

Gem & Jewellery News

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FABERGÉ: IMPERIAL JEWELLER

The major exhibition of work by the firm of Fabergé which began its tour in St Petersburg in June will open at the Victoria and Albert Museum, South Kensington, on 26 January 1994, two days after its Chief Curator, Géza von Habsburg, has addressed the Annual General Meeting of the Society of Jewellery Historians. The exhibition contains many of the most celebrated works by Fabergé,

including the Coronation and Mosaic Easter Eggs, and its particular attraction is that nearly half the 350 objects and designs come from Russian collections, including the State Hermitage Museum, the Moscow State Historical Museum, and the Pavlovsk and Peterhof Palaces. In the accompanying catalogue, newly discovered documents present a fresh picture of

CONTENTS

Around the trade	3
Education	5
Important notice	7
Gems	7
Gleanings	8
Letters to the editors	13
Competitions	15
What's on	16



The Coronation Easter Egg, 1897. Courtesy of the *Forbes* Magazine Collection, New York.

Fabergé's production. The memoirs of Franz Birbaum, principal designer after the death of Agathon Fabergé in 1895, are published and, amongst many contributors, Marina Lopato writes on documents in the Hermitage and on Imperial Easter Eggs, Ulla Tillander-Godenhielm on the workshop of Henrik Wigström, and Karina Orlova and Larisa Zavadskaja publish for the first time the Hermitage's collection of drawings by Fabergé. A long-term aim of the exhibition's co-organizers, the Fabergé Arts Foundation, is the restoration of Fabergé's premises at 24 Bolshaya Morskaya, St Petersburg, as a museum, on which the name of the firm has now been uncovered after seventy years.

The exhibition will open at the V&A from 26 January - 10 April 1994. Tuesday - Sunday: 10.00-17.50. Monday: 12.00-17.50. Last admission to the exhibition: 16.30. Adults £4.00; £2.75 for concessions and children. The exhibition is sponsored in Britain by Elida Gibbs (Parfums Fabergé).

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Editorial Board

Roger Harding

Alan Jobbins

Harry Levy

Michael O'Donoghue

Jack Ogden

Production Manager

Mary Burland

Published by

Gemmological Association and Gem
Testing Laboratory of
Great Britain

27 Greville Street,
London EC1N 8SU
Telephone: 071-404 3334
Fax: 071-404 8843

and

Society of Jewellery Historians

c/o The Department of
Prehistoric and Romano-British
Antiquities
The British Museum,
London WC1B 3DG

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EDITORIAL

Writing Wrongs

Misrepresentation of goods - whether due to fraudulent intent or simple disinterest - has been the bane of the jewellery trade since antiquity. Concern about such matters long ago led to the introduction of hallmarking for precious metals and, more recently, to carefully defined nomenclatures for gem materials. Nevertheless, there are problems. A note on p.4 talks about misdescriptions of gems among traders in Brighton, but we need to start closer to home.

A recent article on the current amber craze in nothing less than the *British Jeweller* magazine incorrectly refers to glass imitations of amber as 'synthetic'. Bakelite was another amber 'stimulant' mentioned. Certainly some misdescriptions or errors can raise a smile - my current favourite is from an advertisement that describes modern cubic zirconia as 'a favourite charm of the ancient Romans regularly worn to ward off the influence of evil spirits' - but there needs to be serious concern as well.

Let's take a seasonal look at two recent catalogues of Christmas gifts. One, from a museum in London that will remain nameless but which has one of the finest jewellery collections in the world, offers cluster earrings 'set with three cabochon pearls' for £8.50. We must assume that they are imitations, but it does not say so. Also on offer are matching earrings and brooch each 'centred with a cabochon star sapphire'; again for the price they can hardly be real sapphires - they are in fact glass. The gift catalogue from the second museum, not a million miles from the first, and priding itself on its fine gem and mineral collection, offers 'genuine freshwater pearls', including a bracelet at just £3.95, and rightly says, 'You'll find it hard to believe the amazingly low prices of these beautiful 100 per cent authentic pearls ...'. Admittedly it goes on to use the world 'cultivated', but some confusion among buyers is inevitable.

Does it matter? Surely anything that can confuse jewellery buyers is bad for the trade and using the same terminology for both imitation and real must ultimately detract from the real. If a household-name department store offered leather coats that were really plastic, or if your new 1500 cc motor car really only had an 850 cc engine when you looked under the bonnet, there would be uproar and quite rightly so. So why are gems subject to so much woolly description? Somehow, the problems are not being addressed in a way that gets the message across to the public, whether they are buyers of jewellery or writers of gift catalogues. Fair trading means not just fair to the public, but fair to the retailers who do their best to be honest and abide by correct trade practices.

Perhaps next year we can try a little harder to educate the public on gemmological matters, both regarding terminology and treatment disclosure. Until then, Happy Christmas and may your cubic zirconia ward off any influence of evil spirits after New Year's Eve.

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 welcome views and questions from all readers handling gemstones and jewellery on a commercial basis.

Diamond Fillings

A recent exposé in St Louis is rocking the industry in the USA. A television station picked up a story that two major jewellers in the St Louis area were not disclosing to customers that the diamonds were fracture filled. This has led to outraged clients demanding refunds or substitution with an untreated stone of size and quality comparable to their filled diamonds.

The trade organizations in the USA have got together, made press releases and even produced a Hot Line to allay the fears of those owning diamond jewellery throughout the country. Jewellers and laboratories are being inundated with diamond jewellery from customers wanting verification and certification that their stones are not filled.

Isolated cases have begun to surface in the UK of filled diamonds being sold without proper disclosure to the end customer. Such a situation could prove detrimental to the jewellery trade here, especially in our present climate of recession and slow recovery, although I dare say it might prove a boon to our Laboratory!

I suspect that few jewellers have ever seen filled diamonds; some are relatively easy to spot as they show flashes of colour, but this is usually in the back of the stone and may prove difficult to see especially if the stone has been set in a piece of jewellery.

Fortunately, very few of the diamond dealers here handle such stones and I am certain that they would disclose the fact to their customers, but the problem will be how far down the chain the disclosure will go. Even if the disclosure is made all the way down the line and

the end customer is told that he is making a saving by buying a filled or clarity-enhanced stone, is that person likely to disclose this fact to the receiver of the gift? One could envisage in years to come the phrase 'my beloved would never have given me a treated diamond'.

One group of jewellers in Australia have tried to overcome these problems by selling filled stones

under a brand name Genesis II. God created the diamonds in the first instance, but man interfered with the appearance of some stones. I hear, however, that certain sections of the trade think that even this type of disclosure is not explicit enough.

Jewellers should know that it is only diamonds with open fissures which can have this type of treatment applied to them; filling occupies the

Trade takes stand on disclosure

The Jewellery Industry Consortium comprising the British Jewellers Association, the Jewellery Distributors' Association, the National Association of Goldsmiths and GAGTL (members of CIBJO) with the London Diamond Bourse (a member of the World Federation of Diamond Bourses - WFDB) have issued the following statement and guidance notes to all sections of the British jewellery industry and trade.

Preserving confidence in our products by protecting our customers

For some years, the international coloured gemstone, diamond and related jewellery industries and trades have been aware of developments affecting the nature of their products.

Trade and gemmological organizations, together with their associated publications, have advised their members and readers about such developments.

Among others, the Jewellery Industry Consortium and the London Diamond Bourse believe that the prime concern of Britain's jewellery trade lies in preserving confidence in its products and in protecting the end-consumer's interests.

They consider that:

1. Consumers should always be told the nature of what they are buying
2. Britain's retail jewellers should be able to describe correctly and competently any gem material they offer for sale
3. Jewellery manufacturers and dealers in diamonds and gemstones should know the provenance and properties of their merchandise
4. At every stage in the distribution chain - from the stone's cutter or processor through to the end-consumer - gemstones and diamonds should be accurately described in accordance with existing legislation, the CIBJO code of practise, and the recently adopted resolution on disclosure by the WFDB
5. All relevant details about the stone's physical composition and any treatment it may have undergone should be disclosed to the intending purchaser before it is sold. This must also be stated prominently on any resulting invoice and in any accompanying documentation.

R.R.H

cracks in the stone and improves its clarity, and a subsequent polish on the surface gives the stone a clean top.

Another possible opportunity for filling occurs when a stone is lasered to remove a black inclusion. It is now possible to fill the hole left in the stone and again enhance the clarity.

There is much internal debate in the trade about the format of these disclosures and whether stones which have only been lasered should be so disclosed.

H.L.

Gem Scams

People are still being duped into buying stones from companies who are registered in such cities as Antwerp, Amsterdam and New York. Glossy literature and glib sales talk persuade such customers to build up a portfolio with a collection of stones. The word 'portfolio' has strong connotations of investment and there are numerous promises of opportunities to sell the portfolio with high profits.

Two ploys are now being employed. In one instance, the customer is told that a new stone has appeared on the market and the price is good enough for it to be considered an investment. The price given is usually over the portfolio cost price. The deal involves the company taking back the whole portfolio at a price showing a very healthy profit for the client. But this leaves a shortfall which the customer must find. In reality the trade value of the new stone is less than the extra money now being asked.

The more common ploy is to inform the client that they can sell the entire portfolio again showing a healthy profit, but the client found for the portfolio needs an extra stone or two. The client is left in a state of suspense until another phone call a few days later with the good news that the company has now found the required stone(s). This will need a further outlay, but again the price offered by the new client shows a

high profit to the portfolio customer.

This transaction invariably does not materialize as the company is told that the new client is unable to take up the portfolio or even that the company who dealt with the original client has gone into liquidation, but the customer is strung along with promises that the liquidated company has been taken over by a parent company and a new

customer has been found, but of course he needs more stones to complete the portfolio. And the story goes on.

The scam was exposed on British television several months ago, but the companies changed their names and continued to trade from other centres.

H.L.

Awayday to Brighton

At the initiative of East Sussex Trading Standards, I travelled to Brighton on a unique venture for a trading standards body. The Laboratory is accustomed to seeing a fair number of items, which are sent to us subsequent to purchase, where some form of gemstone misrepresentation is suspected. In a new departure the trading standards office in Brighton decided to check the gemstone descriptions in jewellery shop displays. My presence was requested to assist on technical matters of gemstone identification and correct terminology. It was refreshing to find that the funding for the project did not depend on the number of prosecutions that might ensue. The officers were quite happy for me to give advice and explain terminology where appropriate.

The trading standards officers wished to concentrate on the jewellery shops around 'The Lanes', an area known for its small shops dealing in jewellery, antiques, etc. We visited about ten shops in all. One of the trading standards officers entered the shops in order to check the accuracy of any weighing balances and to establish if there was a manager or owner in attendance. I then followed with a second officer and requested a closer inspection of certain labelled items from their window displays. I was armed with a 10x lens, a pen torch, a diffraction grating spectroscope and a Chelsea colour filter.

It had been decided that if I suspected the descriptions of any of the gemstones in the more expensive

items of jewellery they would be sent for further examination at the Laboratory. It was felt that a warning would suffice if there was anything obviously wrong with the gemstones set in the less expensive items. I looked at a lot more rubies, sapphires and aquamarines than emeralds and diamonds, as I considered that it was with these stones that mistakes were more likely to be made. In the event only one ruby and diamond ring was sent for further examination at the Laboratory and the two red stones were confirmed to be synthetic rubies. The owner of the shop faced a formal interview with a trading standards officer as a result.

In the shops we visited there seemed little attempt to market the quality of diamonds in jewellery. Only a few diamonds were actually labelled with a carat weight.

This reticence is partly out of fear of misrepresentation, but by not referring to the concept of quality it does enable lower quality diamonds to be sold alongside better diamonds at similar prices. Another gemstone to which I paid particular attention was opal as I had been informed of a rumour that a batch of synthetic opal had been offered for sale around the market a year or two before. However, all the pieces I examined showed the structures expected for natural opal.

Apart from these more detailed examinations, I was able to give advice on the following misuse of gemstone terminology:

1. stained chalcedony being presented as chrysoprase or green agate;

2. yellow/orange citrine being called topaz citrine;
3. non-nucleated cultured pearls being labelled as freshwater pearls. The term 'freshwater cultured pearls' would be acceptable;
4. large cultured pearls being called only 'South-Sea pearls'. The word 'cultured' must be included in the description;
5. green stones being displayed as jade. In one shop it was indeed jadeite jade so the owner could have been enhancing his wares by giving the full name. In other shops the 'jade' could have been any green material for all the shop owner knew;
6. large displays of uniformly and intensely coloured blue topaz being offered for sale with no mention being made of the fact the stones are most probably irradiated.

The main aim, as far as the trading standards officers were concerned, was to emphasize the responsibility of the retailer to the public in describing gemstones correctly. This was certainly accomplished and therefore I believe the project was considered to be a worthwhile and effective exercise.

S.J.Kennedy

Jonathan Brown to retire

Chief Executive Jonathan Brown is to retire from the National Association of Goldsmiths at the end of February 1994. He also retires as Secretary General of CIBJO, the international confederation for the jewellery industry.

Jonathan entered the jewellery industry in the early '60s, obtained the Retail Jewellers' Diploma, being awarded the George Greenough Trophy, and then in 1971 went on to do the Diploma in Gemmology, again winning the highest award, the Tully Medal.

He served both the NAG and the Gemmological Association with devotion and we shall all miss his willing assistance and wise judgement.

EDUCATION

Activities in Education 1993

Close cooperation between the Education Office and the Gem Testing Laboratory in the GAGTL is necessary during the planning and running of many of our events, and this year particularly has seen the development of new in-house and overseas courses involving our two spheres.

The *Weekend Diamond Grading Course* and the two days of *Synthetics and Enhancements Today* have depended upon direct involvement of Laboratory staff; their services, collections and photographs were used also on many other occasions. However, particularly close cooperation has been necessary during planning for the brand new Gem Diamond Diploma Evening Course at the GAGTL Tutorial Centre at Greville Street, and with the introduction of the Gem Diamond practical course and examination in Wuhan city in the People's Republic of China. Eric Emms, the

Laboratory's Director of Diamond Grading, is at the sharp end of both of these programmes; he will make further progress in 1994 with the Gem Diamond course in Hong Kong, following a visit last September by Ian Mercer, Director of Education.

From the new student intake of 1994 onwards, all Hong Kong training for GAGTL exams will be through recognized GAGTL Allied Teaching Centres (ATC). The Diploma in Gemmology examination (often erroneously called the 'FGA examination' - 'FGA' is the membership designation once you have your Diploma!) has been run in Hong Kong for more than twenty years. The longest running examination centre, Hong Kong Baptist College, will become an ATC in 1994, together with YMCA Continuing Education and ReHabAid (at HK Polytechnic), all in Kowloon. These will join our existing Hong Kong ATCs at the HK Institute of Gemmology and the University of Hong Kong's School of Professional and Continuing Education, the Memory Stather Gem Education Center and the Anne Paul ATC, all on Hong Kong Island, together with the

A 2-day practical workshop in June 1993 at the GAGTL Gem Tutorial Centre, London.





A retail tutorial in Glasgow, October 1993.

Asian Gemmological Institute and Laboratory Ltd in Kowloon. All this, and Hong Kong gemmology is still expanding!

Beyond Hong Kong (looking from a westerly direction) Ian travelled on to Seoul and Daejeon in the Republic of Korea, visiting our two ATCs (the

Gemmological Institute of Korea and the Chungnam National University) and also held discussions with the British Council who so ably handle the local examination administration for GAGTL. Course and exam details were streamlined to enable expansion in 1994.

Closer to home, Doug Garrod has run the first 'Travelling Trade Tutorial' for Laing the Jeweller in Buchanan Street, Glasgow. Set and unset diamonds, emeralds, rubies and sapphires were the main items covered during this successful tutorial - together with their imitations, treatments and modern synthetics, of course; all of these were observed primarily with the aid of the 10x lens. Doug also ran the first 'Travelling Preliminary Workshop' in Birmingham, together with Gwyn Green and Christine Woodward. Three more student events are planned for Birmingham. Birmingham's School of Jewellery and Silversmithing and Edinburgh's Telford College are currently running as ATC Gem Diamond Diploma centres, as is the London Guildhall University, and the upturn in student interest is very encouraging.

GAGTL Gem Tutorial Centre

**Book now
for any of these workshops and events**

- 11 January Diploma Evening**
Six Tuesday evenings;
January - June.
Price £55.00 for all six evenings
- 13 January Gemmology Preliminary Questions and Answers**
Get it right with expert advice.
Price £25.00 (does not include lunch)
- 15-16 January Two-Day Diploma Practical Workshop**
The successful method for practical exam preparation.
Price £152.75
(£105.75 for GAGTL-Registered Students)
Includes sandwich lunch

- 15 February Identification of Beads and Necklaces**
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Price £35.25 (including sandwich lunch)
- 5-6 March Weekend Diamond Grading Course**
Introduction to practical grading skills.
Price £246.75
- 6 April Preliminary Workshop**
Your start with stones and instruments.
Price £44.65
(£31.73 for GAGTL-Registered Students)
Includes sandwich lunch
- 19-20 April Synthetics and Enhancements Today**
Two days' instruction using stones selected from the Laboratory collection.
Price £223.25 (including sandwich lunch)

Just phone, fax or write for details to Doug Garrod at the
GAGTL Education Office - 27 Greville Street, London EC1N 8SU
Tel: 071-404 3334 Fax: 071-404 8843

ALL PRICES INCLUDE VAT AT 17.5%

Understanding Jewellery

Since 1991 Sotheby's Educational Studies in London has been running a one-month, intensively taught 'Understanding Jewellery' course which has proven to be exceptionally popular among a widely international body of students of all ages and backgrounds.

By concentrating on developing the critical visual skills required to date jewellery, from antiquity to the present, and to discern quality pieces, the course has attracted jewellery collectors, dealers, designers and gemmologists. One past student came from the former Yugoslavia and was

working at the Museum of Applied Arts in Belgrade where she has now returned to prepare a catalogue of the jewellery collection held by the museum. Another past student is now working for Sotheby's Jewellery Department in London, while many others have gone on to specialize in gemmology or jewellery design by taking further courses.

The course currently runs twice a year in January and June and apart from slide lectures and seminars students also spend a significant amount of time in handling sessions at Sotheby's auction rooms where

jewellery consigned for forthcoming sales are examined under the guidance of departmental experts. Further visits and sessions in a gemmological laboratory and a jewellery workshop further build on the practical aspects of the course.

For further information about 'Understanding Jewellery' please contact Sotheby's Educational Studies, 30 Oxford Street, London W1R 1RE. Tel: 071-323 5775 Fax: 071- 580 8160.

GEMS

The fine deep blue 'Paraiba' tourmalines from Brazil have been imitated by natural blue apatite from Madagascar and also by deceptive beryl triplets which, according to the photographs in *Gems & Gemology*, Summer 1993, look very convincing. Both the crown and the pavilion are natural beryl with the colour in the cement layer.

A visit to the exhibition 'Photonex 93' at Brighton in October showed that very large crystals of corundum (ruby), Nd-doped YAG, quartz and various fluorides are still very much in production. The Roditi Corporation, acting as UK agents for Union Carbide, had a very eye-catching display including crystals which I seem to remember having seen at the San Diego plant years ago! Various types of corundum were worked into many different shapes including ribbons and cylinders and ruby spheres of obvious gem potential were also shown.

I have recently seen a fine yellow faceted sillimanite from Sri Lanka and an interesting corundum whose colour alters from a slaty purple in daylight to an attractive wine-red in tungsten light. This is also from Sri Lanka.

Tony French showed me a cut spinel with a decided greenish colour recently; he also showed me cut versions of material manufactured by the Siberian branch of the Russian Academy of Sciences. I had already seen crystals of these materials but the cut stones are beautiful and could pose problems. They are synthetic alexandrite with an excellent colour change, both flux grown and hydrothermal emerald, and bright pink and very bright blue spinel.

A paper in *Lapis* 18, 10, 1993, reminded me of a gem mineral not seen very often. This is the calcium borosilicate danburite, often thought of as colourless and slightly resembling topaz in its crystal habit. The paper describes danburite from the southern Tirol, Austria where the crystals appear in the photographs as colourless; however danburite may be easily confused with topaz, not so much in crystal habit but in cut stones. Danburite from Madagascar can be a very fine orange-brown, specimens of which I had in stock years ago. They attracted interested from Japanese gemmologists during a visit I paid there in the 1980s.

M.O'D.

Important Notice

Due to the health implications and recent regulations concerning manufacture and use of Refractometer Fluid 1.81, production and distribution of this liquid have now stopped.

The recommended replacement fluid is the new Refractometer Fluid 1.79, with the following benefits:

1. Much reduced toxicity
2. Extended shelf life
3. Virtually no crystallization at normal working temperature
4. Clear golden liquid
5. Lower cost
6. Faint non-offensive odour.

Overall we hope you will welcome these improvements in the fluid and its effect on the working environment. Further information is available from GAGTL.

Injurious Inclusions

It is quite well known that ancient gold objects often contain minute silvery-black inclusions, visible under a microscope if not to the naked eye, that are natural alloy grains of members of the platinum metal family - typically osmium and iridium, often with some ruthenium. These little grains occur with the gold in certain types of deposit and, since they are heavy, hard and chemically inert, they will pass with the gold through most sorting and refining processes. Modern refining processes tend to remove such inclusions and they are now little considered outside archaeometallurgical circles. Certainly, the odd modern object turns up with inclusions of this type, even coinage, but they are rare.

However, in the nineteenth century such inclusions did enter the limelight. Grains of iridium and osmium had been noted by Wollaston by 1805 and were quite possibly described by the Roman writer Pliny, but I am not sure whether the grains were familiar to eighteenth- and early nineteenth-century goldsmiths. Then in 1857 the American mineralogist, Dana, noted that 'Iridosmine [that is, an alloy of osmium and iridium] is common in the gold of California, and injures its quality for jewellery'. A little later Eissler confirmed that such inclusions were 'of vexatious annoyance to the manufacture of jewellery'. In practice there was a varied response. For coinage, for example, they were to be avoided if at all possible. The Royal Mint noted in its 1870 annual report that some imported gold contained platinum metals and later returned bars of American gold when they were found to contain 'iridium'. On the other hand Charles Dickens, in an account of the jewellery industry in Birmingham written in 1852 (just a

few years after the discovery of the Californian gold mines), said 'We hear high praise of the Californian gold. It is so pure that some of it can be used, without refining, for second-rate articles. Some small black specks [the platinum metal inclusions] may be detected in it, certainly, though they are so few and so minute, that the native gold is wrought in large quantities.'

J.M.O.

What the Dickens

For those enamoured of good old collector's provenances for their antique jewels or gemstones, might I direct you to the journal *Household Words*, compiled and largely written by Charles Dickens in the mid-nineteenth century. This is a fund of information on a variety of subjects, including many of interest to jewellery historians, some of which I hope to pass on in later issues of *GJN*. In issue no. 100 in 1852 he talks about the dubious antique and art dealers in what he calls 'Cawdor' street in Soho.

Amongst the information he provides in his inimitable humorous style, relating to many types of art forgery and techniques of 'improvement', we find - 'Are not little labels affixed to some of the rarer articles, announcing them to have formed part of the Stowe collection, of that of Strawberry Hill, of Fonthill Abbey, of Lansdowne Tower - to have been bought of the Earl of Such-a-one's executors, or acquired at the Duke of So-and-so's sale? My friend, when you have travelled as long in Cawdor Street as I have, your poetical imaginings will have cooled down woefully; and your faith in Oliver Cromwell's boots, Edward the Black Prince's surcoat, and Ninon de l'Enclos's jewel-box, will have decreased considerably.' He goes on to talk about specific examples which include; 'You have not heard that corpulent man in the fur cap, and with the pipe in his mouth - who eyed you slily just now, as you were handling those curious silver-mounted pistols of the Middle Ages - tell the swart artisan by his side that there is rather a run for inlaid Spanish crucifixes just now, and bid him make a dozen or two by the model he gives him.'

J.M.O.

FOOL'S GOLD

This time the 'Fool's Gold' column dealing with fakes might better have been titled 'Base Practices' since I want to start by talking about base metal rather than gold. Fakes of base-metal costume jewellery might seem improbable and really, does any jewellery historian or serious dealer seriously worry about the counterfeit designer costume jewellery sold alongside the fake aftershaves and handbags by street vendors the world over? What I have in mind here, however, is a bit upmarket from this -

the faking of historical designer costume jewellery. The average jeweller might be surprised to hear that a good example of, say, a 1930's Chanel costume jewellery brooch can sell for many hundreds of pounds. So, abiding by the age-old law - if it moves fake it - good fakes are now appearing, spurred on by the recent lavish books on costume jewellery and the associated interest in the subject. The fakes, of course, can bear what appears to be the designer's stamp, which increases their saleability, and

the better fakes are modelled on, if not moulded from, genuine originals.

So, in a study that might have been thought ridiculous just a few years ago, hundreds of thousands of pounds worth of highly technical scientific apparatus are now beginning to be used to characterize the structure, mode of manufacture and trace element composition of both real and fake costume jewellery that is basically just painted and paste-set tin alloy. It is too soon to give much

information, but it does appear that both composition and mode of manufacture might well eventually aid us in discriminating right from wrong. In the meantime, the advice to collectors and dealers must be to be wary of pieces in too pristine a condition and when two or more identical pieces come onto the market at the same time. Buyers in America should be particularly aware since, rumour has it, you are nearer to at least one source. Vivienne Becker's

marvellous book on costume jewellery was called *Fabulous Fakes*, so what do we call a follow-up work dealing with forgeries of just such items?

Talking of aftershaves - I have heard that when the Middle East fakers of those superb little Roman millefiore and mosaic face beads had problems obtaining the necessary opaque white glass they started to recycle Old Spice aftershave bottles.

J.M.O.

CENTURY

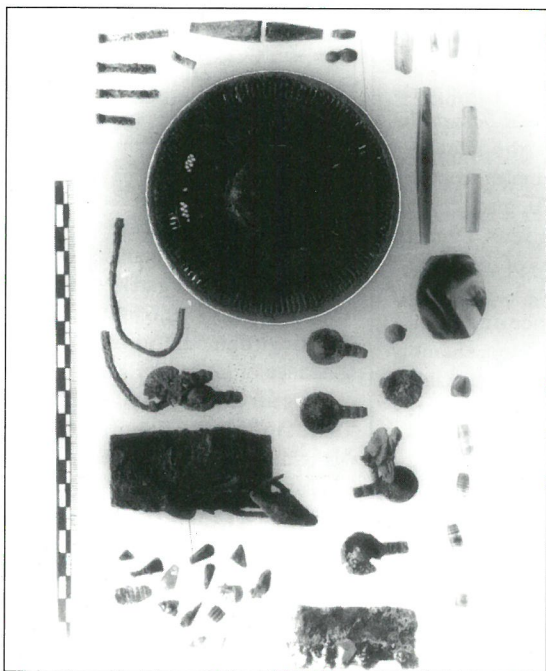
I hope I will be excused a bit of family pride here when I note that this year is the hundredth anniversary of the jewellery firm of Ogdens in Harrogate, North Yorkshire. Founded by James R. Ogden in 1893, the company is now run by his great-grandson (my brother) Glen Ogden. At the turn of the century Harrogate was a major spa town attracting royalty and aristocracy - ideal clients for the blossoming business. Family tradition has it that there were once four European crowned heads in the

shop at the same time! The company is celebrating its hundred years with an exhibition and a gala evening. A specially published booklet detailing the history of the firm is available.

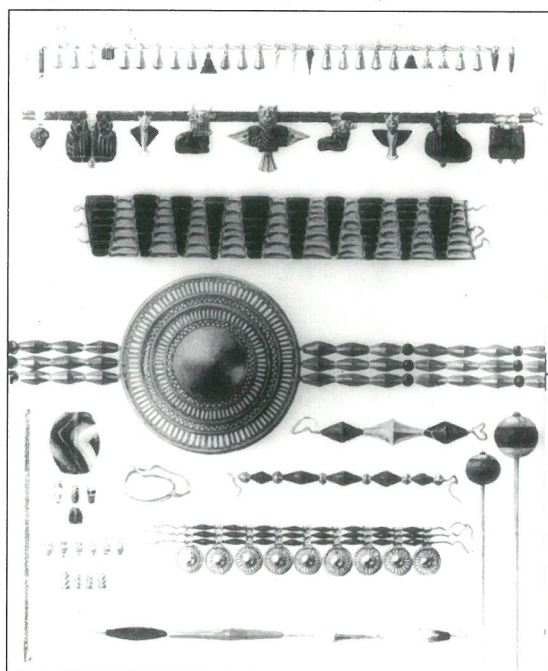
My interest in the family past lies not just in the business but also in its founder. Like me, he was passionately interested in archaeology and early goldwork. He knew the excavators of Tutankhamun's tomb and visited the tomb as soon as he could after its discovery and lectured widely about it and its contents. Sir

Leonard Woolley's excavations at Ur, in what is now Iraq, had equally spectacular results, particularly with the discovery of the richly equipped Royal Graves. Ogden was not just an interested bystander. In the massive two-volume publication of the excavation Woolley acknowledges his 'generous and willing assistance' with the study of the goldwork and notes that 'without such assistance from an expert craftsman in metals, indeed, much of the evidence as to technique must have been lost'. Ogden also

Jewellery from the site of Tel Asmar



The jewellery after restoration by James Ogden



helped restore various ancient gold objects which are now in museums in Europe and America. The *Yorkshire Post* of 15 February 1932 notes, not I think strictly correctly, that Ogden was 'advising goldsmith to the British Museum'. In 1935 he cleaned and restored (to an extent that a modern conservator would probably consider excessive) jewellery from the site of Tel Asmar for the Oriental Institute in Chicago (see illustration). But not only gold fired his imagination - when

the archaeologist Stephen Langdon discovered the so-called clay tablet library of Nebuchadnazzar he appealed to Ogden for transport. My great-grandfather provided a car - a former taxi cab which he named 'The Harrogate' - and drove it to Iraq; photos survive of it roped to a raft in the mid Tigris River! According to the *Daily Express* on 21 March 1931, Ogden's popular lectures on Ancient Egypt, the Near East and Greece had by then raised over £40,000 for

charity - a remarkable sum of money in those days.

Sadly, I never knew my great-grandfather, but he must have made a lasting impression on those that did. In the late 1960s I called at the Egyptian Antiquities department at the British Museum with some query or other. When the then keeper, Dr I.E.S. Edwards, was told that a Mr Ogden was there, I overheard his amazed reaction - 'My God, he's not still alive is he?' J.M.O.

RECENT EVENTS

Jewellery of the late Renaissance and Baroque

A lecture by Hugh Tait, given before the Society of Jewellery Historians on 1 November 1993.

In a wide-ranging survey, stimulated by a beaker recently on the New York market and supposedly of early seventeenth-century origin, which exhibits a rare combination of enamelling techniques, Hugh Tait guided his audience through the development of enamelling from sculptural Tudor hat badges of the 1530s to painted enamels of the second quarter of the seventeenth century, with excursions both back to medieval *basetaille* and forward to a Falize revived *cloisonné* example of the 1860s. But the centrepiece of his lecture was a demonstration of the revolutionary change which took place in enamelling between late Renaissance and Baroque, by means of a detailed examination of two contrasted objects, 80 years apart in date: the Lennox or Darnley Jewel in the British Museum, assigned to the 1560s, and a watch of Queen Christina's of the late 1640s - both, he demonstrated, objects of political propaganda. Sceptical of the traditional view of the Darnley Jewel

as a token of love and grief, he unravelled some of its encoded political messages, which eventually found their fulfilment in the enthronement of Margaret Lennox's grandson as James I of England; this historical excursion was further enlivened by a quotation from the witty reaction of Horace Walpole, its eighteenth-century owner (and perhaps the originator of the 'mourning jewel' theory), to a request for a drawing - as though one drawing could do justice to this amazing farrago of emblems, which still presents riddles waiting to be solved. Its rich enamelled decoration was shown, though principally of the sculptural relief type, to have parts executed in the much older *basetaille* technique, of which the lecturer showed instructive examples from the Royal Gold Cup c. 1370, made for the magnificent patron, Jean Duc de Berry, and even vestiges of *cloisonné*.

Queen Christina's watch, commissioned in France in 1646, a superb example of painted enamels depicting much more easily deciphered allegorical scenes celebrating her reign, demonstrated the transformation which had taken place in enamelling techniques by then. A very few earlier painted enamels included two lockets by Henri Toutin, one dated 1636, while a watch in the British Museum, c. 1630 and a cameo-back at Rosenborg show

a transitional style, with a combination of *basse-taille* and translucent enamels, and another, almost harking back to the sculptural enamels of a century earlier, is richly decorated with flowers in an encrusted high relief. Returning to the New York beaker after this demonstration, which was illustrated by excellent slides, Hugh Tait left his public in little doubt of his scepticism concerning the authenticity of the New York object.

Gertrud Seidmann

1993 GAGTL Annual Conference and Presentation of Awards

The 1993 Conference was held at the Great Western Royal Hotel, Paddington, on Sunday 24 October. Between lectures, details of which are given below, delegates were able to view displays and participate in practical demonstrations under the guidance of laboratory staff.

Lectures included 'New gem inclusions' by Dr E. Gübelin, 'Burmese and Vietnamese gem inclusions' by E. Alan Jobbins, 'Montana sapphires' by Michael O'Donoghue, 'Unusual gems in forensic science' by Philip Sadler and 'Pearls in the Arabian Gulf' by Stephen Kennedy.

The Conference was followed on Monday 25 October by a GAGTL Open Day at the Gem Tutorial Centre which included demonstrations and displays.

The 1993 Presentation of Awards was held on 25 October at Goldsmiths' Hall, London. Lord Balfour, author of *Famous Diamonds of the World*, presented the awards to those who had qualified in the 1993 Gemmology and Diamond Diploma examinations. A Certificate was awarded to Eric Bruton who had been elected a Vice President at the Annual General Meeting. Also Dr Jamie Nelson was presented with a Research Diploma for his work on the glass filling of diamonds.

A full report of the Conference and the Presentation will be published in the January 1994 issue of the *Journal of Gemmology*.

MUSEUM NEWS

The Hoxne Treasure

The late-Roman hoard found at Hoxne, Suffolk, in November 1992 was declared Treasure Trove on 3 September and is temporarily on display in Gallery 69A of the British Museum until 16 January. The Museum hopes to acquire the hoard, but must first raise the agreed market value of £1.75 million to pay the ex gratia reward to the finder, Eric Lawes.

The treasure, buried after AD407, consists of nearly 15 000 gold and silver coins, together with silver spoons, ladles and other small items of plate, and superb gold jewellery, including 19 bracelets, many of them in high quality pierced work. A booklet with colour illustrations, *The Hoxne Treasure; an illustrated introduction*, by Roger Bland and Catherine Johns, is available from British Museum Press for £4.95.

Catherine Johns

SALEROOM NOTES

First a note on a Christie's sale catalogue of 1992. This is the book *Jewellery by Cartier*, illustrating and describing the items sold at the Geneva saleroom on 21 May 1992. Apart from the beauty and importance of the lots, there is a good deal of useful information on the firm of Cartier. A fine Kashmir sapphire of 40.87ct shows its colour well in the photograph and a fine peridot and diamond necklace and a bracelet with the same stones is accurately reproduced - not the easiest of colours to print.

An annual subscription to a set of jewellery sales catalogues is worth taking out since a set of colour (or black-and-white) pictures is thus built up. However, a subscription is not cheap if the sales held at home and

abroad are included; for example Christie's sales of jewellery are held in London, South Kensington, New York, New York East, Rome, St Moritz and Geneva. Some centres have more sales than others and the larger Swiss sales are held only twice a year so that a subscription to some rather than all the catalogues may be more easily managed. The finest pieces are found at the Geneva sales and at the time of writing Christie's charge £85.00 per annum for this and the St Moritz sales. The worldwide discount price (for all the jewellery catalogues) is £470.00.

In the Christie's sale held in Geneva on 27 May 1993 a further selection of items by Cartier formed a separate volume to the main sale catalogue.

M.O'D.

BOOKS

Old Book Department

In 1898 the third edition of a small book on amber was published by the London firm of Sampson Low, Marston & Co. This was W. Arnold Buffum's *The tears of the Heliades or amber as a gem*. The book has 108 pages and a fine coloured frontispiece depicting a necklace consisting of variously-coloured amber pieces. The text is even shorter than the small size of the book would suggest since there are only about 18 lines to the page which itself measures 19 x 12.5cm. At the end of the text is a three-page section in which comments on previous editions are reproduced.

The Heliades named in the title were mourning the death of Phaethon (Greek mythology) but their plight was pitied by the Gods. They changed into poplars and their tears to amber. Buffum begins by describing

amber from Sicily and then goes on to recount amber legends and give short descriptions of major deposits, particularly those from the Baltic area. The account is romantic but not unscientific; the book is now hard to find in any edition.

M.O'D.

Edward Burch, Gem Engraver and Medallist (1730-1814)

Gertrud Seidmann would be grateful for confidential information about the present location of gems by Burch, as well as casts and glass pastes taken from them, for a projected study of his work. Please write to Miss Gertrud Seidmann FSA, c/o Institute of Archaeology, 36 Beaumont Street, Oxford OX1 2PG.

ONE HUNDRED YEARS

The following handbill has been reprinted from *The Gemmologist*, June 1937, in which it was reproduced by the kind permission of Mr Charles Mathews of Hatton Garden.

POLYTECHNIC

YOUNG MEN'S CHRISTIAN INSTITUTE

307 AND 309, REGENT STREET, W.

PRESIDENT QUINTIN HOGG ESQ

GEMMOLOGY, OR THE SCIENCE OF GEMS.

A COURSE OF SIX LECTURES
—BY—
W. J. LEWIS ABBOTT, F.G.S.,
WILL BE COMMENCED
On Tuesday, March 14th, 1893, at 8 p.m.

THIS course will deal with the CHEMICAL COMPOSITION of Gems—their NATURAL CHARACTERISTIC FORMS and STRUCTURE
OPTICAL PROPERTIES—Nature and Origin of "Fire" and "Life"—Proper Cutting of Gems—GENERAL PHYSICAL and other Properties, and modes of applying tests for hardness, specific gravity. ELECTRICAL PROPERTIES—Specific Heats, &c., &c. THE MODES OF OCCURRENCE and distribution of Gems, the producers of Coral, Pearls &c., &c.

This Course will be of the greatest permanent value to all members of the JEWELLERY, LAPIDARY, or SEAL ENGRAVING TRADES, and will be well illustrated by an extensive series of specimens, diagrams, instruments, &c.

THE Gems to be studied will include Diamonds, Garnets, Spinel, Rubies, Sapphires, Star-Stones, Emeralds, Tourmalines, Phacelites, Quartzes, Zircon, Idocrase, Chrysoberyls, Cat's-eyes, Chrysolites, Peridots, Topazes, Iolite, Beryllonite, Cyanite, Euclase, Spinel, Spodumene, Hiddenite, Axinite, Sun and Moon Stones, Labradorite, Bronze, &c.

Pearls, Corals, Diaspore, Turquoise, Obsidian, Lapis-Lazuli, "Love's Arrows", Amber

Fee, for the Course of Six Lectures, Members 1/6, Non-Members 2/6.

W. T. Paton, Hon. Secs.
J. E. K. Studd, R. Mitchell, Sec

LETTERS TO THE EDITOR

The disclosure...

Dear Sirs

I feel that one of the points Christopher Smith makes in his letter (*GJN* 2, 4, 61, September 1993) is incomplete. It is true that the expansion coefficient of Opticon and other synthetic resins is similar to that of natural oils and resins. However, in discussing the possibility of filling-induced breakage, consideration must be given to the way these resins are applied. The usual technique is to fill the fracture with the liquid resin and then wipe the catalyst (setting agent) over the surface. This results in a sealed liquid-filled fracture. Liquids, however, have much larger expansion coefficients than solids. Were the liquid resin to be completely solidified, there would be no tendency for breakage. The same is true for a totally liquid or semi-liquid filling, which has room to expand. But when a liquid is sealed in by a solid surface, then its larger expansion has no avenue of escape and breakage is a not unreasonable result.

Yours etc.,

Dr Kurt Nassau

Lebanon, NJ 08833, USA
15 October 1993

...debate...

Dear Sirs

I have read with interest the various articles and letters on the subject of treated gems, the disclosure debate and especially resin-treated emeralds.

I think that the time has now come to give the lapidaries' point of view, mainly on the subject of artificial resin-treated emeralds.

The traditional method of oiling emeralds did no real harm to the stone as oil only made flaws and fractures less obvious to the naked eye and was

not a permanent treatment. When it comes to repairing or repolishing an oiled emerald, the oil oozes out of the stone when it is stuck on a dopstick. The stone can then be worked on. Flaws that are open at the surface can be closed on the wheel by an expert craftsman and when the work is finished the stone can be immersed in oil again if necessary. However, when an emerald that has been treated with a hardened artificial resin (which in my experience is about 90 per cent of new emeralds) is put on the wheel the resin turns milky white and there is nothing one can do to rectify this situation, other than to remove the resin and re-treat the stone.

Artificial resin-treated emeralds are also very brittle and, in my experience, pieces have broken off emeralds that appeared to be sound. In my opinion there are two reasons for this to happen. The first is that, unlike oil that only reduces the appearance of a flaw, resins including Opticon can make some flaws invisible, even when using a 10x loupe. The second, as discussed in letters in the September issue of *GJN*, concerns the possibility of resin expanding. In my view, it is not so much about whether the resin expands, but more about the method of treatment. The emeralds are first put into a strong acid to remove any foreign bodies in the flaws and fissures, leaving no natural bonding, then the resin is introduced into the stone under vacuum, and the emerald may expand. When the hardener is applied the whole stone is left under tension leaving it in a very fragile state. This makes the business of working on emeralds a very risky operation. What will happen, I ask, when in a few years these stones need to be repolished or repaired?

In conclusion, I think that the whole business of treated gemstones has gone too far already and we in the trade, as well as the consumer, are being duped by those responsible for

treatment. How many people in the trade, let alone the public, know that the beautiful, clear, vibrant, blue sapphire that was bought in Bangkok for \$1000 per carat probably came out of the ground in Sri Lanka as a dense milky white stone with no commercial value?

Gemstones were always prized for their beauty and rarity, but now, thanks to artificial treatments, there is an abundance of 'beautiful gems', but still highly priced. The producers are getting incredibly rich, while the trade in general goes along with the deception either knowingly or unknowingly. Where will it all end? Will we one day be selling synthetic stones for the price of natural gems?

Yours etc.,

P.R. Rome FIPG

Chas. Mathews (Lapidaries) Ltd
Hatton Garden, London EC1
September 1993

...continues

Dear Sirs

May I offer some comments on the last issue of *GJN*? - an interesting pot-pourri as always!

I don't understand why some of your correspondents seem to group together laser drilling with filling. It seems to me that drilling is simply removing an inclusion at the expense of an accepted penalty (in clarity) - because the penalty incurred by the procedure is considered less than that imposed by the original inclusion. Why is this so different from cutting to avoid an inclusion in the original crystal - thereby incurring a penalty in weight? In either case, the purchaser seems, to me, to be getting an honest product which is what it seems to be. This is quite different from filling, which is an attempt to create something which is not what it seems because something else has been added. Surely, subtraction is not

deceitful, addition is (unless specified).

Sub-standard gold

I'm old enough to remember when the term 'bright gold' (*GJN* 2,4,55, quoting G.E. Gee) was widely used - in the late fifties and early sixties - and was sometimes reputed to go as low as 4 carat! At least that appalling state of affairs no longer exists, but I'm afraid the problem of false, cast-in hallmarks, is still very much with us. Over the years since 1970 I would estimate that I have seen one or two a month - usually on pieces that need early repair just because they are sub-standard - which the innocent member of the public has acquired through a 'bankrupt stock auction', or over the bar in the local pub.

Whilst I heartily endorse the sentiments in the Editorial column, I don't know how you can educate the public. To some extent, we are 'hoist with our own petard' because we've always encouraged people to see the hallmark as a safeguard and that in itself is an inducement to the criminal to fake it. But educate people we surely must, either to judge the marks for themselves or to make sure they buy from those who can be trusted and who have a vested interest in maintaining that trust.

Yours etc.,

Maxwell Hollyhock

Chandlers Ford, Hants., SO5 1EW
6 October 1993

Editor's comment - Editorials should, I believe, raise issues that need to be discussed even though the subjects can be controversial. Last issue's comment about fake hallmarks seems to have been just that, although Mr Hollyhock's views above express by far and away the majority opinion. One of the few negative views to have reached my ears is that I somehow criticized the Antique Plate Committee of the Worshipful Company of Goldsmiths. This was neither the intent nor, I believe, implied in what I said. A reputable, experienced

jeweller will be able to spot the majority of fake marks and will know enough to submit a questionable example to the Hall for verification. However, this does not help with the small ornaments turning up in odd markets, antique fairs, or, as Mr Hollyhock says, over the bar in the local pub. If we have hallmarks they must be above reproach. This requires a concerted effort to educate the public and dealers, and a very determined policing effort. If we turn our back on this it will be a sad day for the British jewellery industry.

Gems from Canada

Dear Sirs

I have noticed some interesting things in the September 1993 issue of *GJN* which have prompted me to write to you. In your 'Gems' column, you mention bright green gaspéite cabochons from Australia. You might be interested to know that the Canadian Museum of Nature has had two gaspéite cabs in the gem collection since about 1980. The material was collected in 1966 by Louis Moyd, then Curator of Minerals, from Lemieux Tp., Gaspé-ouest Co., Québec. This is the type locality, and the name, of course, comes from the Gaspé peninsula. The gaspéite is a rather 'acid' light green colour with some brown flecks.

I was also interested in your report of faceted nepheline from Mont Saint-Hilaire, Québec. One of the main rock types in the quarry at Mont Saint-Hilaire is nepheline syenite. I am aware of some 24 minerals from MSH that have been faceted, but nepheline is not among them. How certain are you that the stone you saw is nepheline? Could it possibly be the hackmanite variety of sodalite? There is some hackmanite that does not fade in daylight, but remains pink. I have spoken to Art Grant, who has faceted most of the MSH material, and he suggested pink serandite, as he recently cut some that was decidedly pink and not the usual orange or orangish-pink. The mineralogists here at the Canadian Museum of Nature also doubt that there would be

gemmy, pink nepheline from Mont Saint-Hilaire.

I enjoy *GJN* and think it is very well presented and produced. My compliments to the Editorial Board.

Yours etc.,

Willow Wight

Mineral Sciences, Canadian Museum of Nature Ottawa, Canada
5 October 1993

Indium Uprisings

The Cambridge Centre for Precious Metal Research (PO Box 391, Cambridge CB5 8XE, UK) has set an informal competition for laboratories throughout the world. Cadmium has been added to gold and silver alloys, particularly solders, since the mid-nineteenth century. Its presence in small traces is thus taken as a near-certain indication of relatively recent origin when found in supposed ancient or antique gold and silver objects - whether tiaras or teapots.

Cadmium has now been discovered to be a highly toxic carcinogen and its use in the precious metal industry is generally being phased out. An alternative to cadmium in solders is the metal indium which appears to have the benefits of cadmium without its toxic qualities.

The winner of this competition will be the individual or laboratory which can first identify and document indium as a trace element in a supposed ancient or antique precious metal object. Of course the object should be a 'bonafide fake', not a 'fake fake' made with the intent to win this competition! An associated competition is for the first person to argue that indium can occur in appreciable amounts in genuine old goldwork, with a special commendation if quotes from Classical, Medieval, Renaissance or early Oriental writers can be summoned up in support.

COMPETITIONS

GAGTL

Photo Competition

The ins and outs of gemstones

The GAGTL are pleased to announce their first ever photographic competition, the theme for which is 'The ins and outs of gemstones'.

There will be two categories for the competition - **Macro** and **Micro**. The photographs can be of any form of gem material, rough or cut, and can be of the exterior or interior of the subject. All entries must be of gemmological interest and be visually attractive.

All photographs will be exhibited at the GAGTL Annual General Meeting to be held on 13 June 1994 in London.

There will be a prize for each category to the value of £100.00.

The closing date for the competition will be **30 April 1994**.

For the rules of entry and an entry form contact Doug Garrod in the GAGTL Education Department on 071-404 3334.

Christmas Prize Competition

EC PC

The other night at the pre-Christmas Dinner of the Basingstoke Pearl Diving Association in the Ran Sidh Gungh Asian restaurant, I sat between Jasper Dopstick and Penny Waite. At one point I mentioned that my mother owned a gypsy-set ring set with a poor-colour ruby. Penny froze in horror, her fork of carrot and caraway-seed Madras poised in mid air. 'You can't possibly refer to it as "Gypsy" if this in any way implies that the setting is unsophisticated', she fumed, 'and you must realize that a "poor colour" stone is now better described as "chromatically disadvantaged".'

This silenced me and I barely heard Jasper wittering on about what the European Community definition of a curry was. Later, as I fought back the final mouthfuls of the dessert, romantically called a Ganges Float, I pondered on the ultimate implications of Political Correctness, Euro-twaddle

and anti-sexism. Would angel-skin coral be banned unless it actually came from angels, would a demantoid become a depersontoid, could I talk about polishing a diamond on a lap without offending the nomads of Northern Finland?

Your job is to think up some potential examples of politically correct or anti-sexist alternatives for words or expressions commonly used in the gem or jewellery trade, or invent a brief paragraph from a Euro-directive covering gem or jewellery terminology. Entries, which should not offend anyone too much, will be judged on humour and brevity. The winner will receive our special Christmas prize and a selection of entries will be published in the next issue. Anyone who sends in a genuine Euro-directive pretending it to be an example of their own humour will be punished as per EC regulation 2367/B/47655/1991-b/Margate.

J.M.O.

Answers to the competition in the last issue

In brief, the problem was this - a remote tribe living in the upper reaches of the Pheti Dhurin river (a pun which is best not elaborated on here) possesses a pocket watch which keeps perfect time but has lost all the markings from its dial. Using this watch they developed a simple time-keeping system by dividing each day into 22 equal length segments. Why 22 and not 24?

The answer is simple. Without any dial markings they only have the hands to go by. The most easily defined moments in each day would

be when the hour and minute hands coincided, that is when the hour hand is precisely above the minute hand. This happens just 22 times in each 24 hour period. If you don't believe me, try it.

Several readers sent in correct answers. G.M.A. McChlery of Glasgow not only filled in some of the social anthropology of the tribe concerned but also explained the derivation for the name of the elephant. W. Tarbuck provided the name of the tribe - the Konpheti - and, unable to resist a mathematical challenge calculated the Konpheti

hour at 65.45454545... minutes. His note that the recent expedition inadvertently left a solar powered digital watch with the tribe has not been confirmed. R.I. McKay in a postscript to his correct answer suggested that perhaps, in view of decimalization in most other fields, we should redefine time as a 100 second minute, a 100 minute hour, a 10 day week and a 10 month year. I seem to remember that a few years back some daily paper indeed announced such a change on 1 April.

What's on

Gemmological Association and Gem Testing Laboratory of Great Britain

London

Meetings to be held in the GAGTL Gem Tutorial Centre, 2nd floor, 27 Greville Street, London EC1N 8SU (entrance in Saffron Hill).

The charge for a member will be £3.50 and, as places are limited to 55, entry will be by ticket only, obtainable from GAGTL.

- | | |
|-------------|---|
| 24 January | 'Overview of world diamond producer sources.' Robin Walker |
| 7 February | 'The independent gemmologist's workshop.' Patrick Daly |
| 23 February | 'Decorative and collectors' minerals from south-west England.' Dr Robert Symes |
| 7 March | 'The history of Garrards, the Crown jewellers.' William Summers |
| 30 March | 'Jewellery at auction.' David Lancaster |
| 13 April | 'Time and money: natural and deliberate alteration of ancient gem materials.' Dr Jack Ogden |
| 26 April | 'Cutting it fine.' Dr George Harrison Jones |

Midlands Branch

- | | |
|-------------|--|
| 28 January | 'The Cheapside Hoard.' James Gosling |
| 25 February | 'Jewellery through the ages.' Nigel Dunn |
| 25 March | 'Platinum - design and technology in the workshop.' Dr John Wright |
| 29 April | AGM followed by 'The gems of Sri Lanka.' C. & N. Gems |

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

North West Branch

- | | |
|-------------|---|
| 16 February | 'A contemporary use of pearls.' Jane Sarginson |
| 16 March | 'Current trends in gem testing.' Dr Roger Harding |

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

Society of Jewellery Historians

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

Monday
24 January
Dr Geza von Habsburg, organizer of the Fabergé exhibition to be held at the Victoria and Albert Museum from 26 January to 10 April 1994, will give a lecture entitled **Fabergé - Imperial Patronage** to coincide with the show. The Society's AGM will precede the lecture.

Monday
7 March
Professor Warwick Bray, MA, PhD, FSA, of the London Institute of Archaeology, will speak on **The River of Gold - Gold Treasures from Panama**.

Monday
11 April
Dr Anna Beatriz Chadour, formerly of the Kunstgewerbemuseum in Cologne and the Gesellschaft für Goldschmiedekunst, Hanau, will speak on **The Louis Koch Collection of finger rings from 2000 BC to the present day**, collected by four generations.

Monday
23 May
Natasha Kuzmanovic will give a lecture on **John Paul Cooper (1869-1933) Silversmith and Jeweller**. She is preparing her doctoral thesis on this subject.

Monday
20 June
Dr Elizabeth Goring, FSA, of the Department of History and Applied Art, National Museums of Scotland, will speak on **Suffragette Jewellery**.

Monday
3 October
Catherine Johns, FSA, Chairman of the Society, Department of Prehistoric and Romano-British Antiquities, British Museum will give a lecture on **The Hoxne Hoard**. This will launch the conference described below. This lecture will take place at the British Museum.

4-6 October
A conference organized jointly by the Society and the British Museum will be held at the Museum on **Greek Gold - The Art of the Greek Goldsmith**. This will coincide with the Museum's special exhibition, 'Greek Gold' from June to October 1994.

Monday
14 November
Lecture to be announced.

Monday
12 December
Gertrud Seidmann, FSA, specialist in engraved gems, will speak on **Edward Burch, RA, Seal Engraver to His Majesty and reluctant Neo-Classical**