THE ATELIER SESSIONS

Presenting Design

From Sketch to Signed-Off: Closing Jewellery Commissions With Fast Visual Tools

A Companion Whitepaper to the JDMIS Growth Lab

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Contents

How to Use This Whitepaper 1

The Core Thesis: She Buys the Picture 2

What actually changes in the meeting 2

PART ONE · THE SKETCH THAT RENDERS 4

Chapter 1 · The Commission Is a Visual Conversation 4

Chapter 2 · Pictures of Possibility: The Gouaché Precedent 4

Chapter 3 · The Renderable Sketch 5

Chapter 4 · Paper or Pixel 6

Chapter 5 · The Materials Problem 6

Chapter 6 · The Sketch-to-Render Prompt 7

Chapter 7 · The DIY Route: Tools, Compared 8

Chapter 8 · Render What's Drawn: The Guardrail 9

Chapter 9 · One Click I — Automating the Prompts 10

Chapter 10 · One Click II — Working With Gems 11

Chapter 11 · The Cleanup Pass 11

PART TWO · OPTIONS ON THE TABLE 13

Chapter 12 · Why Options Close 13

Chapter 13 · One Axis at a Time 13

Chapter 14 · The DIY Option Pass 14

Chapter 15 · The Lock, and the Curation 14

Chapter 16 · One Click: Variations 15

PART THREE · THE APPROVAL 17

Chapter 17 · The Two Money Gates 17

Chapter 18 · The Worn Presentation 17

Chapter 19 · Motion Is Proof 18

Chapter 20 · Let Her Hold It — the Near Future 18

Chapter 21 · The Fifteen-Minute Arc 19

Chapter 22 · Approval Is a Specific Image 19

Chapter 23 · The Proposal, in Your Voice 20

Chapter 24 · Deliver Like a Maison 20

Chapter 25 · Buildable, or Silent 21

Chapter 26 · The Checks: Render, Verify, Then Present 22

PART FOUR · FROM YES TO BENCH 24

Chapter 27 · The Tool Map, With Its Limits 24

Chapter 28 · The Rules of the Render 24

Chapter 29 · Where This Goes Next 25

APPENDIX A · The Prompt Pack 26

APPENDIX B · The Commission Checklist 27

APPENDIX C · Sources and Reliability Notes 28

"She buys the picture first. The deposit is what she pays to make it real."

How to Use This Whitepaper

This is the field guide to the Atelier Sessions evening on presenting design. It follows the session deck slide for slide, and it is written for one person at their bench who may be any of the following:

- A new graduate who can design and make beautifully, and has just realised a commission is won or lost in a conversation about a piece that does not exist yet
- A hobbyist turning commissions away because "I can't draw well enough to show them what I mean"
- A home-based maker whose custom work lives on WhatsApp photos and hope
- A scaling designer whose consultation works, but slowly — every revision another meeting, every meeting another week
- An established jeweller who suspects the commission pipeline leaks at the same two gates it always has: the design fee and the approval

The session runs on three moves, and so does this paper:

◆ ① DRAW IT.

> *The sketch that renders — paper or pixel, the materials problem, and the prompt that turns pencil to gold.*
>
> *② OPTION IT. Two or three truthful variants, because "which?" closes where "yes or no?" stalls.*
>
> *③ APPROVE & BUILD IT. The engagement, the gates, the sign-off — then the handoff to the bench.*

Never presented to a client? Read in order, and rehearse the fifteen-minute arc (Chapter 21) on a friend before a paying client. Already presenting? Start with the two money gates in Chapter 17 and the process comparison in the thesis — the week you remove from your cycle is the week your competitor's quote arrives.

Three companions wait at the end: the prompt pack (every prompt from this paper, copy-paste ready), the commission checklist (the arc, the approval template, the quote window), and the sources.

◆ A NOTE ON ACCURACY

> *market figures are from September 2026 public sources — industry research (Business Research Insights, Grand View Research), peer-reviewed work (Zhang 2023; Lee 2020), and named vendor claims. Tool prices change quickly; treat every number as "as checked, September 2026." The BijouVision feature set is described as the session presents it, including what is labelled near-future. Frameworks are teaching tools, not laws.*

The Core Thesis: She Buys the Picture

A commission asks the client to pay real money for something that does not exist. Everything she can evaluate is a representation — so the representation does the selling. The maisons understood this four centuries ago and built the gouaché room around it. Three things have changed since, and they all land in the same place: the meeting.

1. Custom is where the trade is growing. Personalised jewellery reached US$56.9 billion in 2026, heading toward $118 billion by 2035 — about 8.4% a year (Business Research Insights, 2026), against roughly 5.5% for jewellery overall (Grand View Research). The commission conversation is the gate to the fast lane, and it is a visual conversation.

2. Pictures move intention — the evidence is now formal. Mental imagery raises purchase intention through emotional response (Zhang, Journal of Marketing Management, 2023). More product images produce more imagery processing and higher intention (Lee, ITAA, 2020). Visualisation raises conversion, and peer engagement with visuals raises it further — the same social proof you will use deliberately in Chapter 24. At the commission table, the render substitutes for the product at the exact moment of decision.

3. The cost of the picture collapsed. A presentation gouaché took days of a specialist's time, so rendering stayed in the back room and iteration meant "let me redraw that and come back next week." That sentence is where commissions die. The same picture now generates in minutes, for cents, inside the conversation.

What actually changes in the meeting

Run the old process and the new one side by side, stage by stage:

Stage	The past process	The current process
Intake	Interview, plus sketches with the customer	Interview, plus sketches with the customer
Inspiration	Look books and magazine clippings to generate enthusiasm	Near-realtime image generation, in the meeting
Design decision	One-week break for the designer to render variations	In the meeting — a low-commitment design purchase
Quote	One-week break to analyse, finalise and document	A three-day window, supported by social sharing and external feedback
Sign-off	Customer signs off on the piece	Customer signs off on the piece
Production	Factory production run	Factory production run

Same gates, same money, same bench at the end. What changed is everything between the gates: the two week-long breaks are gone, the design decision happens while enthusiasm is high and commitment is low, and the quote window works for you — every share of the render in those three days (Chapter 24) deepens the client's commitment before the number

arrives.

One thing has not changed, and it shapes everything tonight: only 7% of consumers trust visibly AI-generated marketing more, while 31% trust it less (eMarketer, 2025). The rule tonight is the series rule — AI-assisted, human-signed — with the commission's own law attached: never present what you cannot build. The render earns the deposit; the bench has to honour it.

◆ **THE RULE OF THIS PAPER**

> *Render what you drew. Sign what you show. Build what you signed.*

PART ONE · THE SKETCH THAT RENDERS

Chapter 1 · The Commission Is a Visual Conversation

Strip a bespoke commission to its load-bearing moments and most of them are pictures. The brief arrives as words and stones; the design leaves as a drawing; the approval attaches to an image; the deposit follows it. Only the making is metal.

The practitioner choreography, consistent across the trade:

- A design fee before development — commonly $100–250 — separate from production, credited toward the piece or non-refundable by contract. It pays for exactly the work this paper makes fast.
- A 50% deposit after design approval, with production running 3–12 weeks from that gate depending on complexity.
- Design approval as the critical gate — a specific, agreed visual before any metal moves.

Notice what the fee sells: the client's first sight of her own piece. Charging for design is awkward when she has seen nothing. It stops being awkward the moment she watches the design appear — which is tonight's whole trick.

And notice that the classic failure modes are all visual failures. The imagination gap — she says "delicate" and pictures 1.8 mm; you hear "delicate" and draw 2.4 mm; six weeks later everyone is right and no one is happy. The iteration lag — each "let me redraw that and come back next week" cools the intention the first meeting built. The unpriced option — she would have paid for the richer version she never saw, because redrawing it twice was not practical. Every one of these is a rendering-speed problem, and speed is what changed.

Chapter 2 · Pictures of Possibility: The Gouaché Precedent

Before the tools, the tradition — because tonight's craft has a four-hundred-year pedigree, and knowing it changes how you use the tools.

The great houses mandated hand-painted gouaché presentations for high jewellery: opaque watercolour on paper, often drawn at 1:1 scale, frequently showing the piece worn — fingers and wrists rendered around the metal so the client saw proportion in context (Vogue Singapore; Financial Times). One painting took days of a specialist's time — which is exactly why it stayed in the atelier's back room, reserved for the clients who had already arrived. Those paintings were called pictures of possibility: the client bought the picture, then the maison built the piece.

Three habits of the gouaché room transfer directly:

1. True scale, shown worn. The painting answered "how big?" before the question was asked. Tonight's equivalent is the worn presentation (Chapter 18).
2. One finished vision, not a sketchbook. Finishes decided, colours decided, one confident image — flanked, tonight, by two options (Part Two).

3. The painting was the promise. What was painted was built. Tonight's equivalent is the rule that leads Part Three: never present what you cannot build.

The discipline is unchanged — truthful, buildable, beautiful. Only the cost and the clock moved: rendering can now happen inside the client meeting.



One pen sketch, photographed from paper — the input every tool in this paper accepts.

Chapter 3 · The Renderable Sketch

AI renders read drawings the way a manufacturer does: outline, enclosure, annotation. A sketch a goldsmith could quote from is usually a sketch an AI can render from. That is the working insight of Part One.

What a renderable sketch has:

- Clean, continuous outlines. One confident line per edge. Five sketchy passes over the same curve give the model five opinions to average.
- Closed shapes. Flood fills and rendering models both read enclosures. An outline that doesn't close is a shape that leaks — into its neighbour, or into invention.
- One view per drawing. Top view for a band, face-on for a pendant. Three views on one sheet render as one confused object.
- Drawn at presentation size. The proportions you draw are the ones she will judge — and the ones the render inherits. This matters most when you are working around an actual gemstone: draw to the stone, not around it.
- Materials defined. Clear descriptive words, optionally with colour mapping on the sketch: "shiny yellow gold", "faceted oval ruby", "platinum with matte finish."

What a sketch that fights back looks like: wobbly, broken lines the model must guess across; hatched shading everywhere, which reads as texture you never specified; three views on one

sheet; no material indication at all — metal and stones invented for you.

"That's not my design" almost always starts at the sketch, not at the AI. The model dramatises ambiguity; it does not create it. The fix is upstream, cheap, and entirely in your hand — which is good news, because your hand is the part no tool replaces.

Chapter 4 · Paper or Pixel

Both are professional inputs. Choose by where you are when the idea strikes — and by who is watching.

Paper + phone camera is how tonight's real examples started: a pen sketch on paper, photographed flat in even light, frame filled. That photograph is a complete input to every tool in this paper. Paper wins at the bench, across the consultation table, and for anyone whose hand thinks faster in pencil — which is most hands.

The tablet sketchpad is the in-room surface: SketchBook, Procreate, or in a pinch the built-in tools. Keep three layers — main / details / materials — and the discipline pays twice: cleanup stays local (Chapter 11), and colour or materials sit on their own layer where you can change them without touching the drawing. Export to the render tool with a share or a tap. And there is a quieter advantage: it works better on a tablet because the client can watch you draw — the drawing itself becomes part of the performance of the consultation.

One more entrance: a photo of an existing piece or gem can enter the same pipeline. Her grandmother's ring, the stone she brought in — photograph, sketch over, render. The fastest route from "her old ring" to "her new ring."

The craft truth either way: the tool is not the craft. The craft is a drawing a renderer can read — either surface produces it.

Chapter 5 · The Materials Problem

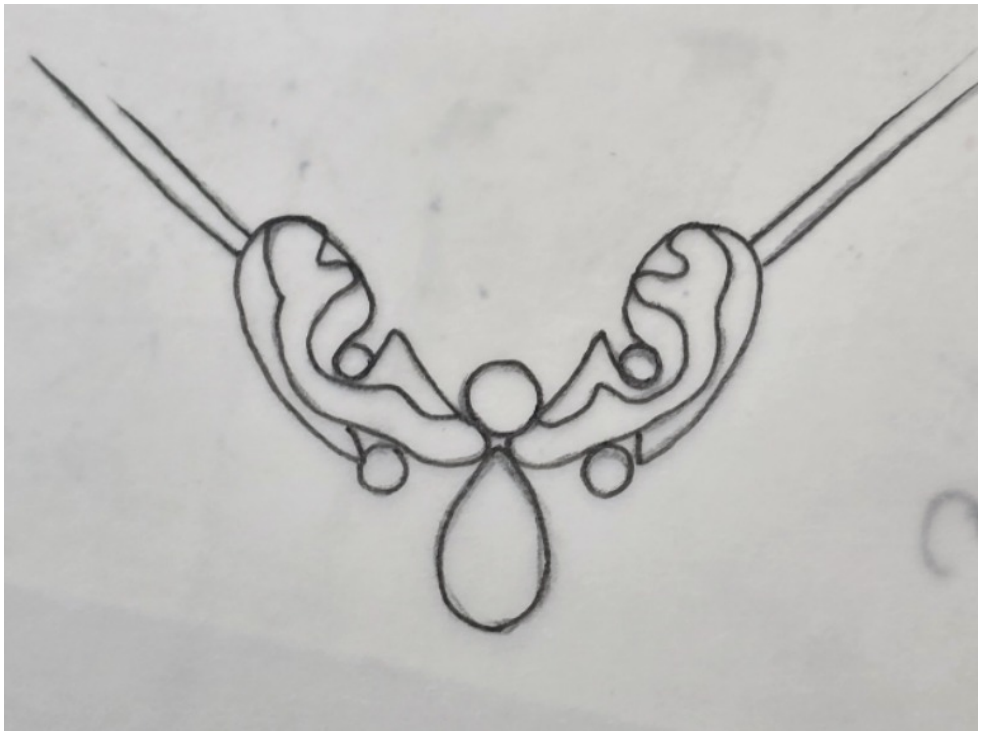
A graphite drawing is silent on the question the client most wants settled: what is it made of?

The answer tonight is direct: you will need to describe the materials in the prompt, because the sketch alone will not convey the exact colours and textures needed for the final render. Two routes do the describing:

Words, in the prompt. The materials line of the render prompt (next chapter) carries the specification. Be specific the way a supplier is specific: shiny yellow gold, not gold-coloured; faceted oval ruby, not red stone; platinum with matte finish, not silvery.

Colour, on the sketch. Map the materials onto the drawing itself — coloured zones or dabs marking which region is which metal, which stone, which finish. The renderer reads the colours and ignores the shapes: a colour guide, not a shape template.

The two combine cleanly: colour for what the sketch knows, words for what it doesn't.



A colour-mapped sketch: zones marked before rendering — a specification, not decoration.



The same drawing rendered with the fills honoured — geometry unchanged.

Chapter 6 · The Sketch-to-Render Prompt

The prompt that turns pencil to gold has four blocks:

```
Convert this hand-drawn sketch into a realistic studio photograph of the
finished piece.

The shape, structure and placement of every element MUST exactly match the
sketch — do not add, remove or restyle any element.

Materials: round faceted rubies and yellow gold, Florentine finish
on the leaves.

Setting: luxury jewellery display.

Treatment: professional macro photograph, soft directional studio light,
true metal and stone colour.
```

- PRESERVE (geometry). The load-bearing sentence. Without it, tools "improve" designs the way they improve photos — and an improved design is a different piece. With it, the render is your drawing, grown up.
- MATERIALS. Metal, stones, finish — specific as a supplier. This is also the line you will vary in Part Two; keep it on its own line for exactly that reason.
- SETTING. Where the piece sits: luxury jewellery display, white studio, black velvet, nature backdrop, water reflection, rustic elegance, geometric modern. One setting per commission, held across the whole set.
- TREATMENT. The photographic register: macro, soft directional studio light, true metal and stone colour. "True colour" is the clause that keeps the render quotable.

It is the same anatomy the series uses for photo edits — preserve, change, style — with the sketch case mapped on: preserve is geometry, change is materials.

The fills variant. Attach a second image — your colour-mapped sketch — and the preserve section changes to define the relationship:

```
The second image is a colour guide only — use it to infer colours;
it is not a shape template.
```

Colours honoured, geometry ignored — by instruction, not hope.

Chapter 7 · The DIY Route: Tools, Compared

The free bench for sketch rendering, as checked September 2026:

Tool	Price	Best at	Watch out
Gemini (Nano Banana)	Free tier; Pro ~$20/mo	The strongest free chat route: photo of sketch → prompt → render; follows preserve instructions well	No jewellery context — prong counts drift; nothing saved between sessions
ChatGPT	Free tier; Pro ~$20/mo	Another good chat route	Fewer free generations than Gemini

Tool	Price	Best at	Watch out
Grok	Free tier; Pro ~$30/mo	A good option if you already use X and hold a subscription	Same chat-tool limits: no bench memory, no brand context
Vizcom	Free (watermarked); $49/mo pro	Layered sketch rendering — prompt per region, paint materials in	Built for industrial design; the jewellery vocabulary is yours to supply
Krea	Free tier; paid ~$10/mo	Real-time canvas — draw and watch it render live	Real-time tempts over-iteration; lock the sketch first
Midjourney	From $10/mo	Moodboards and direction (Part Two)	Not geometry-safe for jewellery — stones go generic

The DIY discipline, whichever you choose:

- Expect two or three passes per render. Adjust the materials wording between passes, never the geometry wording.
- Keep the prompt; swap the sketch. The prompt is your reusable tool; the sketch is the variable.
- Screenshot what worked. Consumer chat tools forget everything by tomorrow. Your prompt library is a house asset — Appendix A is the start of one.
- Know the ceiling. Chat tools hold no memory of your brand, your model, your last commission. Fine for learning the craft; that is what the one-click route is for (Chapters 9–10).

Chapter 8 · Render What's Drawn: The Guardrail

The line of Part One: geometry is yours — the model renders it, never rewrites it.

No added stones, no reshaped shank, no invented prongs. "Improvements" to a design are a different piece — fine for options, never for the commission. When the render drifts from the drawing, one of three things failed, and each has one fix:

- The sketch failed — open lines, ambiguous shapes. Redraw; don't re-prompt. The model guesses missing geometry; it doesn't resolve it.
- The prompt failed — style words leaking into geometry (slimmer, larger, more elegant). Cut them from every line but Treatment.
- The tool failed — it ignores preserve language entirely. Change tools. A renderer that won't hold geometry is a moodboard engine, and commissions are not moodboards.

The one-click studio encodes the guardrail server-side, where a hurried user can't delete it. From BijouVision's Sketch-to-Design scaffold:

◆ "THE SHAPE, STRUCTURE, AND PLACEMENT OF ALL

> *"The shape, structure, and placement of all elements in the final rendering MUST perfectly match the original sketch."*

Every generation carries that sentence, and the user's prompt is assembled around it rather than instead of it. That is the correct architecture for a tool used in front of clients: the discipline the session teaches, enforced in code.

Chapter 9 · One Click I — Automating the Prompts

BijouVision's Sketch to Design is the DIY prompt of Chapter 6, pre-written and jewellery-tuned — your `Materials:` line slots in and the rest is already correct.

The working pattern:

- Upload the sketch — paper photo, sketchpad export, or a piece from your gallery.
- Optionally attach the fills guide — a second image (colour-blocked sketch or dabs): colours honoured, geometry ignored, by instruction.
- Pick a background preset — luxury jewellery display · white studio · black velvet · nature backdrop · water reflection · rustic elegance · geometric modern.
- Add your materials line. Render. One credit on the default model — cents, not days.

Output lands in the project beside the sketch, with a before/after slider.

Why jewellers care: the scaffold lives server-side — geometry lock, fills-as-colour-only, sparkle toggle. The button is the prompt you just learned, pre-written, tuned, and impossible to fat-finger in front of a client.



One pass, one credit: the photographed sketch and its render — geometry held, materials realised. Real generation, BijouVision project 837.

Chapter 10 · One Click II — Working With Gems

The commission twist on the same tool: the client's actual gemstone enters the pipeline.

The working pattern:

- Upload the gemstone — the photograph of her stone, taken in the meeting.
- Add an optional sketch layer — a second layer providing the geometry information: the design drawn around the stone.
- Pick the background preset. Render — one credit.

The materials line slots in and retains the original gem: the render shows her stone — its colour, its cut, its character — set in your design, not a generic stand-in. Output lands in the project with the before/after slider beside the source.

This is the difference between a render that could be anyone's ring and one that is unmistakably hers. The stone is the reason the commission exists (Chapter 15 makes the same rule for options); this route puts it in the picture from the first generation.



Sketch in, gold out: the same drawing, rendered with the geometry locked to the line.

Chapter 11 · The Cleanup Pass

A working sketch from a live meeting has good ideas and hurried lines. Before rendering, clean the drawing — not the design:

```
Redraw this sketch with clean, even, confident lines. Check symmetry
where the design intends it. Render gems as neat, regular shapes and
settings with consistent claws. Keep every shape, proportion, colour
and note exactly as drawn — this is cleanup, not redesign.
```

It works in any chat tool (Gemini, Vizcom) and in BijouVision's prompt box on the current drawing. The cleaned sketch then renders — and reads better to the model.

When to reach for it: the render kept misreading enclosures; wobble is being dramatised as texture; the photographed sketch carries faint construction lines the model treats as detail.

The limit: cleanup preserves; it does not design. If the design needs to change, change it at the bench — your hand, your layer, your call. Never let "cleaner" quietly become "different."

PART TWO · OPTIONS ON THE TABLE

Chapter 12 · Why Options Close

A single render asks for a verdict — and verdicts invite "let me think about it." A set of two or three asks for a preference, and people commit to their own preferences far faster than to someone else's proposal.

This is the Branding session's evoked set, turned around: there, the set was the brands a shopper names unprompted; here, you build the set she chooses from. Guide the choice instead of risking it.

The options also give you a second chance to show your taste and expertise — the options are a consultation, not a compromise. Her reaction to three truthful variants tells you the brief she couldn't articulate: which stone, which finish, which era. Options aren't indecision; they're discovery.

The number that works: two or three. Enough for agency, few enough for decision. Anchor on something tangible — a style, a gem, a form — and don't change everything at once. What varies, and how much, is the next chapter.

Chapter 13 · One Axis at a Time



One sketch, three material sets — only the materials line changed between passes.

The axes that earn their place in a commission set:

- Stones. Same design, ruby / sapphire / emerald. The most emotionally loaded axis, and usually the right first one.

- Metal. Yellow / white / rose. Reads instantly, quotes differently.
- Finish. Polished / Florentine / hammered / matte. The axis clients forget to think about and love being asked about.
- One structural alternative. Bezel versus claws, split shank versus solid. At most one per set — structure is the axis that changes the quote.

Vary one axis at a time across the set. One axis means she can name her preference — "the sapphires, but the hammered one's finish" — and you can quote it. Change everything at once and she's looking at three different designs, and you're looking at a renegotiation.

The photographic half of the discipline: same background, same scale, same crop across the set. The differences must be the design. The moment the photography varies between options, she reacts to the lighting and you read it as taste.

Chapter 14 · The DIY Option Pass

The option pass is the render prompt of Chapter 6, run three times with one line changed:

```
PASS 1 — Materials: round faceted rubies and yellow gold,
         Florentine finish.
PASS 2 — Materials: round faceted blue sapphires and yellow gold,
         polished finish.
PASS 3 — Materials: round faceted emeralds and white gold,
         polished finish.

(Everything above and below the materials line stays identical
in all three.)
```

What makes it a set: identical preserve line, setting and treatment — only the materials line moves; same background, scale and crop; generated back-to-back in one session, so model state stays warm and drift stays low.

What breaks a set: different backgrounds (she reacts to the photography, not the design); rewritten prompts between passes (drift creeps in); six options — a mood board, not a choice. That last one is a curation failure, and curation is Chapter 15's subject.

In layered tools (Vizcom, Krea) the same pass is native — paint each material zone on its layer and re-render per variant. The rule survives translation: the differences must be the design, not the photography.

Chapter 15 · The Lock, and the Curation

Two guardrails hold Part Two together.

The gemstone lock. Variations may move materials and style — never the client's stone, never the approved geometry. Her 1.5 ct emerald is not a variable; it is the reason the commission exists. In the prompt: "centre stone unchanged." In BijouVision's Variation engine the lock is structural — the gemstone holds while the style engines move around it. The lock is what separates an option from a different design, and it keeps the approved sketch's geometry intact across every variant — which is why the set stays quotable.

The curation. Generate wide if you need to; show three. Everything else is your private exploration. Curation is the professional service — the client pays for your eye, not your raw output.

Keep the out-takes. They are next month's moodboard, the next client's "show me something else", and the standing evidence of range.

The failure mode is worth naming: thirty-six options on a screen is not generosity — it's offloading the design decision onto the client. She hired a jeweller. Show a jeweller's choices.

Chapter 16 · One Click: Variations

From a sketch or a finished piece — concept families from either end of the process:

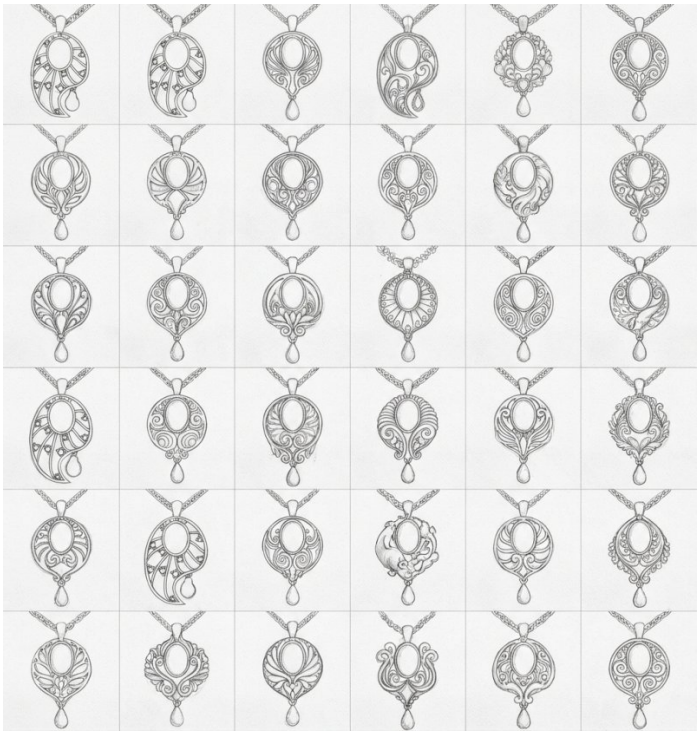
- Up to 36 variations in one grid (6×6), each cell carrying its own brief — "slimmer shank, smaller halo", "emerald centre, double claws."
- Six style engines — Subtle · Moderate · Wild · Historical (Art Deco, Victorian, Renaissance, Egyptian, Mughal) · Cultural (Japanese, Celtic, African, Indian, Middle Eastern) · Material swaps.
- Gemstone-lock holds the stone while everything around it explores.

The working pattern: generate 9–36 in private — five minutes before the meeting, or during it. Curate to three — one safe, one dream, one structural alternative. Present the three; archive the grid. Help her narrow the focus: pick three before you ask for a decision. A handful of credits covers the whole exploration — the equivalent gouaché afternoon, run during the conversation itself.

Variations also generate from existing photos — which makes this a portfolio machine for established jewellers: run last year's commissions through the engines and dormant designs become a fresh concept book for the next client who says "show me what you do."



The original sketch that feeds the grid.



One exploration grid from that sketch — generate wide, show three.

PART THREE · THE APPROVAL

Chapter 17 · The Two Money Gates

The choreography, stated plainly:

```
CONVERSATION → GATE 1 (design fee) → THE PICTURE (renders, options)
→ GATE 2 (approval + 50% deposit) → PRODUCTION (3–12 weeks)
```

Gate 1 — the design fee, before the work. Not uncommon at $100–250, covering design development; practitioner norm is fee separate from production, credited toward the piece or non-refundable by contract. The fee conversation used to be awkward because the client was asked to pay before seeing anything. It stops being awkward when she has spent the last ten minutes watching her design appear — her stone, her brief, rendered while she waited. The fee now buys something she has already seen working.

Gate 2 — approval, then the 50% deposit. "I'll know it when I see it" is not an approval. A specific rendered image, saved and initialled, is. The deposit follows the picture, not the promise — 50%, non-refundable, production starts after. Across the trade, production runs 3–12 weeks from this gate, by complexity.

What the tools change is not the gates but the time between them — and the shape of the decision at Gate 1. In the old process the client committed to a design after a week-long render break, cold. In the current process the design purchase happens in the meeting, as a low-commitment decision — she buys the picture while the enthusiasm is live — and the quote follows in a three-day window that works for you: sharing and feedback in those three days (Chapter 24) deepen commitment before the number arrives. Same money, one meeting instead of three, intention never left alone to cool.

Put both gates in writing. A one-page commission agreement naming the fee, what it covers, the deposit schedule and the approval image turns the choreography into a contract.

Chapter 18 · The Worn Presentation

A render floating in space answers every question except the one she is actually asking: how big?

Composite the design on a hand, wrist or neck and scale stops being an article of faith. The maisons drew the finger around the ring for exactly this reason — the gouaché showed the jewel in situ at true scale. Four centuries of the same insight.

One click: Touch Up, on the render. The place-on-model and worn-on-hand presets composite the rendered design onto your saved brand model — same hands across every commission, correct scale, design locked. The lock, verbatim: "identical shape, proportions, metal colour, stone count… realistic scale comes from placement and framing." The render rides onto the hand; the hand never rewrites the render.

The brand-model habit worth stealing: add your customer as a brand model. Let her see the piece on her own hand. The photograph she takes of that screen — or that you send her — does more closing work than any paragraph of copy, and it is one generation old.

Chapter 19 · Motion Is Proof

A photograph argues the stone sparkles; a five-second film proves it — even for a piece that doesn't exist yet.

The turntable. A 5-second spin of the rendered design — white studio or black velvet — proves form and sparkle before metal exists. Silent, loopable, listing-ready the day the piece is approved.

The macro sparkle pass. Light raking the facets — documentary honesty, in the preset's own words. The scale guardrail ships in every motion preset, verbatim: "true to scale and design — no enlargement, no distortion."

Where motion belongs: the follow-up pack, attached to the proposal email — a turntable beside the quote. In the room it competes with the conversation; after the room it keeps the design alive until the deposit clears. (The turntable presets arrived with last week's eCommerce session — same tools, new job.)

Chapter 20 · Let Her Hold It — the Near Future

The third member of the presentation pack is stated plainly as near future, because that is its honest status:

- The 3D model in the browser. The approved render becomes a textured model she rotates and tilts — on her phone, inside the proposal link. GLB, zero install, three tiers from value to premium textures.
- The printed try-on. A simplified 3D physical print from the render — STL straight on to printing — so she feels the piece in her hands before it exists in metal.

The caveat, equally plainly: this does not exist yet — it is coming soon. And even when printed STLs arrive, they will not be a substitute for bench CAD. The first prints are try-on pieces: form and scale in the hand, not working prototypes.



A printed try-on ring from a render — the direction of travel for the holdable. Real generation, BijouVision project 1381.

The pack so far: hero render (still) · worn on hand (scale) · turntable (motion) · 3D (form) — four assets, one sketch, a few credits. The presentation pack the gouaché workshop shipped in a week.

Chapter 21 · The Fifteen-Minute Arc

The commission conversation as choreography — rehearse it on a friend before a paying client; six runs and it's yours:

```
0–5 min   LISTEN    the story, the stone, the budget, the hand it's for.
5–10 min  SKETCH    draw while she talks — layers kept, materials marked.
10–15 min RENDER    her sketch in gold, twice — two options, one axis apart.
THE ASK             the design fee, while the image is warm.
```

The kit fits in a pocket: phone camera for her stone; a sketchpad app (or paper) for the design; render plus two options from the same device; the follow-up pack emailed before she's home. Install the studio as an app and wire the share sheet — no laptop required.

Two cautions. The arc is a listening exercise with a render in the middle, not a rendering exercise with a client in the room — if the sketch is rushed, the render will faithfully dramatise the rush. And the ask lands after she has watched the work the fee covers; the sequencing is the pitch.

Established jewellers: your consultation already contains these beats. Tonight removes the "come back next week" between them.

Chapter 22 · Approval Is a Specific Image

Make the approval concrete:

- The chosen render — saved, titled, version-stamped (Option B, v2).
- Stones, metal, finish and dimensions written on the visual, not in a side thread.
- Her yes recorded against that image — initialled PDF, reply, or e-signature.
- The image attached to the order and the deposit invoice.

Why the paper trail earns its keep:

- Scope creep dies here. "But I thought it would be thinner" meets the image she approved, carrying the dimension she initialled.
- The approved picture is the contract's best exhibit — clearer than any clause, readable by any third party.
- Version history shows the options she declined — the quote for changes starts from evidence, not memory.

Every generation is versioned in its project with its prompt. The gallery is the audit trail: what she saw, what she picked, what you promised. Share links freeze the exact image for the record.

Chapter 23 · The Proposal, in Your Voice

The render closes the visual argument; the proposal closes the written one. The Branding session's one-page voice document steers every tool that writes:

```
Role: bespoke jeweller's proposal writer.
Voice: [PASTE VOICE DOC — foundation line, we-are / we-never, banned words].
Context: [IMAGE + THE FACTS — 1.5 ct Zambian emerald, 18k yellow gold,
          trilogy band, twenty-year anniversary].
Constraints: specifics only, no adjectives we can't prove; 120 words.
Format: name options ×3, one-paragraph description, spec line, care line.
```

The same ring both ways:

◆ ✓ IN VOICE: "ONE EMERALD, TWENTY YEARS, THREE

> ✕ *In slop: "This exquisite emerald trilogy ring showcases timeless elegance and superior craftsmanship, elevating her style with luxurious sophistication — the perfect statement piece for any occasion."*

The second contains no fact, no maker, nothing priceable. The first contains six. AI writes the second by default; your voice doc and your facts are what buy the first. Verify every number against the piece before it leaves the house — the tool drafts, you sign.

Chapter 24 · Deliver Like a Maison

The follow-up is part of the presentation — and in the current process it has a job beyond beauty: it works the three-day quote window.

Share links, on purpose. Publish the chosen images to clean showcase links and encourage her to share them. It is fun — and every share increases commitment. Her friends' reactions arrive as reinforcement of her choice, on your design, before your quote does. The old

process hid the design until the quote; the current one lets the quote land on a piece her circle has already applauded.

Welcome the feedback — and steer it. Send the follow-up with a comment that shares the process and the client's decisions: which stone she chose, which finish, why. Include the smaller options she picked along the way, so the feedback that comes back lands as affirming "good choices" comments rather than redesign suggestions. You are not asking the crowd to redesign the piece; you are letting them congratulate her on it.

The follow-up pack: hero render + worn-on-hand + sharing images and text + the option sheet + proposal copy. One link, sent the same evening.



The framed presentation — the chosen render as the client receives it.

Chapter 25 · Buildable, or Silent

The rule of the night, as an operating procedure: never present what you cannot build — so the check runs before the quote.

AI renders fantasise happily: floating gallery rails, impossible underbezel curves, stone counts no setter will sign. The bench cannot follow a beautiful lie — and if the client signed the lie, the discrepancy is yours to absorb. The single most expensive promise in the trade is a render the workshop can't build.

And the first check is human. Do the manufacturing analysis yourself, with your expertise — you know what a setter will sign and what a casting will do. Then supplement with the AI: ask for a detailed manufacturing analysis of the render, and have it flag anything that might affect the final product, with a proposed solution for each.

A near-miss, on the record:

```
Render loved by the client — gallery rail appears to float off the band.
Manufacturing pass flags it: severity HIGH — "add supporting struts
or lower the rail."
Fix in the sketch. Re-render. Re-approve.
Before the quote, before the deposit, before the wax.
Cost of the catch: one credit and ten minutes.
```

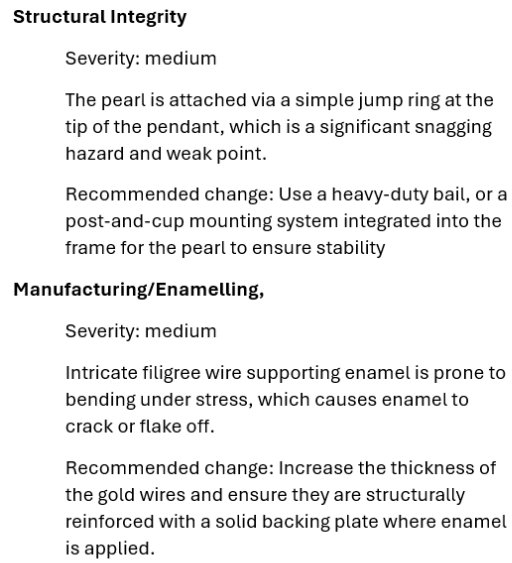
Two honest caveats. No AI has the expertise of a human jeweller — use it as a supplement to your own analysis, never a replacement. And the check is not overhead: it adds value to your design service, a behind-the-scenes step that makes the process more efficient and reduces the risk of costly mistakes. Every other capability tonight amplifies your promise; this one protects it.

Chapter 26 · The Checks: Render, Verify, Then Present

The image-analysis suite, and where each earns its keep:

Check	What it returns	Use it before…
Detailed description	Grounded visual breakdown — summary, key elements, context, uncertainties	Writing the listing or proposal copy
Manufacturing evaluation	Missing prongs, floating metal, unrealistic thickness — severity + recommended fix	The quote. Always the quote.

Both are image-reading tools on a dedicated reasoning model: they inspect the render, they don't redraw it. JSON discipline, thinking mode, no generation lottery — the same engine family as the Writing Assistant, pointed at the picture instead of the words.



The manufacturing evaluation in the interface — issues flagged with severity and fix.

The habit to build, in order: render → manufacturing pass → option set → worn presentation → quote. One extra credit in the middle of the pipeline — the cheapest insurance in the trade.

PART FOUR · FROM YES TO BENCH

Chapter 27 · The Tool Map, With Its Limits

What AI rendering actually is in 2026 — three tiers, separated by what you get after the picture:

Tier	What it gives you	2026 examples	Limits
Image — the conversation	Renders, options, worn shots, presentations	Gemini / Nano Banana · Vizcom · Krea · BLNG · BijouVision Tools 1–5	Prong counts drift in general tools; not build files
Mesh (STL / GLB) — print studies	Printable form, in-browser rotation	Pencil · JewelArchitect · BijouVision Tool 7	Frozen mesh — the bench can't edit parts
Editable CAD — the bench	Parametric geometry, manufacturable	MatrixGold · 3Design · RhinoArtisan ($4,300–6,900 one-time)	Cost and learning curve; no AI tool outputs this yet

Say it plainly, because the vendor noise won't: no AI tool outputs editable CAD geometry today. The render — and the mesh, when it arrives — is a brief for your CAD operator or goldsmith: a precise, proportioned brief, but a brief. Anyone selling "sketch straight to production file" is ahead of the evidence.

The working stack that follows: a fast image tool at the front (the conversation — this paper's subject), checks in the middle (buildability, Chapter 25), CAD at the back (the bench's ground truth). The one-click studio covers front and middle; the bench keeps its truth.

(The three-tier reading of the 2026 field follows Ruby Kinglet's July 2026 comparison — vendor analysis; the sponsor sells one of the tools compared. Prices as checked September 2026.)

Chapter 28 · The Rules of the Render

Five rules, carried and extended from the series:

1. Buildable or silent. Never present what you cannot build; the check runs before the quote. The lead rule — the others protect it.
2. AI-assisted, human-signed. The sketch is yours, the choices are yours, the signature is yours. Only 7% of consumers trust visible-AI marketing more; 31% trust it less (eMarketer, 2025). The render carries your eye or it carries nothing.
3. Disclose plainly. Where a render is understood to be a render, say so — concept visual, not a photograph. EU AI Act transparency duties have applied since August 2026; trust is the stricter law anyway.
4. Know your IP. Purely AI-generated images aren't copyrightable (US Copyright Office, 2025). Your sketch is; your layered edits are. Keep the trail — sketch, fills, versions — it

is simultaneously your IP evidence and your approval record.

5. The fee stands. Rendering got cheap; design didn't. The fee buys the thinking — the taste that curated the grid to three, the line that closed the sketch. Charge for it.

Chapter 29 · Where This Goes Next

The Atelier Sessions continue every Wednesday:

- 23 September · SG Sales Venues — where Singapore actually buys: markets, fairs, pop-ups, consignment.
- 30 September · Collaborations — Tanja Sadow on partnerships that multiply reach without diluting brand.
- 7 October · Outsourcing Production — Tanja Sadow on scaling the bench without losing the maker's mark.

Tonight's kit: BijouVision — bijouvision.jdmis.edu.sg, 25 free credits, no card. The Brandforge — jdmis.edu.sg/brandforge, the one-page voice document that steers every proposal prompt. And this whitepaper's prompt pack, below.

A final word: the maisons painted the dream by hand because the client buys the picture first. Tonight the dream renders in minutes, inside the conversation — and the two things that make it yours haven't changed. Your hand still draws it. Your bench still builds it.

APPENDIX A · The Prompt Pack

Every prompt from this paper, copy-paste ready. Replace bracketed text; keep the structure.

A1 · The render prompt (sketch → finished piece)

```
Convert this hand-drawn sketch into a realistic studio photograph of the
finished piece. The shape, structure and placement of every element MUST
exactly match the sketch — do not add, remove or restyle any element.
Materials: [metal], [stones], [finish] — e.g. "round faceted rubies and
yellow gold, Florentine finish".
Setting: [luxury jewellery display / white studio / black velvet / nature
backdrop / water reflection / rustic elegance / geometric modern].
Treatment: professional macro photograph, soft directional studio light,
true metal and stone colour.
```

A2 · The fills variant (sketch + colour-mapped guide)

```
The second image is a colour guide only — use it to infer colours; it is
not a shape template. The shape, structure and placement of every element
MUST exactly match the first image. Finish as a realistic studio photograph
of the finished piece, true metal and stone colour.
```

A3 · The cleanup pass (drawing stays yours)

```
Redraw this sketch with clean, even, confident lines. Check symmetry where
the design intends it. Render gems as neat, regular shapes and settings
with consistent claws. Keep every shape, proportion, colour and note
exactly as drawn — this is cleanup, not redesign.
```

A4 · The option pass (one line moves)

```
PASS 1 — Materials: [stones A] and [metal A], [finish A].
PASS 2 — Materials: [stones B] and [metal A], [finish B].
PASS 3 — Materials: [stones A] and [metal B], [finish A].
(Every other line identical across passes; same background, same scale,
same crop. Centre stone unchanged.)
```

A5 · The worn presentation (scale)

```
Place this exact jewellery design on [a hand / wrist / neck] as a
professional photograph. Composite the design as-is: identical shape,
proportions, metal colour, stone count. Realistic scale comes from
placement and framing — never alter the piece.
```

A6 · The manufacturing check (human first, AI second)

```
You are a manufacturing jeweller reviewing this rendered design for
producibility. List every issue you can find: missing prongs, floating or
unsupported metal, unrealistic thickness, stone settings no setter can
execute, structural weaknesses. For each: severity (high / medium / low)
and a recommended fix. Do not comment on aesthetics.
```

Run your own expert pass first. The AI supplements your analysis; it does not replace it.

A7 · The proposal copy (in your voice)

```
Role: bespoke jeweller's proposal writer. Voice: [PASTE VOICE DOC —
foundation line, we-are / we-never, banned words]. Context: [IMAGE +
THE FACTS — stone, metal, dimensions, occasion]. Constraints: specifics
only, no adjectives we can't prove; 120 words. Format: name options ×3,
one-paragraph description, spec line, care line.
```

APPENDIX B · The Commission Checklist

Before the meeting

- ■ Phone charged; sketch app or paper and pencil in the bag
- ■ Studio account logged in; app installed; share sheet wired
- ■ Voice doc saved in profile; brand model set (and ready to add her hand)
- ■ Fee schedule and one-page commission agreement printed or PDF'd

The fifteen-minute arc

- ■ 0–5 Listen: story, stone, budget, wearer. Photograph the stone.
- ■ 5–10 Sketch: layers kept (main / details / materials), materials marked.
- ■ 10–15 Render: two options, one axis apart, same background.
- ■ The ask: design fee, in writing, while the image is warm.

The three-day quote window

- ■ Manufacturing check done — your expert pass first, AI supplement second; no HIGH severity open
- ■ Share links sent; sharing encouraged — every share builds commitment
- ■ Follow-up comment shares the process and her decisions; smaller choices included so feedback lands as applause
- ■ Quote documented inside the window

Before the quote goes out

- ■ Option sheet saved: all variants, her choice marked, version-stamped
- ■ Specs written on the chosen visual: stones, metal, finish, dimensions
- ■ Worn presentation generated (her hand if she accepted the brand-model invite)

On approval

- ■ Her yes recorded against the specific image (initial / reply / e-sign)
- ■ Deposit invoice references the approval image
- ■ Out-takes archived with the project; delivery date from the calendar

APPENDIX C · Sources and Reliability Notes

Peer-reviewed

- Zhang, Y. (2023). Do Consumers Go Through Imagery Processing Processes Differently? Journal of Marketing Management — mental imagery → behavioural intention via emotional response.
- Lee, J. E. (2020). Image Number and Mental Imagery Processing, ITAA — more images, higher purchase intention.

Industry research

- Business Research Insights (2026): Personalized Jewelry Market — US$56.9B (2026) → US$118B (2035), 8.4% CAGR.
- Grand View Research (2026): jewellery market ~5.5% CAGR.
- Vogue Singapore (2025). Pictures of Possibility: the art of jewellery gouaché painting — maison practice, 1:1 scale, worn presentations; and Financial Times on gouaché's survival in the maisons.

Vendor and platform claims (named as such)

- eMarketer (2025): 7% of consumers trust visibly AI-generated marketing more; 31% trust it less.
- US Copyright Office (2025): purely AI-generated images are not copyrightable.
- EU AI Act: transparency duties in force since August 2026.
- Ruby Kinglet (July 2026): Best AI Jewelry Design Software — the three-tier taxonomy; sponsor sells one of the tools compared.
- Tool pricing as checked September 2026: Gemini Pro ~$20/mo · ChatGPT Pro ~$20/mo · Grok Pro ~$30/mo · Vizcom free (watermarked) / $49 user/mo · Krea from ~$10/mo · Midjourney from $10/mo · MatrixGold / 3Design / RhinoArtisan $4,300–6,900 one-time.

Practitioner consensus (commission guides and trade forums, 2026): design fee $100–250 separate from production, credited or non-refundable; 50% deposit on approval; production 3–12 weeks by complexity.

Platform documentation (BijouVision) — Sketch-to-Design scaffold and gemstone retention as presented in the session and its code; the 3D browser model and STL try-on print are labelled near-future, as this paper states.

Series continuity — the evoked set and the voice-document method carry from the Branding session; the turntable and macro-sparkle presets from the AI for eCommerce session; those sessions' sources apply.

JDMIS · The Atelier Sessions · Weekly Growth Lab — Alex Zupancich · 16 September 2026. Companion tools: bijouvision.jdmis.edu.sg (25 free credits, no card) · jdmis.edu.sg/brandforge.