Could digitised manufacturing reignite the industry as a new wave of tech savvy customers look for bespoke design? Consumers have changed, shopping has changed, the world has changed, the question is: are you changing?
The jewellery industry has been a latecomer to many of the significant changes that have affected other retail categories. That’s not a bad thing; it’s simply a truism.

For example, when technology and the internet began to have a major impact on numerous retail categories, jewellery remained largely unaffected. Or consider the fact that when the whole world was moving towards branded goods and services, again the jewellery industry was slow to catch on.

It’s not that the industry resisted these changes; it’s just that most businesses didn’t need to deal with them because they took longer to filter down to local jewellery stores. The same can be said for jewellery design and manufacture which has also remained largely unchanged for decades, at least at the local custom-made level of the store dealing directly with the consumer.

While computer design and manufacture transformed most industries decades ago to the extent that virtually none of the “old ways” exist today, it’s a different story for the jewellery industry. CAD/CAM jewellery design has really only gained a major foothold in the last few years; when Jeweller published its first CAD/CAM report in June 2012, many in the industry were still debating the benefits of the technology.

A great deal has changed since the report two years ago; not only has there been huge advances in hardware and software – many jewellers have also changed their views, no longer seeing CAD/CAM as a threat to their trade.

A lot has changed for Nowlan’s business, Evolution Jewellers – so much so that he says he’s heartened that jewellers are increasingly considering the benefits of CAD/CAM in jewellery.

“Ten years ago CAD/CAM was a novelty, however, today it’s an established technology that more and more jewellers are embracing,” says Justin Elsey, managing director Rapid Prototyping Services.

Darren Sher, director Chemgold, agrees. “In most cases, jewellers no longer see CAD/CAM as a threat and have come to value it as a helpful tool. Handmade jewellery will and should always be available, but with CAD/CAM there are endless possibilities,” he says.

Craig Long, managing director Facet RP, believes that while there are a lot of old school jewellers who fear change, the perceived threat of CAD/CAM will fade as the new generation of jewellers comes up through the trade.

“Generally, most jewellers are now more accepting of CAD/CAM and realise it’s here to stay, but there are still some jewellers that think it’s the work of the devil and I believe those thoughts will perpetuate for some time,” he explains.

Long draws a simple analogy: “CAD/CAM is just a tool to make jewellery a lot easier. Years ago, jewellers used an Archimedes drill to drill holes, then the flexible drive was born and it changed the industry. Sound familiar?”

STILL ROOM FOR THE ‘OLD WAYS’

Someone who has been a vanguard of jewellery CAD/CAM is Anthony Nowlan. He explains that when he first began exhibiting new technology to the trade almost a decade ago, many jewellers were fascinated by it, yet struggling with the idea of implementing it into their day-to-day business.

A lot has changed for Nowlan’s business, Evolution Jewellers – so much so that he says he’s heartened that jewellers are increasingly considering the benefits of CAD/CAM in jewellery.

“This is encouraging, not only to myself but also the trade. The belief that utilising CAD/CAM will produce an inferior product or that ‘real jewellers don’t use computers’ is slowly but surely dissolving, to be replaced with smarter and more well-equipped jewellers who are able to meet the general public’s expectations when it comes to customised jewellery.”

The most interesting thing about the jewellery industry – something that is often lost on die-hard traditionalists – is that there’s still room and demand for quality hand-making as a craft. Unlike most other retail categories where the “old ways” have all but disappeared – think your local tailor or shoemaker –
there is still high demand for uniquely designed, handmade jewellery.

“There will always be a proportion of jewelers who will predominately hand-
make their jewellery; this creates a point of difference and that’s a good thing,”
says Rik Juod, director of CAD Jewelry School.

He points to the advancements in software ease-of-use and says, “Around four
to five years ago CAD software was more difficult to learn, so only the very
technically minded or computer literate jewelers were those enthusiastic
enough to take it up. However, most universities and TAFEs now include CAD
subjects as part of their curriculum, so we are seeing more young jewelers
incorporating CAD in their work practices.”

As with any substantial change, there are the early adopters and those who
are late to the game. In this case, Chris Hill adds somewhat ironically, “Those
that see CAD/CAM as a threat may find themselves working for those that do
not. CAD/CAM is a tool that can produce objects on a small scale that would
otherwise not be feasible through traditional methods.”

Hill’s business, Laser & Sign Technology (LST), began distributing computerised
engraving machines in the early 1980s, and he believes CAD/CAM is moving
along in leaps and bounds with early adopters now reaping the benefits.

“Those that wait too long to implement the technology will have a much
steeper learning curve and require more investment to catch up,” he says.

THE BEST OF BOTH WORLDS
Perhaps Abraham Tok is a good example of those who have cautiously moved
to the “other side” to embrace CAD/CAM as another tool. The managing
director of Tok Brothers says he too was unconvinced at first about the need
for advanced technology in jewellery manufacturing, especially when it came
to handmade, customised pieces.

“At first we were sceptical and uncertain about the position of CAD/CAM in
the trade. However, after testing it out, seeing the results and realising the
potential, it became very clear that CAD/CAM is here to stay,” he says.

Tok says a jeweller can have the best of both worlds. “Clients can now benefit
from a combination of ancient design and manufacturing techniques and
modern technology. CAD/CAM allows jewelers to produce much more
precise jewellery with faster turnaround times.”

Indeed, when it comes to the local jeweller, finding a niche is not an either/or
choice; there is actually a need for both handmade and computerised
capability. Andrew Cochineas, managing director Palloys Group, is a firm
believer that there will always be room and demand for traditional techniques,
pointing out that this is why companies like AGS Metals | PJW are still in the
business of supplying plate, wire and solders to jewelers around Australia.

Palloys is the casting and CAD/CAM division of the group, and Cochineas is
adamant that the rise of CAD in jewellery production does not “signal the
death knell” for the handmade jeweller.

“I think the consensus seems to be that CAD technology is not a threat to the
traditional jeweller, it’s merely another tool they can use to produce the best
jewellery in the most cost-effective and labour-saving way.

“Much like in the fine art world, artists, trophy producers, movie studios,
furniture makers, antique restorers, industrial designers, engineering
companies and jewelers
have come to realise that
integrity lies in design and
consumer interaction, not simply manufacture,” Cochineas says.

Elsey stresses that CAD/CAM isn’t necessarily the solution to every problem
but it’s a resource that jewelers can no longer ignore. He also points to other
non-design benefits provided by the technology, including inventory issues.

“CAD/CAM makes it feasible to maintain digital ranges and to manufacture on
demand, which means jewelers can be more responsive to consumer trends
while holding less stock. Casting companies like Rapid need to be ready to
support these opportunities,” Elsey explains.

It’s an important point because people often expect too much of technology.
David Gabriel, managing director Lenrose, is another who believes that
jewellers no longer see CAD/CAM as a threat, however, he cautions against
the belief that it’s the answer to everything when it’s just like any other tool.

“Some jewelers think that because it’s CAD you just wiggle your nose and out
it pops.” Gabriel says that while almost anything can be drawn and printed on
CAD – which is the beauty of the technology – the biggest challenge is what
can be physically cast.

“As casters, we see people who are over excited about CAD and they think
they can do anything. When it doesn’t form, or doesn’t work to how they think
it’s going to work, they don’t understand there are limitations to what can be
done in CAD, simply because logically there are limitations to what can be
cast,” he explains.

OPPORTUNITIES GO GLOBAL
Gabriel adds that most jewelers have come to realise that they’ve only got
two hands and that “they can only do as many jobs as their hands can handle”.

“If they can use CAD/CAM to get a piece to look almost like they want it to
look, and then give it their own finishing touches by hand, then it’s a no
brainer because they can increase their production,” he explains.

CAD/CAM’s acceptance by jewelers has changed across the Tasman too.
House of Stratton, established in 1929, is said to be the oldest jewellery
manufacturer in New Zealand. Even through its long-standing history, the
company has embraced CAD/CAM technology as part of the many changes it
has seen through the decades.

“I definitely say the jewellery industry now embraces the new technology,” says
managing director Allan Stratton. “At no time in the history of jewellery has
there been such a great tool for jewelers as CAD/CAM.”

Rather than bemoaning changes to the industry Stratton says, “Better CAD
programs can bring more jobs, more choice and better communication with your
customer, and at the same time allow you to sell your designs worldwide
because other designers with the same program can also change any aspect
of the pattern.”

Local suppliers stand arm-in-arm with these sentiments, indicating that the
benefits of CAD/CAM should no longer require debate. And while some may
be latecomers to the revolution, increasingly jewelers see the technology as
a helpful addition to their toolbox – combining the good “old ways” with the
good “new ways.”
There is no doubt the internet has changed almost every aspect of our personal and professional lives. The improvements to large-scale manufacturing from advanced technology are also apparent, but only now are we starting to see the impact on small-scale production.

Some go as far to say that the world has entered the third industrial revolution. It’s an interesting claim, but how does that affect the jewellery industry? It might best be explained by the Economist, which recently reported, “The digitisation of manufacturing will transform the way goods are made – and change the politics of jobs too.”

If correct, that’s good news for jewellers because it could go a long way to solving consumers that high quality, custom-made jewellery need not cost an arm and a leg.

Welcome to the CAD/CAM revolution!

As CEO of Australian Bullion Company, Janie Simpson says there have been vast improvements in her business since first adopting CAD/CAM three to four years ago.

“It’s an easier sales process. What it means is that the customer chooses the design and we then work closely with them and send the design to the CAD/CAM department. We then receive the CAD/CAM designs back via email, which we can email to our client for approval.

“The whole process is very transparent and open, and the client has greater involvement in the design and manufacture process,” Simpson explains.

She says CAD/CAM makes the process more accurate the first time around compared to before the technology was used. Rather than purchasing software and hardware equipment, Simpson outsources all CAD/CAM work.

“Before we began using Palloys, what we found was that when we sketched something or we took a design from a client’s picture it was open to interpretation. With CAD/CAM, what you see is what you actually get. When the final product comes out, we’re finding we’re engaging the clients more using CAD/CAM and getting a better result.”

Jean Thereze Steenkamp and her husband, Juan, operate a jewellery store in Auckland and they first dabbed with CAD/CAM in 2005, however, they say it was not with a jewellery-specific program. “It was tweaked with add-on programs for jewellery design and manufacturing (which came at extra expense) with constant costly upgrades and challenges,” Steenkamp explains.

Having seen the benefits of CAD/CAM, they decided to take the next step and purchased a specialised jewellery CAD/CAM package. “We started with Jewelry Cad Dream in March 2014, and now, 120 designs later, we are comfortable to say that it truly was a very wise business investment,” Steenkamp says.

She adds that proper use of CAD/CAM allows the business to be more competitive with pricing, provide the customer a better visual image rendered as a photo, and more importantly, allows the customer to make design changes before manufacturing expenses are incurred.

Marc Gregory is another early adopter of CAD/CAM but considers himself as having only become proficient in using the technology in the last few years. As a trained bench jeweller with 40 years’ experience, he sees many advantages – including greater design accuracy and less material wastage – and works closely with Facet RP.

“A lot of our savings can be made in metal costs. There’s not as much wastage and you can probably save a good 50 per cent. The time has been cut in half as well,” Gregory says. “You’ve still got to know what you’re doing, you’ve still got to put stuff together and you’re still going to sit down with customers, so that aspect of it is still there.”

CUSTOM-MADE JEWELLERY

Gregory’s store is in Hampton, a beachside suburb in Melbourne where he says, “There are always people who prefer handmade jewellery. But with CAD you still need to clean it up, solder it together and polish it, so it’s not a finished product. The jeweller still has to work on it but you still get the customers and there are still some things that we prefer to hand-make.”

Consumers who prefer custom-made jewellery usually do so because they have specific design and style preferences. For that reason, they are more likely to be fussy and demanding than, say, a consumer who visits a chain store to buy jewellery. While this can mean that more time must be spent with them, astute jewellers have long recognised that if the customer leaves the store delighted, they are likely to be a customer for life.

That’s especially the case in the engagement and wedding ring market. Martin Linning has been a jeweller for 23 years and won the CAD/CAM category at the 2012 Design Awards for retail store Jewellery by Design. He believes the store has successfully captured the best of both worlds: combining traditional jewellery retailing with CAD/CAM to enhance not only the design and manufacture of the store’s products but also its customer relations.

Linning says the CAD/CAM process is part of engaging the customer from start to finish; it’s utilised to enhance the customer relationship with the jeweller rather than making the process all about technology.

“What differentiates our store is that we have three jewellers and an apprentice actually in a retail store, in a shopping centre, and the [customer] consultations happen with the jewellers. So we actually do the designs with
the customer, and the thing that is setting us apart more, ironically, is the
person-to-person contact rather than the computer design, which
happens in the background," Linning explains.

The Townsville store has become known for its engagement and wedding
rings. Having dabbled with a few programs he has now settled on Matrix,
while using Rapid Prototyping for all printing and casting.

Another jeweller who has greatly improved his production turnaround with
CAD/CAM is James Ballas, who first trained as a jeweller 30 years ago. He
opened his Bankstown store in 1985 and also agrees that when used properly,
the technology can help increase customer satisfaction.

He explains his introduction to the new technology: "I'm a traditional
jeweller – I love handmade jewellery. I do a lot of carving and so the only
obstacle I really saw, other than my passion dying, was probably my eyesight
fading, so I started researching CAD. I'd heard of it at the time and like most
jewellers, was scared of it. I thought, 'No, it won't work,' but after looking at
all the imported stuff coming in, it was all this really intricate light stuff and I
realised it was done with CAD."

Glendenning operates a family business in Hallam, Victoria, and he notes that
adding CAD/CAM into a retail jewellery store is not necessarily an easy task.
"There is a very solid learning curve for three to four months to learn the
new technology. Learning how to do the trade in a completely different
way was pretty hard, but by the end of it, the benefits were there and
within a few months, [we were] reducing our time and cost."

Ballas implemented 3Design software around 2010 and says, "The turnaround
time is absolutely unbelievable! The fact that you can send your client a
realistic render is a dealmaker because it no longer leaves any doubt in the
client's mind of what the finished piece will be like. It has also improved my
business on price point and it's made me more competitive."

He makes an interesting point. Many retail businesses, jewellers included,
think that all a customer wants is the cheapest product. "Many jewellers think
it's based on price point but they've really got it wrong because there's such
a big market that wants quality and is prepared to pay for it. We all seem to
attack the cheaper product because everybody feels by making it cheaper
they're being more competitive. They're losing their margin and they're
actually destroying themselves, so CAD gives you that point of difference."

Production efficiency has been one of the driving forces for manufacturing
jeweller Michael Glendenning.

"We first implemented CAD/CAM about four years ago. Before that I had been
outsourcing it and I wasn't happy with the results because most of the people
handling the designs weren't jewellers – they were just computer CAD guys,"
he explains. "Within a couple of weeks I was making pieces at probably the
same sort of speed as something that was handmade. "However, within three
months I was turning a 10-hour handmade job into maybe two hours plus a
couple of hours on the bench to assemble it and put it all together. So within
probably three to four months I started to see some serious benefits from it."

Glendenning uses Matrix software and he explains that after six to
seven months he was producing up to seven rings per week from beginning
to end. He adds that the training and support by Evolution Jewellers has been
instrumental in the success. However, he is another jeweller who does not
allow the technology to override the business. It's about adapting to the new
consumer and the way they choose to shop.

"We're in a society where the end user, the consumer, wants something that's
custom-made, and they also like the technology and they want to be involved
in it. Gone are the days of the potential groom going out and purchasing a ring
and saying to his bride-to-be, 'Here dear, this is what you're getting'.
"Those days are gone. Now a couple come in with their iPad or iPhone with
images of 10 rings they like and have saved pictures of. They might say, 'We like
this, but we don't like that,' so people want something that's unique."

While the way people shop may have changed and trends come and go, the
customer's desire for unique jewellery has not changed. Even though some
jewellers do not embrace new technology, they should be happy that there's
still a place for the "old ways", and CAD/CAM can be just another tool.

Glendenning, a third generation jeweller, perhaps sums it up best. "My
grandfather would be super happy if he saw what was going on today and he
would think it was the best thing in the world."

July 2014 Jeweller 27
When was this introduced to Australia?
RhinoGold has been available in Australia for around five years. RhinoGold 4.0 was released in early 2013.

What are the benefits to users?
Apart from the obvious benefits of CAD technology in areas of precision, symmetry, dimensional accuracy - CAD enables jewellers to explore multiple design variations. It can be used in different aspects of a jewellery business: from the sales process - to accurately produce quotes and help customers visualise designs - to the production of the finished piece.

Strengths and unique selling points?
The RhinoGold 4.0 software (which is specifically for jewellery design) is based on Rhino 5.0 (a 3D modelling software package with a wider variety of applications), and is a mature, “best-of-breed” CAD program with more than 300,000 users. RhinoGold incorporates the use of “gumballs”, which can be pushed or pulled by the user to easily change design elements such as prong length and diameter.

This makes it very intuitive and perfect for first-time CAD users. In addition to the typical jewellery tools like the prong, bezel, channel and head studio. The software includes Clayoo for creating organic designs like scroll-work, and RhinoEmboss for creating reliefs and engravings from B&W clip-art, logos, family crests and more.

The software also has its own integrated rendering studio which can be used to create high-quality, photorealistic images of your jewellery designs. Clayoo, which is included with RhinoGold, allows for the creation of more organic designs.

What is the next technological step?
Outside of making software even easier to use, there are huge changes coming in the materials side of the industry. Selective Laser Melting (SLM) is a type of additive manufacturing technology that allows direct printing in metal by melting layers of metal powder by laser to form a solid object. Currently 18-carat gold, sterling silver and titanium powder alloys are available, and other precious metal powders are being developed.

Why should jewellery retailers consider using CAD/CAM?
Retailers should use all mediums available to help customers visualise their jewellery. If a customer can’t visualise the retailer’s design, then they will probably not buy from them – it’s that simple! Providing several renderings of a design can help customers to gain trust and confidence in a jeweller. These renderings do not necessarily need to be photorealistic images, but they need to convey the “feeling” or “emotion” of a design, and are a great way to create a point of difference and help maintain a relationship with the customer even after they have left the shop. RhinoGold can also provide accurate gem and metal information from your design, allowing sales staff to quickly and easily prepare accurate quotations for customers.

How has CAD/CAM changed the industry?
CAD has only been accepted by Australian jewellers within the last couple of years, but I think that many retailers now see how CAD can be used as a tool to help the sales process and subsequently produce an accurate piece which can be set and hand-finished by a bench jeweller.
The Challenge
Let's face it, if you are sending 4-5 drawings per week to have drawn up in CAD, then you are probably wasting a lot of time & money going back to your supplier making revisions & small changes to your designs.

The Solution
We can train your staff, enabling you to bring your CAD drawings in-house. Create a point-of-difference by generating photo-realistic renderings & accurate quotes. All helping to maintain the sales conversation, & relationship after the customer has left your store.

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—Tim (from Victoria)

“Thank you for the course it was great, I felt you explained things really well. Your years of teaching experience showed.”
—Rick (from Queensland)

“Taking to this like a duck to water...used the software for about 20 pieces so far...it has paid for itself and more already.”
—David (from Queensland)

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The WAX-like material developed for the Kevvox 3D Printers is known to yield the highest quality, with crisp details, using a standard burnout procedure. These properties are extremely useful when it comes to producing high quality parts and intricate designs such as jewellery. You can safely use this for production capacity direct investment casting (lost wax casting). Parts made using the WAX-like material, evaporate at moderate burn out temperatures, with extremely low thermal expansion. The burnout process is ash free, allowing for a casting that is free from porosity. This is a distinct advantage since most polymer based materials result in ash residue.

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Designs from a sketch, photo or idea. A critical aspect of CAD is communication, and we assist our customers with this by using our Custom Design Form – a checklist for key information needed for the designs. This prevents delays in obtaining dimensions, ensuring our goal of providing exactly what our customers require the first time.

We also provide a comprehensive design collection called JewellMounts, which makes the process simpler, quicker and more affordable.

Will you accept and work with client-supplied resin/wax models?
We have been casting from wax models for more than 28 years and perfected the burn-out process, casting from resin models in silver, gold, palladium and platinum. There are certain resins that are not suitable for the casting process and we would advise our clients accordingly.

With the advent of new printers can you work with a client to establish the correct casting procedures for their particular model?
We recommend clients follow the procedures set out by the manufacturer of the printer.

Is the client’s model secure, or can it be resold to, or be reused by, other clients?
The customer’s model is 100 per cent secure for their exclusive use. We have built a reputation for honesty and integrity over the past 28 years.

A unique serial number is created for each design produced and stored for each client. Protecting the intellectual property of our client’s designs is extremely important, which is supported by a considerable investment in the security measures followed in the company.

Do you have a return policy for porous or incomplete products?
We have a reputation for producing perfection. If a customer is unsatisfied with the first time we make it a priority to re-produce it immediately. We have found that our new technology, along with a consistent investment in systems and research and development has made the quality of our products more reliable than ever before.

Do you have print-only services so clients can cast themselves?
Customers can print and receive a wax only, although generally they prefer that we cast their designs.

Do you offer in-house completion so that non-bench jeweller CAD designers can expect a finished product?
Yes, we offer a complete one-stop shop for CAD/CAM – from designing, printing, casting, moulds to finishing and setting the final piece. Our customers are assured of having an Australian-manufactured, quality product at a reasonable price.

How has CAD/CAM changed the jewellery industry?
In Australia, where labour is very expensive, it has been a great help in enabling jewellers to achieve more with fewer resources. An increasing number of jewellers have invested in the CAD software themselves, and it has proven to be an incredibly helpful tool to show their customers how the new technology can help produce their desired piece.

CAD/CAM has actually brought more manufacturing back into Australia; it provides the jeweller/retailer with additional assistance in manufacturing without the need to increase fixed costs in staff or inventory. It also helps jewellers to sell and promote customised jewellery, such as our JewelMount catalogue.

How is CAD/CAM likely to further evolve?
To remain competitive, most jewellers will need to embrace CAD/CAM by outsourcing the design aspect of their business and learn to use the software themselves. Chemgold will soon launch Irix Digital Stone material – a ceramic-like material that can be combined with different alloys to produce amazing designs in a wide range of colours. We also see machines becoming faster, and direct precious metal printing continuing to be developed, but currently the surface finish needs improving and it is too capital-intensive to run.
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When was this introduced to Australia?
Evolution Jewellers introduced Matrix into the Australian and New Zealand markets in 2003 and CounterSketch Studio in 2010.

What are the benefits to users?
Efficient design through intuitive and powerful interfaces allows for a higher profit margin due to reduced wastage of precious metal and time, and enables jewellers to easily articulate designs to their clients in the form of photorealistic renders and prototypes. This provides clients with a sense of ownership over the design, regardless of its simplicity or complexity.

Many bench jewellers enjoy the intuitive nature of Matrix as it closely mimics procedures used on the physical bench, allowing them to simply apply their existing knowledge to a new set of digital tools.

Retail jewellers can also use CounterSketch Studio to easily select and customise a piece of jewellery from a database of more than 3,000 pieces in front of the client using their own margins. Once the go-ahead is given, the piece is manufactured by US jewellery supplier and manufacturer Stuller and delivered directly to the retailer.

At the time of writing, the ability to purchase the file and utilise local manufacturing is not too far away.

Strengths and unique selling points?
Gemvision's range of products stem from a need in the industry for a powerful yet intuitive jewellery-specific software solution that is efficient and above all, provides a genuine solution aimed at forward-thinking jewellers. As previously mentioned, CSS provides users with the ability to customise an existing design in front of a client, as well as create pieces from components in its new Freehand mode. This adds another dimension to an already simple-to-use software package.

How is it cost effective?
Regardless of the software/hardware, there are always two costs: the upfront financial cost, and the cost of the time taken to become proficient with the product. Our products have been designed to be very intuitive with the aim of decreasing the learning curve.

Is there a local training resource and local technical support?
Our training facilities are located in Brisbane. We hold a regular primary training class for Matrix every two months, and interstate and overseas participants can use the accommodation facilities of the conference centre. Evolution Jewellers also provides support for all of our products via the exclusive Evolution Jewellers Support Forum, which currently contains more than 190 support videos.

What is the typical learning curve?
Those who attend CSS training have the confidence to use the software in their stores almost immediately. Matrix is a bit more intense. Most clients can produce their bread and butter pieces after the three-day primary course, but extend their experience through additional training and support, as well as through the Gemvision online forum. Generally speaking, most Matrix clients are able to dissect a design/sketch to the necessary tools required to create it in between six and 12 months.

How long until users can expect to see a return on investment (ROI)?
This depends solely on the individual. Those who embrace the products and use them wherever they can will see a quicker ROI than those who use it every now and then.

Are there ongoing costs or service fees?
Both CSS and Matrix have an optional annual support fee. For CSS users, this includes support plus any updates/database additions for the software. Matrix users can elect to renew their support annually. All Gemvision products come with 12 months of complimentary support with the purchase of the software.

What bureaus support this program?
Matrix files can be used by all bureaus, both local and overseas. CSS currently relies on the manufacturing fulfilment of US-based Stuller, however the ability to purchase the STL file and utilise local manufacturing is on its way.

Is there a demo version or trial period so users can test for themselves?
No. At this level of software, trial versions have been found to be worthless unless the person using the demo has a detailed understanding of the software. We provide online live demos and video tutorials, but many of our existing clients have found that the best demo is to sit a primary training class.

Is there a jewellery ‘style’ best suited to make with your product?
All jewellery styles – from artistic, avant-garde pieces through to fine jewellery and fashion pieces – can be designed.

What is the next technological step?
The field of rapid manufacturing, where a design is uploaded to a machine that bypasses the casting process and manufactures the piece directly, is now a reality. This technology is being used with great success throughout Europe and the US. Expect to see these types of machines hit our shores in the not too distant future.

Why should jewellery retailers consider using CAD/CAM?
It is not going away. As consumers become increasingly exposed to customisation of general day-to-day products via inexpensive 3D printers, these expectations will naturally transfer to jewellery purchases as well and potential customers will not necessarily be satisfied with a stock standard clone. Regardless of whether the design is an artistic sculpture or a simple solitaire, today’s clients want a say in how the piece is created. A jeweller’s ability to provide this service with efficiency will be an influencing factor in maintaining their future success and increasing their clientele.
THE BEST TIME IS
NOW

Matrix V7.5 - The Facts;

* Hands down, the most user friendly 3D design software for Manufacturing Jewellers and designers in it’s class
* Over 320 Users of Matrix In Australia and New Zealand cannot be ignored
* Matrix is used by a massive variety of jewellers, from sole traders, mass manufacturers to ultra high end
* The most comprehensive support forums available - the owners and employees of both Gemvision and Evolution Jewellers are actual experienced jewellers and manufacturers - not only technicians

Counter Sketch Studio - The Facts;

* No free app for your iPad can compare to Counter Sketch Studio - ever
* Simple to use for all of your team - from sales staff to bench jewellers
* Start with a database of over 3000 designs or create your own pieces in Freehand Mode
* Engage your customer quickly and help them take ownership of their design by customising it to their specifications
* Engage the services of the largest manufacturing company in the USA, Stuller to create your piece in a variety of different stages of completion

Contact us today to see how our products can help your business
1300 926 296
61 7 3889 1666
enquiries@evolutionjewellers.com.au
Strengths and unique selling points?
Flexibility, time saving and the ability to show the client what to expect are the biggest strengths. A jeweller has only two hands so if we can increase the number of jobs he can deliver by eliminating hours of hand making and wasted material, we can dramatically reduce the cost.

What is the typical turn around time for creations?
This depends on the size and complexity of the design. On average we try to submit images within 3-4 working days and then work with the client through any changes that might be needed. Since the whole process is in-house, there is no wasted time waiting for CAD or casts to arrive from overseas or external contractors. It’s becoming more common for clients to do their own CAD drawings, in which case the printing and casting can be achieved in as little as 24 hours.

What can affect this timing?
In general, a lack of information from the client is the biggest delaying factor. Once images are created to suit the specifications supplied, it is not uncommon for the client to “tweak” the design which requires additional CAD work. Once the design is approved, printing and casting are usually complete within 48 hours.

What formats does your software accept?
All the commonly used formats that standard CAD programs accept universally (for example, but not limited to STL, SLC, 3DM, JCD, VTF, OBJ). All our designers are jewellers and are situated in-house at Lenrose. If a client is unsure of the CAD process, we will guide through and help them take their idea from concept to reality. Whatever their level of CAD experience, we are equipped to help. Once a job is initiated, if there are any design issues, we will engage the client and work out a way to best resolve the issue. The key to successful CAD design is communication, and if these channels remain open and effective, designs are successful.

Will you accept and work with client supplied resin/wax models?
Yes. There are, however, many different materials that are being used today, and not all of them can be cast successfully. There is a huge push toward ensuring that all resin type materials are castable, and as time goes on this will happen. 3D printing is still an emerging technology and the pace of development and change is astonishing.

With the advent of new printers can you work with a client to establish the correct casting procedures for their particular model?
Absolutely. At the moment, by far the most universally used and accepted method for 3D printing jewellery models is wax printing. Resin printing is also effective, but still limited by the unpredictable casting result. The latest emerging technology is printing straight to metal.

Although it is still very expensive and not quite at the surface quality required for jewellery, the results are very promising and it seems that ultimately we will be able to print designs in metal that are simply impossible to cast. It promises to be a very exciting future as there are quite literally no items that cannot be made using this method.

Is the client’s model secure, or can it be resold to, or be reused by, other clients?
We pride ourselves on our integrity and our customers are secure in the knowledge their design remains exclusively their property forever. We save all CAD files securely and are happy to provide them to the client at any time at no cost. Lenrose has always operated on this principle.

Do you have a return policy for porous or incomplete products?
Lenrose is the only casting company with a three-pillar promise of quality, service and competitive pricing. Every job, large or small, is of critical importance to us and if it is not 100 per cent correct, we fix it, no questions asked. By having the entire process in-house, there are no finger pointing games. The onus is ours to ensure customer satisfaction.

Do you offer in-house completion of a product so that non-bench jeweller CAD designers can expect a finished product?
Although we are a specialist casting company, we have jewellers on staff and can offer a full finish service.

How has CAD/CAM changed the jewellery industry?
More jewellers are realising that CAD is the future and they are becoming involved themselves in CAD design. This is a long and slow uphill battle and will take time for them to become proficient, but it is very positive.

CAD offers a level of flexibility to manufacturing like never before. This translates into a more complete and satisfying customer experience, all the while offering time and material cost savings. Manufacturing individual pieces and master models has never been easier or cheaper.
Lenrose
The casting specialists

Where}

100%
is all we do.

For 35 years
Lenrose have been the casting experts.

We create, produce and perfect your design to our exacting 3 pillar promise

superb quality, exceptional service and competitive pricing.

100%
guaranteed.

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Lenrose invests extensively in industry-leading technology. This enables us to provide CAD images and renders from the roughest of drawings. We’ve been known to work from scribbles on post-it notes. Really.

In the casting business, consistency is everything. No compromises. We live, eat and breathe what we do. Many of our staff have been with us right from the start - from jewels to customer service - this business is in their blood. They literally love it.

Our artisans are fuss-pots. Pure and simple. Fuss-free, fastidious, idealistic, nit-picking, meticulous fuss-pots. Just what you need to be when you’re creating beautiful things for special clients.

We love what we do so much we guarantee perfection. If it’s not 100% perfect, we’ll fix it.

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What is the typical turn around time for creations?
A typical wax print will be ready with next day turnaround providing a drawing is provided before 3pm on a working day. A wax print and cast turnaround averages three working days. A complete draw, wax print and cast process averages five working days (dependent on timely client approval of CAD drawings and all necessary design details being specified). A fully complete piece (including stones) will be dispatched within 14 working days of order.

What can affect this timing?
The biggest variable is the timely client approval of CAD drawings and all necessary design details being specified. The quicker this is done, the quicker we can get your piece to you.

What formats does your software accept?
Palloys accepts CAD wax print orders in all major formats including 3DM, STL, JCD and SLC.

What assistance is there for designers to take their ideas from concept to creation?
Palloys CAD service provides all levels of assistance to jewellers and designers. Simply provide us with a sketch, photograph or model and we can create a 3DM model within three working days for you to approve.

Will you accept and work with client supplied resin/wax models?
Of course.

With the advent of new printers can you work with a client to establish the correct casting procedures for their particular model?
Palloys will always liaise with its clients regarding the casting of any client provided wax or resin to ensure that our clients receive the highest quality castings.

Is the customer’s model secure, or can it be resold to, or be reused by, other clients?
Palloys acts for many of Australia’s top jewellery houses and our 60-year history is testament to the trust Australian jewellers have in Palloys. Our proprietary Gembase software guarantees no client model can be resold or reused by third parties.
Have You Found Your DREAM RING?

MY DREAM RING

My Dream Ring is an innovative solution specifically designed to help you create and sell fully finished customised engagement rings. This market-first iPad App and website features a sleek, simple interface and a comprehensive catalogue of over 800 stunning designs from best sellers to the trendiest styles, from 0.30ct to 1.25ct.

mydreamring.com.au
Reality check: CAD/CAM has taken over the marketplace and is here to stay. With big ticket items like bespoke jewellery, Google-armed consumers are going to do as much research as possible to cut down the cost of their purchase and the rise in accessible technology is making this easier.

Who knows? Customers might soon walk into stores with their designs on a USB stick and a diamond purchased online. Indeed, there may be jewellers who’ve experienced this already.

The same technological advancements mean equipment that was once beyond the reach of the independent jeweller is now cheaper to buy and simpler to use. It’s therefore feasible that retailers can set up an entire CAD/CAM design and printing workshop in their own retail store.

Where do jewellery retailers stand now in the bigger picture of this changing world? How many could even handle a customer who arrives in store with a model of their very own ring?

The job has changed

Traditional “benchies” have, in the past, felt threatened by the growing CAD-sphere so there’s some irony that CAD/CAM may help save the declining state of Australian jewellery manufacturing.

Jewellery workshops that don’t have CAD/CAM facilities need to outsource jobs when it is required. For bespoke jewellers, there’s been a massive paradigm shift in the industry towards CAD, especially involving complex customised designs that would be near impossible to do from scratch at a reasonable margin.

In such instances, CAD/CAM has helped jewellers with increased margins and speed of delivery. Most bench jewellers have now realised the importance of keeping up with technology at the risk of becoming redundant. New apprentices to the industry are now taught new world skills and CAD/CAM training is allowing the trade to move forward with a competitive and creative edge.

It’s very easy to blame those Asian imports for declines in business. Jewellers love to blame consumers for buying cheap imports when most of the gemstones, tools and equipment sitting on their benches are also purchased overseas!

The trick to overcoming this hypocrisy is finding balance. Firstly, one must understand how technology is changing the trade. Secondly, one must

AMID THE EVER-CHANGING UNCERTAINTY OF THE JEWELLERY TRADE, ONE THING IS CERTAIN: CAD/CAM IS NO LONGER THE EXCEPTION; IT’S THE RULE. CHRIS BOTHA REPORTS.
interlace these changes with their existing business model. It’s important to acknowledge that the trend of trade is shifting rapidly and that overseas competitors have already embraced these changes – getting with the times is imperative.

Software is cheaper, faster and better than ever before. Naturally, 3D printers are following suit.

Indeed, within 12 months there will be manufacturers lining up to release hobbyist 3D printers that will retail for well under $400.

With the advent of this technology on the horizon, CAD/CAM file-sharing websites are cropping up like daisies, aimed at people who are buying these printers.

In fact, for only $3,500, any retailer (and consumer) can buy a printer that is equipped to print quality files ready for jewellery casting. The same printer would have cost anywhere between $25,000-$70,000 just five years ago so this is an unprecedented change in the scales of affordability and obviously a wise investment for any business.

At this rate, it’s only a matter of time before the market sees direct metal printing becoming commercially achievable, which means the dream of printing Mokume Gane is around the corner.

High-resolution DLP (digital light processing) printers are anticipated to come under $2,000 in the next two years. Retailers who get into the game early will not only be able to offer this bright new service to their customers but can also establish their businesses as leaders in the field.

**WHAT CUSTOMERS WANT**

It’s safe to say that most jewellery customers would still prefer that a bench jeweller hand-sets and finishes their special piece. They want to keep the bespoke allure of their engagement rings, which is why they’ll bring their internet-purchased stones and foraged CAD design files down to the store, instead of purchasing a ready-made ring online.

Faced with this, jewellers can go in one of two directions: they can turn this into a sales opportunity or they can reject the business and the new customer outright.

Instead of launching into a predictable tirade about how online diamond traders can’t be trusted, jewellers could instead put on their expert hats and load the CAD file at a workstation area created specifically to allow the customer to inspect the design. They can then serve the customer a cup of coffee (or champagne) and introduce them to the store’s clever CAD/CAM-trained expert who will enhance the existing design before their eyes. Take note here, that this intimate interaction between jewellers and customers won’t ever change as a result of technology.

This is an opportunity to build a relationship, to up-sell stones with extra flourishes and settings, and to generate more revenue. Frightening potential customers away with a rant on how the internet is ruining the jewellery trade would be the quickest way to go out of business. After all, they have come to the store seeking assistance. They want to purchase a service. The only question is whether jewellers want to provide that service.

**DIY IN-HOUSE CAD WORKSHOP**

The world of CAD has been kind. Improvements in software development are making it so much simpler for entry-level businesses to use the technology, and entry-level players are now more able to learn the ropes and join in the fun.

Matrix and 3Design are currently the two leading software contenders in the jewellery industry, both with easy-to-use interfaces that are intuitive and that assist newcomers to get their heads around the technology.

Once a store has the software, buying (or even obtaining for free) a base inventory of CAD files is also simple. There are dozens of design websites that make these files available for download. From there, jewellers can run the design as is or customise it with their own flourishes. With this basic setup in place, stores can assess whether they wish to invest in 3D printers and other hardware to take the operation to the next level.

The average small business owner can now afford a complete software/hardware solution for under $20,000. The benefit is that these reductions in setup costs have been so profound that the industry may even see a return to cottage industry workshops, as business owners reclaim full in-house manufacturing from start to scratch.
Here is a flash rundown of some low-cost solutions to consider once jewellers have implemented their software/hardware:

**THE ENTRY-LEVEL SETUP**

For businesses that do not yet have in-house CAD designers, it’s easy to download a series of unique designs and upload them again to the store’s website, allowing customers to choose from the gallery of unique designs. Going one step further, stores could even commission a professional CAD designer to come up with specialty ranges. All it takes is a few sourced design files and rendered images of the final pieces, and jewellers will have their own virtual workshops and online galleries of specially-curated jewellery pieces that can be adjusted by the frontline staff and then printed in the store’s own workshop.

**THE INTERMEDIATE SETUP**

For the store that already has an in-house designer with intermediate CAD skills, moving up from the entry-level solution is easy. Use the downloaded files as the basis to create an entirely new series of in-house specialty designs. For example, download one of the hundreds of uploaded versions of the Tiffany setting and create something completely unique using the basis of that shank for an entirely new concept.

Unlike the entry-level solution, having an in-house designer allows a store more control and customisation with each design. Once the design files have been enhanced enough for them to be unique, they can be uploaded and resold to other designers for a small licensing fee. This way, a store’s design doesn’t only sit on its own shelf but also upon the shelves of other retailers, making money even while it is not being used in-store.

**THE ADVANCED SETUP**

Like a master jeweller, a master CAD user will be able to create designs that are complex, using advanced skills that have taken a long time to learn and perfect. The rewards of having an on-premises master CAD user is that businesses can offer customers the ultimate flexibility and top-level feed of the previous two tiers. Once the time arrives that basic designs are so easy to download and the market is saturated with entry-level and intermediate CAD/CAMers, an advanced store should be able to swiftly shift and adapt its designs to maintain a point of difference and create exactly what clients want, no matter how seemingly impossible the request – no outsourcing, no waiting; immediate origin of creation in front of the customer’s eyes.

Along with this flexibility and innovation is the ability to completely brand and control designs. Should a store wish to share its files, it can do so by charging a premium-licensing fee for others to access and reuse the designs.

**A STEP INTO THE FUTURE**

It remains an inarguable truth that all jewellery businesses now must embrace some form of CAD. A look back at the past five years acknowledges this change. Customers who previously knew nothing about jewellery manufacture are today using words like “vector,” “wax prototyping” and “render” while standing inside jewellery stores. The language has evolved. Are jewellers also using it?

CAD/CAM is a critical technology that presents jewellers with easy and cost-effective ways of injecting life into their retail businesses but the decision to enter into the CAD/CAM world still requires some basic analysis.

How much money and time are jewellers currently spending on outsourcing CAD/CAM related requests? Which tier of investment would be most appropriate for their business? Are staff ready for the learning curve or is there already a preferred candidate within the organisation who can become the CAD/CAM expert?

It is normal that complicated questions arise when change challenges the direction of any industry. This is all part of progress; however, while most other industries have been swallowed whole by technology, jewellers now face an interesting and promising future where they may be able to keep their manufacturing processes in-house.

For example, shoe stores no longer have their own cobblers down the back and most other consumer items are manufactured overseas; however, the magic in the jewellery industry that stands the test of time is the way the jeweller leans over his bench as he lovingly and ever so carefully sets that stone. The stone may have been purchased online and the design may have been downloaded, but jewellers can continue to set like they have for decades as the customer looks on in absolute awe and excitement.
When was this introduced to Australia?
For the record, Facet introduced CAD/CAM to the Australian jewellery industry in 1999 and at that time many thought it was “witchcraft” and wouldn’t be successful. We disagreed and the rest is history.

What are the benefits to users?
The entire process can be done in-house, greatly reducing the costs associated with production time and securing greater control. Printing in-house affords the opportunity to analyse a three-dimensional proof of the work before casting and it also protects your own designs.

Strengths and unique selling points?
Solidscape machines undoubtedly have the best surface finish available, contrary to some misleading claims out in the market (send us a file and compare). Also the wax used is fully castable and has 99.5 per cent burnout capabilities.

How is it cost effective?
Apart from the initial outlay for the machine, there will be a wax cost of around $4 for an average ring. The other thing is if you are using a wax printing bureau, the cost of 4-5 prints per week will pay for the machine if you have leased one. As for the bench side of things, the custom work and small-run production can be priced competitively with mass-produced pieces. Jewellers can markedly increase productive output by spending less time on the bench to create a piece of jewellery. They can also design in lower price points, which used to be difficult because the price included the cost of making the master pattern.

Is there a local training resource and local technical support?
The price of a machine includes onsite installation and training, also free phone support by one of our technicians.

What is the typical learning curve?
The training that comes with the machine is for two days, which is well and truly enough time to learn how to use the machine, but in saying that we provide free phone support if you have any further questions.

Are there ongoing service fees?
Solidscape provides a one year warranty on their machines, giving the customer piece of mind, so all you have to pay for is the consumables eg., wax.

Is there a demo version or trial period so users can test for themselves?
No, but we can provide free test waxes to see the quality Solidscape machines produce.
When was this introduced to Australia?
3Design was launched in Australia in 2004, with 3Design’s 3Shaper sculpting module and Deepimage instant rendering module introduced in 2011 and 2012, respectively.

What are the benefits to users?
It is dedicated to jewellery with an intuitive, easy-to-use interface. It utilises unique real-time rendering technology, which means you work in the metal and in 3D all the time. Its parametric history allows users to easily and quickly recalculate designs for alternative finger sizes and stone shapes and sizes without having to redraw.

Strengths and unique selling points?
In addition to the unique real-time rendering and parametric history features previously mentioned, 3Design offers a sketch mode to draw curves in 2D for construction in 3D. The 3Shaper module also lets you sculpt virtually any 3D object.

How is it cost effective?
3Design’s speed and efficiency saves on design time and labour cost and its real-time visualisation and measurement functions allow users to avoid mistakes and minimise waste. Its parametric history also allows collections to be easily created simultaneously saving on design time and stock overheads.

Is there a local training resource and local technical support?
Local training and support is provided by our 3Design specialist, which includes phone and email support, written tutorials, video tutorials, live online support, live online training and personal training days. 3Design is also taught as part of the curriculum at some TAFEs.

Are there ongoing costs and fees?
New versions are released annually. Upgrades and support are available after the first year on a subscription basis.

Is it capable of upgrades via plug-ins should the users needs change?
3Design is a complete solution; there is no need for plug-ins. Regular version updates and upgrades ensure 3Design always has the latest technology and features.

What bureaus support this program?
3Design creates an STL file compatible with all CAM/rapid prototyping machines and processes and has a wide range of alternative export file formats. Palloys, Lenrose and Chemgold have the capacity to accept 3Design native file formats.

Is there a demo version or trial period so users can test for themselves?
A one-month trial of 3Design is available, supplied with training materials and complimentary online training sessions.
Strengths and unique selling points?
Rapid specialises in jewellery CAD/CAM and precision investment casting. We have an online real-time quoting and file ordering system so customers can upload CAD files, obtain instant quotes for wax printing and casting, and submit orders online. They can also re-order parts through a portfolio of their previous orders. Every part is barcode-tracked so all stages can be monitored online. Our CAD artists are qualified jewellers so we speak the same language as our customers. Rapid is also the Australian sales and support agent for Asiga 3D printing equipment.

What is the typical turnaround time for creations?
Customers wax, overnight. For a CAD file to be printed and cast, overnight print overnight cast. For designs to be CADed, printed and cast, it will take two to five days, depending on customer approval time and how complex the design is.

What can affect this timing?
The biggest problems that arise from customer supplied files is errors in the STL/SLC when they convert their CAD files, our system picks these up and we can generally fix these before they go to print but this can cause delays. The other problem with CAD is you can literally draw and print any geometry, unfortunately there are limits to what can be handled, sprued, invested and knocked out after casting. Some parts need very complex support and sprue structures added to get the design to a finished piece, this can take extra time.

What formats does your software accept?
Almost all printing technologies use STL or SLC files, so we prefer these, but we can convert most CAD file types if a client cannot supply these formats.

What assistance is there for designers?
Each customer can access an online design portal through their account where they can upload images and sketches, communicate directly with the designer and view design reviews.

Is the client’s model secure, or can it be resold to, or be reused by, other clients?
All designs are drawn from scratch for each customer and all designs belong exclusively to that customer. We have a standard non-disclosure agreement on our website that clients can use.

Do you offer in-house completion so that non-bench jeweller CAD designers can expect a finished product?
As a casting company we stick to what we do best, which is casting, we generally refer designers to jewellers or manufacturers for finishing.
**Smoothest surface** *(Layerless printing)*

**Highest Resolution in class**

**Low running cost**

Starting from $18K

Bring your jewellery production in-house for as little as $1.40 per model

For more info on the complete range of EnvisionTEC product, visit [www.lastech.com.au](http://www.lastech.com.au)
Strengths and unique selling points?
Our software was recently launched in Australasia and it offers hybrid modelling, parametrics, and a constraint/relation system to lock down parts, dimensions, etc. It allows for history-based or non-history based design work with direct editing. Users can also work on the surfaces of solids with Booleans, and have the added benefit of seamless dress-up features that save time. A history playback recorder with editing is also available. A new addition in 2014 has been the functionality to freeze history and speed up design changes.

What is the typical turnaround time for creations?
Turnaround time varies from less than a minute to hours depending on the design.

What can affect this timing?
The main thing affecting timing is the complexity of the design. Basics designs can take seconds, whereas very ornate designs will take more time.

What formats does your software accept?
It accepts all necessary formats for the jewellery industry as well as engineering formats if needed.

What assistance is there for designers?
Weekly webinars, online tutorials, email support, private training, and private group training are all available to show users how to create and properly make fine jewellery.

Is the client’s model secure, or can it be resold to, or be reused by, other clients?
If the file is sold to other jewellery designers the file can be reused, remodelled or any other items can be altered to suit their client with ease because of the history aspect of this unique program. But unless the jewellery designer sells the file onto another person it is totally safe. The program allows the designer to change the existing file to any other client’s specifications.

Do you offer in-house completion so that non-bench jeweller CAD designers can expect a finished product?
Yes we can take the file from the start to a completed product.

How is it cost effective?
Being a new product the price for the quality of the program is superb. Jewelry Cad Dream is extremely powerful software comparable to Auto Desk at the price of lower end Jewellery Cad software.

What is the typical learning curve?
If you set your mind to learning this program you will have your first item within one week.

The Jewelry Cad Dream 2014 Release is leading the way with these stand out features:

- **TIME SAVING** Modelling Tools
- **FULL HISTORY**
- The ability to **FREEZE** or **UNFREEZE** your history while modelling your very organic jewelry designs
- Temporarily or permanently **LOCK DOWN** on areas of your designing that you don’t ever need to modify and make changes in micro seconds in tandem with more organic modelling tools.
- **Flexible rental or purchasing terms:**
  - 1 month Rent for evaluation: US$ 275.00 (Includes tutorials)
  - 6 month Rental contract for evaluation US$ 195.00 per month (Includes tutorials)
  - OWN IT FOR: US $4995.00 (includes rendering package)
  - Webinar lessons and Tutorials: US$ 125.00 per month
  - Special Promotion Login Number NZ1001

FOR FURTHER DETAILS CONTACT: The House of Stratton
Web: www.jewelrycaddream.com, www.thehouseofstratton.co.nz
Email: mhc@jewelrycaddream.com
Strengths and unique selling points?
We are a genuine one-stop-shop when it comes to making jewellery. From concept to creation, every step is completed in-house in our Sydney CBD workshop.

What is the typical turnaround time for creations?
CAD drawings can be out to a client within one to three days of placing an order. Wax prints are out within one to two days of confirming an order and finished products can be done within one to two weeks.

What can affect this timing?
Seasonal trends can extend production times by a few days. The complexity of the job can also affect timing.

What formats does your software accept?
We currently accept JewelCAD, Rhino and Matrix files, but we are always looking to adapt our software to accept other formats.

What assistance is there for designers?
We provide all services from design through to completion. In addition, our in-house National Council of Jewellery Valuers (NCJV) registered valuer can provide clients with an independent valuation appraisal, and we have a full-time in-house gemmologist that can assist with sourcing and supplying gemstones (precious, semi-precious and calibrated diamond sizes).

Is the client’s model secure, or can it be resold to, or be reused by, other clients?
The customer’s model is 100 per cent secure. The models we create for clients cannot, and will not be resold or reused by others.

Do you offer in-house completion so that non-bench jeweller CAD designers can expect a finished product?
This is what we specialise in! We are one of the very few places in Australia that are able to offer this service, producing the highest quality finished products at very competitive prices – and all under the one roof.

We are able to design an item on CAD, print the wax, cast it in any precious metal, have our team of bench jewellers professionally clean and assemble it, and have our setters carefully set any gemstones. We can professionally polish and plate the item too.

How has CAD/CAM changed the jewellery industry?
It has made production of jewellery faster, cleaner and more precise than ever before. CAD/CAM allows us to create items that were never previously possible at reasonable prices and with great precision. It also helps clients to create a custom-made item with minimal fuss.