

Gems & Jewellery

October 2007 Vol. 16 No.4



MARCUS MCCALLUM FGA

PRECIOUS STONES, BEADS & PEARLS

A wide range of precious and semi-precious stones, beads and freshwater pearls, personally selected from around the world.

Unusual stones a speciality.

ROOM 42-44, NEW HOUSE, 67-68 HATTON GARDEN, LONDON EC1N 8JY
TELEPHONE: 020 7405 2169 FACSIMILE: 020 7405 9385

Fellows & Sons

a u c t i o n e e r s & v a l u e r s

- 40 specialist sales each year
- Professionally qualified gemologists and diamond graders on our staff
- Antique and Modern Jewellery (8)
- Secondhand Jewellery and Watches (24)
- Wrist and Pocket Watches (4)
- Silver, Plated Ware, Coins and Medals (4)
- Competitive commission rates
- Speedy settlement
- Illustrated catalogues posted to clients across the United Kingdom and abroad
- Collections and deliveries arranged across the United Kingdom
- Internet database of over 1500 active users of our website www.fellows.co.uk

Augusta House, 19 Augusta Street, Birmingham. B18 6JA

Tel: 0121 212 2131 Fax: 0121 212 1249
Email: info@fellows.co.uk Website: www.fellows.co.uk



Gem momentum

Momentum is building up for our celebrations of One Hundred Years of Gemmological Education in 2008. The year will kick off with a Gala Diner with the Accredited Gemologists Association (AGA), originally our US alumni group, during the Tucson gem show in early February. A variety of functions and events will follow leading up to a Graduation and Awards Dinner in Hong Kong and our hosting a three day European Gemmological Conference in the London area in the autumn (dates to be confirmed).

Celebrating one hundred years of gemmological education is something special, of course, but next year is also about establishing the basis for the next century. Our Gemmology Diploma, leading to election to the coveted FGA membership status, is viewed as the highest status international gemmological qualification. We are proud of this, but we are also aware that gemmology is changing and so are students' lifestyles and expectations. Courses have to be provided and supported in new ways, so planning how to develop our courses for the coming years has meant considering a whole range of factors from what gem types and equipment need to be covered to the choice of internet delivery mechanisms. The most fundamental decision we made was not to 'dumb down' our courses or make them more superficial and easier to complete. Admittedly, we could make far more money if we chose the easy route, but the modern gem world is challenging and all the feedback we received was that a high status, international gem course was essential and the Gemmological Association of Great Britain was the organization with the experience and reputation to provide it.

That, of course, takes money and that is why we, as a UK-based educational charity, have established two ways in which our members and graduates can support the continued provision of top level gemmological education and information around the world. The first opportunity we provide is our 100 Club – whereby existing members and Fellows can donate a minimum of £1000 towards the development, encouragement and sustainability of high-level gemmology (brochures giving details of the 100 Club are enclosed for all Gem-A members). The second opportunity is Educational Sponsorship aimed at businesses and corporations who wish to support the continued provision of top-level gemmological education. Brochures about these initiatives may be requested along with further information from our offices.

Both gem education and laboratory testing were first established in Great Britain, both with the financial support and foresight of the gem and jewellery industry. We need your continued support and enthusiasm again. Thank you.

Jack Ogden
 Chief Executive Officer
 Gemmological Association of Great Britain

PUBLISHED BY
The Gemmological Association of Great Britain
 27 Greville Street, London EC1N 8TN
 t: +44(0)20 7404 3334
 f: +44(0)20 7404 8843
 e: info@gem-a.com w: www.gem-a.com
 Registered charity No. 1109555

AND

Society of Jewellery Historians
 Scientific Research
 The British Museum, London WC1B 3DG
 e: jewelleryhistorians@yahoo.co.uk
 w: www.societyofjewelleryhistorians.ac.uk
 Registered charity No. 282160

EDITORIAL BOARD

Roger Harding, Harry Levy, Michael O'Donoghue,
 Jack Ogden, Joanna Whalley, Muriel Wilson

MANAGING EDITOR & ADVERTISING EDITOR
 Mary Burland

DESIGN & PRODUCTION

Harley Marketing Communications, UK

Copyright 2007 ISSN 1746-8043

For mediapack and advertising rates contact
 Mary Burland at The Gemmological Association

Any opinions expressed in *Gems & Jewellery* are
 understood to be the views of the contributors and
 not necessarily of the publishers

Gems & Jewellery

October 2007 Vol. 16 No.4

Contents

Around the Trade	3
Shows and Exhibitions	5
Hands-on Gemmology	6
Gems and Minerals	10
Jewellery	18
Salesroom News	21
Recent Events	22
Stone Scoop	24
Book Shelf	25
SJH Events	27
Gem-A Meetings and Events	28

Cover:



A diamond, ruby, garnet and topaz ornament in the Treasury of the Archdiocese of Évora. Photo by Carlos Pombo Monteiro © Fundação Eugénio de Almeida, Évora. See Gem Discovery Club, p.6.



Mabé pearls. Photo courtesy of Maggie Campbell Pedersen. See Mabé or not Mabé? p.13.



Late eighteenth-century button with stamped picture of a seventeenth-century VOC ship. Photo © Jane Perry. See 'I much wish for some Spanish or Norwegian silver buttons', p.18.



Gold and hardstone necklace. Courtesy of Museo del Oro, Bogotá. See The Art of Gold, p.26.

ARE YOU IN THE DARK?

Not a problem with the new Gem-A LED Loupe

Ideal for examining jewellery and gemstones when you do not have access to a light source

21 mm 10x triplet lens (18 mm observation) with built-in LED diffused daylight lighting all in a handheld 10x loupe

Three watch battery cells (included) give up to two hours continuous illumination.

Only £25.00 plus VAT
including a leather pouch

Gem-A Instruments
27 Greville Street (Saffron Hill entrance)
London EC1N 8TN, UK
tel: +44 (0)207 404 3334 f: +44 (0)20 7404 8843
e: shop@gem-a.com

www.gem-a.com/shop/shopIndex.htm



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 receive *Gems & Jewellery* five times per year. The current maximum annual subscription is twenty eight pounds.

The Society of Jewellery Historians
Scientific Research, The British Museum,
London WC1B 3DG

e: jewelleryhistorians@yahoo.co.uk w: www.societyofjewelleryhistorians.ac.uk

The London Diamond Bourse and Club

In the year that the WFDB celebrates its 60th anniversary, **HARRY LEVY** provides some personal reflections on the London Diamond Bourse and its history

London started to become an important centre for diamond trading and distribution in the seventeenth century. Diamonds came to England initially from India, where the East India Company was prominent, but in the eighteenth century diamonds had been found in Brazil and these began to appear in Europe, commonly via Portugal. Jews were influential in this trade, but having suffered once under the Inquisition in Spain, were again expelled as the Inquisition moved on to Portugal. Many fled to Amsterdam or Latin America, ending up in Brazil.

Jewish traders sent diamonds to Amsterdam, which grew in importance, and since Jews had been rehabilitated in England by Cromwell, the Jewish merchants here began to collaborate with their counterparts in Amsterdam in bringing diamonds to London. They did not have a monopoly in this trade as there were many trading companies handling diamonds, but they had an advantage in having a chain of co-religionists from Amsterdam to Lisbon to Brazil.

In the late nineteenth and early twentieth centuries Southern Africa began to produce diamonds and DeBeers was founded under Cecil Rhodes in 1870. They started buying out smaller companies and prospectors and by 1926 the Oppenheims had control of the company. They moved their distribution headquarters to London, developing the 'sight holders' method to sell their rough. This forced the cutters in Amsterdam and Antwerp to come to London and merchants began to trade here. However, many such merchants were not able to afford office premises, so they united to acquire premises near the De Beers offices in Charterhouse Street and form the Diamond Club in the late thirties. Their numbers were added to by merchants fleeing the Nazi invasions of Holland and Belgium.



Freddy Hager (right), President of the London Diamond Bourse and Club, presenting a certificate of appreciation to Gareth Penny, Managing Director of the Diamond Trading Company, during the opening ceremony of the bourse's new facility. On the left is Harry Levy, Vice-President of the London Bourse.

Merchants who traded in polished diamonds found themselves having the same problems as their rough diamond trade colleagues and formed themselves into an association known as the London Diamond Bourse in the early 1940s. Like many trading associations that historically started in London coffee shops the polished diamond traders started frequenting a café in Greville Street. The premises of the Club and the Bourse were both in roads off Hatton Garden, and by now Hatton Garden was known as the centre of the diamond trade. Those belonging to the Bourse took over the first floor of the café with entry restricted to their members and a 'sergeant' was appointed to guard the premises.

I remember as a child being taken by my father, a member of the Bourse, to the Bourse premises in Hatton Garden, but being a child I was not allowed in. I was left with the waitresses in the café, but then an arrangement was made that I could be smuggled upstairs, provided

nobody noticed me. I was hidden under coats and thus got past the sergeant. My memories are of a very smoke-filled room almost like a London smog (everybody smoked then), older men huddled together round small tables talking in whispers in languages I could not understand (probably Yiddish, German and French). There was the occasional raised voice in English to the waitress: "get me a coffee" or "get me a packet of cigarettes", and the amplified voice of the sergeant, using a primitive loudspeaker system, asking for a member to come for a telephone call or to see someone waiting downstairs for him. For some, diamonds may be in their blood, for me it was in my lungs. The members eventually took over the whole café and a sign appeared over the door that this was the London Diamond Bourse.

Both the Bourse and the Club soon needed larger premises, because of increased membership. The Club moved into a former residence of Sir Moses Montefiore, and the Bourse to



The "state-of-the-art" trading area at the LDBC, opened in 2004.

larger premises at the bottom of the Garden before moving into a new office development in the centre of the Garden, taking over a purpose-built first floor.

In 1980 the Gem-A's site in Hatton Garden was developed into a large office complex and both the Bourse and Club were approached to move in there, the developers hoping that if these organizations were there they would induce

traders to take office space in the new premises. The Club had by now purchased the building they were in, but the Bourse had an offer of attractive rental and good facilities and decided to move.

In the early 1990s the diamond trade in London began to contract, and both the Bourse and Club were losing members. Talks of a merger began and the Club, wanting to develop their site, persuaded the Bourse to join them in new developed and secure premises. The development was based on letting out the remaining spaces as offices, but with a downturn in the property market, this project eventually collapsed. The old site of the London Club is now a residential block. Discussions between the Bourse and Club became somewhat protracted but eventually a new organization came into being in 1994 called the London Diamond Bourse and Club (LDBC). It occupied premises on the second floor, but with new landlords wanting higher rentals an agreement was reached in 2004 to move to the first floor, into a space not as desirable as that on the second floor. But with a saving of money now the LDBC was able to have a state-

of-the-art modern trading area and the premises are probably one of the finest of any Bourse in the World.

Membership of the LDBC is open to anyone involved in the diamond and jewellery trade, but is subject to the applicant being established and of good standing within the trade. This creates a catch 22 situation for someone new to the trade, as he would need the Bourse to develop his trade, but does not have the experience or track record to become accepted as a member.

Being a member gives one access to similar Bourses throughout the world. They are part of the World Federation of Diamond Bourses (WFDB). This was established in 1947, uniting under one umbrella a total now of 26 Bourses in 17 countries with new ones being established every year and wanting to join.

Happily, Bourses flourish both in times when the diamond trade is active and when there may be a recession in certain centres. In these times, traders need to contract and save on expenses and this is when they can use the trading floor of a Bourse as their office and place of work. □

Tucson 2008

Gem-A at the world's largest gem and mineral fair

AGTA Gem-Fair

Gem-A's booth at the AGTA GemFair Tucson has become a regular feature and provides the opportunity for members and students to get an update on Gem-A activities, advice on their studies or simply to meet Gem-A personnel.

There will also be a chance to refresh your gem testing skills. As part of the AGTA seminar programme, Doug Garrod, Education Executive at Gem-A, will give a hands-on presentation on basic gemmology instruments'.

AGA and Gem-A Gala Dinner Wednesday 6 February

Following the Accredited Gemologists Association (AGA) Conference, AGA and Gem-A will co-host a Gala Dinner celebrating One Hundred Years of Gemmological Education.

AGA was originally formed in 1974 by Antonio 'Tony' Bonanno for alumnae of the Gemmological Association of Great Britain.

Further information in the December issue of *Gems & Jewellery* and, soon, at www.gem-a.com and <http://accreditedgemologists.org/index/htm>.



Gem-A Group Visit to Tucson 3 to 16 February

Visit Tucson with the Gem-A group and benefit from the knowledge of your guides to help you find your way around the many hundreds of booths.

Members of the group will also visit the Desert Museum, a world-renowned zoo, natural history museum and botanical garden, all in one place.

Said Elizabeth Passmore, a member of the 2007 Tucson group: "We could look and learn together or wander alone among the booths searching for that special thing. I had a list of minerals and gems I wanted to see or buy ... and found all the items on my list." (*Gems & Jewellery*, April 2007, p.6.)

Price: £1370, to include flights from the UK, transportation by coach, and bed-and-breakfast accommodation.

Places are strictly limited so book early to make sure of your place on this exciting trip.

For further information go to www.gem-a.com/membership/fieldTrips.htm or contact Doug Garrod on +44 (0)20 7404 3334 email doug.garrod@gem-a.com.

Ingenuity at IJL

A refreshing mix of creativity and resourcefulness was evident at Earls Court during International Jewellery London in September, with jewellery and gem enthusiasts at the venue.

An impressive new Central Boulevard, Boulevard Bar, Piano Bar and overall layout of IJL complemented the grandeur of the boulevard stands and set the standard for the show. With awards encouraging new and outstanding talent, as well as visiting companies making training opportunities for employees, the show delivered innovation.

Maintaining a fresh company perspective is important to Christopher George Jewellers, who decided to take a hands-on training approach with their employees in the jewellery buying process. With consumer demographics, the market, cost and display concerns in mind, each employee has been asked to purchase for the company at IJL within a set budget. A sales contest for the objects purchased will be tracked from 1 November to 31 December 2007. The idea has developed an interest and awareness in the methods of jewellery retail amongst employees. Kerry George from Christopher George says: "I always see something really new and exciting at IJL and I hope they feel the same. When they have influence in the buying process, they can enjoy it more."

Gem-A was happy to meet members and prospective students at IJL, and was proud to launch its new sponsorship initiatives, partnering with members and corporations who want to be involved with the advancement of gemmological education and research. Excited about celebrating one hundred years of gemmological education in 2008, Gem-A hopes to encourage gem awareness and ethics with its upcoming activities and events.

Doug Garrod, Gem-A Senior Education Executive, presented seminars as part of the IJL seminar series. The subject of the first seminar presented on the opening day was pearls, looking particularly at how the structure and construction of the various types affect their appearance. The transformation of diamond from the rough crystal to the cut gemstone was Doug's second seminar, covering both the traditional process and how modern technology is transforming the cutting process. □

C.W. Sellors presented with Gem-Empathy Award



Gem-Empathy Award presentation at IJL. From the left: James and Chris Sellors, and Jack Ogden and Olga Gonzalez of Gem-A.

The Gem-Empathy Award, sponsored by Gem-A, was awarded this year to C.W. Sellors for outstanding use of gemstones in their exhibitor display at IJL which included appealing original designs and accurate descriptions.

An established company with a commitment to their British Heritage, C.W. Sellors, based in Ashbourne, in the Derbyshire Peak District, best known for their concentration on Derbyshire blue john and Whitby jet. Impressed with the quality of their attractive pieces and descriptions, our judges were delighted to meet Chris Sellors and his son James and



present them with the award. C.W. Sellors highlights include the launch of the Love Hearts Jewellery Collection and a limited edition Rolo design.

Said Chris Sellors: "While we pride ourselves on keeping alive age-old jewellery-making traditions, we also take full advantage of modern manufacturing techniques to ensure innovation and craftsmanship in our designs." □



Illustrated are designs featured at IJL by C.W. Sellors.

Above: Unique handmade silver chunky honey amber and blue john dropper necklet with matching two-stone ring.

Left: Handmade 18ct yellow gold cushion-shaped jet and diamond dropper pendant on barleycorn chain with matching drop earrings.

Gem Discovery Club

Gems in Portuguese Treasures

On Tuesday 1 May Rui Galopim de Carvalho, a Gem-A Fellow from Portugal and a gem specialist whose knowledge and enthusiasm has made him a truly great ambassador for gemmology and gem history, introduced Gem Discovery Club members to the world of seventeenth- and eighteenth-century Portuguese gemstones.

His talk drew on his research into this subject, and the study and preparation for his recently published *Pedras Preciosas na Arte e Devoção: Tesouros Gemológicos na Arquidiocese de Évora (Precious Stones in Art and Devotion: Gemstones Treasures of the Archdiocese of Évora)*. Privately published, Fundação Eugénio de Almeida, 2007.

Rui described the various gemstones, their origins and how they were traded and cut. Portugal had played a fundamental part in the coloured gemstone and diamond trade from the late fifteenth century when the Portuguese navigator Vasco Da Gama had opened up the direct sea trade to India and the East Indies, and this role was greatly enhanced by the results of numerous exploration campaigns into the interior of Brazil, the famous 'bandeirantes', that

lead to the discovery of very interesting gem deposits.

With a series of spectacular illustrations of gem- and diamond-encrusted Portuguese jewellery and *objets d'art*, including close-ups, Rui discussed diamonds, covering the development of the brilliant cut during the later part of the seventeenth century and how the entire European diamond market was influenced by the discovery of diamonds in Brazil in the 1720s. Other South American gems, such as topaz and quartz varieties, were very much in evidence.

Significant quantities of deep orange, almost reddish topaz began to arrive in Portugal in the 1750s and were soon much sought after. Demand outstripped supply, however, and recourse was made to foils behind the stones tinted orange to red with pigments that have often faded or discoloured with time. Topazes were by no means the only foiled stones.

Examination revealed that some of the amethysts in the treasure were coloured quartz with red or purple backings. Gemmological characteristics revealed that, as expected, many of the emeralds came from the mines in Colombia.

Other gems in the treasures mentioned by Rui included amethyst, chrysoberyl, citrine, garnets, goshenite, rock crystal and ruby, as well as organic materials such as amber, coral and pearl.

It is seldom that an expert gemmologist and jewellery historian has in-depth access to such a major repository of gem treasures. Gem Discovery Club members were privileged to hear Rui speak about his research in his uniquely articulate and passionate style. We truly hope that his magnificent book, a copy of which he presented to the Gem-A library, will be publicly available in due course. □



A diamond, ruby, garnet and topaz ornament in the Treasury of the Archdiocese of Évora photographed by ordinary and ultraviolet light. The centre stone is the foiled topaz, some of the apparent rubies are garnets. Photos by Carlos Pombo Monteiro © Fundação Eugénio de Almeida, Évora

A cut above average

On Tuesday 11 September Peter Rome and John Taylor of Charles Mathews (Lapidaries) took Gem Discovery Club members on a fascinating tour through the art of fine gem cutting. The last surviving commercial hand gem cutters in Britain, perhaps across Europe, they eschewed mechanization and still use hand-cranked wheels as these provide an accuracy and 'feel' for the stone impossible with electric or other powered equipment.

They pointed out that gem cutting was a very different craft to diamond cutting and that, at the top end of the scale, gems were cut for colour not weight. They explained that in recutting a fine stone to maximize colour – an important part of their work – 20-30% of weight might be lost, but there could still be a significant increase in value. Colour depended on light and the light path through the stone. Ideally each front facet should be matched by, and parallel to, a back facet. The modern trend for artistic, multifaceted cuts might add sparkle to mass-market gemstones, but was seldom of benefit to a fine-quality stone.

Cutting and polishing are very different things and traditionally carried out by different people. As a rule of thumb, it took three times longer to polish a gemstone than cut it and so in the past there were three polishers to every cutter in a cutting workshop. With just the two of them working now, Peter (the cutter) also produced cabochons and did a variety of repairs to stone carvings, such as Fabergé objects.

Gemmologists were particularly interested to learn how practical experience had given the two artists an intimate feel for and understanding of the stones. Participants learned how polishing in the right direction could close up a fissure – a task often requested by gem dealers with especially valuable gems – and how the feel of the stone against the wheel and even the sound it makes provide vital guidance. There were also national differences the expert could recognize – for example the French tended to prefer larger tables; that meant that the gem looked larger, at the expense of its colour.

Many of the Kashmir sapphires coming onto the European market after the discovery of the mines in the 1880s had been cut at Charles Mathews. Since each cutter and polisher provided almost an individual fingerprint in the way they handled a stone,

these older cut Kashmir sapphires could often be recognized.

The mention of gem origins stimulated comments and questions from the audience about this topic. It was pointed out that previous generations of stone dealers tended to use terms like 'Kashmir sapphire' or 'Burma ruby' to describe colours, not actual geographical origins – a source of much confusion today. Nevertheless, our guest speakers' familiarity with rough and cut gems, and almost unrivalled experience in handling and cutting them, meant that they often had considerable insight into origins. The answer to the direct question – "How often did you agree with laboratory origin reports?" – drew a smile and an answer that would have dismayed many a gemmological laboratory.

As one particular example, Peter Rome explained how Kashmir sapphire crystals had a characteristic and recognizable form. Gems cut and polished from the two ends of the crystals, with their table facets perpendicular to the main crystal axis provided sapphires that most laboratories recognized correctly as Kashmir. However, gems cut from the mid-sections of the crystals, with their table facets parallel to the main crystal axis, had a very different appearance and colour, and gemmologists often misattributed them to Burma. They also had very individual insights into treatments noting, for example, that natural stone cut 'more smoothly' than treated. The prevalence of heated corundum on the market had even caused them to adapt their cutting technique, because of different behaviour on the wheel. For example, the girdle edges of heat-treated corundum were liable to crumble in cutting



These two synthetic rubies were used during the presentation to illustrate difference between hand and machine cutting. The one on the left was machine cut and the other had been hand-cut by Charles Mathews. The stones were subsequently donated to Gem-A.

A lust for lustre

Held every Tuesday evening at Gem-A's London headquarters, the Gem Discovery Club provides the opportunity for hands-on examination and informal discussion of a wide variety of gem materials. Once a month a guest specialist brings along a selection of gems for examination and also provides a brief introduction.

The November specialist evening is to be held a little early on **30 October**, to enable those visiting London for the Gem-A Conference and Graduation Ceremony to attend. The specialist will be Dr Jack Ogden who will speak on 'A Lust for Lustre, 2500 years of the pearl trade from Alexander's armies to the Gem Testing Laboratory', encountering along the way a variety of intrepid travellers; connoisseurs, charlatans and sharks; and diverse divers. Jack will bring along a selection of pearls to examine that will bring Gem Discovery Club participants out of their shells.

The fee to attend the specialist evening is £5.00 for Gem-A members (no further charge is made for those who are already Gem Discovery Club members).

if they cut towards the edge, so they now started at the edge.

When asked about what range of gems they cut, they explained their simple rule of thumb – they didn't cut anything with an 'ite' on end. This was something of an exaggeration, of course, and when they turned down the task of recutting an important alexandrite, this had not been due to its suffix, but to their recognition of the stone as a synthetic.

The evening was a wonderful journey into traditional gem cutting and, in particular, helped younger gemmologists to understand the extraordinary importance of experience and constant exposure to gems. Our traditional cutters left the complex gemmology to others and relied on the gem cutters' traditional tool – a 6x loupe. Many participants left the meeting thinking that they had been privileged to share the results of a sixth sense as much as six-times magnification. □

“What do you think of this ruby?”

GRENVILLE MILLINGTON gives his opinion on a treated ruby

The question, “What do you think of this ruby?” makes a change from the usual question that accompanies a red stone, “Do you think this is ruby?” This stone was brought in by a shop owner in the Birmingham Jewellery Quarter, having been offered it by a gem dealer.

The thing about the stone was that it was big, at least by ruby standards. I remember, not too long ago, that anything over 7 x 5 mm in ruby counted as a big stone. If you asked the dealers for something like 9 x 7 mm there was a lot of tut-tutting before they eventually came up with something that didn't look that good, but was twice the price you wanted to pay.

Now here was a supposed ruby that was 13.3 x 10.9 mm and 7.0 mm deep, weighing 9.01 ct.

I have to say I've been shown several quite large rubies, set in gold mounts with a few low quality diamonds to make it seem worthwhile, and offered by TV sales channels and internet sites.

At this point I should state that the shop owner had been offered this stone as a ruby with the qualifying term ‘treated’. The dealer could offer no more information, so that was what I was given – a loose stone described as treated ruby.

First impressions were that it was very big, of quite attractive, slightly darkish raspberry red, obviously with inclusions, but with some transparency and life. The spectroscope (first port of call for anything supposed to be ruby) showed the usual, typical ruby spectrum although not particularly strong. Refractometer readings were 1.762 – 1.770, so no doubt about ruby material. One thing about the look

of the stone, examined in the usual set-up of 10x lens over a white pad, was that it seemed to have a bluish haze. This was explained by examination under the microscope, at about 20 to 30 times magnification, which showed extensive

fractures throughout giving a blue flash and a general roiled appearance.

Inclusions were a mixture of rounded crystals, and round and flattened bubbles. In fact, a good percentage of the stone I was examining consisted of air bubbles and filling material (probably glass). A top light of the microscope revealed fine silk needles.

The fractures reaching the surface were easily visible across the table facet.

Therefore my reply to the shop owner's original question, “What do you think of this ruby?” was that the stone was ruby of natural origin with extensive glass infilling.

GRENVILLE MILLINGTON is an independent gemmologist who has provided a gem testing service in the Birmingham Jewellery Quarter for many years.

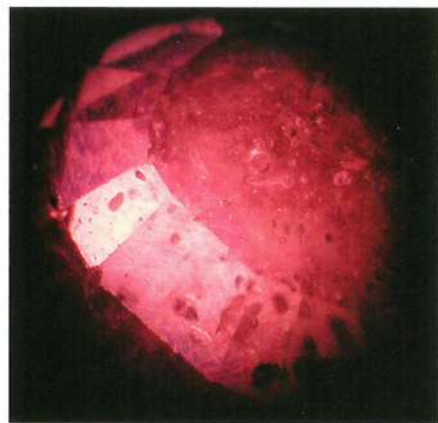


It did, however, look quite attractive, although the raspberry tone was not of fine ruby red, and the transparency was just good enough to give it some depth and life. But how stable this stone would be when mounted as a ring - I couldn't answer that.

And, by the way, the asking price for the ruby by the dealer was – £35 per carat! Ah, the mystery and romance of the precious stone. □



The surface-reaching filled fractures at 20x magnification (above right) and with reflected light (above left).



A view of the ruby from the back showing filled cavities on the highlighted facet, and the large size of the included bubbles.

Further reading

A note on glass-filled rubies examined at the Gem Testing Laboratory was given in *Gems & Jewellery*, September 2005 (p.53). In the same issue, Harry Levy looked at the ethics of selling treated stones in *Trick or Treat* (p.51).

See also *The Journal of Gemmology*, 2006, 30 (1/2), p. 37, for a report on rubies with lead glass fracture fillings by C. Milisenda, Y. Horikawa, Y. Manaka and U. Henn.

ISLAND OF GEMS

An exhibition of Sri Lankan gems
12th SUCCESSIVE YEAR

Friday 23 to Sunday 25 November
10:00 a.m. to 7:00 p.m.

Venue: Shaftesbury Hyde Park Hotel
1-9 Inverness Terrace, Hyde Park
London W2 3LB

Entrance fee: £6.00 to include brochure and
sample gemstone. Children under 12 years free.

D.H. Ariyaratna FGA DGA t/a Sri Lanka Gems
PO Box 1837, London N17 9BW
tel./fax: 020 8807 8252
email: sri@lankagems.co.uk
www.lankagems.co.uk

We offer an ultrasonic drilling service

Wessex Impex Ltd

Est. 1966

Stonebridge Farmhouse, Breadsell Lane,
St Leonards-on-Sea, East Sussex TN38 8EB

tel: 01424 830659

fax: 01424 830485

STUDENTS . . .

. . . do you have natural coloured,
untreated corundum in your
reference collection?

If not, you should have – you really
do need to know the difference!

I have an instructive range amongst a large
stock of coloured stones. Stock lists available
(please send 12 first class stamps).

Nola French t/a A.J. French FGA

7 Orchard Lane, Evercreech,
Somerset BA4 6PA

t: 01749 830673

e: nolafrench@googlemail.com



Rubies & Sapphires

For The Discerning Jeweller



View & Order Online

www.apsara.co.uk

t: 0845 056 0055

t: 0207 100 7879

e: info@apsara.co.uk



Crystal Myths

Expert evaluation by skilled lapidary



All kinds of lapidary work carried out including repolishing,
repairing and designing of modern cuts. Gemstones cut to your specifications.

Selection of stones available to meet your requirements.

Unlock the potential and increase the value of your stones by recutting with
minimal loss for maximum brilliance and fire.

Contact: Kaneel Mathurata, 165 Queens Road, London SE15 2ND

tel/fax: 020 7358 0526

• mob: 07961 132526

e: info@crystalmy.com

• web: www.crystalmy.com

Lapidary, the art of cutting all coloured gems by an expert, will enhance and increase the value of a gem.



UNITED KINGDOM FACET CUTTERS' GUILD

(A non-profit making Organisation)

Interested in cutting gemstones
yourself?

If so, then you would benefit from
membership of the **UKFCG**.

Free help, advice and six regular
information packed newsletters per year.



For more information Contact:

Membership Secretary

UKFCG

P.O. Box 2480

Stoke on Trent

ST7 2WT

Website: [http:// www.ukfcg.org](http://www.ukfcg.org)



Gems & Jewellery



To advertise in
Gems & Jewellery
contact:

Mary Burland
Gem-A
27 Greville Street
London EC1N 8TN

t: 020 7404 3334

e: mary.burland@gem-a.info

Gem-A MailTalk

**The email-based forum for
communication between members**

- Share comments and ideas
with other members
- Ask or answer questions
- Receive regular news from Gem-A

Have you registered yet?

For instructions on how to register go to
www.gem-a.com/information/mailTalk.htm
or contact Jack Ogden at jack.ogden@gem-a.com

Namak Mandi

Ehtesham Ullah Khan FGA and Sarwar Khan Marwat report on the Gemstones Market at Peshawar, Pakistan



Situated in Peshawar in the North-West Frontier Province, Pakistan, is the major gemstone market Namak Mandi (pictured left).

Set up in the early 1960s for the trading of rock salt ('Namak Mandi' translates as 'Salt Market'), gemstones were gradually introduced in the late '70s. An influx of refugees from Afghanistan in the early '80s, brought more gems to the area and Namak Mandi eventually became a dedicated gemstone market, no longer trading in salt. It is now one of the largest rough gemstone markets for trading stones from Uzbekistan, Tajikistan, Afghanistan, Iran, China including

Azad Kashmir and Northern Areas of Pakistan.

The sale of gems at Namak Mandi can be divided into three distinct groups. Rare minerals and those complete with the matrix are sold to showrooms, museums and to educational institutes or exported directly to the international gemstone markets. Rough and cut high-quality crystals are either sold to the jewellery manufacturers within Pakistan or exported to the international gemstone markets. Rough stones of low and medium quality are sold in lots to the local dealers and lapidaries for cutting and polishing.

A variety of negotiating systems are

Gemstones from the areas surrounding Peshawar and available at Namak Mandi

<i>Actinolite</i>	District Swat, Bunji and Chilas, Northern Areas
<i>Agate</i>	Dir Kohistan and Nagar Parker, Sindh Province
<i>Aquamarine</i>	Shigar, Dusso (Skardu), Roundu District Baltistan and in District Gilgit, Northern Areas and Azad Kashmir, Pakistan
<i>Axinite</i>	Warsak Hills (N-W.F.P.), Kurram Agency and Balochistan Province
<i>Brookite</i>	Balochistan Province
<i>Emeralds</i>	District Swat, Mohmand and Bajour Agencies and District Gilgit, Northern Areas
<i>Epidote</i>	Malakand and Mohmand Agencies, District Swat and District Gilgit, Northern Areas
<i>Feldspar and Moonstone</i>	District Chitral (N-W.F.P.), Skardu (Baltistan) and District Gilgit, Northern Areas
<i>Garnet including green garnet</i>	Swat, Malakand and Bajour Agencies and spessartine garnet from Azad Kashmir
<i>Idocrase</i>	Mohmand Agency
<i>Pargasite</i>	Hunza Valley locally called 'Hunza emeralds'
<i>Peridot</i>	Sput-Hazara Kohistan unsettled area
<i>Quartz (rock crystal)</i>	Parachinar (Kurram Agency), Skardu (Baltistan), Gilgit, Astore, Northern Areas
<i>Ruby</i>	Balakot and Batakundi-District Mansehra, Timurgarah (N-W.F.P.) Hunza Valley, Northern Areas, and in Shontar and Neelum Valleys of Azad Kashmir
<i>Sapphire</i>	Balakot District Mansehra, N-W.F.P., Hunza Valley, Northern Areas and Northern Kashmir
<i>Spinel inc. blue spinel</i>	Hunza Valley, Northern Areas
<i>Topaz</i>	Pink topaz near Katlang District Mardan; other colours in Shigar, Roundu, District Baltistan and District Gilgit, Northern Areas and Azad Kashmir
<i>Tourmaline</i>	Garam Chashma, District Chitral (N-W.F.P.), Roundu, District Baltistan, in the Eastern part of Gilgit, Northern Areas and bi-colour tourmaline from Neelum Valley-Azad Kashmir
<i>Turquoise</i>	Chagai Hills, Balochistan Province
<i>Zircon</i>	Chilas and District Gilgit, Northern Areas

Gemstones from other areas traded at Namak Mandi

<i>Pakistan</i>	amethyst, anatase, apatite, fluorite, bastnaesite, clinozoisite, chondrodite, goshenite, helvite, hackmanite, hercynite, lazulite, monazite, morganite, rutile, parisite, sodalite, sphene, scapolite, tanzanite, xenotime, zoisite and zircon
<i>Afghanistan</i>	emerald (Panjshir), ruby (Jegdalek), tourmaline (Laghman), lapis lazuli (Madan-e-Char), aquamarine, kunzite and fluorite
<i>Tajikistan</i>	ruby and sphene
<i>China</i>	emerald and scapolite
<i>Iran</i>	green garnet and turquoise

employed in the different market places. At Namak Mandi, it is customary to be seated with the buyer on a carpet or white mattress on the floor behind curtains in a locked room, in the poor light of a table lamp. The host office or buyer arrange for a negotiator to be present who communicates price (obviously including commission) by hand signals under a grubby handkerchief to the owner to finalize the deal with the buyer. Fortunately nowadays, being aware of the time-wasting process in this performance, deals are conducted by a simple exchange of calculator values, occasionally combined with heated phone calls to finalize the price with the owner.

Although Pakistan has a huge potential

for a gemstone mining industry, mining is currently hindered by 'fox holes' created by small scale mining operations using antiquated methods and indiscriminate blasting, in processing, by a lack of skill in modern and sophisticated cutting and polishing methods, and lastly it suffers from a lack of proper certification and testing services for gemstones.

Gem-A is actively working with various organizations within Pakistan to help develop gemmological education there, including the Department of Mining Engineering, N-W.F.P., University of Engineering and Technology, Peshawar. Jack Ogden is grateful to Ehtesham Ullah Khan and his colleagues for their enthusiasm, help and hospitality during

his visit to Peshawar and the Namak Mandi earlier this year. □

About the authors

Engineer/gemmologist Ehtesham Ullah Khan is Assistant Professor, Gemstone Development Centre, Department of Mining Engineering, N-W.F.P., University of Engineering and Technology, Peshawar (Pakistan).

Research Consultant Sarwar Khan Marwat is an Ex-Project Manager/ Chief Chemist, Mineral Testing Laboratory, Government of North-West Frontier Province, Pakistan.



(left) Gem dealer Zubair Abbasi (centre) in his shop in Namak Mandi with author Ehtesham Ullah Khan (left) and Jean-Claude Michelou.



(bottom left) Lapis boulders from Afghanistan in a cavernous cellar below the market.

(below) An aquamarine foxhole type mine (arrowed) in the northern area of Pakistan.





ROCK 'n' GEM SHOWS

From sparkling crystals & spectacular minerals to ancient fossils, jewellery & gemstones in a whole spectrum of colours

KEMPTON PARK R/COURSE

Sunbury on Thames, Middlesex, TW16 5AQ

27 & 28 OCTOBER

THE HOP FARM

Beltring, Paddock Wood, Kent

19 & 20 January

CHEPSTOW RACECOURSE

Chepstow, Monmouthshire

26 & 27 January

All shows are open from 10am

Admission charges apply
see website for details

All shows are indoors with
free car parking,
disabled access and refreshments


www.rockngem.co.uk

Tel: 01628 621 697

*For a full list of shows, directions
from your postcode, and a list of exhibitors
attending each show please visit:*

Rock and Gem Ltd, P.O. Box 72,
Maidenhead, SL6 7GB

info@rockngem.co.uk



ORGANIC GEMS

**The interactive information centre
and periodical**

*devoted to gem materials
of plant and animal origin.*

*Covering identification,
trade bans, origins, fakes and research.*

For details, including special subscription
rates for Gem-A members,
log on to

www.maggiiecp.com



d a v i d
g a n n

63-66 Hatton Garden
London EC1N 8LE

tel: 020 7405 2145

fax: 020 7430 2585

email: sales@davidgann.co.uk

diamond merchants

Mabé or not Mabé?

MAGGIE CAMPBELL PEDERSEN asks: "Are we again being tripped up by terminology?"

What is a mabé pearl, and should all cultured blister pearls be called mabés?

A large percentage of those made still come from the Mabé oyster, also called the Black Winged oyster (*Pteria penguin*). According to CIBJO's Pearl Book, a mabé is the 'Japanese trade name designating an assembled cultured blister from *Pteria penguin*', but the book also says 'Assembled cultured blister ... commonly known as Mabé' and lists other mollusc species as producing mabés. The name mabé has now become generic for the finished, assembled product made from cultured blister pearls, so, although not always 100% correct, it would be nigh-on impossible to change the habit.

Put simply, mabé-type blister pearls are cultured by inserting a nucleus inside the shell of certain molluscs. When the animal has covered it with nacre it is cut out of the shell, and the nacre cap is removed. The cap is then filled to give it stability and sealed with a backing of mother-of-pearl. Another type of cultured blister pearl is produced by leaving the nucleus in place after the 'pearl' has been cut away from the shell. The two variations may be indistinguishable in appearance, but can be determined by X-ray radiography.

The types of mollusc used for culturing are, with one exception, nacreous bivalves (which have two, hinged shells). The positioning of the nucleus is critical – it must be glued to the shell under the mantle – which is why not all shells are suitable. For example,



Mabés left in the shell: good quality (left) and very inexpensive (right).



gastropods (which only have one shell) live so far inside their shells that it is almost impossible to insert a nucleus in the right place. For that reason most abalone blister pearl nuclei are introduced through a hole that has been bored into the shell, and subsequently plugged.

Cultured blister pearls can be produced in any shape, but the most popular is a hemisphere, with heart-shaped ones also in demand.

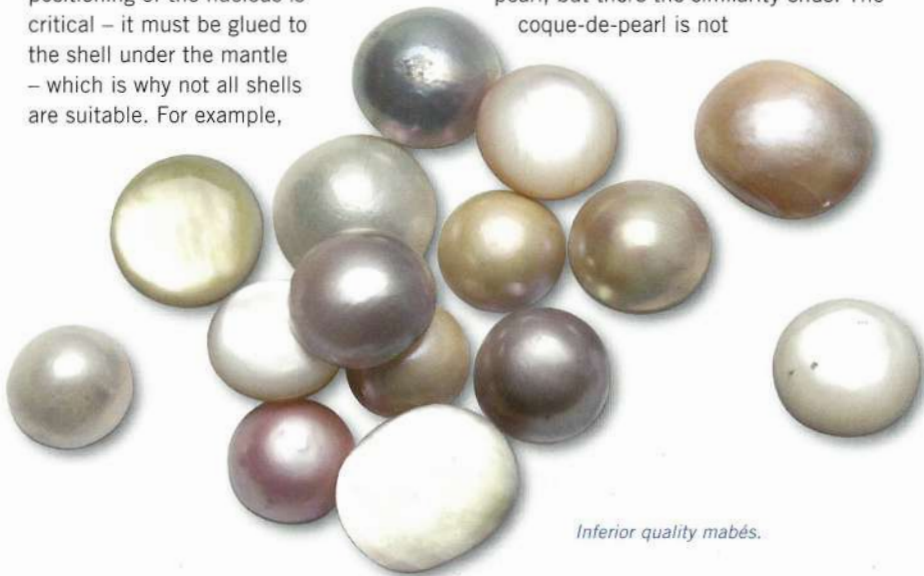
One thing that is certain is that the large, silvery-blue, oval items often sold as mabés are not mabés, nor indeed any form of blister pearl. The correct name is 'coque-de-perle'. It is true that it is removed from a shell and backed in much the same way as a cultured blister pearl, but there the similarity ends. The coque-de-pearl is not

cultivated, but is naturally occurring material from the centre of the shell of a gastropod called a nautilus. It is easily recognized by its colour, size, shape and the slight ridging across its surface. So there should be no confusion, yet the misconception remains.

Today mabés are less popular than they were some years ago. But cultured blister pearls have gained popularity in another form – as blisters with a surrounding of shell, mounted as jewellery – especially pendants. They are often inexpensive, maybe as a result of less assembly and processing. But they pose a new problem: what should they be called? The currently used 'mabé-blister' seems a bit like saying 'pearl-pearl'. Surely we can come up with something better than that? □



'Coque-de-perle' (shown at approximately three times actual size).



Inferior quality mabés.

Further reading

A more detailed description of mabé pearls can be read in the *Organic Gems* (the online information centre and magazine). To subscribe (there is a reduced rate for members of Gem-A), visit: www.maggipecp.com.

The World Jewellery Confederation Guidelines (CIBJO) on Gemstones, Pearls and Diamonds can be downloaded from www.cibjo.org.

Gemstones of the USA

Part 2: the Central States



NICOLA AINSWORTH BSc FGA continues her review of the state gems and minerals of America

For the past few years Nicola Ainsworth has been developing a particular interest in the gemstones of the United States. This, the second of three articles on the subject, is illustrated with pictures of specimens from her own collection.

The central area of the United States, comprising the Great Lakes, the Prairies and the Mississippi basin, do not at first seem to provide the gemmological variety present in the more mountainous regions to either the east or the west. However, this has not prevented a comparable interest in rock and

gem collecting. State gemstones, minerals and rocks have been identified in many cases, just as they have in the rest of the country, and in those states where none have been chosen, this would appear to be more to do with the timetable of the state legislature than the enthusiasm of the local collectors. While the state of Kansas has not adopted any such emblems, members of a Topeka rock 'n' gem club sent the author specimens of a lovely, tawny moss opal called Kansas opalite.

Both the upper and lower peninsulas of the state of Michigan are rich in copper and are well known to mineral collectors the world over for their varied and beautiful specimens. Isle Royale greenstone, a deep green chlorastrolite with a satiny lustre, has been adopted as the Michigan state gemstone but this now presents something of a dilemma as the whole island is now a National Park where collecting is forbidden.

Fortunately, there is an official gift shop which can assist the dedicated collector. The acknowledged definition of a gemstone is something that is beautiful, durable



The state gem and rock of Michigan: Isle Royale greenstone (chlorastrolite) and Petowsky stone (fossil coral) cut into the shape of the state.

and rare, but does not specify the requirement for natural origin. Thus, the so-called Detroit agate, or 'Fordite', which is composed of brightly coloured, layered automobile paint that has been collected from factory walls and cut into banded cabochons, has to be permitted a mention.

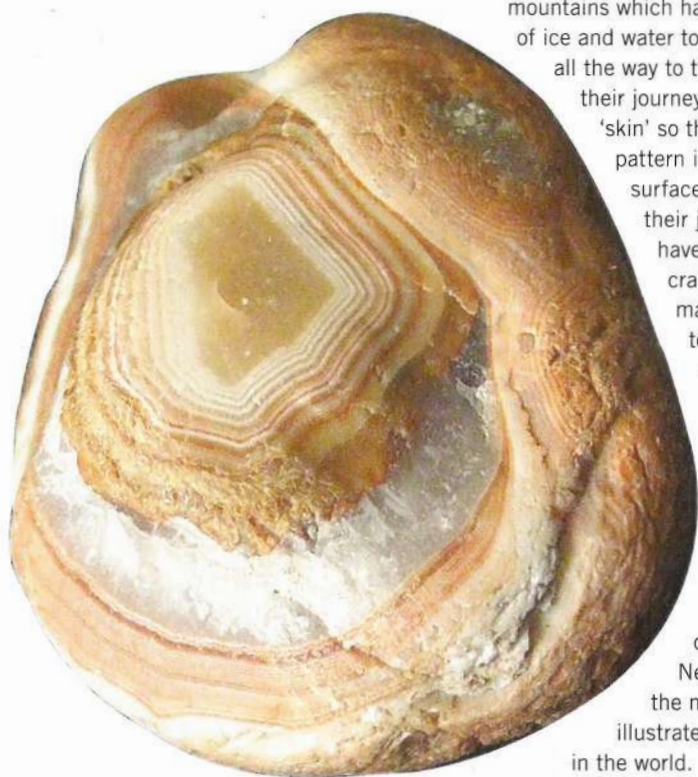
The gemstone criterion of rarity is also stretched by the adoption of the Lake Superior agate as the state gemstone of Minnesota. These agates are a common constituent of gravel in some regions and their placement is not restricted to any one state. In fact the great basin of the central states is shaped rather like a giant gem scoop, bounded on either side by the



Kansas opalite, a common moss opal.

State	State gem	State mineral	State rock	Other significant occurrences
North Dakota (ND)			teredo wood	other petrified woods
Minnesota (MN)	Lake Superior agate			stromatolite, catlinite (pipe stone)
Wisconsin (WI)		galena	ruby granite	agate, pearl
Michigan (MI)	chlorastrolite (Isle Royale greenstone)		petoskey stone (fossil coral)	thomsonite, copper minerals
South Dakota (SD)	Fairburn agate	rose quartz		barite, tourmaline, gold
Nebraska (NE)	blue agate		prairie agate	petrified wood
Iowa (IA)			geode	agate
Illinois (IL)		fluorite		pyrite
Indiana (IN)			limestone	golden calcite, geodes
Kansas (KS)				opalite, agate, quartz
Missouri (MO)		galena	mozarkite*	Missouri lace agate
Oklahoma (OK)			desert rose (barite)	petrified wood, agate, quartz, pearl
Arkansas (AR)	diamond	quartz	bauxite	agate, pearl
Texas (TX)	blue topaz		petrified palm	agate
Louisiana (LA)		agate	petrified palm	opal, pearl
Mississippi (MS)			petrified wood	pearls, agates

* A chert or siliceous rock of Ordovician age



Lake Superior agate from Minnesota.

mountains which have allowed the actions of ice and water to distribute these agates all the way to the Gulf of Mexico. In their journey, most have lost their 'skin' so that the fine, banded pattern is often visible from the surface but the hardships of their journey mean that many have also developed internal cracks and flaws frequently making it impossible to cut them into satisfactory cabochons. Lake Superior agates that are above fist size are highly prized, particularly if they have a good surface pattern or any visible amethyst layers. The geology department of the University of Nebraska maintains the most comprehensive, illustrated agate database in the world.

Many sources, particularly those on the Internet, erroneously claim that



'Ruby' granite and Wisconsin moonstone.

ruby is the state gemstone of Wisconsin. Although corundum is unknown in the state, this would not be impossible since a state gemstone does not actually have to be an indigenous material. It would be a great pity if this myth were to eclipse a far more interesting reality. The handsome "ruby granite" which is Wisconsin's state rock could be described as resembling a cranberry sorbet and is highly regarded as a building stone while the state has its own gemstone in the form of a moonstone/labradorite with an intense blue schiller. ▶

Freshwater pearls from the Mississippi basin have been prized since the first conquistadors returned with tales of the riches of the New World. The pearls were usually gathered from the shallower waters of the tributaries and even gave their name to the Pearl River of Mississippi. By the late nineteenth century few sizeable round pearls were being found but this didn't stop 'the great pearl rush' when many thousands of prospectors left their homes to seek great riches. The grandfather of American gemmology, George Frederick Kunz, deplored the practice; not only because many pearls were ruined by being heated in the rush to extract them from their shells but also because of the extreme poverty that he witnessed in the camps along the riverside. The mother-of-pearl from the unio shells gathered in this way formed the basis of the Victorian button industry for much of the western world. Many of the vast quantities of baroque-shaped 'Mississippi pearls' harvested during this period remained unused, and packets of lovely shapes with names like 'horse's heads' or 'angel wings' can turn up to the delight of modern jewellery designers. There are still places, for example in Oklahoma, where dedicated holidaymakers can find their own pearls but the best pearl hunting locations remain a closely guarded secret.

Very small quantities of large or valuable diamonds have been found in the United States. Up until the early 2000s when discoveries were made on the Wyoming/Colorado border, the only known diamond field was in Arkansas at the Crater of Diamonds State Park. Here a single kimberlite

...es this
LL
in the rough from
Diamonds
ro, Arkansas
24.05 COLOR White
Gem Solarz
Superintendent
OF DIAMONDS STATE PARK



Diamonds and placer stones from the State Park of Arkansas.



A selection of Mississippi pearls including a nineteenth-century hat pin.

pipe yields a small but reliable trickle of diamonds to those visitors who have the patience to search the ground hard enough. Finds are certified by the Park Superintendent but, since there is no obligation to declare them, no one knows for sure how many 1 carat plus stones are found. It is probably in single figures, even in the best of months. However, there are clearly sufficient smaller stones and enough fun to be had at the park to keep people coming back, some year after year. For the collector who is unable to make the trip, the Murfreesboro tourist office can sometimes be coaxed into supplying the details of a local trader who may or may not have something in the 0.05 to 0.20 ct size range that they can be persuaded to part with. Having gone to all this trouble, it is probably advisable to secure specimens of the bright red pyrope garnet and green chrome enstatite placer stones at the same time, to say nothing of the all important bag of bluish-grey dirt.

Texas may be a thousand miles across and the largest state in the union (with the exception of Alaska), but the mainly young rocks of the former continental shelf do not produce much in the way of valuable gemstones. This fact, together with the focus on oil production and the absence of public land, has led to very localized



Texas blue topaz and Christmas agate.

gem collecting. However, there are treats in store for anyone with sufficient interest, since the wonderfully coloured agates of the western counties and the rare, natural blue topaz of Mason County can almost always be traced back to the original ranch and named finder. Texan rock hounds are an extremely friendly breed and always willing to share their stories and show off their best finds. A 'lone star cut' was invented especially to show off the state gem, natural blue topaz, and much controversy rages over the sale of inferior star cuts and, horror of horrors, irradiated blue stones from Brazil. □

The Journal of Gemmology...

...your window onto the latest gem research.

Our packed autumn edition will include:

- The latest South Seas cultured pearls from Indonesia
- Why cultured pearls can have colourless surface 'dead' patches
- The colour patterns of the opals of Indonesia
- Comparing taaffeite and musgravite from East Africa with those from Sri Lanka
- The identification of vanadium, rather than chrome, as the cause of the rich green colour of the Madagascan tourmalines
- Gemmology hints – using the refractometer to obtain better information on biaxial gemstones and how different lighting effects can help you to get clearer readings on your refractometer

Plus book reviews, abstracts and the full listing of the June 2007 Gemmology and Gem Diamond exam results.

As a Gem-A Fellow or Member, you will receive *The Journal of Gemmology* twice a year as part of your subscription.

For more information please contact:

Gem-A, 27 Greville Street (Saffron Hill entrance), London EC1N 8TN, UK
 t: +44 (0)20 7404 3334 f: +44 (0)20 7404 8843 e: mary.burland@gem-a.com w: www.gem-a.com



'I much wish for some Spanish or Norwegian silver buttons'

JANE PERRY looks at peasant silver buttons in nineteenth-century Britain

Most of the European peasant silver buttons found in Britain today arrived during the nineteenth century. Victorian women appreciated them. Their history can be tracked in the columns of contemporary magazines.

Magazines such as *The Queen* were indispensable to the rapidly expanding Victorian middle classes. They reported the latest fashions from Paris and London, but also gave help and advice on all aspects of life, from servant problems (a perennial favourite) to recipes, travel and holiday tips, household hints, selected politics and finance, and news of the 'top ten thousand' families. In other words, they covered much the same ground as modern women's magazines, and still make a riveting good read today. Some of the most interesting sections are those featuring readers' comments, including an Exchange column, where readers could offer things which they no longer wanted in exchange for things they sought. It is in this section that hobbies, such as button collecting, come vividly to light.

The Victorians used peasant buttons in a number of ways. Throughout the nineteenth century they collected them. Collecting was a respectable pastime, particularly if it involved any aspect of education. They also often wore them. Peasant costume was a permanent favourite for fancy dress balls, and it was important to get the details right. *The Queen* was quite certain about that. But there were also occasions throughout the period when peasant jewellery became high fashion for a season or so. At these times, retailers of fancy goods and accessories often imported peasant jewellery in wholesale quantities.

Norwegian and Spanish buttons were among the earliest to attract attention. Spanish buttons had been intermittently fashionable since the late 1840s. By the late 1860s they were making a regular appearance in the Exchange columns:

1867 *I have 18 silver filigree pendant buttons.*

1869 *I wish to exchange... for Spanish silver buttons.*

A dozen Spanish buttons...

Spanish silver buttons, fifteen of them.

Spanish buttons are often described as hanging buttons, and it is not entirely clear what is meant by this term. It may refer to toggle buttons, but it also seems to apply to any spherical button, as opposed to the flat-backed buttons which were more common in Britain. Norwegian buttons were also often described as hanging buttons. The writers themselves do not always say whether 'hanging buttons' are Norwegian or Spanish. This doesn't seem to have worried the users, as both sorts were regarded as equally fashionable. Spanish buttons are usually described as filigree, so large hanging buttons may more likely be Norwegian:

1889 *I want a Norwegian silver waist buckle and buttons.*

I want large gold or silver filigree cross, brooch, earrings, and large hanging buttons.

Also want... silver filigree buttons.

Want... short filigree earrings, and large silver hanging buttons (1).

I want – old silver and crystal ornaments, Norwegian silver buttons, and any old quaint jewellery.

Also wanted, large silver Spanish buttons.

Will someone kindly tell me where I could procure some silver Spanish (or Norwegian) buttons, for a fancy costume?

I much wish for some Spanish or Norwegian silver buttons, two sizes not objected to.



1. Large silver hanging buttons. Three nineteenth-century Scandinavian buttons with hanging pendants (the button on the extreme right is a modern museum copy). Each 2-3 cm in diameter.

By the end of 1869 the demand for Norwegian and Spanish buttons was high enough to justify commercial importation:

A few real Norwegian silver buttons, rather larger than a sixpence, and of raised filigree work (2), may be had at Borgen's, importers of Danish manufactures, 142, New Bond-street; and Spanish hanging buttons, also of silver filigree (3), can be furnished by J.Pyke, jeweller, 138 New Bond-street.



2. A few real Norwegian silver buttons, rather larger than a sixpence, and of raised filigree work. Nineteenth-century Norwegian filigree dress buttons, probably from Telemark. Those on the extreme left are marked with the date 1876, as well as the maker's mark MH and a silver standard mark. Those next to them have the maker's mark OS. They are 1.5-1.8 cm in diameter.



3. Spanish hanging buttons, also of silver filigree. A selection of typical nineteenth-century Spanish filigree buttons. The large one on the extreme left has the lion mark of Cordova stamped on the end of its bar. 1-2 cm in diameter.

There was also a steady demand for other kinds of button at this time, including Balkan (of various nationalities), Dutch and Maltese, although they do not seem to have been imported commercially:

1869 *I have the following for exchange:... Maltese silver filigree hair pins, some Maltese buttons.*

1870 *... four silver filigree Maltese buttons (4).*

In the spring of 1873 large flat buttons were declared fashionable, and by the autumn they had to be made of 'oxydized' silver. Filigree buttons fell out of favour, and were increasingly offered for exchange, rather than wanted:

1873 *Also [offer] one dozen beautiful silver filigree buttons, real. Six silver filigree buttons.*

1874 *What offers of exchange for... six filigree silver pendant buttons? Offered... large filigree buttons.*

1875 *Have to exchange... Spanish silver buttons.*

1876 *Have six antique Spanish buttons (silver). Also six small antique Spanish silver buttons. Offer Spanish buttons, value 18s.*



5. Buttons of Genoa filigree silver. These are typical nineteenth-century Genoese filigree dress buttons. They are all marked on the shank with the Genoese lion's head mark. Around 1.5 cm in diameter.

The only filigree buttons to remain fashionable after the mid 1870s were those made in Genoa, which throughout the nineteenth century managed to distinguish itself from all other centres of filigree work. Genoese filigree was high fashion, when most other filigree was considered traditional or peasant.

1874 *Paris fashions. [For women] Louis XIV waistcoat entirely of marron plush, and fastened with large buttons of Genoese silver filigree work.*

1875 *Paris fashions. Velvet boots, fastened with plain silver buttons and with buttons of Genoa filigree silver (5), are very popular.*

Peasant silver buttons also maintained their interest for collectors throughout the nineteenth century. Baron Perignan (or Perignon) was a noted collector, who exhibited part of his collection at the Museum of Decorative Arts in Paris in 1882. Mrs H.C. Harris, of Harlem, New York, 'displayed the work of twenty years in 8000 buttons', in 1886. Where there were collectors, there were also sellers keen to describe their own buttons as attractively as possible:

1880 *Offered, fifteen rare and valuable antique solid real silver buttons of about the time of Elizabeth; they are repousse work, and the design is the curious ships of the period (6); size larger than a shilling, suitable for yachting or sailor-boy's dress... wanted, offers to value of £3.*

I have never seen an Elizabethan button decorated with curious ships, but this description fits very well the characteristic Dutch ▶



4. Four silver filigree Maltese buttons. Maltese silver filigree buttons are very similar to those from Spain. The large button in the centre is marked with the Maltese silver standard mark of a crowned R. 1.5 cm in diameter.



6. The design is the curious ships of the period. Late eighteenth-century Dutch button, with stamped picture of a seventeenth-century VOC ship. 2.4 cm in diameter.

button design of a VOC ship of the seventeenth century. These Dutch buttons mainly date from the late eighteenth century onwards. They were certainly known in Britain

by the early 1880s, and featured in the review of Baron Perignan's exhibition in Paris:

In other European countries metal buttons were in great favour, and in Holland especially very rich ornaments were made, the middle classes generally wearing silver buttons of immense size (7), and sometimes the entire trimming to a dress consisted of silver buttons of various dimensions, on which were depicted Biblical scenes roughly executed in repoussé work. Others still, on which ships are represented; also milch cows – two sources of Dutch prosperity.



7. The middle classes generally wore silver buttons of immense size. Three nineteenth-century Dutch breeches buttons, each around 8 cm in diameter.

Victorian women were nothing if not ingenious. If peasant filigree buttons had ceased to be fashionable, and if no one was interested in swapping them for something more desirable, then they would use them in other ways. One possibility was to latch on to the fashion for chatelaines, which dominated Victorian dress from the early 1870s to the end of the century:

1882 *The Chatelain bags are made of leather, with plain and filigree buttons sewn to the edge, and arranged in graduated sizes as tassels. This method of adorning chatelain bags might be revived, as filigree buttons can often be bought for their silver value, and contrast well with coloured plush or velvet.*

More commonly, they were converted to items of more wearable jewellery:

1885 *Fashions of the day. Handsome antique buttons are now placed together, and mounted as cloak or waist band clasps. The number depends on the size. Two buttons, joining each other and backed by a pin, are worn as a brooch (8).*

1886 *Fashions of the day. If anyone possesses a set of handsome buttons (and the collecting of quaint buttons from Russia, Norway, Damascus, Malta, or Spain is so fashionable now, with those who can procure them in their own travels, or through friends)... If in large numbers, they are fastened to silver chains and sewn round the throat as a necklet... (9). Long brooches are composed of a bar, with buttons depending from it by chains, set close together and hanging loose. I allude to the ball buttons...*

1886 *Dress and fashion. One of the latest novelties is a bonnet covered with gold filigree buttons.*

By the late 1880s old Dutch silver of all kinds, including buttons, had become immensely fashionable in Britain. The Dutch, ever willing to oblige rich English buyers, were very happy to supply it. If the English wanted old marks on it, that was no problem either. Many antique Dutch silver buttons, often with English import marks from around 1900, have a rich assortment of (sometimes contradictory) old marks, although many are no earlier than the end of the nineteenth century. English silversmiths also made silver buttons in old Dutch styles themselves, as well as importing them.



8. Two buttons, joining each other and backed by a pin, are worn as a brooch. Three brooches made, in the nineteenth century, from old buttons. The top ones are Danish, the centre are from the North Sea coast region, possibly Heligoland, and the bottom ones are Norwegian.



9. If in large numbers, they are fastened to silver chains and sewn round the throat as a necklet. Necklace made, probably in Austria, from a mixture of Dalmatian toggle buttons and South German or Austrian domed filigree buttons (detail inset).

The First World War swept away the fashion for peasant silver buttons, along with so much else. We should be grateful to our Victorian predecessors that so many of these charming buttons survive today. □

All illustrations © Jane Perry.

About the Author

Jane Perry, author of the recently published *A Collector's Guide to Peasant Silver Buttons* (published by lulu.com), is a visiting scholar working on the local and traditional jewellery collections at the Victoria and Albert Museum.

The Rothschild Fabergé Egg

Previously unrecorded, the Rothschild Fabergé Egg was a gift from Beatrice Ephrussi (1864-1934) (née de Rothschild) to Germaine Halphen (1884-1975) on the occasion of the latter's engagement to Beatrice's younger brother, Baron Edouard de Rothschild. They married in 1905 and it has remained in the family ever since.

Exceptionally large with chased vari-coloured gold work and enamelled in translucent pink, the face of the egg is a clock and it contains an automaton cockerel. Every hour, the diamond-set cockerel pops up from inside the egg, flaps his wings four times and then nods his head three times while opening and shutting his beak and crowing. Each performance lasts approximately 15 seconds, before the clock strikes the hour on a bell.

The egg is hallmarked under the enamel by Fabergé's leading workmaster, Michael Perchin, and is further signed and dated K. Fabergé, 1902. This is one of only three known examples with both a clock and an automaton, the others being the Imperial

Cockerel Egg of 1900 and the Chanticleer Egg of 1904.

There are 12 recorded examples of such automaton clocks known to have been created to Imperial standards for private clients, to which the Rothschild Fabergé Egg is an addition. The most renowned are those commissioned by the Duke and Duchess of Marlborough, Emmanuel Nobel, seven eggs made for the industrialist Alexander Kelkh and his wife, who took delivery of an egg every year from 1898 and 1904, and an example commissioned by Prince Felix Feliksovich Yusupov, who was married to the Czar's niece and assassinated Rasputin.

The egg, which is expected to realize £6 million to £9 million, is to be included in the auction of Russian Works of Art on 28 November at Christie's, King Street, London. Viewing is from 24 to 27 November. □

Further information is available at www.christies.com.



The Rothschild Fabergé Egg with detail of the cockerel inset.
© Christie's Images Limited.

UK Auctions

BONHAMS

www.bonhams.com

Knightsbridge (t: 020 7393 3971)

Jewellery: 14 November, 12 December

New Bond Street (t: 020 7447 7447)

Fine Jewellery: 6 December

Oxford (t: 01865 73252)

Jewellery: 20 November

Edinburgh (t: 0131 225 2266)

Jewellery and Silver: 5 December

CHRISTIE'S

www.christies.com

South Kensington, London (t: 020 7930 6074)

Antique Jewellery: 6 November

King Street, London (020 7839 9060)

Russian Works of Art: 28 November

Magnificent Jewellery: 12 December

DREWEATT NEATE

www.dnfa.com

Donnington Priory (t: 01635 55 35 53)

Fine Jewellery: 7 November

Apsley Road, Bristol (t: 0117 973 7201)

Affordably Jewellery and Silver: 14 November; 4 December

Neals, Nottingham (t: 0115 962 4141)

Jewellery and Silver: 6 December

FELLOWS & SONS

www.fellows.co.uk

Birmingham (t: 0121 212 2131)

Secondhand Jewellery & Watches: 8 and 22 November;
6 and 13 December

Antique and Modern Jewellery: 29 November

GARDINER & HOULGATE

www.gardiner&houlgate.co.uk

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

Antique Jewellery and Silver: 28 November

LYON AND TURNBULL

www.lyonandturnbull.com

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

Fine Jewellery and Silver: 27 November

SOTHEBY'S

www.sothebys.com

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

Fine Jewels: 28 November

WOOLLEY AND WALLIS

www.woolleyandwallis.co.uk

Salisbury, Wiltshire (t: 01722 424500)

Jewellery: 1 November

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

Gem Asia

Gem-A's Hong Kong Graduation and Awards Dinner 2007

The Gemmological Association of Great Britain held its second Hong Kong Graduation and Awards Dinner on 23 September. Timed to coincide with the Hong Kong Jewellery and Watch Fair, one of the world's largest jewellery shows. An important region for Gem-A, Asia provides 40% of its gemmology students and a consistently high level of passes.

(ICA) The evening started with drinks served in the terrace Podium gardens which, despite some initial concerns about a typhoon 1 signal being hoisted earlier in the day and some heavy rain, gave guests and students the opportunity to meet each other and relax in beautiful surroundings with views of Hong Kong harbour.

The Dinner was an international buffet to suit all tastes and preferences.

given at www.gem-a.info/hongkong.htm.

The Dinner was followed by the graduation ceremony and presentation of awards. The introduction was by Dr Jack Ogden who began by stressing the importance of Asia to Gem-A. With its high standard of gemmological education and rapidly developing gem and jewellery markets, Asia remains one of Gem-A's most important regions. He



Graduates and Gem-A tutors and principals gather on the stage.

The event was strongly supported by Gem-A graduates, students and members, and representations from Gem-A's Allied Training Centres (ATCs) from across Asia. It also attracted a wide range of important guests from the gem and jewellery industry including representatives from CIBJO (The World Jewellery Confederation) and the International Coloured Stone Association

The table prizes were very popular, one of which was a large umbrella donated by Charles and Colvard Ltd, which went down very well considering the weather. The main prize draw which included some very sought-after prizes attracted much attention. Among the prizes were books, gemstones and instruments, many of which were kindly donated, GAHK presented two membership subscriptions, and magazine subscriptions were donated by *Rapaport Diamond Report* and *Jewellery News Asia*.

The main sponsor for the evening was Dominic Mok FGA DGA from the Asian Gemmological Institute and Laboratory Ltd (AGIL). Supporters of the evening included Mimi Ou Yang Chiu Mei FGA of the Hong Kong Institute of Gemmology (HKIG), Feng Hsiu Yun FGA DGA of the Taiwan Earth Gemmological Inc. ATC, and Rosamond Clayton FGA, DGA, in London. Gem-A again thanks all sponsors, supporters and donors for their support of Gem-A and its Asian students. A more detailed list of donations and prizes is

congratulated all the graduates and prize winners present who came from Hong Kong, mainland China, Taiwan, Japan, Singapore, Thailand and Canada.

Jack announced that 2008 marked Gem-A's celebration of One Hundred Years of Gemmological Education, stressing that the planned year of events around the world was not simply part of The Gemmological Association of Great Britain, but a series of special occasions involving a wide range of gemmological institutions and organizations. This exciting centenary also gives Gem-A the opportunity to look at how the Association can provide gemmological education for the gem and jewellery industry in the next hundred years. Gem-A courses are renowned worldwide for their depth and quality, but student life-styles are changing, modern media are opening up new markets and opportunities, and Jack went on to confirm that Gem-A would neither lower its standards nor those expected of its students. The prestige of having a Gemmological Association of



Great Britain Diploma and being elected to either the FGA or DGA status has been maintained, and the standards will continue during the next one hundred years.

The Gemmology Foundation Certificates were presented by Louis Lo, Chairman of the Gemmological Association of Hong Kong, and the Diplomas by Gaetano Cavaliere, President of CIBJO. Among the large array of happy and justifiably proud graduates, particular

mention must be made of two distinction students, Tungwen Liu of Taiwan and Chow Ho Man of Hong Kong. Tungwen Liu graduated with Distinction in the Gemmology Diploma examinations, a student of Mr Wu at Gem-A's ATC in Taiwan, she is an assistant manager at Boucheron in Taipei. Chow Ho Man, an AGIL student who graduated with Distinction in the Gem Diamond Diploma examinations, is involved with the Hong

Tungwen Liu assistant manager at Boucheron in Taipei, receives her Gemmology Diploma with Distinction from World Jewellery Confederation (CIBJO) President Gaetano Cavaliere at the graduation ceremony.



Ms Mimi Ou Yang Chiu Mei FGA DGA (Hong Kong Institute of Gemmology) and Dr Ahmadjan Abduriyim FGA (Gemmological Association of All Japan) at the dinner.

Kong laboratory accreditation system.

To make the event even more special for the students who attended, two of Gem-A's ATCs, AGIL and HKIG, awarded their top students for 2007 with special awards and presentations to mark their success in the 2007 Gem-A examinations. To see a full list of recipients who were presented with their certificates and diplomas please see www.gem-a.info/hongkong.htm.

Overall a very enjoyable and successful evening was had by all and we look forward to our third dinner and presentation next year that will also mark One Hundred Years of Gemmological Education. □

AGIL celebrates 24th Anniversary

The Asian Gemmological Institute Laboratory Limited (AGIL), an important Gem-A Allied Teaching Centre in Hong Kong, celebrated its 24th Anniversary in September at the Sheraton Hotel, Hong Kong.

Renowned trade representatives, celebrities, alumni, gemmologists and government officials attended the Annual Dinner to congratulate Dominic Mok, the principal of AGIL, for his successful leading of AGIL for the past 24 years. At the same time it marked the countdown to AGIL's silver jubilee in 2008.

In recognition of the efforts and achievements of its students, Gemmology and Gem Diamond Diplomas and Foundation Certificates in Gemmology were presented by AGIL during the dinner in some style. AGIL is renowned for the repeatedly high

achievements of its students in the Gem-A gemmology and gem diamond examinations leading to the FGA and DGA membership of the Association.

A special award was presented to Herman Chow Ho Man for his achievement in being the only student who got a Distinction Award in the Gem Diamond Diploma examination for the whole of the Asian Region in 2007. Herman, an engineer by trade, had only a primitive knowledge of diamond before his enlightenment at AGIL. After receiving their high quality tutoring, he became a diamond enthusiast and is now heavily involved in establishing an international ISO-17025 accreditation system for the Gem Testing Laboratory in Hong Kong. □



Herman Chow Ho Man (left) receiving the AGIL award from Dominic Mok.

Stone Scoop

Window Shopping

While delving back through the earliest issues of *The Journal of Gemmology's* predecessor, *The Gemmologist*, several things caught my eye. One was a letter to the editor by Vernon G. Kirk which stressed the importance of continuing gemmological studies after taking the Diploma. One way he recommended to stay up to date was by 'examining jewellers' windows (where stones are unfortunately often wrongly named).' The next tip was 'purchasing necessary instruments'.

Red Light

The problem with delving back through early publications is that it is hard to stop. So much crops up that show little has changed, or, of course, that things have changed so much. The introduction of synthetic rubies onto the market in 1908 has been held responsible for many things, not the least being the establishment of gemmological education by the NAG's education committee – later the Gemmological Association of Great Britain.

The Gemmologist in 1932 gave another knock-on effect. "The panic [from the appearance of synthetic rubies] affected the Paris market, and the climax came when the Mont-de-Piété (State Pawnshop) refused to accept ruby jewellery as pledges, so that the pretty ladies of the demi-monde declined to accept them as presents from amorous plutocrats, as they could not be quickly turned into cash."

Ruby Origins

Today rubies are in the limelight for a very different reason. Some gem dealers and jewellers suggest that there should be a boycott on Burmese gemstones, rubies in particular. This is not the place to point out what some companies have already done here – Tiffany & Co., for example – or that the movement of gems out of Burma by less official routes are a significant source of income for people we may wish not to hurt, but it might be worth remembering that not that long ago the Parisian gem trade wanted to reserve the term 'ruby' for Burmese red corundum, and only Burmese red corundum.

The Gemmologist for December 1931 noted that 'The word 'ruby', for example,

is intended by the French precious stone trade to be reserved for such rubies that originated in Burma, whereas the English view is that any natural red corundum is describable by the name 'ruby'.

Chanel Set

The following year, 1932, Paris saw the opening of the diamond jewellery exhibition 'Bijoux de diamants' by Gabrielle 'Coco' Chanel. *The Gemmologist* of November that year provides us with an interesting brief review:

"An exhibition of diamond ornaments, designed by Mlle. Gabrielle Chanel, was opened at 29 Faubourg Saint-Honoré, Paris, on November 6th. The diamond trade has been lucky to secure the collaboration of Mlle. Chanel. She has avoided the clichés of stone settings on the one hand and the eccentricities of the practised designer in search of novelty on the other. She has not in one instance departed from the canons of good design, and yet not one of the 60 or more ornaments she has exhibited owes its inspiration to the accepted formulae of the professional jeweller. As a general rule she has eschewed the geometric principles which have been so studiously followed for the last 50 years. Her jewels are perfectly balanced without being slavishly symmetrical. Like the Italian jewels of the Renaissance, each object is a work of art whose full value may be judged without reference to where it is placed or the way in which it is worn. These diamond constellations and comets, these sunbursts, and, upon a more earthly plane, these diamond feathers and boxes are objects for the art collector quite as much as they are adornments for smart women."

SiC Transit

News of a new colourless, transparent synthetic gem "which shows properties superior to the diamond" including being "optically superior to diamond" with a much higher dispersion, plus having a hardness of 9.5. Sounds familiar? The gem being described is synthetic silicon carbide



which "in the near future" would mean that diamond "will be at least partly displaced from its supreme position among all gems". However, this enthusiastic description is not from a recent article about 'moissanite', but from one entitled 'Silicon Carbide – rival to the Diamond, in Brilliancy' by Jack de Ment that first appeared in *The Mineralogist* in 1949. That article also described ideal facet angles for cutting it as a brilliant cut stone. As de Ment pointed out, the first patent for colourless, transparent synthetic crystals of silicon carbide appeared in 1910 (US Patent 949,386). The patentee, the Carborundum Company of Niagara Falls, New York, noted: "Such crystals ... are of great value as gems, for they can be cut with regular facets and polished."

Untrue Grit

The present media and trade interest in synthetic 'gem-quality' diamonds has taken the spotlight off the synthesis of industrial quality diamonds, for a long time the main commercial focus of diamond synthesis. In fact, it is a longer time than many might suppose. The experiments on diamonds during the eighteenth century had shown that diamond was simply carbon. As an observer noted in the *Monthly Review* for August 1799, this understanding of diamond "will doubtless create many attempts to produce diamond powder from charcoal." It wasn't easy, of course. One of the six prizes offered by the Paris-based, Société d'Encouragement pour l'Industrie Nationale in 1873 was one of 3000 francs for the artificial preparation of a black compact diamond. However, only one candidate came forward and the experiments carried out by the Committee showed that the method proposed "did not fulfil the conditions required". The prize was not awarded. □

J.O.

New titles from Gem-A

The Pink Pearl - A Natural Treasure of the Caribbean



Text by David Federman, adapted by Hubert Bari. Published by Skira Editore S.p.A. **ISBN-10:** 8861300138
ISBN-13: 9788861300132. **£29.95**

At last we have a book devoted to the beautiful conch pearl – and this large format book does the pearl justice and is a joy to read. Beautifully presented and full of high quality photographs, it is a book that would even enthuse people who are not interested in conch pearls. The interesting text is easy to read without compromising on technical detail.

The book is divided into six chapters. The first one describes the conch, its habitat, its place in local communities and the fishing methods used in various countries. We read that the pearls occasionally found inside the animals are a bi-product, and that the conch is fished for its meat. Further, that it is now over-fished and subsequently has become – at least in some areas – a protected species.

Chapter 2 describes the conch pearl, its

composition and its appearance, with many macro photographs. Chapters 3, 4 and 5 look at the conch pearl's place in history and the people who have brought it back into the limelight in recent years. The final chapter, 'La Vie en Rose' is devoted entirely to photographs of conch pearl jewellery.

If there is to be a criticism of this book it would be that there is too much emphasis on the people concerned with conch pearls today, while the gemmology of the pearl – although covered – could have a little more depth. This imbalance tends to make the book more a 'coffee table book' than a gemmologist's reference book. But even so, it is an immensely valuable book for anyone concerned with or interested in pearls – indeed, it is a must.

Maggie Campbell Pedersen

Two new books in the Tiffany series

Tiffany Colored Gems

John Loring, 2007. Abrams, New York. **ISBN-13:** 9780810994089. **£29.95**

The latest in Abrams' series with Tiffany & Co., *Tiffany Colored Gems* traces the history of the company's use of coloured stones in its jewellery design from the mid-nineteenth century to the present day. Organized by colour, stones of every shade, variety and cut make an appearance, from emerald, sapphire, ruby and amethyst to tourmaline, opal, turquoise and jade. Also

featured is kunzite named after George Frederick Kunz, Tiffany's gemmologist from 1879 to 1932.

Lavishly illustrated with archival and contemporary photographs, the book also includes paintings of famous stones and those who wore them in centuries past, as well as design sketches and drawings from Tiffany's extensive archive.



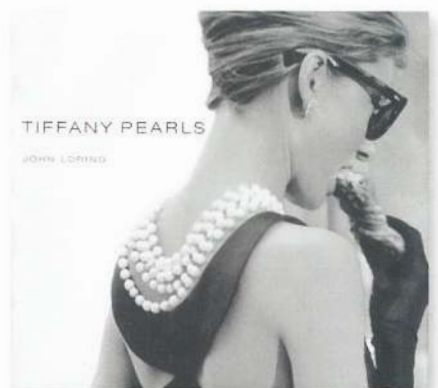
Tiffany Pearls

John Loring, 2006. Abrams, New York. **ISBN-13:** 9780810954434. **£25.95**

John Loring recounts the highlights of the history of pearls, including fascinating profiles of many of the world's most famous women who wore them. *Tiffany Pearls* is lavishly illustrated with archival photographs, portraits of illustrious pearl lovers through the centuries (including Queen Elizabeth I, Catherine de Medici, Mary Queen of Scots and Mary Todd

Lincoln), sketches and drawings of Tiffany's signature designs, and photographs of their antique and contemporary pearl pieces.

At Tiffany & Co. pearls have held the spotlight since the mid-nineteenth century, beginning with the New York Crystal Palace Exhibition of 1853 where they were the central attraction of the jewellery exhibit.

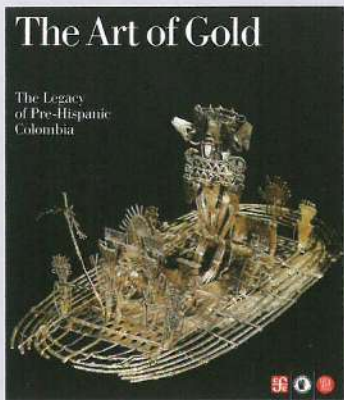


Gem-A Instruments Ltd., 27 Greville Street, London EC1N 8TN, UK
t: +44 (0)20 7404 3334 f: +44 (0)20 7404 8843 e: shop@gem-a.com

Go to www.gem-a.com/shop/shopIndex.htm for a full list of books and instruments available from the Gem-A shop

The Art of Gold

The legacy of pre-Hispanic Colombia



Photos: Juan Mayr.
Text: Clara Isabel Botero, Roberto Lleras Pérez, Santiago Londoño Vélez and Efraín Sánchez Cabra. Skira Editore, Milan (2007).
 272 pages, 280mm height,
 336 illustrations, 272 in colour.
ISBN-10: 88-7624-776-9.
£35.00

'The astonishment and curiosity that the Spaniards' armour, lances and silver Christ figures produced in the sixteenth century inhabitants of America was in sharp contrast to the European fascination at the sight of men and women who glistened in the tropical sun, decked from head to foot in gold, feathers and multi-coloured beads.'

So begins the introductory chapter and even today the strong forms and mysterious symbolism of these startling pieces have the power to impress.

Since 1939 the Gold Museum in Bogotá, managed by the Banco de la República, has been collecting together and researching huge numbers of gold objects made by the peoples who inhabited this area of South America before the arrival of Europeans in the sixteenth century. The greed for gold was a legacy of the invaders, and treasure hunters have dug for these examples of goldsmiths work, as much for their value in gold as for their artistic beauty. Without the efforts of the Banco de la República and the museum

it founded, many more would have been melted down or otherwise lost to Colombia.

The book contains more than two hundred photographs of the most important pieces in the Gold Museum's collection. These images are interleaved with short essays on the cultures of pre-Hispanic Colombia, their chronology, goldworking techniques and the symbolism of the pieces. As well as maps and photographs of the landscapes, there are some historic photographs of indigenous peoples wearing jewellery. These tribes today only comprise some 1.5% of the country's total population. The final chapter relates how the central bank of Colombia began in 1939 to acquire pre-Hispanic goldwork, building up the internationally important collections of today.

This is of course a spectacular coffee table book, but it also is the most comprehensively illustrated English language publication in print of this important collection of pre-Hispanic gold. □

Susan La Niece

A selection of images from the book, courtesy of Museo del Oro, Bogotá.



Gold and hardstone necklace; detail of necklace inset.



Zenu ear ornament
5.4 x 10.3 cm.



Narino pendant in form of a bird.



Tairona pendant
7.2 x 5.9 cm.



Ear ornament 600 to 1700 AD.

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. A nominal charge is made for wine to comply with our charity status. Meetings are open only to SJH members and their guests. If you require further information contact details are given on p.2.

Wednesday 31 October

The Royal Academy, Burlington House, London W1
Visit to the exhibition 'Making History: Antiquaries in Britain 1707-2007' and lecture by **DAVID STARKEY FSA**
 Strictly ticket holders only.

Tuesday 27 November

Hallmarks and Mourning Rings
ANTHONY DOVE

Tuesday 22 January

The Cheapside Hoard Project
HAZEL FORSYTH

Tuesday 26 February

Upon Reflection – a talk demonstrating the phenomenon of reflection in gemstones
DAVID CALLAGHAN

Tuesday 22 April

My Life and Work
DOROTHY HOGG

Tuesday 20 May

Peasant jewellery in the new V&A Gallery
JANE PERRY

Tuesday 24 June

Enamel Miniatures for Jewellery Insets of the Seventeenth and Eighteenth Centuries
ERIKA SPEEL

November meeting

ANTHONY J DOVE, FSA, FRSA
Hallmarks and Mourning Rings

To be held at
Society of Antiquaries
Burlington House
London W1

Two chocolate cups c.1700 in the British Museum were made from melted down mourning rings. The only items of Georgian jewellery that required hallmarking were rings of this type. All rings were 22 carat before 1798 when 18 carat was introduced, and variations in the shape of the duty (tax) mark can help in identification and dating.

For the latest information on forthcoming events visit the Society's website at
www.SocietyofJewelleryHistorians.ac.uk

SJH visit to Goldsmiths' Fair

Thirty-four members of the Society and their guests took advantage of the kind offer of Paul Dyson, Director of Promotion at Goldsmiths' Hall, to attend an evening reception at Goldsmiths' Fair on Thursday 27 September.

The Fair is one of the best advertisements of the thriving contemporary metalwork scene and, this year, to celebrate the Fair's 25th anniversary, it ran for two weeks from 24 September. Members, fortified by a glass of wine, were able to browse at their leisure through the 90 stands and to discuss both the work on display and also possible private commissions with the actual designers and makers themselves.

It is very noticeable that the Fair is reflecting in its exhibitors the attraction which the United Kingdom has for jewellers and silversmiths from all over the world, a number of whom studied at UK colleges. The market for precious metalwork in the UK is still showing potential for growth and continues to defy economic trends. The variety and



Fancy cut green tourmaline ring by David Fowkes. Photograph courtesy of Keith Leighton.

choice available indicates a mature and sophisticated audience which is not afraid to take on new ideas and designs.

This was also the first time that the SJH has undertaken such an event at the Fair and it offered a marvellous opportunity to discuss jewellery design with living jewellers! □

David Beasley



Gem-A Meetings and Events

Gem-A Conference 2007 Gems of the Orient: Pearls and Jade

Sunday 28 October

The Renaissance London Heathrow Hotel

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.bscfgadga@ntlworld.com.

Sunday 18 November

ALAN HODGKINSON

Opals galore

Friday 30 November

GWYN GREEN

The Observation of Bubbles as an aid to gem identification

Saturday 8 December

55th Anniversary Branch Dinner

Friday 25 January 2008

AGM followed by an Annual Bring & Buy and Team Quiz.

Instruments, books, gem and mineral specimens. 10% of sales will go to Branch Funds. Team Quiz - gemmology and other areas of interest - a good fun evening.

Scottish Branch

For information call Catriona McInnes on 0131 667 2199, e-mail scotgem@blueyonder.co.uk website www.scotgem.demon.co.uk

Monday 26 November

Preview of Fine Jewellery by Lyon and Turnbull.

The Scottish Branch is invited to a preview of the forthcoming Fine Jewellery and Silver Sale at Lyon and Turnbull. Emma McMillan, Silver and Jewellery Specialist, will give an introduction to the sale. Venue: Lyon and Turnbull Salesroom, Edinburgh

Gem Discovery Club

The Gem Club meets every Tuesday evening when we examine the widest possible variety of stones. Once a month there is a guest specialist. /

Tuesday 30 October

DR JACK OGDEN

Lust for Lustre

The Materials and Techniques of Ancient Egyptian Jewellery

A special weekend seminar to coincide with the Tutankhamun Exhibition in London

26 and 27 January 2008

Venue: Gem-A

27 Greville Street (Saffron Hill entrance)
London EC1N 8TN

An in-depth look at the history of ancient Egyptian jewellery from the earliest times to the Roman period with particular emphasis on how it was made and what materials were used.

Tutor: Dr Jack Ogden

Price: £220.00 including VAT
Gem-A and SJH members: £195.00

For information contact
claire@gem-a.com
or call +44 (0)20 7404 3334



One-day Gem-A Workshop RUBY, SAPPHIRE AND EMERALD

Can you identify the latest synthetic and treated materials currently on the market?

With the aid of 10x loupes and microscopes, this workshop will guide you through the identifying features of ruby, sapphire and emerald, and their latest treatments, synthetics and simulants. Included will be lead glass filled rubies and diffusion treated sapphires.



Whether you are valuing, repairing or dealing, you cannot afford to miss this day of hands-on investigation.

Tuesday 20 November from 10:00 a.m. to 4:30 p.m.
at Gem-A's London Headquarters

Price: £150.00 (Gem-A members £140.00)

To book your place or for further information contact
Kehan at kehan@gem-a.com. tel: 020 7404 3334.

T.H.MARCH INSURANCE SOLUTIONS FROM THE JEWELLERS' BLOCK EXPERTS

Online insurance solutions...

...have you **clicked** yet?

March Insurance Solutions is a service that allows T.H.March to take your customer through the benefits of different types of insurance and to establish what they are seeking. A transactional website that will allow for online applications is currently under construction and will be available during November.

Our point of sale schemes March Guard 1 and March Guard 3 are also now available to online retailers. Contact John Watson on **01822 855555** or visit **www.thmarch.co.uk**

Offices in London, Birmingham, Glasgow, Manchester, Plymouth and Sevenoaks.

T.H. March Insurance Broker is a trading style of T.H. March & Co Limited. Head office 10/12 Ely Place, London EC1N 6RY.

Registered in England No. 116175. T.H. March & Co Limited is authorised and regulated by the Financial Services Authority.



T.H.MARCH

INSURANCE BROKERS SINCE 1887

ONLINEADV3/10.07

27 years' diamond grading experience

Gem  **A**
Gem Testing Laboratory

Diamond grading for the jewellery industry since 1980

- Consistent
- Professional
- Independent
- Respected



Gem-A provides a wide range of diamond grading services from verbal colour opinions to full grading reports and repolishing advice.

Gem-A also provides diamond-related education, from one-day workshops to a course leading to the Diamond Diploma and the DGA designation.



Gem-A The Gemmological Association of Great Britain

27 Greville Street (Saffron Hill entrance), London EC1N 8TN

t: +44 (0)20 7404 3334

f: +44 (0)20 7404 8843

e: lab@gem-a.com