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JEWELLERY

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## INTERNATIONAL EDIT

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Indian craftsmanship is gaining global relevance as design, narrative, and identity take precedence over origin.



The global fair circuit is no longer simply transactional. It has become a curated ecosystem of brand positioning, relationship-building, and market insight.

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Strong global participation highlighted shifting demand patterns, hybrid sourcing, and the growing role of design-led categories.

# FROM THE FOUNDER'S DESK



**GUNJAN JAIN**  
Founder & Editor

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his issue comes at a moment when the Indian jewellery industry is not just growing, but repositioning itself within the global ecosystem. From evolving trade agreements to shifting supply chains and changing consumer expectations, the pace of transformation is both visible

and consequential. What stands out is not just opportunity, but the industry's increasing readiness to engage with it in a more structured and strategic manner.

Alongside these macro shifts, we are also seeing important changes at the retail level—how stores are designed, how products are presented, and how relationships with consumers are being built. The emphasis is gradually moving from volume to value, from transaction to experience.

In this context, the successful launch of the first edition of the BOJ Show has been particularly encouraging. Bringing together retailers, manufacturers, and industry stakeholders, the platform reflected a clear appetite for dialogue, collaboration, and forward-looking thinking. The response reinforced our belief that the industry is keen to engage more deeply with ideas that shape its future.

*As always, Business of Jewellery remains committed to documenting these shifts with clarity and relevance.*



Earrings,  
courtesy of  
Arunashi



# How Jewellery with Indian Roots Is Being Reframed Globally

From Los Angeles to Jaipur, jewellery shaped by Indian craftsmanship is finding new resonance on the global stage. As design and narrative take precedence, the conversation is shifting from where a piece is made to how it is expressed. By **SMITHA SADANANDAN**



Earrings, courtesy of Arunashi



# Indian

brands are refining their unique point of view beyond what is considered a traditional Indian aesthetic," says Gannon Brousseau, executive vice-president of Emerald, while retaining the "intricate, intentional design elements" that have long defined their appeal. At platforms such as the Couture show in Las Vegas, retailers are drawn to "impeccably crafted work" across a spectrum of aesthetics, sourcing globally while partnering with brands that understand international retail nuances. The "long-standing tradition of Indian jewellery," he adds, enhances increasingly contemporary expressions, underpinned by "integrity and trust" and a "well-earned reputation" for "phenomenal design," innovation, and "trustworthy business practices." This fusion, explains Brosseau, of "ancient craftsmanship with state-of-the-art technology," alongside strengths in coloured gemstones, intricate gold work, and complex diamond setting, remains a consistent draw. Echoing this, Sarin Bachmann, senior vice president, RX Global, notes strong engagement from Indian

exhibitors across JCK, Luxury, and JIS, adding that "perceptions are also evolving" as brands move towards "contemporary styling, clean silhouettes and trend-driven collections."

The global fair circuit is no longer simply transactional. It has become a curated ecosystem of brand positioning, relationship-building, and market insight. For designer Karina Choudhrie, based between Dubai and London, the Couture show is central to that strategy. Returning for a third consecutive year, she describes it as "an important platform for connecting with international buyers and press," opening doors to retailers across the U.S. — from Puerto Rico to Texas and Palm Beach — while strengthening ties with GCC personal shoppers and enabling collaborations, including an installation at the Ritz Paris. Her Big Splash Circus collection, unveiled last year, generated strong engagement with charm-based "whimsical and collectible" pieces. This year, she builds on that momentum with The Summer Forest, alongside a growing presence in Kuwait, Bahrain, Dubai, and Abu Dhabi.

Model wearing jewellery, courtesy of Sunita Nahata



Ring, courtesy of Sunita Nahata

Customers are increasingly seeking unique gemstones and exclusive designs, and are willing to pay premium prices for rare gems such as Brazilian Paraíba, Colombian emeralds, spessartite, alexandrite, rubellite and unheated rubies. While the U.S. market has softened as opposed to five years ago, the GCC and Indian buyers are becoming more active than ever.

— SUNITA NAHATA



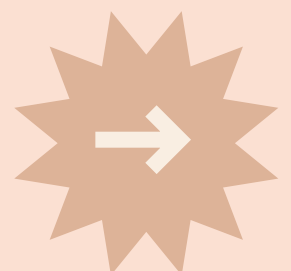
I've been heartened to see how deftly our Indian partners have navigated the uncertainty of tariffs and other global disruptions and continue to see the inherent value in being a part of COUTURE to gain access to the American market.

— GANNON BROUSSEAU

Executive Vice-President of Emerald



Ring, courtesy of Sunita Nahata



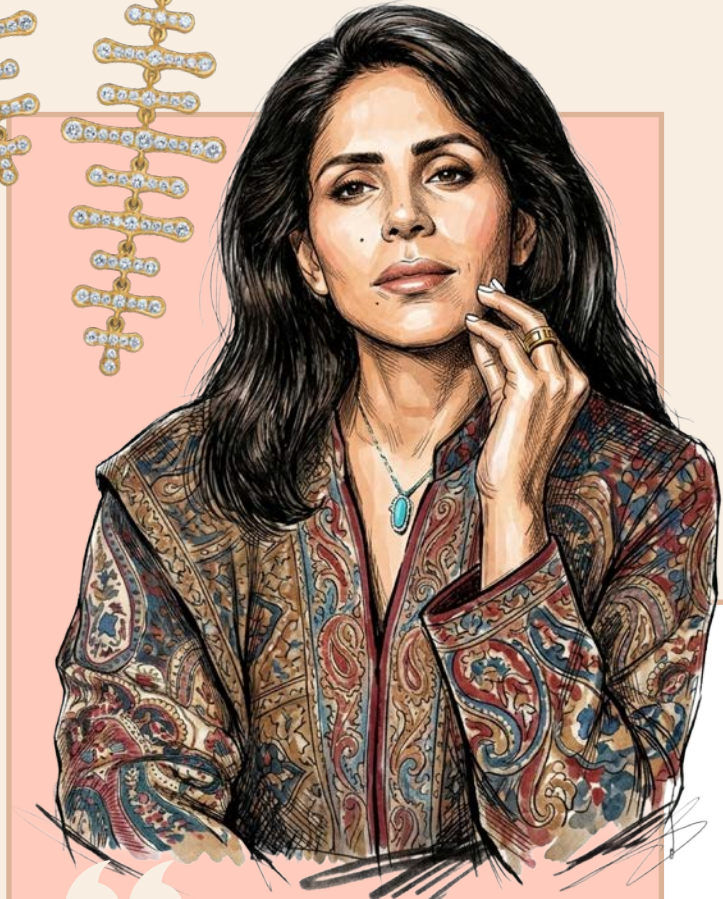
Small Fern Diamond Earrings, courtesy of Karina Choudhrie

Craft remains central to that narrative, Choudhrie adds. Her one-of-a-kind pieces, made in Jaipur with master artisans she has collaborated with for two decades, reflect “exceptional quality” and detail, reinforcing India’s standing as a centre of excellence. In GCC, clients favour yellow gold and statement pieces, while rising gold prices and tariffs are prompting a shift towards coloured gemstones, offering “distinctive, eye-catching pieces” at considered price points. Couture, the designer reiterates, is “not just a sales platform but a curated community.” Despite significant investment in booths, logistics, and travel, the return lies in strengthening wholesale strategy, deepening relationships, and elevating visibility — “the doors... simply would not be possible without that commitment.”

Long associated with the Couture show is Los Angeles-based Arunashi. A belief in jewellery as wearable art shapes the identity of the brand, founded by Arun Bohra with his wife, Ashita. Built on three pillars — alchemy, rebellion, and mystery — Arunashi draws on non-traditional materials like titanium, carbon fibre, silver, and abalone, alongside rhodochrosite and Paraíba tourmalines.

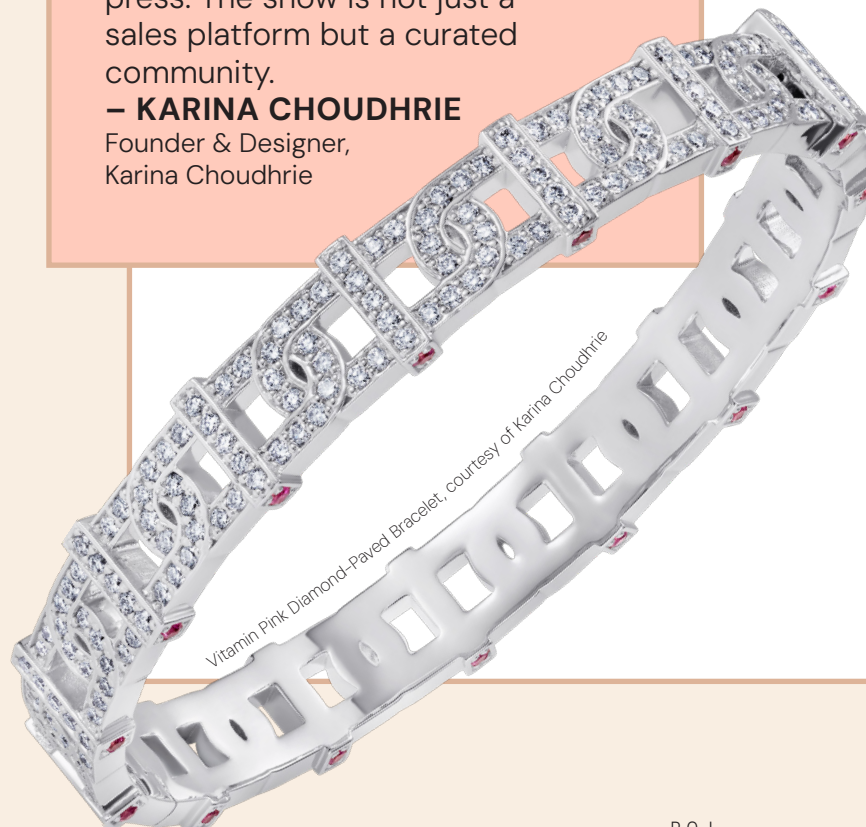
Hailing from a family of jewellers in Jaipur, Bohra’s years in Japan — and his fascination with origami, kintsugi, architecture, and spiritual spaces in Eastern Asia — inform a bevy of standout designs. Crafted across ateliers in India, Switzerland, and Italy, the pieces benefit from exceptional finesse, equipping Bohra with the technical knowledge to realise a distinct design language. Couture’s environment, he notes, aligns closely with the brand’s philosophy, bringing together discerning retailers seeking “rare, thoughtful, and enduring” works. Since 2007, the show remains the brand’s sole US platform, an intentional choice, shares Bohra.

These platforms also offer insight into evolving demand, says Prateek Nigam, CEO of Nigaam. Across Doha, Hong Kong, Asia, and the U.S., regional distinctions are “both real and instructive.” U.S. independents favour “architectural, wearable high jewellery,” while the GCC leans towards “statement-forward design.” In Asia, buyers prioritise “technical complexity and the rarity of material,” while remaining value-driven. Although the popularity of high-ticket items remains “exceptionally strong” for the New York-based jeweller, collections such as Serpens and Noir demonstrate traction at more accessible levels, indicating that buyers are “seeking integrity of design,” not simply price.



Couture show is an important platform for connecting with international buyers and press. The show is not just a sales platform but a curated community.

— **KARINA CHOUDHRIE**  
Founder & Designer,  
Karina Choudhrie



Vitamin Pink Diamond-Paved Bracelet, courtesy of Karina Choudhrie



Shows help us build client trust and demonstrate our craftsmanship, qualities that cannot be conveyed across digital channels. Additionally, presenting at leading international fairs allows us to reinforce our position as a globally trusted house, from the GCC to the US, Europe and Asia.

– **PRANAY SABOO**

Director, Saboo Fine Jewels



Pendant,  
courtesy of  
Saboo Fine  
Jewels



Earrings, courtesy of Arunashi

Ring, courtesy  
of Arunashi



The environment cultivated by Couture aligns closely with our philosophy; we complement this through regular trunk shows and private events, listening to clients while working in close partnership with our retailers.

– **ARUN BOHRA**

Arunashi

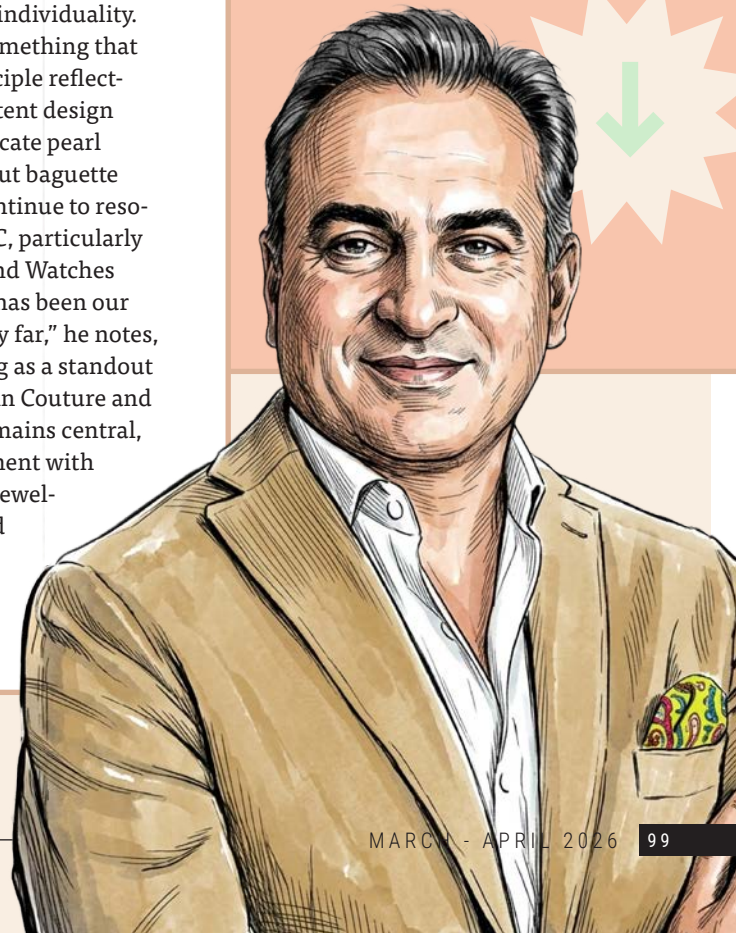
While Indian craftsmanship was once positioned as a cost advantage, Nigam notes, it is now a “value-multiplier,” with rising expectations across the board. Design identity has become paramount, while coloured gemstones and unconventional cuts have moved “from trend to expectation.” Material choices reflect this shift. Noir “balances innovation with commercial clarity” — titanium enables bold, lightweight forms, while 18k white gold lends longevity, with pieces priced between \$8,000 and \$75,000.

Rising gold prices and shifting demand, adds Pranay Saboo, director of Saboo Fine Jewels in Hong Kong, have led to the use of “alternative materials such as titanium” to “preserve value and maintain design integrity.” At the same time, the economics of exhibiting at leading fairs have become quite exacting. Rising booth, logistics, and travel costs are prompting more rigorous evaluation, with immediate sales giving way to long-term brand building. Shows are now vehicles to “build client trust” and demonstrate craftsmanship, essential for reinforcing the Hong Kong-based brand’s global positioning.

Choudhrie views the return as extending beyond transactions, while Nigam

frames direct sales as a secondary. Collectively, these perspectives point to a shared recalibration: exhibitions as strategic investments rather than purely commercial exchanges.

Evolving consumer behaviour is equally apparent, observes Milan Chokshi, CEO and founder of Moksh. “There’s too much noise about everything else... I don’t think the 4C’s really engage today’s customers,” he adds, noting a move towards individuality. “Clients want to own something that no one else has,” a principle reflected in the brand’s consistent design language. Moksh’s intricate pearl weaving and specially cut baguette gems and diamonds continue to resonate strongly in the GCC, particularly at the Doha Jewellery and Watches Exhibition (DJWE). “It has been our most successful show by far,” he notes, with brooches emerging as a standout category. Participation in Couture and other leading shows remains central, offering direct engagement with clients seeking rarity. “Jewellery, made and designed in India, is having its moment,” Chokshi emphasises.





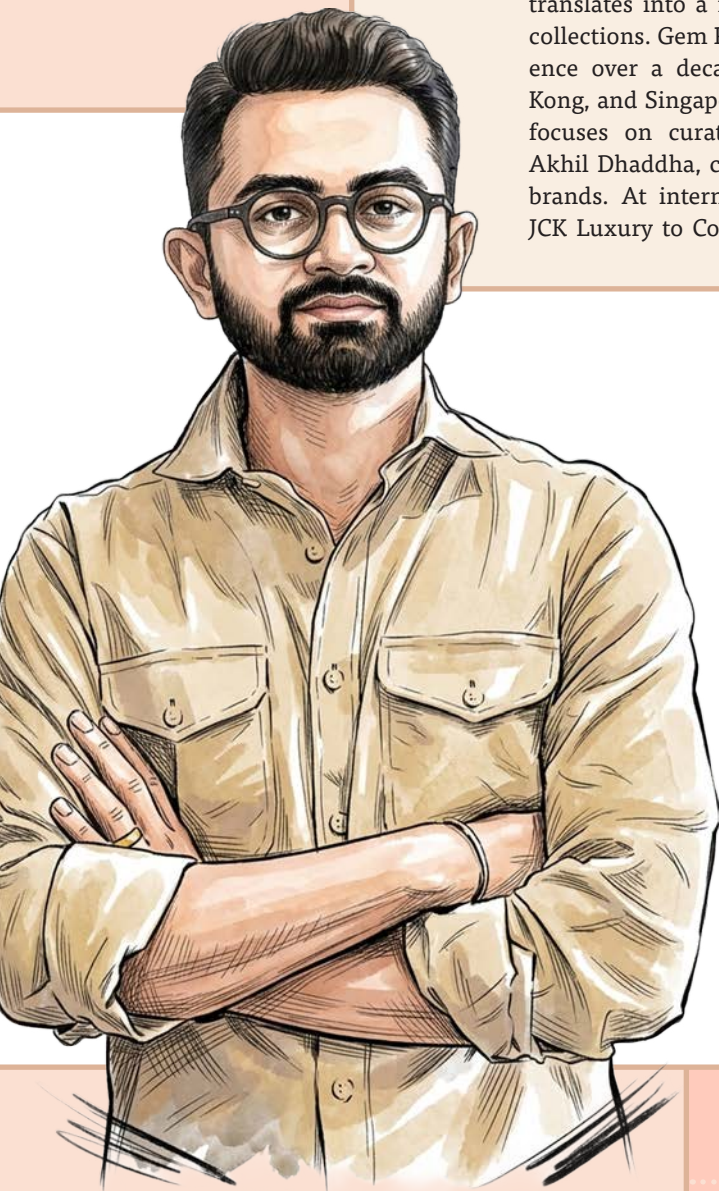
One-of-a-kind Emerald Kite Earrings, courtesy of Gyan Jaipur

A similar emphasis on distinct identity is visible across brands leveraging their Indian roots. Designer Sunita Nahata, whose jewellery is made in Bangkok, highlights advances in craftsmanship in East Asia, noting that “designer pieces manufactured today are comparable to Italian standards.” Buyers are increasingly seeking “unique gemstones and exclusive designs,” and are willing to pay premium prices for rare stones, including Brazilian Paraiba, Colombian emeralds, spessartite, alexandrite, rubellite, and unheated rubies. While the U.S. market has “softened as opposed to five years ago,” Nahata points out that GCC and Indian buyers are “becoming more active than ever,” with coloured gemstones driving sales.

For the Dhaddha family’s brands, this translates into a focus on narrative-led collections. Gem Plaza has built its presence over a decade across JCK, Hong Kong, and Singapore, while Gyan Jaipur focuses on curated platforms, shares Akhil Dhaddha, creative director of the brands. At international fairs — from JCK Luxury to Couture and Hong Kong

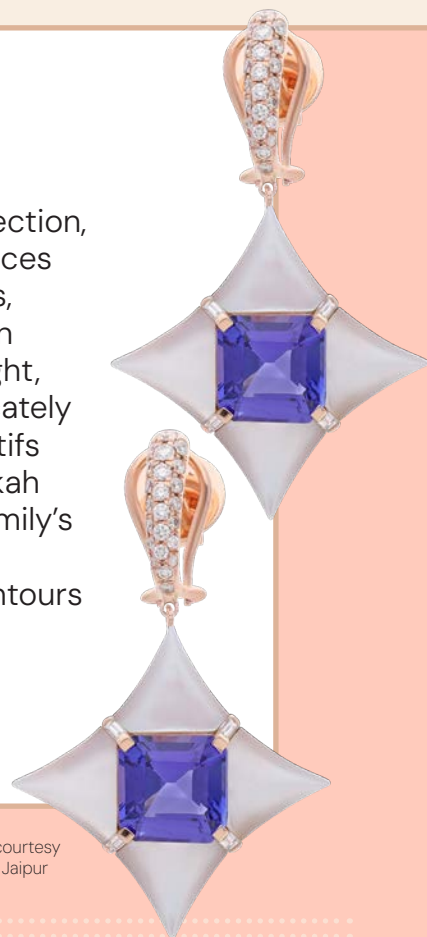
— “earrings and single-line necklaces,” balancing wearability and price, perform consistently. Gyan Jaipur’s Aravali collection, with its etched gold surfaces and sculptural stones, has seen strong traction in the U.S., driven by coloured gemstones and lightweight designs. According to Nikhil Dhaddha, U.S. director of Gyan Jaipur, interest hinges on “distinct brand identities” and “expectations for cleaner finishes and international standards, with rarity becoming a key differentiator.” Paraiba tourmalines and Old Mine-cut diamonds are high on the clients’ wish list, he notes.

Saboo similarly sees a return to bold, sculptural jewellery this year. Acknowledging a sharp interest in “expressive luxury,” he has begun to make a greater assortment of gem-forward pieces. Elemento collection reflects this approach with its rubies, sapphires, and Old European-cut diamonds. He notes “a growing appetite” for “unconventional ‘antique’ cuts.” In GCC and UAE, clients favour “statement gold and high-value jewellery” tied to bridal and cultural occasions.



Gyan Jaipur’s Aravali collection, with its etched gold surfaces and sculptural gemstones, has gained strong traction in the U.S. for its lightweight, vibrant designs. The delicately engraved ornamental motifs are inspired by royal hookah mouthpieces from the family’s Gyan Museum, and are designed to echo the contours of the Aravalli landscape.

— **AKHIL DHADDHA**  
Creative Director,  
Gem Plaza & Gyan Jaipur



Earrings, courtesy of Gyan Jaipur



Model wearing jewellery, courtesy of Nigaam

Earrings, courtesy of Nigaam



Earrings, courtesy of Moksh



With all the noise and discussion around materials, clients today are drawn less to technical specifications and more to authentic storytelling rooted in craft and artistry. The 4Cs and similar technical frameworks, while still important, no longer meaningfully engage a contemporary audience.

– **MILAN CHOKSHI**  
CEO and Founder, Moksh

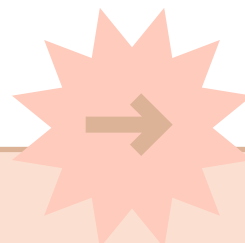


About three to five years ago, the dominant conversation with international buyers centered on craft as a cost advantage — intricate handmade pieces at accessible price points. Today, craftsmanship is being recognised as a value-multiplier, and buyers are prepared to pay at price tiers that would have felt aspirational for Indian brands even recently. The expectation around design identity, too, has risen sharply.

– **PRATEEK NIGAM**  
CEO, Nigaam

For Dharmesh Kothari, president and co-founder of New York brand Syna, participation itself is strategic. Exhibitions such as Couture, VicenzaOro, and Centurion act as “strategic filters,” determining “where the brand belongs.” The emphasis is on meeting the right retailers, refining distribution, and calibrating long-term growth, he adds. That has led to selective withdrawal from certain platforms. While VicenzaOro offered a “very global audience,” it revealed a misalignment, with parts of the market operating on “volume and price sensitivity,” at odds with Syna’s positioning.

Couture, by contrast, remains central, offering alignment between brand philosophy and retail intent. The ability to maintain control over margins, positioning, and narrative, combined with proximity to retail partners, enables Syna to communicate its brand story effectively. “In a few days, you can achieve what would otherwise take months.”



This synergy between design, narrative, and market expectation is further underscored by Mumbai-based designer Farah Khan, as she observes a move towards pieces with “pops of colour, interesting texture and a bold design.” At Couture last year, chubby cocktail rings from the Amaira line, besides gem-embellished statement earrings, performed well. In the U.S., “bold yet versatile” jewellery drives demand, while in the U.A.E., “wearable pieces”, contemporary styles, crafted in gold and embellished with diamonds and coloured gemstones, resonate better. “Five years ago... buyers were primarily focused on competitive pricing,” she says. Today, the focus is geared towards design, storytelling, and brand identity. Exhibitions, for the founder of Farah Khan Atelier and Farah Khan High Jewellery, serve a dual purpose: sales and visibility.

As these perspectives suggest, brands are approaching fairs with a strategic mindset and greater intent, viewing them as part of a “broader continuum” rather than “isolated opportunities.” Designs informed by a strong narrative and craftsmanship allow for a more disciplined global presence. As Brousseau notes, “beautiful design is beautiful design, no matter where it comes from.” In today’s market, it is the clarity of that design — and the conviction behind it — that amplifies its global resonance. ■



Scarab Pendant, courtesy of Farah Khan Atelier



Bracelet, courtesy of Farah Khan Atelier

Pendant, courtesy of Syna



Earrings, courtesy of Syna



At leading shows, you’re not just meeting buyers — you’re reviewing performance, refining strategy and aligning the future of your brand. The quality of those conversations is very different when everyone is in a discovery mindset. In a few days, you can achieve what would otherwise take months.

– **DHARMESH KOTHARI**  
President and Co-founder, Syna



Shows like Couture attract some of the world’s most influential buyers, collectors and retailers. For luxury brands like ours, these fairs play a key role in shaping the design identity, building relationships with global retail partners and opening doors to new international markets. Ultimately, their long-term value lies not just in immediate orders, but in establishing a sustained global presence and reinforcing the perception of jewellery from India as design-led luxury.

– **FARAH KHAN**

Nature's Nectar Ring, courtesy of Farah Khan Atelier



# FROM BOOTH TO BRAND



As return on investment metrics tighten and buyer behaviours evolve, trade shows are shifting away from on-the-spot orders towards visibility and global positioning. Sarin Bachmann, Ashish Sand, and Arvind Gupta weigh in. By **SMITHA SADANANDAN**

“In the years following the pandemic, Indian exhibitors have shown steady momentum at JCK and Luxury, with growing visibility not just as manufacturers, but as distinctive, design-led brands. Their presence spans multiple segments of the show floor, from Gem and Jewellery Export Promotion Council (GJEPC) area, the governing body in India dedicated to promoting the country’s gem and jewellery exports, to the GEMS pavillion and other key neighbourhoods such as Bridal and First Look across JCK, showcasing both the breadth and depth of India’s role in the industry,” says Sarin Bachmann, Senior Vice-President of RX’s jewellery portfolio. “JCK and Luxury remain especially valuable because they offer access to a highly qualified global buyer audience, strong U.S. market exposure, and opportunities for both brand building and long-term international growth.”

## Evolving Value Proposition

Ashish Sand, co-founder of Savio Jewellery, outlines a market in transition with coloured gemstone jewellery emerging as a key demand driver across the 2025–2026 fair circuit. “Globally, response for fine gemstone jewellery has increased drastically,” he notes, alongside sustained demand for lightweight, diamond-led bridal designs. Working primarily in 18k gold across diverse products reinforces a brand positioning for the Jaipur-based jeweller that is both globally relevant and increasingly design-led. Retailers, says Sand, are no longer viewing India as a cost-efficient manufacturing base, but as a source of “luxury-grade craftsmanship and intricate detailing,” with manufacturers evolving into “co-design partners” on high-value pieces.

Indian exhibitors continue to see strong engagement across JCK, Luxury, and JIS. Perceptions are also evolving as brands move beyond ornate traditions towards contemporary styling, clean silhouettes and trend-driven collections.

– **SARIN BACHMANN**  
Senior Vice President,  
RX Global



Earrings, courtesy of Savio Jewellery

Regional nuances continue to shape demand. GCC clients favour statement jewels in higher-karatage (18k, 22k) gold, while U.S. buyers lean toward lighter, stackable and everyday designs in gold. Across Asia, tradition remains strong, though younger consumers are adopting lighter, gem-set styles. Hong Kong maintains an appetite for coloured gemstones — particularly opals, emeralds, and tourmalines — while the U.S. market is seeing renewed interest in marquise-shaped diamonds, champagne, and fancy yellow diamonds.

Exhibitors are also reassessing trade fairs through a sharper commercial lens, placing greater emphasis on return on investment (ROI) from international shows. With booth rentals exceeding \$11,000 (per show), and rising logistics costs, success is now measured beyond immediate sales: through leads generated per square foot, six-month conversion rates (20% to 30%), and cost-per-lead comparisons with digital



Necklace, courtesy of Savio Jewellery



Retailers are no longer viewing India as a cost-efficient manufacturing base, but as a source of luxury-grade craftsmanship and intricate detailing.

– **ASHISH SAND**  
Co-Founder, Savio Jewellery

marketing. Yet, as Sand notes, shows such as Gem Geneve, JCK, and JCK Luxury remain for global brand positioning. Increasingly, exhibitors are investing more in influencer partnerships to extend reach and engagement beyond the show's footfall.



Ear Studs, courtesy of Savio Jewellery



Ring, courtesy of Gallant Jewelry



We used to get on-the-spot orders, but that has changed. Now there is a slower, proposal-led model where buyers select samples and confirm later. Shows have become more of a PR exercise for us.

– **ARVIND GUPTA**  
Managing Director, Gallant Jewelry

### Trade Dynamics

For Arvind Gupta, managing director of Gallant Jewelry, the shift is equally pronounced. Founded in 1970 as a gemstone business, and now producing finished jewellery across three factories in Jaipur, the company exports primarily to the U.S., Europe, and Australia. “Nearly

90% of our products are made in silver and 10% in gold,” says Gupta, emphasising production flexibility across 9k to 18k. After seventeen years exhibiting at VicenzaOro and Jewellery & Gem World Hong Kong, Gupta observes a clear change. “We used to get on-the-spot orders, but that has changed,” he says, describing a slower, proposal-led model where buyers select samples and confirm later. “It’s become more of a PR exercise for us,” with shows becoming largely appointment-driven.

Rising metal prices have further reshaped production. Additionally, manufacturers, in a bid to control their metal costs, are also increasingly using lab-grown diamonds, coloured stones, and cubic zirconia in jewellery. Still, despite higher costs and evolving dynamics, participation at significant shows remains non-negotiable. “I don’t want to lose our brand image, which we have built over the years,” Gupta adds. ■