

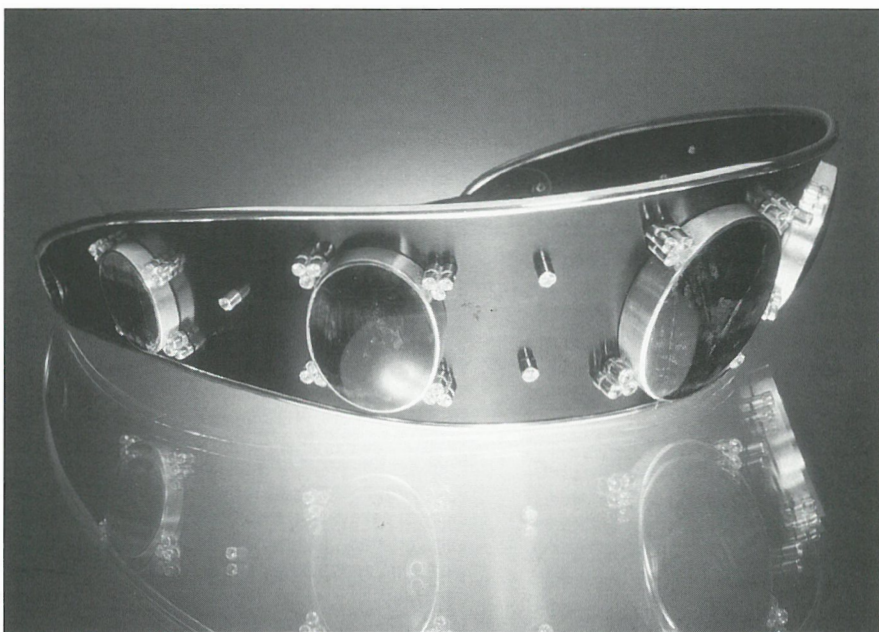
Gem & Jewellery News

Blue John tiara wins award

This stunning Blue John and blue steel tiara, exhibited at the London Guildhall University's summer exhibition, won the BJA's Marcia Lanyon Prize for Gemstone Use.

The piece was designed and created by Victoria Harper as a special commission for a client living in Derbyshire. Strict controls exist on the mining and distribution of Blue John, which is found only in Derbyshire, and special arrangements had to be made for Victoria to visit the mines to select the rough material for the project. She chose a boulder of 12-vein Blue John, and all the stones for the tiara were cut in Derbyshire from the same piece. These were set in silver collets and mounted on the blue steel tiara with cubic zirconia decoration.

The judges of the competition look for imaginative design as well as skilful craftsmanship. "I was particularly impressed by Victoria's skill in her use of steel", said assessor Paul Podolsky,



Blue John and blue steel tiara by Victoria Harper.

"It is far more difficult to cut and work than gold or silver."

The tiara also gained the Worshipful Company of Goldsmiths' Certificate of Merit for Jewellery.

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Editorial

Gems – an archaeologist's point of view

As an archaeologist and jewellery historian, I have learned a lot from friends who are gemmologists; such a lot, in fact, that I am beginning to wonder whether I should take a gemmology course in my retirement. One of the things I have found most fascinating is the way in which, though gemstones have been of major interest and value to people from very early times, the qualities that have been most prized have changed over the centuries and millennia.

Established readers will remember the excellent series of articles by Harry Levy discussing the symbolic meanings of various stones. Concepts such as 'birthstones', usually linked with the ancient magical system of signs of the Zodiac, have a long history, and many hardstones have also been credited with supernatural powers of various kinds from antiquity, through the Middle Ages, and up to the present day. The Roman who wore an amethyst in his or her ring because, amongst other things, that purple stone was said to protect its wearer from the the worst effects of alcoholic intoxication, has much in common with modern believers in the powers of various 'crystals' to promote health and wellbeing and to focus and aid meditation. Modern jewellers are well aware of the way in which particular gems are chosen because of symbolic values rather than simple colour or value preferences. Coloured hardstones are one of the wonders of nature, and it is hardly surprising that throughout the ages, they have been credited with special qualities.

The thing that I find most interesting is that today, the clarity and sparkle of skilfully cut faceted gems are the most highly esteemed characteristics, at least in monetary terms. The dazzling brilliance of a clear and colourless diamond is regarded as the acme of perfection in a gem. I can imagine that many readers will groan when I admit to finding the small rose-cut diamonds in some 18th-century jewellery much prettier than a good, modern, brilliant-cut diamond.

But to me, coloured stones are more interesting than clear ones, and engraved and cameo-cut gems, and even simple cabochon forms in a rich colour, are far more appealing than the angular shapes of even the most skilled faceting. In Classical Greece, and right through to the height of the Roman Empire, hardstones like carnelian and jasper, various forms of onyx, amethyst, and more noble stones such as emerald and sapphire, were engraved and carved with mythological and other devices to form tiny and very beautiful works of sculpture, replete with meaning and power for those who wore them. Gem-engraving seems to me an awe-inspiring, almost supernatural talent. The great gem-engravers of the 18th century, and their forebears in Classical Greece and Augustan Rome, produced real works of art that deserve to be far more highly regarded than they are.

My long exposure to the Classical culture of antiquity has led to preferences that do not wholly agree with those of modern times: what is unchanged is the delight, respect, and slightly mystical response that a beautiful gem still arouses. And I have to admit that if someone were to offer me a very good modern brilliant-cut diamond in a fine setting, I should not turn it down.

Catherine Johns

Supplier of Choice – a new slogan for the DTC

Language is rule bound, which means that like mathematics, language can only work if both the user and the reader or listener both apply the same rules – if they do, then communication is achieved.

De Beers, in its recent re-invention of itself, has reserved the term 'De Beers' as its brand name and refers to the company as the the Diamond Trading Company (DTC). It has a new slogan – 'Supplier of Choice' (it has not dropped its most famous slogan – diamonds are still forever). Unfortunately there is a three-way ambiguity in its new slogan. It could refer to its products (i.e. buyers will choose to buy its products), to its customers (i.e. they will prefer to come to the DTC rather than to any other supplier) or to itself (i.e. it will choose its customers). I am sure the former meanings were intended at the launch, i.e. customers will go and ask for De Beers' products. Unfortunately the last meaning has been given significance by the trade, i.e. the DTC will supply only clients of its own choosing.

Clients of choice?

There is nothing new in this; the DTC has always supplied only clients of its own choosing, i.e. its sight holders. The fear in the trade is that it will drastically cut down the number of its sight holders. At the beginning of its restructuring it called all its sight holders to London, explained its new policies, and the members were reduced to about one hundred and twenty. Many feel that this number will eventually be reduced further.

The situation was further exacerbated by the DTC announcing that it no longer regarded itself as the 'Custodian of the trade'. The argument for this position was that whereas in the past it controlled over 90% of the world's rough diamonds and their distribution, in recent years DTC's share had dropped to about 60%.

Anyone familiar with the diamond trade knows that there are very few large players. Most traders are family

businesses run by one person or small partnerships, and it is this structure that has been responsible for the distribution of diamonds from the rough to the polished state and eventually to manufactured jewellery. Consolidation into larger units has occurred mainly at the retail end where we now have multiples as well as the independent jewellers.

Branded jewellery

Traditionally sight holders were allowed to sell parts of their sight, i.e. rough diamonds to other cutters and polishers, and thus many more than just the sight holders would share that pie. The trade has argued that the DTC's intention to see the sale of its branded diamond jewellery in the market means that it will need to control all the steps in its production and this will be best done with far fewer sight holders. They will work with a few select manufacturers to produce jewellery that can be guaranteed to contain only De Beers diamonds. This analysis was given weight by the DTC saying that they wished to work far more closely with their clients and expected them to play a larger role in creating demand and marketing, and by taking over a greater proportion of the promotion of diamond jewellery. This would mean the end of many, if not most, of those intermediaries who are now in the distribution chain.

This interpretation has not been fully accepted by the DTC.

WFDB and the DTC

The World Federation of Diamond Bourses (WFDB), comprising all the important diamond bourses worldwide, holds an international congress every two years. In the intermediary years the Presidents hold a meeting, and one such gathering has just taken place in Idar-Oberstein. Much work is done at these meetings, in that it is a much smaller group, consisting of only one representative from each bourse. They tackle current problems and set the agenda for the forthcoming

Congress at which there are many more participants and which has a larger social programme.

At the last meeting the WFDB tackled the problem of the DTC's new strategies and how they might affect their members. They requested a meeting with the DTC and this was held in July in London where the DTC entertained a small delegation from the WFDB. A similar meeting with the DTC was arranged by a small delegation of the International Diamond Manufacturers Association (IDMA) who represent the diamond cutters.

DTC assurances

At both meetings the DTC reassured the trade that it was never their intention to bypass a large section of the distributors of rough and polished diamonds. The WFDB represents over 20,000 members and these in turn work with many dealers and other distributors who are not members of the bourses. The DTC was worried by the fact that the sale of luxury goods in the world was growing but the sale of diamonds was dropping. For example, in Japan the sale of luxury goods rose by 12% yet diamond sales declined by 7%. They felt that a more aggressive approach to the sale of diamonds had to be undertaken and their 'Supplier of Choice' marketing was a way of alerting the trade to this situation, as well as promoting the sale of their own diamonds over those sold from other sources.

Diamond promotion

The DTC wants a closer partnership with their sight holders and would like to see them spending money in promoting diamonds. They argue that while the other luxury trades can spend up to 10% of their sales revenue on advertising, the diamond trade spends less than 1%, and most of this comes from the DTC itself.

Conflict with EU

The DTC has for many years fallen foul of the USA anti-trust laws, as

monopolies are not tolerated. Their personnel are *persona non grata* in the USA and could be arrested if they enter the country. With the new Supplier of Choice (SOC) venture they now seem to be getting into a similar conflict with the EU. The EU has apparently given the go ahead to the SOC programme but is now looking at the DTC's distribution of rough diamonds. The inquiry concerns the possibility of unfair trading conditions for the sight holders. Although in the SOC programme the DTC will eventually hold

only a very small part of the market as there is a huge worldwide luxury trade, in the smaller field of rough diamond distribution the DTC holds a very significant part.

The DTC has responded that it has made no final decision as to the number of sight holders it will have, and is assessing many potential new clients because the DTC is not a closed club. In terms of competition law the opportunity to become a sight holder must be open and apply equally to existing sight holders as well as to new firms.

So the DTC find themselves in the situation of trying to please a number of opposing interests, but by talking to all these groups, especially the EU, they hope eventually to find themselves an acceptable and lawfully legitimate market niche.

There will certainly be changes in the diamond trade, but it is up to individuals to see how they can continue to remain in the trade and what part they play in it.

Harry Levy

Improving the colour and purity of gemstones

Harry Levy explains what the treatments are

I have written much about 'disclosure' in the gemstone trade, and tried to explain how the rules apply and state that it is an ongoing open debate, in that we continue to come across new methods and applications of gemstone treatments. I have explained the differences between treatments and enhancement. In this article I would like to explain exactly what are these treatments and will not use the more user-friendly term 'enhancements'.

Most gemstones are of a crystalline form and are found in surface deposits, below the ground in caves, in water such as rivers and lakes, and underground when they have to be mined.

It is very rare that any stone can be picked up and immediately set in jewellery. Stones have to be processed to bring out their full beauty. For example, a piece of rough diamond is a dull lifeless crystal, yet when this stone is cut and polished its full beauty can then be seen.

I will not go into the mining of stones in this article, but will start with stones that have been found and cleaned. The traditional processes are of cutting and polishing. Cutting involves reducing the stone to its final shape and size. This is often deter-

mined by the shape and size of the crystal and the position of any impurities. Again I will not go into how stones are cut.

The stone still does not have the appearance of a gem and this comes about by polishing the stone. This produces the shine, lustre and life in the stone. Traditionally these were the two processes that were needed to make a stone suitable for use in jewellery, and again traditionally nothing more than this was done to most stones.

The value of a gemstone is determined by its type, beauty and rarity. The size of the original crystal is also important and generally this varies by type. For example, it is relatively easy

stones. The inclusions will often provide identification characteristics such as the horse-tail type inclusion in a demantoid garnet – a kind of trade mark. Nature makes gemstone crystals in many sizes and shades of colour, and varying degrees of purity, within each type. Ideas of beauty can vary but one element of beauty is the hue and depth of colour. Generally there is an accepted hue and saturation that is regarded as the 'best'. It is not too dark or too light. But taste in colour varies. For many years in the UK, dark colours of sapphire were preferred to lighter shades, whereas in the rest of Europe a lighter and more open colour of blue was desirable.

Various American trade associations have produced booklets giving a comprehensive listing of stones and the treatments they can undergo. CIBJO is also working on this problem and hopes soon to have an appendix to the

Gemstone Book, its standard publication for naming and describing gem materials.

Disclosure

Treating gemstones to improve colour and clarity has somehow acquired a reputation for being unacceptable not to say illegal. This belief is

"It is very rare that any stone can be picked up and immediately set in jewellery."

to find a large crystal of quartz, topaz or beryl. One of the aspects of the beauty of a stone is its purity – the presence or absence of inclusions. Traditionally stones with few inclusions are valued more than stones with an over-abundance of inclusions, although this situation is more critical with diamond than with coloured gem-

The treatments explained

Colour change

Many treatments have been introduced over the years to improve the colour of gemstones. In stones with open fissures and cracks, colour can be introduced by permeation of coloured oils. This has been done for many years to make poorly coloured emeralds look better. In jewellery, the apparent colour of a stone can be improved by backing it with coloured foil, but this is not regarded as a treatment of the stone.

Heating

The heating of gemstones has had a long history, but in most cases this was unsophisticated and temperatures higher than that of boiling water were obtained by using for example oils, or open fires. There is recorded evidence of furnaces being used but this was not so common.

It is only during the 20th century that heating stones to change their colour has become an art through a better understanding of the science. Perhaps the most profitable enterprise has been the heating of sapphires (corundum) to produce better shades of blue. The best known of these has been the heating of near colourless geuda sapphires from Sri Lanka to produce strong shades of colour, a change from colourless stones worth a few dollars per carat to stones that resemble those worth several thousand dollars per carat. The heating of sapphires has now become almost universal and most sapphires reaching the market place from the main cutting centres have been heated.

Although there is some literature on the heating of sapphires, much of the exact methodology remains secret. I recall a dealer saying to me

that he had put his sapphires in the microwave oven, but they had not changed colour! The methods now require the use of special ovens, with strict controls of temperature and gases, and these must be capable of reaching 1800° centigrade. It is not a method to be used by amateurs.

Heating to change colour has been done to aquamarine to change greenish hues to blue, to yellow topaz to change the colour to orange or pink hues, to ruby to remove shades of purple and brown, to tourmaline to make the shades paler, to zircon to produce colourless or blue stones, and to zoisite to give the strong blue colours of tanzanite.

Although we regard heating as a process to improve colour, many years ago it was also used to remove colour. This was done to pale shades of quartz and topaz and to brown zircon to produce colourless stones which were then used as diamond simulants.

Irradiation

Another technique used to change colour is irradiation. Dramatic effects can be produced and the most common usage has been to change colourless topaz into shades of blue. Diamonds can be irradiated to produce shades of green, blue, yellow and black. Some pink tourmalines and beryls have also undergone this process, and I am sure that most stones have been subject to experiments with irradiation. Two forms of irradiation are used, low energy gamma rays, and a more powerful form using neutron bombardment. In all cases stones are further heated to achieve a desirable permanent colour.

Staining and introducing coloured oils into stones are still practised but are now less common. Bleaching is

applied mostly to organic substances such as pearls, ivory and corals through use of natural light, chlorine or hydrogen peroxide.

Improving clarity

Given a preference for stones of good purity cutters have tried to produce these whenever they can. To produce good purity, cutters have often been forced to cut away as much of the impurities as possible, but this means reducing the size and the weight of the stone and most cutters are reluctant to do this.

Removing inclusions and other features from inside a stone can be difficult. Heating can remove 'silk' from rubies and sapphires, and can also give a better distribution of colour. It is alleged that the curved colour bands seen in some synthetic rubies and sapphires can be removed or homogenized by heating.

Laser drilling can be used to remove black carbon from inside a diamond. When there was a debate about whether lasering should be declared a treatment, some claimed that lasering was a method of cutting inside the stone and that, in essence, it was no different to cutting and polishing!

Filling

The most common method of hiding inclusions however is to camouflage the cavities and fissures within a stone by filling with a suitable solvent. Traditionally natural oils were used, but now resins are preferred because they are less volatile than oils, and have refractive indices nearer to that of the stone being treated. The most effective application of resins has been with emeralds, and much material which was not of gem quality has been treated and used in jewellery.

strengthened in the situation when a stone has been treated and yet the treatment has not been disclosed. One of the factors determining the value of a stone is its rarity, and fine-coloured clean stones are rare. Introducing treated stones on to the market increases the number of fine looking

stones, and often the attempt is made to sell treated stones at the same prices as the similar-looking untreated ones. This is the point at which all the problems arise. There is nothing bad or illegal in improving the appearance of a gemstone. What is bad and illegal is to sell such a stone without declaration.

The trade has now reacted to this situation by increasing the demand for untreated stones, and there is now a premium on such stones, especially at the upper end of the price range. In order to verify this, customers now demand independent appraisal of their stones and this takes the form of a cer-

tificate from a gemstone laboratory. Determination of treatments is not a perfected art and laboratories cover themselves by using phrases such as 'No evidence of heat treatment'. We now see stones in the trade that have been treated especially by heating, and know that the stone in its unheated state would have been worth a lot more than in its treated state.

Methods of treating stones are still developing and much research is being done. When a new method has been perfected it is rarely advertised and the treated stone is sold at the same price as a similar looking untreated one until the new treatment

is spotted. One exception to this has been the HPHT treatment of diamonds to change their colour where the treaters have declared the process as soon as the goods have come on to the market.

If you are actively involved in the buying and selling of gemstones you must keep up with the trade magazines to be aware of new treatments or treatments to stones that may not have been so processed in the past.

In the December issue I will write about the origins of gemstones and how these are used in the trade to affect their prices.

Harry Levy

Do you want to know more about treatments, and have an opportunity to examine the treated stones with expert guidance?

Why not attend a one-day workshop at the London Gem Tutorial Centre. *Coloured Stone Update* covers the treatments to ruby, sapphire, emerald and other coloured stones. *Diamonds Today* gives an in-depth look at all aspects of diamonds, including laser-drilled and fracture-filled stones and how to spot them. Further details of the workshops are given on p. 61.

Marketplace

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

Diamonds – supply and demand

Diamonds continue to be the most prolific sellers amongst all of the gemstones, but buyers at almost all the main centres always complain that there are insufficient goods on the market. This is often due to good strategy by the sellers who do not reveal their full inventory and thus present the buyer with a more limited choice. The other factor is not that there are not enough goods for sale but that the price is higher than the buyer wants to pay, and this gives him an impression that the type of goods he wants to buy is unavailable.

Until fairly recently it was a buyer's market for the smaller and cheaper diamonds. This came about with the break up of Argyle from De Beers and an oversupply of rough in these sizes and grades. This was most apparent in the Indian market where the cutters had overproduced, developed cash-flow problems, and were willing to sell goods at reduced prices. One effect of this was that the buyers were able to buy better grades of diamonds for the prices they had paid in the past, a boon for the manufacturers of inexpensive cluster rings. They were now being shown parcels of small diamonds by their local suppliers, in which the quantity of dull, heavily marked and dead-looking stones was much reduced.

The Indian cutters were determined not to continue with this situation and, after a good selling season for stones for the Christmas 2000 trade, they are now cutting fewer stones, and it is now becoming more of a sellers' market.

At the other end of the scale for over five carats and high grades, buyers again complain of a shortage. This again comes about, not because there is a world shortage of goods, but rather that dealers are more reluctant to invest too much money in such large stones. Take a typical situation when there is a customer for a large stone. The shop or manufacturer will call his dealer and ask for such a stone and add that lovely but dreaded phrase, "Can we have a choice of a few stones?". Dealers are now keeping fewer of these stones and diamond cutters are thus not cutting their larger stones. Therefore two such customers can drain the stocks of most dealers.

The same applies to small stones but at the top ranges. It is far easier to locate a 1 carat, H,VS stone than it is to find a D flawless stone.

As more and more people can now afford to buy diamond jewellery, the average size of the centre diamond in a ring has been steadily decreasing. Thus we went down from one carat stones to 90 pointers and many will now buy a half carat stone. In a volatile

and changing market there are many factors at play and there is this constant struggle between supply and demand. What should be realized is that not all rough stones are cut as soon as they are mined.

Coloured stones

In the coloured stone market, no matter how hard dealers try, the major demand is still for the three traditional precious gems – ruby, sapphire and emerald. The others are still regarded as semi-precious, although this term is now discouraged in the trade.

The average quality of rubies and sapphires has improved through heat treatments, as has the quality of emeralds through the use of more sophisticated resins. After several years of slow sales for emeralds, mostly due to fears of shopkeepers about the instability of the fillers, the demand is returning.

New finds in the field are exciting dealers and many of the sapphires used have originated in Madagascar. There have been new finds of ruby in Malawi and now also in Madagascar. Dealers of these stones often give their origin as the country which has cut the stones and in which they did their buying, being often unaware that the cutters have imported these stones. There is much misinformation as to the true origin of stones.

There are new finds of green garnet – tsavorite – and the newer yellow and orange varieties of garnets. Africa has become one of the main producers of gem materials, but still not much cutting is done there.

Aquamarine continues to be popular, but the demand is for better looking darker coloured stones. This is possible now using African mined stones which can be heated to produce fine blues to the extent that they are being sold as Santa Maria, a Brazilian mine producing fine coloured stones but only in small sizes. The African stones come in larger sizes but prices are consistently cheaper than the equivalent Brazilian stones.

The pink varieties of tourmaline continue to be seen in large quantities and some are now used as a substitute for pink sapphire, which itself was used as a cheaper substitute for pink diamond.

Demand for the more abstract cuts is increasing, as people see more of these in some of the shops. This all goes to show that customers will rarely go into a jewellery shop 'looking' for the more unusual stones, but if they see them there they will buy and a demand will develop.

Harry Levy

Gem-A Branch News

South West Branch

The second meeting of the newly formed South West Branch was held on Sunday 10 June.

The meeting started with chairman Richard Slater welcoming all who had made the trip to Bath on a hot and sunny Sunday afternoon and offering congratulations to all who had successfully negotiated the many road works and diversions currently in operation all over the city.

Montana sapphires

After the formal part of the afternoon was completed, the Chairman introduced Michael O'Donoghue whose subject on this occasion was to be Montana sapphires.

Michael shared his wealth of experience and knowledge on the subject, not only from a gemmological perspective but also as one who had both visited and mined many of the deposits.

A practical session followed where all attending were given the opportunity to view many parcels of

rough and faceted stones. This coupled with a wealth of literature from various books, papers and advertising materials and a question and answer session all contributed to a fascinating afternoon's entertainment.

Jewellery at auction

Richard Slater then gave an illustrated talk entitled 'Jewellery at Auction'. This was a whistle-stop tour of some of the varied items of gemmological interest which have recently come up in sales at Dreweatt Neate Auctioneers of Newbury.

The afternoon concluded with a question and answer session. A general request was made that support for the branch be maintained and for to all who attended to do their best to encourage others throughout the region to attend and play an active role in promoting the branch to as wide an audience as possible.

Bronwen Harman

New image for GAGTL

The Gemmological Association of Great Britain can trace its origins back to 1908 and has long been renowned for its dedication to the study of gems. Now meeting new challenges, it is putting itself at the cutting edge of communication whilst maintaining the high level of analysis, education and support for the diamond and gem trades which it has provided for almost a century.

To optimize communication the Association now has one easily recognizable and identifiable image and name: **Gem-A**. As an abbreviation for 'The Gemmological Association and Gem Testing Laboratory of Great Britain' (GAGTL), **Gem-A** has many functions. It allows the Association to work efficiently on the internet, it helps with branding and provides a

quality trademark for specific projects. **Gem-A** will streamline the Association's marketing by enabling Education, Instruments, the Laboratory, Membership and Publications to benefit from a common heritage and a common purpose. It will continue to be the approved UK awarding body and gemmological examination centre.

As well as continuing to support the trade, **Gem-A** will serve as a key for people from outside the allied industries and interest groups. The public will be able to access a wealth of information that has never been

easy to find. **Gem-A** will regenerate public interest in diamonds, gems, jewellery and gemmology. Because of the global nature of the Association, **Gem-A** will help to expand this mission: the name **Gem-A** is easily understood in many languages and is a truly international symbol.

On the legal and business front, **Gem-A** is neither replacing 'GAGTL' nor superseding the Association's commitments, interests or remits. **Gem-A** is the vehicle that will unify, support and expand the existing structure.

Gem-A The Gemmological Association

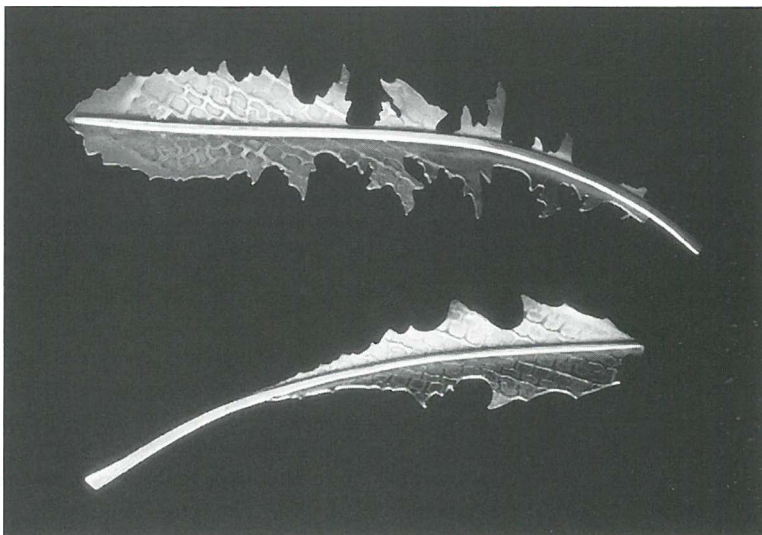
Jan Yager – City Flora/City Flotsam

Victoria and Albert Museum, London.
5 April – 3 August 2001

American 'realist' jeweller Jan Yager, whose 'City Flora/City Flotsam' collection of recent work was shown at the V&A this year, feels a commitment to illuminate social/political issues through her art. She also aims to disturb, to 'unsettle' the observer. Exploiting the intimate power of jewellery to convey meaning and emotion, she attempts to re-animate the past and forge links with the present. 'Rooted in history yet undeniably of its place and time' her work is layered with historic, cultural and political meaning and focuses on the ugly underside of today's busy, crowded, urban environments.

Controversially, the materials she employs give equal place and weight to found objects (the detritus of the drug culture, and buttons, coins, stones, which she collects from the pavements around her Philadelphia studio) as to precious metals.

There are two distinct groups in the exhibition. The first celebrates the unheeded natural world underfoot in city streets. Sturdy plants, determinedly thrusting upwards through cracks in the pavements, become purslane flower and chicory leaf brooches of cast silver, gold and burnished copper. A tall silhouetted mass of flowers and leaves form a striking tiara, and a torn and bruised dandelion



'Tire tread texture dandelion leaf' by Jan Yager. Oxidized sterling silver and 18 ct gold, embossed tire tread texture, fabricated, length 17 cm. Photo Jack Ramsdale.

leaf, a brooch of oxidised silver with a fine gold spine. The surface of this fragile object is textured not with its own veining but, ironically, with the imprint of a passing motor tyre. These elegiac pieces differ strikingly from the second group, whose mundane materials are a poignant testimony of the tragedy of drug dependency and the violence and criminality which attend it – plastic crack vials and caps, syringes, some cast in silver, and brass bullet casings – from which larger, more ambitious pieces are finely constructed on silver wire and finished with silver clasps. Underlying all of Yager's work are her beliefs about jewellery as a mnemonic, as *lieux de mémoire*, a spur to recollections of the past. Referring directly back to Europe's colonial history in America and Africa, and to the deeds of the 16th and 17th century colonists and traders, she uses the bright, primary-coloured plastics at her disposal, to mimic the beads of Masai wedding collars or to form a mosaic pattern, in a recreation of the 'Wampum Belt' symbolising land rights, which was presented to William Penn by the Lenni Lenape Indians in 1683. And in an outstanding piece, Yager vividly invokes this world, creat-

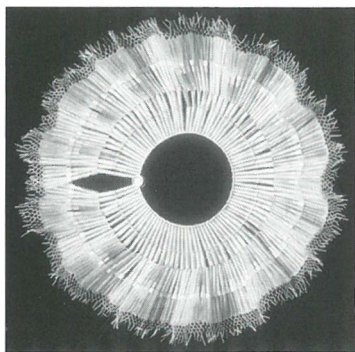
ing a fluted ruff from transparent plastic elements woven together on silver wire. A powerful example of jewellery as mnemonic, it triggers thoughts of the ruffs of stiffened lace worn perhaps by the Conquistadors, and the men who sailed their cargoes of bartered goods and slaves to the New World.

Deirdre O'Day

Diamants

Exhibition held in Paris from 10 March to 15 July 2001

Writing this after the advertised close of the exhibition on 15 July, I could wish that the collections on display in Paris in the gallery usually devoted to the excellent mineral collection of the Muséum National d'Histoire Naturelle could either be kept there in their present form in perpetuity or that they could be transferred to some appropriate site in London! A quick visit via Eurostar enabled the whole collection to be visited comfortably within two hours and if the visitor was in a hurry one hour would be quite sufficient to show some of the world's finest – often named – diamonds as well as a great amount of



Purslane brooch by Jan Yager. Oxidized sterling silver, embossed, pressed, fabricated. Photo: Jack Ramsdale.

back-up material. There is a catalogue, too, reviewed on p. 59.

The subtitle of the catalogue reads 'At the heart of the earth, of stars and of power' and this is the general theme of the exhibition. Sponsored by a number of leading jewellery firms, some of whose products are exhibited, the show includes many named diamonds – Tiffany, Star of South Africa, the two Sancy diamonds (read the catalogue to find out why there are two), displays of rough crystals, some mounted on microscopes, early literature and, the most interesting of all to this writer, the arrangements of diamonds by region. In this way the visitor is able to go to cases devoted to diamonds from, for

example, South America and know that the stones on view really are from there. This, as readers will know, is rare for diamond.

The exhibition was easy to visit, not too crowded and the pieces well lit. Arranged on two floors with much of the jewellery below, the impression of a treasure chamber was enhanced. Many pieces were of great historical interest: they included the necklace of the Empress Marie-Louise. Her portrait, including the necklace, hung nearby.

This must be one of the greatest diamond exhibitions ever to be shown: it is certainly the best I have ever seen.

Michael O'Donoghue

Open Day Odyssey



Visitors at the Gem-A Open day.

Gem-A's Open day which took place on Wednesday 15 August drew much interest from far and wide and human traffic in the halls of the Gem Tutorial Centre was abundant and varied.

Farringdon's busy bankers, office staff, jewellers and anyone else who saw the posters and fancied finding out what goes on in the building, enjoyed a wander round the gem displays and spent their lunch hour chatting with our resident gemmologists.

Many others who found us on the internet had made the trip specially from as far away as Scotland, Belgium

and the Netherlands and whiled away a few hours attending one or two hands-on gem sessions which ran throughout the day. Given the success of the event and the interest it generated in all things *gemmy*, Open-Day is likely to become a regular feature of the Association calendar ... and why not? Until next year then, our proverbial door remains open to all: however we'll be shutting the main entrance door for now as it does help to keep out the Autumn/Winter weather.

Shelley Keating

Letter to the Editors

In the Editorial of the June issue of GJN, Roger Harding wrote that 'The 1960s saw the introduction of ... YAG and CZ. After the first few months, YAG and CZ caused no serious problems to most in the jewellery trade.' CZ was not available commercially until late 1976. YAG had become available as the diamond imitation successor to strontium titanate in the late 1960s soon joined by GGG. These imitations are well documented in Nassau's *Gems made by man*, 1980. CZ caused considerable problems in the jewellery trade for years, not months. I believe that the first thermal meters were not commercially available until late 1978 or early 1979. It then took several years for them to be almost universally used, and indeed I suspect that many jewellers are still being occasionally fooled by CZ.

Nigel Israel
London

Comment: Quite right. The editorial should have read 'The 1960s and 1970s ...'. RRH.

Can you contribute?

SJH is always happy to receive material for publication in *Gem & Jewellery News* or *Jewellery Studies*. Please do contact the editors if you have material or have a research project or, indeed, know of anyone who might have or be working on publishable material.

SJH Committee

SJH reminds members that nominations for election of Committee Members at next January's AGM should be received (with their written agreement) by the Secretary no later than 30 September.

French Jewellery of the Nineteenth Century

Henri Vever, translated by Katherine Purcell, 1152 pp, 1278 original black-and-white illus. plus 136 new colour photographs. Hardbound with DW. Thames & Hudson London 2001. ISBN: 0 500 237840. £195 to 31st December 2001 then £225.

Henri Vever (1854-1942) was descended from a large family of jewellers and was the founder of the Paris jewellers bearing his name. The firm is best known for its splendid Art Nouveau style jewellery around the turn of the 19th century. He was also an avid jewellery collector.

Between 1906 and 1908 he published, in a limited edition of 1000, the seminal work *La Bijouterie Française au XIXe siècle*. This was in three volumes totalling over 1100 pages with no less than 1278 photographs and illustrations. Volume I was in three parts covering The Consulate and the Empire, The Restoration, and Louis-

Philippe. Volumes II and III dealt respectively with the Second Empire and The Third Republic. Although it deals only with France from 1800 to 1900, with the unparalleled changes in political, social and economic conditions this was almost certainly the most important combination of country and century in the history of jewellery. The work charts in extraordinary detail the development of design throughout the century, and with the numerous illustrations of jewellery being worn it is also a record of changing style and dress. It also describes some of the techniques, although one could certainly often wish for considerably more information about the materials used, particularly the gems. Vever chronicles the achievements not only of very many of his fellow jewellers (with first hand information about the contemporary ones), but also of the designers, chasers, engravers and enamellers

that helped to create the jewellery. In naming these craftsmen, who often worked anonymously, he has preserved much information that would otherwise almost certainly have been lost within a generation.

The book is, as well as being tremendously technically informative, a fascinatingly readable book, interwoven as it is with anecdotes about all aspects from royal commissions to workshop practices. Although the work has been reprinted in facsimile, it has not until now been translated into English. Translating technical works is always highly problematical. A translator is needed who is not only obviously fluent in both languages, but who also possesses specialist skills in both language and techniques that are relevant to the specific discipline treated by the book. It is, otherwise, all too easy to subtly change the meaning without realising it: an extremely common occurrence in all too many translations. If the original flavour of the book is to be preserved, then the translator must also be able to write fluidly in the style of the original author. Katherine Purcell is half French and has worked for many years at Wartski, one of the world's great jewellers. She has handled much material of the type illustrated in the book, and, indeed, many of the actual pieces. Nobody could have been better qualified for this massive task that took well over ten years of extremely hard labour, and this reviewer had great expectations of the translation. The combination of the brilliant translation together with the beautiful production of the pages far exceeds those expectations. It is not possible to praise her achievement adequately. The opportunity to include 136 new colour photographs of objects illustrated in the original has also tremendously enhanced this edition over the original. Another very useful improvement is the combining of the original two indexes, at the ends of Volumes I and III, into one composite index.

Although the spine of the dust-wraper is extremely attractive, reproducing the wrappers of the original,

Dance of the Peacock: jewellery traditions of India

Usher R. Bala Krisnan & Meera Shushil Kumar, Photographer Bharath Ramamrutham. 13 3/4" x 9 3/4", 335pp, over 500 colour illustrations. Hardbound with DW. ISBN 8175081090. India Book House, Mumbai. 1999. £60.

The first impression is of a sumptuous book. This is confirmed as one starts to turn over the pages. It is beautifully designed and produced with great attention to detail, making it a real pleasure to read. The photographs are excellent and well arranged throughout the text, with informative captions. Indeed some of the full page plates are spectacular. Many of the pieces shown and described have apparently never before been published. A short general introduction is followed by a very interesting chapter on trade. There are then chapters entitled Ancient India, South India, The Mughals, Feminine Ornament, For

Gods and Men – Proclamations of Power, Symbols and Craft. The text finishes with Epilogue – The Scattering of a Legacy. Throughout the text there is a fascinating interweaving of facts with stories and legends from the past, but without blurring the two. There are then notes to the chapters, which would have been far more useful as footnotes, although they might then admittedly have had an adverse effect on the fine page layouts. These are followed by an extremely useful Glossary (it would be worth printing as a separate leaflet), a quite extensive Bibliography, and a good Index. By current book prices it is good value and is recommended. Those who have had their appetites whetted by the many wonderful objects in the British Museum's Mughal Jewellery Exhibition this summer should find it particularly rewarding.

Nigel Israel

there is, however, considerable disappointment about the binding of the book. The three volumes have been bound as one volume that is 3½" thick and weighs about nine pounds. It is extremely unwieldy, and physically very difficult to use as a reference work. This is compounded by the absence of a bound-in bookmark, really a necessity when using a multi-reference index in such a large book. It is, indeed, doubtful whether the binding will prove strong enough to hold the book together as it is frequently used over many years. The book was advertised by Thames & Hudson as supplied in a slipcase, which was encouraging. However, this turned out to be no more than a thin white card, rather than a properly made solid, protective, board slipcase. It did not protect the copy being reviewed from having its binding bumped in its, admittedly totally inadequate, postal packing, and it is impossible to remove the book from the shelf leaving the slipcase on the shelf. Replacing the huge book in the flexible slipcase is also a considerable challenge. It is a great pity that having put so much labour and thought into such wonderful pages, equal effort was not put into the final presentation. It is also a pity that a great English publisher apparently now treats its home country as a secondary market, and, yet again, insists on spelling jewellery and jeweller as the American 'jewelry' and 'jeweler' (even this word processor keeps say-

Diamants, au coeur de la terre, au coeur des étoiles, au coeur du pouvoir

Adam Biro, Paris. 2001. pp 351, illustrated in colour. Hard cover ISBN 2 87660 301 2. FF 90.

Sponsored by the international jewellers Mouawad National Company for Jewelry and Watches, this large, beautiful but by no means expensive study of diamond accompanies the exhibition *Diamants* held in Paris during March to July 2001 (reviewed on p. 56). The exhibition is altogether magnificent and so is the book, whose text begins with diamond's formation, nature and properties and goes on to survey methods of diamond investigation (the information is up-to-date) and how rough diamonds are sold and distributed. Methods of diamond polishing are described and the various diamond-producing regions are

featured as they are in the show. All through the text history is far from forgotten: not only are a number of celebrated diamonds on show and presented in the book but pieces associated with important figures of French history are there too, some together with portraits in which the jewel can be seen.

The book is the best general survey of diamond I have seen for many years, though there have been other more than adequate ones. Text and illustrations fit together very well and the type-face, though small, is very easy to read. This is altogether a magnificent production and should be in the libraries of all with an interest in diamonds or jewellery.

Michael O'Donoghue

ing that they are spelt wrongly!).

There are now enormous numbers of books on jewellery available, but the number that can genuinely be said to be indispensable to any serious jewellery scholar or dealer can probably be counted on the fingers of one hand. Vever has always been one of them – if one could get a copy and could read French! The binding problems really

pale into insignificance beside the superb content and its new sparkling English translation, and this really is a must for every serious jewellery enthusiast. Katherine Purcell is to be sincerely congratulated for making this work available to a vastly increased audience.

Nigel Israel

The flowering achievement of GIC

The Gemmological Institute of the China University of Geosciences, Wuhan (GIC) came into existence at the end of 1991. GIC had its origins in the Research Group of the University's Geological Museum, which came into existence in 1982 with the work of Professor Yan Weixuan. Since that time, through the long and careful work of Professors Chen Zhonghui, Yan Weixuan and Yuan Xinqiang, GIC has also become a link in the worldwide chain of Allied Teaching Centres (ATCs) of the Gemmological Association (Gem-A).

The GIC was the first institution in mainland China to enter into long-term cooperation with Gem-A and, from that time, the teaching and examination of the Gemmology Diploma course have taken place in the GIC. The Gem-A Gem Diamond Course began in 1993. GIC translated the gemmology course notes and the Gem Diamond course notes into Chinese and published these in China. Based on the cooperation in teaching with Gem-A, GIC began to run its own Diploma course and issue its own gemmology and diamond grading diplomas in 1993.

Harvest of Gemmology

GIC will celebrate its tenth anniversary in November 2001 with the Academic Conference on 10 to 12 November. Many gemmologists, alumni and people from the industry and trade will gather in Wuhan. At that time the new GIC building will come into use and the ribbon will be cut at the ceremony.

This building will be an important centre for gemmological teaching and research in Asia, and will greatly stimulate new developments in GIC.

Ian Mercer

Gem-A Education – now even more relevant to ‘real trade’ situations

Exam development

Recent and imminent adjustments to the examinations reveal how seriously Gem-A is taking the realistic approach to both gemmology and gem diamond student awareness and readiness for today's trades and hobbies.

The *Gem Diamond Diploma* and *Diamond Practical Certificate* exam and practical answer books have been redesigned. They now enable candidates to deal with each cut stone in a rapid technique even more relevant to real trade situations, where diamonds are so often graded by eye, using a loupe, proper lighting and observational experience.

Traditionally thought to be ‘difficult’, the famous Diploma exams are in fact ideal for those who need to develop a high standard of practical protection, for their customers and their trade, and for their own integrity as professionals or as enthusiastic amateurs.

Speedy observation

The *Diploma in Gemmology* ‘FGA’ practical exams are to be enhanced from January 2002 and in a further drive to help students practise a realistic and rapid practical technique for use ‘outside, in the real world’, we have redesigned part of the exam and answer book. The practical training

and exam will be much better suited to speedy observation, using the loupe and suitable lighting – just as you would when buying any of these items. The Diploma Course also helps the student to become confident in deciding when to seek a second opinion and to use a reputable testing laboratory, such as our own Gem Testing Lab.

Data sheets

Gemmology theory exams are increasingly geared to straightforward, report-based practical situations and no longer rely on pure memorizing of figures; indeed, all basic figures will now be provided in *data-sheets* within all gemmology theory and practical exams from January 2002. Diploma examiners already ask for an understanding of the use of figures in practical gemmology; now there will be yet further emphasis on such reporting as a preparation for the practical realities of gems and jewellery employment. Elsewhere we have seen reliance placed on ‘off-the-shelf’ standard information and procedures in both practical and theory education; yet, in real-life, a graduate is faced by the familiar situation of having to judge a stone or gem-set jewel using a combination of observation and experience, with little or no time or opportunity for further testing. Our Diploma leads to post-exam readiness for a real-life approach to gem decision making, based on good theoretical and practical preparation.

New handbook

As part of its progressive programme of course and exam development, Gem-A will issue a brand-new *Practical Gem Handbook* together with the latest English edition of the *Gemmology Diploma Course notes*.

These will be used by our Allied Teaching Centres and home study students world-wide. The *Practical Gem Handbook* is a real ‘help-book’, based on twenty years of London workshop experience in helping diploma students become adept at

using the loupe and gem testing instruments to best advantage. This new publication follows on from the re-developed *Gemmology Preliminary notes* which were enhanced by the *Gem Observation Guide*. Then, last year, the newly-developed *Gem Diamond Course notes* were accompanied by the handy *Diamond Grading Manual* and the introduction of the *Practical Diamond Certificate* short course and examination.

Facilities in Europe

Home Study students in Europe can now take advantage of our practical *Stone Library and Allied Gem Tutorial Centres*; please enquire at the GA Education Office for contact details.

Mainline Courses at GTC London

Details of courses to be held at the Gem Tutorial Centre in London are given below:

Eight-month Gem Diamond Diploma Evening Course

One evening per week from Wednesday 3 or Thursday 4 October 2001. Course fee £790.

New Year start

An alternative New Year Diploma start is offered for the following two courses, especially for those who are extra-busy at each year-end. Spread the word!

Sixteen-month Diploma in Gemmology Accelerated Evening Course

Two evenings per week, Thursday and Friday, from 31 January 2002. Course fee £1300.

Four-month Gem Diamond Diploma Day Course

One day per week, every Thursday from 7 February 2002. Course fee £1750.

(These fees are inclusive of course materials, administration and exam entry.)

Six-Day Diamond Practical

Six-Day Diamond Practical Certificate will be held at the GTC London on the following dates (the course qualifies for part of the Gem Diamond Diploma course): 7-9 and 12-14 November 2001, 25 February to 2 March 2002 and (provisional dates) 8-10 and 13-15 May 2002. Fee £650 including materials, administration and exam entry.

Autumn Workshops at the London Gem Tutorial Centre

Early booking essential

The six-day *Practical Diamond Certificate* and the one- and two-day *Workshops* are becoming fully-booked much earlier now. We urge prospective users of the GTC to enquire earlier than usual in order to avoid disappointment. Places are restricted on some courses so, if you wish to get the timing right for your schedules, contact the Gem-A Education Office in very good time.

Private tuition

Increasingly, private tuition is requested, often for information and practical experience tailored to individual requirements. Enquire in good time for possible dates.

New course!

The Diamond Buying Guide

The one-day introduction to the 4 Cs, this workshop will bring you up to speed. Whether you are a first time diamond-buyer, a jewellery designer or want to improve your sales staff's knowledge of diamonds, this workshop is ideal. We'll show you how to assess a stone and reveal just how different two stones of similar size and weight can be.

26 September. Gem-A Member Price £75 + VAT (£88.12). Non-member Price £85 + VAT (£99.88).



A student examines a rough crystal with a 10x loupe.

Photographing Jewellery

Anyone who has tried to photograph their work will know just how tricky it can be when precious metals, gemstones and lighting collectively refuse to cooperate! At this workshop, regular prizewinner of our photo competition, Bob Maurer, aims to introduce the tips and hints that will guide you through the basics of this specialized area of photography. What can you, the jeweller, use to maximum effect with some basic equipment and a little guidance? Join us for this workshop and find out.

5 October. Price £127.65 + VAT (£150.00)

Coloured Stone Update: the treatments, the simulants, the synthetics – can YOU tell?

Are you aware of the various treated and synthetic materials that are likely to be masquerading amongst the stones you are buying and selling? Whether you are valuing, repairing or dealing, can you afford to miss this day of hands-on investigation? The course will cover: ruby, sapphire and emerald – their treatments, simulants and synthetics. Other stones will include opal, jade and tanzanite. Work will be done using both 10x loupe and microscope.

10 October. Gem-A Member price £99 + VAT (£116.33). Non-member price £110 + VAT (£129.25)

Stone Faceting Weekend

Ever wanted to try faceting? This two-day hands-on workshop will enable you to walk away with a stone you have cut yourself! A faceting machine for each participant and expert advice from cutters Roger Young and Jim Finlayson, will ensure that the workshop is both productive and enjoyable for everyone – not to be missed!

20 and 21 October. Price £175 + VAT (£205.63).

Ian Mercer

Workshop dates for Autumn 2001

Tuesday 25 Sept	Sketching for Sales
Wednesday 26 Sept	The Diamond Buying Guide
Friday 5 Oct	Photographing Jewellery
Wednesday 10 Oct	Coloured Stone Update
Monday 15 Oct	Sketching for Sales II
Sat. & Sun. 20-21 Oct	Stone Faceting Weekend
Wednesday 24 Oct	Diamonds Today
Wednesday 31 Oct	All about Pearl
Tuesday 6 Nov	The Amber Gamble
Wed. to Wed. 7-9 and 12-14 Nov	Six-Day Diamond Practical Certificate Course (Certificate exam on 15 November)

Forthcoming Events

Annual Beadwork and Bead Fair

The Bead Society of Great Britain will be holding its 12th Annual Beadwork and Bead Fair on Sunday 30 September 2001, at Byron Hall, Harrow Leisure Centre, Christchurch Avenue, Harrow, NW London (nearest underground station Harrow and Wealdstone). The Fair is open from 11.30 a.m. to 5.30 p.m.

As well as stalls selling books, looms, findings, and beaded and bead-woven jewellery, there will be demonstrations and displays.

For further information on the Fair or to learn more about the Bead Society of Great Britain, send a SAE to the Secretary, Carole Morris, 1 Casburn Lane, Burwell, Cambs, CB5 0ED.

Goldsmiths' Fair

The Goldsmiths' Fair, the annual selling exhibition of contemporary jewellery and silverware, takes place from Monday 1 to Sunday 7 October 2001, at Goldsmiths' Hall, Foster Lane, London EC2V 6BN.

Showing the work of 80 of Britain's most talented jewellers and silver-smiths, from simple items such as cufflinks and napkin rings to important gem-set jewellery and impressive pieces of silver.

For further information call the Goldsmiths' Company on 020 7606 7010.

The Amateur in British Geology

A two-day joint meeting organized by the History of Geology Group of the Geological Society of London and the Geologists' Association will be held at Burlington House, Piccadilly, London, on 14 and 15 March 2002. If you are interested in giving a paper on any aspect of geology or palaeontology please contact the convenor, Stuart A. Baldwin, tel. 01376 583502, fax 01376 585960, e-mail sbaldwin@fossil-books.co.uk.

Gem-A and SJH Autumn Events

Gem-A and SJH London events – details of times, venues and prices are given on p. 64

25 September: SJH lecture
Themes and developments

DAVID WATKINS

David Watkins is today a Professor at the Royal College of Art, London, and represents a contemporary force in international design. Details of his lecture were published in the June issue of *GJN*.

10 October: Gem-A lecture
A portrait of jewels

MOYA CORCORAN

A look at the wonderful jewellery depicted in paintings, and how this jewellery reflected the changing styles and fashions. Moya will also examine the use of jewellery as a status symbol and its social connotations.

Moya has a degree in the history of art and design and a Master's Degree in film studies. She worked as a lecturer in art history for the National

Gallery of Ireland, the Municipal Gallery Dublin and University College Dublin from 1994-96. From 1996 to 2000 Moya was Head of Archives at Cartier in London, and now works for jewellers Bentley and Skinner, as well as being on the lecturing panel of the Tate and the National Portrait Gallery.

23 October: SJH Lecture
Microcosms of 18th century art: the gold boxes in the Gilbert Collection

CHARLES TRUMAN

The Gilbert Collection at Somerset House is rich in silver, in mosaics, and, not least, in more than two hundred gold boxes. Drawn from the major European centres of production, the boxes interpret the art and design of their age, and are an encyclopaedia of the many arts on which the boxmaker depended. There is lapidary work by Klett of Dresden, enamelling by Le Sueur of Paris, chasing by Moser of

Gem-A Conference 2001

Sunday 4 November

The Barbican Conference Centre, London EC2

The Gem-A Conference is the ideal forum for the exchange of ideas and experiences between members. This will be a day of indulgence for anyone with an interest in gemstones, with a full programme of lectures, displays and demonstrations, as well as optional visits to the Natural History Museum (2 November) and to the Diamond Trading Company (5 November).

Programme:

KEYNOTE LECTURE

Further developments in the detection of HPHT-annealed diamonds

George Bosshart

Practical screening of HPHT treated diamonds

Dr Simon Lawson

Heat treatment of rubies: the Gübelin Gem Lab's disclosure and classification system

George Bosshart

Who or what is a jeweller?

Terry Davidson

Auctioneers and Pawnbrokers: our unpopular 'lot'?

Haywood Milton and Stephen Whittaker

For further information and a Registration Form contact Liz Rolph on 020 7404 3334, e-mail gatl@btinternet.com

London, and a superb group of jewelled boxes from the circle of Frederick II of Prussia. A box by Ducrollay is amongst the earliest neo-classical boxes to have been made in Paris and was designed by Choffard, and yet even it may yield its place of pre-eminence to a box by Draï with chased panels attributed to Debéche.

Our lecturer, Charles Truman, successively curator at the V&A, auctioneer and dealer, is the author of the superb two-volume catalogue of this magnificent collection. His earlier publications on gold boxes include the catalogue of the Thyssen-Bornemisza Collection, and joint-authorship of the catalogue of the Rothschild boxes at Waddesdon Manor.

5 November: Gem-A event
Goldsmiths' Hall, Foster Lane, London EC2

PRESENTATION OF AWARDS AND REUNION OF MEMBERS

This year the Presentation of Awards ceremony and reception will be open to members. Numbers are limited so please book early to avoid disappointment.

21 November: Gem-A lectures
2:00 to 5:00 p.m.

Analysis of precious stones under thick glass by *Mobile Raman Microscopy (MRM)*

Compositions of jade and garnets by non-destructive Raman Microscopy

PROFESSOR DAVID SMITH

Professor David Smith of the Laboratory of Mineralogy at the

Museum National d'Histoire Naturelle, Paris, has kindly agreed to present two lectures to Gem-A members during his visit to the UK.

27 November: SJH lecture
Jade

EDMOND CHIN

Edmond Chin is an international jade specialist. Formerly Head of the Asian Jewellery Department, Christie's, he now works as a consultant to Christie's. He has since opened Etcetera, a jewellery salon in Hong Kong.

6 December: Gem-A lecture
The literature of gemstones

MICHAEL O'DONOGHUE

As well as discussing literature today and how to use it, Michael will look at early attempts to describe gemstones apart from their presumed prophylactic/magical powers, and to classify minerals according to Linnean-type systems; early national and regional compilations; and fine illustrated books and gemmology texts. There will be an opportunity for those present to examine many of the books covered by Michael's talk contained in the Gem-A library.

Michael O'Donoghue was Curator of Earth Sciences at the British Library, building up a complete international-level collection from scratch and at the same time keeping an eye on the former British Museum Library's superb historical scientific collections. Michael is a Director of the Gemmological Association.

Competition

Most of the puzzles I have produced in *GJN* required more inspiration than perspiration to solve. This time you will need perspiration and persistence to solve the puzzle.

Make a four-by-four grid (as in the diagram below) and take a four lettered word, in which the letters are all different, say OPAL. Try to fit this into the grid so that all the letters appear once, and once only, in each line, column and main diagonals. There are many solutions to this puzzle so no one answer will be the correct solution.

O	P	A	L

When you have mastered this, or find it too simple, try doing the same thing but this time have a five-by-five grid and a five letter word, say TOPAZ. The masochists amongst you can try larger grids.

Answer to the last competition

I received several phone calls and letters about the puzzle in the June issue. Like most simple puzzles you were given too much information which was aimed to confuse you. The answer is just one diamond, because the packet will then no longer be empty.

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

Idar-Oberstein, Germany

Gem-A's annual trip to the gem capital of Europe

For all you Idar-Oberstein addicts: the 2002 Gem-A trip will take place from Sunday 21 to Saturday 27 April.

As for the 2001 trip (see 'Operation geode ... it went a little like this', *GJN*, June 2001, p.38) the itinerary will include tours of the German Gemmological Association and the Steinkaulenberg mine, and visits to a historic cutting centre, the gemstone museums of Idar and Oberstein, and

modern cutting, carving and cameo workshops. There will also be free time for shopping, business and leisure. Travel will be by luxury coach from London.

As always, we have a list of starters, luggage packed, *already!*

See the latest news on our updated website at gagtl.ac.uk or enquire at gagtl@btinternet.com or telephone Doug Garrod at 020 7404 3334 or fax 020 7404 8843.

Gemmological Association and Gem Testing Laboratory of Great Britain

London Branch

Meetings will be held at the Gem-A 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 Gem-A member (£7.50 for a non-member) unless otherwise stated. Further details of autumn meetings are given on pages 62 and 63.

10 October. *A portrait of jewels.* MOYA CORCORAN

Sunday 4 November – The Barbican Centre, London

Gem-A Conference 2001

Keynote Speaker:
GEORGE BOSSHART

Further details given on p.62

5 November. Goldsmiths' Hall, London, 6:30 p.m.
Presentation of Awards and Reunion of Members
Tickets £8.81 (Gem-A members and guests only)

21 November. 2:00 p.m. Tickets £8.50 Gem-A members; £10.00 non-members.

Analysis of precious stones under thick glass by Mobile Raman Microscopy (MRM). composition of jade and garnets by non-destructive Raman Microscopy. Two lectures by PROFESSOR DAVID SMITH.

6 December. *The literature of gemstones.* MICHAEL O'DONOGHUE

9 January 2002. *An orgy of organic gem materials.* E. ALAN JOBBINS

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 September. *The implications and problems of gemstones in jewellery valuations*
RICHARD TAYLOR

26 October. *Beautiful opals, Australia's national gemstone*
JOHN WHEELER

30 November. *Wonderful emeralds*
ALAN HODGKINSON

8 December. (To be held at Barnt Green)
49th Year Annual Dinner

25 January 2002. *Gemmology quiz and Bring and Buy*

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.

19 September. *Reading silver hallmarks*
CHARLES PRESTON

17 October. *Pawnbroking throughout the 20th century*
RAY RIMMER

21 November. *AGM and social evening*

Scottish Branch

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

24 September. *Gemstones and geology of South Central Africa*
ROGER KEY

17 October. *Inclusions: highlights from twenty years of gemstone photomicrography*
CLIVE BURCH

20 November. *Jade*
ROSAMOND CLAYTON

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 autumn meetings are given on pages 62 and 63.

25 September. DAVID WATKINS
Themes and developments

23 October. CHARLES TRUMAN
Microcosms of 18th century art. The gold boxes in the Gilbert Collection

27 November. EDMOND CHIN
Jade

22 January 2002. *Annual General Meeting followed by DYFRI WILLIAMS, Keeper of Greek and Roman Antiquities, British Museum*

The copy date for the December issue of *Gem & Jewellery News* is 20 October.