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**Museum of
North Vancouver** *opens in The Shipyards*



MONOVA

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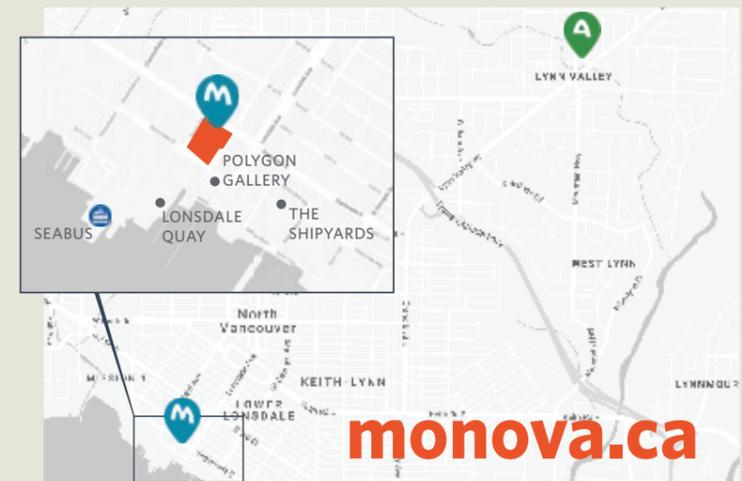
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Friends of the North Vancouver Museum & Archives Society

FRIENDS SOCIETY INSTRUMENTAL IN MONOVA'S SUCCESS

Join us by donating to support programs and exhibits that will bring the Museum to life.

The Friends of the North Vancouver Museum and Archives Society (Friends Society) has been instrumental in taking MONOVA: Museum of North Vancouver from a decades-long vision to reality.

It took the work of a small army of staff, volunteers, donors and dedicated board members to finally see the doors of the new museum open to the public. The advocacy and fundraising efforts of the Friends Society were a vital part of those efforts. The Society is a charity and membership organization dedicated to developing awareness of the history of North Vancouver by supporting and raising funds for MONOVA.

"As the only history museum on the North Shore, MONOVA's role in the community as a vibrant and welcoming community hub is strengthened by the Friends Society's members and donors," noted

LEFT: Friends Society members John Gilmour, Mina Mashhour, Jennifer Pantel and Terry Hood at the new Museum of North Vancouver.

ABOVE: Friends Society members enjoy a full range of benefits including an annual Museum pass and partial tax receipt.

Photos: Alison Boulier.

John Gilmour, President of the Friends Society. "North Vancouver has a rich and diverse history with many voices, stories and perspectives. Museums and Archives help us value and understand the places where we live, work and visit. They help us connect and form a sense of identity which is a foundation for future generations."

The Friends Society supports MONOVA's efforts to transform the way people experience North Vancouver's stories through innovative programming, including the authentic sharing of Indigenous knowledge and First Peoples Principles of Learning, interactive exhibits and community outreach.

You can support MONOVA and get involved by purchasing a Friends Leadership Circle Membership. Friends Leadership Circle Members are the backbone of the Friends Society and enjoy a full range of benefits including an annual Museum pass and partial tax receipt.

- To purchase a membership or make a donation, please visit monova.ca/friends
- Or make cheques payable to Friends of the NVMA Society and mail to: 3203 Institute Road, North Vancouver, BC V7K 3E5

LEARN MORE AND GET INVOLVED

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MEET THE FRIENDS: DONNA OSEEN

Longtime MONOVA supporter Kevin Evans talks to Friends Society Director Donna Oseen (right) about why she volunteers and supports MONOVA.

Watch the interview at monova.ca/friends



MONOVA relies on contributions, monthly or one-time gifts, to help safeguard and expand our community's archival and museum collections, build learning experiences and inspire future generations.

Donations are accepted through the Friends of the North Vancouver Museum & Archives Society.

Registered Charity No. 890311772 RR0001



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



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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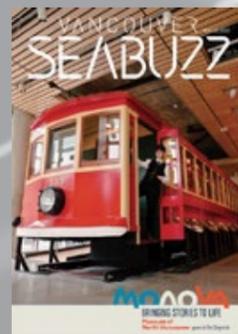
We inherit land, property, and precious jewelry from our ancestors, yet what they have really passed on to us is beyond lavish objects. It's our culture, traditions, and our values; a strong bond to our identity and history. They have left us our cultural heritage, the only heritage that is worthy of connecting us to a community we belong with.

In our global village, with immigration happening all over the world, cultures have broken all boundaries. Immigrants acculturate into their new settlements and are eager to get acquainted with their new compatriots. In the host countries, local communities welcome the newcomers as they introduce themselves and interact with people from other cultures. Artists, musicians, writers, craftsmen, and scientists from different countries walk past borders and learn from each other. This is how we, as the citizens of the world respect and protect all cultural heritage. We safeguard the "culture of the world" to remember that we are a big family of diverse nationalities, and we must embrace each other.

Vancouver, as the most populated city in Western Canada, is now more than ever a multicultural city. It's a beautiful patchwork of cultures, art, and people. We, in Vancouver SeaBuzz Magazine, thrive in creating a forum for Vancouverites to explore the diverse style of living and to build up a visual representation of multicultural Vancouver. In this issue, the Museum of North Vancouver has come aboard with Vancouver SeaBuzz to accompany us to engage you, our readers, to explore the present, past, and future history of the North Shore. We aim to set the stage for our beautiful cultural diversity, and we invite you to take part and share stories with us in hopes to promote and value multiculturalism.

M. Shahbandi

Mehnoush Shahbandi
Editor-in-chief



MONOVA's Actor-Interpreter
Chantal Gallant on the newly
restored Streetcar 153.
Photo: Alison Boulier

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Museum of North Vancouver

Look for stories of the North Shore's past, present and future at this new state-of-the-art facility

MONOVA

MONOVA: MUSEUM OF NORTH VANCOUVER IS READY TO WELCOME THE WORLD

Photos: Alison Boulier

It's taken 50 years, a multitude of meaningful discussions with community members and Indigenous leaders, countless volunteer hours, and painstaking research to amass a collection of more than 9,000 artefacts, but—finally—MONOVA: Museum of North Vancouver is ready to open the doors to its new permanent home in the Lower Lonsdale Shipyards District.

And, with that, the team at MONOVA is ready to acknowledge the past, celebrate the present and look forward to the future with programming, displays and community outreach dedicated to North Vancouver and its culturally diverse residents. The new Museum of North Vancouver joins the Archives of North Vancouver in Lynn Valley under the MONOVA banner.

But the completion of the Museum was not without its challenges. As if all our preparation and planning for the opening of a 16,000-square-foot museum wasn't enough, a pandemic thrown into the mix could have derailed a less dedicated team, but not the small army it's taken to bring MONOVA to life.

"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," says MONOVA Director Wesley Wenhardt. "Now more than ever, museums are where communities discover themselves and grow strong and resilient. More than a museum—the goal of MONOVA is to build community, which remains as important as ever."

With everything finally falling into place, it's time for us to welcome everyone to celebrate some of the key accomplishments and highlights of the Museum, including years of consultation with Skwxwú7mesh (Squamish) and Səlilwəta4 (Tsleil-Waututh) First Nations to ensure their vital histories and stories are presented respectfully.

The team at MONOVA believes in the importance of strengthening the community's cultural and heritage fabric by cultivating relationships with others. In addition to the City of North Vancouver and the District of North Vancouver, we are very pleased to collaborate with many other community and arts organizations on the North Shore.

We're excited to reveal the results of all of our hard work—and the efforts of those who came before us.

monova.ca

KNOW BEFORE YOU GO

MONOVA: Museum of North Vancouver is located at 115 West Esplanade in The Shipyards in North Vancouver, BC.

MONOVA is easily accessible by bike, public transit and the Seabus, and car parking is available in various locations throughout The Shipyards.

The Museum is wheelchair accessible, with wheelchair accessible washrooms and baby changing facilities. Assistance dogs are welcome.

For admission rates and opening hours, check out monova.ca/visit



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From its inception, MONOVA was designed with a 'visitor first' approach

The Museum's Connections Gallery examines human stories, as well as social and physical connections.

MUSEUM AND ARCHIVES OF NORTH VANCOUVER: A WELCOMING EXPERIENCE FOR ALL AGES AND CULTURES

Sitting on a bench seat inside Streetcar #153, located in the lobby of MONOVA: Museum of North Vancouver, snippets of recorded conversation can be heard, specially scripted to take visitors straight back to 1912, when the streetcar travelled up and down what was then known as the "Lonsdale Line," until 1946 when it was decommissioned and sold as scrap.

The interior of the streetcar, which was rescued from a farmer's field in Chilliwack, has been immaculately restored and recreated, right down to the actual ads that once lined the wooden panels above the windows.

Also front and centre in the lobby is the newly installed Sch'ich'iyuy (The Two Sisters) cedar wall panel by Indigenous carver Wade Baker, which welcomes visitors into the main gallery. This stunning piece signifies the extensive work and collaboration completed to date between MONOVA staff and the Sk̓wx̓wú7mesh (Squamish) and Səlilwətaɣ (Tseil-Waututh) First Nations, evidence of which you'll see throughout the Museum.

The new Museum builds on the long-established work of the Archives of North Vancouver in Lynn Valley to share the powerful stories of the community through high-quality exhibits in its permanent and feature galleries, mobile exhibits and education programs.

That said, the Museum is a fascinating treasure trove of not only well-known stories, such as the history of The Shipyards, but also lesser-known gems, including a tribute to trumpet player Joe Bustemente, who years ago would guide ferries to the North Shore in foggy weather by playing his trumpet.

Visitors will also find fascinating stories about everything from the role played by women during wartime to the renowned North Shore Rescue team, from the multicultural residents of the community to the photographs and stories of early climbers Don and Phyllis Munday, to the bright yellow Newtsuit, a groundbreaking invention by local scientist and deep-water explorer Phil Nuytten.

Of course, woven throughout the entire Museum are also the important stories, belongings, artwork and photographs of the Sk̓wx̓wú7mesh and Səlilwətaɣ Nations, who have lived and thrived on the North Shore for generations—long before Streetcar #153 ran the Lonsdale Line.

The Welcome Circle near the entrance is remarkable in its complexity and ability to acknowledge a challenging past, appreciate the collaborations of the present, and look forward to the future. An intimate section includes photos and poignant stories of resilience from survivors of residential schools.

Plan your visit at monova.ca/visit.

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Families with children visiting MONOVA: Museum of North Vancouver can explore and discover the past, present and future of their community through fun-filled, interactive experiences, including science shows, Indigenous programming and fun facts about local animals



TOP: The Museum offers a number of digital and interactive exhibits.
 BOTTOM: Kids' areas promote play-based learning.

MONOVA OFFERS FAMILY-FRIENDLY FUN

Check out these kid-centric activities at the new Museum of North Vancouver

SENSORY FRIENDLY MORNINGS

Once a month, MONOVA will open an hour before its regular schedule to allow families and caregivers of children and individuals with Autism Spectrum Disorders and neurological differences to be able to visit the Museum in a calm, relaxed atmosphere — and also take part in a craft activity if they wish. Visitors will be able to download a sensory map to prepare for their visit in advance.

HANDS-ON FUN—AND LEARNING

The Museum's permanent exhibits include two dedicated learning zones, including an interactive, hands-on "neighbourhood" play area aimed at pre-school children.

The second hands-on, family-friendly section is an interactive shipyard area for kids aged six and older, where they'll have fun learning how to balance the load of a container ship.

INDIGENOUS PROGRAMMING

Learn about the land and local plants through interactive exhibits, seasonal walks with MONOVA's Indigenous Cultural Programmers and programs in the Museum's Indigenous plant garden. As well, some demonstrations offered will include Coast Salish arts and knowledge sharing by Skwxwú7mesh and Səlilwətaɣ community members.

SCIENCE SHOWS

The Museum's science shows will explore links between science and history with eye-catching experiments and safe, hands-on activities for families and general visitors. The four different shows will be free as part of Museum admission.

AMAZING ANIMALS INTERACTIVE EXHIBIT

The Amazing Animals interactive exhibit offers fun facts about the wild animals and birds you might bump into on the North Shore, including bears, cougars, eagles and hummingbirds. At MONOVA, you'll learn about the habits and diets of these creatures, how to cohabitate safely with them, and what we can learn from animal poop.

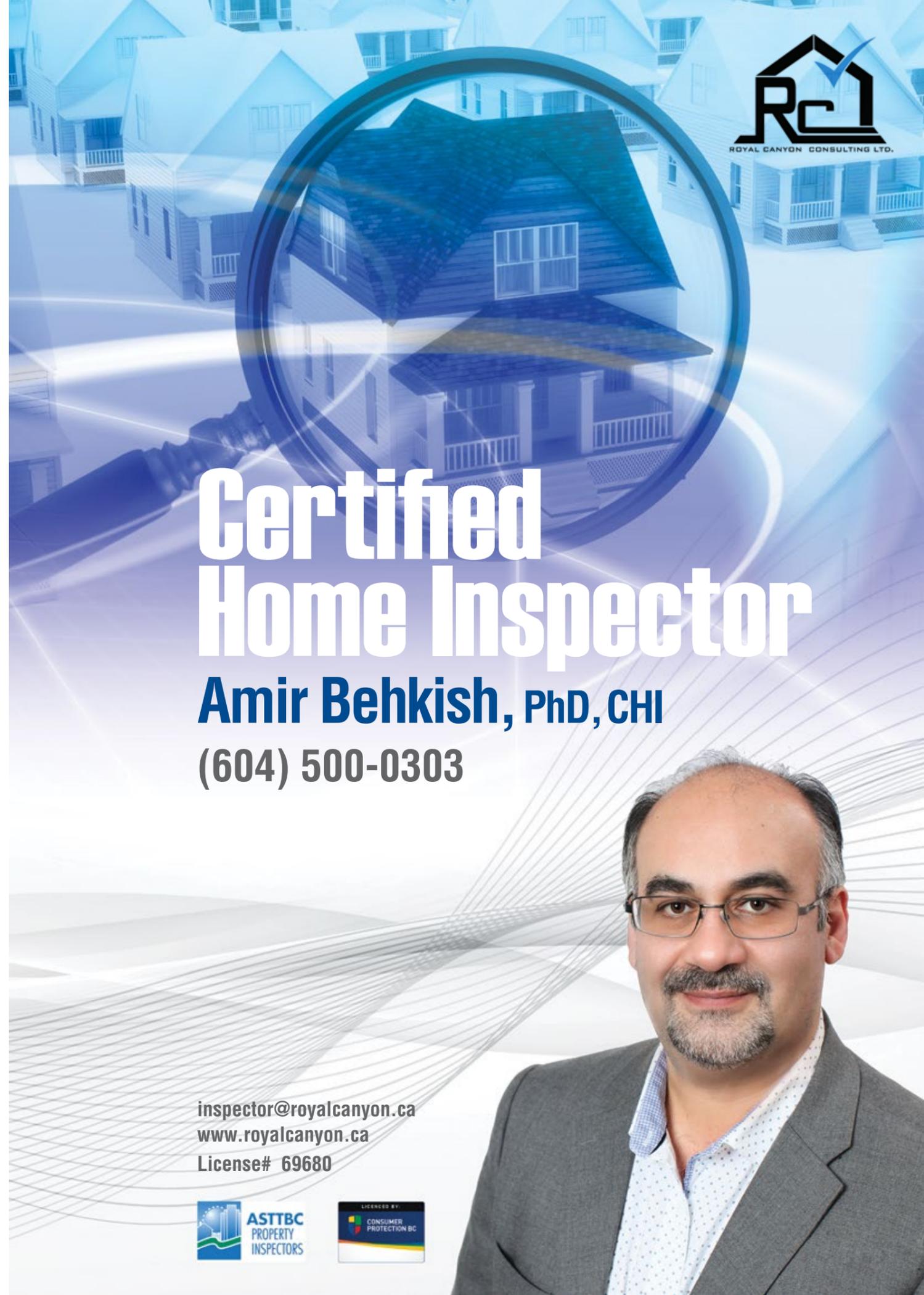
THEATRE IN THE GALLERY

Families will encounter costumed actor-interpreters who will bring exhibits to life through short, immersive and interactive appearances by sharing personalized, moving and sometimes humorous stories.

CAMPFIRE CAPERS: PARENT AND TODDLER WEEKLY CIRCLE TIME

For the Museum's youngest visitors, the Campfire Capers sessions will explore the stories of the North Shore through artefacts, sensory play, songs and hands-on activities.

Visit monova.ca for updates on kids' programming.



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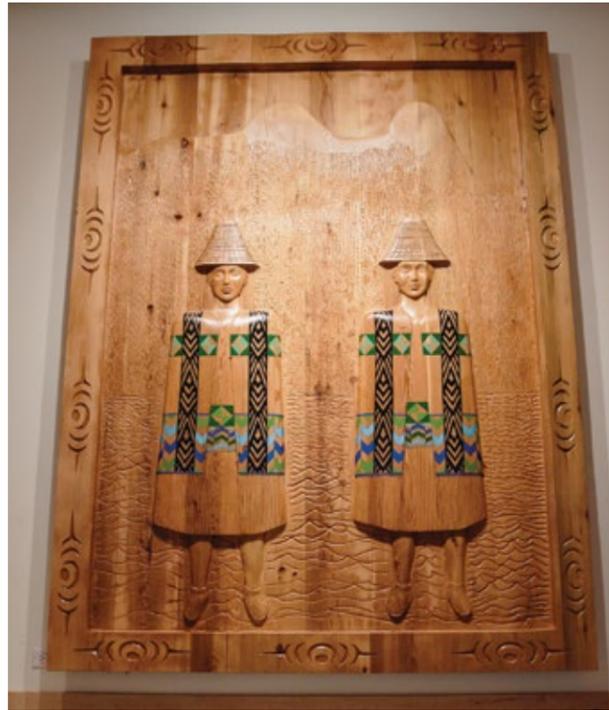
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The new Museum of North Vancouver showcases the voices and stories of the Coast Salish Nations

Sch'ich'iyuy (The Two Sisters) carving at the Museum of North Vancouver by Sk̓wx̓wú7mesh (Squamish) carver Wade Baker



INDIGENOUS VOICES AT MONOVA

BY LATASH MAURICE NAHANE



Stories are a collective memory of a place and time.

MONOVA: Museum and Archives of North Vancouver is filled with the stories of our past. It is the story that starts with an ancient people who, with intelligence, used an abundant rainforest and moved on to a landscape filled with many peoples sharing a vibrant modern metropolis.

MONOVA is located on the unceded lands of the Sk̓wx̓wú7mesh and Səlilwətaʔ Nations. A fitting welcome to Museum visitors is a cedar sculpture of Sch'ich'iyuy (The Two Sisters) by carver Wade Baker, winner of a public art competition.

"The red cedar Sch'ich'iyuy panel is based on the ancient Sk̓wx̓wú7mesh Sisters Mountain Transformer legend," notes Baker, who adds, today, the twin peaks are known as the "Lions Mountains." "The twins were raised from childhood to be leaders for their people. They asked their father, the Siyam, the Chief, to bring peace to the warring tribes along the coast."

Their father agreed 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," says Baker.

This is just one example of place-name family stories. The landscape you see all around us tells the story of the Coast Salish people.



"Belongings and artefacts have tremendous power—they connect us to our history and help inform our future," explains museum curator Barbara Hilden. "They are tangible representations of stories, and we take our obligations to these stories and the people they represent very seriously. We look forward to sharing stories and inspiring generations to come."

While the former North Vancouver Museum and Archives included some connections with these Indigenous communities over previous years, as part of the planning for the new Museum, a more strategic response to strengthening these community relationships was undertaken.

One of the calls to action of Canada's Truth and Reconciliation Commission stood out as a guide for MONOVA and the Nations to develop a more formal working relationship.

"There is an urgent need in Canada to develop historically literate citizens who understand why and how the past is relevant to their own lives and the future of the country," the document reads in part. "Museums have an ethical responsibility to foster national reconciliation and not simply tell one party's version of the past."



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TOP: Səlilwətaʔ elder Carleen Thomas on site at the new Museum of North Vancouver.

FAR LEFT: Skw̓wú7mesh Cultural Programmer Tsawaysia Spukwus (Alice Guss).

LEFT: Skw̓wú7mesh Cultural Programmer Senaqwila Wyss.

To help create a more informed community, MONOVA has signed similar Memoranda of Understanding and Protocol Agreements with each of the Nations. These agreements outline a wide range of Indigenous-focused exhibit and programming objectives for the Museum and the Archives of North Vancouver in Lynn Valley.

This work is now being guided by members of the Indigenous Voices Advisory Committee co-chaired by Səlilwətaʔ elder Carleen Thomas, and Skw̓wú7mesh Chief Janice George, and led by Indigenous staff on the MONOVA team, including Senaqwila Wyss and Tsawaysia Spukwus (Alice Guss).

In addition, I have joined MONOVA as the organization's Coast Salish Cultural Policy and Procedures Advisor.

As part of that, the Museum recently "brought home" the travelling exhibit "Chief Dan George: Actor and Activist" for display and has offered popular online workshops on Coast Salish weaving, the Salish Woolly Dog, and Coast Salish canoe culture.

Several other programs are also in development for the Museum's opening year. This work, which will help share Coast Salish culture and stories with the wider community,

has been supported through the generous sponsorship of donors, including BMO Financial Group, which contributed \$350,000 for related programming.

On a personal note, I believe a benevolent Creator provided for all of our needs. The people appreciated the gifts from a Higher Power and treated their abundance with reverence and respect. Now, together we are forging a future where we all walk side by side.

For more information on Indigenous events and programming at MONOVA, please visit monova.ca.

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Collection includes carved cedar mask by Skwxwú7mesh artist John August



ABOVE: Carved cedar mask by Skwxwú7mesh artist John August.

LEFT: Carved figure by Skwxwú7mesh master carver Andrew Natrall (1895-1988).

BELOW: Carved net floats were common in North Vancouver.



MUSEUM INCLUDES EXTENSIVE INDIGENOUS COLLECTION

In keeping with MONOVA's ongoing commitment to meaningfully respond to the calls to action made by the Truth and Reconciliation Commission, the Museum continues to work hard to share the stories of the Skwxwú7mesh and Səlilwətaʔ Nations, and highlight the significant contributions of Indigenous leaders to preserve culture and languages, and advocate for Indigenous rights.

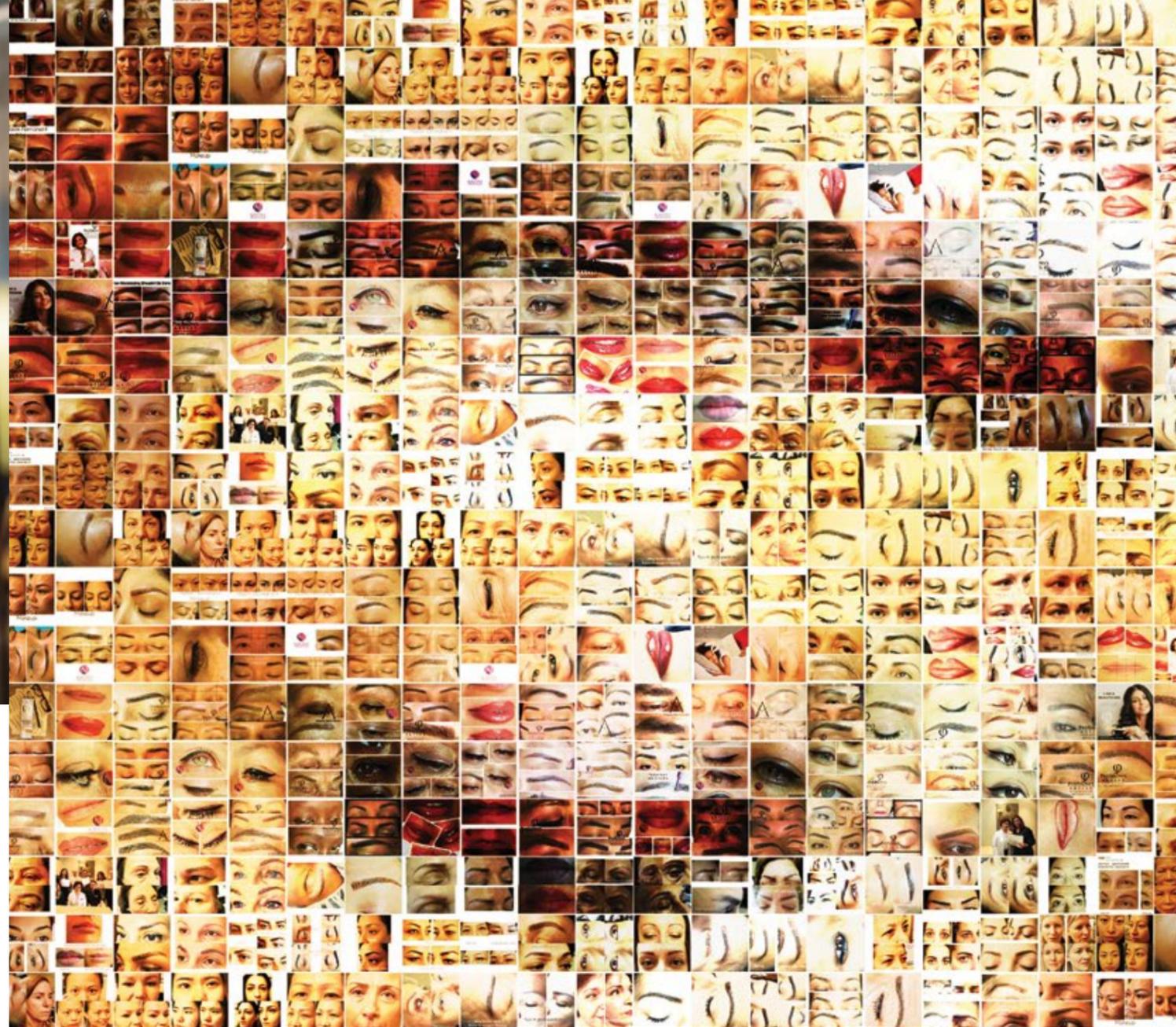
MONOVA has worked closely with the Skwxwú7mesh and Səlilwətaʔ Nations to develop the exhibits and stories which are featured in the new Museum. These artefacts are a very small example of the Indigenous collection the Museum has amassed over the decades.



CARVED CEDAR MASK by Skwxwú7mesh artist John August depicts the Wild Man of the Woods, a figure from Skwxwú7mesh oral traditions. The Wild Man of the Woods is easy to spot by his mussed hair, sunken eyes, and hooked nose.

SMALL CARVED FIGURE by Skwxwú7mesh master carver Andrew Natrall (1895-1988) depicts the giantess of the woods, a character from Skwxwú7mesh oral tradition meant to warn about the possible dangers of the forest.

CARVED NET FLOATS like these were a common sight in North Vancouver, with many artists working in local industries such as fishing. Here we see an interesting example from the 1960's that has been carved from foam, as opposed to the more common softwood.



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TOP LEFT AND RIGHT:
*The curatorial team installing
the Iranian exhibit at the new
Museum of North Vancouver*

ABOVE: *Iranian community
engagement facilitator
Andisheh Fard at MONOVA,
June 2021.*

The new Museum of North Vancouver will include exhibits highlighting the North Shore's multicultural makeup

MONOVA TO FEATURE IRANIAN COMMUNITY STORIES

BY SANDRA THOMAS

As community engagement facilitator at MONOVA: Museum of North Vancouver, Andisheh Fard says it's important the North Shore's Iranian community consider the Museum their own.

"We want the Museum to be reflective of their experiences," says Andisheh. "We also want the Iranian community to reach out to us to share their ideas and stories."

Andisheh partnered with the Museum in March 2021, along with historian and researcher AR Rezamand, to explore ways to deepen MONOVA's connection to the Iranian community of North Vancouver, which, according to the 2016 Canadian Census, includes more than 15,000 people and continues to grow. (Statistics from the 2021 Census were not yet released at the time of this article.)

"We want the Iranian community and other cultural communities of North Vancouver to feel a sense of belonging and inclusion," says Andisheh. "The ethnic diversity of North Vancouver is so varied, we want to share the stories of the people of the North Shore community as a whole."



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LEFT: Haft seen, traditionally displayed at Nowruz, the Iranian New Year.
Photo: Hamid Zargarzadeh, 2012.

BELOW: Iranian calligraphy by Yadollah Kaboli.
Photo: Felice Jolliffe, 2014.



To that end, MONOVA is dedicated to telling those stories, which focus on connections between Indigenous communities, long-term settlers and newcomers.

The Iranian community in North Vancouver has been growing steadily since the 1970s and the City and District have been enriched with the Iranian shops, restaurants, bakeries, services and celebrations that followed.

With the Iranian community continuing to grow, in 2012 the (then) North Vancouver Museum and Archives launched an initiative to capture some of their stories. The end result was an exhibit entitled, "Sharing Our Stories, an exhibit at the North Vancouver Museum and Archives," which featured the oral histories and objects of 12 Iranians living on the North Shore. Those stories can still be heard online at monova.ca/archives.

Following on the success of that project and to help create better connections, this year MONOVA launched the "Our Stories: Iranian Community on the North Shore" campaign.

"In terms of the Museum opening, we wanted to embed the Iranian community within that," says Andisheh. "And, we want to continue to highlight the experiences of the Iranian community."

Which is why Andisheh and AR are hoping to connect with more members of the Iranian community on the North Shore. Andisheh hopes the Iranian community and all cultural groups of North Vancouver will be drawn to MONOVA.

"Given the new media used and the location, which is really at the heart of a lot of that community, and its proximity to The Shipyards, I think it will be popular," says Andisheh. "I want them to go to the Museum and see the Iranian community featured in the new Permanent Gallery exhibit.

As for activities dedicated to the Iranian community in the Museum's first months of operation, Andisheh notes plans are still underway, but just some of the events being discussed include music and calligraphy demonstrations.

Both Andisheh and AR hope the buzz around the opening of MONOVA will draw more attention to their "Our Stories: Iranian Community on the North Shore" project and encourage more community members to reach out and get involved.

"We're really committed to highlighting and sharing stories about the Iranian community on the North Shore that go beyond the typical stories you might find in a traditional museum," says Andisheh.

Have a story idea, old photographs or historic artefacts you'd like to share?

Andisheh Fard and AR Rezamand would love to hear from you. You can reach them by phone at **604-990-3700 (ext. 8007)** or at info@monova.ca to share your thoughts. Your ideas and stories will help inform future programming and exhibits at MONOVA.

START YOUR RESEARCH AT MONOVA: ARCHIVES OF NORTH VANCOUVER

Located at 3203 Institute Road, MONOVA: Archives of North Vancouver is open to all. Explore North Vancouver and its people through archival collections, research and exhibits.

Learn more at monova.ca/archives

MONOVA: Archives of North Vancouver is located in the century-old Fourth Lynn Valley School in the District of North Vancouver.



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April 2, 2022 | Celebrating Nowruz!

We will perform arrangements of Persian folk songs for orchestra. Featuring Canadian Composer-in-Residence Michael Conway Baker's Harp Concerto, Canadian harpist Andrew Chan, & Persian traditional instrumentalists!

May 7, 2022 | All-Russian, All-Romantic

Lions Gate Youth Orchestra will join us for an exciting Side-by-Side performance. West Vancouver's Siberian-born Svetlana Ponomareva will play Prokofiev's 3rd Piano Concerto. We will perform Stravinsky's Firebird & the Shostakovich Chamber Symphony; an instrumental of Leonard Cohen's 'Hallelujah' will end the season with joy!

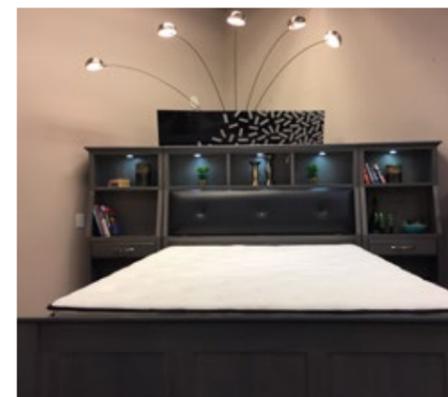


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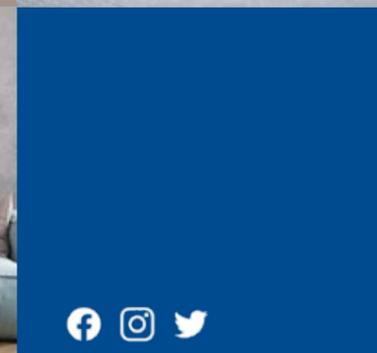
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Cora Breakfast and Lunch

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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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.



PEYMAN JULIO SAATCHI
OWNER AND CEO

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.

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.

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Ali Araghi is an Iranian writer and translator and the winner of the 2017 Prairie Schooner Virginia Faulkner Award for Excellence in Writing. His writing and translations have been published in *The New Yorker*, *Prairie Schooner*, *Fifth Wednesday Journal*, and *Asymptote*, among others.

His debut novel, *The Immortals of Tehran*, was published in April by Melville House. As a PhD student of Comparative Literature at Washington University in St. Louis, he is working on English translations of Persian literature. He lives in St. Louis.

THE IMMORTALS OF TEHRAN

Hardcover: 400 Pages
ISBN: 9781612198187
Publisher: Melville House
Language: English
Publication Date: April, 2020

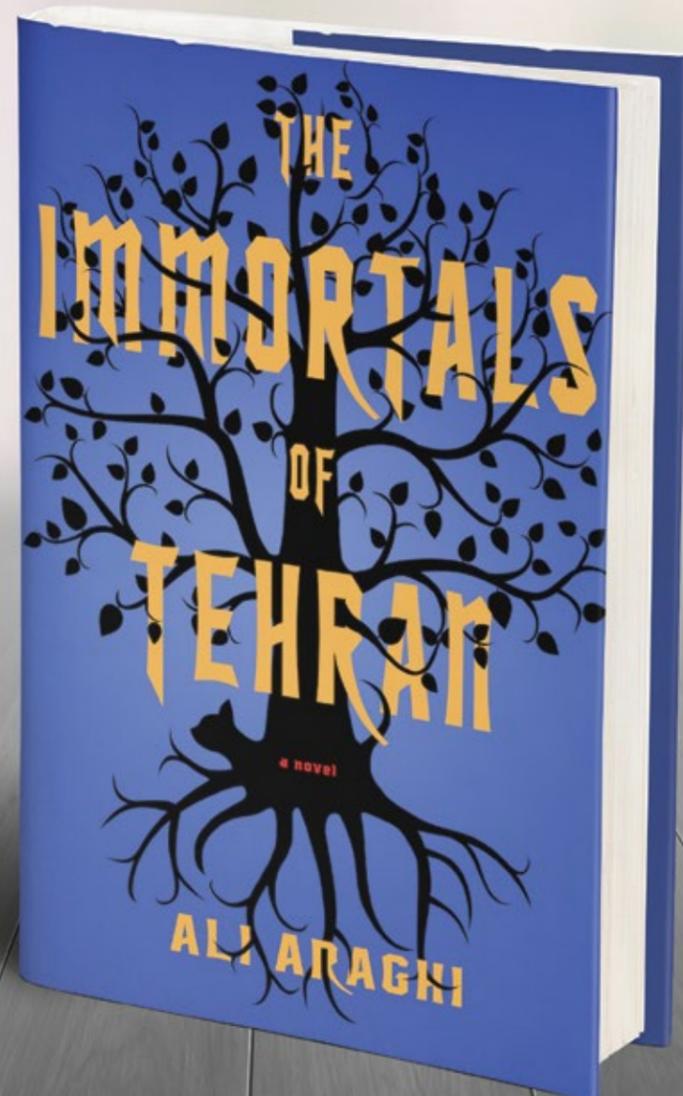
Ahmad Tokash-Vand spends his childhood in the apple orchards of his grandfather, Khan, until one day his father, Nosser, decides to shoot at the flying Russians spying in the Iranian sky. Nosser's death takes the boy to his great-great-great-great-grandfather, Agha, who has a tale for him about a centuries-old family curse.

A few years later, Ahmad is growing up in the capital city of Tehran, working in a forge, pounding white-hot iron with a hammer and developing an interest in poetry and politics. His poems begin to attract readers and cause controversy. So powerful is his verse that it gives off light. But Ahmad also suspects something interfering with him and his family and wonders whether the mythical curse he heard from Agha is indeed at work.

In a context of famine, loss, and political turmoil, Ahmad's life is anything but monotonous. He becomes a member of the parliament, fathers two determined daughters, and ends up in the heart of the demonstrations that eventually result in the overthrowing of the Shah.

Far from being the story of one protagonist, *The Immortals of Tehran* showcases a large cast of characters at the center of which is the Tokash-Vand family. Agha is a centuries-old teller of stories who lives in a plane tree. The hard-working Pooran, Ahmad's mother, tries to single-handedly keep the family from falling apart. Khan is the patriarch of the Tokash-Vands. His wealth comes from his apple orchards in Tajrish and Damavand and his goal is to provide a better life for his family, especially for his grandson, Ahmad, and to protect him against the curse. Ahmad's teenage daughter, Lalah sneaks out of the house, makes Molotov cocktails for the revolutionaries and falls in love with one of them.

The lives of these characters weave tightly together to create the tapestry of the novel. *The Immortals of Tehran* tells the stories of a family—by metaphor, a people—whose members cause and endure the historical events that pan out between the 1941 invasion of Iran by the Anglo-Russian forces and the 1979 Revolution. The fictional universe the novel creates to tell these stories is one where the real lives in a comfortable symbiosis with the magical. A wedding gown blooming with the sound of Maestro Shahnaz's music, or a fifteen-year winter becomes an unquestionable reality of this world in a way that is reminiscent of Gabriel Garcia Márquez's *One Hundred Years of Solitude*.



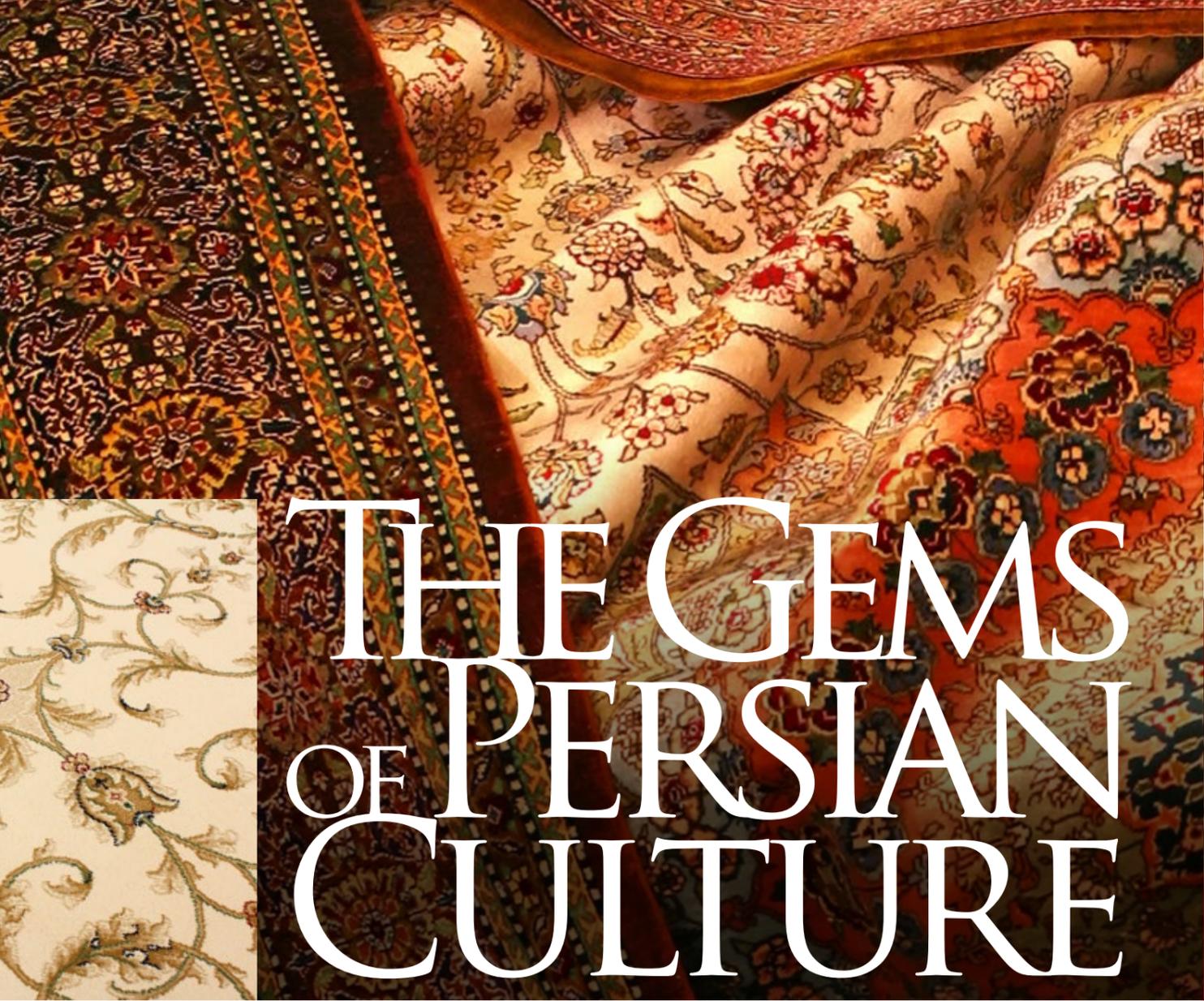
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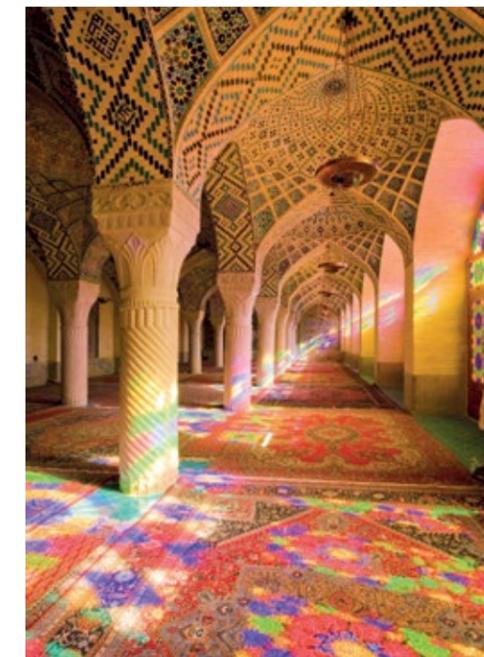


Persian carpets are neatly hand-woven, traditionally by women and girls, with high-quality materials in different cities such as Tabriz, Kerman, Neyshabur, Mashhad, Kashan, Isfahan, Nain, and Qum. Each city has its own unique carpet story, pattern, and choice of colors. For example, the Tabriz carpet is known for its great variety and elaborate colors. The designs and patterns on the carpets show the artists' view of the environment, climate, and nature around them in the language of engraving with special skill and mastery. In Persian culture, carpet weaving is like literature. Symbols play an important role. They may represent historical monuments, people's daily life and even religious imagery such as the Tree of Life or the Garden of Paradise.

WRITTEN BY:
MEHRNOUSH SHAHBANDI

Persian carpets are where Iranian contemporary and traditional arts meet. Persian folk culture and radiant people appear through the woven lines of patterns and artistic designs. The authentic rugs of Persia which are traditionally woven by villagers and nomadic tribes are famous for their silk, fine wool, and bright colors. They reflect Persian history and lifestyle and are a beautiful combination of craftsmanship, cultural symbolism, and the art of storytelling.

Persian carpets that once were articles of necessity to cover the floors and providing protection against the cold in the Achaemenid's era, about 2500 years ago, found their way into every household and on every political stage and catwalks. In the contemporary arts of Iran nowadays, Persian rugs represent history, people, and fashion. They reintroduce the traditional pattern and weaving techniques to modern life by depicting innovative designs and establishing something more than interior decoration.



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