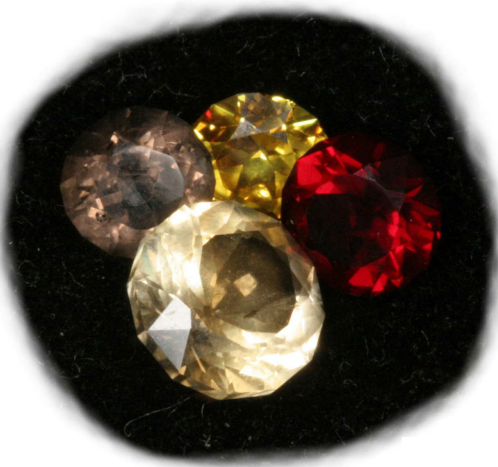


the
New Mexico

Facetor

September/October 2005



The Official Newsletter of the New Mexico Faceters Guild

NMFG

Show and Tell



Gorgeous green necklace by **Elaine Weisman**. On the right is a close-up of the carved frog.



Arizona peridot by **Becky Hawes** in Ernie Hawes' Flower of the Mines design. **Ernie Hawes** cut the citrine, below, in the same design.



A beautiful stone by **Ernie Hawes** in his Mixed Spiral 77 design (see page 10 for cutting instructions).



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:

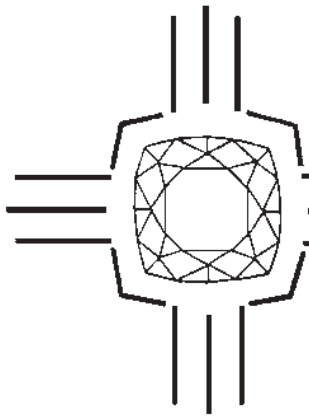
Ernie Hawes

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.

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The New Mexico Facetor

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NMFG President Dylan Houtman

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The Prez Sez:

by Dylan Houtman

Hello everyone,
with the elections at the last meeting all guild officers were re-elected to their posts. As program director Ernie Hawes has asked for some assistance developing and arranging subjects and speakers for future meetings, Nancy Attaway has volunteered to assist. If anyone has suggestions for programs please feel free to contact Ernie or myself with your thoughts. I will also make arrangements with the museum of natural history for next years meetings.

I have found some salmon pink calcite (CaCO_3) to cut; as I have been successful cutting dolomite, I figure calcite can't be much worse. I hope to bring a cut stone to the next meeting.

At the time I am writing this I have learned Ina Swantner will not continue as guild treasurer in the next term.

Cut more stones,
Dylan.



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

September 12 2005

by Nancy L. Attaway

President **Dylan Houtman** called the meeting to order at 7:15 pm and welcomed everyone.

Old Business:

Since Wild Rice Press, who had been the publisher of the Guild newsletter, is no longer in the publishing business, **Ernie Hawes** reported that he can now serve as the official publisher for the *New Mexico Facetor*. He recently purchased a color printer and can print copies of the newsletter for about half the cost that the Guild was paying the previous publisher. Thank you, Ernie.

Workshop Chairman **Ernie Hawes** reported that the Guild Workshop, held at the home of Al and Elaine Weisman on August 27, was a huge success. Many folks attended the workshop and cut their stones, and Ernie was on hand for help and direction.

New Business:

Ernie Hawes announced that the next Guild Workshop is scheduled for October 22 at the home of Dylan Houtman. Dylan asked folks to bring chairs. Steve and Nancy Attaway will bring their two large folding tables and some chairs. Please consider bringing some baked goods to nibble on during the breaks and at lunch. See you there.

Ernie Hawes mentioned that a man from Lindrith, New Mexico wanted to sell his faceting equipment and has asked Ernie to help him liquidate this inventory. Please contact Ernie to see the nearly new Polymetric faceting machine with several laps and also the assortment of natural gem rough for sale.

Ernie Hawes reminded folks that it was time to select a slate of Guild Officers to serve during 2006

and 2007. The membership will vote on this slate of officers during the meeting in November. The slate of officers presented included: Dylan Houtman for President; Ernie Hawes for Vice-President/Programs (with some help from Nancy Attaway) and Workshop Chairman; Carsten Brandt as Editor of the *New Mexico Facetor*.

Ina Swantner did not attend the meeting and was not available to declare her interest in continuing as Guild Treasurer. Thank you all very much.

Refreshments:

Becky Hawes, Deb Owen, and Jennifer Baker brought home baked goods to tonight's meeting. Gourmet coffee was also served. Thank you all very much. **Betty Annis, Elaine Weisman, and Jennifer Baker** volunteered to bring refreshments to the meeting in November.

Show and Tell:

Moderator **Steve Attaway** remarked that the Show and Tell Case tonight held many lovely faceted gems and some interesting jewelry.

Elaine Weisman displayed a most interesting and very pretty necklace that she had assembled. Elaine likes to have her signature necklaces arranged around a specific color scheme, and the necklace that she brought for tonight's show and tell centered upon a green theme. The focal point of her necklace was a green frog carved from a tagua nut by an artist from Panama, who had also inked the frog's features and signed her work. Elaine had woven the back of the necklace in the peyote stitch with many small glass beads in various shades of green. She placed the frog sitting on a sterling silver branch off center in the front. Elaine had incorporated into the necklace freshwater pearls and several types of glass beads, including green glass frogs and green glass lily pads. Elaine also showed her round clear quartz gem that she recently faceted.

Wes Owen displayed nineteen round stones that he faceted, including amethyst, lemon citrine, cubic

zirconia, glass, and Civil War era red colloidal glass. The lovely pink round cubic zirconia had an interesting story relating to it. Wes explained how he had seen at a jewelry store a wonderful round gem faceted by award winning American gemcutter Richard Homer, who has won several Cutting Edge Awards. Wes was really taken with the unique facet arrangement in the pavilion, and he wanted to duplicate the pavilion he saw. He decided to use the pink cubic zirconia as a test stone. Everyone at the meeting thought that Wes had created an excellent rendition of that particular award winning cut. Wes also showed a delicate sterling silver ring set with the small round peridot. Wes had found the rough peridot during a family outing at Kilbourne Hole in southern New Mexico, and he faceted the gem for his daughter's birthday this year.

Becky Hawes displayed a lovely Arizona peridot she faceted in Ernie Hawes' "Flower of the Mines" old mine square brilliant design. Lapidary Journal featured it in the August 2005 issue. **Ernie Hawes** displayed a larger version of that design in a rich golden citrine that he faceted. Ernie also showed a standard round brilliant amethyst that he finished during the last Guild workshop. He remarked that another of his new designs will be in the December 2005 issue of Lapidary Journal.

Dylan Houtman displayed eight stones that he faceted. He showed two remarkable dolomites that were very large and clear. Dylan cut the 14.75mm round dolomite in the 15 sided Portuguese design, and he cut the 14.75mm cushion triangle dolomite in the Portuguese triangle design. Dylan showed a large, long oval color change diaspore, an apricot colored imperial precious topaz cut in a cushion emerald cut, a light green triangular Mali garnet, a small, bright orange pearshape Mandarin garnet, a very small, bright green emerald octagon, and a small triangular kornrupine.

Nancy Attaway displayed eight stones that she faceted. She showed two long emerald cut aquamarines of medium blue color that she cut from one crystal. She also showed six bright green tsavorite garnets, four 5.5mm rounds and two 6mm

rounds, that she cut in the Flasher Cut (12 sided round). Two matched pairs were slated for earrings, the two 6mm rounds and two of the 5.5mm rounds. Of the four 5.5mm rounds displayed, three matched in color, but the fourth was darker green hue.

Show and Tell Discussions

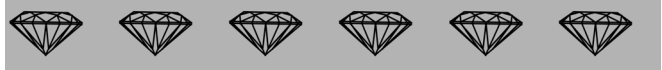
Wes Owen brought to tonight's group a proposal. He wanted to have a venue established whereby an experienced faceter or an experienced panel of faceting experts would judge his faceted stones and recommend improvements where needed. Steve Attaway addressed Wes' idea and explained that several noted faceters in the New Mexico Faceters Guild served as judges many years ago for Guild members who submitted their cut stones for evaluation. Steve further remarked that the founding members of the New Mexico Faceters Guild really did not want to focus primarily upon competition faceting. Those early Guild members aimed to increase the knowledge, the art and science of faceting and of gemstones. They also wanted to share it all with those interested in faceting and in gems through discussions, lectures and articles printed in the New Mexico Faceter. Steve mentioned that several faceting guilds in the US and in a few other countries rely on competition to further educate faceters and improve their faceting skills, and that involved cutting gems in one particular faceting diagram in very specific sizes, as well as faceting those gems with crisp meetpoints and a complete polish. Steve said that since our Guild was a small one, we could look for such judges in larger faceting guilds.

Steve provided some history on gemstone competition. He described how **Gerald Wykoff**, during the late 1980's, organized a gemstones faceting and carving competition where he was the judge. He invented this competition to have skill levels that ranged from beginner to supreme master, and he conveyed titles upon those who successfully made the grades. Steve also mentioned the international Cutting Edge Gemstone Competition, held in conjunction with AGTA's Spectrum Awards,

and the US/Australian Challenge gemstone cutting competition. Steve thought that the Texas Faceting Guild would be a good venue for such gemstone evaluation said that he would suggest Wes' idea to them. Steve and Nancy Attaway, along with Scott Sucher, will be presenting their work on the Hope Diamond project that they did with the Smithsonian, plus some other presentations, will be given during the Texas Faceting Symposium October 8 and 9.

Our resident gemologist and diamond cutter **Phil Rudd** spoke to the Guild about the new ideas on grading colored diamonds. Phil was researching the Ideal Cut this summer and tried this particular faceting design on two pieces of citrine. Inspired by the Summer 2005 issue of *Gems & Gemology* that published an extensive article on grading natural colored yellow diamonds, Phil learned how color could be enhanced from the cutting by downplaying some of the sparkle from the pavilion. When grading a colored diamond, Phil said that the final color grade is 50% to 60% of the value in a finished colored diamond. Phil showed us his color wheel used in grading colored gems and diamonds, where a gem's color is graded by brightness, windows, fire, and extinction, as well as hue, tone, and saturation. Enhancing the color of a colored diamond can be accomplished by adjusting the brightness, fire, window, and extinction of the diamond during the cutting process. Phil mentioned that the use of the checkerboard crown designs can even enhance the color of a marginally colored diamond, in that it evened the color by taking light from the pavilion. He said that diamond cutters who were experienced in cutting colored diamonds knew how to enhance the secondary colors of a colored diamond. Phil explained that mixing the colors of a yellow diamond with a brown undertone could have the diamond appear more orange when cut in a pearshape. He explained how losing light or having a longer path for the light in the pavilion would show more of the color in a colored diamond. He remarked that he was seeing steeper crown angles, smaller table facets, and deeper pavilions, rather than the Ideal Cut, in the more recently cut colored diamonds.

In the study documented in the *Gems & Gemology* article on grading natural colored yellow diamonds, a large sample of colored diamonds were described by cut over a five year period. The study showed that 94% were fancy shaped cuts, and it showed that over 52% of those were square, radiant, and barion cuts. Phil was really taken by the photos that depicted the saturation differences generated by cutting adjustments. The article stated that lighter tones of colored diamonds can appear more saturated in color by the cutting decisions made at the cutter's wheel. Brightness, windows, and extinction can affect the grade if the color in a colored diamond is near a grade boundary. Even the jewelry mountings can affect the color evaluation. Phil showed us the two citrines he cut using the Ideal Cut. By adjusting the cutting angles, one citrine appeared more saturated in color than the other one. Phil mentioned Basil Watermeyer, a noted pioneer of new cutting diagrams for diamonds, who invented the wonderful barion cuts. Phil remarked that the barion cuts inspired many of the newer designs for diamonds seen in today's market, marking a departure from the standard round brilliant and step cut designs.



Program Speaker

by Nancy Attaway

Ernie Hawes showed the second DVD of the three-part series on gemstones of the world. The second video focused upon giant crystals of Brazil. It began with a scene shot in an Idar Oberstein workshop. There, famous gem carver Bernd Munsteiner and his assistant were preparing a huge, single-crystal quartz for carving. Bernd Munsteiner is credited as being one of the first noted carvers of gemstones who employed new techniques and designs to his carvings. The video showed the design details on paper that were created by Bernd Munsteiner for this particular crystal. The film also showed his assistant polishing the crystal before the carving process was to begin. Then, the video displayed the remarkable finished effort.

The film then switched continents to feature footage and provided interviews from the miners and

mineowners in Brazil who unearth these giant crystals. Film footage depicted how mining was done in Brazil. The on-site mining scenes included the blasting process of the rock, how a giant crystal was removed from the mine, and how the crystal was carried to a waiting pickup truck. The audience was shown how primitive and dangerous the mining actually can be in some of these mines. The miners wore very little in the way of clothing and protection for feet, hands, or eyes; they used pry bars, picks, and shovels as their primary mining tools. Footage illustrated how the short blasting fuses were made on site, and then showed miners exiting the mine entrance as fast as they could after lighting these fuses. No ventilation seemed to exist in some of the mines, as film footage showed the miners walking into the dust-filled haze, shortly after blasting was done. Another scene depicted a dealer's storehouse of fabulous giant crystals, where huge sprays of quartz crystals, matched pairs of towering amethyst crystal geodes, and large single crystals of quartz, beryl, and topaz were all housed. These treasures were to be crated and shipped by plane and boat to other parts of the world. Sold to individual dealers at gem and mineral shows, the marvelous crystals would soon adorn museums, businesses, and fancy homes. Final scenes depicted the hardscrabble mineworkers both at work and at home, where they all expressed the hope of finding the really big crystals and selling them for a good profit.



Guild Workshop

A New Mexico Faceters Guild workshop was held at the home of **Dylan Houtman** on October 22 in south Albuquerque. Eleven persons attended the workshop, and most folks brought machines to facet their stones on a lovely autumn day. Dylan prepared for lunch a delicious green chile stew, swimming with chunks of pork, potatoes, and caramelized onions, and provided iced tea. **Nancy Attaway** baked a yummy pumpkin cake and made some strong gourmet coffee, while **Betty Annis** brought homebaked cookies. Thanks to all who brought and

prepared food for the group, and thanks to those who brought tables and chairs.

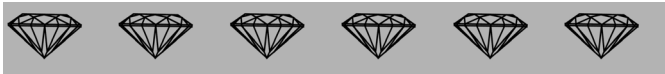
Ernie began the morning session by passing around a hand-out titled "Rough Loss Chart", written and calculated by Tom Herbst. Ernie explained that the chart helps evaluate the amount of gem rough lost in trimming or recutting a gemstone, while maintaining the gem's current design. This chart will be a great tool for those faceters who re-cut faceted gemstones to improve the optics and color, while keeping the gem's original outline. The chart also gives a measure of gem rough yield if a faceter dops correctly, minimizing the loss in carat weight. Ernie provided a few examples of how to dop a particular shape of gem rough to obtain the highest yield in carats. He remarked that some pieces of rough might be sawed to yield more than one stone.

Nancy Attaway added a few real life experiences about recutting. She has recut a few large aquamarines for a Santa Fe jewelry store, where the task was to improve brightness and bring the color from the outside ring of facets into the gem's center. Nancy also included a comment of how a vertical facet arrangement can improve the optics and deepen the color of a gem that has a step cut pavilion, when she related her recent experience in recutting an oval native-cut ruby. Nancy also found that cutting a steep crown and a small table facet on a round sapphire actually does deepen the color; plus it hides inclusions.

Nancy then reported on the Texas Faceters Symposium that was held in Austin, Texas on October 8 and 9. Scott Sucher, Steve Attaway, and Nancy spoke about their work with the Smithsonian on the Hope Diamond, and they also described their research done to cut the Tavernier Blue diamond and the French Blue diamond. Scott Sucher spoke separately on his work cutting replicas of certain famous diamonds. Steve presented his updated version on the mystery of polish. Steve's article on polish was published in the November, 2005, issue of Lapidary Journal. Steve will give that same talk at the January, 2006, meeting of the New Mexico

Faceters Guild. Nancy remarked that it was great to meet famous California faceter Glenn Klein and to see Hugh Rackets, a famous faceter from Pagosa Springs, Colorado. She related that famous Texas faceter Wing Evans won another single stone competition from the Australian Challenge. To cap her report on the symposium, Nancy said that famous jeweler and gem carver, Dalan Hargrave, attended the symposium and showed some of his newest innovations in gemcarving. Nancy stated that Dalan had won Cutting Edge Awards from the Gem and Jewelry Competition hosted by AGTA, and that he recently won several more awards for his jewelry design and gem carvings this year.

Thank you all for making the workshop such a successful one. Besides getting a lot of gem cutting done, different ideas on faceting were bounced around during a few of the discussions. Good questions were posed, and good answers were submitted. There is usually a lot of troubleshooting done at workshops, and the faceting discussions are always lively.



In the News

World's Largest Tanzanite Crystal Found

Source: *Colored Stone Magazine* November/December 2005

TanzaniteOne had reported back in August that an enormous tanzanite crystal, weighing 16,839 carats, just under 3.4 kilograms, had been unearthed. Discovered in Block C of the Merelani mining district in Tanzania, the crystal measured approximately 22cm x 8cm x 7cm (8.7in x 3.1in x 2.8in). *Colored Stone* published two photos of this remarkable crystal, the largest tanzanite crystal on record.

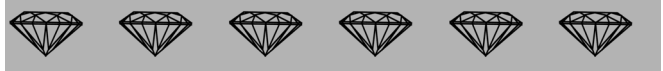
New Color Change Garnet from Kenya

Colored Stone Magazine November/December 2005

A new deposit of color change garnet was discovered late last year in the Taita Taveta area of Kenya's Coast province, on the edge of Tsavo West National Park. The color goes from blue-green in

ultraviolet light to pink or red in incandescent light in a way that mimics alexandrite, which is what the miners had initially thought they had found.

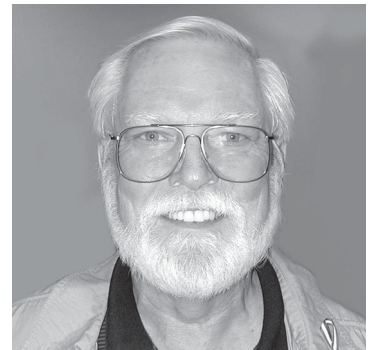
Laboratory tests revealed the gem rough to be garnet by its refractive index of 1.76; alexandrite having a refractive index of 1.746. The rough generally cuts sizes of three carats and under, with some larger stones found. The gem material has been emerging in small quantities, under a kilo a month, but on a somewhat regular basis. Dealers have described the material as rivaling fine Brazilian alexandrite. Prices range between \$160 per carat to \$400 per carat, and \$800 per carat for the top end goods.



Facet Designer's Workshop

By *Ernie Hawes*

Several people have contacted me regarding my *Mixed Spiral 88* design wanting to know if it could be modified to fit a different index.



It seems that several popular machines do not have an 88 index available. So, to accommodate these requests, I have redesigned the pattern to fit a 77 index, a gear available on at least two of the more popular machines. It isn't exactly the same as the *Mixed Spiral 88*, but it has a very similar appearance. Consequently, I have to consider it a variation, and have named it, *Mixed Spiral 77*. To get a similar appearance, it was necessary to lower pavilion angle 1 a half degree, but this had little effect on the overall brilliance or scintillation of the design. It also fulfills my original intent of encouraging people to try some of the other index gears besides the 96 or 64, the standard gears that come with a new machine. If you've got a 77 index, I think you'll like this pattern.

Our second design for this issue is one I probably should have done a long time ago. Two

shapes that I really like are the cushion and the oval. I've designed several cushion patterns, but it's been a long time since I've done anything with ovals. Consequently, I decided to review the ovals in the DataVue2 database to see if I could get an idea for something different. I certainly didn't want to duplicate an existing design, but felt that I might be able to adapt elements of existing designs to something new.

Scanning through the database, the Lazy Oval series of designs by Robert Long soon caught my eye. Over the years, I've probably cut more of the designs in this series than any other ovals, the reason being they're easy and fairly quick to cut, as well as they're available in a number of length-to-width ratios. While easy to cut, Mr. Long has designed other patterns with much greater sparkle and brilliance. The Supernova cuts readily come to mind in this regard. I have no doubt that his intent was to create nice designs, but he was willing to compromise brilliance and sparkle a bit in order to have designs that were easy and quick to cut. Also, he created these designs at a time when computerized programs for evaluating the optical properties of a design were either rudimentary or nonexistent. Having ray-tracing programs and today's high speed personal computers available, gives me an advantage that Mr. Long could only dream about twenty-five years ago. My goal was to try to come up with a new design that was not only relatively easy to cut, but had a high level of brilliance and scintillation. Without today's computers and software, I doubt that I could have come nearly as close as I have to achieving my goal.

By chance, this design also uses a different gear than the standard one supplied with a machine. This time, I did it not so much to be different as to get a little more space between each index setting than is found with a 96 gear. I tried getting the design to work with a 64 gear, but found that I got a bit of the bowtie effect so common with oval designs. I was trying hard to avoid the bowtie, so I finally went to an 80 index.

The bowtie effect is largely eliminated, but whether I used a 64 or an 80, to eliminate or reduce the bowtie effect, I had to make a compromise. Straight-on, the resulting stone in quartz is quite bright over-all. In tilt, there is some windowing. This is not overly noticeable in colored material such as citrine or amethyst. Using the same angles, it becomes even less apparent in higher refractive materials, and in corundum, it almost disappears. Personally, I would rather eliminate or reduce the bowtie effect and accept a bit of windowing. I call this design *Long's Inspiration Oval*, as much of what I incorporated in this design came from studying the *Lazy Oval* series of designs. There are similarities, but also significant differences between my oval and those designed by Mr. Long. I especially wanted to put pavilion mains on the ends of the design, and I wanted to reduce the keel to the barest minimum. The design is a fairly easy meetpoint pattern with the meets being readily apparent to the average faceter. If you haven't graduated into cutting ovals, this is a good design to start on. It cuts quickly and will give you a nice stone for your efforts.

If someone especially wants the 64 index version, I can e-mail it, but I encourage anyone who wants to cut this to get an 80 index, if you don't already have one. There are quite a few good designs for this index, and having one will help you add to your design catalogue.

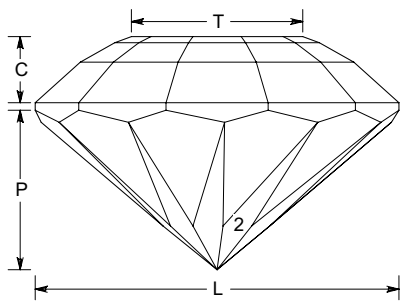
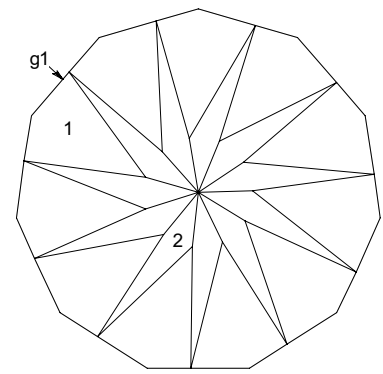
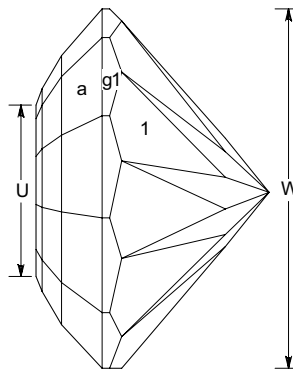
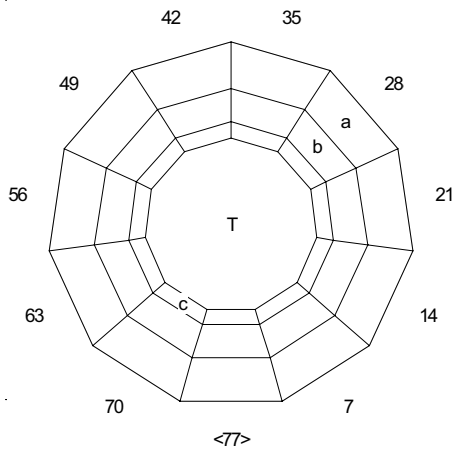
Short Course in Silversmithing

by Elaine Weisman, MFA

292-2046

If you have ever wanted to try classic silverworking before going to the expense of investing in new materials and supplies, try this short course of one-on-one instruction, and find out, if smithing is for you.

Five two-hour sessions: Hands-on experience in construction techniques: Sawing, filing, forming, soldering, finishing and stone setting.



Mixed Spiral 77

By Ernie Hawes

Angles for R.I. = 1.720

56 + 11 girdles = 67 facets

11-fold radial symmetry

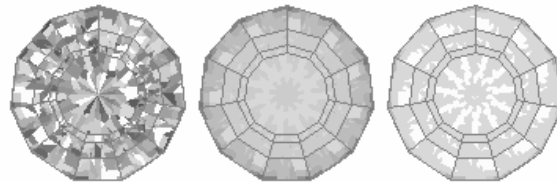
77 index

$L/W = 1.010$ $T/W = 0.478$ $U/W = 0.473$

$P/W = 0.444$ $C/W = 0.183$

$Vol./W^3 = 0.230$

Average Brightness: COS = 81.6 % ISO = 92.0 %



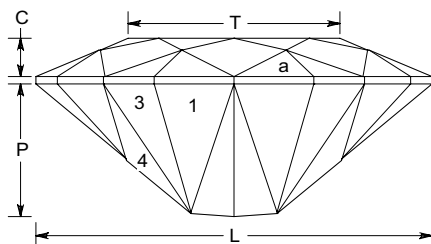
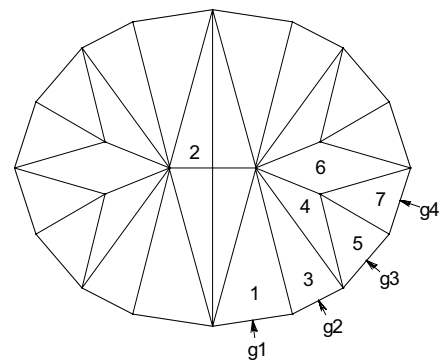
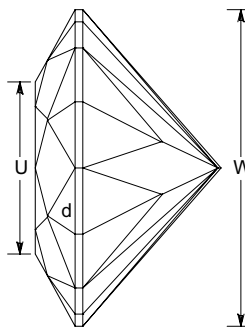
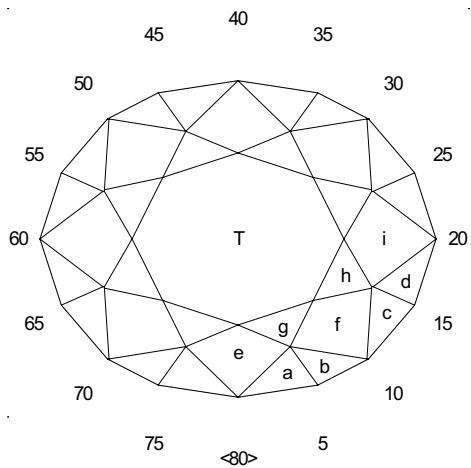
PAVILION

g1	90.00°	77-07-14-21- 28-35-42-49- 56-63-70
1	41.50°	03-10-17-24- 31-38-45-52- 59-66-73
2	40.40°	02-09-16-23- 30-37-44-51- 58-65-72

CROWN

a	42.00°	77-07-14-21- 28-35-42-49- 56-63-70
b	31.00°	77-07-14-21- 28-35-42-49- 56-63-70
c	21.00°	77-07-14-21- 28-35-42-49- 56-63-70
T	00.00°	Table

Based on Mixed Spiral 88, by Ernie Hawes, *Lapidary Journal*, December, 2005. Pavilion angle 1 had to be lowered 1/2 degree to obtain a similar appearance.



Long's Inspiration Oval By Ernie Hawes

Inspired by Robert Long's Lazy Oval series

Angles for R.I. = 1.540

59 + 16 girdles = 75 facets

2-fold, mirror-image symmetry

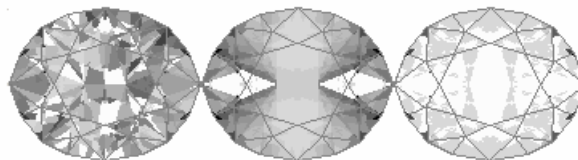
80 index

$L/W = 1.252$ $T/W = 0.672$ $U/W = 0.540$

$P/W = 0.438$ $C/W = 0.129$

$Vol./W^3 = 0.259$

Average Brightness: COS = 72.00 % ISO = 92.7 %



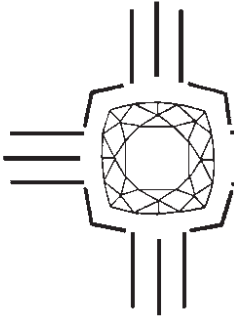
PAVILION

1	42.20°	02-38-42-78
g1	90.00°	02-38-42-78
2	41.30°	01-39-41-79
3	42.80°	06-34-46-74
4	42.50°	09-31-49-71
g2	90.00°	06-34-46-74
5	45.20°	11-29-51-69
6	41.10°	20-60
7	45.30°	16-24-56-64
g3	90.00°	11-29-51-69
g4	90.00°	16-24-56-64

CROWN

a	34.10°	02-38-42-78
b	31.60°	06-34-46-74
c	33.00°	11-29-51-69
d	31.80°	16-24-56-64
e	29.20°	80-40
f	27.00°	08-32-48-72
g	18.40°	04-36-44-76
h	14.90°	14-26-54-66
i	24.00°	20-60
T	00.00°	Table

Note: The cutting order is a meetpoint sequence.



The New Mexico Faceters 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 (made out to NMFG or New Mexico Faceters Guild) for dues to:

NMFG
Betty Annis
11112 Orr Ave. NE
Albuquerque, NM 87111.

Name: _____
 Address: _____
 City: _____
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 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.



E-mail Addresses:

- | | |
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