

# GEMS & JEWELLERY TIMES

## Room with a view

Space planning and design in retail stores

## Printing with gold

Direct Metal Laser Sintering enables goldsmiths to think out of the box

## Booth capturing

The many advantages of jewellery kiosks

## The journey of design

From inspiring ideas to designs and trends

# Gem of an idea

The promise the Make in India campaign holds for the gems and jewellery industry





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It gives me great pleasure to share my views with my fellow jewellers in the gems and jewellery industry one last time, before I end my tenure as the Chairman of GJF in April 2015.

Friends, I would like to acknowledge that my tenure as Chairman has been both challenging and fulfilling. Being the founder-member of this great organisation since its inception in March 2005, I have had great regard and respect for the cause of the GJF and have always worked towards the promotion, protection and prosperity of the gems and jewellery industry.

I would like to begin my message to you by stating that India is a huge market with a very large population of young people. It is also a vibrant country and is seen taking giant strides in the arena of economic reforms. The country is witnessing galloping growth and the gems and jewellery industry has immense opportunity for sustainable growth in the coming years. Therefore, we need to focus on raising our benchmarks in businesses and invest in creativity and innovation for better progress.

Friends, I am very well aware that last year was tough for us at GJF — however, we grew stronger and shaped well since we got newer dimensions to explore and venture into.

Friends, I want more and more jewellers to become a part of GJF since I know that the Federation has always been an institution of distinction, combining excellence with innovation. It covers all the important aspects of trade in gems and jewellery and works towards the empowerment of every single stakeholder in the industry.

As soon as I assumed the role of Chairman at GJF, our collective vision and focus was progress and development. Our aim was to build capacity and initiate innovative programmes and projects for the welfare and education of our industry.

Keeping this vision in mind, I am happy to state that we have been able to make a meaningful difference in the industry by strengthening ongoing GJF projects like Trustmark and introducing new projects such as Labham — with a view to improving business processes, raising awareness on compliances and regulations binding the trade, developing skilled manpower, marketing, financial and risk management strategies and more in the best interest of the industry.

I am also very happy to state that we have been able to put our voices and concerns to the government on important red flag issues.

Friends, the coming years are going to be challenging but we will have to remain focused, united and committed, with our eyes firmly set on our goal — development. I always believe that difficult times generally provide more opportunities and we all must remain agile to grab them. It is said that what the mind can conceive, it can achieve and that is the secret of success. We will have to keep on expanding our reach, building capacity and strive for continuous improvement in all the operations. In other words, we will have to remain proactive rather than merely active.

Lastly, I wish to state that at GJF we strive to deliver with a global perspective and in tune with the rapidly-changing environment of the gems and jewellery industry. I am confident you will find your opportunity and growth by being at GJF which is in itself a stimulating and rewarding experience.

I express my heartfelt thanks to you for supporting me and believing in me. Wishing you lots of success and prosperity in whatever you do!

With warm regards

**Haresh Soni**

Chairman

All India Gems & Jewellery Trade Federation (GJF)



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अप्रैल 2015 में जीजेएफ अध्यक्ष के रूप में अपने कार्यकाल के अंत से पहले जेम्स एंड ज्वेलरी इंडस्ट्री के अपने साथियों से अंतिम वक्त में अपने विचार साझा करना मेरे लिए बहुत खुशी की बात है।

दोस्तो, मैं बताना चाहूंगा कि अध्यक्ष के रूप में मेरा कार्यकाल वास्तव में चुनौतीपूर्ण रहा और साथ ही इस दौरान सभी वादों और इशारों को पूरा करने का भी काम हुआ। मार्च 2005 में शुरू हुए इस संस्था का मैं संस्थापक सदस्य था। इस नाते जीजेएफ के उद्देश्यों और कार्यों के प्रति मेरे मन में बहुत अधिक सम्मान है। मैंने हमेशा जेम्स एंड ज्वेलरी इंडस्ट्री के संवर्धन, संरक्षण और समृद्धि की दिशा में काम किया है।

मैं यह कहते हुए अपना सन्देश देना चाहूंगा कि भारत एक बहुत बड़ा बाजार है जहाँ एक बहुत बड़ी युवा आबादी रहती है। इसके अलावा, भारत अब एक जीवंत देश के रूप में माना जाता है और आर्थिक सुधारों के लिए बड़े कदम उठाए जा रहे हैं जो जल्द ही वृद्धि देखेगा। जेम्स एंड ज्वेलरी इंडस्ट्री के पास भी आने वाले वर्षों में सतत विकास के लिए प्रचुर मात्रा में अवसर हैं। इसलिए, हमें अपने कारोबार में मानक और गुणवत्ता बढ़ाने पर ध्यान केंद्रित करने और बेहतर प्रगति के लिए रचनात्मकता और नवाचार में निवेश करने की जरूरत है।

दोस्तो, मैं अच्छी तरह जानता हूँ कि पिछला साल जीजेएफ के लिए मुश्किल भरा था। लेकिन अभी भी हम मजबूत हैं और उद्यम के लिए नए आयाम और आकार दे रहे हैं।

दोस्तों, मैं चाहता हूँ कि ज्यादा से ज्यादा ज्वेलर जीजेएफ के हिस्सा बनें। मैं जानता हूँ कि जीजेएफ ने हमेशा नवीनता व उत्कृष्टता दिया है। यह रत्न एवं आभूषण में व्यापार के सभी महत्वपूर्ण पहलुओं को शामिल करता है और जेम्स एंड ज्वेलरी के काम में जुटे हर एक हिस्सेदार को सशक्त बनाने की दिशा में काम करता है।

जैसे ही मैंने जीजेएफ के अध्यक्ष की भूमिका ग्रहण की, हमारे टीम का सामूहिक दृष्टि और ध्यान प्रगति और विकास पर केंद्रित हुआ। हमारा उद्देश्य क्षमता निर्माण करना था और इस इंडस्ट्री की भलाई के लिए अभिनव कार्यक्रमों और परियोजनाओं को हमने शुरू किया।

इस दृष्टि को ध्यान में रखते हुए, मैं यह कहते हुए खुश हो रहा हूँ कि हमने मौजूदा जीजेएफ के प्रोजेक्ट्स जैसे ट्रस्टमार्क और लाभम जैसे कार्यक्रम के जरिए व्यापार प्रक्रियाओं में सुधार, स्किल्ड श्रमशक्ति बढ़ाने, मार्केटिंग, फिनांसियल और रिस्क मैनेजमेंट का काम किया। इससे उद्योग को काफी फायदा हुआ।

मुझे यह कहते हुए काफी खुशी हो रही है कि हम इस मंच के जरिए इस इस इंडस्ट्री की आवाज को सरकार तक पहुंचा सके।

दोस्तो, आने वाले साल चुनौतीपूर्ण होने जा रहे हैं। लेकिन हम सभी को एकजुट हो अपने लक्ष्य पर ध्यान केंद्रित करना है। हमारा लक्ष्य विकास है। मैं हमेशा मानता रहा हूँ कि कठिन समय आम तौर पर और अधिक अवसर प्रदान करते हैं। इसे भुनाने के लिए हमें तैयार रहना है। यह कहा जाता है कि जो दिमाग सोचता है वही पाता है और यही सफलता का राज है। हमें अपनी पहुंच, क्षमता और विकास के लिए काम करना है। दूसरे शब्दों में हमें सिर्फ एक्टिव होने की बजाए प्रो एक्टिव होना है।

अन्त में, मैं कहाना चाहूंगा कि जीजेएफ में हम वैश्विक परिप्रेक्ष्य के साथ जेम्स एंड ज्वेलरी इंडस्ट्री में होने वाले बदलाव के साथ आगे बढ़ने के प्रयास करते हैं। मैं मानता हूँ कि आप जीजेएफ में रहते हुए नए अवसर को हसिल करेंगे।

अन्त में, मैं आप सब को मुझमें समर्थन और विश्वास के लिए हार्दिक धन्यवाद व्यक्त करता हूँ। आप सब को मेरी तरफ से सफलता और समृद्धि के लिए बहुत सारी बधाई।

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September 2014 | Gems & Jewellery Times | 5



Cover Courtesy:  
Malabar Gold & Diamonds

FEBRUARY – MARCH 2015

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Trade Federation

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Spenta Multimedia

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*Gems & Jewellery Times*, the monthly magazine of the All India Gems & Jewellery Trade Federation (GJF), is published by Sribash Dasmohapatra on behalf of the All India Gems & Jewellery Trade Federation and printed by Spenta Multimedia, Peninsula Spenta, Mathuradas Mill Compound, N. M. Joshi Marg, Lower Parel (W), Mumbai - 400 013. The views and opinions expressed or implied in *Gems & Jewellery Times* are those of the authors and do not necessarily reflect those of the All India Gems & Jewellery Trade Federation or Spenta Multimedia. Unsolicited articles and transparencies are sent in at the owner's risk and the publisher accepts no liability for loss or damage. Material in this publication may not be reproduced, whether in part or in whole, without the consent of All India Gems & Jewellery Trade Federation or Spenta Multimedia.



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**STATEMENT OF OWNERSHIP AND OTHER PARTICULARS AS REQUIRED UNDER RULE 8 OF THE REGISTRATION OF NEWSPAPER (CENTRAL) RULES, 1956.**

Title of newspaper : Gems & Jewellery Times  
 Periodicity of the publication : Bi-monthly

Language in which it is published : English

Retail selling price of the newspaper per copy : Free copy for members of the All India Gems & Jewellery Trade Federation

Place of publication : All India Gems & Jewellery Trade Federation  
 P & S Corporate House, Plot no. A-56  
 Road no. 1, 5th floor  
 Near Tunga International  
 MIDC, Andheri (East)  
 Mumbai 400 093

Publisher's name : Mr. Sribash Dasmohapatra  
 Nationality : Indian  
 Address : All India Gems & Jewellery Trade Federation  
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 Road no. 1, 5th floor  
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 Mumbai - 400 093

Name and address of individuals who own the newspaper and partners or shareholders holding more than 1 percent of the total capital : All India Gems & Jewellery Trade Federation  
 P & S Corporate House, Plot no. A-56  
 Road no. 1, 5th floor  
 Near Tunga International  
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 Printer and Publisher  
 Mumbai, March 2015

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GJF delegates met Union Commerce Minister Nirmala Sitharaman on December 18, 2014 to request the government to accord National Council status to GJF.

## GJF GBOD MEETING HELD IN JAIPUR

The meeting of the Governing Board of Directors (GBOD) of the All India Gems & Jewellery Trade Federation (GJF), held on December 21, 2014 in Jaipur, discussed the present business scenario and how the gem and jewellery sector had been facing various obstacles in the last couple of years. Placing on record the accomplishments of the Federation, GJF Chairman Haresh Soni said, “It was the GJF’s persistent efforts that resulted in the scrapping of the 80:20 Rule and inclusion of the gem and jewellery sector under the Make in India campaign. We are now following up with the government on the Gold Savings Scheme.”

Among the other notable accomplishments Soni mentioned were the completion of 11 training programmes under Labham since June 2014, follow-up with the Union Ministry of Commerce on National Council status for the Federation and proposed plan to embark on B2C events across the country.

The Chairman also informed that the GJF had taken up the matter of problems faced at airports while transporting jewellery from state to state with Customs officials and that a standard document, a Jewellery Identification Card, would soon be introduced to ease the problem.

At the meeting Soni also expressed his appreciation for the unstinted support of Manish Jain, GJF Vice Chairman and Ashok Minawala, GJF Past Chairman in carrying out various activities. He praised Ashok Baradia for organising activities in Chhatisgarh, Bachhraj Bamalwa for his excellent public relations and promotional activities, Nirupa Bhatt for the Labham and Trustmark programmes, Nitin Khandelwal for PML, Nitin Kadam for NJA Award and Suvro Chandra for steering activities in the eastern region. He also praised all BODs and GBODs for their timely support and encouragement.

Ashok Minawala, Past Chairman, GJF, gave a presentation on “Shaping the Future of the Industry – Beyond 2020”.

### GJF meeting with Commerce Secretary

The GJF held a meeting with Commerce Secretary Rajeev Kher and other senior officers from the Finance Ministry, the Federation of Indian Chambers of Commerce and Industry (FICCI), the World Gold Council and the Gem & Jewellery Export Promotion Council (GJEPC) on January 7 to discuss issues of the industry, especially those related to the import of gold. Kher requested the GJF to give its suggestions on finance-related issues in the sector and also submit its views on cluster development for better manufacturing facility and scope for fashion jewellery consumption and export.

### GJF meeting with Bureau of Indian Standards

GJF delegates also held a meeting with BIS Director-General M.L. Joseph on February 2 to discuss the new hallmarking policy applicable to jewellers.

## GJF DELEGATION TO VISIT HONG KONG JEWELLERY SHOW

One of the key missions of the All India Gems & Jewellery Trade Federation (GJF) is to expose its members to the best technology, services, designs and product-sourcing options worldwide. And, it is towards achieving this objective that it has announced an Indian jewellery retailers’ business delegation to the Hong Kong Jewellery Show in March.

The Hong Kong show, among the world’s three largest trade shows, brings together the very best of global industry professionals. The widest variety of loose diamonds, coloured gemstones, finished jewellery besides other products and services are also available at the show.

The complexities of arrangement and cost of travel, however, are way too daunting and Indian retailers have been giving the event a miss year after year. The GJF has thus teamed up with GEMKconnect to put together an official delegation to attend the show. GEMKconnect has taken up the task of making travel and stay arrangements, including ensuring that delegates get Indian vegetarian meals. The delegation status will also ensure that participating members receive a refund of HK\$3,500 from the organisers of the show, the Hong Kong Trade Development Council (HKTDC).

GJF Executive Director Sribash Dasmohapatra noted, “Attending the show as a delegation greatly reduces cost and gives Indian jewellers a united voice in talks with the HKTDC. There is greater credence, especially in terms of learning about opportunities to source products, services and facilities before, during and after the show.”

## SILVER JEWELLERY PARK PROPOSED IN CHIKKODI

The Karnataka State Small Industries Development Corporation Ltd. (KSSIDC) has proposed the setting up of a silver jewellery park at Mungur village in Chikkodi taluk. KSSIDC Vice Chairman A. M. Patha said that the KSSIDC through the Karnataka Industrial Areas Development Board had acquired 14.1 acres for the purpose. Patha said the KSSIDC had earlier sent a proposal to acquire 1,753 acres in Belagavi, Bagalkot and Vijayapura districts in Belagavi revenue division to promote new industries.



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## BIS TO UNDERTAKE NATIONWIDE STUDY ON JEWELLERY PURITY



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The Bureau of Indian Standards (BIS) will undertake a nationwide survey of non-hallmarked gold jewellery very soon. Unlike its previous survey 14 years ago when it investigated non-hallmarked jewellery, this time the BIS will scrutinise hallmarked jewellery as part of its effort to reinforce consumer confidence in its quality seal. In mid-January 2015, Bureau officials randomly picked up 49 samples from Zaveri Bazaar in Mumbai, one of the biggest markets for the glittering metal. Preliminary reports indicate that as many as 10 samples (20.41 per cent) did not meet purity standards. The shortfall in purity in most cases was marginal, but investigations are on, said new BIS Director General, M. J. Joseph. Officials in all 33 branches of BIS across the country have been instructed to undertake similar surveys.

Hallmarking of gold, which involves analysing or assaying of the precious metal in a laboratory to ascertain its purity or fineness was first introduced in April 2000. About 13,362 jewellers in the country now have the BIS licence to get their products hallmarked from 322 BIS-approved assaying or hallmarking centres. However, in recent years, random checks by BIS have exposed a growing nexus between certain assaying centres and jewellers, resulting in fake marking or unverified markings. The special drive ordered by the Director General is expected to give an all-India perspective on the compliance rate by jewellers, cleanse the hallmarking system of bad elements and help the BIS come up with newer strategies to tighten its enforcement.

## WORKSHOP ON ASSAMESE JEWELLERY HELD IN BARPETA

A fortnight-long workshop on traditional Assamese jewellery was held recently in Barpeta in Assam. The workshop was jointly organised by NEDFi and DIC, Barpeta. Renete Golds, a German technician, attended the workshop as resource person. Golds said that traditional Assamese jewellery is of high standard, but needs intervention to make it exportable. She advised artisans to be attentive to quality.

Also, as part of a memorandum of understanding (MoU) between Oil India Ltd and the Indian Institute of Entrepreneurship (IIE), a three-month-long Skill Development Training Programme on Jewellery Making and Designing (SDTPJMD) concluded recently in Guwahati, Assam. The training was imparted under Oil India Limited's Swabalamban project to 30 unemployed youths.

## CENTRE TO SET UP EMPOWERED CONSUMER PROTECTION AUTHORITY

India needs to develop a product certification system at par with international standards to make Indian goods acceptable worldwide. "In fact, this is a prerequisite for the Prime Minister's ambitious Make In India campaign", said Union Minister for Consumer Affairs, Food and Civil Supplies, Ram Vilas Paswan at a review meeting of the Bureau of Indian Standards (BIS) in Mumbai in January.

Paswan observed that although the average consumer is aware of the ISI mark there is not much awareness about BIS. He issued instructions to the BIS to undertake activities to create greater awareness of the brand among the people. The minister also reiterated that BIS and other regulators are responsible for protecting the interests of the consumers.

With regard to the hallmarking of gold and silver jewellery items, the minister directed the BIS to give clear information about the purity of metals and create consumer awareness through adequate publicity promotional campaigns, especially during festivals when there is an increase in jewellery purchase. He also suggested that the BIS should formulate standards for other precious metals such as platinum, urgently modernise its eight laboratories by procuring the necessary testing equipments and recruiting skilled personnel, besides reducing the time taken for certification.

Dwelling on the low levels of consumer awareness in the country, Paswan said that campaigns such as 'Jaago Grahak Jaago' was a good beginning that must be followed up by a massive awareness programme, especially in regional languages.



Ram Vilas Paswan, Union Minister for Consumer Affairs (right) with M. L. Joseph, BIS Director-General.

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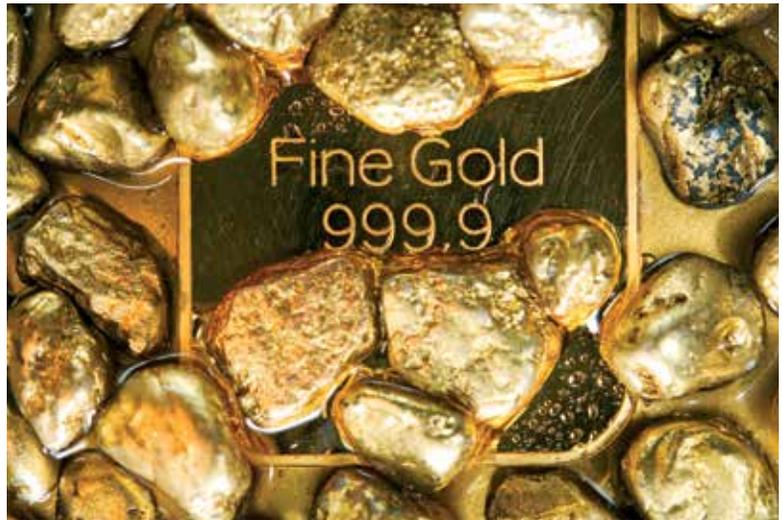
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## BUDGET MAY CONSIDER CUT ON IMPORT DUTY ON GOLD

The government may consider two-four per cent reduction in gold import duty in the forthcoming Budget. The industry has already sought reduction in Customs duty to two per cent from the current ten per cent now. According to a source, “Gold imports are declining continuously and since the gems and jewellery sector contributes significantly in the country’s total exports, we are expecting a cut in import duty. It is up to the Finance Minister to take the final decision.” The government may consider cutting duty by two-four per cent, sources said.

Commerce and Industry Minister Nirmala Sitharaman had last month hinted that the gems and jewellery sector, which employs about 3.5 million people, may get some incentives in the Budget. The issues related to this sector, including import duty, were widely discussed recently at a Make In India workshop. In a presentation in this regard made by Union Commerce Secretary Rajeev Kher before Prime Minister Narendra



Modi, a suggestion was made to reduce import duty on gold and silver to two per cent from the current 10 per cent.

Shares of jewellery stocks are on buyers’ radar, in the hope that the government might consider a two-four per cent reduction in import duty in the upcoming Budget. The move may help boost exports and manufacturing of gems and jewellery.

## DIAMOND SHOW IN BASEL ON MARCH 19

The Diamond Show, the world’s only trade show dedicated to diamonds and diamond jewellery, will open its doors on March 19, 2015 at Markthalle in Basel, Switzerland.

During the Basel Watch and Jewellery Week, exhibitors will display a diverse range of natural white and fancy coloured diamonds under a single roof — providing buyers with the opportunity to view and order diamond products directly from the source.

Exhibitors from Belgium, England, India and Israel would be participating in the show, along with representatives from leading US companies, in a pavilion organised by the Diamond Dealers Club of New York.

Launched in 2014, the Diamond Show attracts thousands of leading diamond buyers from around the world. The event specifically highlights diamonds and diamond jewellery as the ultimate luxury product. “The Diamond Show in Basel is about putting diamonds in the limelight and giving them the setting and focus that they deserve,” said Alissa Goren, Director of Rapaport Exhibitions.

## INDIA NUMBER 1 IN GOLD CONSUMPTION IN 2014

India reclaimed its position as the leading consumer of gold in 2014 with an estimated 880 tonnes against erstwhile leader China’s 866 tonnes. An industry report by GFMS analysts at Thomson Reuters said that this was amidst global demand for gold declining 18.7 per cent in 2014. Indian jewellery fabrication demand rose by 14 per cent to a record 690 tonnes in 2014 with most of the growth occurring during the third and fourth quarters of 2014 “as retailers restocked when local premia eased and gold prices fell.” The growth in demand was in contrast to the situation in the first half when retailers deferred large-scale buying due to high premia and less availability of gold within official channels. The easing of restrictions after May 2014 boosted demand. “Consumption is estimated to have registered only single-digit growth last year and even that mostly occurred in the second half,” the report said.

The government’s decision to scrap the 80:20 Rule in end-November 2014 and remove restrictions that were in place since August 2013, coincided with the seasonal weakness. Retailers focused on reducing excess stock that had been built up in anticipation of increased restrictions which led to premia collapsing. Adding to the pressure was the offloading of unofficially imported gold as a brief rally in prices in December generated higher margins. “We estimate that about 120 tonnes of gold emerged through cross-border smuggling for the whole of 2014, but this estimate is subject to revision,” the report said. It expects 2015 to be the nadir for global annual average prices at \$1,170 an ounce. “With price elastic buyers partially sidelined in 2014, we expect fresh pent-up demand later this year to give price support and reverse the prevailing bear market. For now, though, dollar strength and uncertainty over monetary policy will mean that cash remains king and this will put fresh pressure on gold in the first half of the year.”

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## INDIA'S FIRST WORLD DIAMOND CONFERENCE ENDED ON A HIGH NOTE

At the World Diamond Conference, the first-ever global congregation of diamond leaders in India, held in New Delhi on December 11-12, 2014, Russia's Alrosa finalised three-year contracts for direct rough supply to 12 Indian diamond companies beginning this year. The Indian Prime Minister also announced a special Special Notified Zone in which major mining companies can import rough diamonds on a consignment basis and re-export unsold ones.

The event which was inaugurated by Vladimir Putin, President of Russian Federation and Indian Prime Minister Narendra Modi, was organised by the Gem & Jewellery Export Promotion Council (GJEPC) in association with the Union Ministry of Commerce and Industry, and the World Diamond Mark Foundation (WDMF).

According to the agreement made with Alrosa, Russia will, in the next three years, supply rough diamonds worth USD 2.1 billion to India at the rate of USD 700 million per year. This shift in business will directly increase the supply of rough diamonds by five times the current supply from Alrosa and will boost Indian manufacturing. The 12 companies selected by the Russian miner are: Rosy Blue, Diamond India Ltd, Jasani, KiranGems, Shree Ramkrishna Exports, Hari Krishna Exports, KGK, Dimexon, Venus Jewel, Karp Impex, Sheetal Manufacturing and Asian Star.

Prime Minister Modi said, "I would like Alrosa to have direct, long-term contracts with more Indian companies and Alrosa and others should



trade directly on our bourse. I have also asked President Putin to reform regulations so that Russian jewellery makers can send their rough diamond to India and re-import polished diamond without paying duty. This will give a boost to our diamond industry. These measures will also boost India-Russia economic ties."

Russian President Putin added, "We have given instructions to corresponding agencies to enhance the efficiency of the diamond business for our countries as much as possible. We are sending the same message to business representatives. To make cooperation more effective, we need to create favourable conditions, establish special administrative and Customs procedures, improve these procedures, create better opportunities and enhance the level of security. We are ready for joint productive work in this area."

India's diamond sector contributes 70 per cent of the world's supply in terms of value, 85 per cent in terms of volume and 92 per cent in terms of pieces. Surat along with Navsari, Bhavnagar, Amreli are known as the diamond manufacturing/processing hub whereas Mumbai is the diamond trading hub.



## SMUGGLERS STRIKE GOLD ON INTERNATIONAL FLIGHTS THAT RUN AS DOMESTIC AFTER ENTERING INDIAN SKIES

Indian Customs authorities have found out that a quarter of the gold smuggled into the country finds its way through international flights that run as domestic after they enter Indian skies. International flights slated to fly to multiple destinations in the country are converted to domestic after they land at the first destination here. "Smugglers leave their merchandise at prearranged spots on the aircraft before disembarking. Their associates board the flight for onward journey and collect the merchandise. The gold is left underneath seats or cabin baggage. As domestic fliers are not checked by the Customs, they manage to carry the gold out of airports," said a Customs official speaking on condition of anonymity.

The biggest problem Customs face in cracking the whip is that the aircraft are assets of the airlines. This modus operandi is turning out to be the second most popular among gold smugglers. The first is smuggling the yellow metal by hiding it in the rectum. The other modes of smuggling gold include concealing it inside personal accessories like belt buckles and ornaments. "There must be a well-networked racket operating," said the official.

## GEOGRAPHICAL INDICATION TAG FOR BENARAS GULABI MEENAKARI

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*Gulabi meenakari* or pink enamelling of Varanasi, a unique art form of the city, is likely to join the coveted Geographical Indication (GI) club by April, after being notified under the Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the *Geographical Indications Journal* issue dated November 21, 2014.

“The process of getting GI registration is in the final stage. This tag will be a proof of the uniqueness of Benaras Gulabi Meenakari,” said Rajani Kant, director of the Human Welfare Association, an NGO which is facilitating the award of the GI tag.

A flourishing and prosperous industry until a century ago, *gulabi meenakari* is today confined to a few artisans who are struggling to keep alive this art of colouring or decorating a metal surface by attaching or fusing pieces of various mineral substances over it. “Earlier, Benarasi Gulabi Meenakari was done on gold but now we use other metals like silver and copper,” said *meenakari* artisan Kunj Behari Singh, who was awarded the Ram Manohar Lohia Vishisth Pradeshik Puraskar at Lucknow for his mastery in the craft.

Singh, a resident of Lalghat, is also the secretary of Sahbhagi Welfare Samittee that applied for the GI tag in January 2013. “I hope that the tag, a sort of intellectual property right, will go a long way in promoting this art form,” he said.

According to the specifications stated in the GI notification, *gulabi meenakari* is an ancient form of art in India that has been praised, ever since its introduction, for the superb designs and combination of colours. It is characterised by pink strokes on white enamel, unlike the vibrant enamelling in red, green and blue of Jaipur and Delhi, where the white enamel is left stark. The motifs are usually lotus blooms and buds and said to have been introduced in Varanasi by Persian enamellists who had come to India in the early 17th century. Unlike the red enamel of Jaipur, which has still maintained the high quality and fine workmanship of the 19th century, the pink enamel of Benaras was short-lived. It ended here in the first quarter of the 20th century when its last hereditary master Babbu Singh passed away in 1923. After a gap of about half a century, there has been a revival of pink enamelling in Benaras, chiefly as a trade to meet the demands of tourists and of women, who have taken to old jewellery more as fashion than out of love for its charm and grace.



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## SKILLED DIAMOND ARTISANS CAN NOW GET JOBS ABROAD

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In a memorandum of understanding (MoU) signed between the Surat Diamond Association (SDA) and the Gems and Jewellery Skill Council of India (GJSCI) recently, the GJSCI will enrol 30,000 skilled workers in the first phase training to upgrade skills to meet global standards. The artisans are already in the industry and will earn Skilled Diamond Artisan certificates from the National Skill Development Corporation (NSDC).

SDA president Dinesh Navadia said, “Many artisans have been working in the industry for the last 30 years but they cannot get jobs abroad because they do not have certificates. This skills training programme will go a long way in bridging the gap.” Diamond cutters and polishers from Surat can now look forward to migrating to Antwerp, US, Israel, Canada, Russia and African countries for higher pay packages.

There are around 4.5 lakh workers in the diamond industry of which only 30 per cent are skilled. Surat is a low-cost diamond cutting and polishing centre where artisans are paid wages between \$10 and \$50 per carat, while artisans abroad earn \$60 to \$300 per carat.

There is now an underlying fear in the industry that skilled artisans may migrate to higher paying centres abroad. However, it is also a fact that most skilled artisans have completed almost 30 to 40 years of service and jobs abroad do not hold much meaning any more.

## WORLD GOLD COUNCIL SUGGESTS EMULATING TURKEY, TAPPING HOUSEHOLD JEWELLERY

The recent World Gold Council (WGC) report, “Turkey: Gold in Action” explores the role gold plays across the entire value chain and assesses its contribution to the country’s economy. As the world’s fourth largest consumer, it is estimated that about 3,500 tonnes worth of gold under-the-pillow, valued at \$1.8 billion, has been pushed into the Turkish economy in the last couple of years. If Turkey also nurtures ambitions of becoming a global gold refining hub, then India, the second largest consumer as per official estimates but in reality perhaps still the single largest consumer market given the smuggled volumes, is sitting on a veritable treasure trove of possibilities — monetary and otherwise.

Just as India needs to address its crude oil import strategy by way of a policy revisit, the time may be just ripe for the country to look at government intervention in bringing its huge but untapped reserves of gold, lying idle in the form of jewellery and said to be around 22,000 tonnes and valued in excess of \$1 trillion, into our economy.

The true volume would be much more if the gold stacked in places of worship across the country gets audited, something that may never be seriously considered. Even if we stick to a national



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policy paper to monetise gold lying in our households, something that our non-banking financial institutions are already doing in a big way, then, as the World Gold Council (WGC) says, India could well usher in gold reforms to bring as much household gold as possible into the economic mainstream.

It is the WGC’s estimate that any move towards an overarching effort to restructure our gold holdings would reduce India’s imports, put at around 1,000 tonnes a year now, by a massive 40 per cent. An indirect casualty could well be China — its newly-acquired position as the largest gold importing nation could come under pressure as a lot of contraband gold is allegedly flowing into India from China. The signs are already there as imports started surging soon after India abolished its controversial 80:20 ratio for re-export by trading houses.

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The cutting of the ribbon at JJS by Siddharth Singh, Director General of Supplies and Disposal, Ministry of Commerce (third from left), GJEPC Chairperson Vipul Shah (fourth from left), JJS Convener Vimal Chand Surana (second from right) and JJS Secretary Rajiv Jain (second from left).

## EXHIBITING THE BEST AT THE JAIPUR JEWELLERY SHOW

The 12th edition of the Jaipur Jewellery Show (JJS) held in the Pink City last December was a glittering affair, with 552 booths exhibiting a unique tradition of lapidary and exquisite jewellery-making. The show's theme celebrated the magnificence of ruby and revealed new horizons in jewellery designing, creativity and elegance. The sheer expanse of this edition — spread over the pillar-less one lakh square feet Convention Centre at Sitapura — coupled with the mammoth number of footfalls it attracted, has evoked among organisers a confidence that the show will soon carve a place for itself among top-ranked international jewellery events.

The union government's undertaking to provide facilities and incentives to Pink City gems and jewellery businesses to enable it to increase its export volume, was conveyed by Siddharth Singh, Director General of Supplies and Disposal of the Union Ministry of Commerce, while inaugurating JJS

2014. He also assured the industry gathering that the government was committed to granting ₹ 45 crore for the establishment of a first-of-its kind gem bourse in the city. The gem bourse which is proposed to be spread over 55,000 square metres of land, is expected to give a big boost to the industry and pave the way for a state-of-the-art gems and jewellery hub.

The December Show, as it is popularly known, saw a good turnout in terms of visitors as well as retailers. The JJS show guide, poster and calendar were also released by committee members during the inaugural ceremony.

## JEWELLERY SKILL COUNCIL TO TRAIN 40 LAKH ARTISANS BY 2022



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The Gems and Jewellery Skill Council of India (GJSCI) aims to train over 40 lakh persons by 2022 since the sector is facing shortage of skilled manpower. The industry lost nearly 400,000 skilled manpower after the economic recession in 2008, of which an estimated half returned while the rest migrated to other industries, including textile and agriculture farming. The Gems & Jewellery Export Promotion Council (GJEPC) has formed a separate skill council for overall enhancement of skills in factory workers across the industry. The council aims to train and enhance the skills of 40.7 lakh people by 2022.

The council will tie up with existing training institutes, including the Gemological Institute of America (GIA) and the Indian Gemological Institute (IGI), besides setting up new institutes in major diamond cutting and processing centres.

International training institutes such as the GIA are now offering internationally-recognised Graduate Diamonds (GD) Diploma programme in Mumbai, a major consumer market for gems and jewellery and home to many well-known jewellery brands. "Changing customer preferences is creating a need for a highly-skilled workforce," said Hareesh Soni, GJF Chairman, adding that there is a growing gap in skill availability as the skill development process in the fragmented parts of the industry is primarily achieved through an apprenticeship model and on-the-job training which leads to longer training time and gaps in the availability of modern jewellery manufacturing and diamond cutting and polishing skills.

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### GOVERNMENT TEAM VISITS BELGIUM, DUBAI TO STUDY DIAMOND TRADING MODELS

The Indian Government has sent a team of senior officials to study the trading models in Belgium and Dubai before it firms up its policy and sets up a special notified zone for rough diamond trading.

The team, comprising officials from the Ministries of Commerce and Finance as well as the Gem and Jewellery Export Promotion Council (GJEPC) is a “clear indication that the government is serious about establishing the special notified zone at the earliest,” said Pankaj Parekh, vice chairman of the GJEPC.

The special notified zone is aimed at removing middlemen and encouraging overseas diamond mining companies to open their offices at designated places in the country to sell rough diamonds directly to Indian manufacturers.

The move is important as although 90 per cent of the world’s rough diamonds are polished in India, domestic manufacturers have to source the commodity from places like Antwerp or even Dubai. Industry executives have said direct sourcing of rough diamonds



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from exporting nations such as Russia is a must for making India an international trading hub.

“The special notified zone will give the Indian diamond industry a strong competitive advantage against other diamond trading centres of the world like Antwerp, Dubai, etc., by saving time as well as foreign exchange spent on travel to these trading centres or establishing offices there. It will also ensure steady supply of rough diamonds in the country,” Commerce Minister Nirmala Sitharaman had said in December.

In December 2014, during the visit of Russian President Vladimir Putin, as many as a dozen Indian companies got into a memorandum of understanding with Russia’s state-owned Alrosa for direct imports of rough diamonds worth \$700 million annually for over three years.

### GSI COOPERATES WITH WDMF AND DGJG AT THE DUBAI SHOPPING FESTIVAL 2015

The Gemological Science International (GSI), one of the largest independently-owned gemmological laboratories in the world, cooperated closely with the World Diamond Mark Foundation (WDMF), and the Dubai Gold and Jewellery Group (DGJG) to promote the Dubai Shopping Festival (DSF) recently. The GSI provided diamond grading services for the 35 diamonds that were raffled during the festival. Winners of the daily diamond raffle received their diamonds in a specially designed box that carried the WDM and the GSI logos, and included the GSI diamond grading report of the diamond. Throughout the festival shoppers could win a one-carat diamond or one kilo of gold in the daily raffle draw for which the eligibility criteria was shopping diamond and gold jewellery worth AED 500. The diamonds distributed during the raffle draw were all graded by GSI and sponsored by WDMF. The Dubai Shopping Festival which celebrated its 20th anniversary in 2015 is the largest shopping and entertainment extravaganza in the Middle East. ■



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# Fostering business

Initiated by the GJF, networking meets and evening galas not only helped stimulate business but also promote industry growth. The upcoming annual National Jewellery Awards promises to be the icing on the events cake as industry gears up to celebrate innovation and creativity. Here are the reports...

## NATIONAL JEWELLERY AWARDS CEREMONY ON FEBRUARY 21

The All India Gems & Jewellery Federation's (GJF) annual National Jewellery Awards (NJA) is recognition of talent by the industry. Being the most prestigious award of the gems and jewellery industry, it commands great respect and all its four editions to date have kept innovation and creativity above all else.

The fifth edition of NJA, to be held on February 21 in Mumbai is about crafting, inspiration, passion, devotion and motivation. It will honour every contribution and endeavour that enhances innovation, creates masterpieces and sets down new benchmarks in achieving greater business.

The awards comprises of four segments and 26 categories. Each category has a personalised

timeline and appropriate assessment process in order to define the excellence of the winner.

The four segments are the Retailer Awards (12 categories and for GJF members only), Manufacturer Awards (5 categories and for GJF members only), Jewellers Awards (2 categories and open to all in the industry fraternity), Students Award (one category and open to students presently studying in gems and jewellery institutes). Ten winning students would get scholarship money worth ₹15 lakh.

The upcoming event will be powered by Divine Solitaire and associate partners are IGI (International Gemmological Institute), Evara by Platinum Guild India, Forever Mark, Nazraana by



LEFT: Snapshots of NJA 2014.

For the industry...  
By the industry...  
To the industry...



## Jewellers Identification Card (JID) to be introduced at NJA 2015

The All India Gems and Jewellery Trade Federation (GJF) was formed in the year 2005 to organise and consolidate the jewellery retail trade in India and have a common voice in representations before the government and other authorities. It is a national trade federation for the promotion and growth of trade in gems and jewellery and for managing various aspects of fair trade practices and efficient organisation of business. It addresses larger industry issues, including local ones, and unites manufacturers, wholesalers, retailers and exporters from all over India.

### Present scenario

Over the years, with economic growth, emergence of jewellery brands and designs, retail revolution and so on, there has been a significant change in the operations of the industry. The jeweller has become more specialised and sophisticated and we have today manufacturing units that supply products to a large number of retail/marketing locations spread over the length and breadth of the country.

The goods which are manufactured in one location are distributed to showrooms/jewellery stores/grading laboratories/hallmarking centres across the country. This results in significant movement of goods both from manufacturing locations to marketing centres and between marketing centres, grading laboratories/hallmarking centres.

### Problems in movement of goods

The increase in the movement of these precious goods not only increase risk to stakeholders but also increase exposure of the carriers (employers, logistics companies, *angadias*, representatives of jewellers, etc.) to various authorities who are responsible for administration/tax collection/vigilance in the country like income tax officials, VAT officials, Octroi officials, police authorities and so on.

- Jewellers' representatives are detained by authorities at airport/railway/bus station.
- At times, even when a carrier produces bona fide papers, authorities insist on opening their bags in public, causing significant risk to the goods and the person carrying them.

- Even if the person carrying the goods produces all the necessary documents, records etc., authorities insist on detaining the person for want of proper identity proof, thereby causing untold hardship to the person and putting goods to significant risk.

### Jewellers Identity Card

With a view to mitigate identification-related problems faced by jewellers in the transfer of gems and jewellery, precious metals and also keeping the concern of authorities in mind, the GJF has introduced a Jewellers Identity Card (JID) – an identity card that is independently verified and helps prove to authorities that the carrier is a genuine person from the gems and jewellery industry.

The JID program has been endorsed and supported by the Micro, Small and Medium Enterprises Ministry.

Individuals who meet JID eligibility requirements will be issued a tamper-resistant credential containing the employee's professional details to allow for a positive link between the card and the individual. Privacy of data will be taken care of.



### Salient functions of JID

- Credentials of the entity
- Identity/recognition of the individual
- Recognition and acceptance of the card by the industry, statutory authorities and government agencies
- Privacy of data

### Benefits of JID card

- JID will be a solution to the problems faced by the jewellery carriers with respect to establishing their bona fide identity during verifications and checks done by various authorities involved in the transit verification and security procedures.
- JID will also be useful for identification of the persons internally, i.e. within the trade, whenever a person travels to other entities for giving or collecting goods.

RioTinto and WGC (World Gold Council). Haresh Soni, Chairman, GJF, said, "The gems and jewellery industry has contributed significantly to the growth of Indian economy in the last five years. The industry has gained global popularity because of its talented craftsmen, designs, its superior practices in cutting and polishing fine diamonds and precious stones and its cost-efficiency. NJA 2015 is about crafting inspiration, passion, devotion and motivation for the industry. Honouring the innovation and creativity that inspires the flair of such talent is the core objective of the GJF and NJA 2015 will

honour every aspect, contribution and endeavour that goes into creating masterpieces."

Nitin Kadam, Chairman, NJA Committee, GJF, said, "NJA 2015 is a testimony of our commitment to the growth and development of the gems and jewellery industry. These awards are a stellar example of the GJF's unbiased and relentless efforts for the welfare of gems and jewellery industry and the people engaged in the industry, which has won it accolades and credibility for being fair, supportive and appreciative."

Manish Jain, Vice Chairman, GJF added, "The trust and faith of its members, industry and government have undoubtedly contributed to this non-profit organisation's growth in the sector and established the NJA as the most prestigious and coveted."

**PREFERRED MANUFACTURERS OF INDIA REGIONAL NETWORKING MEET - SOUTH**

The All India Gems & Jewellery Trade Federation’s (GJF) Preferred Manufacturers of India Regional Networking Meet–South was held at the Le Meridien in Coimbatore on January 6-8, 2015 which was attended by 186 prominent retailers from the region.

The PMI acts as a bridge that connects prominent retailers to preferred jewellery manufacturers across India and at Coimbatore, outstanding business was achieved through the platform’s efficient supply chain management and easy procurement model.

The Coimbatore event was an unparalleled success, with 47 preferred manufacturers of India and 186 retailers from South India interacting through more than 2,123 meetings spread over three days. In appreciation of their wholehearted participation in the Hyderabad Grand Networking Meet earlier, five companies — C. Krishniah Chetty & Sons, Bhima Jewellers, Vummidi Bangaru Jewellers, G. R. Thangamaligai and Chandukaka Saraf & Sons

— were recognised as “Prominent Retailers” and presented with the Samsung Tab 3. Delegates found the programme extremely constructive and expressed hope that the GJF would organise such forums on a regular basis.

Nitin Khandelwal, Chairman, PMI said, “The GJF constantly strives to ensure that the gems and jewellery fraternity is encouraged and business opportunities are furthered through platforms like the Preferred Manufacturers of India. Our experience with the PMI platform in the past has been extremely positive — with the programme turning out win-win for wholesalers, preferred manufacturers and retailers.”

The Coimbatore PMI showcased a stunning array of designs with exemplary finish. Jewellers had the advantage of choosing from the best collections in an environment of high business, ethics, standards and efficient after-sales service.

The GJF mentored the entire programme in an organised and disciplined manner with participating buyers given a detailed schedule of their meetings, along with an assistant to guide and assist them during the meet. It also proved to be a great platform to view various collections and conduct business transactions in utmost privacy. The B2B meet was followed by a well-deserved evening of entertainment, hosted by the GJF.

The platform was also successful in enrolling two new members to the GJF family — Achkotil as life member and Gujjadi Swarna as annual member.



## TESTIMONIALS

**C.P. Balu, Manappuram** – PMI is a creative concept that has helped me meet and network with prominent buyers and sellers. It also offered a wonderful variety of jewellery and eased the buying process.



**Pradeep Kumar, Bhima Jewellers** – PMI is a good platform for retailers since they get to meet genuine sellers under the same roof. The selection of jewellery we make here and then sell in our stores helps us to attract more customers.



**Mallikurjun V. Sheelvant, Sheelvant & Sons Jewellers Pvt Ltd** – PMI is a great B2B programme that has given my business a boost. I could identify new suppliers, build my network and purchase a wide range of jewellery in one place.



**N. Balaji, ANB Jewellers** – The concept of PMI is very unique. It is a well-managed programme. A good experience.



**Dilip Lagu, Laghu Bandhu** – PMI is a great platform for manufacturers to showcase their jewellery. It also makes buying easy for retailers.



**Venkateshwara Silla, Sree Ornament** – The overall concept of PMI is nice and I have had a good experience. I look forward to more improvements in every show.



**R. Shyam Sai Sundar, NPR Thangamaligai** – PMI has been an excellent opportunity for retailers as well as manufacturers to come together and increase the supply chain management. It has helped retailers make purchases in the shortest possible time.



**Kishore Kumar Shah, Chandukaka Saraf** – This innovative programme is essential for the growth of the jewellery industry. Manufacturers bring in great variety and the overall experience has been immensely satisfactory.



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### SEVEN JEWELLERS TRUSTMARK CERTIFIED TILL DATE

Trustmark certification focuses on creating systems within an organisation to improve a company's efficiency. It caters to all the aspects of business and aims to standardise the way an organisation works. The system bestows immense benefits to day-to-day operations and helps plan the focus areas besides monitoring the company's journey.

Seven jewellers — Rajkot-based Premji Valji and Sons, Chheda Jewels (Mumbai), Khandelwal Jewellers (Akola), Ulhas Jewels (Goa), Chandukaka Saraf (Pune), ANS Guptha & Sons (Salem) and Tibarumals Jewellers (Hyderabad) — have emerged as the first seven jewellery

outlets across India to fulfill all criteria to be Trustmark certified.

Nirupa Bhatt, Chairperson of Trustmark 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".



Nitin Khandelwal (middle) receiving the Trustmark certificate from K. Sreenivasan. Nirupa Bhatt, Trustmark Chairperson is on left.



Trustmark certificate to Premji Valji and Sons.

### LABHAM



The Labham programme at Raipur.

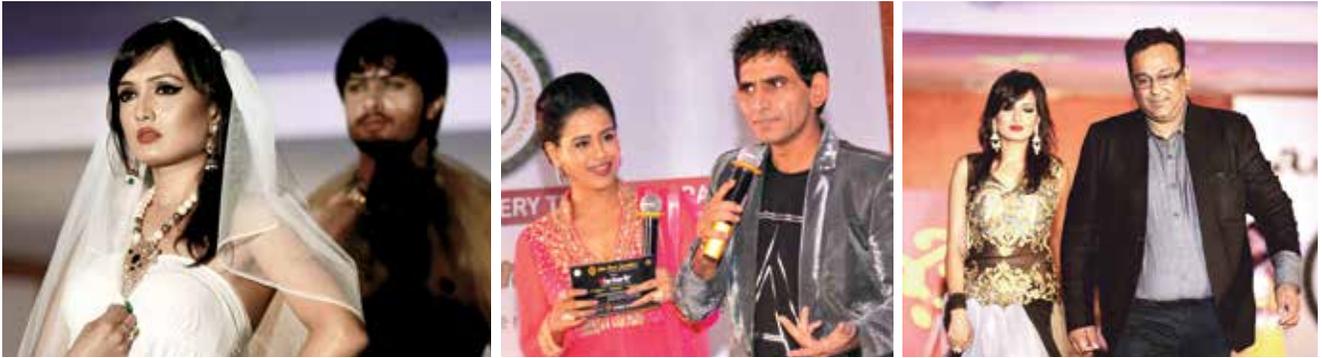
Labham, GJF's educational programme on best business practices and compliance, was conducted successfully in Raipur on December 21, 2014, with the participation of 114 jewellers. The programme closely followed the Labham held in Nagpur on December 7 and others conducted earlier in Rajkot, Chennai, Delhi, Behrampur, Mumbai (Thane), Bangalore, Hyderabad, Coimbatore, Madurai and Raipur.

The Raipur programme was the 11th edition of Labham and was inaugurated by Ashok Baradia, Regional Board of Director, GJF. The event was much appreciated by the participants who were given learnings on business practices, various taxation laws (VAT, TDS, PT etc.), bookkeeping and record management, insurance policies and benefits available to jewellers, the financials of jewellery business and basics of inventory management. The next Labham has been lined up for Kolkata.



Inauguration of Labham in Nagpur.

## ALANKARIK



The Raipur edition of Alankarik Nite at the Agrasen Dhaam was a grand affair, held in the presence of Manish Jain, Nitin Khandelwal and Sribash Dasmohapatra. Alankarik, the annual regional version of the GJF Nite, is an entertainment programme that creates a joyful atmosphere for jewellers to share their ideas, thereby paving the way for a better-organised gems and jewellery industry.

The Raipur event, held on September 20, 2014, was marked by a fashion show, with top models sashaying down the ramp wearing exquisite jewellery from across the country. It lived up to its legacy of entertaining the audience with the antics and humour of Comedian Khayali, the delightful

melodies sung by Priya Patel and the graceful dances of Poppy keeping the audience in thrall. Also engrossing was the performance by actor Akshay Kumar's look-alike. The evening ended on a sumptuous note, the delicious dinner spread winning the votes of all present. Hosted by Shree Ram Jewellers and Shree Shivam, the Nite served as an ideal platform for traders in the gems and jewellery sector to source and seek new business opportunities.

## ABHUSHANAM

The third edition of GJF Initiative Abhushanam, a B2B exhibition, was held at Hotel VW Canyon in Raipur on September 20. The event was inaugurated by Chhattisgarh Environment and Housing Minister Rajesh Munat in the presence of an august gathering that included GJF Vice Chairman Manish Jain, GJF Regional Chairman Ashok Bardia, Nitin Khandelwal of GJF Board of Directors (BOD), Nilesh Shah of GJF Governing Board of Directors (GBOD) and Sribash Dasmohapatara, GJF Executive Director.

Abhushanam featured 31 key exhibitors comprising manufacturers and wholesalers who showcased some of the finest collections in couture jewellery as well as fine gold, silver, platinum and diamond jewellery. Speaking at the event, Ashok Bardia said that Abhushanam's aim is to give a platform to local industry players who have the capability to cater to growing

needs and demands of the local as well as surrounding market. This edition of Abhushanam could capitalise on the upward trend that is visible in the industry because of the forthcoming festive season as well as the present low price of gold. The exhibition's success was evident as more than 3,000 visitors attended the two-day event. It also prompted Nilesh Shah and Ashok Bardia to suggest that Abhushanam is conducted in other regions to give jewellers a platform to interact and forge business relationships at the regional level. ■





The Government of India's Make in India campaign, designed to make India a manufacturing hub, assures that "there's never been a better time to make in India". **Ashok Minawala** profiles the initiative that holds a lot of promise for the gems and jewellery industry and says that it will help bring up the industry by providing a level-playing field and enabling it to compete internationally.

# Gem of an idea



## ASHOK MINAWALA

Partner, Danabhai Jewellers, has been past Chairman, GJF and is present Chairman, GJF Charter Committee & Director BOD.

Shifts in a nation's mentality happens when discontentment with present conditions drive people to pursue new promises. Liberalism and conservatism are rooted in a nation's mood and there is a continuous shift between public purpose and private interest, with each cycle including phases of dominant public interest, transition and prevalent private interest.

It is distinctive when a phase assures to serve the greater good — something that the government's Make in India campaign promises. A new national programme designed to facilitate investment, foster innovation, enhance skill development, protect intellectual property and build the best-in-class manufacturing infrastructure in the country, Make in India assures that "there's never been a better time to make in India".

The campaign which is on a marathon run is an international marketing strategy that was conceptualised by Prime Minister Narendra Modi on September 25, 2014 to attract investments from businesses around the world; in the process it also seeks to strengthen India's manufacturing sector. It assures job creation, empowerment of the secondary and tertiary sectors and converting India to a self-reliant country, thereby bestowing the economy with global recognition.

Make in India has also been calibrated to enforce the inflow of foreign direct investment (FDI) in the country.

### The vision

- An increase in manufacturing sector growth from 12 per cent to 14 per cent per annum over the medium term.

- An increase in the share of manufacturing in the country's gross domestic product from 16 per cent to 25 per cent by 2022.
- Creation of 100 million additional jobs by 2022 in the manufacturing sector.
- Creation of appropriate skill sets among rural migrants and the urban poor for inclusive growth.
- An increase in domestic value addition and technological depth in manufacturing.
- Enhancing the global competitiveness of the Indian manufacturing sector.
- Ensuring sustainability of growth, particularly with regard to environment.

### The objective

The major objective of this initiative is to focus on heavy industries and public enterprises while generating employment, empowering secondary and tertiary sector and utilising India's ample human resources.

The spotlight is on making India into a manufacturing hub and thereby causing an economic transformation. This will entail elimination of unnecessary laws and regulations, simplification of bureaucratic processes and making government more transparent, responsive and accountable. The emphasis quite obviously is upon the response framework that will include time-bound project clearances through a single online portal which will be further aided by an eight-member team dedicated to answering investor queries within 48 hours and addressing key issues including labour laws, skill development and infrastructure.

### How Make-in-India will happen

- India has marked its presence as one of the fastest growing economies of the world, with a flourishing domestic market and a vibrant scope for exports.
- It is expected to rank amongst the top three growth economies and the top three manufacturing destinations by 2020.
- Favourable demographic dividends for the next two-three decades.
- Sustained availability of quality workforce.
- Relative low cost of manpower as compared to other countries.
- Responsible business houses operating with credibility and professionalism.
- Strong consumerism in the domestic market.
- Strong technical and engineering capabilities backed by top-notch scientific and technical institutes.
- Well-regulated and stable financial markets open to foreign investors.

Make in India also depends on government responses and incentives to the sector and in this regard, the government assures:

- Defined timelines for all clearances.
- Exemptions from Central and State government rules and regulations related to labour, environment, etc., – subject to the fulfilment of certain conditions.
- Mechanisms for the cooperation of public or private institutions with government inspection services under the overall control of statutory authorities.
- Web-enabled process of clearances by Central and state authorities.
- Combined application form and a common register.
- Submission of one simplified monthly/quarterly return to replace multiple returns for different departments.
- Single window clearance for units in NIMZ.
- Ease in environment approvals.
- Leveraging existing incentives/schemes of government.
- Technology acquisition and development fund for acquisition of appropriate technologies, creation of a patent pool and development of domestic manufacturing of equipment used for controlling pollution and reducing energy consumption. The fund will also function as an autonomous patent pool and licensing agency. It will purchase intellectual property rights from patent holders.



GJF delegates at the Make in India workshop on Sectoral Perspectives & Initiatives: Creating an Enabling Framework for Stimulating Investments in Manufacturing held on December 29, 2014 at Vigyan Bhawan in New Delhi.

### Make in India and GJF pre-Budget wish list

The Make in India initiative holds enormous promise for the gems and jewellery industry and the GJF has urged the Union Finance Minister to bring down the duty on gold from 10 per cent to two per cent to encourage the campaign. In its pre-Union Budget recommendations, the Federation has said that increase of import duty has neither helped the government nor the trade: on the contrary, smuggling has increased. In view of the dynamic macro-economic indicators, it is only a comprehensive gold policy that can make the country a global jewellery hub.

As GJF Chairman Haresh Soni says, "Keeping in mind the Prime Minister's vision of promoting the Make In India brand, we have to protect and nurture our indigenous industry. Both oil and gold prices globally have fallen substantially and we propose that the difference between import duty of raw material (gold and silver) and finished jewellery (gold and silver) be maintained at a minimum 10 per cent (for gold) and 15 per cent (for silver)."

According to the GJF, the exclusion of jewellery from all bilateral and multi-lateral free trade agreements will also go a long way in encouraging the Make in India spirit since jewellery imports at cheaper rates, as was done during an earlier free trade agreement with Thailand, could be daunting for indigenous jewellery manufacturing.

Development of infrastructure to improve skill sets through upgradation and skill development by promoting and standardising professional vocational courses, introducing fee subsidies, offering scholarship programmes, reviving dying arts and crafts were the other thrusts in the GJF pre-Budget wishlist. The Federation has urged the government to roll out the National Skill Certification and Monetary Reward Scheme (NSCMRS) to increase productivity and attract young manpower, besides providing adequate thrust for skill and infrastructure development through easy financing, incentives, subsidies, facilitation of land allocation and supply of utilities.

It also feels that jewellery manufacturing clusters should be revamped by including common facility centres and skill upgradation. According to Manish Jain, Vice Chairman, GJF, "Organised manufacturing facilities need incentives for which the government must reintroduce metal gold loans and innovative finance options. If we are not competitive, we will not be able to become a global hub. Excise duty on fashion jewellery and on precious metals should also be abolished since the government does not earn any revenue from them. Friendlier and accessible rules for transportation from manufacturing hubs to airports/ports and incentives for importing technology will also help."

The wishlist also urges monetising existing investments, reducing import burden through recycling of large gold reserves held with temple trusts, banks, NBFCs and retail customers, widening of the availability of gold deposit schemes through banks, enforcing hallmarking standards and a multi-pronged approach to improve industry opaqueness through better industry and consumer interface.



### Incentives

Among the several incentives that have been given to make the campaign a success are:

- Five per cent interest in reimbursement and 10 per cent capital subsidy for the production of equipment/machines/devices for controlling pollution, reducing energy consumption and water conservation.
- A grant of 25 per cent to SMEs for expenditure incurred on audit subject to a maximum of ₹1,00,000.
- A 10 per cent one-time capital subsidy for units practising zero water discharge.
- A rebate on water cess for setting up waste water recycling facilities.
- An incentive of ₹2,00,000 for all buildings

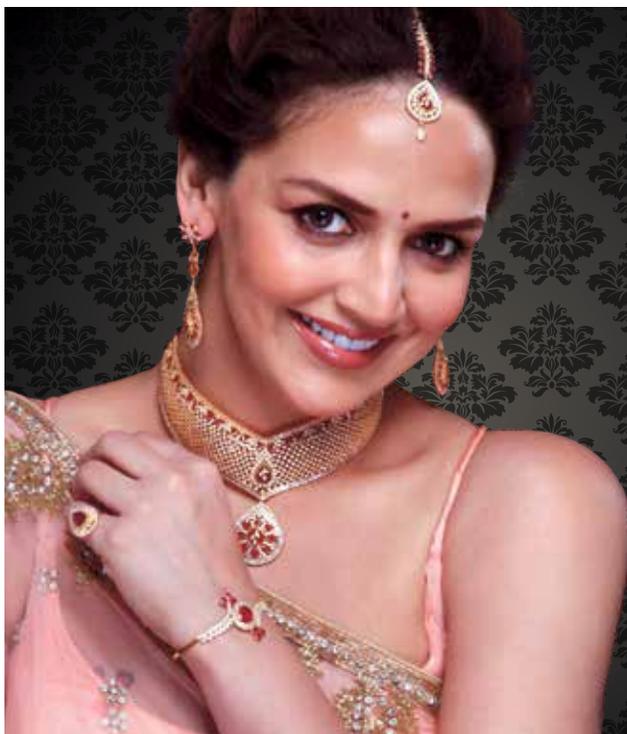
which obtain a green rating under the IGBC/ LEED or GRIHA systems.

- SMEs will be given access to the patent pool and/or part of reimbursement of technology acquisition costs up to a maximum of INR 20,00,000 for the purpose of acquiring appropriate technologies up to a maximum of five years.

### SPECIAL BENEFITS TO SME'S

- Rollover relief from long-term capital gains tax to individuals on sale of residential property in case of re-investment of sale consideration.
- A tax pass-through status for venture capital funds with a focus on SMEs in the manufacturing sector.
- Liberalisation of RBI norms for banks investing in venture capital funds with a focus on SMEs, in consultation with the Reserve Bank of India.

*The GJF's Budget wishlist is aligned to the Make in India dream for the gems and jewellery sector. It seeks reduction in gold import duties, exclusion of jewellery from all free trade agreements, a comprehensive gold mining policy that encourages domestic exploration and enhancement of recycling schemes for idle gold.*



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## Make in India hubs with US help



Making the good even better and giving the Make in India campaign a significant boost is the new strategic alliance between the Federation of Indian Chambers of Commerce and Industry's (FICCI) Gems and Jewellery, Luxury and Lifestyle Forum (FGJLLF) and the Indo-American Chamber of Commerce (IACC). As part of this alliance, the United States of America, the world's largest market for jewellery, will participate in the establishment of manufacturing hubs in India, even as both bodies work towards the development of the gems and jewellery sector.

The alliance proposes that the Indian gems and jewellery sector move upstream while US players move downstream. At the downstream end, large US retailers will work with Indian manufacturers to identify, invest and support the development of large "shared jewellery manufacturing hubs" in the country. Simultaneously, for upstream enablement, Indian marketers and brands, with the support of the IACC, will market their products in the \$60-billion jewellery market in the US.

According to IACC Secretary-General Ranjana Khanna, "The American gems and jewellery industry too wants to be part of the Make in India movement. While India has the largest work pool of highly-skilled artisans, the quality of finish is still a challenge as is the availability of new technologies and machinery."

The IACC is to soon set up a joint committee to explore the establishment of hubs in various parts of the country. Talks are already on with top US retailers, Signet and Helzberg. The aim is to set up three to five hubs over the same number of years. Clusters such as Bhavnagar and Surat in Gujarat, Kolkata and Mumbai are being examined in this regard.

"The strategic alliance with the IACC is another step towards making India the hottest and largest jewellery hub of the world," said Mehel Choksi, chairman of FGJLLF, adding, "There is a huge opportunity to capture a part of the US jewellery manufacturing industry which is estimated to be \$125 billion. If we can improve the manufacturing skills of the artisans and provide the right infrastructure in the form of shared jewellery manufacturing hubs to manufacturers, we can easily triple exports of value-added jewellery."

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4. Establishment of instructors' training centre in each NIMZ.

### Make in India and gems and jewellery industry

The Make in India programme did not include the gems and jewellery industry in the beginning: it was only after sustained efforts of the All India Gems & Jewellery Federation (GJF) that the sector was finally included. The Federation of Indian Chamber of Commerce and Industry (FICCI) and Confederation of Indian Industries (CII) have been appointed to be coordinators to all the 25 industries involved in turning India into a global hub of manufacturing in the next few years.

Gems and jewellery has a major role to play in the success of the initiative since India has fine skills to polish gemstones and craft the finest jewellery.

The Make in India initiative can help develop skills, organise manufacturing by improving systems, processes and capabilities to produce world-class products that can compete with the best jewellery brands and manufacturers in the world. This will require mobilisation of minds and the motivation to be the best in the global market of gems and jewellery.

To be the best, the industry will have to introspect and innovate. This will require changing direction and moving at a faster speed. Jewellery manufacturers will have to improve the

LEFT: Make in India can help organise manufacturing by improving systems, processes and capabilities to produce world-class products.



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- The liberalisation of IRDA guidelines to provide for investments by insurance companies.
- The inclusion of lending to SMEs in manufacturing as part of priority sector lending.
- Easier access to bank finance through appropriate bank lending norms.
- The setting up of a stock exchange for SMEs.
- Service entity for the collection and payment of statutory dues of SMEs.

#### SKILL UPGRADATION MEASURES:

Creation of a multiple-tier structure for skill development would involve:

1. Skill-building among large numbers of a minimally-educated workforce.
2. Relevant vocational and skill training through establishment of Industrial Training Institute (ITI) in Public Private Partnership (PPP) mode.
3. Specialised skill development through the establishment of polytechnics.



working conditions of goldsmiths and artisans. Since it is only a proper environment that can initiate better health and working conditions of the craftsmen, appropriate waste management disposal techniques will have to be made. The industry will also have to make efficient use of appropriate machinery.

In the discussions that members of major industry bodies had with Union Commerce Minister Nirmala Sitharaman, the industry insisted on certain parameters that would help the gems and jewellery industry to become a global hub.

- The government should accept the proposal to form a national council for domestic industry
- It should reintroduce easily available working capital needs by way of gold metal loans
- A reduction of duty on gold was also

essential to stop parallel import of gold that was corrupting the industry

- Duty on capital goods for jewellery making machinery, both for manufacturing and refineries, should also be removed
- Establishment of jewellery parks along with common sharing facilities in various clusters.

All the above will go a long way in bringing up the industry by providing a level-playing field enabling it to compete internationally and deliver quality products and services. Make in India hold out a lot of promise for the gems and jewellery industry and the best way to rise up to the challenge of the initiative will be to fully cooperate and co-partner in the directions of this programme.

Challenge is the pathway to engagement and progress in our lives. But not all challenges are created equal. Some challenges make us feel alive, engaged, connected and fulfilled. Others simply overwhelm us. Knowing the difference as we set bigger and bolder challenges for ourselves is critical to our sanity, success and satisfaction.

Life, as we all know, presents a lot of challenges and hardship. But, it is the people who are able to face the challenges and move forward who are the ones who are really successful and who have a lot of stories to tell. Make in India will be a story worth telling our grandchildren. ■



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# Rhythm not routine

Rhythm is a fundamental essence of the universe and exists all around us. It is also an essential feature of any design format.

**Gunjan Suri** outlines the techniques of achieving rhythm in design and how to define it by playing with the placement of the elements in the composition.



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

Rhythm is a preferred dominant feature of design that somehow always manages to win hearts — be it in an object of desire or in a work in an art collector's suite. The word evokes nostalgia of the famous song 'Rhythm of the Rain' by the celebrated 1960s band The Cascades, a lyrical song that resonates with the rhythm of falling raindrops.

What is rhythm? Examples exist all around us but we somehow fail to notice the intensity of the harmonic layouts featured in a design.

Rhythm is all around us. The movement of sun, earth, and the planets follow a rhythm that determines the order of the universe. The turbulence of ocean waves is also rhythmic in its own way, which is why we appreciate and find tranquillity while observing the waves.

The heartbeat is another basic example of an element that has rhythm and repetition.

The world's most accurate time keeping technology until the 1930s made use of the pendulum invented by Galileo and is a beautiful example of a rhythmic machine, the pendulum being the first harmonic oscillator used by man. The movement of the machines in a watch also leads us to believe that rhythm is not just about design but also about functionality.

Thus, rhythm is a feature that we cannot ignore in any design format. It implies the organised sequential movement of the viewer's eyes following an arrangement or reproduction of elements in a design.

It can be broken up or continuous, clearly stated or subtle, repeated or vaguely similar and can be achieved through the following techniques:



ABOVE: Rhythm can be seen in the movement of a flying flock of birds,

### Radiation

Radiation involves elements flowing from one point of interest and creating continuous striations that gives a sense of movement. The point of interest can be the centre of the composition, off-centre or diagonally placed to reveal interesting patterns.



ABOVE: Radiation can reveal interesting patterns such as in this design by Shihoko Amano.



ABOVE LEFT AND RIGHT: Graduation gives an impression of growth as in the designs by Henri Gargat and Susie Ganch.

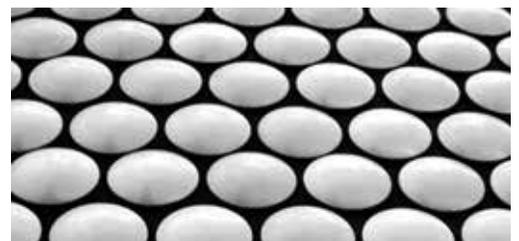


### Repetition

This is achieved when repetition of a shape, colour, texture is used within a design. Forms are repeated in any format to achieve a patterned design layout.

When we talk about repetition in nature, a series of trees create a sense of rhythm whether they are identical or not. Similarly, clouds in the sky or cars parked along a street or even a line of people — all follow a rhythmic pattern.

This repetition draws your eyes along that path and helps to move the viewer through the image instead of just to one spot.



TOP AND ABOVE: Repetition draws the eyes along a path such as in the Hilary Hachey design and the Riann Amelia photography.

### Graduation

Harmony can be created with elements arranged in graduation; it gives an impression of growth and completion.

Rhythm is an important principle of design that allows the designer to stimulate the viewer in a certain emotional way and appreciate the design more.

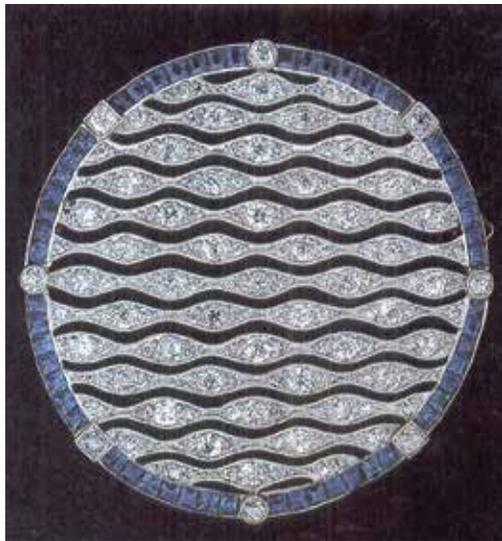
It allows the designs to develop an internal consistency that makes it easier for customers to understand. Once the brain recognises the pattern, it can relax and absorb the whole design.

The human eye understands and interprets rhythm, probably from shapes it has seen in the natural world. It can serve both an aesthetic and a practical purpose. One can define rhythm in a design by playing with the placements of the elements within a composition.

The placements can be:

**Regular**

A regular placement occurs when the intervals between the elements, and often the elements themselves, are similar in size, shape or length. Regular rhythms and patterns have identical motifs or visual beats. They have an equal amount of space between motifs. Such placements are uniform and balanced, where the form and space are in perfect harmony.

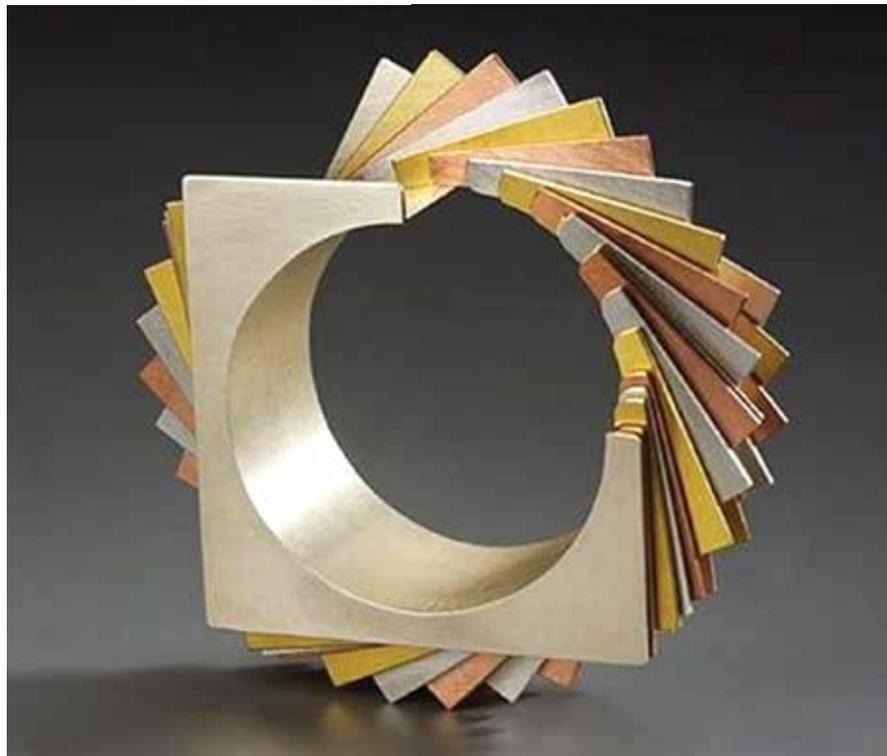


**Flowing**

Flowing layout is created by undulating elements and intervals, bending and curving motifs and spaces. Natural flowing rhythm can be seen in streams and waterways, beaches and waves, sand dunes and wind-blown grasslands. A flowing layout of lines and forms gives a sense of fluidity and is often more organic in nature.

**Progressive**

A progressive silhouette shows a sequence of forms through a progression of steps. In progressive rhythm, each time a motif repeats, it changes a little, transforming and translating in a steady sequence. Repeating a series of elements that progressively increase or decrease in size and spacing creates a rhythmic feel.



ABOVE: Regular rhythms have identical motifs like in this Cartier design

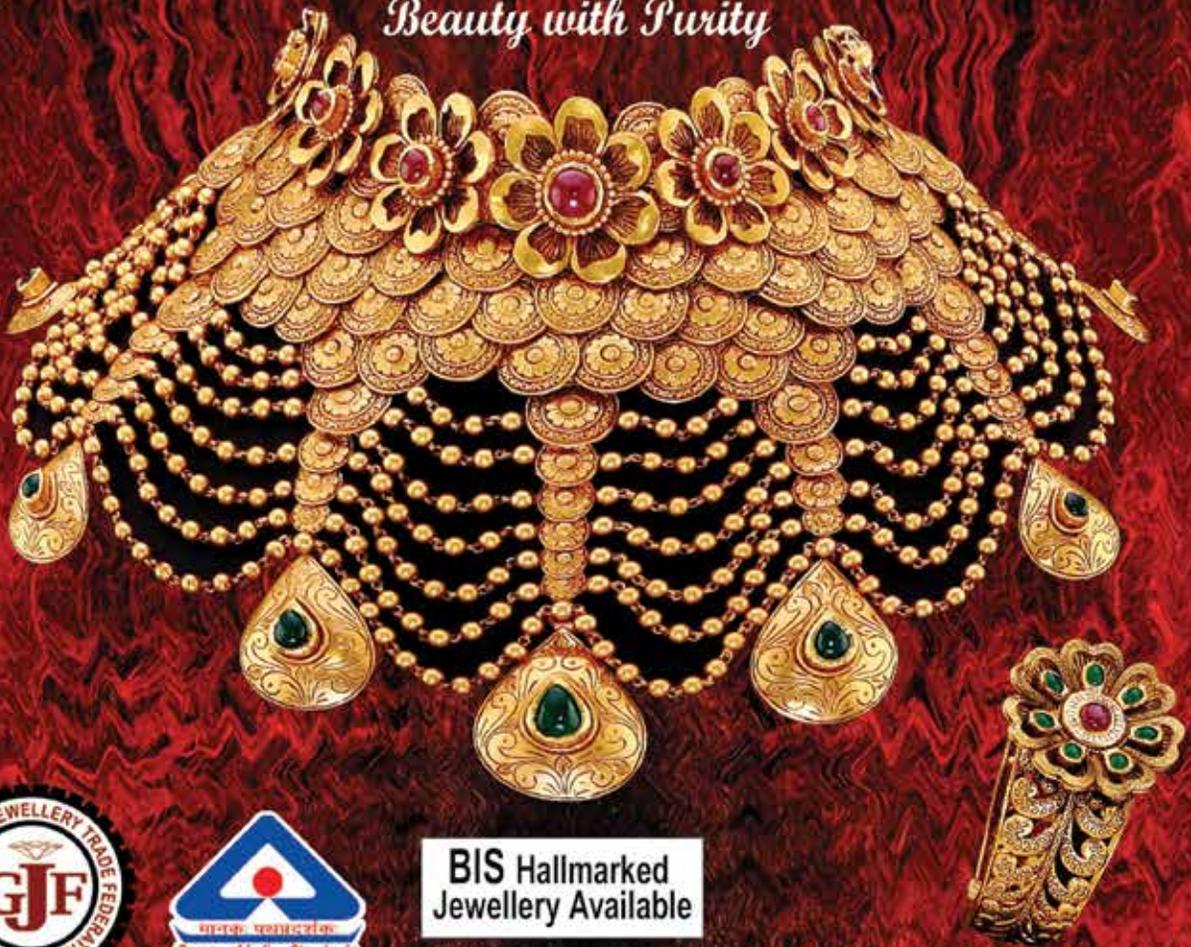
RIGHT TOP AND MIDDLE: Leander D. Ambrosia and Jos Jonkergouw designs are flowing and organic in nature.

RIGHT: In progressive rhythm, the motif changes each time it repeats such as in this Omasz Jagiełło-Piwoszczuk design.



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LEFT: Composition is random in this Marco Borghesi design.

BELOW AND BOTTOM: Alternating ensures an intelligent play of space in the Bukedo & Raffia Bowl and the Anja Schoenmeyer bangles.

## Random

Even though the placement in this kind of composition is random, it somehow depends on the way the forms are placed, in order for it to appear continual and kind of establish a link with the base design. The element is repeated in no apparent order. One cannot predict exactly where the element will be.



## Alternating

Alternating rhythm is achieved when the same element reappears in a regular order. Alternating dark and heavy with light and thin elements can create interesting compositions. Alternating placement of elements can reveal a variety of compositions, where two or more different forms may occupy alternating positions. Forms can be flipped, mirrored or rotated.

Spacing is the foundation for developing this kind of rhythmic feature, since an intelligent play of space can create interesting results. As the great singer Elvis Presley once said, rhythm is something you either have or do not have; but when you have it, you have it all over. Whether it is spinning around on a stage in dance and song, fingers flying over piano keys or a ball bouncing on the court, rhythm dominates even actions in our daily lives, making us believe that we can ignore it but cannot avoid it. ■





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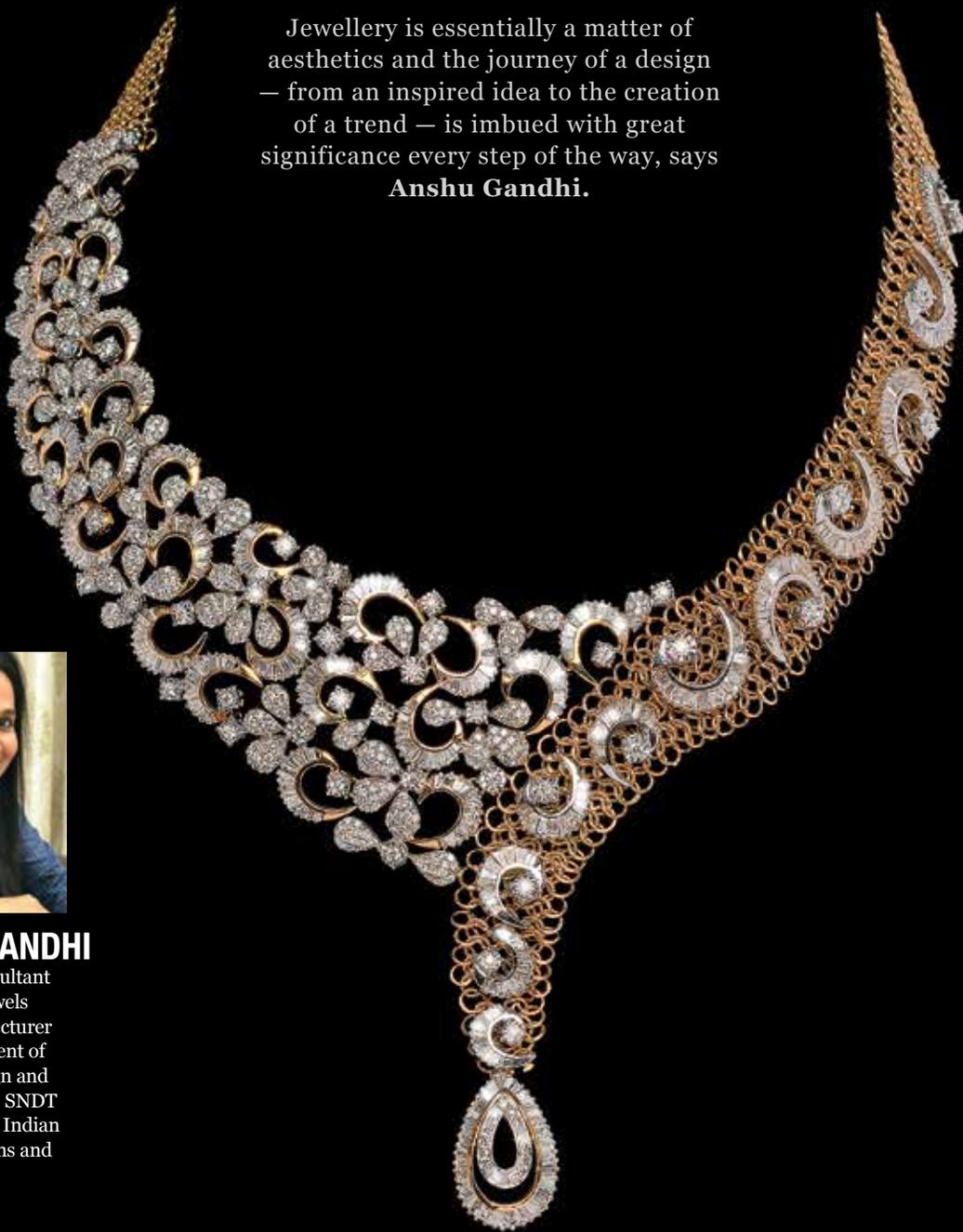
# The journey of design

Jewellery is essentially a matter of aesthetics and the journey of a design – from an inspired idea to the creation of a trend – is imbued with great significance every step of the way, says **Anshu Gandhi.**



## **ANSHU GANDHI**

is a design consultant with Mirrar Jewels and a visiting lecturer at the Department of Jewellery Design and Manufacturing, SNDT College and the Indian Institute of Gems and Jewellery.



Traditionally, jewellery designing was an art that was passed down from one generation to the next. Albeit, of late, professionally-trained designers have joined the business and are adapting to the changing needs of a globalised market.

Jewellery is in essence design-oriented. An idea sows seed in the mind of a designer, gets life and soul in the hands of a *karigar*, after which the jewellery adorns the body of the wearer and becomes a part of the family heirloom. The transformation of an idea into design, of a design on paper to an exquisite piece of jewellery and its relationship with the wearer is full of meaning since it is some such ideas that finally create trends. While it may be argued that an existing trend could also lead to creation of designs, more often than not it is when certain intuitive designs, in combination with marketing factors, capture the fancy of a market that trends are born.



A piece of jewellery has to go through a long journey before it can be worn. The journey involves designing, manufacturing and retailing, with designing being the starting point. A design can speak volumes and reach out to many when presented with the concept and story behind it. The wearer can relate to each and every unit of the jewellery piece and know the meaning behind each curve or corner and embellishment, creating a bond between the two.



### Sources of inspiration

One of the important factors in creating new designs is the source of inspiration. Creating a new design —realising new forms, structures, products and so on — involves observation, recording and analysis of visual information which is gathered from everywhere around us. Some designs begin as an intuitive process, others emanate from a pre-determined idea. Sources of inspiration can be:

- **Material:** There could be a chance discovery or a new idea may emerge through permutation and combinations when using a raw material and could be the starting point of a design.
- **History:** Art periods like Medieval, Egyptian, Baroque, Art Nouveau and Art Deco are some influences which are rich in inspiration. A highly original style could develop simply by reinterpreting them. A lot of ideas can be drawn from jewellery, architecture, sculpture, paintings, vases, calligraphy and more.
- **Nature:** Nature provides a major and inexhaustible source of ideas and includes flowers, animals, shells, insects, birds and other forms of life around us.
- **Symbols:** Zodiac signs, fraternal emblems, religious symbols, organisational signs, occupational signs, monograms and geometrical sources are also other wonderful sources.

ABOVE AND LEFT: Nature is an inexhaustible source of inspiration and ideas.

- **Themes and concepts:** A designer often wishes to encapsulate a strong commitment to a concept or a theme in the design such as environmental issues, the political scenario, social concerns and more.

### Application of design principles

The designer formulates ideas and themes which drive the design, with the end result promising to have more impact when a concept is well-defined. An inspiration begins to take the shape of a design after the initial doodles and scribbles are done on paper. With the basic design ready, design principles are applied to help enhance it.

The principles of design are concepts used to organise or arrange the elements of design. In other words, it is the way in which they affect the visual message of a piece of jewellery. A principle is something that is repeatedly and dependably done with elements to produce some sort of visual effect in a composition. Another way to think about a principle is that it is a way to express a value judgement about a composition.

**The principles of design are the recipe to create a quality piece of jewellery. All the elements combine together to create an aesthetic design:**

- Balance
- Proportion
- Rhythm
- Emphasis
- Unity

### At the work bench

Once the basic design is ready and drafted on paper and also well-defined with metal, colours, stone shapes and sizes, it needs to go for manufacturing. For the convenience of the manufacturer, technical views like orthographic views or perspective views are provided since these help the *karigar* to give the exact shape, height and other dimensions to the jewellery piece as conceived by the designer.

It is always important for the designer and manufacturer to communicate at every step of the manufacturing process so that the essence of the storyline behind the jewellery piece is not lost.

The design now has a three-dimensional shape and emits a distinct atmosphere, character, mood, spirit and a feeling which completes the vision of the designer. However, the journey of the design is not over yet.

### Creating trends

The jewellery piece moves on from the skilled hands of the manufacturer to the specialised hands of the retailer and his team. It is the duty of the retailer and sales staff to connect with the design element of the jewellery piece; it is important, at all stages, to believe in the strength of the design and not once let go of its aura.

Marketing jewellery comes with its own set of challenges, but is at the crux as far as creation of a trend is concerned. Special efforts have to be made to present the jewellery piece to the customer and market the piece or the jewellery line in the right atmosphere and in an innovative manner.

**The many ways in which the retailer can reach out and influence the decision of the market are:**

- **By giving the jewellery a personality:** Naming the pieces or lines of jewellery gives them an identity that takes them a step above simple elements that are put together. Some artists name their jewellery by the theme that is represented, while others choose natural elements or even the name of someone that the pieces remind





*The designer and the craftsman must communicate at every step of the manufacturing process so that the essence of the design is not lost.*

them of. Naming is a great way to tie several pieces of jewellery together and encouraging the buyer to purchase multiple pieces to be worn as a set. It is also a good idea to engrave the company logo or personally sign each piece before selling it and an excellent way to set off interest and trend.

- **Wearing the jewellery:** It may sound obvious, but wearing the jewellery that has been designed and created is also a precursor to creating a trend. Wearing the designed piece gives customers an immediate example and elevates it to a desirable thing.
- **Visual merchandising:** Putting the jewellery on mannequins also helps since customers can visualise wearing the jewellery. Window displays depict the story behind the design and attract customers to the store to explore it. Quite subtly, this

triggers word-of-mouth marketing and puts the jewellery piece or line into the category of “what’s trending”.

- **Making the jewellery visible:** By lending the jewellery piece for fashion shows, television serials, movies and ramp walks, besides publicising the jewellery line on hoardings, advertisements and other media gives it the necessary visibility to make it to the list of “trends”. Once on display, the jewellery or the collection, which has its own special story, starts appealing to the people and is elevated to a desirable thing. More people want to wear it and be a part of the storyline.

### Conclusion

The journey of a design becomes meaningful when the design transforms into an exquisite piece of jewellery; the design has a purpose when its uniqueness reaches out to people and creates a desire in them to want it. A trend takes off when the idea behind the jewellery design makes it a thing of beauty and inspires individuals to own it. The design elements then blend with the personality of the wearer and enthruse others to aspire for it. ■



# Room with a view



Space planning and design is critical in the jewellery business, with a superior store design often giving a brand an edge over the rest. The expression of space must have design elements that enhance the look of the jewellery on display and inspire and seduce customers from the window to the till point, says **Shahen Mistry**.

correct balance of planning and design that can accomplish the best brand experience.

Today, luxury is being represented by simple and minimalist designs that are correctly applied to project an image of wealth and indulgence — much like Apple products whose minimalist designs make it so premium. All around the world multitudes of retail stores are battling to attract customers. So, it is only a brilliantly-designed space that can help a brand to prevail over the rest. So, what does it take to get it right?

- **Visual merchandising:** Your store should tell the story from the window to the till point. Typically, it takes a mere eight seconds to walk by a storefront and once someone is two seconds past the door, he or she is unlikely to turn around. So, people have to be attracted in the first four seconds, while they are approaching.
- **Entrance:** The design of the store entrance is very important. It needs to entice the customer beyond the threshold. The design can either have new elements preserved in its original form or updated elements to meet building and planning regulations. Also, a customer may either be allowed to see a part of the store beyond the window



**SHAHEN MISTRY** is an interior designer and Director of design studio Shahen Mistry Architects.

Planning and design is not glorification of an area as many are wont to believe, but rather an expression of space that plays an essential role in creating a pleasing experience for customers. This is why retailers are constantly on the hunt for established designers who can apply their experience and sensibilities to increase their brand visibility. This is especially so in the jewellery business where a gratifying overall experience can play a large role in inspiring customer loyalty.

No doubt, many jewellery stores today have stepped out of browns and velvets into rather eccentric designs to attract the attention of customers. However, this is like jumping from the frying pan into the fire: since, it is only a



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**FACING PAGE:** The design of the store entrance needs to entice the customer beyond the threshold.

**ABOVE AND RIGHT:** Cool colours such as green, blue and lilac can have a calming effect and, combined with aesthetic display of products, enhance customer experience.



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*In jewellery retail stores, every inch of the space must be utilised and have a purpose. The floor plan is important because it ensures that the customer is guided to important displays.*

display, thereby allowing transparency and interaction or the view may be blocked by the display itself, conveying mystery and compelling customers to focus on the display — the latter being a preferred choice for many premium jewellery stores.

- **Inside the front door:** Once beyond the threshold, the entrance space is the starting point of the customer's journey into the interior. It should be left open and spacious, giving the customer time to pause and take in the store. The interior needs to be a seamless blend of brand, product and space — without any one overpowering element.
- **Ambience or sensory branding:** An engaging and immersive experience inside the store can be created through music, fragrant air, colours, lighting, symmetry, balance, contrast and focus to direct/control where the customer looks and for how long.
- **Layout and circulation:** The structure of retail space creates the constraints

of the overall design. Often, the spaces already exist and have had many prior uses. It is at this stage that logistics must be determined and structural features like columns, stairways, ceiling height, windows and emergency exits must be factored. In jewellery retail, every inch of the space must be utilised and have a purpose. The floor plan creates the circulation which is important because it ensures that the customer is guided to important displays.

The design has to create a thematic experience, by using spatial cues to entertain as well as entice customers to purchase and interact with the space. In a jewellery store it could be the focussed display of a prized and classic collection. The store design is just the background and there only to represent and create the best possible environment in which to reflect the jewellery. The layout and concept design must therefore never be confusing.



- **Lighting:** Lighting is perhaps the most significant component of design in jewellery retail and can have a dramatic impact on the space. It needs to be functional but also complement and emphasise the jewellery. The lighting should be layered and of a variety of intensities and fixtures. Placing lights below will add a subtle glow to the jewels. Spacing of light also needs to be correct so that it lights specific pieces of jewellery.

The lighting in entrances needs to complement the architecture, provide a sense of safety and be balanced as compared to lighting in adjacent areas. It should provide a safe, attractive transition from outdoor to indoor lighting conditions. Attention needs to be given to supplementary, adjustable accent lighting on entrance displays and graphics.

Natural light adds interest and clarity to spaces besides the fact that many customers also prefer to examine jewellery under natural light. So, when no natural light exists, a skylight can be introduced. The lighting of the ceiling and roof is the

next thing to consider. This lighting should wash the structural features while creating vectors that direct the consumer to key merchandise-display areas.

The next layer should emphasise selling areas, but not be too bright or harsh. The layer after that must complement and create focus on the merchandise and must be flattering both for the jewellery and the customer. The final layer is to install functional lighting such as clear exit signs. Lighting should simulate night conditions since most jewellery is often worn at that time. Finally, it is the ability to adjust lighting in different areas of display and the store as a whole that will allow retailers to show products in the intended environment.

- **Colours:** Warm colours like oranges and browns are inviting and reassuring to shoppers, while cooling colours like green and blue can have a calming effect. Bright colours like yellow and red grab customers' attention, stopping them in their tracks before they breeze by. However, these bold colours should be used sparingly. Bright



Images: Shahen Mistry

accent colours such as red can, for instance, agitate shoppers and should not be more than 20 per cent of the store's overall colour scheme.

The decor of a jewellery store should provide an intimate and relaxing environment that facilitates browsing and buying. Hence, it is all right if a bit of storage and display space is sacrificed to create comfort zones for customers or to make the store look more spacious. As Chris Arnold said, "Think of yourself as a brand. You need to be remembered. What will they remember you for? What defines you? If you have it in you, do something that defines you. Invent something or develop a unique skill. Get noticed for something — it creates a talking point."

### The future is now

Expectedly, technology will have far-ranging implications for surfaces. Imagine moving and changing elements of a store environment simply by moving your hands and gesturing! What does this mean for the spaces we design and the processes in which we now work? As

one interacts with these technologies, one begins to imagine an entirely new way of working and it feels very natural and instinctive versus overly technological. Much like the way we have all grown accustomed to touch-screen responsiveness and the speed at which our devices and applications perform, these platforms will also change our perception of how we can work and interact with space and information. These useful tools not only yield high productivity and enhance results, they also allow for new interactions and responses that we would not typically be inclined to make. For instance, LED screens and radio frequency tags within jewellery units are attractive to customers. Jewellery display is so detailed that a lot of attention needs to go to cabinets, fabrics and frames which when combined with engineered LEDs can provide the perfect illumination.

The future of jewellery retail is not about selling a product one needs because consumers nowadays do not need anything or cannot get a wider/better selection online anyways — it is about inspiring and seducing. And this is where a superior store design can score. ■

FACING PAGE and ABOVE: The design of the space has to create a thematic experience and provide an intimate and relaxing environment that facilitates browsing and buying.

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# Winning the retail battle

The jewellery retail landscape today is complex and retailers need to respond to demand and consumer behaviour at the local level says **Hemant Shah**.



## HEMANT SHAH

is an independent consultant, speaker and innovator. An alumnus of IIT Kanpur, Shah has been a member of the GJEPC and was also on the IIJS and PMBD committees.

Gems and jewellery as an industry is currently fighting what might appear to many as a losing battle. Of course, the past year has been challenging; but the war has not been lost yet. There are plenty of factors such as consumer demand, ethics, finance, design, innovation, alternative product offerings and more that will determine the course of the war and its outcome. However, even keeping these challenges in mind and pondering on solutions and shifts that need to happen, the industry can still be certain of a fighting chance of eventually winning the war.

Over the past month and more, everyone in the industry has been talking of what lies in the year ahead and whether industry will change tracks and have a more profitable 2015.

## Challenging scenario

If we were to look at the most important end of the pipeline – retail – we will find that contrary to what has been the focus of many of the key players in the industry and the powers that be, rough sourcing cannot be at the heart of things. What will businesses do with all the rough if there is no end-product that the consumers will want and buy? The pipeline will be choked. And, is that not the situation right now? So, it is time for the industry to shift focus to what really matters for businesses to grow and survive.

With big retailers of electronics, tourism, automobiles and so on snatching away our share of the consumer wallet, increasingly tapping into the power of technology to create



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omnichannel marketing powerhouses, the retail landscape is becoming more challenging than ever for small and big jewellery retailers. To fight the battle and not only survive but thrive, businesses have to pull out all the stops. They have to keep minds open, use professional help and modernise the approach to selling and marketing. There has to be out of the box thinking and getting to know customers – their needs, their desires, what really drives them to spend that rupee from their wallet.

### Being local

This has to be local and based on the demographics of the locality that the business is based. Independent stores should concentrate on their core customer base and chains should not get chained. Even chains need to customise each store depending on the location and be able to respond and cater to local requirements.

### Keeping consumers interested

Make sure you do all that is possible to keep your consumer interested in you and make them want to come to your store for a variety of reasons. Some of the important things one can do to keep the store one a shopper would want to visit is:



"Pardon me, I'm changing," is something you should say often. The thrill of discovery is one of the reasons shoppers still head into bricks and mortar retail stores. The jewellery customer wants to see, touch, feel and try on the jewellery – an opportunity that online shopping does not offer. This is why even established online retailers are now going click and brick.

Shoppers should be given something different every time they visit by changing windows and displays every month. This should be an easy task when one thinks of the number of festivals and occasions India offers. Each

month can have a theme based on what the local customer will identify with. Dress up the store to suit the occasion. We do not wear a suit for a pooja at the temple; neither do we wear a churidar kurta to a New Year party – why should your store then look the same during all festivals? It could be something as simple as putting appropriate posters in the window or switching what mannequins are wearing. The goal is to get customers to pause, take a second look and come inside.

### Trendy is the way to be

Create an area where current, trendy merchandise is displayed. The merchandise does not always have to be new, but has to be re-merchandised. Make an assortment to suit the occasion/event of the month. In fact, invest in getting vendors to develop new and occasion-focused products. This will surely interest customers and get them interested in visiting more often.

### Tips to stay trendy

- Visit events/shows that will give exposure to new and current trends and new types of suppliers or products that one does not currently deal with.
- Jewellery fortunately is a product where almost all of the raw material can be recycled. The loss in labour on unsold experimental merchandise can be treated as a marketing expense. This will give a store far more customer walk-ins and goodwill than just plain advertising.
- It is important to regularly read industry publications, blogs and websites so that one is clued to the hottest trends.



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### Checkmate competition

Scope out competition by keeping track of what they do and why they are successful – their product merchandising, visual merchandising, promotions, sales and service offerings. Get mystery buyers to learn this from the competition.

- It is good to go in for a sharp image and a presentable store, an online presence and usage of social media can do half the trick.
- Jewellery retailers should not only offer products but an exclusive shopping experience through every stage of the process – from the look of themed windows to well-trained staff that attend to customers to exceptional products inside the box you pack them into!
- Retail stores should always be open during convenient hours. With the way the Indian woman is, more often than not, the store needs to be open in late evening hours – since they either work or have to get the approval of the working husband.
- Prices should always be shown and in an appealing manner. People often feel nervous to ask the price and most of all, are tired of the lack of transparency. Which high-end, luxury product – from clothes to cars – doesn't do this?

### Predict what customers want

Predict what consumers want before they know it. Steve Jobs once rightly said, “It is not the customer’s job to know what they want.” More than 50 years ago, Peter Drucker wrote, “The customer rarely buys what the company thinks it sells him. The reason is, of course, that nobody pays for a product. What is paid for is satisfaction.” The customer looks around and chooses the product that is better than competing alternatives.

Today, the traditional balance of power has shifted from retailer to consumer; primarily because a shopper can find essentially the same or similar product in several different retail outlets. They can quickly find out where they can buy the product and where they can get the best price. In this environment, retailers must find new ways to differentiate themselves beyond the products they offer. One way to accomplish this is to create an emotional connect through experiences across all channels. This component addresses what brand messages a retailer will deliver to target customers and how and where retailers will interact with their customers.

Hence a retailer needs to develop a customer experience strategy.

A successful strategy involves linking of three key elements of a retail strategy: value proposition, target customer and customer experience. The right products must be sold to the right customers in the right environment.

A customer experience strategy will define how the brand experience will be brought to life with consumers in a meaningful and authentic manner. The strategy will set clear rules and guidelines about how the brand will be presented throughout the consumer’s decision cycle and across different channels. It will also help ensure that consumers see a consistent brand message and presentation at all points of interaction. Developing a customer experience strategy requires a deep and continual understanding of the target customer and her needs, attitudes and behaviour.

To be honest, it is always easier said than done. But, it would not hurt to try a few now, would it? ■



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# Designing it soft-ly

With computer-aided technology gaining increasing importance in the gems and jewellery industry, **Kamlesh Parekh** navigates through the evolution of CAD and the software packages that have become a quintessential part of designing and manufacturing.

Over the years a number of things have changed in the jewellery manufacturing industry. With technology advancing at such a pace, it is no surprise that any design, irrespective of the level of complication, is as easy to manufacture as it is to draw. Call it the power of 3D printing or another industrial revolution, computer-aided technologies are poised to rule the market and continue to gain importance in the gems and jewellery sector.

CAD/CAM is a two-part process of designing three dimensional objects on a computer (Computer Aided Designing) and manufacturing them with a computerised machine (Computer Aided Manufacturing).

## The evolution

The history of computer-aided design procedure can be traced back to the 1950s when the system

was merely a drawing board. The design engineers would work in 2D to create technical drawings from 2D wireframe primitives such as arcs, B-splines and so on. The first 3D wireframe features were developed soon and, by the late 1960s, a solid modeller programme was made commercially available. It took the design industry some time to go through a number of iterations to produce a CAD software that would meet the requirements of the engineering industry.

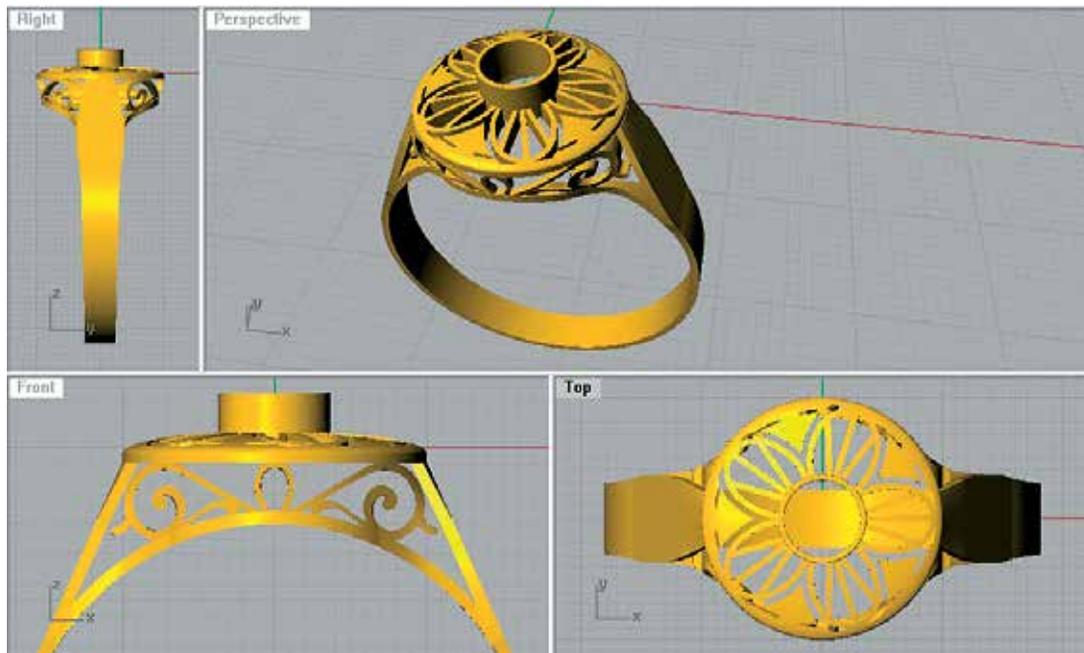
I-DEAS (Integrated Design and Engineering Analysis Software), as they call it, was developed in the early 1980s for the automotive industry. Although, the software was only used for engineering purposes, the complications of jewellery design challenged engineers to modify the software to break down the limitations and broaden the capabilities.



### KAMLESH PAREKH

Director, Imaginarium, ([www.imaginarium.co.in](http://www.imaginarium.co.in)) is an expert in diamonds and has been in the CAD/CAM business for the last 10 years.





Not long ago, anyone wanting to get involved in CAD could choose only from software packages built for product design engineers. The training available was comprehensive and not very accessible. Things have changed now; the demand for jewellery-specific CAD software has led to the introduction of a number of CAD-training workshops and courses which have, in turn, opened up job opportunities for those who wish to take up designing right after higher secondary examinations.

### Epitome of the jewellery industry

Often referred to as the primary and skeletal process of jewellery design and manufacturing, CAD initially stood for computer aided drafting, since it was a tool to create conventional engineering drawings using a monitor. However, the evolution of technology made it possible to create 3D models in a computerised environment.

These “virtual models” can be manipulated on-screen, examined from any angle, built up and cut away in the same way as a physical model and even weighed before they are constructed. Technically, it would not be an exaggeration to say that there is no field of product design which does not use some form of CAD for manufacturing.

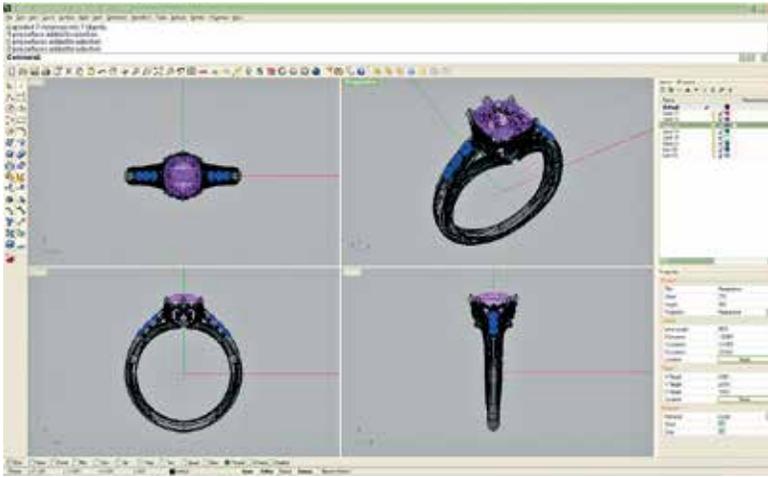
Albeit the main features of all CAD software packages remain unaltered, one cannot use the same software to design any product one wishes to. At the most basic level, all 3D CAD packages are capable of the same sort of things: it is only when one gets to more advanced designs that key differences start getting distinct. Technically, there is no CAD software that excels at everything and because there are a number of geometry types, every CAD software has its specific area of efficiency and purpose.

### A comparison chart of some software packages used by the jewellery industry

Category ----- Software	Fast modification and reworking of models	Creation of size range from single ring	Precision modelling	Organic modelling	Relief sculpting	Creating and managing pave setting	Rendering images
<b>3Design</b>	Best	Best	Can do	Best		Best	Reasonably good
<b>JewelCAD</b>	Good	Good	Good	Good	Can do		Good
<b>Matrix</b>	Reasonably good	Best	Best	Best	Reasonably good		Best
<b>Rhino/ RhinoGold</b>	Reasonably good	Can do	Best	Best	Can do	Can do	Can do

## Cutting Edge

All images: Kamlesh Parekh



For fast modification and reworking of existing models one would generally want to refer to the history or earlier-saved models on the software. Apart from this, one would also want a few extra features to provide the necessary changes to the existing models — hence the usage of 3Design.

### A list of softwares for complex CAD jewellery design

Purpose / Software	3D sculpture & texturing	Relief carving	Rendering post production/ compositing	To build up a .Stl file of size variations
<b>3Design</b>				
<b>Matrix</b>	With Claytools	With ArtCAM Jewelsmith	With V Ray or Photoshop	
<b>Rhino</b>	With Claytools	With ArtCAM Jewelsmith	With V Ray or Photoshop	With RhinoGold
<b>ArtCAM Jewelsmith</b>		With Matrix or Rhino		
<b>Photoshop</b>			With Rhino or Matrix	
<b>V Ray</b>			With Rhino, Matrix or Photoshop	
<b>Claytools</b>	With Matrix or Rhino			

*(The above is only a list. We do not hold any of these combinations superior to others or market any of them specifically.)*

Speaking of evolution, one of the most common questions faced by designers is why can't they simply 3D-scan a ring and make copies on a 3D printer? Technically speaking, 3D scanners can be used, but they have their own technical limitations such as chances of design duplication and modification. Moreover, the output out of a 3D scanner does not totally adhere to the precise size of the model.

Quite a number of times, designers are required to combine more than two softwares to achieve the precise model. CAD software developers have come up with many different approaches for creating a 3D object; all based upon different CAD geometry types. Often, they discover that the advantages found in the design philosophies of one particular program can complement their main software package or sometimes even offset the weakness of the other completely.

The process of combining any of the software programs depends on the design, as each software is to be used for a specific purpose. One could be doubtful about using different software programs for the same purpose; however, most of the tools used are different from each other. Even tools which are used for a same/highly-similar purpose operate in different ways and were built from different design philosophies.

### Learning CAD

Though it may sound hard to believe, there should be no illusions regarding the difficulty level of learning CAD. The software programs are user-friendly, but unlike many consumer-level software programs where a user turns productive right after learning about the functionality, CAD requires the user to learn more than 70 per cent functionality to begin with, even with the simplest of the models. The user should be able to pick the best out of various software packages that would suit the requirements of a particular designing procedure. Apart from Rhino that's available online, almost all of the mentioned software packages have to be purchased directly from software developers. The cost of each software package remains more or less the same, even though there is some kind of dependency as far as region, promotions or other factors are concerned. ■

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# BOOTH CAPTURING

Touchscreen kiosks where one can browse and digitally try out jewellery captures the imagination of customers and enhances their experience. It also serves as a retail store brand ambassador and facilitates purchase decisions of store owners, says **Shaudhan Desai**.

Almost 35 years ago, Wilson Bryan Key, an American author and communications expert, alerted consumers to the word “sex” printed on Ritz crackers and embedded in the ice cubes of a drink shown on a popular Gilbey’s Gin advertisement.

In his signature book, *Subliminal Seduction*, Key claimed that while the embedded words were not being discerned consciously, they were being

unconsciously perceived and had the ability to elicit sexual arousal — thereby making these products more attractive for consumers.

The science behind this kind of subliminal advertising is known as neuro marketing, a research that studies why consumers make the decisions they do and which brain areas are responsible for them.





**SHAUDHAN DESAI**

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

Incidentally, companies such as Google and Frito-Lay, among others, have used neuro marketing research services to measure consumer thoughts on their advertisements or products.

In the business of jewellery, an exceptional opportunity to create an impact on the subconscious mind of customers is to allow them to take pictures after wearing a piece of jewellery that they like in the store. The problem, however, is that if every customer were to try on a particular piece of jewellery and take a photo, the jewellery would most likely be damaged. One way to overcome this and seize the opportunity of appealing to the subconscious mind of a customer would be to place jewellery kiosks in the store. It is an experience that customers are also likely to remember for a long time.

**What do the kiosks do?**

Jewellery kiosks provide a feature of digitally trying out jewellery and works in quite a simple manner. Designs are stored in these kiosks which customers can browse through by simple touch and swipe. If an individual wants to try out a piece of jewellery, she or he can take their photos with the camera mounted on the kiosk



© Shaudhan Desai

*Kiosks track and store every move of a customer and help to acquire detailed information on likes and dislikes – invaluable data in the digital age.*



© Shaudhan Desai

and thereafter drag the chosen jewellery on to the image. And, hey presto! They can also click a selfie with the jewellery on their own smartphones and carry away these photos so that each time the picture is viewed, the individual is induced to buy that exclusive piece of jewellery from your store!

Kiosks can also enhance customer experience at a store because they allow easy search and identification of jewellery according to choice and budget. Search options in such kiosks allow customers to search jewellery based on type, weight, type of diamond/stone as well as approximate cost. Thus, the user can easily pinpoint products of their desire and then ask the salesperson to physically show them the chosen ones. This almost works like an automated salesperson.

Consumers can even choose to store their favourite or wish-listed jewellery in their personal folders with a restricted log-in. This is of great help when they return to the store later.

### What is in it for retailers?

The biggest advantage that retailers get from these kiosks is access to customer likes and dislikes — invaluable data in the digital age. Usually, such information is sourced from reports of sales staff who make notes based on gut feeling; moreover, these notes are not properly categorised or even accurate enough to be used to make bulk purchase decisions. Kiosks, on the other hand, track and store every move of a customer and thereby help to acquire detailed and sorted information on most digitally-tried jewellery, most-liked jewellery, most-zoomed jewellery and more. This organised information makes it a breeze for retailers to place purchase orders with jewellery manufacturers.

Designs or images of jewellery are the most significant assets of jewellery houses; yet, very few ensure that this asset is properly digitised and organised for reference. Most jewellers maintain records of their collections in a crude manner, by keeping image files in separate folders on their PCs. This makes it very difficult to trace particular designs as and when required. It is especially hard when one wants to search for appropriate collections based on such parameters as date of purchase/manufacture, type of diamond/stone, weight range, supplier name, design number and so on. Storing images in separate folders thus does not offer the luxury of precise organisation of data.

### Store ambassadors

Jewellery kiosks are also wonderful retail store brand ambassadors that owners can place inside in the store as well as in strategic away-locations such as airports, salons, multiplexes, malls, clubs and hotel lobbies — where footfalls are significant and where prospective customers have sufficient time to spare to browse or even place an order through the kiosk.

As for multiple-store jewellery companies, these kiosks are effective tools because they can be placed in all their stores and consumers can browse through options available across all their multiple-location outlets. The variety that this will offer customers is sure to fascinate and draw them to the store again and again.



*Kiosks can be placed inside stores or other strategic locations such as airports, salons, malls, multiplexes, hotel lobbies and clubs where customers have spare time to browse or even place an order.*

Sales staff can also prevent loss of business by offering to get a customer a desired piece of jewellery that the customer would have seen in some other branch's collection at the kiosk.

If these kiosks are connected to the back-end server of the store, they can also be used to manage the supply chain. It is possible to update the stock position in kiosks by connecting the same with a back-end server. All products that are sold automatically get shifted to the "out of stock" classification which store managers can analyse before reordering. Orders can then be placed directly to vendors after authentication from the purchase department. This can save a lot of time; moreover, since an order goes with images and part numbers, it becomes very easy for vendors to supply the same.

Jewellery kiosks, therefore, offer a new way to promote your jewellery brand as well as provide unique consumer experience and convenience. It is time for jewellery stores to look for ways to attract the young and these kiosks can be very useful tools.

*(If more information is required on jewellery kiosks, please SMS "Ornate E-counter" to 09328007914 or send a mail to shaudhan@ornatesoftware.com.) ■*

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# True blue



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Sapphire, from the Latin *sapphirus*, meaning blue, or the Greek *sappheiros*, meaning blue stone, is also believed to be a derivative of the Sanskrit word ‘Shanipriya’, meaning dear to Saturn. Considered to protect the wearer from envy and harm, the extraordinary colour of blue sapphire is the standard against which the blue of other gems are measured. **The Gemological Institute of America** details the gemstone’s features...

The blue sapphire’s hues reflect the sky’s every shade, from blazing afternoon to velvety midnight. Its extraordinary colour is the standard against which other blue gems — from topaz to tanzanite — are measured.

Sapphire, like ruby, belongs to the mineral species corundum. Its name comes from the Greek word *sappheiros*, which probably referred to lapis lazuli. Even in folklore, history, art and consumer awareness, sapphire has been associated with the colour blue. Albeit, most jewellery customers believe all sapphires are blue, the fact is that the gemstone comes in many colours.

When gems and jewellery professionals use the word “sapphire” by itself, they normally mean blue sapphire; other colours such as yellow, pink and orange are termed “fancy sapphires”. Both blue and fancy sapphires are found in places such as Madagascar, Tanzania, Sri Lanka, Myanmar and Australia.

## History and lore

Sapphire is the birthstone for September. Traditionally, the gemstone symbolises nobility, truth, sincerity and faithfulness. For centuries, this gem has been associated with royalty and romance. Ancient Greeks and

©GIA/Robert Weldon



ABOVE: Carved sapphire and diamond link sautoir and pendant by Trabert & Hoeffler-Mauboussin, circa 1935. The sautoir comprises of flexible links alternately set with diamonds and carved sapphires. It separates into two bracelets; the triangular motif and pendant can also be worn as two separate brooch clips.

TOP RIGHT: Blue sapphire and diamond ring set in 14k white gold.

Romans were convinced that blue sapphires protected them from envy and harm.

A special orange-y pink sapphire colour is called *padparadscha*, which means “lotus flower” in Sinhalese, the language spoken in Sri Lanka. Stones from Sri Lanka were initially the only ones labelled with this marketable name. Throughout history, there is no telling how many *padparadschas* have been sifted from Sri Lankan river gravel. Sri Lankans have a special affection for the colour that has traditionally been linked with their country.

## Quality factors

### Colour

The most highly-valued sapphires are velvety blue to violetish blue, in medium to medium-



©GIA/Robert Weldon

dark tones with strong to vivid saturation. The saturation should be as strong as possible without darkening the tone and compromising brilliance. Sapphires with these qualities command the highest prices per carat.

### Clarity

Blue sapphires typically have some inclusions, but generally have better clarity than rubies. Blue sapphires with extremely high clarity are rare and very valuable. Generally, inclusions make a stone less valuable and prices can drop substantially if they threaten the stone’s durability. However, some inclusions in sapphires can actually increase the value of the gemstone such as some of the most valuable Kashmir sapphires which contain tiny inclusions that give them a velvety appearance.

### Cut

Fashioned sapphires appear most commonly in traditional pear, round, oval, cushion and emerald cuts with brilliant-cut crowns and step-cut pavilions. Cutters focus on factors like colour zoning, pleochroism and the lightness or darkness of a stone to achieve the best overall colour, maintain the best proportions and retain the most weight possible.

### Carat weight

Blue sapphires can range in size anywhere from a few points to hundreds of carats. Also, large blue sapphires are more readily available than large rubies.

## Special notes

Many sapphires are treated in some way. Heating and lattice diffusion are the most common treatments. Other treatments — including fracture-filling, coating and dyeing — are not as common. It is important to ask whether the stone you are considering has been treated. The price

## Kaleidoscope

©GIA/Robert Weldon



One has to look closely to understand the difference that colour makes. Those who are interested should look at different colours of sapphire side by side to understand the range of qualities available. Dark colours like navy or midnight blue and less saturated colours like greyish blue or straw yellow are more affordable than vivid colours.

### No compromise on cut

The quality of the cut can make a big difference in beauty and brilliance. The sapphire should sparkle in a lively way, reflecting light back evenly across the entire gem. Poorly-cut gems are much less marketable and sell at a discount.

### Treatment a sapphire has undergone

A large amount of the sapphire on the market, both blue and fancy colours, has been treated to alter its colour by heat or by lattice diffusion. Sapphire treated by lattice diffusion often has vivid colour but is less valuable than heated sapphire.

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TOP LEFT: Kashmir sapphire ring from Tiffany's.

MIDDLE LEFT: This platinum and sapphire block bracelet from Frank Goodman & Son, Los Angeles, CA, is set with 36 square cut sapphires and weighs approximately 25 carats.

BOTTOM LEFT: The most important influence on blue sapphire's value is its colour, which can appear in a wide array of hues, tones and degrees of saturation.

ABOVE: Yellow sapphires are known as fancy sapphires.

per carat for fine-quality untreated stones can be considerably higher because of their scarcity.

Sapphire, a 9 on the Mohs mineral scale of hardness, is a great choice for daily jewellery. It can be cleaned in an ultrasonic cleaner or steamed, but can be done only by professional jewellers, after close inspection to determine if any fillers or dyes are present.

As with most gemstones, a soft moistened cloth or a soft bristle toothbrush can be used with mild soap and water to clean the gem.

### Lab report

An independent report from a reputable gemmological laboratory can confirm that the sapphire you are buying is natural, indicate any detectable treatments and give an opinion on geographic origin, when it is possible to establish. ■

*(Are you ready to learn more? GIA offers several coloured gemstone courses one can take online from the comfort of home or through on-campus programmes in Mumbai and classes and seminars in various cities throughout India. To find out more, visit [www.giaindia.in](http://www.giaindia.in) or email [giaindiainfo@gia.edu](mailto:giaindiainfo@gia.edu).)*



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# Skill Schooling

In India, around 2.5 million people are employed by the gems and jewellery industry, of which less than five per cent have received formal training at schools or institutes. Changing customer preferences and the potential for more employment, however, have put the need for formal training of *karigars* into sharp focus. In this edition, three young Turks speak up for the need for training infrastructure that reflects global standards.



**KUNAL MEHTA**

Director  
Diatrends Jewellery  
Pvt. Ltd.

“Even as the demand for skilled *karigars* in the gems and jewellery industry increases, it has become the need of the hour to have in place a sound infrastructure for their formal training. If India needs to compete with other major jewellery manufacturing countries of the world in terms of design, quality and productivity, it must have state-of-the-art training centres that will impart not just any regular training — but training that is at par with international standards and directly or indirectly imparted by international faculty.

Just like international schools employ international faculty so that students who graduate from them are trained to compete in the international arena, our industry too needs training centres that can retain the services of international faculty — not only to teach new skills but also upgrade their present skill sets to levels that are required in international markets.

In the present scenario, in the absence of good training centres for *karigars*, training is mostly imparted in-house to entry-level *karigars*. Veterans in the various gems and jewellery manufacturing factories train the semi-skilled or unskilled on the job. This has its downside as not only is precious time lost in guiding the untrained during the manufacturing process, but the education process is also unnecessarily extended. There

is also the threat of losing the trained *karigars* to rival factories, after having spent significant time, energy and resources in schooling them.

This makes it even more important to set up formal training institutes throughout the country, so that at least the majority of required skills is imparted within the facility, leaving only a small percentage to be imparted on the job, at the factory that would employ them. Also, to impart this high-level training, it is extremely important that schools or centres have at least two- or three-year degree courses, if not more, so that an extensive and detailed curriculum is set. A brief or superficial training would not be of much value.

Formal training through extensive degree courses in jewellery manufacturing will also benefit *karigars*. With their skill levels then being at par with international standards, they would be able to demand and earn better salaries. This will also motivate the new generation to take up the profession; one reason why the number of *karigars* is dwindling is the younger generation prefer desk or office jobs than working on benches in a jewellery factory.

Hence, India has to have formal training facilities if it is to make a mark as a top manufacturing centre, in terms of quality and productivity, in the global gems and jewellery industry.”



**AVNISH GOEL**  
 Director  
 Radhey Shyam &  
 Co. Jewellers

In my opinion, formal training of *karigars* is the most important need of the hour, a time when the cost of raw materials and man hours play a substantial role in pricing and finish of the final product.

It is also a fact that today, thanks to television and the internet, Indian consumers are alive to fashion trends in developed markets and have grown more demanding in their choice of jewellery designs. Today, it is fashionable, light and hollow jewellery that is in greater demand and which only large organised players with sufficient scale, infrastructure and formally-trained *karigars* have been able to cater to. The smaller players have been left behind, unable to meet the consumption demand of new-age customers.

To remain competitive, smaller jewellers must upgrade their designs and manufacturing capabilities. This also means that *karigars* have to be formally trained in new designs and manufacturing techniques. Not only should artisans be encouraged to upgrade their skills through formal training, even training institutes should have strong collaboration with jewellers to ensure practical training.

The advanced skills of *karigars* will be a value addition to the jewellery and, in the long term, this

will make consumers quite comfortable to pay premiums for better designs. Formal schooling will also go a long way in helping the *karigar* learn about new machines and the latest technology. And, when this learning is applied at the work bench, there will be zero defect products that can match global quality and finishing standards.

At the personal level, formal training will also give the *karigars* confidence and work satisfaction. When a person is professionally qualified, his or her position and status in a particular industry automatically enhances. Thus, on receiving formal training, a *karigar* would also feel as confident as a qualified gemologist, a qualified jewellery designer or any other professional associated with the trade. This in turn will attract the young to join the occupation. An organised launch of formal training could also attract women, who are till today restricted to designing and management.

Currently, only a minuscule percentage of the total number of craftsmen employed in the gems and jewellery industry have been trained through diplomas or vocational courses. India now needs more training infrastructure and skill development curriculum that is at par with global standards.



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**SAIYAM MEHRA**  
Director  
Unique Chains  
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A strong foundation often holds the key to success and it is essential to water the roots in order to reap good fruit. The gems and jewellery industry's root is governed by the 3 Ps — price, purity and product, with our success often measured by these parameters.

Fine, quality products are the essence of any jewellery business and even as we boast of the craftsmanship of our products, it is imperative to have good craftsmen or *karigars*, as we fondly refer to them. This is significant in the light of the fact that jewellery is no longer merely an investment; it has become a fashion statement.

Fresh designs and new ideas are emerging each day; however, finally, the person who puts life into an idea is the *karigar* — he is the one who actually creates the masterpieces that inspire awe. With the number of *karigars* gradually diminishing, labour charges are sure to increase, which will ultimately reflect on the business. A globalised market, coupled with our lust for competing at international platforms, has accelerated the need for a formal schooling for *karigars*.

In the absence of such training, young craftsmen lack direction. Budding *karigars* also shy away from the profession and pursue other more desirable options that involve training and education. Formal training is the only way, therefore, to assure them of a comfortable and respectable future. Moreover, if they are specifically trained for the particular job, their skills will be enhanced and the products they will then create will be of the finest quality and at par

with international standards.

Our vision is to make India a hub of export. We have the strongest and cheapest labour force in the world. If it is channelled in the right way, the gems and jewellery industry can help India's economy grow exponentially. International standards would be met easily as all *karigars* would be educated and trained to meet the requisites of precision.

It will also result in an increment of salaries which will ultimately give *karigars* a better standard of living. More job opportunities can be created as well. There is a void in the jewellery market which has been increasing due to the lack of good *karigars*. Jewellers strive hard to find resourceful men who can cope with increasing demands and ever-changing trends. It is becoming difficult for our *karigars* to add finesse without any knowledge of the tools that need to be applied.

So, it is not only training but also spreading awareness about the new techniques and ways that has become the need of the hour.

I propose that the industry sit together, form a committee and begin to fund training sessions. We can start with workshops where veteran and experienced craftsmen can share the plethora of knowledge that they have with their inexperienced and new colleagues.

The difference between a trained *karigar* and an amateur one is the same as a home cook and a professional chef. We love the fact that a chef has mastered the art of cooking. Similarly, if we train our *karigars* and instil professionalism among them, the business can elevate its standard and stand out as a global icon.

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# Preview of Signature 2015



On February 20, the curtains will lift on the eighth edition of Signature, India's top-of-the-line jewellery show. The four-day annual B2B event, with 550+ exhibitors, showcases the best jewellery collections of India's leading manufacturers, focussing on the highest standards of design,



Signature 2014 had 1100+ booths and 8441 trade visitors.

craftsmanship and quality. It is an ideal platform for jewellers to fully explore sourcing opportunities and also develop new contacts.

The product sections at this year's show will include diamonds and gemstones, studded jewellery, gold jewellery, Signature Club and an international section featuring national pavilions from Belgium, Israel and Thailand. The exhibits will range from precious metal jewellery — both plain and studded — to loose stones including diamonds, precious and semi-precious coloured gemstones and synthetic stones.

Couture jewellery will also be on exhibit.

Compact in size, Signature will offer jewellers the opportunity to have in-depth discussions with India's best manufacturers and meet many new suppliers.

Signature 2015 hours are from 10 a.m. to 6 p.m. on February 20-22 and from 10 a.m. to 5:30 p.m. on February 23, with visitor registration starting at 9:30 am and ending at 5:00 pm. Admission to the show is limited to trade buyers only and to under-18 visitors.

This year the show expects visitors from 350+ cities and towns pan-India and 65+ countries.

The organisers have enabled several navigation tools to help a visitor plan a fruitful visit to the show such as the Interactive Floor Plan, a website tool that allows one to search for exhibitors, the Online Business Matching Program that enables registered visitors to find and interact with exhibitors that match their business profile, the Auto Match whereby one can get a list of matching exhibitors based on profile and Search Exhibitors by which one can use the advance search feature to find a particular exhibitor or search according to business or product category.

The show will also have a colour-coded floor plan in its welcome kits, information kiosks located throughout the show and a giant floor plan that gives a visitor a bird's eye view as one enters from the gate. ■



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# Printing with gold



Direct Metal Laser Sintering, a relatively new additive manufacturing technique that builds a product from a 3D CAD model, using laser to sinter and fuse powdered metal, holds out great promise for jewellery manufacturing. **Sandhya Ramachandran** explores how it is allowing goldsmiths to think and create out of the box.



## SANDHYA RAMACHANDRAN

is a film-maker from the National Institute of Design who is passionate about the written word.

The greatest desire of an artist is to bring a vision into fruition. Many a time, the soul of what drove them is lost in translation and at others the tools are inferior to create such a masterpiece. While the first problem can only be overcome by years of training and skill, technology has helped limit the second issue.

When it comes to designing jewellery, the industry has taken great strides and designers and goldsmiths are finding new methods to express ideas and find tangible forms. In this regard, what has been quite revolutionary is the manufacturing technique of Direct Metal Laser Sintering of gold.

Gold, pitted as a “memorable metal” and the choice of investment for many, has long allured men and women alike with its bright yellow beautiful self. Its malleability and ductility makes it adaptable. Be it heavy pieces of antique jewellery with intricate detailing or minimalist creations that boast of simplicity and elegance — gold has seen it all.

With the advent of Direct Metal Laser Sintering (or DMLS, as it is abbreviated) designers have the liberty to explore avenues they could not have possibly imagined before. DMLS is an additive manufacturing technique which builds small- to medium-sized structures

based on a pre-developed 3D model by using laser to sinter and fuse powdered metal.

Whatever had previously restricted designers has been mostly overthrown with this technology. A 3D CAD model in .stl format is processed by the DMLS machine's software. A technician manually orients this model to build parts and adds essential support structures. The build file is then sliced into the required thickness

and the building process begins. The machine comprises of a build chamber with a raw material dispensing platform and a build platform. A re-coater blade applies powder over the build platform where laser fuses the metal powder into a solid part by melting it locally in the process known as sintering.

While the power of DMLS was tapped initially to make complex titanium parts for aircraft and rocket engine chambers, its use in the jewellery industry began when the pioneers of metal technology services, Cookson Precious Metals (CPM) decided to apply it to gold, using the premier systems from EOS, the world's leading manufacturer of laser sintering systems.

The collaboration had resulted in a dedicated 3D DMLS gold printer, Precious M 080, released at the Hong Kong Jewellery and Gem Fair in 2014. Giving tough competition to previously existing 3D printing services, this technology has clearly superseded the previous wax moulding techniques. The Fair witnessed the power of this technology with the display of many actual pieces including tower bracelet and the nervous systems ring, a laser-sintered watch case and pendant developed with this process by various designers.

This groundbreaking technology of gold manufacturing had required a lot of changes to the original DMLS processes to suit the metal and its success is now time for celebration for designers and watchmakers alike. The benefits of DMLS are aplenty and its applications are only burgeoning by the day. For goldsmiths and designers, this is the long-awaited solution that breaks limitations of time, ideas and feasibility. Although it does not overthrow certain strength-building processes that add quality to gold, DMLS has made many inefficient manufacturing techniques obsolete.

### Designer calls the shots

The most astounding effect of this technology is the fact that a final product can be made from a mere 3D CAD model, eliminating cumbersome traditional manufacturing

*For goldsmiths and designers, DMLS is the long-awaited solution that breaks limitations of time, ideas and feasibility.*

techniques. David Fletcher, the European Product Manager at Cooksongold, elaborates, "No special tools are required, nor is there a need to make any wax models. The electronic data are converted directly to parts, one of the many advantages of this technology." With minimal to no error margins, what designers seek is what they get with this manufacturing technique. So, they can now breathe easy and see their ideas being converted completely into the final product they envisaged.

### Beauty is in the details

This net-shape gold processing technology uses laser optics of a high resolution to dispense a raw material like gold to create the piece, layer by layer. This, therefore, ensures that the final product is developed with high accuracy and detail as it eliminates the margin of human error altogether.

### A piece of perfection

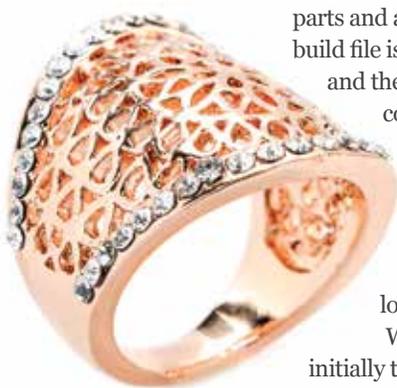
Despite skipping over traditional manufacturing techniques and tools, air pockets and porosity are not a problem and one gets the final jewellery with the full density of parts, as desired. The design-to-production method guarantees that the piece comes with great quality. Since the usual suspects that affect quality of production like temperature, exposure, time and so on are totally under control, the resulting jewellery boasts of fine mechanical properties to be envied.

### Production in no time

Gone are the days when designers had to source out skilled craftsmen and build rapport or goldsmiths had to wait for castings to be made before production. With DMLS, one can now make use of the rapid prototyping facility and create complete products in quick time.

### Complex no more

Even interlocked or interwoven pieces, innovations in joinery, etc., can be attempted



FACING PAGE AND ABOVE: With new jewellery manufacturing techniques such as DMLS, designers have liberty to explore avenues they could not have imagined earlier.



DMLS could eliminate many cumbersome traditional manufacturing techniques.



with the introduction of DMLS in jewellery making. Manufacturers can easily build complex prototypes by merely defining their designs accurately.

### Precious metal but cheap manufacturing

DMLS happens to be one of the most cost-effective ways of making jewellery. Costs are cut in all aspects of production from usage of raw material, manufacturing processes to finishing. Simply put, in the long run, this could produce better pieces of jewellery with cheaper manufacturing costs incurred – a total win-win situation for all.

### Simple technique

Although the words laser sintering and additive technology may sound complicated, the actual process is so simple that even beginners can master it in no time. A simple 3D model is all that is required from the designer and the system generates everything else. So designers can concentrate on their creative processes and leave it to the machine to do, what can be called a 3D printing process of gold.

### Bespoke tradition

It is not just time to rejoice for goldsmiths and designers but consumers also, since DMLS will let them participate in the process as well. Consumers can easily co-design their products of choice and come up with patterns suited to their style and use. This just means that DMLS has opened all doors to complete creative designing in gold.

### Quantity no bar

When it comes to traditional systems, the cost of creating the base units or casts to make the product becomes huge, especially if only a few pieces are to be made. With DMLS, whether you require one piece or an entire array of pieces, the quantity of production does not restrict creativity or production. Short production runs and customised single-piece items can now be both cost and time effective.

### Great finish

The surface finish of the product with DMLS is so good that it may not require additional polishing at all and can be a sure way to reduce costs of making charges and polishing, especially for the consumer.

### Light jewellery

DMLS also helps in manufacturing lightweight jewellery and intricate geometries without complicated processes. This can help establish new lines of designs of everyday jewellery and office wear like never before.

### The stamp of gold

There is a high level of material accountability with DMLS technology. The raw material used suffers very low wastage and an assay of the final piece will prove the expected precious metal content.

### Newer vistas opened

This ace-technology in gold manufacturing has opened new avenues to explore with the precious metal. More alloys, different uses of gold, new types of jewellery – the boundaries have opened up.

Although at the moment, certain traditional jewellery-manufacturing processes cannot be replaced by DMLS or any other technology, the time is not far away when new solutions will simplify these. With technology furthering itself towards more specialised equipment to use a wider range of materials and employ better processes, the e-manufacturing of gold is only set to get bigger. In recent times, an Italian start-up software firm called Makoo has even developed a technology that allows to “materialise your emotions” by translating voice into a 3D model that can be printed as jewellery! ■

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# FAQS on TCS



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**BHAVIN SHETH**  
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The provisions relating to the obligation of “tax collected at source” in the Income Tax Act, 1961 has been a matter of great debate and concern in the jewellery trade. Confusion regarding the provisions has, in many cases, also led to litigation. Nowadays, with changes in the law and the outcomes of various cases decided by adjudication authorities becoming regular news features, there is a need to clearly understand the provisions. For, it is only then that all those involved can comply with the regulations and, thereby, avoid defaults and penal consequences. The subject is quite vast but an effort has been made to ensure clarity by analysing the regulatory provisions in the form of an FAQ.

Tax collected at source (TCS) obligations on the sale of bullion and jewellery under the Income Tax Act, 1961 has, since long, been a matter of great debate. **Bhavin Sheth** analyses some critical aspects of the provisions.

## Regulatory provisions

Chapter XVIIBB of the Income Tax Act, 1961 deals with the provisions of Tax Collected at Source (TCS). Under this chapter, section 206C stipulates cases where tax is required to be collected. Accordingly, every person, being a seller, who receives any amount in cash as consideration for sale of bullion or jewellery, shall, at the time of receipt of such amount in cash, collect from the buyer, a sum equal to one per cent of sale consideration as income tax, if such consideration exceeds R2,00,000 for bullion or ₹5,00,000 for jewellery.

TCS is chargeable at a flat rate of one per cent of sale consideration. Surcharge and cess is applicable only in case of a non-resident purchaser.

The above provisions of TCS apply to every seller receiving cash consideration for sale of jewellery. Hence, it is important to understand the meaning of “seller” and “jewellery”.

## Meaning of seller and jewellery

Here, seller means

- i) The central government, a state government or any local authority or corporation or authority established by or under a central, state or provincial Act; or

- ii) any company or firm or cooperative society; and
- iii) an individual or a Hindu undivided family whose total sales, gross receipts or turnover from the business or profession carried on by him exceeds ₹1 crore or ₹25 lakh respectively during the financial year immediately preceding the financial year in which the bullion exceeding ₹2,00,000 or jewellery exceeding ₹5,00,000 are sold.

Jewellery has been defined to include ornaments made of gold, silver, platinum or any other precious metal or any alloy containing one or more of such precious metals, whether or not containing any precious or semi-precious stone and whether or not worked or sewn into any apparel. Jewellery also includes precious or semi-precious stones, whether or not set in any furniture, utensil or other article or worked or sewn into any apparel.

An exception was earlier provided in respect of bullion whereby TCS was not applicable on coins/articles weighing 10 grams or less. However, recently, in the Finance Act, 2013 (with effect from June 1, 2013), the provisions have been amended and this exclusion has been

deleted. As such, even on purchase of coins in excess of ₹2 lakh, tax will have to be collected.

### Certain issues relating to TCS

- **Is TCS applicable only when the entire sale consideration is in cash?**

Section 206C (1D) of the Act is applicable to “every person, being a seller, who receives any amount in cash as consideration for sale of bullion...”

From the wording above, it may be inferred that it is not necessary that the entire consideration is received in cash. Even if part of the amount is received in cash, it would appear that TCS is attracted — if the total sale consideration exceeds the threshold of ₹2,00,000 or ₹5,00,000. However, the Explanatory Memorandum says that “...the seller of bullion and jewellery shall collect tax at the rate of one per cent of sale consideration from every buyer of bullion and if sale consideration exceeds ₹2,00,000 and the sale is in cash”. Thus, the Explanatory Memorandum seems to suggest that only if entire sale consideration is in cash, the TCS provisions





under sub-section (1D) are attracted. Since there is ambiguity in this regard, the Central Board of Direct Taxes (CBDT) needs to clarify this matter further.

- **Does receipt of bearer cheque or cheque which is crossed without the words “account payee” amount to receiving consideration in cash?**

Since Section 206 (1D) uses the words cash, and not “otherwise than by crossed account payee cheque or bank drafts” like in other provisions, it would appear that bearer cheque or cheques crossed without the words “account payee” would not be regarded as “cash”. This matter also needs CBDT's clarification.

- **Are TCS provisions applicable in case of barter exchange?**

There is no definition for ‘sale’ under the Act. However, according to the Transfer of Property Act, one of the essential ingredients of sale is money as consideration. Exchange is like a barter system where there is no involvement of monetary consideration. Since provisions of the said section uses the word ‘sale’, TCS provisions may not apply in case of exchange. However CBDT needs to clarify this matter further.

- **Is the threshold limit transaction-wise or in aggregate?**

Based on the reading of the provisions, it is inferred that the threshold limit for the

purpose of collection of tax of ₹2,00,000 in case of bullion and ₹5,00,000 in case of jewellery should be considered transaction-wise and not aggregate of all the transactions for the year.

## Compliance requirements for the seller

The concept and provisions of TCS are similar to TDS (tax deducted at source). So also are its compliance requirements. Hence, provisions such as obtaining TAN (tax deduction account number), depositing TCS within the prescribed time, issue of TCS certificate and so on are applicable to seller of bullion or jewellery to whom the provisions of TCS are applicable.

## Conclusion

The objective of the provisions of TCS appears to be to reduce the quantum of cash transaction in the bullion and jewellery sector and to curb the flow of unaccounted money in the trading system of bullion and jewellery. Compliance requirement for jewellers who receive cash consideration has thus increased substantially and has to be adhered to by the jewellery industry. Further, there are some issues and ambiguity in the application of the provisions of TCS which should be clarified by the CBDT to avoid non-compliance and penal provisions. ■

*(The author can be contacted at bhavin.sheth@ss-associates.com)*

# 24 Karat Gold Jewellery Yes, It's Possible !



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## Statistics

With the removal of the 80:20 Rule on November 28, 2014, a sea change was witnessed in import of jewellery in January 2015. The end of calendar year 2014 also witnessed buying for a new cycle. Interestingly, jewellery imports from erstwhile favourite destinations such as UAE, Thailand and Malaysia were almost negligible. Speculations in the market also died down since supply was assured. In the period September-November 2014, a lot of gold was being imported by certain entities whereas in the period December 2014-January 2015, imports were linked to genuine demand. New destinations and new routes also emerged both from the source/country of origin as well as the port of discharge. Germany emerged as a popular source for jewellery import to India although its share in the earlier comparative period was far less. In the post 80:20 Rule era, Chennai Seaport was emerged as a popular destination for jewellery as well as gold bars.

In case of gold bar imports, the fall in January was drastic – nearly 82 per cent as compared to January 2014 levels as well as December 2014 and December 2013 levels. Lots of gold bars were imported from China and Belgium and very little from Switzerland and UAE, which were hotspots when the 80:20 Rule was operational. Now all eyes are on the Union Budget, which is expected to announce a reduction in import duty.

In terms of quantity of gold, another interesting aspect is the country of origin. Import from Dominican Republic jumped in January 2015 – with as much as 18.651 tonnes coming in. The table shows gold imported via various ports in kilograms for the month of January 2015. The total gold imported in January was 53.347 tonnes. Another interesting aspect is the dominance of Delhi and Bangalore as destination ports for import of gold and low share of imports through Mumbai Air Cargo.

### HS Code 7113: Articles of jewellery and parts thereof; of precious metals. Break-up in terms of country of origin.

Imports of HSC 7113	Jan'15	Jan'14	Dec'14	Dec'13
Italy	0	0	2	6
United States	3	7	4	3
China	8	9	4	8
Hong Kong	0	0	1	1
Switzerland	1	2	7	0
France	0	0	1	1
Germany	15	5	11	7
Romania	0	0	1	0
Singapore	7	1	2	3
Japan	4	2	1	0
Taiwan	0	1	0	0
Israel	0	1	0	0
Spain	1	0	4	0
United Kingdom	1	0	0	2
Czech	1	0	0	0
Vietnam	2	0	5	0
<b>TOTAL</b>	<b>43</b>	<b>28</b>	<b>43</b>	<b>31</b>

### HS Code 7113: Articles of jewellery and parts thereof; of precious metals. Break-up in terms of port of discharge.

Imports of HSC 7113	Jan'15	Jan'14	Dec'14	Dec'13
Delhi Air Cargo	2	4	12	6
Bangalore Air Cargo	1	9	6	7
Hyderabad Air Cargo	2	0	0	0
Faridabad	0	2	1	1
Chennai Air Cargo	1	0	0	0
Nhava Sheva Seaport	7	3	5	2
Bombay Air Cargo	8	8	8	3
Chennai Seaport	17	1	2	3
Garhi Harsaru - Gurgaon	2	0	5	0
Bangalore	2	0	2	6
Kolkata Seaport	1	0	0	0
Cochin Seaport	0	0	1	0
Tughlakabad	0	1	0	2
Bombay Seaport	0	0	1	0
Kolkata Air Cargo	0	0	0	1
<b>TOTAL</b>	<b>43</b>	<b>28</b>	<b>43</b>	<b>31</b>

### HS Code 7108: Gold (including gold-plated with platinum) unwrought or in semi-manufactured forms/powder form. Break-up in terms of country of origin.

Imports of HSC 7108	Jan'15	Jan'14	Dec'14	Dec'13
Switzerland	1	53	60	41
United Arab Emirates	0	28	17	44
Belgium	6	0	0	0
United States	2	12	14	9
Australia	0	5	10	1
South Africa	0	7	14	14
Peru	0	4	18	1
Singapore	0	11	6	11
Saudi Arabia	0	0	4	0
Tanzania	0	0	12	0
Colombia	0	1	7	0
United Kingdom	0	4	7	10
Canada	0	7	5	6
Ireland	2	0	0	0
Japan	2	0	0	0
Ghana	0	8	70	0
China	13	0	0	0
Hong Kong	2	0	2	4
Guinea	0	0	4	0
Malaysia	0	8	0	11
Swaziland	0	2	0	0
Brazil	0	0	3	0
Germany	0	0	2	0
Botswana	0	0	1	0
Dominican Republic	0	0	1	0
Burkina Faso	0	0	2	0
France	0	0	0	1
<b>TOTAL</b>	<b>28</b>	<b>150</b>	<b>259</b>	<b>153</b>

**HS Code 7108: Gold (including gold-plated with platinum) unwrought or in semi-manufactured forms/powder form. Break-up in terms of port of discharge.**

Imports of HSC 7108	Jan'15	Jan'14	Dec'14	Dec13
Delhi Air Cargo	2	36	146	21
Ahmedabad	0	13	19	8
Bangalore Air Cargo	2	31	29	22
Chennai Air Cargo	0	30	13	39
Kolkata Air Cargo	0	14	21	16
Bombay Air Cargo	3	19	11	32
Cochin	0	4	3	4
Hyderabad Air Cargo	2	3	17	11
Bangalore	2	0	0	0
Chennai Sea Port	10	0	0	0
Nhava Sheva Sea Port	6	0	0	0
Ludhiana	1	0	0	0
<b>TOTAL</b>	<b>28</b>	<b>150</b>	<b>259</b>	<b>153</b>

**A look at the countries from where gold was imported in December 2014.**

Row Labels	Quantity (in kg)
Switzerland	13,850.00
United States	6,892.01
Australia	2,795.00
United Arab Emirates	2,389.00
Ghana	2,347.89
South Africa	2,255.00
Tanzania	1,745.37
Dominican Republic	1,303.70
United Kingdom	1,039.00
Hong Kong	1,002.00
Guinea	853.97
Brazil	624.32
Peru	594.5
Colombia	580.82
Saudi Arabia	482.39
Burkina Faso	327.7
Botswana	82.37
Singapore	35.5
Canada	18.1
<b>TOTAL</b>	<b>39,218.61</b>

**A look at the countries from where gold was imported in January 2015**

Row Labels	Quantity (in kg)
Dominican Republic	18,651.97
Switzerland	15,763.00
United States	8,659.40
Ghana	3,681.44
South Africa	1,674.00
Tanzania	1,471.63
Brazil	1,440.52
Australia	1,176.00
United Arab Emirates	995
Peru	759.9
Colombia	753.48
Guinea	708.16
Saudi Arabia	552.49
Burkina Faso	487
Philippines	271.75
Canada	171.45
Botswana	88.89
Singapore	31.19
United Kingdom	6
Hong Kong	4
<b>TOTAL</b>	<b>57,347.25</b>

**Following table shows gold (in kilograms) imported via various ports in January 2015. Delhi and Bangalore dominates as destination ports for import of gold. Mumbai Air Cargo accounts for low quantity of gold import.**

Row Labels	Quantity (in kg)
Ahmedabad	2,622.47
Banglore Air Cargo	7,874.00
Bombay Air Cargo	1,599.00
Chennai Air Cargo	1,806.19
Cochin	9.51
Coimbatore	1,550.00
Delhi Air Cargo	37,107.09
Hyderabad Air Cargo	1,000.00
Jaipur	4
Kolkata Air Cargo	3,775.00
<b>TOTAL</b>	<b>57,347.25</b>

**Following table shows port-wise import of gold (in kilograms) in December 2014. Total gold import was 39.218 tonnes, with Delhi and Bangalore dominating as destination ports.**

Row Labels	Quantity (in kg)
Ahmedabad	4,220.06
Banglore Air Cargo	9,495.00
Bombay Air Cargo	1,801.00
Chennai Air Cargo	1,445.50
Cochin	45
Coimbatore	1,250.00
Delhi Air Cargo	15,973.05
Hyderabad Air Cargo	1,925.00
Jaipur	2
Kolkata Air Cargo	3,062.00
<b>TOTAL</b>	<b>39,218.61</b>



## CELESTIAL JEWELS

Fine jewellery from **Waman Hari Pethe Jewellers** has been a part of every celebration of its patrons. A new feather in its cap is its Navinya Laxmi collection, with Goddess Laxmi at the centre of its design. The image alongside is that of the collection's intricate Temple Bajuband, a traditional temple-style armlet made of 22K hallmark gold and studded with *kundan* and precious stones. Waman Hari Pethe Jewellers epitomises the concept of boutique jewellery — providing exclusive and exotic jewellery customised for each customer.

## A GIRL'S BEST FRIEND

In a world filled with varied jewels, diamonds epitomise elegant and timeless beauty. **NAC Jewellers** in an endeavour to give customers supreme quality diamonds at impressive pricing, has introduced Sparkling Diva, a diamond set for ₹54,000 only. The set includes necklace, ear stud, ring and bracelet and intends to fulfill every woman's dream of having her "best friend".





## ENDURING BONDS

The **Platinum Guild of India's** recently-launched Evara Platinum Blessings is a jewellery collection that underscores the love and blessings of elders. Each piece of jewellery symbolises the enduring bond of love of families coming together during 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 and floral bridal necklaces intertwined with a strong platinum bond and earrings. Evara jewellery for the groom includes chains and bracelets, redefining a modern man's perception of jewellery.



## VIVIDLY INDIAN

**K'olears** from Tare Gold Creation is a reputed brand known for its world-class quality gold jewellery. Its unique designer ornaments evoke images of vivid beauty and a glimpse of India's rich cultural heritage. Traditional *minakari*, *polki*, *kundan* and *navratna* work, as well as other techniques define its jewellery and K'olears strives to incorporate the unique designs of the different regions of India into its nose rings, earrings, bracelets, crowns, rings, anklets, amulets and necklaces.



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**Solitaire Marvel:** A 0.81K of Divine Solitaires with diamond surrounds.

**Twisted with Grace:** Entangled, yet looks splendid with a knot of 0.32ct Divine Solitaire.

**Diamond Bud:** Divine Solitaire clutched with diamond sprinkles creating a bigger and a brighter look.

**Dancing Diamonds:** Diamonds sparkle as they dance around this classy 18K white gold ring holding a 0.60ct of Divine Solitaires with (Ex. Ex. Ex.) Plus Hearts and Arrows cut.

**Classic Charm:** A classic solitaire ring for those special moments

**Star Earrings:** Something more than a solitaire stud, a perfect combination of beauty and brilliance.

**Princess Dream:** Some diamond shapes are just irresistible, such as this one

**Diamond Aura:** 0.62ct Divine Solitaires and 18K white gold intertwined with glimmering diamonds.

**Diamond Surprise:** A solitaire ring to leave a woman awed.



Twisted with Grace



Diamond Bud



Solitaire Marvel



## GRACEFUL BLOOMS

**Shree Jee Jewellers, Jaipur** has launched Nakashi, a unique designer jewellery range by Suvrat Mittal. The image alongside is of a 18K gold and diamond *polki* necklace that holds seven archaic dome *jhumkis* of 22K that suspend gracefully from the bloom of artistic pink enamel work.

## INNOVATION IN GOLD

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. Senco Gold is the largest retail chain in eastern India and one of the largest chains in the Indian jewellery sector.





## GEMSTONES TO INSPIRE CREATIVITY

**Swarovski's** recent collection of genuine gemstones and stones made from the purest raw material have been crafted to satisfy the strictest standards and stimulate creativity. The 88 Facets Cut advances its zirconia products. It is perfectly proportioned, well-crafted and available in pure white, which is ideal for bridal jewellery. Joining Swarovski's Genuine Topaz range is the Kashmir Blue, created with thermal colour fusion and a unique surface enhancement process patented in Austria and the United States. Swarovski also offers an affordable imitation of emerald and blue sapphire in Alpinite Castable (image alongside) — brilliant, perfectly calibrated and uniform in colour. It is available in emerald green, sapphire blue and black.

## BRIDAL ADORNMENTS

The newest bridal collection from **Anmol Jewellers, Hyderabad** is a celebration of Junagad work. Every piece in the collection has been conceptualised, designed and crafted to complement the beauty of the bride. Ranging from the long *haram* to necklaces, bangles, *chandbalis* and Maharani sets, the collection comprises all adornments required for an Indian bride. It is the most comprehensive and varied collection that the jewellery house has come up with in recent times. The image alongside is of a neckpiece created out of rubies, emeralds, CZ and South Sea pearls that have been crafted and set in 22K gold.



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## Events Calendar

IMPORTANT UPCOMING INTERNATIONAL EVENTS	DATES	PLACE	COUNTRY	ORGANISER
<b>Inhorgenta Munich 2015</b>	February 20-23	Munich	Germany	Messe Munchen GmbH
<b>55th Bangkok Gems and Jewellery Fair</b>	February 24-28	Bangkok	Thailand	Department of International Trade Promotion, Thailand and Thai Gem and Jewelry Traders Association
<b>Hong Kong International Diamond, Gem &amp; Pearl Show</b>	March 02-06	Hong Kong	Hong Kong	Hong Kong Trade Development Council
<b>Hong Kong International Jewellery Show</b>	March 04-08	Hong Kong	Hong Kong	Hong Kong Trade Development Council
<b>Istanbul Jewellery Show</b>	March 12-15	Istanbul	Turkey	UBM Rotaforfe
<b>The Diamond Show</b>	March 19-23	Basel	Switzerland	Rapaport Ltd
<b>Baselworld</b>	March 19-26	Basel	Switzerland	M. C. H. Swiss Exhibition (Basel) Limited
<b>China International Gold, Jewellery &amp; Gem Fair</b>	April 20-22	Shenzhen	China	UBM Asia Limited
<b>Vicenza Oro Dubai</b>	April 23-26	Dubai	UAE	Fiera di Vicenza and Dubai World Trade Centre
<b>Indo-USA Business Development Conference</b>	April 30-May 3	Chicago	USA	Gems and Jewellery Export Promotional Council
<b>JWS Abu Dhabi</b>	May 05-09	Abu Dhabi	Abu Dhabi	Reed Exhibitions
<b>Beijing International Jewellery Fair</b>	May 23-24	Beijing	China	Neway International Trade Fairs
<b>Muscat International Jewellery Exhibition</b>	May 26-30	Muscat	Oman	Oman International Exhibitions Centre SAOC
<b>JCK Las Vegas Show</b>	May 29-June 01	Las Vegas	USA	Reed Exhibitions
<b>Jewellery &amp; Watch London</b>	June 18-19	London	United Kingdom	i2i Events
<b>Malaysia International Jewellery Fair</b>	August 21-24	Kuala Lumpur	Malaysia	Elite Expo Sdn Bhd
<b>56th Bangkok Gems and Jewellery Fair</b>	September 10-14		Bangkok	Department of International Trade Promotion, Thailand and Thai Gem and Jewelry Traders Association
<b>Vicenza Oro Fall</b>	September 05-09	Vicenza	Italy	Fiera di Vicenza
<b>Jewellery Arabia</b>	November	Bahrain	Bahrain	Arabian Exhibition Management WLL, Overseas Exhibition Services and International Expo Management

IMPORTANT UPCOMING EVENTS IN INDIA	DATES	PLACE		ORGANISER
<b>National Jewellery Awards</b>	February 21	Mumbai		All India Gems & Jewellery Trade Federation
<b>Nakshatra</b>	February 14-22	Delhi		India Trade Promotion Organisation
<b>IIJS Signature</b>	February 20-23	Mumbai		The Gem & Jewellery Export Promotion Council
<b>Labham</b>	March 01	Kolkata		All India Gems & Jewellery Trade Federation
<b>Labham</b>	March 08	Salem		All India Gems & Jewellery Trade Federation
<b>Gems &amp; Jewellery India International Exhibition (GJIIE)</b>	March 20-22	Chennai		UBM India
<b>Preferrred Manufacturers of India</b>	April	Mumbai		All India Gems & Jewellery Trade Federation
<b>Jewellery Wonder</b>	May 09-11	New Delhi		Jewellery Market
<b>India China Diamond BSM</b>	May/Nov	Jaipur		The Gem & Jewellery Export Promotion Council
<b>Hyderabad Jewellery, Pearl and Gems Fair</b>	June 05-07	Hyderabad		UBM India
<b>Regalia</b>	July 18-20	Mumbai		UBM Asia
<b>India International Jewellery Show</b>	August 6-10	Mumbai		The Gem & Jewellery Export Promotion Council
<b>Jewellers Association Show (JAS)</b>	August 21-24	Jaipur		Jewellers' Association
<b>Delhi Jewellery and Gem Fair</b>	September 26-28	Delhi		UBM India
<b>Abhushanam and Alankarik</b>	October	Raipur		All India Gems & Jewellery Trade Federation
<b>Gold Buyer Seller Meet</b>	November (Tentative)	Chennai		The Gem & Jewellery Export Promotion Council
<b>IGJME</b>	November (Tentative)	Surat		The Gem & Jewellery Export Promotion Council
<b>India-Russia BSM on Gemstone</b>	December (Tentative)	Jaipur		The Gem & Jewellery Export Promotion Council
<b>Gold Jewellery BSM</b>	December	Kolkata		The Gem & Jewellery Export Promotion Council
<b>Gold Jewellery BSM</b>	December	Delhi		The Gem & Jewellery Export Promotion Council



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## Diamond World launches its "Indian Diamond Pentagon"

Just after introducing "Price Compare Service" and "Mobile News App" online, DiamondWorld.Net has executed another unique service to bridge the gap between buyers and sellers in Indian Jewellery and Diamond Industry. Diamond World has launched '**Diamond Viewing Spots (DVS)**' service in 5 Major cities of INDIA which will help buyers and sellers to sync business in diamonds in time and save money. This service will help buyers to inspect, view and confirm diamonds in their own cities. DiamondWorld.Net will send secured parcels to their DVS offices and buyers can view, inspect and confirm or return as per their convenience.

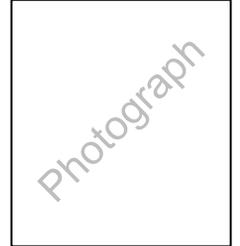
To register for 'Diamond Viewing Spots' service, call +91 22 2675 6066, or email: [support@diamondworld.net](mailto:support@diamondworld.net)



# ALL INDIA GEMS & JEWELLERY TRADE FEDERATION

## PROMOTING • PROTECTING • PROGRESSING

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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  
 301 to 500 crores  more than 500 crores





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