

Gem & Jewellery News

The Society of Jewellery Historians: A change of President

After four years as President – the maximum period permitted under the Statutes – Kenneth Snowman, CBE, FSA, and Chairman of Wartski, London, retired at the last AGM (26 January 1998) amid expressions of praise and gratitude for his steadfast support of the Society since its inception and, more particularly, for the way he had given so generously of his time during these last four years.

Dr Jessica Rawson, CBE, FBA, was then elected with acclaim and warmly thanked for agreeing to become our new President at a time when the pace of her extremely busy life shows no sign of having slackened. In 1994, Dr Rawson left the British Museum to become Warden of Merton College, Oxford, and in that short time two more books have been added to her long list of publications on Chinese art, antiquities and archaeology: *Chinese Jade: From the Neolithic to the Qing* (BMP, London, 1995) and *Mysteries of Ancient China* edited by Jessica Rawson (BMP, London, 1996).

Jewellery historians will have first become aware of Jessica Rawson's expertise in the diverse fields of Far Eastern jewellery, when in 1976 – one year before this Society was founded – the British Museum mounted



Dr Jessica Rawson

Photo courtesy of the
British Museum

my Exhibition, *Jewellery Through 7000 Years*, and for the first time her authoritative attributions and critical assessments of the Museum's Chinese collection appeared in print. Indeed, a decade

later this *Catalogue* was to form the basis of a new and richly illustrated book *Seven Thousand Years of Jewellery*, and for this volume Jessica Rawson wrote afresh on the subject of the jewellery of the Far East. Her specialist interest in Chinese jades, including those worn as amuletic jewellery because in Ancient China the stone was believed to have spiritual and even magical properties, had led to her collaborative work with John Ayres in 1975 on the *Catalogue* of the V&A Museum's Loan Exhibition *Chinese Jades throughout the Ages*. Significantly, the subject of her paper presented to a conference in China to celebrate 30 years of work by the Institute of Archaeology, Shaanxi Province, in 1988 was 'Western Zhou Jades from tomb I at Fufeng Qiangjia'.

After 27 years in the Department of Oriental Antiquities – the last seven as Keeper – Dr Rawson's intimate knowledge of the Museum's Far Eastern material – whether jewellery or silver, bronzes or jades, ceramics or paintings – is unmatched. The Society, which has never had an orientalist at its helm, is truly fortunate to be welcoming Jessica Rawson as its new President.

Hugh Tait

Contents

Gems	18
Around the trade	19
Origin and Evolution	22

Recent Events	23
Gem Fairs	26
Showbiz	26
Gilian Packard	27
Quartz and glaciers	27

Education	28
How will your Garden grow?	30
Island of Gems	31
Competitions	31
What's On	32

Editorial Board

Roger Harding
Catherine Johns
Harry Levy
Michael O'Donoghue
Corinna Pike

Production Manager

Mary Burland

Published by

Gemmological Association and
Gem Testing Laboratory of
Great Britain

27 Greville Street

London EC1N 8SU

Telephone: 0171 404 3334

Fax: 0171 404 8843

email: gagtl@btinternet.com

Internet: www.gagtl.ac.uk/gagtl

and

Society of Jewellery Historians

c/o The Department of

Scientific Research

The British Museum

London WC1B 3DG

Any opinions expressed in *Gem & Jewellery News* are understood to be the views of the contributors and not necessarily of the publishers

Copyright © 1998

ISSN: 0964-6736

Editorial

Christmas trading – it may seem strange to those reading this as such an unseasonable time, but when writing this (January!) and having just lived through the experience it did not seem so odd.

It never ceases to amaze me just how frantic the retail industry becomes in December, and every time we promise to plan things more efficiently next year. Everyone complains about the commercialism of the festive season, the long hours, impossible deadlines, and yet so much depends on it. Tensions are high, and the industry needs the front line jeweller to push home the sales, the final lap after a year of careful merchandising and stock control. This is not the time to fall ill or take a break!

The lead time required to assemble a new jewellery line can be years not months, yet this particular product has a timeless quality, whether of con-

temporary or traditional style – this cannot be said of the clothing industry. Jewellery, as an accessory, of course follows fashionable trends, but all is not lost if the December rush does not arrive. A good well-made design, at the right price with the help of some marketing, should succeed.

Personally viewed, I think that the real challenges to a jeweller and the skills in dealing with them are best seen during the remaining eleven months of the year. Many purchases are made outside the Christmas season, the main reasons for buying jewellery remaining as tokens of love and friendship, or simply as treats for oneself to celebrate something special. With this in mind, the entrepreneurial jeweller has a choice of many other special occasion and anniversary opportunities to target – the retailing potential therefore, is all year round.

Corinna Pike

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.

Gems

The moon may not be made of green cheese but moonstone is not always colourless. You don't have to be colourless orthoclase to be moonstone – any feldspar mineral with adularescence will do. Recently I saw a beautiful orange-to-peach coloured specimen of 20.44 ct, showing a well-developed glow. I don't know the place of origin (probably south Asia) but while such stones are not very uncommon, specimens of this size rarely turn up. Collectors could do worse than concentrate on the feldspar mineral group, as many mineral collectors do.

Blue quartz (uncommon natural and not very common synthetic) is usually a pale blue. I recently saw a magnificent rich sapphire-blue stone weighing nearly 22 ct. Giving an easily distinguished cobalt spectrum, this was a hydrothermally-grown product and may have come from Russia. It was one of the most beautiful synthetic stones I have seen for some time.

Cat's-eye chrysoberyl showing notable radioactivity has been reported in the trade and public media during January. Specimens shown on one British television news programme appeared dark brown with a fairly sharp white eye: rough (presumably pre-treatment) material in the same programme looked whitish to pale yellow. It would seem that the stones represent an attempt at colour enhancement without consideration for the rather unfortunate side effects.

Michael O'Donoghue

Hot gems and fake diamonds

1998 started with an international alarm for the gem trade and jewellery markets. The scare began in Bangkok with news that quantities of radioactive chrysoberyl cat's-eyes were being sold there and exported all over the world.

A few gem species have been irradiated for a number of years now to improve or change their colour. The stone most subjected to this treatment has been white topaz. The most common types of irradiation have been electron and neutron bombardment of the stones to produce various shades of blue.

Electron irradiation produces paler shades of blue, known in the trade as 'sky blue'. In this instance rough or cut pieces of white topaz are exposed to electron irradiation and the longer the exposure the stronger is the colour, but a saturation point is reached beyond which the colour will not intensify. When the stones are annealed (i.e. heated and maintained at certain temperatures) they turn blue. On cooling the stones maintain their colour and the colour-change is permanent as far as we know.

The dealer or cutter who has the stones irradiated determines the amount of radiation the stones should be exposed to; this is an economic decision, as the longer the stones are irradiated the higher is the cost charged by the laboratory. Different stones from different localities need different quantities of irradiation to obtain the optimum colour, but the dealer cannot experiment with small quantities as the fee for irradiation is based on the time and strength of exposure for material in a chamber of fixed capacity, however full it is. The other popular method is to expose the stones to *neutron irradiation* and in this instance the blue colour produced is known in the trade as 'London blue'. The colour known as 'Swiss blue' is obtained by applying both types of irradiation to the topazes.

Since the colour changes produced in topaz have been so dramatic, other stones have been exposed to such treatments in the hope of producing similar changes and this has resulted in such stones as 'hot pink' tourmalines (the hotness referring to the colour not the radioactivity!), and various colours in diamonds.

Subjecting a stone to irradiation is not something that can be done in the back of a kitchen or in a shed at the bottom of the garden. Stones are irradiated in a nuclear accelerator at known nuclear plants, research institutions or universities. Normally they are subject to the most rigorous government controls and workers would never release material which was dangerously radioactive to anyone involved in the gem trade. The stones are only released from such establishments when they display acceptable levels of radioactivity.

Scares about radioactive gemstones have been circulating ever since it became known that they could be treated in this manner. We are all exposed to various levels of irradiation in our everyday lives. During one of the early discussions it was alleged that a

single flight in Concorde exposed one to more radiation, due to the height of the flight path, than being covered in irradiated topaz for a lifetime.

Other scare stories have concerned irradiated topaz being stolen from vaults in Brazil, where they had been put to cool, and sold on the international markets while they were still dangerously radioactive. A similar story emerged at one of the Hong Kong shows about such stones from China. The basis for such stories seems to be economic, where dealers from one centre are more than keen to believe that stones coming cheaper from another source must be dangerous.

Dealers and others who handle such stones would never expose themselves, their families, their staff or their customers to such danger, although with rumours constantly circulating in the trade an increasing number of dealers are beginning to include an instrument for detecting radioactivity as part of their equipment. A simple Geiger counter registers most but not all the known rays that could be present; other instruments are needed to register the troublesome ones. ▶

Fresh fairways for David Callaghan

After a career of 42 years in the same firm, David Callaghan retired from Hancocks in London's West End on 31 December 1997. He began his career in 1955 as an apprentice, one of the last indentured under the NAG scheme, and became a director in 1964. He qualified as an FGA in 1958 and his positive approach to the well-being of gemmology and the gem trade resulted in many years of dedicated service to the societies and organizations in that field.

He was NAG Chairman from 1976-78 and Chairman of the Gemmological Association (now the GAGTL) from 1980-93 and served for many years on the Committee supporting the Gem Testing Laboratory, chairing that committee from 1979-1981. In 1983 he was elected a Liveryman of the Worshipful Company of Goldsmiths.

In the near future, there are plans to organize courses on the links between gems and jewellery led by David at the Gem Tutorial Centre; between a few golf games here and there he plans to take an active part in other aspects of the jewellery trade in London. We look forward to his continued involvement in the causes he has always supported, and to the inspiration and stimulation concerning gems which is his hallmark.

◀ Coming back to our radioactive chrysoberyls, the media picked up the story and television pictures were flashed round the world showing worried-looking dealers and jewellery shop owners in Bangkok being shown such stones next to ticking Geiger counters. This is a marvellous story for an investigative reporter and whole television programmes on this topic have been shown in such countries as Germany.

Unless the trade is very careful, a lay person watching such a programme will be told about radioactive chrysoberyl cat's-eyes, but will only remember radioactivity in association with gemstones in general, and continued media coverage will soon convince him and his ilk that every stone and every diamond is radioactive and hence all jewellery is dangerous to wear.

Of course, the public has rarely proved itself to be so fickle. They are aware that many things they come into contact with have been subjected to irradiation, but they trust the authorities and the traders to be responsible and not subject them to any danger. It again comes down to education and all those involved in the jewellery trade must make themselves aware of exactly what they are handling. It is not enough to have the ability to buy and sell something at a profit, because the trade should be the ones most able to educate the public, who are their customers, answer their questions and allay any fears they may come across. And the safest way to trade is to deal with reputable suppliers.

Harry Levy

A plea to the retailers

The Tucson gem shows continue to grow year by year and the proliferation of gemstones on the market has to be seen to be believed. The traditional sector of our trade still shows the public a range of emeralds, rubies and sapphires as well as diamonds. But there are many many other beautiful stones – some inexpensive, others extremely expensive – which the public will buy if they see them. It is up to our retailers to bring such stones to our own shop windows.

Harry Levy

International Gem Trade Laboratory Conference

Under the aegis of the ICA, but hosted by the AGTA (American Gem Traders Association), a meeting was set up in Tucson, prior to the gem shows, between the industry leaders and the more important laboratories involved with coloured stones.

Over the years perception on what should appear on a laboratory report has differed between the trade and the laboratories. A trader trying to sell his stone has, in the past, wanted to say as little as possible about his stone, whereas a laboratory feels it ought to report all it sees.

Recent court and media cases in America and the general greater awareness of different sections of the trade and, most important, the end user, are beginning to convince the seller to disclose more and more information about treatments – or the more user-friendly term 'enhancement' – when he sells his gems.

Unless the retailer is a competent gemmologist, he has to rely on the word of his supplier. As I have often said, the one who knows for certain if a treatment has been applied to a stone is the person who actually performs the treatment. Everyone else is dependent, in reality, on hearsay.

The only way to try to eliminate this uncertainty for a seller or buyer is to use detection work, either one's own or that of a laboratory. Again, a conflict always arises between the seller, who wants to declare only what is good about his stone and the buyer who wants disclosure as to what is bad about the stone. My last sentence can be contentious in that many dealers want to declare that there is nothing bad about a stone. And to accommodate these different viewpoints we now observe the more frequent use of another word 'process'. Stones are not treated or enhanced, they are 'processed' and the processes are different for different stones. Heating a stone is a process to bring out its best colour, fissure filling is a process to improve the clarity of a stone.

This ambiguity about disclosure, the minimum as opposed to the maxi-

mum, exists *in the trade*, not between the trade and the laboratories. Traders are becoming more aware of the need to disclose, and this need is to protect the seller from possibly expensive litigation at a future date, should the appearance of the stone change. Their demands to the laboratories are changing.

As I look back over the years, I now realize how compliant the established laboratories have been to the wishes of the trade, and the amazing extent to which they have accepted the wishes of the trade, but these dictates have always come from the sellers and not the buyers.

There has never been such a great demand for information about treatments of a gemstone as exist at present and the dreaded word for this information is 'disclosure'.

"The whole truth"

I have always been amused and bemused by the oath a witness has to take in a court of law to tell the truth, the whole truth, and nothing but the truth. 'The whole truth' is the problematic term; it is a matter of opinion as to when one has told the whole truth and how much of the whole truth is relevant. The whole truth is a pretty large term. Logically it is mankind's total knowledge.

The cry in the trade is moving from 'disclosure' to 'total or full disclosure'. This is not quite as all-encompassing as 'the whole truth', but is again a matter of opinion as to what constitutes 'full disclosure'.

My own feeling is that we have not yet fully determined exactly what the trade expects the laboratories to put on their reports. Until we have an accepted consensus, the differences in terminology between the trade and the laboratories will continue.

The discussions at the meeting were extremely amicable. The established laboratories do realize the need to produce reports that will help rather than hinder the sale of a stone, but at the same time the trade cannot expect them to put outright lies on their

reports or be accused of deception by not reporting on what can be relevant information. The trade does not want a proliferation of laboratories who produce reports that more or less kill the sale of a stone, by over-emphasis of the treatments or by simply overstating the knowledge that they claim to have.

Fortunately or unfortunately the Pandora's box of disclosure has now been opened. Anyone and everyone can peer into it – the need is that we should all see the same thing. Since science dictates how stones are synthesized or treated, we need to adhere to one of the requirements of science, that of telling the truth and not having too many secrets. The world of science should be open.

More meetings such as the one in Tucson are needed, and hopefully a greater degree of symbiosis will be established between the trade and the laboratories. As we approach the millennium with the spread of information in publications and on the internet, traders should become more knowledgeable about the stones they handle.

Harry Levy

AGA Tucson Symposium

The American Gemological Association (AGA) held their annual symposium on 4 February at the Tucson Gem Show. The day was chaired by the AGA President, Tom Underwood. Barbara Leal had arranged and then presented four British speakers through the day. Stephen Kennedy gave a slide presentation on recent problems faced at the Gem Testing Laboratory in London. Colin Winter gave a talk and practical session on the use of the spectroscope. Alan Jobbins was the compère of a cryptic gemological quiz over lunchtime. The afternoon was given over to Alan Hodgkinson and the visual observation of refractive indices, dispersions and absorption spectra. The evening reception was concluded with a slide presentation from Richard Hughes whose subject was rubies and sapphires from Burma.

Stephen Kennedy

Moissanite: a new diamond simulant

The item of growing interest in 1998 is the promotion of a new diamond simulant which is claimed to look more like real diamond than anything that has previously been produced.

The best simulant to date has been synthetic cubic zirconia. At first claims were made that CZ could not be distinguished from a natural diamond, but it soon became obvious that it was very different from the real thing and trained eyes can now detect it immediately. CZ can sometimes be difficult to spot, especially if the stones are small and are mounted, but tests are easy and a thermal tester will pick out the non-diamonds (even Customs Officers at airports now use such equipment).

in fact a moissanite and marketed for under \$500.

Moissanite is named after Nobel Prize winner Dr Henri Moissan, who first made the substance in the laboratory in the 1890s. Natural silicon carbide was first discovered in the Canyon Diablo meteorite, Arizona, and has subsequently been found in terrestrial rocks, but is extremely rare. It has now been produced as a colourless material and may be confused with real diamonds. It is harder than corundum, with a hardness of about 9.25 on Mohs' scale. It has a refractive index of 2.65-2.69 and a birefringence of about 0.04 and can easily be distinguished with a hand lens, even if the

Properties

	Diamond	Moissanite
H	10	9-9.25
SG	3.52	3.22
Dispersion	0.044	0.104
RI	2.42	2.65-2.69
Birefringence	-	0.04

The new simulant now being marketed is moissanite. It is synthetic silicon carbide produced by a company in North America and at present they are not releasing the rough, but only cut and polished stones. The publicity material, including a television presentation on the American Discovery Channel, is aimed at showing how closely it resembles diamond. Cut stones and mounted stones were shown to various appraisers in the New York diamond district and most were fooled into pricing them as if they were real diamonds; the claim was that, for example, a stone misidentified as a diamond and valued at \$5000 was

table is cut perpendicular to the *c*-axis. It has similar thermal conductivity to that of diamond and thus a thermal pen tester may not distinguish it from diamond, although some claim that if a thermal pen is accurately calibrated before testing it will make the distinction. Further, it is a silicon carbide which is of distinctly different composition from diamond which is pure carbon, and most importantly it has a specific gravity of 3.22 compared with diamond which has one of 3.52 and thus loose stones could be separated using a suitable SG liquid such as methylene iodide.

Harry Levy

Wanted – Jewellery on loan

The State Apartments and Royal Ceremonial Dress Collection at Kensington Palace are re-displaying the Court Dress Collection. They are anxious to borrow appropriate jewellery, both costume and fine, to complement the sumptuous dresses which will be shown on lifelike waxwork mannequins. They would like loans to be for one year in the first instance, and all items would be fully insured under Government Indemnity. If anyone can help, please write to Victoria Norton, State Apartments, Kensington Palace, London W8 4PX, fax 0171 376 0198, telephone 0171 937 9561.

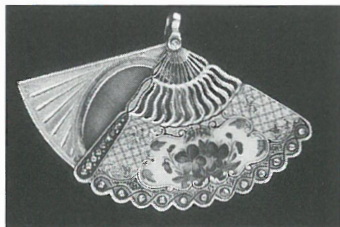
Nigel Israel

Graceful art of the fan

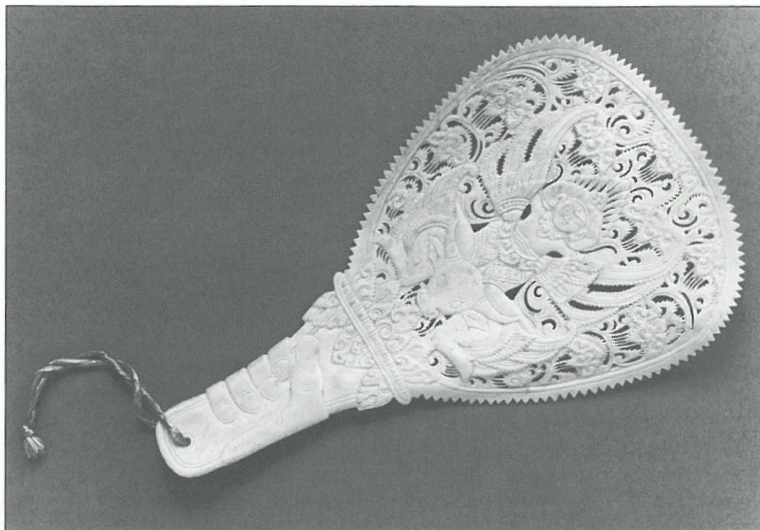
The fan, originating probably in hotter climates and used for cooling oneself, keeping flying insects at bay and for winnowing grain, has also been utilized at official state events, in royal pageantry, in religious ceremonies, and as a general fashion accessory. The delight of fans, which can be very expensive or extremely cheap and simple to produce, is that they afford the artist and craftsman a canvas and materials for numerous themes, from satire and propaganda to classical historicism. The fan worn and handled with poise adds a mysterious beauty and femininity.

Stimulated by a recent workshop run by the GAGTL on organic gemstones, I became interested in the structure of fans. A standard folding type consists of a pleated leaf made from vellum, parchment, paper, lace or textile, fixed onto a monture (ribs, sticks, guards, head and rivet). Elaborate montures are made from prized gem materials such as ivory, bone, horn, mother-of-pearl (from the pearl oyster and the paua or abalone shell), tortoiseshell and mica; some with gem-set gold and silver mounts. Other types include the fixed and screen fan, the brisé fan originating in Japan (seventh century) made up of a series of splayed sticks held together with a threaded ribbon, and the cockade fan which is a variation of the brisé but which opens instead into a full circle with two handles coming together to form one handle.

The earliest surviving fixed fan using precious materials was found in the tomb of Tutankhamun (c. 1323 BC), constructed with an ivory L-shaped



'Fan' pendant locket – diamonds and enamel, 18 ct gold, c. 1895



A fixed fan carved from water-buffalo shoulder bone, depicting the god Boma who protects the home from evil and, if one was in any doubt about its use, a hand is grasping the handle – Indonesia, early twentieth century, length 26 cm. (Courtesy of The Fan Museum, London)

handle, gold mounts and ostrich feathers. Peacock feathered fans and horsehair fly whisks represented status symbols in early Indian art. An example of the latter from the Metropolitan Museum of Art has a nephrite handle (c. 1650) with ruby set gold and silver mounts. A liturgical fan, the flabellum, was used to keep flies from interfering with the Eucharist. Queen Elizabeth I, according to an inventory of her wardrobe, owned a large collection of fans which unfortunately have not survived; however, many were described as having handles with jewelled gold decoration.

Decorated ivory featured strongly in eighteenth-century fans. Due to its light tractable nature it could be fashioned into very thin almost translucent sticks spanning 180°, which were carved and pierced through to an extraordinary lace-like quality. These were then painted, stained, or further enriched with silvering and gilding. Piqué work in gold, silver or metal was also set into tortoiseshell and ivory at this time. The whimsical nature of the Rococo period saw depictions of

romantic and pastoral scenes on the fan 'leaves', with ivory and mother-of-pearl montures complementing the popular pastel shades. The etiquette of displaying fans had very rigid rules in court circles, and it also mattered how one carried a closed fan to best effect to show off the jewelled guards. The main European centres for the fan industry were France, England, Holland and Italy.

One of the main design influences of the second half of the nineteenth century was stylized Japanese art, which took Europe by storm. The influence arose as a result of the signing of a trading treaty in 1853 between America and Japan. The newly imported wood-cut prints, ceramics, metalwork and lacquer work gave the West a fascinating new dimension to design which appealed to followers of the Aesthetic Movement. The symbol of the 'fan' in particular, was incorporated into designs for jewellery and silver, and also occurs in many other fine and decorative arts.

An exceptionally fine example of Imperial splendour is the lace

*wedding fan (1858) which belonged to Princess Tatiana Alexandrovna Yusupova (Yusupov Collection) with ivory guards encrusted with 531 gemstones – diamonds, emeralds and rubies set into intricate gold mounts. In a portrait of the Princess by Franz Winterhalter (The Hermitage), this particular fan is depicted worn prominently along with the finest of her jewels.

Corinna Pike

*Shown in 1997 at the *Imperial Fans from The Hermitage* exhibition, The Fan Museum, London.

New exhibition of gems in the Netherlands

Naturalis, the National Museum of Natural History in the Netherlands, will open its doors again on 7 April 1998. Queen Beatrix will perform the opening ceremony in a brand new building situated near Central Station in Leiden. Previously occupying seven separate sites, the new museum building will contain exhibitions, collections, a library, laboratories and offices.

New exhibitions will be opened, which include semi-permanent exhibitions on Life, the Earth, the Evolution of Life, the Diversity of Nature (in which, for example, the diversity of various minerals will be shown) and Visions throughout time on Nature. Also an education centre (and fun place!) for children and an information centre on nature are part of the museum. Temporary exhibitions will also be organized.

In the Treasury room a collection of gemstones will be displayed; over the years this collection has been built around the gem collection of King William I, which was donated to the museum in 1825. The display will show the well known gems as well as the more unusual ones, and can therefore be enjoyed by all gem enthusiasts and students studying gemmology, whether from the Netherlands or from abroad.

J.C. Zwaan

Recent Events

Cartier Symposium at the British Museum

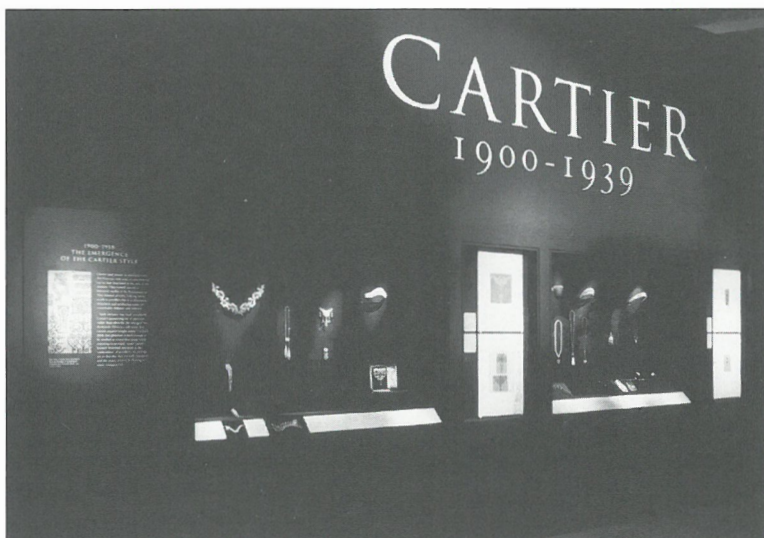
This one-day event, which took place on 8 November 1997, was timed to coincide with the exhibition *Cartier 1900–1939* at the British Museum. It continued the series of highly successful symposia held jointly by the Society of Jewellery Historians and the British Museum, and was attended by some 140 members of the SJH and the GAGTL.

Organized and chaired by Judy Rudoe, exhibition curator and author of the exhibition catalogue, the symposium examined several themes of the exhibition in greater detail and looked at topics that had not been covered by either the exhibition or the catalogue. As a result much new information came to light and it is planned to publish this in a future issue of *Jewellery Studies*.

Of the six speakers, three came from Cartier. Eric Nussbaum, Director of the Cartier historic collection, now numbering over 1500 antique pieces (from which the core of the exhibition was selected), described how he built up the collection over the last two decades. He included the pieces he failed to obtain as well as those he was lucky enough to secure, and revealed

some of the fakes that have recently appeared on the market – all of them recognizable as such because they do not correspond to records in the company's detailed archive. Dorothy Bosomworth, archivist for Cartier London, explained the kind of information that the archive could provide, with a fascinating account of the activities of Cartier London during the second World War: it is not generally known that General de Gaulle's famous resistance speech in June 1940 was made from the boardroom at Cartier London. Graham Forward, manager of English Art Works, the Cartier London workshop, gave a survey of Cartier techniques and fine craftsmanship, bringing the story up to the present day.

Susan Stronge, from the Department of Indian Art at the Victoria and Albert Museum, discussed the Indian jewellery that inspired Cartier's Indian-style pieces and gave much information about the Indian clients who commissioned pieces from Cartier. Carol Michaelson of the Department of Oriental Antiquities at the British Museum put Cartier's Chinese-style pieces in context with her account ▶



Cartier 1900–1939 at the British Museum.

◀ of the Western interest in China and the way in which Chinese sources were reinterpreted and adapted. Lastly, Judy Rudoe spoke on Cartier in the nineteenth century, with reference to the surviving company ledgers of the period 1850–1900 and the information they provide not only about Cartier's suppliers but also about the workings of the Parisian jewellery trade.

A buffet lunch was provided by Millburns, the Museum's caterers, and

the lectures were followed by an evening reception with wine and canapés in the Cartier exhibition. Warmest thanks to all those SJH committee members who helped with registration and other aspects of the day, to Louise Ward, who was responsible for the conference administration at the British Museum, and, above all, to the speakers, whose generous participation made this an intensely rewarding and memorable day.

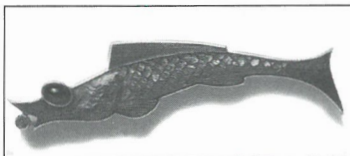
Judy Rudoe

Fred Rich

It was a great pleasure for the Society of Jewellery Historians to welcome Fred Rich as a guest speaker on 3 November to talk about *Enamelling techniques and his own work examined*. The main focus of the talk was on his jewellery designs, but he also reviewed his silverware pieces for which he has been acclaimed, culminating in the much-coveted *Cartier Award 1997*.

Fred Rich as designer-craftsman utilizes carving and modelling techniques to support his skills as goldsmith, enameller and artist. His qualifications are a first class honours degree in jewellery design, the Fellowship of the Gemmological Association with the Diamond

Diploma; achievements include the *Goddard Award for Silver*, the *Royal Society of Art Bursary Award for Medals*, and the *De Beers – Diamonds International Award*. Principal commissions are wide ranging, most



Ruby, sapphire and enamel 'fish' brooch 1995

notably a Badge of Office for the Worshipful Company of Goldsmiths (1984), the *King George VI and the Queen Elizabeth Diamond Stakes Trophy* (1988), *Primates Plaques* for the Lambeth Palace Chapel and Crypt restoration (1988–89), and the *Choristers' Badges* for the Lichfield Cathedral silver commission (1991).

His jewellery is colourful and bold, with a whimsical touch. Fine wires are painstakingly soldered to an engraved and contoured background, and using a broad palette of translucent enamel the textural and colour combinations are extraordinary and individual.

In 1995, Garrard staged a one-man show for him, the exhibition comprising new pieces of enamelled silver tableware, and a loan collection of both jewellery and silver pieces. The event was a great success, and led to several important commissions for one of this country's most talented enamellers.

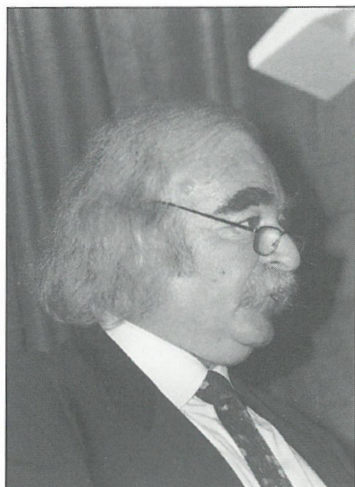
Corinna Pike



Diamond and enamel 'jabot-pin' brooch, D.I.A. 1988. (Courtesy of De Beers)

Collectors' Gems

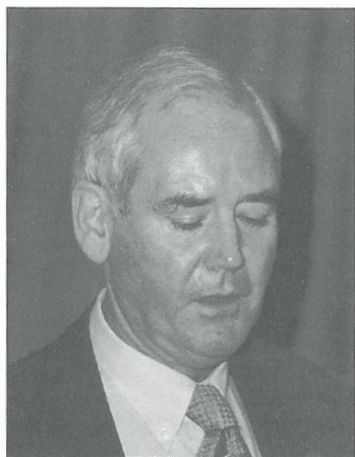
The 1997 GAGTL Conference held in the prestigious Barbican Centre in the City of London on 10 November proved once again to be a truly international event with delegates attending from 18 countries worldwide.



Gabi Tolkowsky reminds delegates of the 'Forgotten terminologies'.

After welcoming those present, Michael O'Donoghue introduced the first speaker of the day, diamond cutter Gabi Tolkowsky from Antwerp. In his talk 'Forgotten terminologies' Tolkowsky urged the audience not to forget the historical and cultural lessons of the past in their quest to communicate gemmological information to the public. Discussing the colour, clarity and cut of diamonds, he compared the early romantic names given in the East to the descriptions used in the trade today. He gave as an example the term 'Purest water' compared with the modern-day D colour, and urged that the trade should widen its horizons in a bid to bridge the gap between gemmological precision and terms required to inspire a customer.

Dr Eleni Vassilika, Keeper of Antiquities at the Fitzwilliam Museum, Cambridge, spoke about the engraved gems in the Museum's collection. As well as discussing and illustrating many examples of early intaglios and carved gems, she explained the events



Crown Jeweller, David Thomas, speaking about the Royal Jewels.



Professor Chen and Professor Yan from Wuhan, China, relax in the conservatory after lunch with Dr Jamie and Doris Nelson.

and mythologies that had influenced their designs, and also gave fascinating accounts of the stories behind the collections.

Monica Price, Assistant Curator of the Mineral Collections at the Oxford University Museum of Natural History, spoke about the educational role of the collections. Although the museum collection contained a few early specimens, most were acquired through the influence of the first Waynflete Professor of Mineralogy, Henry Alexander Miers, the first President of the Gemmological Association of Great Britain. Particularly significant was the collection presented by the Bond

Street jeweller Edwin Streeter after 'much discussion' with Miers. Streeter's intention was that the collection should be 'of service to students' at a time when Oxford graduates might expect to find employment in gem-producing countries overseas. 'Today,' she concluded, 'The Museum continues to expand the use of its gemstone collection, which is now used primarily in the public displays. Here gemstones as familiar and beautiful objects, evoke curiosity and play a valuable role in providing a bridge between the visiting public and the world of minerals.'

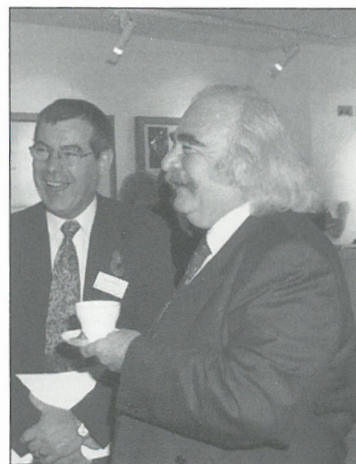
A leisurely lunch was served on the terrace and delegates had an

opportunity to relax in the Barbican's conservatory before returning to the conference centre to view the displays and demonstrations. These included stones with the latest treatments visible through the microscope with the expert guidance of laboratory staff, and a demonstration of a low-load diamond indentation hardness tester was mounted by Dr Jamie Nelson.

The first talk of the afternoon session was by David V. Thomas, the Crown Jeweller from Garrards. David gave a fascinating anecdotal talk, illustrated with a superb range of slides, on the Royal jewels. This was followed by a talk on the Crown Jewels of ▶



Dr Roger Harding, Dr Jack Ogden and Corinna Pike discussing the day's events.



Pat Mitchell (left) representing sponsors Barclays Bank plc, shares a joke with Gabi Talkowsky.

◀ the Czech Kings by Ludek Hubrt of Prague.

The day closed with Lisbet Thorsen of the Department of Antiquities Conservation at the J. Paul Getty Museum, Santa Monica, who summarized the latest ideas on the origins of gemstones in the ancient world. The value of the ancient gemstone lies in its artistic functional or archaeological significance, and little importance has been attached to the physical properties of the material itself. In fact, even the most basic information, the identity of the material, rarely has been confirmed gemmologically. Lisbet surveyed the gemstones used for ancient intaglios and cameos and the difficulties of identify-

ing the source of the material. 'If gemstone provenancing is an imperfect science for the materials circulating in the gem trade today,' she said, 'the ancient materials and their origins are even more elusive. We know of a few specific localities or ancient mines but the rest are long lost, worked over, or worked out.'

Museum visit

The Conference was followed on Monday 11 November with a visit to the Natural History Museum for a guided tour of the mineral gallery and a behind-the-scenes look at some of the gem and minerals collections not normally on view.

Mary Burland

Showbiz

The traditional rush of autumnal exhibitions, shows and fairs always helps to dispel those impending winter blues, and in the 1997 season we were spoilt for choice.

The usual trio of Earl's Court (International Jewellery London), the Chelsea Crafts Fair and the Goldsmiths' Fair provided a chance to review current trends in our gem and jewellery trades: white metal is certainly all the rage, perhaps following a trend started in Europe last year, and jewellery designs generally seem to have become smaller, more feminine and consequently more wearable.

Last year however these three shows were supplemented with several unique exhibitions which were truly inspirational: two in particular stood out for me. One of course was the unmissable *Cartier 1900-1939* (British Museum), and the related symposium run jointly by the Society of Jewellery Historians and the British Museum, which provided an insight into the remarkable company archives and the rich variety of influences on design of the period

(see p. 23). Less publicized but equally enjoyable was *A century of spectacular diamond jewellery*, organized by De Beers at Christie's, King Street, London. Exhibits included historical

and contemporary pieces by a range of designers from the world-famous jewellery houses to younger stars of the future. Complementing these pieces with photographs depicting the various artistic, social and cultural contexts of each decade, the exhibition managed to trace a twentieth century history of diamond jewellery, cleverly showing the influence of fashion and changing public taste on the evolution of different styles. I particularly enjoyed the images of 'diamond-wearing ladies' such as Mae West, Jacqueline Kennedy and Elizabeth Taylor!

Two other highlights are worth mentioning. *The nature of diamonds* exhibition currently at the American Museum of Natural History in New York is, quite simply, marvellous. Scientific yet artistic in its approach, informative and innovative, the exhibits vividly demonstrate the more complex properties of diamond, bringing them to life: many of the models are interactive and I watched as children and teenagers learnt about crystal structure, refraction and phosphorescence.

Surely this is the way forward if we are to encourage gemmology at the grass roots level? The walk-through giant 'pipe mine' reverberates as though volcanic eruptions are bringing kimberlite

Gem Fairs

4-5 April Gems, Minerals, Jewellery, Crafts, Fossils International Fair.

Regents Park Marriott Hotel, Swiss Cottage
10 a.m. to 5 p.m. Saturday;
10 a.m. to 4.30 p.m. Sunday
Organized by the BLMDA
Telephone 01282 614615

18-19 April Rock 'n' Gem Show

Kempton Park Race Course. 10 a.m. to 5 p.m.
Telephone 01628 621697
for details

to the surface just outside in Central Park, a live lapidary workshop demonstrates the art of faceting, and a film documents the rigours of prospecting with the story of Chuck Fipke's recent discoveries in Canada. The grand finale – a dazzling array of jewels on loan from public and private collections all over the world – is breathtaking, particularly those pieces from the Kremlin. How marvellous it would be to bring the show over here next!

Finally, back home in London, a display of Tahitian black pearls organized by Robert Wan at the Hempel Hotel was no less inspiring (though on a rather smaller scale!). Wan is the largest producer in French Polynesia, and the culturing process used on his farms is expertly demonstrated in a video (which also makes one itch to get on an aeroplane to sunnier climes!). The resulting pearls – such as peacock, aubergine and gun-metal greys – are stunning, and all *naturally* coloured, i.e. undyed (though of course 'South Seas' pearls are *cultured* products – a fact that seems to be forgotten sometimes by students).

Have I whetted your appetite for show-going? I hope so: all of the above were announced well in advance in our trade journals, and in my experience it is certainly worth making time to go to as many of them as possible.

Sarah Haslam

Gilian Packard 1938–1997

Gilian Packard graduated from the Royal College of Art in 1962. Her many colleagues, professional and business associates, who all became her friends, watched and admired the development of her career from those early days when the inspired originality of her jewellery brought her international acclaim and commercial success, through to her passionate dedication to education and training later in her life.

After leaving college she established a successful manufacturing business in the West End, and travelled extensively throughout the world with her work as part of British government supported exhibitions. Between 1962 and 1966 she won no fewer than seven of the world's most prestigious prizes for jewellery design, including the 'Diamonds International' award in New York. Much of her work was characterized by the subtle use of coloured gemstones and enamel. She pioneered the concept of interlocking wedding and engagement rings, and evolved a very distinctive design of ear ornaments, of which Peter Hinks says in his book *Twentieth Century British Jewellery*, '... a sort of penman's flourish of gold punctuated with a single diamond. The effect is that of a stray lock of gold hair.' In recognition of her outstanding achievements in jewellery design she was the first woman to be made a Freeman of the Worshipful Company of Goldsmiths and of the City of London by Special Grant.

From 1969–73 she was Chairman of the British Section of the World Crafts Council, a UNESCO supported organization.

Gil's first intention was to be a teacher, and it was to the field of higher education that she eventually made her way, with spells as Head of the Jewellery Department at the Glasgow School of Art, responsibility for Education and Training at the Goldsmiths' Company, and finally at the London Guildhall University. Gil had a passionate interest in all levels of education and training, and during the past ten years she devoted much of her time and energy to the develop-

Quartz and glaciers



Quartz crystals from Taléfre, Chamonix

ment of National Vocational Qualification for the jewellery industry. Her extensive knowledge of craft and industrial practice, her understanding of the training needs of both employers and young people, allowed her to overcome the seemingly impenetrable fog of government inspired legislation. Roger Price, Chairman of the British Jewellers Association, says of her contribution, 'the industry has lost a true professional, whose skill and determination produced results that many would have considered unobtainable.'

Her friends, colleagues and former students will remember and appreciate her relentless drive for people and causes in which she believed; her thirst for knowledge and new ideas, her unmatched thoroughness, and her integrity.

Gerald Whiles

A celebration of Gil's life is to be held at Goldsmiths' Hall, London, on 7 April and a trust fund benefitting young jewellery designers is to be set up in her memory. For further details contact Gerald Whiles on 0121 429 5519.

Just behind Chamonix in the French Alps is a little mountain railway that climbs up the side of the valley to Montenvers, a hamlet which boasts about four buildings including the station and a hotel, and which overlooks the Mer de Glace, one of the glaciers which descend around Mont Blanc.

A cable-car takes the visitor down onto the glacier, into which a tunnel has been dug so that it is possible to walk inside the glacier and observe at close hand the aquamarine colour of the ice. As the glacier moves new tunnels are regularly re-dug.

At Montenvers is a small museum housing a collection of local flora and fauna and, more importantly for the gemmologist, the Galerie des Cristaux, or Crystal Gallery, a tunnel into the mountain side containing exhibits of the quartz crystals found locally.

Rock crystal and smoky quartz were originally discovered when excavations were made for an electric power station. Some of the crystals were very large, up to eighteen inches in diameter. Nothing is mined today, but it is occasionally possible to buy specimens that have been unearthed during repair works in the summer.

Maggie Campbell Pedersen

London hosts FEEG meeting



FEEG delegates in the Gem Tutorial Centre at GAGTL. From left (standing) – Antoine Jarry, George Hamel, Joachim Nogués, Ulrich Henn, Jean-Paul Poirot, Ian Mercer, Nicole Cavanozian, Alexandra Harker and Hermann Bank; front – Hanco Zwaan, Roger Harding, Luis Sarmiento and Federico Sosso

The second General Assembly of the Federation for European Education in Gemmology (FEEG) was held in London at the end of January. Members from France, Germany, Italy, The Netherlands, Spain and Great Britain reviewed the results of the 1997 FEEG examinations and discussed plans for the future.

In 1997, 44 students from five countries entered for the FEEG examinations in July. After a small number of resits in October, 37 were successful in passing the theory and practical; this represents a pass rate of 84 per cent, very similar to that achieved by students in 1996, 87 per cent of whom passed. Each successful candidate will receive a splendid diploma eminently suitable for display and will be qualified to use the title European Gemmologist (EG).

The dates of the 1998 FEEG examinations were decided and are due to take place as follows:

Theory: Tuesday 7 July,
resit Tuesday 13 October

Practical: Between 6 and 10 July,
resit between 12 and
16 October

To enter, students must have the gemmology qualification of a member of the FEEG, and the closing date for applying to sit the 1998 exams is 31 May.

The next General Assembly of FEEG will take place in Paris on Friday 29 January 1999 and this meeting will be followed by a gemmological symposium. The theme of the symposium will be relevant for students interested in the latest developments in the gem world in Europe and elsewhere. Details of the programme will be published in the summer and will also be available from FEEG members' headquarters.

New enhancements in home study

There are many changes in the world of gem trading and gem testing. The only certainty is that things are still changing. New discoveries, treatments and imitations drive further changes in study and education.

About half of GAGTL students are in jewellery and other gem-related trades; the rest are enthusiasts, collectors and people who later intend to enter some aspect of the trade; they are all part of the 'mature' further education scene. Once this was dominated by the 'Correspondence Course'; our first home study service started in the early '20s and even in the early '80s most of our students studied at home. The proportion has declined to a steady state at nearly 15 per cent of our total world student intake. The rest are all studying with Allied Teaching Centres (ATCs), from China to Lapland. Yet home study still retains certain benefits relevant to busy modern living, more so now that home computers are increasingly used for learning and communication, especially in the remoter areas of the world such as mid-Australia, mid-Africa and even mid-Scotland. Obviously it should be easier for most students to cope with a practical course if they have access to sets of stones at a teaching centre. Conversely, it can be very useful to have direct feedback from your own personal tutor.

Over the past seven years we have increased the opportunity for home study students to take what was once known as the 'Diploma practical weekend' pioneered by Alan Jobbins at the Geological Museum, London, in the late '70s. Last year we ran the first of our enhanced tutorials aimed particularly at home study students, Preliminary as well as Diploma. These have been attended by students from South Africa, the USA, France, Oman and Italy, as well as many from UK localities. ATC students who wish to gain further experience with practical and examination techniques were also very welcome.

Guidance in observation practice, use of instruments and reporting of results encourages students to think in terms of 'real life' situations. A day of examination techniques reinforces this by promoting a free-thinking attitude to basic information, learning how to communicate – again as if in a 'real-life' situation such as recording an item brought for repair or valuation. The Diploma tutorial includes a half-length practical mock exam (self marked!).

Stone library

Having started up this new tutorial series, Lorne Stather is currently organizing a home study Stone Library which was inspired and 'primed' by Diploma practical examiner Amanda Good. Sets of gem materials are being assembled ready for a mailout system to be set up by the end of the year. This is a very long and painstaking job, made easier by those who spend time to help us as well as by the welcome donations in response to my call last year for members to search for their unused treasures. All donations are recorded in the *Journal of Gemology* – please keep the stones coming, they are being well used! UK Correspondence Course students will then be able to work on a useful variety of relevant gem materials. Eventually we hope to extend services to students in other EU countries.

Beyond this, the student of the future, and all tutors worldwide, can look forward to enhanced visual aids via CD-ROM and the worldwide web. Meanwhile we are maintaining our long-established standard demanded by those who fully recognize the challenges presented by all the new enhancements, artificial products, composite materials and remarkable imitations, not to mention the more usual gems and ornaments. If you are keen to sponsor a development project or a specific item within our education programme we shall be delighted to hear from you.

Our website www.gagtl.ac.uk/gagtl gives details of courses, tutorials, workshops, exam details and dates, trips and other special events, members' lectures, the London Wednesday 'playgroup' and much more; let us know what you want!

Ian Mercer

GAGTL Gem Tutorial Centre

Short Courses and Workshops

- 1 April** **Photographing gemstones with Frank Greenaway**
Price £104 + VAT (£122.20) – includes materials
- 20 April** **A day to string your own beads**
Price £95 + VAT (£111.63) – includes a pack of beads and stringing material
- 28 and 29 April** **Synthetics and enhancements today**
Two-day workshop. Price £198 + VAT (£232.65)
- 5 May** **Bead stringing II**
(For those who already know the rudiments of bead stringing)
Price £95 + VAT (£111.63) – includes a pack of beads and stringing material

Courses designed for students preparing for Gemmology and Gem Diamond Examinations:

- 18 May** **Review of Preliminary Theory**
Price £44 + VAT (£51.70). GAGTL student price £32 + VAT (£37.60)
- 18 to 20 May** **Three-day Preliminary Workshop**
Theory review, an introduction to instruments used in the course and a review of the materials discussed in the preliminary notes.
Price £156 + VAT (£183.30).
GAGTL student price £111.49 + VAT (£131.00)
- 1 June** **Review of Diploma Theory**
Price £44 + VAT (£51.70). GAGTL student price £32 + VAT (£37.60)
- 1 to 4 June** **Four-day Diploma Workshop**
Includes theory review and practical tuition as well as a mock examination. Price £262 + VAT (£307.85).
GAGTL student price £187.45 + VAT (£220.30)
- 6 and 7 June** **Weekend Diamond Grading Revision**
An intensive course that includes a mock examination.
Price £120 + VAT (£141.00)
- 6 and 7 June** **Two-day Diploma Practical Workshop**
Includes a half-length mock exam.
Price £145 + VAT (£170.38).
GAGTL student price £104 + VAT (£122.20)

For further details contact the GAGTL Education Department:

Tel: 0171 404 3334
Fax: 0171 404 8843
e-mail: gagtl@btinternet.com
Internet: www.gagtl.ac.uk/gagtl

How will your Garden grow?

A look into the future for the jewellers of Hatton Garden

by Judy Head of the Hatton Garden Association Ltd

Following Adrian Klein's series about past times in Hatton Garden I would like to offer a taste of the future!

In the summer of 1995, a group of retail jewellers met to discuss the revival of the old Hatton Garden Traders Association (HGTA) – the sole purpose being to do something about the state of 'the Garden'. Having worked in the Garden for almost twenty years, firstly representing a diamond manufacturer and latterly as a designer and marketing consultant, I was approached for my recommendations.

It is strange to think that some four or five narrow streets have, for over a century, become the centre of the world for rough diamonds, a major contributor to the design and manufacture of fine jewellery, and one of the largest concentrations of fine jewellery retailers to be found in any major city. Yet instead of acclaim and applause for our efforts, the British consumer, national and local government, and the press have been at best apathetic, and at worst scathing. However, if anyone is to blame, it is ourselves for excluding the very people whose support we need to help us prevent further decline of the manufacture of fine jewellery in Hatton Garden and in the UK.

There was to be no easy solution – no quick fix. Advertising was not going to provide the fast track to better business. Trade buyers and consumers alike would not return to the Garden until the Garden made them feel safe and welcome, until the ambience inspired trust, and until we, the business community, actively encouraged young people to join the trade.

In November 1995 I started work – visiting Camden Town Hall to investigate their planning policies, calling to the press to enlist support, discussing with the police the implementation of extra security – but my ideas were

greeted with a wall of apathy.

We purchased advertising space in the Evening Standard and attacked the negative with some facts and figures. That worked! The editors began to call me seeing a potential story – a cause to support! By March of '96 the London Borough of Camden (LBC) agreed to work with myself and the handful of retailers that made up HGTA to draw up planning policies that would prevent further erosion of business and craft skills. The government focused on the needs of small and medium sized business ventures, coinciding with the release of the CBI report on the plight of small manufacturers in London. LBC recognized the potential for developing Hatton Garden as a business and visitor centre for the jewellery industry – and the potential embarrassment if they should continue to ignore our plight.

The first bid for the single Regeneration Challenge Fund government funded assistance was put together over the summer of '96 and during that time LBC made the decision to grant change of use for some of the larger buildings, some of which had been empty for over a decade. The first to receive planning permission for conversion to apartments was the Sienna Buildings – which had been part of the St. Mungo's Trust Care in the Community scheme, 46–47 Hatton Garden. The result was a torrent of planning applications from developers anxious to jump on the housing boom bandwagon. Despite our pleas to consider the consequences of indiscriminate planning policies, letters of protest, and support from councillors keen to keep unemployment to the minimum, it was

another year before LBC took action to protect the workshops and jobs.

In December 1997 we learnt that the SRB bid had been unsuccessful. We were bitterly disappointed, but there was nothing to be achieved by having a post mortem.

We agreed to try again, and that bid was delivered to the Government for London in January this year. We understand that the results should be announced in March, but we are in a much stronger position now to achieve our goals through direct funding from

LBC, and new schemes currently going through the legislative process. Those goals concentrated on issues surrounding improve-

ments in the environment – CCTV, traffic calming, improved lighting and signage, improved and affordable workshop space – because if we can get that bit right the rest will follow.

In the meantime, we have made some loyal friends in the press, and the offices of HGA are constantly called for opinions, statements, editorials and even advice. A conservative valuation of the various publicity and promotional features we have initiated during 1997 amounted to over £2,000,000. We are regarded as the voice of Hatton Garden and the benefit has been that the publicity we have received over the last two years has been positive, sympathetic and supportive of both the industry and Hatton Garden.

Limerick Corner

A sharp witted group in the orient
Got hold of cat's-eyes for some treatment
After a while in a pile
They came out honey style
So hot that the trade was in ferment!

If you have a topical limerick, why not send it to us?

'... goals concentrated on issues surrounding improvements in the environment... because if we can get that bit right the rest will follow.'

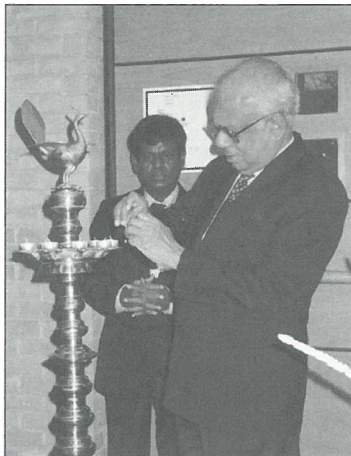
'... if anyone is to blame it is ourselves for excluding the very people whose support we need to help us prevent further decline...'

Island of Gems

Exhibition on gems and the gem industry of Sri Lanka

The second exhibition of gems and the gem industry of Sri Lanka organized by Don H. Ariyaratna was held on the 19 and 20 December 1997 at the St Alban's Centre close to Hatton Garden in London. The main objective of the exhibition was to bring the country's 2500 year old traditional industry from its birth place Ratnapura (city of gems) to the heart of London.

The exhibition was divided into five units explaining geology, gem mining, gem cutting and polishing, gemstones and education. In the geology unit various maps and economic minerals were on display giving a general introduction to the geology of Sri Lanka. The gem mining unit had the traditional equipment used in the gem mining industry including the long-handled mamoties and wicker baskets and a large variety of rough gem materials on display. In the gem cutting and polishing unit, there were demonstrations of all the gem varieties found in Sri Lankan gem gravel, sapphires from the highest grade blue to fancy colours, and rare gemstones including alexandrites, colour change garnets, ekanite and sapphirine. There were some exceptionally large gemstones with unusual features, e.g. a 350 ct high quality star rose quartz and a high-quality 24-rayed, 26 ct quartz star on display. The educational unit



The High Commissioner of Sri Lanka in London, Mr S.K. Wickramasinghe, declaring the exhibition open. In the background is Don Ariyaratna.

showed various colour slides, video films and students' gem specimens.

The exhibition was well organized and the many visitors had a rare opportunity to see all aspects of Sri Lankan gems and the gem industry in this part of the world. A free gemstone was given at the door to each child whose family contributed over £2 to the Diana, Princess of Wales, Memorial Fund.

V. Shah

Scottish Branch Conference – Peebles

This year's Scottish Branch Conference will open on Friday 8 May with talks by Gail Levine, author and publisher of *Auction Market Resource* and valuer of jewellery for American auction houses, and her husband Howard Rubin who has devised and produced the *Gem Dialogue*, a chart for grading coloured gemstones.

Saturday 9 May will be devoted to the study of modern synthetics and

stone treatments, and the skill involved in buying coloured gemstones. Doug Garrod of the GAGTL and Marcus McCallum, an independent London-based stone dealer, will be speaking and there will be a wide range of specimens available for study.

The Conference is open to all GAGTL members and further details may be obtained from Joanna Thomson on 01721 722 936.

Competitions

Where on Earth?

You are all familiar with the story of the hunter who gets up one morning, travels one mile due south, then one mile due west where he shoots a bear and then travels one mile due north to end up where he started from. The question is what colour is the bear. The answer is 'white', because the hunter is at the north pole when he starts his trek to end up at his starting point.

For many years it was believed that this was the only answer. But is there anywhere else on earth where such a walk can be taken, i.e. to travel one mile due south then one mile due west and finally one mile due north and end up at the starting point?

The answer is *not* the south pole, because you cannot travel south from that pole.

As usual an honourable mention in the next edition for the most elegant solution.

Answer to the last competition

The last puzzle proved to be too easy, I was stopped in the streets and 'phoned with the solution that the barber was a lady (not of the bearded variety!).

Harry Levy

1998 GAGTL Photo Competition

Gems in fashion

GAGTL members are reminded that the closing date for the 1998 Competition is **30 April**.

Entry forms available on request from Mary Burland on 0171 404 3334.

Gemmological Association and Gem Testing Laboratory of Great Britain

London

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.

22 April. Pearls – a fashion opportunity. *CHRISTIANNE DOUGLAS*

13 May. The Gemstone collections of the GAGTL. *DR ROGER HARDING*

29 June. AGM (GAGTL members only) followed by the Reunion of Members and a Bring and Buy Sale. Free of charge.

8 July. The evolution of Georgian and Victorian Jewellery. *JOHN BENJAMIN*

Midlands Branch

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

27 March. Subject of choice. *DR JACK OGDEN*

19 April. Gem Club – Bragging pieces – collectors' stones

24 April. AGM followed by A mosaic of gemmological tessera

26 April. Diploma pre-examination seminar

3 May. Preliminary pre-examination seminar

Field trip to Scotland

Friday 29 May to Sunday 31 May

The GAGTL is arranging a weekend visit to Scotland to include a field trip to the Campsie Fells where attractive jasper and quartz may be found, a visit to the National Museums of Scotland, Edinburgh, to view the mineral and gem galleries which include a collection of Scottish gemstones and a lecture on the gemstones of Scotland by Brian Jackson.

For full details and a booking form contact the GAGTL on 0171 404 3334.

17 May. Gem Club – 'Black pearls' of Guyana, *JAMES GOSLING*, and The Opals of Coober Pedy, *GWYN GREEN*

North West Branch

Meetings will be held at Church House, Hanover Street, Liverpool 1. For further details contact Deanna Brady on 0151 648 4266.

18 March. The beauty of opals. *DAVID CALLAGHAN*

20 May. Time bomb or fun? An aid to watch valuation. *BRIAN DUNN*

16 September. Gem collection with anecdotes. *JOHN PYKE SNR*

Trade Dinner

Geoffrey C. Munn, FSA, Managing Director of Wartski, is to be the guest speaker at the Trade Dinner to be held at the Café Royal on the evening of Saturday 3 October. Geoffrey is a regular contributor to the immensely popular BBC programme 'The Antiques Road Show'. He has been responsible for a number of exhibitions of fine jewellery between writing books and a stream of articles and contributions to antiques magazines and exhibition catalogues.

Further details of this prestigious event will be given in the June issue of *GJN*.

21 October. Silversmith of Williamsburg 1780. *MARTIN CONNARD*

18 November. AGM.

Scottish Branch

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

29 March. A trip to the Gem Rock Museum in Creetown.

8-10 May. The Annual Conference and AGM. Tontine Hotel, Peebles. Details of this annual event are given under Branch News on p. 31.

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.

20 April. *PROFESSOR HENRY DIETRICH FERNÁNDEZ*, Rhode Island School of Design. *Papal Tiaras*

1 June. *MARTIN CHAPMAN*, Curator of Decorative Arts, Los Angeles County Museum of Art. *The Crown of Louis XV*

22 June. *DR GERTRUD PLATZ*, Antikensammlung, Berlin. *Etruscan goldwork and its imitations in the 19th century*

28 September. *MICHAEL SPINK*, Director of South East Asia Department, Spink & Son Ltd. *Islamic jewellery*

2 November. *KATHERINE PURCELL*, Wartski, London. *Falize: a restless imagination*

7 December. *DR JEFFREY SPIER*. *Late antique magical amulets*

The copy date for contributions for the June issue of *Gem and Jewellery News* is 14 April