



The District of Gemology

Volume 5 Issue 2

Summer 1998

Chapter Sponsors Summer Seminars In Conjunction with the GIA Extension Classes and the Gemmological Association of Great Britain

Advanced Diamond Grading Lab

By Martin Fuller

Rockin' and tilting through the wedgies was the theme for this thoroughly enjoyable and educational evening with the ring leaders of the GIA Advanced Diamond Grading Seminar. Angelique Crown and Cathy McIntyre combined talents to provide the attendees with a look inside the Gem Trade Lab's Diamond Grading Chambers, as well as covering in detail the fine points of diamond grading in this master class. The theme is derived from the systematic approach to observing a diamond to assess its clarity grade. But first, "The Lab."

Contrary to popular belief, the inside of the Diamond Grading Department is not as dark as a cave, and its inhabitants are not known as the "Mole People." Yes, the lighting is subdued, and grading lights are at desk level, not over the grader's shoulder where they would create a distracting glare.

The walls are gray, and the carpeting matches. A diamond enters the Weights and Measures station where it is recorded into the computer by highly trained weighers and measurers. It then transits from the 1st checker to the 2nd, then third, each checker recording their clarity impression unbeknownst to the others. In the event of a discrepancy, a senior grader of at least ten years experience is called to the scene,

(Continued on Pg.10)

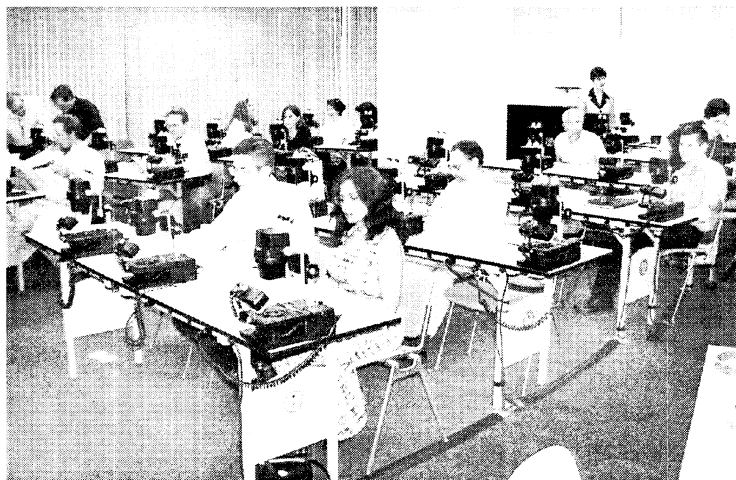
Detecting Treated Gems

By John Lees

More than 20 members attended the seminar on Detecting Treated Gems on June 9, 1998, at the Transpotomac Conference Center in Alexandria, Virginia. This subject is of utmost importance to anyone in the gem and jewelry business, whether buying, selling or appraising. The scientific staffs of GIA and other gem laboratories are constantly refining and updating the techniques for detecting and identifying these treatments, and it is the responsibility of those of us in the trade to take advantage of these developments for the protection of our clients, customers and ourselves.

The seminar put on by GIA was up to their usual high standards, and particular thanks go to Angelique Crown and Cathy McIntyre, the two instructors for the evening. They presented a slide show and lecture on the various treatments, and this was followed by a hands-on session when we examined a number of stones under the microscope, UV lights, and other instruments.

Gemstone treatments were defined as anything done to make a stone more saleable, and maybe even more durable. It was noted that treatments are abundant, and that stones such as sapphires, rubies, emeralds, and even pearls would



Chapter members focus diligently both mind and microscope.

(Continued on Pg.10)

President's Letter



By Bobby Mann

With summer's twilight upon us, and 1998 moving on at a dizzying pace, we reflect pleasantly on our chapter's progress. We've kept our commitment to provide our members with top flight programs each month, including eight renowned guest speakers; two GIA seminars; an FGA seminar, and three docent-led tours of the Lalique exhibition at the Smithsonian in July. Did you take advantage of these opportunities?

The late summer brought us our own Lynn Loube in September, and fall brings us Richard Drucker on Disclosure in October, and Peter Yantzer of the AGS laboratories in November. Of course, early December, which will be here before we know it, brings our Annual Holiday Dinner Party and Fund Raising Auction, and a guaranteed great time for everyone.

In July, chapter members were sent a very important questionnaire, which we hope you have taken the time to complete and return. If you have not, please do so as soon as possible, and if you've misplaced it, please call me for a new one. The information, suggestions and comments you provide the board are crucial to our planning for 1999 and beyond. *This is your chance to request guest speakers, subject matters, and programs of interest to you.*

Remember, our meetings are open to all with an interest in gems and jewelry. Spread the word and bring a friend to the next meeting. Guest fees are \$10 per meeting. If a guest decides to attend four or more meetings, it's much more economical to pay the \$40 annual meeting fee.

I would like to thank all our members, and especially the volunteers, for all your efforts in making **Washington, D.C.**, an award-winning chapter.

Sincerely,

Bobby Mann
President

In Memoriam

Samuel H. Root, founder of Root Jewelers in Arlington, passed away at his home on August 11, 1998 after a lengthy illness. He was 83.

He was a native of Washington and served in the Navy during World War II. He followed in the footsteps of his father, a watch repairman, and opened his own business in 1946. He operated his business for 35 years until his retirement in the early 1980's.

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Tom Mangan

The jewelry business of Tom and Ling Mangan started small. They worked out of their home for ten years while continuing to teach and exhibit at craft shows until



Tom & Ling Mangan admire ivory samples with Bobby Mann.

their jewelry business could support them. While he designed and repaired jewelry, she designed pearl and bead jewelry. The House of Ling's first store was located in a small basement room. Tom had not even finished painting the sign when he accepted his first jewelry repair job. Eventually they expanded into the street level store front and kept the basement as a workroom. For about four years, he was also a partner in Akoya Incorporated and traveled to Japan 2-3 times a year to buy pearls for retail sales. Six years ago he and Ling opened Mangan Jewelers in a new larger location. It is a full-service American Gem Society store. Watch and jewelry repair, stone cutting, diamond re-cutting, custom jewelry design, and designer jewelry are all offered. Tom's interest is mostly in design these days.

After joining the GIA Alumni Association in 1991, Tom assumed the position of Treasurer in 1995, which was renewed

in 1997 for another two years. One of his many responsibilities is selling 50-50 tickets to earn revenue for the chapter. When you see him selling tickets, take heed if he says "I hope you win". He may say the same thing to everyone, but the night he said it to me, I really did win! Other organizations that benefit from his participation include the McLean Citizens Association, where he is Corresponding Secretary; the Rotary Club, where he is Chairman of Community Service and a member of the Board; and the McLean Chamber of Commerce, where he is a Member of the McLean Planning Commission, member of the board, and Head of the Retail Commission. This latter organization recently honored him as Business Citizen of the Year.



Tom in standard pose, always helping someone else.

Tom likes to stay current. He earned an Associates degree in Science from Northern Virginia Community College, then he received a Bachelor's degree in Psychology and a Master's in Education, both from American University. These degrees enabled him to teach special education classes for teenagers for many years. His interest in the gem and jewelry field blossomed after learning some goldsmithing from Ling's sister, a goldsmith in Illinois. He apprenticed to her one summer and she encouraged them to start their own business. He then earned his GG in 1991, followed by the Certified Gemologist and the Certified Gem Appraiser diplomas from the American Gem Society. When the Arlington Co. Adult Education program offered classes in lapidary, jewelry making and repair and faceting, he took all of them. He has made his own contribution by teaching consumer skills, how to buy gems, pearls and diamonds, to adults at the local community center.

Though he was born in Brooklyn, NY and lived all over the U.S. while his father was in the service, he has lived in the Washington area since he was 17. His grandmother lived here, and eventually his father was stationed here. His one major outside interest that he still actively practices is fishing. He follows the lure every week if at all possible. After his fourth near crash in his ultra light airplane, Ling persuaded him to give up that hobby. Then she sold his white water kayak for \$10, effectively blocking that activity. He may have given up dangerous pursuits, but it is obvious he will continue to be very active in his gem and jewelry endeavors.



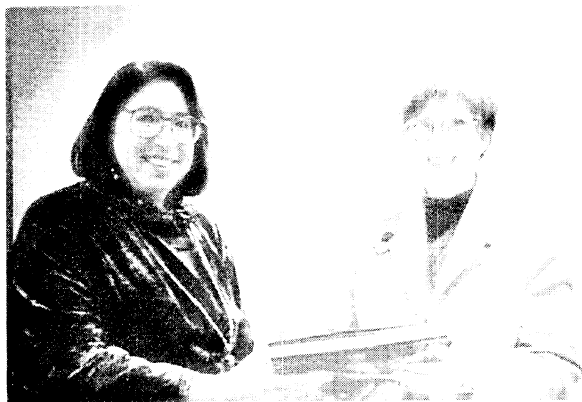
DYNASTIES & DIAMONDS:

COURT JEWELRY OF THE ITALIAN RENAISSANCE

By John Lees

WEDNESDAY, MARCH 25, 1998

Our March meeting featured Ms. Martha A. McCrory who spoke on jewelry of the Italian Renaissance. She focused her talk on three of the most important Italian Renaissance princely courts of the 15th and 16th centuries: the Sforzas of Milan, the Gonzagas of Milan, and the Medici of Florence. These princely houses represent the period from the end of the fifteenth until well into the sixteenth century.



Martha McCrory receives a token of appreciation from vice-president Davia Kramer at the conclusion of her lecture.

These rulers possessed some of the most fabulous diamond jewelry of the time. Diamonds, thought to be fossilized ice, were the rarest and most valued of the gems. McCrory showed slides of many splendid examples as shown in contemporary portraits and surviving pieces. McCrory also placed the jewels in their historical context, discussing the contributions of Italian artists, such as Leonardo

da Vinci, and of jewelers, such as Benvenuto Cellini, Baldini and de Veldt.

Because Europe was torn by repeated wars during this period, surviving pieces are rare. For example, when the French King Louis XII invaded Italy in 1499, Ludovico fled Milan in 1499 and pawned much of his legendary jewels to raise cash. Consequently, our knowledge of his treasure comes from inventories of the time, together with portraits and account books.

Ms. McCrory graduated from the Courtauld Institute of Art in London, where she also received her doctorate. Subsequently, she was resident in Florence where she researched the cameos and intaglios of the Medici Grand-Ducal collection. Later, she returned to The Walters Art Gallery in Baltimore. In 1985 she was awarded a Samuel H. Kress Senior Fellowship at the Center for Advanced Study in the Visual Arts and the National Gallery of Art. She now is Adjunct Professor in the Jewelry Design Department of the Fashion Institute of Technology in New York, teaches the history of jewelry, and is the Museum Liaison for the Society of Jewelry Historians, USA.

She has published widely and her catalogs and articles deal with Renaissance art and decorative arts, cameos and intaglios, jewelry, numismatic collections, and the Medici collections of art and antiquities. Her most recent article is based on a paper given at a symposium on engraved gems at the National Gallery of Art and treats the symbolism of stones at the Florentine Grand-ducal court. She is the recipient of numerous research grants and in 1994 was awarded a grant from the Gladys Krieble Delmas Foundation for five months study and research in Venice.



Around Town & Around the Web



By Davia Kramer

WEBSITES TO EXPLORE

www.appraiserunderoath.com

Bill Hoefer's guide to legal issues facing appraisers and the trade.

www.xe.net/currency/

A currency converter for most countries.

www.niceice.com

www.diamonds-usa.com

A couple of interesting diamond sites.

CALENDAR

Future Chapter Meetings

Oct. 7th - Richard Drucker of "The Guide" on Disclosure.

Nov. 11th - Peter Yantzer of the AGS Lab on the "O" cut grade.

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Congratulations!

To chapter member **Melvin J. Lee, G.G.**, who passed his GIA Gemologist's Diploma exam with a score of 90%.

*Congratulations, Melvin
From*

*The Washington, D.C. Chapter
of the
GIA Alumni Association!*

Jewels of the Maharajahs

By Cathy Gaber

Tuesday, April 21st, 1998

Peter Shemonsky, Director of the Antique & Estate Jewelry & Silver Department of Grogan & Company, spoke on the subject of Indian Mughal jewelry. This striking jewelry style arose from the fact that women in India were not allowed to own property, so their dowries were given in jewelry. By the mid 1800s, this jewelry had become very stylized, elaborate and beautiful. Men's jewelry soon followed suit and in time, the Moghal style influenced jewelry design in the West as well.

The Rajastani district of Jaipur and nearby Delhi, as well as the cities of Madras and Calcutta were of early importance to the gem and jewelry trade. Calcutta jewelry generally contained more gold and less enamel, while jewelry from the western regions favored more enamel. In Jaipur, very bright enamel and a mythological dragon motif were popular. Bright pink and other bright colors with intertwined elephant heads were associated with Benares. In southern India, "swami" jewelry, tiger claw jewelry and even horse bridles were fashioned predominantly of gold, purportedly to protect the wearer.

Shemonsky suggested a number of clues for dating genuine Moghal jewelry. First and foremost, the craftsmanship should be of high quality. The quality of the enamel and the motifs used can also help date a piece. For example, round oriental pearls were commonly used in the 18th century with rose cut or table cut diamonds. Fringing, the number of stones used, and their type and arrangement can also help establish a date; white sapphires, for instance, usually indicate a 19th century piece. Since it was popular to reuse parts of a piece of jewelry into a new design, the issue of identification becomes



Peter's lecture was hypnotic, brought to life with slides, examples and a solid knowledge of his subject.

even more difficult. By the 1880's, the Victorian influence was also felt in Calcutta and southern India and dual motifs were common.

The Maharaja of Baroda came to Paris in 1920 and had many of his 35 caskets of royal jewels remounted in platinum by Cartier. (It was probably the first time Cartier had fabricated a platinum nose ring!) Indian jewelry also had a profound influence on the Art Deco period. Cartier went to India in 1922 to buy carved gemstones which he fashioned into pieces dubbed "fruit salad" or "tutti frutti." (The famous Daisy Fellows necklace is the ultimate example of this style.) By the 1950's, many new stones, such as chrysoberyl, garnet and turquoise were being incorporated into Indian designs. Some silver jewelry for the tourist trade was produced in Calcutta and

Delhi in the 1950's and some shallow enamel designs without gemstones were constructed in the 1950's and 1960's.

Many items stay in the family (not for sentiment but as a symbol of wealth) and is repeatedly reset, so much of what is currently seen is actually of 20th century manufacture. It is still considered to be good luck to own gold jewelry in India, though most of what is being produced is only 9 or 10 carat gold. Bangle bracelets are popular, and there is little enamel or pierced open-work. Stones are often poorly set, and beads can be very uneven freeforms. Plain functional settings predominate over the former more elaborate motifs. Much of today's Indian jewelry is not even a pale cousin to that of the Mughal period, and is unlikely to have a similar impact on the Western market.

Peter J. Shemonsky, G.G., I.S.A., an independent appraiser, goldsmith and precious jewelry designer. He lectures widely in the field and is the author and instructor of the International Society of Appraisers' course on Antique & Period Jewelry. He also conducts the appraisal studies course for George Washington University and has also been a featured speaker at the University of Maine Antique & Period Jewelry Conference.



Peter Shemonsky discusses the "sparklies" of the Raj with chapter member Faith Wilkison.

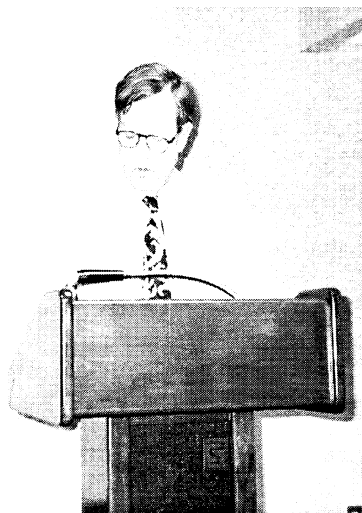
Edward S. Faber

on

"Understanding the Mechanical Watch"

By Martin Fuller

Anyone who can use the word, "fungible" is all right by me. And to use it in a lecture titled, "Understanding the Mechanical Watch", well, say no more. My atten-



Mr. Edward S. Faber winds tight the attention of his audience with the complications of his timely subject.

tion was rapt. On May 14, 1998, Edward S. Faber, founder and C.E.O. of Aaron Faber, Inc. entranced the attending chapter members (you un-attending chapter members had to wait until now to be entranced).

Mr. Faber is well known as an active member of the jewelry industry and a recognized expert in several arenas, as well as an accomplished writer and lecturer. His book, *American Wristwatches; Five Decades of Style and Design*, served as a foundation for this evenings subject matter. The first segment of the presentation focused on a brief historical delineation of the transition from the pocket watch to the wristwatch, with a continuing empha-

sis on form and style contributions, as well as technical advances and complications.

In 1935, Mr. Faber notes, we begin to see the demise of the pocket watch in favor of the wristwatch. With competition from America including such manufacturers as Hamilton, Elgin and Gruen challenging the European masters, Patek, Vacheron & Constantin and Rolex, the race was on to capture a post depression public hungry for this portable and practical device which functioned equally as a fashion statement.

With an impressive collection of slides, Mr. Faber gave numerous examples of style and design elements as they evolved and their effects on value as collectibles. Values increased dramatically, as design elements combine with technical complications, such as thinness of movement (a great race in itself), chronographic functions, and novelties, such as moon-phases, leap year calculations, and even compasses!

Sample slides included exquisite enamels from early Vacheron and Constantin pocket watches, novelty digital watches from the turn of the century, the Lindberg watch by Longines, the first automatic movement by Harwood in 1927, and the early 1930's calendar watches invented by Universal Geneve. One of my favorite novelties was the "edge of wrist" or "drivers" (not divers) watches of the '30's, with their extremely curved cases allowing the watch to be worn at the side of the wrist for visibility whilst racing along route 66. Though they bombed at the time, today they are very collectible.

Also collectible, naturally are the watches from the Magic Kingdom, with

Mickey running around the six o'clock position so successfully that Pluto followed suit in 1947. Imagine owning the first Mickey watch in its original box! I found a Mickey Mouse watch once with my metal detector. No, it wasn't in its original box, and no, I don't think the rust and half-dissolved dial helped its value.

Novelty and rarity are barely separable in the watch world, and both are crucial to collectibility and value. It is interesting the subtleties in novelty which result in rarity. Creative case shape for one, seems obvious. Be it the Movado polyp-plan case from 1915, a Gruen curvex, or a "crazy-lugged" Vacheron or Hamilton, all are deemed more desirable than the simple square, round or rectangle cases commonly found in watches (though a square-case on a chronograph could triple its value!). Breguet-style applied numbers on the dial are more desirable. The metal comprising a case is also important. 18kt. is uncommon in American watches, and can double their value. Less than 1% of watches are made with platinum cases, which greatly increases their value.

Complexity, or "complications" as they are known when the mechanical functions of a watch stray beyond the mere telling of the hours and minutes, have long been known as major influences on watch value. This is due to the extreme difficulty in accomplishing their effects using hundreds of hand-crafted, very small parts. Imagine a hand-held object which can wind itself, double as a stopwatch, chime out the quarter hours, and show you the moon phases. Throw in a perpetual calendar with leap-years accounted, crafted in precious metal, and mein Gott!

Well, stop being bogged, and buy the book. You might learn something that would inspire you to get out of bed early on Saturday mornings, so you can be the first at the local flea-market or yardsale. Who knows, you might just find an old Patek with the moon at twelve o'clock! You'd better hurry, though, if you weren't at the meeting in May. Those who were are likely to get there ahead of you!

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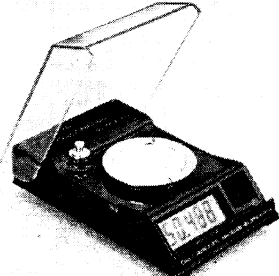
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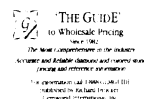


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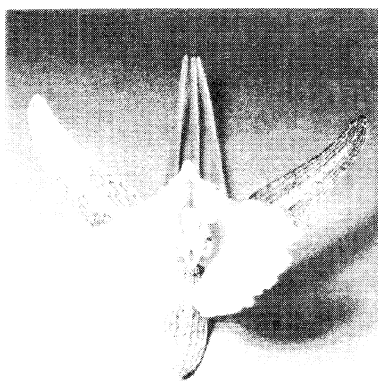
*Ed.Note - Our \$100+ donor ads will be placed throughout the year. Let me know if it appears you've been forgotten.

An Evening With Lalique

by
Brenda Forman

Dazzling design, exacting craftsmanship, innovative engineering – René Lalique embodied all of these. Although he made jewelry only from about 1895 to 1910, his appeal to all lovers of the jeweler's art is as magnetic as ever, even a century later. So magnetic, indeed, that a record audience showed up at the GIA Alumni meeting on Tuesday evening, June 26th to hear Nicholas Dawes, Vice-President of Special Events at Sotheby's in New York, talk about Lalique's work and times.

Illustrating his talk with dozens of beautiful slides, Mr. Dawes began by leading the audience through some of the artistic movements of the late 19th Century, notably Japonisme and Hokusai, which deeply influenced both Lalique and his contemporaries. Then came the famous Exposition Internationale of 1900 where Lalique burst upon the scene with his dramatically beautiful, utterly original designs, creating a sensation that radically altered the whole style and approach to jewelry for years to come.



Cattleya Orchid
1903-04

The orchid's petals are almost paper-thin, exquisitely-carved ivory, with horn and plique-à-jour on gold leaves. Privately owned.



Insect Women & Black Swans
1898-99

Nine matched round Australian opals, female nudes, plique-à-jour, amethyst & gold.
Metropolitan Museum of Art

Almost instantaneously, Lalique jewels attracted wealthy collectors. They also became the trademark of leading personalities of the day, notably Sarah Bernhardt, the ruling deity of the stage, who commissioned amazing pieces from Lalique combining artistry and theatricality in equal measure.

Like any artistic or design revolution, of course, Lalique's rapidly created a thriving industry of knock-offs and imitations – usually thoroughly inferior in quality. The result was that by the end of the decade, Lalique had grown so displeased at this general debasement of his designs that he decided to stop making jewelry.

The famous perfume maker Coty commissioned him to make a series of glass perfume bottles. Mr. Dawes showed slides of several of these, each a miniature of elegance and fancy. These exquisite little bottles started the tradition

(which persists to this day) of packaging scent in containers that are works of art in their own right.

Lalique's perfume bottles for Coty launched him into his next career: art glass maker extraordinaire.

Mr. Dawes showed slides of his first factory outside Paris and of the much larger facility he later built close to Strasbourg in the Alsace region of France. In these two places, Lalique, joined by his son and for a brief period, his daughter, produced the beautiful glass objects with which his name is so closely associated to this day.

Mr. Dawes then showed several slides of these wonderfully decorative objects: vases of infinite variety, glass panels illuminated from within by electrified stands, and even a series of remarkable automobile radiator ornaments, also illuminated from within by a magneto device that caused the ornament to glow more fiercely the faster the car was traveling.

Mr. Dawes enriched his talk with details of the fabricating techniques that Lalique used, and in the case of his art glass, actually invented to create his superb final effects. Rarely is such consummate artistry united with such skilled and inventive engineering. Lalique and his son designed and built the machinery that fabricated glass shapes of amazing variety and complexity. Furthermore, these wonderful objects were mass produced with unabated quality, for a central tenet of Lalique's design philosophy was that fine design should be readily available and affordable to ordinary citizens.

All in all, a wonderful evening.

René Lalique: Transitional Genius

by
Fred Ward

Few ages pivot around an individual. And even fewer epochs coincide with the beginning of a new century. Yet both of these circumstances define the life of jeweler-designer-glassmaker genius René Lalique. Lalique's wildly imaginative jewelry captivated both the public and the artistic community. No one had ever seen such dazzling and beautifully executed creations featuring snakes, thorns, cactus, lizards and sensuous female motifs.

Our GIA chapter had a delicious double dose of Lalique this summer. Nicholas Dawes, VP of Sotheby's in New York, spoke of Lalique to our June meeting. His knowledgeable and scholarly



An early Lalique piece in gold, silver, diamonds and rubies, ca. 1889.

presentation, featuring some of the best slides we have seen in years, set the stage for a series of three special evenings at the Smithsonian Institution. There, chapter members were able to leisurely tour the gorgeous Lalique exhibit with a museum docent.

For the July 23 tour, chapter members had to dash to beat an approaching summer storm. But the run was worth the effort because the rain scared away some tourists, leaving much of the exhibit to us alone. Rosemary Maloney guided us through Lalique's life and career as he grew to be one of France's most important jewelers, then transitioned to a new field where he designed jewelry prominently featuring glass. Finally, La-



Rosemary Maloney guides chapter members through the life and works of Lalique at the Smithsonian.

lique redirected his artistic life yet again, designing and making glass objects.

Beginning our tour next to one of the five large bronze "Butterfly Woman" statues that greeted visitors to Lalique's display at the 1899-1900 *Exposition Universelle*, we could easily see this was no ordinary jeweler. Leaving tradition far behind, Lalique set about to shock, to delight, to surprise, and to amaze his famous customers as well as his growing public following.



René Lalique

Two surprises were the number of turn-of-the-century pieces with opals from recently discovered Australian mines, and the amount of carved horn. The opals were high-quality, well-matched gems that show Lalique quickly incorporated the new gems into his elaborate designs. Several pieces featured large gemstones, such as emeralds or sapphires, some of which had been replaced with glass.

By the time Lalique transitioned to glass, his spectacular creations set the design tone for the *Art Nouveau* period. His silver and glass sugar bowl with its snake motif, as well as his complicated concoctions of enamel, diamonds, glass, horn and gemstones have never been matched either in complexity or beauty.

It was a grand evening, enjoyed by all. And nature itself, which Lalique utilized for much of his inspiration, cooperated. By the end of our tour the rain too had ended, providing us with the perfect end to the perfect tour.



*(Continued from Pg.1)***Advanced Diamond Grading**

* * *

where differences of opinion are sorted out according to rules which may or may not have descended from the Marquis of Queensbury. In the case of color grading, two checkers are employed for each stone.



Cathy and Angelique amaze the class with their technique!

The emphasis for this seminar was clarity grading, and the basic techniques were reviewed as well as advanced skills. The basics of inclusion observations for assigning a clarity grade include: *Size* (yes, here size does matter), *Number*, *Position*, *Nature*, *Color* and *Relief*, while keeping in mind the "buzz" words; *Minute*, *Minor*, *Noticeable* and *Obvious*.

One technique for finding the inclusions is known as "wet grading", (*Not* inspired, as rumored, by the "wet T-Shirt" contests of ancient, sexist societies) using a cellular urethane foam tip (#130) cleaning swab to apply a thin sheet of soapy water to the diamond surface. This system helps to both remove surface dust and to reduce facet reflections, thus making observations easier.

* * *

The real clincher for this evening was the rocking technique, wherein lies the Zen of clarity grading. Here, the grader becomes one with his or her diamond via a gentle, orderly rocking motion, guaranteed to ferret out the pin-pointiest of inclusions. Holding the diamond table to culet with the tweezers, the grader observes the stone perpendicular to the pavilion and rocks it slightly from top to bottom, while concentrating on a wedge defined by a pavilion main facet and its adjacent lower girdle facets. This equates to one-eighth of the pavilion circumference. This systematic approach can help you more easily separate the IF's from the VVS-1's.

And so, Grasshopper, the moral of the story is, "Sign up early, next year", if you'd like to take advantage of the chapter sponsored GIA seminars and improve your skills, in an encouraging atmosphere.



GIA
GEMOLOGICAL INSTITUTE OF AMERICA



Tobe Fitzkee and John Lees advance their gemological skills.

*(Continued from Pg.1)***Detecting Treated Gems**

* * *

be extremely rare to unavailable, except for the treatments now commonplace in the industry. The treatments covered included heat treatment, diffusion treatment, fracture filled stones including diamonds and emeralds, and dyeing, chemical treatment and impregnation.

While evidence of heat treatment is often readily apparent in materials such as corundum, where C0, inclusions burst at 540°F and rutile resorbs in a tell-tale manner, stones such as aquamarine and Tanzanite rarely leave clues, making treatment virtually undetectable.

Also noted with regard to the heating of ruby and sapphire, was the often observed, "glass-filling" of surface cavities and the "healing" of surface reaching fractures, which some say is a by-product of the heating process (that is, "not done on purpose"), and others say is done very much on purpose.

The subject of heating corundum segued neatly to a discussion of diffusion treatment, its process, diagnosis, and prognosis, that is, what may happen through normal wear or jewelry repair.

Fracture-filling was covered extensively, as one might have expected, primarily focussing on diamond, emerald, and Mong-Hsu rubies, with an overview of the processes, materials used, and observation techniques.

One of the more interesting subjects was that of color treated (irradiated) synthetic diamonds, which are now appearing at the GTL. Pearl coatings may have surprised many in attendance, as well.

The seminar lasted for three and one half hours, and those of us there would gladly have stayed longer.

The Critical Angle

By Martin Fuller

I felt this article was best featured inside the covers of the newsletter, rather than exposed on the back, where it has traditionally resided. Why, because I want to raise a couple of tender issues which need to be discussed. Not that there are any answers at this time, but perhaps this food for thought will foment a feast of ideas and conversation which may ultimately satisfy our appetite on these matters. Boy, am I hungry!

I mentioned in past articles the marked increase in clients coming to my office with diamonds purchased over the Internet. Since I brought this up last, the pace has only increased. Nearly daily someone comes in with a loose diamond, from half to one and a half carats in size, usually round brilliant, and usually better in cut than I can remember in a quarter century in practice. That's hardly a problem. Actually, it's beautiful. Very frequently they have Sarin proportion reports, often they have AGS grading reports, and nearly always, they bear GIA/GTL Diamond Grading Reports. It is not uncommon for them to have all three. Still, that's not a problem.

It gets a little more interesting when you start to notice the prices people are paying for these little pedigreed works of art. At this time, it seems to average about \$500/ct over cost (as determined by a combination of sources including, *The Guide*, *Diamond Market Monitor*, and Tenhagen's *Diamond Value Index* -- not *Rapaport*.) I am further intrigued when I see the client buying diamonds at prices better than I could get them (granted, you retailers are better negotiators than I am.), and I have seen this happen. I can only imagine that I will see this more often as word of mouth spreads on the great deals available in cyberspace for those who prefer late night surfing to mall hopping. So what's the problem?

There are two issues which immediately come to mind. One has been with us for a while, and one is escalating concurrent with the rise in Internet sales.

The first is an appraisal quandary, dealing with mark-ups. This has been around (yes, forever, I know) since the Washington area produced a small, then growing crop of diamond "wholesalers." Many of this group has been riding high on the general appraisal methodology which usually allows their merchandise to be appraised at the same "statistical" mark-up given to chain-store and traditional independent jeweler merchandise. They beg their customers to get their new purchases appraised, so they can revel in the extent of their savings.

This is compounded further now, by the very low-overhead Internet sales. Not helping the situation at all is the lack of true statistical information available on current mark-up practices, let alone mark-up practices amongst the sub-markets, such as the "wholesalers" and Internet dealers (did I say, "*Dealers*"?). This is a self-inflicted industry wound. Jim Jolliff recently sent out questionnaires to the better than seven hundred members of the National Association of Jewelry Appraisers, in an attempt to bring up to date past statistical analyses. Even though many if not most of these members are jewelers or are affiliated with jewelers, fewer than 10% responded to his request. So much for the first can of worms.

For the next course, let us talk about something that might interest you jewelers as much, if not more, than it interests appraisers -- the JBT (Jewelers Board of Trade). This idea did not originate with me first. I do not claim credit for it. I was discussing the increase in Internet sales I'd been observing with Tom Mangan, when Tom brought up the JBT. Any serious, professional jeweler has understood the value of their rating in the "Red Book". The better your rating in the JBT red book, the more phone calls you get from vendors, the more memo

goods you get, the better terms you get, yes, the better reputation you get. Well what good is the JBT when our Internet surfing customers can get the same merchandise we can get, without a JBT listing? And I see them getting it on approval! Rumor has it that some of the same dealers and cutters that fax you, the retailer, a credit report, are sending diamonds on memo to your customers, who give them little more than a credit card number, if even that! Just as we've seen previous wholesalers turn retailer, we may now be seeing wholesalers remaining our wholesale supplier, while getting in on the retail action with an innocuous web-site.

If this topic of conversation intrigues you, I would love to hear your comments and ideas. Please call me or e-mail me (See Pg.2).

Sincerely,

Martin

Delaware Valley Chapter News

In the last issue we reported on what appeared to be a rift between the Delaware Valley Chapter of the GIA Alumni Association and the home office in Carlsbad.

We are happy to announce that as of this writing, the Delaware Valley Chapter members have voted to remain affiliated, and have arranged for their officers to become dues-paying members of the GIA Alumni Association. They have a very large and active chapter, and it appears the conundrum occurred as communications faltered during the "changing of the guard", when the Alumni Association in Carlsbad shifted regimes and the Delaware Chapter brought in new officers.

Look to future issues as we explore and explain the new GIA Alumni Association. Stay tuned!



The Spectroscope

By Martin Fuller

There are those events, for which words are quite inadequate. At such times only a visual experience captures the moment. On Monday, June 1st, our chapter was proud to co-sponsor such an event.

Jerry Root, of our chapter, arranged with Mr. Doug Garrod, of The Gemmological Association of Great Britain, to present a seminar on one of the most useful, yet least understood instruments for gem identification.



Greg Duncan, Davia Kramer, and Jeffrey Allinson eagerly await another spectral challenge.



*Jerry Root, FGA & Doug Garrod, FGA
Co-Instructors*



*Chapter member Pebbie Barnes
is awarded the coveted
"Rainbow Warrior"
shirt, in honor of her 100% score.*

The greatest advantage of this seminar was the sharing of the combined knowledge of the instructors, as the subtleties of technique make the difference between an indispensable instrument and a paperweight. Just ask G. Robert Crowningshield! (See *In Focus* - Winter/Spring '98)

Look forward to an in-depth study of the spectroscope and other gemological instruments in future issues.

The District of Gemology

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