



The District of Gemology

Volume 5 Issue 4

Winter 1998

Party! Party! Party! ***We Had Fun -- We Made Merry*** ***Auction Successful Amid Lots of Laughs*** by Brenda Forman

And a good time was had by all. It was a terrific party but I don't suppose anybody would be surprised at that. Good friends, good cheer, and *great* jewelry — that's a surefire combination.



Ira, Davia & Melanie Setting The Tone

The auction bagged more than \$6000 which is enough not only to keep us in terrific speakers for the coming year but also to hold meeting fees down to their current bargain level. Even the food was good (once it finally arrived!).

The only thing missing was John Lees' bagpipes, kilt and sporran. But then, you can't have everything, can you?

In addition to being profitable, the auction was also great fun.

Bobby Mann and Carolyn Chappell have become the Auctioneering Dream Team. They have the process down now to a well-oiled routine punctuated hilariously throughout by their inimitable wisecracks, delivered with impeccable timing. You could bid or you could sit, but you were guaranteed to laugh.

If you remember last year's auction, you'll remember that Marty Fuller's virtuoso performance at dry-shaving his goatee was a bidding highlight of the evening. Well, he livened the proceedings yet again. This year he donated two free hour-long tours of his lab and the bidding was fast, furious and hot-hot-hot! The tours went for \$120 and \$130 apiece. We're thinking of do-

ing him a tee-shirt: "GIA Auctioneer's Delight."

The Mystery Prize went for \$50 and turned out to be a carved wooden bunny rabbit, courtesy Jerry Root.



Audrey & The Big Bunny Mystery

(Are we missing something here, Jerry?)



Having Wonderful Time - Wish You Were Here

A long, varied list of other donations filled out the evening, ranging from loose stones and handsome jewelry to books, catalogs, equipment and even a clutch of calendars.

So thanks to all for an altogether splendid evening and hearty good wishes for a wonderful New Year.

President's Letter

by Bobby Mann



The holiday party was a sellout. Sixty-four members and guests attended. After we had finished cocktails, socializing, dining and the 50/50 raffle, the evening's auction plus some generous cash donations added over \$6000 to our treasury. Special thanks to all who helped make this year's event a success:

- The pre-party planners, especially Davia Kramer and John Lees.
- The newsletter editors who helped get the word out: Martin Fuller and Brenda Forman.
- The auction solicitors, especially Lois Berger and Tom Mangan.
- The 61 generous donors who gave 81 auction donations and cash. They're listed on page 9.
- The many who assisted at the party and made things run smoothly:
 - John Lees, Kitty Mann and Michele Zabel worked the check-in desk.
 - Davia and Ira Kramer, Linda Cunningham and Melanie Marts worked the auction donation table.
 - Carolyn Chappell assisted me as auctioneer and Toby Fitzkee and Jerry Root served as runners.
 - Chuck Hyland sold \$90 worth of 50/50 tickets, adding \$45 to the treasure.
 - The 64 attendees who successfully bid over \$5500 for the 81 donations.
 - The clerk, cashier and assistants: Tom Mangan, Ira and Davia Kramer
 - Martin Fuller and Magi Rose handled the charges.

Again, many thanks to all. You helped make this year's party a success. Meeting fees for 1999 will remain at the same bargain rate: \$10 per meeting, \$40 for the year (11 monthly meetings). The Board of Directors is busy planning an exciting year of events in 1999. The calendar will be full. Lots of events are in the planning stages and will be announced early in the year.

Bobby Mann

Bobby Mann
President

WANTED:

15-piece set of "Historical Diamonds," carved glass replicas of famous stones such as Koh-I-Noor, Hope, etc., originally sold by Rubin & Sons. Please call: LYNNE LOUBE, (301) 656-5787, or e-mail: lintat@erols.com

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On October 7th, Richard Drucker gave us a lively, thorough — and at times sobering — rundown on gem treatments and the newly hot topic of disclosure. Rarely has such a cautionary tale been told with so much verve and charm.

Drucker began by laying out three basic survival steps: first, learn how to identify treatments; second, learn how to price treated gems; and third, learn how to disclose properly for both sales and appraisal. Then he took us through the ever-lengthening roster of treatments currently in use: e.g., oiling (one of the oldest), heating, diffusion and irradiation. He also handed out an invaluable matrix listing treatments, their description, their stability and how to identify them. He emphasized, though, that the list was constantly changing because new treatments and information are added nearly daily.



Richard and Davia enjoy a laugh

ing the stone but in the newer Opticon technique, the material is forced into the stone under pressure in a vacuum. Clients should be alerted not to wear their oiled stones in the low pressure environment of an airplane cabin where the oil could separate out. He mentioned that the Opticon treatment is also being used on opals.

Opticon treatment can often be identified by its “flash effect,” which is yellow, blue and occasionally pink, but this isn’t a reliable indicator since the flash effect can occur with other oils as well. Sending the emerald to GIA or another lab will not identify the precise treatment used either. They will say only that there is evidence of enhancement but will not specify what the enhancement is.

Next came a discussion of how to detect heat treatment. Heat-treated rubies and sapphires become more brittle and thus acquire more abrasions. Stones treated at high temperatures must be repolished. One result is that the girdle shows a difference in color. A super heat process (involving borax, which melts and fills surface fissures) may make the stone more brittle still.

Richard Drucker

Treatments, Enhancements and Full Disclosure

*by
Brenda Forman*

Diffusion treatment of corundums is less successful than standard heat-treatment. It takes longer, costs more and yields poorer results. The necessary repolishing of diffusion treated stones results in color concentration along the facet junction lines.

Irradiation is possibly the most difficult treatment to identify. If the “fade test” causes a stone to lose color, it only proves that the color wasn’t stable; it doesn’t say whether or not the stone was irradiated, either by nature or in a lab. With pearls, the difficulty is often insuperable since in some cases, irradiation on pearls is only discernible by sawing the pearl in half!

Some treatments, therefore, are so customary as to be traditional and some others are unidentifiable after the fact. So why should a professional jeweler even try to disclose them? Several reasons, he said. It increases customer confidence. It promotes long business relationships. It positions your firm as reputable and reliable. Most crucial of all, it limits your legal liability.

“If an insurance claim is denied for non-disclosure, who becomes the insurer?” he asked. “You do!” He repeatedly stressed the importance of an adequate disclosure statement on every sales document. To help, he included a sample in his handout.

If the treatment is not conclusively identifiable, there should be a statement that the stone is sold under the assumption that it has been treated by the appropriate technique. Good brochures and reference materials are available to hand out to clients. He brought samples to the meeting. “We are under the gun to disclose,” he said. “even what we don’t know about!”

An evening of many lessons and wise warnings, and in the Q/A session afterward, it was clear that the audience had taken them well to heart.



Plugging The Guide

The Walters Gallery:

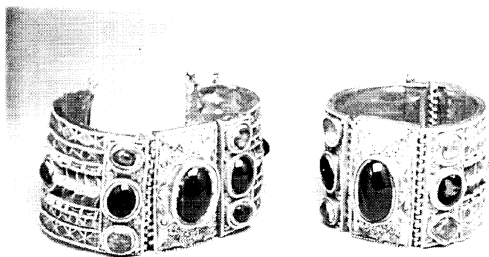
Ali Baba's Cave in Baltimore

by

Brenda Forman

A surfeit of splendor delighteth my soul and the jewelry collection of Baltimore's Walters Art Gallery is of surpassing splendor indeed. The Walters is a shining example of the heights attainable when great wealth is combined with superb artistic vision. Henry Walters began collecting in his early youth under the guidance and tutelage of his equally discriminating father, William T. Walters. When Henry came into his inheritance in the 1890s, he had developed the discerning, eclectic tastes that characterize the handsome gallery which he built for his collections and which is now a proud feature of the City of Baltimore.

From ancient Assyrian cylinder seals to the exquisite jewels of Lalique, Henry Walters secured the best to be had. The gallery's jewelry holdings are typical of his exacting and adventurous standards.



The gorgeous Olbia bracelets

Hearing that I wanted to write about them for this newsletter, the Gallery's Public Affairs office courteously arranged for me to have a curated tour. So one radiant morning in September, I tooled up to Baltimore and went through this gorgeous collection in the erudite and charming company of Dr. William Johnston, the Walters' 18th & 19th Century Curator.

We began with my personal favorite, the jewelry of the 16th and 17th Centuries. The Walters has several wonderful pieces of this period on display, all resplendent in gold, enamel and gems. Henry Walters also collected some fine 17th Century Hungarian jewelry absolutely dazzling in its skill and intricacy. The Esterhazy marriage collar is a splendid example.

In addition to magnificent authentic pieces, though, the collection also includes one or two interesting examples of 19th Century forgeries so consummately executed that only recently have they been identified as fakes. Dr. Johnston pointed out one pendant with crane and frogs that is an actual copy of a 16th Century piece but whose true nature was established only very recently when a British Museum expert examined it under a microscope and discovered that the techniques with which the gold was worked were wrong for a 16th Century goldsmith.

It seems that many museums are discovering more and more of their "Renaissance" jewelry to be 19th Century forgeries. And when you see such pieces, it is immediately understandable how the experts could have been fooled for so long. These are magnificent works in their own right, entirely in the Renaissance idiom and executed with the greatest skill.

One forger in particular fascinates me: Reinhold Vasters. He worked in the last half of the 19th Century and his pieces are to be found -- not always identified as such -- in many a museum exhibit. I was startled, for example, to learn from Dr. Johnston that the famous "Cellini cup" is a Vasters piece.

Furthermore, his work might have gone undetected indefinitely had a collection of his drawings for jewelry designs not been donated to the Victoria & Albert Museum early in this century. Their arresting similarity to pieces then accepted as authentically 16th Century instigated the re-examination of many pieces -- ultimately to the chagrin of many an expert. I'd love to know more about this guy. Maybe someone will do his biography one day.



*Pendant ca. 1600 in gold,
enamel, rubies and pearls.*

Upstairs in the painting galleries is another exceptional piece: a bejeweled gold marten's head made to attach to the fur piece which was a staple of 16th-17th costume. This exquisitely made little jewel is exhibited in its own case next to a large 16th Century painting by Paulo Veronese of the Countess Livia da Porto Thiene showing the head in unmistakable detail, attached to its tippet. The head's donor chose the Walters for his gift because it owned this painting and was the only museum capable of this unique pairing.

We moved on to wonderful 19th Century pieces, including some extremely fine plique-à-jour enamel bowls by André Fernand Thesnar, and some wonderful carved rock crystal figurines by Georges Tonnellier, a contemporary of Fabergé. Of course, Fabergé's own work was on dis-

play as well (although the Walters' two imperial eggs were on tour with another exhibition). I was particularly taken by an elegantly carved rhinoceros in jasper. Two of Walters' heirs had donated Fabergé parasol handles that Walters had bought for them in Russia. They are exquisite little objects but of course largely impossible to adapt to modern-day dress -- which, I suspect, is the only way anyone lucky to possess such luscious items might be induced to surrender them to a museum showcase.

The Walters owns the famous Tiffany iris corsage ornament in Montana sapphires by G. Paulding Farnham. We've all seen endless pictures of it, of course, but there is nothing like the impact of the actual object gleaming under its pinspot.

Subsequent cases contained elegant Archaeological Revival pieces by Melillo and Castellani. Frankly, I've never much warmed to that style in the past, but seeing pieces in person proved a revelation. The virtuoso granulation together with the quiet elegance of the intaglios and carved stones make the style's wild popularity in its time immediately understandable. Close by, there was a touching piece: a cameo portrait done of Henry Walters' wife shortly after her death.

And of course, there was Lalique. Walters essentially bought out Lalique's exhibit at the 1904 St. Louis World Fair, making the Gallery's Lalique holdings among the world's richest. One of the famous ivory orchid combs is on display (several were made) along with several sensuously designed brooches, necklaces and rings. Many were included in this past fall's wonderful Lalique exhibition on the Mall.

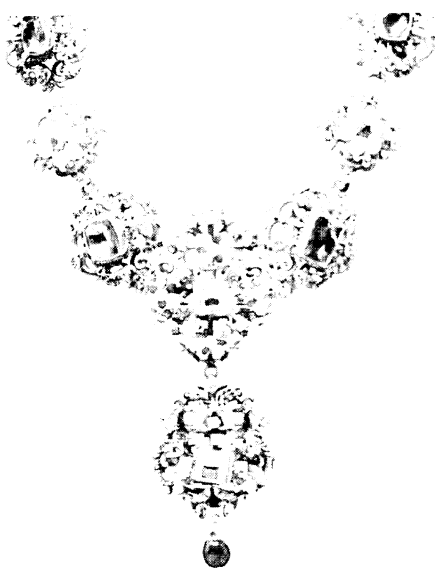
This was already a glorious tour, but now Dr. Johnston did something wonderful and entirely unexpected. To my surprise and delight, he took me downstairs to the vault!

I felt like I'd been admitted to Ali Baba's cavern. The door opens onto a short hallway cluttered with treasures there is no time to identify, and in the inner sanctum stand a couple of tall metal cabinets with the sort of wide, shallow drawers used to

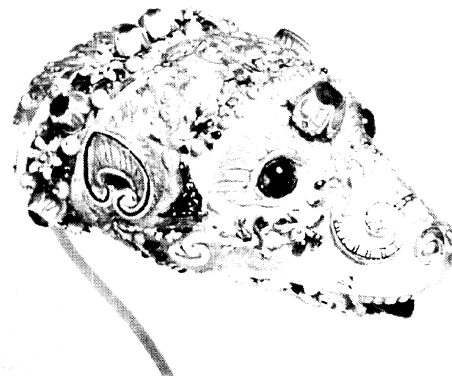
store blueprints. Inside, each drawer is solidly layered with treasures. There was only time to look at a few pieces in each one and so the following is only the smallest tip of this amazing iceberg but I hope it will give you a feel for the richness and splendor of these holdings.

We began with literally drawers of ancient Greek gold jewelry and diadems. Dr. Johnston singled out a particularly famous item: a sumptuous pair of bracelets from the Olbia hoard, discovered in the Crimea and dating from the 1st Century B.C.

Loving the Middle Ages as I do, I was particularly pleased when Dr. Johnston carefully lifted out a fragile 14th Century amorce (or cloak-clasp) in champlevé enamel. Among the sparkling lovelies of the 18th Century, he pointed out some French Revolutionary jewelry sporting all the politically correct motifs of the time. Another drawer was solidly blanketed in enameled and jeweled 17th and 18th Century watches. Dr.



The Esterhazy marriage collar in enameled gold and gems, worn at the wedding of Palatine Miklos Esterhazy in 1611.



Gold and jeweled marten's head with enamel eyes and table-cut ruby in forehead. This wonderful piece is exhibited next to a 16th Century Veronese painting of the Countess Porto Theiene wearing it on her fur piece.

Johnston pointed out one by the famous watchmaker Breguet with a portrait in enamel of Ben Franklin. Nineteenth Century "industrial jewelry" (Wedgwood plaques mounted in steel filed to resemble faceted stones) sat side by side with luscious Venetian girandole earrings, the very antithesis of anything remotely "industrial."

Amongst the treasures, some curiosities too, notably a wonderfully excessive bracelet prominently featuring the coat of arms of the State of Louisiana flanked by what looks like an old American flag but is actually an early version of the Confederate flag. Dr. Johnston laughingly recalled how he'd had to down seven bourbons with its former owner before she had finally given it to him. All in the line of duty!

It would take weeks to even begin to take in all the splendor and detail. I scribbled hard to remember as much as possible. Eventually, though, Dr. Johnston had to return to his day job. I emerged into the outer air almost physically drunk on the splendors of the morning and wishing some wealthy donor would come along and decide to build a huge new hall for the museum to display all the secret treasures I had only been able to sample.

Your Spectroscope - Part I: The Beauty of the Beast

by
Jerrold B. Root, G.G., F.G.A.

What if you could identify virtually any red gem stone in only fifteen seconds - without ever smelling Refractive Index liquid? Would you modify your laboratory techniques? Do I hear a chorus of "yes?"

You may have everything you need sitting in a desk drawer or taking up a square foot of counter space. It is a spectroscope. Yes, a spectroscope -- the instrument that has brought many a competent gemologist to their knees. Why are otherwise confident gemologists so scared of this little metal tube? Short answer: fear. And why? Like most of us, they fear failure -- the failure to make it their servant and not their master. And indeed, mastering it is difficult, but by no means impossible, and the rewards of success are huge.

The most common complaint I hear is the inability to find a spectrum. This is usually caused by a combination of poor technique and a lack of tenacity. Translation: you give up too easily.

So let's begin with problems in technique. Spectroscopy is based on light. Thus, proper lighting is crucial to obtaining a good spectrum. Too much light begins with ambient room light. So turn off your overhead lights when using the spectroscope. (All your other instruments will also be much easier to use if the room is dark.) When illuminating the specimen, too much light may make it very difficult to find faint lines in the spectrum, in part because bright light causes your eye's iris to contract, making it very difficult to resolve the fainter lines. Also, the colors of too bright a spectrum will "bleed" into and obscure adjacent darker areas of absorption.

The solution is always to start with the lowest possible light level. If your unit has an adjustable slit, set it to its narrowest opening

and your light source to its lowest setting. If you need more light, adjust these two settings further. Practice with stones of known spectra having varying tonal values.

This will familiarize you with the amount of light needed. If a specimen is extremely dark it will often be necessary to try to shoot the light through a thin edge. Pinpoint lighting attachments on a fiber optic light source can be invaluable in such cases.

Another way to spot hard-to-see spectral lines is to use your peripheral vision. If you stare right at where you expect to see an absorption line, especially in the violet and blue regions, it will often not show up, but if you use your peripheral vision, it will often pop right into view. Try looking at the green region of the spectrum while scanning the violet region with your side vision. You will be amazed at how many times an absorption line you swore was not there will suddenly appear. It helps to practice with a specimen that has a line in the violet region (e.g., jadeite).

Other problems can be solved by simply finding better ways to hold the specimen. The gem holders supplied with table-top models often do not allow you to hold a gem to the best advantage. Try experimenting with other ways to hold and orient specimens. Putty or Blu-Tack can be very useful.

Speaking of orienting specimens, remember that spectrum is a directional property. A gem viewed in one direction may not exhibit a spectrum, but may well do so when viewed in another direction. So if you don't get a spectrum even with proper lighting, always view a gem from another direction.

Remember that owning a spectroscope means nothing if you cannot master it. That means practice -- lots of practice. But always remember the huge reward of success -- including the ability to identify a specimen in a matter of seconds -- far less time than it takes to wash the smell of RI liquid off your hands!

Fred Van Doren Wins Anna Miller's Master Valuer Class

This year, thanks to the generosity of Anna Miller, who wished to further remember Lorin Atkinson, we were able to offer her Master Valuer Correspondence Course (a \$500 value) to the winner of the Chapter's competition. Fred Van Doren, shown smiling broadly below, is the lucky guy. He wrote the following thank-you to the Chapter and all its members:

Dear GIA Alumni,

I want to thank all of you for your support for awarding me the Master-Valuer scholarship. It meant a great deal to me and furthers my goal of providing the best appraisals possible to my customers. It has become more and more evident to me as the years pass that education is the most important key to instructing my customers and jewelers alike. It gives me great joy to share gemological information with both.

This scholarship gives me one more piece in my gemological arsenal to use in combating misinformation wherever I serve my appraisal customers in Virginia. Again, thank you for this opportunity.

*Sincerely,
Fred Van Doren*



Fred Van Doren - Happy Winner

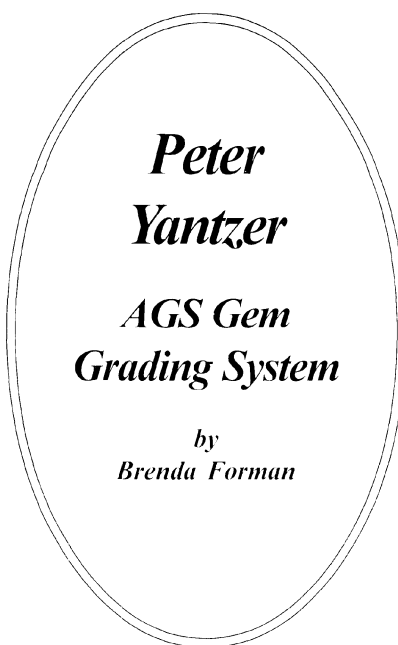
Peter Yantzer heads the newly established Las Vegas laboratories of the American Gem Society, a profit-making, 51%-owned subsidiary of AGS. (Investors own the other 49%.) He is, of course, a GG, having graduated at the top of the GIA class after his stint in the U.S. Air Force. But his career path to AGS Laboratory Director is a novel one indeed. Yantzer spent several years with GIA's California labs but when the gem business went into a radical downturn several years back, he found himself in the unhappy position of having to lay off more than half his workforce. This rapidly took the joy out of his job and so one day, he hung a sharp career left and went into business with his brother as a heating and air conditioning contractor in the San Fernando Valley. But destiny knocked about three years ago when AGS called to offer him the directorship of its brand-new lab. This was, as they say, an offer he couldn't refuse -- so he didn't.

Yantzer's topic was the AGS system of grading diamond cut. The optimum grade is a "Zero Ideal" and getting it is not easy. Only .1% to .02% of all diamonds are Zero Ideals. The AGS lab grades each stone on the basis of seven factors. Five of these deal with proportion, as determined by the Sarin Dimension Machine. The other two are polish and symmetry. The stone's final grade is determined by the *worst* of these seven factors.

Using a schematic of the ideal brilliant cut, Yantzer explained how a Zero Ideal diamond had to fall within the following average proportional boundaries:

Crown angle:	33.7°-35.8°
Table diameter:	52.3%-57.5%
Pavilion depth:	42.2%-43.8%
Girdle thickness:	thin, medium, slightly thick.
Culet size:	pointed, very small

Using another schematic of a stone's optical appearance (as seen from above) showing how its facet lines are broken by refraction, he explained how symmetry is graded in terms of several further characteristics. First is alignment or "twist," i.e., the proper alignment between crown and pavilion. Another focuses on the evenness of the girdle. The pavilion main must touch the girdle. If the girdle is wavy, it usually means a feather was dug out



of the stone. Cutters are of course ruthlessly drilled to conserve carat weight but if by doing so they produce a wavy girdle, it really brings down the rating.

Other negative symmetry factors include: an off-center table (must be centered to within 1% of the stone's diameter), an off-center culet (must be centered to within 1% of the stone's diameter) and open facets (bezel, girdle and table facets must be closed).

Attaining these exacting standards remains the job of human skill. Computers cannot cut Zero Ideal diamonds because the machines don't know which way the grain is going. As a result, stones burn or don't get a good enough polish.

Yantzer discussed the "Hearts and Arrows" cut in some detail, noting that the characteristic eight-pointed star effect is achieved with proportions falling outside the AGS Cut Rating System. Thus, he said, "Not all Zeros will show Hearts & Arrows, and not all Hearts and Arrows are Zeros." For the pattern to appear, this divergence from the AGS specifications must be utterly precise -- as it were, "exactly wrong." The pavilion main must be in an exact angular relationship to all the other facets. The plane of the pavilion main must be exactly aligned with all the other lower girdle

facets. "An amazing amount of symmetry goes into producing those effects," he noted, since it requires both special equipment and a complex collaboration among the girdler, the blocker and the brilliantier. Therefore, most Zeros don't show it.

AGS' reports are accompanied by plots of classic cuts, giving percentages of each factor. This also allows them to plot inclusions accurately. They have hundreds of these plots -- but none on fancy cuts because, "There is NO agreement on what constitutes perfection in a fancy cut stone." They do not grade colored diamonds because they have neither masters nor the equipment to determine the origin of the color. GIA's nomenclature is proprietary and AGS can't copy it, so they leave that area to GIA.

He was asked if GIA and AGS might ever come together on grading Zero Ideal vs. Type I stones. He seemed to think not, noting that GIA will address only brilliance, whereas Zero Ideals are not the most brilliant stones because they require a combination of brilliance, dispersion and scintillation.

A useful tip to the cost-conscious: his lab filters out all long-wave UV from their diamond light using a S2 sheet of Lexan from the local hardware store. It doesn't affect the visible spectrum but it takes out all UV, whereas GIA's considerably more expensive diamond light still contains a little UV.

Yantzer showed pictures of his staff, which number only 12 people -- and twelve young people. It may be added! They are a tight, well-oiled team, all working in a single room measuring about 800 sq. ft. with no cubicles or divisions.



The Most Happy Lab Director

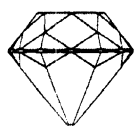
Yantzer is obviously having a wonderful time running it. It must be a terrific place to work.

17th Century Diamond Cuts

The following is excerpted and adapted from "Diamond Cuts in the 17th Century," by Jan Walgrave, in *A Sparkling Age*, the catalogue of the exhibition of 17th Century diamond jewelry by the Diamantmuseum of Antwerp, 11 June - 3 October 1993.

Seventeenth Century diamond cuts can be divided into two main categories: 1) stones with a pavilion (i.e., with a polished or unpolished pyramidal part under the base) and 2) stones with a flat lower surface.

The first category contains: 1) pointed stones (usually slightly polished octahedrons or double pyramidal crystals),



Old brilliant

which were still common in the first decades of the century; 2) the thick table diamond (in use long before the 17th Century) with a small collet obtained by slightly grinding the point, plus a larger flat table that can be square or rectangular depending on the general shape of the rough stone, and 3) the brilliant, which is essentially a table diamond having a slightly or completely rounded girdle, with facets on the sloped sides around the table and on the pyramidal underside. The brilliant already exists before 1700 but only some decades later does it completely supersede the table diamond.

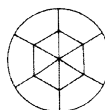
The second category includes various faceted stones produced either by subdividing rough stones or by cutting flat rough diamonds such as macles. At the end of the 16th Century, three-faceted stones are particularly common. Chips and spalls are also used to fill in the corners in the design of backgrounds or for less expensive jewelry. The thin table stone, which is a



Thick table or octahedral

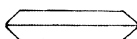
flat square or rectangular diamond, was also widely used.

During the first half of the 17th Century, the rose cut comes into fashion, both the flat as well as the full rose. The rose cut was still made in Antwerp up to World War One. All these cuts have round, square and elongated variants.



Flat rose

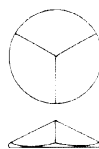
Occasionally, of course, cuts occur which cannot readily be classified in any of the above categories. Particularly in the last decades of the 17th Century, there was a tendency to combine facets with a table. Up then, these had been applied separately in rose cuts and table stones. The result at times was remarkable new shapes.



Thin table

In fact, fewer cuts are commonly used in the 17th Century than in the second half of the 15th Century when in all probability, the polishing of diamonds was making great progress. "Burgundian" jewelry features some cuts that fall into disuse during the 16th Century. For example, the hogback diamond, much in use for Jesus monogram jewels in the 16th Century, falls completely out of fashion by the century's end.

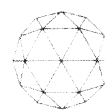
The 17th Century was indeed the Age of the Rose. The rose was the preeminent cut of the day, providing "a deep, frolicsome sparkle." Its precise time and place of origin is unclear. The first mention of roses in the archives of the City of Antwerp appears in 1615 in the inventory of a lot of polished diamonds belonging to Gaspar Duarte. Later, in the 18th Century, heavier and thus more expensive pieces like the "thick" roses, with two rows of facets, were called "Amsterdam roses," while the flat roses were labeled "Antwerp" roses. The heavier roses were also produced in Antwerp but in



Three-faceted stone

the 18th Century, Antwerp was at times entirely dependent on Amsterdam for its supply of rough stones, and Amsterdam of course kept the best goods for polishing at home. The question is further confused by the fact that the first ornamental prints showing roses were published in Paris.

The brilliant is essentially an 18th Century cut. When a brilliant is found in a 17th Century jewel, it often is a stone



Full rose

that has been inserted later, as is evidenced by the setting.

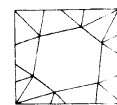
By 1700, settings are placed further apart, while the design becomes lighter and more graceful. The next step will be placing the stones in open settings so that more light enters the stone from beneath but this has not as yet happened in the 17th Century. However, jewelers have already discovered that polishing facets on the underside of the thick table diamond's pavilion, as well as faceting the top, enhances a diamond's brilliance.



Nine-faceted stone

On his death in 1661, Cardinal Mazarin gave his diamond collection to Louis XIV. In a 1791 inventory, none of the diamonds is referred to as a brilliant, but by the early 18th Century, some diamond masters had clearly already mastered the full brilliant cut. Shortly after 1702, Thomas Pitt had the great Regent diamond polished in London by a certain Joseph Cope. The result is an absolutely perfect brilliant in a rounded square.

Cope must have been well acquainted with the brilliant cut to produce such a masterpiece. This suggests that between about 1660 and the end of the 17th Century, the brilliant cut had progressed from the experimental stage to a fully mastered cut.



Transition from table to square-faceted

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The Critical Angle

By Martin Fuller

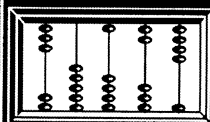
The Dumbing Down of the Jewelry Industry

It's not that I can't believe it — it's that I don't want to believe it. But it has been thrust in my face again and again and I can't roll over on the pillow and try to go back to sleep. The final straw was listening to some of my cohorts talking about how a very good jeweler/gemologist lost a job to someone who wasn't a gemologist because he was "too smart," i.e., he knew too much about jewelry to be a good salesperson. It must be akin to being a Member of Congress with enough personal strength to vote contrary to the party line.

It wouldn't bother me so much if I hadn't just finishing consoling a panicked client who had just come from a *major* jeweler having been told her 15ct.+ untreated Burmese sapphire (worth \$100,00.00+), was a synthetic! Or the jeweler who identified a ball bearing as a black pearl, or the other major jeweler who had to remake a custom made ring three times until the acid test result equaled the karat stamp.

Maybe we as an organization need to make it clearer to the jewelry industry in the Washington area that we are open to *everyone* interested in bettering their jewelry knowledge, and work on debunking the myth that a smart jeweler is a lousy salesperson. Now I could go on, but due to the tremendous generosity of the advertisers and donors, I have limited space available for this topic, though comments for discussion are very welcome.

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