

GEM & JEWELLERY NEWS

September 2004, Vol.13 No.3



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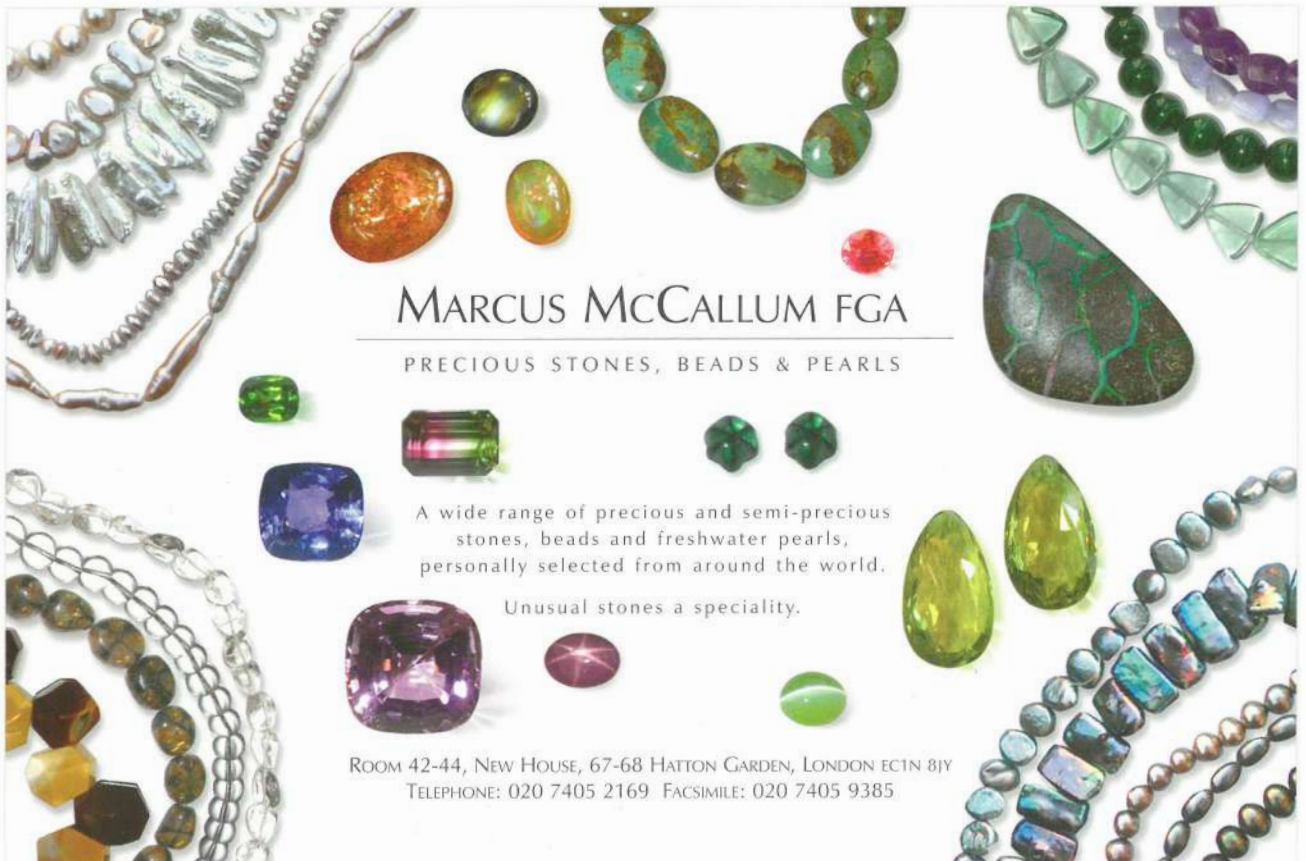
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HOW UP-TO-DATE IS *YOUR* KNOWLEDGE?

Evidence to support the main point I make in this editorial comes at the end of the column but read this part first. Gemmologists are fortunate in the relatively small number of species and varieties with which we have to deal. But there are enough! While some plants hybridize and others form illicit relationships, gem materials can be manufactured and altered in the laboratory. Our specialist journals try to cover as much as possible but depend entirely on what material is submitted to them. If no one is around to explain the mythology of synthetic tanzanite then the details won't reach the readers for some time.

If we can't wait to see what the next issue of a journal may contain we have to turn to the textbook. The information should all be there – but at a single moment in time. Look up from the page and the information it holds is out-of-date. This is even true of electronic communications. We are never going to be fully

informed for more than a moment.

So we have to look critically at our private libraries. The titles listed below are all large and some are multi-volume works in progress. As far as they can, the editors have included the most up-to-date information. While gem materials are included in all of them the relevant entries have to be searched for and when found will be seen to contain a good deal of information that we shall not directly need. But they do refer the reader to journal papers where further details can be found.

'But we don't need all this', I hear some say. But what if you are teaching or examining? Are you content with an encyclopaedic text first published in the 1960s, for example, and unevenly revised since? Are you really serving your students among whom may be, some day, people of graduate level who may very well find you out and should find you out? They will probably own or at least

may have been exposed to major reference texts.

Yes, the cost of these materials can be high but you are paying for a degree of freedom to explore further a field in which you are already interested – how can anyone want to say "I know enough"?

Here are three items for your wants list (do you have a wants list? Have you heard of these books?): Dana's new mineralogy (Gaines *et al.*) 8th edition, 1997 (single volume): Handbook of mineralogy (Anthony *et al.*) 1990-2003: The mineralogical record [a journal] 1972 to date, full colour illustrations, many issues monographic. Finally, two metaphors without which no Editorial would be complete –

We need to hand on an Olympic flame, not a guttering candle. So, you gemmological achievers [do you know that you are? – shame!] rise from your beds of laurel and reach for your matches. Then you can locate your chequebooks.

Michael O'Donoghue

Front Cover Illustrations (from top)

- 1) Amethyst cup – 17th Century, amethyst, silver-gilt, enamel and emeralds. Height 10.5 cm. © Museum of Applied Arts, Budapest (see *Hungary's Heritage* on page 63).
- 2) A fluorspar column. © Killhope, the North of England Lead Mining Museum. (see *Fluorspar from Weardale* on page 56).
- 3) Diamond ring set 11.70 ct marquise diamond from the Maria Callas La Divina Collection to be sold by Sotheby's Geneva. © Sotheby's (see *From the Salerooms* on page 65).

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The Society of Jewellery Historians was formed in 1977 with the aim of stimulating the growing international interest in jewellery of all ages and cultures by publishing new research and bringing together those seriously interested in the subject, whether in a professional or private capacity. The membership includes archaeologists, museum specialists, collectors, art historians, dealers, gemmologists, practising jewellers and designers, scientists and restorers, all united by their enthusiasm for the subject.

The Society holds eight evening lectures a year at the prestigious apartments of the Society of Antiquaries of London, as well as occasional symposia. The lectures cover all periods from ancient to modern, and a living jeweller is normally included each year. Refreshments are served after lectures, and this provides an opportunity for members to meet.

Jewellery Studies is published in colour on an occasional basis, and contains full length articles, book reviews and other information. Members also, of course, receive *Gem and Jewellery News* quarterly. The current maximum annual subscription is twenty eight pounds.

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DIAMONDS

HARRY LEVY LOOKS AT CHANGES IN THE MARKET

The intrigues in the diamond world continue to dominate the gemstone trade.

For many years we have had stability in the diamond industry, because De Beers was totally dominant, they controlled over 90% of the rough, and were thus able to determine how much rough was available on the market at any given time and also determine the price of the rough. They would limit the amount of rough to just satisfy market requirements and steadily increase the price by small increments over the years.

This situation began to change as more and more diamond mines began to produce greater quantities of rough, especially in the smaller more commercial stones, particularly in Russia, the Argyle mines in Australia and lately in Canada. De Beers had neither the cash flow, nor eventually the inclination, to continue to buy all the available rough on the market. They were coming under pressure from their shareholders to show greater profitability and pay higher dividends by selling more of their stockpile of rough stones.

De Beers began to look at itself and started to redefine its role in the trade. It decided to have a hand in the retail trade, where the highest profit margins are made and decided to utilize its universally known name 'De Beers' as a brand name for jewellery. With the restructuring it now trades under the banner of the Diamond Trading Company (DTC) for the sale of its rough stones.

Under its old system of sight holders, through whom the DTC distributed its rough stones, it had no real say as to what the sight



holders did with their diamond boxes. They could manufacture (cut and polish) all the diamonds allocated to them or sell on part or even all the allocated stones. In the new structure, and under pressure from the EC to show they were not operating a closed club, they decided to stipulate a set of requirements for anyone to become a sight holder. In this way they reduced the number of sight holders, brought in new ones, and introduced much more controls over them. In order to sell jewellery under the brand name of De Beers, such jewellery would have to contain only diamonds originating from De Beers themselves. They had to be able to declare that all their diamonds were Conflict-free, untreated by any process other than cutting and polishing, not mixed with any synthetics, and thus

convince their clientele that they were squeaky clean.

Some very old established sight holders, especially in Antwerp and Tel-Aviv, were removed from the list, and the DTC claimed they had sold off most of their stockpile. This left a large number of factories without a source of rough diamonds. This was the beginning of the main cause of instability in the market. Prices in polished goods have begun to rise, and this has been reflected in the weekly price list from Rapaport. Recently there have been almost weekly rises in the price lists, but more important the discounts given on the price list have begun to reduce. This means that dealers and others buying within the trade no longer know how competitively they are buying. Many further along the distribution chain are unaware of what is going on and are resisting price increases because they see an increase in the Rapaport price, but object strongly in finding they are being offered smaller discounts. Some stock holders are selling at lower prices but more and more are sticking to the new prices, preferring to hold on to their stock, and now work with smaller discounts.

The stones mainly sold on the Rapaport list tend to be the larger stones, those of over 1 carat, but perceptible price increases are now being seen in smaller and smaller goods. At present the market is somewhat confused as cutters look for other sources of rough, but the stability that made the diamond trade a somewhat easy market to work in, is beginning to go. The lead up to the Christmas season will be interesting to follow, and this will determine what will happen next year. I am sure we will see changes in the distribution chain

of diamonds, which could affect the business of many. I will try to keep you informed as this story continues to unfold.

Diamond Grading Reports

The GIA has been conducting research for some time now on the cut and proportion in polished stones. We all know that some diamonds simply look better than others; as well as the colour and clarity, the way the stone has been cut determines how the stone looks. The depth of the stone, the height and size of the table and other such factors determine how the stone will eventually look. We all know that if a round stone is too shallow it will be a fish-eye, and if it is too deep the sparkle will be diminished. While many maintain that the beauty of the stone is in the eye of the beholder, some prefer, say, a small table whereas others will prefer a larger one. They claim that the cut and proportion are very much subjective parameters, unlike weight, colour and clarity which can be related to generally accepted scales.

However all will agree that the cut and proportion exist within some limits to make a diamond attractive, and given this premise it makes sense to see if there is a consensus of opinion as to what constitutes a good cut. The present brilliant cut came about after research; it is not always adhered to because the cutter likes to maximize the weight of the finished stone. But cutters are now presenting stones with 'ideal cuts' and 'Hearts and Arrows'. There is a proliferation of such terms in the trade, and of course such stones are selling at lower and lower discounts, some sell at Rapaport list price and others are even selling at premiums over

the list price. Buyers are becoming aware of this and are now looking closer at the measurements given on the diamond grading reports, some will only buy stones where, for example, the table size is of a certain proportion, making those without this proportion more difficult to sell.

It was these factors that prompted the GIA to carry out their research. They claim that their research is now completed and this prompts dealers to speculate that the GIA may soon change the format of its diamond grading reports, to reflect comments on cut and proportion. If and when this happens, buyers will be reluctant to buy stones with the old formatted reports, and people holding stones with old reports may have to re-submit their stones to obtain the new type of certificate. This will add extra costs to the trade.

So on the one hand traders ask the GIA to introduce better comments on cut and proportion, and yet when this has been done, sections of the trade may find that some of the stones they hold become less saleable, or fetch less money on the market. A far greater fear is that end users may submit their stones for re-grading and if the comments on cut and proportion are not that favourable, may demand compensation for thinking they had bought the 'best' stones. Another accusation that may be thrown at the GIA is that they have tried to give objective reports to something that is ultimately subjective, and they are now dictating to the market as to how stones should be cut and degrading the non ideal cut diamonds. Most of these comments are already circulating within the trade, so this is another story that will develop.

Dubai

For many years Dubai obtained its riches through the sale of oil, but there are limits to reserves and sources will eventually dry up. The authorities are looking for other sources of income and seem to be going towards a massive tourist industry and real estate as alternative and holiday homes. Much of this is already in the media, with graphic accounts of reclamation of land from the sea.

Over the past few years Dubai has become the gold centre of the world, with both the rich and famous, and more ordinary tourists and visitors making the buying of gold jewellery there a must. The gold market there has become massive. This is because the price of gold is totally transparent as gold prices are published daily and tend to be similar all over the world. Further, if one knows the caratage of the gold jewellery then one can assess relative value with other tourist outlets.

The added value to gold is the charge of turning it into jewellery, and this is known as the fashion charge. The fashion charge in Dubai is lower than most other places. There they work in a controlled market under the Dubai Metals and Commodities Centre (DMCC), so there is little chance of being sold under-caratage gold (one way of making money) and the quantities they sell enable them to work on low margins.

The Dubai authorities now wish to set up a similar structure for diamonds. They want to make it a centre in the Middle East where both traders and end users can buy their diamonds. To this end

they have formed a Diamond Exchange or Bourse with rules and regulations compatible with those of the World Federation of Diamond Bourses (WFDB) and applied for membership to the WFDB. They have been accepted as members but the application has to be ratified at the next WFDB Congress which will be held in October in New York.

The Chinese have also set up and opened a Diamond Bourse in Shanghai. They are complying with WFDB rules and their application to be part of the World Federation should also be ratified at the New York Congress.

Diamond Congress

Besides the more routine matters, the Diamond Congress in New York will be most concerned with the possible problems that may be encountered with treated diamonds, gem quality synthetics, and conflict and illicit diamonds. The term 'illicit diamonds' covers the use of diamonds by terrorist and other criminal organizations to transfer and launder their money.

The Kimberley Process (KP), set up to ensure that traded rough diamonds were not conflict stones, has now taken action. The Republic of Congo was admitted into the KP, but was subsequently found to be not fully compliant with its regulations and has recently been expelled; this means they can no longer send their stones to any of the major diamond markets and users. Some Non-Governmental Organizations (NGOs) were concerned that the KP had no 'teeth', so the consequences of this action will be watched with interest as it shows that KP does have powers. □

FAMILY BUSINESS



Five members of the Watson family joined in a special lunch this summer. Guest of honour was Peter J Watson, founder of PJ Watson Ltd. After a long career in the trade, Peter Watson left Hatton Garden nearly twenty years ago but has kept a keen interest in the business that bears his name. From left to right are James and Philip Watson of Anna James, centre is Peter J Watson and to the right are Vivian and John Watson.

Looking down from the corner is a portrait of Peter's mother, Mrs Constance Watson. Her Gemmology diploma, dated 1945, is framed below.

'It was a particular joy for me to revisit the Garden and to see the fourth generation taking on the baton,' said Peter. 'Although the buildings have changed and most of my generation is no longer around there is still a feeling of familiarity in the unique atmosphere of a traditional family business.'

NICKEL DIRECTIVE

There was quite a lot of interest shown in my last article on the presence of nickel in precious metals. Those who wish to obtain further information can email:

customer.service@tso.co.uk for Statutory Instrument 2000 No.1668, and also for the EU Directive 94/27/EC. These are both fairly easy-to-read documents.

Harry Levy

DISCLOSURE IN THE GEM TRADE

How to disclose the change in colour in sapphire brought about by the use of beryllium continues to bewilder the trade. Suggestions have come from the major laboratories that the term 'diffusion' should be used for such stones. This is an unpopular term in the trade, implying to most that colourless stones have been coated. It was then suggested that the term 'mass diffusion' be used. This too has been rejected as this still contains the word 'diffusion'.

Other suggestions are 'lattice diffusion of a chemical element from an external source', or 'the introduction of a chemical element from an external source'. Traders are reluctant to use either of these phrases.

Initially traders were reluctant to buy and sell corundums that had their colour changed by being heated with beryllium. But it is difficult to find other stones of similar appearance at comparable prices. Anyone who has seen such stones will be amazed at the beautiful colours obtained in reds, oranges, blues, yellows and greens.

I have yet to meet a dealer using any of the rubrics suggested above; most want to use the general disclosure of heating only, some may add the word beryllium somewhere in their invoice, but no retailer will use any of the above.

Nevertheless, this is a problem that has to be solved. Acceptable

recommendations have to be worked out for and by traders and ratified by bodies such as CIBJO. Otherwise we may be creating a problem that could greatly harm the ruby and sapphire trade.

There was a time a few years ago when we thought we had solved most of our problems; technology would be there to help beautify our products and help to sell them. Technology, it seems, is also moving rapidly in other directions and we are finding that, as end users are demanding perfection in their stones, there are less and less natural ones available to satisfy these needs. We live in interesting times.

Harry Levy

GEM AND JEWELLERY FAIRS

Goldsmiths' Fair 2004

Goldsmiths' Hall, Foster Lane, London EC2
Monday 4 to Sunday 10 October.
Monday to Friday 11 am to 7 pm;
Saturday and Sunday 11am to 6 pm.
Admission by catalogue at £5.00.

This annual selling exhibition contains distinctive and unique gold, silver and gem-set jewellery and innovative silver made by the brightest contemporary jewellery and silver designer makers.

A total of 60 designer jewellers will showcase their work, including well-established names such as Daphne Krinos, Catherine Mannheim, Ben Day and Catherine Hills, interspersed among exciting new talent. Among the new exhibitors this year is designer jeweller Shaun Leane, who has

designed jewellery for many a celebrity and whose catwalk jewellery for fashion designer Alexander McQueen has brought him critical acclaim.

For further information visit www.thegoldsmiths.co.uk

Island of Gems

Kensington Close Hotel, Wright Lane, London W5 5SP.
Saturday 6 and Sunday 7 November
9:30 am to 7 pm. Admission £5, children under 12 free.

An exhibition on Sri Lankan gems and the gem industry.
Organized by Sri Lanka Gems www.lankagems.co.uk

Beadwork and Bead Fair

Harrow Leisure Centre, north west London.
Sunday 3 October 11:30 am to 5:30 pm. Entry is £1.50 (free to Bead Society members).

Whatever your interest in beads there will be something for you, from the tools and glass to make your own beads to the finished items. Stalls will provide everything for the amateur or professional beader. New this year will be Abdul Touray who is based in New York and has a wonderful collection of African trade beads (Venetian and Bohemian).

For information on the Bead Society of Great Britain send an SAE to Carole Morris, 1 Casburn Lane, Burwell, Cambs, CB5 0ED

JACK OGDEN TO HEAD GEM-A

Dr Jack Ogden, a Fellow of Gem-A and a founder member of the SJH, has been appointed Chief Executive Officer of Gem-A on the retirement of Terry Davidson on 1 November 2004.

"I am delighted to welcome Jack Ogden to Gem-A," said Terry Davidson. "I can think of no better person to take over the reins and strengthen the Association's commitment to professional gemmological excellence. I can now retire, after over 50 fantastic years in the jewellery trade, feeling confident that Gem-A is in very safe hands and facing a bright future."

Jack Ogden was born into a jewellery family and spent the early years of his career working in Harrogate, Lucerne and London. In 1971 he qualified with Distinction in the Gem-A Gemmology Diploma Examination. He joined the committee of the Diamond, Pearl and Precious Stone Section of the London Chamber of Commerce who at that time ran the gem testing laboratory. By the 1980s,

Jack's interest had turned almost entirely to research into jewellery materials and technologies, and he earned himself a doctorate from Durham University. In 1995 he became chief executive of the National Association of Goldsmiths (NAG) and secretary general of the International Jewellery Federation (CIBJO). In 2000 Jack Ogden moved to Germany when his wife, Dr Eleni Vassilika, was appointed the director of a major museum there. Jack took the opportunity to create Osmiridium Ltd, a jewellery consulting company and in 2003 launched the Jewellery and Precious Metal network (JPM), a free web and email-based communication network for all those professionally involved in the jewellery industry worldwide. Jack Ogden has written articles and lectured widely on jewellery, gems and related subjects.

"Gem-A is an amazing organization and I feel privileged to be given this opportunity," says Jack Ogden. "I hope that I can use the wide range of knowledge that



Dr Jack Ogden

I have gained so far to expand further Gem-A's range of services and the Association's approach to business. Terry Davidson has developed a forward-thinking team of professionals who share a commitment to Gem-A's ongoing success. My goal is to build on Gem-A's strengths and mark the next phase in the Association's growth." □

GEM-A CONFERENCE 2004

There will be a truly international flavour to the 2004 Gem-A Conference with top speakers from Australia, Germany and the USA, as well as from the UK.

This year the conference presentations will cover a wide spectrum of gem-related topics, including natural gemstones, synthetics and organics.

Tom Chatham of Chatham Created Gems Inc. will present the keynote lecture with the intriguing title 'Created diamonds... a stone

whose time has come... are you ready?'

Other presentations will be given by Dr Ronald Bonewitz who will speak about his experiences as manager of sapphire mines in Montana, USA, Elisabeth Strack with an overview of cultured pearls and how to distinguish them, Ross Chapman who has over 30 years' experience of opal mining in Australia, and investigative journalist Adrian Levy who will tell us what really happened to the Amber Room.

The Conference will run from 10:15 a.m. to 5 p.m. A midday break of almost two hours will enable delegates to visit the Rock 'n' Gem Show, which is taking place at Kempton Park at the same time as the conference.

A programme of very different and attractive events has been arranged for the two days following the Conference. For further details of the Conference and the additional events contact Gem-A on +44 (0)20 7404 3334 or visit their website at www.gem-a.info

FLUORSPAR IN WEARDALE



A typical spar box. © Killhope, the North of England Lead Mining Museum.

flux for glassmaking or for the iron foundries. Thus began an industry that gave new life to the Weardale mines.

Stoke and Sunderland took it for glassmaking. It was used for flux in the iron and steel furnaces of the north of England, Scotland and, importantly, America. However, since the discovery that CFCs damage the ozone layer, the use of fluorspar has largely been discontinued in these industries and mining has almost stopped. Only one or two mines still produce any fluorite, notably the Rogerley mine in Frosterley, and these crystals are sold to collectors, either on the strength of their own beauty or for faceting.

Spar boxes

The Victorians mined lead and other materials all over Britain, but spar boxes were only made, often by the miners themselves, in West Cumbria, the Isle of Man and in the North Pennines. These boxes display specimens of minerals in a decorative manner, often taking the form of models of mines or buildings. They frequently include minerals

In this, the first of a short series of articles, Pauline Gregory recounts the history of fluorspar in Weardale and of the spar boxes.

Weardale is a beautiful but relatively unknown part of the Durham Dales in the north east of England, some 40 miles from Newcastle-upon-Tyne. All over Weardale, on windowsills and rockeries, on shelves and in spar boxes, are pieces of fluorspar (fluorite) crystal, a glittering by-product of local lead mining.

At the end of the 19th century, lead veins were being worked out, prices for lead were low and the mines were closing, one after another. At the time there was no use for the fluorspar, colloquially shortened to 'spar', which accompanied the lead ores, so it was dumped on waste heaps close to the mine entrances.

Some Weardale lead miners, however, prized the beautiful

shapes and colours of the fluorspar crystals – green, yellow, purple and pink – and these formed the core of many a collection. Then, into this atmosphere of decline came one John Coulthard, a carrier using horse and cart before the railway came to Wearhead. He took a 5 hundredweight (about 255 kg) sample of spar from the waste heap at Daddy Shield and sold it as a



The Rogerley mine, Frosterley.

Photo courtesy of Jesse Fisher, USA, the owner of the mine (UK Mining Ventures).

GREEN AMBER

from different areas, suggesting that the minerals were swapped between miners. Little is known about the boxes; many were made in the second half of the nineteenth century, and their makers are unrecorded. The Egglestone Spar Box, on permanent display at Killhope Mining Museum, is an exception to this, as it was known to have been exhibited by its owner for 3d or 6d a view, at shows around the area. The Egglestone box contains many excellent fluorite specimens and is in the form of a model of a street scene. On the continent, German, Czech and Austrian miners are known to have made similar models, at around the same time. In the 1880s and 1890s, when the lead industry was in serious decline, the people of St. John's Chapel, a village in Weardale, organized a series of mineral exhibitions at the Town Hall, in order to stimulate interest in Weardale's rocks and minerals. Among the classes were sections for 'Spar Cases and Spar Models', which probably excited competition between the local spar box makers. □

Maggie Campbell Pedersen describes beads sold as green and red amber from Russia.

Close inspection of the red amber beads showed that they were fairly typical of some of the modern pressed Baltic amber, which has oxidized during treatment to give a darkened reddish tint. But the green beads were unlike any I have seen, and were probably best described as resembling huge green peas. They were an opaque, even colour, with a high polish, and looked more like some form of plastic than 'real' amber.

Further investigation showed that they floated in salt water, but although this suggests amber, allowance must be made for the fact that air could have been trapped in the drill holes and given extra buoyancy to the beads.

Seen under magnification there appeared to be tiny flecks of clear material in a slightly fibrous looking

mass. No air bubbles were present, nor any structural or colour patterns suggesting that the material had been pressed.



It was not possible to remove the green colour with acetone, and abrading the surface showed that the colour penetrated the bead and was not a surface coating.

My final test – an infra-red spectrum – gave a result typical of re-constituted amber. So the name 'green and red amber' is not totally incorrect, though it is without question somewhat misleading. □

ROCK 'N' GEM SHOWS

Cheltenham Racecourse
16–17 October

Uttoxeter Racecourse
23–24 October

Kempton Park Racecourse
30–31 October

Newmarket Racecourse
20–21 November

Brighton Racecourse
27–28 November

For further information contact HD Fairs Ltd t: 01628 621697
www.rockngem.co.uk

RUBIES: ORIGINS AND TREATMENTS

William Roberts of Benjamin Warwick was the second presenter in the new series of Specialist Evenings at the Gem-A Gem Discovery Club at the beginning of August. Choosing for his subject Rubies, origins and treatments, William produced a large number of specimens from Myanmar, showing us, among other features, the tell-tale purple core seen in many Mong Hsu stones. We then looked at treated rubies and were able to see exploded inclusions (you need to be familiar with their appearance before heating, of course) and other signs of interference. This was a great evening and so many specimens

were available for examination that each participant was able to look at many stones – it was unusual to say the least for so many Myanmar stones to be available and it is very likely that the evening was unique. It was informal and great fun.

William supervised proceedings with the lightest of touches and we are most grateful to him. Readers are reminded that Specialist Evenings are held on the first Tuesday of each month – on the Tuesdays between talks we look at a wide variety of materials.

Michael O'Donoghue

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BERLIN IRONWORK

JAMES G GOSLING AND A DOUGLAS MORGAN

During the first 50 years of the 19th century an art form flourished in Germany which was practically forgotten by the time of the Great Exhibition of 1851 in London. This was the Prussian fine art casting of statues, jewellery, medallions and household articles in cast iron.

The centre of the art cast iron industry moved in 1804 from Gleiwitz to Berlin. There it became a renowned centre of excellence under the patronage of King Frederick William III and called the Royal Prussian Foundry. The Foundry had barely been open for two years when, in 1806, Napoleon captured Berlin and many of the original patterns were taken to Paris where cast iron jewellery in the neo-Classical style was produced for some time.

During the War of Liberation against Napoleon from 1813–1815 the Prussian government needed money for munitions and, in a period of intense national enthusiasm, asked the nation to give their gold and jewellery to support the national cause. In return the contributors were given items of jewellery made of cast iron. The pieces bore the inscription 'Eingetauscht zum wohle des Vaterlandes' meaning 'exchanged for the welfare of the Fatherland' and also 'Gold gab ich für Eisen' meaning 'I gave gold for iron'. The majority of cast iron jewellery was made between 1813–1815. In 1814 over 41,000 items of jewellery were made.

In 1815 with the advent of peace in Europe, the production of German decorative items in cast iron expanded rapidly. Many of the items were of very high quality and expensive enough to hold their own against those



Berlin ironwork brooch (above) and pin (below)

made of noble metals. From 1815 the neo-Classical influence gave way to more naturalistic designs in the form of flowers, leaves, etc. After 1830 neo-Gothic designs became more popular with shapes more usually associated with high church architecture although some jewellery combined both Gothic and naturalistic influences. By the time of the Great Exhibition there were many other forms of jewellery and cast iron did not harmonize so well with the more colourful and elaborate dresses then in fashion. Its use went into decline but it did retain some popularity as mourning jewellery.

So-called Berlin Ironwork jewellery was also produced at other centres in Europe, notably France and England, but it is very difficult to state with certainty where a piece was made unless it bears a maker's mark. The best known are Dumas of Paris and Johann Conrad Geiss of Berlin.

The manufacture of Berlin cast iron jewellery, because of its delicacy and precision, required highly skilled pattern makers and foundrymen.



Each pattern was first carved in wax and then invested or covered in a refractory plaster prior to being burnt out in a furnace – the ancient lost wax process. The mould made from this pattern was then cast in bronze to give a permanent working pattern. Many of these patterns were carved by very skilled jewellers working in Berlin.

To produce a mould for casting the iron jewellery, a mixture of very fine sand, brick dust, or similar refractory material was milled with clay and the requisite amount of water to give a strong bond. This mixture was then rammed around the bronze pattern in a split flask (container), thus giving an impression of the front and back of the pattern. The fine refractory material was confined to the area surrounding the pattern to ensure

a fine finish, the rest of the flask being filled up with a back-up sand mixture.

The two halves of the flask containing the sand mould were then separated to reveal the impressions of the back and front of the design. After removal of the pattern and the cutting of fine gas venting channels and sprues (small inlets for the liquid iron) the two halves of the mould were thoroughly dried in an oven to remove all moisture. This was most important as the material used for the formation of the mould had low permeability and would not easily allow gas or steam to escape. Any moisture remaining in the mould could result in an explosion and the destruction of the mould when the molten cast iron was poured.

Before closing the mould for casting, the impression was smoked with a wax/resin torch to give a fine carbonaceous surface resistant to the molten cast iron and to ensure a fine surface for casting.

The fluidity of the molten iron was of utmost importance

and cast iron of approximate composition 3.2% carbon, 2.3% silicon, 0.7% manganese and 0.7 – 1% phosphorus which has good fluidity was used together with a high casting temperature of 1450°C. It is likely that crucible melting where a very high metal temperature could be attained was used for the most delicate castings. After fettling (hand finishing) the jewellery casting would then be given a coat of matt black lacquer as a protection.

It is known that some iron jewellery was produced during this period by a die casting process using heated iron dies – the surfaces of which were coated with a layer of soot to act as a release agent and protect the surface of the die.

The final blow to the fine art casting in Berlin came on 18 March 1848 when a drunken mob set fire to the foundry buildings and then tore down the blackened ruins of the workshop.

Because Berlin Ironwork is fragile it is rare, very collectable and therefore expensive. We were very

privileged to be able to examine some items from a private collection and the butterfly brooch and the pin with a fly terminal shown are superb examples of Berlin ironwork jewellery.

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First published, in a shortened version, in *Midland Focus*, the magazine of the Midlands Branch of Gem-A, June 2004. □

CANNETILLE – WHAT'S IN A NAME?

Jane Perry investigates the derivation of the term 'cannetille', used to describe a fine, delicate form of filigree.

Cannetille is "a rather coarse type of gold filigree used in nineteenth-century jewellery, particularly in the early part of the century. Pyramids, rosettes and beads of coiled wire figured prominently in this style of decoration." (Illustrated Dictionary

of Jewellery, 1973). This judgement, derived from Joan Evans, seems a little harsh. I have always thought of cannetille as being rather delicate, and it is certainly more fragile than many other kinds of jewellery. Joan Evans goes on to say that the name is derived from the gold embroideries of the [Napoleonic] era, but gives no reference. More recent writers have added little regarding its origin.

Although the name is French, neither the word itself nor the jewellery to which it refers seem to have been French in origin. The Dictionnaire International du Bijou states that the word is derived from caune (reed), following the official French dictionary, which says that the origin of the word is the Italian canatiglia, meaning rod or stick (both words are related to the English word cane). The Italian

JEWELLERY

dictionary, in its turn, suggests a Spanish origin for the word. Harold Newman's *Illustrated Dictionary of Jewellery*, 1981, describes cannetille as being "named after the type of embroidery made with very fine twisted gold or silver thread", although continuing to maintain that it is a coarse kind of filigree, and adds, quoting but not crediting Peter Hinks, "maybe derived from sources in Portugal or India". Peter Hinks himself (in *Nineteenth Century Jewellery*, 1975) describes "the cannetille fashion [as] appear[ing] from nowhere in the immediate post [Napoleonic] war years, often, as in England, in countries where there was no indigenous tradition of making filigree." He goes on to suggest that it might have a Portuguese or even Indian origin, based on its incidence, the method of manufacture and the stones used. "It may have been that souvenirs brought home by Peninsular veterans were imitated by the jewellers of London and Paris." Shirley Bury (*Jewellery 1789-1910, the International Era*, 1991) reports an early reference to the use of the word in English: "Rundell's lengthened a cantille chain on another occasion for George IV."

In view of all this, I was interested to find the following passage in 'Algeroises' by Leyla Belkaid (an excellent book, which manages to cover the social history of half the countries of the Mediterranean, while ostensibly dealing only with the traditional costume of the women of Algiers):

"[In the 19th century] the embroidery appliquéd to Algerian open garments was made using the technique known as *fetla*, whose name comes from the twisted gold and silver thread which outlines the

pattern; this thread can be ordinary (a small percentage of metal) or pure (*fetla alhorra*) if it consists of at least 90% gold or silver. The embroidery is accompanied by gold or silver sequins, undoubtedly introduced to the town by the Andalusians, who attributed a protective power to them, similar to that of mirrors, supposed to reflect away the evil eye; they were attached by a tiny thread of gold twisted into a spiral called *alcantir* (from the Spanish *canutillos*)."

This Spanish reference must surely be related to the French word *cannetille*, and its use for spiral coils of fine gold wire seems much more relevant to cannetille jewellery than canes or reeds, which are better known for being straight. The likelihood of a Spanish, rather than French, origin for the word is reinforced by the Italian dictionary which dates its first use in Italian to 1604 – it must have been in

use in Spanish before this time. There is also a similar word in the Sicilian dialect, where it is used for a particular kind of embroidery with coiled gold wires, used to decorate the rich silk brocaded skirts of traditional dress. This usage appears to date back to the Spanish occupation of the island, which started after the Sicilian Vespers in the 13th century. If *cannetille* is the appropriate name for the embroideries of Spanish court dress in the Golden Age, then Peter Hinks's supposition of an Iberian origin for the jewellery gains greater credence. It also opens up all kinds of interesting possibilities related not only to the jewellery itself, but to the rich area of formal Ottoman embroidery as well. It is interesting that the Algerian use of the word refers to a tiny spiral of gold thread, which is the single element which most distinguishes *cannetille* jewellery from other kinds of filigree. □



Cannetille brooch, consisting of fine gold filigree frame holding a piece of decorative agate, and showing the characteristic beehive-shaped spirals, as well as some equally characteristic damage.

ALUMINIUM JEWELLERY

Sarah Nichols summarizes the lecture she presented to the SJH on 29 June.

As with all materials, the physical properties of aluminium plus its associations and contexts – lightweight, recyclable, low melting point, can be anodized and therefore coloured, very expensive and then very cheap, and the modern metal of the future – have informed its use in jewellery. Jewellery was one of the earliest applications for this new material which made its public debut at the 1855 International Exposition in Paris. Initially more valuable than gold, by 1860 the price had stabilized to about a third less than silver. Although some pre-1860 aluminium jewellery exists, the heyday of 19th century aluminium jewellery was the 1860s and 1870s. Once a new electrolytic method of producing aluminium was discovered in 1886 aluminium became a commercially available, mass-produced commodity and the price dropped dramatically (from about \$12.00 a pound to about 35 cents) and aluminium jewellery all but disappeared. One exception is the tiara by Rene Lalique from 1899 made from aluminium, ivory, and garnets for the actress Julia Bartet for her title role in Racine's tragedy, *Berenice*. In this tiara the aluminium imitates silver but was probably used because it is a much lighter metal. This tiara would have been much easier to wear than one made of silver.

Another property of aluminium is that it has a much lower melting point than silver and so can easily be melted down and refashioned. In World War I soldiers melted down used shell casings into rings for friends and family. In Africa the smiths and ornament makers transform utilitarian aluminium

objects – France in particular promoted the use of aluminium furniture, household goods, and architecture in its African colonies – to create ceremonial chairs, staffs and jewellery.

Aluminium jewellery was produced in the 1930s and beyond but, in the main, as cheap, cheerful, and fun accessories. In the 1950s (after World War II, which had a dramatic impact on the aluminium industry worldwide) the aluminium producers strongly promoted design, innovation, and new and unusual uses as a way to increase demand for their material. Although not advocating jewellery, they certainly helped create a new appreciation for the material and its possibilities.

The next significant development in aluminium jewellery occurred in Europe in the mid-1960s when Gijs Bakker designed a collection of collars and bracelets made from

the material. Being lightweight, the material was a practical choice given the large scale of many of the collars. Bakker, and those that followed him, broke with the tradition of making important jewellery from precious materials. In the United States, artists such as Arline Fisch and Marcia Lewis, began to work with aluminium in the mid-1970s. The important and innovative work of artists such as Bakker and Fisch in not only working with aluminium but redefining jewellery set the stage for the next generation, such as Jane Adam, of artists working with aluminium.

My lecture was based on the work I did for an exhibition which looked at the story of aluminium from its earliest manifestation to the present, *Aluminium by Design: Jewelry to Jets*. The exhibition could have equally well been titled, *Aluminium by Design: From Jewelry to Jewelry*. □

'BRISTOL DIAMOND' QUARTZ CRYSTALS

I am a member of the SJH, currently researching the trade in 'Bristol diamond' quartz crystals and their use in jewellery. Historical sources indicate that they were mined in various localities near the City, but in particular near St Vincent's Rocks and the Hotwells. I believe such crystals were also mined in Cornwall and Yorkshire.

If any readers have information which they think may be helpful, or examples of stones or jewellery I would very much like to hear from them.

Carol Corbin
tel: 01305 848906
email: lumos178@btopenworld.com

Details of forthcoming SJH meetings are given on
pages 71 and 72

HUNGARY'S HERITAGE

Princely Treasures from the Esterházy Collection

The Gilbert Collection, Somerset House, London WC2 from 26 October 2004 to 23 January 2005.

Cupids, gifts of gold cups from the Emperors of the Holy Roman Empire, bejewelled Turkish daggers and pieces associated with Matthias Corvinus, Hungary's greatest king, all drawn from the Esterházy Treasury make up this dazzling exhibition. The Esterházys, the richest and most powerful family in Hungary, played a dominant role in

Hungarian life from the early 17th to early 19th century and had an unerring eye for the magnificent. The exhibition will be accompanied by a fully illustrated catalogue edited by the Curator, Dr András Szilágyi. For further information visit www.gilbert-collection.org.uk

A Gem-A tour of Hungary's Heritage with Rachel Elwes, former curator of the Gilbert Collection, has been arranged for Wednesday 10 November. See p 71 for further details.

Pendant with Cupid shooting an arrow. Early 17th century, gold, precious stones and enamel.
© Museum of Applied Arts, Budapest



REFLEXIONEN IN STEIN

Bernd Munsteiner Reflexionen in Stein

Rheinisches Landesmuseum, Trier, Germany. To 24 October 2004.

This exhibition of over 150 pieces reviews the development of Bernd's innovative work over the last 40 years demonstrating his artistic creativity with stones and gems. Trained in the tradition of Idar-Oberstein agate cutting followed by studies at Pforzheim, Bernd explored the properties of the minerals he worked with to create new textures and reactions to light. His earlier works concentrated on agate, revealing beautiful pictures from the natural structure emphasized by sand blasting and selective polishing. Turning to gem materials, he searched for new styles of prismatic cutting to achieve his Reflecting Perspectives and subsequent developments of the sensual Inside Selecting, Rhythm, Metamorphosis, Erotic and Symbolon forms. His latest Crystal Reflection panel pictures sit



Metamorphosis II, a large rutilated quartz sculpture cut from a giant crystal of 850 kg.

well with the fine Roman mosaics exhibited nearby.

Entering the exhibition one is greeted by the thrill of Metamorphosis II, a large rutilated quartz sculpture cunningly lit by alternating beams, cut from a giant crystal of 850 kg demonstrating the boldness of Bernd's approach. Throughout the exhibition there are superlative examples of

master craftsmanship in fabulous materials although Dom Pedro, his aquamarine masterpiece weighing 10,363 ct cut from a 26 kg rough is sadly only represented by a photograph.

The exhibition is accompanied by an excellent book including an article by the connoisseur Michael M. Scott who lent many of the exhibits. This book is also available from the gift shop of the Victoria & Albert Museum.

The State Museum also houses a captivating display of Roman antiquities and a superb coin collection emphasizing the importance of Trier, capital city of Augustus' Western Roman Empire at the end of the third century AD. Major landmarks include the Porta Nigra, the Roman bridge across the Mosel, the amphitheatre, Constantine's Basilica and the Imperial Baths, all combining to make Trier an excellent destination for a short holiday.

David Lancaster

KNOWLEDGE BRINGS SUCH ENJOYMENT

TERRY DAVIDSON

As a young apprentice diamond moulder in the early '50s, there were many things I had to learn. The metals we used were gold, silver and platinum, and I learnt about the alteration that can occur by mixing and heating different metals to make them more malleable, harder and change colour. I began to amass lots of information – and I took it all for granted. I didn't really appreciate that I was acquiring fundamental knowledge. All I knew was that I was having a lot of fun doing it.

In those early years of my career, something happened which made me realise the importance of learning. A gem dealer showed me a gemstone. I took a look and it didn't look particularly interesting – a sort of muddy green stone to my inexperienced eye. My gem dealer friend said the gemstone was very rare and very valuable – virtually 'clean' and he described it as a specimen stone. He showed it to me in natural daylight and under tungsten light and I watched the gemstone change colour. I asked the dealer what caused this phenomenon and while he knew the name of the gemstone he couldn't answer my question. Right then and there I wanted to find out; I wanted to know. Know: now there's an interesting word. The dictionary definition is to recognize and to identify. It struck me that 'to know' I must gain knowledge.

It was then that I realised that I needed knowledge to get the most out of my career and to fully participate in our trade. I took the decision to re-open my mind, to go back to school and to study gemmology. It was one of the best decisions I have ever made. With my mind open and wanting to learn, I went on to be taught by so

many of our industry greats; Basil Anderson, Robert Webster, Joseph Allgood the MD of Cartier and many others who helped me to make my career so enjoyable. They taught me gemmological skills and a passion for my profession. But most importantly they taught me that you should never stop learning.

That is what we believe at Gem-A, and that's what the industry's great gemmologists and jewellers believe too. We all have to keep learning and sharing what we know. At Gem-A we publish *The Journal of Gemmology* to help the trade around the world keep up-to-date on the latest gemmological developments and to share information. The contributors to *The Journal* include the world's most knowledgeable gemmologists from all across the globe, many of them FGAs. These are busy people with busy lives – who take the time to share their knowledge and hand down their skills to the next generation of industry greats.

Things are changing so fast that it's hard to keep track unless we all work together. There constantly seem to be new gemstones, simulants, synthetics, enhancements and diffusion techniques appearing on the market to fascinate and challenge gemmologists. It is through the pages of *The Journal* that we endeavour to share our knowledge on the continuous evolution of gemmology.

As a jeweller, I also very much enjoy *Gem and Jewellery News* as it covers so many interesting and diverse jewellery matters which are relevant to me – and it teaches me things I didn't know.

As I approach retirement at the end of this year I reflect on my life

in the trade. I realize how lucky I have been. I was trained by and have worked with some of the best craftsmen. I worked for the finest jewellery houses and travelled the world buying and selling jewellery. I met varied and interesting people and many have become personal friends and colleagues. I've handled beautiful jewels and jewellery. I've had a rewarding career because I took the decision to gain the professional knowledge I needed to contribute and to play my part in the industry.

I have had over the last two and a half years the privilege of working as the CEO for Gem-A; an Association which has an international reputation for quality and integrity and which selflessly shares gemmological knowledge and understanding.

But it's a tough time for associations like Gem-A. We are committed to gemmological advancement and to sharing professional knowledge with our members, but we need to invest significant resources to keep pace with all the scientific developments.

My focus will continue, even in my retirement, to increase membership; to gain extra financial support to enable the laboratory to carry out important research work, and to encourage others to invest in themselves and gain the knowledge they need to reach their personal and professional goals. Back then, when I saw that green gemstone, I realized that I needed to learn. Now I realize that we must all never stop learning. I truly believe that knowledge is the key to an interesting, fulfilling and fun career. Now my goal is to make sure that other people realize that too. □

THE MARIA CALLAS COLLECTION TO BE SOLD BY SOTHEBY'S

The magnificent 'La Divina' collection of Maria Callas is to be offered for sale by Sotheby's Geneva on 17 November 2004. Callas, arguably the world's most famous operatic soprano, was also a passionate and discerning collector of fine jewellery. The sale includes 11 pieces, most of which were given to her by her husband, Giovanni Battista Meneghini, during the 1950s and which were bequeathed to a member of her circle after her death 27 years ago.

Ruby and diamond jewellery features prominently in this collection, which includes a ruby and diamond necklace estimated at US\$90,000-\$140,000, a ruby and diamond set brooch by Van Cleef & Arpels at US\$ 50,000-\$80,000, and a bracelet of cushion-shaped rubies and baguette diamonds at US\$50,000-\$80,000. Emeralds were also a favourite with Callas, and the collection contains an emerald and diamond ring (emerald 37.56 ct) estimated at US\$80,000-\$140,000 and an emerald and diamond necklace at US\$30,000-\$50,000.

The most expensive piece in the collection is a ring set with an 11.70 ct marquise-shaped diamond, estimated to fetch US\$120,000-\$180,000.



Maria Callas in 1957, wearing the pearl and diamond earclips estimated at US\$25,000-\$35,000 (necklace not included in sale).
© Cecil Beaton's Studio Archive, Sotheby's London

The sale will take place at the Hotel Beau-Rivage in Geneva on 17 November. Prior to the sale, jewellery from the collection of Maria Callas will be on view in Sotheby's London office on 24 October. Further information can be found on their website at www.sothebys.com

AUTUMN SALE DATES

BONHAMS, New Bond Street London

Fine jewellery: 7 October, 9 December
Knightsbridge
Jewellery: 13 October, 3 and 24 November, 15 December
(For sales at other UK venues visit Bonhams' website)
t: 020 7393 3970 www.bonhams.com

CHRISTIE'S, South Kensington

Jewellery: 2 October, 8 December
Pawnbrokers' unredeemed pledges: 3 December
Antique jewellery: 9 November
King Street
Jewellery: 24 November
t: 020 7752 3269 www.christies.com

DREWEATT NEATE, Donnington, Newbury, Berkshire

Priory Sale with Jewellery and Silver: 2 November
Jewellery and Silver: 3 November
t: 01635 553553 www.auctions.dreweatt-neate.co.uk

FELLOWS & SONS, Birmingham

Second-hand Jewellery and Watches (by direction of Pawnbrokers Nationwide): 7 and 21 October, 4 and 18 November, 9 December
Antique and Modern Jewellery: 14 October and 2 December
t: 0121 212 2131 www.fellows.co.uk

GARDINER HOULGATE,

The Bath Auction Rooms, Bath

Jewellery: 13 and 27 October, 10 and 24 November, 8 and 17 December
t: 01225 812912 e: auctions@gardiner-houlgate.co.uk

HAMPTONS, Godalming, Surrey

Jewellery and Fine Arts: 9 and 20 October, 6 and 20 November, 4 and 18 December

Marlborough

Jewellery and Fine Arts: 30 November
t: 01483 423567 www.hamptons.co.uk/fineart

LYON AND TURNBULL,

33 Broughton Place, Edinburgh

Fine Jewellery and Silver: 18 December
t: 0131 557 8844 www.lyonandturnbull.com

SOTHEBY'S, New Bond Street, London

Jewels: 26 October
Jewellery, antique and modern: 16 November
t: 020 7293 5000 www.sothebys.com

Dates correct at time of going to press but may be subject to alteration.

EAST AFRICAN GEM SAFARI

A group of Gem-A members took part recently in a two-week gem safari in East Africa, led by Doug Garrod and Dr Abigail Allison. A member of the group, Julie Blampied FGA, tells us about her 'trip of a lifetime'.

You might be secretly wondering just how enjoyable spending two weeks staring at various sized holes in the ground could possibly be! But for those of us who were lucky enough to find ourselves in this position, it truly was the trip of a lifetime.

Our journey took us from Nairobi through the Tsavo National Park with the Taita hills framing the landscape in the distance, across the border to the foothills of Mount Kilimanjaro, on to Arusha (the Hatton Garden of Tanzania!), past lake Manyara, to the Ngorongoro crater, and finally back across the border to our starting point.

Our transportation was in the form of three Land Rovers equipped with cushions (for the lucky few)



The group stops for lunch with three Maasai tribesmen watching from the shade of a neighbouring Acacia tree.

and folding roofs to allow for game viewing and laden cool boxes, as well as varying suspension and of course three fantastic drivers who quickly became part of Doug's entourage of 'children' as he liked to call us.

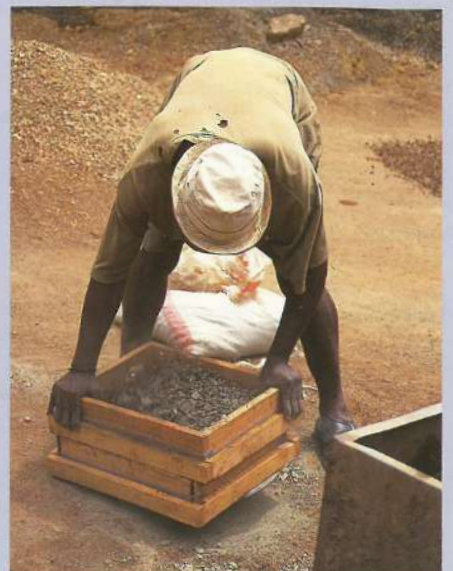
Aged from 29 to 79, we were a well mixed group ranging from those in the trade, through to

amateur gem enthusiasts or those simply with an interest. Likewise, the programme catered for us all, mixing beautiful gems and wildlife into one truly amazing safari with some of the most stunning landscape with which to set the scene.

Doug and Abigail guided us through the gem side of the trip

The Scorpion tsavorite mine

A mine worker sorts the gravel from the mine (right). Members of the group at the sorting tables (below).



GEM-A TRIPS

with visits to six mines covering ruby, tsavorite, tourmaline, zoisite, tanzanite and alexandrite. The mines ranged from the most basic mining of alexandrite and tsavorite to the highly mechanised mining of ruby and tanzanite.

During trips to a tsavorite and zoisite mine, the opportunity arose for those of us daring enough to descend into the precarious shafts. This allowed us a too-close-for-comfort feel of the conditions endured in order to mine these gems.

Ample attention was given to the geological formations hosting the gems. Geologist Dr Allison, aided by our safari guide 'Dr' Jan Cortland provided much of the lunchtime entertainment with their relentless discussion of the formation of the rift valley. 'Dr' Cortland, with his persistent questions and sunny disposition (even at 06:30 – for many an early start!), and Dr Allison with her endless patience proved a formidable team. Thank you!

The Ngorongoro crater provided the backdrop for a large part of the game viewing. After a 04:30 wake-up call, we arrived just in time to see the sun rise over the crater. This



Ruby crystals from the John Saul mine.



Our lunchtime companions - two hippos in a pond.

was certainly well worth the early start. Harshly bringing us back to reality was the half-hour trip down into the crater on probably one of the worst roads ever (although the term 'road' is probably a little too generous!). Needless to say – by the time we reached the bottom, every one was well and truly awake.

The 20 km wide crater gave fantastic viewing of wildebeest, ostrich, zebra, impala, giraffe, and even flamingos and hippos. The lunch stop with our packed lunches by the edge of a beautifully lush pond inhabited by a couple of hippos with the clouds rolling over the crater edge in the background was a little surreal to say the least!

The highlights of the trip for me would have to be the Scorpion tsavorite mine, Campbell Bridges' family-run hand-mining operation, and the John Saul ruby mine, a much larger, highly mechanized mine. Here we were able to go into the opencast pit and see the crystals in the contact rock as well as the machine crushing and sorting processes.

The wildlife generally was amazing, but possibly the fifty or so elephants all converging on a watering hole only a few metres away from us will stay in my mind forever.

We had many encounters over the two weeks with people from the Maasai tribe who were just as interested in us as we were in them. Lunchtimes just wouldn't be the same without a few Maasai observing you from behind a nearby tree. They have an amazing ability to appear from nowhere which certainly made the act of finding a bush for the call of nature an interesting challenge.

Needless to say we did our best to learn a little Swahili whilst we had the opportunity. Most people attempted 'hello', 'thank you' and 'goodbye', but even this had some hilarious results with the unintentional mispronunciation of letters. So to round this off nicely, I think a big thank you to Doug, Abigail and Jan is long overdue. On behalf of us all 'asante sana' and 'kwa heri'. □

GEMMOLOGISTS VISIT SRI LANKA

Peter Wates FGA reports on a recent visit to Sri Lanka.

In mid-April, I was one of a small group of FGAs to visit Sri Lanka, a source of a wide range of fine gemstones – as well as being a major grower of the nation's favourite beverage!

We were honoured to be invited to attend a meeting of the Gemmologists' Association of Sri Lanka (GASL) during which David Lancaster gave a talk on 20th Century jewellery and Colin Winter on diamonds. Both lectures were very well received and the speakers were delighted to be presented with copies of *Gems and Gem Deposits of Sri Lanka*.

Following the meeting, we were treated to dinner by the committee of the GASL over which many topics were discussed including the recently resolved controversy surrounding certain heat-treatments of sapphire. As many of our group are also committee members of Gem-A South East Branch, we explored the possibility of holding

a joint GASEB/GASL Conference in Sri Lanka in 2005. Many offers of assistance were made by the GASL committee and the planning is currently in progress.

During the trip, we had several opportunities to see and to buy many fine Sri Lankan gems but stones from other localities were also widely available – especially from Madagascar. These opportunities usually arose through meeting local dealers in the comfort of a dealing room but a trip to the town of Ratnapura – the 'City of Gems' – brought a whole new dimension to the 'art' of buying stones. Here, one's gemmological knowledge was truly put to the test as, with only a few basic instruments (such as loupe, OPL spectroscope and torch), the identity of a wide range of cut and rough gems had to be determined – without reference to books! Once identified (and if it was actually wanted), a valuation had to be made in one's head – then the fun began in trying to negotiate a price at or below that valuation. It was not uncommon for negotiations to stall and the

stone to disappear only for it to reappear 30 minutes later and for negotiations to recommence. If the valuation was not ridiculously low and if one was persistent then a deal was usually agreed. In exchange for one's efforts (not to mention Rupees), a wide selection of interesting cut gems and crystals (as well as the odd synthetic) could be acquired – together with many memories.

In addition to witnessing traditional cutting methods we were also able to see the modern side of the Sri Lankan gem cutting industry, the products of which are being used in quantity in jewellery worldwide. The trip was not all work though and it was interspersed with time to relax by the pool or to visit the fabulous Peredeniya Botanical Gardens in Kandy.

A more detailed account of the visit as well as a range of photographs can be seen on the Gem-A South East Branch's website at www.ga-seb.org together with details of the 2005 Branch Conference. □

Buying gemstones in Ratnapura.

Andrew and Lorraine Hawkins examining parcels (below) and David Lancaster (right) making a purchase.



SOUTH EAST BRANCH CONFERENCE

Peter Wates reports on the South East Branch Conference held in Idar Oberstein.

Over the Bank Holiday weekend at the end of May the South East Branch held its first Annual Conference in Idar-Oberstein, Germany. Accompanied by warm, sunny weather the event was attended by 21 members and their guests and it promised to be a great success.

The Conference started with an excellent, pre-dinner talk from David Lancaster entitled Idar-Oberstein's Influence on 19th and 20th Century Jewellery. David's presentation was accompanied by numerous, wonderfully illustrative slides and was warmly received by the appreciative audience which included our dinner guest, the world famous gem cutter and artist, Bernd Munsteiner.

On Saturday morning, our first visit was to Atelier Munsteiner to see the studio and workshop of Bernd and his son Tom, who is also a highly gifted cutter and artist with his own unique style. Here we were privileged to be given a guided tour of their premises and were talked through the many stages involved in turning a piece of rough material into a work of art – whether



Jürgen Henn discusses one of the pieces in the Gebrüder Henn showroom.

destined to be a piece of jewellery, a sculpture or part of a wall-mounted 'panel-picture'. We then had the opportunity to view finished pieces as unset stones or mounted into jewellery designed and made by Tom's wife Jutta, who is a highly talented goldsmith in her own right.

Some of Bernd's best-known works are currently on exhibition in the nearby city of Trier and a review by David Lancaster appears on p.63.

The afternoon saw us at the showrooms of Friedrich August Becker as guests of the internationally renowned Gerhard Becker and his son, Andreas. In addition to being able to wander freely around the many showcase-lined rooms to view the treasures within, we also benefited immensely from Gerhard's great knowledge of Idar's history as well as his experiences of his many gem-buying trips to Brazil and other localities. On show were fine gem carvings and other objets d'art together with numerous cut gems and mineral specimens – not forgetting trays of assorted goodies which proved to be a 'rootler's' paradise!

We were delighted to welcome Gerhard back that evening when he gave us a highly informative and beautifully illustrated talk on The Cameo Carvers of Idar-Oberstein which dealt with the history and development of the art in Idar.

Sunday was a day of short visits. Our first stop was Steinkaulenberg, Europe's only gem mine open to the public. Although no longer in production, it was a



Bernd Munsteiner with a slice of deeply etched quartz crystal, explaining how he hopes to work it.

GEM-A BRANCH NEWS

major source of quartz gemstones which supplied the local cutting industry until the influx of cheap Brazilian material made production uneconomical.

We then visited the Weiher Schleife, a working example of one of the traditional cutting mills which employed huge, water-driven gritstone wheels on which all of the early cutting was performed. Having witnessed the working of agate against wheel, the quality of the finished articles is a testimony to the immense skill of those early cutters.

Many fine examples of this early production, together with more modern work were on show at the Edelstein Museum which was our next destination. Spread over three floors, the exhibits consist of wonderful examples of gems from around the globe together with superb, hand-fashioned agate bowls and gem carvings as well as fine, ancient and modern cameos and intaglios.

Monday, a Bank Holiday in Germany as well as in the UK, was the final day of the conference. We were very grateful that Jürgen Henn of Gebrüder Henn was prepared to open his premises on the Bank Holiday and we were given an entertaining tour around his

showroom during which he gave us an insight into how he had acquired the material from which each piece was fashioned. Fine gemstone carvings and objets d'art were on display together with mineral specimens of the highest quality. We were also extremely fortunate that Jürgen was able to show us many large, superb quality examples of cut gems such as tsavorite, spessartine, aquamarine, Paraíba tourmaline and sapphire – all of which are extremely rare in such sizes.

The afternoon return flight from Hahn brought to an end our first conference which was considered by all to be a most enjoyable and successful event. On behalf of the delegates, the South East Branch committee would like to express our gratitude to all of our speakers and to our German hosts for their kind assistance and generous hospitality.

A more detailed account of the Conference together with a range of photographs will shortly appear on the South East Branch website at www.ga-seb.org. Preliminary details of the proposed 2005 Conference in Sri Lanka will also appear on the site together with an account and photographs of the recent visit to Sri Lanka reported on p.68. □

BRANCH EVENTS

Midlands Branch

The Branch's Annual Summer Supper was held on 26 June at the home of Branch Chairman, Gwyn Green and her husband Tony. Branch President, David Larcher, welcomed those present, especially two members who had recently been ill.

Although the weather was disappointing, more than 40 members and friends sat down to a delicious meal prepared by Gwyn and committee members. A raffle was held to raise funds to help towards the running costs of the Branch for the coming year.

North West Branch

On 19 May diamond supplier Mark Barrows gave a talk to the Branch. He discussed the diamond trade from his point of view and gave his opinion of where he saw the trade heading. Mark brought along a unique

selection of stones including some of the rare types of cuts as well as a natural red diamond. A microscope was at hand to display some glass-filled stones for all to observe.

On 16 June the internationally recognized independent valuer Peter Buckie gave a talk emphasizing the importance of setting out a valuation correctly, and carrying out price research. Together, these contribute towards a highly regarded reputation.

A question and answer session followed when other valuers discussed various aspects of the trade.

Details of forthcoming
Branch meetings and contact
information are given on p. 72.

SJH MEETINGS

Tuesday 12 October

ISLAMIC JEWELLERY FROM A 17TH-CENTURY SHIP IN SALCOME BAY

Venetia Porter and Susan La Niece

Venetia Porter is a curator of the Islamic collections in the British Museum. Her research and publications include work on medieval ceramics and tiles, Islamic coins, the medieval history and architecture of the Yemen, and Arabic calligraphy. She is currently preparing a catalogue of the Museum's collection of Islamic seals.

Susan La Niece is a metallurgist at the British Museum, and has researched and published extensively on decorative metalwork from prehistoric times to the present day. She is currently working on a technological study of the Museum's collection of Arab metalwork. They will describe and discuss the Salcombe Bay treasure, an early 17th-century wreck, discovered off the Devon coast in 1998, that contains Moroccan coins, jewellery and precious metal, and provides evidence of trade between North Africa and Europe.

Tuesday 30 November

THE ILIAS LALAOUNIS JEWELLERY MUSEUM COLLECTION

Ioanna Lalaounis

Ioanna Lalaounis, the Director of the Ilias Lalaounis Jewelry Museum in Athens, will speak about the collections of the museum, now ten years old, and its work in promoting research on the history of jewellery, and on jewellery design and the goldsmith's art and techniques.

HUNGARY'S HERITAGE

A GEM-A TOUR

Wednesday 10 November 2004 at 11:00 a.m.

A tour of the exhibition 'Hungary's Heritage: Princely Treasures from the Esterházy Collection' at Somerset House (see a report on p.63) with Rachel Elwes, former curator of the Gilbert Collection, has been arranged by Gem-A. Tickets are £16.50 each. For further information contact Mary Burland on 020 7404 3334 or visit the Gem-A website at www.gem-a.info

Space is strictly limited so book early for this event

PUZZLE

BREAD AND BUTTER JOB

Mrs Butty is retiring from her job at the Square Meal Sandwich Company and Mr Brochetta the present owner has decided to give her some jewellery as a leaving present – either a pair of earrings or a brooch. She has worked there a very long time so he wants to get her something nice. He discusses the possibilities with his jeweller. Mr Brochetta wants the jewellery to be square, of course, and the jeweller tries various ideas and then hits on the idea of arranging small diamonds in a square. He tries 3 x 3 (i.e. 9 stones), 4 x 4 (16 stones), etc, then suddenly gives a shout – “Well, what do you know – I can make the jewellery you want and use one diamond for each year Mrs Butty has worked for you. It's perfect.”

Mr Brochetta is thrilled. But the next day he is back at the jeweller's looking a bit sad. “I made a mistake,” he says. “Mrs Butty has actually worked for the Company a year less than I told you.” After a minute's thought, the jeweller said: “Don't worry. I can still make suitable square jewellery using the same concept – one diamond for each year she has worked for you.”

How long has Mrs Butty worked for the Company? The answer will be given in the December issue of *GJN*.

Jack Ogden

Answer to Puzzle in the June issue – Diced Carat

I have to make a gold dice where the 'spots' are set gemstones – the only stipulations are that each face is only set with one type of gem and that no two adjacent faces are set with the same type of gem. I have lots of little gems in stock – diamonds that cost me £45 each, rubies at £30, sapphires at £25, emeralds at £18 and amethysts at £5. I've quoted an all-in price and can decide which stones to use. What is the cost of the gemstones to me if I use the arrangement that best maximizes my profit?

First of all, the treasurer was wrong to think that since each face must be adjacent to four others, all five different gemstones must be needed. Opposite faces can be set with the same gem, so since there are three sets of opposite faces on a cube, only three different types of gemstone are needed. Obviously I make the most money if I use the cheapest gem types – sapphire, emerald and amethyst. Since the opposite faces of a dice always add up to seven, I need seven of each of the gems making a total cost of £336.

Jack Ogden

WHAT'S ON

GEMMOLOGICAL ASSOCIATION AND GEM TESTING LABORATORY OF GREAT BRITAIN

ANNUAL GEM-A CONFERENCE

Sunday 31 October
Kempton Park Racecourse,
Sunbury-on-Thames,
Middlesex
In conjunction with the
Rock 'n' Gem Show

Speakers:
TOM CHATHAM - Keynote
Speaker
DR RONALD L. BONEWITZ
ROSS N. CHAPMAN
ADRIAN LEVY
ELISABETH STRACK

See page 55 for
further details

Midlands Branch

Friday meetings will be held at the Earth Sciences Building, University of Birmingham, Edgbaston. Admission £4 for a member. For details call 0121 445 5359.

Friday 29 October
ALAN JOBBINS
Gems of the seven continents

Friday 26 November
Annual Bring and Buy and Team Quiz

Saturday 4 December. Barnt Green
52nd Anniversary Dinner

Midlands Gem Club

For details contact Paul Phillips
on 02476 758940
email pp.bscfgadga@ntlworld.com

North East Branch

For information call Neil Rose
on 0113 2070702 email gema.
northeast@gemro.com

Tuesday 19 October
MARTIN VAINER
Fancy diamonds?!

Friday 12 November
ERIC EMMS
The recent changes in diamond
treatments

North West Branch

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

Wednesday 20 October
MARCUS McCALLUM
Pearls: The trade industry today

Wednesday 17 November
AGM and Social Evening

Scottish Branch

For details call Catriona McInnes
on 0131 667 2199, e-mail
scotgem@blueyonder.co.uk

Wednesday 6 October (Edinburgh)
GUY CLUTTERBUCK
The colour stone business from a
global perspective

Tuesday 19 October (Glasgow)
NEIL CLARK
Inclusions in amber

Tuesday 16 November (Edinburgh)
ROGER KEY
Gemstones of Mozambique

South East Branch

For details contact Colin Winter on
01372 360290, e-mail info@ga-seb.
org or visit the branch website at
www.ga-seb.org

South West Branch

Contact Richard Slater on 01635
553572.

For up-to-the-minute information about Gem-A meetings
and events, visit our website at www.gem-a.info

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 the Autumn meeting are given on p.71.

28 September.
STEFANO PAPI
Italian Court Jewellers and the House of Savoia

12 October.
VENETIA PORTER and
SUSAN LA NIECE
Islamic jewellery from a 17th
century ship in Salcombe Bay

30 November.
IOANNA LALAOUNIS
The Ilias Lalaounis Jewellery
Museum collection



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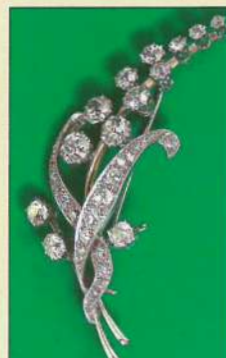
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www.ebayliveauctions.com



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