

THE INDIAN GEM AND JEWELLERY MAGAZINE » APRIL 2019

# Solitaire

I N T E R N A T I O N A L

**India Jewellery Park  
Foundation Stone Laid  
In Mumbai**

**Jean-Marc Lieberherr:  
Assure Is A Long-term  
Commitment From  
The DPA**

**Richa Goyal Sikri  
Explores A Land  
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**GJSCI's Anant  
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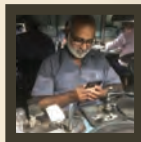
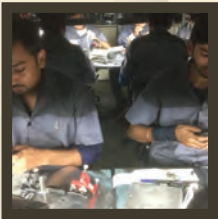
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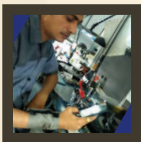
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# The Power Of Transformation

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The long-standing demand of the Indian gem and jewellery industry to have a dedicated gem and jewellery park was finally initiated. The India Jewellery Park project got underway with the laying of the foundation stone by Suresh Prabhu, union minister of commerce & industry and civil aviation, Government of India; Devendra Fadnavis, chief minister of Maharashtra; and Subhash Desai, minister of industries and mining, Government of Maharashtra, on March 5th.

Among the numerous benefits that the India Jewellery Park will bring is raising manufacturing standards to world-class levels and also creating affordable housing for its artisans under the Pradhan Mantri Awas Yojana scheme. The ambitious project, spread over 21 acres, will hopefully generate an additional 1 lakh jobs and see an investment of ₹14,467 crore (\$2.09 billion). Read more about the India Jewellery Park in GJEPC News.

This month's Cover Story focuses on the twin Hong Kong shows that welcomed a record number of over 90,000 buyers, an increase of 4% over last year. Our US-based correspondent Cynthia Unninayar met with several exhibitors who reported good sales and also examined the reasons why Hong Kong continues to be a big draw for the gem and jewellery industry.

Singapore-based special correspondent Richa Goyal Sikri travelled to Gemfields' Kagem emerald mine in Zambia, where she witnessed how a well-run, transparent mining operation has positively impacted the local communities and the country at large. Read about her first-hand account in the Mining section.

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## » INTERNATIONAL STATISTICS

### UNITED STATES

Imports				(In US\$ mn)
	2018	January 2018	January 2019	% Change
Polished Diamonds	24,489	2,155	2,104	-2%
Rough Diamonds, Sorted, Unworked	609	57	36	-37%
Polished Precious & Semi-precious Stones	2,217	375	345	-8%
Jewellery	9,255	665	652	-2%

Customs Value

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

### BELGIUM

	February 2018		February 2019		% Change	
	Ct mn	US\$ bn	Ct mn	US\$ bn	Ct	US\$
	Polished Diamonds Exports	0.8	2.0	0.7	2.0	-9%
Polished Diamonds Imports	1.0	1.6	0.9	1.7	-4%	2%
Rough Diamonds Exports	20.5	2.0	17.9	1.5	-12%	-22%
Rough Diamonds Imports	15.7	1.9	12.6	1.3	-20%	-31%

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

### ISRAEL

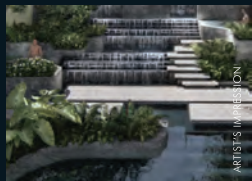
	January - December 2017		January - December 2018		% Change	
	Ct mn	US\$ bn	Ct mn	US\$ bn	Ct	US\$
Polished Exports	1.70	4.59	1.75	4.48	3%	-2.5%
Polished Imports	1.60	2.92	1.64	3.04	2.4%	4.1%
Rough Exports	6.84	2.22	6.38	2.52	-6.7%	1.1%
Rough Imports	6.11	2.85	5.63	2.65	-7.8%	-6.8%

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

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**Exports of gems and jewellery during April 2018 - February 2019 as compared with last year**

Items	Feb - 2019	Feb - 2018	% Change	Apr '18 - Feb '19	Apr '17 - Feb '18	% Change
Cut & Polished Diamonds (Quantity – Mct)	2341.17 2.8	2426.46 3.0	-3.51	21952.52 27.9	21698.33 32	1.17
Gold Jewellery	886.40	877.13	1.06	10789.07	8647.68	24.76
Gold Medallions & Coins	0	0.04	-100	686.51	1816.03	-62.20
Coloured Gemstones	48.58	57.83	-16	368.70	390.90	-5.68
Silver Jewellery	75.04	64.21	16.87	765.98	3327.10	-76.98
Pearls	0.46	0.32	43.75	1.50	2.27	-33.92
Synthetic Stones	23.26	24.27	-4.16	196.49	198.44	-0.98
Costume & Fashion Jewellery	1.72	1.45	18.62	57.51	53.18	8.14
<b>Subtotal</b>	<b>3376.64</b>	<b>3451.70</b>	<b>-2.17</b>	<b>34818.28</b>	<b>36133.93</b>	<b>-3.64</b>
Exports of Rough Diamonds (Quantity – Mct)	124.06 2.1	111.41 3.3	11.35 -34.23	1155.50 27.7	1286.58 33.3	-10.19 -16.68
Others*	6.89	1.22	464.75	59.16	57.97	2.05
<b>Gross Exports</b>	<b>3507.59</b>	<b>3564.33</b>	<b>-1.59</b>	<b>36032.94</b>	<b>37478.48</b>	<b>-3.86</b>
Return Consignment Others	23.42	13.44	74.26	384.71	484.05	-20.52
Return Consignment CPD	472.95	521.77	-9.36	7132.01	6560.27	8.72
<b>Net Exports</b>	<b>3011.22</b>	<b>3029.12</b>	<b>-0.59</b>	<b>28516.22</b>	<b>30434.16</b>	<b>-6.30</b>

**Imports of raw materials for gems and jewellery during April 2018 - February 2019 as compared with last year**

I. Items	Feb - 2019	Feb - 2018	% Change	Apr '18 - Feb '19	Apr '17 - Feb '18	% Change
Rough Diamonds (Gross) (Quantity – Mct)	1380.14 14.9	1677.15 16.1	-17.71	14310.74 149.6	17207.14 170.6	-16.83
Rough Coloured Gemstones	11.08	152.52	-92.74	342.38	865.15	-60.43
Raw Pearls	0.32	1.02	-68.63	6.71	1038.67	-99.35
Rough Synthetic Stones	9.55	23.75	-59.79	140.45	241.30	-41.79
Gold Bar	583.18	617.50	-5.56	7183.02	5065.71	41.80
Silver Bar	1.88	2.47	-23.89	35.97	51.80	-30.56
Platinum	9.76	8.02	21.7	59.72	60.99	-2.08
<b>TOTAL – A</b>	<b>1995.91</b>	<b>2482.43</b>	<b>-19.60</b>	<b>22078.99</b>	<b>24530.76</b>	<b>-9.99</b>
<b>II. Imports of Cut &amp; Pol Diamond</b>						
SEZ (All over India) (Quantity)	37.93 0.09	53.90 0.12	-29.63	465.35 1.3	731.44 1.3	-36.38
Bonded Ware House (Quantity – Mct)	9.81 0.03	10.74 0.04	-8.66	86.65 0.22	216.52 0.67	-59.98
Mumbai (DTA) (Quantity – Mct)	44.60 0.12	89.89 0.24	-50.38	632.61 1.9	966.67 4.3	-34.56
Others (DTA) (Quantity – Mct)	0.09 0.00	0.00 0.00		1.03 0.00	3.03 0.00	-66.01
Surat (DTA) (Quantity – Mct)	1.16 0.001	3.78 0.01	-69.31	31.75 0.12	125.14 0.25	-74.63
<b>TOTAL – B</b>	<b>93.59</b>	<b>158.31</b>	<b>-40.88</b>	<b>1217.39</b>	<b>2042.80</b>	<b>-40.41</b>
<b>III. Imports of Other Items</b>						
Gold Jewellery	19.92	22.45	-11.27	270.65	249.17	8.62
Silver Jewellery	3.88	4.70	-17.45	53.33	57.53	-7.3
Coloured Gemstones	25.06	8.93	180.63	337.55	532.51	-36.61
Synthetic Stones	14.22	7.48	90.11	108.36	111.01	-2.39
Pearls	0.78	14.04	-94.44	8.02	1380.00	-99.42
Costume/Fashion Jewellery	0.10	0.08	25	1.27	0.89	42.7
<b>TOTAL – C</b>	<b>63.96</b>	<b>57.68</b>	<b>10.89</b>	<b>779.18</b>	<b>2331.11</b>	<b>-66.57</b>
<b>GRAND TOTAL (A+B+C)</b>	<b>2153.46</b>	<b>2698.42</b>	<b>-20.20</b>	<b>24075.56</b>	<b>28904.67</b>	<b>-16.71</b>

All figures are provisional.

\* Others includes Rough Coloured Gemstone, Raw Pearls, Platinum and Silver Bar, etc.



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# JK Diamonds Institute Student Wins NJA Scholarship



Mariya Imani, a student of JK Diamonds Institute of Gems & Jewellery, won a National Jewellery Award (NJA), including a scholarship of ₹1 lakh, for her jewellery design based on the theme “Save and educate the girl child”. The NJA was organised by All India Gem and Jewellery Domestic Council (GJC) on February 11th in Mumbai.



# New Book ‘The Gold Arc’ Examines India’s Gold & Jewellery Industry

Shantanu Rajguru, who has served for more than a decade in the Gem & Jewellery Export Promotion Council (GJEPC) as director, eastern region, has authored a new book on India’s gold and jewellery industry, titled *The Gold Arc*.

This book is a compilation of current themes that speak about physical gold and the jewellery industry in India. It tries to connect some of the new regulatory and structural developments in the realm of financial matters in India that, with digital technological interventions, seem to be a distinct advantage for us in the future.

*The Gold Arc* explores the centrality of gold in the world monetary system, how the price of gold is decided and what prompted the introduction of paper gold. The book explores India’s love for gold and jewellery and examines how this appetite has sustained to this day in spite of restrictive gold import policies.

The book has three chapters. The first chapter is named Philosophy of Gold and Jewellery that investigates gold’s role and function in world finance, India’s love for gold embedded in tradition and culture, various policies, international price mechanism, and the export policy that influences India’s growth and employment.

The second chapter deals with the Jewellery Matrix that covers marketing mix strategies, the future of manufacturing, available micro small medium enterprise incentives, possibility of lean manufacturing techniques, understanding the



unique wage model, jewellery hallmarking, distribution channels, regulations in the form of beneficial ownership, anti-money laundering, combating financing of terrorism, Foreign Action Task Force measures, origin of Goods and Services Tax and guidelines that impact Indian jewellers, all written in the form of individual essays.

The third chapter scans for Challenges in the Jewellery Industry from within. Some of the topics include doing business in India in the digital era and the role of ratings agencies. It takes a fresh look at upcoming opportunities in emerging markets and the future decade for the jewellery industry.

The book studies the changes that are in progress both in consumer behaviour and within the business. Overall, it studies gold in the realm of the market distribution pipeline, policy interventions, historical genesis, regulations, and examines how the players in the trade will influence the future course of the industry. ■

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## Coronet Bags Guinness World Records At Baselworld

**C**oronet, a signature Swiss brand of Aaron Shum Jewelry Ltd., yet again exceeded expectations at the 2019 Baselworld watch and jewellery trade fair. The brand was awarded its 9th Guinness World Records with the most diamonds set on a watch titled Mudan. Coronet is already a proud title holder of previous eight Guinness World Records for innovative diamond creations, including the most valuable Diamond Guitar featuring 1.6kg made of 18-karat gold and set with 400 carats of diamonds.

The 18-karat gold watch Mudan by Coronet features 15,858 diamonds and bears an unmatched diamond painting by artist Reena Ahluwalia on the dial. The watch is inspired by peonies, as they symbolise nobility, honour and wealth. Reena's diamond painting on the dial represents the shining nobility that we carry within. Peony or Mudan is known as the king of flowers in Chinese culture.

Aaron Shum, founder of Coronet® and president of Aaron Shum

Jewelry Limited said, "Since 2015, Coronet is continuously surprising jewellers and fashion lovers at Baselworld when we unveiled the dazzling Diamond Guitar. This is the ninth time that Coronet has been honoured with a Guinness World Records title."

Reena Ahluwalia, an award-winning jewellery designer, diamond painter said, "I feel honoured that

**The Mudan watch features 15,858 diamonds set in 18-karat gold with jewellery artist Reena Ahluwalia's unmatched diamond painting on the dial.**



**Artist, painter and jewellery designer Reena Ahluwalia with her meticulous diamond painting that can be seen in the Mudan watch dial.**

my artwork has made it into the Guinness World Records. While growing up, I used to read about the Guinness World Records with pure amazement, so this feels very special to me." ■

## GII Seminar Highlights Colour Stone Developments, Future Directions

**G**emmological Institute of India (GII), a pioneering institute for gemstone certification and education, organised a half-day interactive seminar on the "Present status of developments in the area of colour stones and future directions", on February 23rd in Mumbai. About 30 major gemstone traders and 15 GII scientific colleagues participated in this by-invitation event.

In his inaugural address, GII chairman Bakul Mehta spoke about the need for using scientific methods for identification and origin-

determination of colour gemstones, as well as the requirement of quality data for certification. He conveyed the importance of using harmonised protocols and standardisation of laboratories, and the progress made in this direction.

GII executive board member Dr. A.V.R. Reddy made a presentation on the flow of analysis and certification at GII. He explained the entire process, including the importance of quality assurance and quality control, and the use of advanced techniques. Dr. M.D. Sastry, GII executive

board member, spoke about the treatment of gemstones and methods for identification of geographic origin, and explained various colour enhancement methods. He concluded his presentation by enlisting future requirements and possible directions.

The participants sought clarifications on colour treatments, crack filling, resin filling, beryllium diffusion and colour treatment, including both radiation and heat treatments. Industry veterans Nitin Pachchigar and Bhagawati Patel joined Dr. Sastry and GII colleagues in answering queries. ■

## US-based WJA Appoints New Board Members



Jacqueline Cassaway



Jacqueline Raffi



Morgan Miller



Susan Chandler



Kristyn Beausoleil



Monica Stephenson



Tina Olm



Tonia Zehrer

The Women’s Jewelry Association (WJA) of New York welcomed new members to its board of directors and made an addition to its executive committee.

The new board members include: Kristyn Beausoleil, national director of partner development, Forevermark; Susan Chandler, chief merchandising officer, Citizen Watch America; Morgan Miller, account executive, Couture Show; Tina Olm, director enterprise business development, Jewelers Mutual Insurance Group; Jacqueline Raffi, vice president of business development (retail and national accounts), Hearts On Fire; Monica Stephenson, president, Anza Gems; and Tonia Zehrer, senior vice president and chief merchandising officer, Signet Jewelers.

Among the officers, Jacqueline Cassaway, vice president of merchandising, Starboard Cruise Services, takes the position of WJA president elect.

“We welcome our new board members and congratulate Jacqueline Cassaway on her new position on the executive committee as president-elect,” said WJA president Jenny Luker. “These committed volunteers are the backbone of WJA’s work, and we are grateful they are bringing their insights and experiences to our board.”

Remaining as officers on the executive committee with Luker are treasurer Sara Yood of the Jewelers Vigilance Committee; corporate secretary Rebecca Moskal of Communique; vice president of Chapter Affairs Lauren Thompson of Jewelers of America; and past president Brandee Dallow, of the Responsible Jewellery Council and Fine Girl Luxury Brand Building & Communications.

The WJA board’s US regional directors, who will continue in the role of bridging communications between the international board

and each of the WJA chapters, include: Sara Commers of Commers Custom Jewelers (Central); and Jen Cullen Williams of Luxury Brand Group (Western).

WJA also said farewell to a number of outgoing board members: Danielle Ingwer Cohen of Leo Ingwer, who served as US regional director (Eastern); Peggy Jo Donahue of Peggy Jo Donahue, writer, who served as communications director; Desiree Hanson of Urban Expositions; who served as vice president of chapter affairs; Kristie Nicolosi of The Kingswood Company, who served as treasurer, and Erin O’Donnell of Emerald Expositions.

“We thank these dedicated and long serving board members.” says WJA executive director Bernadette Mack. “They have worked with WJA to achieve new goals across the years, and we wish them well in all their future endeavours.” ■

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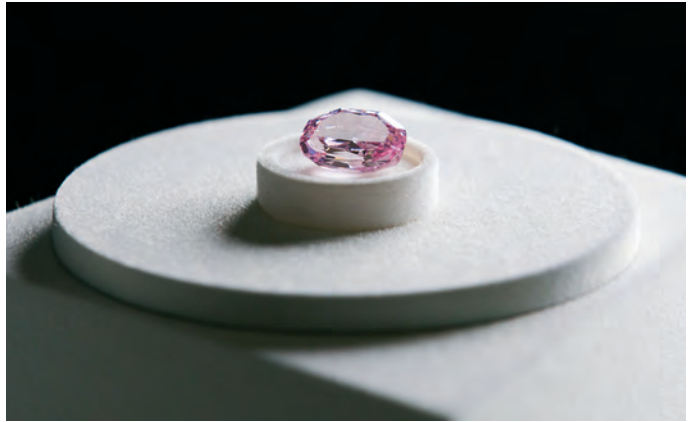
## Alrosa Exhibits Russia's Largest Pink Diamond

**A**lrosa, the biggest diamond producer in the world, has conducted a media preview of the collection of large coloured diamonds, including unique pink, bright yellow and pink purple gems. The star of the show was a pink oval diamond weighing 14.83 carats – the largest pink diamond in the history of the company and the country.

The gem it was cut from was mined in 2017 in the Ebelyakh deposit in Yakutia, Russia and became the largest pink diamond ever to be mined in Russia. In 2017 it was rated by the American journal *The National Jeweler* as the best discovery of the year. Before it was mined, Alrosa's largest pink gem had weighed 3.86 carats.

"Pink diamonds are considered to be the rarest and most precious of all, and the size and clarity of this specimen makes it one of the best to be discovered anywhere in the world in recent years. I am sure that this diamond will be the most expensive in the history of Russia's gem cutting industry," said Yuri Okoyemov, deputy CEO of Alrosa.

The largest stone in the exhibition was a deep yellow Asscher-cut diamond, weighing 20.69 carats. It was cut from a raw crystal with a rare honey hue, which weighed 34.17 carats and was the largest yellow diamond mined in Russia in 2017.



Pink and yellow diamonds will be soon transferred to the Gemological Institute of America (GIA) for certification.

Among the other diamonds displayed in the collection is a pink purple cushion-shaped stone weighing 11.06 carats and recognised by the GIA as the largest of its colour in the world.

Okoyemov added: "The diamonds we are now exhibiting are completely unique, and each of them perfectly embodies the Russian art of gem cutting. And more than half of the several dozen coloured gems we are exhibiting today are large diamonds with fancy hues – the rarest and most beautiful type of diamond.

"To put it more clearly – out of every ten thousand natural jewellery-class diamonds mined, only one will be coloured, and large coloured diamonds are even rarer. According to market analysts, the average price for coloured stones has risen consistently by 12% a year over the last few decades. We calculate that the huge potential of its resources will very soon enable Alrosa to become the leader in the international market for coloured diamonds." ■

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## Worldwide Jewellery Sales Rise By 4% In 2018

**G**lobal sales of diamond jewellery grew by 4% to \$85.9 billion in 2018 compared with the previous year, Russian mining major Alrosa stated, citing the results of its global luxury and jewellery market research for 2018. The growth rate of the global jewellery market was lower than in 2017 (+5%), mainly as a result of a slowdown in key consumption markets in the second half of 2018, it added.

In the first half of 2018, there was persistently high demand from the local population and tourists in the key consumption markets, which ensured the growth of the global jewellery market by 6%. In the second half of the year, consumer demand in non-dollar countries began to show less steady growth rates, and

in individual countries – a decline, under the influence of national currencies against the US dollar weakening. At the same time, the growth rate of the global diamond jewellery market slowed down to +2% in the second half of the year. Diamond jewellery sales in North America, which accounts for more than half of overall sales, showed consistently high growth rates for most of the year, providing a 4% increase in 2018 compared with 2017.

Sales in Asia (which includes the countries of Southeast Asia and India, which account for about 30% of global diamond jewellery sales) in the first half showed higher growth rates than in North America. In the second half, given the deterioration of the overall foreign economic situation in the region, the growth rate of diamond jewellery sales slowed down to +1%, providing a growth of 5% comparable to the North American market by the end of 2018. ■





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## HRD Antwerp Grades World's First Lab-Grown 'All Diamond' Ring



The Netherlands-based Dutch Diamond Technologies (DD) has created the world's first ring that is entirely made from a lab-grown diamond. 'Project D', DD's name for the ring, took a year to manufacture and was created in honour of the company's 10th anniversary. For grading this unique piece of jewellery, DD turned to HRD Antwerp, Europe's leading authority in diamond grading.

The 'Project D' ring has been made from a large piece of a 155-carat rough chemical vapour deposition (CVD) lab-grown diamond, which was polished using laser cutting and traditional techniques into a ring which has 133 facets, compared to 57 for a standard brilliant cut. The ring has a total weight of 3,865 carats. It wasn't until 2017 that it became technically possible to grow large enough monocrystalline lab-grown diamond plates.

This is not the first ring to be created from a single diamond. In 2011, Shawish, the Swiss

jeweller, unveiled the world's first wearable ring made from a single crystal of natural diamond. Additionally, another lab-grown 'all diamond' ring, called (RED), has been conceived by the Diamond Foundry.

"For our 10th anniversary we wanted to create something stunning that would highlight our innovative and high-tech techniques," says Ton Janssen, CEO of Dutch Diamond Technologies. "I think we've more than succeeded with the one-off 'Project D' ring. It's a true "European" ring: grown in Germany, cut in the Netherlands and graded by HRD Antwerp in Belgium. HRD Antwerp has a well-earned reputation for delivering a perfect grading system thanks to their sophisticated equipment and dedicated team."

"DD might be relatively new to cut diamonds for the jewellery market," says Michel Janssens, CEO of HRD Antwerp, "but they have created an impressive ring for their 10th anniversary. The outstanding cutting and polish work has resulted in a brilliant light reflection which emphasises the beauty of the ring."

HRD Antwerp has thoroughly analysed the ring and delivered the following grading results: clarity vs2, colour e, fluorescence nil, polish very good and symmetry excellent. ■

## IGI Begins Certification Of Jadau And Polki Jewellery

The International Gemological Institute (IGI), the largest global independent gem certification and appraisal institute, is certifying traditional jadau and polki jewellery. The IGI Traditional Jewelry Report has become a benchmark and helps discerning buyers validate real jadau jewellery from fake ones; and differentiates between original polki creations and glass-rendered designs.

Tehmasp Printer, managing director, IGI-India, said, "Consumer confidence is crucial! Jadau jewellery is the true example of traditional craftsmanship fashioned for the classic Indian bride. The charm of the jewellery lies in the credibility of its creation and at IGI, we are happy to be pioneers in the traditional jewellery certification arena."

"With advanced standards in place, IGI hopes to contribute towards the entry of Indian traditional designs on the global front. Purchasing legitimate jadau jewellery in its complete splendour is the right of every consumer. Being the world's foremost name in diamond, gemstone and diamond jewellery certification, IGI considers itself responsible to provide a sense of confidence to the end consumer," Printer added.

Meanwhile, IGI's 'Know Your Diamond Jewellery' Seminar goes from strength to strength. It held yet another seminar conducted on behalf of Hira Panna Jewellers, Patna. IGI helped to spread awareness and educate the end consumer about the most beautiful jewel ever.

Spanning everything from the journey a diamond takes from the mine to the market followed by the crucial 4Cs – carat weight, colour, clarity and cut, the current seminar explored a whole new side of diamonds. Available in various forms and shapes, the participants were taught the art of choosing the perfect diamond in terms of its cut, polish, grade and price.

"We, at Hira Panna Jewellers, believe in diamonds as pride for the beholder of the product. The initiative from us was to make the society aware of the 4Cs of diamonds which people wish to buy. IGI has played a pivotal role in certification and education, and has been imparting knowledge about diamonds and diamond jewellery to the customers across the country. This was the best partnership we could enter into and join hands to educate diamond lovers," noted Shekhar Keshri of Hira Panna Jewellers.

The concept of diamond jewellery certification was also introduced to the participants. A detailed account of the certification process conducted at the IGI laboratories worldwide was given in order to help them choose the right and credible jewellery. They were introduced to the fifth C- confidence, that a diamond or diamond jewellery attains, post its certification at IGI. ■

## GSI Holds Retail Training Seminar In Mumbai

**G**emological Science International (GSI) conducted a seminar on diamond 4Cs and sales training with V.M. Muslunkar & Sons Jewellers Pvt. Ltd. at its showroom in Mumbai on March 6th. The session extended the participants' knowledge on the diamond 4Cs, diamond certification, and importance of laboratory-certified diamond jewellery.

The participants were also given a detailed explanation on how to read a trusted, genuine certificate from a reputed laboratory to improve sales. The sales staff actively participated in the discussion and posed a number of questions on how to differentiate lab-grown diamonds from natural ones. The session concluded with additional information on jewellery cleaning tips. ■



## Debswana Extends Jwaneng Mine To 2035

**T**he Debswana Diamond Company, a 50/50 joint venture between the Botswana government and De Beers, announced the commencement of the Cut-9 project to extend the life of Jwaneng mine to 2035. The project is expected to yield an estimated 53 million carats of rough diamonds from 44 million tonnes of treated material at Jwaneng, one of the world's most valuable diamond mines.

Debswana will invest approximately \$2 billion over the life of the project, underpinning the partnership's commitment to the future of Botswana's diamond industry. The Debswana shareholders have approved the budget for 2019 so that the next phase of work can commence.

At its peak, Cut-9 is expected to create more than 1,000 jobs, the majority of which will be held by Botswana citizens. A local contract has also been awarded by Debswana to Majwe Mining, a joint venture between Bothakga Burrow Botswana and Thiess Botswana, to provide diamond mining services. The value of the contract is \$1.2 billion.

Bruce Cleaver, chairman of Debswana, said: "The extension of Jwaneng mine secures Botswana's rightful place as a leading diamond producing nation for years to come. With global consumer demand for diamonds reaching record levels in 2018, the extension will enable us to continue to meet the needs of our consumers all over the world. We are deeply

proud of the central role Jwaneng mine has played in Botswana's remarkable development story and of the role this investment will play in its future."

Debswana managing director Albert Milton said: "As we have throughout the history of Jwaneng mine, we remain steadfast in ensuring that all projects are delivered safely and to the benefit of the people of Botswana. We are also committed to delivering on the citizen economic empowerment (CEEP) goals and will focus on training our people, developing their skills and harnessing technology to create further safety and efficiency improvements."

The high level CEEP key performance indicators for the Cut-9 project include, but are not limited to:

- The establishment of an Apprentice and Artisan Training Centre.
- A Component Rebuild Centre, which is expected to mature into a self-sustaining business within three years from the launch of the project.
- Additional local business development initiatives.

Debswana is a significant contributor to Botswana's economy with more than 80% of its profits being returned to the people of Botswana. The Jwaneng mine contributes approximately 70% of Debswana's total revenue. Diamonds from Debswana, in turn contribute approximately 50% of public revenue, 33% of GDP, and over 80% of foreign earnings to Botswana. ■

Aerial view of the Jwaneng mine (photograph dated June 2012).



## GIA New York Jewelry Career Fair Draws Job Seekers



Opening speakers and “Job Success in Today’s Market” panelists. (From left): Kathryn Kimmel, GIA senior vice president and chief marketing officer; Susan Jacques, GIA president and CEO; Amanda Gizzi, director of public relations and special events for Jewelers of America; Caryl Capeci, president of Hearts on Fire; Lisa Bridge, president and CEO of Ben Bridge Jewelers; Daniel Wisner, assistant technical designer for Alexis Bittar and recent GIA graduate; Lisa Nikfarjam, president of Lisa Nik Inc.; and Timothy B. Matthews, president and CEO of Jewelry Television.

**J**ob seekers participated in one-on-one career coaching with industry veterans specialising in their field of interest.

More than 450 students, Gemological Institute of America (GIA) alumni, job seekers and industry professionals connected with 56 companies looking to hire and 23 career coaches offering expert advice at GIA’s New York Jewelry Career Fair on March 8th. The annual event paved the way for new talent and those looking to enter the gem and jewellery industry with a unique opportunity to network directly with companies.

“The record number of recruiters and the quality of the job seekers made this Jewelry Career Fair one for the record books,” said GIA senior vice president and chief marketing officer Kathryn Kimmel. “Now is a great time for passionate people looking to move into or up in the gem and jewellery industry.”

The opening panel, “Job Success in Today’s Market,” featured

compelling advice from seasoned professionals and a recent GIA graduate, who shared lessons learned in their careers and their passion and excitement for the industry.

Caryl Capeci, president of Hearts on Fire, opened the panel with the observation, “[Your] journey is a series of decisions that you make... some are good, some aren’t so good, but you know what? You learn something from every single step you take.”

Lisa Bridge, president and CEO of Ben Bridge Jewelers, said about selling jewellery, “It is so important to remember what it is that makes this business special – these incredible moments we get to be a part of.”

Recent GIA graduate Daniel Wisner, assistant technical designer at Alexis Bittar, shared what it was like to start his own business. “Starting a business means you get a crash course in everything you never thought you’d do,”

said Wisner. “It’s not just having an idea. It’s taking a leap and learning to be uncomfortable.”

Lisa Nikfarjam, president of Lisa Nik Inc., said, “Be careful not to be distracted by the advice of other people. You have to stay true to your path and passion.”

Timothy B. Matthews, president and CEO of Jewelry Television, said, “Have an attitude about being others-centric instead of being self-centric, you will be amazed about how much further your career can advance.”

The success of GIA’s Jewelry Career Fair over the past 28 years is due to the generous mentorship of career coaches, the expertise of panelists and participation of recruiters.

GIA Jewelry Career Fairs will be held in London on April 5th and in Carlsbad, California on October 11th. For more details, visit [gia.edu/career-fair](http://gia.edu/career-fair). Follow @GIANews #JewelryJobs for updates. ■

**“It is so important to remember what it is that makes this business special – these incredible moments we get to be a part of.”**

## Forevermark Lauds Top Women Achievers, Celebrates Women's Day



Paul Rowley (back row, left), Stephen Lussier (back row, right) and Sachin Jain (extreme right) with panellists (front row, from left) Dr. Chitra Rajagopal, D. Roopa, Guneet Monga, Ankita Raina and Lt Cdr Pooja Sharma.



Sachin Jain along with Vaishali Shah at Forevermark's Red Carpet Collection launch event at Rivana Gold and Diamonds.

Forevermark, the diamond brand from De Beers Group recently hosted an evening in honour of female achievers across a variety of disciplines at the Taj Mahal Palace Hotel, Mumbai.

The evening commenced with a panel discussion titled 'Breaking the Norms' featuring prominent women achievers who are a real inspiration to countless others across the country including, D. Roopa, Karnataka's first female Police Service official, currently the Inspector-General of Police, the second highest-ranked officer in Bangalore and Karnataka; Guneet Monga, Academy Award winning Indian film producer, voted as one of the top 12 women achievers in the Global Entertainment industry by *The Hollywood Reporter*; Ankita Raina, India's No.1 ranked women's singles tennis player; Dr Chitra Rajagopal, DG, DRDO, an eminent scientist and leading lady in the defence sector; and Lt Cdr Pooja Sharma, who has been a naval officer for the last seven years and was part of the first all-women armed forces contingent at Rajpath for Republic Day 2015. Each female achiever shared her inspiring journey and challenges she faced.

The event also saw a showcase of exquisite jewellery from the Forevermark Tribute™ Collection, which was launched earlier this year to celebrate the richness of inherent brilliance, as well as the Red Carpet 2019 collection.

The evening culminated in a fashion showcase by renowned designer Samant Chauhan, with models wearing a selection of 48 jewellery pieces designed by 27 Forevermark authorised jewellers, as part of the Red Carpet 2019 collection. Bollywood icon and actor Karisma Kapoor concluded the show wearing a showstopping piece from the collection.

Speaking on the occasion, Sachin Jain, Forevermark India president, said, "We are proud to celebrate the launch of our exclusive Tribute™ and Red Carpet 2019 collections – both signifying key values that Forevermark stands for – timelessness, beauty, and rarity, whilst being ethical and committed to world-changing initiatives. Every year, our Indian retail partners push their creativity, presenting designs that showcase our home grown talent on a global platform, with fine craftsmanship that is beyond measure."

On another occasion, Rivana Gold and Diamonds, renowned for its couture designs, unveiled a Red Carpet edition crafted in Forevermark diamonds on Women's Day. The collection was unveiled in the presence of Stephen Lussier, CEO of Forevermark, Sachin Jain, president (India) of Forevermark, and Vaishali Shah, director, Rivana Gold & Diamonds.

The event received an overwhelming participation from customers who participated in Forevermark's Diamond Masterclass and had an interactive session with Stephen Lussier. The session was followed by a fashion show where gorgeous models donned the Red Carpet edition. A few pieces from the collection were also a part of Forevermark's Oscar's 2019 Red Carpet.

"As a brand, we at Rivana Gold and Diamonds, have always aimed to craft high couture jewellery that's studded with fine diamonds. Additionally, our clients are also essentially pro-design millennials who are passionate about diamonds. So, we organised this master class and intend to do so regularly in the future as well," said Vaishali Shah. ■



Suresh Prabhu addressing the gathering at the India Jewellery Park inauguration.

## India Jewellery Park Foundation Stone Laid In Mumbai

*The Gem & Jewellery Export Promotion Council (GJEPC) held the foundation stone-laying ceremony of its mega project, the India Jewellery Park, in Mumbai on March 5th, 2019.*

**S**uresh Prabhu, union minister of commerce & industry and civil aviation, Government of India; Devendra Fadnavis, chief minister of Maharashtra; and Subhash Desai, minister of industries and mining, Government of Maharashtra, formally broke ground (bhoomi puja) for the India Jewellery Park, Mumbai.

The park will be spread over a 21-acre plot in the MIDC industrial area in Navi Mumbai, a satellite town about a two-hour drive from the main island city. The park is expected to see an investment of ₹14,467 crore (\$2.09 billion) and generate 1 lakh jobs.

Among the other dignitaries present at the ceremony were Rupa Dutta, economic advisor, union ministry of commerce & industry; Raj Purohit, BJP leader; Pramod Agrawal, chairman, GJEPC; Colin

Shah, vice chairman, GJEPC, along with the Council's Committee of Administration.

The GJEPC has been entrusted to construct the India Jewellery Park as a special purpose vehicle (SPV). The Council informed that the park will enhance manufacturing, investment, export growth and overall economic development of Maharashtra and the rest of India.

The government has proposed affordable housing for karigars, craftsmen and workers within the India Jewellery Park premises, under the Pradhan Mantri Awas Yojana scheme. The housing initiative is in line with jewellery manufacturing zones in major centres such as China, Hong Kong and Turkey.

Speaking at the inauguration function, Suresh Prabhu said, "We had taken several steps to enhance the stature of the gem

**India Jewellery Park, Mumbai, is a dream come true not just for the GJEP, but also for the Maharashtra government. When this idea was first mooted at a function organised by the Council, I had said that Maharashtra will welcome you and fulfil all your requirements.**

and jewellery industry as well as increase the number of jobs created. The gem and jewellery sector has created 50 lakh jobs on its own. The bhoomi puja (blessing) of the India Jewellery Park today is symbolic of the direction of the future economic march of our country. We have to inject new energy into enterprise and business in order to generate more jobs and prosperity for the common man. We want to double our merchandise exports from \$500 billion to \$1 trillion and the gem and jewellery business will have a significant role to play in this endeavour.”

Prabhu informed that the ministry was working on a strategy to import greater quantities of rough diamonds from producer countries like Russia, and export them back as polished diamonds. He noted that the government had connected to 184 countries to promote all exports, including gems and jewellery.

“We are in the process of creating a Domestic Gem & Jewellery Council

through a democratic process. We want to double exports from \$40 billion and generate a similar amount of business from domestic sales. We shall make sure that the project progresses fast and becomes as good and as well managed as the Bharat Diamond Bourse. For the first time ever in the country, the union ministry of commerce & industry is also the nodal ministry for internal trade thanks to our Prime Minister’s vision. Enhancing domestic trade and international trade will be the backbone of our economy,” Prabhu said.

In his speech, Devendra Fadnavis noted, “India Jewellery Park, Mumbai, is a dream come true not just for the GJEP, but also for the Maharashtra government. When this idea was first mooted at a function organised by the Council, I had said that Maharashtra will welcome you and fulfil all your requirements. Gem and jewellery karigars and craftsmen have to work under challenging circumstances including

security concerns. I am hopeful that India Jewellery Park, Mumbai, will be one of its kind and the best and most beautiful jewellery park in the world, especially since India is showing the world the future direction in terms of gem and jewellery exports.

“We promised a single-window clearance and we have delivered it; businessmen only need to go to one office of MIDC to get all permissions. If we are able to give jobs to 1 lakh people through India Jewellery Park, Mumbai, then we need to arrange for basic amenities such as housing. Navi Mumbai has the maximum number of ongoing projects under Pradhan Mantri Awas Yojana. We shall ensure that karigars will get housing very close to the park and create a whole new ecosystem.

“We have decided that by 2025 we shall make Maharashtra a trillion-dollar (sub-national) economy and the gem and jewellery industry will be a significant part of this journey. The gem and jewellery industry’s investments of more than ₹14,000 crore in the India Jewellery Park, the exports and value addition generated will contribute to our trillion-dollar economy dream.

“Your target of achieving \$75 billion of exports in gems and jewellery is low and it should be increased to \$100 billion. If you keep your target high, it will also help us in achieving our dream. I had urged the Council to start the first-of-its-kind Gems & Jewellery University in Maharashtra. My offer still stands and I want the Council to help realise the dream. As per the new private university norms, you can also start one campus right



Suresh Prabhu, Devendra Fadnavis and other dignitaries performing the bhoomi puja ceremony.



Devendra Fadnavis

here in the Jewellery Park and plan an integrated ecosystem here. The hallmark of our government is achieving scale and skill in every sector, including gems and jewellery.”

Pramod Agrawal added, “India Jewellery Park, Mumbai, will provide effective support to jewellery manufacturers and traders who are interested to establish, expand or invest in the state of Maharashtra and initiate new business or strengthen their existing business. It is benchmarked with the best-in-class jewellery parks created in countries such as China, Turkey, Italy and Thailand.”

Agrawal said that the park will contribute to the economic development of the state and country by drawing in investment from across India and abroad. He added that the park will have 2,400 units of all categories including large, medium and small players as well as international units catering to different countries.

“We request for maximum support from both the state and central governments. We have already got a sanction of ₹50 crore from the ministry of commerce & industry under the 12th five-year plan for the jewellery park. We would request the government to increase its contribution to ₹250 crore by way

of creating a Common Facility Centre inside the park, effluent treatment plants, karigar training centre, design development centre, and technology development centre. We also seek single-window clearances and workforce welfare assistance benefits for karigars of the India Jewellery Park.”

### **Features of the India Jewellery Park, Mumbai**

India Jewellery Park will be an integrated gem and jewellery industrial park with manufacturing units, commercial areas, residences for industrial workers, and commercial support services. It will have common infrastructure like compound wall with entrance/exit gates, internal roads with street lighting, standard design factory (SDF) buildings for manufacturing units, drainage, rainwater harvesting and water supply, electricity supply including captive power plant, effluent treatment plant, water treatment plant, high security system and access control, bonded storage, disaster management system and infrastructure, telecommunication lines, solar energy, etc.

The GJEPC said that a comfortable and healthy working environment would increase worker productivity and reduce health



Members of the jewellery industry in full attendance at the foundation stone-laying ceremony.



**The gold dust can be recovered easily by suction and drainage systems, which is the biggest benefit for artisans. India can aim to become a zero-loss manufacturing centre, and can save up to 40 tonnes of gold annually.**

problems and medical expenses. Karigars can easily focus on quality, design, etc., which will support the transformation of the jewellery park into one of the biggest hubs for B2B and B2C business in future. The park will contain three types of units: 500 sq ft, 1,000 sq ft, and over 1,000 sq ft, to accommodate all beneficiary categories.

State-of-the-art machinery and infrastructure will help to reduce gold loss ratio from 10% to 3%. The gold dust can be recovered easily by suction and drainage systems, which is the biggest benefit for artisans. India can aim to become a zero-loss manufacturing centre, and can save up to 40 tonnes of gold annually.

GJEPC is expecting support for infrastructure development from the ministry of micro, small & medium enterprises (MSME) and the state government for developing small factory cubicles with all facilities for karigars and their vendors at the park. GJEPC has asked the Maharashtra government to create

a one-window clearance scheme for setting up the units inside the park.

### **Assistance sought from government**

GJEPC has sought the help of the state and central governments to provide security personnel for the park free of cost because of the high value content. It noted that the central government has provided customs personnel without any charges at the Bharat Diamond Bourse (BDB).

The Cabinet Sub-committee for industry, under the chairmanship of the chief minister of Maharashtra, has the power to sanction a customised package of incentives and even offer special or extra incentives for prestigious mega or ultra mega projects on a case-to-case basis. Under such powers, according to the GJEPC, the India Jewellery Park should be given the status of ultra mega project. Also, as per the GJEPC, all incentives detailed under Group “D” of

Package Scheme of Incentives – 2013 by the Government of Maharashtra’s industries, energy and labour department should be made applicable for MSMEs and large-scale industry (LSI) units inside the India Jewellery Park, Mumbai.

GJEPC has sought a waiver of stamp duty for the units getting registered under India Jewellery Park, including stamp duty for properties pledged for term loans for setting up the units should be provided. All common facilities like CFC, design centre, effluent treatment plant, recycling plant should be free from floor space index (FSI) calculation, as per the GJEPC. Workforce welfare assistance may be provided by the Government of Maharashtra to the workers recruited by units at the India Jewellery Park for a period of three years. After commencement of operations, the Government of Maharashtra will provide training assistance of ₹3,000 per year for each employee at the India Jewellery Park for the first three years. ■

### **Salient features of India Jewellery Park, Mumbai:**

- India Jewellery Park, Mumbai will be spread across 21 acres of land, housing about 5,000 units
- Planned construction area of over 3.4 million sq ft
- World-class working conditions for workers and artisans
- Provide employment to 1 lakh people
- Design Centres, Common Facility Centres, Training Facilities, Technology Upgrading Centre
- 100% secure environment
- Investment of ₹14,467 crore (\$2.09 billion) by way of land building and raw materials
- Expected to generate an annual turnover (under current market conditions) to the tune of ₹41,467.50 crore (\$6 billion), of which exports will be a major component
- Single window clearance for all government rules and regulations for the projects and units
- Proximity to both airport and market (Zaveri Bazaar)
- Will reduce gold loss ratio from 10% to less than 3%, saving 40 tonnes of gold annually
- Increase in quality and productivity of jewellery
- Make Indian jewellery industry competitive in the world market



This year's HKTDC twin gem and jewellery shows attracted more than 90,000 buyers from 141 countries and regions, an increase of 4% over last year. (Photo: HKTDC)

# Hong Kong – Where The Jewellery World Comes Together

*Hong Kong has proven once again that the city is the world's number one destination for gems and jewellery. More than 90,000 buyers from around the world came to see the wares of more than 4,600 exhibitors at the recent twin gem and jewellery shows organised by the Hong Kong Trade Development Council (HKTDC).*

By Cynthia Unninayar



"Orange Heart" natural diamond ring featuring 2.53 carats in 18-karat white and yellow gold by Rio Diamond, USA. (Photo: Rio Diamond)

The 6th Hong Kong International Diamond, Gem & Pearl Show (IDGPS), from February 26th to March 2nd, and the 36th Hong Kong International Jewellery Show (IJS), from February 28th to March 4th, were both organised by the HKTDC. They featured more than 4,600 exhibitors and welcomed a record number of over 90,000 buyers from 141 countries and regions, up 4% over the previous year. More than 35,000 buyers attended the IDGPS, while about 55,000 visited the IJS.

“By bringing together exhibitors from all corners of the world and showcasing the finest jewellery and jewellery raw materials, the two HKTDC shows serve not only as a one-stop promotion and sourcing platform for the industry, but also make Hong Kong a top jewellery trading and sourcing hub for buyers globally,” stated Benjamin Chau, HKTDC deputy director. “In the midst of the current economic instability, these jewellery trade

shows help brace the industry for the challenges ahead.”

Chau went on to add that in the face of an “uncertain global economy, jewellers have been actively enhancing their design and R&D capabilities in recent years. The growing diversity of designs and materials was demonstrated in the exhibits at this year’s shows, which successfully attracted the attention of global buyers. We are delighted that the buyer attendance at the two shows reached a record high, with a satisfactory growth in attendance from emerging markets such as Mainland China, India and ASEAN countries such as the Philippines, Singapore, Malaysia and Indonesia.”

### International Diamond, Gem & Pearl Show

The registration lines at the IDGPS were so long on the first day of the exhibition that many buyers waited up to two hours to get their

(Below, left) In the diamond pavilion at IDGPS, this remarkable chain set with diamonds faceted into the shape of Buddha was presented by The Buddha Diamond, Belgium. (Photo: The Buddha Diamond)

(Below, right) Paraiba tourmaline was very popular at the show, featured by many gem dealers. These interesting pieces show Paraiba in its quartz matrix, offered by Brazil Paraiba Mine, Brazil. (Photo: Cynthia Unninayar)





To celebrate the new Lunar Year, the Philippines-based Jewelmer created this two-tone gold, diamond and South Sea Golden Pearl "Lucky 8" pendant. (Photo: Jewelmer)

badge. Was the wait worth it? Yes, was the resounding answer, as buyers quickly spread out over the many halls at Asia World Expo, located near the airport, to see the products featured at some 2,000 booths. From inexpensive gem beads to multi-million-dollar gemstone and diamond suites, there was something for everyone.

In the diamond section, the mood was a bit subdued, although some dealers felt that this show was better than the event last September, which suffered as a result of the typhoon. Despite the busy traffic, sales were a bit on the slow side, especially lower-priced goods, due to a surplus in this category, according to some dealers. However, others reported reasonably good sales in the lower-value items, but a hesitation by buyers for higher-priced goods.

On the more unusual side of the diamond story was the faceted "Buddha Diamond", an original cut offered by Antwerp's The Buddha Diamond Company,

which attracted attention. On the other hand, dealers in coloured diamonds indicated a strong demand for pink, orange and blue stones with prices that are continuing their upward trend.

In the pearl halls, everything was on display, from inexpensive strands of freshwater pearls to very high-end South Sea pearls in a variety of colours, with a large presence of Japanese exhibitors. This year, with support from Japan's External Trade Organisation and the Consulate-General of Japan in Hong Kong, the HKTDC collaborated with the Japan Pearl Exporters' Association and the Japan Pearl Promotion Society to invite Japan as the shows' partner country for the first time. Between the two shows, about 130 exhibitors promoted Japan's cultured pearls and pearl jewellery to buyers from around the world. Other than regular fine pearl jewellery, exhibitors also showcased rare Tsushima Blue and Tsushima Green pearls.



A selection showing the range of colours of the recently discovered new species of Gold Sheen sapphire offered by Genuine Gems & Jewellery, Thailand. (Photo: Genuine Gems & Jewellery)



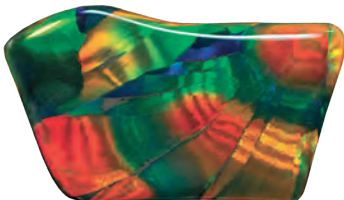
A natural 24.13-carat padparadscha sapphire was the star of this 18-karat gold ring by Unique Brilliant Limited, Hong Kong. (Photo: Unique Brilliant Limited)

Hong Kong-based Coronet Diamond/Aaron Shum wins another Guinness World Record for the “Most Diamonds Set on a Mobile Phone Case”, with 6,576 diamonds (16.95 carats), protected by a bulletproof glass material. (Photo: Cynthia Unninayar)



Miniature shoes made of jade from British Columbia, Canada, by Ruey Chang Craft, Taiwan. (Photo: Cynthia Unninayar)

A truly spectacular 22.59-carat Lightning Ridge “Peacock Tail” patterned opal from Cody Opal, Australia. (Photo: Cody Opal)



As for coloured gemstones, a series of national pavilions as well as the ICA pavilion and the Treasures of Nature pavilion offered a wide variety of types, colours and qualities. According to a number of dealers, the hottest colours are pinks, mainly spinel, ruby (both Burmese and Mozambique) and sapphire, but also morganite and peach-toned padparadscha sapphire, which are said to be especially appreciated in Asian markets.

Unheated stones of all sorts continue to be popular, with prices rising in response to diminishing supplies. Blue and green gems were also appreciated by buyers, especially Paraiba tourmaline, aquamarine, emerald and green tourmaline, which were featured

by many exhibitors. Less common bluish-green and teal sapphires also drew attention. Australian opal seems to be making a comeback, as are its prices, which several dealers indicated are approaching the peak levels seen during the 1980s and 1990s. Overall, the majority of dealers expressed cautious optimism about the coloured gem industry going forward.

### **The International Jewellery Show**

Held at the Hong Kong Convention and Exhibition Centre, the IJS is a signature event of the global jewellery industry, and this year did not disappoint. With a series of themed and national pavilions, »»

**Unheated stones of all sorts continue to be popular, with prices rising in response to diminishing supplies. Blue and green gems were also appreciated by buyers.**

The winner in the International Jewellery Design Excellence competition for Innovation and Uniqueness in Design went to Sarah Zhuang of Hong Kong for her "Urban Reflection" design, depicting the skyline of Hong Kong. (Photo: HKTDC)



In the Hall of Extraordinary, Kohinoor Jewelers, India, presented a variety of luxury designs including this amethyst and chalcedony necklace in 18-karat gold. (Photo: Cynthia Unninayar)



Earrings made using the "Zogan" technique, an ancient traditional Japanese craft of hammering gold foil into iron, by H-Iron, Japan. (Photo: Cynthia Unninayar)

including the new Amber Jewellery Pavilion, as well as the Antique & Vintage Jewellery Galleria and the always-interesting Designer Galleria, a lavish assortment of jewels could be found.

Among the most prestigious pieces were those on display in the Hall of Extraordinary. Exhibitors in this premium zone offered rare and luxury collections appealing to upscale buyers from around the globe. In terms of sales, the majority of exhibitors polled

indicated that traffic and sales were up over last year, with new buyers coming from China, Taiwan and the US.

While it is nearly impossible to discern general trends at the show, given the large variety, a few design directions were nonetheless noted. Nature-inspired themes were again popular, with butterflies taking the lead, although there was no shortage of floral motifs in a variety of designs. This year, it seemed that jewels with a story were more prevalent, and included pieces ranging from polar bears and climate change to Asian-inspired themes. Titanium jewellery was seen at a number of booths while enamelled jewels continue to be a significant segment of the global industry. Coloured gemstone pieces formed the basis of most high-end jewels, while a minor "natural" trend was observed with the use of rough gems and druzies combined with gold and silver.



Diamond star pendant, set with old European diamonds from the 1880s in the Antiques Pavilion of the IJS. Offered by German-based Gemolithos. (Photo: Gemolithos)



Mermaid necklace in blue topaz and diamonds, part of the Elements collection by Spanish brand, Magerit. (Photo: Magerit)

As is traditional, the design competitions incited a great deal of interest from attendees. The 20th Hong Kong Jewellery Design Competition showcased the skills of some of Hong Kong’s most talented young jewellers. This year’s competition spotlighted creativity and craftsmanship under the theme “Be Connected, Be United”. The latest edition of the competition received close to 200 entries in two categories: the Open Group and Student Group. The panel consisted of seven judges from various sectors, who evaluated the entries based on: (1) creativity and innovation; (2) aesthetics, craftsmanship and wearability; (3) topic relevance; and (4) marketability (applicable only to the Open Group). Among the creative entries were a school of fish assembled on a brooch, symbolising the power of unity, and a mix of Chinese and Western tableware

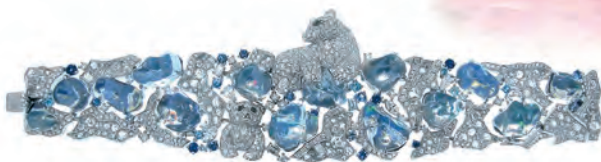
miniatures set on a pair of earrings to represent cultural integration.

Winners of the 2019 International Jewellery Design Excellence Award (IJDE)—a biennial competition sometimes dubbed the “Oscars of the jewellery industry”—were announced at an award presentation during the IJS. A total of 137 award-winning designers from 21 countries and regions participated in this year’s competition, organised by the HKTDC, along with the Hong Kong Jewellers’ & Goldsmiths’ Association, Hong Kong Jewellery & Jade Manufacturers Association, Hong Kong Jewellery Manufacturers’ Association and Diamond Federation of Hong Kong, China Ltd.

American designer Aleksandr Maryaskin won the highest honour, “Champion of the Champions”, with his egg-shaped desktop decoration named “Discovery of



In the Hall of Extraordinary at the IJS, Hong Kong-based Belford Jewellery presented this 18-karat gold “Polar Bear” bracelet made of white opal (49.01 carats), diamonds (1.10 carats), blue sapphires (2.33 carats), rose-cut and full-cut round diamonds (12.30 carats) and black diamonds (0.02 carat). (Photo: Belford Jewellery)



Among the “hottest” gems this year is red spinel, such as this faceted gem offered by Constantin Wild, Germany. (Photo: Constantin Wild)



Enamel and sapphire brooch on 18-karat gold by Gina, Korea. (Photo: Cynthia Unninar)



Gemstone bead bracelet with a smart chip embedded into high-density ceramic that will connect with a smartphone and other smart devices by Wenwen, Taiwan. (Photo: Cynthia Unninayar)



Titanium, amethyst, sapphire and diamond brooch by May Jewelry, Japan. (Photo: Cynthia Unninayar)



Coloured diamonds attracted much attention at the IDGPS, such as this "Skyblue" diamond ring featuring a 3.040-carat oval fancy intense blue VS2 diamond set in platinum and 18-karat gold, accented by two white pear shape diamonds (0.88 carat) and 0.20 carat of Argyle intense pink round diamonds by LJ West, USA. (Photo: LJ West)

Eggcellance". The "egg" can be twisted open to reveal a miniature church complex inspired by a traditional church the designer helped restore while living in Ukraine. Hong Kong designer Sarah Zhuang captured the "Innovative and Uniqueness in Design Award" for her "Urban Reflection", which incorporates Hong Kong's world-renowned skyline in a set of four rings, depicting the city's diverse architecture with ultra-modern skyscrapers juxtaposed against historical buildings.

### **New Technology And The Jewellery Industry**

Among the many informative seminars at the IDGPS and the IJS was a forum where industry experts came together to discuss how new technology is changing different aspects of the jewellery industry, including design, manufacturing, marketing and retail, and what the trends indicate for the next decade.

The rise of computer-aided design (CAD) and computer-aided manufacturing (CAM) has brought about a revolutionary transformation of the jewellery industry, said Thomas Ng, core member of the International Association of Jewellery Merchandise Planning Professionals and representative of French software developer 3DESIGN. He explained that new technologies using CAD/CAM software have helped improve efficiency and reduce costs. "It enables companies to break the distance barrier and allows them to complete a design in one hour instead of 10 days and release it immediately around the world," he said.

Fundamental changes have also been seen in sales channels as the software used in online apps allows clients to custom-design their own jewellery, changing the colour, shape, stone and metal as they require. Meanwhile, new social media platforms are allowing companies to publish videos of their



Rough green and pink diamond ring by Jurassic Colored Diamond, Taiwan. (Photo: Jurassic Colored Diamond)



Trillion-cut 4-ct Brazilian emerald by Emerald 18, Israel. (Photo: Cynthia Unninayar)

(Right) Unusual teal blue 13.31-carat Burmese sapphire by Sparkles & Colors, USA. (Photo: Sparkles & Colors)

products instantly to target specific groups.

At the manufacturing level, the advanced development of 3D printing has largely benefited jewellers in the areas of prototype-making and mass production, explained Robin Wang, co-founder of Jiangsu Totus Technology Co. Ltd. “The key benefit is fast turnaround,” he said, adding that new printing technologies have largely shortened the manufacturing cycle, allowing higher precision and resulting in faster delivery times.

On the design side, a few exhibitors showcased jewellery that uses information technology (IT) to create smart jewels. One such company is Taiwan-based Wenwen, which showcased jewels that become tools for messaging or even emergency alerts. Its waterproof smart chips can be embedded into high-density ceramics and gemstones, or set onto jewellery pieces such as bracelets, necklaces and earrings.

### Optimistic Outlook

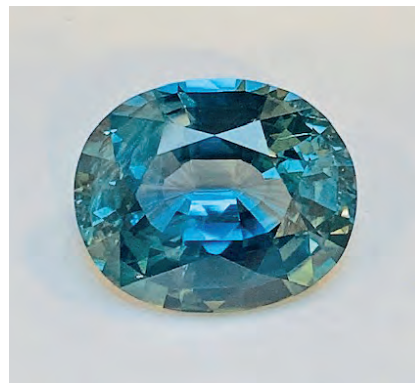
During the shows, the HKTDC commissioned an independent on-site survey that interviewed 1,347 exhibitors and buyers to gauge their business expectations and views on the industry’s latest developments.

With the US-China trade conflict weighing on the global economy, the survey found that 60% of respondents were neutral or positive about their export performance over the near term, while close to 80% were optimistic or neutral about the prospects of Mainland China and the United States resolving their trade issues.

In terms of overall sales, 61% of respondents said they expected to see no change this year, with 33% expecting sales to increase and only 6% anticipating a sales decline. This suggests that the jewellery industry is generally optimistic about the business outlook, despite the current global uncertainties. The survey also found that 47% of respondents expect production or sourcing costs to rise, while 68% anticipate that prices will remain unchanged, 25% expect prices to rise, and 7% believe that prices will drop.

In terms of specific product categories, most respondents expect trendy fashion jewellery to have the greatest market potential (71%), followed by designer jewellery (67%), jewellery for weddings and special occasions (64%) and precious jewellery (62%). Looking at the retail price range, most (63%) expect products priced from \$501 to \$1,000 to have the greatest

(Extreme right) Among the jewels that depict a story is “The Wonderland” brooch in opal, 18-karat white and yellow gold and diamonds by Wang Yue Yaw Jewelry, Taiwan. (Photo: Wang Yue Yaw Jewelry)





Remarkable saturated blue no-heat 9.21-carat aquamarine by Imperial Colors, Thailand.  
(Photo: Imperial Colors)

potential, followed by products in the \$1,001-\$5,000 price range (54%) and those in the mid-to-low price range of \$101-\$500 (53%).

As for the most popular product materials in 2019, the survey found that 54% favoured karat white gold, followed by karat rose gold (39%), platinum (36%) and karat yellow gold (36%). As for gemstones, diamonds were the most popular (54%), followed by aquamarine (18%), jade (17%) and pearls (15%).

When queried about growth prospects for emerging markets

over the next two years, many considered the prospects of Mainland China to be the most promising (64%), followed by ASEAN countries (42%), Eastern Europe (33%) and Russia (33%). For traditional markets, the respondents viewed Hong Kong (55%) and Western Europe (55%) most favourably, followed by North America (50%) and Japan (40%).

Next year's HKTDC-organised twin shows will take place from March 2nd-6th, 2020, for the IDGPS and March 4th-8th, 2020, for the IJS. ■

## Asian Gem & Jewellery Institutes Form Umbrella Association



GII chairman Bakul Mehta spoke about the need for harmonised protocols and standardisation of testing laboratories.



Dr. A.V.R. Reddy (sitting, extreme left), executive board member of GII, and representatives of GIT, NGTC and CGE signing the joint agreement in the presence of CIBJO president Gaetano Cavalieri (standing, fifth from left) and senior officials of the four institutes.

The Gemmological Institute of India (GII) and China's National Gem Testing Center (NGTC) organised an open forum in Hong Kong on February 28th to discuss the formation of the Asia-Pacific Gemstone and Technology Standardisation Alliance (AGA).

The seminar was co-organised by the World Jewellery Confederation CIBJO, the Gem & Jewellery Institute of Thailand (GIT), the Central Gem Laboratory (CGL) of Japan, the Diamond Federation of Hong Kong (DFHK), the Gemmological Association of Hong Kong (GAHK), and the Hong Kong Institute of Gemmology (HKIG).

GII chairman Bakul Mehta delivered a speech on "The current challenges of international jewellery trade

and the way forward". He emphasised the need for harmonised protocols and standardisation of testing laboratories to provide consumers with reliable results, which will in turn enhance confidence for investment in jewellery.

Gagan Choudhury of GJEPC, Jaipur, Dr. M.D. Sastry and Dr. A.V.R. Reddy, executive board members of the GII, also expressed their expert views in various panel discussions.

After the meeting, a joint statement for establishing the AGA was signed by quality assurance/quality control personnel of NGTC, GII, GIT and China Gems & Jade Exchange (CGE), Shanghai in the presence of directors and chairmen of all the four institutes. ■

## India Pavilion Showcases Trendy, Innovative Jewellery

Organised by the Gem & Jewellery Export Promotion Council (GJEPC), the India Pavilion had an impressive presence at the IDGPS and IJS. The India Pavilion was spread over 1,428 sq m with 158 booths and 98 exhibitors. This year, India was able to bag a prime location in Hall 2 for loose diamonds, close to the entrance. Manufacturers and retailers exhibited a wide range of loose diamonds and gemstones at Halls 2, 7 and 11 at the IDGPS.

Over at the IJS, the India Pavilion was segmented into three sections i.e., diamond studded jewellery, mass produced jewellery, and gold & silver jewellery. Hall 2 had a special India product gallery showcasing India's capabilities in manufacturing world-class jewellery.



In IDGPS, Indian exhibitors showcased a variety of coloured gemstones. In both shows, participants from India were spread over 158 booths, with 98 exhibitors.



Part of the Indian Pavilion at the IDGPS was in Hall 2 for loose diamonds, at a prime location near the entrance to the hall. (Photo: HKTDC)

Pramod Agrawal, chairman, GJEPC, said, "Hong Kong is the leading export market for the Indian gems and jewellery. The overall gem & jewellery exports for 2018 accounted for \$39.46 billion, of which Hong Kong accounted for a staggering \$11.43 billion (cut and polished diamonds: \$9.82 billion, gold jewellery: \$775.69 million, and coloured gemstones: \$215.28 million). The two shows, IDGPS and IJS, have turned out to be a crucial platform to improve our relationship and reach out to new buyers in and around Asia. Every year we make sure to depict our capabilities and skills through an array of products that cater to different markets." ■

# DPA & Signet Launch Assure Programme

*The Assure programme, a joint collaboration by the Diamond Producers Association (DPA) and Signet Jewelers, has developed a universal standard to test the performance of diamond verification instruments in a consistent manner.*

The Assure programme recently published the results from the independent performance tests in the Assure directory on [diamondproducers.com/assure](http://diamondproducers.com/assure). Through the Assure directory, trade participants can access objective and third-party-verified information on the relative performance of diamond verification instruments and guidance on how to ensure that their business is protected from undisclosed laboratory-grown diamonds.

Jean-Marc Lieberherr, CEO of the DPA, said “Trade participants have a shared responsibility to disclose the nature of the product they are selling to protect the end consumer. Through the Assure programme we will support the diamond trade, from independent jewellery retailers to large diamond

manufacturers, to make informed decisions on how to ensure that undisclosed laboratory-grown diamonds do not enter their natural diamond supply chain. The Assure test results should be considered along guidelines formulated by the Responsible Jewellery Council (RJC).”

Pramod Agrawal, chairman of the Gem & Jewellery Export Promotion Council (GJEPC), said, “GJEPC has always believed that segregation of natural diamonds and synthetic/laboratory-grown diamonds is of paramount importance. For this, it is important that the industry is made aware of the various machines and their capabilities. This will help industry participants to choose the ‘right’ machine for their needs, as the costs vary depending on the speed and technology incorporated in the machines. We are happy that the DPA, through the Assure programme, has taken an initiative in this regard. This information will go a long way in effective segregation of diamonds, as a category, from synthetic diamonds, and eliminate confusion and enhance consumer confidence and trust.”

Andrew Bone, executive director, RJC, said, “We welcome this initiative to support the spread of effective diamond verification practices across the pipeline. We will continue to support the DPA and the Assure programme in

their efforts to enhance consumer confidence in the jewellery industry.”

The Assure programme partnered with the 11 manufacturers, representing the 18 most widely available diamond verification instruments in the market.

The instruments submitted to Assure have been tested in accordance with the methods and protocols of the Diamond Verification Instruments Standard. The standard was developed in collaboration with the independent third-party test agency, UL, and a technical committee consisting of leading scientists and academics from major gemmological organisations, including the Gemological Institute of America (GIA), Gemmological Institute of India (GII), Institute of Diamond Grading & Research (IIDGR) now known as De Beers Group Industry Services, National Gemstone Testing Center (NGTC), Swiss Gemmological Institute (SSEF), Technological Institute for Superhard and Novel Carbon Materials (TISNCM) and Scientific and Technical Research Centre for Diamond (WTOCD).

The diamond verification instruments have been tested with the Assure Core Sample, a highly contaminated sample made up of 1,000 natural diamonds and 200 synthetic diamonds including very challenging synthetic diamonds, some of which are not yet available



AMS2 by De Beers

in the market. When needed, 200 diamond simulants were added to the sample. The stones sizes ranged from 0.02 carat to 0.20 carat in D-J colour.

The first round of testing took place at UL's laboratories in Canton, Massachusetts, USA, and the results will continuously be made available in the Assure directory in the coming weeks. Thereafter, the Assure directory will be regularly updated as new instruments are submitted to testing or re-testing, and the set of stones included in the sample will evolve continuously to include new synthetic diamonds as they are identified.

David Bouffard, vice president corporate affairs, Signet Jewelers Ltd., said, "The Diamond Verification Instrument Standard is a vital initiative to provide the diamonds and jewellery trade with independent guidance about the capabilities of diamond verification instruments available in the marketplace. The Assure programme has already proven valuable for companies in our supply chain who operate at a global scale. We look forward to all of our suppliers implementing Assure-certified technology to help protect the integrity of the global jewellery supply chain."

Wayne Bilodeau, operations director, UL, said, "UL is proud to partner on the Assure programme

and provide trustworthy and stringent testing, empowering trust and delivering quality in the diamond supply chain and diamond verification instrument industry."

De Beers submitted four instruments for testing: DiamondSure™, AMS2™, SYNTHdetect™ and DiamondView™, receiving excellent results overall, and with the SYNTHdetect, AMS2 and DiamondView being the only tested instruments to achieve a diamond accuracy rating above 99%. Three of the verification instruments gave a 0% false positive rate meaning no synthetic diamonds were mis-identified as natural diamonds, with the AMS2 recording near perfect results. All of the instruments either identified or referred 100% of synthetic diamonds for further testing. The DiamondView achieved 100% accuracy and a zero referral rate and the AMS2 and SYNTHdetect instruments referred less than 0.75% of natural diamonds for further testing.

Speaking about the results, Jonathan Kendall, president, De Beers Group Industry Services, said: "We are thrilled to have received the results of the Assure programme's independent testing and to have learnt that our diamond verification instruments performed so well. It is of key importance to the diamond industry that we are able to provide clear guidance



**Diamond Verification Instrument / Manufacturer**

Novice/Expert Operator	
Diamond False Positive Rate	0%
Diamond Referral Rate	0%
Diamond Accuracy	100%

2019 Tested with the Diamond Verification Instrument Standard



Assure certification mark

about the capabilities of diamond detection instruments so that our customers can have confidence in the machinery, and their ability to detect lab-grown diamonds."

HRD Antwerp's M-Screen+ desktop fully automated screening device was tested in accordance with the Diamond Verification Instrument Standard with the test protocol for instruments that separate diamonds from synthetic diamonds and diamond simulants.

Michel Janssens, CEO of HRD Antwerp, said, "The Assure programme is a precious asset for diamond traders. They can now finally access reliable information concerning the performance of diamond verification instruments available on the market. We are thrilled that the undeniable and unbeatable speed and efficiency of our M-Screen+ have been highlighted in the programme, and we look forward to proving that we can even do better with our brand new M-Screen 4.0." ■



DiamondView by De Beers

# Assure Is A Long-term Commitment From The DPA

JEAN-MARC LIEBERHERR, *CEO of the DPA, elaborates on the Assure programme in an email interview with Solitaire International.*



Jean-Marc Lieberherr

## Why did the DPA (and Signet) feel the need to launch the Assure programme?

The objective of the Assure programme is to ensure that the diamond and jewellery trade have access to objective and third-party verified information about the performance of diamond verification instruments. The verification of natural diamonds with diamond verification instruments is one of the key tools to ensure the integrity of the natural diamond pipeline.

## How will the Diamond Verification Instrument Standard benefit the diamond industry?

The performance of the diamond verification instruments is tested by a third-party laboratory in accordance with the test protocols that are outlined in the Diamond Verification Instrument Standard. The Standard provides a common procedure for the tests, which allows for the test results to be compared. The development of the Standard was done by the professional standards house, UL, with the support of a technical committee consisting of leading scientists and academics.

## Will Assure act as a kind of a report card for the diamond testing community?

The Assure programme will provide the trade with

independently verified test results that indicate the performance of the diamond verification instruments.

## Will there be a ranking of diamond verification instruments? If not, wouldn't a ranking/awards system encourage competition, innovation, etc. among the instrument manufacturers?

The Assure programme provides objective information about the diamond verification instruments available in the marketplace. The information may serve as a starting point for organisations that certify business operation, but that is not part of the Assure programme.

## What are the eligibility criteria for certifying the test results?

All diamond verification instruments available in the market-place can be submitted for Assure testing.

## Have any Indian instruments been Assure-verified?

Yes, there are diamond verification instruments by manufacturers from India that are currently undergoing Assure testing.

## Will the Assure programme remain on the DPA's long-term agenda?

Yes, this is a long-term commitment from the DPA. ■

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# A Land Called Kagem

*Our Singapore-based special correspondent RICHA GOYAL SIKRI reveals how Gemfields' transparent and well-run operation has transformed the local ecosystem and community around the Kagem emerald mine in Zambia.*



“213 grades of rough emeralds at auction?! What’s the secret?” I asked, still processing the statistic. “Why don’t you visit Kagem, our emerald mine in Zambia, and find out?” replied Dr. Sixtus C. Mulenga, chairman, Kagem Mining Ltd. I laughed out loud, thinking he was joking. That was in Singapore in November 2018.

Four months later, I was on a plane bound for Kagem, with a long list of questions, industrial-

grade mosquito repellent, and 3kg of camera equipment.

The late 1970s saw the discovery of emerald deposits in Zambia, and Indian manufacturers have been sourcing since then. The first official auction for Zambian emeralds was held in June 1982 by the Reserve Mineral Corporation, a government entity. Dharmendra Tank from Tank Fine Gems, who attended that auction, remembers it well, “On arrival, we were ushered into a big office and presented with four grades of emerald lots to view. While there were approximately 8-10 companies invited, only three travelled to Lusaka for the auction. As those were the formative years, there was no competition at that auction. There would be 10-15 lots, and around that many bidders, so everyone was quite comfortable in the knowledge that they would go home with something.”

The story of Zambian emeralds took an exciting turn in 2001 when the government privatised the Kagem mine and established

(Below) Writer Richa Goyal Sikri displaying a victory sign with the Kagem mine team, and Ho Yu Low from AIGS lab Bangkok and Coralie from GGTL lab Geneva. (Bottom) The Chama Pit, 2km long, 140m deep.





Children of the Kapila Primary School.



Clean emerald crystal.

a 55:45 joint venture with HAGURA (owned by Harel, SS Gupta & Rao). HAGURA subsequently increased their shareholding from 55% to 75% in 2005, with the government holding the balance 25%. During this period, the Kagem mine was producing emeralds through open-pit mining, unlike the underground operations in Colombia.

While the company was also selling emeralds and beryl through auctions, probably due to the nascent stage of the sector, some crucial factors were missing. First, the focus was on short-term mining, rather than investing in scientific geological data. Due to this, the shape of the open-pit was haphazard, making working conditions unsafe and damaging

for the environment. Second, since the discovery of the deposit, people from different geographies of Zambia were migrating with their families to the area surrounding Kagem, in the hope of 'striking it rich'. Some of them, after exhausting their limited funds, and unable to return to their villages, found themselves destitute, and in desperation, resorted to criminal activities. These circumstances, combined with a de-motivated workforce at Kagem, and a lack of community engagement, resulted in high pilferage and strong resentment against the mine in the district.

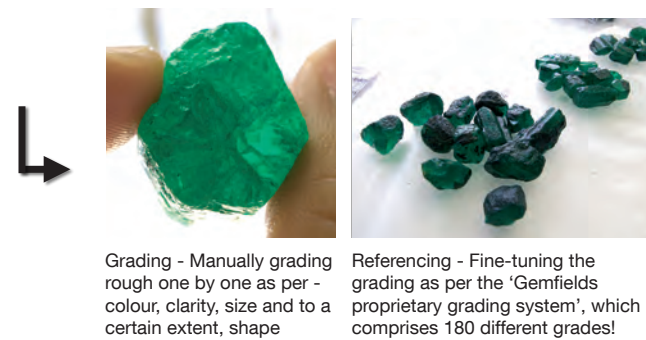
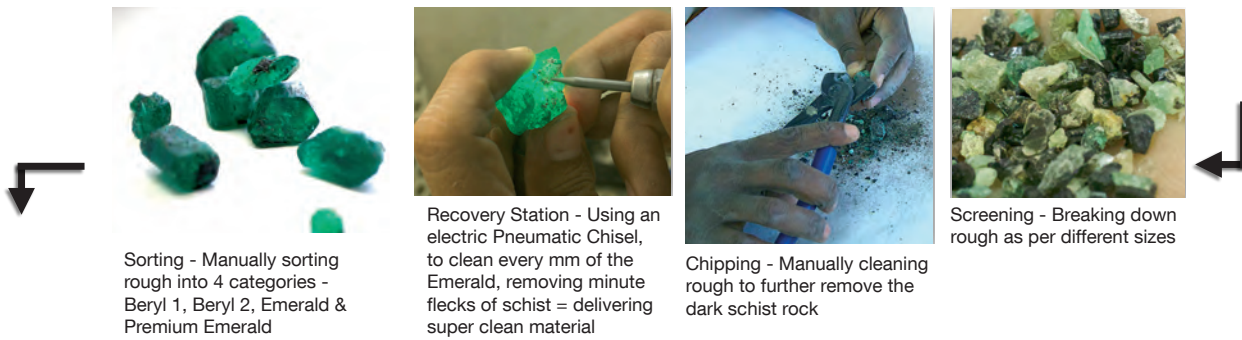
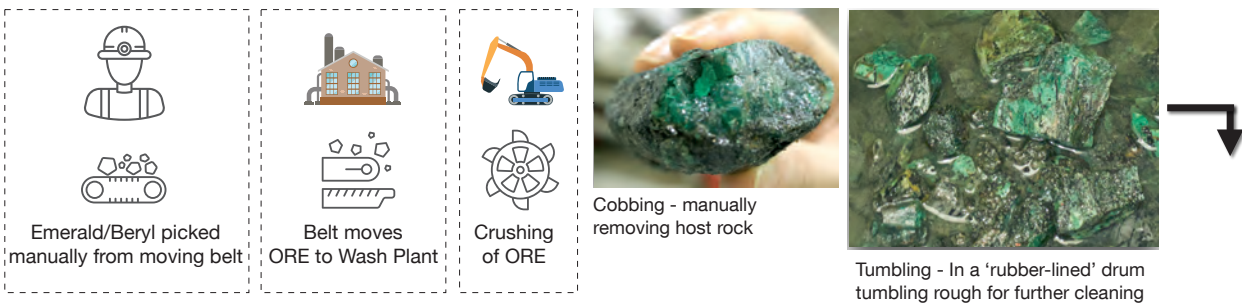
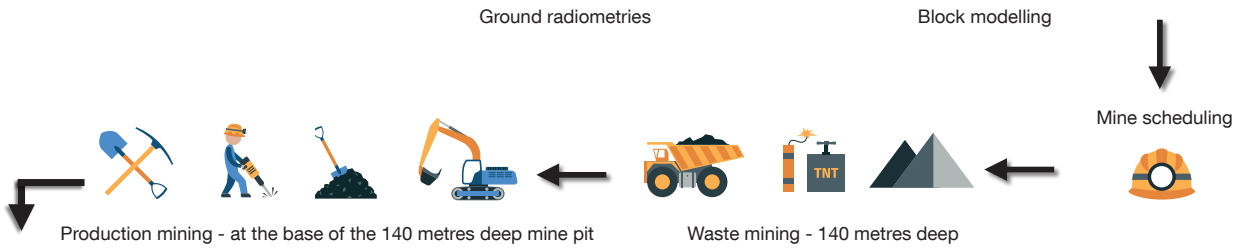
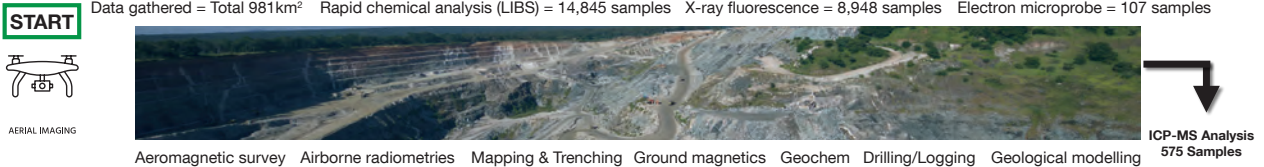
The story of the Kagem emerald mine switched into high gear in October 2007 when Pallinghurst bought 100% of HAGURA. In July 2008, it sold HAGURA to Gemfields Resources plc in return for its shares, thereby acquiring control of Gemfields, which became the 75% shareholder of Kagem Mining Ltd. and a partner with the Zambian government, who were still holding the balance 25%.

Emerald mining is particularly complex due to two factors – first, the crystal-bearing rocks are found deep in the Earth's crust, which means a sizeable chunk of land needs to be unearthed to reach them. Second, emeralds form only when the 1.7 billion-year-old TMS rock (talc magnetite schist) bearing chromium and vanadium (the colouring agents), interacts with a 500 million-year-old pegmatite rock, which contains beryllium. Where these two rocks intersect, if you are lucky, you may find a



**Emerald mining is particularly complex due to two factors – first, the crystal-bearing rocks are found deep in the Earth's crust, which means a sizeable chunk of land needs to be unearthed to reach them. Second, emeralds form only when the 1.7 billion-year-old TMS rock (talc magnetite schist) bearing chromium and vanadium (the colouring agents), interacts with a 500 million-year-old pegmatite rock, which contains beryllium.**

**KAGEM FLOW CHART**





Crystal bearing rocks freshly mined.



Chipping process in sort house.

‘reaction zone’ containing emeralds and beryl.

The Kagem mine today is considered the largest emerald mine in the world, with its central ‘Chama pit’ 2km long and 140m deep, and responsible for 25-30% of global supply.

There are two elements involved in the mining process – first is “waste mining”, which involves unearthing a significant cross-section of land to reach the ‘reaction zones’. While waste mining involves usage of blasting techniques, there is no impact on the emerald deposit due to the distance from the ‘reaction zone’. The second element is “production mining”, where geologists are primarily considering areas where the TMS rock is interacting with the pegmatite rock, hoping to find ‘reaction zones’. Once a reaction zone is discovered, an eight-person crew – a geologist, four to five chisel-men, and two security

personnel – manually extract and secure the crystal-bearing rock in a numbered red metal container. Liberated crystals are sent directly to the sort house, whereas emeralds trapped inside the host rock are further processed in the wash plant.

There are 1,000 people working and living at the Kagem emerald mine. Workers with families in Kitwe return for the weekend, and the rest permanently stay on-site. It is estimated that each worker has typically five to seven dependents, making the economic ripple effect of this large-scale operation significant.

Jack (name changed), one of the drivers at Kagem, tells me, “I used to work odd jobs in Kitwe on an ad-hoc basis; sometimes as a mechanic, for a couple of months installing satellite dishes. There was a lot of instability in my life. When Gemfields took over the Kagem mine and started expanding the operation, it created a lot of jobs. I

**Around a decade ago, gem manufacturers in India were sourcing emeralds of diverse origins from various suppliers, but the primary challenge they faced was inconsistently graded material, and on many occasions, emerald crystals still embedded in the host rock.**

applied at the mine and I am happy working at Kagem now for seven years. I have a stable income, which allowed me to get married, start a family and build a good life for myself.”

In large-scale mining, long-term sustainability of the operation and community relations are both important for exponential growth. In 2008, the new Kagem team were at a crossroads: should they take the current stock-in-reserve to market, or focus on cleaning house first? They decided to wait and began investing time and resources in correctional works, adopting a scientific approach, which meant moving two years of old waste, re-shaping the open mine pit for safer working conditions. They also accelerated production to build their emerald and beryl inventory.

Around a decade ago, gem manufacturers in India were sourcing emeralds of diverse origins from various suppliers, but the primary challenge they faced was inconsistently graded material, and on many occasions, emerald crystals still embedded in the host rock.

While the Kagem mine, before 2008, regularly conducted auctions offering graded emeralds, the best lot at the time of auction would

automatically be classified as ‘Grade A’. Inconsistency in the lots available meant the definition of ‘Grade A’ varied from one auction to the next. Further, despite established ‘reserve pricing’ for a lot, an ad-hoc sale would still be undertaken below reserve.

For a gem manufacturer, time is money. He or she needs to produce and sell at a steady pace to keep the wheels turning. The probability of a sale increases significantly when the product offered is homogenous. “At that time, if I wanted to create a layout worth \$200 per carat, I would have no choice but to buy a ‘mixed lot’ of rough emeralds, containing both lower and higher priced goods. While my target range would quickly sell, I would get stuck with slow moving, lower rated products, wasting precious time and resources,” notes Sumit Mehta, a Zambian emerald specialist, based in Jaipur.

**What lies beneath**

When I first held a rough emerald, I thought this was the original form in which they were plucked out of the ground. I didn’t realise that to extract a small emerald,

Rough emerald crystal.



Emeralds in the reaction zone.



Recovery station: cleaning emerald crystal using pneumatic chisel.



Crystal bearing rock.

years of geological surveys are conducted over vast mining concessions. At Kagem, the team has employed aeromagnetic surveys and airborne radiometries to collate scientific data for approximately 981 sq km. This vast repository has been further sliced via ground magnetic research, geochemical analysis, mapping, trenching, drilling, 3D modelling of the land, to name a few. I was informed, as per industry-wide exploration standards, Gemfields today has the most comprehensive range of data density in the coloured gemstone mining sector, and absorbing the

three-hour long geology session, I could believe it.

To put the rarity factor of emerald discovery in perspective, in metal (copper) mining, 4 tonnes of waste = 1 tonne of ore, out of which you are relatively confident of 1% of copper (or 10,000 grams). In contrast, in emerald mining, 87 tonnes of waste = 1 tonne of ore, which in turn may generate on an average only 50 grams of emerald (or 0.005%). At Kagem, they move 1 million tonnes of rock every month, and 70% of the revenue comes from only the top 7% of production!

While the star performers in this story may be the top grade emeralds, to find them, the entire production of the mine has to go through multiple processes as shown in the flow chart. While studying these steps, I was most impressed with the 'recovery station', where a very experienced gentleman was patiently removing dark grey schist rock from each emerald, with a hand-held pneumatic chisel, like a dentist cleans teeth!

"We spend considerable time and resources to remove as much of the host rock as possible. This provides our customers with clean crystals, enabling them to effectively



The comprehensive proprietary emerald grading process of Kagem Mining Ltd.



White streaks of 500-million-year-old pegmatite rock.

evaluate the material for bidding and reduce their manufacturing timeline,” says Jackson Mtonga, assistant sort house manager.

The Kagem mine 2.0 conducted its first formal auction in July 2009, where they presented the industry with their proprietary and fairly exhaustive formula for grading rough emeralds across 180 categories, segmented as per facet, colour, size, clarity and to a certain extent, shape. The sort house team undertakes this important task of sorting, grading and fine-tuning the categorisation of the material using the Gemfields reference set, which is their ‘Coca-Cola’ equivalent formula. Today, the company offers emeralds graded across 213 categories.

While numerous mining licences surround the Kagem mine, it’s difficult to estimate how many are effectively producing due to

the heavy investment required in equipment and expertise. The presence of illegal miners further complicates matters.

Paragraph 35.1 of the Mines and Minerals Development Act (2015, as amended) states that “The holder of a mining licence shall... (L) maintain security and ensure that there are no illegal miners at the licensee’s tenements.” However, a short drive away from the Kagem mining concession brought us to a dump site, which was crawling with illegal miners. We witnessed one of the trucks of another mining company emptying their load onto a large group of illegal miners, who were precariously balancing themselves on the edge of a high waste mountain. Some may argue, since the mining company is permitting the miners on their dump, they should not be considered “illegal”,



Premium emeralds ready for grading.

Truck of another local mine, dumping waste ORE onto waiting illegal miners



Richa trying her hand at mining.





however, the law is quite clear as stated above. This dark side of the business does sometimes cast its shadow on the work at Kagem, as the mining staff are frequently targeted by syndicates who then pressurise or threaten them to assist with theft. To protect the identity of the workers, we were under strict instructions to not take or post any photographs showing the faces of the crew. On the subject of facilities, Ms. Gertrude, spokesperson for the Zambian Association of Women in Mining, explains, “Availability of clean water, medical facilities and police posts are integral to the future development of women in mining in Zambia. Due to this, we are currently seeing very limited activity among members. The availability of the Nkana clinic and hospital, established by Kagem Mining Ltd., is an important enabler for small-scale operations in the region. If we had more companies contributing

like Gemfields, things would be easier.”

Given that ten years ago, the emerald mining sector delivered practically zero revenue to the government, it’s encouraging to learn that in 2014 Kagem set a record for the highest contribution of \$35 million to the Zambian government. In 2016, it again came close with a contribution of \$34.1 million.

Further, one-quarter of Kagem’s total revenue is spent on taxes, royalties, conservation support to the Zambian Carnivore project and community programmes, such as the Kapila primary and Chapula secondary schools with 300 and 1,000 students respectively; the Nkana clinic and hospital, which treated 20,000 patients in 2018; and four farming cooperatives that they helped establish and support.

“None of this would be possible without the support of the Indian gem manufacturing sector, which

represents 95% of our emerald customers. While the recent slew of challenges in India have impacted the overall market, and resulted in softer bidding, due to demonetisation, increased regulation, taxation, and pressure on liquidity, it’s encouraging to note the current price stability for premium grade emeralds, being \$68.03 per carat in November 2018 (only 3.8% below the \$70.68 per carat peak of April 2016),” says Adrian Banks, director of product, Gemfields.

As I am guided around the Chapula secondary school, by a confident 16-year-old student, Ms. Musukwa, I ask her about her plans after school. She looks me straight in the eye and says, “I want to become a nurse and help our community.” Less than a decade ago, she would have had no option but to stay at home and comprehend a future without the advantage of education.

Packing my bags, I find myself thinking about the impression of large-scale mining I had from afar, what different people had told me, and the questions I had in my mind. While I may not have all the answers to the complexities surrounding the debate of large-scale mining, one thing I know for sure—there is a place in the Copperbelt region of Zambia, where they believe themselves to be ‘custodians’ of an emerald deposit that, in true nature, they say belongs to the land, where they respect the ecosystem through responsible extraction, where they optimise value by bringing that deposit to market in a professional and transparent manner, and where they deliver the maximum benefit for the workers, children and the community at large, and that place is a land called Kagem. ■

# PlatAfrica 2018 Designs Speak The Language of Love



(From left) Nicky Bottcher, Jefta Mtole, Mark Freed, Vaishali Banerjee, Callen Miller and Lonwaba Majola.

Platinum Guild International (PGI) - India presented the winning designs of the 19th edition of PlatAfrica 2018, a jewellery design and manufacturing competition.

Presented by the world's leading producer of the precious metal Anglo American Platinum, in collaboration with Metal Concentrators and PGI India, the prestigious competition is open to students, apprentice and professional jewellers in South Africa to promote innovation and technical expertise in the design of platinum jewellery.

Inspired by young women of today, this year's design theme "Blessings of love" celebrated the young woman as she navigates her way in pursuit of an equal

society – all under the blessings of her parents. The parental blessing focusses on a brighter future, the realisation of the child's dreams and aspirations and her parent's desire for a life filled with happiness and love. Significant milestones in her life like graduation, first job, etc. are often made memorable with an everlasting gift of jewellery. The contestants were challenged to create a timeless piece befitting of an emotional milestone.

This year's theme looked to emphasise the rarity and strength of both platinum and her wearer through modern but timeless design, showcasing no more than two or three simple elements of the highest quality production, through three broad design categories namely:

- Nature's Spirit
- Modern Feminine
- Cultural Confluence

The winning designs at PlatAfrica 2018 were all contemporary, telling a beautiful story celebrating platinum's finest attribute – love.

Taking the first place were: Nicky Bottcher from the professional category with her piece themed Universal Love; and Callen Miller from the student/apprentice category for her piece Able To Be.

Runners-up were: Jefta Mtole (2nd) from the professional category with his piece themed From a Larvae to a Queen; and Lonwaba Majola (2nd) from the student's category for her piece titled Bell of Love.

Speaking on the occasion, Vaishali Banerjee, managing director, Platinum Guild International - India said, "It's been a privilege to be associated with PlatAfrica. This collaboration is a win-win for South African designers and PGI India. The winners get to experience an international market integrated with the recognition they receive, and for us, it's an opportunity to get disruptive new thinking in platinum jewellery. This year the stories were deeply meaningful, and the passion and love for the metal platinum was visible in every piece."

Mark Freed, head of market development, Precious Metals, Anglo American Platinum Limited, added, "PlatAfrica is more than just a competition. It is a platform that hones designing skills and offers South African jewellery designers and manufacturers a unique opportunity to learn to design for the global jewellery market. We are in our 19th year,



◀The design shows the more independent and delicate side of a woman. The Bell of Love round pendant looks simple yet modern and delicate. The gemstone is not set so that when it moves with the body movements of a wearer it will remind her that it's a gift that comes from the heart of her mother and that her mother acknowledges her hard work. The colour green of the stone symbolises renewal, growth, harmony and freshness.



▲Dedicated to Malala Yousafzai, the From A Larvae To A Queen pendant is inspired by the relation between father and daughter. Malala would not have achieved her education dreams without her father's support. From a tender age, her father broke tradition by breaking a 300-year family tree book ritual by registering her in this book that did not show any woman for 300 years. That made her feel valuable which made her fight for her education.

The transformation of a rural girl to a Nobel Prize-winner is depicted through a larva transforming into a butterfly.



▲The piece Universal Love is inspired from nature and the love of family. The paisley design, an Indian pattern, symbolises nature's spirit. The paisley pendants suspend from a wire necklace as if they are the remnants of old orbit paths of planets swirling around the universe. The five paisleys represent the ever-loving, ever-present love of family. The piece is like a beautiful talisman which carries the blessings of God, universe and family.



▲The Able To Be ring-cum-pendant, suits the modern woman of today. It is designed so that it is able to convert from statement piece to an appealing everyday piece. The second aspect focuses on the geometric shapes of the Art Deco design period. The main inspiration for this piece is the Chrysler building in New York, which gives it a modern twist. The central piece of the pendant can be detached and worn as a ring (see right). As weddings tend to be extravagant and often the bridal jewellery only gets to be worn once, this pendant-cum-ring set allows you to have a part of your wedding day with you forever as a beautiful everyday piece of jewellery.



and this competition over the years has been able to encourage and empower the local designers to broaden their vision and develop their talent to meet international market demands. We greatly value PGI India's support in furthering this development by giving these contestants exposure to the Indian jewellery industry."

The judging process was managed independently of the management of the awards to ensure a balanced, fair and objective judging assessment. Moreover, an Anglo-American Business Assurance Services oversaw the adjudication process to ensure transparency. ■

# GJSCI's Anant Competition Shines Spotlight On Forgotten Arts

The Gem & Jewellery Skill Council of India (GJSCI) held the final judging round of the Anant jewellery design competition at Hotel Sofitel in BKC, Mumbai on March 11th. The competition is in line with the GJSCI's goal of resurrecting India's dying jewellery arts.

For the preliminary round, the GJSCI invited students from renowned institutes across the country to submit jewellery design sketches based on any one of the following categories: Hupari payal from Kolhapur, Maharashtra; tarakasi from Cuttack, Odisha; thewa from Pratapgarh, Rajasthan; and gajra from Bhuj, Gujarat.

Out of the 190 entries received in the first round, a panel of judges selected a total of 28 finalists. These shortlisted candidates were then asked to create designs in each of the four art forms for the final round.

GJSCI chairman Sanjay Kothari and GJSCI executive director & CEO Rajeev Garg presided over the final judging round in Mumbai and greeted the panel of judges that included eminent personalities from the industry. The jury comprised jewellery designers Roopa Vohra, Varuna D. Jani and Indra Jadwani; retailers Rajiv Popley of Popley & Sons and Sunil Datwani of Gehna Jewellers; and trade magazine publishers Soma Bhatta of *Retail Jeweller* and Sumesh Wadhwa of *The Art of Jewellery*.

Also present on the occasion were a host of special invitees such as GJSCI past directors Nirupa Bhatt of GIA India & Middle East, and Jatin Chheda of Chheda Jewels; Anna Martin, senior vice president, global development, GIA; and Mansukh Kothari of Vasupati Jewellers and a member of GJEPC's gold jewellery and other precious metal jewellery panels.



The criteria for the final round were detail, concept & originality, ease of manufacture, sales potential, and creativity.

## Group discussion

Prior to the judging session, Sanjay Kothari and Rajeev Garg engaged the jury in a brief brainstorming session on the possibility of reviving the four crafts – Hupari payal, thewa, tarakasi and gajra – and making them commercially viable. The discussion revolved around topics such as the production capabilities for each craft, capacity utilisation, responsibility of consumer education, cost of promotion, etc.

Roopa Vohra, who is credited for the revival of thewa jewellery, noted, "It is essential to create awareness across India that you're buying an art form. We cannot think of it merely in commercial terms such as resale value, etc., as that defeats the whole purpose."

In the case of thewa, Vohra pointed out certain constraints that could become a hindrance in scaling up production. She said that although it is well known that there are 29 families producing thewa jewellery in India, in reality there are only around 12



GJSCI officials with the Anant jury and special invitees at the final judging round in Mumbai. (From left, seated) Varuna D. Jani, Sanjay Kothari, Anna Martin, Nirupa Bhatt and Indra Jadwani. (From left, standing) Mansukh Kothari, Sumesh Wadhwa, Rajeev Garg, Roopa Vohra, Soma Bhatta, Sunil Datwani, Jatin Chheda and Rajiv Popley.



The jury evaluating sketches in the final round.

people who are actively involved in the manufacturing process. She noted that despite several attempts to persuade these artisans' families to engage women in the manufacturing process, thewa remains a male-dominated art form.

The judges were in agreement that the unique stories behind each of these jewellery techniques must be communicated to the end consumer. They noted that industry organisations such as the GJEPC and GJC should take a leading role in creating aspiration for these jewellery art forms via advertisements and promotions, as it was beyond the capacity of individual retailers.

The retailers on the panel suggested that the karigars could be integrated into the supply chain by connecting them with manufacturers, who could then make these jewellery products available to the retail sector through trade exhibitions like the India International Jewellery Show (IIJS).

Sanjay Kothari said that the challenges being faced in reviving these jewellery crafts reminded him of the hand-holding that was required by the Indian diamond industry during its early days. He was optimistic that given the right amount of support, these crafts could come into the mainstream in about 4-5 years.

Kothari added, "The Anant design competition provides dual opportunities for showcasing the students' design talent and increasing focus on the dying art forms of Indian jewellery. We look forward to bringing designers and retailers on a common platform and exploring the possibility of providing opportunities to these young budding designers."

The Anant competition winners will be announced at a prize distribution ceremony to be held in the near future. The winners will be awarded cash prizes of ₹20,000 for first place, ₹15,000 for second place, ₹10,000 for third place, and there will be four consolation prizes of ₹5,000 each. A booklet incorporating the finalists' designs will be made available to the artisans free of cost by *The Art of Jewellery* magazine.

GJSCI has renewed focus on these dying art forms by creating specific Qualification Packs (QP) on 'Payal Maker' (Hupari) and 'Tarakasi Jeweller' (Cuttack). It has got the same aligned with the National Skills Qualifications Framework (NSQF) from the National Skill Development Agency (NSDA) and these job roles are now available for both Short Term Training (STT) and certification under Recognition of Prior Learning (RPL-4). ■



**Gajra** is a jewellery art form unique to Bhuj. This exquisite jewellery is handmade using a single wire with swirls, twists and bends, without any solder.



**Hupari** is a town situated in Hatkangale taluka of Kolhapur district, Maharashtra, famous for the production of silver ornaments, especially payals (anklets) such as rupali, soniya, gajaslui, aarju, etc.



**Tarakasi** is a type of silver filigree work from Cuttack, Odisha. This highly skilled art form is more than 500 years old and is traditionally done by local artisans on the eastern shores of the state.



**Thewa** from the Pratapgarh district of Rajasthan is a special art of jewellery making which involves fusing of intricately

worked-out sheets of 23-karat gold on multi-coloured and specially processed molten glass.



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## Fashionable Silhouettes

**G**reek designer Ioanna Souflia is noted for her hand-carved marble set in black and rose gold jewellery, but she has gradually begun to explore colour as well as other natural stones. Ioanna says that she has, for a while, been toying with the idea of creating a collection inspired by master sculptor Constantin Brancusi, a key influence in her aesthetic. The new Atelier collection – featuring eleven pieces – is inspired by Brancusi’s sculptural forms. “Both Timidity and the wooden pedestal of Young Bird introduce a semi-circular form used as a pattern, following a contrasting design principle: symmetrical and asymmetrical,” she says. This is the first time Ioanna has employed yellow gold for her designs, besides introducing colour – the two stunning natural stones, chrysoprase and chromium chalcedony, present a different variation of the colour green, complementing each other. Playing on symmetry and fusion of materials, the Atelier series focuses on earrings and rings, which also feature freshwater pearls and white diamonds to accentuate the shapes.



## Minimalistic Treasures

**T**he latest collection by Anaqa Jewels is a tribute to the new-age woman, who is feminine yet independent. The prêt line studded with diamonds is minimal in nature, but they are classy and elevate the wearer’s personality. The collection including slim bracelets, quirky, modern rings and curvaceous earrings, will take you from work to a dinner party easily.

## High Luxe

Beautiful gem hues add an element of high luxury to the latest collection by Massimo Gismondi of Gismondi 1754, Italy. Inspired by nature, a few of the pieces resemble seeds of pomegranate articulated with pear-shaped rubies dropping from a cascade of white diamonds set in white gold. The jewels from the Solstizio collection shine bright like the sun on the longest day of summer. Set with glowing fancy yellow gemstones partnered with white diamonds, the artful designer pieces exude remarkable radiance.



## For Connoisseurs Only

Couture fine jewellery designer Harshad Ajoomal's resort wear/destination wedding collection evokes bohemian simplicity. Inspired by travelling, the collection draws references from various cultures and local aesthetic. Opaque gem material, sourced from all over the world, is the common thread in this collection.

The designs showcase an interaction between form and colour, inspired by the postmodern era, and one recreates the eras of the '40s and '50s by retaining pastel and monochromatic colour palette.

These translucent or milky gemstones such as sea green jade and pink opal, natural coral, turquoise, black onyx and white agates all custom-cut into unusual shapes and forms prove that fine jewellery does not have to be about the big three gemstones.

Set in textured yellow and white gold with accents of diamonds, the collection beckons the inveterate traveller.





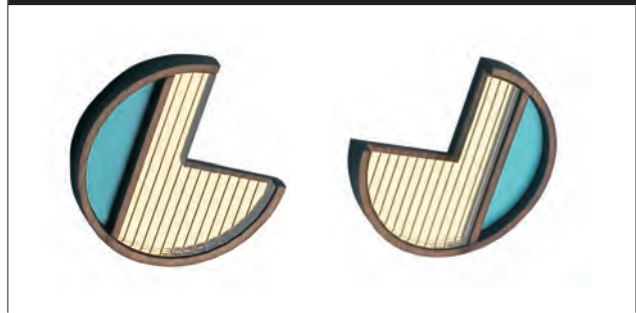


## Beauty in Symmetry

London-based architect Malaika Carr launched her label, Chalk Jewellery, in 2012 to bring together two of her greatest passions. It was, she admits, a fine way to experiment with creativity. Her minimalist, sharp creations are as varied as the building typologies that she takes inspiration from. “The cityscapes I first began to experiment with artistically were from my travels. Sometimes, however, it can be only a small element of one building or a famous architect’s signature motif that sparks inspiration for an entire collection,” explains Malaika.

Her latest collection, Shaped Objects, is based on Richard Bofill’s Walden 7 in Barcelona. “I wandered through the spaces and managed to meander all the way to the top of the building. It is from this vantage point that you experience incredible views of the internal courtyards. I admired the imaginative use of colour, materials and forms — and instantly saw shapes that I could turn into jewels,” adds the practising architect.

Malaika mainly uses a combination of FSC rated walnut wood and acrylic for her geometric jewellery. “Where possible, I use off-cut sheets and pre-plan the laser cutting process of the acrylic to avoid wastage. The walnut forms the solid structure and gives depth to the piece, whereas the acrylic forms the fun, colourful filling.



» **BRAND WATCH**



## Travel Essentials

**P**rakshi Fine Jewellery presents Travel Treasure, a collection that offers a tailor-made solution to add just the right amount of bling when you step out to explore various destinations. Lightweight and fashion forward, the line includes a range of big hoop earrings accented with fancy-cut diamonds, double strand necklaces, serpent earrings, wavy palm cuffs and stackable rings all mounted in 18-karat white and yellow gold. Elegant and contemporary, this collection is designed for every modern woman who craves understated fashion. So, add some style when you get into your vacation wardrobe.

## A Tempting Fare

**R**atan Jewellers launches a range of jewellery that takes inspiration from rich, creamy and lavish desserts. The line-up of special gold baubles dressed up in diamonds looks like a rare treat. Classic and timeless, the glamorous pieces consist of enticing bracelets, delectable necklaces and rings. There's also a special men's range consisting of cufflinks, tiepins, bands and bracelets.



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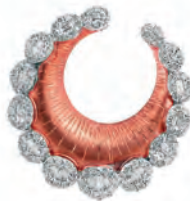
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## Candy Jewels

Lebanese jewellery designer Nayla Arida's new Précieuses Pépites collection is playful and just as colourful. "The colours of the stones inspired me to create the Pépites series," explains Nayla. "Seeing all the colours next to each other had a very magical effect on me." She has used a palette of soft shades – sapphires in rose-cuts accented with black enamel to create an endearing contrast. One of the hoop earrings is adorned with brown diamonds, while the rest of the pieces are set with yellow, orange, blue or pink sapphires. The pretty Pépites line – resembling miniature Smarties (candy) and handcrafted in Beirut – is realised in 18-karat yellow gold and includes bangles, earrings and rings.



## Colourful Splash

Minawala, a coveted diamond jewellery house, presents an array of rings that resemble blooms. The Blooming Bliss is an assortment of different floral shapes mounted in 18-karat yellow, white and rose gold, consisting of rings, earrings and pendants. The line-up of jewels is set with colourful gemstones juxtaposed with diamonds.

Shehzad Zaveri, creative director of Minawala says, "This time our collection is lively yet minimalistic and can be paired with summery attire."

*jas19*

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