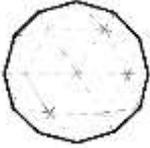
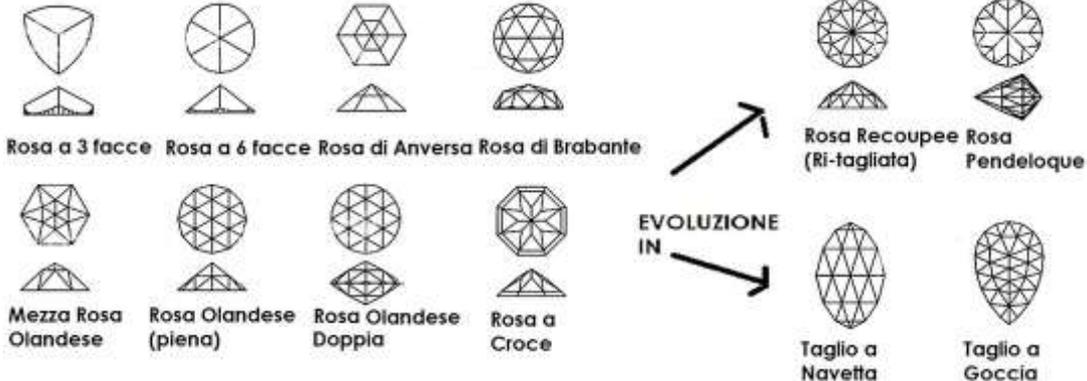


**Warning: this version has been completed with Google Translate , it certainly contains errors or inaccuracies.**

## Rose / Rosette cut

Side photo	From the crown	From the pavilion	
			
			
<b>Year of creation</b>	First half of the 16th century	<b>Type of cut</b>	<b>Single</b> : Flat bottom <b>Double</b> : specular dome
<b>Number of veneers</b>	<b>Total</b> Variable	<b>Top</b> Variable	<b>Bottom</b> Variable
<b>Features general</b>	<p align="center"><b>Rose cut diamonds today</b></p> <p><b>The Rose Cut on diamonds became more popular</b> than other precious stones. The initial model generally consisted of a flat base surmounted by a dome with six triangular faces in the center . In the center, there are typically six triangular-shaped faces. A circular stone is best for the Rose, as the facets are highlighted more evenly and more easily polished than in a stone with a less symmetrical outline.</p> <p>The first cutters placed facets by placing them randomly only to bring the rough malformed to a certain aesthetic shape, exposing, at the same time, some movements of light inside the stones and allowing a vision of their <b>internal water</b> (transparency). Between the top of the dome and the base were intermediate layers of <b>6, 12, or 18 additional facets</b> .</p> <p>Rose cut diamonds can be shaped into round, marquise, oval, cushion or pear shapes finished with their typical triangular facets along the top and will have the appearance of larger carat stones due to their flat shapes. Today, the prevailing forms of delineation are on a circular, oval or teardrop basis, but there are also more imaginative outlines.</p> <p>This type of processing allows to <b>retain most of its</b> carat weight of the rough stone, the weight is concentrated more along the belt, which is the perimeter space around the diamond. A rose cut diamond has a flat bottom which is usually a <b>cleavage plane and by definition has no pavilion</b> (it can have a specular facet, if double). The crown is more or less deep and is covered <b>with triangular facets</b> in a specific design, with the apexes of the facets eventually converging at a point, on the highest point of the gem.</p>		
<b>History</b>	<p>The Rose Cut is one of the oldest and it was only possible to do it having discovered <b>how to strike and separate the cleavage planes of the diamond</b> . This understanding occurred possibly after the discovery of the Table Cut and more likely after the Single or the French one.</p>		

Two famous diamond cutters are credited for its creation: **Giovanni delle Corniole** (1470 circa 1516, artist, engraver, part of the group of experts who in 1503 decided on the location of Michelangelo's famous "David". He also became famous for creating cameos for Lorenzo de 'Medici, part of the "Gran Ducal" art collection in Florence), and the Genoese **Giacomo Tagliacarne** (founder of the Italian Renaissance gem.

In the treatise of 1768, **The Lives of Painters , Sculptors , and Genoese Architects** , a small chapter is dedicated to him, in which the author writes:

*"... Giacomo Tagliacarne, a well-known Genoese, who about the year 1500 collecting the joys and portraying whatever came to his whim in them, moved the pen of Camillo Leonardo .. "*

A passage from the text **Della Vita Privata dei Genovesi** , by Luigi Tommaso Belgrano, dated 1875, is also dedicated to him:

*"And here is the place to remember how the art of carving semiprecious stones was then in great vogue and value; because among the names of Marmita da Parma, Giovanni dalle Corniole, Domenico de 'Cammei, and more other deservedly famous ones, that of the Genoese Giacomo Tagliacarne must be counted. He carved the gems, and portrayed them marvelously; and his highly sought-after works were throughout Italy. Hence his contemporary Camillo Leonardo, rightly remembers him among those who most distinguished themselves in this teaching . "*

Unfortunately, the texts make no mention of the cutting techniques or styles applied by the two lapidary masters.

It is presumable that, once the non-untouchability of the diamond was discovered, the facet shapes that were applied to this gem **also extended to the others**. The use of **diamond dust** for polishing was not new (it had already been well known for many centuries), this was not a determining factor in the birth of modern lapidary art. It was the **aesthetic taste** that mainly changed and, combined with more advanced machinery, made it possible to operate the new forms of processing both to the diamond and to all the other gems which, even if they lent themselves to **the timeless Cabochon cut** , began to take on shapes more symmetrical and square. The working techniques were kept secret by those who knew them, but over time it was inevitable that they were stolen by an increasing number of lapidaries. The Rose Cut uses **multiple planes of inclination** and therefore implies a knowledge of the directions of cleavage and the directions of lesser hardness of a diamond. Given the regular shape of some crystals (perfectly octahedral), it is not difficult to imagine how the symmetry, the harmony of regular and equal sides that naturally resulted from the faceting of these crystals was then lent to all the other stones. Rubies, sapphires and emeralds, less hard than diamonds, did not need to be split as the latter did, but eventually took on cutting styles that had not previously enjoyed great popularity. The still rudimentary cuts of diamonds did not give them the brilliance and dispersion we are used to today. For this reason, almost all ancient rose-cut diamonds are **laminated** on the back (the one hidden by the setting) to improve the light effects. Benvenuto Cellini, in **1558** , distinguished the main types of diamond cut into three groups: **rose, faceted and pointed** .

This type of processing was also introduced because not all rough diamonds come with **regular shapes**, for example the geminate ones called macle or those of super-deep origin which can be completely irregular. When the loss of rough, if modeled with a different style of cut (such as pointed, plank or subsequent, with the presence of a pavilion) is evidently very large, the Rose cut allows **a large part of the weight to be retained** .

Pointed footprints with faceted crown and no pavilion went under the term of **Gothic Roses** . In fact, these intermediate styles should have taken the name of **Gothic Cuts with a Flat Bottom** ( *Gothic Flat-Bottomed Cuts* ) - more accurate, but less attractive nomenclature.

The earliest rose cuts featured **three to six facets** on a flat-bottomed crystal tip. Over time, the number of facets on rose cut diamonds has increased with the evolution of the diamond cut.

beginning, the **gothic roses** were only faceted according to the rough stone from which they were obtained and did not have a standard design, the lapidary followed the crystallography of natural stone and applied only a small number of facets and was sometimes forced to add **further facets** when the raw material did not favor simplicity, or to obtain a good polishing, or to eliminate evident defects and irregularities.

One of the oldest testimonies of this cut is not found in an ancient jewel, but in the painting **Allegory with Venus and Cupid** (also called *Allegory of the Triumph of Venus*) by **Agnolo Bronzino**, made between 1540 and 45 and now housed in the Gallery London National. The work was commissioned around 1540, for reasons of political expediency. It was Cosimo I de 'Medici who decided to pay homage to Francis I, king of France, by sending him the *quandro* as a gift.



In **the 17th century**, the variety of diamond and gemstone cutting styles in general expanded.

Distinct central shapes and facets (triangles, lozenges, kites) were also observed among the Rosa cuts in combination with a number of facets almost always determined by the size of the gem. The symmetry, not always present, started from the center of the dome and multiplied in the following floors: four, six or eight times. While the vast majority of Rosa cuts showed a symmetrical structure, some stones did not follow these criteria. **Round or pseudo-round, elliptical shapes** were common, but oblong shapes were also common that required a different arrangement or size of the facets. To produce larger oval stones it was necessary to add **trapezoidal faces** between the center and the girdle. Important examples of the richness of styles are found in the liturgical and electoral insignia of the archbishops and **electoral princes of Trier** (Carl Karl Kaspar von der Leyen, 1652 to 1676, and Johann Hugo von Orsbeck, 1676 to 1711) and Cologne (Maximilian Heinrich von Bayern, 1650 to 1688).

**Ruby, sapphire, peridot, garnet** (pyro-almandine and exonite) and **quartz** (rock crystal and amethyst), in addition to the **diamond**, were the gems that were most faceted with a rose cut to embellish the European jewels of the time.

Cuts also referred to as roses or Dutch half roses seen in diamonds were among the most popular shapes of the era.

Belgian and Dutch cutters, specializing in this style, shaped the thin / shallower blanks with this cut. The ability to create larger gemstones from crystals that would normally have no place on the market or that would only produce tiny stones helped to increase the presence of diamonds and rubies and rarer material during the second half of the 17th century. The dome shape grew taller and taller as their popularity grew. In addition to weight retention, this type of processing offered other benefits. The stones thus modeled showed considerable reflected light (called sparkle), however they were characterized by less dispersion (fire, flashes of colored light) than modern brilliant cut ones.

In the Anglo-Saxon world, in **the Georgian** (1714 - 1830/37,) and **Victorian** (1840-1901) periods, cut diamonds were still in vogue. They lent themselves well to low-light environments because of their broad and large facets. These stones were seen as a symbol of love. For example, Queen Victoria's Small Diamond Crown (1870) includes an openwork silver frame set with **1,187 brilliant-cut and rose-cut diamonds** in open-collar settings.

This style of cut **remained popular until the early 20th century**, however over the past decade they have had a resurgence in popularity. Some independent jewelers have begun to use this style more frequently due to the growing demand for "vintage", antique style engagement rings. Some film and television celebrities have chosen diamonds with such a finish for their most important moment, the marriage proposal.

Rose cuts are now also common for costume jewelry stones or for very special gems, such as **"salt and pepper" diamonds**.

**Name:** This style gets its name from the facets, typically on the top of a dome-shaped diamond, that **resemble the petals or bud of a rose**. This dome-shaped

top features a grid pattern, which gives the diamond a warm, inviting glow. The facets are **triangular** and appear to point towards the edge or center of the diamond.

A source of confusion was, initially, the term *Rosa* , originally used to describe clusters of stones later called **Roseffes** .

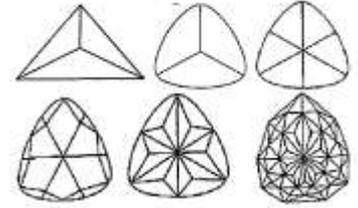
**Other names** : Gothic Cut with a Flat Bottom

**In English** : Rose Cut

**Facet process**

**Variations :**

**Chiffre Cut** (from the term cipher / cipher , the arithmetic symbol of zero) : Starting from the shield shape, much in demand in the Renaissance period, this style was probably discovered during the period in which diamond cleavage plans were known. The three-faceted shield shape was certainly known, as early as the 14th century and is one of the simplest (a 3-sided pyramid, also with rounded sides). Over time this style evolved not only by increasing the number of veneers, but also through the exploration and integration of other styles. An example of the Chiffre Cut is found in a drawing from William Jones's 1877 *Finger-Ring Lore historical , Legendary , Anecdotal treatise* . In it appears a ring called Decade Ring, or Ring of the Decade that illustrates this type of facet (most of the ancient diamonds with this cut were re -worked in the last 2 centuries. For this reason it is very difficult to see ancient pieces that show their quality).



In the same text there is also another curious fact. The French of his time had precious stones throughout the alphabet, except f, k, q, The "R" stood for ruby or Rose of Diamond.

**Mughal cut** ( Mogul or Moghal ): one of the oldest diamond facet techniques. It is a direct alteration of the more popular Rose Cut, which took the mass and shape of the material into consideration as a primary consideration. One of the most famous and historically important diamonds cut in this style is the " Mughal ", now missing.



The **Rosette or Half Rose cut**, popular in the 17th and 18th centuries, was characterized by fewer facets, compared to the Rose cut. It had a flat bottom and appeared as a pyramid or crown with a varied number of faces, limited at the bottom by a large basal face and a flat bottom.

**Gothic Roses** : instead of the typical slightly button shape, they were pointed, like a kind (more or less deep) of acorn.

The Dutch Rose, possibly from the Netherlands, dating from the early 18th century. The facets are arranged on the top of the diamond to emulate the petals of a flower. Rose cut diamonds vary based on the number of facets, but this cut style **is a clear predecessor of the brilliant cut diamond** .

Important manufacturing centers of this style were Brabantee Charleroi (south of Antwerp). The lapidaries had abandoned Antwerp and had settled in these towns due to the excessive taxation of the important Belgian center.

**Rose cuts of 12 facets** were often called **Brabant or Antwerp** or, less frequently **Charleroi** , precisely because they were produced in these locations.

Developments in these types of processing led to an increase in polished surfaces: **18 facets** , initially typical of Amsterdam, remained in place until the eighteenth century (some consider them as **incomplete Rose Cuts** , similar to the "Old Double Cuts").

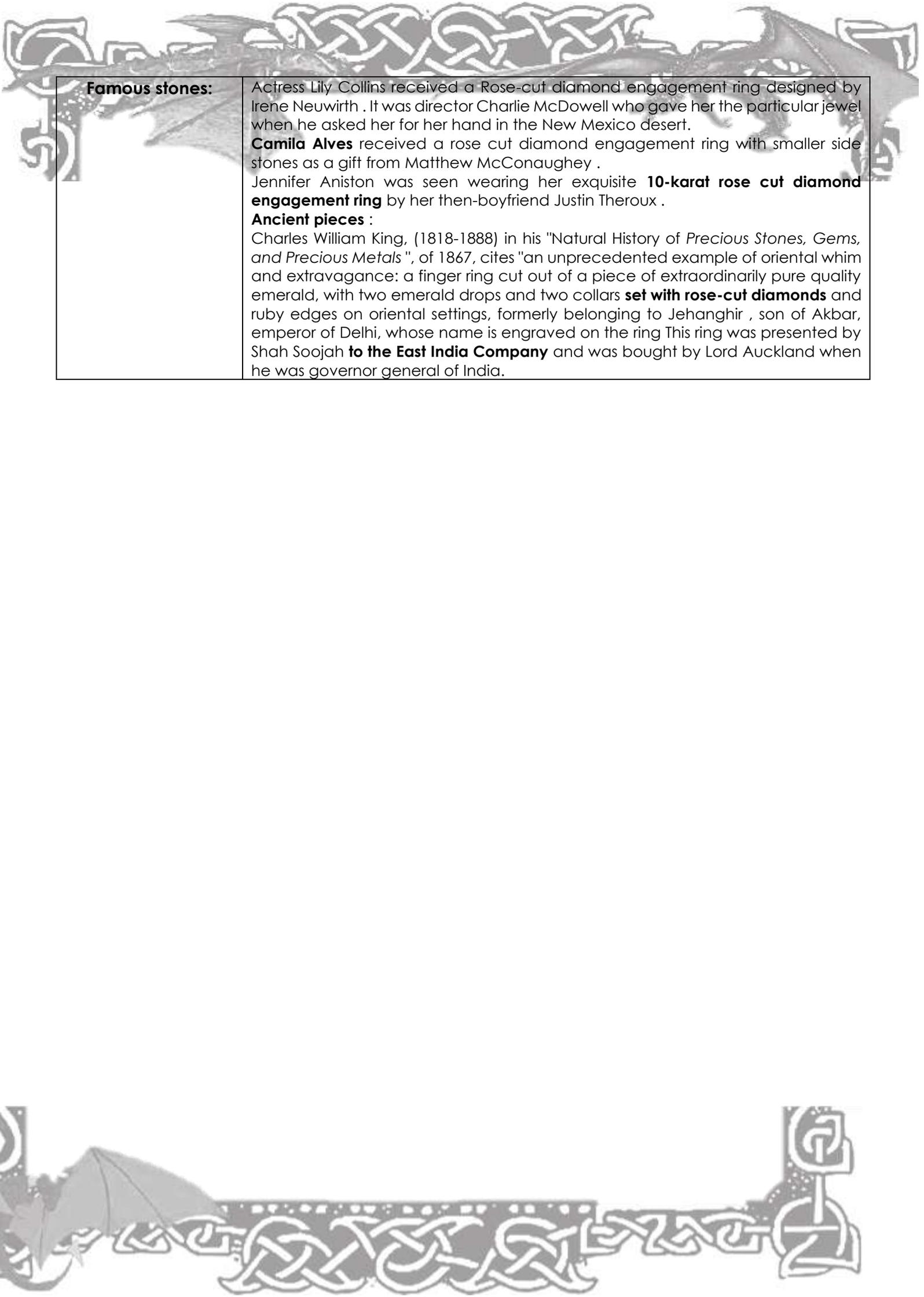
**24 facets** , called **Full Angular / Regular Rose Cuts** . They were called so because they did not show rounded parts with a very square gintura.

**Weight retention**

High

**Popularity (markets)**

Popular for many centuries, today reintroduced for some types of stones (for example salt and pepper diamonds or white ones).



**Famous stones:**

Actress Lily Collins received a Rose-cut diamond engagement ring designed by Irene Neuwirth . It was director Charlie McDowell who gave her the particular jewel when he asked her for her hand in the New Mexico desert.

**Camila Alves** received a rose cut diamond engagement ring with smaller side stones as a gift from Matthew McConaughey .

Jennifer Aniston was seen wearing her exquisite **10-karat rose cut diamond engagement ring** by her then-boyfriend Justin Theroux .

**Ancient pieces :**

Charles William King, (1818-1888) in his "Natural History of *Precious Stones, Gems, and Precious Metals*", of 1867, cites "an unprecedented example of oriental whim and extravagance: a finger ring cut out of a piece of extraordinarily pure quality emerald, with two emerald drops and two collars **set with rose-cut diamonds** and ruby edges on oriental settings, formerly belonging to Jehanghir , son of Akbar, emperor of Delhi, whose name is engraved on the ring This ring was presented by Shah Soojah **to the East India Company** and was bought by Lord Auckland when he was governor general of India.