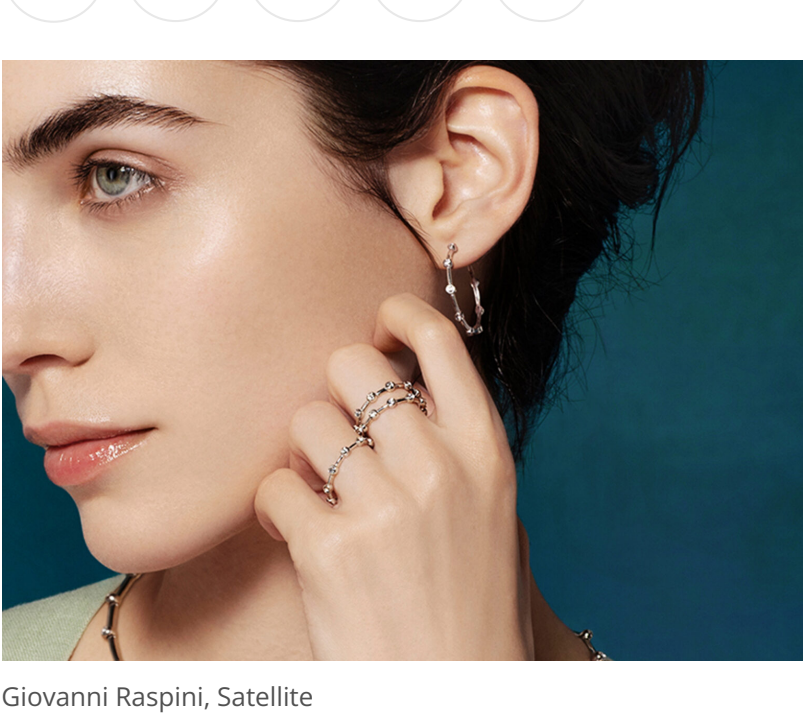
Ready, set, launch! What makes a collection roll out successful?

In this special feature, we explore in detail what it takes to successfully launch a jewellery collection

By **Harriet Whitaker** 6th February 2026



Giovanni Raspini, Satellite

The jewellery market is always growing, attaining a value of $342 billion (£255 billion) in 2025, according to Expert Market Research.

It is slated to grow at a compound annual growth rate of 4.7% between 2026 and 2035. If this happens, the market will hit almost $540 billion (£404 billion) by 2035.
With this information alone, there is so much scope for brands to be releasing new collections in a market with this amount of growth potential.

Many jewellery brands will be very familiar with the process that comes with developing and launching a new collection.

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This is, of course, an exciting process, but it doesn't come without a lot of work. Despite the jewellery market slated to grow, it is still a very competitive environment, meaning a new collection's success is rarely determined by how good the designs are alone.

From strategic timing and pricing to storytelling, marketing and retailer engagement, how a collection is marketed and launched is just as important as the pieces themselves.

Today's jewellery consumers are more informed than ever before, with many driven by how much value a piece offers and the story behind it: not only what is made of, but where and how the materials are sourced, and why they should invest in it.

A UK-wide survey conducted by Azora last year found that Gen Z are actively turning away from fast fashion in favour of luxury jewellery, with 80% of those surveyed under the age of 28 saying they would rather pay for and wear a piece they've made an investment in.

Whilst the younger generation marks the biggest change in buying habits, the research also suggests that it is Millennials who are leading the way for timeless jewellery purchases, spending an average of £245.70 per piece, 47% more than the generation before them.

Consumer expert and broadcaster Kate Hardcastle says that these consumers are no longer buying jewellery to impress others.

Instead, "they're buying to express themselves. After years of digital overload and throwaway culture, these younger consumers are seeking something tactile and lasting.

"As we move through uncertain times, consumers are looking for anchors. There is now a return to tactility, to craft, to care, to emotional clarity. This is exactly what the new jewellery movement represents. It's not fast. It's not fleeting. It's forever."

With this in mind, brands and retailers alike must be approaching new collection launches with a sharper commercial focus, ensuring every element – from concept to customer experience – works cohesively to maximise the impact it has on these hard-to-impress consumers.

We spoke to four jewellery businesses to find out their approaches to launching a collection, understanding the process from start to finish.

From capsule collections and hero pieces, to pricing strategies and visual merchandising, this special feature explores the practical steps and common pitfalls involved in bringing a new range to market.

Whether you are an emerging designer preparing your first launch, or an established brand looking to refine your approach, this guide offers valuable insight into how to launch with confidence, clarity and commercial success.

Because in today's jewellery industry, a great collection deserves an equally great introduction.

Idea generation

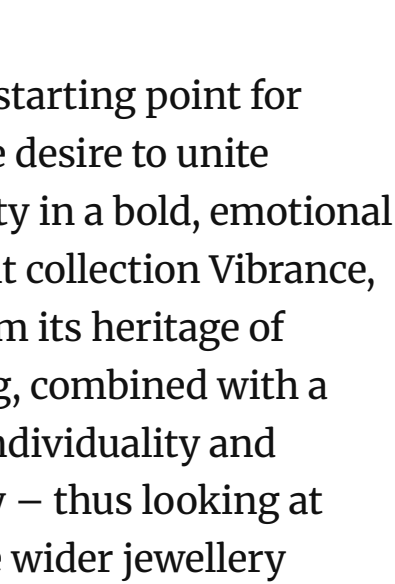
All collections must begin with an idea. This can be from anywhere. Many designers share their muses and motivations with their customers to build on their brand story and awareness.

For jewellery designer Karina Choudhrie, her ideas come from "moments in time." She describes these as experiences she has lived, memories that stay with her, and things she genuinely loves. "The ocean, for example, is a constant source of inspiration for me. It is something that has always shaped our high jewellery, and many of our pieces are born from the sea," Choudhrie says.

She goes on to explain that inspiration can also come from everyday life, including the walks she and her family take in London from the office to home, the architecture she observes, as well as the rhythm and energy the bustling city exudes.

For Italian jewellery designer Giovanni Raspini, ideas for a new collection arise from two sources. The first is fashion: trends, runway shows, and figures from the entertainment world. The second source is the brand's traditional themes, which are often linked to animals and the natural world.

Giovanni Raspini, Cocktail



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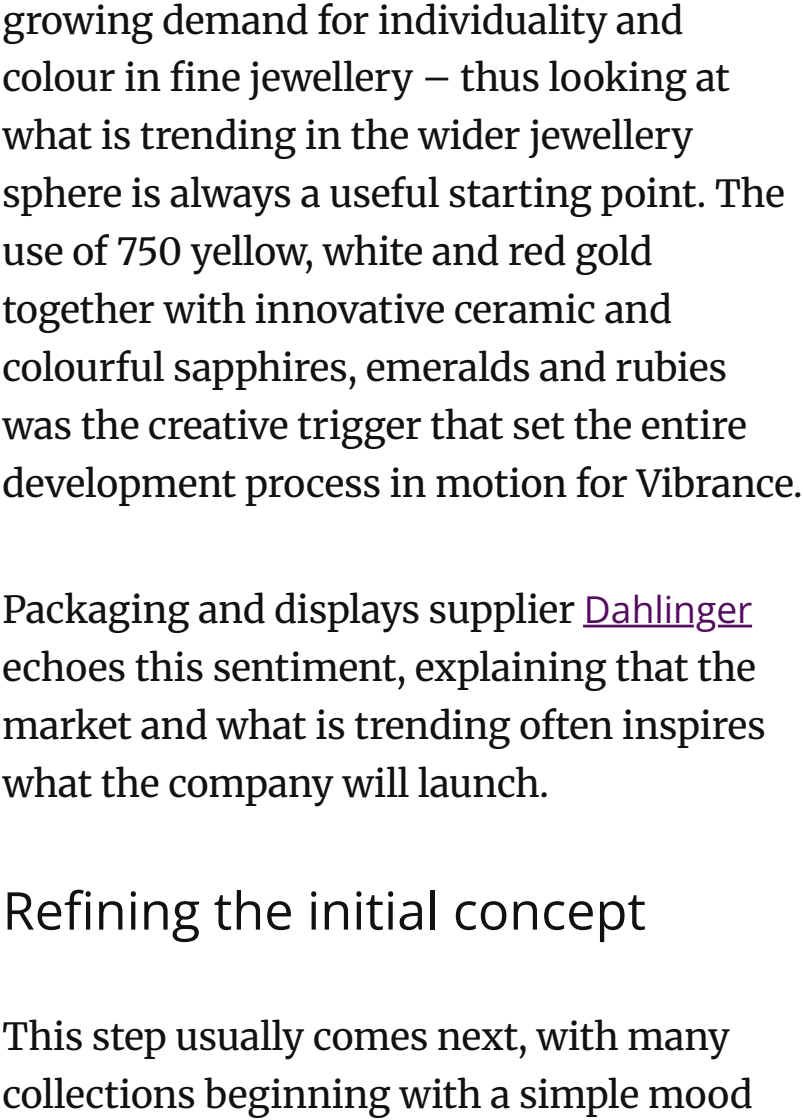

Satellite

Whereas for Giloy, the starting point for many collections is the desire to unite tradition and modernity in a bold, emotional way. For its most recent collection Vibrance, the idea originated from its heritage of precision goldsmithing, combined with a growing demand for individuality and colour in fine jewellery – thus looking at what is trending in the wider jewellery sphere is always a useful starting point. The use of 750 yellow, white and red gold together with innovative ceramic and colourful sapphires, emeralds and rubies was the creative trigger that set the entire development process in motion for Vibrance.

Packaging and displays supplier Dahlinger echoes this sentiment, explaining that the market and what is trending often inspires what the company will launch.

Refining the initial concept

This step usually comes next, with many collections beginning with a simple mood board and a strong overarching theme.

When working on an in-depth collection, like Karina Choudhrie's The Big Splash Circus, the storytelling is everything. "We create characters that become part of that universe," she explains.

"If it's more about elements or specific design themes, we write everything down and place it onto a large visual board. This helps us maintain consistency throughout the collection.

"We don't just create beautiful objects, we create pieces filled with emotion, moments, and storytelling." The theme is extremely important for Karina Choudhrie Jewels, as this is where everything begins.

Once a core idea has been identified and defined, oftentimes an in-house or external design team will set about developing a coherent design language.

For Giloy, this can be "powerful colour contrasts, sculptural ring silhouettes and masterfully set diamonds." Materials are selected to "balance luxury with durability," combining gold alloys, high-quality ceramics and coloured gemstones.

For Dahlinger, desired materials and colours are determined by a combination of market needs and the capabilities of the suitable suppliers. Pricing is another aspect that needs to be refined in the early stages of the process, and this is often done by strategic price cluster and market analyses, as well as the existing supplier network and any previous activity and success.

Launch strategy

This step seems to differ from brand to brand, with some starting on this earlier than others might.

Dahlinger's launch strategy is standardised and focuses on the publication of its print catalogue at the beginning of each year, as well as all sales documents relating to any new products being released.

In a similar vein, Giovanni Raspini's launch strategies are defined globally for each collection. The brand presents four collections per year, and once the new models are ready, the team discusses how to photograph them and how to plan the release of content on social media in collaboration with the communications department.

For Giloy, the launch strategy is planned once the first prototypes are finalised. Product development, marketing, sales and key retail partners are involved at an early stage to align product storytelling, price architecture and distribution strategy.

Karina Choudhrie says she begins thinking about the launch strategy "earlier than most people might expect," often whilst the collection is still taking shape. "As the designs evolve, I'm already imagining how they will be seen, worn, and experienced," she says.

"The launch is not an afterthought; it's an extension of the story behind the collection." Internally, this stage becomes a collaborative dialogue, with the designer working closely with her design and production teams to ensure timelines, craftsmanship, and availability align with the vision.

At the same time, she collaborates with marketing and visual teams to translate the essence of the collection into imagery, language, and mood, which includes everything from campaign direction to styling choices.

Externally, Choudhrie involves creative partners who intuitively understand her brand's aesthetic, such as photographers, stylists, and sometimes muses who embody the spirit of the collection.

Retail partners and digital platforms are also considered carefully, ensuring the pieces are introduced in environments that feel authentic to her.

"A successful launch, for me, is one where every touchpoint; visual, emotional, and physical, it feels intentional and true to the story being told," Choudhrie details.

Building anticipation

Anticipation is extremely important, as it comes with how the collection is perceived before it is received. Emotional storytelling around the collection is of the utmost importance at this stage.

For Giloy, this storytelling centres around its company theme: Extravagance meets craftsmanship, which highlights the colourful gemstones, innovative ceramic inlays and the statement character of each ring it produces.

Engagement with trade partners, retailers and select insiders plays a significant important role at this stage, with private previews, early conversations, or exclusive viewings aiding in building quiet momentum and trust.

By the time the collection officially launches, it already feels familiar for consumers, like something people have been waiting for, rather than something introduced suddenly.

Karina Choudhrie agrees that building anticipation is a key stage, ensuring you invite people into the story before revealing the final chapter. "I approach this phase with subtlety and intention, allowing the collection to unfold gradually rather than all at once," she elucidates.

"Storytelling becomes the foundation, from sharing the inspiration, the process, and the emotion behind the pieces through carefully curated content that feels intimate rather than promotional."

A tactical way to build anticipation and tease your audience is to begin with glimpses rather than full reveals: a close-up of texture, a fragment of a form, or a moment from the studio.

Choudhrie believes these previews can create curiosity and allow the audience to emotionally connect before they see the complete designs. Visually, everything remains aligned with the mood of the collection, so the anticipation is perceived and seen as cohesive and considered.

Giovanni Raspini's loyal customer base ensures there is always anticipation for its new collections, released at similar points in the calendar each year. The brand utilises its in-house magazine, La Gazette, to preview sketches or images of prototypes in the development phase.

Dahlinger works in a similar way, with its new products being visible for the first time at the beginning of the year in its online shop and print catalogue, which is sent to customers in mid-January.

These are often accompanied by targeted teaser communication via newsletters and social media channels, in which Dahlinger presents selected new products, design details and colour schemes to build excitement.

At the same time, the company's sales representatives are attending trade shows and visiting retailers to present new products in person, explain the background to their development and gather initial feedback from the market.

This close involvement of retailers ensures that the collection can be experienced at an early stage and that sales are optimally prepared.

Another central component of storytelling for Dahlinger is the preview of the respective hero theme of the year (this year's being weddings).

This is emotionally charged in advance and creates a content framework into which the individual new products fit coherently.

The launch

The part we have all been waiting for: the actual launch. This moment is where everything comes together, and consistency across every channel is essential.

Giovanni Raspini creates a new catalogue, both in print and digital format, for each collection that is released, as well as organising a presentation for agents, who manage B2B relationships for the brand. Customers are reached through the company's B2C communication initiatives.

Whereas for Giloy, collections are presented as full statements in retail through "striking window displays and colour-driven point-of-sale materials."

Digitally, the focus lies on high-impact imagery showcasing the vibrant colour combinations and craftsmanship.

Similarly, Karina Choudhrie's collections are presented in retail as an experience rather than a display, through thoughtful merchandising, lighting, and storytelling that allow each piece to be discovered slowly.

The brand ensures that the environment in which the pieces are viewed is designed to reflect the mood of the collection, so the customer feels immersed from the moment she enters the space.

As for digital, a Karina Choudhrie launch is centred around clarity and emotion, as the designer works with imagery, film, copy work and PR together to communicate not just how the jewellery looks, but how it feels to wear.