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VANCOUVER SEABUZZ



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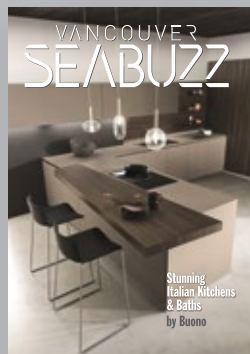
THE PERFECT HARMONY

Fall is here! In the coming weeks, trees will turn to vibrant colors of yellow, orange and red and Vancouver will be a masterpiece of cubism artwork. Trees rustling in the gusty wind, the sound of raindrops and falling leaves, which cover the city parks and streets like a thick colorful carpet and make a dulcet crackling sound under our feet, are a perfect harmony of colors and music. It is the ideal weather in the year. It is not that cold for us to wrap-up with layers or not that scorching hot! We can still take advantage of outdoor activities. We can enjoy a bike ride, go hiking, visit a pick-your-own farm, run a corn maze, make a scarecrow, or simply walk around and discover the amazing Fall scenes. Alternatively, we can stay in and indulge ourselves in sipping on a warm and creamy coffee, take a long bath with a smooth glass of wine, create a thanksgiving theme or fall for an extreme Halloween mood with pumpkin carving. There is a lot to be done and yet the days are getting shorter!

In this issue of Vancouver SeaBuzz, we converge with Fall and all its magic through the gate of music. We ride the wind across our city to the North Shore Lions Gate Sinfonia and take a listen to the interesting life story of a musician playing his lovey French horn and talking about Universal Language. We learn about Persian music and read a story of a little boy who plays the flute for his animal friends and dreams a mysterious dream.

Let's enjoy every bit of Fall while it lasts because, by the time of November, Winter rolls around and nature plays another symphony.

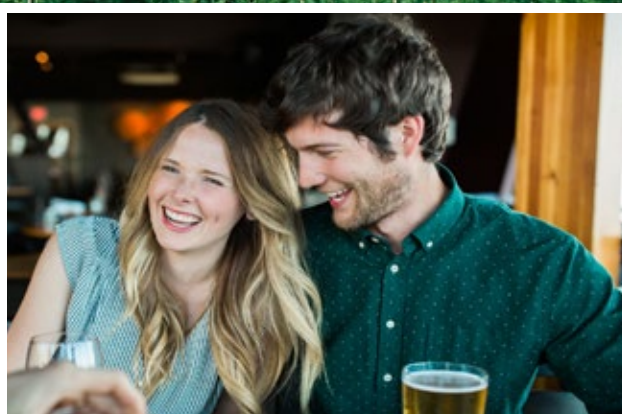
Mehrnoush Shahbandi
Editor-in-Chief



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WHERE AND HOW DID MUSIC BEGIN? WHAT GOOD DOES IT DO FOR US IN TODAY'S WORLD?

By: Clyde Mitchell

What a loaded couple of questions! Maybe we should all get a strong cup of tea and set aside a few hours to chat. The answers will be different for all of us. Do you remember the first time you or a friend or a loved one played an instrument or heard an orchestra or band or choir? Do you remember the first time you wanted to hear live music instead of those funny and tinny sounds coming out of your radio?

OK, I'll go first. I'm the Conductor of a wonderful professional orchestra called Lions Gate Sinfonia here on the North Shore, but where did it begin for me? At home. My parents were both deeply involved in music through our little church where I grew up—a little town called Orlando, Florida. Yes, I was born and raised in the land of Mickey and Minnie Mouse, but we were there first! Mom and Dad had grown up in small towns in rural West Virginia, the U.S. state made famous by the John Denver song "Country Roads" with the famous line: Almost Heaven: West Virginia. My parents were heavily involved in their little churches, since there was no other social outlet other than school. After they got married and moved to Florida, Mom played piano and Dad led the choir, and my sister and I were surrounded by music 24/7. Mom was the neighbourhood piano teacher, but I was too busy playing baseball outside to think about that music stuff until... Until I decided ON MY OWN that I wanted to know what these cool, fun, pleasant sounds were all about. I took piano lessons from my own Mother, but quickly switched to the organ, then trumpet in the school band, and finally the most beautiful instrument known to humankind, the French Horn.



I didn't know anything about making a living as a musician, but I knew FOR SURE that I wanted to be deeply involved in creating those amazing sounds that I heard when I got to hear a Symphony Orchestra for the first time. I'll never forget getting to go on a big yellow school bus to downtown Orlando to hear our local orchestra, and they played the Firebird by some guy named Stravinsky and MAN ALIVE I WANTED TO DO THAT! (This is why I will always be proud of Lions Gate Sinfonia's first concert in October of 2000: an educational concert that introduced lots of young people to the sounds of an orchestra. This is a tradition I will maintain forever, as I believe everyone should have the opportunity to hear live music made by professional musicians!)

I went the usual route of a naïve kid with no idea of how things really worked: I followed my heart and first love, which was music. In our school bands, I gradually rose through the ranks, and was always the assistant to the director and the teacher's pet and the Drum Major of the marching band. As students, we were encouraged to find our passion and develop our skills and talents, and I realized I was actually really good at and very interested in music. Still learning the ropes and getting to know who these Mozart and Beethoven and Tchaikovsky characters were, I went to university and majored in music performance. That was the beginning of a lifetime of learning about the great musical masterworks and creators. Since then I have been very fortunate to have an enjoyable career in music, and have played and conducted in many countries around the world. It's a funny

thing – after 4 degrees from 4 different universities I sometimes feel like I am starting to get the hang of this music business. I'll keep you posted and let you all know how my learning progresses...

Music is often called the “Universal Language.” That means that humankind has always been able to communicate without needing words and speech. Think of the sweet sounds of a guitar strumming away and accompanying the sounds of nature. Imagine a solitary flutist serenading the patrons of a little coffee shop. Try to hear in your mind the sound of a full symphony orchestra blasting away in a big fanfare to the New Year. Sure, words are wonderful and can be very specific when detailing our thoughts about love or death or sadness or great joy, but just hearing a single drumbeat can conjure images of a parade or funeral or an army ready to charge. You probably know the saying, “A picture is worth a thousand words.” Multiply that by a million and hear a troubadour sing about our homeland or her lost love or his brother who died in war. That picture in your mind can only be duplicated by thousands of pages of printed words. Early humans knew this instinctively, and could communicate across vast distances with the sounds of blowing a ram’s horn or heavy sticks beating against hollow logs. Without using words, how could we communicate love, or danger, or sadness, or joy? We found ways with this thing called “music.” I don’t speak a word of Korean, but I can feel the depth of unrequited

trips to see our stunning Art Galleries, we are somehow happier knowing such institutions exist to display and preserve humankind’s expressions and emotions. Even when we don’t attend every theatrical drama or ballet recital produced in one of our local theatres, our community is better for their presence. When we don’t attend our local orchestra’s performance of Beethoven’s mighty 5th Symphony or Stravinsky’s Firebird, we are richer because these things exist. I remind you of the quote attributed to Winston Churchill. When asked to cut funding to the Arts to support the war effort, he answered “Then what would we be fighting for?”

People have made music to communicate and entertain for millennia. Over the last few centuries we graduated from rough, hand-hewn instruments such as animal horns, logs, and conch shells to violins and trumpets and even electric pianos. Thanks to all the inventors from Stradivarius to Moog to our local music stores for creating and distributing instruments for us to play! Crude original pianos and harps and cellos and other string instruments were given tremendous make-overs in the 15th and 16th centuries, and the surviving specimens are now priceless. Woodwind instruments are so called because they were originally made of hand-carved wood, and were activated by the player’s breath. Each succeeding generation, however, had refinements such as additional bored out holes that could be covered



love in the folksong “Arirang.” My understanding of Latin is really limited, but when I hear the famous Dies Irae in Mozart’s Requiem, I know this is about a pretty serious day of reckoning with a higher power! Having visited Spain, and with my barely passable knowledge of Spanish, I can feel the beauty and serenity of scenes from Concierto de Aranjuez, the Concerto for Guitar by Joaquin Rodrigo describing the sights and sounds of the small town where Spanish Royalty would go to escape the heat and hustle-bustle of Madrid.

Music and the Arts have always had a special place in our lives and in civilisation. The great Greek and Roman educators and philosophers knew that languages, drama, dance, the visual arts, and music were important parts of who we are as humans. We are better off when we know Art surrounds us. Even when we don’t make regular

and uncovered by the player’s fingertips, special keys acting as extensions of the fingers that allowed further reaches to get more notes, and having instruments made out of other materials or in a much more refined manner. Forerunners of today’s horns and trumpets and trombones were hand-forged metal instruments of brass, copper, and bronze, and they have been improved (thanks to the Industrial Revolution) by being made by skilled craftsmen with precision machinery. Percussion players these days are almost required to own a truck to carry around today’s myriad of instruments that produce a sound by being struck. (Yes, that is the definition of a percussion instrument!) Coming from their simple origins of thumping on a hollow log, through bouncing their hands off an animal skin stretched over a bowl, to taking a piece of steel and shaping it into a triangle, percussionists play dozens, if not





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hundreds of instruments. We could fill the rest of this page with a list of recognized percussion “toys,” as my percussionist friends call them: Tambourine, Timpani, Xylophone, Castanets, Snare Drum, Bass Drum, Tom Toms, Tam Tams, Gongs, Cymbals, Maracas, Claves, Bird Whistles (believe it or not!), Vibra-Slap (google that one!) and Cannons (you’ve heard of Tchaikovsky’s 1812 Overture, yes!?!?)

These are just the common ones from the standard four families of instruments (Strings, Woodwinds, Brass, and Percussion) that I get to work with on a regular basis. There are dozens of other gadgets and gizmos that produce sounds that can also be called Musical Instruments. They all create unique noises, and when they are put together in clusters or clumps or groups, they can be called a Symphony or Sinfonia. Don’t even get me started on non-standard instruments and voices – there are so many more we need to learn about and listen to!!!

A standard orchestra starts with a group of string instruments, and depending on what sounds a composer wants, we can also employ a variety of woodwinds, brass, and percussion. It is always fun to go to a symphony concert and see what instruments are being used, and to hear how they sound in various combinations. Often, we will encounter a soloist who will take a leading role in the musical presentation, and that person usually sits or stands out front of the other players. The next time you go to a concert, see if there is a piano placed in front of the orchestra, or a space set aside for a solo violin player. There is usually a conductor, too. Somebody has to take charge and decide what we are going to play, and how fast or slow it should go, and how loud or soft the players should play. Sure, a composer has already provided sheet music for the players, and the notes are arranged in certain rhythms, and there are approximate directions for volume and speed, but the conductor’s job is to make sure everybody agrees on the infinitely varying degrees.

A standard concert by an orchestra will usually consist of three or four broad types of music. First, a short, lively piece might serve as an opener that sets the mood for the rest of the performance. Next, a soloist will present a musical essay in several contrasting movements (like chapters of a book) that will generally be 1) majestic and robust, 2) slow and song-like, and 3) fast and powerful that will serve to bring the house down, and the audience to their feet. There might then be an orchestral rendition of a big, long, important masterwork by a respected composer – usually called a Symphony. Another common type of music is that for orchestra combined with a chorus. You probably have heard of Oratorio, where the chorus and a few solo singers tell a story or describe a composer’s feelings about a certain subject. It’s kind of like an opera, except an oratorio is usually about more serious or sacred subjects, and nobody gets stabbed or shot like often happens in operas!

I’ve been very fortunate to travel to many cities and countries sharing music with people from all walks of life and with varying levels of musical knowledge and background. My favourite thing to do, however, is to present music of my favourite composers to my favourite audiences played by my favourite musicians in my favourite theatre at home on the North Shore. I invite you all to come to a live concert and see and hear and experience what all the fuss is about. When you hear a Chopin Piano Concerto or Mozart Symphony or sweet little Canadian folk song, you’ll be hooked. Come to a **Lions Gate Sinfonia** concert and say Hello. We’ll talk. I’ll happily answer your questions, and I’d love to hear YOUR musical story!



I’ll close with one of my favourite quotes about Music and the Arts. From the ancient Greek philosopher Plato: “Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.”



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Clyde Mitchell, Founding Conductor and Music Director



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Pianos Galore and Pianist Glorious! **October 12, 2019**

Libby Yu is a brilliant pianist and experienced teacher, and is well-known and highly respected across Canada and particularly in the Lower Mainland. Her feature work will be the virtuosic and beautifully melodic Chopin Piano Concerto #2. Sinfonia will create an All-French programme by performing Maurice Ravel's brilliant orchestration of his piano work, the Mother Goose Suite, as well as works by Berlioz and Gounod!

Sinfonia Family Christmas: **Songs and Serenades with Sinfonia** **December 7, 2019**

Vocalist Ingrid Mapson and LGS will present an array of Seasonal Songs and Serenades from Canada to the British Isles, including original music by Canadian composers Elliot Weisgarber, Michael Conway Baker, Christopher Nickel, and Jocelyn Morlock, as well as music by Edward Elgar, and Gustav Holst.

Celebrating Mozart with the JUPITER Symphony! **January 25, 2020**

The last Saturday in January is always close to Mozart's birthday, and we will commemorate with an All-Mozart programme. Our Concertmaster, Andrea Siradze, and Principal Violist, Isabelle Roland, will be the soloists in Mozart's Sinfonia Concertante for Violin and Viola. In addition to the exquisite and audience favourite Jupiter Symphony, we will perform the delightful and unusual Abduction from the Seraglio Overture.

Saxophones Glorious and Pianos Galore For Us **March 7, 2020**

Julia Nolan will be featured in her rather unusual family of instruments, the Saxophones! She will perform as soloist in Stefan Hintersteiner's brilliant Concerto for Soprano Saxophone. Pianist Libby Yu will join us to perform and assist a dozen young pianists from the North Shore Chapter of the RMTA. A special treat for the young soloists will be to perform on stage with Sinfonia, as well as to observe two brilliant soloists at work!

The Best of Beethoven **April 18, 2020**

2020 is the 250th anniversary of Beethoven's birth, and LGS has yet to feature Beethoven's Violin Concerto at the Centennial. We will finally bring one of the most loved concertos to our audience when we feature former VSO Associate Concertmaster, Joan Blackman! The powerful Coriolan Overture and sweetly charming 8th Symphony round out this tribute to one of the greatest and most beloved composers ever. Happy 250th Birthday, Ludwig!

**A pre-performance chat with Maestro Clyde is offered
one hour before the start of each concert.**



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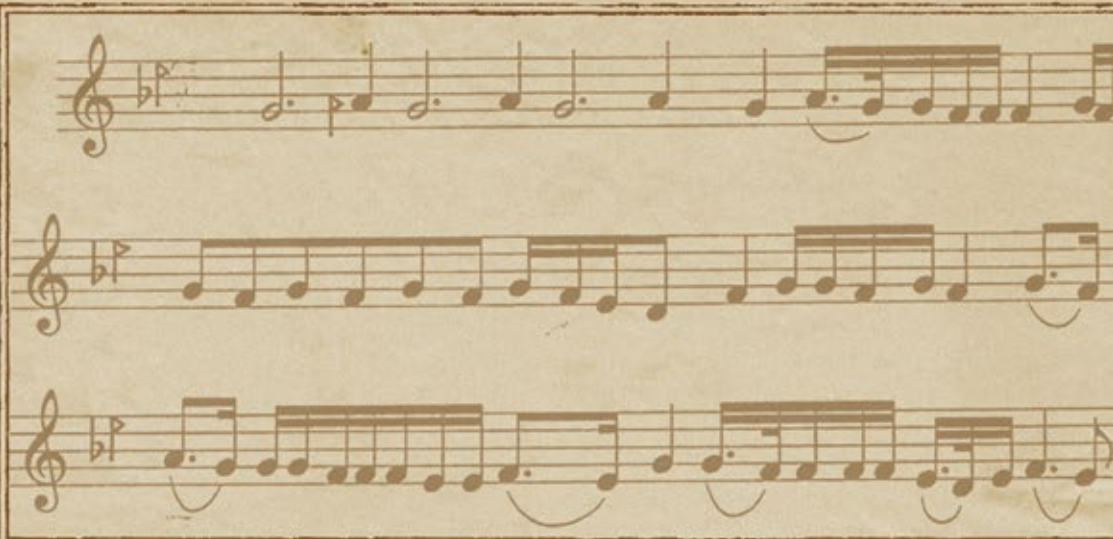
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The Sound of Persian Music

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Iranian traditional music (also called Persian classical music) is the native music of Iran and Persian speaking countries. It has its own special science and arts as well as sound and performance. The origin of this music goes back to ancient Iranian music. It has a history of at least 4000 years. The Greek historian, Herodotus, who lived about 2500 years ago, wrote about the importance of music at the ceremonies in the ancient Persia. Barbad, the great musician of the 7th Century (A.D.), created the first musical system in the Middle East. Sarkad, Ramtin and Nakissa are the other great musicians of the ancient time.

Iranian classical music relies on both improvising and composing. When you improvise music, you invent it from your imagination while you are playing. But when you compose music, you write it first to be played later. Iranian traditional music is based on a series of modal scales and tunes which must be memorized. In the past, those who wanted to learn this music had to visit the masters and get lessons from them. That was a traditional way of learning. But during the 20th Century, most of the music education moved to universities and conservatories.

Repertoires of more than two hundred series (radifs) are each divided into short melodic movements called gushehs,

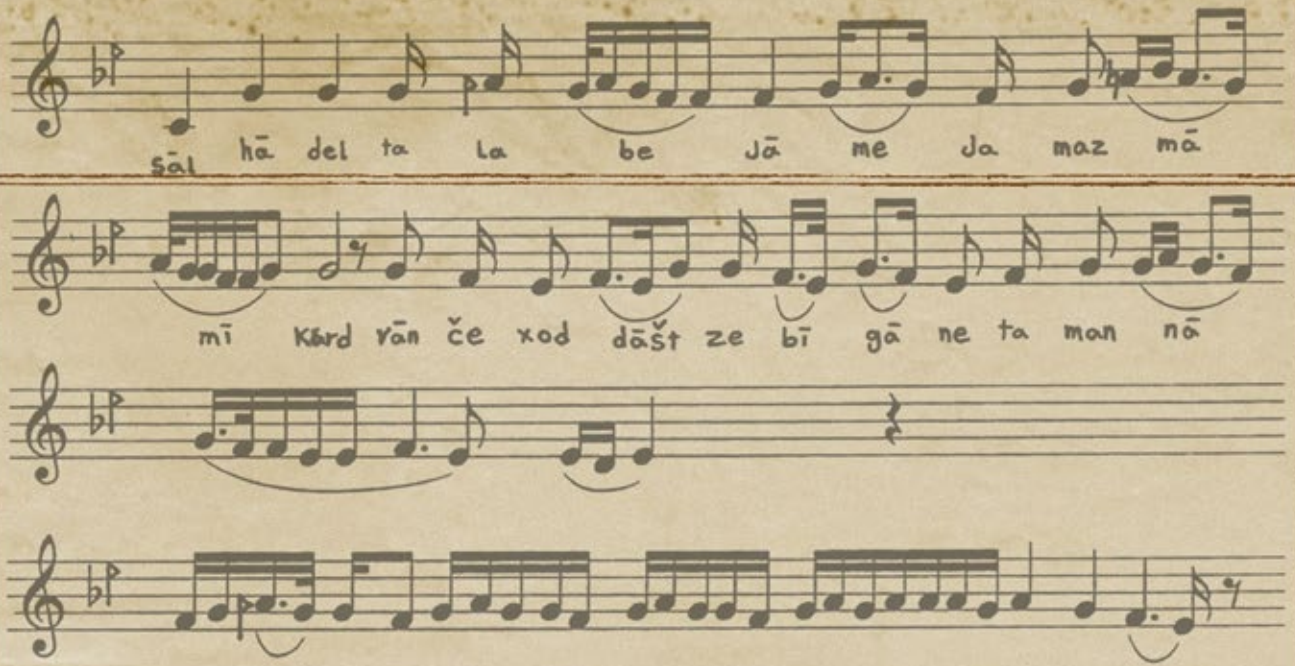
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which are themselves divided into twelve dastgahs. Each gusheh and dastgah has an individual name. A typical performance consists of a pishdaramad (pre-introduction or more appropriately prelude), daramd (introduction), tasnif (song), chaharmezrab (rhythmic), reng (movement), and a chosen number of gushehs. The gusheh and daramad are non-metric and rhythm-free, while the tasnif, pishdaramad, reng and chaharmezrab are rhythmic.

Books written by Iranian musicologists, such as Farabi's The Great Book of Music, have influenced the music culture throughout the Islamic world. Iranian music has influenced the music of various countries greatly since the Sassanid's era. This provides the reason why melodies within the classical music of Turkey, Syria, Iraq and Egypt bear the names of some Iranian modes.

Iranian traditional music is vocal based. The vocalist plays the most important role; he decides what mood to express and which dastgah is related to that mood. In many cases, the vocalist is also responsible for choosing the poems (usually by Saadi or Hafez) to be sung. The singer is accompanied by at least one wind or string instrument, and at least one type of percussion. Traditionally music is performed while seated on finely decorated cushions and rugs. Candles are sometimes lit.



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IRANIAN MUSICAL INSTRUMENTS



NEY

It is probably the oldest pitched instrument in the world. The ney is very similar to the flute, which is a modern instrument. The drawings of ney players can be seen on the walls at the Egyptian pyramids. The ney consists of a piece of hollow cane or reed with five or six finger holes and one thumb hole.



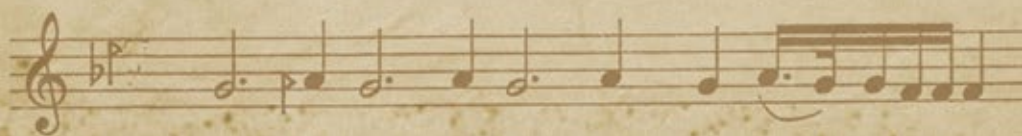
DAF

It is a large-sized frame drum. The frame is covered with goatskin. Some dafs are equipped with rings or small cymbals. This Iranian musical instrument is played in many other countries such as Iraq, Turkey, Syria, Tajikistan and Greece. Although it seems to be simple, the daf is able to make rhythmic patterns and sounds.



KAMANCHE

Kamanche is very similar to the violin both in shape and sound. Traditional kamanches had three silk strings but modern ones have four metal strings. The strings are played with a bow. The kamanche body has a long upper neck and a lower cylinder-like part made from wood acting as a sound-box. It is covered on a playing side with the skin of a lamb, goat or sometimes fish.





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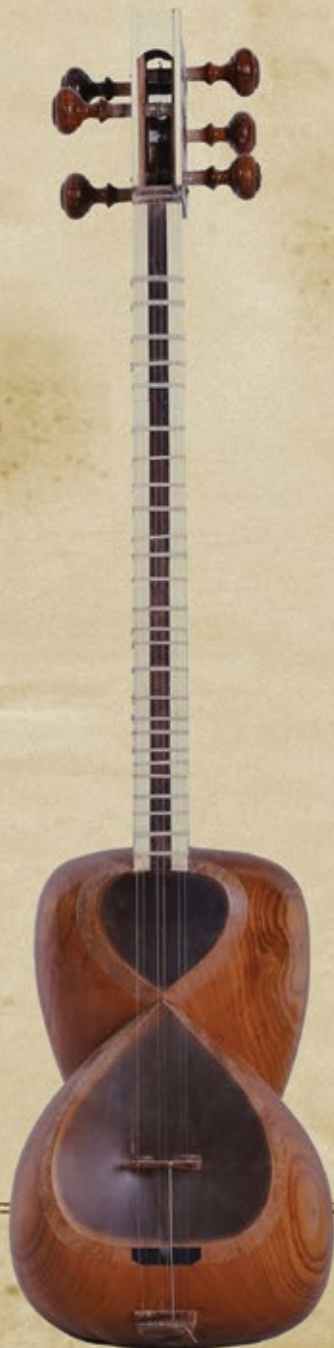


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TARR

Perhaps the most loved string instrument is the tarr. Tarr players are regularly chosen to perform as the main string instrument in a performance. The tarr belongs to the lute family. It appeared in its present form in the middle of the 18th century in Iran. The body has a double bowl shape. It is made from mulberry wood and has a very thin stretched lamb-skin that covers the top. Tarr has three courses of double strings. It is played with a very small brass pick.



TONBAK

It is also called the zarb. The Tonbak is the main percussion instrument in Iranian traditional music. The Tonbak has five parts skin (head), body, throat, small opening and large opening. The skin is usually glued to the body. Sheepskin or goatskin are the most popular choices for the drumhead. The shell (the wide or main part of the drum's body) of a Tonbak is made of mulberry wood. You use both hands and fingers in different ways to play this instrument.



SETARR

It is a member of the lute family. It used to have three strings but two and a half centuries ago a 4th string was added to the setarr. This musical instrument is originated from a larger and louder instrument called the tanbour. The setarr is made from thin mulberry wood.



SANTUR

It is a wooden hammered instrument with 72 strings. The santur can be made from various kinds of wood (walnut, palm, rosewood, etc.) depending on the desired sound quality of the instrument. The special-shaped mallets (mezrabs) are very light and held between the index and the middle fingers.



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Fall 2019

Transits and Returns

September 28, 2019 to February 23, 2020

Transits and Returns will trace themes of movement, territory, kinship and representation in Indigenous contemporary art. Building on previous exhibitions in Brisbane and Auckland, the Vancouver presentation will connect local artistic practices with far-reaching geographic ties and concerns. Works on view will include those by BC-based artists Bracken Hanuse Corlett, Debra Sparrow and T'uy't'tanat Cease Wyss alongside international artists Natalie Ball, Drew Kahu'aina Broderick and Taloi Havini, among others.



Chantal Fraser
The Way, 2018
wind, turbine, generator,
rhinestones, steel
Courtesy of the Artist
Photo: Louis Lim



Lisa Hilli
Sisterhood Lifeline, 2018 (detail)
vinyl wall murals, inkjet prints on cotton rag paper,
office partitions, iMac, office telephone with vocal recordings, books,
sticky notes, pens, swivel chair
Courtesy of the Artist



Chantal Fraser
The Way, 2018 (detail)
wind, turbine, generator,
rhinestones, steel
Courtesy of the Artist
Photo: Louis Lim



Carol McGregor
The Way, 2018
possum skins, charcoal, ochre, binder medium,
waxed thread
Courtesy of the Artist
Photo: Carl Warner

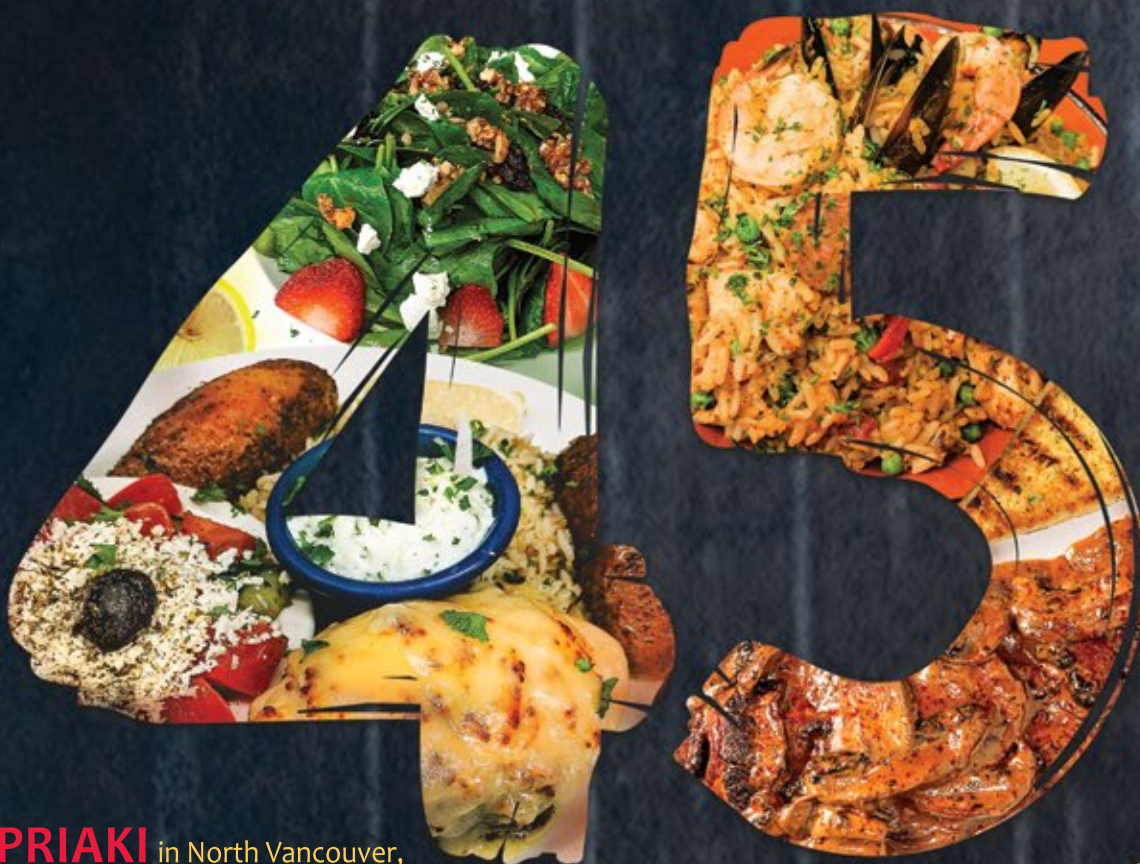


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Fall 2019

Cindy Sherman

October 26, 2019 to March 8, 2020



Cindy Sherman
Untitled #588, 2016/18
dye sublimation metal print
Courtesy of the Artist and Metro Pictures, New York



Cindy Sherman
Cover Girl (Vogue), 1975/2011
silver gelatin prints
Courtesy of the Artist and Metro Pictures, New York


Cindy Sherman explores the artistic development of this internationally acclaimed artist. Organized by the National Portrait Gallery, London, in collaboration with the Vancouver Art Gallery, the exhibition includes a selection from every photographic series the artist has produced. From the early *Untitled Film Stills* of the 1970s, through to Sherman's newest works produced in 2019, the exhibition offers a comprehensive insight into this renowned body of work.



Cindy Sherman
Untitled #466, 2008
chromogenic print
Courtesy of the Artist and Metro Pictures, New York



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Fall 2019

Offsite: Erwin Wurm

September 20, 2019 to February 23, 2020



Erwin Wurm
Flat Iron, 2016
bronze cast and patina
Courtesy the Artist and Lehmann Maupin, New York,
Hong Kong, and Seoul

Vienna-based artist Erwin Wurm alters and re-envisioning recognizable forms in order to challenge our psychological perceptions of what is well known, including our bodies and familiar architectural forms. This 19th installation in the Vancouver Art Gallery's Offsite series will incorporate three sculptural works from Wurm's oeuvre that highlight his wry sense of humour and demonstrate his ongoing interest in the body. Throughout the duration of the exhibition, local artist Mike Bourscheid will develop a series of performative interventions.



Erwin Wurm
Half Big Suit, 2016
lacquered aluminum
Courtesy the Artist and Lehmann Maupin, New York,
Hong Kong, and Seoul
Photo: Kevin J. Miyazaki



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Written by
Saeed Azimi

Dream in Dream

Illustrated by
Golnoush Behmanesh



Once upon a time, I, Chuang Chou, dreamt I was a butterfly, fluttering hither and thither, a veritable butterfly, enjoying itself to the full of its bent, and not knowing it was Chuang Chou. Suddenly I awoke, and came to myself, the veritable Chuang Chou. Now I do not know whether it was then I dreamt I was a butterfly, or whether I am now a butterfly dreaming I am a man. Between me and the butterfly there must be a difference. This is an instance of transformation.

Zhuangzi (369 BC - 286 BC)
classic Chinese philosopher




The boy came out of the house and took a walk on the prairie. The grass was still wet from the morning drizzle and the sky looked very blue. He spotted a butterfly going from flower to flower, an eagle soaring high in the sky, a fish swimming in the river, a bunny hopping around, and a playful deer running. He sat under a tree and closed his eyes and soon after he fell asleep.

He dreamt about the butterfly. It came near him, sat on his shoulder and fell asleep. The

butterfly dreamt about the eagle. It flew to the top of a tall tree and fell asleep. The eagle dreamt about the fish. It swam deep to the riverbed and fell asleep. The fish dreamt about the bunny. It jumped behind a bush and fell asleep. The bunny dreamt about the deer. It ran under a tree and fell asleep. The deer dreamt about the boy who was playing a flute and the butterfly, the eagle, the fish, the bunny and the deer were sitting around him and were listening to his soft and calming melody. Suddenly the boy stopped

playing, gazed at the distance and shouted: "HUNTERS! HUNTERS! RUN! RUN!"

The deer ran away from the bunny's dream and disappeared into the woods. The bunny ran away from the fish's dream and went to a hole. The fish ran away from the eagle's dream and hid in the riverbed. The eagle ran away from the butterfly's dream and flew high to the sky. The butterfly ran away from the boy's dream into the flowers.



The boy woke up. The prairie was calm and quiet. There were no hunters. He looked around and felt a nice breeze on his face, took a breath in relief, picked up his flute and started playing. The butterfly came near from the flowers, the eagle flew down from the sky, the fish swam up from the riverbed, and the bunny ran close from his hole and the deer walked to him from the woods. They sat around him and listened to his soft and calming melody.

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A stylized world map in white silhouette is centered on a dark red background. Overlaid on the map are several thin, white, curved lines that intersect to form a global network pattern. In the top right corner, the text "Local Business - Global Network" is written in white. In the bottom right corner, the BNI logo and tagline are displayed in white.

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BNI is a professional organization that allows only one person per profession in each chapter. Belonging to **BNI** is like having dozens of salespeople working for you because all your fellow members are carrying your business cards.

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Successful business professionals depend on word of mouth. Word of mouth is the most cost-effective form of advertising. **BNI** provides a structured and supportive system of giving and receiving business referrals.

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3

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4

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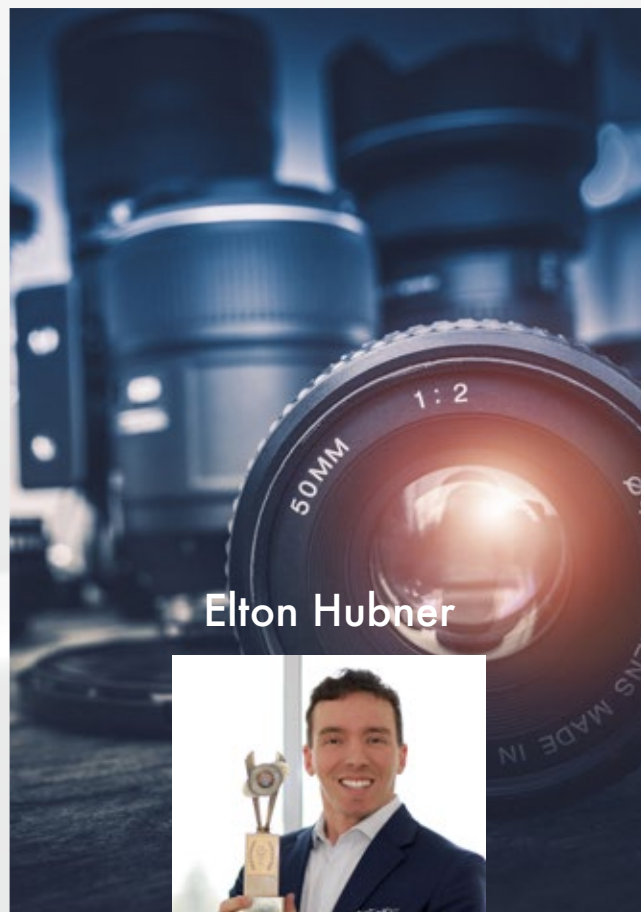
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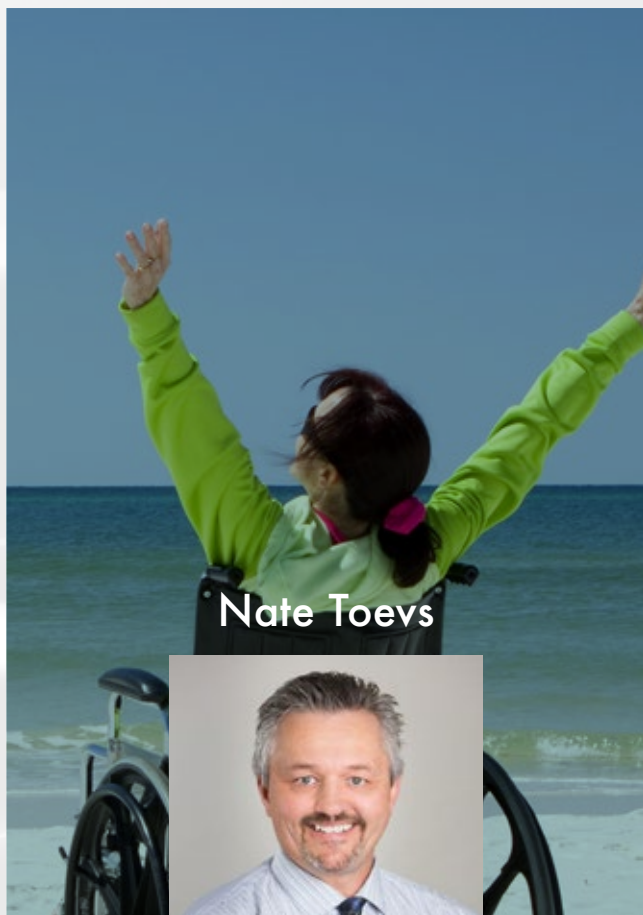
Elton Hubner



Audio-Video productions Eyes Multimedia

Eyes Multimedia is a photography and video production company based in Vancouver, British Columbia. In addition to expertise in these areas, we also work with a specialized team of design and social media experts to create custom solutions and strategies to help businesses grow. Elton Hubner is the Founder and Visual Content Creator of Eyes Multimedia. He is a Canadian award-winning multimedia journalist with an M.A. in Media Studies and with international experience as a reporter, photographer and video producer. He is also an award-winning Director and has also won numerous awards internationally in film festivals for his passion project film *The Fit Generation*, a 43-minute documentary about the lives of active seniors on Canada's West Coast.

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Nate Toeve

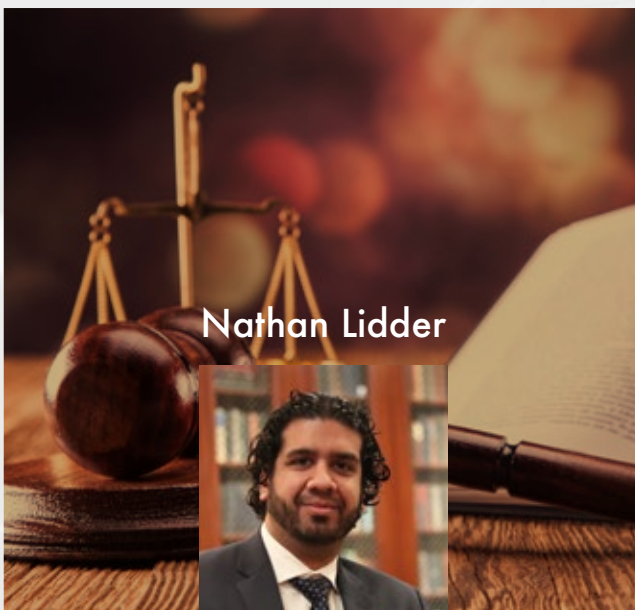


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Neil Squire Society

Nate Toeve is with the Neil Squire Society and works from the Head Office in Burnaby. The Neil Squire Society provides a variety of programs and services that benefit people with disabilities in several Canadian provinces. Our focus is in 4 key areas, Innovation, Digital Literacy, Employment, and Assistive Technology.. Lastly, We are the Canadian leader in Assistive Technology, from innovation right through to trialing and implementation.



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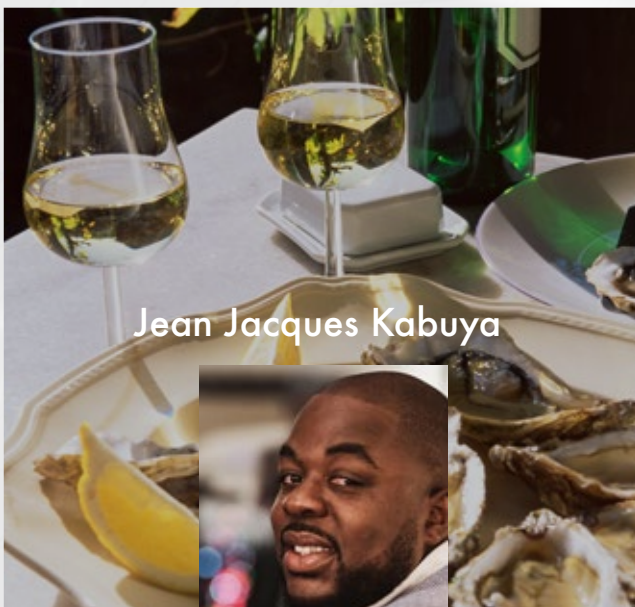


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A stylized world map in light blue/grey, centered on the Atlantic Ocean. Overlaid on the map are several thin, white, curved lines that represent a global network or flight paths, connecting various continents. The background is a solid dark blue.

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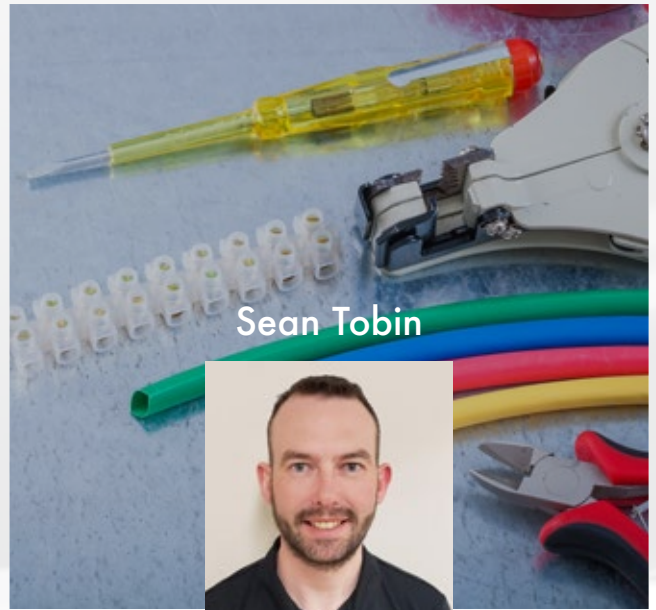


Tanis Fritz

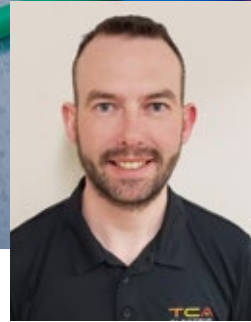


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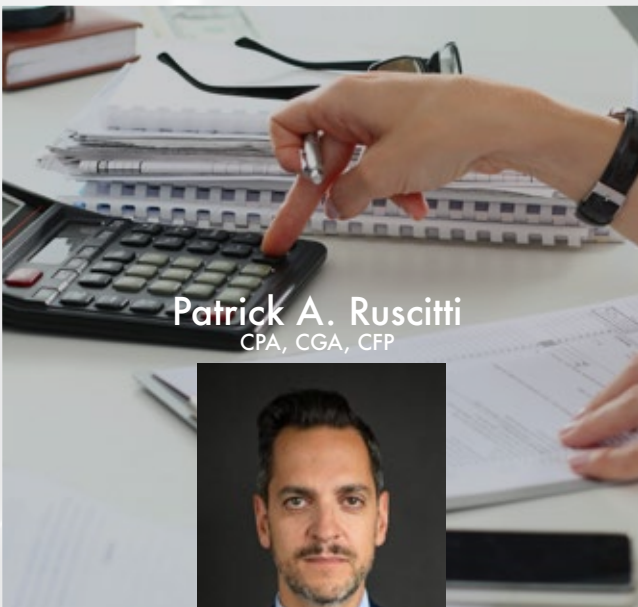


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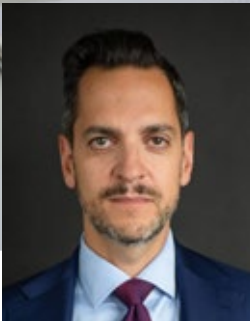


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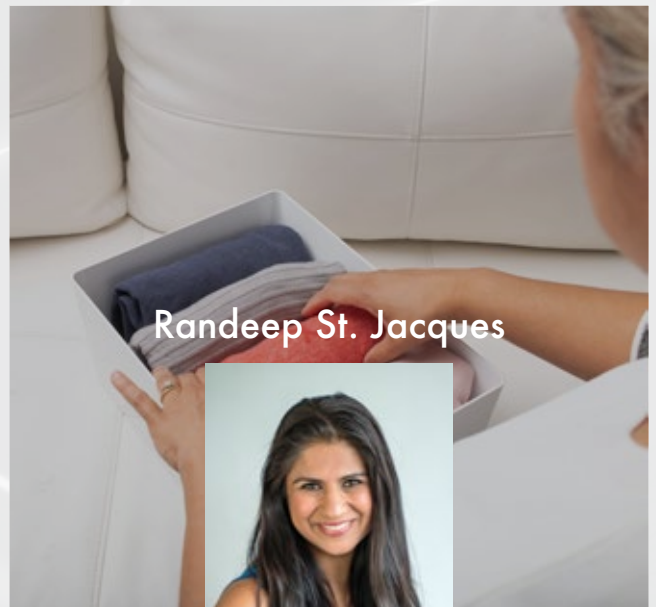


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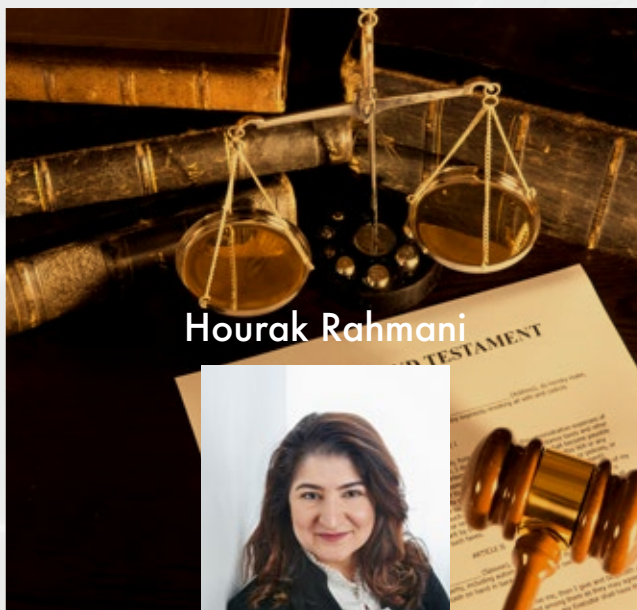


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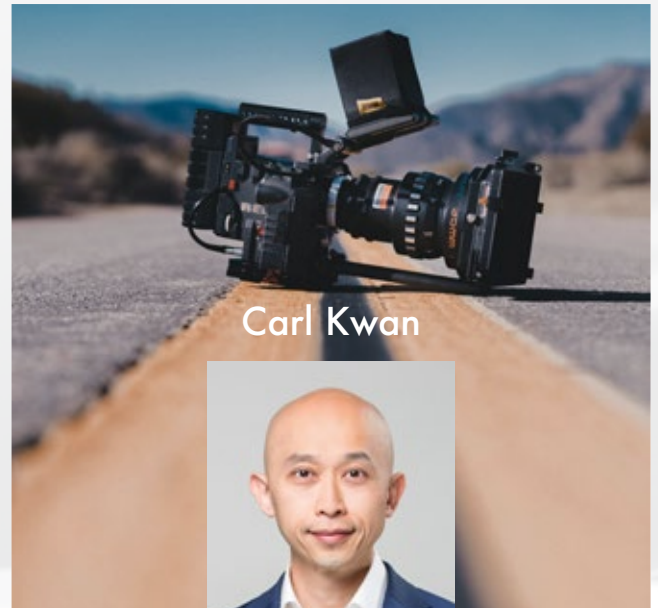


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The doors of Saatchi & Saatchi Fine Jewellery first opened up on Robson Street on April 16, 1989. With five generations in the jewellery business, Mr. Ali Saatchi opened his first Vancouver location alongside his youngest son, Julio, and only daughter, Dina. Julio began working in the family business at the age of 17, coming into work after school and on the weekends. He was dedicated to helping his father's business flourish, and together the team of three worked tirelessly to get to where they are today. In July 2016, Julio took over the family business from his father and continues to work alongside his sister. What started out as a small store, will now be celebrating its 29-year anniversary in this coming year. Saatchi & Saatchi Fine Jewellery has a client base of tourists, as well as many locals who continue to come since the business' initial opening. Julio shares many fond memories with past and present customers. In particular, he tells the story of a couple who he originally met in 1992, who came to the store to buy their engagement and wedding rings. 23 years later, the son of that couple came in to buy his engagement rings for him and his partner. The company slogan "Let us create your family tradition" rings true! Julio explains that customers have become like family. From meeting a client's first-born child to then helping find their perfect graduation gift, the store holds many longtime customers.

Saatchi & Saatchi Fine Jewellery specializes in fine jewellery diamonds, precious stones, gemstones, gold, and silver. They travel around the globe to attend all major jewellery shows in order to bring their customers the most exquisite, one of a kind, and latest jewellery designs. This year, the jewellery store launched their brand new line of Saatchi Swiss watches.

From his hard-working beginnings of balancing his life with the family business, Julio has been able to successfully carry on the legacy of five generations and continues to be an inspiration for his children to do the same.



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