



SOLITAIRE

INTERNATIONAL
JULY 2025

IIJS
PREMIERE
SPECIAL



FEATURING

COVER FEATURE | IIJS TRENDS | IN FOCUS
VIEWPOINT | WHAT'S NEW | IN STYLE | DESIGN


Anand Shah

**ANGEL
JEWELS**



IIJS
INDIA
INTERNATIONAL
JEWELLERY SHOW
PREMIERE 2025
The Select Club

CLUB 24D
30th July - 3rd August
JIO World Convention Center, Mumbai

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The Select Club

CLUB 9A

IIJS
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30th July - 3rd Aug
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Director's Note



MR. KANTILAL P SHAH

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WHAT'S
HOT @ IJJS?



DIRECTOR
MRS. REKHA K. SHAH



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MR. KIRAN K. SHAH

About us

Ansa – a brand known to give new dimensions to the Indian Traditional Jewellery is a renowned name in the gems and jewellery industry. Incepted by Kantilal Shah in 1997, Ansa has been a global trendsetter. The unique designs created by the brand has won Ansa several national and international awards too. Shah with his knowledge and expertise intricately creates designs that exhibit passion and leaves everyone mesmerised. Having made a distinctive mark in the field of Finest handcrafted splendid jewellery, Ansa offers the best Indian contemporary jewellery to their patrons.



IIJS
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30th July - 3rd August, 2025

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प्रधान मंत्री
Prime Minister

MESSAGE

It is heartening to learn about the 41st edition of the Indian International Jewellery Show (IJS) Premiere being held at Goregaon. The publication of the special edition of *Solitaire International* magazine by the Gem & Jewellery Export Promotion Council (GJEPC) to mark the occasion is a thoughtful initiative.

The GJEPC has made commendable efforts to promote India's gem and jewellery industry and boost exports. With its member companies active across the country, the Council is well-positioned to realise the vision of making India a global hub in this domain.

The gems and jewellery sector is a significant contributor to India's economy. A shining example of both *Make in India* and *Skill India*, it provides employment to millions across the nation and enhances the lives and livelihoods of their families.


Indian artisans are globally renowned for their intricate craftsmanship and the demand for Indian products continues to grow in international markets. Given the opportunities available across the world, our artists and craftsmen are being encouraged to explore innovation, design, branding and high-value segments to further expand the sector's global footprint.

Our government is committed to transforming India into a global design and trading powerhouse in the gems and jewellery sector. Several targeted initiatives are promoting innovation, expanding digital access, providing financial support, and strengthening skill development. These efforts aim to empower our traditional workforce while enhancing infrastructure and attracting investment.

The presence of exhibitors, international delegates and country delegations at the IJS Premiere 2025 serves as a vital platform for collaboration and exchange of ideas. I am sure that the potential of lab-grown diamonds, which reduce environmental impact and symbolise responsible sourcing, will also be one of the salient points of discussion.

As we move forward on the path to building a *Viksit Bharat* by 2047, the gems and jewellery sector will play an increasingly important role in shaping the country's economic and cultural identity. Greetings and best wishes to everyone at IJS Premiere 2025 for the event's glittering success.

May the special edition of *Solitaire International* magazine be widely read and appreciated.


(Narendra Modi)

New Delhi
श्रावण 01, शक संवत् 1947
23 July, 2025

पीयूष गोयल
PIYUSH GOYAL



वाणिज्य एवं उद्योग मंत्री
भारत सरकार
MINISTER OF COMMERCE & INDUSTRY
GOVERNMENT OF INDIA



MESSAGE

I am delighted to learn that the Gem & Jewellery Export Promotion Council (GJEPC) is organising the 41st edition of the India International Jewellery Show (IJS) Premiere from 30th July to 4th August 2025 in Mumbai.

The gems and jewellery sector has always been a glittering symbol of India's rich cultural heritage, exceptional craftsmanship and entrepreneurial spirit. As one of the largest contributors to employment and exports, it plays a vital role in strengthening India's economy and enhancing its global image. The GJEPC's tireless efforts in promoting design innovation, skill development, sustainability and market expansion have transformed the sector, empowering artisans and enterprises to compete on the world stage.

This flagship event, with the participation of over 2,100 exhibitors, will serve as an invaluable platform for the entire gems and jewellery ecosystem. It will bring together manufacturers, traders, retailers, designers, technology providers and policy-makers under one roof, creating unparalleled opportunities for knowledge exchange, networking and business development. Participants will also have the opportunity to showcase their latest designs, innovations and cutting-edge technologies while exploring new sourcing channels, market trends and consumer preferences from across India and beyond.

I congratulate the GJEPC for organising such a significant event and wish it continued success in all its future endeavours.


Piyush Goyal

Ministry of Commerce & Industry, Vanijya Bhawan, Akbar Road, New Delhi-110001
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नितीन गडकरी
NITIN GADKARI



MESSAGE

मंत्री
सड़क परिवहन एवं राजमार्ग
भारत सरकार
Minister
Road Transport and Highways
Government of India



D. O. No. 456
DATE: 19 JUL 2025

I extend my heartfelt congratulations to the Gem & Jewellery Export Promotion Council (GJEPC) on organising the 41st edition of IJS Premiere; one of the most prestigious global trade platforms for the gems and jewellery sector.

India's gem and jewellery industry embodies a rare combination of innovation, craftsmanship and entrepreneurial spirit. Supporting over 5 million livelihoods and contributing more than USD 28 billion in annual exports, it continues to be a vital pillar of our nation's export economy.

Infrastructure development plays a crucial role to unlock the full potential of sectors like gems and jewellery; whether through improved domestic connectivity or streamlined international logistics. I am pleased to see that our expanding road and highway network is significantly reducing transit times, enhancing supply chain efficiency and boosting the global competitiveness of Indian exports.

IJS Premiere 2025 reflects India's growing stature as a host of world class trade events, while also celebrating our design expertise and manufacturing excellence. I commend GJEPC for its continued commitment to advance the industry and wish the event every success in further strengthening India's global leadership in the sector.

Yours


(Nitin Gadkari)

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Devendra Fadnavis
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I extend my heartfelt congratulations to the Gem & Jewellery Export Promotion Council (GJEPC) for organising the 41st edition of IIJS Premiere, one of the world's most renowned jewellery exhibitions. I wish them all the best for its success.

Maharashtra has long been the heart of India's gem and jewellery trade, contributing nearly 70% to the country's USD 28 billion exports. Mumbai's robust infrastructure, the SEEPZ SEZ's advanced manufacturing ecosystem, and the Bharat Diamond Bourse have established the state as a global centre for gem and jewellery excellence.

The upcoming Jewellery Park in Mahape is another visionary initiative that will further transform this sector. Spread over 21 acres, the Park will house over 1,250 manufacturing units and create over 1,00,000 jobs. It will empower karigars and MSMEs with world-class infrastructure and support.

I applaud GJEPC's unwavering commitment to industry development. The Government of Maharashtra reaffirms its full support in making Maharashtra the preferred destination for gem and jewellery business globally.

(Devendra Fadnavis)

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Gautam Adani
Chairman

It is a privilege to extend my congratulations to the Gem & Jewellery Export Promotion Council (GJEPC) on the 41st edition of IIJS Premiere.

Having begun my entrepreneurial journey in this very industry, I hold a deep appreciation for the transformative role the gem and jewellery sector plays in India's growth story. It exemplifies how heritage craftsmanship, when combined with modern enterprise, can create significant economic value, generate employment, and elevate India's global influence.

IIJS Premiere is more than an exhibition - it is a strategic platform that positions India as a global sourcing powerhouse, showcasing our design leadership, artisanal excellence, and export competitiveness.

I wish the GJEPC and all participants great success at IIJS 2025 and look forward to seeing India's gem and jewellery industry strengthen its leadership in global markets.



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KIRIT BHANSALI
Chairman, GJEPC

It is with immense pride and joy that I welcome you all to the 41st edition of IIJS Premiere, one of the most prestigious gem and jewellery trade shows in the world. Each edition of IIJS reflects the strength, diversity, and creativity of our industry—and this year is no exception.

India's gem and jewellery exports currently stand at USD 32 billion, a testament to the industry's resilience, global appeal, and strong foundations. While we are navigating a period marked by global economic uncertainty, shifting demand, and geopolitical challenges, our industry continues to demonstrate remarkable adaptability and strength. We've weathered many storms before, and we will emerge stronger again—because resilience is in our DNA.

As we set our sights on the future, GJEPC remains deeply committed to the vision of Viksit Bharat and our ambitious goal of USD 100 billion in exports by 2047. To achieve this, we

are working relentlessly across all fronts—facilitating ease of business, opening new markets, enabling trade-friendly policies, fostering skilling and training, and building industry standards that match the world's best.

The support from the Government of India has played a pivotal role in enabling this journey, and we continue to build on that momentum to ensure India retains its position as the world's preferred jewellery sourcing destination.

IIJS Premiere is not just a trade fair—it is a celebration of everything that makes our industry special. It brings together manufacturers, designers, retailers, exporters, and buyers from across the globe, creating a vibrant platform for innovation, collaboration, and growth.

Let us continue to move forward with purpose, unity, and confidence. The road ahead may have its challenges, but India is poised to grow, and together, we will shape a brighter, more glittering future. ■



SHAUNAK PARIKH
Vice Chairman
GJEPC

GJEPC is proud to present its most ambitious edition yet, IIJS Premiere 2025. This landmark event reflects our deep commitment to nurture the growth of India's gem and jewellery industry, both at home and on the global stage.

Our vision remains steadfast: to create a dynamic, future-forward platform where manufacturers and retailers, from emerging designers to legacy enterprises, converge to build meaningful connections and drive long-term business success.

This year, IIJS Premiere reaches a new pinnacle with 2,100 companies and 3,600 booths, including enhanced sections such as 250 colour gemstone booths, 313 Select Club stalls, and a record 415-booth IGJME machinery show. The scale of the show mirrors not just growth in design, but also the remarkable strides in technology that our industry continues to make.

Every milestone reflects our pursuit of excellence. Under the theme of

“Brilliant Bharat,” this year we are celebrating India's rich architectural legacy through a jewellery design contest exclusively for our exhibitors.

Sustainability remains central, with the “One Earth” initiative reaching an impressive target of 4 lakh trees planted, advancing our carbon-neutrality goal by 2030-2032.

Looking beyond India, we are excited to announce GJEPC's debut show, SAJEX, set to be held in Jeddah, Saudi Arabia, this September. The curtain-raiser in early July in Riyadh and Jeddah generated strong interest from investors and stakeholders alike, pointing to the vast, untapped potential of Saudi Arabia's growing jewellery sector. SAJEX 2025 is poised to become a vital springboard for Indian jewellers seeking to explore new frontiers and build trade partnerships in the Middle East. ■



NIRAV BHANSALI
Convener
National Exhibitions Sub-Committee,
GJEPC

As we count down to IIJS Premiere 2025, I am filled with pride and excitement to welcome you, dear members of the gem and jewellery fraternity, to what promises to be the largest and most impactful edition in our history.

With 2,100+ exhibitors and a record-breaking 3,600 stalls across two world-class venues—Bombay Exhibition Centre and Jio World Convention Centre—this year's show is a true celebration of scale, innovation, and excellence.

Our core vision remains unchanged: to make business happen for the industry. And this year, we've pushed the boundaries further to create a complete ecosystem—one that enables every stakeholder, from MSMEs to global powerhouses, to connect, collaborate, and grow. From inspiring design showcases to rich knowledge sessions and powerful networking evenings, this edition has been thoughtfully curated to spark opportunity at every step.

IIJS Premiere 2025 introduces several major enhancements. The Select Club has grown stronger than ever, offering premium engagement for elite buyers.

The Gemstone Pavilion is at its largest scale to date—an unmissable destination for stone lovers.

IGJME moves to the newly refurbished Hall 6 at Nesco, poised to become one of the world's most significant jewellery technology showcases.

We are proud to launch the IIJS Promise—our formal commitment to delivering a world-class experience for all visitors and exhibitors. From 100% booth readiness on Day 1 to real-time troubleshooting, hygiene standards, efficient shuttle services, and overall operational excellence—every detail is designed so you can focus entirely on business.

Sustainability continues to guide us. Under the One Earth initiative, we've already planted over 2.5 lakh trees, with another 1 to 1.5 lakh planned this year. We're also: phasing out flex material; running the show on green renewable energy; and expanding recycling efforts. All this is aimed at making IIJS carbon-neutral within the next 5-8 years.

Whether you're here to discover new product lines, forge global connections, or gain insights through Innov8 Talks, this year's IIJS promises more opportunities, more inspiration, and more momentum than ever before.

IIJS Premiere isn't just an exhibition—it's where the heart of our industry beats the loudest.

Let's come together to make this a milestone moment. ■

See you at the show!

SOLITAIRE EDITORIAL TEAM

With every IIJS Premiere we aim to introduce something fresh—not just on the show floor, but also in the special IIJS edition of Solitaire International. Curating content for the issue has always been equal parts fun and challenging. The goal? To present a thoughtful selection of features that spans the arc of the jewellery industry—from cutting-edge design to diamond industry analysis by respected global voices like **Avi Krawitz** and **Paul Zimmisky**; from precious metal insights to conversations with avant-garde jewellery designers shaping the future of jewellery. It's a 360-degree snapshot of where the industry stands—both in India and globally.

In this edition we have put spotlight on design—the soul of every jewellery piece—and innovation, which reflects the technological skills of our exhibitors.

Our stylised still life Cover Feature focuses solely on the jewellery itself—with every piece differentiated in design, craftsmanship, and character.

The IIJS Trends segment gives visitors a quick preview of what to expect at the show—from sculptural and luxurious rings to high-end earrings that blur the line between fine jewellery and art.

With each edition, it has been our endeavour to present a roll call of designers who have stayed true to their vision.

Hanut Singh, a scion of Indian royalty, brings an aristocratic edge to his rule-breaking, unmistakably

modern jewellery; **Richard Wu**, who recently wowed the audience at Couture, Las Vegas, with his esoteric works underpinned by philosophical narratives; or for that matter German **Kabirski**, the radical jewellery designer who finds beauty in chaos.

Hemmerle, the Munich-based maison, is known for forging extraordinary alliances between precious metals and humble counterparts such as aluminium, copper, or bronze—elevating them to the status of fine jewellery.

In contrast, we feature a special interview with **Tom Heyman**, President of the legendary Oscar Heyman—a storied design house known as the 'Jewellers' Jeweller®—whose superlative collections and seven design patents makes them the most sought-after jeweller to the likes of Van Cleef and Tiffany's.

Each of these stories offers a distinct creative lens, but they all share one thing: a fierce dedication to craftsmanship and artistry that stirs the senses.

And finally, in our In Style segment, fashion designer **Nitya Bajaj** brings a beautiful crossover—pairing Ajrakh-inspired illustrations from her latest collection with heavy gold bridal jewellery from IIJS exhibitors, capturing the intersection of textile art and ornamentation.

We hope you enjoy reading this issue as much as we enjoyed putting it together. ■

Wishing you all a very successful show!

(IIJS PREMIERE EDITION)

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Blending

Tradition with Contemporary Elegance

IIJS INDIA
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PREMIERE 2025

The Select Club

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Jio World Convention Centre, JWCC, Mumbai

Booth: **Club 33A**

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Production
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On the Cover
The arresting emerald and diamond brooch entwines lush emeralds and brilliant diamonds in a graceful play of curves and light.
SENSUEL JEWELS

GEORGY GEORGE

Still Life Jewellery Photographer Cover Feature

"For this Cover Feature shoot we explored the bold contrast between rugged metal tools and the refined brilliance of diamond jewellery. Each frame captured the harmony between strength and elegance, where industrial grit meets refined glamour."

PAUL ZIMNISKY
Diamond Analyst

Paul Zimnisky is an independent diamond industry analyst and consultant based in the New York metro area. He publishes the State of the Diamond Market, a widely followed monthly report, and hosts the Paul Zimnisky Diamond Analytics Podcast, featuring in-depth conversations with global industry leaders.

In this edition, Paul examines the uncertain recovery of China's diamond market amid shifting consumer sentiment.



NIKITA RAO
Product Stylist Cover Feature

"Diamond jewellery paired with heavy metals is redefining luxury with a bold, contemporary twist. As a magazine contributor passionate about modern design, I'm drawn to the striking contrast between delicate brilliance and industrial strength. When icy diamonds meet metals, the result is edgy yet elegant — perfect for today's confident, style-forward wearers. Whether in sculptural rings or layered statement pieces, the interplay between sparkle and structure offers a fresh take on timeless beauty, making diamond jewellery feel powerful and unapologetically bold."

NITYA BIRLA
Creative Head, Designer, NITYA BAJAJ Label

"AjraKh by Nitya Bajaj is my way of honouring the artisans behind this beautiful craft. I share their story with the world through my platform — it's a journey I live every day, and one I truly love."

For the In Style section, Nitya Bajaj teams up with Solitaire to showcase her striking AjraKh-inspired ensembles, styled with intricate and opulent bridal gold jewellery. Deeply committed to preserving traditional craftsmanship, she takes pride in supporting the artisans behind AjraKh, ensuring their legacy continues through every piece she creates.

LIANG WEIZHANG
China Correspondent

Liang Weizhang is CEO of HubWis Jewellery Strategic Creations (Guangzhou) Co., Ltd., and a respected jewellery industry analyst. He is the founding President of the Guangzhou Diamond Exchange and Vice Chairman of the Guangdong Gold Association. With nearly 30 years of experience spanning China and international markets, Liang brings deep insight into industry trends.

In this issue, he explores the evolving jade sector in China, offering a nuanced view on how cultural heritage, economic shifts, and material innovation are reshaping the country's coloured gemstone landscape.

AVI KRAWITZ
Diamond Analyst

Avi Krawitz is the Founder of The Diamond Press and a leading voice in the diamond and jewellery industry. Known for his insightful analysis and sharp storytelling, Avi brings clarity to a market undergoing rapid change.

In this edition, he decodes how today's consumers, especially Gen Z, are redefining jewellery buying through a lens of meaning, identity, and ethics.



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HALL 1 : 1F 129

EMERALD JEWEL INDUSTRY
1F 129 - Kalakriti - Antique, Temple Heritage, Gold Jewellery - Gemstone, Handcraft Casting, Thin casting, Stamping, Rose Gold, Electroforming, Handmade, MMD, Kuwaiti, Imprez, Hollow, Ektara - Kids, 24k, Ishtaa

HALL 1 : 1E 103B

EMERALD JEWELLERS DMCC
1E 103B - Mangalsutra, Mariya, Muggapu, Featherlight Idol, (House of Chains Handmade, Indo Italian, Machine, Imprez, Stamping, Direct Casting, Chain Mix, Hollow) ILA (CNC Bangles)



IIJS PREMIERE 2025 BIGGER, BOLDER, BRIGHTER

With a strong focus on technology, sustainability, and global outreach, IIJS Premiere 2025 is designed to give every business—from MSMEs to large exporters—the wings to soar.

- by Regan Luis

With anticipation building across the industry, IIJS Premiere 2025 is set to open its doors this August as the grandest edition yet. Bringing together over 2,100 companies and showcasing 3,600 booths across two venues, this six-day spectacle reaffirms its position as one of the world's leading gem and jewellery trade shows.

Kirit Bhansali, Chairman, GJEPC, said, "IIJS Premiere is not just a trade show—it's a launchpad that gives businesses wings. From emerging designers to established exporters, the show empowers every participant to scale new heights. With world-class infrastructure, focused buyer engagement, and a forward-looking vision, IIJS 2025 is opening doors to markets across the globe. This is where opportunities turn into lasting success."

At the heart of this growth is a clear vision: "to make business happen for the industry," adds Nirav Bhansali, Convener, National Exhibitions, GJEPC. "From the smallest manufacturers to the biggest retailers, IIJS is designed to serve everyone—efficiently and effectively."

Setting New Benchmarks

This year's show promises multiple firsts. The colour gemstone section has grown to a record 250 booths. The elite Select Club has expanded to 313 booths, featuring premium manufacturers. Meanwhile, the concurrent machinery show, India Gem & Jewellery Machinery Expo (IGJME), is now the largest ever, with 415 booths housed in the new Hall 6 at Neseo.

The ambition doesn't stop there. Nirav Bhansali shares, "We're setting the stage for what could soon be the world's largest jewellery machinery and technology show—

possibly by next year." The vision includes not only machinery, but also AI, software, design services, and even pavilion architects—creating a truly integrated global platform.

The IIJS Promise

GJEPC is introducing a bold new initiative this year called the IIJS Promise, aimed at raising the bar for operational excellence and visitor comfort. "We've addressed every feedback point," Nirav Bhansali notes. "From shuttle frequency and queue times to bathroom hygiene and booth readiness, to a lot more—every detail has been thought



through. Exhibitors should walk in on Day One and find everything 100% ready."

This includes a maximum wait time of 10-15 minutes during peak hours, washrooms cleaned every 20 minutes, spotless cafeterias, and faster inter-venue connectivity.

"We want people to focus on doing business—not worry about logistics. That's our commitment," Nirav Bhansali assures.

Brilliant Bharat: Celebrating Indian Heritage

After the resounding success of last year's theme, the 2025 edition continues under the Brilliant Bharat banner. This year's theme, Architecture of India, will be brought alive through striking design elements—at entry gates, signage, and even booth layouts. Exhibitors have been invited to design jewellery inspired by Indian architecture, with selected pieces to be featured in a dedicated gallery and contest.

"This is not just decoration—it's about showing the world what India stands for," Nirav Bhansali explains.

Sustainability in Action

IIJS isn't just growing in size—it's growing responsibly. The Council's One Earth initiative has led to over 2.5 lakh trees planted so far, with another 1 to 1.5 lakh expected this year. These trees, planted in partnership with marginal farmers, offer not just carbon offsets but long-term income.

"Our goal is complete carbon neutrality by 2030-2032," Nirav Bhansali shares. "From eliminating flex banners to fully digitised displays and water bottle recycling—we are walking the talk."

The show is already powered by green renewable energy, and going forward GJEPC aims to calculate and offset the total carbon footprint—including that of travel.

Empowering MSMEs and Newcomers

Understanding the diverse needs of exhibitors, GJEPC had introduced small-scale sponsorship and digital marketing options this year, designed for MSMEs and first-time participants.

Kirit Bhansali emphasises, "Every brand

deserves a chance to shine."

Dedicated pavilions for young designers, support for window displays, and data-sharing tools are all part of the package. From the InnovNXT seminar to the networking evening headlined by Sonu Nigam, GJEPC is creating meaningful and entertaining opportunities for all participants.

Final Word

At a time when global headwinds challenge many industries, IIJS continues to be a bright spot for India's gem and jewellery sector.

"My message to the industry is simple," Nirav Bhansali says. "Come prepared. Offer your best. IIJS is more than a show—it's a launchpad. I truly believe that once IIJS begins, everything will start to look brighter."

Kirit Bhansali echoes this optimism. "IIJS Premiere is proof of what we can achieve when we dream big and execute with purpose. We're proud to present an edition that raises the bar yet again—not just in scale, but in vision." ■

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IJS PREMIERE: BUILT ON VISION, DRIVEN BY RESULTS

As IJS Premiere 2025 approaches, Solitaire sits down with Nirav Bhansali, Convener – National Exhibitions, GJEPC, to discuss the overarching vision, key objectives, and exciting new initiatives for this highly anticipated edition.

– Regan Luis



Nirav Bhansali

As we look towards IJS Premiere 2025, what is the vision for this edition and what are the key objectives that GJEPC has in mind?

The singular vision for IJS has always been to “make business happen for the industry,” as our tagline suggests. Our objective is to provide a comprehensive platform for all manufacturers, from the smallest to the largest, and similarly, all retailers, to connect and collaborate seamlessly in one place. We strive to organise the show in the easiest possible way, focusing on the quality of retailers and the merchandise. Additionally, we offer insightful training and knowledge sessions like “Innov8 Talks” and networking evenings. It’s a beautiful place to conduct business, and this vision has evolved and grown over the years. This year, IJS is set to be the biggest ever, with 2100 companies and 3600 stalls – we’ve never had so many booths before.

Could you elaborate on the scale of this year’s show, particularly regarding different sections like colour gemstone, machinery, and the Select Club?

This year marks several milestones. The colour gemstone section is our largest ever, featuring 250 booths. The Select Club, which we initiated to bring together fine and premium jewellers, has also expanded significantly to 313 booths. The machinery show, IGJME, is by far the biggest, with 415 booths. Looking ahead, our vision for the machinery show is quite ambitious. We aim to host the world’s largest machinery and tech event, potentially as early as next year. This might be held a few days before or after IJS, focusing not just on machines, but also on technology, software, artificial intelligence, machine learning, and AI-based digital solutions. We envision it as a hub where architects for stall design and curators for showcase counters will also be present, making it a one-stop destination for global machinery and technology needs.

Regarding Innov8 Talks and the potential for a Santa Fe Symposium-like event, what are the plans?

This year, as a pilot, Innov8 Talks will be held concurrently in the machinery hall, specifically in the brand-new Hall Number 6 at Nesco. We are creating an Innov8 pad auditorium there for TED-talk style two to three sessions daily over five days. For the next edition, we plan to implement a grander vision, incorporating world pavilions (Italian, Spanish, German, Indian, Chinese) with corresponding culinary experiences. There will be multiple smaller auditoriums hosting sessions, demonstrations, and technology presentations. We are curating a diverse group of participants, with the aim to double the current 400 exhibitors to 800, making it the world’s largest machinery show.

The Brilliant Bharat theme continues with the “Architecture of India” integration. How will this be incorporated into the show experience?

Brilliant Bharat has been incredibly successful in showcasing India’s diversity and offerings to the world, connecting effectively with both exhibitors and visitors. This year’s theme, “Architecture of India”, will be integrated throughout the show, from the entry gates and signboards to the booth layouts. You will see architectural elements highlighting our monuments, temples, and historical architectural achievements. We’ve also encouraged manufacturers to create jewellery based on this theme through a contest. We’ll have a gallery showcasing these pieces and a competition to announce winners in various categories. Our manufacturers are truly innovative, creating exotic products that we believe will be a highlight.

What logistical enhancements and exhibitor/visitor experience improvements can we expect this year?

This year, we are launching the “IJS Promise”, a significant initiative focused on enhancing the overall experience beyond just business transactions. We’ve addressed pain points to ensure “ease of business”. While we are still finalising the precise commitments, key areas of focus include:

We aim for a seamless experience, with maximum waiting times of 10-15 minutes at peak hours, and 5 minutes otherwise. Shuttles between venues will run every 10 minutes. Bathrooms will be cleaned every 20 minutes, and cafeteria tables will be cleaned immediately after use. Any litter will be promptly removed. We also guarantee that every booth will be 100% ready before exhibitors enter the hall on the first day, eliminating any setup issues.

My team has given me their assurance on

these commitments, and I’m announcing this for the first time. Our goal is for exhibitors and visitors to simply come, smile, and focus on their business in a good ambiance with good food, temperature, and cleanliness. We are working hard to deliver on these promises and will add more as we progress.

Can you provide an update on the “One Earth” initiative and other sustainability efforts?

The “One Earth” initiative is performing exceptionally well and has even received recognition from the central government. We have already planted 2.5 lakh trees and expect to plant another 1-1.5 lakh this year, bringing the total to over 4 lakh trees. This initiative goes beyond just carbon neutrality; these trees provide fruits and vegetables to marginalised farmers for 20 years, generating substantial income.

Furthermore, the show will continue to run on green energy. We have eliminated flex banners, opting for digital displays everywhere, including booth design and advertising. We also prioritise recycling, particularly for the approximately 3 million water bottles consumed at each show. We’ve partnered with bottle manufacturers and recyclers to ensure all bottles are collected and reused, minimising environmental pollution. Our aim is to announce within a year a specific date by which IJS will be completely carbon-neutral, possibly by 2030 or 2032. We are working with consultants to calculate our carbon footprint, including travel emissions, to achieve this goal through tree planting and other initiatives like rain harvesting, etc.

What advice would you offer to new exhibitors and visitors, especially MSMEs and emerging designers, to maximise their experience at IJS? Are there any GJEPC initiatives to support them?

This year, we’ve introduced smaller,

more accessible marketing and digital marketing packages, including sponsorship opportunities, specifically designed for MSMEs, single-booth participants, and emerging designers to help them reach our audience. We also have dedicated, separately made stalls for young, budding designers, and we heavily promote this segment to visitors.

To help companies connect with retailers, we offer various window display options such as backlit displays, stands, and TV screens where even smaller companies can showcase their designs and promotional material. Our networking evening, featuring singing sensation Sonu Nigam this year, provides excellent opportunities for connection and collaboration. Attendees can also benefit from Innov8 Talks and network with experts.

We provide a robust platform, facilitating connections with over 15 international delegations and 3000 international visitors who are easily identifiable on the floor plan. With India’s favourable e-commerce policy, smaller companies can leverage websites and explore export opportunities. GJEPC provides hand-holding support and data. We encourage participation in initiatives like IJEX in Dubai, which has enabled companies to open offices there after gaining experience. Additionally, the InnovNXT seminar is an ideal venue for young entrepreneurs, CEOs, and family jewellers to network in a less busy environment than the main show.

What is your personal message to the industry stakeholders eagerly awaiting IJS Premiere, and what are you most excited about for this upcoming edition?

In today’s volatile world, with global uncertainties and challenging times for the Indian jewellery industry, IJS stands out as a shining star. My message is one of optimism: prepare your best products, take

full advantage of this platform, and I am confident that everything will begin to look positive and brighter once IJS starts. We anticipate business worth ₹60,000 crores.

I am most excited about the sheer scale and the opportunities it presents. Do visit the machinery show and all pavilions across our two venues, Nesco and Jio World Convention Centre. The Select Club is substantial, and the machinery and silver sections are now in the new Hall 6 at Nesco. Encourage your production managers, designers, and operations heads to visit the machinery show’s 400+ booths. Start your day early, as there’s an hour’s difference between venues, allowing you to maximise your time. Make use of the pocket guide and online exhibitor details to pre-schedule appointments.

Finally, I strongly encourage everyone to explore SAJEX in Saudi Arabia. Despite current market saturation and dwindling growth in other regions, there’s a significant \$5 billion market where India currently has very little stake. Saudi Arabia is a fabled market with immense wealth, and GJEPC, with government and consulate support, can help you navigate it. At SAJEX we already have over 350 booths, a significant increase from the 70-odd booths in our previous IGJS Dubai show, demonstrating the growing interest in the market. We are committed to attracting top retailers from GCC, Northern Africa, Middle East, CIS region, Brazil, and Europe, ensuring a mix of Arab and non-Arab buyers. We are also taking delegations to Saudi Arabia and bringing Middle Eastern designers to India for collaboration and product development. Trust GJEPC; just as you’ve flourished with IJS, you will flourish with SAJEX as well. ■

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Ruby and diamond
openwork gold choker.
DIARAH JEWELS

Cocktail ring set with
rubies and diamonds.
D'YNE JEWELLERY

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In our special shoot, raw edge meets red-carpet sparkle. The industrial backdrop of metal forms a striking contrast to the edgy diamond pieces. The play of bold, colourful gemstones alongside these luminous diamonds adds an extra layer of drama and magnetism.

Photographer | GEORGY GEORGE
Agency | DEU: Creative MGMT
Product Stylist | NIKITA RAO
Production | DEU: Creative MGMT



Geometric earring populated
with rubies and diamonds.
D'YNE JEWELLERY

Art Deco-inspired diamond
and ruby choker.
VAMA FINE JEWELS



Two floral emerald and
diamond rings.
ORIENTAL GEMCO

Heart-shaped emerald
and diamond ring.
VAMA FINE JEWELS

The bombe cuff is embellished with rows of white diamonds, emeralds, and uncut diamonds.
SENSUAL JEWELS



Gold necklace featuring striated loops of diamonds, adorned with ruby florets.
DHARMANANDAN DIAMONDS

Oval, tiered diamond earrings anchored by ruby-kissed posts that whisper of eternal romance.
DIARAH JEWELS

The gold flared necklace
teeming with diamonds
is enhanced with a
central emerald motif.
SENSUAL JEWELS

Stylish semi-hemisphere
diamond and emerald
earrings, each topped
with a solitaire.
D'YNE JEWELLERY



Nature-inspired, tapering
gold necklace, enlivened
with florets and butterflies,
articulated with fancy
colour diamonds.
SANSKRITI JEWELS



The singular curvy ear cuff
wrought in gold glitters
with a diamond and
ruby floral motif.
DIARAH JEWELS

Floral tapered earrings
teeming with ruby leaves.
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The tiered, stylised fan-shaped ear studs are saturated with white and yellow diamonds, with each design centred around an emerald. The earrings are fringed with large, drop-shaped yellow diamonds.
BY ANAN JEWELS INDIA

The contemporary white gold earrings feature rows of diamonds softly embraced by purple sapphire motifs, adding a touch of refined contrast to the pair.
BY SANSKRITI JEWELS



The Art Deco-inspired ear pendants feature neat geometric motifs embellished with onyx, diamonds, spinels, and carved emeralds.
BY EXQUISITE FINE JEWELLERY



The inverted white gold drop earrings are edged with round diamonds and shaded in a painterly mix of rubies, sapphires, and fancy blue diamonds. Each earring tapers to a marquise-cut white diamond at the tip, adding a final flicker of brilliance.
BY INTERGEM EXPORTS

ARTSY EARRINGS

At IJS Premiere, earrings and studs are turning heads with their sculptural elegance and unexpected details. Exhibitors are presenting everything from classic tapered forms to striking, unconventional shapes embellished with rare coloured gemstones and custom-cut diamonds. Rich hues—emerald greens, blush pinks, and ocean blues—collide in daring new ways, making each pair a miniature work of art. These pieces offer a fresh expression of personality and modern luxury.

- Shanoo Bijlani



The stylised parrot ear studs are articulated with natural rubies, polkis and white diamonds.
BY HARITSONS DESIGNS PVT. LTD.



These fun, fruity ear studs pair diamonds and pearls with rich red rubies, evoking the look of a sliced pomegranate—complete with shimmering septa and blood-red arils.
BY ORIENTAL GEMCO





These aren't broken hearts—they're windows for the light to shine through. Crafted in rose gold, the heart-shaped earrings are set with a square motif of baguette and round diamonds, catching the light from every angle. BY KOSHA FINE JEWELS



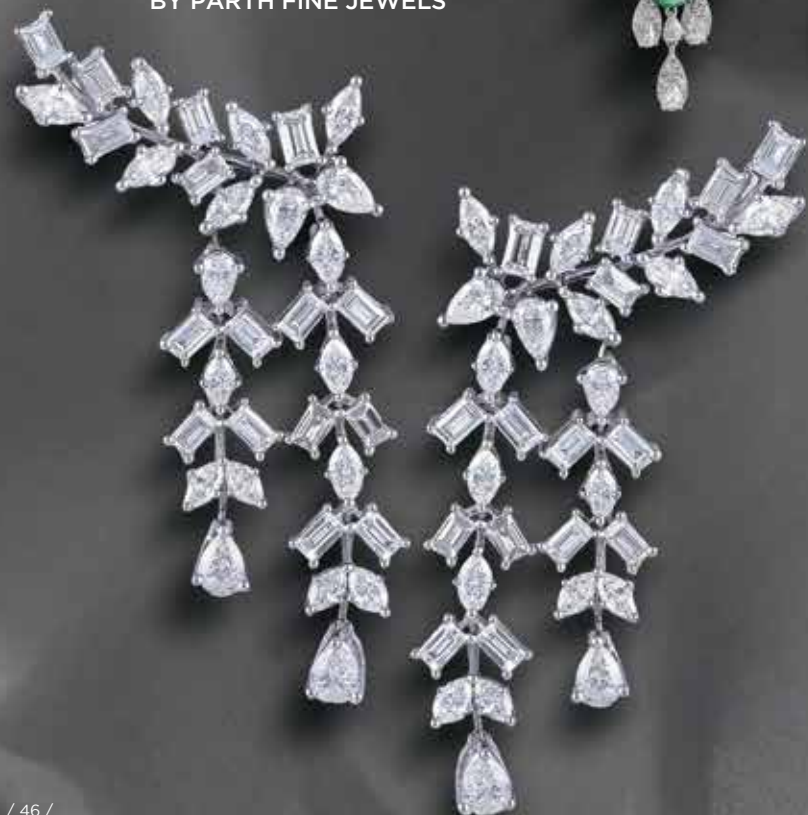
The splendid ear pendants with clean geometric lines call to mind the diffused moonlight against the night sky. The earrings are patterned with polkis and framed with diamonds and Prussian blue gems to add more drama. BY HOUSE OF SPARSH



These stylish, tapered earrings in white gold are adorned with tsavorites and bezel-set round diamonds and diamond-studded drop motifs. The ear posts feature doublets framed in delicate diamond halos, adding a soft contrast to the vibrant green. BY VAMA FINE JEWELS



Mimicking nature, the dazzling semi-ear cuff linear dangles are adorned with a medley of fancy-cut white diamonds. BY PARTH FINE JEWELS



These white gold chandelier earrings set with oval and cushion-cut tanzanites framed in white diamonds, are brought together in a sculptural, geometric silhouette. BY GDK JEWELS



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The gold ring, designed with layered petals, is encrusted with white diamonds and dusted with yellow diamonds. At its heart, a drop-shaped yellow diamond radiates a warm, golden glow.
BY ANAN JEWELS INDIA



The spiral white gold ring is designed with fancy-cut sparkling diamonds surrounding a central oval emerald. A row of small emeralds traces the contours of the ring, accentuating its shapely silhouette.
BY ORIENTAL GEMCO



The open gold ring with a striated band ends in scraggy stem finials, each holding a unique diamond-studded motif.
BY ANAND RANAWAT

This rose gold ring blossoms into full bloom, each petal lavishly encrusted with diamonds.
BY GNS JEWELLERY



The heart-shaped diamond takes the spotlight in this two-toned gold ring, defined by shapely contours and a super fine, polished finish.
BY ELVEE JEWELS



A double-floral white gold ring, featuring openwork shanks, is adorned with pink and yellow gemstones.
BY PARTH FINE JEWELS



The wing-shaped rose gold ring holds an oval aquamarine flanked by tiered drop-shaped pink sapphires. The ring is further embellished with diamonds.
BY GEM PLAZA



The stylised leaf ring decorated with an openwork design of drop-shaped diamonds is framed with emeralds. A heart-shaped emerald in the centre adds a lush green contrast to the icy cool brilliance of the diamonds.
BY VAMA FINE JEWELS



The structural and edgy rose gold ring is uniquely shaped, with channel-set baguette diamonds flanked by round diamonds. The shanks are partially decorated with rows of diamonds, while a prominent, squarish motif at the centre showcases a striking arrangement of baguette and round diamonds.
BY KOSHA FINE JEWELLERY



The yellow gold Art Deco-inspired cross over ring is decorated with white diamonds, an oval emerald, and fluted turquoise. A hint of black enamel adds to the design element.
BY EXQUISITE FINE JEWELLERY



SCENE~STEALER RINGS

Finger adornments are enjoying their moment in the spotlight. Unique, structural shapes—be they architectural or inspired by nature—are firmly in vogue. IIJS Premiere exhibitors have embraced boldness, both in design and in their use of gemstones. Here's a look at some striking, statement-making rings that are anything but ordinary.

- Shanoo Bijlani

The scalloped white gold ring features an oval aquamarine framed with blue diamonds, oval pink sapphires, and white diamonds.
BY INTERGEM EXPORTS



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DIAMOND DREAMS

ANAN JEWELS INDIA, a leading diamond jewellery manufacturer, specialises in fancy-shape and natural fancy colour diamond jewellery. Their vast inventory veers towards classic designs with a modern twist. At IIJS 2025, they are showcasing a stunning line-up of attention-grabbing diamond jewellery for bridal and occasion wear. Inspired by women from various walks of life, their designs are a bold homage to the feminine spirit. Their offerings include C-shaped earrings outfitted with fancy colour diamonds in varying hues, drop danglers that take a cue from butterfly wings, Art Deco-inspired striking linear earrings, bridal necklaces festooned with fancy-shaped diamonds, and more. ■



PASTEL SERENADE

HARITSONS DESIGNS PVT. LTD. is known for its impeccably handcrafted, unique designs. Just as with every other IIJS, they have introduced a spellbinding new line. Encrusted with emeralds and gemstones in hues of pink and yellow, the collection exudes a fresh and elegant feel. Inspired by Jaipur's age-old jadau jewels including those that have found their way to museums across the world, the new collection encompasses bridal and occasion wear pieces. Highlights include a tourmaline-studded fringe choker, drop earrings inspired by celestial objects, and contemporary kundan necklaces that make one feel like a princess. ■





POWER-PACKED JEWELS

ORIENTAL GEMCO specialises in creating exotic, one-of-a-kind designs that are adored by one and all. Harnessing their decades of experience in gemstones, the company uses the finest stones to craft spectacular jewellery. Right from cutting the gemstone to designing and manufacturing the jewels, everything is done in-house ensuring high quality jewels that pack a punch. The oval tanzanite cabochon ring fringed by square-cut emeralds is a case in point. The cushion-cut morganite framed by pave-set diamonds and set on a sculptural coral enamel band also makes for a bold statement. The Art Deco-inspired cuff bracelet festooned with diamonds, turquoise and aquamarine is another sure-shot head turner. ■

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NOTEWORTHY NECKLACES

With gemstones riding high in demand, **ANAND SHAH** amalgamates the vibrancy of coloured gemstones with the understated elegance of gold. Perennially blooming flowers, buds and foliage are deftly crafted in 22-karat gold and woven into necklaces, bracelets, earrings and rings. Gemstones in hues of pink, blue, yellow and purple add a luminous glow to the designs.

Shah plays with necklace shapes to offer truly unique pieces for the discerning eye. In another chromatic composition, gold buds and blossoms gently sit on one side of the V-shaped necklace while the entire piece is fringed with gemstones. A gold choker juxtaposes an elongated u-shaped pendant offering the look of a longer necklace. All his designs deserve a closer look. ■

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STRIKING SYMMETRY

GDK JEWELS is a leading manufacturer of high-end jewellery set with fine quality precious and semi-precious gemstones and natural diamonds. They bring a multitude of gem-set jewels to IJJS Premiere. Inspired by royal heirloom jewellery, the regal multi-layered necklace features carved Zambian emeralds, white sapphires, pearls and brilliant-cut diamonds. An emerald-studded girandole pendant adds to the allure of the piece. Another double-layered necklace with earrings to match offers a more contemporary appeal with cushion-cut tanzanite encircled by brilliant-cut diamonds. The harmonious symmetry and delicate links enhance the elegance, making this a perfect ensemble for grand occasions. ■

Shanti
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TEXTURED PLAY

ANSAA JEWELLERS plays with gold textures and gemstone hues to present novel designs in time for IJJS Premiere. The designs heavily draw from the beautiful patterns found in Mother Nature. Ferns, leaves, floral bouquets and even elephants find their way into their latest collection. The brand also veers from the usual gemstone tones of blue, red and green to provide jewellery with a fresh perspective. A bracelet outfitted with bezel-set tourmalines in hues of pink, orange and green is accented with a floral snippet cast in gold. A gold choker channels the vivacity and hopeful spirit of flowers. Another choker features warm rose-toned gold leaves with tiny diamond florets and a fringe of greyish-blue beads. The pieces are a distinctive take on nature-inspired luxury, where colour, craft and imagination come into full bloom. ■



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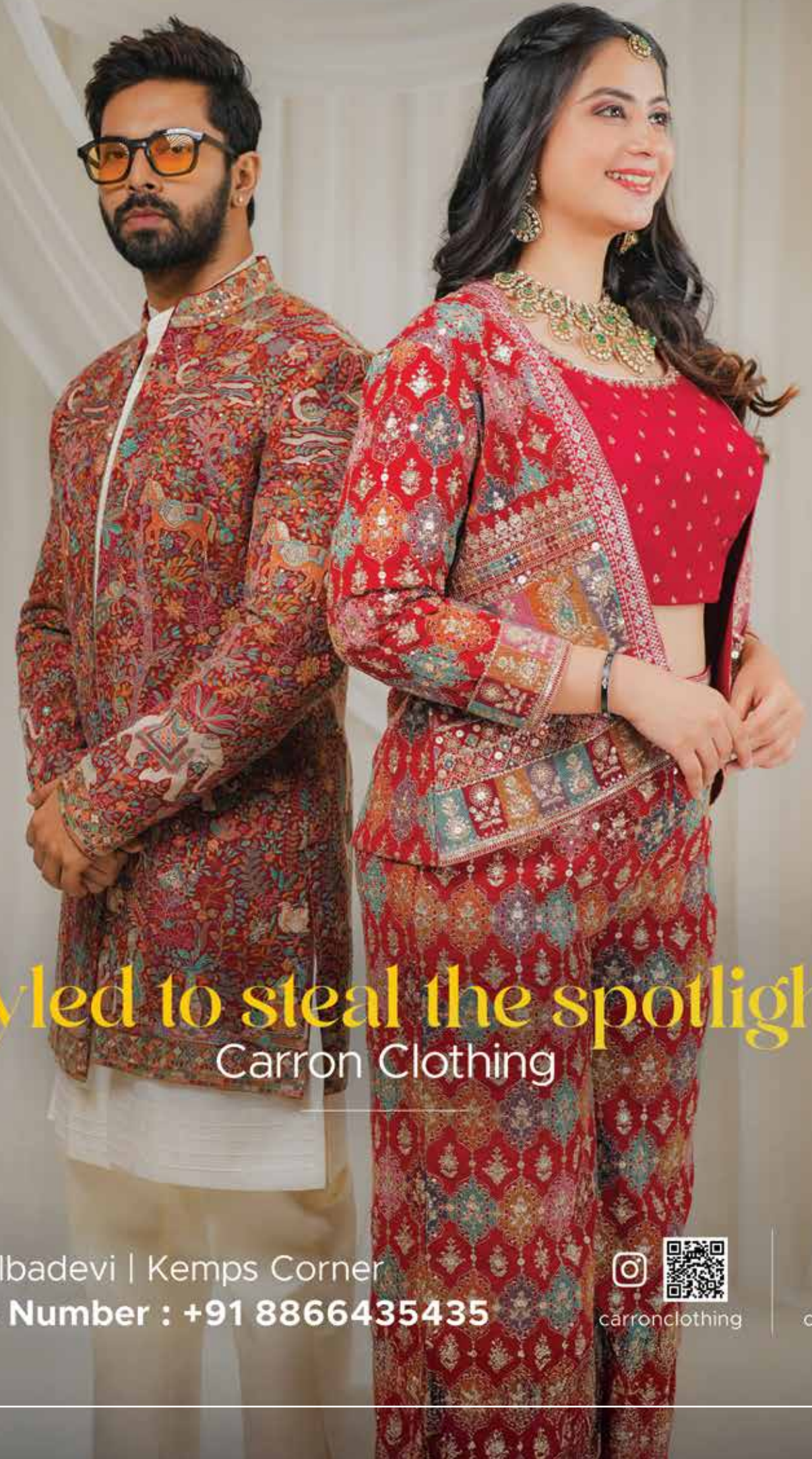


SPARKLING DELIGHTS

KOSHA FINE JEWELS has found a niche in crafting lightweight and trendy diamond creations that are high on design sensibility. This year they are presenting diamond jewels set in rose gold that offer a bolder look. Specialists in channel, illusion and micro pave settings, they intentionally use minimal metal to let the diamonds take centre stage in the jewellery. The designs are crafted keeping the specific needs and preferences of millennials and Gen Z in mind, ensuring that each piece looks stunning and unique. Some take on more fluid shapes while others are inspired by geometric elements. Flaunt these jewels on a daily basis to let your fashion quotient soar high. ■



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FLORAL SERENADE


SANSKRITI JEWELS surpasses itself every year with exquisite thematic collections for their jewellery. Expect to find visually striking jewels that take a cue from nature, architecture, paintings and more. Tourmaline slices are magically woven into life-like flowers in bloom that dominate the neckpiece fringed by Keshi pearls. In another collection, alluring flowers from ceramic-coated wires add a futuristic edge to the diamond and gemstone jewels. They also have a collection of diamond-studded jewels that bring out the beauty of purple sapphires. The lines dazzle with imaginative flair, striking a balance between the personal and the statement-making. ■





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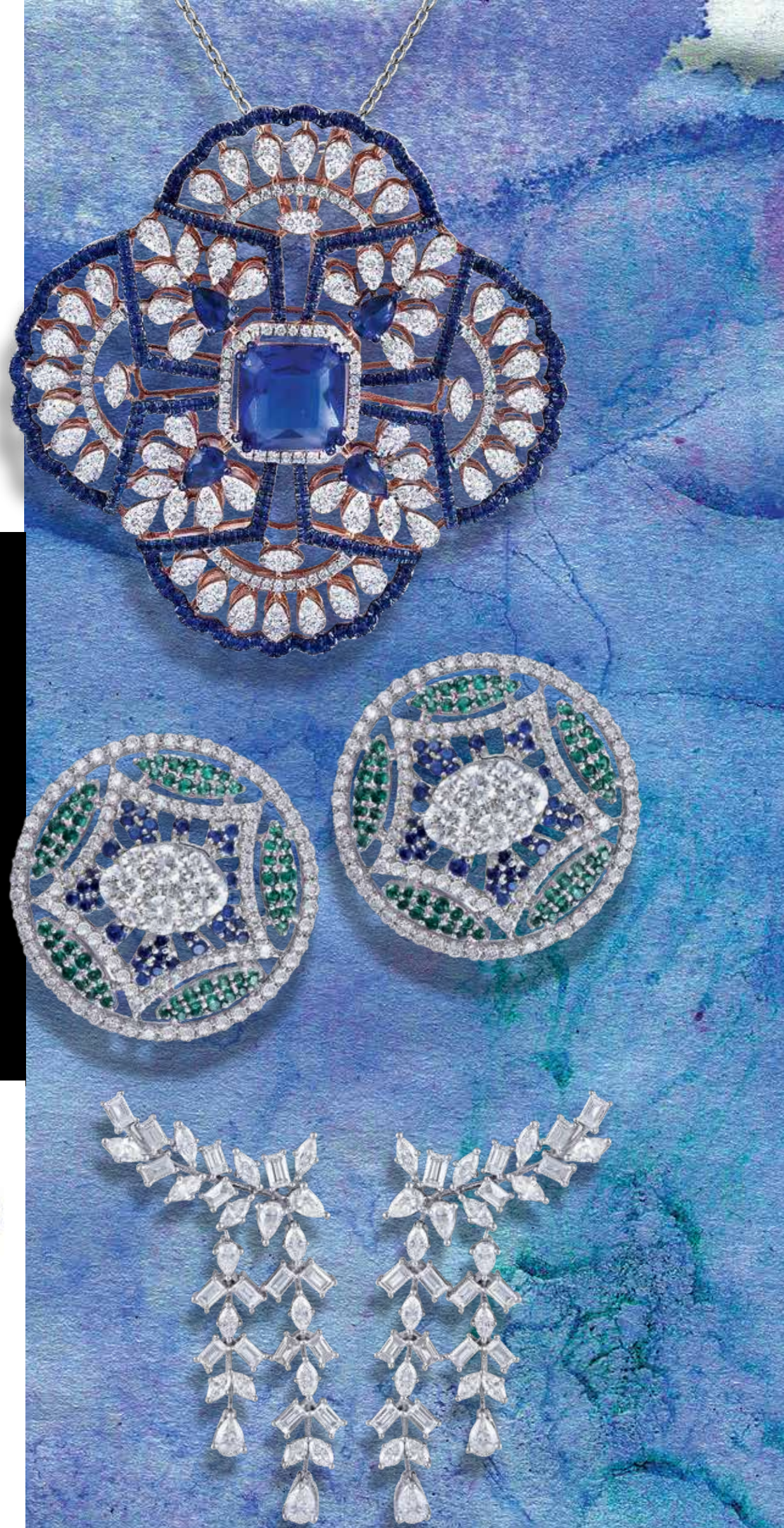




EXUBERANT JEWELS

PARTH FINE JEWELS showcases a vibrant collection of jewellery set with diamonds and gemstones. Prismatic is a kaleidoscope of colours in different jewellery pieces. From rose-tinted gemstones to sun-kissed yellows, earthy greens to oceanic blues, the collection comprises pendant sets, rings, bracelets and earrings. The design style is oriented towards lattice patterns to make it lightweight. The openwork layout allows light to touch the skin and adds glimmer and sparkle to the jewellery. The Prismatic colours add youthful ebullience in the jewellery along with the sparkle of natural diamonds. ■



PURE LUXURY means NATURAL DIAMOND



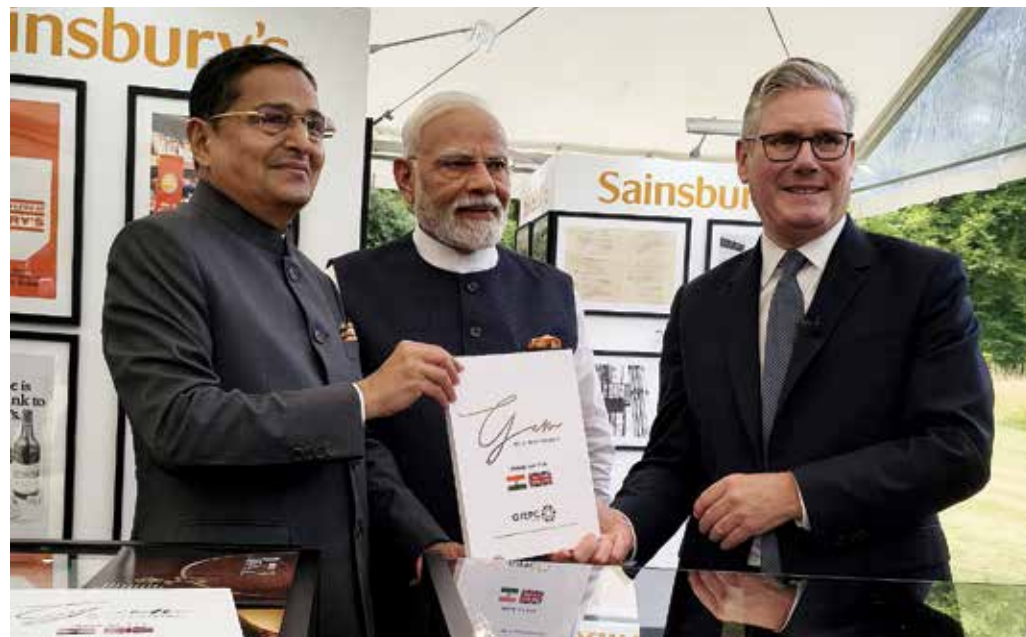
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SIXTY
YEARS OF INTEGRITY

India & UK Ink 'Gem of a Partnership' as FTA Paves Way for \$7 Billion Gem & Jewellery Trade Boom



(Left) Mr. Kirit Bhansali, Chairman, GJEPC presenting the book, 'Gem of a Partnership', to Hon'ble PM Shri Narendra Modi and UK PM Sir Keir Starmer. (Right) Union Minister for Commerce and Industry, Mr. Piyush Goyal, with Mr. Kirit Bhansali.

Hon'ble Prime Minister Shri Narendra Modi and UK Prime Minister Sir Keir Starmer signed the landmark India-UK Free Trade Agreement (FTA) on 24th July 2025 at Chequers, the official country residence of the British Prime Minister. Mr. Kirit Bhansali, Chairman, Gem & Jewellery Export Promotion Council (GJEPC), was present at the ceremony as part of a special 20-member business delegation led by Hon'ble PM to the UK.

The FTA is set to transform bilateral trade between the two nations, with nearly 99% of Indian exports gaining zero-duty access to the UK market. The pact is expected to significantly boost Indian gem exports across key sectors, especially plain gold and gemstone studded jewellery.

In 2024, India exported gems and jewellery worth \$941 million to the UK, while imports from there stood at \$2.7 billion, bringing bilateral trade in the sector to \$3.6 billion.

Under the FTA, this trade is projected to nearly double, with Indian gem & jewellery exports to the UK set to touch \$2.5 billion and bilateral trade in the sector expected to hit \$7 billion in two years' time.

The elimination of import tariffs will enhance the global competitiveness of 'Made in India' gems and jewellery, creating fresh opportunities for manufacturers, MSMEs, and creating jobs for skilled artisans across the country.

Speaking at the FTA signing ceremony, Hon'ble Prime Minister Shri Narendra Modi said, "Today marks a historic milestone in India-UK relations. After years of negotiations, we have successfully concluded the Comprehensive Economic and Trade Agreement (CETA). This agreement does not merely pave way for economic partnership, it is a blueprint for our shared prosperity.

It provides better market access for Indian textiles, footwear, gems and jewellery, and engineering goods in the UK market. It will prove especially beneficial for India's

youth, MSMEs, etc. People in both countries will benefit, with greater access to high-quality products at competitive prices. This deal will promote ease of doing business, reduce operational costs, and build greater confidence among businesses. Moreover, the UK stands to gain from India's skilled talent pool. These agreements will not only boost investment but also create new jobs and deepen economic engagement between our two nations."

Union Minister for Commerce and Industry, Mr. Piyush Goyal, conveyed profound gratitude to Prime Minister Shri Narendra Modi for his visionary leadership and resolute commitment, which have been instrumental in achieving this historic agreement. He stated: "This CETA marks a milestone in the trade relations between two major economies, setting an ambitious and balanced framework. It unlocks tariff-free access on 99% of Indian exports to the UK, covering nearly 100% of trade value- including labour-intensive sectors advancing the 'Make in India'



(Clockwise from top left) Mr. Kirit Bhansali with dignitaries at the various business events during the FTA ceremony. (Bottom) The 'Indian Crafts Reimagined' jewellery collection at the UK-India Reception.

initiative and setting the stage for bilateral trade to double by 2030. It includes ambitious commitments in goods and services, covering various sectors, while enhancing mobility for Indian professionals by simplifying access for contractual service providers, business visitors, and independent professionals. The innovative Double Contribution Convention will exempt Indian workers and their employers from UK social security

contributions for three years, boosting competitiveness and earnings. This FTA will serve as a catalyst for inclusive growth, benefiting farmers, artisans, workers, MSMEs, startups, and innovators while safeguarding India's core interests and accelerating our journey towards becoming a global economic powerhouse."

Commenting on the landmark agreement, Mr. Kirit Bhansali, Chairman, GJEPC said,

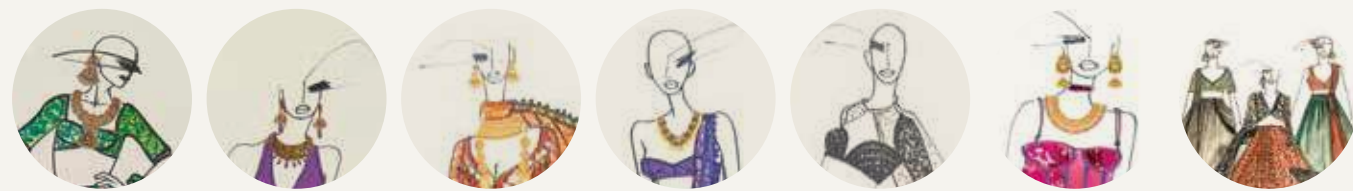
"It was an immense privilege to witness the historic signing of the India-UK Free Trade Agreement — a transformative milestone under the visionary leadership of Hon'ble PM Shri Narendra Modi. This landmark accord unlocks exciting new opportunities for the gem and jewellery sector. Currently, exports to the UK stand at USD 941 million; with the duty concessions in place, this figure is poised to surge to USD 2.5 billion within the next three years, elevating overall bilateral trade in our sector to an estimated USD 7 billion.

"What is particularly encouraging is that recent FTAs—including this one—are being forged with key consumer markets across diverse sectors. The GJEPC has proactively collaborated with the Government to ensure that our industry receives the strategic focus and priority it truly deserves.

"It was both a matter of pride and honour to be part of the Prime Minister's Indian business delegation and to present the book, 'Gem of a Partnership', to Hon'ble PM Shri Narendra Modi and UK PM Sir Keir Starmer. The book highlighted the immense potential of India-UK gem and jewellery trade. Additionally, it was a distinguished honour to showcase the exquisite 'Indian Crafts Reimagined' jewellery collection at the UK-India Reception. The collection beautifully represented iconic traditional arts such as filigree, Kashmiri architecture, Meenakari, enamelling, and Warli, embodying our Hon'ble PM's inspiring 'Design in India' vision for the jewellery sector."

GJEPC is actively working to support its members through this evolving trade landscape by hosting awareness sessions, webinars, and seminars led by international trade experts for ensuring that the industry maximises the long-term benefits of this India-UK partnership. ■

All Eyes On GOLD!



High-fashion designer **NITYA BAJAJ** partners with Solitaire International in a striking collaboration that reimagines bridal jewellery glamour through the lens of heritage textile art. Nitya's ensembles redefine Ajrakh—the centuries-old block-printing technique from Kutch, Gujarat, renowned for its rich, earthy palette, hypnotic geometric and floral motifs.

Nitya lends a contemporary edge to the traditional craft, creating ensembles that range from fluid, classic silhouettes to modern, form-flattering cuts—all designed to complement the opulence of 22-karat gold bridal jewellery. It's a poetic fusion where time-honoured craft meets couture, and heritage gleams in high fashion.



GOLDEN GLOW

The striking emerald lehenga set from the Ajrakh pays homage to the soulful depths of the Rann of Kutch. Crafted using the ancient resist-printing technique of Ajrakh, the ensemble comes to life with intricate detailing, and the countless hours poured in by artisan weaver clusters.

The dark green costume pairs beautifully with stylised antique-finish gold temple necklace featuring idols and peacocks set against the openwork foliar backdrop. The necklace is embellished with rubies, emeralds and pearls. Complementing its design are the two broad kadas and jhumkas.

Jewellery
S K SETH JEWELLERS





COLOUR ME PURPLE

A sculpted, purple embroidered skirt with an asymmetrical hemline is paired with a cape and bustier, creating a look that's both bold and fluid. The statement gold choker is a lavish composition of textured gold leaves, linked by delicate diamond-studded floral motifs. Lined with shimmering amethyst drops and accented with emerald-leaf details, the necklace exudes opulence. Bell-shaped earrings echo the same design language, blooming with layers of textured gold petals—a celebration of craftsmanship and bold gold artistry.

Jewellery
ANSAA JEWELLERS

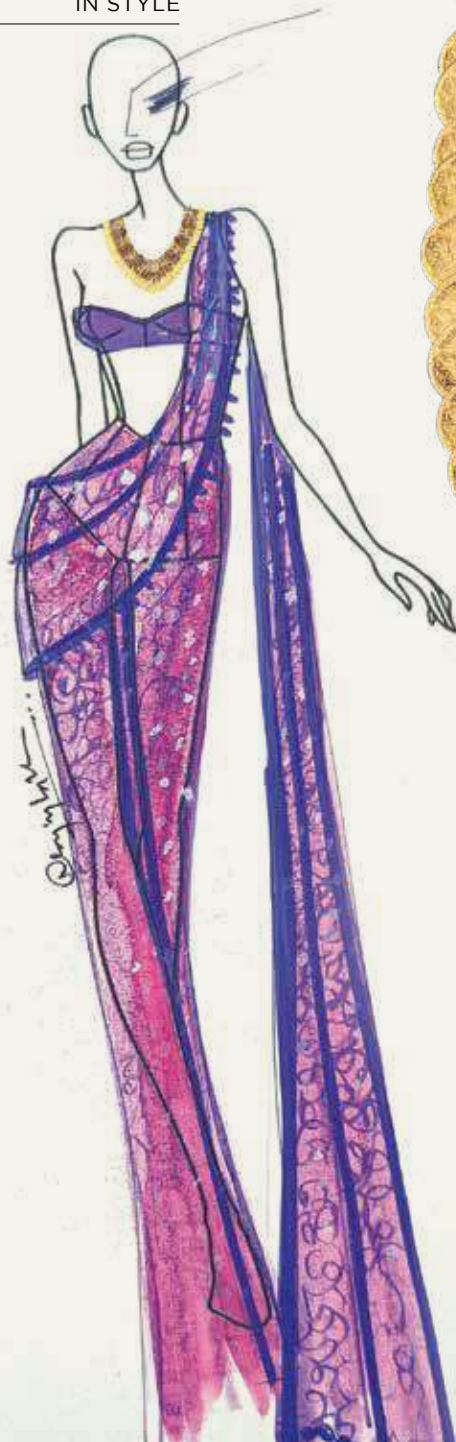


SUNLIT SPLENDOUR

Earthy yellow tones in sun-warmed shades flow across a panelled kurta, richly embellished with gold sequin and glimmering metallic coins. Paired with a classic churidar and a zari-embroidered dupatta, the ensemble is perfect for a festive mehendi celebration. The look is elevated with a broad, yellow gold choker encrusted with uncut diamonds, which adds regal splendour, while a layered, multi-row necklace mirrors the gentle flare of the kurta, adding depth and richness to the overall silhouette.

Jewellery
CVM





ORCHID ODE

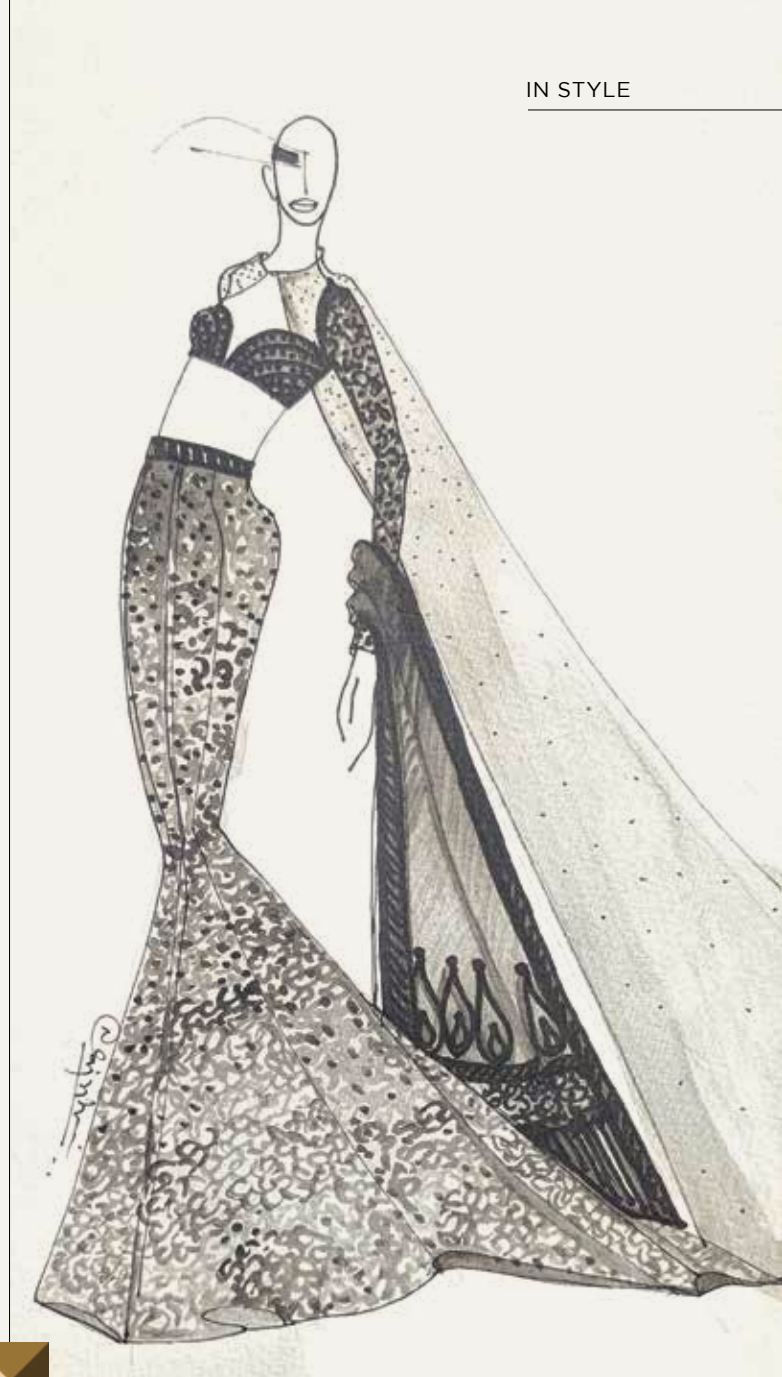
An amethyst-toned Ajrakh sari paired with a sleek bralet gets a contemporary lift with a striking, nature-inspired V-shaped necklace. Designed with floral panels of purplish gemstones, each segment is separated by delicate gold floral connectors, leading into a lush fringe of gold and pearl beads. The piece is lined with a border of neatly overlapping gold coins, adding a gleaming layer to the piece. The pairing is a beautiful example of how traditional craft and modern sensuality can effortlessly coexist.

Jewellery
ANAND SHAH

AJRAKH AURA

The multi-panelled black fish-cut skirt is paired with a long-sleeved blouse and the signature Ajrakh by Nitya Bajaj drape cape—melding tradition with sharp modern tailoring. The gold choker, detailed with textured paisleys extends into a lacy openwork pattern filled with uncut diamonds, echoing the geometric language of the rich dress. The choker is bordered with emerald beads, while the matching earrings complete the look with effortless cohesion.

Jewellery
GOLD ARTISM





FESTIVE FUSION

A perfect ensemble for the evening cocktail sangeet, the fitted Ajrakh bustier blouse, in a rich blend of magenta coral pink, and fuchsia, pairs well with a sarl-style draped skirt in a soft pink tone. Adding drama is a long, embroidered cape detailed with fine zari work—a contemporary spin on the classic dupatta.

The ornate 22-karat gold choker is adorned with rows of carved paisleys and delicate florets in varying patterns. Antique-finish square elements, each bursting with carved tiny blooms, form a striking border. Matching jhumkas enhance the festive vibe of the outfit.

Jewellery
AALISHAN JEWELS (ROYAL CHAIN PVT. LTD.)



BRIDAL MAJESTY

The 22-karat gold long necklace, crafted using traditional naqshi work, features intricate depictions of deities, flora, and fauna. The matching choker showcases Goddess Lakshmi flanked by elephants, embellished with emeralds, polkis, and pearls. This opulent bridal set pairs beautifully with any of the multi-pannelled Ajrakh lehengas in earthy hues of ochre, black, and olive green. Each lehenga is detailed with hand-embroidered gold sequins and styled with V- or heart-shaped cholis, finished with Ajrakh odhanis edged in Nitya's signature scalloped trims.

Jewellery
SHANTI S. SETH JEWELLERS



HANUT SINGH

GEM OF A MIND

Over two decades, jewellery designer Hanut Singh has built a label coveted by the world's biggest stars and guided by instinct, creativity and an innovative approach to design.

– Sohini Dey

The Mega earrings bring together amethyst, ruby, and diamonds in a bold fusion of colour and sparkle.



The Double Trouble ring pairs a fiery opal on one finial with an emerald framed in diamonds on the other, creating a bold play of contrast and colour.



The Swirling Dagger pendant necklace is patterned with diamond and rubies.

There's something about Hanut Singh that makes his jewellery instantly recognisable. Perhaps it is the bold, sensual assemblage of shapes or the imaginatively

cut diamonds and gemstones that can range from emeralds and rubies to abalone and chrysoprase. Or it could be the Art Deco inspirations that run like a glittering thread through years of design, and recurring motifs from architecture. The defining qualities are hard to pin down, but it is easily distinguishable.

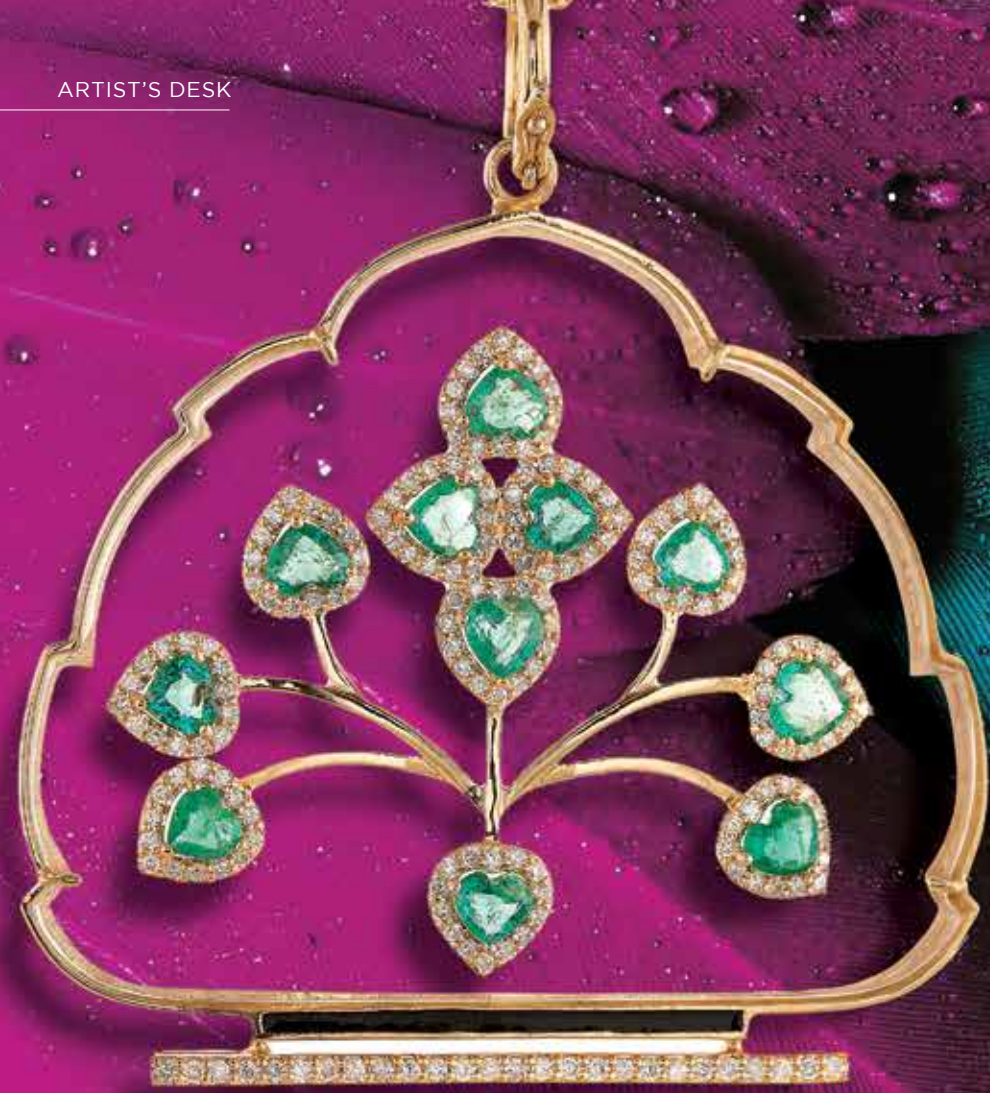
Singh wouldn't have it any other way. Since the inception of his eponymous fine jewellery label in 2002, the Delhi-based artist has come to be known for a sparkling language that is entirely his own. One that has appealed to the world's biggest movie stars, designers and entrepreneurs ranging from Diane von Furstenberg, Cher and Michelle Yeoh to Isha Ambani Piramal and Kareena Kapoor Khan. Singh's jewels have appeared on the Cannes Film Festival red carpet, at the Oscars and Emmys, magazine editorials, music videos and movies such as the forthcoming *A Big Bold Beautiful Journey*, in which Margot Robbie wears one of his earrings.

Spotting Indian designers in the fashion and jewellery picks of Hollywood stars is frequent now, a trend that Singh applauds. But he has been a long-standing favourite among celebrities—and their stylists. "It wasn't by strategy, but I have always wanted to see the A-list in any field wear my work," he says.

Market influences, trends and strategies are terms that Singh eschews in conversation. After all, jewellery has always been his calling, long before he launched his eponymous label in the early 2000s.

Coming from the erstwhile royal family of Kapurthala, he is the grandson of Sita Devi who was renowned for her sense of style—photographed by the likes of Cecil Beaton and named by *Vogue* among the world's most beautiful women.

The family has also been known to have commissioned jewels from brands such as Cartier and Boucheron. Singh inherited his family's passion and honed his own eye for jewellery through the years but only launched the label, guided by love and



The Garden of Earthly Delights necklace features a fresh palette of emerald and diamond leaves arranged against a luminous rock crystal backdrop.



Floral cameo pendant earrings, accented with shimmering diamonds, lend a touch of timeless elegance.

The slender earrings fashioned with emeralds and diamonds suspend delicate girandole motifs set with fire opals.

Hanut Singh



instinct over strategy. "Since I am not a trained jewellery designer nor did I study business development, I have marched to my own drumbeat," he says, adding that he doesn't overthink these details. "It has always been an organic process of learning, an evolution."

Although certain inspirations and patterns may be leitmotifs, Singh doesn't structure his designs and production around specific collection drops. "There can be a thread of ideas that floats through the work but I don't think of jewellery in terms of collections. Jewellery is not seasonal," he says. The designs are an amalgamation of inspirations drawn from art and performance, books and history, travel and architecture and imaginatively translated in precious metals and coloured gemstones.

In a pair of earrings titled 'Astral', diamonds are cut in a way that brings UFOs to mind and are accompanied by corals and carved emeralds. Amethysts, shaped like lozenges, marquise opals and rock crystals adorn a lavender-hued neckpiece while a massive emerald stands out on a twisted solid gold black and white hasli with vintage blush gold rubies and Japanese pearls.

Art Deco, the movement which marks a century this year, is an enduring influence and one of his best-known signatures. Singh says that it is an influence he has grown up with and one that speaks to him—coming forth in fringed and half-moon earrings and the profusion of geometric gemstones.

Spiritualism and divinity also emerge in many of the pieces, including an iconic line of dagger earrings and necklaces or motifs such as serpents (expressed in a pair of carved jade designs) and the eye which recurs in pendants—from iridescent opals to a ruby, placed at the centre of an enamelled and gem-studded pendant, is a hat-tip to Surrealism.

And then, there is India whose influence spans his motifs and fearless use of colours to the play of gemstones and a mix of techniques. "India is a minefield of inspirations, from textures to colour to movement. Its weather, people, history and civilization, temples and architecture. Where does one begin and end?" he muses.

More than 20 years later, Singh's design vocabulary and repertoire has grown richer, and his clientele more expansive but he has sought to keep the brand ethos and intent intact.

Label Hanut Singh remains niche, focusing on singular designs that appeal to connoisseurs and collectors. "I make artistic, precious jewellery. My client is someone with a point of view—they are not run-of-the-mill," he says.

Both retail and social media—an indispensable tool for luxury labels, especially those like Singh's which have a buzzy, celebrity-studded international clientele—are limited and intimate. "I have a retail presence in New York and Los Angeles but in India, I've always done trunk shows," he says. "These days, there are a lot of others who do trunk shows but it was my business model from the very beginning."

Singh's trunk shows are as exclusively planned as his designs—in 2023, an exhibition in Delhi co-hosted by Sanjay Garg, textile designer and founder of the label Raw Mango, saw the likes of politician Sonia Gandhi in attendance while fashion curator and founder of the erstwhile boutique Bungalow Eight Maithili Ahluwalia hosted a show of the designer's jewels in Mumbai last year. Coming up: Hyderabad. "I have a big show happening in early August. I have clients in Hyderabad, but it's my first show in the city."

The intimate design-first business model enables Singh to preserve the core of his design philosophy—imbuing every piece with emotion and everything he has got. "Buying and owning jewellery is replete with an emotional quotient," he says. "That's why it's so talismanic, and precious to people. It doesn't have to be expensive...it's a thought and gesture."

Singh's quest for design is endless, fuelled by his travel and study, keeping his "mind's eye" ready to learn and evolve. As he says, "a true creative person is always open to growth." ■

OSCAR HEYMAN BEYOND RARE

Oscar Heyman truly lives up to its bequeathed sobriquet, “The Jewelers’ Jeweler®”, to perfection! Their century-old journey has been marked by an unrivalled brilliance, and the foundation of their success story rests on incomparable artistry, crafted with exceptional gemstones, and a steadfast pursuit of excellence.

Founded in 1912 by the visionary Heyman brothers, Oscar Heyman has blossomed into a revered, family-owned jewellery design and manufacturing powerhouse, synonymous with spectacularly breathtaking jewels.

From hand-painted gouache sketches to in-house lapidaries and engravers in their New York atelier, their vertical integration allows for bespoke flexibility and rare precision in realising custom creations, each one a masterwork.

Specialising in handpicking the finest coloured gemstones, Oscar Heyman is renowned for its refined sourcing and singular standards. Each jewel bears a unique six-digit serial number and a certificate of authenticity, elevating it into heirloom territory for connoisseurs the world over.

In an exclusive interview, Tom Heyman, President of Oscar Heyman, traced the brand’s storied legacy and shared the reasons why it remains a cut above the rest – from designing for global icons like Van Cleef & Arpels, Cartier, and Tiffany & Co., to creating collections that bear an unmistakable stamp of individuality.

– Shanoo Bijlani



◆ The Pansy Brooch an Oscar Heyman & Brothers staple. It was produced exclusively for Tiffany and Co. from the mid-1980s through 2000. (circa 1930)

◆ Invisibly-set ruby and diamond bracelet designed by Oscar Heyman.



◆ A single-line platinum necklace designed with star sapphires, star rubies, and diamonds. By Oscar Heyman

Your family-run business has thrived for three generations. How do you ensure the original vision of brothers Oscar, Nathan, and Harry Heyman remains alive in today's competitive luxury market?

From the beginning, Oscar Heyman's ethos was to craft the finest quality jewellery and that is as relevant today as it was in 1912 when the company was founded.

What started as a behind-the-scenes manufacturer evolved into providing pieces for some of the most well-known international jewellery houses (Van Cleef & Arpels, Tiffany, Cartier) and today, we are a standalone brand desired by jewellery connoisseurs and collectors around the world. We continue to honour the Heyman brothers' legacy by pairing the most exquisite gems with exceptional craftsmanship to make one-of-a-kind pieces.

Oscar Heyman is called "Jewelers' Jeweler®" What defining moments in the company's history have solidified its reputation as a leader in fine jewellery craftsmanship?

The "Jewelers' Jeweler®" was a name given to us by the Press covering the 1939 World's Fair in New York when they discovered we made jewellery for all five of the exhibiting jewellers. Its relevance continues today as our expertise in stone sourcing, design, and manufacturing speaks for itself.

We are known for quality, and our ability to consistently deliver on that is what sustains our reputation. We see estate pieces in impeccable condition which is proof that the weeks or months spent creating a piece of jewellery will turn it into a timeless heirloom to be treasured by generations.

From 1916 to 1942, Oscar Heyman received seven patents related to jewellery making. While this information was not publicly advertised, it exemplifies our dedication to refining the craft of jewellery making. One of the patents issued was for block bracelet connections.

Another defining moment was being asked by Cartier to design and then craft a necklace in one week's time for Elizabeth Taylor, featuring the 69.42-carat "Taylor-Burton Diamond." To this day, that remains the largest single diamond we have worked with, though a couple have come close.

How do you source exceptional stones, such as Paraiba tourmalines and cat's-eye chrysoberyl, and what inspires your choice to highlight such unique materials?

Part of our enduring legacy is in finding ways to separate ourselves. Today, our offering of traditional (emeralds, rubies, sapphires), esoteric (Paraiba, spinel, aquamarine) and phenomenal (opal, cat's-eye chrysoberyl, star sapphire) gemstones allows us to appeal to a variety of collectors.

As the first American firm to travel to Asia following WWII, we began relationships with families of miners, cutters and dealers with whom we are still in contact. Our gemstone acquisition team travels abroad nearly eight weeks a year on buying trips, and we take meetings in our Madison Avenue atelier. Our team reviews thousands of



◆ Elizabeth Taylor wearing the necklace spotlighting the 69.42-carat "Taylor-Burton Diamond," which was crafted in just one week by Oscar Heyman, so that Taylor could wear the piece de resistance at Princess Grace of Monaco's Scorpion Ball.



◆ Multicolour jewellery is an Oscar Heyman signature. Here (above and left), their atypical bracelet is styled into timeless hoops—pairing pink, yellow, and blue sapphires with vivid green tsavorites and sleek baguette diamonds for a fresh, modern essential.
By Oscar Heyman



◆ The scene stealer in this distinctive platinum flower brooch encrusted with diamonds, is a glowing cabochon star sapphire at its centre.
By Oscar Heyman



◆ An irresistible platinum ring set with a cabochon star sapphire with a surround of oval white diamonds and round blue sapphires.
By Oscar Heyman



◆ The one-of-a-kind ring centres on a 11.60-carat cabochon Mexican Fire Opal, glowing with intense orange hues and flashes of green and yellow. A radiant halo of oval diamonds and round emeralds encircles the centre stone, perfectly balanced in a mixed-metal setting of gold and platinum.
By Oscar Heyman

gemstones to select a small handful for our inventory – the assignment being to find the best, and only the best.

Our love of phenomenal gemstones, which exhibit optical transformations due to the presence of light, began in the 1920s when we began using star sapphires.

Finding unparalleled phenomenal gemstones or suites of stones is the ultimate thrill, and one we can rarely resist adding to our collection. To be able to judge their strength is a fine art, honed over generations.

From creating pieces for Cartier and Van Cleef & Arpels to designing the setting for the Taylor-Burton diamond, how has your role as a manufacturer for elite houses influenced Oscar Heyman's own design philosophy?

Some of the popular styles we created for those houses are ones we continue to produce today; however, we can now



◆ An assortment of jewels adorned with diamonds and blue sapphires.
By Oscar Heyman



◆ A medley of Padparadscha pink sapphires and diamonds adorn this broad bracelet crafted in platinum.
By Oscar Heyman



◆ The magnificent platinum ring featuring an all-diamond entourage setting.
By Oscar Heyman



◆ Beauty meets geometry in this platinum and gold bracelet accented with diamonds.
By Oscar Heyman

design with no boundaries and let the beauty of the gems themselves guide the us. Our pansies and American flags made for Tiffany & Co. and a variety of invisibly set pieces for Van Cleef & Arpels have a new life and get modern updates.

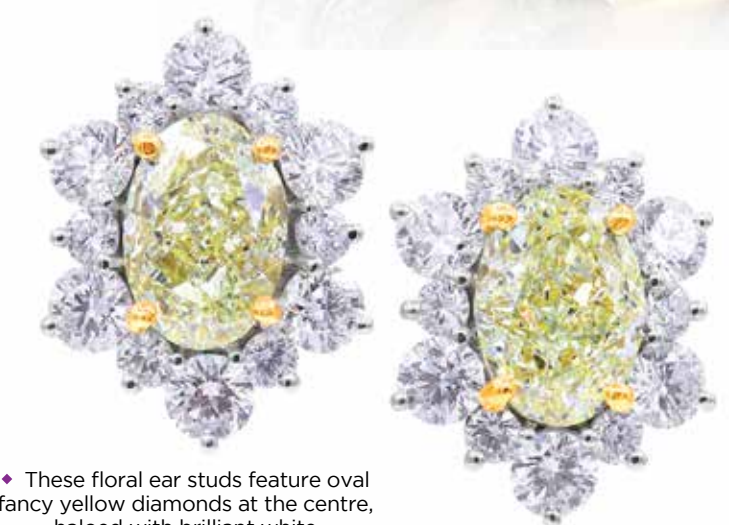
The pansy motif has become iconic for Oscar Heyman since the 1939 World's Fair. What is it about this design that continues to resonate with clients across generations?

Floral designs transcend time and season. The Oscar Heyman pansy is a colourful piece of jewellery made in an array of silhouettes and sizes, where the art of stone cutting and craftsmanship are fully on display. In the design, any stone that is not round has been cut by our in-house lapidary to fit the space perfectly. Each pansy is made in three distinctive parts and assembled with a pin, attaching through the centre stone. It is a perennial piece of jewellery with no green thumb required!

With over 200,000 archived designs, how does Oscar Heyman balance preserving its rich heritage with pushing the boundaries of modern jewellery innovation? Our innovations today take the form of craft, figuring out the very best and most precise way to make jewellery. Our designs are and always have been eternal.



◆ The structured gold and platinum ring spotlights a vivid lime-green sphene, bordered by fancy-cut white diamonds.
By Oscar Heyman



◆ These floral ear studs feature oval fancy yellow diamonds at the centre, haloed with brilliant white diamonds for added contrast.
By Oscar Heyman



◆ A stunning contrast of colours greets the eye in this platinum ring featuring a large elongated oval coral bordered by drop-shaped pink sapphires and round diamonds.
By Oscar Heyman

The Museum of Fine Arts, Boston, honoured the Oscar Heyman brand with a book celebrating its legacy. What is the secret recipe that makes your brand stand out in the world of fine jewellery?

To be recognised by such an important American institution in a scholarly fashion was an immense honour. Our goal is to create timeless jewellery using the finest gemstones. To deliver the value of integrity in craftsmanship to our collectors is an unwavering principle.

Old-world craftsmanship is at the core of your workshop. How do you balance the pressure to innovate while preserving techniques that date back over a century? What is the most challenging aspect of maintaining such exacting standards in every creation?

The jewellers, setters, and polishers in our workshop are among the most skilled in the world. They are trained in Oscar Heyman's methods of craftsmanship. The most challenging aspect we face is simply time — we cannot rush any part of the process. Each piece of Oscar Heyman jewellery is a work of art. ■



Christian and Yasmin Hemmerle.
Image courtesy:
Hemmerle

HEMMERLE THE ART OF DEFYING CONVENTION

A realistic rendition of Echinaceae—sapphire earrings crafted with aluminium, copper, and white gold
© Hemmerle



Established nearly 130 years ago in Munich as a modest goldsmithing atelier, Hemmerle first gained recognition for crafting medals for the Bavarian royal family. Under the stewardship of third-generation heir Stefan Hemmerle, an artisan shaped by training across Europe, the atelier shifted from tradition to the avant-garde. Stefan's visionary direction marked the brand's most defining shift, embracing an unconventional approach to exclusivity. He began pairing precious and semi-precious stones with unexpected materials such as iron and copper—a move that challenged traditional ideas of luxury. Today, Hemmerle is celebrated not just for its heritage, but for its uncompromising commitment to innovation.

Now, under the care of its fourth generation, Christian Hemmerle and his wife Yasmin Hemmerle, the house carries forward the legacy rooted in both meticulous skill and fearless design. Hemmerle produces only 200 pieces each year, handcrafted entirely in its Munich atelier.

Hemmerle's unique approach in jewellery making has found recognition far beyond the world of private collectors—with pieces held in the permanent collection of London's Victoria and Albert Museum and The Metropolitan Museum of Art in New York, to name a few. Christian and Yasmin Hemmerle reflect on legacy, experimentation, and the future of Hemmerle.

– Shilpa Dhamija

The rough and the smooth come together in these pod-like earrings adorned with sapphires. They come to life through a striking mix of aluminium, silver, and white gold.
© Hemmerle



Aluminium, white gold, and bronze earrings, featuring sapphire-studded motifs.
© Hemmerle

The Harmony bangle is one of Hemmerle's most recognisable designs. How did this piece become so iconic?

Yasmin | Hemmerle's first Harmony bangle was made in 1992-93. It was designed for ease of wear. It has softly rounded terminals and a seamlessly integrated twist clasp mechanism with a secure closure. You can wear it any time of day—it always draws a second glance. It's the kind of jewellery that feels like an extension of your body, not something you're tempted to take off. Perhaps that's why collectors are so drawn to it.

Christian | It has become iconic by its intention to not be iconic. It embodies a primitive form, reimagined through modernism and executed with German engineering and craftsmanship. Over the decades, it has evolved through extensive material research—crafted in wood, iron, mixed materials, copper, and at times, incorporating Japanese techniques as well. While its contour has remained consistent, the Harmony bangle has undergone continuous refinement, making it a perfect signature of our work.

How do you ensure that the unconventional materials you use are sustainable and hypoallergenic for everyday wear?

Yasmin | Much of what we do is a result of trial, error, and eventual success. For example, when we use wood in our jewellery, we select only pieces that have been tested over decades in varying temperatures and moisture levels in our cellars.

When using non-precious metals, we often use gold in the area that touches the skin to avoid any reactions. Metals like iron or aluminium are used only on the exterior. Extreme weather can alter the colour of the iron, which becomes part of the jewellery's beauty. Bronze and copper also develop a patina over time, though few customers ever ask for it to be removed.

What is the most difficult metal that you have worked with?

Yasmin | Aluminium has been the most difficult. What I love about it is its lightness and comfort. It allows for a varied pattern of colours, which don't change over time. We've created beautiful pastel shades in floral designs and even captured details like blemishes on grapes, almost like a painting.

In a market that still places high value on precious metals, how do you make these pieces investment-worthy?

Christian | For a long time, jewellery was valued mainly for its material—the weight of gold, the rarity of the stone—while the craftsmanship behind it was often overlooked. But that perspective is changing. Today's collectors are increasingly drawn to artistry, intention, the story behind each piece. Our clients aren't simply investing in precious metals; they're seeking beauty, meaning, and something truly unique. What we create is not just jewellery—it's a source of joy.

How have your goldsmiths adapted to working with other materials, given that mastering new materials also takes time?

Christian | Many of our craftsmen began working with us at a very young age. The head of our atelier joined us as a teenager and recently celebrated 40 years with the company. Our craftspeople are always looking for a challenge—and they take great pride in being in the business that's all about prototyping and pushing boundaries.

The twisted bracelet crafted with white gold and iron, is accented with a large diamond.
© Hemmerle

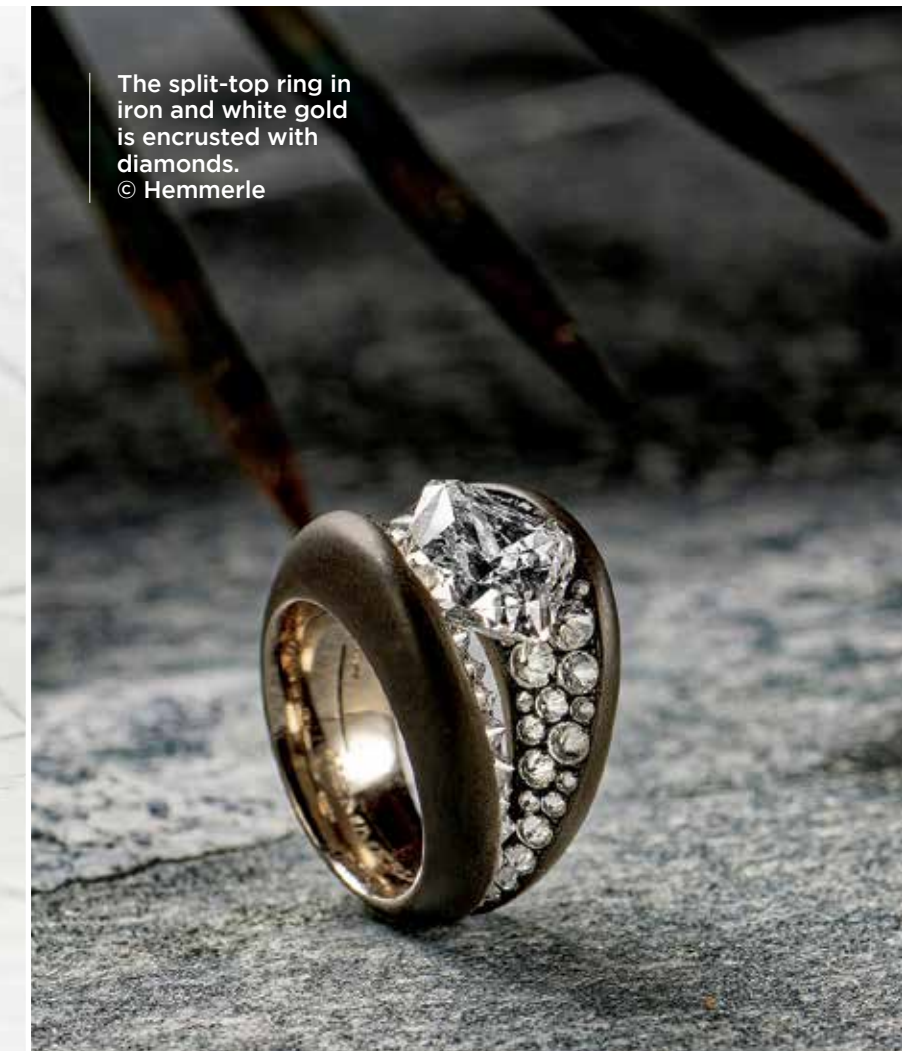


Openwork earrings featuring geometric motifs, crafted in iron and white gold, are embellished with diamonds.
© Hemmerle

The double-drop earrings in aluminium and white gold sparkle with glowing amethysts.
© Hemmerle



Large tourmalines are framed in this square-shaped pair of earrings made from copper and white gold.
© Hemmerle



The split-top ring in iron and white gold is encrusted with diamonds.
© Hemmerle



The stunning linear earrings embellished with tourmalines are crafted using pockwood, aluminium, bronze, and white gold. © Hemmerle



Drop earrings made with bronze and white gold are designed with tourmalines and demantoid garnets. © Hemmerle

Which is your strongest overseas market?

Yasmin | The US has been our strongest overseas market for nearly 30 years. Today, our collectors come from all over the world. But more than geography, it's a shared mindset that defines them.

The jewellery industry draws many creative minds, but there's often pressure to follow tradition. What advice would you give designers who want to stay true to their vision and grow authentically?

Christian | We've built on the strengths of our past and are fortunate to have inherited a strong family legacy. Over time, we've learnt the importance of connecting with the right customers—those whose creative outlook aligns with ours.

We have grown organically, driven by the trust our patrons place in us and the way they share their experiences with others. When we finish a piece, we often know exactly which of our clients will respond to it—that's how closely we know their preferences and what they've collected over time. For us, a sale isn't truly successful if the piece ends up locked in a safe. Real success is it's worn, enjoyed, and that's when the creative process comes a full circle.

Timing also played a role in shaping who we are. Hemmerle's innovative use of materials gained recognition in the 1980s-90s, at a time when the art world's mindset was shifting—when artists were being recognised not by their signatures, but by the distinct form, material, and style of their work. You could tell who made a painting, a jewellery piece or a sculpture by reading the work and not the name. Around this time, Stefan Hemmerle began to move away from traditional jewellery-making, pushing boundaries in material and form. Decades ago, we created a piece of diamond jewellery in iron for a client who wanted to express his personal style.

That spirit of celebrating uniqueness became our inheritance.

How do you envision the future of what you have built with such dedication?

Christian | We spent six years researching aluminium before we started using it—and that is the kind of perfection we strive for. Keeping our craft alive is my biggest task. The only way to do that is to excel at it, because perfection is what will inspire those who follow us to want to continue building on our craft.

As demand for Hemmerle jewellery grows, will you increase your capacity to produce more jewellery?

Christian | One piece can take up to 600 hours to complete and finding craftsmen with that level of focus and skill is rare. We don't outsource our work. Even those who work for us are trained for five to ten years before they can begin making our jewellery. Finding skilled craftsmen is becoming harder. In ten years, we will likely produce fewer pieces than we do today simply because fewer craftspeople have the passion and dedication for this kind of work. ■



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RICHARD WU

THE ICONOCLAST

Richard Wu is the architect of the unexpected, and breaking the mould is second nature to him. His artistry lies in expressing his existential angst through one-off, new-age creations. Starting out as a traditional jade carver and engraver in Suzhou, China, and later learning cutting-edge jewellery-making techniques in Italy, Richard has absorbed the essence of both cultures and mastered the art of balance.

His stirring optical imagery is a rich tapestry woven from vulnerable memories, powerful emotions and profound messaging. Materials and gemstones take a backseat to the vivid, narrative-driven visual imagery that overpowers the senses.

- Shanoo Bijlani



WEAVING BANGLE

Bamboo weaving remains a traditional craft in China, used even today to make bowls and baskets. Richard shares, "I've always been fascinated by traditional and cultural crafts. Bamboo is soft and organic, while metal is hard and cold—so I began to wonder, can I bring a sense of softness to metal?" Inspired by that question, he studied various bamboo weaving techniques and began applying them to titanium and gold. The piece pictured on the left is crafted from a combination of aluminium, titanium, and gold.



THE CLOUD RING

Throughout human history, the materials used in jewellery have evolved—from stone and bronze to silver, gold, and precious gems. With this ring, Richard sought to capture that journey through time: from the ancient practice of stone carving to the advancements of casting, fusion, and 3D printing. He uses a gold string, shaped like a cloud, to symbolise the thread connecting these eras. Embedded in the design are materials such as copper, silver, gold, titanium, and manmade sapphires—each marking a chapter in the timeline. At the centre is a ruby, held aloft by these materials, representing wisdom—the most precious treasure of all.



THE BLACK VEIL

Tired of being observed, tired of putting on a smile, tired of pretending ... So, I chose to put on a mask—a mask of dead leaves. Yet, I want you to see me, admire and desire me, love me...

Inspired by this thought, the Black Veil—which won the People's Choice Award 2024 at Couture—took a year to make. Handmade using titanium and white gold, and inlaid with diamonds, the veil is both light and malleable.

Could you tell us about the moment or inspiration that drew you into crafting jewellery professionally?

I started off in the business of jade carving, engraving traditional elements like flowers, patterns and elements drawn from Buddhism. Over time, I realised that the younger generation—and even I—were more fascinated by Western jewellery, which felt cooler and more modern. So, I thought why not add some gold and diamonds to jade? That led me to move away from jade carving, and I eventually went to Italy to study jewellery making where I immersed myself in every facet of traditional jewellery-making.

How did this cross-cultural training—from Chinese artistry to Italian craftsmanship—shape your personal aesthetic and the vision behind Richard Wu Jewelry?

Suzhou is not only famous for its jade carving but also for having the largest number of classical gardens in China. These gardens, as well as the old city, are still well preserved. I continue to seek inspiration from the way people lived before industrialisation. I am also deeply interested in the philosophies of Taoism, Buddhism and Confucius. Jade carving is one of the few traditional techniques that remained uninterrupted even during times of war, offering a window into Suzhou's rich history and the legacy of its jade carving culture.

As for the Italian craftsmanship, I not only learnt the techniques, but it also taught me to see beauty from a different perspective—to pursue perfection and romanticism without limitations. These two very different approaches not only gave me

skills, but more importantly, they revealed the philosophies behind designing.

Your pieces often seem to blur the line between wearable art and sculpture, underlining both delicacy and drama through intricate detail, and a dreamlike aesthetic. What draws you to evoke that mood through metal and gemstones?

Gemstones are beautiful—their natural colour and texture is beyond our wildest imagination. Both metal and gemstones are enduring materials, known for their stability and longevity. Metal, in particular, can be bent, stretched, and moulded into many forms, giving me a lot of opportunities to bring my creations to life.

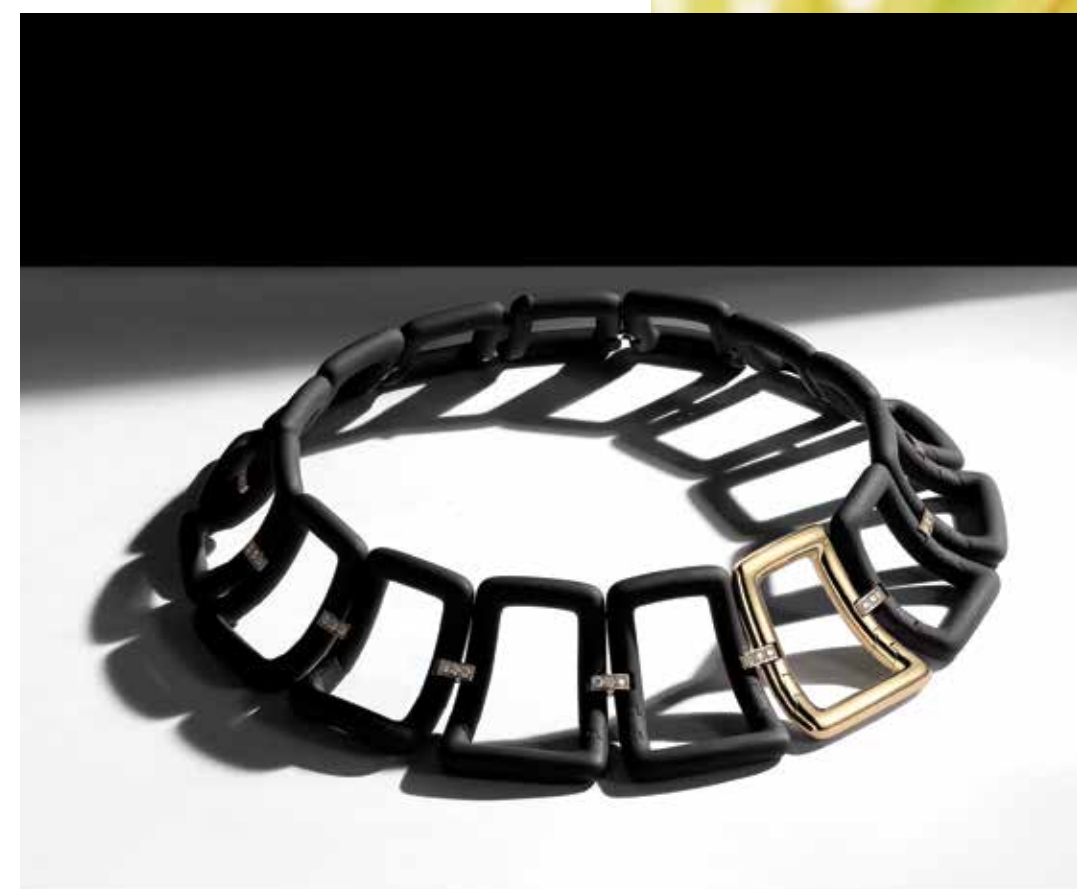
Your work often includes a subtle gothic touch. What inspirations—literary, historical, or architectural—infuse that darker, romantic edge into your pieces?



THE BUTTERFLY BROOCH

The *Teinopalpus aureus*, one of the most beautiful and precious butterflies, is now under threat of extinction. It's not surprising—everything beautiful eventually gets turned into something 'useful.'

Richard wanted to mimic the delicate form of this butterfly, but in a withered, torn state—hanging as if already dead. A symbol of what's truly happening to wildlife: they're reduced to decoration; their lives sacrificed for the rituals of greed. Once honoured, now destined for death.



THE TUBE NECKLACE

The idea behind the Tube Collection was to create something that defies definition ... The Tube 'necklace' isn't quite a necklace, nor a choker. And the bracelet—it's neither a traditional bracelet nor a bangle. In fact, calling it jewellery at all feels like a stretch.

The statement piece rewrites rules and underlines purity, strength, and individuality. It's not about carats or grams, not about precious stones. It's a statement.



NIRVANA EARRINGS

"Inspired by my own situation, as in a cage, seeing everything but no way out. But still hoping against hope believing that this too shall pass. Then there are moments that feel like waking from chaos—what some call maturity, what the ancients called awakening. A sudden, quiet clarity washes over you. You understand the rules of life, the dynamics between people, the machinery of society, and the true nature of love. It's a kind of rebirth—though your outer self remains the same.

But when does this shift truly happen? I see it as the moment an insect metamorphoses—delicate, fleeting, yet profound. I captured that essence in an earring that doesn't require a piercing. I called it Nirvana—a symbol of transformation, of endings and beginnings. A reminder that everything is in flux, and the power to shape the future lies in the now.

THE BOUNCING BANGLE

"I dreamt of an arm gently slipping into a bracelet, which looked as if it came from outer space—devoid of a clasp, without any support, appearing as effortless perfection," Richard reveals. Bringing this dream to life took hundreds of trial-and-error iterations. Finally, the dream was realised as a bracelet—a silhouette as if woven out of thin air, suspended in a liminal space between substance and illusion. Richard sees it as a reflection of reality that dissolves into dreamlike ephemerality, jewellery shaped by soft, fragile structures. The metal bends under pressure but springs back, lending a unique tactile experience where strength hides within delicacy.

**THE FLYING ORCHID RING**

*The city melted me in; steel welded me on. Every slight movement tears me apart.
But I need to fly—like a wrecked bird trying to lift its wings, like a moth drawn to flame.
The motion never stops, even when consciousness remains. Because I am chasing light...*

In this piece, stamens symbolise flight, gold wires represent steel, and the centre stone stands for consciousness. The Flying Orchid ring is not only visually striking in its design but also innovative in technique. The centre stone uses a technology that allows it to be easily replaced—whether with a different coloured gem or even a diamond—using a simple tool. In the future, Richard aims to expand this system, allowing one to interchange stones across multiple designs.

My creations often include a conflict of contrasts—like fragility and power; existence and disappearance, woven with elements of illusions. Part of me loves life and believes in creating a better world through love. But another part of me is deeply affected by my dramatic and vastly changing childhood, which made me realise how fragile and sensitive we truly are. Many of my pieces are created when I get very emotional.

Sometimes, I even dream of certain forms before I start creating them.

Do your pieces tell specific stories or exist more as abstract expressions?

I would believe my creations are more of an abstract expression. However, sometimes it's linked to specific stories, too.

Which materials and techniques do you prefer, and why?

Right now, it's gold and titanium. Gold has a beautiful colour and it's very easy to work with. The techniques for modelling, shaping, and setting it are also well established. Titanium, on the other hand, pairs well with gold because it's light and can lend colourful qualities that sometimes help offset the limitations of gold.

How has your style and approach evolved since you first started?

I think it's an ongoing process of evolution—both in design and technique. Initially, I made smaller pieces that leaned more towards traditional designs. Over time, as I learned more techniques, I started creating bolder and more imaginative pieces. At the same time, as my designs became more interesting and complex, I started improvising with the techniques I use. Still, every piece I make continues to reflect my signature style.

What's next for Richard Wu Jewellery?

I have so many ideas lined up, just waiting to take shape. By the end of the year, we're likely to unveil a collection that's completely different from anything seen in jewellery so far. Right now, we're still experimenting with the technique—and we're almost there. ■

CHAOS IS HIS MUSE!



Varuna singular edition ruby & sapphire ring in 925 sterling silver.

Rarely do we writers encounter artists like **German Kabirski**, whose overpowering work is crafted with a dispassionate perspective.

German Kabirski is a maverick who creates with fearless passion, guided by instinct rather than ego, letting his creations speak for themselves. A harsh self-critic, he shuns self-aggrandisement, embracing authenticity over acclaim.

Endowed with an inherent gift for disrupting established norms, Kabirski believes that creativity is an uncharted journey of surges and slumps—where art emerges from chaos and imperfections. His art is a confluence of binary perspectives, shaped by the rough-and-tumble realities of life.

More importantly, his unrestrained approach allows him the freedom to craft and ‘even destroy’ his compositions at will.

For this avant-garde artist, who embraces turmoil and disorder, designing is an infinite, continuous process. Like a cosmic egg shattering, it births bold, new ideas.

– Shanoo Bijlani



German Kabirski

An economics graduate from the University of Dagestan, German Kabirski studied the basics of the jewellery craft independently.

Recognising the potential for unconventional designs, he experimented with metal textures, casting, and stone settings, launching the German Kabirski brand in 2000. His award-winning collections feature both traditional and non-traditional materials like wood, seals, pebbles, and more.



Award-winning asymmetric gold-plated silver earrings with large natural green amethyst.



Rugged gold-plated silver Otthild rings, one highlighted with a garnet, and the other with an amethyst.

Your work is a radical departure from traditional jewellery, rooted in raw materials and intuitive chaos. What was the turning point that convinced you to enter this industry, not to conform, but to disrupt it with your unique vision?

You think this is radical? I actually tone it down — otherwise, there'd be almost no clients left. People haven't even seen my truly radical work.

And honestly, most wouldn't want to. Only a handful of people ever appreciate it. I don't even share those pieces anymore.

I make them for myself, keep them in a drawer for a while, then melt them down. I don't get attached. I don't love my own work.

You've spoken about finding beauty in conflict and imperfection, which feels deeply personal. Was there a specific experience in your life that shaped this worldview, making you reject conventional beauty standards and choose jewellery as a medium to express it?

Yes, there was, and more than once. But I'm not going to talk about it — that part's too personal.

What I will say is this: *creativity should look like an unstable cardiogram. Sharp highs and brutal drops.* Constant polarity. From minus to plus and back again. Without that, you lose taste. If life doesn't give you those extremes, an artist must create them manually.

We'd like to know your concept-to-creation process. Do you pick a raw gemstone, and build an 'artwork' around

it, or does the metal take the lead, shaping the design from the sketch onward?

I never sketch. I work directly with wax or metal — mostly wax. The best time to create is when I'm emotionally drained or deeply upset. For some reason, that's when the brain starts working in ways it usually doesn't. It becomes a form of self-treatment.

Another source of inspiration is when something goes wrong — a strong defect, a technical flaw. Most people would toss it. I don't. Mistakes are underrated. Sometimes that flaw becomes the thing that pushes the design somewhere completely unexpected. That's where new techniques are born. That's where it gets interesting.

Your jewellery is described as "living creatures" from the Earth's core, befriending humans as companions and therapists...

Yes, sometimes I feel like my pieces aren't made — they're born. They just appear and somehow find their people. Not always, though. Sometimes they overwhelm. Not everyone wants to wear something that feels alive.

You've combined diamonds with pebbles and precious metals with fur and feathers. What's the wildest material combination you've ever experimented with, and did it end up as a masterpiece or a gloriously weird disaster?

I'm not doing it for shock value — it's just a constant search. A process that often looks strange from the outside. Years ago, I found this ordinary copper electrical wire in white

insulation. I pulled out the copper, replaced it with gold, and cast a regular key in gold, then covered it in copper. I oxidised the copper and gave it a green patina. It looked like a rusty key hanging from an old wire. I called it the Egoist necklace.

To me, it was deeply philosophical. But no one appreciated it. I had to melt it down. I've made a lot of what people would call nonsense. But for me, it was always just part of the search.

Your cockroach brand symbol is such a powerful symbol of resilience! If you were to design a piece inspired by that indestructible little friend, what would it look like, and what kind of energy would it carry?

The cockroach is my angel. The more people hate it, the more I feel a kind of collective guilt on behalf of humanity.

Think about it: a chicken literally eats sh*t, and no one's disgusted. But a cockroach — who never touches anything like that — instantly triggers revulsion. Why? What are we projecting onto it?

I've made pieces with cockroaches before, and I'll keep making them. It's a perfect creature. Misunderstood, resilient, indestructible. If I design a piece around it again, it won't be about beauty. It'll be about survival. About enduring when everything around you wants you gone. That's the kind of energy it carries.

And it deserves a place in gold!

Your resilience through isolation suggests a profound inner strength. How did your



Raw yet refined, the silver band is encrusted with amethyst of irregular shapes.



Open band ring with amethyst and yellow sapphire.



(Foreground) Hoia singular edition Egoist 925 silver ring with yellow & blue sapphires; (background) Singular edition Egoist gold-plated silver ring set with yellow sapphires and rubies.

struggles before and during your entry into jewellery design influence your creative psyche?

"Isolation"? What does that even mean today? We're all connected. The internet is always there. Personally, I prefer it over face-to-face interaction.

People come with all sorts of issues — some smell weird, some burp constantly, some are just painfully annoying.

Online, you're spared that. And you can end the conversation anytime you want. That's freedom. And honestly, it suits me better.

Since childhood, I've carried two completely opposite people inside me. One is a traditionalist — a moralist, a bore, a total pain in the a**. The other is an unhinged anarchist who hates anything collective: trends, fashion, mainstream culture, all of it. They argue constantly. Sometimes they hate each other.

I live in the middle of that conflict, which, as you can imagine, is exhausting — but also the only reason I can make what I make. It's a mental state I'd describe as perfectly healthy, just... calloused. From constant internal friction.

You draw inspiration from nature's weird and conflicting elements, finding beauty in ugliness. What's the most unexpectedly beautiful "ugly" thing you've come across lately, and how might it sneak into your next design?

I'm obsessed with textures — real ones, not artificial. Recently, in an old Bangkok neighbourhood, I came across a house with a door that stopped me cold. It had survived decades of paint layers, all peeling, cracking, and flaking off in jagged strips. In places, the bare wood pushed through — splintered and raw. Some parts revealed every layer at once, like a geological cross-section. Ants were living in between the cracks, going about their business like nothing had changed.

All I could think about was ripping the door off and taking it home. It was perfect. Ugly, decaying, alive. That kind of surface does more for me than any polished gem.

Have you ever had a moment where your subconscious led you to create something so surprising that even you were shocked by what emerged?

I'm not smart enough to think of anything "shocking," and I've never wasted time dreaming of fame. The only thing I've ever really learned to value in myself is creative freedom.

But lately, entering the mass market, I feel like I'm losing that. And yes — that bothers me. A lot.

You design dramatic, theatrical statement pieces to celebrate boldness. If you could pick one iconic person—living or historical—to wear your most over-the-top creation, who would it be and why?

Let's be honest. What's the point of giving something to someone who's already achieved everything—and has no idea you even exist? Why? So, you can show off to your friends and say, "Look who's wearing my work"? That's disgusting. I'm not interested.

What matters to me is giving to people who truly love what I make. That's a two-way thrill. That's real.

Of course, I can't give everything away. I have to provide for myself. And keep the company alive. But that's where the meaning is—not in chasing icons.

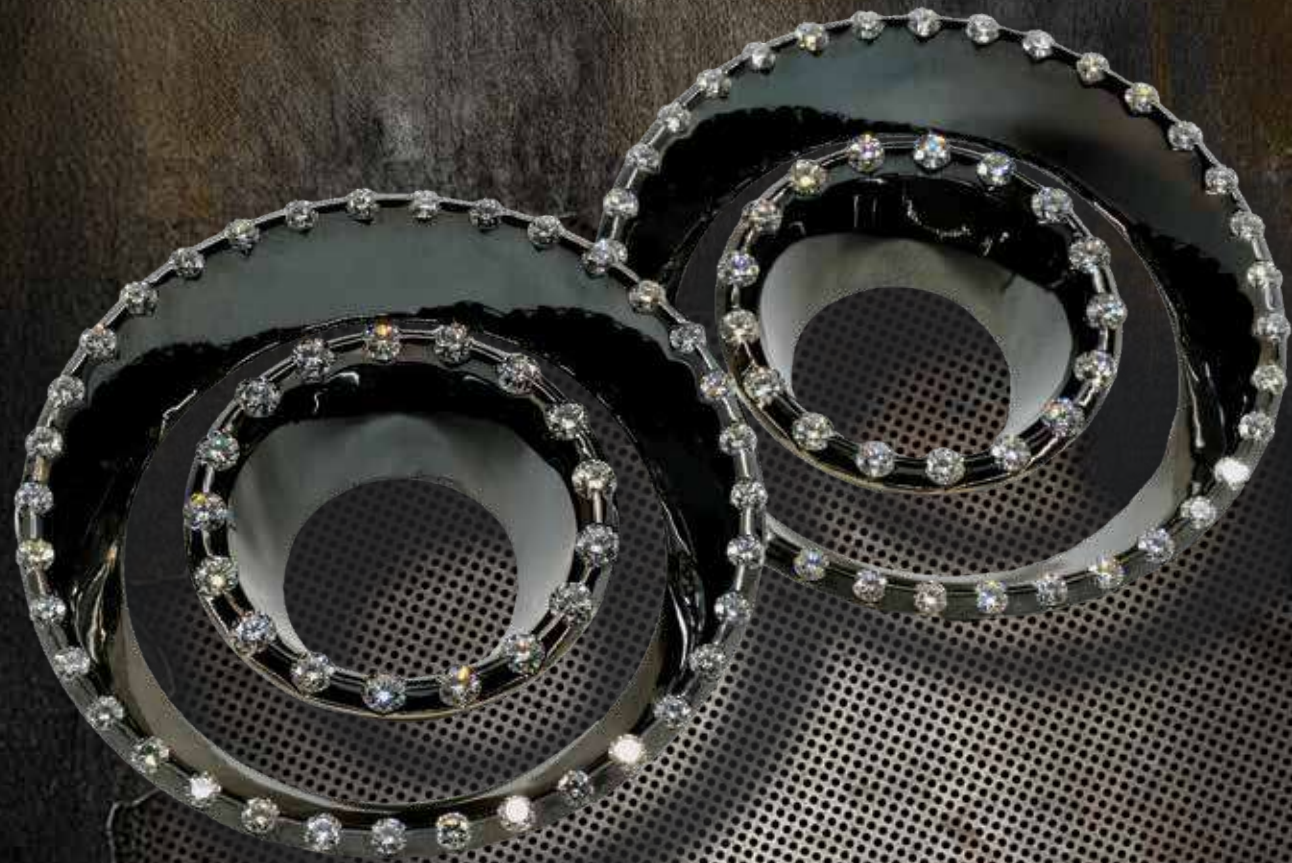
Who are your inspirations in the field of arts, including jewellery design?

No one. I avoid following other designers. It's dangerous. Too easy to catch the virus of imitation — and then you're creatively dead.

Out of all the arts, I see math as the most perfect. Then music. Everything else trails far behind. Unfortunately, I became neither a mathematician nor a musician. But I admire them, deeply — with what you could call a very pure kind of envy.

As for me, I'm just another person making nonsense. Just a slightly different kind of nonsense. ■

Overlapping earrings
from the Vessel
collection.
By Studio Renn



COUTURE 2025 INNOVATIVE EXPRESSIONS

Innovation was at its peak at the recently concluded COUTURE 2025 — from bold experiments with unconventional forms to the use of custom-cut gemstones— all anchored by strong narratives. Several standout pieces emerged for their striking use of colour, inventive forms, and everyday wearability.

It was equally heartening to witness two Indian high-jewellery maisons — Moksh and Gyan Jaipur — win the COUTURE Design Awards this year, reaffirming India's growing global recognition for jewellery aesthetics that resonate across cultures.

– Dolly Choudhary



The Godna Spear ear
climbers in gold and
custom-cut diamonds.
By Studio Renn

STUDIO RENN ABSTRACT EXPLORATIONS

It was Studio Renn's fifth outing at COUTURE this year, and true to the brand's ethos, they unveiled a series of abstract collections in gold and diamonds inspired by everyday subjects. Delving deeply into traditional crafts, each piece served as an exploration of form, space, and content.

New additions featured silhouettes of cacti and seed-leaves, interpreted in an artistically nuanced manner. The Godna collection, drawing from indigenous tattoo motifs, was presented in striking three-dimensional forms, while the Vessel collection, inspired by utilitarian objects, pushed the boundaries with bolder shapes and innovative finishes — a play of matte and high-gloss textures in yellow and blackened gold.

The latest collections, all crafted in 18-karat gold and set with diamonds, spanned earrings, rings, bracelets, brooches, and pendants, with prices ranging from \$10,000 to \$50,000.



The Cacti 5-diamond
Scatter ring.
By Studio Renn



The Bombay station necklace with three motifs embellished with pearls, diamonds and emeralds.
By Moksh

**MOKSH
DELICATE
DELICACIES**

High jewellery brand Moksh, known for its distinct design language, has a penchant for baguette-cut diamonds, fine gemstones, and intricately woven pearl backdrops. At the show, the brand presented diamond-studded cocktail rings featuring tourmalines in varied shapes as centre stones, along with delicate Bombay station chains adorned with pearls, tourmalines, and diamond motifs—each piece dainty yet rich in design detail.

The 18-karat yellow gold G-One blue opal and sapphire earrings radiate elegance. Elongated oval opals totalling 35.52 carats take centre stage, paired with 2.48 carats of blue sapphires and a hint of sparkling diamonds.
By Goshwara



The G-One heart-shaped tourmaline spinel wire earrings are set in 18-karat yellow gold, and designed with 0.54 carat of diamonds, and 7.81 carats of vibrant heart-shaped tourmalines.
By Goshwara



The gold ring upholds a tourmaline framed with curved motifs decorated with baguette diamonds in channel setting.
By Moksh

**GOSHWARA
COLOUR CRUSH**

New York-based brand Goshwara by Sweta Jain offered a visual feast for gem lovers, with each piece adorned in bold, vibrant colours that infused a sense of playfulness into the sophisticated collection.

Unveiled at the show, the G-One collection reflected Sweta's artistic vision—fusing architectural forms with fluid elegance to create striking silhouettes with a contemporary edge.



The G-One Australian Opal Doublet oval earrings feature a mix of pavé-set blue sapphires, tsavorites, and diamonds in 18-karat yellow gold. The oval opals weigh 25.50 carats.
By Goshwara



The Earthbound pendant in 18-karat yellow gold set with malachite and diamonds from the I'm a Miracle collection.
By Farah Khan Atelier



**FARAH KHAN ATELIER
SOULFUL DESIGNS**

Farah Khan approaches jewellery design with the eye of an artist and the sensibility of a storyteller. At COUTURE, she unveiled three collections: Rangeela (Colourful), a vibrant collection of earrings inspired by the colours of India, celebrating its cultural richness through a luminous blend of gemstones, including kunzites, morganites, chrysoprase, white opals, tanzanites, blue topaz, and citrines.

The second edition of the Amaira collection reinterprets its signature form with transparent ceramic and natural gemstones. A harmony of style and spirituality underlined the I'm a Miracle collection, anchored by the "Aayat" monogram—Urdu for Miracle—reimagined as a four-leaf clover symbolising divine connection, hope, and individuality.



The double-drop Aura of Luna earrings from the Rangeela collection crafted in 18-karat yellow gold, diamonds, amethyst and morganite.
By Farah Khan Atelier



The 18-karat yellow gold Love's Keepsake ring from the Amaira Voyage line is suffused with rubies and diamonds.
By Farah Khan Atelier

Stylised Arch earrings in gold, stippled with rubies, tanzanites, and diamonds.
By Gyan Jaipur



The Sarai earrings encrusted with blue sapphires and bezel-set diamonds.
By Gyan Jaipur



**GYAN JAIPUR
ART MEETS
ARCHITECTURE**

Built on the enduring legacy of generations, Gyan Jaipur takes pride in crafting handmade jewels that underscore India's rich legacy of craftsmanship. They presented a wide range of collections from Reverie and Reva, to Sarai and Arch ... traditional motifs reinterpreted in modern forms in a distinctly original way.

The bracelet from the Reva collection is an amalgamation of delicate textures in a bold design.
By Gyan Jaipur





Mogul pink sapphire earrings crafted in 18-karat yellow gold with blue topaz, pink sapphires and diamonds. By SYNA

Mogul reversible pendant in 18-karat yellow gold with mother-of-pearl and diamonds. By SYNA

18-karat yellow gold Palm Leaf band accented with diamonds. By SYNA

SYNA FUTURE HEIRLOOMS

In a world of fast-paced luxury, SYNA stands apart as a soulful, small-scale jewellery house built on friendship, family, and a shared love for meaningful design. Every Syna piece is a fusion of global inspiration and fine craftsmanship — a story told in saturated colour, intricate detail, and timeless form. There were many additions to the Mogul, Jardin and Cosmic collections.



ANEKA ARTFUL HARMONY

Aneka, the high jewellery house quietly reshaping modern luxury, distils stories into sculptural brilliance. Each collection, made with recycled gold—from Sero's lace-like links echoing embroidery to Kaleido's gemstone mosaics inspired by Istanbul's harmony—reveals attention to craftsmanship. Diversa featured bold emeralds, while Limitless channelled urban ambition through architectural forms. Entwine and Poetry in Motion celebrated community and rhythm, blending ancient craft with avant-garde technique— weaving emotion into elegance.

Limitless Pinnacle gold ring set with fancy-cut diamonds. By Aneka

Diversa Emerald Signature ring. By Aneka

Sero Kindred statement earrings designed with pearls and diamonds. By Aneka

SAJEX 2025 TAKES OFF WITH ENTHUSIASTIC RESPONSE AT SAUDI LAUNCH EVENTS

GJEPC's SAJEX 2025 is a strategic gateway to the Saudi Arabian jewellery market. The resounding success of its launch campaigns in Jeddah and Riyadh in early July confirmed the region's strong appetite for 'Made in India' jewellery.

- Regan Luis



GJEPC officially kicked off the SAJEX 2025 campaign with two high-profile launch events in Saudi Arabia — on 6th July in Jeddah and 8th July in Riyadh. Together, these events drew more than 280 key industry stakeholders from the Kingdom — including top retailers, wholesalers, and manufacturers — in a show of confidence that exceeded expectations. In Jeddah, the glittering event was held at The Ritz-Carlton and graced by distinguished dignitaries: Mr. Fahad Ahmed Khan Suri, Consul General of India; Mr. Sheikh Ali Batarfi Al Kindi, President of the

Jeddah Jewellery Association; and Mr. Engineer Raed Ibrahim Almudaiheem, First Vice Chairman of the Jeddah Chamber of Commerce. Their presence demonstrated the growing alignment between Saudi and Indian trade interests. Two days later, the Riyadh campaign drew equal enthusiasm, with the support of H.E. Dr. Suhel Ajaz Khan, Ambassador of India to Saudi Arabia, and H.E. Mr. Ajlan Saad Alajlan, Second Vice Chairman of the Riyadh Chamber, among other senior officials and business leaders. Leading the Indian delegation were Mr. Kirit Bhansali, Chairman, GJEPC; Mr. Nirav Bhansali, Convener – National Exhibitions, GJEPC; and Mr. Sabyasachi Ray, Executive Director, GJEPC, who introduced SAJEX as a focused B2B initiative aligned with Saudi Arabia's Vision 2030. "SAJEX is not just an exhibition — it's an important step towards building lasting partnerships. The strong turnout at both events reflects the growing synergy between our two countries," said Mr. Kirit Bhansali. Prominent members of the Saudi trade echoed the sentiment.

Mr. Ali Saleh Batrfi Al Kindi, General Manager of Jeddah Gate Company for Gold and Head of Goldsmiths in Jeddah Governorate, added, "It is a pleasure to witness SAJEX 2025 make its debut in Jeddah — a city with a deep appreciation for the artistry and heritage of fine jewellery. This initiative by GJEPC holds great promise in strengthening trade and cultural ties between Saudi Arabia and India. We at Jeddah Jewellers Association are proud to be associated with SAJEX 2025. I look forward to the collaborations and opportunities that this platform is sure to inspire." Dr. Mohammed A. H. Fitaihi, General Manager, Luxury Goods Trading Company,





said, “SAJEX 2025 highlights Saudi Arabia’s rising prominence in the global jewellery market. As a passionate jeweller, I’m eager to discover innovative designs and exceptional craftsmanship, build new partnerships, and offer world-class jewellery to our valued customers.”

Saleh Al Swyan, CEO, Saleh & Ahmed Al Nasser Al Swyan, noted, “Jeddah hosting SAJEX is a win for all of us. It’s not just about buying—it’s about discovering fresh creativity, forming partnerships, and experiencing excellence up close. The fact that it’s happening in our own backyard makes it even more exciting. We’re expecting to walk away with not just products, but new ideas too.”

The campaigns served as a dynamic curtain raiser for the exhibition, providing a preview of India’s design strength, manufacturing capabilities, and serious intent to partner with the Saudi market.

Saudi Arabia’s \$8 billion jewellery market, with a per capita income of \$28,000, is still largely untapped by Indian exporters. Mr. Nirav Bhansali called it a “gold mine”, noting that while local wholesalers hold inventories of around 500 kg, only a small portion of 22-karat gold is sourced from India.

Exhibitor Perspectives

Mr. Adil Kotwal, CEO, Creations Gems & Jewellery Pvt. Ltd., described SAJEX as a

“brilliant initiative,” especially in a time when diversification beyond the US market is a strategic necessity. “Saudi Arabia is not just a market — it’s a gateway to the larger GCC,” he said.

Mr. Colin Shah, Founder & Managing Director, Kama Jewelry, noted that 83% of the market remains open to Indian manufacturers. “The kind of designs which work there are very close to the sensibility which exist in our market,” he said, underscoring the strong compatibility between Indian craftsmanship and Saudi consumer tastes.

Mr. Viral Kothari, Founder & MD, Kosha Fine Jewels Pvt. Ltd., is preparing collections with transformable necklaces and coloured stone pieces for multiple audience segments — from trendsetters to luxury collectors. “The Saudi consumers are known for their love of fine jewellery, and SAJEX will give us a great chance to showcase our pieces to people who value quality and tradition.”

Mr. Karan Garodia, Founder & MD, Sanskriti Jewellery, sees SAJEX as a brand-building platform. “Sanskriti is a young brand renowned for making jewellery inspired from deep-rooted culture yet very universal in sensibilities. Our market research in Saudi Arabia has helped shape a vibrant, colourful collection tailored to their tastes.”

Mr. Akash Talesara, President – Sales & Business Development, Sky Gold and

Diamonds, highlighted the technological strength behind their offerings. “With our wide range of gold and diamond jewellery and robust in-house manufacturing, SAJEX is the perfect place to connect with quality-conscious buyers.”

Looking Ahead

Backed by India’s Ministry of Commerce & Industry, the Indian Embassy in Riyadh, the Consulate General in Jeddah, Dubai Jewellery Group, and Saudi authorities, SAJEX 2025 will be held from 11th to 13th September at the Jeddah Superdome. It’s expected to attract buyers not just from Saudi Arabia but also across the wider MENA and CIS regions.

Mr. Nirav Bhansali added, “SAJEX is perfectly timed around Diwali and will offer exhibitors an ideal opportunity to tap new buyers while still engaging with existing regional clients. Even if you don’t crack a deal immediately, you’ll still connect with high-potential buyers.”

The GJEPIC Promise

To make the journey easier for new entrants, GJEPIC is offering full support — from logistics to buyer matchmaking. “We will hold your hand. We will train you, teach you logistics,” Mr. Nirav Bhansali added, encouraging Indian manufacturers to make the leap.

The energy from the Jeddah and Riyadh launch campaigns is unmistakable — SAJEX 2025 has struck a chord, and the momentum is only building.

For Indian jewellers, SAJEX is a bold leap into a high-value market that’s ready for something new. With fresh connections, untapped demand, and room to grow, SAJEX 2025 is shaping up to be a game-changer for the industry — one that could redefine India’s global jewellery footprint. ■

REDEFINING DESIRE

HOW THE JEWELLERY CONSUMER IS EVOLVING

Jewellery buying is changing fast. Today’s consumers value meaning, identity, and ethics over tradition and status. Diamond industry analyst Avi Krawitz reveals key insights from McKinsey and The Plumb Club’s latest reports, revealing how shifting habits and expectations are reshaping the jewellery landscape — and what brands must do to stay relevant.

– Avi Krawitz



Avi Krawitz

As the diamond and jewellery industry navigates supply imbalances, the rise of lab-grown diamonds, and geopolitical shifts, a quieter yet powerful force is reshaping the market: the consumer. In the post-pandemic era, evolving digital habits, shifting perceptions of value, and a growing preference for local businesses are redefining how and why people buy. Two recent studies — McKinsey & Company’s State of the Consumer 2025 and The Plumb Club’s Industry and Market Insights 2025 — offer valuable insights into this changing mindset.

Both reports underscore a fundamental shift in consumer expectations and suggest that brands unable to adapt risk falling behind.

From Scroll to Store

McKinsey’s findings confirm what the trade has long suspected; online behaviour has become the starting point for most consumer journeys. Yet, the final purchase often still happens in-store. According to The Plumb Club, 43% of US consumers prefer buying from local and independent jewellers, while just 12% complete their purchases online.

This split highlights a deeper trend: consumers want the convenience of digital discovery, but they’re also drawn to the hands-on and immersive experience of a physical store.

“Consumers are spending more time online, but they’re not necessarily buying there,” said Lawrence Hess, Executive Director of The Plumb Club, during a recent webinar. “The digital experience must lead naturally to a physical one — both must feel seamless.”

The Paradox of Influence

Although people spend more time than ever on social media, it doesn’t carry the same trust as traditional word-of-mouth. McKinsey points to a widening credibility gap in which consumers may engage with content, but they’re increasingly sceptical of its intent.

Consumers distrust social media when making their purchasing decisions, the McKinsey analysts wrote. However, because it’s where they interact with friends and family, social media continues to shape brand perception unconsciously.



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The Plumb Club’s survey found that 31% of consumers cite designers and brands as the primary influences on their purchasing decisions, closely followed by friends and family at 30%, and retailers’ websites at 21%. Far less persuasive were social media ads, magazines (digital or print), influencers, and celebrities.

“It’s not about shouting louder on Instagram,” Hess said. “It’s about showing up with authenticity. Especially with Gen Z — if they sense anything disingenuous, they walk away.”

Gen Z Emerges

One of the most compelling insights from both reports is the growing influence of Gen Z — consumers born between 1996 and 2010. Expected to account for nearly 30%

of global luxury consumption by 2030, this generation isn’t simply entering the market — they’re reshaping it.

For brands, understanding what drives Gen Z is critical for long-term growth, stressed the McKinsey report. “They’re the first generation to grow up fully immersed in digital life and came of age during the Covid-19 pandemic,” it noted.

These experiences have altered how Gen Z views traditional life milestones. Unlike previous generations, they are less likely to define success through marriage or parenthood, instead prioritising financial independence, career achievement, and wealth creation.

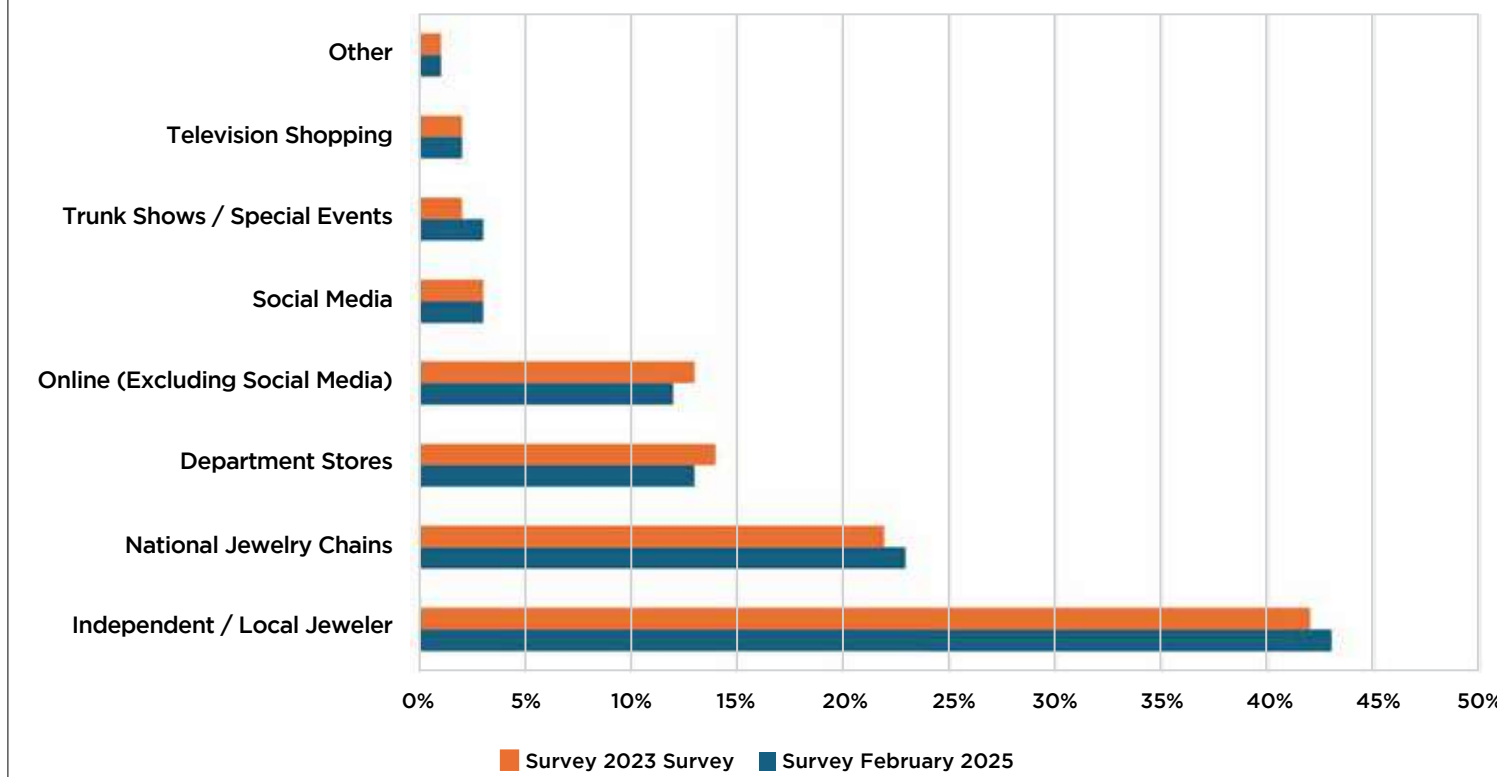
Though poised to become the largest and wealthiest generation in history, they face mounting challenges including rising costs

of living and student debt. Their outlook diverges from older cohorts: they’re more optimistic about social progress but more wary of economic headwinds like inflation, McKinsey highlighted.

That mindset is deeply reflected in their buying behaviour. According to The Plumb Club, Gen Z is fuelling demand for non-traditional materials, men’s jewellery, and more fluid expressions of identity and style. Their pragmatic approach to value is also driving the rise of lab-grown diamonds, especially in fashion segments.

“Luxury, to Gen Z, is about emotional resonance and ethical clarity,” said Paola De Luca, Trend Forecaster and Contributor to The Plumb Club’s research. “They’re not buying status, they’re buying meaning.”

Where Jewelry is Purchased
Based on the survey question: where do you usually buy jewelry?



Source: The Plumb Club Survey

The Local Advantage

A lasting effect of the pandemic has been consumers’ renewed focus on proximity and personalisation. McKinsey notes a rising preference for locally made products — a shift driven by global supply chain disruptions and a growing desire for community-based engagement.

The Plumb Club reinforces this trend, reporting that independent jewellers are outperforming national chains and department stores in consumer preference. Notably, stores that foster a sense of belonging — through education, events, and cultural connection — are proving more successful than those offering purely transactional experiences.

“The best retailers are no longer just selling,” said De Luca. “They’re building community.”

Value, Redefined

While price sensitivity remains high in 2025, the perception of “value” is evolving. Today’s consumers — especially younger ones — are making more intentional trade-offs, cutting back in some areas to spend more on others

that carry emotional or qualitative weight.

According to The Plumb Club, spending on non-bridal jewellery rose 28% since its last survey in 2023 to \$1,664, while bridal jewellery saw a modest 2% increase, reaching \$5,493 on average. Quality has overtaken size as the top purchase driver, with a 25% increase in importance, it found.

This supports McKinsey’s view that “smart indulgence,” where meaning and longevity take precedence over status or scale, has become the new standard for luxury.

Trade Implications

Today’s consumer isn’t walking away from jewellery, they’re reframing its meaning and purpose. To stay relevant, brands need more than strong inventory and polished marketing, they need a clear, forward-thinking strategy.

Key imperatives:

- **Connect digital and physical** | The online journey should guide customers towards a meaningful in-store experience, not replace it.

- **Build genuine trust** | Messaging must reflect real values. Consumers can spot insincerity quickly.
- **Prioritise ethics and transparency** | Traceability is no longer a nice-to-have. It’s expected.
- **Act local and think personal** | No matter the scale, retailers must offer the familiarity and care of a neighbourhood jeweller.

In 2025, jewellery is more than an accessory. It’s a reflection of identity, emotion, and intent. As buyers become more discerning, companies face a clear choice: evolve with their customers or risk being left behind.

The research is clear. The jewellery buyer is changing, presenting an opportunity to brands and companies willing and able to adapt in this dynamic and volatile environment. ■

WGC'S SACHIN JAIN ON THE FUTURE OF INDIA'S GOLD MARKET

As gold continues to capture the spotlight with its record-breaking run, India's affinity for the yellow metal remains as strong as ever, despite soaring prices. In this exclusive conversation, Sachin Jain, Regional CEO, India, World Gold Council, shares his views on how platforms like IIJS Premiere are shaping the future of India's gold ecosystem. He weighs in on evolving consumer behaviour, rural demand trends, and the path ahead—from digital gold to policy reforms—that could redefine India's gold narrative in the years to come.

– Regan Luis



Sachin Jain

IIJS Premiere 2025 is expected to attract strong domestic and international participation. How do you view the role of the GJEPC's flagship B2B platform in influencing India's gold ecosystem and demand sentiments?

IIJS has established itself as a top B2B platform for the global jewellery industry. It acts as a catalyst for growth in India's gold ecosystem by fostering collaboration, enhancing trade opportunities, and aligning the industry with global standards. Its ability to attract both top manufacturers from India and across many other countries, makes it immensely valuable to the Indian jewellery industry. India being the second largest consumer of gold, the platform reinforces its leadership in the global gold and jewellery market by highlighting India's skilled craftsmanship, world-class manufacturing capabilities, and competitive pricing.

With gold breaching the psychological mark of Rs. 1 lakh, how is the trade adapting to high prices in terms of product mix? Could price volatility affect demand sentiment in the coming quarters?

This year marks an historic period for gold, with global prices increasing by 30% since

January and reaching a record high of USD 3,500 per ounce. In India, gold prices have hit historic highs and gone beyond Rs 1 lakh per 10 grams, reinforcing the belief in the yellow metal. Despite external factors, gold jewellery retailers are well-stocked and optimistic about favourable buying behaviour. With seasonal and wedding-related demand also influential, robust gold jewellery purchasing is expected this festive season.

What's next in WGC's consumer outreach strategy beyond the 'You Are Gold' campaign?

We are focusing on four pillars—Marketing, Visual Merchandising, Training, and Technology—to strengthen the gold industry and improve consumer engagement. We are exploring AI technologies to attract a younger audience and enhance the gold jewellery retail ecosystem. Our refreshed gold jewellery marketing campaign will be launched during the upcoming festive season.

With the possibility of a normal monsoon, do you see a revival in rural gold demand? What rural trends is the WGC tracking for 2025?

A good monsoon boosts agricultural output, rural incomes, and consumer confidence, particularly during festivals and weddings when gold buying peaks. Better crop yields can increase disposable income and gold purchases, especially in rural areas where gold holds cultural significance and value. The jewellery industry remains cautiously optimistic.

As digital gold gains traction and younger investors look for convenience and transparency, how is WGC helping the industry pivot to a more tech-savvy, Gen Z-inclusive future? What are the next big catalysts for investment-led demand in India?

We continue to build understanding of the use case and possibilities of gold through trusted research, analysis, commentary, and insights. Digital platforms offering gold-backed ETFs and similar products have seen significant inflows since past year, mainly driven by investor demand for convenience, transparency, and accessibility. AUM in Gold ETFs have seen a rise of 41% from December 2024 to May 2025.

India's gold market remains heavily regulated. What are your views on the need for progressive gold policy reforms around import duties, monetisation, etc. to unlock long-term growth?

Current taxes on gold, including a 6% import duty and 3% GST, remain high and may incentivise illicit imports in the



near future. Reducing these taxes and monetising investment gold could enhance gold's role in India's economy further. Policy reforms aimed at enhancing gold monetisation schemes and improving access to digital gold products could drive greater participation from younger investors and improve liquidity in the market. For instance, the government's decision last July to reduce import duties on gold has had a significantly positive impact on the industry. This move has helped reduce unofficial imports, stabilise official channels, and supported the domestic gold industry. The reduction in taxes on gold has led to a more organised and transparent industry, resulting in a stronger gold market. Gold smuggling has also reduced significantly since July 2024.

You've projected India's gold demand at 700-800 tonnes for 2025. What are the key assumptions behind this forecast?

The projected numbers are based on a careful assessment of the current economic environment and Q1 data. We expect investment demand to continue gathering pace, driven by near-term stagflation risks, medium-term recession concerns, elevated stock-bond correlations, and ongoing geopolitical tensions.

How are US President Donald Trump's

sweeping tariffs likely to affect the Indian gold industry?

While gold has not been directly targeted by US tariffs, trade uncertainty has significantly impacted global trading behaviour and pricing patterns. For India, while tariff-related disruptions may create short-term volatility, their impact on India's gold industry is likely to be temporary. Tariff-induced inflationary expectations globally could further elevate gold prices, which may dampen affordability and consumer demand in price-sensitive markets like India. As gold flows shift towards the US, there may be temporary constraints on the availability of refined gold in other markets, including India.

Looking beyond 2025, what is your vision for India's gold market by 2030, in terms of demand drivers, industry structure, and India's strategic position in the global gold narrative?

India's gold market is well poised to remain integral to global gold industry, driven by many factors like cultural affinity, increase in digital adoption, and policy reforms aimed at reducing barriers to trade. By 2030, we envision India to further strengthen its position as a hub for gold innovation and manufacturing, leveraging its skilled workforce and technological advancements. ■

DIAMOND JEWELLERY THE GROWTH INDICATOR OF NEW INDIA: AMIT PRATIHARI

Amit Pratihari, Managing Director, De Beers India, speaks to Solitaire International about why diamond jewellery will be at the heart of India's retail story and what to expect at IJS Premiere 2025.

- Regan Luis



Amit Pratihari

What are your expectations from IJS Premiere 2025? Will De Beers be launching any new initiatives for the Indian market?

IJS Premiere is one of the most important events for India's gem and jewellery sector. Every edition gets stronger, offering relevant market insights and setting the tone for the festive season. For De Beers, this year will be particularly significant. We'll be unveiling several initiatives including our 'Show & Tell' experience, where we'll demonstrate innovations like Tracr, new consumer campaigns, and the work of our science and technology division in detection solutions.

Most importantly, we will see the full scale launch of the INDRA project, which is in partnership with GJEPC. It's now going live with complete content and operational functionality, and we already have over 2,700 retailers registered—with another 1,000 expected by the show.

You have announced plans to open over 100 Forevermark exclusive stores. What's your long-term vision for the brand?

We've completely remodelled Forevermark's retail strategy. We're moving away from a multi-brand presence, which has been scaled down, to a dedicated exclusive store format. Our goal is to have 100 such stores across

India by 2030. The first stores in Delhi and Mumbai will open by mid-September this year. We're adopting a cluster-based rollout—starting with 7-8 stores each in Delhi and the Mumbai-Thane region—before expanding to South India in 2026. Tier 2 and Tier 3 cities are a clear focus for us, and we're combining physical stores with an e-commerce platform to maximise reach.

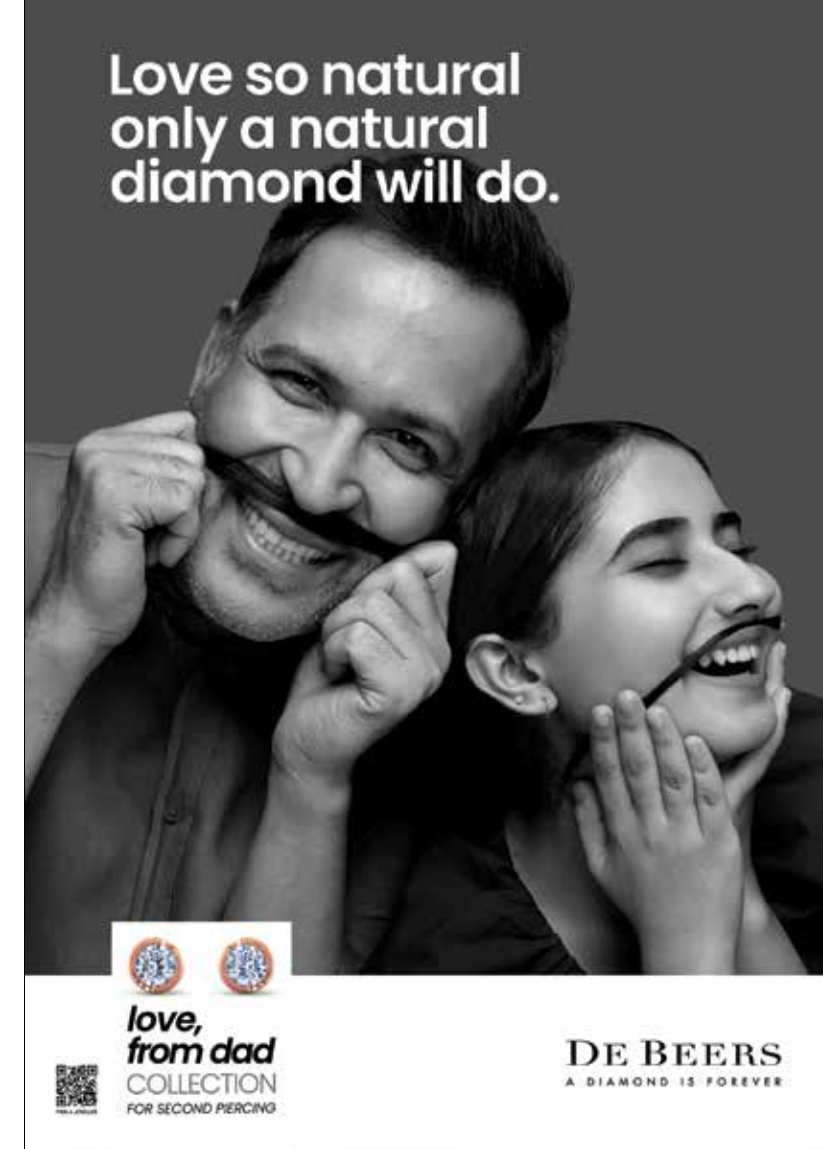
How is De Beers handling the transition for existing partners?

We've scaled down our multi-brand store presence and are offering these partners the option to engage with the Institute of Diamonds, which we relaunched in January. The Institute will have a strong presence at IJS, offering services previously available only to internal brands.

What is the five-year vision for INDRA?

Our objective is to grow the penetration of natural diamonds in India's jewellery market from under 10% to 15% over five years. INDRA equips retailers—especially smaller ones—with the right information, sourcing avenues, and marketing tools. The platform supports customisable consumer campaigns for retailers, and will be available in nine Indian languages to cater to regional markets.

All images courtesy De Beers



The 'Second Ear Piercing' campaign was launched earlier this year.

How is De Beers tailoring its approach to younger, digital-first consumers?

Our campaigns are designed with millennials and Gen Z in mind, with a strong digital-first focus. That said, we still invest in traditional media where it commands leadership. Our storytelling aligns with Indian rituals but brings in modern relevance—like the 'Second Ear Piercing' campaign. We're also customising campaigns by region, using local languages to ensure cultural connect.

Given global market headwinds, what's your outlook for India?

India is a bright spot. The domestic gems and jewellery market is currently valued at \$85-90 billion, and could touch \$120 billion by 2030. A recent Deloitte report projects it will reach \$235 billion by 2035. As India grows from a \$4 trillion currently to an \$8 trillion economy by 2030, disposable incomes and aspirational spending will rise—especially on categories like diamond jewellery. So technically, in the next five years we're adding one more India to the economy.

Is De Beers aligning its investments accordingly? What kind of budget have you allocated for India?

Yes, India is a strategic priority. We're investing significantly across consumer

marketing, retail expansion, detection technology, and retailer education. While I can't share a specific number at this stage, I can confirm that our India budget reflects the country's position as the second-largest diamond-consuming market globally. Our campaigns will be ongoing, and you'll see consistent investment throughout the year.

Tell us about plans to leverage technology in Indian retail stores to reinforce consumer trust?

We're offering tools like DiamondProof and DiamondDetect—advanced detection machines that verify the authenticity of diamonds in-store. Additionally, our Institute of Diamonds is now open to the wider trade, offering third-party grading services exclusively for natural diamonds—the only lab in the world doing so.

Could you share more about Tracr?

Tracr is our blockchain-based solution that enables traceability from mine to market. It's becoming increasingly important given G7 sanctions and the rising demand for source verification among consumers and brands. At IJS Premiere 2025, we'll highlight how Tracr supports transparency and future-proofs the diamond business.



DiamondProof

Are US tariffs or G7 policies still posing challenges?

Initial concerns around US tariffs and G7 restrictions have now stabilised. The industry is adapting, and business is moving forward.

What kind of policy support or reforms from the Indian government could further boost the natural diamond sector's growth?

GJEPC is doing commendable work in representing the industry to the government. We continue to work closely with them on creating a supportive policy environment for natural diamonds.

Gold prices are at an all-time high. Does that work in favour of diamonds?

Absolutely. With gold prices continuing to rise, diamonds are emerging as a more attractive option within the same budget range. Consumers who may have previously prioritised gold are now considering diamonds more seriously—especially as diamond prices have remained relatively stable in recent months. This shift presents a significant opportunity for the trade to position diamond jewellery as a compelling value alternative.

Any final message for the industry ahead of IJS?

India holds immense potential. Diamond jewellery will be the growth indicator of the country – it will play a key role in the country's retail evolution. But the consumer has changed—they're buying differently now. As an industry, we need to be agile, stay attuned to local needs, and adapt quickly to capture this once-in-a-generation opportunity. ■

SHAPING PLATINUM'S TOMORROW: PGI'S VAISHALI BANERJEE IN CONVERSATION

Vaishali Banerjee stands at the forefront of Platinum Guild International's (PGI's) mission to redefine the narrative around platinum jewellery. In an exclusive interview, the Managing Director, PGI - India & Middle East, and Head of Global Market Development, PGI, shares valuable insights into emerging design directions, consumer behaviour, and platinum's evolving place in the Indian jewellery landscape.

- Regan Luis



Vaishali Banerjee

You've now taken on the added responsibility of global market development. How does the Indian market's growth trajectory compare to other key platinum markets globally?
India is our fastest-growing market. For the past several years, it's been delivering double-digit growth, and we expect that momentum to continue. Even though it's a relatively young market in terms of platinum, the size and scope of its growth have made it extremely significant on a global scale.
What's exciting is the vast headroom for growth that India still offers. Alongside India, the Middle East is our newest market, where we've just completed a successful pilot phase and are now moving into expansion. 2024 has been a good year for platinum globally, with all PGI markets posting growth. China, US and Japan are established platinum markets, each at their own level of maturity and consumer sophistication.

When it comes to jewellery design, platinum always seems to have a certain minimal elegance. What trends are influencing your collections in India?
Platinum carries deep emotional meaning, no matter where you are in the world. It's more than a trend—it's a lasting truth.

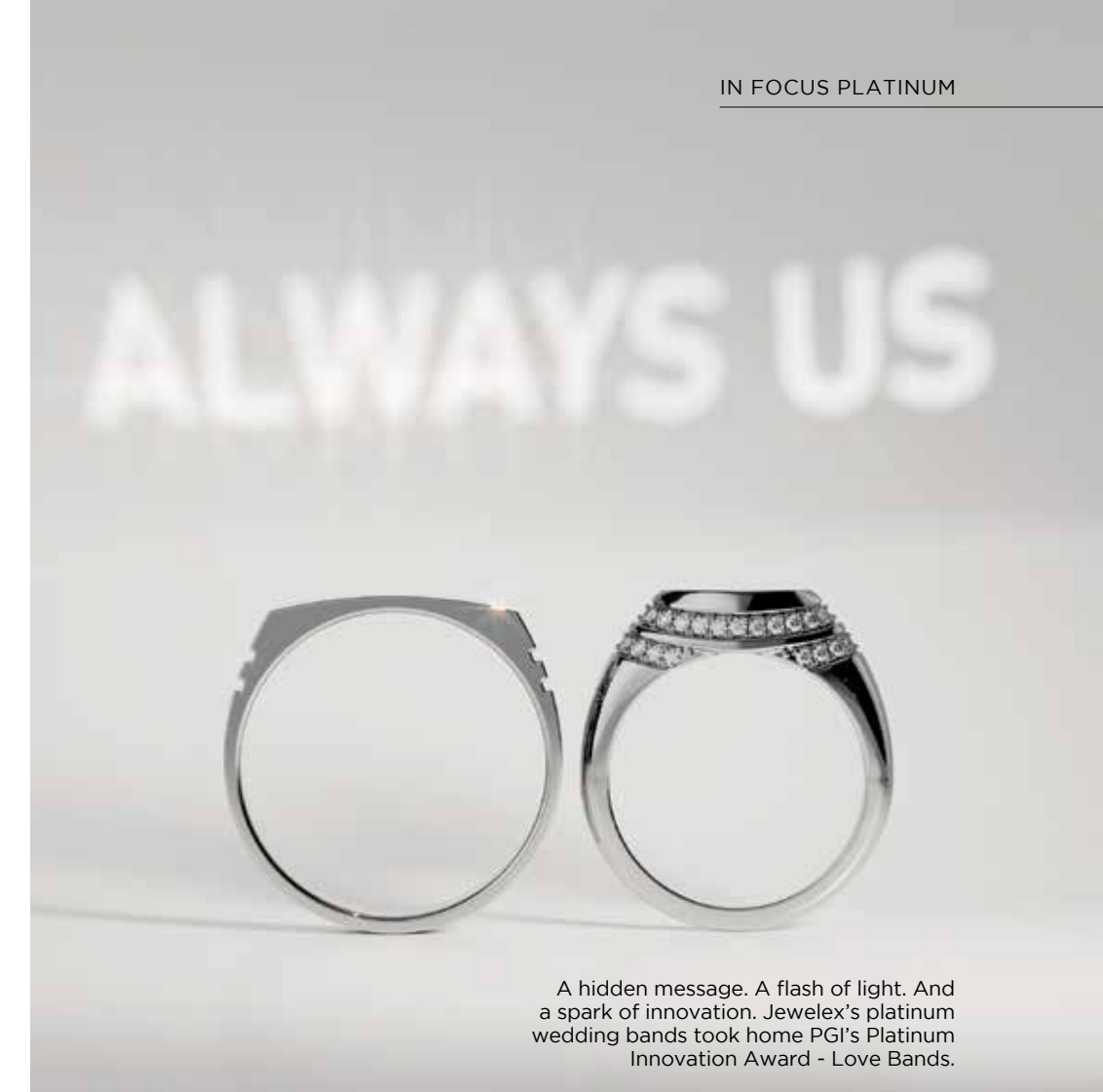
Platinum EVARA



Men of Platinum 'MS Dhoni Signature Edition' the Platinum Momentum Bracelet



Platinum Love Bands 'The Wedding Edition'



A hidden message. A flash of light. And a spark of innovation. JeweleX's platinum wedding bands took home PGI's Platinum Innovation Award - Love Bands.

Every piece we create must resonate with those emotions—whether it's Platinum Love Bands or self-purchase jewellery, and regardless of whether it's for men or women.
Of course, we layer trends over this emotional core. For instance, in our women's collections, stacking is a big design theme right now. But we're seeing a shift from traditional stacking to more irregular, asymmetrical styles that add individuality. There's also a rise in playful mismatches—still within a balanced, elegant aesthetic, because we have to be mindful of the Indian consumer's preferences. Even in the Platinum Evara collection, we've pushed the envelope a little. For example, we've introduced reflective colour from within the piece—using smart technology to create an inner glow. Platinum may be a centuries-old metal, but our take on it is strikingly modern.

How involved is PGI in guiding its manufacturing partners with these trends?
We're very hands-on. Every year, we develop detailed design briefs that draw on both global design insights and local consumer behaviour. These briefs are shared with all our partner manufacturers, whether they work across all our brands or just one.
We don't just identify trends; we bring design stories to life. Our manufacturers are investing in advanced technology to

translate those ideas into actual products. Several of our manufacturing partners have done brilliant work, combining creative flair with technical precision. The result is jewellery that appears simple at first glance yet is underpinned by innovation.
Your campaigns place a lot of emphasis on storytelling. Could you talk a bit about the role of emotion in platinum design?
Absolutely. Storytelling is at the heart of everything we do. Take Platinum Love Bands, for instance. Love is a universal emotion, but it can become a cliché if not handled thoughtfully. So we focused on intimacy; on making the expression of love deeply personal. For example, hidden messages within Platinum Love Bands were introduced to represent a private language known only to the couple. That's the magic of platinum; it holds meaning in a way no other metal does.
Similarly, every Men of Platinum piece is built around values. It's not just about aesthetics; it's about what the jewellery says about the man wearing it. Inner strength, self-belief, courage – these values are embedded in the narrative of each design.
Speaking of Men of Platinum, what inspired you to align with cricket as a platform?
Cricket is almost a religion in India – it transcends geography and language.

But more importantly, the values that cricket champions—resilience, leadership, teamwork—mirror those of Men of Platinum. Someone like MS Dhoni is a perfect fit, not just because of his stature, but because of the integrity, grace, empathy and resilience he represents.
We're very careful about our brand associations. A celebrity endorsement has to go beyond face value; it must feel authentic to the brand's values. When there's that genuine alignment between the individual and the brand's values, the impact is incredibly powerful.
Are you seeing growth in smaller towns as well, beyond metro cities?
Digital gold holds great potential for Yes, definitely. Tier 2 and 3 towns are becoming increasingly important. A lot of our strategic retail partners have already expanded into these markets, and we're seeing a good traction.
The young consumer today isn't defined by geography. Digital access has made aspirations universal. Our job is to make sure the right product and brand experience are accessible to them—and we do that through a strong network of organised retail partners. ■

A WELL-DEFINED RECOVERY IN CHINESE DIAMOND AND JEWELLERY DEMAND REMAINS TO BE SEEN

China's once-booming diamond and jewellery market has yet to stage a solid comeback. Weighed down by economic challenges and shifting consumer sentiment, demand has fallen sharply since 2024. While luxury brands remain invested and early signs of stabilisation are appearing, a clear recovery is still out of sight in this vital global market.

– Paul Zimnisky



Paul Zimnisky

China, which has been the world's largest, fast-growing luxury consumer for much of the last two decades has noticeably waned in the post-pandemic period. Factors impacting the market ostensibly include an aging demographic, an over-leveraged economy, a precarious residential real estate investment market and a "middle-income trap" that have pressured the larger economy and ultimately the consumer.

For diamonds specifically, Greater China, was estimated to represent as much as 15-20% of global diamond jewellery consumption as recently as a few years ago, however after a precipitous drop in 2024 the market has been halved, according to Paul Zimnisky data and analysis.

Diamond consumption in the region has been impacted by the aforementioned macro factors but also, perhaps more concerning, a loss of consumer confidence in the perception of diamonds as a store of value. Many astute Chinese consumers are aware of falling diamond prices over the last two years, especially as gold prices have surged to record levels – a narrative that has been shared on social media by younger consumers (see below chart).

This said, the Chinese market is way too large to surrender. The nation hosts the world's fastest growing middle-class fed from a population of well in excess of a billion people – China is also home to 6 million millionaires (in USD), second only to the U.S.'s 23 million.

The CEO of LVMH, Bernard Arnault, recently predicted that the Chinese luxury market will return to "normal" levels by the end of 2027. LVMH, which rivals Hermès for the largest luxury company in the world, is still investing in China. The company opened a new flagship Tiffany & Co. store in Chengdu in March as well as a new namesake Louis Vuitton flagship in Shanghai in recent weeks. The latter is a novel cruise ship-shaped store which was built to emphasise interactive customer experiences.

Johann Rupert, the Chairman of Richemont, which owns Cartier and Van Cleef & Arpels, said in May that he "fully believe(s) that China will recover." Rupert, has noted a confidence crisis as a predominate factor in the market's

slowdown, however, he reiterates that "China is unstoppable."

Year-to-date 2025, a well-defined recovery in Chinese diamond and jewellery remains to be seen—if anything, the situation has been further complicated by the ongoing and volatile trade spat between the U.S. and China.

However, according to diamond manufacturer and wholesaler anecdotes, there have been some recent green shoots noted, albeit modest, in certain categories

CHINA IS UNSTOPPABLE.



such as smaller, higher-quality melee goods. Encouragingly, this has coincided with industry reports of activity in the C-to-B market considerably slowing – i.e. consumers selling diamonds back to the trade, which reached usually high levels last year.

Higher-quality one- to three-quarter-carat goods have been the mainstay for the Chinese market over the last two decades, but demand for these items still remains softer than desired, according to Paul Zimnisky contacts. A discernible return in demand for these goods would likely indicate a broader recovery.

In March, Ajesh Mehta, Convener of the Diamond Panel Committee, at the GJEPC said the Chinese consumer has "effectively pressed a reset button," noting that he expects "confidence will likely return for larger stones, such as 30 or 50 points" eventually. ■

Jade in Flux

Reassessing the Dynamics of China's Enduring Gemstone Market

China-based industry analyst **Liang Weizhang** examines the evolving dynamics of China's jade market amid shifting economic tides, emerging substitutes, and changing consumer values. He offers a perspective on how tradition, innovation, and market forces are converging in this iconic segment.



Model wearing a jade bracelet and ring. © Shutterstock



LIANG WEIZHANG

Throughout Chinese civilisation, jade has occupied a revered place — not merely as a decorative gem, but as a vessel of moral philosophy, identity, and continuity. In the commercial realm, too, jade has long held its ground as the second most significant segment within China's jewellery market, trailing only gold. However, recent shifts in both macroeconomic conditions and consumer preferences have challenged its stability, revealing a sector in the midst of realignment.

A Market of Cultural Weight Facing Structural Shifts

From 2021 to 2023, China's jade market demonstrated resilience and steady growth, expanding from RMB 128 billion to RMB 150 billion and maintaining a consistent 18-20% share of the national jewellery market. However, 2024 marked an abrupt disruption. The sector's total value fell to RMB 98 billion — a 35% year-on-year decline — bringing its

market share down to just 13%.

This contraction occurred against a broader backdrop of economic headwinds. The overall Chinese jewellery market shrank from RMB 820 billion in 2023 to RMB 778.8 billion in 2024, as rising gold prices and cautious consumer sentiment redirected purchasing priorities. Within this landscape, gold retained its appeal as both adornment and financial hedge, while jade and diamond categories saw declines.

Core Segments: Jadeite and Nephrite

In Chinese culture, jade has long carried meanings far beyond ornamentation. As the classical saying goes, 'Of all the stones that are beautiful, we call them jade'. This definition embraces a wide spectrum of mineral aggregates — from jadeite and nephrite to chalcedony, agate, quartzite, serpentine, Dushan jade, turquoise, lapis lazuli, and malachite, etc.

Today, however, jadeite and nephrite dominate China's commercial jade sector. Nephrite, widely known in China as Hetian jade, has been used in Chinese civilisation

for over 10,000 years. Its smooth, lustrous quality was praised in Confucian philosophy, where jade was seen as an embodiment of virtue, harmony, and self-cultivation. Yet despite this profound cultural significance, nephrite plays a relatively modest role in

today's market — valued at around RMB 33 billion, or just 4% of the jewellery sector in 2023.

Jadeite, by contrast, rose to prominence only in the Qing Dynasty, when rich colours and translucency became fashionable.

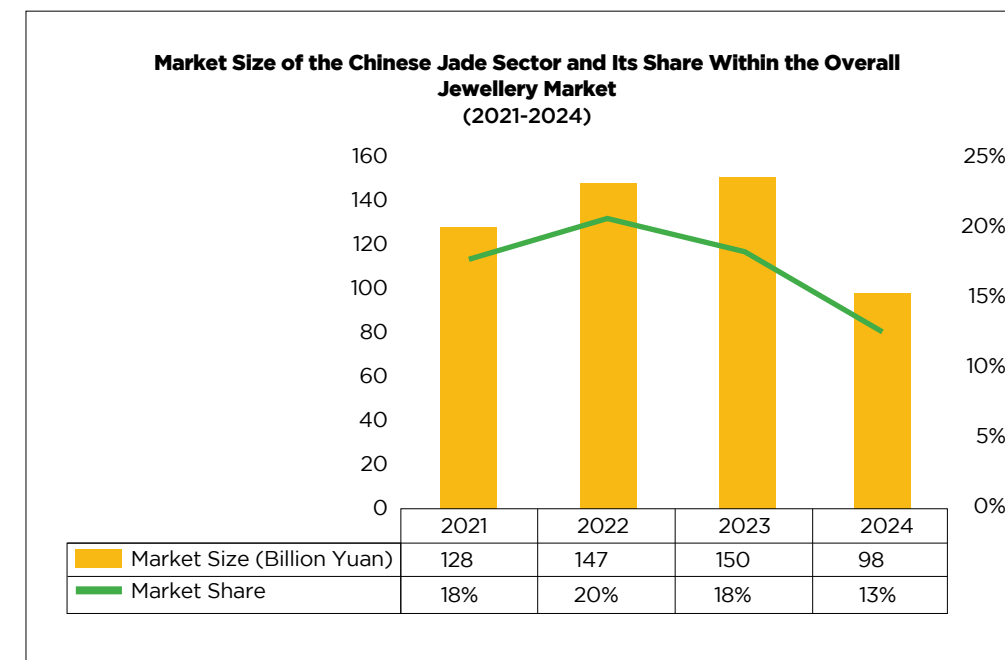
Sourced mainly from Myanmar, jadeite now leads the category, with a 2023 market size of RMB 115.7 billion — about 14% of China's jewellery market. Its shorter history is offset by enduring popularity and status appeal.

China's jadeite market is highly sensitive to supply conditions in Myanmar. Following disruptions in previous years, the 2024 Myanmar government-run tender resumed normal operations, with supply volumes increasing by 51% year-on-year. Although premium-quality rough stones remain scarce, the normalisation of tenders is expected to revitalise downstream demand by improving supply chain predictability.

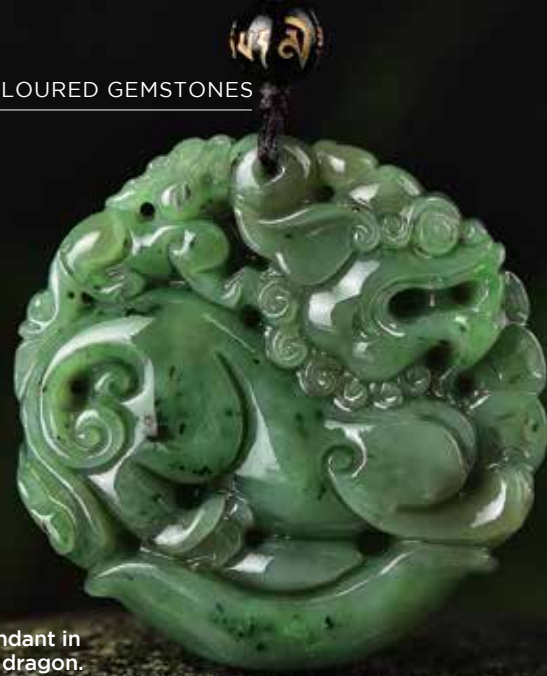
At the same time, Guatemala has become an important secondary source, now accounting for around 30% of China's jadeite imports. However, its material generally lacks the vivid colour saturation and translucency of Burmese jadeite, limiting its use in premium jewellery.

New Entrants: The Disruptive Rise of Feizhou Cui

A particularly salient development in 2024



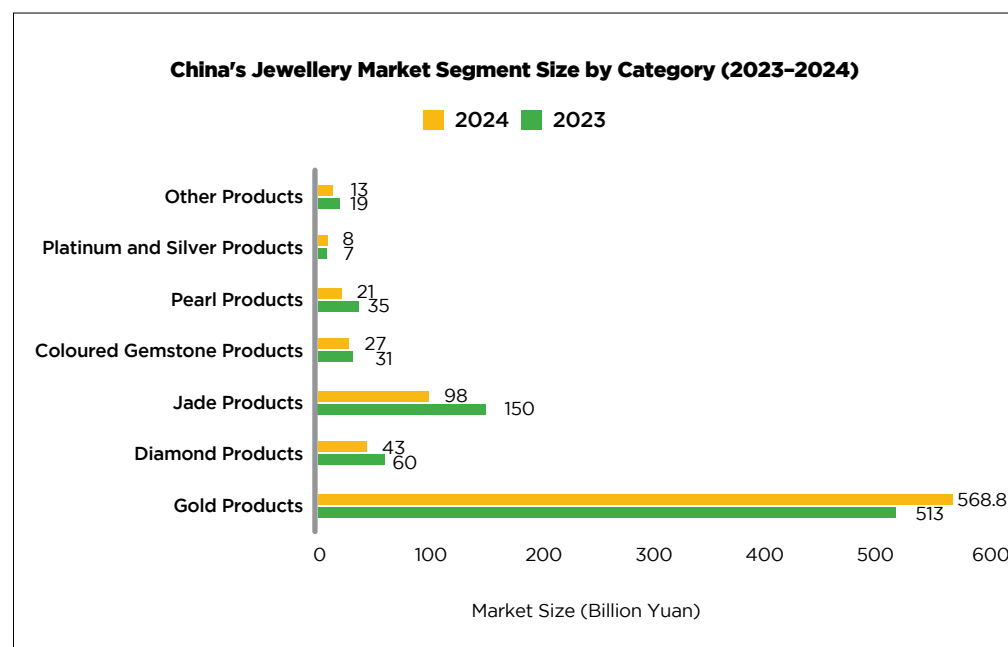
Source: Gems & Jewelry Trade Association of China. Compiled and charted by HubWis.



Green jade pendant in the shape of a dragon. © Shutterstock



Jade brooch by Vir Jewels



Source: Gems & Jewelry Trade Association of China. Compiled and charted by HubWis

was the ascent of Feizhou Cui (literally translated as “African Jadeite”), a quartzite material that closely resembles jadeite in appearance but is significantly more affordable. As consumers pivot towards value-driven purchases in an era of economic downturn and falling discretionary income, Feizhou Cui has emerged as a compelling alternative.

For example, a Feizhou Cui bangle mimicking the appearance of high-grade jadeite may cost only a few thousand yuan, compared to over RMB 100,000 for its genuine counterpart. This cost-performance gap has positioned Feizhou Cui as a rising favourite in the mid- to entry-level market, particularly among younger and first-time buyers.

More than a trend, Feizhou Cui's momentum reflects a deeper recalibration. Retailers, facing declining margins on traditional categories like diamonds, are diversifying their inventories to include materials that offer attractive mark-ups and rapid turnover. For many, Feizhou Cui is more than a substitute — it is a commercial lifeline.

Conclusion: Navigating Complexity with Nuance

The contraction witnessed in 2024 may not signal a decline in jade's cultural relevance, but rather an inflection point in how that relevance is expressed and monetised.

While China's jade market has historically been shaped by domestic players — from sourcing to processing and retail — recent developments, such as the rise of Feizhou Cui, suggest new opportunities on the horizon. The growing popularity of visually appealing, high-quality mineral aggregates, highlight a key consumer trend: aesthetic value at attainable price points.

For international stakeholders, this presents a strategic opening. Although few foreign suppliers are directly involved in China's jade segment, the evolving landscape suggests room for thoughtful participation — particularly through the identification and introduction of alternative ornamental stones that resonate with Chinese tastes and values. The next chapter of China's jade story may be shaped not only by cultural continuity but also by an expanded palette of global materials — redefined by both tradition and innovation. ■

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Know the DIAMOND Truth

Understand what sets natural diamonds apart from lab-grown diamonds. Real diamonds, real differences.

Myth:

Lab-Grown Diamonds Are As Valuable As Natural Diamonds

Fact:

Lab-Grown Diamond Prices Have Been Declining For Over A Decade



Over the past decade, the price of a 1.5-carat lab-grown diamond has fallen by 86%, from \$10,750 to just \$1,455. The gap between lab-grown and natural diamonds has widened every year, underscoring their very different value trajectories.

Shaped by time and defined by rarity, a natural diamond's worth lies in the fact that it cannot be reproduced or recreated in any lab. While natural diamonds remain rare, forged over billions of years and enduringly valuable, lab-grown diamonds are mass-produced, abundant, and follow a low-cost, linear model.

Myth:

Lab-Grown Diamonds Are Energy Efficient

Fact:

Lab Diamonds Come With A Hidden Energy Cost

In FY 2024, India produced 16 million carats of lab-grown diamonds, a rapidly growing category with a sizeable energy footprint. However, producing just one carat consumes 77 kWh of electricity, nearly equal to a household's monthly use. Scaled up, that's 921 million kWh annually, enough to power 890,000 Indian homes for a year.

In contrast, the natural diamond industry is advancing sustainability with 60% of its energy sourced from renewables. Members like De Beers are targeting carbon neutrality by 2030 and have already reduced energy intensity by 6% in 2023. The industry is also investing in carbon sequestration through kimberlite rock and supports verified offset programs like Wonderbag, benefitting both the planet and local communities.



Myth:

Natural Diamonds Are Limitless (and are available in surplus)

Fact:

Natural Diamonds Grow Rarer Each Year



Scan to access the full report on Lab-Grown Diamond Facts.

Natural diamonds are becoming increasingly rare. Over the last 20 years, global recovery has declined by 37%, as major mines across Canada, Australia, and South Africa reach the end of their lifespans. Even with advanced mining technologies, nature offers no shortcuts; its yield remains finite. Today, annual recovery is so limited that all the 1-carat diamonds sourced worldwide in a year could fit inside a single exercise ball. This extraordinary scarcity makes natural diamonds not just precious, but truly one of Earth's rarest wonders.

Myth:

Natural Diamond Mining Threatens Wildlife And Livelihoods

For the industry, land and water conservation isn't an afterthought; it's a guiding principle. The world's leading diamond producers protect over 2,800 sq. km of land, four times more than they use for mining, an expanse nearly twice the size of Delhi. From securing safe havens for endangered species like rhinos and elephants to supporting long-term research and habitat restoration, biodiversity is central to the natural diamond industry's mission.

Fact:

Natural Diamond Industry Champions Responsibility

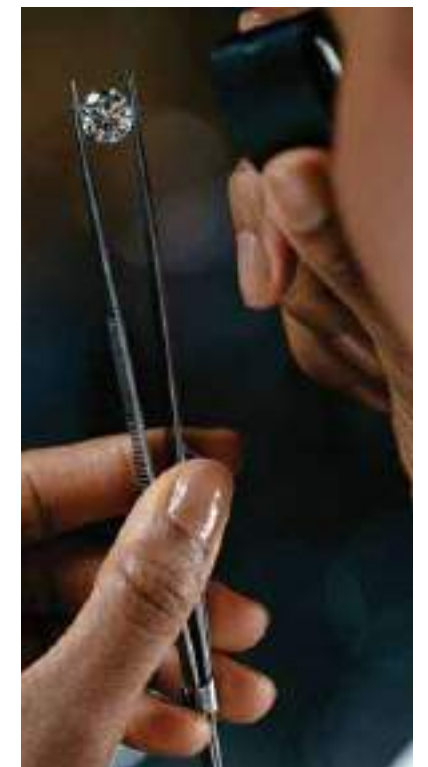
This commitment to sustainability extends beyond the environment. Companies invest in retirement benefits, vocational training, and education, while actively promoting gender diversity, with more women stepping into skilled and leadership roles across mining operations. These aren't isolated initiatives, but part of a global, long-term commitment to meaningful, measurable, and sustainable impact.

Empowering Natural Diamonds Industry Voices. Enabling Smarter Media Narratives.

Whether it's exclusive media roundtables offering insider access to industry leaders, or specialised training sessions for retail staff, each initiative is designed to build trust and clarity across the diamond ecosystem. Staff sessions offer consumer insights, clear diamond facts and the latest updates in the diamond world, rooted in a qualitative approach. As the Natural Diamond Council, we gather on-ground learnings from the frontline staff to understand real customer conversations. Based on this, relevant information is shared that helps them guide buyers confidently and support informed decisions. Supporting these efforts is a registration-based education platform: a go-to hub covering everything from natural v/s lab-grown diamonds to understanding the new-age consumer. A mobile-first version is also in development, designed to offer on-the-go access and shareable facts. We are working in collaboration with the retailers to empower the industry with tools that build trust, drive clarity and foster a more elevated diamond buying experience.



Scan to read our Diamond Facts Report



To join us in this journey, write to us at indiatrader@naturaldiamonds.com or WhatsApp us at 9152110050.

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“I cherish the friendships that I built in GIA. I still share a close bond with my classmates, and one of them has been part of my business for 12 years. We came from different backgrounds, ages, and experiences, yet our shared passion brought us together, making it a truly special experience.”

Tarang Arora
GIA Graduate Gemologist®, GIA Jewelry Design Graduate, GIA Comprehensive CAD/CAM for Jewelry Graduate, and CEO and Creative Head, Amrapali Jewels



What trends do you foresee in the jewelry industry, and how is Amrapali Jewels preparing for them?

I don't believe in trends, the market is far more complex now. There are so many different demographics and client segments, each with distinct preferences. In the past, trends were more universal, with everyone following the same path. Today, things are different. For instance, my team and I were recently discussing the color mocha as the 2025 trend, and I agree that it will be important. However, if you look closely, you'll see those colored stones, particularly tourmaline, have gained significant traction. In the past year, we've seen how tanzanite has also grown in importance. Colored stones, in general, are definitely on the rise.

That said, diamonds are still strong in the market, but they present a unique challenge, which is why colored stones are becoming more prominent. What I find particularly exciting is that this is the time for stones beyond the big three—ruby, emerald, and sapphire—to shine. Spinel, aquamarine, and tanzanite are gaining popularity, and tourmaline, especially, is seeing a surge in interest. While the media coverage around the Ambani wedding certainly boosted tourmaline's visibility, this trend has been growing for the past five years in the Indian market.

This shift is helping to define the current trend: color and investment-worthy pieces beyond diamonds. It's important to remember that Indian buyers are still influenced by the idea of investing in their jewelry. When purchasing an expensive piece, the question remains: will it hold or increase in value? The data over the past decade shows that stones like spinel and emeralds have appreciated significantly, and this trend is bound to continue.

Interestingly, we're also noticing a significant rise in interest in blue sapphires in India, especially among the younger generation. Over the past six months to a year, the demand has increased dramatically. The youth, especially, aren't as concerned with the traditional belief about that these stones. Many young, are forging their own path in jewelry buying, and they aren't bound by the same constraints.

What makes India unique is the diversity in how people buy jewelry. There's a large segment that sees jewelry as a commodity, while others view it as an investment or value addition. This diversity means there's a massive appetite for jewelry, whether for personal satisfaction or as an asset. The key is packaging it right and telling a compelling story.

In India, the concept of "trends" doesn't quite fit because the market is so dynamic. Anything can work, depending on how it's presented and the narrative behind it.

Can you discuss any significant challenges Amrapali Jewels has faced and how you overcame them?

I recently came across something that really resonated with me was "There is no future plan. The plan is today.". This struck me deeply as I reflected on our roles—mine, my dad's, my uncle's, my wife's—all of us involved in the business. We've always operated this way; there was never a 40-year roadmap that laid out exactly how many stores we would have or how many employees we'd hire.

What's important is focusing on today and doing it as well as possible. I think we can all look at our work and ask, "How could I have done this better?" and use that insight to improve tomorrow. This philosophy is not just true for business but for life as a whole.

Excerpts taken from GIA India's EVOL>E Knowledge Series interview conducted live on Zoom. Attendance by invitation only. Register on collective.GIA.edu as GIA alumni to get notified about upcoming events.

Watch the full interview on YouTube



“My advice to young professionals: learning never goes to waste. What I studied at GIA 20 years ago is now shaping my business decisions. Keep learning – you never know when it will pay off.”

Ratnesh Tambi,
Director of Tambi Jewels and GIA Diamonds Graduate



Can you share the story of Tambi Jewels' inception and how it has evolved over the years?

My father founded our company, SKL Tambi, in honor of my grandfather 60 years ago. He was one of the pioneers in the emerald industry, among the first to learn about emeralds, and to venture into the international market to source rough stones. He would bring them back, cut, polish, and sell them locally.

As time went on, my father continued to evolve, always looking for ways to expand. Initially, he learned the craft here and sold the stones in the domestic market. Then, he began sourcing from international markets and selling locally, before moving on to sourcing internationally, cutting and polishing the stones, and selling them globally. This growth was incremental, with each step building on the last.

As we three brothers gradually joined the business, we recognized the need to evolve with the changing market. We expanded our offerings, moving from emeralds to rubies, sapphires, and eventually tanzanite. We stayed ahead of the market shifts, adapting our business as needed. One of our key milestones was becoming one of the first site holders for Tanzanite in India. We also became auction partners for Gemfields, dealing with Zambian emeralds.

In addition to these ventures, we launched Arshia Jewels in the Indian domestic market, focusing on creating high-quality colored stone and diamond jewelry. We established a strong presence in the market with Arshia Jewels, which allowed us to offer bespoke jewelry for the Indian consumer.

In 2020, we decided to rebrand ourselves as Tambi Jewels. This change was motivated by a desire to create a legacy that carries our family name forward.

How do you incorporate cultural heritage and storytelling into your jewelry designs?

Tambi Jaipur was a carefully thought-out name, chosen to honor our heritage. Our designs are deeply inspired by the rich architecture of Rajasthan. Jaipur, with its grand historical landmarks and intricate craftsmanship, serves as a constant source of creativity for us.

Our pieces draw inspiration from the architectural beauty of Rajasthan, Jaipur, and even the places we visit worldwide. For instance, when we visited the Ram Mandir, we were captivated by its detailed engravings, intricately designed floors, pillars, and ceilings. These elements became the foundation for some of our jewelry designs.

Jaipur itself is a treasure trove of motifs—peacocks, elephants, lotus flowers—all of which are deeply embedded in our collections. We intentionally chose Jaipur as our identity because the city's legacy speaks for itself.

One of the key aspects of our brand is not just preserving our family name but also celebrating the culture and heritage of Jaipur through our designs.

Excerpts taken from GIA India's EVOL>E Knowledge Series interview conducted live on Zoom. Attendance by invitation only. Register on collective.GIA.edu as GIA alumni to get notified about upcoming events.

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"Following my father's advice to gain a strong education before entering the gem and jewelry industry, I pursued the GIA Graduate Gemologist® program, which became an invaluable foundation for my career."

Ravi Jain, GIA GG®,
Partner, Nice Diamonds and Leora Jewels

"GIA's structured learning saved me time by providing a strong foundation in diamonds. The hands-on training and learning alongside enthusiastic peers made the experience even more rewarding."

Rishi Jain, GIA Diamonds Graduate,
Partner, Nice Diamonds and Leora Jewels



How do your complementary skill sets contribute to the growth of your businesses?

Ravi: From the start, our expertise lay in different areas—I specialized in accounts and finance, while Rishi's strengths were in marketing and human resources. Numbers have always been my focus—whether it's Rishi's department or mine, I'm constantly analyzing figures. I keep track of productivity, marketing expenditures, and monthly performance, ensuring every aspect is optimized.

As business owners, this focus helps us streamline operations and invest our energy where it matters most. Rishi concentrates on optimizing his areas of interest, while I do the same for mine. One of the biggest advantages of having a family member involved in key roles is the trust and assurance that critical aspects of the business are being handled with dedication and accountability.

Rishi: Our interests, backgrounds, and educational qualifications are quite different, which naturally led us to focus on distinct areas within the business. We're not exactly sure how it happened, but it has worked in our favor. Since Ravi and I handle different aspects, we're able to cover more ground and drive efficiency in our respective departments.

One of the biggest advantages of our working dynamic is the trust we have in each other's decisions. We don't dwell on what should have been done or second-guess each other's choices. Instead, our focus is always on 'What's Next?' Regardless of whether the outcome is positive or not, we move forward together, taking collective responsibility for the results.

With changing consumer preferences and newer materials (9 karat gold) and gemstones (laboratory-grown diamonds) available, how do you see jewelry design evolving in the next 5-10 years?

Rishi: The world is more connected than ever, with content flowing seamlessly across borders. This has enabled businesses to build relationships globally, but it has also led to the widespread sharing of jewelry designs online. For manufacturers like us, protecting our designs is critical. We invest millions of rupees each year in design development, CAD teams, and 3D printing.

Ensuring that our designs and CAD files are securely stored, with robust IT management and data protection policies in place, is essential to safeguarding our intellectual property.

On the materials front, the rising price of gold is driving demand for 14 karat and even 9 karat jewelry, which contain a higher percentage of alloy metals. As more brands and consumers embrace lower-karat gold, the demand for innovative alloy compositions will grow. This could lead to the emergence of new gold colors beyond the traditional yellow and rose gold—such as green gold and metallic gray gold—expanding creative possibilities in jewelry design.

Regarding laboratory-grown diamonds, the conversation in India continues to evolve. While both natural and laboratory-grown diamonds share the same chemical properties, their market positioning and pricing are distinct. I believe the two serve different consumer segments rather than directly competing. Instead of replacing natural diamonds, laboratory-grown diamonds are more likely to take away market share from diamond simulants such as cubic zirconia and moissanite. The shift is not about replacing natural diamonds but about redefining the mid-range market where consumers seek affordability without compromising on appearance.

Excerpts taken from GIA India's *EVOL>E Knowledge Series* interview conducted live on Zoom. Attendance by invitation only. Register on collective.GIA.edu as GIA alumni to get notified about upcoming events.

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"It all comes down to three core aspects: investing in people—hiring right, training well, and keeping them motivated. Your staff are not just order-takers; they represent your brand and drive growth."

Shivaram, Director, Retail Gurukul



You have worked with 5,000+ businesses across India and abroad. What are the biggest changes you've observed in the Indian jewelry retail market over the last two decades?

Organized retail, as we understand it today, was virtually non-existent in the Indian jewelry industry two decades ago. Most businesses operated as standalone stores—at best, two or three outlets managed directly by the owner or family. The concept of a structured retail format was rare.

Tanishq was among the pioneers to introduce what I would define as organized retail in this space. At the time, Tanishq's presence accounted for merely 0.5% of the jewelry market. Fast forward to today, organized retail commands approximately 30–35% of the market—a remarkable transformation in what has traditionally been an unorganized sector.

In categories like electronics, organized retail has always been the norm—driven by the nature of global brands and their inherent need for scale. Jewelry, particularly in India, has seen a slower evolution, with international brands yet to achieve the same level of penetration.

What makes this shift truly significant is not just the scale, but the change in how decisions are made. In the past, business owners or a few senior family members controlled every aspect—from inventory to pricing. In today's organized retail environments, daily operations and even tactical decisions are increasingly delegated to professional teams. While strategic direction may still come from the top, execution is decentralized.

For me, organized retail isn't about having 50 stores or being listed. It's about empowering teams with decision-making authority. In traditional setups, owners often sit down to price every individual product. In an organized framework, there are pricing models and guidelines, and teams operate within those structures. That, to me, is the real hallmark of organized retail—a shift from individual control to institutional capability.

You've worked with and consulted businesses in non-jewelry retail. What are some of the learnings that could be applied to businesses in the jewelry retail space?

One of the most impressive aspects of large-format non-jewelry chain stores is their deep process orientation. For a 300- or 500-store business to function efficiently, standardized systems are non-negotiable. I've worked with a retailer that operates 450 stores across India, and what stood out was their ability to implement processes that may be only 70% perfect—but they're consistent and scalable.

Take assortment and visual merchandising, for instance. In fashion retail, especially at stores modeled after global apparel chains, the approach is methodical. Every season comes with a detailed—now often digital—merchandising guide. It specifies where each product category should be placed: T-shirts in one zone, bottoms in another, volume drivers in a highlighted area, and so on.

In contrast, even in the largest jewelry chain stores, we often lack that level of discipline in display and assortment planning. For example, you'll see a wall with 75 to 80 necklaces, but there's no clear hero product. There's no storytelling or segmentation. Everything is presented equally—one next to the other—without direction for the customer or strategy from the brand.

This is where the jewelry industry has an opportunity to learn. Thoughtful visual merchandising, strategic display zoning, and consistent product hierarchy can enhance customer experience and drive conversion. It's not about copying other sectors but adopting best practices that elevate retail professionalism.

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“Enrolling in GIA was a pivotal moment—professionally and personally. It was at a GIA Alumni Collective event in Jaipur that I met my husband, Prashant. GIA gave me both a career and a lifelong partner.”



Aakriti Surana,
GIA Graduate Gemologist®, Founder, Carillon Jewelry

Could you please tell us a bit about your background and explain how it has influenced your career path in the gem and jewelry industry?

By marriage, I joined the Surana family, and my name now reflects that legacy as “Seghal Surana.” The Suranas trace their origins back nearly 300 years when Maharaja Sawai Jai Singh II invited them to Jaipur to master the arts of Kundan, Meenakari, and Jadau craftsmanship

Being part of both traditions has enriched me deeply. From my father’s business, I gained firsthand insight into vertical integration—ensuring quality by controlling every step from mining to manufacturing. From the Suranas, I inherited a legacy rooted in centuries of royal patronage, artistry, and innovation in enamel and Kundan work. Their commitment to preserving a nearly 300-year-old heritage while embracing modern design has profoundly shaped my appreciation for craftsmanship and culture. Together, these experiences give me a distinctive perspective—bridging practical manufacturing expertise with historic artistry, all finely tuned to the sensibilities of global markets.

How has the brand evolved since its inception in terms of design language, customer base, and retail approach?

When I launched Carillon Jewelry three years ago, I brought with me the deep expertise of my family’s multi decade journey in the gemstone and jewelry business. Drawing from hands-on experience in everything from mines to market, I set out to create something minimal yet expressive—where colorful gemstones mix playfully with mixed-metal frameworks. That blend of simplicity and vibrancy resonated immediately, capturing attention and earning rapid growth in what I like to call “eye-catching.”

Our audience from day one has been wonderfully diverse—across ages and gender lines. In my experience over these past few years, people are no longer constrained by “women’s” or “men’s” jewelry. There’s no rigidity between minimalistic and maximalist pieces—our clients embrace both depending on the occasion, and we offer both. I started with a women’s collection under the Carillon label, and within just a few months, demand for men’s pieces surged. That clear response reinforced for me that we’re heading in the right direction, creating inclusive, versatile jewelry that speaks to individual style, not traditional labels.

What key lessons have you learned in adapting to the changing needs of the modern jewelry consumer?

In today’s AI-driven world, there’s a nonstop rush of new tools—apps, Instagram features, websites—emerging all the time. While it can feel overwhelming, it’s also incredibly empowering for jewelry brands. With a great product and the right price, there are more platforms than ever to showcase and sell. If you’ve got quality and strategy, it’s actually much easier than before—you’re fortunate to have so many ways to reach customers, with teams and tools in place to support you.

We’re also seeing a meaningful shift toward sustainability—carbon-neutral brands are gaining traction. As a jewelry brand, we don’t claim to be 100% sustainable, but we’ve made deliberate efforts: reducing plastic, using more paper packaging, and sourcing gemstones ethically. Those are tangible steps a brand can take to move in a more conscious direction.

Excerpts taken from GIA India’s EVOL>E Knowledge Series interview conducted live on Zoom. Attendance by invitation only. Register on collective.GIA.edu as GIA alumni to get notified about upcoming events.

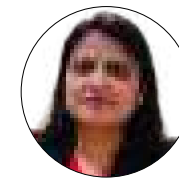
Watch the full interview on YouTube



“Education has two key aspects: knowledge and connections. On the knowledge front, there are things I apply daily that trace back to my studies at GIA. On the connections front, the network you build here is invaluable.”



Saumil Kothari, GIA GG®, and Vice President, Procurement and Sales, JeweleX India Private Limited



Swati Shekhar,
GIA GG®, Manohar Lal Sarraf & Sons Jewellers, Meerut

When we were poised to enter the family business, my father emphasized the importance of gaining independent experience first. To formalize this approach, he had us sign an agreement committing us to pursue our own ventures and achieve specific financial and professional milestones before entering the family business. We then decided to enroll at GIA this helped us in proving our capabilities and earning respect, credibility in the family.

My advice is to take advice from the next generation. If we start imposing our own thoughts, we’ll hinder their creativity. It’s our responsibility to integrate their ideas into our plans. Everything, even the unimaginable, is possible. Let’s bring these ideas to life and give them the space they deserve.



Dr. Vinod Hayagriv,
GIA GG®, C. Krishniah Chetty Group of Jewellers

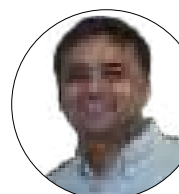


I don’t think the shift from one generation to the next is ever entirely smooth. There’s will always be differences of opinion, and challenges. But if it’s managed well, it becomes a win-win situation. It’s not about letting your identity overpower what the brand already stands for. Instead, it’s about finding a way to coexist, where your identity molds into and complements the brand’s. At the same time, it’s essential to understand the privilege and responsibility that come with stepping into a legacy.

I accompanied my father to international shows, where I learned invaluable lessons. He always said, “You can lose anything but never your integrity.” This principle became the foundation of MSD.



Meenu Subbiah,
GIA GG®, Meenu Subbiah Diamonds LLP



I believe the values of any organization, especially those that span generations, are akin to the foundation of a building. While you can build upon this foundation, altering it can be risky—unless you’re starting entirely from scratch, which isn’t typically the goal. Rather than trying to modify these foundational values, the focus should be on strengthening them and communicating them more effectively to customers. Today, with the vast reach of social media, there is an excellent opportunity to highlight these values and the effort that goes into upholding them. The next generation should prioritize this approach.

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