of my son's art works. There is also a rock of the month page with information on how the rocks are formed, and instruction on working the stones. There are a couple of field trips with maps and instructions to digging areas in the Northwestern U.S.A.

WEBSITE:  http://www.dopplerfx.com/kounting
E-MAIL:  dixietr@magiclink.com

DIXIE THOMAS REALE
503 West 8th,
Jerome, Idaho  83338

JONATHAN L. ROLFE: Jon Rolfe, Gearloose.com.
Online articles illustrate how to build your own laps, faceting machines, digital angle readouts for existing production machines. Some examples of Jon's gemcutting appear & information re his Batt Lap. There are links to other gemcutting sites and organizations.

WEBSITE:  http://www.gearloose.com
E-MAIL:  webmaster@gearloose.com

PAULY SANDERS: Sanders Gemology Labs:
Offering custom gemstone cutting on your rough or mine. Cutting Price Schedule is available on request. Setting of cut stones to make finished jewelry is also available. Website lists examples of my stones, sold and for sale.

WEBSITE:  http://home.midwest.net/~redhog
E-MAIL:  redhog@midwest.net
Tele:  618-942-3448

MIKE SCANLAN: Pebble Designs
Rough and cut gemstones, finished jewelry and jewelry components.

WEBSITE:  www.pebbledesignsbymolly.com
E-MAIL:  pebbledesigns@aol.com
OR  scanlanmg@aol.com

MIKE SCANLAN
PO BOX 1014
Hixson TN 37343
JOHN WRIGHT: Gem Stone Cutting.
Photographs show every detail of faceting, facet rough, cutting diagrams, finished stones and carat gold gemstone jewelry.

WEBSITE:  http://GemCutting.home.att.net
E-Mail:  GemCutting@att.net
Tele:  859-272-0421
JOHN WRIGHT
4825 Coral Creek Circle
Lexington, KY 40515

The Subject is “UP”

There is a two-letter word that perhaps has more meaning than any other ... the word "UP." If you are not confused after reading this you must really be messed UP.

It's easy to understand UP meaning toward the sky or at the top of the list, but when we waken in the morning, why do we wake UP.

At a meeting, why does a topic come UP? Why do we speak UP, why are the officers UP for election and why is it UP to the secretary to write UP a report?

We call UP our friends, we brighten UP a room, polish UP the silver, warm UP the leftovers and clean UP the kitchen. We lock UP the house and some guys fix UP old cars.

At other times the little word has real special meaning.

People stir UP trouble, line UP for tickets, work UP an appetite, and think UP excuses. To be dressed is one thing but to be dressed UP is special, and this is confusing.

A drain must be opened UP because it is stopped UP. We open UP a store in the morning but we close it UP at night.

We seem to be pretty mixed UP about UP.

To be knowledgeable of the proper uses of UP, look UP “UP” in the dictionary. In a desk size dictionary, UP takes UP almost 1/4th the page and definitions add UP to about thirty.

If you are UP to it, you might try building UP a list of the many ways UP is used. It will take UP a lot of your time, but if you don't give UP, you may wind UP with a hundred or more.

When it threatens to rain, we say it is clouding UP. When the sun comes out we say it is clearing UP. When it rains, it wets UP the earth. When it doesn't rain for a while, things dry UP.

One could go on and on, but I'll wrap it UP, for now my time is UP, so I'll shut UP...!!!!!!
UNITED STATES FACETERS GUILD
Application for Membership

The USFG is open to faceters everywhere. Our primary goal is to improve the art and science of faceting through our newsletter and correspondence. Our secondary goal is to improve competitions and competition rules, both in the U.S. and internationally. Officers are elected every two years for 2 year terms. Issues are voted on by mail. Members receive our Quarterly Newsletter, usually containing about 20 pages each, and the right to participate in the USFG activities. New members receive a copy of our Constitution upon request.

Name: Mr. __ Mrs. __ Ms. ___________________________ Date ____________.
Street Address ___________________________ Telephone ___________________________.
City, State, Zip ___________________________.

I am a faceter _____ I am interested in becoming a faceter_____.

How long have you been faceting? _______.

I compete or have competed at the following levels:

Junior _____ Novice _____ Intermediate _____ Advanced _____ Master _______.

I do not wish to compete _______.

I have a display case _____ 12 stones _____ 20+ stones _____ Educational _____ Other _______.

Which machine do you cut with? ___________________________.

Do you cut commercially? Yes____ No_____ Are you a gemstone dealer? Yes____ No____.

Do you need help with, or information about, your type of machine? Yes____ No____.

Have you judged in competitions? Yes____ No____ Interested in judging? Yes____ No____.

Have you given talks or written articles on faceting? Yes____ No____.

E-mail address if applicable ___________________________.

Are you a member of the Faceters Digest? Yes____ No____.

Do you belong to other faceting guilds? Yes____ No____ If Yes, please list below:

_____________________.

Are you interested in serving as a USFG officer?____. If so, please list below:

_____________________.

Special talents or interests to share? Please list below:

_____________________.

Enclosed is my check for $18 (U.S.) for 1 year membership in USFG.

MAKE CHECKS PAYABLE TO: DON DUNN
MAIL THIS FORM PLUS CHECK TO:

Don Dunn
993 Renown Rd.
Dayton, OH 45430-1112
Telephone: (937) 426-5112

I would like to receive my newsletter via e-mail in PDF format. My current e-mail address is:
2005 USFG Single Stone Competition – Cutter Entry Form

Please include a signed copy of this form with your stone, entry fee, return packaging and return postage.

<table>
<thead>
<tr>
<th>Name:</th>
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<tbody>
<tr>
<td>Address:</td>
</tr>
<tr>
<td>City/zip (country)</td>
</tr>
<tr>
<td>Phone:</td>
</tr>
<tr>
<td>Email:</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Entry Class (circle one)</th>
<th>Novice</th>
<th>PreMaster</th>
<th>Master</th>
<th>Grand Master</th>
</tr>
</thead>
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<tr>
<th>Stone Data (if known)</th>
<th>Stone Size, mm</th>
<th>Stone Color</th>
<th>Stone Species</th>
<th>Stone Weight</th>
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</thead>
</table>

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<tr>
<th>Anonymous Entry? (circle one)</th>
<th>Anonymous Entry</th>
<th>Public Entry</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes, I wish to enter as &quot;Anonymous&quot;</td>
<td>Yes, I wish to have my name &amp; score &quot;Public&quot; and reported as such.</td>
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<tr>
<td>Note: Scores still may be reported, but identified as “Anonymous” only</td>
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</tbody>
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Note: All cutters (Anonymous or Public) will be entitled to receive awards and/or certification for qualifying scores. If NO selection is made above, it will be assumed that the cutter wishes to enter their stone as “Public”

| Signature / Date |