



## KULSEN & HENNIG Nature's Brilliant Colours

Newsletter No. 3

05/2010

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## Kulsen & Hennig News

### **New Perspectives from *BASELWORLD***

*This March we experienced the renowned world's fair of watches and jewellery as visitors and not, as we have for the past 15 years, as exhibitors. We have summarized our impressions of the event in this report by Juliane Hennig.*

The most precious gemstones from around the world are collected and presented at this annual event. This year, it certainly seemed as though there were even larger rare diamonds on display than is usual at this world's fair.



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### **Your Questions - Our Answers**

*How can I best describe the many colours of Natural Fancy Colour Diamonds?*

When discussing the shades of diamonds with fellow professionals, a prerequisite for providing the most helpful service is the ability to use clear, precise and concise language when describing colour.

For this reason, we use terminology which is internationally recognized within the trade and is widely employed by eminent laboratories such as HRD and GIA.



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## From Our Collection: 1.08 ct Fancy Intense Yellow Radiant

This yellow diamond exhibits a Fancy Intense Yellow hue and appears to be bursting with fresh sunshine.

The diamond is a radiant cut, an optimal cutting style for the size and colour of this gemstone: In addition to showcasing the lively brilliance of the diamond, this particular cut intensifies its yellow hue. Read more about this topic in our gemmology article - *Diamond Cutting Styles for Natural Coloured Diamonds*

The stone is accompanied by a GIA coloured diamond grading report. The term "Radiant Cut" is well known within the trade, but GIA more accurately describes it as "Cut-Cornered Square Modified Brilliant."



For further information, please do not hesitate to contact us: +49 (0)30 44 34 17 77 or [info@kulsen-hennig.com](mailto:info@kulsen-hennig.com)

[View GIA certificate](#)

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## All About Natural Coloured Diamonds

### Interview with Jewellery Designer Iris Weyer

*In the jewellery trade, designers and gemstone dealers should keep an open and clear line of communication if they want to benefit properly from one another – easier said than done. Jewellery designer Iris Weyer and diamond grader Gabriele Gollwitzer (from Kulsen & Hennig) met recently to discuss their experiences and share their outlooks on the future and the importance of communication in the gem and jewellery trade.*

**GG: I'm interested in your professional opinion on coloured diamonds as a designer. What do you find most interesting about them? What is "modern" about them?**

**IW:** Without a contemporary design, a diamond alone is not necessarily considered "modern."...



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## Largest Vivid Green Diamond at Auction Weighs 2.52 ct

An extremely rare natural Fancy Vivid Green diamond sold for USD 3.08 million (CHF 3.1 million/EUR 2.07 million) last November at the Hotel Beau Rivage in Geneva, Switzerland during Sotheby's "Magnificent Jewels" auction.

Compared to some of the other fancy coloured diamonds up for auction – including a 5.96 ct Vivid Blue named the "Star of Josephine," a 6.63 ct Vivid Pink, and a 74.80 ct Fancy Vivid Yellow diamond – this exquisite green collector's diamond weighed a mere 2.52 ct. Nonetheless, it is the largest natural Fancy Vivid Green diamond ever sold at auction.



*Read more...*

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## Gemmology Corner

### Diamond Cutting Styles for Natural Coloured Diamonds

#### *The Purpose and Beauty of Diamond Facets*

The public's enduring fascination with diamonds (and gemstones in general) is due in large part to their brilliance and fire. Facet angles must follow precise formulas to maximize the best optical properties of the gem material. Gemstone cutting has always had a clear, specific purpose: to optimize light reflection within the stone.



*Read more...*

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## Kulsen & Hennig News

### ***New Perspectives from BASELWORLD***

*This March we experienced the renowned world's fair of watches and jewellery as visitors and not, as we have for the past 15 years, as exhibitors. We have summarized our impressions of the event in this report by Juliane Hennig.*

The most precious gemstones from around the world are collected and presented at this annual event. This year, it certainly seemed as though there were even larger rare diamonds on display than is usual at this world's fair.



For gem enthusiasts, walking around Exhibition Hall 3 in the Hall of Elements, where primarily loose gemstones were exhibited, was an opportunity to view some of the world's greatest treasures in a highly informative museum-style setting.

Among the many highlights on view this year was a heart-shaped natural pink diamond weighing almost 20 carats which was surrounded by more pink diamonds and set in a necklace of exceptional beauty and rarity. Another eye-catcher was an intense yellow radiant cut diamond weighing over 75 carats and set in a sleek solitaire ring. The distinctive brilliance of this large diamond was truly amazing.

I also learned a great deal about natural cultured pearls at the event, including the fact that large natural pearls free of surface blemishes are as rare as natural coloured diamonds. I learned that for every colour of pearl, there is a matching coloured diamond. Traditional Tahitian cultured pearls can be complemented with gray, blue and olive-coloured diamonds. Cream-colored South Sea pearls look particularly wonderful when combined with champagne-coloured diamonds. Rose to copper-coloured Chinese freshwater pearls go well with brownish-pink diamonds. The creative possibilities latent in the pairing of diamonds and pearls are not yet fully explored.

In Exhibition Hall 2, my attention was particularly attracted to jewellery set with natural coloured diamonds. Many Italian designers used bold, curved floral forms and pave-set diamonds in elaborate colour palettes. It was quite impressive: every piece had obviously been designed and created with extreme care and skill. Collectively, the show demonstrated how vast and rich the colour spectrum of natural coloured diamonds is! - JH





## Kulsen & Hennig News

### Your Questions – Our Answers

*How can I best describe the many colours of Natural Fancy Colour Diamonds?*

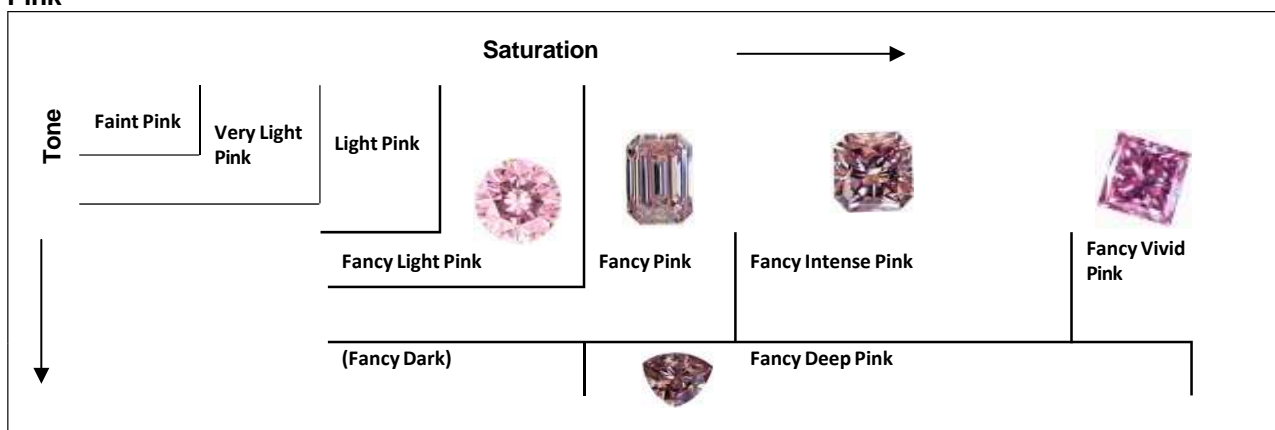
When discussing the shades of diamonds with fellow professionals, a prerequisite for providing the most helpful service is the ability to use clear, precise and concise language when describing colour. For this reason, we use terminology which is internationally recognized within the trade and is widely employed by eminent laboratories such as HRD and GIA.

When grading colourless diamonds, a trained grader observes the diamond through the pavilion facets with the table face down, in order to detect any yellow or brown tints. In contrast, natural coloured diamonds - other than those which are yellow or brown hues – are graded table up or face up.

If a fancy coloured diamond is modified by a second hue, the dominant hue is stated at the end of the description and the modifying hue is placed before the dominant hue. The modifying hue generally uses a suffix, either *-ish* or *-y*. A *Fancy Brownish Pink* diamond, for example, is predominantly pink, but is modified by the colour brown.

A diamond with almost equal amounts of brown and pink can be described by a combination of both hues without a suffix: *Fancy Brown Pink*, or *Fancy Pink Brown*. It is important to note that a *Fancy Brown Pink* diamond is not the same as a *Fancy Pink Brown* diamond. The former is considered a pink diamond, whereas the latter is a brown diamond. The order of the hues in the colour description is decided by the colour we see the most, even if one is only slightly more prevalent. This is important, because the final hue in a diamond's colour description has significant implications for that diamond's value. Pink diamonds, for example, command higher prices than brownish pink diamonds.

#### Pink





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To complete the description of a diamond's colour, one must also characterize the diamond's tone and saturation by using a term in front of the hue. *Vivid* is used to describe diamonds with strong saturation, *Deep* for good saturation with dark tones, *Dark* for diamonds with dark tones and weak saturation, *Intense* for good saturation with a medium tone, and *Light* for diamonds with light tone and light saturation. A diamond with no term in front of the colour name - such as the above-mentioned *Fancy Pink* - has a medium tone and medium saturation.

This nomenclature has proved to be of enduring value within the trade, but it is not enough to describe all the shades and tones nature has to offer. This is one of many reasons one should always look at a diamond before purchasing it.

We look forward to more questions from our readers and will address some of them in our upcoming newsletters.



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COLORED DIAMOND GRADING REPORT

August 14, 2007  
Shape and Cutting Style **Cut-Cornered Square Modified Brilliant**  
Measurements ..... **6.54 x 5.40 x 3.80 mm**

GIA REPORT 16286401

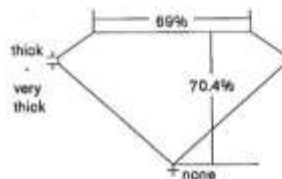
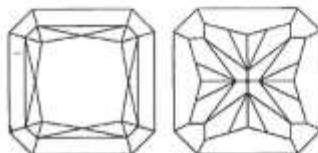
**GRADING RESULTS**

Carat Weight ..... **1.08 carat**  
Color ..... **NATURAL**  
Origin ..... **FANCY INTENSE YELLOW**  
Distribution ..... **Even**  
Clarity Grade ..... **VS1**

**ADDITIONAL GRADING INFORMATION**

Finish ..... **Good**  
Polish ..... **Very Good**  
Symmetry ..... **Faint**  
Fluorescence ..... **None**  
Comments:  
None

**REFERENT DIAGRAMS**



Profile not to actual proportions.

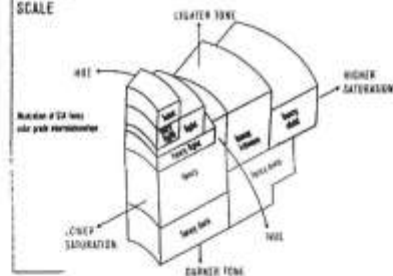
**KEY TO SYMBOLS**

- ~ Feather
- ~ Indented Natural
- Natural

Red symbols denote internal characteristics (inclusions). Green or black symbols denote external characteristics (blemishes). Diagram is an approximate representation of the diamond, and symbols shown indicate type, position, and approximate size of clarity characteristics. All clarity characteristics may not be shown. Details of finish are not shown.

GRADE	CLARITY	CLARITY	CLARITY
FLAWLESS	FLAWLESS	FLAWLESS	FLAWLESS
IF	IF	IF	IF
VVS <sub>1</sub>	VVS <sub>2</sub>	VVS <sub>1</sub>	VVS <sub>2</sub>
VS <sub>1</sub>	VS <sub>2</sub>	VS <sub>1</sub>	VS <sub>2</sub>
S <sub>1</sub>	S <sub>2</sub>	S <sub>1</sub>	S <sub>2</sub>
I <sub>1</sub>	I <sub>2</sub>	I <sub>1</sub>	I <sub>2</sub>
I <sub>3</sub>	I <sub>4</sub>	I <sub>3</sub>	I <sub>4</sub>

**GIA COLORED DIAMOND SCALE**



This Report is not a guarantee, valuation or appraisal and concerns only the characteristics of the diamond described herein after it has been graded, tested, examined and analyzed by the GIA Laboratory under the supervision of the technician and equipment used by the GIA Laboratory at the time of the examination under various conditions reported in this document and not a guarantee, valuation or warranty of an individual quality, quantity of supply or source. No title will be identified by the recipient in the future (unless otherwise stated) and no representation concerning any trademark, word, or symbol which is identical to GIA or which is identical to this Report. The recipient of this Report may wish to consult a competent jeweler or gemologist about the information contained herein.



**IMPORTANT LIMITATIONS ON BACK**  
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## All About Natural Coloured Diamonds

### Interview with Jewellery Designer Iris Weyer

*In the jewellery trade, designers and gemstone dealers should keep an open and clear line of communication if they want to benefit properly from one another – easier said than done. Jewellery designer Iris Weyer and diamond grader Gabriele Gollwitzer (from Kulsen & Hennig) met recently to discuss their experiences and share their outlooks on the future and the importance of communication in the gem and jewellery trade.*

**GG: I'm interested in your professional opinion on coloured diamonds as a designer. What do you find most interesting about them? What is "modern" about them?**

IW: Without a contemporary design, a diamond alone is not necessarily considered "modern." However, in contrast to colourless diamonds, coloured diamonds may emphasize the individuality of a piece of jewellery. The wide range of colours and the readily apparent rarity factor of natural coloured diamonds generally make the uniqueness and individuality of a piece of jewellery apparent to customers.

**GG: How can individuality be "contemporary"?**

IW: The ability to emphasize the uniqueness of one's personality is a core quality which consumers demand of products in the market today. It is an attribute consumers want to be surrounded with. It's that important to them.

**GG: How does this knowledge of the market's demand for individuality work with mass production and market recognition**

IW: A brand can satisfy the needs for orientation, stability, a sense of belonging and status. The seemingly opposing desires for individuality and belonging are brought together in many good design ideas. I see this potential with coloured diamonds: On the one hand, there are several highly-desirable traditional values with which they are strongly associated by consumers. On the other hand, diamonds certainly can also confer individuality.

**GG: As a designer, one of your primary tasks includes communication. It is important for you to address customers on an emotional level. But when referring to the colour of diamonds, the trade uses precise terminology and a grading system. Both methods are frequently employed: In conversations with end consumers descriptions such as "raspberry"-coloured gemstone are used, while the same stone would be described as Fancy Purplish Pink by wholesalers placing the order. How can both be correct?**

IW: From a design and marketing point of view, a resonant name and the ability to awaken pleasant associations and emotions is an important part of a buying experience. These features often offer crucial added value to products. However, a wise customer also expects professional and expert advice.

**GG: So this means a good sales consultant should be able to provide easily-understood information on carats, cut, clarity, and describe a gemstone's colour accurately and explain its origin. Good sales consultants sense what type of language a customer expects and can safely switch back and forth between the emotional and the more technical.**





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IW: It only makes sense that we should be able to improve our terminology we use for the trade and the end consumer, so we can enable our clients to express their emotional and personal jewellery design needs and at the same time still allow us to communicate precisely within our industry.

***I think that the example of brown diamonds is illustrative. The more attractive term "champagne diamonds" has clearly contributed to the commercial success of brown diamonds. However, in discussions between jewellery manufacturers and diamond dealers, the use of C1-C7 to describe different shades of brown is also here to stay. But back to jewellery design: You have participated in many design contests. Suppose you were on the other side, in the jury of a design competition for jewellery with coloured diamonds exclusively. What criteria would you use?***

IW: First and foremost, the biggest question about designs specifically for coloured diamonds is: Is the design based on the individual stone's cut, or is the selected diamond interchangeable here? Other important questions I'd take into account are things like: How contemporary is the design idea? What is the relationship between the colour of the stone and those of the materials in the design? Does the designer know how to take advantage of the unique properties of diamond by the techniques they use? Is the cut of the diamond in relation to the overall shape of the piece of jewellery? How smart and creative is the basic idea, and how attractive does the jewellery ultimately look on the body?

***GG: When is a jewellery design considered "modern"?***

IW: Some of the factors I consider as marks of modernity are clear links between form and material or form and technique, or an easily understandable link between idea and technique. A sculptural, graphic, sassy or narrative form of design can also be a sign of modern design. Finally, a modern design should fulfil the customer's needs for the piece of jewellery.

***GG: What trends do you see for the future of jewellery design? What are you working on yourself?***

IW: In general, for high-end commercial jewellery it is all about market sustainability and therefore important to expect longer product development time. Also a more pronounced passion for detail and concept. I expect continued innovative use industrial techniques, a practice which has a long tradition: Take a look at Bauhaus. Today, rapid prototyping for jewellery design can be very exciting. This method of manufacturing is used with computer designed models that quickly be directly implemented in jewellery pieces. My current goal is to create forms that are unique to this technique. In addition, I find myself drawn to new possibilities emerging from the material porcelain.

***GG: How important do you rate the latest technological developments for diamond synthetics and colour treatments?***

IW: I think that the issues of fairness and integrity regarding natural colored diamonds, especially for the luxury sector, are more important than ever today, and I trust that, in the future, the jewellery industry will make a clearer distinction of "natural" and "synthetic" that we can rely on, and the disclosure of treatments.

***GG: Are you currently seeing color trends that can be applied to diamonds?***

IW: The dominant fashion trend is toward very subdued colors: sand, taupe, dusky pink .. Colours



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that go well with mixed pastels and metallic colors, such as gray and copper, particularly when using large stones, although this is true for all gemstones. And – I realize there are different opinions about this – but I personally find diamonds in graduated colour tones and saturations very attractive and sensual.

**Iris Weyer** is an independent jewellery designer who lives in Hamburg. Trained as an industrial designer with a focus on jewellery design, she was the designer for Niessing Bros. Ltd. until 2009. She is an expert on all stages of the development of jewellery – from the initial drawing to the actual implications of industrial production to presentation, packaging, and other aspects of marketing. But you don't have to simply take our word for it : The fact that she has spent years at the top of the design world is demonstrated by her many achievements, including her awards in design competitions, her contributions to trade publications and other published work, and her teaching career. Weyer currently teaches at the Cardonald College, in Glasgow, and like most experts these days, she has a website: [www.irisweyer.com](http://www.irisweyer.com)

**Gabriele Gollwitzer**, Certified Diamond Grader (HRD), is a member of the Kulsen & Hennig team, the natural coloured diamond specialists, and is responsible for sales and communications.



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#### **Largest Vivid Green Diamond at Auction Weighs 2.52ct**

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Compared to some of the other fancy coloured diamonds up for auction – including a 5.96 ct Vivid Blue named the "Star of Josephine," a 6.63 ct Vivid Pink, and a 74.80 ct Fancy Vivid Yellow diamond – this exquisite green collector's diamond weighed a mere 2.52 ct. Nonetheless, it is the largest natural Fancy Vivid Green diamond ever sold at auction.

Graded by GIA as a Fancy Vivid Green, Natural Colour, cushion shape, modified brilliant-cut, and VS1 Clarity, these qualifications make this diamond an exceptional treasure even among other natural green fancy coloured diamonds. It is a true gemmological rarity



Green diamonds owe their colour to millions of years of exposure to a source of natural irradiation in the earth. The majority of naturally irradiated diamonds show isolated green stains or spots that barely penetrate the surface of the crystal and are almost always removed during the cutting process.

Only a very small minority have been consistently exposed to a natural irradiation source over time and therefore exhibit an even green hue throughout the entire stone.

With an average of about one new green being introduced to the market each year, pure green diamonds without any bluish, greyish or yellowish secondary colour are extremely rare and highly valued.



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### Gemmology Corner

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##### ***The Purpose and Beauty of Diamond Facets***

The public's enduring fascination with diamonds (and gemstones in general) is due in large part to their brilliance and fire. Facet angles must follow precise formulas to maximize the best optical properties of the gem material. Gemstone cutting has always had a clear, specific purpose: to optimize light reflection within the stone. In our trade, knowledge of the physical and optical properties of both light and gemstones is used to create the most brilliant stones possible. In addition to brilliance, the cut can also help improve the colour of a diamond, either by intensifying the colour in natural coloured diamonds, or by hiding any colour for a pure colourless face-up appearance in colourless diamonds.

##### ***Special Cutting Considerations for Natural Fancy Coloured Diamonds Depth***

When cutting coloured diamonds, a diamond cutter may well deviate from the standard "ideal" proportions used for colourless diamonds, because a coloured diamond with a higher depth percentage can offer improved colour saturation. This practice is widely accepted by experts and is used with larger stones particularly frequently. The mark of a skilled diamond cutter can be seen when the absolute maximum weight is yielded from a diamond rough, without any compromises made to the stone's beauty.

*Yellow Diamonds* - To attain better yields, a new cutting style, the radiant cut, was developed. The radiant cut can also improve brilliance and colour saturation, especially when it's used on natural yellow diamonds. In contrast to the traditional round brilliant cut, the radiant cut "holds" colour better. An experienced diamond cutter can apply a radiant cut to a yellow diamond rough and use it to achieve a face-up colour grade of Fancy Yellow; the same material would only receive "Fancy Light Yellow" if it was shaped using a round brilliant cut.

*Large Diamonds* - Large Natural Fancy Coloured Diamonds are cut more effectively using certain methods in certain situations. One seldom finds large diamonds cut as baguettes or as emerald cuts, and for good reason. The most common shapes and styles for Natural Coloured Diamonds are oval brilliants, cushion cuts, radiant cuts, and marquise brilliants. Large round brilliant-cut coloured diamonds are rare because – in addition to a possible lower colour grade - there is less weight retention from the valuable rough material with this cut.



##### ***Brilliant Knowledge - The "Diamond Cutting Styles" Series***

What is the difference between a square and princess cut diamond? What are the similarities shared by a cushion cut and an antique cut diamond? Polish up your diamond knowledge with us! In the following editions of our newsletter, we will offer a series of articles to help explain the different diamond cutting styles and the differences between cuts which are often confused with one another.