

Gem & Jewellery News

VOLUME 1 NUMBER 3

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ANTIQUE ALUMINIUM JEWELLERY

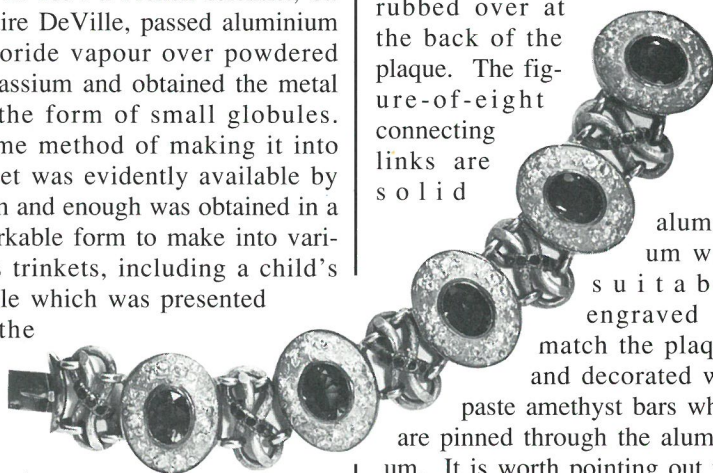
The light silvery metal aluminium was first isolated by a German metallurgist named Wohler in 1827, when he succeeded in producing it as a finely divided powder for which there was then no available heat source to convert it to sheet or other solid form.

In 1854 a French scientist, St. Claire DeVille, passed aluminium chloride vapour over powdered potassium and obtained the metal in the form of small globules. Some method of making it into sheet was evidently available by then and enough was obtained in a workable form to make into various trinkets, including a child's rattle which was presented to the

Prince Imperial, the son of Napoleon III. The metal at this time was costing the equivalent of about £7.00 an ounce and for a few months became a fashionable jewellery metal despite the fact that it could not be soldered or drawn.

These disadvantages were overcome by setting the new metal in gold, silver-gilt or rolled-gold mounts, or by using it as a single metal to make such things as lightweight signet rings. My illustration is by courtesy of Hancock & Co., of Burlington Gardens, London

W1, and is an example of a bracelet in which the aluminium is used in the form of chased or die-struck plaques, domed to give them rigidity and set in a silver-gilt mount. The paste amethysts in the centres (the one at the tongue end is a real stone) are set in silver-gilt which is rubbed over at the back of the plaque. The figure-of-eight connecting links are solid



aluminium wire, suitably engraved to match the plaques and decorated with paste amethyst bars which are pinned through the aluminium. It is worth pointing out that at that time aluminium was almost twice the price of gold, although one got something like six times as much metal for the ounce weight.

Some tableware was made from it but the unfamiliar feel of light forks and spoons, which went out of shape with an ease which would have put today's magical spoon bender, Uri Geller, out of business, probably prevented it from being used extensively in this way.

A year later the price had settled to around £40.00 a pound and Napoleon III was said to be inter-

CONTENTS

Around the Trade	35
Gems	37
Education	37
Gleanings	38
In the Field	41
Books	43
Forthcoming Events	44
Letters	45
Competition	47
What's on	48

ested in using it to produce lightweight armour for his troops. But it was far too easily dented and holed so that idea came to nothing.

In another seven years the price had come down to around £2.00 a pound and by 1889 a new US company was producing 750 pounds a day for \$4.50 (then about £1.00) per pound by electrolysis. Another three years saw this price halved.

By the middle of this century the price had fallen to about a shilling a pound (5p), but today the loss in the purchasing power of the pound sterling has brought it back to around 55p. (cont.p.40)

Gem & Jewellery News

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EDITORIAL

Putting the Carat Before the Hoards

Two things have prompted this editorial - the seasonal Spring promotion of engagement and wedding rings in jewellery shops around the land and the article in the March issue where Harry Levy complains that British jewellers tend to lack the imagination or foresight to educate their customers to appreciate some of the less usual species and cuts of gemstones. The subjects are related and beg the question - what do some High Street retail jewellers think they are selling? Or what do the customers think they are buying?

Quotes from Mr Ratner aside, there is no clear answer. At the top end of the trade rarity, investment, art and glamour are being peddled and there is thankfully a growing fringe of shops selling designer jewellery set with everything from diamonds to fish heads. But what about some High Street shops? To believe that the typical mass-produced, cast 9- or 14- carat gold ring set with a 0.20 carat diamond is either an investment or an object of exceptional beauty or rarity is obviously wrong - so what is it being sold as? How come that a young man can meet the woman of his dreams, one in a million, and then feel it right to spend a year's savings on a mass-produced ring, identical examples of which could be found in every High Street in the land? The average bride expects more distinction in her wedding dress, which she will only wear once.

I think the problem stems from the fact that we are selling materials that, correctly or not, are imbued with an aura of intrinsic value. Never mind the appearance, look at the hallmark. Nobody would set out to value a Rembrandt painting on the basis of so many tubes of paint, plus so many square centimetres of wood panel, yet jewellery is frequently viewed in just this way, history, skill and design often being ignored or not understood. This is not a cry for more 'modern' design, just for more awareness of specialness. Jasper Johns would not paint over that Rembrandt painting, but even now it is not unusual for a beautiful Golconda diamond, mined and hand-cut in the 17th century, to be re-cut as yet another flashy modern brilliant. But in theory, which type of stone should best catch the imagination of the public and epitomise the timelessness and allure of gems?

Until more retail jewellers think about these issues and educate their customers to understand the beauty and specialness possible with jewellery, the sign saying 'fine jewellery' emblazoned over so many British shop fronts will often remain an empty promise.

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 Scam Exposed

GAGTL was instrumental in getting the BBC TV Watchdog programme to publicise the Gem Scam operating through Europe and North America. Over the past year isolated cases have been coming to our attention in which members of the public who had purchased gemstones, mostly rubies, sapphires and emeralds, as 'guaranteed investments'. When they tried to recoup their money they found either that the company who had sold them the goods had disappeared, or that jewellers and other buyers of gemstones had indicated prices considerably lower than those the stones had been purchased for.

Members of the public in the UK had bought these stones from companies operating out of such places as Amsterdam and Antwerp, well known centres for diamonds. They had been contacted, probably through a credit rating list, by these companies who presented them with well produced literature, giving potential growth charts for values in gemstones, glossy magazines giving locations of sources of such stones and they would be followed by telephone canvassing and then sales. Some purchasers were persuaded to invest more heavily either by increasing their holdings of gemstones or by selling their stones back at a 'profit' and putting this money, plus more, into better and larger gems. Of course these 'better' stones were just as overpriced as the rest. The investor had part-

ed with his previous purchases and the extra he paid could have bought him a genuine investment had he gone to a reliable dealer or jeweller.

More and more such stones came to the attention of the Laboratory and the Director of Laboratory Services, Ken Scarratt, approached the BBC TV Watchdog programme. A researcher from the programme was brought in and by advertising on Ceefax more investors were discovered. In all cases these stones were being sold for at least ten times their price on the open market. The 'investments' made by individuals have ranged from £1,000 to £300,000. The scam has now been shown on TV and hopefully those who have been caught will not lose more money and new investors will not be caught. Arrests have been made in Amsterdam, the operation in Antwerp is under police investigation and there is co-operation between the various police forces to eradicate this operation. The GAGTL has become the holding centre in the UK for information about these frauds so if you hear of, or come across relevant information, please make contact.

The stones are usually 1ct to 5ct of a medium commercial range and are supplied in a sealed packet with a certificate from an obscure laboratory; the prices paid are at least ten times true valuations.

Buyers Beware

Not only is it the public who are caught when purchasing gems.

In my last article I wrote about the many new gems coming onto the market from new localities. Rubies have become far more difficult to buy and prices have gone up considerably for the medium to fine goods especially in stones suitable for rings. There was great excitement in the trade when rubies were discovered in Vietnam. Eventually when these came on the market, they included some exceedingly fine coloured stones.

They had the colour of good Burma rubies which the Verneuil synthetic tries to imitate. An article in a recent *Gems and Gemology* tells of rough synthetic rubies being mixed in parcels with good quality natural being sold at the mining and cutting centres in the Far East. These flame fusion synthetics are cut and tumbled to give the appearance of natural rough crystals. So all buyers have to beware. H.L.

Overheard

Recently heard in the London Diamond Bourse: a broker came in excitedly enquiring about a D colour flawless stone. He went from table to table and one member beckoned him over and pulled out a stone. "I can see the mark without a loupe" remarked the broker. The immediate retort was "You don't expect the whole stone to be D-flawless do you?" - You cannot win them all. H.L.

Basel 1992

The Watch and Jewellery Fair was held early this year between 2 and 9 April. During a Spring holiday in Switzerland, I took the opportunity of visiting this important fair for the first time. After parking the car, at what seemed miles from the fair and taking advantage of the excellent Park-and-Ride bus shuttle I was confronted with the sheer scale of the three exhibition buildings. One housed watches and clocks, one was dedicated to jewellery and loose stones and one to related services. Being interested in loose stones I spent the wet Friday in Building 2 which contained 12 exhibition halls on three floors - over 1100 exhibition booths in one building!

Here British exhibitors, many of whom are GAGTL members, were grouped together into areas specialising in antique jewellery, manufacturers and loose gemstone dealers. A buyer looking for, say, British antique jewellery had the pick of several British exhibitors in close proximity.

Looking around the hall one was struck by the range of quality in gemstones. Cheap emeralds, sapphires and rubies were piled in heaps in some booths and, from their appearance, one wonders if any of the rubies and sapphires in these heaps was unheated. One booth had large piles of diffusion treated sapphires simply labelled 'Diffusion Sapphire', and there were quite exquisitely breathtaking gems in other booths. The rarity of very fine rubies was noticeable. Most fine rubies and sapphires were described with their supposed or reported locality. Whatever one thinks of the pros and cons of 'Burma' and

'Kashmir' labels, the fair confirmed the trade's willingness to use them.

I was lucky to be shown a superb example of demantoid garnet - my favourite stone, showing fine lustre, brilliancy and a beautiful 'horse-tail' inclusion. Another display which caught the eye was a fine show of chatoyant and star stones, one example being a large example of star emerald, the first example I have seen.

The popularity of new gemstone sources was evident, with heat-treated Vietnam rubies and Russian and Nigerian emeralds offered. Paraiba bright blue tourmalines were less evident than expected. Emerald appears the most popular gemstone in the

European market at present. How many of these stones are 'Opticon' treated?

The day offered the opportunity to talk to colleagues working in the Swiss, Italian and Belgian gem laboratories and to discuss harmonization of diamond grading, exchange new ideas and techniques on locality identification of rubies and sapphires and colour grading of fancy diamonds.

Despite reservations from the exhibitors about the event being held too early in the year and the disappointing number of visitors in the first few days, the Basel Fair remains the most important barometer of the growing European jewellery market.

Eric Emms

CIBJO

CIBJO recently held its annual Congress in London. The first stages in the harmonization of the diamond grading systems have now almost been completed and the document is now with ISO (International Standards Organization). Again, GAGTL played a prominent role in this with Ken Scarratt chairing the expert committee that produced the final document. This first stage harmonizes the nomenclature of the GIA, CIBJO, HRD and Scan DN systems. H.L.

Have You Got Your Little Blue Book?

The Jewellery Industry Consortium (the UK member of

CIBJO), has just published the latest CIBJO book, setting out rules governing the correct descriptions of diamonds, pearls and gemstones.

Commonly known as the 'CIBJO Blue Book', it includes descriptions which have been approved for use in 21 nations. The correct names which should be used to describe diamonds, gemstones and pearls, and the method of description, together with how and when treatments should be disclosed are all listed. No gemmologist, manufacturer, distributor or retailer should be without this latest edition of the *Blue Book*. The *Blue Book* costs £10.00 per copy (plus £1.00 postage and package) from GAGTL (please contact Miss L. Shreeves). R.R.H.

GEMS

Portlandite

Recently some blue decorative material, said to have come from Africa, has appeared on the market. It could be mistaken for turquoise, but consists of portlandite, a calcium hydroxide ($\text{Ca}(\text{OH})_2$). It is relatively soft, with a Mohs' hardness of 2, but more importantly for prospective collectors, it suffers from water solubility, even altering slowly to CaCO_3 in moist air (containing CO_2 presumably!). Examination of the surface under the lens shows a mottled blue and whitish pattern, somewhat like that seen in some Gilson turquoise. This will be an interesting stone for the collector and I am grateful to Tony French, FGA, for the chance to examine it.

M.O'D.

Where Can I Find Pictures of Fine Gemstones and Jewellery?

With the honourable exception of the *Photoatlas* (Gubelin and Koivula), the major gem and jewellery textbooks cannot, for economic reasons, include a great deal of coloured illustration. How can students find out what a fine ruby, emerald, opal or alexandrite looks like without going to a major store or to a museum?

One way is to attend the viewing sessions at the major auction houses and get the appropriate catalogues. Yes, it may mean going to London, Geneva or New York, but if you are seriously interested you will want to go anyway! All jewellery sales are preceded by

one or two days of viewing at which anyone can handle or even examine with a lens any item, including those valued at six-figure sums. The conversations you will hear around you beat anything on the television and are almost as colourful as those overheard in the lift at the Diamond Bourse.

All jewellery sales have catalogues illustrated in colour and as they are not expected to make a profit they are amazingly cheap. I know that some of the finest jewellery is sold in Switzerland but Swiss sales catalogues (the going price for a large catalogue is SF 50 at the time of writing) can be obtained from the London offices of the firm concerned. The prices listed for each lot in the catalogue are what the firm thinks the item may sell for - often the actual price reached is far higher. What the price fetched actually is may be

found from small separately printed price lists, also obtainable from the auction houses. M.O'D.

Equipment

New Immersion Liquid

Schneider GmbH of Idar-Oberstein have developed a new immersion liquid which is non-toxic, non-polluting and has a long shelf-life. It is completely derived from plants (phytogenic) and has a refractive index of 1.60. Schneider are at Postfach 12 26 40, D-6580 Idar-Oberstein, Germany.

GAGTL will obtain a sample for evaluation.

EDUCATION

TRADE WORKSHOP

The very popular GAGTL Trade Workshop will run again as a one-day tutorial in late September. The Workshop will cover:

- the use of the loupe for gem identification in gem-set jewellery;
- the choice of appropriate gem testing techniques;
- gemmologically related features which affect jewellery values;
- a look at some modern synthetics, simulants and treatments.

For further details contact the GAGTL Education Office on 071-404 3334

PRELIMINARY WORKSHOP

The GAGTL will run a one-day Preliminary Workshop for new students and for anyone else who would welcome a basic tutorial on crystals, gems and gemmological instruments. The Workshop aims to help people by answering their questions while they handle crystals and crystal models and view the results of gemmological tests for themselves.

This Workshop will be run during October this year - details from GAGTL Education Office on 071-404 3334.

Patent Place

As promised in the last issue of *Gem and Jewellery News*, Patent Gem this time will look at some nineteenth century British patents relating to imitation and improved gemstones.

The nineteenth century saw the rapid growth in the use of rubber, various gums and what we might see as the fledgling plastics industry. A wide range of new materials began to be used in the jewellery business - for example the rubber product 'vulcanite' began to be used to manufacture imitation jet. For many of the new materials their value for making imitation gems was but one of many possible uses and their patents seldom give much interest for the jewellery historian. However, there are some exceptions. Gluten, extracted from cereal grains, was presented as suitable 'for making artificial horn, bone, shells, pearls, coral and other articles manufactured from such like materials' (Patent no.118 of 1860). Six years later W.R. Lake patented 'Improvements in working and treating India-rubber, gutta percha, and other similar gums' (no. 300 of 1866). Lake had developed a new way to bleach and harden these substances so that they could be employed as imitations of pearls, coral, ivory and enamel. Colours were produced by adding pigments.

Albumen

In 1878 J. Mugnié of Lyon (it is remarkable just how many British patents for imitation gem materials stem from France) patented 'Improvements in the manufacture of imitation pearls and beads'. Mugnié used liquid albumen

extracted from egg white or animal blood. This has the property of swelling and then hardening when heated. Drops of this liquid were heated on a greased or powdered metal plate. The drops, naturally forming spheres, would swell and harden. When cooled under controlled conditions the drops contracted slightly forming hemispheres. The albumen could be coloured by the addition of powder pigments or the hemispheres gilded or silvered after manufacture.

Glass

Other types of imitation in more traditional materials continued to be made. Glass has been the prime material for imitation gems since 1500 BC. A patent of 1877 (no. 954) was for 'An improved process for imparting to glass and other vitreous substances a nacreous, iridescent or similar appearance'. The process involved the effects of chemical agents under heat and pressure. The inventor explained that earlier processes, often involving bismuth varnish, 'reactive substances' or applied whitebait scales, could produce a pearl-like, opalescent or iridescent effect on glass, but these superficial coatings were too susceptible to damage and soon wore off. However, the new process gave results that were 'permanent and incapable of deterioration'. The inventor saw applications in the production of imitation pearls and opals and, interestingly, in the 'imitation of antique glass'.

In 1898 another French inventor introduced an improved type of glass paste imitation which produced a 'scintillation of light much like that of real diamonds' (no. 18,689). The secret was to weld together alternate sheets of ordi-

nary window glass and 'strass', that is lead glass, and then cut the gems from this. The layered structure, with its varied refractive indices, apparently produced far more of a diamond-like appearance.

Doublets

Layered structures bring us to the subject of doublets. Doublets, that is gems made up from two or more stones or pieces of glass stuck together, had been a threat to jeweller and client from Renaissance if not Roman times, but there were still improvements to be made. One patent, though hardly a traditional doublet and I personally doubt if it could be classed as an improvement, consisted of sticking a minute photograph between the top and bottom of the portions of the gem which could be produced from either natural or imitation stones (no. 3,080 of 1861). The complete gem was then mounted in 'a ring, watch key, breast pin or other setting'.

In 1872 A. Nourick and W.C. Wild patented a method for 'Treating or manufacturing gems or precious stones' which was a more traditional approach to doublets. The process could be used either to heighten the colour of natural gems or to produce artificial gems. The 'improvement' revolved around the use of two pieces of rock crystal - in the words of the patent "We make topaz, amethyst or aqua marina, or other coloured gems of two pieces of rock crystal, united in the form of what is technically known as a 'doublet' with a suitable colouring matter placed between. Emerald and other stones have been made in the form of 'doublets' by the aid of other materials and in another

manner, as, for instance, one half crystal and the other half coloured glass, which fail to produce the natural and brilliant effect obtained by our Invention, and which are well known to jewellers; but the topaz, amethyst, aqua marina, the pink or Brazilian topaz and garnet especially have not been usually made in this way, nor have any stones been made in doublets according to the peculiar process of our invention". The glues used to stick the stones together were mastic or Canada balsam and the colour was a transparent spirit varnish of the desired colour. Aniline colours mixed with white spirit were one option. The same patent also included improvements to natural stones - for example an emerald could be sliced 'in two-pieces by means of an ordinary slitting saw machine' and then restuck together with a layer of

coloured varnish.

The last technique really crosses the border from 'imitation' to 'improvement'. In the next issue Patent Place will continue by looking at other nineteenth century patents for imitation gemstones and, in particular, for so-called improvements to diamonds and coloured stones. We will also trace some of the earliest patents for synthetics. J.M.O.

Out of Asia

One of the longest running debates in jewellery history has revolved around the date at which gold wire drawing came into general use. The general view is that gold wire drawing - that is the manufacture of wire by pulling rods of metal through a succession

of smaller and smaller holes in a draw plate - first occurs in the Mediterranean and European regions in about the 8th - 10th century AD, possibly by the 7th century. Before that gold wires were made by careful hammering or burnishing or by various methods of twisting and then rolling narrow strips of gold. Recent examination of a number of gold earrings or headdress ornaments from Korea apparently dating back to the 5th - 7th centuries AD has shown that they include wire that is undoubtedly made by drawing (see *Jewellery Studies* volume 5 forthcoming). We must now ask whether wire drawing might have been developed in the East and then spread to the west as trade contact built up during the late Roman and Early Byzantine periods. Further examination of early East Asian goldwork should be revealing. J.M.O.

Bead Society of Great Britain

The Society was formed in 1989 for all those interested in ancient and modern beads of all shapes, sizes, materials and colours. Membership includes private collectors, researchers, dealers, jewellery makers, bead embroiderers and bead manufacturers. The Society currently holds five meetings (3 lectures/workshops, AGM and a bead bazaar) every year. At present the meetings are held at the Horniman Museum Education Centre in south London but a variety of venues is planned as time goes on. Members receive the *Bead Society Newsletter* five times a year.

The annual subscription is £5.00 per family (one address)

£8.00 overseas. For further details write to Carole Morris, 1 Casburn Lane, Burwell, Cambridgeshire CB5 0ED, UK.

SALEROOM NEWS

At Sotheby's St. Moritz sale, 21/22 February 1992, an important Art Deco enamel, emerald and diamond sautoir by Mauboussin, circa 1927, made SF 308,000 (estimated price was SF 220,000 - 280,000). An unmounted fancy pink emerald-cut diamond of 2.13ct and certified as natural colour was estimated to fetch SF 280,000 - 420,000 and sold in fact for SF 528,000. An antique diamond necklace by F. Chiappe of Genoa, made in the last quarter of the nineteenth century, fetched SF 616,000 from an estimate of SF 420,000 - 490,000. A fine unmounted kunzite of 454.15ct

sold for SF 36,300. A diamond ring by Harry Winston with a step-cut diamond weighing 30.07ct and classified D colour, VS1 clarity, went for SF 1,430,000.

A pair of natural green diamonds came up at Sotheby's New York sale of 15/16 April. One stone was fancy green and weighed 0.70ct; the other was fancy bluish-green weighing 0.82ct. Both stones unmounted. Green untreated diamonds are very rare, many greens losing colour when polished. These remained unsold.

In the same sale was a cushion-shaped alexandrite set in a brooch by Tiffany. The stone, showing a fine garnet-red in the photograph, weighed approximately 29.75ct. The stone is known to have been purchased by the present owner's great-grandfather in 1887. M.O'D.

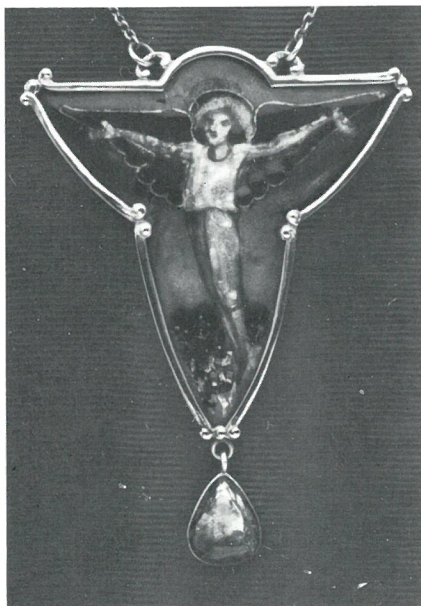
PHOEBE TRAQUAIR AND SCOTTISH ARTS AND CRAFTS

(This is a summary of a lecture given by Dr Elizabeth Cumming to the Society of Jewellery Historians, 4 November 1991.)

Today the name Phoebe Traquair (1852-1936) is unfamiliar except perhaps as an enameller and manuscript illuminator, and even then little is generally known of her life and career. In her lifetime, however, she was recognised as a multi-talented artist and craftswoman also working in such diverse fields as bookbinding, embroidery and mural decoration. Born in Dublin she moved to Edinburgh in 1874 where she became involved in Arts and Crafts activities in the 1880s and 1890s. Among her Scottish friends were Sir Thomas and Lady Gibson Carmichael, collectors of classical and medieval antiquities and patrons of contemporary designers including Alexander Fisher.

Phoebe Traquair took up enamelling at a period when the stylistic influence of Rossetti and Burne-Jones on British 'artistic' design was at last waning. By this date - the early 1900s - Traquair's draughtsmanship was more confident and her colour sense assured. Altogether nearly two hundred enamels are listed in exhibition catalogues of which more than eighty belong to the years 1901 to 1906. In addition to catalogues, correspondence in a Canadian private collection helps date commissions and at the same time allows insights into her working methods. From the letters it is known that Lady Carmichael, a former pupil of Fisher's, first taught Phoebe Traquair the art of enamelling in late 1901. Initially Traquair was

inspired by both Fisher's work and the Carmichael collection of medieval metalwork but once confident in the medium she soon developed an individual style. Often interpreting texts as diverse as Apuleius and the Bible she wanted her enamels, whether set as jewels or as display objects, to be 'little lyrics' or 'bits of lovely



colour quite beautiful in themselves'. Yet although, like many Scottish Arts and Crafts designers, she was primarily a colourist, her work is figural and highly romantic, often depicting relationships between mortals and angels and employing serial imagery.

Traquair regularly exhibited in London with the Arts and Crafts Exhibition Society and in Scotland with the Scottish Guild of Handicraft, the Royal Scottish Academy and the Edinburgh Arts and Crafts Club. Scottish enamelling of the early 1900s was heavily indebted to London work:

Henry Wilson and the Dawsons exhibited by invitation at the 1902 Academy show and Carmichael, James Cromar Watt and Ottilie McLaren were all trained by Fisher. Their work generally lacks the spirit and energy found in Traquair enamel designs: none compare, for instance, with the triptyches and caskets of 1905-08 in terms of inventive iconography, brilliant colour and technical proficiency. Admired at home and abroad, Traquair's enamels were usually the only Scottish examples illustrated and discussed in scholarly and popular treatises on the subject. The fact that several major British museums are now purchasing Traquair's work is evidence that her high reputation in her lifetime is now, at last, beginning to be reestablished.

The photograph shows 'Earth Spirit' by Phoebe Traquair enamelled in copper and set in gold as a pendant (1913). Private collection.

Cont. from front page

Alloys such as duralumin, discovered in 1906, have increased the range of usefulness of aluminium and dyeing techniques (anodising) have brought it back into use for costume jewellery.

But the very rare antique examples are still to be found in the occasional item of French jewellery dating from the very narrow period of a year or so subsequent to 1854 when the piece illustrated was probably made.

I wonder whether these valuable items are fully appreciated by the antiquarian jeweller?

R. Keith Mitchell, FGA

IN THE FIELD

The following piece from the Edinburgh Gemmological Group shows that it is possible to find gem quality material in the British Isles. Few gemmologists have been able to find minerals in the field and more ought to be trying to! Full marks to the EGG which is lucky to be based in Scotland; however we live in a small country so why not ask if you can join the Group and go out with them on your holidays? Write for further information to: Yvonne Holton, 11 Mayburn Terrace, Loanhead, Midlothian, EH20 9EH Telephone: 031-440 0931

EGG Goes to Royal Deeside

The Edinburgh Gemmological Group (EGG) is an informal gathering of qualified gemmologists who meet regularly at the National Museums of Scotland. Most meetings are hosted by Brian Jackson at the Museum but in the summer from time to time the group escapes from the city to investigate promising localities for gems in the Scottish hills. In the summer of 1991 we went to the Grampian mountains west of Aberdeen.

The Group went from downtown Ballater to Dalnabo Quarry which has been designated a 'Site of Special Scientific Interest'. It is situated NE of Crathie on Royal Deeside and is an old limestone quarry consisting of metamorphosed limestone.

We were mainly on the hunt for garnet and vesuvianite (idocrase) and after abandoning our cars at the road side we found the short cut through the woods to the quarry. Brian Jackson was able to show us what kind of rocks would be the most productive. A happy and fruit-

ful few hours were spent with us all finding examples of vesuvianite - some quite sizeable, as well as a few specimens of garnet.

Leaving the quarry we walked to the Pass of Ballater, an area of miarolitic granite. This form of granite contains small drusy cavities into which well-formed and terminated crystals of the constituent minerals project. These crystals are the product of late stage crystallisation of volatile elements such as fluorine, boron and beryllium, forming such minerals as fluorite, beryl, quartz, orthoclase, hyalophane, albite, muscovite and biotite. The Group managed to retrieve some nice specimens of fluorite, feldspar and quartz despite the fact that this area is well known and has already been well picked over.

The following morning we tackled Bheinn a Bhuird which is around 3,900ft high and is located NW of Braemar. Having donned hiking boots, backpacks and various assorted head gear we set off. Bheinn a Bhuird falls within the boundaries of the Cairngorm Massif. The area appears really quite formidable with the upper reaches strewn with granite boulders surrounded by a thick carpet of heather which makes walking difficult. It is an area where quartz and beryl may be found and topaz occurs close to the North Top between Coire nan Clach and Coire na Ciche.

Brian Jackson explained that quartz could be found in cavities and fissures in the granite boulders. It was not long before sounds of 'Eureka!' could be heard echoing round the hillside, and a wonderful group of smoky quartz crystals protruding inwards from a large fissure in a granite boulder was found. So impressive was this initial find, with

some of the crystals being 2" - 3" long, that quite some time was spent photographing it.

Other smaller discoveries of quartz were made that afternoon, with specimens being painstakingly removed by chisel and hammer. Small veins of a light green, opaque to translucent beryl were discovered on a couple of boulders but were so buried in the matrix that removal was impossible.

Our last trip to a farm in the Glenbuchat region of Strathdon was undertaken by only 6 of the original party as the others had to return to Edinburgh for work. The location thankfully was only a short walking distance from the roadside and is the only known locality for gem quality tourmaline in Scotland.

The geology of this area comprises metamorphosed rocks such as mica schists and phyllites overlain by foliated rocks which are intruded by granite pegmatites. The occurrence of granite pegmatite may be related to the granite masses to the north and south.

The small tourmalines were found in a matrix of purple lithium rich mica (lepidolite). The specimens found were lithium rich elbaite tourmalines in a range of colours, comprising beautiful rich greens, blues or reds. Although the tourmaline specimens were small, a clear blue crystal has been faceted by one of our group. In addition many examples of the black form of tourmaline known as schorl were found. In the same area quite a few doubly terminated quartz crystals were discovered.

This final expedition was most fruitful and a fitting end to a most enjoyable, hilarious and physically tiring weekend. Y. Holton

RECENT EVENTS

THE AMERICAN GEM SOCIETY CONCLAVE

The American Gem Society Conclave was held between 28 March and 2 April 1992 at the Riviera Hotel, in Las Vegas and was attended by approximately 450 enthusiastic delegates who took part in the numerous lectures, practical sessions, and social occasions.

The opening session was given by Jack Trout, known for his vital approach to marketing - defined as 'Positioning'. Over the following days 40 different educational sessions included:

'Update on Fracture Filling of Gemstones' (Chuck Fryer and Robert Crowningshield), 'Penlight Technique of Gem Identification' (Mike Allbritton), 'Gem News Update' (Robert Kammerling and John Koivula) 'Colour Grading Coloured Stones and Colour Communication' (Mary Wildman and Sue Johnson), 'Coloured Diamond Case Studies' (Kenneth Scarratt), 'Pearl Varieties and Identification' (Kenneth Scarratt), 'Counter Sketching' (Mike Allbritton), 'Coloured Gemstone Trends' (Debbie Hiss), 'Pearl Market Overview, Trends and Discussion' (Devin MacNow), 'New Developments in Pearl Production' (Shigeru Akamatsu) and many more.

Styled after a popular television programme, 'Jeopardy for Jewellers' was held on Monday, Tuesday and Wednesday. This interesting competition programme captured the imagination of all



Frank Maier Jr. speaking after receiving the Robert Shipley Award

present and tested the knowledge of the participants with a degree of both seriousness and wit.

The Robert Shipley Award was received this year by Frank Maier, Jr. He received the award at the AGS annual luncheon, during which a presentation was also given on the Smithsonian Institution's Gem Hall.

This being the first AGS Conclave that I have attended, I must commend the high degree of professionalism of the organisers and presenters and the enthusiasm and dedication of the participants.

Kenneth Scarratt

Ashmolean Museum

On Saturday 14 April 1992 a group from the Society of Jewellery Historians had a special study day at the Ashmolean Museum in Oxford. It was wonderful to be able to examine so many objects closely and the Society is very grateful to members of the staff of the Ashmolean Museum and to the other specialists who made the day possible. The Ashmolean Museum has a wide-ranging collection of jewellery and related objects from ancient and medieval goldwork to a fine collection of watches. The large collection of seals and engraved gems is currently augmented by the loan collection of the Content Cameos while the print room collection includes

Renaissance jewellery designs and drawings. J.M.O.

Jewels from the East

In early May SJH members and guests were treated to an illustrated lecture on the Portuguese Gem Trade in the Sixteenth Century by Nuno Vassallo e Silva. This was an account of the enormous development of Lisbon as a precious stone centre following the arrival of Vasca da Gama's fleet in India in 1497, and of the opening of a direct sea route to Europe.

Numerous unpublished and published documents of the time were consulted to build up a picture of the gem species traded,

their sources and their values. One in particular, anonymous and dated to about 1560-1580, gives much detail about the quality and forgery of precious stones, the tastes of particular clients, and is essentially a handbook for someone not knowledgeable about gems but who wished to buy in the Goa market.

Ceylon was the principal supplier of rubies and sapphires throughout the Renaissance, although the Kingdom of Pegu (south Burma, Myanmar) could rival the quality of its rubies. Ceylon also supplied pearls in great abundance and indeed 1500-1600 was called the century of the pearl.

At that time, Seville was the European centre of distribution for emeralds from South America. There are records of emeralds bought from Seville, sold in Goa and brought back to Lisbon! The prestige of buying in the Orient was evidently powerful then, continued in the 18th century with Brazilian diamonds (that were sold as Indian) and continues today. Nuno Vassallo e Silva also suggested that the sources of emeralds traded long before the arrival of Vasco da Gama need to be investigated. Following its conquest in 1510 Goa became the centre of Portuguese power in the Orient. It grew and flourished because, unlike surrounding areas, there were few restrictions on trading: it was a free port, and in the 17th century Tavernier wrote "Goa was the place where they did the greatest business in all Asia...".

The lecture concluded with comments on the close association of bankers with the precious stone trade and the development of Renaissance jewellery - fascinating glimpses into subjects in their own right. R.R.H.

MUSEUM NEWS

A stone, a touch, a jewel

Harry Oppenheimer Diamond Museum, Ramat Gan, Israel.

The exhibition, which was opened to the public in early March 1992, displays diamond and stone-set jewellery and objets d'art. E.A.J.

SOHO PRIDE

Westminster City Council has recently unveiled a blue plaque on the building at 40 Gerrard Street in Soho where Paul de Lamerie lived, worked and died 1738 - 1751. Sadly, it is unlikely that the fledgling Soho Museum will be given any examples of the work of this great silversmith, but they are keen to receive any gifts or long term loans of historical interest relating to goldsmithing and similar businesses in Soho. Early photos, jewellery or silver designs, implements and old boxes or cases with Soho addresses could all be of interest. The Museum has already received various instruments from the shop of the former, and greatly lamented, clock and watch specialists Benford O'Shea.

If you have anything that you think might be of interest please contact Bryan Burrough at 071-439 4303 (office hours).

BOOKS

I.V. Hauser Kochert. *A.E. Kochert Jewellery Designs 1810-1940*. (SPES Florence, 1989) This beautifully produced volume, with more than 2,500 colour reproductions, provides a corpus of about 3,600 jewellery designs by the prestigious Viennese house of A.E. Kochert. Included is hitherto unpublished documentation on the Imperial jewels which were dispersed in 1918. The text is in English. M.O'D.

I am indebted to Len Cram of P.O. Box 2, Lightning Ridge, NSW 2834, Australia, for a copy of his latest book *Beautiful Queensland opals*. This is a short survey, with anecdotal material, of the occurrence and mining of the very fine boulder opal of Queensland. The text only appears after the eye has dwelt on the superb colour photographs which are found on all but two pages. Mining still goes on and in recent years it has become clear that opalization in the area is extremely regional and that opal is formed under special conditions by an ion-exchange process. These remarks may apply to other areas; further interesting points Len Cram makes are that most if not all Australian opal is impervious to liquids and that temperatures of more than 600° Celsius would be needed to remove all the water from an opal. The ISBN of the book is 1 86273 057 1. M.O'D.

Three books from Schiffer Publishing, 1469 Morstein Road, West Chester, Pennsylvania 19380, USA, are Nancy N. Schiffer's *Costume jewelry; the fun of collecting*; Gerhart Egger's *Generations of jewelry* [translation of *Bürgerlicher Schmuck*, first

published 1984]; Sibylle Jargstorf's *Glass in jewelry*. Prices in US Dollars are 26.95, 49.95 and 29.95 respectively. All are illustrated in colour and have readable texts without attempts to be scholarly. In the USA it is customary to order books from the publisher [the UK's Net Book Agreement does not encourage it] so the ISBNs may be useful. They are (in the same order) 0 88740 125 2; 0 88740 124 4; 0 88640 295 X.

M.O'D.

Gemmological Instruments

The effective use of gemmological instruments is the title of a short book by Trevor Linton, FGAA (1 Sophie Court, Wellington Point, Brisbane, Queensland 4160, Australia). The book is now in its second edition and gives a very good resumé of the various ways in which the standard gemmological instruments

can be used. Some of the points made are confusingly described or missed altogether in the standard textbooks. For example, heat may cause a faint absorption spectrum to become invisible and pale coloured stones should be examined in such a way that the light travels the longest distance through the specimen. Gold and precious metal testers are also described and references are given.

M.O'D.

FORTHCOMING EVENTS

The Seventh Biennial Jewellers and Metalsmiths Group of Australia Conference

15-16 August 1992

Perth, Western Australia

This conference will include exhibitions and will also coincide with workshops and a variety of other events, including the Second International Crafts Triennial at the Art Gallery of Western Australia. Participants will also be able to take part in tours of the Southern Wildflower region and the spectacular North West Wilderness areas. Details and registration forms from Byron Cornish, 3 Hornsey Road, Floreat Park, Western Australia 6014. Telephone 09 387 3165.

One-day Symposium on Gemmology: The Gemmological Association of South Africa

22 September 1992

The first one-day symposium on Gemmology to commemorate the 10th anniversary of the Gemmological Association of South Africa will be held at the Auditorium, Geological Survey, 280 Pretoria Street, Silverton, Pretoria.

Details from: Dr. Arno Kleyenstuber, Gemmological Association of South Africa, P.O. Box 1784, Cresta 2118, South Africa.

Deutsche Gemmologische Gesellschaft

In celebration of its 60th anniversary, the German Gemmological Association will hold a symposium on 26 and 27 September 1992.

Further details from the Deutsche Gemmologische Gesellschaft e.V., Postfach 122260, 6580 Idar-Oberstein, Germany. Telephone (06781) 43011. Fax (06781) 41616.

The Third International Conference on Non-Destructive Testing, Microanalytical Methods and Environmental Evaluation for Study and Conservation of Art

18-22 October 1992

Siena, Italy

The varied programme will include a meeting of the Working Group on the Analysis and Study of Ancient Jewellery. Further information can be obtained from Dr M. Marabelli, Istituto Centrale per il Restauro, Piazza San Francesco di Paola 9, 00184 Rome. Telephone (39) 6 4827142. Fax (39) 6 4815704.

Trade and Discovery: The Scientific Study of Artefacts from Post Medieval Europe and Beyond

12-14 November 1992

The British Museum, London

This conference, organised by the Department of Scientific Research in collaboration with the Department of Medieval and Later Antiquities at the British Museum, will concentrate on the trade in a wide variety of materials both within Europe and between Europe and the Orient and America. Further information from D.R. Hook, Department of Scientific Research, British Museum, London WC1B 3DG. Telephone 071-323 8282.

LETTERS TO THE EDITOR

Dear Sir

I read with amusement Jack Ogden's article in issue 1 of *Gem & Jewellery News*. It brought to mind a series of recipes listed in a set of four books of secrets published in English in 1595, nearly two hundred years earlier than the article quoted in the last newsletter. The one quoted here gives a very similar description for the counterfeiting of diamonds with heated colourless sapphires. The following extracts are taken from the English edition of *The Secrets of maister Alexis of Piedmont*, translated from the French by William Ward, and printed in London in 1595.

"To counterfeit a diamond with a white sapphire:

"This secret is known well enough to the jewellers, that use almost all one maner of indiffererent good: but we (after we have described this fashion) will shewe you a waie farre better. They take a sapphire of a good white colour, and set it in the fire in a goldsmiths croset among filing of iron or of gold, thinking because of its greater value that it is better for such a purpose, but yet the filing of iron is a great deal better. They let this filing or rubbish of iron become almost red without melting it; cast their sapphire into it leaving it there a prettie while: and after they have taken it out, if the white colour like a diamond do not like them well, they cast it in againe, and so often untill they see it to be their fantasie, then they set it in a ring, and colour it as *before. Now here followeth another way farre better. Take white smalt well beaten into pow-

der and mingle it with the said filing of gold and iron, but so that there be as much smalt as filing, then take a little other smalt with filing, and make it into a dowe with your spittle, and in the dowe wrappe your sapphire and let it drie well at the fire. This done, tie it at the end of a small fine wire, and leave the other end so long that you may pluck it out when you will. Afterward cover it with the said filings; leave it so on the fire a certeine space: until the filing be very hot as foresaide, but so that in case it melt: then pluck it out once your sapphire to see if the colour please you, if not, put him in againe, until it be faire to your eie."

There are other passages in the same work which relate to the treatment of stones and precious metals which I can make available in due course for publishing if the editorial board so desire.

I have one final point relating to the platinum in Jack's article. This article made me look for references to worked articles made from this metal prior to the 19th century. Some years ago, I was informed by a trade source that the celebrated magician and astrologer to Elizabeth 1st, John Dee, wore a ring made from this metal.

I hope this information may be of some interest to our readers.

Yours etc.,

Christopher R. Cavey, FGA

London W1Y 1AR

*"A water or colour to laie under Diamonds:

Take the smoke of a candle gathered together in the hot tome of a basen, and make it into a dough, with a little oile masticke: then put the said mixture under the diamond in the ring, where you will set it."

Dear Sir

I was most interested to read your comment on Dana's *System of Mineralogy* in which you say that the current edition is the seventh and that an eighth is in the process of being prepared.

I am puzzled by this numbering of editions since I already have a Ninth Edition of this important book, dated 1889, written by James Dwight Dana aided by George Jarvis Brush, running to 887 pages plus a further 217 pages of appendices by Brush. The publishers were John Wiley & Sons of New York and there can be no doubt that this book is in the sequence started by Dana's original work in 1827.

Something suggests that this, too, is exceptionally rare!

Any offers?

Yours etc.,

R. Keith Mitchell, FGA

Orpington, Kent BR6 0QB
19 March 1992

The Opticon Debate

Dear Sir

I would like to compliment Mr Levy on his excellent article and ask GAGTL to address the problem which follows on from the disclosure of treatments; the question of public liability.

When the innocent Mrs Bloggs takes her opticon filled stone to Jones the Jeweller, and Mr Smith the goldsmith puts his torch on the ring to repair it, who is liable when the beautiful green epoxy resin turns to black carbon?

The answer to this question is closely related to a fact which

gemmologists must address: Why are the goldsmiths in a beautiful building in the City, while the gemmologists are in a small office in Greville Street?. They address consumer protection as their prime reason for existence. We do not.

About 500 years ago, the gold trade faced a crisis similar to the one which is fast approaching gemmology; the growing practice of falsification (followed by failure to disclose) of their prime material. The precious metal merchants of the day solved the problem by adopting hallmarking, and today our country is blessed with the public's confidence in the purity of the metals.

Gemmologists are interested in two subjects; the trade in stones and the academic study of them. A few years ago, we looked at the question of disclosure; a few people discussed the CIBJO rules, uncovered a can of worms and put it all back in the pending tray. Today, there are very few gemmologists outside laboratories who are seriously interested in the question of consumer protection.

This is sad, because it is the main reason why other professions are far better paid than ours. Take accountants and lawyers for example; these professions are paid from £40.00 to £300.00 per hour because Parliament has said they are necessary, and because the people of our country are willing to pay their rates. Please ask yourself - What value do the public place upon the hourly pay rate of a gemmologist?

If we want our profession to be respected and well paid we must convince the public we are needed. The way to get the public's confidence is not to sell plastic at the price of emeralds but to make sure that when Mrs Bloggs purchases her emerald, she knows that it has epoxy inclusions which make it worth less than a stone that has

none.

None of the Trading Standards Officers to whom I have talked know anything whatsoever about the treatment and non-disclosure of gemstones. Indeed, there is no reason why they should as the trade never discusses the problem with them.

If the gem testing laboratory wants to see a multi-fold increase in business, it only has to prepare a simple mailing list database and to send out regular fact sheets on the commonest and most problematical treatments, plus a list of qualified members who will be pleased to do gem testing work for Trading Standards Departments.

Some traders will be very unhappy at this proposal but I would state that in my experience, the opposite should apply. If the public is clearly informed as to why some stones cost more than others, then the public will trust the gem dealer as the public trust the gold merchant and business will increase as a result.

Returning to Mr Levy's question. The crucial factor in my opinion is not to make the Opticon debate a matter of academic interest, but to make it a matter of public concern and disclosure as they have done in America.

Yours etc.,

Michael Van Moppes, FGA

Wessex Impex Ltd.
St. Leonards, TN38 8EB
21 February 1992

Dear Sir

In ending your initial column on 'The Opticon Debate' (Around the Trade, *Gem and Jewellery News*, 1991, 1,1,p.3), you solicited the views of a chemist as to whether a synthetic (epoxy) resin is a man-made oil. As a chemist, I would like to respond.

The simple answer is 'NO'. By

definition, an oil is a liquid and a resin is a solid. I believe, however, that you have not asked the appropriate question.

Gemstones are not actually treated with epoxy resins. An epoxy resin is the product resulting from a cross-linking reaction of an epoxy compound with a hardener. Although commonly done, to call the epoxy component a 'resin' is a misnomer. In practice, gemstones are treated with a viscous, mobile, liquid mixture of an uncrosslinked epoxy component and a hardener, this mixture is the resin precursor, if you will.

As to whether this material can be correctly called an oil, of course, depends upon whose definition of 'oil' you accept. My *American Heritage Dictionary*, which represents what the American public understands to be the meaning of words, defines an oil as the following:

Oil - n. Any of numerous mineral, vegetable, and synthetic substances ... that are generally ... viscous, liquid or liquefiable at room temperature, soluble in various organic solvents ... but not in water, and used in a great variety of products.

You will note this definition is based upon the physical properties of the substance, not its chemical structure. As a chemist, I have no problem with this. A mixture of the unreacted components which will subsequently form an epoxy resin fits that definition just as well as, for example, linseed oil. The fact that the usefulness of both these materials results from a subsequent cross-linking polymerization reaction is immaterial to your question.

While reading your column, as a chemist, I got the uneasy feeling that someone is trying to create a 'gemmological definition' of 'oil' which is based upon composition. The unstated purpose being that

some 'favourite' materials will be approved while others are rejected — to the financial benefit of the definers.

I believe the true question is whether a convincing case can be made that an oil filled crack can be called 'natural' while an epoxy resin filled crack must be identified as 'treated'. If so, how then does one label a linseed oil treated stone which has 'dried' (i.e. polymerized)? Scott was right. 'Oh, what a tangled web we weave when first we practice to deceive'.

You stated: 'All labs and regulators of trade nomenclature agree that filling a fissure in a stone with an epoxy resin is introducing a foreign body into the stone'. One must therefore conclude that these same parties believe that filling a fissure in a stone with 'oil' is *not* introducing a foreign body into the stone. Otherwise, there would be no dispute in the first place.

Although the question you posed was whether a synthetic resin is a man-made oil, the question the public will demand a convincing answer to is: 'Since the definitions of an essential ingredient and a foreign body are mutually exclusive, what is your basis for saying 'oil' is an essential ingredient of a gemstone rather than a foreign body?.

By phrasing it that way, it becomes obvious that we have yet another instance of a vested interest group trying to obtain a financial advantage by bastardizing a definition, 'foreign body' in this case.

From a chemist's point of view, filling a fissure with any new substance, be it oil or resin, does not actually introduce anything *into* the gem material. This treatment merely applies something to the surface which replaces the air in the space adjacent to the surfaces of the fissure.

Irrespective of the chemical composition of the substance used, this action is still a treatment to the gem which alters its natural appearance. Consequently, honesty and integrity demand that this treatment be disclosed to the customer. Not to require this is tantamount to condoning the surreptitious application of a dab of blue paint on the underside of a diamond or sapphire in order to improve its colour.

On the other hand, the diffusion treatment of sapphires does indeed introduce new material into the stone. However, heaven help the chemist who would dare to point

out the obvious, i.e. this procedure is nothing more than the synthesis of coloured sapphire and the product meets the CIBJO definition of a SYNTHETIC.

Maybe it is time to change the definitions again. How about, SYNTHETIC equals TREATED NATURAL? After all, both chemically and gemmologically speaking, all atoms (over 75 years old) are natural.

Yours etc.,

W. Wm. Hanneman,
Ph.D. (Chemistry)

Castro Valley, CA94546, USA
4 March 1992

COMPETITION

A stone dealer wanted his two children to learn accurate weighing and so gave them a simple practical test. In turn, they were put before an old-fashioned, but highly accurate diamond balance with a comprehensive selection of weights and presented with a packet containing nine identically sized colourless stones. The stones were, they were told, all diamonds apart from one which was colourless glass. Their father told them to identify the glass stone by means of its lesser weight alone, without recourse to its visual appearance or any other tests. Afterwards the two children compared notes.

The son said 'It took me six weighings before I found the glass'. His sister replied, 'I found the glass in just two weighings'. 'That was luck', said her brother. 'No it wasn't', said the sister, 'I could always do it in just two weighings - But what was luck was that I found the glass in just two weighings without actually weighing it at all!'

Well, how could she? J.M.O.

Explanation of Last Issue's Puzzle

The problem about the dishonest salesman in the jeweller's shop resulted in a postbag weighed down with everything from unbridled frustration to calm explanations - plus the worry that I might give the wrong impression about the honesty of the average jeweller. Anyhow, there really is no problem. In brief, the customers paid out £300 for three gold chains, had £30 returned to them and thus had paid a total of just £270. Of this £270, £250 went into the till, £20 into the naughty (and totally atypical) salesperson's pocket. The stupid manager had no reason to assume that the salesperson stole the difference between £270 and £300 - that was what was returned to the customer.

The earliest and most succinct explanation was from G.M.A. McChlery in Glasgow dated 25 March 1992 - congratulations! The most witty (dated 22 April) was from Donald Coughlin of the Canadian High Commission in Colombo, Sri Lanka who finishes by suggesting that the manager should (a) demand the full pocketed amount from the salesman, (b) fire him for dishonesty, and (c) pocket the money and pray for forgiveness. The sorriest letter, dated 1 April, was from Jasper Dopstick who decided to re-enact the whole event so as to make the problem clearer. Enlisting two 'customers' from the street and providing them with a £300 cash float to accurately re-stage it all, he found at the end he had lost the gold chains and the £300. Stick to crosswords, Jasper!

Gemmological Association and Gem Testing Laboratory of Great Britain

London

Gemstone deposits and the trade associated with them

Tuesday 24 November 1992 Africa

The venue for the meeting will be the City Conference Centre, 76 Mark Lane, London EC3R 7JN. Admission by ticket only, at a cost per lecture of £5.00 for GAGTL members, £10.00 a member and a guest and £8.00 for non-members. For further details and tickets contact the GAGTL.

Presentation of Awards

The 1992 Conference and Presentation of Awards will take place on the 8 and 9 November with a programme of lectures, workshops and displays. Dr Kurt Nassau has kindly agreed to lecture to the conference, and will also present the prizes and diplomas to students successful in this year's examinations at the Awards ceremony in Goldsmiths' Hall. Full details of the programme and a booking form will be available from GAGTL in July.

Trade Luncheon

This year's Trade Luncheon, to which all members of GAGTL are invited, will be held on Tuesday 22 September 1992 at the Ironmongers' Hall, London EC2. Tickets for this prestigious event will be £35.00 plus VAT (inclusive of wine). For reservations please contact: Miss L. Shreeves, GAGTL, 27 Greville Street, London EC1N 8SU. Telephone: 071-404 3334.

North West Branch

- 17 June 1992 'Exchange and Mart'. Buying and selling of books, crystals and instruments, plus social evening
- 16 September 1992 Adrian Klein. 'Emerald'
- 21 October 1992 Dr Jamie Nelson. 'Optical attributes of a diamond'
- 18 November 1992 Annual General Meeting

Meetings are held at Church House, Hanover Street, Liverpool 1. Full details from William Franks on 061-928 1520.

Society of Jewellery Historians

28 September 1992

Charlotte Gere will give a lecture entitled 'Looking at Jewellery', in connection with the cataloguing of the Hull Grundy Gift to the British Museum and the *Treasures and Trinkets* exhibition held at the Museum of London.

Attendance at the above lecture is limited to members of the Society of Jewellery Historians and their guests. The lecture is to be held at the Society of the Antiquaries, Burlington House, Piccadilly, London W1. It will begin at 6.00pm and be followed by an informal reception and wine.

PEARL CONFERENCE

The Society of Jewellery Historians is pleased to announce that they will be holding one of their highly popular one-day conferences on Saturday 7 November 1992 on the subject of:

The History and Use of Pearls

A variety of aspects will be covered ranging from sources and use in the ancient and medieval world to modern cultured pearls and pearl treatments and testing. The Conference will take place at the Society of Antiquaries, Burlington House, London W1 and it is hoped that the papers given will be published in a future special issue of *Jewellery Studies*. As seating is limited early application is advised and priority will be given to members of the Society of Jewellery Historians. Applications must be made in advance. The cost of the day will be £25.00 for SJH members and their guests (limit one guest per member), £40.00 for non-members.

If you would like to attend please send your name and address (plus stamped, self-addressed envelope if in UK) to Nigel Israel, 14 Ryfold Road, Wimbledon Park, London SW19 8BZ. Please clearly state whether you are a member of the Society of Jewellery Historians or not.

If you are a specialist in a particular aspect of pearl history and would like to be considered to present a brief paper at this conference, please send your details and a brief summary to the above address as soon as possible.