

Gem & Jewellery News

VOLUME 6 NUMBER 4

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CARTIER 1900–1939

**A spectacular exhibition of jewellery,
timepieces and *objets d'art*
at the British Museum**

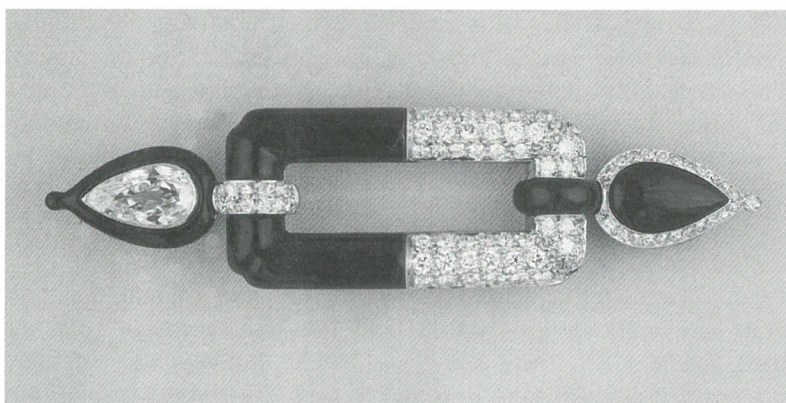


Photo by courtesy of the British Museum.

The exhibition *Cartier 1900–1939* will be displayed at the British Museum from 3 October 1997 to 1 February 1998. A private viewing for members of the SJH and GAGTL has been arranged for Saturday 8 November at 6 p.m. following the joint SJH/British Museum Symposium organized to tie in with the exhibition (for details see A Three-day Event on p. 64).

Illustrated is one of the pieces displayed in the *Cartier 1900–1939* exhibition and described in the catalogue of the same name by Judy Rudoe (a review of which was published in *GJN*, Vol. 6, No. 3, p. 37). The domino brooch was made by Cartier New York (c. 1925) and is an example of a range of designs with alternating elements in black enamel and open-back diamonds. The diamonds in this piece have been set with their tables in exactly the same orientation, emphasizing the individual rows of diamonds within the pavé-set area.

Kenneth Snowman, CBE

The Society of Jewellery Historians is delighted to congratulate its President, Kenneth Snowman, on his richly deserved appointment (in the Birthday Honours List) as a Commander of the Order of the British Empire (CBE). He has been honoured for his services to Charity and the Arts.

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EDITORIAL

A ticking in the woodwork? A hushed voice in an apparently empty room? A presence felt but unseen? All manifestations of the paranormal? No, they are the outward and visible signs of the most secretive, shy and reclusive followers of the gemstone, jewellery and mineral bandwagon. They are the collectors.

As I don't know any, for the reasons outlined above, it won't matter if I try to suggest what a collector *might* do if he existed (he might be she, of course). A collector may try to buy, exchange, steal or even find his specimens (though many think 'the field' is all that green that you see from the train window). The collector may specialize in one species or one country, in rough or fashioned material, in particular shapes or sizes, sometimes in carvings or colours. The collector of jewellery has an even greater range of choices. Though we know collectors don't exist, what an interesting and useful output we might get from them if they did! They could write up items they have seen, not admitting their ownership: some could take photographs (a major photographic archive is sadly lacking in the UK, a situation easily remedied were the will present): they could even work on their specimens to see if any of them showed unusual characteristics for the species: the buyers might maintain price lists (marketing is another 'field' in which very little work has been done).

I know that there may be some collectors who regard their collections as extensions of themselves and experience an increase of self-esteem with the collection's growth. They certainly exist in other areas of study and in general produce nothing of interest. But common sense tells me that not all can suffer from this personality problem. While admitting that considerations of security have to be taken into account, we could surely expect more from the phantom brigade. I have often overheard really interesting points made in those huddles which form in clubs and at gem shows: there must be a lack of confidence somewhere for all this data to be considered unworthy of publication.

May I appeal to any collector with interesting material or data to send it somewhere for publication? *Gem and Jewellery News* will always want to hear about it and no names need appear. Till then I shall continue to start at sudden noises and listen for those unexplained whispers. A glance at the glass confirms that I do exist: if you do the same and see nothing, look around for your collection!

Michael O'Donoghue

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.

CIBJO Congress

The CIBJO Congress was held in Las Vegas this year during the first week in June. This followed the JCK Jewelry show rather than the Basle show as in previous years. Las Vegas is an overwhelming place, but the delegates soon got down to the Congress and were able to proceed without too many distractions.

On the gem scene the most contentious issue was again the problem of Keshi pearls. Traditionally the term Keshi has been used to describe small pearls to a diameter of about 2 mm and the term was used before the advent of cultured pearls. When the Akoya sea-water cultured pearls began to be used, it was found that some oysters contained small pearls up to a diameter of about 2 mm, in addition to the pearl that was being cultivated from a bead. These pearls were collected and for years were sold as Keshi. When this matter became known to the legislators of the trade, they wanted to classify them as cultured pearls, but great pressure was exerted by the traders of such pearls not to classify them as cultured. As a compromise CIBJO agreed not to explicitly call them cultured and a footnote was put in the CIBJO *Pearl Book*, nomenclature, which indicated that the term Keshi was a Japanese word for seed and because of this physical similarity was used for small pearls.

In recent years such pearls have been found among the South Sea and Tahitian pearls, i.e. they are not deliberately seeded in the oyster, but are removed when the cultivated pearl is ready. However some of these pearls now grow to over 6 mm in diameter and the cultivators have continued to market them as Keshi. Without the term 'cultured', the

implication is that such pearls are natural but most people in the trade feel that these pearls should be classified as cultured, as should all small pearls obtained from cultivated oysters.

There was a very heated debate in the Pearl Commission meeting and the purists won the day, in that the term Keshi would be put into the cultured pearl category only, implying that no Keshi pearls were natural and the natural small pearls should henceforth be referred to as seed pearls.

This ruling will not go into the CIBJO book, as the producing countries will challenge the vote under the 90 days rule. This will mean that it will come up for debate again at the next Congress. The result arrived at the Congress I feel is wrong, because the trade does use the term Keshi for natural small pearls, which were on the markets for many years before cultured pearls were produced. The best solution would be for the term Keshi to appear in both the cultured and the natural sections as a trade name.

THE ABC OF DIAMOND GRADING

Those familiar with diamond grading systems will know that the best quality diamonds are colour graded 'D' under the system established by the Gemological Institute of America (GIA). I have often wondered what happened to the letters A, B and C.

I had heard two versions of how the selection of D as a top colour (colourless) came about. One was that at the time the system of letters was adopted they were not sure if the best (whitest) stone they had was definitive and they left the first three letters in case 'whiter' stones were found.

The other version was that someone had produced a similar grading system which had used and patented the letters A, B and C and when the GIA produced their system they had to start with the letter 'D'.

Previous systems had used terms such as River, Wesselton and Cape. These referred to locations which produced stones of certain hues and those in the trade soon got used to such systems.

At a later date, in an attempt to make the system more scientific, terms such as exceptional white, top white, rare white, white, tinted and so on were used.

I heard the 'true' versions at the CIBJO Congress in Las Vegas. The GIA were there and I asked the question about the A, B and C. To my surprise I got the following answer.

The GIA were in the process of devising a colour grading system for diamonds and they wanted to use an alphabetical system. At the time the letter 'A' was being used by certain sections of the trade, with terms such as A-plus, A-plus-plus, super-A and so on. The GIA decided to use a letter that nobody had used and picked on the letter 'D'. As an in-joke the letter 'D' was used as the failure grade in the American school system and this further convinced them that nobody had used this letter before for grading diamonds.

Any other versions from our readers?

Harry Levy

But this will still leave ambiguity when the term Keshi is used on its own (as pearl traders want) as to whether the product is natural or cultured. So the debate is wide open for all our readers.

The Coloured Stone Commission was, by contrast, a much quieter meeting. The *Blue book*, the CIBJO standard nomenclature for coloured stones, is being re-written and a draft version of the new format was available at the Congress. This was distributed to the delegates present and it was felt that they should have the year to discuss the changes with their national committees back home and come back next year with any changes. In this way it is hoped that after the next Congress the new *Blue book* would become acceptable, as 90 days notice was given before the meeting and it would not become subject to the 90 days rule again.

There will be a meeting later this year to discuss the situation of the Laboratories recognized by CIBJO. Here, there are no set guidelines for recognition other than a recommendation by the National Association for a laboratory to be recognized by CIBJO; often the Associations themselves ask for guidelines.

The Diamond Commission reaffirmed the necessity for the decla-

ration of laser-drilled stones as 'treated'. This is at odds with the major diamond producers, viz. Israel and Belgium, and now the USA, whose Federal Trade Commission has dropped all references to lasering in its guidelines.

Mention was made of establishing a possible grading system for fancy coloured diamonds. The GIA already have such a system working, as do HRD.

The situation now existing with the cheaper small diamonds continues. As readers will be aware from earlier comments, Argyle who produce a large quantity of small near-gem quality rough diamonds broke away from the De Beers cartel and now market the stones directly themselves. The main manufacturing country that cuts and polishes these stones is India, with its large, experienced and economic work force. With De Beers no longer in complete control of this end of the market, there is now an excess of rough. The Russians are also selling rough diamonds and the Indians have an excess of polished goods available. To maintain their cash flow they are forced to sell at reduced prices.

Bangkok

The Bangkok market has also become less stable in recent months. The economy in general is in trouble and this resulted in the recent devaluation of the baht. More specifically the jewellery and gemstone trade is having its problems. Until recent times it had become the largest market for gemstones, local dealers became De Beers sight holders and a diamond cutting industry was begun, and naturally they started to produce finished jewellery. With cheap labour and local access to all types of stones and precious metals they were able to produce jewellery at prices cheaper than those in Europe and America. But in recent years the Thais found that their labour costs were being under-

cut in India and then China.

Also many of the more successful dealers and manufacturers began to diversify, moving huge amounts of money into the property markets. This market has also suffered and local traders have found themselves with large shortfalls. There are tales of such people disappearing, leaving enormous debts, and this has knock-on effects in the jewellery trade. With a shortage of capital the amount of goods on the market has decreased.

The gem and jewellery trade is going through many changes and many of those involved are thinking how they can adapt to the new situations. As one analyst recently wrote, the question you should ask is not what is happening to the gem and diamond trade but what is going to happen to you in the gem and diamond trade.

Coloured fillers

One of the trade laboratories has put out an alert about the fissure filling of emeralds with resin and Opticon. One can now have the cracks filled with a green filler, and these come in all shades to emulate the stones from different origins. Thus one can have Colombian green, Zambian green and virtually any other shade of green. Life does become more interesting and difficult for all those handling emeralds.

According to the CIBJO rules of disclosure, there is now a broad statement (avoiding the term 'treated') about declaring the presence of a colourless oil or resin. But the rules make it quite clear about coloured fillers; in all such cases the stones have to be declared as 'treated'.

Did I mention cheap diamonds? K-Mart, a chain store in the USA, is marketing a one-carat total weight diamond bracelet set in 10-carat gold for a price of \$39.99. Yes, this is a retail price, and I have not missed out a zero!

Harry Levy

New bulletin for jewellery and silver valuers

May 1997 saw the launch of *Appraisal 2000*, a newsletter for British valuers and appraisers. It has been designed by Peter Buckie and Brian Dunn and contains details of a programme of Valuation Master Classes from Cork and Dublin to Stirling and London.

For more information contact Peter Buckie on 01223 32 22 22 (Fax 01223 32 28 04) or Brian Dunn on 0171 734 7020 Ext. 2169 (Fax 0171 734 0711).

FORTHCOMING EVENTS

Goldsmiths' Fair

The 1997 Goldsmiths' Fair is to be held at Goldsmiths' Hall, Foster Lane, London EC2V 6BN from 29 September to 5 October. It will be open from 11 a.m. to 7 p.m. on weekdays, and will close at 5 p.m. at the weekend. Admission is £3 which includes an illustrated catalogue. Telephone 0171 606 7010 for further details.

Items on sale will range from the very simplest modern silver and jewellery to the most elaborate items in gold and platinum set with gemstones at the very height of fashion. The craftsmen have a commitment to fine design and fine making and will be pleased to describe how individual items are made and the inspiration that created each of the objects on show.

Rock 'n' Gem Shows

Rock 'n' Gem shows displaying and selling a fine array of rocks, gems, minerals, fossils and jewellery open to both the trade and public are to be held at the Cheltenham Race Course, Cheltenham, Glos., on 18 and 19 October and at Kempton Park Racecourse, Sunbury on Thames, Middx, on 1 and 2 November 1997. The shows will be open from 10.00 a.m. to 5.00 p.m. and admission is £2.00 adults, £1.50 senior citizens and £1.00 for children 8-16 years. Telephone 01628 21697 or 01494 450504 for details.

British Lapidary & Mineral Dealers Association

The next Gem and Mineral Fair organized by the BLMDA is to be held on 25 and 26 October 1997 at the Regents Park Marriott Hotel, Swiss Cottage, London. For further information telephone Jonathan O'Dell on 01270 875133.

MUSEUM NEWS

New permanent galleries at the British Museum



Prince Charles is seen here discussing the new display of 1st century BC gold and silver torcs in the Iron Age gallery.

The Weston Gallery of Roman Britain and the galleries of Celtic Europe and the Later Bronze Age in Europe were formally opened at the British Museum on 15 July 1997 by His Royal Highness the Prince of Wales. In the evening, the Annual Dinner for the Museum's Patrons was held in the presence of Her Royal Highness the Princess Margaret. Both Royal visitors showed a keen interest in the new displays.

Beadwork and bead fair

The Bead Society of Great Britain will be holding its 8th Annual Beadwork and Bead Fair on Sunday 5 October 1997 at the Assembly Room, Acton Town Hall, West London, from 11.30 a.m. to 5.30 p.m.

Both wholesale and retail buyers are attracted to this annual fair which includes stalls selling beads (modern, ancient and collectable), beaded and beadwoven jewellery, books, findings and looms.

For further information send a stamped addressed envelope to the secretary Carole Morris, 1 Casburn Lane, Burwell, Cambridge CB5 0ED.

The Canadian Gemmological Association's 8th Annual Gem Conference

To be held on Saturday 25 October 1997 at the Delta Chelsea Inn, Toronto, Ontario. Keynote speaker Thomas Chatham of Chatham Created Gems Inc. on 'Created gemstones, past, present and future'. The full one-day conference will include lectures and workshops.

For further information contact Mary Ellis at the CGA on +1 416 785 9043 or fax +1 416 785 9043.

ANNIVERSARY PARTY

Gem-set and Match: The SJH Achieves a Score

The twentieth anniversary of the founding of the Society of Jewellery Historians was celebrated at the Victoria & Albert Museum on 24 June. Welcomed by Philippa Glanville (V & A Curator of Metalwork, Silver and Jewellery), approximately 170 members attended an animated lecture by Dr Jack Ogden (Founder Member and Past President) about the history of the Society. Emphasizing the need to look forwards not backwards, he introduced amongst other things the possibilities of an Internet forum for the rapid dissemination of information.

There was the opportunity to view a fine new acquisition in the Jewellery Gallery, a bold multi-coloured papier mâché Ring of Fire neckpiece by Marjorie Schick, as well as the recently opened Silver Galleries and Silver Discovery Area, and an exhibition of the nineteenth century Spanish metalworker Plácido Zuloaga.

We would like to extend our appreciation to the V & A, and to Clare Phillips and Richard Edgcumbe for co-ordinating the activities. An enjoyable evening was had by all – here's to the next score!

Corinna Pike

SJH Presidents

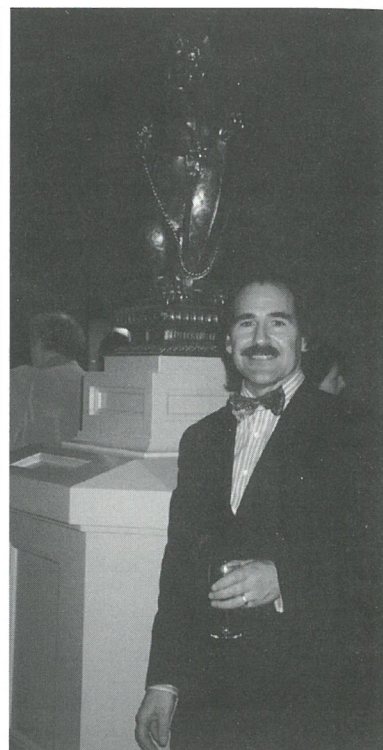
1977–80	Reynold Higgins
1980–83	Shirley Bury
1983–86	Hugh Tait
1986–90	Jack Ogden
1990–94	Ronald Lightbown
1994–	Kenneth Snowman

The Class of '77

Address by Dr Jack Ogden

The Society of Jewellery Historians was founded in 1977, but had its roots some years earlier. Coming from a combined family tradition of jewellery and archaeology, I had been looking at jewellery under the microscope from my early teens, but a visit to the Tutankhamun Exhibition in Paris in 1967 prompted me to try to delve deeper into the study of early jewellery. However, it soon became evident that those with knowledge on such subjects – curators, archaeologists, gemmologists, craftspeople and so on – were largely working in isolation. The need for some informal means to encourage more communication and information exchange between all types of specialists and non-specialists was self-evident. By the mid 1970s I was considering the possibility of some type of newsletter and when I raised the idea with John Goodall he suggested that forming a Society might be one way to implement this.

With the enthusiastic support of colleagues in various branches of the jewellery field, the Society was launched and at its inaugural meeting in 1977 Reynold Higgins, our first President and a world-renowned specialist on Greek and Roman jewellery, gave a lecture on Roman Jewellery. Since that date there can hardly be a jewellery expert from around the world who has not, at one time or another, addressed the Society. The subjects have ranged from Pre-Columbian to Chinese, from Bronze Age to Modern refractory metal jewellery. Our special conferences and one-day seminars have focused on everything



Jack Ogden

from early technology to pearls and our newsletters and journal (*Jewellery Studies*) have disseminated jewellery and jewellery-related information around the globe.

The achievements of the Society are one thing, and they should be celebrated, but it is also worth pondering what hasn't been achieved, and thus what the future might focus on.

Perhaps the greatest disappointment at the start was jewellery expert Dame Joan Evans' refusal to be President. Her reason was that she doubted the wisdom of combining academics and dealers in the same organisation. In fact, over the years it has been this very diversity of input into the Society that has given it its strength.

One of my prime reasons for encouraging interaction between diverse jewellery-related interests

was to try to remove another perceived 'iron curtain' – not between dealer and academic, but between science/technology and art history. This miscibility gap has been pointed out for almost a century, but it still exists. But such a divide is highly artificial. Approaches to construction will be fundamentally affected by the choice of materials to hand, the technology or skills available and the desired final forms. To see how a piece (or a whole class of jewellery) is assembled and what it is made of as a different subject to what it looks like and why, is at best short sighted, at worst detrimental to the subject.

The question, of course, is why does the divide exist? This question

has puzzled me for 20 years. I should have seen a clue to a possible answer in Joan Evans' negative reaction to the idea of the Society 20 years ago, but it was only when reading an essay by that great metallurgist cum philosopher Cyril Stanley Smith that the light dawned. Stanley Smith was not the first to point out that when the scientist or technologist examines a piece of art, he is privy to details only previously seen by its maker. As he or she traces how the piece was made and why he is actually identifying himself with the original craftsman. It suddenly struck me that perhaps we should look at the other side of the coin. Is the art historian or connoisseur who primarily concentrates on

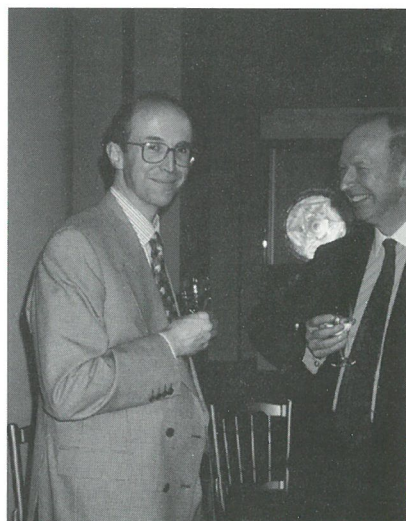
the design and aesthetics of a work of art, identifying themselves, albeit subconsciously, with the original owner and patron (preferably royal or titled)? In other words was this all just a simple matter of the old trade aristocracy social divide interacting with art history on a subconscious level?

Certainly the idea that the 'two camps' tradition in art history derives from nothing less than good old social insecurities and class has a certain appeal! It might be impossible to substantiate, but still amusing to ponder as we head into the next millennium and, I hope, a rising awareness of the need for a more holistic approach to a wide range of subjects.

SJH members at the V & A



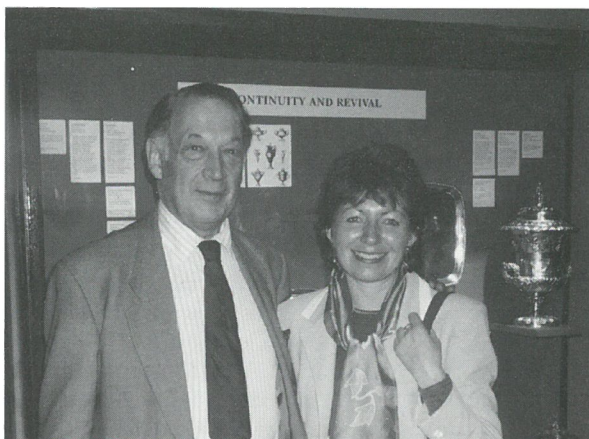
Judy Rudoe and Charlotte Gere



David Beasley



Susan La Niece



Kenneth Snowman and Katherine Purcell

WHITBY



Alec MacKenzie and Hal Redvers-Jones in their modern workshop behind the Victorian Jet Works.

During a visit to Yorkshire in June, I spent a weekend in Whitby, a town on the east coast surrounded on one side by the sea and on the other by moors and sheep. The town is known for its fresh fish, home-made fudge, fine marine reptile fossils, and as the home of the world's best jet. Jet is no longer quarried, but is collected on the beaches near the town by youngsters who sell it to the half dozen or so workers that remain in the area. Much of their work is small and provides inexpensive pieces of jewellery for tourists, but they also produce beautiful carvings on commission, keeping alive an old, local craft.

To the geologist jet is a form of coal, but to the gemmologist, and especially to the jet worker, it is much more special than that. Whereas other coals are derived from various plant spores and debris, Whitby jet is the fossilized wood of a tree related to today's monkey puzzle, of the species *Araucaria*, and is found in parts of Yorkshire in the Upper Lias about 175 million years ago.

Nowadays jet jewellery is associated largely with mourning for which it was popularly used in Victorian times, but it was known and used in Britain in the Bronze Age, and was highly prized in Roman times.

The first recorded jet workshop was set up in Whitby in 1808, long before there was even a coach road to the town, and production reached its peak between 1850 and 1870. A few years ago a complete Victorian workshop was discovered in the attic of a building under renovation. It had evidently been abandoned quite suddenly, and was left with half-finished items on the workbench and even an overcoat thrown over the back of a chair. The Victorian Jet Works, as it is now called, has since been moved to the top of Church Street near the steps up to the abbey, where it can be visited and give a valuable insight into the old methods and processes of working the gem material. On the other side of town is the Whitby Museum, which is not large but houses a fascinating collection, including an excellent display of jet

artefacts. A magnificent chess set of superb workmanship has recently been acquired.

No visit to Whitby would be complete without a walk on one of the nearby beaches to find pieces of jet washed up by the sea. This is best done after a storm, though small pieces can always be found by anyone with patience and a keen eye, lodged in rock pools and left there by the receding tide. Visitors must take care not to be caught on the beaches by the incoming tides!

I was told that the jet workers of Spain have recently tried to buy some Whitby jet as they no longer have enough of good quality to work themselves, but as they required half a ton of the material they were reluctantly told that this quantity simply was not available. 'We are lucky to get a couple of carrier-bags full in a season,' said one of the craftsmen.

The old story of jet being a form of black amber has lasted until recent years. One story told is that an old jet worker who retired some years ago used to insist that jet and amber were the same thing, only that jet was harder, 'Measuring between 4-5 on the Richter scale!'

Today's craftsmen know exactly what jet is, and they value it highly. They take immense pride in their work and are more than happy to share their knowledge with anyone who is interested.

Maggie Campbell Pedersen

Field Trip

The GAGTL will be organizing a visit to Whitby in Spring 1998. Hunting for jet on the beaches as well as visits to a workshop and the local museum are planned.

Full details will be published in the next issue of *GJN*.

GEMS – FACT AND MYTHOLOGY

Sapphire

The sapphire is a member of the corundum family, an oxide of aluminium, crystallizing in the trigonal system. It is the second hardest natural stone known, after diamond, with the number 9 on Mohs' scale.

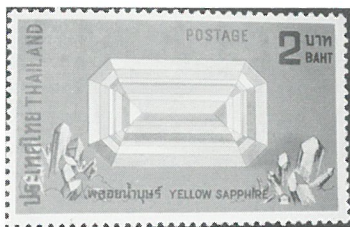
Corundum comes in almost all colours. After centuries of loose terminology we now refer to the red variety as ruby and all the other colours are called sapphire. When the term sapphire is used on its own it is usually referred to the blue variety; we can have yellow, green, purple, white and many other coloured sapphires. Some colours have retained their old name, for example padparadscha, the orange-pink variety. An exception is the deep pink variety which can be called pink ruby or pink sapphire. The colours come from small amounts of chromium (giving red), iron and titanium (giving blue) or iron on its own (yellow green).

Biblical References

The Bible (Exodus, 24.10) states that 'They saw a vision of the God of Israel, and under His feet was something like a sapphire brick, like the essence of a clear (blue) sky'. Other commentaries state that the Tablets Moses brought down from Mount Sinai were made out of sapphire, but some claim that the blue colour could have referred to lapis lazuli.

The stone is related to wisdom and it is interesting to learn that the Hebrew word for the stone—safir—seems to be related to the Hebrew word—sefer—a book, from which we get wisdom, and in which we have writing as we had on the Tablets.

The Persians believed that the earth rested on a giant sapphire, and that the sky was its pale blue reflection.



Yellow sapphire depicted on a Thai postage stamp

Further one of the twelve stones in the breast-plate of the High Priest was a sapphire representing one of the Tribes (opinion varies between Dan, Simeon and Issachar).

Sapphire has long symbolized truth, sincerity, and faithfulness. Because sapphire represented divine favour, it was worn by kings about their necks as a powerful defence from harm and envy. In the twelfth century, the Bishop of Rennes lavished encomiums – high flown praise and flattery – upon this beautiful stone and it was from his time that the stone became the most adopted for ecclesiastical rings. Fraud was banished in its presence and it helped necromancers, those diviners and wizards who used the dead as means of prophesy and magic, to hear and to understand the most obscure oracles. Bartolomaeus adds: 'Also wythes love well this stone, for they wene that they may wereke certen wondres by vertue of this stone' (*De Proprietatibus Rerum*, London, Wynkyn de Worde, 1495 Cap. 86, De Saphiro). Since sapphire symbolises sincerity and faithfulness, it is an excellent choice for an engagement ring. This stone was chosen for the ring given to Lady Diana Spencer by Prince Charles, and subsequently thousands of couples all over the world contributed to the revival of this tradition.

Colour change

There was in the Geological Museum in South Kensington, London, a splendid sapphire that had a colour change from a rich

blue in daylight to a violet hue resembling amethyst in artificial light. In the eighteenth century this stone was in the collection of Count de Walicki, a Polish nobleman, and Mme de Genlis used it as the theme for one of her stories, entitled 'Le Sapphire Merveilleux.' Here the sapphire is used as a test of female virtue, the change of colour indicating unfaithfulness on the part of the wearer. If the owner of the stone wished to prove that the subject of the test was innocent, she was made to wear the sapphire for three hours of daylight; but in the opposite case the test was so timed that it began in daylight and ended when the candles or lamps had been lit. This sapphire, still known as the 'Sapphire merveilleux', was for a time in the collection of the Duke of Orleans, who bore the name of Philippe Egalité during the French Revolution.

It is the birthstone for September, the month when most babies are born. Ancient lists also name sapphire as a birthstone for April and the gemstone for the sign of Taurus.

Roman Jewellery

There are examples of sapphire in original settings of the Hellenistic period. The stone began to appear regularly in high-quality gold jewellery during the Roman Empire. Most commonly the sapphires were polished and pierced as beads for use in necklaces and in earring pendants. They probably came to Egypt



A round blue sapphire on a Sri Lankan stamp

from Sri Lanka and further afield via the Red Sea ports of Egypt and thence to the Nile Valley and the Mediterranean world. Engravings were rare, due to the hardness of the stone, but the Romans esteemed a goat or bearded man carved on a sapphire as a royal image, one that brought dignities and honours, and exalted the wearer; this charm had power to cure and preserve from many infirmities, and to free the wearer from all poisons and spells of demons.

Sources

The oldest historical sources of the stones are those in Sri Lanka (Ceylon), but some of the most desirable stones also come from Burma (Myanmar) and Kashmir. The Ceylon stones tend to be pale in colour, although stones in strong shades of blue are available. These are often native cut and the patch of blue may be small in an otherwise clear white stone. Great expertise is needed to cut and bring out the true potential of such stones, they will have a deep blue colour when viewed from above, but will look almost colourless when viewed from the sides or the back. Such stones are often cut very thick and deep, in order to maintain the maximum weight and to satisfy a belief that the actual stone, when worn in a ring, should touch the finger. Many a Westerner has recut such stones to try and improve the symmetry only to find that the colour has totally gone.

The stones from Burma have stronger and deeper hues of blue, but like some Kashmir stones, many are not completely clear. Their interior seems slightly hazy due to very fine fissures and hollow lines. They are known in the trade as being somewhat 'sleepy'.

The *crème-de-la-crème* of the sapphires are those that come from Kashmir. They have a deep velvety gleam and their colour compares with that of the richest indigo delphinium. This connoisseur's stone is described as 'cornflower-blue' (com-

Durability

Because of its hardness, and since it has no cleavage plane and cannot be split along a single plane like a diamond, it is eminently suitable to be worn in jewellery. Years of wear do not tarnish it. It is in plentiful supply in stones up to three carats, especially in the cheaper qualities which are easy to match for sets. They can be cut into almost every shape.

pared to pigeon-blood red for rubies). There is an amusing story that a dealer phoned one of the leading Bond Street houses excitedly claiming that he had a 'cauliflower-blue' sapphire for sale.

The main sources for commercial sapphires have been Australia, Thailand and of course Ceylon. Many Australian stones have been of very dark blue, ranging from navy to almost black. Some have green tinges to them but heating can lighten their colour. Of the mines in Thailand and the surrounding countries, the best quality stones came from Pailin, Cambodia, but its output depends on the political situation. In Thailand, stones from Kanchanaburi tend to be pale, and any of stronger colour are commonly sleepy. Heat treatments have done wonders for these stones, and such stones can often be mistaken for the colours associated with the more desirable Ceylon and Burmese ones.

In recent years stones have been found in Kenya, Tanzania, Malawi and Nigeria. The African stones come in all sorts of colours, but they have not been too popular but due to improved marketing now sell better. Many are taken to Thailand where they are cut, polished and heated, producing fine desirable colours. Continuing exploration is also producing new sources of natural fine material. Another traditional source of sapphire has been Montana in the USA. Here the stones have generally been of a light colour but they are often cut as bright attractive gems; larger stones are rare.

Like a connoisseur of wines, an experienced dealer can often tell the origin of a sapphire by merely looking at it, sometimes one can even tell the actual mine and even in what period the stone was mined. But with the increased volume of treated stones it is getting more and more difficult to be able to do this, and this leads to problems with the pricing of the stones.

Heat treatment

The heating of stones to change their colour goes back many centuries and Pliny the Elder talks of this process in the first century AD. The blue colour in sapphires is due to traces of titanium and iron, and heating can change the oxidation state of iron and turn near colourless stones into deep blue ones. Such treatments were done on Sri Lankan gauda sapphires by Thai cutters who bought them for a few cents a carat, heated, and then resold them for many hundreds of dollars. This caused an uproar at first, but the markets are settling down now and prices have stabilized and the trade accepts that almost all sapphires undergo heat treatment. Surface diffusion of sapphires is done by taking pale stones and heating them to very high temperatures with titanium and iron oxides. These diffuse into the stone giving the surface a deep blue colour. This is a process in which there is universal agreement in the trade for disclosure.

Stars

Some sapphires with an unusual arrangement of tiny needle-like inclusions (rutile needles) can be cut in a cabochon shape to display a dancing six-rayed white star. Star sapphire quality is judged by the



A Sri Lankan stamp depicting a star sapphire

sharpness of the star, the evenness of the rays or 'legs' of the star and the body colour of the sapphire. It is extremely rare to find a star sapphire with a sharp star and a bright blue body colour. The more common colour is a grey to a whitish background, or even a milky blue. The ancients regarded star sapphires as very powerful talismans, a guiding star for travellers and a protection for the wearer.

The great Oriental traveller, Sir Richard Francis Burton, had a large star sapphire or asteria, as it was then called. He claimed it brought him luck and attention, the legend was that the sight of the stone would bring good luck, and hence natives would rush to his aid and see to his needs for a sight of the stone.

The asteria, or star sapphire, might be called a 'Stone of Destiny', and the three cross-bars forming the star are believed by some to represent Faith, Hope and Destiny. 'The Star of India' weighs 543 carats and can be seen in the American Museum of Natural History, as part of the Morgan-Tiffany Collection.

Synthetics

Synthetic sapphires were first produced by the Verneuil flame fusion method. They can be made in many colours and are sometimes mislabelled in the trade as synthetic amethyst, topaz or garnet. These stones should all be designated as, for example, synthetic corundum amethyst colour. More recently, synthetic sapphires have been produced by the flux and hydrothermal processes. They are marketed under various trade names, may be convincing imitations of natural sapphires and are more expensive than the Verneuil synthetics.

Because of its hardness there is a great demand in industry for corundum and synthetics are produced for drill heads, abrasives, as a substitute for glass to be scratch resistant for watches, and now in lasers and microcircuits. The demand is such

that many tons of pure corundum are manufactured annually.

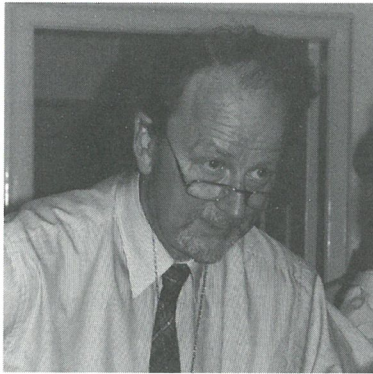
Anyone wishing to see a wonderful display of sapphires of the most magnificent colours need go no further than the Tower of London to see the stones in the Crown Jewels.

Harry Levy

I would like to acknowledge material from the ICA Gembureau, Bentley & Co's booklet The Romance of the Jewel, George Frederick Kunz's book, The Curious Lore of Precious Stones and from Catherine Johns.

GAGTL BRANCH NEWS

1997 has seen the introduction of the office of President for both the Midlands and Scottish Branches of the GAGTL, enabling due recognition to be given to outstanding contributions made by members.



Alan Hodgkinson

Alan Hodgkinson, FGA, DGA, has been elected President of the Scottish Branch. His tremendous enthusiasm for his subject has resulted in a busy international lecture schedule. Alan is a jewellery consultant, designer, manufacturer, valuer and educator. After earning his FGA with distinction in 1961, he moved on to jewellery management and then to providing training to the jewellery trade. Alan later began his own business and with the sponsorship of Eric Bruton, developed his highly acclaimed 2-day Practical Gem Identification Course. The success of this course and his tremendous enthusiasm for gemmology, ensures a busy international lecture schedule. In recognition of his distinguished service to trade education, Alan was made a Freeman

of the Worshipful Company of Goldsmiths in London.

David M. Larcher, FGA, DGA, has been elected President of the Midlands Branch. David has been in the jewellery business for the whole of his working career, initially as an horologist, gaining his FBIH and later teaching horology at evening classes. He then obtained the R.J.Dip as he moved into the retail side of the business.

In 1964 David obtained his FGA with Distinction (the only UK Distinction in that year) after studying under the guidance of R. Keith Mitchell. He taught the gemmology Diploma class in Sheffield from 1965 to 1978, and the late Dr Bernard Martin, FGA and Tully Medallist, was among his students at that time.

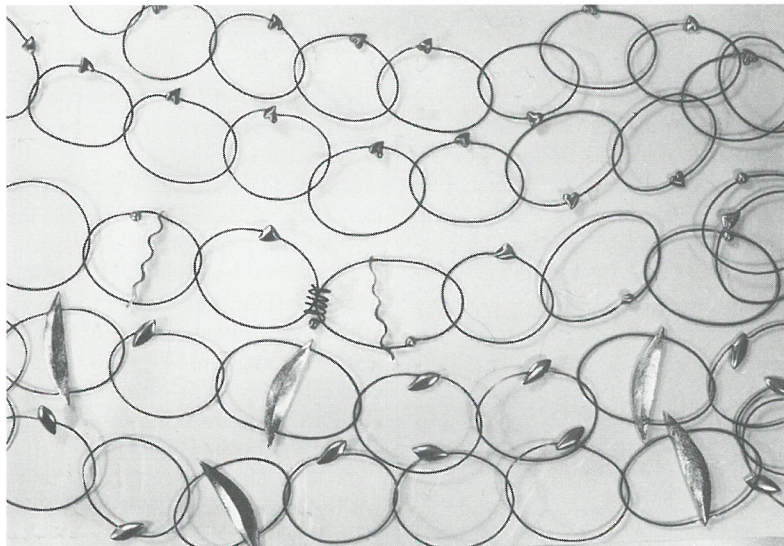
David was a founder member and Secretary of the South Yorkshire Branch of the GA until he moved to Sutton Coldfield in 1979. He joined the Midlands Branch and was Chairman for four years.



David Larcher

RECENT EVENTS

Tick, click and diversity



Chains in cast silver and titanium (1995). These chains use a technique of casting silver and gold on to titanium, using the lost wax casting process. The inspiration for this range of work came from an idea which arose from previous work using this technique of casting silver and gold on to titanium. Vulcanised rubber moulds were used into which the titanium was inserted prior to wax injecting to produce units in limited quantities.

Lecture to the Society of Jewellery Historians by Ann Marie Shillito on 21 April 1997.

I trained as a designer and maker of jewellery at the Birmingham College of Art and subsequently at the Royal College of Art in London. My illustrated talk explained what makes me 'tick', and referred to moments of insight, the 'clicks' which lead to diversity.

I enjoy problem-solving, and am at my most creative when working on projects involving new ideas, new materials, techniques and challenges. Designing incorporates research, and I bring to this process as thorough a knowledge of materials, techniques and function as possible. Around two-thirds of my time is spent on this stage of the work.

Often the final design retains an element of the first, instinctive, idea, enhanced by the other ideas and concepts which occurred along the way.

At Birmingham College of Art we were continually introduced to new materials, such as acrylic, aluminium and titanium. The great appeal of the latter is the potential for colouring the surface using either heat or anodic oxidation. At the Royal College of Art I continued to explore its qualities, producing large pieces of body jewellery, haircombs and belt buckles for my Master's degree in 1971.

In 1977 tantalum and niobium became available to jewellers. These metals can only be coloured electrolytically, specific voltages giving specific colours. Looking at charts

of the colour ranges and the voltages for the three refractory metals, I experienced a wonderful, satisfying 'click'. The same voltage would produce different colours on the different metals, and as tantalum and niobium are more malleable than titanium they can be spread by hammering to fill a shape pierced out in titanium sheet, forming mock inlays. This opened up new design possibilities.

I also used various resists with anodising to create coloured patterns, and eventually discovered a rubber-based resist which could be used in a variety of ways. At about the same time, I read a newspaper article about surgeons using anodised titanium surgical instruments because it is an inert metal which causes no allergic reactions. 'Click' – This led to integral titanium earwires, giving clean profiles to my designs.

Since the 1970s I have practised photo-etching and piercing on steel and silver, and surface etching of titanium. A colleague, Roger Taylor, invented a technique known as R.T. Blanking which can be used in a small studio workshop, and in 1986 I used this method on photo-resisted titanium sheet to produce several ranges of jewellery. When the blanking tools became blunt, they were used in reverse to push profiles into relief on niobium. Niobium is malleable, and I worked directly in the metal, with little design work on paper.

When I moved to Edinburgh in 1978 I sold most of my work through specialist galleries, often in themed exhibitions, which can be important in generating new directions. In 1989, an exhibition titled 'Craft Noire' prompted me to try anodising and dyeing aluminium: a range of brooches emerged, worked

and dyed very freely.

I had made two necklaces in 1975, using the technique of casting silver on to titanium, and have returned to this technique sometimes to make unique wedding rings and, in 1995, a range of chains. I was excited about the chains, but the continuous linking with wax injecting was laborious and the spruing up difficult. When Precious Metal Clays appeared, I wondered if they could be used with titanium to make my chains. I spent a couple of months in 1996 experimenting with silver clay used with other metals, texturing and enamelling it before designing and developing anything wearable. I am still exploring this new material, combining it in designs which incorporate other metals and materials. I have also used gold clay, which is much more expensive!

In 1990 I received research funding to look into the viability of laser cutting refractory metal. I had read an article on laser cutting which 'clicked' and prompted a search for more information. I worked in the Mechanical Engineering department at Heriot Watt University with engineering-based software, developed a freer method of designing on the computer and explored different shapes for my fibula type brooches.

Since attending a Master Class lecture by Stuart Devlin at Goldsmiths' Hall in 1991 I have been searching for solid modelling software to give me access to rapid prototyping technology. This has great potential for creative artists, who will use it quite differently from engineers and product designers. I have now acquired the software and a suitable computer, and with the support of the Scottish Arts Council, I am collaborating with four of my colleagues from the Jewellery and Metalwork Department in Dundee towards a catalogued touring exhibition opening in 1998. Watch this space!

How will our garden grow?

A personal view of a part of London's history – Part 2: The nineteenth century

A talk by Adrian Klein to the GAGTL on 12 March 1997

We move fast forward to the nineteenth century, when Charles Dickens described Saffron Hill as the haunt of Fagin and the Artful Dodger. A police court stood where 52 and 53 Hatton Garden are today. It was to this court that *Oliver Twist* was taken after his arrest.

Prior to the 1800s Clerkenwell to the north and east of Hatton House had been the home of the jewellery business. However, during the early nineteenth century jewellers and dealers in precious metals and stones started to move into the residential properties of Hatton Garden. One of the first was Percival Norton Johnson who started a refinery in the stables of number 79 in 1817. The company, now named Johnson Matthey, has grown somewhat in the past 180 years and still trades from these premises.

The late nineteenth century was a very interesting period in the Garden's history. Sebastian de Ferranti, at the age of 20, was working on his inventions at 57B Hatton Garden, and R.W. Paul invented a revolutionary new type of movie projector and set up a film studio at number 44. Mr Rogers ran a bath house from the rear of 32 Hatton Garden and also let out part of the house to a coal merchant – the two trades went well together! The coal merchant's name was Samuel Plimsoll who invented the Plimsoll line, which is marked on all the ships that sail the seas today. At 57D, Hiram Maxim built his first automatic machine gun, which fired 600 rounds a minute. One of his guns was ordered for Stanley to take on his expedition to relieve Livingstone in Darkest Africa...

and it was 'out of Africa' that came the one commodity that was to change the face of Hatton Garden for the next hundred years – rough diamonds from Kimberley.

As the South African diamond fields opened up and the natural connection with that country brought the production to London, the number of dealers, cutters and jewellery workshops multiplied rapidly. Picking up an 1885 Post Office Directory, you would find the names of 67 diamond dealers listed in the area.

The War Years will follow in the December issue of GJN

Jewellery Seminar – Cartier 1900–1939

To coincide with the major exhibition on Cartier being held in London this autumn, Sotheby's Institute is offering a three-day seminar examining the stylish era from 1900 to 1939. Through the prism of some of its most glittering creations, Cartier will be placed in a broader art-historical context.

The seminar will feature a panel of specialist lecturers in diverse fields of the decorative arts, including jewellery, architectural and fashion historians, and will culminate with a session led by Eric Nussbaum, Curator of the Collection Ancienne Cartier.

The course will run from 16–18 October and will be repeated from 26–28 November. The fee per person will be £495.

For further information contact Leanda Senior on 0171 462 3232.

Where will they be?

After reading 'Where are they now?' (*GJN*, 1997, Vol. 6, No. 2, p. 24) my first thought was of the beautiful transparent green grossular that was briefly available in the early '70s but of which I have only seen two poor examples since (apart from the one in my reference collection). I believe they were South African. In those days it was not too difficult to find a few cut stones of pleasant blue but certainly rare jerejeveite: it is years since I saw one. It is becoming almost as difficult to find examples of the nice bright greenish-blue phosphophyllite from Bolivia. Incidentally, I always understood that the correct description of the chatoyant nephrite was nephrite/actinolite/tremolite.

No other examples immediately springing to mind, I fell to wondering what else we might be regretting the *absence* of – twenty years hence – well, those of us who are still around! The most likely are Paraiba tourmalines, particularly the beautiful range of blues, the currently fairly new chrome green zoisites (called by some 'tanzanites') and the colour-change diaspores from Turkey! In recent years there have been a few emeralds from Zambia that have interesting inclusions of tourmaline crystals. Most of the yellow, rather nice brown, and colourless cut barite currently on the market is from France. All of these seem likely to have rather more rarity value in the future. I still have doped rutile and strontium titanate in stock along with doped GGG although they and particularly the colourless versions get more and more difficult to find. Not that many years ago who would have thought colourless YAG would now be heading for the rarity list? I understand that Knischka synthetics are no longer in production, so their ruby (which was always one of the

most expensive available) seems set to become part of history and appreciate in price. On the plus side perhaps we shall see rather more demantoids coming out of Russia at a more sensible price.

This is undoubtedly a subject suitable for endless speculation but who knows what new finds are just around the corner to prove us all wrong.

Tony French, FGA
Brockenhurst

Peridot – fact and mythology

For well over 40 years I have had a passion for the study of peridot and I would like to respond to a statement made in the ICA and some of Harry Levy's comments in *GJN*, 1996, Vol. 6, No. 1, p. 11.

1. 'It has a high sensitivity to acids.' Not to my knowledge. However, there have been isolated reported cases of a peridot's surface having been pitted or damaged by the jeweller-repairman immersing it in a concentrated or dilute solution of sulphuric acid (formerly used for removing 'fire-scale' in jewellery-soldering applications) and then boiling the solution with the peridot in place for an extended time.

This in itself is a paradox: a knowledgeable jeweller-repairman should *never* heat or boil a peridot in any solution of any kind. The gem is *unpredictably heat-sensitive!*

2. '... and can discolour in prolonged exposure to sunlight.' In a detailed article on peridot in *Gems & Gemology*, Vol. XXVII, Spring 1992, pp 16–27, I discuss peridot from an American locality, the Kilbourne Hole, in which the volcanic crater from

which it is obtained dates from the late Pleistocene (approximately 180,000 years old). The crater is very heavily strewn with 'volcanic bombs' which can very easily be broken open to disclose the peridot grains and even large pieces and in comparing peridot from the 'freshly opened bombs' the colour is *identical* to that of peridot which has been exposed on the surface of the caldera for aeons! However, there *may* be some peridot from other world sources which *might* fade, though I doubt it!

3. 'The material polishes well.' True, but with difficulty. '... but the facet edges can tarnish in time.' I have no personal knowledge of any facet edges 'tarnishing' – but then, let us define 'tarnish.' Webster's dictionary: 'Tarnish . . . 1. To dull the luster of or discolor the surface of (a metal) by exposure to air. (1) to lose luster; grow dull; discolor, as from oxidation.'

Peridot is well-known to be brittle in that the junction of facet edges become abraded to wear in the normal course of being worn as a piece of jewellery. However, I have no personal knowledge of any peridot being 'tarnished' to date. Perhaps semantics is the key and the writer meant rubbed or abraded.

In reading many articles on the care and handling of gems I find that many statements are based on what are known in America as 'wife's tales' and not on solid scientific information and also find, like our friend Dr Fred Pough, that statements are often-times made without any research or scientific background.

John R. Fuhrbach, BSc.,
FGA(Dist), GG
Jonz Fine Jewels, Amarillo, Texas,
USA

ASSOCIATION FOR CONTEMPORARY JEWELLERY

Saturday 10 May saw the launch of a new society for jewellers and enthusiasts for contemporary jewellery. At the Jewellers' Exchange conference at Newcastle in March 1996 (reported in *GJN*, 1996, Vol. 5, number 3) the proposal for a national association was warmly welcomed by delegates and a steering committee set up. During the ensuing year this group discussed objectives and structures, and prepared a constitution for adoption at the inaugural meeting. This was held, appropriately, at the School of Jewellery in Birmingham (University of Central England), where Professor Norman Cherry, convener of the Newcastle conference, is Head. The meeting was attended by a gratifying total of

around 50 people, after a mailing to those who had participated in the conference.

The aim of the Association will be to promote interest in and understanding of contemporary jewellery, and to provide a point of contact for working jewellers and anyone interested in the subject. Membership is open to practitioners, historians, curators, craft galleries and shops, collectors and indeed anyone with a passion for today's jewellery.

Many practitioners, particularly those outside London, work in isolation, and a source of information and a contact point, in addition to opportunities provided by events, will be an encouragement and stimulus to recent graduates as well as to more established jewellers. A quarterly newsletter is planned, to carry features covering polemic, technical developments, reviews of events and publications, and other matters of interest. An important section will be a 'noticeboard' giving details of forthcoming events and opportuni-

ties, courses, workshop rentals, exchange and mart, etc. It is hoped the newsletter will become a forum for members to express views and share ideas. In addition to the newsletter there are plans for another conference, and ideas for masterclasses, exhibitions and other events are under discussion.

At the inaugural meeting Norman Cherry was elected Chairman, Muriel Wilson Hon. Secretary and Maria Hanson Hon. Treasurer. A committee of eight members was elected to support the officers. Getting the Association up and running as the kind of dynamic and effective body that its founders envision will need a great deal of hard work, but with members' support we are confident the effort will prove worthwhile.

For anyone interested in joining, the annual subscription is £30 (£10 for students) payable to Maria Hanson, Albert Works, Sidney Street, Sheffield S1 4RG.

Muriel Wilson

COMPETITION

Our old trickster was back in town again. He came into the office and placed on the desk ten bags. They were all fairly heavy and he opened one and spread the contents on the table. They were all identical looking gold coins. He said that each coin weighed 10 grams and I could buy them on a scrap value basis, a considerable saving on the price.

The condition was – there is always a catch with our trickster – that one bag contained counterfeit coins which looked exactly the same as the genuine ones but weighed only 9 grams each. All the other bags contained genuine coins but he had no idea how many coins were in each bag.

I could buy as many bags as I wanted but if I included the bag with the counterfeit coins I would have to keep this bag, pay him twice the scrap value and not be able to buy any other bags. I pleaded with him to allow me to weigh the coins. Eventually he relented when he saw my scales, which had one pan and showed the weight on a scale, and said I could make one weighing taking as many coins from as many bags as I wanted, but then I would have to take one or more bags and the original conditions would apply.

I reasoned that if I was very lucky and took a coin from the counterfeit bag, then this would weigh 9 grams and thus I could buy all the other bags knowing they were good. If I picked a coin from a good bag then I knew it would weigh 10 grams and I would be safe in buying that bag.

Can I improve the odds, with just one weighing, and possibly eliminate the bad bag with certainty? Your help would be appreciated with a promise of printing the best solution.

Harry Levy

Answer to the last competition

One's instincts are that to raise a rope going round the world by one foot above the surface will leave a much bigger gap in the length of the rope than raising it one foot from all round the neck of a person.

However the maths show that in both cases the increase in length is the same. If we look at the elementary maths we know the relationship between the radius and circumference of a circle is as follows:

$$2\pi R = C$$

Thus increasing the radius by 1 gives us the new circumference as

$2\pi(R+1)$ and the difference is $2\pi(R+1) - 2\pi R$ which equals $2\pi R + 2\pi - 2\pi R$ which reduces to 2π and this is independent of the original diameter.

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.

24 September

Rock-forming minerals—the writing of a classic Professor R. A. Howie
From sparks to sparkle – a brief history of the use of marcasite/pyrites

Lynne Bartlett

15 October

Fluid inclusions: solutions for mineral genesis and gem identification

Andrew Rankin

Midlands Branch

For details of meetings contact Gwyn Green on 0121 445 5359.

26 September

Famous diamonds I have known

Howard Vaughan

25 and 26 October

Gemmology workshop

31 October

The sapphires of Scotland

Brian Jackson

16 November

Practical gemmology training day

28 November

Opals David Callaghan

6 December

45th Anniversary Dinner

North West Branch

Meetings will be held at Church House, Hanover Street, Liverpool 1. For further details contact Joe Azzopardi on 01270 628251.

15 October

A talk by Jack Ogden

19 November

Annual General Meeting

Scottish Branch

For details of Scottish Branch meetings contact Joanna Thomson on 01721 722936.

20 October

Gems – a valuer's heaven or hell?

Brian Dunn

20 November

Scottish river pearls Fred Woodward

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.

Monday

Charles Burnett, the Ross Herald of Arms: *The Honours of Scotland*.

22 September

Monday

Fred Rich, *Enamelling techniques and his own work examined*.

3 November

Saturday

One-day Symposium at the British Museum (details below).

8 November

Monday

Hugh Tait, former President of the Society: *A misunderstood aspect of the art of the Renaissance Jeweller*.

8 December

A THREE-DAY EVENT

The following events are open to members of both the GAGTL and the SJH at members' rates.

Saturday 8 November – Cartier

A SJH symposium to be held at the British Museum from 10 a.m. to 5 p.m. followed by a private view at 6 p.m. of the Cartier 1900–1939 exhibition.

Speakers will include Eric Nussbaum (Director of the Cartier historic collection), Dorothy Bosomworth (archivist at Cartier, London) and Susan Stronge (the Victoria and Albert Museum), Derek Content, Judy Rudoe (British Museum) and Terry Davidson. Further details from Judy Rudoe, Dept of Medieval & Later Antiquities, British Museum, London WC1B 2DG (please enclose an SAE marked 'Cartier Symposium').

Sunday 9 November – Collectors' Gems

GAGTL Annual Conference 1997 to be held at the Barbican Centre, London EC2.

Personal views of the many aspects of 'collectors gems' from speakers including Ludek Hubrt (Prague), Monica Price (Oxford University Museum), David V. Thomas (Crown Jeweller, Garrard & Co.), Lisbet Thoresen (J. Paul Getty Museum, California), Gabi Tolkowsky (Antwerp) and Eleni Vassilika (Fitzwilliam Museum, Cambridge).

As well as the lectures, there will be displays and demonstrations for delegates to view during the day. Further details from Mary Burland at the GAGTL on 0171 404 3334.

Monday 10 November – Museum visit

Following the theme of the GAGTL Conference, a special display will be mounted at the Natural History Museum, South Kensington, of items from the collections of famous gemstones collectors. A guided tour led by Cally Hall, Museum Gemmologist and Mineral Curator, has been arranged. Delegates will have the opportunity to view items not normally displayed to the general public. Full details available from Mary Burland at the GAGTL on 0171 404 3334.

The copy date for contributions for the December issue of *Gem and Jewellery News* is 17 October 1997