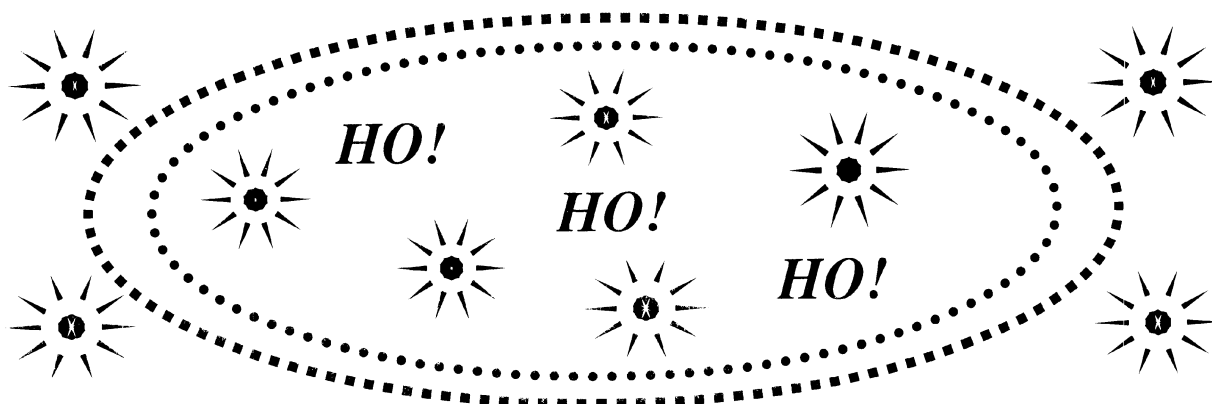




The District of Gemology

Volume 8 Issue 3

Fall 2001



Holiday Party and Auction!

Hi, everybody, it's Party Time again! Our annual Holiday Party and Fund-Raising Auction will be held on **Sunday, December 2nd, at the Marco Polo Restaurant, 245 Maple Avenue West, Vienna, Virginia, 3-4 pm, Cash Bar & Silent Auction, 4 pm, Dinner & Live Auction.** Mark your calendars now and come join the fun. Bring your spouse, bring your significant other, bring your friends, but come support our Chapter and have a wonderful time while you're doing it.

Remember that this auction is the Chapter's lifeblood. It earns the money that allows us to present outstanding speakers at our eleven monthly meetings and to offer affordable seminars and workshops for our members, students, interested gem enthusiasts and residents in our three-state area. It also allows us to keep both our annual dues and our meeting fees so low.

But to ensure its success, we need you (especially the retailers among us) to help now by soliciting donations for the auction from your vendors and suppliers. On page 11 you'll find a sample donation request letter that you can copy or modify to fit your needs. Mail or fax it now to your vendors and suppliers. Request a donation from each of them and explain how our donations are used throughout the year to support our educational efforts. Handsome Chapter brochures are also available at our monthly meetings for you to include with your request.

Donations can be merchandise (particularly something unusual or surprising), gift certificates, services, cash, or anything else that looks interesting and promising. Remember also that all donations are tax deductible. All will be acknowledged in one of the quarterly issues of our 2002 newsletter. For donations valued at \$100 or more, we will also print a business card sized advertisement. (Please tell any such donors to enclose a business card with their donation so that we can use it for the ad.) Remember that all donations are tax deductible. There's a Donation Income Tax Receipt form on page 10 of this issue for you to use. Copies will also be available at our next monthly meetings.

Bring your donations early! You can bring them to the October or November meetings. Or you can mail donations to: Bobby Mann, 4111 Rocky Mount Drive, Temple Hills, MD (Phone: 301 894 2016; Fax: 301 894 5237; e-mail: mannivorymann@aol.com). Late donations may even be brought to the party on Sunday, December 3rd.

The final step to success: Attend the Auction and bid generously! We will accept cash, checks and most major credit cards for your convenience. Remember: all proceeds go into our Chapter treasury. This Chapter is your Chapter, so help us to keep it thriving by ensuring a solid bank account for the coming year. You'll be receiving your Holiday Party Invitations in early November. Please make your reservations early!

President's Letter by Carolyn Chappell



It's getting to be *THAT TIME* of year now when we have to think about the great donations we need to get for our Holiday Party and Auction event! This is a *VERY* important part of our club and what enables us to go through the coming year (2002) with all the fabulous speakers and slide shows we have.

I hate to moan about needing finances to continue in the manner to which we have become accustomed, but hey!! SOME-ONE has to do it! So go to your suppliers, dig into your inventory, call in favors from your business associates, or make up a basket of cheer Whatever you can get to donate, YOUR AUCTION TEAM can SELL! And certainly we don't want to drop back in our meeting schedule of EVERY month, nor do we want to start meeting at the Wendy's down the road!

So wherever you fit into our club picture, please HELP! And then, plan to come to the Party and Auction on Dec. 2nd, and join in the merriment and funbecause we DO have a lot of fun and laughs!!! Meanwhile, we have more chapter meetings to see you at, before THE EVENT on Dec. 2nd.....so, see ya there!!

Carolyn Chappell

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Bill Hoefler

**Appraisal
Survivor
Skills**

Looking for a life of risk and adventure? Become an appraiser! Or so it seemed on July 26th, as Bill Hoefler of Hoefler's Gemological Services led us through some of the thickets and pitfalls of modern-day appraising. Daunting indeed! The legalities are numerous and complex, the requirements demanding and the penalties for ignorance or carelessness

are heavy. As Hoefler succinctly puts it, "We have a court system, not a justice system. With the law, don't use common sense."

To illustrate the point, he began with a discussion of bailment, the take-in procedure. Remember, he said, that your take-in slip constitutes a contract, so be sure that it contains any necessary language limiting your liability. You can't legally limit your liability to zero, but you can protect yourself considerably by 1) including an arbitration statement so that you don't have to go to trial, 2) limiting attorney fees on the other side, and 3) limiting damages to the fee paid, should a lawsuit result. Acceptance of these conditions becomes binding and such barricades may dissuade a lawyer from taking the case on contingency.

Ask the client to state a value, but challenge it if it is too high because that value could be binding. Conversely, if you know it is really worth more, then say so because the client could sue you for the higher value later. And if anybody says this has "sentimental" value, stop right there and say you are only responsible for the market value of the item — and make sure your take-in slip says so. And if you find that something is not what the client thinks it is, call immediately! "The only one unlikely to be sued is the one who calls immediately," he said.

Your take-in slip should 1) be clear and readable, 2) have the word "contract" or "agreement" in its title, and 3) be signed. He suggests you include the following cover language (he cautions that since he himself is not an attorney, it needs to be shown to attorney before you use it): "By accepting said article(s), customer agrees that neither appraiser, its parent company, nor any of its employees, agents or officers shall be responsible for the identification, quality or conditions of the items at the time of the receipt."



Drawing the lucky winner

Fred Ward

Next, Hoefler explored the questions of negligence, responsibility and benefit. When you take in a client's item, you are not its insurer — unless negligence can be proven. If, for example, your customer lays her

purse on the counter, puts her rings in it, and while you are both distracted as she tries on other jewelry, the purse is stolen, are you responsible for the rings? Yes, because your store sign implicitly suggests that she remove her rings and look at yours. That is your business. But you don't sell purses, so you are not responsible for the purse — unless you put the purse under the counter and it is stolen. In that case, you've taken responsibility for it and you are responsible.

To illustrate the question of benefit, he gave the example of a friend handing you a necklace and asking you for an informal appraisal and the necklace then being snatched. Are you responsible? No — unless you are charging a fee, i.e., benefiting from the transaction.

A long, instructive discussion followed about how to write the appraisal. You must limit your appraisal to a very specific use, i.e., insurance value or whatever. Otherwise you are liable. If the client will not give you any information, then state as much in the appraisal. If there are dissenting opinions, then write the appraisal both ways. What if your client brings a cert and you disagree with it? The insurance company will not take an appraisal with two valuations, so how do you write the value for insurance purposes? Answer: Use the cert. Indemnity requires that the insured receive equal color, clarity, cut and a cert. So think of indemnity first before you write the value.



Driving the point home

Fred Ward

What about using a price guide? Make sure it reflects the real market. Appraisers just reflect what the market does. Whoever sells the most of whatever it is dictates its value, whether or not you think it's worth that. You use the cost approach only when you don't have any market at all for the item (e.g., when the piece is one of a kind) or when the information in the marketplace is so misleading that it doesn't yield value.

Is your liability total in an appraisal? No, just due diligence. If you ID some new type of stone wrongly and ten alternate appraisers get it right, you're in trouble, but if they differ, you are ok. If there's a problem, claim immediately. If you wait, the insurance company won't pay because it will be considered negligence.

If you're called as an expert witness, teach the jury. They will like that. Visit his website for more information: <www.appraisersunderoath.com> And above all, get training! He recommends ISA, ASA and AGS as good places to go.



John White

Fred Ward

John White is a tall man in love with tiny crystals, specifically, tiny crystals with even tinier, beautiful inclusions. Not for him the flawless stone. His delight is the crystal that forms within another crystal, the internal wisps and mists of delicate inclusions, and the tales they tell of their crystals' history. (Depending on what the inclusions are, you can date a crystal by its inclusions. Inclusions can also help tell you where a crystal comes from.)

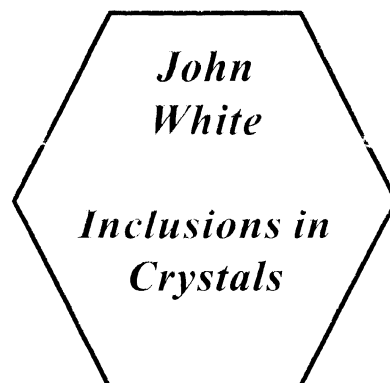
The passion took hold in his teenage years when he became involved with the Baltimore Mineral Society and discovered micromounts (i.e., microscopic crystals only visible through a binocular microscope). The passion has lasted a lifetime. In general, he notes, the smaller the crystal, the more perfect it tends to be. "Anything in the Smithsonian display is overpowered by most micromounters' collections."

He doesn't agree completely with GIA's

definition of inclusions. Their chief spokesman wants to include everything in the term, including twinning, cleavage, fractures, color zoning and stress/strain. Technically, however, the definition is "any foreign body enclosed in the body of the crystal."

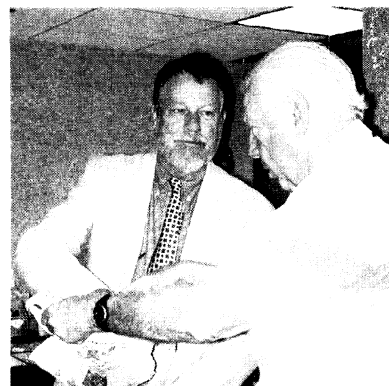
His slides were wonderful and seemingly infinitely various. A beautiful ametrine from Brazil illustrated the color zoning that can result when some event in the environment causes a variation in the crystal's nature to produce a film over part of its surface. The crystal goes on growing, enclosing the substance (called a "phantom" in the crystal).

A hematite crystal with six shimmering rays of rutile radiating from it, all sur-



rounding by quartz showed how one mineral will begin growing on a base and then be enveloped by quartz that begins to grow on the same base. In another slide of hematite in quartz from Kazakhstan, the hematite looked like a red mist in the crystal. (Turns out that when hematite is extremely thin, it is red, and when black hematite is powdered, it forms a red powder. Most old barns are red because they used hematite for the paint!) Another slide showed hematite concentrated along the ridges where crystal faces meet, illustrating hematite's habit of being selective about where it will attach to a crystal.

The procession of slides went on all



Fred Ward

Drawing the winning ticket

evening, each surprising and beautiful. A baseball-sized quartz displayed a yellow inclusion containing a pyrite-shaped hollow where the pyrite had turned to sulfur powder. Dendritic agate from India contained a lovely iron oxide growth. A shot of a rare star quartz from the Smithsonian collection showed a dazzling starburst of light in a blue stone. A Russian demantoid contained actinolite. (Most of the inclusions in the crystals are heavily included.) Topaz from Brazil, found in a river bed and smoothed by the water, showed a strange "corkscrew" internal pattern, but it wasn't an inclusion, just a "growth dislocation" or a "screw dislocation" that had formed as the crystal grew. Crystals illustrating cross polarization displayed beautiful effects.

All in all, a wonderful parade of microscopic loveliness. As White says, "The petrologist looking through a microscope gets to see things like this that most people never get to see."



With Martin Fuller

Fred Ward



Fred Ward

Post-lecture discussion

Amadou Diabate

Garnets, Gold and Diamonds From Mali

Tall, slim, elegant and soft-spoken, Amadou Diabate, President of Afrikeur Mining Association of Bamako, Mali (afrikeurmining@yahoo.fr) and a newcomer to our Chapter, tells of his ambitious mining operations in his native country of Mali and his hopes of expanding it by replacing the age-old manual techniques currently in use with modern mining equipment. He is mining both gemstones, gold and collector specimens. It makes for an intriguing story for any gemologist interested in potential new sources.

In the early 1980s, Amadou says, he began mining in Zambia, Congo and Nigeria and his experiences there gave him the idea of exploring and mining in his own country. In 1985, therefore, he began mining gemstones and gold in his native country of Mali. He is now producing green garnets, black tourmaline and sometimes diamonds as well (about 500 carats/year).

The garnets are mined in Kiniaba, a large area with many mines. They come in three colors: nearly emerald green, yellow and yellow-green. (Mozambique and Nigerian garnets are red.) He also extracts about 50 kilos per month of high-quality mineral specimens for collectors.



Age-old hand washing techniques yielding only 1-2 grams of gold dust per ton of earth.

He is currently in

the U.S. looking for buyers for his garnets here. He has already sold some of his production in Germany and he also found several customers at Tucson this year because his product is very good quality.

The gold mining center is Kangaba Village. Gold mining has been ongoing there since 1960 but at present, the gold only goes to artisans in Mali doing handwork because the quantity is too small.

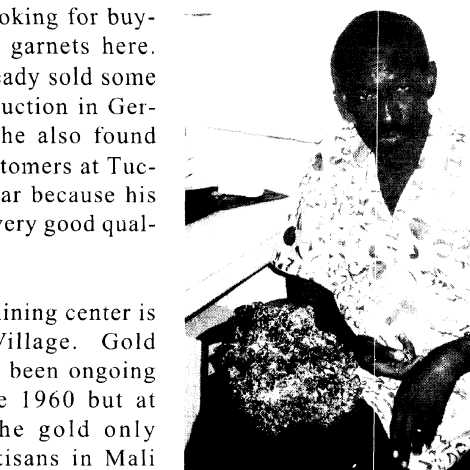


Amadou holding a spoonful of gold from the Kangaba deposits

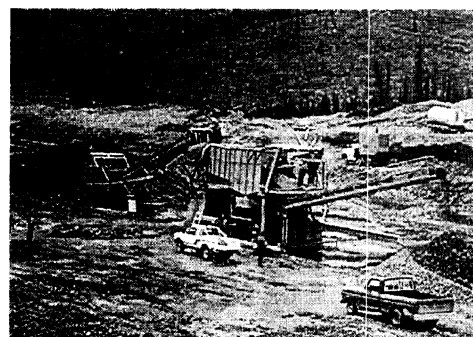
With the right extraction equipment, however, more than two million tons of gold dust could be extracted from the Kangaba deposits. At present, only hand methods are in use and they can only get 1-2 grams of gold dust from every ton of earth. But that yield could rise to 8-15 grams per ton by using a IHC portable jig washing plant. This machine is standard heavy equipment for the Alaskan mining industry. It takes rough ore and soil and extracts the gold dust from it. It is a formidable beast, and commensurately expensive, so Amadou is looking for U.S. investors to help him buy one for his operations in Mali.

He is also looking for investors to help him acquire the modern equipment he needs to get the best quality gemstones out of the ground. Modern equipment is also needed to mine collectors' specimens because they are very fragile.

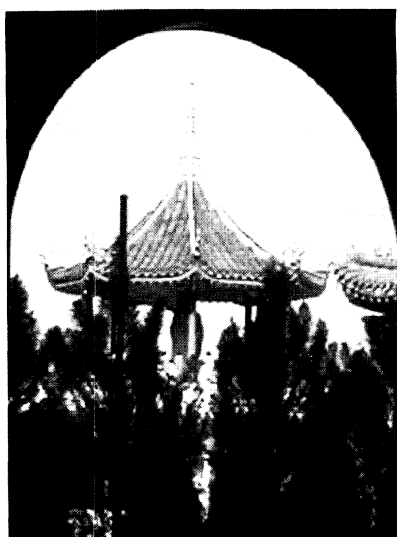
We wish him good luck!



With a splendid sample of rough garnet



This Jig Washing Plant could more than quintuple gold production at Kangaba.



Temple in Chiang Rai

Summertime in Thailand, relentless heat, glittering Buddhist temples, friendly people, docile elephants, spicy food and colorful gems all contributed to a journey full of contrasts and adventure. I saw not just one, but two huge rare Mello pearls in Phuket; and found a \$120,000 South Sea pearl strand in the Largest Jewelry Store in the World. I would have been duly impressed, except that the same strand sells for about \$35,000 in the US. I was intrigued by American tourists purchasing jewelry items which would cost a fraction of that amount back home. After observing where most Thai jewelry gets sold (in tourist-gear'd jewelry stores) I was ready to explore the trade from a different angle.

Having come to Thailand to check out the annual Bangkok Gem Show, I was in for a treat. Armed with my issue of the Bangkok Times with the headline 75% of all gems in Thailand are fakes, I set off to the brand new Convention Center. The long journey was only made more exciting when our bus driver was unable to locate the show entry and dropped our group of passengers at the cargo door. There, buyers from all ends of the world formed a unified front and entered the exhibition hall from the cargo side, ignoring

the security guards who were frantically and ineffectively trying to stop the aggravated horde.

The show proved to be well worth the visit however. For three days the huge collections of gems and stunning jewelry kept us on the go. The creations, made of high-carat gold, emeralds and sapphires in unbelievable sizes and colors, heaps of gold chain, and large necklaces, to be worn by either royalty or someone with incredibly strong shoulders, seemed endless. The overall craftsmanship was exquisite, a delight for those of us who value the talents of a good goldsmith.

Thailand: Beauty Is In the Eyes of the Beholder

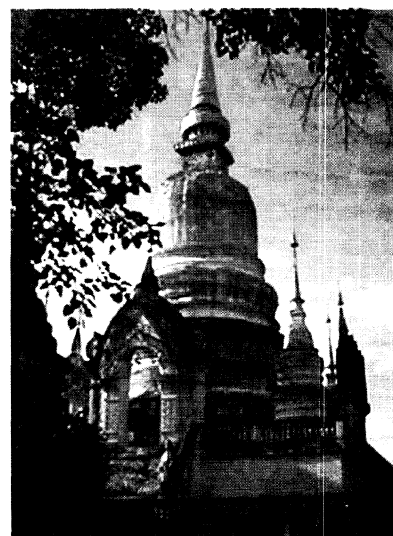
by
**Denise
Nelson**

Many European and Middle Eastern buyers never flinched at the prices and the vendors were doing a brisk business. For the serious, bargain-conscious buyers, however, the show is a mixed affair. Having great gems to choose from is not necessarily all that wonderful when the prices are sky-high. What was surprisingly reasonable were the finely made 18K gold brooches and slides with precision-cut colored gems. Lots of silver goods brought silver buyers from all over the globe and the selection of South Sea pearls was excellent but obviously geared toward the high end buyer. The show offered some synthetics, but they

were clearly marked and disclosed. This was in dramatic contrast to the other half of my trip.

After traveling miles of dirt roads, we found what we had come to find in Thailand. Near the infamous bridge over the River Kwai was one of Thailand's many sapphire mines. A lake filled the remaining hole where the alluvial deposit had been mined earlier. The house was stately and impressively clean and about a dozen children (cheery, healthy, happy youngsters, not at all what one would see in the US news) were cutting gems on manual wheels. Several heaps of freshly cut material awaited us upstairs, nice medium blue, fine in quality, but their bulging cuts and irregular outlines made them less than desirable at the prices quoted.

Heading north from Bangkok toward the Burmese border, we spent a total of \$12 American for the twelve hour train ride which included two meals. The Golden Triangle, where Laos, Burma and Thailand meet, is a magical place, stunningly peaceful and remote, with a slow moving river winding through a tropical countryside enhanced by glittery temples. The towns of Chiang Mai and Chiang Rai are



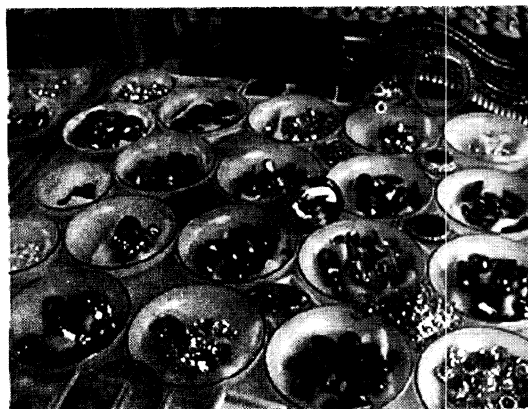
Temple in Chiang Mai

**Sapphire mine**

popular with European tourists, but it was the dusty gem trading town of Mae Sai I headed for. It is a busy border crossing to Burma (Myanmar), and word got around quickly among street-vendors that I was looking for gems other than what was offered in their carts. Soon I found myself whisked off to a store, office or upstairs room to see what I had come half-way around to world to find: gorgeous red Burmese rubies. Whether in melee sizes or larger gems already set into jewelry, the color is unforgettable and will forever make all other rubies seem mediocre. The more secluded the dealer's desk, the better the gems and the lower the prices. Not one stone I was offered was synthetic, the parcels were well sorted and the finely cut gems were abundant, even though the official word was that the unauthorized ruby importing had been brought

under control by Burmese authorities.

Back in Chiang Mai, shopping at the nightly street market, I finally found what my Bangkok newspaper had so openly proclaimed: literally tons of synthetic gems hawked to the tourist as genuine, rare,

**Real gems**

desk, a computer and a few crates of what looked like every color of cubic zirconium ever created.

For the experienced Gemologist, Thailand provides a challenging marketplace, especially when you are crouching on a street corner in the twilight trying to determine a cut's quality while coping with the real possibility that you are looking at the best ruby you have ever seen. Despite some serious temptations, I did adhere to my steadfast belief that buying becomes riskier the closer you get to the mines and did not make any sizable purchases. For the layman, Thailand is a place where nothing is as it seems, everything is beautiful and real, and most glittery stones are man-made but rarely sold as such. But then, in Amazing Thailand beauty is truly in the eye of the beholder

**Thai girl cutting gems**

fine, and all kinds of other terms, but when asked if they were natural, the word seemed to be

meaningless and no one could understand the question. I still wonder if there is no Thai word for natural.

People were buying and bartering and vendors were smiling. I even found one of the many Thai Internet Gem dealerships, in a garage with a cement floor, a

**Internet Gem-Trading Thai style****Denise at Kanchanaburi Sapphire mine**

Pat says her interest in gems and jewelry is genetic. She fondly remembers spending Sunday afternoons at her grandmother's house, sitting on the bed with her mother and grandmother, looking through her grandmother's hundreds of boxes and drawers of jewelry. This early love of gems and jewelry has led her to follow her interest internationally, learning as much she could in her ever changing circumstances.

Member Profile

Patricia Syvrud

by

Cathy Gaber

Though she was born in New Jersey, Pat grew up in the historical village of Amherst, New Hampshire. She graduated from the University of New Hampshire with a B.S. in Business Administration and Spanish in 1981. She spent her junior year abroad at the University of Valencia, Spain, where she met her husband, Knute. (Or, as he likes to say, "I studied abroad, then I married her!") They married one year after her graduation, and six months later they moved to Mexico City, Mexico, for Knute's job with Maryland National Bank. One year later, they were transferred to Sao Paulo, Brazil, never realizing they would spend ten of the next fifteen years in that tropical country.

Pat went to work in sales for a private jeweler and enrolled in goldsmithing school (in Portuguese no less!) in 1983. Her Brazilian friends recommended that she go to GIA to learn more. When they moved to New York in 1988, Pat took a Jewelry Design and Rendering class at the Parson's Institute of Design, then entered GIA's Residency G.G. Program in Manhattan, where she earned her G.G. in 1989. (Coincidentally, Michele Zabel was in the same class.)

In 1990, Knute's job with Banker's Trust Co. sent them back to Sao Paulo, where Pat developed and taught gemology classes in both English and Portuguese at a small private institute, the Brazilian Institute of Gemology, founded by a Brazilian diamond specialist, Nicalao Haraly. She enjoyed leading group tours of emerald and imperial topaz mines in the interior of Brazil and taking kids at the YMCA camp on digs at an open-pit tourmaline and mica pocket, which had been exposed during construction of the coastal highway.

Working towards a Masters degree in Mineralogy, she enrolled in a semester of classes at the University of

Sao Paulo's School of Earth Sciences, where she studied Physical Geology, Mineralogy and Optical Mineralogy (identification of thin slices of minerals under the microscope using just their optical properties). Though she was enrolled for her second semester of classes, the revelation that she was pregnant with twins caused Pat to switch priorities for a while. The twins were born in 1992, one of each flavor (Tor and Amy), who at six months moved to New York and, after yet another transfer for Knute, back to Sao Paulo

two years later. This time, Pat signed up for the GIA correspondence class, "Jewelers Insurance Appraisal." By 1998, finally fed up with living in the world's third largest city, the Syvruds moved back to the United States, this time to the Washington, D.C. area, to be close to family.

In 1999, when the "Magic Yellow School Bus" mercifully whisked her children off to school, Pat decided to get back to gemstones. It was perfect timing as the Smithsonian actually had money to hire her part-time for a database project. In addition to building a comprehensive database of every gemstone in the National Gem Collection (NGC), she also coordinated a new NGC brochure and designed and mailed certificates for significant donations. In conjunction with the efforts of Dr. Jeffrey Post (Curator) and Russell F. Smith (Collection Manager) to build a relationship with the American Gem Trade Association, Pat handled the logistics of bringing exhibits to the Tucson and Las Vegas gem shows. While working in the booth and giving mini-tours of the exhibit, she has enjoyed meeting so many interesting people in the gem and jewelry industries.

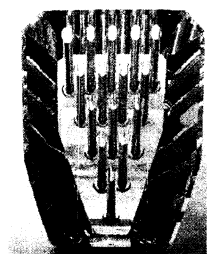
Pat says there are never enough hours in the day, but she still finds time to volunteer at the kids' school in the library and chess club, run the Mothers' Network group at their church, and set up their frequent travel plans to places like Scandinavia, Europe and Mexico. She also likes to work in her garden, to cook and to read, and she loves languages. Fluent in Portuguese and nearly so in Spanish, she is also learning French. As a volunteer, she is working to standardize gemstone nomenclature for the American National Standards Institute. She is delighted to be actively involved in the gem world and hopes to continue for a long time to come.



Pat at the Smithsonian Institution booth at JCK Las Vegas show, 2001 with (left to right) Mark and Nancy Schneider of Schneider Design Studio, Jeffrey Post, Curator, National Gem Collection, Pat herself, and Shawn Higgins, also of Schneider Design Studio.

First comes the emotional response to the stone," says Michael Dyber, lapidary extraordinaire. "Then I just go to the grinding wheel and begin." The results are dazzling miniature universes brought to light by Dyber's ability to manipulate the play of optical reflection and distortion within a gem. "Everyone works on the outside of the stone!" he says. "All those optical possibilities wasted!" Michael Dyber does not waste a single one of them. Clearly, the stones love him, and who indeed could blame them?

His beautiful effects are achieved by means of his trademark techniques, *Dyber Optic Dishes* and *Luminaires*, plus a superlative level of lapidary skill. The optic dishes are spherical depressions of varying sizes in the stone's surface that compress and displace features that are elsewhere in the stone. The Luminaires are 1mm holes

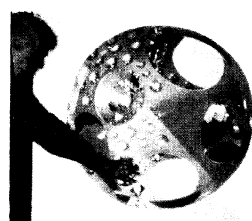
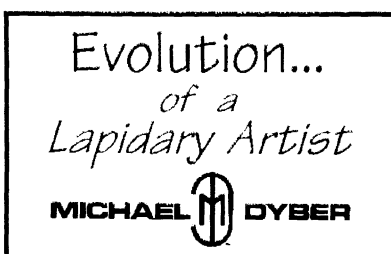


Robert Weldon
28.75 ct.
**Brazilian
Aquamarine
with Luminaires**

drilled into the stone and hand polished to 10-power cleanliness. (An Idar-Oberstein rep told him that for three years, they have been trying unsuccessfully to do a 2mm hole.) The internal reflections these all create produce an explosion of pattern and radiance within the stone. Amazingly, he positions his optical dishes by pure intuition — no diagrams, no calculations, just pure artistic instinct.

And he doesn't use a great many of them on any one stone. "If you put too much in the stone, it loses its magic," he says. This puzzles some people. "At shows," he says, "people ask to see the back of the stones and then ask, 'Why do you want so much money? You didn't do anything!' I tell them it isn't how *much* I do, it's how *little* I do that's important!"

I began to think of him as "The M.C. Escher of Lapidary" because he is, in effect, playing with our perceptions. In one of an evening's full of dazzling slides, he points out the position of the dishes carved into the gem. There are only two or three of them but the stone is filled with shapes and light. "That's all, folks," he tells us. "The rest is in your mind."



Fred Ward
**Pointing out optical
dishes**

you become," he says. "In the lab, it isn't a matter of the quality of the equipment, it's the quality of the hands behind it."

He works on almost pure intuition. If he looks at a piece of rough and thinks about a design, it never works. "But if I just pick it up and do it, it works." An audience member asks him when he knows the stone is finished. "If I feel unsatisfied with the result, I know that the piece is not finished yet," he says. "I leave it awhile, then I come back to it and change it." Some stones have sat two or three years on the bench waiting. "But when I feel that calmness and termination of creative spontaneity, then I know it's done." That spontaneity is the joy of it for him. As he puts it in his beautiful handout, "Spontaneous creation is the most liberating of emotions."

It takes about a day to make a jewelry-sized stone about 1-2" long. Although he made jewelry in his early days, he no longer does. "I'd like people to think of my work as miniature sculptures suitable for jewelry but that don't have to be set," he says. But he did show us one slide of a truly glorious pendant, a 262.70 ct. Bolivian Ametrine on a rich braided cord, and cracked us up with the accompanying story.

The piece won 1st place in the AFTA Spectrum Award 1994 and afterwards, ten jewelers called him, all asking the same question "Where did you get that black cord?"

He signs all his pieces with a tiny MD like the one shown in the title of this article. There's no book about him yet but he has been keeping lapidary notes on tape for years and in time, he wants to write a technical book explaining exactly how, for example, Luminaires are done. "I'm

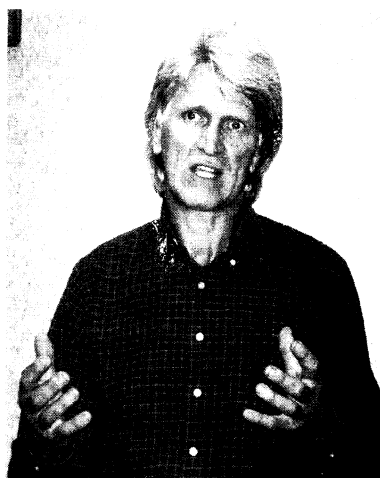
very much for passing the knowledge along," he says. But he isn't able to take on apprentices because there simply isn't time for it. He's a one-man show and if he spent time with apprentices, there'd be no work done.

An audience member asked how he prices his stones. It's very hard to decide value, he said. He finally just lays out a series of similar stones and gives them draft prices based on their optical dynamics. Then he checks his detailed files for prices in the past. The final number is probably based on the optical dynamics of the finished stone.

Once set, that is definitely the price. Haggling is emphatically out. "If anybody ever asks what my best price is, I answer, 'Twenty percent more than I'm asking!'"



Robert Weldon
**"Where did
you get that
black cord?"**



Michael Dyber Fred Ward



GIA
GEMOLOGICAL INSTITUTE OF AMERICA

***Washington DC Chapter
GIA Alumni Association***

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Washington DC Chapter GIA Alumni Association

Once again it's time for The Washington DC Chapter of the Gemological Institute of America Alumni and Associates to formulate plans for our annual fund raising auction, dinner, and party. This year we will celebrate again at Marco Polo Restaurant in Vienna, VA on December 2nd, 2001. We also hope you will sign up and join us at the party.

I am writing to all our vendors, business associates and friends to ask that you make a donation for our once-a-year fundraiser.

The proceeds from this auction allow us to present outstanding speakers at eleven monthly meetings a year (which you are welcome to attend anytime for a nominal meeting fee) as well as provide affordable seminars and workshops to further the education of our members, students, and interested gem enthusiasts and residents in our three-state area.

Your donations may be in the form of cash, merchandise, gift certificates, or services. Because the auction will be held in conjunction with the holiday party on December 2nd, we would like to receive all donations before the end of November.

All donations are greatly appreciated and you will be mentioned in our award winning newsletter, "The District of Gemology," which is sent to over 200 people involved in the gem/jewelry business in the Washington, Maryland, and Virginia area. All donors will also receive a complimentary subscription to our newsletter for 2002, and for any donation \$100.00 or more, include a business card with the donation and we will print a free business card size advertisement for your company in one of our quarterly newsletter issues in 2002.

Please send your donation items and business cards to: _____

If you can join us at the December party, please contact to purchase tickets from _____ at _____. It's for a good cause and it's also great fun. We appreciate your support and look forward to seeing you.

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

Sincerely,

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TO: