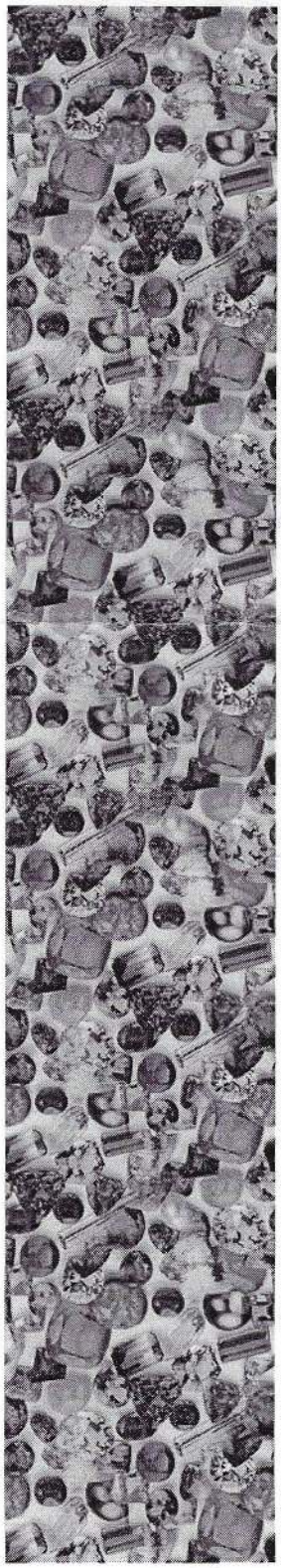
The Midwest Faceter



A Publication of The Midwest Faceters' Guild, February 2010

Editor's Notes

By Dave Root

Well winter has settled in . The outside world looks like it's been covered with a thick coating of quartz swarf and it's entirely too cold out there for any rational being. It's a good time to hunker down and get some faceting done. And for those of us who facet with the TV on it's a better than normal winter. Not only has NASCAR started again but this year we have the Olympics. The spirit of competition is in the air. And speaking of competition, it's time to get started on your 2010 Midwest Faceters' Guild competition stone.

Participating in competitions is one of the best ways to improve your faceting skills, lets you know what you are doing right and what you could use a little work on. I encourage everyone to enter this year.

There are a couple I need There are a few people I need to thank for helping me get this year's competition rolling. Virginia Steele for finding the novice pattern and agreeing to be the gatekeeper. Everett Brake for helping me with getting the novice pattern into GemCad (I'm GemCad challenged). Barb Yost for test cutting the novice pattern (Barb has also agreed to be the "go to" person if anyone has difficulties with the novice stone). Ralph Mathewson for allowing me to use his Shining Beauty design, which was the 2001 USFG advanced stone. And finally Ernie Aughenbaugh and Dick Fairless for agreeing to be our judges.

I had a fairly easy time doing this newsletter. I try to come up with a mix of material covering different subjects. I check the other faceting guilds' and clubs' newsletters, try to prod people into writing articles for me and checking my collection of old newsletters. I was looking for an article I had noted previously in the March 1994 edition of the Midwest Faceter. I found the article but as I looked a couple other things jumped out at me and begged to be included. Who am I to deny a worthy article? So bang, I was done. One stop shopping at it's best. So I have to thank Bill Horton and Kathleen Myers for doing such a good job as editors 16 years ago and making my life simpler.

Also in that issue, the 1994 Australian-USA Challenge team included Ralph Mathewson (see above) and our own Bill Horton.

DUES ARE DUE

If you haven't already done so, please take a moment to renew your membership. Dues are $20 for a single and $30 for a family. Please send your check to our treasurer.

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The Midwest Faceters' Guild

http://midwestfacetersguild.org/

The Midwest Faceters' Guild was established July 14, 1979 and chartered in October of that year. The MFG is a member of the American Federation of Mineralogical and Geological Societies and the Midwest Federation of Mineralogical and Geological Societies. Our purpose is:

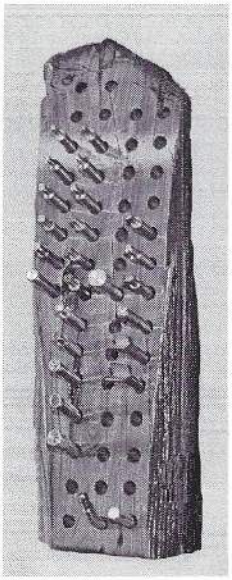
- To promote education and recreation.
- To develop the art of faceting.
- To exchange information related to faceting.
- To provide meetings for those of like interests.
- To promote the achievement of individuals.

The official publication of the Midwest Faceters' Guild is *The Midwest Faceter,* published five times per year.

Membership in the Midwest Faceters' Guild is open to anyone with an interest in The Art of Faceting, regardless of geographical location. Membership applications are available on the website or by contacting the Membership Chairperson. Membership is $20 single and $30 family and includes a subscription to *The Midwest Faceter* and enables you to participate in Guild activities such as our Faceter Frats and gemstone competitions.

Calendar of Events

April 24-25	Faceters' Frat St. Joseph-Lincoln Senior Center 3271 Lincoln Ave. St. Joseph, MI 49085 Hosted by Blossomland Gem & Mineral Club
April 24, 5:30 pm	General Membership Meeting Held in conjunction with Faceters' Frat
June 12-13	Midwest Faceters' Guild Seminar Webberville High School 309 East Grand River Road Webberville, MI 48892 Held in conjunction with MGAGS
June 12, 5:30 pm	General Membership Meeting Held in conjunction with Seminar
June 16	2010 Guild Competition Deadline All stones must be received by this date.



Meeting Minutes – January 2010 Meeting

January 23, 2010

The meeting was called to order by the president at 11:16 a.m.

The minutes for the October meeting were approved as published and the Treasurer gave a verbal report of the Guild's accountings.

Thirty-three people have renewed their memberships. It was moved and seconded to allow Ruth Ann Lehner to purchase phone cards to call those members who have not renewed.

Old Business

Tyler Miller has purchased the ten new polishing laps at a cost of $962. He will have them charged and ready for the June seminar. The membership approved the purchase of lap storage containers for these new laps from The Facet Shoppe at a cost of $6 each. Dave Root will purchase the containers.

New Business

The Elmhurst Seminar was discussed regarding excessive charges being imposed by Dept. that operates the facility we used last year. Don Shore is currently working on alternatives and it was determined that Don should be given 30 days to check on other options. If arrangements can't be made, the seminar in Elmhurst will probably not happen.

The purchase of new machines was put on hold owing to the question of the number of seminars that may take place in the coming year. It will be revisited in 2011.

The pattern for the competition stone was accepted.

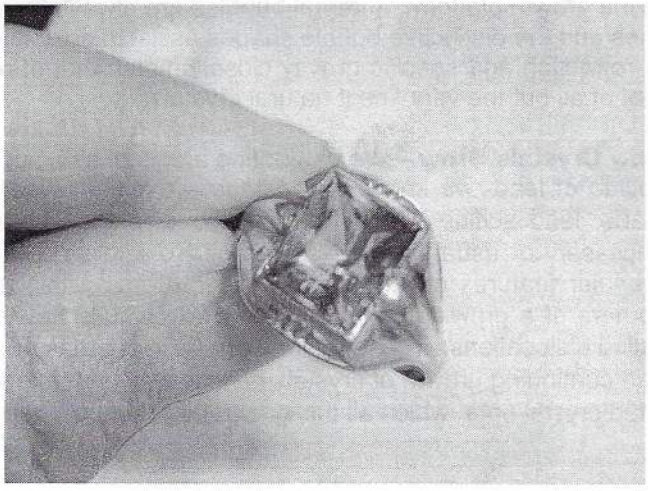
Barb Yost asked to be excused from the bylaw revisions committee. Her resignation was accepted.

The membership approved the suggestion that those who join at one of the seminars their membership will run for the remainder of that year and all of the following year.

Linda Badger offered to host a Frat at her home on March 20.

The meeting was adjourned at 12:40 p.m.

Respectfully submitted, Cindy Root, Secretary



Gram Prince by Jeff Graham
10 x 8mm Peridot
Stone and photo by Barb Yost

Crystals & Crystal Production

By Merrill Murphy,
Originally published in the March 1994 issue of The Midwest Faceter.

Synthetic vs. Imitation – To the general pubic, synthetic and imitation are synonymous terms. They are not. By definition, all synthetic substances are man-made, but they are true to name. That is, synthetic ruby is real ruby chemically and physically. Red glass, used to simulate ruby is imitation.
But the difference may be more complex. For example, take a gem material alexandrite. Alexandrite is a variety of chrysoberyl that exhibits a distinct color change depending on the type of light striking it. In sunlight (rich in blue to violet rays), fine alexandrite is green with plum-colored overtones. In incandescent light (which has more red rays), the same stone is raspberry red.
So far, go good. Now let's drag in the complication. Very rarely, a corundum gem is found that also exhibits color change similar to alexandrite though less distinctly. Synthetic gem growers discovered that they could grow synthetic corundum with the same but better color change characteristics by adding very small amounts of certain oxides. The man-made material is a synthetic corundum. BUT it is often used to imitate alexandrite and called synthetic alexandrite. When so used and so called, the substance is an imitation. So, the proper terminology, synthetic or imitation, may be determined by how the material is used and specified.

Crystalline or non-crystalline – Most matter can exist in any of the three phases: solid, liquid, or vapor, depending on the temperature. A few substances go from solid to vapor without passing through the liquid phase. As temperatures increased, the electrons orbiting the nucleus of each atom whirl at an increasing speed and the atoms increase in occupied volume, i.e., the material expands. A further increase of temperature leads to a fourth phase of matter called the plasma phase where the orbiting electrons move so fast and so far from the nucleus that they break free of the nuclear bond. Plasma then, is made up of electrically charged, super-heated ions. Plasma phase no direct association of crystal growth.
In general, all solids are crystalline. But, here too, there is no simple truth. You mention glass, a material everyone treats as a hard brittle solid. Science tells us glass is an extremely viscous liquid. For centuries, scientists pointed to the very o window panes in middle ages cathedrals. The window panes were always thicker at the bottom than at the top, proof, the said, that the glass very slowly flowed under the pull of gravity. Now, that view is being challenged. Experts are now saying that panes were made thicker at the bottom to better support the weight of the large panels. They insist there is no measurable flow. Who is right? The verdict is not yet in.
Under certain conditions, some obviously liquid substances seem to exhibit crystalline characteristics. It appears that these substances are, truly, crystalline. Ask: what is the form of a piece of wood? I can only tell you that it is an apparent solid made up of tiny crystalline bodies & fibers, bound together by viscous liquids such as resins, and waxes. What about water or synthetic corundum? Water, when sufficiently heated, is a simple gaseous substance. Cool the vapor and the tiny droplets begin to grow – we have steam, a dispersion of very small liquid droplets suspended in air. Cool the steam of 32 degrees F. and frost crystals begin to grow around tiny dust mote nuclei. Eventually, the water freezes into a solid taking for form of the surrounding container. It is a single crystal solid taking the external form forced upon it by its container.
And then there is corundum. The earlier view was that corundum grown by the Verneuil ("Ver-not") of flame-fusion process was a glass, an extremely viscous liquid. It now appears it is a single-crystal solid with the growth lines rounded by rotation of the growth platform. Internal bubbles are always rounded or elongated into tadpole-like shapes, both the rounded growth lines and the distinctive bubble shapes assist in easy microscopic identification of corundum so grown. The hardness, index of refraction and specific gravity closely match that of real corundum. The colors, clarity and freedom from flaws exceeds that of all but the very finest natural crystals.

How Crystals Grow – We can define a crystal as a substance with an ordered arrangement of its atoms. For instance, the sulfide of lead- we know it as galena – usually forms six-sided cubes like the dice used in games. Once crystallization starts, lead sulfide atoms form regular layers on all sides, thus increasing the size of the crystal. However, it is not necessary or usual that the growth cease with smooth flat planes on all sides. There may be visible stair-steps or other irregular features on any or all faces. Atoms within a growth 'nutrient' find it easiest to attach themselves to edges or corners of a growing crystal. Almost all crystals have numerous regions where atoms attach themselves in misfit layers called dislocations. These regions are easiest areas of attachment for new layers the repeat of the original misfit.
The continuing growth of crystals is fairly well understood by investigators. A more puzzling thought is: What starts the tiny seed crystal upon which all this grown takes place? We have some answers but certainly not all of them.

Methods For Synthetic Growth – There are only a dozen or so basic methods for growing crystals and several of theses are just variations on others. Let's list them as follows:

1. **Growth from Moderate Temperature Aqueous Solution.** This is the usual method of growing crystals at home.

2. **Vapor Growth.** This method usually requires high temperatures and complex equipment. It is a very good method of growing crystals of substances that go from the solid phase to the vapor phase without an intermediate liquid phase. The element iodine, a compound called greenockite (cadmium sulfide) and metals used in thin film coatings are good examples.

3. **Melt growth.** This is the method our earth uses to grow a great many crystals in a plastic, semi-molten magna. Its use in synthetic growth is limited by the lack of suitable nonreactive containers.

4. **Bridgeman-Stockbarger Method.** This is a good technique for growing very large crystals of substances that melt below the melting point of Pyrex glass. It involves the cooling of a molten mass inside a glass cylinder that tapers to a closed point at the lower end. The upper part of the cylinder is held at the just molten temperature, the lower end allowed to cool at a tad below melting. A single crystal grown at the slightly cooler end. Fluorite, halides and many other crystalline substances grow readily this way.

5. **Verneuil of Flame Fusion Growth.** This is the method used to grow great quantities of corundum, spinel and other gems with a very high melting point. An inverted hydrogen-oxygen blowtorch is used to melt powered material falling through the flame. A molten puddle forms on a special table and builds as melted material accumulates. The growth table is slowly rotated and retracted to keep the puddle level constant. The result is the growth of a boule.

6. **Czochralski or Pulling Technique.** Molten crystal material is kept liquid in a non-reactive crucible. A seed crystal mounted on a rod is lowered to just touch the melt. Then the rod is very slowly rotated and withdrawn. Crystallization occurs at the point of impact and enlarges the seed. Growth keeps the growth point constantly in contact with the nutrient as the rod is withdrawn. Many high melting point substances can be grown this way.

7. **Kyropoulos Technique.** The Kyropoulos Technique is a variation of the Czochralski procedure in which the seed crystal remains in the same position relative to the melt. Instead of slowly withdrawing the seed crystal, a temperature gradient is introduced in the molten nutrient, that is the melt temperature decreases from the seed crystal downward toward the bottom of the crucible. This procedure tends to produce wider, stubby crystals than grown by the Czochralski technique.

8. **Zone Growth.** Zone growth is similar to the Kyropoulos Technique except that the temperature gradient of the melt is caused to move very slowly downward. There are several modifications to this technique such as Zone Refining and Float Zoning.

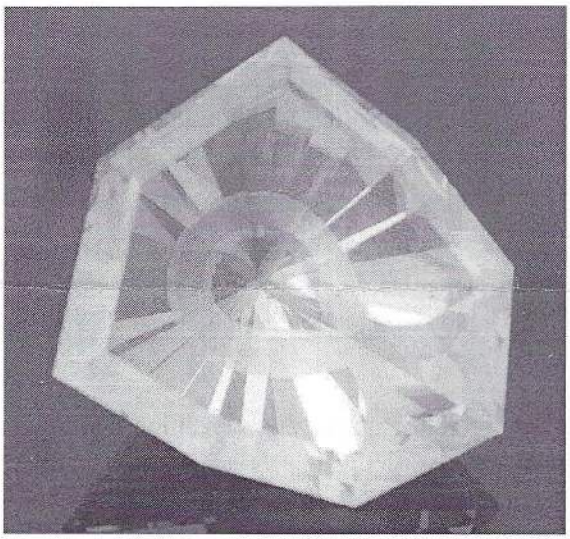
9. **Growth From Solution.** This is a more general adaption of the process described in (1.) above. In growth from solution, the solvent is not limited to water and much more complicated apparatus may be used. This process is widely used in industry to grow single crystals of easily dissolved substances.

10. **Gel Growth.** This is an interesting variation of Growth in Solution. In gel growth, a gelatinous substance is used and is allowed to "set up" in a solution of the compound to be crystallized. Thus, the gel "sets" to include the dissolved compound. In some cases, a second chemical may be introduced on top of the gel. The second chemical slowly reacts with that already in the gel to produce a third compound which will be grown. There are many possible variations.

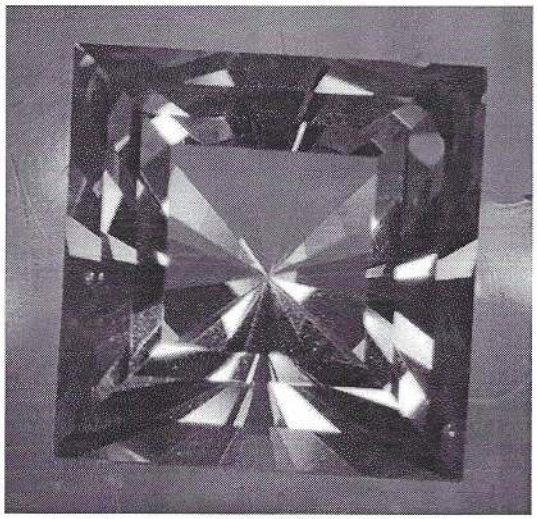
11. **Hydrothermal Growth.** Almost anything can be dissolved in water if the temperature is high enough. In an open container, water cannot be raised above the boiling temperature (212 degrees F. at sea level). Energy lost in the conversion to steam maintains the liquid at no higher than that temperature. But the boiling temperature can be increased with increased pressure – the principle of the pressure cooker. The commercial vessel for applying enormous pressures is called an autoclave or, aptly, a bomb. A feed material at the bottom of the autoclave goes into solution and rises to the top where the temperature is slightly lower. It re-deposits on seed crystals at the lower temperature position. Fine gem crystals, such as quartz, are grown this way.

12. **Flux Growth.** This is similar to growth from solution, the difference being the solvent. In flux growth, the solvent for the desired growth material. The concept is simple: its application may not be. Finding a suitable solvent (flux) is often a problem. Then, there are problems having to do with the high temperatures involved. Despite the problems, yttrium aluminum garnet (YAG), barium titanate, corundum, beryl and cubic zirconia (CZ) are routinely grown this way.

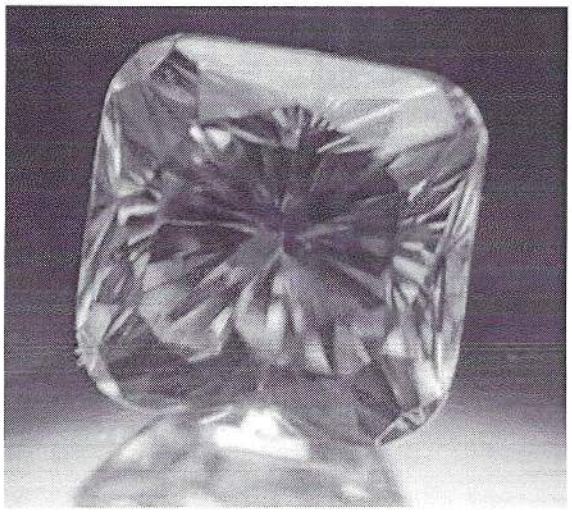
*This article is from the June 1992 issue of MEET POINTS, via THE NEW MEXICO FACETOR, February 1992 issue



Pink Ribbon Cut by Dalan Hargrave
Rose Quartz
Stone and photo by Dalan Hargrave



Lunar X – Glass from NASA
Stone and photo by Marsh Howard



Incandescent by Anthony Lloyd-Rees
CZ
Stone and photo by Anthony Lloyd-Rees

2010 MIDWEST FACETERS' GUILD COMPETITION

The Competition is open to all Midwest Faceters' Guild members. The Guild believes that participation in competition provides one of the best opportunities for the development and improvement of one's faceting skills, and we strongly encourage everyone to participate. This year's Competition will be judged by a pair of Guild members who also happen to be world class competition cutters, Ernie Aughenbaugh and Dick Fairless. It takes five to six hours per stone to properly evaluate and judge competition gemstones. That is a big imposition on our judges. The $25 entrance fee goes entirely towards compensating our judges.

Levels

For 2010 we are offering two levels, Novice and PreMaster. In the future we will add a Master. Entrants will cut the published design for the level they have entered and adhere to the size and material requirements noted on the pattern sheet. No substitutions or exceptions will be allowed.

- **Novice** - is open to all new faceters, faceters who have never entered the Guild competition before, or faceters who have previously entered but failed to achieve a score of 95. Faceters who have previously entered and achieved a score of 95 or better are not allowed to enter as novices, but must move on to PreMaster.
- **PreMaster** – is open to faceters who have achieved a score of 95 or better in the Guild Novice level, or have attained a passing grade in the Novice level in another competition, such as the USFG competition. Please provide documentation of your Novice grades for non-Guild competitions.

General Rules

Entering

Gemstones must be presented **unmounted**, in a clear plastic container with a lid. Along with the gemstone please include a piece of paper with your name, address, phone number, the Level you are entering and the material and color of the stone. Please also include a check for $25 payable to The Midwest Faceters' Guild. Virginia Steele, our gatekeeper, will record your information and assign a number to you and put this number on your container. So the judges will not know whose stone they are judging, all they will know is the number.

Please mail your entry to: Virginia Steele
1918 Wood Street
Elkhart, IN 46516

Entries must be received by Virginia no later than June 16, 2010.

Judging

Optical aides

Optical aids used in evaluating gemstones will be hand held corrected 10X magnification. Microscopes will not be permitted except in establishing identification of a material.

Girdles

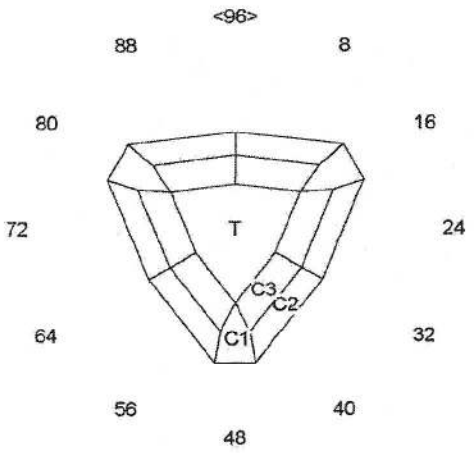
Girdles on gemstones may be faceted or smooth but MUST be polished.

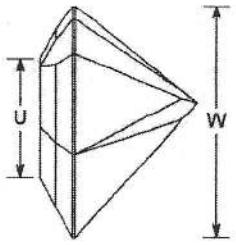
Gemstone protection

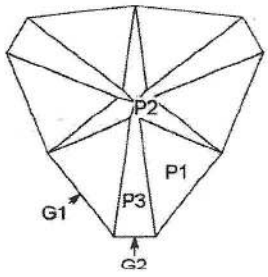
All gemstones will be handled with protected gem holders.

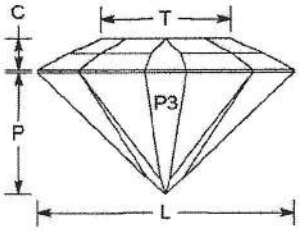
Lighting

Judging will be conducted using a single incandescent light.









Apollo B - MFG 2010 Novice Stone

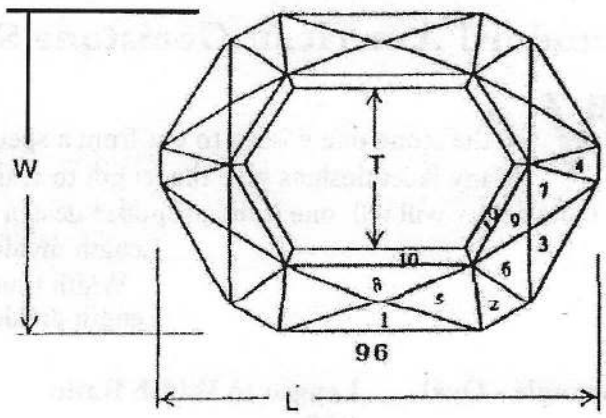
By Paul C. Smith, published in FACETS, Oct. 1984
Modified by Robert Strickland, 1996
Revised by Everett G. Brake, GG & Dave Root, 2010
Angles for R.I. = 2.160
28 + 9 girdles = 37 facets
3-fold, mirror-image symmetry
96 index
L/W = 1.086 T/W = 0.547 U/W = 0.510
P/W = 0.519 C/W = 0.138
Vol./W^3 = 0.195

PREFORM			
G1	90.00°	02-30-34-62-66-94	Cut equal depth, approx. 11mm corner to corner
G2	90.00°	16-48-80	Estimate, make smaller than final size, will touch up later
PAVILION			
P1	51.50°	02-30-34-62-66-94	Cut to center point
G2	90.00°	16-48-80	Cut @ index 48 to set 10mm size, touch up other G2 & all G1 facets for level girdle
P2	50.75°	96-32-64	Cut to MP at girdle (careful, cuts in very fast)
P3	42.00°	16-48-80	Cut to center point
CROWN			
C1	28.00°	16-48-80	Set girdle thickness at Index 48, cut other two after C2's for level girdle
C2	35.00°	02-30-34-62-66-94	Cut to match C1 at index 48, cut all C1's & C2's for level girdle
C3	28.00°	02-30-34-62-66-94	Set size of C2 (C2 & C3 should be equal when finished)
T	0.00°	Table	Cut down until C2 and C3 are equal size

Material: Cutter's choice
(angles shown are for CZ but can be adjusted if other material is used)
Width: 10mm (+/-) .5mm (from point at index 96 to flat at index 48)
Girdle: .3mm (+/-) .1mm

Shining Beauty – MFG 2010 PreMaster Stone
Designed by Ralph Mathewson
Computed by Fred Van Sant
Angles for R.I. – 1.7+

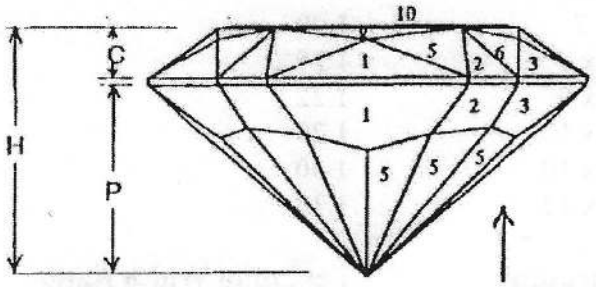
Crown:	Angle	Indices
1.	2 at 51.60°	96,48.
2.	4 at 37.16°	8,40,56,88.
3.	4 at 44.65°	16,32,64,80.
4.	2 at 34.57°	24,72.
5.	4 at 35.00°	4,44,52,92.
6.	4 at 35.00°	12,36,60,84.
7.	4 at 33.75°	20,28,68,76.
8.	2 at 14.02°	96,48.
9.	4 at 19.81°	16,32,64,80.
10.	6 at 10.00°	96,16,32,48,64,80.



L/W = 1.3146
Table Area = 30.6 %
T/W = .50
C/W = .1532
P/W = .5695
H/W = .7427

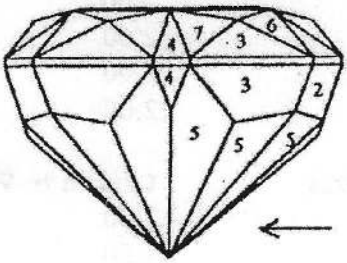
A/W = .5980
B/W = .1740
F/W = .4150
G/W = .1071

Suggested Crown Sequence: Use a steep angle (like 55°) to make an even girdle line around the crown. Then cut 2, 5, 6, 7, 8, 9. The rest follow easily. FVS.



D1/W = 1.192
D2/W = 1.1651

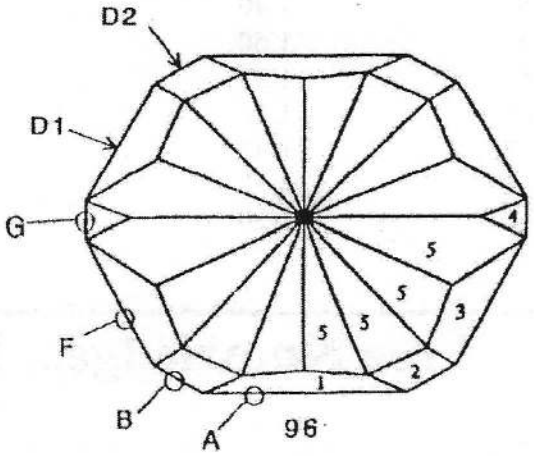
(A,B,F,G, are the lengths of the girdle facets.
D1 and D2 are the diagonal distances across the stone when caliper faces are flush against the girdle facet pointed to and its opposite.)



CAM Preform:		Indices
1.	2 at 40.45°	96,48.
2.	4 at 36.20°	8,40,56,88.
3.	4 at 35.57°	16,32,64,80.
4.	2 at 32.97°	24,72.

maximum cone = 32°

Pavilion:		Indices
1.	2 at 71.76°	96,48.
2.	4 at 56.99°	8,40,56,88.
3.	4 at 53.00°	16,32,64,80.
4.	2 at 42.50°	24,72.
5.	16 at 41.00°	3,9,15,21,27,33, 39,45,51,57,63, 69,75,81,87,93.



Material: Corundum (natural or synthetic), any color
Width: 8 to 11mm (+/-) .1mm
Girdle: .3mm (+/-) .1mm

Standard American Gemstone Sizes

Norma Painter

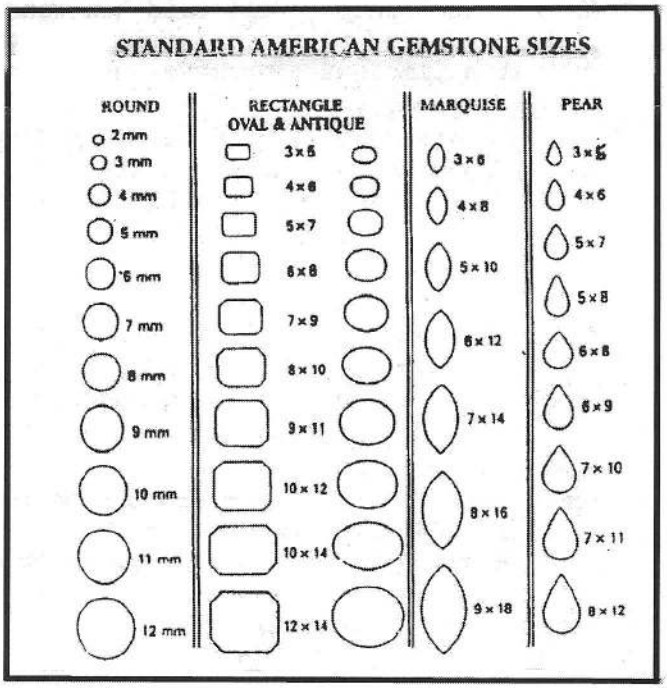
Will the stone one wishes to cut from a specific design fit in a standard mounting? Many facet designs give the length to width ratio. A quick look ath the length to width ratios in the table below will tell one if the proposed design will come close to a standard size mounting.

Length divided by width = ratio
Width times ratio = length
Length divided by ratio = width

Rectangle - Oval	Length to Width Ratio
5 x 3	1.67
6 x 4	1.50
7 x 5	1.40
8 x 6	1.33
9 x 7	1.29
10 x 8	1.25
11 x 9	1.22
12 x 10	1.20
14 x 10	1.40
14 x 12	1.17

Marquise	Length to Width Ratio
6 x 3	2.00
8 x 4	2.00
10 x 5	2.00
12 x 6	2.00
14 x 7	2.00
16 x 8	2.00
18 x 9	2.00

Pear Sizes	Length to Width Ratio
3 x 1	3.00
6 x 4	1.50
7 x 5	1.40
8 x 5	1.60
8 x 6	1.33
9 x 6	1.50
10 x 7	1.43
11 x 7	1.57
12 x 8	1.50



Free Knowledge... Bring Your Own Container

Originally published in the March 1994 issue of the Midwest Faceter.

Precious Metal Information

From The Transfer Block, July '93 via The Bentonite, June '93
Originally published in the March 1994 issue of The Midwest Faceter.

Precious Metals: Gold, silver, platinum and palladium are known as the Precious Metals in the jewelry industry. They are also called the Nobel Metals by craftsmen.

Base Metals: Copper, zinc and brass are called the base metals in the jewelry industry.

Karat: Karat is a measure of fineness. 24 karat gold is fine gold. One karat equals 1/24 (.0417). Thus 14 karat is 14/24 fine gold and the balance, 10/24 is alloy. If the gold content of an object is less than 10/24, the object cannot be represented as karat gold.

Colors of Gold: Yellow, green, red and white gold are produced by variations in the alloy. Silver and zinc tend to give a green color, copper a red color and nickel a white color.

Solid Gold: The term "gold" or "solid gold" mean fine gold or gold of 24 karat and should not be applied to articles of lesser quality.

Gold Filled: Is made by joining a layer (or layers) of gold alloy to a base metal alloy and then rolling or drawing to the thickness required.

Rolled Gold Plate: Is the same as gold filled, but usually of lower quality.

Gold Electroplate: Is usually made by electronically depositing fine gold on a base metal. The plate thickness must be at least 0.000007 inches of fine gold. Items with a plate thickness less than 0.000007 can be labeled gold washed or colored.

Fine Silver: Is commercially pure silver – it contains no alloy material.

Sterling Silver: Is 925/1000 (92 ½%) fine silver and 75/1000 (7 ½%) copper. This proportion is fixed by law.

Coin Silver: Is 900/1000 (90%) fine silver and the balance copper. This alloy was used for U.S. silver coins before 1966. New (from 1966) dimes and quarters contain no silver and half dollars contain 40% silver.

Commercial Silver: Is a term applied to silver that is 999 fine or better.

Foreign Silverware: Contains varying percentages of silver. In some cases, the fineness is a s low as 700/1000 (70%).

Danish Silver: Silverware made in Denmark is 830/1000 fine silver if made to minimum Danish standards. 925/1000 fine silver is made for export.

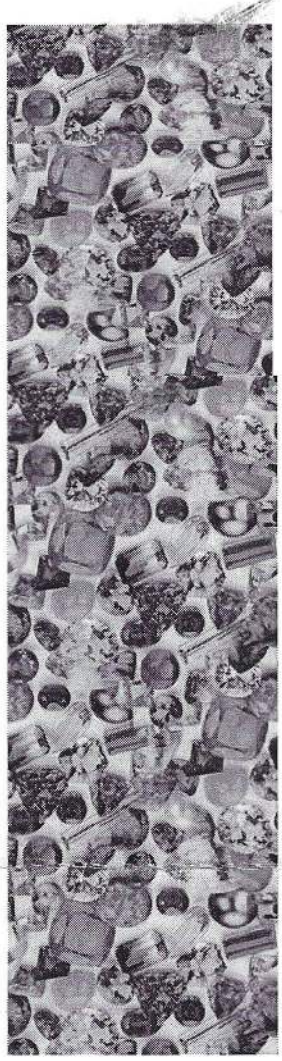
Silver Plated Ware: Is made by electroplating fine silver on a base metal alloy – usually nickel silver or Britannia metal, sometimes brass or copper. The inexpensive process was perfected for industrial purposes around 1840.

Sheffield Plate: (Originally) was made by bonding sheet silver to copper, rolling and manufacturing into hollow-ware. The original process was abandoned about 1840 due to the introduction of electroplating. Imitations are made by electroplating silver on copper and are sometimes erroneously advertised as Sheffield Plate.

Nickel Silver: So-called, it is a composition of nickel, copper and zinc. It contains no silver.

Britannia Metal: Is a composition of tin, copper and antimony.

Pewter: (Originally) was primarily a tin-lead alloy. It is now made in a tin, copper and antimony composition similar to Britannia Metal.



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