

# Gems & Jewellery

October 2006 Vol. 15 No.4



The Gemmological Association of Great Britain & The Society of Jewellery Historians

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# Treasures for Sale

It was recently announced that the on-line auction company eBay will work with the UK Portable Antiquities Scheme (PAS) to try to prevent the illegal sale of archaeological and historical 'Treasures' found in Britain. The PAS system is managed by the British Museum on behalf of the Museums, Libraries and Archives Council (MLA). eBay will now be monitored and if a Saxon gold ring or a Roman silver pin appears that is seemingly illegally offered for sale it will be reported to the Art and Antiques Unit of the Metropolitan Police and eBay.

This is certainly a step forward, but the burden is still on the PAS and the police. eBay have listed an Antiquities Buying Guide on their web site explaining the Treasure process and giving guidelines for buyers and sellers, but there still seems to be no hint from eBay of any sense of responsibility for the legality of the objects being sold through their on-line auctions. This is hardly surprising, for eBay to take any such legal responsibility would be all but impossible with its present business model since they don't see, touch or own the millions of items from aircraft parts to zebra skins that come up for sale every day around the world.

However, I can't help feeling that this agreement, hailed as a victory by the UK archaeological establishment, hasn't really helped those who would like to see far greater responsibility taken by on-line auctions themselves.

The eBay PAS agreement is really just the same as eBay's VERO (Verified Rights Owner) programme that allows owners of trademarks and other intellectual property to report alleged abuses. The burden (and monitoring expenses) is on the potential victim. VERO has not been sufficient to stop lawsuits against eBay from Tiffany and LMVH (partner to de Beers). Tiffany's case against eBay for permitting fake Tiffany jewellery to be sold in their auctions received a load of press a year or so back; LMVH followed suit just a few weeks ago. The outcome of these cases is awaited with interest. In the meantime we can note that the supposed plethora of fakes on eBay, gemstones and jewellery as much as anything else, is now said to be dampening people's enthusiasm for offering genuine pieces, and buyers are equally becoming wary of purchasing duds. If this trend continues, the problem might be solved by simple economic pressure. Once eBay sees their business being affected, they will surely find a way to police their sellers and reassure their buyers, and in the process come up with guidelines and processes that will be useful in best assuring accuracy and legality right across the internet selling universe.

Jack Ogden

Chief Executive Officer, Gemmological Association

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## Gems & Jewellery

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Cover:



A cultured pearl and diamond  
 'Oyster Shell' necklace  
 by Andrew Grima.  
 See Saleroom News, p.103.



Marten's Head set with garnets,  
 pearls and a ruby, mid-sixteenth  
 century. © The Walters Art  
 Museums, Baltimore.  
 See Exhibitions, p.105.



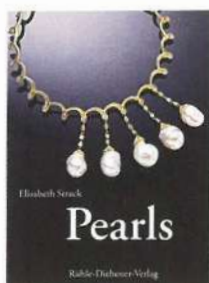
Euclase cleavage.  
 Photo: Tay Thy Sun.  
 See In the Picture, p.94.



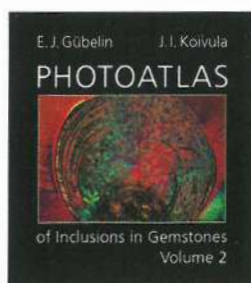
The Aurora pendant by  
 Christopher Wharton.  
 See Gem-A Award, p.89.

# Books at the Gem-A Conference

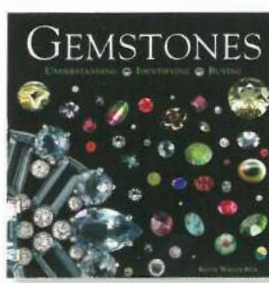
The Gem-A Conference (see p.108) offers the perfect opportunity to browse through the latest books on gems and jewellery. New titles for 2006 from Gem-A include:



*Pearls*  
by Elisabeth Strack  
£75.00\*



*Photoatlas of Inclusions  
in Gemstones, Vol. 2*  
by E.J. Gübelin  
and J.I. Koivula  
£160.00\*



*Gemstones –  
Understanding,  
Identifying, Buying*  
by Keith Wallis  
£14.95\*



*Gems of Sri Lanka  
(6th revised edn)*  
by D.H. Ariyaratna  
£14.95\*

\* Prices exclusive of postage and packing

For information on the Gem-A Conference visit  
[www.gem-a.info/membership/conferences.htm](http://www.gem-a.info/membership/conferences.htm) or call Mary Burland on 020 7404 3334



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 *Gems & Jewellery* quarterly. The current maximum annual subscription is twenty eight pounds.

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# Creating a culture of agreement

**HARRY LEVY** reports on the current debate on how we should describe synthetic diamonds

**There have been two important gem-related congresses since the last edition of this publication. These were the World Federation of Diamond Bourses (WFDB) and the combined GIA Symposium and Research Conference. Synthetic diamonds were a prominent topic at these events.**

In particular the discussions focused on how synthetic diamonds should be described and disclosed, both in and outside the trade. Since these events, the international trade press and news-wires have been continuing the debate. Indeed, the discussion took up so much of Gem-A's own MailTalk email-based information network that a special 'Blog Site' was set up to handle the overflow.

The WFDB Congress was held in June in Tel-Aviv in Israel. It is held every other year in conjunction with the International Diamond Manufacturers Association (IDMA). IDMA members are cutters and polishers of diamonds, buying rough stones and turning them into polished ones. They refer to themselves as 'manufacturers', a term that can confuse those in the jewellery trade more used to dealing with manufactured jewellery. The WFDB is an Association of Diamond Bourses from around the world, whose members are mainly diamond dealers.

The GIA's Gemological Research Conference and the International Gemological Symposium (IGS) were held back-to-back in August in San Diego and also marked the GIA's 75th birthday.

So how close now is the trade to agreeing about synthetic diamonds?

We can look at a bit of the history first. The initial diamond trade reaction to synthetic diamonds was totally negative. Some diamond bourses tried to ban their members from trading in them. They then relented somewhat by asking members not to bring such stones onto the bourse trading floors. The bourses soon realized that such moves could all be seen as restrictive trading

practices and could be challenged in courts.

The bourses then passed resolutions stating that synthetic stones should not be graded. Again this was a one sided resolution since they had no direct leverage over the laboratories and they could do nothing if a major laboratory decided to grade such stones. A laboratory would not be doing anything intrinsically 'wrong' by grading such synthetic diamonds and one could hardly prevent a laboratory from pursuing a potential business opportunity.

At the Congress in Tel Aviv all this was finally accepted; synthetic diamonds could be graded – or, perhaps more realistically, the grading of synthetic diamonds could not be prevented. However, all agreed that it was very important that laboratory reports for synthetic stones could not be confused with those for natural diamonds. Most major grading laboratories are now discussing how this might best be accomplished. The first problem is what to call synthetic diamonds, especially on reports or laser inscriptions on the girdles. Producers of synthetic stones have never liked the term 'synthetic' to be used to describe their products – it is considered far too derogatory, in some languages and cultures more than others. The public seem to simply equate 'synthetic' with 'artificial' and are unaware of the subtle gemmological shades of meaning where artificial includes both 'synthetic' (having all the physical properties of their natural counterpart) and 'imitation' (products that look like the natural product but lack some or all of their properties). Even some in the trade get confused and misdescribe CZ as synthetic diamond.

The conventional gem and jewellery trade long fought to ban the use of any term other than 'synthetic' for man-made coloured stones. But this was challenged by Chatham many years ago when he produced synthetic emeralds. He wanted to call these cultured emeralds, but found the whole weight of the trade descending upon him. After many years of arguments, the trade

finally had to accept such terms as 'man made', 'laboratory grown' and 'created'. But 'cultured' was banished.

The diamond trade is now faced with exactly this problem and all the same arguments. The traditionalists say that the only term allowable should be 'synthetic'. No coherent arguments are given for this position. The thought process seems to be that synthetic diamonds are here to stay, but their negative impact on the natural diamond market will be minimized if they are burdened by a name that deters a positive marketing spin. This is an untenable, protectionist viewpoint. Synthetic diamonds will affect the trade for reasons other than how they are called. The terms 'man-made' or 'lab created' are less ambiguous than 'synthetic'; they will fool no one into thinking they are buying a natural product.

A small poll around gemmologists and gem-dealers – and the consensus on Gem-A MailTalk – suggested that most would be happy to use the term 'lab-created' or even just 'created'.

On the other hand, almost all were totally against the use of the term 'cultured diamond' for synthetic diamond. Those who come up with a cogent reason for this stance point out that 'cultured' is a term usually preserved for organic substances. So most in the trade consider that while 'cultured pearl' is fine, they would not be happy with the use of 'cultured diamond'. Even so, it would probably be impossible to ban such terminology (at least in some countries), as the Council for Responsible Jewellery Practices (CRJP) seems to have concluded when they debated their recently issued Code of Practice. Indeed the 'Cultured Diamond Foundation' was founded in South Africa (ironic, that) in July this year.

The CRJP Code of Practice (for their members) doesn't actually ban any terms, but rather allows the terms 'synthetic', 'man-made' and/or 'laboratory created'. ▶

However, in some quarters the term 'man-made' has already been rejected as too sexist.

The main thing, of course, is that dealers and consumers are not misled. We can't prevent criminals defrauding people (they won't abide by defined nomenclatures anyway), but we can do our best to prevent instances where sellers use ambiguous terms to obscure the truth. So what we must all work for is agreement between the natural diamond industry and the makers and sellers of synthetics. If all parties agree terminology and make sure this is passed on to consumers the whole trade will benefit. Holding on to a 'them and us' mentality will be counterproductive. □

## Obituary

Ian Roberts – 1926 to 2006



Ian Roberts died peacefully on 17 August 2006 at the age of 80. He had an exceptional life and a business career which spanned five continents and covered over six decades.

Because of an early bout of tuberculosis Ian was unable to join his father's lapidary workshop to learn how to cut gemstones

as he had planned; long periods crouching over the lap wheel and breathing in dust generated from cutting stones was definitely not on. Consequently Ian's father found him a job as an office junior working for the old established gem dealers Benjamin Warwick of Minerva House, Hatton Garden. He eventually took over the business and built it up to become one of the world's leading gemstone companies. Ian's son William joined him in the business in the 1980s.

Ian, who traversed the globe in the pursuit of fine gems, was largely responsible for opening up the market to African emeralds, taking an interest in both the Gravelotte and Sandawana emerald mines. He was a frequent visitor to the gemstone auctions in Burma and was one of the early dealers in Bangkok scouring the market for exceptional stones. Apart from his commercial interest in the business, Ian Roberts was concerned with putting something back into the trade. He served on Gem-A's Trade Liaison Committee for many years and he was also the UK Ambassador for the International Colored Gemstone Association (ICA).

Nilesh Shah, a close friend and a business associate of Ian's, recalled: "Ian Roberts was a thorough gentleman, but also someone who had a twinkle in his eye and a smile hiding under a serious face. He loved gemstones and loved the business he was in."

Ian Roberts is survived by his wife Jenifer, four children and seven grandchildren. □

Adrian Klein

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# Gem-Empathy Award

New Gem-A award presented at IJL

Gem-A's new Gem-Empathy Award for exhibitors at International Jewellery London (IJL) in early September was presented to Christopher Wharton & Sons of St Albans, Hertfordshire.

As announced in the August *Gems & Jewellery*, this award was for the company that the judges felt made particularly captivating or innovative use of coloured gemstones in their jewellery backed up by accurate and ethical descriptions as well as overall attractiveness. The judges were particularly impressed by Christopher Wharton & Sons' innovative designs combined with less common gemstones. Said Christopher: "With so much mass-produced jewellery on the market, we felt there was a niche for something a bit different. A lot of thought goes into the design and manufacture, and stones are carefully selected and cut for our designs."

Christopher joined the family business established by his father after a five-year apprenticeship with a London jewellery designer. The third generation continues with Sam Wharton who already works



*The Aurora pendant, one of the items exhibited by Christopher Wharton at IJL. The 18ct white gold pendant is set with blue, yellow and pink sapphires, and pear-shaped moonstones.*

closely with Christopher bringing new ideas and approaches to the company.

Jack Ogden, Gem-A CEO, said: "Overall we were surprised that more jewellery companies are not taking advantage of the public's undoubted new interest in coloured gems. Nevertheless, there were some wonderful examples of coloured gemstone jewellery and the final choice of winner was a tricky one. As an educational body, however, I must mention that some exhibitors showed a lack of gem knowledge, especially regarding treatments, that sent shivers down our spines." □



*Gem-Empathy Award presentation. (From left) Jack Ogden, Christopher Wharton and IJL Marketing Manager Syreeta Tranfield.*

## New at IJL 2007

The Gem-Empathy judges were also very much impressed by some of the work of the younger designers exhibiting at the Show. Indeed, for IJL 2007, Gem-A's Gem-Empathy award

will be joined by 'Gem-Empathy Designer Edition', a special award for first-time designer exhibitors and judged by the same criteria.

# Vanadium- and copper-bearing Tairus synthetic emerald

Identification and an update on chemical properties by DR KARL SCHMETZER, DR DIETMAR SCHWARZ and ALAN HODGKINSON

When making an initial examination of some new synthetic emeralds obtained from the trade for teaching purposes, one of the authors (AH) inspected one stone which did not show the gemmological properties that he expected for a chromium-bearing synthetic emerald. In particular, the sample was greyish green under the Chelsea filter, appeared greenish blue under the Hanneman/Hodgkinson filter, and did not show any chromium absorption lines with the hand spectroscope. Consequently, the authors performed a more detailed examination to determine the nature of this particular synthetic emerald.

## Gemmological properties

The faceted stone of 1.27 ct (1) appears homogeneously coloured, slightly bluish green and is uniaxial negative with refractive indices

1



Bluish-green hydrothermally-grown Tairus synthetic emerald coloured by vanadium and copper, 1.27 ct, 8.0 x 6.0 mm.

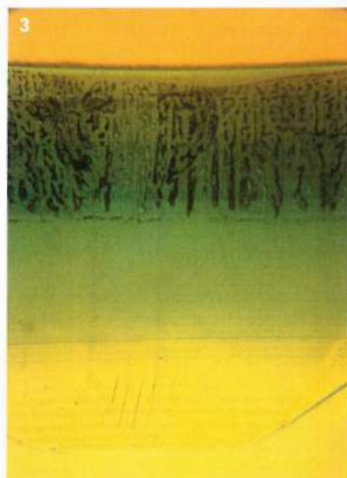
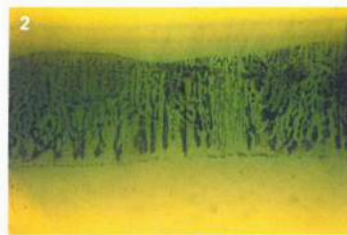
of  $n_o$  1.574,  $n_e$  1.569 and a specific gravity of 2.68. A remarkably strong pleochroism of bluish green parallel to the  $c$ -axis and yellowish green perpendicular to the  $c$ -axis was observed. The stone is inert under long- and short-wave ultraviolet light.

## Observations under the microscope

The dominant inclusion is a large healing feather containing liquid or two-phase inclusions (2). Under immersion, a series of parallel growth lines with an orientation parallel to the table facet (3), which were connected with a paler colour zoning, are visible. The angle between these growth lines (representing a series of parallel growth planes) and the  $c$ -axis of the sample was found to be 34°. In some orientations under the microscope, specific mosaics or block structures of subindividuals (4 and 5) were also observed. These microscopic features, especially the orientation of the dominant growth and colour zoning and the mosaic structure, indicate a hydrothermally-grown synthetic emerald, but do not unequivocally indicate its type or its producer.

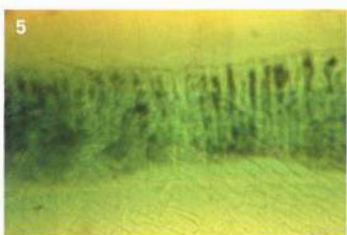
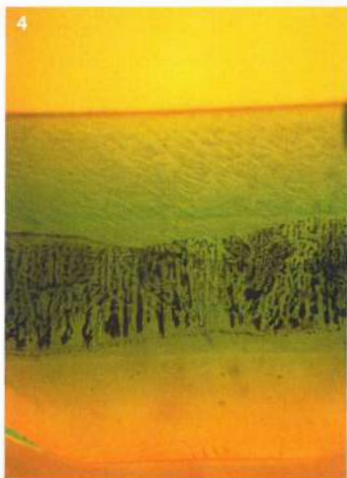
## Chemical and spectroscopic properties

To solve this problem we performed a series of chemical and spectroscopic examinations of the stone. The infrared spectrum showed a series of absorption maxima which are typical for water in hydrothermally-grown synthetic emerald. The polarized absorption spectrum in the visible and UV range revealed the typical absorption bands of a vanadium-copper spectrum as has been recently



2. Feather consisting of liquid and two-phase inclusions in vanadium- and copper-bearing hydrothermally-grown Tairus synthetic emerald. Immersion, magnified 70x.

3. Growth and colour zoning in vanadium- and copper-bearing hydrothermally-grown Tairus synthetic emerald; the feather contains liquid and two-phase inclusions. Immersion, magnified 50x.



4 and 5. Block structure representing subgrain boundaries in vanadium- and copper-bearing hydrothermally-grown Tairus synthetic emerald. Immersion, magnified 50x (4) and 80x (5).



described for a new type of synthetic emerald grown by the Tairus company in Novosibirsk, Russia, and distributed predominantly by Tairus in Bangkok, Thailand (see Schmetzer *et al.*, 2006). This new type of synthetic emerald is coloured by a combination of  $V^{3+}$  and  $Cu^{2+}$ , with only traces of chromium being present. To confirm the result of our spectroscopic examination, we then determined the stone's chemical composition using X-ray fluorescence spectroscopy (EDXRF), and this indicated the presence of significant amounts of vanadium and copper, with only traces of chromium and iron. Consequently, the results of chemical and spectroscopic examination confirm the conclusion from gemmological and microscopic examination that the sample is a vanadium- and copper-bearing synthetic emerald consistent with that recently introduced on to the market by the Tairus company.

## Presence of traces of molybdenum

Surprisingly, the X-ray fluorescence spectrum also showed the characteristic emission lines of molybdenum (Mo), which is a major component of the solvent used for the synthesis of flux-grown synthetic emeralds, but was not expected in a hydrothermally-grown sample. We repeated the EDXRF examination on several facets of our sample

and received the same Mo lines in all orientations. This result indicates that Mo is present within the whole sample in the form of submicroscopic inclusions or within the beryl lattice.

To find out why Mo is present in this stone, we first reinspected all EDXRF spectra obtained during the recent investigation of the new Tairus synthetic emerald but none contained any molybdenum peaks. However, when 17 additional synthetic emerald samples of the vanadium- and copper-bearing type which were obtained by one of the authors (DS) in 2006 from Tairus, Bangkok, for his reference and teaching collection, were also analysed, traces of Mo were found in four. This result indicates that the presence of Mo, although unexpected, is possible in the new type of Tairus material.

Consequently the presence of Mo was discussed with the Russian scientists who are involved in the production of the emeralds by Tairus, Novosibirsk. They informed us (D. Fursenko, *pers. comm.*, 2006) that traces of molybdenum within the synthetic emeralds may originate from molybenite ( $MoS_2$ ) present as inclusions in the natural beryl used as charge for the growth of synthetic emerald or present as contaminant grains in this charge. As indicated by the producer, emerald from the Ural Mountains is no longer used in this growth process. According to the information obtained from Novosibirsk, the presence of

traces of molybdenum does not influence the growth process negatively, and, thus, there is no need to remove it from the charge.

## Conclusions

On gemmological examination, the stone was identified as hydrothermally-grown synthetic emerald; the results of chemical and spectroscopic examinations indicate that it is a vanadium- and copper-bearing synthetic emerald, of a kind recently introduced into the market by the Tairus company. Traces of molybdenum in its composition are attributed to small amounts of a molybdenum-bearing mineral such as molybdenite in the charge of natural beryl used for crystal growth. □

## Further reading

Schmetzer, K., Schwarz, D., Bernhardt, H.-J., and Häger, T., 2006. A new type of Tairus hydrothermally-grown synthetic emerald, coloured by vanadium and copper. *Journal of Gemmology*, **30**(1/2), 59-74

### The authors

Dr Karl Schmetzer is from Petershausen, Germany, Dr Dietmar Schwarz is from the Gübelin Gem Lab, Lucerne, Switzerland, and Alan Hodgkinson is from West Kilbride, Scotland.

# Jade evening for Gem Club

On 12 September Gem-A's Gem Discovery Club turned its attention to jadeite under the guidance of Rosamond Clayton FGA, DGA, a highly renowned jewellery valuer with a special expertise in jade.

Rosamond began by presenting a background to jade prepared by Tay Thye Sun of the Far East Gemological Institute, Singapore, a Gem-A Allied Teaching Centre. Jadeite is found in several parts of the world, including Myanmar (Burma), Japan, Russia (near Lake Baikal), Guatemala and the USA, but it is the first of these – Burma – that is usually associated with the finest jadeite. Remarkably, there is little evidence that jadeite reached China from Burma before the late eighteenth century. Nephrite, on the other hand, had been used in China since the Neolithic Period.

Some highlights from the history of jadeite use were discussed, including Cartier's inclusion of oriental jade components on some



of its art deco jewellery. The subject then turned to jade treatments and simulants. The underlying rule is that if jade looks good, send it to a laboratory or specialist. Fine jade fetches extremely high prices and it is vital to understand the material and the terminology applied to it.

Jadeite is described as being of A, B, C or B+C type. A jade is untreated, although a slight wax consolidation is considered acceptable. B and C jades are treated. B jades are bleached, usually by being soaked in hydrochloric acid for up to three weeks. The greater friability this produces is then consolidated by colourless polymer impregnation. C jade is dyed. And, of course, there is B+C jade; jadeite that is bleached, dyed and polymer impregnated. These definitions follow those in the ▶

recently published *Standard Methods for Testing Fei Cui (Jadeite Jade) for Hong Kong* issued by The Gemmological Association of Hong Kong, 2006. Under CIBJO (World Jewellery Confederation) guidelines, B, C and B+C jades must be specifically disclosed.

Even for the trained gemmologist, the identification of treated jades is not always easy. The simple hand-held spectroscope is often useful in distinguishing dyed jade, including the more recent dyed and impregnated jadeite. Various filters can also be useful, such as the lavender jade filter in the set of Hanneman-Hodgkinson filters sold by Gem-A. In a laboratory FTIR is routinely used to detect polymer impregnation.

The quality and thus value of jade is determined on the basis of several criteria. These include texture and colour. Texture relates to grain structure and the water content which determines how far

one can see into the stone. The colour of jadeite is described in terms of its saturation, brilliance and evenness and these, along with the overall purity of colour, are very important in determining value.

A fundamental part of Gem Discovery Club meetings is the practical aspect, and after Rosamond's talk the participants were let loose on a wide selection of cabochon stones and beads in jadeite in various grades and qualities, nephrite, and a wide variety of other gem materials that are liable to be mistaken for jade. Many participants were amazed by the variety of gem materials that can be confused with jade and all ended the evening with an increased awareness of the need for care and expertise when examining so-called jade jewellery. Gem-A is grateful to Marcia Lanyon for providing a wide selection of these jade and jade-like samples. □

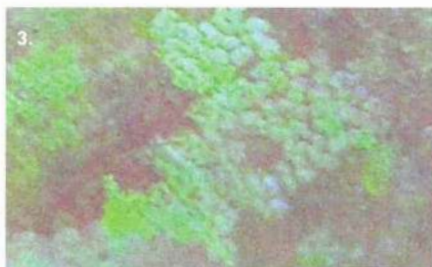
# Opal causes some confusion

## GRENVILLE MILLINGTON examines an opal with surprising results

During a routine examination of a gem merchant's parcel of opals, all seemed well until I turned one stone over and examined the back. The stones were around 8 x 6 mm oval and of the now standard, shallowish form of cabochon cut. They were translucent showing mostly greens and blues. But on this one stone I was astonished to see areas of 'lizard-skin' appearance, which we associate with synthetic opal. Another check on the front of the stone showed no sign of this pattern and it appeared to be gem opal (1 and 2).



1 and 2. Front and back views of the opal.

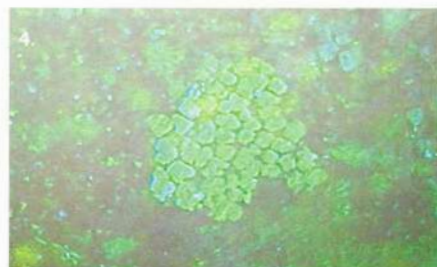


Back of opal, 10x magnification.

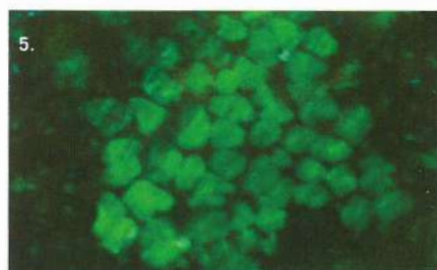
The hand lens used was 10x magnification, but it was not quite enough to provide anything other than what seemed to be the 'lizard-skin' pattern (3). Resort had to be made to the microscope.

Once a higher magnification was used and the stone turned to an appropriate direction, the 'lizard-skin' areas became less 'lizard' and more 'crazy paving' (4 and 5).

There were several areas across the back of the stone that showed this mottled colour effect with none of the columnar structure



Back view of the opal magnified approx. 15x (above) and 30x (below)



seen in synthetic opal. Once the stone was inspected under the higher magnification it was clear that the areas which gave cause for concern were natural and the stone was not a new composite imitation. □

## Grenville Millington to speak at Gem-A Conference

Grenville will be explaining the techniques he uses to identify natural, treated and synthetic gems in his presentation 'Getting the most out of basic gem-testing equipment' at the Gem-A Conference on Sunday 5 November (see details on p.108 or visit our website at [www.gem-a.info](http://www.gem-a.info)).

If you find Grenville's articles interesting do not miss this opportunity to meet him.

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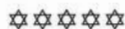
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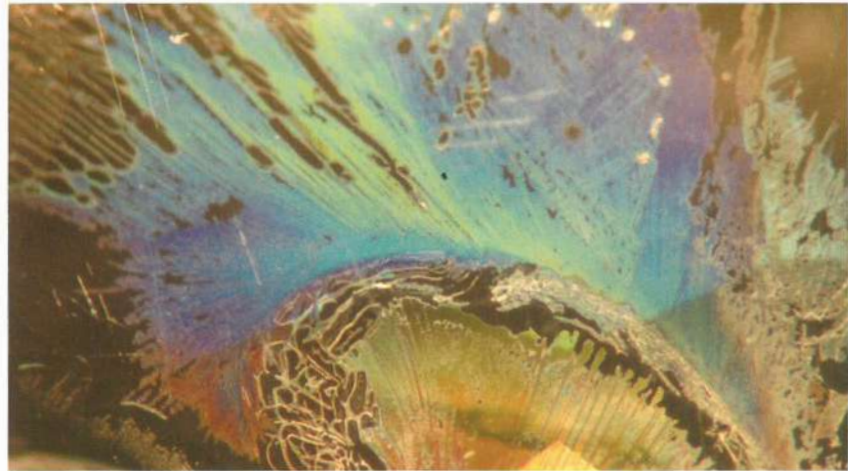
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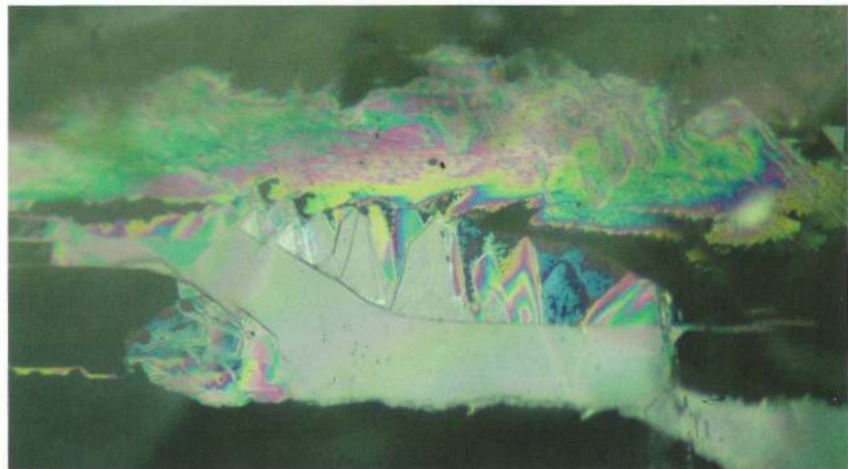
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## In the Picture

As announced in the May 2006 issue of *Gems & Jewellery*, Gem-A members are invited to submit photographs they are particularly proud of. The editorial team will choose one or two to include in each issue of *Gems & Jewellery* and each photo will be available on our website to download as a 'desktop' for your computer. The photos below submitted by **Tay Thye Sun of Singapore** are the first to be chosen by our editorial team. The images are displayed at [www.gem-a.info/information/noticeBoard.cfm](http://www.gem-a.info/information/noticeBoard.cfm) and may be downloaded as desktops for your computer. □



Orthoclase feldspar cleavage plane with iridescence under reflected light. Magnification 20x. Photo: Tay Thye Sun, Singapore.



Euclase cleavage – 'a mountain of rainbow': the cleavage plane viewed at an oblique angle using reflected lighting. Magnification 30x. Photo: Tay Thye Sun, Singapore.

### Photo submission

Photos should be of gem-related subjects and provided as prints (we will keep these on file, so cannot return them), on CDs or emailed to us ([mary.burland@gem-a.info](mailto:mary.burland@gem-a.info)). Digital photos must be of high resolution – 300 dpi with a minimum width of 21 cm. With each photo you must provide your name, membership number and some details of what is shown, maybe a bit of background, and a statement that you transfer copyright to Gem-A. Each image will have the note 'Photographed by YOUR NAME' added on one lower corner before it is posted on our website.

# An opinion on terminology

MAGGIE CAMPBELL PEDERSEN looks at terms used for organic gems

The question of correct and incorrect or misleading terminology is one that constantly engages the gemmological and jewellery world. Is a diamond synthetic, cultured, laboratory-grown, artificial or what? And who uses the terms? If the gemmological world finds an appropriate name, will the jewellery trade actually use it? When I was studying gemmology, a fellow student asked our teacher at what stage a pink sapphire becomes a ruby. "When you want to sell it," came the realistic answer.

At present we have many problems with terminology in the world of organic gem materials. There are those based on misunderstandings which are perpetuated, such as using the name 'Bakelite' for the closely related resin called 'cast phenolic' (see *Gems and Jewellery*, May 2006). The incorrect term is now so ingrained in our gemmological world that we will probably never stop using it. But the habit (especially prevalent in America and on eBay) of using the name 'gutta percha' for shellac is worse, because the former comes from a tree, and the latter from an insect, so, apart from their both being organics and little used today, there is no connection at all.

Another incorrect term is 'vegetable coral', sometimes used for gold or black horny corals. These corals – like all others – are animals and have nothing to do with vegetable origins. Unfortunately, even amongst the people who sell the material, there are many who still believe that corals are plants. So by using the name we are not helping to dispel the myth. However the red coral *Melithaea ocracea*, which is becoming more and more popular, is correctly termed 'soft coral' because it belongs to the order Alcyonacea (which covers the soft corals), though in the case of *Melithaea ocracea* it is in fact a totally rigid and hard material. So, although correct, the name 'soft coral' could also be considered misleading.

Possibly the area of greatest confusion today is that surrounding amber. The name 'amber' will soon be at risk of becoming generic for anything that looks vaguely like it.

Not only is most of the material from the Baltic heat-treated, but it is reckoned that over 80 per cent of it has been totally pulverized first and re-constituted. CIBJO has guidelines on disclosure of amber treatments, but many countries do not adhere to them, and sell all the material – whether heated, re-constituted, and even on occasion diluted with additives – as 'natural amber'. Added to this, a new item is coming onto the market: heat-treated copal, which has 'been turned into amber'. Some of this material can be so convincing that only with infrared spectroscopy can you tell it from the more mature resin.

Also on sale these days is a type of 'green amber' which purports to be natural and to come from the Caribbean, but is in fact copal which has been processed in some way, and possibly backed to enhance the colour. This is clearly a 'fake', if only because it is neither from the Caribbean nor natural. But if re-constituted Baltic amber can be called 'amber', why should not its cousin copal – if it has been sufficiently treated – also be called amber? Where do we draw the line, alert the public and, most importantly, *what do we call it all?*

Just as with the diamond trade, we need to find suitable terminology to inform the public of these treatments, without putting them off buying altogether. One suggestion which seems suitable for re-constituted amber is 'processed amber'. However, although short and to the point, I doubt whether the names 'processed copal' or 'amberized copal' would catch on in the jewellery trade for the new material, though gemmologists might find them useful terms.

It is my belief that if we try to find long, exact names for all the processes used on gem materials, we will get nowhere because those names will never be used in the trade. Show a

customer an attractive item of jewellery and give it a full scientific description instead of a short name, and – at best – the customer's eyes will glaze over. Let us try to find simple names that are honest and neither misleading nor off-putting, which are acceptable to the jewellery trade, and let us ensure that dealers know enough about what they are selling to be able to explain and enlighten the public when they ask. □



Processed copal.



*Melithaea ocracea*, red coral.



Golden Coral – nothing to do with vegetables

# Blue sapphires, red earth and mystery stones

LOUISE JOHNSON recounts her exciting visit to Madagascar with Gem-A

**Madagascar, 400 km off the East Coast of Africa, is home to a vast array of flora and fauna found nowhere else on earth, particularly the lemur species.**

Formed of mountainous and volcanic areas from the north along the east coast, crystalline gneiss and granites at the centre, arid and desert-like sedimentary rock to the west, and rainforest to the south, the oldest rocks in Madagascar are over three billion years old. More than 165 million years ago Madagascar was a land-locked plateau at the centre of the largest continent on earth, Gondwana, surrounded by two island continents that became known as Australasia and Antarctica. The island contains many gem species found in similar geological areas of the continents of India, South America and Africa – ruby, sapphire, aquamarine, emerald, beryl, tourmaline, fluorite, amethyst, labradorite and garnet.

Our group of twenty Gem-A adventurers headed to Madagascar in search of these gems. We met our tour guide Jim Fiebig and Fidy Andriamisamanana, his Madagascar partner, at Tananarive (known locally as Tana), where we had our first glimpse of the deep-red coloured soil, courtesy of laterite and iron, that is a constant feature of the Malagasy landscape.

Our first gemstone encounter took place soon after our arrival on the terrace of our hotel when dealers came along to show us samples of Madagascan gems. Later we visited 'Nature's Gems', a gemstone and lapidary business in Tana owned by Sylvie Annick Rasoanaivo, a Fellow of Gem-A, who is one of the few women owning such a business in Madagascar. On view were cabochon rubies and sapphires, many showing six-ray stars of varying strengths and wonderful hexagonal growth structures on the base; yellow, blue and green sapphires; pink, blue and green tourmalines including colour-change varieties; various varieties and colours of beryl;

spessartine garnets, some which were almost black; quartz with blue fluorite, chlorite, iron and lepidocrocite inclusions; iolite; blue chalcedony showing internal botryoidal structure, and citrines.

It is always interesting to see the geology of a country in terms of gemstone deposits and we did just that. We explored the geological centre of Madagascar south of Tana, around Ampfey and Itasy, and the beautiful Ilot de La Vierge at an altitude of around 1400 m surrounded on three sides by the glistening Lake Itasy. The landscape was scattered with veins of granite, rose quartz, mica, blue



Two ring-tailed lemurs at the lemur reserve in Anjaha.

calcite and basalt, pegmatite formations and volcanic plugs; material that had collapsed into the vent of the volcano and had subsequently been exposed when the volcano eroded.

Then it was off to the south-east coast in the heat of the Tropic of Capricorn via the empty, high plains, deserts and erosion-induced, mesa-like formations of Isalo National Park. At Antsaribe the Cercle Mess open-air Gem Fair with around twenty little shops offered all the gems we had seen in Tana as well as new material: fossil specimens, including ammonites which had

## Andrianampy



a. Aquamarine crystal from an Andrianampy mine, b. one of the deep pits leading to a mine and c. panning material from the mines in a local river.

become opalized; quartz with secondary crystallization, known as 'phantom quartz' and also with hollandite, which produced black, spider's web-like inclusions; parti-coloured and purple tourmaline; most garnet species except hessonite; very pretty, six-rayed, pink quartz cabochons; amethysts; pastes and industrial synthetic sapphires; a stone presented as blue spinel but which displayed dichroism and was therefore suspected of being a Verneuil sapphire; opal rough; kunzite; tital or 'blood' quartz; danburite; blue apatite; orthoclase; disthene, more commonly known as kyanite; lepidocrocite; sphene; red zircon and rhodizite (londonite).

We also saw our first mystery stone – a translucent, white material, warm and tacky to the touch, which was sold as opal but tripehe (a Malagasy term) and londonite were also suggested to us.

Much haggling and good fun was had by all, everyone finding a 'treasure' or two, a very successful gemmological day which concluded with a celebration featuring our guides: Jim who had his 25th wedding anniversary and Fidy whose birthday it was.

We had also had the opportunity to see the mines producing these wonderful stones. The first was a working tourmaline mine at the village of Andrianampy, where the pegmatite yields tourmaline of various colours, quartz, green beryl and aquamarine. The mine is owned by the villagers, who carry out the hard, dangerous work; the mining is done via deep pits dug into the earth, which the miners climbed down or were lowered into by rope, their digging illuminated only by candles.

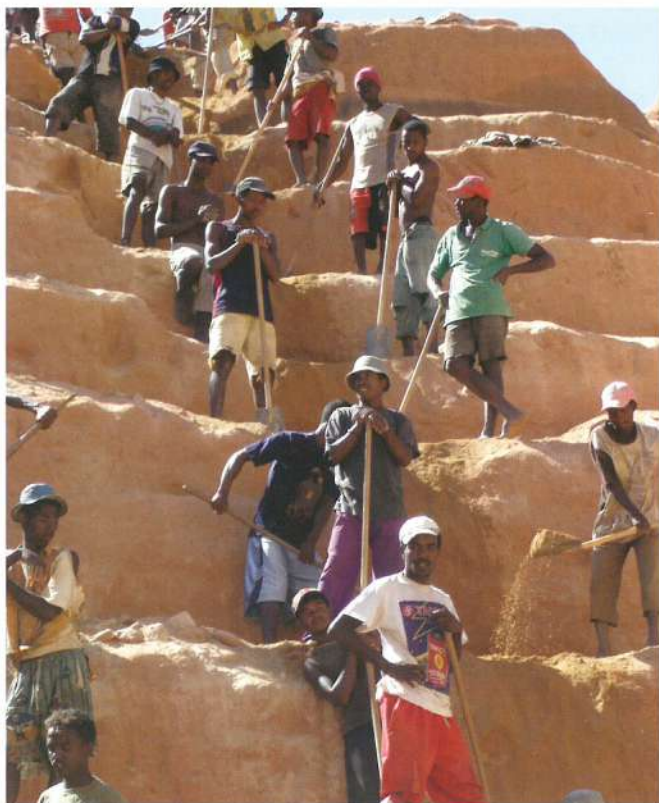
The material brought up from such excavations is panned for gems in nearby rivers. Panning also goes on in its own right as a form of gem retrieval, a process which we were lucky enough to be able to watch alongside the miners.

The highlight of the trip, however, was undoubtedly our visit to Ilakaka, the sapphire mining and selling town which has been likened to a boom town of the old Wild West, a description which is not inaccurate. Ilakaka, in the middle of a vast, bare plain, was a town of only 40 people in

1998 but the discovery of sapphire along its edges has now swollen the population to 35,000. The mines, some of which are simply holes in the ground similar to those at Andrianampy, are dug right behind the scattering of dwelling houses either side of the main road. Both sides of the road are lined with booths run by Sri Lankan and Thai gem dealers who buy the rough stones and then take them back home to be cut and resold.

Our host in Ilakaka was a mine owner, stone cutter and Gem-A student Jean Noel, who facilitated our visit to a large sapphire mine. This was a huge, open-cast pit, one side of which comprised downward 'steps' of earth about four to five feet apart, which reached down to the floor of the mine. The miners on the floor pitched shovels of gem-bearing earth into a huge mound, miners on the lowest 'step' pitched a shovel-full onto the next 'step' above them, and so on until the material was brought up to ground level. In the hot, dusty sun, the scene would not have looked out of place in Ancient Egypt. ▸

### Ilakaka



**a.** The 'steps' at an open-cast sapphire mine at Ilakaka. **b.** Multi-coloured sapphire crystals mined at Ilakaka. **c.** Gem-A's Doug Garrod and Claire Scragg with Jean Noel, a gem dealer/mine owner in Ilakaka, who was our invaluable guide and contact during our visit to that area.

### Institut de Gemmologie de Madagascar

Tana is home to the National School of Mines, hosting the Institut de Gemmologie de Madagascar (IGM) and the IGM School of Lapidary. As well as being an Allied Teaching Centre for the Gem-A Diploma in Gemmology course, the IGM offers a new Practical Guide to Gemstones course, developed in conjunction with Gem-A.

Our visit coincided with the first day in class for the students on the new course and we were invited to meet them in their well-appointed classroom. Those wishing to study lapidary instead can follow a course developed by Soosai Prosper, an award winning cutter from Toronto, which teaches basic centre point faceting. These lapidary students have, in turn, gone on to become teachers to others, building the basis of Madagascar's much needed indigenous cutting industry, as a result of which 116 cutters have been trained. The IGM also offers certified gemstone identification and we were very impressed with the range and quality of the equipment available.



Members of the group meet the students at their first day on the Practical Guide to Gemstones course.

A few of us scrambled down into the pit to view the proceedings first-hand and to speak to the miners. Totalling about a couple of hundred, some from Africa, the miners worked six days a week and were provided with food, cigarettes and medicine by the mine owners. Both miners and mine owners have a stake in any finds, one-third of the proceeds going to the miners and the remainder to the owners. While this may be subsistence living, the miners' income is seven times that of subsistence farmers.

After this hot and dusty adventure, we had time to look at the many stalls and small shops that had sprung up along the main road, providing goods and services to the miners. We had the opportunity to buy a few specimens and to see, at first hand, the scrupulous and efficient work of the local police in enforcing the mining laws and the requirements of the Ministry of Mines.

As you can gather, this was practical gemmology at its very best. Our final 'practical' came at the sapphire market in the village of Ambondromifey in the north of the island. We encountered various uncut, crystal specimens of amethyst, chrysoberyl, zircon, tourmaline, parti-coloured blue chalcedony, but the majority of the material on offer was sapphire, some large and particularly beautiful specimens exhibiting unusual colour zones and the formation of asterism. A few synthetics and imitations were produced, and one of our guides, Jim Fiebig, was astonished to see asterism skilfully painted on the base of a 'star' sapphire! However, we decided that this was not as enterprising as the woodcarvers in Ambositra who were helping along the colour of their rosewood carvings with a healthy application of red shoe polish – it is not known whether this is an approved treatment and if it is disclosed to the buyers!

Our final mine visit took place outside Ambondromifey and those who braved the long-trek in the baking heat were rewarded by finding their own small, sapphire specimens and seeing the working mine.

In the midst of all this gemmology, we had time to visit a lemur reserve in Anjaha, relax on the beach at Ifaty where we sailed out to the coral reef on local fishing outriggers and visited the baobab forest, and wind down on our final nights at the very north of the island in Diego Suarez. □

Doug Garrod is thanked for organizing the overseas tours. A tremendous amount of work is involved in arranging visits, particularly those to working mines, and his efforts are much appreciated.



A prairie dog in the Desert Museum.  
Photo: Maggie Campbell Pedersen.

### Minerals and more in Tucson

Gems, minerals, crystals and cut material, organic gem materials, beads ...

Gem-A's next overseas trip will be to Tucson from 26 January to 11 February 2007. As well as spending time at the Tucson Gem Show, the largest gem and mineral fair in the world, the group will visit the peridot deposit at Peridot Mesa, the Morenci Copper mine, the Desert Museum and the Colossal Cave Mountain Park.

The price, to include flights from the UK, transportation by coach, and bed-and-breakfast accommodation, is £1950.

For further details and a booking form, contact Doug Garrod on 020 7404 3334 or visit our website at <http://www.gem-a.info/information/noticeBoard.cfm>

**"Nothing can prepare you for the sheer scale of the Tucson shows, it was truly mind-blowing ... Tucson is a definite 'must see' at least once in your life."**

Claire Scragg, Gems & Jewellery, March 2006



# Gem-A Graduation Dinner and Awards in Hong Kong

The Gemmological Association of Great Britain (Gem-A) held its first ever Hong Kong Graduation Dinner and Awards ceremony at The Salisbury, Hong Kong on 17 September 2006. The evening was attended by graduates from Gem-A's Allied Teaching Centres in Hong Kong, Taiwan and mainland China, as well as members, tutors and representatives from many gem and jewellery related organizations and companies from Asia, Europe and America.

Louis Lo, Chairman of the Gemmological Association of Hong Kong, a Gem-A affiliate organization, presented the Foundation certificates. The Gemmology Diplomas were presented by Dr Jack Ogden, Gem-A CEO, and the Diamond Diplomas were presented by Martin Rapaport of the Rapaport Corporation. Among the recipients of the Diamond Diploma was Ms Lau Man Yu who had attained the Diamond Diploma with Distinction – seven distinctions have been awarded for the Diamond Diploma in 2006 of which two were to Hong Kong students.

In his address, Martin Rapaport stressed the growing importance of knowledge and ethics, and told the graduates that they were the future of the jewellery and gem industry. Ian Mercer, Gem-A's Director



Ian Mercer (centre) with Mrs Feng Hsiu Yun (Taichung ATC, Taiwan) and Dominic Mok (AGIL ATC, Hong Kong).

of Education, explained something of Gem-A's history and its long association with gemmology education in Asia – the first Gem-A Diploma in Hong Kong was awarded almost sixty years ago and the Gem-A classes began in mainland China nearly twenty years ago.

Dr Jack Ogden ended the evening with a brief speech in which he congratulated the graduates and explained that attaining a gem qualification was not the end of learning – there was always something new in gemmology, from new treatments and synthetics to entirely new gem materials. It was important that graduates remained part of Gem-A's international gemmological community, learning from it and contributing to it.

Gem-A's first Hong Kong Graduation Dinner and Awards was voted an overwhelming success and it is planned to make it an annual event for Gem-A's growing number of graduates, members and Fellows from throughout Asia and the Pacific Basin. □



Martin Rapaport with Mrs Mimi Ou Yang Chiu Mei (HKIG ATC, Hong Kong).

**Gem-A is most grateful to the following for their generous support of the event:**

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# Joan Evans and the Posy Ring Collection

ANN LOUISE LUTHI recounts the history of the collection and her work in updating the cataloguing of the rings

When I began work as a volunteer at the British Museum five years ago, the first job that Judy Rudoie asked me to do was to update the computerized cataloguing of the posy ring collection which Dame Joan Evans gave to the museum in 1961. A posy (from the French *poésie*) is a love-motto inscribed on a betrothal or wedding ring. The earliest are medieval but the custom of giving posy rings lasted until the beginning of the nineteenth century.

The collection had been started by her father Sir John Evans, one of those extraordinary Victorian self-made scholars and collectors. The son of an impoverished clergyman, he had been apprenticed in 1840 at the age of sixteen to work at the paper mills belonging to his uncle John Dickinson. But although he had "entered the world of trade he still spent his money on books and coins, and his spare time on antiquities." According to his daughter, "He travelled always with a little pocket book full of the tradecards of jewellers and watchmakers in the provinces who might have coins or jewels for him." He collected flint and bronze implements, British and Roman coins, and ancient jewellery as well

as 'oddments', which included such diverse items as shoe lifts and powder horns, Greek vases, Venetian glass, painted fruit trenchers, wooden snuff boxes, stumpwork pictures, Welsh knitting sticks, Lambeth Delft, a Chinese bronze incense burner and "an enormous warming pan engraved with a tortoise". In 1866 he bought the collection of Joseph Warren, clockmaker of Ixworth in Suffolk. He bought posy rings from J.W. Singer of Frome, another clockmaker who was reputed to have the finest collection of inscribed wedding rings, and from a Mr Baker of Woodbridge. He bought rings at the sale of the Duke of Cambridge's collection and he acquired two early rings at the 1856 sale of the Bateman Collection.

But he did not catalogue his collections. In *Time and Chance*, the history of her family, his daughter wrote: "They were always being added to and sometimes weeded out and he regarded them as growing things which should not be subjected to any too-rigid classification. He had a list of posy ring mottoes and an inventory of certain sections of his collection of Roman coins and that was all."

Joan was the daughter of her father's patriarchal old age and his much younger third wife who was so dismayed by the arrival of an unexpected baby that she immediately handed the child over to the care of a nanny and in Joan Evans's own words: "She was determined that my existence should not spoil her life." The young Joan led a solitary life. Her siblings were adults; her half-brother Arthur was famous for his excavations at Knossos. Her parents spent much of the year away from home. But when her father was showing his collections to visitors, she wrote, "He let me know he was aware of my presence and liked it; and by telling me something I could understand, or by asking a question about something I knew, he would include me in the circle of cognoscenti."

Her father died in 1908 when she was not yet fifteen. The posy ring collection was left to his daughter from his first marriage, Harriet Ann Longman, who passed it on intact to her much younger half-sister in 1933. By then Joan Evans, who had been buying posy rings herself and had her own collection, had published *Posies and Posy Rings*, an authoritative account of the



#### Four seventeenth-century rings:

(Left) An early ring with an upper case inscription. Reg. No. 1961.1202.138. "NOT THE GIFT BVT THE GIVER"

(Centre front) A small gold ring decorated with green and white enamel chevrons. Reg. No. 1961.1202.51. "NEVER TO CHANG"

(Centre top) A gold ring that was found in Fleet Ditch in 1868. Reg. No. 1961.1202.65. "CONTINUED CONSTANT"

(Right) A gold ring with an inscription, a date and a maker's mark which was bought by Sir John Evans from J.W. Singer. Reg. No. 1961.1202.115. "As God decreede Soe wee agreede 1620"

Photo courtesy of the British Museum.

**Four plain posy rings:**

(Left) A gold ring with a maker's mark and a two line inscription. This ring was bought by Sir John Evans from J.W. Singer. Reg. No. 1961.1202.93. "As love hath joyn'd our harts together, So none but death our harts shall sever"

(Centre front) A gold ring showing an inscription with typically erratic spelling! For 'Home' read 'Whom'. Reg. No. 1961.1202.80. "Home God as apinted I am contented"

(Centre top) A very solid gold ring with maker's mark and inscription. Reg. No. 1961.1202. 32. "I like my choise to Well to change"

(Right) Another large gold ring with a very clear inscription. Reg. No. 1961.1202.92. "With one Consent wee rest Content"

Photo courtesy of the British Museum.



history, sources and literary associations of amatory inscriptions. She was only eighteen when she was commissioned to write her first book *English Jewellery*, which was published in 1921. *Magical Jewels* followed in 1922, and *A History of Jewellery* in 1952. Much scholarship and books on Art and on Medieval France followed as well as three books on the history of her family. Over the years she gave generous donations of jewellery (including some posy rings) to the Victoria & Albert Museum, the Ashmolean and the Museum of London, as well as the 475 posy rings from her own and her father's collections which she gave to the British Museum.

When I started work on the Evans' posy ring collection, my task was to examine each ring and to check it against the information already on the database record. I had Sir John's 'List of posy ring mottos' written in his small neat handwriting in the little red leather notebook which came to the museum with the rings. I also used the Museum's original 1961 accessions register of the gift with its sketch of each item, together with a copy of *Posies and Posy Rings*.

Some of the rings are finely chased, engraved or enamelled and a few have inscriptions on the exterior, but most of them are plain gold bands with the inscriptions inside. Only a small selection is on display. The first thing I discovered was that not all the rings were, strictly speaking, posies. There was a thirteenth-century amuletic ring with an inscription, a Roman ring which had probably strayed from one of Sir John's other collections and there were two serjeants-at-law rings with inscriptions in Latin. A Russian ring,

a Swedish ring, mourning rings and a *memento mori* ring had been included because they also had inscriptions.

Joan Evans published *Posies and Posy Rings* two years before she acquired Sir John's posy ring collection from her half-sister Harriet. Because she repeated minor mistakes that her father had made in his little red book, it would seem that she did not actually refer to the rings in her father's collection but relied on his written list when recording posies for her own book.

With the help of Tim Kent and Tony Dove, we are beginning to identify some of the makers' marks which should give us crucial evidence for the dating of the

rings. Bibliographical references from *Posies and Posy Rings* and *Finger-ring Lore* by William Jones have been added to the database. We have identified the rings which were shown in the Loan Exhibition of Ancient and Modern Jewellery at the South Kensington Museum (V&A) in 1872. We know much more about the provenance of Sir John's collection and have traced the text of the 'Discourse on Posy Rings' which he gave to the Royal Institution in 1892.

One question which remains is to discover the circumstances in which Harriet Longman passed the posy ring collection to her younger sister in 1933. If any reader can give us the answer, we should be most grateful. □

**Three decorated posy rings:**

(Left) A hollow pierced gold ring with a wax-like substance inside, an inscription and a maker's mark. Reg. No. 1961.1202.64. "Be constan in your affections"

(Centre) A gold ring with a lover's knot and a winged heart. The smallest ring, only 1.50 cm diameter. Reg. No. 1961.1202.71. "Tho absent yet constant"

(Right) A gold ring decorated with flowers and foliage. The largest ring, 2.35 cm diameter. Reg. No. 1961.1202.35. "I love and like my choice"

Photo courtesy of the British Museum.



WHARTON

Christopher Wharton Goldsmith

No.1 George Street St.Albans Hertfordshire AL3 4ER

Tel: 01727 859 489

## The jewellery of Andrew Grima

Works by Andrew Grima, the innovative and influential British jewellery designer of the post-war era, are to be included in an auction sale to be held by Bonhams, 101 New Bond Street, London W1, on 7 December 2006.

Auction prices for Grima's work have risen dramatically in recent years and it is anticipated that this sale will both attract established collectors and encourage a new generation to appreciate his work.

### Private Viewing

Bonhams have kindly arranged for Gem-A members to have a private viewing of the sale with a short talk by Emily Barber, the Senior Specialist in Bonham's Jewellery Department, on Tuesday 5 December from 5:45 to 7:00 p.m. See [www.gem-a.info](http://www.gem-a.info) for further details of the private viewing. □



*A cultured baroque pearl and diamond 'Oyster Shell' necklace by Andrew Grima, c. 1972. Est. £25,000-£35,000.*



*A gem-set 'Super Shell' brooch by Andrew Grima, c. 1972. Est. £1500-£2000.*

## Castellani and Giuliano



On 6 December 2006 Sotheby's New York will offer a selection of Revivalist jewels by Castellani and Giuliano from the Judith H. Siegel Collection. The sale comprises over 150 pieces of nineteenth-century jewellery. Pictured above is an Egyptian-revival gold, micromosaic and ancient scarab necklace and brooch, c. 1860, which displays Castellani's workmanship in the art of micromosaic.

The collection will be exhibited at Sotheby's New York galleries from 30 November to 5 December. □

## UK Auctions

### BONHAMS

[www.bonhams.com](http://www.bonhams.com)

**Montpelier Street, Knightsbridge** (t: 020 7393 3900)

Jewellery: 1 and 22 November, 13 December

**New Bond Street** (t: 020 7447 7447)

Fine Jewellery including works by Andrew Grima:  
7 December

**Edinburgh** (t: 0131 225 2266)

Jewellery: 6 December

**Leeds** (t: 0113 244 8011)

Jewellery and silver: 28 November, 12 December

**Oxford** (t: 01865 73252)

Jewellery: 5 December

### CHRISTIE'S

[www.christies.com](http://www.christies.com)

**South Kensington, London** (t: 020 7930 6074)

Fine jewellery: 5 December  
Jewellery and pawnbrokers: 24 November  
Antique jewellery: 7 November

**King Street, London** (t: 020 7839 9060)

Jewellery: 6 December

### DREWEATT NEATE

[www.dnfa.com](http://www.dnfa.com)

**Donnington, Newbury, Berkshire** (t: 01635 553553)

Affordable jewellery and silver: 31 October, 12 December

**Godalming** (t: 01483 423567)

Jewellery and silver: 8 November

**Neales, Nottingham** (t: 0115 962 4141)

Jewellery and silver: 13 November  
Silver, jewellery and ceramics: 14 December

### FELLOWS & SONS

[www.fellows.co.uk](http://www.fellows.co.uk)

**Birmingham** (t: 0121 212 2131)

Second-hand Jewellery and Watches (by Direction of Pawnbrokers Nationwide): 26 October, 9 and 23 November, 7 December

Antique and Modern Jewellery: 30 November

### GARDINER HOULGATE

[www.gardinerhoulgate.co.uk](http://www.gardinerhoulgate.co.uk)

**The Bath Auction Rooms, Bath** (t: 01225 812912)

Antique jewellery and silver: 15 November

### LYON AND TURNBULL

[www.lyonandturnbull.com](http://www.lyonandturnbull.com)

**Broughton Place, Edinburgh** (t: 0131 557 8844)

Fine jewellery and silver: 27 November

### SOTHEBY'S

[www.sothebys.com](http://www.sothebys.com)

**New Bond Street, London** (t: 020 7293 5000)

Fine jewels: 13 December

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



# Stone Scoop

## Hot Rocks Again

The note in these columns a few issues ago (March 2006) about seventeenth- and eighteenth-century references to improving diamonds can be supplemented with an earlier mention. Thomas Nicols in his *A Lapidary or The History of Precious Stones* published in 1652, notes: "A true Diamond is so farre from being hurt by being in the fire some dayes, that it will grow better for it, and the more fair."

## From Man's Best Friend to Girl's Best Friend

As noted on a recent Gem-A MailTalk posting, a Russian company, New Age Diamonds, is now offering 'Heart-In Baby Diamonds' – a synthetic diamond made from the hair of newborn babies. This is a new addition to their product line that includes diamonds made from other human and animal hair.

Having seen the spoof press release about diamonds made from doggie poo a year or so back (taken seriously by some of the press), we were sceptical when we saw New Age Diamonds PR about their pet-derived products. But it seems genuine. "You remember when it was a puppy and you nursed it. You remember how it grew, was funny, then got older and became a true member of the family ... Your Personal Diamond will help you to keep a memory about it and make the pain of parting more bearable. A part of your cherished one will always be with you." Perhaps not surprisingly those labs (such as GIA) that

are, or are considering, grading synthetic diamonds, are also considering adding wording to the effect that: "The origin of the carbon cannot be determined". How will this link to New Age Diamonds' claim that: "Our method of making diamonds allows us to maintain the proportion of microelements in a diamond equal to that of hair used"? Their patented method "... enables verification that a diamond identifies with a specific individual". For the sceptical amongst you, the diamond is characterized by the presence of the trace elements Sr, Cd, In, Sn, Ba, Pb and Bi. For the science see: <http://www.newagediamonds.com/ypd/info/analysis.html>

## Eye Opener

With the passage of time and an increasing interest in early plastics in jewellery, most gemmologists will know something of early celluloid and its potentially explosive nature. So how about this? In *Gems & Gemology* Summer 1937, was the following announcement headed 'Celluloid Eye Loupes':

"In stocks which seem recently to have been imported from France, a number of low-powered eye loupes with celluloid cases have appeared. Celluloid is inflammable almost to the point of being explosive. The use of such a loupe is extremely dangerous if flame or unusual heat, is near. We recommend that anyone using such a low-powered lens, in a composition case, test this to be sure it is not celluloid. One Los Angeles repairman was seriously burned when the case of his loupe exploded."

## Come Clean

Wondered where all the DTC DiamondView equipment (for detecting synthetic diamonds) are stored? Not a million miles from the DTC it would seem. Just up the road from Charterhouse Street lies London's Barbican underground railway station. There, pinned to a door, is an application for a storage licence (store room 2/402). Cunningly hidden among the seemingly innocent list of cleaning materials to be kept there we find '6 Diamond View'. Then we noticed something else on the list: 'Diamond Clean Interior'. OK DTC, what's that all about?

## Be Warned

The gemmologists or gem dealers losing sleep over gem treatment identification and disclosure might almost envy those in the industry who go about their daily tasks in blissful ignorance. I asked an exhibitor at IJL who was showing an impressive range of coloured sapphire jewellery how he dealt with the beryllium treatment problem. With a puzzled look he told me that I would have to ask the parent company back in the USA. I pressed him: "But what do you tell retailers who buy from you, so that they can answer their customers' questions?" The answer was a simple shrug. Whether or not 'Everyone is talking about' his range, as the publicity material stated, it is probable that his customers' customers might start to ask about it. Judging from phone traffic in Gem-A at the time of writing this, a television programme is preparing an exposé of a retail jeweller who sold a 'padparadscha sapphire' that later proved to be beryllium treated. In today's complex jewellery world customer confidence is everything. There is no excuse for ignorance and ignorance is no excuse. □

J.O.

## Quotes

"**These are genuine diamonds**", said Sharon Riley, a certified gemmologist appraiser at the store. "**It is definitely a lab-grown diamond, but the carbon in the ashes makes it real. I tested it.**" *Paramus Post* 11 August.

In the light of all the press coverage about conflict and blood diamonds, the following newspaper headline grabbed our attention: "**Gemstone Miners Get Shot in the Arm**" *Times of Zambia*, 9 August 2006. It was a relief to find that it was a story about a Zambian Government initiative to help mining.

From IJL, Britain's Premier Jewellery show, held in September come a couple of memorable statements:

Overheard: two jewellery manufacturers were talking about their plans for the future and one announced: "**I'm going into that CAT Scan stuff.**"

And, a jewellery designer's answer to our question: "Are your gems treated?" "**No, all my gems are semi-precious.**"

# At Home in Renaissance Italy

Victoria & Albert Museum, South Kensington, until 7 January 2007

This ground-breaking exhibition draws together the variety of objects one might have expected to find in the fashionable homes of fifteenth- and sixteenth-century Italy. Objects are displayed in context in reconstructions of rooms, as in for example the famous Medici Study, or are grouped together in themes such as entertainment, dining, marriage and childbirth.

Jewellery and gem materials were commonly used to commemorate life's rituals and were loaded with symbolism. Some were used as talismans, or believed to have prophylactic and even curative properties. The exhibition includes a small but important number of Renaissance jewels which have been chosen to illustrate the various uses.

One such example is the Italian, mid-sixteenth century, Marten's Head which is made of enamelled gold, set with garnets, pearls and a ruby. Weasels, of



*Marten's Head, mid-sixteenth century.*  
© The Walters Art Museum, Baltimore

which martens are a variety, were believed to either conceive or give birth through the ear. This belief is recorded in Ovid's *Metamorphoses* which enjoyed a revival in the Renaissance period. As a consequence the furs of weasels or representations of the head were commonly worn as talismans for childbirth. It is thought that this Marten's Head is the one depicted in the painting *Livia da Porto Thiene and her daughter Porzia* by Paulo Veronese,

which is displayed beside it. Livia da Porto wears her marten's head with a natural fur attached and draped over her wrist, the collar attached to her waist with an enamelled gold chain.

The exhibition includes many portraits (masterpieces by Donatello, Carpaccio, Botticelli, Titian and Veronese) many of which helpfully place the costume and jewellery in context.

Although the focus of *At Home in Renaissance Italy* is not jewellery, it is certainly considered well worth a visit for those with an interest in the subject. □

**Opening times: 10:00–17:45 daily**  
(last entry 17:15);

**10:00–22:00 Wednesdays.**  
(last entry 21:15).

**Tickets: full price £7; concessions £5.**

## Island of Gems

The Resource Centre, 356 Holloway Road, London N7 6PA

Saturday 25 and Sunday 26 November from  
9:30 a.m. to 7:00 p.m.

An exhibition of the gems and gemstone industry of Sri Lanka, organized by D.H. Ariyaratna FGA DGA. The exhibition is divided into six units:

- Geology
- Gem mining
- Gem cutting and polishing
- Gemstones
- Jewellery
- Education

A special feature of this year's show is the introduction of the new revised edition of *Gems of Sri Lanka* by D.H. Ariyaratna and a DVD on the gems and gem industry of Sri Lanka.

**The entry fee of £5.00**  
includes a souvenir brochure and gemstone.

## Bejewelled by Tiffany, 1837–1987

Gilbert Collection,  
Somerset House, London WC2

We are pleased to announce that due to popular demand *Bejewelled by Tiffany, 1837–1987* has been extended to run until 7 January 2007.

Some 200 pieces from the Tiffany Archive, together with a small selection of jewels on loan from private collections, will chronicle Tiffany's first 150 years. A review of the exhibition and the catalogue are given on p.106.

### Breakfast at Tiffany's

A private viewing of the exhibition is to be held by Gem-A on Tuesday 7 November, preceded by breakfast. For further details call Mary Burland on 020 7404 3334 or visit the Gem-A website at [www.gem-a.info/membership/conferences.htm](http://www.gem-a.info/membership/conferences.htm)



*Orchid brooch by G. Paulding Farnham. Gold, diamonds and enamel. Photo: Jan Van Pak.*

# Bejewelled by Tiffany 1837-1987

NIGEL ISRAEL reviews the exhibition and the book

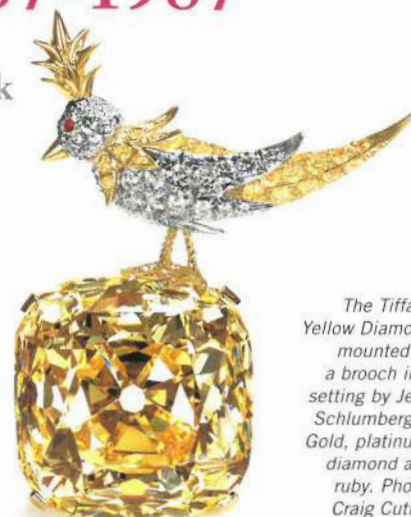
**Bejewelled by Tiffany 1837-1987 at the Gilbert Collection, Somerset House, London WC2, has now been extended until 7 January 2007.**

Bejewelled by Tiffany 1837-1987, excellently curated by Clare Phillips of the V&A, consists of splendid pieces selected to show the development of Tiffany over its first one hundred and fifty years.

The exhibition is, unfortunately, let down by its unexpectedly poor lighting. Although most of the pieces initially look wonderful, shining a torch on them shows many to be truly breathtaking. There are, however, a number of items where, with only the showcase lighting, it is actually impossible to make out some of the gemstones at all. For a short while after its opening visitors were lent torches, but that is no longer the case. Visitors are, however, lent useful magnifying glasses and a small guide to the pieces. The guide has enabled the cases to dispense with labels, which does allow people to concentrate on the visual impact of the jewellery. The exhibits are arranged so

as to guide the viewer progressively through the ten themes:

- *The Rise of an American Institution*, including a super jewelled 'American Flag' brooch.
- *Temple of Fancy*.
- *Such Stuff as Dreams are Made On ... Diamonds, pearls and a rainbow of jewels*. There is a bust awash with diamonds, which are totally dazzling with the torch – particularly stunning is the choker.
- *Opulent Accessories*, including jewelled scent bottles, parasol handles, pocket watches, a silver, amber and meerschaum pipe, and even silver spurs.
- *Nature*. Shine your torch on the orchid jewellery and be stunned by the incredible vivid enamelling!
- *Paulding Farnham and the Paris Exposition Universelle of 1900*, where Tiffany was awarded three Grand Prix for jewellery, for silver and leatherwork, and for a display of minerals and gems.
- *Louis Comfort Tiffany*.
- *Art Deco*.
- *The New York World's Fair and the 1940s*.
- *The Return to the Designer*.



The Tiffany Yellow Diamond mounted as a brooch in a setting by Jean Schlumberger. Gold, platinum, diamond and ruby. Photo: Craig Cutler.

Much emphasis is placed on Tiffany's pioneering use of American gemstones, promoted originally by the firm's towering gemmologist George Frederick Kunz. One must finally mention the great Tiffany Yellow Diamond – a 128.54 ct stone purchased by the firm (as a 287.42 ct crystal) in 1878, and displayed at the exhibition in Jean Schlumberger's design with a jewelled bird perched on top of it. The jewellery is well backed up by informative printed wall material and (in spite of its lighting problems) nobody with a love of jewellery should miss this wonderful opportunity of seeing the show: but take your own good torch! □

## Bejewelled by Tiffany 1837-1987 – the book

There is a lavish book published alongside the exhibition with the same title, edited by Clare Phillips. Pages 118 to 295 contain a really excellent scholarly catalogue of the exhibition, with each piece illustrated and well described with its dimensions (so often now missing from publications) and its history. The only criticism of the catalogue section is that many of the photographs are somewhat 'flat' and do not transmit the beauty of the gemstones as well as is possible with modern publishing techniques. The book ends with a most useful chronology, a selected bibliography and an extensive index. There is a foreword by Lord Rothschild which, oddly to this reviewer, refers to this as the third exhibition of American jewellery at the Gilbert after JAR and 'Masterpieces of American Jewellery'. Although JAR himself is an American, did he set up an exclusive firm in Paris so as to have his jewellery referred to as American?

The first half of the book charts through an introduction by Clare Phillips followed by six very good, well illustrated, essays, on the transformation of the modest New York store into a great international company. The six essays are: 1. From Fancy Goods

to a Palace of Jewels: The Early Decades of Tiffany & Co, Clare Phillips. 2. Tiffany and Paris 1850-1910, Katherine Purcell. 3. A Gold Standard for the Gilded Age, Ulysses Grant Dietz. 4. Nature Studies: The Art Jewellery of Louis Comfort Tiffany, Alice Cooney Frelinghuysen. 5. The Tiffany Names: Tiffany and the Cult of the Individual Designer-Jeweller, Vivienne Becker. 6. The Glamour of Tiffany, John Loring.

Unlike many exhibition catalogues, this is a truly 'stand alone' production, and can be enthusiastically recommended to both those who have visited the exhibition and who will get a record of what they have seen plus a huge amount of background information, and to all who, even if they cannot visit the show, are in any way interested in a comprehensive history of one of the worlds greatest jewellery houses.

*Bejewelled by Tiffany 1837-1987*, Clare Phillips (Ed.), 2006. 310 pp, cased with DW. Yale University Press in Association with the Gilbert Collection Trust and Tiffany & Co. ISBN 0300-11651-9, £45.00.



## Buckingham Palace

### NIGEL ISRAEL reports on an SJH visit to the Queen's 80th birthday exhibition

**In the early evening of Thursday 14 September, twenty-five SJH members enjoyed a splendid private visit to Queen's 80th birthday exhibition in Buckingham Palace.**

The group was greatly privileged to be guided by Sir Hugh Roberts, the Director of the Royal Collection and Surveyor of the Queen's Works of Arts. After a short introduction, Sir Hugh led the group up the Grand Staircase into the first exhibition room. This was filled with the Queen's evening dresses, all beautifully displayed and lit. The visual impact was stunning. At the far side of the room were the wall cases filled with the Queen's most splendid pieces of personal jewellery, including the magnificent parure made

partly of the Cambridge Emeralds that the Duke of Cambridge won in a state lottery when visiting Frankfurt in 1818. Sir Hugh related the fascinating convoluted histories of this and many other pieces. In the ballroom were several cases displaying the personal Royal Orders, including the regalias of the Garter and Thistle plus many foreign orders. Their curator, Stephen Patterson, talked about these. At the end of the ballroom, the Robes of several United Kingdom orders were displayed on dummies.

It is no exaggeration to say that, after thanks were expressed to Sir Hugh and to Stephen, the group made its way out of the Palace thrilled by their experience. □

## The first Curator of Jewelry in a USA Museum has been named

The Museum of Fine Arts (MFA) in Boston, Massachusetts, has become the first museum in the USA to introduce the position 'Curator of Jewelry'. Yvonne Markowitz, an expert on ancient and modern jewellery, who has been a research fellow at the MFA and is co-chair of the American Society of Jewelry Historians, New England Chapter, will become the first Rita J. Kaplan and Susan B. Kaplan Curator of Jewelry.

The MFA has an outstanding collection of jewellery. Spanning approximately 6000 years the collection comprises objects from several continents representing a wide array of techniques, materials and functions. With the creation of the new position, and in recognition of a gift to the Museum from the Rita J. and Stanley H. Kaplan Family Foundation, a jewellery gallery for the display of the collection will be named in their honour.

"I'm delighted to be assuming the newly created Curator of Jewelry position", said Yvonne Markowitz. "The Museum has an exceptional encyclopedic collection of

jewellery and adornments, and its study, preservation and display will be a high priority. I'm extremely grateful to Susan Kaplan for naming this curatorship in honour of her mother, and share her passion for the world's oldest decorative art."

In addition to her work as a research fellow in the Department of Art of the Ancient World at the MFA since 1998, Markowitz has been the editor-in-chief of *Jewelry: Journal of the American Society of Jewelry Historians* since 1995 and contributing editor of *Adornment Magazine* since 2005. She received her BS in Biological Sciences from the University of Maryland, her MEd in Art Therapy at Boston University, and is a PhD candidate at Brandeis University in Egyptology in the Department of Classical and Oriental Studies. Additionally, she has been chairperson of the American Society of Jewelry Historians, New England Chapter, since 2002, and a frequent lecturer at the Annual Antique and Period Jewelry Conference since 1995. □

Joanna Whalley

## SJH Meetings

Unless otherwise stated, all 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.

**Tuesday 24 October**

**DAVID MITCHELL**

**The jewellery trade in Restoration London**

An examination from written sources of the jewellery trade in London during the second half of the seventeenth century. This will include innovations in design and manufacture, the roles of London goldsmith-bankers, and French goldsmiths and gem cutters residing in the City, together with the impact of the burgeoning diamond trade through Fort St George, India.

**Tuesday 28 November**

**MARC BASCOU**

**A collection of rings bequeathed in 1906 by Baron Arthur de Rothschild**

An account of a little-known bequest by Baron Arthur de Rothschild to the Musée de Cluny in Paris in 1906, consisting of rings mainly from the eighteenth century, but not on display for a considerable time. Marc Bascou was formerly a curator of the jewellery collections at the Musée des Arts Décoratifs in Paris.

**Tuesday 23 January 2007**

**VERITY WILSON**

**Fabric and Gems in China**

**Tuesday 27 February 2007**

**AGM followed by:**

**JOHN CHERRY**

**Rings of Power**

**Tuesday 24 April 2007**

**CHARLOTTE GERE**

**Jewels for Helen of Troy, Victorian femme fatale**

For those requiring further information, contact details for the Society are given on p. 86.

# Gem-A Conference to feature gem treatments and history

Gem-A's annual conference is your opportunity to meet gemmologists and others from throughout the gem and jewellery industry in an informative but informal atmosphere. The full programme includes a panel of international speakers, but also provides time for networking and social events. This year the Conference is being held on Sunday 5 November at the Renaissance London Heathrow Hotel. The speakers and topics include:

**Identification of heat-treated corundum. DR AHMADJAN ABDURIYIM** (Gemmological Association of All Japan)

**Travails through the jewel box. VICTORIA FINLAY** (author of the acclaimed *Buried Treasure: Travels through the Jewel Box*)

**Teaching gemmology in a rapidly changing world. DOUG GARROD** (GEM-A Senior Instructor)

**Getting the most out of basic gem-testing equipment. GRENVILLE MILLINGTON** (Independent Gemmologist)

**Recent research on the historical development of diamond cutting. DR JACK OGDEN** (Gem-A CEO and author on jewellery history)

**Various Indian occurrences of rubies and their characteristic inclusions. DR JAYSHREE PANJIKAR and K.T. RAMCHANDRAN** (Gemmological Institute of India)

**Yale, from diamond dealer to university founder. BENJAMIN ZUCKER** (Gem Dealer and Author)

The Conference fee to include a buffet lunch and VAT is £95 for Gem-A members, £110 for non-members.

For more details about the conference and additional events see: [www.gem-a.info/membership/conferences.htm](http://www.gem-a.info/membership/conferences.htm) or call Mary Burland on 020 7404 3334.

### London

**Tuesday 5 December**

**Private Viewing of sale to include the works of ANDREW GRIMA**

Bonhams Auctioneers, New Bond Street, London W1, have kindly arranged for a private viewing and a short talk for Gem-A members on a sale to include the works of Andrew Grima.

Further details of this event are given on p.103.

### Midlands Branch

Friday meetings will be held at the Earth Sciences Building, University of Birmingham, Edgbaston. For information contact Paul Phillips on 02476 758940 email [pp.bsfcgadga@ntlworld.com](mailto:pp.bsfcgadga@ntlworld.com)

**Friday 27 October**  
**PROFESSOR DR HENRY HÄNNI**  
**Gemstones A-Z**

**Friday 24 November**  
**PEGGY HAYDEN**  
**Nineteenth-century jet and other black jewellery**

**Sunday 26 November**  
**Instrument training day**

**Saturday 9 December**  
**54th Anniversary Dinner**

### North East Branch

For information call Mark Houghton on 01904 639761 email Mark at [markhoughton@hotmail.co.uk](mailto:markhoughton@hotmail.co.uk) or Sara North [Sara\\_e\\_north@hotmail.com](mailto:Sara_e_north@hotmail.com)

**Wednesday 1 November**  
**BRIAN JACKSON**  
**Gem collecting in Russia**

### North West Branch

Meetings will be held at YHA Liverpool International, Wapping, Liverpool L1 8EE. For further details contact Deanna Brady on 0151 648 4266 or Ray Rimmer [rrrr001c8559@blueyonder.co.uk](mailto:rrrr001c8559@blueyonder.co.uk)

**Wednesday 15 November**  
**AGM and social evening**

### Scottish Branch

For information call Catriona McInnes on 0131 667 2199, e-mail [scotgem@blueyonder.co.uk](mailto:scotgem@blueyonder.co.uk) website [www.scotgem.demon.co.uk](http://www.scotgem.demon.co.uk)

**Monday 27 November**  
**ALAN HODGKINSON**  
**Opal Workshop**

### South East Branch

For information contact Peter Wates at [peter\\_at\\_GASEB@yahoo.co.uk](mailto:peter_at_GASEB@yahoo.co.uk)

**Sunday 29 October**  
**Jem Jumble**

### Gem Discovery Club

The Gem Club meets every Tuesday evening when we examine the widest possible variety of stones.

#### Gem Club Specialist evenings

**Tuesday 7 November**  
**JASON WILLIAMS**  
**Brain tweezers**

Do you flick stones across the room when you use your tweezers or fumble when you open a stone paper? Help is at hand at Gem-A Gem Club. You might be a skilled gemmologist, but how would you fare in the real world of fast-paced gem decisions and handling? How quickly can you count the stones in a packet with your tweezers? Or spot the one rogue? Or sort them into relative values? Come to Gem-A Gem Club and you will have the opportunity to test your skills under the expert guidance of gem dealer Jason Williams. Bring tweezers, your loupe and a sharp brain. This evening will be an eye-opener and a fun experience for all gemmologists, students to pros alike.

**Tuesday 12 December**  
**CIGDEM LULE-WHIP**

Cigdem will discuss her recent research on diaspore and bring along samples of stones including those currently circulating on the market.

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