

Gem & Jewellery News

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GREEK GOLD

The jewellery produced in Greece between about 500 and 300 BC demonstrates the exceptional skills of the

Classical goldsmiths. The use of gold provides immediate visual appeal and the motifs mirror on a minuscule scale those of more monumental art. This skill and artistry will be displayed in full in the

Exhibition *Greek Gold: Jewellery of the Classical World* which opens at the British Museum on 22 June. After it closes in London in October it will travel to the Metropolitan Museum of Art in New York and then, in Spring 1995, to the Hermitage, St Petersburg. The selection of over 200 exhibits are drawn from the holdings of these three museums and

are predominantly provenanced objects, some never before exhibited in public. In preparation for the exhibition, and for the fully illustrated catalogue, each object was studied in considerable detail - including microscopic examination - probably the most comprehensive study ever made of provenanced Greek gold.



Earring with pendant in the form of a siren playing a kithara, 330-300 BC. This earring is assembled from numerous separate components in gold sheet, wire and granulation. The strings of kithara are just 0.1 mm in diameter, about the thinnest wire recorded from antiquity. Ht: 4.4 cm. Metropolitan Museum of Art, New York.

Perhaps the most immediate impression gained by the visitor to the exhibition will be the naturalism in the

designs. The jewellery abounds with figures of animals, deities and flowers and other plant forms. Apart from being decorative, these all had special meanings, relating to Greek myth and symbolism.

The skills needed to render such minute forms with such precision are all the more impressive when we consider how the objects were made - in many ways different to what we might expect today. Complex forms were built up from many (often hundreds and sometimes thousands of) individual bits of sheet gold, wires both plain and

decorative, and minute gold spheres or 'grains', all meticulously positioned and soldered in place. Casting was seldom used for gold and even the most massive and solid ornaments such as rings were generally made by careful hammering and burnishing.

An unexpected feature of the jewellery of this period might be the

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general lack of coloured gemstones set in the gold, but colour is not missing. Many of the objects still retain their original polychrome enamel and numerous other objects still show either traces of such enamel or the empty cells where it was once present.

The exhibits come not just from Greece itself, but also from regions with Greek colonization or under strong Greek influence. These areas include southern Italy, Egypt, Cyprus, Turkey and what is now the Ukraine. Study of this jewellery has helped us to define regional characteristics and, in some cases, to distinguish the output of individual workshops.

The exhibitions catalogue, with introductory essays and full descriptions and colour illustrations of each object, is by Dyfri Williams (Keeper of the Department of Greek and Roman Antiquities, British Museum) and Jack Ogden. It is published by the British Museum Press*. Details of the conference on Greek Gold, jointly organized by the British Museum and the Society of Jewellery Historians are given on the back page of this newsletter. J.M.O.

*See Special offer, p.44

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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

Pride and Prejudice

Some recent press coverage of ancient jewellery prompts some reflection. The so-called Lydian Treasure has been returned to Turkey by the Metropolitan Museum of Art, New York; the wonderful Mycenaean Greek gold jewellery offered by the Michael Ward Gallery, New York (see *GJN* no. 2, 3, 41-2), but demanded back by Greece, has been presented by an anonymous donor to the American Society of Greek Heritage, an ingenious compromise by which it remains in the US; in Greece itself, the missing element from a gold diadem recently excavated in Crete and now in Herakleion Museum, is among the collection of illegally marketed antiquities alleged to be part of the collection of the former Greek premier Mr Mitsotakis; and now Tagikistan - a new state of the former USSR - has supposedly made an official request for the return of the Oxus Treasure acquired, mainly by the British Museum, at the end of the nineteenth century.

Even forgetting national laws, it is clear that tomb robbery or site looting (including shoddy or poorly published 'official excavation') is not in the best interests archaeologically. A vast amount of useful information, but not all, is lost when an object is carelessly torn from its burial context. But, to take just one example, on the basis of archaeological best interests, the diadem fragment is surely as 'wrong' in Mr Mitsotakis' collection in Greece as it would be in a collection in, say, New York. Ideally it should be back with its other part in Herakleion, but what is the next best thing from the archaeological point of view? I suppose that it is recorded, most easily accessible for study (and I mean hands-on study) by scholars and safe.

We cannot condone the international trade in illicitly acquired antiquities, but we must be careful to distinguish legal and archaeological interests from an indiscriminate nationalism. To say that the art of any society properly belongs only in the present territory of that culture is to belittle what the whole world might owe to, or be able to learn from, the art of that culture. Art is an ambassador. Future peace and understanding in the world depends on all of us understanding and appreciating each other's cultures and heritage. No-one would suggest that only Italians should listen to Verdi or only the Dutch view the paintings of Rembrandt. Really, which should worry us more: the Egyptian antiquities that have come on to the market in Europe over the last fifty years or the minimal amount of Western art on public display in Cairo over the same period?

There are no easy answers, but the various issues need to be sensibly considered and global solutions suggested. It is often said that art does not exist in a vacuum - we should hardly expect to be able to keep it in one. J.M.O.

N.B.: Needless to say, the opinions given above are my own and do not necessarily reflect the views of the Society of Jewellery Historians or the Gemmological Association. For more details of some of the above news stories see in particular the *Art Newspaper* for February and March this year.

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.

Fissure filling of gemstones

Much has been written and much has been said in the debate on this problem, people have taken noble and honourable stands, and some have taken somewhat selfish and short sighted positions, but the problem is still very much with us.

In this article, for ease of reference, I will talk about the Opticon filling of emeralds, and the general fissure filling of diamonds. I know other stones are now treated in similar ways and emeralds are filled with resins other than Opticon. I will try to show why the case for diamonds has a relatively simple solution, while that for emeralds may never be satisfactorily solved.

Emeralds

Diamonds and emeralds are both minerals but traditionally the majority of the former that are polished have no open fissures, while almost all of the latter do have them.

Emeralds have been immersed in some kind of oil at almost every stage of their cutting and polishing. The rough is gently heated in oil, preformed stones undergo this process, and polished stones are again immersed in oil before being presented for sale. A 'good' emerald used to be one which had very few and very fine open fissures and thus absorbed very little oil, and a 'crystal' was one that had no fissures and thus absorbed no oil.

Over the years, and depending on the locality, different types of oils have been used. The ideal oil was the one that had a refractive index (RI) as close as possible to that of natural emerald. Coloured oils have been used, but to most traders this process was regarded as dishonest.

The problem with oil is that it is a volatile substance and what goes in easily will also come out easily. So emerald cutters have been seeking not only oils with an RI close to that of emeralds but also oils which are relatively stable in themselves. As new cutting centres opened which had traditions in more advanced technologies, they devised ways of filling the fissures under pressure. This methodology eliminated air gaps that simple immersion failed to fill, giving the stone a better appearance and made the process somewhat more stable and longer lasting. It was at this stage that bodies such as CIBJO addressed the problem (for a report on

the current CIBJO recommendations see pp 45-6). Because of these advances in technologies and because not all processes of oiling were permanent, the dealers and laboratories faced problems.

At this stage the debate became somewhat farcical. At the risk of sounding rude to many of my peers, much cant and hypocrisy entered the debate. There was a school of thought that wanted oiled emeralds to be declared as 'treated', 'enhanced', 'oiled', but what were these stones to be compared with? There are no emeralds which have not been oiled in the cutting and polishing process. And nature has so devised it that practically every emerald retains some of this oil. There is no point in declaring a process that is universally used.

Crushing Deceit

Much has recently been written about the sale of gems and jewellery that are not what they are purported to be and the problems of protecting the public from such deceptions.

These problems are, of course, as old as the earliest civilizations and it is interesting to see what were the practices over six centuries ago of a trade organization (the Worshipful Company of Goldsmiths) that still exists today.

The following extract is taken from the *Book of Ordinances*, one of several ancient regulations entered in the Minute Book as a perpetual record by decree of the common assembly of goldsmiths in 44 Edward III (1370):

'Also it is ordained that if any merchant - whether stranger or English - comes bringing jewels for sale, the jewels are to be seen by the four wardens of the craft to ensure

that they are good and true so that the great men and commonalty of the land and others are not deceived. And if any false stones are set in gold, the article is to be broken and the stones crushed and ground in a mortar so that both the craftsmanship and the stones are destroyed in order that no one may subsequently be cheated by such jewels.'

We are, of course, confident that no member of SJH or GAGTL would be guilty of any dubious business practices. It is, however, well known that publications such as this are often read by many other people in addition to the initial recipient. So if any dodgy dealers are reading this:-

Beware! The man from the Goldsmiths' Company, complete with his pestle and mortar, may be about to visit you!

Nigel Israel

All leathers are tanned, that is how we turn hide into leather, but no one talks of oiled leather. It was this aspect of the oiling of emeralds that was not properly understood that caused much of the confusion. Those involved in selling emeralds felt guilty because they knew that their product did not have a permanent appearance. Or, to be more honest with ourselves, we thought that a stone we had sold could be returned in a different condition. And the confusion was not about the simple oiling of emeralds but these other processes using coloured oils and pressure. CIBJO, under pressure from the emerald cutting centres, adopted the system that a stone that had been simply immersed in colourless oil need not be declared, whilst all other types of oiling should be declared. Confusion was generated in all our minds, mine included both as a dealer and legislator. From the dealer's point of view, the end user had to be told, not how his emerald had been treated before he bought it, but how he should treat it after he had bought it and this has put us on the oily slope we now find ourselves.

Diamonds

Let me talk a little about diamonds and why the problem has been relatively simple to solve. Very few polished diamonds have open fissures or cracks that appear on the surface. The diamond trade has very much downgraded such stones, and perhaps because of this rough diamonds with open fissures have not been regarded as gem quality. But some have been cut and polished. People like Yehudah and Koss have perfected techniques to fill such diamonds and improve their appearance, i.e. their clarity. Because diamonds with open fissures were cheaper than other diamonds, and the treatment process was relatively cheap, diamond dealers and cutters of unfractured diamonds found that they were being undercut by those selling treated stones. Also the public could be fooled into thinking that filled diamonds could

not be differentiated from untreated stones. However, in reality they were worth much less, and this caused a furore, initially in the diamond trade itself and subsequently with the public, when a story was taken up by the media in the USA (see *GJN*, 1993, 3,1,3).

The problem was easy to solve, because we were differentiating between diamonds that have had a non-diamond material added and those that have not. The trade has taken a very positive stand on this issue, and all fissure-filled diamonds have to be unambiguously declared, with very dire consequences for those traders who do not.

But the diamond trade is setting itself a future problem. Traditionally, stones that have been lasered, a method of removing a black inclusion, have to be so declared. Two arguments now challenge this view. One is that lasering is a part of the polishing process. We remove, by polishing, marks on the outside of the stone, so why should we declare a process which can remove marks inside the stone? The other is that lasering is now applied to very small stones which are mixed in with other stones in parcels and it would be impracticable to separate the lasered from the unlasered stones. The lasering process leaves a very fine drill hole from the surface inwards, an open fissure, and the stone is now a candidate for fissure filling.

If very small stones are lasered and filled and then mixed with untreated stones can one pick them out to declare them?

Just as we emerald dealers have found ourselves on an oily slope, so the diamond dealers may find themselves with circumstances which will eventually let in fissure-filled diamonds.

Opticon-filled emeralds

Back to our problem with emeralds. The cutters had been looking for an oil that was not volatile,

colourless and with an RI close to that of emerald, and along came Opticon. To argue that Opticon is not an oil, or that it is a synthetic, is somewhat of a red herring. When we add the traditional oils to an emerald we are putting something into an emerald which is not emerald. Therefore one can argue that putting anything else into an emerald to improve its appearance has the same status as an oil, no matter what it is. To an impartial judge this is a valid argument. We in the trade feel uncomfortable with this conclusion because of tradition, and are faced with a product that looks better and may last longer than our stones. But the argument need not stop there. The Opticon users can further argue that their filling looks better because of the closeness of the RIs, it is less volatile than traditional oils and therefore more permanent, and further the Opticon can be stabilized by using a hardener either inside the stone or preferably at the surface, thus keeping in the filler for ever. This seals the argument for those advocating resin fillings.

But there is another side to this evocative coin. We do not know the long-term effects of Opticon filling. There are suggestions of discoloration and shrinkage. We have a practical problem - Opticon-filled stones are more brittle, and crack more easily when they are set, repolished or knocked while worn. Opticon is also an adhesive. If we allow Opticon treatment to fill fissures, what is to prevent us taking several pieces of emerald and sticking them together to make a larger stone, a case where the whole can be worth much more than the separate parts? So has our problem become quantitative rather than qualitative?

We also have a very pertinent practical problem. Most people, be they dealers or laboratories, cannot distinguish between an oil and other fillers without affecting the stone.

Immersion, say in alcohol, may remove an oil, but simple re-immersion in oil may not restore the stone to its original appearance. And, most importantly, many of us do not know how to value an Opticon-filled stone. Perhaps it is this aspect that frightens us most and this is why we do not wish to involve ourselves with resin-filled stones. I do not know the answer to these problems. I have tried to present the problem as it now stands. To a great extent it is of our

own making. We have trained the public to seek clear stones with no apparent inclusions; nature does not provide us with enough of such stones, and we grumble when the scientists help us. But then that is part of the fascination of the gem trade and we pride ourselves in being able to distinguish between those very rare works of perfection from nature and those that have been treated to improve their appearance. H.L.

GLEANINGS

Patent place

The introduction of wire drawing (that is the manufacture of gold and other wires by pulling the metal through a series of decreasing sized holes in a metal drawplate) probably first appeared in Europe around AD 700 - 800. The process underwent a series of modifications, including the introduction of the drawbench, probably somewhere around AD 1300, but a major step forward occurred in 1819 with an invention by William Brockendon of Poland Street, Soho. Here is his invention described in the words of his patent (no. 4395):

'Instead of the usual mode of drawing cylindrical wire through holes made in plates of steel, iron, or other metals or compositions of metals, I make or cause to be made, by drilling and polishing in the usual methods employed by lapidaries, &c, cylindrical or conical holes, with their extremities rounded off, through diamonds, sapphires [*sic*], rubies, chrysolites, or any other fit and proper hard gems or stones, which I mount or set in blocks, frames, or plates of metal or other fit substances proper for fixing or securing them for use, and the metal or composition of metals to be made into wire is to be drawn through either end of the hole; but I prefer entering it at the smallest end, and drawing from the larger end of the hole, because the gems or stones will present in this direction a firmer resistance against the action of the wire in drawing. The holes in the gems or stones must be made of successive sizes according to the nature of the metal or composition of metals to be drawn into wire through them, and by which the wire is reduced, as in the usual way. The wire may be made of iron, steel, brass, copper, silver, gold, platina, copper silvered or gilt, or silver gilt, or any other metal or composition of

AWARD FOR LAPIDARY COURSES

R. Holt & Co. of Hatton Garden was recently selected to receive a National Training Award from the Department of Employment for establishment and development of its lapidary courses.

R. Holt & Co. was established in 1948 and for the following thirty years thrived on the production and sale of imitation jewellery, using manufacturing processes that required no more than unskilled labour. Towards the end of the 1970s, however, competition in this field grew fierce enough to threaten and even to destroy profits. The firm's reaction to this challenge was an elaborate plan to expand - through diversification - into an area where founder Robert Holt felt there was a large gap in the market. He had always been interested in gemmology and had also read and learned much about lapidary, the art of shaping, cutting and polishing gem material. Conversation with

customers, followed by some persistent investigation, led to the discovery that there was hardly anyone in the United Kingdom who could provide lapidary services. Articles that needed these services normally had to be sent abroad for finishing. True, there had once been such a flourishing light industry in Britain, but the craft had dwindled by the turn of the century, along with those who had had skills to pass on - but nobody to pass them on to!

After careful preparation, a scheme was laid to stimulate the revival of the long-dead arts and the re-establishment of lapidary skills. The need for training and education is stressed by Mr Holt and all his students are FGAs. The courses include cabochon cutting, faceting, carving, inlay work, drilling and repairing, and each student must produce a final work for assessment. R.R.H.

metals fit or proper to be made into wire. I do not point out any particular manner of adjusting the blocks, plate or frames for the purpose of drawing wire, as that will be left to the judgement and discretion of the workmen usually employed in wire drawing, the object of my Invention simply being the substituting of perforated gems or stones for making round wire in place of holes made in metal draw plates, as they afford the means of making each wire so drawn more perfectly equal and cylindrical throughout its whole length, owing to the hard substances in which the holes are made resisting the friction of the metal in passing through the holes, whilst at the same time the holes themselves are less liable to become galled or enlarged by the wire in passing through them than made in metal plates'.

The mention of drawing platinum wires at this period is interesting.

J.M.O.

What the Dickens

As this column in earlier issues of this volume of *GJN* has shown, Charles Dickens provides some interesting descriptions and insights into jewellery in the mid-nineteenth century. Some of his comments have certainly stood the test of time. As an example, all dealers are all too well acquainted with accounts of huge offers that have been refused. Dickens (in *All the year round* volume 20) tells us of the report that

'A prince of Muscat possessed a pearl so valuable ... that he refused four thousand pounds for it.' As he cynically notes, 'Perhaps a better proof of its value would have been that he had taken four thousand pounds for it.'

I would like to present here some of the interesting references made by Charles Dickens to imitation gems and related subjects. In his *All the year round*, volume 2, 1859-60, he says,

'If you want to make emeralds and

rubies, make a mixture of alumina and magnesia, and add from half to one per cent of bichromate of potash; to this mixture add one part fused boracic acid, and "expose it in platinum resting in porcelain, to the heat of the porcelain furnace of Sèvres". The product will be rubies. The constituents of emerald treated in the same ways, yield emeralds.'

In the same volume he notes that imitation pearls 'are the thinnest possible glass bulbs lined with essence of pearl or the brilliant scales of the bleak, a small river fish, thrown into liquid ammonia. The glass bulbs must be of a slightly bluish tint, opalescent and extremely thin, and contain but little oxide of lead.'

Perhaps surprisingly we also find mention of the early stages in the culturing of pearls - even, apparently, non-nucleated cultured pearls. In *All the year round* volume 17 (1867) Dickens explains how the Chinese put 'little bronze images of Buddha inside a large pearl-mussel shell' the fish covers the images with its nacreous coating; and the Chinese then sell these pearly Buddhas as curiosities.'

In volume 20 of the same journal he describes the experiments of

Linnaeus:

'Linnaeus, who was acquainted with the origin of pearls in general, was aware of the possibility of producing them artificially from various mollusks [*sic*]. He suggested the collection of a number of mussels, piercing holes in their shells with an augur to produce a wound, and afterwards "parking" them for five to six years to give the pearls time to form. The Swedish Government consented to try the experiment, and did so secretly. Pearls were produced, but they were of no value, and the enterprise was abandoned as unsuccessful.'

Gold is not forgotten, in *All the year round* (volume 2) he states:

'Gold is easy to imitate. A Washington chemist makes iron to look like gold by washing it with a mixture of linseed oil three ounces, tartar two ounces, yolk of egg boiled hard and beaten two ounces, aloes half an ounce, saffron five grains, turmeric two grains. A bar of iron washed with this mess - we speak from report - looks like a bar of gold, to the great deterioration of confiding innocence.'

J.M.O.

OLD BOOK DEPARTMENT

Shelves containing old physics and chemistry books are not always looked at by people looking for gemstone books. This can often be a mistake as they may contain crystal growth books or journal parts. Look out for sections marked 'geography' as geology is often placed under this heading. Local topography shelves may hold geological books on particular areas and these are often very desirable. Art and crafts shelves can be less rewarding but do not take a chance! An issue (hardbound) of *Growth of Crystals* dating from 1959 contained a paper of 50 pages on Verneuil growth of ruby with diagrams and photographs not reproduced elsewhere - this is a cover-to-cover translation of the Russian journal *Rost kristallov*. Both journal and translation are still published.

This item was featured in a catalogue but the contents were not given.

The same bookseller was also able to produce a copy of Shannon's *Minerals of Idaho* (1926) [a Smithsonian Institution *US National Museum Bulletin*] which is a standard mineralogical text, including garnets and opal as gem species (remember that Idaho produces superb star garnets rarely seen in Europe and that the opal can also be magnificent).

Descriptive list of the new minerals 1892-1938, containing all mineral names not mentioned in Dana's System of mineralogy, 6th edition, 1892, was compiled by G.L. English and published in 1939 by McGraw-Hill. This book is hard to find and fills a 'nomenclature gap'.

M.O'D.

EDUCATION

Jewellery Design

As part of an expansion of Sotheby's Education Studies' extramural programmes a new course, *Evening Jewellery Studies*, will begin on 4 October 1994 and will run for ten weeks on Tuesday evenings from 6 to 8 p.m.

The course will trace the development of jewellery design from the Renaissance to the 1960s and will appeal to those who do not have the free time to take a full-time course, keen amateurs and specialists such as jewellery designers, goldsmiths, gemmologists and antique jewellery dealers.

The course aims to give participants knowledge and understanding of jewellery design, develop the skills required to date jewellery stylistically, and become familiar with specialist terminology which will enable them to refer to jewels accurately and professionally.

The course is led by Amanda Triossi, FGA, and a wider panel of Sotheby's experts and jewellery historians will contribute to the teaching.

The course fee is £375.00 for ten weeks which includes copies of relevant sale catalogues participants will use to follow the sale process.

Further information and a booking form are available from Sotheby's Educational Studies, 30 Oxford Street, London W1R 1RE. Tel. 071-323 5775 Fax : 071-580 8160.

GAGTL News

Growth in GAGTL's education facilities continues both overseas and in the UK. New Allied Teaching Centres have been introduced in Shanghai and Manila, and it is anticipated that ATCs will be running later this year in the United States (two) and Singapore, as well as a Centre at the Norton Radstock College near Bristol.

In order to accommodate the new Nine Month Gemmology Diploma Course starting in September, a fourth floor in the Greville Street building has been acquired. This will enable greater flexibility in running both long and short courses, and will enable most of the examinations to be held on site.

GAGTL Gem Tutorial Centre

- | | | | |
|----------|--|----------|--|
| 6-7 July | Gems for Retailers
Two full days of practical experience with mounted stones. Investigate and test the stones you are likely to handle in the retail environment. Discuss suitable selling and talking points with gemmologists who have an extensive knowledge of the retail jewellery trade.
<i>Price £164.50 (including sandwich lunch)</i> | 19 Sept | Nine-month daytime Gemmology Course
Commencement of the new nine-month course. (for details see 'Your FGA in nine months' on p.40.)
<i>Price £3500.00</i> |
| 5 Sept | Accelerated Evening Diploma Programme
Commencement of the 16-month Diploma in Gemmology Course to be held on two evenings a week from September 1994 to January 1996. The price includes Preliminary and Diploma course notes, as well as all tuition and examination fees.
<i>Price £995.00 (£895.00 for students exempt from the Preliminary examination)</i> | 28 Sept. | A day of Amber
A day with Helen Fraquet handling and observing amber, treating amber and imitations.
<i>Price £89.30 (including sandwich lunch)</i> |
| | | 8-9 Oct. | Weekend Diamond Grading Course
Introduction to practical grading skill
<i>Price £246.75</i> |
| | | 19 Oct. | Preliminary Workshop
Your start with stones and instruments.
<i>Price £47.00 (including lunch)</i>
<i>(£33.49 for GAGTL registered students)</i> |

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%

New faces in Education



Louise Macdougall

Earlier this year the GAGTL Education Department welcomed an additional member of staff, Karen Hawthorne, to assist with organizing the growing number of Allied Teaching Centres.

In March we were very sad to say goodbye to Louise Macdougall who left to start a family. Louise has done a tremendous job in organizing many aspects of our educational and membership system and before she left passed on the fruits of her endeavours to her successor, Linda Shreeves, who has now transferred to her new position of Education and Membership Manager.

Your FGA in nine months

A new nine month daytime gemmology course, to be held on two days a week (Mondays and Fridays), is to be introduced in September. Students will sit for the Preliminary Examination in January and the Diploma in June 1995.

The price, to include tuition and examination fees, course notes, membership and a basic set of instruments will be £3500.00 (including VAT). For further details contact the Education Office at the GAGTL.

Gem Tutorial Centre

The recent Diamond and Coloured stone courses held in conjunction with the *Retail Jeweller* proved very popular. The courses covered synthetic and treated gems, especially fracture filled specimens. The new Identification of Beads and Necklaces Course was a resounding success under the direction of Rosamond Clayton and Marjorie Hutchinson. Students were also treated to a display of materials from the Bead Society.

Forthcoming courses include the Nine Month Daytime Gemmology Course (full details of which are given below), a sixteen month 'accelerated' gemmology evening course to be held on two evenings a week starting early in September, and A Day of Amber with Helen Fraquet (see panel on p.39 for details).

Trade Tutorial in Ireland

The latest of the Travelling Trade Tutorials run by Doug Garrod was held in Dublin during the weekend 14-15 May. The two one-day courses covered diamonds, emeralds, rubies and sapphires, and instruction was given on the identification of synthetic and simulated material as well as the modern gemstone treatments. As a result of the success in Dublin, further Tutorials are being planned in Ireland.

If you would like a Trade Tutorial to be run in your area please contact Doug Garrod at the GAGTL.

Wednesday evenings at GAGTL

Every Wednesday evening a group meets at 27 Greville Street to work in whatever way members like with the resources of GAGTL. The group has now been running for several weeks and a variety of different projects are up and running. One is the testing of heavy liquids and others are beginning a study of mineral specimens. GAGTL has a lot of these, many unlabelled, so there are opportunities for new members to help in this important task.

Emphasis is on what members want and while Michael O'Donoghue lends his amiable presence and guidance, you choose what you want to do! It will be possible to start projects which may lead in time to consideration for the Research Diploma or to submission of papers to the *Journal of Gemmology*.

The purpose of the evening is to allow participants to develop their skills and to advance them beyond the requirements of the Diploma. There is no examination (and no holidays either, since we expect to run throughout the year).

Provided you are a member of GAGTL you are very welcome and



Michael O'Donoghue

the fees are £25.00 quarterly or £90.00 annually. When you think what is available for study you can see that a treasure-house of gemstones and information is waiting to be revealed. We welcome students studying for the Diploma but do not offer coaching at this level as this is not the purpose of the group - however attendance would be a first-class way of learning basic skills in passing!

Ian Mercer and Doug Garrod are often on hand to assist so members are well looked after. Apply to them at GAGTL for details. M.O'D.

FOOLS GOLD

More spurious Renaissance jewellery

It has now been suggested that the famous Parisian restorer, Alfred André (1839-1919), should join Reinhold Vasters as a major faker of Renaissance jewellery. In the recently published *Western decorative arts*, part 1 of the catalogue of the holdings of the National Gallery of Art in Washington (CUP 1994) by R. Distelberger, A. Luchs, P. Verdier and T.H. Wilson, it is explained how models for jewellery and vessels in the Gothic and Renaissance styles still exist in the workshop of André's descendants. These models include ones for 'Renaissance' jewels and other *objets d'art* in several major museums in the United States and Europe. It appears that André channelled his work into various collections via the collector and some-time dealer Frédéric Spitzer.

Elements of doubt

Every year I analyze hundreds of precious metal and jewellery items. In many cases this is to help establish authenticity. The elements present - gold, silver and copper, and also minor and trace elements such as tin, zinc, cadmium, iron and platinum - can give us clues to the origin and refining and working history of the metal.

For most categories of goldwork precise source determination is not realistic, but there is one good example - the only use of source determination of gold in a legal context that I am aware of. Warren and Thomson in the journal *Economic Geology* in 1944 (vol 39,7) describe how gold, supposedly stolen from the Copper Mountain mine in British Columbia, was found in the defendant's possession:

'Samples of the allegedly stolen gold were sent for comparison with more of the Copper Mountain gold. Numerous spectrographic analyses confirmed the similarity of the two gold samples and also disclosed the presence of platinum in each ... It was further shown that no other gold in British Columbia carried mercury,

platinum and palladium. This evidence having been produced and accepted by the court, the defendant pleaded guilty ...'

The compositional factors that help identify fakes are those elements which either tend to remain in gold objects produced by primitive or at least old fashioned recovery, refining and alloying procedures, or which derive from modern processes, including deliberate additions to modify or improve working properties. The best known gold additive in forgery determination is cadmium which has been added to gold and silver alloys, particularly solders, since the mid-nineteenth century. Only minute traces of cadmium are found in pre-nineteenth century gold and silver and so detection of cadmium - whether in a supposed Roman ring or in the solder of a 'Georgian' diamond-set brooch - can be a strong indication that all is not well.

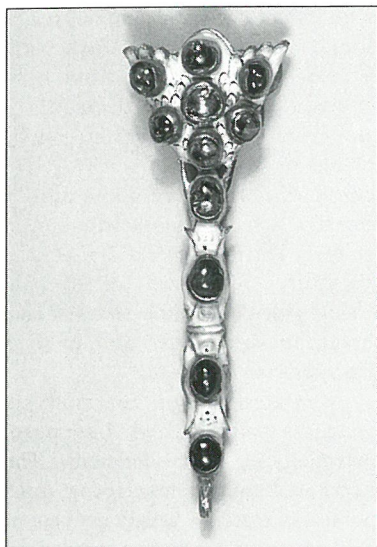
The addition of zinc to gold alloys was unusual before the mid-nineteenth century, so its presence in certain categories of objects can be a warning sign. This is not as cut and dried as

with cadmium, for example zinc is found in some silver alloys from Roman times onwards, but zinc content is a useful guide. Examples of supposed ancient precious metal objects or solders with worrying zinc contents that I have come across recently include a lion head meant to be early Persian (around 700 BC), an 'Egyptian' cat's head, an 'Archaic Greek' gold pin, a whole series of fake Etruscan ornaments and even a Precolumbian ornament.

A related reason for analysis concerns practical and, I suppose, potentially legal considerations. The carat system of describing gold purities is based on weight per cent of gold present and makes no stipulations about alloying metals. This stems from the good old days when the only other metals present to any significant extent were silver and copper. Nowadays a whole range of other metals are added to gold for a variety of practical, economic and potentially even fraudulent reasons. Thus in an imaginary (I hope!) extreme case a gold alloy ornament with over 90 per cent by volume tin (a very light metal) could still quite legally be hallmarked and sold as 9 carat gold! Far less drastic additions of alloying metals might be eminently suitable for one type of manufacturing process but not for another. Thus if a customer's engagement ring hoop cracks this might be the result not of any fraudulent or substandard gold in hallmarking terms, but a case of the material not being suitable for the purpose to which it has been put and on which basis it is sold. Has any such legal case been brought under consumer protection laws?

Incidentally, I have heard rumours of silicon being mixed with gold to fool some assay procedures - does any reader have more information about this? J.M.O.

WHO FOUND THE CHEAPSIDE HOARD?



Gold fan holder, set with cabochon emeralds and enameled in white decorated with black (c. 1560-1640). From the Cheapside Hoard found in the City of London, 1912. (Photo courtesy of the London Museum)

In the Summer of 1912 a unique treasure was unearthed in Cheapside near St Paul's in London. The hoard is believed to be the stock in trade of a Jacobean goldsmith, pawnbroker or perhaps a fence who buried it about 1630. There appears to be no eye witness account of the actual discovery or record of the date or details of the find itself.

One source suggests that the hoard was found in a cellar of a house on the corner of Friday Street and Cheapside where a workman put his pick through a box which lay below a chalk floor.

Another publication refers to workmen demolishing an old shop in Cheapside opposite the church of St Mary le Bow, a considerable distance from Friday Street, where workmen discovered the remains of a wooden box filled with jewellery.

A further source describes some workmen finding a bucket of beads

and another describes two navvies handing an immense mass of clay, which contained gleams of gold, over the counter of an antique shop in Wandsworth belonging to George Lawrence. It would seem that this shadowy figure known as Stony Jack to the London navvies was either given the hoard by them or heard about it and went round the London pubs buying back 'at a modest price the whole collection'. In another publication we are told he managed to buy back 'the greater part for ready cash'. Where is the smaller part?

This superb treasure is housed in the Museum of London or at least most of it is!

For some further thoughts and photographs see a future issue of the *Journal of Gemmology*.

James Gosling

SALEROOM NOTES

In 1993, jewellery sales at Christie's rose by 26 per cent to a total of \$153.4 million compared with \$121.7 million in 1992 (£72.9 million in 1992 compared with £101.6 million in 1993, an increase of 39 per cent in sterling). This solid confidence in the Jewellery market was due to a strong Mid-Eastern presence as well as an ever increasing private client base in Asia.

In November 1993, Christie's Geneva celebrated its 25th anniversary with the most successful jewellery auction ever held by Christie's worldwide (\$41 million) the highlight of which was the 'Archduke Joseph', the largest historical D-colour diamond to come to the market, which realized \$6.4 million (\$81,000 per carat). Other highlights during the year include a historic nineteenth-century ruby and diamond necklace which once belonged to the French

Crown Jewels (\$1.3 million), a fancy purplish pink diamond, flawless and weighing 10.83 carats (\$4.1 million - \$380,000 per carat) and a pair of magnificent diamond ear pendants of 19.16 carats and 19.43 carats (\$2.3 million).

In the United States, the autumn sale of Magnificent Jewels in New York realized over \$20 million. Among the 600 lots sold was a magnificent rectangular-cut D-colour, flawless 20-carat diamond, single stone ring which was purchased by a private collector for \$1.3 million (over \$60,000 per carat). Other 1993 highlights included a Belle Epoque fancy blue 3-carat diamond lavalieré (\$739,500) and an unmounted pear-shaped fancy pink diamond of 6.32 carats (\$1.05 million - \$165,000 per carat).

M.O'D.

OBITUARY

It is with the deepest regret that we announce the death of Claire Parker. Claire worked for many years at Sotheby's in the jewellery department and was a member of the Society of Jewellery Historians since its early days. She was a Fellow of the Gemmological Association (D.1985) and obtained the Gem Diamond diploma as well as the GIA gemmological qualification.

Her kind disposition, her professionalism and dedication to all aspects of jewellery will be greatly missed by her colleagues and friends.

RECENT EVENTS

River of gold

On 7 March Warwick Bray, Professor of Latin American Archaeology at the Institute of Archaeology, London, lectured to the Society of Jewellery Historians on *The River of Gold: Gold Treasures from Panama*. This fascinating talk was beautifully illustrated and delivered in an erudite but never dry manner. Starting with quotes from Columbus's third voyage when he saw Panamanian natives bedecked in large gold ornaments, Professor Bray described briefly the materials and techniques used by goldsmiths in the region between about AD 500 and 1500. Ornaments of sheet gold, including some huge breast-plates, tended to be hammered out of relatively pure gold - which was soft and easy to work - while many other ornaments were cast by the lost wax technique. The cast ornaments were generally of a gold/copper alloy which was easier to cast than pure gold and which could be surface-treated with vegetable acids to produce a finer gold colour on the surface - what we call depletion gilding today. According to documentary sources, the Indians actually liked the smell of the gold/copper alloy.

A major problem with much of the Panamanian - and other Precolumbian - gold in museum and private collections is the lack of the known archaeological origin. However, the discovery of a burial ground at Sitio Conte - resulting from a fortuitous change in the course of the local river in the early part of this century - provided a burial ground where at least some objects were still *in situ*. Excavations by the University Museum, Pennsylvania, finally unearthed, in 1940, grave 11 which provided a major find of gold jewellery. This jewellery forms the basis for the exhibition *River of Gold*



A gold pendant from Panama, cast by the lost wax technique in the form of composite crocodile figure. C. AD 400 - 900. Height about 11.5cm.

now touring the United States.

The jewellery from grave 11 ranged from hammered gold breast-plates to a massive gold pendant in the form of a composite animal set with a Colombian emerald and provides a large basis from which to study the motifs and significance of Panamanian gold.

The motifs in Precolumbian goldwork are difficult to comprehend to modern eyes. The Indians seemed to have had no trouble in accepting animal combinations and transformations which seem incomprehensible to us. However, Professor Bray explained how close study of the animal and animal-based designs in jewellery and painted on ceramics reveals that the strange forms were not random and that certain motifs occur time and time again. The rather alien styles, to our eyes, are due to the exaggeration of the salient features of the animals while other details are merely sketched.

The importance of considering the jewellery in the wider context of archaeology and even local folklore was stressed by Professor Bray. For example, the repertoire of natural forms include a whole range of animals, birds, fish, crustaceans and even insects, but careful analysis of animal bones and other detritus from habitation sites show that the jewellery motifs tend not to include those creatures hunted for food. On the other hand, oral traditions still prevalent in the region can give us clues as to the significance - for example a song about an eagle-headed deity.

In a wider context, archaeological research has shown how jewellery from Panama, Costa Rica and Colombia appears to show a common technical tradition. This probably reflects the gradual spread of a culture which appeared in Peru around 1000 BC, reached Colombia by about the beginning of the Christian Era, and then travelled north into Panama and Costa Rica during the first half of the first millennium AD. Such a diffusion is supported by both linguistic and genetic research.

The range of magnificent gold objects illustrated in the slides was an eye-opener to the large audience and the potentials and problems in determining its underlying significance and meaning are something to be pondered.

In the discussion following the lecture, various points were raised - including the predominantly male imagery of the jewellery and the lack of any obvious female fertility symbols. Professor Bray observed that, where the gender of the body was discernible, the more important goldwork was almost without exception from male burials.

The exhibition catalogue *River of Gold: Precolumbian treasures from Sitio Conte* - to which Warwick Bray is a contributor - is edited by Pamela Hearne and Robert Sharer and

published by the University Museum, Pennsylvania (1992) ISBN 0-934718-91-1. This well-illustrated catalogue, with essays on technical, stylistic and archaeological aspects, whets one's appetite for the long awaited, full publication of the Museum's excavations at the site. J.M.O.

Hot properties

Trace is a monthly magazine devoted to the retrieving of stolen works of art and antiques. Jewellery, from antique to modern, plus silver and watches comprises a large proportion of the objects described and illustrated. Any dealer who buys such objects over the counter really should subscribe, or at least ensure that it is available for perusal in the local library. Details from *Trace*, 38 New Street, The Barbican, Portsmouth, Devon PL1 2NA. (Tel: 0752 228727).

Special Offer

Greek Gold: jewellery of the Classical World by Dyfri Williams and Jack Ogden is the catalogue of the unique exhibition announced on the front page of this *Newsletter*. Each object is illustrated in colour and is fully described, while the introductory essays deal with the style, construction and symbolism of the objects. This catalogue is available at £25.00 hardback and, at the British Museum only, in paperback at £14.95. As a special offer for members of the SJH and GAGTL the paperback will be available direct from British Museum Press at £14.95 including postage and packing. We regret that this offer is only open to UK members. Please send your cheques made payable to the British Museum Press at 46 Bloomsbury Street, London WC1B 3QQ, with your name and address clearly written or typed and your order marked - **Greek Gold catalogue, Gem and Jewellery News offer.**

THE BASLE FAIR

The Association participated in the Basle Fair for the first time this year and were represented by Riitta Spencer from the Laboratory and Roger Harding. Jewellery, precious stones, gem equipment and all aspects of the watch and clock industry were on display at this prestigious international fair which ran from 14 to 21 April in four huge exhibition halls.

Most British participants were in a group in Hall 3 with the Spanish, Hong Kong, Taiwanese, Israeli and Greek sectors nearby, and adjacent to a small hall containing the new innovative designs in precious stones and metals.

Most activity was reported at the top end of the market; standard stones and unremarkable cuts were not attracting too many orders, but gems, carvings and jewellery of high quality were being sold. There were so many wonderful jewels - and concepts - that it is perhaps unfair to give examples, but some designs of Henry Dunay created impressions of glistening rock pools and were quite stunning, and Carera y Carera of Spain built sculptures around fine quality specimens of quartz geodes up to 40cm across - much in the way that brooches were and are created around baroque pearls.

Although the Basle Fair is not traditionally associated with seminars, the International Coloured Stone Association held a combined seminar and press presentation which covered current concerns in the trade. In particular, the influence of the major auction houses on the trade was discussed by ICA director Ronny Totah and Eric Valdieu, jewellery director at Christie's, Geneva.

Maximilian Glas of Germany spoke on 'Mysticism and gemstones' and emphasized the potential of coloured gems and appreciating them in your own unique way.

For the gemmologist, stones which particularly caught the eye were fine



H M Ambassador to Switzerland David Beattie, CMG (right), talking to Roger Harding at the GAGTL stand when he visited the British exhibitors at the Basle Fair.

quality tanzanites and tsavorites and some superb examples of the newer orange garnet. Fine aquamarines, tourmalines, chrome diopsides and many other species were also a feature of the displays from Idar Oberstein.

One visitor to the GAGTL stand reported the appearance on the Hong Kong market of diffusion-coated rubies and it appears that the technical problems encountered initially in trying to diffuse chromium into the corundum structure have been overcome. R.R.H.

GEMS

Emerald has been reported from the Eskishehir region in the Sivri Hisar District of Turkey. While beryl has long been known from this area, emerald has only recently been discovered. The emerald is said to be gem quality with constants in the normal range and mica platelets appearing with other inclusions.

Gem quality yellow, yellowish-green and pale blue beryl are reported from the Luumäki area in the south of Finland. Discovered in 1982, the occurrence is associated with a pegmatite intruded into Precambrian granitic rocks.

I have recently seen several interesting faceted stones by courtesy of Tony French. They include a light blue apatite from Tanzania, closely resembling aquamarine and a very fine green apatite from Brazil. At first sight this is very like green tourmaline though closer examination shows the relative lack of dichroism. The colour is quite magnificent. A Kenyan sapphire with a colour-change from dark green to bluish-brown is unlike anything I have seen before and the neighbouring country of Tanzania has produced a fine golden-yellow zoisite as a cousin of tanzanite.

An extremely rare faceted

stauroilite from Brazil was the first cut stone (as distinct from the crystal 'crosses') I have seen. This is a very easily cleaved and brittle material so the dark red stone rarely appears in this form. Sri Lanka has provided a four-rayed star chrysoberyl and, unusually for that country, a dark golden citrine and a fluorite attractively coloured orange-brown. An unusual dark blue wulfenite (this species is more commonly orange) comes from Namibia.

The mineral dumortierite is not often seen in faceted form but Tony showed me blue, green and yellow varieties as well as a very rare cat's-eye with an intriguing dark orange-brown background. Rhodochrosite from Japan makes a beautiful translucent cabochon.

Readers will be most interested to have an early warning of synthetic emerald made in Estonia. Tony tells me that the stones are marketed as 'from Finland' but the colour is very fine when the stones are faceted and the crystal I saw had the traditional platinum wire protruding [I have had students who still regarded this feature, seen in other specimens from other manufacturers, as a sign of natural origin!].

M.O'D.

Weight and see

The status of cubic zirconia appears to be rising. A couple of issues ago we quoted the advertisement that called modern man-made CZ 'the favourite gems of the ancient Romans'. Now an impressive full coloured flier for jewellery circulating in California advertises 18 carat gold electroplated bracelets and rings 'hand crafted by master jewellers' and set with cubic zirconias [surely zirconiums or zirconia? Ed.]. These stones, we are told, wear like, look like, feel like and are hand-cut like real diamonds. In particular, as a highlighted panel ensures us, 'Gemologists agree CZ are about 70 per cent heavier than diamonds.' Now that is a selling point I hadn't thought of.

J.M.O.

FGAs IN THE NETHERLANDS

An invitation is extended to FGAs to meet and to promote mutual contacts, exchange (trade) information, and organize workshops and lectures. It would create opportunities to keep up-to-date and spread information that might be of interest for the Dutch market. For more information please contact:

H.T. van Lamoen, FGA,
Rosmalen, tel.: 073412584

T. Bevoort-Alwicher, FGA,
Nijmegen, tel./fax: 080226979

SPREADING CONCEPT

The 4 Cs concept, famous in the polished diamond world, has recently found another interpretation in the field of economic minerals and ore deposits. In a paper by Owens and Armstrong in *Exploration and Mining Geology*, Vol. 2, 1993, determinations of ore reserves are discussed under Character of mineralization, Continuity of mineralization types, and Calculation and Classification of a mineral estimate. There is no reason why this thinking could not be applied to diamond deposits, so perhaps in the future there may be 4 Cs for rough as well as for polished diamonds!

R.R.H.

CIBJO CONGRESS

CIBJO, the International Confederation of Jewellery, Silverware, Diamonds, Pearls and Stones, held its Annual Congress in Basle, Switzerland, from 22 to 25 April 1994.

Over 100 delegates and observers from 24 nations spent three days debating and reaching agreement on a wide range of the issues currently of concern to the jewellery trade.

The Confederation re-elected Dkfm. Ing Friedrich Schwarzer of Austria to be its President until the end of 1996.

The CIBJO Assembly of Delegates approved major revisions to Article V of the CIBJO Gemstone book dealing with 'Modified gemstones and organic substances' which had been hammered out earlier in the Congress at marathon sessions of Sector III: Stone Dealers and the Coloured Stones Commission.

Disclosure of treatments

The changes will assist all sectors of the jewellery trade to provide information in a clear and unambiguous way on any treatments that a gemstone may have undergone prior to its sale. The new Article outlines treatment which must be *specifically* disclosed as well as known treatments which are *general* trade practices (see Letter to the Editor).

A special Working Group made up of representatives of Sector III: Stone Dealers and Sector IV: Retail was also established to assist jewellery retailers to prepare the necessary support material that will be required to implement the changes.

Sector I: Manufacturing established a new sub-committee to address the issue of counterfeiting chaired by Matthew Runcie (USA) and a new sub-committee to ensure that technical knowledge from other industries be used for the benefit of the jewellery industry chaired by Roger Price (UK).

Precious metals

Sector II: Wholesale passed a resolution to establish a new magazine, *Federgrossiti News*, which will be published in four languages by the Italian Wholesalers Association and circulated to all Sector II members worldwide. Sector II also requested that the number of finenesses in the proposed EU Directive for precious metals be limited to those defined in ISO Standard 9202 plus the addition of 999 for each metal.

The Harmonization Commission of CIBJO reviewed progress with the proposed EU Directive on precious metals and remains unanimous on the need for such a Directive. This Commission (and Sectors I, II and IV) also discussed, at length, the proposed EU Nickel Directive and proposed a resolution that was agreed by the CIBJO Assembly confirming that the use of nickel is essential to some parts of the jewellery industry and should be controlled but not forbidden.

During the Congress Sector IV: Retail reached agreement to merge with the Federation of European Jewellers, FIBJO. European retailers will still have a chance to get together and discuss problems of mutual interest by forming a European Sectoral Commission of Sector IV.

Diamonds

The Diamond Commission of CIBJO reaffirmed the long established rules of application for the diamond trade (*CIBJO Diamond Book* Articles 1.3, 1.4, 6.2 and 6.3) in particular that laser drilling and filling of diamonds must be declared, that artificially treated diamonds must be declared as treated, that artificial or synthetic diamonds must be specifically described as such and that fancy descriptive names must not be used. The Commission also agreed that *ideally diamonds should only be sold in their natural state, without any artificial treatment or enhancement beyond the accepted skills of craftsmanship associated with their cutting and polishing.*

London Meeting

Under the chairmanship of Adrian Klein (GB) a meeting of representatives from CIBJO-recognized laboratories adopted a set of proposals from Eric Poyser (GB) which outlined the aims and responsibilities within CIBJO of such laboratories. It was also agreed that the first meeting of gemmologists from CIBJO laboratories should take place in London on Saturday 22 October, the day before the GAGTL Annual Conference. R.R.H.

LETTER TO THE EDITOR

Dear Sirs

Treatment of gemstones CIBJO Recommendations

Since the 'St Louis Diamond Scandal' (*GJN*, 1993, 3,1,3), where a jeweller was caught selling treated (fracture-filled) diamonds without disclosure, the trade's attention has been sharply focused on the many aspects of stone 'enhancements' and their disclosure. In the case of the St Louis jeweller, the furore created as members of the buying public descended on the store, demanding their money back, led tragically to the suicide of the jeweller.

Whilst laser drilling and fracture-filling of diamonds have been fairly recent phenomena, other treatments of coloured stones have been accepted by the trade since the earliest times. The trade has felt no need to pass on this knowledge to the public for fairly obvious reasons. Telling a customer that if the emerald they have just purchased loses its lustre, an overnight drink in warm oil will restore its health is perhaps not the best way to clinch a sale. Likewise, the proud owner of a good-coloured blue sapphire may not be thrilled to find out that his prize possession was grey when plucked from the ground and turned blue only when cooked practically to melt-down in an industrial furnace. And yet without these 'little tricks of the trade' how many good-looking emeralds would be available and what price a sapphire which owed its colour entirely to its life in the natural rocks?

Today's emphasis on consumer awareness puts our trade on the spot.

How to preserve the mystery and romance of a precious coloured stone at the same time as avoiding accusations of attempting to hoodwink the consumer? Tear away the cloak of mystery and what exactly are we selling? 'Declare your love with a fissure-filled emerald' is not a viable advertising slogan.

In CIBJO we have been attempting to confront this problem for many years - in categorizing gemstones, formulating a nomenclature and setting out a list of modifications to gemstones which have become generally acceptable with the trade - and a list of treatments which go beyond acceptable limits.

As the producers of gemstones at the prime source become ever more sophisticated in their approach to treatments, so our laboratories have to be ever more vigilant in their task both of recognizing new treatments as they emerge and of disseminating that information to the trade. Any reputable stone dealer will make every effort to ensure that his customer knows what he is buying in terms of which treatment may have been applied to that product. The problem arises when the product is sold to the end user. A positive but honest attitude is called for. The public must be made aware that the trade has its own watchdog organization - CIBJO - and that the store that they patronize has undertaken to observe rules laid down by CIBJO. Hence a suggestion was made at last month's CIBJO congress (see full report on p.45-6) that jewellery stores should be encouraged to display a notice to the effect that

'Our coloured stones are of natural origin and unless otherwise stated have been subjected to no treatments other than those permitted within CIBJO rules.'

A copy of the CIBJO Blue Book (covering diamonds, pearls and gemstones) should be available on demand. In addition, a working party was initiated between Sector III (Stones) and Sector IV (Retail) in order to explore ways of developing a positive and honest way to explain treatments of gemstones to the end user.

Yours etc.,

A.H. Klein

President, Coloured Stones Commission of CIBJO

12 May 1994

COMPETITIONS

Photographic Competition

The Association's first Photographic Competition for members attracted a total of 93 entries. The winner of the Macro category was Robert J. Maurer of Redhill with an illustration of gold and diamond brooch with a carved citrine in the centre. In the Micro Category, the winner is Anthony de Goutière of Victoria, BC, Canada, with a picture showing an inclusion in quartz. A full report and illustrations of the prize winning entries will appear in the July issue of the *Journal of Gemmology*.

Hot Air

You will have noted the absence of any mention of Jasper Dopstick in the last issue of *GJN*. This is because he and his friend Penny Waite are currently travelling around the world by hot-air balloon. They have gone in two separate balloons (to avoid eating each other's sandwiches) but are never out of view of each other and keep in close contact with each other by radio. As they are both members of the Society of Jewellery Historians and of the Gemmological Association they have no problems with visas or with permission to fly over any territories or borders!

At expedition headquarters at 27 Greville Street, they manage to pick up odd snippets of their conversation by means of a special radio cunningly adapted from an old Herbert Smith refractometer. It appears that the main discussion is about meals - Jasper insists on them both eating lunch at precisely 12.00 noon as per local time in the country directly below his balloon and having tea at exactly 4.00 p.m. 'his time'.

So far, Greville Street has recorded the following bits of conversation:

(1) Jasper: 'This is a good part of the world for greedy people, it's lunch time now but we will be able to have tea in just half an hour.'

(2) Penny: 'This Sunday lunch is good.'

Jasper: 'Just think, it is still late

Saturday back in England.'

Penny: 'So what, by my time this should really be Saturday Lunch.'

Where were they on these two occasions? J.M.O.

Answer to the competition in the last issue

The competition in the last issue concerned six coloured stones - amethyst, blue sapphire, citrine, emerald, fire opal and ruby - which had to be arranged in a line in such a way that there was a corundum at one end and a quartz at the other however there could not be two corundums or two quartzes next to each other and the citrine and the emerald should both be near the centre. On the other hand the emerald should not be next to the fire opal or the ruby next to the amethyst. What was the order of the stones, and what did the jeweller call the range of jewellery based on it?

This competition resulted in the largest post-bag yet with all of you getting the order right. However, not all of you noted that this final order, ruby - fire opal - citrine - emerald - sapphire - amethyst (or the reverse), gave a colour arrangement following the spectrum - hence the answer I was looking for was Spectra, Rainbow or the like.

Congratulations to those that got it right.

What's on

Gemmological Association and Gem Testing Laboratory of Great Britain

London

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

The charge for a member is £3.50. Entry will be by ticket only, obtainable from GAGTL.

- 19 September 'The gem materials of Zimbabwe'
Susan Anderson
- 28 September 'Diamonds and the retail trade' Alan
Clarke
- 22 November 'Gem collections in the United
Kingdom' Christine Woodward
- 5 December 'Sapphires in the Laboratory'
Stephen Kennedy

GAGTL Annual Conference Diamonds and Modern Gem Developments

The 1994 GAGTL Annual Conference is to be held on Sunday 23 October at the Great Western Hotel, Paddington, London.

A full programme has been arranged to include lectures by Professor I. Sunagawa from Japan, A.T. Collins, David Callaghan, Peter Read and Eric Emms, as well as a Forum to discuss 'Implications for the trade of gemstone treatments'.

For further details and a booking form contact Roger Harding at the GAGTL on 071-404 3334.

Midlands Branch

- 30 September 'Poking about in gemmological corners'
Alan Hodgkinson
- 28 October Bring and Buy - rock swap, instrument
demonstration 'Do-it-Yourself'
- 6 November Autumn Seminar at the Cobden Hotel
Hadley Road, Birmingham
- 25 November 'How to buy gemstones'
Grenville Millington
- 3 December Annual Dinner

The meetings will be held at Dr Johnson House, Bull Street, Birmingham. Further details from Mandy MacKinnon on 021-444 7337.

North West Branch

- 21 September 'Pearls in the Arabian Gulf'
Stephen Kennedy
- 19 October A visit to the Liverpool Museum
of Geology, specimen mineral and
instruments
- 16 November Annual General Meeting

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

Society of Jewellery Historians

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

Wednesday
14 September An evening at the British Museum with a lecture by Judy Rudoe, FSA, on **Rethinking the Hull Grundy Gift**, followed by wine and private view of the two newly opened Renaissance to Nineteenth Century galleries. Members and guests £8.00. Non-members welcome at £10.00. Admission to the Museum will be strictly by ticket only. Ticket applications, including payment and SAE, to: Sue La Niece, Research Laboratory, British Museum, London WC1B 3DB.

Monday
3 October Catherine Johns, FSA, Department of Prehistoric and Romano British Antiquities, British Museum, will give a lecture on **The Hoxne Hoard**. This will launch the Conference described below. The lecture will take place at the British Museum. For security reasons admission will be by ticket only, full details of which will appear in the next issue of *GJN*.

Greek Gold

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 (see report on p.33).

Monday
14 November Lord Balfour of Inchrye will give a lecture about **Famous Diamonds**, the title of his book devoted to that subject which was first published in 1987.

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