

My gem artistry has its underpinnings in a life long love of gem cutting and the unique, single-minded direction of my chosen career from an early age. I am one of those rare individuals who has made a career out of what they love doing best and from childhood I have specifically chosen every path of my educational and professional life to enhance my skills as a gem cutter.

I have long been enthralled with the remarkable beauty of Diamonds and, as such, long lamented the deplorable quality of cutting seen in the colored stone industry. It has always been my goal to bring the beauty of colored stones as close to that of the remarkable state of Diamonds as possible.

This has been quite a challenge since the cutter of colored gemstones has optical properties quite deficient (compared to Diamonds) and often contradictory to promoting great brilliance; ie....having to deal with the tone of a gem's color as opposed to the subtleties of colorlessness in Diamonds...concerns of double refraction and pleochroism non-existent in the isotropic nature of Diamonds...and lastly the wide range of and considerably lower refractive indices of all the different colored stone species.

Nonetheless, I have persevered and you will find that my gem artistry is hallmarked by a brilliance, unique design, and an attention to detail hitherto rarely seen in the colored stone industry.

My work ethic toward this end has an almost religious and philosophical slant coupled with an artist's dedication and devotion. As a geologist, I appreciate that the Earth is composed of rocks and minerals in which gem quality materials comprise but a minute fraction of the rock and mineral kingdom. As extremely rare crystalline wonders, gemstones are generally formed deep within the Earth beyond our reach and it is only through the effects of mountain building, erosion, and the passage of geologic time that these natural wonders become available to us. At great expense and effort do such wonders come into our hands! As such, I consider myself a steward of such precious, natural treasures; respecting gem materials not only for their rarity, but as the embodiment of natural, pristine beauty crystallized in time and space. One should approach the cutting of a gemstone with respect and appreciation. Anything less seems sacrilegious to me.

I design gem cuts. Thinking outside the box, I imagine what could be and set out to create the techniques and procedures to accomplish what I have imagined

in my mind's eye. This often requires that I custom manufacture my own equipment and tools. Over the years, I have trained myself and set up my own small machine shop toward those proprietary ends. And regardless of the week's activities, I always set aside one day per week to allow myself the opportunity to think freely, experiment, and create new things. Four days in normal work and one day set aside in stimulating research and imaginative thought; it keeps me fresh and on the cutting edge.

I have spent a considerable portion of my professional life becoming an accredited gemstone and jewelry appraiser. A thorough understanding of appraisal science and gemstone valuation techniques significantly effects my decision making process as a gem cutter. And as a cutter of "designer" gems, it is extremely important to differentiate my kind of work from that of native cutting overseas.

If I may employ a metaphor, I think buying a gemstone is like buying an expensive sports car. In the real world, we don't buy cars by their weight as we do gemstones. But to make an appropriate comparison, let us say that we do! Imagine going to your local dealership, finding and buying the sports model of your choice and driving it home only to find that the trunk was full of bricks! How would you feel? Clearly, the added weight did absolutely nothing for the value of the vehicle; it only added to the price that you, the unsuspecting consumer, paid. Far too often this is exactly what happens in the colored stone industry. The price of the sports car might have been quoted at a very reasonable 'dollar per pound' rate to the comparison shopper in much the same way that gems are quoted at a dollar per carat rate. However, the price the consumer paid for the colored gemstone was artificially increased by adding unnecessary weight through poor cutting. What was the sports car worth? It was worth whatever someone paid for it, foolishly or not; "worth" not being the issue. The VALUE of the vehicle, like a fine gemstone, is properly based on many criteria with weight being but one of many considerations appropriate to the product. Unfortunately, the gem buying public has been skillfully brainwashed into accepting poorly fashioned, excessively bulged colored stones to the point of thinking that it is normal and acceptable. Foreign cutting is often so lumpy that they very often look more like crudely faceted mineral samples than true **gemstones**. The prevailing thought through this dark age has been that "less weight equals less value". But nothing...absolutely nothing...could be farther from the truth! More weight does not mean more value. CUT is an extremely important value factor!!

Hence my admonition that "There is more to a gem than a name and a carat weight."

My work is NOT sold on a per carat basis. That is only appropriate in the foreign cut colored stone industry where they are universally poorly cut. Gem artistry should not be discussed in a "least common denominator" thought process such as price per carat. That would be denigrating to the artistry and the wealth of other value factors truly appropriate to the product. Price per carat is used in the diamond industry because the quality of cutting is very much standardized and varies only slightly from diamond to diamond. This is not the case in the colored stone industry. There is a LOT of bad cutting out there! And you need not accept it anymore!

Gemstones are important. They represent matters of the heart. They should speak to the heart. A good cut, a good design is as poetry. It is a goal toward which I constantly strive. Many say it is an accomplished goal, but, the artist in me effaces such acclaim, for contentedness leads to complacency and mediocrity. That is unacceptable, now and for as long as I have eyes to see.

I take my work seriously and cut all my gemstones with a degree of pride worthy of gifting them to any of my own loved ones. This is an attribute of my work that my clients may always depend upon....in purchasing for themselves or for their own loved ones.



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Profile

As of 2014, I am fifty eight years old with 40 years experience as a professional gem cutter.

Skills

- > Designer gem cutter of virtually every transparent colored stone variety and species.
- > Accredited Geologist
- > Accredited Gemologist
- > Accredited Gem and Jewelry Appraiser

Professional Development

Cornerstone Lapidary, Manager.....1974 to 1977

Purchasing agent and sales of lapidary equipment, supplies, and gem materials.

Winfields Jewelry, Appraiser.....1979 to 1984

Documentation of gem and jewelry appraisals; retail gem and jewelry sales.

Gemological Institute of America, Instructor (Santa Monica, CA Campus).....1984 to 1988

Residence Colored Stone Instructor, Residence Gem Faceting Instructor, industry lecturer.

Gems By Design, Inc. , President.....1988 to present

Purchasing agent, sales, and cutter of designer colored gemstones.

Educational Background

Bachelor of Science, Geology; Kent State University Kent, OH 1974 - 1977

Graduate Gemologist, Earned in Residence; Gemological Institute of America Santa Monica,CA 1979

Occupational Affiliations

American Gem Trade Association (as of 1991)
Firm Member

American Society of Appraisers (as of 1980)
Accredited Gem and Jewelry Appraiser

Accredited Gemologists Association (as of 1982)
Accredited Gem and Jewelry Appraiser

National Association of Jewelry Appraisers (as of 1980)
Accredited Gem and Jewelry Appraiser
Charter Member
Committee Chair

Gem Artists of North America (as of 1995)
Charter Member
Artist Member
Board Member
Committee Chair

Awards and Honors

Best Appraisal Department; Jewelers Circular Keystone; October 1982

Outstanding Contribution Award; National Association of Jewelry Appraisers; February 1984

Biographee, Who's Who in California; 1988 and 1989

AGTA Special Exhibitor at The Tucson Gem Show
Representing the prowess of American gem cutting, February 1991

Recipient of over 27 individual, industry leading, national gem cutting awards and over 100 regional and national jewelry design awards collaboratively in which my gems were principal.

Proud contributor of 3 loose gemstones and one collaborative piece of jewelry in the National Gem Collection of The United States in The Smithsonian Museum of Natural History in Washington DC.

Special Achievements

Designed and manufactured the largest and most accurate faceting machine for colored stones in the country; 1983

Custom designed and fashioned ,what was then, the second largest faceted gemstone in the world.;
The Adiel Topaz weighing 20,769cts ; a five year project, 1983 to 1987
See the December issue of Lapidary Journal, 1987 and JC-K magazine, November, 1988.

Lapidary artistry testimonialized in the following trade magazines:

Modern Jeweler	National Jeweler
Tucson Buyers Guide	The Lapidary Journal
Jewelers Circular Keystone	Jewelers Quarterly
American Jewelry Manufacturer	Jewelry International
Colored Stone	Rappaport
Canadian Jeweller	Journal of Gem Industry
Professional Jeweler	Asia Precious
Gold & Time	Jewel Siam
Europa Star	Hong Kong Jewellry
GIA, Through the Loupe	GIA, Gems & Gemology

Gem artistry published in the following trade references:

The Guide and The Gem Reference Guide by Richard Drucker
Appraisal Techniques by Anna Miller
Colored Gemstones: The Buying Guide by Antoinette Matlins

Additional Professional Experience

Noted conference/convention speaker on a number of gemological, appraisal, and gem cutting topics for the following industry organizations:

The Gemological Institute of America
The American Society of Appraisers
The National Association of Jewelry Appraisers
The American Gem Trade Association
GIA Alumni Chapters
The Accredited Gemologist Association

Professional Proficiency

Professional gem cutting career started in 1977 growing from a hobby level since boyhood.

Other than repairs, the tabulation of individual gems cut by myself commenced in 1979.

Since that time, over 10,000 gems have been personally cut by myself.

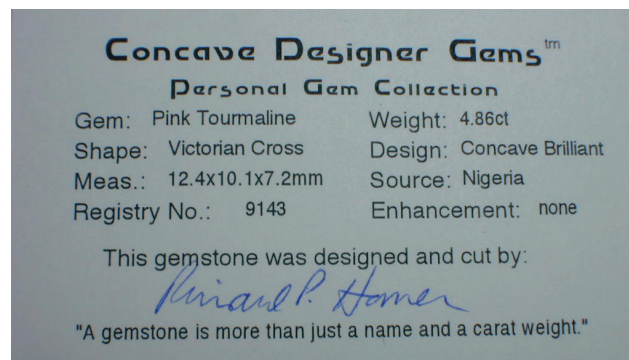
A registry service with design documentation & comprehensive logbook was initiated in 1988.

From that time, over 7500 gem designs have been completely documented for the purpose of:

Accurate identification and recovery of the gem, should it be stolen

Accurate reproduction and replacement of the gem (for insurance purposes)
if lost or stolen

Accurate repolish or repair of the gem with maximum integrity to the original
design and minimal weight loss.



“A gemstone is an emotional symbol of one’s love, self esteem, and success. It mirrors and comments on one’s personality. The ownership of a fine gem is something in which to take pride. And so should a gem’s fashioning! It is with such emotional aspect kept in mind that this gem was artistically designed, expertly fashioned, and registered proudly with the actual artist’s signature.”

Sample of the laminated registry card
which accompanies each gem
cut and sold by Richard Homer

I am a very private individual.

I have an artist's devotion to my work
but with my feet firmly on the ground,
preferring to spend as much time
with family and friends as possible.

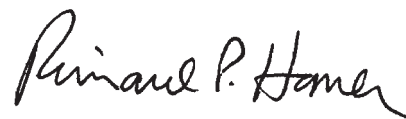
I value relationships in both my
professional and personal life
and strive to keep a healthy balance
between them.

For the sake of security,
my shop is not open to the public.

Local jewelers wishing to employ my services must ship.
I do not allow visits or drop offs.
I make no exceptions.

Consider it an artist's quirk,
but I do this for the sake of my own safety,
my efficiency at work,
and my daughter's future.

Thank you for appreciating and considering
my gem art in your gemstone or jewelry purchase.

A handwritten signature in black ink that reads "Rimard P. Homer". The signature is written in a cursive, flowing style with a prominent initial 'R'.