

# National Rock & Mineral Show

**Wellington**  
**15-17 October 2021**



# Competition Schedule

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## TROPHIES TO BE COMPETED FOR

**1 THE KEN ALLEN TROPHY** for the inter-club competition.  
Donated by Mary Allen from the Canterbury Mineral & Lapidary Club.

- a The case must tell a story and have an educational content.
- b The case will be judged by a panel of three judges, one of whom has experience in education (lecturer or schoolteacher).

Points Allocation

Educational and story content	60
Presentation of materials	15
General attraction	15
Originality of idea	<u>10</u>
TOTAL	<u>100</u>

*Space Allocation: Full cabinet size as defined in Appendix A*  
*Entry Form required*

**2 WEST COAST GEM & MINERAL CLUB INC EDITORS TROPHY** for the best newsletter/magazine during the year.  
Donated by West Coast Gem & Mineral Club.

## **DUTIES OF COMPETITORS**

*(excerpt from Competition Rules for National Exhibition Classes)*

No competitive exhibit shall exceed the dimensions laid down in the Schedule.

All entries shall be the competitor's own work in the terms of the Schedule.

All labelling shall be the duty of the exhibitor –

- a Each entry shall be accompanied by a white card (50mm x 25mm) bearing the competitor's name and club name on one side and the Section and Class numbers on the other. The entry number is to be added to this side at the time of placing.
- b Another label containing other information such as type of material, location found, or name of entry must be included, only large enough for information.

The competitor shall advise on their Entry Form the means of delivery and return of their entry.

Where, owing to the absence in person of the competitor or the competitor's representative from the exhibition, it is desired that the Steward shall set out the exhibit, explicit directions shall be given by the competitor but the Steward shall not be held to blame for unwittingly misinterpreting these.

The Steward shall not be called upon to spend what may be considered undue time or expense on a directed arrangement. Arrangements to be made by stewards shall be simple.

Special requirements for lighting or other uses of electric power shall be at the discretion of the exhibition organisers and the competitor shall have the responsibility of –

- a Asking in plenty of time for his requirements to be met, if possible.
- b Ensuring that his installation meets safety requirements.

The competitor will accept all provisions concerning damage or loss as laid out in these rules.

All exhibitors will accept the Judges' rulings as final.

No exhibit tabled may be removed until the exhibition is declared closed by the organisers and it should be removed promptly by the exhibitor or, in his absence and at his direction, by his representative who should be provided with credentials.

Where stewards are required to dispatch exhibits to owners at the close of the exhibition all entries must include named containers/packaging materials, self-addressed return packaging and postage. The competitor shall be liable for any extra costs involved on account of under-estimation on his part.

No competitor shall enter for NZ National Competition any identical exhibit which has already won an award in a previous NZ National Competition.

**A competitor should acquaint himself with the Competition Rules for National Exhibition Classes as provided by the Secretary of his club.**

## **SCHEDULE OF COMPETITION CLASSES**

There is no limit to the number of classes for which any one person may enter, but only one entry per person in any one class may be made.

Junior divisions are available in all classes for "*one who has not reached the age of sixteen years by 1 January 2021*". On the Entry Form headings are to be the same as shown in this Schedule except that they are to be prefixed by the letter "J" to denote Junior, eg Class J81.

Competitors must comply strictly with all rules, numbers and maximum size restrictions as shown in this Schedule. Infringements may result in disqualification.

All material must be correctly labelled and identified. Space allocations for Division One and Two is indicated by xxx mm x xxx mm. Divisions Three and Four are either half or full cabinet as indicated.

## **DIVISION ONE: LAPIDARY**

All entries will be placed on a plain white background. This requirement does not preclude the use of stands used only to display specimens. This concession will ensure entries of colouring similar to the background material need not be disadvantaged.

## SECTIONS A, B & N1 – TUMBLED STONES & PREFORMS

### Tumbled Stones

The material to be used for tumbled stones can be natural or hammer broken, then tumble ground and polished.

#### Points Allocation for Tumbled Stones

Aesthetic appeal	10
Polish	25
Freedom from pits and surface scratches	20
Freedom from flaws and cracks	20
Variety of material	10
Difficulty of material	10
Labelling	<u>5</u>
TOTAL	<u>100</u>

### Tumbled Preforms

The competitor is given the option of exercising control over the final shape of each stone which may be sawn and hand ground but then must be tumble ground and polished. Each stone should show evidence of being ground by tumbling.

#### Points Allocation for Tumbled Preforms

Aesthetic appeal	10
Polish	25
Freedom from flaws	30
Design	20
Difficulty of material	10
Labelling	<u>5</u>
TOTAL	<u>100</u>

**SECTION A – TUMBLED STONES**

Each Class – six specimens

Stone, natural or hammer broken then tumble ground and polished. Specimen should **not** be able to pass through a 20mm diameter hole.

		<u>Space Allocation</u>
<b>Class 1</b>	NZ origin	200mm x 200 mm
<b>Class 2</b>	Any origin	200mm x 200 mm

**SECTION B – TUMBLED PREFORMS**

Each Class – five specimens

Stone, preformed by saw and/or grinding, then tumble ground and polished.

		<u>Space Allocation</u>
<b>Class 3</b>	NZ origin	200mm x 200mm
<b>Class 4</b>	Any origin	200mm x 200mm



## SECTIONS C, D & E – CABOCHONS & FREEFORMS

### Cabochons

The definitions of the different types of cabochons are associated with each class in the Schedule and must be strictly adhered to. All entries in Sections C, D and E are to be made by hand with no mechanical aids, other than the standard templates required for Sections C and D.

#### Points Allocation for Standard and Fancy Cabochons

<b>Dome:</b> Polish	15
Girdle	5
Flats and scratches	10
Pits and fractures	10
<b>Back:</b> Polish	15
Bevel	5
Scratches, pits and fractures	5
Aesthetic appeal	5
Symmetry	15
Difficulty of material (size accuracy in Class 7)	10
Labelling	<u>5</u>
TOTAL	<u>100</u>

### Hand-held Freeform

The definition of a hand-held freeform is “A stone which can be used for jewellery and is cut freehand without the aid of faceting machinery. Surfaces can be bevelled, straight or curved. Edges must be clearly defined and all surfaces polished”.

#### Points Allocation for Hand-held Freeforms

Polish	25
Flats and scratches	15
Pits and fractures	15
Aesthetic appeal	15
Design	15
<i>(allowance should be made for inside curves)</i>	
Difficulty of material	10
Labelling	<u>5</u>
TOTAL	<u>100</u>

### SECTION C – STANDARD CABOCHON

Class 5 and 6 – three specimens

Class 7 – one specimen

The definition of a Standard Cabochon is “Any cabochon of circular or elliptical shape having a symmetrically curved domed top with a polished flat back. It must have a back bevel that must not be more than 1/5th the overall height of the cabochon and a distinct girdle line. A top setting edge is optional”. (See Appendix C for diagrammatic specification of a standard cabochon)

		<u>Space Allocation</u>
<b>Class 5</b>	NZ origin	200mm x 200mm
<b>Class 6</b>	Any origin	200mm x 200mm
<b>Class 7</b>	A single cabochon, material and size to be named by the Host Club. Points for “difficulty of material” will be replaced by “accuracy” of size.” <u>The judge must use a Vernier, Engineer's caliper or dial gauge to measure the dimensions of the stones, plus or minus 0.5mm allowance to be made before points are deducted.</u> Material must be readily available to all competitors. <b>2021: New Zealand Jasper 30mm x 22mm</b>	

### SECTION D – FANCY CABOCHON

Each Class – three specimens

A cabochon shape other than “Standard”, otherwise the same definition as for Section C.

		<u>Space Allocation</u>
<b>Class 8</b>	NZ origin	200mm x 200mm
<b>Class 9</b>	Any origin	200mm x 200mm

### SECTION E – HAND-HELD FREEFORM

Three specimens

		<u>Space Allocation</u>
<b>Class 10</b>	Any origin	200mm x 200mm

## SECTIONS F, G, H, I & J – SLABS, BUTT ENDS & BLOCKY SPECIMENS DOMED BUTT ENDS, PETRIFIED WOOD, SPHERES

### Slab

A slab is a slice of rock of any thickness with parallel or nearly parallel faces. For the purposes of this competition only one face needs to be polished and it is that face which will be judged.

### Butt End

A butt end is a blocky piece of rock with one cut and polished face.

### Blocky Specimen

A blocky specimen is a blocky piece of rock with more than one cut face with the faces neither parallel nor nearly parallel. For the purposes of this competition only one face needs to be polished and it is that face which will be judged.

#### Points Allocation for Slabs, Butt Ends and Blocky Specimens

Flatness	15
Edges	15
Face polish	25
Difficulty of material	15
Labelling	5
Aesthetic appeal	<u>25</u>
TOTAL	<u>100</u>

### Domed Butt End

As above for a butt end but with one face polished in a dome. Measurements for Classes 17 and 18 are to be made through the stone, ie diameter, not around the curve of the dome.

#### Points Allocation for Domed Butt Ends

Quality of dome	25
Edges	15
Face polish	25
Difficulty of material	10
Labelling	5
Aesthetic appeal	<u>20</u>
TOTAL	<u>100</u>

### Sphere

A sphere is a perfectly round solid geometric shape.

#### Points Allocation for Spheres

Polish	20
Freedom from flats and scratches	15
Freedom from pits and fractures	15
Spherical accuracy	15
Difficulty of material	10
Labelling	5
Aesthetic appeal	<u>20</u>
TOTAL	<u>100</u>

**SECTION F – SLABS**

Polished one face, three specimens, any origin

		<u>Space Allocation</u>
<b>Class 11</b>	No dimension of polished face is to exceed 80mm	250mm x 250mm
<b>Class 12</b>	One dimension of polished face is to exceed 80mm	400mm x 300mm

**SECTION G – BUTT ENDS & BLOCKY SPECIMENS**

Polished one face, three specimens, any origin

		<u>Space Allocation</u>
<b>Class 13</b>	No dimension of polished face is to exceed 80mm	250mm x 250mm
<b>Class 14</b>	One dimension of polished face is to exceed 80mm	400mm x 300mm

**SECTION H – A SELECTION OF POLISHED PETRIFIED WOOD IN SLAB, BUTT END OR BLOCKY SPECIMEN FORM**

Polished one face, three specimens, any origin

		<u>Space Allocation</u>
<b>Class 15</b>	No dimension of polished face is to exceed 80mm	250mm x 250mm
<b>Class 16</b>	One dimension of polished face is to exceed 80mm	400mm x 350mm

**SECTION I – DOMED BUTT ENDS**

Polished one face, three specimens, any origin

		<u>Space Allocation</u>
<b>Class 17</b>	No dimension of polished face, measured through the stone, is to exceed 80mm	250mm x 250mm
<b>Class 18</b>	One dimension of polished face, measured through the stone, is to exceed 80mm	400mm x 350mm

**SECTION J – SPHERES**

Polished, one specimen

		<u>Space Allocation</u>
<b>Class 19</b>	Diameter of sphere must be a minimum of 50mm to a maximum of 100mm. NZ origin	200mm x 200mm
<b>Class 20</b>	Diameter of sphere must be a minimum of 50mm to a maximum of 100mm. Any origin	200mm x 200mm

## SECTION K – INTARSIA, MOSAIC & UNUSUAL GEMSTONE ARTICLE

### Intarsia

Intarsia consists of any stone, shaped and fitted together to eliminate gaps, flat lapped and polished so as to appear as one continuous surface of stone.

### Unusual Gemstone Article

Entries are for a single item that does not fit into any other category in the Schedule.

#### Points Allocation for Intarsia & Unusual Gemstone Article

Design	20
Workmanship	65
Difficulty of material	<u>15</u>
TOTAL	<u>100</u>

### Mosaic

Mosaics are made from loose fitting, usually square or rectangular tiles or tumble polished stones of different colours or combinations, put together to form a design, usually a picture, and grouted or fitted together close enough to do without grout, but not flat lapped and polished.

#### Points Allocation for Mosaic

Design	20
Workmanship	65
Use of material	<u>15</u>
TOTAL	<u>100</u>

**SECTION K – INTARSIA, MOSAIC & UNUSUAL GEMSTONE ARTICLE**

Each Class – one item only

		<u>Space Allocation</u>
<b>Class 21</b>	Intarsia	400mm x 300mm
<b>Class 22</b>	Mosaic	400mm x 300mm
<b>Class 23</b>	Unusual Gemstone Article	400mm x 300mm

## SECTION L – CARVING

### **In the Round**

Is a free-standing item that is carved all the way around. It may have a base.

### **In the Flat**

Is an item that is carved on one side only and can only be viewed in proportion from the carved side.

### Points Allocation

Aesthetic appeal	10
Design	30
Difficulty of material	10
Workmanship	<u>50</u>
TOTAL	<u>100</u>

## SECTION L – CARVING

		<u>Space Allocation</u>
<b>Class 24</b>	Carved single item, pendant, nephrite jade only	300mm x 200mm
<b>Class 25</b>	Carved single item, pendant, any stone other than nephrite jade	300mm x 200mm
<b>Class 26</b>	Single item of stone, no cement or joins, carved in the flat. Hardness 5 and above	300mm x 300mm x 300mm
<b>Class 27</b>	Single item of stone, no cement or joins, carved in the flat. Hardness under 5	300mm x 300mm x 300mm
<b>Class 28</b>	Single item of stone, no cement or joins, carved in the round or sculpture. Hardness 5 and above	300mm x 300mm x 300mm
<b>Class 29</b>	Single item of stone, no cement or joins, carved in the round or sculpture. Hardness under 5	300mm x 300mm x 300mm
<b>Class 30</b>	Carved single item, multiple stones with cement and/or joins, other materials permissible. Any hardness	300mm x 300mm x 300mm
<b>Class 31</b>	Related carved stone items forming a set, other materials permissible, with cement and/or joins. Hardness 5 and above	300mm x 300mm x 300mm
<b>Class 32</b>	Related carved stone items forming a set, other materials permissible, with cement and/or joins. Hardness under 5	300mm x 300mm x 300mm
<b>Class 33</b>	Single item, carved pendant, any animal-based material	300mm x 200mm
<b>Class 34</b>	Carving, other than pendant, any animal-based material	300mm x 200mm
<b>Class 35</b>	Single item, scrimshaw	300mm x 300mm x 300mm
<b>Class 36</b>	Any carved item with a base, of any material, which adds to the aesthetic appeal or is part of the overall design	300mm x 300mm x 300mm



## SECTION M – FACETED STONES

Materials to be used in Classes 37, 38, 39, 40 and 41 will be the choice of the club hosting the competitions, so that all competitors are cutting the same material. The Host Club when selecting materials should take care and not choose rare and costly rough and hence prevent some competitors from entering the competitions.

### Size of Materials

Natural material – Width not less than 5mm

Man-made material – Width not less than 8mm

### Points Allocation

Overall appearance	15
Table parallel to girdle	5
Meets	15
Facets true	5
Facet edges sharp	10
Girdle too wide	5
Girdle uniform	5
Absence of scratches	5
Absence of chips	5
Absence of flaws	10
Polish	<u>20</u>
TOTAL	<u>100</u>

## SECTION M – FACETED STONES

Each Class – one specimen

Classes 37-41 – See Appendix D for cutting diagrams

	<u>Space Allocation</u>
<b>Class 37</b> <u>Standard Round Brilliant Cut</u> (Standard Cut) 3 rows of facets on crown 2 rows of facets on pavilion <u>Note</u> Host Club to nominate either continuous or faceted girdle Material: <b>2021: Garnet (Any Colour)</b> Girdle: <b>Faceted</b>	150mm x 150mm
<b>Class 38</b> <u>Emerald Cut with cut corners</u> (Standard Cut) 3 rows of facets on crown 3 rows of facets on pavilion Faceted girdle Material: <b>2021: Citrine</b>	150mm x 150 mm
<b>Class 39</b> <u>Eight-Sided Brilliant</u> (Standard Cut) 3 rows of facets on crown 3 rows of facets on pavilion Faceted girdle Material: <b>2021 Zircon (Coloured)</b>	150mm x 150mm
<b>Class 40</b> <u>Modified Standard Cut</u> Must have a table, girdle, crown and pavilion Any other stone that differs from a standard cut comes into this section Material: <b>2021: Blue Topaz</b> Cut: <b>Lucifer</b>	150mm x 150mm
<b>Class 41</b> <u>Fancy Cut</u> Is a cut which is lacking in one or more of the following: table, crown, girdle, pavilion, but at least 50% must be faceted <u>Note</u> Host Club may or may not specify a particular cut Material: <b>2021: Cubic Zirconia (Any Colour)</b> Cut: <b>Joker</b>	150mm x 150mm
<b>Class 42</b> <u>Cutters Choice</u> There are no restrictions, other than the general size restrictions in this class <u>Note</u> cutting diagram must be submitted with this class	150mm x 150mm

## **DIVISION TWO: JEWELLERY & METALSMITHING**

The aim of the Jewellery Sections is to display items of practical use, ie jewellery is normally expected to be worn as an item of adornment, and the item entered should reflect this fact.

All work will be the competitor's own except where allowed for in the Schedule. Section N provides for commercial mounts and/or findings, but Section O has classes where unworked material, or material purchased, may be set in handcrafted mount and/or finding WHICH IS THE COMPETITOR'S OWN WORK. Where catches or screws are used and material other than the competitor's own is used, this MUST be noted on the accompanying label.

Each sub-section will consist of 2 or 3 classes. A set will consist of more than one piece. A pair of earrings or cuff links would be regarded as one piece in a set, but they should not be entered in the class for a single piece, except in sub-sections N1 and N2 where provision has been made for this.

Where there are lists of materials in particular classes the fact that a material is not listed does not exclude it from entry and shall not be the basis of it's disqualification providing it is of a similar type, ie a metal in the metal classes, an organic item in the organic classes, or an unworked item in the unworked material class.

When judging an entry the judging guideline for any particular type of work is applicable to the judging of that item, ie in Section N Tumbled Stones Only Class 43, the stone would be judged according to the tumbled stones guideline. Whereas in Class 49, Faceted Stones Only, the faceting guidelines would be applicable.

**SECTION N – JEWELLERY WITH COMMERCIAL CHAINS, MOUNTS AND/OR FINDINGS (OR NON-COMMERCIAL CHAINS, MOUNTS AND/OR FINDINGS NOT WORKED BY THE COMPETITOR)**

All work on the stone(s) or organic material must be the competitor's own.

Points Allocation

Aesthetic appeal	20
Polish	20
Workmanship (stone only)	25
Design	20
Difficulty of material	10
Labelling	<u>5</u>
TOTAL	<u>100</u>

### SECTION N1 – TUMBLED STONES ONLY

The judge is looking at the whole entry not only the quality of the stone, but also how the stones blend in with the setting and it's suitability for the purpose of jewellery. This is the class to use small high quality stones. See Division One, Sections A & B for further guidelines.

		<u>Space Allocation</u>
<b>Class 43</b>	Single piece, one stone only	150mm x 200mm
<b>Class 44</b>	Single piece, more than one stone ( <i>This includes cuff links and earrings</i> )	150mm x 200mm
<b>Class 45</b>	One set	150mm x 200mm

### SECTION N2 – CUT STONES ONLY

Cut free-hand without the aid of faceting machinery. Stones may be tumbled or lap finished.

		<u>Space Allocation</u>
<b>Class 46</b>	Single piece, one stone only	150mm x 200mm
<b>Class 47</b>	Single piece, more than one stone ( <i>This includes cuff links and earrings</i> )	150mm x 200mm
<b>Class 48</b>	One set	150mm x 200mm

### SECTION N3 – FACETED STONES ONLY

		<u>Space Allocation</u>
<b>Class 49</b>	Single piece	100mm x 100mm
<b>Class 50</b>	One set	300mm x 300mm

### SECTION N4 – HANDCRAFTED ORGANIC ONLY

This class provides for the use of any worked organic material.

		<u>Space Allocation</u>
<b>Class 51</b>	Single piece	150mm x 200mm
<b>Class 52</b>	One set	300mm x 300mm

## **SECTION O – JEWELLERY WITH HANDCRAFTED METAL CHAINS, MOUNTS AND/OR FINDINGS**

All metal work must be the competitor's own. Catches and screws may be ready-made but this must be noted on the accompanying label. All work on the stone(s) or organic material must be the competitor's own, except where stated in sub-sections O5 & O6.

### Points Allocation

Aesthetic appeal	20
Technical skill and creativity	30
Workmanship	25
Finish	20
Labelling	<u>5</u>
TOTAL	<u>100</u>

## **SECTION 01 – CUT STONES ONLY**

Cut free-hand without the aid of faceting machinery. Stones may be tumbled or lap finished.

		<u>Space Allocation</u>
<b>Class 53</b>	Single piece	150mm x 200mm
<b>Class 54</b>	One set	300mm x 300mm

## **SECTION 02 – FACETED STONES ONLY**

		<u>Space Allocation</u>
<b>Class 55</b>	Single piece	100mm x 100mm
<b>Class 56</b>	One set	300mm x 300mm

## **SECTION 03 – HANDCRAFTED ORGANIC ONLY**

		<u>Space Allocation</u>
<b>Class 57</b>	Single piece	150mm x 200mm
<b>Class 58</b>	One set	300mm x 300mm

## **SECTION 04 – JEWELLERY WITHOUT STONES OR ORGANIC MATERIAL**

		<u>Space Allocation</u>
<b>Class 59</b>	Single piece	200mm x 200mm
<b>Class 60</b>	One set	300mm x 300mm

## **SECTION 05 – JEWELLERY WITH STONE(S) OR ORGANIC MATERIAL NOT WORKED BY COMPETITOR, e.g. fossil, crystal, bought stones**

In this sub-section the workmanship on the stone will not be judged, however how it is set into the handcrafted metal will be judged.

		<u>Space Allocation</u>
<b>Class 61</b>	Single piece	150mm x 200mm
<b>Class 62</b>	One set	300mm x 300mm

## **SECTION 06 – ANY HANDCRAFTED METAL JEWELLERY**

**that is not covered in sub-sections O1-O5, e.g. jewellery with a combination of worked and unworked stones or organic material in same item**

Any unworked stones or organic material must be noted in the accompanying label.

		<u>Space Allocation</u>
<b>Class 63</b>	Single piece	150mm x 200mm
<b>Class 64</b>	One set	300mm x 300mm

## SECTION P – METALSMITHING, NOT JEWELLERY

### Points Allocation

Aesthetic appeal	20
Technical skill and creativity	30
Workmanship	25
Finish	20
Labelling	<u>5</u>
TOTAL	<u>100</u>



**SECTION P – METALSMITHING, NOT JEWELLERY**

<b>Class 65</b>	Single piece or set, with or without stone(s) or organic material	<u>Space Allocation</u> 300mm x 300mm
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## DIVISION THREE: MINERALS

The aim of the mineral classes is to present the best in minerals so as to inform both the knowledgeable collectors as well as the novices, and to please other visitors to the Show. The minerals themselves must be the focus of the displays, but with a pleasing presentation to enhance the aesthetic appeal of the display and to hold the interest of the viewer.

All specimens must be the competitor's own.  
Cabinet size is defined in Appendix A.

In "Self-Collected" classes the minerals must have been collected in the field by the competitor. In "Assorted" classes, each mineral can only be shown once, eg you can't have amethyst and citrine in the same entry as both are quartz. Minerals must be either NZ or Overseas but not both together. In "One Family" classes, you can show similar specimens, eg all fluorite or varieties of quartz or all carbonates. "One Family" can also mean minerals from a single location (eg Martha Mine) and repeat minerals are allowed.

Display cases will be white. This does not preclude competitors using other backgrounds and display materials. The sections within this Division are defined by the size of specimens. Some definitions follow to make clear what is intended.

### SIZE OF SPECIMENS

#### **Micromounts**

All specimens must be permanently mounted in a box not exceeding the dimensions of a 25mm (1") cube. They must require magnification and illumination for proper observation.

#### **Thumbnails**

All specimens must be small enough to fit into a 30mm cube.

#### **Miniature Handsized**

All specimens must be too large to fit into a 30mm cube but must be small enough to fit into a 80mm cube.

#### **Cabinet and Museum Size**

All specimens must be larger than will fit into a 80mm cube.

It is recommended that competitors use a cube of rigid material to gauge the size of their specimens and not rely upon the use of a ruler.

In sections other than the Micromounts section, all crystals must be large enough to be observed without magnification.

## SECTIONS Q, R, S, T & U – MICROMOUNTS, THUMBNAILS, MINIATURE HANDSIZE, CABINET & MUSEUM SIZE

Points Allocation - this shall be broken into two parts

<b>A</b>	<b>Presentation:</b>	10
	Overall impact	
	Emphasis clearly on minerals	
	A well-balanced case or display	
	Use of a theme	
	Uniformity and care in printing of labels	
	Arrangement of specimens	
	Mineral displayed to advantage	
	Co-ordination of background	
	Legibility of labels	
	Size of labels	

Note The label should not overwhelm the specimens. Too much information on the labels is just as bad as too little. If photographs are used to enhance the presentation of an entry in the Micromount classes, and they are not the work of the competitor, the photographer must be acknowledged.

<b>B</b>	<b>Specimens:</b>	
	Content of Label	
	Mineral name	2
	Chemical formula	1
	Locality	2
	Quality of the Specimen	
	Aesthetic appeal, balance and beauty of specimen, including orientation on matrix or mount (if applicable)	25
	Freedom from chips, cracks, flaws, bruises and dirt (and glue if used in mounting)	25
	Size, shape, form, crystallinity and colour in relation to the species (taken into account will be class size)	<u>35</u>
<b>TOTAL</b>		<u>100</u>

If a mineral is in the incorrect family in the “One Family” classes, that mineral will score no points.

In all classes, if the judge decides that a mineral conflicts with the data on it's label, that mineral will score no points.

It is recommended that the convenors of the Show ensure there are sufficient judges for the number of entries.

**Note for Judges** Each mineral and the contents of it's accompanying label are judged out of a total of 90 points. The total points accumulated are then divided by the number of specimens, giving the average. A scoring sheet will be provided to make the task as simple as possible.

## SECTION Q – SINGLE MINERAL

One specimen only

- Class 66** A single specimen of a mineral, the species, origin and size (excluding micromounts) to be decided upon each year by the Host Club. The Host Club may put a restriction on size due to available display space or to make the competition more even. The mineral species chosen must be readily available to all competitors.  
**2021: Gypsum (Any Origin) Cabinet and Museum Size**

## SECTION R – MICROMOUNTS

Each Class – six to ten specimens

		<u>Space Allocation</u>
<b>Class 67</b>	NZ minerals, assorted or one family	Cabinet
<b>Class 68</b>	Overseas minerals, assorted or one family	Cabinet

## SECTION S – THUMBNAILS

Each Class – six to ten specimens

		<u>Space Allocation</u>
<b>Class 69</b>	NZ minerals, assorted or one family	Cabinet
<b>Class 70</b>	NZ minerals, self collected	Cabinet
<b>Class 71</b>	Overseas minerals, assorted or one family	Cabinet
<b>Class 72</b>	Overseas minerals, self collected	Cabinet

## SECTION T – MINIATURE HANDSIZE

Each Class – six to ten specimens

		<u>Space Allocation</u>
<b>Class 73</b>	NZ minerals, assorted or one family	Cabinet
<b>Class 74</b>	NZ minerals, self collected	Cabinet
<b>Class 75</b>	Overseas minerals, assorted or one family	Cabinet
<b>Class 76</b>	Overseas minerals, self collected	Cabinet

## SECTION U – CABINET AND MUSEUM SIZE

Each Class – six to ten specimens

		<u>Space Allocation</u>
<b>Class 77</b>	NZ minerals, assorted or one family	Cabinet
<b>Class 78</b>	NZ minerals, self collected	Cabinet
<b>Class 79</b>	Overseas minerals, assorted or one family	Cabinet
<b>Class 80</b>	Overseas minerals, self collected	Cabinet

## DIVISION FOUR: FOSSILS

The aim is for high quality and well-presented fossils. We must show that fossils are more than curious or beautiful objects since they give us valuable information of past life and environments. Displays of unthemed fossils are not acceptable. Labelling and informative material are important to explain what the species tell us about their changes or environment or age or any other aspect the entrant considers suitable. This approach to fossils will make the exhibits more interesting to the public.

Cabinet size is defined in Appendix A.

### Points Allocation

<b>Fossil(s) themselves, quality and rarity:</b>	60
Judge to weigh perfect specimens of common fossils against the possibly imperfect specimens of rare fossils	
<b>Basic information:</b>	
Fossil identification and name	10
Locality (map reference not required)	2
Age (eg, Mesozoic, Jurassic or Tertiary Miocene)	2
<b>Research:</b>	10
An explanation of the significance of the fossils (eg, what they can tell us about the age or the habitat or the climate or relationships of specimens, or anything else special about them)	
<b>Pictorial aids:</b>	6
Competitors could use any of the following – maps, photographs, drawings, time-lines, geological sections or diagrams. Average material may need more (and relevant) information than rare quality specimens	
<b>Presentation or fossil preparation:</b>	10
Competitors who have cleaned and prepared their fossils may choose to label their entry "Fossils cleaned by competitor" and be marked on that. Competitors entering fossils they have not prepared will be marked on the effort put into their presentation and research to make an eye-catching display	
<b>TOTAL</b>	<u>100</u>

**SECTION V – FOSSILS**

Each Class – one to ten specimens

		<u>Space Allocation</u>
<b>Class 81</b>	NZ fossils	Cabinet
<b>Class 82</b>	Overseas fossils	Cabinet
<b>Class 83</b>	NZ and overseas fossils	Cabinet

## DIVISION FIVE: NOVICE

This Division is for those new to competition who do not wish to enter into the open classes. After winning first prize in any of the Novice Classes the competitor would not be eligible to enter as a novice in that particular class in subsequent competitions. All entries will be placed on a background of plain white fabric. This requirement does not preclude the use of stands used only to display specimens (Classes 84 & 85). This concession will ensure entries of colouring similar to the background material need not be disadvantaged. Competitors may use other backgrounds and display materials (Class 86).

### **Tumbled Stones**

Material to be used for tumbled stones can be natural or hammer broken, then tumble ground and polished. No specimen should be able to pass through a 20mm diameter hole.

#### Points Allocation

Aesthetic appeal	10
Polish	25
Freedom from pits and surface scratches	20
Freedom from flaws and cracks	20
Variety of material	10
Difficulty of material	10
Labelling	<u>5</u>
<b>TOTAL</b>	<b><u>100</u></b>

### **Cabochon**

Standard cabochon is to be made by hand with no mechanical aids other than the standard templates (refer to "Standard Cabochon" definition in Section C *page 12*).

#### Points Allocation

<b>Dome:</b> Polish	15
Girdle	5
Flats and scratches	10
Pits and fractures	10
<b>Back:</b> Polish	15
Bevel	5
Scratches, pits and fractures	5
Aesthetic appeal	5
Symmetry	15
Difficulty of material	10
Labelling	<u>5</u>
<b>TOTAL</b>	<b><u>100</u></b>

### **Mineral**

Specimen must be the competitor's own and must be too large to fit into a 30mm cube but must be small enough to fit into a 80mm cube.

Points Allocation (as specified in Sections Q-U *page 29*)

**SECTION W – NOVICE**

Class 84 – five specimens

Classes 85 &amp; 86 – one specimen

		<u>Space Allocation</u>
<b>Class 84</b>	Tumbled stones, any origin	200mm x 200mm
<b>Class 85</b>	Standard cabochon, any size, any origin	200mm x 200mm
<b>Class 86</b>	Mineral, miniature handsized, any origin	200mm x 200mm



## DIVISION SIX: EDUCATIONAL CASE

Competition is for individuals and the showcase must tell a story and have an educational content.

### **Educational and Story Content**

Would a viewer who is unable to read be able to look at the case and understand the story? Is the written information correct, relevant and neat, so that it enhances the self-telling story? Main facts should be covered in a clear sequence. Labels should be attractive and easy to read. Language should be precise and to the point (“too little” and “too much” information are both points to be avoided). Written information should relate to the display objects and vice versa.

### **Presentation of Materials**

An essential feature of all displays is the initial impact on the viewer that makes you want to see what it contains. Does it draw you to the case? Points awarded are concerned with the initial attraction to the viewer.

### **General Attraction**

Does attractive material, skillful work, unusual materials or absorbing information keep the viewer there?

### **Originality of Idea and Skill**

Think up a good story, make it simple and uncluttered. Points are available for good design, placement skills, and preparation eg, a case of fossils, skillfully prepared, should gain some credit over a case of unprepared fossils, regardless of other features.

### Points Allocation

Educational and story content	60
Presentation of materials	15
General attraction	15
Originality of idea and skills	<u>10</u>
TOTAL	<u>100</u>

**SECTION X – EDUCATIONAL CASE**

**Class 87**    One entry

Space Allocation  
Cabinet

## DIVISION SEVEN: ROUGH ROCK

This Division is for members to display self-collected, unworked material (NZ origin). The rock should have a label indicating what the material is and where it was found.

### Points Allocation

Potential of rock for working	47
Aesthetic appeal	48
Labelling	<u>5</u>
TOTAL	<u>100</u>

**SECTION Y – ROUGH ROCK**

One specimen only

**Class 88** Self-collected, unworked, NZ origin

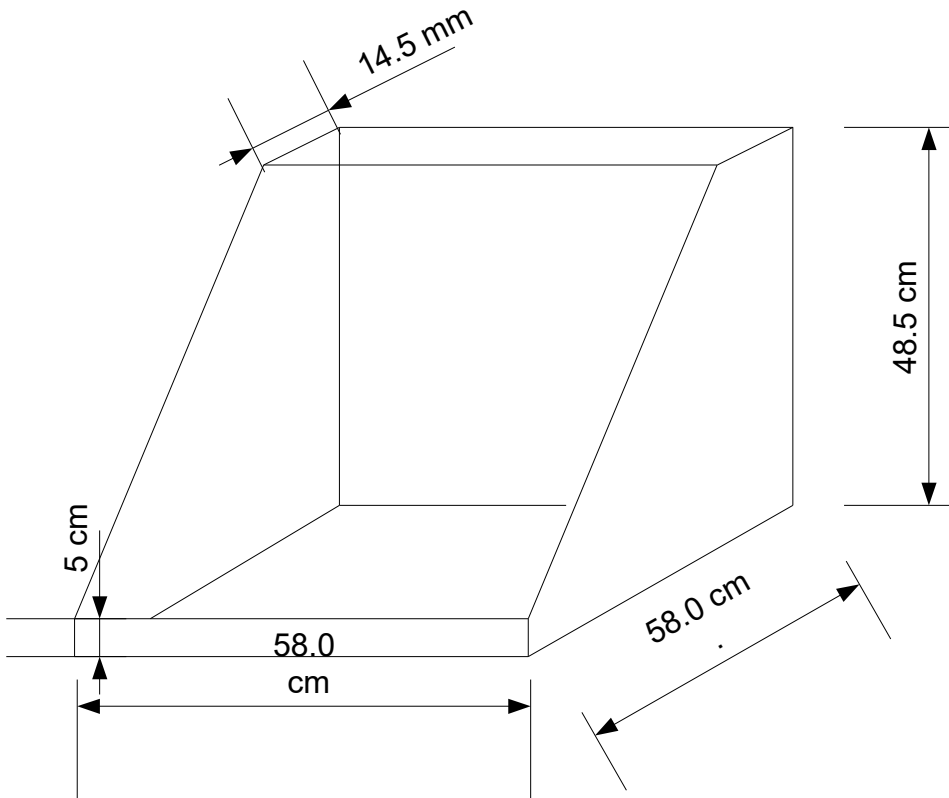
Space Allocation

On request

## **APPENDIX A – CABINET SPECIFICATIONS**

The Show is using newly designed cabinets better suited to fit trestle tables.  
New cabinet internal dimensions are: 58cm wide x 58cm deep x 48.5cm high at the back.

The top will be 14.5cm deep with LED lighting. There will be a 5cm high front edge. The opening will be covered by a clear acrylic-like panel.



## **APPENDIX B – MINERAL BOOKS**

The following books are available at the time of judging –

**Fleischer's Glossary of Mineral Species 2008 (*Back & Mandarino*)**

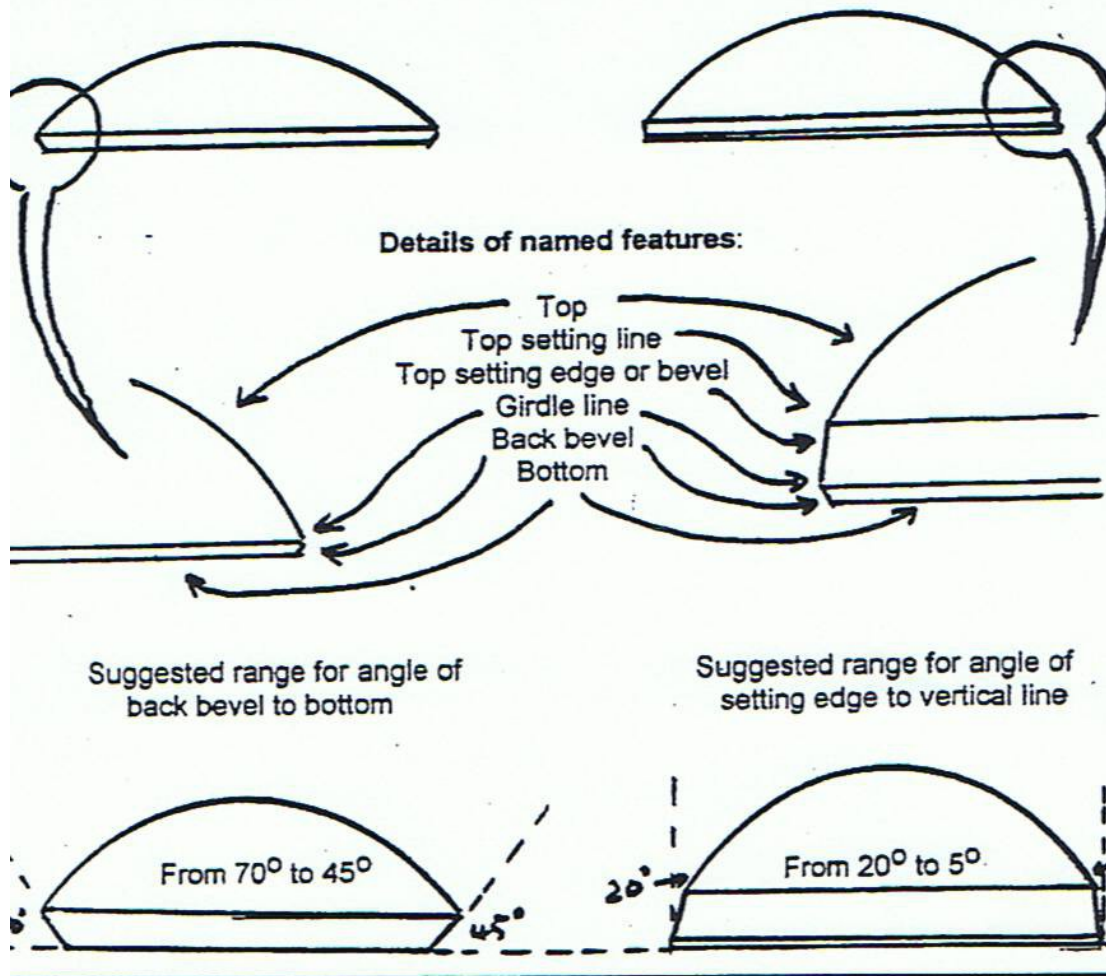
**The Macdonald Encyclopedia of Rocks & Minerals (*Orbis*)**

**A Field Guide in Colour to Minerals, Rocks and Precious Stones (*Bauer*)**

**APPENDIX C – DIAGRAMMATIC REPRESENTATION  
OF A STANDARD CABOCHON**

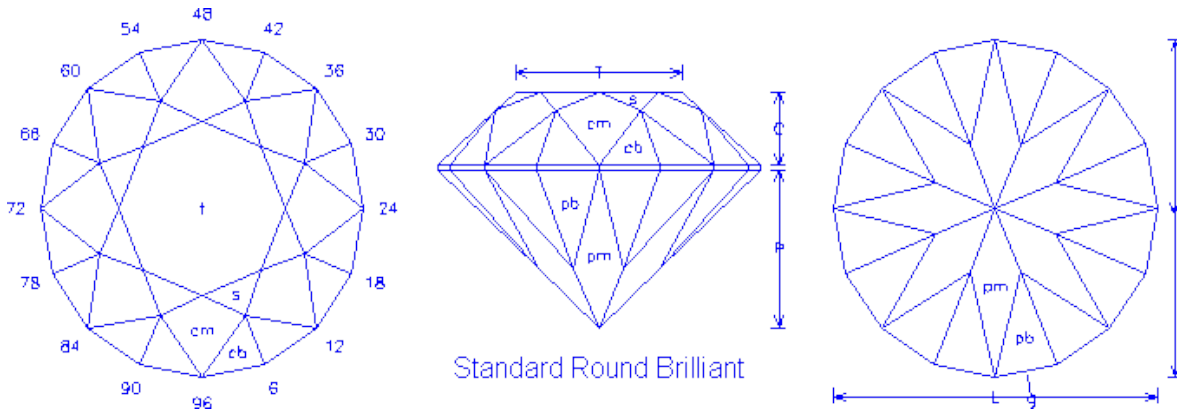
i) Without setting bevel

b) With (optional) Setting bevel



## APPENDIX D – FACETING DIAGRAMS

### 2021: Class 37: Standard Round Brilliant Material: Garnet (Any Colour) Girdle: Faceted

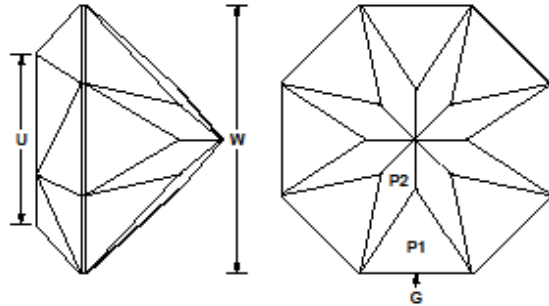
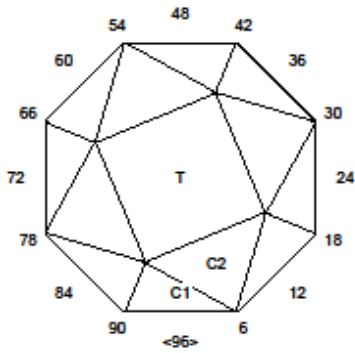


<b>Standard Round Brilliant "Classic"</b>			
Angles for R.I. = 1.54		57 facets + 16 facets on girdle = 73	
8-fold, mirror-image symmetry		96 index	
L/W = 1.000 T/W = 0.516 T/L = 0.516 P/W = 0.466 C/W = 0.218		H/W = (P+C)/W+0.02 = 0.704 P/H = 0.662 C/H = 0.309	
Vol./W <sup>3</sup> = 0.236		Brightness at 0 degrees tilt for R.I. = 1.54 COS = 40.6% ISO = 46.5%	
<b>Pavilion</b>			
pb	45.00	03-09-15-21-27-33-39-45-51-57-63-69-75-81-87-93	Cut to temporary center point
g	90.00	03-09-15-21-27-33-39-45-51-57-63-69-75-81-87-93	Cut to meet pb
pm	43.00	96-12-24-36-48-60-72-84	Cut to meet pb,g
<b>Crown</b>			
cb	47.00	03-09-15-21-27-33-39-45-51-57-63-69-75-81-87-93	Cut to meet g - level girdle
cm	42.00	96-12-24-36-48-60-72-84	Cut to meet cb,g
s	27.00	06-18-30-42-54-66-78-90	Cut to meet cm,cb
t	0.00	Table	



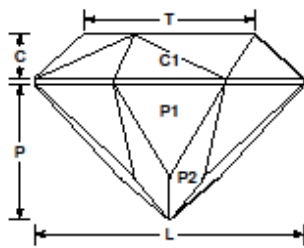


2021: Class 39: Eight-Sided Brilliant Cut Material: Zircon (Coloured)



**Easy Octagon**

Quincy D. Howell  
 Faceter's Gem Cuts, V2, 1977, n45  
 PC21.046  
 Angles for R.I. = 1.540  
 29 + 8 girdles = 37 facets  
 4-fold radial symmetry  
 96 index  
 $L/W = 1.000$   $T/W = 0.631$   $U/W = 0.631$   
 $P/W = 0.505$   $C/W = 0.166$   
 $Vol./W^3 = 0.251$



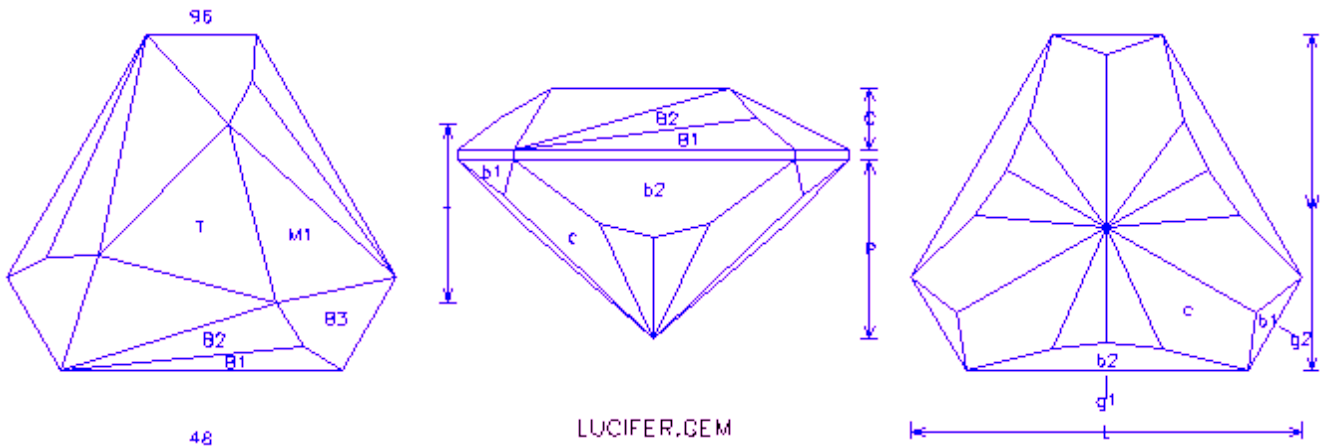
**PAVILION**

G	90.00°	96-12-24-36- 48-60-72-84
P1	47.58°	96-12-24-36- 48-60-72-84
P2	43.00°	06-18-30-42- 54-66-78-90

**CROWN**

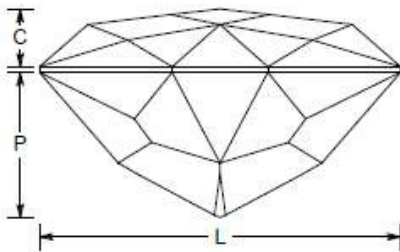
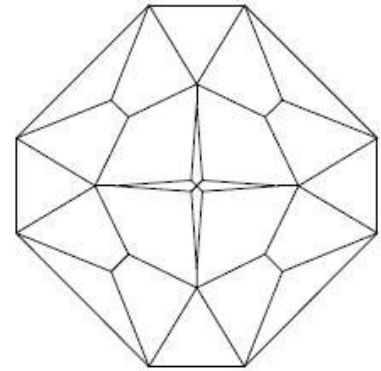
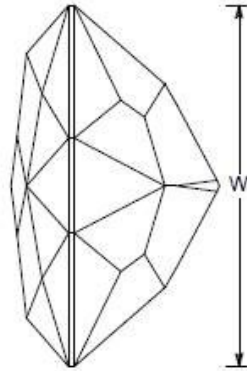
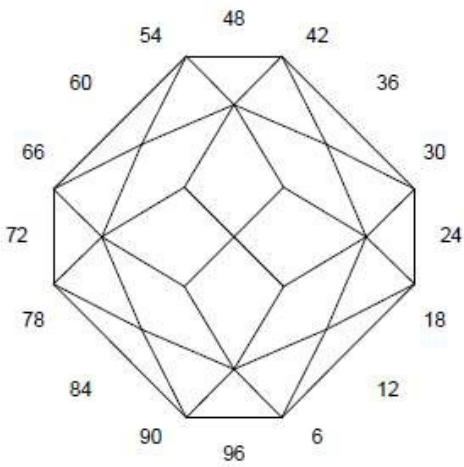
C1	42.00°	96-12-24-36- 48-60-72-84
C2	29.00°	06-30-54-78
T	0.00°	Table

**2021: Class 40: Modified Standard Cut Material: Blue Topaz Cut: Lucifer**



<b>Lucifer - designed by Jack Rowland</b>			
Modification of Triangle twist by Charles Johnston as published in Diagrams for Faceting Volume III by Glenn & Martha Vargas			
Angles for R.I. = 1.54		31 facets + 6 facets on girdle = 37	
3-fold symmetry		96 index	
L/W = 1.155 T/W = 0.528 T/L = 0.457		P/W = 0.533 C/W = 0.185	
H/W = (P+C)/W+0.02 = 0.737		P/H = 0.723 C/H = 0.250	
Vol./W <sup>3</sup> = 0.287			
<b>Pavilion</b>			
g1	90.00	16-48-80	CAM angle 35
g2	90.00	96-32-64	CAM angle 27.5
c	42.00	06-13-19-26-38-45-51-58-70-77-83-90	Cut to center point
b1	60.00	96-32-64	Cut to g1-g2-c meet
b2	70.00	16-48-80	Cut to g1-g2-c meet
<b>Crown</b>			
B1	51.00	16-48-80	Leave some girdle
B2	37.00	17-49-81	Cut to g1-g2-B1 meet
M1	27.00	20-52-84	Cut to B1-B2-girdle meet
B3	34.50	96-32-64	Cut to B2-M1 top meet & level girdle
T	00.00	Table	Cut to M1-B2-B3 meet
Note: B3 facet may need some fine angle adjustment depending on how accurate the other facets are cut.			

**2021: Class 41: Fancy Cut Material: Cubic Zirconia (Any Colour) Cut: Joker**



**Joker**

Greg Glenn  
 S/W=0.583 CC/W=0.295  
 Angles for R.I. = 1.740  
 48 + 8 girdles = 56 facets  
 4-fold, mirror-image symmetry  
 96 index  
 L/W = 1.000  
 P/W = 0.403 C/W = 0.160  
 Vol./W<sup>3</sup> = 0.191

**PAVILION**

- 90.00° 96-24-48-72
- 90.00° 12-36-60-84
- 49.00° 12-36-60-84
- 49.00° 96-24-48-72
- 45.00° 11-13-35-37-
- 59-61-83-85
- 39.00° 12-36-60-84
- 28.00° 96-24-48-72

**CROWN**

- 41.00° 12-36-60-84
- 41.00° 96-24-48-72
- 32.00° 10-14-34-38-
- 58-62-82-86
- 22.54° 12-36-60-84
- 6.68° 96-24-48-72