

THE INDIAN GEM AND JEWELLERY MAGAZINE » MARCH 2019

Solitaire

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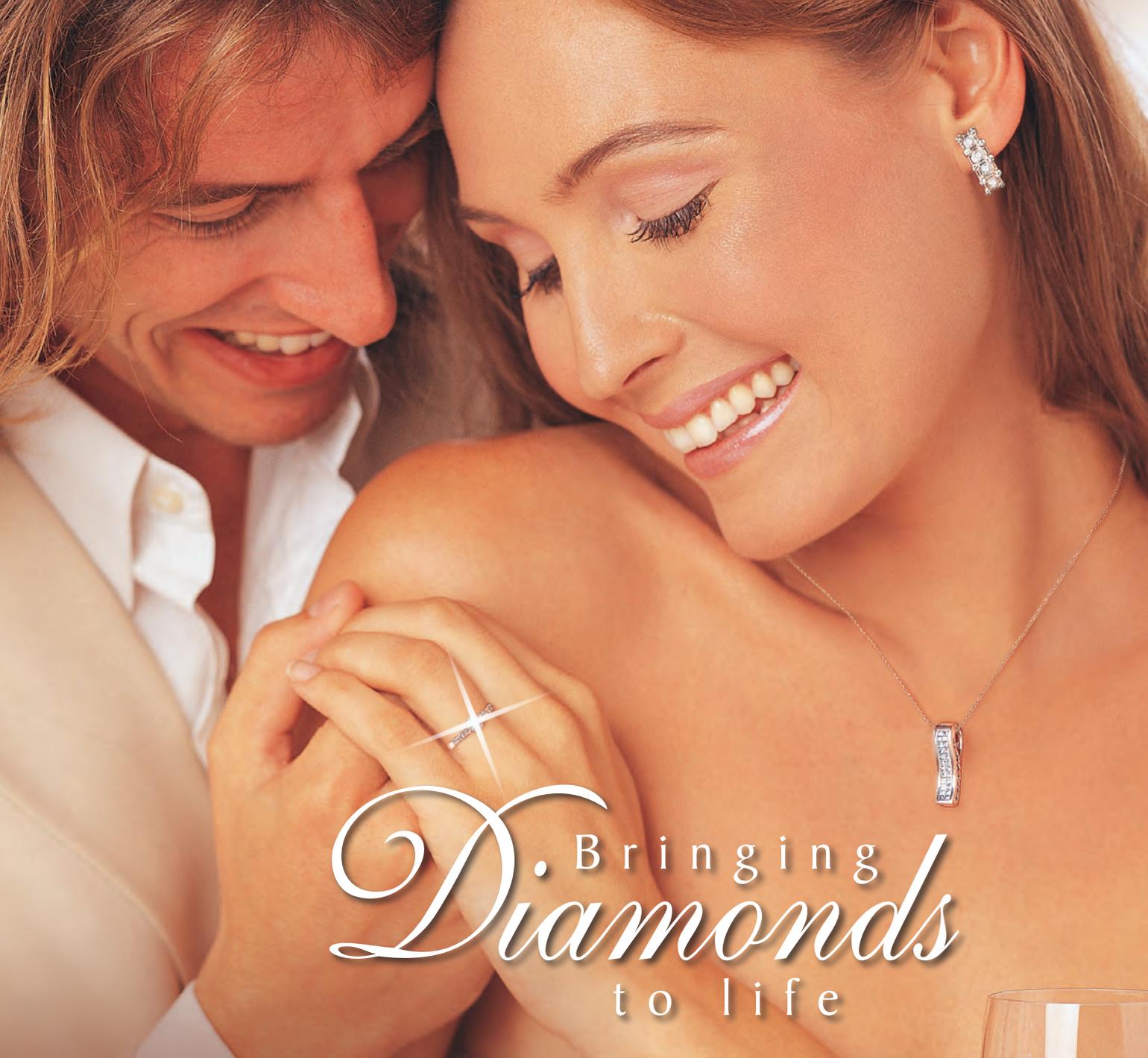
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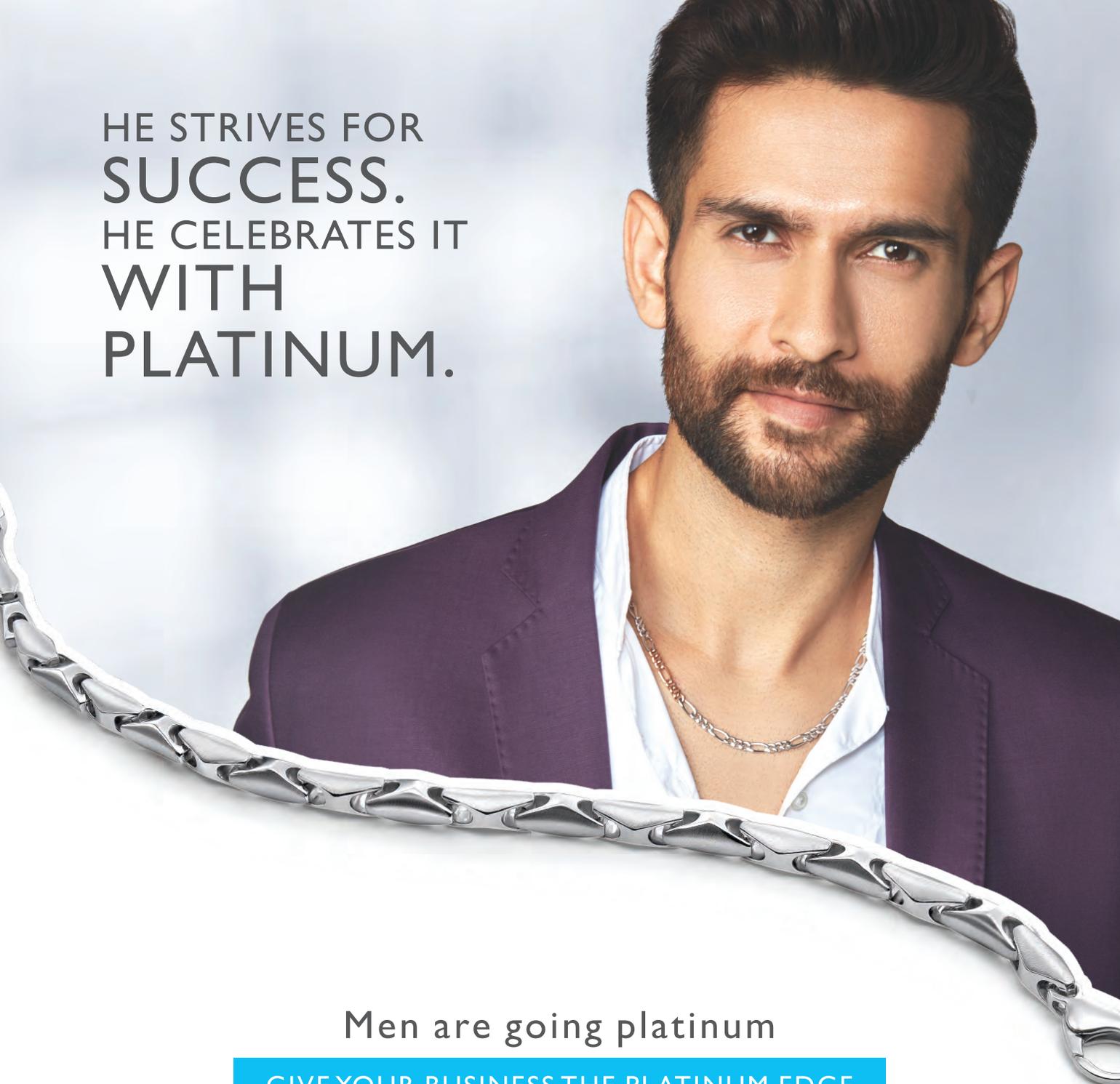
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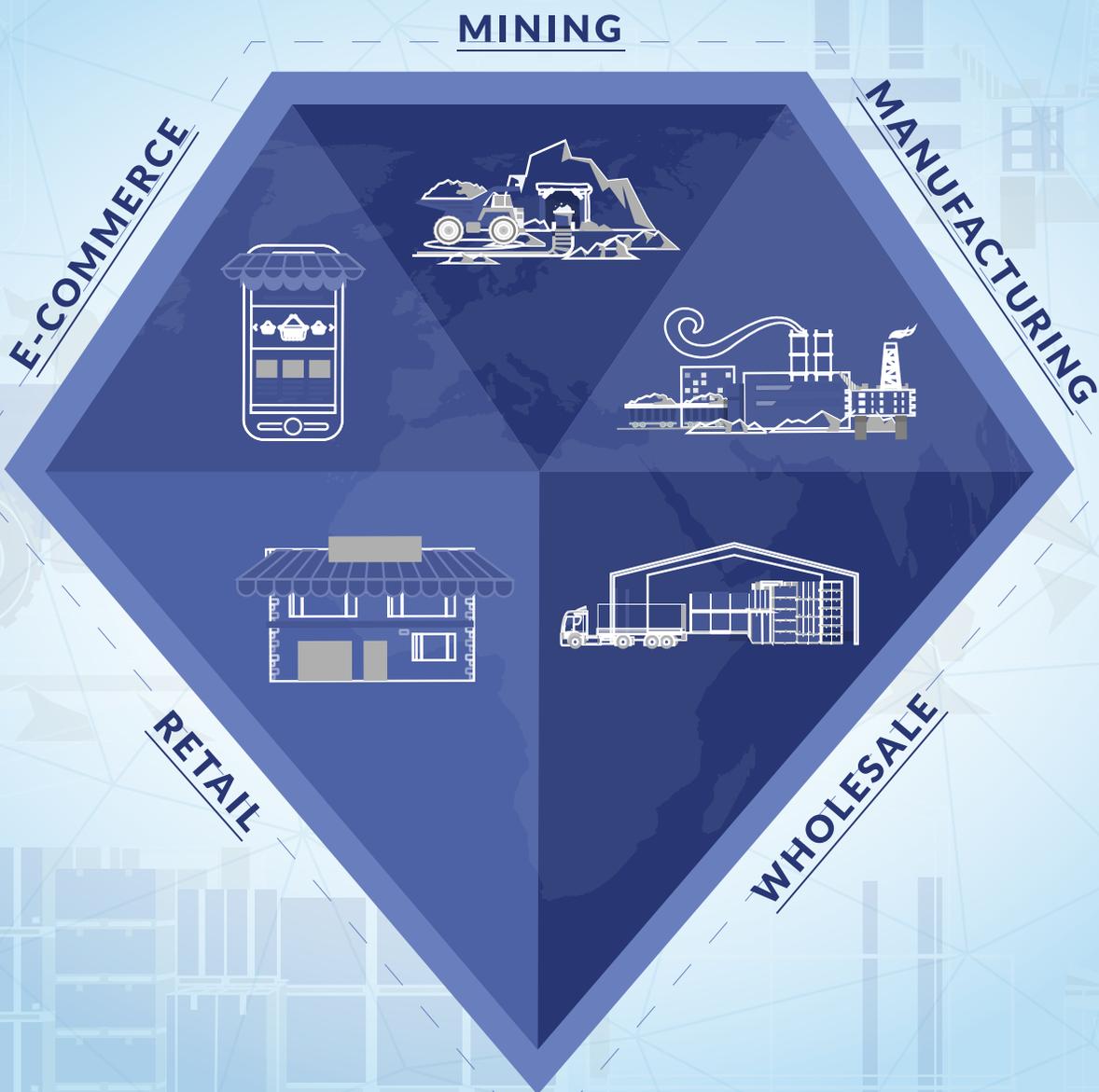
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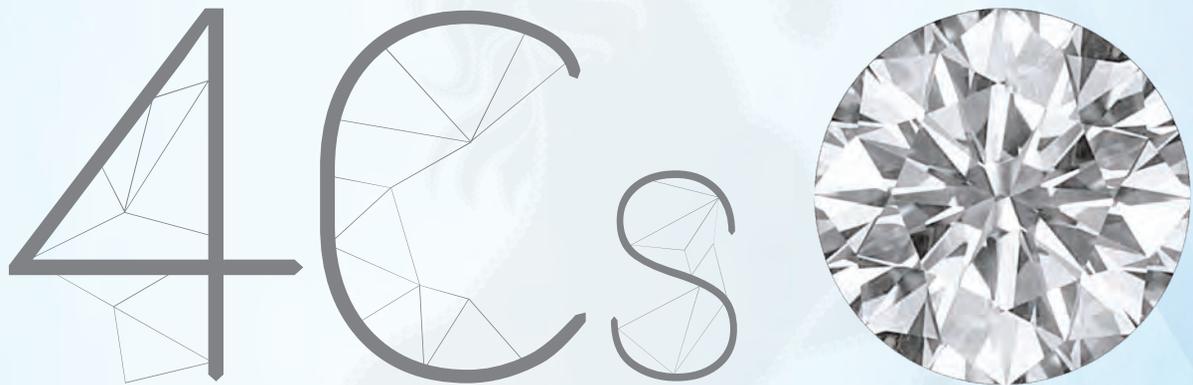
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Creativity At The Forefront

The recently concluded IJS Signature exhibition, Design Inspirations seminar, and The Artisan Awards all point to India's holistic approach to generate business and to put design front and centre, to achieve its goal of becoming the world's leading jewellery manufacturing powerhouse. With a view to offering design directions for the Indian industry, the GJEPC also released a jewellery trend book, *Aatman – Inspirations 2020*, that was produced by Italy-based jewellery analyst and trend forecaster Paola De Luca, head of The Futurist group.

Living up to its credentials as a design-forward show, IJS Signature presented nature-inspired collections, jewellery lavished with softer hues of coloured gemstones, especially Russian emeralds and corals. Exhibitors also showcased exciting categories in jadau collections. Couture and daily wear segments saw reasonable demand for jewellery set with fancy-cut diamonds and natural fancy colour diamonds, particularly pink and yellow.

Promoting design excellence and ingenuity, the GJEPC held the second edition of The Artisan Jewellery Design Awards under the theme of 'Enchanted Cosmos', which coincidentally is becoming a major global trend this year.

Among other GJEPC initiatives, last month saw the inauguration of the Indian Institute of Gems & Jewellery (IIGJ) in Udupi, and the Common Facility Centre (CFC) in Coimbatore, at the hands of Suresh Prabhu, the union minister of commerce & industry and civil aviation.

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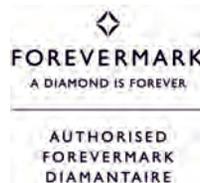
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» INTERNATIONAL STATISTICS

UNITED STATES

| Imports | (In US\$ mn) | | | |
|--|--------------|-------------------------|-------------------------|----------|
| | 2017 | January - November 2017 | January - November 2018 | % Change |
| Polished Diamonds | 21,668 | 19,950 | 22,895 | 15% |
| Rough Diamonds, Sorted, Unworked | 1,060 | 881 | 584 | -34% |
| Polished Precious & Semi-precious Stones | 2,252 | 2,119 | 2,064 | -3% |
| Jewellery | 9,543 | 8,689 | 8,510 | -2% |

Customs Value

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

BELGIUM

| | January 2018 | | January 2019 | | % Change | |
|---------------------------|---------------------------|---------|--------------|---------|----------|------|
| | Ct mn | US\$ bn | Ct mn | US\$ bn | Ct | US\$ |
| | Polished Diamonds Exports | 0.3 | 0.81 | 0.3 | 0.7 | -10% |
| Polished Diamonds Imports | 0.6 | 0.95 | 0.5 | 0.9 | -4% | -1% |
| Rough Diamonds Exports | 10.9 | 1.0 | 8.1 | 0.7 | -26% | -27% |
| Rough Diamonds Imports | 8.9 | 1.0 | 5.6 | 0.7 | -37% | -33% |

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


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

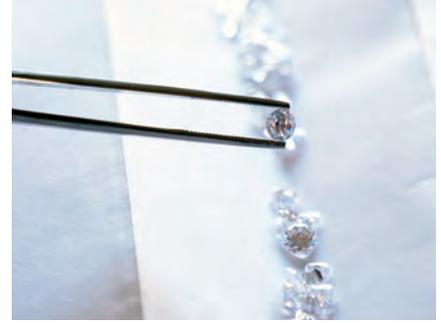
| Items | Jan - 2019 | Jan - 2018 | % Change | Apr '18 - Jan '19 | Apr '17 - Jan '18 | % Change |
|---|----------------|----------------|------------------|-------------------|-------------------|------------------|
| Cut & Polished Diamonds (Quantity – Mct) | 1748.32 2.1 | 2083.02 2.7 | -16.07 -19.63 | 19611.35 25.0 | 19271.75 28.9 | 1.76 -13.42 |
| Gold Jewellery | 866.99 | 655.05 | 32.35 | 9845.66 | 7746.72 | 27.09 |
| Gold Medallions & Coins | 262.41 | 21.50 | 1120.51 | 686.51 | 1815.99 | -62.2 |
| Coloured Gemstones | 45.28 | 47.49 | -4.65 | 320.12 | 333.07 | -3.89 |
| Silver Jewellery | 104.38 | 146.73 | -28.86 | 690.94 | 3262.88 | -78.82 |
| Pearls | 0.15 | 0.31 | -51.61 | 1.04 | 1.95 | -46.67 |
| Synthetic Stones | 20.86 | 18.65 | 11.85 | 173.23 | 174.17 | -0.54 |
| Costume & Fashion Jewellery | 5.57 | 5.40 | 3.15 | 55.75 | 51.68 | 7.88 |
| Subtotal | 3053.97 | 2978.15 | 2.55 | 31384.60 | 32658.21 | -3.9 |
| Exports of Rough Diamonds (Quantity – Mct) | 101.61 3.2 | 105.27 2.8 | -3.48 13.79 | 1031.44 25.5 | 1175.17 30 | -12.23 -14.74 |
| Others* | 6.78 | 2.58 | 162.79 | 52.27 | 56.75 | -7.89 |
| Gross Exports | 3162.36 | 3086.00 | 2.47 | 32468.31 | 33890.13 | -4.20 |
| Return Consignment Others | 15.59 | 31.62 | -50.7 | 361.29 | 470.61 | -23.23 |
| Return Consignment CPD | 509.61 | 546.20 | -6.7 | 6659.06 | 6038.50 | 10.28 |
| Net Exports | 2637.16 | 2508.18 | 5.14 | 25447.96 | 27381.02 | -7.06 |


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

| I. Items | Jan - 2019 | Jan - 2018 | % Change | Apr '18 - Jan '19 | Apr '17 - Jan '18 | % Change |
|---|----------------|-----------------|------------------|-------------------|-------------------|------------------|
| Rough Diamonds (Gross) (Quantity – Mct) | 857.60 8.3 | 1436.67 13.2 | -40.31 -37.08 | 12930.60 134.6 | 15529.99 154.4 | -16.74 -12.84 |
| Rough Coloured Gemstones | 26.39 | 114.14 | -76.88 | 331.30 | 712.63 | -53.51 |
| Raw Pearls | 0.34 | 0.78 | -56.41 | 6.39 | 1037.65 | -99.38 |
| Rough Synthetic Stones | 15.76 | 32.14 | -50.96 | 130.90 | 217.55 | -39.83 |
| Gold Bar | 586.37 | 449.23 | 30.53 | 6580.28 | 4419.49 | 48.89 |
| Silver Bar | 2.91 | 3.16 | -7.91 | 34.09 | 49.33 | -30.89 |
| Platinum | 6.53 | 3.50 | 86.57 | 49.96 | 52.97 | -5.68 |
| TOTAL – A | 1495.90 | 2039.62 | -26.66 | 20063.52 | 22019.61 | -8.88 |
| II. Imports of Cut & Pol Diamond | | | | | | |
| SEZ (All over India) (Quantity) | 34.78 0.09 | 53.56 0.13 | -35.06 | 427.42 1.2 | 677.54 1.1 | -36.92 |
| Bonded Ware House (Quantity – Mct) | 3.38 0.006 | 10.94 0.04 | -69.1 | 76.84 0.18 | 205.78 0.6 | -62.66 |
| Mumbai (DTA) (Quantity – Mct) | 47.98 0.1 | 65.46 0.22 | -26.70 | 588.01 1.8 | 876.78 4.1 | -32.94 |
| Others (DTA) (Quantity – Mct) | 0.03 0.00 | 0.20 0.00 | -85.00 | 0.94 0.00 | 3.03 0.00 | -68.98 |
| Surat (DTA) (Quantity – Mct) | 0.15 0.001 | 6.27 0.01 | -97.61 | 30.59 0.12 | 121.36 0.24 | -74.79 |
| TOTAL – B | 86.32 | 136.43 | -36.73 | 1123.80 | 1884.49 | -40.37 |
| III. Imports of Other Items | | | | | | |
| Gold Jewellery | 19.99 | 15.28 | 30.82 | 250.73 | 226.72 | 10.59 |
| Silver Jewellery | 4.60 | 4.33 | 6.24 | 49.45 | 52.83 | -6.4 |
| Coloured Gemstones | 58.75 | 19.98 | 194.04 | 312.49 | 523.58 | -40.32 |
| Synthetic Stones | 22.35 | 9.40 | 137.77 | 94.14 | 103.47 | -9.02 |
| Pearls | 0.57 | 200.41 | -99.72 | 7.24 | 1365.96 | -99.47 |
| Costume/Fashion Jewellery | 0.20 | 0.07 | 185.71 | 1.17 | 0.75 | 56 |
| TOTAL – C | 106.46 | 249.47 | -57.33 | 715.22 | 2273.31 | -68.54 |
| GRAND TOTAL (A+B+C) | 1688.68 | 2425.52 | -30.38 | 21902.54 | 26177.41 | -16.33 |

All figures are provisional.

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



Asian Gem & Jewellery Institutes To Discuss Protocol Standardisation

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

NGTC is organising the half-day open forum with the support of the GII, 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 will present his views on "The challenges of international Jewellery Trade" as an invited speaker. Dr. M.D. Sastry and Dr. A.V.R. Reddy of the GII have also been invited to express their expert views in various panel discussions.

On the sidelines, a bilateral meeting between GII and NGTC will discuss the progress made following the joint agreement that was signed by the two bodies in November 2017 in Beijing, China. This alliance is aimed at promoting the development of standards, evolving harmonised procedures, standardisation of laboratories with internationally acceptable protocols, and with a final goal of forming the AGA. An effort will be made to look into the feasibility of joint certification by NGTC and GII as a first step, and arrive at a draft road map.

A second meeting to work out the modalities and modus operandi for the formation of the AGA will also be held. ■

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India Jewellery Festival 2019 To Start In April



(From left) Chintan Pandya, Glambox sales director Shruti Keshri, Ashish Pethe, Surendra Mehta of IBJA, Vinod Vadala and Hitesh Khandelwal launching the festival catalogue.

The India Bullion and Jewellers Association Ltd. (IBJA) and Glambox are organising a month-long jewellery shopping festival for consumers in Mumbai from April 6th to May 7th, 2019. Believed to be the largest such event of its kind, the India Jewellery Festival (IJF) will enable customers to win hundreds of gifts worth over ₹1 crore throughout the duration. With every purchase of jewellery worth ₹20,000, consumers stand an equal chance to win the grand prize of half a kilo of gold and loads of daily prizes.

This festival is designed to facilitate a greater interaction between participating retailers and customers during this period. IJF and its participants will be aggressively promoted across the Mumbai metropolitan region – extending from Churchgate up to Palghar in the north, and from Fort up to

Navi Mumbai in the south-east – using all the media platforms.

Ashish Pethe, governing board director, IBJA, said, "The new year 2019 looks bright for IBJA with the India Jewellery Festival taking place. We anticipate increased counter sales and footfalls during the festival period. The consumers who are waiting for a good time to enter the market will be attracted. The IJF also happens to be taking place at the festive time starting with Gudhi Padwa and culminating with Akshaya Tritiya."

Speaking on the occasion, Vinod Vadala, Mumbai president, IBJA, said, "Mumbai is the economic capital of the country. We anticipate the participation of over 400 small and large retailers in this festival. We have planned several interesting activities to drive footfalls to the participating stores. Apart from the activations, there will be advertisements given in the mainstream media to make consumers aware of the festival. We have planned and taken into account what the consumers want and will excite them."

Hitesh Khandelwal, director – marketing, Glambox, said; "IJF is launched with the motive of boosting the retail sales during the festive season. IJF will empower the jewellery retailers, especially the small and medium enterprises. It aims to bring together retailers, consumers and all stakeholders to celebrate India's love for jewellery." ■

DPA's 'For Me, From Me' Campaign Targets Self-Purchasers

The Diamond Producers Association (DPA) launched the third wave of the Real is Rare, Real is a Diamond campaign with the 'For Me, From Me' campaign inspired by women self-purchasers, the natural diamond industry's strongest growth engine. The DPA said that the self-purchase category today represents one-third of all diamond jewellery sales in the US, a \$43 billion diamond market that grew 4% in 2017, according to De Beers Group data.

The campaign videos debuted during television channel E!'s highly rated Oscar coverage on February 24th. The activation included innovative picture-in-picture units on-air before traditional commercial breaks as well as photo gallery takeovers on Instagram and EOnline.com. The full suite of videos can be viewed here: <https://realisadiamond.com/for-me-from-me-buy-jewelry-for-yourself/>

"Previous Real is Rare, Real is a Diamond campaigns established diamonds as the ultimate symbol of realness and authenticity in love and in life," said Kristina Buckley Kayel, managing director of North America for the DPA. "Our latest campaign celebrates the distinct pride and joy women feel in purchasing a diamond for themselves, a celebration of self that is beautifully embodied by the enduring qualities of a natural diamond. It's timely for the diamond industry to acknowledge the different needs and mindset of the female self-purchaser and position itself to optimally service her."

"DPA's qualitative research conducted in 2018 helped uncover why women consider natural diamonds the ultimate self-luxury: they can be worn every day with any outfit, they last a lifetime and can be passed down, and they are a good investment because they retain their value," noted Kayel.

The mix of assets including video, stills and in-store collateral will run through Fall 2019 across TV, digital, print and out of home. DPA plans to on-board leading retailers into the programme during the enrolment period, which runs through June. ■



DPA ad from the 'For Me, From Me' campaign.

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Our commitment to serve the retail industry is proven with over a million lights installed across the country. Our constant endeavour to innovate and invent to bring the latest in product and technology stands true to our motto: Redefining Light.

JAS 2019 To Be Held In April



The 13th edition of the Jewellers Association Show (JAS), organised by Jewellers Association, Jaipur, has been scheduled to run from April 6th-9th this year to capitalise on the wedding season demand and to avoid any clash of dates with other industry events around August-September, the period when the show was usually held.

In addition, the opening day of JAS 2019 will be open only for business-to-business (B2B) visitors and delegates, allowing them an opportunity to generate new contacts and explore fresh opportunities.

The theme of this year's show is 'Mystery of a Gemstone'. The event will decode the mysteries of gemstones, especially the navratnas or nine gems (ruby, diamond, pearl, red coral, hessonite, blue sapphire, cat's eye, yellow sapphire, and emerald), which are believed to have mystical properties and are used for spiritual healing.

JAS 2019 will house around 500 booths, an increase of 50 booths from last year, and will showcase an aesthetic range of jewellery, gemstones and machinery. "The fair will be a visual treat for fashionistas and art connoisseurs, who are sure to fall in love with the exquisite designs, exclusive range and colourful display of enchanting jewellery," the show organiser said, adding that a new pavilion has also been set up for emerald dealers. "With all these USPs, JAS 2019 is receiving whopping response from exhibitors," it added. ■

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Mr. Maneck Davar
Mumbai
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Mumbai, March 2019
Signature of Printer and Publisher

GSI To Offer Diamond Testing, Screening At HK Show

Gemological Science International (GSI) will provide diamond testing and screening for jewelry manufacturers and retailers at its booth (Hall 5B – Booth D38) during the Hong Kong International Jewellery Show. The booth's mini-lab will showcase GSI's testing and screening capabilities now available at its new Hong Kong facility, which utilises the latest equipment for testing and screening undisclosed lab-grown diamonds. ■

Kisna Diamond Jewellery Launches E-commerce Portal



Kisna Diamond Jewellery, the retail brand of Hari Krishna Exports, launched a user-friendly e-commerce portal on the occasion of Valentine's Day to connect its customers, retailers and distributors under one platform. The new platform kisna.com is a part of the brand's approach to build a greater online presence.

Ghanshyam Dholakia, founder and MD, Hari Krishna Group, said, "We are extremely pleased in taking forward our retail brand Kisna Diamond Jewellery by going digital. We believe this initiative will generate new business opportunities

and create a wider scope for growth with potential to reach maximum consumers. With this e-commerce portal, we are going to successfully expand new horizons of business."

The brand aims to enhance the e-commerce ecosystem by facilitating online purchasing with faster and more secured services to its consumers. The organisation is going digital with the collaboration of more than 3,000 existing retailers and distributors of Kisna across India.

The new website has a robust design and is built keeping the customer in mind. Using simple navigation, the site offers a wide array of options to choose from, with sizing guides, shipping information and fresh consumer content. ■

Kiran Gems Holds Cricket Tournament For Employees



The opening ceremony of the cricket tournament.



Mavjibhai Patel (back row, centre), Rajesh Lakhani and Dinesh Lakhani (front, centre) cheering one of the teams.

Kiran Gems Pvt. Ltd., a leading diamond manufacturer, organised the sixth season of the Kiran Gems Premier League 2019 (KGPL), a three-day fun-filled cricket carnival, to encourage employee interaction and bonding.

The firm's directors Dinesh Lakhani and Rajesh Lakhani and managing director Mavjibhai Patel

welcomed all the 13 participating teams and wished them luck. The event was held from February 1st-3rd, 2019 in Goregaon, Mumbai, and was covered live on YouTube and Facebook.

Dinesh Lakhani said that the cricket tournament was organised to bring all the employees together through a sport that unites everyone

and encourages interaction and bonding between them.

Rajesh Lakhani noted that he was extremely happy to see all the employees forming close ties and savouring the sporting moments together. He added that the company will continue celebrating all festivals with the Kiran family. ■



Suresh Prabhu inaugurating IIGJ Udupi and laying the foundation stone for the Coimbatore Common Facility Centre, through video conferencing, in New Delhi on February 22nd.

Suresh Prabhu Digitally Inaugurates IIGJ Udupi & Coimbatore CFC

Suresh Prabhu, the union minister of commerce & industry and civil aviation, inaugurated the Indian Institute of Gems & Jewellery (IIGJ) in Udupi, and laid the foundation stone for the Common Facility Centre (CFC) in Coimbatore, through video conference, in New Delhi on February 22nd.

The minister had simultaneously inaugurated several other projects worth ₹1,000 crore in seven states and two union territories across the country. In addition to IIGJ Udupi and Coimbatore CFC, Prabhu also inaugurated National Institute of Design (NID) campuses in Jorhat, Assam and in Bhopal, Madhya Pradesh.

Prabhu said that for India to transform itself to a confident and prosperous nation, the ministry of commerce and industry is working tirelessly to improve skilling in various sectors so that India becomes a part of global value and supply chains.

“Design today is an integral part of any product and for the multitude of superior handmade products fashioned by India’s artisans, designs of international standards will be a game changer for them,” he noted. He further said that the NID campus in Jorhat, Assam, will now open up the world to the highly skilled artisans, especially women who produce high quality handmade products in the north east region of the country.

Coimbatore CFC – Transferring Advanced Tech Benefit

The Ratna Abhushan Suvidha Kendra in Coimbatore is a project of the Gem & Jewellery Export Promotion Council (GJEPC), sponsored by the ministry of commerce & industry. Among the dignitaries present on the occasion were B. Sabarinath, president, Coimbatore Jewellery Association and B. Muthu Venkat, president, Coimbatore Manufacturer's Association. The Coimbatore CFC will be instrumental for technological and social transformation of the workers and small manufacturers engaged with diamond cutting and polishing as well as jewellery manufacturing activities.

The GJEPC initiative aims at making India a global gem and jewellery manufacturing hub by promoting local artisans and indigenous design and production, in line with the Prime Minister Narendra Modi's "Make in India" vision.

Prabhu, who addressed the gathering via a video conference, said, "The objective in setting up the Common Facility Centre is to provide the artisans and karigars in the gem and jewellery industry with easy access to a state-of-the-art, capital intensive and technologically advanced facility. CFCs help us march forward in our quest to be the 'Jeweller to the World' and achieve our ambition of \$75 billion of gem and jewellery exports. The establishment of CFCs in small towns and villages would greatly help to transfer the technological advancement benefit to the small, needy manufacturers. CFCs would also provide an opportunity to re-skill/up-skill the existing

workforce with modern equipment widely used to manufacture gem and jewellery products globally."

He added, "Around 60,000 people would get trained over a period of time in Coimbatore alone, also benefiting 1,500 to 2,000 jewellery utility units." The Coimbatore CFC has the capacity to train people in the manufacturing of unique jewellery like kundani, meenakari, bidri, temple jewellery, filigree and jadau jewellery.

Pramod Agrawal, chairman, GJEPC, noted, "It has been a constant endeavour of the GJEPC to provide exporters with the best possible infrastructure and modern facilities which will support small and medium manufacturers across the southern region to augment their production quality and overall capacity. The CFC in Coimbatore will enable the upliftment and empowerment of artisans and operators and offer an avenue for training and upgrading of their skills to enhance competitiveness and match global expectations. The CFC will be instrumental in bringing technological and social transformation. It will play a pivotal role in recognising new talent and exposing young artisans as well as existing operators to the global markets. It will also showcase the wealth of our handcrafted jewellery and design capital to the world."

Surya Narayanan, director – southern region, GJEPC, said, "Coimbatore is a major export cluster. The CFC initiative will help in increasing productivity and improving the quality of the finished goods with better yield. Further, considering the current scenario of the industry, if such a facility is made available to the small unit holders at reasonable rates, units may attract more work in their



Dignitaries lighting the ceremonial lamp at the Coimbatore CFC.

region from the city. The CFC will give a huge boost in production and quality of manufacturing jewellery by giving small units in and around Coimbatore access to modern machines."

The Council has already set up CFCs in Visnagar, Palanpur, Amreli and Junagadh in Gujarat. It has plans to set up more such centres in Delhi, Kolkata, Jaipur and Hyderabad by 2020.

At present, most of the units in the proposed locations are operating on a smaller scale and are mainly engaged in job work activities as they find it difficult to invest in cost-intensive equipment. In addition, the small volume of work makes it nearly impossible for individual units to run these expensive machines at their optimum capacity.

The non-availability of state-of-the-art equipment results in lower productivity, less yield and inferior quality of finished diamonds. The availability of skilled labour in remote areas is also a major issue, making it difficult for the units to meet deadlines and deliver finished products on time due to a high dependence on artisans.



IIGJ Udupi has the ultimate objective of nurturing talent and enhancing jewellery exports from the region. We hope to revive the rich tradition of best-in-class jewellery designing craftsmanship in the entire southern region through this institute.”



An auspicious start to the IIGJ Udupi.

IIGJ Udupi – Learning Centre for South India

IIGJ Udupi is the sixth training institute that was set up by GJEPC with the support of Nirmala Sitharaman, the then minister of state (independent charge) for commerce & industry, and current union minister of defence. The GJEPC noted that the IIGJ centres established in Mumbai, New Delhi, Varanasi, Jaipur and Udupi were a big step towards realising the Prime Minister’s vision of making India the “Jeweller to the World”.

Also present on this momentous occasion were Prakash Chandra Pincha, regional chairman – east, GJEPC, and A. Nagaraj Acharya, president, Udupi Jewellers Association among other dignitaries.

With over 100 retail stores and a workforce of over 5,000 artisans and craftsmen, Udupi boasts a rich jewellery lineage. IIGJ Udupi has been set up by the GJEPC in association with the

National Institute of Design (NID), Ahmedabad, and is a first-of-its-kind institute in the region.

Addressing the gathering via video conference, Suresh Prabhu said, “Designing would be the most ideal and prosperous career path for the young up-and-coming and aspiring designers in the future, as it is also becoming the most important part of the socio-economic development of the country, particularly in today’s world where the global value chain and global supply chain are becoming a reality.

“By combining its rich culture and tradition with modern training tools and techniques, Udupi can now become a learning centre for the whole of south India. GJEPC’s IIGJ aims to provide training to the youth in the region in various aspects of handcrafted jewellery making, which could eventually lead to employment opportunities in this dynamic gem and jewellery sector. It also aims at preserving

and enhancing the skills of the existing workforce already engaged with the industry. Creation and upgradation of such a trained workforce will, in turn, help in fostering development of the local jewellery industry.”

Pramod Agrawal added, “IIGJ Udupi has the ultimate objective of nurturing talent and enhancing jewellery exports from the region. We hope to revive the rich tradition of best-in-class jewellery designing craftsmanship in the entire southern region through this institute.

“By setting up institutes like IIGJ and Common Facility Centres, the GJEPC has initiated another way to further equip the Indian gems and jewellery sector and make it globally competitive.”

IIGJ Udupi will focus on three levels of skills:

- New skilling for developing fresh skills in candidates who have no prior domain learning/working knowledge of jewellery.
- Up-skilling for upgrading the skills of candidates who have prior domain learning and are already working in the sector.
- Giving a design and technological orientation to the local industry to be competitive in the Indian and world market.

IIGJ Udupi will bridge the gaps and help students/existing workers to get access to top quality education, best-in-class technology practices and skill enhancement tools and techniques in the gem and jewellery business.

The IIGJ Udupi campus is located at Canara Complex, 1st Floor, NH-66, Karavali Bypass, Post Ambalpadi, Udupi. ■



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Dr. Subodh Agarwal (centre) cutting the red ribbon joined by dignitaries including Dinesh Navadia, Pramod Agrawal, Shailesh Sangani, Kishandas Maheshwari, Sabyasachi Ray and others.

Signature Drives Business & Innovation

The 12th IJS Signature exhibition and the 6th India Gem & Jewellery Machinery Expo (IGJME) presented the trade with an opportunity to commence the year's buying season. SHANOO BIJLANI and REGAN LUIS report.



Sawansukha Jewellers

IIJS Signature was inaugurated on February 10th by guest of honour Dr. Subodh Agarwal, additional chief secretary, department of industries, Government of Rajasthan, in the presence of GJEPC chairman Pramod Agrawal.

Pramod Agrawal noted, “The IIJS is the result of the efforts of the entire industry to encourage design, business and innovation. The IIJS and Signature shows have set benchmarks for the Indian gems and jewellery industry as well as the rest of the world. We will continue to take regular feedback from exhibitors on ways to improve the show.”

In his remarks, Subodh Agarwal invited gem and jewellery manufacturers to invest in Rajasthan, and informed that the world’s first colour stone bourse was being set up in Jaipur. He said, “Technology is growing exponentially and is the key to innovate and stay ahead of the curve. The gem and jewellery business creates jobs and is non-polluting. The Rajasthan state government is now in the process of creating a new industrial policy



Rendezvous Luxe by A'Star



B R Designs

Rendezvous Luxe
by A'Star

Shah Gems

where the law will abolish all existing laws. For MSMEs, we want to encourage self-regulation and waive off all rules for three years. We want to make Jaipur the gemstone and jewellery capital of the world.”

Gracing the opening ceremony were GJEPC executive director Sabyasachi Ray, GJEPC exhibitions co-convener Kirit Bhansali, GJEPC national exhibitions sub-committee convener Shailesh Sangani, western region chairman Ashok Gajera, and gold jewellery panel member Mansukh Kothari.

In a recorded video message, Suresh Prabhu, union minister for commerce & industry, Government of India, said, “Gem and jewellery exports amount to around \$42 billion every year and the industry



YS18 by Intergem Exports

Dignitaries launching the IIJS Signature 2019 catalogue.

generates employment for around 5 million people, especially in rural areas. These exports result in value addition and create huge global opportunities for business and employment.

“The gem and jewellery business is part of a global supply chain and integrated ecosystem ranging from Antwerp to Hong Kong to Surat to Mumbai, etc. The government has announced the first ever Domestic Council and an integrated gold policy, all of which will lead to more and more growth for the Indian gem and jewellery industry.”

Pramod Agrawal added that the government has taken many steps for the growth of the industry, including the recent launch of the Domestic Council for Gems & Jewellery. “With the help of initiatives like the Jewellery Park in Mumbai, we will be able to add 3 million jobs in the coming years and increase exports to \$75 billion,” he said.

“The GJEPC Parichay Card will help the industry to establish a database for all people linked to the industry and help to create the Labour Management Information System or LMIS and provide access to insurance, technology, etc. We are coming up with new common facility centres (CFCs) in Rajkot, Jaipur, Coimbatore, Kolkata and Hyderabad. The GJEPC is also doing cluster mapping in major manufacturing centres across the country and we anticipate setting up more than 160 CFCs across India in the coming years.

“India is the sixth largest jewellery manufacturer in the world and it is the dream of Prime Minister Narendra Modi that we transform the jewellery sector just as we have the diamond industry. He also wants Brand India to be marketed in such a manner that ‘Made in India’ becomes synonymous with top quality.”

Agrawal continued, “Medium, small and micro enterprises





Biren Vaidya of Rose Group browsing the aisles.



Tanvirkumar Diamonds Pvt. Ltd.

(MSMEs) are the backbone of our industry. The Council has been organising educational and motivational seminars to inform the various benefits of government schemes to the MSMEs across India. This will help them in their business in a large way.”

Pramod Agrawal also launched GJEPC’s toll-free number 18001034353 (Missed Call on 917208048100).

The show had more than 13,000 pre-registered visitors, including international delegations from the UK, UAE, Russia, Malaysia, Iran Sri Lanka, Bangladesh, Nepal and Uzbekistan.

Design-centric show

Design is the fulcrum of the IIJS Signature show, and a cornerstone of India’s goal of becoming the

“jeweller to the world”. This year, exhibitors presented nature-inspired collections, jewellery lavished with softer hues of coloured gemstones, and exciting categories in jadau collections. Fancy-cuts, too, had their moment in the sun. Jewellery set with Russian emeralds and corals were popular at the show.

Priyanshu Shah, managing director of A*Star Jewellery, said, “Our necklaces set with 2 to 5 carats of diamonds, rings in the 30–50 cents range, and kadas below 1.5 carats did exceptionally well, especially in tier 2 and 3 towns. Trade is picking up for the upcoming season. We specialise in the illusion setting, which gives diamonds a bigger look and suits the buyer’s budget limit. Our high-end Rendezvous collection also got a good response at the show.”

Anil Bharwani of Seth Sunderdas, Mumbai, opened the show with a tremendous response. “Our last customer left around 8 pm on the first day. All designer jewellery segments like earrings, rings and bracelets under ₹5 lakh were popular with our buyers, who were mainly from the tier 2 and 3 towns.”

Siddhartha Sawansukha, managing director, Sawansukha Jewellers, Kolkata, noted that there was demand for all the product categories in daily, couture and bridal wear. However, walk-ins were unsatisfactory, he rued.

In keeping with the current trend, Ankit Lodha, managing director, GIE Creations, Jaipur, concentrated on high-end bridal jewellery set with Russian emeralds, big-size polkis, and other gemstones.

Durgesh Ahuja, head designer of Nine Jewellery, Jaipur, said, “We ➤➤



Design is the fulcrum of the IIJS Signature show, and a cornerstone of India’s goal of becoming the “jeweller to the world”.



A view of the central zone.



YS 18 by Intergem Exports

brought in a variety of earrings set with Russian emeralds and polkis, freshwater pearls and rose cuts. Russian emeralds have a fresh pastel green shade and they work well instead of meenakari. They are cheaper and a good quality Russian emerald is about ₹500 per carat. Our 14-karat earrings from ₹3 lakh to ₹5 lakh were a hit with our regular customers.”

Shashwat Shah of Shah Gems, Jaipur, said that even though their jewellery is heritage-inspired, it is not generic in nature. The

collections are infused with freshwater pearls, gemstones, polkis and bead work. Shah said that the latest collections are set with corals as they are understated and have been barely used in the past. “Corals complement the Indian skin tone,” he said, and pointed out that chunky necklaces are not moving anymore as women don’t find them functional.

“Instead, multi-layered necklaces made of gem beads or pearls interjected with scaled down Indian jadau motifs are trending.”

Milan Chheda, partner, Tara Fine Jewels, Mumbai, observed that jewellery set with pastel shaded coloured gemstones is doing well these days. “We are happy with the response at the show,” Chheda added.

Sanskriti Jewels of Mumbai, too, had an arresting line-up of earrings, bracelets, rings and



Delhi Durbar collection by Birdhichand Ghanshaymdas Jewellers

If one has a good designer line, then business is bound to happen even if the volumes are not up to the mark.



Stella collection by Sphere

necklaces adorned with candy coloured gemstones including coral, onion colour pearls, pink tourmalines, keshi pearls, amethysts, and Russian emeralds among others.

Sudeep Sethi of Intergem Exports, Indore, found the show to be below average mainly due to the poor footfalls. However, he observed that the ratio of conversion at the show was more. “Buyers want singular pieces. Some of our old buyers replenished their stocks with the newer additions of our Peacock collection,” he noted.

Abhishek Raniwala, Raniwala 1881, Jaipur, informed that the show was good, but the timing was wrong and it shouldn't have started on a Sunday. “It is very close to the Jaipur Jewellery Show and footfalls have been insufficient. However, if

one has a good designer line, then business is bound to happen even if the volumes are not up to the mark. We sold necklace sets in the range of ₹5 lakh to ₹10 lakh.”

Saurin Choudhari, partner, Splurge, Mumbai, said that the company is known for its diamond-intensive jewellery. “The show was good as we met some new clients, but we feel that the buying sentiments have been affected. We did not see quality diamond retailers. We received good demand for delicate necklaces, cocktail rings and fancy earrings priced between ₹3 lakh and ₹6 lakh.”

Naman Kala of Kalajee Jewellers, Jaipur, said he was surprised by the restricted buying this time. “The volumes dipped drastically. For instance, those who earlier purchased 20 pairs of earrings



Zahira by
Raniwala 1881



Armas by RK Silver

Sanskriti Jewels



reduced their capacity by more than 50%.”

A spokesperson for Royal Chains said that barring day one, the rest of the days were slow in terms of order placements.

Yash Vadher, owner, RK Silver, Rajkot, said, “If the product is unique, you will find buyers for it in any market. Footfalls were less because of the Gurjar strike, flight cancellations and gold rates being high. We felt that the northern representation was poor at the show.”

Darshit Hirani, partner, P. Hirani Exports LLP, Mumbai, said “In India we have noticed that there is a lot of interest in natural fancy colour diamonds because there has been a good amount of education among many of the high-end retailers. Their clients, especially HNIs, are globetrotters and are well aware about luxury jewellery brands, who predominantly use high-end gemstones and colour diamonds to stand out. Looking at that, we decided around 3-4 months ago to create a small high-end capsule collection using fancy

colour diamonds. And the response has been great!

“The pieces are manufactured in Hong Kong and China, because some of the expertise required to set high-end stones isn’t available in India. Our price range starts from \$1,500 per carat going into millions of dollars per carat. Assembling colour diamonds of similar intensity, clarity and size is difficult, so there’s a sense of rarity associated with them.

“When it comes to colour, yellow diamonds find easy acceptability as they are more affordable than whites of similar size and quality. Pink diamonds, too, are also quite popular in India.”

Rahul Mehta, partner, Manak Diamonds, Mumbai, said that this was his third year at IJS Signature. “We introduced super flexible handmade and casting bracelets set with 13-17-carat diamonds for which we received an excellent response; the cost of each is between ₹7 lakh and ₹10 lakh. We are originally known for bridal haarams (necklaces) set with VVS diamonds since we generally cater



Kinu Baba Jewellery

to the southern market. This time though our bracelets and rings were fast-moving items.”

Deepak Seth of SK Seth Jewellers, Mumbai, was happy with the response he received for his 22-karat bridal necklaces that were adorned with emeralds, keshi pearls and more. Taking pride of place at the booth was a multi-row graduated Zambian emerald necklace that was highlighted with gold motifs. “These are perfectly graduated emeralds (₹3,000 per carat) of the same colour. But irrespective of the cost there were takers for the piece. I am happy that we fared very well given the market situation.”

Gold buying defies the odds

The skyrocketing gold rate did have some effect on the buying pattern at IJS Signature, but overall the gold section reaped good results because exhibitors scaled down the weight of their collections to make it easy on the pocket.

Pramod Mehta, director, Shilpi Jewellers exclaimed that the show had been super successful right on day one. “The upcoming marriage season is the main driving force behind the strong sales performance. Our central location in the hall helped as well. We noticed a 20-25% drop in volume terms. I think the markets will settle once there is some stability after the upcoming elections,” he noted.

Prem Mehra, managing director, Unique Chains, said, “We were very happy with the serious buying that is happening. We saw no impact of the high gold rates. Buyers came from all over India, but retailers from Maharashtra,

especially Mumbai, didn’t visit in large numbers.”

Mehul Solanki, partner, Solanki Jewels, witnessed strong demand for pastel hued enamelled gold jewellery. Heavy sets ranging from 100 grams to 350 grams were moving well before the marriage season, he informed.

Arun Pahuja, director of Itan, said that though the first day was slow, the second day was very busy. “Because of the high gold rates, buyers were looking for a pair of bangles between 16 and 20 grams in 22-karat gold. The response was good from across the country.”

A spokesperson for Hasmukh Parekh Jewellers, Kolkata, an over 50-year-old wholesaling company, famous for its Kolkata filigree lightweight jewellery, said that their second outing at Signature was fruitful as they met new clients from all over the country who sought jewellery ranging from 20 gm to 400 gm.

Abdul Rahman Shaikh of Gold Artism, Mumbai, received orders for small sets and rings from southern cities like Bengaluru, Coimbatore, Vijayawada and Trichur. The average daily wear sets booked were from 40 to 80 grams. Shaikh said there were fewer buyers compared to previous years, but business picked up on the second and third day as he received genuine buyers.

New techniques

Pankaj Kodnani of Krown Jewels, Mumbai, said there was a huge demand for jhumkas fashioned with diamond-cut wires that employ laser solder technology. Some of the jhumkas he showcased were 3-D printed as well. Surprisingly, Kodnani saw heavy demand from



Tara Fine Jewels

tier 2 and 3 towns for these super-light and super-modern jhumkas.

Armas, a subsidiary of Jewelcraft Creations, created a collection of 18-karat gold rings in six different coloured alloys – yellow, rose, pink, white, red and green. What makes the rings unique is that the multi-coloured jewellery is made using a proprietary gold alloy technique, without the use of rhodium, polish or soldering.

Anish Birawat of Chain N Chains, Mumbai, felt it was a decent show. “Retailer footfalls were less, and in a way it was less stressful for us this time,” he says tongue-in-cheek. “Buyers want newer innovations every time they walk in and we delivered accordingly; then it does not matter if the jewellery is lightweight or heavy. We launched simple prêt wear wristlets – basically chain wraparounds with clasps that have motifs and textures. In a challenging market, every buyer wants a new product. We have introduced a lot of new categories in men’s chains, wristlets, bracelets with tiny adornments. We had serious buyers who we could spend time with and explain our range. With a lot of conversation comes a lot of development.” ■

GJEPC Hosts MSME Seminar At Signature IIJS

A special MSME Seminar was organised by GJEPC at the Signature IIJS venue on February 12th. Two experts from the field, Rajive Chawla, chief mentor, iamsmeofindia.com and Krishna Mohan, Western Zonal head of The National Small Industries Corporation, spoke about the needs of the sector and the different schemes available under various government programmes.

GJEPC chairman Pramod Agrawal, in his brief welcome remarks, said that MSME units were the backbone of the industry, and could be the engine for future growth if they were given proper support to upgrade and enhance their capabilities.

In a detailed presentation, Chawla looked at the changing nature of the manufacturing sector worldwide. He said that technology was bringing about major ‘disruptive’ changes and mega factories and manufacturing plants were fast getting extinct, just as had happened to the all powerful dinosaurs, many millions of years ago.



(From left) Mansukh Kothari, Sabyasachi Ray, Rajive Chawla, Pramod Agrawal, and GJEPC MSME committee convener Manish Jivani.

He explained how small entrepreneurs could become powerful agents of change if they adapted a collaborative approach and were willing to face the challenges and scale up their operations. “Governments at both the centre and the states are willing to facilitate this transformation, and offer different types of support, including many financial incentives,” he said,

asking those present to find out more and take advantage to speed up the transformation of the sector.

Krishna Mohan gave a brief overview of the role that NSIC played in supporting the MSME sector, and said that its existing schemes of helping small units get finance from banks could be of immediate benefit to the gem and jewellery units. ■

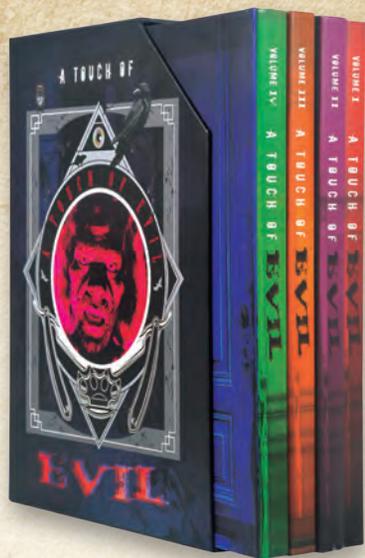
Source: GJEPC.org

‘I Have A Bigger Responsibility To Take This Industry Forward’



Anantha Padmanaban,
Chairman, GJC

The industry is going through a very bad patch. As far as banks are concerned, they are very negative towards this industry after the Nirav Modi episode. It’s very unfortunate that the whole industry is suffering because of a few people. Not only have banks stopped giving new finance, they are asking big firms to return 25% of what they have already funded. So the stock positions are becoming weak in all the retail outlets, customers are not seeing the choice that they are accustomed to, and because of the increased gold prices showrooms are empty. So I have a bigger responsibility today to take this industry forward for which, in the coming days, I’m going to meet all the stakeholders like WGC, DPA, PGI, Alrosa, Forevermark, etc. and work on a strategy on how to bring back customers. We need to be very aggressive in our advertising and marketing efforts. We need to emulate WGC’s gold promotion activities of the 1990s and De Beers’ Nakshatra promotion. Today the market size is even bigger so we need to do a lot more. I’m very confident that I’ll be able to show results in 100 days. ■



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Design Inspirations Defines Tomorrow's Trends

Design Inspirations, the annual ritual that has come to be associated with the IJES Signature show, was held on the sidelines of the event on February 12th.



Paola De Luca was the keynote speaker.

Design Inspirations includes a series of discussions to educate India's leading talent and develop their skills in the international marketplace. The theme of the event this year was 'Defining tomorrow. Defining the future of jewellery design.'

In her opening remarks, trend forecaster Paola De Luca, who heads The Futurist, a luxury market intelligence agency, said that the future is a reflection of today, and today is a projection of the past. She emphasised that it was important to reposition the concept of luxury for the millennial generation.

"The journey is about the quest to find the 'new modern'. Designing is not just about drawing a beautiful piece of jewellery, it also involves the art of storytelling through curated merchandise," De Luca said.

According to De Luca, India is reclaiming its global stature as a leading pioneer in luxury jewellery design. She added, "Having been a co-founder of the Design

Inspirations programme, I am extremely proud to be associated with this initiative to drive forward Indian design talent on the global stage."

GJEPC chairman Pramod Agrawal said that the jewellery industry is constantly upgrading to meet the ever changing demands of consumers. In his short address, Tom Moses of the GIA noted that the history of diamonds and India is intertwined and the influence of India on big design houses like Cartier and Van Cleef & Arpels was evident.

Richa Goyal Sikri, a jewellery writer and self-confessed gem addict, spoke about decoding artist jewellers. She identified four leading brands – Amadeo, Faberge, Dolce & Gabbana and Caratell – each having a distinct design DNA and marketing vision.

Sikri said that Amadeo Scognamiglio, who is known as the 'king of cameos', is famous for his bespoke creations and core design identity. His modern interpretations

(Below, left) A view of the audience.
(Below, right) Harshad Ajoomal and Priyanka Kapadia discussed topics like trends, fashion and jewellery design.





(From left) Milan Chokshi, Richa Goyal Sikri, Paola De Luca and Harshad Ajoomal.



(From left) Priti Bhatia, Pallavi Foley, Nirupa Bhatt, Colin Shah, Ankit Mehta, Yash Agarwal and Abhishek Rastogi.

of this ancient art had found a new audience on social media.

Riding on a rich jewellery legacy, Faberge revived its brand identity after nearly a century by roping in Frederic Zaavy, a workmaster who had a cult following of his own, Sikri noted. Zaavy took forward Faberge's legacy through his contemporary creations. The take-away from this example? "When you don't have time to rebuild the brand, acquire expertise; have a clear strategy and recreate the strong historical story around the brand, which Faberge has," she said.

Dolce & Gabbana, a high-fashion brand, is devoted to preserving Italian artisanship, culture and heritage, and builds on these strengths, Sikri informed.

In her final case study, Sikri spoke about Caratell, a single boutique establishment in Singapore run by founder designer Michael Koh, who uses top grade stones handpicked from all over the world in avant garde designs. "Since Asians always look for intrinsic value in a piece, he combines art with this need," Sikri said. "He also conducts educational seminars because he knows that consumers are looking for something more than the transactional experience."

Harshad Ajoomal, founder of luxury jewellery brands H. Ajoomal & H Craft, held a freewheeling

one-on-one conversation with *Vogue* India senior fashion editor Priyanka Kapadia about the role of jewellery in the business of fashion. Kapadia said that jewellery was important in styling a look because it instantly elevates an outfit. She said that super sized hoops, chokers, midi-rings and earrings were trending.

Design entrepreneur Pallavi Foley spoke about past collaborations with online jewellery brand Bluestone, and the Flame of the Forest collection with fashion designer Wendell Rodricks. She emphasised that India has been a favourite design inspiration ever since she started off in this field 17 years ago.

Abhishek Rastogi of Titan Co. said that the real power of design was in the thought. He offered some examples of how a close collaboration between the designer and manufacturer led to solutions that were commercially viable. Among the examples of innovations he presented were: laser cutting on a curved surface, increasing the spread of a diamond to give a higher perceived value, and improving the look of cheaper synthetic colour gemstones by leaving the bottom half as a matt finish cabochon to improve the amount of light reflected back.

GJEPC vice chairman Colin Shah moderated the panel discussion on the dynamics of a collaboration

between the designer and manufacturer. The panellists were jewellery designer Priti Bhatia of Awesome Sparklers, Pallavi Foley, Yash Agarwal of Birdhichand Ghanshyamdas, Ankit Mehta of H. Dipak, Abhishek Rastogi, and Nirupa Bhatt of GIA India. The speakers noted that designers need to understand their role and their core competencies. They agreed that it was important to be aware of what's happening in one's surroundings as awareness was critical to originality.

The panellists also advised young designers to build a personal brand and form trusting relationships. They felt that India-inspired designs would be the driving theme for 2019 and that self-purchasing was continuing to grow. The speakers noted that institutes and manufacturers needed greater practical exposure in order to prepare students for real world challenges.

Foley said, "It is important to understand the design process and learn creative problem solving as that's where the essence of design really lies." The panellists were in agreement that there's no better time to be a designer in India than the next five years.

(*Design Inspirations 2019* was powered by GIA in association with DPA.) ■



Jewellery Trend Book 'Aatman – Inspirations 2020' Launched



(From left) Milan Chokshi, Colin Shah, Paola De Luca, Pramod Agrawal and Sabyasachi Ray launching *Aatman – Inspirations 2020*.



A *atman – Inspirations 2020*, a jewellery trend book for India commissioned by the GJEPC, was launched at a gathering of specially invited VIP industry guests at the Royal Opera House in Mumbai on February 13th.

Aatman – Inspirations 2020 is a continuation of the GJEPC's endeavour to spearhead design-led initiatives to promote innovation in jewellery designing.

The book has been edited by jewellery analyst Paola De Luca, head of The Futurist, a luxury market intelligence agency, and her team of international luxury industry analysts.

De Luca said, "*Aatman – Inspirations 2020* will inspire the new generation of Indian creative leaders, providing a blueprint for

key design trends, raising topical issues affecting the diamond industry, and presenting an illustrated history of India's early prominence in design."

Milan Chokshi, convener, Promotions, Marketing and Business Development, GJEPC, said, "*Aatman – Inspirations 2020* is the first of several initiatives that have been undertaken by the GJEPC – initiatives that will pave the way forward and build bridges to a new, vibrant and exciting future filled with creativity."

Aatman – Inspirations 2020 covers a broad spectrum of jewellery, encompassing trends in major categories of bridal, couture and pret. All in all, it is a complete reference point to create pieces in sync with the times. ■



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Milan Chokshi, Pramod Agrawal, Aditi Rao Hydari, Vaishali Shah and Colin Shah strike a pose at The Artisan Awards 2019.

GJEPC Presents Winners of The Artisan Awards 2019



Soukata Basu Malhotra bagged the first position in the Earrings/Bracelets category. Her piece was manufactured by Anand Shah.

The Gem & Jewellery Export Promotion Council (GJEPC) announced the winners of The Artisan Jewellery Design Awards 2019 with a grand ceremony held at the Royal Opera House in Mumbai on February 13th. The futuristic theme of the awards was 'Enchanted Cosmos'. Actress Aditi Rao Hydari graced the momentous occasion and gave away the prizes.

The Artisan Awards received a total of 550 entries for the main competition, of which 23 pieces were shortlisted under the categories: Rings or Pendants; Brooches or Pins; Earrings or Bracelets.



Mehul Gupta triumphed as the winner in the Rings/Pendants category. Her piece was manufactured by Jewel Goldi.



Mitali Kikani of H. Ajoomal fine jewellery stood first in the Brooches/Pins category.

The competition had an additional category of ‘Best Product Inventory at IJS Signature 2019’, which received around 80 entries under eight jewellery segments: Daily Wear Diamond, Couture Diamond, Gold, Silver, Platinum, Coloured Gemstones, Kundan Meena and Pearls.

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

The main competition had three rounds of judging, starting with a technical round, a sketch round, and a finished product round. The selection was based on various predefined parameters such as design aesthetics, wearability, innovation, relevance to the theme, and makeability/manufacturing.

In his keynote address, GJEPC chairman Pramod Agrawal said, “The Indian gem and jewellery industry has a history of more than 5,000 years. The rajas and maharajas have supported this art,



(From left) GJEPC PMBD convener Milan Chokshi with round two jury members Vishesh Verma, Pallavi Foley, Anand Shah, Nisha Jhangiani and Kallol Datta in Mumbai.





From sketch to finger – a ring's journey through the cosmos.



Emulating a galaxy, this brooch was among the finalists.

and we have a tradition of passing this skill from one generation to the next. We always had the advantage of skilled artisans and karigars when catering to global markets.

“Today, total gem and jewellery exports account for \$42 billion annually. The industry contributes around 7% to India’s GDP and employs more than 5 million people. It’s time that the world is made aware of India’s jewellery design potential and we should portray the country as a design destination for jewellery. The Artisan Awards initiative is a sincere effort by the Council to encourage true design talent in the industry.”

GJEPCC vice chairman Colin Shah added, “The importance of India in the global jewellery design context is growing to what it used to be historically when Indian influence on luxury jewellery was evidenced from the creations of Cartier, Van Cleef & Arpels and Harry Winston for the maharajas and nawabs. Incidentally, GJEPCC chose the theme of ‘Enchanted Cosmos’ for the Artisan Awards 2019 much before it became

the design trend for the 2020 buying season. The theme helped designers explore the mysteries of galaxies and universes known and unknown.”

The juries consisted of eminent personalities from diverse walks of life, who gathered together to discuss, debate and deliberate on the creations submitted by young designers.



Judges hard at work.



One of the prize-winning pieces.



Choosing the winners wasn't easy.

The technical committee included Prof. Dhiraj Kumar, head, IIGJ Jaipur; Sushama Sawant, faculty member, IIGJ Mumbai; Jimit Zaveri, designer, Kama Schachter; and Anand Shah, designer.

The first round of judging sketched entries was completed on January 3rd in Mumbai. The judges for this round were Bangalore-based jewellery designer Pallavi Foley, ace photographer Vishesh Verma, fashion designer Kallol Datta, Mumbai-based

jewellery designer Anand Shah, and fashion consultant Nisha Jhangiani.

The designs were then manufactured and the finished pieces were judged by a final jury on February 5th. This jury consisted of fashion designers Monica and Karishma of Jade, blogger Prerna Malhotra, stylist Pernia Qureshi, Gemological Institute of America's managing director of India and Middle East, Nirupa Bhatt, Diamond Producers Association's India managing director Richa Singh, jewellery historian Dr. Usha Balakrishnan, and Ashraf Motiwala of AS Motiwala.

The judges for the 'Best Product Inventory at IIJS Signature 2019' were Chicago-based journalist Smitha Sadanandan, fashion stylist Nisha Jhangiani, *Solitaire International & Adorn* managing editor Shanoo Bijlani, and Singapore-based jewellery writer Richa Goyal Sikri. ■

Judges for the Best Product Inventory at IIJS Signature 2019: (from left) Chicago-based journalist Smitha Sadanandan, fashion stylist Nisha Jhangiani, *Solitaire International & Adorn* managing editor Shanoo Bijlani, and Singapore-based jewellery writer Richa Goyal Sikri.



The Artisan Jewellery Design Awards 2019 were powered by Gemological Institute of America and co-partnered by the Diamond Producers Association.

Winners of The Artisan Awards 2019

CATEGORY I – RINGS / PENDANTS

| | |
|-----------------------|--|
| 1ST | Mehul Gupta, Independent Designer (piece manufactured by Jewel Goldi) |
| 2ND | Koushik Mondal, Tanvirkumar & Co. |
| 3RD | Deepika Pathya, Titan Company Ltd. |
| Finalist | Biswarup Chakraborty, Independent Designer (piece manufactured by Jewel Goldi) |
| Finalist | Isha Deb, Bluestone Jewellery |
| Finalist | Kamal Parui, Emerald Jewel India Ltd. |
| Finalist | Laxmikanth Mestry, IIGJ Tardeo (piece manufactured by Vasupati Jewellers) |
| Finalist | Twinkle Dhanesha, SDI-Bengaluru (piece manufactured by KP Sanghvi) |

CATEGORY II – BROOCHES / PINS

| | |
|-----------------------|---|
| 1ST | Mitali Kikani, H. Ajoomal Fine Jewellery |
| 2ND | Aashna Chaudhary, Titan Company Ltd. |
| 3RD | Jayshree Tupe, A'Star Jewellery |
| Finalist | Rakesh Bhowmik, Tanvirkumar & Co. |
| Finalist | Sanskriti Serrao, PNG Jewellers Ltd. |
| Finalist | V. Saravanan, Titan Company Ltd. |

CATEGORY III – EARRINGS / BRACELETS

| | |
|-----------------------|--|
| 1ST | Soukata Basu Malhotra, Independent Designer, Australia (piece manufactured by Anand Shah) |
| 2ND | Soumyajit Maity, Priority Jewels Ltd. |
| 3RD | Yash Pandey, IIGJ Delhi (piece manufactured by Anand Shah) |
| Finalist | Aaheli Datta, Titan Company Ltd. |
| Finalist | Aashna Chaudhary, Titan Company Ltd. |
| Finalist | Bhavana Jain, Kama Schachter |
| Finalist | Hariharan T.S., Titan Company Ltd. |
| Finalist | Harsona J. Choksi, Sangam Jewels Gold |
| Finalist | Urvi Bansal, B.K. Saraf Jewellers (piece manufactured by Gold Artism) |

Best Product Inventory at IJS Signature 2019

DAILY WEAR DIAMOND JEWELLERY

| | |
|-----------------------|-----------------------------|
| 1ST | Shree Fine Jewels Pvt. Ltd. |
| 2ND | Zundaa |
| 3RD | Sphere |

GOLD JEWELLERY

| | |
|-----------------------|----------------------|
| 1ST | Sawansukha Jewellers |
| 2ND | Gold Artism |

PLATINUM

| | |
|-----------------------|---------------|
| 1ST | Pure Platinum |
|-----------------------|---------------|

KUNDAN MEENA JEWELLERY

| | |
|-----------------------|------------------------------------|
| 1ST | V.M. Ornaments |
| 2ND | Vasupati Jewellers India Pvt. Ltd. |

COUTURE DIAMOND JEWELLERY

| | |
|-----------------------|----------------|
| 1ST | Tibarumal |
| 2ND | Manak Diamonds |
| 3RD | Splurge |

SILVER JEWELLERY

| | |
|-----------------------|--------------------|
| 1ST | R.K. Silver & Gold |
|-----------------------|--------------------|

COLOURED GEMSTONES JEWELLERY

| | |
|-----------------------|--------------------------|
| 1ST | Tara Fine Jewels |
| 2ND | Sanskriti Jewels |
| 3RD | Birdhichand Ghanshyamdas |

PEARL JEWELLERY

| | |
|-----------------------|-----------------|
| 1ST | Manoj Ornaments |
|-----------------------|-----------------|

WJA INDIA LAUNCHES BOOK ON DESIGNERS



In a first of its kind initiative, Women's Jewellery Association (WJA) India unveiled a book featuring 15 designers, encapsulating their journey into the glittering world of jewellery. The book, titled WJA Designers of India, was launched by Nirupa Bhatt, president WJA India, along with GJEPC chairman Pramod Agrawal and other dignitaries at IIJS Signature on February 10th. Agrawal said, "The WJA book will take the industry to new heights. The Council has always supported design institutes and I congratulate Nirupa Bhatt and the designers on this accomplishment."

In the book's preface, Bhatt says, "Design is the key to promote the growth of the gem and jewellery industry. India has an abundance of talent that creates excellent jewellery designs for the domestic and international markets. Apart from the established names, there are many first generation jewellery designers in India, who have dared to dream big, and have made a mark for themselves. This book intends to

highlight their achievements... I am happy to present this book, which I hope will reach out to the entire gem and jewellery fraternity.”

The 15 designers featured in the book are: Archana Jain, Bhairavi Shah, Kapila Bhutta, Gitanjali Sahijwaala, Krishma S Jain, Kirtee Shah, Laksh Pahuja, Meghna Bag Dass, Priti Bhatia, Priya Kaur, Rashmi Coprum, Soni Amin Shirin, Tejal Jhaveri, Shrushti Sharma and Vijay Soni.



The book was sponsored by Shridhar Exquisite Jewellery, Chain N Chains, Jewellery Youth Forum (India), Mukti, and Nish Jewels, and was edited, designed and printed by Spenta Multimedia Pvt. Ltd.

MEET THE DESIGNERS



ARCHANA JAIN is a self-taught designer, who has gained hands-on experience in creating trendy mangalsutras, at Swastik Jewellers, Mumbai. A keen observer, she absorbs inputs from customer interaction and market trends when designing daily wear jewels for the new-age woman. Swastik Jewellers are manufacturers and wholesalers of designer mangalsutras.

SWASTIK JEWELLERS
msswastikjewellers@gmail.com





BHAIRAVI B SHAH is a first-gen designer, who has learnt designing under the guidance of her husband. With the support of her family, she started designing for Bhavesh Jewellers, Mumbai and Mayil Jewels. Her Vrindavan collection was considered a pioneering effort in 3D jewellery and was an inspiration to many. She does not see jewellery as an investment, but as adornment that is passed down from generation to generation. She won the Golden Hand award in 2014 in Chennai. Her designs reached the top 5 Finalist stage at the NJA Awards 2017, in the “Paramparik Awards” category.

BHAVESH JEWELLERS
bhaveshjewellers@gmail.com



KAPILA BHUTTA is a recognised independent jewellery designer in Mumbai. Fascinated and inspired by the multicoloured gemstones, Kapila believes that each gemstone has a fire that is unique to it. “It is this fire that draws me to enhance its beauty and convert it into expressions of individuality and style.” With more than two decades of experience behind her, Kapila’s exotic creations are infused with variegated hues. Designing for the modern woman, the entrepreneur, who doubles up as a homemaker, runs a brand Joolriefusion, and believes in empowering the wearer with her feminine but statement designs.

JOOLRIE FUSION
contact@joolriefusion.com





GITANJLI SAHIJWAALA's strong pull to pursue her untapped passion for jewellery designing forced her to restart life anew. A Postgraduate from the SNTD University (Mumbai) in Dietetics & Food Service Management, she is also a qualified teacher, who taught for 15 years at Arya Vidya Mandir, Juhu, Mumbai. 'If not now, then when,' she thought to herself. "Jewellery designing was on top of my bucket list," she reveals. Gitanjali happens to be a first-generation jeweller with a design studio at home, and has done very well for herself in a short span of time.

LOTUS SSUTRA
 geetli_99@yahoo.co.in



KRISHMA S JAIN, the award-winning designer based in southern India may have possibly been a teacher or an interior designer, but for her mother, who recognised her latent talent and gently nudged her into this field.

SHRI SP GOLD
 krieshmaj@gmail.com



LAKSH PAHUJA is the creator of spectacular pieces of jewellery. A winner of several awards, he is the acme of boundless creativity; a visualiser of exceptional concepts, from which he fashions jewellery through masterful execution. Moreover, Laksh has a rare sensitivity to the world around him, which adds altogether another dimension to his jewellery.

GEMMA DESIGNER JEWELS
laksh@gemmajewels.com



MEGHNA BAG DASS, the award-winning designer, has always been fascinated with the idea of designing. Armed with a Master's in Sociology and Jewellery Designing, she has mastered the art of blending human perspective in her design. Being an ingenious and meticulous designer, her unprecedented thoughts have shaped her in setting up a design studio MBD Creations.

MBD CREATIONS
bagmeghna0@gmail.com



PRITI BHATIA, couture jewellery designer and founder of Awesome Sparklers, Surat, found her calling when she was going through the rough and tumble of life. At her mother's suggestion, Priti started the jewellery business to occupy herself constructively. But today, this award-winning designer is constantly in the spotlight as one of India's leading designers.

AWESOME SPARKLERS
+91-9825378938



KIRTEE SHAH's strong sense of intuition led her to her professional destiny. Belonging to a family of non-jewellers, Kirtee knew early on that she found creative peace when she painted, cooked, or indulged in any other craft. So when this Commerce graduate came across a jewellery manufacturing course, she was instantly drawn to it. Life is full of surprises ... Today, Kirtee is a notable designer who has developed a distinct signature of her own.

KIRTEE - INSPIRATIONAL JEWELRY
kirteedshah@gmail.com





Jewellery designer **PRIYA KAUR** straddles the twin worlds comfortably – she is known for her spiritual jewellery as well as contemporary bespoke creations. After a diamond grading course, she was totally mesmerised by diamonds, and this paved the way for her journey into designing.

NIRVAIR JEWELS
+91 9811268958



Life takes one through unexpected twists and turns which leads you to opportunities that chisel out the best in you. This is the story of **RASHMI COPRUM**, a small-town girl born and brought up in Chickmagalur, the coffee capital of India, who found her calling as a designer after marriage into a family of jewellers. The rest, as they say, is history.

COPPARAM JEWELLERS
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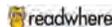
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The rarity and the shine of a diamond was what drew **SHRUSHTI SHARMA** towards designing jewellery. The love affair began way back in 2002, and the passion has not dimmed one bit for her.

SHRUSHTI DESIGN STUDIO
shrusstisharma@gmail.com



An avid sportswoman, who spent her adolescent years playing hockey, badminton, cricket and tennis, **TEJAL JHAVERI** chose to explore another hidden passion — that of jewellery designing. Though the two streams are poles apart, what threads the story of her life together is Tejal’s lifelong love for learning. A trained jewellery designer and gemmologist, Tejal also finds travelling therapeutic and goes on at least two vacations a year. “I’ve visited about 40 countries so far and I have loved every experience,” she says, “I also enjoy reading autobiographies and books on philosophy. I’m always looking to grow as an individual and reading helps me reflect on who I am.”

GOLDSMITHS
tejal@goldsmiths.co.in



For a first-generation jewellery designer, **SONI AMIN SHIRIN** has carved a niche for herself in the firmament filled with Indian designers. The winner of an Artisan Award organised by the GJEPC, Soni is an MBA degree holder in Marketing, aims big and wants to expand beyond jewellery and into the world of accessories. She founded Shireen's Creazione in Jaipur in 2016, and has a kiosk in a Shenzhen mall. The artist has also designed for some of the top international brands, and a few aviation companies, and has created many pieces for ramp shows.

SHIREEN'S CREAZIONE
 amin.shireen@gmail.com



At an age when most youngsters are still playing with toys and reading comic books, designer **VIJAY SONI** would remain mesmerised by the dazzling array of jewellery pieces being assembled in the family's atelier. Vijay knew from early on that jewellery design was his life's true calling.

MAHABIR DANWAR JEWELLER
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Chain-N-Chains Jewels Ltd. is a leading manufacturer and wholesaler of exclusive machine-made solid, hollow and handmade gold chains, custom made from 14-karat to 22-karat yellow, white and rose gold. Visit us to witness glittering new creations in trend-setting concepts and creations in chains and related jewellery.



Nish Jewels is a design house based in Mumbai since more than a decade. We are a mother daughter duo, Deepa Jain & Shruti Jain, a team whose design aesthetic is reflective of the two generations they come from. Today, Nish Jewels' creates a variety of bridal, contemporary, temple, daily wear and pure gold jewellery. We believe in giving a personal touch to each piece we create.

Pernaa Makhariaa is India's first jewellery influencer for both B2B and B2C audiences. A jewellery connoisseur with almost sixteen years of experience in the gems and jewellery industry, she is the most followed jewellery blogger in India. Pernaa holds various accolades in her kitty. Apart from being a jewellery expert and trendsetter, she is a stylist and one of the leading jewellery consultants in India. She is an acclaimed global jewellery forecaster, too.



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Jewellery Youth Forum (India) is an open forum of like-minded young entrepreneurs, growing unitedly by sharing knowledge and promoting healthy business practices for a robust business environment. Among its many activities is the Jewellers Youth Premier League (JYPL), an owners-only cricketing tournament consisting of 280 players and 20 teams, now in its third season.



Mukti Gold & Diamonds started its journey in 2001. As part of the family's legacy of serving the jewellery industry, Dinesh Jain and Mahendra Jain started making 22-karat studded gold jewellery. Gautam and Nikhil Jain started the diamond division in 2014, while Shreyans Jain forayed into platinum jewellery and 18-karat rose gold jewellery in 2019.



Shridhar Tatkare, founder owner of **Shridhar Jewellers** believes in hard work is dedicated to accomplish his vision and mission. Tatkare leads his business towards success with his skill and creativity.
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Platinum Evara Sales Grow 45% In 2018

In an email interview, VAISHALI BANERJEE, managing director, Platinum Guild International (PGI) India, shares her views about the strategy behind Platinum Evara's success in the coveted bridal gifting segment, global jewellery trends, retail outlook and more.



Vaishali Banerjee,
MD, Platinum Guild
International (India)

We have witnessed a growing consumer preference for Platinum Evara in the market. What do you think is the reason behind the growth of this segment?

PGI's strategy in India has been to create a distinct and a differentiated space for platinum by owning untapped spaces in India's cluttered jewellery market. We aim to address the unmet consumer needs identified through extensive consumer research. Platinum brands reflect the emerging social

discourse which resonates with young urban consumers. We introduced Platinum Evara to capture the largest jewellery occasion in India – weddings.

Weddings are an ultimate emotional milestone and platinum is aspirational as a gift of love, hence we positioned Platinum Evara as a trousseau must-have gifted to the couple as the “blessing of love” from family and elders on the occasion of their wedding. The brand carries an emotion that is timeless and unique with a voice that is contemporary, thereby creating a differentiated appeal. The brand has struck an emotional chord with our consumers.

The preference for platinum jewellery extends from a strong desire to have something meaningful and unique. Platinum Evara's success is also a result of design innovation at PGI, where every piece tells a story and evokes a unique feeling. The brand has been able to address the need of couples today who desire more contemporary wearable jewellery designs to suit their post-wedding lifestyle.

In addition to our consumer marketing efforts, PGI India also extensively trains retail sales staff to ensure the highest conversions in-store at the point of sale, equipping them with metal and brand knowledge. They are well-versed with the story of Platinum Evara and are able to marry the choice of platinum to a wedding occasion. Our trade marketing efforts have ensured a distinct identity for Platinum Evara in retail through dedicated platinum counters, and branding and messaging in the gold and diamond section giving platinum consumers a unique retail experience.





How do you plan to differentiate Evara in an already cluttered wedding jewellery space?

Indian weddings have witnessed a paradigm shift from only being about traditions and duties, to a celebration of love and new bonds. There is an increasing equality and inclusiveness in the way the weddings are being celebrated. Platinum Evara appropriates this rare love that brings the two families together. It is positioned as a blessing of parental love for the young couple. The brand is desired as a mark of modern relationships built on love, mutual respect and equality.

Design has always been one of our key triggers for purchase among our consumers. Platinum Evara follows a differentiated design philosophy at its core; it keeps the platinum aesthetic of classic, modern and chic true. Every season we reinterpret the latest international trends to create a line that is relevant to modern Indian design sensibilities. We understand that couples today, especially brides, are looking at versatile jewellery pieces to suit their post-wedding lifestyle. What's also important to them is making the right mark with a metal that's different, one that stands out

because of its differentiated qualities. Platinum being a rare precious metal speaks to their heart.

Tell us about the new product line and the inspiration behind it.

Our latest collection of Platinum Evara is inspired by global trends of "Sleek Sophistication" and "Modern Glam".

Sleek Sophistication is all about infinite fluidity – it adapts to body contours and is playful with plenty of movement when worn. The element of fluidity makes it delicate and elegant.

Modern Glam on the other hand speaks to the sentiment of individualism and making a mark. It embraces multi-tiered structures from tassels, and opulent symmetric shapes and sizes that have the ability to delicately swirl across the skin.

Evava's latest jewellery line of chains, pendants, earrings and bracelets has taken cues from these current global trends and has balanced it with traditional influences. Our designs include geometric shapes, delicate meshes, in-trend tassels and multi-layered florals to complement the sartorial choices of today's women.

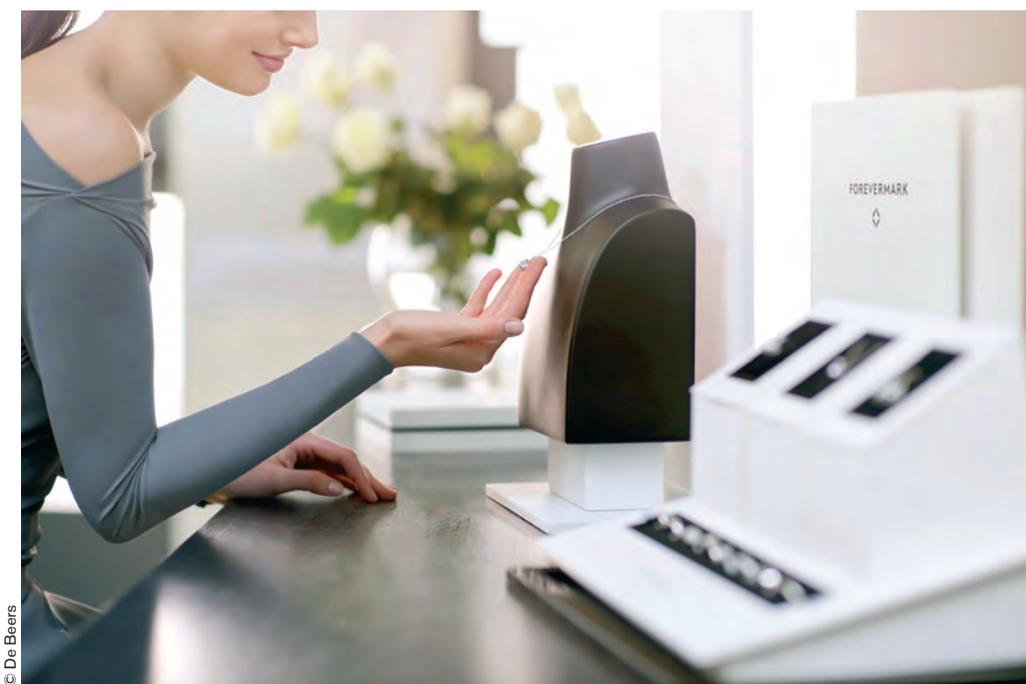
This new line of Evava drips versatility, one that accentuates body contours, styles and is playful and fluid making Platinum Evava an exclusive possession.

Can you tell us about the growth of Evava in the last year? What are your expansion plans for Evava for the current year?

Today, Platinum Evava is available at 200+ stores from just 80 stores in 2017, reporting a growth of 40-45% in Evava sales in 2018.

In addition to creating demand we will focus on driving conversion at the store level to ensure that the high preference for Platinum Evava is optimised. We will also focus on increasing distribution through chain store partners, by targeting a platinum presence across all their stores. We have been interested from retailers who want to create exclusive collections for Evava.

Overall, the market for platinum looks strong and we have a positive outlook for the coming years. We expect the market to deliver at least 20-22% growth over last year. ■



© De Beers

Improved Retail Demand Lifts De Beers 2018 Revenue

De Beers said its total revenue in 2018 increased by 4% to \$6.1 billion (2017: \$5.8 billion), with rough diamond sales increasing by 4% to \$5.4 billion (2017: \$5.2 billion), driven by improved overall consumer demand for diamond jewellery and a 1% increase in the average rough diamond price index.

The average realised price increased by 6% to \$171 per carat (2017: \$162 per carat), reflecting the lower proportion of lower value rough diamonds being sold in the second half, which resulted in a 2% decrease in consolidated sales volumes to 31.7 million carats (2017: 32.5 million carats).

Other revenue also increased owing to improved 'high end' jewellery sales at De Beers Jewellers (consolidated for a full year in

2018, compared with nine months in 2017), partly offset by a 5% decrease in Element Six revenue due to a reduction in sales to the oil and gas market.

Underlying earnings before interest, tax, depreciation and amortisation (EBITDA) decreased by 13% to \$1.245 billion (2017: \$1.435 billion). While unit costs and upstream profit margins were maintained, De Beers undertook incremental expenditure on a number of new initiatives, including the launch of Lightbox Jewelry, Tracr and Gemfair, as well as increasing expenditure in marketing, exploration and evaluation in Canada and increasing provisions in respect of closure obligations. Margins in the trading business were lower owing to volatile market conditions, and

the margin at Element Six decreased as a result of lower sales to the oil and gas market.

Markets

De Beers said that preliminary data for 2018 indicates an improvement in global consumer demand for diamond jewellery, in US dollar terms. Global growth during the first half of the year was driven by solid US and Chinese consumer demand. However, during the second half, while the US maintained its growth rate, increased political and policy uncertainty and stock exchange volatility led to a general slowdown of demand. Chinese demand also slowed following the escalation in US-China trade tensions, slower economic growth and stock market volatility. In India, the significant

depreciation of the rupee reduced local demand in US dollar terms.

The midstream started the year on a positive note due to healthy demand for polished diamonds from US and Chinese retailers. However, in the second half, the low-priced product segment came under considerable pressure due to weak demand and surplus availability, the rapid depreciation of the rupee and a reduction in bank financing in the midstream, it noted. This resulted in a surplus of low-priced polished diamonds at the end of the year, leading to lower sales at the start of 2019.

Mining and manufacturing

Rough diamond production increased by 6% to 35.3 million carats (2017: 33.5 million carats), which was in the lower half of the production guidance range of 35–36 million carats.

In Botswana (Debswana), production increased by 6% to 24.1 million carats (2017: 22.7 million carats). Production at Jwaneng was flat, as the effect of processing planned lower grades was offset by a 12% increase in plant throughput.

In Namibia (Namdeb Holdings), production increased by 11% to 2

million carats (2017: 1.8 million carats).

In South Africa (DBCM), production decreased by 10% to 4.7 million carats (2017: 5.2 million carats), owing to a period of suspended production at Venetia following a fatal incident, as well as lower run-of-mine ore grades. Output was also affected by the placing of Voorspoed onto care and maintenance in the fourth quarter in preparation for closure.

In Canada, production increased by 19% to 4.5 million carats (2017: 3.8 million carats) due to the full year contribution from Gahcho Kué, which entered commercial production in March 2017, and higher grades at Victor.

Brands

Significant progress was made across the De Beers Group brands in 2018. De Beers Jewellers opened new stores in Hong Kong and in Xi'an, China, and launched new franchise partnerships in Russia and Saudi Arabia. In May, De Beers Jewellers launched a new online store in partnership with Farfetch, a global marketplace for the luxury industry with a presence in 100 countries.

Forevermark is now available in more than 2,400 retail outlets globally. New launches took place in Indonesia, Nepal, Bangladesh, Germany and France, as well as the opening of its first stand-alone store in Africa, in Botswana. In the year the brand celebrated its 10th anniversary, it launched a new retail concept, Libert'aime, by Forevermark.

De Beers launched a number of new initiatives in 2018. Lightbox, a laboratory-grown diamond fashion jewellery brand, was launched in the US and recorded its first sales in September. Tracr, De Beers Group's blockchain project, was announced in January 2018. GemFair, an industry-wide pilot programme to create a secure and transparent route to market for ethically sourced artisanal and small-scale mined diamonds, was launched in April, with the first export of diamonds in December.

Outlook

De Beers said that although current economic forecasts remain positive, the outlook for 2019 global diamond jewellery consumer demand faces a number of headwinds, including the risk of a potential intensification of US-China trade tensions, the Chinese government's ability to rebalance economic growth towards consumption, and further exchange rate volatility.

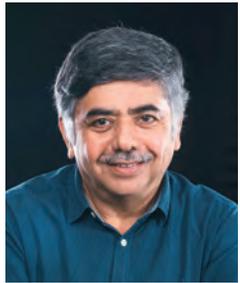
Production in 2019 is expected to be in the range of 31–33 million carats, subject to trading conditions. The lower production is driven by the planned process of exiting from the Venetia open pit, with the underground operation becoming the principal source of ore from 2023. Associated with this, an increased proportion of production in 2019 is expected to come from De Beers Group's joint venture partners. ■



Bill Braden Photo © Anglo American / De Beers

A massive 830E haul truck in the Gahcho Kué fleet.

Titan's Q3 Jewellery Sales Soar 37% To ₹4,890 Cr



Bhaskar Bhat,
Managing Director,
Titan Co.



C.K. Venkataraman,
CEO – Jewellery Division,
Titan Co.

Titan Company, India's biggest jewellery retailer which caters to the luxury and mid-market segments with its brands Zoya, Tanishq, Mia and CaratLane, reported an outstanding festive quarter on the back of strong growth in the studded and plain jewellery category.

Titan's jewellery business recorded a sales growth of 37% to ₹4,890 crore in the third fiscal quarter that ended December 31st, 2018, compared with ₹3,576 crore in the third quarter of 2017.

For the nine months that ended December 31st, 2018, the jewellery division recorded a sales growth of 24% to ₹12,044 crore.

On a year-on-year basis, the jewellery division's profit before finance costs and taxes shot up 69% to ₹650 crore in the third quarter, and grew 32% to ₹1,435 crore in the April-December 2018 period.

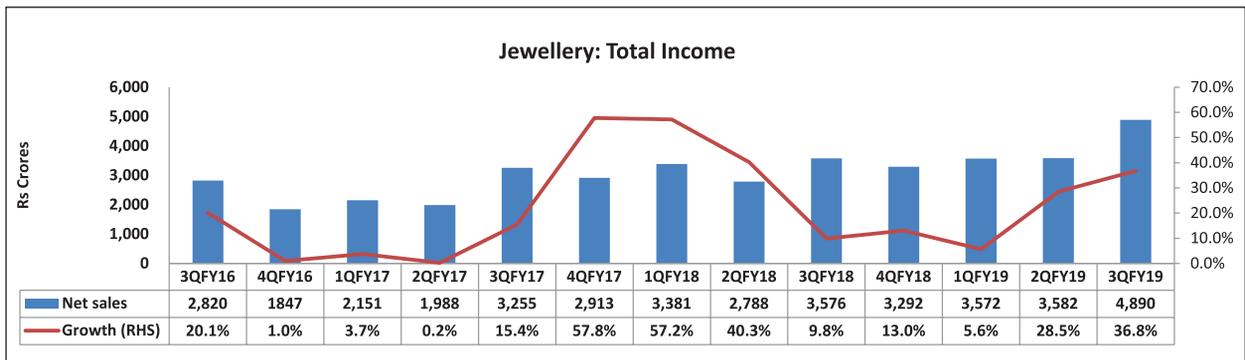
"The jewellery division continued to witness strong same-store growth, reflecting continuing market share gains. Expansion of the store network continued as planned to benefit from the rising aspirations of the consumers in

middle India to shop from the leading brands. Customer demand was buoyant in the festive season of Diwali-Dussehra. We expect the full year growth in jewellery business to be around 22%," Titan stated.

In a presentation, Titan noted that the plain category also benefited from a large institutional order of ₹200 crore of gold coins. CaratLane, its 67% owned subsidiary, recorded a 43% revenue growth in the third quarter primarily due to network expansion.

The company said the Utsav collection, based on heritage and antique gold jewellery, was launched in October 2018 and has been receiving good customer response. The peacock-inspired Preen collection was launched in the "party diamonds category". In the men's segment, Aaveer collection was launched at the end of the last quarter.

Titan's jewellery retail network includes three Zoya stores (15,000 sq ft), 277 Tanishq stores (1.07 million sq ft), 48 Mia stores (11,000 sq ft), and 50 CaratLane stores (34,000 sq ft).



In the year to date, the jewellery division added 27 Tanishq stores and closed three, with the net retail space addition being approximately 65,000 sq ft.

Total growth

Titan continued good growth momentum across all its businesses in the seasonally strong third quarter, demonstrating the inherent strength of virtually all the brands in its portfolio and the strong connect with consumers.

Overall, Titan Company reported an extremely impressive growth of 42% in profit after tax for the quarter ending December 2018. Sales during the three-month period grew by 35%, and increased 23% for the nine-month period.

The overall standalone income from operations in the third quarter, October to December 2018, was ₹5,632 crore, as compared to last year's income of ₹4,174 crore during the same period. The income for April to December 2018 stands at ₹14,254 crore.

The company's net profit was ₹416 crore for the third quarter, and ₹1,080 crore for the nine-months ended December 2018.

Titan recorded a 19% increase in watch sales to ₹641 crore in the third quarter, but noted that the growth appears inflated and was not comparable because the income last year was post a higher GST rate. The watch division's third quarter real growth at net consumer prices is 12%.

Titan Company's total retail chain is 1,574 stores strong, as of December 31st, 2018, with the retail area touching 2.02 million sq ft nationally for all its brands. A total of 140 stores were added by Titan's brands in the nine-month period till December 2018.

Bhaskar Bhat, managing director of the company, stated, "The festive quarter of 2018-19 turned out to be one of the best quarters for jewellery as well as for other businesses – watches and eyewear. All our new product launches like 'Utsava' and 'Preen' in jewellery and the 'Grandmaster, Reflex Wav, Raga I Am' in watches have received a very good response. The top-line growth of 35% for the company in the third quarter was driven by these new introductions, some successful activations as well as measured network expansion. Our retail network across businesses has now crossed the 2 million sq ft mark. This momentum is expected to continue and help us achieve our annual targets."

Succession plan

In a separate statement, Titan Company's board of directors announced that Bhaskar Bhat, current managing director, will retire from the services of the company on September 30th, 2019, on attaining the age of superannuation as per the Tata Group's retirement policy. Bhat had joined Titan in 1987 and led the company through the last 17 years, during which time the turnover of the company has grown from around ₹700 crore to ₹15,000 crore-plus and attaining a market capitalisation of \$12 billion.

The board said that C.K. Venkataraman, currently the CEO of the company's jewellery division, will succeed Bhat as managing director with effect from October 1st, 2019. Venkataraman completed his Post Graduation in Management from IIM-Ahmedabad and he joined Titan in 1990. He worked in the advertising and marketing functions before becoming the head of sales &



© TANISHQ

marketing for the Titan brand in 2003. Thereafter he took charge of the jewellery division in 2005 and has been instrumental in bringing it to the current position, Titan noted.

The company added that the formal process to induct Venkat into the board of the company and his appointment as managing director of Titan will be completed in due course as the same is subject to shareholders' approval.

Bhaskar Bhat said: "On behalf of the entire Titan team, I welcome Venkat to lead Titan in its next phase of growth. With his vast experience in nurturing brands, customer orientation and strong focus on creating value, Venkat is well qualified to assume responsibility of journeying Titan towards even greater scale and glory." ■

India's 2018 Gold Jewellery Demand Steady At 598t

India's annual gold jewellery demand was stable at 598 tonnes, a drop of only 1% or 4 tonnes from the previous year, according to the World Gold Council's (WGC's) latest Gold Demand Trends report. India's fourth quarter gold jewellery demand was also fractionally lower year-on-year, down 1% at 180.1 tonnes (versus 182.4 tonnes), as consumers showed caution in the face of high and volatile local gold prices.

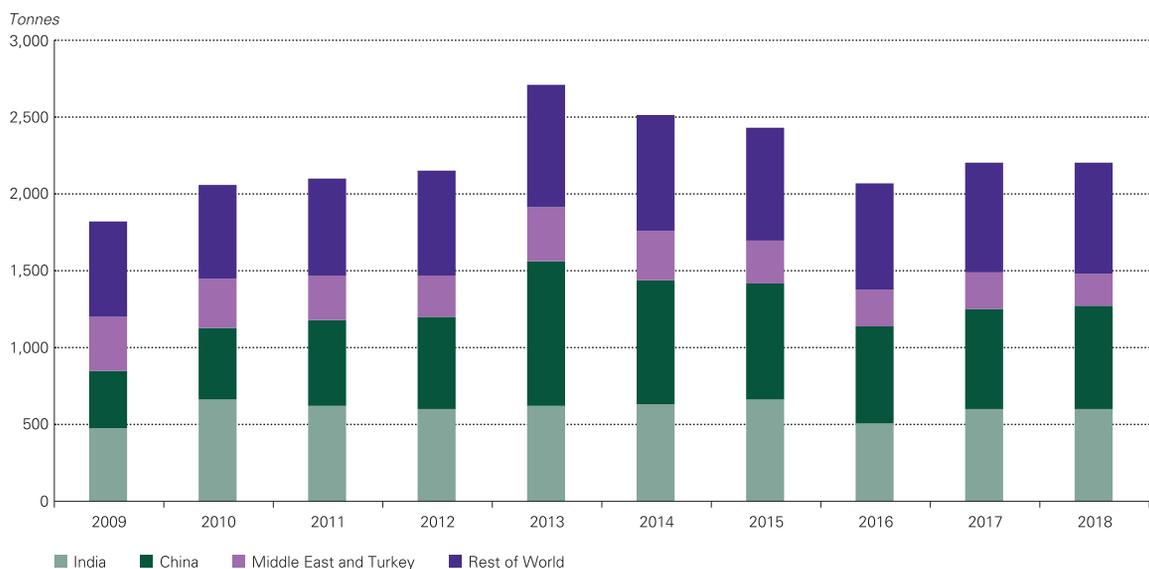
"Demand was constrained in 2018 as there were relatively few auspicious wedding days in the Hindu calendar. This had a particularly pronounced effect on Q4 demand, given that November

and December are traditionally peak wedding season months. The outlook is more positive for 2019, as there is a marked increase in the number of such auspicious days," the report stated.

The WGC said that buoyant inventory levels meant a good portion of retail demand in Q4 was met by de-stocking. Strong imports in Q3 led to a build-up of stock among manufacturers and wholesalers, which was drawn down during Q4 to meet demand – reflected in a 23% year-on-year drop in fourth quarter official gold imports.

"There was also a rise in the volume of gold-for-gold exchange. At a time of higher and more

2018 jewellery demand steady: China and US growth offset weaker Middle East



Source: Metals Focus; Refinitiv GFMS; World Gold Council

volatile local gold prices, the market saw a rise in the number of consumers preferring to exchange existing gold for new pieces. This was particularly prevalent in the South and West regions, where some retailers reported an increase of up to 45% in exchange activity. The market was therefore well supplied with gold, and this was reflected in local price discounts,” the WGC added.

The local gold price was at a discount to the international prices of around \$2/oz on average during Q4. The domestic gold price was broadly at a discount during the quarter (aside from a small window in late November when a dip in prices sparked a bout of buying, pushing it to a small premium). The market was well supplied by stocks and gold-for-gold exchange at a time of constrained demand, the report noted.

Organised jewellery retailers continued to gain market share, the WGC said. Partially as a consequence of government policy in recent years, national and regional chain stores continued to outperform single, standalone stores. Chain stores reported positive Q4 sales growth, in contrast to single stores that reported Q4 sales as being flat or marginally lower, it revealed.

Global jewellery demand

Worldwide annual gold jewellery demand was steady at 2,200 tonnes, down just 1 tonne from the previous year. Gains in China (3%), the US (4%) and Russia (9%) broadly offset sharp losses in the Middle East, where demand dropped 15% on 2017.

China was the main engine of growth in 2018, despite witnessing a slowdown in Q4 as the trade war with the US and slowing economic

| Q4 JEWELLERY DEMAND | | | |
|----------------------------|-------|---------|-----------------------|
| TONNES | Q4'17 | Q4'18 | YEAR-ON-YEAR % CHANGE |
| World total | 653.7 | 636.2 ▼ | -3 |
| India | 182.4 | 180.1 ▼ | -1 |
| China | 179.5 | 174.8 ▼ | -3 |

| ANNUAL JEWELLERY DEMAND | | | |
|--------------------------------|---------|-----------|-----------------------|
| TONNES | 2017 | 2018 | YEAR-ON-YEAR % CHANGE |
| World total | 2,200.9 | 2,200.0 ▼ | 0 |
| India | 601.9 | 598.0 ▼ | -1 |
| China | 651.2 | 672.5 ▲ | 3 |

growth rate weighed on demand. Economic hardship, relatively weak currencies and the after-effects of tax-changes affected Turkey and Middle Eastern markets to varying degrees: Iran and Turkey were hit particularly hard.

“Annual Chinese jewellery demand grew by 3%, but recovery stalled in Q4. Full-year Chinese jewellery demand reached a three-year high of 672.5 tonnes. But Q4 demand slipped 3% to 174.8 tonnes as the local gold price spiked sharply higher in October and economic growth continued to slow down. Furthermore, the ‘Golden week’ holiday in October did not provide the usual boost to jewellery demand that it has done in the past. The role of this holiday as a shopping occasion is gradually fading as consumers increasingly use it instead as an opportunity to spend on experiences, such as travel. We expect this trend to continue in 2019,” the WGC said.

Jewellery demand was very weak in both Q4 and 2018 for the UAE and Saudi Arabia alike. Both markets were affected by the introduction of 5% VAT in Q1 2018. Purchasing activity ahead of the tax change boosted Q4 2017

demand, making Q4 2018 demand all the weaker in comparison.

Another year of modest growth in the US took jewellery demand to a nine-year high of 128.4 tonnes (up 4% year-on-year). The fourth quarter saw an eighth consecutive quarter of year-on-year growth and demand of 48.1 tonnes was the highest since Q4 2009. Gains were widespread across the spectrum, from lower-carat, mass-market jewellery to high-end branded items. But the pace of growth decelerated slightly in Q4 as concern over the path of US economic growth combined with a sharp correction in US equity markets dampened consumer confidence. And prospects for Q1 2019 are less buoyant as the ongoing government shutdown impacts sentiment and the wealth effect of the stock market correction filters through to consumers.

European jewellery demand was fractionally lower on an annual basis, down 1% to 73.4 tonnes. Fourth quarter demand slipped 2% to 33.5 tonnes – the lowest Q4 in the WGC’s data series – as consumers became more cautious. ■



Bangkok Fair Achieves \$66m In Sales

The 63rd Bangkok Gems & Jewelry Fair was declared a “great success” by the organisers as a large number of orders were booked during the event. Organised by the Department of International Trade Promotion (DITP), ministry of commerce, from February 20th to 24th, 2019, at Challenger Halls 1-3, IMPACT, the show also saw a notable jump in foreign buyers.

Her Royal Highness Princess Sirivannavari Nariratana presided over the opening of the Bangkok Fair, which was held under the theme of “Thailand’s Magic Hands: the Spirit of Jewelry Making”. Exhibitors said they met Thai and foreign buyers, which offered them greater opportunities to establish new networks and seek trade partners.

The event welcomed over 14,000 visitors from 118 countries from around the world, with the number of foreign visitors up 5.4% from the same period last year. Trade generated at the event was nearly 2.1 billion baht (\$66 million), with immediate sales worth 700 million baht (\$22 million), up 85.2% compared to the fair held in February 2018. Products with the highest value of

trade at the fair were gemstones, fine jewellery, silver jewellery, machinery, and gold jewellery.

Visitors enjoyed new product showcases and creative exhibits, for example, The New Faces which featured jewellery products from 123 small and medium manufacturers and designers nationwide from 21 provinces. The Jewellers and Innovation and Design Zone, which demonstrated quality products that received good feedback from visitors, generated over 120 million baht in sales during the event.

Thailand’s deputy commerce minister Chutima Boonyaprapatsorn revealed that exports of gems and jewellery from Thailand in 2018 expanded in almost all markets. Last year, Thailand’s gem and jewellery exports (excluding unwrought gold) were worth \$7.6 billion, up 7%, with high-growth products including gold jewellery, silver jewellery, imitation jewellery, and diamonds. The key export markets were Hong Kong (-1.17%), the US (+16%), Germany (+16%), India (+2%), Belgium (+8%), while secondary markets with promising growth included Qatar (+103%), Singapore (+39%), South Korea

(+37%), Lichtenstein (+25%), and Israel (+21%).

Boonyaprapatsorn said, “The gems and jewellery industry in Thailand is key to the country’s economy. The industry has long been recognised worldwide for quality manufacturing of gems and jewellery, while generating income for 1.2 million workers in the industry.”

Thailand’s gem and jewellery exports in 2018 (including unwrought gold) totalled \$11.97 billion, accounting for 4.74% of the country’s total exports.

Princess Sirivannavari Nariratana (seen above, right) visited the gems and jewellery exhibitors at the event to show her support for manufacturers as well as to inspire a new generation of designers to develop and produce gems and jewellery products for the world market.

The commerce ministry is also focusing on super rich targets in the ASEAN region, South Asia, and China, while expanding niche products such as jewellery for millennials in China, Japan, and the US; jewellery for pets among aging societies and singles; and jewellery relating to belief and opulence, the show organisers stated. ■

Lavish Add-ons

Kashi Jewellers of Kanpur introduce a range of maang tikas, or head ornaments, crafted in 18-karat gold. A must-have accessory these days for Indian brides, the maang tikas are trending like never before. The one-off pieces are embellished with kundan-set polkis and fringed with beautiful pearls and gem beads. This versatile category of jewellery can be easily teamed with Indian and Western outfits.



Stung With Love

Reliance Jewels recently unveiled its Beeloved collection signifying romance. Inspired by the characteristics of a honeybee, the collection is dedicated to today's resilient women who manage to strike a perfect work-life balance combined with energy and willpower. The well-crafted collection consists of diamond pendant sets, earrings and rings starting from ₹10,000.

Tasselled Allure

Izaara, a premium silver jewellery brand, unveils its spring-summer collection of tasselled earrings that are fashion forward. Awash with vibrant colours, the earrings crafted with brass and plated with gold borrow heavily from nature-inspired motifs. Populated with green, turquoise and orange-pink stones, the earrings are an amalgamation of retro and contemporary motifs.



The Language of Love

For Valentine's Day this time, Gehna Jewellers presented a wide range of jewellery accented with sparkling diamonds to add a touch of glamour. Be it gifting or self-purchasing, the minimalist but impactful pieces consisted of earrings, pendants, and bracelets – all bearing heart-shaped motifs. Fine finishes and detailed designs pay a stylish tribute to romance.



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Gemmy Blooms

Bespoke jewellery boutique Shobha Shringar, Mumbai, presents a blooming edition for the Spring Summer 2019. The colourful earrings feature a fine amalgamation of fine cut and uncut diamonds in addition to colourful gemstones such as emeralds and rubies accompanied by pearls. Some of the pieces have been crafted using a stunning combination of 18-karat rose and yellow gold, and are an ideal choice for a cocktail or wedding.



For Your Ears Only

Jewellery curator and designer Tanya Rastogi brings in a fresh perspective to her already famous collection Karnaphool. The recent addition to its Flora Fauna line of dangles is crafted using 18-karat rose and yellow gold, and studded with fine cut and uncut diamonds. Emeralds, turquoise, pearls, and blue sapphire add colour and vibrancy to the line-up of striking earrings.



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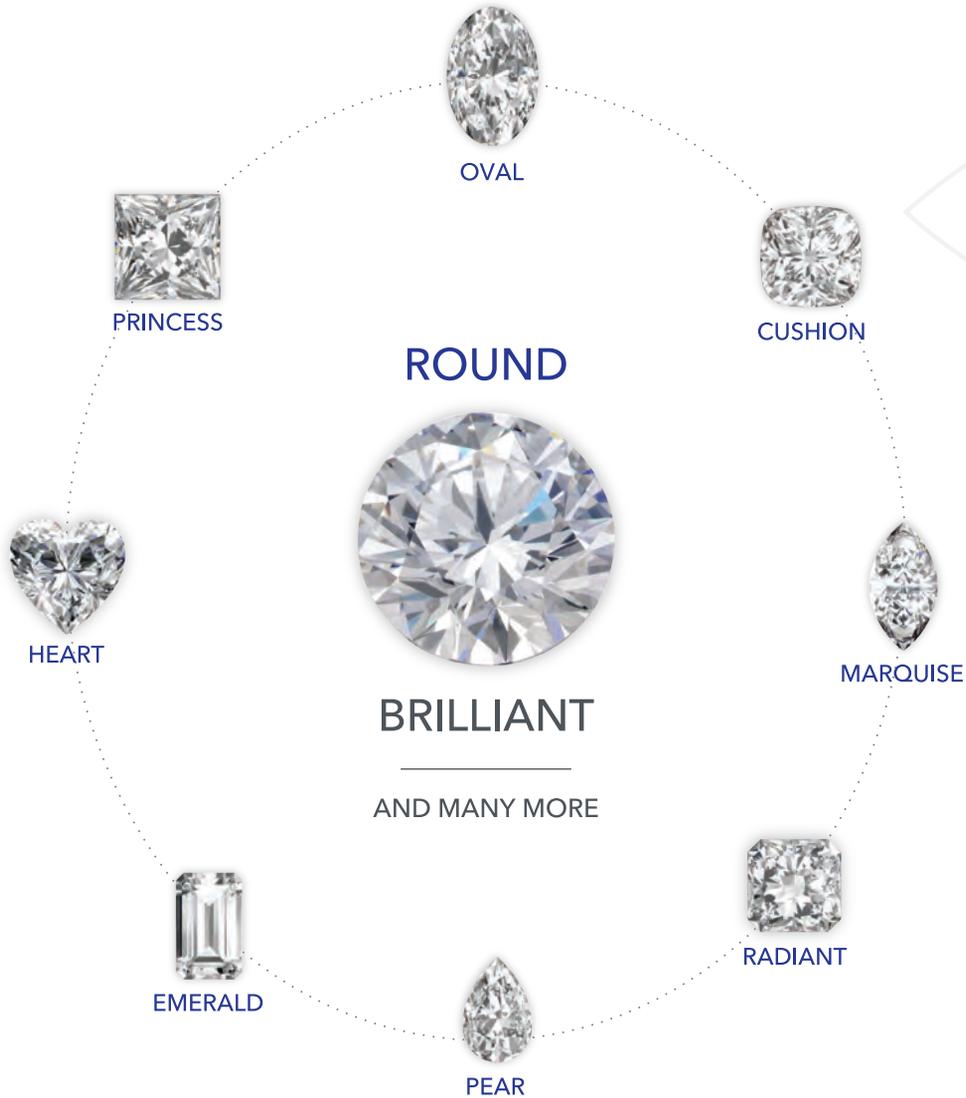
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Sands Expo & The Venetian, Las Vegas.

Hong Kong Jewellery & Gem Fair

20th June - 23rd June 2019

Booth # 3E-302

HKCEC, Hong Kong.

