May 2025

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The magic of emeralds

The Official Publication of **Canadian Jewellers**[™] Association

Bridal chic Styling the modern bride

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from the publisher



Something old, something new, something bold

n the world of bridal jewellery, tradition will always have its place. Classic pearls, heirloom diamonds, and timeless gold bands remain symbols of love, passed down through generations. Yet, today's couples are increasingly drawn to bold, unconventional pieces that reflect their individuality—making room for creativity, personalization, and daring design.

For jewellery retailers and designers, this shift presents an exciting opportunity: The chance to redefine what "bridal" means. No longer bound by convention, modern brides are seeking pieces that tell their unique love stories—whether it's an unexpected pop of colour with a sapphire or tourmaline, asymmetrical settings that break tradition, or bespoke bands that symbolize something deeply personal. This growing demand for one-of-a-kind designs allows jewellers to stand out by offering customization, meaningful details, and creative craftsmanship.

However, creating bold, personalized pieces is only part of the equation—effectively marketing them is just as essential. In today's competitive landscape, simply having a beautiful collection isn't enough. On page 42, Falon Folkes explores how jewellers can build a strong digital presence to reach and resonate with their customers effectively. "Social media can feel overwhelming, especially in the jewellery business. But with the right tools, platforms, and engagement strategies, you can create a powerful online presence," she says. "Your audience isn't just scrolling; they're looking for something that speaks to them. That's why engagement is key."

Of course, marketing bridal jewellery effectively also means communicating the beauty and value of specific gems. As Peggy Grosz reveals on page 50, "There is a lack of knowledge regarding pearls that, if not corrected, could hinder the pearl business as quickly as it rose again to fashion prominence." With their timeless appeal making a comeback, jewellers have an opportunity to re-educate and inspire customers by highlighting pearls' rarity, versatility, and enduring elegance. As Sophia Macris notes on page 60, "The ebb and flow of the sea is an apt analogy for the feeling of pearl jewellery. Pearls can take your breath away, yet they also have a subtlety unlike other gemstones."

Yet, with pearls embodying the "something old" in bridal jewellery, another "something new" is making waves in the market: Lab-grown diamonds. On page 20, *Jewellery Business* columnist Duncan Parker dips his toes into the long-standing industry debate on lab-grown diamonds. "Forever is a long time, and a diamond has stories to tell," he says. "While lab-grown diamonds are on everyone's mind right now, the "L" has not replaced the nature of history, the mystery, the stories, and the romance buried in natural old diamonds."

Nevertheless, amidst the ongoing debate between old and new, lab and natural, pearls or no pearls, one thing remains clear: Wedding jewellery is a personal expression of love and commitment. This sentiment is reflected in *Jewellery Business*' annual wedding roundup on page 64, which features various 'for her' and 'for him' pieces in contemporary styles designed to match every love story.

Finally, be sure to visit our website, jewellerybusiness.com. Our regularly updated news feed is a great way to stay in touch with what's happening around the industry. Sign up for our e-newsletter to stay on top of the latest headlines!

Until next time, stay well and be safe. 🛇

Linda Dalke

"I am not afraid of storms, for I am learning how to sail my ship." – Louisa May Alcott







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Understanding the role of pearls in modern bridal jewellery.

Perfectly paired

Jewellery designs made to match every love story.

Contributors: Danielle Walsh, Duncan Parker, Falon Folkes, Ghazal Ghahreman, Lauriane Lognay, Leila Haikonen, Lucille Daver, Marco Miserendino, Peggy Grosz, Renée Newman, Sara Belyazid, Scott Hayes, Sophia Macris.

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on the cover

Model wearing jewellery from Sitara Jewels, including 18K yellow gold earrings adorned with green and pink tourmalines and accented with diamonds, and an 18K yellow gold ring with a matte finish featuring a special-cut Brazilian amethyst. Completing the look is an 18K yellow gold pendant necklace with a matching chain, bezel-set with vibrant green tourmalines.

Photographer: Sohail Khan (@altaswir)

Photo courtesy: Sitara Jewels (sitarajewels.ca)

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Petters to the Editor

n recent weeks, *Jewellery Business* has received numerous letters from industry professionals and students in response to the announcement that George Brown College (GBC) will be suspending three of its four jewellery and gemmology programs as of September 2025. This decision, prompted by a combination of financial challenges and shifts in international student policies, has sparked a wide range of reactions across the jewellery community.

> While the college's one-year Jewellery Essentials certificate program (F111) will remain available, the suspension of the other programs has raised concerns about the future of jewellery education and the industry's talent pipeline. ©

Dear editor,

It is with a profound sense of urgency and deep concern that I, Ghazal Ghahreman, a first-year Jewellery Arts student at GBC, address you today. In a shocking move, George Brown College—a bastion of excellence and expertise in the industry—has chosen to suspend three of its four jewellery and gemmology programs. I write to not only convey my deep concern, but also to urge the college to reconsider, reinstate and move to preserve these programs effective immediately.

TOP TRENDING

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or: A peek at t

George Brown College's decision to close its jewellery and gemmology programs—two foundational pillars of the college—is nothing short of alarming. This shocking move threatens the future of aspiring artisans and gemmologists and risks erasing the very essence of an industry synonymous with artistry, craftsmanship, and heritage. These closures represent a direct assault on the future of an entire profession, a community of talented artisans, and the precious legacy that has stood for decades.

This decision to shut down the programs has far-reaching consequences that go beyond the immediate impact on the students who are currently pouring their hearts into these fields. For over half a century, George Brown College has been a beacon of excellence in the jewellery and gemmology sectors, offering unparalleled educational experiences that blend hands-on craftsmanship with theoretical knowledge. Thousands of students, from passionate novices to seasoned professionals, have walked through its doors, prepared to contribute meaningfully to the jewellery and gemmology industries. The closure of these programs would not only sever the industry's link to its educational roots but would also deny future generations the opportunity to develop the skills and knowledge necessary to keep this vital craft alive.

Equally troubling is George Brown College's ongoing lack of communication with its students. Despite the magnitude of the situation, students, full-time, part-time and disabled, have been left in the dark, receiving little to no concrete information about the fate of their education. Attempts to open a dialogue with the college have been ignored, and there has been no formal announcement or any clear plan to address the cancellation of these vital programs. For many students, George Brown College is not just a place to learn it is a home, a place where sacrifices are made, dreams are pursued, and futures are built. The uncertainty created by the lack of communication only deepens the distress for those who have invested their time, money, and emotional energy into their education.

Students have been forced to navigate this confusion without answers. They've bought their own tools, rented apartments near campus, and worked part-time jobs to support themselves—all while preparing to take their skills into the world. Now, with no clarity on whether their studies will continue as planned, many feel as though their futures are on the line. This lack of transparency undermines students' ability to make informed decisions about their lives and education.

The jewellery and gemmology programs at George Brown College have long been a symbol of quality and



innovation, setting standards for the industry and shaping the next generation of skilled professionals. To see these programs threatened without adequate communication or consideration is both heartbreaking and unacceptable.

It is imperative that George Brown College acts now to offer clarity and restore faith in its commitment to its prospective students, current mentees and alumni. In 10 years, Canadian artisans will be obsolete. In 20, they will be forgotten altogether. The college must make a formal announcement about the fate of these programs and put forth a clear, actionable plan to ensure that those currently enrolled and applying have the opportunity to grow and study. Without this, the damage to student morale and trust in the institution will continue to blossom, leaving many uncertain about how to proceed with their futures in these industries.

This is not just a call to save an educational program; it is a call to defend the heartbeat of the jewellery industry itself. If George Brown College does not reconsider this decision, we risk losing not only a vital educational resource but also an integral part of the rich cultural and industrial heritage that has helped shape the future of jewellery and gemmology. The artistry, craftsmanship, and innovation we cherish are at stake.

We cannot stand by and allow this critical part of our industry to be lost. It's time for the community to unite, to raise our voices, and to demand that George Brown College act in the best interests of its students, its legacy, and the future of the jewellery industry. Let us ensure that the heartbeat of the jewellery world continues to pulse for generations to come.

Sincerely, **Ghazal Ghahreman**

Dear editor,

I am writing to express my profound distress over the decision to suspend the jewellery & gemmology programs at George Brown College. As a GBC alumni and professional who has benefited greatly from these programs, I feel compelled to advocate for their continuation.

The jewellery and gemmology programs were pivotal in shaping my career, and I've had the privilege of hiring two graduates from the program. Their skills, expertise, and professionalism are a direct result of the high-quality education they received at GBC. The impact of these programs extends beyond individual success by providing the industry with skilled professionals who are ready to meet its growing demands.

The suspension of these programs would have a severe impact on both current and future students, as well as the jewellery and gemmology industries. GBC has been a vital This is not just a call to save an educational program; it is a call to defend the heartbeat of the jewellery industry itself.



source of skilled professionals, and without it, we risk losing a critical pipeline of expertise. This decision could create a significant gap in the industry, affecting craftsmanship standards and business success, including my own.

The jewellery and gemmology programs have long been a cornerstone of GBC, offering unmatched education in the jewellery trade. With over 55 years of experience, GBC stands as the largest jewellery school in North America, providing students with extensive facilities and access to a network of industry professionals. The cancellation would not only deprive future students of these invaluable opportunities but also disrupt a highly respected institution that has produced graduates who go on to lead in the industry.

I urge you to reconsider and immediately reverse this decision. The jewellery and gemmology programs are not only vital to GBC but to the broader community and industry. They shape the future of jewellery and gemmology, and their continuation is critical to maintaining high standards and fostering success for future generations of students and professionals.

Thank you for your time and consideration.

Sincerely,

Leila Haikonen, chief operations officer, Skyjems.ca

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Unparalled Scintillation



behind the counter

Retain to grow Building tomorrow with today's team

By Danielle Walsh

icture this: A successful jewellery business, busy with activity as loyal employees greet customers they've served for years. Behind the scenes, those same employees know the ins and outs of operations, maintain key relationships and keep everything running seamlessly.

Now, picture a transition in leadership, and suddenly, those same employees will start to leave. The energy fades, operations decline, and the legacy the business owner worked so hard to build starts to shift.

As someone who has spent years helping family-run and small businesses manage the challenges of succession planning, I've seen this scenario play out more often than you'd think. Retaining key employees during a transition isn't just a nice-to-have—it's a critical element of an effective succession plan. In fact, it can be the difference between a smooth handoff and a decline.

Let's dig into why employee retention is important and how you can prioritize it before, during, and after a leadership transition.

Why employee retention matters in succession

I'll never forget one jewellery client I worked with. The next generation, a very skilled goldsmith, was ready to move up in the business. But when the person who managed the daily operations left, the business hit a bump.

behind the counter



Involving key team members in planning makes them feel valued and invested in the transition's success.

The goldsmith was an artist, not a manager, and didn't have the skillset or knowledge to run the sales team, manage customers, or handle the store operations. Without that key employee managing the day-to-day, sales decreased, and operations stalled. This isn't a unique story. Whether you're passing along your business to a family member, or selling it to a third party, retaining key employees is critical. If you're thinking, "But I'm decades away from transitioning," that's exactly the point. Effective employee retention starts with early preparation.

Buyers look for businesses that run smoothly, with a management team that holds institutional knowledge. If your employees are leaving, the value of your business diminishes. Worse, the transition becomes a breeding ground for burnout and disorganization.

The takeaway? Employees aren't just part of your team—they're actually the foundation of your succession plan.

Build retention *before* succession

The best time to think about employee retention is long before the transition process begins. I've seen businesses make strides by focusing on their people early in their planning. For example, one business owner introduced health spending accounts and pay-for-performance incentives to reward their staff and keep them engaged.

These incentives helped employees feel appreciated and allowed them to see how their contributions impacted the business's success, which, in turn, fostered loyalty.

Here are some practical steps to help retain your key employees:

• Be clear on roles and reporting structures. When your team knows who they report to and what's expected of them, any confusion and disorganization decreases, and accountability increases.

- **Build a positive culture.** Conflict among owners, managers—or family members? Resolve it behind closed doors. Employees value a stable, professional environment where they aren't being dragged into conflict.
- **Communicate openly.** Share your long-term vision for the business and make sure your employees clearly understand how they fit into it.
- **Invest in professional development.** In the jewellery industry, continuous learning can focus on technical skills (like goldsmithing), but it can also equip employees with management, leadership, or technology skills to help prepare them for growth opportunities.

Retention *during* the transition

The transition itself is often where things get tricky. Generational gaps, new leadership styles, ambiguity in communication, and technology adoption can shake up the status quo. I've worked with small businesses where the next generation wanted to modernize with tablets, but the long-time sales team resisted, preferring paper. Without proper communication and compromise, this kind of change could have pushed employees out the door.

Here are some ways to maintain loyalty during this sensitive phase:

- **Gradual transitions.** Instead of making sweeping changes on day one, go slow. Consider getting the proposed new leader to shadow the management team for a year. This will give an organization time to adjust and build mutual trust.
- **Communicate the 'why.'** When introducing changes, be clear on the reasons behind them. This ensures everyone understands what's going to happen, their role in the transition, and the end goal.
- **Involve employees in the decision-making process.** Inviting key team members to participate in planning sessions with the next generation of leaders can help your employees feel valued and invested in the transition's success.



behind the counter



Employees thrive in a stable, professional environment free from unnecessary conflict.

• Trial periods. Before a full handoff, test drive your successor's leadership with smaller responsibilities. If they succeed, it builds confidence with the team. If they stumble, it gives you time to adjust.

Maintain retention *after* the transition

So, you've made the transition, but your work isn't over. This is the time to double down on retention efforts and ensure the new leader's success.

One of my favourite examples comes from a client of mine. The successor stood up in front of the team and said, "I'm going to make mistakes, and I'll need your help." This vulnerability helped to win over the team and shifted the narrative from skepticism to support.

Here's how you can keep the momentum going:

- Create open forums. Allow employees to voice their concerns or share ideas without fear or judgement.
- Offer support systems. A neutral third-party consultant can act as a sounding board for employees. Staff can then share honest feedback or ask for advice without worrying about repercussions.
- Regular check-ins. Meet with employees regularly to address challenges and to celebrate wins. This shows you're listening to their feedback and care about their experience.

Avoiding common pitfalls

Succession can bring out the best, but also the worst, in a business. I've seen families at odds, key employees caught in the crossfire, and talented managers leaving out of frustration.

In one family-run jewellery business I worked with, family members couldn't agree on who would be the successor. Their employees found themselves taking sides, and eventually, the dysfunction caused many of them to walk away. Here's how you can avoid these obstacles:

• Establish clear succession plans early. Define how ownership and management transitions will work before emotions get involved.

- Communicate transparently. Share the plan with everyone involved, including your employees-even if it's only a high-level plan. Often, it's the secrecy that leads to uncertainty.
- Consider cultural fit. Whether a family member or a key employee is taking over, do your best to ensure their values align with the team and the business.

The time to act is *now*

Succession is about more than just passing on the torch or selling your business. Often, it's about building a legacy that will live on for years to come.

At the core of that legacy are the employees who make your business what it is. Prioritize retention—before, during, and after your transition—and you'll help set your business up for lasting success.

Whether you're years away from transitioning or just around the corner, now is the time to start thinking about how to keep your team engaged. When the time comes to step away, you'll want to know your business is in the best hands, the hands of those who helped build it. O



Danielle Walsh, CPA, CA, is a partner and member of MNP's Private Enterprise team in Ottawa. A trusted advisor, she helps family businesses with intergenerational succession planning, while supporting both family harmony and the long-term success of their business, to safeguard their legacy for generations to come. She works

with family businesses of all sizes, in all industries, as well as with non-familyowned businesses. She advises clients on management and ownership succession, family communication, governance, readying the next generation to take over, and exit strategies. Co-author of A Practical Guide to Family Business Succession Planning, Danielle acts as a quarterback to the entire process. She helps the whole family understand and support the overall plan, create transparency and open the door to honest communication.



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Why history still matters in today's "lab" market

By Duncan Parker

Ayer coined the expression, "A diamond is forever," cementing the world's view of diamonds. The quintessential gem in the world of personal adornment, diamonds have long been the first choice when consumers think of jewellery. Yet, over the last five years, the conversation around diamonds has become more complicated as consumers increasingly add a prefix when referring to them: "lab."

There's so much anxiety and chatter surrounding this "forever" gemstone among jewellers these days, too. Well, not actual diamonds, but lab diamonds—or "L" diamonds, as someone said to me the other day—

have become a source of preoccupation. I know diamond dealers who keep their safes pretty much empty these days, picking up gems as needed rather than holding inventory. It's hard to sell things if you don't have them, but watching prices drop is a pretty decent incentive to minimize stock holdings.

In the auction world, we have felt some apprehension about diamonds, but we have been pleasantly surprised to see strong results for them. There are similar results in auctions all around the world; very few diamond—actual diamond—pieces remain unsold. While lab-grown diamonds don't have any resale value, natural diamonds retain value.

Old diamonds, a window into the past

People who buy diamonds love the stories, mystery, history, romance, and memories associated with the gem.

Forever is a long time, and a diamond has stories to tell. We have found that, in the world of estate and vintage jewels, buyers love the idea of an older diamond. Old mine-cut diamonds, introduced in the 18th century after diamonds were found in Brazil, have a square-ish outline, like a cushion shape, but they have a high crown and an open, large culet facet. They are very popular in the auction and vintage market.

Old mine-cut diamonds were cut from the 1740s to about the 1860s. At the time, they were called "brilliants." In a Victorian novel, a necklace of "brilliants" is an old family jewel, treasured for generations. It is likely lost when a carriage accident occurs, possibly when it runs over a postilion or something. Sometime later, the necklace appears in the window of a oneeyed pawnbroker, or some such, much to the consternation of the domestic staff-who are still tending to the injured postilion.

Old European-cut diamonds arrived in the later 19th century, their round outline and smaller culet replacing the features of the old mine-cut. Their symmetry gives them a brilliance that distinguishes them from old mine-cut diamonds. At the time, old European-cut diamonds were also called "brilliants."

Why history still matters in today's "L" market

Old mine-cut and old European-cut diamonds have a long history, which is attractive to modern buyers for many reasons. Some of the reasons are very clear, and some are more obscure.



A 3.50-carat old mine cut diamond.



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An assortment of lab-grown diamonds.

The buyer of an old mine-cut, or old European-cut, diamond usually doesn't know the specific history of the gem. They know it is at least antique (defined conventionally as an age of a century or more). An old mine-cut diamond may be as much as a quarter of a millennium old (imagine!), and even an old European-cut diamond will likely be a century or more in age. While not knowing the exact history of a diamond, knowing its approximate age is something that really attracts buyers.

Family history is generally private, so buyers of old diamonds (or jewels) are usually not told the names of former owners. Still, when I meet people thinking of offering diamonds at auction, they are fascinated when I observe their diamond is a particular style of cut and likely from a specific time period. They often say something like, "Oh, that makes sense. I think it was my great-great grandmother's engagement ring, and she was born in..." Although the new owner will never know who the seller's great-great-grandmother was, knowing that the diamond once belonged to someone's ancestor adds to the gem's background and story.

Another factor that captivates buyers of old diamonds is that their new gem is unlike everyone else's. The distinct geometry and the behaviour of light entering and dispersing from an old cut diamond are very different from those of modern cut diamonds. People love the fact that their old cut diamond behaves differently, and, along with its age, it has its own distinct visual personality.

Breathing new life into antique jewellery

People often find themselves with old diamonds they want to keep because they have a personal resonance. I inherited my grandmother's brooch, my mother's ring, and my uncle's pinky ring. The people were all special to me, and I wanted to hold on to the jewels, but I'd never wear them. They're not my style, or they are just awful jewels.

A jeweller can provide a valuable service by creating a jewel that matches the current client's personal style. The dreadful jewels taking up space in a jewellery box can be melted and credited towards the new jewel. This way, the client can convert a family tree into a new treasured adornment.

I am not counselling you to break up marvellous and important jewels it is best to discourage breaking up important jewels. Still, many jewels will malinger in the back of a drawer until a new generation who has never seen them and doesn't even know who originally owned them will take them to be melted and remade.

People will pass on and remember the stories of jewels that they see and wear. I have jewels from my family, but I know I never saw them on anyone, so I never heard anyone telling me to value their history. My daughter wears a tiny diamond ring that came down through my family, but neither of my

An 18.02-carat old European cut diamond, sold for \$190,000.



estate





Three-carat princess-cut diamond stud earrings.



parents is around anymore, and I am not even sure which side of the family the ring came from. However, the ring is set with one old mine-cut, one old European-cut, and one transition-cut diamond. The diamonds are about five points each and likely represent three generations ending around 1930. It is special because, while the history is vague and its economic value is small, the emotional value and depth of history are huge.

The future of diamonds, lab-grown vs. natural

In the world of auctions, our experience has shown that natural diamonds are retaining value among jewellery buyers. Prices had been dropping, but based on recent auctions, it seems there is some stabilization in price. The appetite for old-cut diamonds is strong.

While lab-grown diamonds are on everyone's mind right now, the "L" has not replaced the nature of history, the mystery, the stories, and the romance buried in natural old diamonds. We are all captivated by the treasure buried deep in the earth or deep in grandmother's diamond ring. \bigcirc



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at international conferences with a focus on jewellery history. He has served as president of the Canadian Gemmological Association (CGA) and Jewellers Vigilance Canada (JVC). Parker can be reached at duncan.parker@dupuis.ca.

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"The first objects we picked up and said, "this has value for no other reason than its beauty"-they were not food, not fuel, not medicine; they were coloured gems."

Step inside verdant, emerald green

By Lauriane Lognay

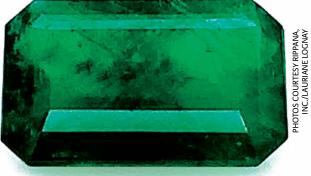
meralds have left—and are still leaving—a profound mark on history. They have become one of the most famous, precious, and expensive gemstones to ever exist. Yet, even for those familiar with their beauty, asking a jeweller what an emerald truly is might sound like an unusual question. You could even say redundant! After all, with emeralds being part of the "big four" of precious gemstones, their rarity and allure are almost a given. So, what exactly makes an emerald so special in the jewellery world?

gemmology





A 13.16-carat cabochon emerald from Anuri Prospect, 400 km north of Rankin Inlet, Nunavut.



14.95-carat Brazilian emerald.

Afghanistan rough emeralds.

Naming green gems

Let's first start with the origin of the gemstone's name. "Emerald" comes from the Greek smaragdos, which traces back to a Semitic word meaning "to shine." In the Middle Ages, all green gemstones were simply called emeralds. They didn't have the tools at the time to differentiate the gemstones, and even a peridot—which has more of an olive colour—could be called emerald. Modern science played the biggest role in finally differentiating all the different chemical compositions and separating the numerous types of gemstones, finally categorizing emeralds and what we know about them today.

Emeralds around the world

Emeralds can be found in numerous countries, but the most important sources are: Afghanistan, Brazil, Ethiopia, Colombia, Madagascar, Nigeria, Pakistan, Russia, Tanzania, Zambia, Zimbabwe, and China.

However, the most surprising origin would be in our own turf: Canada! Not a lot of people know this, but you can find emeralds in multiple places throughout Canada. Not all of these places have gem quality, or even cabochon quality, but they do exist! The best place to find good colour and clarity would be Tsa da Glisza (Regal Ridge) in the Yukon, closely followed by Ghost Lake in Ontario. The Northwest Territories and Newfoundland are among the other sources, but none are really exploited on a larger scale. Finding emeralds from these sources would be more on the collector's side and less for large-scale jewellery making-at least for now!



Zambian emerald rough.

PHOTO COURTESY ALPINE GEMS, BRAD WILSON

gemmology



Right: Photo taken at Taylor Pegmatite, Dryden, Ont. Below: Mined Canadian emeralds.



Understanding emerald treatments

Are all emeralds treated? The simple answer is no. Should you assume they are all treated until proven otherwise? Yes, absolutely.

Most emeralds—close to 97 per cent of those on the market, whether rough or cut—undergo some form of treatment. It might be something as simple as oiling, but it still counts and can vary in intensity.

Some of the most common treatments for emeralds include:

- **Oil.** The most common and widely accepted treatment. Cedar oil is often used for fissure filling, enhancing the stone's appearance and reducing the visibility of inclusions. For example, GIA includes a grading scale (F1, F2, and F3) in its certificates—F1 indicates minor clarity enhancement, while F3 denotes significant enhancement. This scale can also apply to polymer treatments.
- **Dye.** Some oiled emeralds are also laced with green dye to enhance their colour and overall appearance. This treatment must be disclosed and is generally not accepted in the trade.
- **Opticon.** A plastic polymer resin applied in a vacuum chamber to fill fractures. This treatment is generally less accepted than oiling and, while required to be disclosed upon sale, is often misrepresented as simple oil treatment.

A fragile beauty

May babies should feel lucky—they have the emerald as their birthstone. The only downside? Its fragility. Unlike diamonds, which can withstand rough handling, emeralds are more delicate. This lush green gemstone is vulnerable to shocks, hits, and high temperatures. Steamers and ultrasonic cleaners are out of the question. If the emerald has been treated, heat can dry out the polymer or oil, revealing previously hidden fissures and inclusions or worse, causing the stone to break. While a diamond may survive intense conditions, the emerald is the delicate one of the "precious four."

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Above: A 2.10-carat emerald cabochon. Above right: Digging in Tsa da Glizsa, Yukon.



A 0.12-carat emerald from Tsa da Glizsa, Yukon.



Inclusions within emeralds are often called a "garden." As poetic as it sounds, this term simply refers to emeralds with a lot going on inside. You wouldn't call an included tourmaline a "garden"—the term is reserved for precious emeralds.

It's true that emeralds are rarely eye-clean, and that's part of their charm. Some would even say inclusions contribute to their identity—a natural fingerprint proving their authenticity. In fact, the rarity of clean emeralds contributes to their skyrocketing prices. But above all, what makes them truly special is their intense, lush green colour.

Such a deep, saturated, and vibrant green is rare in nature. Some gemstones, like chrome tourmaline or tsavorite, may come close, but none carry an emerald's history, depth, or garden-filled allure.

Beryl's many varieties

Emeralds belong to the Beryl family, a diverse group of gemstones that includes many colourful siblings:

- Aquamarine (blue)
- Maxixe (deep blue)
- Green Beryl (lighter green)
- Morganite (pink, peach)
- Heliodor (yellow)
- Goshenite (colourless)
- Bixbite (pink, red)



Beryl is an allochromatic mineral, meaning its colour comes from trace elements within its crystal structure. This differs from minerals like garnet, where the colour is an inherent part of their chemical composition.

Pure beryl is colourless. Its colour changes when foreign elements enter its lattice—iron can create shades of green, yellow, or blue, while manganese is responsible for pink and red hues. For emeralds, chromium and vanadium are the key elements behind their iconic green colour.

The classic emerald cut

It was determined—once upon a time—that the emerald cut was the best cut for, well, emeralds!

The rectangular shape makes emeralds less vulnerable to damage, while the cut corners provide extra protection when set in jewellery. The step-cut facets optimize light reflection and colour without overemphasizing inclusions.

An enduring allure

Emeralds are more than just exquisite green gemstones—they are symbols of history, rarity, and natural beauty. While traditionally associated with Colombia, Brazil, and Zambia for the largest sources and quality, Canada's lesser-known emerald deposits add an exciting dimension to their story. Though not a major player in large-scale jewellery production, Canada's emerald sources, such as Tsa da Glisza in the Yukon and Ghost Lake in Ontario, highlight the country's hidden potential in the gem world. These discoveries place Canada on the



A 0.32-carat emerald from Tsa da Glizsa, Yukon.



A 18 x 8 mm crystal and a 2.34-carat cabochon.

map for collectors and gem enthusiasts, proving that even in unexpected places, nature can create something truly extraordinary.

As emeralds continue to captivate with their deep green hues and unique inclusions, Canada's role in their story is only just beginning. \bigcirc

RESOURCES

¹ Guide des pierres precieuses – Pierres fines et ornementales by Walter schumann ² Magnificient green by Adolf Peretti and Thierry Falise

- $^{\scriptscriptstyle 3}$ Emerald, Modern Gemmology by Dietmar Schwarz and Martial Curti
- ⁴ With the help of Philippe Belley for the Canadian emeralds info.



Lauriane Lognay is a fellow of the Gemmological Association of Great Britain (FGA) and has won several awards. She is a gemstone dealer who works with jewellers to help them decide on the best stones for their designs. Lognay owns Rippana, Inc., a Montréal-based company that offers coloured gemstone, lapidary, and

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A gem in the heart of historic///ontreal



By Tamanna Bhasin

f you stroll through Montreal's Little Italy, navigating the area's charming narrow, tree-lined streets and red-brick buildings, you'll be hard-pressed to miss Bijouterie Italienne, a cornerstone of Montreal's luxury jewellery scene since its founding in 1959. This family-owned establishment welcomes both new and returning customers in a warm and inviting atmosphere that fosters a strong sense of community. Under the expert guidance of siblings Marco and Paola Miserendino, the business has built a loyal following, offering a unique, personal experience that keeps customers coming back generation after generation.

spotlight

As Marco puts it, "By working together as a family, we aim to ensure that Bijouterie Italienne remains a name synonymous with excellence, service, and continuity in the luxury jewellery market," a philosophy that continues to shape the business today.

Recently, *Jewellery Business* sat down with Marco to discuss the values that drive the business, the evolving jewellery landscape, and his vision for the future.

Jewellery Business (JB): What does craftsmanship mean to you, and how do you ensure it remains a core value in your operations?

Marco Miserendino (MM): Craftsmanship is the essence of Bijouterie Italienne, representing the dedication and precision that go into every piece we offer. For Paola and me, it's not just about creating beautiful jewellery—it's about preserving the values of quality and authenticity that our family established over six decades ago. We ensure this through partnerships with brands and artisans who share our commitment to excellence. Every piece in our boutique reflects the high standards we uphold, allowing our clients to experience true craftsmanship in each purchase.

JB: In a rapidly changing industry, how do you balance tradition with innovation?

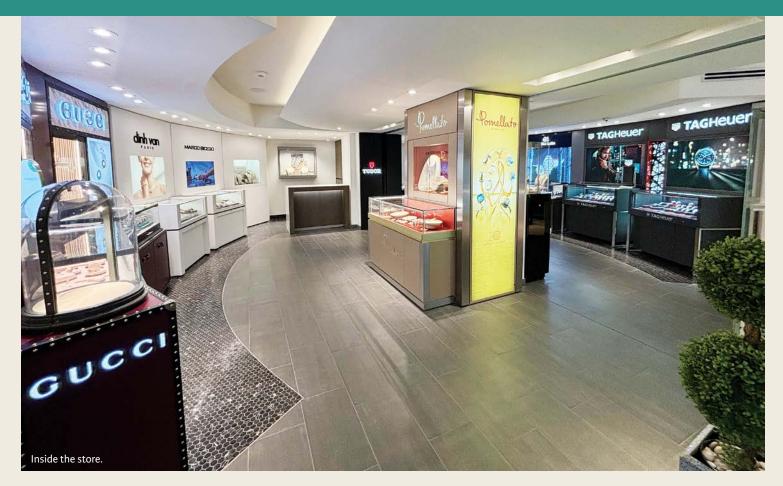




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MM: Our approach combines respect for our heritage with a willingness to embrace modern advancements. Tradition keeps us grounded in the standards of quality and service our clients expect, while innovation allows us to evolve. We work together to introduce new technologies and designs that meet contemporary tastes without losing the essence of what our brand represents. It's this blend of past and future that allows us to stay relevant in a dynamic industry.

JB: How has the family-run nature of Bijouterie Italienne influenced your approach to business and customer relationships?

MM: As a family business, we're able to build relationships that go beyond transactions. We view our clients as part of our extended family, and this fosters trust, loyalty, and a deep personal connection. These values have allowed us to serve multiple generations within families, who return to us not only for our products, but for the warmth and continuity they experience.

Our approach to business is driven by this personal connection, which we hope to pass on as we involve our children in the company's future.

JB: How do you prioritize customer service in a luxury market?

MM: In a luxury market, customer service is about creating an experience that reflects the uniqueness of each client. Our strategy is to listen carefully to our clients' needs, valuing their time and preferences in every interaction. We have found that the most effective approach

combines expertise with genuine care, ensuring that clients feel valued and supported throughout their journey with us. This personal touch has proven essential in building long-lasting relationships that define the Bijouterie Italienne experience.

JB: What current trends in the jewellery industry do you find most exciting, and how is Bijouterie Italienne adapting to them?

MM: We're excited by trends toward sustainability and customization. Bijouterie Italienne is adapting by focusing on ethically sourced pieces, like those certified under the De Beers Code of Origin, aligning with growing client awareness of responsible luxury. Additionally, the demand for bespoke designs allows us to offer our clients jewellery that holds personal meaning. Paola and I are also involving our children in these decisions, as they bring fresh insights that will guide us forward in keeping our brand at the forefront of industry trends.

JB: Based on your extensive experience, what advice would you give to new entrants in the jewellery market?

MM: Our advice is to remain true to your values, especially in a market as personal as jewellery. We have learned the importance of authenticity and consistency, both in quality and in the relationships you build. For new entrants, understanding the art of jewellery, respecting its heritage, and connecting with clients on a personal level is essential. Also, consider succession planning early; having a plan for the future, which



includes the next generation, strengthens your business and ensures its legacy endures.

JB: How has your personal journey in the jewellery industry influenced your leadership style at Bijouterie Italienne?

MM: My journey, along with Paola's, has taught us the importance of patience, humility, and collaboration. Leading a family business requires a vision that honours the past while adapting to change. My leadership style is to be present and accessible, fostering a culture of open communication and innovation. Working with family means we focus on long-term goals and

are committed to involving our children to ensure the legacy of Bijouterie Italienne continues to grow with each generation.

JB: Can you share a memorable story or experience that reflects the spirit of Bijouterie Italienne?

MM: One memorable moment was when a client returned to buy a watch for her daughter's graduation, echoing a gift her own father had purchased for her from our store years ago. This generational connection captures the essence of Bijouterie Italienne. It's moments like these, where we become part of our client's life stories, that remind us why our work matters. These experiences reflect our dedication to fostering a sense of continuity and trust that we hope to pass down to future generations. ©



Marco and Paola at Bijouterie Italienne's in the store, 1973.

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By Scott Hayes

n our last Crime Watch article, I highlighted the importance of individually assessing your unique business situation before jumping to your next security solution. That sounds great, but how does one do this? In this article, I hope to give you a primer on conducting this type of assessment. These types of assessments go by many different names but are generally all in the same category: Risk assessment, security assessment, threat-risk assessment, and vulnerability assessment. There can be small variations between them, and different corporate organizations often decide for themselves what to call their assessment and what is included in "their" type of assessment. Nevertheless, at the heart of it, they are trying to discover what their risk is in more concrete and measurable terms. So, let's look at what's involved.

Understanding your security needs

Think of your risk as a combination of the value of the asset(s) to be protected, the threats faced by those assets, and the vulnerabilities that exist surrounding those assets.

Assets

Let's start with assets. In the jewellery business, it's obvious and natural to jump to the jewellery itself, but you have other assets you may need to consider, both tangible and intangible. Aside from the jewellery, you have store equipment such as display cases, the store structure itself, safe(s), and other miscellaneous items. This doesn't mean you need or want to protect it all—and some of your assets are used to protect other assets (such as a safe)—but it all needs to be considered together in a "whole of business" approach.

Further, don't forget to include your intangible assets, which are often very important. These are factors like your brand reputation, trade secrets (if you have any), customer information, and employees—just to name a few.

List your assets by priority, with the most important/valuable at the top and the least important/valuable at the bottom.

Threats

Once you have identified all your assets, you turn your attention to the threats those assets face. Don't be too generalized in your assessment of threats. To say your jewellery faces the threat of "theft" is a bit too broad. As we have seen in recent months, "smash-and-grabs" are one of the major threats, but there are also distraction thefts, nighttime break-and-enters, and safe attacks. Jewellery can even be taken when it's in transit from one location to another.

Be sure to turn your mind to the intangible assets. What are the threats your employees, customers, or business contacts face? What threats exist to your brand reputation? Look at your whole business process from start to finish and discover where threats may exist. Threats to your supply chain are often overlooked. What percentage of your inventory is sourced from one supplier, and what happens if your biggest supplier goes out of business or has their own catastrophic supply chain failure?



Assess every facet. Take a closer look at threats, vulnerabilities, and assets to strengthen your jewellery business's security.

You may have multiple threats for each asset, and that is ok. It's not a one-for-one exercise. Starting with your most valuable assets, list the threats by the likelihood of occurrence. If you're new to this type of analysis, consider just three categories: Highly likely, likely, not likely.

Vulnerabilities

Once you have identified all your assets and thought about all the threats those assets are exposed to, turn your attention to your vulnerabilities. For each asset and threat, look at how vulnerable each asset is to each corresponding threat. Again, you can apply a three-category system to start: Very vulnerable, vulnerable, not vulnerable.

When considering your vulnerabilities, take into account all the layered solutions you already have in place. Controlled entry, traffic bollards, good security glazing on your storefront, security glazing on display cases, limited stock on display, and a time delay safe—all these together may bring your risk of loss down to an acceptable level.

A really good way to start is from the outside in, or inside out, but do so intending to truly discover where you might be vulnerable. You know your store and processes; try to think about how you would break in or steal from yourself.

Finding your risk tolerance

Once you've gone through this exercise, you should have a decent idea of where you may need to reduce a vulnerability because the risk is too high. The goal isn't to get to "zero risk," as that is nearly impossible. Instead, you are trying to bring down the risk to an acceptable level. Understand that evaluating solutions to risk, especially when it comes to the physical security of tangible assets, is a balancing act on the security-convenience spectrum. The more secure things get, the less convenient and more expensive they become. Only you can decide where the balance is for you on this spectrum.

However, you may also find there can be very effective solutions to mitigating risk that don't necessarily cost a lot of money. This is why, in my last article, I suggested fully understanding the problem before starting to implement solutions.

I hope this article helps you discover areas of your business that need upgraded protections, saves you from spending money on a solution you don't need, or gives you peace of mind that you've taken all reasonable steps in your situation to protect yourself. This article is just a basic primer on conducting this sort of assessment. Speak to your insurance broker/agent or other trusted security professional if you want assistance or advice in conducting an assessment. ©



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Protection Professional (CPP) with ASIS Int'l and an Associate Business Continuity Professional (ABCP) with DRI Int'l.

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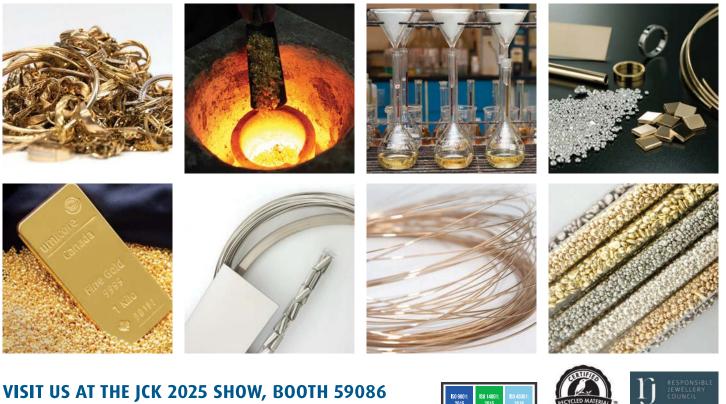
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A legacy of Queens

Marie Antoinette's diamond earrings

By Dr. Lucille Daver

eigning as the Queen of France alongside King Louis XVI from 1774 to 1792, Marie Antoinette was the most glamorous woman in Europe during the 18th century. She set trends that fashionable ladies diligently followed in royal courts across Europe. Her extravagance became a focal point for satirical newspapers of the time, and her love for fine clothes and jewellery earned her the nickname "Madame Deficit."

Among her many indulgences were up to 300 exquisite dresses each year, an endless array of perfumed gloves, and a vast collection of sparkling jewellery. Some of her pieces were made from past (heavy flint) glass, but much of her collection consisted of precious gemstones, including diamonds, rubies, and sapphires. One of her most treasured items was a large pair of diamond earrings, which quickly became her favourite accessory, and she wore them almost every day.

The origins of an iconic piece

Art historians have traced the history of the diamonds through a description by Marie Antoinette's maid, Madame Campan. She wrote that Mr. Boehmer, a court jeweller, had assembled six large diamonds on the orders of Louis XV for his favourite, Madame Du Barry, but they were not given before the king's death. To repurpose the diamonds, the jeweller set the two largest ones as earrings and offered them to the new queen. Marie Antoinette, unable to afford the 400,000 livres, initially turned them down. Louis XVI increased her allowance, and she eventually acquired them. Seeking to imitate the queen, women in France rushed to purchase similar pieces.

The earrings initially consisted of two large pear-shaped diamonds weighing 14.25 and 20.34 carats, respectively. The large diamond drops were surrounded by bands of silver and gold linkages and were decorated with old mine-cut diamonds in scrollwork. The diamonds' cut and the settings' style are typical of French craftsmanship of the time. Spectroscopic measurements revealed that both diamonds are rare, perfectly colourless type IIa stones (less than one per cent of the diamonds extracted; free of nitrogen impurities). They also have excellent clarity. The quality and size of these diamonds are exceptional, even by modern standards, and would have been considered extraordinary in the late 18th century. These diamonds are believed to have come from India or Brazil, the primary diamond sources at that time, with a scarce supply largely reserved for the aristocracy.

Surviving the tides of revolution

When the French royal family was arrested at Varennes during the French Revolution, the earrings were found in Queen Marie Antoinette's pocket. After her execution by guillotine in 1793, many of her personal jewels, not officially listed as Crown jewels, were passed down to her daughter, Marie Thérèse of France. The earrings are thought to have followed her through the royal family and were eventually sold, along with other family jewellery, in 1799.

In 1853, Napoléon III gifted Marie Antoinette's diamond earrings to his bride, Empress Eugénie de Montijo, who was fascinated by the former queen and modelled her style on hers. An engraving in *The Illustrated*



The earrings on display in the Gem Gallery at the National Museum of Natural History, Washington, D.C.





Portrait of Princess Tatiana Yussupova, née Ribaupierre (1829-1879), wearing the diamond earrings, by Jean-Baptiste Marie Fouque, 1875.

London News from that year shows Eugénie wearing the earrings at her wedding in Notre-Dame Cathedral. In her 1889 memoirs, Amélie Carette, a close courtier of Empress Eugénie, described magnificent diamond earrings in the shape of large pears, which originally belonged to Queen Marie Antoinette that the Empress had been gifted upon her marriage, along with a necklace of valuable pearls. The memoirs also note that Eugénie took her personal jewellery to England after the Franco-Prussian War, selling most of it between 1870 and 1872. It is believed that Empress Eugénie sold them to Princess Tatiana Yusupova of Russia, a claim supported by documents provided by the jeweller Pierre Cartier when American socialite Marjorie Merriweather Post purchased the earrings from him in 1928.

These documents, provided by Prince Felix Felixovich Yusupov of Russia, included an affidavit signed by his mother, Zinaida Yusupova. She attested that the earrings of Queen Marie Antoinette had belonged to the family for over a century, having been purchased by her greatgrandmother, Princess Tatiana Yusupova. Documents further stated that the earrings' settings had never been replaced, which could be proven by family documents and portraits. Unfortunately—except for one portrait of Princess Tatiana Yusupova painted in 1875 by French artist Jean-Baptiste Marie Fouque, showing her wearing the earrings most evidence of the earrings was lost during the Yusupova family's flight during the Russian Revolution. The portrait is now on display at the State Museum of the History of St. Petersburg in St. Petersburg, Russia.

A fresh setting, a lasting home

When Cartier acquired the earrings in 1928, he described the settings as original, though it is unclear if they had been altered over the previous century. Later, Cartier replaced the tops of the earrings with triangular diamonds set in platinum. In 1959, Marjorie Merriweather Post asked Harry Winston's jewellers to mount the diamonds into platinum and diamond replicas of the "original" silver settings, adding smaller diamonds and metal links. The central diamond drops were made detachable from the replica settings so that they could be placed into one of Post's necklaces, flanking a smaller 13.95-carat triangular diamond.

In 1964, Post's daughter, Mrs. Eleanor Barzin, sold the earrings to the Smithsonian Institution in the U.S., where they can still be seen in the Gem Gallery at the National Museum of Natural History in Washington, D.C. Although the additional diamonds and links have been removed, the new platinum settings and the Cartier tops remain. The original silver-and-gold settings remain intact, though they are not displayed with their replacements.

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Dr. Lucille Daver, a mineral exploration researcher in Quebec, specializes in mineralogy and diamond geology. A gemmologist awarded with the internationally recognized title of Fellow of the Gemmological Association of Great Britain, she has been periodically teaching gemmology since

2020 and started a jewellerycompany in 2023 (Lucille-daver.com). She can be reached at lucilledaver1@gmail.com.



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The 6Cs of jewellery marketing

A sparkling social media guide



By Falon Folkes

ocial media can feel like a mystery to many, and for some, it even comes with a mental block. New platforms are constantly popping up, and it's easy to feel overwhelmed. Yet, whether you love it or not, social media is deeply woven into our lives.

Some business owners know they should be active on social media but are uncertain where to start. The first step? Selecting the right platform and securing your social media handle. And here's an important disclaimer: You don't need to be everywhere. Not all platforms will suit your business and posting content where your audience isn't will only waste your time.

Choosing the right platform

As a jewellery retailer, you want to be where visual content takes the front stage. Here are some of the best platforms for this:

- **Instagram.** The go-to for jewellery retailers. High-quality images, videos, and interactive features like event countdowns, Instagram Shopping directly through the app, tagging collaborators, pinning essential posts, and basic editing tools make this an easy platform to help you reel in potential buyers.
- **Facebook.** This platform is not as visually focused as Instagram but has a broad reach and flexible advertising options. It's also great for community building and customer service.
- Pinterest. This is a search-driven visual platform where people look for inspiration and ideas. Think of it as an old-school Post-it board for your greatest thoughts. Now, imagine each Post-it as a photo of one of your products. That's what Pinterest does; its users can pin their favourite dresses, decor items, and jewellery on their wedding boards. These posts have a long lifespan and are an excellent choice for driving traffic to your website.
- **TikTok.** This choice is ideal for short-form video content. If you want to reach a younger audience, pull the curtains back a bit, show some behind-the-scenes footage, and make use of trends.

To avoid any hassle when starting out, begin with Instagram and Pinterest and expand to other platforms as you grow.

Content creation tools

Before you get antsy about using more technology, let me reassure you that this step is not as complicated as it sounds. Why? Because I will keep it brief and share two of my favourite tools that come with ready-made templates, which makes things easier.

- **Canva.** A user-friendly graphic designing tool that lets you create professional-looking social media posts, infographics, presentations, logos, and much more. Simply choose a template you like, add your images and brand colours, remove any elements you don't need, *et voila*, your post is ready!
- **CapCut.** A video editing app that you can use on your phone. CapCut's library has tons of templates already paired with trending audio. Like Canva, you can insert images, as well as raw footage, and your videos will look smooth and professional.

Brand name FOR ILLUSTRATION PURPOSES ONLY



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Left: Play with colour, light, and exposition to highlight your jewellery design and captivate potential customers. **Above:** Showcase your jewellery designs in ads, attracting customers with both stunning visuals and a clear call to action.

- **Use natural lighting.** Soft daylight enhances details and avoids harsh reflections. Try taking the photos near a window or outdoors.
- **Choose a clean background.** White, marble, or pastel backgrounds make jewellery pop.
- **Experiment with different angles.** Close-ups, flat lays, and model shots show different perspectives.
- **Feature details.** Snap the engravings, stone cuts, textures, and anything else you notice customers tend to scrutinize when jewellery shopping.

Content pillars and planning

You'll need variety in your social media strategy. If you want to keep your followers engaged, you'll need to mix up your content. Content pillars play a crucial role here. These are core themes that help your posts stay organized and relevant. Rotate between these pillars:

- Customer reviews and experiences
- Product showcase
- Educational content
- Behind-the-scenes content
- Seasonal content

Crafting a perfect introduction

Think of your social media bio as your digital handshake. It's the first thing visitors see when they land on your profile. One quick scan of it, and they'll decide if they want to follow, engage or say, "Thank you, next." So, how do you make those seconds count?

KISS it (keep it short and simple) but make it compelling. A great bio should go a little beneath the surface of stating facts about your business because you need to draw people in. You can't go wrong with this checklist:

- Who you are
- What you offer
- Call-to-action (CTA)
- Your website link or a link-in-bio

Capturing stunning shots

They say a picture is worth a thousand words, but when it comes to jewellery, it's also worth a thousand sales. Technology may allow customers to try on your products virtually, but they still can't touch the pieces. So, your photos have a lot of convincing to do. Luckily, your catalogue can provide many original photos. Capture some stunning shots using these tips:

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They say a picture is worth a thousand words, but when it comes to jewellery, it's also worth a thousand sales. Technology may allow customers to try on your products virtually, but they still can't touch the pieces. So, your photos have a lot of convincing to do.

LIMITED PROMOTION

FOR ILLUSTRATION PURPOSES ONLY

Social media is the perfect platform to showcase your brand's unique style, esthetic, and designs while driving sales.

In planning around your themes, you'll have a balanced mix that keeps your audience interested, ensuring your content remains engaging and relevant.

Connecting with followers Your audience isn't just scrolling; they're looking for something

that speaks to them. That's why engagement is key. It's not enough to post beautiful images of your jewellery—you need to start conversations and invite them to interact.

As you go along, remember to build your community by using a CTA. At the end of your post, encourage readers to send a message, visit your website, or sign up for something. Choose a CTA that aligns with the context of your post and start the CTA sentence with an action word. Where necessary, create a sense of urgency with words like now, today, or tomorrow, and tell your audience why they should take action and what's in it for them.

Here are some bonus CTAs for you: "Buy now," "Find your perfect engagement ring," "Say 'I do' with our bands," "Explore gifts for her," "Find the perfect gift for dad," "Shop the look," "View our bestsellers," "Call us," and "Buy today and get 20 per cent off."

Pro tip: Flirt with ideas and have fun!

Social media can feel overwhelming, especially in the jewellery business. But with the right tools, platforms, and engagement strategies, you can create a powerful online presence. It's a chance to tell your brand's story, share your customers' experiences, and put smiles on many faces. Now, it's time to shine online. ©



Falon Folkes is a production co-ordinator at Kenilworth Media Inc. She holds a bachelor's degree in journalism and a postgraduate certificate in corporate communications and public relations. She has worked in the media industry for the past nine years and has developed a passion for online content creation. When she isn't penning her thoughts in

a tweet or blog post, she's buried in the pages of fiction or blasting music.

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Gen Z, the next chapter of bridal jewellery

xciting times are ahead in the world of jewellery, thanks to the unparalleled influence of Generation Z. Born between 1997 and 2012, this demographic is reshaping the luxury market by bringing fresh expectations and modern values to traditional purchases, particularly engagement rings.

Canadian Jewellers Association

message from

So, what sets this generation apart? For one, Gen Z places great importance on personalization. They're not the type to settle for a cookie-cutter engagement ring. Instead, they prioritize incorporating unique details that reflect their love story. Many opt for custom designs, often inspired by meaningful heirlooms or personal experiences. To them, an engagement ring isn't just a piece of jewellery; it's a symbol of their journey together.

In addition to personalization, Gen Z's digital nativity plays a crucial role in how they approach jewellery shopping. A recent study revealed that this group conducts thorough online research before making any purchase. Their journey typically begins on social media platforms like Instagram and TikTok, where the latest trends influence their choices.

Further reshaping the jewellery industry, influencers have become central to Gen Z's purchasing decisions, with 63 per cent of this demographic trusting influencers over traditional advertisements. Trends, guided by the algorithms, dictate their spending and shape their entire approach to consumption. Staying in tune with these trends is essential for businesses looking to cater to this influential demographic.

However, despite their digital fluency, Gen Z still values the in-store experience, albeit on their terms. Retailers who incorporate interactive features, virtual try-ons, and curated spaces are not only attracting foot traffic but also converting curiosity into sales. The key is to make every visit feel like an extension of their digital world: Engaging, shareable, and effortlessly cool.

Minimalism is another growing trend within this generation. While previous generations may have gravitated toward bold and intricate designs, Gen Z is leaning toward delicate, understated pieces that fit seamlessly into their everyday lives. To them, bridal jewellery is a lifestyle investment, with pieces that can easily transition from special occasions to casual outings.

This minimalist mindset is also evident in the growing trend of Gen Z couples sharing the cost of their engagement rings. While they value luxury and craftsmanship, they approach spending with practicality. Many are choosing to delay marriage for financial reasons, but when they do invest in jewellery, it is done thoughtfully and with intention.

So, to connect with this trendsetting generation, jewellery professionals can consider the following strategies:

- Offer interactive design experiences and semi-custom collections that let customers personalize their pieces while offering a variety of luxury options to fit different preferences.
- 2) Make the shopping experience smooth across all platforms, with a focus on mobile and in-store tech, and show the real story behind your brand by highlighting the artisans and their creative process.
- 3) Partner with content creators who genuinely connect with your brand's values, focusing on authentic engagement instead of just chasing followers.

The future of bridal jewellery lies at the intersection of tradition and individuality—where timeless craftsmanship meets personal storytelling. As Gen Z continues to redefine the industry with fresh perspectives and bold choices, jewellers who adapt to their values and evolving expectations will stand out.

Every love story deserves a ring as unique as the journey it represents. Let Gen Z lovers find you in the Canadian Jewellers Association (CJA) directory. Update your information through the membership portal today and make your brand a part of their timeless love story.

Talk to you soon,

Sara Belyazid

Communication project manager Canadian Jewellers Association sara@canadianjewellers.com



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THE RISE (and potential fall) of pearls

By Peggy Grosz

Assael Classic Akoya pearl necklace with 18K white gold clasp.

have loved pearls since my early teens, when I became more aware of jewellery. I married into a pearl and gem dealing family in my 20s, distributed an Italian jewellery collection well-known for innovative pearl designs in the '90s and joined North American pearl brand Assael in 2017 to help bring the company out of the doldrums.

PHOTOS COURTESY I SEE IDEAS.COM

The world is full of pearl jewellery, and pearls are now considered a fresh, modern jewel. Designers successfully view the pearl as the wonderful, versatile gem it is, to be used in a multitude of modern ways.

When I joined Assael, retailers did not consider pearls a 'category' they needed to represent in their stores. "No one asks for pearls." "Pearls are too old-fashioned." These are the types of objections we frequently heard. However, shortly thereafter, I noticed the fashion world was starting to embrace pearls ... on the runways and as embellishments. It snowballed in the late 2010s and hasn't stopped since. Yet, retailers resisted until it was undeniable.

Several years later, the world is full of pearl jewellery, and pearls are now considered a fresh, modern jewel. Designers successfully view the pearl as the wonderful, versatile gem it is, to be used in a multitude of modern ways. Pearls have again made their way into the hearts of the public. This is wonderful on its face, but I see a problem brewing.

Pearls are back–but will misinformation dull their shine?

There is a lack of knowledge regarding pearls that, if not corrected, could hinder the pearl business as quickly as it rose again to fashion prominence. It is not difficult to educate retail sales professionals or the consumer as to the differences between natural and cultured pearls, but the highly important differences in *types* of cultured pearls—which are so relevant to the consumer, are all but ignored.

Does a consumer deserve to know if the nacre of a pearl will wear in a matter of months, rendering it unrecognizably lacklustre? I think so. More importantly, the consumer thinks so! And that is exactly what happens to the most economically produced freshwater pearls. How can two similar pieces of fine gold and pearl jewellery dramatically differ in price? How many retailers are prepared to explain that a pair of freshwater pearls—\$8 wholesale, with barely a nail polish coating of nacre and cultured in a freshwater mussel for a couple of months—will wear poorly when handled and worn, after contact with skin? Will they inform their client that this is not the piece to be cherished for years to come?

It is imperative to explain to customers that the more expensive Akoya or South Sea saltwater pearls take years to attain a thicker layer of nacre; those finer pearls were carefully attended to by farmers and divers, deep in the ocean. While more costly to produce, the incredible glow or lustre of that saltwater pearl will endure, much like the radiance of a diamond.



Above: Model wearing Assael South Sea pearl strands and Bubble earrings by Sean Gilson. **Below:** Model wearing Assael Akoya pearl necklace and earrings.

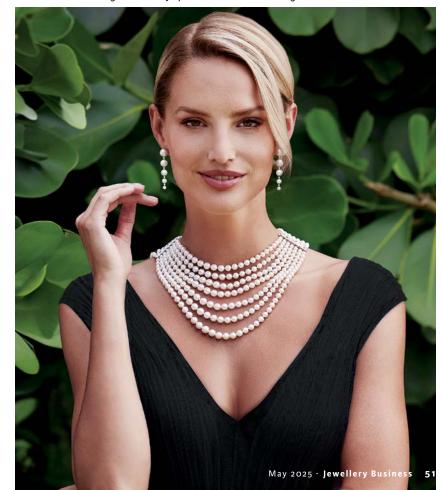


PHOTO COURTESY ASSAEL

Assael South Sea pearl and diamond jabot brooch.

When enough consumers have had disappointing experiences and have voiced their displeasure to their retailers, the public's appetite for pearls will wane. Retailers will lose confidence, and relationships with their suppliers will be strained.

The importance of transparent marketing

Luckily, there is a cure! I sincerely hope that pearl farmers, pearl wholesalers, and distributors will make a concerted effort to educate designers, manufacturers, and brands. In turn, I hope these pearl jewellery sellers educate their retailers. There is absolutely nothing wrong with 'price point' freshwater pearls in jewellery if the consumers' expectations are aligned with what they are purchasing. Yet, as always, knowledge is power. The consumer deserves the information to make an educated choice.

Ensuring pearls stay for the long haul

I hope that the supply chain will recognize the necessity of pearl education! Throughout history, pearls have been adored. These lustrous luxuries never really go 'out' of fashion. They have long enduring periods of favour, lasting from decades to centuries at a time. But the current pearl revolution marks the first true test of pearl's powerful endurance with the availability and proliferation of mass-produced freshwater pearls. It may all come down to the discussion at the sales counter. I'll be watching and encouraging education. ©



Peggy Grosz is a 45-year jewellery industry veteran, having most recently served as senior vice president and creative director at Assael, Inc.

Model wearing Assael Akoya pearls and Bubble collection designs by Sean Gilson.



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A practical and the second sec

By Renée Newman

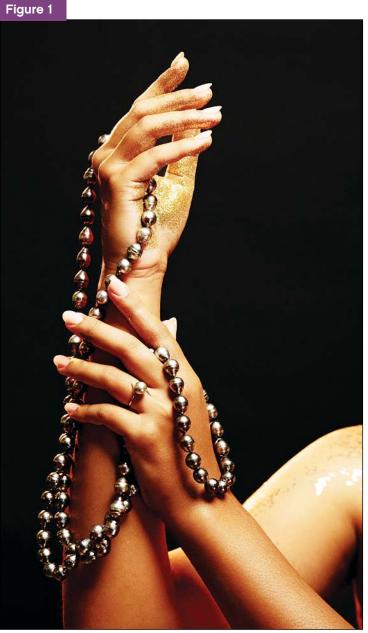
espite their name, Tahitian pearls are not cultivated in Tahiti. They are grown in the lagoons of other French Polynesian islands and then marketed in Tahiti, the commercial and political hub of French Polynesia. Unlike most other pearls, Tahitian pearls typically have a dark body colour, which is why they are commonly called black pearls. However, they can also be quite colourful and have light colours.

Why are Tahitian cultured pearls dark in colour?

Tahitian pearls are cultivated in the black-lipped Pinctada margaritifera oyster, which can produce darker pearls than white South Sea and

Akoya pearl oysters. Oysters vary in their potential to produce certain coloured pearls. Figure 2 shows the dark band of nacre surrounding the white nacre on the interior of the black-lipped shell.

The colour of the donor mantle tissue also helps create the eventual colour of a cultured pearl. The mantle is a tissue that lines the inner shell surface and is responsible for the production of nacre and mother of pearl. A piece of donor mantle tissue must be implanted with or without a bead nucleus in a mollusk in order for a cultured pearl to grow. When Tahitian cultured pearls were first introduced to the market, most had a black-to-grey body colour. Still, mantle tissue grafting experiments led to the creation of Tahitian pearls of different colours (see Figure 3).



Tahitian cultured pearl necklace and ring by Robert Wan.

The quality of the nacre is another determinant of pearl colour. Good quality nacre with adequate thickness is required for attractive overtone colours.

History of Tahitian pearl culturing

Tahitian pearl culturing began in the early 1960s after veterinarian Jean-Marie Domand brought in a Japanese specialist who grafted 5,000 black-lipped oysters. By 1965, they had produced more than 1,000 highquality pearls. Production in French Polynesia increased slowly as several pearl farms were established.

Robert Wan and Jean-Claude Brouillet were two of the early pearling pioneers in Polynesia. Wan sold his first harvest of black pearls to the

Figure 2



Black-lipped (*Pinctada margaritifera*) oyster shell and Tahitian cultured pearls from Robert Wan.

Figure 3



Bubble Tahitian cultured pearl earrings by Sean Gilson for Assael.

PHOTO COURTESY ROBERT WAN

PHOTO BY SARAH CANIZZARO



A peacock-coloured Tahitian cultured pearl and emerald pendant by Kojima Pearl.



A chocolate colour-enhanced Tahitian cultured pearl from Matt Harris Designs.



A circled Tahitian cultured pearl pendant from Matt Harris.

If an oyster rejects a bead nucleus during pearl culturing, a beadless pearl can form from the mantle tissue that was inserted with the pearl nucleus. The resulting pearl usually has a baroque shape and is called a Keshi cultured pearl or simply a Keshi.

grandson of Kokichi Mikimoto, founder of the cultured pearl industry. Then, Wan continued to supply the Japanese market with Tahitian cultured pearls.

In the 1970s, New York pearl dealer Salvador Assael partnered with Brouillet to buy several Polynesian pearl farms and oysters. Most jewellers at the time were unfamiliar with Tahitian cultured pearls and suspected they were dyed, so Assael obtained a GIA lab report for a strand. The report identified the pearls as natural-colour cultured pearls. In 1978, Assael showed a new strand of cultured Tahitian pearls to New York, N.Y., jeweller Harry Winston and asked him to sell it. Winston sold the strand within a week and quickly sold the remaining fine pearls of the harvest. This inspired Assael to promote the pearls to high-end jewellers such as Bulgari, Cartier, Tiffany & Co., and Van Cleef & Arpels. Soon Tahitian cultured pearls became so highly valued that one strand sold for US\$500,000.

A Polynesian pearl rush ensued in the 1980s, and many new farms appeared. Robert Wan became the largest producer of Tahitian cultured pearls after buying Brouillet's pearl farms.

Price factors

Lustre

The higher the lustre, the more valuable the pearl. The best Tahitian cultured pearls are very reflective, whereas low-lustre pearls show dull, fuzzy reflections. Lustre is generally regarded as the most important pearl value factor.

Colour

Dark, intense colours are highly prized. Most pearls from the Tahitian pearl oyster have a black to light-grey body colour, but the colour can also be brown, green, blue, pink, purple, or, in rare cases, white. Their overtones, when present, tend to be green, pink, purple or blue. Green Tahitian pearls with a pink overtone, like the pearl in Figure 4, are described as peacock-coloured pearls and command high prices.

All pearls sold in French Polynesia are of natural colour, but after they have been exported from Tahiti, they may undergo treatments. The chocolate-coloured pearl in Figure 5 is an example of a colour-enhanced Tahitian cultured pearl. Freshwater and Akoya cultured pearls are often dyed and sometimes misrepresented as Tahitian pearls and sold at bargain prices online.

Surface quality

The surfaces of the most expensive Tahitian pearls are free of noticeable blemishes such as pits, bumps, and grooves. The more blemishes on pearls, the lower their price. However, that can be an



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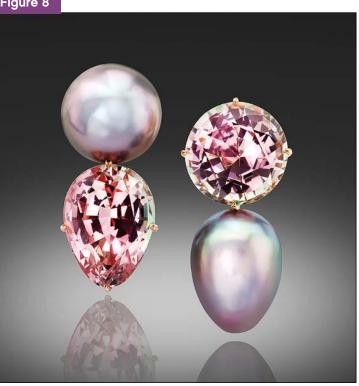
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Tahitian cultured Keshi necklace by Senzerina Virtuous Jewelry.

Figure 8

PHOTO COURTESY ASSAEL



In-reverse Tahitian cultured pearl and bi-colour tourmaline earrings by Assael.

advantage, especially if pearls can be mounted in a way that hides their imperfections. Blemishes on single pearls tend to be more obvious than those in strands. It is normal for pearl strands to have some flaws.

Shape

Round and near-round shapes are the most expensive. Drop shapes are the next most expensive, followed by button shapes, which look flattened. Baroque shapes and circled pearls with grooved ring-like formations around them, like the one in Figure 6, are the least expensive. The more symmetrical the shape, the higher its value.

If an oyster rejects a bead nucleus during pearl culturing, a beadless pearl can form from the mantle tissue that was inserted with the pearl nucleus. The resulting pearl usually has a baroque shape and is called a Keshi cultured pearl or simply a Keshi. Tahitian Keshis have a rustic look that is ideal for men's necklaces, like the one in Figure 7.

Size

The larger the pearl, the more it is valued, provided all other factors are equal. The average size range for Tahitian pearls is about 8 to 13 mm, but some are as small as 6 mm. The largest recorded round pearl is 26 mm in diameter-it can be found in the Robert Wan Pearl Museum in Papeete, Tahiti. Some baroque Tahitian pearls may reach 30 mm in length.

Nacre thickness

The Tahitian government used to impose a minimum nacre thickness on all exported pearls of 0.8 mm, the depth expected from at least

Figure 9



18 months of growth. However, that requirement was dropped in 2017. The best way to make sure your pearls have an adequate nacre thickness is to deal with reliable sellers and choose pearls with good lustre.

Matching

Matching is a consideration for necklaces, earrings, and bracelets. Wellmatched pearl strands command the highest prices. Finding perfectly matched Tahitian pearls may take years, especially for necklaces and bracelets. However, mismatched earrings or multicoloured pearl necklaces and bracelets can look very attractive and have become quite popular in recent years.

The allure of Tahitian pearls

Tahitian pearls offer unlimited design opportunities. Assael set a round and pear-shaped bicolour tourmaline in unique reverse earrings, accompanied by two Tahitian pearls of similar colour and shape, as illustrated in Figure 8. Tahia Pearls was able to design the colourful necklace in Figure 9 thanks to the diverse colours of Tahitian cultured pearls, which can complement any skin tone. Brenda Smith was able to create an illusion of larger size by reflecting a black pearl in 18K white gold settings, as seen in the cufflinks in Figure 10.

Tahitian pearls can grow quite large, allowing even single pearl pendants to have an impressive visual impact. If you appreciate eyecatching pieces and would like to capture the exotic beauty of French Polynesia, Tahitian pearl jewellery is an ideal choice for you. Figure 10



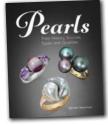
Tahitian cultured pearl and diamond cufflinks by Brenda Smith.



Renée Newman, GG, is a gemmologist, speaker and the author of the Pearl Buying Guide and 13 other books on jewellery

and gems. She became interested in pearls while conducting tours to Asia, Tahiti, and Australia and while working at a wholesale diamond and pearl firm in downtown Los

Angeles. In the fall of 2025, Firefly Books will release her latest book, Pearls: Their History, Sources, Types and Qualities. For more information about Newman and her books, visit ReneeNewman.com.



Natural colour Tahitian cultured pearl and diamond necklace by Tahia Pearls.

Pearls, weddings, and and English



A jewellery tradition

By Sophia Macris



earls have been a wedding day jewellery go-to for centuries and for good reason. A pearl is formed from an object like a grain of sand or a nucleus, which then blossoms into its full and beautiful self with time, care, and the natural work of the oyster. Similarly, romantic relationships grow and thrive with time, care, and attention. The pearl reminds us of love's transformative power, and the pearl itself is further transformed into a piece of jewellery that lasts forever—long after the marriage or the person who wears it. Pearl jewellery carries its love stories into the future, which is why many people choose to adorn themselves with pearls on their wedding day.

The ebb and flow of the sea is an apt analogy for the feeling of pearl jewellery. Pearls can take your breath away, yet they also have a subtlety unlike other gemstones: A pearl allows the wearer to be the one who shines. This paradox makes pearl jewellery perfect for a wedding day, where their beauty only enhances that of the bride. When working with bridal customers, retailers and sales associates should share the history, meaning, and allure of pearls to help their clients understand the true value of bridal pearls. Sales professionals should also be apprised of the latest pearl styling trends to help today's brides honour the lustrous tradition with a contemporary twist.





Verragio petite diamond and pearl cap dangle earrings.

Other style icons known for wearing impeccable pearl jewellery include Jackie O and Princess Diana, whose multi-strand pearl necklaces have become paradigms of the touch of class that pearl jewellery brings to a wardrobe.

Modern brides, classic pearls

Pearls are also often given as wedding gifts or are chosen specifically as wedding jewellery. Just this year, Millie Bobby Brown married Jake Bongiovi and wore pearl studs, a perfect complement to her custom lace gown and cathedral veil by Galia Lahav. Her updo held space for the studs to shine, but nothing distracted from her radiance—spot-on styling.

Yvette Nicole Brown balanced her embroidered, illusion mermaid gown with a sky-high hairstyle at her December wedding. Dangling pearl drop earrings provided the ideal proportion and just enough drama—for her hourglass silhouette. And they matched the bride's brilliant smile!

Pearls, but make it fashion

Because of their pearlescence and the way they reflect light (think of pearly makeup highlighter), pearls are perfect for framing the face. A strand of pearls at the neckline gives a soft, warm glow to a bride's decolletage and enhances the gown's cut without distracting from it. And for a sweet and simple look, a single pearl pendant (especially with diamond accents) brings a hint of elegance.

When the wedding is over, photos are framed, and the shoes have been dyed, what to do with your pearls? Wear them, obviously! All jewellery is meant to be worn, but pearls,

Pearls through the ages: Myths, love, and royalty

Verragio Victorian diamond and pearl pendant necklace.

Romance is a deep current in the mythological legacy of pearls. In Ancient Greece, pearls were believed to have been created from Aphrodite's tears of happiness, linking them forever with the goddess of beauty and love. According to Hindu legend, Lord Krishna retrieved the first pearl from the sea to give to his daughter Pandaia on her wedding day.

Religious and mythological contexts aside, pearls have been part and parcel of some of the 20th century's most romantic love stories. King Edward VIII, who abdicated the throne to marry American divorcee Wallis Simpson in 1937, gave his love a stunning choker of graduated natural pearls. The two were married for 35 years until Edward's death in 1972.

La Peregrina is a famous pearl with a slightly muddied romantic provenance. From its early life in the crown jewels of Spain, this spectacular pear-shaped pearl gained international renown as a Valentine's gift from Richard Burton to Elizabeth Taylor. Burton and Taylor were not married as long as Edward Windsor and Wallis Simpson; they were married twice, which has to count for something! The ebb and flow of love, indeed.



Verragio floret diamond and pearl cap pendant necklace.

in particular, benefit from being versatile enough to be worn frequently—in fact, they lose their lustre when they sit in a box.

Classic ways to wear pearls are plentiful, but it's much more interesting to think about fun and fresh ways for your clients to incorporate this jewellery into their wardrobe. An instant update is to layer a strand of pearls with other necklaces and pendants think a paperclip chain, a zodiac pendant, or a ball chain to start. This styling comes straight from athletes like Lewis Hamilton and Francisco Lindor and gives an androgynous spin to a traditional necklace. The contrast of pearls and gold, especially with more masculine links like the paperclip, tones down the primness of the pearls.

Pearl earrings, whether studs or drops, look great in headshots and other professional images, but they can also benefit from layering. Add a second, smaller pearl stud in your second piercing to create a graduated climbing effect. A drop earring looks luxe with a chunky sweater for St. Moritz chic—it can be worn for the day rather than the evening to show you don't take yourself too seriously.

The neck mess trend is alive and well, and pearl pendants belong in the mix. It's always lovely to layer them with a diamond-by-the-inch chain to contrast the soft pearlescence with diamond brilliance. Or use your pearl pendant as the starting point to tell your family's story and add more pendants to the chain to celebrate milestones like the birth of a child or a major anniversary.

Nothing tells a love story like jewellery, and the heritage of pearls makes them perfectly suited to your own romantic narrative. Encourage your customers to take the pearls out of the box—think outside the box—and wear them daily to remind themselves that they are the heroes of their unique love story!





Verragio floret diamond and pearl centre stud earrings.



Sophia Macris is creative director at Verragio Fine Jewellery in New York, N.Y. A graduate of Harvard University, she worked at Saks Fifth Avenue and Roberto Coin prior to arriving at Verragio to develop their jewellery collection. She brings a keen interest in history to her design

sensibility and loves referencing iconic style.

George Brown College in Toronto, Canada offers superior education in jewellery and gemmology



Ring in 18 karat gold and ruby by Mahdieh Sholehpar, 2023 Jewellery Arts graduate

"My experience in the Jewellery and Gemmology programs equipped me with the creative and technical skills needed to succeed in the modern jewellery landscape."

> -Zach Montagnese 2024 Jewellery Methods graduate 2025 Gemmology graduate

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For more information contact Paul McClure at pmcclure@georgebrown.ca

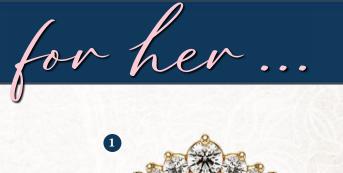
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Jewellery for the modern couple

hen it comes to weddings, jewellery is more than just an accessory—it's a reflection of personal style,

sentiment, and the bond shared between two people. Whether it's a timeless engagement ring, a classic pair of cufflinks, or a statement necklace for the big day, each piece carries its own story. From romantic, vintage-inspired designs to sleek, contemporary styles, *Jewellery Business*' curated selection offers something for both partners. Explore these standout wedding pieces designed to celebrate love in all its brilliance. Prices in Canadian dollars, unless otherwise noted. ©













1. Verragio 'Vanguard' ring embellisher in 18K gold with diamonds. Includes a patentpending Euro style shank that locks the engagement ring or wedding band in place. MSRP \$5,800

2. Pavé-set natural diamonds set in 14K white gold from Alastair Crombie

3. PICCHIOTTI Xandable™ ring, featuring a 3.72-carat octagonal sapphire centre with two emerald-cut diamonds of 1.43 carats and round diamonds of 0.67 carats set in 18K white gold. Price upon request

4. Handcrafted 18K gold drop earrings from Sitara Jewels, featuring 1.25 carats of pear-shaped rosecut diamonds. MSRP \$8,470 5. Chris Ploof 'Scarlet' engagement ring in hand-forged Damascus steel and 14K red gold with a round sapphire. MSRP \$5418

6. Colombian emerald earrings from Stellium, crafted with silver and white topaz. MSRP \$169

7. Colombian emerald, silver, and white topaz bracelet from Stellium. MSRP \$443

8. Rhodium-plated silver earrings from Stellium, featuring white and canary topaz. MSRP \$633

9. Chris Ploof 'Madelyn' engagement ring in palladium 950, palladium 500 and silver mokume gane with a marquise cut diamond. MSRP \$9970





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10. 18K white gold blue sapphire oval-shaped ring with halo diamond (MSRP \$10,460), along with the 18K white gold diamond band (MSRP \$2640).

11. 16-18 in. genuine white pearl graduated curved bar necklace from Reign by PAJ. Crafted in sterling silver with 18K gold plating. MSRP \$119

12. Omega's 'De Ville Prestige 30 mm,' crafted in stainless steel and 18K yellow gold, featuring a crystal finish dial. MSRP \$8,400

13. Stainless steel white cubic zirconia bangle bracelet by Veloria. MSRP \$75

14. 'Raven' from Gabriel & Co., a 14K yellow gold diamond engagement ring. MSRP \$2,650

15. 'Lace Disc Earrings' by TORI•XO with a 14K yellow gold French hook. As each earring is handmade with signature vintage French lace embellishments, lace imprints may vary. MSRP \$700

 The 'Thread XO Ring' by TORI•XO, featuring a brilliant-cut diamond. Available in 14K and 18K yellow, white, and rose gold.
 Price upon request, beginning at \$900.

















17. Silver, sapphire, and white topaz bracelet from Stellium. MSRP \$352

18. 'Polar Star' necklace by Nelly Rojas. Featuring VS1-G diamonds of 0.72 carats set in rhodium plated 18K white gold. MSRP \$9,360

19. Verragio 18K yellow gold pave huggie earrings of 2.05 carats. **MSRP \$7,900**

20. Ring from Sitara Jewels, featuring a onecarat vivid red ruby set in 18k yellow gold. MSRP \$11,445

21. TORI•XO's 'Chantilly Cuff.' MSRP \$425

22. The 'Eternity' earrings by Nelly Rojas, including 84-carat lemon quartz stones and VS1-G diamonds of 2.62 carats. MSRP \$34,560 23. Platinum and 18K gold necklace from Oscar Heyman, featuring round diamonds of 17.06 carats and pear emeralds of 8.72 carats. MSRP US\$190,000

24. 'What If... All white?' by Swatch. This square, matte white bioceramic watch case features edge-toedge biosourced glass. MSRP \$135

25. 18K white and yellow gold pinky ring by Nelly Rojas, showcasing VS1-G diamonds of 0.71 carats and an emerald dot. MSRP \$7,630

26. 'Athena' post hoop earrings from Verragio, featuring 0.60 carats of diamonds set in 18K yellow gold. MSRP \$4,000

27. PICCHIOTTI Xpandable™ triple row oval diamond bracelet in 18K white gold, showcasing oval cut diamonds of 4.16 carats. Price upon request.

> 28. PICCHIOTTI 'Fiocco' earrings in 18K white gold, featuring diamonds of 2.07 carats. Price upon request.

29. Verragio 18K yellow gold tiara cap pearl bangle with a total carat weight of 0.15. MSRP \$3,100





30. TORI•XO's 'Peekaboo' earrings showcasing pearls set in sterling silver. **MSRP \$149**

31. The TORI•XO sterling silver and pearl 'Peekaboo' pendant. **MSRP \$120**

32. PICCHIOTTI Xpandable™ diamond bracelet in 18K yellow and white gold. Featuring 14.14 carats oval-cut fancy yellow diamonds and 8.99 carats radiant-cut white diamonds. Price upon request.

33. Chris Ploof 'Brooklyn' engagement ring in hand-forged Damascus steel and 18K gold. MSRP \$4407

34. 18K gold rhodium plated ear cuff set by Nelly Rojas, including VS1-G diamonds of 0.75 carats. **MSRP \$7,630**

35. Swatch's 'Petal Frenzy' featuring a blue sun-brushed dial with a printed light blue floral pattern and a butterfly buckle. **MSRP \$200**

36. Verragio wedding band in two-tone yellow and white 14K gold with black rhodium. **MSRP \$3,050**



37. TORI-XO's 'Waratah Pendant.' Crafted by imprinting sterling silver with vintage French lace, the pendant hangs from an 18-24 in. sterling silver chain. MSRP \$130

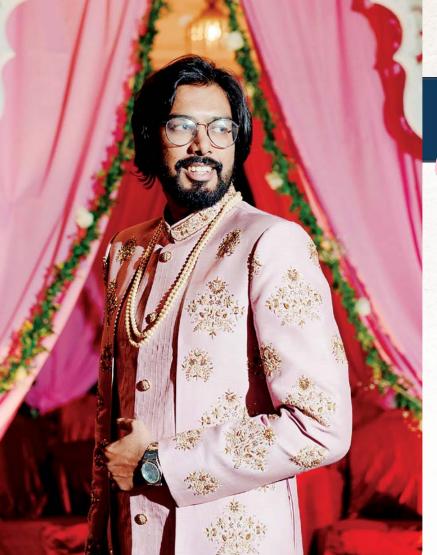
38. Sitara Jewel's 0.75-carat diamondstudded golden disc pendant paired with bezel-set stations on an 18k gold chain. MSRP \$4,475

39. 'Timeless trio ring' from Paragon Fine Jewellery. The trio includes a 14K yellow gold ring with an oval green sapphire in a halo (MSRP \$2745), a 14K white gold pear shape green sapphire accented with diamonds (MSRP \$1500), and an 18K white gold diamond band (MSRP \$1460).

40. Reign by PAJ's diamondlite cubic zirconia and 4 mm round genuine pearl curved stud earrings. Crafted in sterling silver with 18k gold plating. MSRP \$69

> 41. PICCHIOTTI 'Easy Wear' diamond drop earrings in 18K white gold. Price upon request.

42. Platinum necklace from Oscar Heyman, featuring a 3.03-carat round sapphire, 11 round sapphires totaling 13.10 carats, 36 cut corner square diamonds totaling 7.18 carats, and 48 round diamonds totaling 4.65 carats. **Price upon request.**



4







1. Hand-engraved bands in 14K white gold and oxidized titanium with bead-set natural diamonds by Alastair Crombie.

2. Omega's 'De Ville Prestige 40 mm,' crafted in stainless steel and 18K Sedna™ gold, featuring a crystal finish domed dial. MSRP \$12,400

3. Ring from INOX Men's Jewellery crafted with titanium, whiskey barrel wood, and guitar string. MSRP \$95

4. Steel link bracelet with blue lapis lazuli stone and adjustable links by INOX Men's Jewellery. Available in two sizes, 8 in. and 8.5 in. MSRP \$239

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5. Meteorite inlay dog tag pendant by INOX Men's Jewellery. MSRP \$694

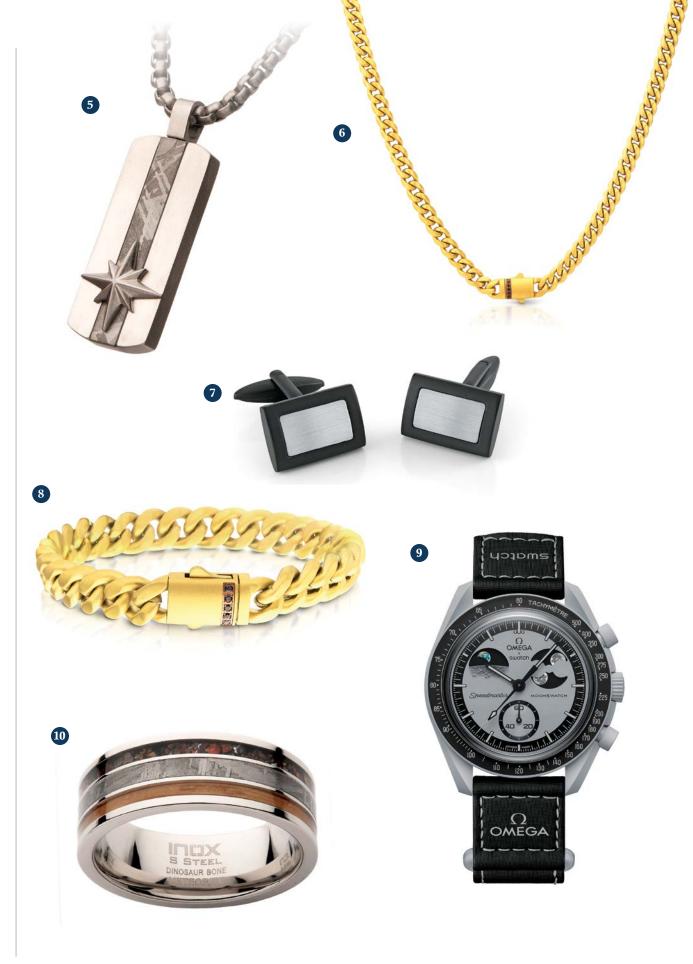
6. 18K gold ion-plated steel matte finish miami cuban chain necklace from INOX Men's Jewellery with genuine black sapphire. MSRP \$260

> 7. Stainless steel black ion-plated brushed cufflinks from Italgem Steel. MSRP \$120

8. Cuban chain with double press adjustable link bracelet from INOX Men's Jewellery. Featuring a genuine black sapphire. MSRP \$382

9. 'Mission to Earthphase,' Swatch's patented bioceramic moonswatch watch. MSRP \$400

10. Matte finish black dinosaur bone, meteorite, and whiskey barrel wood inlay ring from INOX Men Jewellery. MSRP \$557















11. Black ion-plated steel matte finish Miami Cuban chain bracelet with 0.075-carat black sapphire and two 18K gold ion-plated links by INOX Men's Jewellery. Available in lengths of 7.5 in. and 8 in. MSRP \$253

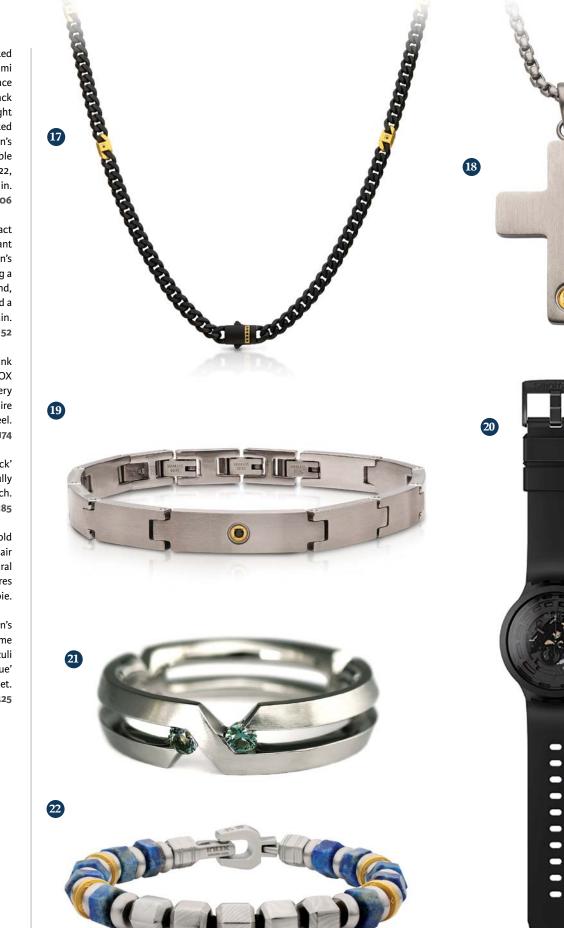
12. Sterling silver, diamond, and lapis lazuli compass pendant necklace by Gabriel & Co. MSRP \$800

13. 18K gold ion-plated steel matte finish earrings with black sapphire from INOX Men's Jewellery. **MSRP \$130**

14. Gun metal finish titanium ring with tiger eye stone inlay from INOX Men's Jewellery. MSRP \$108

15. Matte finish steel largemouth bass pendant with box chain from INOX Men's Jewellery. MSRP \$130

16. Black leather adjustable bracelet from Italgem Steel featuring a stainless steel ID plate. **MSRP \$120**



17. Black ion-plated steel matte finish Miami Cuban chain necklace with 0.091-carat black sapphire and eight 18K gold ion-plated links from INOX Men's Jewellery. Available in lengths of 20, 22, and 24 in. MSRP \$506

 Engravable compact cross vulcan pendant from INOX Men's Jewellery, featuring a lab-grown diamond, matte finish steel, and a 22 in. box chain. MSRP \$152

19. Adjustable link bracelet from INOX Men's Jewellery featuring black sapphire set in matte finish steel. MSRP \$174

> 20. 'C-Black' by Swatch, a fully bio-sourced watch. MSRP \$185

21. 14K white gold band with a pair of moi-et-toi natural Montana sapphires by Alastair Crombie.

22. INOX Men's Jewellery's Mokume Gane and lapis lazuli 'Bushido Virtue' bracelet. MSRP \$425







23. Hand-forged beech pattern mokume gane band in 14K red gold, palladium 500, and silver from Chris Ploof. MSRP \$3181

24. Chris Ploof hand-forged mokume gane band in 18K gold, palladium 500 and sterling silver with diamonds. MSRP \$4870

25. Chris Ploof's 'Precision Cut Precious' handmade ring in palladium 500 and 14K red gold. Design features a semi-round profile, medium polished stepped rails, and a matte hammered centre. MSRP \$3318

26. Gun metal finish titanium ring with tiger eye stone inlay from INOX Men's Jewellery. MSRP \$108

~Compiled by Tamanna Bhasin

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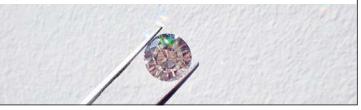


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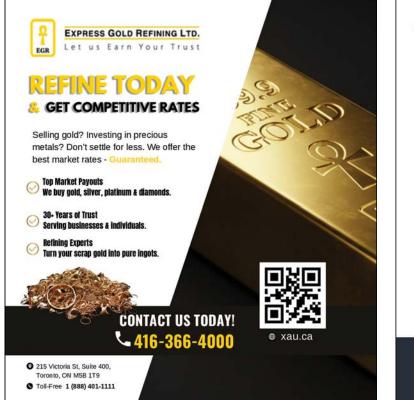
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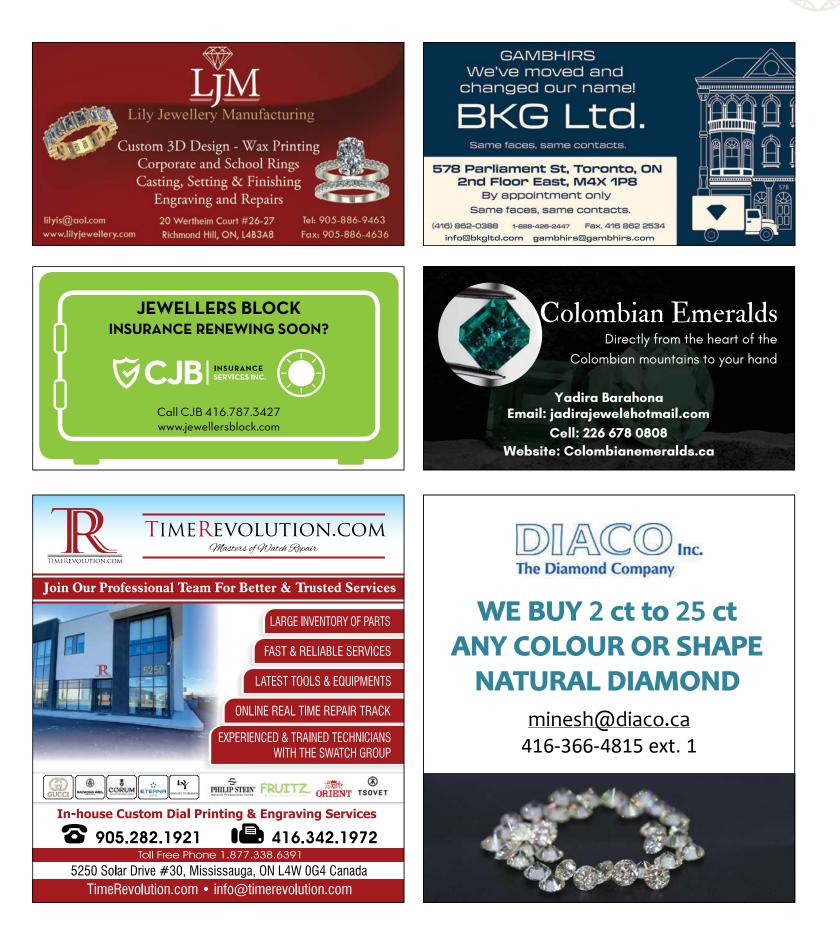
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