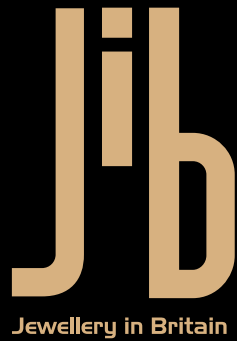


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## BJA AGM and Conference: 6 March 2003

The Hatton, a conference centre in London's Hatton Garden will provide the venue for the British Jewellers' Association Annual General Meeting on 6th March, 2003. The event will see elections for Vice Chairman and National Committee and will provide the opportunity for members to hear Chairman, Harry Levy give his annual report. The meeting will also review practical issues arising from the new code of conduct on conflict diamonds. All members and guests are welcome at the AGM which will commence at 11.30 for 12.00 noon.

### Your Working Capital – Threats & Opportunities

The AGM will be followed by an afternoon conference for the jewellery industry "Your Working Capital – Threats and Opportunities" at which expert speakers will talk about the threat from the changing position being taken by banks on customer overdrafts and invoice factoring following the recent Brumark test case. Recent experience indicates that members need to take a fresh look at how to enforce retention of title and finally there will be a presentation on the benefits of gold leasing.

The charge for the conference will be £45 plus VAT to include a hot fork buffet luncheon at 1.00pm. Non members welcome. ■

Full details will be circulated soon. For further information contact Lindsey Straughton at the BJA on 0121 238 1112.



The Hatton

## Cutting-edge student scoops Association prize



Rachel Ayerst with Geoff Field chief executive of the BJA

Rachel Ayerst, a mature student from Bridgwater in Somerset, has won the prestigious British Jewellers' Association prize at the University of Central England's School of Jewellery's Annual Prize Giving ceremony. She was presented with a cheque for £500 by the Lord Mayor of Birmingham, Councillor Mahmood Hussain

Rachel, who is studying for an HND in Jewellery and Silversmithing caught the judge's eye with her striking electro-formed decorative knife in sterling silver. The judges also commended her excellent technical skills and the commercial viability of her designs.

Rachel who is married and commutes between her home in Somerset and her course in Birmingham is a woman of many interests. When she is not making jewellery, or doing her weekend job at Marks & Spencer, she can be found working as an Emergency Technician for the National Health Service to which she devotes some 500 hours a year helping paramedics to answer 999 calls.

Geoff Field, Chief Executive of the British Jewellers' Association, said: "Rachel has a good eye for design and the ability to produce products that are not only well made but for which there would undoubtedly be a market." ■

### Still tickets for Carrott

If you are a fan of funny man, singer and sit-com star Jasper Carrott, there are still tickets to see him perform the cabaret at the British Jewellery & Giftware Federation's Annual Gala Dinner and disco at the Hilton Metropole Hotel at the NEC on 3rd February, 2003. Tickets, which include a champagne reception and four course meal, cost £55+ VAT. Call Rebecca Gough on 0121 237 1155

### Ball raises £11,000

The Benevolent Society Ball held on 5th December at the Renaissance Hotel in Solihull raised an impressive £11,000 for the industry's charity. The charity's resources were bolstered further when during the evening, Martin Short, publisher of rj, presented the Society's Chairman, David Simons with a cheque for £3,290 raised for the charity during the 2002 rjUK Jewellery Awards.



The sponsors of the Benevolent Society Ball

### Gift of the Year 2003

Entry forms are now available for the 2003 Gift of the Year. This prestigious annual competition, sponsored by the GA and TPS, organisers of the Spring and Autumn Fairs Birmingham, has a number of entry categories suitable for jewellers and silversmiths producing products for the gift market. Contact Wendy Webb for an information pack on 0121 237 1105 or www.ga-uk.org

### British Craft Trade Fair

A 10% discount is being offered to BJA members attending the British Craft Trade Fair which will take place at the Royal Show Ground in Harrogate from 6-8th April, 2003. The show's organisers confirm that a substantial number of jewellers have already signed up for the event and that the Design Edge section of the show is fully booked. The BJA will be presenting their Designer/Craftsman prize to the 'Best Jeweller/Silversmith' in the show.

### Jewellers' Service



The Rev. Tom Pike, Vicar of St. Paul's Church, Birmingham, pictured with pupils of Brookfields Primary School Hockley at a service for the jewellery community to bless jewellers' tools held on 8th January, 2003.

### Supported by:

- The Assay Offices of Great Britain
- Association of British Designer Silversmiths
- Association for Contemporary Jewellery
- British Craft Trade Fair
- The British Cutlery and Silverware Association
- British Jewellers' Association
- Diamond Trading Company
- Diamond Bourse and Club
- Emagold(UK)
- Gemmological and Gem Testing Laboratory
- Institute of Professional Goldsmiths
- Jewellery & Allied Industries Training Council
- Johnson Matthey Platinum Marketing
- London Guildhall University
- National Association of Goldsmiths
- Reed Exhibition Companies Ltd. (International Jewellery, London)
- Trade Promotion Services
- University of Central England
- World Gold Council
- Worshipful Company of Goldsmiths

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Stephen Webster on  
coloured stones – page 4



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See the BJA at  
SFB Hall 17 H31

NEWS FOR THE INDUSTRY FROM THE INDUSTRY ISSUE 12 FEBRUARY 2003

## Keeping diamonds free of conflict

The British Jewellers' Association has launched an initiative to help its members ensure that the diamonds they sell are conflict free from the 1st January 2003.

The BJA's aim is to help halt the trade in illicit diamonds, money from which has been used to fund rebel armies and arms supplies in parts of Africa. Although the percentage of such diamonds is small, the BJA in line with the rest of the world's jewellery industry, is determined to stamp out these stones and thus preserve the diamond as a symbol of love rather than a symbol of suffering.

The BJA stand at Spring Fair Birmingham will feature 'Keep Diamonds Free of Conflict' an eight-point code of conduct designed to ensure that those members who either sell cut stones, or made up diamond jewellery, provide the guarantees customers need to ensure their goods are conflict free.

The warranty scheme requires all BJA members to write to their diamond dealers or diamond jewellery suppliers asking them to provide written 'conflict free' guarantees for each and every sales transaction. These guarantees must be in compliance with the recent World Diamond Council resolution and the Association has produced a standard letter for this purpose. Should a supplier fail to provide the required warranty, the scheme stipulates that the member should refuse to place further orders with that supplier. Such is the importance that the BJA places upon the dissemination of this information that in addition to its membership, it has also written to a further 1000 jewellery manufacturers and designers and launched a dedicated web page to provide conflict diamond news to the industry.

Once BJA members have their diamond suppliers' written guarantee as to the provenance of their diamonds; they can then purchase the Association's especially produced 'Free of Conflict' stickers (bearing the wording of the World Diamond Council's resolution) for use on their invoices. They will also be eligible to use BJA 'Keeping Diamonds Free of Conflict' signs on their stands at



trade fairs; the first of these will appear at the Spring Fair Birmingham. The Code also stipulates that BJA members should train their staff to understand conflict issues. To underline its strong commitment to ensuring that all its members are 'Conflict Free', the Association has introduced an additional clause to its 'Code of Ethics', the rules and regulations regarding trading practices by which all companies on joining the Association agree to be bound. The clause requires all members to refrain from trade in conflict diamonds and to adopt the industry self-regulation code of conduct, issued by the World Diamond Council. Firms found to be flouting the clause will be subject to investigation and if found guilty to expulsion from the organisation.

"It is imperative that the integrity, not simply of our members, but of the entire jewellery supply chain is preserved," says BJA Chief Executive, Geoff Field. "We believe that this code of conduct will play an important part in the fight against a practice that every decent person abhors and which has no part in our industry. We know that retail buyers will warmly welcome the assurance that the BJA warranty scheme provides."

The NAG has also produced its own information pack to help its members ensure that both they and their staff are fully informed about the subject and that they have the assurances they require from suppliers in order to be able to provide 'Conflict Free' guarantees to the consumer.

"For this assurance to be credible, retailers must cooperate in the systems self-regulatory phase," says Michael Hoare. "Credibility on this matter is vital and if the industry is to rebut criticism concerning conflict diamonds active participation in the new system will be required from everyone involved."

The topic of Conflict Diamonds will top the agenda for the next meeting of the Sector Committee, the national steering group for the industry, and a statement is anticipated on further pan-industry initiatives towards the end of January 2003. ■

### For further information

Jewellery manufacturers seeking further information on Keeping Diamonds Conflict Free should contact the British Jewellers' Association on 0121 237 1112 website [www.bja.org.uk/currentnews](http://www.bja.org.uk/currentnews) or visit the BJA Stand (Hall 17 H31) at Spring Fair Birmingham.



Paul Platnauer (left) Managing Director of R Platnauer Ltd explains the casting process to Dr. Barry Henley, the new Chief Executive of the **tic**

## Silver project pays dividends for Platnauer

**R Platnauer Limited is one of the UK's largest jewellery manufacturers; it is also one of six regional demonstration centres for the Silver Project, the DTI initiative to help introduce new technologies to the jewellery industry. Mary Brittain visited Platnauer to discover how its involvement in the project has affected the way in which it operates.**

Here's a poser? How do you double your weekly production whilst at the same time cutting overtime from around 15,000 hours a year to nothing? Sounds impossible? Well, this is exactly what the mass-market jewellery manufacturer, Platnauer has recently achieved and the key to its success lies, in part at least, in the 'empowerment' of its workforce and in a number of other 'world class manufacturing' initiatives introduced into the company as a result of its involvement in 'The Silver Project'

Casting lies at the heart of Platnauer's manufacturing operation and it is here that some of the most far-reaching and effective changes have been made. The tic team, who are responsible for the administration of the Silver Project, spent several weeks gathering data on all the processes involved - model and rubber management, waxing, the production of casting trees, the casting process, quality control and order control, before coming back to Platnauer with some simple suggestions on how these could be improved. Following this audit all staff involved in the production process were given a presentation so that they could understand the problems and start reacting to solving them.

This policy certainly seems to have worked; workers now chair their own team meetings to review

production processes and instead of referring problems to managers, are empowered to find their own solutions. This new approach coupled with the minimum of capital investment has led to the reject rate for cast jewellery falling substantially.

A new computer-generated works order system that allows all work to be tracked through the casting facility has also paid real dividends. This bespoke software, also developed as part of the Silver Project, brings an integrated approach to control of the production process and gives individual workers access to information on each and every job: no mean feat in a company with some 1500 different lines and producing over 2 million pieces of jewellery a year!

Platnauer has also benefited from the tic's development work in the field of computer aided design and manufacture and rapid prototyping and its design department has successfully integrated graphic design software with ArtCam CAD/CAM software, CNC machine tools and rapid prototyping to create 3D wax models for casting precious metal prototypes and samples. This technology-based approach can reduce time from drawing board (or computer screen) to cast sample to just 12 hours. Other substantial savings in time have come from the introduction of a laser-engraving machine.

For further information on the Silver Project contact Phil Arch at the tic on 0121 3315400 or email: phil.arch@tic.ac.uk The tic will be exhibiting at Spring Fair Birmingham Hall 17 Stand P49

*A fuller version of this article can be found in The British Jeweller Year Book 2003. ■*

## Lasers: have you seen the light?

Following the article 'Meeting Mr. Laser' (JIB Nov, 2002) on the innovative work with laser technology by the German jewellery designer, Tom Rucker, JIB has received news of a British designer who has also extended the language of goldsmithing with his laser work.



David Poston, head of Silversmithing and Jewellery at Loughborough University has used the Rofin-Baasel manual welding system to produce the sculptural gold bracelet pictured here. Despite the size of bracelet (110x70 x35mm) its weight is a mere 4 ounces: this has been achieved by bending very thin sheets of 18ct. gold to form an organic shape and fusing the edges together using the welder.

With the laser, heat input is minimised because the width of the beam is only about 0.33mm, thus keeping distortion to a minimum. Laser welded joints are also three times stronger than soldered joints and do not anneal the surrounding metal. As a result the gold maintains its rigidity and bracelets such as these become possible. Furthermore the bracelet whilst being extremely light to wear, gives every appearance of being solid gold.

This bracelet together with other ground-breaking work from David Poston will be on show together with the laser welding machine used to produce it, on the Rofin Stand Hall 17, S42 at Spring Fair Birmingham.



*The Starweld Performance Laser from Rofin-Baasel UK*

## Laser Symposium

The Goldsmiths' Company is proposing to hold a laser welding master class to be run in conjunction with a series of informal evening presentations on the application of lasers within the jewellery and silversmithing industry; these events are scheduled for the end of March 2003. For further information and to express an interest in taking part, please contact Heather Ferguson on 020 7606 7010 or e-mail: Heather.Ferguson@thegoldsmiths.co.uk ■

# Welsh gold for Prince of Wales

Déjà Vu, a small gold jewellery manufacturing company of Colwyn Bay, has just completed an unusual order, a pair of cufflinks made of 100% pure Welsh gold for the Prince of Wales. The cufflinks were presented to the Prince as a birthday present from EMTA, the Engineering and Marine Training Authority, the national training organisation that represents the jewellery industry.

The gold from which the cufflinks are made was supplied by Cambrian Goldfields Limited, the company that holds the licence from the Royal Mines to extract gold from 154 sq. kilometres of Snowdonia.

David Elson, who is a director of both Cambrian Goldfields and Déjà Vu explains how this unusual commission came about. "We were approached by the British Jewellers' Association, who in turn had been approached by EMTA to find a company that could supply Welsh gold cufflinks to be presented to Prince Charles during a visit to the 'Skill City' vocational training fair which took place in Manchester on his birthday in November 2002; luckily we were able to oblige."

Déjà Vu had just two weeks in which to design, cast, finish and hallmark the cufflinks, which feature Prince of Wales' Feathers and a crown. The links are made in 18ct. Welsh gold set with emeralds and rubies and have platinum fittings. The cufflinks will not be the first piece of Welsh gold to be owned by the Prince. The Royal Family and Welsh gold share a long history and all Royal wedding rings since Queen Victoria's have been made of Welsh gold.

David Elson, who met the Prince at the presentation, told JIB that he was delighted with the cufflinks and also showed considerable interest in the fact that Cambrian Goldfields are to recommence mining gold at the Clogau mine in the New Year.

"Welsh gold mines will never be viable as a source of bullion but they can undoubtedly provide sufficient gold for jewellery production," says Elson, who maintains that there is a healthy market for Welsh gold, despite the considerable premium that must be paid for the metal. A plain 18ct. 2.5mm Welsh gold band from Déjà Vu will retail at around £1150. ■



Prince Charles receives a birthday gift of Welsh gold cufflinks from the National Training Organisation EMTA. The presentation was made by Philip Elson, the son of jeweller David Elson whose company, Déjà Vu designed and manufactured the cufflinks. The Chairman of EMTA, Lord Tregarne (far right) commissioned the gift.

## Call to back British manufacturing

The Birmingham engineering company, Radshape Sheet Metal is urging jewellery companies throughout the UK to buy British. The company has recently picked up an order to design and manufacture casting flasks for one of the UK's largest jewellery manufacturers, R. Platnauer. In the past Platnauer imported these items from America or Germany.

The British flasks not only compare favourably in price with the imported alternatives, they are also, according to Radshape, better made and should last longer. Radshape believes that casting flasks are not the only area in which it can provide a service to the jewellery industry it has recently taken delivery of a half million pound new generation laser, with the capability, it maintains 'to cut just about anything out of metal' and is keen to discuss be-spoke projects for jewellery manufacturers.

Radshape sales and marketing director, Peter Grant believes that the benefits of placing an order with a

company round the corner are manifold. "Customers can visit and have an input into the designs. Order to completion is quicker without the need to plan for parts being held up on the docks waiting for customs clearance," he told JIB.

### Networking syndicate

So committed is Radshape to its 'Buy British' crusade, it now has plans to create a networking syndicate/self help group for West Midland engineering companies. It has placed 'a call to arms' in the Birmingham Chamber of Commerce magazine inviting interested parties to attend an open at Radshape on 12th February, 2003. ■

### Further information

West Midland firms wishing to find out more about the Open Day and the proposed networking syndicate should telephone Linda Madden at Radshape on 0121 242 3323.

### Be inspired

The World Gold Council's 'Find' directory at [www.goldinspirations.com](http://www.goldinspirations.com), the award winning, free-to-view, online magazine dedicated to gold and gold jewellery offers a great PR opportunity to anyone involved in the designing and retailing of gold jewellery. The directory offers a free listing to anyone in the industry who sells direct to the consumer. This site is much visited by gold enthusiasts from around the world. To get your name on the list, go to [www.goldinspirations.com/find/index.php](http://www.goldinspirations.com/find/index.php) and fill in the form you will find there.

### Irish change rules on hallmarking

The Dublin Assay Office has announced that thanks to recent changes in Irish legislation in line with the EU Houtwipper ruling and the move to standardise marking throughout Europe, British hallmarks are now regarded as being the equivalent of Irish hallmarks and as a result precious metal jewellery and silverware being imported into Ireland need no longer bear a Convention mark.

Subject to the changes in legislation, which were instituted in October 2002, the Dublin Assay Office has also broadened the number of fineness marks it offers bringing them in line with marks ratified in the UK. The only difference now between the two systems is that in Ireland there are no weight exemptions and all items of both silver and gold and platinum, however light, must be hallmarked.

Adam Green, MD of the Birmingham manufacturer, Charles Green & Son and the manufacturing trade's representative on the British Hallmarking Council believes that some UK exporters to Ireland may still be unaware of these changes and may be applying Convention marks unnecessarily to goods destined for the Irish market. He suggests that anyone in doubt should contact either their own or the Dublin Assay Office for clarification.

### Closing the loophole

The Birmingham silversmith Tony McCarthy, has launched a new voluntary mark, which British manufacturers may opt to have applied to their products alongside the hallmark, to identify their products as being made in the UK. This service is being offered by the Assay Offices under a private initiative.

"At present the public has no way of knowing where the products they are buying have been made because high volumes of jewellery which are imported from abroad are given a British hallmark. This new mark will be the industry's guarantee that the product really is Made in Britain and will close the current loophole," says McCarthy.



Tony McCarthy examines the Loophole mark

# Women's self-purchase and the coloured stone

Luxury jewellery designer and style-guru Stephen Webster was one of the key speakers at the Gemmological Association of Great Britain's Annual Conference held at the end of last year: for those who missed it, here is what he had to say.



Stephen Webster

Last time I was in front of you, we ended with a question? Is there a future for coloured stones? I crossed my fingers and legs and said confidently 'Of course' - otherwise I would have been out of work.

A couple of years down the line I believe that there is indeed a future for coloured stones and as a company we are living proof of this. At that time, there were about six or seven of us; at the last count there were 28, which means a lot of coloured stone jewellery is going somewhere.

**"...75% of our clients are women, and nearly all shop colour."**

Admittedly coloured stones have come under a lot of pressure from the diamond world. If you believe everything you read, diamond jewellery is rapidly becoming the only option with everything else falling to the wayside. Whilst I believe that diamond jewellery has enjoyed a period of increased sales over the last few years; this is just part of a big movement in jewellery across the board.

Things in the jewellery world have started moving pretty fast. Mostly this is a reaction to the increase of self-purchase by women. In our company, there are eight men and 20 women, and if the women want a piece they purchase it themselves, no waiting for the boyfriend.



I will look at the reason why women's self-purchasing keeps colour alive in a while; but first I want to look at some of the reasons why women are buying more jewellery.

Traditionally jewellery has been purchased to mark occasions - birthdays, anniversaries, births, Christmas and so on - and for those occasions most purchases were and probably still are, made by men for women.

This obviously is still the largest share of the market and long may it continue. But these purchases are not about jewellery being fashionable; they are more about a series of rites of passage. On the whole, fine jewellery in this world has been fairly generic. The branding and identity are to be found in the box. Men tend not to take risks and if a woman opens a blue box on Christmas morning and finds diamond studs, a pearl necklace or a plain gold piece, the man is pretty sure it will be greatly appreciated. This world is well catered for and no one needs to interfere, therefore I'm not interested in this world.

The luxury brands looked at this nice safe world of high price points and thought 'just a minute, all these highly paid women are prepared to spend whatever it takes to get the latest LV handbag or Tom Ford frock from their own money: but on the whole only wear fine jewellery bought for them'.



The luxury brands had the power to create the same desire for a ring that is generated about almost every other luxury item. To do this, things have to be iconic - recognisable Burberry checks, Gucci logo etc - and the first step was to recruit every available designer. If an archive was available get down there and reinvent us, if not start from scratch. This was followed by all the marketing and advertising that they are so good at.

We have found ourselves caught up in this new wave, which has been very exciting. Even though we cannot compete in terms of advertising; PR has worked for us in helping to promote great iconic pieces from our collections.

Many of the reinvented or new brands, for example Chanel, Christian Dior, new Boucheron, new Garrard, LVMH De Beers, Fred are using a lot of colour because women don't shop like men. Women know their colourways. They shop for season's colours to match their wardrobe. We believe 75% of our clients are women, and that nearly all shop colour.

Women see a big green ring, put it on, thanks a lot. A man sees a big green ring, she has green eyes, she chose a green car, we painted our bedroom green, but I'm not sure she likes green enough to want a green ring! I'll take the diamond studs.

All this has changed everything for the better I think. Jewellery is fashionable. It is no longer good enough to make some coloured pieces and expect to sell them. We have to be aware of fashion trends. It's no good making some nice big brooches when all the magazines are saying big rings and bracelets are all a woman needs. This is not as bad as it seems if you wait long enough they will tell you a big brooch is all a woman needs!



We have all the colours and style predictions sent ahead of season just to be aware of what's going on and which colours will be hot. For example our Crystal Haze Fan rings were based on a Turquoise prediction and became our biggest selling colour.

I have a feeling the semi precious stone is being viewed as a coloured component rather than a main feature - I might be wrong.

So we have had a look at changes in the industry, instigated by women's self-purchasing. I still believe the jewellery future is orange & green, and blue & red, as well as white. As designers we have to be on our toes to satisfy the demands of all those colourful ladies. ■





“I have a feeling the semi precious stone is being viewed as a coloured component rather than a main feature.”



All jewellery featured from the Stephen Webster Collection

## Get involved in a Love Story



Tiara by Elizabeth Gage

‘Love Story’ is the evocative title for a forthcoming exhibition at the Goldsmiths’ Company. The exhibition, which is being curated by the Company’s, Paul Dyson will take place at Goldsmiths’ Hall in the late Spring and will feature wedding gifts and wedding jewellery drawn from four points in history – the 1890’s, the 1920’s, the 1960’s and the 2000s.

As well as past treasures the exhibition will also include what Dyson describes as ‘a wall of silver’ made up from contemporary and recently commissioned silver wedding gifts.

Pieces are still being commissioned for the exhibition and designer makers with items they feel might be suitable for inclusion should contact Paul Dyson on 020 7606 7010 ■

## The future looks Oriental

Influences from the East - Moroccan and Turkish souks, sumptuous embroideries, woven metals, rich colours and strong visual contrasts look set to play an important role in jewellery fashion in the winter season for 2003/4 season. These, at least are the predictions from the leading global trend predictor Carlin International of Paris which advises many household name firms – including Marks & Spencer and Debenhams – on trends, colours and themes in lifestyle.



Carlin’s predictions for future fashion, colour and lifestyle trends will be the subject of the series of talks by Catherine Rame, Head of Carlin UK at this year’s Spring Fair Birmingham. Rame told JIB that as well as strong Eastern influences for the next season Carlin also anticipates a blurring of the lines between jewellery and clothing with metallic threads and crystals being used to decorate fabrics with ‘jewellery’ designs.

The Seminar programme will run at 11.30, 1.00 and 15.30 on Monday 3 and Tuesday 4 February in a suite outside Hall 19 on the Atrium concourse. Details are available on the Spring Fair website [www.springfair.com](http://www.springfair.com) ■



5

## Decorations sparkled at Silver Show

Sterling silver Christmas tree decorations were a runaway success for designer silversmiths showing their wares at the Association of British Designer Silversmiths pre-Christmas show in London.

The show, which moved to a new location just off the fashionable Fulham Road, provided a showcase for 28 of the Association’s 50-strong membership and according to one of the participants, Howard Fenn, was ‘a runaway success’.

To attract Christmas shoppers into the show those exhibiting agreed to produce their own ranges of silver Christmas tree decorations, an idea widely taken up by the consumer press and much publicised in the run up to the show. The decorations crossed the spectrum from traditional snowmen, snowflakes and angels to highly modern abstract designs in fine silver wire and chased leaf forms.

Most products were reasonably priced for the Christmas market but one or two designers took the opportunity to display significant pieces. ■



Pieces 1, 4 and 5 - by Howard Fenn  
Pieces 2 and 3 - by Alex Bernard

## Assay Offices back changes on mixed-metal rules

The Assay Offices of Great Britain are united in their desire to see changes to the rules regulating the application of hallmarks to jewellery made in mixed metals particularly white gold and platinum.

The British Hallmarking Council, the body that represents not only all the Assay Offices but also the jewellery industry at large, has made a formal request to the DTI for changes to the current hallmarking legislation in this regard.

Edinburgh, Assay Master, Scott Walter says that all the Assay Offices are 'highly sympathetic' to the plight of manufacturers' whose jewellery falls outside the current legislation and candidly admits that the Hallmarking Act is not 'user-friendly' for those wanting to hallmark mixed metal designs: especially where those designs have been created using the new fusion techniques, a technique popular with German manufacturers.

David Evans of London Assay Office agrees, but says that whilst a formal application for change has been made to the DTI, it may be sometime before the current legislation can be amended. "The Assay Offices are aware of the anomalies with regard to hallmarking mixed metal jewellery, especially where it is requisite on the manufacturer to prove that the

platinum content is more than 50% by weight of the total piece to be marked and where a visual assessment is insufficient," he told JIB.

The British Jewellers' Association has already consulted with those of its members who are known to specialise in mixed metal jewellery, on this subject. Its subsequent report has been forwarded to the DTI to stress the case for change.

Jewellery manufacturer, Adam Green of Charles Green & Son, who sits on the Hallmarking Council as the BJA's representative, is also pressing for change. "We hear a great deal about creating a level playing field for EU companies and I feel it is important that this situation should be resolved," he says. "It is my belief that British companies are disadvantaged in this respect and I would welcome hearing from other manufacturers who have views on this subject. The more interest there is from within the trade to get this matter resolved, the more quickly the DTI is likely to act."

Adam Green would like to hear from manufacturers or importers who have views on this subject he can be contacted at: adam@charles-green.co.uk or by telephone on 0121 236 1874. ■

## Confidence in IJL 2003

Early signs predict that International Jewellery London 2003, which will take place from Sunday 31 August until Wednesday 3 September 2003 at Earls Court 2 exhibition centre, will be the biggest ever. Re-bookings by the end of December 2002 amounted to over 75%, with over a fifth of these requesting larger sized stands.

"We are delighted with the enthusiasm already shown for this year's IJL," said Anna Wales, IJL 2003 Exhibition Manager. "With the demand for re-bookings at such a great level, we also have a considerable list of new exhibitors awaiting stand allocation."

Amongst the 328 exhibitors booked to date are new international pavilions for South Africa and Pakistan. The Design Pavilion, which houses British talent, has increased in size by 24% for IJL 2003, in order to meet demand. Confirmed bookings for the Design Pavilion currently stand at 85%. A number of applicants for this area are currently awaiting approval from the Design Pavilion Advisory Panel before space can be allocated.

### New Website

Exhibitor lists can be found on the new IJL 2003 website at [www.jewellerylondon.com](http://www.jewellerylondon.com) ■

## Exhibitions galore at ACJ Conference

An exhibition featuring a piece of work from each of the delegates attending, will be a key feature of the Association of Contemporary Jewellers' conference to be held in Manchester from 12-14 April, 2003. "The idea is that they simply bring a piece with them, put it into the exhibition, and then take it away again when they leave," says Muriel Wilson of the ACJ, who believes the resulting display will provide a fascinating cross-section of work.

This exhibition is just one of several being staged to coincide with the conference. Others include the work of eight Spanish designers, jewellery from the North West Jewellers Group and a display of pieces chosen by Cynthia Cousens to reflect the collection of artefacts in the Manchester Museum.

All the jewellers in the Spanish exhibition (see opposite and front cover) trained at the renowned Escola Massana and La Llotja in Barcelona. Their innovative work includes combinations of gold and cement as well as paper, painted silver and organic materials.

The keynote speaker at the conference will be the American philosopher and anthropologist, Wendy Steiner - author of 'The Scandal of Pleasure Art in an age of fundamentalism'.

The conference is open to all comers. Members of the ACJ pay £140, non-members £170. (These prices are for registration only and do not include accommodation.) For further details please write to: ACJ Conference 2003, 3D Design, Art and Design, Manchester Metropolitan University, All Saints, Manchester M15 6BR or fax: +44 161 247 6810.

The Association of Contemporary Jewellery can be contacted at PO Box 37807, London SE23 1XJ. ■



Above: "Vitaje" (Travel) - by Samuel Martinez  
Front Cover: Earring for Gepetto 7 - by Tensi Solsona



### London store for Kit Heath

Kit Heath, one of the UK's most progressive jewellery producers, has set up its first retail outlet in Covent Garden, London. The store was opened by TV personality, Claire Sweeney. According to Kit Heath's MD, Barbara Miers, the store is nothing like a conventional jewellery retailer. "It's design roots lie in fashion retailing both visually and in customer service," she told JIB. Kit Heath, which has been designing, importing and wholesaling jewellery for the past 21 years, is amongst a growing band of designer/producers to play the retail card. Earlier this year designer Diana Porter opened a contemporary jewellery shop in Bristol, whilst in the Midlands the enamel jewellery maker, Jane Moore is successfully retailing her own jewellery and that of fellow designers in Leamington-Spa.

### New foundation course in Gemmology

The Gemmological Association is revamping its educational offering and from September 2003 will offer a new 'Foundation in Gemmology' course and a redesigned, and more practical 'Diploma in Gemmology'. The Foundation Course will provide an introduction to gemmology and requires no prior knowledge from students. It concludes with an examination and successful students will receive a certificate of achievement. Students can participate by attending daytime or evening classes or by correspondence course. Prices will be around £800, including course materials, tuition and examination fees.

The Association will continue to run its world-recognised 'Diploma in Gemmology' leading to the FGA qualification, although Lorne Stather in the Education Department confirms that the content of course is being given a more practical slant with plenty of 'hands-on' activities.

Contact the Education Department of the Gemmological Association, 27 Greville Street, London EC1N 8TN Tel: 020 7404 3334

### Workshop space in Deptford

There is still some space available to let at the Cockpit Arts complex in Deptford, an Applied Arts Incubator and Resource Centre for London housing some 75 designers. Three jewellers, Petra Bishi, Maria Silva and Lucy Martin are already tenants. Rent for seedbed companies is heavily subsidised, starting at just £8.35 per sq ft. The managers of the centre are also flexible in the way in which they apportion space and jewellers are encouraged to share workshops and facilities and to sub-let benches within their studios. The building is open 24 hours a day, 7 days a week and offers a fun, yet supportive, environment in which to work.

Contact Sarah Tibbats on 020 8692 4463 for further information.

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