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It is my absolute pleasure to connect with you through this medium which is a platform for me to share my views with fellow jewellers and various stakeholders of the gems and jewellery industry.

I welcome the removal of the 80:20 restrictions and I hope that it plants the seeds of business revival of the industry.

Friends, the ongoing “bridal season” is a time of opportunity and has the potential to break new grounds for business since demand will be on a high. However, competition will also be at its peak. In order to gain maximum advantage of the season, I would recommend that we all should invest in innovation and invest in art and craft. It is the demand of our business and the very nature of our lives that we must innovate in order to achieve sustainable growth and ascertain progress — whether it is a family-owned business or a corporate chain.

Also, I wish to suggest that as business houses (retail, wholesale or manufacturing) we should focus on the future and have a vision for ten years down the line. **We should plan in an astute manner and seek to create new opportunities rather than wait for one. We should give emphasis on improving our business processes, marketing strategies, risk management, compliance with the law, and retention of our clientele.**

I would also recommend that the entire industry fraternity participate in all new Initiatives such as Labham (on legal aspects) and Trustmark (for benchmarking standards of the business) as well as other ongoing programmes of GJF which have been specially conceived to upgrade the knowledge and standard of all key governing aspects of the business. **Unless we raise our knowledge on all legal, financial and administrative aspects we simply cannot grow and, therefore, we should not miss out on any such opportunity, especially in current times, when there is fierce competition and the rules and regulations keep changing.**

I am extremely happy to be able to share my view and thoughts with you and I assure you that we at GJF are relentlessly pursuing our projects and shall continue to do so in the best interest of the gems and jewellery industry.

Lastly, I would be more than happy to reach out to you if you could share/post your views, queries, feedback or suggestions at ed@gjf.in with regard to any matter concerning the gems and jewellery industry.

Wishing all of you a very fruitful and happy season!

Haresh Soni

Chairman

All India Gems & Jewellery Trade Federation (GJF)



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चेयरमैन का संदेश

साथी ज्वेलर्स और रत्न एवं आभूषण उद्योग के विभिन्न हितधारकों के साथ अपने विचार साझा करने के लिए, इस मंच से जुड़ कर मैं बहुत खुश हूँ, मैं 20रु80 प्रतिबंध को हटाने के निर्णय का स्वागत करता हूँ और मुझे लगता है कि इससे इस व्यापार के पुनरुद्धार का रास्ता साफ होगा।

दोस्तो, वर्तमान समय यानी ब्राइडल सीजन हमारे लिए एक अवसर है। अभी मांग एक उच्च स्तर पर होगा जो हमारे व्यापार को नया आधार देगा। लेकिन इसी के साथ कड़ी प्रतियोगिता भी होगी। इस सीजन का अधिकतम लाभ हासिल करने के लिए, मैं यहाँ सिफारिश करना चाहूंगा कि हम सभी को नवाचार (इनोवेशन) और कला एवं शिल्प (आर्ट एंड क्राफ्ट) में निवेश करना चाहिए। यह हमारे व्यापार की मांग है। भले ही परिवार के स्वामित्व वाला कारोबार हो या फिर कारपोरेट चेन हो, सतत विकास को प्राप्त करने के लिए हमें कुछ नया करना होगा।

मैं यह भी सुझावा देना चाहता हूँ कि एक व्यावसायिक घराने (खुदरा, थोक या निर्माता) के रूप में हमें भविष्य पर ध्यान केंद्रित करने के साथ अगले दस साल की कल्पना करनी चाहिए। हमें चतुराई से योजना बनाना है और बजाए प्रतीक्षा करने के नए अवसर पैदा करनी चाहिए। हमें अपने व्यापार प्रक्रियाओं, विपणन रणनीतियों, जोखिम प्रबंधन, कानून के अनुपालन में सुधार लाने और ग्राहक अवधारणा पर जोर देना चाहिए।

मैं पूरे उद्योग बिरादरी से सिफारिश करना चाहता हूँ कि सब मिल कर नए प्रोजेक्ट जैसे लाभम (कानूनी पहलू) ट्रस्ट मार्क (बिजनेस के बेंचमार्किंग मानक) के लिए भागीदारी करें और जीजेफ के विभिन्न कार्यक्रमों, खास कर व्यापार के मुख्य गवर्निंग आस्पेक्ट्स के ज्ञान और उन्नयन के लिए चलाए जा रहे कार्यक्रम, से जुड़े। जब तक हम कानूनी, वित्तीय और प्रशासनिक पहलुओं पर अपना ज्ञान नहीं बढ़ाते तब तक हम विकसित नहीं हो सकते। इसलिए हमें ऐसे किसी भी अवसर को गंवाना नहीं चाहिए, खास कर, वर्तमान समय में जब गलाकाट प्रतिस्पर्धा है और नियम और विनियम लगातार बदलते रहते हैं।

मैं आपके साथ अपने विचार को साझा करके बहुत खुश हूँ और मैं आपको विश्वास दिलाता हूँ कि जीजेफ लगातार हमारी परियोजनाओं को देख रहा है और रत्न एवं आभूषण उद्योग के हित के लिए हरा वो काम करेगा जिसकी जरूरत होगी।

अन्त में, मुझे और अधिक खुशी होगी यदि मुझ तक आप अपने विचार, प्रश्न, फीडबैक या सुझाव भेजते हैं। रत्न एवं आभूषण उद्योग के विषय में कोई भी बात आप मक/हरण्पिद पर आप भेज सकते हैं।

आप सब को इस सीजन की बधाई। यह सीजन आपके लिए उपयोगी और और लाभदायी हो।

आपका

हरेश सोनी

अध्यक्ष, जीजेएफ

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Contents

28



08 NEWS BYTES

A round-up of important news and events

22 OPEN PAGE

GJF letter to Prime Minister

24 OF CERTIFICATION AND EDUCATION

GJF Initiatives' programmes – Trustmark and Labham

28 SPARKLING ROLES

The symbiotic relationship between jewellery and popular cinema



08



22

34 FROM IDEA TO ART

The journey in transforming an idea into a stunning creation

40 ALL ABOUT MODERNITY

Design inspirations for the gems and jewellery industry in 2015

46 H-APP-Y TIMES

Some apps and e-books that have an import for the gems and jewellery sector

48 VALUE AD

Digital marketing strategies that jewellery businesses need to be in tune with

52 RUBY RED

The various facets of ruby, the queen of stones and stone of kings

40



52



58 THE ART OF ENAMELLING

An ancient manufacturing technique that is favoured for creating brilliant jewellery

62 WEAVING GOSSAMER DREAMS

A showcase of the exquisite art of filigree

66 CYBER BRANDING

Ways to use social media to build a jewellery brand

70 THE INTERNAL AUDIT PARADIGM

An overview of the mandatory provisions for internal audit



66



62

74 EMBRACING THE NEW

Three young turks speak their thoughts on the new generation's outlook on jewellery

76 STATISTICS

November 2014 gold and jewellery import data

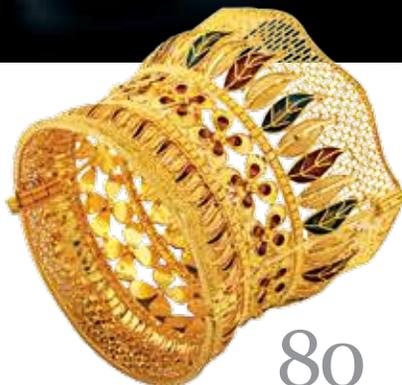
78 TRIVIA

Nuggets of gems and jewellery information

80 IN THE LIMELIGHT

A look at the new launches in the jewellery world

86 GJF MEMBERSHIP AND DONATION FORM FORMATS



80

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RESERVE BANK WITHDRAWS 80:20 GOLD IMPORT RULE; GJF SEEKS CLARITY



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The Reserve Bank of India (RBI) has, through a circular on November 28, withdrawn the import of gold under the 80:20 Scheme.

The circular states: "Attention of Authorised Dealer Category – I (AD Category – I) banks is invited to the provisions contained in A.P. (DIR Series) Circular No. 25 dated August 14, 2013 and the subsequent clarifications issued from time to time, resting with the A.P. (DIR Series) Circular No. 133 dated May 21, 2014, in consultation with the Government of India on the above subject.

1. It has been decided by the Government of India to withdraw the 20:80 Scheme and restrictions placed on import of gold. Accordingly, all instructions issued about the scheme from time to time starting with A.P. (DIR Series) Circular No. 25 dated August 14, 2013 stand withdrawn with immediate effect.
3. AD Category – I banks may bring the contents of this circular to the notice of their constituents and customers concerned.
4. The directions contained in this circular have been issued under Section 10 (4) and Section 11 (1) of the Foreign Exchange Management Act (FEMA), 1999 (42 of 1999) and are without prejudice to permissions / approvals, if any, required under any other law."

Responding to the notification, the All

India Gems and Jewellery Trade Federation (GJF) has sought clarity on whether circulars prior to August 14, 2013, including those on restrictions on import on a consignment basis and gold loan (issued in May 2013) still prevail because if they do, then the latest circular is more restrictive than beneficial for trade.

While urging the government to curb smuggling from neighbouring countries by reducing gold import duties, the GJF suggested that the duty be brought down first to five per cent from the current 10 per and then, eventually, to two per cent. It said that the hike on import duty was responsible for building a parallel economy and leading to large-scale gold smuggling that has increased to above 200 tonnes.

The trade body sees the possibility of unlocking idle gold in India through jewellers and banks and its Rashtriya Swarna Scheme can be a pioneering initiative in helping the Indian government's national agenda of reducing import of gold and discovering alternative sources of gold.

Eligible jewellers will expectedly work as nominated agents of the bank and help collect unused and idle gold from households and temple trusts; in three years, 1,000 to 1,500 tonnes of unused/idle gold could be collected and India would be liberated from the burden of importing gold for domestic consumption.

The GJF has already made presentations on the Rashtriya Swarna Nivesh (Gold Deposit Scheme) to the government and the RBI and is awaiting sanction and approval for implementation. This scheme is a mechanism that is expected to incentivise people to deposit their idle gold for use in the manufacturing industry, thereby leading to reduction of gold imports.



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RBI GOVERNOR ADMITS 80:20 RULE CREATED DISTORTIONS

After the announcement of the withdrawal of the 80:20 Scheme, RBI Governor Raghuram Rajan admitted that the 80:20 import curb had been creating distortions in the precious metal trade. The RBI Governor also hinted that the government might change the duty structure for gold, although, according to a Finance Ministry official, any revision in gold import duty is unlikely before the Budget and that currently there are no proposals to reduce the 10 per cent duty.

Meanwhile, there is widespread expectation of reduction in Customs duty on gold due to the improved current account deficit situation.

The Commerce Ministry has also been pitching for a cut in import duty on the precious metal. Speaking on the controversial 80:20 gold import curbs that were introduced in August 2013 to curb high gold inflows that were widening the current account deficit, Rajan said that the government's decision to scrap the scheme was because it was "creating distortions".

"There are arguments that while there were distortions, they were relatively smaller as compared to the effective containment of gold imports. At the same time though, any distortion is bad and we are at a point where we can end such distortions," the RBI Governor said. While he did not specify what these distortions were, there were apprehensions that the controversial 80:20 Scheme was leading to increased smuggling of gold and also giving undue benefits to select importing entities.

"The government has decided that it is probably the best decision at this point to scrap this rule," Rajan said, adding that requests to change the 10 per cent duty structure will be reviewed by the Government before taking a decision. According to the RBI chief, the decision to withdraw the scheme was taken by the government and that the RBI's involvement was just advisory. Sources say that the 80:20 Scheme was initially working fine, but shipments surged after certain relaxations were given by the previous UPA government towards the end of its office.



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CONFUSION AMONG TRADERS OVER 80:20 WITHDRAWAL

With gold imports surging over the last few months due to the festive season, there was widespread apprehension that the government would put a cap by imposing restrictions. However, with the surprise withdrawal of the 80:20 rule on November 28, traders no longer have to export 20 per cent of the gold that they import. According to a WealthRays Securities report, following the removal of the curb, gold premiums in Mumbai shrunk to their lowest and created widespread confusion among bullion traders on the logic of the decision. Imports in November had already created a record by rising over 100 tonnes in expectation of more restrictions and this move by the government may see further rise in imports. However, fall in crude oil prices to multi-year lows has kept the current account deficit (CAD) low and is expected to cope well with the removal of gold import restrictions. The WealthRays report adds that the removal of restrictions could prevent smuggling which has, since long, been a problem for India. The government also sees this move as one that will be a boon to the nation, boosting growth rate and reducing joblessness.

Gold prices dropped over three per cent following this decision by the government. However, it took support at the lower levels and rebounded to some retail buying in India. The WealthRays report says that gold prices could drop further as imports could continue to rise and the government should take steps such as imposing an overall limit on the imports to protect further fall in the prices of gold. On the global front, Comex Gold is taking support at the 1200 level which is seen as a long-term support for gold. Other factors like strength of dollar and movements in equity markets also affect the prices of gold. With a strong dollar and equity markets at record highs, upper side is expected to remain capped for gold in the near future.



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INDIA GOLD POLICY CENTRE SET UP BY IIMA

The Indian Institute of Management, Ahmedabad (IIMA) and the World Gold Council (WGC) have announced the setting up of the India Gold Policy Centre, a first-of-its-kind initiative. Situated within the Ahmedabad campus of IIMA, the Centre is being set up with a financial grant from the World Gold Council and will operate independently with its operations set to commence from December 2014. It is aimed towards conducting cutting-edge research on all aspects of the Indian gold industry.

The objective of the 'India Gold Policy Centre' is to develop insights into how the significant stocks of gold that India owns can be used to advance growth, employment, social inclusion and the economic wealth of the nation. It aims to conduct research that has a practical application and that the industry and all stakeholders can use, leading to the development of an effective gold ecosystem in the country.

"As part of the initiative taken by IIMA to connect more closely with practice and in line with our vision to contribute and reach out to the industry, the Gold Centre will provide innovative solutions and insights for the gold industry through cutting-edge research. The research is intended to study the growth and development of the gold industry in India and globally," said Ashish Nanda, Director, IIMA.

Commenting on the collaboration, Somasundaram P R, Managing Director, India, World Gold Council said, "It is estimated that India holds around 22,000 tonnes of gold valued at over a trillion US dollars. This historic asset can be used to enhance the nation's prosperity by putting it to work for the economy, creating jobs, developing skills, generating exports and revenues. To develop gold's potential, we need to understand gold's role in the Indian economy, through high quality data, insights and research."

He added that it was important that the Centre was established by a highly-respected academic body and hence the collaboration with the IIMA. "It will be a world-class centre of excellence, conducting cutting-edge applied

research on the Indian gold industry, providing analytics, data and pragmatic recommendations that can be used by all stakeholders. Our joint vision is that the Centre will be the foremost provider of insights into the way in which gold contributes to our economy and our society," said Somasundaram P R.

CONSUMER AFFAIRS MINISTRY QUESTIONS CURRENT BIS PRACTICES



Bharat Kumar Swarnkar/shutterstock.com

In a consultation meeting with stakeholders on amendments to the BIS Act 1986, Consumer Affairs Minister Ram Vilas Paswan questioned the current practice of BIS, the national standard making body, to certify quality of gold as low as nine carats. He stated that there is very little awareness about gold hallmarking among consumers. Fifteen years after the launch of the hallmarking scheme for gold jewellery, the government now plans to give it legal recognition through an amendment to the Bureau of Indian Standards (BIS) Act. However, it is yet to take a call on making the process mandatory.

Elaborating on the need to amend the BIS Act, Paswan said that the Government wants to "simplify every process including the registration, without making any compromise on standards". He said that the ministry is trying to bring in the amendment before the Cabinet and Parliament at the earliest.

Under the scheme, a jeweller has to obtain a licence from the BIS to get his jewellery hallmarked. The hallmark can be done at any assaying and hallmarking centres recognised by the BIS. Paswan has asked the BIS to examine whether jewellers are disclosing the quality of gold in terms of carats while selling and also to check the pricing mechanism of different grades of precious metal jewellery.

The minister said that the ministry has received the suggestion that BIS should certify gold jewellery only of 18-24 carats. "Through the amendment of the BIS Act, we are giving legal status to gold hallmarking but it will remain a voluntary standard," he said, adding that the decision on making hallmarking of gold jewellery mandatory has not been taken yet. Paswan said that the ministry has received suggestions that BIS should certify gold jewellery only of 18-24 carats and that the same would be considered after getting the BIS report. The proposed amendments include allowing BIS to make standards for more products from the current 90 items and enhancement of penalties, besides permitting the BIS to make standards for services.

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JEWELLERY DEMAND IN INDIA RISES IN Q3

According to the latest Gold Demand Trends report from the World Gold Council, covering the period July-September 2014, jewellery demand in India saw a 60 per cent year on year increase to 183 tonnes in Q3 2014, the second highest Q3 on record for the country. While the increase is partly reflective of the weakness in Q3 in India last year — when the government introduced import curbs and raised import duties — it also demonstrates the resilience of the country's appetite for gold jewellery. Improved consumer confidence in both the domestic economy and the new government added to the positive sentiment, with strong levels of purchasing being seen in the build-up to Diwali.

Global demand for gold was down just two per cent year on year to 929 tonnes. Overall, jewellery demand softened slightly down four per cent to 534 tonnes, when compared with an exceptional quarter in 2013. Taking a slightly long-term view, Q3 2014 jewellery demand was marginally stronger than the quarterly average of 527.6 tonnes. Year to date volumes continue to extend the broad uptrend from the low seen in 2009.

In China, jewellery demand for Q3 2014 was down 39 per cent year on year to 147 tonnes, but was broadly in line with both Q3 2012 and the five-year quarterly average (of 148.2 tonnes and 154.9 tonnes respectively). In the US and UK, jewellery demand was buoyed by ongoing economic recoveries — US jewellery demand grew four per cent year on year to 34 tonnes, the highest Q3 since 2009 and UK jewellery demand had its fifth consecutive quarter of year on year growth.

Investment demand, a combination of bars and coins and exchange-traded funds (ETF), was up six per cent to 204 tonnes. However, investment in bars and coins was down 21 per cent to 246 tonnes. This reflects an adjustment towards more normal levels of demand after a surge of unprecedented consumer demand took place last year. ETF outflows stood at 84 tonnes for the year to date compared to 699 tonnes in the same period last year. Third quarter demand for bars and coins were very close to the 10-year quarterly average of 240.6 tonnes. It is worth noting that before the financial crisis of 2008, the European bar and coin market was virtually non-existent.

“This quarter, the market continued to find its feet after an exceptional 2013, with China catching its breath, and buying in the build-up to Diwali driving Indian jewellery purchases. The figures for India and China this quarter reinforce the need to understand the factors which underpinned an exceptional Q3 last year. In 2013, India was impacted by import curbs and increased import duties imposed by the previous government, whereas exceptional buying in China during the same period shaped buying patterns in 2014. “The long-term sources of demand — jewellery, investment, central banks and technology — remain robust and diverse. People around the world buy gold for different reasons at different times, reinforcing the unique

self-balancing nature of the gold market. With recycling at a seven-year low and mine supply looking increasingly likely to be constrained in the future, the outlook for physical gold demand remains strong,” the report further states.

Central banks bought 93 tonnes of gold in Q3 2014, the 15th consecutive quarter that banks were net purchasers of gold. Year to date, central banks have bought 335 tonnes of gold compared to 324 tonnes in the same period last year. This was driven by a number of factors including a continued diversification away from the US dollar and the backdrop of ongoing geopolitical tensions. Technology demand was 98 tonnes, five per cent lower than a year ago as the industry continued its shift towards alternative materials in technological applications.

Total gold supply fell by seven per cent in Q3 2014, continuing the broad themes surrounding gold supply during the first half of the year. Mine production stabilised (up one per cent to 812 tonnes) but recycling slowed considerably, reaching its lowest year to date levels since 2007 at 807 tonnes.

The key findings from the report are:

- Jewellery remains the biggest component of gold demand, representing more than half of all demand at 534 tonnes.
- Central banks bought 93 tonnes of gold in Q3 2014, nine per cent lower year on year.
- Investment demand (bars and coins and ETFs) was up six per cent to 204 tonnes.
- Technology demand was 98 tonnes, five per cent lower than a year ago as the industry continued its shift towards alternative materials in technological applications.
- Total gold supply fell by seven per cent year on year to 1,048 tonnes.

Q3 GOLD DEMAND AND SUPPLY STATISTICS

1. Gold demand for Q3 2014 was 929 tonnes, down two per cent year on year from 953 tonnes.
2. Central bank purchases declined nine per cent year on year, to 93 tonnes from 101 tonnes.
3. Total bar and coin demand fell by 21 per cent year on year, to 246 tonnes from 312 tonnes.
4. ETF outflows were 41 tonnes, compared to 120 tonnes in the same period last year.
5. Total jewellery demand fell by four per cent year on year, to 534 tonnes from 556 tonnes.
6. Gold demand for technology declined by five per cent to 98 tonnes compared to 103 tonnes in Q3 2013.
7. Total supply fell by seven per cent to 1,048 tonnes compared to 1,129 tonnes in the same period last year.



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LOKSATTA SUVARNALAABH PUSHES UP SALES

The Maharashtra Saraf Suvarnakar Mahamandal, affiliated to the All India Gems and Jewellery Trade Federation (GJF), organised Loksatta Suvarnalaabh on the auspicious occasion of Gurupushyamrut on October 16. The objective of the event, organised in collaboration with *Loksatta*, a leading Marathi daily, was to increase footfall in jewellery houses through lucrative offers.

According to Dilip Lagu, Secretary, Maharashtra Saraf Suvarnakar Mahamandal, Loksatta Suvarnalaabh helped jewellers market their products without spending a fortune on advertising. This was possible due to the participation of 47 jewellery houses (participant table alongside), besides several other promotions. A 10-20 per cent increase in customer footfall and free advertisement in *Loksatta* ensured enhanced sales for the participating jewellery houses. The event received tremendous response from consumers and also brought together the jewellery fraternity in developing a common goal.

A lucky draw on every purchase of ₹3,000 and its multiples from jewellers enrolled under the Loksatta Suvarnalaabh Scheme was also held.

Nitin Kadam, GJF Regional Chairman, Mumbai region, thanked Dilip Lagu, Anand Mhapralkar, Ajit Pendurkar and Anil Waghadkar for successfully carrying out the event.

The platinum sponsors for the event were Lagu Bandhu Motiwale Private Ltd. and Waman Hari Pethe Jewellers. Tribhovandas Bhimji Zaveri & Sons India Private Ltd., Waman Hari Pethe Sons and Chintamani's – The Jewellery Arcade were the golden sponsors while silver sponsors were Chheda Jewels, Vishnu Sakharam Jewellers, Chintamani Jewellers and Shri Neminath Jewellers.

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NEW GUIDELINES LIKELY FOR GOLD SALES

The government will soon bring out new guidelines to ensure timely availability of gold to micro and small enterprises making/selling gold jewellery. This follows a court directive to the government after complaints from these firms that they are finding it difficult to get the yellow metal from banks and canalising agencies such as MMT, STC and PEC.

The new guidelines will mandate greater transparency in gold sales of banks and canalising agencies, as well as simplification of auction and first-come-first-served (FCFS) rules which are allegedly biased towards big units right now, according to official sources. The Revenue Ministry, following the Delhi High Court direction, had recently asked the Directorate General of Foreign Trade (DGFT) to consult stakeholders and streamline the guidelines by making it

transparent, simple and uniform for all, the sources added.

Currently, banks and canalising agencies prefer big companies as they are interested in bulk sales rather than sales in small quantities, especially since there is huge demand for gold, the sources said. In case of canalising agencies, they have an FCFS norm approved by their respective boards and which complies with Central Vigilance Commission norms. The sources, however, said that the registration process of auction and FCFS is “cumbersome” and not online, adding that not only is the registration form difficult to obtain, but it also seeks many “unwanted” details, including location map of the firm just to delay the registration of small players.

“Many small players are already registered with other authorities, including the one on sales tax as well as with the Gems and Jewellery Exports Promotion Council, have an import export code as required by the DGFT and bank accounts. Instead of just taking copies of these documents, the canalising agencies through their opaque norms, keep asking for unnecessary details to ensure that small players are never able to take the benefit of the FCFS route,” an industry source said.

JAIPUR JEWELLERY SHOW

Jaipur Jewellery Show is the second largest annual event of the gems and jewellery industry in India, with the domestic and international participation of more than 500 booths. This year's show will be held from December 20-23, 2014 at the Jaipur Exhibition and Convention Centre (JECC), Exhibition Grounds, EPIP, Sitapura, Jaipur.

Gems and jewellery being a significant traditional trade of Rajasthan since time immemorial, the industry has received wholehearted support from all quarters. The show, which was introduced for the purpose of registering Jaipur as the hub for gemstones and jewellery and which started with a mere 67 booths in 2003, currently has around 550 booths, thereby providing evidence to its significance and popularity. The number of days of the show has also been increased from three to four days.

A RING CELEBRATING MOTHERHOOD

Hollywood actress and new mother, Mila Kunis, has partnered with Gemfields, the world's leading supplier of responsibly-sourced coloured gemstones and Italian jeweller Marina B, to create a special emerald ring that honours motherhood and also gives back to society.

Crafted in 18K yellow gold, and featuring a Gemfields Zambian emerald with the signature Marina B cut, the ring offers a modern design at a more accessible price point. The new Mila ring is expected to introduce the iconic Marina B style to a new generation and further Gemfields commitment to social responsibility.

All of the profits from sales of the \$ 4,800 ring will be donated to the Nkana Health Center in Zambia, where the Gemfields mine is located.



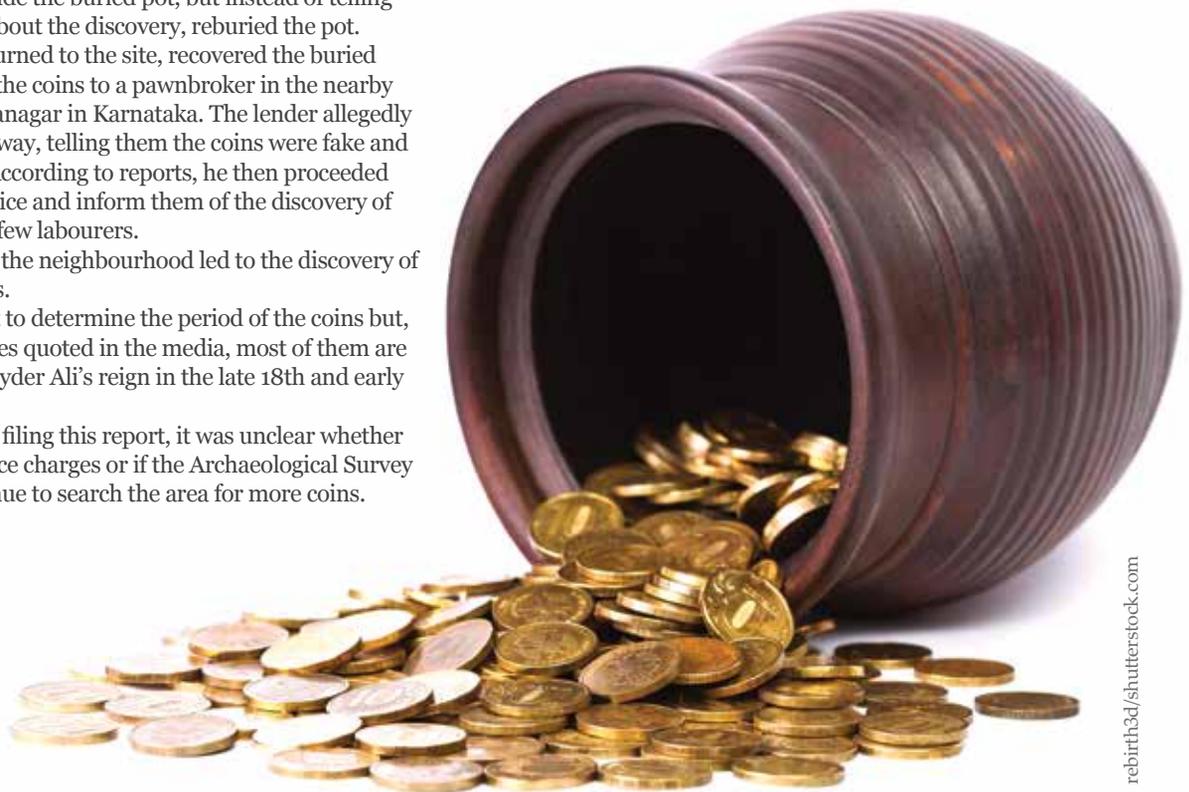
200-YEAR-OLD GOLD COINS FOUND IN KARNATAKA

Construction workers hit a pot full of 200-year-old gold coins while digging an eight-foot hole for a toilet, close to an ancient temple in an Indian village. The excavation crew found 43 coins inside the buried pot, but instead of telling the home-owner about the discovery, reburied the pot. Later, the men returned to the site, recovered the buried treasure and took the coins to a pawnbroker in the nearby town of Chamarajanagar in Karnataka. The lender allegedly sent the workers away, telling them the coins were fake and hence worthless. According to reports, he then proceeded to call the local police and inform them of the discovery of ancient coins by a few labourers.

Further digging in the neighbourhood led to the discovery of 50 more gold coins.

Experts are yet to determine the period of the coins but, according to sources quoted in the media, most of them are from the time of Hyder Ali's reign in the late 18th and early 19th centuries.

Till the time of filing this report, it was unclear whether the workers will face charges or if the Archaeological Survey of India will continue to search the area for more coins.



JEWELLERY STOCKS GAIN UP TO 20 PER CENT

Jewellery stocks jumped up to 20 per cent on December 1, after the Reserve Bank eased restrictions on gold import. Shares of Shree Ganesh Jewellery House soared 20 per cent, while Gitanjali Gems surged 19.96 per cent and Tribhovandas Bhimji Zaveri zoomed 19.28 per cent on the BSE.

Among others, Titan Company rallied 5.30 per cent, Thangamayil Jewellery (4.51 per cent), Tara Jewels (3.84 per cent), Rajesh Exports (3.38 per cent) and P C Jeweller (2.78 per cent). “We believe this move will increase supply of gold in the domestic market and reduce the premium paid on gold,” ICICI Securities said in a report. Easing restrictions on gold imports, the Reserve Bank had on Friday scrapped the controversial 80:20 scheme, a move which the industry believes will bring down prices of the precious metal. Under the 80:20 norm, put in place in August 2013 to curb high gold inflows that was widening the current account deficit, at least 20 per cent of the imported gold had to be mandatorily exported before bringing in new lots.



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USE OF IDLE GOLD SUGGESTED FOR COUNTRY'S GROWTH

According to columnist and chartered accountant S. Gurumurthy, gold has high emotional and cultural value in India and motivating people to let go of it for social and economic benefits for the country would be difficult. Speaking at the launch of the book *Nam Veetu Thangam, Nam Naatukku Udhavattumae*, Gurumurthy pointed out that such books were what is needed to start off a debate on how India's gold can be utilised for the development of the country. “I believe, however, that gold in the form of jewellery holds too high a sentimental value in the national psyche. Getting people to let go of it cannot be accomplished easily, if at all,” he pointed out.

Gurumurthy had an alternative to offer: “Gold which is not in the form of jewellery does not hold that high a place in people's hearts and comprises about 4,000 tonnes. It is one of the largest assets in the form of black money and the government could bring in a law asking people to surrender this gold in exchange of money — with no questions asked about provenance. After a sufficient period of time, the possession of this kind of gold in the

hands of citizens could be banned by a heavy-duty law,” he said.

The gold thus acquired by the government, according to him, could be utilised for development purposes. The book, which deals with how gold can be turned into a strong economic tool if people stop hoarding it and the benefits of such a move, has been authored by Grafico Sheshadri and was launched by Rajaji Podhu Nala Maiyam in the presence of several eminent lawyers and economists at Mylapore.



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CUSTOMS DETECTS NEW WAYS TO SMUGGLE GOLD

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Gold smuggling has increased to 200 tonnes according to the World Gold Council. Seizures at the Mumbai airport, one of India's biggest hubs, jumped almost nine-fold to 604 kg in the period from April-September 2014 against 70 kg in the same period a year ago. Government agencies have stepped up seizures to the extent that couriers are demanding more money to carry gold, according to Customs intelligence officials and an industry analyst. At the same time, a drop in the gap between local and global prices also means there is less profit to be made by smuggling in gold, giving banks more business and higher revenue for a government struggling to rein in a fiscal deficit.

Directorate of Revenue Intelligence (DRI) officials said quite a few gold consignments seized in Chennai and other parts of Tamil Nadu were brought in from Sri Lanka. This shows that after Bangladesh, Myanmar, Nepal and Pakistan, this is the new route for gold smuggling with officials commenting that since most of these countries have raised import duty, smugglers are moving to new areas. The magnitude of gold smuggling can be estimated by

DRI's seizure data. During April-October this fiscal, the value of seized gold went up to around ₹150 crore from around ₹75 crore in the same period last fiscal. The number of cases also doubled to 100 during this period.

The DRI is an intelligence and investigating body under the Central Board of Excise and Customs (CBEC) and is instrumental for not only detecting cases of outright smuggling of narcotic drugs, fake Indian currency notes (FICN), red sanders, gold and commercial frauds, but also thwarting and preventing such acts. Customs and Police have also become wise to some of the tricks used to smuggle in gold such as getting human mules to swallow nuggets or even hiding gold bars inside dead cows. The DRI recently discussed these issues at a regional Customs enforcement meeting, wherein Customs enforcement heads of Bangladesh, Bhutan, Nepal, Myanmar and Sri Lanka took part.

According to a senior analyst, the risk of seizures has risen with carriers now demanding ₹287 (\$4.70) per 10 gram compared to ₹150 last year. Based on the estimate, a courier bringing in one kg of gold currently worth around \$ 40,000 at world prices could earn \$ 470 if not caught.

A Customs official, who declined to be named, said smugglers risk a jail term of up to seven years, although such penalties are rare and that the main deterrent is the confiscation of gold.

NEWARAS SWEEP STREETS FOR GOLD DUST IN KOLKATA

Children, aided by their parents, are known to sweep dirt on the streets of Kolkata, scavenging for gold dust from some 2,000 jewellery workshops. This dust is later sold back to goldsmiths to eke out a living. Known as Newaras, these scavengers sift through the filth to hunt for minuscule specks of gold. They make about ₹2,000 a day reselling these flecks of the precious metal.

There are nearly 200 Newaras in Kolkata who after scooping up dust from the streets and mud from the drains, sift through for gold. The Newaras use acid to dissolve impurities and find flecks of pure gold. Their work begins in the early morning when they clean the streets with brushes before people start work. They scoop filth from the drains with a broom and later wash the mud with acid until the dust is separated. The special acid melts everything including other metals, leaving only shimmering gold dust. ■

(News compilation courtesy: ADFACTORS PR)



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GJF's letter to the Prime Minister that played a key role in abolishing 80:20

As media buzz of the Reserve Bank of India planning to introduce additional curbs on gold imports grew, GJF Chairman Haresh Soni wrote a letter to Prime Minister Narendra Modi on November 21, 2014, which highlighted the issues faced by the gems and jewellery sector. The letter seemed to have had the desired effect as everyone was taken by surprise by what happened next. On November 28, 2014, the RBI issued a notification abolishing the 80:20 Rule.

To
Shri Narendra Modi
Hon'ble Prime Minister
Government of India
New Delhi
appt.pmo@gov.in

November 21, 2014

An appeal from one crore Indians whose lives and existence depend on the gems and jewellery industry

Hon'ble Prime Minister and Respected Sir,

Greetings from the All India Gems & Jewellery Trade Federation (GJF)!

On behalf of one crore Indians directly or indirectly associated with the gems and jewellery sector and 125 crore Indians from all across the world who love to buy gold, gems and jewellery, the GJF would like to meet you and make an appeal to our government straight from the heart.

THINK BEFORE YOUR ACTIONS KILL YOUR SONE KI CHIDIYA CONCEPT

SAVE OUR SOULS AND SAVE US FROM BUYING SMUGGLED GOLD AND CONTRIBUTING TO THE UNDERWORLD ECONOMY IN THE GOLD CONTROL RAJ!

- Gold is deeply associated with our lives. A 50th anniversary is called 'golden jubilee' and we call our good period, 'golden period'.
- Our goldsmiths should not suffer from unemployment. The bullion market and associations should start skill development initiatives to train young goldsmiths and children of goldsmiths.
- While making policies on gold, the considerations cannot only be economic. The government must ensure that the common people do not feel disconnected.
- Nobody knew that the Gold Control Act would have such an effect on society.

- We all must work together to make our nation Sone Ki Chidiya once again.

The inspiring words in your speech at the first-ever India International Bullion Summit delivered on October 5, 2013 have encouraged us to face all difficulties and challenges.

As an exemplary leader, you are a visionary with a unique dream for our glorious country and its people. We are sure that you have your own ideas, vision and mission. Your brainchild "Make in India" is a classic example of how you plan to lead the country's commerce and trade to the next level of evolution. Being a visionary leader what is your view about the 2,000-year-old dying craft? What are the prospects for the gems and jewellery sector in the next five years?

For your reference, we are highlighting 10 points for your kind consideration.

Point 1: Glorious history and tradition of Gems and Jewellery in India

India has a rich tradition and glorious culture of gold jewellery since time immemorial. Two years of biased policies cannot destroy 2,000 years of legacy. The gems and jewellery sector contributes to around five per cent of the GDP. The gems and jewellery sector is among the top three export sectors in the country and India's dominance in the global diamond business is a known fact. Why has not the gems and jewellery sector got industry status as yet?

Point 2: Centuries-old unique craftsmanship and design capability is being killed

India is the only country in the world where 90 per cent of jewellery is handcrafted, while in other countries, jewellery manufacturing is mechanised. Each state in India — be it Gujarat, Bengal, UP, MP, Tamil Nadu, Kerala, Maharashtra, Rajasthan, Punjab, Haryana or any other — has its own tradition and expertise in jewellery. Directing the flow of gold to a few select areas can destroy the arts and jewellery culture that prevails in our country. Can we afford to tamper with our unique art of jewellery or kill it? How can we forget that those who forget history are condemned to relive it?

Point 3: Nurture skills in the gems and jewellery sector

India has the largest manpower in the gems and jewellery business in the world. Our focus on becoming the jewellery hub of the world can add to skill development in India. Creation of 2.2

crore skilled workers is one of your dreams and stated mission. Skill development and entrepreneurship has always been your key agenda and your government is converging and syncing all skill development programmes with the "Make in India" programme. Is not the gems and jewellery sector a rare one in which this is possible and achievable? Is it not our duty and responsibility to attract Gen-Next to this sector which is thousands of years old?

Point 4: Indian craftsmen and their families are starving and struggling - India's kaarigars, artisans and craftsmen who support domestic jewellery sales and global exports are unique artistes with skills that are unmatched and unparalleled. There are five lakh jewellery shops in villages which need your blessing and support. There are thousands of kaarigars who are leaving this profession because their families are starving. Some jewellery arts and crafts have been lost forever. Whenever restrictions on gold have been imposed, Indian craftsmen and kaarigars have disappeared and, along with them, the art of handcrafted Indian jewellery has been lost forever. Can we afford to lose our rich legacy? Are you going to desert your most ardent supporters?

Point 5: Making gold scarce will make people buy more Gold is the "store of value". Any additional tax raises the value of existing gold, prompting people to buy more gold. When gold is the common man's dream and quite affordable, why are we dubbing it as luxury? When gold prices have been declining in double digit percentage terms and it has been yielding negative returns over the last few years, then why are you saying that gold is being imported for investment purposes?

Point 6: India can upstage Italy - India has a leadership position in the global diamonds trade. India has potential to become the Italy of the world in terms of gold jewellery exports. Until now, we have been experts in 22k gold jewellery: but now we have the opportunity to focus on 18k gold jewellery as well. If free gold inflow is available what can stop us from becoming a global leader and role model?

Point 7: "Make in India" jewellery- Your "Make in India" initiative is a major new national programme designed to facilitate investment, foster innovation, enhance skill development, protect intellectual property and build the best-in-class manufacturing infrastructure. There's never been a better time to make in India. All these points seem to be naturally indicating to the gems and jewellery sector wherein all the above seems to be a natural fit. Unfortunately, the gems and jewellery sector is not amongst the 25 priority sectors chosen by your team. Will it not be a matter of pride if "Made in India" jewellery becomes a global brand?

Point 8: Gold is being wrongly victimised as the only culprit for CAD

The current situation of CAD is much better than 1992 when we had foreign currency reserves of only 20 days of oil import. During this period also gold was allowed to be gradually imported. How can we then make gold the sole culprit for CAD? As part of WTO norms, is the duty on gold not supposed to be nil since we do not manufacture/mine it and rely totally on imports? Domestic consumption needs are limited to the extent of imported gold. C. Rangarajan in his report had stated that India can afford up to USD 30 bn of gold imports every year. Gold also gets re-circulated

and recycled every year. How can the government deprive any sector of its basic raw material? When the government allows thousands of crores of electronic items and fans to be imported from neighbouring countries, why does it not think of indigenous manufacturing of such items and creating employment therein? Does the gems and jewellery sector not create crores of value addition and lakhs of jobs? When poor people and middle class buy gold by paying EMIs, why do we term this as deposit?

Point 9: Do not encourage antisocial elements - We do not want to recreate the history of the 1960s by encouraging antisocial and anti-national elements in 2014. Gold Control Raj will increase crimes in society and encourage a parallel underworld economy. Can you save us from the temptation of using smuggled gold and thereby indirectly funding terrorism and anti-national activities that will destroy our country? Have we forgotten that RDX was funded by the money obtained through unscrupulous means?

Point 10: Idle gold in India can be revived -The RBI has already approved the Gold Deposit Scheme which banks need to reactivate. Once banks collect gold, the same can be mobilised for the gems and jewellery industry. This significant action can reduce imports and resolve CAD problems; more importantly, it can reduce foreign exchange outflow. The GJF has proposed the Rashtriya Swarna Scheme, which can be a pioneering initiative to help the Indian government's national agenda of reducing import of gold and discovering alternative sources of gold. Eligible jewellers will work as nominated agents of the bank and will help collect unused and idle gold from households and temple trusts. In three years, we can help mobilise 1,000 to 1,500 tonnes of unused/idle gold and make India free from importing gold for domestic consumption. Why is your government or the RBI not giving us the go-ahead?

India has very large resources of gold, say several geological studies. One estimate (a 2005 study) puts the country's primary gold resources at about 491 tonnes. But the country hardly finds a mention in the global list of large miners. As India has abundant natural resources, can we start mining gold in states such as Karnataka and Jharkhand which have existing resources? We are confident that if we truly desire we can extract gold from internal resources instead of importing it. We are sure that by now you will also agree that we are being discriminated against for no fault of ours. All we are asking for is a comprehensive, clear and long-term policy, which will not support smuggling or create internal volatility. Preserving this Sone Ki Chidiya is in your hands. The nation awaits your verdict.

We ardently request you to grant us an appointment so that the gems and jewellery trade can know your views first-hand.

Should you require any further information, we will be happy to furnish the same.

Thanking you,

For the All India Gems and Jewellery Trade Federation
Haresh Soni
Chairman, GJF

Of certification and education

The calendar of **GJF Initiatives**, introduced to fulfil its mission of promoting the progress and prosperity of all its members across India, was marked, in the past couple of months, by educational seminars and workshops and an event awarding quality certification to a jewellery house.

TRUSTMARK CERTIFICATION AWARDED TO GOA JEWELLER

On November 13, Goa-based Ulhās Jewellers became the first jeweller in Goa and the fourth in India to receive the Trustmark certification of the All India Gems and Jewellery Federation (GJF).

Trustmark certification is a GJF Initiative to standardise the quality of jewellery in collaboration with UK-based international certification institute, ISOQAR. Trustmark certification focuses on creating systems within an organisation to improve a company's efficiency. It caters to all aspects of business and aims to standardise the way a company works. The system bestows immense benefits in a business' day-to-day operations, also helping to plan the focus areas and monitor the organisation's journey.

Five jewellery houses — Rajkot-based Premji Valji & Sons, Mumbai-based Chheda Jewels, Akola-based Khandelwal Jewellers, Pune-based Chandukaka Saraf and Ulhas Jewellers, Goa — have till date fulfilled all criteria needed for Trustmark certification.

Nirupa Bhatt, Chairperson of Trustmark and Managing Director of the Gemological Institute of America (GIA) in India and Middle East, while presenting the certificate to Vikram Verlekar, Managing Director of Ulhas Jewellers, said, "The main purpose of Trustmark certification is to



build a nationally-accepted model for the gems and jewellery industry. We want more organisations to be Trustmark-certified as it would represent a symbol of trust, credibility and complete transparency."

Accepting the certificate, Verlekar said, "Trustmark certification has added a lot of value to my day-to-day business. It is a step ahead since it has regularised business operations. I believe in quality and with the Trustmark system in place I can create new trends and add value to the brand."

**LABHAM HELD AT
COIMBATORE, MADURAI
AND NAGPUR**

Labham, GJF's educational programme for jewellery business owners, was held at Coimbatore, Madurai and Nagpur on September 23, November 2 and December 7 respectively. The three programmes were also the eighth, ninth and tenth editions of Labham.

The seminars and workshops at all the three places evoked overwhelming response from local jewellers who welcomed the GJF Initiative as "an effective platform for helping to define business strategy".

The Coimbatore event was inaugurated by K. Nageshwer Rao, the Income Tax Commissioner of Coimbatore, who addressed the 150-strong gathering on compliance and briefed them on defining business strategies. The Madurai seminar and workshop also saw 100 eager participants learn about important business aspects so that the overall image of the trade is boosted.

Labham is a timely Initiative of the GJF since the jewellery business is now passing



Coimbatore Income Tax Commissioner, K. Nageshwer Rao, speaking at the inauguration of Labham in the city



K. Nageshwer Rao, Coimbatore Income Tax Commissioner, lighting the lamp to inaugurate the Labham programme



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Participants at Labham, Coimbatore

through difficult times, with increasing competition from branded jewellery stores, greater consumer awareness about quality, increasing pressure of new taxation policies and other changing equations.

Its purpose is to educate small and medium jewellers on business facets and enhance the reach of GJF to the grass-roots. Labham seminar and workshops emphasise upon the essentials of putting an entire system in place through personality development, attitude and ethical business practices. They focus on the seven steps to increase profitability of the jewellery business, understanding current business practices and defining changes, developing a system for long-term growth, importance of insurance policies and benefits, record management, inventory management, bookkeeping and information about taxation applicable to the jewellery sector and personality development, attitude and ethical business practices.

The programmes in the three cities follow the Initiative's successful launch in Rajkot on June 1, 2014 and thereafter at Chennai, Delhi, Berhampur, Mumbai (Thane), Bangalore and Hyderabad. The eleventh edition of Labham will be held at Raipur on December 21. ■



A speaker addresses the participants of Labham, Nagpur



Madhukar Khandekar speaking at the Nagpur Labham



A moment during Labham, Coimbatore

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Sparkling Roles

The attraction for jewellery in India is so immense that it is no longer a craft, but a celebrated art. Since time immemorial jewellery has been worn on auspicious and ceremonial occasions and at all other momentous times, that has been reflected in the roles played by actors on the silver screen. Design trends have also been sparked by the kind of jewellery worn in cinema. The two share a symbiotic relationship which in present times is growing stronger and is well worth paying close attention to, says **Kankshi Mehta** and **Monideepa Choudhuri**.



cinemafestival/shutterstock.com

FACING PAGE AND ABOVE: Bejewelling cinema stars for events like the India International Jewellery Show (IIJS) and other red carpet appearances creates a sense of mystique as well as brand awareness.

India is one of the largest jewellery-producing countries in the world, both in volume and inspiration. Here, jewellery is more than just precious metals and precious stones. Since time immemorial, it has had a special position in the country's culture and lifestyle – loaded with significance, symbolism and spirituality.

Indian history and mythology are full of images of deities and royalty, bejewelled from head to toe. Even at the site of the ancient Indus Valley civilisation, the most commonly-found relics were gold, silver, copper, ivory, pottery and bead ornaments. In the following ages, in the times of *maharajas* and *maharanis* and *nawabs* and *begums*, the craft flourished under royal patronage. Jewellery was worn by the royals and the nobility who vied with each other to possess the most exquisite and magnificent pieces, in turn inspiring artists and craftsmen to come up with new designs and motifs. Over the centuries, traditions trickled down from the empires to the wealthy and then to the great Indian middle class, with jewellery remaining one of the most treasured. It is no wonder that today, India remains the largest consumer of gold jewellery – 183 tonnes in

the period July-September 2014 according to the latest Gold Demand Trends report from the World Gold Council – and the Indian gems and jewellery industry is predicted to capture a market size of ₹500,000-530,000 crore by 2018.

Cut to Indian cinema, one of the most vibrant cinema industries in the world and projected to grow to ₹150 billion in 2016. Films are made in various regional languages in India, but it is Bollywood, the Hindi film-making industry (growing 15 per cent annually), with its boisterous *masala* fare that is a huge draw worldwide and is the only global challenger to the popularity and clout of Hollywood. Its influence is far-reaching and its lure has withstood the passing of cinematic eras and even the cannibalisation of theatrical revenues by television and internet.

Over the ages

From the black and white silent films to 3D movies, the identity of Indian cinema has been unmatched and over the years a close relationship has been established between the art of cinema and cultural consciousness. Popular regional and Hindi cinema continue to reflect changing social norms and economics; it continues to inspire styles and looks and plays a sparkling role in stimulating jewellery trends that is not restricted only to cinephiles but seeps into mass consciousness. Not too long ago, at a seminar in Mumbai, a senior design consultant of Titan Industries had succinctly remarked, “There are four factors that mainly influence trends these days – western brands, fashion, international trade shows and cinema.” And, while fashion has the most vital influence on jewellery trends, popular cinematic productions have generated an increasing demand for exquisite and thematic jewellery designs.

Generally speaking, it is the thematic content and budget of a film that elicits its aesthetic content, especially the jewellery worn by its actors. The mere thought of wealth and opulence is extremely attractive, especially in cinema. Gemstones and ornate jewellery have thus been the crown jewels of many films. In some, they play a central, sparkling role in addition to the plot. What becomes an absolute on-screen becomes extremely popular off-screen.

In the talkies era, the main source of inspiration for Indian films came from mythology and heavy jewellery formed the centrepieces. In the following decades, until the Sixties, the emphasis of Bollywood films was on simplicity, with the jewellery being fashioned accordingly. In the

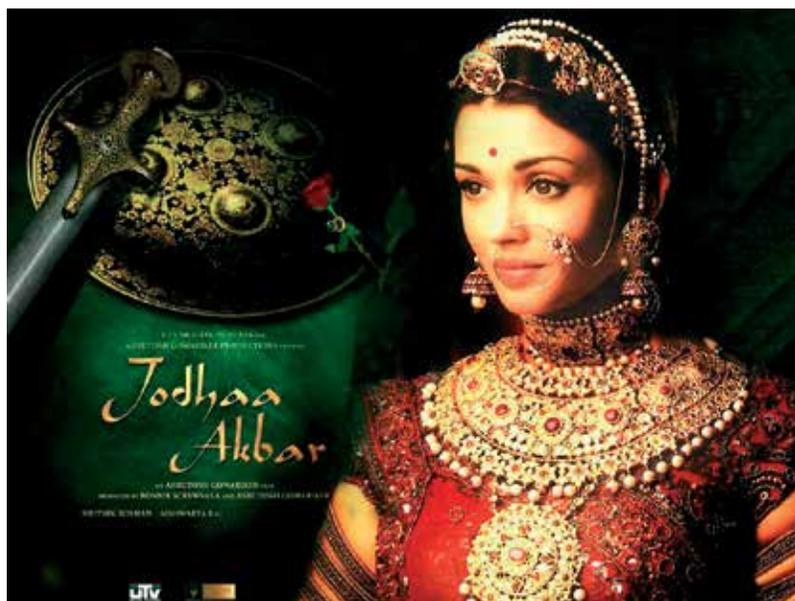
Sixties, the silver screen was lit up by glamour and huge earrings worn by the leading actors of those times such as Saira Bano, Mumtaz, Sadhana and Sharmila Tagore became the fashion mantra. Jewellery houses pursued the design direction and they soon became the customer choice for bridal trousseaus and cocktail evenings. Chunky and large pieces of jewellery continued to dominate reel and real life until the Eighties and early Nineties, when fashion designers entered the Hindi film industry and transformed its fashion sense, including jewellery.

The glamour of jewellery

Hindi cinema personifies glitz and glamour and the first image that comes to mind is the jewellery worn by the actors. Indian women have had a long love affair with Bollywood and it is not surprising that the jewellery of hit movies become all the rage. Dazzling jewels and delicate pieces worn by actors in films are now part of women's wardrobes, which in turn has prompted jewellery houses and designers to remain fixated with cinema. In the past few years, numerous films have opted to draw on the talent and designs of jewellery brands for their traditional jewellery requirements. The present popularity of *kundan* and *jadau* jewellery, *jhunkas* and oversized nose rings, for instance, was stimulated by Bollywood movies such as *Chokher Bali*, *Parineeta*, *Laaga Chunri Me Daag* and *Jodha Akbar*.

Understanding the symbiotic relationship that jewellery has with cinema, designers and jewellery houses such as Gitanjali, Asmi, D'Damas, Tanishq, Golecha Jewels, Amrapali and Anmol approach film producers to either show off their new collection or solo pieces in their productions or as celebrity actors to endorse their existing designs.

The jewellery, adorned by movie stars, is the bridge connecting the jewellery customer and the star. Their key target audience is today's youth who wish to spend, look and feel like their favourite actors. Be it the side-swept *jhoomar* popularised by Meena Kumari in *Pakeezah*, the gold choker worn by Bipasha Basu in *Sob Charitro Kalponik* (Bengali), Aishwarya Rai's bejewelled comb in *Chokher Bali*, the jewellery sets in *Devdas* and *Jodha Akbar*, the heavy *jadau* set worn by Rani Mukherjee in *Laaga Chunri Me Daag* and the ornaments worn by Vidya Balan in *Parineeti* — all have created a



massive impact among people the world over, especially young brides and wedding shoppers who want to recreate those looks to look ethereally royal on their wedding day.

Jodha Akbar is perhaps the best example. Six years have passed since the period romance-drama's release, but Mughal jewellery which had nearly been forgotten, is now every modern bride's dream and is an integral part of many a jeweller's portfolio. In fact the splendour of the jewellery that was created by Tanishq awed cine goers so much that it became the style statement of women of all ages. It also encouraged the jewellery company to release its impressive line of *Jodha Akbar* jewellery, inspiring many other leading stores to do the same.

ABOVE AND BELOW: Mughal jewellery inspired by *Jodha Akbar* is every modern bride's dream.



The popularity and careers of jewellery designers and branded jewellery houses have skyrocketed into new realms of fame and success after movie stars have worn their masterpieces. Admittedly, it is not quite simple for a designer or a jewellery brand to be associated with cinema. Choosy designers or jewellers would take a decision based on the screen visibility of the jewellery pieces that they would lend to the film. For the more laidback, a project with a good banner which provides credibility, celebrity endorsements and visits to the store would be the deciding factors.

This deep symbiotic relationship between jewellery and popular cinema can be seen in other film industries in the world as well, especially Hollywood.

Jewellery and Hollywood

Hollywood celebrities are known to be the best trend-setters when it comes to elegant jewellery. In the 1930s, glamour and luxury were the hallmark of Hollywood and both were personified in its leading ladies and movie stars. They were expected to live up to that image and hence the studios lavishly spent fortunes on fashion and jewellery to make sure their stars looked like a million dollars. This spending by Hollywood cinema caught the attention of both jewellers and designers. Cecil B. DeMille, Cartier, Eugene Joseff, Hobé, Coco Chanel, Tiffany, Elsa Schiaparelli and Jean Schlumberger at that time opened their stores to cater to the stars and movie studios.

Jewellery designers actually wore some of their costume jewellery themselves and introduced exquisite and intricate designs to the general public. Celebrities then wore those pieces and were often photographed. Who can forget Vivien Leigh's brooch in *Gone with the Wind*, Marilyn's diamond pendant worn while singing *Diamonds are a girl's best friend* in *Gentlemen Prefer Blondes*, the wonderful ornate scarabs and snakes threaded through Elizabeth Taylor's hair for the film *Cleopatra*, the pearls and the 128.54-carat Tiffany's Diamond that Audrey Hepburn wore in *Breakfast at Tiffany's*, Julia Robert's diamond and ruby necklace in *Pretty Woman* and the jewellery designs worn by the actors in *Moulin Rouge*, *The Great Gatsby* and the TV show *Downton Abbey*?

This started a huge costume and jewellery revival at that time. During the Great Depression, American citizens watched movies to forget their day-to-day problems. This was the best way to



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advertise diamonds and designers approached studios to request them to promote their designs. Celebrities were seen wearing diamonds and thus, there was a rush to buy them as diamonds had certain flair in front of the camera and it was an eternal symbol of love.

On the red carpet

Now, events, movie premieres and award shows have become a great platform for jewellery designers to showcase their collections and designs. For jewellery brands, these award functions and premieres allow them a stage for both product placement and celebrity endorsements. Bejewelling the stars for red carpet appearances creates a sense of mystique

TOP: Award shows and movie premieres are a great platform to showcase jewellery on cinema stars.



LEFT: Movie celebrity endorsements have become more valuable since the growth of the internet.

and allows jewellery designers to spread awareness about their brand, giving them great publicity and leverage because no matter how valuable a piece, a photo of a movie star wearing it is priceless.

Most of the jewels that actors wear on the red carpet are loaned by designers and some of them usually charge a fee to wear a brand of jewellery. Others are contractually obliged as they are the face of the brand. Celebrity endorsements have become even more valuable since the growth of the internet, social media and use of smartphones. A single placement or a photograph lives for eternity on websites and blogs that can reach billions of people from across the globe.

As cinema stars make an appearance at award ceremonies, events and premieres, jewellery designers sit back and watch the bejewelled celebrities with crossed fingers, hoping that in one sparkling moment their creations will be worth millions in advertising for them. But no matter how much money is changing hands, relationships between celebrities and jewellery designers still have more value in the long run.

Conclusion

With the world becoming a global village, the Indian film industry has reached out further to international audiences. Foreign global studios such as 20th Century Fox, Sony Pictures and Warner Bros make investments in Indian cinema and the overseas market contributes a sizeable chunk to Bollywood's box office collections.

The urban Indian consumer, with increased awareness of fashion trends in developed markets, has become demanding in the choice of jewellery designs. According to A T Kearney's India Jewellery Review, 2013, "fashionable and light jewellery as shown in western films will see growing demand".

Studies also show that a modern-day working woman's choice of jewellery is kindled by Hollywood cinema and advertising, which leans heavily towards diamonds. According to the same A. T. Kearney review, "The fashion-wear segment that currently has eight to 10 per cent share has gained importance with the increase in demand for diamond jewellery whose growth in demand is driven by rising income levels and the adoption and promotion of western concepts such as solitaire engagement rings."

This concept has also been reinforced by avowals of love shown on screen in new-age hits like *Zindagi Na Milegi Dobara*, a concept that goes down well with the urban affluent who seek to emulate this largely western tradition. And, as the cinema celebrity culture flourishes, the silver screen lights up with jewels. ■





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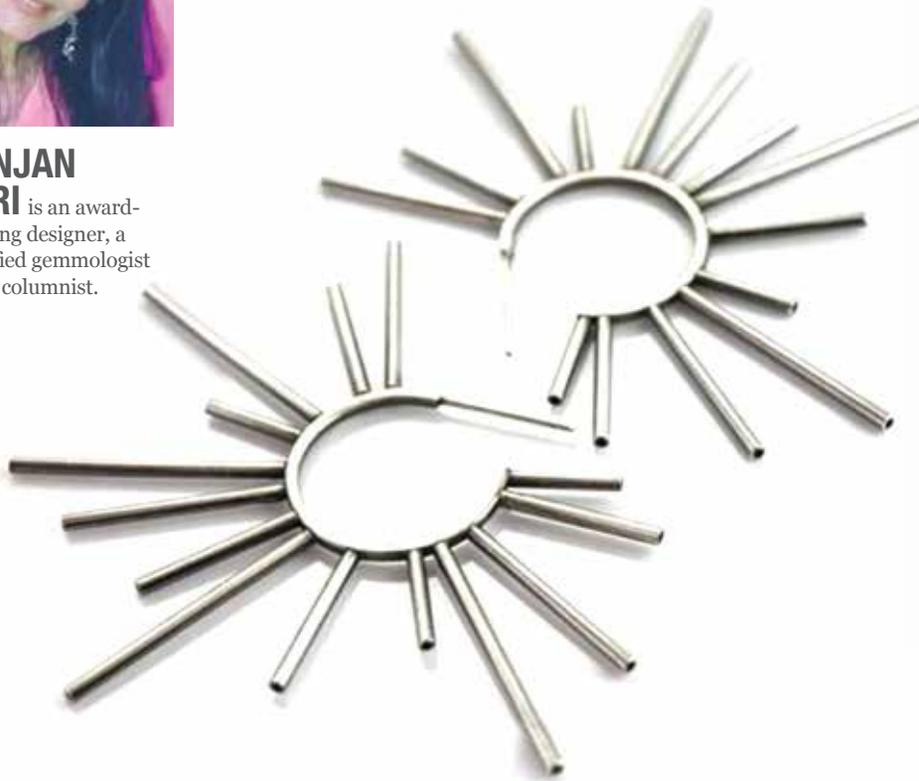
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From idea to art

Transforming an inspiring idea into a stunning creation happens at various levels and bestows great significance on the journey of design, says **Gunjan Suri**.



GUNJAN SURI is an award-winning designer, a qualified gemmologist and a columnist.



ABOVE: In Adam Besarabczuk's Sunburst form, the transformed design is equivalent to the original.

Inspiration and transition lead to the generation of new ideas and the process of exploration of these new ideas to create something wonderful is called transpiration. As renowned artist Pablo Picasso rightly said, "Some painters transform the sun into a yellow spot while others transform a yellow spot into the sun."

Ours is the age of transformation; wherein the art of aesthetically transforming an idea into a beautiful creation is the need of the hour.

And, it is while exploring different norms and ideas and taking them to the next level that we engage in the process of identification, analysis, emergence and, finally, evolution.

All images courtesy: Gunjan Suri



Identification

Identification leads to delivery of a message or an idea and makes the language of design simple to understand. Identification is crucial and most significant since it leads to the final outcome. Inspiration of ideas here could be a derivative of a direct source or indirect source. It includes references or simply thoughts or visual observation.

As far as direct source is concerned, form plays an important role as it can be directly adapted into a design. The transformed design is required to be equivalent to the original design; it also signifies what one wants to interpret.

In case of indirect source on the other hand, the transformed design differs from the original form or idea. Here procedures and ideas modify and add a personal direction to the creative work.

Analysis

Analysis deepens the thoughts and enhances research. This further helps to strengthen design. It also plays a rapid fire round within oneself, forcing



ABOVE AND FACING PAGE RIGHT: The duck form is a derivative of a direct source.

TOP: Kim Eric Lilot's seismic architectural ring (left), Andree Guittcis rainbow windows (middle) and Falcher Fusager's pendant (right) are indirect source designs.

RIGHT: Analysis helps strengthen design such as in the Neol Gazzano (left) and Stefano Alinari (right) rings.



ABOVE: Jean Paul Gaultier designs are a unique mix of materials and ideas.

BELOW AND RIGHT: In the stage of emergence, correlation is made to a form or object.



one to think in which direction he or she would want the design to head. Although design at this stage is in a very mutant state, it kind of prepares one for a preview of what the final outcome would be. A lot of brainstorming and implementation is required at this stage — be it with design processes, materials, ideas or thoughts. A unique mix of any or all of these could result in an unusual outcome.

Emergence

Emergence exposes the underlying expressions and brings out the uniqueness behind the idea. Emergence is correlated to a change in form or object, displaying a process of formation behind the idea or thought. At this stage, identification of the key direction is tapped.





Evolution

Evolution is to evolve, where the point of existence diminishes and the point of imagination overpowers. It also includes juxtapositions and elements of surprise. A flux of ideas overpowers the original form or thought and creative juices are mixed and churned to innovate and present a completely new pattern of design, thereby generating a new concept.

Reaffirming faith in the depth of inspiration, we can see that transforming the inspiration idea into a stunning creation is where the creation precedes the creator. Finishing a journey on the road map of transition we see how crucial road blocks are in order to make the journey of design rewarding and satisfying, thus exceeding boundaries of the heart and soul.

Like celebrated fashion designer Coco Chanel once said: "It is useless spending time in beating against a wall and hoping it to transform into a door. It makes greater sense to put action into design and start by applying the above norms into providing design skills in not-so-obvious design outputs." ■



TOP (LEFT AND RIGHT): Lynn Christiansen's interpretation of machinery in design.

ABOVE: Tjep's technology and love interpretation.

ABOVE RIGHT: Leaf image interpretation by Checkland Kindleysides

RIGHT: Omc Design's interpretation of make-up.



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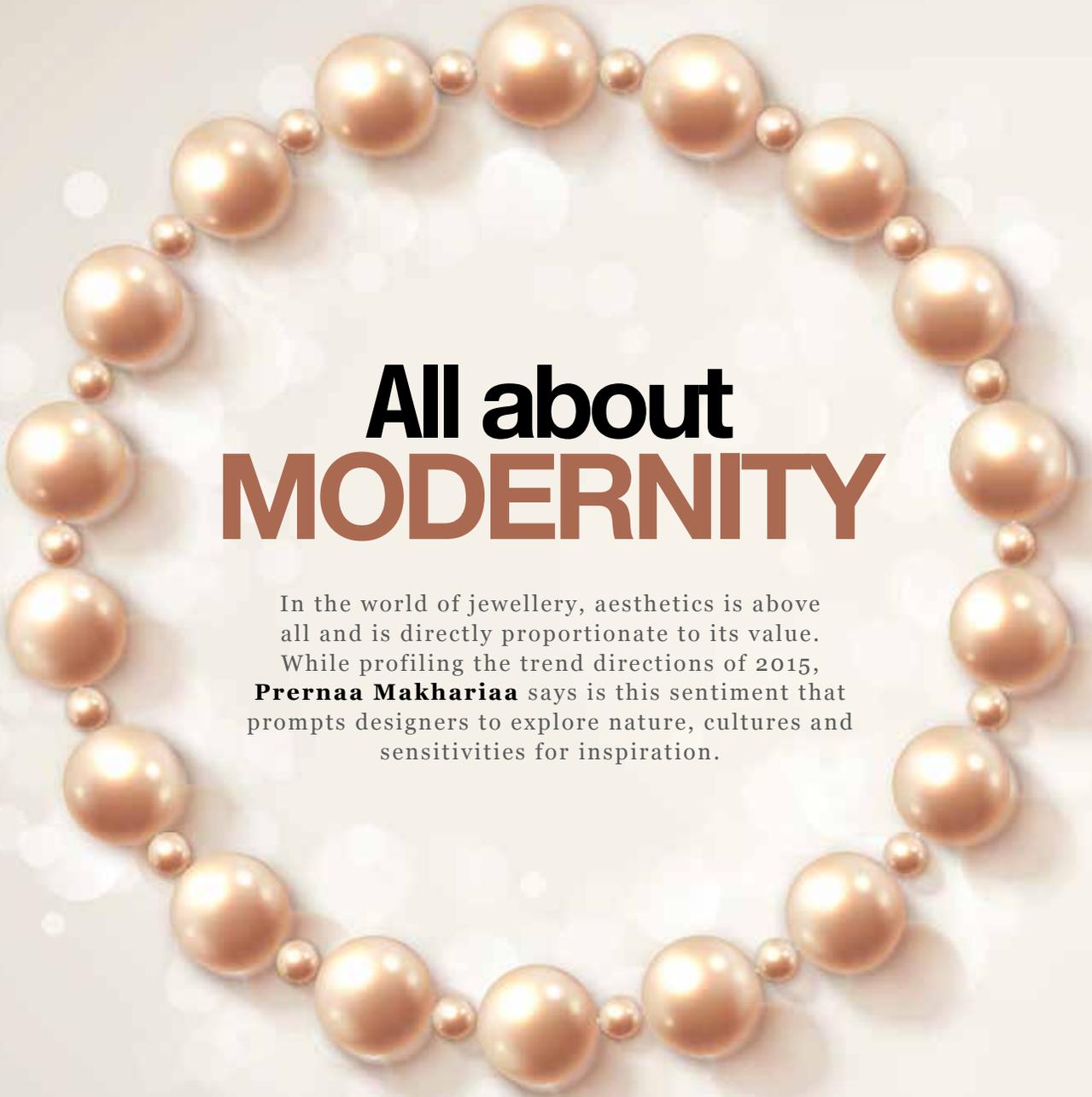
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All about MODERNITY

In the world of jewellery, aesthetics is above all and is directly proportionate to its value. While profiling the trend directions of 2015, **Prerna Makhariaa** says it is this sentiment that prompts designers to explore nature, cultures and sensitivities for inspiration.

Lonely/shutterstock.com



PRERNA MAKHARIAA, is a qualified gemmologist and jewellery designer.

Fine jewellery is generally thought of as jewellery that uses at least 14k gold besides other precious metals and precious gems like diamonds, sapphires, rubies and emeralds. Bridge jewellery, known so because it is the bridge between fine jewellery and costume jewellery, uses vermeil, gold-filled or silver/sterling silver as the metal and semi-precious stones such as amethyst, citrine, turquoise, jade, topaz, freshwater pearls, garnet and others.

In India, fine and bridge jewellery are more than accessories; they are promises, remembrances, a statement or even frivolous decorations. They are coveted and adored and

valued as the “absolute essential” that completes a look. Given this, it is natural for jewellers to seek out new movements and trend directions, especially since Indians are increasingly getting exposure to global markets and eager to be in vogue.

Gem Visions, Swarovski’s pioneering trend and design service, after having analysed the cresting social and cultural megatrends, has forecast that 2015 is going to be all about modernity for the fine and bridge jewellery sector. A source of inspiration for designers across the world, Gem Visions 2015 has explored five major trend directions and their

relationships to suitable colours, materials, gemstones and cuts.

The fundamental essence of the analysis stems from the notion that in an increasingly transitory world, the enduring miracle is raw minerals of which gemstones are the most eloquent examples. As such there is much anticipation that jewellery, like Indians believe, will be more than an accessory — it will be a messenger of love and a keeper of memories.

Design inspirations

- Designs in rose gold and silver will be seen to be increasingly popular in the Indian market which is still predominated by yellow and white gold. After years of diamond domination the “big three” coloured stones – emeralds, rubies and blue sapphires – are

Visions Hommage trend direction.

- Flora and fauna remain the classic inspiration for jewellery and it is rightly said that it is nature-inspired jewellery that create timeless pieces. Flora and fauna motifs were very common in Victorian jewellery: the snake as a symbol of everlasting love was a recurrent motif throughout the 19th century as the peacock and fish have been in Indian jewellery. This direction is inspired and stimulated by the fascinating multi-colour effect of opals or mother of pearl shimmering alongside vibrant gemstones like peridot, citrine, brightly-coloured topaz and aquamarine. Interpretations of flora and fauna motifs have been revitalised in what Gem Visions refers to as ‘Creatures’.
- Deco style is making a big comeback — simple geometrics, chunky yet minimal,



ABOVE AND RIGHT: Vidhi Jain's designs corresponding to Gem Visions' Zero to Infinity and New Horizons trend directions.

BELOW: Isabelle Lopes' ring has a clear-cut modern aesthetic.



edging away from the kaleidoscope of what used to be called semi-precious stones. It is a design direction that celebrates the opulent classical style and a return to precious gemstones and a colour palette that is classic. The timeless, geometric cuts used in fine jewellery, including the round brilliant, emerald, and pear cuts, are the highlights of this design inspiration, prompting the Gem

sharp patterns that have clear-cut modern aesthetics. The colours of this style are inspired by the natural world — cosy, stacking of materials and flexible items. This inspiration combines translucent layers and dense opaque surfaces. Influences also come from gemstones such as amethyst, pale pink sapphires, moonstones, opals, white agates, pink pearls, and champagne and pastel

All images courtesy: Swarovski



RIGHT AND BELOW: The trend directions of gemstone cuts and colours.

BOTTOM RIGHT: The motif of a flower has been interpreted in this Edson Silva Xavier ring

yellow diamonds or zirconia and the colour palette is a delicate meeting of nudes, pale pinks and hazy blues with just an accent of black.

- Motifs inspired by the punk culture — spikes, studs with materials like leather, black diamonds, dark colours, black rhodium — will also make a big bang. Matt metals, wood, granite combined with transparent gemstones like citrine, rhodolite and so on are part of this style. Here matt metals with crisply cut, transparent gemstones such as citrine, rhodolite or spessartite and colours embracing the patina of aging dominate. This has parallels with Gem Visions' New Horizons.
- For the mysterious and edgy look, the inspiration is from sci-fi objects and movies, digital art and abstract creation, oxidised metals, gun metal finishes and colourful metal surfaces with silver and coloured gold. Coloured stones like sandstone, fire opal, lapis lazuli, black spinel, fractured crystals, moondust, faceted cabochons and irregular faceting are incorporated with ultra-modern ideas and contemporary mixtures for a luxury dimension. The style is much like cosmos couture — a fascinating and playful blend of art, science and technology and prompting the Gem Visions' term 'Infinity'.



Wedding trends

Jewellery has always been a big part of Indian weddings. India's diverse culture has helped wedding jewellery design and styles evolve remarkably. A flock of creative designers around the globe, sharing their ideas, have made fusion jewellery hugely popular and jewellers need to adopt the trend. Inspirations and motifs from different eras are being mixed together to reinterpret past designs and create a modern look.

Traditionally, peacocks are a symbol of beauty and elegance and in the coming year,



A flock of creative designers around the globe, sharing their ideas, have made fusion jewellery hugely popular and jewellers need to adopt the trend.

BELOW: Coloured pearls like golden and black are expected to be the rage in 2015.

BOTTOM: A ring by Csaba Hegedus that celebrates the classical style.

wedding jewellery with peacock motifs will be quite in vogue. *Maang tika* and *matha pattis* also look beautiful and harking back to the splendour of the Mughal era, a *polki* or *kundan jhoomar* on either side of the forehead may be offered to shoppers.

The nose ring, last year's biggest trend, is expected to give way to waist belts, *maatha patti* and quirky headgear while *chaand baalis* and ear cuffs will continue to be in style in 2015. Diamond necklace sets with clean simple motifs with rubies, emeralds or sapphires will complete the classic look.



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A pearl strand is among the seven must-haves in a bridal jewellery box. Pearls are classic and can also enliven the look of a piece of jewellery, especially in combination with diamonds. The purity and delicate appearance of pearls has long been used to craft ethnic pieces. Traditional goldsmiths who loved to set tiny pearls in a gold setting, can rejoice since this is a design that is once again making a grand comeback. Baroque pearls and coloured pearls like golden and black will be the rage.

Taking centrestage in the world of coloured stones will be an eclectic mix of understated vivid hues, soft pastels and nature-inspired neutral shades. From classic blue to browns, tangerine and aquamarine, the variety will be amazingly glorious. ■



Platinum bridal jewellery, EVARA Platinum Blessings, launched in India



Platinum Guild International (PGI) announced the India launch of platinum bridal jewellery in Chennai, the largest platinum market in the country, with the grand launch of EVARA Platinum Blessings.

The name EVARA is rooted in Sanskrit and stands for blessings. It carries with it the platinum promise of everlasting love. Love is at the heart of every Platinum Evara design in the elegant new range of bridal jewellery as each piece has a 'Platinum Bond' that holds multiple strands of platinum together, symbolic of a coming together to create a beautiful new relationship. EVARA Platinum Blessings, an exquisite range of jewellery for men and women, taps into the massive growth potential of the bridal jewellery market and offers an opportunity for dual gifting for the modern bride and the groom from parents, in-laws or family elders who wish to bless the couple.

Above (L to R): Jithendra Vummidi, Managing Partner, VBJ, G. R. Radhakrishnan, MD, GRT Jewellers, Dinesh Karthik and Dipika Pallikal, Princeson Jose, MD, Prince Jewellers, Anantha Padmanaban, MD, NAC Jewellers at the Chennai launch. Right: Bride- and groom-to-be Dipika Pallikal and Dinesh Karthik receive Platinum Blessings of everlasting love from their parents





Below left: The Platinum Evara campaign stars, Amrita Puri and Smaran Sahu showcase the elegant range of jewellery with Vaishali Banerjee, Country Manager India, PGI and key platinum retailers — Orra, Waman Hari Pethe, Chintamani, Popley la Classique, and Manubhai Jewellers — in Mumbai.

Below right: Michael Foley, Jewellery & Product Designer, Foley Designs at the launch in Mumbai.



The new brand was unveiled by PGI along with leading jewellery retail brands of Chennai – GRT Jewellers, NAC Jewellers, Prince Jewellers, Joyalukkas, Malabar Gold & Diamonds, Vummidi Bangaru Jewellers and Sarvana Jewellers and the young, soon-to-wed couple Dipika Pallikal and Dinesh Karthik. In Mumbai, the style capital of India, Evara was launched on December 9 by PGI along with leading platinum authorised retailers Chintamani Kalgaonkar of Chintamani, Samir Sagar of Manubhai Jewellers, Anil Pethe of Waman Hari Pethe, Vijay Jain of Orra and Rajiv Popley of Popley la Classique. Showcasing the range of jewellery in all its splendour, were the stars of the campaign — actress Amrita Puri and fashion model

Smaran Sahu. Elaborating on Evara, Vaishali Banerjee, Country Manager India, Platinum Guild International said, “Platinum programmes have resonated well with young India, making platinum a must-have in their wardrobe... Platinum bridal is not about traditional wedding day jewellery... It is about emotions and expressions of love and forms a differentiated position in the bridal jewellery segment, which is highly cluttered and traditional.” Michael Foley, Jewellery & Product Designer, Foley Designs said, “Platinum Evara brings a contemporary expression to ornamentation. The intent of every piece in Evara is to symbolically create a bond representing the convergence of two families and subsequently building new relationships.”

Evara authorised manufacturers are: B N Jewellers -- 22400259, Emerald Jewels Industry Ltd, Kama Schachter -- 43447200, KGK Creations (I) Pvt Ltd -- 28381818, Oro by Raia Jewels -- 43222111, Priority Jewels -- 28381818, Shrenuj & Co Ltd -- 66561111, UNI-Design Jewellery (I) Pvt Ltd -- 30815888.

H-APP-Y TIMES

It is the era of technology and mobile apps have been designed to enhance jewellery and gemstone buying and selling for businesses as well as consumers. **Pearl D' Mello** looks over some apps and e-books that have an import for the gems and jewellery sector.



All images: Shutterstock.com

A survey by global market research giant Nielsen estimates that 81 per cent of India's population uses mobile phones, of which around 27 million are active users. Also, in the next four years, an estimated 20 per cent users would buy most products online, with Maharashtra, Uttar Pradesh, Haryana, Gujarat, Andhra Pradesh, Tamil Nadu, Karnataka, Punjab, Rajasthan and the National Capital Region (NCR) leading in online shopping. Technology and market research company Forrester has also found that 52 per cent of B2B customers use smartphones to research products for their businesses.

Enhanced mobile commerce opportunities are thus emerging at a rapid pace and gems and jewellery businesses need to prioritise the mobile channel which offers sales opportunities as well as personalised customer service possibilities.

Mobile apps — computer programmes designed to run on smartphones, tablets and other mobile devices — are quick and easy to

download, install and operate and give you a world of functionality at the tip of your fingertips. It is handy for jewellers dealing in precious metals or gemstones as a business or even consumers who need jewellery for engagements or weddings or any other occasion. Some apps and e-books that are of significance to the gems and jewellery industry are:

Minerals & Gemstones: This app gives you the low-down on about 300 precious gems and minerals, including their images, composition and factual information. Additionally, there is a helpful table which talks about the gem's colour, streak, hardness, lustre and more. A simple interface makes the app very easy to use and you can search for as well as tag as favourite the precious stones and minerals you want to come back to later. All the data gets stored on your phone's SD card and you can access the information without an internet connection. It is available for \$ 3.99 on iOS 5 or higher and for ₹ 217.17 for Android 2.2 and up.

My Jeweler — diamond and jewelry pricing calculator: You can check the prices of diamond, gold, platinum and silver jewellery of various dealers, retailers and buyers. This app helps you find out IDEX diamond prices, gold prices, discount rates and allows you to choose from over 30 different currencies also. The cost of this app is ₹ 2,150 and is available for iOS 3.0 and higher. It is compatible with iPhone, iPad and iPod Touch.

GIA 4Cs: This app is for the iPad and comes from the Gemological Institute of America — the education, laboratory and research organisation that invented the 4Cs. GIA's 4Cs iPhone app features video and interactive tools on how GIA grades colour, cut, clarity and carat weight. It explains GIA's D-to-Z colour scale and how diamond colour can affect value, GIA's clarity scale and how diamond clarity can affect value, the factors that affect a diamond's cut grade and the origins of the carat system. This is just for retailers to use at the point-of-sale. It provides interactive 4Cs education that retailers can show consumers, guidance on using GIA grading scales, information on diamond treatments and access to GIA grading reports. Consumers shouldn't feel left out as the app has an additional feature — Retailer Lookup — that allows consumers to find retailers that sell GIA-graded diamonds and/or have GIA-trained sales associates.

Shopify: If you are a registered user on the Shopify website and have already set up an online store to sell jewellery you could download Shopify from the App Store or Google Play to manage it. This app enables you to sell your jewellery collection on the go as per your convenience. You can easily check your orders, search for products and get website statistics on your smartphone. It is free for both iOS and Android — it's in the beta stage for the latter. The app is available for iOS 7 and higher across the iPhone, iPad and iPod Touch platforms — and is specially optimised for iPhone 5, iPhone 6 and iPhone 6 Plus. For the Android operating system, you need to have Android 4.0 and higher.

my Diamonds, my Jewelry: This app is useful for ensuring the consumer buys authentic jewellery that has the IGI mark. Built for the International Gemological Institute (IGI), the app has been released for Android 2.2 and higher and iOS containing a lot of consumer-friendly information which will empower them to know about reputed jewellery retailers all over India. A consumer buying a jewellery piece has to enter the IGI number in the app to check if it is the real deal. He or she can also find stores that sell IGI-marked jewellery from the comfort of their home as well as contact details of all IGI offices and training schools in gemology pan-India. An added bonus is the jewellery vault, in which one can store photographs of favourite jewellery and other details.



MobiDiamond: With this cross platform application you have diamond demand at your fingertips. This app to aggregate demand and supply has secure login-based search functionality with all the amenities of calling, chatting, SMS and mail. Through this app, you can do business on the go, find daily updates, get live inventory, read industry news and even receive push notification based on personal requirements. Some of the key features of MobiDiamond include apps that are absolutely free to download and operate. While the platform is essentially mobile app-based — iOS, BB and Android — it is also available on all mobile browsers via a mobile-friendly website www.MobiDiamond.com/mobile.

Gems and Jewels: This e-book costs \$ 13.99 and is available on iOS 4.2 and up. It showcases gems with stunning photographs that give a lifelike representation of the precious stones. 300 gems have been clicked at various angles to give users a comprehensive idea of what to expect when they are buying. The app is educational as well — you get to learn about the origin of various precious stones, for example the process of excavating diamonds from mines. The gems are categorised according to their different characteristics.

Blue Nile: This free app for iOS 7 and higher allows you to design your very own ring — customised to suit your preference and the occasion. It offers a great interactive experience and makes shopping for fine jewellery more exciting and simple. Its Dream Box lets you flip through a catalogue of unique rings and Diamond Search helps you shortlist diamonds. It even offers shipment services to over 40 countries. ■

VALUE AD

Digital marketing applies technologies or platforms such as websites, apps and social networks to engage with consumers and can be an economical yet effective tool for businesses to promote or market jewellery, says **Shaudhan Desai**.

All images: Shutterstock.com



SHAUDHAN DESAI,

a technology expert with a focus on the gems and jewellery sector, is the CEO of D'Soft Infotech Pvt. Ltd.

- According to recent research done by one of the world's leading research houses, McKinsey & Co, 10 per cent of the total jewellery business will go online by 2020. (As a matter of fact, 13 per cent of the total US jewellery business is already online!)
- According to www.internetlivestats.com, a site which provides live statistics of internet users across the globe, almost three crore people have started using the internet in India in the last one year — globally, the highest growth rate. This means 82,000 new users have started using the internet in India on a daily basis in the last one year.
- Close to 24 crore or 19.19 per cent of the total Indian population is already using the internet.

Going by the above facts and figures, can we still afford not to have a perfect digital marketing plan for our jewellery businesses?

What is digital marketing?

The simple rule of thumb is that it is wise to advertise wherever the eyeballs of your clients or prospective clients are reaching. This is why we advertise in newspapers, magazines, hoardings, multiplexes, television and more.

But, as we now see, with almost 20 per cent of Indians using the internet, it could be quite economical to reach out to them as compared to other mediums of advertising.

And, the way to reach out to internet and mobile users is known as digital marketing.

Digital marketing comprises of:

- E-mail marketing
- Mobile marketing
- Online advertising
- Social media marketing
- Search engine optimisation
- Online reputation management

How we can reach out to our potential clients

An obvious question that would arise in the mind of a jeweller here is: while there might be 24 crore Indians using the internet, how can I reach out to *my* potential clients in Mumbai or Delhi or Jamshedpur or Dehradun?

Well, there are many options to reach out to your target clients. For instance, Facebook has an option by which you can decide that your advertisement will appear only if

- The user on Facebook is from “your” location
- The user is of “your defined” age group and gender
- The user is “interested in jewellery”

This would mean that if you place an advertisement on Facebook and define that your advertisement should appear only in the above cases, it would be visible only to male/female users of the age group defined by you in your city/area who are interested in jewellery. One can advertise on Google also with similar criteria. The best part of such advertisements is that you can specify a daily budget for each ad. This means, you can decide that Google or Facebook should show your advertisement say only for ₹1,000 per day (or whatever amount you want to spend per day).

Why digital marketing is economical yet effective

We know that print and TV media is getting costlier by the day. Again, if the size or footprint of your advertisement is small, it does not yield any result.

Newspaper ads or hoardings at good locations can cost a few lakhs. Digital marketing, on the other hand, can reach out to more people if executed well, and at one-tenth their cost.

One insertion of a reasonable size in a daily newspaper or a hoarding at a good location may cost a few lakhs. Also, the reminder value of print advertisement is only for 24 hours and that of the hoarding is till such time that the hoarding is showing your ad.

Contrary to this, by wisely spending only 10 to 15 per cent of the above amount, you can reach out to more people and more frequently, if you plan it properly and execute it wisely.

All you may need is a good digital marketing consultant who knows how to effectively use the medium of internet and mobile users.

How to implement an effective digital marketing strategy

Let me present a three-step approach to digital marketing:

- Create your digital/web presence
- Build your social media presence
- Create and promote “news items” that generate curiosity among readers within your social contacts

Create digital/web presence

The first and foremost requirement is to have a proper website of your company. Such a website on a regular basis. This is very easy for jewellers since they can upload their products on the website and as new items are added frequently, the website keeps changing.

Build your social media presence

Once you have a proper website in existence, you can start building your presence on social media. Let us understand the various options:

Facebook

If you have integrated your website with Facebook and if there is an option provided by which your potential customers can “like”



any of your designs, as per the search engine programming, Google and Bing search engines can show such liked pages above other pages. Thus, people searching for jewellery may find your website before that of others'.

Twitter

Twitter is another social networking and microblogging option. Twitter allows the sending of small messages to your followers. Such messages are known as "Tweets". Twitter is best used with smartphones. If you have created a Twitter handle for your store and ensure that your customers follow your Tweets, you can broadcast various messages at a time to all your customers with new arrivals, schemes or launch promotional contests. The best part of Twitter is that even those who read your Tweet can Retweet the same to their followers (groups). This helps you to spread messages to a larger group of people, who primarily may not be your customers.

WhatsApp

We all know about how popular WhatsApp is and how powerful it is as a medium of social networking. For, people in the gems and jewellery trade, it has become almost like a default medium to connect with each other. As you might be aware, one can create various groups on WhatsApp and very easily forward messages, images and videos.

Pinterest/Instagram

These are apps where people share or chat with images. Since women are usually keen to view more and more jewellery designs, building of a network through such apps can be useful.

The above are just a few of the options by which you can start building your presence in the social media. But, just building a social media presence is not enough. Today, one is bombarded with lots of information. Still, if there is a sensible quote, a likeable photo or image and useful information, one would definitely spend a few seconds or a few minutes on it. So, to take the utmost advantage of the digital platform created by you, you must keep feeding useful or likeable information through various mediums. Talking only about some designs or schemes will not make your followers share the same with others in their groups. The following step is therefore a must:



Create and promote "news items" that generate curiosity

You need to create what can be termed as "news items" so as to keep in touch with your clients and ensure that they forward the information to their contacts. A "news item" is something which instantly catches the attention of the reader, something which is likeable and that he or she would be tempted to forward to his/her contacts. ■

(If more information is required on how to implement these marketing strategies in your businesses, please SMS "GJF DGMKT" on 09328007914. You can also send an email to shaudhan@ornatesoftware.com.)



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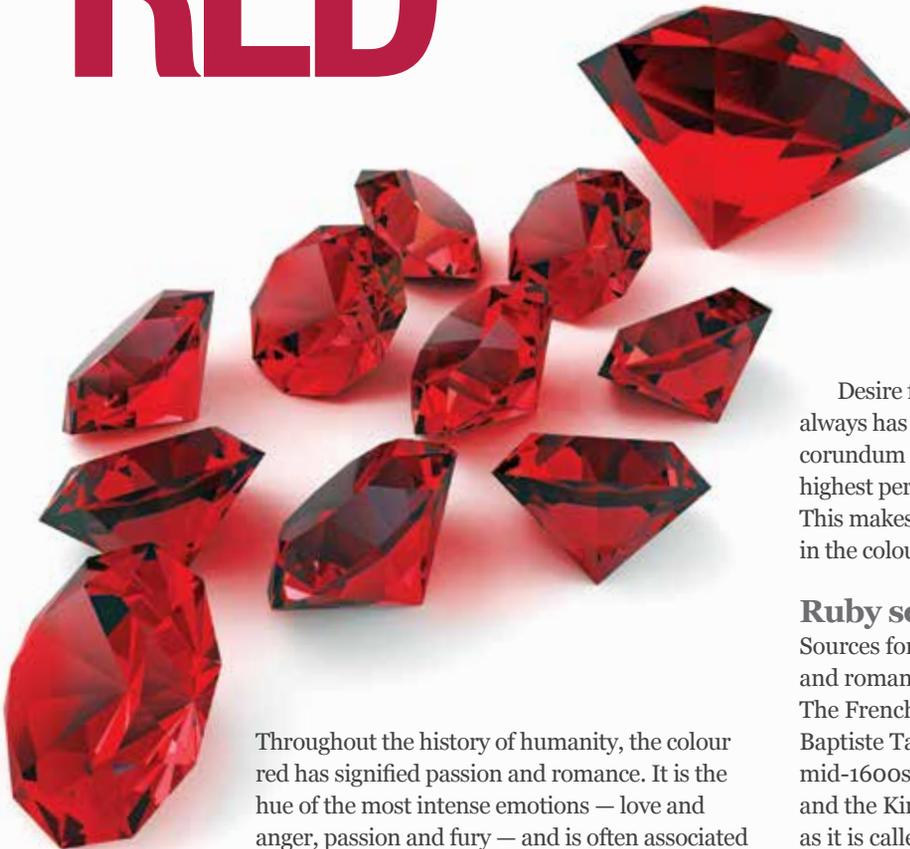
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RUBY RED

Fiery and captivating, ruby is considered the most magnificent of all gems, the queen of stones and the stone of kings. Revered in many cultures, it symbolises the sun and is considered a talisman of passion, protection and prosperity. **The Gemological Institute of America** provides insights into the various facets of the gemstone.



Cherniga Maksym/shutterstock.com

Throughout the history of humanity, the colour red has signified passion and romance. It is the hue of the most intense emotions — love and anger, passion and fury — and is often associated with objects of power and desire, such as fast cars and red roses. Ruby, the lush red gemstone of the corundum species, has been used for centuries to symbolise these sentiments. So, a piece of jewellery that features a ruby or rubies makes an ideal romantic gift.

Early cultures treasured rubies for their similarity to the red blood that flows through our veins and believed they held the power of life. In Sanskrit, ruby is known as Ratna Raj or “the king of precious stones”. Ancient Hindus believed that those who offered fine rubies to Lord Krishna were granted rebirth as emperors.

The features of this gemstone that have always been appreciated are also those that help define the meaning of a gemstone — rubies are beautiful, durable and rare.

Desire for ruby is just as great today as it always has been. It is the most valuable of the corundum gem species and can command the highest per-carat price of any coloured stone. This makes ruby one of the most important gems in the coloured stone market.

Ruby sources

Sources for rubies are as fraught with passion and romance as the gemstones they produce. The French traveller and merchant, Jean Baptiste Tavernier, traded in gemstones in the mid-1600s and identified Ceylon (Sri Lanka) and the Kingdom of Pegu (Burma or Myanmar as it is called today) as the main sources of ruby.

He noted the perils inherent in hunting for gems and advised that a voyage to Kyatpyen, where rubies were traded, should not be attempted by land “...on account of the jungles, which abound with lions, tigers and elephants”.

The source name “Burmese” originally referred to rubies from the Mogok region of Burma. The term “Burmese colour” has been used to indicate the finest-quality stones, regardless of origin. The finest “Burmese” rubies possess a red to slightly purplish red hue, with vivid saturation and medium-dark tone. They often display a glowing red fluorescence and have minute inclusions that give the colour a characteristic softness. Rubies with these qualities are often referred to as “pigeon’s blood” rubies.



A ruby's colour, cut, clarity, size and how it is treated determines the market range it falls into: commercial, good or fine quality.

Other locations have also emerged as important ruby sources. One of them is the island nation of Madagascar. Ruby production began there in early 2000. The area had already been a blue sapphire source, and since 2000 has become an important supplier of ruby as well. Afghanistan, Kenya, Malawi, Tanzania, Mozambique, Vietnam and Tajikistan are a few of the world's other ruby sources.

What to look for in ruby

A ruby's colour, cut, clarity, size and how it is treated determines the market range it falls into: commercial, good or fine quality. Depending on its quality category, it might be sold along with commercial-grade ruby in the market for high-end jewellery or reserved for more prestigious fine jewellery salons.

Colour

Colour is the most significant factor affecting a ruby's value. Ruby hues range from orange-y red to purplish red. The finest ruby has a pure vibrant red to slightly purplish red hue. As the hue becomes orange-y or more purplish, the ruby moves down the quality scale into good and commercial ranges. The highest-quality rubies have vivid saturation.

Medium to medium-dark tones are preferred as long as the tone is not dark enough to have a negative effect on brilliance. At the other extreme, if the tone is too light, the stone is considered pink sapphire.

Some gem dealers debate the borderline between ruby and pink sapphire. Historically, the word ruby referred to shades of red, which



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technically included pink. But the names ruby and pink sapphire reflect a wide difference in value. That is why, given a choice, a supplier would prefer to be able to call a corundum gem ruby.

Size and cut

Fine-quality rubies over one carat are rare but commercial-quality rubies are commonly available in sizes from 0.15 carat and up.

The most common shapes of fashioned rubies are ovals and cushions with brilliant-cut crowns and step-cut pavilions. Round, trillion, emerald-cut, pear, and marquise rubies are also available. But these shapes are rare in larger sizes and higher quality.

Clarity

Nearly all rubies have inclusions and, like emeralds, can tell tales. Typical ruby clarity characteristics include silk (fine, needle-like inclusions of a mineral called rutile), boehmite needles, included crystals, fingerprint inclusions,



ABOVE: Burmese ruby and diamond necklace that has 39 untreated rubies weighing a total of 83.73 carats and 302 diamonds weighing a total of 42.62 carats.

TOP RIGHT: A 6.21 carat heat-treated ruby from Mong Hsu.

growth zoning, colour zoning and colour banding.

Inclusions can have positive or negative effects on a ruby. For one thing, they can help to separate a treated or synthetic stone from an untreated, natural one, but making that determination requires gemmological training and specialised equipment.

Some inclusions can actually contribute positively to a gem's appearance. The presence of rutile silk causes light to scatter across facets that might otherwise be too dark. This adds softness to the colour and spreads the colour more evenly across the ruby's crown. Rubies from Myanmar often display this characteristic. Rubies from Thailand and Cambodia, on the other hand, contain no rutile silk.

If large and prominent inclusions are located under the table facet, they greatly diminish the transparency, brilliance and value of the stone. Inclusions can also limit a ruby's durability.



Image courtesy: GIA



Rubies have always been a stone of priority, one for kings and queens. In fact, in ancient times, there was a saying that "diamonds are given in brokerage for rubies".

The metaphysical properties of ruby are very rich which is why it was known and revered as Ratna Raj in the ancient and medieval ages. If we were to look at history, the most popular gemstones were rubies and emeralds. They were the "choice of kings" in the royal houses of almost every estate in India as well as across the world. I personally consider ruby to be one of the finest gemstones.

Ruby has been always in fashion. Its beauty is mesmerising and everyone wants to own one. Even today, if one were to ask a woman which gemstone she would prefer to have studded in her jewellery, she would without a doubt say "ruby". The gemstone is favoured in terms of astrology as well as luxury and fashion. In fact, astrology experts believe that ruby is directly related to the zodiac and the most popular of all gemstones that are recommended for wear by astrologers.

The world's most renowned rubies are Burmese rubies, their excellent quality in terms of colour and clarity making them rare and expensive. But then, ruby as a gemstone itself is much in demand. However, natural rubies are scarce and also out of the reach of ordinary people.

This is perhaps why red-colour glass and synthetic substitutes are sold in India. Sometimes, they are also sold as rubies and jewellers should definitely have the stones certified by a certification laboratory for authentication.

Ashok Singhi
Anukool Gems, Jaipur

Image courtesy: GIA



Treated Rubies

Almost all rubies today are heat-treated. Heating can be used to reduce or modify hues such as blue which creates a more pure red. It can also improve clarity by removing or reducing inclusions or by making them less visible and healing fractures by growing them back together (much like a cut heals on your skin). These modifications can dramatically affect a ruby's appearance and value.

Because most rubies are heated, large top-quality rubies that do not require heat treatment to improve their colour can command prices much higher than their treated counterparts. That is because they are so rare. An untreated ruby's origin also affects price — in some markets, an unheated Mogok ruby can cost twice as much as an unheated Vietnam ruby of similar apparent quality.

It is not always possible to detect heat treatment without lab testing, but one should assume a ruby is heat-treated unless one sees conclusive evidence that it is not. An experienced gemmologist can usually detect heat treatment by examining a ruby's inclusions under magnification. Many of the inclusions captured by the stone during growth have lower melting points than the stone itself. Heat treatment alters those inclusions, causing characteristic patterns and structures to appear.

While the trade generally accepts heating, some other ruby treatments are not as well received. Two of those treatments are dyeing with coloured oils and filling surface fissures with epoxies or glasses. Today, lead-glass filled rubies are commonly found in the

Ruby was the most expensive gemstone in olden times and known as Ratna Raj. In those times it was also considered as a safe investment. Even before the advent of the Mughals, rubies were the main gemstones that adorned the turban of kings and maharajas.

Ruby's hardness is 9.0 on the Mohs scale of mineral hardness, with only moissanite and diamond being harder. Its crystallographic arrangement allows for light absorption and gives it its intense lustre. Ruby has and always will be fashionable because the colour red goes very well with all Indian apparel. In Southern India, in fact, red and green are the main colours used in jewellery.

Ruby is a royal colour and was much favoured by all royal families. Ruby and diamond encrusted jewellery, in fact, was all the rage and considered very good investment. A special favourite was the Burmese ruby, the best coloured ones among them sometimes described as "pigeon's blood". The colour and hue of Burmese ruby sets it apart from others, commanding great demand and exorbitant prices today.

According to Vedic astrology our nine planets represent nine gemstones. Ruby represents the sun and is in the centre of the zodiac with the other eight gemstones around it. It is worn to liberate one from life problems caused by a hostile sun, bestowing honour and esteem to the wearer.

No doubt synthetic rubies are available in India, but they are not popular or sought by the customers. People who wish to wear them on an astrologer's advice will naturally want the real one just like those who wish to own a luxury jewel.

Kamal Kothari

Super Gems and Jewels, Jaipur.



Ruby Lore

- According to 13th-century medical literature from India, rubies were believed to cure digestive disorders.
- Surely it was ruby in its reddest state that inspired the notion that rubies could cure blood disorders or heal wounds. People from the distant past swallowed rubies whole or pounded them into powder and put them into a liquid or pasty mixture, which they then rubbed on their skin.
- Warriors in Burma inserted rubies under their skin so they would not be wounded in battle.
- People once believed rubies could ensure a peaceful life. Wearing ruby, they thought, could bring health, wealth, wisdom, and love. People believed that if you wore a ruby in a ring on the left hand or in a brooch on the left side, it would give you a magical ability to live in peace among your enemies.
- Ruby is a birthstone for the month of July; it is also used to celebrate 15th and 40th anniversaries.



KdEdesign/shutterstock.com



Image courtesy: GIA

ABOVE: A pair of ruby and diamond earrings from Mong Hsu, Burma. The rubies are unheated and weight 6.04 carats.

There is an old saying that “*manak ki dalali mein heera aata hain*”, meaning diamonds are given in brokerage for rubies. And, this saying is evidence of the position ruby enjoys among all gemstones. It is referred to as Ratna Raj because it enjoyed the favour and love of royals and also because of its longevity. Ruby is a hard gemstone and does not decay easily.



The history of ruby goes back to ancient India when rubies and emeralds were the two beloved gemstones used to adorn royal jewellery. Today, it is a popular gemstone with fashionable people wanting to own ruby-studded jewellery. Also, it is a preferred stone for many because of the various price ranges in which it is available. With reference to the zodiac, ruby is associated with the sun, with individuals having an adverse influence of the sun in their horoscope recommended to wear them.

The quality of rubies differs from one mine to the other. But, Burmese rubies always have been a favourite for its excellent and consistent quality. Since centuries Indians have been trading with Burma for rubies.

Nowadays, there are lab-grown rubies, simulants and synthetics and sometimes they are used by jewellers, keeping in mind the price point of a customer. There is no doubt a big market for synthetics but there is no substitute for a natural stone. Jewellers should invariably have a lab certification handy to set to rest any doubts a customer could have as to the authenticity of a natural ruby.

Dinesh Khatoria

Valentine Jewellery India Pvt. Ltd, Jaipur

market, but they have durability problems and can be damaged by many jewellery repair procedures or exposure to common household chemicals such as some cleaning solvents. These treatments, which often go undisclosed to buyers, are not permanent and both require special care.

Some corundum is also subjected to diffusion treatment — adding a colouring agent to the heating process — which may significantly improve a ruby’s colour. This treatment is permanent but significantly affects the value of the stone because the colour is not natural.

Dyeing is another possible corundum treatment. Lower-quality corundum with surface-reaching fractures might very well be dyed red.

The GIA laboratory uses master stones to determine if corundum is ruby or if it’s pink, purple or orange sapphire. The laboratory grades its master stones on the principle that red must be the dominant hue before a stone can be called a ruby. The report will detail such characteristics as transparency, shape, cut and dimensions, weight and will include a colour photo. It will also report whether the piece is natural or synthetic, if it has been treated in any way to enhance its appearance or if it has been assembled from two or more separate components. ■



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The ART of ENAMELLING

A manufacturing technique that creates such brilliance in jewellery that even the most sparkling of gems cannot achieve, enamelling is an art that has been favoured since ancient times. **Prerna Makhariaa** highlights its origins, process and types.

The jewellery adorned by the people of India is as vivid as the country. Quite like the paints in an artist's palette that enlivens a blank canvas, enamel creates vibrant hues in jewellery. Enamelling is a fascinating art and although its exact origins are unknown, it is believed to have been in practice since ancient times — perhaps born of a desire to adorn jewellery with bright colours in the absence of gemstones, for which mining had still not begun. Cloisonné enamelled jewellery dating back to 11th century BC surfaced during excavations in Cyprus in the Mediterranean and, to date, are the earliest-known enamelled items in this particular technique.

Enamelling is a decoration technique in which glass of a certain composition is fused to the surrounding or underlying metal. Ancient Persians are also believed to have used this method for colouring and ornamenting the surface of metals, fusing over intricate designs with brilliant colours. They called it *meenakari*, *meena* being the feminine form of *minoo*, meaning heaven in Persian. Iranian craftsmen invented this art and the Mongols spread it to India and other countries.

Designs were either painted freehand or over the top of outlined incisions and the technique probably originated in metal-working. Once painted, enamelled glass vessels





needed to be fired at a temperature high enough to melt the applied powder but low enough to ensure that the vessel itself was not melted.

Gold has been used traditionally for *meenakari* jewellery in India as it holds the enamel better, lasts longer and its lustre brings out the colours of the enamels. Enamel in copper was traditionally used for handicraft products while silver began to be used for artefacts like boxes, bowls, spoons and art pieces only after the enactment of the Gold Control Act in India. *Meenakari* has often gone unnoticed since this art was traditionally used on the reverse side of the famous *kundan* or stone-studded jewellery.

Process

Enamel is a type of allochromatic glass that consists usually of quartz sand, iron oxide, potassium oxide (potash) and borax (flux). These components form a transparent and colourless fondant after firing at temperatures between 700 and 900 degrees Celsius. The plethora of colours is established by the addition of different metal oxides and/or chlorides. After thoroughly crushing and washing these materials, a hydrated mass is formed (a fondant) which is then applied on a suitable and completely clean metal (typically gold, silver or copper alloys).

The choice of materials (metal and fondant) is dictated largely by the thermal expansion

property of these materials. When the thermal expansion of the metal and the fondant has a very large interval, the result is normally cracking and/or peeling off of the vitreous surface. The enamelling process then needs to be restarted with more suitable components. A trained enameller will try any how to avoid this.

Sometimes the reverse of the work needs to be enamelled as well to prevent warping of the metal and is termed contra-enamelling.

After the hydrated fondant is applied to the metal it needs to dry. It is then placed in a furnace or kiln at the appropriate temperature. After a few minutes, the fondant starts to flow and shows a vitreous surface; the work could then be taken out of the furnace and left to cool. During this cooling, the enamel may shrink and the resulting gaps will need to be filled again, after which the aforementioned process is repeated.

When the enameller is satisfied with the result, the enamel is finished off with a Carborundum file and polished. This polishing is done either by hand or by placing the end result back into the furnace — just long enough to regain a vitreous lustre. In the former polishing method a more controllable or more flat surface is obtained.

Enamel comes in different degrees of diaphaneity: transparent, opalescent (translucent) and opaque.

Different metals may require fondants of



specific transparency due to the reflectance of the material. Gold, for instance, is extremely suitable for transparent enamels and may increase the colour of the fondants used. Using opaque enamel on gold, however, may not be appropriate and one could alternatively use a copper alloy (*tombak*) for such purposes.

Historically, enamel had been applied for the first time on ductile metals such as gold, silver, electrum (a gold-silver 20 per cent alloy) and later on bronze and copper.

Types of enamelling

- In *Basse-taille*, from the French word meaning low-cut, the surface of the metal is decorated with a low relief design which can be seen through translucent and transparent enamels. The 14th century Royal Gold Cup is an outstanding example.
- In *Camaieu*, also called “*encamaieu*,” a

term dating from the mid-18th century, a build-up of white enamel is used to create highlights and light areas. This technique is frequently used on snuffboxes, watches and medallions.

- *Champlevé* is the type where the surface is carved out to form pits and in which the enamel is fired, leaving the original metal exposed.
- *Cloisonné* is the type where thin wires are applied to form raised barriers, which contain different areas of (subsequently applied) enamel.
- In *Enrésille*, enamelled metal is suspended in glass and was briefly popular in 17th century France. It was re-discovered by Margret Craver in 1953.
- *Grisaille* is the type where a dark, often blue or black background, is applied and an opalescent (translucent) enamel is painted on top, building up designs in a monochrome gradient.
- *Ginbari Foil* is a technique that was developed in Japan and uses a foil design made with an embossing plate. This is excellent for reproducing a design, as the





embossing plate is reusable. It has the look of Cloisonné; although, the lines are not wire but embossed foil.

- Limoges enamel made at Limoges, France, became famous for Champlevé enamels from the 12th century onwards. From the 15th century it retained its lead by switching to painted enamel on flat metal plaques.
- In Painted Enamel type, an enamel design is painted onto a smooth metal surface. Grisaille and Limoges are types of painted enamel. Most traditional paintings on glass, and some on ceramics, use what is technically enamel but is often described as “painted in enamels”.
- Guilloché is the mechanical cutting of lines on metal to create a design. Because the pattern is engraved, the reflection of light through the overcoating of transparent enamel is enhanced and its brilliance can be seen as the piece is moved from side to side.
- Impasto is a technique in which acid-resistant painting enamel is applied to a bare metal surface and then fired. Multiple layers can be worked to build up a relief design which can be sculptural in effect. Finally, the piece is covered with a transparent colour. Other colours then can be added in thin layers only.
- In Plique-à-jour the enamel is applied in cells, similar to Cloisonné, but with no backing, so light can shine through the transparent or translucent enamel. It has a stained glass-like appearance.
- Ronde Bosse, also known as “encrusted enamel”, is a 3D type of enamelling where a sculptural form or wire framework is completely or partly enamelled.
- Raku is a technique in which hot enamel

that includes oxides is smoked, resulting in iridescent colours.

- Silkscreen is a technique in which designs on material mesh, such as silk, polyester, or nylon, are transferred onto an enamelled base and this is similar to silkscreening on cloth.
- Stencilling is where a stencil is placed over the work and the powdered enamel is sifted over the top. The stencil is removed before firing, the enamel staying slightly-raised.
- Sgraffito is where an unfired layer of enamel is applied over a previously-fired layer of enamel of a contrasting colour and then partly removed with a tool to create the design.
- Counter-enamelling, not strictly a technique, but a necessary step in many techniques, is to apply enamel to the back of a piece as well, sandwiching the metal to create less tension on the glass so it does not crack.
- Torch-fired is a type of enamelling in which a torch, instead of a kiln, is used for the heat source.

In India, Champlevé enamelling has been in use since the advent of the Mughals. Emperor Akbar had a special department in his court for enamelling. Raja Man Singh introduced it in Jaipur and under his patronage, the art acquired great perfection.

Today, enamelled jewellery is usually made of gold, with detailed traditional scenes on the reverse. Popular motifs in Indian enamels include vines, flowers, birds, paisley and calligraphy and are most often red, green, white, blue or a combination thereof. These colours are usually sourced from Amritsar in Punjab, or else from France and Germany. ■

Weaving gossamer dreams

Filigree is a lattice of gossamer threads of silver and gold, an exquisite craft that is age-old and yet contemporary. In India, it flourishes in Orissa as Cuttack Tarakashi and is famous for its delicate artistry, says **Ranja Das**.



Exquisitely handcrafted and amazingly detailed, filigree is an art that adorns. Filigree is the lace-like decorations in jewellery, using gold or silver wire or threads that are intricately intertwined or bent into swirls or rosettes. The jewellery is feminine, delicate and alluring — the result of great precision and meticulous work.

An ancient art, filigree is said to have originated in Mesopotamia and Egypt and then spread to Asia. India has a rich and fervent filigree tradition that dates back to early centuries. It is thought that here and in other parts of central Asia, jewellers were influenced by the Greeks who migrated East and settled in their midst.

Indian filigree work is unique in aesthetics and flourishes in Orissa. Popularly known as Cuttack Tarakashi, the silver filigree of Orissa is world renowned for its delicate artistry and brilliant craftsmanship. The process does not involve carving, engraving or moulding but rather joining fine wires and building a piece, bit by bit.

In Bengal and in Karim Nagar in Andhra Pradesh, filigree finds different expressions, with Karim Nagar known for its complex designs and refined approach and precision.

This exquisite craft that thrived under the patronage of kings and *nawabs*, did slump for some time post-Independence, but nonetheless still finds innumerable admirers worldwide. Filigree finds immense favour in France, with its delicate, feminine look always in fashion. This favour has now spread worldwide and today almost every kind of jewellery is using filigree in their works. The technique lends itself particularly well to chandelier earrings, gorgeous intricate pendants and gypsy rings. Studded with gemstones, filigree jewellery can create a look that harks back to a rich past.

Silver filigree is by far the most delicate rendition, the dainty silver threads captivating

Filigree does not involve carving, engraving or moulding but rather joining fine wires and building a piece, bit by bit.

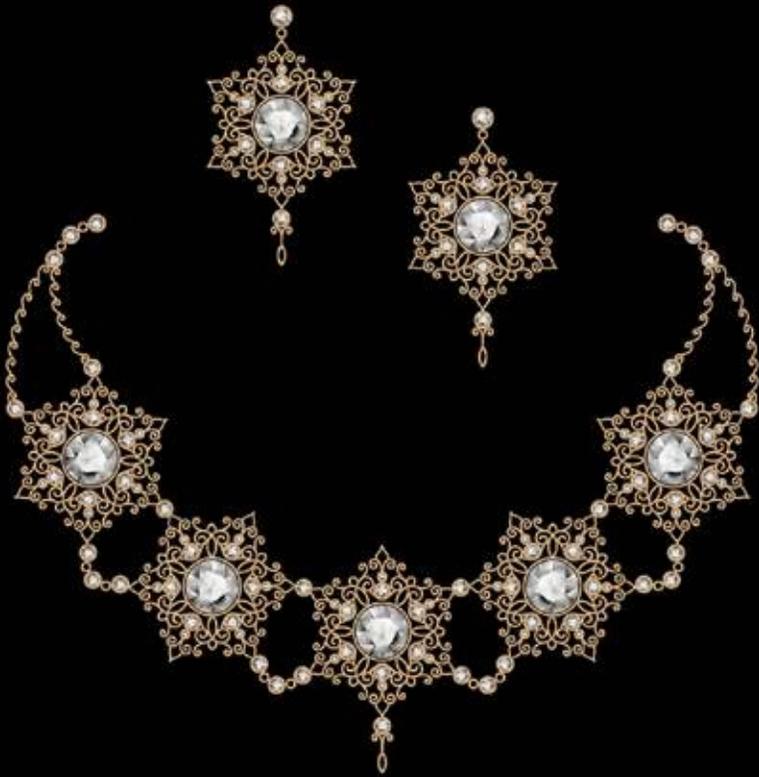


many into its gossamer web. It is done with patience because it involves technicality. As a matter of fact, filigree work was done on silver before it was used on gold.

Process

Filigree takes its name from the Latin word *filum* (meaning thread). It is created through the careful application of intricate detailing, in the form of a thin metal overlay finish, which is swirled across the surface of the jewellery to give it a light, woven effect. The motifs are often delicately curvy and reminiscent of lace.

In Cuttack Tarakashi, the process begins with clay pots with silver or gold ingots put into a bucket of hot coals or over a stove and melted. The molten metal is then poured into small, rod-like moulds and cooled. The rods that are formed are then inserted into wire-drawing machines with smaller and smaller apertures that press them into long, thin, flat wires – more than a kilometre long. Before wire-drawing machines were invented the metal was hammered on an anvil and the two thinnest wires were heated and wound around a rotating wheel machine, known as *charkha* before being flattened again to make a single wire which



could be hand-carved into designs. Many a time a craftsman first blows a small flame into the wire with a tube and then strings, twirls and shapes the wires together into a design.

Tarakashi artists first draft designs on paper, place the wires on the design sheet and then shape them according to the drawing. This forms the framework, the support where the rolled threads are set to represent the motif in mind. The fillings are also made in keeping with the design. The threads are twisted tightly to create a ridged pattern and then bent and twirled to form various shapes. These wire shapes are thereafter soldered to each other to create a larger piece. The filigree design can also be built upon to create multi-layered designs, such as flowers. Often, a piece of metal or a wire frame is used to give substance to this delicate work. In ancient times, granulation and miniature beads of metal were often used to heighten the effect of filigree designs.

So fine is the art that craftsmen use tweezers to solder fine wires to the outlining frame. There

are about ninety types of designs — spirals and curls, creepers and *jaals* — which craftsmen use to fill in the outlines. The beautiful appearance of the gauzy web of silver comes from the intense care that is taken to prevent the thin strands of silver from breaking while curling and twisting them.

In the final stage soldering is done by placing the piece into a mixture of borax powder and water and then placing it once again under the small flame or acetylene torch to make sure that the fine details of the design stays intact. The final piece is then snow-glazed or whitened with a mixture of acids or casting is used to accentuate the beauty of the piece.

With exposure to new techniques, experiments are now increasingly being employed to produce highly polished and refined jewellery in keeping with the demands of customers. For instance, platinum polishing is done for an enduring lustre or silver is mixed with brass or other metals to create fascinating textures and effects.

Jewellery

Most Tarakashi design inspirations are drawn from images of deities, flora and fauna and the famous Konark Chakra or the sun wheel. Besides jewellery, the other objects that are transformed from the mundane to the extraordinary are idols of gods and goddesses, souvenirs and items of utility such as betel nut boxes, bowls, spoons, purses and the significant vermilion box, a must at Oriya weddings.

Arm jewellery, necklaces, toe rings and intricately-designed anklets combined with semi-precious stones, are desired pieces since they are considered auspicious. Brooches, pendants, earrings and hairpins are also in great demand. The specialised jewellery used by Oddisi dancers are also made from Tarakashi work and include a choker, a long necklace, armlets, bracelets, waistbands, anklets, bells, earrings and what is known as a *seenthi*, that is similar to the *maang tika*.

Distinguished from other jewellery by its exquisite finish, texture and snowy gloss, filigree is now a specialised branch of jewellery. In India, the craft retains old traditions, patterns and workmanship. Very fine grains or beads and spines of silver and gold projecting from silver and gold plates are methods of ornamentation still used. ■



Kanti Shah
Director



Kiran K Shah
Managing Director

COMPANY PROFILE

Ansa is not a name to be introduced in the jewellery world. Kantilal Shah, the owner of the company is pioneer and has been a trend setter of the Indian contemporary jewellery since 1997. Ansa has given new dimensions to the Indian traditional jewellery and introduced such unique designs that creates a mesmerizing ...hypnotic effect on the people. Each and every piece is made with minute detailing of intricate work and traditional craftsmanship..which shows the passion of the manufacturer. In the journey of taking Indian jewellery to the hights, Ansa won several national and international awards. Kantilal Shah with his great knowledge and expertise made a distinctive mark in the field of finest handcrafted splendid jewellery.



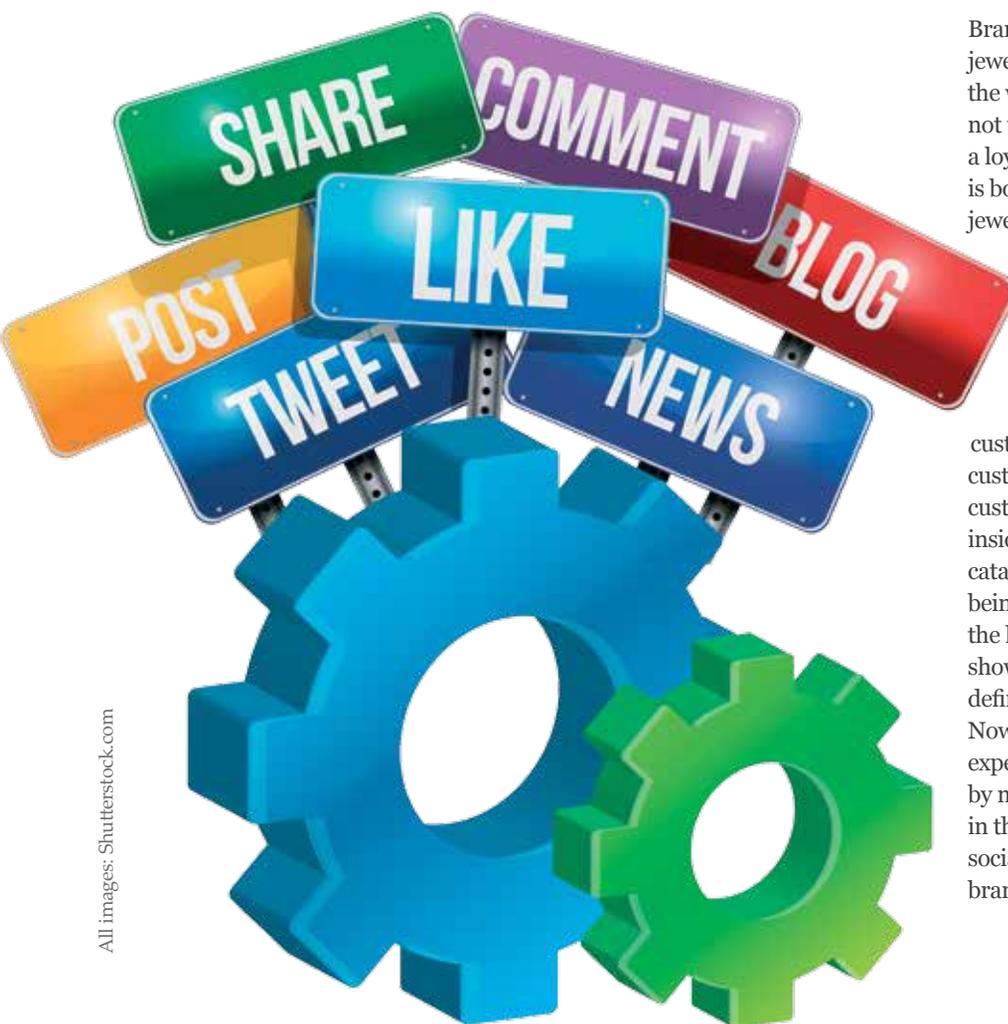
Euroba
African Euroba Tribe Is An Asset To The
Earth.
Though Not Endowed With Striking
Physical Appearance,
What They Create Is Totally Opposite
And Awe-inspiring.
We Are Proud To Say Our World
Renowned Poet
Rabindranath Tagore
In His Poem 'africa' Has Mentioned The
Euroba Tribe.
From Pre Historic Era Till Today,
They Remain Attached To Their Natural
Habitat.
Where There Is A Beauty In Nature
Like A Mysterious Attraction In The
Thorny Forest,
Ansa Has Conveyed The Feeling Of
Bliss In The World Of Nature.

Cyberbranding

Consumers seek out brands not only for the products, but also for the accompanying prestige. Branding therefore has become imperative for retailers to woo customers and boost sales. In the digital age, social media ensures 360-degree branding and **Aakanksha Agarwal** finds out the ways to effectively use it to build your jewellery brand.

Branding has become imperative for the jewellery industry, especially retailers. It is the way by which customers can be inspired not to shop around but instead develop a loyal buying habit. Branded jewellery is booming, indicating a scope for more jewellery houses to make their presence visible and thereby also boost business. The question that immediately comes to mind then is: How can small retailers ensure they stand apart? How can they brand?

The essence of branding is in meeting customer expectations and building customer loyalty through alignment. Earlier, customer experience existed primarily inside physical stores and through printed catalogues. Today, with search engines being the fastest way to look up information, the lines between physical and virtual showrooms have blurred and customers are defining their own shopping experiences. Now, retailers can hope to improve customer expectations and build the image of a brand by making certain that it has presence in the virtual world and effectively using social media, thereby ensuring 360-degree branding.



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Consistent branding

While building a jewellery brand online, social media can leverage it to a whole new level. The most flourishing Indian brands over social media have one thing in common and that is consistent branding. The message that is being sent across to the audience needs to not just be loud and clear, but also very consistent, with the same look and feel. Tanushree Rao, a social media expert, singles out the jewellery brands that have their social media on the mark, "Internationally, it definitely is David Yurman, for their no-nonsense jewellery focussed approach while in India, it would be Swarovski since it has been interactive and innovative, even sending fashion bloggers to Paris."

Be engaging

The soul of social media lies in the fact that it taps into human psychology and its need to know, talk, see, comment and connect. Twitter, Instagram, Facebook, LinkedIn, and YouTube may be new mediums but they are all addressing an age-old need for interaction. While differentiating from a host of other brands thronging the internet, it helps to think out of

the box and come up with ingenious ideas. At the same time, Rao cautions, "One must not get so creative that the product is forgotten. As far as jewellery is concerned, it is best to be romantic and sophisticated, lively and classy." she says.

Reach out

In the age of instagrammers and twitterati, a picture can speak a thousand words and buzzwords can become anthems. When retailers are building a brand in the virtual world, one is instantly available and visible. Traffic can be increased to websites by optimising keywords in the title and description in a way that reflects common search queries. A major benefit of social media is its instant reach and jewellery retailers can directly update new designs or even any recent press coverage. Varun Raheja of Minerali also feels that the blogosphere is a great resource. "Social media has helped us reach out directly to people with a clear statement of what we have to offer. Search engines generally pick up text matter so we feel the best social media tactic is to collaborate creatively with different bloggers and e-zines. This not only boosts listing options but also taps into their network."

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Integrate

While branding one also cannot ignore one channel for the other. There should be a seamless integration between traditional and social media so that the customer stays in his comfort zone. While social media efforts increase traffic to the website, it is important to maintain an online-offline balance. Tanushree Rao stresses, “A brand’s voice should be consistent and uniform. The tone of online interaction with a customer should be the same as it would be in the store.” The very spirit of branding is uniformity and online identity should be in line with the physical personification of the brand. So the tone cannot be prim and proper in the store and youthful on the digital platform.

Strategise

When a jewellery house uses social media to augment brand building, it builds relationships outside the walled confines of the office and showroom. It helps connect with billions of potential customers across the globe and, thus, the brand image should appear intriguing. For this, Rao recommends research, research and research. “I encourage everyone to read exhaustively on trends specific to the jewellery industry, almost like a digital encyclopaedia of

The soul of social media lies in the fact that it taps into human psychology and its need to know, talk, see, comment and connect. So, while they may be new mediums, they are all addressing the age-old human need for interaction.

everything that is au courant in the jewellery world.” Sunil Datwani of Gehna Jewellers explains why, “Jewellery is a dynamic market and it is easy for a brand to get lost in the crowd. This is where social media steps in. A celebrity seen wearing Gehna jewellery can create a snowball effect through social media.”

Communicate right

Social media, the new-age word of mouth, is the best and most low-cost method of creating a brand. Underlining the importance of right communication, Rao says, “Communication should be designed to get target audience on social media.” Ria Kanal of thetrunklabel.com, a celebrity-curated brand styled by actress Bipasha Basu, seconds this ideology



and feels it is important for social media content to appeal to the customer, “Our target audience, for instance, is working Indian women and so we make sure that our content appeals to their lifestyle. The lifestyle products and content should be of easy fit and relatable.”

Enhance trustworthiness

An intangible aspect while building a jewellery brand is trust and goodwill and a strong social media presence can reinforce it. Ishu Datwani, founder of Anmol Jewellers, recently nominated for the Best Social Media Campaign of the Year at the Retail Jeweller India Awards 2014, emphasises, “We believe in developing an emotional connect with our consumers. It is instrumental in enhancing brand image and presence in the online space.”

Social listening

Building brand image through social media is a phenomenal way to identify the voice of the audience and know the pulse of the industry. It can lead to a treasure trove of insight and fill the loopholes which marketing misses. Access to consumer feedback is swift and Kanal says that this

helps to enhance a consumer’s experience. There is a lot of scope for audience interaction, be it a teaser campaign that creates excitement before major events or promotional activities that stir curiosity. Describing how feedback from the consumer helps, Kanal says, “As an e-commerce brand we rely on our Instagram and Facebook interactions with consumers. It is a fabulous sounding board for direct consumer engagement. We can better our product and services by listening to the customer.”

Since time immemorial, time-honoured jewellery houses have put forth new collections and offers and used other means to personally connect with consumers. In the digital age, social media is one of the most instant and cost-effective ways to build a brand. Recent studies show that new-generation customers would much rather buy from brands with an active Facebook fan page than without. Mahesh Jagwani, CMD of Mahesh Notandass, says that social media goes beyond creating brand recall value; it augments sales. “Although our jewellery house is based in Mumbai, we get likes and queries from across the country, which is great considering that we have not embarked yet on an aggressive online campaign.” ■

FACING PAGE and MIDDLE: The physical personification of the jewellery house and its online interaction should be uniform.

ABOVE: The online identity of the brand should be in line with its brick and mortar store appearance.

The new internal audit paradigm

The Companies Act 2013 (Act) has introduced far-reaching changes to enhance transparency in financial reporting. **Dr. Suresh Surana** provides a brief overview of certain mandatory provisions for internal audit, the penalties for non-compliance, the meaning of internal audit and its role in businesses, the role of information technology in internal audit and actions required to comply with the provisions and align internal audit with organisational objectives.

The Companies Act 2013 (Act) has introduced far-reaching changes that have come into effect from April 1, 2014. These changes are expected to enhance transparency in financial reporting which will result in greater and unprecedented accountability on the part of the board of directors (BOD), the audit committee (AC), independent auditors and senior management (SM) including chief executive officers (CEOs), chief financial officers (CFOs), chief commercial officers (CCOs) and company secretaries. The board of directors and senior management have the responsibilities of risk management, establishing and ensuring internal control system and compliance framework and more. The Act stipulates specific requirements for compliance by certain class of companies with respect to internal audit (IA).

commensurate with the size and nature of its business". In the event the comment of the auditor was in the negative, only the disclosure of the same in the CARO report as a qualification by the auditor was required. There were no specific penalties under the provisions of the Companies Act, 1956.

Regulatory requirements for internal audit under the Companies Act 2013

Section 138 (1) of the Act, has given statutory recognition to the function of internal audit by defining mandatory internal audit for certain class of companies.

Effective from September 30, 2014 onwards applicable to all listed companies

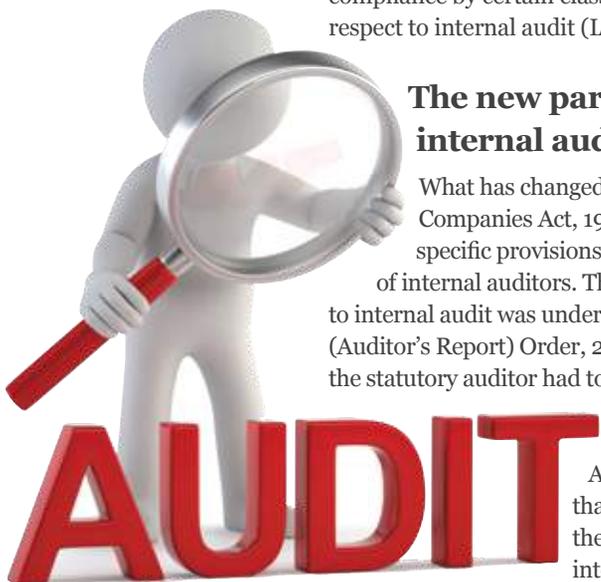
Effective from September 30, 2014 onwards

- All unlisted public companies which have in the preceding financial year (FY) either paid up share capital of ₹ 50 crore or more; or turnover of ₹ 200 crore or more; or outstanding loans or borrowings from banks or public financial institutions of ₹ 100 crore or more at any point of time; or outstanding deposits of ₹ 25 crore or more at any point of time.
- All private companies which have in the preceding financial year, turnover of ₹ 200 crore or more; or outstanding loans or borrowings from banks or public financial institutions of ₹ 100 crore or more at any point of time.

The new paradigm for internal audit

What has changed? Earlier, under the Companies Act, 1956, there were no specific provisions for the appointment of internal auditors. The only reference to internal audit was under the Companies (Auditor's Report) Order, 2003 (CARO) wherein the statutory auditor had to comment under

clause (vii) of the annexure to the Auditor's Report that "In our opinion, the company has an internal audit system





DR. SURESH SURANA

The author is a chartered accountant and founder of RSM Astute Consulting Group, consistently ranked amongst India’s top six accounting and consulting groups

The internal auditor has to be either a chartered accountant or a cost accountant or such other professional as may be decided by the board of directors. Further, the Act also clarifies that the internal auditor may or may not be an employee of the company and the term “chartered accountant” shall mean a chartered accountant, whether engaged in practice or not. Rule 13 of Companies (Accounts) Rules, 2014 specifies that the companies fulfilling the above criteria have to appoint an internal auditor or firm of internal auditors. It has also been specified that the central government may by rules prescribe the manner and the intervals in which internal audit will be conducted and reported to the board of directors.

The Act also says that where the existing internal auditor is also performing the role of a statutory auditor of the subsidiary, or its holding or associate company or subsidiary of such holding or associate company, then such an internal auditor will be disqualified from taking up the statutory audit unless he relinquishes the position of internal auditor of the company.

Besides this, companies have the additional responsibility to ensure that appropriate internal financial control framework, enterprise risk management, fraud risk management and legal compliance framework are in place.

Penalties for non-compliance

No specific penalty has been prescribed for violation of Section 138.

As such the penalties under Section 450 (punishment where no specific penalty or punishment is provided) will be applicable, wherein for every violation, the company and any officer of the company or any other person involved shall be:

- Punishable with fine which may extend to ₹10,000; and
- Where the contravention is a continuing one, with a further fine which may extend to ₹1000 for every day after the first during which the contravention continues.

Section 451 of the Act provides for “punishment in case of repeated default”: If a company or an officer of the company commits an offence punishable either with fine or imprisonment and where the same offence is committed for the second or subsequent occasions, within a period of three years, then, that company and every officer thereof who is in default shall be punishable with twice the amount of fine for such offence in addition to any imprisonment provided for that offence.

As such, it is imperative that the board of directors, audit committee and chief financial officer of every company are fully aware of the provisions of the Act and, considering their eligibility or otherwise, under these provisions, take appropriate actions to ensure compliance of the regulations.

Internal audit: meaning and role in businesses

Internal audit is not defined in the Act; however, it is defined in the preface to the standards on internal audit issued by the Institute of Chartered Accountants of India (ICAI) thus:

“Internal audit is an independent management function, which involves a continuous and critical appraisal of the functioning of an entity with a view to suggest improvements thereto and add value to and strengthen the overall governance mechanism of the entity, including the entity’s strategic risk management and internal control systems.”

Internal audit as an independent function evaluates adequacy and effectiveness of governance, risk and compliance management and controls and provides feedback to the board of directors and senior management which helps them fulfil their duties to the organisation and its stakeholders. Internal auditors work with businesses to monitor and



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evaluate how well risks are being managed, the business is being governed and internal processes are working. The internal audit function reports to the board of directors, either directly or through the audit committee. The element of independence helps internal auditors to provide the board of directors, the audit committee and senior management unbiased and objective views of the company's operations.

Changing role of internal auditor

While the role and responsibility of internal audit may vary in scope and authority between organisations, there is a clear trend that internal audit is taking on a more strategic and central role. As such the internal auditor has to meet the increasing expectations of the various stakeholders, namely the board of directors, audit committee, external auditors and regulators and operating management. The chief internal auditor or the outsourced firm carrying out internal audit for the company will be required to use technology for continuous and integrated auditing, leverage data analytics for fraud detection, focus on risk assessment and regulatory landscape, invest in cross-functional and domain experts, benchmark industry standards/best practices and so on.

Role of IT in internal audit

Businesses today are driven by information technology (IT) systems in terms of enterprise

resource planning (ERP) or legacy IT applications running on diverse technology platforms. For a meaningful internal audit in an IT-dominated environment, it becomes imperative to review IT controls. The auditor needs to review IT policies, design and system controls, IT organisational structures, including third party service providers, to ascertain their performance, roles, responsibilities and accountability apart from review of IT infrastructure to test its robustness as also the effectiveness and efficiency of the IT system. Enhanced IT audits can go to the extent of auditing the programmes, source codes, scripts and configurations.

Transactions processed through technology systems need special attention from the perspective of internal audit. These include tests to ensure that the transactions are processed completely, that they follow the business rules and ensure that integrity of the data is maintained. There are also tests to check application controls covering inputs, output and data processing controls.

Actions required for complying with the provisions

For complying with the requirements of the Act and Rules, the board of directors/audit committee should undertake the following:

- Determine the applicability in respect of each company.
- Appointment of internal auditor. If an internal auditor has already been appointed, the company needs to ensure that the said internal auditor complies with the requirement of the Act on eligibility criteria.
- Formulation of Internal Audit Charter (scope, functioning, periodicity and methodology for conducting the internal audit).
- Approval of the Internal Audit Charter by the board of directors/audit committee.
- Monitoring of the internal audit function.
- Evaluation of performance and course correction where required.
- Ensuring that the emerging audit findings are properly discussed by the audit committee/board of directors and appropriately acted upon by the operating management of the company. ■

(Dr. Suresh Surana can be reached at suresh@astuteconsulting.com).

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TO BEDAZZLE YOU

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Embracing the new

The Indian gems and jewellery industry has been witness to several changes in the last few years and leading these changes is a young brigade of enthusiastic jewellers, armed with technological knowledge and the zeal to upgrade the sector. In this issue, three among them speak their thoughts on the broad outlook of Gen X and Y on jewellery.



SHREYAS V. COTHA

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C. Krishniah Chetty &
Sons Pvt. Ltd.

Director,
C. Krishniah Chetty
Jewellers Pvt. Ltd.

Director,
C. Krishniah Chetty
Manufacturers
Pvt. Ltd.

Partner,
Turnip Consultants

The attitude of Gen X and Gen Y towards jewellery is a topic that is much deliberated upon in the jewellery industry. A majority of us presume that the young prefer contemporary jewellery but, I think, things are not how they appear to be. There is far more to it than what is apparent. Of course, the jewellery-buying pattern has shifted from a purely investment perspective to a more aesthetic one. However, this does not mean that Gen X and Y buyers would only prefer light and contemporary jewellery. The love for heavy jewellery is also discernible.

For generations, traditional jewellery has been passed down by our elders and purchased by young brides and grooms as a more subtle form of financial security. However, many of these ancient designs are barely worn and are found ageing in lockers, waiting to become antiques! As a matter of fact, this was what inspired us at C. Krishniah Chetty & Sons to create the Custom Design Jewellery Festival in which we invited our clients to come in with their old jewellery and have it re-formed into something else. It was an exciting time, in which our designers got to interact with our customers and let their imagination create better use of old unworn jewellery.

The World Wide Web is being very quickly accepted by Gen X and Y consumers. And I believe that traditional brick-and-mortar family-run businesses have to embrace the e-generation instead of resisting them. Resisting is like counting down the days to your demise. Almost all my shopping is done online, and soon people will be spending larger ticket items online as well. There are many models through which jewellers can promote and market their jewellery online: you just have to pick one.

Also, ethical sourcing and pipeline integrity is now rightfully demanded and brands are becoming increasingly important. The movie *Blood Diamond* has increased awareness of the ethical issues in the diamond pipeline. Clients today demand ethical sourcing and pipeline integrity, and rightfully so! It is thus the responsibility of the jewellery industry to ensure that we procure our gems only from legitimate and ethical sources, and more importantly communicate it to our customers. Another interesting and visible trend among large sections of the young is the importance of brands. Our parents and grandparents preferred to shop around and ensure that they got the best deal. Gen X and Y are however too busy to browse around and would rather choose a trusted brand and develop loyalty.



DHIAAN SRINIVASAN

Business Development Director, Emerald Group of Companies

I believe that the society we live in is an updated version of the past. I say this because though there have been reforms in our culture, behaviour and so on, not all aspects have completely changed. Take for example the relevance of gold in our lives. I believe this Indian tradition will never change because it has a deep and intense bond with our culture.

Gold has always been a friend to Indians in times of crisis and, therefore, people continue to invest in gold and gold jewellery to hedge the risk associated with an unknown future. But this thought of a risk-free future is not something that Gen Y will ponder on. Thus, I would think, that fashion would be the obvious reason prompting the purchase of a young consumer. At the same time, an average young Indian would not be bold enough to completely adopt global designs, styles and aesthetics; vice versa nor will an average foreigner accept Indian aesthetics totally because of the financial value associated with it. However, when many of these international designs are Indian-ised, it becomes more alluring for the young.

Today, Gen X and Y buyers appear to prefer lightweight jewellery for use on a day-to-day basis; however, when it comes to social occasions and other events, heavier jewellery finds more favour. People are slowly beginning to appreciate different

technologies of jewellery-making now available in India, such as electroforming. Electroformed jewellery appears bigger when compared to its real weight and this means that people pay less to get a relatively bigger-looking product. Statement pieces are something everyone adores but, realistically speaking most people cannot afford them as these pieces are usually heavier and expensive.

There is a general belief that brands provide confidence to people, but I do not think it is the crucial factor in any purchase decision, not even for Gen X and Y. This is because the market is extremely price-sensitive. However, if the brand has extremely differentiated products, then price may play a less critical role. Generally, I do not think 18k is as popular as 22k gold as most Indians still regard gold as an investment. But, at the same time I will admit that 18k white gold seems to be popular among a select group of young men who do not much like the gold colour in their jewellery. Nowadays, although the disposable income of average young man has risen significantly as compared to a decade ago, there seems to be a kind of reluctance in spending that money on gold. Instead, the money is being used to buy gadgets and fashionable garments. So, at least as far as men's jewellery is concerned, a jeweller should see all gadget makers and garment manufacturers as direct competitors.



ABHINAV KHATORIA

Director, Valentine Jewellery India Pvt. Ltd.

Contrary to what is generally assumed, it is fine jewellery that actually finds favour with the Millennial generation. With most young people working in multinational companies or family-run businesses or even new businesses, and being financially comfortable, they want to be seen wearing fine jewellery that has quality, finesse and an easiness of wear. Also, since the young are exposed to global trends, there is a desire among a large percentage of them for lightweight jewellery in contemporary designs.

Gen X and Y are not inclined to think of jewellery in terms of investment; branded bags, clothes and gadgets find greater priority in spending decisions. Their priorities are different than those of the older generations. The older generations define luxury based on the price tag. The Millennials base their definition more on functionality and uniqueness. What they constantly look for is something that sets them apart. Naturally, therefore, their approach while buying jewellery is more design-oriented and realistic and, I must say, also brand-conscious.

Many jewellery brands are also adapting to the change and have come out with lower-priced collections that are being also sold at outlet malls.

Coloured stone jewellery is now a huge trend and many young people are also buying them. However, since they want value for money and are also alive to the availability of lower-priced simulants, they consciously choose only quality coloured stone jewellery.

Buying jewellery online is also a rage among the Millennials. Online buying is easy and quick and is usually preferred for daily wear jewellery and gifts.

For long jewellery has been synonymous with women. But these days, going by catwalk trends, it has become fashionable for men to wear jewellery.

I guess some items of men's jewellery such as cufflinks and tiepins serve a purpose, but rings and chains are things that complement a man's looks. And, they not something new that Gen X and Y are wearing. In India men have worn jewellery since ancient times; only, now the designs are contemporary.

Statistics

HS Code 7113 - Articles of jewellery and parts thereof; of precious metals

Import of jewellery in November 2014 vis-à-vis November 2013 shows a jump in volumes from Italy, China, Canada, Indonesia and Hong Kong. Imports from Italy, Hong Kong, UAE, Indonesia, Canada and Ireland in November 2014 also rose sharply vis-à-vis October 2014.

Imports of HS Code 7113	Nov 14	Nov 13	Oct 14	Oct 13
Italy	711	17	29	45
United States	60	73	104	52
China	43	12	44	41
Hong Kong	40	18	9	24
United Arab Emirates	32	42	15	7
Indonesia	31	1	16	0
Canada	27	0	0	3
Switzerland	18	38	22	33
France	12	43	2	5
Germany	10	0	0	88
India	10	4	10	31
Thailand	5	12	20	7
Ireland	4	2	0	0
Malaysia	1	6	1	0
Singapore	1	3	1	2
Turkey	1	0	20	1
Germany	0	3	0	0
Poland	0	2	0	2
Spain	0	2	0	0
United Kingdom	0	1	13	2
Sweden	0	0	1	0
Monaco	0	0	0	154
South Korea	0	0	0	2
Total	1006	279	307	499

In November 2014, Delhi air cargo witnessed a sharp increase in gold jewellery imports vis-à-vis November 2013. Other airports such as Bangalore, Ahmedabad, Chennai, Cochin and Bombay also witnessed cargo increase.

Imports of HS Code 7113	Nov 14	Nov 13	Oct 14	Oct 13
Delhi Air Cargo	784	155	106	270
Bangalore Air Cargo	20	14	23	95
Ahmedabad Air Cargo	99	56	121	68
Hyderabad Air Cargo	22	2	11	18
Kolkata Air Cargo	0	14	2	14
Chennai Air Cargo	22	7	35	14
Nhava Sheva Sea Port	0	12	0	12
Cochin Air Cargo	21	11	6	5
Bombay Air Cargo	27	7	2	2
Cochin Sea Port	0	0	0	1
Chennai Sea Port	6	0	0	0
Bombay Sea Port	5	0	1	0
Tughlakabad	0	1	0	0
Total	1006	279	307	499

HS Code 7108: Gold (including gold-plated with platinum) unwrought or in semi-manufactured/powder forms

Imports from Switzerland, UAE, Ghana, USA, Australia, South Africa, Peru, Singapore, Canada and Tanzania increased in November 2014 vis-à-vis November 2013. These imports also increased in October 2014 vis-à-vis October 2013, except for Canada.

Imports of HS Code 7108	Nov 14	Nov 13	Oct 14	Oct 13
Switzerland	318	31	258	41
United Arab Emirates	79	10	48	19
Ghana	70	0	58	0
United States	36	13	20	21
Australia	29	0	20	0
South Africa	18	11	10	10
Peru	16	2	19	0
Singapore	11	2	18	9
Canada	9	6	7	9
Tanzania	8	0	9	0
Colombia	6	1	6	0
United Kingdom	6	13	11	11
Brazil	5	0	8	0
Saudi Arabia	4	0	4	0
Burkina Faso	3	0	1	0
Guinea	2	0	2	0
China	1	0	0	0
Hong Kong	1	0	1	0
Dominican Republic	0	0	2	0
Malaysia	0	15	1	11
Germany	0	0	0	1
Total	622	104	503	132

Imports of HS Code 7108	Nov 14	Nov 13	Oct 14	Oct 13
Delhi Air Cargo	211	29	176	39
Ahmedabad	178	7	110	17
Bangalore Air Cargo	101	14	75	19
Chennai Air Cargo	54	25	50	28
Kolkata Air Cargo	40	11	47	12
Bombay Air Cargo	17	11	34	8
Cochin	11	0	4	0
Hyderabad Air Cargo	8	7	6	9
Coimbatore	1	0	1	0
Jaipur	1	0	0	0
Total	622	104	503	132

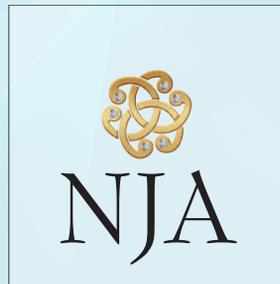
ALL INDIA GEMS & JEWELLERY TRADE FEDERATION



PROMOTING • PROTECTING • PROGRESSING



Preferred manufacturer of India - A B2B program initiated by All India Gems & Jewellery Trade Federation proves to be a Bridge that connects the prominent jewellery retailers to the Preferred Manufacturer across India. It gives an opportunity to build business network and getting associated with the elite league of the Jewellers community.



GJF's National jewellery awards are the most prestigious and noble awards of the gems and jewellery industry. It promotes & motivates the traditional essence of Indian culture in the form of jewellery. NJA motivates the crafting inspiration, passion, devotion, enthusiasm and innovative spirit of the jewellers in the industry.



"Labham", An interactive & intensive educational programme for Gem & jewellery industry. it provides knowledge about knowing & understanding various business practices, compliance to various taxation laws, insurance policies and benefits available to jewellers and basics of inventory management etc.



GJF has created a Business Excellence Protocol called TRUSTMARK designed specifically for the gems and jewellery industry in collaboration with ISOQAR. The Trustmark provides a tool which will be audited by a third party audit of the systems and processes of the applicant that would increase efficiencies and grow respective businesses and the industry.

In 1947, **Frances Gerety, a New York copywriter, coined one of the most famous advertising slogans: A Diamond is Forever.** In 2000, 'A Diamond is Forever' was named the best advertising slogan of the 20th century by *Advertising Age* magazine.

(Source <http://www.ambilogo.com/>)

The most **flawless pearl ever discovered is the Abernathy Pearl.** Discovered in 1967 in River Tay in Scotland by Bill Abernathy, a professional pearl diver, it was nicknamed "The Little Willie Pearl".

(Source <http://www.saffronart.com/>)

The Baroda Pearl Necklace

was created for the Maharaja of Baroda, Khande Rao Gaekwad, in the 1850s. It was originally a seven-strand necklace that was gradually reduced to smaller strands. In 2007 a two-strand necklace consisting of 68 of its finest pearls was auctioned for more than double the previous record price.

(Source <http://www.saffronart.com/>)



In 1477, Archduke Maximilian of Austria commissioned **the world's first diamond engagement ring for Mary, Duchess of Burgundy.**

(Source <http://archive.today/4kLvt>)

Diamonds were discovered in Golconda, India in the 4th century BC. Today, a Golconda stone is trade-speak for a rare, uber-valuable variety of diamond that boasts impeccable colour and transparency.

(Source <http://www.israelidiamond.co.il/>)

In the 1500s, **European cutters** began to experiment with different ways to maximise light reflection from a diamond.

The earliest cutting industry was formed in Venice in the mid 14th century. Lapidaries, or artisans who specialised in cutting stones, invented the table cut, the rose cut and, eventually, the brilliant cut.

(Source <http://www.israelidiamond.co.il/>)

The Heart of the Ocean, from James Cameron's *Titanic* was not completely fictitious. It is believed that a rather large sapphire went down with the *Titanic* on that fateful night.

(Source <http://info.daysjewelers.com/>)



The Heurfana was an extraordinary Spanish Crown jewel that was destroyed in the burning of the Spanish palace in the 18th century. It is said to have been perfect in all aspects and discovered in a shell bed in the Gulf of Panama rather than inside an oyster. It was owned by the first female governor of Cuba, Doña Isabel de Bobadilla.

(Source <http://www.saffronart.com>)

Peridot was Cleopatra's favourite gemstone.

(Source <http://www.info.daysjewelers.com>)

At 59.60 carats, the oval-cut Steinmetz Pink

is the world's largest internally flawless fancy vivid pink diamond. It took approximately 20 months to cut the diamond and was unveiled to the public in Monaco in 2003. The gem's facet pattern is very unique: it is an oval mixed cut with a step-cut crown and a brilliant cut pavilion.

(Source <http://www.famousdiamonds.tripod.com>)

Amber is the softest gemstone; diamond is the hardest.

(Source <http://www.info.daysjewelers.com>)



The largest diamond ever discovered was called the Cullinan diamond, and weighed an amazing 3106 carats in its rough state. Discovered in 1905 in South Africa, the mine's owner and the South African leaders gave the diamond to King Edward. The Cullinan was eventually cut into nine large diamonds, 96 small brilliants and nine carats of unpolished fragments. It is known for its extraordinary blue-white colour and exceptional purity.

(Source <http://www.royalcollection.org.uk>)

After millions and millions of years, it is assumed that **the Sun will become one large diamond-star!**

(Source <http://info.daysjewelers.com>)

One of the largest sapphires

is known as the Star of Asia, which is currently housed at the Smithsonian Museum of Natural History.

(Source <http://info.daysjewelers.com>)

REGAL SPLENDOUR

An immortal bond with the native land of Patan in north Gujarat has inspired **Abhishek Zaveri** to cull memories, emotions and experiences into a jewellery collection whose essence is classic modernity. The architectural forms of the jewels represent the famous heritage of Rani Ki Vav in Patan, Gujarat. Although the designs of the collection are immensely detailed, the jewellery is lightweight in keeping with the demands of consumers and industry, as well as gold rates. Its artwork reflects contemporary finesse while the feel of a royal heritage is reflected in its fusion of floral patterns and sharp colour combinations. Each piece in the collection is exquisite, harking back to a romantic legacy.



DIVINE WAYS

Engagement affair: Are you ready to propose? This ring is the perfect gift for your precious love. Express your eternal feelings with this 18K white gold ring studded with the world's top one per cent diamond — **Divine Solitaires.**

Classic charm: Forgot your anniversary or her birthday, or are you both again at the same place where you first met, or is it just good news? This is the time you should present her with a classic solitaire ring for those special moments, holding a simple but a magnificent diamond — **Divine Solitaires.**

Star earrings: This is when you want something more than a solitaire stud: something bold and yet beautiful. Wear and flaunt this perfect combination of beauty and brilliance — **Divine Solitaires.**



Engagement affair



Classic charm

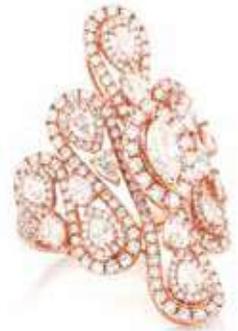


Star Earrings



ENTICING DIAMONDS

Entice, the fine jewellery brand by the renowned **KGK Group**, has unveiled Irresistible Diamonds — a new diamond collection designed to evoke immediate desire. Intricate designs, detailed artistry and the finest diamonds from KGK's diamond manufacturing units have come together to make the collection a truly enthralling one. The jewellery seamlessly fuses classic and contemporary and boasts an elegant and rich look. Entice designs are crafted to meet the mounting demand for an internationally aesthetic look.



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FOR THE BRIDE

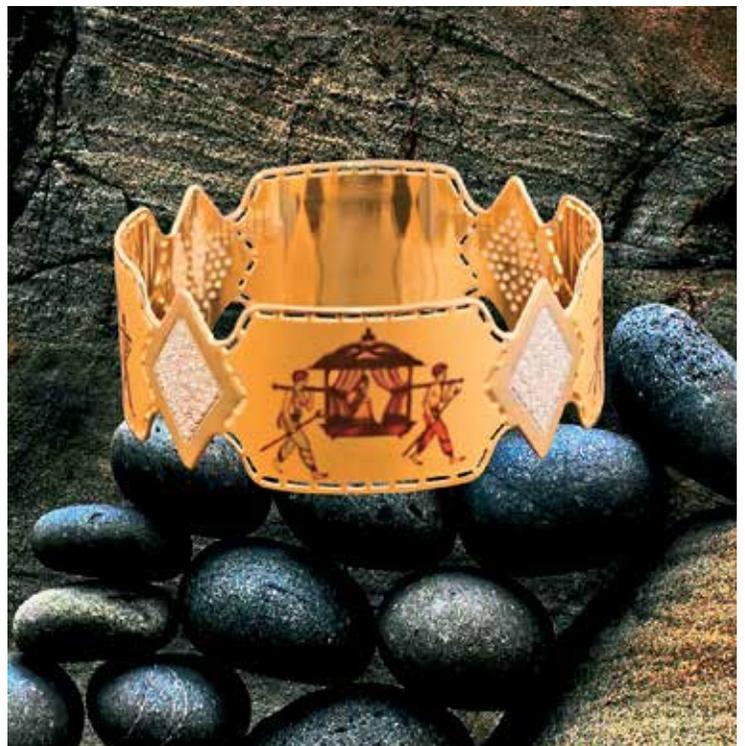
S. K. Seth Co. Jeweller's handcrafted collection is exclusively for brides-to-be and reflects the promise of a new beginning. The handcrafted *nakashi* work in traditional bridal red, *meena kundan*, deep green emeralds and pearls are perfect for a bride's trousseau jewellery. The suite consists of necklace, long *haar*, bangles, *jhumki*-style earrings and *maang tika* in 916 purity hallmarked gold.

(Corrigendum: In the October issue of the magazine, S. K. Seth Co. Jeweller was incorrectly mentioned as S. K. Seth. The error is regretted.)



A WHOLE NEW WORLD

The name **Kolears** is as unique as its products: realising dreams on the canvas of jewellery. For the very first time in history, Tare Gold Creations has introduced gold jewellery with colourful laser prints under the brand name Kolears. This colour laser print on jewellery comes with lifetime durability. Come rain or shine, one can wear Kolears jewellery without any worry. By using laser technology, all the colours of the world can now be printed on the jewellery and one can customise any piece of jewellery — be it a bangle, a bracelet, a ring or even a *mangalsutra* — and thereby express oneself.





ENDURING BONDS

The one thing that does not change in life is the love and blessings of elders and **Platinum Guild of India's** newly-launched Evara Platinum Blessings, a jewellery collection for the bride and groom, underlines just that. Each piece of jewellery for the bride symbolises an enduring bond of love, of families coming together at a wedding. For the bride there are elegant necklaces that hold together multiple strands, bracelets with a single loop integrating a contemporary design form, delightful sets of platinum and diamond earrings, platinum bonds that cleave together multiple strands of platinum embedded with diamonds, signifying love and a new union and floral bridal necklaces intertwined with a strong platinum bond and earrings — all a beautiful reminder of parents' love and blessings. Evara jewellery for the groom includes chains and bracelets, redefining a modern man's perception of men's jewellery.



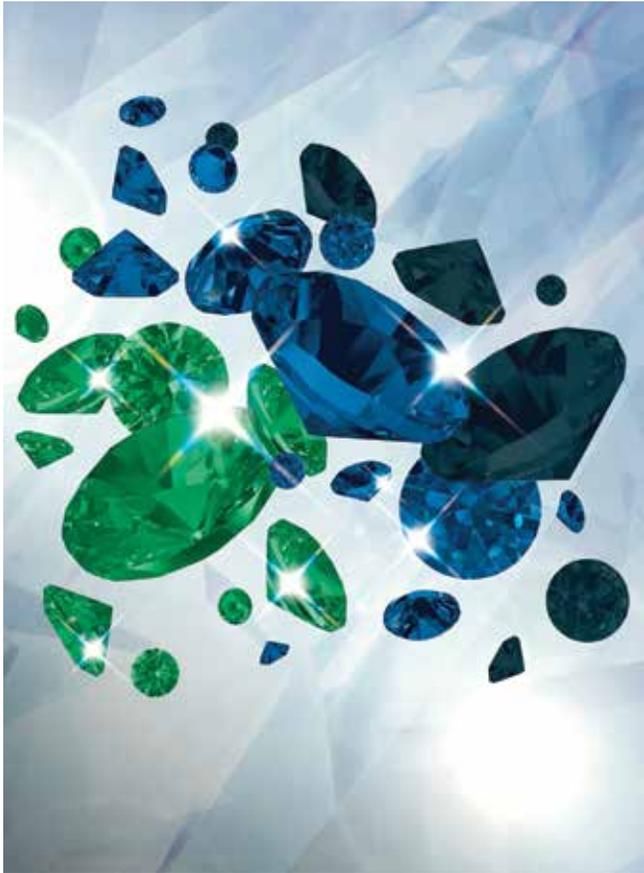
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INSPIRING CREATIVITY

Swarovski has since 1965 been offering a unique selection of genuine gemstones and stones made from the purest raw material and crafted to satisfy the strictest standards. Its new collection of stones and gemstones stimulate creativity and push boundaries in jewellery and watch design.

Advancing its range of zirconia products is its 88 Facets cut that is available in pure white and is ideal for bridal jewellery. Also joining its genuine topaz range is the exciting new rich blue Kashmir. Alpinite Castable, its new castable addition to the synthetic stones portfolio is cut for utmost brilliance and is available in emerald green, sapphire blue and black.

SILVER DREAMS

Shri Bhavna Silver Art has introduced a new line of *kundan* and *polki* jewellery in 92.5 silver. The collection comprises a wide range of necklaces, pendant sets, *juda* and more. The company, a manufacturer, wholesale and importer of silver jewellery is also the only silver jewellery manufacturer in Mumbai. It has plans to launch more varieties of silver jewellery at the upcoming Gujarat Jewellery Show in Ahmedabad in December.



Bhavesh Sanghvi
9892641372



Sanghvi Diamonds
Peak of excellence

presents
unique diamond jewellery
collection with versatile designs
that accommodate in every occasion.

By blending jewellery and edge fashion
we create wearable dreams, each piece
imbibed with a soul and personal touch.



Owing to our client centric approach, we have modern
manufacturing facility to ensure that the finest quality of
diamond jewellery can be served in the least bit of time,
developing new designs & products beyond expectation.

Therefore, we are committed to provide genuine quality to our most valued
persons.... **Our Customers.**



INSPIRING AND INNOVATING

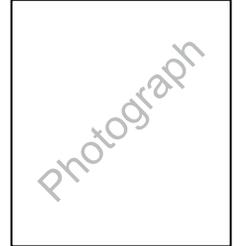
The first **Senco Gold** showroom opened in Bowbazar in Kolkata in the year 1940, and in the last 77 years, has become a household name. The excellent craftsmanship of Senco Gold jewellery has been instrumental in inspiring the faith and trust of customers. Known to innovate constantly, the company is recognised for offering unique collections, impeccable services and value for money. Till date Senco Gold has 29 own showrooms and 32 franchisees in various districts of West Bengal, Assam and Madhya Pradesh. The company has also made its presence through showrooms at Delhi, Bhubaneswar, Patna, Dhanbad, Mumbai and Lucknow. Senco Gold is the largest retail chain in eastern India and one of the largest chains in the Indian jewellery sector.



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Application Form

COMPANY / FIRM DETAILS

Name of Company / Firm

Address

Name of Representative

Date of Birth

Office Tel. / / Fax

Mobile No. E-mail

Whether member of GJEPC: Yes / No If yes, GJEPC membership No: _____

Pan No. Date of Issue

Sales Tax / TIN. No.

Type of Establishment: Private Ltd. Co. Public Ltd. Co. Sole Proprietary Partnerships Firm Trust Other

Type of Business: Jewellery Retail Manufacturer Wholesale Exporter Coloured Stones

Diamonds Pearls Media Service Lab Designer

Consultant Educational Institutions Other (Tick as many as applicable)

If other, Please specify:

Year of establishment:

No. of Showroom Total area of showroom / No. of Offices Total area of office

What is your specification? (In 10 words):

Qualification of member - general education:

Special / Technical qualification:

No. of employees (Total under your direct and exclusive control only - on rolls/on contract basis included:
 Less than 50 51 to 100 101 to 200 201 to 500 More than 500

Turnover in crore (Optional) Within 5 crores 5 to 100 crores 101 to 200 crores 201 to 301 crores
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