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Photoatlas of Inclusions in Gemstones, Volume 2

By E. J. Gübelin and J. I. Koivula, 829 pp., illus., hardcover, publ. by *Opinio Verlag, Basel, Switzerland*. US\$269.50*

This long-awaited second volume contains an abundance of new information collected by Edward J. Gübelin and John I. Koivula during the years since the publication of the original *Photoatlas* in 1986. Dr. Gübelin, a pioneer in the study of inclusions, supervised most of the preparatory work before he passed away in March 2005. Mr. Koivula, his friend of many years and an eminent gemologist and inclusion photographer in his own right, was able to complete the book.

With this middle volume—*Volume 3* is expected to appear later this year—the authors have produced a superlative work: 2,400 unsurpassable color photographs of inclusions in commercially significant gemstones, with clear captions and the necessary explanatory details. Its 829 pages are solidly bound, and a hard cover ensures that this classic work will withstand many years of consultation.

The book is divided into four major sections. The first contains a foreword, details on how to use this volume, historical background, and a discussion on the value of inclusions. This is followed by a section on the inclusions themselves, how they appear with the microscope, and how they are identified by scientific methods. (Most of the inclusions in the book were identified using analytical techniques such as X-ray diffraction, micro-X-ray spectrometry, or Raman spectrometry.) Once the inclusions

have been identified, they are often sufficient to identify the host gem material. This is where the book proves its value, for it contains a wealth of reference images that allow the observer to identify the inclusions—and the host gems—visually. The relevant topic is indicated at the top of every page, thus making the book much easier to use.

In the third section, on inclusion characteristics, chapters such as Diagnostic Colors, Diagnostic Morphology, Fluid Inclusions, and Geological Correlation lead to the core of the book. This fourth section—Inclusions in Gems of Commercial Importance—is arranged alphabetically according to the host material, from amber to zoisite. For quartz alone, there are more than 120 pages of inclusion photos. Pictures of synthetic crystals and imitations are also included.

The principal value of this volume is the vast number of different features depicted, bringing home to the reader the difference, for example, between natural oolitic opal and treated opal that has been stained black. The first volume contained only 24 photos of inclusions in tourmaline; the new one has 70, including recent arrivals (most notably copper-bearing “Paraíba” tourmaline). Again and again, the reader is surprised by the rare materials unknown to most gemologists that have been identified as inclusions (e.g., tangeite, ajoite, and papagoite), and thus are highly valuable from both diagnostic and aesthetic viewpoints. The book ends with a summary, a glossary, and an index.

It is quite clear that this beautifully produced and comprehensive second volume, like the first, will be an

essential reference work for gemologists, a source book for graphic designers, and edification for those who love beautiful pictures.

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Schmuck Jewellery 1840–1940: Highlights Schmuckmuseum Pforzheim

By Fritz Falk, 176 pp., 206 illus., hardcover, publ. by *Arnoldsche Art Publishers, Stuttgart, 2004*. US\$60.00*

The Schmuckmuseum Pforzheim in southwest Germany was founded in 1961, making it a newcomer to the circle of the world's great jewelry and art museums. From 1971 to 2003, under the ambitious directorship of art historian and master goldsmith Fritz Falk, the museum expanded its far-reaching collections of unique pieces. Here, Falk the author presents a selection of the museum's most significant and beautiful pieces from the years 1840 to 1940, which aptly demonstrate a museum collection that has arrived.

The content is bilingual, presented in original German with sometimes clumsy English translations.

**This book is available for purchase through the GIA Bookstore, 5345 Armada Drive, Carlsbad, CA 92008. Telephone: 800-421-8161; outside the U.S. 760-603-4200. Fax: 760-603-4262. E-mail: myorder@gia.edu*

One hundred years of artistic and industrial jewelry making are blocked into three sections: the revival period (1840–1895), art nouveau (1898–1917), and the 1920s and 1930s (1918–1940). Introductory notes to each period provide historical background, with special emphasis given to German contributions, particularly with regard to Pforzheim. Known for centuries-old jewelry- and watch-making traditions and for its School for Applied Arts, Pforzheim evolved into a jewelry-manufacturing center during the industrial age. The town and its artists-manufacturers were especially adept at translating complex designs, such as art nouveau masterworks, into simplified and affordable mass-produced jewelry, a radical departure for its time in jewelry making and marketing.

Outstanding examples of each period abound, accurately rendered by clean photography, occasional full-page close-ups, and succinct captions. Masterworks by Lalique, Falize, Giuliano, Fouquet, and other all-stars are joined by lesser-known pieces from Elisabeth Treskow, who is credited with recreating ancient granulation techniques in the late 1920s, and Berliner Wilhelm Lucas von Cranach, whose 1900 octopus-and-butterfly brooch adorns the book's cover. The talents of Pforzheim's artists are evident in Theodor Wende's three-dimensional goldwork, while pieces by other German artists-manufacturers display the creative execution of jewelry inspired by masters, though rendered by a reductionist aesthetic often with the use of less costly, though lovely, materials.

Pendants and brooches are some of the most spectacular pieces in the collection, accompanied by ornaments of various types, as well as rings and necklaces, many of which presage the industrial styling identified with German and Scandinavian designers to this day. The book's bibliography and annotated register of 100 artists and workshops are useful reference tools.

While most (190) of the book's illustrations are well produced in color, text pages are accompanied by black-and-white period photographs and movie stills that readers should enjoy. A still of Brigitte Helm from 1927's "Metropolis" shows the actress striking a pose identified today with the look of pop star Madonna, reminding readers of the cyclical nature of art and fashion, as does an 1884 Pforzheim pendant in a style revived once more as modern chandelier earrings.

Whether art historians and others will consider Schmuckmuseum on par with Europe's other major jewelry collections remains to be seen. What is clear to date is that Falk has presented us with a remarkable collection—artfully rendered on these pages—that designers, art historians, and jewelry lovers will find worth seeking out.

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Working with Gemstones: A Bench Jeweler's Guide

*By Arthur Anton Skuratowicz and Julie Nash, 128 pp., illus., publ. by MJSA/AJM Press, Providence, RI, 2005. US\$34.95**

One of the most common—and most expensive—mistakes any jeweler can make is damaging a gemstone while manufacturing or repairing jewelry. I have heard the same story all too often, from beginners and experienced bench jewelers alike. The story goes like this: After doing a simple ring sizing, the jeweler examines the finished product, only to discover that the stone is now chipped, abraded, or discolored. The jeweler has no idea whether the damage occurred during soldering, pickling, polishing, or ultrasonic cleaning, but the end result is the same: A small profit on a \$30 sizing job has now turned into a loss of \$300 to replace the stone, not to mention a very upset customer.

Working with Gemstones: A Bench Jeweler's Guide offers very clear and practical recommendations on how to handle gemstones at the bench and avoid such unfortunate situations. Based on Skuratowicz and Nash's *AJM* column, this book provides a comprehensive understanding of the characteristics of gemstones and how those traits affect the bench jeweler.

A handy glossary is appropriately placed at the beginning of the book. The terms described in the glossary are integral to understanding the appearance of the stones as well as types of possible damage. These terms may be common knowledge for an experienced gemologist, but not necessarily for a beginning bench jeweler.

Information on each individual stone is presented clearly, starting with a visual guide that shows the likelihood of damage during the most common bench procedures. Each procedure's level of sensitivity is rated on a scale of one to four. Following this basic information is a much more in-depth description of each stone's characteristics. The discussion includes specific situations to be avoided, as well as common treatments that may dictate special handling.

There are many photographs illustrating stones that have been damaged by different operations, including chipping, abrasions, acid etching, and gem treatments, among others. Having good photos of these damaged stones might not save a gem that has already been damaged in your shop, but it will aid you in deciding which operation caused the damage, so that it can be avoided in the future.

Every major gemstone typically used in the jewelry industry is covered in this book, making it a fine resource for the beginning bench jeweler as well as anyone doing repair check-in at a retail store. In addition, some unusual, seldom-seen stones are included, making it a good reference for experienced jewelers as well.

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