

Managing your risk

As the UK recession bites and experts predict higher insurance premiums, David Codling managing director of independent insurance broker David Codling and Associates offers some useful advice.

Businesses should be looking at producing cost effective risk management solutions as part of an overall response to controlling risk within their business environment. The importance of risk management is now embedded in business practice, and risks that are well managed are far more attractive to insurers because they will produce fewer claims. For policyholders fewer claims can mean lower premiums.

Another issue is under insurance. While this is nothing new, as recession takes hold, companies will be tempted to cut back on effecting adequate sums insured for commercial property and business interruption exposure.

It makes good sense to have a commercial property valued every three to five years, as an up-to-date valuation will result in adequate cover. Recently, a leading firm of valuers found that 90 per cent of buildings they had valued were under insured. As these were buildings

that the company had been asked to value some under insurance was expected - but even they were surprised how high the figure was.

An important cost in any insurance programme can be the premiums for insuring the physical assets of the business and the potential loss of income following an interruption. A report detailing the key risk factors to the premises, including a review of your businesses interruption exposures, can be used to tailor your insurance programme to your specific needs, and if implemented correctly will reduce your annual premium and potential claims.

Clearly brokers have a duty of care to ensure that clients buy adequate cover and should be helping clients identify risks they face and properly evaluate them.

The temptation, when money is tight, is to go for the cheapest option. However, it should be



remembered that price and value are very different, and that the cheapest premium seldom represents best value - insurers offering the cheapest premiums are least likely to fight your corner when it comes to paying claims and speedily.

It would be particularly galling having shelled out for insurance to find that the policy doesn't match your needs.

T: 01732 820210

W: davidcodlingandassociates.co.uk

Breaking the mould

Niagara Falls Castings has been supplying the jewellery and silverware trades at home and abroad with the finest quality precious metal castings for over 30 years. During that time the company has been at the forefront of technological innovation and alloy development.

In addition to standard gold and silver alloys NFC has gained an enviable reputation for the consistent quality of its platinum castings. They also cast in palladium

and a bespoke high palladium 18 carat white gold alloy that does not require plating. NFC, which is ISO9001:2000 registered, has a full range of rapid prototyping equipment providing a complete CAD/CAM service. For further information speak to Philip Roberts.

T: 01926 496258

E: pRoberts@nf-castings.co.uk

W: www.nf-castings.co.uk



H3-D presents

Your Virtual Collection

H3-D, the CAD/CAM jewellery technology specialists, now offer the industry 'Your Virtual Collection'. This brand new service which combines 16+ collective years of experience in 3D computer-aided design with the latest in rendering, animation and interactivity technology can help customers to sell their jewellery before it has even been made.

"You provide us with your ideas - which can be just rough sketches or almost finished designs - and we generate whatever sales tools you need featuring virtual products created from those ideas. These can include a printed portfolio-style catalogue, a dynamic browser for your website, or an interactive DVD, all at a fraction of the cost and time of manufacturing the real thing," explains Jack Meyer.

What's more, since the master models will already be made in CAD, any piece can be quickly manufactured on demand, providing an affordable way to test-market new ideas, or to even launch a whole new collection.

To find out more log in to www.h3-d.com/virtualc.html

T: 020 7242 5535

E: info@h3-d.com

W: h3-d.com





So much more than simply an Assay office

The Birmingham Assay Office, now the largest Assay Office in the world, has broadened its range of services to include diamond certification, jewellery valuation and a host of other product testing services.



This not-for-profit organisation has been a centre of expert opinion and independent assessment of jewellery and precious metals for over 230 years and prides itself on the high level of service and technology it offers its hallmarking customers. Its investment in the latest laser equipment and in traditional techniques allows it to provide a speedy, value-added-service to manufacturers and importers alike. It also works closely with several large producers to run secure hallmarking facilities within their own operations.

Another great strength of The Birmingham Assay Office is its strong communications programme which offers its customers invaluable background information on the state of the market, as well as up-to-the minute news on legislation issues affecting production processes and changes to the hallmarking system.



AnchorCert, which has offices in both Birmingham and London, is a comprehensive diamond certification service offering retailers and producers an accurate, independent assessment for all qualities of diamond. AnchorCert's expert team of diamond graders offers 'Mini' reports for smaller stones and a detailed 'Diamond Report' with facet diagram for more important diamonds. Other services include Laser Inscriptions onto diamonds for personal messages and identification numbers as well as gem testing for fancy diamonds and other coloured stones and natural pearls. A particular expertise is the grading of Tanzanite where AnchorCert® has developed its own easy-to-understand grading system based on colour intensity, clarity and cut.

T: 0121 236 6951 www.anchorcert.co.uk

THE LABORATORY

A plethora of health and safety rules and regulations now surround the production and sale of jewellery, especially jewellery for children. The Laboratory at Birmingham Assay Office is a fount of useful information on what companies must do to ensure that their products comply with all aspects of current legislation as well as providing the wherewithal to test for their compliance.

Services on offer include a new quick test for Nickel: developed by The Laboratory this makes the inspection process very much quicker and more accurate.

The Laboratory also provides a battery of useful tests to help producers and retailers to ensure that their items are suitably sturdy and safe and that all parts, including leather watch straps and bracelets, do not contain any banned substances or 'heavy' metals such as lead, cadmium and mercury.

Wear and tear

The Laboratory can also subject products to tests that mimic the effects of wear and tear including perspiration, humidity, high temperatures, salt water and swimming pools. They will also test for stone adhesion and to see what happens when objects are dropped or set on fire.

Packing materials can have a profound effect on how much and how quickly jewellery items tarnish and the Laboratory offers 'pass' or 'fail' testing methods for all types of packaging materials.

T: 0121 236 1036 www.theassayoffice.co.uk



SafeGuard is the UK's leading jewellery valuation organisation, working for some 1000 independent jewellery companies throughout the UK, as well as providing valuations directly to the public.

The company employs a team of expert, highly-qualified valuers with real expertise in the identification and valuation of both antique and modern items of jewellery, watches, silverware and objet d'art.

SafeGuard is accurate and safe. Each item submitted is digitally photographed on arrival and given its own unique 'SafeMark' identity number: It is then assessed to determine the average retail price required to replace the item.

All customers are then presented with a valuation document containing a photograph and written description of their pieces. This information is also permanently recorded in the SafeGuard database. If the customer wishes, the 'SafeMark' number can also be marked onto suitable property to help trace the item in the event of loss or theft.

T: 0121 236 2122
www.safeguardvaluations.com

For further information contact:
The Birmingham Assay Office
T: 0121 236 6951
www.theassayoffice.co.uk

Spring Fair Hall 17, Stand A19

LJE project ends but the website lives on

The two-year London Jewellery Exports project closes on 31st March but its popular and highly informative website www.londonjewelleryexports.org.uk will be maintained and updated for the next five years.



Since its inception LJE, which was funded as part of the "Jewellery Sector Investment Plan (JSIP) and delivered by the British Jewellers' Association in conjunction with industry consultant, Aldyth Crowther; has worked hard to promote export sales amongst the capital's jewellery producers.

Trade missions

The project has provided travel grants and organised subsidised joint stands at various overseas trade events; in locations from Europe to the Far East. It has also assisted with trade missions and

staged a range of export-orientated seminars as well as providing discounted professional jewellery photography and advice on the production of promotional materials and PR. Some 100 companies and individuals have benefitted from its activities and some, such as Daisy Choi, Sarah Herriot and Anthony Roussel, have gone on to build significant overseas revenues as the direct result of their participation.

All beneficiaries of the project have been obliged, as part of their sponsorship, to post an online

market report on the country they have been supported to visit and their comments provide a valuable insight into selling jewellery in these locations for their peers. The site also includes a 100-strong 'Gallery' section with photographs, CV's, address details and links to participants' own websites and this has been widely promoted to overseas galleries and retailers.

Google ratings

"The project is also well promoted online and is always top of the Google ratings, so it will remain a fantastic marketing tool for

jewellers looking to broaden their overseas sales," explains the project coordinator Lindsey Straughton. "The site will remain accessible to all participants who will be able to update their entries and continue to post details of their export activities."

"The weak pound and the difficult home market means that exporting has never been more important and we feel confident that the website will continue to assist London's jewellers in their overseas endeavours in the years to come," says Straughton.

Aventure's big adventure

In December 2008 London Jewellery Exports working closely with UK Fashion Exports on behalf of UKTI, assisted a mixed group of jewellers and fashion designers to take part in a trade mission to Japan. The trip included a showcase reception for VIPs at the British Embassy in Tokyo along with guided tours of the city's retail outlets and an exhibition organised by the Consulate in Osaka.

Amongst those who attended was Jianhui of the London company Aventure. Jianhui, who is Chinese, set up his company which makes designer jewellery around two and half years ago. In the early days he used antique beads and other materials from Portobello Market to create hand-made individual one-off designs, but the business had changed and expanded. His materials are now sourced from around the world and the designs are no longer 'one-offs'; although they are all still made here in the UK. Growth has been rapid and Aventure's designs are now sold in 90 boutiques and gift shops throughout the UK as well as in Denmark, Austria and most lately Japan.

"We are really keen to further expand our export markets and the trip to Japan has helped us tremendously. As a result of the event at the Embassy we have found an excellent distributor for our products, while the Overseas Market Introduction Service, for which we paid an extra £500, has also

brought us a very promising contact and some large orders," says Jianhui. Adding: "The Japanese and Chinese aesthetic are similar and I had prepared a number of oriental designs to take on this trip. Although, surprisingly it was our European designs that were more popular and I am now working on some special Christmas-themed designs for 2009 for one of our new Japanese customers."

Jianhui was extremely impressed with the whole visit and with the help he received in its planning and implementation. "LJE, UKTI and the Embassy staff were really wonderful and their assistance and the financial support we received made all in difference to us in getting started in Japan," he told JIB.

Further trip to Japan

LJE is offering £600 of funding to those wishing to join its trip to Tokyo to include a visit to 'Rooms' organised by H.P. France in conjunction with Premiere Classe (17,18,19 February, 2009). Ring Lindsey Straughton on 0121 237 1112.



FREE Sales Seminars

29 January & 11 March, 2009

Sales guru Nicole Bachmann, who has particular expertise in the creative industries, is returning with two more exciting and informative seminars to help LJE beneficiaries clinch their sales.

The Seminars will take place at Clerkenwell House (in the bar on the first floor) at 23-27 Hatton Wall, London, EC1N 8JE. The nearest tube stations are Farringdon and Chancery Lane

Both seminars start at 2.30pm and will break between 5-6pm for drinks and canapes and the chance to practise networking skills. There will be a final recap of top tips between 6-7pm but attendees are invited to carry on networking informally until 8pm. Places are limited to just 20 per seminar so early booking is recommended. To make a reservation or re-confirm your booking please contact: info@londonjewelleryexports.com

SHOW FACTS

Dates: 5 - 8 November; 2009

Place: De Gashouder van de Westergasfabriek, Amsterdam

Visitors: Around 5000

Exhibitors: About 75 stands and 200 designers

Overseas visitors: 10% – 18% from UK, France, Belgium and Germany

Stand price: Smallest stand (5m²) costs €823 (excl.VAT) and then €1331 for a 6m² stand

Additional exhibiting costs: None

Closing date for application: April - May 2009

Criteria for entry: Quality and professionalism. The organisers always want to see the jewellery before they accept anyone

Competitions:

www.newtraditionaljewellery.com

Entry through the site from the end of January 2009.

Prize: Gold and silver. Winning items go on tour in Europe.

SIERAAD ART FAIR

What the organisers say:

SIERAAD Art fair is a pure art-related modern jewellery event selling directly to the consumer and to retailers (but these are not our main goals). We like to give smaller jewellers the chance to get in contact with their buyers.

Contact: www.sieraadartfair.com
T: +31(0)548 366860

Personal experience:

Mayza Loao

"The experience of participating in Sieraad was one of the best I have had recently and above my expectations. This is a consumer event and I really enjoyed meeting the customers. In fact getting their feedback and hearing their positive comments has given me increased confidence in

my work. Although Sieraad has an international status, most of the jewellers are from Holland and the selected group of participants reflects a high standard of craftsmanship as well as innovation."



Mayza Loao



INHORGENTA

What the organisers say:

Inhorgenta Europe, with close on 1800 exhibitors, may not be the largest show around, but it is probably the most up-market and attractive for the industry. A designer's paradise, beautifully laid out in Munich's state-of-the-art showgrounds, it provides companies with the perfect forum to display their most valuable and attractive items. 30,000 buyers from all over the world attend. Inhorgenta offers genuine new business opportunities to companies looking for top-quality customers.

Contact: www.inhorgenta.com or in the UK Pattern T: 0208 940 4625

Personal experience:

Sarah Herriot

"I did Inhorgenta for the first time last year and am returning this with a much larger range. I was completely blown away the size of the show, the quality of the work and the stylish and interesting displays. It is also truly international and you get to see buyers from shops and galleries that you simply wouldn't see elsewhere."



SHOW FACTS

Dates: 20-23 February, 2009

Place: The New Munich Trade Fair Centre, Munich

Visitors: 30,000 ⁽²⁰⁰⁸⁾

Exhibitors: 1,224 ⁽²⁰⁰⁸⁾

Overseas visitors: 10,000 in 2008 from 78 countries including Austria, Spain, the Netherlands, Switzerland, UK, Italy, Greece, the Czech Republic and Hungary

Stand price: Row stand: €180 per sqm, Corner stand: €192 per sqm, End stand: €195 per sqm, Island stand: €198 per sqm

Additional exhibiting costs: The basic catalogue/website/entry fee is included in the price

Closing date for application:

The deadline for the 2010 show has not yet been published but it is anticipated it will be the end of May – mid-June 2009.

Criteria for entry:

See range of exhibits/product index on the application form: http://media.nmm.de/76/announcement_ges_inhorgenta09_e_19449376.pdf

The Innovation Forum provides assistance for young jewellery designers and goldsmiths entering the market and creates a platform for colleges and universities

Competitions: A prize for young designers takes place every year at Inhorgenta. The reward is €2,000 and winning this prize also kick-starts the careers of young designers on an international level. Registration is open to all exhibitors from Hall C2 in November/December



What the organisers say:

This is a quality show and there is a selection committee for all new exhibitors (mostly to avoid copying products). A specific form has to be filled in and 20 colour pictures are required. Exhibitors are located according to their main activity products, range of price and booth design. The Sales Managers decide which location will be provided to exhibitors and provide personal advice regarding booth design, marketing and all technical aspects of the show. There are no public visitors and professional documents must be presented at the entrance. A trends letter is given to exhibitors to help them in their collections.

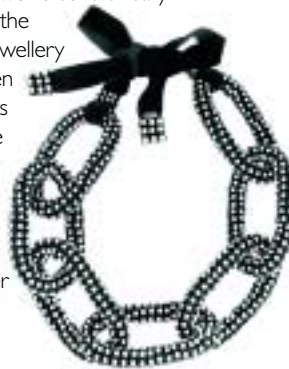
Contact: www.bijorhca.com
T: +33(0)1475 65128

ECLAT DE MODE

Personal experience:

Adrian Chapman, OmyGod

"Omygod specialises in costume jewellery set with cz and crystals and since we decided to take the brand to an international audience about four years ago we've tried all sorts of shows, from Las Vegas to Milan, and found that Eclat de Mode works the best for us. Reed is really good at marketing, so the show is very well attended by the French domestic market but it also draws a huge international audience of top quality buyers. It also attracts exhibitors from around the world so it is really representative of the global costume jewellery industry. The fifteen or so other shows that run alongside Eclat de Mode - such as Prêt à Porter - are a further plus as you get cross-over buying from the clothes buyers."



SHOW FACTS

Dates: 4-7 September 2009

Place: Paris – Porte de Versailles

Visitors: 12,000 visitors

Exhibitors: 400-450

Overseas visitors: 52% from more than 100 different countries

Stand price: Around €335 excl VAT for a pre-fitted stand and €515 for a fully fitted stand

Price for new exhibitors: A limited number of discounts are given at the discretion of the Sales Managers. There is also the 'Trampoline' offer (for all creative exhibitors in general), which is a 4 sq m package and 'Cream' which is a high level designer area.

Additional exhibiting costs: Registration fees, furniture, invitation cards and access to the press office

Closing date for application: Two weeks before opening

Criteria for entry: High quality products, creativity and design

Competitions: None

SHOW FACTS

Dates: 4-6 December, 2009

Place: Paris – Carousel Gallery at the Louvre Museum

Visitors: 15,000

Exhibitors: 100 (many drawn from overseas)

Overseas visitors: 5%

Stand price: 410 Euro per sq m ⁽²⁰⁰⁸⁾

Price for new exhibitors: In 2008 Kara offered a small booth in a good area for €3000.

Additional exhibiting costs: Catalogue fee, costs of carpeting, electrics, internet connection and signage.

Closing date for application: Application opens in February and closes in June.

Competitions: An on-line competition, which opened in January and closes in October; offers three companies the opportunity to exhibit free at Kara.

KARA

What the organisers say:

Kara is seeking ateliers, rather than mass producers and exhibitors come from all over the world. Jewellery must be creative and original. The team also assesses the motivation of each individual designer and their marketing skills before offering them a place at the show.

Contact: www.kara-expo.com
T: +33(0) 155 771133

Personal experience:

Jasmin Alexander

"I had a phenomenal show, it was absolutely the right place at the right time for me and I've made some fantastic contacts, including prestigious trade buyers, by attending. My work is conceptual and high-end and Kara was my perfect platform. I'm not really one for shows, this being my second (my first alongside world renowned fashion designer Paul Smith) but the PR response was overwhelming (and can be attributed to the fantastic efforts and contacts of Kara's new in-house PR team). I've had huge interest from the media with a piece in the Financial Times 'How to Spend It' as well as contact from eight or nine other magazines, including French, Swiss, Spanish and American. There was great camaraderie within the group and I really can't find a negative word to say about the whole experience."



Ten Top Tips for Photographing JEWELLERY



Jewellery by Azteca
Photography by
electronic marketplaces

Good photography is essential for all jewellery companies and London Jewellery Exports has worked closely with the London company Marketsquares, a non-profit business that helps artists and designers, to provide help and advice on photography to would-be exporters. Here Marketsquare's director and expert jewellery photographer, Rob Popper, shares some of his secrets.

1 It's not about the camera

Most people start off thinking that if they buy a better camera, they will take better photos but this is not always true. It is more important to really practice using the camera you have than to go out and buy a new one.

2 Understand your settings

Modern cameras have a range of settings and you need to familiarise yourself with these for success. Most important is the image quality setting. Many cameras come with a default setting of "normal" quality. Using this is a false economy; you may be able to fit more images onto your memory card, but your images will never look their best unless you use the highest setting available.



Jewellery by Ulrique Vogt
Photography by electronic
marketplaces

3 Keep your camera and equipment clean

Obvious but true: an easy way to take better photographs is to buy a lens cleaning kit, use it regularly and stop touching the lens on the front of your camera.

4 Professional lighting

Good photography is all about the lighting and it may pay to invest in some professional equipment as domestic lighting isn't really suitable; but be careful, these lights are very hot and powerful.

- Use at least two lights for even lighting and control over shadows
- Make sure the lights are evenly powered (about 500 Watts for each light). Use exactly the same type of light as two different kinds will give you weird colours and make white balance very tough.
- Have some sort of diffusion or softening between the lights and the jewellery to avoid harsh glare and unwanted reflections
- Position the lights at different angles to create different effects with shadows, reflection, shine and focus.

5 Use good props and accessories

"White tack" is handy for holding jewellery in place and easier to

touch out than "blue tack". See-through props are easier to work with in Photoshop later; but look out for scratches and marks, because they will all be magnified enormously when you take the photos. Clear nylon thread works well for hanging objects in mid-air:

6 Look at the jewellery from different angles

Don't take all your shots from the same angle, jewellery looks much better photographed from lots of different views.

7 Consider using a model

Sometimes jewellery will really come to life when worn by a model. This need not be as expensive as you think because if you take close-up shots of hands, wrists or ears or neck you needn't worry too much about styling, hair or make-up.

8 Don't rely on Photoshop

It makes sense to learn how to use Photoshop for editing your photos, but don't rely upon it too heavily. This is great for doing little things, but a photo that has required hours of re-touching will not only look as if it's been 'Photoshopped' but will also end up taking longer than if you had taken the time to take a better photo in the first place.

9 Think about your audience(s)

Before you pick up your camera, think about who will look at this picture and why. Do they want to see the whole piece in a fairly literal way so that they can decide whether or not to put it in their store or gallery? Do they want to see it in extreme close-up, so they can see the craftsmanship of your work? Each piece of jewellery may have more than one audience so you will want to photograph it in several different ways.



Jewellery by Lua Lua
Photography by electronic marketplaces

10 Practice makes perfect

If you keep taking photographs and make some notes as you go along you will undoubtedly learn from your mistakes - it really is that simple. So, go out and practice.

Rob Popper can be contacted on 0207 247 4554 or email rob.popper@electronicmarketplaces.co.uk www.marketplaces.co.uk

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Nationwide vocational qualifications from Holts

Holts Jewellery Academy in Hatton Garden has announced the launch of National Vocational Qualifications Levels 2 and 3 exclusively for the jewellery industry.

The courses, which are open to students from throughout the UK, have been specially developed by Holts in close consultation with the Learning Skills and Creative and Cultural Skills Councils as well as industry representatives. Level 2 is already on stream with Level three starting in the summer of 2009.

The programme offers learners access to a series of highly-practical modules including: Producing Jewellery, Tool Making, Polishing and Finishing, Getting Gemstones, Carrying Out Repairs and Rectifications, Health & Safety and Maintaining the Production Area. There will also be options available in Silversmithing and Mounting and Setting.

The way in which the 500 hour courses will be delivered is designed to make things easy for students and employers

alike. Each group will contain no more than 16 people and teaching will be on a part-time or full-time basis. For companies outside London Holt's is offering 'in-house' training options.

Free tuition

The really good news is that thanks to government funding for 'eligible' students, tuition will be provided free - although there are some costs involved in so far as all learners must pay a £100 examination fee and will also need to buy a basic tool kit, which is estimated will cost a further £200. Details of the training subsidies available through the JSIP and City Fringe Partnership for those in the London area are available on Holts' website.

"These courses are designed for a wide-cross section of people from school-leavers through to people already



working in the trade who would like to have their jewellery making skills recognised. They will also be useful for returners to work who need a bit of a brush-up before returning to the job market," says Lee Lucas, head of Holts Academy. Adding: "The courses are not a paper chase and are very definitely not about just ticking the boxes. They are fit for purpose and really will deliver the skills and the qualifications that the industry needs."

Short Course Timetable

In addition to the new NVQ courses, Holts will continue to offer its popular Short Course Programme with over 50 options for 2009.

Contact: www.holtsacademy.com or telephone Lee Lucas on 07525 842 258.

NEWS IN BRIEF

GIA warns on coated Tanzanite

The Gemological Institute of America (GIA) has warned about a number of 'coated' tanzanites which were sold into the US market in the summer of 2008 without disclosure. It is believed that there are likely to be further stones in circulation. The coating, which gives the stones a deep violet blue colour is difficult to detect, especially on the larger stones, and was only visible with high (60x) magnification. Scratch-testing with a pin caused no damage, but a hardened knife blade did cut through the material. The GIA advises anyone handling tanzanite to check carefully for this new coating, especially on stones that are kept in individual gem papers and are not subject to the scratches that would identify them.

Ban on Burmese stones

On 21 April 2008 the government very quietly implemented the Export Control (Burma) Order 2008 (SI No 1098), which enforces the EU Sanctions Regulation 194/2008. This bans the export of goods to support a number of key Burmese industries and the import of a range of products including gold and silver; certain base metals and precious and semi-precious stones. These restrictions target sectors which provide sources of revenue for the military regime of Burma/Myanmar. The BJA has heard no evidence yet of their enforcement at ports and airports and CEO Geoff Field would like to hear from anyone who has seen this at first hand. T: 0121 237 1111. The regulations can be downloaded from the BJA website www.bja.org.uk.

EU moves on Diamond Terminology

CEN, the European Standards Committee has moved to investigate the introduction of pan-European legislation on diamond terminology as it relates to 'synthetic' stones. There is currently wide discrepancy within the industry about the terms used to describe laboratory produced diamonds. Whilst 'synthetic' is the term preferred by the global jewellery body CIBJO, the International Diamond Council has recently relaxed its rules to include 'laboratory-grown' 'laboratory-created' and 'man-made' providing they are followed by the word 'diamond' or 'diamonds'. The need for a standard terminology and mandatory disclosure practices is becoming ever more pressing as increasing numbers of large, gem-quality synthetic stones from US companies such as Apollo Diamonds, Gemesis and Chatham are now finding their way into the British market. At present Birmingham Assay Office's 'AnchorCert' service is the only laboratory with a full range of equipment to distinguish these stones from naturals.

Summer Courses at BCU

Birmingham City University has introduced a range of new courses to its popular Short Course programme which will run during July and August 2009. Places are limited and are available on a first-come first-served basis. Reservations are accepted on-line www.jewellery-innovation.co.uk from 16 February. Amongst the new courses are offer are: 3D Scanning – From Object to Computer to Model; Access to Finance; An Enamelling Masterclass with Elizabeth Turell; Creative Metal Forming with a Hydraulic Press; Wake Up your Website; Metal Patination and Etching and Developing and Launching a Successful Jewellery Collection. T: 0121 248 4584

Student designs are winners for Charles Green

The Birmingham manufacturer Charles Green is to offer matching wedding ring and engagement ring designs from students at Birmingham City University as part of its 2009 collection.

The sets were designed as part of a new competition staged by the company for students on the University's BA 'Jewellery and Silversmithing Design for Industry' course and required those taking part to follow a realistic product development process taking into account; time scales, costing for production, CAD and Rapid Prototyping as well as the production of marketing and promotional materials.

In addition to a small monetary prize, the winner, Rachel Briggs, will receive two weeks' work experience at Charles Green where she will develop a matching eternity ring and a gents'

wedding ring to compliment her winning designs. Other winners were Sinade Prosser, Kirsty Davies and Danielle Hall.

All the students' work will be carried by the company's reps, for sale alongside Charles Green's product range from January 2009, and the students will receive a percentage of any sales. Further information is available at www.charles-green.co.uk

Rachel Briggs



Danielle Hall





John Moore
Hall 18, Stand RJ02



The World Pearl Group/Jersey Pearl
Hall 18, D16/E15



B & N
Hall 17, C20/D19



Westminster Silver Guild
Hall 18, B25



Aventure London
Hall 19, G35



Nobel Gift Packaging
Hall 17, D50

SPRING
FAIR 09
INTERNATIONAL

THE JEWELLERY SHOW
AT SPRING FAIR INTERNATIONAL



BJA members on show

The exhibitor list for The Jewellery Show at Spring Fair includes nearly 170 members of the British Jewellers' Association.

These companies cover all aspects of the supply chain from precious, costume and designer jewellery through to equipment, services and packaging. Thanks to their membership of the BJA these companies each receive a discount on their stand space at this event giving them a little bit extra to spend on making their products stand out from the crowd.

Although diverse in their offer all BJA members are united by their commitment to the Association's 'Code of Ethics' - a long-proven way of conducting business which stresses a commitment to quality and the best business practices. Look out for unicorn sign on members' stands and shop with confidence knowing they have the backing of your industry's trade body.

Information supplied by The Jewellery Show and correct at the time of printing.

A Jacobson
Hall 18, Stand F19

About Face
Hall 18, Stand B01

About Face
Hall 19, Stand H02

Actacrown
Hall 17, Stand F13

Affinity Gems
Hall 17, Stand G26

Amber Hall Jewellery
Hall 18, Stand A30

**AnchorCert Independent
Diamond Certification**
Hall 17, Stand A19

Anna James
Hall 17, Stand A10

AnnaGee
Hall 18, Stand G12

Argenta A'Ora
Hall 18, Stand E11

**Aventure London -
Jewellery By Jianhui**
Hall 19, Stand G35

Azuni
Hall 18, Stand G20

Balagan
Hall 18, Stand B30/C29

Bass Premier Company
Hall 17, Stand E10

Benelux Diamonds
Hall 17, Stand B01

Benor
Hall 18, Stand E36

Billib Clocks
Hall 19, Stand J01

BKT Rings /TJW Diamonds
Hall 17, Stand B20

Bobijou
Hall 17, Stand A30

Boutique Venus
Hall 19, Stand F19

Bransom Retail System
Hall 17, Stand A27

Brave Designs
Hall 18, Stand C06

Brilliant Gems
Hall 18, Stand B29

British Jewellers' Association
Hall 17, Stand B35

Brown & Newirth
Hall 17, Stand C20/D19

Carrs of Sheffield
Hall 18, Stand D10

Centre Jewellery
Hall 17, Stand C30

C L Edwards & Sons
Hall 18, Stand F26/G28

Claire Garnett
Hall 19, Stand J03

Clarity & Success Software
Hall 17, Stand G45

Clarke Manufacturing
Hall 17, Stand G06

CM Systems
Hall 17, Stand A39

CME Leicester
Hall 18, Stand C20

Cookson Precious Metals
Hall 17, Stand C29

Corona
Hall 17, Stand E04/F05

Curteis
Hall 17, Stand B24

C W Sellers
Hall 17, Stand B16

D Scott-Walker
Hall 17, Stand D04

Dante Cenci Ital
Hall 17, Stand C19

Darlana
Hall 17, Stand D26/E25

Delcam International
Hall 17, Stand G49

Diamantis International
Hall 17, Stand F49

Dichrolicious
Hall 18, Stand F04

Domino
Hall 17, Stand D23

Donald Clarke
Hall 17, Stand H06/J05

E Alexander & Sons
Hall 17, Stand D20

Elran
Hall 18, Stand C40

Emagold Group
Hall 17, Stand C26/C27

Euro Bijou
Hall 19, Stand E48

Euro Pearls
Hall 17, Stand E05

Fine Merchants
Hall 18, Stand E18

G J S
Hall 17, Stand B39

Gecko
Hall 18, Stand A16/B15

Gemex
Hall 17, Stand E02

Gemvision Europe
Hall 17, Stand E46

Genie Jewels
Hall 17, Stand E32

Gift Time Products
Hall 19, Stand A36

Goldmajor
Hall 18, Stand B20/C19

H A Light Findings
Hall 19, Stand C19

H Gaventa
Hall 17, Stand B06/C05

Han-Goldwyn
Hall 17, Stand C09

Hanron Jewellery
Hall 17, Stand F32/G31

Happy Dragon Arts
Hall 18, Stand D49

Harris & Hunt
Hall 17, Stand C09

Harrison Bros & Howson
Hall 18, Stand B50

Hazel Atkinson Jewellery
Hall 18, Stand RJ27

Hean Studio
Hall 17, Stand C31

J & K Henderson
Hall 19, Stand F10/G09

J & K Henderson
Hall 19, Stand G10/H09

Henig Diamonds
Hall 17, Stand E30

Hockley Mint
Hall 17, Stand D30/E31

Hot Diamonds Group
Hall 18, Stand B6/C05

House of Panache
Hall 17, Stand H26/J25

House of Williams
Hall 17, Stand D06

H S Walsh & Sons
Hall 17, Stand G50/H49

H W Tankel (Scotland)
Hall 17, Stand E19

Inferno Jewellery
Hall 19, Stand C08/D07

International Bullion
Hall 17, Stand C06/D05

International Collection (UK)
Hall 18, Stand B19

Jax Jewellery
Hall 18, Stand D25

JCI Jewellery
Hall 18, Stand B38

Jewelcity
Hall 19, Stand E13

Jo for Girls/Perthshire Jewellery
Hall 19, Stand G36

Joel Pearls
Hall 17, Stand D08

John Moore
Hall 18, Stand RJ02

Joias
Hall 17, E40/F39

Joseph & Pearce
Hall 17, Stand F30

JSN Jewellery
Hall 17, Stand A06/B05

Just Brothers
Hall 18, Stand E50/F49

Kestrel Manufacturing Jewellery
Hall 17, Stand E09

Kit Heath
Hall 18, Stand A06/B05

Kit Heath
Hall 18, Stand A19

Kokkino
Hall 18, Stand RJ01

Latham & Neve
Hall 18, Stand RJ48

LBJ Jewellery
Hall 17, Stand F19

Leslie Donn
Hall 17, Stand A26/B25

Linda Macdonald Jewellery
Hall 18, Stand RJ30

L M Jewellery
Hall 17, Stand G30

Lucas Jack
Hall 18, Stand RJ33

M & M Jewellery
Hall 17, Stand C18

M C Hersey & Son
Hall 18, Stand D32

Manyhill
Hall 17, Stand E14

Marcus McCallum
Hall 17, Stand H19

Marjo Jewellery
Hall 18, Stand F01

Mark Milton
Hall 17, Stand C15

Martick Jewellery
Hall 18, Stand D35

Midhaven
Hall 18, Stand C28

Midland Displays
Hall 17, Stand E49

Muru
Hall 18, Stand D24

Nexus Pearls
Hall 17, Stand G14

Nick Walley Agencies
Hall 17, Stand A09

Noble Gift Packaging
Hall 17, Stand D50

Nova Silver
Hall 18, Stand D05

O Comitti & Son
Hall 19, Stand J19

Ortak Jewellery
Hall 18, Stand B10/C09

Palmun
Hall 17, Stand B10

Paradise Jewellery
Hall 18, Stand G06

Peace of Mind
Hall 19, Stand K20

Pearce Displays
Hall 17, Stand D47

Pearls of the Orient
Hall 18, Stand F13

Perfection Jewellery
Hall 17, Stand G10

PH Wedding Rings
Hall 17, Stand C16

Ping Ping Jewellery
Hall 19, Stand J29

Planet Gold
Hall 17, Stand E01

Potters (London)
Hall 17, Stand B50/C49

Pursuit Services
Hall 17, Stand C43

Quality Jewellery Solutions
Hall 17, Stand D17

R Chandra (Gems)
Hall 17, Stand E16

R E Morrish
Hall 17, Stand D28

Rajaveer (UK)
Hall 17, Stand H05

Rodney Holman
Hall 18, Stand C01

Rosie Brown Jewellery
Hall 18, Stand RJ24

Russell J Lord
Hall 17, Stand E29

S B A
Hall 17, Stand B31

SafeGuard Independent Jewellery Valuation Service
Hall 17, Stand A19

Samuel Jones Pearls
Hall 17, Stand F26

Saunders Shepherd & Company
Hall 17, Stand C24

Sheila Fleet Jewellery
Hall 18, Stand RJ32

Silver Willow
Hall 19, Stand H29

Silverline Jewellery
Hall 18, Stand C15

Siren Silver
Hall 19, Stand G33

Slade & Kempton/Millennium Gems
Hall 17, Stand F04

So Jewellery
Hall 18, Stand A26

St Justin
Hall 19, Stand G02

Strom International
Hall 18, Stand A41

Stubbs & Co
Hall 17, Stand C28/D27

Sunshine Exim
Hall 17, Stand F02

Sutton Tools
Hall 17, Stand F50

T A Durant
Hall 17, Stand B30

Talbots (Birmingham)
Hall 17, Stand C50

Technical Lamps
Hall 18, Stand C60

T H March
Hall 17, Stand E38

Thai Design Distributors
Hall 18, Stand E19

The Birmingham Assay Office
Hall 17, Stand A19

The Jeweller's Box Company
Hall 17, Stand B43

The PMC Studio
Hall 18, Stand G46

The World Pearl Group/Jersey Pearl
Hall 18, Stand D16/E15

Tianguis Jackson
Hall 18, Stand C04

Tivon Fine Jewellery
Hall 17, Stand D09

Tregawne
Hall 18, Stand E14

Ungar & Ungar
Hall 17, Stand F01

Unique Jewelry
Hall 18, Stand D09

United Jewellery Trading
Hall 17, Stand D16

Westminster Silver Guild
Hall 18, Stand B25

Weston Beamor
Hall 17, Stand A45

XMC International
Hall 17, Stand A28/B27

Yaron Morhaim Jewellery Design
Hall 18, Stand D20



IBB
Hall 18, B19



Linda Macdonald
Hall 18, RJ30



House of Panache
Hall 17, H26/J25



T A Durant
Hall 17 B30



Argenta A'Ora Ltd
Hall 18 E11



Domino
Hall 17, Stand D23