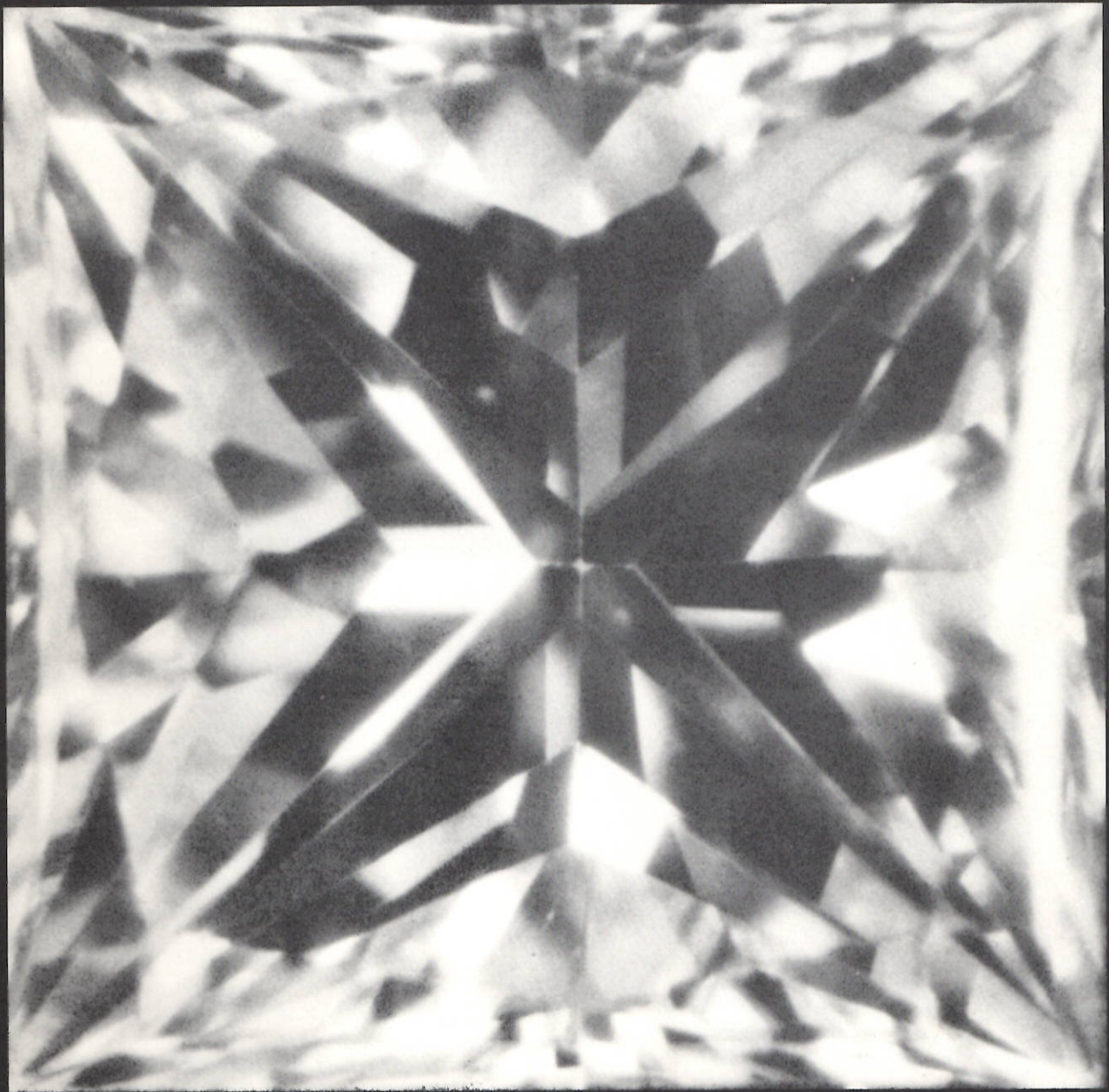


CORNERSTONE

 ACCREDITED GEMOLOGISTS ASSOCIATION



JUNE 1989

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*Cover photograph by: Robert L. Rosenblatt
Special thanks to AMBAR Diamonds, Inc. of Los Angeles California
for permission to use their patented "Quadrillion" cut diamond.*



MESSAGE FROM THE PRESIDENT

Cortney Balzan



I want to thank each and everyone who attended the AGA Annual Conference in Tucson this February. This annual event sets the tone for the upcoming year. The setting is ideal for getting together and exchanging ideas.

AGA affords its members to be associated with some of the world's most prestigious gemologists and appraisers. New and older members are encouraged to keep in contact with others directly through conventions, regional mini-conferences or through the pages of the directory. The AGA is a hands on organization.

The exchanging of ideas and membership networking is important. Please look to the committees and their chairpersons. Some are newly formed committees and need volunteers. In case you have a particular interest, please call the chairperson. This is true for supplier

members who have pledged to give AGA membership their personal touch.

The International Headquarters Office is open from 9:00 a.m. to 6:00 p.m. Pacific Standard Time. In many cases it will be open later than posted hours. In case questions arise, give us a call.

I look forward to seeing and hearing from you soon.

PUBLIC RELATIONS DIRECTOR ASKS FOR INFORMATION

I would like to invite each and every one of you members of the AGA to write to me with information on yourselves and your businesses in order to write press releases for your local publications. (Please enclose names and addresses of all local newspapers and magazines). In the past, this has worked out well. Promoting ourselves on a local level helps the national credibility as well. I truly have enjoyed getting to know you more personally in the past years. Since I have once again been given the job as Public Relations Director of the AGA, I would like to do some good with this responsibility. But, I need your help.

My office is here to not only help you, personally, but we inform the trade press of

coming events pertaining to the AGA, and we keep them informed on what we are doing for and within the industry.

Please let me hear from you.

P.S. TUCSON 1990 is shaping up. We will let you know more later.

BJ

LETTER FROM THE EDITOR

Dear AGA members,

We dated the Cornerstone cover June 1989 with full intentions of having it to you by then... but unfortunately things don't always go as planned, even with the best of intentions. AGA sponsored a mini-conference in Orlando, Florida in May, which was very successful, with approximately 60 people attending. Thomas Seguin with help from Pam Abramson were responsible for putting the meeting together and deserve a big hand of applause! The office of publications put together the announcement brochure and handled the mailing list and distribution, with help from Tom's wife who spent many hours attaching zip codes to phone book addresses-thank you! As a result of the efforts for the conference, AGA has a great mailing list covering most of Florida. With the many members we have in Florida, we'd be happy to send any of you a copy for the cost of the labels-please let us know if you'd like one. We also have a mailing list for the San Diego, California area, as well as several other areas in Southern California. The lists cover jewelers, pawn brokers, antique dealers and wholesalers.

We have included a membership directory in the back of this publication, and will also be printing a separate directory within the next month. If you'd like extra copies please let us know and we will make them available to you.

In this issue we have included information from our supplier members, so that you will be able to see what they have to offer, many of them are offering discounts to you as an AGA member.

The AGA software committee is working hard to produce a report for you on the currently available jewelry related computer software. We hope that this will prove to be a great help in making the all important decision of which software to incorporate into your business.

The letter to the editor brings up some important points about the Tucson conference for you to ponder, and I must add that we had many praises for the conference as well, and added quite a few new members from the group which attended. We are negotiating to move AGA to the Doubletree Hotel which has been the site of the AGTA show for past years. They will be moving to the convention center in 1990.

Shuttles will be running back and forth on a regular schedule to make it easier for us to get around. We hope this will make things all the more convenient for you! We really try our best to make things work.

In the survey which most of you filled out we asked if your business publishes a newsletter which you would be willing to share with the members. Many of you responded and we hope to put together a compilation of these for distribution to the membership. Most of us have non-competing business and would benefit from sharing this information.

One article in this issue that I would like to comment on is Watermelon Sapphire, by Grant G. Gikas, G.G. I met Mr. Gikas in Tucson where he had a booth displaying this material. It caught my eye as being something very different, and later I contacted Mr. Gikas and he agreed to write an article for AGA about this new material. Many suppliers are very knowledgeable about unusual stones and locations, and may be willing to share this information with us. Don't be afraid to ask-I need more information to share with all of you, and I can't come up with it all myself-so please, keep AGA in mind!

Although this year has had a slow start publication wise, there is a lot of material to be coming your way in the near future. Thank you for your patience and your contributions. Let me know what I can do to make your membership and your publications more meaningful.

Dana

ORANGE TO BLUE FLASH-FRACTURE FILLING OF DIAMONDS

By: William C. Horvath, G.G., A.S.A.
Master Gemologist Appraiser
Independent Gem Testing, Inc.
2455 E. Sunrise Blvd.
International Bldg., Suite 608
Fort Lauderdale, FL 33304
(305) 563-2901

On May 13th the Florida Chapter of GIA Alumni Association hosted John Koivulla of GIA, in a seminar on the fracture filling of diamonds.

Twenty eight members and guests attended the Orlando event. The following is a summary of the process and identification.

The Yehuda process of filling fractures venting the surface of diamonds is a hidden secret. G.I.A. hypothesizes the filling is a high refractive index medium pulled into fractures and cavities, using heat and vacuum. Pressurization could follow after vacuuming followed by a brief clean-up.

The process is identifiable by tilting the stone at a sharp angle along the hairline fractures and rocking the stone - if treated, an orange to blue flash is observed as the stone is rocked, along treated areas gas bubbles may or may not occur. Be careful not to confuse this with iridescent colors of strain that show the entire spectrum of colors.

This orange to blue flash is easy to see with a microscope or loupe, and sometimes visible to unaided eye in larger areas.

The process has also been used to hide bearding and is difficult to spot.

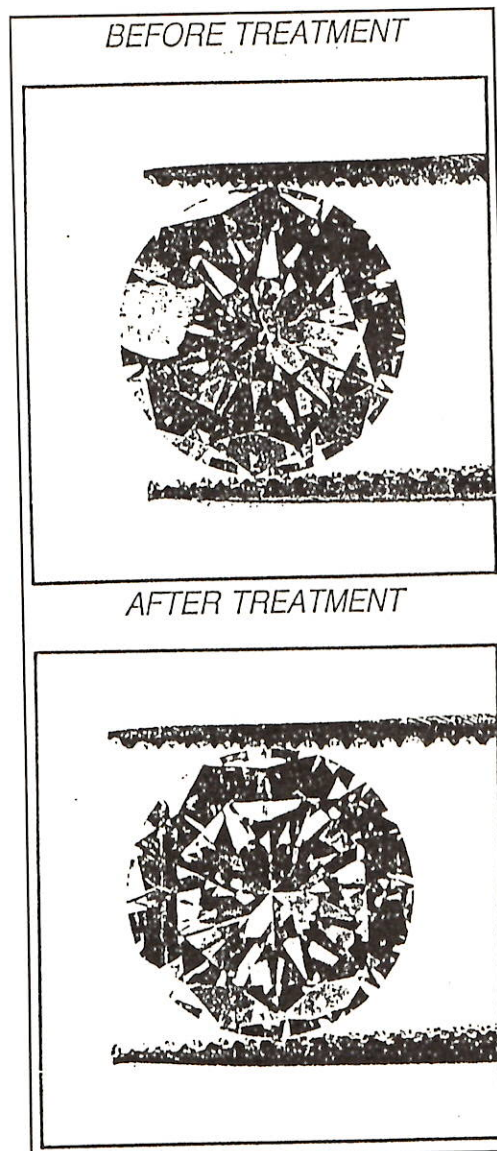
The filling used for treatment is a yellowish color and opaque to x-radiography. The color of the treated stone is usually lowered, depending on the extent of treatment.

Watch for the Summer issue of "Gems and Gemology" as an extensive report will be featured.

The appraisal ramifications of this treatment will be a hot issue of discussion in the next few months, currently G.I.A. trade lab rejects filled stones submitted for grading reports.

THE YEHUDA TREATMENT CLARITY ENHANCED DIAMONDS

By: Zvi Yehuda Ltd.
Diamond Research Laboratory.



A 0.84 ct stone, cracked during setting. Most of the open gletzes or cracks are suitable for Yehuda Treatment. More than 90% of the crack became invisible.

Clarity up-grading:

Black piques can be removed or converted into white gletzes by "Deep Boiling" and Laser Drilling. Now, white gletzes can be removed or

made invisible by Yehuda Treatment. The purpose of the treatment is to render gletzes or cracks invisible. Raising the clarity grade from I to S1 or from S1 to VS is generally achieved.

Durability:

Yehuda Treatment increases the strength of the gletzed diamonds. The treatment is permanent, extremely strong, and durable. Once the treated diamond is set in a jewellery piece it will not be damaged by normal use or cleaning process, including ultra-sonic cleaning. The process may be reversed only by a very high temperature of 1000 degrees F (during re-polishing) and by "deep boiling" in strong acids, especially when combined with high pressure. In this event the stone can be re-treated easily. Most emeralds are clarity treated. Jewellers do not tend to clean mounted emeralds in ultra-sonic cleaners as some treatments may be reversed. Such a problem does not exist with the Yehuda Treatment which is resistant to regular jewellery cleaning procedures, including ultra-sonic cleaners.

Identification:

Clarity enhanced diamonds must be sold with a disclosure (enhanced, clarity enhanced, or special laser treated) as required when selling color irradiated diamonds, lasered diamonds, treated emeralds, etc... The treatment can be detected by looking for a faint rainbow seen at the profile of the invisible gletz. This faint rainbow can be seen with the aid of a loupe or a microscope when examining from the bottom or the side of the stone. It is easier to identify a treated stone rather than to find VS or VVS in a stone. When a rainbow occurs naturally, it can be seen at the face of the gletz and not from the profile.

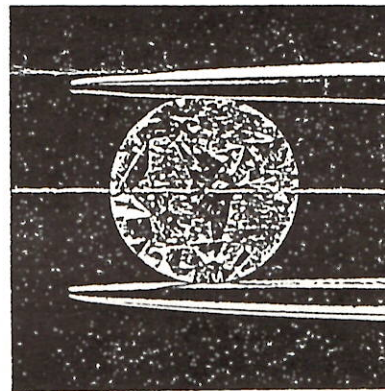
Service
Dialase Inc.
B. Landerer
36 W. 47th STREET
Suite 709
NEW YORK N.Y. 10036
(212) 575-8833
Sales
Diasclence Corp.
580 5th Ave. Suite 401
NEW YORK N.Y. 10036
(212) 221-5985
Fax (212) 221-5986

Zvi Yehuda Ltd.
Diamond Research Laboratory.
Diamond Exchange. Shimshon Bldg.
Ramat Gan, Israel 52520
Tel: 03-251456, 03-268597

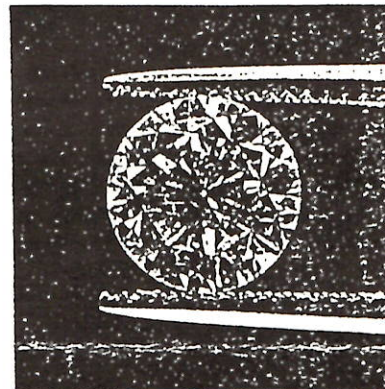
Member of Israeli Diamond Exchange.
Patnet Pending

The Yehuda Treatment Clarity Enhanced Diamonds

BEFORE TREATMENT



AFTER TREATMENT



WATERMELON SAPPHIRE

With Permission From:

Grant G. Gikas, G.G.
Crystal Clear Gems and Minerals, Inc.
39 Main St., Farmingdale, NJ 07727
Ph: 201-938-5908

Watermelon Sapphire (WS) is a newly discovered gem material from the border region of Pakistan and Afghanistan. WS occurs within an amphibole metamorphic rock as crystals consisting of sapphire surrounded by saussurite (green zoisite) an albite-zoisite combination mineral. This material is very different from the ruby in zoisite material from Tanzania which occurs in a massive formation.

The following physical description of WS includes size, shape and cross sections. The size of WS crystals vary due to ranging diameters and lengths. The diameter of WS crystals range from 1 cm to 4.5 cm while the lengths range from 1 cm to 4.5 cm also. The shapes of WS include equant, prismatic and tabular shaped crystals. (see fig. 1)

A cross section of WS cut perpendicular to the c-axis reveals a perfect to slightly distorted semi-translucent to semi-transparent red-purple to bluish-purple sapphire crystal surrounded by translucent slightly bluish-green to slightly yellowish-green saussurite. (see fig. 2)

A cross section of WS cut parallel to the c-axis reveals a rectangular shaped slice which when closely examined shows that the sapphire and saussurite have an irregular contact at the surface of the sapphire crystal. (see fig. 3) The irregular surface at this contact gives the appearance that the saussurite is melting away the sapphire crystal, which implies a saussurite after sapphire replacement process.

The gemological properties of WS include specific gravity (SG), refractive index (RI), and spectral analysis. The SG of a WS crystal will vary depending on the ratio of sapphire to saussurite. However, the SG of each component taken alone found the SG of sapphire to be approximately 4.0 (using gravity liquids) while the SG of saussurite was found to be 2.93 (using a hydrostatic method). The spot RI method was used to obtain an RI of 1.76 for the sapphire while the spot RI of saussurite was found to

vary from 1.53 to full extinction at 1.70. The variation of saussurites RI is due to the albite-zoisite combination. The spectral analysis of the sapphire displayed a ruby-like spectrum with distinct chromium lines while the saussurite displayed a doublet at 4900 and a line at 5800.

The metaphysical properties and significance of WS includes a description of the three materials. The combination of sapphire and saussurite is said to empower wearers who are in positions of service to help or heal others, especially for persons serving in positions of great power. By itself, saussurite (green zoisite) is said to strengthen sexuality, increase fertility and give its wearer the ability to gracefully surrender arguments, ideas, inhibitions and materialistic possessions. By itself, sapphire is said to relieve tension and amplify thought processes, as well as increase personal expression.

The cutting processes best suited for WS include carving, cabachons, flat lapping and tumbling. Surprisingly, together the two materials cut easily and take a high polish without undercutting when cut and polished with diamond products. In addition, the sapphire will take a nice polish when polished with cerium or tin oxide. Unfortunately, some undercutting and pitting occurred when grinding with carbide tools. Carvings have been cut from WS. Intaglios with red and green can be cut from the ends of a WS crystal. Beautiful baroque or calibrated cabachons and slices can be cut with pink to purple hexagonal shapes surrounded by a pleasant green. Some of the WS material exhibits asterism (stars) when cut. Polished slices have been used in stained glass designs of lampshades and windows. WS has been tumbled for several days with some undercutting and a lower lustered polish. Consequently, when cutting and polishing WS the best results are achieved by using diamond lapidary supplies.

At the present time, the availability of WS from its source is unknown. After spending four months on the Pakistani-Afghan border, a limited quantity of WS was recently brought back by Grant G. Gikas, G.G., of Crystal Clear Gems and Minerals, Inc. An investigation of the source of WS will take place this summer, followed by an updated report that will include pictures and a description of the mine. A price list is available upon request from Crystal Clear Gems and Minerals, Inc. (POB 39, Farmingdale, New Jersey 07727 Ph: 201-938-2323).

GRANT G. GIKAS
Graduate Gemologist
39 MAIN ST.
FARMINGDALE, NJ 07727

201 938 5908 DAY
201 938 2323 NIGHT

201 938 7984 FAX

Fig. 1



Fig. 2

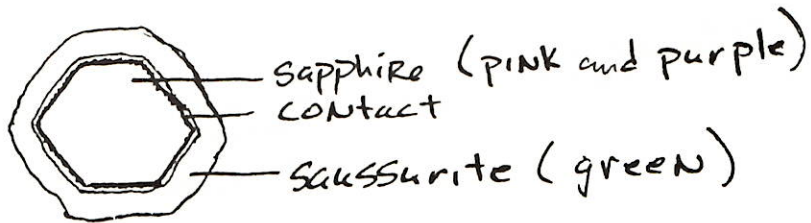
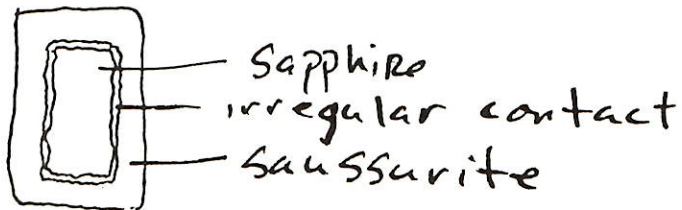


Fig. 3



SYNTHETIC DIAMOND SINGLE CRYSTALS - - SUMICRYSTAL - - FOR ULTRA-PRECISION TURNING TOOLS

From: Super Hard Materials Dept.
Sumitomo Electric Industries LTD
Nov. 9, 1985

Applications of ultra-precision diamond turning are now rapidly expanding - - machining computer memory disks, laser scanner mirrors and photocopier cylinders are typical application fields. To fabricate ultra-precision diamond tools, it is a key factor to use good quality diamond crystals. Sumitomo Electric has recently established, for the first time in the world, a mass production process for large (up to 1.2 carats), high quality diamond single crystals.

SOME PROPERTIES OF SYNTHETIC LARGE DIAMOND CRYSTALS

Our mass-produced large single crystals are classified as in type 1b (Table 1). It contains a very small amount of nitrogen (less than 100 ppm) and is colored yellow. Distinctive features of our large crystals are --

1. Very low contents of dispersed impurities and inclusions compared with natural stones or conventional synthesized powders. (Table 1)
2. The highest thermal conductivity equivalent to the best-purity grade of natural diamond (type IIa). (Table 1)
3. No noticeable internal strains, which are ordinarily observed in natural stones. (Fig. 1)
4. Higher fracture strength than is usual in natural stones. (Fig. 2, Fig. 3) It is supposed that the low internal strains and low defect concentrations give the synthetic crystals superior strength.
5. Very consistent and uniform properties. This is the most important feature of our synthetic crystals. It has been difficult to obtain a batch of high-quality natural stones with uniform

properties, because of the differences of growing environment and conditions beneath the earth. Fig. 4 shows the Knoop hardness of our synthetic diamond compared with that of a batch of high quality natural stones. Nitrogen contents and hardness values of the natural stones vary considerably.

Preliminary application tests of our synthetic crystals have been conducted in precision diamond machining fields. The test results are encouraging, revealing more than double tool life compared with natural diamond tools. (Table 2)

LETTER RESPONSE FROM Sumitomo Electric Industries, Ltd. Sintered Alloy Division, Nov. 29, 1988 to SHM Mr. Bob Cadegan regarding questions about apparent cracks found in the SumiCrystals. Comments from Mr. Yochida.

We are aware of the lines in the crystals which you say look like a crack, and we call them the "crystal growth sectors". The reasons the "crystal growth sectors" are made is as follows.

A synthetic diamond (SumiCrystal) grows on a seed crystal (a small diamond) like Fig. 1. At this time, small amounts of nitrogen atoms are included in the crystal (the nitrogen is what makes the SumiCrystal yellow.) With a synthetic diamond the color is yellow if the nitrogen content exceeds several ppm, however, in a natural diamond, the color is clear until the nitrogen content reaches about a thousand ppm.

Synthetic diamonds usually have cubic (100) and octahedral (111) faces in their growth. And at the edge of every two faces, very narrow faces (110), (113) appear. On these faces it is very hard to include nitrogen, and the traces of these face's growth include only a few ppm of nitrogen.

So these faces have less color than the rest of the diamond, and as they are the boundary between two colored regions it can look very clear. Therefore, it is often misunderstood as a crack.

The difference in nitrogen also causes the steps on the crystal faces to appear after polishing under hot conditions. Though the step can be clearly seen by use of light reflection, it is actually only a few hundred angstroms. We believe this step is caused by the difference in oxidation resistance of the different nitrogen

contents. This step can easily be removed by light weight polishing.

The typical pattern of the "crystal growth sector" in SumiCrystal UP is shown in Fig. 2.

All synthetic diamonds have this sector though the degree may differ. But we are certain that this does not cause cracking or chipping.

Since we started sales of SumiCrystals in 1985, we have not changed the condition of the production and, of course, quality has been kept constant. But the properties of the SumiCrystals can vary slightly. For example, the nitrogen content for SumiCrystals varies from 10 - 100 ppm (natural diamonds vary from 1 - 1,000 ppm.) We guess that the problem this time was caused by these variances.

SUMITOMO ELECTRIC CARBIDE, INC.
DIAMOND GROUP

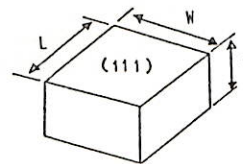
Single Crystal Synthetic Diamond for wire Drawing Dies

CD SUMICRYSTAL BLANK SIZES

PRODUCT NO.	DIMENSION (mm)		
	L	W	T
CD1006 (111)	1.0	1.0	0.6
CD1008 (111)	1.0	1.0	0.8
CD1210 (111)	1.2	1.2	1.0
CD1411 (111)	1.4	1.4	1.1
CD1512 (111)	1.5	1.5	1.2
CD1814 (111)	1.8	1.8	1.4
CD2016 (111)	2.0	2.0	1.6
CD2318 (111)	2.3	2.3	1.8
CD2520 (111)	2.5	2.5	2.0

NOTE: All size dimensions have ± 0.1 mm tolerance

The top and bottom faces of CD blanks are (111) crystal orientation and are cleaved in parallel. Diamond contains less than 100 PPM nitrogen, is yellow in color and is classified type IB.

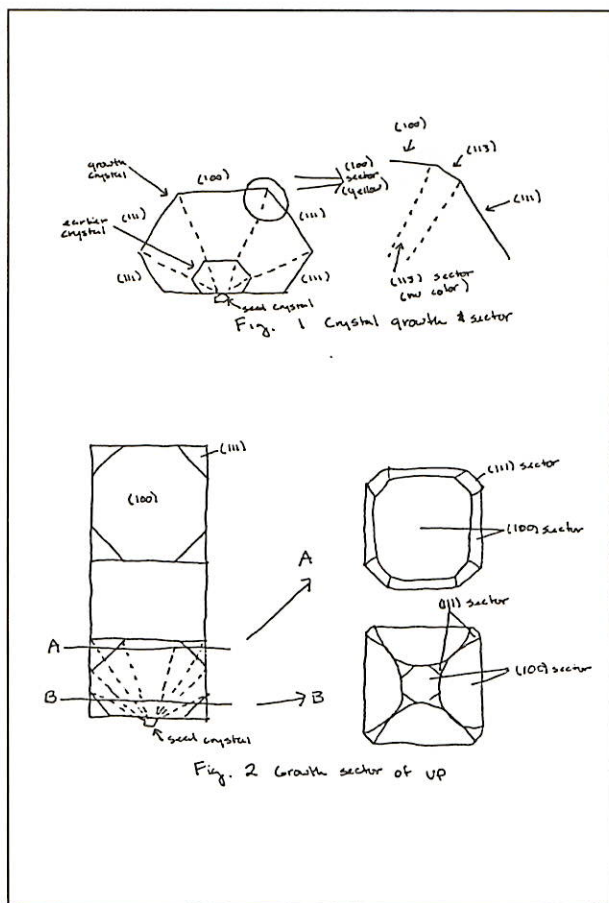


SUMITOMO ELECTRIC CARBIDE, INC.
DIAMOND GROUP

PRICE LIST
CD SUMICRYSTAL
WIRE DRAWING DIE BLANKS

Product Number	\$ Price/Piece
CD1006 (111)	10.00
CD1008 (111)	13.20
CD1210 (111)	16.50
CD1411 (111)	25.00
CD1512 (111)	30.00
CD1814 (111)	55.00
CD2016 (111)	83.00
CD2318 (111)	124.00
CD2520 (111)	165.00

Prices Effective October 17, 1988



BURMA AUCTION

Letter From: L. Sparrow & Co., Inc.
760 Market Street
San Francisco, CA 94102



The 26th annual Burma Gems, Jade and Pearl auction was held in Rangoon on March 6 - 14. The auction featured fine imperial jade; large south sea pearls; rubies and sapphires sold by competitive bidding. At least 150 different firms were represented from 15 countries.

Burma is one of the largest producers of South Sea Pearls, which range from 9 to 17 mm and vary in color from silver to gold. There were 27,386 pearls up for auction broken into 322 lots. The average minimum bid per pearl was only \$196.51, which is quite low for south sea pearls. Many of the lots were baroque and or golden which reduced the average price. The fine round white and silver pearls were selling for quite a bit more. The most expensive lot, which were round silver colored 13 to 14 mm pearls sold for \$185,518 an average of \$5,797.43 per pearl. The pearl auction had active bidding with some lots receiving as many as 22 bids.

The pearls received the most attention from American companies as compared to colored stones which sold mostly to one firm in Thailand. Many of the stones while excellent material were not very well cut. Also many of the larger lots which contained 10 to 20 stones only had 3 or 4 quality stones in them.

Burmese rubies are commanding up to twice the price of the more common Thai rubies. While supply is scarce and demand steady, some saying all the market can supply, interest was low for rubies at this years auction. There were 105 lots of Rubies up for auction with the most expensive stone, an 8.55 carat, having a minimum bid of \$350,000. The bidding on rubies was very sparse with only 24 of the 105

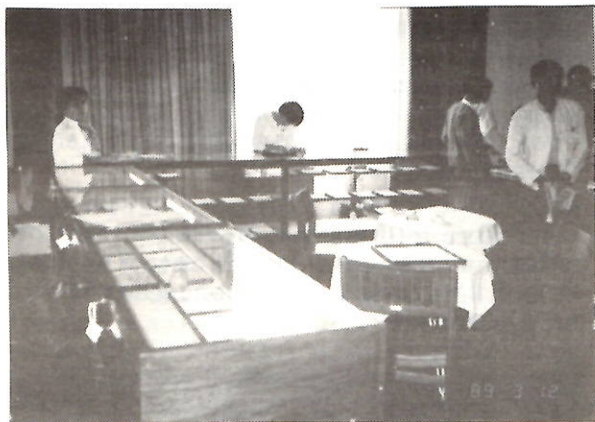


lots being sold. Most notably missing from the ruby auction were stones in the three to five carat size. There was only one 3.10 carat stone in the auction which was judged too expensive and did not receive a bid. These stones sold for only 12% more than the minimum price as compared to the pearls which on an average sold for 50% over the minimum bid.

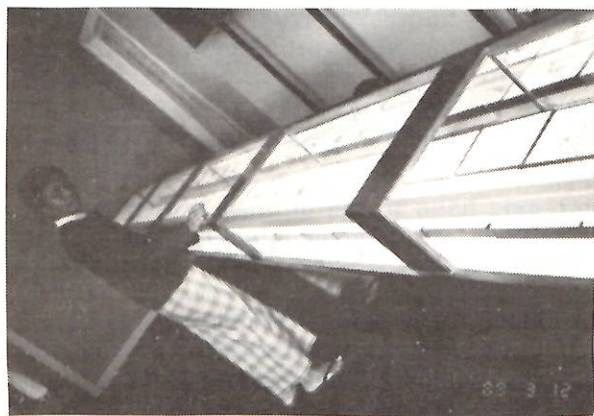
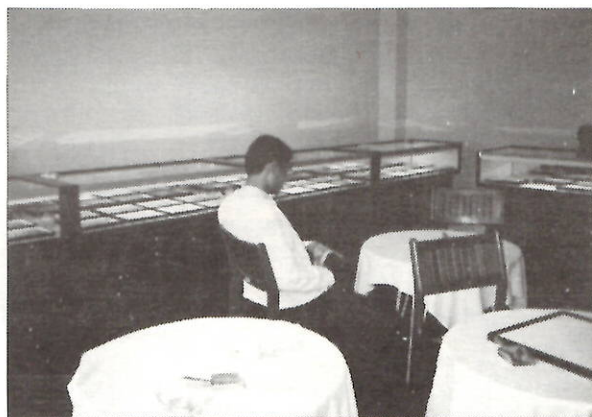
Burmese sapphires, while often finer than Thai stones are still not commanding the same prices as the finer Ceylon stones. The sapphire lots sold much better than the rubies as every lot offered was purchased. Bidding on sapphires was minimal as one firm from Thailand bought 79 of the 92 lots on the first bid. Most stones were purchased at the minimum with only a few going 10% over. The sapphires were mainly one to two carat size with few stones being considered very spectacular.

Burma is the only source for fine quality jadeite, because of this the jade auction was heavily attended and very competitive, with some lots receiving up to 45 bids. All together there were 355 lots with material ranging from the finest imperial jade cabochons selling for \$21,330 a piece to inexpensive "utility" jade rough selling for \$2.45 per pound. The first 10 lots of imperial jade sold for 70% over the bid, with one stone, a 21.08 carat, going for \$51,330, 245% over the minimum bid. Another extraordinary lot was a 285 carat piece of "semi-cut" imperial jade at a minimum price of \$90,000. It had 22 bids and finally sold for \$233,999.





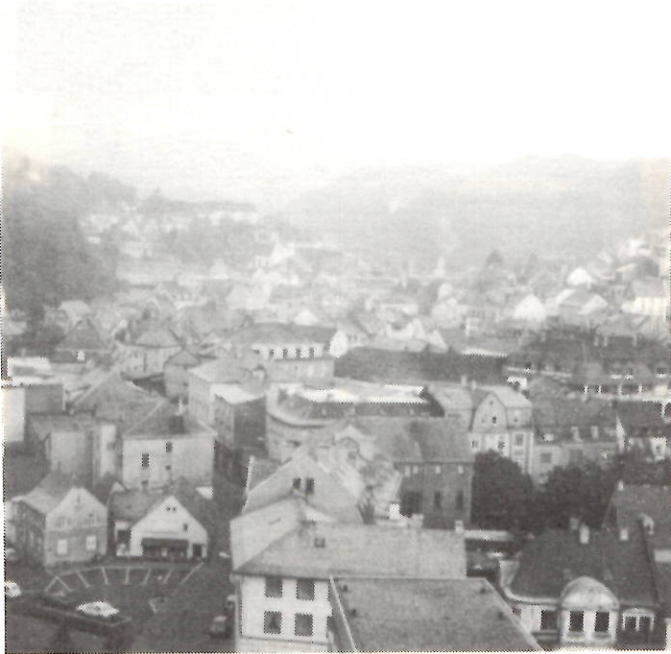
The Burmese auction has been an excellent source for some of the finest gems in the world, yet many long time auction patrons said the quality is slipping. It is difficult to tell why this is happening. The supply of ruby, sapphires and jade most probably is decreasing. There is also a great deal of smuggling being done across the border to Communist China, possibly more stones are now leaving the country by this route. In addition the auction is run by the communist government which has been experiencing political difficulties, so there could be political motivations for holding back finer more expensive pieces. Despite these things the auction is still a very interesting event.



ROY GILES, along with IAN CAMPBELL, both long standing members of the AGA, have put out a new publication titled **THE SOUTH AFRICAN GEMMOLOGIST**. It is published by the Gemmological Association of South Africa, P.O. Box 4216, Johannesburg 2000.

INDIAN SUMMER IN IDAR-OBERTSTEIN

Indian summer comes to Idar Obertsein, West Germany in September and October. The temperatures are ideal for tourists visiting this beautiful, compact and hospitable town of some 40,000 inhabitants.



The central area is easily seen by foot.

The Accredited Gemologist Association has cordially been invited to Idar Oberstein by the German Gemmological Association to visit their facilities. Members will get a hands on view of their IDC grading system.

The city boasts the largest permanent gem mineral collection in Europe. Of course there is more than one gem and mineral museum. The city is old in culture and tradition. They talk about the old church in the rocks and the old castle. The historical watermill is where people would cut their stones in times before electricity.

The Steinkaulenberg, is a mine where agate from Idar-Oberstein was found. Your eyes and legs can tire easily from the vast sights to see. The river Mosel (Bernkastel) is a relaxing change from the beautiful carvings. But not for long.

INTERGEM brings West Germany's Master craftsmen together. This alone is worth the visit to Idar-Oberstein. Here, Europeans do their last minute Christmas Shopping. Plan for this educational, business and mini-vacation now. Proposed departure date is September 24 through October 3.

For more information, please contact Cortney Balzan, 915 Lootens Place, San Rafael, California, 94901. Telephone 415/454-8553 or 415/454-0925.



Cortney enjoys all the sights!

CAMEOS

Excerpt from: Rock & Gem
January 1989
By - Wayne Hadley

What are cameos? This is a field of which I - like many of you - profess no more than a passing knowledge. Most of us have admired cameos we have seen on display in museums and that's the extent of our experience with them. There are few books on the subject. The best I have seen is Cameos, by Cyril Davenport. Much of the information in this article has been gleaned from this very important book.

HELIOLITE AND SUNSTONE

To start, the author defines our subject in these words: "Cameos may, to some extent, be defined as small sculptures executed in low relief on some substance precious either for its beauty, rarity or hardness."

We know that cameo-like amulets were made and used in Sumeria before 3000 B.C. Just where the word "cameo" originated and what the word meant is lost in history. The word "glyptos" is a Greek word for "carved" (often used in reference to this type of lapidary art). Even at that early point in history, the art of cameos, as we now recognize them, without doubt developed out of the carving and use of stamp seals - an earlier form of lapidary work in western Asia that dates back to 6500-6000 B.C.

Early historians noted actual methods used. Herodotus, a Greek (484-410 B.C.), mentions arrows headed "with stone brought to a point, the same sort by which they (the Ethiopians) engrave their seals". Both Theophrastus (373-287 B.C.) and Pliny (A.D. 23-70) mention naxium, or emery, as the best material known for polishing marble or rubbing down gems. Points of diamond may have been used at an earlier date than usually thought, because many antique cameos and intaglios show fine cut lines which appear to have been done with diamond.

One of the earliest carving aids invented by mankind was the drill worked either by hand or by a string and bow which, combined with abrasives, made it effective for cutting large stones. Today, the motorized grinding or polishing wheel, circular diamond saw and modern abrasives including diamond grits and dust, combined with an endless variety of tools designed for every possible carving need, leave little for present-day artisans to want.

We do know that iron points of need size or shape used with oil and diamond dust, as in the past, are still the primary tools in cameo carving. Doubtless our most recent developments in diamond-sintered drills, saws and wheels are a new factor that makes the early stages of cameo carving easier. In spite of that, the ranks of master carvers have thinned down to a relative few, even in the carving centers of Europe.

Excerpt From: Lapidary Journal
January, 1989

By - Frederick H. Pough, Ph.D

Heliolite is an invented word of ancient derivation: "helio" from the Greek helios for sun, "lite" from lithos, Greek for stone. Sunstone has been addressed in several articles in recent years because of present recognition that it is not the simple homogenous labradorite variety that Oregon has erroneously designated as "sunstone". Originally, the term was applied to the Rabbit Hills, Plush, Oregon, calcic-labradorite feldspar strewn over the surface of a lava flow. Generally overlooked and neglected in the good old days was a far greater abundance of almost colorless, low index, glassy feldspar fragments lacking the inclusions. The Plush collecting area in BLM-supervised land became known as the "sunstone" area.

What happened is that gleaners gathered up all the glinting true "sunstones," leaving behind a surface littered with the clear stones "colloquially" known as sunstone. Newcomers all to the responsible state departments, the geologists have neither knowledge nor memory of the good old days when gleaming true sunstones were to be found. So it is completely wrong to call clear labradorite "sunstone."

Returning now to heliolite, there was a good reason for suggesting a revival of what seemed an appropriate name in the appropriate country. My often expressed feeling is that a mineral name should have some connection with its mineral. In this case, one can hardly fault a Greek root; from heliodor and heliotrope one can realize the name's significance and make a good guess at its antecedents.

When Oregon selected labradorite for a state stone, they felt that sunstone was the most generally recognized name for all the state's labradorites, so broadly adopted the whole family, without attempting to narrow the definition despite the fact that the christening jewel was set with heliolites.

In order to avoid further confusion, we urge wider use of the name heliolite, applying it to any plagioclase feldspar of any hue, clear enough to facet, and try to get knowledgeable gemologists to agree on a confinement of the name sunstone to schillering specimens with copper or iron particle inclusions, as originally defined and used.

AMBER

Excerpt from: Rock & Gem
January, 1989
By - Bob Jones

Amber displays some marvelous properties, not the least of which is its ability to build up a strong charge of static electricity. It is soft and easily worked by hand. Amber is considered the earliest known gem collected, worked and revered by man. First worn by chieftains and nobility, amber has come to us in gem form from the graves of these fallen heroes and warriors.

Amber is a fossil resin - an organic exudation released under normal circumstances by a conifer or pine tree. Technically it is an amorphous organic substance and has no crystal structure. Chemically amber is not even a single substance, as all mineral crystals are but rather is a mix of organic substances, mainly succinic acid.

The tree suspected of having provided most of the fossil amber is named *Pinites Succinifer*. It apparently ranged over most of the northern hemisphere when it did live. Large amounts of it ended up as coal deposits.

For as long as history can record it, the best amber has come from the shores of the Baltic Sea, and has been "mined" in quantities through the centuries. At first, it was gathered from the shoreline where it was washed up by wave action. Also, as folks begin to stumble on pieces of amber while digging coal, they realized that this was amber's primary source. Samland, Poland, is a coal mine that has produced amber for centuries. The Baltic amber region is the northern end of what has been called Amber Road, a reference to its lively trafficking in amber to Rome. The Romans were steeped in mystical belief and considered amber an important gem. They consumed it in powdered form for a variety of reasons, from curing headaches to stress!

Today, amber is used with much more finesse and skill. One natural property of amber is its very low heat conductivity and when held in the hand it has an exceedingly warm feeling. This, coupled with its static electricity bent, makes amber a much-used metaphysical gem.

Amber's color enhances when exposed to sunlight because it fluoresces in the presence of ultraviolet light. Its colors range from golden

yellow to orange, red - even green, violet and black. When pure, amber is transparent (this is the most desired kind).

The reason pure amber has color at all is because of its internal atomic structure. When impure, the included material clouds the color issue making some amber opaque. In pure amber the color is a direct result of action with the molecular structure of the amber itself. To understand color, you need to recall something about light. Light is composed of a variety of energy waves, each contributing one color to the entire color spectrum. In the case of amber, some of the light energy is being absorbed by electrons in the organic structure. These electrons use the energy to move around from atom to atom (called energy transfer). Just as some of the light energy is absorbed by the electrons, so is some of the color, since light energy and color are one and the same in this case. What is absorbed is not seen. What is not absorbed is transmitted out, so you can see it. In amber if you see red, the blue end of light energy waves is being absorbed and the red dominates. If you see yellow, this is the color not being absorbed by amber's electrons.

Amber has an ability to build a tremendous static electric charge. Because amber is so prone to this property it became a tool of early scientists working to learn about electricity and the properties of substances.

Another factor that has always had great influence on the popularity of amber is its penchant for holding within itself evidence of earlier life - insects of all sorts, bits and pieces of organic matter. When fresh, amber resin was as sticky as any other pine tree resin. Any insect or small creature getting trapped in the stuff simply struggled itself into oblivion. These animal inclusions are a plus, contributing to amber's general appeal and interest as well as to its value. Scientists have long used amber as a window to the past, studying evolution and the development of life on earth. For the gemologist, animal inclusions and some enclosed plant matter can add to the appeal of the gem.

Amber is a delightful stone to work with since it can be worked with ordinary toolshed equipment and by hand. It will carve easily. It does not have a specific melting point since it is a mixture of things. But at about 300 degrees centigrade it starts to soften. This low melting temperature is a property used to salvage otherwise useless fragments and chips of amber.



Nearly 100 years ago amber was exceedingly popular, particularly in Europe. Queen Victoria happened to like the stuff so she wore it and caused a rush to amber. Demand easily outstripped supply and the search for an acceptable substitute was on. Plastics like Bakelite and casein resins were developed and out of plastics research came yellow plastic simulants which fit the need.

Amber may be a regal gem and gem of the earth, but it is still subject to wear and tear. It has a hardness of from 2.5 to 3.0 on the Mohs scale, which means it can be scratched by almost anything it touches. And there is some evidence that amber is light-sensitive. It darkens with age. Amber should be mounted in jewelry to guard it against scratching. It should also be stored in a soft pouch in a drawer when not being worn. Handling it will help it some, as skin oils will extend its life. Rubbing amber with oils, however, is not advised; it will absorb the oil and could be adversely affected.

The Baltic region is not the only important source for amber. It has also come from Sicily, Rumania and Burma. The Dominican Republic in the Western Hemisphere has yielded amber in land deposits associated with the lignite form of coal. The amber is found widely scattered wherever its rock formation outcrops or is excavated. The largest pieces recovered are about fist-sized - rather small compared to the ten kilogram chunks sometimes found in the Baltic.

For a congealed tree resin, amber has certainly had a significant and major role to play in the history of gemstones and the mystery and lore of man's beliefs. Whether worn as an amulet, as a necklace to guard against goiter, or simply as a lovely, warm and colorful gem, amber is a piece of earth's and man's history.

IDAHO BLUE FIRE OPAL

Excerpt from: Rock & Gem
February 1989
By - Bob Jones

This study on blue fire opal compared material from the Idaho blue claims to some of the white, yellow and green opal from the Mill Creek Summit area west of the Challis opal areas, which are better known and located southwest of this district.

The results of the study showed traces of zircon, iron, calcium and very minor magnesium. Smaller amounts of boron, nickel and vanadium were also detected. In all this, nothing has been suggested as having caused the color of the blue opal groundmass.

The flash of color seen in opal is not due to metallic impurities nor irradiation color centers as is true of most minerals. It is due to the diffraction grating effect caused by highly organized minute spheres of cristobalite which settled out of solution as the opal was forming. The two common environments for precious opal are in undisturbed sediments, as in Australia, and in volcanic material, as in Idaho.

Exactly what is causing the groundmass color in the blue opal in Idaho remains to be discovered. Clearly, this blue opal is the richest blue seen on the market. Some of it is sky-blue but some is even darker - a rich, royal blue of superb hue.

It is possible to speculate on the cause of color here. Scientists have done much to advance our understanding of why minerals have certain colors. They have learned that water and ice such as in a glacier, are blue because light entering the water or ice excites the electrons it strikes and these in turn absorb just a slight amount of red light during that excitation. The reduction in the red factor in white light caused its complementary color (blue) to become a dominant color and so is seen. Perhaps the same holds true for this opal since opal is always rich in water. Why this particular opal shows a rich blue and others do not remains a puzzle to be solved.

Most of the opal found here is translucent to opaque. But the better pieces are truly transparent, enhancing the fiery colors seen within. Much of the opal from here is a solid blue color, rich enough in itself, but without fire. When found, precious opal occurs in small segments of the blue groundmass. Cut gems to 30 carats have been obtained. These may show a variety of colors from red to yellow to green to blue. They are usually bright and showy, and it is not unusual for a piece to show just one color; a solid sheet of blue or green or red flashing from within.

THE DIAMOND RAINBOW

BY B.J. CALDWELL

It is not common knowledge to the average consumer that diamonds occur in a rainbow of colors. The general public has heard of the famous Hope diamond that is on display at the Smithsonian Institute, however, few of these same people realize that the Hope diamond is an intense sapphire blue color. Mother earth blesses us with blue, green, pink, orange, yellow and brown diamonds of various shades. When COLOR is combined with the incomparable SPARKLE of diamonds, the result is a feast for the eyes.

It has been written that lovely brown and yellow diamonds are "Picassos for Peanuts". The meaning behind this phrase is that these diamond colors can be generally purchased far below the cost of a comparable diamond that has fine white color. Since the public is slowly becoming more aware of these bargains, wholesale prices have been on the climb. Within the past five years, the lovely yellow diamond that was sold to an appreciating consumer, may well have doubled in its replacement cost.

The jeweler who scoffs at a lemon yellow, or a coffee brown diamond is merely a jeweler who is either ignorant about these colors or has not given himself or herself opportunity to appreciate them. Jewelers these days have to be specialists of one kind or another in order to keep up with the growing competition, (a situation that is likened to the medical profession).

Someone once told this author that it is far easier to look for a market that exists, such as the already established market for white diamonds, rather than to create a new one. A challenge has always been a source of interest to me. Being a professional in the gem industry as well as a retail jeweler, the excitement of tackling ignorance of fancy colored diamonds sounded like fun.

Perhaps I was born to be a teacher. Every person who walks through the doors of B.J. CALDWELL JEWELERS/APPRAISERS gets a lesson on colored diamonds. Not only are clients shown these mouth watering gems, they are told why they have color, where they come from, and how availability fits in. The response

has been overwhelming. If a satisfied client is wandering around Tucson with one of my "Diamond Rainbows", it is a sure bet they will be stopped (more than once) to be asked about the stone. Consequently the snow ball effect is in process.

The fact that some fabulous colored diamonds are the result of enhancement is also little known. These diamonds are stable in color, generally intense in hue, very affordable, and can be very difficult for the gemologist to detect the enhancement. Many jewelers "pooh pooh" these beauties, spouting that they are not "natural color diamonds". In view of the treatment issue on gems during the past few years, my question to them is, "What gemstone is perfectly untouched these days?" To be fair about this, there are gems that have not been altered, however, the wide majority of gems that are purchased on a regular basis by the general public have been put through some kind of process to improve color, clarity, or both.

Not everyone can afford a natural color blue diamond but nearly every diamond purchaser can afford an enhanced color blue diamond. All the beauty, rarity, and durability is there, the APPRECIATION is what the jeweler must be informed enough to supply. Enthusiasm rubs off.

So, the next time you see a rainbow, instead of thinking about the pot of gold, maybe you will think of buying a new diamond ring, then, a matching pendant, don't forget the earrings, a brooch would be nice, maybe a tie tac for him, or

DIAMOND PRICE INCREASE

From: Central Selling Organisation
London
21 March 1989

With effect from the next Sight on 28 March 1989, the Central Selling Organisation will be increasing its prices for rough gem diamonds by an average of 15.5% (fifteen and a half per cent).

ROCOCO - THE ELEGANT PERIOD IN HISTORY

By: Lise Wurm
150 Post Street Ste. 745
San Francisco, CA 94108

Periods and styles of art influence the style, design and methods of manufacture of jewelry. The same type of process occurs in architectural design. The eighteenth century marked the beginning of wearing jewelry solely for the purpose of personal decoration.

The eighteenth century, in England marked the beginning of the Empire. In France, it marked the beginning of a period of political unrest. The French Protestants, known as the Huguenots, were still fleeing persecution, and many had emigrated to other European countries and to the American colonies. These people brought with them their taste, style and methods of fabrication. Three descendants of these emigrants we think of most are Revere in the American Colonies, de Lamarie in the United Kingdom and Faberge in Russia.

Louis XIV died in 1715. His successor Louis XV, called the boy King, preferred feminine styles and designs. Ladies' fashions became extremely exaggerated, and were heavily accessorized. Everything was opulent. This was the beginning of the rococo period.

The characteristics which typify this style are an asymmetry of style and the extensive use of shell, flower, foliate, scroll work and bow motifs.

The middle part of this period saw diamonds take off as the odds on favorite gemstone. The large and elaborate dinner party became the favorite form of entertainment. Its multi-candle illumination exhibited diamonds to their best advantage.

Up until that time, diamonds had only been cut with 34 facets (called the Mazarin-cut), or had been rose or full Holland rose cuts. During the middle of the century, the first real "brilliant" cut diamond facet arrangement was invented. Although the diamond still had the cushion shaped outline of the crystal, it was given 58 facets. This new cut was called the Peruzzi cut. It later evolved into the Old Mine cut. These

diamonds flickered and flashed in the glow of the candles so fiercely that diamonds were the only gems used by most the nobility during this time.

Initially these stones were set in silver topped gold mountings, and most were backed with the metal. Later on in the century, the pieces were open backed to allow light to enter through the pavilion. This was prior to the industrial revolution, so there was not nearly as much sulfur in the air. Silver didn't tarnish as readily.

Another interesting development was the need for different jewelry to be worn during the day and the evening. The well dressed lady would have a parure (a set which, designed en suite, usually consisted of a necklace, bracelets, a brooch and earrings), in addition to a stomacher, and a tiara or an aigrette, of diamonds for the evening. She would also have completely different jewelry for the daytime. One of the inventions for day-time wear, during this period, was the Chatelaine. It was an ornament worn at the waist, and was usually set with semi-precious stones, or decorated with enameling or another form of decoration. The Chatelaine and later the equipage, usually had 5 chains (up to 9) which hung from the main piece, and from which were suspended a watch, and "etui", a seal and keys.

In England, although there was a general disdain for all things French, the members of the upper classes copied the French designs rather freely. However, the decoration though still opulent, was a bit more subdued than it was in France. During a later part of the period, the popular style was neo-classical.

These motifs decorated most of the jewelry, as it had most of the products of the other applied arts. This design was termed the "Adam style". Articles were usually decorated with neo-classically designed cameos which were set into classically styled bezels and decorative frames. This period, in England, is the Georgian period. The decorative motifs during the Georgian period included acanthus leaves, key borders Ionic and Corinthian capitals, and chimeras, in addition to the floral, bow and asymmetrical motifs on the continent.

The chatelaines and equipages evolved into the "macaroni" style of chatelaine. It was designed without the main hook plate, and was attached to a tightly worn belt. Although found everywhere, this adaptation was most highly favored in France.

The later part of the period saw the reintroduction of color as a decoration. The combination of color with diamonds gave many of the pieces from this period both a style and a flair that they had not previously exhibited. The forms were very fluid, and diamond floral clusters were complemented with polychrome enameling.

The necklace became extremely important in this later part of the period. In France, the necklace was as showy and ostentatious as the jeweler could possibly have made it. Some of them were several tiers. This display of wealth was rampant, and some have insisted that this display by the nobility precipitated the French Revolution.

The Russian court began to play a part in the ever growing interest in self adornment. The Romanovs preferred the oppulent style of France, and this started a long term association between the Russians and the French, insofar as jewelry taste was concerned.

Rings began to be popular during this time. Those with money bought a large diamond surrounded by small diamonds. Later on sapphires became the rage. Those with less money to spend bought semi-precious stones. Cameo cut stones became very popular during the neo-classical period. Both men and women wore rings.

Toward the end of the century pendants and brooches began to enjoy popularity with the middle classes. Many of these pieces were designed with a frame of diamonds surrounding a miniature of some type.

It is impossible to look at jewelry of this period without briefly examining the trends in fashion. Powdered wigs and porcelain skin were the rage. "Beauty" marks in the shapes of crescent moons and stars were worn around the eyes. These patches were cemented on. The clothing was exaggerated. Women had tightly corseted waists, and wore plunging necklines, hooped skirts, several layers of partially visible underskirts. Men wore clothing which was nearly as cumbersome. They wore tight breeches, lace jabots, and silk waistcoats.

Some have said that this was the most elegant period in history. Few would dispute that people were the most heavily decorated.

GLOSSARY

aigrette	a gold or silver hair or hat ornament, which was designed to hold a feather, or was styled after a feather. It was usually worn above the right ear.
chatelaine	a clasp worn at the waist. It hooked onto a belt via a hook plate. From this plate hung several (5 to 9) chains. The chains were equipped with rings or swivels. Small articles were suspended from the swivels or rings. They might have included keys, etui, seals, watches, pomanders, thimbles, scissors cases, and the like. After the 18th Century watches were no longer worn on a chatelaine.
demi-parure	usually consisted of a necklace and a matching pair of earrings (made en suite).
equipage	the assembled chatelaine with watch and other articles.
etui	a small decorative case worn at the end of a chain on a chatelaine.
girandole	a type of earring. It is usually designed with a large bow shaped ornament which hangs from a large gemstone, and from which 3 gemstones are suspended.
macaroni	a chatelaine without the hook plate. It was designed to hang from a tightly worn belt, and was equipped with very long chains.
parure	a set of jewelry, usually designed en suite, which consisted of a matching necklace, bracelets, a brooch, earrings (usually girandole style), and sometimes an aigrette. The modern term is Suite.
riviere	a necklace which was designed with graduated gemstones which were individually set. The finest were of diamond.
sevigne	a bow or modified bow brooch from which hung various pendants or gems.
stomacher	a large bodice ornament, usually triangular in shape, which extended from just below the top of the bodice, to the waistline. Sometimes these were sectional.
tiara	a head ornament, usually entirely set with gemstones. Generally they are semi-circular and taper in width.

CHRISTIE'S LOOKS TO 1993

Excerpt From: International Herald Tribune
Saturday-Sunday Nov. 5-6, 1988
By - Souren Melikian

LONDON - Auction houses are starting to move their pawns on the international chessboard to be ideally positioned by Jan. 1, 1993, when the European art markets are up for grabs. Christie's, long noted for its tendency to follow the example of Sotheby's rather than taking the initiative, has just taken the first step.

Francois Curiel, the 40-year-old executive vice president of Christie's in the United States and head of the New York jewelry department, was appointed managing director of Christie's Europe on Jan. 1, 1989.

This is a major strategic decision for Christie's. The Paris-born Curiel is one of the three men who within 11 years developed Christie's puny New York office into a mega auction-world power capable of competing with Sotheby's long established U.S. branch on equal terms.

His direct contribution as the founder of the jewelry department is impressive. When the young Frenchman held his first sale on May 16, 1977, he sold \$1.178 million worth of goods, a modest record by New York standards. His latest, on Oct. 19, exceeded \$27 million, Christie's largest ever in America.

The high regard in which Curiel is held by professionals has occasionally been voiced publicly even though dealers in this field are not prone to making statements. Laurence Graff of London, the world's leading dealer in top-notch diamonds, when asked by Art & Auction in 1984 why the big stones were no longer leaving America to be sold in Geneva, commented, "Probably because Francois (Curiel) came here". Not surprisingly, Curiel remains on the board of Christie's in the United States and will continue to conduct the major jewelry auctions held by Christie's in New York. He will, needless to say, handle the Geneva jewelry sales as well. He has also been made president of Christie's Geneva, which involves negotiating and organizing the sale of its vast amount of works of art.

Being managing director of Christie's Europe on top of all that may sound like a dispensable

luxury for the man who might be described as the busiest executive within Christie's. For the firm, it was a necessity, however. Curiel says that his most urgent task is to build an integrated structure where, for the time being, Christie's has 14 loosely connected offices. While four also state sales - Amsterdam, Geneva, Monaco, Rome - ten essentially collect goods for sale. Not unnaturally, this tends to be done on the basis of each regional head's personal inclinations and competence, and of the relationships they have developed with the selling centers.

Even more important, in the immediate, is the need to improve the method of doing business. When it comes to business getting, the crucial part, the European way is outdated. "Clients must be looked after more carefully. To convince them to come to you, a highly professional presentation is now required. If you are talking about a significant collection, detailed proposals have to be submitted, that may run these days to 40 or 50 typed - or printed - pages."

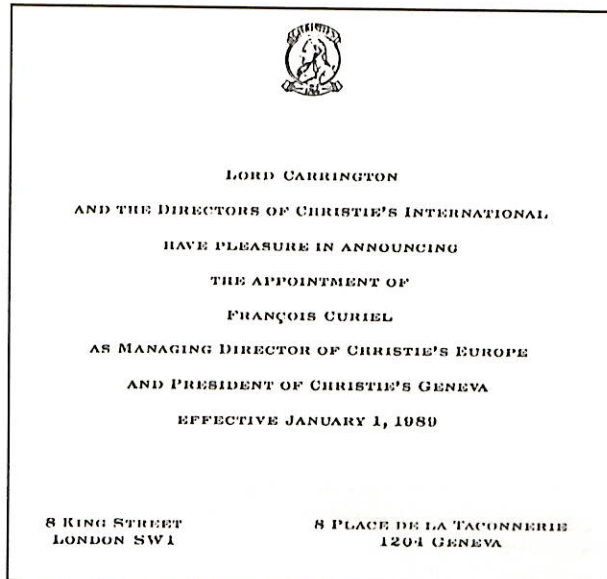
Some in the trade believe in fact that the trump card in favor of Christie's was the idea that the executors got of what Francois Curiel stood for in the world of jewels. A mixture of both may be closer to the truth. "It was a close race anyway", Curiel wistfully concludes. The prize on Dec. 2, 1987, was a \$3.89 million sale, 12 percent over the high estimate and not one item bought in.

It is by bringing such methods to Europe that Curiel hopes to set Christie's on a new course of expansion on the Continent. "The biggest market for us will obviously be France. If we are allowed to operate according to Common Market rules, we would be able to set up a full-fledged self-contained auction system in which we shall be getting art for sale from French vendors and sell it to French buyers. It will be quite unlike Geneva where I bring in clients from elsewhere twice or three times a year. Paris has a fantastic potential."

Will this mean a raging battle with the established auctioneers? "There is no reason why this should be so" he says. "If we team up with some of the more dynamic auctioneers and experts and use our time proven methods, it might take off like a rocket."

The realistic-minded Curiel does not believe this may come to pass at zero hour Greenwich Mean Time on Jan. 1, 1993. He gives it three or four years, at least, perhaps as long as a decade. "It won't even be my own doing. That's

inevitable, you know." It is hard to tell with Curiel whether he says it with a glint of irony or just cool restraint. His foes will have their work cut out for them. The combination of the fast, French-style intelligence and the New York business approach, all of it lightly polished by the smoother British manner that has rubbed off on Curiel after 19 years with Christie's, is a formidable one. The best position to be in, however, will be the spectator's. What a swell game it's going to be!



Note: Jewel sales in New York will now be run by Russell Fogarty and Patrizia Ferenczi. They will also be assisted by Pamela Harris, a senior appraiser.

IRRADIATED PHENAKITE

Excerpt from: Lapidary Journal
December 1988

It was reported in *Gemmologie Aktuell*, (p. 3, February 1988) from the German Gemological Institute in Idar-Oberstein that a transparent brown stone found in a parcel of irradiated topaz turned out to be phenakite. Phenakite is so easily confused with quartz that its name is from the Greek *phenas*, meaning deceiver. It is usually colorless or rarely yellowish or reddish. It is assumed that the brown color in this case was due to the radiation treatment.

DIAMOND CARTEL TO RAISE PRICES

Reprinted in: The Salt Lake Tribune
March 24, 1989

LONDON (AP) - The De Beers diamond cartel of South Africa, citing strong demand, says it is increasing prices for rough gemstones an average of 15.5 percent.

The price increase for a broad range of uncut diamonds is effective next week. It follows a 13.5 percent increase last May and a 10 percent increase in September 1987.

De Beers Consolidated Mines Ltd., which is based in Johannesburg, controls 80 percent of the world's rough diamond market through its London based marketing arm, Central Selling Organization.

It does not disclose what the prices are.

The cartel only sets prices for rough diamonds, which it doesn't disclose, and operates a pipeline of diamonds from its mines in South Africa and Australia to dealers and cutters in the world's major diamond cutting centers, Antwerp, Bombay, New York and Tel Aviv.

It holds about 10 "sights" - or sales - for international diamond dealers a year, with the next one scheduled for next week.

"We are responding to prevailing conditions in the market. It was market-lead," spokesman Richard Dickson said Thursday about the price increase.

"The industry is anticipating another good year in 1989 from retail diamond and jewelry sales," Dickson said.

NEW BOOK BY AGA MEMBER ANNA MILLER

Anna M. Miller, G.G., A.S.A., Master Gemologist Appraiser and author of the best selling Gems and Jewelry Appraising has announced a new book on jewelry appraising to be available in December 1989.

The book entitled: Illustrated Guide to Jewelry Appraising: Antique, Period & Modern, is being published by Van Nostrand Reinhold and will deal in depth with antique and period jewelry appraising. Methods used to circa date and identify jewelry, as well as model jewelry appraisals that illustrate good jewelry description, are important chapters in the book.

"It is a natural progression of the jewelry appraiser to learn about all phases of appraising estate goods. More and more appraisers are seeing estate goods for probate, divorce or inheritance. This book offers clear direction on how to handle and value such items", Miller said. "It is not a 2nd. edition of my first book, but in depth information on estate appraising. I know it will be valuable to all appraisers."

AN ANNOUNCEMENT ABOUT SPEAKING ENGAGEMENTS:

Anna M. Miller, G.G., A.S.A., Master Gemologist Appraiser was the guest speaker of the Southern Women Jewelers Association and GIA Alumni Association in Atlanta, Ga. recently. The combined dinner meeting of the two groups was a highly successful endeavor. Miller spoke on appraising and the law, and gave a report on the status of the Bernard bill before Congress that requires certification and licensing for real property appraisers, with an amendment concerning personal property appraisers.

In March, the GIA Alumni Association of Chicago, invited Anna Miller to Chicago to speak at their first 1989 meeting. A large group of seventy turned out to hear Miller's highly entertaining and informative slide lecture about appraising estate and antique jewelry. The two-hour talk ended with an hour of questions and answers.

Anna M. Miller invites your order for Gems and Jewelry Appraising: Techniques of Professional

Practice by direct order from the author for a personally signed copy.

To order, please use enclosed form.

GEMS AND JEWELRY APPRAISING - BY ANNA M. MILLER

A BOOK REVIEW BY PAM ABRAMSON

It's assumed by many people that once a person becomes a gemologist he or she is automatically an appraiser of gems and jewelry. Those of us who rely on appraising for a portion of our income realize that this is a misconception. Appraising is a profession in itself. One must study its techniques and practices.

Gems and Jewelry Appraising by Anna M. Miller is a professional guide for those of us who are serious jewelry appraisers. It's among the very first books to present technical and practical information to the gems and jewelry appraiser on how to proceed in preparing an appraisal report. Ms. Miller offers information on how to get an appraisal service started, what factors are important when looking at a piece of jewelry, and how to research and analyze value.

The many graphs, charts, and illustrations are presented clearly and augment the text to good advantage. Examples of forms and the treatment of specialized subjects (such as vintage wristwatches, carvings, and cameos) offer a sound basis for continuing research. There's also an excellent chapter on legal and ethical aspects and techniques for the expert witness.

Gems and Jewelry Appraising is a must for the library of the gems and jewelry appraiser. It offers solid information and advice to the appraiser concerning not only the technical aspects of the profession but also the ethical considerations that may arise.

ACCREDITED GEMOLOGISTS ASSOCIATION

The Accredited Gemologists Association held its annual Tucson conference this year at the Embassy Suites Hotel near the Tucson Airport. It began Sunday February 5th with an afternoon meeting of the new Board of Directors, where the agenda included new projects, plans for several mini-conferences at locations throughout the country, the Accredited Lab certification and projections for the budget.

Later that evening a gala dinner dance was held at the hotel open to all members, those attending the conference and members of the press. We had a wonderful turnout with over 90 for dinner. The evening began with a cocktail hour followed by dinner, a slide show highlighting the past few conferences as well as last fall's mini-conference held in San Diego and featuring Martin Rapaport. Members of the organization who have contributed much time and effort to AGA in the past were honored with a 14k yellow gold tie tack with the AGA logo, designed and manufactured by AGA member Kevin Wood. Among those honored were past presidents Joe Tenhagen, Neil Cohen and Robert Rosenblatt, Cap Beesley, Tony Bonanno, Brenda Joyce Caldwell, Jeff Hurwitz, Donald Palmieri, Dana Richardson and Ted Themelis. After a short membership meeting there was dancing to a live band and socializing into the late hours.

Monday the 6th began with registration for the two day conference which was limited to a total of 40 participants. This year there were four hands on workshops which were held round robin style so that everyone attended all four. Monday Cap Beesley did an in depth class on identification of country of origin in colored stones with an emphasis on Burma vs. Thai, African, Afgan and Pakistani ruby, and Kashmir vs. Ceylon and Burma sapphire. Emerald was also covered. Cap had a slide presentation, a spectroscope display and ultraviolet comparison as well as 12 microscopes set up with "live" examples.

The other workshop concentrated on diamond grading with an emphasis on grading mounted goods, put on by Tom Tashey, director of European Gem Labs in Los Angeles who discussed his lab's grading techniques, and David Atlas, D. Atlas and Company in

Philadelphia who concentrated on grading of old european and old mine cut diamonds. After their discussion there was a hands on session of grading mounted pieces (which has previously been graded as loose stones).

Tuesday alternated a second session by Cap Beesley, this one on detection of treatment, concentrating on the corundums and emerald, but touching on many other stones as well. It was done in the same fashion as the first workshop.

The subject of grading and evaluating pearls was addressed by Freddy Kohn of United Pearl. It began with a video tape of the pearl growing, harvesting and processing system, followed by a discussion with questions and answers. Next Mr. Kohn handed out sets of seven to nine strands of pearls and asked the group, divided up into groups of three, to put them in order of value from least expensive and most expensive, and to place a value on the strands. Each group of strands was the same size. After each group had finished Mr. Kohn scored the groups decisions and discussed and compared the way he graded them. Each group was able to grade two to three sets.

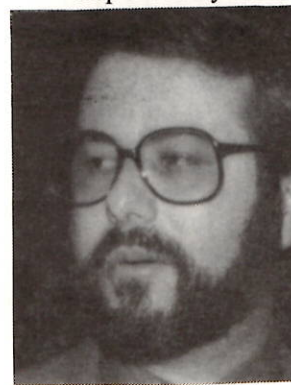
This years conference was very successful with great attendance and interesting sessions. Those who participated felt it did a good job covering important topics.



Cap Beesley



Tom Tashey



David Atlas



Freddy Kohn

LETTER TO THE EDITOR BY- PETER BRADLEY

March 8th. 1989

Dear Dana,

When I last spoke to you at Tuscon I threatened that I would write a letter for the Cornerstone about the conference; after waiting to give myself time to let my feelings mellow I have decided to go ahead anyway. It is still with a certain trepidation that I am offering my observations as I realise that I am open to the criticism that I am willing to complain but not willing to help. To a certain extent I admit that such comments are justified and all I can say is that I run my store virtually on my own and I simply do not have the time to give.

This year's conference was billed as, 'hands on brush up your expertise'. Hands on yes to some extent but brush up your expertise, hardly. I need to make it clear that in no way am I criticising Cap Beesley who put on yet another entertaining and instructive performance. Cap's quality as a lecturer is matched only by his ability as a gemologist, but he has dealt with both country of origin and heat treatment for the last several conferences. I would question the relevance of country of origin for the majority of those present. In ten years in business in this town I have yet to see a sapphire or ruby where it would make any significant difference to the value of the stone. Further more if such a stone came my way I do not feel that my signature on the appraisal would

PETER F. BRADLEY
Graduate Gemologist
Gemological Institute of America
Master Gemologist Appraiser

mean very much. I would recommend to the owner that the item be sent to Cap for his opinion.

Monday's session on diamond grading should have been billed as aimed at the general member not MGAs. The level at which it was pitched belied the knowledge and skill of both instructors which only really came out in the question and answer session.

From a hands on point of view the most successful presentation was Freddy Kohn's. Not only did he discuss pearl grading and have strands to be graded, but he took the time after the lecture to go through with us and explain why he thought ~~we~~ had not got them in the order he had assigned. Freddy's was by far the most practical and directly beneficial to my every day business.

In order that I do not appear to be totally destructive I would like to offer some suggestions and solicit membership comment for next year's conference. Firstly, could we limit the lectures to one day of three sessions, morning afternoon and evening? This year, although we finished at 2pm it still left little time to go round the shows. If one includes the MGA/ASA day there were three days of lectures ~~to~~ days of travelling and I am away from the store for five days without even going to any of the shows. Next I would like to suggest possible topics for future conferences. Identification of synthetics with emphasis on modern products, hands on with possibly different experts dealing with different stones, possibly different stone each year. Diamond grading, not tecniqes but conclusions. One of the things that came out of David Atlas' lecture was that the GIA does not even follow its own grading parameters. Also as we are all working away in our own little worlds I am sure that we are modifying clarity grading in particular, to fit our own ideas of what is right. I would like to see a number of stones set up graded by some one like David, or Don Palmieri and someone from the GIA lab. This



would help us to be consistent within the AGA. There was also a suggestion that we should grade in a darkened room using fibre optics at twenty power. What is the GIA's policy are we going to follow it? An other useful topic would be appraisal format, not only what we should include but also ideas on lay out. Perhaps we could come up with something that not only would be consistent within the AGA but might be adopted by the industry in general. Perhaps there could be a session on latest equipment and lab techniques. Include in that what should the reasonably well equipped lab contain and what ^{use} its limitations. I would also like to see something on South Sea pearl grading and on the rarer stones that only occassionally come our way. I realise that is is far from an exhaustive list of topics but if they were addressed then I think everyone would be ready for an update from Cap on country of origen and heat treatment.

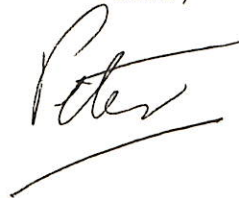
While discussing the conference I think it is valid to look at where the AGA is and where it is going and what it wants to achieve. I joined basically for the MGA programme as it was the only advanced studies offered at that time, and I started coming to Tuscon as much for the possibilty of interacting with some of the country's leading gemologist as for the gem show. This year was very disappointing as so many of those who had been leading personalities were not present. Of the members who were recognised at the dinner dance for their services some did not attend a single session of the conference. It is going to be very difficult to recruit and retain new members when the leaders of the organisation do not attend its most important conference. I feel that since the MGA programme has been turned over to the ASA the AGA has lost its sense of direction and the MGA programme has lost its significance as it is a very small part of a much larger organisation. I am not suggesting at this point that the AGA attempt to take back the MGA as it is probably not possible, but I do think the situation has to be faced and the raison d'etre

of the AGA be reviewed and plans for the future be formulated.

The first thing that I would like to see is an attempt, by the board of directors, to bring about a reconciliation between those leading members, whom, at the present, will not communicate with each other and there by causing disharmony and friction within the AGA. We are such a small group that if such division continue it is very likely to tear us appart.

I know from my conversations with other members that I am not alone in my concerns. I hope that this letter will be recieved charitably and that people will not take offence, as none was intended. Perhaps it will help stimulate discussion and bring about an environment in which dialogue and hopefully reconciliation can take place.

Yours,

A handwritten signature in cursive script, appearing to read "Peter", with a long horizontal flourish underneath.

AGA ORLANDO CONFERENCE

REVIEW BY A NOVICE -
BY ROBERT VOGEL



Robert Vogel

I was fortunate enough to be invited to the mini-conference in Orlando, Florida on May 21st, 1989. The AGA featured David Atlas of D. Atlas and Company, Inc., and Martin Rapaport, founder of the Rapaport Diamond Report.

I am currently studying my first gemological course in Diamonds through the GIA Home Study program. My first test is in a week or so. This should qualify me as the new kid on the block. I find the subject fascinating.

The President of the AGA, Cortney Balzan, asked me to review the seminar from a novice point of view. A unique idea to say the least. Here goes.

David Atlas was first at the podium discussing old mine and old European cut diamonds. The subject started with grading and pricing of these stones. David brought out that these stones could not be graded according to current modern day specifications as they were cut differently. That is, the make or girdle, pavilion, crown, table and roundness of the stone were different than today's standards. Therefore, a slightly different grading approach has to be used in order to arrive at a comprehensive value of stone.

Secondly, a discussion to recut or not to recut. Old cut stones have a certain value due to their old style cutting techniques. Some may be more valuable left alone while others should be cut to increase beauty and value.



David Atlas, Tom Seguin, Martin Rapaport

David addressed this precisely by determining carat weight loss in recutting. (15% in European Cuts and 35% in Old Mine Cuts). He emphasized that you must know your stones before determining cutting, buying or selling.

David gave informative handouts to help follow his talk. Carat weight sizes ranged from .75-1.00 carats to 2.00 carats with clarity grades IF to I2 and color grades from D-E to P-Q-R with cost breakdowns in each category. The values change depending on the market.



Martin Rapaport, Cortney Balzan, David Atlas



Though just a novice, I can use some of David's handouts now and some later on. The Diamond Report Card was devised by David and assigns an arbitrary point value to each GIA grade. The point value can be used in arriving at the final overall quality grade found at the end of the report.

Martin Rapaport addressed the surrounding influences on the current global and domestic market. Politics, interest rates, inflation, currency exchange rates, fashion, marriage, demographics and the 4 C's, along with DeBeers and world supply.

He did well in explaining the influences of the Japanese Yen and the way they buy up the quality gem stones, leaving little for the rest of the world.

Martin also brought out the problems of supply of raw stones due to the strangle hold that DeBeers has on the diamond industry. Their regulatory monopoly of the uncut diamonds causes artificial inflation in the diamond industry.

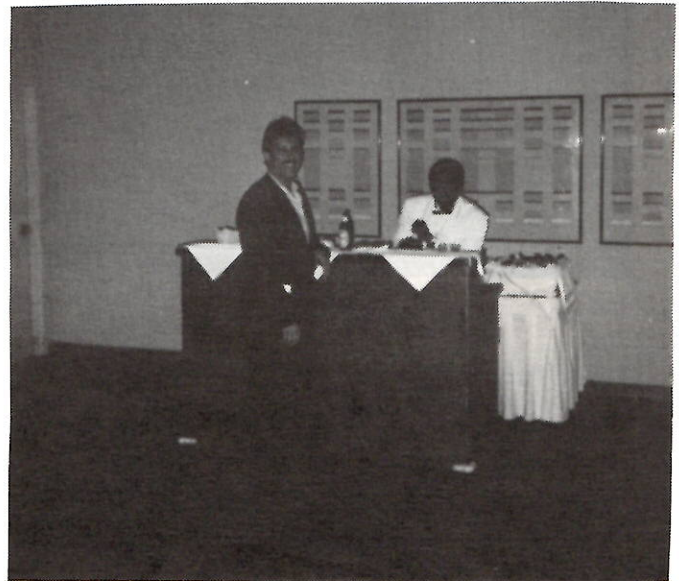
Due to this fact, I personally will not limit my working capital to diamonds as I enter the gem and jewelry business, but will diversify my capital in other gem stones not controlled by DeBeers.

Martin indicated a large increase in diamond prices by December '89.

Both speakers were very informative on their subjects and used a common sense approach that I as a novice understood. Their lectures could have been applied in other trades as well.

These speakers represent the philosophy of the AGA in promoting integrity in the gemological and jewelry industry. I would not hesitate to attend another lecture by David or Martin.

Keep up the good work AGA.



Bill Horvath enjoys a well attended cocktail party!



AGA SOFTWARE REVIEW COMMITTEE

PURPOSE STATEMENT

Our purpose is to provide all AGA members with a comprehensive overview of currently available software for the retail jewelry and appraisal industry. We are a committee made up of working Gemologists, Jewelers and Appraisers and have only a professional interest not a technical interest in effective software programs.

We will be reviewing software that is designed for business applications found in the retail jewelry trades and is designed to run on the IBM, IBM compatibles and the Macintosh computers. We will be looking at programs that may include: inventory and customer database, mailings point of sale, appraisals, accounting, gemological and on-line services.

We will review the software using pre-established criterion to assist us in providing both objective comparisons as well as subjective responses. We will then produce a report for the benefit of all AGA members. The intent of the report will be to help our members make better choices concerning the purchase of computer software for jewelry trade applications and its use in their business environment. We expect our report to serve as a guide not a directive to the members of the AGA.

REVIEW CRITERION

- 1) Ease of loading the program
- 2) Printed support material
 - a) does it exist?
 - b) is it easy to understand and use?
- 3) Phone support
 - a) do they answer promptly?
 - b) can they succinctly answer your questions?
- 4) What functions does the program have
 - a) inventory database
 - b) customer database
 - c) mailings
 - d) point of sale
 - e) appraisal
 - f) accounting services
 - g) gemological services
 - h) online services (ie. telecommunications)
- 5) Are the functions direct and easy to use
 - a) do they lead me to where I want to go?
 - b) ease of getting in and out of various functions?
 - c) are functions complete (ie. enter, delete, edit...)?
 - d) after using a function does it bring me back to the main menu?
- 6) How do I access entered information and is that access sensible (usable)?
 - a) can I manipulate the data to my specific needs?

- b) is information too general or too refined?
- 7) Is the data extractable to be used in other programs?
- 8) What is the program written in (ie. basic, dbase...)
- 9) How fast does the program run (subject response)
- 10) Print-out material
 - a) easy to use?
 - b) what does it look like?
- 11) Does the program run properly or does it often fail (fall out)

This project will begin mid March and the reviews will be completed by August 1st. The completed report to be on the news stands by September 2nd. Each software review committee member will be responsible for in-depth reviews of two or three programs . . . each program will get in-depth reviews from at least 2 or 3 persons . . . each person will have the opportunity to look at every program.

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805-772-1003
IBM Compatible (?)

Robert Rosenblatt
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Atari ST 1040

Kevin Wood
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801-355-5471
Atari access

Dana Richardson
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Salt Lake City, UT 84108
801-581-9900
Atari

Cortney Balzan
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San Rafael, CA 94901
415-454-8553 or 0925
IBM compatible access

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5613 University Blvd. West
Jacksonville, FL 32216
904-737-2520 wk
904-725-0422 hm
904-825-0768 weekends

Charles Zawacki
5455 Foxhound Drive
Naples, FL 33942
813-643-1102
IBM

Leo Schmeid
148 Amesbury Road
Knoxville, TN 37922
615-675-6071
IBM compatible

Jelks Cabaniss
Main Street P.O. Box 525
Marshall, VA 22115
703-364-1959
Macintosh

D. ATLAS & CO.

215-922-1926

REFERENCE FORMULAS

Weight estimation formulas

All measurements should be made to at least .01 millimeters. (Moe Gauge conversion to millimeters: Moe x .3058 = millimeters.) L = length. W = width. D = depth. DI = diameter. (For round and oval stones, average two directions to determine the diameter.)

Diamonds

Diamond formulas are based on "Ideal-American" cut dimensions and angles. Allowance should be made for obvious deviations. "Ideal" length to width ratios for fancy diamonds are as follows. Oval, emerald cut & pear shape: 1.625/1; marquise shape: 2/1; heart shape: 1.125/1.

Shape	Ratio	Formula
Round		$DI^2 \times D \times .0061 = \text{weight}$
Oval		$DI^2 \times D \times .0062$
Heart		$L \times W \times D \times .0059$
Emerald cut	1:1	$L \times W \times D \times .008$
	1.5:1	$L \times W \times D \times .0092$
	2:1	$L \times W \times D \times .010$
Marquise shape	2.5:1	$L \times W \times D \times .0106$
	1.5:1	$L \times W \times D \times .00565$
	2:1	$L \times W \times D \times .0058$
Pear shape	2.5:1	$L \times W \times D \times .00585$
	3:1	$L \times W \times D \times .00595$
	1.25:1	$L \times W \times D \times .00615$
Pear shape	1.5:1	$L \times W \times D \times .0060$
	1.66:1	$L \times W \times D \times .0059$
	2:1	$L \times W \times D \times .00575$

Adjust weight 1-10% for exaggerated fancy shapes, i.e. "out-of-shape" cutting, i.e., improper tapering to points, extra wide areas, "bulges" evident on pavilion. (This adjustment is irrespective of L to W ratio.)

Diamond melee

Take an average diameter, then— $DI \times .60^* = D$ (depth).

Full Cuts: $DI^2 \times D \times .0061 = \text{per stone ct. wt.}$

Single Cuts: $DI^2 \times D \times .0069 = \text{per stone ct. wt.}$

*to determine approximate depth on "fish-eyes" multiply $DI \times .55$ to $.50$ (depending on the extent) instead of $.60$.

Formulas based on thin to medium girdles. Adjust weight for thicker girdles: Medium to slightly thick—2-4%; Thick to very thick—5-10%.

Faceted colored stones

Shape	Formula
Round	$DI^2 \times D \times S.G. \times .0018 = \text{weight}$
Oval	$DI^2 \times D \times S.G. \times .0020$
Octagon (Emerald cut)	$L \times W \times D \times S.G. \times .00245$
Rectangle	$L \times W \times D \times S.G. \times .0026$
Square	$L \times W \times D \times S.G. \times .0023$
Marquise (navette/boat)	$L \times W \times D \times S.G. \times .0016$
Pear (teardrop)	$L \times W \times D \times S.G. \times .00175$

Adjustment should be made for the usually present "bulge factor." Depending on the degree of "bulge" add 2-6% to the determined weight.

Round beads

$DI^2 \times S.G. \times .00259 = \text{weight}$

Cabochons

$L \times W \times D \times S.G. \times .0026 = \text{weight}$
If flat or low domed $\times .0029$

Specific gravity list

Alphabetical by stone variety

Agate.....	2.65
Almandine garnet.....	3.9-4.2
Alexandrite.....	3.71
Amazonite.....	2.58
Amber.....	1.08
Amethyst.....	2.65
Andalusite.....	3.15
Apallite.....	3.21
Aquamarine.....	2.69
Aventurine quartz.....	2.65
Beryl-golden.....	2.68
Bloodstone.....	2.65
Calcite.....	2.70
Carnelian.....	2.65
Cats-eye chrysoberyl.....	3.71
Cats-eye quartz.....	2.65
Chalcedony.....	2.65
Chrysoprase.....	2.65
Citrine.....	2.65
Coral.....	2.65
Cubic zirconium.....	5.70
Demantoid garnet.....	3.85
Diamond.....	3.52
Dioptase.....	3.29
Emerald.....	2.71
GGG.....	7.05
Glass.....	2.3-4.5
Hematite.....	5.1
Hessonite garnet.....	3.65
Iolite.....	2.59
Jadgite jade.....	3.33
Jasper.....	2.65
Kunzite.....	3.18
Lapis-lazuli.....	2.80
Malachite.....	3.80
Moonstone, precious.....	2.57
Morganite.....	2.80
Nephrite jade.....	2.96
Obsidian.....	2.65
Onyx.....	2.65
Opal.....	2.05
Pearl.....	2.70
Peridot.....	3.34
Pyrope garnet.....	3.7-3.9
Quartz.....	2.65
Rhodolite garnet.....	3.84
Rose quartz.....	2.65
Rubellite.....	3.05
Ruby.....	3.99
Sapphire.....	3.99
Sardonyx.....	2.65
Serpentine.....	2.57
Smoky quartz.....	2.65
Sodalite.....	2.30
Spessartite garnet.....	4.16
Sphene.....	3.53
Spinel.....	3.60
Strontium titanate.....	5.13
Sunstone, oligoclase.....	2.64
Synthetic emerald.....	2.67
Synthetic rutile.....	4.26
Synthetic sapphire.....	3.99
Synthetic spinel.....	3.64
Tanzanite.....	3.35
Tiger-eye.....	2.65
Topaz.....	3.54
Tourmaline.....	3.05
Tsavorite Garnet.....	3.65
Turquoise.....	2.70
YAG.....	4.55
Zircon.....	4.69

TREASURERS REPORT

ACCREDITED GEMOLOGIST ASSOCIATION, INC.
 A MEMBERSHIP ORGANIZATION
 STATEMENTS OF REVENUES AND EXPENSES
 FOR THE YEARS ENDED DECEMBER 31, 1988 AND 1987
 BY - JEFF HURWITZ

	<u>1988</u>	<u>1987</u> <u>RESTATED</u>
REVENUES		
Membership dues	\$ 15,360	\$ 22,733
Annual conference fees	7,857	27,262
Gem lab accreditation	1,488	140
Miscellaneous	393	918
Sale of conference tapes	<u>-</u>	<u>1,512</u>
Total Revenues	<u>25,098</u>	<u>52,565</u>
 EXPENSES		
Annual conference expenses	17,171	18,112
Publications	9,783	4,197
Professional fees	2,999	6,455
Lab accreditation	2,028	-
Treasurer's office expense	703	682
President's office expense	622	2,412
Public relations committee	177	132
Admission and membership committee	100	466
AGANET expense	-	440
Miscellaneous	<u>-</u>	<u>155</u>
Total Expenses	<u>33,583</u>	<u>33,051</u>
EXCESS OF REVENUES OVER EXPENSES	\$ < 8,485 > =====	\$ 19,514 =====

BOARD OF DIRECTORS FOR '89

PRESIDENT - Courtney Balzan
PAST PRESIDENT - Robert Rosenblatt
2ND VICE PRESIDENT - Young McQueen

1st VICE PRESIDENT - Pamela Abramson
SECRETARY - Craig Lynch
TREASURER - Dana Richardson

REGIONAL GOVERNORS

REGION I - Thom Underwood
REGION II - Kevin Wood

REGION III - Tom Gorman
REGION IV - Tom Seguin

COMMITTEE CHAIRS

ACCREDITED LABORATORY -	Kevin Wood
ADMISSIONS AND MEMBERSHIP -	Tom Gorman
AGANET -	Robert Rosenblatt
CONSTITUTION, BY LAWS -	Robert Rosenblatt
ETHICS, GRIEVANCES -	Jeff Hurwitz, David Atlas
HISTORIAN/LIBRARIAN -	Courtney Balzan
PUBLIC RELATIONS -	B.J. Caldwell
PUBLICATIONS -	Dana Richardson
SOFTWARE REVIEW COMMITTEE -	Thom Underwood, Robert Rosenblatt
STANDARDS AND DISCLOSURE -	Cap Beesley
SUPPLIER MEMBER/MEMBERSHIP BENEFITS -	Craig Lynch
TUCSON '90 -	B.J. Caldwell, Dana Richardson, Thom Underwood, Courtney Balzan

For more information on **Accredited Gemologists Association**, contact:
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International Headquarters 415-454-8556

AGANET 24 hr. BBS Access Number 801-466-9539



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Frank A. Wright, G.G., F.G.A.,
Brewsters
4167 Central Avenue
Riverside, CA 95206
USA 714-683-7489
280

Lise A. Wurm, G.G., F.G.A.,
Sidney Daniels, Inc.
150 Post Street Ste. 745
San Francisco, CA 94108
USA 415-391-8600
281

Christine W. York, G.G.,
Master Gemologist Appraiser, A.S.A.,
Antique Appraisal Service
P.O. Box 27903
Houston, TX 77227
USA

(713) 665-8245

Royal Gem House
3104 Eldoe Ste. 202
Houston, TX 77027
USA

391 (713) 960-0988

Paul Zadok, G.G.,
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Sherman Oaks, CA 91413
USA
382

Jean A. Zamot, G.G.,
15951 Carmania Drive
Whittier, CA 90603
USA
324 (213) 943-0090

Charles A. Zawacki, G.G.,
Master Gemologist Appraiser, A.S.A.,
5455 Foxhound Drive
Naples, FL 33942
314 (813) 643-1102

Geraldine Zwack
P.O. Box 57
APO San Francisco, CA 96346
424

ACCREDITED GEMOLOGISTS ASSOCIATION

Accredited Laboratory Directory

ANN HAWKEN GEM LABORATORY

Ann Hawken, G.G.
603 West 13th, Ste. 312
Austin, TX 78701
#124 (512) 288-3590

ANTIQUÉ APPRAISAL SERVICE

Christine W. York, G.G.,
Master Gemologist Appraiser, A.S.A.,
P.O. Box 27903
Houston, TX 77227
#102 (713) 665-8245

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Christine W. York, G.G.,
Master Gemologist Appraiser, A.S.A.,
3104 Edloe Ste. 202
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#102 (713) 960-0988

BALZANS GEMOLOGICAL LABORATORY

Cortney Balzan, G.G.,
Master Gemologist Appraiser, A.S.A.,
915 Lootens Place
San Rafael, CA 94901
#117 (415) 454-8553

BIRMINGHAM GEMOLOGICAL SERVICES

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Master Gemologist Appraiser, A.S.A.,
251 Merrill
Birmingham, MI 48011
#126 (313) 644-8828

B.J. CALDWELL JEWELERS/APPRAISERS

B.J. Caldwell, G.G.
Master Gemologist Appraiser, A.S.A.,
7225 North Oracle Road
Tucson, AZ 85704
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4167 Central Ave.
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CLAYTON GEMOLOGICAL SERVICES, INC

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8000 Bontiomme Ste. 309
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Frederick, MD 21701
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Master Gemologist Appraiser, A.S.A.,
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Master Gemologist Appraiser, A.S.A.,
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Ricki Kendall Gooden, G.G.,
1110 Grand Avenue #221
Kansas City, MO 64106
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GEM PROFILES

Bob Praska, G.G., C.G.
416 West Santa Ana
Fresno, CA 93705
#122 (209) 229-7361

INDEPENDENT COLOURED STONES LAB.

Ian C.C. Campbell, F.G.A.,
5 Hengilcon Avenue, Blairgourie, Randburg,
Transvaal, Republic of South Africa 2194
#116 (011) 787-3326

INTERNATIONAL GEM TRADE LAB.

Andrew Y. Kim
650 S. Hill Street, #229
Los Angeles, CA 90014
#105 (213) 688-7837



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 30 S.E. 4th Street
 Boca Raton, FL 33432
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 Master Gemologist Appraiser, A.S.A.,
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 Jefferson Valley, NY 10535
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Joseph A. Mackley, G.G.,
 Master Gemologist Appraiser, A.S.A.,
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 Knoxville, TN 37923
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LABORATORY**

Antonio Bonanno, F.G.A.
 8600 Fenton Street
 Silver Spring, MD 20910
 #125 (301) 588-7770

NEIL COHEN GEMOLOGIST

Neil Cohen, G.G.,
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 99 Pratt Street
 Hartford, CT 06103
 #121 (203) 247-1319

NC GEM LAB

T. William Benedict, G.G.,
 Master Gemologist Appraiser, A.S.A.,
 107 Hunter's Ridge Road
 Chapel Hill, NC 27514
 #112 (203) 966-2227

ROSENBLATT'S

Robert L. Rosenblatt, G.G., F.G.A., F.C.Gm.A.,
 Master Gemologist Appraiser, A.S.A.,
 1400 Foothill Drive #150
 Salt Lake City, UT 84108
 #100 (801) 583-8655

SAN DIEGO GEMOLOGICAL LAB.

Thom Underwood
 Master Gemological Appraiser, A.S.A.,
 3957 Goldfinch Street
 San Diego, CA 92103
 #119 (619) 291-8852

SPECTRUM GEMS

Dana Richardson, G.G.,
 Master Gemologist Appraiser, A.S.A.,
 1615 South Foothill Drive
 Salt Lake City, UT 84108
 #101 (801) 581-9900

**SUNCOAST ACCREDITED
GEMOLOGICAL LABORATORY**

Thomas Sequin, G.G., N.J.A.,
 Bayshore Office Building
 6221 14th Street West, Ste. 105
 Bradenton, FL 34207
 #115 (813) 756-8787

THE GEM LAB

Jim "Fritz" Ferguson, G.G.,
 2049 Triviz Dr. Apt. A12
 Las Cruces, NM 88001
 #109 (505) 522-5648

**UNITED STATES GEMOLOGICAL
SERVICES, INC.**

David Ascher
 14080 Yorba St. #237
 Tustin, CA 92680
 #114 (714) 838-8747



ACCREDITED GEMOLOGISTS ASSOCIATION

Supplier Member Directory

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LONGHILL PARTNERS, INC.**
Antionette Leonard Matlins
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South Woodstock, VT 05071
(802) 457-4000

A.M. MILLER AND ASSOC.
Anna M. Miller
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Pearland, TX 77588
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Boston, MA 02111
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CRF
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Margate, FL 33063
(305) 426-3011

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P.O. Box 24D31
Los Angeles, CA 90024
(213) 475-5620

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SLC, UT 84115
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San Mateo, CA 94401
(415) 348-6341

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Santa Monica, CA 90404
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Joe Hensley
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San Mateo, CA 94401
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Craig Carnevale
1901 N. Naper Blvd.
Naperville, IL 60540
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GRIFFITH GEMOLOGICAL LAB.
Alfred P. Griffith
1069 Via Verde Ste. 170
San Dimas, CA 91773
(818) 332-1343

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NETWORKS UNLIMITED INC.
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NEW WORLD SOFTWARE
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(408) 866-5003



P.G. READ CONSULTANCY SERVICES LTD.

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Russell-Cotes Rd.
Bournemouth, BHI 3UB
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VERSASOFT CORPORATION

Eric Small
P.O. Box 36078
San Jose, CA 95158
(408) 723-8384

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P.O. Box 1885
121 Dillon Mall
Dillon, Co. 80435
(800) 221-4435

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15 W. 47th St.
New York, NY 10036
(212) 354-0575

RAPIDATA

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628 1/2 6th Street Ste. 211
Rapid City, SD 57701
(605) 348-0766

STEP STONE JEWELERS DATABASE

Michael Laurs
852 5th Avenue Ste. 208
San Diego, CA 92101
(619) 233-STEP

THE GEMTRACK GROUP

Kenneth David
21 West 58th Street
New York, N.Y. 10019
(212) 758-3080

THE JEWELRY JUDGE APPRAISAL SYSTEM

David N. Knight
91 Station St. Box 302
Ajax, Ontario
Canada L1S 3C5
(416) 683-7204

UNITED PEARL COMPANY

Fred Kohn
576 5th Ave.
New York, NY 10036
(212) 265-3833

VANCE INFO SYSTEMS

Audi Vance
2818 Clay Street
San Francisco, CA 94115
(415) 922-6539





ACCREDITED GEMOLOGISTS ASSOCIATION

MEMBERSHIP APPLICATION

(Please type or print all information)

- FULL MEMBERSHIP
- ASSOCIATE MEMBERSHIP
- SUPPLIER MEMBERSHIP

FOR OFFICE USE ONLY: _____

NAME Mr. Mrs. _____
 Miss LAST FIRST MIDDLE

RESIDENCE: _____
STREET/POST OFFICE BOX

PREFERRED MAILING: _____
CITY

STATE/COUNTRY ZIP

BUSINESS: _____
STREET

PREFERRED MAILING: _____
CITY

STATE/COUNTRY ZIP

DIPLOMA(S) HELD: _____

DATE(S) CONFERRED: _____

SPECIAL AREA(S) OF INTEREST: _____

GEMOLOGICAL AFFILIATIONS: _____

SPECIAL AWARDS OR HONORS BOOKS: MANUSCRIPTS: _____

DATE _____ SIGNATURE _____

SUBMISSION REQUIREMENTS

- A. Application form filled out completely, marked FULL MEMBERSHIP or ASSOCIATE MEMBERSHIP; preferred mailing marked RESIDENCE or BUSINESS.
- B. Professional conduct code, signed. (Retain one copy for your files.)
- C. Dues fee of \$125.00 domestic; \$135.00 (U.S. Currency) Overseas; \$175.00. Supplier Member. This includes a one time application processing fee of \$25.00 and a full years' dues. Make checks payable to: ACCREDITED GEMOLOGISTS ASSOCIATION.
- D. Photocopy of your Gemologist, Graduate Gemologist, or F.G.A. Diploma. Associate member applicants—photocopy of student letter of acceptance. Supplier Member—State type of business.

Tom Seguin, G.G.
 Bayshore Office Building
 6221 14th Street West, Suite 105
 Bradenton, Florida 32207
 (813) 756-8787



THE ACCREDITED GEMOLOGISTS ASSOCIATION (A.G.A.) IS AN INTERNATIONAL NON-PROFIT ORGANIZATION DEDICATED TO PROFESSIONAL STANDARDS OF EDUCATION, RESEARCH, IDENTIFICATION AND EVALUATION OF GEM MATERIALS AND JEWELRY. ALL APPLICANTS FOR MEMBERSHIP ARE REQUIRED TO READ AND SIGNIFY THEIR ACCEPTANCE OF THE FOLLOWING CODE OF ETHICAL CONDUCT, AND INDICATE THEIR WILLINGNESS TO ADHERE TO THIS CODE.

I. PROFESSIONAL CONDUCT

- A. It is incumbent on every member to refrain from giving any counsel or making any report on any gem or article with which he is not thoroughly familiar, unless (1) the client is aware of those limitations and/or (2) he consults with another who is competent to assess and evaluate the gem or article.
- B. A client should be counseled of the need for periodic reassessment of the value of his items, because of continued price fluctuations in the market.
- C. Every member agrees to make every possible effort to keep abreast of new developments in the field of jewelry and gemology.
- D. Consultations in performing gemological duties, including any reports, are confidential and any disclosure should only be made after obtaining written approval from the client.
- E. The gemologist is in a position of trust and, due to his professional knowledge and training, must accept the special nature of the relationship with his client.
- F. It is unprofessional practice to give off-handed opinions, which tend to belittle the importance of careful inspection, testing and analysis.
- G. It is unethical practice for a member to suppress any facts, data or opinions which he may be called upon to give in a court of law, or to overemphasize any facts, data or opinions so as to unfairly influence a decision or bias a case for either party.
- H. It is unethical practice to serve more than one party with respect to the same situation unless all parties previously agree to this.
- I. It is unethical to reduce a previously quoted fee in order to supplant another gemologist or appraiser after the other's quotation for professional services has been revealed.
- J. A member of A.G.A., aware of the questionable conduct of another member, has an obligation to report the matter to the Grievance Committee for appropriate action.
- K. Any conduct, practice, self-laudatory advertising, or other questionable gemological practice using misleading or inaccurate claims and promises detrimental to the establishment of public confidence in gemological work is considered unprofessional.
- L. The gemologist should have no interest or contemplated future interest in the purchase of items reported on, in order to avoid any suspicion of bias. The full revelation of pertinent facts is mandatory.

II. GEM IDENTIFICATION AND APPRAISAL REPORTS:

- A. Should contain the results of a sufficient number of tests (e.g., R.I., S.G., U.V., examination with microscope, spectroscopy) to establish the identity of the material in question, unambiguously.
- B. Should indicate (where feasible) special characteristics of the material examined, such as natural origin vs. synthetic or vice versa, or if material is dyed, assembled, reconstructed, irradiated, etc.
- C. Should utilize standardized grading criteria where available, and indicate the grading system used.
- D. Should avoid confusing terminology that tends to perpetuate incorrect gemstone names, or which can be misconstrued by layman as representing something other than that which is intended.
- E. Should be in writing only, with the gemologist retaining a copy of the report as a permanent record.
- F. Should indicate the purpose of the report (e.g., estate appraisal, replacement value, etc.).
- G. Should present a thorough qualitative and quantitative statement, including mention of special markings, hallmarks, age, historical significance, provenance, uniqueness, etc.
- H. Should present the truest possible value, along with a statement as to whether the stated value includes an increment for inflation and, if so, what the increment is.

III. FEES

- A. It is recommended that fees are to be computed on the basis of a per hour rate or on the basis of a charge per item. It is consistent with professional practice to have a minimum fee, or that consistent with the experience of the appraiser or gemologist doing the work.

I HEREBY AFFIRM WITH MY SIGNATURE THAT I ACCEPT THE ACCREDITED GEMOLOGIST ASSOCIATION CODE OF PROFESSIONAL CONDUCT TO BE VALID AND I AGREE TO USE IT AS A GUIDELINE IN PERFORMING GEMOLOGICAL ACTIVITIES. I UNDERSTAND THAT THE A.G.A. MAY TERMINATE MEMBERSHIP OF ANY INDIVIDUAL WHO IS FOUND TO BE PERFORMING GEMOLOGICAL WORK INCONSISTENT WITH THE STANDARDS OF PROFESSIONAL CONDUCT SET FORTH ABOVE. I UNDERSTAND THAT MEMBERSHIP IS GRANTED ONLY TO ELIGIBLE INDIVIDUALS WHO ARE DULY ELECTED BY A.G.A. AND DOES NOT EXTEND TO BUSINESS ASSOCIATES UNLESS THEY ARE INDIVIDUALLY ELECTED TO MEMBERSHIP.

(Professional seal or stamp may be shown below)

Signature _____

Date _____

Address _____

(NOTE: Keep one copy, sign and date the other and return to A.G.A. with any fees)