

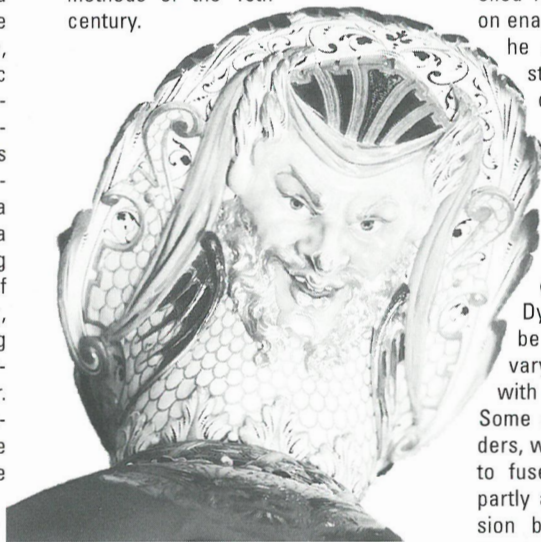
Gem & Jewellery News

Enamelling: Ancient Egypt to the Present Day

A symposium held by The Society of Jewellery Historians on 14 and 15 October 2000 at the Scientific Societies' Lecture Theatre, London.

The first lecture was presented by Erika Speel, author of the *Dictionary of Enamelling* (Ashgate, 1998). The speaker covered the basic processes of enamelling, the materials involved and aspects of the necessary firing. Essentially enamelling is the fusing, with heat, of a comparatively thin layer of coloured glass to a suitable metal surface, to give a durable ornamental coating. Arising from the much earlier inventions of metalworking and glass making, enamelling depended on finding methods of allowing these two different materials to be bonded together. Within these limits a variety of ornamental and painted effects could be produced. Up to the 19th century the range of colours was limited. The enamel glass, in its lump form, or 'frit', was valuable stock passed down through generations of craftsmen. This factor may pose some difficulties in the precise dating of antique enamelwork. The terminology and characteristics of the chief enam-

elling methods were summarized, from Byzantine *cloisonné* to the intricate *guilloché* (i.e. enamel on an engine-turned or *guilloché* ground) methods of the 19th century.



Enamelled gold ewer by Charles Duron, Paris 1864. Detail showing underside of spout with champlévé enamel and ronde bosse enamel. British Museum.

Enamelling in Ancient Egypt

Following coffee, Jack Ogden, a former President of The Society of Jewellery Historians who had travelled from Germany, gave a lecture on enamel in Ancient Egypt. As usual he delivered his talk with great style, aided by some high tech computerized images, and kept the assembled delegates enthralled. Jack Ogden explained that enamel in ancient Egypt was conspicuous by its absence. Only a handful of possible examples could be cited dating to the Dynastic period. Gold tended to be used as found, thus with a varying silver content and hence with varying melting temperatures. Some ancient gold, particularly solders, would melt at the heat required to fuse enamel. The problem was partly alleviated by the use of diffusion bonding rather than conventional soldering, but widespread use of enamel had to wait until after the introduction of gold coinage, and thus a better understanding of gold refining, in about 500 BC. Even then only small areas, typically bounded by

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Editorial

Many readers are probably conscious of the way in which treasures – gold and silver objects buried in antiquity – frequently cast new light on the history of jewellery.

Hoard of gold ornaments from the prehistoric, Roman or Medieval periods are of obvious appeal to all who are fascinated by ancient jewellery. In the UK the medieval law of Treasure Trove was replaced a few years ago by the Treasure Act 1996, and the clarification of that law has led to a great increase in the number of cases reported (and a commensurate increase in workload for museum curators). But alongside the reform of the treasure law, another lesser-known initiative, the Portable Antiquities Scheme, is also changing the formerly uneasy relationship between amateur finders of small antiquities, usually metal-detector users, and the archaeological and museum community, and adding to our knowledge of the past. The scheme is a voluntary one under the aegis of the Department of Culture, Media and Sport. It encourages finders to report

their non-treasure discoveries and have them identified and recorded by trained archaeologists in their region designated as Finds Liaison Officers.

Thus far, the scheme does not cover the whole country and funding in the long term is uncertain, but it has already proved its worth in the new information becoming available to archaeologists. Jewellery and clothing accessories in base metals and other materials, dating from all periods from prehistory to the early modern period, form a very large proportion of these finds, so there is a particular element of interest here for jewellery historians. Systematic cataloguing and recording of these amateur finds supplements the information already available from formal archaeological excavation.

So successful has the Scheme been so far that in December 2000 at the British Archaeological Awards ceremony in Edinburgh Castle, it won two major awards, including the one for the best new initiative in British Archaeology.

Catherine Johns

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.

Gemstone certificates – harmonization between the trade and gem laboratories

A survey has been carried out in the USA about what the end user requires when they buy a piece of jewellery containing diamonds and/or gemstones. For articles selling at \$2000 to \$5000, 23% want a piece of paper confirming what they are buying. This figure goes up to 75% for articles retailing over \$5000, particularly if the main stone in the piece of jewellery is a diamond.

The piece of paper is usually a certificate of some sort confirming what they are buying and produced by a body independent of the sellers, usually a gem laboratory.

I came across this information on my recent visit to the gemstone fairs in Tucson in Arizona. But on speaking to both traders and the public it is obvious that there is some confusion as to what exactly a certificate is providing. In the case of a diamond the certificate is a grading report giving, among other things, the colour and clarity of the diamond. With access to various publications of diamond prices based on the colour and clarity, the buyer could then ascertain some sort of value for the stone. For other gemstones, the certificate generally tells you what the stone is, without grading it; it is in fact an identification report on the stone. Most think such a certificate authenticates the value of the stone and the article. This simply is not the case – it merely identifies the stone they are getting.

Treatment disclosure

Until recently this was all that was needed to ensure that the stone was natural and not artificial or synthetic. These days, however, with almost universal treatment of gemstones to improve their colour and clarity, the question arises as to how much information should appear on such a certificate. This is our old disclosure problem, in this case addressed to the laboratories. Traders, especially retailers, feel that what is written on such a certificate could either make or break the sale. This leads me up to why I went to Tucson.

Bodies such as CIBJO have for years recommended what should and what should not appear on a laboratory certificate. But this has only applied to those laboratories registered with CIBJO. In fact only a handful of laboratories fall into this group and they do not include important ones such as those of the GIA, Gübelin and the HRD, who either were not able to participate or were excluded for commercial reasons. Our own laboratory is a CIBJO one.

The trade and laboratories

For a number of years attempts have been made to generate a dialogue between the trade and the major laboratories in order to bring some harmonization to such certificates. This was done by a few members of the International Coloured Stones Association (ICA) in Tucson at the time of the gem fairs when many of those involved in this debate were there for other reasons.

Suggestions have been made that these meetings should be done through the CIBJO, but so far this has not happened. Last year the meetings acquired a more formal emphasis and the group was set up as the Gemstone Industry and Laboratory Conference (GILC). A meeting was held last year, at the time of the Basle Fair in Switzerland, and a subgroup consisting of four major laboratories was appointed. Their brief was to come up with suggestions as to what should appear on certificates, to be discussed in Tucson when trade delegates would be present.

The most fundamental debate centred on what to call a natural stone such as sapphire or emerald. Purists have maintained that when a stone is sold as, say, a sapphire that term alone is sufficient to assure the buyer that it is an authentic, real, natural stone. The generic term itself is sufficient. If the stone is, say, synthetic, then the certificate would state it to be a synthetic sapphire. But most buyers want their certificate to be specific on this point, explicit rather than implicit and they

want to be re-assured by seeing the word 'real or natural' appearing on the note. For the time being it was agreed that the generic term was no longer adequate for a genuine stone, so we now have to speak of 'natural sapphires' or 'real or some suitable synonym' on certificates and probably also on invoices and other such documents.

Such a position is contrary to that of, say, De Beers in their gem defence programme. They want the unqualified term 'diamond' to refer to the natural product without the attachments of further qualifying terms. But they too seem to have succumbed recently, perhaps somewhat unwittingly, to this trend by branding their products. This may not be verbal confirmation of the authenticity of their stones, but in an expanded linguistic sense, the brand is a qualification to the simple term 'diamond' confirming that it is natural.

Can treated be termed natural?

Back to the meeting: having overcome this initial hurdle, but not unanimously, we got down to the main part which was how to describe treated stones. Perhaps as you read this article you can begin to understand the problems and subtleties that such a discussion can bring. Is a heated natural sapphire, where a dramatic colour change has occurred, still a natural sapphire? For the majority of the trade the 'naturalness' of the stone distinguishes it from a man-made one, and not as to its condition when it came out of the ground. But those who want to trade in stones that have not been treated in anyway whatsoever, other than cutting and polishing, want this distinction to be there. The sapphire in some sense is no longer natural. To overcome this problem we are, at present, using negative certificates, i.e. stating that the stone has not been heated. As we have no tests that can be absolutely conclusive on this point, the laboratories protect themselves by using such terms as 'no evidence of heat treatment'. Similar arguments apply to the other treatments.

For comparison, I must again refer to other trades when the term 'real' and 'natural' are used. For example, in the fur and leather trade much is done to hide without any disclosure, and nobody buys a 'natural odour' thinking it is pure. In the gem trade, because some treatments are relatively new, we have new problems.

CIBJO have devised a two-tier method of disclosure whereby some treatments are given as a general disclosure. These are those treatments that are more or less routinely done to certain stones and would have come under the old rubric of 'accepted trade practice'. Those ones that do not fall into this category have to be given as 'treated', but according to current CIBJO rules the actual treatment need not be specified. These rules can be found in the *CIBJO Blue Book*.

Enhancement

Some years back the word 'enhancement' crept into our lexicon. It was regarded as a friendlier term to use than 'treated'. However, these two terms have now acquired different and more specific connotations. Those that fall under general disclosure can be called 'enhanced' whereby those that have to be designated as treated are called 'treated stones'. An end user reading these terms on a certificate may well be unaware of the nuances in meaning of these terms and could be confused, especially as he or she would regard the two terms to be synonymous of each other. Originally gem certificates and diamond grading reports were regarded as for use strictly within the trade and not available to the general public. This is the historic reason why most gem laboratories are trade labs and not open to the general public. However, attitudes are changing rapidly and such certificates are being passed on to the public. The responsible elements in the trade recognizing this, see a need for the certificates to be as clear and easily understandable by all. Hence there is an even greater need for such bodies as the GILC.

Diamond grading reports

Compared with the Tucson meeting last year, there has been a significant change in attitude towards dia-

mond grading reports. To date, a diamond that has been treated in any way has not been eligible for a grading report. Thus, if a stone submitted to a laboratory for grading was found to be, say, fracture-filled, the laboratory would not go on to grade it for colour and clarity. However, there is a marked change of attitude towards the stones that have their colour changed by a high pressure high temperature process (HPHT). Some of the major laboratories have begun to grade these now and, significantly, bodies such as De Beers have withdrawn their objections to this latest trend. One major condition that has been recognized is that certificates for such stones should clearly state that the stone has been treated in some way so that there is no confusion in the mind of readers, whoever they are.

Hopefully the GILC inner technical group will come up with some definitive ideas that could be discussed at the next CIBJO Congress being held in Paris at the end of March. On the issue of what should be written on a gemstone certificate there is as yet no acceptable agreement and it is hoped that some sort of consensus will be reached soon.

More and more people in the trade are coming round to the opinion that all treatments should be specifically stated for all stones. But at each stage of buying and selling one is dependent

on the supplier having all this information, and since some details are difficult to detect, if one person in the chain fails to give this information the chain breaks down.

Retailers

Further, retailers are terrified that if such a system were not well thought out and presented, it would be difficult for them to tell their client, for example, that the beautiful clear ruby they are admiring has cracks which have been filled with glass, or that the emerald they are looking at is full of cracks filled with a resin that could come out at any time with a possible change in colour. I perhaps somewhat exaggerate these problems, but I do this to emphasize that they are very pertinent. For example, the diamond trade for many years regarded itself as being noble in that it did not have the problems of disclosure that afflicted the coloured gemstone trade. Now with lasering, fracture treatments, irradiation and HPHT, the diamond trade is talking of enhancements and treatments and how these processes should be disclosed.

One positive point is that through these meetings and others like them there is a wealth of good feeling and understanding from the laboratories to the trade and now from the trade to the laboratories.

Harry Levy

Marketplace

Gem dealers report on 'best buys' and items to beware of

I have been asked to include a column about the market conditions in gemstones. I find this somewhat difficult to do in that market conditions vary from place to place, and changes can be so rapid that from the time that I write this to the time you read it, takes several weeks and by then the situation could have changed again. Trade publications that come out more frequently are the best place to keep up with the market trends. I have tried to give some information on this in my regular column *Around the Trade*, when appropriate.

Let me report first on the trade in Tucson. Most stones are in good supply and there are adequate stocks. This is mainly due to the fact that many governments, especially in the underdeveloped and third-world countries, realize the potential wealth that exists under their feet and are encouraging prospecting and the mining of gemstones. As traditional mines are worked out new ones are found and many parts of Africa and China now produce many more gemstones than previously.

Rubies and sapphires

Of the commercially important species much sapphire is now coming out of Madagascar and many more rubies are appearing again from Burma and Africa. However, there is much manipulation in the marketing of these stones. Many of the new Burmese rubies ex-mine, have silk and open cracks in them, but with new techniques in heating the clarity of the stones can be improved by filling the cracks with glass. Since there are many more of these stones available now there has been a steady decrease in price, and larger stones of good appearance both in rounds and ovals are now readily available.

The sapphire market is more complex. The stones coming from Madagascar had a greyish tinge to them making many of them a somewhat dull blue. Heating can dramatically improve these colours; the traditional cutting and producing centres such as Sri Lanka and Thailand are importing these stones and, where they can on the appearance of the stones, are selling them as local products thus getting a better price.

Fashionable pinks

Pink has been one of the fashionable colours recently, but with pink diamonds being very expensive, jewellers have been using pink sapphires. Most pink sapphires have their colour improved through heating, and the Sri Lankans supplement their own stones with those coming out of Madagascar. There have also been large finds of red and pink tourmalines in Africa. At the mine, many have too much brown and purple in the colour, but again heating improves their appearance, but because so many stones are available prices have come down making many of the more traditional South American stones appear to be too expensive.

Sri Lankan dealers

Sri Lanka has for long been a traditional source of gemstones, but because of government restrictions and other local restrictions, one had to go out there to buy the stones. This has all changed and many Sri Lankan dealers are now travelling and actively selling their stones on world markets and each year one sees more and

Seen at Tucson

As I wandered around the gemstone shows I saw one dealer with a small stand and a limited stock marking his Mexican fire opals as 'Mandarin Opals'. *Harry Levy*

more of them at shows such as Tucson. This is causing much consternation to some dealers who used to go out to Sri Lanka to buy but now see their suppliers on their own doorstep selling to their customers!

Aquamarine, peridot and garnet

Aquamarines from Africa are plentiful as are cheaper grades from China. Peridot is also plentiful, the Chinese supplementing the supplies from the United States.

One sees a lot more tsavorite green garnets, and the orange 'mandarin' varieties now are found in other parts of Africa. Demantoid garnet is being seen again as Russians now travel more and show their stones around the world, and blue zircons were again seen in Tucson as the Thai suppliers seem to have found new sources.

Diamonds

Coloured diamonds are popular and are supplemented by treated stones producing strong blue, green and yellow colours, and also some pinks. Black diamonds are also popular both in natural and treated form but distinction of treated from untreated is difficult.

American and continental jewellers are using many more coloured stones than they used to and I am sure that British manufacturers and designers would also benefit if they expanded their ranges and used stones other than the traditional ruby, sapphire and emerald.

With De Beers undergoing many internal changes, the better quality diamonds seem to be firm in price and not that easy to obtain. The cheaper stones from India continue to be more plentiful although the trend in falling prices seems to have been halted as surplus stock was sold last Christmas.

Harry Levy

Book Shelf

Decorative Art Collecting: passion and fashion

Journal of the Decorative Arts Society, no. 24, 2000.

This lavishly illustrated volume is dedicated to two distinguished and influential scholars of 19th-century decorative arts: Shirley Bury, long-standing former Chairman of the Society of Jewellery Historians, and Clive Wainwright. It contains seven articles, among which two are musts for anyone interested in the history and collecting of jewellery. Charlotte Gere and Judy Rudoie have written a riveting account of Ann Hull Grundy as a collector of Victorian jewellery, revealing not only her dogged perseverance against contemporary taste in concentrating on 19th-century jewellery, but also her highly entertaining bon mots, many of them written on postcards to the various museums to whom she gave her collections. Mary Greensted charts the development of the arts and crafts collections at Cheltenham, which include a fine group of jewellery and metalwork given by Professor and Mrs Hull Grundy.

Copies are available from Richard Dennis Publications, The Old Chapel, Shepton Beauchamp, Ilminster, Somerset TA19 0LE. Tel: 01460 240044; fax: 01460 242009; e-mail books@den-nispubns.freemove.co.uk

The cult of the Virgin: offerings, ornaments and festivals

Marie-France Boyer. Thames and Hudson, London, 2000. Illustrated in colour. Hardcover ISBN 0 500 01988 6. £14.95.

Readers will be interested in the attractively-produced memento of some of the rites and rituals practised in honour of the Virgin in many countries of the world. Items illustrated are far more interesting than the *bondeuserie* found in so many church gift shops and a careful scanning of the photographs of the participants in the different celebrations will show many jewelled ornaments, though their depiction is not the main point of the book.

Michael O'Donoghue

Enamelling

Cont. from p.17

filigree, were enamelled until the introduction of lower melting lead glasses and borax flux seemingly in about the ninth century AD.

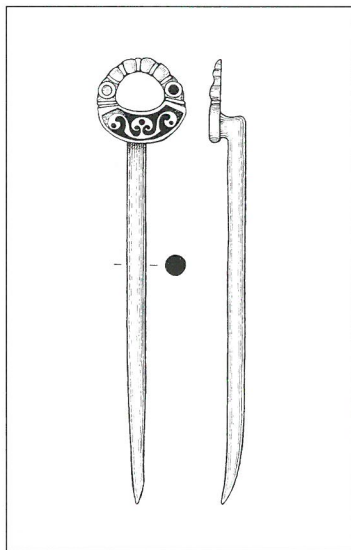
Mycenaean to the Hellenistic

Dyfri Williams, Keeper of the Department of Greek and Roman Antiquities at the British Museum, gave a lecture on the use of enamel from the Mycenaean to the Hellenistic periods. There were only a handful of Mycenaean examples of enamel on gold. The colour was restricted to blue, but both *repoussé* and *cloisonné* techniques were used. Although there were some occurrences of these techniques in the 6th century, the process only became common late in the 5th century BC. Blue and green enamel, together with some black and white, became a characteristic feature of Classical and Hellenistic gold jewellery. Examples of both enamel *plique-à-jour* and *en ronde bosse* enamel were noted in the Hellenistic period. The results of some recent work by Dr Sheridan Bowman, Keeper of the Department of Scientific Research at the British Museum, on Hellenistic earrings with enamel *en ronde bosse* pendants were briefly mentioned, especially one example of a green enamelled pendant in the form of a bird. The enamel on this pendant contains copper and iron which of themselves will produce a green colour. However, it also includes vanadium that may have been deliberately added as a colourant to accentuate the green.

Early Celtic

After an excellent lunch, Valery Rigby, formerly of the Department of Prehistoric and Early Europe at the British Museum, opened the afternoon session by giving a chronological survey of the use of enamel during Early Celtic times, c. 400 BC–AD 354. She paid tribute, as did the two following speakers, to the importance to their studies of results from research undertaken in the Department of Scientific Research at the British

Museum. At first, only red enamel was used to ornament base metals; gold and silver were not enamelled in this period. It was inlaid (*champlevé*) into cells in iron and cast copper alloy including, by the end of the period, brasses; or applied as pre-formed studs to sheet metal objects. After c.150 BC yellow and blue were sometimes added. Early Celtic enamels were soda-lime glass, but various compositional changes saw the introduction of manganese as clarifier about 200 BC, and by AD 354 the same red colour was produced by a markedly different enamel.



Roman dress-pin from Oldcroft, Gloucestershire, 4th century AD. Silver and red enamel, length 6cm. Drawing: P. Compton.

Western Roman Empire

The story was continued by Catherine Johns and Susan Youngs, both also from the British Museum. Catherine Johns described the use of enamel in the Western Roman Empire, particularly Roman Britain. Predominantly the enamel was used on copper alloy brooches and related ornaments and mounts, but there were a few examples of enamel on gold. Enamelling on silver was represented by a single object only (illustrated by Rigby, Johns and Youngs), a small dress-pin from Oldcroft, Gloucestershire, dating to the 4th cen-

tury AD (see sketch). The Oldcroft pin is both technologically and stylistically a 'missing link' between the enamelling traditions of the pre-Roman Iron Age and the early Mediæval period. This near absence of enamelled silver is typical for the ancient world. The 'enamels' encountered on Roman and Romano-Celtic copper alloy ornaments included a variety of highly intricate millefiori forms that, like much of the so-called enamel of the period, were actually pressed into place in semi-molten state or imbedded in another glass of lower melting temperature.

Early Mediæval British and Irish

Following tea, Susan Youngs talked about Early Mediæval British and Irish enamel work, including ring brooches and dress pins. Important examples were the Sutton Hoo bowl and the Ardagh Chalice. The typical brilliant red enamel had been the traditional Celtic soda-lime glass with copper in cuprite form providing colour. By comparison, the Early Byzantine red enamel was a duller red coloured by a suspension of copper rich particles. The Celtic red was superseded in about the middle of the 4th century AD by a red lead-silicate glass that, according to recent research by Ian Freestone of the British Museum, was seemingly a by-product of gold refining. This had a lower melting temperature, but required better keying since it bonded less well to the metal substrate.

The Chairman asked for questions and, after a short discussion, the symposium was drawn to a close for the first day.

Demonstration of enamelling

The second day began with a demonstration of enamelling by Alexandra Raphael, a distinguished artist enameller, who gave an interesting account of various techniques, two of which were the *cloisonné* and *plique-à-jour* which Ms Raphael demonstrated with great skill on 'live video'. Her enamels were fired at about 800°C. She works primarily with fine gold and fine or pure silver as they pose fewer oxida-

tion problems; except for *plique-à-jour* work where more structural strength is required. Her *cloisonné* enamel was made without soldering the cells to the background; just organic glues such as gum tragacanth or gum Arabic to hold the wires in place before firing. The cell walls were fine gold and silver strips made by flattening round wire. All the enamels were hand-ground in a mortar and pestle, and washed many times to achieve great clarity of the glass colours, extremely important for the *plique-à-jour* technique. She also brought several finished examples of her award-winning enamelled bead jewellery, which was examined with great interest after the demonstration.

This session was followed by a lively question and answer interlude, merging into morning coffee.

Medieval

Marian Campbell, of the Victoria & Albert Museum, then talked on Mediæval enamels. Although examples of early Mediæval enamelling on gold were mentioned, including 10th century Ottonian work, the focus was on enamelling from the 12th to the late 14th centuries. The period was one renowned for *champlevé* enamelling on copper, both from the Limoges region of France and the Meuse valley in Belgium. Mosan enamellers were masters of colour and tone; figures and scenes are enamelled with the ground left plain and gilded. The characteristics of Limoges enamelling were a brilliant deep blue and the inclusion of three-dimensional gilded copper heads, riveted onto the plaques. At the end of the 13th century in Italy comes the first appearance of a new technique, *basse taille* or translucent enamel, in which the enameller engraved silver or gold, and then filled the engraved areas with translucent colours. The translucency allowed for subtlety in modelling and varying depths of colour. Siena in Italy and Paris in France were major European centres of expertise (although other places such as London were active) where goldsmiths made everything from chalices and altarpieces to

brooches in this new technique. Survivals include several rare 14th century miniature altarpieces, in the V&A and the Louvre, similar to illuminated manuscripts in their detail and iconography. Around 1370 Parisian goldsmiths discovered another technique, *ronde bosse* or encrusted enamel. This allowed enamelling in the round or in high relief, and was used on jewellery and small-scale sculptural compositions, usually in gold.

Renaissance

The Renaissance was covered by Hugh Tait, a former President of the Society of Jewellery Historians. The most preferred precious metal for enamelling in the Renaissance was gold; nello, however, was extensively used to decorate silver. Both techniques were described in detail by Cellini in the first technical treatise to be written by a Renaissance goldsmith/jeweller. A major advance had been made possible (c.1370) with the large-scale production of an opaque white enamel of very high quality, probably originating in the rapidly expanding Venetian glass industry. The improved range of enamels, coupled with the three-dimensional character of much enamelled ornament, made possibly by the *ronde bosse* technique, provided Renaissance goldsmiths with a vastly increased repertoire of representational forms. The exceptional innovation of the French Renaissance enamellers was the creation of the so-called painted enamels on *copper*, mainly produced in Limoges between 1520–1600. Limoges painted enamels were not used in jewellery, but around the 1630s the fashion for sculptural forms in European jewellery was replaced by finely painted enamelling on gold, using a white enamel background.

Revival in 19th-century France

Following another very good lunch, Marc Bascou (Musée d'Orsay, Paris) gave a comprehensive and beautifully illustrated presentation about the revival of painted enamel in 19th-century France. At the beginning of the 19th century, enamel had survived in Paris in only two forms: translucent enamel on *guilloché*, and

miniatures known as Toutin, Petitot or Geneva enamels. The rediscovery of almost all enamelling techniques is one of the great achievements of Second Empire artists and craftsmen. Various experiments were made at the time of the first world fairs in 1851 and 1855. However, the major impulse came from academic painters after a special studio had been created at the Sèvres factory to revive painted enamel in the style of Limoges. As a result, the most remarkable craftsmen were chosen among the students at the Ecole des Beaux-Arts. At first, they tended to copy Renaissance masters or contemporary Salon paintings. The best enamellers like Alfred Thomson Gobert and Claudius Popelin preferred, of course, to create their own compositions. Popelin also exerted considerable influence through his writings (*L'émail des peintres*, 1866; *L'art de l'émail*, 1868; *Les vieux arts de feu*, 1869). An outsider, Charles Lepec, was greatly admired at the fair of 1867, although he followed more the tradition of Petitot. Little *médallions* in painted enamel were used in neo-Renaissance jewellery by Froment-Meurice, Baugrand, Boucheron, Falize and Fouquet; those fired to a matt finish by Eugène Richet for Fontenay remain rare attempts to rival Pomeian artists. Gustave Moreau may be regarded as the only artist who could give to this renewed art its true form and harmony; he prepared specific designs for enamels as early as 1866. However, it was not until the 1890s that his poetic figures were successfully adapted in enamel by Paul Grandhomme and Alfred Garnier, proving at last that a perfect understanding between the painter and the enameller could be reached.

A French Second Empire Masterpiece

Moving to a different aspect of enamelling in France in the second half of the 19th century, Judy Rudoë of the British Museum revealed the supremacy of Paris as 'the great school of modern enamel' in her paper on a French Second Empire Masterpiece. This dealt with a rare enamelled gold ewer of 1864 by Charles Duron (see illustration ►

◀ on p.17), which had recently been acquired by the British Museum. Duron specialized in recreations of the fabulously exotic Mannerist vessels of the early 17th century in the French Royal collection. This ewer was one such recreation. Detailed comparison with the original in the Louvre and the Duron copy showed the copy to be even more elaborate, with virtuoso *champlevé*, translucent,

opaque *en ronde bosse* and layered enamels. Despite his high standing amongst his contemporaries Duron later fell into obscurity, but can now be appreciated as a major figure of the Renaissance revival in France.

Modern enamellers

After tea, the finale of the weekend was by Guddie Skyrne, another artist enameller. She gave an

extremely extensive international survey of modern enamellers, showing excellent illustrations of their work and describing both their techniques and their sources of inspiration. This left the audience in no doubt that enamelling, in all its forms, is flourishing and will continue to do so.

*Assembled from speakers' summaries
by Nigel Israel*

Plastics Historical Society

How often does a gemmologist, when looking at an organic gem material simulant, exclaim, 'Oh! It's just plastic?' To members of the Plastics Historical Society 'just plastic' opens up all kinds of exciting possibilities.

At a recent meeting I wore a plastic 'coral' brooch, and was delighted to be informed that it was a very good and quite rare example, and made of cellulose nitrate. Fortunately it is easy to differentiate between natural coral and plastic so I had not been tempted to try a hot needle test on it and therefore I still had my eyebrows intact.

To the lover of gem materials casein buttons will never be as interesting as a trapiche emerald, but it is good to know the difference between a brooch made of tortoiseshell and one made of celluloid, or between pressed amber and phenol formaldehyde beads.

Quite apart from the obvious danger of not knowing enough about early plastics and whether or not they will explode, or whether they are correctly stored to prevent degradation and contamination of everything around them, plastic is a fascinating subject in its own right. The gemmologist or dealer in small objets would do well to know more about them, and the Plastics Historical Society is an ideal place to learn.

Members of the society come from various walks of life, but many have a background in plastics, rubber or horn. The society is affiliated to the Institute of Materials and holds meetings at

their premises in London about once a month – the January meeting was on the subject of vulcanite which was much used as a jet simulant in Victorian times.

The Society also arranges special meetings and outings. In December we met at the Science Museum for a day's lectures on identification, conservation and storage of various plastics, and were given the opportunity to have items tested on an infrared spectro-scope.

For more information, log on to their website at www.plastics-museum.com.

Maggie Campbell Pedersen

Fitzwilliam Museum – new Keeper

The new Keeper of Antiquities at the Fitzwilliam Museum in Cambridge will take up her post in March. She is Dr Lucilla Burn, a distinguished scholar in the field of Greek archaeology, who has extensive curatorial experience in the Department of Greek and Roman Antiquities at the British Museum. Lucilla will undoubtedly prove a worthy successor to Dr Eleni Vassilika at the Fitzwilliam.

Gemstones

The orange danburites which came briefly on to the market some years ago may have been irradiated from previously colourless material. A major paper in *Mineralogical Record* (32(1), January/February 2001) describes the Dal'negorsk area of eastern Russia where colourless danburite crystals (some up to 40 cm long) are found in the appropriately named Danburity mine. Irradiated crystals are reported to have taken a deep golden-orange colour.

While the *Record* is aimed at professional mineralogists and at those others who really want to know, for gemmological purposes there is still a great deal of interest (you could read my European-language book reviews!) and the papers fill the sometimes awkward gap between professional and (old-style) amateur. But the old-style amateur did a very great deal for the subject at times when the readable literature was much less extensive and harder to reach than today. 'Internet research' is wonderful but you really need to be able to call upon a wider set of information sources – if you are imaginative enough to realize that one journal or a few screen-loads are insufficient to keep your knowledge fresh.

If you are dealing with students as teacher or examiner and you don't regularly consult some other journals (textbooks are much the same as one another) are you failing them or yourself? Who subscribes to other gem or mineral journals and if not, why not?

This is a very serious point if our subject is not to become parochial. I don't want to see the Orange Danburite Prize go to the reader subscribing to a single journal! For interest, the *Record* is published at Tucson but you can get copies from Paul Lowe, Endsleigh, 50 Daniell Road, Truro, Cornwall TR1 2DA. The subscription is US\$55 for one year, for addresses outside the United States.

Madagascar is producing a wide range of gem-quality spinels: reds and

pinks coloured by chromium, blue to blue-violet specimens by iron and cobalt in combination, reddish-violet specimens by chromium and iron. Wonderful photographs of banded onyx in various colours from the Mainz basin of Germany. All this in a German journal – do you know which one? If not, please accept the Orange Danburite Prize for the month in which you read this!

Michael O'Donoghue

Behaviour of gemmological instruments in the tropical climate of Sri Lanka

I would like to report my experience with some gem instruments whilst in Sri Lanka.

After about eighteen months the adhesive used to fix the glass prism of my refractometer had deteriorated to the extent that the prism had come loose, with the result that contact fluid disappeared as soon as applied!

The ultraviolet light source had been wrapped in a cloth and kept in a drawer. After a year I could not believe my eyes when I saw that the glass had many small white patches. I tried to remove them without success. The patches, of mouldy appearance, had actually eaten into the glass. After two years the glass was completely covered with white pits. The same process is slowly happening to the VUP hand-held model. Luckily the instruments can still be used in this condition. The microscope and polariscope have suffered no major deterioration but mould grows on their plastic covers. In this climate it is best to keep silica gel bags with this equipment as I do with my computer. The Chelsea filter also reacted unfavourably and lasted only a year before the gelatine became a milky mouldy mass and had to be discarded. My new one will be kept in Europe.

Heavy liquids kept in closed glass bottles in a dark environment do quite

well in the tropics and no evaporation or darkening has taken place so far. The Zeiss 10× loupe with dark field GIA adaptation, and pen torches do well except for some abrasion.

Locking instruments in a closed drawer to keep them clean and dust free does not have the desired effect here and the high humidity encourages rotting. I have learned to keep them in cloth bags or covered in towels in a place with a flow of air where they fare better. I frequently take the instruments with me to Europe to dry them out.

Of course, air conditioning would solve all these problems but houses here are built open style to suit the climate and installing it would be difficult.

Sonja Glaser

Geneva, Switzerland, and Sri Lanka

Comment: In the tropics even clothes grow mould if not used and maintained regularly and the above experiences graphically record what can happen to supposedly inert materials. They further indicate that these days apparently simple instruments can consist of complex assemblages of metal, glass, glue or plastic – variously vulnerable to steamy atmospheres. To paraphrase – the price of good gemmology is eternal vigilance – but principally keep it cool!

Europe: News and Events

New exhibition of gems in Valencia, Spain

On 13 October 2000 a new gem exhibition opened in Valencia. It is located in the Museo de las Ciencias Principe Felipe of Valencia and has three main components: the Royal Collection, Art Natura and Temporary Exhibitions.

The Royal Collection comprises 54 showcases containing a comprehensive coverage of the major gem varieties – diamonds of all colours, emeralds, rubies, sapphires, opals, tourmalines and aquamarines and many other species. There are a 350 ct carved emerald, a 243 ct star sapphire and a 1185 ct kunzite among the major attractions.

Art Natura, through its various objects, reflects how mankind has exalted these gems through history. It is a unique exhibition of more than 500 items including jades from China and India, corals and pearls from Polynesia, various ivories, and agates and obsidians, sculpted using the most refined techniques and representing cultures from ancient history through to the present. The largest item is a group of elephants, carved in verdite and measuring 148 × 60 × 45 cm, and the smallest is a fish carved in sapphire, set with ruby eyes.

The third component of the exhibition programme is a result of the International Exchange Programme initiated by the Museo de las Ciencias. In this display, more than 1000 examples of gems and sumptuary art have been assembled from 66 museums and institutions from Spain and across the world – from Germany, Brazil, Australia, USA and the UK to name but a few. In return the participating museums can arrange to exhibit chosen pieces from the Valencia museum's collections.

The idea driving development of this exhibition is to surprise and amaze the visitors – and particularly children – with the visual wonders that can be found in and created by the Earth. There is tremendous ►

◀ competition for the attention of the younger generation and these exhibits were established to stimulate a healthy positive attitude to learning about gems, where they come from, and their various roles in our cultures.

European Conference – Exposure 2001

Corrosion, Conservation and Study of Historic Metals in Situ, on Display and in Storage

**Hildesheim, Germany
8 – 10 November 2001**

The Conference will cover conservation aspects related to the interaction of metals and metal-organic composite objects with the atmosphere.

Hosted by the Fachhochschule Hildesheim, Holzminden, Goettingen.

Conference languages English and German. Organizer Dr Jack Ogden.

The Great Diamond and Gemstone Exhibition

**23 May to 19 June 2001
White Hall, Helsinki, Finland**

An exhibition to celebrate the 40th anniversary of the Gemmological Society of Finland. The theme of the exhibition will be the cultural history, scientific history and modern gemmology of diamonds, gemstones and rare gem minerals.

For further information contact Kari T. Pulkkinen, Vuorikatu 3 A 10, FIN-00100 Helsinki, Finland, tel: +358 3 4733663, Fax: +358 3 4764591.

New President of CISGEM, Milan

CISGEM, the Information and Gemmological Centre of the Milan Chamber of Commerce, has a new President. On 18 December 2000 Dr Carlo Lesca was appointed President to succeed Massimo Sordi. His Board of Directors consists of members of the Chamber, experts and representatives of the Ministry of Arts and Environment, industry, and of regional and municipal government.

Dr M Superchi is the General Manager and sits on a Technical Committee with the President and six other members.

FEEG meets in Barcelona

The Fifth General Assembly of the Federation for European Education in Gemmology (FEEG) was held in Barcelona on 26 January. Representatives from eight countries reviewed activities since the previous meeting in Leiden.

The Examinations in Gemmology were held in seven centres in six countries where 68 students sat the theory and practical sessions. A total of 55 students passed the examinations (80%) and many travelled to Barcelona to receive their diplomas at the ceremony held at the close of the Symposium held on 27 January. The dates for the FEEG Examinations in 2001 were confirmed as 3 July and 9 October (for resits).

Also at the Assembly new officers were unanimously elected. Dr H. Bank, the retiring Chairman, congratulated the new members of the committees and thanked the retiring officers for their enthusiasm, commitment and assistance over the past years.

Following the Assembly on 27 January a Symposium for members of the gem trade in Barcelona and for gemmology students was held at the University of Barcelona. An audience of more than 85 heard papers on such

FEEG Officers

New officers unanimously elected at the Fifth Assembly:

Executive Committee

Chairman

Dr J.M. Nogués i Carulla (EGUB)

Vice-Chairman

Dr U. Henn (DGG)

Treasurer

Drs J.C. Zwaan (SNIWOEP)

Secretary

Drs G.J.W. Hamel (DGI)

Examinations Committee

President: Dr U. Henn (DGG)

Sra A. Harker (IGE)

Dr L. Prospero (IGI)

Mr I.F. Mercer (GAGTL)

topics as new emeralds from Kazakhstan (E.V. Gavrilenko), garnets from the Merovingian period (S. van Roy), historic coral from the Costa Brava (J. Solans), ancient glasses (R. Celades) and factors to consider in the appraisal of gems (G. Hamel).

R.R. Harding



Members of FEEG at the Assembly. Back row: Mr E.V. Gavrilenko, Sra A. Harker, Prof. H. Bank, Mrs G. Breisach and Dr J. Nogués i Carulla. Front row: Mme M. Ghebali, Mr R. Dedeyne, Dr Valeria Soi, Dr R.R. Harding and S. van Roy

French Jewellery of the 19th Century

A loan exhibition organized to coincide with the translation of Henri Vever's *La Bijouterie française au XIXe siècle* by Katherine Purcell.

Many of the most prominent Parisian jewellers featured in Henri Vever's comprehensive survey of French 19th-century jewellery will be represented in the show, including Boucheron, Cartier, Falize, Fontenay, Fouquet, Froment-Meurice, Lalique, Mellerio, Wiëse and Vever himself.



A gold chased brooch by Vever decorated with the chased and engraved head of a fantastic creature against an opal ground. Wartski.



A gold and silver-mounted spray of laurel set with rubies and diamonds, made for the Empress Josephine, c. 1805. Private Collection.

Works by lesser known but equally talented collaborators, craftsmen and jewellers discussed by the author will also be displayed, amongst them Feuillâtre, Hirtz, Honoré, Lacroche, Plisson et Hartz, Robin and Thesmar. Over 250 jewels and examples of goldsmith's work will be shown drawn from private collections and museums including the British Museum, the Rijksmuseum, the

Schmuckmuseum and the Musée de l'Horlogerie et de l'Émaillerie in Geneva.

This first exhibition of French jewellery from the Empire to Art Nouveau will take place at Wartski, 14 Grafton Street, London, from 13 to 23 June 2001, Monday to Saturday, 11 a.m. to 5 p.m. (closed Sundays). Admission £7 including catalogue in aid of Befrienders International.

Precious: Objects and Changing Values

A one-day conference on 23 May 2001 to be held at the Sheffield Hallam University in collaboration with Sheffield Galleries and Museums Trust and the Victoria & Albert Museum.

Intended to explore issues arising from objects judged to be precious, the conference will be structured in three parallel strands dealing with issues that arise from perceptions of material value, skills and aesthetic expression, and cultural resonance. We anticipate that these strands will stimulate interdisciplinary debate.

The conference also marks the

opening of the Millennium Galleries in Sheffield and its first exhibition, which will include 200 pieces from the Victoria & Albert Museum.

Delegates and papers from a range of interests and disciplines are welcome.

For conference information please mail or email name and address to Rose Cooper (0114 225 2619 r.cooper@shu.ac.uk) or Elizabeth Norman (0114 225 2678 e.h.norman@shu.ac.uk) School of Cultural Studies, Sheffield Hallam University, Psalter Lane, Sheffield S11 8UZ, Fax 0114 225 2749.

Deirdre O'Day

Silver commission

The Worshipful Company of Goldsmiths is delighted to have sponsored the commission of a unique commemorative piece of silver celebrating the inauguration of the Millennium Bridge in 2000.

This piece was presented by The Millennium Bridge Trust to Her Majesty the Queen, and Her Majesty has graciously agreed to lend the piece to the Trust for display to the public. It will be on display at Goldsmiths' Hall, Foster Lane, London EC2V 6BN, until 30 April 2001.

Admission is free but by appointment only. Call the front desk on 020 7606 7010 for an appointment.

Treasures of Catherine the Great

An inaugural exhibition of the Hermitage Rooms at Somerset House (until September 2001)

London owes a great coup to a meeting of two like minds with the power to bring it about: Mikhail Piotrovski, Director of the State Hermitage Museum in St Petersburg, and Lord Rothschild, formerly Chairman of the National Heritage Development Fund, now Chairman of the Hermitage Development Trust. Between them, they conceived the idea of establishing a permanent outpost for the Museum in London's newly refurbished Somerset House. It would be difficult to find a more suitable showcase for the great anglo-maniac Catherine's treasures than Sir William Chambers' New Somerset House with its terrace overlooking the Thames, which arose almost contemporaneously with the museum Catherine created on the bank of the Neva, and which, contrary to the opinion expressed by *The Times* critic, was kept in a wonderful state of preservation and refurbishment through the Soviet years – however poverty-stricken it might have been behind the scenes. But don't expect the suite of five small rooms at terrace level to replicate the looks of the Russian museum with its profusion of gilding and huge malachite columns; they resemble rather a jewelled casket within the great building, with their brilliant display of small objects, far more easily appreciated in these compact surroundings than among the Hermitage's vast acres. The choice of small objects is of course a bonus for lovers of jewellery and gems, which make up a very large part of the four hundred exhibits. The great Poussin of *Moses striking the rock*, once in the Walpole collection, representing Catherine's vast acquisitions from England, and portraits illustrating her life, preside over glass-topped tables and cabinets, in which miniatures, medals, pendants, jewels and jewelled objects, and engraved gems – her especial passion – well captioned, and well lit, are easily viewed; each piece is moreover shown in colour and given a scholarly entry in the 250-page cata-

logue with its historical essays and introductions – outstanding value at £15. As in last year's Paris exhibition of the Orléans Gems from the Hermitage, some of the Klenze-designed hexagonal 'pyramid' table-top cases have been brought over and are here used to excellent effect to show miniatures, including an outstanding group of enamels from an early 18th century *Family of Peter the Great* (cat. 27) to a rectangular plaque showing Catherine at her desk, pen in hand, writing her 'Instructions' for a new Legislative Commission (30). Gold medals illus-

trates her life and reign, and nearby we find a number of exquisite jewelled objects – snuffboxes, table nécessaires and a clock, chatelaines, watches and miniature-set bracelets by Russian, Parisian, Genevan and London makers; richly set with diamonds, some make use of Russia's abundance of coloured stones from Siberia, which began to be exploited during the 18th century. A delightful diamond-set jewel based on her monogram surmounted by the imperial crown (111) is an example of the

badges worn by her ladies-in-waiting. Curious rather than beautiful is a wig of silver threads simulating hair (98), reputedly a present to Catherine from the dandy Prince Naryshkin. A long vitrine set against the wall is an equally successful showcase for the almost seventy engraved gems, selected from the ten thousand Catherine managed to amass in her hunger for this branch of art. A small selection of classical gems from the age of Augustus and the early Empire includes a famous *Venus and the Eagle* (135) and a rare survival commemorating an emperor reviled after his death, *Skylax' Nero as Jupiter* (136). Catherine acquired this gem from Lord Algernon Percy's collection – one which she did not manage to swallow wholesale. The much larger number of post-classical gems begins with an early Renaissance masterpiece, a commesso cameo portrait of *Charles VII of France* (148) and some outstanding Renaissance and Mannerist gems, such as the multifigured *Orpheus and the Beasts*, attributed to Alessandro Masnago (157) and portraits of *Lodovico il Moro*, *Henry IV of France* in mother-of-pearl and one of the finest cameos of Queen Elizabeth (150, 160, 161). But Catherine was not only a collector of historic pieces; she was an outstanding patron of contemporary artists, among which English engravers loom large. Among the three gems by Edward Burch, a *Sacrifice to Minerva* after a design by Angelica Kauffmann (174), was clearly a 'homage' to the Empress who was often depicted in the guise of the Goddess of Wisdom, as on the large cameo cut by her daughter-in-law, Grand Duchess Maria Fyodorovna (196). Burch's gem, exhibited in 1769, before he became a Royal Academician, was probably meant to attract the attention of Catherine and her London agent – evidently successfully. It is shown next to Nathaniel Marchant's *Head of Alexander* and his exquisite *Bacchus and Ariadne*, an unsigned version of the gem in the



A jasper cameo set in gold of Catherine II as Minerva, cut by her daughter-in-law Grand Duchess Maria Fyodorovna. 1789. 6.5 x 4.7 cm.

trate her life and reign, and nearby we find a number of exquisite jewelled objects – snuffboxes, table nécessaires and a clock, chatelaines, watches and miniature-set bracelets by Russian, Parisian, Genevan and London makers; richly set with diamonds, some make use of Russia's abundance of coloured stones from Siberia, which began to be exploited during the 18th century. A delightful diamond-set jewel based on her monogram surmounted by the imperial crown (111) is an example of the

British Museum (Marchant never exactly repeated himself) (177, 178); it is a piquant thought that as Engraver to the Stamp Office, Marchant spent the last decades of his life living grandly in an apartment overlooking the river in this same Somerset House. But the contributions of Burch and Marchant pale beside the two hundred gems she commissioned from the brothers William and Charles Brown – half of their total production, monopolizing their output entirely for ten years. The intaglios and cameos they provided for her represent all the popular genres of the time, classical motifs and sporting subjects; but the most interesting are the allegorical cameos relating to the history of Catherine's reign and to her lover, the victorious general Prince Potemkin; the Browns' full-length portrait of a podgy Catherine-Minerva is not included, but the cameo showing her bust crowned by Victoria, celebrating the victory over the Turkish fleet, that depicting Catherine crowning Prince Potemkin with laurels, and the urn inscribed with the letter P surrounded by a snake symbolizing eter-

nity, which commemorates Potemkin's death (184,186,187), are outstanding examples of the original genre. A hanging wallframe with pastes and casts taken from gems contains a small sample of the triple copies of 16,000 casts from gems supplied to Catherine by the London workshop of James Tassie, who was enabled through her patronage to become the largest manufacturer of such objects. But this plaque also serves as a reminder that Catherine was not just a rapacious collector, but an extremely knowledgeable and informed connoisseur of the glyptic arts, ever anxious to improve her knowledge through study.

The jewellery-fancier's delight in her acquisitions does not cease with these first rooms; cross a narrow corridor and you find yourself in a further sequence of small chambers, one of which shows examples of objects in Russian hardstones and Tula steel, fashioned into the most surprising objects; near them a few samples from Wedgwood's 'Frog Service' for one of her palaces is another reminder of her links with Britain. A final section

devoted to China and chinoiserie includes a small but highly important selection of Chinese head-dress jewels in filigree and precious stones, of a kind hardly to be seen anywhere in the West and exhibiting an amazing variety of plant and animal forms.

This tiny selection from the huge holdings of the Hermitage will surely make many visitors wish to visit the original palace; the first room of the sequence uses the latest electronic gadgetry to serve as an introduction. The brilliant idea – I wonder whose brainchild that was? – of introducing a short season of skating in the Somerset House courtyard – a scene wonderfully evocative at dusk with its entrancing illuminations – finally dotted the 'i' of the venue's 'Russianness', to be enjoyed, we may hope, for a long time to come. As jewellery historians, we must be particularly delighted that the small compass of the rooms – and Catherine's overwhelming passion for gems – has made this introductory exhibition an especial joy for us.

Gertrud Seidmann

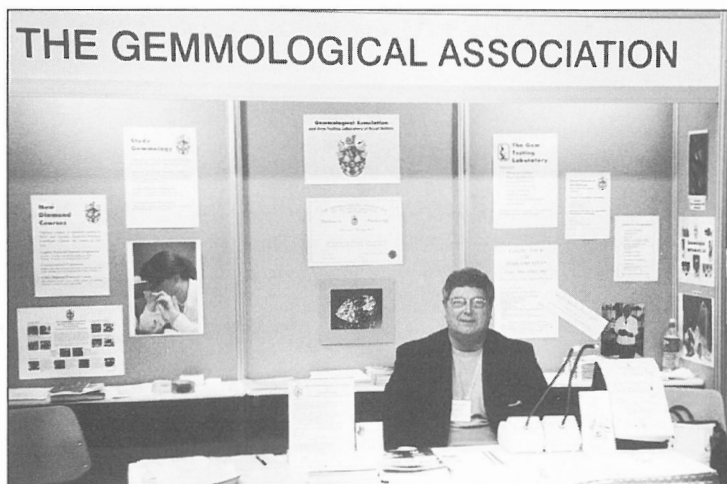
The Island of Gems

The fifth exhibition on the gems and the gem industry in Sri Lanka was held from 14 to 16 December 2000 at St Alban's Centre, Baldwin's Garden, London, organized by Don Ariyaratna.

The main objective of the exhibition was to demonstrate all aspects of the Sri Lankan gem industry. The object of the two-day exhibition was mainly to increase awareness of the gem industry of Sri Lanka and thereby improve the trade between Sri Lanka and Britain. As in previous years, there were displays covering geology, gem mining, cutting and polishing, and education.

The exhibition was opened by His Excellency the High Commissioner for Sri Lanka in London, Mangala Moonesinghe.

GAGTL at Tucson 2001



Cortney G. Balzan FGA, DGA, at the AGTA Fair, Tucson

Tucson 2001 was a huge success for the GAGTL. Our visibility was greatly enhanced when Cortney Balzan, pictured above, not only sponsored the superb showstand but secured a prime spot for it in the Gallery of the AGTA

show in central Tucson! Our heartfelt thanks go to Cortney and to the enthusiastic band of USA-based friends and helpers who promoted the GA through the six days of the show.

Ian Mercer

GAGTL and SJH London events – details of times and venues are given on p. 32

24 April: SJH lecture
Later jewellery (17th and 20th century) at the National Museum of Ireland

MAIREAD DUNLEVY

Mairead Dunlevy, of the National Museum of Ireland, is Keeper (Art and Industrial Division) at Ireland's new national museum of the decorative arts at Collins Barracks, a handsomely impressive – and enviably spacious – set of 18th century buildings overlooking the River Liffey in the centre of Dublin.

For decades, lack of space at the Kildare Street premises (opened 1890) had led to the post-medieval collections of the National Museum being kept in storage and, only now, can their merits be fully appreciated as gradually they are exhibited in Mairead Dunlevy's highly imaginative displays illustrating not only the history of design and craftsmanship but also the social and economic backgrounds.

The newly opened suite of galleries includes, for example, those devoted to Silver, Furniture, Scientific Instruments and Jewellery – each enhanced by the detailed information and explanations available on the adjacent interactive multi-media computers, whilst the careful lighting of the objects themselves enables the details of workmanship to be scrutinized without frustration.

Thus, a rare Victorian survival like the delicate gold 'Rose Queen' Pendant Cross, composed of branches of wild dogroses designed by Arthur Severn and presented by John Ruskin in June 1887 at the High School for Girls in Cork, can now be fully enjoyed in the new Jewellery Gallery.

Members of the Society will be able to hear about the latest developments concerning its fascinating history and the young Irish girl, Rose de la Touche, when Mairead Dunlevy gives her lecture on the Museum's remarkably diverse collection of European jewellery spanning the 17th–20th centuries.

Workshops and Short Courses

GAGTL Gem Tutorial Centre, London

- 4 April Emeralds today**
Localities and properties of natural emerald; factors affecting quality; treatments, simulants and synthetics; CIBJO recommendations on disclosure.
GAGTL member price £99 + VAT (non-member price £110 +VAT)
- 25 April Gemstones for jewellers – the essentials**
Whether you are manufacturing or in retail, this workshop is designed for you, the jeweller. What are the essentials that you need to know about the gems in your workshop or retail outlet? How can you identify or test gems in jewellery? This practical day will demonstrate how much you can do with a few basic tools.
GAGTL member price £75 + VAT (non-member price £85 +VAT)
- 27 June Sketching for Sales**
This introduction to drawing aims to show participants how to turn an idea into a sketch. The session begins with line drawing and works towards achieving perspective and shading in jewellery.
GAGTL member price £66 + VAT (non-member price £76 +VAT)
- 4 July Sketching for Sales II**
This one-day workshop aims to build on the basic ground work of perspective, shading and use of colour so that participants can apply these skills to their own design ideas.
GAGTL member price £66 + VAT (non-member price £76 +VAT)

Six-day Diamond Practical Course 13–20 and 23–25 July (Exam 26 July)

This intensive, six-day diamond grading course plus Certificate Exam, places the greatest emphasis on the use of the 10× lens. The course covers:

- Clarity grading using a 10× loupe
- Colour grading with emphasis placed on grading by eye
- Aspects of cut including symmetry and proportions
- Simulants and treatments
- Description of rough crystals

Price: £650 + VAT

Workshops for Students

Three-day Preliminary Workshop	17–19 April
Four-Day Diploma Workshop	21–24 May
Weekend Diamond Grading Revision	9/10 June
Two-day Diploma Practical Workshop	9/10 June

For further details and a booking form contact Shelley Keating at GAGTL on 020 7404 3334

27 April and 3 May: GAGTL lectures 'My 40 years with gems' and 'Light and colour – beautiful complexity'

DR KURT NASSAU

Kurt Nassau was born in 1927 in Austria. He was educated at Cheltenham Grammar School and the University of Bristol (B.Sc. Hon.), England, and the University of Pittsburgh (Ph.D., Phys.Chem.), USA. From 1959-89 he worked at AT&T Bell Labs, receiving the Distinguished Research Scientist Award. He taught at Princeton University 1990-91. He is an Honorary Fellow of the GAGTL. He has now retired, but is still writing and acting as a consultant and expert witness. He has published five books, has 17 patents and over 450 other publications.

27 April – My 40 years with gems

Kurt Nassau has had many interesting experiences during his 40 years with gems, which have included 20 years on the Board of Governors of the GIA, two books, and some 150 articles in this field. Specific topics to be covered include the history of emerald treatments and early ruby synthesis, fade testing, Maxixe beryl, irradiation colouring, the first CZ in the USA and synthetic moissanite, among others.

3 May – Light and Colour – beautiful complexity

Our knowledge of colour comes primarily from our first few years in school and much of what we were taught there is wrong or at least misleading. For example, there are *three* sets of primary colours and *two* very different ways of mixing colour. The nature of light itself remains mysterious. These and other basic concepts also help in understanding the 15 physical and chemical causes of colour, 13 of which occur in gems and minerals. Kurt Nassau has published three books on colour, also the *Encyclopaedia Britannica* article 'Colour' used since 1988.

This is to be Dr Nassau's final lecture tour of the UK, so the opportunity to hear this eminent gemmologist should not be missed.

22 May: SJH lecture 'Work of Thorns': a study of the Indian jewellery technique of *Bábu, Khárdair*

VIVIENNE FARMER

Vivienne Farmer trained in Silversmithing and Jewellery at Edinburgh College of Art and then in Conservation of Metals at the Victoria & Albert Museum and the Royal College of Art. Her understanding of historic metalwork allied with her technical abilities as a practising goldsmith have informed her research into this Indian jewellery technique. While visually it resembles granulation, she will show how it was created using a very different technique.

7 June: GAGTL lecture
Title to be announced

DAVID CALLAGHAN

David Callaghan began his career in the jewellery trade in 1955 at Hancocks & Co., London W1, where he remained until his retirement in 1997. Over the years he has travelled worldwide in pursuit of fine jewellery and has made major contributions in this country to the NAG as well as to the GAGTL.

Mughal Jewellery at the British Museum

From 16 May to 2 September 2001 a superb exhibition of Mughal jewellery from the al-Sabah collection, 'Jewelled Arts of India in the Age of the Mughals', will be on view at the British Museum.

Symposium

To coincide with this exhibition, the Museum and the Society of Jewellery Historians are organizing a two-day symposium on 'Mughal Jewels' on Monday 4 and Tuesday 5 June. Details and applications forms will be sent to all SJH members.

Competition

There was a poor response to our competition in the last issue, when we asked you to give an idea of how the thieves would have disposed of the De Beers' Millennium diamond collection in the Dome, had their steal been successful. There is an offer of a prize for a solution, no matter how outrageous, from De Beers themselves – a copy of the latest edition of *Famous Diamonds by Ian Balfour*. So we will extend the competition for this edition to give you another chance to immortalise your name!

For this month's competition, a simple but somewhat cryptic puzzle. What is a DEVIUS diamond?

Harry Levy

2001 GAGTL Photo Competition

Born yesterday

To celebrate the new Millennium, submit your picture of a gemstone 'born' (or even 'reborn') during 2000.

Full details and entry forms available from the GAGTL.

GAGTL members are reminded that the final date for entry is 30 April.

26 June: SJH lecture
James Cromar Watt

CHRISTINE REW

Christine Rew was appointed the first Keeper of Applied Art at Aberdeen Art Gallery in 1983, and has become known as a very active champion of the cause of 20th- and 21st-century jewellery. She has organized many temporary exhibitions on jewellery and metalwork, and she curated Aberdeen's successful exhibition on the work of James Cromar Watt. She is a Freeman of the Worshipful Company of Goldsmiths and a member of the Scottish Arts Council Crafts Committee.

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 at 6.00 for 6.30 p.m. Entry will be by ticket only at £5.00 for a GAGTL member (£7.00 for a non-member) unless otherwise stated. Further details of Spring meeting are given on p.30–31.

27 April. *My forty years with gems.*

DR KURT NASSAU

3 May. 2.00 p.m. – 5.00 p.m. The Scientific Societies' Lecture Theatre, London W1. Tickets £12.00 GAGTL members; £14.00 non-members.

Light and colour – beautiful complexity.

DR KURT NASSAU

7 June. *Title to be announced*

DAVID CALLAGHAN

25 June. AGM, Reunion of members, and Bring and Buy Sale.

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.

30 March. *The toyshop of Europe.*

SHENA MASON

27 April. *A new combination gemstone finger-printer and high refractive index refractometer.*

DR JAMIE NELSON

This meeting will include the Branch AGM.

29 April. To be held at Barnt Green

Light and colour – beautiful complexity.

DR KURT NASSAU

23 June. To be held at Barnt Green

Summer Supper Party.

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.

21 March. *Jewellery of the Art Nouveau era with the art of Renée Lalique*

DAVID CALLAGHAN

16 May. *Poking in gemmological corners*

ALAN HODGKINSON

20 June. *Bring and Buy*

Scottish Branch

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

4–7 May. *Scottish Branch Conference, Queen's Hotel, Perth*
The programme will include:

ULRIKA AL KHAMIS. Averting the Evil Eye: Semi-precious stones in Islamic culture

RICHARD DRUCKER: Coloured stone guide. Gemstone values: sources of reference and Gemstone treatments and trends

JOHN CARTER: Cultured pearls

ERIC EMMS and ANA CASTRO. D is for Gemmology

DR ROGER HARDING: Gem collections of the Natural History Museum; tales behind the gems

JEAN-PAUL VAN DOREN: GAGTL – Gemmology and the future

There will also be a workshop session and a field trip. Conference fee £60 for GAGTL members (£70 non-members) including lunch, but excluding other meals and accommodation.

South West Branch

Contact Bronwen Harman on 01225 482188.

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. *Further details of Spring meeting are given on p.30–31.*

24 April. *MAIREAD DUNLEVY, National Museum of Ireland. Later jewellery (17th–20th century) at the National Museum of Ireland.*

22 May. *VIVIENNE FARMER*

'Work of Thorns': a study of the Indian jewellery technique of Bábúl, Khárdár.

4–5 June. Symposium on Moghul Jewellery at the British Museum (for further details see p.31)

26 June. *CHRISTINE REW*

James Cromar Watt