

LANGERMAN

NATURAL COLOR DIAMONDS

RAPAPORT®

SPECIAL SUPPLEMENT



THE FULL SPECTRUM

EXPLORE THE MESMERIZING WORLD
OF NATURAL COLOR DIAMONDS



Mint



Mint



Lime 1



Lime 2



Lime 2



Lime 3



Yellow 3



Yellow 3



Yellow 2



Yellow 2



Yellow 2



Yellow 1



Jonquille



Jonquille



Jonquille



Jonquille



Pumpkin 4



Pumpkin 3



Saffron 1



Saffron 2



Saffron 3



Honey 3



Honey 2



Honey 4



Old Rose 4



Old Rose 3



Old Rose 2



Old Rose 1



Burgundy 2



Burgundy 1



Chocolate 1



Chocolate 2



Chocolate 3



Coffee 1



Coffee 2



Coffee 3



Bronze 3



Bronze 3



Bronze 4



Gold



Gold



Gold



Olive 3



Cognac 3



Cognac 2



Cognac 3



Cognac 1



Cognac 1



Raspberry



Raspberry



Raspberry



Raspberry



Pink 1



Pink 1



Pink 4



Old Rose 5



Opal



Silver 2



Silver 3



Silver 2



Green 3



Green 2



Green 1



Peacock



Turquoise



Violet 1



Blue 3



Blue 3



Steel 1



Blue 4



Blue 3



Blue 3



Steel 4



Steel 4



Steel 5



Lilac 4



Lilac 4



Lilac 3



Lime 4



Lime 4



Lime 5



Vanilla



Yellow 4



Yellow 4



Yellow 1



Canary 2



Canary 3



Canary 3



Canary 2



Canary 1



Pumpkin 2



Orange



Pumpkin 1



Apricot 1



Apricot 3



Saffron 1



Champagne 3



Champagne 2



Champagne 2



Champagne 2



Old Rose 5



Old Rose 5



Burgundy 1



Red



Red



Auburn



Black



Chocolate 1



Cinnamon 3



Cinnamon 1



Cinnamon 2



Cinnamon 2



Bronze 1



Bronze 2



Chameleon



Chameleon



Olive 2



Olive 1



Olive 2



Olive 2



Amber 3



Amber 2



Amber 2



Toffee



Salmon



Raspberry



Pink 2



Pink 2



Baby Pink



Baby Pink



Baby Pink



Pink 3



Silver 1



Silver 2



Grey



Grey



Khaki



Khaki



Indigo



Indigo



Blue 1



Blue 1



Blue 3



Blue 3



Blue 3



Sky



Sky



Sky



Steel 3



Steel 2



Lilac 2



Lilac 2



Lavender 2



Violet 3



Lavender 1



Lavender 1

CONTENTS

4 | STORIED STONES

Today, natural color diamonds command sky-high prices, but their road to popularity has been rocky.

6 | SENSATIONAL SHADES

The GIA wheel limits the spectrum to 27 hues, but using a broader, more evocative range of names can help make fancy-color diamonds more desirable.

10 | IN GOOD FORM

Natural color diamonds lend themselves best to fancy shapes, which serve to intensify their hues.

12 | COLOR ME HAPPY

Whether as center stones or as accents, these diamonds create a dazzling effect.

14 | DESIGNERS

Six high-jewelry designers share why they like featuring color diamonds in their most precious creations.

16 | THE SCIENCE OF COLOR

Fancy diamonds get their unique shades in a variety of ways.



ON THE COVER:

A cushion-cut, 3.56-carat,
Neon diamond from
Langerman Diamonds.

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THE FULL SPECTRUM

Throughout history, natural color diamonds were adorned

by kings, queens, and nobility, yet they were forgotten at the beginning of the 20th century only to resurface in Antwerp after the 1960s. My father Arthur Langerman established Langerman Diamonds in 1965, the first natural color diamond company, and pioneered the field of natural color diamonds. It has since been an incredible journey discovering and creating the world's largest collection in a spectrum of over 350 colors.

The first step in navigating the universe of natural color diamonds is to recognize that they're radically different from colorless diamonds. Instead of following a precise formula of angles and facet numbers, the cut and shape of each natural color diamond must adapt to the color distribution and other unique circumstances of the stone. This is what makes every color diamond, of any size, a unique piece of art.

By partnering with Rapaport we hope to steer your interest to the awe and individual beauty of these masterpieces, especially in the most unsuspecting colors, and share the tools and knowledge we use daily at Langerman Diamonds.

In this special supplement, you'll discover a dazzling array of colors, and learn how we define and communicate this by awakening the color sensations of our brains with



Stefan and Arthur Langerman.

names like Honey, Cinnamon, Olive, Raspberry, Saffron, Steel, or Lime. Then we take a journey into the history of natural color diamonds, and study what makes them such a rare occurrence in nature. Why do some diamonds have a natural color? And how do we perceive color? Finally, we'll see how today's leading fine and high jewelry designers are bringing their visions to life.

All of this would be for naught without some examples of the gorgeous pieces we've had the pleasure of encountering during almost six decades at Langerman Diamonds. We hope your eyes are as entertained as your mind with these visual candies, and invite you to use our poster (on the previous page) as a reference when sharing your renewed passion for natural color diamonds. ■

STEFAN LANGERMAN
CEO OF LANGERMAN DIAMONDS

STORIED STONES

Today, natural color diamonds command sky-high prices, but their road to popularity has been rocky.

BY ANNE-SOFIE VAN DEN BORN REHFELD

DATE OF ORIGIN: UNKNOWN

The word “diamond” derives from the Greek *adamas*, which means “invincible.” In the beginning of the eighth century BCE, the ancient Greek poet Hesiod spoke of *adamas*, but it wasn’t until 800 years later in the writings of Pliny the Elder that it was associated with diamonds.

Carbon-14 dating has confirmed that the oldest piece of jewelry bearing a diamond ever found dates to the first century BCE. Unearthed in Rome in 1993, the decorated tomb of a young girl contained jewels adorned with precious stones, including a ring with an octahedron-shaped diamond believed to have originated from central India.

THE FIRST MINES

From antiquity to the 18th century, India was the sole producer of diamonds. According to two sixth-century manuscripts, the value of a diamond was determined by its purity, clarity, color, brilliance, fire, hardness — and above all, rarity. During this time, many colors were discovered, including soft pinks, blues, and browns.

A diamond’s color was closely tied to the caste system, where kings were allowed to wear all the different colors while other castes were restricted to one or two specific ranges of colors. For instance, red for the warriors and knights (the Kshatriyas), Black and gray diamonds could be owned by artisans and peasants (the Shudras), yellow for the landowners and merchants

(the Vaishyas), and white for the priests (Brahmins).

STATEMENT-MAKING GEMS

As diamonds made their way through Europe, natural color diamonds were appreciated as the most rare and precious stones. However, just like colorless diamonds, they were reserved solely for men — for kings, nobles, and the wealthy. In the 15th century, it took the boldness of a brave woman to change this. As the story goes, noblewoman Agnès Sorel showed up at the French court wearing a diamond necklace, which, along with her reported beauty, caught the eye of the French King Charles VII, who made her his official mistress and gifted her a 5-carat, pink diamond ring. A new trend was launched both for women wearing diamonds and for natural color diamonds being a symbol of beauty and power combined.

WORLDWIDE APPEAL

During the 18th century, more unique colors were discovered on almost every continent. In 1725, new mines opened in Brazil, and a wide range of colors, including beautiful blue and red diamonds, were discovered. In Borneo, the Dutch West Indies Company was given the monopoly of the island’s diamond production. Many of the diamonds found there were yellow and brown, while exceptional red, blue and green diamonds were also unearthed. In the 20th century, Russia contributed with gray, brown, olive and purple diamonds; while brown, pink and blue diamonds were discovered in Australia in 1986.

ANTWERP IN THE 20TH CENTURY

The turn of the 20th century marked the beginning of an era of prosperity for superior jewelry, and some of the

most talented houses started using natural color diamonds for their Art Nouveau designs, which is exactly what sparked interest in these rare treasures again.

Before World War II, only 10% of engagement rings featured diamonds, but the carefully crafted De Beers campaign in 1948 for “A Diamond Is Forever” drove demand up for colorless diamonds in engagement rings.

Antwerp was buzzing with this demand, keeping all kinds of craftsmen thriving, including traders, polishers and jewelry makers. Among all these thousands of people hard at work in the diamond industry, almost no one was working with or collecting natural color diamonds. The focus was uniquely on colorless diamonds, which caused natural color diamonds to be forgotten for several decades.

However, in the 1960s, a few visionary collectors, among them Arthur Langerman, began

trading natural color diamonds and continued to revive interest in color over the '70s and '80s. And by 1987, the world took notice again when a circular-cut, 0.95 carat, fancy-purplish-red diamond sold for a record-breaking \$880,000 at Christie's New York.

TODAY'S STARS

Celebrity culture and general access to global media have ushered in a new era for color diamonds. With world-famous personalities wearing unique jewelry and engagement rings featuring natural color diamonds, interest has spiked. Meanwhile, the closing of the Argyle mine, which has supplied 90% of the world's pink and a significant amount of brown diamonds, means that scarcity lends another alluring element to the interest in natural color diamonds. While all diamonds are forever, color diamonds are for connoisseurs and Renaissance people. ■

Rough color diamonds in a variety of colors and shapes from Langerman Diamonds.





SENSATIONAL SHADES

The GIA wheel limits the spectrum to 27 hues, but using a broader, more evocative range of names can help make fancy-color diamonds more desirable.

BY DIANA JARRETT

In a world of luxury that relies on exclusivity, desire and emotions, few products are as rare and rich in history as fancy-color diamonds. Representing a small niche of the total diamond sector, these extraordinary gems can prove quite profitable for retailers.

But first, jewelers need to appreciate these stones and confidently promote their distinct features to consumers in a way that generates a yearning for them.

Understanding color diamonds requires knowledge of color perception. The eye perceives far more than Newton's 7 basic rainbow colors — red, orange, yellow, green, blue, indigo and violet. Scientific data suggests humans can distinguish between 1 million and 10 million different color shades. Either number is far beyond our comprehension. But it's even trickier. Not every person perceives color in the same way, nor with the same color acuity. "Color perception is a highly subjective ability, varying from one person to the next," Natural Color Diamond Association (NCDIA) president Alan Bronstein points out.

Computer monitors present color slightly differently, but more importantly, natural and artificial lighting also impact a diamond's perceived color. "A diamond doesn't have just one color," Stefan Langerman, CEO of Langerman Diamonds, reveals. "Every diamond changes color in different lightings, and some even display strong color



evocative terms conveying immediate references.

Stefan Langerman recalls, “My father would talk about a Canary diamond, an Olive diamond. He would say, ‘Today I’m cutting a diamond that I believe will have the color of a green Perrier bottle.’”

Over the years, Arthur Langerman has developed an intuitive naming system for over 350 different shades that match the wide-ranging palette color diamonds offer, from Mint to Lavender, and every imaginable tint in between, each evoking a sensory reaction.

“I think it’s really important when you describe a color that you do so in a way that awakens that color emotion in your brain, because color is a sensation and that is what you have to communicate to somebody else,” notes Stefan Langerman.

Although consumers’ interest in color diamonds is soaring, the trade lacks a wider-reaching grading system that would support the myriad subtleties of tints within the natural color diamond niche.

MAKING THE COLOR GRADE

Aiming to accurately grade an infinite array of possible colors, the Gemological Institute of America (GIA) has developed a chart with 27 different hues as a guide for describing the range of fancy-color diamonds, organized by their color traits: hue, tone and saturation. From it, we must extrapolate the nearly infinite variety of subtly nuanced

changing phenomena like chameleon diamonds. Most people don’t realize this, even in the professional world of diamonds.”

ON THEIR OWN TERMS

Another challenge is to express the nomenclature for color diamonds in a relatable manner so people can better visualize the colors. The scientific terminology for communicating color remains a foreign language to many diamond collectors. The phrase “fancy intense purplish-pink” may be the standard way a diamond’s color is communicated within the industry, but it does not suggest any comparison that consumers could envisage. “It would be beneficial to consumers if diamond colors were expressed in metaphors that can be easily visualized. Saying ‘Cherry Blossom,’ for example, might generate a pleasant visual image,” Bronstein points out.

Talking about color diamonds in natural terms has been Arthur Langerman’s life mission since he started collecting and polishing the gems six decades ago. The founder of Langerman Diamonds has been describing the stones in

A rare, radiant, 1.13-carat Forest Green diamond from Langerman Diamonds. Opposite: Natural color diamonds in a variety of colors from Langerman Diamonds.





TINTS THAT HINT

A diamond's color can reveal its origin, increasing the stone's appeal for consumers who crave more transparency and traceability. It's also an opportunity for engaging storytelling.

"White diamonds all look alike, but with color diamonds, the fantastic thing is that for many colors, you look at them and can tell where they come from," Stefan Langerman notes. He says his father, Arthur, has been buying the stock for the Antwerp-based company for over 60 years and is able to tell where many of the diamonds come from at a glance. "He has this expert eye. He looks at the diamond and immediately can guess the origin. He'll explain why he thinks a stone is from Borneo, for example, because of the slight subtlety in the hue, something that you would not get from a GIA [Gemological Institute of America] color description."

Having visited mines and cut diamonds for decades, Arthur Langerman has developed an encyclopedic knowledge of all the features rough and polished color diamonds display. The mined stones offer information an insider can spot easily. Only a true expert can tell a polished pink from Argyle from a pink from Russia.

colors that may exist in nature. That's a mammoth undertaking, considering minute variations of shade in fancy-color diamonds can weigh heavily on a stone's value.

In "Color grading of Colored Diamonds in the GIA Gem Trade Laboratory" (Gems & Gemology Winter 1994), King, Moses, Shigley, and Liu write: "GIA GTL [Gem Trade Laboratory] is aware that the grader can visually discern more color distinctions than those used in our color-grading system. In our experience with colored diamonds, however, a greater degree of 'finesness' — i.e., more terms — reduces the consistency and repeatability of the resulting color descriptions. In addition, such color distinctions are only relevant as long as they are meaningful and understandable in the commerce of diamonds; making too subtle or too coarse a distinction is not practical."

For Stefan Langerman, the GIA's decision to reduce the color spectrum to 27 hues deprives diamond lovers of a more enticing picture.

"In 1994, when the GIA defined this color-grading scheme, they tried to make it more scientific, but they had to conciliate this scientific side with what people were doing in the industry. So they reduced the number of words used to communicate color... To define these 27 hues, they only use seven words, and they combine the words resulting in an unattractive and unintuitive naming. When you communicate a color, would you like a Saffron diamond or would you like an orangey-brown diamond?"

While Langerman Diamonds uses the GIA grading system as there is a market demand for it, the company has been loyal to its founder's philosophy of expressing color as a sensation. "When I tell you Raspberry, you know what it is. You immediately sense it, and it's so much easier than saying it's a purplish-pink. It allows you to give so much more subtlety, so much more variation that increases

both attractiveness and reliability, because you feel the same thing when you watch the stone.” says the company’s CEO.

PRICE PERCEPTION

The current grading system and what Stefan Langerman describes as its “artificial bias for the names that use fewer words” skews the perception of color diamond prices for the end consumer.

“Take a fancy pink diamond and take a fancy orange diamond, and now take a fancy orangey pink diamond — the orangey pink is cheaper than the fancy pink or the fancy orange. So you have this absurd bias,” he explains.

Langerman also regrets the big partitions in the GIA color wheel that push some colors as rarer and more expensive than others. Orange is a case in point, he says. With few diamonds falling into that category, they command higher prices as a result.

“You have diamonds that are Apricot (yellowish orange), which to me are some of the most beautiful diamonds, but they are a fifth of the price, or a fraction of the price of a fancy orange diamond purely because the fancy orange falls in the range in which fewer stones fall,” he observes.

Langerman says he’d prefer the lab grading of diamond colors to be based on the more precise and

rational RGB (red, green, blue) color space. In the meantime, he emphasizes the importance of educating buyers about the incredible range within the color diamond universe. Some colors might not be breaking auction-house records yet, but to disregard them would be a mistake.

Diamond connoisseurs gravitate toward the very rare tints, ahead of these colors hitting the larger market. Langerman highlights Lime (green yellow) diamonds as a good example of a category to watch closely, as mainstream consumers do not yet find them appealing, while forward-thinking collectors have already embraced their strikingly bold aesthetics.

Gray diamonds suffer from a misconception, too, Langerman says. “Most people don’t realize that gray diamonds are extremely rare, more rare than the pinks. But right now, they’re incredibly undervalued.”

Here, again, emotions are key to the relation with the color stone. To retailers and collectors, Langerman recommends focusing on the color of the diamond and the sensation it creates, regardless of its lab name or market demand.

“We always tell our customers, just take something you like; choose something that you’re really attracted to and that you love. Color diamonds are all unique. They’re all extremely rare,” he concludes. ■

Olive and Lime melee diamonds from Langerman Diamonds. Opposite: A pear-shaped, 0.90-carat Orange diamond from Langerman Diamonds.



Fancy shapes in
Canary, Jonquille,
Pumpkin, Cognac,
Amber, and Chocolate.



IN GOOD FORM

Natural color diamonds lend themselves best to fancy shapes, which serve to intensify their hues.

BY RICHA GOYAL SIKRI

When manufacturing colorless diamonds, cutters aim to maximize all the 4Cs to create optimal light dispersion. With natural color diamonds, that journey is more artistic. Cut, carat weight and clarity take a back seat to color — the main factor in determining a stone's value.

A round, colorless diamond is worth 30% more than a fancy shape because for classic shapes, material loss during the polishing process can be 40% to 45%. The amount of loss is

less predictable for color diamonds, ranging from 20% to 80%.

Interestingly, for natural color diamonds, fancy shapes — not round — deliver the best color intensity and value. “If we see a color diamond that’s already dark, we don’t cut it too deep because that may deepen the color,” explains Arthur Langerman, founder of Langerman Diamonds. “We have to find the spot of color in a stone and apply facets to reflect the hue throughout the diamond. The polishing strategy can keep changing during the process depending on how the material is reacting to your touch.”

Using examples from the Argyle mine, Langerman explains: “When you apply the first facet on a rough pink, the color jumps, almost turning red. As the cutter continues polishing,

the hue lightens. With a more orange-pink diamond from the same mine, the reaction can be different. Polishing can remove the brown element, bringing to life a magnificent pink diamond.”

CHASING RAINBOWS

For Herman Wynens, who has been polishing diamonds for Langerman Diamonds for over 20 years, color diamonds’ mysterious nature makes them interesting. “Impurities deliver color, but they also bring air bubbles, pique, and inclusions. It’s more dangerous handling these aspects in natural color diamonds than colorless ones,” he explains. On rare occasions, Wynens has opened a parcel to find a diamond he cut the previous day reduced to dust overnight because it couldn’t withstand the stress of the process. “The uniqueness of each stone makes me feel like I am creating a mini-sculpture, an art piece. Each color diamond is unique and not all can sparkle under pressure,” he relates.

The diamond’s origin also influences polishing and cutting decisions. For example, Langerman shares that while rough yellow diamonds from Venezuela are light, polishing intensifies their hue. In comparison, when they are retrieved,

yellow diamonds from Borneo have a brown skin on their surface, but during polishing the brown can be removed, uncovering a beautiful yellow stone. Polishing techniques — such as changing the angle of the culet — can influence the intensity of color in yellow diamonds from South Africa, yet the hue remains the same for diamonds from the Zimmi mine in Sierra Leone, where the world’s most vivid yellow diamonds are found.

Limited understanding of color-diamond characteristics is driving consumers to rely on lab reports rather than assessing the stones themselves, Langerman cautions. “These reports have to be read in a different way even for shape and cut — for instance the criteria for ‘excellent cuts’ of colorless diamonds are not applicable to color diamonds. Changing the culet’s angle or creating a deeper stone is necessary to bring out the best color and features of each stone,” he observes.

Despite their cumulative experience spanning over 80 years, Langerman and Wynens both declare that they learn new facets about color diamonds every day. One thing is clear, if colorless diamonds are reservoirs of the sun’s pure light, color diamonds are like the hues of an elusive rainbow. ■

Below: 6.15-carat rough to 4.06-carat heart-shaped Honey diamond.

A MEMORABLE DIAMOND

Herman Wynens shares the story of the most difficult color diamond he has cut.

“It was the Honey Heart [found in central Africa]. The rough was 6.50 carats, in an oval shape with a small point at one corner. Another polisher had challenged Mr. Langerman that there was no way he could make anything above 4 carats with it. He asked me and challenged me to do better.

“When I started polishing, I first made four tiny windows to look inside, then decided a heart shape would be best; an oval would mean losing more weight. As I was polishing it, I saw I could keep more weight by adding extra facets under the girdle — this is not something we’d ever do with a colorless diamond. Normally in a good polish you keep around 50% of the original weight, but here we did even better. Diamonds need fire, color, and weight — to keep all three together was very difficult. It took one month, and in the end, I delivered a heart-shaped, 4.06-carat, honey-color diamond. The entire time I worked on this diamond, my toes were curled up!”



COLOR ME HAPPY

Whether as center stones or as accents, these diamonds create a dazzling effect.



JOSEFINA BAILLERÈS

Rosa Supernova ring set with a 10.6-carat Canary diamond, flanked by half-moon diamonds, with light-pink sapphire pavé, and colorless diamond baguettes.



KATHERINE JETTER

Lily ring set with a radiant, 1.15-carat Argyle pink diamond and light-to-vivid Argyle pink diamonds, and white diamonds.



ELLIS MHAIRI CAMERON

Eternity ring set with pink and lavender diamonds.



LANGERMAN DIAMONDS

Tension ring set with a pear-shaped, 1.5-carat, Cognac diamond.



LANGERMAN DIAMONDS

Signet ring set with a round-brilliant, 1.50-carat Chocolate diamond, surrounded by 2.50 carats of Chocolate melee diamonds.



KAREN KARCH

Captive Crown ring set with a rose-cut, golden-brown diamond, and brilliant-cut, light-gray diamonds.



LILY GABRIELLA

Orbit enamel earrings set with oval-cut, fancy-yellow diamonds, weighing 7.06 carats and 7.25 carats, with diamond accents.



THELMA WEST

Boozy Brunch ring set with a specially-cut Champagne diamond center, surrounded by marquise and brilliant-round colorless diamonds.



LYDIA KÜMEL

Minerva ring set with 1.8 carats of Pumpkin melee diamonds.

STAR APPEAL

These six high-jewelry designers share why they like featuring natural color diamonds in their most precious creations.

BY SONIA ESTHER SOLTANI

THELMA WEST



“I look for maximum sparkle in a diamond, and color plays an important role for me.

It's not only about the intensity of the color, but also the saturation and hue. They work together to show off the real character of a color diamond. The fancy range is incredible and a dream to work with, however there are other interesting ways to play with non-fancy colors, which as a designer can be quite exciting.

I am able to simply let the fancy-color diamonds dazzle in a design which brings out their full color. Combining rare colors delivers one-of-a-kind results, which is always the goal.

Collectors [of color diamonds] are mostly buyers looking for something rare, unique for a design, or to keep

Nigel O'Reilly Aurora engagement ring set with an emerald-cut, 3.69-carat blue diamond, with graduated white and pale blue diamonds on the shoulders.

Opposite: Maggi Simpkins ring centering a cushion-cut, 2.43-carat fancy-pink diamond, surrounded by rubies and pink sapphires.

as an heirloom or as an investment. These collectors have a real appreciation for nature's finest gems.

For clients who do not have the fancy-color diamond budget, I am able to play with diamonds with some color. Just a hint is all I need most times, and I get on with the task of bringing to life a design that enhances every hue in the gem.”

FENG J



“Color diamonds offer me lots of options, as my design motto is ‘painting with gemstones.’ Color

always plays an essential role in my creation. To me, the fancy-intense and fancy-vivid colors are always attractive, but I also quite like some poetic pale-color diamonds, such as my Jardin de Giverny necklace, sold at a Phillips auction for \$2.6 million. It's set with a 19-carat, fancy-light-pink-color diamond, which although it's pale, is very elegant and charming.”

NIGEL O'REILLY



“One thing I always explain to my clients is that the massive positives of using a color diamond

is that you get the full benefit of a diamond, with all the longevity and strength but with the full intensity and fire of color. Diamonds are formed through such an intense and magical process, working with them in general is always interesting. The fact that there are color options just injects real personality into a piece. It just adds another unique layer to my designs.”

LILY GABRIELLA



“For me it's all about the variety of vibrant hues and brilliance found in natural color diamonds. It is so mesmerizing that



nature has produced such prismatic stones by chance encounters really, as if the stars were aligned, except in this case it involves combining carbon with intense pressure, heat, radiation and other natural elements such as boron and nitrogen formed deep within the Earth, some billions of years ago. It is truly fascinating when you think about it and even more so if you get the chance to hold one!

What I've noticed lately is that despite jewelry connoisseurs seeking the rarest and most coveted fancy-color diamonds, be it for their beauty or value, as well as funds looking to diversify their portfolios by offering investors the opportunity to invest in said stones, there has also been a larger audience looking for more affordable options, too, within the color spectrum. I believe this is due to information being readily available and clients looking for unique alternatives to colorless diamonds. Luckily color diamonds come in a plethora of hues, and although yellows and browns are most common, gray [salt and pepper] and black have become quite popular and affordable choices, too. Furthermore, a growing number of millennials and Gen Z HNWI [high-net-worth individuals] have become more active and discerning when it comes to collecting rare color diamonds, especially in Asia, where they choose quality over carat — it is a subtle indulgence that seems to captivate a growing number of luxury consumers in the region. ♡♡

JOSEFINA BAILLERÈS



“People who learn about color diamonds fall in love with their stories. It is usually those who are searching for something new and are educated in the gemology world. Color diamonds are the most unique diamonds in the world, each with their own personality and particular traits. When collectors learn about the incredible intricacies color diamonds possess, there is simply no turning back!



Color diamonds open up my favorite part of design, which is color. One of my favorite artists, Josef Albers, taught me about color theory when I was introduced to his work in university, and this changed my perspective on color and how it can be used forever. Color diamonds open endless design possibilities that are not possible with just white diamonds. ♡♡

MAGGI SIMPKINS



“Whenever I am working with a diamond. I always look for fire and brilliance first — no matter what color. I know that the deeper the hue the more valuable they are, but I actually really love the softer colors where you can still see flecks of fire (blue or rainbow reflections shining off of the facets). [Color diamonds] offer me the opportunity to be playful with my design. Any time I work with one colored stone, it gives me the open invitation to design with more color stones. ♡♡

THE SCIENCE OF COLOR

Fancy diamonds get their unique shades in a variety of ways.

BY STEFAN LANGERMAN

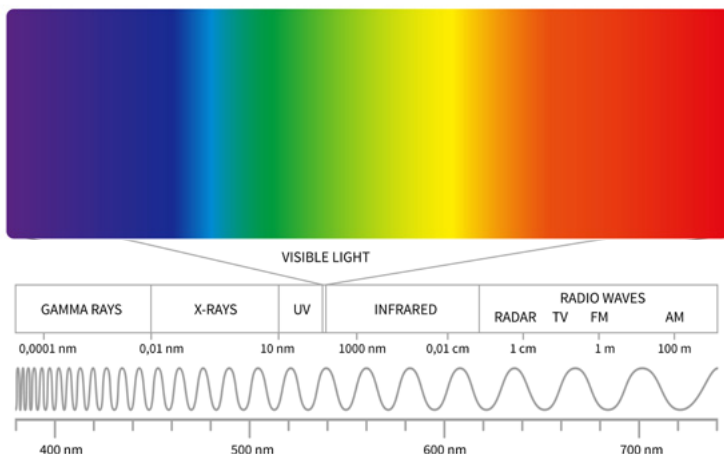
THE SPECTRUM OF LIGHT

Very much like sound, light travels in waves. It is an electromagnetic radiation (like radio waves or X-rays) that is visible to the human eye.

A single wavelength produces a monochromatic ray of light and is analogous to playing a single note on an instrument, but most light we see is polychromatic: Like a musical chord or a complex sound, it combines many different wavelengths. This collection of wavelengths and their intensities is called the spectrum of the light.

When a ray of light enters some transparent medium at a sharp angle, the ray of light bends. This is how eyeglasses can correct your vision or how people look shorter in a swimming pool. More importantly for us, this is how polishers bend light to make diamonds shine! And for color lovers, another fascinating phenomenon occurs: different wavelengths bend by different amounts, and so as a ray of complex polychromatic light is bent by a crystal, we can see it being decomposed into the different wavelengths that make up its spectrum. This is what makes rainbows appear on a rainy sunny day. This is also what creates fire in a diamond, these little sparks of different colors.

VISIBLE SPECTRUM



WHAT GIVES DIAMONDS COLOR?

As rays of white light enter a diamond, its material absorbs some of the wavelengths of the spectrum while allowing others to escape. For example, nitrogen atoms in type I diamonds cause them to absorb blue wavelengths letting out a yellow, orange or brown color. The presence of boron in the diamond's lattice can create a blue shade. Twists and distortions in a diamond lattice can give it a yellow, brown or even pink and red color. The color in green diamonds is caused by exposure from radioactive rocks near the Earth's surface. The radiation knocks out some carbon atoms from their position in the diamond lattice, and this causes the diamond to absorb red wavelengths.

Only one in 10,000 diamonds has a natural color, and each color occurs as a result of extremely rare circumstances. Natural color diamond experts can often, just by observing the diamond, retrace part of their unique history and their provenance.

SEEING COLOR

Unfortunately, our human eyes are extremely limited, and without the help of a crystal we can only perceive very small chunks of the spectrum. Our eyes are equipped with just three types of receptors (cones) that can sense light in three ranges of wavelengths. We see those as levels of red, green and blue. Our brain then recombines these three signals to construct a color sensation, and associates these combined color sensations with natural items in everyday life. This is why saying the words "Banana" or "Tangerine" awakens those colors in our minds, yet few would think of them as being just a mix of red and green.

White light is any light that has red, green and blue wavelengths in similar proportions as natural light (from the sun). So artificial white light (from a light bulb or a diamond grading lamp) appears very similar to sunlight while having a very different spectrum, yet some objects (especially natural color diamonds) can appear to have radically different colors under different lights. The way we perceive colors depends on many other factors, such as the position of the object, surrounding colors, or even our mood.

WHAT DO YOU SEE?



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