

Gem & Jewellery News

VOLUME 2 NUMBER 2

MARCH 1993

A FAIR EXCHANGE

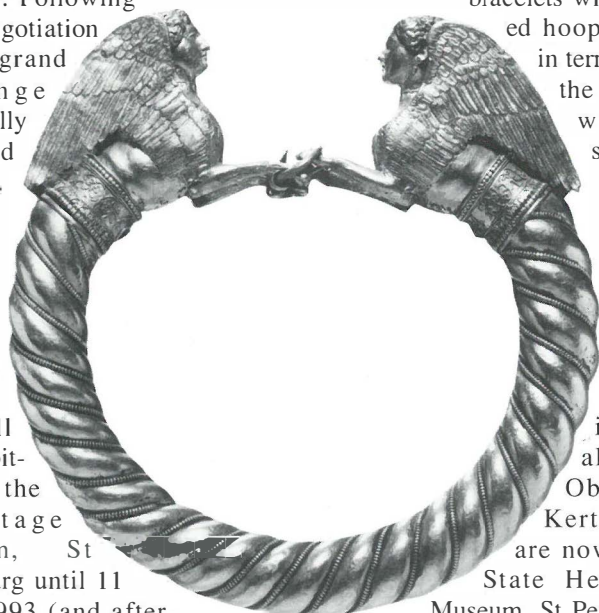
In 1986 the well known collector of ancient art, George Ortiz, was approached by Dr Mikhail Treister from the Pushkin Museum in Moscow and invited to exhibit part of his collection in Moscow. Following much negotiation

a grand exchange was finally worked out. Almost 300 objects from the Ortiz collection will be exhibited in the Hermitage Museum, St Petersburg until 11 April 1993 (and afterwards in London, Japan and possibly Copenhagen). In return, Mr Ortiz selected works of art from various museums in the former Soviet Union for exhibition in the west. This exhibition 'From the Treasuries of Eurasia', at the Kunsthhaus, Zurich, until 2 May 1993, includes many works of art ranging from Egyptian sculpture to Byzantine ivories. Among the Scythian and other ancient goldwork on show are recent finds from the Ukraine including a gold

helmet with repoussé decoration and a gold vessel decorated with horse heads. A splendid catalogue is available.

The photograph shown here is one of a pair of gold bracelets with twisted hoop ending in terminals in the form of winged sphinxes. These date to the 4th century BC and were found in a burial at Kul Oba near Kertch and are now in the State Hermitage Museum, St Petersburg.

The workmanship and details are quite extraordinary. As is usual for goldwork of this period, the object is formed mainly in sheet gold. In the case of the hoop this is over a bronze support. The two sphinxes are finely chased - even the earrings and necklets they wear are clearly defined. The hoop and the collars that join the sphinxes to the hoop are decorated with beaded wire and other filigree and the collars still bear traces of the original enamel.



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Gem & Jewellery News

Editorial Board

Roger Harding

Alan Jobbins

Harry Levy

Michael O'Donoghue

Jack Ogden

Production Manager

Mary Burland

Published by

Gemmological Association and
Gem Testing Laboratory of
Great Britain

27 Greville Street,
London EC1N 8SU

Telephone: 071-404 3334

Fax: 071-404 8843

and

Society of Jewellery Historians

c/o The Department of
Prehistoric and Romano-British
Antiquities

The British Museum,
London WC1B 3DG

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EDITORIAL

Out of the envelope of a recent credit card bill tumbled two of those small inserts that infuriate or intrigue, depending on their content and one's present state of mind. The first leaflet was one of those mailing shots for a piece of jewellery with the usual plethora of advertising verbiage: 'blaze of diamonds', 'exclusive', 'timeless', 'for the connoisseur', 'hand crafted', 'solid 18ct gold', and so on. Its envelope-mate was hardly calculated to stimulate such spending on luxury. This was similarly proportioned with colour illustrations of jewellery. But here a photograph of a pair of emerald and diamond earrings were captioned - 'These emerald-studded earrings recently fetched over £500 at a Phillips auction. That sum would buy over 4 tons of flour, enough to feed over 11,000 people queueing at a British Red Cross food station'. With other equally sobering statistics, this leaflet was advertising the *Pot of Gold Appeal* for Somalia with a plea for unwanted jewellery that could be sold at auction by Phillips auctioneers.

The Red Cross leaflet was asking for unwanted jewellery rather than directly suggesting that money spent on personal luxury could find better use in the present world, but the juxtaposition of the two leaflets presented a good illustration of the moral dilemma facing many in the developed world today. We can hardly expect people to watch the endless scenes of misery in Somalia or the setting up of gun emplacements above Sarajevo where just a few years ago the Winter Olympic skiers started the Grand Slalom, and then not to feel some qualms about spending hundreds or thousands of pounds on some item of purely personal ornamentation. Whatever the economic realities and the power of self interest, this is a factor the jewellery business needs to consider seriously now and, perhaps even more importantly, once the recession starts to fade. More and more the new generations of educated customer will only buy if he or she can justify to themselves the purchase on moral as well as economic grounds. We need to think about such matters and how we can best market individual luxury in what is, we hope, actually becoming a more caring and mutually dependent world. Perhaps more of an accent on knowledge, skill and art and less pandering to vanity, greed and one-upmanship would be a good place to start.

J.M.O.

AROUND THE TRADE

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

GEM UPDATE

A Two-Day GAGTL Event

Two-day Update tutorials give gemmologists a wonderful opportunity to study the latest synthetic and imitation stones as well as the newest artificial treatments applied to gemstones in today's market place.

Ana Castro, gem identification expert at the Gem Testing Laboratory in London and one of the country's leading gemmologists, guides participants through this minefield of stones during the two days.

Using binocular zoom microscopes with dark-field or diffused lighting to discern subtle characteristics in the stones, gemmologists who attended the most recent Updates were able to study the Laboratory's own files of the newest synthetic emeralds, rubies and sapphires, all of which are available now in retail jewellery.

They also observed laser drilled and glass filled diamonds, glass filled ruby and many other enhancements of a variety of gem materials. Dyed and coated jades, 'plastic', treated and synthetic opals, and many other problem stones added to the fascination over a concentrated two days within the comfortable surroundings of the Gem Tutorial Centre.

For more information on all courses run by the GAGTL, contact Doug Garrod in the Education Office on 071-404 3334 or call in (first floor, entrance in Saffron Hill) for latest information sheets, course enrolment, education advice, membership, books, instruments and stones.

A letter to the Trade

'Jewellery trade accused of selling treated emeralds as natural'

This type of headline could be typical in the years to come unless the stone dealers of the world unite and demand that the treatment of emeralds using Opticon and other similar substances be *banned* or at least disclosed.

The reasons to support this statement are as follows:

- 1) It has been shown that Opticon, being an artificial resin, can expand causing some poor quality stones to fall apart. There are reports that a number of dealers in London have opened stone papers to find the stone inexplicably in pieces, and members of the public have bought gem-set jewellery and found later that a portion of a stone has fallen away for no apparent reason. In each case the emeralds were found to have been treated in the manner described.
- 2) Stone dealers who have had Opticon-treated emeralds repolished by lapidaries have found to their cost that the majority of the stones developed white marks or were in danger of falling apart on the wheel. As a result one lapidary is asking all customers to sign a declaration stating that he will not be held responsible for damage if the stone is found to be Opticon-treated.
- 3) Opticon seemed at first to be an improvement on the old

treatment of oiling*; it filled the fissures and feathers like oil and promised to be longer-lasting. However, emeralds treated with Opticon cannot be re-polished with any confidence and they also appear to be brittle in comparison with untreated stones.

Emeralds are precious and can command prices of many thousand dollars a carat. How long will this last if the gem trade goes down the road of making a profit today and ignoring the potential problems of tomorrow? I believe that the stone dealers of the world should refuse to buy treated goods and that it is their responsibility to make sure that the stones they sell to manufacturers and retailers are quality goods.

The consequences of selling a supposed high quality emerald that has been treated with Opticon and which is at risk from future polishing will ultimately lead to the public refusing to buy emeralds unless

* For years emeralds have been immersed in warm oil which seeps into the natural fissures and feathers of the stone; this reduces the effect of the natural inclusions and improves its clarity. The process is accepted by stone dealers worldwide (although this information was not usually passed on to the buyer), and need not be disclosed under CIBJO rules. Treating emeralds with *green oil*, however, is *not* an accepted trade practice; it is used commonly on virtually colourless beryl to enhance the stone's colour to an emerald green.

The main problem with oiling is that the oil dries out. This results in the feathers and fissures becoming easier to see, thus impairing the clarity and resulting in a lower price for the stone. One advantage of oiling is that after drying out, the stone can be re-oiled.

they are backed by a guarantee or have a gem testing report stating any form of treatment to which the stone has been subjected.

The trust that customers have in the trade could be damaged if the selling of treated stones without disclosure is not stopped. Opticon and similar resins can be used for enhancing other gemstones and are not restricted to emeralds. Fracture-filled diamonds are already on the market and their

treatment must be disclosed. The 'trade agrees' that diamond treatments are declared - this includes all the reputable organizations - CIBJO, GIA, HRD, etc.

The trade must be seen to keep its own house in order - if not other parties may make us do so by law.

A.J. Clark

TREATED GEMS

Disclosure

As reported above, a large number of gemstones, diamonds included, offered by jeweller's shops around Britain have been treated to enhance their colour or to disguise flaws of some sort or another. In many cases the average wholesale or retail jeweller does not have the equipment or ability to determine which stones have been treated and this is at least one of the reasons why any discussion of the need for definition or disclosure is so often brushed aside by the trade. However, surely it is better that the trade should take the bull by the horns and consider the issues at stake now, before the press sensationalizes the issue to the undoubted detriment of the jewellery trade.

The main consideration must surely be the end user, the ultimate buyer of the jewellery. We cannot let them be disillusioned or believe that they are being cheated in some way. But, up to now, there has been little information as to what the average buyer actually knows or believes. To provide some guide the Cambridge Centre for Precious Metal Research recently carried out a small poll of potential jewellery buyers in three

areas - Bond Street and Kensington High Street in London, and Cambridge. The questions asked were:

1. Are you aware that some gemstones are artificially treated to improve their appearance?
2. Imagine you are in a shop considering the purchase of, say, earrings or a ring set with diamond and sapphires.
 - a) Assuming the treatment to be permanent, would you expect to be told if any of the stones had been artificially treated?
 - b) If the treatment was not permanent would you expect to be warned about this?
 - c) Do you assume that under present consumer legislation the shopkeeper is required to make such disclosures?
3. Generally speaking if you had a set amount of money to spend and a shopkeeper that was truthful about the stones, would you prefer to buy:
 - a treated stone that looked perfect?
 - an untreated stone of good colour but smaller size?

- an untreated stone of good size but of poorer colour or flawed?

Although the total numbers polled so far (just under 100) are small by statistical standards, the results show a remarkable uniformity. Almost without exception the public expected to be told if the stones they were buying had been treated, even if the treatment was believed to be permanent. Most assumed that such disclosure was already ensured by current consumer legislation. Given the choice of a treated stone or an untreated one of poorer appearance or smaller, most preferred an untreated but smaller stone.

It is hoped to extend the poll to cover a larger selection of the jewellery-buying public. The full results will be given in the next GJN. In the meantime, British jewellers should think long and hard about this issue: what are their own answers to the poll questions and what will they say to the customer who, quite reasonably, asks 'has this stone been treated?'.

GJN would welcome readers' views on the disclosure of treatments to emeralds and other gemstones.

AIGS Appointment

Ken Scarratt, a Director of the GIA Gem Trade Laboratory Inc., has accepted a position on the Board of Governors of the Asian Institute of Gemmological Sciences (AIGS). In his role as a Governor of AIGS Mr Scarratt anticipates a number of joint research projects in south east Asia which will greatly benefit the gemmological community.

EDUCATION

GAGTL GEM TUTORIAL CENTRE

Some Events for 1993

ENQUIRE WITHIN

In a series of special one-day gem events at the Gem Tutorial Centre you can handle and peer closely into rough and cut gems.

You will see also that some of these have been enhanced in colour, clarity or size by artificial means; others you will discover to be synthetic or imitation. You can also find out more about crystals and rocks that make up these materials.

If you need further information for your trade, or if you wish to be aware of these stones purely for your own enjoyment, you will be guided carefully into this fascinating, difficult and important enquiry.

Members will be able to learn more about particular gems on each special day:

Ruby and Sapphire - 2 April

Emerald - 20 April

Stone for Carving - 11 May

Pearl - 12 May

*Price of each one-day event -
£90.00 + VAT*

(Note that the London Lecture 'Engraved Gems' will follow 'Stone for Carving')

Contact GAGTL Education on 071-404 3334 now to be sure of a place - numbers will be limited.

APRIL

2 Enquire Within - Ruby and Sapphire (full details in first column).
Price £90.00 + VAT.

6 Diploma evening class

20 Enquire Within - Emerald (full details in first column).
Price £90.00 + VAT.

MAY

4 Diploma evening class

8-9 Weekend Diamond Grading Course (full details on p.22).
Price £210.00 + VAT.

11 Identifying Hardstone Carvings.
Price £90.00 + VAT.

12 A Day of Pearls.
Price £90.00 + VAT.

14 Preliminary Questions & Answers (the chance for Preliminary examination candidates to find out from tutors and examiners what is required of them in the examination).
Price £15.00 incl. VAT.

20 A day of Beads and Stringing (for anyone who wishes to investigate the

great variety of beads, natural or artificial, and the intricate methods for stringing beads or pearls).
Price £90.00 + VAT (inclusive of materials).

JUNE

1 Diploma evening class.

1-2 Diploma Workshop (two days of intensive practical tuition for students approaching exams, with a mock exam; also most suitable for those who need intensive gem therapy). (Tue/Wed).
Price £125.00 + VAT for two days; GAGTL students £85.00 + VAT

5-6 Diploma Workshop (Sat/Sun)

8-9 Diploma Workshop (Tue/Wed)

19-20 Diploma Workshop (Sat/Sun)

JULY

8 A Day of Beads and Stringing (full details in first column).
Price £90.00 + VAT (inclusive of materials).

Ian Mercer supervising a Trade Workshop at the Gem Tutorial Centre in January 1993



DIAMOND GRADING

GAGTL Weekend Courses

8-9 May and 2-3 October 1993

For retailers, valuers and all involved in trading diamonds, the Courses are taught by expert Laboratory staff at 27 Greville Street.

The Course concentrates on the practical aspects of clarity and colour grading of polished diamonds, with 10x lens, microscope and colour comparison stone techniques being covered. Proportions, symmetry and polish will be analyzed. Grading of mounted diamonds in jewellery, with its limitations, will be demonstrated.

Distinguishing diamond from its simulants and the identification of clarity enhancements will be taught.

The Courses have been very popular in previous years and early booking is recommended.

Price is £210.00 plus VAT for two days.

Contact: Eric Emms at the Gem Testing Laboratory

GEMS

In the last *GJN* I mentioned a find of transparent green zoisite in Tanzania, reported in *Gems & Gemology*, Spring 1992. In preparing for my talk on the gemstones of Pakistan (given 25 January) I was able to locate a crystal and cut stone of green transparent zoisite from Pakistan. The crystal shows strong pleochroism of yellow, green and light blue while the cut stone faces up a pleasant light green. So far I have no details of the type of occurrence or where it is.

A large rock crystal cabochon with a well-defined cat's-eye also shows some rays of a star. The very slightly pink stone comes from Sri Lanka. Also from Sri Lanka and recently seen are white and pink cat's-eye scapolites and a colourless cat's-eye of enstatite. A fine brownish-golden faceted enstatite also comes from Sri Lanka. I am indebted to Tony French, FGA, for a sight of these stones.

'Rhodochrosite rush' took place at the 1992 Denver Mineral and Gem Show, as reported by *Mineralogical record*, 24, 1, 1993.

The specimens came from a re-working of the Sweet Home mine at Alma, Colorado, source of fine gem-quality rhodochrosite over the years. Two general types were on offer: translucent cherry-red rhombohedrons and smaller more opaque dark pink crystals. The first type reached up to 8cm and the smaller type 1-2cm. A find of red beryl in the Thomas Range, Utah produces tabular crystals. The location is Searle Canyon. Fine fire opal has been reported from Opal Butte, Morrow County, Oregon. Other gem minerals seen at the show include crystals of liddicoatite [tourmaline group] from Madagascar and epidote from Tormiq, above Baghicha, Gilgit district of Pakistan.

Robert Murray of Pearl Associates CI, PO Box 1805, Hockley, Essex SS5 4QW, showed me some black pearls from the Cook Islands recently. As always they were not a true black but a bluish-grey and very attractive. Robert also showed me a paper on the Penrhyn pearl, a perfectly sym-

Courses

Precious Metals: Origins, Technologies and Use

19-23 July 1993. Course Directors: Professor H.-G. Bachmann and Dr J. Ogden.

A one-week course that will cover the extraction, exploitation and use of precious metals from antiquity to the present day. This is part of the 1993 Summer Schools programme held in cooperation with, and at the premises of, the Institute of Archaeology, University College London. Course fee £345 (\$625). Further details from James Black, Summer Schools, Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY. Telephone: 071-387 9651.

Ancient Goldwork

18-22 October 1993. Course Director: Dr Jack Ogden. To be held at Indiana University.

An intensive course on the materials and technology of goldwork from the earliest times to the end of the Medieval period. The accent will be on the Old World and sessions will cover all aspects of the study of jewellery and the identification of forgeries. There will be the chance to examine ancient pieces and some practical work. Details from James Black (see Precious Metals course above) or from Danae Thimme, Conservation Department, Indiana University Art Museum, Indiana University, Bloomington, IN 47405

metrical button-shaped pearl of Grade Aa quality, measuring 12.5 x 10.5mm and weighing almost 12ct. The pearl was acquired by Pearl Associates in 1992 in the South Pacific. The colour is natural. M.O'D.

TUCSON 1993

The GAGTL returned to the Tucson show in February of this year after missing 1992 and participated in the American Gem Trade Association (AGTA) show at the impressive Convention Centre. The main AGTA show was elegantly laid out with wide walkways and a civilized atmosphere, the booths containing a wide range of commercial goods and a few of the rarer stones.

GAGTL, together with about fifteen other professional organizations, was located in the Galleria which led to the entrance to the main show. There was good consistent interest in the professional aspects of gemmology and as the show progressed the British stand became a focus for discussion of gems, gemmology, gem instruments and rare stones. Notable gemmologists also dropped by for discussion of GAGTL's current plans and used it as a rendezvous point.

In general good business was done at many booths in the main show although a few dealers expressed some disappointment. Vietnamese rubies were seen alongside Burmese rubies, fine pink spinels from the Pamirs were present in a range of sizes and Burmese red spinels were more abundant than I remember from past years. There are considerable quantities of tanzanite available but not quite so much fine tsavorite. Appropriately for the garnet theme of the show there were small quantities of a new orange spessartine, reportedly from Namibia, which caught the fancy of many a jeweller and collector.

Education

In the Galleria considerable

interest was shown in our gemmology Diploma course (leading to the FGA), particularly by those already with gem qualifications, and in our Gem Diamond Course - in fact negotiations are now well advanced to establish the Diamond Course overseas. In international terms our education courses are known and studied in over twenty-five countries, many through our Allied Teaching Centre System, and their effectiveness was emphasized in comments received on the stand. Tucson above all is a centre for communication in the gem world and an effective place to dispel rumours. We were thus able to reassure many anxious gemmologists that the GAGTL education programme of correspondence courses and tutorials would continue to be run from London and not become part of the programme of GIA.

Garnet theme

The AGTA show finished on Tuesday 9 February and the Convention Centre Hall was transformed for the Tucson Gem and Mineral Society show to open at 10.00 a.m. on Thursday. As the theme this year was garnet there were some exceptional specimens on display including a huge almandine from New York, uvarovite crystals 20mm across, and spessartines and grossulars from numerous localities.

However, the specimens that had the most impact were of rhodochrosite from Colorado. On a matrix of white and beige minerals the rhombs of an intense deep rose-red measuring up to 16cm across stood out like beacons.

R.R.H.

Fools Gold

This newsletter often includes mention of imitation and 'improved' gemstones but, so far, little on the problems of fakes and alterations of antique jewellery. It is strange that while gemmological tests and equipment are well known, the sort of tests and equipment available for the study of the metal, enamel and other components of jewellery have been largely ignored and are unfamiliar to most.

The first step in any determination of authenticity must always be style - does the object have the aesthetic qualities we expect from its purported period? Although such stylistic judgement is fundamental, it is hard to quantify since it relies on a very close and extensive acquaintance with the real thing (not just pictures in books). The specialist will often seem to have almost a sixth-sense of why a particular ornament appears to be right or wrong, but the truth is (in at least most cases!) research and experience rather than any paranormal skills.

Today, however, with the increasing cost and rarity of good antique jewellery, improving forgery skills, and the myriads of wonderful and often greatly enlarged details of genuine objects in book illustrations, judgement based on style alone is seldom enough. Style will, it is true, pick out many a fake, but seldom should stylistic criteria alone be taken to confirm authenticity.

Technique is revealing. We might expect that the jeweller's craft has changed little over the passing millennia, but changes have indeed taken place. Examining the way a jewel is

made needs at the minimum a really good 10x lens and, for any serious work, a binocular microscope (or in some specialist cases even a scanning electron microscope). In essence we need to mentally re-create the objects, deducing the range of methods and tools used and the order in which they were employed. Is this early Victorian ring cast or hand made? Which should it be? What are those cuts from a fine-tooth jeweller's saw doing on this supposed Renaissance pendant? Has electroforming (developed in the mid-nineteenth century) been used to make this 'medieval' hat badge?

Materials are important. For serious authenticity work - warranted if not vital for a major piece - we generally also need to turn to some type of analysis and this usually means access to specialist and highly expensive equipment. For example, a trace element analysis of the setting of a supposed Georgian diamond-set brooch will generally show whether or not the

composition is consistent with a Georgian date. The nature of the solder alloys used or the composition of the enamel can also be guides to the true age of an object or whether or not there have been any more recent alterations.

Of course, the occasional faker will still fool us because it is not impossible to create wonderful pastiches in the 'right' style, material and technique. But to minimize the chances of being duped we now need more than just an experienced eye and a pocket magnifying glass. The jeweller or appraiser today has to be acquainted with the widest possible range of armaments in the war against fakes - to improve knowledge, to boost customer confidence and, should the worst happen, best justify his or her judgement should it be questioned in court.

In future issues of *GJN* I will look at some specific jewellery forgery problems in greater detail.

J.M.O.

The Friends of Jade across the Atlantic

The Friends of Jade has moved from England to California. The membership of this organization is comprised of people worldwide who are serious devotees of jade. The annual *Bulletin* includes treatises on various aspects of jade including mineralogy, gemmology, archaeology, lapidary, history, economics and public displays and events. Articles contributed by members for publication are encouraged.

The annual membership is US\$35.00. For further details and an application form contact Friends of Jade, 5004 Ensign Street, San Diego, CA 92117, USA.

GLEANINGS

Falling Standards

Although the law of 1798 lowered the minimum permitted gold standard from 22 to 18 carat gold (see last issue of the *GJN*), there had been a strong lobby for an even lower standard. The watchmakers, for example, in a letter to the Worshipful Company of Goldsmiths in July 1797, noted that the watchcase makers of Paris and Geneva, although legally supposed to use 20 and 18 carat gold respectively, 'for the most part work gold made into watch-cases at 14 carat fine, and in many cases much under'. Thus to allow fair competition the London watchmakers thought a standard of '14

carat as being most advantageous to the trade in general'. Even 16 carat gold was 'difficult to work'. The Bank of England saw no reason why the trade could not use 14 carat gold but, after 'cool debate', the Worshipful Company of Goldsmiths advocated the adoption of the 18 carat standard.

The demand for lower standards did not abate, but the pressure was still from the watchmakers not the goldsmiths. In the parliamentary debate in July 1854 at the time of the 2nd reading of the 'Standards of Gold and Silver wares Bill', the pros and cons were argued at some length. One opposer noted that the object of the bill 'appeared to be to

stamp as gold something not much better than brass' and asked why the bill had been introduced and just what standard was envisaged. A Mr Cardwell, in reply, referred to the then current standard of 18 carat and noted the growing world trade in watch cases of lower standards and thus 'a great constraint' was placed on the manufacturers of Birmingham, Coventry and Liverpool since they were 'shut out' from this lucrative trade. He saw no reason why the minimum standard 'should not descend to twelve or even ten carats'.

On the other hand, the London goldsmiths 'entirely disapproved of this bill' and 'considered it

would drive the respectable trade away from England if articles were allowed to be manufactured and sold as gold which in point of fact were only one-third gold'. They felt that the only object of the bill 'was to enable certain manufacturers of Liverpool and Birmingham to manufacture lower classes of goods, in order to compete with America where there was no standard at all'.

This view was brushed aside as the sentiments of certain 'London monopolists' and 'the fact was,

that small watch-cases could not be made of gold at eighteen carats fine. The gold was too ductile'. 'All that was asked was that the number of carats should be stamped; that there should be an appropriate mark for eighteen carats, fourteen carats, or twelve carats, as the case might be'.

This is indeed what happened; the bill, known as 'the Gold and Silverware Act 1854' was passed and reached the statute books on 10 August 1854. This bill said that gold articles 'may be wrought

of any standard, not being less than one third part in the whole of fine gold'. So even though 9, 12 and 15 carat standards were introduced, the bill would actually allow an alloy as low as 8 carat.

Just what the great Queen Victoria herself thought of this new low standard in her realm is seemingly not recorded, but we can note that neither the crown nor the sovereign's head have ever been included in the hallmarks stamped on gold of under 18 carat fine. J.M.O.

EXHIBITIONS

9-19 June 1993

Grosvenor House Antiques Fair.

Grosvenor House, Park Lane, London. This antique fair, one of the most distinguished in the world, will contain its usual wide and interesting mix of international dealers including several jewellery specialists.

29 January - 2 May 1993

From the Treasuries of Eurasia, Kunsthaus Zurich.

See front page for details. This exhibition will present masterpieces of ancient art from institutions in various republics of the former Soviet Union. Objects on display will range from Egyptian sculpture to

Byzantine carved ivories. The exhibition includes not only objects excavated in the former Soviet Union, but also pieces acquired by Catherine the Great and by the tsars, to enhance their treasuries. Goldwork will include magnificent Scythian pieces including two outstanding recent finds. Examples of the jewellery in the exhibition are shown on the front page and below.

13 May-29 August 1993

The Paper Museum of Cassiano dal Pozzo 1588-1657.

This exhibition of the dal Pozzo drawings from Windsor and the British Museum include drawings of rare minerals and gems, perhaps the earliest specialist drawings of such material.



From the Treasuries of Eurasia. A gold torc or neck ring with an openwork design showing a seated man flanked by mythical creatures. This ornament dates to between about AD50 - 150 and is from the Regional Museum, Rostov. The neck ring is formed from hammered sheet gold and the borders and many of the figures were originally set with turquoises of which many still remain. The back third of the neck ring consists of a hinged section which opens to allow it to be placed around the neck. Ornaments such as this show a powerful local iconography with some influence from the Classical world. Various hinged neck rings of this general type have survived but this example is one of the more ornate.

FORTHCOMING EVENTS

Mineralogical Society Meetings

For further details contact Sonia A. Legge, Mineralogical Society, 41 Queen's Gate, London SW7 5HR. Telephone: 071-584 7516. Fax: 071-823 8021.

1-2 April. NHM, London

Mineralogical Society and the Natural History Museum

Rare Earth minerals: chemistry, origin and ore deposits. F. Wall

7 May. London

Geochemistry Group

Partitioning of Rare Earth and trace elements between individual minerals and minerals and melts. R. Hinton

28-29 July. Kingston University

Geochemistry Group

Analytical spectroscopy in the earth sciences.

I. Jarvis

47th Annual Federal GAA Conference

7-9 May

The Conference, being organized by the Victorian Division of the Gemmological Association of Australia, will be based at the Victoria Hotel which is in the heart of Melbourne. The seminar programme has been compiled to give delegates a continuing insight into the development of synthetics and keynote addresses will be given by Derek Buckmaster of the GEC and Drs Don Hutton and Gordon Troupe of Monash University.

There will also be a number of excursions and 'The Great Ball' to be held in the Great Hall of the National Gallery of Victoria.

For further information contact the GAA Victorian Division, PO Box 1029, North Richmond 3121, Australia. Telephone: 428 3464 Fax: 428 5636

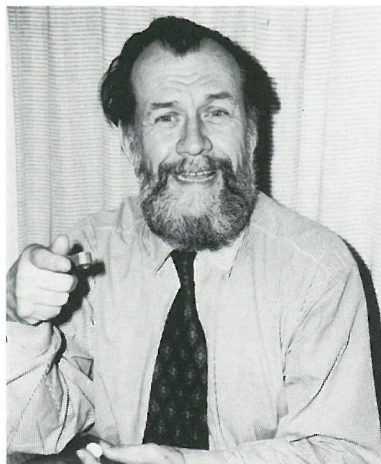
RECENT EVENTS

Catherine The Great's Gem Collection

On Wednesday 27 January Oleg Neverov, Curator of engraved gems in the department of Classical Art at The Hermitage, St Petersburg, gave a lecture to the Society of Jewellery Historians on Catherine The Great's Gem Collection. This lecture was presented in French, with a clarity and delightful humour that appealed to even the poorer linguists in the audience.

Catherine the Great stands apart amongst Royal collectors. She was responsible for gathering together the outstanding artistic wealth that forms the core of the present Hermitage Museum. Engraved gems were her obsession. The history of her *dactyliothèque* (collection of engraved gems) can be reconstructed

through her correspondence with Baron Grimm, who was eminent



Dr Oleg Neverov captured examining gems during his visit to Britain.

amongst the scholars of the Age of Enlightenment. Catherine recounts a thousand details relating to the purchases, the arrival of the pieces in St Petersburg, their placing

within the collection, Catherine's opinion of each, and even the opinions of her confidants. The fashion for engraved gems became so widespread throughout the court that several of the Empress's favourites, even some of her close family, became great enthusiasts of glyptics and patronised engravers themselves. Amongst them were Dimitri Mamonov and Catherine's daughter-in-law Maria Feodorovna.

The Tsarina preferred to purchase engraved gems from collections that had already been formed. Prestigious collections from Rome, Paris and London, therefore came to the banks of the Neva. In 1787, Catherine made her most important purchase, the famous collection that had belonged to the Dukes of Orléans. Formed in Heidelberg during the Renaissance, it had been transported to Paris after the

destruction of Heidelberg Castle by the French armies (1685). The Dukes of Orléans inherited it through Elizabeth Charlotte, Princess Palatine, who married Philip, Duke of Orléans. In 1740 the Crozat collection was added, containing a number of gems from the dactyliotheques of Lorenzo de Medici, Rubens and La Chausse.

Louis-Philippe of Orléans contributed works by contemporary engravers and modern portraits. His son Philippe Egalité sold the gem collection to Catherine and the famous gallery of paintings that had belonged to the Régent to the English; he was thus responsible for this loss to France's artistic heritage.

Catherine was very proud of her collection: she called it her 'abyss', declaring that none compared with hers, and that other European dactyliotheques were but mere 'childish pursuits'. Dr Neverov's meticulous research has helped trace the origins of this magnificent Imperial collection.

MUSEUM NEWS

Acquisitions at the V & A

It is hoped that members might find useful a list of jewellery acquisitions made by the Metalwork Collection at the Victoria and Albert Museum, London, during 1991. The generous assistance of donors and those who have facilitated gifts, particularly Robert Ebendorf, is gratefully acknowledged. The number of each object is given in brackets and should be followed by a dash and '1991' to provide the full museum number (for example, M.1-1991). Objects acquired towards the end of the year, such as a brooch from the collaboration between Georges Braque and Heger de Loewenfeld, and a number of notable gifts, will be listed in the 1992 acquisitions.

Gold brooch designed and made by Yasuki Hiramatsu, Japan, 1990 (M.1).

Three wristwatches and one clock designed by the kinetic artist, Yaacov Agam, for a limited edition manufactured in Switzerland by the Movado Watch Company, 1989 (M.2 to 6). Given by Movado UK Ltd.

Silver and stone necklace designed and made by Helga Zahn, London,

1966-7 (M.7). Given by Klaus Zahn.

Watch and brooch designed by John Wind and Hilary Jay for Maximal Art, USA, 1990 (M.9 & 10). Given by John Wind.

Cut-steel necklace, perhaps France or England, c.1840 (M.20). Given by Mrs Robert Heath.

Saw-pierced silver bangle, designed and made by the saw-piercer, Walter Alexander Shaw, for his daughter, London, c.1919 (M.21). Given by Winifred Cooper, MBE.

Colorcore brooch, Rest for the Moderns, designed and made by Jung Hoo Kim, Korea, 1987 (M.22). Given by Ron Longsdorf.

Steel and synthetic sapphire bracelet, designed and made by Friedrich Becker, Germany, 1988 (M.23).

Boxed set of gold and stone elements for a necklace designed and

made by Hermann Jünger (M.24).

Silver brooch designed and made by Elisabeth Holder, Germany, 1991 (M.25).

Gold ring by Mary Lee Hu, USA, 1988 (M.26).

Silver and anodized niobium brooch by Ivy Ross, USA, 1984 (M.27). Given by Ron Longsdorf.

Onyx, gold, enamel, and diamond-set pendant, England, c.1871 (M.28); gold and garnet-set brooch in knot form, probably England, c.1860 (M.29); pair of gold earrings, England, c.1870 (M.30); gold and enamel pendant and pair of earrings set with half-pearls, England, c.1871 (M.31 & 32). M.28-32 given by Monica Casswell in loving memory of her husband, Thomas.

Gilt-bronze belt buckle designed and made by Line Vautrin, France, c.1946 (M.33). Given by David Gill. Richard Edgcombe

A New Gallery in preparation at The British Museum

A new permanent display 'Europe 1500-1800' is to be installed in Room 46 on the upper floor. This area was formerly a corridor with small displays of European metalwork, jewellery,

ceramics and glass. The new display will bring together the Museum's great European collections from the Renaissance to the 18th century and is scheduled to open in Spring 1994.

BOOKS

Topaz by D.B. Hoover is the latest in the Butterworth-Heinemann Gem Books series.

207pp. 1992. This is particularly well-written and among the interesting conclusions reached is that some topaz may be triclinic. Which kinds? – read the book! Price £35.00 plus postage and packing from GAGTL.

Modern jeweler's gem profile/2: the second 60 by D. Federman, photos by Tino Hammid. 143pp. 1992. Price \$39.95 *Modern jeweler* at PO Box 2939, Shawnee Mission, KS 66201, USA.

Gemstones of East Africa by Peter C. Keller, Geoscience Press, Phoenix, AZ 85032, USA. 1992. Price \$50.00

In-depth study of East African gem species with comprehensive maps and good photographs.

The heat treatment of ruby and sapphire by Ted Themelis. Ted Themelis, P.O. Box 8227 Clearwater, FL 34618, USA. Telephone and Fax (813) 796 9663 Price \$90.00 + \$2.90 shipping (in USA) or £62.50 + P & P from GAGTL M.O'D.

This is an authoritative reference work of its kind, covering the theoretical aspects as well as the practical applications of the heat treatment of rubies and sapphires.

Hundreds of heat treatment experiments are reported providing the reader with clear information on

guide to jewellery 3000BC - 1950AD which was first published in 1976. The new book delves into the mys-

teries of mathematics, cosmology, physics and archaeology and relates ancient wisdom to healing and environmental concerns today. The origins and forms of ancient jewellery play a part in all this, but a fuller treatment must await Michael's next book *The origins and magic of ancient jewellery* which is planned for 1993. The second Rider publication is by Magda Palmer and is entitled *The healing power of crystals: precious stones and their planetary interactions* (£7.99). In this volume the author describes the energies inherent in crystals and details their use for healing. Gemmologists and jewellery historians are not renowned for their beliefs in the more esoteric proper-

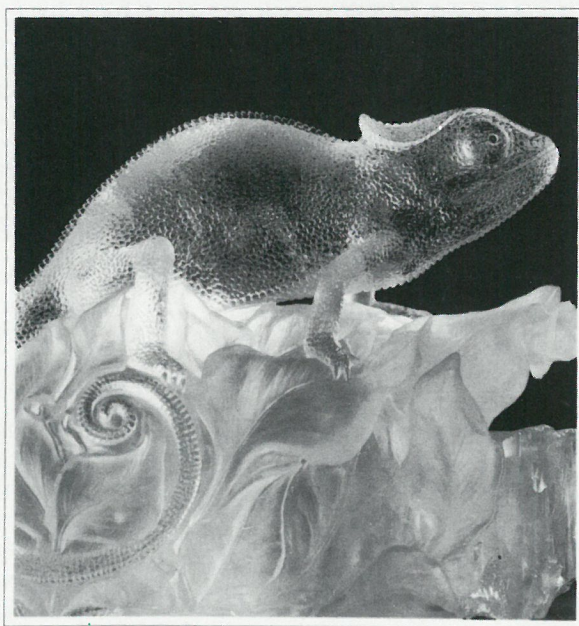
ties of jewellery and gems but, in the present economic climate, who knows what might help? Further details from Rider Editorial, Random Century House, 20 Vauxhall Bridge Road, London SW1V 2SA. J.M.O.

Get Fred Ward's *Rubies & sapphires* (1992)! A very attractive book which in 64 pages covers the corundum gems quite comprehen-

◆ BUTTERWORTH-HEINEMANN GEM BOOKS ◆

TOPAZ

D B HOOVER



all aspects of heat-treating corundum.

Two books recently published by Rider have jewellery connections but might not be familiar to our readers. One, called *Pi in the sky: a revelation of the ancient wisdom tradition* (£25.00) is by Michael Poynder, better known to most of us as the writer of the well known and well respected *Price*

sively at a price of £9.95 (you can get the book from GAGTL at 27 Greville Street). Details of occurrence, formation, mining, cutting and selling are given as well as a description of synthesis with good pictures. Colour alteration is not omitted and is honestly described as well as the fairly short text length allows. M.O'D.

OLD BOOK DEPARTMENT

During a house clearance, I found a copy of *Colour: an elementary manual for students*, by A.H. Church, published as a new and enlarged edition by Cassell & Co., London, in 1887. The first edition was smaller and published in 1871. This edition has six colour plates and contains a short note on the colour of precious stones. This is an interesting study and well worth buying if seen. Some years ago I found an autographed copy of the same book. Books on colour are highly valued by collectors - look out for the Church book, for books by Ostwald (for example, *Die Farbenfibel*, published by Verlag Unesma, Leipzig in 1930); the Royal Horticultural Society's colour charts and the charts issued from time to time by colourmen are worth collecting and putting together in a book. Old ones were beautifully produced and very hard to find today. M.O'D.

JOURNALS

Interdisciplinary science reviews is a journal published by the Institute of Metals and edited by Dr Anthony Michaelis.

Volume 17, numbers 3 and 4 published in 1992 are both devoted to gold in all its aspects. Articles range from the historical to the metallurgical, artistic to technical, and sum up the state of our knowledge about this most special of all metals. Nearly thirty authors have written for these two issues which are beautifully illustrated in both black-and-white and colour. Copies may be obtained direct from The Institute of Metals, Sales and Marketing Department, 1 Carlton House Terrace, London SW1Y 5DB (Fax 071-839 2078) at £15.00 per issue in Europe (\$30.00 rest of the world).

OLD JOURNALS

A journal published during the 1930s found in a second-hand shop contained some pieces on gemstones with attractive colour illustrations. You would perhaps not guess from the title *Sands, clays and minerals* that gem minerals would be featured but in the issue for April 1932 (vol.1 no.1) Charles Mathews writes on precious stones with a full-page picture of an emerald crystal (a coloured drawing by F.E. Mold from an original in the British Museum); in the next issue N.H. Seward writes on Australian opals, again with an artist's picture in colour. In the issue for January 1933 gemstones of the Empire were featured with a page of coloured blue sapphire crystals from Ceylon. The next issue had nothing on gemstones and my (bound) volume ends there. At the time of writing I don't know the subsequent history of what looks like one man's labour of love (Algernon Lewis Curtis of Chatteris). M.O'D.

THE UNIVERSITY WOMEN'S CLUB

The Secretary of the club has recently written to one of the editors suggesting that some readers who are involved in museum work or academic research in the jewellery and gem field might be interested in joining this elegant old-established club. Situated in a fine old building in the heart of London's Mayfair, the club provides a centre where women graduates (or those of comparable qualification) can meet, stay, dine and entertain. The many facilities include a dining room, bar and a beautiful panelled library. Special functions range from wine tastings to lectures and music. The membership is truly international and includes academics, scientists, diplomats and doctors.

If you occasionally visit London for conferences or entertainment and would like a place to stay, or just need a place to meet and entertain friends in central London, then this club might be for you. For further details tel. 071-499 2268, fax 071-499 7046.

(Needless to say, however tempting the location, the University Women's Club is NOT a place for jewellery dealers to meet clients and do business).

PEARLS OF WISDOM

'When a beauty glides proudly among a throng of admirers, her hair clustering with pearls, she thinks little that her ornaments are products of pain and diseased action, endured by the most unpoetical of shell-fish' In *Household words* volume 1, 1850, edited by Charles Dickens.

LETTERS TO THE EDITORS

Gold Standard

Dear Sirs

The story of the lowering of the gold standard in 'Gleanings' has an interesting sidelight. Two hundred years ago the standard mark in the hallmark was the same for gold and silver - a lion passant.

In the October of 1798 it stated that the standard mark for 18ct should be a crown and the number '18'. No mention of changing the 22ct mark, so they just carried on as before. Sometimes you will see a gold ring with a silver hallmark in it: there is the king's head as the 'duty paid' mark, the date letter and (sometimes) the town mark, but your brain and reading of hallmark booklets shouts 'silver-gilt' not '22ct gold'. I have several such in my collection of rings.

It wasn't until 1844 that the authorities tidied up the system and changed the standard mark to its familiar and matching 22 and a crown (or 916 and a crown for those of more tender years). Incidentally, one of those jobs lined up for 'my retirement' is to check through these various crowns which seem to change with the monarch, so providing a help in deciding between say an upper or a lower case date letter which could prove an item to be an antique perhaps.

A somewhat similar failure in the wording of an Act of Parliament caused the London town mark to lose its crown in 1821. I am told the clerk wrote in just 'leopard's head' and not 'crowned leopard's head'. So new punches were made without a crown. It just shows how careful you have to be when writing

instructions (or exam questions or valuation descriptions) to say what you mean and mean what you say, without the possibility of error.

Yours etc.,

David Wilkins

Yeovil, Somerset. 5 January 1993

Ken Scarratt

Dear Sirs

In the December issue of *Gem and Jewellery News*, under the heading 'On the Move', you reported Ken Scarratt leaving the GAGTL to take up a new position abroad. In your second paragraph you state that, 'under his directorship diamond grading was established'. **This is incorrect.**

In 1979 we engaged Eric Emms, B.Sc. and Alan Clark, FGA, specifically as diamond graders. In the 1980 Annual Report of the year's work, in the end summary of stones and pearls tested, I gave for the first time in the laboratory's history the number of diamonds graded.

I believe we were the first laboratory to issue certificates on gems and pearls as well as diamond grading certificates to CIBJO standards (we were also the world's first pearl testing station). By 'we', I mean the laboratory of the London Chamber of Commerce. It was some time after my retirement that Ken undertook the issuing of GIA diamond grading certificates for those who requested them.

Possibly it is this later incursion to which you allude in your second paragraph of 'On the Move'?

This letter is written simply to put matters straight and is in no sense derogatory.

Yours etc.,

A.E. Farn

Seaford, East Sussex. 12 January 1993

This analysis and supposition is quite right - the sentence was supposed to include GIA before diamond grading - and I am sorry that the sentence turned out to be misleading -
R.R.H.

Examiners' Rewards

Dear Sirs

Your September 1992 issue is a 'keeper'. It is very refreshing to know that the editors have injected humour into each issue - more particularly this one in the section on 'Examiners' Rewards'.

Please could you enter the following list.

Basil Anderson's 'Examiners' Rewards'

- | | |
|----------|--------------------------------|
| Crystals | - Lamellar twilling |
| | Chizzled end |
| | Suffers from Basal cleavage |
| | Doomed crystal |
| | Crystal is a glass |
| SG | - Floats defiantly |
| | Floats in 3.32 |
| | Plummets in 3.32 |
| | Sinks in 3.32 but bounces back |
| RI | - Amorous birefringence |
| | Double refraction is single |
| BWAs | - Treated diamonds |

should be raped in
black paper with
film.
imitation lapis is
produced by dying
agates & other poor
cherts.

Yours etc.,

John R. Fuhrbach

Amarillo, Texas 79109, USA 24
September 1992

*Further 'Rewards' will appear
in future issues of GJN.*

From The Jeweller and Metalworker, December 1892

'After lizards, pigs, and spiders, the Parisian jewellers seem to have alighted upon the swan as their newest fancy in 'lucky' jewellery. How Apollo's bird comes to be credited with fortune-bringing qualities is not fully explained, unless the title under which one punning goldsmith has registered his design as the "Cygne" de bonheur suffices for that purpose: but there is no question as to the popularity of the device. It appears as a pendant to gold wire bangles, as a brooch, and as a pin, and will doubtless arrive in London in time to offer a novelty in Christmas presents'.

Judy Rudoe

Answer to the Christmas Competition.

It is not easy to reiterate this problem briefly. In essence a jeweller supplies a customer with an 18ct gold wedding ring in 1850, a 15ct gold pendant a few years later and a necklet three years after that. Was the necklet supplied 6 or 7 years after the wedding ring? This, the first part of the problem, is fairly easy - 15ct gold was only permitted from 1854 hence the necklet must have been supplied a minimum of 7 years after the wedding ring.

The more complex part dealt with purities. To make the ring the goldsmith bought 15 pennyweights (dwts) of pure gold and 15 dwts of pure silver and alloyed enough of the two metals to produce 10 dwts of gold. He alloyed together and retained the gold and silver left over. 10 dwts of 18ct gold will take 7.5 dwts of gold and 2.5 dwts of silver; this thus left him with 7.5 dwts of gold and 12.5 dwts of silver. This alloyed together will make 20 dwts of 9ct gold ($7.5/20 = 0.375 = 9\text{ct}$).

For the pendant the goldsmith again starts with 15 dwts each of pure gold and silver and alloys enough to make 15 dwts of 15ct. 15 dwts of 15ct will contain 62.5% gold = 9.375 dwts gold. Thus there is 5.625 dwts pure gold left over and 9.375 dwts silver. Alloyed together they make an alloy with 5.625 parts per 15 of gold which is, again, precisely 9ct.

Hence the necklet, made from the gold and silver left over from the earlier pieces will be 9ct fine and will contain 7 stones, one for each year of marriage.

There was a healthy response to this competition and most, but not all, correspondents had the correct answers.

The following comment accompanied one answer received from a reader in New Zealand:

'Although the workmanship may have been "fine" the colour and working qualities of the alloys would have been a bit unusual. The 18ct alloy would have been quite a green colour, the 15ct rather a poor white while the 9ct necklet would be substantially the colour of silver. These last two alloys, being rather unusual as jewellery alloys go, would probably need a proper fire or chemical assay to verify their qualities. All three alloys would be very soft, exhibiting poor wearing properties, and have low melting points making them difficult to solder and almost impossible to repair. A neat mathematical exercise but not a recommended practice!'

As promised, the editorial committee placed the names of those with the right answers into a hat and drew out that of Mr W.M. Hollyhock of Hampshire. A prize of the recently published book *Topaz* by Hoover (see Book Notes page 28) is now on its way.

My usually persistent correspondent Jasper Dopstick had little luck with this problem. A practical approach is no good - as you will remember his accurate jewellery scales are broken - and calculation was out of the question since he had run over his calculator with his wheelbarrow (that is too long a story for now). Anyhow, he was struck by the apparent elegance of the solution - X dwts of gold and X dwts of silver can be alloyed to provide X dwts of 15ct gold and X dwts of 9ct gold - and wondered if this lay behind the adoption of 15 and 9cts as new standards in 1854? 14 and 10cts had also been suggested, so there had to be some reason why 9 and 15cts along with 12cts were finally accepted. (The letter quoted above dispells this idea).

COMPETITION

After last issue's complex brainteaser here is a silly one. We all know that gold can be hammered very thin - a gold tooth can be beaten out into a large enough area to gild a cricket pitch, or some such stupid statistic. Anyhow an ancient Egyptian goldbeater starts with a piece of gold and hammers it out into a leaf just 1/1000 of a millimetre thick (0.001mm - this is recorded from ancient Egypt). This resulting sheet of gold leaf is rather large and so the beater carefully folds it in two. He repeats this and folds it in two again - so he now has foil four layers thick. Let us suppose for the benefit of this competition, and allowing for literary license, that having nothing better to do our goldbeater absentmindedly continues to fold the foil in two until he has repeated the process a total of 25 times. He looks up and notices the position of the sun over his stack of gold, mumbles 'my, is that the time?' or the hieroglyphic equivalent, and gets up and wanders off to get something to eat. Is this his lunch or supper?

J.M.O.

What's on

Gemmological Association and Gem Testing Laboratory of Great Britain

London

Throughout 1993 there will be a programme of meetings on the second floor at 27 Greville Street.

Refreshments will be available from 6.00 p.m. and we plan to start the lectures at 6.30 p.m. The charge for a member will be £3.50 and, as places are limited to 55, entry will be by ticket only, obtainable from GAGTL.

The programme is as follows:

- 31 March 'From the gem to the jewel'. David Callaghan
- 14 April 'Fluorescence effects in gemstones'. Dr Jamie Nelson
- 27 April 'Rubies in the Laboratory'. Ana I. Castro and Stephen Kennedy
- 11 May 'Engraved gems'. Christopher Cavey
- 14 June Reunion of Members, AGM and 'Bring and Buy'
- 20 September 'Photographing minerals and gems'. Frank Greenaway
- 29 September 'Diamonds in the Laboratory'. Eric C. Emms
- 8 November Thai evening. Amanda Good and Martin Issacharoff
- 22 November 'CIBJO matters - the gem trade in Europe'. Harry Levy
- 8 December 'Pearls in the Laboratory'. Ana I. Castro and Stephen Kennedy

Midlands Branch

- 26 March 'Crystal healing'. Peggy Stock
- 30 April Annual General Meeting followed by a gem collection talk

Meetings will be held at Dr Johnson House, Bull Street, Birmingham. Further details from Gwyn Green on 021-445 5359.

North West Branch

- 17 March 'Cameos and intaglios in antique jewellery'. Richard Digby
- 19 May 'Lalique jewels from the 1992 Paris Exhibition'. Dr J. Franks
- 16 June Members and friends evening. Bring and buy: crystals, books and instruments, and exchange of views

- 15 September Jonathan Condorp from Sotheby's, London
- 20 October 'Minerals in the Bronze Age'. Tony Hammond

17 November Annual General Meeting

Meetings will be held at Church House, Hanover Street, Liverpool 1. Further details from Joe Azzopardi on 0270-628251.

Society of Jewellery Historians

Unless otherwise noted, 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 19 April Jacqueline Mina will give a lecture devoted to her own work entitled 'A continuing fascination with precious metals'.

Monday 24 May Ronald Lightbown, MA, FSA, FRSA, the Society's President, will give a lecture on 'a forgotten jewel: the medieval paternoster'.

Monday 28 June Charles Truman, FSA, will give a lecture on the Gilbert Collection of gold boxes; he has recently catalogued the collection in the Los Angeles County Museum of Art.

Monday 28 September Later Bronze Age Goldwork from Ireland. Mary Cahill, FSA.

Saturday 30 October A Day Conference on Nineteenth Century Jewellery.

Following on from the highly successful day on pearls, the SJH are now arranging this one day devoted to various aspects of 19th century jewellery. Full details will be given in the next GJN.

Monday 1 November Jewellery of the Late Renaissance and Baroque. Hugh Tait, FSA.

Monday 6 December Coloured Gold Jewellery in the 18th and 19th Centuries. Judy Rudoe, FSA and Sue La Niece.