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## THE STRUGGLE TO BECOME A NOBLE CREATURE

Living in the modern world is not easy. You may not agree with me referring to the profound convenience that modernity offers, from the simplicity of doing laundry in your washing machine to the advancement of using a 5-inch device for almost all your household chores and professional tasks. But what I want to put my finger on is not how effortlessly we can do our errands or how easily we can retrieve a humongous amount of information with a click! What concerns me most is the responsibility that our everyday growing knowledge puts upon us. The responsibility we obtained through the convenience of modern life. The responsibility we have towards humanity.

Once, Man had no idea of what these concepts were. At first, he was too busy keeping himself alive, later, too busy keeping his family alive, and eventually, not very long ago, too busy expanding his territorial land and killing his enemies and he didn't get the time to worry about other things. However, as he invented his modern world, he noticed there is a reason that he is called "the noblest of all creatures". And he moved on, from the dark hole of ignorance to the concepts such as animal rights, anti-nuclear movements, anti-war movements, women rights, and very recently, Black Lives Matter and Every Child Matters.

It's no secret that we are still struggling to play our role as noble creatures, and we still have a lot to learn from our own not very bright past. It is sad and disappointing the loss of tolerance and mercy we experience these days every day. But it is also hopeful to see that we care. We take control of our actions, and we try to learn from them. We get closer to the definition of a noble creature with every thought and every small movement we take up. We know that there is a long way ahead and we need to wear the iron shoes to walk this path, but we have also manifested that we want, and we would take these steps.

*M. Shahbandi*

Mehnoush Shahbandi  
Editor-in-chief



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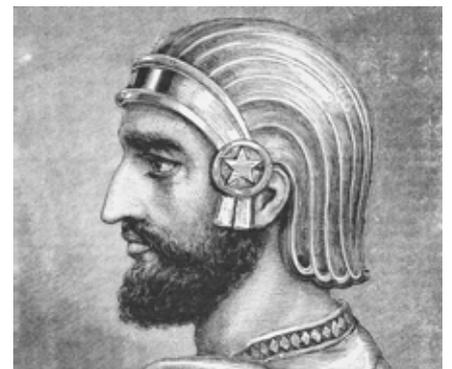


# THE FIRST BILL OF HUMAN RIGHTS

Written by  
**Mehrnoush Shahbandi**

Looking through the history of ancient dynasties, we come across the names of rulers and conquerors among which, the Persian Emperor, Cyrus the Great is the only name that is accompanied by mercy and tolerance; the concepts which modern Man yet needs to work on.

Cyrus the Great (ca 590 - ca 529 B.C.) ruled the Achaemenid dynasty and expanded his ancestral kingdom to a powerful empire. He integrated all Iranian tribes and used their incredible skill at fighting on horseback to build a powerful army. His triumph in the city of Babylon is a historical turning point which



marked a significant milestone for Man. This victory manifested not only his brilliant military talents but also his compassion and forbearance towards the ones he defeated. He freed the slaves, announced sanctuary for captivated Jews and let them return to their

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promised land. He declared the freedom of religions for all nations and ingrained the first human initiation for racial equality. He recorded his compassion decrees on a baked-clay cylinder in the Akkadian cuneiform script and created the first human rights in history. It spread to India, Greece and Rome and became the source of asserting individual rights in the world. It was later translated into the six official languages of the United Nations and became the origin of the Universal Declaration of Human Rights.



Cyrus Cylinder is a 10-centimeter, barrel-shaped cylinder of baked-clay with 22.5 centimeters at its maximum diameter. It was excavated in separate fragments. First pieces were discovered in 1879 during the British Museum's excavation in Mesopotamia. Cyrus Cylinder is in the ownership of the British Museum and has been loaned four times to other countries for special occasions and public displays; two times to Iran, one time to America and one time to Spain.

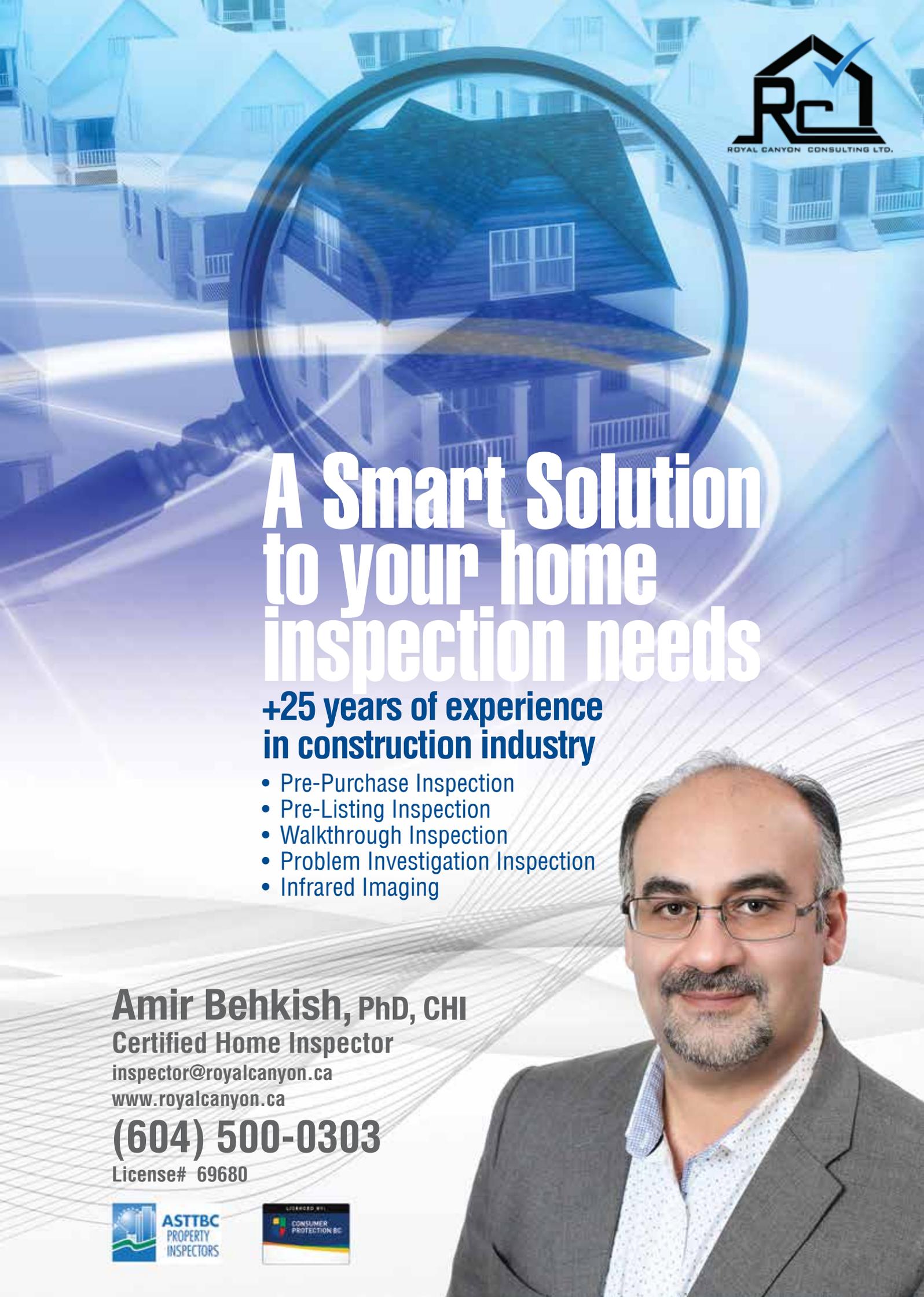
Cyrus Cylinder is the first scrip of the rights of communities and how nations and communities

should be protected. It has been a guideline for influential leaders in the world. Thomas Jefferson is said to have owned two copies of Xenophon's book *Cyropaedia*, Cyrus's biography. There is a replica of the Cylinder in the United Nation's headquarter in New York. The Cylinder speaks of Cyrus's numerous acts of compassion and mercy which was unheard of in a time when conquerors seized the invaded countries and murdered men and owned women and children. "The heritage of Cyrus was the heritage of human understanding, tolerance, courage, compassion and, above all, human liberty" ("Cyrus Cylinder", 2021).\*

\*Princess Ashraf Pahlavi, October 14th, 1971.

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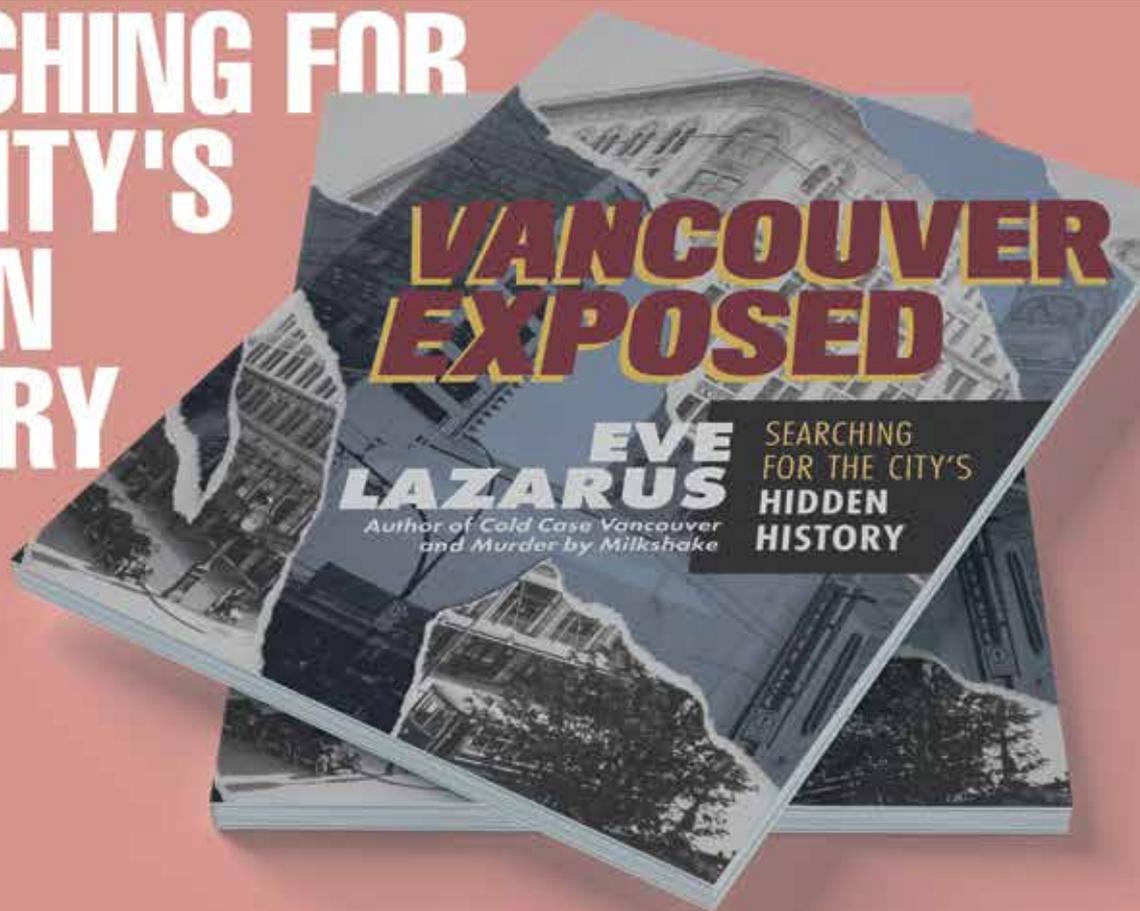
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# VANCOUVER EXPOSED

BY  
EVE  
LAZARUS

SEARCHING FOR  
THE CITY'S  
HIDDEN  
HISTORY



Eve Lazarus peels back the layers of Vancouver's history to reveal its surprising hidden depths. As the author of such BC best-sellers as *Cold Case Vancouver*, *Murder by Milkshake*, *Blood, Sweat, and Fear* and *Sensational Vancouver*, Eve is adept at combining her well-honed investigative skills with an abiding love for her adopted city. *Vancouver Exposed* is a look back through the city's hidden

history, from nudist camps, belly flop contests, and polar bear swims to buried houses, walled-up sculptures and ghost signs to car bombs, axe murders and a midnight police raid. The book reveals the true heart of the city: one that is endlessly evolving and always full of surprises. With equal parts humour and insight, *Vancouver Exposed* pays homage to the Vancouver you never knew existed.



Eve Lazarus is a North Vancouver-based author and hosts the true crime podcast *Cold Case Canada*. Her passion for non-traditional history has led to nine books including the BC bestsellers *Murder by Milkshake*; *Blood, Sweat, and Fear*; and *Sensational Vancouver*. Eve's latest book is *Vancouver Exposed: Searching for the City's Hidden History*. She blogs obsessively at *Every Place has a Story* <https://evelazarus.com/>.

# SEARCHING FOR THE CITY'S HIDDEN HISTORY

Interviewer:  
Mehrnoosh Shahbandi

*As an immigrant to Canada myself who has been living in Vancouver only for eight years, I think that Vancouver is so welcoming that feels like home. Knowing that you were born in Australia, I would like to ask what you have to say about that? How has Vancouver appeared to you? And what ignited your fire to write about the history of Vancouver?*

Back in 2002 I was a business reporter. One Saturday I was reading an article in the *Vancouver Sun* that mentioned James Johnstone, a house detective who lived in Strathcona. People would

hire James to research their house and he'd find everyone who ever lived there and any unusual events that had happened in the house. He'd then put all this information in context with Vancouver's history. James took me on a tour of his neighbourhood. Along the way, he'd point out former bootlegging joints, brothels, gambling joints, and the house where KD Lang lived in the '70s. This to me was way more interesting than forestry, fisheries and tourism, and the city's seedy underbelly became the basis for my first book *At Home with History: the untold secrets of Greater Vancouver's heritage homes*.

*Listening to your podcast, "Blood, Sweat and Fear" was like watching a crime documentary. You described every occurrence and every move so meticulously that I could see vivid mind-images of, for example, the bank robbery or the trial in Inspector Vance's story in episode 11. I am sure that picturing things so clearly, apart from being a sign of your talent, involves you on some levels. But my question is if you suffer writing crime scenes or do research about them?*

I write about history and true crime so everything is based on a great deal of research. When

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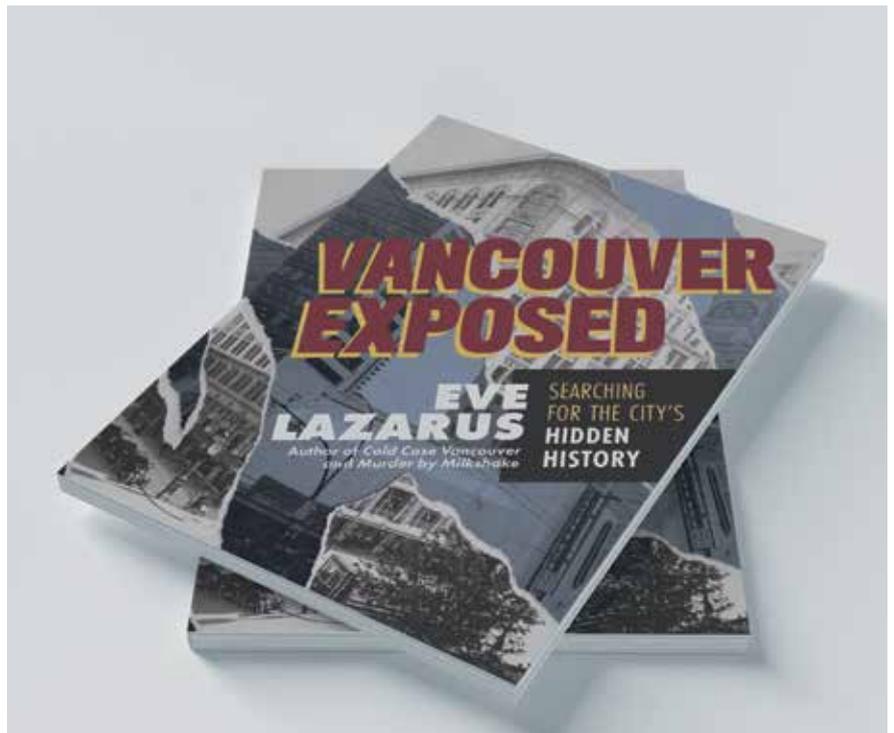


I was writing *Blood, Sweat, and Fear* it once took me a week to get Inspector Vance on a streetcar from his home in Yaletown in 1907 to his job at the old City Hall near Main and Hastings. But while I write non-fiction, I try to use all the tools of the fiction writer—character, place, scene—in an attempt to make the story feel more like a thriller than a history book. I was also lucky to uncover seven boxes of Vance’s work—everything from crime scene photos to case notes—that had been locked away in a grandson’s garage since the 1960s.

*Exploring crime scenes are for sure interesting and mysterious for the readers but will you tell us what to expect when reading “Vancouver Exposed”? Is it an exploration of Vancouver’s hidden past in criminal cases or does it unravel Vancouver’s past in general?*

*Vancouver Exposed* is based on my blog *Every Place has a Story* that I started in 2010 a few years after my first book *At Home with History* came out. The idea behind the book was that a house has a social history or a genealogy like a person and it was telling the stories that happened inside the house. After the book came out, people started sending me photos from their family albums and adding to the stories. They’d tell me about their great grandmother who was a madam, Uncle Harry who was bootlegger or some relative or other who was a corrupt cop back in the day. I didn’t have anywhere to put this new information, so the blog became a repository for those stories and photos.

*Why do you think people know so little about the history of Vancouver? And if you want to use your art of storytelling and tell us something surprising about North*



*or West Vancouver, where most of our readers live, what would it be?*

One of my favourite stories is the Van-Tan nudist camp up at the top of Mountain Highway. It was founded in 1939 and it’s the oldest nudist camp in Canada. Van Tan still has an active and dedicated membership base. (Please see story).

*If younger Vancouverites want to learn about the history of their hometown, what do you recommend them to read? And what are some of your books that you specifically suggest we read as Vancouver’s history-toddler-readers?*

Ha! Well of course there’s *Vancouver Exposed*, and my earlier book *Sensational Vancouver*. My true crime books *Murder by Milkshake*, *Blood, Sweat, and Fear* and *Cold Case Vancouver* are also very much grounded in Vancouver’s history. My bookshelves are full of books by fabulous local writers—anything by Michael Kluckner,

Daniel Francis, Aaron Chapman or John Belshaw would be a great addition to anyone’s knowledge of the city.

*For the last words, how do you compare Vancouver’s past, present, and future? And what responsibilities do you think we have, as current citizens of Vancouver towards our city, nature-wise and in the eye of history?*

I would like for us as a society to have a higher regard for what’s left of our heritage buildings. Instead of ripping them down and replacing them with glass towers or parking lots, I would like to see them saved and repurposed. The EXchange Hotel on Howe Street, for example, has done a great job of retaining the façade and lobby of the former Vancouver Stock Exchange Building, while building above it. Buildings contain much of our social histories, and these stories of people and events help connect us to the city, to our communities and to each other.

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# The Stuart Building: A Vancouver Landmark

The Stuart Building was a landmark that sat at the southeast corner of Georgia and Chilco Streets, marking the border between the city and Stanley Park from 1909 until its demise in 1982.

It didn't have the elegance of the Birks Building, the grandeur of the second Hotel Vancouver or the presence of the Georgia Medical-Dental Building. It was simply a modest three-storey wood-frame building painted sky



blue and capped with a turret. There was a store that rented bikes and a craft shop on the ground floor and accommodation above, and I imagine it was this simplicity that appealed to the many people who petitioned so hard to try and save it.

Macau billionaire Stanley Ho, aka “the King of Gambling” bought the Stuart building and its lot in 1974 for \$275,000. Ho offered to upgrade the building and give the city a 30-year lease in exchange for zoning incentives on another property. But in 1982, council members Don Bellamy, Harry Rankin, Bruce Eriksen and Bruce Yorke decided to follow George Puil’s suggestion to “get rid of it once and for all” (Mayor Mike Harcourt, Marguerite Ford and May Brown voted to save it).

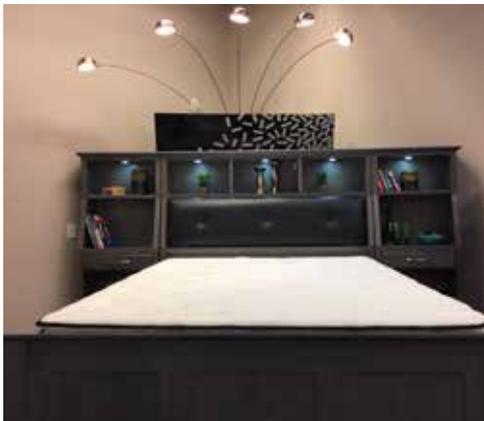
Angus photographed the building in the 1970s, and he was there to record its untimely end at dawn one July morning, the earliness of the hour chosen presumably to get there before the protestors. Angus says that, at the time, Chilco was a through Street from Beach Avenue. “The West End had no diverters or barriers or stop signs for that matter. There was a stop sign at Georgia, and it was a legal but dicey left turn to head to the Lion’s Gate Bridge. The cars on Chilco would back up all the way to Beach but were kept moving by a policeman. He also stopped all the traffic to let

the trolleybuses turn into and out of Chilco and Georgia.”

Barb Wood painted the Stuart Building on the cover of a Vancouver centennial engagement calendar in 1986. After witnessing the demolition, she told Jason Vanderhill: “We were told it was too frail to stand, so it should come down. When they drove the first bulldozer through it, the results were like a Bugs Bunny cartoon—the structure was so sound, that the machine left a bulldozer shaped hole, side to side.” For more stories like this: [Our Missing Heritage](#) and [Vancouver Exposed: Searching for the City’s Hidden History](#)

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# Museum of North Vancouver



Located at 3203 Institute Road in Lynn Valley, MONOVA: Archives of North Vancouver is open to all, offering exhibits, reference services and space to enjoy in the reading room.  
Photo: Alison Boulier

Top page image: Exterior rendering of the new Museum of North Vancouver opening in 2021. Rendering by Urban Arts Architecture

## BRINGING STORIES TO LIFE, FOR TODAY AND TOMORROW

To belong to a community means knowing its stories and experiences. Later this year, the North Vancouver community will come one step closer to opening the doors to MONOVA: Museum of North Vancouver.

MONOVA will transform the way the community experiences North Vancouver's stories. Stories are the threads that weave us together and form the fabric of community. At MONOVA, you'll find yourself drawn to landscapes you knew nothing about, meeting people from different eras, and contemplating what it all means for the present as we move towards our collective future.

"The past year has been challenging for many of us, and with this project we're excited to be a part of North Vancouver's pandemic recovery. Now more than ever, museums are where communities discover themselves and grow strong and resilient," notes Director Wesley Wenhardt. "More than a museum — the goal of MONOVA is to build community, which remains as important as ever."

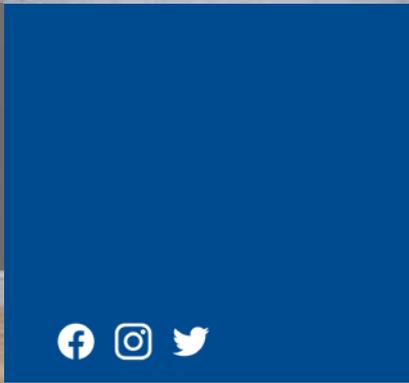
Located at 115 West Esplanade in the heart of North Vancouver's Lower Lonsdale Shipyards District, MONOVA will be well-situated adjacent to Lonsdale Quay, Polygon Gallery, the new Shipyards



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District and the SeaBus Terminal. In addition to being the new home of the restored Streetcar 153 and a stunning new cedar carving of Sch'ich'iyuy (The Two Sisters) by Sk̓w̓x̓wú7mesh (Squamish) carver Wade Baker, the new purpose-built facility will be full of interactive multimedia exhibits, innovative programming and public gatherings.

"The red cedar Sch'ich'iyuy panel is based on the ancient Sk̓w̓x̓wú7mesh Sister's Mountain Transformer legend," noted Wade Baker. "The twins were raised from childhood



Sk̓w̓x̓wú7mesh (Squamish) carver Wade Baker provided MONOVA with a sneak peek of his studio in advance of the installation of his Sch'ich'iyuy (The Two Sisters) carving at the Museum of North Vancouver. Photos: Alison Boulier



to be leaders for their people. They asked their father, the Siyam, the Chief, to bring peace to the warring tribes along the coast. He could not refuse their request and fires were lit all along the coast to signal a great welcoming feast to bring peace. For their efforts, the twins were immortalized in the mountain peaks you see today that watch over us."

The new Museum will join the Archives of North Vancouver in Lynn Valley in engaging and supporting the north shore community in discovery and storytelling under the MONOVA banner.

"Decades of hard work by volunteers and supporters as well as the dedicated efforts of MONOVA staff have gone into this project. Our goal with this new facility is to bring the community together through their stories, and create a welcoming place to gather and celebrate," stated NVMA Commissioner Vic Elderton. "The new

Museum of North Vancouver will join the Archives of North Vancouver in Lynn Valley as hubs of research, innovation and dialogue that will inspire ideas for a stronger, more engaged community, while keeping diversity, inclusion and sustainability top of mind."

When it opens in 2021, the new Museum of North Vancouver will engage, strengthen and inspire our community by exploring the stories of North Vancouver's past, present and future. The community is invited to come together and get involved to financially support MONOVA so that we can deliver a dynamic and innovative hub where the stories of North Vancouver's people, places and past come to life.

"I spent my formative years in North Vancouver and although I moved away many years ago I still consider North Vancouver to be home," added donor Don Reid. "I am so pleased that my donation to the new Museum supported Wade Baker's magnificent new cedar carving of Sch'ich'iyuy (The Two Sisters). This new welcome carving will help the Museum ignite the imagination of generations to come by reflecting the community's identity and rich Indigenous history."

Learn more and get involved [MONOVA.CA](https://monova.ca)

**MONOVA**  
Museum & Archives  
of North Vancouver

MONOVA exists to engage, strengthen and inspire our community and its visitors by exploring history, connecting people and sharing ideas.

**MONOVA**  
North Vancouver  
Museum & Archives  
Friends Society

MONOVA is supported by the Friends of the North Vancouver Museum & Archives Society, a charitable organization. All donations to the Friends Society are tax deductible.

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# NOW MORE THAN EVER: YOUTH, COMMUNITY CONNECTION AND MUSIC



Lions Gate Youth Orchestra began with a single inspiring experience, working with young musicians in a professional orchestra setting. In 2010, Lions Gate Sinfonia and Music Director Clyde Mitchell launched a project to audition and select piano students, giving them a week-long learning opportunity to prepare their performance with a professional ensemble. They were coached on the process that professional musicians go through to make live music for an audience. The performance was astonishing and the transformation in each of the young performers was immense.

Following on this success, Clyde and the Lions Gate Sinfonia began exploring ways to create this kind of experience for more young musicians. The resulting program is Lions Gate Youth Orchestra, which provides deep, ongoing connections between young musicians and their professional mentors. These relationships elevate the more traditional, basic youth orchestra experience through direct insights into the professional realm. On the foundation of musical training and mentorship, Lions Gate Youth Orchestra focuses on leadership and teamwork development. The professional musicians of Sinfonia serve as mentors to young musicians, with multiple joint performance opportunities throughout each year.



Now more than ever, after over a year of isolation, we feel the importance of strengthening and celebrating our community through the arts. While many of us have missed the joy of shared live music experiences, it's been especially difficult for professional and student musicians. In addition to the widely-felt fear and uncertainty, musicians have been unable to practice and perform regularly, to hone their skills and learn from each other.

Re-opening Lions Gate Youth Orchestra in the fall will be challenging, of course. We will need to balance staying connected with staying safe, and explore creative ways to perform and share live music performance in a struggling industry. Luckily, our enthusiastic Youth Orchestra musicians are always resilient. They are able to practice and perform as a whole or in smaller groups to perform in a great variety of venues. Their creativity and flexibility brings energy and inspiration to their mentors in a teacher-teacher (rather than teacher-student) relationship.

Instead of the traditional approach to youth orchestras, with similar rehearsals for many months in order to play one or two main concerts, we prefer to create more performances in a less stressful, more casual atmosphere. The young musicians come out of their years in Lions Gate Youth Orchestra not only as better players of their particular instruments, but also as fine young citizens

who enjoy accepting a challenge, achieving long-term goals, creating excellent camaraderie and teamwork - all with a sense of sharing with and giving to their community.

We have learned so much during this pandemic. As the saying goes, you don't know what you've got until it's gone. At the same time, we have learned so much, and the rapid technological shifts will bring an exciting new dimension to the Youth Orchestra. By using Zoom to communicate and YouTube to share our work for free, we can widen our community far beyond the North Shore. We think it's important to bring technological education into our mentorship program, as it is fast becoming an essential part of a musician's repertoire. And let's be honest - our youth will probably teach us more about technology than we can teach them!



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LIONS GATE  
YOUTH ORCHESTRA

# LIONS GATE YOUTH ORCHESTRA

Leadership | Teamwork | Mentorship | Performance

## WHY LGYO?

Lions Gate Youth Orchestra is the North Shore's own youth mentorship and training program. LGYO provides valuable experience for students wanting to build their musical experience beyond the bandroom or private lessons. Youth work with celebrated conductors and professional musicians to increase their confidence and technical skills.

## COVID-19 SAFETY

The Lions Gate Youth Orchestra will rehearse under guidelines provided by the Provincial Health Office. This includes, but is not limited to, social distancing at all times within our rehearsal environment, no sharing of instruments, masks as required, and proper cleaning of all spaces and equipment. Our staff are professional musicians and educators, and as such are consistently well-informed on COVID-19 notices regarding education, performance, and childcare. Rehearsal space will be determined based on size and instrumentation of the group, so we can ensure maximum safety and accessibility. As we are prioritizing the safety of all program members, we do not yet have an exact start date for rehearsals. We will keep everyone informed.

## NOW AUDITIONING YOUTH AGED 10-19 IN NORTH VANCOUVER!

"Participating with the LGYO enhanced my leadership skills and has allowed me to make meaningful connections with many musicians involved with both the LGYO and LGS [Lions Gate Sinfonia]. Thanks to the LGS, I met my current teacher, whom I still work with to this day."

*Soha Ahmadi  
LGYO Alumni*

## ADDITIONAL INFORMATION

- LGYO is now recruiting all orchestral instruments.
- Auditions are to be recorded and sent digitally - find our submission form at [lionsgateyo.com](https://lionsgateyo.com).
- We are seeking students aged 10-19.
- Over 19? We have fellowship opportunities for you! Please contact us for more information.
- Rehearsals will take place at 7pm on Thursdays.
- For more information, visit our website at [lionsgateyo.com](https://lionsgateyo.com) or contact us at [hello@lionsgatesinfonia.com](mailto:hello@lionsgatesinfonia.com).



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# FOOD FOR EVERY TASTE!

If you are a food lover or are one of those food adventurers who feel the urge to try every taste, you should, and I emphasize: should! try Persian food. Not because of the variety of spices as in Mexican food or the fancy ingredients as in Chinese food, but because of lack of these! You will be shocked to realize how some food so plain could be so, so tasteful.

Persian cuisine is all about natural ingredients and time-consuming cooking. You can simply find a vast spectrum of varieties, from the comfort of cooking rice, alone or mixed with herbs to the luxury of roasted whole lamb for wedding celebrations. And surprisingly enough, your undoubtful reaction would be: “wow! It’s delicious!”.

In the “Kebab Realm”, there are endless varieties of meat, chicken and fish; Koobideh, Barg, Chenje and Shishlik or Shish Kebab (my all-time favorite), Jooje and Mahi-Kebabi to name a few. And when it goes to rice, you can mix it with meat, chicken, vegetables, herbs, barberries, nuts and raisins; or you can make Polo or Chelo which is plain white rice with Saffron. Also, you can have different kinds of stew on the side. Stew is a juicy blend of meat or chicken stock with fresh herbs and vegetables. While Ghormeh-sabzi is the most popular traditional stew, Fesenjoon is probably the classiest! The main ingredient in Fesenjoon is pomegranate; fancy that!

Being Persian myself, I can’t brag enough about Persian cuisine and I might give you a headache listing all the food there is. So, let me cut to the chase by saying that if you are very hungry, if you crave for real, non-artificial tastes, if you care to invite your date on a lovely and warm evening with some Shiraz red wine, if you have a small budget for eating out, if you are a food lover or are one of those food adventurers who feel the urge to try every taste, Persian food is for you!

Written by: Mehrnoush Shahbandi



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## **Cora Breakfast and Lunch**

Serving breakfast dishes since 1987, Cora Breakfast and Lunch is Canada's largest breakfast and lunch restaurant chain with 130 franchises across the country. The well-established restaurant offers guests quality food and service in a warm, family atmosphere.

At 40 years of age, the founder, Madame Cora Tsouflidou, became a single mother of three with little financial means. To provide for her children, she sold the family home and bought a small snack bar on the Island of Montreal (Quebec). Thanks to her creativity, her passion for food and a rare devotion to pleasing her guests, she created a totally new concept of breakfast specialties. Her unique and amazing dishes immediately generated daily lineups.

The family restaurant is famous for its breakfasts, boasting mountains of fresh fruit artfully prepared by specially trained on-site "fruiters." Over the years, inspired by family traditions, customer requests and suggestions from her children, Madame Cora has conjured up more than 100 menu ideas, most of which still bear the names of the customers or family members who inspired her.

The menu includes a wide variety of healthy and sweet 'n salty dishes: egg dishes, fresh fruit, cheese, oatmeal, omelettes, pancakes, crêpes, French toast, smoothies and sandwiches. Healthier options provide a good balance of carbs, fat and protein, and are low in sodium:

- Peggy's poached (520 Cals)
- Spinach and cheddar crêpe (smaller serving)
- Buckwheat blessing (smaller serving)
- Buckwheat and sorghum crêpe with fresh fruit (smaller serving)

The restaurant offers Early Bird, Lunch and kids' menus as well as delivery with SkipTheDishes. Customers can also join the Cora loyalty program to accumulate points and rewards in-restaurant.

Whether you are looking to indulge in eggs Ben et Dictine, a crêpe filled with bananas and cocoa-hazelnut spread or a more traditional egg dish, Cora Breakfast and Lunch is sure to satisfy every appetite.



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# SAATCHI & SAATCHI

Fine Jewellery  
Since 1925



# SAATCHI & SAATCHI

Fine Jewellery  
Since 1925

**PAST** The Saatchi family's history in jewellery and watch repair goes back 125 years. When the then-Shah of Iran needed to repair the plethora of luxury clocks that ran along his palace walls, he called on the well known Swiss clock repairman, Mr. Saatchi, who soon became his personal clock and watch repairman.

At that time, clocks were known only to be in the possession of the wealthy few. Being a rare luxury item, it was difficult to find men who were experienced and knowledgeable in the art of repairing clocks. Thus, to be called to the Shah's palace was a grand symbol of prestige and power. Mr. Saatchi was given the chance to not only perform his craft but, furthermore, be associated with royalty.

After arriving in Iran, Mr. Saatchi settled down in Tehran — the country's lively, bustling, capital. Here, he established his position as a clock repairman. After four successive generations of working for the Shah, the Saatchi's were a well-known family. The Clock Museum of Tehran was named after the Saatchi's in 1988, which displayed many of their clocks and designs.

As a young man, Asghar Saatchi, alongside his siblings, looked to expand the family name and venture into the art of jewellery making and design. Asghar Saatchi took on the challenge to open up his first of many stores, Saatchi & Saatchi Fine Jewellery. After many successful years as a well-respected jeweller, Asghar Saatchi decided to take his craft to the West, where he moved him and his family to Canada.

**PRESENT** The doors of Saatchi & Saatchi Fine Jewellery first opened on Robson Street on April 16, 1989. Asghar Saatchi opened his first Vancouver location alongside his youngest son Peyman Julio Saatchi and only daughter Dina Saatchi. Peyman Julio began working for the family business at the age of 16, coming into work after school and on weekends.

Dedicated to helping his father's business flourish in this new country, together, the team of three worked tirelessly to establish the reputation they have gained today. In August of 2016, Peyman Julio bought out the family business from his father and continues to work alongside his sister. What began as a small store, will now be celebrating its 32nd anniversary in Vancouver this April. Today, Saatchi & Saatchi Fine Jewellery is recognized across Canada as trusted jewellers with one of a kind, custom-made-designed jewellery and their new line of branded Saatchi watches. With their hard work and skill, the Saatchi family in Vancouver continues to carry on the legacy of five generations.



PEYMAN JULIO SAATCHI  
OWNER AND CEO

**FUTURE** Saatchi & Saatchi Fine Jewellery looks to give their customer's unique, precious, one-of-a-kind jewellery from around the globe. The company travels across the world five times a year to

attend the jewellery shows Baselworld in Switzerland, the Vicenza Jewelry Boutique Show in Italy, JCK Las Vegas, the Bangkok Jewellery Show, and the Hong Kong Jewellery Show. Currently, the company manufactures 70% of their items. Peyman Julio's future goal is to turn Saatchi & Saatchi Fine Jewellery into a brand that brings customers fine jewellery, Swiss watches, and original Saatchi accessory products.



# SAATCHI & SAATCHI

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