



# The Jewelry Appraiser

A PUBLICATION OF THE NATIONAL ASSOCIATION OF JEWELRY APPRAISERS

Serving the Professional Jewelry Appraiser With Pride®

July/August/September 2019

Vol. XIII, No. 3

## ADA Compliant Website? Really?

Terry Davis brought up to the attendees at the Dallas Conference a situation in his area regarding jewelers are being sued for not having an ADA compliant website. Terry referenced an news article in USA Today newspaper that illustrated the entrepreneurial spirit. There was a group inhale and resulting confusion. Apparently, there is an individual in Florida with too much time on his hands, scours websites for ADA non-compliance and, with a lawyer, sues the non-compliant jewelers' websites and neatly settles for five figures to stop the proceedings.

After some research, this has turned out to be true! Title III of the Americans with Disabilities Act is being interpreted to include websites as "places of public accommodation." Websites with significant inaccessible components can be seen as discriminatory against persons with disabilities, in violation of Title III of the ADA. The ADA is a strict liability law which means there are no excuses/defenses for violations (e.g. ignorance, web developer is working on it, etc.)

The law that primarily governs accessibility is the Americans with Disabilities Act (ADA). Even though it doesn't mention websites anywhere, Title III of the ADA has been interpreted by U.S. courts to apply to websites. For our websites to be ADA compliant, they need to be accessible. Website accessibility can mean two things depending on the context:

1. the process of making your website so that its content and functions are accessible to those with disabilities, or
2. how accessible your website is

The ADA is the legal side, are you in compliance with the law? And accessibility is the technical or developmental side, how well can persons with disabilities access your website?

Burning question: how do we make our websites accessible?

The answer is to make it so people with disabilities can enjoy the full use of your website; they can access content, navigate your website successfully, engage with different elements, etc. U.S. courts and the Department of Justice (DOJ) have frequently referenced the Web Content Accessibility Guidelines (WCAG) 2.0 Level AA success criteria as a standard to gauge whether websites are accessible. The WCAG 2.0 AA success criteria are comprised of 38 requirements, individually referred to as success criterion.

No current legal prescription exists for web accessibility but WCAG 2.0 AA has been commonly referenced as a guide. Newly published Web Accessibility Standards (WAS) make accessibility easier. <https://accessible.org/Web-Accessibility-Standards-WAS-2.pdf>



## Advisory Against Using an "Expiration Date" on Appraisal Reports

When an appraisal is created, it is a snapshot in time of the condition, content, and market value of the items listed in the report. It is never a forecast of future value and only in certain situations may reflect the value of a previous date, an "effective date," of a tax related event such as a gift, donation, or a decedent's date of death. Even tax reports may fail to detect hidden accidental or intentional changes in condition, or content that may have been made since the effective date to the date of the appraisal. Obviously, an appraisal looking back at a particular date for a tax related issue applies solely to the date listed on the report and will never expire. Having an effective date on a report clearly makes such a report valid only for the date listed. No expiration date should be on such reports.

The larger concerns all other reports, such as retail replacement valuations, marketable cash valuations, and liquidation reports. Although they do not need to have an "effective date" declared, such reports are still simply a snapshot in time on the date of the appraisal and not a valid forecast of future value. The appraiser is never liable for alterations of content, condition or market forces beyond the date of the appraisal. Any one or a combination of these three elements may invalidate the conclusion of value without warning. While most of the time a report remains valid for months or years, there is no specific way to predict an expiration or change in value.

All those who are users of appraisal reports must set their own limits on how long to rely on reports which may have become invalid due to changes of condition, content or market forces. The appraiser's sole responsibility is to be correct on the date of the report. Placing an expiration date on an appraisal report implies that the appraiser has a responsibility for use of the report "as-is" until the expiration date. If the appraiser states in their report that values, condition and content may be subject to change before the stated expiration date, then what does such an expiration date mean? "Nothing" would be the resulting conclusion. We suggest that users of reports set their own parameters for how old a report must be to be invalid or no longer acceptable. Appraisers may recommend re-evaluation based on a blanket suggested time frame of their choice or state "unforeseen changes in market values may invalidate an appraisal value at any time" but using a definitive "expiration date" is not a recommended practice.

David Atlas, GIA GG  
Chair of Ethical Issues

# HERITAGE AUCTIONS

## Now Hiring

Heritage Auctions is expanding and seeking additional qualified Jewelry specialists in various offices. Potential cities include Chicago, San Francisco, and Dallas.

[Consignment Director, Fine Jewelry, Chicago](#)

[Consignment Director, Fine Jewelry, San Francisco](#)

[Consignment Director, Fine Jewelry, Dallas](#)

## Calendar of Events

**53rd ACE© It Annual Winter Conference**  
Tucson, AZ  
February 2 - 3, 2020

**54th ACE© It Annual Mid-Year Conference**  
Location TBD  
August 8 - 11, 2020

We welcome your articles and photos for *The Jewelry Appraiser*. Acceptable file formats for photos include JPG, PDF, TIF or EPS files.

## Heritage Appraisers Now Hiring

Steve Lott, GIA GG, founder of Heritage Appraisers, is looking for NAJA appraisers in the following areas:

- New Hampshire
- Maine
- Utah
- Oregon
- Washington
- Minnesota
- Iowa



Please contact Steve @ "Stephen Lott" <[appraise@heritage-appraisers.com](mailto:appraise@heritage-appraisers.com)> or 216.591.0685.



## *The Jewelry Appraiser*

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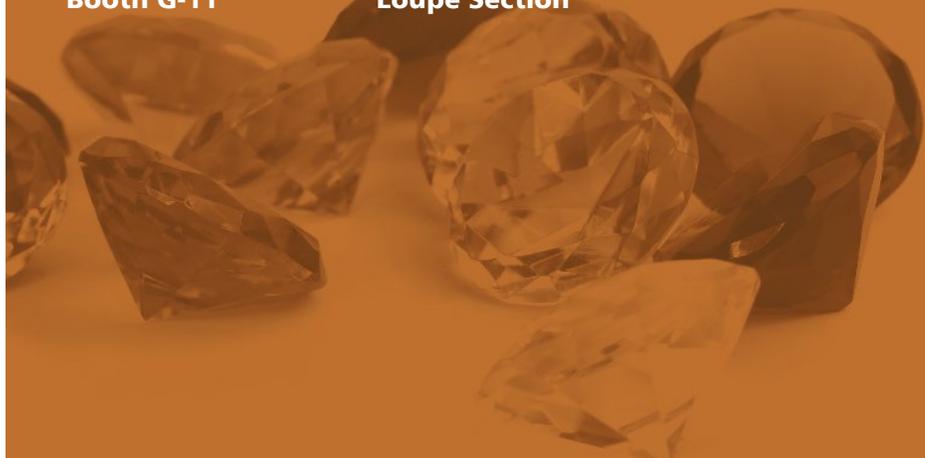
**Carmen Contreras**  
Conference Associate

## NAJA Exhibit Dates

**AGTA**  
Tucson Convention Center  
Tucson AZ  
February 4 - 9, 2020  
Booth G-11

**Atlanta Jewelry Show**  
Cobb Galleria  
March 7 - 9, 2020  
Atlanta, GA  
Loupe Section

**JCK**  
Sands Convention Center  
June 2-5, 2020  
Las Vegas, NV



PUBLISHED BY  
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# 52nd ACE© It Mid Year Education Conference Dallas, TX



It was a huge Texas sized welcome from Jill Burgum, the Heritage Jewelry Team and Heritage Auctions for the 52nd Mid-Year NAJA Education Conference! Heritage sponsored goody bags were handed to you with your badge and conference proceedings as soon as you walked in on Saturday morning ending with a champagne reception at the close of day. More was in store for attendees in the following days with the Texas BBQ lunch, Mocktion with live bidding. The Howard Rubin Educational Foundation silent auction which garnered over \$2,500 for future scholarships. Heritage also sponsored the coffee from the opening to the closing – every day! Over \$2 million of upcoming Heritage auction goods were on display to charm and seduce!

This was the first time we had a conference south of the Mason-Dixon line. Dallas weather did not disappoint. It was hot. Actually, it started at hot but there was plenty of air conditioning.

### It takes a village!

It takes a village of our generous host Jill Burgum and Heritage Auctions and talented presenters, NAJA staff, exhibitors, and supporters to put together a conference of this magnitude:

### Grateful Appreciation to our Sponsors and Supporters:

Jill Burgum, GIA GG,  
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### NAJA's Dream Team:

Gail Brett Levine, GIA GG  
Executive Director  
  
Dave Atlas, GIA GG  
Associate Director & Chair of Ethical  
Issues  
  
Deborah Finleon, GIA GG  
Associate Director & Chair of Education  
  
Rakel Hall  
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On-Site Associate

### Special Thanks:

Lauren Abramovitz,  
GIA GG for being the  
official Conference  
Photographer



Remember to support  
those who support  
NAJA!

We are starting something new – instead of slices of reactions from attendees, we have synopsis of the most important first day – AHA! (Appraisers Helping Appraisers) straight from the presenters themselves! NAJA feels that these synopses need to be shared with the entire membership!

## What's Up With USPAP?

It was my pleasure, at our Mid-Year Conference in Dallas this August, to present a brief overview of the updates to USPAP for 2020-2021. Although there were relatively few changes which affect personal property appraisers, those changes that have been made are important and, in one case, will require an update to the wording of our appraisal reports.

Revisions were made to the Scope of Work Rule, the Competency Rule, Standards 7 and 8, Restricted Appraisal Reports, Advisory Opinions, and Definitions. A new Advisory Opinion, AO-38, was added, and there were several new Definitions added.

USPAP definitions are intended to clarify the meaning of words or phrases in USPAP that differ from, or are not found in, popular English dictionaries. The vast majority of the revisions made to the Definitions were semantic, for clarity. In those definitions which were modified by a comment, that comment was frequently moved up into the definition itself, and the definition reworded for simplicity. The following definitions are new:

**Assignment Elements:** Specific information needed to identify the appraisal or appraisal review problem: client and any other intended users; intended use of the appraiser's opinions and conclusions; type and definition of value; effective date of the appraiser's opinions and conclusions; subject of the assignment and its relevant characteristics; and assignment conditions.

**Physical Characteristics:** Attributes of a property that are observable or measurable as a matter of fact, as distinguished from opinions and conclusions, which are the result of some level of analysis or judgment.

**Relevant Characteristics:** Features that may affect a property's value or marketability such as legal, economic, or physical characteristics.

**Effective Date:** The date to which an appraiser's analyses, opinions, and conclusions apply; also referred to as date of value.

**Misleading:** Intentionally or unintentionally misrepresenting, misstating, or concealing relevant facts or conclusions.

A change noticeable throughout USPAP is that, as they were in the Definitions, many of the comments were moved up into the Rules or Standards to which they refer. The standard used by The Appraisal Standards Board to deem when such movement was necessary was: when comments include requirements, that language is moved into the Standard or Rule itself; comments were maintained where needed for better understanding of Standards or Rules.

One of the more prominent changes was the addition of the following phrase to

the Competency Rule. This phrase originally appeared in Standard 7-1 (c), but was moved for broader applicability across all of USPAP, rather than just within a development Standard:

"Perfection is impossible to attain, and competence does not require perfection. However, an appraiser must not render appraisal services in a careless or negligent manner. This Rule requires an appraiser to use due diligence and due care."

The individual sections of both Standards 7 and 8 have now been labeled for easier accessibility. For example, Standard 7-4 is now titled "Approaches to Value" and Standard 8-1 is called "General Reporting Requirements."

The majority of changes to the Standards were, again, semantic and mostly for clarity. Sections were split into more easily understandable single items, and comments were moved up into the Standards themselves.

Unfortunately, USPAP seems to believe that the commonly accepted definitions of "summarize" and "state" are reversed. These two terms are used extensively throughout USPAP, but particularly when explaining the differences in reporting requirements between an Appraisal Report and a Restricted Appraisal Report. So, please be aware that when USPAP uses the word "summarize," they want a full explanation with all possible relevant detail. When they use the term "state," they're looking for a brief summary.

At multiple points throughout the updated USPAP, "date of value" has been replaced by "effective date," and the phrase "consistent with" has been substituted with "appropriate for."

Perhaps the most noteworthy change for the new year is to the intended users of a Restricted Appraisal Report. According to current USPAP, the client may be the only intended user of a Restricted Appraisal Report. As of January 1, 2020, however, as long as an any additional intended users are identified by name, there may be more than one. This change is reflected in new language and updates to Standard 8-2, specifically.

There has been a change to one element of the Certification of Appraisal Practice, as seen below. Please update the Certification as listed in your reports accordingly: "I have performed no (or the specified) services, as an appraiser or in any other capacity, regarding the property that is the subject of this report within the three-year period immediately preceding the agreement to perform this assignment." The phrase "agreement to perform" has been substituted for "acceptance of." The ASB believes that "agreement" implies a fuller understand of the Scope of Work than "acceptance."

Advisory Opinions are not technically part of USPAP. They offer advice, do not establish new Standards, and do not require public comment. A revision to AO-2 now uses

a jewelry appraisal example to offer advice on whether or not a personal inspection of a subject property is required.

Advisory Opinion 3 includes new language relating to the update of a prior appraisal, specifically linked to the Ethics Rule, Confidentiality: "Assignment results and confidential information from a prior appraisal or appraisal review may only be disclosed to the client or parties authorized by the client. Thus, when incorporating a prior report by reference or attachment, if completing the report for a different client, the appraiser must receive authorization from the original client."

Advisory Opinion 38 is entirely new and replaces AO-11 and AO-12. It addresses the changes to Standard Rule 8-2, Restricted Appraisal Reports. Among other details, it clarifies that a Restricted Appraisal Report is appropriate when the client understands the limited utility of the option, when the intended use is appropriate for a report which may not contain supporting rationale for all of the opinions and conclusions set forth in the report, and when the client does not need the level of information required in an Appraisal Report.

Finally, FAQs offer further guidance in response to questions posed not only by appraisers and other industry members, but also by the general public. They illustrate the applicability of USPAP in specific situations, and they offer advice from the Appraisal Standards Board for resolution of issues. They comprise nearly half of the written text of USPAP, and can be an excellent resource for the appraiser.

The Summary of Actions for USPAP 2020-2021, as well as the full text of the updates can be found at [www.appraisalfoundation.org](http://www.appraisalfoundation.org).

*Deborah J. Finleon, GIA GG, CMA (NAJA)  
Chair of Education*

## Synopsis of Town Hall

Among the many topics discussed...

### Mined Diamond and Lab Diamond Grading Standards

#### Making choices on how to grade Lab Created diamonds.

Let's see if we have a reasonable consensus before we look at the positions major labs are taking.

In your own practice will you grade Lab Created diamonds using the same grading scale that you use on Mined diamonds? Will you grade differently?

Most of the diamonds I get to grade are already set. Whatever grade I might call them on my own is likely not to be exactly the grade GIA assigned. If it is most any other laboratory document, it is even somewhat more likely my opinion and the lab report will not agree.

If we know a diamond is Lab Created, how do we properly hope to grade it any differently than we currently do with mined diamonds? How can we explain this to clients fairly? Is there some reason anyone might volunteer for grading such stones with even less accuracy? If we use other terminology for color grading with wider spreads of color definition, we will still have gray cross-over areas. Will we then be split grading between 5 or 6 color grades, or do we need to further create cross-over range indicator? I believe our choices are obvious and rather limited.

The labs meanwhile have powerful and important customers who would much prefer Lab Created diamonds to just go away. Can we develop a sympathy for their position without losing our objectivity? I believe we can and must seek to practice such actions, so we find the right balance.

The same applies to clarity, UV fluorescence, transparency and cut grading. Are there any contrary opinions? We ought to understand all sides of the situation, but it looks to me that NAJA ought to understand BEFORE we take any position on a group level.

### Rapaport Now Loves Appraisers

What's does Martin Rapaport want with a relationship with highly qualified appraisers?

With Martin Rapaport, the ideas of business creation, making money while benefitting workers and consumers is omnipresent. It is a very good group of concepts, but the devil is always in the details.

Do we struggle to properly describe many items?

What would need to be clearly communicated to every potential user of a report we might make on items that are to be sold and widely publicized using our descriptions?

Will twenty appraisers be able to describe rather complex or items of important value in a consistent and repeatable manner? Can we do this today? Do we expect to do this tomorrow?

His concept is partly based on creation of a software package which would restrict descriptive terminology to broad categories where we might become more repeatable and consistent. Sounds like a good goal if it were not for the fact that broader descriptive terminology leaves a potentially wide spread of value in its wake.

What sort of appraisers can be recruited? Will such appraisers be qualified to do the work or simply willing in spite of their shortcomings? Which of us don't have areas of expertise and other areas where we have somewhat less knowledge? Who is competent to grade diamonds and also ready and able to properly describe a wide array of colored gems? Treatments, enhancements, origins, lab or mined all play major roles in assessing value. What is going to be the level of liability and responsibility?

I posed these questions months ago in a conference call and have not heard much back for some time. It is possibly a tempting situation for some appraisers to increase their income and their visibility to consumers. At what cost, one might ask? I have asked that question in an indirect way, but everyone in NAJA has the potential to be recruited. It sounds like an elite group, but the mechanics of it all have been very slow in coming.

### The Fallout of the Drew Brees Affair

Jeweler, CJ Charles Jewelers, who he claimed sold him lower-grade colored diamonds. Now, according to CBSNews.com, the San Diego court granted Brees a \$6.1 million judgment against the jeweler.

According to the original complaint, Brees and his wife Brittany claimed that the jewelry store owner Vahid Moradi continually sold them colored diamonds as an investment. A variety of sales took place throughout a four-year period from 2012 to 2016. In 2017, though, Brees had the diamonds appraised and was told that their value had been over-estimated, with some of the stones being sold to Brees for anywhere from about 40 percent to a few hundred percent markup.

In an article published by JCK Magazine stated that among the stones Moradi had purchased and then marked up significantly to sell to Brees was a Harry Winston diamond ring. Moradi had paid \$565,000 for it at a Sotheby's auction and sold it a month later to Brees for \$1.6 million.

Brees filed suit, with his attorney stating that the jeweler intentionally misled Brees and his wife about the value of the stones. In total, according to Fox 5 San Diego, Brees had paid about \$15 million for diamonds that were appraised at \$6 million. Throughout the court case, Moradi argued his right to mark up jewelry and said his markups were not extreme. Still, the court found that Brees prevailed in the four main causes of action:

breach of contract, breach of fiduciary duty and two counts of fraud. Moradi's lawyer said he intends to file an appeal.

The case is sticky for the jewelry industry in a host of ways. For instance, Brees' case states that because the jeweler was advising Brees on which stones to buy, he went beyond his role as a jeweler and became an investment advisor—a role with ethics and trust at stake. There are a host of reputable retailers out there who are also advising their clients on which stones would be a great investment. Does this need to end?

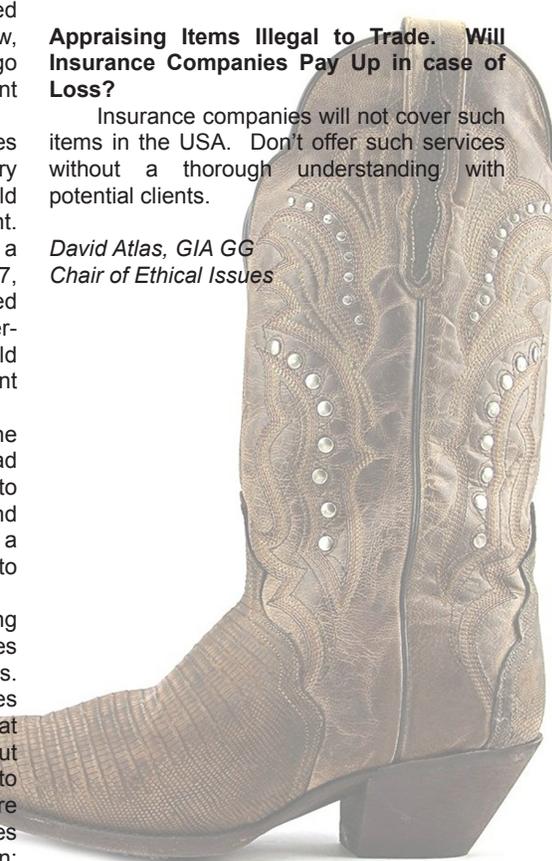
According to Roberto Chiapelloni, owner of Manfredi Jewels in Connecticut, "Using the word investment when selling a diamond puts you on a very shaky limb. We have no idea how the market for diamonds will go. We are selling something that will always have intrinsic value—but honestly we can't predict the market. In my humble opinion it is unethical to sell a diamond as an investment because you can't guarantee its future value."

In fact, just like the stock market, diamonds have an up-and-down cycle, especially given today's growth of lab-grown diamonds that are disrupting the diamond market and their retail prices. Says Chiapelloni, "When we sell a diamond, there is not one word about investment; it is a jewel that will give you a lifetime of pleasure and a retention of a good portion of its value."

### Appraising Items Illegal to Trade. Will Insurance Companies Pay Up in case of Loss?

Insurance companies will not cover such items in the USA. Don't offer such services without a thorough understanding with potential clients.

*David Atlas, GIA GG  
Chair of Ethical Issues*



## Death & Taxes: How to Make Friends with the IRS

First, let me state that I do not work for the IRS, nor I do have any authority to speak on their behalf. My suggestions for best practices are based on my own experiences with writing appraisal reports for the past ten years at Heritage Auctions, as well as my work as Director of Education and instructor for the International Society of Appraisers.

The IRS is concerned with appraisals for the intended use of estate tax, gift tax, and non-cash charitable contribution. All three of these functions require the appraiser to determine fair market value of the property being appraised. And, a quick reminder to everyone that fair market value always includes the buyer's premium. See Technical Advisory Memorandum 9235005 (May 27, 1992).

If the taxpayer is selected for audit, and if the tax return includes an appraisal report with an individual item valued over \$50,000, then the appraisal is automatically referred to the IRS Art Appraisal Services (AAS) team for review. The AAS team is composed of experienced appraisers who are incredibly knowledgeable and helpful in all fields of personal property – jewelry, art, antiques, and other collectibles. For more information about their department, visit <https://www.irs.gov/appeals/art-appraisal-services>, or contact the Director at 305-982-5364. They also have links to two important documents describing

their photographic requirements and their preferred individual item description format.

There are several resources you should read thoroughly and consult for estate tax, gift tax, and non-cash charitable contribution appraisals.

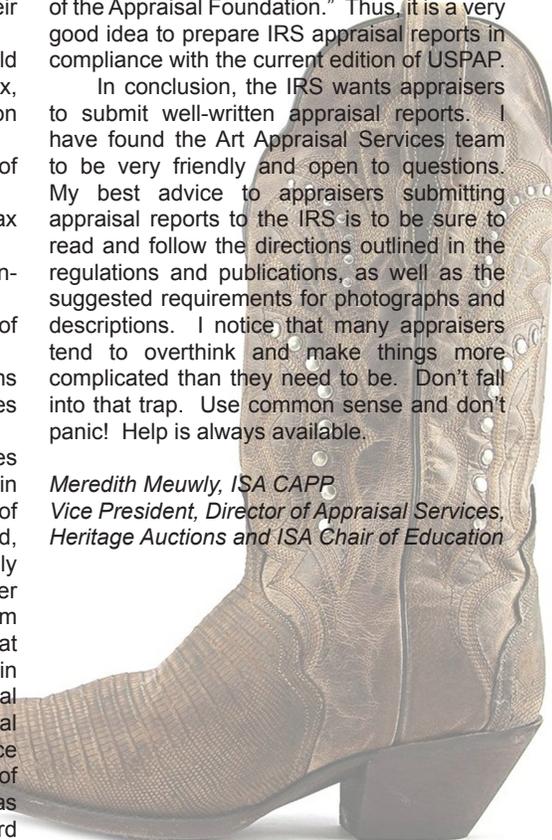
- 26 CFR § 20.2031-6 – Valuation of household and personal effects
- IRS Form 709 and Instructions – Gift Tax Return
- IRS Form 8283 and Instructions – Non-Cash Charitable Contribution Form
- Publication 561 – Determining the Value of Donated Property
- Publication 526 – Charitable Contributions
- Final Regulations T.D. 9836 (replaces Notice 2006-96)

A note about USPAP. The IRS does not specifically require appraisers to be in compliance with the Uniform Standards of Professional Appraisal Practice. That said, the final Treasury Regulations passed on July 30, 2018 defined who is a qualified appraiser and what is a qualified appraisal. The term qualified appraisal means an appraisal that is conducted by a qualified appraiser in accordance with generally accepted appraisal standards. And, generally accepted appraisal standards are defined as the “substance and principles of the Uniform Standards of Professional Appraisal Practice [USPAP], as developed by the Appraisal Standards Board

of the Appraisal Foundation.” Thus, it is a very good idea to prepare IRS appraisal reports in compliance with the current edition of USPAP.

In conclusion, the IRS wants appraisers to submit well-written appraisal reports. I have found the Art Appraisal Services team to be very friendly and open to questions. My best advice to appraisers submitting appraisal reports to the IRS is to be sure to read and follow the directions outlined in the regulations and publications, as well as the suggested requirements for photographs and descriptions. I notice that many appraisers tend to overthink and make things more complicated than they need to be. Don't fall into that trap. Use common sense and don't panic! Help is always available.

*Meredith Meuwly, ISA CAPP  
Vice President, Director of Appraisal Services,  
Heritage Auctions and ISA Chair of Education*



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## Appraising Spinel, Tourmaline, and Garnet in The Current Market

This article is written following the presentation of the same title at the NAJA Mid-year Conference in Dallas on August 3rd and includes excerpts from some of the author's previously published articles.

Appraising gemstones that are of the popular varieties and commonly traded sizes is a general practice of the experienced gem and jewelry appraiser. However, the increasing popularity of once standard or common gems has resulted in dramatic price increases for a number of these varieties in recent years. Once regarded as semi-precious by traders, today many spinel, garnet and tourmaline varieties, among others, are highly sought by gem aficionados. Latest discoveries, country of origin trend and increasing prices make appraising these gems challenging especially within the context of the rarer, fine and extra fine categories and larger sizes. This article will explore some of the current trends in spinel, garnet and tourmaline from the appraisal perspective.

### Spinel

Failure to recognize that spinel was distinctly different mineral from ruby and sapphire had damaged its reputation for centuries. Many gem professionals are made to believe that if not for modern gemology, we wouldn't know the difference between red spinel and ruby. However, eastern cultures have revered red stones for their beauty and used specific names for spinel, ruby and garnet for millennia. Their popularity and trading were defined by their own merits.

For decades, spinel has also been synthetically produced in vast quantities to imitate other gems. Unfortunately, the majority of consumers would eventually regard natural spinel as a simulant. Recently there has been a strong reversal of that perception and the popularity of spinel has gained more recognition in the global gem market as a beautiful, rare gemstone. Consumers are more aware of the beauty and rarity of fine quality spinel and appreciate the gem for its own merit, whereas previously it was often marketed as a more affordable alternative to ruby or sapphire. Despite the few heat-treated samples that have been reported in trade journals, the vast majority of spinel on the market are believed to be natural.

Spinel is a solid solution series mineral. Gem quality transparent spinel occur in a range of hues with reds, pinks to lavenders and blues being particularly important to the trade. Other spinel species are better known for industrial use such as chromite and magnetite. During the past few years, due to increasing popularity of black gems, black spinel species have been fashioned as gems too. However, it must be noted that

the refractive index of black spinels are much higher than of gem spinels and read OTL on the refractometer.

Burma is known to be the oldest source of pink and red spinel. Other notable sources include Tajikistan, Vietnam, Sri Lanka and Madagascar, which produce spinel in various colors and qualities. But it was the more recent deposit discovered at Mahenge in Tanzania that produced some sensational material unlike any spinel seen before.



Demantoid Garnet, 4.22ct. Courtesy of Pala International. Photo by Mia Dixon.

The Mahenge material is credited by many dealers with generating increased excitement and awareness of spinels the market sees today. The color intensity associated with the Mahenge material fundamentally changed the price structure and popularity of spinel. Red to pink spinels were sold below \$1,000 p/c in 3 to 5 ct. sizes a decade ago. Today the same sizes are traded between \$3,000 to \$6,000 p/c at wholesale level.

Blue spinels vary in tone and saturation due to their Cobalt content as the chromophore. The rarest and the most revered example is the bright blue spinel from Vietnam. Vibrant cobalt blue commands three to five times more per carat price compared to other blue to lavender spinels in fine and extra fine category.

Recently, various tones of transparent gray spinels have been offered to buyers and celebrated by collectors. Gray is a very desaturated blue and violet, so these stones come with some color flashes. Dealers report smaller sizes of 2 to 4 ct. as common at \$200 to \$500 p/c Anything over 7 ct. is uncommon and individually priced. Gray spinels typically have eye visible inclusions but clean stones are also available. Burma and Tanzania are reported to be main locations for this unusual color of spinel.

### Tourmaline

Discovery of vivid blue, green, and purple-to-violet tourmalines, a.k.a., "Paraiba" in Batalha, in Paraiba State Brazil in 1982 changed the way the gem market perceived tourmalines.

The unquestionably vivid colors were due to copper and this color agent was not documented in tourmaline ever before. Fast forward two decades, the Paraiba tourmalines are still selling and at thousands of dollars per carat. In 2001, we witnessed another discovery of an almost identical material but in Mozambique, Africa. The debate over naming this exciting gem has yet to come to an end.

Mozambique cuprian tourmaline is mined in much larger amounts compared to Paraiba and the price points are distinctly lower. However, since the two materials overlap mineralogically, origin determination has presented some challenges for the labs. Although it is accepted by LMHC, purists disagree that Mozambique cuprian tourmaline should be called Paraiba. The price points of African cuprian tourmalines are clearly lower than Paraiba, so why confuse the consumer? Fine and extra fine Paraiba in true "windex blue" colors can exceed \$250K p/c in 3 to 5 ct. sizes, while the same category Mozambique material wouldn't exceed \$20K.

The vivid purplish red tourmaline, rubellite, has been one of the favorite tourmalines in the market in recent decades. Popularity of this color has increased parallel to the ruby market. As an affordable alternative to ruby, rubellite enjoyed a high demand especially in the Chinese market, where prices peaked at more than \$1,000 p/c earlier this decade. It has been a very popular stone, mainly due to its availability in large sizes. Today, however, demand for rubellite has returned to typical levels and prices are well below their highs. As the buying power of the Eastern market weakens, rubellite prices have settled back at more realistic levels. In its Fine and Extra Fine grades, rubellite demands \$350 to \$600 p/c in 5 to 7 ct. sizes. On a similar note, seafoam and mint colored tourmalines, the most popular of green category, demand the same price.

### Garnet

Modern mineralogy identifies garnet as a mineral group containing 24 related species. Of these, fewer than 10 are known as gemstones. Due to their complex structure, garnets are one of the most intriguing mineral groups. Structurally similar, gem garnets differ from one another by interchanging chemical compositions through solid solutions. Garnet group minerals possess high refractive index and display high vitreous luster that is unmistakable to the trained eye.

Red garnets generally contain fissures and fractures due to their formation. The irregular structure of these fissures and fractures also creates weakness in the stone.

*continued on page 24*

# Summaries of Saturday's AHA! (Appraisers Helping Appraisers) Presentations

## Pricing Factory Grown Diamonds

The diamond market is currently experiencing a number of challenges that are negatively impacting demand and pricing across a broad range of qualities and sizes. Although diamond jewelry still dominates the market by volume and value, per carat prices for diamonds have decreased virtually across the board in 2019. As a result, the average price point for an engagement ring is also down from a year ago.

Price declines have also been observed in the GemGuide for the same period as shown in the chart below. A changing appetite for jewelry among younger consumers in the USA is one factor contributing to the decline. Another more significant issue, however, is political and economic uncertainty occurring in major markets in Asia, Europe and the Americas.

Also challenging the natural diamond market is the increasing marketplace occupied by lab grown, (or what are actually factory grown) diamonds. It is true that factory grown diamonds (FGDs) represent a small minority of the diamonds sold in the jewelry market today. However, the rate at which their production is increasing suggests they comprise the fastest growing segment of the diamond industry. To put this in perspective, during the period from 2006 to 2016 the production of factory grown diamonds rose from 18 million carats to 10 billion carats annually in China alone. This, of course, includes both industrial and jewelry grade diamonds. China is believed to be the largest producer of FGDs with approximately 56% market share. Of this number, jewelry grade FGDs are a fraction of a percent.

The sharp rise in FGD production caught many in the natural diamond trade by surprise. Today, it is estimated that the growth rate of FGD production is 22% per year. This, at a time, when natural diamond production is declining. The full potential for altering consumer spending decisions on diamonds is unknown. However, in spite of the marketing hype, so far market research suggests that demand for FGDs is almost solely price motivated. At retail, the price of a factory grown diamond is approximately 70% below the price of a comparable natural diamond. Five years ago, this difference was approximately 40% below, 10 years ago, it was about 15%. This assumes FGDs of SI2, I or better quality.

Factory grown diamonds are viable products that appraisers are increasingly going to encounter in the marketplace. This year 54 companies exhibited FGDs at the JCK Las Vegas show. Exactly where FGDs will ultimately be positioned in the market is not yet clear. One can argue that the Lightbox brand launched by De Beers will reshape not only the pricing of FGDs, but also the perception of the product at the retail level. It is conceivable that shifting the perception of factory grown diamonds to high-end costume jewelry may be De Beers intention. The author believes this is the primary reason that De Beers entered

RapNet Diamond Index (RAPITM)			
	June	1H2019 Jan 1 to July 1	Year on year July 1, 2018 to July 1, 2019
RAPI 0.30 ct.	-3.1%	-12.2%	-20.9%
RAPI 0.50 ct.	-1.8%	-4.7%	-7.9%
RAPI 1 cy.	-1.4%	-3.1%	-5.6%
RAPI 3 ct.	-2.5%	-12.1%	-16.1%

© Copyright 2019, RapaportUSA Inc.

RBC 0.30 - 0.36	2019	2018	2019	2018
	VVS2	VVS2	VS1	VS1
D	2,100	2,490	2,000	2,400
E	1,900	2,230	1,800	2,175
F	1,820	2,120	1,725	2,050
G	1,700	2,070	1,675	1,910
H	1,590	2,000	1,550	1,860
I	1,520	1,950	1,460	1,800

Prices in USD GemGuide July/August Issues

this space with retail price points of \$800.00 per carat since the FGD market was already achieving price points more than 200% higher than the Lightbox pricing.

Pricing factory grown diamonds follows the same rule of other gem materials, you must know what the item is before you can accurately price it. Although some are sold with disclosure, the significant price differential between factory grown and natural mined diamonds may be exploited by some reselling these stones.

At this point, the price structure is not as well established as it is for natural mined diamonds. Factory grown diamond prices are expected to fluctuate further as competition in this space increases. Expansion of FGD producers will not be uncontrolled. There is an economic floor to entry at which point it will not make financial sense to operate FGD production. That floor is, however, much lower today than it was a decade ago. Producers will also have to compete against the marketing prowess of De Beers in regards to both natural and Lightbox products. For this reason alone, one can anticipate FGDs prices will be under pressure.

FGDs sell for a substantial discount compared to natural, but the profit margin is also higher. Appraisers should also keep in mind that demand for FGDs on the secondary market is very weak. Unfortunately, the greatest margin comes from selling OTC undisclosed.

The following wholesale price charts are based on factory grown diamonds offered for sale in dealer inventories and on trade-restricted B2B trading platforms. The research was conducted on the 25th and 26th of July. All were accompanied by IGI grading reports and the vast majority were graded as having ideal

cut. This is not surprising as the cost of the starting material is less of a concern than when cutting a natural, mined diamond. In general, the pricing was approximately -60 to -65% off the GemGuide actual wholesale prices. Only FGDs in the colorless to near colorless range were included.

The following charts reflect wholesale pricing for FGDs as of July 2019. All prices are in USD.

0.50Ct RBC	IF	VVS1	VS1	SI1
D	1,540	1,265	1,170	960
E	1,220	1,125	1,090	910
F	1,075	990*	1,040	870
G	1,000	960	925	840

\* VG cut grade not EX

1.00Ct RBC	IF	VVS1	VS1	SI1
D	4,500	3,540	2,650	2,150
E	3,600	2,550	2,420	1,965
F	3,200	2,465	2,240	1,895
G	3,100	2,400	2,220	1,860

Stuart Robertson, GIA GG  
Member NAJA

# Summaries of Saturday's AHA! (Appraisers Helping Appraisers) Presentations

## Messages sent post-conference

Thanks Gail

It was such a joy and pleasure to meet you!! I really enjoyed the conference. Job well done!!

Thank you for all of your hard work!!

Best wishes,  
Lucy Steele

---

Hi Gail!

Thanks for all your hard work on the conference, it was really amazing! I learned so much, met great people and really enjoyed connecting and being part of the group :-). Marcia and I are already looking forward to Tucson!

Thanks!  
Stacy Summers

---

Hi Gail,

I feel so lucky to have attended- it seems that Heritage went above and beyond for a wonderful weekend of learning. I feel like Dallas lit a fire under me!

Respectfully,  
Meghan Keefe, GJG (GIA)

---

Hi Gail,

I really felt that this conference was a great value for my appraisal business! I met so many people that are so kind and giving of their guidance and suggestions! I'm so glad to be a part of this community! Thank you!

Thank you again!!  
Susan Barnett

---

Hi Gail,

Hope that you are recovering from the trek to Dallas. I just got a 7 piece appraisal in as she found me through NAJA web site. And it is for USAA for which I now have the guide lines from the conference. All this does work together. Just wanted you to know.

Patricia Ann Cole

---

Gail,

Thanks so much for passing along the color vision test results, very interesting test!!

I also wanted to thank you for putting on such a fabulous conference. I can't imagine all the hours and coordinating that goes on to make such an event take place, but as a attendee of the conference I so appreciated all your work that went in to make it happen! The amount of information, learning and networking that occurred in Dallas was unbelievable, thank you!!

Safe travels back home,  
Rebecca Schoenherr

Dear Gail,

Thanks so much for organizing this wonderful conference! Jill and Heritage outdid themselves to make us welcome, take care of all our needs and entertain us.

For me the high points were:

\*Duncan's talk

\*Gina's talk

\*Believe it or not, Deborah's USPAP discussion (?!?!)

\*the Mock auction that demonstrated how well we collaborate with each other

\*the Panel discussion. I hope we spend time on this at every conference. It was extremely helpful to hear from the experts how they approach tricky circumstances.

For all your attention to detail, all your time and late hours, for the logistics you managed that we'll never know about and for your dedication to providing quality content, I am extremely grateful. I feel that NAJA is a support network that I can always rely on. The friends I have made here are invaluable.

Looking forward to seeing you in Tucson!!

Safe travels, my Queen!

Best,  
Merrill Essex

---

Another great conference in the terrific space of Heritage Auction house- thanks to all the organizing by Gail, Dave, Deborah and, of course, Carmen!!!! Where's the next one in August 2020???

Barbara Nevius

---

Conference was indeed great! Great job to Gail and Staff.

David Rotenberg

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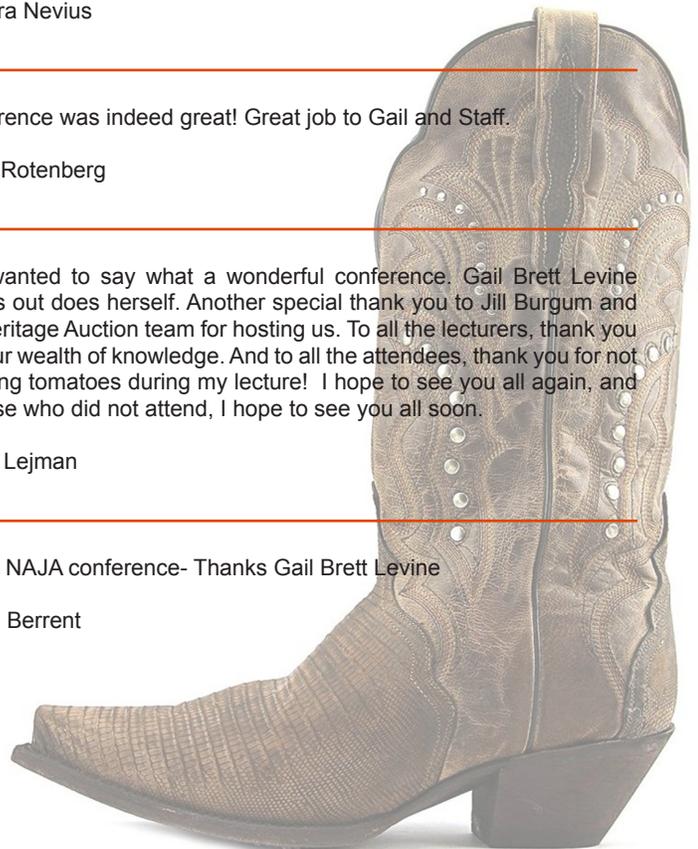
Just wanted to say what a wonderful conference. Gail Brett Levine always out does herself. Another special thank you to Jill Burgum and the Heritage Auction team for hosting us. To all the lecturers, thank you for your wealth of knowledge. And to all the attendees, thank you for not throwing tomatoes during my lecture! I hope to see you all again, and to those who did not attend, I hope to see you all soon.

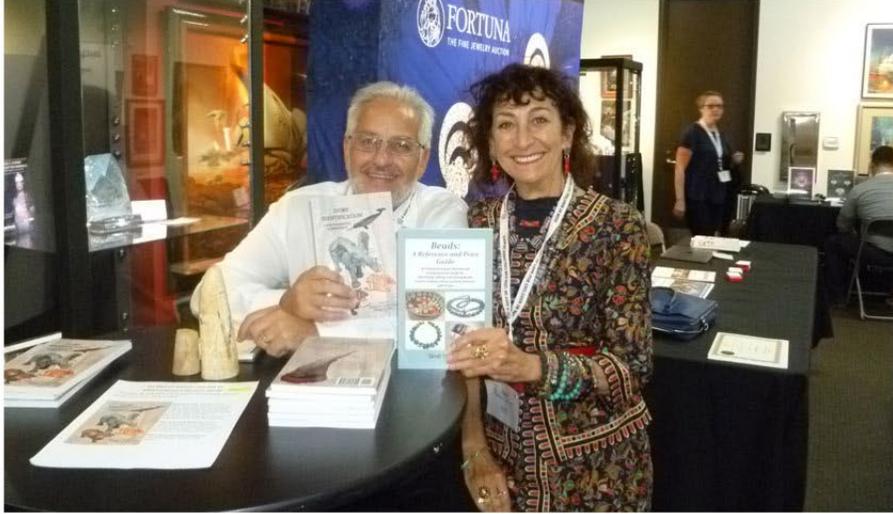
Travis Lejman

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Dallas NAJA conference- Thanks Gail Brett Levine

Aimee Berrent





# Education Notes

## Come to Conference!!

Our recent Mid-Year Conference in Dallas, Texas was absolutely terrific on many levels. The quality of the speakers was, as usual, excellent and provided a broad range of interesting topics, from Dave's ever-popular Town Hall, to Sindi Schloss discussing symbolism in ethnic jewelry, to a mock auction that had everyone out of their seats applauding. Our hosts, Heritage Auctions, provided a very special venue with incredible previews of upcoming sales, excellent food, two wine and champagne receptions, and state-of-the-art audio and technical support throughout our stay. The hotel was first class, included a full, hot American breakfast every day, and was conveniently located close to terrific restaurants and nightlife for post-session amusement.

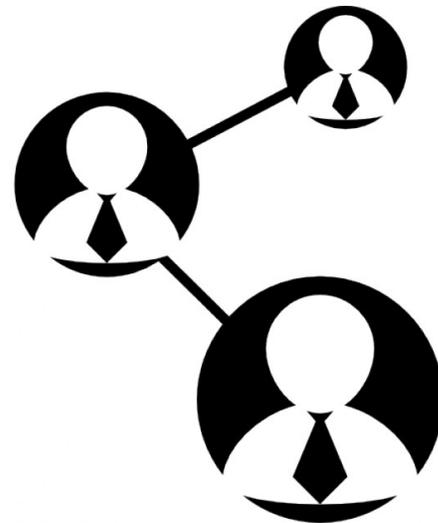
However, the very best thing about this trip to Dallas was the reminder of what an opportunity conference attendance provides, one not equaled over a dozen webinars – personal connection. I have mentioned before in this column that it wasn't until I attended my first NAJA conference that I felt a part of the greater community of appraisers. I had no idea there were so many of us. And I certainly had no idea what a dynamic, collegial group I had joined in NAJA. Everyone was so generous and friendly, willing to freely share their insights and knowledge with a new appraiser who had little idea of the larger industry outside of the small family jeweler for whom she worked.

At that first conference, I met people who had been in the business longer than I – in some cases longer than I had been

alive! Every one sat down and took the time to answer my endless questions, for I found any shyness evaporating in the atmosphere of sharing. These days, I am lucky enough to have been in the business for a while, and to have new appraisers ask me questions, but I still learn so much from each and every conference I attend. There is always a session which teaches me something I didn't know, always a new contact with expertise in a specific area who comes along a just the right time, always a new friend in a different part of the country whom I can ask about pricing trends in their area. I have returned home from each and every conference I attend with at least one new skill and something, be it a new piece of equipment or newly acquired knowledge, which makes my appraisal practice better. Every conference.

The opportunity to reconnect with old friends, make new, meet industry leaders, and earn those necessary continuing education points can't be underestimated. If you haven't been to an NAJA conference in a while, you're missing a lot. Every year we are working to improve the member experience, while bringing you the knowledge that is so important to staying on top of the latest innovations in our industry.

But it's not just NAJA conferences, of course. Attend anything that strikes your fancy. There are dozens of opportunities each year, and not only in the U.S. Take the family and write off half of your vacation by attending a conference in Bangkok or Spain first! I promise you won't regret it. The financial and time commitment can seem daunting, I know.



But the connections made on these trips have been the most meaningful of my career, and I encourage you to explore the possibilities.

NAJA works very hard to hold conferences in each third of the country, alternating each year, so if we're not close by this year, we will be next! If you've never been to a conference, consider joining us in February or August next year. If you haven't been in a while, you don't know what you're missing. And if I saw you in Dallas, you already know how fantastic it was, so – see you in Tucson!!

*Deborah J. Finleon, GIA GG, CMA (NAJA)  
Chair of Education*

## Computer Testing Quantifies Color Performance in NAJA Members

In the recent NAJA Conference in Dallas, TX, Drs. Julie Lovell and Jeff Rabin of the University of the Incarnate Word Rosenberg School of Optometry, San Antonio, TX, provided color vision testing for certification which included our standard test (FM 100 Hue cap arrangement test), as well as a computer-based color test which provides red, green and blue scores representative of the red, green and blue sensitive cone cells in the human retina (<https://innova.systems/eye-disease-management/rabin-cone-contrast-test-overview/>). A major intent was to determine if the computer test, which takes much less time (5 minutes) than the FM 100 Hue (10 – 30 minutes), provides comparable results which may help refine the NAJA requirement for periodic color vision certification.

The researchers found that most NAJA members performed quite well on the FM 100 Hue, in some cases better than age-matched norms. They confirmed that the FM 100 Hue can require up to 30 minutes to complete vs. the computer test, which is easily done in 5 minutes, and that the computer test yielded

findings which agreed well with FM 100 Hue results. The research team is formalizing their findings for presentation and publication. It is hoped that the final analysis will help standardize and refine NAJA color vision testing and certification.

The FM 100 Hue test involves arranging the colored caps in logical order. As shown, there are four trays of caps and 85 caps total requiring up to 30 minutes to complete. A total error score is computed which indicates how well the individual can discriminate slight differences in color.

The 5-minute computer-based Cone Contrast Test (Innova Systems, Inc.) presents a colored letter (red, green or bluish) in the center of the display and the test-taker uses a mouse to select the letter seen from the adjacent matching display. The letters decrease in visibility as the test proceeds and the lowest visibility (color contrast) is determined for red, green and blue color vision. A PDF automatically saves with a red, green and blue score on a 100-point scale.



*Julie Lovell, MS, PhD and Jeff Rabin, OD, MS, PhD*

# Woe To Those Who Appraise What They Sell! Court Ruling Affirms Appraisal Profession

The 9th Circuit Court of Appeals recently ruled that an appraisal from an esteemed auction house is not adequate assurance of appraisal proficiency or competence. This ruling came in the case of Estate of Kollsman Vs. Commissioner and upheld the US Tax Court's opinion.

The case revolved around the "appraisal" done for the Estate of Eva Kollsman by the Co-Chair of Sotheby's Old Master Paintings Worldwide, who claimed the fair market value of two paintings the estate possessed were worth \$600,000. This amount was attached to their US Estate Tax Return which formed the basis of any taxes due.

The IRS had their own appraiser value the two paintings, stating that the total was a great deal more. This created a deficiency in the estate's tax amount, sending notice to the estate they needed to pay. This resulted in the estate petitioning the US Tax Court for redetermination. They used the appraisal done by Sotheby's to back up their claims. The IRS used an appraisal done by an independent and credentialed fine arts appraiser, arguing at the Court that the values should have been \$2,600,000. The IRS won the case and it was appealed to the 9th Circuit, which has now upheld the decision.

The amount differences are staggering, but the real conclusions reached by the court are even more monumental for us as a profession. They claimed there was a distinct conflict of interest with the Sotheby's appraiser, particularly because Sotheby's was simultaneously attempting to contract the sale of the works at auction. The appraiser sent a letter agreement proposing the exclusive right to sell the paintings over the next five years, which the executor signed.

The Court said that Sotheby's stood to earn significant commissions from the anticipated sales and that the appraiser "had a direct financial incentive to curry favor with [the executor]" by providing "lowball" estimates that would lessen the Federal estate tax burden to the estate. (Sotheby's subsequently sold one of the paintings for \$2,434,500.)

The Court said the Sotheby's appraisal was "unreliable and unpersuasive," and had serious deficiencies in competency as well as independence. An article written by Jeffrey Marks and Amelia Brankov for Wealth Management states that "estate administrators should proceed with caution when considering for estate tax purposes the use of appraisals prepared for merchants simultaneously seeking to sell the same property."

Of course, the estate appraisal prepared for the Kollsman's was not a USPAP compliant

one. It did not include data supporting the value opinion and had no comparable market sales. (It should have stated it was using the sales comparison approach and then provided all the supporting data that assisted in reaching the value conclusion.) I am assuming it did not contain a certification, as required by USPAP, which would have listed any financial interests, past, present, or future in the property being appraised. If it had included all these elements, the outcome may have been different.

The appraiser for the IRS met the qualifications of the Appraisal Qualification Board and completed an appraisal that was



compliant with USPAP. It was considered a "qualified" appraisal by a credentialed and unbiased appraiser-one that did not have a conflict of interest or personal interest in the outcome.

Although there were other parts to this story, the point to us as appraisers is that we should be particularly careful if there are any potential conflicts of interest in our assignments. That would include appraising jewelry that might be bought or sold by a firm you have connections with or any past or future potential interest.

When I was an auctioneer and gallery owner, I constantly encountered problems of perception with potential appraisal clients. Even though we sought to keep our appraisal hats on during a valuation, it was often still perceived as being done by the auction company. Of course, as we all know, many auction companies use their appraisal departments to garner in items for their sales and often try to soften up the clients by offering low fees, discounts, or incentives to sell those items with the company. This is not necessarily true of all auction companies, galleries, or jewelry stores, but it does present a problem when a third party is seeking confidence that the appraisal was done accurately and competently, without undue influence of any sort.

In my auction days we choose to open a separate office which handled appraisal assignments. We made it very clear that appraisals and auctions were two different and

distinct categories. We had separate business cards, separate locations, and unique flyers for each aspect of the umbrella business.

The argument could be made that this possibility of conflict is just for estate appraisals and the IRS, but that is not true. Appraisals for re-sale, confirmation of value, or even insurance coverage may hold the same pitfalls. The USPAP definition of an appraiser is the following: *one who is expected to perform valuation services competently and in a manner that is independent, impartial, and objective.*

Therefore, the following points should be remembered by those seeking to do appraisals for any intended use or for any third party, including another jewelry firm, auction company, gallery, or even your own store.

1. *Follow USPAP in your assignments.* Make sure you follow Standards 7 & 8, as well as including a complete certification with signature. Make sure you are current in your USPAP classes.

2. *Always be objective, impartial, and disinterested.* We are not fiduciary agents, advocates, or salesmen attempting to "get the sale of the item"-even if our work is done for a contractor.

3. *Any fee structure should not be contingent upon the sale of the piece, future disposition, or outcome.* Fees should be based

on fair terms, by the piece, by the hour, or by contract for the assignment.

4. *Appraisers must be comprehensive and show the justification for values, depending on the intended use of the appraisal.* Just relying upon personal reputation and "I say so" is not enough, it doesn't matter. An appraisal is only as good as the recorded data and the logical analysis that supports it.

We have a right and a responsibility to uphold our appraisal profession. We are not here to service any auction house (even our own), consignment shop, or jewelry firm. As John Brenan, vice-president of appraisal issues at The Appraisal Foundation has stated: "Consumers are the biggest beneficiaries of this ruling. Personal property assets will be better protected when a qualified and independent appraiser is retained to value one's personal property assets."

So be it!

*Note: Leon Castner, ISA CAPP, Senior Partner, NAC*

*Seven (7) hour USPAP given on Wednesday, November 20, 2019, 9:00AM – 5:00PM Eastern and Monday, December 9, 2019, 9:00AM – 5:00PM Eastern Learn more at: [www.USPAP7.com](http://www.USPAP7.com)*



# THE APPRAISAL FOUNDATION

*Authorized by Congress as the Source of Appraisal Standards and Appraiser Qualifications*

## The Appraisal Foundation Applauds Circuit Court Ruling Affirming the Primacy of Personal Property Appraisal Profession

**To protect asset value, consumers must select a qualified and independent appraiser**

The Appraisal Foundation, the nation's foremost authority on valuation services, applauds the recent 9th Circuit Court ruling that agreed with a U.S. Tax Court opinion that found an appraisal from an esteemed auction house is not adequate assurance of appraisal expertise or competency.

With this ruling, the professionalism of personal property appraisers has been confirmed for the second time by the judicial system in the United States. This is a game-changer for the primacy of the personal property appraisal profession, and for protecting consumers from biased and uninformed appraisals that can result in significant financial repercussions.

"The 9th Circuit Court ruling is the culmination of dedicated personal property appraisers who committed to establishing qualifications and standards to raise the professionalism of the personal property appraisal discipline," said David Bunton, president of The Appraisal Foundation. "The Appraiser Qualifications Board (AQB) published the first qualification criteria for personal property appraisers in 1998, and updated it most recently as of January 1, 2018. It is also worth noting that standards for personal property appraising have been part of the Appraisal Standards Board's *Uniform Standards of Professional Appraisal Practice* (USPAP) since its inception in 1987."

"Consumers are the biggest beneficiaries of this ruling. Personal property assets will be better protected when a qualified and independent appraiser is retained to value one's personal property assets," said John Brennan, vice president of appraisal issues at The Appraisal Foundation. "This also means wealth managers and estate attorneys now have a greater fiduciary duty to their clients to fully understand appraiser qualification criteria and appraisal standards when vetting personal property appraisal experts."

The ruling arises from the case of Estate of Kollsman vs. Commissioner. The Estate hired a premiere auction house to conduct an appraisal of the estate's art collection. The U.S. Tax Court rejected the valuation of the auction house expert because of bias and a lack of objective evidence. The IRS retained the services of a personal property appraiser, who met the qualifications established by the AQB and completed an appraisal that was compliant with USPAP.

The IRS appraisal expert found two of the paintings were significantly undervalued. The court also found that the auction house expert had a conflict of interest as the appraiser in question also sought to represent the paintings at auction. The 9th Circuit Court took the case up on appeal and agreed with U.S. Tax Court opinion.

## USPAP 7 Hour Offered

The 7 hour USPAP, taught by Mona Miller, GIA GG, Senior Member, NAJA, USPAP certified instructor, is offered in Atlanta, GA on January 10, 2020. This is for the 2020/2021 update.

The book for the class will be sent by PDF, which you can print or bring your computer, no hard copy is provided.

<b>Date:</b>	January 10, 2020
<b>Time:</b>	9:00 am to 5:00 pm
<b>Location:</b>	Country Inn & Suites, Atlanta Galleria/Ballpark, 4500 Circle 75 Parkway SE, Atlanta GA 30339
<b>Fee:</b>	\$ 2 9 5 . 0 0 , w h i c h includes, parking, lunch (sandwiches and wraps), coffee, water

For credit card payments, contact Edward Lewand, 516.429.2622. If paying by check, please make it payable to Consultant Appraisal Service, LLC and mail to:

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Kennesaw, GA 30152

Also, please indicate your certifications, phone number and email. The instructor will provide a completion certificate by email the week after completion.



**“I loved being outside. We’d hold lightning bugs in our fingers and pretend they were diamond rings.”**

**Loretta Lynn**  
**American Country Music singer-songwriter**  
**Born 1932**

# Consign With the Fine Jewelry & Watch Experts

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For NAJA Members Includes:

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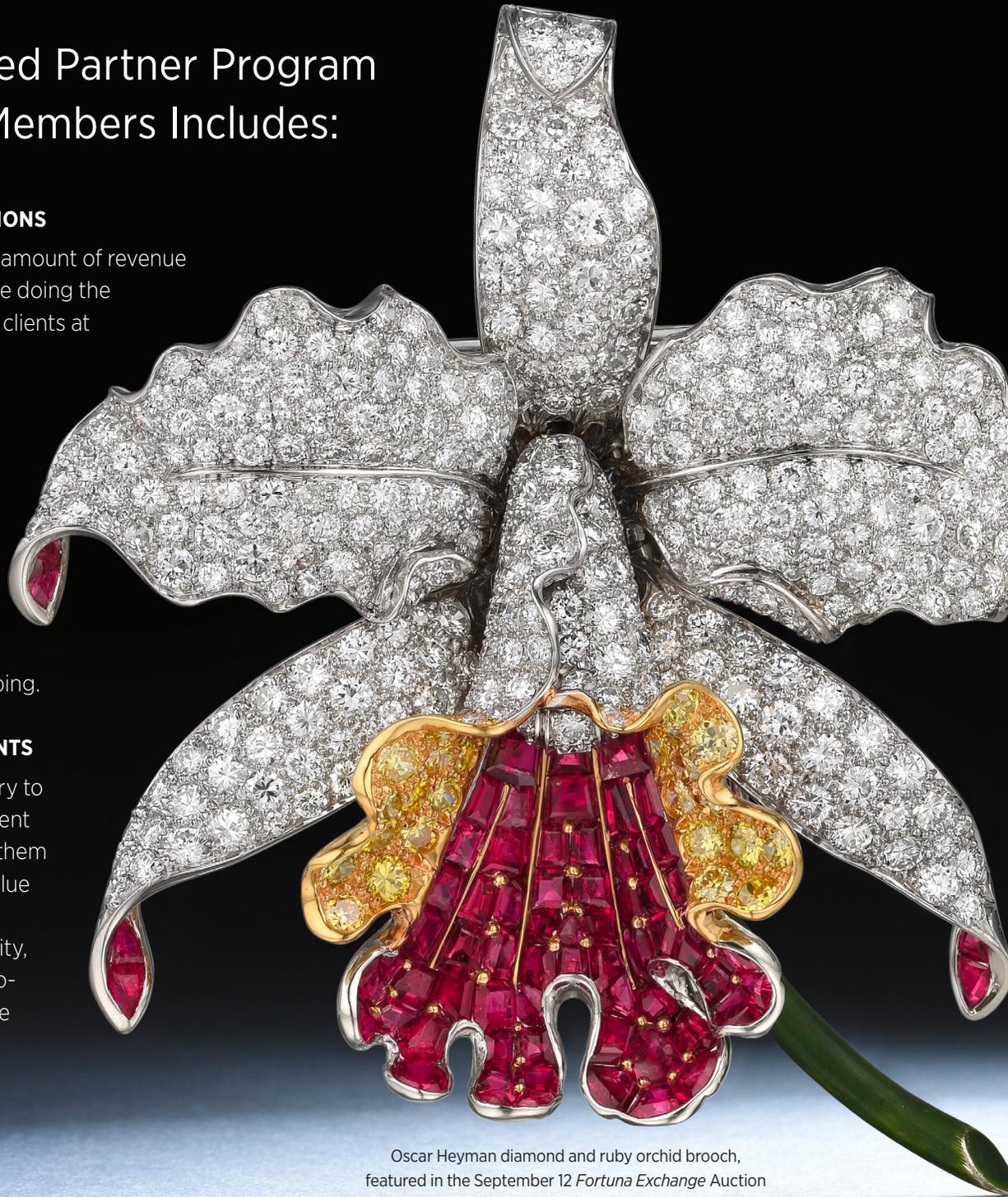
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Oscar Heyman diamond and ruby orchid brooch,  
featured in the September 12 *Fortuna Exchange* Auction

# Book Review

## Looking at Jewelry: A Guide to Terms, Styles, and Techniques

Susanne Gänsicke and Yvonne J. Markowitz

J. Paul Getty Museum, June 25, 2019, 132 pages

Retail: \$19.95

Member Benefit Price: \$16.00

Susanne Gänsicke and Yvonne Markowitz's new book, *Looking at Jewelry: A Guide to Terms, Styles, and Techniques*, quite unexpectedly fills a hole on the appraiser's bookshelf which I hadn't realized existed. The preface states that the volume "attempts to provide basic information to those with an interest in jewelry," which had me concerned that it might be just another dictionary, of little use to the experienced appraiser. However, it then goes on to state its aim as providing "guidance and clarity in a growing and complex field" by standardizing the existing imprecise and repetitious terminology rampant within the jewelry world. Indeed, while we do have our own lexicon, and several existing references to explain it, the terms can be surprisingly confused and confusing. *Looking at Jewelry* is an attractive, well-curated update to the field.

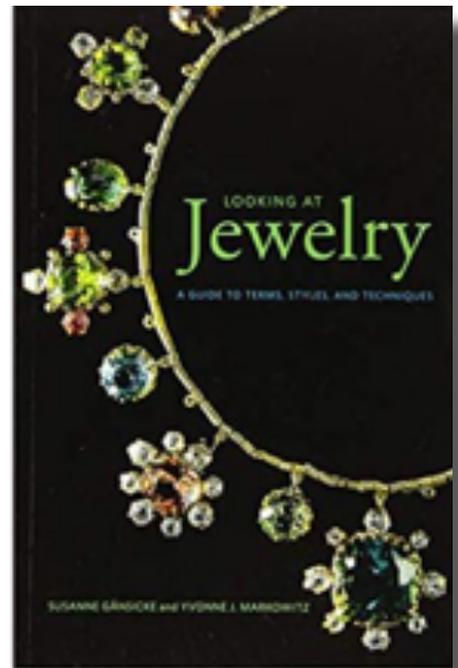
The book is an addition to the "Looking at..." series, published by the Getty Museum and, as such, is naturally geared a bit more toward a general audience. Its clear layout comprises simply a preface, introduction, glossary, and suggested further reading.

The introduction talks about the early cultural functions of jewelry: its use as both amulet and talisman, its supposed possession of supernatural powers, its part in transmitting the wearer's wealth and influence. The utilitarianism of many jewelry objects is discussed, as well as their prominent role as an expression of sentiment, both as a token of affection and as mourning jewelry, and the popularity of the charm bracelet.

The development of the goldsmithing profession and metalwork as an artform is briefly discussed, as is the use of specific materials in ethnic jewelry and the advent of new materials as technology advances.

It is the Glossary section, however, which is the heart of this slim volume. The entries – arrayed, of course, in alphabetical order – are more like small vignettes which not only define the term, but give it context within history and expand upon it by linking the term to others to which it is related. For example, here is the "definition" of BETROTHAL RING. The words in all-caps are defined elsewhere in the book:

*Traditionally, a finger ring given by a man to his future wife. This custom appears to have originated in ancient Roman times, when a ring called an annulus pronubis served as a pledge or promise of marriage. A common form consisted of a BEZEL with two clasped hands and the word omonia (harmony) at the top or bottom. This motif was adopted as a suitable emblem of betrothal in later centuries throughout most of Europe. For early Christians, the betrothal ring was incorporated into the marriage ceremony, where it became a symbol of an unbreakable contract. As a result, it became customary for another ring, given at the time of betrothal, to serve as a sign of the intention to marry. In contemporary cultures, these are known as engagement rings (see RING) and are often set with PRECIOUS STONES. Diamond, the hardest stone and long a symbol of indestructibility and perpetuity, became the stone of choice in the West and parts of the East during the twentieth century.*



Needless to say, the definition of RING extends to three pages. It is this kind of detail which sets the book apart from existing jewelry dictionaries and which makes it an interesting read on its own, rather than just a reference.

I plan to leave this lovely volume out where my clients can peruse it while waiting. Its easy readability and fine illustrations make it a natural for quickly illustrating particular styles of jewelry to a novice.

Reviewed by Deborah J. Finleon, GIA GG, CMA

## We welcome you to the 6th Mediterranean Gem and Jewellery Conference in Thessaloniki, Greece on May 15-17, 2019!

The MGJ Conference has positioned itself as a bridge between many business and appraising conferences and a few highly scientific conferences. It is a 'trade-technical' conference that exposes current trade problems and offers solutions through workshops with standard and advanced affordable instruments. 75 participants from 27 countries attended the 2019 MGJ Conference in Cyprus. They were from a range of fields notably: gemmologists, jewellers, retailers, gem labs, appraisers, dealers, manufacturers and mining companies.

The 6th annual MGJ Conference will be organized by CGL-GRS Canada and IGL Greece and the main theme will be "VALUATION and MARKETING of DIAMONDS and GEMS".

The Conference is known for many strong workshops, and will deliver 6 workshops over 3 days:

- "Testing and Assessing Mounted Gemstones" with instructors: Shirley Mitchell (SDM Valuations, UK) and George Spyromilios (IGL: Greece)
- "ID of Rubies, Sapphires and Emeralds with standard instruments" by instructor: Branko Deljanin (CGL-GRS: Canada) "ID of Coloured Diamonds (natural, treated

and lab-grown) " and "ID of Colourless Diamonds (natural, treated and lab-grown)

- "ID of Treated Synthetic and Natural Gems and Diamonds, loose and mounted with Advanced Instruments" will be presented by Alberto Scarani and Mikko Astrom, (MAGI: Italy, Finland)
- "Diamond Optical performance" with instructors Sergey Sivivolenko and Roman Serov (Octonus, Finland, Russia)

On the seminar day, seven presentations from world renowned speakers will be delivered. These speakers and their topics will be announced by October 1st on the conference website and in the winter issue of NAJA newsletter. So far we have confirmed, Justin Prim (Thailand), Gina D' Onofrio (USA), Olga Okhrimenko (Finland) and Branko Deljanin (Canada) as speakers.

A new format for Seminar Day will include 'OPEN BREAK Discussion/Poster' sessions, one in the morning and one in the afternoon of 45 min duration. These sessions will give a chance for participants to talk to speakers and sponsors/supporters who will have a table and present further topics with or without instruments and review posters.



Social events before and after the conference will include tours of the old city of Thessaloniki, the Royal Tombs of Aigai, Holy Mount Athos and gem tours to Prilep's ruby mine, visit to mineral museum Trepca and chrysopal and sphalerite mines at Kosovo.

For registration, accommodation at 5 star hotel "Mediterranean Palace", detailed program, conference tours and further details please visit the website [www.gemconference.com](http://www.gemconference.com)

NOTE: Branko Deljanin (CGL-GRS, Canada) will have table at the AGTA Tucson Show (G-63) to answer any questions you might have and flyers with speakers and sponsors.

# Exhibit Review

## Treasures from Chatsworth: The Exhibition

Sotheby's New York June 28 thru September 13, 2019

The savvy exhibition-goer will always include the big auction houses on her itinerary when visiting New York. Sotheby's current special exhibit *Treasures from Chatsworth: The Exhibition* is a perfect case in point.

Displayed in a sprawling space on the second floor of their Yorkville, Manhattan, headquarters, Sotheby's Chatsworth exposition brings a carefully curated selection of fine and decorative art items to the United States from their home in the English countryside. Divided into a series of rooms, each section of the exhibit is designed to feature the artworks and objects in a reimagined version of their original UK context. Chatsworth House's very grand rooms are playfully mimicked with over-scaled wall-coverings based on details from original wallpaper and large platforms, dividers, and trims taken from cabinetry, furniture, and moldings at the Derbyshire estate.

The real treasures, of course, are what visitors have come to see. These span several centuries' worth of craftsmanship and artistic genius. From Old Master paintings and sketches to contemporary ceramics, the large exhibition space invites the viewer to proceed at her own pace. Fine art highlights include two centuries of striking family portraits by Lucian Freud, John Singer Sargent, and Thomas Gainsborough. A rather lovely marble sculpture of a veiled vestal virgin may



be familiar to visitors who have seen Keira Knightley's *Pride and Prejudice*, for which Chatsworth House stood in for the fictional Pemberley.

A group of truly grand silver hollowware is dazzling, as is the mid-Victorian tiara that is the centerpiece of the first gallery. Convertible into a series of brooches, the tiara centers on a rather large antique oval diamond and rests regally on a scarlet cushion. The only other jewelry items included in the exhibition comprise a one-of-a-kind parure from the same time period: a suite of Renaissance Revival jewels crafted from a group of riotously mismatched intaglios and cameos, ancient and contemporary, enhanced with

colored gems, diamonds, paste, and enamel. According to the curator, much of the paste replaces original diamonds that were used to finance an earlier Duchess' expensive hobbies.

A series of short documentary video clips help to tie the objects on view to their context within the grand house, and the historic house within its expansive grounds. These are currently viewable on the Sotheby's website for those who are unable to see the exhibition in person before it closes in mid-September. For those who miss the show entirely, there's always the option of a holiday in Devonshire.

*Reviewed by Caitlin St. John, GIA GG*

## Jewelry for America

The Metropolitan Museum of Art, New York, NY Through April 5, 2020

Tucked away in the American Wing's mezzanine is a jewel of an exhibit dedicated to American jewelry. With the earliest pieces on display dating to the mid-18th century, the exhibit covers almost three centuries' worth of American ornament.

For regular visitors to the Met, some old favorites are on display. The wonderful, whimsical octopus-motif silver chatelaine (ca. 1887) by Gorham makes an appearance, as do a selection of stunners by Louis Comfort Tiffany. The L. C. Tiffany pieces include a necklace (ca. 1914-15) with autumnal beads (garnet, tourmaline, fire opal, amber) and an enormous alexandrite, as well as two hair ornaments (ca. 1904) imitating Queen Anne's lace and dandelions, respectively.

The exhibit is organized chronologically, each of five sections highlighting the changing tastes, symbolism, and materials behind three hundred years of our nation's jewels. Everything the jewelry appraiser expects to see is present in at least one object. Intricately

woven hair, miniature portraiture, tortoiseshell, find old diamonds, and brightly colored enamel all make appearances. If the display feels weighted to the antique, it is because most of the years it covers lie far in the past. There are the requisite nods to studio jewelry, costume jewelry, and the ultra-modern and experimental works of recent decades, but the focus is on the fine.

Like L. C. Tiffany, a few artisans are honored with multiple exhibits, including Marie Zimmerman, a much lesser-known but singular talent. Zimmerman's works on display date to the 1920s and are characterized by bold colors; standouts are a spectacular black opal brooch and a striking necklace contrasting coral with shattuckite.

I would love to see more on American women goldsmiths and designers, more on Native American jewelry, and more on American fine jewelry from the 21st century. As with all good things, this wonderful exhibition leaves you wanting more. Since it



runs through April of 2020, at least you can attend more than once.

*Reviewed by Caitlin St. John, GIA GG*

# Background Checks

An appraiser examines a piece of jewelry and writes up an official statement of value of the piece. Jewelry appraisers work in a variety of settings, including jewelry stores, insurance companies, and as independent business owners. Independent jewelry appraisers run their own businesses and conduct appraisals for individuals, jewelers, insurance companies and other organizations. The process to become an independent appraiser involves many hours of education, certifications, and experience in order to provide the finest quality appraisals, thus, building a reputation and earning the trust and respect of our clients and the industry we represent.

As a business owner, we are responsible for protecting our company assets, ensuring the safety of our employees and upholding the reputation of our company. One way to do this is to run background checks as a part of our hiring process.

You do not want a stranger to have unlimited access to your business, accounts, clients or assets. However, when you hire new employees, they typically get access to the computer system and a key to enter your building. They quickly acquire information about the running of your company including security protocols and have access to your customers and their files.

Before granting outsiders access to this valuable information, a background check will allow you a certain level of confidence about



your new employee, and when conducted according to regulations and using legitimate data sources, background screenings can :

- Improve your chances of making wise hiring decisions
- Uncover false claims made by an applicant
- Identify potential concerns such as a job termination, criminal convictions, bankruptcies ect. that may lead to further discussions prior to extending a job offer
- Protect your company assets
- Improve workplace safety
- Ensure regulatory compliance

Conducting a background check is a reliable way of verifying claims made by job seekers during the hiring process.

By performing background checks you are also protecting the reputation and trust you have worked so hard to earn amongst your clients and colleagues in the jewelry industry.

If you have questions about background checks and how to best conduct them for your business, contact: Global Investigative Services, Inc. at [www.gispi.com](http://www.gispi.com) or call me, Robbie Bradbury at 301 906-7022.

A vertical advertisement for Global Investigative Services. At the top, the company name "GLOBAL INVESTIGATIVE SERVICES" is written in a blue serif font, with the tagline "Safe. Fast. Affordable." below it. In the center is a gold seal with a black border containing a white checkmark and the year "2019". The seal is surrounded by the text "BACKGROUND CHECK CLEARED" and "GLOBAL INVESTIGATIVE SERVICES, INC.". At the bottom, the text "Background Check Cleared Program" is written in a large, bold, blue sans-serif font. Below this, it says "If you're ready to participate, visit us at [www.gispi.com](http://www.gispi.com) or contact us at 800-589-6595, email [customersvc@gispi.com](mailto:customersvc@gispi.com)". The background features a blue and white wavy pattern.

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Dear Members of the National Association of Jewelry Appraisers,

I want to welcome you to be a family member of the Natural Color Diamond Association on free year trial basis through a mutual understanding with Gail Brett Levine, your Executive Director. You have no obligations or costs in this affiliation, but you do have many real and potential benefits.

Let's start with real benefits:

1. We have created an educational video on yellow diamonds that is tailored to the novice, the consumer and the retailer. It tries to explain things in a way that is easy to understand and discuss. The video is available in English and Mandarin for \$100. The video is good ad infinitum on the IP address it is sent to. (Available at <https://ncdia.com/education>) NAJA members can buy the video for \$60, a 40% discount (Using discount code - ec7d0a). This video can also be used as a tool to explain color for an appraisal or a liquidation opportunity for realistic expectations. We do not mention or talk about price because that is changing on a daily basis.
2. As we build our affiliations with other connective organizations we will be gathering in many retailers, suppliers, designers and support groups that are the core of our industry. This is a process and hopefully you will all reap the benefits by making your working and advising connections that will be resources for greater accessibility to information and products if required.
3. No one can exist on one or two opinions or resources. The NCDIA as it is now and as it expands, will give you the opportunity to build relationships that would otherwise be impossible. Build your stable and let them show you by words and deeds they are worthy of a relationship with you.

The potential benefits are up to the determination and hard work of each individual to utilize the platform we are developing. This is why I'm hoping all NAJA members will investigate and contemplate how we bring value to your business.

Please let us know how we can help you and suggestions are welcome.

Sincerely,  
Alan Bronstein  
President- Natural Color Diamond Association  
[office@ncdia.com](mailto:office@ncdia.com)

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Challenge! Who are these designers? For each you get an iconic image of one of their creations and an excerpt from their article on AJU. If you can name all of them you win... high self esteem for at least 5 minutes. If you can't name them all, hop over to AJU's Famous Jewelers section and get to know the most important jewelry designers of the last centuries.

Who's X?

Destined to be one of Fabergé's most unique designers, X was born in Moscow, daughter of Knut Oscar X, the Head of the Fabergé workshop in Moscow and granddaughter of August Holmström, Fabergé's leading jeweler. Following the death of her father, X's mother moved the family into the St. Petersburg home of her parents. Here she studied drawing with Eugen Jakobson (1877-1940) an artist for the Fabergé firm. The pattern-drafting lessons he provided gave the gifted X the background that would eventually land her a job with her uncle Albert Holmström as a trainee in the Fabergé workshops. Her task was to document the items being produced in the workshop by rendering a life-size detailed drawing of the item, documenting the gemstones and other materials used, and noting the cost.

In her very limited free time, she began to make design sketches that eventually caught the eye of uncle Albert. So struck by their beauty he had the workshop produce her designs alongside his own. Thus she became Fabergé's first woman designer. Serendipitously, a wealthy client of the workshop, Dr. Emanuel Nobel of the Nobel oil empire, requested a very rapid turn around on a group of 40 brooches for distribution as gifts to his clients and guests, the requirement was that they be "insignificant" in materials so as not to be viewed as bribery. X's work area near a window that Mother Nature had painted with frosty ice crystals was to provide her the inspiration for these brooches as well as much of her subsequent design work.



Who's Y?



The venerable San Francisco firm of Y & Co. was founded in 1876 by Y. Born in Richmond, Australia, Y was fifteen when his family decided to immigrate to the United States on a route that included a stop in Japan. Enamored of the country, he was able to persuade his family to let him stay in Yokohama where his father secured him a position at a tea import/export firm. Joining his family in San Francisco a few years later, he used his experience and enthusiasm to open one of the first Asian art galleries in the United States, the aforementioned Y & Company: Japanese Art Repository.

During the 1930s, while specializing in Asian antiques and art, the firm started producing their own unique stylized jewelry. Most distinct was their combination of oxidized steel with traditional Asian materials such as pearl, coral, and jade.

As explained by jewelry appraiser and historian Barry Weber on an episode of Antiques Roadshow:

*"They had a jeweler that worked exclusively for them. He was Italian, but he also liked shotguns and, because of his interest in shotguns, he had an interest in iron and metallurgy and what they did to rifles and shotguns to keep them from rusting. And the Y's jewelry is steel that's been treated with gun bluing. He sandblasted the steel before he gun blued it, that gives it this marvelous matte finish. And nowadays I don't think there is anything more chic than the idea of black jewelry where the diamonds and the white gold absolutely pop and these marvelous pearls that he suspended have motion."*

Who's Z?

Z (1859-1927) was Tiffany & Co.'s preeminent nineteenth-century jewelry designer. In 1885, at the age of 26, Z joined Tiffany's design department. Studying under Tiffany's chief jewelry designer, Edward Moore, Z quickly distinguished himself as a skillful and innovative artist. He was given the responsibility, along with Moore, of designing the jewelry for Paris's international exposition in 1889 and was "universally recognized as the genius" behind Tiffany's success there when the firm won an unprecedented six gold medals.

In particular, Z's enameled and bejeweled orchids, faithful in detail to actual specimens, were hailed as exceptional. As Gustave Stickley, leader of the Arts and Crafts movement put it, *"The copying of flowers in jewelry is, of course, no new thing...but the orchids of Messrs. Tiffany are the first that we have seen, and it would be impossible to surpass them, whether for cleverness of imitation or for perfection of workmanship."*

French critics shared his view. They were, moreover, impressed by the wide variety of colorful designs, inspired by various sources: Native American pottery, Louis XIV, XV, and XVI fashions, Japan, East-Indian jewelry and Eastern-European design.



Zoom in to view answers:

1 - Fabergé  
2 - George Jensen  
3 - Paulding Barlow

# The Differing Grades of Stainless Steel

Hello all.

Today I thought I'd take a moment to talk about one of the most important materials used in watchmaking. Even though, we live in an era where we use many exotic metals and composites available to us for construction, the one metal we still work with most rarely gets the recognition it deserves. That's right, I'm talking about stainless steel.

It can sometimes be difficult to determine the quality of the stainless steel offered – or if it's even stainless steel at all. Stainless steel is an alloy (i.e., a mixture of metals) made up of primarily iron, carbon and at least 10.5% chromium. This composition ensures resistance against tough conditions. Unlike other metals, stainless steel is much more resistant to staining, rust, and corrosion. To say it does not rust is incorrect. Under the right conditions, stainless steel *will* still rust. I am sure that many of you have seen this in numerous stainless steel watch cases. I know that I have.

## Fake stainless steel

The cheapest watches (e.g., replicas and knockoffs under \$100) typically use alloys that aren't stainless steel by definition, even though they often are sold as stainless steel watches. The problems with these cheaper alloys are that they easily corrode when exposed to other elements, that they easily lose their color, and that there are no processes ensuring the composition and safety of the materials used.

So, are all stainless steels created equally? Absolutely not. Stainless steel used in watches are divided into different grades, and each grade has its own composition of metals – giving it

unique strengths and weaknesses. I'll make an effort to briefly describe some of the pros and cons of each grade below.

## 201 Stainless Steel

This is the lowest grade of stainless steel used in watches. 201 stainless steel is made up of 16 to 18 percent chromium and has low amount of nickel (3.5-5.5%). It is one of the hardest grades of them all, but holds the lowest resistance towards corrosion and rust.

## 304L Stainless Steel

This is the most common quality grade of stainless steel. This grade contains between 18 and 20 percent chromium, and up to 12 percent nickel. Stainless steel watches with the 304L grade have a high resistance to rust, and will withstand corrosion from most oxidizing acids. However, the weakness of 304L is that it is susceptible to corrosion from chloride solutions that might cause "pitting" (i.e., small holes in the metal).

## 316L Stainless Steel

The stainless steel grade chosen by most luxury watchmakers is 316L (most notably Omega, IWC and Patek Philippe). Stainless steel watches with 316L are quite similar to 304L, with the difference that they incorporate 2 to 3 percent molybdenum – an element that increases the corrosion resistance against chlorides. Due to its superior qualities, 316L is often referred to as *surgical grade stainless steel* (it is the grade preferred in biomedical applications) or *marine grade stainless steel* (since it is beneficial in marine environments).



## 904L

This is the stainless steel famously used by Rolex. It has superior resistance to corrosion due to its high amounts of chromium (19 to 23 percent), molybdenum (5 percent) and nickel (23 to 28 percent). However, the high grade of Nickel also makes it unsuitable for people with a Nickel allergy. I have had seen this first hand in some Rolex users, and one of the users had such a bad allergy to 904L that she had to move to a different brand entirely. Thankfully, this has been a rare occurrence in my experience.

So folks, I hope this leaves you a little bit wiser in regards to this wonderful metal that we work with every day. I may be a little prejudiced in this department, but for me it's 904L all the way. Of all the stainless steels I've seen and worked with, this metal seems to hold up best to the severest of conditions. But hey, that's just me.

My warmest regards to you all,  
Leon Wedgwood, WINZ Chairman.  
[wedgwoodleon@yahoo.com](mailto:wedgwoodleon@yahoo.com)

(Editor's Note: NAJA is grateful that Mr. Wedgwood kindly allowed NAJA to reprint his article from *Jewellery Time*, New Zealand)

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# Hurricane Dorian

Email sent 9/2/19

Colleagues,  
OMGoodness - such a slow moving hurricane with a wide swath of destruction! We are hoping and praying that you, your family, your business are safe with little or no aftermath.

When you get a chance, please let us know once Dorian has passed your experiences and thoughts.

Thinking of you,  
Gail

---

Gail,  
It's not an issue in the Atlanta area at all, but thanks for thinking of us! Hope you are doing well too!

Anne Epstein Jeffres

---

Thanks Gail for the kind thoughts. We should be fine as we are not close to the coast.

Kevin Carpenter

---

Waiting for this hurricane is like being stalked by a turtle.  
I am just north of Orlando and the forecasts say we will get strong winds about 50 miles per hour late Tuesday early Wednesday. But who knows. Voluntary evacuations have been issued only for flood zones and manufactured housing. So we should be OK.

Susan Lehr

---

Members and friends,  
Hi from Art Samuels living on the water on the SE coast of Florida. For awhile we were in the bulls eye of a scary Cat 5 monster and we were all nervous. Now that we are only getting tropical storm winds today and some storm surge, and we are predicted to be spared a major impact, we are breathing a sigh of relief. The threat has lessened for the US east coast as the storm has weakened to a cat 3 but some Americans are still at risk.

But now my heart goes out to those on Grand Bahama Island and nearby islands that were in 155 - 185 mph winds that gusted as much as 220 and stayed in or near the eye wall for 36 hours. They are 90 miles from my home and had 10 - 20 ft storm surge which is higher than most of their islands. They will never forget Dorian.

If you see any relief funds to help the Bahamian people, they are mostly a poor country and they are suffering, and need everything.

Good luck to those who are still threatened by Dorian.

Art Samuels

Thank you Gail for your thoughts. We were down on the coast this weekend for a cross country meet. They are bracing for the worst. Lets hope the storm continues to turn to the east and out to sea!

Kind Regards,  
Richard Malerba

---

Thanks Gail for your concern. Way out here in Tallahassee, we won't even get any rain. But just in case, we put in a full house generator this summer.

Davia Kramer

---

We're on an island just east of Savannah, but all is well. It's a beautiful day and our forecast is for wind from 20 to 40 mph with 2 to 5 inches of rain. Tides will be a problem, but I'm 24 feet above high tide, so we'll be fine. I appreciate your concern.  
Thank you.

Donald Wright

---

Thank you Gail, we were fine.

Aura Godoy

---

Gail, everything was good with us. It turned slightly east which was helpful. Thanks for checking.

Bobbi Howard

---

Hi Gail.  
Thank you for taking the time to reach out and express your kind well wishes during Hurricane Dorian. I did evacuate as I don't take any chances with hurricanes. My family and I were impacted by Hurricane Katrina in 2005 so we know first hand the destruction and life changing experiences such a weather monster can bring. Thankfully we dodged the bullet this time, however; living in Florida it is now a way of life. Storms are getting bigger, stronger and more frequent so we have to learn to cope with this challenge.

I appreciate your concern and again thank you for reaching out.

Carlos R. Castillo

## Member Highlights Team Heritage Appraisers

### Stephen E. Lott, GIA GG Member

Having the ability to associate with professional peers, realize similar issues and obstacles, as well as to share professional goals in advancing the profession, made my support and commitment to NAJA an easy association.

Over the years, working with many appraisers, I have shared with them that as long as they "have performed all of the necessary tests and completed all the research required, you can stand behind your results", and I would share that with any appraiser today.

As president of Heritage Appraisers, I rely mostly on my managerial skills and ability to lead. For Heritage Appraisers to grow its business practices, appraisers must believe in their leadership.

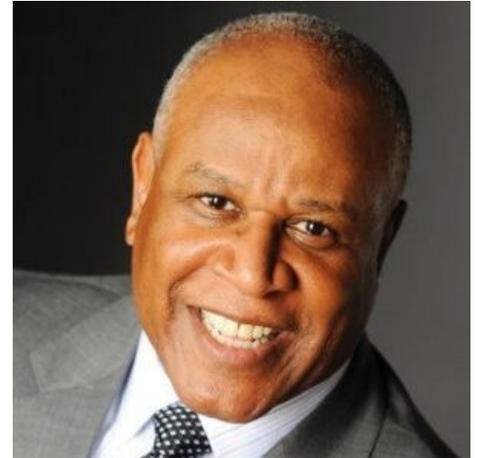
What excites me most about working at Heritage Appraisers is the growth of a local entity to a regional and nationally-known enterprise. The ability to develop and grow concepts to meet all the requirements of a qualified appraisal, while developing and training qualified appraisers interests me the most.

At an early age, I was fortunate to be mentored by two successful jewelers at Philadelphia's famed Jeweler's Row: Louis Geraci and Marty Shanholtz. Without them, I would not have learned to believe in myself and my skills as a jeweler.

Heritage Appraisers, Inc. hires sub-contractors. Most of them want the business laid out for them; they don't always realize they must do the work necessary to grow the business. The greatest challenge has been finding, training and hiring qualified appraisers who don't understand the true concept of being self-employed means growing their business is their greatest reward.

At Heritage Appraisers, our greatest achievement has been our long-term relationships with appraisers such as David Beyer, Phil Andrews, Liberty Otto and many others, who understand the true concept of the sub-contractor's role and have built an amazing business within the Heritage organization.

NAJA, through the leadership of Gail Brett Levine and David Atlas, have provided important guidance, leadership and direction



for me through the developmental growth of software processes and professional direction throughout several aspects of the developmental growth of Heritage Appraisers, Inc.

### Meghan M Keefe, GIA GJG Member

I fell in love with gemstones the summer before high school. My family went on a quick weekend trip up to DC before school started back. The moment I stepped into the mineral room at the Smithsonian's Museum of Natural History I was hooked. Starting as a teen and through my early 20's I worked for different jewelry stores where I grew up in Richmond, Virginia. My parents expressed concern over my having a job rather than a career and encouraged me to attend GIA to expand my options. I obtained my GG in residence at GIA NY in the summer of 2007. The following fall I headed to Carlsbad for the Graduate Jeweler program. It was an interesting experience and I earned the GJ diploma in the spring of 2008. After, I knew I wasn't meant to be at the bench but am still grateful for the education because it gave me a different perspective when evaluating jewelry.

After GIA I went back east and began working as an apprentice appraiser for an independent retailer in Chesapeake, Virginia. I continued to hone my skills while working in sales/appraiser positions after relocating to Florida. I found myself working for a small family owned jewelry shop just outside of Orlando, FL. One of my responsibilities at Maitland Jewelers was taking care of insurance replacement claims that came in. It was an eye-opening experience that proved just how important an accurate and complete appraisal truly was. I lost track of how many people were underinsured or had a document that didn't give me enough information to process the claim. It was then, in 2012, that I became a Member of NAJA. I wanted to make sure the appraisals I completed would serve their purpose and my client's needs.

I have had quite a few people help guide my career thus far but the standout by far is an old colleague, Jack Mountford who I lovingly dubbed Grandpa. He's your classic estate guy and has forgotten more about the jewelry industry than I will ever know. We worked together for about three years at that family store and he was generous enough to share some of what he had learned. Jack helped me sharpen the "gut" that Seth Holehouse discussed at the conference in Dallas. His eye and ability to sort through everything that came over the counter kept things exciting. Jack showed me how important it was to keep asking questions and to never take anything at face value. I still pick his brain from time to time when I come across a challenging piece.

When I first started with Heritage back in 2013, I was excited to break out of the same four walls every day and to have my sole focus be appraising. The experience I gained with the volume of goods that crossed my desk was invaluable. I appraised more items that first year than I had in my career up to that point. I traveled and worked in several different markets across the country and was tapped to cover New England when first acquired by Heritage. The greatest thing about this company are your co-workers. At any given point there are nearly two dozen of us scattered across the country and each has their own unique background and strengths. Much like NAJA, the shared information and willingness to help each other has made me a better gemologist and appraiser. In 2018, I accepted a promotion to lead our west coast division. It has been an exciting challenge and I am looking forward to many more years with Heritage Appraisers as we continue to grow.



My best advice to those entering our world is to never stop learning and hold on to your integrity. In the end, our word is our reputation and that is your prime asset. I love this business and have enjoyed seeing my own career take shape over nearly two decades. For me, becoming a member and adhering to NAJA's standards felt like the first step to becoming a legitimate appraiser. The extra layer of accountability as well as the members' commitment to ethics & education inspire me to be better. I am more focused than ever to get involved and move through the ranks of NAJA to continue learning from likeminded professionals.

## Amy Mickelson, GIA GG Member

Appraising for me is a second career born out of a lifelong love of jewelry and adornments. Even as a little girl, I had fun taking some of my mother's old costume jewelry apart and putting it back together in different ways. I then moved on to beadwork and took some jewelry making classes in high school. While I was working at a restaurant after grad school, my father took a trip out to California and met two of our cousins. One of them was a GIA Graduate Gemologist and owned an estate jewelry store. My father returned from California and called me excited saying, "I have got the perfect job for you!" He proceeded to tell me about the Gemological Institute of America, my cousin, and encouraged me to pursue becoming a Graduate Gemologist and work doing something that I loved. In 2010, I received my Graduate Gemologist diploma.

What excites me most about working for Heritage Appraisers, Inc. is that it is a family owned business, and that we have grown so much since I came on board. In 2013, we had 69 monthly store appraisal events that has grown to more than 200 appraisal events in stores all over this country. I have had the opportunity to travel all over the US, meet and work with clients and appraisers from different parts of the country. It is also exciting that you never know what type of jewelry a client might bring in. This job has given me the opportunity

to examine and appraise thousands of different pieces of jewelry over the years. It is challenging to manage the diverse group of appraisers we have assembled that work for us in locations around the country, but also wonderful in that we have established our own community through which we can work and share with each other. Training is part of the job I particularly enjoy, and it is rewarding to help nurture new appraisers. One of the best ways for new and seasoned appraisers to increase their confidence is to practice their skills. The more jewelry you analyze, the more research you do, the more familiar you will become with the properties of the merchandise and pricing in your market, the more confident you will be. Ask lots of questions too, reach out to your peers for ideas and guidance.

The first time I attended a NAJA conference, the mid-year conference in Cleveland 2011, I was just starting out appraising and working at a private jeweler in Wisconsin. Several things struck me, first how much more there was to learn beyond gemology, and what a great opportunity the conference provided for continuing education with a great range and depth of topics, speakers, and hands on seminars. I realized also, how much I had to learn, and that I felt lucky to have been directed to this group by a former colleague. I made some wonderful



friends in the group that summer and meet new ones at each conference that I attend. It is great to see them year after year and to continue to learn and grow with this group.

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Conchoidal breaks, chips or even deep cavities can occur easily during or after fashioning of garnets. They tend to have darker tones and lower saturations of red, purplish red or orangy red compared to other red gems like ruby, tourmaline or spinel. The ancients cut these—often almost black looking—stones with a hollow back so the thin cabochon would display a rich red color. Today, the word carbuncle is still used in the British Market to refer to garnets with hollowed-out backs.

There are very few examples of yellow garnets used in ancient times. Likewise, the green garnets are a relatively recent discovery. Demantoid Garnet from Russia was discovered until the 19th century. Likewise, the very vibrant green garnet, tsavorite, is the newest discovery of all. It was first identified in Tanzania in late 1960's. The most interesting and recently discovered varieties such as color-change garnet and purple rhodolite are also associated with African sources.

Garnets of all colors have been gaining popularity in recent years. Red garnets are typically on the lower end of the pricing spectrum, yet pure oranges such as mandarins and more recently discovered purple rhodolite and color-change garnets are very popular and as such demand much higher per carat prices than classic red varieties like

almandine and pyrope. While calibrated small sizes are readily available in the market at a few dollars apiece, once the stones are over classic, popular 8 to 10 carat sizes, prices rise dramatically and can be hundreds of dollars per carat or more. Green garnets are the most expensive of all due to rarity and market demand. As in any colored stone grading, more saturated colors with good clarity are the key to higher per carat prices.

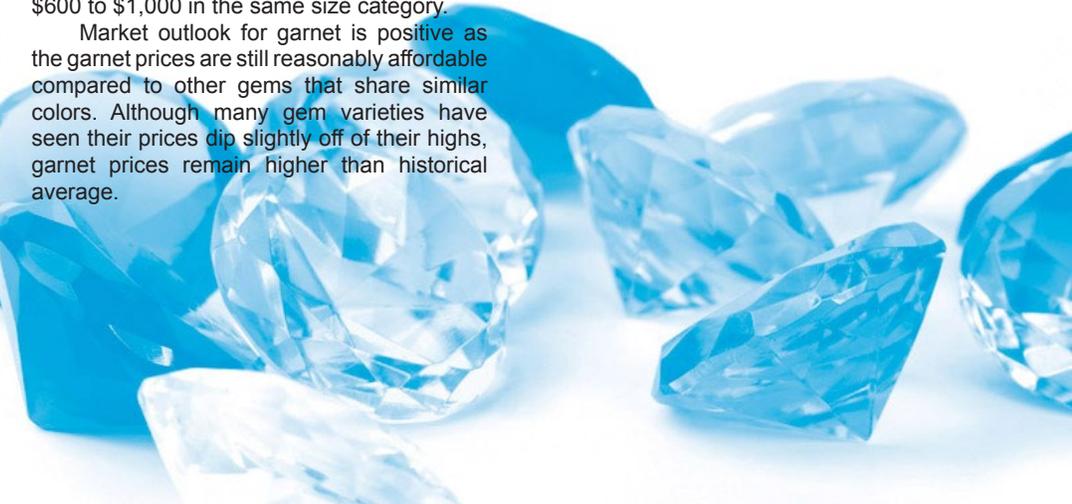
While rhodolite was sold at \$20-\$30 p/c price level a decade ago, today it demands \$70 to \$100 p/c and much more for larger, better cut stones. In yellow-orange category, spessartine at 3 to 5 ct. sizes are priced at \$450 to \$700 p/c at wholesale. Yet, a true mandarin is hard to get and would trade for \$600 to \$1,000 in the same size category.

Market outlook for garnet is positive as the garnet prices are still reasonably affordable compared to other gems that share similar colors. Although many gem varieties have seen their prices dip slightly off of their highs, garnet prices remain higher than historical average.

### Conclusion

It is predicted that these gems will remain popular and further price increase is inevitable. The appraiser needs to stay alert with developments of treatment and country of origin information related to all three gem groups mentioned above. They include many varieties and each variety has its own pattern of pricing and popularity.

*Çiğdem Lüle, PhD, FGA, GIA GG, DGA  
Kybele LLC*



## Kudos to...

**Natalia Berry, GIA GG**, achieved Certified Member status.

**Yosef Calderon** completed the Gemmology Foundation course from Gem-A.

**Dan Campbell, GIA GG**, achieved Certified Senior Member status.

**Vicki Cunningham, GIA GG**, presented "GEMology from a Gemstone Perspective" to the Tulsa Rock and Mineral Club in September. Vicki also participated at the Philbrook Museum in Tulsa for an appraisal event fashioned as an Antique Road Show venue.

**Richard Drucker, GIA GG**, presented "Valuing Challenging Diamonds and Gems" to the GIA Alumni Ontario Chapter in July.

**Jesical Herner, GIA GG**, received a 2019 WJA Grant to be used toward professional growth.

**Shay Holt, GIA GG**, organized this year's Tennessee Jewelers Association summer event. He also presented "Today's Diamond Industry" at the Blaine Lewis New Approach School for Jewelers in August.

**Chris Jacobs, GIA GG**, received the Readers Choice Awards 2019 in the jewelry category for the ninth year in a row for his store A. L. Jacobs & Sons Jewelers.

**Kathy Kinev, GIA GG, and Patricia Thompson, GIA GG**, attended the Bench Jewelers Laser & Technology Conference in Nashville in August

**Travis Lejman, GIA GG**, presented "The World's Opals" to the Washington DC Chapter GIA in August.

**Gail Brett Levine, GIA GG**, was featured in the NCDIA News/Auction online in July.

**Edward Lewand, GIA GG**, presented "Fab or Fake – Designer Jewelry" at the National Pawn Association in Las Vegas in July.

**Melanie Marts, GIA GG**, presented an ivory talk to the Gem and Mineral Society in June, in Maryland.

**Shirley Mitchell, FGA**, presented to the GIA London Chapter "A Hands-on Valuing Workshop" in September. She received the 2019 IRV David Wilkins Valuer of the Year at the Loughborough Conference in September. She attended the Loughborough Conference in September

**Jason Perry, GIA GG** achieved Certified Member status.

**David Rotenberg, GIA GG**, achieved Certified Senior Member status.

**Sindi Schloss, GIA GG**, presented "The History of Human Adornment" at the Culver City Gem & Mineral Club in July. She was also a featured presenter and keynote speaker on "Symbolism in Global Adornment" in July for JTV. Sindi also presented "The History of Human Adornment since Caveman" to the Dallas Chapter of the GIA Alumni in August.

**Katherine Shay, GIA GG** achieved Certified Member status.

**Laura Stanley, GIA GG**, was featured in the July issue of the *Centurian eNewsletter, Articles & News*.

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