

Gem & Jewellery News

VOLUME 6 NUMBER 3

JUNE 1997

GAGTL ARE ON THE NET!

We are delighted to announce that the GAGTL is now on the Internet. Visit our site on www.gagtl.ac.uk/gagtl to obtain up-to-the-minute information on our activities. Use the web to obtain details of tours and trips, conferences and lectures, as well as activities being run by the regional branches. There is a section dedicated to education including the latest information on all Gemmology and Gem Diamond courses, in-house seminars, travelling workshops and examinations.

Price lists and an ordering facility are also available for our large and

varied collection of books, instruments and specimens supplied by Gemmological Instruments Ltd.

Many additional facilities are planned for the future including abstracts of articles appearing in current issues of *The Journal of Gemmology*, listings of jewellers able to provide diamonds with a London Diamond Report, and links to sites operated by GAGTL members.

We would be pleased to hear from any members wishing to have a link with the site and should welcome any suggestions for future facilities.

You can also e-mail the GAGTL on gagtl@btinternet.com

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The Gemmological Association and Gem Testing Laboratory of Great Britain

About GAGTL and contact information

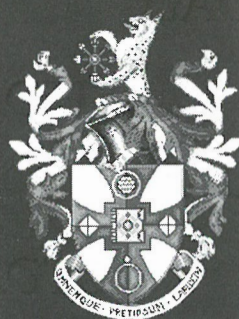
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The GAGTL home page on the Internet



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EDITORIAL

When I started work at the British Museum, new Iron Age and Roman Britain galleries were just being completed, the first comprehensive presentation of those subjects since the War. There have been refurbishments, but it will be this summer, exactly thirty years later, that completely new displays on these cultures will again be unveiled.* Occupying a larger space, they contain not only all the familiar pieces, but also items which have not been on public view since the 1930s and others which had not yet even been found in 1967.

Museums have changed; no longer hushed temples of learning offering a peaceful retreat from a turbulent world, they are now crowded, noisy and colourful places of entertainment. Yet though the ambience is different, curators still try to provide both pleasure and instruction for visitors ranging from primary school pupils to international scholars. Readers of this newsletter typify one important class of visitor, the intelligent adult with a specialized interest. The jewellery historian and gemmologist brings a distinctive perspective to bear on any museum display, from dynastic Egypt to Art Nouveau.

What, then, does an exhibition of the archaeology of Iron Age Europe and Roman Britain have to attract the lover of gems and jewellery? Above all, it has outstanding examples of superb ancient craftsmanship in precious metal. The treasures of gold and silver torcs (neck-rings) of the first century BC from Snettisham (Norfolk) express the technical and artistic mastery of Celtic goldsmiths, and exemplify a jewellery tradition which died out when Britain became a Roman province. From the first century AD, precious-metal jewellery conformed to Graeco-Roman styles which still influence us today. There are many examples of superb Roman jewellery on show, including the late-Roman hoards from Thetford and Hoxne, the latter found only five years ago.

Not all personal ornament is made of gold, however, and to the archaeologist enamelled bronze brooches, strings of glass beads and carved pins and pendants in jet and bone are just as interesting as more valuable items. They, too, provide information about wealth and social status, about changes of fashion and about art and technology. These humbler jewels are far better represented in the new displays than was possible in the limited space of the old galleries. Even if you regard the Iron Age and Roman periods as rather remote, come and look at the new galleries. You will find much to enjoy.

Catherine Johns

* *Celtic Europe* and *The Weston Gallery of Roman Britain*, opening at the British Museum on 17 July 1997

Members of the GAGTL wishing to raise issues concerning GAGTL activities are reminded that they may contact the Chairman of the Members' Council, Mr Colin Winter, c/o the GAGTL, 27 Greville Street, London, EC1N 8SU.

AROUND THE TRADE

In this column we endeavour to keep you informed of business matters affecting dealers from a trading perspective. We welcome views and questions from all readers handling gemstones and jewellery on a commercial basis.

Whither The Trade – Wither The Trade?

I have recently attended several trade congresses and all are expressing, more openly now, that they need increased membership to survive as trade organizations. Members are more explicit in that they all now feel that they are losing trade, or at best standing still, in spite of media reports of an end to recession and increases in demand in the High Street, and are demanding that their organizations to do more for them in promoting the trade to the public.

Our trade by tradition has been somewhat of a cottage industry with most companies being relatively small – be they retailers, manufacturers or component suppliers – and family oriented. In recent years that pattern has been changing. There are large public companies running our supplies of precious metals; at the other end – retailing – much of the cheaper jewellery is sold through large outlets such as mail order and department stores and inevitably supermarkets.

High street shopping is giving way to out of town malls and hypermarkets. One can come up with many reasons as to why this is so. But an interesting comment is that one of the few types of shops resisting this trend is the independent jeweller. Multiples, large businesses and large distributors function on the basis that they can identify, buy, catalogue and sell items which can be packed as identical units. They cannot market individual items, one offs. They need hundreds of identical units. This is why the bullion market is in the hands of large distributors. A gramme of 18 carat gold is the same no matter where it

comes from. On the other hand, very few 1 carat diamonds are similar to each other. Those involved in the mass market for cheaper jewellery have to produce identical units. Their customers want a sample they can readily recognize, and buyers for the multiples need a type example and anything that does not conform to the example is rejected. If the article contains a stone, say an amethyst, all the amethysts used for that model have to be of exactly the same colour, size, shape and purity.

An amusing case occurred last year when I was asked to supply various types of cabochon for cufflinks. Two of the types of stone chosen were malachite and snowflake obsidian. The initial samples were accepted and I was given an order for several hundred of each type, which we delivered. Several days later we received a frantic call from our customer that the stones had been rejected. The patterns on the malachites were different from the samples we had given, and the flakes in the obsidian were larger than those in the ones initially supplied! It took several hours of discussion to persuade the group buyer that these were natural stones and their beauty lay in the fact that, like their customers, nature made very few identical. He tried to argue that they could demand their tomatoes and cucumbers to come in almost identical bunches, but again we had to argue that with real stones one had to use ones that had been made millions of years ago and could not be manufactured or grown to demand.

Jewellery that is mass produced has labour as a main component and we are seeing that labour in the Far East is much cheaper than labour in the West. Thus the prob-

lem facing our manufacturers in this country is the competition from these other countries and in order to compete they must have a component which the Far East cannot match. One such component is the proximity of the supplier. He is on hand to supply and to deal with problems. Another can be quality of the end product. With the possibility of hallmarking becoming non-mandatory under EU regulations, perhaps UK manufacturers can use it on a voluntary basis as a mark of not only fineness but of quality.

Our manufacturers are faced not only with competition from abroad but with disadvantageous contracts from their customers. One manufacturer said that he received several hundred pages of conditions from his customer as part of his contract; he wrote his conditions for supplying and these barely filled a page. Can a David dictate terms to the gigantic Goliaths? Yes, if there are enough Davids and they stand together. We in the jewellery trade seem to be losing control over our own destiny. And if the manufacturing jewellery trade dies in this country then so will the business of all those who supply and service that trade.

CIBJO

The 1997 CIBJO Congress was held in Las Vegas in early June. As usual the UK was well represented having delegates in many key positions in the CIBJO hierarchy. A report of the Congress will appear in the September issue of *GJN*. We live in a world of increasingly rapid change and it will be interesting to see how CIBJO will adapt itself to represent the many diverse interests of its members in the next century.

Harry Levy

ORIGIN AND EVOLUTION

A general introduction to a subject which does not seek to be an in-depth analysis, but rather an opening for further reading.

Summer rose

The fragrant and prickly rose, the *grande dame* amongst blooms found in temperate zones, has held centre stage for centuries symbolic of great passions. From earliest times praised in verse, it has been a token of love attributed to the ancient Greek goddess Aphrodite (Roman goddess Venus). In Christianity representing spiritual love of the Virgin, the wild briar rose in the Middle Ages was cultivated in monasteries for religious and medicinal reasons, and large stained glass rose windows dominated many medieval cathedrals and churches. Roses can also be found in Oriental art in association with chrysanthemums, peonies and fruit blossom, as well as on Iznik pottery of the Ottoman period with carnations and tulips.

The myrtle flower, also sacred to Aphrodite, and the frequently-used stylized rosette motif are found on ancient Greek gold jewellery. Silver didrachm coins from the commercial centre of Rhodes in the fourth and third centuries BC were struck with the island's emblems, the sun-god Helios and the rose which is thought to originate from the pun on the name Rhodos.

During the Middle Ages by way of a political gesture at the highest level, a Golden Rose was given by the Pope when bestowing a religious honour upon the recipient. This *objet* consisted of a spray of gold roses fixed to a small plinth, a surviving example being the one given by Pope Pius II in 1459 to the Republic of Siena.

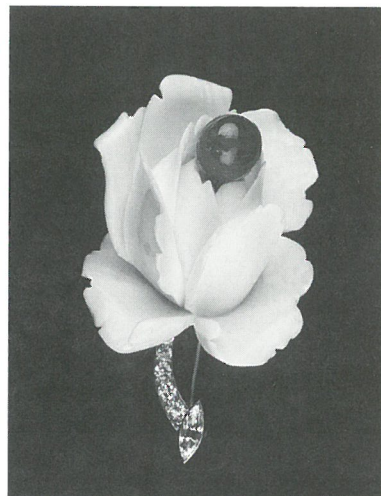
In England during the fifteenth century, the Wars of the Roses gave prominence to the flower as a symbol between the rival factions, the

Houses of York (white rose) and Lancaster (red rose). Fashionable at this time were elaborate neck chains and collars with links incorporating a variety of emblematic designs of animals, religious figures and flowers. The collars bestowed by Edward IV (1461–83) to reward loyal service, incorporated suns and roses. Sir Thomas More (1478–1535) in a portrait after Hans Holbein the Younger, wears an SS collar of the King's Livery with the Tudor Rose of Henry VIII as the pendant badge. The Most Noble Order of the Garter, the collar for which was instituted during Henry VII's (1485–1509) reign, consists of links of roses and 'tasselled knots', to be worn by the Sovereign and the twenty-five Knights Companions. The rose was also popular in French medieval decoration at the end of the fourteenth and in the fifteenth centuries, as a device for badges, brooches and dress ornaments in gold with balas-rubies, sapphires, diamonds and pearls.

An English gold coin named the Ryal (rose-noble), in use during 1464–70, was struck on the obverse with a rose on the side of the ship, whilst the main coinage from Henry VII's reign onwards depicted the double rose in various forms. Naturalism focusing on the Tudor Rose embellished Elizabethan textiles, furniture and elaborate stucco plaster-work interiors. The famous Phoenix Jewel c. 1575–80 (British Museum), an enamelled gold pendant of a bust of Elizabeth I, is surrounded by a wreath of entwined red and white roses, and on the reverse the phoenix motif alludes to her chastity. The rose in the sixteenth and seventeenth centuries also meant secrecy, giving rise to the term *sub rosa*. The Stuart Jewel, a rare seventeenth-century trembler-

style hat ornament of rose design set with rubies was described in the April 1997 issue of the *Journal of Gemmology* (1997, 25 (6), pp 428–429).

Eighteenth-century Rococo designs embraced a full floral repertoire on porcelain. Until this time the Alba, Centifolia, Damask, Gallica and Musk roses were the traditional European varieties. By the early nineteenth century a new species reached the West, the China rose, which was cross-pollinated with the old roses creating the Hybrid Perpetuals (1816) and the Hybrid Teas (1867), thus revolutionizing rose growing in France and England. The artist Henri Fantin-Latour (1836–1904) is perhaps best known for his still-life compositions with these flowers. Looking to the past promoting traditional varieties, William Morris's first wallpaper design 'Trellis' (1862) was inspired by medieval illuminations and the rose trellises at Red House, and on the same theme produced a fabric design 'Rose' (1883) which incorporates birds and other flowers.



'Rose' brooch by Cartier... ivory, star ruby and diamonds.

Nineteenth-century jewelled bouquets and sprays of rose-buds were intricately carved in coral, ivory and jet, which were also imitated in vulcanite and porcelain. Victorian sentiment for the rose found multiple ways of expressing love in the *Language of Flowers* – red rose-bud (pure and lovely), single rose (simplicity), white rose (I am worthy of you), yellow rose (jealousy), Musk rose (capricious beauty), etc.

A particularly charming aspect of this subject is found in the gold crosses commissioned by John Ruskin, the nineteenth century art critic. Geoffrey Munn lecturing recently to a GAGTL audience showed such a cross, a find that he puts down to serendipity! Designed by Arthur Severn and made by London & Ryder, from 1881 a gold cross of flowering hawthorn was awarded to the most popular girl in the May Queen Festival at Whitelands College, London; following which a former teacher from Whitelands established in 1885 the Rose Queen Festival in Cork, Ireland, when in June of each year a coloured gold cross of wild roses was presented to the winner.

At the Paris Exposition Universelle of 1889, Tiffany & Co was awarded a gold medal for their exquisite orchid flower jewels, and also exhibited was an enamelled watch in the form of a wild rose. A few years later the firm displayed a full size wild rose spray brooch set with pink tourmalines, emeralds and diamonds at the Paris Exposition of 1900. Almost contemporary with this, the abstract Art Nouveau interior designs of Charles Rennie Mackintosh (1869–1928) featured the tightly budded rose-balls as his personal mark, as seen in the ‘Rose Boudoir’ exhibit at the 1902 International Exhibition of Modern Decorative Art in Turin, and later in the ‘Roses and Teardrops’ textile design (1915–23).

The rose reigned supreme in jewellery design of the 1920–30s, complemented by the popular Art

Deco colours of black, white, red and green. Van Cleef & Arpels produced their famous rose brooch set with calibre cut rubies and diamonds winning the Grand Prix at the Exposition Internationale des Arts Décoratifs et Industriels Modernes (1925), not to be confused with the peony clip of 1936. Whilst working for Chanel in Paris, Fulco di Verdura focusing on flora and fauna themes, designed a distinctly naturalistic diamond and red enamel rose brooch, which contrasted with the stylized rose-bud motifs previously employed by Paul Iribe. Proddow and Fasel illustrate in *Diamonds* a magnificent diamond ‘rose’ collar with earrings suite, commissioned for Queen Nazli in the 1930s.

Jewellery is about romance, and flowers such as orange blossom and the rose play an important role as tokens of love and devotion in bridal pageantry. Recently exhibited at Wartski in London, was a tiara of wild roses set with diamonds (c. 1900), worn by HM Queen Elizabeth the Queen Mother as Lady Elizabeth Bowes-Lyon, on the occasion of her wedding in 1923. Significantly, the acclaimed Peace rose at the end of the Second World War was derived through love and marriage between the Meilland (from Lyons) and Paolino (from Antibes) families.

Returning to real roses, we find reference to gemstones and precious things is not uncommon: a bush with pink tinged buds opening into subtle greenish flowers has been named the ‘Green Diamond’; others include ‘Cameo’, ‘Cloth of Gold’, ‘Coral Cluster’, ‘Ivory Fashion’, ‘La Perle’, ‘Pot of Gold’ and ‘Precious Platinum’. Reminiscent of the cabbage rose fabric prints on full-skirted cotton dresses by Horrockses Fashions in 1957, for 1997 we see feminine flowery chiffon on the catwalks, aqua-blues and fuchsia pinks, and large rose blooms back again. Roses represent beauty and true perfection, a jewel of nature.

Corinna Pike

BOOKS

Cartier, 1900–1939, Judy Rudoe, British Museum Press. ISBN: 0 7141 0584 8. Hardbound £50. This sumptuous (and indeed scrumptious) book is the stand-alone catalogue of the exhibition of the same name. At the Metropolitan New York until 3 August, the exhibition will be at the British Museum from 3 October 1997 to 1 February 1998. With 344 pages, including over 450 illustrations, this book describes with immense detail, all aspects of the greatest period of one of the world’s greatest jewellers. It is highly recommended to all, and it is particularly suggested that those intending to visit the exhibition and/or attend the SJH complementary day symposium on 8 November (open to all) should immerse themselves in this book beforehand. A lower price soft cover version will be available, but only from the British Museum itself whilst the exhibition is there.

Nigel Israel

Definition of a gemmologist

A gemmologist is a simple compound of petrologist, mineralogist and geologist. He has a disorderly internal structure, due to irregular hours and meals, this being reflected in his rough-looking external shape terminating in one plain face. His physical properties vary in time, as do some of his optical properties. He is organic in nature, never runs true to form and has many bad habits. And his lustre usually improves when he is half-cut.

Definition of a gemmologist according to V.J. Thrower, an Australian jeweller, responding to a request for definitions from the Gemmological Association of Australia.

Submitted by David Kent

One hundred tiaras

One of the highlights this year has been a magnificent loan exhibition at Wartski London (5-19 March), featuring over one hundred glittering tiaras showing an evolution of style 1800-1990. The stunning collection by many important makers was based on the generous loans from HM Queen Elizabeth the Queen Mother and other members of the Royal Family, as well as the aristocracy and famous show-business personalities. Full details of exhibits, each with a remarkable provenance, are explained in the catalogue.

All proceeds from the exhibition are being donated to *The Samaritans* charity, which at the time of writing this article amounted to £35,000. For those who are familiar with the cosy showroom in Grafton Street, this extravaganza was a considerable feat; throughout the show they were running to full capacity, with daily queues down to Bond Street and a total of over 5500 visitors!



A tiara made by Butler & Wilson, for Dame Edna Everage (alias Barry Humphries) replacing the diadem she lost in the VIP lounge of the Sydney Opera House!

The timing of this exhibition has coincided with the current vogue for head ornaments, where women are demonstrating greater confidence, poise and femininity, and tiaras are *de rigueur*. No longer is the jewelled

tiara abandoned solely for use at official state functions and weddings, now we see it as a fashion accessory worn with panache. Wartski have not only shown the most prized jewels of the realm, but also succeeded in bringing accessibility to jewels which would not be seen other than by the privileged few.

Everyone at Wartski is to be thanked for their hospitality, and congratulated for embarking on such an outstanding enterprise.

Corinna Pike



A diamond tiara of oak leaves made by Garrard, for the 15th Duke of Norfolk on the occasion of his marriage in 1904 to Gwendolen Constable Maxwell.

For anyone who was unable to visit the exhibition, catalogues are still available priced £5.00 (if collected) or £7.00 including postage (U.K. only).

Wartski, 14 Grafton Street, London W1X 4DE (tel: 0171 493 1141)

MUSEUM AND EXHIBITION NEWS

A diamond in a patchwork of colours

Monday 21 April 1997 was the 50th anniversary of the Geological Survey of Northern Ireland. An exhibition on applied geology to celebrate the occasion is open at the Ulster Museum in Belfast until September. The star attraction to geologists is a new map of the rocks of Northern Ireland, a 'patchwork of colours'. The star attraction to gemmologists may be the panel on the enigmatic Brookeborough diamond, the only diamond ever found in Ireland.

The story begins in 1816 when a girl searching for pearl oysters finds an unusual stone in the Colebrooke River near the small town of Brookeborough in County Fermanagh. She gives it to Lady Brooke who lives in the 'big house' and is rewarded by sixpence (2½ p). Lady Brooke collected pebbles and put this one in her silver inkstand. Some time later (a year or more?) Sir Henry Brooke, just returned from Brazil, recognizes it as possibly a rough diamond. He takes it to Dublin where an eminent jeweller gives confirmation and values it at twenty guineas (£21) in its 'rough attire'. In Dublin the diamond was cut and set in Wicklow gold.

Mr V. Ball, Director of the Science and Art Museum Dublin writing in the *Journal of the Geological Society of Dublin* in 1887 quoted from a letter by Sir Victor Brooke which states 'it is a nice diamond, not quite so large as a swan-shot; its only flaw being that it is slightly tinged with yellow!'

The writer is most grateful to the owner of the ring, Lady Rosemary Brookeborough, for temporarily removing it from a bank vault so it could be photographed. It is a beautifully cut stone and within the yellow Wicklow gold any yellow tinge

is imperceptible. Who from a land of folklore and myth would want to resist the idea that this is an Irish diamond, plucked from a distant rocky crag by ice of the last Ice Age and deposited in County Fermanagh. Presuming diamonds form in deeply buried rocks which have been subjected to great heat and pressure, a geologist would look to the north east in County Tyrone where such rocks exist. Only they are not of the type we normally associate with diamonds! Even so, the diamond may have got to its present place through more than one generation of erosion and alluvial redistribution. So geologically an Irish diamond may be possible?



The Brookeborough diamond set in Wicklow gold.

It is not a large stone. So there is no good reason why Sir Henry Brooke should have imported the diamond and made up the elaborate story about its discovery. Yet he had just returned from Brazil where gemstones have been known since the 18th century. So a question mark remains. Is this an up-market version of the Piltdown Man hoax or is it, so far, the only diamond ever discovered in Ireland? No doubt it could be tested for trace elements to try to match it with Brazilian diamonds, but there are no Irish diamonds to check it against. We are probably not going to know the answer until the next Irish diamond is discovered. Anyway it is really too good a story to spoil by solving the puzzle!

Tony Bazley

Cartier, 1900-1939

The Metropolitan Museum, New York, until 3 August 1997; the British Museum, London, from 3 October 1997 to 1 February 1998.

Cartier, which celebrates its 150th anniversary in 1997, was by the end of the 19th century the major supplier of jewellery to the European aristocracy and their American counterparts. The exhibition includes items associated with the great figures who were Cartier's clients.

The Art of the Chinese Snuff Bottle

The J & J Collection

Percival David Foundation of Chinese Art, 53 Gordon Square, London WC1H 0PD.

Tel: 0171 387 3909

22 April-22 August 1997. Monday to Friday 10.30 a.m.-5.00 p.m.

The J & J Collection of Chinese snuff bottles is one of the finest in the world. Some 450 items from this collection, most of them dating from the Qing dynasty (1644-1911), are displayed in the Foundation's Lady David Gallery. The bottles are in a wide variety of materials, including jade and other stones, porcelain, cloisonné enamel, lacquer and glass. Craftsmen, some of them employed in the imperial workshops, adapted skills developed in ancient China as well as developing new techniques in order to produce these tiny vessels. Sometimes the craftsmen used their expertise to bring out the individual qualities of natural materials, while in other cases they employed sophisticated technology to achieve specific effects. The exhibition contains exquisite examples resulting from both approaches to the manufacture of these miniature works of

art. An inexpensive colour booklet providing an introduction to the exhibition has been produced; a two-volume catalogue of the collection is also available at £185 plus postage and packing.

Badges and souvenirs of medieval pilgrims, and other lead artefacts found in the [river] Seine

Musée National du Moyen Age,
Thermes and Hôtel de Cluny, Paris
5e. Temporary exhibition
28 May to 8 September 1997

On the occasion of the publication of the catalogue raisonné of the collection 'Medieval Badges' the Musée National du Moyen Age [Middle Ages] will present, along with a temporary exhibition, brooches of lead and tin, discovered mostly during the 19th century when the River Seine was dragged.

Worn on the hat, cloak or in any other visible place on the clothing from the twelfth to the sixteenth century, the badge was easily the most distinguishing mark of the pilgrim visiting holy places.

In addition among the secular badges we can detect the political themes which, towards the end of the Middle Ages, decorated protagonists of different factions, badges worn at funerals, at patriotic assemblies and at popular fairs. There are also erotic badges, some which dare to ape the art of the Court and some, finally, which depict mythical, siren-like beings.

Michael O'Donoghue

British Master Goldsmiths

Goldsmiths' Hall, Foster Lane,
London EC2V 6BN
(tel: 0171 606 7010)
until 28 June 1997,
11:00 a.m. to 5:00 p.m.
Monday to Saturday.

A celebration of fine design and craftsmanship by Britain's premier makers of contemporary jewellery and silverware.

Renaissance jewellery in the Schmuckmuseum, Pforzheim, Germany

10 May to 5 October 1997
For further information telephone
the Schmuckmuseum on
+49 (0) 7231 392126.

TUCSON 1997

Catching the bug

Nothing quite prepares one for a first visit to the 'Gem Fest' which is Tucson, for there is something unique about this show – the largest gem and mineral fair of its kind, held every February in Arizona. This year I went to see for myself what makes this event so special.

Clear blue desert skies, pink adobe buildings and giant cacti undoubtedly provide a dramatic context for the show, which is impressive in terms of its sheer size alone. Spreading out from the City Centre, stretching downtown and out along every road leading away from Tucson, is a myriad of hotels, motels, tents, halls and stalls, set up as makeshift 'shops' just about anywhere there is a spare inch of space. From the air-conditioned walkways of the Convention Centre, to the maze of hotel rooms and dusty roadside stands in parking lots and gas stations – each outlet is a treasure trove waiting to be discovered – a true Aladdin's cave.

For the loose gemstone specialist the vast range of commercial goods is almost overwhelming. To take just one example – omnipresent tanzanite was available in copious amounts as one would expect, but in addition, no less than three different simulants were also on offer, all of a very realistic colour and available in calibrated sizes. The trade name U M Tanzanic is used for a doped heavy glass, while the two simulants manufactured by the Lannite company, Texas, using the Czochralski-pulling method are marketed as Blue Coranite (synthetic corundum) and Purple Coranite (yttrium aluminium garnet). Of course, despite their similar appearances to tanzanite, the gemmologist can easily detect these imitations due to differences in physical constants and pleochroism.

SALEROOM NOTES

Over the past two years anyone subscribing to the jewellery catalogues of the major auction houses will have noticed the postman struggling beneath a heavier and more frequent load than would have been the case five years ago. This is because there are more catalogues and the thick ones have become thicker; while this is especially noticeable with the New York and Swiss catalogues the London ones are larger, too. This cannot be bad!

Among recent notable pieces sold are (at Christie's) a Myanmar sapphire ring (stone weighing 21.27 ct) which made \$198,000 against an estimate of \$60,000 and a diamond of 23.12 ct set in a ring which doubled its estimate to reach \$395,000. A demantoid garnet set in an Art Nouveau brooch with coloured diamonds and enamel, made by Tiffany, sold for HK\$1,340,000 (£111,305) at the Hong Kong sale held on 17 September 1996. The highest point of the estimate was HK\$1,000,000. For once the piece went to a European private buyer.

Going back to 1995 the Begum Blue Diamond, a fancy deep blue heart-shaped stone of 13.78 ct, with a heart-shaped diamond of D colour, internally flawless, 16.03 ct, sold for \$7,790,708 in Geneva. Two days later in Geneva Christie's sold another named diamond, the Ahmadabad Diamond, a pear-shaped stone of 78.86 ct, D colour and VS1, for \$4,324,554.

Michael O'Donoghue

Rubbing shoulders with suppliers of such newcomers in the world of simulants and synthetics are stands specializing in the rarer natural gem species: faceted yellow shortite and phosgenite, green amblygonite, colourless hambergite and colour-change diaspore were just some of the specimens which caught my eye. The heavily publicized red beryl from the Wah Wah Mountains, Utah, also featured. Faceted specimens of this material exceeding one carat are extremely rare, making carat weight a crucial factor in its valuation, so it was a bonus to see several stones over two carats on display, together with large crystals on a matrix of the white rhyolite host rock.

This year there was more finished jewellery than was reported in previous years, with particular emphasis on intricate opal inlay work, geometric pieces using slices of uvarovite, cobaltcalcite and various agates accented with coloured stones and black granite, and the use of high carat gold in the 'granulation' style of Castellani. If it is variety you are after, this show will not disappoint!

But as a gemmologist, there were three highlights of the show for me. Specimens of the delicate bi-colour topaz from the Ukraine combined both of the colours characteristic of Russian varieties of this gem (sky-blue and pinkish-orange) in beautifully cut stones of large sizes. Although discovered more than 20 years ago, it has taken the opening up of the former Soviet Union to actively market this variety on any scale abroad. The only downside is that the orange colour is prone to fading if stones are exposed to prolonged sunlight, so their use is somewhat restricted to being an indoor or night gem. I particularly enjoyed a stunning demantoid garnet of 5.76 ct which displayed a near textbook horsetail inclusion, large enough to be clearly visible to the naked eye. And finally, there was a

chance to see a specimen of the newly discovered variety of corundum – trapiche ruby. This was a cabochon-cut 0.96 ct stone, with a distinct sector or star-like appearance similar to that associated with trapiche emeralds from Colombia. The six transparent ruby sectors were separated by opaque yellow/white 'arms', composed of concentrations of tube-like inclusions of the minerals calcite and dolomite. Although the arrangement of these inclusions suggests that the star pattern formed at the same time as the ruby crystal, the detailed growth mechanism of the trapiche ruby pat-

tern has yet to be fully explained.

As has my metamorphosis into a 'Tucsonophile'. For having returned, I find myself eulogizing like everyone else about my experience. I would recommend the show to anyone interested in investing, prospecting, learning about or simply indulging in gems – with one caveat: be prepared to return. This bug is infectious and I guarantee you will be hooked, joining the rest of the gem world on their annual pilgrimage to this Mecca to swap their stories and their stones, every February to come...

Sarah Haslam

GEMS

Where are they now?

Fred Pough has sent me some comments on the species mentioned in my last piece. He writes '... I agree [that alexandrite masquerading spinels] are rare ... I have three or four ... Too much synthetic [alexandrite] rough is being sold to cutters from a plethora of manufacturers, but almost no synthetic alexandrites are displayed in the faceted market (except by openly synthetic specialists like Lannyte). I suspect 75% of the many called genuine that I have seen in Tucson are synthetic. The rare spinel imitations are day-lightly greener and nightly less amethystine than their corundum counterparts. Not being dichroic they are easily spotted even mounted and in an estate jewelry shop window. Put some Polaroid in your wallet!'

Chatoyant nephrite: there is no shortage. Gemmologists killed the market with silly arguments against calling it jade. When there is a fibrous area in a polished slice of nephrite jade does it cease to be jade? All we need is a new definition of nephrite jade, i.e. compact, finely granular microcrystalline actinolite needles, usually in a tight interlocking structure though occasionally clumped in bundles of parallel needles. Near Taipei there is a tourist nephrite jade factory with hundreds of modestly priced 'jade' cat's-eyes. Reg Miller polished one for me and said that the chatoyant material shows a definite softer direction 20°–30° from the eye streak. Just wait till the shopping network discovers it!

Fred assures me that **pink benitoite** is available, as well as colourless and material heated to become pink. He also confirms that faceted colourless **beryllonite** must originate from Maine and that the deposit has not been worked for a century. Any stone turning up in the market must have come from old stock – some rough material found in Pakistan is milky.

The **Naftule doublet** with a strontium titanate base usually has a synthetic spinel top. Fred also wonders about danburite with the colour of citrine. Specimens said to have to come from Myanmar could possibly have been irradiated. More examples are needed for an evaluation to be made and the stone I described came from the Urals.

Fred closes with a query about his glass model of a diamond supposed to be the **Cullinan**. A friend believes that when the crystal was found, a

'root' shaped like the Indian sub-continent extended below it and that the flat face on the bottom of Fred's glass model is a cleavage surface taken off before the model was made. Any information on this (and/or pictures or their source) would be welcome.

Rhodochrosite

Pink **rhodochrosite** has appeared from an unspecified site in Pakistan. Stones I have seen (courtesy of Tony French whose printed lists are invaluable) are a pleasing medium pink with slight cloudiness.

Trapiche rubies

I recommend readers to look up the paper in the Winter 1996 issue of *Gems & Gemology* in which trapiche

rubies are described. In 1971 I summarized findings so far achieved on trapiche emerald in *Journal of Gemmology* 12(8), 329–32, a paper which carried coloured photographs of typical specimens. It is most interesting to find this phenomenon with ruby and I am sure readers will be on the look-out for them (see Tucson 1997, p 41). One stone described was cut as a 6 ct cabochon and had a sectored appearance. It was said to have come from Myanmar and that the opaque yellow 'arms' separating the ruby sectors contained calcite with some ankerite [a calcium iron magnesium manganese carbonate]. Trapiche sapphire with a whitish-grey colour and with the arms of a darker and less translucent grey have also been reported.

Michael O'Donoghue

Sources of gold in Britain and Ireland

Summary of a lecture given to the SJH

Gold is widely distributed in the sediment of streams and rivers in several parts of northern and western Britain and in Ireland. It has been recovered both from alluvial sediment and hard rock during several periods since Roman and probably earlier times. Over the last few years a considerable amount of exploration for gold has taken place in Britain and Ireland and several new occurrences of alluvial and bedrock gold have been located, a few of which are likely to go into production in the near future. There has also been a considerable increase in understanding of the distribution of gold in the British Isles and factors which control its location.

Naturally occurring native gold is rarely pure and usually contains other elements in three forms. These comprise:

- (1) elements alloyed with the gold
- (2) elements present in other minerals intimately intergrown with native gold; and
- (3) elements present in microscopic inclusions of other minerals, generally less than 5µm in diameter, within the gold.

A new method of studying alluvial gold grains has been developed at the British Geological Survey (BGS), which comprises mapping of variation in internal chemistry using an automated electron microprobe and determination of the chemical composition of associated mineral inclusions. Over 70 different opaque minerals containing a wide range of metallic elements have been found as inclusions within gold grains from the British Isles together with

OBITUARY

Helena Hayward, OBE, FSA (1914–1997)

Members of the SJH will greatly miss Helena's engaging personality, her encouragement and enthusiasm. Although the obituaries in the daily press have drawn attention to her contribution to decorative arts studies through the Georgian Group, the Attingham Summer School and the Silver Collectors and Furniture History societies, she also took a great interest in our activities. Both she and her husband, John, author of the monumental *Virtuoso Goldsmiths* (1977) were involved with the Society from the beginning, through their friends Graham Hughes, Shirley Bury, Hugh Tait and Ronald Lightbown. They had their own collection, originating with a Victorian rococo ring bought for £5 on their honeymoon in 1939, to which they made many additions during their long partnership. After John died in 1983 Helena was able to take his place at Sotheby's and complete his catalogue of the Renaissance cameos and jewels in the Thomas Flannery collection and was often called on to review books and lecture. Her interest was more than academic, for she never went anywhere without several gold rings on her fingers and either a pendant or one of her lovely antique flower brooches pinned to her dress. She looked her very best at the Costume Ball organized by the Georgian Group in crinoline, feathers in her hair and a set of stately Portuguese tawny golden topaz earrings with matching Sévigné brooch. One likes to remember her dressing up for a party like this, at the dressing table, jewels laid before her, while on the wall above hung a charming eighteenth century Italian portrait of a young woman doing the same, smiling happily at herself in the mirror. Nothing gave Helena more pleasure than sharing her own experiences and she must have introduced many friends and students to the joys of wearing antique jewellery and the fascination of its history.

Diana Scarisbrick

over 20 varieties of non-opaque minerals. Variation in the content of silver, mercury, copper and palladium within gold together with differences in the nature of the inclusions allow signatures of different types of gold to be recognized. In Scotland 11 different types of alluvial gold have been characterized as a result of recent studies. These studies are also providing for the first time clear evidence as to the nature of the source of several important alluvial gold occurrences, for example in the Kildonan area of north Scotland and the Leadhills region of south Scotland.

Mineral exploration by BGS in Devon in recent years has revealed a previously unrecognized type of gold mineralization characterized often by the presence of palladium in association with the gold and the presence of selenide inclusions. This type of gold is associated with the Permian red beds and associated basaltic volcanic rocks which occur in Devon and also in parts of southern Scotland.

The trace element composition of processed gold is probably derived mostly from elements originally present as minute inclusions within the natural gold ore or alluvial con-

centrate. What happens to inclusions of various types within gold during processing procedures is still very poorly understood and much work is needed to link sources of natural gold to the products of these processes. Nevertheless the micro-chemical signatures of alluvial gold from different areas may give a clue to potential sources of a gold artefact, the trace element composition of which has been determined.

R.C. Leake

British Geological Survey,
Keyworth, Nottingham

GAGTL BRANCH NEWS

Scottish Branch

Perusing pebbles in Peebles!

The second conference of the Scottish Branch, held in the romantic border town of Peebles from 18 to 20 April, attracted participants from Scotland and the North of England, as well as one delegate from Switzerland.

Branch Chairman, Brian Jackson, opened the conference with a comprehensive talk on the Gemstones of Scotland. The talk was illustrated with a collection of slides depicting not only the gems but also, in many cases, the localities in which they had been found.

Saturday was devoted to Alan Hodgkinson, opening with a demonstration of his Visual Optics methods. This was followed by an illustrated talk covering some of the gemstones currently on the market and describing methods of identifying the latest synthetics and treatments. Alan had provided an extensive collection of stones that delegates were able to examine under his expert tuition.

The final session of the day was the Annual General Meeting at which Brian Jackson was re-elected Chairman; Joanna Thomson, Secretary; Gillian O'Brien, Treasurer and Ruth Cunningham, Membership and Recruitment Secretary.

The Gordon Ness Trophy, awarded to the student who achieves the highest marks in the Diploma examination in Scotland, was presented to Catriona McInnes of Edinburgh.

Mary Burland, Membership Secretary of the GAGTL, gave a brief talk on the current activities of the Association and a lively discussion followed on the possibilities for the future.

Delegates were able to relax during the evening when a 'Ceilidh' – an informal gathering for music, poems and stories – was held.

The event finished on Sunday, which proved to be a beautiful sunny Spring day, with an energetic stroll along the banks of the River Tweed and a visit to a local quarry.

The enthusiasm and hard work of the organizing committee ensured that again Scottish Branch members were able to participate in a very enjoyable, interesting and stimulating weekend.

North West Branch

Gemstones – a valuer's heaven or hell?

On 19 March at Church House, Hanover Street, Liverpool, Brian Dunn of Garrards, London, gave a very vivid talk on jewellery, illustrated with slides of many exclusive pieces, encountered in the course of his daily valuation work. Brian gave the history of the items as well as discussing the many aspects to be taken into account when arriving at a value. In turn he outlined the importance of provenance, quality, identification of the materials, makers, the workmanship, and any damage that may be present.

Examples shown included a classic Edwardian pendant with cushion-cut diamonds c. 1910. Though this was an exceptionally fine piece of jewellery one wonders why, at some stage of its life, a bar pin had been added to the back on the offside rather than centrally. There must have been a reason for the positioning of the pin; was it at the owner's request or the result of thoughtless workmanship – who

knows? This was a typical example of how a lovely and costly piece of jewellery could be spoilt.

Another item of particular interest was a 1930 rose-design brooch executed in ivory, set with a star ruby and the stem set with diamonds, a jewel executed to perfection and of rare appearance on the market. The difficulties of putting a price on such a piece were

discussed at length by those present.

A butterfly brooch set with diamonds and demantoid garnets c. 1880–1890 was also illustrated. Under what price bracket would the garnets be calculated today – £1000, £1200 or even £1500 per carat? And what criteria should be used to decide on a final price for such an exclusive piece?

The meeting developed into an

interesting discussion. In my view, the message is:

- Do not guess – test, be professional.
- Do not hesitate to say you do not know.
- Avoid guesswork and camouflage talk.
- If in doubt, seek opinions before you put pen to paper.

Joe Azzopardi

How will our garden grow?

A personal view of a part of London's history – Part 1: the early years

A talk by Adrian Klein to the GAGTL held at the Gem Tutorial Centre, London, on 12 March 1997

How *will* our garden grow? With silver bells and cockle shells and pretty maids all in a row? I don't think so. Let's consider the name Hatton Garden. Who was Hatton? Where was his garden?

The history of Hatton Garden goes back to medieval times when it was the garden for the Bishop of Ely's palace at the time of Queen Elizabeth I. During her reign, Christopher Hatton of Holdenby was a student of law at Temple Bar. Her Majesty obviously favoured this young student, because she persuaded the Bishop of Ely to lease Mr Hatton the gatehouse in the garden of the Bishop's palace for a modest rent of £10 per annum plus ten loads of hay and one mid-summer's rose. Christopher Hatton was not a brilliant scholar. He spent most of his time with a group of actors, and it was at one of his performances that he caught the eye of Queen Elizabeth. He must have had some impressive attributes for she installed him in what was to be named 'Hatton House', much to the chagrin of the Bishop. Attached to the house was a fair sized garden which stretched from Hatton Wall in the north, to Saffron Hill in the east and Leather Lane in the west. When the Bishop of Ely died in 1581, Christopher Hatton took possession of all the grounds north of

the palace and borrowed money from the Queen for development. Within ten years, his debt to the Queen's coffers amounted to £40,000. When the Queen asked for the loan to be repaid legend has it that Christopher pined away and died of a broken heart. Christopher Hatton had no offspring, so the estate passed to one William Newport, a nephew, who died within six years, leaving the estate to his wife. She assumed the name of Lady Hatton. Apparently she was a 'party person' and Hatton House was alive with the sound of merriment on most nights. She had no shortage of high-powered friends, including Sir Francis Bacon, Sir Edward Coke and the ill-fated Earl of Essex. Remembering that the property was still mortgaged to the Crown, Lady Hatton appealed to the Privy Council in 1616 to confirm her ownership of the Hatton Estate and this was granted. Lady Hatton entertained King James I at one of her famous masked balls and in 1638 she tried to sell Hatton House to King Charles I, but, as the title deeds were suspect, he declined (he was also short of money at that time!). Lady Hatton died in 1646 and the estate passed to a relative of the original Christopher Hatton who was known as Christopher Hatton III. He was desperately

short of cash so he issued a lease of 200 years to one Robert Smythe for the sum of £1500. He then gazumped Smythe and transferred the lease to Robert Johnson, pocketing a further £300. Still short of cash, he extended Johnson's lease for a further one thousand years for a mere £2200.

By the time of the Restoration, Hatton (who seemed to be acceptable to King Charles II) had applied for and was granted a licence to build new houses on the grounds of Hatton House and garden. I'm not sure what happened to poor old Robert Johnson and his 1200 year lease issued 15 years previously, but I presume that if he had had a better lawyer, we would now be sitting in Johnson's Garden! There followed a massive building boom during which the streets were laid out more or less as we see them today. Hatton Garden was bordered by fine houses and intersected by Cross Street and Charles Street, known today as Greville Street. The main street was broad for the period and the houses were inhabited by wealthy merchants or nobility. The Fire of London which destroyed so much of the City in 1666 passed to the south leaving the area untouched.

Tales of nineteenth-century Hatton Garden will follow in the September issue of GJN

Idar Oberstein revisited

Another memorable visit to the gem centre of Germany enabled a happy coach load of enthusiasts to see the gem treasures held at the headquarters of internationally known firms in the gem industry, and to see both modern and historical gem cutting techniques. In spring sunshine we visited the wonderful new Edelstein Museum and the fascinating Oberstein Museum, the German Gemmological Association, and the Steinkaulenberg agate and amethyst mine. We also watched crystals



Professor Bank gives us the inside information.



A peep into a cabinet of artificial laser and gem materials at the Research Institute in Oberstein.



The new Edelstein Museum in Idar – inside you will find local agate, natural and synthetic material, worked and rough, ideal studying materials for students, rarities to wonder over, ornamental carvings that show the great amount of thought in judging how the materials can be used.

growing in the Precious Gems and Metals Research Institute and were able to see the techniques of a master cameo engraver. The group comprised people from French Guinea, Hong Kong, Italy, Japan, Sri Lanka, Tanzania and the USA, and included students and members of the GAGTL with a wide range of gemmological and geological

interests. All were well looked after at the family-run Gethmanns Hotel with its good food and modern amenities. We plan to run a similar trip again next year and hope to add yet another day. Provisional dates are 19 to 25 April 1998. If you are interested in joining us please contact Sarah Kimber in the GAGTL education office.



In the workshop of Erwin Pauly, world-renowned for designing, engraving and carving cameos and exquisite art objects.

EDUCATION

Gems in Stockholm and Lannavaara

In March education was off on its travels once again when Doug Garrod made a two-centre visit to Sweden. His first stop was in Stockholm with the Gemmological Association of Sweden at their annual gemmological weekend. Doug spoke about gemstone synthesis and treatment, displaying various materials through a microscope fitted with a video camera.

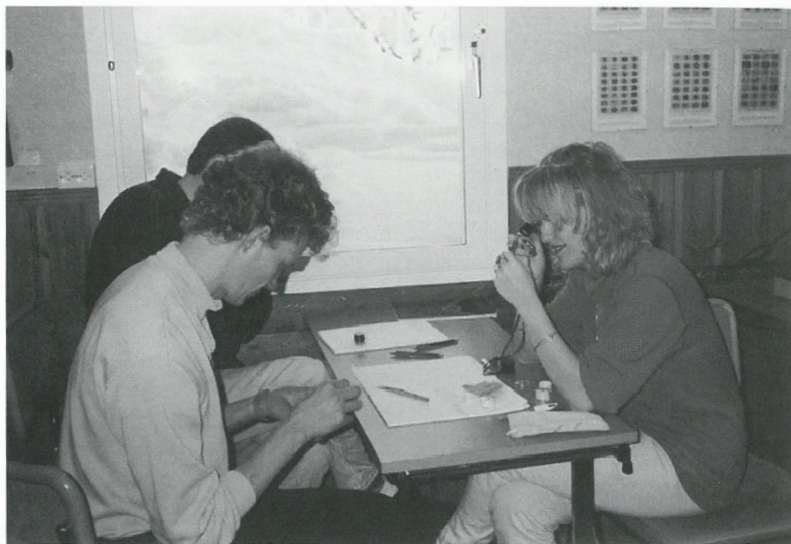
A soft landing?

The final session on Sunday was followed by a dash to Stockholm airport to fly to Kiruna in arctic Sweden. Doug's arrival at Kiruna was not so much a landing, but more a sideways slide into a snow-drift; a strong cross wind caught the plane on landing and he had to use the emergency exit over one wing and drop into four feet of snow. Luckily no one was injured – just a little cold and damp! Doug eventually arrived at Lannavaara where he spent two days talking to staff and students from the jewellery lapidary college, Kristallen Stenslip.

The flight home was far less eventful, but life is rarely dull in the education office!

Summer Workshops

For details of the Summer Workshops to be held at the GAGTL Gem Tutorial Centre see the What's On section on p. 48.



Lannavaara students examining synthetic and treated gemstones.

Wednesday evenings

We are approaching the 150th session of the Wednesday club and have recently been examining some unusual specimens I have managed to beg or borrow. Among them are orange danburite, green vanadium beryl both rough and faceted, alexandrite-like synthetic spinel, faceted manganoan sugilite with a vivid purple colour (what happened to 'Royal Azel'?), faceted taaffeite (a species still rare but not absolutely unobtainable), a blue faceted natural cobaltian spinel from Sri Lanka, several tricky colourless faceted stones including colourless danburite and petalite and a specimen which some Club members insist is faceted leucite (though it does not give the internal interference colours usually shown by this material – the jury is still out on this one!). We have also had a selection of glass imitations of a number of natural species, including a simulated dyed chalcedony. A treatment of glass gemstone imitations is long overdue

as there is a serious gap in the literature.

We are grateful as always to E.A. Thomson (Gems) Ltd for allowing the Club to work through the personal collection of the late Ted Thomson – at the time of writing we are on box four out of five. The collection contains many magnificent specimens which, apart from their beauty, are of sufficient size to make testing simpler than it often is. We are privileged to have such a resource available.

As I have said before, the Club members benefit more from consulting each other than from anything said by myself, and while I often overhear snatches of questionable accuracy, I do not step in but alert the member to some feature of the specimen being discussed. For Diploma students, this non-competitive atmosphere is a very good way to get used to instruments and specimens.

Michael O'Donoghue

LETTER TO THE EDITORS

More Reminiscences

Sirs,

Having just retired after almost 50 years working in the jewellery and allied trades, I was delighted to read the article by Alec Farn in the March edition of the *GJN* reminiscing about the Gem Testing Laboratory in the post-war years.

His article certainly brought back memories of my own and it was as a young man of 21, not long demobbed from two years' National Service in the RAF, recently married and working for a Hatton Garden manufacturer, studying gemmology and full of youthful exuberance, I was one of those customers clattering down the wooden staircase to 'The Lab' at 15 Hatton Garden to have something or other tested (mostly pearls as I remember, but after all these years, although my memory has been jogged by Alec's article, most recollections are general rather than specific).

I can however remember vividly the 'Judas window' being opened by Alec in response to my ring of the bell, a good humoured ruddy faced fellow as I recall, always ready with a cheerful quip. With the passing of time and after several visits to the Lab, Alec and I became acquainted and he knew that I was attending first year gemmology classes at Chelsea Polytechnic. You can imagine my joy when on one occasion after descending to his domain he asked if I would like to come in and have a look around the laboratory. This was heaven for although I can no longer remember many details of the Lab itself or the instruments I was shown, I can remember very well meeting two very tall gentlemen, B.W. Anderson and C.J. Payne, and a shorter gentleman, Robert Webster, living legends in the field of gemmology and of them

being introduced to me, a mere prog.

Later I got to know Robert Webster better as he was my tutor during my second year gemmology. I remember him as a man totally committed to his subject and with an infectious enthusiasm that he imparted to his students. I don't think any of us realized at the time quite how lucky we were to have him as our teacher. His *Gemmologists' Compendium* has been my bible for many a long year as I suspect it has for countless others.

I know some of the colourful kaleidoscope of personalities in the jewellery trade that Alec made reference to in his article. He is right about the trust that existed in those days but it wasn't just between the staff at the Lab and trade members; it existed throughout the trade in general and in 'the Garden' in particular.

Unfortunately, Hatton Garden is a different place these days. Colourful characters are virtually non-existent and trust seems to be less evident. There does exist a wonderful cartoon of Hatton Garden of around 30-40 years ago - by the great Jak. All the 'characters' are there brilliantly caricatured - Alec will certainly remember it. I most recently saw a framed copy of it hanging on the wall of a Hatton Garden diamond merchant's office.

Brian Selwood, FGA
Lingfield, Surrey
2 April 1997

Gemstones – fact and mythology

This popular series will be returning to the pages of *GJN* in the September issue.

COMPETITION

I was given a string of pearls and asked to supply new pearls to lengthen it. It was a choker, i.e. it just fitted round the neck, but they wanted to turn it to an opera length and I suggested that we should increase the diameter of the necklace by two feet.

The choker was rather small, each pearl was of 7 mm diameter, and I thought what a slender neck the owner had. I thought had she been a chubby person I would have needed more pearls to do the job. My day-dreaming continued and I imagined some rich potentate had put a pearl necklace, a choker, right round the world and now wanted me to increase its diameter by two feet, i.e. it would be raised one foot above the surface of the earth at all points. Would this commission make my fortune? Have a guess at the answer before working it out.

Harry Levy

Answer to the competition in the March issue

The method of approach is to ask either one of the Laboratories to give a report stating what the *other* laboratory will state on its report. Since the laboratories are consistent in that one will always give true reports while the other will always give false ones, a correct report will be the opposite of the written certificate thus obtained. Since either laboratory can be approached I should ask the cheapest laboratory for their report.

WHAT'S ON

Gemmological Association and Gem Testing Laboratory of Great Britain

London Branch

Meetings will be held at the GAGTL Gem Tutorial Centre, 2nd floor, 27 Greville Street (Saffron Hill entrance), London EC1N 8SU. Entry will be by ticket only at £3.50 for a member (£5.00 for a non-member) available from the GAGTL.

30 June* **Annual General Meeting followed by Reunion of Members and Bring and Buy Sale**

9 July **Exploring for diamond, emerald and alexandrite in Europe** Bob Young

* Please note change of date

GAGTL CONFERENCE Collectors' Gems

The 1997 Annual Conference is to be held on Sunday 9 November at the Barbican Centre, Silk Street, London EC2V 8DS. A full programme of lectures, demonstrations and displays is being planned and details will be published in the September issue of *Gem and Jewellery News*.

Midlands Branch

For details of meetings contact Gwyn Green on 0121 445 5359.

North West Branch

Meetings will be held at Church House, Hanover Street, Liverpool 1. For further details contact Joe Azzopardi on 01270 628251.

18 June **Social evening and Bring and Buy**
17 September **Jewellery: my recent visit to Beijing**
Irene Knight
Cloisonné enamel work Stanley Hill

Scottish Branch

For details of Scottish Branch meetings contact Joanna Thomson on 01721 722936.

9, 10 and 11 **Field trips to locations in Glen Clova**
August **and Cairngorm.**

GAGTL Gem Tutorial Centre Summer Workshops

3 July **The natural history of gems**
Where, when and why do gems form? A different look at this planet's geology and dynamic nature.
Price £37.00 (including sandwich lunch)

22 July **A day of amber, coral, pearl and ivory**
A review of the variety and characteristics of these and other organic gems, the best way to identify them and their most common imitations.
Price £123.00 (including sandwich lunch)

NOTE: Prices inclusive of VAT at 17.5%.
Please ring the Education office on 0171 404 3334 for further information.

Society of Jewellery Historians

Unless otherwise stated, all Society of Jewellery Historians' lectures are held at the Society of Antiquaries, Burlington House, London W1 and start at 6.00 p.m. sharp. Lectures are followed by an informal reception with wine. Meetings are only open to SJH members and their guests. A nominal charge is made for wine to comply with our charity status.

Monday **Dr Robert Liu**, co-editor of
23 June *Ornament, the art of personal adornment* magazine will speak about *Oriental ancient beads*.

Tuesday **Summer Party** at the V&A Museum
24 June celebrating Twenty Glorious Years.

Monday **Charles Burnett**, the Ross Herald of
22 September Arms: *The Honours of Scotland*.

Monday **Fred Rich: Enamelling techniques and**
3 November *his own work examined*.

Saturday **One-day Symposium** at the British
8 November Museum to tie in with the exhibition
Cartier 1900-1939 (1 October 1997 to 1 February 1998).

Monday **Hugh Tait**, former President of the
8 December Society: *A misunderstood aspect of the art of the Renaissance Jeweller*.

The copy date for contributions for the September issue of *Gem and Jewellery News* is 16 July 1997