

# Gem & Jewellery News

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## NEW EARTH GALLERIES



Visions of Earth in the RTZ Atrium Earth Galleries. © Neal Potter Associates.

In July National Heritage Secretary, Virginia Bottomley, unveiled the first phase of the new Earth Galleries – a major new development on the site of the former Geological Museum in South Kensington. It is the largest exhibitions project undertaken since The Natural History Museum first opened its doors in 1881.

Through the vast glass-topped RTZ Atrium and two new exhibitions visitors can explore the powerful forces of nature which have shaped our Earth for over four billion years. They will be taken through a massive revolving globe sculpture of beaten copper, iron and zinc suspended around a giant escalator; and can witness a 'live' earthquake monitoring station; and learn about tornadoes, landslides, tidal waves and glaciers.

The plans incorporate three floors of new exhibitions aimed to appeal particularly to non specialists.

### **The first three exhibitions which opened on 20 July 1996 are:**

*Visions of Earth in The RTZ Atrium.* An imposing new entrance created in the central space of the building welcomes visitors to the new galleries. Dominating the space is a massive revolving globe sculpture of beaten copper, iron and zinc, measuring 11 metres in diameter and suspended around an escalator. The escalator carries visitors on a 'journey through the centre of the Earth', with pulsating sound and light effects as they ascend through the globe and into the exhibitions.

The atrium walls are punctuated

## CONTENTS

<b>Around the trade</b>	<b>51</b>
<b>Recent events</b>	<b>53</b>
<b>Gemstones – fact and mythology</b>	<b>57</b>
<b>Forthcoming events</b>	<b>59</b>
<b>Letters to the Editors</b>	<b>62</b>
<b>Competition</b>	<b>63</b>
<b>What's on</b>	<b>64</b>

with 44 illuminated portholes displaying some of the Museum's most treasured specimens, and six giant sculptures dominate the atrium's floor.

*The power within* – deals with the power and scale of the processes at work inside the Earth. It includes volcanoes and earthquakes as well as the dynamic structure of the Earth. An Earth monitoring station with 'live' earthquake monitors shows current geological activity.

*Restless surface* – explains how external processes have shaped the landscape over millions of years. These include the action of wind, rain, pounding waves and scouring ice, as well as the deposition of minerals, plants and animals.

Four further exhibitions, including 'The Earth's treasury' displaying minerals and gems, are due to be completed over the next 18 months.



# Gem & Jewellery News

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## EDITORIAL

A few months ago, Treasure Trove legislation was finally passed which places this aspect of heritage law in England and Wales on a sounder and more modern basis. For archaeologists and museum curators, one noteworthy improvement is that in hoards which include both precious-metal objects and other materials (e.g. a pottery container or unmounted gemstones), the non-gold and -silver items will now be included as treasure. Formerly these had a totally separate legal status, leading to tiresome practical difficulties. Finders of treasure, however, will notice few changes: they must still declare the discovery of gold or silver antiquities, Coroners will still conduct inquests on such finds and, in the case of a find being declared Treasure Trove, the finder will still be entitled to a reward, paid by the acquiring museum, and amounting to the full market value as agreed by an independent committee.

Another thing which will not change is the ever-increasing difficulty which museums, both local and national, experience in raising the money to purchase important heritage items. The problem is highlighted by Treasure Trove cases because they receive considerable publicity anyway, but of course it applies equally to all major objects of art and antiquity which become available from time to time in the salerooms. In the words of the art critic Brian Sewell, 'None of our national museums has the purchasing power of even a modest private collector in America',\* and this is no exaggeration. In addition to actual severe underfunding, there is a total lack of understanding of the unpredictable nature of acquisition opportunities. Modern management methods demand precise long-term forecasting and take no account of the whims of treasure-hunters and private collectors. A well-planned acquisition programme needs to be able to respond quickly to the unexpected. Instead, we have a situation in which impoverished museums are thrown into a panic of undignified fund-raising and urgent grant application every time an important object or find becomes available or is threatened with export abroad.

We have not yet had the depressing experience of seeing a newly discovered ancient treasure enter the collection of a private collector abroad, but it is only a matter of time. Museums cannot continue to fulfil their role of scholarship, research and public service if their acquisition policies are reduced to a form of crisis management.

### New member of the editorial board

We are very pleased to welcome Corinna Pike to our editorial team. Corinna works in the showroom at Garrard the Crown Jewellers, specializing in period and antique jewellery. She is also particularly interested to encourage the promotion of contemporary silver and jewellery, and is in charge of training for the showroom sales staff. With her considerable expertise she will both strengthen and broaden the scope of the items we are able to include in the 'News'.  
C.M.J.

\* Brian Sewell, 'The bunglers who wreck our heritage', *London Evening Standard*, 11 July 1996

Members of the GAGTL wishing to raise issues concerning GAGTL activities are reminded that they may contact the Chairman of the Members' Council, Mr Colin Winter, c/o the GAGTL, 27 Greville Street, London, EC1N 8SU.



## 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.

The summer season is upon us again and like the weather old and established patterns in trade are not repeated. Gone are the days when springtime was used to stock the summer trade and autumn was the time to buy and produce for Christmas. For some July has been busier than April, and business seems to spread much more evenly throughout the year.

The old Geological Museum has just re-opened as new Earth Galleries in the Natural History Museum. I hear it has become a moving experience rather than a visual one. For those who like to see their exhibits static, I understand the old gem and mineral collection is back, very much the same as went into mothballs, but with a promise that it will in due course join the new methods of presentation of the museum.

### The diamond world

Several important developments have occurred. The agreement between the CSO (the Central Selling Organisation of De Beers) and the Russians is still under discussion, Argyle has not renewed its contract and the CSO has put up its rough prices to its sight holders. These three events can be viewed simply as being unrelated, but one could also speculate as to how these events are related and how will this affect the diamond market.

Let us look at some background information first. In recent years the diamond market has seen some marked changes. Traditionally diamonds were for the rich, but through careful marketing they were made available to other sections of society, but now they are affordable by almost all. How has this come about? Nature has not been selective

in its production of diamonds and most of the diamonds mined and found are not of gem quality, that is they cannot be cut and polished into stones suitable for the jewellery trade. Since cutting and polishing was a costly exercise, larger and the better quality small stones were used. When the Russians entered the market they were persuaded to sell their stones through the CSO, and as many of their stones were small De Beers changed its advertising policy, concentrating more on eternity and cluster rings. This increased the use of small stones.

The next significant step was the increased interest of the Indian diamond manufacturers who were able to supply cheap labour. The CSO found that many of its small diamonds which at one time had been considered unsuitable for polishing and had been graded as industrial now became usable for the jewellery markets. These became known as 'near-gem quality'. To the average jeweller, when a stone is described as 'gem quality' its connotation is that it is at the top end of the range, so near-gem quality should designate those stones, at worst, near the top range. But here 'near-gem' means those stones than can just be qualified for use in the jewellery trade and it was the cheap Indian labour that made this possible.

At about this time Argyle established its mining operations in Australia and the majority of its output was either industrial or of this near-gem quality. To defend the then existing stability in the diamond market, Argyle joined the single channel marketing system of the CSO. Stability had been maintained in the diamond industry, there was no undercutting by the main diamond producers and goods were not dumped on the world cutting

centres. The production of these small cheap diamonds enabled manufacturers to produce ever cheaper diamond jewellery. The range of 8, 9 and 14 carat gold jewellery increased dramatically, and these were marketed through mail order and discount stores and other such outlets, becoming available to many people who had not been able to afford diamond-set jewellery. Thus a market was established for the Indian cutters, and for the CSO and its suppliers. The distribution of rough was controlled and supply was not allowed to exceed demand.

It is this end of the market that is most affected by the recent moves. The CSO has complex buying arrangements with its suppliers. The suppliers are allowed to market a small percentage of their production outside the CSO orbit, which avoids a total monopoly of the trade and gives these suppliers an assessment of the value of their product on the world markets. The CSO in turn guarantees to buy the balance of their production, but protects itself against over-production by having a deferred system of buying whereby the producers have to hold back a percentage of their production, but they cannot sell this on the open market as it is promised to the CSO. It is this percentage that has caused the main problem.

The Russians have stayed with the CSO, as they produce both gem and near-gem quality goods, and they would have had difficulty in marketing their gem quality goods independently. Argyle does not have this surplus of gem-quality goods, and the Indians are over-supplied with rough and polished small goods. The CSO has thus been forced to reduce its uptake of rough from Argyle, and the hold-back system operational until recently with



Argyle has presumably been a factor in Argyle not renewing its contract with the CSO. This is a somewhat simplified presentation of two of the events, but I hope it gives a flavour of the complexity of the market.

Now for the third element in the scenario—the price increase, or hike, of rough diamonds by the CSO. They have announced an average increase of 3 per cent, which has represented an increase of about 7 per cent for the larger goods. This has produced the usual moans and groans from the dealers who claim that it was difficult enough to sell stones without having to take account of a price increase. Since 1990 De Beers has increased the prices by 5.5% in 1990, 1.5% in 1993, 5% in 1994 and 3% in 1996, and overall since 1948 the accumulative increase has been 1831%.

These price increases are somewhat like inflation. Inflation has been regarded as the curse of modern society but it is not always such a bad thing. Imagine, if you are a trader involved with diamonds, what would happen if the price came down? In an increasing market your shtrups (a Yiddish word for a bad buy) eventually become bargains, but if prices come down your stock becomes over-valued and new goods produced will be relatively

### Traders fined

A recent case has come to my attention. A retailer sold a ring with a light blue centre stone described as aquamarine. His customer later found that the stone was in fact a zircon. A complaint was made and the retailer was fined £2000 by the court. When he told them that his supplier sold the ring as an aquamarine, the wholesaler was fined £500. This could have been an error in identification rather than an attempt at deception, but it shows how vigilant all who deal in these articles must be.

cheap. It has yet to be proved that a possible price decrease will increase sales sufficiently to compensate for the reduced prices one would get for stocks held.

An analysis of what can now happen is even more intriguing and of course speculative. Will the price of small diamonds now fall even further and how will this affect the better quality and larger goods. Some diamantaires think that any decrease will affect all goods adversely. Others think the opposite. The Indians are upset, they have ample stocks of polished and rough goods, and debts to the banks. Some are refusing their sight quotas from the CSO and are attempting a ban of imports of rough until their stocks are reduced. Will they now buy from Argyle, or will they stay with the CSO? Many of them want the better quality goods to vary their stocks and some feel that they will not get such goods readily if they break away from the CSO sights. Some say Argyle will now polish more of their own goods, as now do the Russians, and will the Russians stick to their agreements if they see a large producer able to market its own goods? We can but wait and see what happens.

### Disclosure

Fracture filling and heating of gemstones are still problems. All who deal in gemstones are strongly advised to include on their approval notes and invoices the general disclaimer now advocated by such bodies as CIBJO. They recommend that the General Disclosure wording used on all documentation by manufacturers, wholesalers and stone dealers should read:

‘Natural gemstones may be subjected to a variety of modifications before or after cutting to improve their colour or clarity. These processes, as recognised by CIBJO, have been established over many years to ensure the beauty of the gemstone.’

### New Showroom

Spink & Son have announced the opening of a new and permanent jewellery showroom at their premises in King Street, St. James's, London SW1Y 6QS. In addition to complete items of jewellery for sale, they will be offering a design service for customers, who can select unmounted gems and have them made up into unique pieces of jewellery.

A more specific disclosure used by many stone dealers is a wording similar to the above but with the addition:

‘...For example emeralds are generally impregnated with oils or natural or synthetic resins; corundum may be heated to enhance colour.’

If a gemstone appears on a document with this declaration it does not follow that the stone has been so modified. Nor does it exempt the seller of an obligation to make a specific disclosure on an approval or invoice where one is required, for example a colour change by irradiation or by dyeing must be specifically stated.

Some may not fully agree with this methodology of disclosure, but it is the best we have available in the trade at present. It is not practical to make specific disclosure in all instances and many do not know if a small cheap emerald may have been oiled or may have resin in it. Again I say that it is through education, especially of those who handle these products, that the problems of disclosure will be solved.

Finally, for those who still feel pessimistic about the state of our trade, a dealer was heard to sing the words of ‘There is no business like show business’. When asked ‘Why’, he replied that it represented the trade at present; ‘I show my goods all day, but there is no business.’

H.L.



## RECENT EVENTS

### **Symbols of Sovereignty: Regalia and Crown Jewels their form and function**

A three day conference took place at three venues on 27–29 June, which encapsulated a remarkable historical analysis on the nature of Kingship and Sovereignty. It was organised by the Society for Court Studies, the Artefacts Seminar of the Centre for Metropolitan History and the Gemstone and Gem Trade Study Group (I.H.R. and the University of St Andrews), with particular thanks due to Simon Thurley, Robert Oresko and Joanna Marschner. Despite the inconvenience of a transport strike occurring on the first day, leaving delegates and lecturers scattered all over London, bonhomie prevailed with Nigel Israel in humorous mood thinking twice about taking river transport and declaring the only entrance to the first venue, the Tower of London, was via Traitor's Gate!

#### **H.M. Tower of London**

It was most fitting to start the programme within our greatest fortification, the home of the Crown Jewels. Luc Duerloo (Katholieke Universiteit, Leuven) opened the proceedings with the dual nature of sovereignty and the pursuit of distinctiveness, in a presentation on 'Regalia, Heraldry and Family Ambitions: Visual Dynasticism in the 17th and 18th Centuries'. Delegates were then invited to the Queen's House in the Tower for a special viewing, and introduction by Anna Key to the newly acquired frames of the Imperial State Crown of King George I, the Coronation Crown of King George IV and the Coronation Crown of Queen Adelaide.

Due to the industrial dispute causing havoc to travellers that day, Shirley Bury rose to the occasion when the order of lectures had to be reversed, with a fascinating overview of 'English Regalia 1660–1953'. This was followed by Ronald Lightbown speaking on 'English Coronations and Regalia to 1649', and in the absence of any surviving regalia, with the exception of the 12th century Anointing Spoon, he focused on consecration of the monarch and the means of establishing a dynasty. The technical backup to these symbols of distinction supporting the historical research, was provided by Roger Harding in a detailed gemmological analysis entitled 'Important Gems in the British Regalia', the source of stones adding very useful data.

Simon Thurley (Curator of the Historic Royal Palaces) arranged a private evening reception in the

Jewel House, where the Wardens contributed to a welcoming atmosphere with further anecdotes surrounding the most prized jewels of the realm.

#### **Institute of Historical Research**

The day commenced with an animated discourse on plunder and revolution, when Bruce Lenman (University of St Andrew's) enlightened the audience on 'The Exiled Stuarts and the Symbols of Sovereignty'. This was followed by two more overseas guest speakers: Kirsten Aschengreen-Piacenti (Museo Degli Argenti, Florence) showed how the attitude to coronations changed in 'The Regalia of the Medici Grand Dukes of Tuscany'; and Jorgen Hein (The Danish Royal Collections, Rosenberg) discussed 'The Danish and Norwegian Regalia of the 17th Century', looking at the relationship between the regalia and royalty of an absolute and elected monarchy.

During breaks discussion continued, where each subject being addressed opened up broad concepts



SIH Past Presidents Ronald Lightbown (left) and Shirley Bury, enjoying a drink with Chairman Nigel Israel at the Symbols of Sovereignty conference.



on the use and function of royal accoutrements in an élite culture.

After lunch Michael Rogers (University of London) talked about the different religious criteria defined in an Islamic culture when speaking on 'Thrones, Denominations and Powers: Regalia and Their Substitutes in Turkey and Iran, 1500–1700'. Closer to home and being mindful of recent football events at Wembley where historical tradition to try and conquer the English was always good sport, Christopher Tabraham (Royal Commission on the Ancient and Historical Monuments of Scotland) took us through the embodiment of Scottish nationhood in describing 'The History of the Honours of Scotland'.

## Kensington Palace

The Palace houses the Royal Ceremonial Dress Collection, including the few magnificent surviving Coronation Robes. Introduced by Joanna Marschner, Assistant Curator, day three began with an instructive tour by Hugo Penning of the State Apartments, with Maxine Smitheram outlining the use and wearing of 18th century court dress, thus giving the environmental backdrop to court society.

In the first formal lecture of the day, Charles Burnett (Ross Herald of Arms) introduced 'The Crown of Scotland' the oldest surviving regalia on these shores, describing in detail its symbolism and origin. Martin Chapman (Los Angeles County Museum of Art) talking about 'The Crown of Louis XV' elaborated on the magnificence of the French Crown Jewels before political turmoil and this was complemented by Philip Mansel's paper on 'Regalia Restored: The French Regalia at the Coronations of Napoleon I and Charles X'.

A presentation by Joanna Marschner on 'The Coronation Robes at Kensington Palace' preceded the private viewing at very close quarters of the robes worn by George III in 1761, George IV in

1821 and Edward VII in 1901 at their coronations. To the delight of all those assembled we were invited also to see other magnificent court costumes, including the small gilded silver coronets worn by the Princesses at the Coronation of King George VI in 1937.

The conference was a unique event bringing together a gathering of eminent guest speakers. To all we extend our appreciation, and congratulate Robert Oresko and Kay Ford for co-ordinating the activities.

Corinna Pike

## The work of Charlotte de Syllas

The lecture I gave on 24 June 1996 at The Society of Jewellery Historians was designed to accompany the slides that demonstrated the range of my work over the last 30 years. This short article will attempt to describe some of the characteristics that have shaped that work.

Coming from a predominantly architectural family has given me a love of simple form and a visual imagination: shape and colour are the two aspects of design that I value most. Working only to commission, I include in my concept of each piece a reflection of the client's own shape and movement; thus its own sculptural form is to some extent determined by the person for whom it is intended.

My ambition to become a jeweller at the age of 14 was not the result of any obvious influence: certainly fashion and jewellery as expressions of art were not the attraction. But the materials themselves and their relationship to a particular person, the way that a person moves and dresses, lives and works, has always been fascinating to me. Indeed I find it quite a different undertaking when I have no personality to match a piece to: it somehow takes the centre out of the piece.

I trained at Hornsey College of Art under Gerda Flöckinger. I owe a great deal of my skill to her excellent if tough teaching. It was Gerda who introduced me to stone cutting, but the sculptural carving is self-taught. An engineer introduced me to diamond files and burrs and after that it was really a case of discovering whether I had the ability and application to learn how to carve intricately, and this in turn involved understanding how and why particular stones behave the way they do.

Colour is also an essential element of design. When I began making jewellery, enamelling was a definite goal: but I came to dislike the way in which it became more attractive to me: I perceive stone as a block of wonderful colour. Metal is only used in my jewellery as a necessary support or means of conjoining parts and is often just employed to make the clasp. I discovered the great versatility of jade quite early on and use black or white jades either as a backing for weaker stones or to edge a stone that might chip if carved down to a thin edge. Complex forms often require my carvings to be composed from several interlocking pieces of stone: I aim to ensure that the sections are held in place by the geometry of the design not just by the glue joint – the need for this having been underlined by my work as a conservator!

My work is figurative although not exclusively so: while inspired by real objects the designs tend to render the essentials in more abstract expression. Before stone became my chief medium I had acquired many techniques. This has resulted in certain writers on craft assuming that I have a great love for mastering new and ever more difficult technical skills. This is far from the truth. When I make a piece of jewellery I search for the best way of translating the image I have in my mind's eye into a three-dimensional object. It is the success I make of realising this ideal concept, of creating a new form from an image, and not the way it is achieved, that is important





Wisteria necklace, private commission 1994. Carved and designed by Charlotte de Syllas from lavender jadeite in the form of the winter branches. The silk braid is dyed and made by Catherine Martin. *Photographer: David Cripps.*

to me. New techniques, which may take a lot of extra time and effort, are most often acquired merely in order to solve the problems that arise in the process of creating a piece. They are not acquired as an end in themselves.

I have always worked from home which has meant interweaving the demands of family with my work as a jeweller. Because of this and because I dislike compromise, I have a reputation for being slow. While this is undoubtedly true, I would only say that the difference between a shape that is effective at a single glance and one that sings to you however closely and for however long you look at it is the result of hours of work. The fact that each piece is different and unique also makes each one take far longer to complete, as it is the working out of all the details that requires time.

Necklaces are my favourite item of jewellery as they offer space to carve. Rings, for the opposite rea-

son, are my least favourite as they are limited in size—so I tend to make them large. I am often asked how long a piece took me to make: the last necklace in carved lavender jade took 15 months to complete, working a very full week. If I were to repeat an object, it would of course be produced far faster the second time round, but I could not contemplate making the same design again without the driving challenge of wondering if it will actually be possible.

Other than making pieces to commission I have taught at most of the country's arts schools but never more often than once a week. Time in my workshop is a necessity to me. I have also undertaken restoration: I was assigned the job of restoring Henry Wilson's work in my early twenties and this lasted until his daughter, who happened to be my aunt, died a few years ago. I have also restored pieces for Christie's and the Fitzwilliam Museum.

Last year was taken up with research into casting fine glass and acquiring the grants to enable me to begin this work. Wolverhampton University offered me an open invitation to start and gave me an enormous amount of help with the basics in casting glass. I feel though that I am still only at the beginning of a long search to acquire results that can bear comparison with my stone carving. For the first time I am learning and perfecting a technique before trying to use it, rather than merely finding the means to translate an image. Entering the world of glass after 30 years as a jeweller makes me a fastidious if determined pupil: I need to be able to control these lumps of colour in a far more predictable manner before I can use them as a means of expression, to create a language. Glass is for me a much more difficult medium than stone. Yet although I do not find it as beautiful, it does exercise, nevertheless, its own particular fascination.

Charlotte de Syllas

## Annual Trade Luncheon

At the GAGTL Trade Luncheon held on 14 June at the Langham Hilton Hotel, central London, the guest of honour was Mr Naim Attallah, recently Group Chief Executive of Aspreys. All sectors of the jewellery trade were represented at the luncheon and Mr Attallah addressed more than 60 members and guests. Below are some excerpts from his address:

'It might surprise those of you gathered here today that my own background is as remote from jewellery and retailing as it is possible to imagine. My childhood was spent in Haifa, which was then in Palestine and is now in the State of Israel. I grew up in an environment which was not conducive to normal life as we know it today. The country was torn apart by political strife,



and we lived very much from day to day, fearing for the future. During the Second World War when the internal troubles were temporarily in remission, I was a boy of nine. At that time I was managing and editing a modest publication which I liked to regard as my own newspaper. It was sold to friends and acquaintances of the family. It was not retailing as such, but I suppose that the experience planted the entrepreneurial seed which was to flourish in later life.

'At the age of eighteen I came to England to study engineering – the profession which had been chosen for me. I myself had wanted to be a journalist, but it was considered by my parents to be too hazardous a career.

'To chronicle the years that followed would take too much time. Suffice to say that I had always hankered after independence, though not for the usual reasons of the financial benefits which might accrue. Independence has its drawbacks, of course. There is no security, and no one to rely on except oneself; but I would not exchange it for anything else.

'I consider money to be a crucial commodity for improving one's standard of living and the quality of life, but I have never regarded it as an end in itself.

'Now that I have stepped down from Asprey I can look back on my time there as Group Chief Executive with a greater degree of objectivity than when I was in the hotseat. One thing is certain: I enjoyed the challenge of building up the company to the conglomerate that it is now. And I believe that the strategy of broadening the customer base was the right one. The future of our trade lies in diversification, provided the standards remain high. The luxury goods market must have a wider scope, but this must correspond to the expertise available. Mediocrity is the unforgivable sin, since it demeans and destroys the very basis of our trade.



Naim Attallah at the Trade Luncheon.

'The upper reaches of the luxury goods market is particularly vulnerable to fluctuating fortunes. The rich and powerful account for a large proportion of business, but they form an unpredictable enclave. The volume of customers has to be increased in order to protect against the vagaries of turnover and profit. One has to take advantage of opportunities abroad. Eastern Europe is full of potential, and the south of France, traditionally the habitat of the wealthy and powerful, is an area which has recently come back into fashion. In the Far East there is a great commercial resurgence and the business sector is now the driving force of the economy. In the southern hemisphere, particularly in South America, even though the social divide is still very marked, there is immense wealth and potential for growth.

'In this country, however, we are inclined to resist change either because the new way is untested, or simply because it goes against the grain. We are traditionally conservative in manner and hopeless at blowing our own trumpets. But sometimes it pays to discard the old methods and remedies in favour of more enterprising measures – even if they carry an element of intuition and instinct. I realize I may be committing sacrilege – though perhaps I may be forgiven on the grounds of being a non-native of Britain – but I

have always favoured spontaneity against equivocation, innovation as against stagnation. The reason is that things like predictability, certainty, safe anchorages – all generally regarded as very solid advantages in the short term – in the last analysis require a colourless, lacklustre approach to life which blunt the mind to the possibilities for the future. Of course you have to have a survival instinct, you have to keep a weather eye out for potential crises and make sure the safety nets are in place. But if you never take a chance, never explore an opportunity, if you never back a hunch, if you exclude the element of adventure completely, then, ultimately, you experience death by dullness.

'The last two years have been extremely difficult in the luxury retailing business, which to a larger extent encompasses jewellery. The recession lasted longer than expected, and the reduction in sales with even lower profit margins aggravated the situation to the extent that overheads had to be dramatically cut, often to the detriment of future potential. Short term remedies, although sometimes necessary, are harmful to the long term prosperity of any company. It is a dilemma which has confounded many a retailer and divided economists worldwide.

'I belong to the old school of retailing in the sense that I believe the best investment of all is to back the individual and provide him with the latest technological tools. The tools, however, must never be considered his equal nor looked upon as a replacement for his skills.

'The jewellery trade demands a rich variety of talent: the designer who brings a concept to fruition, the craftsman who moulds it to perfection, and the retailer who sells it to a satisfied customer. The object itself must be a beautiful creation and remain timeless. These are the minimum requirements to ensure success in this highly sophisticated market.'



# GEMSTONES – FACT AND MYTHOLOGY

## Tourmaline

Tourmaline has had a short history, only being used as a gem from the very early eighteenth century. However, it is a most fascinating stone occurring in almost all colours imaginable and is linked to the month of October; some say that the richness of colours make it an autumnal stone suitable for this month. It has not acquired much mythology yet!

Tourmaline first came to Europe in significant quantity through Dutch traders from Ceylon in about 1703. It took almost two hundred years to discover its chemical composition because it is resistant to many acids and is a group of minerals with a range of chemistry rather than one mineral with a simple composition.

It has a polar crystalline structure which is the basis of its strong electrical properties. If a crystal is heated and then cooled it becomes charged electrically. With static electricity generated in this way, it will attract dust, ash and small snips of paper. In Germany it became known as *Aschenzieher* (ash-drawer).

Tourmaline is commonly strongly pleochroic with different intensities of the same colour apparent in different directions. It is generally cut with the table parallel to the main (longitudinal) axis of a crystal to

The name 'tourmaline' has its origins in the Sinhalese word *turmali* which means 'mixture'. Originally native miners applied this term to mixed parcels of gemstones when they did not really know what the stones were. Another possible origin is the word *tuarmali* which in Sinhalese means brown or red gemstone.



Kenyan postage stamp depicting rough and cut tourmaline.

bring out the best in most colours other than pink – where the more intense colour obtained by cutting across the *c*-axis is more desirable. It is often more difficult to cut acceptable oval than octagonal stones because there is a tendency for a strong concentration of dark colour at the ends of the oval shape, making the cut stone less attractive.

## Colours

The range of colour in tourmaline is legendary and it has been mistaken often for other stones. King Gustaf III of Sweden gave a large red stone to the sister of Catherine the Great of Russia, thinking it was a ruby, when in fact it was a tourmaline. Some of the Russian crown jewels contain this stone as do Russian gospel books and icons.

However, any competent gemmologist and jeweller should not confuse tourmaline with other stones. It is a relatively hard stone being 7.5 on Mohs' scale, takes a good polish and thus is very suitable for jewellery.

The most popular colours today are different shades of green and red. The lighter shades of red should be called 'pink tourmaline', but the stronger red tourmaline has become known as rubellite. Stones without inclusions ('clean') are rare, especially in larger sizes, and many stones with inclusions are cut into cabochon shapes. A very bright pink variety appeared on the market several years ago, a vivid shocking

pink, and as this was obtained by irradiation it became known as 'hot pink'; no traces of any residual activity remained in the stones when they were marketed.

Green is the commonest colour for tourmaline and most has come from Minas Gerais and from Bahia in Brazil. The greens vary from very dark through pleasant apple greens,



South West African stamp showing cut specimens of tourmaline.

to very pale, almost colourless, pastel shades. The most vivid green tourmalines are those containing some chromium, some of which can resemble emerald; these are known as chrome tourmalines. There are sources in Brazil and in Africa, and the stones are highly prized and priced, especially if they are free of inclusions.

## Sources

Traditionally tourmaline in shades of mauve, brown, green or red came



Swiss postage stamp depicting tourmaline crystals.



from Ceylon (now Sri Lanka), but exploitation of this source declined following the extensive finds in Brazil.

A blue variety called indicolite ranges from a pale blue to an almost inky blue, with some examples resembling sapphire; indeed some such stones have been sold as sapphire to the unwary. Some shades of yellow have been confused with yellow sapphire in Sri Lanka and topaz in Brazil. Colourless tourmaline is known as achroite.

Other sources of fine tourmaline include the USA, parts of Africa and India, and Pakistan.

## Bi-colour

Some of the most spectacular tourmalines contain two or more colours. Known as bi-colour tourmalines, the long crystal changes colour along its length, commonly from green to red with a clear demarcation of the colours. To the uninitiated a crystal or a cut stone can look like two distinct stones glued together. The colour changes generally involve two colours, but sometimes three colours can occur close to each other. Again when the change in colour is distinct, intense and free from inclusions, stones can fetch high prices.

In the variety known as 'water melon' tourmaline, the crystal is red on the inside and green at the rim; when cut perpendicular to the *c*-axis the section resembles a slice of water melon. In 1987 an intense blue and bluish-green tourmaline, almost a glacial blue (due to traces of copper) was discovered in the Mina da Batalha in the Brazilian state of Paraíba. A very carefully controlled and orchestrated marketing of these Paraíba tourmalines has produced extremely high prices, ranging from many hundreds to thousands of dollars per carat, well above the prices of other varieties of tourmaline.

I would like to acknowledge use of material from the ICA Gem Bureau. H.L.

## AMBER EXHIBITION IN NEW YORK

From February to the beginning of September this year the American Museum of Natural History in New York ran a special exhibition entitled 'Amber, Window to the Past'.

Amber from around the world was on show, from beautiful, transparent but brittle Cretaceous amber pieces from North America to the relatively young amber from the Dominican Republic with its wonderfully preserved flora and fauna, including some very unusual items such as a tiny frog. Also shown was a simulated 'amber' forest, and examples of magnificent pieces of crafted amber, from Stone Age carvings found in peat bogs in Denmark to eighteenth century Chinese carvings, housed in the museum's own collection. There were caskets veneered in amber of different opacities and a copy of the corner of the famous 'Amber Room'. There is also an informative film on the extraction of DNA from amber inclusions and the future implications of this work.

The exhibition was organized by Dr David Grimaldi, Chairman and Curator of the Department of Entomology at the museum, and one of the great amber experts. Although his work has appeared somewhat low-key over the years, it was in fact his team that first successfully extracted DNA from an insect in amber.

Dr Grimaldi kindly gave me several hours of his time, and I was able to put many questions to him. To one of the most elementary yet commonly posed, 'At what age does copal become amber?' he replied that it is a chemical state. The process is a continuum, and resins must be sufficiently polymerized to be called amber, the age at which this happens varying according to the resin and its environment. The oldest known copal is found in Japan, and is 33,000 years old, whereas ambers are usually reckoned to be some million years old.



Family Mycetophilidae (fungus gnat) in Baltic amber.

He confirmed that the origins of amber pieces can be difficult to determine, and that the trees of origin are often unknown. Interestingly, although it was known that the Chinese carved much burmite whilst this was available, later carvings have proved on testing to be of Bakelite.

Amber deposits occur world-wide, and are still being discovered. The latest, which appeared too late to be mentioned in the exhibition and is of quite considerable size, is in Wyoming, USA.

For anyone with even a passing interest in amber, this was a select and wonderful exhibition, and possibly the most comprehensive ever staged. It brought the material to life and gives much information on the subject. It has been suggested that the whole exhibition should be brought to England, but this has proved logistically impossible; however it is planned that it will go on show in a couple more US cities, so for those who have not yet seen it, there will still be a chance to do so. It should not be missed!

Maggie Campbell Pedersen



## FORTHCOMING EVENTS

### Jewellery in Europe and America: New Times, New Thinking

On Tuesday 24 September the Society of Jewellery Historians is holding a special evening viewing of this exhibition at the Crafts Council Gallery, 44a Pentonville Road, between 6.30 and 8.30 pm. Tickets at £8 each are available from Muriel Wilson, 215 Addison House, Grove End Road, London NW8 9EJ, telephone 0171 289 6105. Application forms for SJH members were enclosed with the June issue of *Gem and Jewellery News*.

**INTERGEM**, a trade fair of gemstones and gemstone jewellery, is to be held in Idar Oberstein, Germany, from 27 to 30 September 1996.

For further details contact Intergem Messe GmbH, PO Box 12 27 20, D.55719 Idar-Oberstein, Germany. Phone 00 49 (0)67 81 4 10 15 Fax 00 49 (0)67 81 4 24 18.

#### Beadwork and Bead Fair

29 September 1996

11.30 a.m.–5.30 p.m.

Town Hall, High Street, Acton

This event is organized annually by the Bead Society of Great Britain and includes demonstrations as well as sales. The Designer Showcase displays some of the newest and most innovative work currently being carried out by Society members and producers overseas. For

further details send a stamped addressed envelope to Carole Morris, 1 Casburn Lane, Burwell, Cambridge, CB5 0ED.

#### Goldsmiths' Fair

30 September to 6 October 1996.  
11.00 a.m. to 7.00 p.m. Monday to Friday, 11.00 a.m. to 5.00 p.m. Saturday and Sunday.

Goldsmiths' Hall, Foster Lane, London EC2

The Goldsmiths' Fair is an annual selling exhibition and represents an important part of the Company's 600 year tradition of supporting the goldsmith, silversmith and jeweller. Approximately eighty selected designers/craftsmen offer their work for sale, representing the very best of British craftsmanship.

## Pistrucci, an Italian model and a London hotel

In 1815 Nathaniel Marchant, gem engraver extraordinary, was superannuated from his position at the Royal Mint and the following year Benedetto Pistrucci 'whose works place him above all competition as a gem engraver' was added to the Mint's engraving staff. Pistrucci provided the designs for both the obverse and reverse of the new gold coinage – the sovereign and half sovereign. His suggestion of St

George and the Dragon for the reverse was accepted by the Master of the Mint and it is recorded that his St George was modelled from life, his model being an Italian servant working at Pistrucci's residence – Brunet's Hotel in Leicester Square.

(Recounted in G. Duveen and H.G. Stride, *The History of the Gold Sovereign*, OUP, 1962.)

J.M. Ogden

## DIAMONDS IN THE BRITISH ISLES

Diamonds may be abundant in cut and polished form in Britain's High Streets, but what is the point of looking for them in some of the most intensively studied geological terrain in the world? Well, surprisingly, there are grounds for hope. This conclusion comes from a recent British Geological Survey Mineral Reconnaissance Programme Report on 'The Potential for diamonds in Britain' by R.C. Leake, J.D. Cornwell, K.E. Rollin and M.T. Styles, who provide a thorough and realistic review of the most promising locations.

That there is some potential for the occurrence of diamond in Britain is supported by the record of the discovery of a diamond in 1816 in a stream bed in Co. Fermanagh, Northern Ireland. The Colbrooke river, from which it is claimed the diamond was found, drains an area with thick drift deposits underlain by conglomerates rich in fragments of metamorphic rock. There are also reports of diamonds in Scotland but these are more doubtful. Microscopic diamond was reported to occur near New Cumnock in Ayrshire within graphite derived from coal at the contact with dolerite, and it is also recorded that the famous Scottish mineralogist Heddle believed that small diamonds occurred three miles north-east of Ben Hope in the extreme north of Scotland.

The occurrence of diamonds at the earth's surface requires the coincidence of two unusual geological phenomena. First, there must be a suitable source region for the diamonds to form, usually in the mantle. Secondly, diamonds must be transported quickly to the surface in a suitable magma which then crystallizes rapidly so that the diamond persists as a metastable phase and



does not recrystallize as graphite. Subsequently the primary diamond host rocks may be eroded and the diamonds distributed into alluvial deposits in rivers and seas.

## Too hard to find?

In the Report, the geology of the United Kingdom is discussed in terms of the nature of the basement and possible source regions for diamond formation, and also in terms of possible host rocks for diamonds such as kimberlites and lamproites.

It is concluded that the Lewisian terrain of the north-west Highlands of Scotland and the Hebrides represents the most favourable environment for finding diamonds in Britain. It is a trifle disappointing

that no kimberlites are known in this area, but the authors argue that aeromagnetic data are too widely spaced to indicate whether any favourable structures are present and put the case for more surveys.

Elsewhere in Britain the basement is less well known but is probably too young to have structures associated with kimberlites, though in south-west England, in particular, there could be segments of suitably old Archaean basement. The only British rock which fits clearly into the other group of rocks known to produce gem diamond, the lamproites, occurs in south-west England, and furthermore the aeromagnetic data from south-west England, which is more closely spaced than for the rest of the coun-

try, suggests the presence of several unexposed pipe-like intrusions.

Diamonds may also occur in fossil alluvial deposits, and the Proterozoic Torridonian sandstones of north-west Scotland could be quite promising in this respect. The source of these sands, gravels and shales could have been ancient crustal rocks, which may have contained kimberlites, to the west of the present Lewisian rocks of the Outer Hebrides.

There is full referencing to back up the authors' comprehensive discussion and in particular there is a summary of current diamond geology which serious gemmologists would find admirably succinct and to the point.

R.R.H.

## DO EXPERTS NEED TRAINING AS WITNESSES?

The quality of expert evidence has been the subject of much comment in the legal press since Lord Woolf reported last year on the first stage of his inquiry into civil justice in England and Wales. Writing reports for use in court and giving expert evidence from the witness box demand skills different from those most experts acquire during the course of their professional careers, and there is growing support for the idea of formal training in these skills.

The question of training and accreditation of expert witnesses was raised again in a consultation document issued by the Lord Chancellor's Department earlier this year. As part of their aim to keep expert witnesses abreast of developments in the field, the publishers of the *UK Register of Expert Witnesses* distributed copies of the document to all 2500 expert witnesses listed in the *Register*. Of those expert witnesses who responded to it, a clear majority agreed, but with reservations, that better training was needed for a number of reasons:

- to assist first-time expert witnesses
- to improve the skills of all expert witnesses in report-writing and giving oral evidence
- to give instructing solicitors a recognised measure of expert witness skills
- to improve knowledge of court procedures.

The range of opinions voiced by the expert witnesses show the challenges facing Lord Woolf if any of his recommendations are to be implemented. It appears that training is acceptable to the majority of currently practising expert witnesses if

it is at the right price, in the right location and not mandatory. Of those who had already attended a skills training course of one sort or another, the general consensus was that the training had been helpful.

If you would like to receive a more detailed summary of the above and be kept up to date with development affecting the expert witness community, please contact Kate Porter at the *UK Register of Expert Witnesses* (01638 561590).

Dr Christopher Pamplin  
Editor, *UK Register of Expert Witnesses*

## NEW PRESIDENT

At the Annual General Meeting of the Gemmological Association and Gem Testing Laboratory held on 10 June, Eric Bruton stepped down from his two-year term as President and handed over his badge of office to the incoming President, Professor R.A. Howie. A full report of the Annual General Meeting will be published in the October issue of *The Journal of Gemmology*.



## MUSEUM NEWS

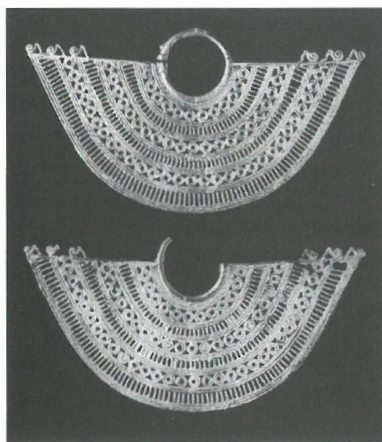
### The Gilded Image

#### Pre-Columbian gold from South and Central America

This new exhibition features masterpieces from the Museum of Mankind's South and Central American gold collections, which span some 1500 years before the arrival of the conquistadors. This is the first time that most of these pieces have been on public display.

Gold was employed to brilliant effect in fashioning objects for personal adornment: pendants, necklaces, earrings, noserings and particularly striking pectorals, as well as for ritual regalia. Among contemporary indigenous peoples in the Americas, gold is felt to be charged with the energising, fertilising powers of the sun. These beliefs preserve a direct link with solar mythologies and cosmologies that have endured for millennia.

Long before Europeans ever reached the Americas, native goldsmiths had independently discovered



Cast gold earrings. Sinú (Colombia). AD 600-1500. L.10 cm BM Ethno. 1955 Am 7.1 & 2. Photo courtesy of British Museum.

most of the principal techniques of goldworking but they applied these techniques in ways that would seem quite alien to anyone brought up with the traditions of European goldsmiths. For example, fine 'filigree' gold earrings shown in the

illustration were in fact made by lost-wax casting and not by soldering fine gold wires. The original model of the earrings used thin round strips of wax about 0.6 mm diameter to simulate wire. The gold surface clearly shows a cast dendritic structure.

The exhibition is unusual in that it not only sets out to display stunning pieces of goldwork, but also uses the work of the British Museum's scientific research programme to explain how the Pre-Columbian goldsmiths created them.

**The Gilded Image; Pre-Columbian Goldwork from South and Central America** is at the Museum of Mankind, Burlington Gardens, until 31 December 1997, and is sponsored by British Petroleum plc. Entrance is free.

Susan La Niece  
British Museum Research  
Laboratory



Magnified scanning electron microscope image of the 'false filigree' construction of the earrings which preserves the plastic form of the original wax model and the typical dendritic texture of casting. Photo courtesy of British Museum Department of Scientific Research.

## EDUCATION

### A new start for 16 month course

The sixteen month course leading to the Diploma in Gemmology recommenced on 2 September. This is an accelerated evening programme which is proving to be particularly popular with the trade and, as a result, a second course starting on 27 January 1997 will be introduced. The option of this later starting date will be welcomed by those in the retail trade who have a particularly busy Christmas period and more time in the new year to devote to training. Those enrolling for the January start will sit the Preliminary Examination in June 1997 and the Diploma Examination in June 1998.

### Re-take Programme

For those students who wish to re-sit the Preliminary or Diploma Examinations in Gemmology, the GAGTL offers a correspondence re-take programme. This provides a second chance for you to gain your Diploma in Gemmology by continuing with the help of a GAGTL appointed correspondence course tutor. Supplementary practical tutorials are available in London and other venues.

For further information contact the Education Department on 0171-404 3334.



## LETTERS TO THE EDITORS

### Adventitious 'Keshi'

Sirs,

'Around the Trade' is the first article I read on receiving my copy of *Gem & Jewellery News*. The word 'trade' for me has connotations embracing the retail pawnbroking trade, Hatton Garden's dealers and merchants, the 10X lens and stone papers.

I never had the same feeling for pearls as I had and still have for gemstones. When Basil Anderson retired from the gem testing laboratory in London I had perforce, aware of the pitfalls, to undertake the pearl testing side of the laboratory's work. I was familiar of course with non-nucleated cultured pearls which had been on the market for some years, but since Basil Anderson, C.J. Payne and Robert Webster were all competent pearl testers, I had dealt largely with the gemstone testing.

In addition, it was my duty to attend CIBJO meetings at the request of Ted Thomson, Adrian Klein and others to discuss and resolve matters concerning the correct nomenclature of gemstones and pearls. However, over a period of ten years in the 1970s and early 1980s, I cannot remember the word 'Keshi' arising at any meetings I attended.

Later this nomenclature became an issue with a customer who felt affronted and aggrieved at our description of her 'pearls'. At the time, I corresponded quite regularly with Basil Anderson on all sorts of subjects, and I like to think that Basil enjoyed news of 'his' laboratory. He recommended that I wrote to John Jerwood, FGA, then resident in Tokyo, who was an authority on pearls and cultured pearls. He had owned cultured pearl farms in Japan and Australia and was an important person in the pearl world of Tokyo.

His Hatton Garden firm had held office as Chairman and Hon. Sec. in the Diamond, Pearl and Precious Stone Trade section of the London Chamber of Commerce so I wrote to John Jerwood raising several matters regarding pearls, cultured pearls and non-nucleated pearls.

He made a very prompt reply, and to my questions on Keshi he wrote as follows:

'Keshi; a Japanese word that means the smallest particle imaginable, e.g. tiny grains of sand, poppy seeds, etc.; hence in the pearl business it's slang (in Japanese) for the by-product of any oyster seeded for culturing another pearl, I don't think it's accidental, it's caused by the act of operating. Hence the biwa pearl is frequently mis-called 'Keshi' which it is not, because the biwa is produced by insertion either of tissue or medicine or both; hence keshi has loosely come to indicate non-nucleated cultured pearls.'

Yours etc.

Alec Farn, FGA  
Seaford, East Sussex  
4 July 1996

### Collections

Sirs,

I usually enjoy the banter of *Gem & Jewellery News* and indeed have written in the past in an attempt to share information with our fellow gem and jewellery enthusiasts. I have to say that I cannot let Michael O'Donoghue's editorial in the June issue go by unanswered.

I have spent over twenty years in handling old collections of minerals and gemstones and in advising on a number of major and minor collections of these materials, I find myself completely at odds with the reasoning in the editorial.

Specialist dealers are one of the few groups of people who can put a price on a collection, and indeed can sometimes be the bearer of very good tidings especially if the collection contains rare items that have become valuable and collectable over the years. The idea that small local museums (with perhaps that very odd exception) will have anyone who could have any idea how to sort out and identify a collection of cut and rough gem materials is, in my opinion, misguided to say the least. Even if they were fortunate enough to have such a member of staff, funds and space are invariably short and to provide the secure displays necessary for gem collections requires considerable expense and experience.

A specialist dealer will painstakingly sort through old collections (which are normally jumbled and often misidentified), correctly identify the items and try to place them where they can be of most benefit to the majority of people interested in this material. Indeed, I have had the pleasure of supplying and giving to our national collections a number of items which have been acquired in this way.

Yours etc.

Christopher R. Cavey, FGA  
*Specialist dealer and ex Curator GAGTL*  
Grays Antique Market, 58 Davies Street, London W1Y 1AR  
1 July 1996

### Around the trade

Sirs,

I refer to your article in the June 1996, Volume 5 Number 3 edition of *Gem & Jewellery News* 'Around the Trade'. I feel very strongly about the subject of disclosure and would like to make a suggestion on the Keshi pearls.



## Keshi Pearls

I have always known Keshi pearls to be 2 to 3 mm. From page 17b of his book on 'Pearls' Jean Taburiaux writes:

'When a pearl does not exceed 6 to 7 mm it is sold as a Keshi; when it is bigger, it is sold as a baroque pearl. No trickery is involved; with or without cores, the value of baroque pearls remains the same.'

My opinion is that small pearls of 2 to 3 mm should be known as Keshi pearls as the true translation from the Japanese, particularly if the price isn't affected. I wouldn't classify a 6 to 7 mm pearl as a small or poppy seed size pearl.

## Lasered diamonds

Here we go again! Why are some trade authorities so threatened by honesty? The most important people to all of us are our customers and these are the people who are being deceived. Any treatment to or tampering of any gemstone that does not duplicate a natural process should be disclosed to the customer. I have seen in the seven years as a manager of a jewellery shop which had been established for 130 years that honesty is the best policy. The jewellers who do not disclose artificial treatments eventually get a bad reputation. I congratulate Garrards for trying to educate the public; it is something I have been trying to do for years. It works – it shows in our turnover.

## Declaration of treatments – emeralds

Once again the trade and various laboratories have debates about whether to deceive our customers or not. Does it really matter what the substance is that enhances emeralds? It is deceiving, because none of these treatments can be guaranteed as being permanent. Business today is difficult enough without having to

# COMPETITION

## Weights in the bush

The other day I met a dealer who had recently returned from the Bush, where he had bought some rough gems.

'I had a big problem when I got out there', he said, 'I discovered my electronic scales would not work. Perhaps the heat and humidity had ruined the battery. My guide said that he had an old pair of hand held scales with a beam and two pans but he did not have any weights. After much thought he said he knew a blacksmith who might be able to help us. We went to another village and the blacksmith told us that his father had left him an old set of weights but they were unmarked. They were magical in that you could get any weight using a combination. For example if you had a 2 and a 5 you could weigh 7 by putting both weights on one pan, or 3 by putting each weight on separate pans.'

'We got the set of weights out, there were not many of them. The blacksmith said that his father told him each was an exact gramme weight, and he remembered that the total was the number of days in a year, no, one less than that, i.e. they all added together to 364 grammes.'

With what weights should they be stamped so that every integer weight between 1 and 364 grammes can be obtained? H.L.

## Answer to competition in last issue

As it stood, one could not definitely and correctly state the contents of all the boxes with just one look. Hence my reference to trade and consequently some knowledge of gemmology. Amber has a much lower specific gravity than the other gemstones used, hence simply lifting each box up should immediately show which one contains the amber. This reduces the problem to three boxes and, with one look, one can now ascertain with certainty the contents of all the boxes.

I promised to give a mention to the most coherent solution. One reader said that one reading of the problem asked for the contents of the boxes and need not mean the correct contents in each box. To you an alpha/delta.

The solution we print is that of Dr Maxwell Hollyhock of Hampshire. Well done.

'How unwise of the dealer to let you pick the boxes up off the counter! Given that identical boxes had equal amounts of cottonwool, the one containing amber would have been obviously lighter. If you now look into one of the two which are not labelled amber you will know two labels and two contents. It follows that the remaining two boxes will contain the other two types of stone with the labels reversed.'

consider replacing emeralds in the future because the oil or Opticon or whatever has changed the colour of the emerald or the treatment has fallen out of the stone.

Retailers *will not* lose sales by disclosure, it is something we at Randles Jewellers have done for years now and I can honestly say that our turnover has increased through honesty. Our laboratory

has always and will always disclose all artificial treatments, because the most important persons to me in business are my customers and I will not deceive them.

Yours etc.

Jeremy Rothon, FGA

Natal Gemmological Laboratory,  
Musgrave, Durban, Republic of  
South Africa

1 July 1996



## WHAT'S ON

### Gemmological Association and Gem Testing Laboratory of Great Britain

#### London Branch

Meetings will be held at the GAGTL Gem Tutorial Centre, 2nd floor, 27 Greville Street (Saffron Hill entrance), London EC1N 8SU. Entry will be by ticket only at £3.50 for a member (£5.00 for a non-member) available from the GAGTL.

- 20 November **The mystery of opal** David Callaghan  
 4 December **Burmese gems at the Natural History Museum** Cally Hall

#### GAGTL Conference Exceptional Gems

The 1996 Annual Conference is to be held on Sunday 13 October at the Scientific Societies Lecture Theatre, New Burlington Place, London W1.

Extraordinarily beautiful and rare gemstones and methods of cutting to produce a truly outstanding specimen have inspired the theme of this year's Conference 'Exceptional gems'. The keynote speaker will be Dr H. Bank from Idar-Oberstein, Germany. Other speakers will include Jonathan Condrup of Sotheby's on important gems at auction, Ben Gaskell who will outline work on top quality quartz crystal spheres, Brian Jackson on Scottish sapphire, Howard Vaughan who will relate the stories behind some famous diamonds and Peter Zaltsman who will be speaking on the art of cameo carving.

Full details of the Conference are available from Mary Burland on 0171 404 3334.

#### Midlands Branch

Monthly meetings will be held at the Discovery Centre, 77 Vyse Street, Birmingham 18. Further details from Gwyn Green on 0121 445 5359.

- 27 September **Technological developments in the jewellery trade** John Henn  
 25 October **Jewellery, gems and litigation** Richard Taylor  
 27 October **Practical training day.** New Cobden Hotel  
 29 November **Jewellery for the world and his wife** Shena Mason

7 December

#### Forty-fourth Anniversary Dinner

To be held at 3 Denehurst Close, Barnet Green

#### North West Branch

Meetings will be held at Church House, Hanover Street, Liverpool 1. Further details from Joe Azzopardi on 01270 628251.

16 October

#### Second-hand and antique jewellery, and all you need to know about it.

Richard Digby

20 November

#### Annual General Meeting

#### Scottish Branch

For details of Scottish Branch meetings contact Ruth Cunningham on 0131 225 4105.

17 October

#### Quiz Night and Bring and Buy.

Newliston House, Newbridge, Edinburgh

13 November

#### Lab Night.

Telford College, Crewe Toll, Edinburgh

### 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.

Tuesday 24  
September

Special evening viewing of the Crafts Council exhibition *Jewellery in Europe and America: New Times, New Thinking* with a talk by the curator, Ralph Turner. Admission by ticket only (see p. 59 for details).

Monday 30  
September

**Charlotte Gere** will give a lecture entitled *From small beginnings: Jewel Cases and their Makers*.

Saturday 2  
November

**Faith, Hope and Vanity—Amuletic and Symbolic Jewellery.** A one-day symposium in London, at the Scientific Societies' Lecture Theatre. Non-Members welcome. For further details please write to the Chairman.

Monday 4  
November

**Ulla Tillander-Godenhjelm** will speak about *The recently discovered Design Books of Henrik Wigstrom, Chief Workmaster to Fabergé*.

Monday 9  
December

**Oppi Untracht** will speak about the subject of his book: *Indian Jewellery*.

The copy date for contributions for the December issue of *Gem and Jewellery News* is 28 October 1996