

# Jib

Jewellery in Britain

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- Association for Contemporary Jewellery
- British Craft Trade Fair
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- 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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# BJA focuses on the future

The British Jewellers' Association has set out its strategy for the future.

**In a strongly worded message to its five-hundred strong membership, the Association says that its mission is to promote and protect the growth and prosperity of the UK's jewellery and silverware manufacturers and suppliers.**

Its 'Strategic Plan 2002' sets out a series of practical measures designed to help BJA members improve their productivity, their market share and their export markets. The document also reiterates the BJA's determination to speed communications within the UK supply chain and to improve the technologies available to manufacturers.

"We felt, in the wake of the DTI competitiveness report, that it was essential for the BJA to respond with a formal plan which would address the very real challenges facing its membership," says BJA chief executive, Geoff Field. "This document is our starting place and we are already working on many of its tenets."

**"It has taken time but at last we have made a huge leap forward"**

Closer cooperation across the supply chain has long been a stated objective for the BJA and the Association was therefore delighted to be involved in the 'DTI Jewellery Forum', a pan-industry think-tank held in London in July, 2002. The purpose of this meeting, which was attended by some 40 high level



## Levy to speak at IJL

BJA Chairman, Harry Levy is one of a number of experts who will be speaking in the newly introduced 'Gems Theatre' at this year's International Jewellery London. Levy, a gemstone dealer who is also President of the London Diamond Bourse, will take as his topic 'You Buy What You See' in which he will concentrate on explaining the very latest gemstone treatments and how to spot them. A full list of Seminars, which will take place in both the 'Gems Theatre' and the 'Theatre of Jewellery', is available on the IJL website, [www.jewellerylondon.com](http://www.jewellerylondon.com) ■



Geoff Field - BJA Chief Executive

representatives, was to consider collaborative projects to move forward the recommendations of the Sector Analysis Report.

The four key themes to emerge were: information, promotion and image; business management; entrepreneurship development and effective collaboration. A national steering committee, comprising the chief executives of seven leading jewellery trade associations (including the BJA), has been formed to formulate appropriate projects within these categories and to oversee their delivery.

Speaking about the meeting, Geoff Field commented, "It has taken time but at last we have made a huge leap forward. The BJA is delighted to be part of an initiative that with the commitment, perseverance and continued cooperation of all concerned will make a real difference to the future of our industry." ■

## Student of the Year

Nanna Beckman, a BA design student at London Guildhall University was awarded the British Jewellers' Associations prize at the recent prize giving. Nanna, who is from Denmark, wins £500. The BJA's Lindsey Straughton said, "Nanna's work demonstrated all the criteria we were looking for, creativity, integrity, manual dexterity and commercial awareness. She also had the highest levels of attendance and had worked hard and with initiative throughout her course." ■

*Design by Nanna Beckman*



# BJA NEWS

## Discount at rj congress

BJA members will receive a £50 discount on their tickets to the rj congress, in London on 12th September, 2002, the same day as the 10th UK Jewellery Awards. The keynote speaker will be Martin Rapaport, author of the Rapaport Diamond Report and founder of Diamond.net and Rapnet. Other speakers include Gareth Penny of the DTC, Mark Adlestone of Beaverbrooks, David Shone of retailer Emson Haig, and Pascale Montaner of Swarovski.

Topics for discussion include: future trends and opportunities in retailing; anticipating your customers choices; the real power of jewellery brands; design and product trends; current issues in the diamond market and how to optimise supply-chain performance. The delegate rate is £395, which includes lunch. BJA and NAG members pay £345. For information call 020 7505 8564 or e-mail [conference@ebc.emap.com](mailto:conference@ebc.emap.com)

## Changes at JCK 2003

Show managers of The JCK Show in Las Vegas have announced a range of new initiatives for 2003. The floor plan will be redesigned to make it easier for buyers to shop at the fair. The BJA is in discussion with the fair organisers with regard to a better location for the British stand within the International Pavilion. Other changes include: The Debut Collection; a new pavilion for new exhibitors and the relocation of the Design Centre to Level 2.

JCK will also be adding some 20,000 extra square feet of restaurant and seating space and a concierge service in the cafes and lounges. For exhibitors, the In-Booth Security program will simplify the storage and retrieval of their products in the show vaults and they will also enjoy an 'in-booth waiter service' for food and drink.

## Highland Fair

The BJA/GA will be exhibiting (Stand T60) at the Highland Trade Fair in Glasgow (6-8 October, 2002). Thanks to a recent agreement between the BJA and the fair organisers, Made in Scotland, members receive a 5% discount on space at this Fair and at Scotland's International Trade Fair (24-27 January, 2003). Tel: 01463 782578 for information.

## Diary Date

The British, Jewellery and Giftware Federation's registered charity will be holding its annual fundraising event, The Benevolent Ball, on Thursday 5th December, 2002 at the Renaissance Hotel, Solihull, West Midlands. Sponsorship and raffle prizes are currently being sought for this extremely worthwhile cause. If you can help with fundraising or would simply like to attend the event call Zoe Sheppard on 0121 237 1150 or see [www.bjgf.org.uk](http://www.bjgf.org.uk) for details. ■

# JIB

Jewellery in Britain

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THE BRITISH JEWELLERS' ASSOCIATION

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See the BJA at  
IJL Stand 447

NEWS FOR THE INDUSTRY FROM THE INDUSTRY ISSUE 11 SEPTEMBER 2002

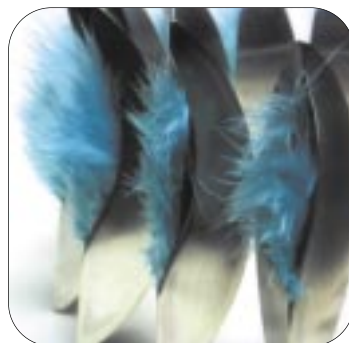
## The best of the best at IJL

**This year's IJL will offer visitors and exhibitors alike the opportunity to see a unique exhibition of prize winning British design.**

The Best of Best, which has been collated by The British Jewellers' Association and fair organisers, Reed Exhibitions, draws together work from a wide selection of individuals and companies, all of whom have won some sort of jewellery or silverware competition during the past twelve months.

The exhibition will include winners of highly commercial competitions such as the rJUK Awards, and IJL's own Jules Awards; winners of craft competitions such as the BJA's Award at the British Craft Trade Fair and the Janet Fitch Prize at the Chelsea Crafts Fair, together with design awards such as Kayman Award, gift awards and student awards, including entries to the recent Pewter Live competition. There will be over 50 items on display (Stand 447).

"This is a wonderful opportunity to see what is quite literally the best of the best," says Lindsey Straughton of the BJA, who has coordinated the project. "There is huge diversity in the display and each piece is excellent in its own way. I think it shows just how broad and how talented those working in UK jewellery, silverware and pewter industries are. I hope as many people as possible will stop by and see for themselves." ■



above  
Triple candelabra from Pruden and Smith,  
winner Jules Award 2001

left  
A piece by Sun Hee Min.

## Jewellery hall move at Spring Fair

**The jewellery hall at the Spring Fair Birmingham, which has traditionally been sited in the Arena, is to move to the opposite end of the National Exhibition Centre complex in 2003. The new jewellery section will be located in Halls 17 and 18 alongside 'Design Accents' in the most modern part of the NEC.**

The move, which is part of major revitalisation process for the Fair, comes after detailed discussions with jewellery industry representatives and has received a positive, if cautious, welcome from the trade. David Metcalfe, chairman and managing director of Fair organisers, Trade Promotion Services, believes that the new layout will be a good thing, providing greater crossover buying opportunities for jewellers looking to

expand their product offering. "Looks matter in the jewellery industry and Halls 17 and 18 will provide an attractive backdrop for exhibitors to show their precious jewellery to best effect," he said.

The move has been welcomed by the BJA, which has been closely involved in the negotiation process. The Association says the new location will offer better catering facilities, climate control, improved access for build up and breakdown and a dedicated car park for exhibitors, adjacent to the halls. Security is always a prime concern for jewellery exhibitors and the fact that these halls are tucked away at the end of the complex is also useful. Discussions are still taking place on how storage facilities and security systems can best be installed. Exhibitors should receive their new stand allocation in September.

The move heralds a number of changes within the Fair. The Arena is set to become a new Home Improvement and Garden

area and there will be regular buses from there to the new halls for any jewellery buyers who have failed to note the change.

### You have your say

To ensure that the Jewellery sectors' voice is represented, a new liaison committee has been formed. This includes representatives from major manufacturers, G&A and Domino, smaller exhibitors such as Midhaven, a wholesaler, a major retailer, TPS and the BJA.

If you have any concerns about the move and would like these brought to the attention of Trade Promotion Services then please contact Lindsey Straughton who will be delighted to help you.

tel: 0121 237 1112  
email: Lindsey.straughton@bja.org.uk ■

### Time change

Following an experiment with longer hours in 2002, the 2003 Spring Fair will revert back to its long-established opening times of 9am to 6pm Sunday - Wednesday and until 4pm on Thursday.

## A silver spoon for UK manufacturers

**Beset by foreign imports, the UK's silverware manufacturers most certainly do not have silver spoons in their mouths; competition is tough and those producing silverware, whether its giftware, jewellery or holloware, can do with all the help they can get.**

Enter *The Silver Project*; a £600,000 initiative involving a consortium of major trade associations, the DTI and the Birmingham-based Technology Innovation Centre (the tic). *The Silver Project's* objective is to enable UK silver giftware, jewellery and cutlery designers and manufacturers to bring new, customised, innovative products to the market in record time and achieve world-class competitiveness.

*The Silver Project* is all about the transfer of new Integrated Communication Technologies (ICT) into traditional UK silversmithing businesses. ICT is the technological 'glue' that holds together technologies and systems, such as CAD/CAM, EPOS, Websites and Database Systems, in electronic supply chains and the project has already achieved a great deal in terms of specially tailored software programs to speed the design and development processes. Another important aspect is the development of new machinery such as the Cybomatic six axis milling machine described below.

### Regional Demonstration Centres

The first stage of the project has been the establishment of Regional Demonstration Centres. These are run by early adopters of tic ICT innovation projects. These centres demonstrate both techniques and equipment and stage regular 'Open Days' allowing other companies to visit their workshops and offices and witness at first hand the implementation of new technologies.



*Guests at the Hean Studio Silver Project Open Day*

Manufacturers then wanting *The Silver Project's* help are invited to have a tic team audit and diagnostic benchmarking of their processes, systems and structure. The resulting feedback report identifies development needs and creates a draft development plan. This outlines proposals for a number of innovative projects, usually requiring staff training and equipment to enable new technologies to be adopted.

This may sound intimidating to smaller companies, but the tic is used to dealing with such concerns and has developed online, flexible, distance-learning programmes, providing the new technology, business development and benchmarking training required. Occasional brief internal tic courses may also complement the distance-learning process. The tic is also practised in accessing funding help beyond *The Silver Project* through programmes such as Teaching Company Schemes (TCS) and Cooperative Research Action for Technology (CRAFT).

The Demonstration Centres are computer-linked to the tic for online support in training and business advice to make the business modernisation process as smooth as possible. ■

## Cybomatic 6 Replicator:



A key facet of helping smaller businesses develop technologically is the availability of affordable equipment. The tic's extensive experience in other industries has brought about work with equipment suppliers to meet the cost base needs of *The Silver Project* participants. A key result is the Cybomatic 6 Replicator. With close co-operation from *The Silver Project* partner-company, Alfred Terry's subsidiary Chamberlain Clarke, a machine has been developed which provides 6-axis capability and offers a cost-effective, precision method of sophisticated 3-dimensional machining of small products.

Successfully demonstrated in prototype form at Chamberlain Clarke in March, the Cybomatic 6 then

went through system development, testing and final commissioning and was demonstrated as a fully developed machining centre in the Summer.

Matched to *The Silver Project* approved Computer Aided Design (CAD) packages, Cybomatic 6 can create a master model in hours rather than days. It will feature on *The Silver Project* stand at International Jewellery London.

### Features and Benefits

- Sophistication of a 6-axis replicating computer aided machining (CAM) centre
- Moving parts of a 3-axis machining centre
- Offers affordable technology
- Produces master models fast
- Developed with major manufacturer
- Can be remotely monitored and has an advice line available
- Offers shop floor data collection
- Compatible with high quality computer aided design (CAD) packages
- Offers integrated communications technology (ICT) tailoring production directly to retail customer specification. ■

## Who's Who in The Project

### The DTI's Trade Consortium sponsoring partners:

- British Jewellers' Association – BJA
- The Ceramics Industry research body – CERAM
- British Cutlery & Silverware Association – BCSA
- Findlay Publications
- University of Central England – Technology Innovation Centre (UCE tic)

### Demonstration Centre/Partners:

- Chamberlain Clarke Ltd – London
- Hean Studio Ltd – Hereford
- Ola Gorie – Orkney
- R. Platnauer Ltd – Birmingham
- Sheffield Assay Office – South Yorkshire

### Suppliers of New Technology Equipment for Demonstration Centres:

- Delcam Ltd – *CAM software (including Artcam)*
- Cybomatic Ltd – *specialist machine tool manufacturer*
- Deskartes OY (Finland) – *specialist supplier of 3D CAD and rendering software*
- Roland Digital Group – *supplier of CNC machine tools and reversing technologies (including Pizzo electric and laser scanners)*
- Vision Numeric UK Ltd – *specialist CAD/CAM engraving software*
- RSS (UK) Ltd – *point-of-purchase and stock control software*
- OneWorld OneSystem Ltd – *computer-based quality systems.* ■

## Events in Sheffield

Cutlery and silversmiths wishing to learn more about how *The Silver Project* can help their business are invited to attend the following free events. They are open to anyone working in the sector or involved in supporting it.

### CIQ - 'First Thursday' –

7th November, 2003, Evening event.  
For details phone Richard Motley 0114 249 0655

'First Thursday', the networking forum for Sheffield's cultural, creative and digital industries offers a mixture of business and industry specific information alongside networking opportunities. *The Silver Project* team will give a presentation.

### 'Second Thursday' –

14th November, 2003, 11.30am – 6.00pm  
For details phone Phil Arch 0121 331 6765

Sheffield Assay Office will open its doors to visitors keen to see a demonstration of *The Silver Project* equipment installed there. The tic team and representatives from Sheffield Hallam University will also be on hand to answer your questions. ■

For tic help and guidance under *The Silver Project* contact: Philip Arch on 0121 331 5400  
email: phil.arch@uce.ac.uk or see details at [www.tic-online.com/cpi/silver-project](http://www.tic-online.com/cpi/silver-project) ■

# New talent at Goldsmith's Fair

For those seeking the new and unusual, the annual Goldsmiths' Fair (30th September – 6th October) at Goldsmiths' Hall in London looks set to provide fertile ground. This year's exhibition, the first to be organised by the Company's new director of promotions, Paul Dyson, will have 90 exhibitors, ten more than last year and 27 of which are new exhibitors.

To encourage the participation of young designer craftspeople, the Goldsmiths' Company offers free stands and a bursary of £1000 (for materials) to individuals whom it feels have something fresh and exciting to offer. This year's recipients are jewellers Donna Barry, Eva Werner, Eileen Gatt and Kamilla Ruberg and the silversmith Ane Christensen.

In a change to the usual format of the show there will be 10 exhibitors showing in the downstairs foyer of the Hall.

The exhibition will be open from 11.00 – 7.00 on weekdays and from 11.00 – 5.00 at weekends. ■

*below, left to right*  
*'Leap' fish server – by Lucian Taylor*  
*'Peel' silver candlestick – Ane Christensen*



## Master classes in Hatton Garden

London jewellers will be pleased to hear about a brand new free service being provided to them through Holts Jewellery School at 98 Hatton Garden. This non-profit making venture is the brainchild of Jason Holt of the long-established gemstone dealer, Holts and has been established with EU funding and the support of the City Fringe Partnership.

Holts Jewellery School is to run master classes for jewellers wishing to know more about topics such as diamond setting, mounting, working in platinum and 18ct. gold, repair work and the imaginative use of components to make jewellery. Classes will take place in a workshop setting with a maximum of 6–7 participants and all will be taught by master craftsmen working within the trade.

Each class will offer students 24–32 hours with a tutor in 'work-friendly' chunks of one or two full days a week. "These classes are not for hobbyists or beginners, they are a serious attempt to regenerate skills and to provide real solutions to situations that jewellers are meeting in the workplace," explains Jason Holt.

For further information:  
Telephone Cathryn Brice at Holts Jewellery School on 0207 405 0197 or e-mail [school@rholt.co.uk](mailto:school@rholt.co.uk) or visit [www.rholt.co.uk](http://www.rholt.co.uk) ■



*above*  
*Classes will provide the opportunity to learn traditional hand skills*

## Art of the Engraver

Grey-Harris & Co, of Bristol is to stage an exhibition entitled 'The Art of the Engraver' in their Clifton shop from 30 September – 15th October, 2002. This historical exhibition will draw together a fascinating collection of work including early exhibits from the ancient Bristol institution, The society of Merchant Venturers, as well as 18th, 19th and 20th century work and highly contemporary pieces of fine engraving.

The exhibition coincides with the setting up of a hand-engraving workshop at Grey-Harris, to be run by master engraver, James Todd, formerly of Cartier and Tiffany. Todd will give 'over-the-shoulder' demonstrations during the exhibition. Once in operation, the workshop will handle engraving work for other West Country jewellers. ■



## Designer jewellery for Ortak

The Orkney jewellery firm, Ortak is to take a radical new direction in design. The company will use International Jewellery London to launch a collection entitled 'Vision by Ortak' which features the work of six well-known European designers. The jewellery is described as 'imaginative and contemporary' and is radically different from the strongly traditional jewellery inspired by Celtic, Scottish and Norse themes, or Charles Rennie Mackintosh, for which the company is most widely known.

'Vision by Ortak' will use gold, silver, diamonds and neoprene and will include work from Marlene McKibbin, Inga Reed, Brigitte Bezold, Lisa Hendry, Julia Johnston and Jen Goudie.

The 'Vision' collection is complemented by full-colour brochures, point-of-sale display stands and gift packaging. ■

## NEWS IN BRIEF

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### Now + Then in Sheffield

Sheffield Hallam University celebrated its Metalwork and Jewellery degree show this year with an exhibition of work at the Millennium Galleries in Sheffield, opened by Janet Barnes of the Crafts Council. The show, sponsored by Sheffield Assay Office, was entitled 'Now + Then' and marked Hallam's tenth year of university status by including not only the work current students but also work from 21 past graduates. 'Now' exhibitor Lucy Quartermaine showed her prize-winning piece from the Pewter Live 2001 competition, while Billy Greenhalgh showed his coded jewellery keyrings for the control of mobile phone calls, an idea that was short-listed for the Design Council Design Against Crime competition.



*Eve Webster*

### Cookson camera for Jewellery Quarter

Cookson Precious Metals has donated £10,500 to purchase a new CCTV surveillance camera for Birmingham's Jewellery Quarter. The camera will help improve security for those working and shopping in the area.

### Dutch Diversity for London

The Lesley Craze Gallery in Clerkenwell is to stage an exhibition of work from 21 Dutch jewellery designers (27 September – 26 October, 2002). Craze believes that the exhibition will provide a provocative and stimulating display of wearable art, with ground-breaking interpretations, utilising unusual and traditional materials. It will include work by Iene Ambar, Gijs Bakker, Ralph Bakker, Dinie Besems, Willem Honing, Beppe Kesler, Felieke van der Leest, Ruudth Peters and Lucy Sarnael. The Royal Netherlands Embassy in London and the Modriaan Foundation in Amsterdam are sponsoring the show. For further information contact Frances Champion on 020 7251 0381.



### New Director for Crafts Council

Dr Louise Taylor has become Director of the Crafts Council. A passionate advocate for craft, Taylor has been involved with the Crafts Council since 1996 as a director with Craftspace Touring in Birmingham. She says her vision is to build the position of craft as an intelligent art form and to strengthen national and international networks to ensure that it is enjoyed by the many and not just the few.

One of her first major events will be the ever-popular **Chelsea Crafts Fair**, which takes place this year from 15–20th October and from 22nd–27th October at Chelsea Town Hall.

### Platinum rising

Demand for platinum is at an all time high. Hallmarking figures for the first half of 2002 show a 34% increase on the same period last year. The weight of platinum jewellery is also increasing, with the average piece hallmarked now weighing 8.4g compared with 7.5g in 2001. It is against this extremely positive background that Johnson Matthey will launch the fifth edition of the Platinum Collection magazine at International Jewellery London. Jewellery from the Collection will be on show together with complimentary copies of the

# British designers scoop Virtuosi Awards

British jewellery designers, Simon Harrison and Kate Alexandra Warren, have beaten off competition from over 5,000 international contenders to become 'Gold Virtuosi 2002'.

**Simon Harrison and Kate Alexandra Warren are two of just thirty winners in this prestigious global competition. Two further Brits – Stephen Webster and Nicola Appleby – made the short list of 100 finalists who were invited to actually make up their pieces for a special exhibition staged at the Vicenza Ora fair in June.**

The winners received their Awards (real gold medals sponsored by the Italian luxury jeweller Bulgari) from Ms. Haruko Fukuda, CEO of the World Gold Council at a lavish dinner and Awards ceremony, staged near Verona in Italy on the Monday evening of the Vicenza Ora fair. Some 800 guests from throughout the world attended the party, which included a jewellery fashion show in which models, dressed by the Italian fashion designer Alberta Ferretti, strutted the catwalk wearing the winning gold jewellery.

It was a hugely exciting evening for the young Birmingham designer Kate Alexandra Warren. Kate, who trained in silversmithing at the University of Central England, now works for Cookson Precious Metals in the Jewellery Quarter and it was they who sponsored her entry to the competition.

Kate believes that her involvement with Cookson and the access that her job provides to the very latest technologies, helped her produce her winning piece. Her complex design used .5ml gold sheet and a very fine laser welded chain in 22ct. gold – both made especially for her by her employers. The rest of her design, which comprises a semi-flexible neckpiece, armpiece and sun-visor/head-band, was made using a mixture of new technologies and traditional hand methods.

London designer, Simon Harrison's winning pieces are also a fascinating marriage of modern technology and craft skills. Simon's entry, which comprises a neckpiece and a bracelet, was sponsored by Scintillate, an electronics company that produced the micro light emitting diode (LED) circuitry the jewellery contains.

An LED device secreted within the central 'navette' of the necklace sends light to the back of some 18 moonstones set in ovoid pendants at the end of the braided chains that pass through it. At a touch from the wearer, the moonstones are backlit with a subtle light. The circuitry is controlled by microchips and allows for the light to 'play' randomly amongst the stones, lighting them in gentle 'waves' so the necklace glimmers first paler, then darker. The lights will operate for six hours before the necklace must be returned to its own special box and plugged into the mains for recharging.

Speaking about his win, Simon, who does a great deal of work for the catwalk and has worked with both Zandra Rhodes and Jean Muir, said that he sees his design as a crossover between precious and fashion jewellery. He firmly believes that to move forward, the jewellery industry must 'blur the boundaries' between itself and the fashion industry and feels that his winning entry enforces two important messages – that good design is crucial and that jewellery, however expensive, is essentially just for fun.

To publicise Gold Virtuosi, the World Gold Council has employed the actress Helena Bonham-Carter and a glossy brochure of photographs, showing her wearing the winning pieces against the backdrop of Venice, has been produced. These images have already achieved considerable media interest, including a double page spread in the Daily Telegraph. ■



Stephen Webster



Nicola Appleby

above Jewellery by British designers Stephen Webster and Nicola Appleby that beat off competition from over 5000 entrants to make the shortlist of 100



clockwise Catwalk model wearing jewellery by Simon Harrison  
Simon Harrison receives his award  
Kate Alexander Warren receives her award  
Helena Bonham-Carter wears jewellery by Kate Alexandra Warren

# Technological wizardry



Ranjith Gamage



Ronel Steyn



Laura Grazioli

## While the main thrust of the Gold Virtuosi competition is design, it also includes awards for technology.

What the technical judges, Dr. John Wright of Aston University and Italian manufacturer, Varerio Faccenda, were looking for were designs that demonstrated effective use of new technologies, or pieces which showed handskills or old technologies being 'stretched to the limit'.

They were particularly impressed by the laser engraving used in Ranjith Gamage's Egyptian-inspired design; by the superb welding and soldering in the difficult triangular design of Ronel Steyn and by the interesting shapes and textures achieved by Laura Grazioli. ■

# Hallmarking – what should the future hold?

## Fifteen years ago, in its relentless search for a Single European Market, the European Commission turned its attention to precious metals.

A European Precious Metals Directive was drafted but in the absence of consensus, few governments have given it much priority. Now it seems the Italian government may try to resolve the impasse during its Presidency of the European Union, 12 months from now.

The question – do the variations from country to country in testing and marking items of precious metals distort European trade? And should the UK relax its centuries old tradition of compulsory Assay Office hallmarking in favour of a Europe-wide option of self-marking? And is compulsory hallmarking valuable consumer protection against undercarating or an unfair burden on British manufacturers and importers?



Examples of hallmarking

## For Change

- Those in favour of change argue that the UK's practice of requiring manufacturers and importers to ship all but the lightest items to an Assay Office for fineness testing and marking, places a cost burden on UK jewellery. Competitors in other parts of Europe, such as Italy and Germany do not have to bear the costs of interrupting production but can, if they wish, check the fineness of alloys by using third party private assaying services and apply their own marks to their products. In Italy, firms can opt into a system of quarterly assay laboratory checks.

### The draft directive proposes a series of options:

- Annex II: Manufacturer applies a fineness mark, sponsor's mark, and an 'e' mark (to indicate conformity with the directive) under an approved quality system of written measures, procedures, programmes, plans and manuals audited and accredited by a third party. (It seems likely that ISO 9001:2000 will be the system to be applied).
- Annex III: Manufacturer applies a fineness mark, sponsor's mark, and an 'e' mark and maintains all records, standards, quality methods, control systems, etc. Products are subject to random spot checks by a 'notified body' and samples may be tested to check conformity.
- Annex IV: Manufacturer applies a sponsor's mark and an 'e' mark and submits all products to a notified body (eg. Assay Office) for sampling, testing, verification and application of the fineness mark. In effect, the present UK system without the Assay Office mark.

## Against Change

- Those opposing change argue that hallmarking is the oldest form of consumer protection and offers the customer solid assurance that the article he/she is buying has the marked content of precious metal. They add that in 2001 UK Assay Offices marked over 34 million items of jewellery – a record level, clearly showing that hallmarking is not holding back demand for jewellery in the UK.
- In countries where hallmarking does not take place, eg. USA, there is significant evidence of undercarating. Emagold, the European Gold Manufacturers Association, was started in Italy to promote the image of gold and counter concerns about the risk of undercarating.
- Under the International Convention of Hallmarks, an agreement between countries with hallmarking (currently 11 States in Europe but not all EU members), a manufacturer may apply sponsor and fineness marks with the Assay Office applying its mark and a Common Control Mark which is recognised in all convention member states.
- In addition, changes to the UK laws on hallmarking were made in 1999 following a legal test case in Europe, the Houtwipper case, which strengthened the need for mutual recognition of hallmarks. Most recently, the British Hallmarking Council has given approval for Assay Offices, in particular circumstances, to operate a sub-office in a manufacturer's premises.

The case for hallmarking rests with the jewellery industry, which should be mindful of the threat to public confidence from relaxing the current hallmarking laws.

British Hallmarking Council, British Jewellers' Association, National Association of Goldsmiths, UK Assay Offices and Trading Standards have issued a joint 'Declaration of Intent' supporting a single market in precious metal articles but rejecting any directive containing Annex III, as its basis of internal controls and spot checks are seen as inadequate. ■

## Where do you stand?

Where do you stand? Do you want to keep the present system, or would you be prepared to introduce ISO9001 into your business to take responsibility for fineness and apply the marks in your own factory?

If you have a view on the future of hallmarking, write to Jewellery in Britain, Federation House, 10 Vyse Street, Birmingham, B18 6LT, marking your envelope 'Hallmarking Debate'.

## Important legal judgement

A recent decision in the Court of Appeal looks set to have long-term ramifications for jewellery businesses that find themselves involved in copyright disputes. The decision marks the end of a long-running High Court battle between Clogau Gold of Wales Limited, its Managing Director, William Roberts and Nigel Blayney of Aardvark Jewellery and Cymru-y-Metal in Cheltenham over the copyright of a ring designed by Blayney.

The judgement, which found unanimously in Blayney's favour, makes it absolutely clear that a copyright owner can recover both lost profits on items they can show they would have sold but for the infringement and a royalty on items they would not have sold. The Court of Appeal awarded Blayney a royalty of 5% on items which it held he would not have sold. The decision leaves Clogau with a legal bill estimated at £480,000.

"Justice has finally been done and has been seen to be done, not just for me but for many others in the



Nigel Blayney

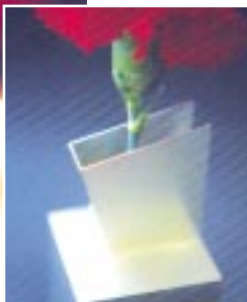
jewellery trade. I fought this on a point of principle because I didn't believe that a company should copy my design and get away without paying anything for a large proportion of those copies," Blayney told JIB. ■

## Birmingham struts its stuff



The degree show for jewellery and metalworking students at the University of Central England provided a chance to see work from BA, MA and HND students.

Exhibits included pieces in a wide range of materials and demonstrated some excellent workmanship and innovative thought. Tanya Soni's 18ct. designs for the contemporary Indian market had an edgy commercial feel. Claire Corinna's embossed paper and silver jewellery inspired by snowflakes had a dainty, ethereal look. Diana Prestt's shot glasses and other vessels were glossy and tactile while Paul Forbes gave a fresh slant to the humble vase. ■



left to right  
Wrist piece by Tanya Soni  
'Vase One' by Paul Forbes

## Emagold UK and NAG reinforce 18ct. campaign

Following on from their 2001 Memories are Made of Gold campaign for 18ct. gold, the quality gold manufacturers' association, Emagold UK and the National Association of Goldsmiths (NAG) are to run a postcard promotional campaign and competition for summer/autumn 2002 under the strapline, 'With 18ct. everybody wins'.

The campaign includes a competition to coincide with International Jewellery London, in which participants can win a first prize of an 18ct. gold

pendant worth over £700, from Emagold member T A Durant and the opportunity to participate in the National Association of Goldsmiths' JET Gemstone Course valued at £850.

IJL will also see the launch of 'Neckwear 2002' a mini-catalogue from Emagold featuring pendants, crosses and chains from member companies. All the jewellery featured is 18ct. gold and prices range from £134 to £2565. ■



above  
Two of the four Emagold promotional postcards  
left  
'Neckwear 2002' mini-catalogue

## NEWS IN BRIEF

### 25 years for Carson

Sheffield Assay Master, Ashley Carson, has his own reason for celebrating the Silver Jubilee. It is 25 years since he joined the Assay Office and 9 years since, at just 32, he became the UK's youngest ever Assay Master. Since then staff have risen from 35 to 170 and Sheffield's market share has grown from 23 to 34%. One of Carson's recent projects has been the creation of 'Studio 20' a metalwork unit for fledging designer-makers. Katy Felton and Paul Butler have a two year tenure to help them get started in business.

### Who's Who?

A new website from Worshipful Company of Goldsmiths, [www.whoswhoingoldandsilver.com](http://www.whoswhoingoldandsilver.com) provides a comprehensive guide to British gold and silversmithing. Participation starts at £100 for a basic entry and to ensure a high standard, applications are strictly controlled. Further information and an email application form are available on the site.

### Henn takes the chair at NAG

The Wolverhampton jeweller, John Henn, has been appointed chairman of the National Association of Goldsmiths.



### Getting Started

13-17 January, 2003

Good news for graduates, the Worshipful Company of Goldsmiths is to run a series of free talks designed to help those just starting out in the fields of goldsmithing, silversmithing and jewellery making, to get to grips with the practicalities of running their own business. Prominent figures from within the industry will speak on topics such as debt management and selling work. The course will take place in central London. For details contact the Director of Technology and Training at the Goldsmiths' Company, Foster Lane, London EC2V 6BN or email: [Karin.painter@thegoldsmiths.co.uk](mailto:Karin.painter@thegoldsmiths.co.uk)

### WGC online magazine wins Awards

[www.goldinspirations.com](http://www.goldinspirations.com), the first global, online consumer magazine dedicated to gold, has won the Gold Award for consumer publications in this year's Inova competition, as well as the Grand Award for one of the best-of-show entries across all categories. The magazine, which is the work of web consultants CFP and jewellery trend consultants Global Marketing Services, is part of a World Gold Council initiative to enhance the perception of gold by consumers worldwide.

### Workshop space in London

Cockpit Arts is opening a new studio complex in Creekside, Deptford. The development is part of a £5m initiative to create an Applied Arts Incubator and Resource Centre for London, to be developed over the next 5 years. Workshop space is heavily subsidised and rents for 'Seedbed' companies start at just £8.35 per sq. ft. per year, rising to £13.04 at the end of the first three-year period. Prices include business rates, water, heating and marketing support. Jewellery designers interested in taking space must complete an application form and show that they are focused on business. Enquiries to Sarah Tibbatts on 0207 419 1961. ■

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