The Quarterly Bulletin of ***The Gemmological Association and Gem Testing Laboratory of Great Britain and The Society of Jewellery Historians***
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Gem & Jewellery News

New Developments in the Gem World

1999 GAGTL Conference

The annual GAGTL conference was held at the Barbican Centre on the 31 October 1999 and was entitled 'New Developments in the Gem World'.

The Conference was opened by GAGTL President, Professor R.A. Howie, who welcomed delegates and introduced the keynote speaker, Dr Jim Shigley, the Director of Research at the Gemological Institute of America at Carlsbad, California.

Synthetic moissanite

After his opening remarks, Dr Shigley concentrated on several aspects of the ongoing challenge of diamond identification.

He first spoke on synthetic moissanite marketed by C3 of North Carolina (now calling themselves Charles and Colvard). The practical means for distinguishing synthetic moissanite from diamond were considered. The main feature is examining synthetic moissanite under magnification and seeing the doubling of facet junctions, which is evidence of its non-isotropic character. Existing and newly-developed instruments for identifying moissanite are based on measuring the differences in ultraviolet transparency, reflectivity and electrical conductivity.

Dr Jim Shigley of the GIA, Carlsbad, speaking on the challenges of diamond identification.

Synthetic diamond

Dr Shigley then went on to consider synthetic diamonds by challenging the audience to identify a synthetic diamond should it be presented to them. In considering the threat of synthetic diamonds to the jewellery industry, it is important to distinguish what kinds of synthetic diamonds can be grown for experimental purposes, and what kinds are grown for actual commercial sale for jewellery purposes. What is encountered today in the trade as far as colourless and near-colourless diamonds are concerned are a few, small, lower quality synthetic diamonds being produced in Russia and the Ukraine. The synthetic crystals produced weigh in the region of 0.5 to 1.0 ct. The faceted stones obtained vary from 10 to 30 points in weight and commonly have metallic inclusions, which can lead to the stone being attracted to a magnet. One of the most typical identifying features of these near-colourless synthetic diamonds is their persistent phosphorescence to ultraviolet light, which is seen after the ultraviolet lamp has been switched off.

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Editorial

In writing this only a few weeks before the start of a new millennium inevitably makes one think of different events in different contexts – on their scale and their importance. The transition into a period defined by 2000 will probably be seamless – unless there is some sort of cataclysmic event on the precise stroke of midnight (and that only for Greenwich Mean Time!) – but as Michael O'Donoghue wrote in the last *Gem & Jewellery News*, we seem to have less time to reflect and assess.

Is this because we are all too close to events with wider access to information, or is our perception assisted or distorted by promotion from the media? However you look at it, the superficial pace of events is real – can you imagine equivalent issues to moissanite, treated diamonds and Madagascar gem sources affecting the jewellery trade over a twelve month period a hundred years ago or affecting the rather fewer gem merchants 500 years ago?

There has been a tremendous explosion in the knowledge about gems in the last hundred years and, parallel with this trend, a persistent erosion of the secrecy surrounding such aspects of the trade as sources of natural stones, the cutting and polishing of diamonds and the growth of synthetics. This erosion is however by no means complete and the well-established traditional jewellers and some of the newer entrepreneurs who know the value, allure and mystique of untreated natural gems are endeavouring to preserve and protect what they see as a crucial element in their position.

Although exploration for natural gems continues unabated in places like E. Africa, Madagascar and Brazil, over the past 30 years there has been an increasing proportion of synthetic gems entering the market. This reflects a trend seen since the 'twenties when cultured pearls were introduced commercially and have continued to increase. Perhaps we are moving from 'finding' gems in the 'wild' places of this planet to 'farming' gems by either growing them in nature or in the laboratory where conditions and controls are more predictable.

One of these controls is the market, and the pressure in the market is always to expand, so more 'farming' or manufacture will result to satisfy this desire. The proportions of natural to cultured or synthetic stones will probably decrease and if this scenario is thought valid, it must be on the agenda of the international diamond and coloured stone organizations to consider altering the emphasis of their nomenclature. Such emphasis would then shift to the relative rarity of natural gems and recognize them with the term natural.

A thousand years ago, gems were possessions of the élite in society. Since then societies have been transformed by a myriad of influences and the symbolism and perceptions of gems have also changed. The use of jewellery and the use of gems in jewellery has spread to the public and there is no reason not to expect that these ripples will continue to spread and test the ingenuity of those in the market to excite and intrigue us.

Roger Harding

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

Gem scams – where are they leading?

Since man first discovered the beauty of gems and pearls, and found he could find favour in the eyes of women by giving these as gifts, he has been faking it. He has been filling in the cracks in stones, oiling and staining them, bleaching pearls and waxing turquoise and lapis, anything to improve their appearance.

The discovery of glass was a godsend to such people and much ancient jewellery is found to be adorned with glass. These were cut to resemble gems and many were undoubtedly sold as 'gems' to the rich and famous. It seems inconceivable that any royal person would have bought a piece of cut glass, but I have seen royal collections of loose stones containing many glass imitations.

When one buys a beautiful Georgian antique piece of jewellery everyone in the trade assumes that the stones could be foiled. Pale stones are put in closed settings over a layer of coloured silver foil to intensify the colours of the stones. I wonder how many of the original owners knew or were told that the stones were foiled and not as valuable as they seemed at the time.

Traffic lights

Selling glass as gems is still practiced today. One amusing story (although not so amusing to the victims) is that often one sees smashed traffic lights in gem producing and gem cutting centres. The police eventually discovered why they were being smashed when they caught people selling the broken pieces as 'rough emeralds and rubies' to the tourists!

Overheard in Hatton Garden

'I had a good month, I doubled my sales over last month – I sold *two* stones.'

'... shooting ourselves in the foot'

Emeralds are green, rubies are red and sapphires are blue – not if they are from Madagascar they are not; the new find of fancy-colour sapphires comes in every colour of the rainbow and of course, with the durability of corundum, they are suitable for ring stones. It was so exciting buying these new colours, mixing the colours together to make rainbow lines, etc., but how cheap are they? I was devastated when we offered some to the trade in this country, to be told that they were too expensive. I know we have to be aware and work to price points but the points are becoming ridiculous for the mass market.

It seems that the price points are becoming so low that sooner or later we are going to shoot ourselves in the foot. Entering the price war this year, I was told that the peridot price was far too high. Relaying this back to the supplier, I was informed that they could of course compete, if they mixed glass into the parcels as some people did! Now I have been informed that the Americans are using so much hydrothermal amethyst in their jewellery that the Zambians have decided that it is not worth digging it out of the ground; at what cost do we want it?

Luckily, I still get huge job satisfaction from opening a large parcel of a few thousand pieces of well cut amethyst. Most people love colour and choosing items the exact shade they want, but our shop windows are full of white. When will the trade promote the fascination and beauty of coloured gemstones, as opposed to their 'cheapness'? I am not advocating inflating prices for the sake of it, I am advocating being practical and reasonable, so that we do not end up pushing the suppliers into mixing synthetic or glass into the parcels in order to make a 'dishonest buck' and losing our credibility.

Oh, and by the way, I heard recently that emeralds are also red!

Anon of Hatton Garden

Gem scams take many forms. The most obvious one is to sell a fake – a piece of glass or plastic – as a real gem. A less obvious method is to sell a synthetic stone (one that has all the chemical and physical characteristics of its natural counterpart) as a natural gem, or to sell a genuine stone at a highly inflated price or to try to sell it as another type of stone. In this last category yellow quartz was marketed as 'topaz' confusing the unwary – the practice became so common that the trade introduced the term 'topaz-citrine' as being more truthful than simply 'topaz' for the yellow quartz. The correct description is yellow quartz or citrine, but never topaz with or without qualifying terms. To sell genuine topaz, the trade now uses terms such as 'real topaz' or 'precious topaz'.

Iolite was sold as 'water sapphire' making the unwary think they were buying a variety of blue sapphire – not realizing they were buying a much softer and cheaper stone.

Rubellite is used for a variety of red tourmaline to confuse the unsuspecting into thinking that it is a variety of ruby.

White stones have been sold as diamantine, CZ-diamond, diamonair and so on, again making the buyer think he is buying a type of diamond. ▶

◀ *Synthetics*

Coloured synthetics are often sold as genuine gems, one of the most popular being the synthetic colour-changing corundum imitating alexandrite. We often get calls from jewellers claiming that their client has a large alexandrite and they think it might be worth a lot of money. A good 1 ct alexandrite can fetch up to $10,000 in the trade, and stones of 5 ct and above can run into hundred of thousands of dollars. So when we are told that the stone in question is large and very clean, we ask if it is 12 mm or 15 mm round, or 16 × 12 oval or octagonal. They are surprised when we can quote the size over the phone without seeing the stone. This is because the stones are synthetic and are cut in the calibrated ring sizes – worth but a few pounds. Their customer often insists that they are real stones bought in the markets in Alexandria.

Synthetic alexandrite is now available originating from Russia and being offered for sale in Sri Lanka and Brazil as a genuine alexandrite. Many in the trade are fooled by such stones as the colour-change and appearance is far more convincing than the synthetic corundum counterpart.

Mixed parcels

Itinerant dealers coming to London from the Far and Exotic East, show parcels of rubies and sapphires. Whilst the majority are real, the best few stones in the parcel are often synthetics. One does not know whether the dealers are doping the parcels or if they were duped themselves when they acquired the goods. Such stones circulating in the upper echelons of the trade are hard to spot, as the rubies are heated to reduce the visible zoning and curved lines, while sapphires are cut from the top parts of the boules to give a striation of colour and patches of blue resembling genuine Ceylon stones.

Usually one thinks that synthetics will generally be used as a substitute for expensive stones. Several years ago a dealer from the sub-continent came into my office with a parcel of cheap rubies calibrated into 9 × 7 mm and 10 × 8 mm ovals. They were a reddish-pink colour, somewhat opaque and roughly polished. One often sees

Overheard in the Diamond Bourse:

'My customers keep asking me for moissanites. I don't know what a moissanite is. I asked them what it was – they said it looks just like diamonds. So I sent them some diamonds hoping they will not be able to telll the difference.'

such goods, but only up to size of 7 × 5 mm. The stones seemed cheap for their size. It was perhaps experience and instinct that made me look again before buying. I then realized that they were synthetic rubies; they had been heated and cooled rapidly to produce a cracking effect and then tumbled to rub the surface and produce the effect one sees in cheap Burma rubies. The seller claimed he knew nothing about the origin of the stones and had been given them by an 'uncle' to sell in Europe.

One can see other dealers coming in from that part of the world with cheap native-cut stones. Sometimes there may be a parcel of, say, larger cut peridots. The price looks tempting until one looks again to discover that they are peridot-colour glass – native-cut to resemble natural stones (see '... shooting ourselves in the foot', p.3).

Genuine stones at inflated prices

The most common gem scam nowadays is to sell genuine stones, but at highly inflated prices. The stones may be in transparent sealed boxes, or loose, nearly always accompanied by a certificate. The certificate purports to come from a gemmological institution or a government body with titles such as 'The State Gem Corporation'. The certificate will give accurate measurements of the stone, its weight and a statement to the effect that it is a real or genuine stone such as a ruby or sapphire, and sometimes the origin of the stone. Always these statements will be true. In some cases there will be a grading with words such as 'fine', 'high quality', etc. Potential buyers are targeted by researching credit card companies to find high spenders. They are approached through telephone calls or enticing literature offering a 'portfolio' of stones with copies of the certificates, literature about the uniqueness and beauty of gemstones and graphs showing steep growth of prices over the past few years. These are often accompanied by promises, usually verbal, of buy-back opportunities as the value of the stones increases.

To add insult to injury, such buyers while still in their state of euphoria at the bargains they have purchased, are again approached by their sellers, with the good news that they have found a buyer for their investment earning them a very healthy profit. The only condition is that the new buyer needs another stone to complete the portfolio before the deal can be completed. They promise to try to locate such a stone as they sold one to another investor in his portfolio and hope they can persuade him to sell. They of course come back with the good news that he can purchase this stone and at this stage of the negotiations the 'profit' shown on his portfolio will more than pay for the additional stone. He buys the new stone, but after paying for it and taking delivery the deal is never realized. But the 'consolation' to the investor is that they have shown him his stones are now 'worth' much more than he paid for them originally and in a short time they will find another buyer and by then his stones will be worth even more.

Shamefaced

Whenever such stones are offered for sale by the 'investors' they say that they think they overpaid for the stones but would like to recoup their money or the best they can get. They are often prepared to take a small loss. Invariably such stones seem to be overvalued by a factor of ten, i.e. a $1000 stone is worth about $100 in the trade. The owners are often too shamefaced to state the true price they paid, but are shocked when they learn the true value. There is often an element of disbelief at the price they are told and it is only by being sent to several offices and shops that they actually realize the extent to which they have been overcharged.

All such stones I have seen would not be called 'fine' and are often diffi-

cult to sell even if at the correct market value. They usually are stones which have some defect, be it even in size or shape, that makes them unsuitable for jewellery.

At the other end of the scale, captive audiences, such as those on a cruise, are told that they have 'won' a gemstone – usually a garnet or topaz. It is again accompanied by a certificate extolling its beauty and value. To make the win truly memorable they will have to pay a small amount – usually tens of pounds or dollars – to have the stone set in a ring or pendant. The 'sting' is in the amount they pay for the mounting and setting of this stone; they could in many cases buy a similar article in their local High Street jewellers at a much cheaper price.

Moissanite

The latest masquerader is moissanite. No suggestion is made that those who are selling it are involved in any sort of scam. The producers, while they control the rough, have set their price and the prices their agents should charge and as long as these conditions prevail there will be a stability – and possibly increases – in the price. You may remember that when CZ first appeared large department stores often set aside a whole section for the sale of CZ jewellery. The stones often came with certificates, and grading reports were issued for the larger ones! They sold in the hundreds rather than the tens of dollars or pounds, whereas today a 6.5 mm CZ (one carat diamond spread) sells for a few pence in the trade.

There are already rumours that moissanite is being manufactured in eastern Europe and China where patents are hard to enforce. As the supply increases, so the prices will tumble.

But in the case of moissanite the scam will come not from the producers or the jewellers – they will disclose it for what it is, a synthetic stone – but from the spouse or lover. With all the media publicity he can at last buy a ring with a stone that few can distinguish from a diamond. He will present his beloved the 'diamond' ring he always wanted to give her but could not afford. It will be years later, well into the next millennium, when this jewellery will come back on the market by widowed spouses (or as family heirlooms) as authentic diamond jewellery. By then, hopefully, all jewellers will be able to spot a moissanite as being different from a diamond. They could then be accused, as the harbingers of bad tidings, of having cheated the original buyer by selling him a synthetic moissanite as a real diamond. The real culprit would not be the actual jeweller in such a case but would bring the trade into disrepute.

I have not covered all the scams but jewellers and tourists who seek bargains from the gem cutting centres are often surprised that what they have bought may not sell at a profit back home.

And this brings me round to the disclosure dispute – are we all committing a scam when we do not make the appropriate disclosure when selling a gemstone – by withholding information we are letting the buyer believe that the stone he is purchasing is not what it appears to be?

Disclosure

A thought that has bothered me for many years, as I have debated and presided over meetings devoted to disclosure of gemstone treatments and enhancements, that I as a dealer do not treat – sorry, handle – all my stones in the same way. My expensive emerald and ruby is carefully handled, placed in a special safe, unwrapped carefully, perhaps insured separately, while my small third-rate emeralds and rubies are put together with no cottonwool so that they rub and scratch each other. I have no second thoughts if I leave them out of the safe, for after all they are worth a few pence or at most a few pounds each. Yet when it comes to disclosure I have to apply the same rules to them as I apply to my truly precious gems. There is no disclosure problem with costume jewellery and this lower popular end of the trade now has many resemblances to the costume jewellery trade – people buy it for themselves, they are not given to them as gifts. They are worn a few times then thrown to the back of a drawer and forgotten – almost for ever. Should the stones in such jewellery be subjected to the same strictures of disclosure?

I do not know how one can draw a demarcation line but with the proliferation of jewellery set with cheap gemstones, often treated or synthetic, and the sale of such jewellery moving away from the traditional outlets such as jewellery shops into supermarkets and market stalls, should they become exempt from the need for disclosure? After all, who really cares if a 2 mm round emerald selling in a ring for a few pounds has been oiled or resined or infilled with a coloured substitute? Yet the trade can suffer prosecution every time this article is sold if the full facts have not been disclosed.

What of the future?

I mentioned the millennium a little earlier. It would be interesting if the trade could set up a panel to come up with their projection of the jewellery trade in, say, a hundred years' time. With the advent of synthetics and ever-improving treatments, I think a large part of jewellery will be sold for its appearance rather than its value. The traditional jeweller will move up-market and hopefully those who buy the cheap items will develop a taste and move on to the more expensive individual jewellery where they will want to know exactly what they are buying.

Harry Levy

Letter to the Editors

Hallmarking

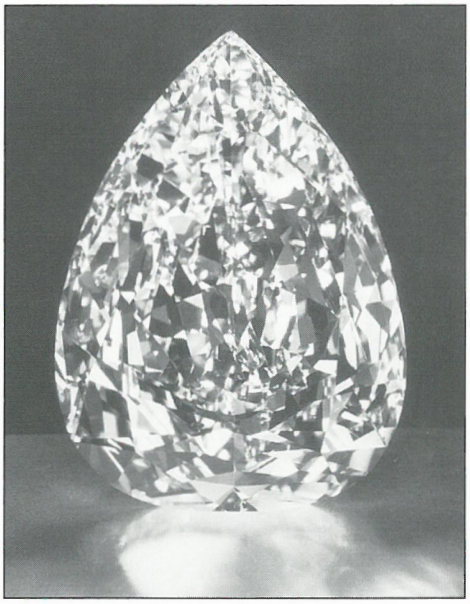
I read with interest the letter by Michael Clough 'Hallmarking: where do we go from here?' (*G&JN*, September 1999, p.62).

A booklet produced by the British Hallmarking Council entitled *A Retailer's guide to European hallmarks* hopefully clears up some of the points raised by Mr Clough. The booklet is available free of charge from the British Hallmarking Council, PO Box 18133, London EC2V 8JY or your local Assay Office.

D.W. Evans
Deputy Warden, Assay Office, Goldsmiths' Hall, Gutter Lane, London EC2V 8AQ.

The Millennium Jewels

The Millennium Star (right) is a 203.04 ct pear-shaped diamond, which will form the centre-piece of the Millennium Jewels exhibition to be displayed by De Beers in the Dome at Greenwich.



The Millennium Star. Photo courtesy of De Beers.

The D-colour, internally and externally flawless diamond from Zaire, was cut from a 777 ct rough. Steinmetz of Israel were responsible for the polishing, which took three years and was carried out in the cutting centres in Israel, New York and Antwerp.

As well as the Star, there are 11 natural blue diamonds with a total weight of 118 ct. The largest blue stone in the collection, weighing 27.64 ct, has been named the Heart of Eternity. The Jewels, to be in a high security area beneath the Money Zone, will be dramatically unveiled with special lighting effects and a voice-over explaining their significance. One element of this is their age – measured in millions of years rather than millennia.

Requests for loans

Kensington Palace: The Royal Ceremonial Dress Collection would like to borrow, for a limited period, tiaras, necklaces, brooches and bracelets to complement their seven sumptuous court dresses dating between 1895 and 1912. They would also like contemporary pieces for their two debutante presentation dresses of the 1920s. All the dresses are displayed on mannequins in context. Please contact Jenny Lister, State Apartments, Kensington Palace, London W8 4PX. Tel: 020 7937 9561, Fax 020 7376 0198.

Liberty: Liberty will celebrate their 125-year anniversary in 2000. Kojis Jewellery at Liberty will be holding an exhibition of Arts and Crafts Jewellery in May 2000. This will include Liberty's original sketch books and relevant jewellery. Kojis would like to borrow additional appropriate jewellery and original designs. Please contact Justin Roberts, Kojis Jewellery, Liberty plc, Regent Street, London W1R 6AH. Tel: 020 7734 1234, Fax 020 7573 9876.

Note: *Gem & Jewellery News* is merely passing on these requests. It is entirely the responsibility of any lenders to satisfy themselves about the conditions of any loans.

International Gemmological Conference held in India

The 27th International Gemmological Conference (IGC) was held in Goa, India, from 26 September to 1 October 1999.

Pre-conference seminar

On Saturday 25 September the 'Forum of Indian gemmologists for scientific studies' held an International Gemmological Seminar at the Taj Mahal Hotel, Bombay. About 250 gemmologists and members of the trade in Bombay, Hyderabad and other regions of India heard twelve papers covering diamonds, rubies, sapphires, emeralds and gem techniques. There was tremendous interest in diamond treatments, synthetics and gem-testing techniques.

Conference

The conference was held at the Hotel Cidade de Goa, a beach hotel just outside Panjim, the main town in Goa. Facilities were good, staff were helpful and this generated a good spirit for the meeting. Attendees comprised 42 delegates from 23 countries and 20 observers from India.

Highlights include news of a 79.60 ct pink diamond from western Minas Gerais, a 352 ct stone of ?F colour from the same area and a rumour of a 3000+ ct stone, also from the Minas area. Madagascar is now a major source of blue sapphires on the world market, and lectures and posters covered the rubies, fancy sapphires, alexandrites, cat's-eyes, spinels, colour-change garnets and tsavolites also found there.

There was major interest in the latest news from GIA about treated diamond and notes were compared with similar investigations in Lucerne (Gübelin) and Tokyo (GAAJ).

The conferences are held every two years, and the 28th is scheduled for Madrid, Spain, in 2001.

R.R. Harding

A gift from Gabriele D'Annunzio and some other engravings on precious stones.

A summary of a lecture given to the SJH on 4 October 1999 by Gertrud Seidmann.

A massive modern gold ring, its shank engraved with two mottoes, ending in two sculptured hands gripping an engraved cabochon sapphire, was on the Venetian market in 1988: it was reputed, although without any backing documentation, to have been a gift from Italy's famous poet, Gabriele D'Annunzio, who had died in 1938, to a lady recently deceased.

It was a stimulating puzzle to pursue: would it be possible to link this object convincingly with D'Annunzio? Who was the lady? When and where was the ring created? And finally – would it be possible to date the much older, unsigned engraving and identify its author?

The first clues to an association with the poet lay in the ring's engraved mottoes: the inside reads EFFRENATIO (lust), the outside EXERCITIO (restraint). The vast biographical literature on D'Annunzio, and even more strikingly, the decoration of the Vittoriale, the lavish palace and museum he built to himself and his exploits on Lake Garda, revealed that he had a striking predilection for mottoes – mostly in Latin, but also in Italian – which decorate, frieze-like, rooms, the titlepages of his works, and small and large silver and jewelled objects which he delighted to distribute among friends and acquaintances. His own life was certainly more remarkable for *effrenatio* than *exercitio* – this small, balding man, who lost an eye in an accident and was in his fifties when he shot to his greatest fame, seems to have exercised a magic spell not only over the audiences of his oratorical feats, but over a great many women; he had charisma. His daring exploits during the first World War made him into a national hero, never more so when, after the armistice, he proceeded to occupy with a voluntary army of

Gold ring, mounted with engraved sapphire c. 1920; the gem probably dates from about 1800. Photo: Robert L. Wilkins.

'legionaries', against the wishes of his government, the city of Rijeka (Fiume in Italian) and held it for a year and a half.

His base during the war had been Venice, and it was in Venice that a young woman pianist on the outset of a promising international career, twenty-six years of age to the poet's fifty-five, fell lastingly under his spell, gave up her career, and spent the eighteen years until his death with him, some of them as the chatelaine of the Vittoriale. But it was during the first months of their passion that he dedicated to her a small booklet entitled *Ritratto di Luisa Báccara* (Portrait of Luisa Báccara) in which he hymns the pianist's gloriously strong and characterful hands ... Here, surely, lay the origin of the ring in question; and it was by tradition (the firm's archives were lost in a fire) made, *c.* 1920, by the grandfather of the current head of the house of Codognato, Venice's premier goldsmith, and a leading expert in engraved gems. Did the sapphire stem from their own collection? The intaglio-engraved figure, striding forward with a large vessel in her outstretched hands, is neo-classical in style, and can indeed be found in the cast collections of both Giovanni and his brother Luigi Pichler (1773-1854), designated 'Tuzia' – Tuccia, the Vestal who carried water from the Tiber in a sieve to prove her innocence. The gem undoubtedly belongs to the circle of the Pichlers, but is not quite as finely engraved as Luigi's sapphires after Thorvaldsen reliefs: it should perhaps be assigned to one of his pupils, a younger member of the family, or possibly be a work of his own youth. It fittingly crowns an impressive ring with an intriguing provenance from Italy's foremost modern poet.

London Jewellery launch

The London Jewellery Quarter Network was officially launched on 18 October at Goldsmiths' Hall by the Lord Mayor of London, Lord Levene of Portsoken.

The event, attended by over 300 members of the jewellery trade, professional and public bodies, included displays by more than 20 organizations.

In his welcoming address, David Lee, LJQN Chairman , outlined the origins and philosophy of the organization and its importance as a forum aimed at bringing the industry together.

Harford Robb, Chief Executive of the Network, highlighted the organization's tasks and outlined the many important challenges to be faced and how they intended to tackle them. He was confident that the Network would move forward with confidence and strength into an exciting future.

Jewellery production problems: what to look out for

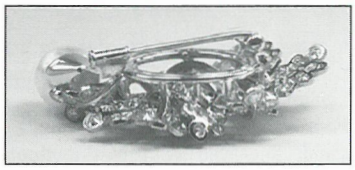
A fascinating talk was given by Michael Marks to members of the GAGTL at Imperial College, South Kensington, on 12 October 1999.

Michael Marks, Production Manager to the goldsmith and jewellery designer Elizabeth Gage, stressed the care and attention given to each piece of jewellery produced in their workshop. Stones, carefully chosen for their individual beauty and character, inspire the designs created by Elizabeth Gage. Renowned for her use of colour, she favours tourmalines, spinels, citrines and opals, which are subtly complemented by baroque pearls, ancient artefacts, fossils, and nineteenth-century intaglios and coins.

Those present were particularly interested in a necklet comprising deep pink Kasumiga cultured pearls. This is a new variety produced in a pearl farm situated on Lake Kasumiga, north-east of Tokyo. The mussels are a cross-breed between the Japanese and Chinese freshwater pearl mussel, both of the species *Hyriopsis schlegeli*. The pearls have a high lustre and a dark pink to red colour, and range from 10 to 13 mm. Although it is anticipated that production may increase in the forthcoming years, supply will be limited compared to other cultured pearls.

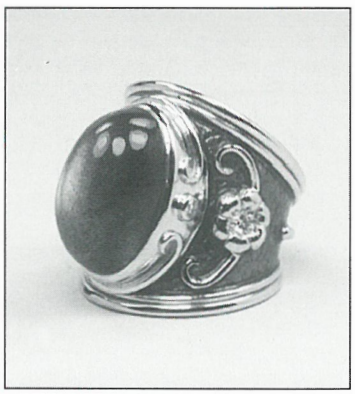
Michael explained some of the production problems that had been encountered and how he had managed to overcome them, three examples of which are illustrated. He added some amusing anecdotes which gave a fascinating insight into the everyday challanges of jewellery production.

The evening finished with a lively question and answer session.



Aquamarine pin

Each leaf had to be individually worked and shaped to get a nice flow around the stone. When Miss Gage approved the design, a frame was made to position the leaves. They were then pierced out and diamond set. The leaves were finally riveted on to the frame holding the aquamarine in place.

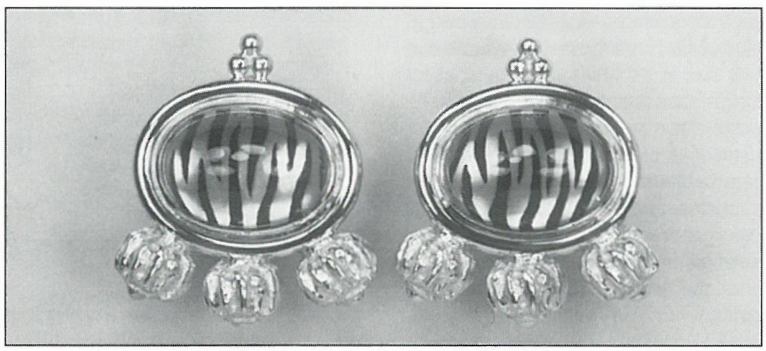


Labradorite tapered ring with enamelled shank

The design of this ring continues all round the shank so resizing would mean remaking the ring. A challenge for the enameller is to find a colour to match the labradorite which alters in different lights from blue to grey.

Citrine tiger-stripe earrings

The citrine cabochons are engraved on the back and then enamelled. To get the maximum effect from the stone, mother-of-pearl is bonded to the back. This has to be done with great care to ensure that there is no air trapped ; any bubbles will be magnified by the lens effect of the cabochon.



GAGTL Conference

Cont. from p. 1

Dr Shigley remarked that thirty years on the perceived threat of synthetic diamonds has not come to pass to any significant extent. Even in spite of the reported synthetic diamond production facility in Florida, USA, the equipment needed for such production is still limited in amount and costly to operate, and therefore the idea that synthetic diamonds can be mass-produced to order does not seem to be justified at this time.

Treated diamonds

Finally Dr Shigley turned to treated diamonds. He stated that most treatments of diamonds fall into two categories – modifying colour by irradiation and improving clarity by glass-filling of cracks. However, he went on to present the new problem facing the jewellery trade – the introduction earlier in the year of colourless and near-colourless diamonds treated by a new secret process developed by scientists at the General Electric Company in the United States, which were to be sold by Pegasus Overseas Limited (POL), an Antwerp based subsidiary of Lazare Kaplan International (LKI). Since the initial announcement, there has been much controversy in the trade surrounding issues of treatment identification and disclosure regarding these processed diamonds. Although few if any details have been released about the new GE process, it does involve heat treatment at high pressure.

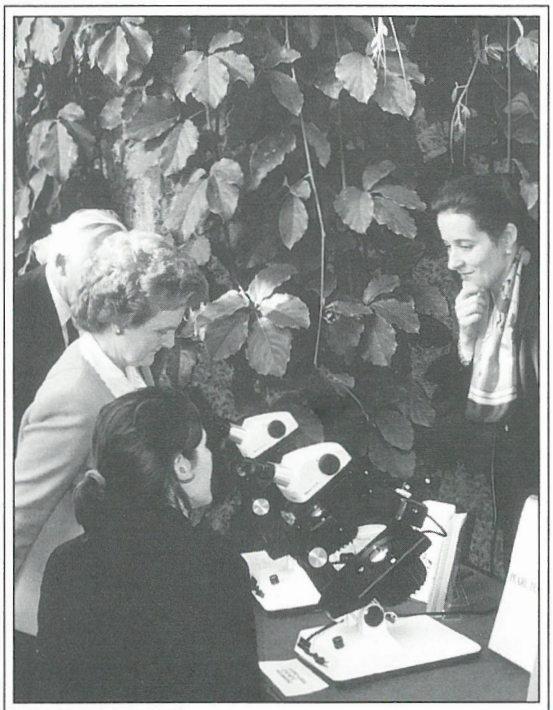
Since the announcement, there has been a series of discussions between GE, LKI, POL, and GIA representatives to address the concerns of the jewellery trade about this new GE process. These discussions have resulted in specific steps taken by GE to laser inscribe the girdle surface of all their processed diamonds with the letters 'GE-POL'. To date GIA have seen 960 treated diamonds.

Dr Shigley shared some of the data they had found out about 858 of the stones. The vast majority of these diamonds are Type IIa; they ranged in size from 0.18 to 6.66 ct with the majority weighing less than 2 ct. The majority were fashioned in one of several fancy shapes. The entire range of colour grades (D to Z) was represented but 80% of the 858 processed diamonds were in the D to G range of diamond colour grades. The clarity grade was either Internally Flawless (IF) or VVS1 for 61 per cent of the processed diamonds examined. When exposed to long wave ultraviolet radiation 80 per cent of the stones were either inert or fluoresced very weakly – the remaining 20 per cent fluorescing a faint or very faint blue.

Graining and strain patterns

A number of interesting features seen when the treated diamonds were examined with a microscope were illustrated for us. In 75 per cent of the diamonds graining was observed – whitish graining contributing to a noticeable hazy appearance and some brown graining, was considered to be somewhat different to the typical 'crisp' or transparent appearance of similar untreated Type IIa diamonds.

A large number of the GE-processed diamonds exhibited strain patterns with relatively high order interference colours when viewed between crossed polars. The intensity and coloration of these strain patterns are considered to be stronger than those normally seen in untreated Type IIa diamonds. It was also felt that some of the cleavages and inclusions were a bit unusual for untreated diamonds. The implication was that they had undergone some alteration after being subjected to the prevailing conditions of the process; these included partial healing of fractures and graphitized stress cracks within the stone.



Delegates were able to view demonstrations and displays during the lunch and tea breaks, held on the terrace overlooking the Barbican Centre's well-stocked conservatory.

With the expert guidance of laboratory staff (above), delegates were able to examine under the microscope a GE-POL diamond (discussed by Dr Shigley during the morning session) and a hydrothermal synthetic aquamarine. Peter Read and Noel Deeks demonstrated the new Brewster Angle Meter and Michael O'Donoghue displayed a collection of gemstones discovered during the 20th century.

Challenges ahead

Based on GIA's research, they believe that it is possible to detect a percentage of the GE processed diamonds using standard gemmological observation techniques and equipment. However it was accepted that further development work by GE scientists could result in the removal of some of the unusual internal ▶

Michael O'Donoghue (right) discusses the display of gemstone discovery in the 20th century.

◀ features noted up to now. Furthermore, it is not at all certain whether any practical means will be found to recognize all of this new kind of GE treated diamond. This leaves the trade needing to make stronger efforts to document the untreated origin of important natural diamonds to maintain consumer confidence in their true rarity and value. It also seems certain that the jewellery industry needs trained gemmologists to face the common challenges ahead.

New African gemstones

Vivian Watson opened the afternoon session, introducing Campbell Bridges, managing director of Bridges Exploration Ltd., which mines for tsavorite and gold. His talk was entitled . *New African gemstones and their acceptance in the market place.* Africa has been mainly regarded as the world's principal source of diamonds. Before the 1960's mainly tourmalines and beryls (including emeralds) were also being found, but the talk concentrated on the gemstone finds from 1960 onwards.

Garnets

In the speaker's opinion the most exciting discoveries occurred in the garnet group of minerals, often as admixtures of the traditional garnet varieties. One of the first of these was the orange to pink Malaya (Swahili for prostitute!) garnet, named after its 'impure' mixture of pyrope and spessartine, which was found near Gelevi on the Umba River. The deposits were not large enough for Malaya to enter the commercial realm of fine jewellery.

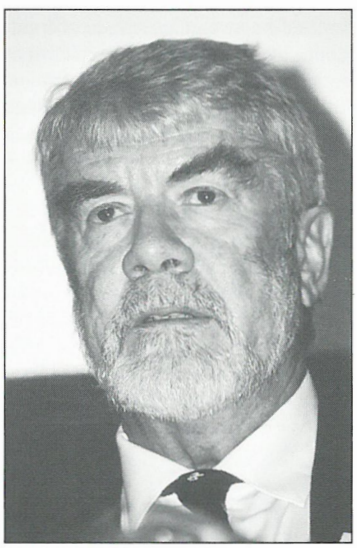
Even rarer, and hence confined to gem collectors, are the colour-change garnets from the Umba and Tunduru regions in Tanzania and the Taita and West Pokot regions of Kenya. A recently discovered garnet (composed of pyrope, spessartine and lesser amounts of grossular) from Chawla in the Taita Hills of south east Kenya shows a colour shift, rather than a change. Occasional stones of up to a carat change from bluish-green to red, similar to alexandrite chrysoberyl. The latter are too rare and the former are not that conducive to general commercial use.

The bright orange mandarin garnet from Namibia sets it apart from the less intense orange colours associated with spessartine from most localities. Mandarin garnet seems to be the accepted choice for describing these garnets instead of hollandite and tangerine garnet. It is doubtful whether the two locations in the north of the country can provide a regular enough commercial supply on their own, but similar coloured garnets have also been found in north Mozambique and Nigeria and these may be enough to make the break into the commercial jewellery trade.

Gem grossular garnets from Lelatema, south of Moshi in north Tanzania, appeared on the market in the late '60s early '70s, ranging in colour from colourless to light pastel, but continued only sporadically. Mali garnet, best described as chartreuse, is another admixture – this time grossular, with andradite, pyrope and uvarovite. The variability in the colour does not help it in the marketplace.

Tsavorite

We then turned to tsavorite, a subvariety of grossular garnet coloured green by vanadium and chromium, which Campbell Bridges considered could be regarded as the finest green gemstone in the world today. It was



Campbell Bridges

named by Henry Platt of Tiffany's after the Tsavo National Park in Kenya. It was discovered by Campbell in the late 1960s occurring in the ancient rocks of the Mozambique belt in East Africa. Why has tsavorite not been more highly valued? The answer is threefold: lack of public awareness, lack of promotion, and lack of available product. In order to satisfy the demand needed to make an impact on the market Campbell felt that tsavorites needed to be priced more competitively to warrant the costs of further exploration in more remote areas, and to allow for deeper level mining in existing mines. The discovery of further deposits in East Africa and Madagascar has increased availability of small goods and the carat-plus sizes, but still fine gemstones over 5 carats are rare.

Tanzanite

Tanzanite, the blue zoisite from East Africa, also named by Henry Platt after its country of origin, has been more widely available. It has fluctuated in supply and in price for a variety of reasons. Tiffany's interest in the stone, shortly after its discovery in 1966/7, resulted in the price climbing to US$300 per carat. The last large influx of miners in 1995 led to a dramatic overproduction and prices plummeted to US$150 per carat. At this stage tanzanite took off in the USA since the prices and large volumes allowed for their use in jewellery on the television home shopping channels. The recent twist to the fortunes of tanzanite were provided by the El Nino rains flooding Block B at Merelani, which sadly caused the loss of several lives, and also rendered most of the workings inoperable. At present the northerly Block D is producing, down to 500 feet in places, and Block C is being prepared to come online again.

Campbell Bridges then introduced sugilite or lavulite to us as an example of a gem that came to market but did not conquer. The opaque to translucent lavender purple gems come from the Hotazel manganese mine of the Kalahari basin of western Namaqualand. The marketing of sugilite using the name 'Royal Azel' could not overcome the lack of material or its softness.

Recent finds

Another gemstone found recently is opal. Firstly, the cat's-eye opal from Tunduru resembling cat's-eye chrysoberyl. Similar stones are found in Musoma, western Tanzania. There is also the chocolate coloured opal from Ethiopia that may or may not exhibit colour flashes. It remains inexpensive as the trade does not know what to make of the brown body colour.

Other gemstones mentioned were colour-change sapphires from the Umba, Songea and Tunduru regions of Tanzania; Nigerian tourmalines; emerald-green euclase cat's-eyes; and Somalian hessonite garnets.

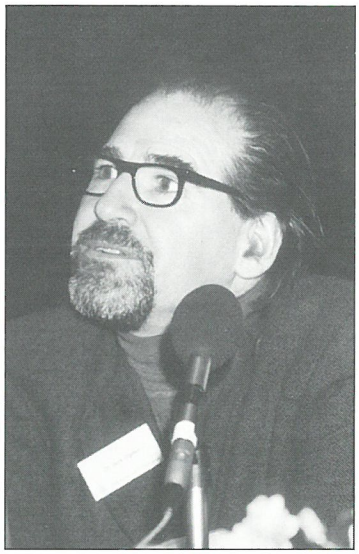
In conclusion Campbell Bridges felt that Africa would produce many more gemstones in the future as it has the geology for it and it has not been exploited to the extent of other continents.

A treatment in store

The last speaker for the day was Dr Jack Ogden, the Chief Executive of the National Association of Goldsmiths and also the secretary of the International Jewellery Confederation (CIBJO). The title for his talk was *Colourful language or a treatment in store – retailing in a gem minefield.*

The question was posed 'What stopped a retailer or anyone else in the jewellery trade giving the correct and full description for a gemstone with particular reference to any possible treatments?' First, there was the worry over the loss of sales to competitors who were less scrupulous with their gem descriptions. This would lead to the temptation for the trader to be deliberately 'economical with the truth' to keep up his sales. The second scenario is that often the retailer is not fully aware of any description problem with any particular gemstone.

The level of disclosure has to be realistic for the industry as a whole, which means recognizing that jewellers are not scientists. The whole disclosure issue has become very complicated. In 1982 delegates to the CIBJO congress were still not concerned about the oiling issue with emerald – now it's a huge problem. From a logical point of view, if a treatment is not self evident to an inexpert buyer then he cannot be expected to know about it and he must be informed of it at the time of purchase. There are no specific laws regarding gemstone terminology and no treatment issues have been tested in a court of law.



Dr Jack Ogden

Options

For a retailer to go over to full and total disclosure on all gemstones there is a fear of retrospective embarrassment and demands for reimbursement for past sales, which were not governed by the same level of disclosure. There are three policy options for the jeweller to take with regard to disclosing treatments to the public who come into the shop:

1. the purchaser is informed that all gemstones should be assumed to be treated unless otherwise stated;
2. the purchaser is informed that all gemstones are natural and untreated unless specifically mentioned otherwise;
3. the jeweller hopes the whole problem will go away!

Jack felt that there was a need for some sort of generic disclosure that could cover future treatments as well as existing ones. There was a need for honesty up the supply chain with everyone focusing on what the the customer wants to know about the gem. ▶

Delegates enjoying lively debate during the Forum.

◀ Forum

The day concluded with a forum of the three speakers chaired by Dr Roger Harding. Items of interest that came up were:

1. the heat-treatment of tanzanite commenced within six months of its discovery;
2. there was not enough Namibian demantoid garnet for the market; and
3. GIA trade laboratories did not expect to go into filler identification in emeralds but they were considering a simple policy in relation to the quantity of filler in an emerald.

Vivian Watson closed the Conference, thanking the organizers and the Conference sponsors, Barclays Bank, T.H. March Insurance and Quadrant Offset Ltd.

Visits

During the morning of Monday 1 November conference delegates were able to visit the new laboratories at the School of Geological Sciences, Kingston University. As well as learning about the current research on fluid inclusions in minerals from Professor Andy Rankin and his team, those attending were able to view demonstrations of the Raman microprobe, the scanning electron microscope and the electron microprobes.

In the afternoon groups visited De Beers. They were given a talk on the diamond industry and were able to view the displays in the Diamond Information Centre. There was also a short filmshow on the Millennium Star (see p.6).

Stephen Kennedy

A soundtrack of the three lectures is available from the GAGTL on audio cassette at £10 plus VAT.

Presentation of Awards

The 1999 GAGTL Presentation of Awards was held on Monday 1 November at the magnificent Goldsmiths' Hall in the City of London.

Candidates who had qualified in the 1999 Gemmology and Gem Diamond Examinations attended from the UK and Europe as well as China, Japan, Sri Lanka and the USA.

The GAGTL President, Professor Howie, presided, and welcomed those present. Diplomas and prizes were presented to successful students by Mr E. Alan Jobbins, former Chairman of the Board of Examiners and Editor of the *Journal of Gemmology.*

A full report of the Presentation will be published in the January 2000 issue of *The Journal of Gemmology.*

The imbiber's guide to amber colours

The word 'amber' brings to mind a gem material of a golden hue, but amber occurs in a variety of ages from localities world-wide, and each is a slightly different colour.

At a recent GA one-day seminar on amber we attempted to find a guide that accurately describes the colours, instead of the usual description of 'yellow to browns'. Here is our rather more intoxicating offering:

Copal: Usually resembles watered-down lager, though it can resemble Sauternes
Baltic amber, natural colours:
Bony – Advocaat
Fatty – Scrumpy
Clear – Malt whiskies: Glen Grant to an old Lagavulin
Brown – Mead
Mixed clear and cloudy – whisky toddy with lots of honey
Heat treated Baltic Amber:
Popular bead colour – inferior whisky on crushed ice
New style 'green' – Chartreuse on crushed ice
Dominican Republic amber:
Sherry colours – Tio Pepe through to Bristol Cream
Mexican amber:
Sherry colours like Dominican Republic amber, but can resemble Cherry Heering
Burmese: claret to port
Root amber: Stout, well stirred
Chinese: mulled wine

One word of warning: do not drop the amber into the corresponding, or any other alcoholic drink. It may damage the amber, and it will not improve the flavour of the drink.

Happy Festive Season!

Maggie Campbell Pedersen

The GA will wait for you

GA's Director of Education, Ian Mercer, commenting on the successful start to the Gem Tutorial Centre's current new year, and following on the best exam pass-rate for several years, reminds us that any hyperactive millennium activities – whether for business or for other forms of enjoyment – can put our gem awareness and readiness to the back of our minds. Yet we are again providing a fresh start in January and February for all those who are ready to strike ahead of the competition or simply to be ready for a pleasurable new set of insights for another new year. Starting a central London evening course in gemmology at the end of January is very convenient for many busy people, and this means that the exams are all timed for summer in each of the two years following. The four-month diamond course, with tutorials held on one day a week, starts in February, ready for a June exam too.

All details from the Education office and on www.gagtl.ac.uk/gagtl.

Wonders of Amber Day

During the weeks before and after the GA Conference and the Awards Ceremony at Goldsmiths' Hall, we welcomed many visitors from 'all corners'. The well-attended *Synthetics and Enhancements Today* was no exception. This very practical event was greatly enjoyed by visitors from several countries and, in the following week, the *Ins and Outs of Amber* event, also held in the GA's Gem Tutorial Centre, was similarly a great success.

Andrew Ross, the Natural History Museum's international expert on the technicalities and 'once-live' content of ambers, was joined by Maggie Campbell-Pedersen, photographer and collector of virtually any object that could possibly be termed 'gem material of organic origin or a simulant thereof'. The range of hands-on material in the Centre event was truly impressive and exciting. Talk following this day included comments on how such technical expertise can come over in such a fun way; to be able to see and handle some of the wonderful pieces from the Museum's famous collection; to see and handle so many different varieties of amber, copal, plastics and more (there is nothing like '*hands-on*' is there?); to share, compare and exchange information and knowledge and to make contact with like-minded people; to try to identify the bugs inside the amber with the help of *the* bug expert and a national museum collection; to forget the Millennium hype and immerse oneself in millions of years of interest and can we do it again next week?

Need we say more ... .

Ian Mercer

GAGTL London Gem Tutorial Centre
Short Courses and Workshops

16 February	**Emeralds Today** *GAGTL members: £99 + VAT (£116.33)* *Non-members: £110 + VAT (£129.25)*
1 March	**Pearls Today** *GAGTL members: £99 + VAT (£116.33)* *Non-members: £110 + VAT (£129.25)*
7 & 8 March	**Synthetics and Enhancements Today** *GAGTL Members: £198 + VAT (£232.65)* *Non-members: £220 + VAT (£258.50)*
29 March	**Sketching for Sales** *GAGTL members: £66 + VAT (£77.55)* *Non-members: £76 + VAT (£89.30)*
12 April	**Ruby and Sapphire – The Inside Story** *GAGTL members: £99 + VAT (£116.33)* *Non-members: £110 + VAT (£129.25)*

Student Workshops

8 & 9 January	Weekend Diamond Grading Revision
8 & 9 January	Two-Day Diploma Practical Workshop
2–4 May	Three-Day Preliminary Workshop
22–25 May	Four-Day Diploma Workshop

Sandwich lunches and refreshments are included in the prices.

For further details contact the GAGTL Education Department:

Tel: 020 7404 3334
Fax: 020 7404 8843
e-mail: gagtl@btinternet.com
Internet: www.gagtl.ac.uk/gagtl

Understanding Jewellery with Amanda Triossi

To be held at Sotheby's Institute of Art in London from 17 January to 8 February 2000.
Information available on 020 7462 3239 or e-mail gabriella.torino@sothebys.com.

Essays dedicated to Gertrud Seidmann

***Classicism to neo-classicism, essays dedicated to Gertrud Seidmann,* edited by Martin Henig and Dimitris Plantzos, British Archaeological Report International Series 793, Archeopress 1999. 297 × 208 mm, 232 pp, B&W illustrations. Soft-cover perfect-bound. ISBN 1-84171-009-1. £36.**

The Society of Jewellery Historians would like to take this opportunity of expressing its heartfelt thanks to Gertrud for the tremendous effort she has devoted to the Society over many years, always with the greatest possible infectious enthusiasm. Long may this continue.

All SJH members and many other readers of G&JN will know of Gertrud's immense contribution to the study of jewellery, particularly in the field of engraved gems. The great esteem and affection that she is held in by innumerable colleagues and friends could not be better demonstrated than by the awesomely impressive collection of authors who have contributed to this Festschrift. There are nineteen essays on a wide variety of topics, with a strong bias towards engraved gems. The limited space in this publication forbids critical reviews of all of them, and it would certainly be invidious to select from them. However, the following list of the essays' authors and titles should certainly induce any readers with the slightest interest in these subjects to rush to purchase this amazing volume.

Martin Henig and Dimitris Plantzos *Gertrud Seidmann, a scholar and a friend,* Brian Sparkes *The Parthenon and Athenian Vase Painting,* Marianne Maaskant Kleibrink *Leda on Ancient Gems,* Michael Vickers *The Changing Image of Alexander the Great,* Dimitris Plantzos *The Price of Sacrilege: Diomedes, the Palladion and Roman Taste,* Martin Henig and Robert Wilkins *One Hundred and Fifty Years of Wroxeter Gems,* Erika Zwierlein-Diehl *Tellus and the Seasons: Gem Copies of a Roman Medallion Type,* Donald M. Bailey *A Chalcedony Barbarian,* Catherine Johns *The Wiveliscombe Roman Cameo,* Adrian Marsden *Imperial Portrait Gems, Medallions and Mounted Coins: Changes in Imperial donativa in the 3rd century AD,* R.S.O. Tomlin *Silver Ring, 11: an Inventory from Roman London,* Tyler Jo Smith *From Komos to Afikoman, Symposion to Seder: two Anglo-Jewish Passover plates in Oxford,* Sheila E. Hoey Middleton *Eastern gems and classical prototypes,* John Cherry *Antiquity misunderstood,* Arthur MacGregor *The afterlife of Childeric's ring,* Anna Beatriz Chadour-Sampson *The Rosary – veneration and production: the Dreyfus-Best collection,* J.J.L. Whiteley *Phillip von Stosch, Bernard Picart and the Gemmae Antiquae Caelatae,* Gabriella Tassinari *An intaglio by Giovani Beltrami and some considerations on the connection between plaquettes and gems in the late 18th – early 19th century,* Jeffrey Spier *Conyers Middleton's Gems,* John Boardman *The Lewes House gems: Warren and Beazley.* There are good black and white illustrations at the ends of all the essays, and the volume ends with Gertrud's bibliography and biographical notes on the contributors.

This superb volume is available to *G&JN* readers for £32.40 including UK postage. Overseas readers, please enquire about postal costs. Please order, quoting *G&JN,* from Hadrian Books Ltd., 122 Banbury Road, Oxford, OX2 7BP. Tel/Fax: +44 (0)1865 316916.

Nigel Israel

Beads

***The glass beads of Anglo-Saxon England c. AD 400–700, A preliminary visual classification of the more definitive and diagnostic types.* Margaret Guido, Ed. Martin Welch.**
8¾" × 7¾", 376 pp, 8 colour plates, 34 line illustrations, cased with DW. The Boydell Press for the Society of Antiquaries of London, 1999. ISBN 0-85115-718-1. £50/US$90.

Many readers will be familiar with Margaret Guido's major 1978 book, *The glass beads of the Prehistoric and Roman periods in Britain and Ireland.* Between the publication of that work and her death in 1994 she worked on the following three centuries. Martin Welch has ably edited her new work, as well as adding an Introduction: Glass beads in early Anglo-Saxon contexts, and a Conclusion: A future for Anglo-Saxon glass bead studies? The first part of the book deals with Descriptive Analysis and is split into 13 chapters (totalling 70 pages) mainly by colour with Chapter 14, Technological aspects of Anglo-Saxon glass beads, by Julian Henderson with an Appendix by Justin Bayley. The typescript of chapters 1–13 was read and approved by Margaret Guido. The remainder of the book comprises schedules of the distribution of the beads. The eight colour pages of beads while very adequately illustrating the beads, are of rather disappointing quality as they lack sharpness, presumably lost in the printing. The distribution maps, however are excellent. The book finishes with an extensive, 17-page bibliography. This is a highly detailed scholarly work, which will remain for very many years indispensable to any serious researcher into glass beads.

Special Offer to readers of *G&JN*
Orders received by 31 January 2000. £37.50/US$67.50 plus postage: UK £2; US $3; rest of the world £4. Please send sterling/US dollar cheques (payable to Boydell & Brewer Ltd.) or Visa/Mastercard details to Boydell & Brewer Ltd. (*G&JN*), PO Box 9, Woodbridge, Suffolk, IP12 3DF, Fax: 01394-411477, or US/Canada – Boydell & Brewer Inc. (*G&JN*), PO Box 41026, Rochester, NY 14604-4126, Fax: 001 716 2718778, quoting *G&JN.*

Nigel Israel

***Catalogue of the Beck Collection: Part 1 Europe.* The Bead Study Trust, Cambridge 1997.**
Soft cover, 8¼" × 5¾", 160 pp with two-colour microfiche. £14.95/US$25 plus postage, UK £1.30, World £2/US$3.40. Sterling cheques payable to Bead Study Trust, US$ to Emily Glover (BST). Orders to The Bead Study Trust (*G&JN*), 29 Ellicombe Road, Charlton, London, SE7 7PF.

Horace Beck (1873-1941) was the founder of our modern knowledge of ancient beads. His collection was left to the Cambridge University Museum of Archaeology and Anthropology, where it has over the last several years been re-organized and its catalogue incorporated into the museum's database. This volume provides an ordered catalogue record of the Beck Collection beads from Europe. Many are illustrated with drawings, and many with a full-colour photograph in one of the two microfiches to be found in a pocket attached to the inside of the back cover. This is a brilliant idea, as the fiches can be studied easily with a hand lens and the reproduction is of superb quality, much higher than is possible with printing. The book includes a biographical note and an appreciation of Horace Beck. There is also a full introduction to the contemporary archaeological research, plus a good bibliography. An excellent and affordable little book. Volume two on the Middle East part of the collection is due soon, and the Trust also publishes a Newsletter for subscribers three times a year.

Nigel Israel

Winter Events

Details of venues are given in the What's On section on p.16.

24 January: SJH AGM followed by lecture
Virtuous words, stones and rings: healing with jewels
JOHN CHERRY
John Cherry is Keeper of the Department of Mediæval and Later Antiquities, British Museum. He is an eminent historian and has worked on mediæval jewellery at the BM for some thirty years, having written a number of books and articles, including those on the Dunstable Swan Jewel, the Fishpool Hoard, and the Middleham Jewel and Ring.

15 February: GAGTL Lecture
Some sites of precious minerals in England
DR R. F. SYMES OBE
Dr R. F. Symes, now retired, was Keeper of Mineralogy, Natural History Museum, South Kensington, and is a recent past President of the Geologists Association. He is an active lecturer in geological/mineralogical topics, has a special interest in and knowledge of the mineralization and minerals of the UK.

6 March: SJH lecture
Beyond ornament: 20th century jewellery. A visual journey: four decades 1960-2000
HELEN W. DRUTT-ENGLISH
Founder of the Helen Drutt Gallery in Philadelphia, and creator of a major collection of contemporary jewellery. Awards include Lifetime Achievement in the Crafts, National Museum of Women in the Arts, Washington DC, and Honorary Fellow, American Craft Council. Co-author with Peter Dormer *Jewelry of our time, art, ornament and obsession* (1995).

15 March: GAGTL Lecture
Chalcedony: 21st century girl's best friend
STEPHEN WEBSTER
Jewellery designer Stephen Webster never ceases to amaze and uses every material and colour, constantly exploring for new combinations of gemstones and pearls. Stephen's exuberant personality and sense of humour spill over into his work; vibrancy, form and fun are all keywords for his success.

Competitions

My trickster came into my office again. He showed me a parcel of eight identical cut stones; they were brilliant-cut and looked about 6 mm in diameter.

'Don't they look good,' he said. 'They are moissanites, but look just like diamonds.'

He took another stone of identical size and shape and said that this was a real diamond. He then dropped it into the parcel of moissanites.

'See – they all look the same!'

I had a two-pan old-fashioned pair of scales on my desk. 'Use that to find the diamond, but you are allowed only two weighings and you cannot use any weights. This puzzle is nowhere near as difficult as the one I showed you with twelve stones several months ago.'

How do I find the diamond using the scales only and no optical tests?

Harry Levy

The answer to the puzzle in the September issue of *G&JN*:
The total price of the stone was £375, the incorrect amount my trickster had quoted in the first place being £3375.

The 2000 GAGTL Photo Competition

The Light Fantastic: optical effects in gems

Capture the most beautiful or extraordinary effects of light on gems. Submit your favourite picture taken by yourself of iridescence, fire, star, cat's-eye, or any other optical feature that you find attractive.

Entries will be judged for originality, beauty and gemmological interest.

The following prizes will be awarded: First Prize £100; Second Prize £75; Third Prize £50.

Full details and entry forms will be sent to all members of the GAGTL.

Gemmological Association and Gem Testing Laboratory of Great Britain

London Branch

Meetings will be held at the GAGTL Gem Tutorial Centre, 27 Greville Street (Saffron Hill entrance), London EC1N 8TN or Imperial College, South Kensington, at 6.00 for 6.30 p.m. Entry will be by ticket only at £4.00 for a member (£6.00 for a non-member).

15 February. Imperial College
Some sites of precious minerals in England
DR R. F. SYMES OBE *

15 March. Imperial College
Chalcedony: 21st century girl's best friend
STEPHEN WEBSTER *

7 April. *Visit to Kingston University*

19 April. Gem Tutorial Centre
Colour in diamonds
PROFESSOR ALAN COLLINS

16 May. Imperial College
The Rose – nature's jewel as a decorative emblem
CORINNA PIKE

* Further details are given under Winter Events on p. 15.

Midlands Branch

Friday meetings will be held at The Earth Sciences Building, University of Birmingham, Edgbaston, at 6.30 for 7.00 p.m. Admission £2 for a member. For further information call 0121 445 5359.

28 January. *Bring and Buy, and Quiz*

25 February. *Gem trails from the Orient to Germany.*
IAN MERCER

31 March. *All that glisters is not gold.*
DR ROB IXER

28 April. *Silver – Designer and manufacturer*
MARTYN PUGH

Gem Play Groups (held at Barnt Green from 3 p.m.): 30 January, 27 February, 30 April, 21 May, 30 July and 27 August.

North West Branch

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

Scottish Branch

For details of Scottish Branch meetings contact Catriona McInnes on 0131 667 2199.

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.

24 January. *Annual General Meeting followed by:*
JOHN CHERRY. Keeper of Mediæval and Later Antiquities, British Museum.
Virtuous words, stones and rings: healing with jewels. *

6 March. *HELEN W. DRUTT-ENGLISH.* American collector, author and gallery owner.
Beyond ornament: 20th century jewellery.
A visual journey: four decades 1960-2000. *

10 April. *SHENA MASON.* Lately Editor of the *British Jeweller,* and author of *Jewellery making in Birmingham 1750-1955.*
'Great temple of Les Beaux Arts': 18th century Birmingham and the Soho Manufactory.

22 May. *MARY BRID DEEVY.* Art historian and author.
Mediæval ring brooches in Ireland; a study of jewellery, dress and society.

19 June. *HENRIETTA LIDCHI.* Curator of North American Collection, British Museum.
Surviving desire: native jewellery of the American southwest.

2 October. *MALCOLM APPLEBY.* Scottish artist-jeweller and engraver.
A lecture on his own work.

14/15 October. *A weekend symposium on enamelling.*

6 November. *PROFESSOR HENRY FERNANDEZ.* Rhode Island School of Design.
Papal tiaras in early 16th century Rome.

4 December. *HUGH TAIT.* Past President of the Society.
The jeweller's art of émail en résille sur verre: *from antiquity to the 19th century.*

* Further details are given under Winter Events on p. 15.