

The District of Gemology

Volume 3 Issue 2

May 1996

Meet Bill Metropolis

*Assistant Curator of the Gem and Mineral Collection
at Harvard University*

Slide Presentation and Hands On Samples
Thursday, May 23, 1996
Holiday Inn - Rosslyn, VA

You won't want to miss our next speaker, Bill Metropolis. Mr. Metropolis is the Assistant Curator of the Gem and Mineral Collection at Harvard University. He will give a slide presentation and have samples for us to look at. A consulting editor to *Rocks & Mineral* magazine, Mr. Metropolis also appraises mineral collections (not too many appraisers do that!). He is on the Board of Directors of the Mineral Museum of the World. He has lectured around the world and even worked on the Alaskan Pipe Line. If you want to learn more about minerals this will be a terrific evening. Don't miss it!



Inside This Issue

GREG DUNCAN

Judy Evans Pg. 3

ANNA MILLER

Eruditus Pg. 4

FRED WARD

Australian Opals Pg. 6

BOBBY MANN

Remembers Tony Bonanno Pg. 7

SPOT READINGS

Jade Pg. 8

Tony Bonanno Dies

Noted Author, Educator, and First
Life Member of the Washington
Chapter, GIA Alumni.

Appreciation on Page 7



Joe Tenhagen on Make



Joe Tenhagen makes a point during his presentation on the importance of considering cut when evaluating diamonds.

Story on Page 11.

President's Letter

By Fred Ward

As memories fade of winter's snowy misery, we move rapidly now into spring. Our chapter continues its momentum. We have more than a hundred meetings fees paid already and should surpass last year's record 123. The main reason for your enthusiastic response to the chapter is our lively and informative speaker schedule.

Thanks to Michele's efforts, we now have almost all of 1996 booked and are working on speakers for 1997. Terrific programs are possible because we have sufficient support to afford the costs of bringing in outstanding national and international speakers. Mark your calendars:



May 23

Bill Metropolis; Asst. Curator, Harvard Univ., Gem and Mineral Collection

June 27

Toni Greenbaum; 1950s Studio Jewelers

July 23

Christi Romero

August 6

Dag Johnson, Opex Opal; one of the
(Continued on page 2)

Appraisal Study Group

By Tom Mangan

The study group is growing. We had 15 members at our last meeting of April 16 and we were also graced by the illustrious presence of Anna M. Miller, noted author and teacher of appraisal science. There ensued a lively discussion of the relative merits of the new, improved JVC guidelines for "Insurance Cost Estimate Documentation". One of their conclusions is that if you call your document an "appraisal", or "valuation", it should conform to the Uniform Standards of Professional Appraisal Practice (USPAP).

I am awed by the wealth of knowledge our members possess, and amazed at how much I learn at each meeting, not only about appraising, but also about areas like goldsmithing, period jewelry, gemological techniques, and who to call when you don't know the answer. All of the members are sharing information to compile a list

of both resources and trademarks not found in most of the reference books. We hope to have both available to our members on disk soon. We are also sharing researched pricing information of items commonly sold in this market. We were recently able to bulk order test acids at a very low cost through the help of Martin Fuller. Special thanks to Martin and also to Lynne Loube for a list of Italian trademarks.

Our next meeting is Tuesday, May 14, at Mangan Jewelers, 7:00 P.M. We will be critiquing various formats and actual appraisal documents. Do you know why your appraisal intake form should be an appraisal contract? Are you aware of how stating limitations can reduce your liability? Should appraisers assume fiduciary responsibility for their appraisals? Do you know why air is colorless while seawater is often "vs1b-G, 3/5" on the GIA color master? Neither do I... but if you want to find out, come to the next meeting!



My Favorite Australian Stash

By Cathy Gaber

Play of color or fire or flash,
It's caused miners to dash and to clash,
Though opal may craze,
It can still earn our praise,
Tiny sphere 'ranged for rainbows so brash.



President's Letter

(Continued from page 1)

pioneers in mining and marketing Australian opal. His stories will keep you entertained.

September (date to come)

Si Frazier; well known mineral dealer and foreign correspondent for Lapidary Journal. Si bridges the gem and mineral worlds.

October 24

Alan Hodgkinson; talented and humorous Scot who continues to simplify some of our basic gemological tools and concepts.

November (date to come)

John Latendresse; he personally created the American cultured freshwater pearl business; formerly supplied most of the world's shell bead nuclei material.

December (date to come)

Our annual holiday party, auction, dinner. And it is time to start thinking about where we will hold the event and about securing auction items.

We want to start a phone committee to place reminder calls before every meeting and to contact former members. Be ready to volunteer to call 10 people a month. We also want to initiate our scholarship program and perhaps a design contest. Thank you for your continued support.



District of Gemology Newsletter Advertising Rates

Rates are per issue. The District of Gemology is published four times a year. Call Bill Wise at (301)843-5617. Next submission deadline, July 15.

Full Page Ad	\$175.00
Half Page Ad	\$100.00
Quarter Page Ad	\$ 50.00
Eighth Page Ad	\$ 25.00

Board of Directors - Contact Phone Numbers

Note the Changes & Save for Future Reference

President - Fred Ward.....	(301) 983-1990
Vice-President - Michele Zabel.....	(410) 455-9453
Secretary - Greg Duncan.....	(703) 709-9626
Treasurer - Tom Mangan.....	(703) 780-0317
Historian - Lorin Atkinson.....	(703) 734-3831
Newsletter Editor - Bill Wise.....	(301) 843-5617

Judy Evans

Krementz Fine Jewelry Designer Extraordinaire

By Greg Duncan

On the evening of March 21st, Judy Evans enlightened our chapter members about what goes into designing a piece of fine jewelry. For those who are not familiar with Ms. Evans, she is the sole person responsible for designing Krementz's unique and fine line of jewelry, specializing in the design of pieces comprised primarily of 18K gold and platinum which have fine colored stones incorporated into them. She has won the renowned *Spectrum Award* three times, the *Platinum Design Award*, and many others too numerous to mention. Her presentation consisted of a wide array of jewelry designs showing the process of designing a piece of jewelry, from conception to fabrication.



With a formal background in design, Ms. Evans says that when she is designing a new piece, she often does not have something specific in mind. However, because of the large number of very fine, loose, colored gems that Krementz acquires constantly, she often gains inspiration and creativity based on the

stones at hand. Each piece of jewelry designed is first sketched in various profiles, then composed into a final hand drawn picture which the jewelers use to produce the piece. During any one day she will compose multiple final drawings. When asked if she ever used computer graphics packages, she said, "none are as good, or as fast, as simply drawing by hand." Most of the pieces she designs are for line production, although she occasionally creates one of a kind pieces by special request. Many of these pieces are designed specifically around truly unique gems.

Ms. Evans is the sole person responsible for designing Krementz's unique and fine line of jewelry.

Ms. Evans explained she has two primary goals in mind when creating a new design. It should "obviously be wearable." She also frequently incorporates a design feature that is specifically meant for the wearer to see, not necessarily other people. As an example, some of her rings have a slightly squared shank with a wide base which helps to prevent a "top-heavy" ring from twisting or rotating. Some of her rings also have a bezel set stone on the side of lower bridge area beneath the head. This feature is something that would be visible to the wearer.

Formerly a goldsmith, Ms. Evans no longer manufactures pieces, although she is involved in overseeing the production of the jewelry. She says that one of the most important aspects to her success as a designer with Krementz is her excellent working relationship with the jewelers who fabricate the jewelry and their great amount of patience.



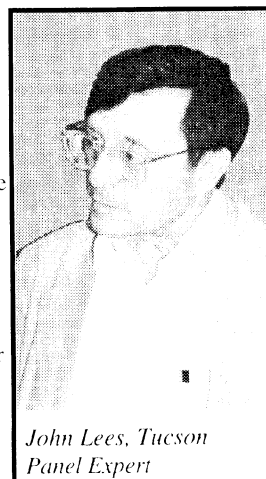
Tucson Panel Gives Good Review

At our February meeting we had the pleasure of hearing a distinguished panel of experts give their take on the world's largest gem show that was held in Tucson, Arizona. Leading off the discussion was Martin Fuller. He talked about the Yogo Gulch Sapphires and also about his experience behind the counter helping Richard Drucker sell *The Guide*.

John Lees gave a humorous look at a NAJA meeting. Lois Berger related her fresh water pearl price data gathering exploits.

Davia Kramer

gave the low-down on what is NEW and HOT. Fred Ward spoke about some magnificent opals and the trends he observed at this years show. Tom Mangin talked about fossils and gem carvings. Carole Scott's interest was in African carvings. Melvin Lee spoke about malachite pricing. It is amazing that you have read this far. If you missed this meeting, rest assured that is was A LOT more interesting than this article!



John Lees, Tucson Panel Expert

MASON - KAY

Fine Jade Jewelry

75 So. Madison
Denver, CO 80209

(800)722-7575

Fax - (303)393-0201

ERUDITUS

Renowned Author and Appraisal Expert Anna Miller Poses Some Intriguing Questions



by Anna M. Miller, GG

I nvited to write a column in this newsletter for the next three issues, there is no more interesting subject matter (at least to me, and I hope you too) than jewelry appraisals. For over 25 years I have pursued gems and jewelry identification and valuation asking questions and researching answers. The majority of the time during the search for documentation of the "value" of jewelry the questions arising are: What makes an object valuable? Where can you research values? -- How does one justify a value? Since these questions are posed by dozens of appraisers day-after-day, it seems a good format for the next three columns. I will voice my opinion, pose some questions, and request those reading this column send me a response, **please**. If we can get an actual *dialogue* going, it will help us all...*me as well as you*....learn together. There is a well known (and overworked) saying: "**Knowledge is Power**"... but remember that just "**having knowledge**" is not power. **Knowledge must be communicated and acted upon properly before any power can be demonstrated.**



So, in this first column let's take the first question: What makes an object valuable?

Years ago I compiled a list of reasons to answer that question and they are still valid. This list has appeared in several of my books and been delivered by me at hundreds of appraisal classes I have taught over the past 12 years. Can you add to this list? I would like to see it expanded if possible.

1. **Authenticity** -- Is it original to the period of manufacture, or is it a replica?
2. **Condition** -- Is the piece in pristine condition? Altered? Repaired?
3. **Provenance** -- Does the piece have a pedigree or verified history of ownership?
4. **Materials** -- Are the materials that make up the piece precious or scarce?
5. **Historical Importance** -- Is the item historically important to a nation, ethnic group, or the world? (For instance, I had the pleasure of appraising jewelry given from foreign governments to the first astronauts i.e. - historical importance)
6. **Rarity** -- How many exist in the world?
7. **Fashion** -- Some items are valuable because they are on the cutting edge of fashion.

8. **Economics** - Some items are monetarily valuable because of economic trends in markets. (Precious metal fluctuations)

9. Supply and Demand

Although value-making elements may differ in each appraisal assignment, experience has shown that the ones listed above **should be considered on a regular basis.**

Knowledge must be communicated and acted upon properly before any power can be demonstrated.

To set up the next column, I have listed a couple of items here and I would like some feedback. How would **you** go about finding value on the following items? (**Yes, they are unusual...otherwise this question would not be necessary**)

1. An ivory seal with an 18K gold mounting fitted with a bail. The seal was bought in the near East and is claimed to be genuine 8th century BC Assyrian.

2. A finger. Yes, a genuine honest-to-gosh finger that somebody lost in a hunting accident decades ago that was preserved, fitted with an 18K gold mount, and hangs on a watch chain. **Really...it does and is worn to this day.**

Call or fax me at 713/485-1606 or write to Anna Miller, P.O. Box 1844, Pearland, TX 77588.



Anna Miller is a highly acclaimed author and educator who has developed The Master Valuer Program. This in-depth jewelry appraisal course consists of both home correspondence and a three day workshop.

Editor

Diamond Reports: I.G.I. Vs G.I.A.

Will Major Discrepancies Hurt Confidence?

by Melanie A. Marts

I recently had the pleasure of conversing with the diamond buyer for a retail jewelry store chain. During the course of our conversation, he related the following story to me, and graciously gave permission to relate this tale to you, which I will tell in my own words.

A total of fifteen diamonds, all mounted in solitaire settings, were sent on memo to the home office of the jewelry retailer. All fifteen were from the same supplier. They all came with I.G.I. appraisals. Memo prices were based on the grading given on these appraisals. As the diamonds were being checked against the appraisals, discrepancies appeared. The fifteen diamonds were then unmounted, graded, measured, and plotted accordingly. I.G.I. has a habit of giving a split grade not only on color, but on clarity as well. Sometimes a range of three clarity grades is given. Many of the diamonds actually graded out to the lowest of the split grades. In addition, the measurements did not match very well, either. The four diamonds with the worst discrepancies on color and clarity were then sent to G.I.A. for Diamond Grading Reports. Here are the results on two of the diamonds:

The G.I.A. report mentioned clouds that are not shown on the plot.

Diamond #1	I. G. I.	G. I. A.
Round Brilliant		
Measurements:	6.71 x 6.76 x 3.98	6.81 x 6.87 x 4.00
Weight:	1.13 ct (formula)	1.12
Depth %:	59.1	58.5
Table %:	64	63
Girdle:	Thin to Medium, Faceted	Thin to Slightly Thick, Faceted
Culet:	None, Abraded	None
Polish:	Good	Very Good
Symmetry:	Good	Very Good
Clarity:	VS-1/SI-1	SI-1
Color:	G-H	K
Fluorescence:	None	None
Price:	\$10,510.00	

Diamond #2	I. G. I.	G. I. A.
Round Brilliant		
Measurements:	6.60 x 6.64 x 4.40	6.73 x 6.78 x 4.30
Weight:	1.21 ct (formula)	1.21
Depth %:	66.5	63.7
Table %:	58	57
Girdle:	Thin to Thick, Faceted	Thin to Very Thick, Faceted
Culet:	None, Abraded	None
Polish:	Good/Very Good	Very Good
Symmetry:	Good	Good
Clarity:	SI-1/SI-2	I-1
Color:	H-I	K
Fluorescence:	None	Faint
Price:	\$8,635.00	

Well!! This little saga has not yet reached its conclusion. One would think that the supplier will reduce prices where appropriate. Stay tuned for additional details, if there are any!

Fuller & Associates
announces the addition of its
* * *
Silver Appraisal Department
* * *
specializing in
Historic Research & Valuation
of
Domestic & Foreign
Holloware & Flatware
Sterling, Silver-Plate & Silver-on-Copper
by appointment
* * *
7921 Jones Branch Dr. Suite 311
McLean, Virginia 22102
703.442.6690

When You Think of Australia...

YOU THINK OF OPALS

By Outback Correspondent Fred Ward

Aside from any thought of quality, value, price, or beauty, Australian opals carry with them an association that's hard to shake: wild and woolly; the last of the tough, dusty, loner miners; days of blistering heat so high you have to live underground, nights filled with enough beer to run a wash plant; a list of enhancements longer than the list of mines. Now that I've seen the sites, all the stories are true.

But there is another gorgeous side to the Australian opal story. In America we see great diamonds, wonderful emeralds, large and impressive rubies and sapphires. We do not see the important opals. I have looked in stores and at shows for years and have never seen the size and quality opals I just saw in Australia. But they are not destined for here. Those opals go straight to Tokyo, Hong Kong, and Singapore. Asians are

This is where a quarter-sized opal can bring \$100,000 at the mine.

buying both black and white (which the Australians call 'light') opals in both the best qualities and largest sizes. Hong Kong Chinese, who now mainly live in Australia permanently, compose by far the largest group of buyers in both Coober Pedy and Mintabie. This year, sensing the world's response to black opal, the Chinese began moving in on Lightning Ridge too. Americans are spoiled by the prevalence of cheap, colorless opals, often triplets. Few buyers here spend \$50,000 to \$100,000 for a single black opal. But gems I knew

changed hands in Lightning Ridge for \$50,000 each I then saw advertised in Tokyo sales brochures for \$250,000, markups we have not seen here in many a year. Equally important, there are buyers for the stones at that price.

To get a grand overview of opals, I put four mines on my "must" list. Coober Pedy is mandatory because it is the most famous name in opal mines. Never mind that it is a unique backwater, a sandy track so desolate that the film *Mad Max* used the site for its moonscape location. Coober Pedy, near the middle of the country in the state of South Australia, produces most of the world's white, or light, opal. A few hours to its north, Mintabie, not a household word, for 3 years grabbed the title as the largest mine. Now it's second again. I knew Mintabie had captured my heart, not when I heard a local miner had a pet camel, but when I saw the beast wandering around without a tether, waiting in front of the pub for a free beer. How could you not like a place where the government mining office keeps claim markers in view behind a chain-link fence. Tired of people driving right into, through, and over the 6-foot gate, workers put up a sign, "Please Open Before Entering."

In one of Mintabie's mines I scuttled down a narrow 50-foot steel ladder attached to the side of a 3-foot shaft. The miner was setting the last of 8 charges to blast out the side of his tunnel when I noticed what appeared to be shorter than usual fuses. Tapping the slick clay around the fertilizer and diesel mixture, he said, "These damned fuses are now the most expensive part of the charge...cost too much." As he grabbed a sparkler off the wall to light the circular pigtailed of fuses, I yelled, "Wait a minute! Those are short. How long do

we have?" "Oh, plenty of time," he said, ready to light. "I'll be up top, resting on the bumper, having a cup of tea by the time these blow." And I said, "Not with me here or on the ladder. I'm leaving now." He scuttled up the ladder just behind me, and I could hear see him counting. At 110 seconds, all eight blew, about two seconds apart.

Australian opal mines are widespread and isolated, the distances in the outback are vast, and the natives sometimes wary. This is not a business for the fainthearted. I had to charter a plane to reach Lightning Ridge, half way across the continent, near the east coast. It's a town with no last names, where people trade entirely in cash and never touch a tax form, and where almost no one wanted a picture taken. Most of the current excitement and activity is there because of the fabulous prices black opals bring today. This is also where a quarter-sized opal can bring \$100,000 at the mine. And where I saw an old miner roll out eight black opals onto the table and tell two Sydney buyers they could have them all for half a million Australian dollars (US \$750,000) or for more if they bought individually. Two beers later, they were buying individual stones.

Roll the clocks back a hundred years, and you have Lightning Ridge, the Old West revisited. A place with the look, feel, and flavor of the frontier also features frontier

(Continued on page 7)



(Continued from page 6)

justice. Instead of rustlers, you have "ratters," low-life who sneak into other people's mines at night to steal what may be ripe for the picking. "Ratting" being the most unpopular sport in town, justice can be swift. More than once a skeleton has turned up in an abandoned mine.

One ratter has had his Lightning Ridge home torched three times. The only reason he's still alive is because some people like him when he's not stealing. One local miner recently bought one of the indelible-dye bombs that banks place into money bags to give to robbers. The miner planted it at the bottom of his shaft, and overnight a ratter set it off, covering himself with tell-tale blue paint that he couldn't wash off for weeks. Furious at what happened, the ratter stomped into the Lightning Ridge police station next morning to file a charge against the miner for assault with a dangerous weapon. The police sergeant looked the blue ratter over, up and down, front and back, and hooted, "Piss off."

To avoid a 3-day dirt road drive to reach Quilpie, we flew into a local sheep station and drove a few miles to an open-cast mine for the night. Here boulder opal occurs in ironstone, usually in horizontal seams 10-20 feet below the surface. These brilliant opals sell at bargain prices. Incongruously, they are the most vivid, the most stable, and the least expensive. I spent two days digging out pieces, cutting samples, and photographing the miners at work. I knew this was a genuine Australian experience when one of the mine's partners went out on a motorbike to shoot a kangaroo for dinner and my hosts went shopping in Lightning Ridge for "provisions." Silly me, I thought they meant food. For seven of us, they returned with 3 cases of beer and a mixed case of red and white wine. We sat out after dinner gazing at the brightest Milky Way I had ever seen, foamy against the sky. Yep, Mate, this gem trade is one fine way to see the outback Down Under.



APPRECIATION

Tony Bonanno Remembered

First Chapter Life Member, Author, Educator, Expert Gemologist

By Bobby Mann

Antonio C. Bonanno, 79, died of a heart ailment March 28th at his home in Fredericksburg, Va. Tony was a Washington native who moved from Silver Spring to Fredericksburg two years ago. He was a graduate of Roosevelt High School and attended George Washington University and the University of Maryland.



Antonio C. Bonanno

He served in the Army during World War II in a vocational program that trained disabled veterans in lapidary and gemology. In the early 50's Tony started the Columbia School of Gemology and the National Gem Appraising Laboratory which he directed until his retirement in 1993. Tony taught over 3000 students of which over 1000 became professional gemologists. His laboratory was one of the first gem testing facilities in the country.

Tony was the founding father of the Accredited Gemologist Association. He was the first American to become a Fel-

low of the Gemmological Association of Great Britain with Distinction, and a Master Gemologist Appraiser of the American Society of Appraisers.

Tony was co-editor of a gemology column in National Jeweler Magazine and co-author of four books on the subject. In the early 1980's I had just earned my G.G. for GIA. I met Tony at a Washington, D.C. gem show and attended one of his gemology workshops. That's when I decided to enroll in his school. Two years later I earned the Professional Gemologist title. Tony was a good friend that taught me so much in the field of gemology and I will be forever grateful.

I had the honor to present our Chapters Life Member Award to Tony at his retirement dinner on December 19th, 1993, which was held at Positan's Ristorante in Bethesda. This was a glorious occasion that I will never forget. Many honors were bestowed on Tony that day. In attendance were family, friends, and colleagues.

Tony devoted so much of his life to the field of gemology. We will surely miss you Tony.

Survivors include his wife Ruth Bonanno of Fredericksburg, VA.; six children, Anthony J. Bonanno of Santa Fe, N.M., Kenneth E. Bonanno of Fredericksburg, VA., Antoinette Bonanno Matlins of Woodstock VT., Rosine Bonanno Honeycutt of Floyd, VT., Karen Bonanno De Hass of State College, PA., and Kathryn L. Bonanno of New York; five grandsons and two great granddaughters.



SPOT READINGS

"JADE"

Jade by Fred Ward, 1996. 64 pages.
Published by Gem Book Publishers,
Bethesda, Md.

By J. B. Tavernier, Most Senior Reviewer

What do Stone Age people in China, Switzerland and Central America have in common? Jade! Over 5000 years ago, people living in these places discovered jade, and found it to be the most useful material for making both tools and weapons. It is tough and hard, neither chipping nor flaking, and holds an edge better than bronze or iron of a later time.

In the late 1700s the world of jade was turned on its head. Shipments of Burmese jadeite began arriving in Beijing, and the bright, shiny stone replaced 5000 years of devotion to nephrite

Jade is actually a term used for two distinct minerals, or more precisely, rocks. Jadeite is an aggregate of microscopic, interlocking granular crystals of the pyroxene mineral jadeite (Na Al silicate), and nephrite is an aggregate of microscopic, fibrous crystals of the amphibole tremolite-actinolite (Ca Mg Fe silicate) bound together in a felted texture. It is this felted texture of nephrite that makes it the toughest natural material, and gives it a subtle, subdued appearance when polished. On the other hand, the texture and chemistry of jadeite's interlocking crystals give it a brighter, higher luster than nephrite, together with a remarkable toughness, though somewhat less than that of nephrite. Ward takes us through the rather convoluted derivation of these two names leading up to what they mean today.

The book reviews the history of jade in the cultures which predominantly were influenced by it. In China its use as tools and weapons was eventually surpassed by

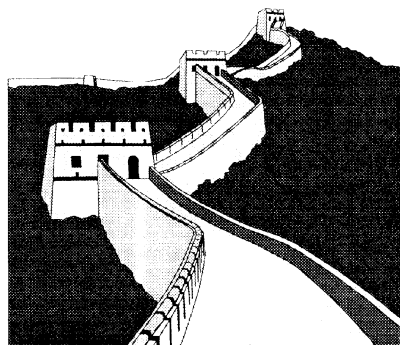
its use in carvings for religious purposes, art and ceremony. Ward describes in some detail the objects used in various rituals over a span of 4000 years. China built a culture around nephrite derived from the beds of the White Jade and Black Jade Rivers flowing from the Kunlun Mountains in Turkistan, an area only recently included within the borders of China. The author himself has visited these sites and collected jade. The creamy, white color was the most prized. "One can put a price on gold, but jade is priceless" goes the Chinese saying.

In the late 1700s the world of jade was turned on its head. Shipments of Burmese jadeite began arriving in Beijing, and the bright, shiny stone replaced 5000 years of devotion to nephrite. The most valuable jadeite was imperial jade—an emerald green stone colored by chromium. Jadeite was used for both jewelry and carvings, but its price escalated to such a degree that soon it was only found in jewelry unless a specific carving was commissioned by the emperor. Ward says it is fortunate that museums and collections have preserved many of these jadeite carvings for us to enjoy.

The Aztec, Maya and Oltec cultures of Central America, like the Chinese, used jade for tools, weapons and rituals, sometimes not very pleasant rituals, especially for the ritualee. Like the Chinese, they also felt that jade was priceless, unlike gold for which a price could be established. There is a very close resemblance between these carvings and those of the Chinese, and speculation is that some relationship once existed between the two cultures. All Mesoamerican jade is jadeite, which comes from one source in Guatemala. Ward warns, however, that there are a variety of green materials which are carved here, including diopside, albite and serpen-

tine, as well as jadeite, and they are all called jade. Buyer beware.

Another stone age culture that depended heavily on jade for tools, weapons and ritual was that of the Maori of New Zealand. Although they migrated there only 1000 years ago, they had no contact with metal until Europeans arrived in the mid 1600s, and they depended heavily on jade implements, specifically nephrite. Jadeite has not been found in New Zealand. The best known of the Maori carvings is a stylized human figure called a "tiki". Although there were very few of these available when the Europeans arrived, they became a very popular souvenir among British sailors, so the Maori began cranking them out to supply the demand. Eventually they ran low on jade and started turning their tools and weapons into tiki. Even Europeans began carving tiki and wholesaling them to the Maori for resale to the tourists. Eventually the Maori got sick of carving jade and quit. However, having created a global market for it, they were replaced in the late 1800s by stone carvers in Idar-Oberstein who turned out more tiki carvings in 20 years than the Maori had in 1000. These carvings began showing up in European museums as "Maori tiki". Sic transit gloria mundi.



Today jewelry drives the jadeite market, while nephrite dominates the carving market. The principal producer of jadeite, especially imperial jadeite, is Burma, while British Columbia leads the world in nephrite production. Ward points out that today most fine art is made by Canadian and New Zealand artists. Recently the Maori have begun to reclaim their heritage, and a new generation of native

(Continued on page 9)

SYNTHETIC DIAMONDS

(or... "X" marks the spot!)

By Martin Fuller

It was a dark and stormy Tuesday night in April. The kind of night you're aching to jump in the car and screech into the nearest traffic jam, after a hard day sloggin' gold across a scratched glass counter. Let it pour. What do you care. If only they knew. If only they knew what you were really up to - what you'd been anticipating for weeks - you were going to see a synthetic diamond! It even made the traffic bearable. The traffic lights were out of commission on Wisconsin avenue. It was 6:59pm. One minute to class. You look around you at the drivers who were oblivious to your sweet future. Look at 'em. "Hey, pick a winner for me, buddy!", you sneer as you pull into a space in front of the Holiday Inn. The parking goddess is smiling on you.

You're in the elevator. You've been to so many alumni sponsored GIA special events here you could make a bee-line to the Maryland room with your eyes closed. You know there've been other gemologists on this elevator recently. There's a unique smell to a sweat-stained loupe. Somebody must've been makin' a tough call on a fracture-filled stone today.

There's quite a crowd - lots of familiar faces. Angelique, one of our instructors greets us at the door. Inside, I felt like the lady on Romper Room, looking into her magic mirror. "I see Bobby and Freddy and Michele. I see Billy and JoAnne and Davia and Surbhi. I see Tommy and Lois and Greg....". It was an impressive turnout.

The instructors, who were certainly former tag-team champions of the Dale Carnegie two-hour lecture presentation class, adroitly swept us through the history of the fabled synthetic diamond, the current manufacturers and their production problems, as well as the number of stones which have been noted as passing through the Gem Trade Lab over the past

ten years. Ten stones. That's it. Ten. That includes three stones that were in search of million dollar per carat origin of color reports - as natural red diamonds.

Yeah, sure the video was great, it stopped and started on remote cue, as did the slides. We saw the unusual crystal habits and surface characteristics of the synthetic diamond. Jerry Root made certain we were familiar with all eight faces on the truncated mutant crystals. Anomalous polariscopic strain patterns rotated like the ceiling fans in Rick's Cafe. The hour glass zoning, fondly known as the "Norma Jean" phenomena, was apparent in the video, but challenging to find in the half-dozen samples displayed in the microscopes at the end of the lecture. What was easily noted microscopically, was the reason for their "magnetic" appeal - metallic inclusions left over from their unique birthing process.

But the question still burns in your brain, "I've got a mounted brownish-yellow diamond with a cloud of pinpoint inclusions under the table and I can't see no stinking squared zoning or metallic stuff.". Then it dawns on you. Ultraviolet fluorescence. What did they say about it? Stronger in short-wave than in long wave, yes, OK, and in some Russian synthetics, there's a tell-tale "X" shaped fluorescence. Quick - to the ultraviolet box!

It looked like something Charles Manson would have scrawled on a wall in a greenish-yellow day-glo paint circa 1965. There it was, *the "X"*! There was no mistaking it. Two painfully nice GIA instructors had moments earlier alerted us to evidence we were about to see for ourselves, graphic proof-positive (something we gemologists LOVE!) of a **SYNTHETIC DIAMOND**. Life is sweet. Amazing what little things make it all worth while.

The class was arranged by our alumni chapter board in cooperation with the GIA Doorstep program, and was offered to chapter members for \$30.00. That \$30.00, added to the \$40.00 meeting fee charged by our chapter, still totals LESS than GIA normally charges for this class on Identifying Synthetic Diamonds. Like I've heard somewhere else - "Consider the benefits of membership!". Tell your friends. The more our chapter grows, the more it can offer you!



Spot Readings

(Continued from page 8)

carvers is making a come back. China, on the other hand, has limited itself to carving factories producing beads and souvenirs for trade, not art. The Chinese workers are mostly dropouts who have failed to pass their exams in the socialist educational system, and are not true artists with a passion for their work.

Jadeite, especially the imperial Burmese jadeite, is considerably more expensive than nephrite. Its price and value are determined by color and transparency, and Ward provides a chart which helps in understanding the value of different colors, and which also shows the difference between Burmese and Guatemalan jadeite. Particular care must be taken to know you are getting the real thing and not a substitute or an inferior jadeite which has been dyed.

Ward takes us on a fascinating trip through the world of jade, highlighting its influence on various cultures, and clarifying the differences between the two jades. The writing is clear and concise and the photography is excellent. I highly recommend JADE to the layman and professional alike.



Ivory Collectors Club Forming

Looks to Go National

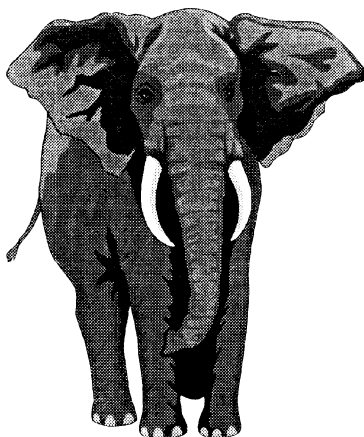
By Robert Weisblut

For all the years I've collected ivory carvings, I've tried to locate an organization of other collectors to educate and assist me with my hobby. Despite all my efforts, I've never been able to find such a group. Now, I am trying to form such a club.

I am trying to ascertain if there is enough interest to form a core group. My plan is to create a charter membership list, start a newsletter, and advertise the existence of the club in some national antique newspapers to attract as many additional members as possible.

The newsletter I envision will be sent out two to four times a year. It will include prices at antique shows and auctions;

book reviews; names of appraisers and restorers; methods of identification; care and maintenance; insurance; information of public and private collections; exhibitions; Wanted/For Sale list-



ings; reports of new laws and regulations and anything else of interest to members. I am open to all ideas and suggestions and especially volunteers to help write, print, and/or mail the newsletter.

If this idea appeals to you, send me your name, address, and telephone number. I am also asking for \$10 to pay for one year's dues and the initial cost of accomplishing the above-mentioned actions.

Please send your application and \$10.00 check to:

Robert Weisblut
11109 Nicholas Drive
Wheaton, MD 20902

Also, send the names of anyone else you think might want to join. Maybe, one day, this will develop into a large national organization with annual meetings and fancy printed newsletters.



Gemology Tools

For Windows

Do All of This and More on Your Computer:

- ▶ Diamond Weight Estimations
- ▶ Colored Stone Weight Estimations
- ▶ Schedule Appointments
- ▶ Diamond Cut Grading
- ▶ Akoya Pearl Strand Grading
- ▶ 140+ Gemstone Quick Reference
- ▶ Graphically Analyze Diamond Proportions
- ▶ Quick Reference Weight Charts



\$65.00 + 4.50 S/H
Call GIA Bookstore
(800)421-7250 Ext 702

Requires
Windows 3.1
or
Windows 95

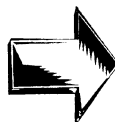

A Wise Jewelry
Application
Copyright 1995/1996

Advertising Pays Off!

Key is Cost to Exposure Ratio

If you want to reach over 300 gemologists and jewelers with news about your product there isn't a more cost effective way than running an ad in The District of Gemology! See page 2 for rates and deadlines.

VINTAGE FASHION & COSTUME JEWELRY NEWSLETTER & CLUB



P.O. Box 265
Glen Oaks, N.Y. 11004

\$15.00 - Quarterly Newsletter

Joe Tenhagen Delivers the Goods on Cut

Co-Developer of the Diamond Cut Grading System of the National Association of Jewelry Appraisers Speaks at the April Meeting.

By Camille David

Joseph W. Tenhagen, F.G.A., G.G., N.G.J.A. spoke to our alumni chapter on April, 23rd addressing, "How Diamond Cuts Affect Value." As a basis to his talk, Mr. Tenhagen presented his recently printed, very detailed Diamond Value Index, which uses the diamond cut grading system written by David S. Atlas and modified by Mr. Tenhagen. This system has been adopted by the National Association of Jewelry Appraisers. The Diamond Value Index, which is updated eight times a year, is an extremely valuable tool to jewelers and gemologists as



Joe Tenhagen

the information contained was obtained from reliable diamond industry sources in order to reflect realistic, wholesale, diamond dealer asking prices for diamonds being traded in the complex wholesale (inter dealer level) market. All diamonds analyzed for each issue of the Diamond Value Index have been graded by major

laboratories and no dealer graded diamonds are included. A detailed accuracy oriented computer program has been developed to establish cut class parameters. Only those diamond reports found to have a significant number of cutting parameters available have been analyzed in order to establish an appropriate cut grade for each diamond. The Index lists diamonds with GIA grades D through M and clarity grades of Internally Flawless through I-2 and sizes from .50 carats to as large as obtainable and gradeable. With this Index, cut and value are presented without bias computed by means of established criteria and parameters. These computations are based solely on trigonometry, and as one mathematical component changes, so do others, thereby creating different value bases. The reason this valuation process is important is that profit on these stones is being "cut into the stones," or, in other words, many stones are being carefully cut to maintain weight, creating less than desirable proportions. As Mr. Tenhagen says, "The cutter can turn the 80 point stone into a full carat, an off make stone. Wholesalers can then demand higher prices by selling stones with these increased weight gains even though the cuts are imperfect. Fancy cut stones such as marquise, ovals and hearts which are already difficult to grade since they are irregular in shape to begin with, are tougher to value. There is no machine that can grade these stones when they are in settings, which is the form in which they are usually presented. "Dealers want paperwork," Mr. Tenhagen says. He ran this program for eight months before he published any results, and he wants professionals to use the data and tables. "We've done the research; use the information tables. They work real well." For further information, call Mr. Tenhagen at (305)374-2411.



Frankly Fake

by Carole Scott

Trifari! It's a grand old name. The Trifari Company was founded in 1918 by Gustavo Trifari & Leo F. Krussman. Trifari was a manufacturer and designer of hair ornaments and bow pins. Krussman was also in the same field. A third partner came on board in 1925. His name was Carl Fishel. In 1930, a well known European designer by the name of Alfred Philippe became their chief designer. His work was sold in Cartier and Van Cleef & Arpels. Under his management, design and quality were the Trifari hallmarks.



During World War II, Trifari joined the war effort. They made parts for torpedoes and other weapons. They also cast airplane engine parts for Pratt & Whitney. During those years, sterling was used, due to the need of other metals for the war effort. Some of the most outstanding and wonderfully designed jewelry came out of this period.

During the 1950's, Trifari had the honor of designing the inaugural ball jewels for Mrs. Eisenhower, both in 1953 and 1957. A copy of these jewels resides in the Smithsonian.

In 1954, a landmark federal copyright case was settled when Trifari was awarded a judgment that established fashion jewelry design as an art, and therefore able to be copyrighted.

In 1964, the sons took over from their fathers. Then in 1975, Hallmark Cards acquired Trifari and in 1982, Trifari bought Morella, a company that specializes in simulated pearls. By 1988, Crystal Brands, Inc. acquired both companies. Then in 1989, they joined Monet to form the Crystal Brands Jewelry Group.

After over half a century, we still have quality jewelry today, manufactured under the Trifari name.



By Martin Fuller

crime. Thank goodness we don't live and work in a vacuum, but in a community with others who care.

Speaking of caring, we note the passing of a caring icon in our community and indeed the gemological world, Mr. Tony Bonnano. Many of our members are P.G.'s, G.G.'s, and F.G.A.'s today thanks to the efforts of Tony and his Columbia School of Gemology. Tony is sorely missed, but his legacy is legendary in our community, living on through his very many students, as well as his loving family, many of whom are noted gemmologists in their own right.

I'll tell you a short Tony B. story. One day, many years ago, I got a phone call. "Fuller....what the hell do you use to measure diamonds?!" It took a moment for my rattled brain to give that man's cigarette rasped voice-of-authority a name - Tony Bonnano. "Well, uh, I use a Leveridge gauge I bought from G.I.A., sir.". Well when are you going to get some gauge blocks and calibrate that

gauge, Fuller?'. "Uh, right away, sir".

You don't have to go to boot camp to know what it feels like. I guess every industry has its drill sergeants who bring out our best, and give us the tools that keep us alive. Now, every once in awhile I get out my gauge blocks, calibrate my instruments, and think of Tony Bonnano. My work is that much better now. He gave new meaning to the phrase, "Tough Love". Thanks for caring, Tony.



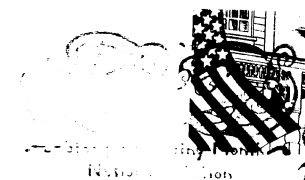
Mark Your Calendar!

May 31-June 4, 1996 - JCK Las Vegas Jewelry Show. Call (800)257-3626 for details.

August 18-21, 1996 - NAJA Annual East Coast Educational Seminar. Call (301)261-8270 for more information.

The District of Gemology

Washington, D.C. Chapter GIA Alumni Association
c/o Bill Wise
6108 Koala Court
Waldorf, MD 20603



TO:

1. 40817

Inside This Issue...

Judy Evans * Joe Tenhagen * Spot Readings

Fred Ward on Australian Opals

Anna Miller *and Much More!*

