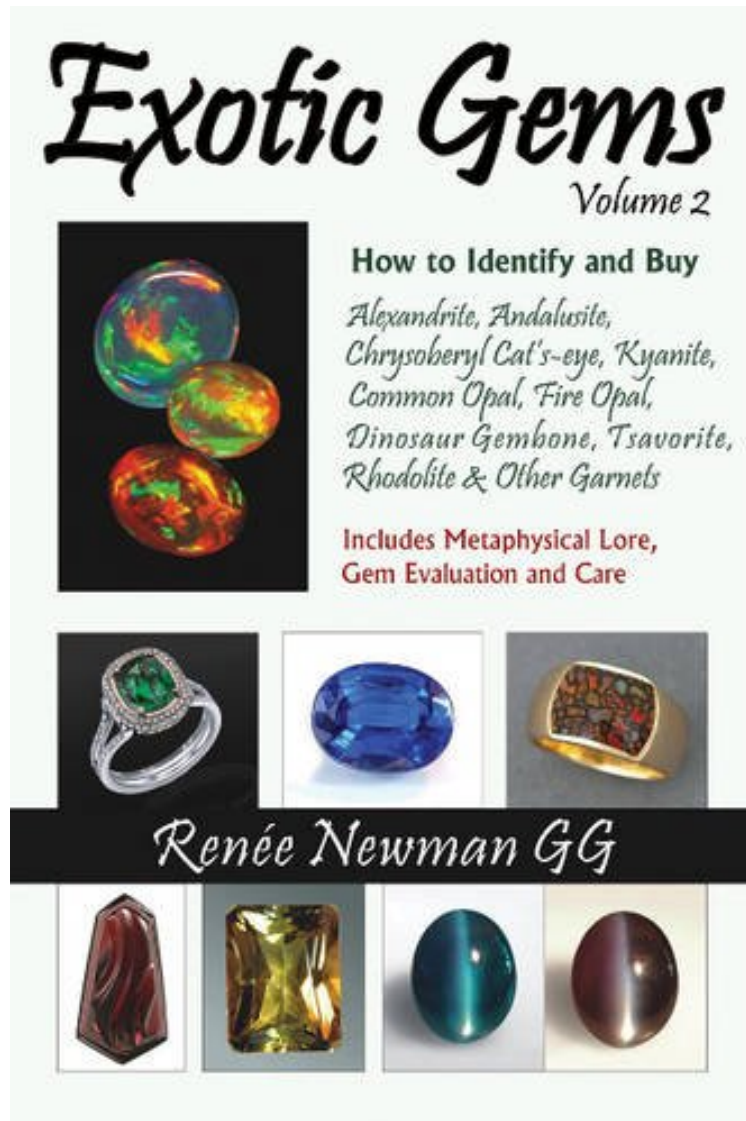


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Exotic Gems, Volume 2: How to Identify and Buy Alexandrite, Andalusite, Chrysoberyl Cat's-eye, Kyanite, Common Opal, Fire Opal, Dinosaur Gembone, Tsavorite, Rhodolite Other Garnets

Renee Newman

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Renee Newman : Exotic Gems, Volume 2: How to Identify and Buy Alexandrite, Andalusite, Chrysoberyl Cat's-eye, Kyanite, Common Opal, Fire Opal, Dinosaur Gembone, Tsavorite, Rhodolite Other Garnets before purchasing it in order to gage whether or not it would be worth my time, and all praised Exotic Gems, Volume 2: How

to Identify and Buy Alexandrite, Andalusite, Chrysoberyl Cat's-eye, Kyanite, Common Opal, Fire Opal, Dinosaur Gembone, Tsavorite, Rhodolite Other Garnets:

3 of 3 people found the following review helpful. A good book, too much "photoshopping" on some images!By ANDREJS JANSONSWhile I regard this book as a rather good and informative, I'm giving it only 3 stars instead of 5 because of the shameless use of "photoshopped" images in the chapter about Alexandrite. If one carefully examines the Fig. 4.1, Fig. 4.11 - Fig. 4.12 and Fig. 4.15 - Fig. 4.16 in the said chapter, it becomes clear as day that the "color change" shown on these photos is not a result of the light source change, but the result of digital image processing!!! The proof? Please carefully look at the pairs of images showing the green and red colors of the same stones. If two different light sources were used (say, daylight and incandescent light bulb) there is *no way* that all the light reflections from the each pair of images would look *exactly the same* to the tiniest of details, except for being of a different color! It's simply impossible to obtain exactly the same reflections when using two different light sources, even if the stone and the camera remain perfectly fixed between taking of the two images! Look at the photos of the famous "Hammid Alexandrite" of the page 87 of the book "Secrets of the Gem Trade" by Richard W. Wise, and you will immediately notice that two different light sources were used to take that pair of images! The same is true for the Fig. 4.2, Fig. 4.3, Fig. 4.13 and Fig. 4.14 of the book being reviewed. True, it's sometimes hard to obtain an "eye truthful" image of the color change on the photos, but that, IMHO, doesn't excuse showing a fake "color change" in a book!0 of 0 people found the following review helpful. Volume 2 of a 3 volume set describing gems well and captivantlyBy Mark D. R. SternI have bought all three volumes of Renee Newman's books on gems. The first volume of Exotic Gems spends a great deal of text describing characteristics of all gems with many illustrations but very few gems. Volume two of Exotic Gems has 15 chapters on related gems. The text is well researched with the science presented in a way that an amateur gemologist can understand. But, the many color photographs of the gems as raw minerals, cut faceted loose stones, and set in jewelry can keep you spellbound for hours. I have never shelved my books in my library as often as I go through the books and covet the gems.To complete the set, I also bought Renee Newman's Rare Gemstones. For as well done as Exotic Gems volumes one and two are, there were missing gems gaining in popularity but still rare.Even the Smithsonian guide is too small to read and poorly organized compared to Newman's three volumes.These are the best of my books on gems and if I had known, I would have just bought the three volumes of Renee Newman (as well as the Pearl Book and Diamonds by Antoinette Matlins recommended by the publisher which rounded out my collection).2 of 3 people found the following review helpful. Images are good but the 3 volume series leave a bit to be desired.By CustomerThese books seem to have the most basic information in them. I have loads of gem books and have held positions in several Gem and Mineral Societies. I have studied gems and minerals and find this book too basic for what it is. It should have some expert knowlege in them that can be shared. I purchased all three of them so I can grow my knowledge and share with others but there is almost nothing in them that isn't common knowledge. For instance, when choosing blue chalcedony the more intense/pure the color and the more clean the stone the more quality it is -- no kidding! It does mention that banding (such as blue lace) is of less value than the pure color unless the blue lace is of exceptional patterning. Sounds all subjective to me. Don't waste your money, just attend a couple of rock and gem shows (not bead shows) and ask the pricing for different items. You'll quickly find how gems are valued and what makes something exotic or valuable.

This is a full-colour guide to identifying and evaluating alexandrite, andalusite, chrysoberyl, cat's-eye, kyanite, sillimanite, common opal, fire opal, dinosaur gembone, tsavorite, rhodolite, spessartine, demantoid, malaya, grossular, and other garnets. This is the second in a series of books that explores the history, lore, properties, qualities and geographic sources of lesser-known gems. The book shows you with close-up photos how to make visual judgements about clarity, transparency, colour, cut quality and brilliance. It also provides tips on gem care and on detecting imitations and gem treatments. The healing and metaphysical properties of the gems are also addressed. Written for both consumers and professionals, it's easy to read, well-organised, packed with professional colour photographs and full of fascinating information.

These Exotic Gems books are fast becoming my favorite series from the large library of reference and consumer books by Gemologist, Renee Newman. Jewelry Designers are using more and more of these unusual, rare and exotic gems to set their work apart...and Jewelers are hesitant to stock them because their customer doesn't know what they are or are reticent to believe it is a natural gem. Solution! Exotic Gems Volumes One and Two! Jewelers should not only buy a copy for the shop so their employees are informed, but should stock these in a little reference area for customers to buy! We are dealing with a customer today that is not only researching prices but also information on the internet why not support those efforts and offer them a small reference library to purchase? The best thing about this series is the focus Newman manages to include enough information and photographs from the likes of John Koivula (of the Gemological Institute of America) interspersed with fun facts, metaphysical properties, history and ancient lore and so many photos that everyone from Gemologists to Jewelry Lovers will relate, understand and treasure these books. One

really outstanding feature of these books in the Master Cuts pictorial. In Volume One Newman looked at Zultanite and in Volume Two it is a gemmy Almandine Garnet, from a piece of rough gem/mineral to the final faceted gem, in the hands of Master Gem Cutter, Clay Zava. I think that professionals and consumers alike will gain a new respect for the amount of man hours and knowledge that goes into the cutting of one faceted gem! My favorite thing about these books is that Newman is not afraid to cover many of the opaque gems that have so long been overlooked as well as sourcing the latest, newest, and the sometimes controversial, gems in the field. Thanks for another winner Renee! --A Fly on the Wall Views s, reviewed by Robyn Hawk

This is the second in a series of books, boasting an amazing 408 color photographs depicting not only gems mounted in jewellery but also loose gems, gems in the rough and gem beads! There are also diagrams and tables to aid in identification and evaluation. Six entire chapters are devoted to garnets, two chapters on common opal and even a chapter on dinosaur gembone! Also included are alexandrite, andalusite, chrysoberyl cat's-eye and kyanite. Although most of these have been covered in other books, Newman explores them in more depth. Common opal, as opposed to opal with a play of colour, is examined, Newman having identified a lack of information on this topic. Those familiar with Newman's previous books will recognise the in-depth, yet understandable style, catering to professionals and lay people alike. Beginning with chrysoberyl, gemmologists will be familiar with the technical data provided, which is based on that found in such respected sources as those of Robert Webster and John Koivula. We learn how to evaluate the gem and are guided about pricing. Interestingly, the chatoyant effect in chrysoberyl can be caused by parallel striations from an original crystal face, as well as from fibres within it. The quality of the 'eye' is discussed along with excellent photographs depicting the 'winking' effect. Newman offers a warning the perfect cat's-eye is rare. The detailed chapter on alexandrite includes excellent information on detecting synthetics and imitations. Alexandrite even has its own classification system to describe the quality of the colour change. If alexandrite is your passion, be prepared to pay. Everything you wanted to know about dinosaur gembone is included in chapter five. Who would have known that dinosaur poop could be a gem? It is scientifically named 'coprolite' and its inclusions are important like those of amber. Be sure to look out for the dinosaur 'chocolates.' Treatment methods and care are discussed at length. The metaphysical properties of gembone may also be an answer to aging. The sillimanite group including andalusite, kyanite and sillimanite are covered in chapters six to eight. Chapter nine on common opal is a real eye opener, Newman deftly capturing the beauty found in an assortment of colours including Peruvian pink, Andean blue, green, yellow and even lime through excellent and abundant photographs. Interesting issues about classification and the term 'fire' are discussed in the chapter on fire opal. Opal treatments are analysed in depth. The remainder of the book is devoted to the complex group of garnets about which gemmologists and mineralogists disagree when defining species and varieties. Gemmologists will find the technical information in this section most valuable. In the fascinating pages of photographs, we are shown how a master cutter cuts a garnet. The 'horsetail' inclusions in demantoid garnets unlike inclusions in most other garnets are desirable. We are also directed to publications offering more detailed information. Imparting a wealth of information on gemstone evaluation, as usual, with tips on detecting imitations, synthetics and gem treatments, Newman always entertains with interesting anecdotes of history, geographic sources and metaphysical lore of gems. Be ready to be informed and entertained. Didn't know what the 'alexandrite effect' was or what comprises the interesting crew digging up Arizona garnets? You will now. --The Australian Gemmologist, reviewed by Carol Resnick

Renee Newman never disappoints us, does she? She has written another outstanding book about gemstones that we can learn from, teach from, and recommend to our clients. Exotic Gems, Volume 2 is no ordinary gemstone book. This book is about unusual, uncommon gems. Renee refers to them as 'Exotic.' At the very beginning of the book, she even gives several definitions of the meaning of the word 'exotic.' None of these definitions are conclusive. But she does demonstrate that the word has many connotations. I have the feeling that there have been many discussions about the use of the word 'Exotic' as a title for a series of books on these uncommon gemstones. The word may be suitable for a discussion on alexandrite, which is included in this book. But Renee also discusses coprolite, which is the name given to fossilized animal droppings. the photos of coprolite seem neither pretty nor exotic. But 'Exotic Gems' is far more marketable than 'Unusual Gems.' So we all need to give her a pass on this one. In addition to alexandrite and coprolite, Renee also writes in detail about cat's eye chrysoberyl, agatized dinosaur bone, andalusite, chiastolite, kyanite, sillimanite, common opal, fire opal, and the many stones in the garnet group. For each stone, she gives their geographic locations, identifying characteristics, and each stone's value factors. Sometimes the stone's treatments, imitations and care are included. With demantoid garnet, Renee briefly discusses the use of the stone in jewelry over time. All of the text is easy to understand and organized. She includes graphs, maps, lists, and beautiful photographs that make the book exciting and beautiful. One of the best parts of the book is a photographic story showing how a master cutter cuts a garnet. The story takes us from examination of the rough, to the final polish of the table facet. Interestingly, this set of photos and narrative was provided to Renee by Clay Zava, a Spectrum award winning gemstone cutter several times over, and a speaker to us at our last conference. The most uncommon thing in the book is the inclusion of the stones' metaphysical effects. One sentence is completely factual and the next is a discussion of unblocking the creativity. Renee presents this information with the same forthright, simple language as when she is presenting the stone's price per carat. It leaves me wondering if the book is trying a little too hard to be all

things to all people. Nevertheless, I read these sections with interest and found myself wanting to buy each stone because of the properties it would give me. Obviously, this is good information for associates that sell jewelry. I believe that Renee wrote this book for a wide range of people in our jewelry trade, as well as the part of the public that likes to educate itself before making gemstone purchases. But I do think that this book will serve appraisers well. For example, this book includes a section on uvarovite, where it comes from, and its value factors. Where else will you find that? This series of books is going to be just the right addition to my library and probably yours as well. I highly recommend it. --The Jewelry Appraiser, reviewed by Kim Piracci

About the Author
Rene Newman GG is a respected gemologist and author of nine gem and jewelry guides. Her books are used worldwide as buying guides, sales-training tools, class texts and references for jewelry professionals.