



The District of Gemology

Volume 6 Issue 3

Fall 1999

Attention Everyone!

New Time and New Place for Holiday Party & Auction:

Date: Sunday, December 12th, 1999.
New Time: 3:00-4:00 Cash Bar/Silent Auction.
1998-1999 Awards Presentation after
dinner, followed by Live Auction.
New Place: Marco Polo Restaurant
245 Maple Avenue West
Vienna, Virginia

The Washington D.C. Chapter of the Gemological Institute of American Alumni and Associates invites you to join us on December 12th for our last event of this century, our Annual Holiday Party, Dinner and Fund Raising Auction. This completes our 15th year, so come and join in the celebration. Mark your calendar, plan to attend, bring a guest, your spouse, friends and colleagues. Your support is needed. Help make the headline for our December newsletter "1999 Holiday Party and Auction Huge Success: Record High Auction!"

A successful party and auction means continued low meeting fees, educational opportunities that include affordable seminars and workshops, local experts and world renowned speakers at our 11 monthly meetings, special tours, the annual Lorin Atkinson Scholarship, our quarterly award-winning newsletter, *The District of Gemology*, and more.

How can this happen? It's up to you. First, we need all of you to solicit donations for the auction. Suggestions: merchandise gift certificates, services, cash or maybe something unusual or unexpected. All donations are tax deductible. There is a Donation Income Tax Receipt on page 10 of this newsletter that you can xerox for your use. They will also be available at meetings. Our chapter brochure is also available at meetings; it explains who we are and what we do. Use it in your sales pitch soliciting donations. All donors will be acknowledged at the auction as well as in our newsletter, or they may remain anonymous.

Please request a business card from your donors. For any donation of \$100 or more in value, we will print a free business card-size advertisement in one of our quarterly newsletter issues in 2000.

Cont: PARTY on page 3:

President's Letter

by Bobby Mann



Elections Are Coming Up: It is time to elect a new Board of Directors for the coming two years. If you are interested in running for any of those offices, we want to hear from you. Our club's success is the result of the volunteer efforts of those willing to devote some of their time to making things happen. So year after year, the work falls upon those few who are really committed. But no club should depend on the efforts of just a few. We need the support and participation of all interested club members.

Nominations: The Nominating committee is working hard, interviewing qualified members to find the best candidates to fill the positions for officers for the next two years. Are you qualified and interested? Then let it be known. New ideas and new faces are needed, so get involved now. The slate will be presented to the Board by the end of the month and ballots will be mailed to all qualified members in early October.

Scholarship Applications: Would you like to win \$500 to use towards furthering your education in gemology? If so, apply for the Third Annual Lorin Atkinson Scholarship. Details appear elsewhere in this newsletter. If you don't apply, you can't win!

Newsletter: This is *you* newsletter and it needs articles, ideas and input from all of you. Get involved. Contact the editors directly. Their telephone numbers and e-mail addresses are on this page in the Contact Directory.

Mailing Lists: We have eliminated from our mailing list over 200 names of individuals who did not respond to our notices asking them to tell us if they wanted to continue to receive our mailings. We are now in the process of mailing brochures to people who might be interested in our chapter.

Directory: Due to lack of response, the Board of Directors has decided to delay publication of our Bi-Annual Directory until early next year.

Remember: *The success of this chapter depends on the active participation of its members. Get more involved now!*

Bobby Mann

MERIT CITATION!

To

CATHY GABER

for her splendid articles in this issue.

She can she write!

She meets her deadlines!

For this, the Editors offer her
our humble thanks.

May many others be inspired to
follow her shining example!

Contact Directory

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PARTY from pg. 1:**SOLICIT DONATIONS EARLY:**

Donations may be brought to the October or November meetings or mailed to:

Bobby Mann
4111 Rocky Mount Drive
Temple Hills, MD 20748-5646
FAX: (301) 894-5071

Late donations may be brought to the party.

ATTENTION RETAILERS:

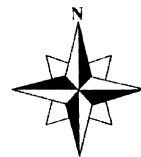
Also included on page 11 of this issue is a "Donation Request Letter." Please copy it as many times as you like or modify it to fit your needs. Mail or fax it right away to those vendors and suppliers you support throughout the year and request whatever they might be able to donate to our worthy cause. (Tom Mangan, Chapter Treasurer, designed this form and has used this approach successfully for three years, acquiring many donations for our auction.) If you mail this request, you might consider including a Chapter brochure.

The final step to success? Attend the auction and bid generously. We accept cash, checks, and most major credit cards for your convenience. Remember, all proceeds go to the Chapter treasury. Let's start the next century with a solid bank account.

The party and auction invitations will be mailed in early November. Make your reservations early.

REMEMBER:

- **SOLICIT AUCTION DONATIONS EARLY.**
- **MAKE PARTY RESERVATIONS EARLY.**
- **ATTEND AND BID GENEROUSLY.**
- **SUPPORT YOUR CHAPTER AND HAVE FUN WHILE YOU DO!**

Around Town &***Around the Web***

By Davia Kramer

**PRICE RESEARCH ON THE
NET:
Wristwatches**

As the Internet expands, almost anything can be purchased there. The prices you find may not be true comparables for the Washington, DC area but they are prices at which the items are available for purchase. Most of the sites are for contemporary styles of higher end brands. Most of the vintage wristwatches are men's styles, as they are more collectable and therefore salable. The sites below are the best on a list I have compiled. If you have an Internet site that you would like to share, please let me know.

- o **Ashford.com** - probably the largest site on the Internet. Specializes in new wristwatches in numerous brands with both a manufacturer's list price and their selling price. Also had some vintage wristwatches and pocket watches.
- o **Ashton-blakely-antiques.com** - both wristwatches and pocket watches from the late 1870's to the 1920's. Also some antique jewelry from 1880's to 1940's.
- o **Bernardwatch.com** - fairly new wristwatches you can select by either brand or price category.
- o **Bogoff.com** - vintage wristwatches from the 1920's to the 1960's in a wide range of price with no specific order. Also some vin-

tage pocket watches listed, some of which are rare.

- o **Collectorstime.com** - mostly new wristwatches including Gerald Genta, Franck Muller, IWC, Hermes, etc. A few vintage wristwatches without photos.
- o **Finertimes.com** - moderate to lower end wristwatches accessible by brand, over 500 of which are listed although some only have one piece available. Watches are also listed by price range and each price range is divided by alphabetical ranges.
- o **Gemtime.com** - new watches such as Rolex and Cartier plus dials, bezels etc.
- o **Grayandsons.com** - high end wristwatches including Breguet, Van Cleef, Corum, Blancpain, etc., both new and previously owned. Also some jewelry listed, e.g., retro pieces and Cartier gold pieces.
- o **Jewelave.com** - preowned Rolexes with prices, others listed without prices.
- o **Pduggan.com** - a range of mostly upper end wristwatches such as Patek Philippe, Cartier, Rolex, Breitling, etc., from 1950 to the present.
- o **Rayvann.com** - high end wristwatches including Rolex, Patek and Omega as well as Hamilton. Both contemporary watches and some vintage pieces from the 1940's.
- o **Tic-tock.com** - the site for Wingates Quality Watches. Over 20 brands, mostly upper end manufacturers, contemporary, usually less than ten years old, plus a few new watches.
- o **Wannabuyawatch.com** - seven pages of vintage wristwatches, including Cartier, Rolex, Patek Philippe, Movado, Hamilton etc.
- o **Worldofwatches.com** - new watches with current retail and usually a 25% discount. Brands include Tag Heuer, Rado, Concord, Cartier, Breitling, Omega, etc.
- o **Wristwatch.com** - lots of brands from the mid-to lower-price range, including Pulsar, Seiko, Wenger and Rado. Browsable by brand, activity or function. Photos three on a page, mostly newer models.

discount, we must order 10 books at a time (these can be different titles). Contact Ira Kramer at 301-770-0100.

Books At Discount

AVAILABLE - Books published by Harry Abrams, including *Cartier 1900-1939* by Judy Rudoe, *Diamonds* by Penny Proddow, *The Necklace* by Daniela Mascetti and *Rings* by Diana Scarisbrick. To get our 25% to 30%

AVAILABLE - *The National Gem Collection* by Jeffrey Post, a \$40.00 retail book, available for \$28.00 (the profit goes to our group) if delivered at a club meeting. Contact Davia Kramer at 301-770-4367.

Doug Garrod

Inclusions in Gemstones

by
Brenda Forman

Our June speaker was Mr. Doug Garrod, FGA, DGA, Education Executive of the Gemmological Association and Gem Testing Laboratory of Great Britain. He spoke about those much-maligned phenomena, inclusions in gemstones. In the gem and jewelry world, inclusions, like Rodney Dangerfield, generally get no respect. The received wisdom tends more often to see them as diminishing a stone's beauty and value. Not so to Garrod. To him, an interestingly and heavily included stone is often more beautiful than the conventionally pure one. His outlook might best be summed up in his response to a question from the audience during his talk. Asked if a blue stain in a tourmaline in one of his slides could be acid washed out, he answered, "I don't want to do that — it's pretty! I bought the stone *because* of the inclusion!"

Inclusions come in all forms: solid, hollow or gas-filled, liquid filled — or all three. They can also be made of the same material as their host. Either the host material or the inclusion can form at any point along the stone's formation.

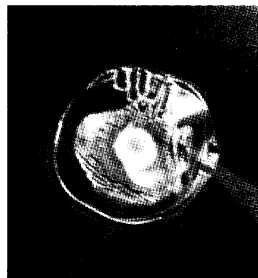
If the inclusion forms before its host, it is called a *progenetic* inclusion. If both the host and the inclusion form at the same time, it is a *syngenetic* inclusion.

If the inclusion forms after the host, it is an *epigenetic* inclusion.

An inclusion can tell us stories of the earth's past. For example, beryl is a rare material because its major component, the element beryllium, is rare. And what makes an emerald green is chromium. But beryllium and chromium *never* form in the same place. For them to come together to form emerald, therefore, there must be intense tectonic activity. This is why Colombian emeralds are so fractured: a great deal of tectonic activity went into their making.

Some inclusions tell what sort of rock the stone grew from. For example, there is no way to tell the age of a diamond because it is not possible to carbon-date pure carbon. Its inclusions, however, can tell you its age. They can also tell you what has been done to the stone since it was mined. The presence of a remelted spherical inclusion, for example, indicates that a sapphire has been heat treated.

With a beautiful succession of slides, Garrod also discussed ways of using inclusions and other features to distinguish genuine materials from their imitations. For example, the surface of a real opal acquires both scratches and tiny chips but if only very deep, tiny surface scratches are visible, it means the "stone" is polystyrene lucite opal. The lucite's surface is also very soft, so a pin will bite right into it. Another example involved tortoiseshell vs. plastic. Under magnification, tortoiseshell's color can be seen to be made of dots whereas plastic imitation tortoiseshell only has swaths of color. And if a stone that appears to be a diamond has a black dot coming to the surface that looks like a laser-drilled hole, it is moissanite. Turn the stone over, he said: the inclusion will look different from another angle.



Remelted spherical inclusion shows heat treatment.

In a lively interview after the meeting, Garrod talked about how he had gotten into gemology. "I failed all my exams at school," he laughed, "especially for chemistry and metalwork. The only person who would give me a job was a jewelry manufacturer but six months later, the company went bust. A group in the next town offered me a job repairing instead of manufacturing jewelry and during that time, I got my FGA. I worked for them for five years. I left to manage a private jewelry shop.

"That was around 1985 and I was teaching gemology in the evening. I really liked it. Then one year, there was an exam question in the FGA test that I thought was unfair because it wasn't in either the course or the syllabus. I called FGA and complained — and they said, ok, that's your job!"

Garrod always wanted to be a teacher and he is clearly a born one. Asked what his ideal student is, he answers, "One who asks me lots of questions. The student who is having a hard time is my favorite."

His says his courses in London attract chiefly foreign students on twelve-month student visas. "I have very few British students. More come from overseas. The Far East now accounts for one-third of my income." He also notes the growing presence of women. "In 1979, when I began, there were very few female managers and no stores staffed only by women. Now all-women staffs are very common. My classes have more women and the business worldwide is heavily women now."

His love for gems is warm and inclusive. "I buy because the stone is pretty, nifty and neat, not for investment. Once I bought a cat's eye emerald that took \$100 of what I'd been saving for my sofa. But I thought, what the hell, the sofa can wait!"

Helen Serras-Herman has long been interested in art, but her interest in gems arose only when she was an adult. Born in New York City, Helen moved to Greece at age five. She studied drawing, painting and the history of art from 1973-76 in Athens and then attended the prestigious University of the Arts in West Berlin, Germany where she earned her MFA in sculpture in 1982.

On her return to Greece, she became a member of both the Greek Chamber of Arts sculpture division and the Sculptors Association. For several years, she worked in mixed media and bronze sculpture. She presented three solo exhibitions and took part in numerous group exhibitions of sculpture. But answering an ad for classes in glyptograph (gem carving) changed her focus completely. For the next five years she studied with Nik Kietly Lambrinides, the last master of the English school of glyptography. Their style is contemporary figurative, not traditional. She taught drawing and carving at the school and earned her FGA (Fellow of the Gemmological Association of Great Britain) in 1986.

In 1988, Helen moved to Maryland, where she established her studio, the Glyptography Center. Thereafter, she devoted her work entirely to the art and science of gem sculpture. Most of her work is on hard, transparent gemstones with a distinct deep line engraving structure that echoes her earlier monumental sculpture style. Her diverse gem sculpture work includes seals, deep intaglios, high reliefs and sculptures in the full round. Her typical subjects include figures, animals, monograms, zodiacs, fauna and foliage, but her special love is mythological creatures and portraits. Her gem portraits are carved as high relief cameos or full round and are set in jewelry or displayed as statuettes.

In addition to being a member of GIA and of the Washington chapter since 1992, Helen is a director and a past president of the Gem, Lapidary and Mineral Society of Washington, DC and a past director of

Member Profile

**Helen
Serras-
Herman**

by
Cathy Gaber

the Chesapeake Gem & Mineral Society. She also belongs to the Gem Cutters Guild of Baltimore and the International Ivory Society. She has received several awards for her contributions to the clubs, especially for her educational efforts. The Eastern Federation of Mineralogical and Lapidary Societies awarded her its highest award in the Each One, Teach One competition in 1994. Through the Gem Artists of North America, which she joined as an Artist Member in 1997, she has exhibited at the Lizzadro Museum in Elmhurst, Illinois, and exhibits annually at the Carnegie Natural History Museum in Pittsburgh PA. Through GANA, she even has her own webpage: <www.gemartists.org> (in the artists' gallery).

Helen presented a poster "20th Century Masters of the English School" at the



Helen and Andy

International Gemological Symposium in Los Angeles in 1991. At the International Symposium, "Engraved Gems: Survivals and Revivals," at the National Gallery of Art in 1994, she met Julia Kagan, curator of Post Classical Engraved Gems at the Hermitage in St. Petersburg, Russia, who had also been researching masters of the English school of carving. They are combining both of their studies on the English masters from the 14th-20th centuries. Helen's genealogical tree-form representation of the succession will be included in a book that Julia is writing.

Helen contributed the section, "Criteria for evaluating a gem carving," in the chapter, "Cameo Artistry - keeping the art alive in the U.S.," in the book, *Cameos Old and New*, by Anna Miller (2nd edition, 1998). She has published many articles and she and her work have also been featured in several other articles for such publications as *Washington Post*, *American Gemcutter Magazine*, and *Rock and Gem* magazine. Hot off the press is a new article about the Carnegie Show in *Lapidary Journal*, August, 1999, which features two of Helen's carvings.

Helen also works as a mineral dealer with her husband, Andy Herman, and attends several shows a year as *Nature's Bounty*. Her glyptography exhibit has been a welcome addition at many gem and mineral shows. As a popular lecturer on gem carving and Greek art, she has addressed many of the local mineral clubs. In 1990, she talked about glyptography to the Baltimore chapter of GIA and in 1992, she reprised the lecture for the Washington chapter. She collects minerals, rough for cutting, "eye" stones, scarabs and books, and her collection of bad carvings serve as good examples of how not to carve. She's been known to bring a carving or two to our chapter meetings, so keep an eye out, you never know when you are going to see an article about her or an exhibit of her exceptional work, and you certainly don't want to miss it.

Martin Rapaport, world-class authority on the diamond industry, worldwide diamond broker and originator of the Rapaport Diamond Report, a weekly bulletin dealing with important issues in the jewelry business, gave us a lively, informative, amusing and at times minatory evening on August 16th.

How the Global Economy Will Make or Break Your Business: Rapaport began with a fascinating lesson in the impact of global economic trends on the diamond industry, illustrating with a lengthy, detailed example of how macro-economic forces impacted the diamond business since the 1970s. In 1972, a 1ct. D-flawless diamond cost



Rapaport with Chuck Hyland

\$1000/ct. but this amount rose tenfold over next two decades. Why did the markets go crazy in those years? Because it was a time of radical inflation in the West as the oil embargo upset old economic balances. Meanwhile, the government held interest rates lower than the inflation rate with the result that it putting your money in the bank meant you were losing money daily. Consequently, people began buying for investment. Then, the U.S. Government deregulated interest rates which promptly climbed as high as 22% — and the diamond market crashed. **Moral:** macro-economic forces can make or break your business so you would do well to understand them.

The 1980s saw the steady globalization of the world economy and the economic rise of Ja-

Martin Rapaport **DIAMONDS**

by Brenda Forman

pan. To the alarm of many in the West, Japan's exports surged, her balance of payments ran a non-stop and ever greater surplus and she became a world leader in technology. One result was to make the Japanese consumer wealthy and open up the Japanese domestic market in a new way. The yen strengthened steadily and dramatically, going from 580 to 120 to the dollar and resulting in a huge growth in purchasing power.

Japan's enormous new wealth had ripple effects worldwide. India's exports to Japan rose 70% over this period while U.S. diamond market became severely depressed. To maintain itself, the whole U.S. market had to go downscale, giving rise to new marketing ploys, e.g., brown diamonds. Conversely, when the Far East financial crisis hit last year, it benefited the U.S. market because it made better goods available for prices the U.S. consumer could pay.

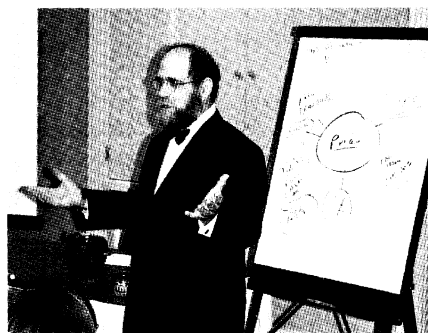
When the yen strengthened to the point where it went from 140 to 120 to the dollar, the Japanese decided it was a great time to buy diamonds. As a result, the price of polished went up. With an eye to capturing even more of the profit stream, the Japanese then began buying rough instead of polished. Enter De Beers, which raised the price of rough by 15½%. Which seemed like a good idea — except that the yen then went back to 140 to the dollar! "The whole Far East dies like a pig," was Rapaport's pithy description. Only the U.S. was left to buy. But now, rough was selling for \$4600 and polished was selling for \$4000 — and furthermore, polished didn't go up. To make things worse, De Beers decided to cut back on the supply of rough so as to keep the market up. Jewelers desperate

just to stay in business until — hopefully! — the crisis subsided, made the crisis worse by bidding the price of rough up even more. In time, De Beers did reverse itself after noticing that its own profit had gone down and its shares had sunk by 70%.

"Trick question: Does De Beers control diamond prices?" Answer: Yes, and no. It depends on what your definition is of "the diamond business" since there are so many of them. De Beers does control rough but it does not control the demand curve for polished diamonds. They control rough because they buy it, but that does not help them much in the market because then everyone else sells at the same price that De Beers does. And everyone else piggybacks on De Beers' generic advertising.

De Beers is carrying a \$5B inventory. No one else is carrying any inventory at all. De Beers, moreover, has discovered that the stock market doesn't value that inventory at all and De Beers' stockholders are pressing to get rid of it. If demand gets strong again, De Beers will rake in the money but the stock market doesn't believe it will. So De Beers is under strategic review now. Ultimately it will go into branding, retailing, etc. "The De Beers story is only beginning."

Branding and the Absolute Need to Position Yourself as a Brand: De Beers as a brand will be positioned in the mind of the consumer as the ultimate in diamonds. Where does that leave the ordinary jeweler? What about all the diamonds that can't be branded? Do they become less valuable? Jewelers should *not* be positioning themselves as sell-



Explaining the web of influences on the industry's past and future.

ers of the De Beers brand. *They should be branding themselves.* Laser your brand logo and a registration number on the diamond girdle. Guarantee your stones. Offer great design, or a unique service. Rapaport put it bluntly: "If you aren't strong enough to be a brand in your market, you should probably think about going out of the business."

"*Add value or die,*" he declared. Adding value is the key to survival in the next century. "Define your business, define your focus, decide what you really do, *be somebody.*"

Internet: The Internet is changing the whole foundation of the diamond business by sending the cost of retailing crashing through the floor. The most successful retailers are those



Smiling for the camera with Bobby

who use *both* bricks-and-mortar establishments *and* the Internet to sell their goods. And branding is essential because nothing sells better on the Internet than a brand. "You must use the Internet to *enforce* your brand."

Among other things, that means stopping the use of memo goods. The spread of this practice has been deeply destructive to the industry because it means the jeweler has lost contact with the goods. Interaction with the market is what makes a successful *diamantaire*.

The jeweler who doesn't understand the consumer and the product is going to be the Internet's victim. But for the jeweler who does understand the product, the Internet becomes a tool, like a telephone or a fax ma-

chine. "The Internet is going to revitalize our industry. The challenge to our industry is to move with the flow."

India: India's growing role in the diamond industry began when the U.S. began selling off the industrial diamond stockpile built up during World War II. The Indians began buying it and their exceptional expertise at cutting such low-quality stones into near gem goods has enabled them to produce a new flood of saleable low-priced goods. Meanwhile, clever mass marketing (e.g., the Walmart concept of "starter diamonds") has created a bigger market that loves these diamonds. (Another side effect has been to enrich De Beers by making their industrial diamonds rise in value from \$6/ct. to \$60/ct.)

India is our great competitor, Rapaport declared. It is restructuring the market. They are steadily moving from low-end to higher-end jewelry and constantly improving their labor force. As a result, India has begun to penetrate the Israeli market niche. So now, India produces what Israel used to produce, and Israel is beginning to produce what New York produces. India is not likely to move entirely into Israel's current market niche, however, because there is such a big profit margin on cutting cheap rough that India will continue to emphasize that area.

GE process: The GE technology is a wakeup call to the diamond industry because the industry has not been investing in research or technology. As a result, the technology of creation has gotten ahead of the technology of



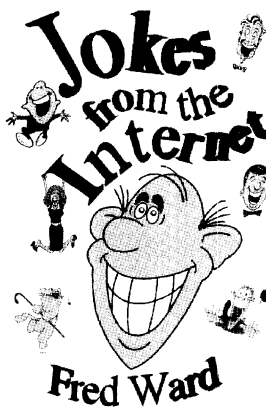
Add value or die!

detection. The GE process changes the molecular structure of the diamond so as to intensify or change the stone's color. *And it is undetectable.* GE hasn't patented the process because if they do, it can be copied or stolen — and they couldn't sue because there's no way of telling if it's been used!

3Ds: Every jeweler who wants to survive in the coming century needs to take Rapaport's "Three Ds" to heart:

- 1) Detection, where it is possible.
- 2) Disclosure, even where detection is not possible, because it is absolutely essential to disclose everything that could materially affect the stone's value at the time of resale. This can be done merely by noting on the invoice that undetectable processes exist that may have been used on the stone in question.
- 3) Documentation of the stone's history.

Our very own Fred Ward has compiled a collection of Internet hilarity that will delight all and sundry. Once you've browsed your happy way through this grand compendium, you'll be hard put to resist passing your favorites along to all of *your* Internet buddies. There's a laugh, a giggle or an outright collapse



from hilarity in here for everyone.

You can buy your copy of this essential reference work for \$12.95 plus S/H, from Gem Book Publishers in Bethesda. Tel: 301-983-1990. Fax: 301-983-3980. And if you have your own gems and favorites, Fred also welcomes any and all further additions to the compendium. Just send them to fward@erols.com.

At our July meeting, David J. Callahan, a freelance lecturer on Period Jewelry, formerly of Hancocks and Co., in London and the Gemmological Association of Great Britain, spoke about the jewelry of the Duchess of Windsor, placing it in the context of its times and the Windsors' long marriage.

David J. Callahan
"The Uncrowned Jewels"
The Jewels of the
Duchess of Windsor

by
 Cathy Gaber

When Edward met Wallis Simpson, he ditched his two mistresses and thought only of her. Part of his initial attraction to her may have been that Edward liked all things American: style, clothes, music, and cars. Their affair, however, was totally unacceptable to most of the British aristocracy; he was the Prince of Wales while she was a married American woman. They managed to keep their relationship secret for awhile in England but the foreign press finally broke the story about the time of her divorce. Divorce was tolerated in England at the time, but the monarch, as the head of the Church of England, could not marry a divorcee. Two years later, Edward became King but he refused to give up his relationship with her. Instead, he abdicated the throne in 1936.

Even after their marriage, the Duke and Duchess were not really accepted. (For example, Mrs. Simpson was refused the title of Her Royal Highness.) The hostility of the monarchy persists to this day as shown by the fact that Wallis' jewelry was not even allowed to be viewed in England before it was auctioned off.

Edward started giving Wallis jewelry in 1934. Each piece was specially designed for her and was often engraved with a personal message. In 1934, Edward gave the still married Wallis a gold charm bracelet and also started a bracelet of crosses. Nu-

merous crosses of platinum, ruby, sapphire, and emerald interspersed with one of yellow sapphire (one of her favorites) were added to it over the next several years to commemorate various events in their lives. The aquamarine cross bore the message "God save the king for Wallis" and the amethyst one marked her appendectomy. Their 1937 wedding was celebrated with a ruby, sapphire and emerald cross.

In 1936, Cartier executed a ruby and sapphire pin, the first cipher

piece of jewelry using the W and E of their first names. Later that year, Van Cleef and Arpels created a ruby and diamond bracelet with the inscription "hold tight" to mark Edward's marriage proposal. He also gave her a diamond necklace with ruby tassels for her 40th birthday. On the day of her divorce, she received a 19.77 ct emerald engagement ring in plain platinum by Cartier, with a message reading, "finest in the world." The sapphire and diamond contract bracelet, worn on their wedding day in 1937, was engraved in a facsimile of Duke's hand writing.

The slides included many of the most important pieces of the Duchess' jewelry auctioned off a few years ago, including: the 1940 flamingo pin by Cartier (one of the last pieces purchased from London after they moved away) with a diamond body and an emerald, sapphire and ruby tail; the panther brooch with a 152.35 ct sapphire cabochon; a 1940 gold pendant of a palm tree and sunset/rise; a 1947 turquoise, amethyst and diamond necklace by Cartier, with very short chain in the Prince of Wales pattern to accommodate Wallis' slender neck; a 206+ carat sapphire pendant; a pair of 75+ carat rounded drop Ceylon sapphire earrings, one very transparent, the other with veils and translucent, both capped by Prince of Wales diamond "feathers"; a fully articulated big cat bracelet and brooch in diamond and sapphire, by Cartier; a similar tiger bracelet in black onyx, yellow and white diamonds; and a diamond heart brooch by Cartier with their initials as a cipher "WE" in the center and XX (20 in Roman numerals) in rubies with a ruby crown that was her 20th anniversary present in 1957.

Her diamonds were generally high color, but the colored stones were not often of comparable caliber. At the auction, even the brass buttons and plates with no provable connection to the Duke and Duchess commanded extraordinary prices.

Since the collection is now scattered to various owners, the auction catalog is one of the best sources to study the pieces, though Cartier's private museum is now home to two of the most notable major 20th Century pieces: the flamingo and the sapphire panther brooches.



David Callahan making a point.



Helen's carved portrait of Leonardo da Vinci in smoky quartz, 328 cts.

Several terms are used to describe the Art of Gem Sculpture. Some are ancient words some are very recent ones. Some describe the art in its entirety while others define specific forms of the art. Some are well known, while a few have fallen in disuse. Several are of Greek origin and some of Latin origin. Are all these terms to be used interchangeably, or does each one have a slight variation? Let us try to examine some of these terms.

Several words originate from the Greek *glyptos*, meaning "carved," or from the verb *glyphein*, meaning "to carve." *Glyptic* means "carved" or "sculptured," hence *glyptic arts* and *glyptography*. Both terms have been used since the 17th century and refer to the art of carving gem materials. Also, *glyph*, meaning "inscription, incision," and *glyptographer*, meaning "the artist," and *glyptotheca*, meaning "a collection of antique engraved gems." The word *naglyph* means "upwards incision" and is another word for a relief (from the Italian *relievo*, meaning "raised"), while the *esoglyph* means "inwards incision" and is used for an *intaglio* (from the Latin *intagliare* meaning "to cut in").

The Latin word for stone is *lapis*, which evolved from the Greek *lithos*. Hence the word *lapidary* denotes the art or craft of cutting gemstones. The word *lapidary* is used for both the craft and the craftsman

(*lapidarist* has fallen in disuse), and covers every possible form of cutting and polishing gemstones and organic gem materials.

What were engraved and carved stones called in the ancient world? In ancient Greece they were called *glyptoi lithoi*, meaning "sculptured stones," and similarly, in Rome, *gemmarum sculpturae*. Seal engraving specifically was called *sphragido-glyphia*, and it also included gold seals.

Today the art is called *gem sculpture*, *glyptography*, *glyptic arts*, *engraved gems*, and/or *carved gems*. All these are

The Lexicon of Gem Sculpture

by

*Helen Serras-Herman,
MFA, FGA*

terms describing the art of creating reliefs, intaglios, sculptures in the round, inlays or mosaics, figurative and non-figurative works. *Gem art* is the most recent term, adapted by the Gem Artists of North America, and is a term that embraces any art form associated with gem materials.

When is it engraving and when is it carving? Both terms are used to define the removal of matter. *Engraving* truly means "to cut in, to incise" (usually cutting shallowly), and *carving* denotes a more sculptural, acute three-dimensional approach. However, *gem engraving* is often used, particularly by scholars, for both intaglio and cameo works, especially for ancient and antique works.

Intaglios engraved as utilitarian signet seals are usually cut shallow and with no undercutting, so that the sealing wax

can be pulled out of the grooves without losing any details, while intaglios engraved for purely decorative purposes, such as portraits, may be deeply engraved. Deep intaglios were cut since Hellenistic times and their surfaces were polished. Today the term *internal carving* is used for extremely deep intaglios engraved through one crystal face, usually quartz, and viewed through the highly polished opposite (frontal) crystal face. *Internal carvings* are usually left in a sanded stage, and not highly polished, as they take advantage of the crystal's refraction and magnification to project volume. The 18th century term was *reverse intaglio* and the engraving was often painted.

Cameos are relief works on monochromatic or multicolored gem materials, but not necessarily layered such as the onyx and sardonyx chalcedony varieties, or shell. Gem sculptures in the full round are carved on all surfaces, and may consist of a single piece of gem material or of several materials.

Hopefully everybody will agree that the art of sculpting gemstones, the art of gem sculpture, is a fine art with a bright future. At the threshold of the new millennium the prospects for innovative work in this country looks great!



Helen's portrait of Queen Sirikit of Thailand in aquamarine, 547.7 cts.



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Washington DC Chapter GIA Alumni Association

The Washington D.C. Chapter of the Gemological Institute of America Alumni Association will be holding their annual fund raising auction on December 3rd. I am writing to all our vendors, business associates and friends to solicit a small donation for this upcoming holiday auction.

The proceeds from the auction allow us to present outstanding speakers, affordable seminars and workshops to further the education of our members. Your donations may be in the form of cash, merchandise, gift certificates or services. As the auction will be held in conjunction with the party on December 3rd we are hoping to receive all donations before the end of November. Late offers will of course be accepted.

Any donation will be appreciated and you will be mentioned in our award winning quarterly newsletter, "The District of Gemology", which is sent to over 300 people involved in the gem/jewelry business in our area. For any donation of \$100.00 or more in value, we will print a free business card size advertisement for your company in one of our quarterly issues in 1999. We also accept paid advertisements for our newsletter.

Please send donation items and advertisements care of:

I can be contacted at _____ for additional information. Thank you for your support.

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*Washington DC Chapter
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Most of you have already heard about the GIA Alumni Carat System of Recognition. The form for claiming your carat points is reproduced (somewhat reduced) to the right. As you can see, serving as a chapter officer is worth a hefty 10 points.

This system was inaugurated at Tucson 1998 and you can claim any points you have earned since then by filling out this form and sending it in to GIA. But if you were a chapter officer *before* Tucson 1998, you can still get credit for those points by taking advantage of GIA's offer to "grandfather" them, up to a maximum of 50. (The grandfathering opportunity only applies to serving as a chapter officer.)

To get that credit, though, you need to notify GIA before January 2000 to claim your points. You can do that by calling GIA at 1-800-421-7250, Ext. 4145.

Later this fall, GIA plans to send a notice out with all the details but it may or may not reach all chapter members. So if you are eligible, be sure to contact them before the end of 1999.

The new Alumni Carat System of Recognition

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Publish an article in a trade publication	5		
<i>G&G</i> Challenge	5		
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Alumni Chapter Officer	10		
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Christmas Party & Auction Planning
*Rapaport on Diamonds * Serras-Herman Profile*
*Inclusions in Gemstones * "Uncrowned Jewels"*

Inside This Issue

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The District of Gemology