

THE INDIAN GEM AND JEWELLERY MAGAZINE » SEPTEMBER 2019

Solitaire

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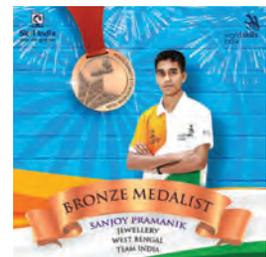


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Design At The Heart

In this issue of *Solitaire*, one will find a recurrent leitmotif of high design – ranging from Indian reinterpretations of traditional patterns resurfacing as modern art, to Muzo’s curated designs that have the emerald as the hero of every piece. The Colombian emerald mining company hand-picked a team of avant-garde designers of the likes of Alexander Mor, Nikos Koulis, Selim Mouzzannar and more, who celebrated the beauty of this evergreen stone through their invigorating art.

In another venture, Canadamark teamed up with Muse for a 4x4 project and roped in four top names in the jewellery field to showcase a diverse range of pieces. Turn to IIJS Trends and Trail Blazers to check out some outstanding pieces of beauty.

The month of August brought in some cheer for most of the IIJS Premiere participants. The show that opened amidst trying times, was not expected to bring in good results. But, to everyone’s surprise, despite several unfavourable factors including the inclement weather across the country, which kept many buyers from visiting the show, exhibitors reported fair-to-good sales. However, the volatility in the gold price since then could negatively impact all those orders booked during the show.

The industry had yet another reason to celebrate as West Bengal-based jewellery artisan, Sanjoy Pramanik, picked up the Bronze medal at the 45th WorldSkills Kazan 2019 competition in Russia. With the complete backing of the GJSCI, Sanjoy’s stellar performance contributed to India’s best-ever finish at the event.

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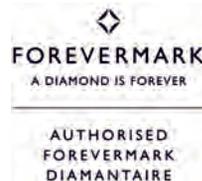
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» INTERNATIONAL STATISTICS

UNITED STATES

Imports	(In US\$ mn)			
	2018	January – July 2018	January – July 2019	% Change
Polished Diamonds	24,489	14,797	13,737	-7%
Rough Diamonds, Sorted, Unworked	609	387	239	-38%
Polished Precious & Semi-precious Stones	2,217	1,376	1,486	8%
Jewellery	9,245	4,837	4,859	0.45%

Customs Value

Source: U.S. Department of Commerce and the U.S. International Trade Commission

BELGIUM

	January – June 2018		January – June 2019		% Change	
	Ct mn	US\$ bn	Ct mn	US\$ bn	Ct	US\$
	Polished Diamonds Exports	2.5	6.1	2.2	5.9	-13%
Polished Diamonds Imports	3.1	6.1	2.8	6.1	-8%	-0.05%
Rough Diamonds Exports	66.8	6.8	52.5	4.9	-21%	-27%
Rough Diamonds Imports	49.4	5.8	39.7	4.3	-20%	-26%

Source: The Diamond Office, Antwerp World Diamond Centre (AWDC)

ISRAEL

	January – December 2017		January – December 2018		% Change	
	Ct mn	US\$ bn	Ct mn	US\$ bn	Ct	US\$
Polished Exports	1.70	4.59	1.75	4.48	3%	-2.5%
Polished Imports	1.60	2.92	1.64	3.04	2.4%	4.1%
Rough Exports	6.84	2.22	6.38	2.52	-6.7%	1.1%
Rough Imports	6.11	2.85	5.63	2.65	-7.8%	-6.8%

Source: Israel Ministry of Industry, Trade and Labor – Diamonds, Precious Stones and Jewelry Administration

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For more details visit : <https://kolkata.jewelleryfair.in/>

Exports of gems and jewellery during April – July 2019 as compared with last year

Items	Jul – 2019	Jul – 2018	% Change	Apr – Jul 2019	Apr – Jul 2018	% Change
Cut & Polished Diamonds (Quantity – Mct)	1502.97 2.1	1839.37 2.2	-18.29 -7.02	6704.31 8.6	8130.83 10.6	-17.54 -18.8
Gold Jewellery	963.08	1022.18	-5.78	4087.67	4293.59	-4.8
Gold Medallions & Coins	0.76	0.00		309.70	165.93	86.64
Coloured Gemstones	18.14	18.52	-2.05	104.27	116.08	-10.17
Silver Jewellery	85.81	46.05	86.34	332.85	168.72	97.28
Pearls	0.02	0.08	-75	0.27	0.28	-3.57
Polished Synthetic Stones	0.00	0.19	-100	0.05	0.79	-93.67
Polished Lab-Grown Diamonds	34.57	15.49	123.18	120.90	64.06	88.73
Costume & Fashion Jewellery	1.46	1.46	0	17.97	23.55	-23.69
Subtotal	2606.81	2943.35	-11.43	11677.99	12963.83	-9.92
Rough Diamonds (Quantity – Mct)	93.20 2.3	99.97 2.4	-6.77 -4.45	443.82 6.4	401.98 10.5	10.41 -38.6
Rough Lab-Grown Diamonds	2.92	0.37	689.19	5.84	4.14	41.06
Others	4.97	6.99	-28.9	17.38	22.61	-23.13
Gross Exports	2707.90	3050.68	-11.24	12145.03	13392.56	-9.32
Return Consignment Others	29.52	14.99	96.93	112.61	143.44	-21.49
Return Consignment CPD	455.28	555.14	-17.99	2322.66	2639.68	-12.01
Net Exports	2223.10	2480.55	-10.38	9709.76	10609.44	-8.48

Imports of raw materials for gems and jewellery during April – July 2019 as compared with last year

I. Items	Jul – 2019	Jul – 2018	% Change	Apr – Jul 2019	Apr – Jul 2018	% Change
Rough Diamonds (Gross) (Quantity – Mct)	1095.31 11.7	1665.51 13	-34.24	4508.10 47.5	6263.82 60.8	-28.03
Rough Coloured Gemstones	13.33	34.12	-60.93	85.44	186.35	-54.15
Raw Pearls	4.71	0.57	726.32	7.01	2.41	190.87
Rough Synthetic Stones	0.16	0.84	-80.95	0.60	3.66	-83.61
Rough Lab-Grown Diamonds	12.70	13.17	-3.57	49.60	42.01	18.07
Gold Bar	693.51	763.80	-9.20	2752.94	3082.58	-10.69
Silver Bar	4.16	4.37	-4.81	11.69	12.84	-8.96
Platinum	25.15	4.02	525.62	49.22	19.47	152.80
TOTAL – A	1849.03	2486.40	-25.63	7464.60	9613.14	-22.35
II. Imports of Cut & Pol Diamond						
SEZ (All over India) (Quantity – Mct)	63.03 0.2	53.63 0.15	17.53	171.74 0.57	178.13 0.48	-3.59
Bonded Ware House (Quantity – Mct)	8.31 0.02	12.83 0.02	-35.23	38.46 0.09	46.31 0.11	-16.95
Mumbai (DTA) (Quantity – Mct)	42.42 0.16	62.96 0.14	-32.62	178.80 0.64	244.74 0.67	-26.94
Others (DTA) (Quantity – Mct)	0.01 0.00	0.20 0.00	-95.00	0.07 0.00	0.46 0.00	-84.78
Surat (DTA) (Quantity – Mct)	0.24 0.003	3.60 0.02	-93.33	3.41 0.01	12.13 0.06	-71.89
TOTAL – B	114.01	133.22	-14.42	392.48	481.77	-18.53
III. Imports of Other Items						
Gold Jewellery	24.54	17.40	41.03	98.94	90.30	9.57
Silver Jewellery	4.78	5.56	-14.03	21.41	21.27	0.66
Coloured Gemstones	42.85	19.74	117.07	196.75	61.05	222.28
Polished Synthetic Stones	0.72	1.70	-57.65	4.15	7.14	-41.88
Polished Lab-Grown Diamonds	20.78	4.92	322.36	70.78	23.10	206.41
Pearls	1.36	0.73	86.3	2.54	2.51	1.20
Costume/Fashion Jewellery	0.09	0.08	12.5	0.46	0.35	31.43
TOTAL – C	95.12	50.13	89.75	395.03	205.72	92.02
GRAND TOTAL (A+B+C)	2058.16	2669.76	-22.91	8252.11	10300.63	-19.89

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Sarine Launches Advanced Lab Services At BDB

Israel-based Sarine Technologies Ltd. recently introduced its Lab Services at the Bharat Diamond Bourse (BDB) in Mumbai. The company said these services are offered as part of its longstanding commitment to adding value to the diamond industry in India via advanced technologies. At the BDB, Sarine will provide free pre-grading to ascertain light/cut grade for sorting purposes. If required, a report can be obtained at an additional fee. Light performance results are analysed via the Sarine Light™ system and cut grade measurement is determined with the Sarine DiaMension® HD system.

The new Sarine Lab Services were officially launched on August 12th at a grand opening event arranged with the endorsement of the BDB committee and with the participation of BDB vice president Mehul Shah. Sarine, whose close connection to the Indian diamond industry spans 30 years, said it was delighted when it was approached by the BDB committee to see how it could help members, both large and small, stay competitive and capture new opportunities. Together, the BDB committee and Sarine decided to take necessary action, allowing any BDB member free access to lab services that can help them add value for their customers.

David Block, CEO of Sarine Technologies, said, “We are thrilled to open the new Lab Services centre at the BDB, making the lab experience accessible for BDB members. Our partnership



(From left) Sarine Technologies vice president for global sales and marketing Michael Goren, BDB vice president Mehul Shah, Venus Jewel founder & partner Ramniklal Shah, Sarin India vice president of business development Rajeshwari Mehta, and Sarin India managing director Yoav Efrat doing the honours.

with the BDB committee and members is a source of pride for Sarine, as we work together to advance the industry into the 21st century.”

Mehul Shah stated, “It is our duty as the BDB committee to bring the latest technologies and solutions to all our members, to help them remain competitive and at the forefront of innovation. We appreciate Sarine’s long-term commitment and efforts to take the industry forward especially during challenging times.” ■

Reliance To Bring Iconic Jeweller Tiffany & Co. To India

American luxury jeweller Tiffany & Co. announced plans to enter the India market this year through a joint venture with Reliance Brands Ltd. (RBL). Tiffany aims to open new stores in Delhi in the second half of 2019 and Mumbai in the second half of 2020, capitalising

on its already strong image and brand awareness in this emerging and style-conscious luxury market.

“As a global luxury jeweller with stores in many of the world’s most important cities, Tiffany’s emergence in these Indian commerce centres with their growing luxury consumer base presents a unique opportunity,” said Philippe Galtié, executive vice president of global sales, Tiffany & Co. “We are proud to work with India’s leader in luxury retail, RBL, to develop a meaningful presence and further expand our brand equity in this important market.”

Tiffany operates more than 320 stores in more than 25 countries with over 80 in Asia-Pacific, as well as e-commerce websites in 14 markets.

“Tiffany needs no introduction in India – it is iconic and timeless,” said Darshan Mehta, president & CEO of Reliance Brands. “We look forward to bringing Tiffany’s renowned jewellery collections and superlative diamonds to India.” ■



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GJNRF & BDB Donate Two Vans To NGO Roti Bank



The two vehicles donated by BDB and GJNRF have taken Roti Bank's fleet to nine vans.



Roti Bank mentor and former Mumbai Police Commissioner, D. Sivanandhan (in black waistcoat), receiving the van keys from dignitaries.

The Gems & Jewellery National Relief Foundation (GJNRF) and Bharat Diamond Bourse (BDB) donated two vans to Roti Bank, a Mumbai-based non-profit organisation that collects excess food from restaurants, clubs, events, etc. and distributes it to the poor and needy.

D. Sivanandhan, Roti Bank mentor and former Mumbai Police Commissioner, graced the occasion and addressed the gathering about the organisation. He informed that just in over 18 months since Roti Bank was started, it feeds over

3,000 people across the city each day.

He informed that Roti Bank currently has a fleet of seven vans, which picks excess food from weddings, cafeterias, housing societies, etc. and delivers it to thousands of hungry people who live in slums or on the streets. Roti Bank also delivers food daily to Drona Foundation in Dharavi, and also to relatives of patients at Tata Memorial Hospital and KEM Hospital.

Sivanandhan stressed that Roti Bank always delivers fresh food and as a policy does not collect leftovers.

With the addition of two vans donated by BDB and GJNRF, the fleet count of Roti Bank has gone up to nine vans.

GJNRF chairman Sanjay Kothari said, "We are obliged to do a small bit on behalf of the gems and jewellery fraternity. We acknowledge the work done by D. Sivanandhan who is striving to make our city free from hunger and make food available to poor and needy people. On this occasion, let me also assure that BDB, with the help of Roti Bank, will offer one meal free to all the needy people in Mumbai." ■

Rajasthan CM Ashok Gehlot Releases JAS 2020 Poster



Jewellers Association, Jaipur (known as JAS) is organising the 14th edition of its annual trade fair JAS at the Jaipur Exhibition & Convention Centre (JECC) in Sitapura from April 10th to 13th 2020. Rajasthan chief minister Ashok Gehlot unveiled the JAS 2020 poster at a recent event, and congratulated the organisers of the show. Gehlot said, "The gems and jewellery business had a major contribution in the growth of the GDP, which not only helps the country, but also offers an opportunity to increase employment." JAS officials Sanjay Kala and DP Khandelwal informed that the theme of the JAS 2020 poster is fusion kundhan-meena, with the central stone being emerald. ■

Titan: Q1 Jewellery Sales Growth Below Expectations



The Facets collection by Mia received a good response in the first quarter.

Titan Company Ltd., India's biggest jewellery retailer with annual sales of over \$2 billion, said the jewellery division's first-quarter revenue growth was below internal expectations, as consumer demand fell in the month of June on the sudden surge in gold prices and a slowdown in consumption.

Titan's jewellery division – comprising retail brands Zoya, Tanishq, Mia and CaratLane, which cater to the luxury and mid-market segments – recorded a sales growth of 13.3% to ₹4,047 crore in the first quarter that ended June 30th 2019, as against ₹3,572 crore last year. During this period, growth in the jewellery segment was adversely impacted by high gold prices, especially during the month of June 2019, Tanishq emphasised.

First quarter earnings before interest and taxes (EBIT) of the jewellery segment grew 12% year-on-year to ₹442 crore, while the EBIT margin was at 10.9%, similar to a year ago.

Bhaskar Bhat, managing director of Titan Company, stated, "The macro-economic environment coupled with

lower consumption have impacted some of our businesses. The retail growth in jewellery was driven by encouraging performance in the studded as well as wedding jewellery segments. However, there has been a weak consumer sentiment prevailing across, especially in jewellery with additional factors like price volatility and Customs duty increase.

"The company is gearing up on all fronts across its portfolio of brands and businesses to stimulate demand in the coming quarter through innovative campaigns and new product launches."

As announced earlier, Bhaskar Bhat will step down from his current position on October 1st this year. He will be succeeded by the current CEO of the jewellery division, C.K. Venkataraman.

The company informed that the ratio of studded jewellery was in line with the previous year, at 25%. In addition, customer deposits against the Golden Harvest scheme reached the regulatory limit, which is 25% of the company's net worth.

In the first quarter, Tanishq launched the Swayahm collection consisting of plain and studded jewellery, which was "well received by customers". The company also "got a good response from customers" for its newly introduced Mia collections: Birthstone Pendant, Facets, and Florets.

Titan's 69.5%-owned subsidiary CaratLane recorded revenue growth of 60% in the first quarter, driven by strong growth in both offline and online channels, with offline channel witnessing better growth rate due to network expansion. "It (CaratLane) has been continuously narrowing its losses, moving towards the path of profitability in near future," the company said. Caratlane added eight stores to its network in the first quarter, taking the total count to 63 stores across 25 towns (48,000 sq ft).

In the first quarter, Tanishq added 12 showrooms measuring a cumulative 34,000 sq ft, taking its total count to 299 stores. Tanishq has a presence across 178 towns, with a total retail floor space of 1.12mn sq ft. ■

"The macro-economic environment coupled with lower consumption have impacted some of our businesses. The retail growth in jewellery was driven by encouraging performance in the studded as well as wedding jewellery segments."

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Sarah Todd & Sussanne Khan Take The Lid Off Zoya's Rhapsodie Collection

Celebrated interior designer Susanne Khan and master chef Sarah Todd joined Zoya's brand head Amanpreet Ahluwalia at the launch of the Rhapsodie collection inspired by culinary art. This artistic collection by Zoya, from the House of Tata, is characterised by delicate fluid designs and fascinating rare stones. It is inspired by the celebrated techniques of haute cuisine, reimagined into enticing forms of haute joaillerie.

With an abstract interpretation of gourmet techniques such as dripping, brushing, layering, scaling, wrap and roll, pinch and fold, this summery collection redefines the rules of fine jewellery with versatile and wearable pieces, which are perfect for brunches and casual outings.

As a founder of India's first and most unique design concept store, Charcoal Project, Sussanne's focus on design and creativity found synergy with Zoya's own approach to creation of collections; while Sarah, an internationally acclaimed restaurateur and chef, was the perfect match for the event with gourmet plating techniques being the focal point of Rhapsodie.

Sussanne said, "The collection is a rare visual treat. As a designer I appreciate its uniquely sweeping forms, colours and textures. Also, the brilliance of the stones – rutilated quartz, peridots, tiger eyes and briolettes in interesting shapes and forms, make the pieces truly alluring. The use of refined technology and fine detailing have created a distinguished line of contemporary masterpieces that blend graceful femininity with industrial modernity."

Sarah demonstrated various gourmet techniques that have inspired the collection to Sussanne and guests present at the event. Post which, the guests also tried their hand at different plating techniques. The collection, which is designed for a quintessential Zoya woman and is an ode to her passion and creativity, features a stunning variety of chic yard chains, an array of playful rings and earrings, differentiated bracelets and exquisite pendants.



(From left) Sarah Todd, Amanpreet Ahluwalia and Sussanne Khan at the launch of the Rhapsodie collection.



Speaking at the event, Sarah said, "I am excited to be at the Zoya collection launch. I admire the creativity and craftsmanship reflected in this stunning collection, Rhapsodie, which translates the rich and diverse techniques of gourmet, into exquisite works of art. It is a creative concept and we have tried to show some of these techniques here today that have inspired the beautiful designs in this collection."

Amanpreet Ahluwalia, brand head, Zoya, concluded, "Rhapsodie introduces an interesting array of precious stones in fine jewellery, which are not usually seen in India. Meant for a modern, erudite woman who is a connoisseur of art, this collection is a tribute to her love, her passion, her fire and her creativity."

Zoya's Rhapsodie collection will be available in Mumbai and Delhi. ■



Saffronart's Much-lauded Jewellery Conference Returns This October



(From left) Maharani Radhikaraje Gaekwad, Usha Balakrishnan, Lisa Hubbard and Francois Arpels at Saffronart's inaugural jewellery conference in 2017.

Auction house Saffronart's Dialogues in Art series presents the second edition of its biennial jewellery conference, titled Mapping a Legacy of Indian Jewels, at the Four Seasons hotel in Mumbai on October 11th-12th 2019. The two-day conference features an illustrious line-up of speakers including leading jewellery historians, specialists and designers from across the globe.

India has been at the centre of the gem trade, with a rich repository of gemstones and a legacy of excellence in gem cutting, jewellery design and fine craftsmanship that spans over 5,000 years. As a source of inspiration to the world's leading designers, fashion houses and jewellery brands over centuries, the Indian subcontinent's encounters with different civilisations and cultures have provided a rich confluence of aesthetics and techniques. The upcoming conference seeks to explore and engage in discussion on India's cross-cultural legacies.

In 2017, Saffronart hosted the first jewellery conference of its kind globally. With the subcontinent being a key nodal point for jewels and jewellery over the last several centuries, it is only fitting that the discussion and focus returns to India. The second edition of the conference follows the overwhelming response to the inaugural edition, and will include interdisciplinary sessions exploring themes such as the jewellery and gem trade in Portuguese Goa, a history of the diamond trade, the jewelled history of South India rooted in royal patronage, and much more.

Saffronart's president and co-founder Minal Vazirani said, "As the pioneers of jewellery auctions within India,

we presented a structured format for jewels and jewellery design, to highlight their history, legacy and values, within what must be the most sophisticated and pervasive jewellery market in the world: India. To support collectors in this journey of learning, acquiring and appreciating jewels and their historic Indian legacy, Saffronart presented the inaugural conference in 2017 which was a resounding success.

"This year, we return with the second edition of Dialogues in Art which is titled, Mapping a Legacy of Indian Jewels. This immersive two-day discussion on jewels is a rare convergence of a highly illustrious panel of speakers who will share the kind of unparalleled knowledge and expertise that is not easily accessible or publicly available. Saffronart remains committed in bringing greater focus to India's wealth of aesthetic and cultural traditions, across categories, and introducing these to a whole new generation of collectors, connoisseurs and enthusiasts who are creating their own legacies."

Mapping the Legacy of Indian Jewels is curated by Dr. Usha Balakrishnan, a leading jewellery historian and reputed author, who said, "As curator, it is my goal to put together a programme that promotes close interaction between experts, creators and connoisseurs. Mapping a Legacy of Indian Jewels does just this. Over two days, we will trace ancient traditions, modern techniques, showcase exceptional beauty, and explore India's jewellery legacy across time and space."

Speakers include conference curator Dr. Usha Balakrishnan, cultural capital consultant and jewellery historian; Hugo Crespo, art historian and author; Lisa Hubbard, international jewellery specialist, former jewellery chairman of the Americas for Sotheby's and current senior advisor to Christie's jewellery department; Joanna Hardy, international jewellery specialist; Jack Ogden, jewellery historian; Viren Bhagat, foremost contemporary jewellery designer in India; Vincent Meylan, jewellery specialist and author; Wendell Rodricks, international fashion designer and author; Deepthi Sasidharan, director of Eka Archiving Services; and Manu Pillai, journalist and author.

Further details on the conference, speakers, fees and schedule can be found on www.jewels.saffronart.com ■

The Artisan Awards 2020: Last Day To Submit Entries Is October 31st

The Gem & Jewellery Export Promotion Council (GJEPC) has announced the participation dates for the third edition of its jewellery design competition, The Artisan Awards 2020. Starting from September 5th, the Artisan Awards is inviting entries from talented designers across the globe from various design disciplines – fashion, jewellery, architecture, animation, typography and others – to inspire the world by creating extraordinary jewellery pieces. The last day for submitting artworks is October 31st 2019.

The theme for this year’s Artisan Awards is “Architectural Gems”. For centuries, architecture has played a key influence in fashion and jewellery design. Both architecture and jewellery are inspired by artworks and shapes with key principles of durability, utility and beauty.

With this theme, The Artisan Awards 2020 looks at celebrating three key periods from different architectural eras – Art Deco, Islamic Arabesque and Neo-Futurism. The participants have to create their architectural gem

choosing one of the categories. Nominations are invited in any of the jewellery categories: Rings, Pendants, Brooches, Pins, Earrings or Bracelets.

The Artisan Awards 2020 aims to celebrate and recognise the highest levels of art, creativity and innovation by honouring the best talent in jewellery design and elevating designers to their rightful status of artists.

“India’s manufacturing capabilities are known the world over. It’s been our constant endeavour to showcase India’s design prowess, and The Artisan Awards is one such effort in that direction,” said Pramod Agrawal, chairman, GJEPC.

Milan Chokshi, convener – promotion marketing and business development sub-committee, GJEPC, said, “The Artisan Awards is a specially curated intellectual property of the GJEPC that showcases India’s design extravagance to the world and gives Indian designers an opportunity to unleash their sheer talent and shine.”

For designers, the awards present a unique opportunity to be rewarded in multiple ways. Winners of this



Artisan Awards 2019 1st place winner (rings/pendants) Mehul Gupta, independent designer (piece manufactured by Jewel Goldi).

competition receive much publicity and instant recognition in the industry and among buyers. There is also a prestigious internship with a globally renowned design house or design expert, and a cash prize for the winners.

The jury for this edition of The Artisan Awards is expected to be announced soon. Previous editions have included luminaries drawn from the fashion and jewellery world like Kallol Datta, Pallavi Folley, Sabyasachi Mukherjee, Farah Khan Ali, Priya Tanna, Payal Singhal, Nisha Jhangiani, Ashiesh Shah, Shimul Mehta Vyas, and Usha Balakrishnan among others. ■



Artisan Awards 2019 1st place winner (earrings/bracelets) Soukata Basu Malhotra, independent designer, Australia (piece manufactured by Anand Shah).



Artisan Awards 2019 1st place winner (brooches/pins) Mitali Kikani, H. Ajoomal Fine Jewellery.



Artisan Awards 2019 3rd place winner (rings/pendants) Deepika Pathya, Titan Company Ltd.

GJEPC Banking Summit Makes Headway In Finding Solutions

Council proposes introduction of new credit guarantee insurance scheme for MSMEs



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Mumbai experienced its wettest July in over a hundred years. As a result, the 4th edition of the Banking Summit organised by the Gem & Jewellery Export Promotion Council (GJEPC) on July 31st 2019 had dark clouds looming over the city. The atmosphere at the Banking Summit was also gloomy, reflecting the state of the Indian economy and the gems and jewellery industry, in particular. The entire Indian

economy appears to be facing headwinds. This was borne out by statements from industry captains of the automobile, housing finance and the infrastructure sectors. All of them were of the view that the economy was slowing down and there were liquidity issues as well. All of which was confirmed when the first quarter (April-June 2019) GDP numbers were released by the government. At 5% growth, it was the slowest quarter since 2013.

The GJEPC aimed at meaningful deliberations on issues related to the gem and jewellery industry contextually; efforts were also made to understand the factors creating the present growth inertia, and define the roadmap in the emerging ecosystem for higher growth, exports and employment generation. However, the discussions were fairly subdued and without any real fireworks that one witnessed in earlier banking summits.

The reality check on the state of the economy was evident during the summit. The industry speakers seemed to have resigned themselves to their fate and their arguments for relief from the government or funds from banks were more of a plea. They also seemed to be on the back foot on account of the defaults and frauds from within the industry. The bankers were not as aggressive as last year and seemed to be in a more conciliatory mode. The government too did not rub it in and promised sops for the trade in the near future.

The event featured three main sessions – State of the Industry, Propelling Exports for Innovations, and Repositioning Business & Compliance – which were moderated by Latha Venkatesh, executive editor, CNBC-TV 18.

The inaugural session had prominent speakers such as Rupa Dutta, economic advisor, union ministry of commerce and industry, Government of India; P.N. Prasad, chairman, Coordination Committee (CoC) and deputy managing director, State Bank of India (SBI); Pramod Agrawal, chairman, GJEPC; Colin Shah, vice chairman, GJEPC; and Sanju Kothari, convener, Banking Insurance and Taxation Committee (BITC), GJEPC. The panellists included Nimesh Patel, CFO, De Beers; Evgeny Agureev, director, Alosa; and Bijayananda Patnaik, executive VP, IndusInd Bank.

Among the other distinguished speakers who took part in the various panel discussions were Dilip Shah, co-convener, BITC; Manish Jivani, GJEPC convener for micro, small & medium enterprises (MSMEs); Sabyasachi Ray, executive director, GJEPC; Ghanshyam Dholakia and Ajesh Mehta, both members of the trade; Russell Mehta, advisor to GJEPC chairman; Suresh Surana, partner, RSM Astute Consulting Pvt. Ltd.; Suman Chowdhury, president, ratings, Acuité Ratings and Research Ltd.;



(Second from left) Pramod Agrawal, P.N. Prasad, Rupa Dutta and Colin Shah at the lamp-lighting ceremony.

and V.G. Kannan, chief executive, Indian Banks' Association (IBA).

Some of their comments are reproduced below:

Pramod Agrawal said, "India ranks fifth in the global gem and jewellery trade of \$625 billion. Our country has the potential to increase its exports to \$75 billion from its current exports of \$40 billion – which would increase its share of world exports by 15% to become the largest exporter globally. To achieve this goal, the GJEPC has taken several initiatives in the recent past to promote growth, increase transparency and enhance compliance culture in the sector. The release of a "White Paper" on the sector resulted in the formation of the Coordination Committee (CoC) by the union ministry of commerce & industry. The Council has also constituted the MyKYC Bank, Valuation Panel, and Trade Disciplinary Committee to supplement the efforts of the CoC."

Colin Shah commented, "The US market, at the retail level, is looking very positive for the growth of gems and jewellery. The US-China trade stand-off could also bring positive results for exports from India, besides possible investment

opportunities. India is one of the major players in the jewellery market globally, and riding on native advantages, the industry should aspire to be the number one manufacturer and exporter of value-added jewellery in the world. To achieve our goal, we require raw materials like gold, silver, diamonds, both rough and polished, easily available to the manufacturers. So, it is important that banks provide finance for the raw materials by supplying gold and silver to the exporters to ensure that exports grow."

Sanju Kothari said, "The significant drop in credit facilities and shortage of working capital to exporters is impacting growth. It is unfortunate that the industry is facing a credit crunch at a time when we need to accelerate to meet our export target of \$75 billion by 2025. Our business has a typical working cycle of 8-9 months and has implications of currency movement. Thus, a favourable EXIM policy, trade policy, availability of timely credit, and efficient inventory and receivable management play the key role amongst others to sustain profitability.

“The government is working on the introduction of a new credit guarantee insurance scheme for MSMEs, which includes the gem and jewellery sector. GJEPC is promoting financial literacy through awareness-building seminars covering areas like banking, insurance and taxation. GJEPC, with support from the union ministry of commerce & industry, recommended ₹125 crore as a threshold credit limit for determining a unit as an MSME and providing Whole Turnover Policy (WTP) cover for such units. With the efforts of the CoC, SBI introduced a revised credit policy for the gems and jewellery sector with provision for waiver ‘of Individual Packing Credit (INPC)/ Individual Post Shipment (INPS) cover’ subject to borrowers providing additional security of 10%. It is desirable that the salient features of the revised credit policy be implemented by other lenders as well.

“The gem and jewellery trade has to register with MyKYC Bank and approach lenders/GJEPC on a timely basis to mitigate liquidity/ credit risk. MyKYC Bank has 3,300-plus registered profiles and the industry bodies enrolled with MyKYC Bank are GJEPC, Bharat Diamond Bourse (BDB), Dubai Diamond Exchange, UAE (DMCC) and Antwerp World Diamond Centre

(AWDC), Belgium. The trade has to ensure total transparency in the exchange of information and business operations with bankers. The trade has to adopt stock maintaining tools for valuation of inventory and participate in seminars and share feedback. They have to accept and understand the importance of external credit rating.

“The GJEPC has recommended the utilisation of the panel of Trade Valuers as notified by Customs for stock valuation by banks. The GJEPC has also recommended the implementation of a Risk Management System of appraisal and clearance of parcels at Precious Cargo Customs Clearance Centre (PCCCC) to be followed by Customs. Certain lenders and investors provide credit facilities through securitisation of current assets by creation of a Special Purpose Vehicle (SPV) and issuance of bonds. This mechanism helps in easing out liquidity.

“As per RBI guidelines, nominated banks and other agencies can extend gold (metal) loans to jewellery manufacturers for manufacturing gold jewellery and not for resale of gold. GJEPC has sought an increase in the number of nominated agencies for the supply of gold and to provide Standby Letter of Credit (SBLC)/ Bank Guarantee (BG) facilities for

purchase of other precious metals such as silver and platinum.”

IBA’s V.G. Kannan was forthright in his views on the issue of defaults and frauds committed by some from the gem and jewellery industry. He said that the industry could not absolve itself from the responsibility of frauds by industry bigwigs by putting forth the excuse that there were only a few black sheep who spoil the name of the industry. He pointed out that he had heard murmurs within the industry that at least some of them knew what was going on. In such a scenario, if the industry chose to turn a blind eye to the happenings in the first place, then they were responsible in not warning the authorities of wrongdoings by those bigwigs at the right time.

Bijayananda Patnaik made a very pertinent observation. He said that in his many years in the banking industry connected with the diamond trade, he had observed that it was the family-owned firms that survived generations and had over 100-year-old entities doing business. Ironically, it was the so-called big corporate houses that had failed to survive even one or two generations. He also pointed out that 30% of his clients were MSMEs and they were the largest lenders to the sector.

De Beers’ Nimesh Patel tried to assuage the mood of the audience by saying that he had seen the diamond industry survive a similar phase around 2015-2016 and that the industry would come out unscathed this time too. He opined that the current situation started in 2018—the US government shut down just days before the Christmas season, we had the stock market fluctuations along with the Indo-China trade war, and the Hong Kong protests have disrupted the trade. Patel pointed out that the supply of diamonds is getting reduced as mines come to the end of their life. However, there is poor demand for



(From left) Sabyasachi Ray, V.G. Kannan, Colin Shah, Rupa Dutta, Pramod Agrawal, P.N. Prasad and Sanju Kothari at the Banking Summit.



(From left) Sanju Kothari, Evgeny Agureev, Russell Mehta, moderator Latha Venkatesh, Bijayananda Patnaik and P.N. Prasad engaged in a discussion.

jewellery in most parts of the world, and the US is not the consumer it was in the past (in spite of still being the largest consumer of diamond jewellery). He said that De Beers was reducing its diamond supplies from around 35.3 million carats in 2018 to 31.5 million carats in 2019 to help the trade tide over the difficult times. Patel was also quick to point out that De Beers' Lightbox initiative uses lab-grown diamonds only for fashion jewellery, priced at around \$800 per carat (with expected production of 20,000 carats by the end of 2019). He said that market forces were at play and that the difference in the price of lab-grown and natural diamonds was now 55%, from 20% not so long ago. As a result, two separate categories can survive. There is no incentive to mix goods as was the case when the difference was just 20%. He also underlined an interesting phenomenon and claimed that millennial buyers now purchase more diamonds than any previous generation. Further, he added that De Beers' marketing spend on diamond jewellery had increased from \$110 million in 2014 to \$186 million this year. He also pointed out that the budget for the

Diamond Producers Association (DPA) had been doubled.

Manish Jivani highlighted the travails of the MSMEs. He pointed out that the MSMEs procured their rough requirement through the tender process, but the problem arises when they gain expertise in a particular category of goods and find that there is no guarantee that they would get the same goods. He requested miners to allocate something like a sight system for them as well. He further pointed out that they faced many hurdles in getting finance for their needs. In the first place, they were not aware of how to avail finance from banks. Similarly, Jivani said that these players require help in marketing as well. He said that they have great potential to expand, but would require help in starting out.

SBI's P.N. Prasad talked about the trust deficit between the trade and the bankers and the need for both parties to bridge the gap. He said that the \$75 billion trade (\$40 billion exports and \$35 billion domestic) had to address the trust deficit issue urgently. All systems regarding policy-level decisions, entry-level barriers, enhancing

limits, etc., will streamline processes. He said there was a need to value inventories and manage working capital issues as well.

Russell Mehta, advisor to GJEP chairman, underlined the fact that the problems in trade financing were mainly due to overseas banks having left the sector.

Alrosa's Evgeny Agureev acknowledged that the pipeline was at its most difficult state since 2008-09. There was overproduction, low utilisation, and low stock of polished goods with last-minute buying at the retail level. The trade war is not good for the industry, he cautioned.

Rupa Dutta mentioned that the government was about to unveil a slew of measures to boost exports per se and help MSMEs get over the difficult times. However, as they say, the proof of the pudding is in the eating. Recently, the government rolled back super-rich surcharge on foreign, domestic equity investors to stem the outflow of funds from India. However, apart from the 5% interest subvention for all exporters that has been in effect for quite some time now, the gems and jewellery trade was left to fend for itself! ■

– By Sanjiv Arole



Ashish Shelar (centre) inaugurating IIJS Premiere 2019 in the presence of Paul Rowley, Evgeny Agureev, Pramod Agrawal, Colin Shah, Kirit Bhansali, Mansukh Kothari and Sabyasachi Ray.

IIJS Reinvigorates The Market

Nobody expected the 36th edition of the India International Jewellery Show (IIJS) Premiere to perform well. It had opened against the backdrop of an economic slowdown, the US-China trade war, gold's north-bound journey and increased import duty, and the monsoons playing havoc. Amid this scenario, exhibitors who had come with zero expectations were astonished by the volume of orders booked from day one. Yes, the buying was less by 30-40% in terms of volume, as retailers these days are stocking up only need-based inventory, but the show has renewed hopes among the trade for a robust festive and wedding season. IIJS Premiere 2019 also set new benchmarks in terms of participation with 1,300 exhibitors and 2,500 booths. Although visitor numbers were low, the quality of serious buyers more than made up for it.

Shanoo Bijlani and Regan Luis report.

The 36th edition of IIJS Premiere was inaugurated on August 8th by chief guest Ashish Shelar, the minister of school education, sports and youth welfare, Government of Maharashtra. He was joined by guests of honour Paul Rowley, executive vice president, diamond trading, De Beers Group and Evgeny Agureev, director of the United Selling Organization, Alrosa.

Among the other dignitaries present were GJEPC chairman Pramod Agrawal, vice chairman Colin Shah, convener (national exhibitions) Mansukh Kothari, co-convener (national exhibitions) Kirit Bhansali, and executive director Sabyasachi Ray.

In his keynote address, Agrawal said, “At present, the US has levied a 10% duty on all Chinese gem and jewellery exports, and India has the opportunity to grab a potential market share of around \$6 billion. This will not only add jobs in the country, but will drive exports too. India is engaged in trade negotiations with the Eastern world

and is expected to sign bilateral and multilateral trade with RCEP, which controls a third of the world trade, and includes China, Indo-Japan Comprehensive Economic Partnership Agreement (CEPA), Indo-Korean CEPA, etc. The sector is facing challenges globally and sustaining demand for the product is most important. We are happy that post our meetings and representation, De Beers is investing around \$175 million globally and Alrosa is also adding funds through Diamond Producers Association and their individual offices.”

Paul Rowley noted that in his 36 years in the trade, he was seeing uncertainty at its peak, especially in the diamond sector where the midstream is facing extreme pressure due to external factors like the US-China trade war. “In the face of external and internal challenges facing the global gem and jewellery business, we are inspired by the energy, enthusiasm, enterprise and entrepreneurial spirit displayed by Indian gem and jewellery exporters. India is



Dignitaries lighting the ceremonial lamp.



Fusion jewellery displayed by Kanak Ratna.



Gold performed well at IIJS.
Jewellery by Gold Artism.



Jewels of Jaipur (GIE Gold)

the pulse and the heartbeat of the global gem and jewellery trade. Within a few years, two thirds of the millennial population of the world will be in India. IIJS Premiere 2019 will jumpstart the shift to a new order in the global gem and jewellery trade. We shall work collectively and in collaboration with the Council to tap various opportunities and enhance demand.”

Rowley noted that De Beers will invest significantly in market research and will add \$10 million for generic promotions in addition to the previously announced \$175 million. “The IIJS is growing in size and professionalism year-on-year, but there’s definitely more to be done in design,” Rowley stated, adding that “it is important to pay attention to design to meet the demands of the next generation.”

Shelar said, “Maharashtra has always supported industry and enterprise and we have extended our support to the gem and jewellery business too. The state has extended wholehearted support and cooperation to the GJEPC in creating the country’s first ever

Jewellery Park coming up in Navi Mumbai. If the industry needs to grow, it needs to have skilled human resources to match international levels. Therefore we have decided to establish a university of gems and jewellery to produce the best talent.

“Maharashtra will be at the forefront of giving requisite infrastructure and benefits to MSME jewellery manufacturers and exporters who are looking to invest more in their facilities and factories. We are happy to note that the Council is investing for the welfare of gem and jewellery sector workers in terms of mediclaim and subsidised health insurance plans.”

Light Is Right

It is predicted that India will be the second-largest country with a young demographic population. With shifting consumer psychographics, the millennial and Gen Z desire meaningful and designer jewellery that they can wear on a daily basis.

Also, with gold prices skyrocketing (to record highs of around ₹38,300/10g), manufacturers had come prepared to IIJS Premiere.

Unsurprisingly, most exhibitors we met were happy to share that lightweight jewellery has been doing very well. Sawansukha Jewellers, Kolkata, had unveiled a wire collection in gold and diamonds. “A wiry design uses less gold and brings down costs,” said Siddhartha Sawansukha, managing director and creative head of the firm. “Jewellery from ₹2 lakh to ₹6 lakh, set with diamonds, generated a lot of demand.”

Ankit Lodha, proprietor, Jewels of Jaipur, GIE Gold, Jaipur, confirmed that their gem-studded rings, earrings and bracelets set with fluted emeralds, rubies and other gems,

costing up to ₹4 lakh, saw a decent number of orders. “Smaller items are moving fast. In fact, for the next show, I will be showcasing only lightweight items as per the market drift. Retailers today don’t have the capacity to hold jewellery items priced above ₹5 lakh.”

Sanskriti Jewels, Mumbai, showcased a range of rings, earrings and bracelets suffused with Ethiopian and Australian opals, corals – all items less than ₹3 lakh moved swiftly. Karan Garodia, partner, said, “We have tried using different gemstones such as lapis lazuli, black diamonds, tanzanites, Burmese tourmalines, high quality Mozambique rubies, rubellites and Russian emeralds.”

BR Designs, Surat, too, had an exquisite designer collection in diamonds with globally appealing forms. Bracelets under ₹1 lakh, and smaller modular earrings under ₹55,000 were in demand.

Archana Jain, head designer of Swastik Jewels, Mumbai, a first-time exhibitor specialising in

mangalsutras, informed that their new range of 6-gram mangalsutras got many queries. Lightweight, fancifully designed mangalsutras that can be worn on Indo-Western attire were in. Even ‘Men-sutras’, a stylised wristwear for men in the form of a mangalsutra, piqued people’s interest. Their Saptasutra collection with motifs representing the seven vows taken during a Hindu wedding, also did well.

Naman Kala of Kalajee Jewellery, Jaipur, said that ear studs – big and small – were the flavour of the season. Adorned with lapis lazuli, corals, opals, carnelians and enamelling, the line-up that was most sought after ranged from ₹1.5 lakh to ₹2 lakh.

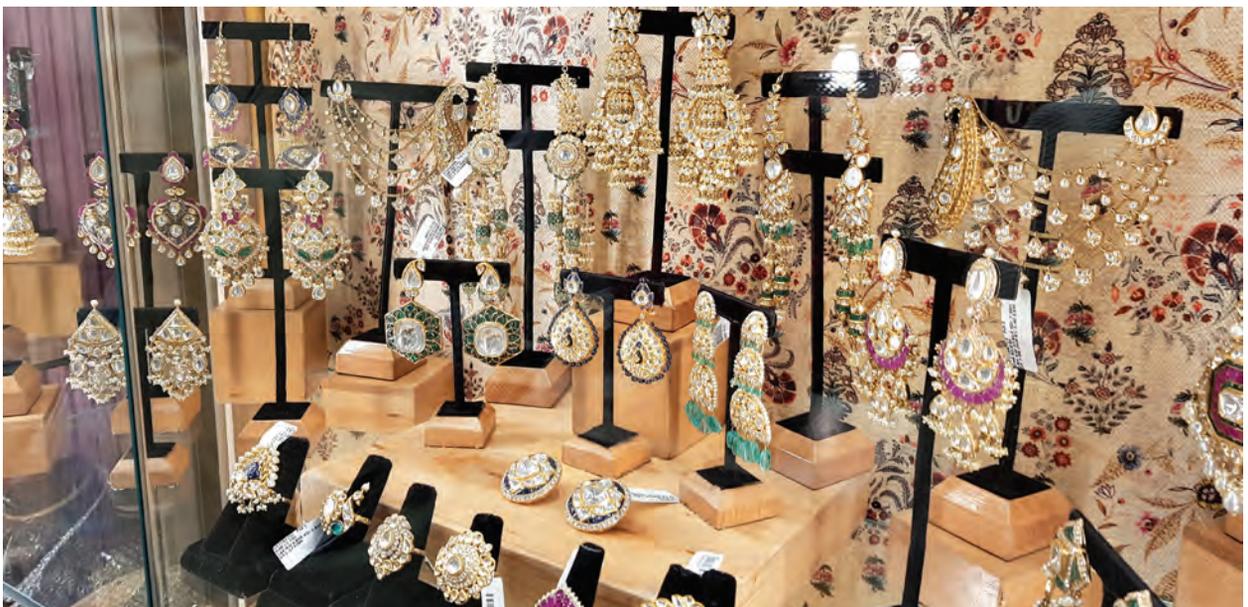
Gold Tops Charts

Higher the gold rate, greater the faith customers repose in the metal for its investment value—that’s the psychology of an Indian customer. As it happened, the gold sections at the IIJS were buzzing with activity.

It doesn’t take long to spread cheer, when very low expectations are met with surprisingly good demand. This despite the fact that exhibitors we spoke to noted that the overall gold jewellery sales at IIJS fell 20-30% by volume compared with 2018.

The show would have had a still better outcome had it not been for the inclement weather – heavy monsoons caused a deluge in Maharashtra, Goa, Gujarat and Karnataka, which prevented buyers from those regions to travel to Mumbai, as all modes of transport were hit. The rise of the gold import duty in the recent Union Budget also created a sense of trepidation among the trade.

Vinod Tejwani, director, Pranda Jewellery Pvt. Ltd., observed that there was cautious optimism among buyers. “Faith in gold has been reinstated because of the jump in price. It is generally believed that the rise in gold rates will affect sales; on the contrary, it is the price volatility that dampens



A cornucopia of colour filled the window display of Birdhichand Ghanshyamdas Jewellers.

Sangam Jewels



RR Jewellers



Amdean by Manisha & Saurabh Mody

buying. We got a good response for our 22-karat jewellery that is enriched with freshwater pearls or Mozambican rubies.”

Kanak Ratna’s Vikram Jain remarked that even though he met fewer new buyers, his regular customers stocked up for the upcoming festive and wedding season. “Retailers had stopped stocking up new inventory for some time now, so we saw a hunger for new products. We make Italian jewellery and also import collections – all up to 50 grams. I am happy we have done well at the show this time,” Jain said.

Raman Solanki, director, Sangam Chains, informed that they entertained a number of retail jewellery chains on the Preview

day, and subsequently on days two and three, they met buyers from large independent stores. “Yes, the volume of buying has definitely gone down, and we are not seeing visitors from smaller independent jewellery stores this time, but we are fine with the orders placed so far.”

This theme was replayed time and again by most exhibitors, but overall the mood was cheerful. Tejas Shah, proprietor of RR Jewellers, noted that retailers were looking to replenish their inventories with new designs. “We have created new collections for the show, and among them is the Urja (energy) necklace that has a pendant which moves with the movement of the wearer. It is an ode to the energetic and powerful woman of today.”

During a round-up of the show on the penultimate and final day, when most exhibitors have a clearer picture of the outcome, *Solitaire* found that the IIJS had lifted the market sentiment in general.

A new collection of necklace sets created with wood and gold inlay work with elaborate gold leafy pendants, and resin pendant sets graced the booth of Gold Artism. Proprietor Abdul Rahman Shaikh commented that business has been very good on paper, but it remains to be seen if it actually translates into orders post the IIJS. “We got many orders for necklace sets between 40 and 70 grams, and pendant sets between 20 and 25 grams. If the gold rates plummet after the show, it may affect the buying sentiment at the retail-consumer end. If gold stays where it is, it will be seen as investment-worthy.”

Bhairavi Shah of Bhavesh Jewellers was in for a pleasant surprise from day one. “High gold

rates got us panicky and we were wondering if the show would reap any benefits. However, we were extremely surprised and happy, of course, to get bookings from A-listers right from the start. The southern region is our main market, but we did get new buyers from East and North India as well. Orders were placed for bridal sets of over 300 grams, while some preferred jewellery under ₹2 lakh,” she revealed.

The mangalsutra specialist, Trident, too, did well in the lightweight category, with chains weighing up to 8 grams. Aayod Jain, director, informed that their range set with mother-of-pearl and coral received a very good response.

Optimistic sentiments prevailed at the show despite gold acting pricey!

Exceeding Expectations

During a round-up of the show on the penultimate and final day, when most exhibitors have a clearer picture of the outcome, *Solitaire* found that the IIJS had lifted the market sentiment in general.

Mumbai-based gold jewellery designer Anand Shah told us that his glass and gold prêt wear was his top-selling category. “With God’s grace my booth was packed from the first to the last day. This has been the best IIJS for me personally.”

Deepak Seth of SK Seth Jewellers, Mumbai, said that the show was extremely good and not a single visitor mentioned the high gold price. “People engaged in buying as they normally do. Our full wedding sets in 22-karat gold weighing 1 kg saw demand from across the country. The multi-row ruby, emerald and tanzanite bead necklaces were also popular. I’m confident that the coming season will be very good. Earlier, retailers overstocked their inventory, but they are now cautious and are only buying what is required.”

Anand Kulthiaa of Kulthiaa Jewels, Kolkata, revealed that the show was much better than he had expected it to be. “Pre-IIJS, market sentiments were not in favour of buying, but I can safely say that we can look forward to a good season ahead. You can tell things are looking up by the broad smiles on people’s faces.” Kulthiaa Jewels



CVM



Kosha Fine Jewellery



Kalajee Jewellery

deals in couture jewellery set with VVS or VS diamonds, and exports to the US and Dubai.

Mumbai-based Amdean's Saurabh Mody met a couple of top retail chain owners, who requested limited edition of signature pieces for their stores. Saurabh said, "We also got orders from independent retail stores for our one-off pieces. Indians favour fine quality Zambian emeralds and are now warming up to Colombian

emeralds. It is the season of simple, classic, single gemstone-centric pieces embellished with rose cuts. Our average price range is between ₹10 lakh and ₹20 lakh as we are mainly into couture bespoke. We are very happy with the outcome of the show."

Facet Jewels, Surat, a third-time participant at IIJS, specialises in handmade 18-karat gold jewellery enriched with mother-of-pearl. A spokesperson of the company said that they were happy with the orders booked by their regular customers and a few new buyers at the show.

Sakhil Dhadda of Gem Plaza, Jaipur, said, "The high gold rates didn't affect our business. We sold one-off gem-studded pieces to boutique stores across the country. The Indian consumer is now favouring aquamarines, multicoloured sapphires for prêt and party wear."

Sonali Sheth of Sphere, Surat, met with all her regular customers. "The purchasing power has gone down considerably, but I'm happy with the response received at the show for my new collections,

which are rendered in satin-finish gold and accented with diamonds. I did meet a few new customers, who placed smaller orders."

Charu Sarawgi of Darpan, Jaipur, received several orders for her earrings ranging from ₹20,000 to ₹1.5 lakh. "People appreciated my well-made and lightweight detailed jewellery pieces. I mainly got visitors from Hyderabad, Kerala and Chennai."

Mona Shah of Gewels by Mona, Mumbai, was very happy with her IIJS debut. "My lightweight gold collection, which aesthetically blends regional influences across India, was received very well. I'm looking for opportunities to export too."

Priti Bhatia of Awesome Sparklers, Surat, said anything below 30 grams was quickly snapped up. "Also people are valuing design more these days and are looking for something unique. That may be one of the reasons why we were so successful."

IIJS Premiere, one of the top jewellery shows in the world, proved yet again its ability to reignite and revive the Indian gem and jewellery industry. ■



Gehna Jewellers X Arpita Mehta

More Power To The Machinery Section

The Machinery section of IJS Premiere 2019 was inaugurated by GJEPC vice chairman Colin Shah a day prior to the main show, on August 7th, at The Lalit and The Leela hotels in Andheri (East).

Colin Shah said, "India's gem and jewellery exporters are harnessing the power of technology to innovate in all aspects of their business. We are pleased to witness an increase in participation at the IJS Machinery section with a total of 155 exhibitors

including 24 international exhibitors from Italy, Germany, Turkey, the US and the UAE. The emphasis is on leveraging digital, innovation and cutting-edge technology to create world-class jewellery. The focus is on empowering MSMEs, which will deploy best-in-class machinery and equipment to increase gem and jewellery exports to emerging markets to make India a global hub."

Among the other dignitaries present on the occasion were GJEPC national exhibitions convener Mansukh Kothari, executive director Sabyasachi Ray, and Nickunj Shah of Nickunj Exim Entp.

The products on display included jewellery, diamond and gemstone manufacturing machines, casting and electric casting equipment, precious alloys, refinery ingredients, tools and equipment, packaging, IT and software solutions, etc. ■



GIA India Launches Diamond Origin Report

GIA India held the unveiling ceremony of its Diamond Origin Report during IJS. The service was inaugurated by GJC chairman Anantha Padmanabhan in the presence of GIA executive vice president and chief laboratory and research officer Tom Moses, GJEPC vice chairman Colin Shah, and GJC vice chairman Shaankar Sen. The Diamond Origin Report confirms the country of origin of a polished diamond and includes a full assessment of the diamond's 4Cs along with a plotted diagram of its clarity characteristics, and a report number laser inscription. ■



Crafts Pavilion: Sculpting A Jewellery Revival



The Crafts Pavilion at the IJS, situated in Hall 6, celebrated the legacy of three Indian age-old jewellery crafts: bidri, gajra and thewa. Conceptualised by the Gem & Jewellery Skill Council of India (GJSCI), the Pavilion aims to educate exhibitors and visitors with live engaging demonstrations by karigars (traditional craftsmen). GJSCI chairman Sanjay Kothari said that his goal was to revive all of India's neglected or dying jewellery crafts. His proposal met with immediate success at the IJS as Vijay Soni, a member of the Soni family of Pratapgadh, Rajasthan, agreed to share the thewa-making techniques with anyone who was willing to learn. This latest development dispels the long-standing myth that the Soni family had closely guarded the secret of thewa art. ■



A Rabari artisan demonstrates the intricacy of a gajra neckpiece. Seen alongside are industry veterans Pankaj Parekh, Shishir Nevatia and Sanjay Kothari.

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Jaipur Jewels by Vaibhav Dhadda



Gewels by Mona



Sphere



Rose Group



Sawansukha Jewellers



Anand Shah

Noteworthy!

SOLITAIRE INTERNATIONAL *picks some of the most eye-catching pieces seen at the 36th edition of IJS Premiere.*



Symetree by Haritsons



Valentine Jewellery



Symetree by Haritsons



Charu Sarawgi

YS18 by Intergem Exports



Gem Plaza



B R Designs



Rose Group



Anand Shah



Amdean by Manisha and Saurabh Mody



YS18 by Intergem Exports



Gem Plaza



Sanskriti Jewels



Pramod Agrawal



Colin Shah addresses the audience, as Boman Irani and Mansukh Kothari look on.

Jewellers for Hope: Spreading Smiles

GJEPC's CSR initiative donates ₹1 crore to three beneficiaries

The fifth Jewellers for Hope charity dinner organised by the Gem & Jewellery Export Promotion Council (GJEPC) on August 8th at Hotel JW Marriott, Sahar, was attended by the who's who of the entire gem and jewellery industry.

Hosted by popular Bollywood actor and theatre personality Boman Irani, the gala evening raised a total of ₹1 crore for noble causes aimed at improving the lives of disadvantaged sections of society. Irani entertained the audience with his inimitable comic style and won the hearts of all for his rendition of Frank Sinatra's evergreen hit, *My Way*.

The donation amount was evenly distributed among the selected beneficiaries: Tribal Integrated Development & Education Trust

(TIDE), Shrimad Rajchandra Love & Care (SRLC), and Indian Army Welfare.

GJEPC chairman Pramod Agrawal gave the keynote address and invited guests of honour Paul Rowley, executive vice president, diamond trading & distribution, De Beers Group; and Evgeny Agureev, director, Alrosa. Among the dignitaries present were GJEPC vice chairman Colin Shah, GJEPC convener – promotions & marketing Milan Chokshi, and GJEPC convener – national exhibitions Mansukh Kothari.

In his speech, Pramod Agrawal said, "Jewellers for Hope is a platform where the gem and jewellery industry comes together to contribute for a common cause. As an industry, we have always contributed generously for the

upliftment of the underprivileged. The gem and jewellery industry has been involved in large-scale philanthropic initiatives particularly in the field of primary education, health and hygiene since a long time. This year, we have chosen to support niche areas such as the Indian army welfare, tribal welfare, affordable health care and maternal care to the underprivileged. I thank all contributors for coming forward and supporting the Jewellers for Hope initiative."

Addressing the gathering, Paul Rowley stated, "A diamond does change lives; it is truly forever, and it reflects love. At De Beers, we have always believed in helping build society. India is no different from the African nations, where there is abundance of talent and skill sets. Through this initiative,



Indian Army Welfare representatives collecting the cheque from Paul Rowley, Pramod Agrawal and Colin Shah.



Mansukh Kothari, Colin Shah, Pramod Agrawal and GIA's Nirupa Bhatt presenting the cheque to SRLC representatives.

we would like to make society a better place to live.”

Colin Shah noted, “The selection of the three NGOs Army Welfare, TIDE and SRLC, was a unanimous choice by the GJEPC members. All the three NGOs have done outstanding work for the needy and underprivileged.”

Formed in 2003 by a group of ten diamond merchant friends, TIDE (a part of the Bhansali Trust) has been working ceaselessly for the upliftment of poor and needy tribal people, and has ongoing projects in 17 states covering more than 5,000 villages. The Jewellers for Hope contribution will go towards

the TIDE project in Kishangunj, Bihar, which focuses on primary education, health, hygiene, income generation through micro credit groups, etc. of tribal and Mushar (rat eaters) communities. Mushars are a destitute and neglected community, falling under the ‘mahadalit’ category.

SRLC is an initiative of Shrimad Rajchandra Mission Dharampur to offer service and bring joy to the lives of the underserved sections of society. Inspired by Shrimad Rajchandraji and guided by Pujya Gurudevshri Rakeshbhai, this NGO’s holistic, multi-pronged community support

and development programmes are powered by genuine empathy, love and care of highly motivated volunteers. This unique tenfold benevolent programme is spread over 50 cities worldwide and has over 500 volunteers devoted to various causes related to mankind, animals and the environment.

Jewellers for Hope is contributing towards SRLC’s Neonatal Intensive Care Unit (NICU) in Shrimad Rajchandra Hospital in Valsad District in an endeavour to provide affordable health care and maternal care services to remotest areas of Gujarat. The NICU plays a major role in saving the lives of prematurely born infants and in treating those with birth complications.

The Indian Army, through the Gem & Jewellery National Relief Foundation (GJNRF), had approached the GJEPC and sought funding for multiple projects that will benefit army wives and children. The projects identified for support through Jewellers for Hope include furniture repair and internal painting at the Diamond Awwa Hostel (DAH).

The 2019 edition of Jewellers for Hope was powered by Gemological Institute of America (GIA), in association with De Beers. ■



Diamantaire Ashok Bhansali (second from left) of TIDE receiving the Jewellers for Hope endowment from Colin Shah, Kanubhai Shah, Pramod Agrawal and Milan Chokshi.



THE FAB FOUR

Canadamark x Muse

Collaborations between brands and designers always create a buzz, evermore when it has a sparkling narrative and enriching context.

By SMITHA SADANANDAN





Canadian diamond brand Canadamark teamed up with premier jewellery design showroom Muse this summer for a project named '4x4.'

Owned by Dominion Diamond Mines, Canadian diamond brand Canadamark teamed up with premier jewellery design showroom Muse this summer for a project named '4x4.' As part of this initiative, four noted designers – with a distinct style, aesthetic and voice – Mark Davis, Nikos Koulis, Silvia Furmanovich and Vram created four jewels each that were embellished using Canadamark diamonds.

Jim Pounds, Canadamark's executive vice president of diamonds, said, "We are delighted to work with such a talented, diverse and accomplished group of designers for our first showing at Couture. Their unique vision, which is so beautifully expressed in these designs, contextualises our diamonds in a new way. What they have created is a perfect showcase

for the potential of our beautiful Canadian product."

Athenian designer Nikos Koulis has a penchant for imparting Art Deco pieces with a contemporary and original interpretation. His perceptive modernity, signature black enamel, distinct gem cuts and uncommon settings have continually wowed jewellery enthusiasts. For the 4x4 collaboration, Nikos evolved his famed Oui collection into beautiful and stylish pieces, using cushion-cut Canadamark diamonds.

Thrilled to work with a company that prioritises transparency, Brazilian jeweller Silvia Furmanovich delved into her newest collection that celebrates Japan's rich textile history and traditional craftsmanship.

The capsule series of jewels for Canadamark features the Japanese maple leaf motif found on an obi —



NIKOS KOULIS

the sash worn with traditional kimonos — from the Meiji period. The motif is beautifully expressed with sculpted Japanese maple wood (light) and ebony (dark) to create contrast between the tones. The earrings, cuff, ring and necklace are set in 18-karat gold and sprinkled with Canadamark diamonds. “Increasingly, buyers want to know the source of things they buy and specifically in our industry, people want to know that diamonds have been sourced in an ethical way,” said the designer, noted for her marquetry jewels and clutches. “Canadamark demonstrates responsible mining can be done and I am proud to present a capsule collection with

a company that abides to such rigorous standards,” added Silvia, who is represented by Muse.

Fashionable and colourful jewellery by Mark Davis, made in vintage bakelite and adorned with precious and semi-precious stones, has many seekers. For this particular collaboration, he married his mastery of bakelite with Canadamark diamonds to create an open cuff bracelet, necklace, ring and a pair of earrings, in bright as well as stark hues.

“It has long been a priority for Muse Showroom, our designers and retailers to work with jewels featuring responsibly sourced materials. We are thrilled to be collaborating with Canadamark



MARK DAVIS



Increasingly, buyers want to know the source of things they buy and specifically in our industry, people want to know that diamonds have been sourced in an ethical way.



SILVIA FURMANOVICH

who share our values. The transparency of the Canadamark supply chain gives consumers buying these diamonds the clarity and confidence they are asking for when it comes to the origin and history of their gems,” said founder Jennifer Shanker.

Though Los Angeles-based Vram Minassian is not part of the Muse tribe, Jennifer sought him out for the 4x4 initiative. “I was honoured that Jennifer reached out to me. It was clear from the beginning that there would be both Muse and non-Muse designers involved – and when you see the resulting designs you can understand why. There are such a diverse array of materials and points of view; they all showcase the Canadamark diamonds in a unique way,” said Vram, who



» **TRAIL BLAZERS**



offered four rich pickings by revisiting key designs – the Hyper Sine earrings, Echo ring, Chrona bracelet and Chrona pendant. “The designs were chosen for how beautifully they mesh with the Canadamark diamonds,” explained Vram.

The four creations are realised in 18-karat gold and speckled with round-cut diamonds set into platinum. “Where I like to do stone treatments in silver on most of my works, platinum was a more appropriate material to highlight the Canadamark diamonds.” The designer’s love for cosmic

and celestial inspirations mirror in the Hyper Sine earrings and the Echo ring. “They are based on pieces that I designed for the 2016 Continuum Moment 1 collection and inspired by unseen cosmic forces, including gravity and magnetism. You can definitely see how the Moment 1 and Moment 3 work (the Chrona bracelet and pendant) – they are at the same time related and from distinct families,” added Vram.

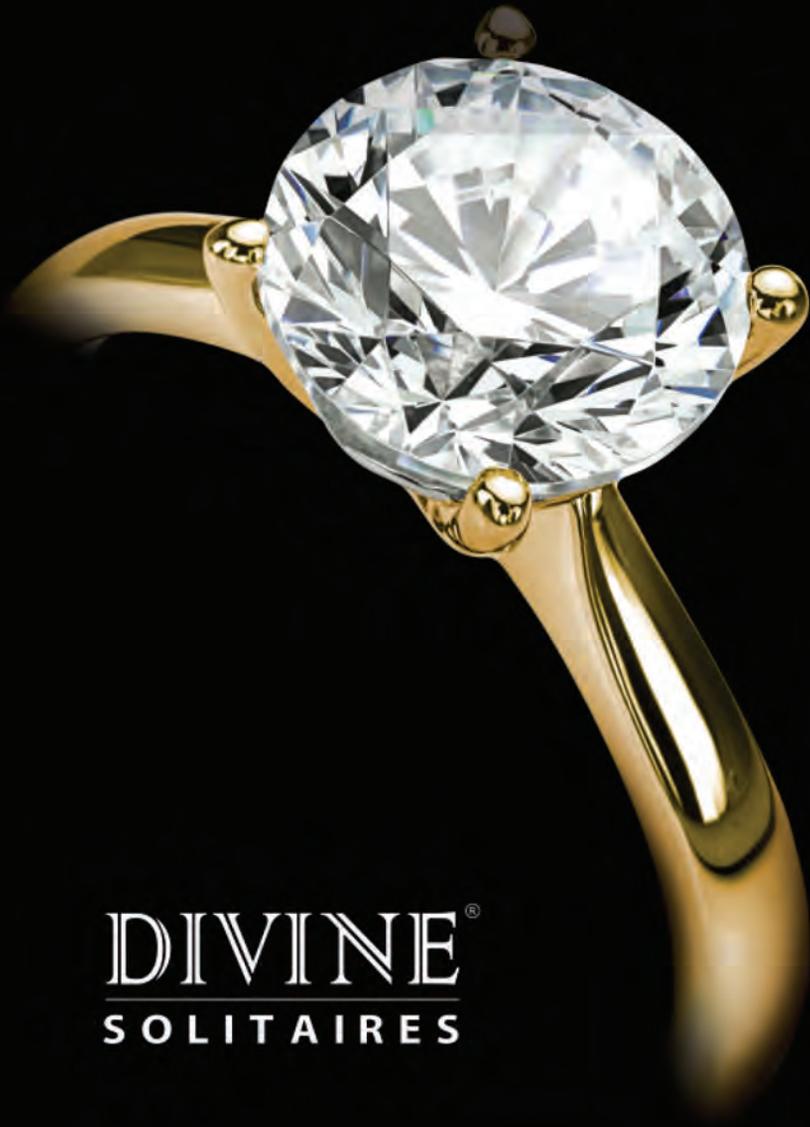
Hinged on meticulous technique, the quartet of designers have nailed it with their harmonious and stylistic iterations. ■

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NANCY NEWBERG



BEA BONGIASCA

CHARMING HEARTS

The hottest pairing this summer, Canadamark and Muse Showroom, are on a charming mission. At the heart of the initiative lies a charitable cause. Launched this year at the Couture Show in Las Vegas, 'Have A Heart' charm project rounded up established and emerging talents for the collaboration. Diverse designs and interpretations, primarily heart motif charms and pendants, came to life through platinum and gold iterations. Sixteen charms made in platinum and accented with Canadamark diamonds stemmed from a partnership with the Platinum Guild. "All the hearts are spin-offs of the designers' work and taste," said designer Bea Bongiasca. Skulls, alphabets, anatomical hearts, stars and keys, are other designs the jewellers have ideated.



MARLA AARON



SYLVA & CIE



LUIS MORAIS



TARA HIRSHBERG

GUIITA M



MARIA CANALE



STEPHANIE WINDSOR



TEN THOUSAND THINGS



Fourteen designers, namely Bea Bongiasca, Buddha Mama, Guita M, Luis Morais, Maria Canale, Mark Davis, Marla Aaron, Michelle Fantaci, Nancy Newberg, Nikos Koulis, Silvia Furmanovich, Stephanie Windsor Antiques, Sylva & Cie and Ten Thousand Things created around 25 charms in gold using Canadamark diamonds. Nancy Newberg's charms reference her mother's engraved charm bracelet. "I hope others will continue this beautiful tradition and document their special memories with charms that they can pass on to their daughters," said the designer. Later this year, Maria Canale will design a special piece for the collection's launch at Bergdorf Goodman, New York, featuring a specially cut, one-carat, heart-shaped Canadamark diamond.

Muse ambassadors Lizzie Tisch, Lori Hirshleifer and Sukey Novogratz will curate capsule collections of the charm necklaces. A portion of the proceeds will support charities – City Meals on Wheels, Project ALS and Joyful Heart Foundation. ■

BEA BONGIASCA

The design inspiration for the Canadamark charm is hearts, because of the 'Have A Heart' campaign with the charities. It was a matter of interpreting a heart in my own style, which is why I used a marquise-cut, as that is what I have been using throughout my latest collection and, of course, enamel.

NANCY NEWBERG

My hearts were inspired by my mother's charm bracelet. Many of her charms were engraved with monograms and dates of special occasions such as weddings and births.

MARIA CANALE

I am thrilled to be part of the 'Have A Heart' collaboration with Muse Showroom. The heart charms are from my Flapper collection, where I have fashioned the signature long, luxurious strands of gold beads into a symmetrical heart shape. The charms are in 18-karat yellow gold or platinum, accented with a single diamond, emerald or sapphire.

MARLA AARON

The Heartlock is made out of 18-karat gold and Fordite and Canadamark diamonds. All of our pieces are 'tools' and used to carry various charms, as a closure or as a charm itself.

SYLVA YEPREMIAN (SYLVA & CIE)

I incorporated the heart shape design to symbolise love and used a combination of sapphires and old European-cut diamonds for the pieces.



SELIM MOUZANNAR



NOOR FARES



CRUSH ON EMERALDS

*Artful expression, by a selection of designers,
blossom into jewels tricked out in Muzo emeralds.*
By SMITHA SADANANDAN



TRES ALMAS

MERCEDES SALAZAR



This summer, Colombian emerald miner Muzo decided to turn everyone green with envy at the Couture Show. The stones – roughs, beads, slices, cabochons and tumbles – had stories to tell, and Muzo hand-picked a bunch of designers, noted names and newer talents, to collaborate on its Phase 1 project. Muzo has become synonymous with emeralds, says Gabbi Harvey, head of business development and designer outreach for the company.

The group of designers firmly on board this year’s Phase-1 collaboration are Adina Reyter, Alice Cicolini, Ana Carolina Valencia, Ara Vartanian, Castro, Dana Bronfman, Daniela Villegas, Katherine Jetter, Kimberly McDonald, Marina B, Mateo, Mercedes Salazar, Noor Fares, Selim Mouzannar, The Rock Hound, Tres Almas, Venyx and Victor Velyan. Each of them, with an individual approach, has

delineated the diversity of the gems. These are designers who could best showcase Muzo’s organic material, explains Gabbi. In a faultless pairing of Muzo’s green gems with the signature style of the designers, the creations blossom through artful expressions that reference nature, shamanic healing and mystical organisms, among others, managing to capture the gorgeousness of the verdant gems.

Lebanese designer Selim Mouzannar’s vision for Muzo is a classic necklace in oval motifs set with emeralds surrounded by diamond halos and accented with black enamel. “It’s a unique piece developed in the spirit of the Mina collection, the first enamel collection for my namesake brand,” says Selim.

Jewellery designer Alexandra Mor offers an eco-conscious slant by combining an unexpected element, a humble tagua nut

“I believe my country’s heart is painted in shades of green and emeralds are there, hidden, waiting for us to discover them.”

– Mercedes Salazar



KATHERINE JETTER



VENYX

ADINA REYTER



MATEO



KATHERINE JETTER



“We hand-selected the hexagonal trapiche emeralds for their unique shape, colour and size.”

– Andrea Jaramilo, Tres Almas

to complement two beautiful green beads. Australian jeweller Katherine Jetter’s artistic creations, seen in her earrings and pendants, encloses vibrant tumbles in diamond pavé gold cages, while Tahitian pearls sit alongside the emerald beads in a statement necklace that makes a modern interpretation. London-based designer Eugenie Niarchos dreams up a luscious tiered emerald and diamond necklace for her brand Venyx. Kimberly McDonald’s earrings with hints of black, Mateo’s delicate pieces and Ana

Carolina Valencia’s intricate filigree technique showcase the wide berth of their talent. Castro, drawn to the spider’s web and its silken structure, has envisioned his jewel as an angel. Royal purple garnets and opals accent the insects that crawl on the Muzo emeralds.

Bright pops of colour mark the chain necklace by The Rock Hound. “I’ve chosen to call the collection Emeralds in the Rough. I wanted to give the wearer a sense of the polished slices emulating the outer form of their original crystal. The form of the polished gem



DANIELA VILLEGAS

“The chameleon is a curious little creature. It makes its way slowly in the trees, but it always seems to know what it is doing. The creature looks like it is thinking about its next move, rather than acting impulsively.”

– Daniela Villegas

is replicated in 9-karat Fairtrade white gold beads using the pop of nano-ceramic colour, which we are known for, to sit playfully alongside the Muzo emerald,” explains Susi Smither, designer and founder of the brand.

Los Angeles-based designer Daniela Villegas loves “the philosophy of Muzo.” It is very important to have good energy since the beginning of the creation and to have a clean process, she stresses. “In my creative process, I put a lot of attention into details and symbolism that I want to express through the design. Besides, green is my favourite colour and emerald colour is so specific and beautiful,” says Daniela. This year, she has created two whimsical pieces, using Muzo emeralds, both inspired by nature – a frog in emeralds and a baby chameleon adorned with emeralds and diamonds. The frog represents the creative energies of awakening and transformations, while the chameleon, transformed into a ring, symbolises awareness and intuition. “It has been a pleasure to work with these stones; they inspire me with a sense of abundance,” she adds.

Mercedes Salazar is in love with Colombia, its flora and fauna.



KIMBERLY
MCDONALD

ALEXANDRA
MOR



Her colourful and playful design aesthetics evolve into four pieces for Muzo. This limited-edition collection takes its inspiration from the ‘Shamanic Flight’ and its concept of powerful healing. “One of the jewels is a Kirigai necklace inspired by the special shaman, who puts the information and universal powers into a basket to be able to bring and share them with humanity. Other jewels reference the Jaguar Shaman, king of the jungle, and the Bat Shaman, the guide of the dark nights,” adds Mercedes.

Colombian jewellery brand Tres Almas has chosen to craft a ring – a hexagonal trapiche emerald is the protagonist of this design story. “We opted for rose gold as our metal of choice, as we think it is an unexpected yet stunning way to complement the green tone of the emeralds, and we added light blue

TRAIL BLAZERS »

THE ROCK
HOUND



ALICE CICOLINI

for an unexpected twist. Blue and green just go so well together,” says Andrea Jaramillo. Indeed, the hexagons, rose gold, dots and blue sapphires pair up well. Tres Almas has designed a ring and a matching pair of earrings outfitted in Muzo emeralds.

Harnessing their skills, these designers have crafted jewels in a pleasing blend of textures, colours, shapes and forms, all in green – and for the love of emeralds. ■



Muzo single stones



MUZO'S COMMITMENT TO EMERALDS

This summer, Muzo Emerald Colombia debuted a multi-faceted programme to promote Colombian emeralds. As part of its 10th anniversary, Muzo has planned a series of initiatives that puts the spotlight on its emeralds, while educating consumers about its 'Mine to Maison' philosophy. GABBI HARVEY, head of business development and designer outreach for Muzo, sheds light on the exciting new ways the company is going about its business. By Smitha Sadanandan

Muzo has been one of the first internationally funded emerald miners that started out in 2009. Tell us about the journey. What key challenges did Muzo have to surmount?

GH: While we actually didn't take full ownership of the Muzo mine until 2014, The Muzo Companies entered the Colombian market in 2009. Since then we have worked to establish one of the most productive and world-renowned mines in the Colombian town of Muzo, which is located in the region of Western Boyacá. We have remained committed to bringing modern mining extraction methods to Muzo, through technology-driven craftsmanship, transparency, mine-to-market traceability for consumers and a safe and fair

employment environment to the Boyacá region of Colombia. Our challenges have been the obvious ones – how to follow the governmental regulations and laws, while doing our best to be highly sensitive to our surroundings.

What makes these emeralds different and unique?

GH: Firstly, Muzo emeralds are all one-of-a-kind; no two gemstones are exactly alike. They are also imprinted with thousands of years of history, which makes them incredibly special. One important point of differentiation is that Muzo emeralds are produced under legal, environmental and humane working conditions. This makes our Colombian emeralds



Muzo Heritage collection, Royal Orb earrings

This year as part of the 10th anniversary, Muzo launched its own line of jewels – Heritage Collection – at JCK Luxury in Las Vegas. What inspired the collection?

GH: Muzo has announced the release of its own consumer-facing, shoppable website: MuzoStore.com. The site features original Colombian emerald designs from the Heritage collection, which was derived from the Private Treasure of Muzo Emerald Colombia. Inspired by a cache of Colombian emerald treasures that were recovered from a 1622 shipwreck, the collection incorporates old-world techniques to create a sophisticated line of modern-day masterpieces.

Is the Heritage collection designed in-house?

GH: Yes – there are five unique sub-collections – Atocha, Chakana, Muisca, Royal Orb and Verity – and each collection has its special approach to tell the story of the Colombian emerald. The Heritage collection is made up of 120 pieces, and unearthing the emeralds required more than a year of production, as each gemstone was meticulously selected to ensure uniformity throughout. We actually sorted through more than 150,000 carats before arriving at the 15,000 carats of emeralds that were incorporated into the finished collection. From there, the pieces were assembled by highly skilled craftsman from some of the world’s top ateliers. ■

Muzo Heritage collection - Atocha necklace

not only unique for their beauty but also for their responsible mining origin – so buyers can feel confident in their purchase.

How is Muzo empowering women on the team?

GH: We currently operate with more than 900 staff members, and we are continually growing, which supports the local economy. We are especially proud to have a significant number of women working with our mines. Women were long excluded by the patriarchal system in the area but thanks to Muzo they have been given new opportunities to work both directly and indirectly with our organisation. Our core values include a strong commitment to the community and equal chances for both genders.

Muzo has a ‘block chain’ to guarantee traceability: track the rough, where it is cut and sold. Could you elaborate?

GH: Muzo has secured its whole production chain, integration of all

the sectors of activity from emerald extraction to distribution in compliance with best practices in the natural and social environment in which we operate. Our multiple certification policy tracks every stone from raw crystal to polished gem. Thanks to computer technologies integrated into the mine, Muzo is the only company in the world that is able to issue an in-house certificate of origin and traceability (certified ISO 9000). For each crystal, this certificate states the date, place and time of extraction. It also provides details of the rough and final gemstone, and indicates whether the emerald has been treated with oil or resin. Each Muzo emerald is crafted by our sophisticated cutting and polishing operation called (EDLA) in the Free Trade Zone in Bogota. We control our distribution channels by working with partners, who share our same high standards and therefore, we focus on creating value downstream for our production.



Muzo Heritage collection, Chakana ring



Muzo Heritage collection, Muisca bracelet



Long circle earrings in yellow and white gold patterned with round and baguette diamonds, pavé diamonds, turquoise, and blue and pink enamel.

DIAMOND ALLURE

The 2019 Trend Book *by Forevermark* highlights four major trends based on different inspirational mood boards – *Enigma*, *On the Wave*, *Culture Fusion*, and *One of a Kind*.

Modernism meets classic elegance in these eye-watering designs that are enriched with handpicked, rare and beautiful Forevermark diamonds. Here's a glimpse of the shape of things that will define the design quotient of the diamond jewellery segment in the coming days.



The white, yellow and rose gold cuff is encrusted with emerald, round, square and baguette diamonds, yellow cushion diamond, and pavé diamonds. The cuff is decorated with light green enamel.



Humankind has long been fascinated with geometry's ability to decode life's greatest mysteries. Enigma channels this compelling attribute into diamond jewellery brimming with complex symmetries and labyrinthine constructions. »

~ Federica Imperiali, head of new product development, Forevermark



The stunning white and yellow gold necklace is outfitted with round and baguette diamonds.



White and yellow gold long earrings studded with round and baguette diamonds.

ENIGMA

Keywords: *Labyrinth, Patterns, History*

Structured forms whether simple or complex have always been a major reference point for artists and architects since ages.

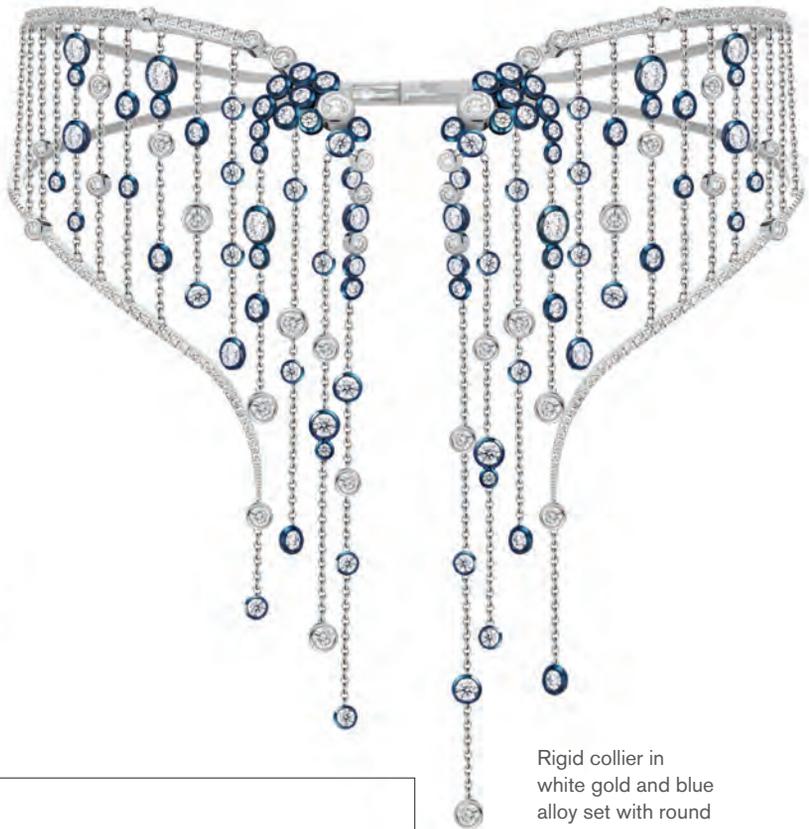
Since its origins in the 2nd millennium BC, geometry has fascinated mathematicians and philosophers alike for its ability to describe spaces beyond the normal range of human experience.

Artisans throughout history have used symbolic geometries to ascribe meaning to specific shapes and proportions not least when creating jewellery based on complex symmetries and labyrinthine constructions.

Enigma is an interpretation of tessellations, angles and polygons that tells a compelling story about the craftsmanship behind each timeless objet d'art.



The symmetrical cuff in white and rose gold shimmers with emerald, round and baguette diamonds, and pavé diamonds.



White gold cocktail ring set with pear and round diamonds, and pavé diamonds.



Rigid collier in white gold and blue alloy set with round diamonds and pavé diamonds.

ON THE WAVE

Keywords: *Transparency, Pure Freedom, Wave*

Undulating wavy motions in gold and a spray of diamonds articulating the breakers – evoke the power of nature.

Water metaphors are often used to describe life's challenges and loves, its freedom and its mysteries. Of all nature's gifts, water is integral to maintaining life on Earth. In recent times, however, its increasing scarcity has become one of the greatest environmental challenges we have ever faced.

As well as embodying all that is remarkable about our planet's aquatic habitats *On the Wave* encapsulates Forevermark's ongoing commitment, as part of De Beers Group to the conservation of nature in all its forms. In particular, it reminds us that reflection, transparency and honesty are paramount if we are to find solutions that keep the world safe for future generations.

What we cherish about water – purity, resilience – are the qualities that draw us to beautiful, rare and responsibly sourced Forevermark diamonds. Diamond jewellery inspired by 'On the Wave' translates the dynamic qualities of this life-sustaining element into designs that are sinuous, undulating and always beguiling.

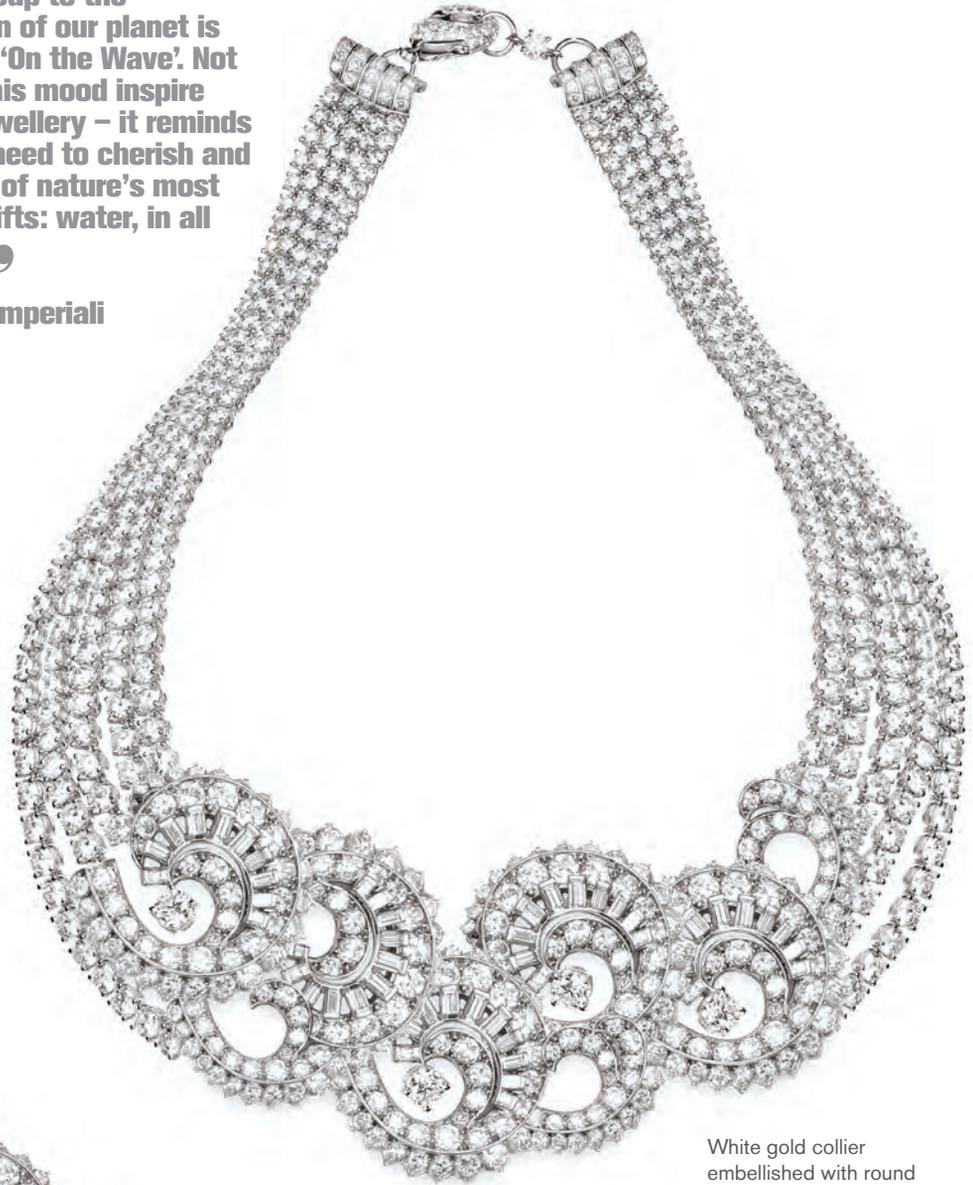


White gold bangle decorated with pear and round diamonds, and pavé diamonds.



Forevermark's ongoing commitment, as part of De Beers Group to the conservation of our planet is reflected in 'On the Wave'. Not only does this mood inspire beautiful jewellery – it reminds us that we need to cherish and protect one of nature's most important gifts: water, in all its forms. ☹

~ Federica Imperiali



White gold collier embellished with round diamonds, small baguette and pavé diamonds.



White gold cocktail ring encrusted with round diamonds, small baguette and pavé diamonds.

The bicolour black and rose gold pendant set with round diamond, and pavé diamonds.



CULTURE FUSION

Keywords: Cultural globalisation, Diversity, Expressing Interconnectivity

Celebrating multiculturalism in the times when the world is one big global village ... the inevitable fusion of global and regional aesthetics presents an unmissable opportunity to express unique and meaningful identities around a rich visual lexicon.

Forevermark is dedicated in its pursuit of the world's finest diamonds. As a narrative of this journey without borders, Culture Fusion pays tribute to these exceptional times by inspiring modern yet timeless jewellery which celebrates the adventurous human spirit.

Front-back black and rose gold earrings set with round diamonds, and fancy-cut pavé diamonds.



Black and rose gold bold rings set with emerald diamonds.



Chic choker mounted in black and rose gold and embellished with round diamonds, and pavé diamonds.

Rings with marquise diamonds, pave diamonds set in black and rose gold.



At this wonderful moment in time, when diversity, inclusivity and self-expression are changing the way we regard the world, and each other, 'Culture Fusion' is Forevermark's homage to the adventurous human spirit.

~ Federica Imperiali

Circle earrings in black and rose gold garnished with round diamonds.





One of a Kind represents Forevermark's female muse and the new approach to design that she inspires. Uniqueness, personality, and a confident point of view lie at the heart of this mood.

~ Federica Imperiali

The bold yellow gold cuff is set with round and marquise diamonds, and pavé diamonds with accents of red enamel.



The fan drop white gold earrings are enhanced with round diamonds, and fancy-cut pavé diamonds.

ONE OF A KIND

Keywords: Forward Thinking, Independent, Modern Mindset

Empowered and independent, the One of a Kind woman is Forevermark's inspirational muse. With a forward-looking attitude to life she is quick to embrace opportunities that lead to positive change for herself and others. A natural leader, she sets an example, championing an ethos of equality and respect for all members of society.

As rare and unique as a diamond, this woman leads an intentional lifestyle that is true to her personal values and beliefs. Unconfined by arbitrary boundaries, she transcends age, gender and beauty stereotypes. Her progressive and fair mindset gives her clarity of perspective and a strong authenticity.

Striking forms and directional silhouettes represent the strength of a modern woman who writes her own story.



Gold floral studs set with diamonds and highlighted with red enamel.

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Jewellery courtesy Valentine's

Van Gelder Indian Jewellery India Rules Their Hearts

They love India and how! The two Dutch sisters, Noëlle Viguurs - van Gelder and Fleur Damman - van Gelder, have carried forward the mission of their mother Bernadette Van Gelder - van der Ven, the founder of Van Gelder Indian Jewellery. As the name suggests, the Dutch brand is the brand ambassador of India's rich jewellery legacy. It fuels their passion and their success story revolves around preserving and reinterpreting India's unique and important heritage pieces by auctioning rare heritage pieces and creating new collections that are India-inspired. "We want current and future owners of these jewels to add their own, new stories to its already rich history," says Noëlle.

Chains from the
Jodha Bai collection





Founded in 1980 by the family matriarch Bernadette Van Gelder - van der Ven, who recognised the incomparable beauty of age-old traditional Indian jewellery, Bernadette grew the company into a leading name in its field, with a huge following of international private and corporate clients.

Van Gelder Indian Jewellery, based in the Netherlands, is known for its one-of-a-kind, traditional Indian jewellery from its Heritage collection, as well as exclusive, India-inspired, limited-edition Contemporary collections, which will be officially launched in September 2019.

So who is Van Gelder, you may ask? Van Gelder Indian Jewellery is one of the leading international jewellery houses focusing on Indian jewellery. It is run by Dutch sisters Noëlle Viguurs - van Gelder and Fleur Damman - van Gelder, who have an eye for quality of materials, design and craftsmanship coupled with profound knowledge and expertise in the (art) historical and cultural context of Indian jewellery.

“The commitment to quality and content also resonates in the way we serve our international client base, with a deep-felt and personal service approach that results in friendships for life. We are proud to be part of an extensive

global network of passionate experts, fans and influencers in this field, including collectors, curators, scholars, fashion designers and media, who share our love for beauty, quality and originality,” says Noëlle.

Founded in 1980 by the family matriarch Bernadette Van Gelder - van der Ven, who recognised the incomparable beauty of age-old traditional Indian jewellery, Bernadette grew the company into a leading name in its field, with a huge following of international private and corporate clients. In 2000, Bernadette was joined by her two daughters Fleur and Noelle, who took over the reins in 2012.

Says Noelle, “New generations spring from strong roots and bring new perspectives ... new perspectives are the oxygen to keep a business thriving. In the spirit of our mother and founder Bernadette, who broke new ground by founding Van Gelder Indian Jewellery, the second generation again breaks new ground by launching Van Gelder



Earrings from the Jodha Bai collection



Earrings from the Colors collection



Cuff from the Jali collection



Earrings from the Jodha Bai collection

Indian Jewellery Contemporary collections.”

With their foundation solidly rooted on their first love, traditional Indian jewellery, Fleur and Noelle created an offering of top quality contemporary jewellery collections, taking both design and production into their own hand.

The launch of Van Gelder Indian Jewellery Contemporary collections heralds a new perspective for the company, further broadening its audience by catering to the more modern tastes and requirements of lovers and collectors of unique top quality jewellery in both East and West.

Contemporary collections

The concepts and creation of the Contemporary collections add a fresh personal perspective and modern interpretation of the rich Indian visual, symbolism, and cultural language that is globally appealing.

They are unique in marrying the original value and meaning of the source themes with contemporary tastes and lifestyles in both the Eastern and Western hemispheres.

Speaking about the creations, Noëlle informs, “The Contemporary collections bear a distinctive quality that is similar to the Van Gelder Indian Jewellery Heritage collection as compelling narratives are worked into wearable art.”

Fleur adds, “Designs from our Contemporary collections are crafted by local artists, applying ethically responsibly sourced materials, using traditional techniques. Our team of expert artisans in our studio in Jaipur apply traditional as well as contemporary goldsmith’s techniques, creating our bespoke jewellery collection. As such, we aim to constitute a unique addition to the rich heritage of Indian jewellery.”

The Jali collection, as the name suggests, is an age-old perforated or latticed motif evoked with geometric and calligraphy motifs. Fleur elaborates, “The use of jali screens in Indian architecture has always fascinated us! The creative concept for the Jali collection originates from the intricate designs of the Indian jali window screens. Traditionally, these screens were used to create intimacy and privacy for women’s quarters, adding a dreamy and ever changing play of light to a space.”

Noëlle adds, “The designs also have strong and intriguing visual structures, and this shielding screen inspired us to create jewellery that is strong yet delicate in appearance.”



Earrings from the Colors collection

The designs also have strong and intriguing visual structures, and this shielding screen inspired us to create jewellery that is strong yet delicate in appearance.



India's past and present also knows many examples of these strong female role models who made their mark in various shapes and forms in Indian society.

Way back in 2007, Van Gelder Indian Jewellery had presented the Colors collection consisting of rings and earrings. Reminiscent of India is the use and combination of colourful, large-sized, top quality gemstones; while the geometrical designs and settings are typical of Western style and stand in stark contrast to the often more playful, organic and lively shapes and forms used in Indian designs.

Today, the Colors 2019 collection revisits that fusion of clean lines and colour explosion. The collection comprises gold earrings, bracelets and rings in softer, undulating lines, not only using gemstones but also enamelling techniques.

“The leading design themes are graphic translations of flowers and water jugs, so typical of

India. Colors 2019 collection is illustrative of the journey we started unknowingly in 2007, but that has been the launching pad for our Contemporary collections.”

The next one is inspired by one of the towering personalities of Indian history – Jodha Bai, the 16th century Rajput princess, who was the third and favourite wife of Emperor Akbar. She was referred to as the Queen Mother of Hindustan, being the mother of Mughal Emperor Jahangir and grandmother of Mughal Emperor Shah Jahan, and the longest serving Hindu Mughal Empress, retaining her position from 6 February 1562 to 27 October 1605, for over 43 years!

Her marriage to Akbar led to a gradual shift in the Mughal’s religious and social policy. Even

to this day, Jodha Bai is widely regarded as pivotal in Akbar’s and the Mughal’s tolerance of religious differences and their inclusive policies within an expanding multi-ethnic and multi-denominational empire.

The creation of the Jodha Bai collection draws from the drive, creative power and many accomplishments of strong women. “The history of fierce Rajput women has always been an inspiration to us,” says Noelle. “India’s past and present also knows many examples of these strong female role models who made their mark in various shapes and forms in Indian society. With the inspiration and design of the Jodha Bai collection we aim to honour the importance and value of these strong women.” ■



Fleur Andaman Gelder and Noëlle Viguurs-van Gelder

Fleur Damman van Gelder has a background in Chemistry as well as Painting and Restoration techniques and studied in the Netherlands, Italy and France. She joined the family company in 2000, becoming a full partner in 2004, taking over the business in 2012. In 2007, she met with a severe accident while handling the family’s horses, which resulted in permanent brain injury (TBI) that up to this day requires her to be disciplined in the use of her energy and limit public appearances to a minimum. Today, she is pivotal in the design process of the Contemporary collections and also curates the visual branding of Van Gelder. Fleur is married and has two sons.

Noëlle Viguurs van Gelder has a background in Art History and studied in the Netherlands, Italy and France. She joined the family company in 2003, becoming a full partner in 2007, together with Fleur taking over the business in 2012. Noëlle is responsible for curating the Heritage collection, art historical research and operates in close collaboration with the Gemological Laboratory for scientific review of the collection. Furthermore the commercial side of the business, international client services and media relations are part of her management portfolio. Noelle is married and has a daughter and two sons.



Miner Using GemFair Toolkit.

The Age of Responsibility

By Richa Goyal Sikri

Thoughts of natural diamonds typically conjure images of large-scale mining and marketing by companies like De Beers, Alrosa, Rio Tinto, to name a few. Furthermore, larger-than-life announcements by auction houses like Christie's and Sotheby's perpetuate the attraction and highlight the financial might of the \$82 billion dollar diamond

jewellery industry (*source: The Economist*), of which approximately \$14.38 billion dollars is the diamond mining sector (*source: De Beers*)

There is another side to the sector, however, away from the glitz and glamour. According to Diamond Development Initiative (DDI), nearly 1.5 million people are engaged in artisanal and small-scale diamond mining, also

referred to as the ASM sector. With governments, consumers and media focused on transparency, the DDI is leading the march towards formalisation of the ASM sector, along with De Beers, and the Sierra Leone government, through an innovative programme GemFair.

An NGO established in 2005, DDI is registered with the United Nations and focussed on the

De Beers notes that approximately, 15% to 20% of all diamonds produced in the world come from the ASM sector, which, given the size of the industry, is an essential contributor to the overall segment.

formalisation of the artisanal and small-scale mining sector (ASM). One example of their work is the Maendeleo Diamond Standards (MDS) and certification process, which supports the legalisation of mining operations, through adherence to requirements of human rights, health and safety, and environmental sustainability.

De Beers notes that approximately, 15% to 20% of all diamonds produced in the world come from the ASM sector, which, given the size of the industry, is an essential contributor to the overall segment. While conversations surrounding the

artisanal area may sound romantic, the reality is harsh. Artisanal and small-scale miners have to deal with numerous issues such as access barriers to licences, insufficient knowledge, and lack of training, corruption, inaccessibility to capital for equipment, safety and security. Even if they manage to mine rough diamonds, they struggle to obtain fair market value and an authentic route to the international market.

This brings to light an important question: what is the difference between artisanal miners and illegal miners? In one word, paperwork! Dorothee Gizenga, executive director of DDI,

explains, “Exploration is a way of life in Africa and deposits have traditionally been discovered by artisanal miners first. Proximity to the deposit combined with a lack of employment opportunities are usually the building blocks of informal mining. The mindset is of survival and not investment towards a sustainable business. However, informality is not necessarily illegality. In most situations, the road to formalisation is inaccessible either due to financial, bureaucratic or knowledge barriers.”

In 2018, De Beers in collaboration with DDI initiated



Miners washing gravel.

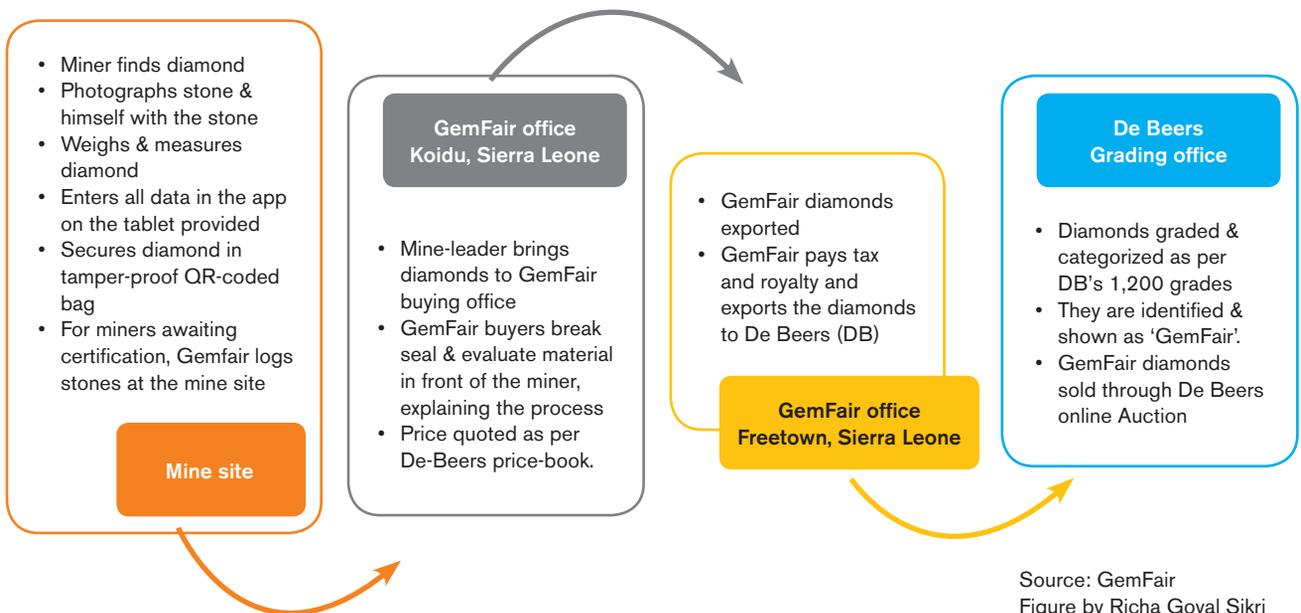
a pilot project called GemFair. The objective was to offer a route to market for diamonds mined by artisanal and small-scale miners. GemFair purchases from miners who can either work with DDI's MDS standard programme or with the GemFair Responsible ASM Assurance Programme. The GemFair ASM Standard draws its structure, scope and intent

from the OECD's 'Due Diligence Guidance for Responsible Supply Chains from Conflict-Affected and High-Risk areas, De Beers Group's Best Practice Principles Assurance Programme, the Alliance for Responsible Mining, and RESOLVE's draft code.

De Beers established two offices, in Freetown and Koidu, Sierra Leone, with a team of

two buyers and 15 other staff. GemFair provides every certified miner with a toolkit (free of charge) comprising a tablet, loupe, weighing scales, and QR-coded tamper-proof bags linked to that particular mine. If the miner is awaiting certification, upon being contacted, the GemFair team will visit the mine site and log the stones for the miner.

GemFair Process explained:



Source: GemFair
Figure by Richa Goyal Sikri



GemFair doing training on the site.



Miner Using Gemfair App.



Miner logging stone with GemFair app.



Miner using GemFair toolkit to value diamond.



In an environment where endless debates, conferences, and arguments surround the topic of responsible sourcing, it is refreshing to see bold steps taken, to create an actual mechanism, for delivery of a transparent route to market, for the primarily neglected ASM sector.

Now the critical question: how does ‘GemFair’ ensure diamonds brought to them, are actually from the certified mine? “To understand the risk, it is important to understand the ecosystem at the site. Typically there is a landowner who is also sometimes the licence-holder, a site manager who hires diggers and then someone in a supervisory/support role liaising with the GemFair team. When any diamond is found, the profits from that stone are shared among all stakeholders. Now, if someone were to bring a diamond from another location to the mine, they would have to split the profits with everyone at the site, which is not an economically attractive proposition. Even if they get a lower value for the ‘alien diamond’, they would prefer to sell

it informally and retain 100% of the profits than to collude with the ten-odd diggers, the site manager, etc. We additionally supervise the sites through our field officers and in case of any issue, the site would immediately be flagged, and trading suspended pending an investigation. This is something that the stakeholders don’t want to risk,” notes Feriel Zerouki, senior vice president of international relations and ethical initiatives.

In an environment where endless debates, conferences, and arguments surround the topic of responsible sourcing, it is refreshing to see bold steps taken, to create an actual mechanism, for delivery of a transparent route to market, for the primarily neglected ASM sector. On its

own, each approach, whether digital or relationship-driven, cannot guarantee results, which is why GemFair’s solution employs multiple methods to track the source of every single diamond. One example is cross-referencing the GPS coordinates contained in the licence of the GemFair mine, with GPS tracking embedded in the toolkit provided to the miner. In addition to technology, the GemFair field team works hard to cross-verify all the technical data with personal audits.

Is the solution perfect? Probably not, but it is a gigantic and courageous step in the right direction, which, hopefully, encourages others in the sector to pause and reflect, before they rush to dismiss and return to their routine. ■

India's Q2 Gold Jewellery Demand +12% To 168.6t

Indian jewellery demand had its best quarter of year-on-year growth since Q2 2017, according to the World Gold Council's (WGC's) latest *Gold Demand Trends* report. Demand gained 12% to 168.6 tonnes compared with 149.9 tonnes in Q2 2018, largely due to two factors: a higher number of auspicious wedding days compared with 2018, and local gold prices moving lower from the levels seen in February and March.

WGC noted that wedding season and festival buying was spurred by lower intra-year gold prices in April and May. In a similar trend to Q1, a higher number of auspicious wedding days in Q2 compared with last year (37 versus 21) was a boon to India's jewellery market during the first two months of the quarter.

The fact that this coincided with a fall in gold prices from Q1 magnified the positive impact: prices dropped to around ₹31,500-31,600/10g compared with ₹32,000/10g at the end of March. And with prices almost ₹2,000/10g lower than the ₹33,500/10g seen in February, consumers rushed to purchase gold on the auspicious day of Akshaya Tritiya (May 7th). Purchases were strong in southern and western India; the southern states of Karnataka, Tamil Nadu and Kerala witnessed particularly robust Akshaya Tritiya sales.

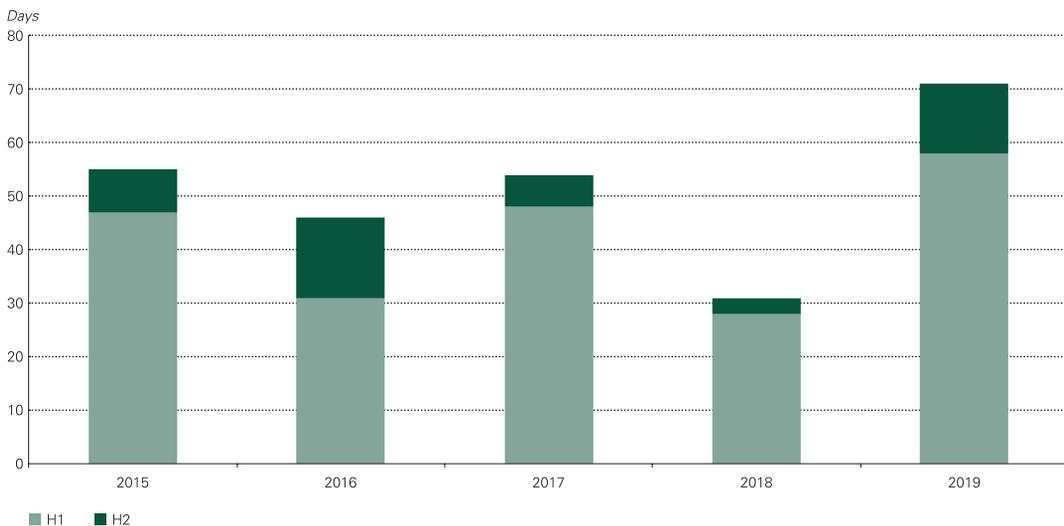
But India was not without its headwinds. The slowing economic environment and restrictions on the movement of cash during the elections were a drag on demand in April and May. As the wedding season came to an end, the

monsoon set in. And then the gold price rocketed.

Demand fizzled out in June as the gold price took off, reaching new highs. Mirroring the rise in the US dollar price, the domestic gold price traced a steep upward trajectory, breaching ₹33,500/10g by June 20th to reach a near-record ₹34,006/10g. With such lofty domestic prices, demand almost ground to a halt in the last ten days of the quarter. Retailers ran promotional campaigns to attract consumers – for example, offering discounts on labour charges – but consumers steered clear, wary of the sharp price volatility.

As demand tailed off sharply, the price discount in the local market reached \$23/oz by the end of the quarter – a level not seen since August 2016.

Higher number of wedding days was positive for H1 Indian jewellery demand



Source: DrikPanchang, World Gold Council



A contributory factor to the subdued demand in June was an expectation among consumers that the Indian government would announce a reduction in Customs duty on gold in its early July Budget. As it transpired, these hopes were entirely unfounded: the duty on gold was raised by 2.5%. “Although we do not expect this to have a long-term impact on gold demand in India, we do see it having a dampening impact on Q3, particularly as gold prices have remained elevated,” WGC stated.

Global Jewellery Demand

Worldwide gold jewellery consumption in Q2 2019 of 531.7 tonnes was 2% higher than Q2 2018. Total H1 demand of 1,061.9 tonnes was up 1% on last year’s 1,048.2 tonnes. WGC noted that while much of this growth came from India, there were a few areas of modest improvement, including the US and a handful of Middle Eastern countries, but the June

price rally curtailed jewellery demand across many markets.

The sharp rise in the US dollar gold price in June was replicated – if not exceeded – by the gold price in other currencies. This had mixed implications for demand in those markets where retail prices more closely respond to the underlying gold price, including much of Asia and the Middle East. For consumers who saw it as the beginning of an extended rally, it was a signal to buy before prices rose further. For others, it was a signal to hold off and wait for prices to settle or fall back.

China’s jewellery market saw a third consecutive quarter of year-on-year decline; jewellery demand in Q2 dropped 4% to 137.8 tonnes. When combined with the relatively soft Q1 number, this resulted in a 3% decline in H1 demand to 321.4 tonnes.

In what is traditionally a seasonally slow quarter, Chinese jewellery demand was relatively upbeat in April and May as

showrooms tempted consumers with promotions and continued innovation/development of premium products. But demand ground to a halt once the June price rally began and retailer’s promotional efforts could not tempt consumers back. Reportedly, showrooms were deserted as the quarter came to a close.

Notwithstanding the difficult conditions witnessed in the final few weeks of the quarter, the retail landscape continues to develop as leading brands expand their networks and extend their reach into lower-tier cities. Chow Tai Fook, for example, opened a net 115 stores in mainland China during the quarter.

Consumers continue to shift their attention towards the more innovative and higher-purity, premium ranges that have been developed by the industry in recent years, and in part this reflects the efforts of the trade in promoting these higher-margin products. Sales of ultra-high purity, 99.999% pure

A strong quarter in India saw Q2 jewellery demand grow 12% to 169t

12%
growth

Healthy wedding and festival sales boosted demand, before the June price rally brought it to a virtual halt.

gold jewellery continued to grow, as did the new “5G” gold sector – although the latter remains small compared with other categories.

In the West, the tenth consecutive quarter of growth in US jewellery demand lifted H1 demand to a decade high of 53.4 tonnes. The US market recovered from the effect of the Q4 2018/Q1 2019 government shutdown and consumer confidence rallied in the first two months of the quarter, before slipping back in June as concerns grew over the trade war with China.

Europe saw marginal losses in Q2: demand edged down to 14.3

tonnes. Modest improvements in France and Germany failed to match losses in the UK and Italy, due to Brexit concerns and fragile consumer confidence respectively. As a region, Europe accounts for just 3% of global jewellery demand.

Middle Eastern demand grew fractionally: several markets across the region improved, led by an 8% recovery in Egypt.

Total Gold Demand

Global gold demand grew to 1,123 tonnes in the second quarter of 2019, a rise of 8% on the same period last year. Continued central

bank buying and sustained growth in gold-backed exchange-traded funds (ETFs) were the key drivers of this increase.

Central banks bought 224.4 tonnes of gold in Q2 2019. This took H1 buying to 374.1 tonnes – the largest net H1 increase in global gold reserves in WGC’s data series. In a continuation of recent trends, buying was spread across a diverse range of – largely emerging market – countries.

Holdings of gold-backed ETFs grew 67.2 tonnes in Q2 to a six-year high of 2,548 tonnes. Continued geopolitical instability, dovish commentary on monetary policy from central banks, and the rallying gold price in June were the main factors driving inflows into the sector.

Alistair Hewitt, head of market intelligence at the WGC, commented: “June was a big month for gold. The price broke out of a multi-year trading range to hit a six-and-a-half-year high and gold-backed ETF assets-under-management grew by 15% – the largest monthly increase since 2012. While the Fed’s dovish turn was a key driver for this, it also builds on a strong H1 which saw gold demand hit a three-year high, underpinned by extremely strong central bank buying. But we also saw an uptick in sales at an individual level as investors took advantage of June’s price rally to lock-in profits; jewellery recycling and retail bar and coin liquidations both rose.

“As we head into H2, we believe the factors underpinning ETF inflows and central bank buying, including looser monetary policy and geopolitical uncertainty, will continue. Consumer demand, however, may be a bit soft as people adapt to the higher price level.” ■

SWAROVSKI *Presents*

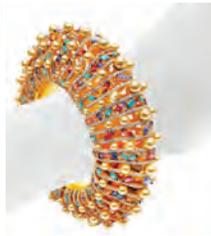
The Winners Of The 2nd Gem Visions Jewelry Design Contest

Bollywood celebrities Zarina Khan, Shamita Shetty and Sophie Choudhary showcase winning pieces by Veera Gold, Emerald Jewel Industry, Gunjan Jewels and Rasi Jewellery at GJC NITE organised by the All India Gems & Jewellery Domestic Council.

Swarovski celebrated some of the best and brightest in Indian jewellery design at the GJC Nite fashion show and Award Ceremony on August 9, 2019 to announce the winners of the 2nd Gem Visions Jewelry Design Contest, which drew on some of the latest Swarovski Zirconia cuts and trend colours for inspiration. The presentation was made at a show-stopping event at the JW Marriott Sahar Mumbai. The occasion was part



Necklace by Veera Gold and Bangle by Emerald Jewel Industry



Neck piece by Gunjan Jewels and Necklace by Rasi Jewellery



1st winner Veera and Emerald



2nd winner Gunjan Jewels



3rd winner Rasi Jewellery

of the GJC NITE organised by the All India Gems and Jewellery Domestic Council (GJC).

Swarovski's branding partners submitted 40 designs using one, or more, of the following unique Swarovski Zirconia products: Swarovski Zirconia Rainbow Blue, Swarovski Zirconia Octagon Sun and Round Checker Board Cuts and the stunning Swarovski Zirconia Liquid Cuts.

Taking first place were an opulent necklace by Veera Gold and a colourful bangle by Emerald Jewel Industry. Both jewelry pieces are exquisitely crafted with Swarovski Zirconia in an array of vivid colors, such as Rainbow Blue, different kinds of greens and a pop of Swarovski Zirconia Red in the Emerald bangle.

In second place was Gunjan Jewels with an extravagant neck piece made with Swarovski Zirconia in Rainbow Blue and Arctic Blue.

The third winner was Rasi Jewellery. The company presented an elegant set composed of dangling earrings and a big necklace, which perfectly integrate the Liquid Cuts for Zirconia from Swarovski in Fancy Morganite, Spring Green and Light Blue.

Entries were evaluated by a jury drawn from esteemed members of the Indian jewelry establishment: NAC Jewellers – Mr. Anantha Padmanaban,

Senco Gold & Diamond – Mr. Shaankar Sen, Bhima Jewellers – Dr. B. Govindan, Siroya Jewellers – Mr. Rajesh Jain, GRT Jewellers – Mr. Jayaraman G, Titan Company Ltd. – Ms. Beate Steinfeld, Talwar Sons Jewellers – Mr. Anil Talwar, PNG Jewellers – Mr. Saurabh Gadgil, Waman Hari Pethe – Mr. Ashish Pethe, Reliance Jewels – Mr. Piyush Seth, Meralda Jewels – Mr. AK Nishad, Anand Shah Jewels – Mr. Anand Shah, Khurana Jewellery House – Ms. Prerna Khurana, Ms. Ulka Gupta – Actress and Ms. Parul Chauhan – Actress.

Swarovski also launched Zoe brand of Emerald at the show featuring platinum jewellery created with Swarovski Zirconia. The face of Zoe was Michelle Shetty.

Rajendra Jain, Managing Director Swarovski Gemstones Business India comments on the Swarovski Gem Visions Design Contest: "To me design is an art and designers are artists. I am impressed by the amount of art and craftsmanship that shines through the amazing jewelry designs created by our ingredient branding partners. I was really impressed with their innovative concepts and incredible pieces that makes me visualize a brilliant future of gold, platinum and silver jewelry studded with Zirconia from Swarovski.



The Zoe Launch Show

SWAROVSKI Brand Partners Unveiled Collections at IJS Premiere

Swarovski launched several collections in collaboration with top brand partners at the recent IJS Premiere. Here are some snap shots of the launches.



Swarovski's brand partner Bhindi Manufacturer launched its Viraasat collection created with Swarovski Zirconia. Viraasat (meaning inheritance) features handcrafted jewellery embellished with Swarovski Zirconia and reflects India's rich heritage of craftsmanship, a legacy still passed down through the generations.



Swarovski's brand partner Yug by Tanvi Gold Cast unveiled two exciting collections, Ancient and Glitter, both studded with the brilliance of Swarovski Zirconia. The Ancient collection reveres the ancient craftsmanship of yore, but the designs have been created using the latest technology. The Glitter collection, generously embellished with Swarovski Zirconia, adds sparkle to the lives of its wearers. This collection is a blend of art and technology.



Rasi Jewellery, Swarovski Gemstones' branding partner, presented the Blooming Collection with Swarovski Zirconia. Inspired by nature, and designed for the future, this fresh, eye-catching collection is all set to attract both the young and the young at heart consumer. This collection exudes a fresh and sophisticated spirit, enlivened by the distinct brilliance of Swarovski Zirconia.



Swarovski's brand partner Emerald Jewel Industry launched the Zoe platinum jewellery collection with Swarovski Zirconia. Emerald chose to call the collection Zoe because it infuses the line-up of jewels with joy, happiness, and experience of life that the name suggests.

DPA's 'Real Cut' Winners Showcased At LFW

The second edition of 'The Real Cut' show by Diamond Producers Association (DPA) featured the six winning diamond jewellery designers and their creations at Lakmé Fashion Week (LFW) Winter/Festive 2019, at The St. Regis, Mumbai on August 24th. The winners were presented along with celebrated fashion designers Archana Rao, Dhruv Kapoor and Shweta Kapur.

The theme for the second edition, 'Naturalness', focused on celebrating diamonds, the billion-year-old miracle of nature, through design. This collaboration underscored the fact that diamonds only enhance the beauty of couture with their timelessness and brilliance.

The contest was open to diamond jewellery designers who are

associated with leading jewellery brands from across the country and have been in the business or practising their craft for the past 3–8 years. The designers exhibited unique crafting techniques and iconic designs to celebrate diamonds.

The six winners—Dhairiyada Mehta of Vrajlal & Co., Divya Gupta of Tanishq (Design Excellence Centre), Ketan Chokshi of Narayan Jewellers, Roni Adhikari of Vummidi Bangaru Jewellers (VBJ), Sonali Sheth of Sphere, and Taruna Kamdar of Anmol Jewellers—were handpicked by an esteemed panel of judges from the jewellery and fashion fraternity in Mumbai on July 11th 2019 at Olive, Bandra. The winners were evaluated on

parameters ranging from quality, innovation, and marketability to originality and ability to take their business to the next level.

The diverse jury comprised DPA managing director Richa Singh; *Elle* India editor Supriya Dravid; Clove, Bombay Bustle and Jamavar, London owner Samyukta Nair; Grain Consulting's Sohiny Das; IMG Reliance vice president and head of fashion Jaspreet Chandok; and Bollywood actress & model Sonal Chauhan.

Richa Singh said, "It has been a treat to watch the perfect blend of diamonds with fashion on the runway. At DPA, we believe that diamonds have a place not just during significant occasions, but also for everyday moments and our association with Lakmé Fashion Week is an attempt to showcase the integral role diamonds play in fashion.

"There is an abundance of hidden jewellery design talent in the country, and with The Real Cut we want to offer the industry a stage to present their creativity. LFW has been the ideal association for the DPA as it offers national exposure not just for large retail chains but also smaller regional players. This year saw a much larger participation and I am very keen to see The Real Cut growing to become one of the most respected industry platforms for recognising emerging diamond jewellery design talent."

Jaspreet Chandok added, "We are thrilled to once again associate with DPA as it opens the doors for the entire diamond jewellery



Taruna Kamdar of Anmol Jewellers x Dhruv Kapoor



Dhairiyada Mehta of Vrajlal & Co. x Shweta Kapur



Sonali Sheth of Sphere x Archana Rao



Divya Gupta of Tanishq x Archana Rao

design community to interface with LFW. It also provides young talent in an allied industry the leverage of the premier fashion event in the country and we hope some of our discoveries make a major mark in the industry going forward.”

Winners’ Circle

Couturier Archana Rao’s collection “A Mountain Story” revolved around classic silhouettes with exquisite embroidery details. Inspired by the serene verdant flora of the Nilgiri Hills, her outfits were paired with diamond jewellery by Divya Gupta of Tanishq (Design Excellence Centre) and Sonali Sheth of Sphere.

Divya Gupta said, “Tanishq has created this range of everyday diamond jewellery as an ode to today’s women, celebrating their inner strength as well as mesmerising charm through everlasting, brilliant diamonds. Our range of finely crafted jewellery

provides them elegant new reasons to indulge. It is for women who shine bright, wherever they go and whatever they do.”

Sonali Sheth added, “Allure is an enchanting collection of daily wear diamond jewellery that adds a perfect potion of glamour to the mundane chores of everyday life. Meticulously handcrafted by our artisans, and studded with beautiful pear-shaped diamonds, this collection aims to charm the wearer and prepare her to conquer the day, head-on!”

Dhruv Kapoor’s creations were paired with jewellery by Taruna Kamdar of Anmol Jewellers and Roni Adhikari of VBJ. With the 1960s as his inspiration, Dhruv brought a subtle rebellion to the forefront with psychedelic prints and a multitude of colours. The silhouettes remained devoted to comfort and style with oversized baggy shapes making an impact.

Roni Adhikari said, “Diamond jewellery designing is my passion. I’m really happy when I get to see

a smile on my customer’s face when they wear my jewellery. I’ll be completely satisfied when every piece of my jewellery will be treated as a piece of art.”

Further, embellishing Dhruv Kapoor’s collection with her prêt collection, Taruna Kamdar noted, “Today’s modern woman is always looking for the right diamond jewellery to accentuate and complete her look. ‘Viviera’, our prêt collection, is a luxe range of everyday classics, dedicated for everyday celebrations. It is a reflection of the urbane career-oriented, independent and confident women of today’s times, who love to celebrate life and live every moment of it to the fullest.”

Accentuating prêt diamond jewellery by Dhairyada Mehta of Vrajlal & Co. and Ketan Chokshi of Narayan Jewellers, Shweta Kapur’s ‘Collection 14’ was inspired by her travels to the Maasai Mara region, with ensembles aimed at jet-setters.

Talking about women on the move, Dhairyada Mehta said, “Fashion is in every facet and is unique to everyone, just like diamonds. Diamonds are one-of-a-kind precious gifts of earth, which is what gives the wearer the feeling of being extraordinary and special every day. The range of daily wear luxury jewellery from Vrajlals harps on this very aspect of being real, unique and rare.”

Ketan Chokshi added, “Being raised in a family which is in the jewellery industry for five generations and then taking it up as a profession, I am very close to my jewellery, especially diamonds. I am very emotional about my designs. The sense of rarity forever appeals to me. I love playing with designs suited for everyday prêt wear and the same can be witnessed in our new collection.” ■

Sanjoy Pramanik Wins Bronze At WorldSkills Kazan

Jewellery artisan Sanjoy Pramanik won the Bronze medal at the 45th WorldSkills Kazan 2019 competition that was held in Russia from August 22nd to 27th. The world championship of vocational skills saw a total of 1,354 participants from 63 countries compete for medals in 56 skills across various sectors, including jewellery making.

Pramanik, 21, from West Bengal, was aided in his journey by the Gem & Jewellery Skill Council of India (GJSCI), which had provided access to state-of-the-art facilities and extensive training sessions with leading industry experts.

A proud GJSCI chairman, Sanjay Kothari, said the Bronze medal was due to the collective efforts of Pramanik's teachers Anupam Karmakar, creative head, Vummidi Bangaru Jewellers (VBJ), and Brazil-based expert and former WorldSkills winner Leonardo Rodrigues, who was flown in especially for his training. Kothari also acknowledged the contributions of Amar and Jitender Vummidi of Chennai-based



Sanjoy jumps with joy alongside other medal winners from the jewellery category!

VBJ, who sponsored Pramanik and worked closely with him in their factory. Kothari hoped that this win will prompt more candidates to qualify for this global competition, as the jewellery industry would benefit from expert artisans in future.

The 48-member Indian contingent returned with the best-ever finish at the WorldSkills competition by winning one Gold, one Silver and two Bronze medals, besides 15 Medallions of Excellence—S. Aswatha Narayana won the Gold medal in Water Technology; Pranav Nutalapati won Silver in Web Technologies; and Shweta Ratanpura won the Bronze medal in Graphic Designing, and also earned the distinction of being the only female candidate to win a medal for India at WorldSkills Kazan 2019.

India took part in 44 skill segments and finished 13th in the overall standings, several notches up from the last time when it won 11 medals and finished in 19th position at Abu Dhabi in 2017.

Congratulating the Indian team on their performance, Dr. Mahendra Pandey, union minister of skill development and entrepreneurship, said, “This win will be an inspiration to many other young Indians who will soon become a part of the skilling ecosystem. This victory takes us a step closer to fulfilling Prime Minister Narendra Modi’s vision of ‘Skilled India’. I wish all the luck to the participants for their future endeavours and would also like to extend my gratitude to all the partners who made it possible for the Indian youth to make a global mark.” ■



Sanjoy Pramanik – a picture of concentration.



Parisian Amour

It's going to be love at first sight, and that's assured, if you set your eyes on the latest offering by avant-garde jewellery designer Lydia Courteille from Place Vendome, Paris. She presents a titillating collection La Vie En Rose, which pays tribute to Paris's two well-known characteristics – glamour and amour.

Parisian women are known for romance, refined aesthetic and love for lingerie. Lydia, who passes by Chantal Thomas's lingerie boutique in Paris, almost daily, felt she should use powder pink morganite and black diamonds to evoke the effect of black lace on the pale colour of the skin. The result is thrilling and fun creations that are reminiscent of provoking innerwear.

The other collection, Leda and the Swan, defines passion. Greek goddess Leda is commonly featured in erotic art since the Italian Renaissance. The last discovery of an erotic fresco was found in perfect condition in the ruins of Pompeii. The work depicts the antics of Leda, wife of the king of Sparta, Tyndare, with a swan who is none other than Zeus, the king of the gods of Mount Olympus, having taken the form of the bird. It's time to sizzle and seduce.



» **BRAND WATCH**



Temple Art

Anmol introduces Pavitram, a temple jewellery collection that draws inspiration from the Indian rock-cut architecture of South Indian temples.

Handcrafted in 22-karat yellow gold, Pavitram employs traditional jewellery-making techniques to recreate the rich saga of Indian mythology. An array of statement neckpieces (kanthabharanam) depicts the iconic raas-leela of Radha and Krishna with intricate carvings; while some denote a typical wedding scene with bride, groom and the guests. The finger cuffs (viralatayalam) are embellished with handcarved floral and animal peacock and elephant motifs, and the bracelets (vala) are engraved with Indian gods and goddesses. Every 'Pavitram' piece is designed for sacred occasions for the woman who cherishes her cultural roots and the rich Indian heritage.



Vivid Rainbow of Colours

New York-based fine jewellery designer Melissa Kaye's latest line comes in a dizzying pop of colours. She has been wanting to add enamel to her core collection for some time and her best-selling Cristina earrings turned out to be the natural starting point. Melissa loves neon and she included some bright tones to make her designs peppy. "This is the first time I have introduced enamel into the collection. I felt neon pink, yellow and orange was the perfect fit. It's happy, it's timeless and it's also oddly 'neutral,' while being simultaneously retro, modern and futuristic," Melissa says, adding, "we also offer all the pieces in classic black and white enamel. Perhaps there will be more colours to come soon – stay tuned!". The Neon enamel, gold and diamond line includes big and small earrings, single and double ear cuffs, pinky rings, linked necklaces and bracelets as well as needle earrings and pendants. Most of the jewels in the Neon collection are stackable.





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Trend setters

Much like Kyrah (Latin for the first ray of light at dawn) which symbolises a new beginning, reawakening and regeneration, Raniwala 1881's latest collection by the same name reconceives the ancient jadau and polki jewellery into a trendy avatar. The result is a spectacular prêt wear line-up of an 80-piece collection that is the result of a collaboration between the brand and luxury fashion consultant Nisha Jhangiani. Influenced by Art Deco style, the jewels feature stylised crescents, peacocks, lotuses, paisleys and stars. Highlighting an amalgamation of an East-West heritage, the collection consists of earrings, necklaces, bracelets, rings and more.

The striking collection is created in 18-karat gold, and studded with a colourful palette of emeralds, blue sapphires, rubies, corals and polkis. Add on a few of these in your treasure trove.



Shower of Pearls

Yoko London's latest offering Raindrop, which is based on the idea of embracing showers and raindrops, is made up of over a dozen pieces. Necklaces and earrings feature lustrous Akoya pearls and South Sea pearls set with shimmering diamonds. C-clip earrings, pendant earrings, chandelier earrings and statement neckpieces are all crafted in white gold. Come rain or shine, slip on the radiant Raindrop jewels as an ode to nature.





Modern Heirlooms

UK-based Emma Clarkson Webb is a bespoke fine jewellery designer, who specialises in one-off engagement rings, besides remodelling antique jewellery pieces into new-age formats.

She started her eponymous brand Emma Clarkson Webb Bespoke in 2015 with the sole purpose of creating unique pieces of jewellery for her clients. Ensuring that the client is involved in the design process from the initial talks to design and the finished piece, Emma also encourages her customers to select the style and setting of the design and hand-pick the specific stones that will feature in the finished piece – a piece that has emotional heft and visual appeal.



Arresting Allure

An eclectic mix of dazzling creations has been recently unveiled by Manoj Ornaments.

Trend-setting designs with a hint of old-world elegance, make these one-off pieces perfect accessories for a range of occasions.

Pictured here are a statement floral necklace and complementary earrings patterned with diamonds and square-shaped pendants studded with yellow demolites. The striking bracelet is filled with contrasting gemstones and bordered with diamonds, while the bridal choker glittering with diamonds and matching ear pendants features crescent-shaped motifs. Add a dash of sophisticated charm to your wardrobe this festive season.



» **BRAND WATCH**

With Bells On!

Fourth-generation jeweller Harakh Mehta's new collection, Ghungroo, draws upon a memory close to the designer's heart. The idea for the gold pendants was sparked by anklet bells. "I vividly remember the inspiration for the Ghungroo collection – one evening my daughter, then six years-old, excitedly came home from her dance class. She was taking lessons in kathak dance and was beside herself with joy, extremely delighted. That day, she was presented with her first set of ghungroo (anklets) – marking a kind of milestone as a part of her training. Her innocence, unbridled joy and fascination with her anklets made me want to capture that moment in a collection," says Harakh. Each tiny gold bell, accented with brilliant-cut diamonds, is functional and tinkles softly. The collection is available in yellow, rose and white gold with diamond accents. Bespoke pieces are crafted in platinum.



Bridal Finery

When design cues from temple jewellery and jadau come together, it can create an exclusive design idiom. Renowned designer Falguni Mehta presents one such gold range that is perfect for brides-to-be. Created with a medley of diamonds, precious gemstones and Basra pearls, the contemporary collection with a royal twist celebrates ancient artistry in all its grandeur.



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