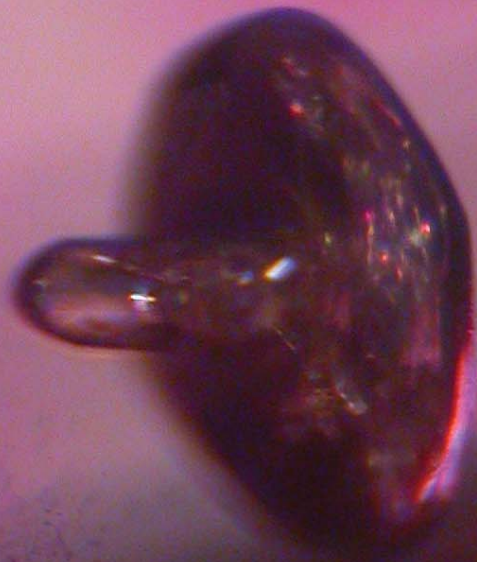


Gems & Jewellery

Jan/Feb 2014 / Volume 23 / No. 1



Greg Valerio makes trouble

Gem-A gets responsible

Focus on fabulous fluorite



Gem-A
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OF GREAT BRITAIN



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Gems&Jewellery

Jan/Feb 14

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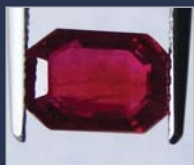
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As Lionel Bart wrote (and Max Bygraves sang) in 1960 "Fings ain't wot they used t'be". It was ever thus you might say and perhaps there is always a certain nostalgia for times gone by. That, "It was different when I was a lad" type of attitude. Certainly in the 50 years or so that have passed since that song was written much has changed in the world and the jewellery market is no exception. New markets emerge, old ones fade, new trends and fashions come and go. However, throughout that time one of the threads which has remained constant has been the need for trust and integrity. This trade is perhaps unique to the extent that a handshake or one's word can be good enough to borrow or buy literally millions of pounds worth of goods. This is particularly true in the diamond and coloured stone business. Sure, it helps if you have a track record and the level of trust extended increases as you show yourself to be as good as your word. Our business can still close ranks. I recently had a conversation with a puzzled newspaper reporter who could not understand why someone who had recently travelled to Antwerp with a million pounds burning a hole in their pocket – but who had never worked in the industry – had been unable to purchase a single stone. Some of you reading this might be just climbing back into your chair, but the point is our business is about relationships and building that trust. You cannot just step into it without both being introduced and demonstrating that you have the knowledge and the wherewithal to play the game.

That last part of the scenario still holds good, but increasingly I am seeing people break the cardinal rule. They go back on what has been agreed. This is a cancer which, once it is allowed to grow, will change our business forever. Now, everyone makes mistakes and that will always happen. Usually if you are open and honest you can get yourself out of the mire and perhaps only suffer mild financial consequences. Recently though I have witnessed numerous examples of people changing their mind and then expecting the other party to accept. So we have someone uttering the well-known word "Mazal" to buy a diamond, and then, two months later, not pay the invoice and return the stone. Of course word gets out that this individual is a bad risk, but it is the negative impact on everyone else that is the issue. One dealer I know now insists on having a cheque before giving a stone out on memo. The trust, empathy and rapport between seller and customer is being diminished.

I have a theory for why this is happening. Too many organizations are now being run by individuals who have never worked in our trade, yet seem to think they know all about it and are going to set the world on fire. They are so taken up with their own bluster and arrogance that they lose sight of the history, tradition and good practice. Of course jewellery is a business but I suspect for most of us it is also a way of life and that is why our trade sees so many multiple generations in it. Someone once said to me when they left university that they wanted to go into the jewellery business so they could make lots of money. We all want to make money... though I think most are happy to make a living. The fun and the reward in our business are not merely financial. It is about the relationships and interactions with other people and dealing with beautiful objects. Central to that is trust.

A happy and prosperous New Year to you all.

James Riley

Cover Picture

Corundum Ruby with crystal inclusion in microscopic conditions. Taken by Pat Daly, Gem-A tutor and enthusiastic gemstone photographer. Photograph © Gem-A.



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Gem-A news

New year, new start

Often after a new year we adopt new habits. Habits to replace the tired, broken patterns of the past and change aspects of our daily lives that are just not working for us anymore. At Gem-A, however, January is quite a different time. As we begin our yearly process of membership renewals, instead of asking members to kick a negative habit, we're asking them to continue with a positive one: a renewed Gem-A membership.

If you haven't already, you will soon receive your membership renewal forms which will give you all the details on our updated membership offer. The process of renewing is similar to that of previous years; however, there is one change you will notice this time round and that is the cost of your membership.

Over the last year Gem-A has seen a number of improvements in the service we offer our members. Last year we moved into new premises with increased teaching facilities, a new shop and a library, whilst also increasing the frequency of all our membership publications. As part of their subscription, members will now receive nine issues of *Gems&Jewellery* and quarterly issues of *The Journal of Gemmology*, whilst also benefitting from the facilities in the new building.

In line with these improvements, membership fees are going up to £125 a year (£100 if paid by direct debit) and are payable by filling in the form available on our website, responding to your renewals letter or by contacting our membership department on +44 (0)20 7404 3334 or membership@gem-a.com



Exhibitions in January

Over the coming weeks the new Gem-A offices will be much quieter than normal, as the team will be embarking on a very busy run of trade shows in January. First destination is Tokyo's largest gem and jewellery show, International Jewellery Tokyo (IJT) from 22–25 January. Gem-A will be joining our Japanese associates from the Japan Gem School and our Accredited Teaching Centres to promote our gemmological qualifications in the Far East. We'll also be showcasing some of our latest products from Gemmological Instruments which will be available for purchase at Booth A3-27.

From Japan, the team makes its way to Tucson for the AGTA Tucson Gem Fair 2014. Running from 4–9 February, the Tucson Gem Fair is one of the most well-known gem shows worldwide. As part of our visit, tutors Andrew Fellows and Claire Mitchell will host two seminars on colour and spectra whilst the rest of the crew will be at Booth 29 to offer visitors the chance

to learn more about our distance learning courses and membership of the Association. However, we won't say too much here as you can find out more about Tucson in our Tucson Show preview on page 12.

From Diploma to Degree

With the news that Gem-A's Gemmology Diploma was accredited as a Level 5



qualification at the beginning of last year, a host of improvements and developments has followed. Such is the nature of these developments that Gem-A is proud to announce it will be working with Birmingham City University (BCU) to provide an exciting new degree course for holders of both the Gemmology Diploma and the Diamond Diploma. The full course is offered at BCU, but eligible candidates can apply to study the final year of this course in London at Gem-A's headquarters in Ely Place, which will act as a 'top-up' to their existing qualifications.

Gem-A is really excited about this new chapter in gemmological education, and we hope to be able to continue the success of the diploma with this new stimulating degree course. You can find out more information in our new prospectus which is available on the Gem-A website, or by request from the education department right now! Simply contact us on +44 (0)20 7404 3334 or e-mail us at: education@gem-a.com.

Events

Gem Central

*Gem-A Headquarters, 21 Ely Place,
London, EC1N 6TD*

Whether you are a student in gemmology who wants more practical work, a gem and mineral enthusiast who would like the chance to handle other collections, or a member of the jewellery trade who is keen on examining some of the new synthetic and treated stones on the market, Gem Central evenings are for you. Gem Central are regular practical gemmology evenings for Gem-A members and students, which give you the opportunity to investigate and explore a variety of gem materials. Gem Central allows you to make use of our educational resources, work individually or in group projects and at your chosen level. And best of all, there are no exams!

Spectacular spectrums with Andrew Fellows

*Tuesday 18 February,
18:00 – 19:30*

From the common to the unusual, Andrew Fellows will guide you through the correct techniques for successful absorption spectra observation, as well as problems and pitfalls. This hands-on workshop will cover spectroscopy models, best practices with correct illumination, use of additional filters and successful interpretation of results and will show you how the spectroscope can provide amazing diagnostic results if used correctly.

Fee: Free for Gem-A students and Gem-A members. Non-members: £5

To book contact: events@gem-a.com

Fifty shades of colour with Andrew Fellows

Tuesday 11 March, 18:00 – 19:30

If you were unable to catch it at Tucson, come along to our second Gem Central where Andrew Fellows will reprise the seminar he gave there.

Discover the hidden world of colour within gemstones. Prepare yourself for a colourful time and see the range of shades and tones of colour that exist within everyday gemstones. Come to see the colours your brain doesn't want you to see!

Fee: Free for Gem-A students and Gem-A members. Non-members: £5.

To book contact events@gem-a.com

Career Service

The jewellery market in the UK – hints and tips on finding a job

*Monday 24 February,
18:00 – 19:00*

Gem-A is developing its support for graduates of its internationally-recognized courses. Once a month at Gem-A a professional from the gem trade gives an insight into the area of the industry in which they are working as well as pointers on how to find a job.

Fee: Free for Gem-A students and Gem-A members. Non-members,

non-students: £10

To book contact events@gem-a.com

Workshops in January/February

Understanding Gemstones

21 February 2014: 10:00–16:30

*Gem-A Headquarters, 21 Ely Place,
London, EC1N 6TD*

This one-day workshop will provide you with the perfect introduction to the fascinating world of gemstones. Covering all aspects of the most popular gems (ruby, sapphire, emerald and others), you will learn about origin and lore, as well as the more practical aspects of their physical properties, including care and caution advice. Tutor-guided practical sessions throughout the day will enable participants to become competent in the use of stone tongs and 10x lens, and, through this, investigate the basic observational properties of both rough and cut stones, leading to an appreciation of their natural beauty. With no previous gemmological knowledge necessary, and all equipment provided, this workshop is suitable for all, from novice upwards.

Fee: Non-members – £120.00

*Members/NAG/corporate/students –
£100.00 per person*

Understanding Diamond Grading

21 February 2014: 10:00–16:30

*Gem-A Headquarters, 21 Ely Place,
London, EC1N 6TD*

This specialist workshop focusses in on the key aspects of diamond grading, giving a unique insight into the 4 C's of diamond. Led by Gem-A's experienced diamond tutor (with prior retail experience), Claire Mitchell FGA DGA, participants will be guided through the underlying theory before seeing the practical side of cut, colour, clarity, and carat weight on both loose and mounted diamonds.

Fee: Non-members – £120.00

*Members/NAG/corporate/students –
£100.00 per person*

Investigating Gemstone Treatments

28 February 2014: 10:00–16:30

*Gem-A Headquarters, 21 Ely Place,
London, EC1N 6TD*

This one-day specialist workshop focusses on the common treatments currently experienced within the gemstone industry, and their detection, using readily available instruments and techniques. Treatments covered will include glass-filling and heat treatment of corundum (ruby and sapphire), laser drilling and/or fracture filling of diamonds, and diffusion treatments, amongst others. No prior experience is required, although basic gemmological knowledge would be advantageous. Equipment and samples will be provided, and all participants will have the opportunity to examine these under expert tuition.

Fee: Non-members – £120.00

*Members/NAG/corporate/students –
£100.00 per person*

The Emperor's New Diamonds

In the highly political world of diamonds, we all wish that the rigour and vigour we place on the clarity and value of the stones we sell might be applied to the credibility of how these stones get to the market. In this short article Greg Valerio aims to be brutally honest about the chronic deficit of morality, ethics and basic honesty in the diamond supply chain.

Firstly the diamond industry and the huge financial value that is ascribed to diamond jewellery are built upon a very shallow foundation. The money we make as jewellers comes from romancing the stone — essentially the perceived brand value that the consumer associates with the diamond being the iconic symbol of love, affection and romance. It's a legacy bequeathed to the jewellery sector by one of the most sophisticated pieces of international branding ever undertaken, by none other than De Beers. This is why a diamond engagement ring is considered as the key gift to seal our cultural tokens of future intentional commitments. If you remove this culturally-embedded belief that a diamond is the symbol of pure love, you would have to totally reconstruct the entire jewellery sector and how we all make money. When you add to this, the fact that of the 200 million carats of stone that on average come to market every year, less than 10% of that volume carries over 90% of the annual financial value, we cannot under estimate how important the consumers' cultural belief in the purity of a diamond is to all of our livelihoods¹. The loss of this 'brand value' would have a cataclysmic impact on the global jewellery industry.

So let's consider some other realities we need to manage as diamond retailers.

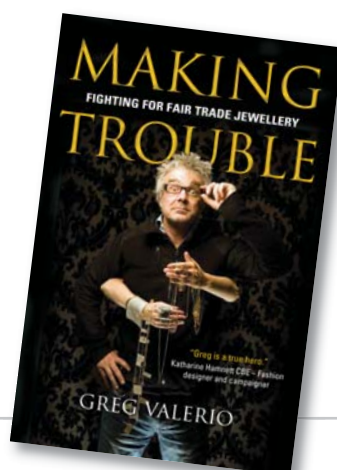
Conflict diamonds, human rights abuses, extreme poverty, political corruption, weak or non-existent industry leadership, the lack of transparency and physical traceability in the supply chain, child labour and forced labour in cutting and polishing factories, systemic smuggling of rough diamonds and illegal mining operations... We can see that there is now another very real, tangible and provable alternative story that is slowly, with increasing force, chipping away at the façade of the well-conceited story that 'a diamond is a pure product'. In my book *Making Trouble — Fighting for Fairtrade Jewellery*, I recall a conversation I had with a Namibian diamond consultant in 2005 who worked with the Russian mafia, helping them to grade and ship stones from Sierra Leone to Russia, where they were integrated into the Russian supply chain and exported under Kimberley certificates as conflict-free.

Technically this is true; those stones were conflict-free, but they were illegal and this highlights the profound weakness we face in the diamond industry.

We have all bought into the belief that the Kimberley Process protects us from accusations of illegal, immoral and unethical behaviour. The biggest industry secret as we know is that the Kimberley Process is no longer worth the price of the ink used to print the certificates. It has failed and the recent debacle over the non-inclusion of human rights definitions into its mandate, precipitated by the massacres and human rights abuses perpetuated by Zimbabwean security forces as far back as 2006/7, which continue as recently as 2013 according to the *Guardian*² newspaper, in truth represented the final nail in the coffin of credibility.

Where do these diamonds go? China. Who is the world's biggest jewellery manufacturer? China. If diamonds from Zimbabwe can be exported as conflict free, and the untraceable diamonds manufactured in China feed the global jewellery market, then we need to wake up from our lemming-like coma and recognize that the diamond jewellery industry can no longer hide behind Kimberley. Sean Clinton heads up a campaign calling for the boycott of diamonds that fund the Israeli government's oppression of Palestinian peoples. Is this state-sanctioned violence? Many argue 'Yes', and however uncomfortable people on both sides of the argument are going to feel, Clinton's campaign continues to gain ground because it is another example of how political the diamond has become in the 21st century. Marc Choyt's recent article on the USA being at the centre of the illegal trade in diamonds³ is another example of the dark side of the diamond. Diamonds are a political product before they are a jewellery product and represent the biggest weakness in the credibility of the entire jewellery supply chain.

To a greater extent this move away from hiding behind Kimberley is already happening. I recently asked a senior individual at De Beers how the failure of the Kimberley Process would affect its business. The response was illuminating; De Beers no longer needs KPCS to prove



conflict-free provenance on its stones. It has been working on and delivering a traceable (from mine to retail) chain of custody for its diamonds under the Forevermark. This works well if you have the financial clout of De Beers or the other three big diamond mining brokers, Rio Tinto, Alrosa and Dominion (formerly BHP Billiton⁴). But for the vast majority of diamond buyers, manufacturers, sellers, traders and (closest to my heart) the one million small-scale miners who account for around 15% of the global supply — the unwashed non-corporate people — they are reduced to having to work through the bourses and the shady dealers who sell into them.

The bourses represent the greatest opportunity and failure in the diamond trading system to transform the diamond sector, from a rapidly discredited, out of date, medieval closed shop of hand shake dealings, into a fully traceable, transparent supply chain that can serve the greater good of the diamond value chain. If the UK Bourse is typical of the international bourse scene, we have a real problem. How can it be that diamond goods are traded on a daily basis, with absolutely no disclosure of provenance? Given the proven and highly illegal activities in the diamond supply chain, if a trader cannot prove source their goods cannot be trusted. As a jeweller I need to be able to look my customer in the eye and say where my product comes from. Over the last two years I have listened to members of the Bourse say how traceability and full transparency is impossible. This proves that many in the Bourse (not all) are weak, cowardly and it's another way of saying: "We don't want change, the *status quo* suits us just fine and we are very happy serving our own vested selfish interest." This kind of parochialism appears typical of the bourses internationally. No change is the mantra, and weak industry leadership delivers just that.

Change is always possible — in fact mandatory — and diamonds are no different. But what does a diamond supply chain look like that can begin to meet the enormous challenges and overcome the systemic corruptions of the system. Well here is my



tuppence worth of insight rooted in my commitments to fair trade and traceable and transparent dealings in any supply chain. I start from the convictions that supply chain management is the only way to root out the negative and promote the positive. Therefore the first change I would make in diamonds would be to legislate for a reclassification of how we understand the value associated with diamonds. Retain the 4Cs (colour, cut, clarity and carat) and add a further C (child labour-free). Additionally, and made compulsory, a disclosure of the 2Ts — transparency and traceability should accompany every batch of rough, cut and polished stone. I would retain the Kimberley Process only on the grounds it incorporates a commitment from its members to the Universal Declaration of Human Rights as a mandatory compliance criteria for defining conflict.

Now, how do we get around the problem of the grading and sorting of stones along the lines of the 4Cs? To my mind this is not that difficult to resolve. Traders, cutters and polishers should not be allowed to mix stones from different countries. Effectively we ring-fence each diamond-producing country to delivering only its own diamonds to market. This allows both large and small actors in each country to participate in the diamond value chain as nationals. So Namibia would mine, grade and export its own stones. The importing country batch processes these stones, sorts, calibrates, cuts and polishes all the Namibian parcels as Namibian and sells them forward as origin

of country stones. Everyone in the industry knows that the problems stem from mixing parcels of stones from good and bad countries together so they become untraceable. If you make that practice illegal, you take a huge step towards reducing and isolating bad stones from good stones. These are your 2Ts, traceable to country of origin and transparent, as everyone who touches the parcel needs to be declared on the accompanying documentation. This would act as an upgrade to the current system of warranties that will allow mine to market traceability that removes the vacuous statement: "As far as the seller is aware". As I understand it, there are only 25 diamond-producing countries in the world, so it's hardly impossible. Naturally this simple outline needs more detail, but this is after all only a short article, not a US\$10,000 consultancy-driven paper. Who should pay? The industry should, as recompense for its part in the blood diamond wars and the millions of dollars it made from the misery of the war-affected countries.

The detractors will say I am naive, overly simplistic, ideological, a fantasist and many other equally interesting adjectives to avoid engaging with systemic change, but I was accused of these things when I articulated Fairtrade certified gold and traceability in the gold supply chain and then modelled through the jewellery company I ran at the time. Our current diamond supply chain is the closest imitation I have come to the conceit and vanity of the self-serving emperor as he rode through the streets naked for all the world to see. The only person he was deceiving was himself. If we want to avoid the ridicule of our industry's nakedness, change is needed and it is needed now.

Greg Valerio – www.gregvalerio.com

References

- 1) Figures taken from UK ethics working group meeting on diamonds 15/2/12
- 2) Zimbabwe death sanctions business diamonds, *The Guardian*
- 3) United States is at the centre of illegal diamond trading around the globe, *Fair Jewelry*
- 4) BHP-Billiton completes sale of diamonds business to Dominion Diamond Corporation www.bhpbilliton.com/home/investors/news/Pages/Articles/BHP-Billiton-Completes-Sale-of-Diamonds-Business-to-Dominion-Diamond-Corporation.aspx

Gem-A gets responsible

Miles Hoare explores how Gem-A is continuing its work with CIBJO by increasing members' understanding of Corporate Social Responsibility (CSR) with an inside look into the world's first CSR management system.

More than a 'buzzword'

Over the past few years terms like 'ethics' and CSR have been bandied around the jewellery industry like they are going out of fashion. However, the problem with these terms is that they sound simply like quaint ideas and as expressions describing someone who is good-natured. It's nice to be called 'ethical' — but when you come to think about it, what does being 'socially responsible' or 'ethical' mean? Consider it for a moment: how exactly do you quantify how ethical a company really is?

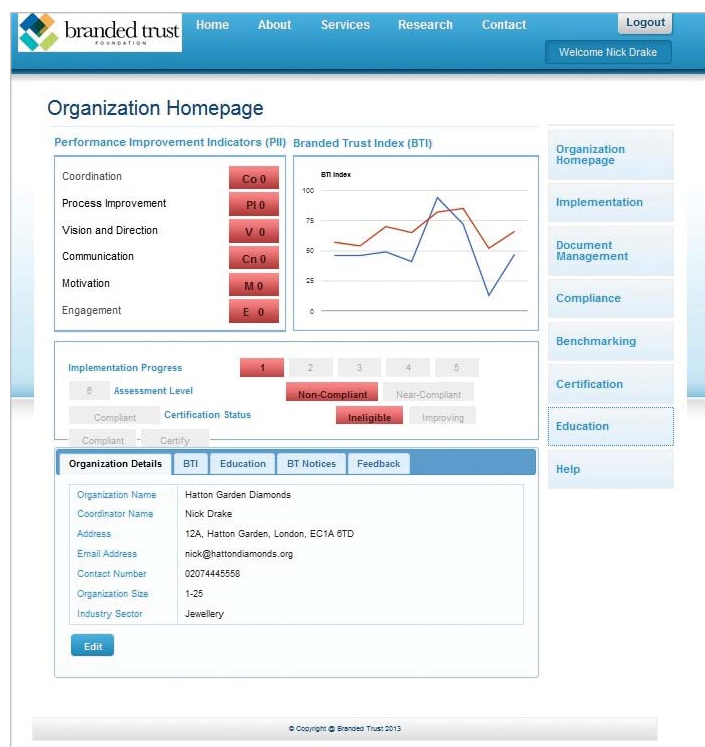
For substantial sections of the industry this is a real worry. Why? Well there are a few reasons. Consumers are increasingly demanding socially responsible products and as an industry we need to respond. Yet many companies regard becoming more socially responsible as an investment with no return — just a 'feel good' expense. Without a clear understanding of how becoming more ethical can help

improve a product's value or a company's reputation and worth, it's difficult for some businesses to gain an understanding of what value CSR actually adds to the company and the wider community. The rejection of industry initiatives and policies forms part of the negative response to CSR strategies, whilst a certain proportion comes from business owners believing they don't have the money, time or ability to properly implement them. Therefore, the process of compliance is often seen by many as a time-consuming, costly encumbrance that puts up hurdles and barriers, and gives nothing in return.

Running alongside these issues is the question: how do companies show they are being more socially responsible? Although as CSR becomes more important to customers, the term can be a magical marketing tool boosting a product's value or a company's reputation — how can you show whether a product actually is ethical or the company in question is being more responsible? When it comes to gems and jewellery we can demand disclosure and transparency, and we can adhere to the codes of conduct of membership associations and professional bodies. However, this is only one aspect of a company's compliance with its social, ethical and environmental responsibilities. After we have disclosure (which is no mean feat in itself) and qualification of professionalism, we're still left wondering how we quantify a company's level of responsibility and how a company correlates this with any performance improvement that may have been added to the business.

Donald Feaver tells about Branded Trust

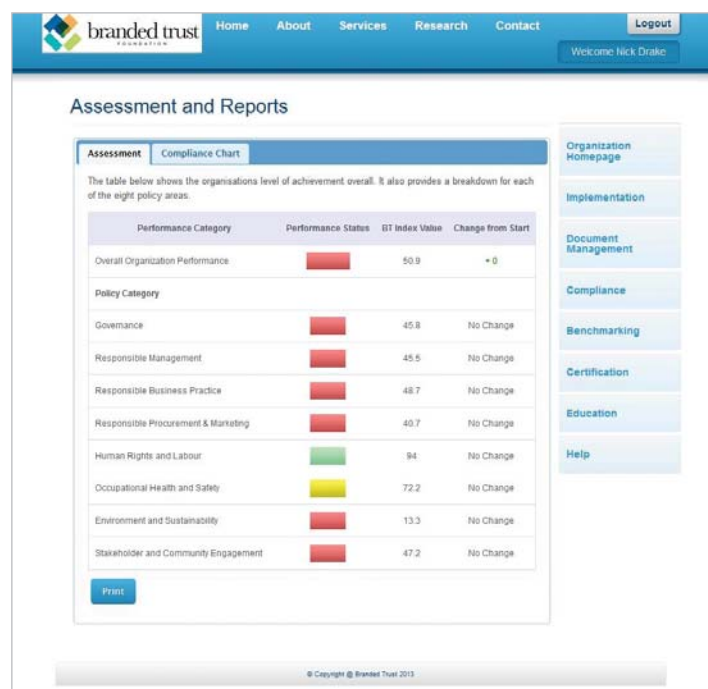
Although fears surrounding the quantifiable benefits of CSR are well-founded, Donald Feaver of Branded Trust believes part of the answer lies within the world's first CSR management system. He also believes that "most companies want to be more responsible but the perceived cost and the lack of identifiable benefits often puts them off". However, with research from European Trusted Brands showing 67% of customers more likely to purchase from an 'ethical' or trusted brand, he agrees that CSR cannot only increase the bottom line but also boost a company's place in the communities it trades in. Obviously, this is the reason for the invention of Branded Trust, which he says "allows a company to manage, track and report on its progress to becoming a more socially responsible outfit" and in-turn allows the company and its staff to become "actively engaged in the process of doing things more responsibly".



1. An example of the easy layout of the Branded Trust system displaying vital indicators to show you are progressing along your journey to becoming more socially responsible.

2. The multiple choice assessment forms allow you to assess honestly how your company complies with certain standards. Feedback is provided as shown in 3.

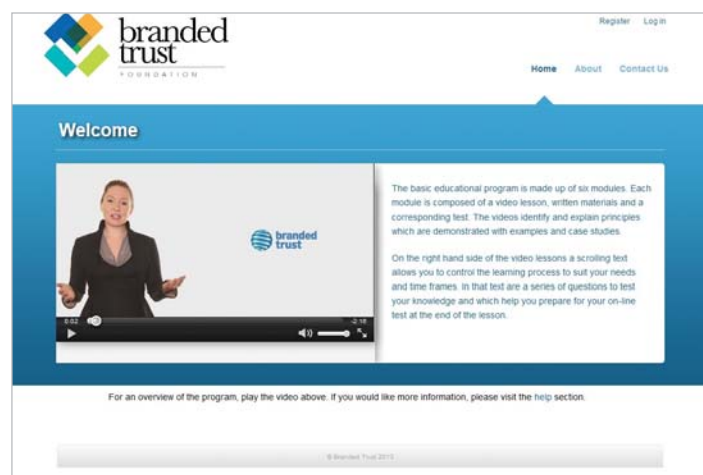
The story of Branded Trust “goes back about four years,” says Feaver. “It began as a research project with CIBJO to examine the options for the most appropriate model for strengthening CSR in the jewellery industry. A project team of a selection of top academics in several areas of CSR — including corporate governance, regulation, organizational behaviour and social accounting — was put together.” Over the next few years the project team developed an approach reflecting world best practice that could be adapted to small- and medium-sized business applications. The model was extensively workshopped with a range of organizations from a range of industries around the world including Australia, Canada, Portugal and Hong Kong.



3. Statistics showing scores for certain policy areas and where areas of development are needed.

As an academic lawyer Feaver’s experience in policy and compliance issues led him to see how companies were deterred by the seemingly arduous task presented by compliance, policy and certification involved with CSR. He explained how this feeling led the Branded Trust team to create a tool that “turns CSR into something more visible, engaging and enjoyable” and that supports “a connection between staff members and with company policy development”. What experience with Branded Trust shows is that effective CSR implementation provides a sense of all parts of the business pulling together, contributing to the bottom line of the business as well as the welfare of fellow staff and the wider community.

Feaver offered a few case studies where companies used morning coffee or ‘afternoons in the pub’ to discuss CSR reports,



4. The Branded Trust education area gives a number of videos and PowerPoint presentations to help guide you through some of the processes involved.

go through the policy questionnaires and track how members of a policy team are coming along with their assigned roles. What the case studies showed was that the Branded Trust CSR implementation process did “make the team a more cohesive working group, pulling together, contributing and inspiring one another to get certain policies and procedures in place. Because they feel involved and can see the affects, their creativity and commitment to the project increase.”

Feaver noted that this inspiring team work is just a part of the impact of the Branded Trust CSR system. What the system also does is cut down costs of implementing these tasks he says. “For example, as the Branded Trust policies are pre-prepared and everything to implement is set out in steps (and taught through the on-board education area), the time sourcing and preparing documents and certification, and the costs of lawyers to check numerous drafts of policies are cut down dramatically.” In-turn, this frees up time for the project manager and people involved in implementation to continue in their regular roles rather than spending their time trying to understand the process and wade through the stacks of documents out there.

Ethics

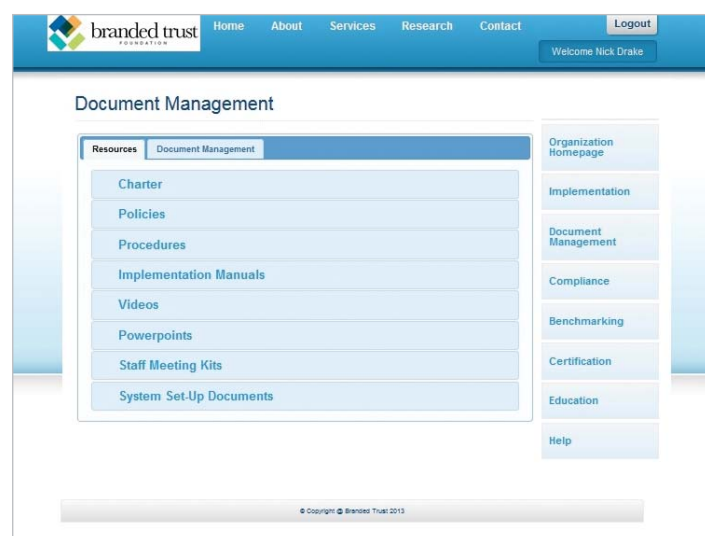
The Branded Trust system

The system itself is a piece of online management software that allows executives and managers to implement, track the progress of and report on innovations and improvements that result from the implementation of the Branded Trust CSR system, but also organize and store the charter, policy documents and related documents preparing for certification in the implementation process. The Branded Trust system does this through what it calls Performance Improvement Indicators (PII) and the Branded Trust Index (BTI) which display how your company meets many critical benchmarks — milestones through the implementation of policies and procedures for your selected industry (each industry is individually tailored for, with developers willing to adapt the system to the needs of individual businesses).

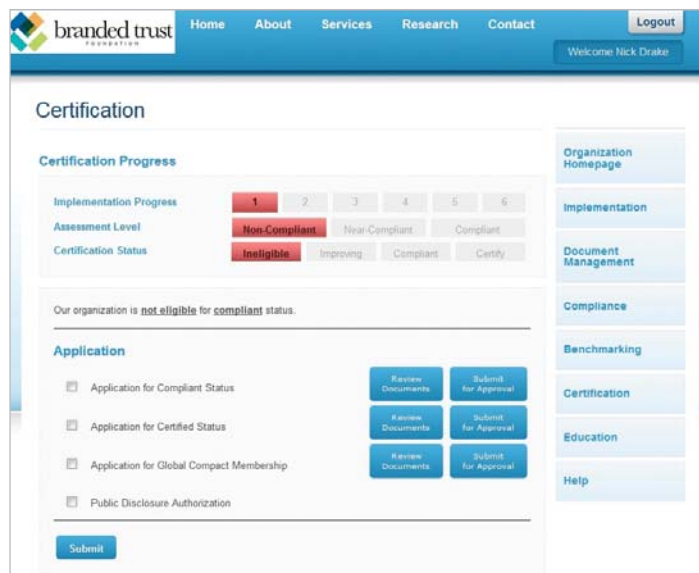
Via the Organization Homepage (1) companies can access a number of areas that allow them to test how effectively they're complying with the selected policies for their industry or particular area within the industry. It displays the progress of implementation, level and areas of compliance with the standards and whether the relevant certification standards have been achieved. Importantly, it shows where a company is weak and indicates areas for improvement.

The Branded Trust system does this through asking your project manager and team to answer a number of questions based on what policies you have or you think the business has in place, as shown in (2). By doing this, the system is able to generate statistics displaying how compliant you are (3) and then give you guidance on what areas you still need to develop, through the online Education and resource areas (4). Part of this resource area acts as a document store with pre-prepared charters, compliance papers and policy and procedural documents (5).

Not only does this give your policy team a central hub to store, correlate and work on shared documents — but it assists by guiding



5. The Document Management area allows users to see what documents they will need and gives pre-written templates to help along the journey. Users can also upload documents so the system can track their progress.



6. The certification section allows you to review your documents and submit them for certification in a few easy steps.

you through the steps to compliance and certification and assesses your progress along the way. One of the really helpful tools is the certification application process (6), which allows you to create and submit your applications for certain types of certification online.

Taking the lead

Having tested the system, Gem-A is getting a head start by beginning to use the tool for its own policy management. Although the software is still in the Beta testing stage, ATC and accreditation manager, Dayna Sherwin, believes the tool can really enhance the way Gem-A manages and tracks its progress in achieving important working standards and practices. "Gem-A is always looking for ways to improve the way we function and the way our business affects the communities we operate in," says Sherwin. "As a company that is looking to the future and trying to do our best by our customers, members, students and the environment, I believe that the Branded Trust system will be a tremendous help in ensuring that Gem-A is on the path to being as socially responsible as it can be." Sherwin went on to say: "As a strong advocate of ethics and social responsibility Gem-A is joining CIBJO in taking the lead in being more socially responsible. We hope our efforts will not only provide a good example of how CSR policies can be implemented, but can act as a catalyst to galvanize action amongst Gem-A members."

Gems&Jewellery will be updating readers on Gem-A's progress with the Branded Trust system over the coming year and will be updating users on how effective the system is in assisting the implementation of CSR policy changes within the Association.

To find out more about Branded Trust, the software and how it can make you more socially aware, visit: www.brandedtrust.org



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Shows and Exhibitions



Tucson Gem Show preview

Once again the Gem-A team will be travelling ‘across the pond’ to take part the Tucson Gem and Mineral Show, which is being held at the Tucson Convention Centre in Arizona from 4–9 February. More commonly referred to as ‘the Tucson Show’ — the yearly celebration of all things gemmological is one of the most eagerly awaited fairs in the gemmology calendar.

It is no wonder the show is so popular, as Tucson boasts some of the most exciting exhibitors and showcases some of the best gemstone examples in the world. And, with a number of events, workshops and seminars aimed to educate and inspire, the Tucson show is a one-stop-shop for anyone with even the slightest interest in gems. With 2014 marking the 60th anniversary of the event, *Gems&Jewellery* has selected some of the most anticipated talks and exhibits for our Tucson Gem Show preview.

Gem-A talks at Tucson

Our first pick, somewhat selfishly, comes in the form of two one-hour talks from Gem-A tutors Andrew Fellows and Claire Mitchell on Thursday 6 February. The first, at 9:00 a.m., provocatively titled ‘Fifty Shades of Colour’,

will allow guests to discover the hidden world of colour within gemstones. Attendees are advised to prepare themselves for a vibrant time testing gems, and seeing the range of shades and tones of colour that exist within everyday stones. A revival of a classic talk on colour and the dichroscope with a brand new twist, it promises to be a real treat for those taking their first steps in studying colour in gemstones.

‘From the common to the unusual’ is the tagline for Andrew Fellows’ seminar at 1:00 p.m. on ‘Spectacular Spectrums’ which follows the morning talk with a guided tour through the correct techniques for successful absorption spectra observation, as well as the problems and pitfalls often faced when dealing with spectroscopy testing. This hands-on workshop will cover

spectroscopy models, best practices with correct illumination, use of additional filters and successful interpretation of results — and will leave attendees with a full understanding of the vast adaptability of the simple spectroscopy in being able to undertake some more rigorous testing of stones.

Seminars & Presentations

In the footsteps of Dr Edward Gübelin: old and new Mogok mining methods for sapphires

Dr Lore Kiefert (part of the AGA Conference)

One of the most anticipated talks of the show focuses on Burmese sapphires and rubies. One of the prime regions for these stones, gems produced from the area have, for centuries, been revered as some of the best such examples anywhere in the world.

Shows and Exhibitions

In 2013, Dr Lore Kiefert, chief gemmologist at Gübelin Gem Lab, was part of a small group from the lab granted permission to visit the famed Mogok and surrounding gem producing areas as part of a research study. What she found was a fascinating contrast in the characteristics of material collected from classic and newer deposits, which she discusses in her talk. Dr Kiefert will report on the intensified activities she observed at the mines as well as the gemmological characteristics of sapphires produced from the newer sources in Burma.

Titanium confusion — when ti-diffusion is more than meets the eye

Shane McClure (part of the AGA Conference)
Next on the agenda is GIA's director of Identification Services Shane McClure.

An internationally renowned researcher and gemmologist, he will provide attendees with an important update from the GIA laboratory. McClure's presentation will examine the potential for co-diffusion (multiple elements diffusing into a material at the same time) in sapphire and discuss the recent study which yielded some fascinating new information concerning the diffusion of titanium in sapphire. The GIA Lab has seen a lot of these sapphires during the last couple of

years with a considerable percentage ultimately turning out to be synthetic. This research has uncovered some interesting anomalies concerning the presence of very naturally appearing chemistry in the diffused layer of these titanium diffused synthetic sapphires. This presents a potential problem for gemmologists relying on chemistry to make a natural/synthetic separation for a clean stone that has been titanium diffused. During his investigation, McClure was able to determine that a once standard test can still be used to identify these stones. But you'll have to join him to find out which test that is...

The future of LED lighting in gemmology

Manfred Eickhorst (part of the AGA Conference)

One of our top picks for technology buffs is Manfred Eickhorst's exploration of the future of LED lighting in gemmology. As one of the most exciting new discoveries in the world of gemmology, LED lighting will have a significant impact on gem testing and identification over the coming years. It's thought that the specific advantages of LED will see it replace the incandescent lamp as the standard light source used throughout the industry (for instance in refractometers,



Gem-A tutor Claire Mitchell will be giving a talk at the show

spectroscopes and darkfield microscopic illumination) and throughout numerous applications in the 21st century.

Eickhorst's exciting presentation will cover the state of technology for LED illumination, its application for gemmological purposes, and a comparison with traditional lighting currently used. It will also address the limits of application for optical purposes, and introduce insights into new methods for using lighting when conducting gemmological examination. He will compare the spectral fingerprint of LED lighting to incandescent, fluorescent and natural daylight in the context of viewing, examining, and displaying diamonds, coloured stones and pearls. Participants will then be able to 'see for themselves' the strengths of LED illumination over other light sources used traditionally in a hands-on workshop session, guided by Eickhorst himself.

Gems in estate and antique jewellery: types, cuts and settings

Dr Jack Ogden

Former Gem-A CEO Dr Jack Ogden will also be on-hand to share his knowledge in the history of jewellery materials and techniques. In his presentation Dr Ogden discusses the diamonds and coloured gems used in the 1800s and early 1900s, the types of cuts used and how the stones were set. The talk is aimed at all who are interested in the history of jewellery and, in particular, those who appraise or deal in estate jewellery and included tips on dating and authenticity.



Shows and Exhibitions

Magnificent Jewels of Cheapside Hoard

Dr Robert Weldon

Tucson gives you another chance to see this astonishing treasure trove of jewels, uncovered by workmen in London's Cheapside in 1912. Of the 500 or so items that comprise the hoard, numerous loose gems, jewels and other items offer a unique glimpse of Renaissance jewellery and tell us much about the global trade in gemstones during the late 1500s and 1600s. The Cheapside Hoard, as this treasure is known, is on display in its entirety at the Museum of London until April, 2014. Anyone who attended the Gem-A Conference will know how popular this exhibition is and will recognise the efforts made by our members to support this exhibition.



Water melon catseye pendant, part of the Somewhere In The Rainbow™ collection

Special Exhibits

A preview wouldn't be the same without a look at the exhibits as well as some of the speakers – and we wouldn't forgive ourselves if we didn't mention the Smithsonian Institution Special Exhibit. Each year more than seven million people visit the Smithsonian Institution to see the Janet Annenberg Hooker Hall of Geology, Gems & Minerals, home of the Hope Diamond and the single largest exhibit hall ever renovated in the Smithsonian National Museum of Natural History. It's one of the most popular exhibits in the world and now you can see

highlights of this fabulous collection at the Tucson show. Don't miss this opportunity to see these national treasures and speak to curator of the National Gem Collection, Jeffrey Post, who will be joining the exhibition as it shows at Gem Hall booth 1800 for the entirety of the event.

Alongside the Smithsonian's special exhibit is The Cultured Pearl Association of America's (CPAA) Exhibit of Extraordinary Cultured and Natural Pearls (Gem Hall booth 1900) — a new travelling exhibition displaying the CPAA's 56 years of dedication to 'cultivate' awareness, interest, demand

and successful marketability of cultured pearls. Although not one of the most ground-breaking pearl exhibitions to ever grace the halls at Tucson, we definitely think it's worth a look — even if just on the way to seeing the Smithsonian exhibit or to take in the wonderful Somewhere In The Rainbow™ collection, which exhibits in the Gem Hall (booth 1711) for another year.

However, it's not all about gemstones. In keeping with the show's 60th anniversary tagline — '60 Years of Diamonds, Gems, Silver and Gold' — a number of gold and silver exhibits will showcase some of the best specimens of these precious metals found in mines in North and Central America. Selected pieces from the Round Mountain mine in Nevada, the Eagle's Nest mine in California, and some great samples of silver from the Silver King Mine — the great silver mines of Michigan and Mexico — will also be on display, with attendees encouraged to take a closer look at what seem to be everyday simple minerals.

With a great emphasis on the rare and wonderful, this year's show promises to be bigger and better than usual. However, some things never change as Gem-A staff will once again be on hand during the show to promote our services and courses and answer any questions about gemmological education. You can find us in booth 29 in the Gem Hall during the show.





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Hands-on Gemmology

“Is it all right?”

Making sure retail jewellers don't get caught out, Grenville Millington FGA uses the study of a ruby to stress how some gemmological training adds interest to the job — and may well save a little embarrassment.

There have always been two main questions asked of a gemmologist when a gemstone is brought in for testing or opinion (although we are always at pains to point out that opinions need to come after testing and not before). The two questions are: “Can you tell me what this is?” and “Is this a... (insert any gem name)?”

Over the last few years, possibly from when that strange object the ruby/glass

mixture/composite came on the scene (around 2004), I've found trade customers asking something else. In fact, it's now so widely asked it's almost become one of the trade's technical terms in its own right.

So it was in the example written about here. The customer was already under the impression it was a ruby he was handing over and now held on a short term approval note. The colour was a little un-ruby like, but the colour of many African-sourced rubies could be considered un-ruby like when we hold the red of Burma-type rubies in mind. Older members of the trade may have entered it when Thai rubies were all that were readily available and these, in commercial qualities, often looked like almandine garnets. But, also bearing in mind the ruby/glass mixture stones (that have made a lot of trade members look like they don't know what they're selling), the question now often being asked is, “Is it all right?” In other words, “Am I all right selling this stone as ruby?”

This question also highlights the difference between the very top end of the trade and the larger, more commercial side. Where money is no real object, customers are asking for natural, untreated stones. Lower down the scale, the fact that a stone can be labelled sapphire or ruby is all that is important to the end customer and the fact the stone may have been heat-treated along the way is of no real consequence. Many retail jewellers probably have a type of disclaimer in force saying something along the lines of: “Most natural gems have undergone some form of heat treatment to aid with colour and/or clarity improvement.” In fact, you could almost argue that a customer is much better off

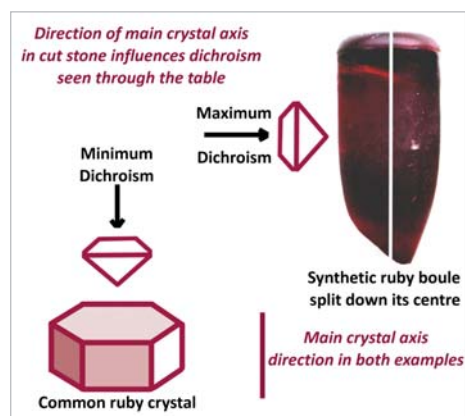


1. The emerald-cut, darkish red ruby, weighing 1.59 ct.

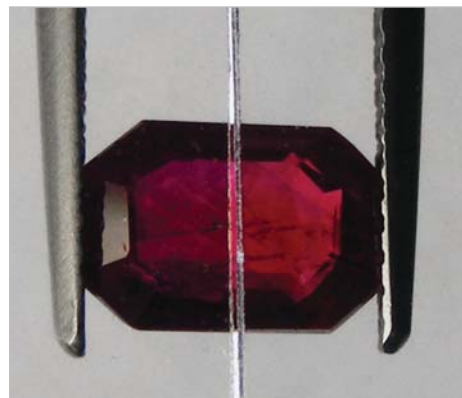
with such a stone rather than a muddy, lack-lustre wholly natural one available for the same price.

Now, let us direct our attention to the stone that prompted all of this trade philosophy (1). We were told it is a ruby (although that will have to be checked, of course) and it certainly looks like one. But can it be called a ruby? The examination begins...

It is an emerald-cut, darkish red gem, weighing 1.59 ct. In common with many rubies it is rather shallow for its size, measuring 7.9×5.4×3.2 mm. We are used to seeing rather shallow rubies, as a common ruby crystal form is the squat, tablet-shaped hexagonal prism. This means that the main crystal axis (the c-axis) is perpendicular to the table facet. With the standard synthetic ruby flame-fusion boule which splits along its length, the usual orientation of the cut



2. Dichroism in a natural ruby and a synthetic ruby boule.



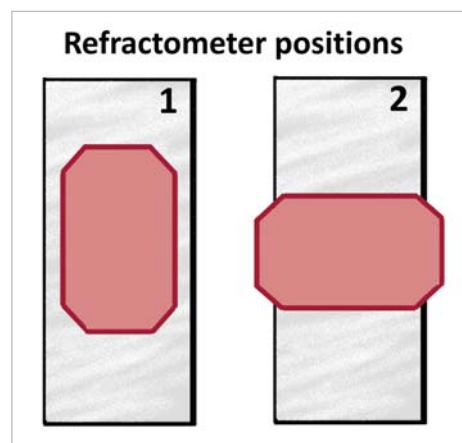
3. The ruby seen under a split Polaroid dichroscope.



4. Twinning zones seen under a polariscope.

stone means the main crystal axis is parallel to the table. This orientation in both the natural and synthetic stones shows itself up with observation of the dichroism. Aiming the dichroscope at right angles to the table should show no dichroism in the natural stone and full dichroism in a flame-fusion, Verneuil type synthetic, providing they conform to this stereotype. So the theory goes (2).

Under a split Polaroid dichroscope, the dichroism was pronounced (3). Obviously this is not a view along the optic axis and the shallow cut has fooled us. The gem was placed under a polariscope, with the expectation of strong light/dark extinction on rotation. The result was a slight change only, but with some areas showing the spectrum colours we expect to see in a ruby when viewing along the optic axis. The spectrum colours



5a,b. Positions of the ruby on the refractometer prism.

were limited to narrow bands across the stone, indicating twinning zones (4).

When the stone was placed on the refractometer in the usual manner, i.e. stone in line with the prism, the reading was only a single shadow edge of 1.773 (5a). When the stone was turned 90° it showed two shadow edges at maximum separation, 1.765–1.773 (birefringence 0.008) (5b). This is the result to be expected when the stone is cut with the main crystal axis parallel with the table.

So far, this stone had shown three interesting results, but all explainable. When examined with the 10x lens and the ruby



6 (a). The ruby viewed in daylight showing twin planes

held up to the light through a window, the twinning lamellar could be seen in some directions (6a). However, when the view was slightly changed a distinct, differently coloured centre area could be seen (6b).

As the stone is a ruby, the difference in colour prompts the question about beryllium diffusion. I described one such ruby in *Gems&Jewellery* (May 2006, 15(2), 36–37); when that treated stone was immersed in methylene iodide (7) the outer edges appeared more orange than the pinker core, but there was a merging of colours. To better examine the current ruby, it was immersed in water (if necessary methylene iodide can be used, but it is always easier to try water first). The differently coloured centre area could be seen to have distinct borders, as we would expect with natural growth differences. Also the colour shows more orangey red in the centre



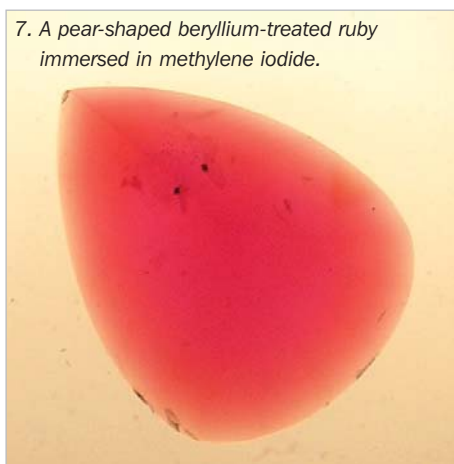
6 (b). A differently coloured centre observed when the view was changed slightly.

rather than the perimeter, suggesting this is not beryllium treated (8).

Narrow twinning lamellar are a very common feature of the ruby glass composites (9), so the presence of twinning planes in this stone would prompt further examination for fracture filling.



8. The ruby immersed in water showing central orangey area.



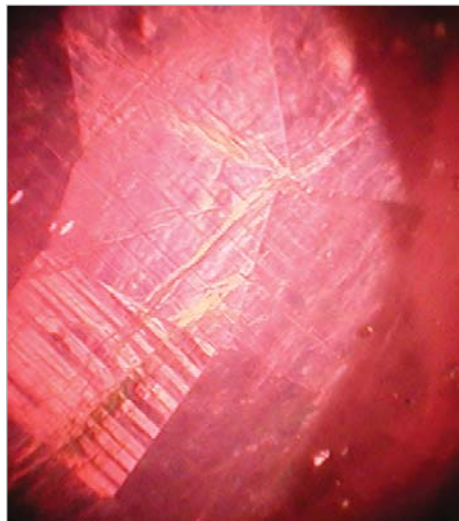
7. A pear-shaped beryllium-treated ruby immersed in methylene iodide.

Therefore, the next step was examination under a microscope (10–12). Several veil-like feathers mostly along the length of the stone could be seen (10). Closer views of the feathers showed the unmistakable pattern of flux-melt residue after heating, with their rounded globules and round-ended stalks (11 and 12).

The spectrum showed faint but distinct chromium lines in the red, including a fluorescent doublet, intense absorption across yellow and green, with very strong dense lines in the blue section. The colour, viewed in north daylight, was generally dark and the shallow cut did the stone no favours

Hands-on Gemmology

“Is it all right?” (cont.)

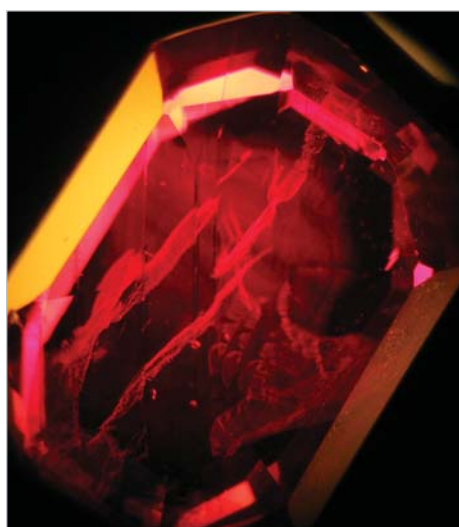


9. Twinning planes and yellow fracture filling in the glass-filled stone. Magnification 15 \times .

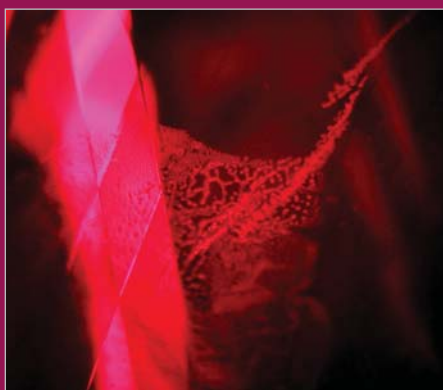
across the centre, but the internal reflections around the edges made for an intense, strong, full red (not the shade sought in the fine Burma stones).

So, what do these results add up to?

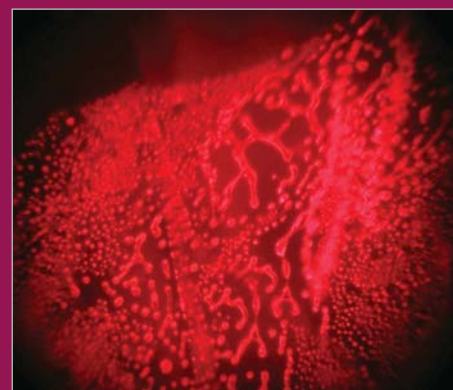
The refractometer and spectroscope results point to the stone being ruby. The internal features suggest the stone is of natural origin, but also displayed are indications of it having undergone flux-healing heat treatment. The twinning lamellar are not as fine as generally seen in the ruby/glass



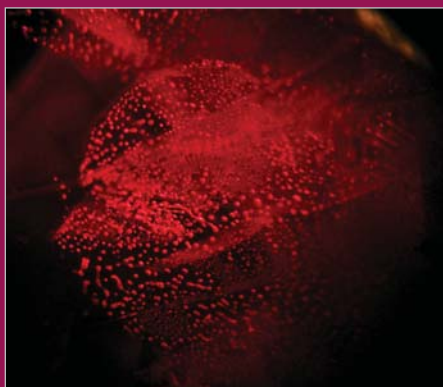
10. The ruby under polarized light, magnification approx. 10 \times



11 (a). Twinning planes and a flux feather, magnification 30 \times .



11 (b). Detail of central part of 11(a), magnification 80 \times .



12 (a). Flux feather, magnification 30 \times .



12 (b). Detail of far left area of 12 (a), magnification approx. 120 \times .

composites, but with the healed feathers and colour, it is tempting to think that this is East African or Madagascan material that possibly forms the top-end of that material which is used for ruby/glass treatment.

The orangey core also suggests that this material was, shall we say, less red when untreated and the heating has altered some undesirable colour to red or orange (compare the Mong Hsu original material, with blue to purple zones that lose their blueness on heating).

A lot of thoughts and possibilities cropped up with the examination of this stone, but when the customer returns and asks “Was it all right?” our answer can be a short “Yes”. We suggest he sells the stone as “Ruby (corundum) of natural origin with heat treatment and flux assisted healing of fissures.” If he has a disclaimer worded similarly to that mentioned earlier, he could well describe the stone as ruby.

Because of our short response: “Yes”, the customer probably thinks I took a quick look and, being a gemmologist, pronounced it was “all right”. Well, that’s what he brought it in for, didn’t he? But I can’t help thinking that I had spent a most interesting time examining this none-too-attractive gem and this person, with maybe twenty years’ experience in the jewellery trade, had missed out on all of that because he couldn’t be bothered to put some effort in and get some gemmological training.

All photos by Grenville Millington.

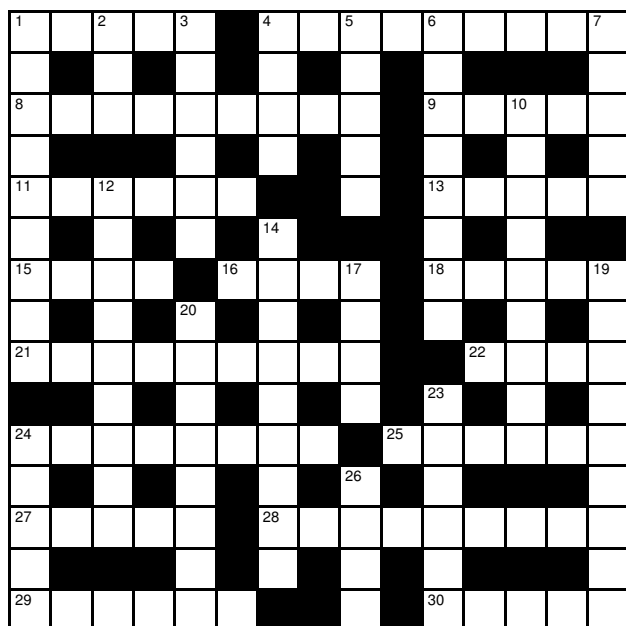
About the author

For many years Grenville Millington ran his own gem and jewellery business and taught gemmology and retail jewellery at the Birmingham School of Jewellery.

It's brain-teaser time!

Following Gem-A's Big Christmas Quiz, we got the taste for trivia – so for the first time ever in *Gems&Jewellery* we have a gemmological crossword. As it's our maiden voyage into the crossword world there are no prizes this time round – however we have plenty more puzzles up our collective sleeves and who knows – maybe a few goodies to giveaway too!

Gemmology



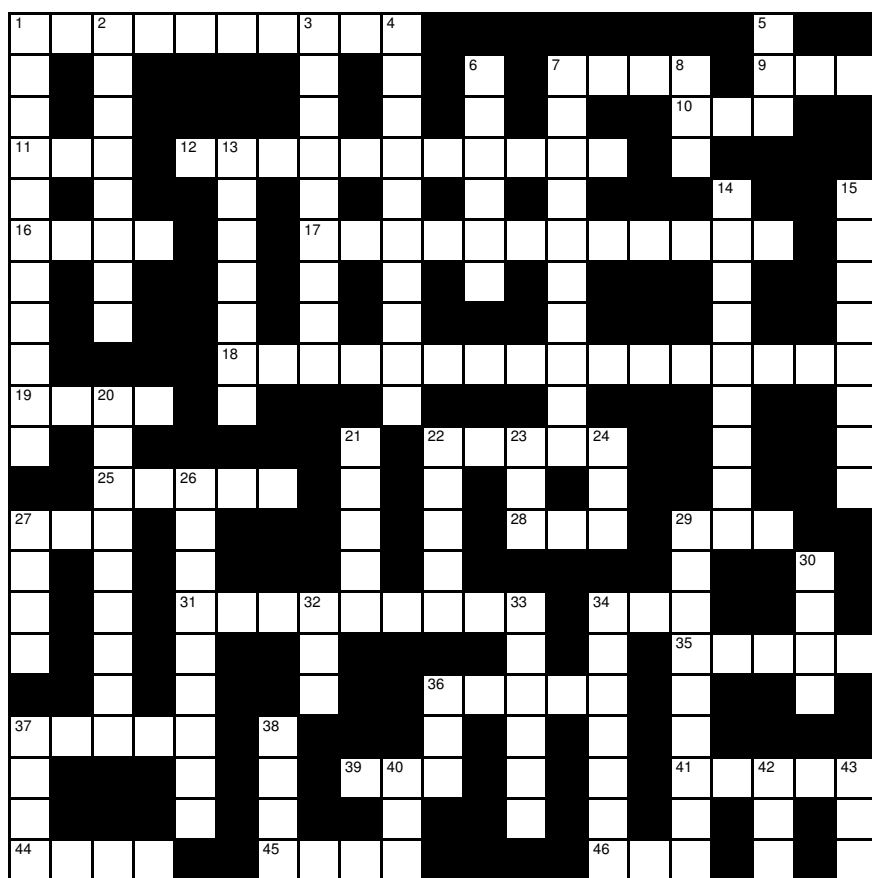
Across

- 1 Molten volcanic rock. (5)
- 4 Shape of pyrites in twinned orthorhombic form (Marcasite) (9)
- 8 Diamond bearing igneous rock. (9)
- 9 Sir Walter Scott's "Anne of Geierstein" may have affected these gems. (5)
- 11 Geographic location of the Diavik diamond mine. (6)
- 13 To cast out (5)
- 15 Combines with sulphur to produce metallic cubic forms (4)
- 16 In cyanide this aqua burns. (4)
- 18 Fine gravels for abrasion. (5)
- 21 "A little red one" Gr an Acronia (9)
- 22 Aniseed flavoured liqueur. (4)
- 24 Steve Hawking has this in a nutshell. (8)
- 25 Ca Ti SiO₅ RI 1.89 - 2.02 Dispersion 0.051 (6)
- 27 One of jewellery's glyptic art forms. (5)
- 28 Tremolite - actinolite series, group name. (9)
- 29 A stone engraved with a rule of life ? (6)
- 30 A piece of broken stoneware or pottery. (5)

Down

- 1 Cu₂ (OH)₂ CO₃ (9)
- 2 What amber was like when it was new. (3)
- 3 To wear down or erode. (6)
- 4 Half round pearl with a flat base. (4)
- 5 Compact flinty chalcedony. (5)
- 6 Mesolithic time. (8)
- 7 Pinacoid horizontal to C-axis. (5)
- 10 The maximum displacement of a vibration from its mean position. (9)
- 12 Rare earth element in apatite (9)
- 14 Dental and tusk decoration by people in Polar waters. (9)
- 17 The Russian parliament 1906 - 1917. (4)
- 19 A deceased, detached piece of rock. (9)
- 20 Pseudonym for Bournonite from Trewatha Cornwall (8)
- 23 Relative to eyes on whisky measuring. (6)
- 24 With you, Cnut, there was no finish to any gem. (5)
- 26 A mineral to box with. (4)

Pearls



Across

- 1 Sectional pattern of layers within a natural pearl. (10)
- 7 This direction is in a stew. (4)
- 9 These girls will dive in for pearls. (3)
- 10 To perform (3)
- 11 A set of things to use together (3)
- 12 A very large pearl, at one time gone for a Burton (2,9)
- 16 The product of Bombyx mori. (4)
- 17 Producer of pale pink pearls with a flame structure (6,6)
- 18 Convert carbuncle mica to produce a pearl (7,9)
- 19 Arabian sailing vessel (4)
- 22 Cultured pearls from era ok for a short while (5)
- 25 Dye used to produce pink hue (5)
- 27 Name for a straight pearl (3)

Down

- 1 Pacific source for "Pipi pearls". (4,7)
- 2 Cephalopod shell used for producing Osmenda pearls. (8)
- 3 Author of "The Pearl Hunter". (9)
- 4 Abalone shell, a traditional symbol of this American State. (10)
- 5 The _ _ _ wing oyster shell, used for the production of cultured blister pearls (Pteria penguin) (3)
- 6 Confused airmen, can serve at sea (6)
- 7 Translucent shell, Placuna placenta to let some light in the house (6,4)
- 8 Into which (44) across flows. (3)
- 13 Arts design style seeing a decline in the use of conch pearls. (3,4)
- 14 South western zone of Oceania. (9)

Winners and answers will be published on our social media sites and in the next issue of *Gems&Jewellery*. To submit your crossword, scan or photograph your answers and email them to: miles@gem-a.com or post them to: Miles Hoare, Gem-A, 21 Ely Place, London, EC1N 6TD

Crosswords courtesy of Ewen Taylor FGA DGA.

Fabulous fluorite

Anthony de Goutière describes and illustrates the cutting of a beautiful rare green fluorite crystal.



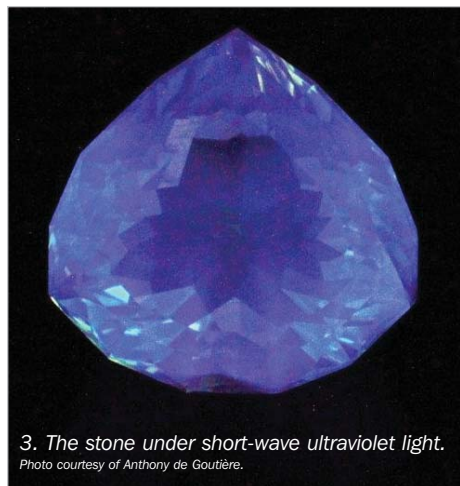
1. The green fluorite crystal. Photo courtesy of Anthony de Goutière.

A few years ago I purchased a collection of crystal specimens from an estate, one of which was a large green fluorite crystal weighing approximately 800 g (1). Before I acquired the stone, one face of the crystal

had been polished to expose the beautiful green interior. There was a label on the specimen 'Perry Mines Madoc, Ont.' which was painted on the edge of an almost colourless area. The Perry mine closed in 1943 so this dates the specimen to the early 1940s or earlier.

Last autumn I decided to send the fluorite to Rudi and Ralph Wobito, master gem cutters of Toronto.

After a careful examination and assessment of the various possibilities Rudi recommended a modified pear shape to obtain the maximum yield from the green area and I told him to proceed. Working with this specimen was quite stressful because fluorite is very heat sensitive and a lot of heat is generated during the cutting and polishing process. Rudi sent me a series of photos he took during the fashioning of the gemstone (2 a–d).



3. The stone under short-wave ultraviolet light. Photo courtesy of Anthony de Goutière.



2 a, b, c, d, e. The sequence of cutting of the stone. Photos courtesy of Rudi Wobito.

Early this spring he sent me the finished gem and it is truly a masterpiece. It measures 46 × 46 × 34 mm and weighs 104.50 g or 522.50 ct! Perhaps a bit too big to mount in jewellery but it is a wonderful example of the Wobito brothers' craftsmanship. The only inclusion is a small, almost invisible fissure under the crown facets. An added bonus — the fluorite looks like a fine Kashmir sapphire when exposed to short-wave ultraviolet illumination (3).

I now own a beautiful and rare gem that is probably one of the largest pear-shaped faceted green fluorite gemstones in existence (4).

About the Author

Anthony de Goutière GG,
of Victoria BC, Canada.
Winner of the 2012 Gem-A
Photographic Competition.



4. The pear-shape green fluorite weighing 522.50 ct. Photo courtesy of Anthony de Goutière.

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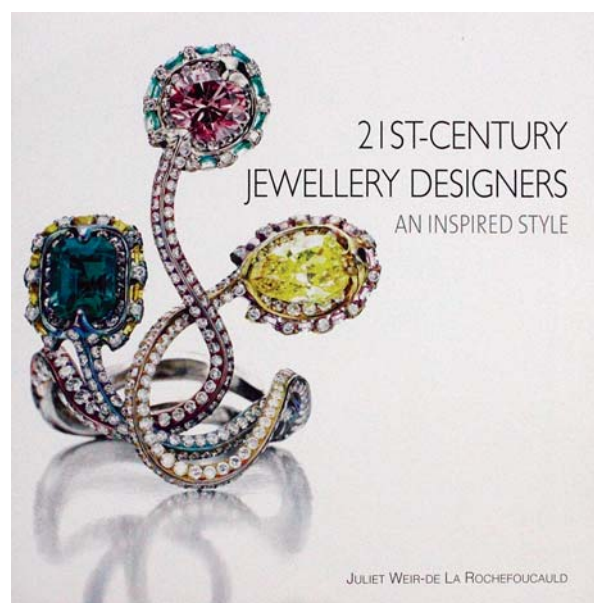
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Book Reviews

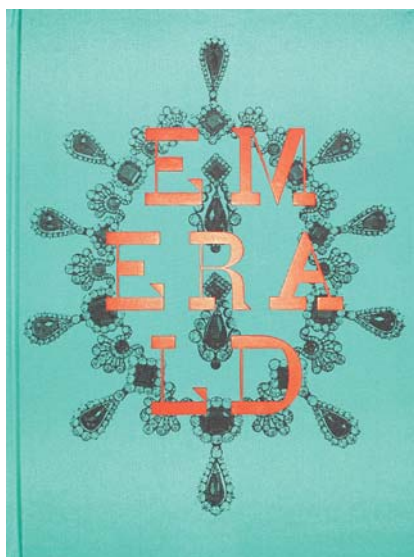
Four weighty tomes landed at Gem-A in the last month and were met with a mixture of responses. Their covers offer much but do they deliver, asks James Riley?

With the century only 14 years old *21st-Century Jewellery Designers* strikes me as a sweeping title and one which is bound to be out of date in five years. Given that the book lists what I guess must be the author's choice designers from 13 countries around the world, the perception must be that they are all internationally renowned. Certainly I had heard of a number. However, to gain an international reputation I suspect one needs to have been around a good few years, most in this case started in the late 20th century. 'Jewellers of the turn of the century' might be more accurate.

The book falls into inevitable clichés, such as the only UK entry being Stephen Webster. While I have no problem with his designs, I think there are other designers of note whom I would place above him. This book does deliver stunning photographs of the 'look' which has been prevalent over the last few years. It is a success because it was impossible for me to determine who some of the designers were by the pieces and in fact they could have been made in any of the top houses in the last few years. A snapshot then of jewellery design, which would grace any coffee table and which will, I'm sure, provide inspiration to design students and jewellery lovers alike.



21st-Century Jewellery Designers: An Inspired Style
 By Juliet Weir-de La Rochefoucauld FGA
 Publisher: Antique Collectors' Club; Slipcased Edition
 edition (8 Oct 2013)
 Language: English
 ISBN-10: 1851497293
 ISBN-13: 978-1851497294 RRP: £50

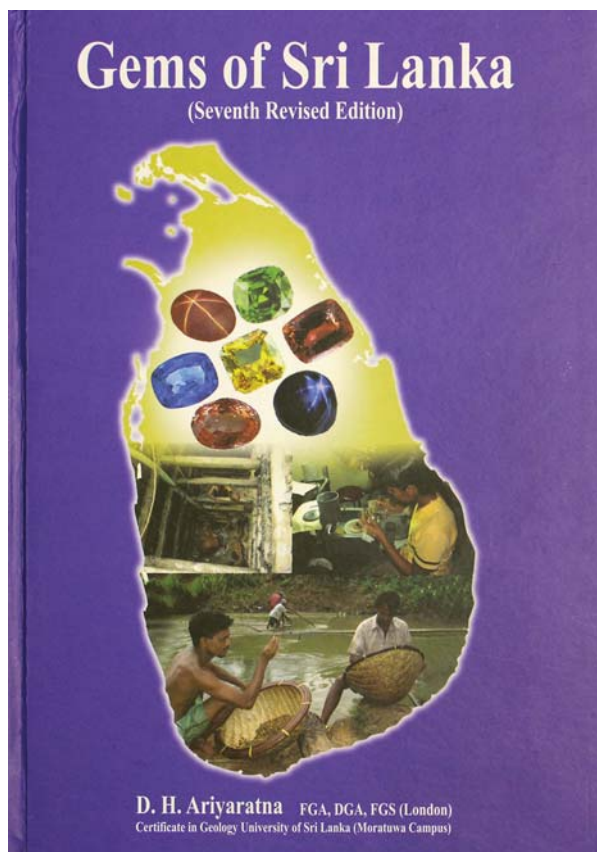
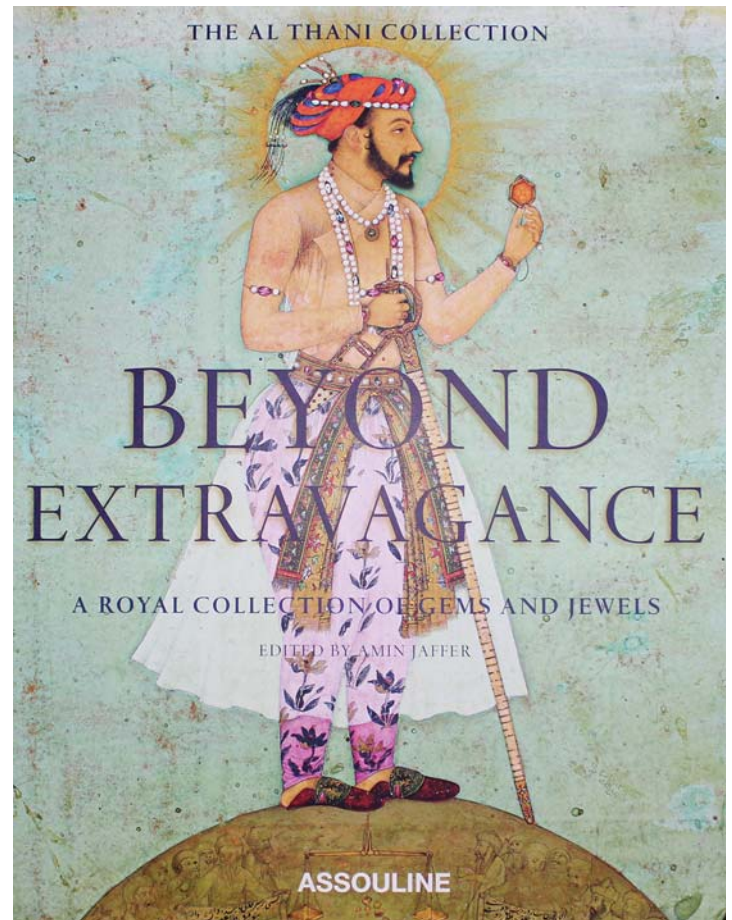


Emerald: Twenty-one Centuries of Jewelled Opulence and Power
 By Jonathan Self, Joanna Hardy FGA DGA,
 Franca Sozzani & Hettie Judah
 Publisher: Thames and Hudson
 Language: English
 ISBN: 9780500517208 RRP: £75

Emerald is an enigma of a book in that I'm not quite sure what it is trying to be. Basically it is a tour de force by *Antiques Roadshow* expert Joanna Hardy on spectacular pieces of emerald jewellery through the ages, with profiles of pieces worn by royalty, maharajahs and Hollywood stars alike. Some excellent photographs here as well, but what else? The second half of the book by Jonathan Self is a history of the gemstone and there is some good information. The publication has been sponsored by Gemfields so one might have expected a lot more detail on mining, prospecting, grading, cutting, etc. To me, it feels like it's lacking something. It shows tremendous promise but I was left feeling disappointed. Perhaps a change of title would help — it is not the encyclopaedia that the title and cover would suggest — and some revisions to help this book decide what it wants to be. It purports to be 'the most ambitious book ever published on this beautiful stone'. Someone needs to look at the paper quality and the binding; both of these diminish the excellent research contained within. But, if you want a book on emeralds, then look no further than Ron Ringsrud's excellent work.

Everything that *Emerald* isn't, *Beyond Extravagance* is. Beautifully presented and with an array of authors who really know their subject — including our own Jack Ogden. A finite work in that it concentrates on a single collection — the Al Thani Collection — but one which seemingly outshines almost any single collection in a public museum. Occasionally it is a catalogue — what it is meant to be — but at the same time it sets items in their context. The photographs are mesmerising — OK, so it's because the subject matter is so good. However both the previous books could do with using the same photographer and printer. It's not cheap but if I didn't have access to one in the Gem-A library it would certainly earn a space on my bookshelf — and I don't own many jewellery books. I can't do it justice here — buy it!

Beyond Extravagance: A Royal Collection of Gems and Jewels
By Amin Jaffer
Publisher: Assouline (1 Oct 2013)
Language: English
ISBN-10: 1614281297
ISBN-13: 978-1614281290 RRP: £165

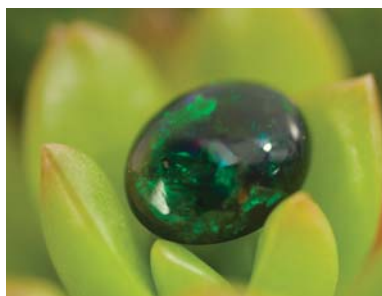
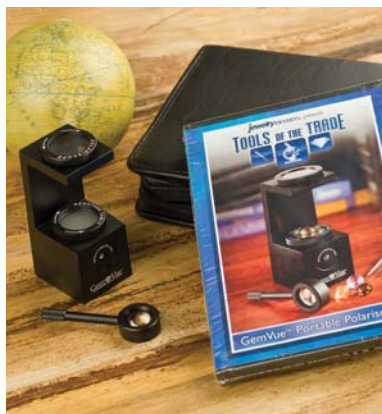


When a book reaches its seventh edition it would be reasonably safe to say that it must be pretty good to have necessitated so many reprints. Don Ariyaratna's *Gems of Sri Lanka* has just been updated and reprinted. It is a personal view by an individual who is passionate about gemstones and about the country of his birth. It is unpretentious yet filled with snippets of useful information about gems, how to determine what they are, and many of the dos and don'ts when travelling to Sri Lanka. It's affordable, but don't get excited about the picture or overall production quality. It does what it says on the tin and Ariyaratna is to be applauded for keeping this book up to date over the last 38 years. A useful addition to anyone's library.

Gems of Sri Lanka (7th revised edition)
By Don Ariyaratna FGA DGA FGS
Publisher: A&B Graphics (Self-Published)
Language: English
ISBN: 978-955-95494-6-8 RRP: £25

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