

# Gem & Jewellery News

The Quarterly Bulletin of The Gemmological Association  
and Gem Testing Laboratory of Great Britain and  
The Society of Jewellery Historians  
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## The Earth Galleries at the Natural History Museum

Nigel Israel reports on the new exhibitions

The final four parts of the re-vamped Earth Galleries of the Natural History Museum (the former Geological Museum) opened to the public on 16 July. These are 'Earth Today and Tomorrow', 'Earth Lab', 'From the Beginning' and 'Earth's Treasury'.

*Earth Today and Tomorrow* is on the ground floor to the left of the escalator, and deals with the way the Earth's resources are found, extracted, managed and used.

*Earth Lab* is on the Mezzanine. This is an excellent innovation where the public can bring their own rock, mineral and fossil specimens and, with the aid of Museum staff, find out more about them. There are vertical panels with specimens of British minerals (many from the Ludlam Collection) arranged by area. By touching the appropriate numbers on the computer touch screens, one can summon up data pages on the minerals that include colour pictures of the displayed specimens. There are four superb microscopes, with video cameras and monitors, with which actual specimens may be examined. Many museum specimens are available together with geological guides and maps.

*From the Beginning* starts with a display of the solar system. As one walks round, there is a holographic



*Aquamarine from Russia 896 ct. Photo courtesy of the Natural History Museum.*

effect as each image changes from the planet, to the planet with its rings, to the surface of the planet. These are most effective. Information comparative with the Earth, dealing with such features as gravity and temperature is displayed alongside. The main gallery deals with geological time, the drift of the continents and climate, showing their effect on life. There is a very good display of fossils, although some of the labelling is rather sparse, and in some cases one

is not sure if one is looking at an actual fossil or a cast.

*Earth's Treasury.* The approach to this gallery has several superb specimens individually displayed in cases inset into the left-hand wall. One of the cases displays a fine large cut alexandrite. A revolving disc above the stone changes the light source. This is intended to demonstrate the stone's colour-change. Unfortunately there is so much ambient light from outside the

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# Editorial

**Now that the British Library is regaining its rightful place as a prime information provider on an international scale, the GAGTL is also approaching a position where it is able to offer some of its literary resources to members (see GAGTL Library on page 55).**

So far, however, we have recorded information only about the monographs (bibliographic word for text-book, pamphlet, map – anything that is not an obvious journal with established periodicity). These have been catalogued and a *thesaurus* established. *Thesaurus* is another bibliographic/database word meaning 'an alphabetical list of terms or subjects under which a searcher might expect to find details on the nature of items in the library or database'. In this way you would learn not to look in the catalogue for 'synthetic gemstones' because information is entered under 'gemstones, synthetic', or under 'gemstone trade' for gemstone prices because there is a separate entry 'pricing' (not many books on this). You may think that a reader might not get lost just because the thesaurus gives 'diamonds' rather than 'diamond' but just think of the possible phrases (diamond polishing, diamonds in regalia, diamonds as abrasives, celebrated diamonds) that we might have to accommodate within an alphabetical sequence in such a way that *diamond* and *diamonds* get separated!

Readers will assume that a thesaurus is a living entity without an end and this is true: additions to any information resource provide new subject-headings and existing ones may need amplification in the light of experience. It is surprising how difficult compilation of a thesaurus can be! Without a constant model your subject-heading memory can drift and you can find yourself using the 'wrong' (i.e. unestablished) entries! I use scribbled notes which I then incorporate into my database at home – this then produces an up-dated alphabetical thesaurus from which I can work the next time I am in the library.

It is relatively straightforward to establish thesaurus headings for monographs since in most cases the subject is obvious, even from the title. But in the case of periodicals the title is usually not much help (they may be too general or even fanciful – *Gems of the Scottish Highlands* for example could well be a collection of poems). Since any issue of a journal may contain a wide variety of papers that will be 'lost' unless the reader consults the index each time, 'analytical' (keyword) entries will be added to the catalogue and these too will merit a thesaurus entry. In a major paper there may be several inclusion-worthy topics. I shall keep readers up-to-date with progress in establishing a useful thesaurus (Latin for 'treasury') for gemmological journals.

Michael O'Donoghue

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 8TN.



## Disclosure – the trade and the laboratories state their views

**The CIBJO Congress was held this year in Vicenza, Italy, in June. It was well attended by delegates from many parts of the world.**

The new format of the *Blue Book*, CIBJO's guide for standards of nomenclature and disclosure, was accepted unanimously and next year propositions will be put forward to amend details of this new book, especially in Article 5, which deals with disclosure. For those who are not too familiar with the problems of disclosure, let me give a brief summary to date and the part laboratories play in all this.

Gemstones have often been treated after cutting and polishing to improve their appearance. This was done by heating, staining, oxidizing

and oiling to improve the colour, and by oiling, waxing and so on which filled in open fissures to improve the clarity.

The trade laboratories were originally set up, not to detect such treatments, but to identify pearls and distinguish natural from synthetic stones, which had begun to proliferate in the gem trade. Detecting and commenting on treatments was not their main function.

In recent years gemstone treatment has become far more common. Colours can be changed quite dramatically and internal inclusions can be removed or hidden. There is nothing wrong with any of these processes provided they are disclosed, but it means that the number of well coloured and seemingly inclusion-free stones has greatly increased.

The value of a stone has in the past depended greatly on its rarity. Very few even- and well-coloured stones are produced in nature, especially in the so-called 'precious' range of rubies, sapphires and emeralds. An increase in the number of stones which look like their top-quality natural counterparts must eventually reduce the prices of these stones. If these stones were offered for sale before they underwent treatments, they would fetch far lower prices. We have a situation where nurture is helping nature.

We now get two lines of argument. One says that it is unfair to sell a cheap stone which has had a small amount of money spent on it in treatment at a much higher price. The other says that it is unfair to sell treated stones, which look like their natural counterparts, at the same price as the untreated stones. If you accept the validity of either of these arguments, then a distinction must be made between treated and untreated stones. Making this distinction is *disclosure*. The debate on disclosure has also been two-pronged. On the one hand should *any* disclosure

### Asprey & Garrard

**Asprey, 165 New Bond Street, and Garrard, The Crown Jewellers, 112 Regent Street, London, recently merged and from 1 September 1998 are known as Asprey & Garrard.**

The two greatest names in luxury have now become the single greatest. This is an historic event and Asprey around the world has been renamed Asprey & Garrard.

The Garrard Regent Street showroom closed on 18 July 1998, and joined Asprey at 165 New Bond Street, London. Garrard flourished as a centre of excellence in silver and jewellery for 263 years and looks forward to welcoming all its current patrons to a new phase in its history.

*Corinna Pike*

### Moissanite on the market

**Recently, two stones supplied as diamonds, were submitted to me by a Birmingham retail jeweller for certification. They proved to be synthetic moissanite with properties already well circulated in the gem and jewellery media.**

But additionally it is worth noting that using the Nomarski differential interference contrast microscope technique, the surfaces of the synthetic moissanite show a pattern of polishing lines which differs from that of diamond, perhaps due to slight melting.

Also, the inclusions in these two stones consist of long fine needles running at a high angle to the table facet from crown to pavilion. In one stone they are sparse but in the other bunched like the fibres in demantoid, and appear shiny bright. One needle was accompanied by a line of fine dots underneath and parallel to the table.

*R.V. Huddleston*

be made, and on the other, if disclosure is made *how* this should be done.

Anyone not in the trade will naturally advocate disclosure and that the seller should disclose all the treatments a stone has undergone. Unfortunately it is not always simple to see if a stone has been treated and even more difficult to know exactly what treatments a stone has undergone. One has to rely on the word of the supplier who, knowingly or unknowingly, may not always have the correct answers. The other option is to try to detect any treatments oneself, or to use a laboratory which should be unbiased in its reports.

Many in and out of the trade now feel that a stone that has been treated is worth less than its identical-looking natural counterpart. They advocate disclosure but cannot agree as to how this should be done. This is the problem tackled in Article 5 of the *Blue Book*.

The problem has been further exacerbated by increasing the types of treatment done to achieve the



same result. Traditionally emeralds have been oiled to hide fissures. They are now treated using resins to get the same result. The after-effects of resin filling could be far more harmful, in that the filler may change colour and change the appearance of the emerald, whereas oil would evaporate out and could be easily replaced. Thus there is a need to know the identity of the filler. But it is very difficult to distinguish a minute amount of oil from a minute amount of resin. This can be done, but only at great expense. This is another element of uncertainty and has greatly affected the sale of emeralds.

Indeed, one frustrated dealer was heard to say, 'I declare all my emeralds to be treated with resin, just buy my stones.' The thrust of his remark was that he could not distinguish between oil and resin and he was willing to sell his 'good' stones (oiled) at the same price as his 'bad' stones (resined).

Unfortunately he has missed the boat, because at the last CIBJO Congress it was evident that some of the delegates wanted to move the goalposts again. They felt that the technology which the laboratories now have can detect the type of treat-

ment, but since the whole reason for disclosure is to arrive at a fair price for treated stones the *amount* of treatment a stone has undergone is also important. They argue that a natural emerald which only has a minute filled fissure should not be classified in the same way as a very cheap emerald which is extensively filled. Both stones would now be designated as 'resin filled' but one would be worth a lot more than the other. They want laboratories to grade the amount of treatment a stone has undergone and to use phrases such as 'traces of resin', 'lightly filled', 'medium traces of resin', 'heavily resin filled' and so on. Similar arguments apply to the glass filling of heated rubies. And we would need to talk of 'slightly heated' and 'strongly heated' sapphires. Assuming the laboratories have the technology and competence to come up with such answers, one wonders where this story will end.

I hold a unique position in the trade in that I am the President of the Coloured Stone Commission of CIBJO and the Registrar of CIBJO Recognized Laboratories. Traditionally there has been a recognized distance between the trade and the laboratories, mainly

## CIBJO Web Site

CIBJO's most progressive move was announced at the Congress. It now has its own site at [www.cibjo.org](http://www.cibjo.org) which will eventually be built up to have information on all aspects of the jewellery trade. Further information can be obtained from the CIBJO office in London on 0171 613 4243.

because the trade believes that the laboratories are pursuing different goals. Our own laboratory was originally owned and run by the London Chamber of Commerce. It is now an independent autonomous body. But the major laboratories are still trade laboratories and in meetings between the laboratories and the trade I have found any mistrust is totally unfounded. The laboratories realise they work for and with the trade and each tries, at a local level, to comply with the trade wishes.

The meeting in Tucson last February was a successful attempt in bringing these bodies together. It was hoped that CIBJO would also be a forum for such meetings, but this was not accepted at the Congress as some of the laboratories at the Tucson meeting are not in CIBJO. It is hoped that another meeting will be held immediately prior to the next CIBJO Congress to continue these dialogues, but before this, there will also be a meeting in Tucson next February.

The World Federation of Diamond Bourses (WFDB) held its congress in Bangkok in July. It was held in conjunction with the congress of the International Diamond Manufacturers Association (IDMA) which is an association of diamond cutters and polishers. For a number of years both these bodies have advocated a policy of non-disclosure for the lasering of diamonds, but now they seem to be modifying this position and becoming consistent with the stance of other trade organizations who advocate full disclosure.

The problems on disclosure are becoming more important, as consumer groups and the media, especially in the United States, pick up on this debate.

So please put pen to paper and let us know what you think.

Harry Levy

## The push-bike crime busters

**Police are alarmed at the sudden increase in break-in and theft from cars in the Holborn area – Hatton Garden totalled 47 in one month.**

But the unusual aspect of this particular wave of crime is that it is carried out by children on mountain bikes. Operating in gangs, they target areas where they will find expensive, top-of-the-range cars, which they break into causing considerable damage in the process, steal whatever is easily accessible and portable, and vanish into the London traffic at high speed. They are impossible to catch!

So Holborn Police proposed a pilot scheme for the area. A volunteer force of crime busters, dressed as couriers and using mountain bikes in order to match the speed of the children, will be able to track their movements unobserved. The courier disguise will enable them to keep in contact with their controllers and

each other, and has the additional benefit of unnerving the children who will not know which cyclists are genuine couriers and which represent the strong arm of the law.

The local bike shop has agreed to supply mountain bikes on a full repairing lease, but there is a problem. Government cuts have left the Metropolitan Police short of money, and the only way to get the proposal rolling quickly was to find sponsors who were prepared to fund the cost of leasing the bikes for one year.

A request for sponsors circulated by the Hatton Garden Association was greeted with enthusiasm. As a result of the circular, seven sponsors gave £250 each, providing seven mountain bikes for the Holborn Police crime buster team.

For further information on the scheme contact Judy Head of the HGA on 0171 404 3812.



## Wendy Ramshaw's Picasso's Ladies Collection

Fifty pieces of jewellery, each inspired by a different Picasso portrait. At the Victoria & Albert Museum (Silver Galleries), South Kensington, London SW7, from 9 September 1998 to 15 February 1999, but see it before the end of October when many pieces will travel to the American Craft Museum, New York, where a version of the exhibition can be seen from 19 November 1998 to 10 January 1999.

## Goldsmiths' Fair 1998

The 1998 Goldsmiths' Fair is to be held from 28 September to 4 October at Goldsmiths' Hall, Foster Lane, London EC2V 6BN. Weekdays 11 a.m. to 7 p.m., weekend 11 a.m. to 5 p.m. Admission £3.00 which includes an illustrated catalogue.

Contact Chris Walton on 0171 606 7010 (Fax 0171 606 1511) for details.

## Annual Beadwork & Bead Fair

Sunday 4 October 1998, 11.30 a.m. to 5.30 p.m. Byron Hall, Harrow Leisure Centre, Harrow (NW London). The 9th Annual Beadwork and Bead Fair of the Bead Society of Great Britain.

For information send an S.A.E. to Carole Morris, 1 Casburn Lane, Burwell, Cambridge CB5 0ED.

## Gem and Mineral Fairs

### London International Gem & Mineral Fair

24 and 25 October. The Regents Park Marriott Hotel, Swiss Cottage, London. Organized by the BLMDA. Telephone/fax 01724 710361

### Rock 'n' Gem Shows

3 and 4 October 1998. Cheltenham Racecourse, Presbury, Glos.

31 October and 1 November 1998. Kempton Park Racecourse, Sunbury on Thames, Middx.

Details from the Exhibition Team Ltd., 01628 621697

## Gems in Jewellery 1998 GAGTL Annual Conference

**Sunday 1 November 1998**

**Barbican Conference Centre, Silk Street, London EC2Y 8DS**

Current issues concerning gems and jewellery presented by a distinguished gathering of experts. Lectures will include:

Pearls – a growing market

**John Carter**

Cultured pearls: origins and terminology

**Stephen Kennedy**

De Beers: branding a service for a new millennium

**Derek R. Palmer**

A gamekeeper turned poacher: or from antique jewellery dealer to manufacturer

**Michael Smookler**

Synthetic diamonds: growth, characterization and gemmological identification

**Dr Christopher M. Welbourn**

### Forum – The British scene for gems and jewellery

The panel will include Ana I. Castro (*Identifying stones in their settings*), Rosamond Clayton (*Valuing set gems today*), David R. Davis (*The setting of unusual stones in gem-set jewellery*) and Adrian Klein (*The quality stones*). Following each ten-minute 'cameo' there will be open discussion giving delegates the opportunity to air their own views.

As well as the lectures and forum, there will be displays and demonstrations for delegates to view during the day. The Conference fee of £65.00 plus VAT for members of the GAGTL, £130.00 plus VAT for a member and a guest, and £75.00 plus VAT for non-members, includes entry to all lectures, morning and afternoon refreshments and three-course luncheon.

Further details from Mary Burland at the GAGTL on 0171 404 3334.

## Additional events

The museum visits and workshop held during the period of the 1997 conference proved to be so successful that it has been decided to make them a regular feature. Details of this year's events follow.

### Victoria and Albert Museum – Monday 2 November at 10.45 a.m.

A visit to the jewellery gallery has been arranged for delegates. The visit will take place whilst the museum is closed to the public and the party will have private use of the gallery.

### Natural History Museum – Monday 2 November at 2.30 p.m.

A guided tour will be held of the new Earth Galleries which opened in July this year.

*Tickets for the visits are limited so please book early to avoid disappointment.*

### Opals: glorious technicolor – Tuesday 3 November

Join David Callaghan at this one-day workshop for an in-depth look at opals. **An opportunity to see a private collection of some of the finest gem-quality opals in the world!**

*For full details see 'Short courses and workshops' on p.59.*



# Earth Galleries

Continued from p. 49.

case that only flashes of red from some parts of the stone are seen; rather like andalusite.

Inside the actual gallery, the left side, in vertical cases, shows the various properties of gemstones in a clear but rather superficial way. Mohs' hardness scale is explained. The text then reads: 'Hard minerals make excellent abrasives. "True" hardness is measured using very sophisticated instruments. This gives a clearer idea of how much harder diamond is than all the rest (forty times harder than talc).' What is meant by 'true' hardness is not explained, nor is one told on what hardness scale diamond is forty times harder than talc. Indeed, on the Wilks' abrasion scale sapphire wears five thousand times more readily than diamond.

Staying on the left side of the gallery, there are some nice pieces of gem-set jewellery, quite well displayed and then, in horizontal cases, some large crystals and cut stones of aquamarine which are, imaginatively, on wavy folds of gauze reminiscent of the sea.

## Diamond display

One then comes to the much trumpeted diamond display, unfortunately lacking in flair and extremely disappointing. To take one particular example, there is a model of the Cullinan crystal, and in front of it a three-piece model designed to show the first two cleavages. Unfortunately, the three pieces are not displayed with their cleavage surfaces parallel to each other. Doubtless some display person thought that it was more artistic to place them at odd angles, but this demonstrates a complete lack of knowledge of the point of the model. De Beers have generously lent a fine 17 ct diamond set in a necklace. The lighting of this piece is so poor that the adjacent imitation diamond models look rather more like diamond than the real thing.

The centre of the gallery has a tall double-sided case displaying absolutely gorgeous mineral specimens. These are simply presented on acrylic stands with good lighting. A traditional style of display that works splendidly.

Returning to the beginning of the right side of the gallery, there is a large display of fluorescent minerals. This is open at each end and one can look at the whole collection in normal

lighting, which is then switched off. After a pause the minerals are then seen in their fluorescent glory under UV light. The front of

this long case is blacked off except for peep-holes aligned with individual specimens. Unfortunately, there is no warning of the appreciable time delay between the normal light switching off and the fluorescence taking effect, and several people were seen walking away saying that they could not see anything.

## Inadequate labelling

One now comes to the main gemstone display cases. The initial relief that a substantial part of the Museum's collection is still on view was rapidly overtaken by dismay, the level of which it is difficult to adequately convey. Much of the display surface is some sort of semi-reflective grey mesh. This shows up every speck of dirt, of which there were many. This surface does nothing for the stones, and indeed deflects one's eyes away from them. Many of the specimens are spread around the cases with tiny wires attached, which have minute collection labels threaded on them.

These labels are not remotely legible outside the cases and are presumably solely for curatorial identification. Extremely limited information about the specimens, with numbers, is given on screens behind the cases. However, as none of the actual specimens are numbered it is generally impossible to relate them to the screens unless one already recognizes the stones. Indeed, the entire

sections of chrysoberyls and garnets are displayed in front of each other's screens. Many of the stones (e.g. R.K. Mitchell's type specimen of taaffeite) are not table-up. The general impression is that many of the stones have been tipped out of a bag into the cases. The lighting is appalling. It is gloomy and not directed to individual stones. There are, for instance, many stones which can vividly display chatoyancy and asterism; do not, however, expect to see these properties unless you take your own torch and know which stones to point it at.

## Collections

The Mathews and Pain collections are shown in their own fitted boxes. This means that a wide variety of stones sit next to each other in such ineffective lighting that, for instance, a fine sapphire looks virtually black unless one uses one's own torch. A few stones are fortunate enough to be under some direct light and these look splendid, giving a tantalizing glimpse of what the whole display should be like. It is nice to see the Church collection of rings out of its drawers in the Natural History Mineral Gallery. They are, however, jumbled together on acrylic rods (rather like a lady wearing six rings, picked at random out of her jewel box, on each finger). Some of the rings have actually twisted on the rods so that the settings are hanging down underneath!

The magnificent gemstone collection was, in the former Geological Museum, the only major museum gemstone collection in the world displayed in natural light (with additional artificial light where relevant), in specially designed concave glass cabinets. This unique quality has, of course, now been totally lost.

While modern display materials and lighting can enable displays to be greatly enhanced (an excellent example being the silver galleries of the Victoria and Albert Museum), it is tragic to see a new display that appears to have been led by designers with no knowledge of (and appar-

*'The lighting is appalling. It is gloomy and not directed to individual stones'*

*'... a fine sapphire looks black unless one uses one's own torch'*



ently no interest in) the individual properties of gemstones, and who have made no attempt to surmount the great difficulty of adequately displaying such very small objects. Indeed, even if the artificial lighting is greatly improved, it must be questioned whether it is possible to bring out the individual properties of such a large number of disparate stones placed so close together.

## Minerals

Moving in a state of some depression further down the gallery the cases of minerals do appear better, as one would expect with larger and easier-to-display specimens. There are also cases on the far left with interesting information on the uses of various minerals.

In conclusion, while 'Earth Today and Tomorrow', 'Earth Lab' and 'From the Beginning' are all interesting and 'polished' exhibitions, the gem displays of 'Earth's Treasury' are inherently ill thought-out and give the overwhelming impression of an unfinished exhibition gallery which should never have been opened to the public in such a state. Although the gallery may give a superficial feel of glamour to the first-time visitor, it is both visually and educationally a mere shadow of what it should, and indeed could, be. It is to be hoped that sufficient expertise, time and money will be expended to dramatically improve the displays.

*Nigel Israel*

# Howard Vaughan

## A tribute

**Howard Vaughan died suddenly on 5 June 1998.**

Howard joined the Diamond Trading Company in 1962, and during his 35 years with the De Beers Group held several important public relations and media positions, both in Africa and London. He built up an enormous fund of knowledge about the diamond business, which was put to particularly good use when in 1990 he joined the Marketing Liaison Department of the Central Selling Organization. In this role he became ever more widely known to people throughout not only the diamond world, but also the worlds of coloured gemstones and jewellery. Howard was one of the rare people who made great efforts to bring together all areas of what has been, unfortunately, a traditionally rather segmented trade. He was helped in achieving this by his unfailing courtesy and amiability, as well as his ever-present willingness to assist people in any way that he possibly could. In 1996 he became a consultant to the DTC and, working from home, continued to make his presence felt in many areas. It is possible that through press releases, his own articles and his assistance with countless diamond-related publications, that he wrote more words on diamonds than anyone else has ever



*Howard Vaughan*

done. He will certainly live on through these contributions.

On a more personal note, those of us who felt privileged to consider themselves his friends will treasure our many memories of great times spent with Howard, often in a convenient hostelry where he was the ideal dining companion. A many-faceted man who will be greatly missed by everyone with whom he came into contact.

*Nigel Israel*

## Library facilities at the Association

**Over the past few years Michael O'Donoghue has entered data from the books held in the GAGTL library on a database\* and it is now possible to search for information via such fields as author, title, publisher, date and up to five keywords.**

Most books in the library are single copies and this means that the collection should be considered as a reference library rather than for lending. There have in the past been

requests from some members to issue a list of the books held but, for small specialist libraries, this is a procedure not normally followed firstly for security reasons and secondly because it generates considerable paperwork. This matter has been considered at length by the Council of Management and their view is that with our present resources of staff and space it is more sensible to respond to a member's wish to

access the library by appointment on a personal basis. Any reasonable request from a member to consult books in the library for a specific research project or for browsing on a particular topic will be accommodated, and those interested should contact the Association to arrange a mutually convenient date and time.

*Roger Harding*

\*See Michael's editorial on p.50.

# Etruscan goldwork and its imitations in the 19th century

The June lecture to the Society of Jewellery Historians was given by Dr Gertrud Platz-Horster of the Berlin Antikensammlung, who spoke about Etruscan gold jewellery and nineteenth century imitations.

Dr Platz-Horster described the taste for 'Etruscan style' in jewellery and the decorative arts, and showed examples of the ancient pieces, modern copies and pastiches combining ancient and modern elements that entered private and public collections in the nineteenth century. The archaeological jewellery of the period did not depend solely on the stylistic inspiration of antiquity but in many cases

incorporated actual ancient components; in the cases discussed by Dr Platz-Horster, these were principally Etruscan engraved gems, which were evidently available in large quantities.

Detailed examination under high magnification reveals diagnostic differences between ancient work and that of skilled nineteenth-century jewellers such as members of the Castellani workshop. Though the views of ancient and modern gold wire and granulation as seen under the Scanning Electron Microscope were undoubtedly very familiar to many members of the audience, it is always worth emphasizing the importance of

scientific examination and analysis when dealing with ancient jewellery. The lecturer also discussed modern experiments in granulation, a technique which reached its apogee in the hands of ancient Etruscan goldsmiths, but which has also been practised with great success by certain jewellers of the last and the present century.

The talk was of great interest to historians of both ancient and nineteenth-century jewellery, and underlined the dangers of superficial stylistic judgements.

*Catherine Johns*

## Saleroom Notes

### Recent sales

A coloured diamond collection sold on behalf of the United States Customs Service at Christie's New York sale held on 6 and 7 April 1998 helped to bring total sales up to \$8.5 million – several lots fetched up to four times their estimate.

There was an increase of 79 per cent over the similar sale in 1997. An Argentine flag brooch designed by Van Cleef & Arpels and formerly owned by Eva Peron ('Evita') sold for \$992,500. A Kashmir blue sapphire of 14.77 ct and certified as untreated sold for \$32,940 per carat and a similarly unheated Burma ruby of 5.07 ct went for \$30,870 per carat. A Colombian emerald of 5.16 ct and known to be oiled sold for \$85,755 per carat. The Kashmir sapphire sold for the fifth highest price for any sapphire at auction and the emerald for the third highest price at auction.

In the same sale a purplish-pink, fancy intense and intense yellow diamond bracelet realized \$310,500. Christie's Geneva sale held on 21 May realized a total of \$29,638,000; this figure included \$1,420,000 for an 11.25 ct

heart-shaped fancy blue diamond. An unheated Burma sapphire of approximately 45 ct sold for \$4,315 per carat and a blue Sri Lanka sapphire of 69.40 ct, also unheated, made \$2,800 per carat. \$280,000 was paid for a diamond bow brooch once owned by the Duchess of Newcastle; a photograph of the wearer and the brooch at the 1897 Devonshire Ball was traced by Christie's.

*Michael O'Donoghue*

### Forthcoming Sale

**Fine Antique Jewels and 20th Century Diamond Jewellery Sale. Phillips, 101 New Bond Street, London W1Y 0AS. 27 October 1998.**

Phillips' October sale will include Fabergé items, diamonds, a boxed set of four specimen gems (diamond, emerald, ruby and sapphire) in platinum rings and the historical gold seal illustrated.

The seal is in the design of a beehive decorated with bees. A cushion-shaped lapis lazuli set in the base has the inscription 'Suis je donc oublié' (Am I therefore forgotten?). It opens to



*Gold seal containing a lock of Napoleon's hair*

reveal a hair compartment containing hair of Napoleon with the additional inscription 'Bonaparte's hair cut at St. Helena July 22 1819.' The seal carries an estimate of £1500 to £2000.

*John Benjamin*



## Scottish Branch Conference

### A delegate's view of the event

The third conference of the Scottish Branch was held in Peebles in the Scottish borders during the weekend of 8–10 May 1998.

The Branch President, Alan Hodgkinson, in his usual enthusiastic and humorous manner, introduced Gail Brett Levine. Gail produces the bi-annual handbook *Auction market resource for gems and jewelry* and presented a slide show entitled 'What is wrong with this picture?'. It is very easy to take things at face value when looking at jewellery, and Gail showed us how to look 'intelligently' at a piece to decide its origin, alterations and saleability.

On Saturday morning Howard Rubin, who devised the Gem Dialogue colour grading system for coloured stones, gave an absorbing account of how his system was developed. Each delegate was then given practical tuition by Howard. It was one of the highlights of the weekend to have the world authority on hand to answer any queries.

In the afternoon, Doug Garrod was a breath of fresh air with his practical

## New jewel for Midlands' President



session on coloured stone treatments and synthetics. With the aid of a video-linked microscope and a large set of sample specimens he systematically worked through problematic stones and helped to turn potential nightmares into mere sleeplessness!

After that, Marcus McCallum complete with his dry sense of humour, gave a fascinating insight into his worldwide travels as a gem dealer. Apparently he feels safer wandering through the wilds of Africa than the wilds of London! He then bravely set himself up to be interrogated by all present with those really awkward questions that you have always wanted to ask a dealer – he coped admirably!

The Branch AGM followed and was chaired by Brian Jackson. Past events were reviewed and many new topics were discussed in an enthusiastic atmosphere. Two new committee members were welcomed and the two retiring members were warmly thanked. It was announced that the Pitman Cup for the student who achieves the highest marks in the Preliminary examination in Scotland had been awarded to Jessica Oliver of Christies.

The formal proceedings of the day came to an end with dinner and a

At the Midlands Branch AGM held on 24 April at Discovery Centre, Birmingham, the Branch President, David Larcher, was presented with the newly commissioned President's jewel.

The jewel, designed by Gwyn Green and made by a goldsmith of international repute, was composed of yellow and white gold. It is fitted with both a pin and a fold-down loop so that it can be worn either as a pendant or brooch.

The AGM was followed by *A mosaic of gemmological tessera*.

ceilidh of music, stories and laughter. Sunday was a leisure day and after an historical trip round Peebles there was a visit to the beautiful Traquair House, the oldest inhabited house in Scotland.

In conclusion I find it amazing that more delegates do not make the effort to attend the conference. There is such a great feeling of camaraderie, sharing of information and the satisfaction of understanding more. I, for one, came away from Peebles feeling that I had been able to put a few more pieces into my gemmological jigsaw.

*Adrian Smith, FGA*

## Midlands' Branch

### New venue

From September 1998 Midlands Branch meetings will move to a new venue. All Friday evening meetings will be held at the Earth Sciences Building, University of Birmingham, Edgbaston. The new facilities, located in the first floor common room, include access for the disabled.

A social meeting will be held on 25 September to introduce members to the new venue and will include a guided tour of the Lapworth Museum.



# Field trip to Scotland

A personal view by Heather McPherson FGA

In recent years, like many, I have become very carried away in commercial interests and felt a great urge to get back to basics. Also as someone who has always been extremely proud of her Scottish ancestry, I was ashamed to admit that I had never visited Edinburgh, and so with these thoughts in mind, I leapt at the opportunity of a field trip to get back to both my gemmological and ancestral roots.

I was delighted to discover on the first evening that we were a very cosmopolitan bunch; I found myself chatting to an associate from Norway and began immediately swapping gemmological information and ideas, inspiring me to promise to visit her country in search of a favourite stone of mine, aventurine feldspar (sunstone). I could already visualize my next field trip, but first of all I had plenty to experience on this one.

The following morning Brian Jackson was waiting on the steps of the National Museums of Scotland to

welcome us, and introduce us to the wonderful gemstones of Scotland. Brian's lecture was not only informative but whetted my appetite for what was to come the following day on our trip to the Campsie Fells. After viewing the gem and mineral galleries in the museum, we had a rare insight into what goes on behind the scenes in a busy geological laboratory. In addition to being able to handle some of the specimens laid out on the benches, we were shown some techniques of mineral analysis that were certainly outside the scope of my humble 'bench'. It was a reminder that with the advent of new technologies, gem identification is constantly growing and changing, and even with years of experience there is always something new and exciting to learn.

The afternoon was left to the individual, and I decided to visit Edinburgh Castle to view the Honours of Scotland, which for anyone who has not seen them I would heartily recommend. Having bought my haggis and

single malt I also managed to put in a visit to the local gem and mineral fair where I found one or two treasures to add to my collection. The day finished with a wonderful meal which we shared with some visitors from the Scottish Branch, and again new friends were made.

The following morning, full of anticipation, I drew back the curtains only to be confronted by an abundance of wind and rain, but undaunted and full of optimism we set out for our adventure up the mountain. Having donned hard hats, gloves and goggles we began our quest, arming ourselves optimistically with picks, and Brian's assurances that the rain was good news as it made the jasper samples easier to spot.

Now I'm pretty much a 'game for anything' sort of girl, but I have to admit that there were moments (particularly traversing a narrow slippery ledge) when I wished I had checked my Life Insurance Policy before I came, and I did wonder what on earth I was doing half way up a mountain in Scotland in the pouring rain. Was it just me or are all gemmologists this mad? Perhaps so! However when we reached the scree where we were to look for jasper, somehow it seemed all worth while. Brian had been quite right – the copper and red veins of jasper shone out from the rock faces like sunbursts, and although I could hardly feel my fingers, I couldn't resist wielding a pick and bagging myself a few samples for posterity. Having scrambled back down, my treasures safely stowed in my rucksack, I felt extremely exhilarated and very proud of myself, although I have to admit that in all my life I have never been so glad to see a pub where I could get warm again both inside and out.

Despite the awful weather, the whole trip was a great experience and certainly one I will remember for a long time to come.



Brian Jackson (left) and Alan Burland attempting to carry a large specimen of jasper.



## GAGTL London Gem Tutorial Centre

### Short Courses and Workshops

- 7 October**     **Diamonds today**  
A valuable and concentrated look at all aspects of diamonds: rough and cut stones, treated (laser drilled and filled), synthetic and imitation materials.  
*Price £104 + VAT (£122.20) – includes a sandwich lunch*
- 21 October**     **Preliminary workshop**  
A day of practical tuition for anyone who needs a start with instruments, stones and crystals. Learn to use the 10x lens with maximum efficiency and observe the effects and results from the main gem testing instruments.  
*Price £44 + VAT (£51.70) – includes a sandwich lunch*  
*GAGTL student price £32 + VAT (£37.60)*
- 28 October**     **Everyday life – Treatments and synthetics**  
This one-day course will look at the synthetic, imitation and treated materials encountered in the jewellery trade today. The course will concentrate on emerald, ruby, sapphire and diamond, emphasizing observation techniques.  
*Price £80 + VAT (£94.00) – includes a sandwich lunch*
- 3 November**     **Opals – glorious technicolor**  
**An opportunity to see a private collection of some of the finest gem-quality opals in the world!**  
Join David Callaghan for an in-depth look at opals. This one-day workshop will look at the various aspects of opals including nomenclature, synthetics, imitations and treatments.  
*Price £104 + VAT (£122.20) – includes a sandwich lunch*

### Student Workshops

Preliminary Workshop	21 October
Preliminary Theory Review	9 November
Three-day Preliminary Workshop	9 to 11 November
Diploma Theory Review	23 November
Four-day Diploma Workshop	23 to 26 November
Weekend Diamond Grading Revision	12 and 13 December
Two-day Diploma Practical Workshop	9 and 10 January 1999

**For further details contact the GAGTL Education Department:**

Tel: 0171 404 3334  
Fax: 0171 404 8843

e-mail: gagtl@btinternet.com  
Internet: www.gagtl.ac.uk/gagtl

## GAGTL Courses 1999

**Your chance to gain your FGA and DGA qualifications in our fast-track courses at the London Gem Tutorial Centre**

### Accelerated FGA Course

**Sixteen-month gemmology evening programme – start date 25 January.**

Theory and practical tuition on two evenings a week from 6.30 p.m. The price of £1100 includes tuition, Preliminary and Diploma course notes and examination fees.

### Gem Diamond Course

**Four-month DGA course – start date 11 February.**

Theory and practical tuition every Thursday from 10 a.m. to 5 p.m.

The price of £1560 includes tuition, a basic instrument kit, course notes, examination fees and GAGTL membership for one year.

For further details contact GAGTL Education on 0171 404 3334.

## Sotheby's Courses

### Understanding Jewellery

The dates for Sotheby's Institute's *Understanding Jewellery* courses in 1999 are 11 January to 5 February and 1 to 25 June. The one-month course, based in London, covers antiquity to the present day, and is led by Amanda Triossi.

### Jewellery Seminar in Geneva

A three-day seminar in Geneva from 10-12 November 1998 will trace the development of twentieth-century jewellery from the 1930s to the 1960s. Conducted by Amanda Triossi the course will be limited to 16 participants only.

**For details of both courses contact Sotheby's Institute, 30 Oxford Street, London W1N 9FL (phone 0171 462 3232, fax 0171 580 8160).**

# Educational standards

**A reply to Michael O'Donoghue's editorial in *Gem and Jewellery News*, June 1998, by Ian Mercer, Director of GA Education**

**Michael O'Donoghue voices a concern, and asks a pertinent question, in his June editorial. In so doing, he has provided me with timely opportunity to explain just one area of education development in the GA.**

His concern centres on a lack of ability of many people to make a written report despite having obvious knowledge. What is preventing people from organizing their thoughts onto paper? This world-wide problem has concerned me for some years and we have taken a number of steps to help our students attempt a remedy.

Although the overall pass rate of GAGTL exams has not altered greatly over the years, the mix of results has changed. Dismal failures are relatively rare in most countries: maybe there are fewer people who are sent to study by their employers but who are reluctant students; conversely, in most countries there seem to be fewer 'dedicated enthusiasts'. This has important implications for the future of gemmology.

## Keen to learn

Over these past few years we have kept our ears open and our minds as free as possible in order to assess the nature of the problems of adult learners. We need to know how we can further help people achieve the level of understanding and ability necessary to become Diploma holders. It is easy to over-generalize a situation involving very different societies and expectations; however, three particular phenomena have become increasingly apparent in talking to students and tutors in many countries. Thankfully, most students are keen to learn: they strive to obtain a deeper understanding and knowledge of gem materials and of tech-

niques for detection, separation and identification; yet their ability to cope with these and to express their understanding has been diminishing (I am talking only about keen students here, not the relatively few who seem to be in the wrong place). A major and growing problem seems to be an increasing level of stress and decreasing amounts of free time

*'... a lack of ability of many people to make a written report despite having obvious knowledge'*

associated with 'modern living and working'. This I now perceive as a growing, worldwide phenomenon which is affecting other training establishments and not just GAGTL. Another key problem is presented by the ever-increasing range of treatments, composites and commercial production of natural and artificial gem materials, all adding to the stress.

## Concise reporting

Add to this a third factor, addressed by Michael O'Donoghue in his editorial, that of schooling in the art of writing a report. Can you express, in a concise manner, your observations, knowledge and understanding? A simple observation might merely require a short written report, in suitably terse style, together with a helpful sketch.

Surprisingly few gemmology students start their course with any reasonable idea of this crucial skill. Why have so many people missed out? Exam answers indicate that people could suffer badly from a loss of reputation, if not worse, just by their inability to record what jewellery and gem materials they merely receive, let alone act upon, in the course of their work. We seem now to have to instruct more people far more con-

*'The real gem world provides no ready-made sets of answers to choose from'*

stantly and carefully to write down (with sketches where useful) if the gem they are looking at is, for instance, cut and colourless and transparent and has obvious damage; and that is just for a start. Why should this have become so tough in recent years? Does it mainly derive from a failure of primary education, the strain of work and life, the sheer variety of materials to cope with? Perhaps we need to coach people into the idea of giving themselves 'permission' to take on the wealth of interest in gems: a Parkinson's Law situation, maybe – if you want to get the thing done, ask a busy person; this time, however, it's yourself.

## Observation guide

We addressed the whole problem a few years ago when students were expressing more and more concern about these aspects. Apart from any other consideration the overall stress was tending to diminish their interest in the subject. To us as professional enthusiasts, this is exceedingly sad. Therefore, within our gemmological training we have found it necessary to integrate a simple method for review and report planning, starting with advice in a supplementary handbook together with a simplified approach to practical observation in the Gem

Observation Guide. These have formed part of the Preliminary gemmology course materials since November 1996 following much thought, planning and work by gemmology enthusiasts experienced in the trades and in education within and around the GA and its education office. Our recent Preliminary pass rate has been most healthy; however, we shall need to monitor results for a few more sessions in order to try to



discern consequential patterns more clearly.

Now, with more detailed advice on homework and exam technique, a completely new Introduction Section forms part of the current gemmology Diploma course notes. In London, tutorials for home-study students have been added to our established sessions on exam theory advice and practical technique, with occasional tutorials elsewhere, such as China, the Netherlands, Scandinavia, Scotland and the USA. In this way we are showing how serious we feel about the promotion of skill in report writing, with appended sketch diagrams. Notably the hand-written report is still important even in this computer-assisted age of word-processing and desk-top publishing. Some day you may again have to write an important note with a pen or pencil; and there may be nothing to choose from, apart from what is in your head. In other words, you need to gather your information or observation into a rapid report, missing nothing crucial. Is this art now being lost world-wide? Are schools and colleges giving-in to too-easy systems? 'Tick-it-off as an achieved goal', you'll be credited somehow.

## What of the future?

Your GAGTL Diplomas at least show that you have had to demonstrate your understanding and knowledge by adequately reporting them. The real gem world provides no ready-made sets of answers to choose from. You are responsible for remembering and understanding what has to be done. To do this, you tend to run your knowledge and experience in parallel, the one feeding off the other, and come up with possibilities, questions and answers in quick succession. You may need to report this quickly. It is a sad thing if you cannot manage just that last step. I sincerely hope that the days of the 'dedicated and concentrated mind' may not be passing away as world communication becomes more hectic. Is this phenomenon now very much rarer? It seems so; and if it is, there are sorry implications for the future supply of gemmology tutors,

demonstrators, examiners and writers who have the necessary depth of knowledge, experience and abilities, let alone any time or energy to attend to the subject. In answer to Michael O'Donoghue's final question, then yes, we do take this new aspect into account but it will be some time before we can be certain that the successes of our students are more frequent as a consequence.

Meanwhile, alluding to Michael's editorial, I am quite happy to see a tongue-jutting concentration of students reporting the observed features of a jadeite bead. Or is it aventurine quartz? Do you agree with this?

## The alternative world of gemmology and jewellery ... according to my PC

Installing a voice-activated software package into a computer, which automatically converts speech into typed text, involves the program 'learning' both the particular idiosyncrasies of one's voice pattern, and any specialist terms (including their context) that are not included in its working vocabulary of 30,000 words. Since the latter was compiled by analysing the everyday language of UK broadsheet newspapers, the learning curve of a gemmologist's PC is steep indeed. But computers are model students, and with a little patience, one soon reaps the rewards of the initial work and expense – not least because some of the 'bloomers' which appear to start with are priceless in themselves:

### *from absurd alternatives ...*

turkey buyers (turquoise)  
cow scholarlies (chalcedony)  
demon toilets (demantoid)  
naff alright (nephrite)  
take my tights (pegmatites)  
bread fried teas (red varieties)  
sorely needed family (Saulini family)  
leaky motors (Mikimoto)  
Grand Central Station (constantinople)  
corny lion (cornelian)  
mutilated corpse (rutilated quartz)

### *... to the rather poetic*

blue as the night (blue zoisite)

## Limerick Corner

As a cutter of consummate skill  
Treated emeralds make me quite ill  
When the filling leaks out  
I am likely to shout  
'Cause no money comes into my till.

I think FGAs ought to know  
That cat's-eyes were intended to glow  
So don't make a fuss  
If they're not in a puss  
And they're hot – don't put them on show!

A.D. Morgan, FGA

from the utterly hopeless ...  
specialist loan (precious stone)  
sci-fi duals (cipher jewels)  
a nice soppy epic (anisotropic)  
Chatham FC (chatoyancy)  
liars who should just beware (Josiah Wedgwood's jasperware)  
capsize and start (cat's-eyes and stars)  
tired poll confusion (tadpole inclusions)

... to the vaguely encouraging  
Pliny and I relate (lithium niobate – but well done for 'Pliny')  
Café du Luminescence (cathodoluminescence – getting there!)

and from the almost clever ...  
a fractious greeting (a diffraction grating)  
conquest adorers (conquistadors)  
the benign method/the deny method (the Verneuil method)  
for the Lord specimens (flawed specimens)  
... to the ridiculous and rather rude  
vivar efficient (coefficient)  
Byron's fringe ends (birefringence)  
hairy Asians (variations)  
Adam Ant's team (adamantine)  
Loony the 14th (Louis XIV)  
and, with apologies, The Gem Illogical Association (who?)!

Sarah Haslam

# Political correctness in gemmology

I would like to draw the attention of the serious gemmologists to a problem which does not appear to have been given any initial assessment at conference level or even local meetings. The subject came to my attention when a discussion paper by S.A. Lust for the Conference on Dysteleology, Brussels 1995 for the Mentally Gendered and the Intellectually Neutered was given to me recently.

In future it may be wise (and probably more legally acceptable) for gemmologists when writing articles for publication to be aware of political correctness when using words and expressions which, as Lust says, 'may display overtones (advantaged frequencies) which could be construed as, for example, sexist (to or against either gender), racist, chauvinist, ageist, judgemental, stereotypical, patronizing, or which might otherwise give offence to those of a tender (economically cooked) disposition.'

Concerning weights, concentrations and units, gemmologists are fortunate in having had the foresight to have adopted 'carats' as the unit of weight. Despite the homophone with 'carrots' (indeed I have seen a gold ring having a 'one carrot sapphire' advertised in the local press), there does not seem to be any action needed here. Some units, however, may be disadvantaged particularly those related (siblings) to the unit 'm', and powers of this unit. Squares and cubes will become 'doubly advantaged' and 'triply advantaged unitary length'.

We are in risk of legal action when using the Attic characters (not *Greek*, as Lust says, this is nationalistic and is against EU directives) to describe optical directions in crystals. Points of the compass, neither of which takes preference over the other, could be used as a first suggestion, since a, b, c, is stereotypical. Even the present crystallographic terms are in need of revision. 'Monoclinic' is obviously 'axially challenged', and the triclinic system is definitely 'Axially disadvantaged'. The nomenclature of many minerals from

which gems are produced have nationalistic or tribalistic predisposition, and there is much work to be done here. As Lust points out, many other questions remain unanswered here, particularly those which have not yet been asked. When we come to the elements, it is fortunate that most metals are of neuter gender in so far as their termination s (-um) are concerned. Some, however, could be sexist, for example beryl. Manganese is a sad case in need to correction, and as a transitional element needs to undergo further transition to Personganese, and so to Issueganese. In a similar way Br will be Siblingmine. Lust in his humorous way skirts over Ti, saying that if it is not to be exploited will need careful support and handling. Carbon, from an ecological point of view, should become 'Footbon' as a more acceptable means of locomotion. He is concerned about Iodine, named presumably after 'Io' who was a priestess of Juno, and which would best be 'Weodine', making the gemmologists' 'gravitationally advantaged liquids' more easily remembered as 'Weodonaphthalene' and 'Unosiblingonaphthalene'. Clerici's fluid is fortunately no longer acceptable.

Obviously there is much for a suitable committee to work on, and there is not a lot of time in which to make these corrections. As long as detailed and inconclusive arguments about commercially disadvantaged (oil and resin filled) emerald take up valuable time and space in the gemmological arena, we may find that an EU directive from Brussels has sprouted, and left us no room for manoeuvre\*.

I am indebted to P. Dewell, by whom I am in danger of being accused of plagiarism, and Sallust c. 86–35 BC for his remark 'Quieta movere magna merces videbatur' (just to stir things up seemed a great reward in itself).

A.D. Morgan

\* My daughter has pointed out that 'manoeuvre' is not acceptable and should read 'issueoeuvre', a word having a delightful palindromic internal vowel structure.

# Fish or Fowl

During a recent visit to Copenhagen the Keeper of the Danish Royal Collections, Mogens Bencard, kindly took me around the castle of Rosenborg, which is a delightful small castle now used as a museum, built at the beginning of the seventeenth century and situated in the heart of the city.

The castle not only houses the Crown Jewels but also the private treasures of the Danish royal family, a magnificent collection which includes a lot of fine items made from organics, for example amber, notably by the master turner Spengler, and also large quantities of ivory, carved by such masters as Troger, Joachim Henne, and Magnus Berg.

The most spectacular ivory item in the castle is the throne made for the anointing of Christian V in 1671. It is covered in narwhal ivory, with several solid sections of tusk as the legs, supports for the arm rests, and decoration on the back.

Narwhal ivory, the single protruding spiralled tooth of the narwhal, which lives in the oceans north of the Arctic Circle, was once believed to be the horn of the unicorn. This belief put Denmark in an advantageous position as they could get a plentiful supply from Greenland, which was then part of the Kingdom of Denmark – in those days a very wealthy kingdom. Any visiting dignitary was given a present carved of 'unicorn horn', which surpassed even gold in desirability.

## Cameos with attitude?

Seen recently in a circular from a jewellery manufacturer in Italy: 'Our sample range consists of traditional cornelian shell cameos (orange colour) or sardonic shell cameos (brown/white colour) ...' Having taught gemmology for years, I have been waiting for this misdescription to appear!

David Pratt, FGA



Christian V had read about King Solomon and his ivory throne surrounded by twelve gold lions, and decided to go one better and have his own throne of unicorn horn. The Danish throne is guarded by only three silver lions, as the royal purse was empty before the remaining nine could be made, but this disappointment paled to insignificance, and was replaced by embarrassment to the royal court, when a Danish anthropologist by the name of Ole Worm declared that the tusks did not, after all, come from a unicorn. Not realizing that whales are mammals, the hapless Dr Worm compounded the situation by adding that the horn came '... from a fish'.

*Maggie Campbell Pedersen*

## Competition

Our old trickster paid me another visit. This time he had two large packets, one containing 1000 ct of 3 mm sapphires and the other 1000 ct of 3 mm rubies. The stones were identically cut and each weighs 0.10 ct. He took a scoopful of rubies and put them into the sapphire packet. He then mixed them thoroughly with the sapphires. He now placed the parcel of rubies on the scales and arbitrarily scooped stones from the sapphire parcel into the ruby parcel until the ruby parcel again weighed 1000 ct.

'You can now see some rubies in the sapphire parcel and some sapphires in the ruby parcel', he said. 'Can you tell me, without counting, if there are now more rubies in the sapphire parcel or sapphires in the ruby parcel.' When the stones were first scooped out I had no way of seeing how many stones were removed from the ruby packet, but when they were mixed into the sapphires there seemed to be a lot more sapphires than rubies in this mixture. Can I answer the question correctly without counting or further weighings and what is the answer?

*Harry Levy*

## Books

**The art of the Greek Goldsmith**, Ed Dyfri Williams, 160 pp plus 25 colour illustrations on 8 plates with 111 black-and-white illustrations on 16 plates. 295 x 210 mm. Soft bound. British Museum Press, ISBN 0-7141-2211-4. £35.00.

In 1994 SJH together with the British Museum Department of Greek and Roman Antiquities held a three-day colloquium with the above title. This was complementary to the Museum's major exhibition 'Greek Gold – Jewellery of the Classical World' on show at the same time. The 21 papers presented by respected international scholars are published in this book as a record of the colloquium, and form an important companion to the excellent exhibition catalogue. The papers are gathered into six sections: (1) Surveys and historical aspects, (2) New and old finds, (3) Typology, (4) Goldsmiths and workshops, (5) Technology, (6) Conservation. A useful three-page bibliography is also included. It is not easy to transpose a colloquium into print, particularly when the original papers were profusely illustrated, and Dyfri Williams, the Keeper of the Department, is to be congratulated on a splendid success.

*Nigel Israel*

**Jewellery Moves, Ornament for the 21st Century**, Amanda Game and Elizabeth Goring, 108 pp, 126 colour and 11 black and white illustrations, paperback. National Museums of Scotland. ISBN 0-901663-03-05. £12.95.

This elegant little book is published to accompany the exhibition of the same title now on show. It illustrates one piece of jewellery from each of 129 leading international contemporary jewellers including, in a separate section, short biographies of all of them. A surprisingly illuminating text covers a wide range including ideas, materials and techniques. A short, but helpful, glossary is also included. Although this book is intended for a mainly non-specialist audience, it can be highly recommended not only to all enthusiasts of good modern jewellery, but perhaps particularly to those doubters who think that they do not really appreciate such jewellery. It should also be noted that books with this amount of solid information on modern jewellery are scarce, and it is likely that this will remain a useful reference work for years to come.

*Nigel Israel*

## Answer to last competition

Those of you who followed my answer to the previous competition will realize that there is a circle of latitude north of the South Pole which is exactly one mile in circumference. This was where the solution to the first part of this competition lay.

It follows that south of this parallel of latitude and north of the South Pole there will be another circle of latitude which will be exactly half a mile in circumference. Let us call this circle P2. If you start from any point on the parallel of latitude one mile due north of this parallel P2, one mile walk due south will bring you to P2. Now if you walk due west for one mile you would have circumvented P2 twice arriving at your starting point on P2. Now one mile due

north will bring you back to the original starting point thus satisfying the conditions of the problem.

Having understood this solution, you will realize that parallel to P2 there will be another parallel of latitude exactly a third of a mile in circumference, call this P3. Proceed as before, but the your one mile walk due west will circumvent P3 three times.

Similarly there will be a P5, of one fifth of a mile circumference, and a P6 and P7, etc. These form an infinite number of rings of concentric circles with the South Pole as a centre. This hopefully is the final solution to this problem and has now become one of the most elegant puzzles in modern mathematics.



## Gemmological Association and Gem Testing Laboratory of Great Britain

### London Branch

Meetings will be held at 6.00 for 6.30 p.m. Entry will be by ticket only at £4.00 for a member (£6.00 for a non-member).

**9 October.** *KREG SCULLY*, Virginia Beach, Virginia, USA.

*Contemporary gem art in North America.*

GAGTL Gem Tutorial Centre, 27 Greville Street, London EC1N 8TN

**4 November.** *DR KURT NASSAU*, Lebanon, New Jersey, USA.

*F.F.H. Moissan, polytypes and synthetic moissanite.*

To be held at the Imperial College, Civil Engineering Building, South Kensington.

### Midlands Branch

Friday meetings will be held at The Earth Sciences Building, University of Birmingham, Edgbaston. For further information call 0121 445 5359.

**25 September.** Introductory social meeting to explore the new meeting venue with a guided tour of the Lapworth Museum.

**30 October.** The amazing and informative world of gemstone inclusions. *CLIVE BURCH*

### Trade Dinner

GEOFFREY C. MUNN, FSA, Managing Director of Wartski, is to be the guest speaker at the Trade Dinner to be held at the Café Royal, London, on Saturday 3 October. Geoffrey is a regular contributor to the BBC programme 'The Antiques Roadshow'. He has been responsible for a number of exhibitions of fine jewellery between writing books and articles.

For full details contact the GAGTL on 0171 404 3334.

**27 November.** Gemmological journeys in Brazil. *E. ALAN JOBBINS*

**5 December.** Annual Branch Dinner.

**1999**

**29 January.** Bring and Buy followed by a Quiz.

**26 February.** Cameos and gemstone carvings. *DAVID CALLAGHAN*

### North West Branch

Meetings will be held at the Church House, Hanover Street, Liverpool 1. For further details contact Deanna Brady on 0151 648 4266.

### Gems in Jewellery 1998 GAGTL Conference

This year the conference is to be held on Sunday 1 November at the Barbican Conference Centre, London.

#### Museum Visits

The Conference will be followed on Monday 2 November by visits to two London museums.

**Details of the Conference and museum visits are given on page 53.**

**21 October.** Silversmith of Williamsburg 1780. *MARTIN CONNARD*

**18 November.** Branch AGM.

### Scottish Branch

For details of Scottish Branch meetings contact Catriona McInnes on 0131 667 2199.

**25 September.** What's new? – including moissanite, diffused topaz and red synthetic diamond. *ALAN HODGKINSON*. Royal British Hotel, Edinburgh

**12 October.** Pointers for valuation. *DAVID LANCASTER* of Christie's, London. British Geological Survey, Edinburgh

## 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 open only to SJH members and their guests. A nominal charge is made for wine to comply with our charity status.

**28 September.** *MICHAEL SPINK*, Director of South East Asia Department, Spink & Son Ltd. *Islamic jewellery*

**2 November.** *KATHERINE PURCELL*, Wartski, London  
*Falize: a restless imagination*

**7 December.** *DR JEFFREY SPIER*.  
*Late antique magical amulets*

**1999**

**25 January.** *JESSICA RAWSON* on jade

**8 March.** *HUGH TAIT*

*The jeweller's art of émail en résille sur verre: from Roman prototypes to modern fakes*