

the
New Mexico

faceter

March/April 2004



The Official Newsletter of the New Mexico Faceters Guild

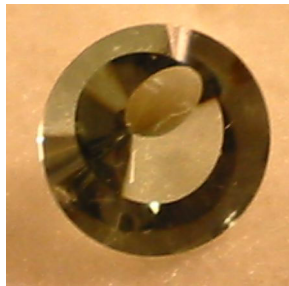
NMFG

Show and Tell

Treasure necklace by **Elaine Weisman**. The necklace contains a variety of materials, such as rubies, beads pearls and cast silver.



Dylan Houtman's blue-green aquamarine design was inspired by a show on one of the home shopping channels. The stone has a total of only 4 facets, but has a mesmerizing effect. Above is a fantastic platinum ring cast by Dylan. He also cut the tanzanite that is set from behind into the ring.



Gorgeous Hummingbird designs by **Steve and Nancy Attaway** in amethyst, citrine and 14kt gold. Nancy faceted the stones and Steve carved the reverse intaglio designs. The image on the title page shows a gold pendant designed by Steve for a large synthetic ruby cut by Bill Woods.



The New Mexico Faceters Guild

Guild Officers 2004-2005

President: Dylan Houtman
Vice President/Programs: Ernie Hawes
Secretary/Treasurer: Bill and Ina Swantner
Guild Gemologist: Edna Anthony
Guild Mineralogist: Paul Hlava
Workshop Chairman: Ernie Hawes

Newsletter Editors:
Carsten Brandt

Newsletter Production:
Wild Rice Press, Inc.
P.O. Box 1355
Cedar Crest, NM 87008
(505) 286-4785

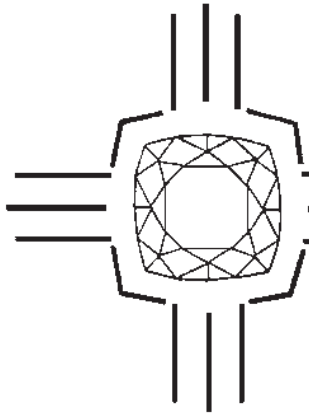
Purpose of the Guild: The purpose of the New Mexico Faceters Guild is to bring together persons who are interested in faceting or faceted stones. We promote the art and science of faceting and provide a means of education and improvement in faceting skills. Finally, we provide a means of communication between those persons involved in or interested in faceting as a hobby.

Guild Membership: Dues are \$20.00 per calendar year (January through December) for newsletter issues sent by e-mail. Hard copies of newsletter issues sent by US mail are \$30. Please see the membership application/renewal form on the last page of the newsletter.

Meetings: The Guild meets now on the second Monday of odd numbered months at 7:00 p.m. at the New Mexico Museum of Natural History, 1801 Mountain Road N.W., Albuquerque, NM. Workshops are generally held in even-numbered months. Date, time, and place are given in newsletter. Also, any change in guild meeting times or dates will be listed in the newsletter.

The *New Mexico Facetor* is copyrighted © 2004 by The New Mexico Faceters Guild. Permission to copy or reproduce material originating in this newsletter is freely given so long as credit is given the author and the source. Authors retain all reprint rights and/or copyrights to their articles. Newsletters will be exchanged with other guilds at no cost.

The next meeting of the New Mexico Faceters Guild will be May 10, 2004.



The New Mexico Facetor

Volume 24, No. 2, March/April, 2004



NMFG President Dylan Houtman

The Prez Sez:

by Dylan Houtman

Hello.

The faceting demonstration at the “Treasures Of The Earth” gem show at the NM fairgrounds was very successful: three guild members, each with a different faceting machine, demonstrated cutting during all three days of the show. Three stones were completed during that time. I would like to thank Carsten Brandt and Ernie Hawes for sharing their time, experience, and expertise while they demonstrated cutting stones. Ernie brought an instrument for testing cut gemstones and was able help to quite a number of people by identifying some of their stones.

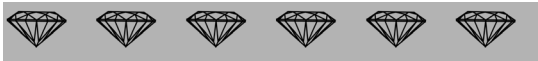
I have been fortunate to obtain some 3 to 6 ct. spinels. Spinel cuts easily, with little directional hardness, and polishes to a nice flat facet using Linde-A on a lead tin lap. The colors rival those of corundum with no price increase for the reds and blues. Most of the production cut stones I have seen used step cuts, but I have tried the Barion and brilliant styles and I feel they make a much more beautiful gem. If you can find some spinel, try it. I think you will enjoy it.

Happy Faceting,

Dylan

In This Issue:

The Prez Sez by Dylan Houtman.....	3
Minutes of the NMFG Meeting.....	4
Program Speaker.....	6
Facet Designer’s Workshop.....	9
Faceting Designs.....	10
Email Addresses.....	12
In the News.....	12
Obituary	13
Membership Application.....	14



New Mexico Faceters Guild Official Website

We invite everyone to visit our website at: www.attawaygems.com/NMFG for interesting and informative articles on gemstones and faceting techniques.



Minutes of the NMFG Meeting

March 8, 2004

by Nancy L. Attaway

President **Dylan Houtman** called the Guild meeting to order at 7:08pm and welcomed everyone to the meeting. He then asked all in attendance to introduce themselves to the group. Several guests attended tonight's Guild meeting.

Old Business:

There was no old business discussed.

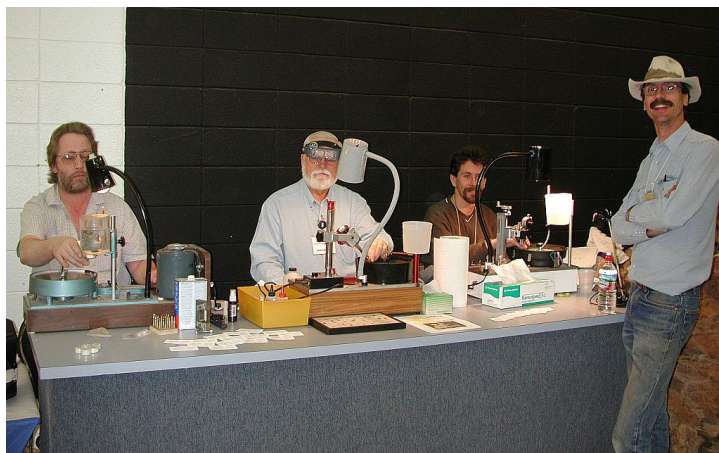
New Business:

The January/February 2004 issue of the New Mexico Faceter may now be downloaded from the NMFG website. Hard copies will be forthcoming. The membership expressed their compliments on a job well done by Editor **Carsten Brandt**. President **Dylan Houtman** also received compliments on his latest Pres Sez column. We all look forward to more great photos from Carsten and more faceting articles from Dylan's latest cutting experiences.

Guild Mineralogist **Paul Hlava** reported on the Albuquerque Gem and Mineral Club's annual show, Treasures of the Earth 2004. Paul, serving as this year's Show Chairman, said that thirty-seven dealers are participating so far, including several Guild members: Herb and Maria Traulsen, Steve and Nancy Attaway, and Paul Hlava. The AGMC show will be held in the Flower and Arts Building at the Albuquerque Fairgrounds on March 26, 27, and 28. This year's show theme is topaz, and Paul handed out the postcard invitations that depicting examples of topaz crystals. Paul also said that seventeen displays will be exhibited for public viewing. The New Mexico Faceters Guild has traditionally organized a display for the show. This year's Guild

display theme will be Montana sapphire mining, assembled by **Scott Wilson, Steve and Nancy Attaway**, and will feature both rough and faceted Montana sapphires, photos, publications, and maps of the area.

The New Mexico Faceters Guild will be demonstrating faceting at the AGMC Show. **Dylan Houtman, Scott Wilson, and Ernie Hawes** will be organizing the faceting demonstration schedule. Please contact them, if you wish to be included in the faceting demonstrations at the AGMC show.



"Treasures Of The Earth 2004" show. Dylan Houtman, Ernie Hawes, Carsten Brandt, and Scott Wilson at the NMFG faceting table.

President **Dylan Houtman** mentioned that a NMFG Board Meeting was held an hour before the last Guild Workshop. Among the items discussed on the agenda was selecting programs for 2004. Vice President/Programs **Ernie Hawes** asked the membership to inform him of any particular programs that anyone wanted to be included. Also discussed at the board meeting was the possible need to locate a new meeting place for the 2005 Guild meetings. The New Mexico Museum of Natural History's new Director is planning to raise the rent fee for meeting in the museum's meeting facilities. A committee composed of **Dylan Houtman, Scott Wilson, and Marc Price** will investigate other meeting places in Albuquerque, in the event that the museum's rent fees are raised to the level deemed not affordable to the Guild treasury.

Vice President/Programs **Ernie Hawes**, who also serves as Guild Workshop Chairman, reported on the last Guild Workshop held at **Scott Wilson**'s home in Corrales on February 21. Ernie said that he did not have a morning classroom session, but that members faceted stones all day. Both **Scott Wilson** and **Ernie Hawes** were available to help with any faceting problems encountered. The workshop was attended also by **Marc Price, Carsten Brandt, Dylan Houtman**, and new Guild member **Jeff Jaramillo**. Carsten completely finished a lovely garnet, and Scott finished the pavilion of his halite. Dylan worked on one of his tanzanites.

The next Guild Workshop is scheduled for May 1 at the home of **Scott Wilson**. An announcement of the Guild Workshop will be e-mailed in early April. The July Guild Workshop will be held at the home of **Steve and Nancy Attaway** in the East Mountains. Workshops begin at 9:00am and continue until 4:00pm, unless otherwise noted in the e-mails. A charge of \$5 is asked for those attending.

Program for May Meeting:

The speaker for the May meeting will be **Philip Rudd**, a GIA trained gemologist and diamond cutter who has traveled extensively to the gem mines in South America. Phillip will present for us "A Travelogue of South American Gem Trails." Phillip is a new member of the New Mexico Faceters Guild and should prove to be a valuable resource for the Guild.

Refreshments:

Steve and Linda Vayna, Jennifer Galbadon, and **Nancy Attaway** brought home-baked goodies to tonight's meeting. Gourmet coffee was also served.

Thank you all very much. **Marc Price** and **Ernie Hawes** will bring refreshments to the meeting May 10.

Show and Tell:

The Show and Tell Case displayed many gorgeous faceted stones and beautiful items of jewelry by Guild members. Moderator **Steve Attaway** led the discussions surrounding the gems and jewelry in tonight's display.

Dylan Houtman displayed fifteen stones that he recently faceted. Dylan is a very active faceter who truly enjoys faceting gemstones. His cutting efforts sometimes yield new diagrams, created to render a particular piece of gem rough into a faceted stone. The Butterfly cut that he recently created does just that. Dylan showed two tanzanites faceted in his Butterfly cut. He showed a chrome zoisite cushion emerald cut, a Portuguese cut round green tourmaline, and a marquise Eye cut blue tourmaline. Dylan showed two pale pink tourmalines, one cut in a trapezoid shape and the other cut in his Brilliant Tri cut. He showed a round aquamarine that he free-wheeled on the machine, a large rose quartz shield, a Nigerian rubellite tourmaline Barion emerald cut, and a

2-carat purple/red spinel Barion emerald cut. Dylan also showed four blue/green tourmalines, three Barion emerald cuts and one standard round brilliant. He also exhibited a platinum ring that weighs 34 grams, which he cast. The ring contains his Eye cut tanzanite, held from underneath by two prongs.

Elaine Weisman displayed an interesting Treasure necklace in shades of pink and red. Elaine strung antique Venetian glass beads, sculpted clay beads, and textured sterling silver beads with natural pearls and man-made pearls. In the necklace design, she incorporated cast pieces of sterling silver finished in different metalsmithing techniques that held Thai rubies and pieces of coballite calcite.

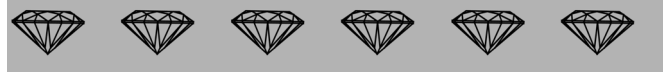
Carsten Brandt displayed a large emerald cut rose quartz that he purchased at the Tucson Show, along with several pieces of chrome diopside. He plans to re-cut the rose quartz gem and improve its optics.

Paul Hlava displayed several very large faceted cubic zirconias in shades of lavender, yellow, pink, and a few clear ones. One of the clear ones was faceted in the Asscher cut, a rectilinear, nearly octagonal, diamond cut from the 1920's developed by Joseph Asscher. The square Asscher cut design features broad step cuts and deeply cut corners with a small table, along with a high crown, a deep pavilion, and a square culet facet. The Asscher cut was popular in the streamlined geometric jewelry seen in the Art Deco period. The Asscher cut, the forerunner of the standard emerald cut, shows a lot of sparkle with its high crown and small table. Paul also showed a 0.26-carat round, intense vivid yellow diamond manufactured by Gemesis, Sarasota FL. This diamond was lab-grown by a high pressure/high temperature technique that mimics geologic conditions for making diamonds.

Nancy Attaway displayed a very large pearshape Rose de France amethyst that exhibited a rich lavender hue. She displayed a smaller pink pearshape morganite from Pakistan. She also displayed two large Pakistani aquamarine faceted tablets, one a shield and the other a freeform. Nancy remarked that these aquamarine tablets were very difficult tablets to complete, due to the existence of deep gouges in the original rough state. The tablets are now ready for Steve to render reverse-intaglio carvings.

Steve Attaway displayed eight pendants, sixteen rings, and one pair of earrings in 14Kt. gold that held stones cut by Nancy. The pendants held aquamarines, rhodolite garnets, and rubellite and bi-colored tourmalines. The rings were set with aquamarines, tourmalines in pink, green and blue, and rhodolite garnets. Many of Steve's rings sported flush-set 1.75mm diamonds on both sides of the shanks. Steve had rolled the thick, half round shanks on his rolling mill. His CNC Milling Machine milled out the heads made specifically for the non-calibrated emerald cut stones faceted by Nancy. The pendants showed the new bail designs of the raised hummingbird and raised orchid. The earrings held dangling kite-shaped aquamarines accented with three small diamonds at the bottom. Steve also showed two reverse intaglio

carvings of hummingbirds that he rendered on a faceted citrine tablet and on a large faceted amethyst tablet; both tablets were faceted by Nancy. Steve has another new bail design that uses small diamonds, and several of these pendants will be ready for the AGMC Show in late March.



Program Speaker

by Nancy Attaway

Guild member **Elaine Weisman** presented her talk "Jewelry Design Concepts of the Late 19th Century and the Early 20th Century". Elaine holds an MA in Art History and an MFA in Jewelry. Many slides depicting jewelry from the various periods accompanied Elaine's very informative talk.

Elaine began by showing a slide of the large, elaborate, and famous Order of the Golden Fleece, circa 1765. The intricately designed badge showed pink, yellow, and white diamonds set in gold. Elaine explained that to help understand how jewelry design evolved during the late 19th century and into the early 20th century, it was important to know about 18th century jewelry designs. The Order of the Golden Fleece stood as a significant example of the jewelry designed at that time. Such items were one-of-a-kind pieces made specifically for the intended wearer, usually persons of royal birth or unusually high status. These items were very elaborate in design and were often worn with other fine hand-wrought jewelry for special occasions.

During the 19th century, all handcrafts became industrialized with the advent of mechanized manufacturing techniques. Jewelry materials also changed at that time. Designs incorporated less expensive raw materials, such as iron and cut steel, making mass-produced jewelry more available to the common people. Designers and workers then were not as interested in the aesthetic beauty of

their products as they were in making items rapidly and cheaply that the masses could afford.

Manufactured and handmade Victorian jewelry of the 19th century carried over many of the designs of the 18th century. Jewelry designs often used large numbers of gemstones either grouped together in close arrangements or placed tightly in a line. Royalty usually dictated fashion, the aristocracy emulated those dictates, and the middle and merchant class eventually followed. Nature themes, such as butterflies and flower motifs, became quite popular. After the death of Prince Albert, Queen Victoria wore mostly mourning jewelry, somber pieces set with black stones, most often of jet. All of England mourned with her, and the wearing of mourning jewelry became popular, an example of how jewelry can reflect a social aspect of the time. After the death of Queen Victoria and the reign of her son Edward began, mourning jewelry gave way to jewelry with lighter and brighter designs. Increased use of the diamonds coming out of South Africa and the stronger, neutral-colored platinum as support for the stones helped promote this design aspect. A slide of Queen Alexandra, wife of Edward VII, showed her wearing many ropes of natural pearls with stacked pearl chokers and several jewelry corsages, pins, and badges attached to the bosom of her gown. A lovely tiara crowned her hair.

This type of hand-made, fine quality jewelry remained highly priced and much too expensive for public consumption. The makers of this type of jewelry were known as the “big jewelry houses” and were very important centers of jewelry design. The ones that we are now most familiar with were the Cartier Brothers in France, Carl Fabergé in Russia, and Charles Lewis Tiffany in the United States. During the first three decades of the 20th century, large individual gemstones became the focal point of much jewelry and often were surrounded by many diamonds. Lapidary techniques had improved by then, and new gemstone deposits had been unearthed that contributed to the abundance of materials available

for jewelry making. Cartier obtained the Hope diamond around 1911 and made a remarkable necklace of platinum and diamonds specifically for the famous blue gem. Powerful heads of industry purchased these fabulous items of jewelry; the more expensive—the better the bragging rights. The design houses mentioned above created remarkable items of jewelry whose design concepts were very conservative and only influenced by contemporary art movements when these became well established.

One of the truly international styles that the “big jewelry houses” eventually did embrace was Art Nouveau. Developing in the late 19th century and continuing through the turn of the century, the Art Nouveau movement blossomed with the dawn and promise of a new century. Art Nouveau recognized René Lalique as its foremost jewelry designer and premier artist, who brought a new vitality to the field. Lalique mixed unusual materials and metalsmithing techniques with fine gemstones in his designs. He incorporated experimental types of glass into the flowing lines and curves of his nature themes, often juxtaposing them with a woman’s face and body. His stones were cut to suit the intended design, usually a particular scene from nature, not feeling compelled to use gemstones in standard shapes or sizes. Lalique’s jewelry was characterized as liquid, delicate and organic in form, innovative and exquisite in craft. One slide showed the “Poppy Maiden” a brooch that portrayed the face of a lady with silver poppies in her hair, branches beneath her face, and a natural baroque pearl dangling at the bottom. Another slide showed a pin of an enameled wasp with diamonds on the wings and a large center opal. One slide showed a corsage in a dragonfly motif with a chrysope woman’s torso and enameled wings. Another showed “Autumn”, a pin of a lady’s face surrounded by maple leaves. The next slide was an intricate swan necklace with opals set between enameled black swans with amethyst accents. The last slide by Lalique, “The Kiss” was of two faces in carved rock crystal with plique `a jour

enameling in the corner. This technique allowed light to pass through the transparent enamel because there was no metal backing.

Economic and social changes of different times greatly affected the world of art and also of jewelry. Late in the 1880's, Sigmund Freud's theories leading to psychoanalysis gave rise to the influence of dreams and anti-rational images, as seen in the work of Surrealist artists Salvador Dali and René Magritte. At the turn of the century, Albert Einstein's scientific theories changed the way humans thought of themselves. Instead of being the center of a small world, now humankind faced the reality of locating their place in a vast universe. Henry Ford's mass production manufacturing facilities and Orville and Wilbur Wright's launching of the airplane influenced concepts of speed and travel that inspired new forms in architecture, art, music, and jewelry design. Louis Sullivan's towering skyscrapers soared into the sky from the city sidewalks and changed our vision. Now, one could look out the window of a tall building or even from an airplane and see the earth from an entirely new vantage point. Simultaneous vision, where a person could see all sides of an object, was a concept that influenced the Cubist movement started by Pablo Picasso and Georges Braque in the first decade of the new century. The film industry began in earnest during the early part of the 20th century, and actors and actresses became icons of glamour and excitement. Noted Hollywood stars inspired new fashion trends in jewelry design, both in personal use and for their starring roles, thus creating a demand for similar items for the viewing public.

Many fine artists moved into the craft world at that time, designing jewelry as well as other crafts. In previous centuries, artists of one discipline had crossed over into other disciplines. Architects, painters, sculptors, and jewelry designers created art in other media without any thoughts of trespass. Over time, the lines between disciplines had hardened. After the Renaissance, most artists

stayed within the confines of one area. Therefore, the early 20th century artists who designed jewelry did not do the actual work, but traditional jewelry houses actually made the pieces. One of the few exceptions to this trend was the sculptor Alexander Calder, who rendered his own hammered and wire-wrapped pieces.

After World War I and into the roaring 20's, jewelry design flourished, but then diminished somewhat during the depression, reviving in the later 30's with the Art Deco period of design. Art Deco blended machine age imagery with an emphasis on the concepts of speed and precision. Art Deco left the curvy, asymmetrical lines of Art Nouveau for the more geometric and angular forms of the "modern" age. Another design development that emerged from Europe in the 1950's was Danish Modern. This new style was sleek and simple, with clean lines and highly polished surfaces. No stones were usually added to Danish Modern pieces.

During the mid 1930's and early 1940's, art or studio jewelry appeared, inspired by a desire to introduce more aesthetic expression in jewelry design. In 1946, an exhibit of wearable art in New York promoted new jewelry design concepts. Some incorporated dream images, some had complicated construction methods, but all artists made handfabricated pieces that showed a more poetic drama. One of the artists who showed work in this exhibit was Margaret De Patta, a master metalsmith who often worked with lapidary master Francis Sperisen.

After World War II, metalsmithing and lapidary training moved from technical and normal schools to universities and colleges. The availability of G.I. Bill monies for returning veterans fueled the growing demand for these courses. Each school placed their own emphasis on individual programs. Industrial concepts were taught for making flatware and hollowware, however, the Bauhaus idea of combining beauty with function was emphasized. Often, a jewelry program was

included in an art department. It became possible that when emphasis was placed entirely upon ideas and concepts and the functional part of the design disregarded, then the jewelry department would evolve into a small-scale sculpture arena. Also evident in the 1950's and 1960's was the rise of the hobby movement that included jewelry making, rock cutting, bead weaving, and stringing. Exhibits in local arts and crafts fairs displayed handmade pieces of jewelry designed and made by local artisans, now introducing the public to alternative sources for jewelry. The new freedom of expression, and the expanded artist base, promoted unique designs in jewelry. Several individual artists, such as David Yurman, used this one-of-a-kind expression to successfully expand into commercially viable ventures.

Current trends in contemporary jewelry include the use of imagery with obvious or hidden meanings, and jewelry as a completely abstract idea. New techniques, such as the use of anodized titanium and computer-driven designs, are constantly being invented and utilized. The increase of political statement as a legitimate area of jewelry design is also a 20th century idea. Some artists are even delving into old metalsmithing techniques, such as granulation and wire weaving, and are using them in modern jewelry designs that meld history and culture into wearable art.

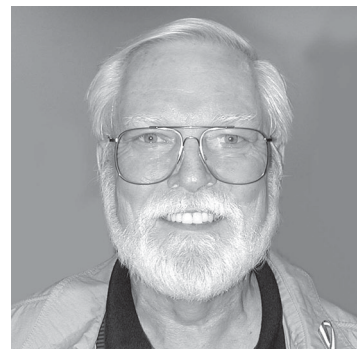
The New Mexico Faceters Guild thanks Elaine Weisman for a comprehensive look at the jewelry designed over the last two centuries. Elaine imparted an understanding of the various design concepts and gave us an appreciation of how these ideas evolved over time. Thank you, Elaine, for a wonderful presentation.



Facet Designer's Workshop

A NOVELTY CUT AND ONE FOR LITTLE GIRLS

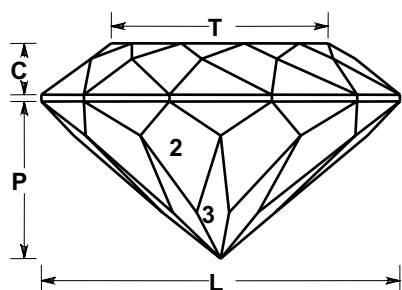
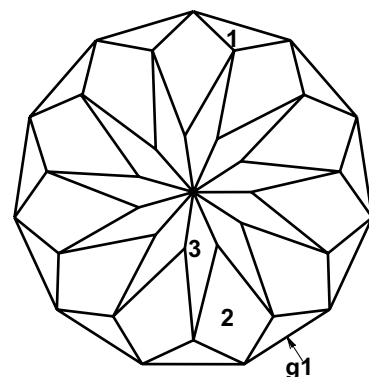
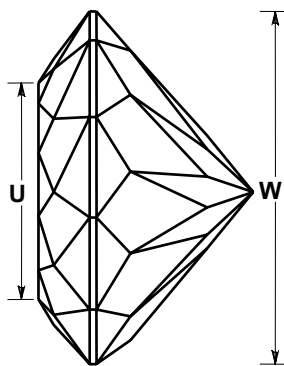
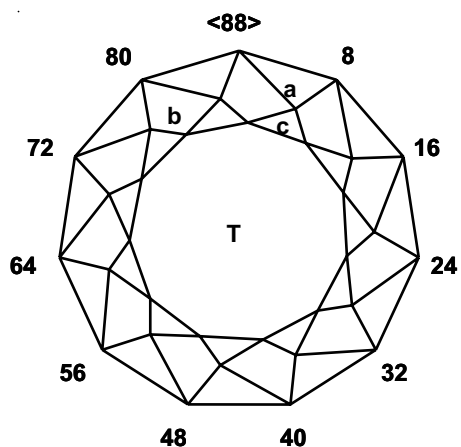
By Ernie Hawes



About a year ago I published a design called **88 Swirl**. Some folks thought the crown should be a swirl as well as the pavilion. So I've created **88 Swirl II**. It is not a difficult pattern and should cut fairly quickly, even though it has more facets than a standard round brilliant. A novelty cut like this makes a nice addition to a gem collection, and mounted in a ring or pendant is a nice eye catcher.

Some folks have also wondered about the 88 index. As far as I know, it's only available for the Facetron, so you folks who don't have a Facetron are out of luck on this one. There aren't many designs for the 88 index, partly because it's only been around for twenty or so years, and obviously because 88 index designs can only be cut on one machine. (Somebody please correct me if I'm wrong on the availability of this index.)

The second design for this issue is another novelty cut that I designed especially for my great granddaughter who just turned three in January. I named this one **Whirligig** for obvious reasons. While older children are absorbed in high technology, the little ones still find things like whirligigs fascinating. And I know my great grand daughter will love the pendant I'm going to give her with a rhodolite garnet cut in this pattern. It's not the brightest design I've ever created, but to get the effect of a whirligig, some optical compromises were necessary. Although I used angles for garnet or corundum, it would be fairly



88 SWIRL II

By Ernie Hawes

Angles for R.I. = 1.760

67 + 11 girdles = 78 facets

11-fold radial symmetry

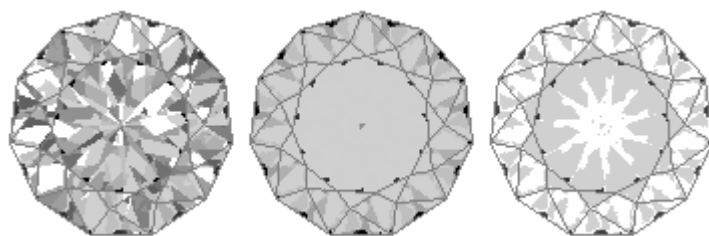
88 index

$L/W = 1.010$ $T/W = 0.617$ $U/W = 0.617$

$P/W = 0.446$ $C/W = 0.141$

$Vol./W^3 = 0.216$

Average Brightness: COS = 82.0 % ISO = 91.7 %

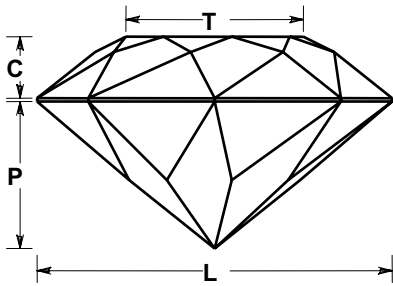
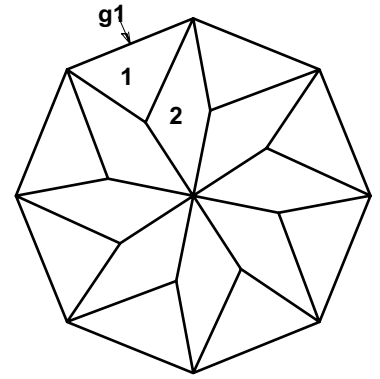
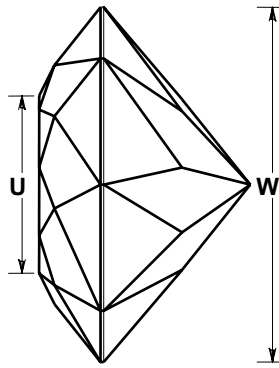
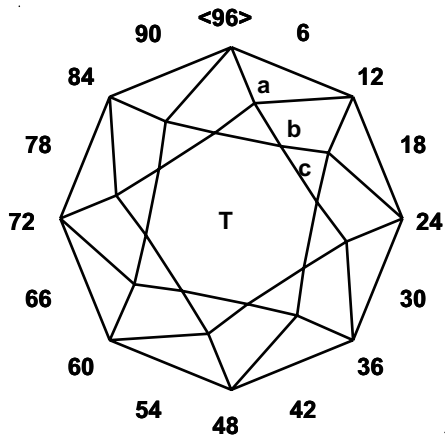


PAVILION

g1	90.00°	04-12-20-28-6-44-52-60-8-76-84
1	54.00°	04-12-20-28-36-44-52-60-68-76-84
2	42.00°	88-08-16-24-32-40-48-56-64-72-80
3	40.00°	02-10-18-26-34-42-50-58-66-74-82

CROWN

a	42.00°	04-12-20-28-36-44-52-60-68-76-84
b	36.00°	02-10-18-26-34-42-50-58-66-74-82
c	26.00°	05-13-21-29-37-45-53-61-69-77-85
T	00.00°	Table



Whirligig

By Ernie Hawes

Angles for R.I. = 1.760

41 + 8 girdles = 49 facets

8-fold radial symmetry

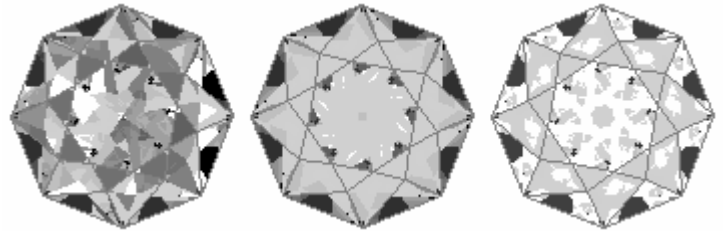
96 index

$L/W = 1.000$ $T/W = 0.500$ $U/W = 0.500$

$P/W = 0.411$ $C/W = 0.171$

$Vol./W^3 = 0.186$

Average Brightness: COS = 73.2 % ISO = 85.3 %



PAVILION

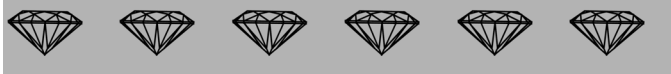
g1	90.00°	06-18-30-42-54-66-78-90
1	45.00°	06-18-30-42-54-66-78-90
2	40.00°	09-21-33-45-57-69-81-93

CROWN

a	45.00°	06-18-30-42-54-66-78-90
b	36.00°	09-21-33-45-57-69-81-93
c	22.50°	03-15-27-39-51-63-75-87
T	0.00°	Table

simple to change the angles for CZ if you want a brighter gem that a little girl will appreciate and no one would feel a great loss if something happened to it.

Both of the patterns in this issue are good designs for novice faceters to cut something a little different and still have a regular sequence of facets that don't require the meetpoint techniques necessary in cutting an oval or marquise. The biggest problem a novice will face is polish, if corundum is chosen for cutting. Some faceters experience little difficulty in cutting corundum, while others, many with years of experience, encounter difficulties, whether they are cutting natural or synthetic material. Occasionally, garnet presents problems, too, but not nearly as often as corundum. I'll not go into polishing techniques for corundum here, as I think this is better dealt with in a workshop where we can actually go through the process. In the meantime, give these designs a try. I think you'll have fun cutting them.



E-mail Addresses:

Edna Anthony eba@bwn.net
Nancy and Steve Attaway... attaway@highfiber.com
Carsten & Margaret Brandt...brandtmeister@comcast.net
Ernie Hawes..... ehawes7@comcast.net
Paul Hlava..... hpfl@qwest.net
Dylan Houtman..... dhoutman9@aol.com
Mariani Luigi ENVMA@IOL.IT
Merrill O. Murphy momurphy2@juno.com
Gary Peters albp@msn.com
Kevin Schwebel.....kschwebel@zianet.com
Jim Summers:commish1@worldnet.att.net
Bill Swantner.....WSwantner@Comcast.net
Herb and Maria Traulsen htraulsen@mycidco.com
Stephen and Linda Vayna Vayna@transatlantic.com
Elaine and Al Weisman almgicons@aol.com
Scott Wilson..... swilson@copper.net

If you would like to add your email address, please send an email to brandtmeister@comcast.net.



In the News

Canada Ranks Third in Diamond Production

Source: *Professional Jeweler March, 2004*

Canada now ranks as the third largest producer of diamonds in the world, behind Botswana and Russia. From 1998 to 2002, Canadian companies mined about 13.8 million carats, amounting to about 15% of the world's supply of diamonds. In the first six months of 2003, Canada's diamond trade was worth just over \$720 million, and exports accounted for 81%. The figures come from BHP Billiton Diamonds, Inc., Diavik Diamond Mines, Inc., and Aber Diamond Mines, Ltd.

De Beers May Close Deal with US

Source: *JCK April, 2004*

De Beers may be close to ending its long-running dispute with the US Justice Department. De Beers has not done business in the US since World War II because of the company being in violation of US anti-trust laws. In 1994, De Beers and General Electric were indicted on charges of industrial diamond price fixing. De Beers has never replied to the charges, because it had no presence in the US. The charges against General Electric were later dismissed. However, the indictment against De Beers remains in place. The Wall Street Journal has recently reported that De Beers and the US Justice Department are close to a deal, where De Beers will plead guilty to the charges and pay a huge fine. Last year, the European Union's anti-trust authority cleared De Beers Supplier of Choice policy. De Beers hopes that its policy will also be acceptable to US authorities.

Explaining the Pearshape

Source: *Professional Jeweler April, 2004*

In its reports explaining some of the quality factors that jewelers should seek in faceted gemstones, JCK listed what to look for in a well cut pearshape. They advised stocking pearshaped gemstones in lighter colors, as pearshapes tend to concentrate the color and brilliance around the culet,

while exhibiting a softer hue around the crown. They said to examine a pearshape from the table facet downward and look for proper proportion. They remarked that a pearshape should be 1.5 times longer than its width. If a pearshape is elongated, it should still appear balanced, and a centered culet should appear through the table facet. They remarked that skilled cutters know how to increase the brightness of a pearshape to eliminate the “bow tie” effect. They also recommended louping the gem to look for good polish and crisp facet junctions. The diagram of a well cut pearshape resembled the “Main Pear Meetpoint” by Robert Long.



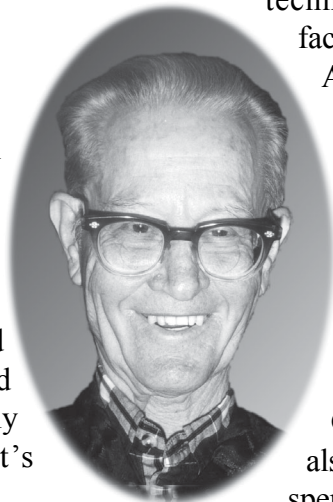
Obituary

A Giant Has Passed

Merrill Murphy passed away on Thursday, April 29. Merrill’s health had been declining over the last few years forcing him to give up participation in Guild activities. However, he continued to be interested in the Guild and followed our activities in the Guild newsletter and in visits with Guild members until sadly the ravages of Alzheimer’s took its inevitable toll.

Merrill was one of the original members of the New Mexico Faceters Guild, and served the Guild in various capacities. Merrill edited *The New Mexico Faceter* for many years taking it from being a typical club newsletter to being one of the premier publications in the faceting hobby. Merrill was also a skilled writer and wrote numerous articles for both our newsletter and for *Lapidary Journal*. Merrill also served terms as a vice president of the Guild and was Field Trip Chairman for several years.

An avid faceter, gem designer, and rockhound for most of his life, Merrill researched the gems and minerals of New Mexico extensively, and traveled throughout the state looking for likely prospects.

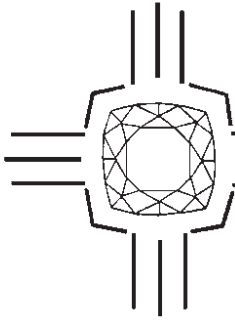


Many years ago, Merrill located a deposit of extraordinarily high quality moonstone in southwestern New Mexico and held a mining claim on the deposit for a number of years. If there was facetable material to be found anywhere in the State, Merrill had been there to find it, and often took various Guild members with him to look for more.

A kind, gentle and soft spoken man, Merrill was always willing to share his extensive knowledge of our hobby, and often mentored beginning faceters at Guild workshops. Anyone with a question about gems or faceting could count on Merrill to help them, and the most knowledgeable and experienced among us could always learn something more from Merrill. An experimenter, Merrill came up with various techniques that he readily shared, and that faceters throughout our hobby still use today.

Although he always stuck with his trusty Graves machine that he bought in 1964, Merrill modified it in various ways, including installing a powerful variable speed drive that was so silent you had to listen carefully to hear it run. The gems that Merrill cut on that old Graves were exceptional, and many found their way into professionally created jewelry. Generous with his time and skill, Merrill also helped others with their equipment, often spending many hours at no charge adjusting and modifying a machine so that it ran better than new.

Surely, Merrill’s spirit lives on in each of us who have been touched in one way or another by him, whether it is by something he taught, a question answered, a help given, or a design that he created and we cut. Indeed, within our guild, Merrill Murphy was the last of a generation, someone who became an expert when our hobby was young, and who helped it to become what it is today. The Guild, and our hobby, has lost a true friend, one of those giants on whose shoulders our hobby has been built. We will miss him terribly.



The New Mexico Facetors Guild

Membership application or renewal form

Dues:

- 1 year membership, includes electronic copy of NMFG newsletter:.....\$20.00
- 1 year membership and mailed paper copy of newsletter.....\$30.00

Please print this page and send it along with a check for dues to:

NMFG
Ina Swantner
433 Live Oak Loop NE
Albuquerque, NM 87122-1406

Name: _____
Address: _____
City: _____
State: _____
Zip: _____
e-mail: _____

Amount Enclosed: _____

Your e-mail address will be needed for you to receive the newsletter on-line.
If you do not have e-mail or access to the web, you can receive a paper copy of the newsletter.