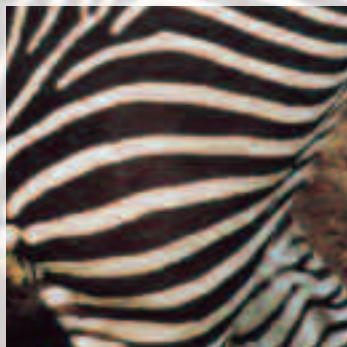


DESIGN GUIDE JEWELLERY





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INTRODUCTION

What is the definition of design?

To many, the word itself conjures up images of familiar designers of haute-couture fashions such as Alessi, Dior and Kenzo, or trendy household items by Philippe Starck and Terence Conran. All are examples of popular designers with a signature style. But perhaps less obvious to our senses, yet no less significant, are the basic designs which surround us in our everyday lives, the things which we may not even recognise as design. The simple paperclip holding our documents together, the teapot from which we pour a cup of tea or the sofa upon which we relax. Each item began as an idea which then became a design before it could become the object we now recognise. Simply said, without design a product cannot be produced.

The instinct to design resides within each of us. Inspired by images we see everyday in our environment combined with our own ideas, we exhibit our unique designs in the way we sign our names, decorate our homes and the clothing we wear. Each of us has the ability to design and to see design in our world.

There can be many reasons for the creation of a design. The necessity for a product which will hold papers together undoubtedly led to the creation of the simple stainless steel paperclip. Personal style led to variations on this design from a funky triangular shaped version to plastic coated coloured models in all shapes and sizes. Combining the practicality of a design with aesthetics, the possibilities are left to the imagination of the designer.

But how often do we make judgements about design, make distinctions between good and bad designs? It is often simply a matter of personal taste. However, an important consideration in design is balancing aesthetics with quality. A teapot which does not pour properly or a leaking ball pen are both examples of bad design. We would all recognise them as such. Or a mobile phone which is smarter, more practical and of a better shape is nowadays an example of a good commercial design. In many cases the design either works or doesn't. If you know what you require from an article of clothing, jewellery or piece of furniture, you can judge for yourself if the item is fitting, wearable, comfortable and last but not least, beautiful to our taste.

But what about jewellery? With jewellery, whose only purpose is to decorate its wearer, the same barometer can be used in judging a good or bad design. Because it is worn on the body, jewellery design must be anatomically responsible. An earring with posts which are too thick or long so that they poke the neck of the wearer, a brooch or pendant with dangerously sharp points, a ring which doesn't sit comfortably on the hand, these are all examples of bad design which do not keep the wearers anatomy in mind. In addition, materials which can cause an allergic reaction or irritation, such as nickel, should be taken into consideration when designing jewellery.

Since the 1980's, the so-called 'designer decade', design has received more recognition and become more important in our society. Consumers look more often to purchase the trendy products of the latest popular designers. Examples can be seen in the small mobile phones of Ericsson, Nokia and Motorola. These companies invest great amounts to be at the top with the best designs and effectively set the trends.

Jewellery design, on the other hand, is more a mixture between manipulating and combining available materials and following the current trends of design. For example, people of different ethnic groups will combine materials available in their surroundings and are able, without a real design on paper, to create timeless pieces. Inspired by their environment and expanding on existing design concepts.

DESIGN PLANNING

Getting started

Just as important as the design itself is the planning. What do you need to know before you can start planning your designs? Who is your customer? What do you want to design? What materials are available to you? How is the jewellery going to be produced? These are some of the questions you will need to answer for yourself before you can even begin. A clear and concise planning is essential to the success of your designs.

In most cases, jewellery goes hand in hand with what's currently in fashion. Observing the current trends is, therefore, a must. Today's jewellery collections most often carry complete

sets such as a necklace, bracelet, bangle, brooch, several rings of one family. For fashion silver jewellery, there will be a summer and a winter collection.

It is important for the designer to keep files of information about current and upcoming trends. This information can be stored in various ways. A common method is a sketchpad or a scrapbook. The sketchpad is not a book of perfect drawings, more important are the notes or sketches. The scrapbook contains pictures of trends, cut from magazines, brochures or newspapers. If the designer runs out of ideas, he might, in these notes, find a new starting point for new collections. However, it is worth mentioning that magazine clippings, brochures and the like should never be copied by a jewellery designer. Nor should the designs or ideas of someone else, which are protected by copyright laws, be duplicated in any way. These are merely suggested as sources of inspiration on current trend ideas for the purpose of creating your own unique designs.

Another important consideration for creating jewellery designs is styling. For the most part, it will be a company owner, and in many cases not the designer, who will travel abroad and be in the position to observe the market and current trends. Upon his return, he may brief his designer, who will be responsible for design and become the stylist for the company. In some instances the stylist works closely with a designer, but this isn't always the case.

Traditionally, the role of the stylist is that of the creator of the ideas and concepts and the designer's role will be to materialize those ideas. The designer can sometimes create the idea as well as translate them into finished product. However, sometimes it will be the model maker who will translate the ideas of the designer. Whatever the case may be, the designer ultimately looks to the design with an eye to the materials and the production process.

Before getting started, you may want to consider the following questions and points.

Who are your competitors and what are they creating?

This is important to know right from the start, not for the purpose of copying them but in order to create something different. What can you make that the competitor isn't making?

How can you create your own unique designs inspired by the creations of your competitors?

Look at what your competitors are creating and find your own spin on a current trend.

What are the trends in the market where you want to export?

For example, the trends on the African jewellery market can be quite different than those of the European market, or the Asian market. Follow the trends in the market where you want to export. Subscribe to magazines, watch television and attend trade fairs in your target market.

Consider geographical and regional style trends

For example, if you study style trends in northern European countries, such as Sweden and Norway, you may notice that the style tends to be cooler with crisp, clean lines and lots of silver or light-coloured jewellery. The more north you go, the more geometrical shapes you will see. Ironically enough, this is also consistent with the climate of this region. Conversely, if you look at the trends in more southern, and warmer, European countries, such as Spain and Italy, you can see that the style is much more vivid, with rich colours and textures, and lots of gold coloured jewellery. While you can create designs which will be acceptable in all parts of Europe, these considerations can help you in targeting specific markets, if this is your goal. Keep in mind, however, that certain trends can vary within as little as a half year space of time.

Who is your customer? What is the profile of the buyer of your product?

Are your customers male or female, young or old, upscale or budget, exclusive or mainstream, trendy or classic. **For example, the younger market will be much more sensitive to current trends, which incidentally, can change quite quickly. The more mature market will generally tend to be more traditional or classic. Obviously these are guidelines and because styles can be so personal you will never be able to appeal to everyone in any given market. The key is to get the feel for the trends and lifestyles of a particular market and focus on that.**

Look for your niche in the market. What is already in the market, what is not?

This goes hand in hand with looking at your competitors and what they are producing. **This can be achieved by making a habit of watching the market, and in particular your target market, for trends. Read fashion magazines, watch MTV and films, look at rival products online, in shops and in the media, and check out the trend reports of the trade magazines. A list of suggested sources for market information can be found at the back of this book.**

Find a signature design, a style which is all your own.

A great example is the old and new Volkswagen beetles. Without any doubt the old model can be recognised in the new model (retro design). For jewellery producers the theory is quite similar: create a distinct image which will be recognised by the consumer as being your design.

Sources for market information

Keeping yourself informed is the best way for you to stay on top of the market, so to speak. Subscribing to jewellery trade magazines gives you a feel for the market, what's out there, what your competitors are creating and what the current and upcoming trends are.

Other sources for market information are fashion magazines such as Vogue, Mademoiselle, GQ (Gentlemen's Quarterly) and Elle. Watching television, especially MTV, can also keep you up to date about what the current and up-and-coming trends are.

Another invaluable resource is the internet. There you can check out the latest trends and designs, look at magazine sites, see what your competition is creating and network with other professionals. See the list of recommended reading in the back of this book for a list of some useful sites.

DESIGN BRIEFING-PRACTICALITIES FOR MANUFACTURING

Identify the elements of design, production method or processes and the materials for choosing a direction. **A design will need to first be analyzed from a technical perspective to determine its producibility.** To begin with, ask yourself the following questions:

What sort of jewellery can I or do I want to produce?

Precious or non-precious metals, organic materials such as wood, bone, leather or synthetic materials like plastics, with or without precious or semi-precious gemstone(s), beaded, painted, the choices are endless.

What are the materials readily available to me?

Look at your local market to determine what materials are available. Perhaps you are in an area where glass beads are produced, which are otherwise difficult to find and more expensive to import. You may want to take advantage of this fact and incorporate them into your designs. If precious gemstones are cost prohibitive in your market, then you may want to consider other options. If a desired material is not easily available in your market, such as findings, it can be worthwhile to explore the feasibility of producing them yourself or perhaps importing them from another company. When exporting materials, it is crucial that the quality be in line with your designs, for example with nickel free materials.

What materials can I import in a cost-efficient way?

When creating your designs it is important to be aware of all the elements necessary for the production of the jewellery. Materials which are not readily available in your market can often be imported such as stones, findings, metal, etc. Do the research, read trade magazines to become familiar with suppliers and their products and prices.

What equipment, tools and machinery do I have or is available to me?

Again, it is important to keep in mind the necessary tools and/or machinery for the production of your designs and, if necessary, where you can acquire the tools or machinery.

Will I produce the product in-house or make use of local contractors?

It can (sometimes) be more cost-effective to use local contractors than to try to produce all of your product in-house. **This can sometimes depend on quantities and/or quality of production. This is an area which will need to be regularly monitored in order to maintain cost efficiency.**

ELEMENTS OF DESIGN

The most important basic elements of design are shape, form, colour, texture and finish. These elements, combined with artistic balance, sizes and proportions, create a feeling of harmony in the design. Why one form is more successful than another at any given time is difficult to define. Current trends are often a good indicator together with an instinct that a design just feels 'right'. Sometimes what was not appealing to you a couple of years ago can be right on target in the current market.

DESIGN ELEMENTS-EXAMPLES

Here below is just a sampling of the infinite number of possibilities available to the designer.

Shape - geometrical shapes such as square, round, rectangle, octagon, etc., free-form abstract shapes or other variations of recognisable shapes such as heart, leaf, animal, etc.

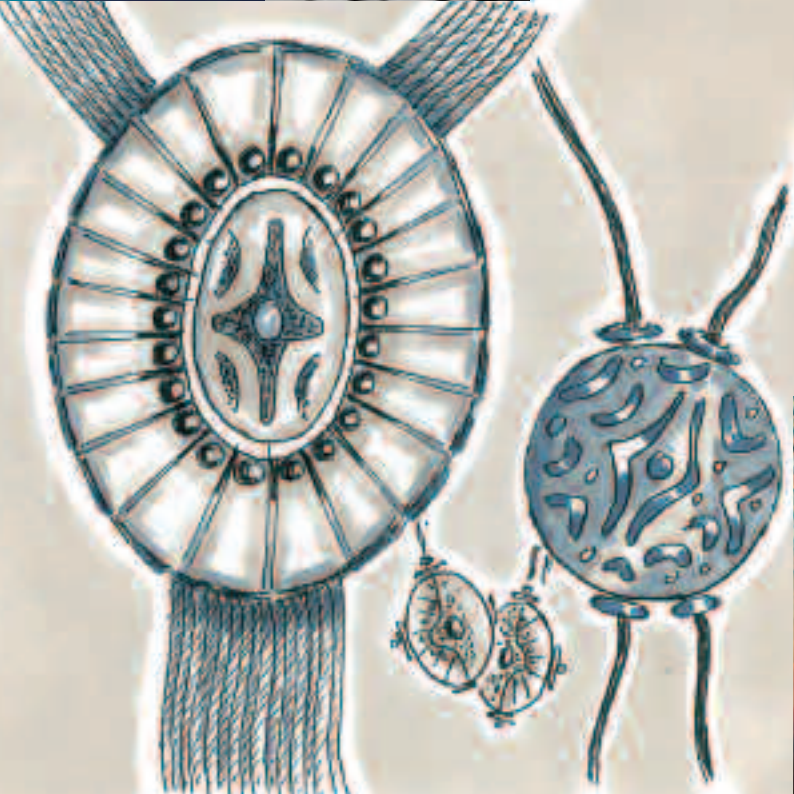
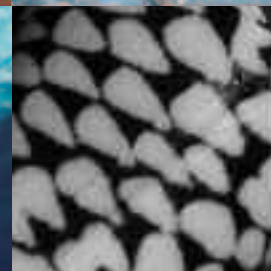
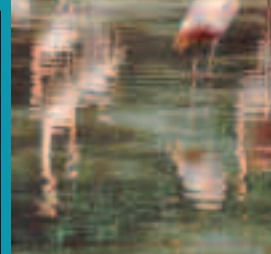
Form - dimension, 3-D effect or flat. For example, a heart-shaped pendant can be interpreted in a flat one or two-dimensional piece or as a curved 3-dimensional piece.

Colour - single colour or combinations of several different colours, chemical or natural metal colouring, hand painting, coating, dyeing, bleaching, enameling.

Texture - soft, solid, rough, smooth, ribbed, woven, coarse, loose, dense, light, heavy, etc.

Finish - polishing, oxidising, mill-pressing, etching, patination, granulation, inlay, engraving, leaf & foil, plating, reticulation, etc.

Some other elements which can contribute to the harmony of a design are contrast, balance, symmetry/asymmetry, focal point, proportion and function.



DESIGN FEATURES-SETS AND MOTIFS

Once you've got a design, expand on it by creating 'families' or sets of products such as matching pendant, earrings, ring, brooch and bracelet.

Another option is using a motif or theme in the design. Some motifs can typify an era, culture, religion or symbol. Common motifs are crosses, hearts, Eastern philosophy such as the yin and yang symbol, astrological symbols and animals.

MATERIALS

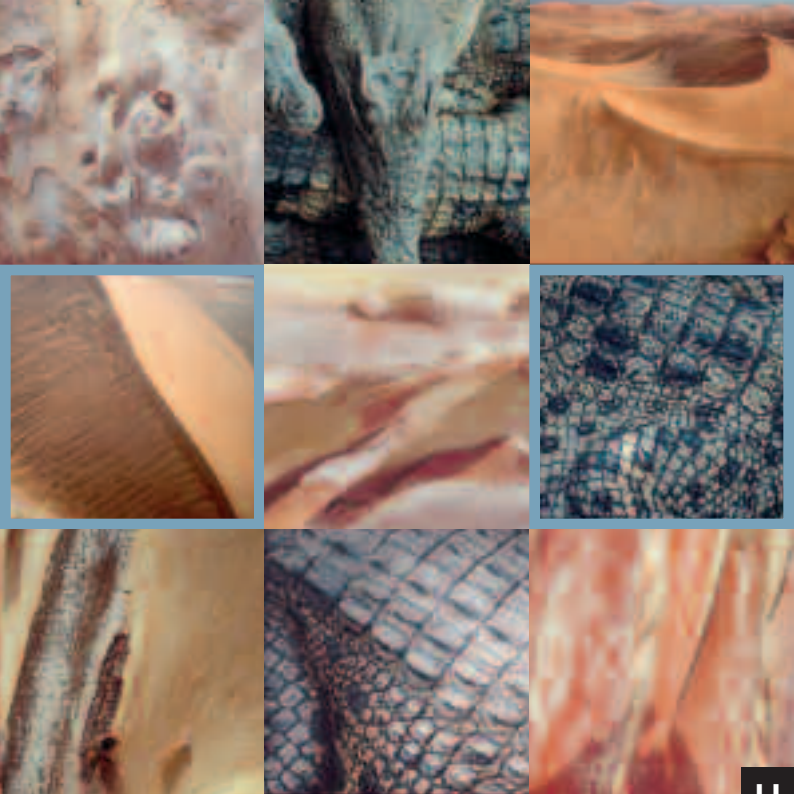
The choice of materials for jewellery is constantly growing and changing. Though the most common materials are metals such as gold and silver, organic materials such as bone or wood are also gaining in popularity. **When making the choice for the materials you will use in your design, make the connection with your target market. What type of silver is typical of the market you are after? What different types of gold-plating are common in the region?** Here are some more examples of common materials:

Gold - this is the metal most commonly associated with jewellery. It is available in many varieties, from yellow to rose to white, in 10, 14 or 18 karats, solid items can be made or the jewellery can be gold-plated.

Silver - Sterling silver is an alloy of pure silver and is commonly used by jewellery makers because it is harder than fine silver and more durable, which makes it more suitable for jewellery.

Steel - A variety of different types of steel are used for jewellery making. Mild steel is easier to work with and a good metal to use in the forging method of production.

Pewter - This is a dark grey, tin-based metal which is easy to work with. It does, however, have much less strength than other metal alloys for jewellery.



Platinum - This is a very hard and heavy metal which is often used for making settings because it is stronger and more durable than gold or silver. The colour is dark grey and it is about twice as heavy as silver. Platinum jewellery has grown in popularity since the 1990's.

Titanium and aluminum - Titanium is grey coloured, hard, yet lightweight, metal. Aluminium is similar in weight and colour, however it is softer. Each of these metals can be anodised to produce a wide spectrum of vivid colours.

Brass, copper and gilding metal - these are also commonly used metals

Plastics - One of the most popular plastics for jewellery is Perspex. It comes in sheets in many different colours and is very easy to cut, bend and carve. Nylon is a tough, yet flexible, material which can be coloured using fabric dyes. Two-part epoxy or polyester resin can be used for embedding and casting.

Organic materials - Wood, horn, shell and bone are commonly seen in jewellery making, both in details as well as the primary material. Most of these materials can be carved and formed, and some can be easily lathe-turned.

PRODUCTION METHODS AND PROCESSES

Just as there are a myriad of different shapes, sizes, textures and finishes for jewellery, so too are there many different methods of producing. Although it is impossible to list every single possible method, here are some examples of common production methods:

Basic handicraft - this method, using hand tools and a work bench, has hardly changed over the centuries, and quite a number of jewellery shapes can be made using this technique. For many processes including soldering, stone setting, filing and finishing it will be necessary to employ this method.

Casting - with this method, three-dimensional forms can be made in metal, which are first



carved or constructed from wax, soap or some other organic material. Then, a hollow plaster form is filled with molten metal to cast the form. A rubber mould can then be made for use in making additional copies. Sand-casting is a more primitive technique yet suitable for smaller workshops.

Repoussé and Chasing - these are processes of embossing sheet metal. The chasing method makes use of metal tools to hammer a design into the front of the metal sheet's surface, while repoussé is achieved by embossing the backside. These methods can be used alone or in combination with each other to create relief and hollow forms in both positive and negative.

Forging - this is a technique for stretching, flattening, curving and shaping metal by using force, which is applied from different directions, and using specially shaped hammers.

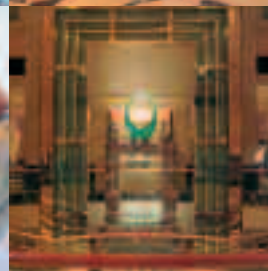
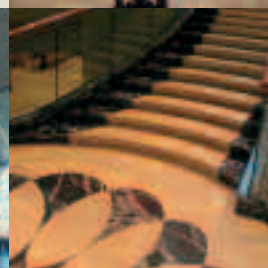
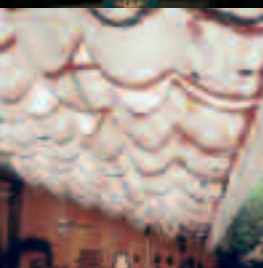
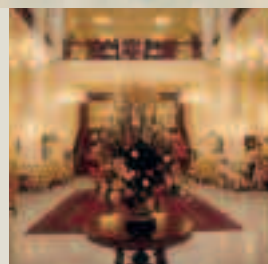
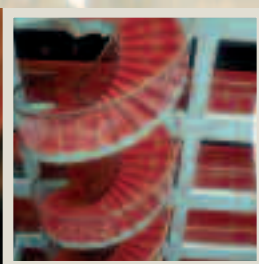
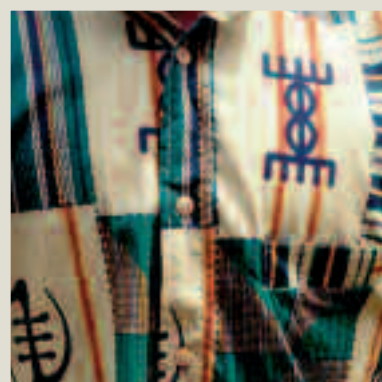
Some additional examples are photo etching, electroforming, anodising, oxidising, plating, sanding, stringing and weaving.

INSPIRATION

How do you design jewellery and where do you get inspiration?

This is perhaps the most common question and it is dependent upon whether or not we have to continue or change a product line or start from scratch. When continuing or changing a line, we have information at hand. Starting on a new line, however, will be more difficult. Luckily, inspiration is all around. Beauty lies in our everyday lives. Looking for patterns is part of being a human, people search for patterns and usually find them. We seek familiar forms in clouds and shadows. A drifting cloud could be a horse head, an elephant or a fish. Collecting things like small stones, shells and part of a termite's nest, it could be even parts of an old alarm clock, broken camera, a box with old buttons, all can be sources of inspiration.

It can be a piece of jewellery in our hands, or seen in a jewellery book or magazine, which



leads us to our starting point, as long as we avoid copying another designers work. But most important inspiration is your own surroundings, wherever you are. Even for the purpose of expanding or renewing a current collection, it will help us to get new angles in design.

Other sources of design and inspiration:

Nature

Leonardo da Vinci wrote: 'Though human genius in its various inventions with various instruments may answer the same end, it will never find an invention more beautiful or more simple or direct than nature, because in her inventions nothing is lacking or superfluous'.

Nature does not draw a straight line and is ever-changing. Never forgotten elements in jewellery design. Examine a leaf and you will find branching, a reflection of the tree. One leaf vein flows into smaller veins, which split into even smaller ones. Observe flowers with their colours, shape and grace. Outstanding and the most untouched part on this planet is the underwater world. Inspiring are the patterns of animals like the zebra, giraffe, leopard and the skins of reptiles.

Cultures

Colours of fabrics, decorated houses, ethnic jewellery and patterns are of great importance for fashion and jewellery designers.

Structures and textures

Rocks, beaches, mud cracks, bark, pieces of wood, tortoiseshell, natural or manufactured building materials such as brick, plaster, stucco, metal, tile and glass.

Pattern or flow

The flow of a river or sand dune shaped by the direction of the wind.

Architecture

Observing cathedrals, castles, modern buildings, shopping centres, hotels and their interiors.



Not only the entire structure should be observed but also isolated elements. A different angle can provide a different picture. The type of lighting can also influence the image.

Techno

Surrounds us, like cars, engines, lighting.

Planets

Sun, moon, stars individually as well as the galaxy as a whole.

TV

Various programs, movies, fashion, food, nature, music channels and their presenters.

Magazines and books

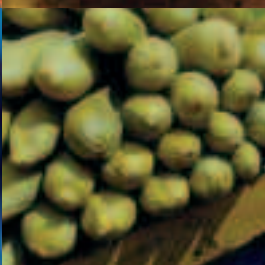
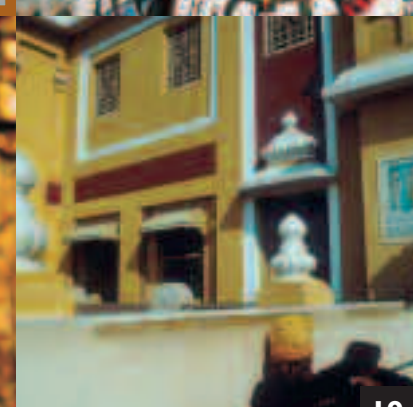
See list of recommended reading.

PRESENTATION-SUPPORTING MATERIALS

Just as important as the design and manufacture of the product itself is the presentation of your product. It is essential to effectively communicate your product or line of products to your potential buyers. This can be achieved in several ways.

Internet website - This medium is quickly becoming an invaluable tool for introducing your product to the market. Many designers and manufacturers are finding this to be a much more cost effective alternative to a catalogue for presenting their current line of products. It may not be wise to publish your prices online as this information can be used to your disadvantage by competitors. However, one solution to this potential problem is allowing buyers to register on your company's website, giving them a password which then gives them access to prices and the option to purchase online, if you so choose. When the next selling season comes, the website can easily be updated with the new line of products.

Catalogue - A catalogue of your products can also be produced with photographs of your



products including prices, product information, company philosophy and any other information you may want to include. However, due to the high costs and the frequent changes in season and fashion, this is not a very cost-effective method. You may be more inclined to use another method, such as a website, brochure or leaflet. These options are less expensive and easier to update.

Brochure / leaflet - A brochure or leaflet can be an effective way of giving potential buyers a sampling of your products and style as well as your company's philosophy. It is also an excellent and cost-efficient alternative to a catalogue.

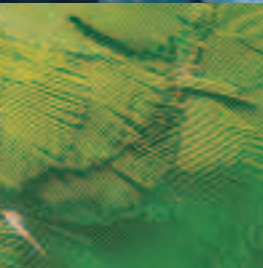
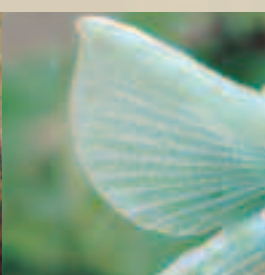
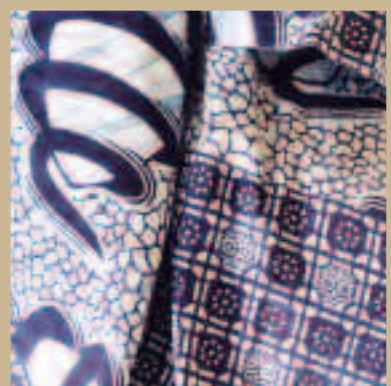
Tags and brand-name hangers - If you have created a designer line with a brand name, you might choose to attach tags or brand-name hangers which compliment the style of your designs.

Labels - Labeling can be done in many shapes, forms and styles. Labels can include pricing, brand-name, if applicable, and/or product information such as stone type, metal type, weights, etc. Labels can also be created to reflect the style of your design or company's house style.

Product leaflet - This can be an inexpensive, yet effective, way of conveying information about your products and house style. A product leaflet can generally be included in the packaging of the product, typically at the point of sale. It gives the purchaser additional information about the product and/or house style of the designer.

Product packaging - This can be made as extravagant or simple as you choose. Typically, different types of boxes are used for rings, bracelets and necklaces, to name a few. However, nowadays, some companies opt for something different, such as bags or satchels, as packaging for their products.

Point of sale and trade show presentation materials - stands and other display materials – There are dozens of different types of stands and display materials available for your products. It is important, first, to decide what you want to display – what do you want the potential buyer to see, or recognize of your product? Then choose stands or other display materials that will highlight your product. Remember to choose display materials which also reflect your design style.



CONCLUSION

Materials, production method, surface treatment, concept, form and shape are the basic elements in a design and must be established. As a product does not stand alone we must also realize that a product, in many cases, goes together with graphics such as a logo, packaging, or other graphic material.

Start making the first sketches and identify the right direction. From there, definite designs can be made. Next step is making the sample. With the item in hand we can check it for wearability, appearance, quality and price. The product may lack qualities that could make the item unique compared to what the competition can offer.

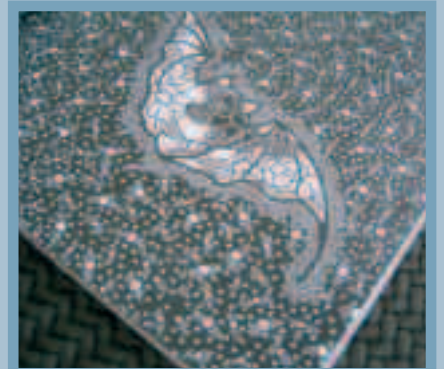
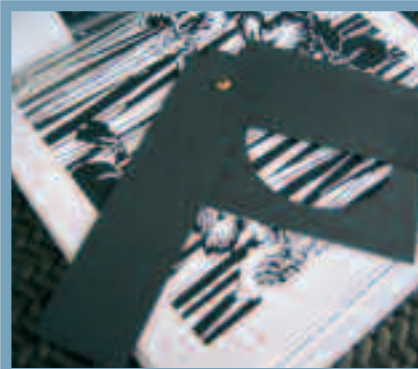
A frequent meeting with the company owner or general manager, who is sometimes the stylist in the company, the designer(s) and production manager is highly recommended.



MASKING-A DESIGN EXERCISE

Masking, or window-boxing, is a technique which allows the designer to look at things from a different perspective. This technique can be used as an alternative to sketching. It is a method of teaching the designer the art of actively, rather than passively, looking at their world.

DESIGN EXERCISE



Take pictures of magazines in front of you. Move with the arms around the picture and search for the most interesting part of that picture. You may find a starting point for a new jewellery design

YESTERDAY-TODAY-TOMORROW

What are trends and where do they come from?

In order to predict coming trends, you need to establish a progression of what has been in the past and what is happening at the moment (current trends). This information can be used to predict what will come in the future.

The dictionary gives two definitions of the word trend, namely:

- the direction in which something develops (tendencies, development line)
- new fashion

Yesterday

There are approximately 7 large trend agencies (from all the continents) that meet twice a year to discuss what is going on in the world. These agencies, or trend forecasters, read as much as possible in newspapers and magazines, watch movies and television (especially MTV), spend time on the internet, travel the world to collect signals and databanks and then analyse and make connections between these sources.

Some well-know trend forecasters are Faith Popcorn (who coined the term "cocooning") and Lidewij Edelkooer (author of trend and style books).

It is often apparent during the semi-annual yearly meeting of the trend setting agencies that in other places around the world the same items, movements and cultural developments are occurring simultaneously. In these meetings colours are discussed that will be seen in future years for fashion, interior and the automobile industry.

For example, in the automobile industry it takes seven years to develop a product. As a manufacturer, you cannot permit yourself to use traditional marketing techniques which are based on current trends. A trend agency develops an abstract

picture which works as a sort of mirror for the designers.

They align their predictions and instincts in a perspective which allows the designers to better understand the companies and recognise their motivations. This gives them the opportunity to better formulate their ideas. A trend agency is just one link in the entire design process, they interpret the predictions and instincts and put them into words. Large multinational companies such as Coca-Cola, Philips, Mercedes and Nissan call on the services of trend forecasters in the process of invention, designing and development of an article. The fashion industry typically works ahead three to four years.

For this reason it is of utmost importance to know when we need to wear something and that is dependent upon what is going on in the world at that moment.

In the last several years in the western world society has gone en masse to purchase. Spending money on cosmetics, fashion, garden and home interior articles has skyrocketed like never before. There couldn't be enough, it seemed, the golden 90's.

But the first signs of trouble were already visible, the first critical consumers expressed their dissatisfaction with globalisation; over the dominance of a few large brands and multinationals. The deteriorating economic situation in Japan. Top executives of a few large corporations in the United States of America seemed to have deceived everyone.

And then came September 11th...

After the initial shock of the loss of so many people and the destruction of the heart of New York City, it seemed that the world would never look the same as before. And that applied not only the United States, but to the rest of the world as well.

2001 became the year of the truth. The terrorist attacks have made us all stop and think.

Today

We now really see that there is an entire world out there. The world seems to have become bigger. That world outside of our western civilisation can no longer be seen as one large spread out vacation destination. It is no longer us and the earth, but we are the earth. And from our luxurious (western) vantage point we should feel a sense of responsibility toward the poverty in the rest of the world.

The peaceful time we once lived in was over with one blow, sharp contrasts and contradictions are now irreversibly bound together. Deeply rooted contrast like armed and unarmed, masculine and feminine, living and dead, good and evil were at the core of our existence.

In a time of contrasts and contradictions there is a great yearning for peace, freedom, security, trust, control, comfort and emotional depth.

“We take from all directions all over the world our inspiration, materials and colours. We blend rustic and exotic elements with man-made and technical skills, we feel free to recycle and remix. Trends don't change that much yet we seem to be deepening our interests, enlarging our knowledge and we are further training our skills. We are in the process of containing our brands and rethinking our strategies. We are slowing down our pace in search of peace.”

Tomorrow

The brand is becoming passé. We must take brands in smaller doses and be more subtle in the use of brand names. It was not so long ago that consumers purchased brand-name articles in order to fit into a certain group. Nowadays, individualism is in.

“The consumer is beginning to rebel against bland mega-brands. Authenticity is key and consumers are increasingly willing to invest in the unique, the one-off, the unusual and outright eccentric.”

There is a need for self-reflection, not simply going with the flow, but consciously choosing and considering what you are and aren't doing.

There is more attention for other parts of the world, their lifestyles and products. Products with a unique and personal look. The demand for small scale products is getting larger and larger. In addition, consumers are asking the following: are the products made by people in a dignified way, are the products environmentally responsible, are the producers able to make a decent income from these products?

Salvadore Dali in dialogues with Marchel Dunchap: “One day, when all objects that exist are considered ready-made at all, then originality will become the artistic Work, produced convulsively by the artist by hand.”

The world doesn't seem to be perfect, but imperfection for us is so much more creatively exciting because it values random irregularities, differences and accidents, whilst allowing the beauty from within to emerge intact and all powerful.

And finally:

Don't look too far, it is all around us with nature and art teaching us that all creative journeys are a search for the quirky, respect for the difference and a love of surprises.

TRADE FAIR INFORMATION

Leading fairs in Europe

Following is an overview, per country, of the leading European fairs, with information on product sectors offered, profile of visitors, frequency and contact details of the organizers

The profile of the buyers:

V = volume buyers, i.e. importers, wholesalers, chain store buyers, mail order internet selling, teleshopping, multi level marketing companies
en others

R = retailers, i.e. boutiques, ready to wear shops, gift shops, accessory shops, jewelers

M = manufacturers

D = designers

P = the public can have access to the fair and purchase privately

Country:

Name of the fair:

In what city:

Frequency:

Product sectors offered:

Profile of visitors:

Contact details of the organizer:

Italy

ChiBiCar/Macef

Milan

Twice yearly, in January and in September

Table, Kitchen and Silverware, Home decoration and Textile, Festivity and Decorations, Gifts, and Ceremony, Jewellery and Fashion accessories

Trade visitors only, V and R

Fiera Milan International s.p.a.

Largo Domodossola 1

20145 Milano

Tel.: + 3902 485501/48550331

Fax : + 3902 48550333

e-mail: info@fmi.it

web site: www.fmi.it or www.chibicart.fmi.it

Remarks:

- This is an important fair for silver- and costume jewellery. The jewellery is concentrated in two halls. One hall is reserved for cash-and-carry jewellery, which section is called ChiBiMart
- Important fair to see trends in colour, the use of materials and new design
- Many international buyers, also from Japan, the U.S.A. and Australia

Country:

Italy

Name of the fair:

Vicenza Oro

In what city:

Vicenza

Frequency:

Twice yearly, in January and in June

Product sectors offered:

Gold and silver jewellery, chains (handmade and machine made), gold and silver decorative articles, equipment and machines for jewellery manufacturing and chain making

Profile of visitors:

Trade visitors only, V, R, M and D

Contact details of the organizer:

Fiera di Vicenza

Via dell'Oreficería, 16

36100 VICENZA – ITALY

Tel.: + 39 0444 969111

Fax: + 39 0444563954

E-mail: vicenzafiera@vicenzafiera.it

Web site: www.vicenzafiera.it

Remarks:

- Specialised fair on precious jewellery and decorative objects
- A large selection of equipment and machineries
- Many international buyers

Country: **France**
Name of the fair: Bijorhca
In what city: Paris
Frequency: Twice yearly, in January and September
Product sectors offered: Gold- and silver jewellery, costume jewellery, watches and gifts
Profile of visitors: Trade visitors only, V and R
Contact details of the organizer: Reed Exhibitions/Bijorhca
70, Rue Rivay
92532 Levallois-Perret Cedex – France
Tel.: +33 (0)1 47565282
Fax : +33 (0)1 47562492
e-mail: info@bijorhca.com
web site: www.bijorhca.com

Remarks:

- Large selection of high-end fashion and silver jewellery
- Best presentation of stands and display of products

Country: **Germany**
Name of the fair: Ambiente
In what city: Frankfurt
Frequency: Annual, in February
Product sectors offered: Tabletop ware, home decor, gifts and jewellery (precious and fashion)
Profile of visitors: Trade visitors only, V and R
Contact details of the organizer: Messe Frankfurt GmbH
Ludwig-Erhard-Anlage 1
60327 Frankfurt am Main
Germany
Tel.: +49 69 7575-0
Fax: +49 69 7575 5985
e-mail: ambiente@messefrankfurt.com

Remarks: web site: www.ambiente.messefrankfurt.com
• The largest fair in Germany with many international exhibitors, including a special hall for exhibitors from third-world countries

Country: **Germany**
Name of the fair: Inhorgenta
In what city: Munich
Frequency: Annual, in February
Product sectors offered: Watches, clocks, jewellery (mainly precious), precious stones, pearls and technology

Profile of visitors: Trade visitors only, V, R, D and M

Contact details of the organizer: Messe München GmbH

Messegelände

D-81823 München

Germany

Tel.: +49 89 9491 1398

Fax: +49 89 9491 1399

e-mail: info@inhorgenta.de

web site: www.inhorgenta.com

Remarks: • International exhibitors are concentrated together in one hall in country pavilions or sections
• There is a modest offer on costume jewellery (non-precious)

Country: **United Kingdom**
Name of the fair: International Spring Fair (ISF)
In what city: Birmingham
Frequency: Annual, in February
Product sectors offered: Home decor, greeting cards, toys, gifts, design accents, fashion and gift jewellery , precious jewellery

Profile of visitors: Trade visitors only, V and R
Contact details of the organizer: Trade Promotion Services Ltd.,
19th Floor, Leon House
233 High Street
Croydon CR0 9XT
United Kingdom
Tel.: +44 (0) 20 8277 5830
Fax: +44 (0) 20 8277 5887
e-mail: info@emap.com
web site: www.springfair.com
web site organizer: www.gift-gardenmart.com

Remarks:

- A very large fair, the products on offer are exhibited over 23 halls
- Jewellery is concentrated in three sections, i.e. precious jewellery
fashion (costume) jewellery, and a section for volume buyers only

Country: **United Kingdom**
Name of the fair: International Jewellery London (IJL)
In what city: London
Frequency: Twice yearly in February and in September
Product sectors offered: Specialised precious jewellery fair
Profile of visitors: Trade visitors only, V, R and D
Contact details of the organizer: Reed Exhibitions Ltd.
Oriel House
26 The Quadrant
Richmond – Surrey TW9 IDL
United Kingdom
Tel.: +44 (0)20 8910 7171
Fax: +44 (0)20 89107930
web site: www.jewellerylondon.com
web site organizer: www.reedexpo.com

Remarks:

- The fair includes cat walk shows, seminars and a design pavilion

Country: **Spain**
Name of the fair: Iberjoya/Bisutex
In what city: Madrid
Frequency: Twice yearly, in January and in September
Product sectors offered: Precious jewellery and related products
Profile of visitors: Trade visitors only, V and R
Contact details of the organizer: Ifema – Feria de Madrid
Parque Ferial Juan Carlos I
28042 Madrid

Spain
Tel.: +34 91 7225022/50.00
Fax: +34 91 7225792
e-mail: iberjoya@ifema.es
web site: www.iberjoya.ifema.es

Remarks:

- Specialised fair on jewellery, (for precious jewellery) in conjunction with a costume jewellery and accessories fair, named Bisutex
- These are two separate fairs at the same venue and dates !!
- Visitors come mainly from Spain, Portugal and Latin American countries

Country: **Switzerland**
Name of the fair: Messe Basel
In what city: Basel and Zurich
Frequency: Annual in April
Product sectors offered: Watches and jewellery and related products
Profile of visitors: V, R, D, and P*

Contact details of the organizer: MCH Basel Exhibition Ltd.,
P.O.Box
CH-4021 Basel
Switzerland
Tel.: +41 58 200 2020
Fax : +41 58 206 2190
e-mail: info@baselshow.com
web site: www.baselworld.com

Remarks:

- This show is the largest, and most important show
- There are many international exhibitors
- Exhibition area is divided between Basel and Zurich
- Duration is 8 days, the longest and most expensive show in Europe for exhibitors
- * Public is allowed access for a number of days

Bibliography / Credits

The Jewellers Directory of Shape and Form
- Elizabeth Olver

The Elements of Design
- Loan Oei and Cecil De Kegel

Profession Designer
- Danish Design Centre

Terrence Conran on Design
- Terrence Conran

Lapidary Journal, April 2000, Common Questions on Design
- Sara M. Sanford

Recommended reading

Fashion magazines / Jewellery industry magazines:

Vogue Jewellery	Italy	
Vincenza Oro	Italy	
Ornamenta	Italy	
Donna	Italy	
Accessori Collezioni	Italy	
Ornament	USA	
Accent Magazine	USA	
JCK (Jewelers Circular Keystone)	USA	www.jckgroup.com
Lapidary Journal	USA	www.lapidaryjournal.com
Modern Jeweler	USA	www.modernjeweler.com
National Jeweler	USA	www.national-jeweler.com
Schmuck	Germany	
GZ	Germany	
Platinum Guild International	Germany	www.preciousplatinum.com
Gold Trends World Gold Council	Switzerland	www.gold.org
Idi Balear	Spain	

Books:

The jewellers directory of shape & form	ISBN 981-4019-18-6
Terrance Conran on Design	ISBN 0-87951-686-0
Philippe Starck Surverchic Design	ISBN 90-5695-055-x
Nature in Design	ISBN 1-84091-046-1
Surfaces	ISBN 0-500-01758-1
Jewellery	CBI

Websites:

Couture International Jeweler – news, trends, links www.europestar.com
British Jewellers Association – resources in UK & Europe www.bja.org.uk
Professional Jeweler – news, trends, resources & links www.professionaljeweler.com

CBI: YOUR EUROPEAN PARTNER FOR THE EUROPEAN MARKET

The CBI (Centre for the Promotion of Imports from developing countries) is an agency of the Dutch Ministry of Foreign Affairs. The CBI was established in 1971. The CBI's mission is to contribute to the economic development of developing countries by strengthening the competitiveness of companies from these countries on the EU market. The CBI considers social values and compliance with the most relevant environmental requirements to be an integral part of its policy and activities.

CBI offers various programmes and services to its target groups:

Market information

A wide variety of tools to keep exporters and Business Support Organisations (BSOs) in developing countries in step with the very latest development on the EU market.

These include market surveys for more than 40 product groups, manuals on export planning and other topics, fashion forecasts and the CBI News Bulletin, a bi-monthly magazine. This information can also be obtained from our website at www.cbi.nl For all information on non-tariff trade barriers in the EU CBI has a special database, AccessGuide, at www.cbi.nl/accessguide

And finally CBI's Business Centre is offering free office facilities, including telephones, computers, internet and copiers for eligible exporters and BSOs. Market reports, international trade magazines, cd-roms and much more can be consulted in the information section of the business centre.

Company matching

The company matching programme links well-versed suppliers in developing countries to reliable importing companies in the EU and vice versa. The online matching database contains profiles of hundreds of CBI-audited and assisted exporters in developing countries that are ready to enter into various forms of business relationships with companies in the EU, as well as many EU companies interested in importing or other forms of partnerships such as subcontracting or private labelling.

Export development programmes (EDPs)

EDPs are designed to assist entrepreneurs in developing countries in entering and succeeding on the EU market and/or in consolidating or expanding their existing market share. Selected participants receive individual support over a number of years by means of on site consultancy, training schemes, trade fair participation, business-to-business activities and general export market entry support. Key elements usually include technical assistance in fields such as product adaptation, improving production, implementing regulations and standards and export marketing and management assistance.

Training programmes

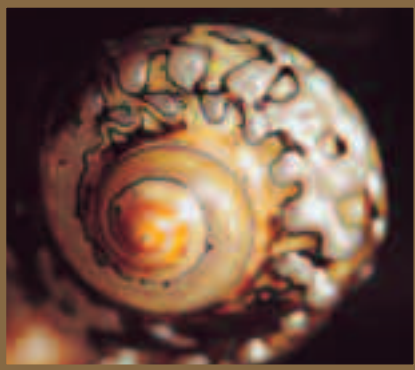
Training programmes for exporters and BSOs on, among others, general export marketing and management; trade promotion; management of international trade fair participations and developing client-oriented market information systems. The duration of the training programmes vary between two days and two weeks and are organized in Rotterdam or on location in developing countries.

BSO development programme

Institutional support for capacity building for selected business support organisations.

The programme is tailored to the specific needs of participating BSOs and can include train-the-trainer assistance, market information systems support and staff training. CBI's role is advisory and facilitative.

Please write to us in English, the working language of the CBI.



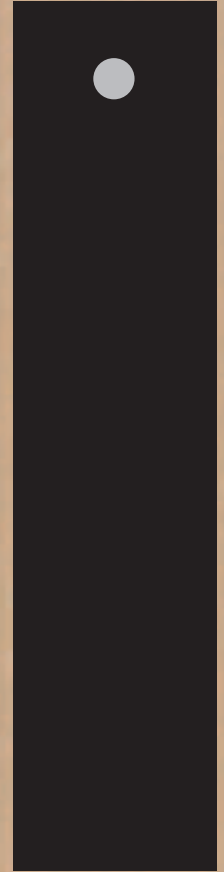
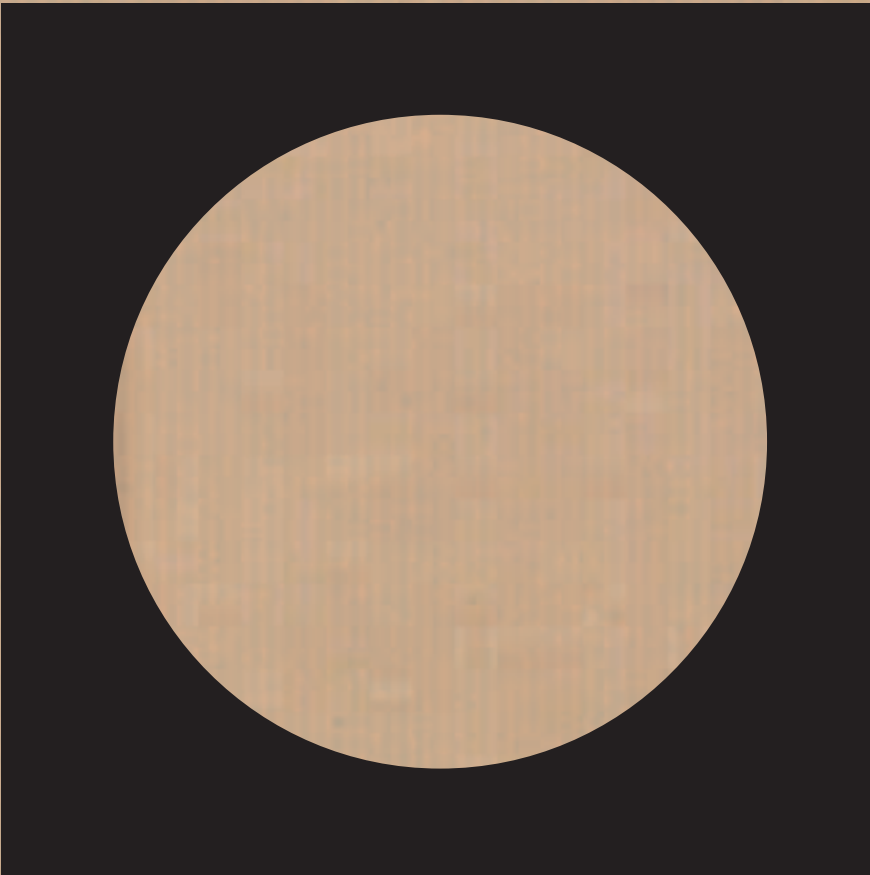
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