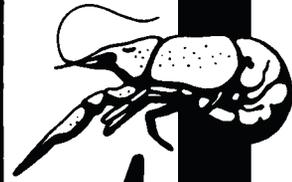


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SPRING & SUMMER 2012 • ISSUE 16



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Welcome to the Spring/Summer 2012 issue of *Perlis The Magazine*...our 16th issue! As always, we would like to thank each and every one of you, our loyal customers, for your patronage and support. Please accept the coupons on page 4, available only to the VIP readers of our magazine, as a sign of our appreciation for your business. We hope to see you using them in the stores soon.

2012 is proving to be an incredible year for our city. We have barely caught our breath from the Sugar Bowl, BCS Championship (Ugh!), Mardi Gras (we promise to try not to run out of Rugby shirts again next year), and the Final Four to find the Zurich Classic, Jazz Fest, and Graduations around the corner. Mixing in the festival season and spring break to the schedule just assures that there is always a reason to add new things to your wardrobe. All these activities and an uptick in the economy have our stores a little busier than the last several years. There is a renewed enthusiasm in the selections of merchandise this Spring as well.



For men, the colors of the season are bright and vibrant in sportswear and dress accessories. Short sleeve polo's and shorts in all colors of the rainbow express this casually and a bright shirt or tie (bow ties are a strong trend) with tailored clothing is almost an essential. Something new to perhaps try this season for dress casual is a colorful belt or pair of shoes rather than simple brown or black.

More and more couples seem to be asking us about attire for non-traditional marriage venues: a flower filled garden, around a backyard pool, on a terrace or beach overlooking the ocean. These are certainly romantic and picturesque, yet they also present some novel dressing dilemmas for both wedding party and guests. How to cope with the sun, heat, and occasional strong breeze while appearing your absolute best? If you know someone in this situation please share with them our little cheat sheet outlining everything you need to know about threaded bliss on page 26.

For our ladies, it's shaping up to be a sweet, sweet spring, with emphasis on ladylike looks reminiscent of the 40's and 50's. Designers are paying homage to our storied past. A mom's clothes in those days centered on the dress and there is no doubt that the dress is again where the action is. Modern fabrics and cuts that emphasize the waist and hips are across the market and classic couture is back in vogue as you can read about on page 40.

There are plenty of great lifestyle articles in this issue as well. Travelling to Catalina Island, the new Bentley Continental (this is as close as we may ever come to sitting in one), our interview with Meryl Streep, and a look back at Steve Jobs to name a few. Our goal is to continue to inform, surprise, and engage you with each issue. Read and enjoy but also let us know what you think.

A special thanks to those who partner with us, locally and abroad, for helping make *Perlis The Magazine* possible. We always encourage our customers to do business with the world class companies represented in this publication.

Best to each of you and your families,

David G. Perlis

David W. Perlis



p18 Catalina

Where lovely things happen to you



contents

- 1** Welcome
- 4** Special VIP Coupon
- 6** Lakeside Style
- 10** The Bentley Continental GTC
- 16** Interview with Meryl Streep
- 20** Travel to Catalina Island
- 26** Warm Weather Weddings
- 30** Passport Prints
- 34** Gamechanger—Steve Jobs
- 38** Wine Strong Like Bull
- 40** The Trend for Women
- 42** Igniting a Passion for Gold



p6



p10



p30



Our Exclusive Interview with
 Three-time Academy Award Winner
Meryl Streep p16

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Perlis The Magazine is published by Tufts Communications,
 1201 E. 5th Street, Suite 1009 • Anderson, IN 46012
 T: 765-608-3081 • E: todd@tuftscom.com
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LakesideStyle

Getting away for the weekend doesn't mean you have to leave style behind

If you're really lucky, you possess a lakeside retreat, a cool place to relax over summer weekends and vacations. If you've got the next best thing, you have a friend who owns a lakeside retreat. Either way, you've got it made in the shade, so do it justice by dressing appropriately.

While there are no hard-and-fast rules about what to wear up at the cottage or cabin, we do have a few suggestions for you, garnered from years of personal experience in combination with this season's trend list.

Denim, for instance, is a standard — good to have on cool nights, as well as any time you want to keep bugs from attacking your body. In terms of cut and color, designers want you to opt for this season's off-white jeans. But our guess is designers don't spend a whole lot of time sitting on docks, tramping through the backwoods, or building new outhouses. Traditional indigo blue would, therefore, be the wiser choice. Whatever your selection, though, jean legs should be slim and straight, yet not pencil thin, and the cuffs rolled at your whim. A braided leather belt looped around your waistband makes a nice touch, and one that is in perfect keeping with today's style dictates.

Two more lakeshore basics are shorts and swim trunks; although many guys prefer the simple expediency of wearing their quick-drying swim trunks as shorts. Since this piece of clothing will be getting immersed in water, hopefully several times over the course of a day, surface dirt isn't really an issue, so lighter colors work well, as do softly shaded plaids. However, if you plan on wearing a patterned top, stick to a single solid for your shorts. We'd also recommend that men over the age of 25 ditch the to-the-knee surf jams in favor of more tailored shorts whose hems rise above the patella.

As to tops, you will of course bring along at least one T-shirt, as a casual shirt, a sun cover-up, and most likely (in conjunction with a decent pair of boxers), the upper half of your sleeping attire. Your host, friends, and any other guests there will thus be obliged to see it over and over again, so make sure it's a shirt you won't be ashamed of. Leave sloganed, "funny" and just plain ratty tees in their drawer, and get yourself into a relaxed version made from a performance blend of cotton and poly. It looks fresh, it feels light, and it is designed to wick moisture away from your body. An added plus: unless you are a shaved-pec male model, you're going to need a good T-shirt to wear under all of this season's deeply veed summer sweaters.

More shirts and knits to consider including in your weekender bag would be the button-front tee, the loose-hanging, short sleeved camp shirt — either plain or in one of today's prints — and of course the never-out-of-style polo shirt.

For your feet, one pair of canvas shoes is all you'll really need. For your head — again, if you're over 25, toss the baseball cap and treat yourself to a snappy, short-brimmed straw hat. It's way cooler to wear, as well as to look at. And isn't cool what the lake's all about?

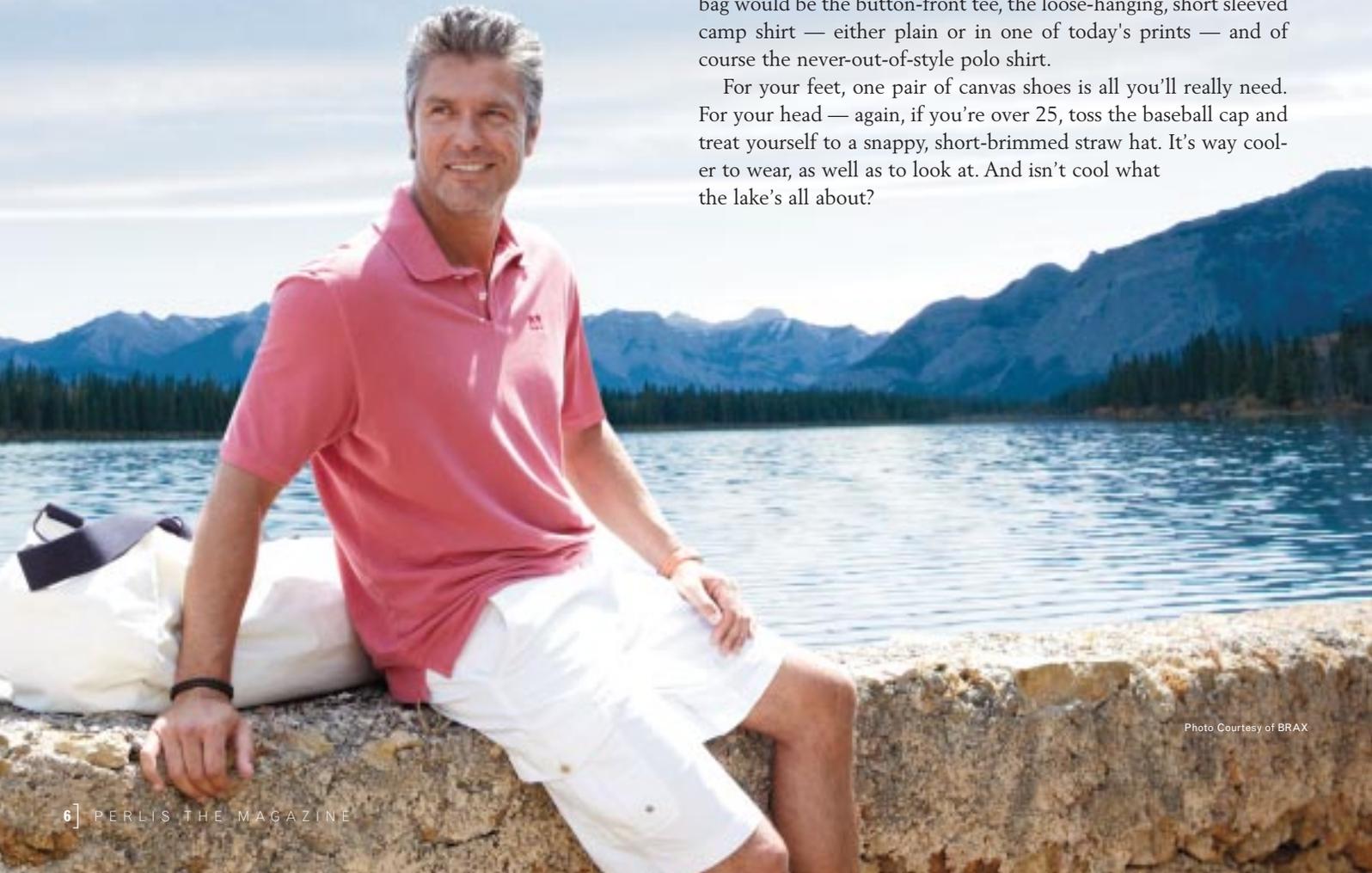
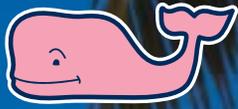


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by JEFF VOTH

The Bentley Continental GTC 2012

Have you ever wondered what it would be like to legally drive faster than 100 mph? What about 150 mph or possibly 200 mph? If you could, would you have what it takes to make it happen?

As someone fortunate enough to have driven faster than 200 mph on numerous occasions, when it was completely legal, of course, I can attest to the thrill it provides watching pavement rush past at 293.33 feet per second. It requires the utmost concentration, a keen focus on the road ahead and a capable vehicle.

The Bentley Boys from Crewe in the United Kingdom have always had a thing for speed and a new model is certain to keep this tradition going strong for years to come. My test drive takes place in the country of Croatia, just outside the port town of Rovinj on the Istrian Peninsula. It is a setting of pristine beaches, crystalline waters and historic architecture.

What separates the Continental GT series from its rivals is the ease with which it manipulates any road surface. Many exotic cars require you to compromise in one area or another; an overly stiff suspension, no back seat room, a viewing angle lower than the front bumper of a Ford F-150 pickup truck. Driving a Bentley involves none of this. Just sit back and enjoy warp speed in complete comfort.

Performance takes root in the form of a 6.0-liter, twin-turbocharged W12 engine. This is the same engine featured in the coupe that highlights 567 horsepower @ 6,000 rpm and 516 lb.-ft. of torque @ 1,700 rpm.

The response you get when stepping on the accelerator is pure magic! Matched with a 6-speed automatic transmission, 60 mph flashes past in a mere 4.5 seconds. Getting to 100 mph requires just 10.9 seconds while top speed crests at 195 mph. All this and the 12-cylinder engine is FlexFuel compatible (gasoline, E85 bioethanol or both in combination).

To keep up with the added power, significant changes have also been made in the areas of drivability plus exterior and interior design.

New for 2012, the Continental GTC improves on-road performance with a 40:60 rear-bias torque split for the continuous all-wheel drive system. This improves understeer when accelerating out of a corner and provides the much appreciated thrill of maintaining control by throttle steering. Both front and rear track have been increased for added performance.

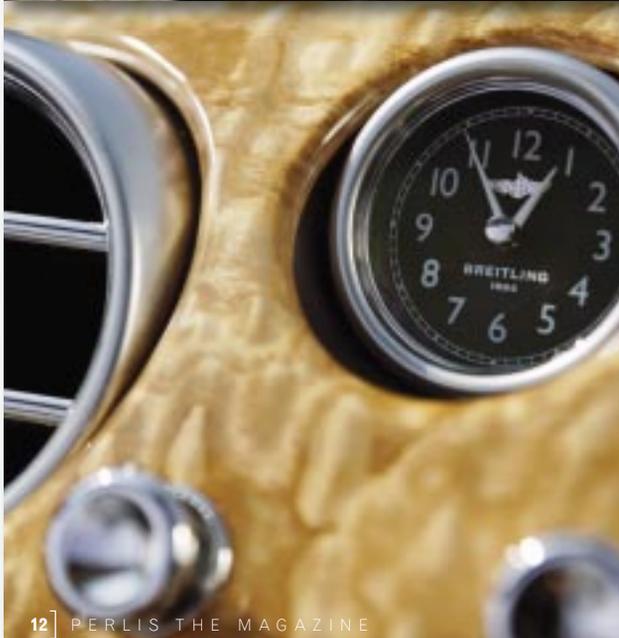
I experience this firsthand rounding a tight right-hander on Croatia's famous two-lane back roads. The rear end snaps out suddenly as we take a 45 mph turn at a substantially higher rate of speed. My reaction is near instantaneous and the Continental GTC is quick to compensate keeping us pointed in the right direction. My driving companion asks if we can do that again. Heart pounding in my chest, it is one of those moments I will always remember.



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Luigi Bianchi
Mantova

Exterior styling cues show a penchant for celebrating the success of the 2nd generation Continental Coupe and Convertible. But Bentley has never been known to rest on its laurels.

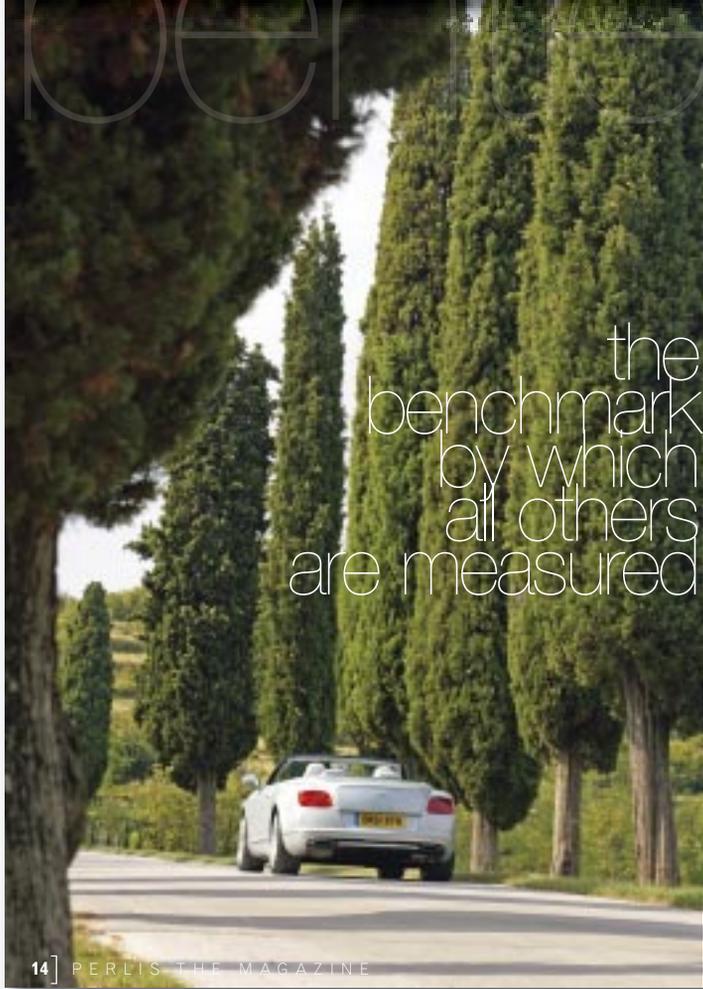


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Electronic Stability Control (ESC) is less intrusive than in the past, yet highly effective at harnessing the best traits of the powerful W12 engine. Ventilated front and rear disc brakes, with optional cross-drilled Carbon Silicon Carbide, bring the 2,495 kg Continental GTC to a rapid stop.

Exterior styling cues show a penchant for celebrating the success of the 2nd generation Continental Coupe and Convertible. But Bentley has never been known to rest on its laurels.

A new powerful double horse-shoe motif graces the trunk; crisp lines accentuate sexy curves as I walk around and study the car under a bright Croatian sun. Every edge and seam is perfectly crafted. It's as if Bentley wrapped the new Continental GTC in the finest Savile Row suit and painstakingly ironed in all the creases. Uniquely jewelled headlamps feature LED day-time running lights.

Inside, Bentley proves again they are the best at designing an occupant experience par excellence. A new bold sweeping dashboard and instrument panel features soft-touch leather and touchscreen navigation with Google Map compatibility and 30GB infotainment system. Naim for Bentley premium audio offers superlative sound.

Supremely comfortable cobra style front seats utilize a new Neck Warmer system that works surprisingly well even in severe cross-winds. The centre console highlights improved storage for keys and cell phone as well as an unusually large cubby hole. Cupholders are larger and re-positioned for easier access. Safety is key with five airbags and the latest Roll Over Protection System (ROPS).

The 2012 Bentley Continental GTC sets the standard for all glamorous convertibles to follow. While it may not be the most outlandish when compared to Aston Martin, Ferrari or Lamborghini, it is by far the easiest to live with. In the end, that is the truest measure of an exotic sports car.

2012 Bentley Continental GTC

Wheelbase: 108.1 in

Overall length: 189.2 in

Overall width: 87.7 in

Overall height: 55.2 in

Engine: 6.0-L twin-turbocharged W12

Transmission: 6-speed automatic with QuickShift

Brakes: 4-wheel disc

Fuel (capacity): Regular (90L)

Warranties: 3 years/ unlimited km (basic)

Competitors: Aston Martin DB9 Volante, Jaguar XKR

Convertible, Maserati GranTurismo Convertible, Mercedes-Benz

SL63 AMG, Porsche 911 Turbo

Price as tested: \$235,332 CDN





Our Exclusive Interview with
Three-time Academy Award Winner

Meryl Streep

As she was preparing to play former British Prime Minister Margaret Thatcher in "The Iron Lady," Meryl Streep surprised herself by identifying with the wily politician on a number of different levels.

But there was at least one chapter of Thatcher's story which didn't ring any bells for Streep. The daughter of a grocer, Thatcher always knew she wanted to be a politician. Streep, on the other hand, insists that while growing up in Northern New Jersey, she was uncertain about what path to pursue.

"I never really decided what I wanted to do with my life," says the actress. "I'm still ambivalent. But being an actor lets me be a million different things. So, I don't have to decide."

Streep has turned that indecision into a spectacular career. At 62, she works constantly, racking up hits like "The Devil Wears Prada" and "Julie & Julia" as well as Oscar nods. Streep has now won three Academy Awards ("The Iron Lady," "Manhattan," "Sophie's Choice") and been nominated 17 times, making her the most-feted actor in Hollywood history.

Streep is everywhere these days. In addition to being profiled on "60 Minutes," she made the cover of *Newsweek* and *Vogue* (the oldest woman to do so). And she was recently the recipient of a Kennedy Center Honor in Washington D.C.

While so many of Streep's contemporaries have been forced off the big screen by a youth-obsessed Hollywood, she's continued to work as often as she wants in as many genres as she wants.



Actress Meryl Streep donated \$10,000 to a Rhode Island Upward Bound scholarship fund in honor of fellow actress Viola Davis, who established the fund with her sister in 1988.

Both Streep and Davis were nominated for the best actress Oscar this year, but Streep ended up winning the award for her portrayal of Margaret Thatcher in "The Iron Lady."

But despite her high-profile, Streep, during an interview with a select group of journalists, is quick to point out that the budgets of women-driven vehicles like "The Iron Lady" still lag behind the budgets of male-driven flicks.

"We had \$14 million to shoot a movie that takes place over the course of six decades," she points out. "That's basically no money. That's less than a tenth of what 'Hugo' cost. So you can't spend any time missing cues."

Streep credits her theater training with giving her the courage—and the imagination—to play a quintessentially British figure like Margaret Thatcher.

"For me to imagine myself in different ways—that comes from my beginnings in the theater," says the actress.

"Theater audiences are more accepting when you go wildly a field from who you are or where you were brought up. If that wasn't the case, I would always play people from New Jersey, which limits the career. So, yes, I felt like I had freedom to try to step into these very small, very tight, very big shoes."

Directed by Phyllida Lloyd, who worked with Streep on "Mamma Mia!," the Thatcher biopic begins with the former Prime Minister as an elderly woman sorting through the belongings of her late husband (Jim Broadbent). Dementia is wrecking havoc with her memory but as she looks at suits and shoes and ties, she flashes back to highlights from her personal and political life.

"For a good forty percent of the film, I'm playing a Margaret Thatcher that no one has seen publicly and we can't know," says Streep. "It's an imagined journey that we were taking. So, I felt a lot of freedom."

Now 86 and in failing health following a series of strokes, Thatcher has been out of the public eye for years. Streep never met Thatcher but recalls hearing the prime minister give a speech at Northwestern University about a decade ago. "Her lecture made an indelible impression on me," notes the actress.

Before production began, Streep met with members of Thatcher's inner circle. She also pored over newsreel footage of the prime minister and listened incessantly to a six-minute 1987 interview Thatcher gave to the BBC.

"The biggest challenge for me was just accomplishing the long lines of thought that she would launch into without taking a breath," notes Streep. "Even with all the drama school training that I've had, I had a lot of trouble managing that, matching to it."

"That has something to do with who she was as a person. She just had this galvanizing energy and drive and capacity to follow through with a conviction all the way through to the end of her breath, until she couldn't go any further and not let anyone interrupt."

Streep pauses. "It was masterful, the way that she could manage these interviews. I'm taking notes on that."

While Margaret Thatcher's conservative politics are far removed from Streep's own, the actress admits a respect for all Thatcher was able to achieve.

"The array of obstacles that stood before her in England at that time were enormous," notes Streep. "I think that she did a service for our team by getting there. Even though you might not agree with the politics, she had the determination, the stamina, the courage to take it all on."



In her 2008 memoir, *A Swim-on Part in the Goldfish Bowl* Thatcher's daughter Carol portrays her mother as a less-than-ideal mom. Streep, who raised four children with husband Don Gummer, instantly understood how tough it must have been for Thatcher to balance motherhood with a demanding work life.

"I've got an inkling of the size of the day that she fulfilled," says Streep. "I looked at her daily calendar and I've tried to imagine that. I'm a mother but I've worked in spurts throughout my career."

"I'd work for four or five months and then not. So, I was home a lot. I tried to imagine eleven and a half years of what Thatcher did. She was unhappy if there were ten minutes of free time anywhere in her day that was wasted time. So, I imagined trying to be in the lives of your children to the degree that I try to be in their lives of mine and I think it would've been very difficult."

While all of the highlights of Thatcher's reign are examined from the Falklands Island crisis to the periods of civil unrest, the film spends a lot of time exploring Thatcher in decline. Some critics have attacked the movie for emphasizing the final chapter in politician's life.

"Some people have said that it's shameful to portray this part of a life, but the corollary thought to that is if you think that debility and dementia are shameful, if you think that the ebbing

end of life is something that should be shut away, if you think that people need to be defended from those images then yes, it's a shameful thing. But I don't think that," says Streep.

"I have had experience with people with dementia. I understand it and I think it's natural. We're naturally interested in our leaders and we tell stories about ourselves through the stories of important people, going back to Lear and deciding questions of existence through Hamlet.

"We're not talking about Hamlet's politics or whether Lear was a good leader. We're talking about the loss of power because it's interesting."

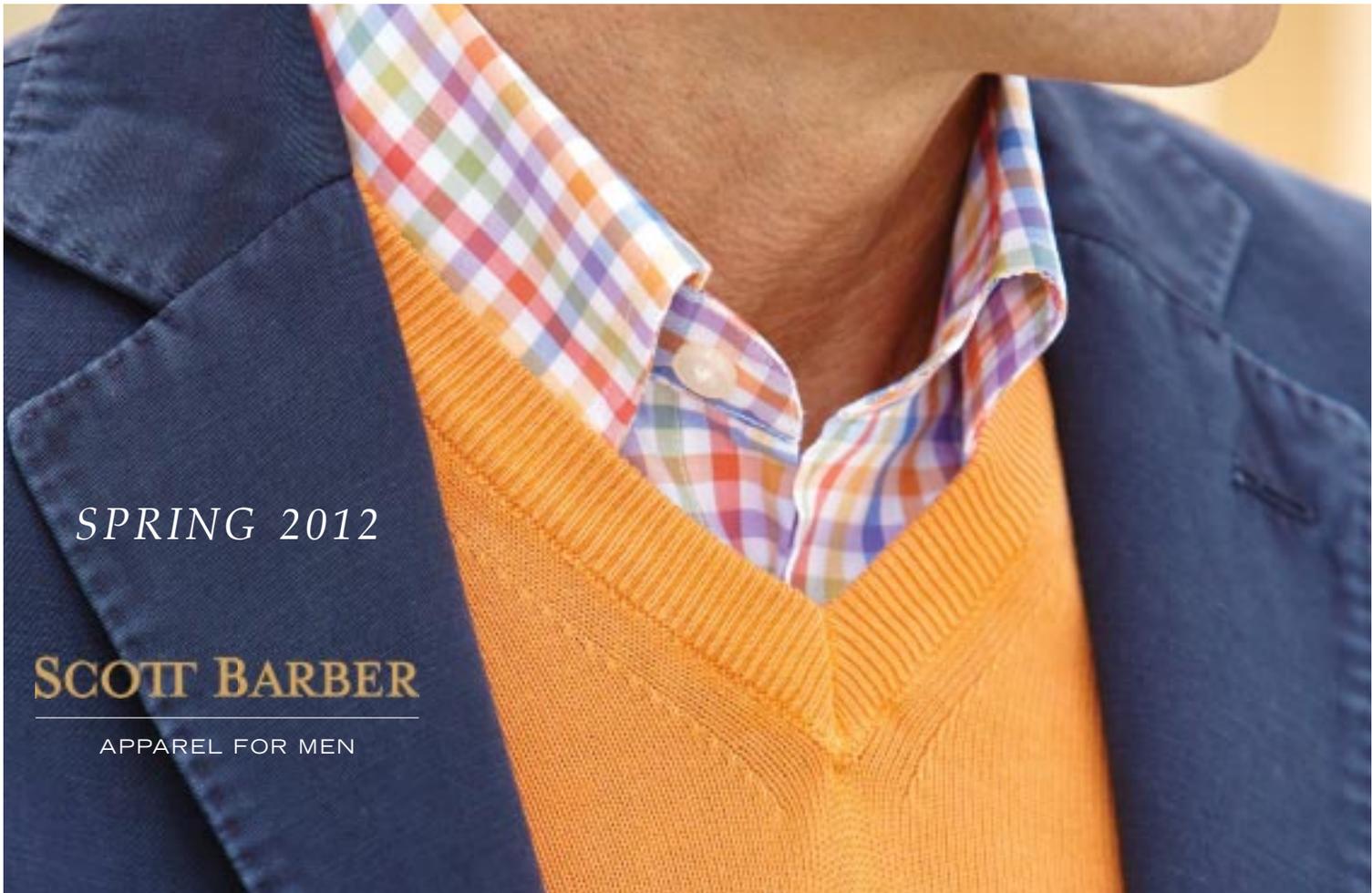
Before she portrayed the elderly Thatcher, Streep would spend up to four hours in the make-up chair being slathered with prosthetics. With the exception of "Death Becomes Her," it's Streep's first experience with that much rubber and glue.

"Interestingly, in the process of developing the older Margaret, we ended up taking away, taking away and taking away," says Streep. "Our genius prosthetics designer Mark Coulier created something that was tissue thin so that I felt very free. When I looked in the mirror, I felt like I was looking at a member of my family if not me."

"It actually made acting easier."

Ever since her portrayal of Miranda Priestly, the British-born editor-in-chief of *Runway Magazine* in "The Devil Wears Prada", Meryl Streep has been one to watch on the red carpet.





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Catalina Island, or Santa Catalina as it's traditionally called, is technically part of California. But when I set foot on the island's shores after an hour-long ferry ride, I felt like I had been transported to the other side of the world. Just 22 miles away from the traffic, smog and pollution of Los Angeles, this idyllic island is about as physically and culturally different from LA as Monte Carlo minus the expensive cars (or any cars for that matter)! In fact, there are only 800 full-sized vehicles on the island, and there's a 15-year waiting list for residents to be issued a permit to own a car a sharp contrast to the motor-driven society I had just escaped.

Tourists and locals alike get around on golf carts or by taxi but most traverse Catalina's main town of Avalon by foot. At one square mile, nearly every point of interest in town is less than a 10-minute walk from Avalon's signature 'Green Pleasure Pier' (and yes, it really is green).

The Catalina Express (our boat transportation to the island) docked at the main harbor a five-minute walk from the Pavilion Hotel. My hubby and I arrived just in time for the 5 p.m. wine and cheese tasting. After loading our plates with artisanal cheeses and filling our glasses with perfectly chilled Chardonnay, we joined the other guests at the ocean-side lounge, set against a botanical oasis of green palms, oversized birds of paradise and beautiful purple flowers.



Island History and All that Jazz

Catalina was home to a small Native American tribe before Europeans happened upon it in 1542. In 1919, the Wrigley family (of chewing gum fame) acquired the island with the intention of transforming it into a vacation paradise. They succeeded, I thought as we traversed the pedestrian walkway en route to Catalina's grand casino, Avalon's most noted landmark and another Wrigley masterpiece. Built in 1928, the massive round structure with graceful columns never actually housed a casino, but it was a fixture in the big band heyday. All the greats from Benny Goodman to Glen Miller performed there. Today, it operates as a museum, a venue for music festivals and the island's only movie theater.

As we strolled along Crescent Avenue, we discovered plenty of tempting dining options, but Avalon Grille stood out as a unique, upscale pub serving up comfort food with a creative twist. For me, Toasted Head Chardonnay with grilled salmon on a bed of lentils and spinach. For him, Guinness paired with beef brisket and smoked cheddar macaroni and cheese (and a few stalks of grilled broccolini for color and nutrients). The grand finale: Sautéed strawberries served with a puff pastry filled with vanilla bean ice cream and dusted with chopped almonds.

After dinner, we wandered into souvenir shops, small, family-owned bookstores, high-brow art galleries and low-brow boutiques all located on just one square mile of real estate. I was enchanted with a place called Two's Company. The shop's striking jewelry was set with semiprecious gems like blue topaz and peridot, purported to relieve stress, protect against negativity and heal the heart. Who couldn't benefit from that, I thought, as I plunked down a buck fifty for a shiny new ring. But perhaps our most delectable stop was Lloyd's of Avalon Confectionery. No visit

to Avalon is complete without Lloyd's caramel apples, tantalizing saltwater taffy that tugs at your fillings and jalapeno peanut brittle this spicy number was just what we needed to cut the sugar!

For a perfect end to the evening, and a guaranteed good night's sleep, we indulged in a massage by the sea. Set on quite possibly the most beautiful stretch of shoreline I've ever seen, these massages go far beyond the standard 60-minute rub down. Under the moonlight, skilled therapists kneaded out our knots and smoothed out our muscles while the ocean breeze and the sound of gentle waves lulled us into a deep relaxation a great prelude to a romantic evening (if you have more practical pursuits in mind, foot reflexology is available, too).

Adrenaline Canyon

The next morning, after fueling up on strawberry waffles smothered with whipped cream at Sally's cozy waffle house, we set out for our two-hour stint as Tarzan and Jane. The tour began back at Descanso Beach, where for two dollars a day, beach goers can lounge amidst the palms sipping on cocktails. Tempting, but we had a date with a few thousand feet of steel cable.

Before I knew it, we were on board a Mercedes Unimog (think upscale mini-bus) with three other couples en route to the top of Hogsback Ridge. When the bus stopped eight minutes later, we saw the first of five zip lines. One by one we were connected to a pulley, eventually sliding down 3,671 feet of steel cables that run from the top of Hogsback Ridge, about 600 feet above sea level, down to Descanso Beach below. We zipped down the mountain at 45 miles per hour in a zig-zag like fashion at one point dangling 300 feet above a cactus-filled canyon. Every line was different, and all five had their perks.



The first line was the shortest, so you can get comfortable! The second was the longest and offered unsurpassed views of the island, provided you could wriggle your body to the side to get a clear shot. The third had the steepest drop. The fourth afforded us an opportunity to reach for the leaves. And the fifth was a free-for-all no form required.

For those who prefer to keep their feet on the ground, Catalina offers plenty of active pursuits from hiking and biking to eco-tours that include both. The Santa Catalina Island Conservancy owns nearly 90 percent of the island's rugged interior, so the only way to access the protected area is to book an eco-tour where you'll see ravens, bald eagles, goats and buffalo that have been roaming here since 1924, when they were brought over from the mainland for the filming of 'The Vanishing American.' The ironic twist: Scenes featuring the bison ended up on the cutting room floor, and due to cost overruns, 14 animals were left to roam Catalina. With no predators, the bison population has ballooned to more than 150 animals.





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Ocean Adventures

While it's tough to top Catalina's land activities, the island does offer a wide variety of water sports and even a few underwater adventures you can enjoy without getting wet. The water in Catalina is shockingly cold in the fall, so we opted for the UnderSea tour. Basically, you board a boat that doubles as an underwater vessel with windows on all sides think Disneyland's Finding



Nemo ride but with real fish. In fact, every passenger has a personal view for the 45-minute cruise through an area called Lover's Cove. Savvy boat operators drop fish food along the route, so it's not surprising that the finned attractions come out in droves. We saw bright orange garibaldi (native to California and protected in California waters), neon fish (characterized by an iridescent blue stripe that stretches from nose to fin) and spotted calico bass (a popular catch for fisherman on the island).

If cruising in a mock submarine sets off your claustrophobic alarms, consider snorkeling, kayaking or parasailing. We opted for the latter, but Catalina, like many islands, is notorious for foggy mornings. When we started prepping for our 11 a.m. parasail, we realized we might be entering a no-fly zone. As luck would have it, the fog lifted just in time for a noon flight. The weather was perfect and the view was incredible.

'This is SOOO cool,' my husband exclaimed, as we sailed through the sky side-by-side, quite literally on cloud nine.

Since the driver lets you take off from the boat and reels you back in, the danger of flying is minimal, though we did get a thrill when he slowed down just enough for our chute to drop to sea level. When our feet skimmed the water, he punched the engine until we were soaring high again. We were like two giddy kids on our first merry-go-round. Besides the serene escape 500 feet above sea level, the ride offers a new perspective of the island and the opportunity to capture some incredible photographs.

After parasailing, there was just one more thing we needed to check off the Catalina-must list before returning to the smog and traffic of LA sip on a frothy Buffalo Milk (don't worry, it's not what you think). This creamy concoction of vodka, Kahlua, fresh bananas, dark cream of cacao and a splash of coconut milk has been an island favorite for decades. After downing one dock-side, I was sated, happy and

fueled for the 45-minute ride home and thrilled to have discovered one Catalina tradition I could take with me.

Recipe

- 1/4 shot Creme de Cacao, dark
- 1/4 shot Creme de Cacao, white
- 1/2 shot Kahlua
- 1 shot Vodka
- 1/2 shot Cream
- 1/2 piece Banana
- 1 sprinkle Nutmeg
- Fill with Ice
- 1 splash Whipped cream



Mix: Fill a tall glass with ice. Blend ice with cream, banana and alcohol until smooth. Top with whipped cream, sprinkle with nutmeg, serve and enjoy.

Escape Route

Getting to Catalina is quick and easy. There are three boat companies that service the island with daily departures from Long Beach, San Pedro, Newport Beach and Dana Point. Travel time by sea takes about one hour. Helicopter service is also available from San Pedro and Long Beach and will get you on the island in less than 15 minutes.

Amy Paturel is a health writer in California and a blogger for SELF.com. She holds masters degrees in nutrition and public health, both from Tufts University in Boston, Massachusetts.






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warm weather weddings

Get it right — or get ready to hear about it for years afterwards.

More and more couples seem to be opting for non-traditional marriage venues: a flower-filled garden, around a backyard pool, on a beach beside the ocean. It's all very romantic and picturesque, yet it can also present a wedding party and guests with some novel dressing dilemmas. How to cope with the sun, the heat and the occasional strong breeze, while still appearing at your absolute best?

Those of you facing this situation in the upcoming months might want to use this little cheat-sheet outlining everything you need to know about threaded bliss:

Tradition

Traditional formalwear goes hand-in-hand with a full-length wedding gown. If you're the groom, this means donning morning dress (stock tie and vest, gray cutaway jacket and striped trousers, dress hosiery and highly polished shoes) for daylight hours, a tuxedo or even full white tie and tails for an evening ceremony. For outdoor weddings, however, the groom and male guests also have the elegant option of a cool, off-white, tropical-weight dinner jacket, black trousers, white shirt and black bow tie. Copy Bogart's nightclub attire in Casablanca and you can't go wrong.

A bride and groom are shown in silhouette, embracing on a sandy beach. The bride is wearing a long white gown and a veil, and the groom is in a dark suit. They are standing with their backs to the camera, looking out at the ocean where waves are breaking under a soft, golden sunset sky.

Groom or guest, this is one time when what you wear really, really matters.



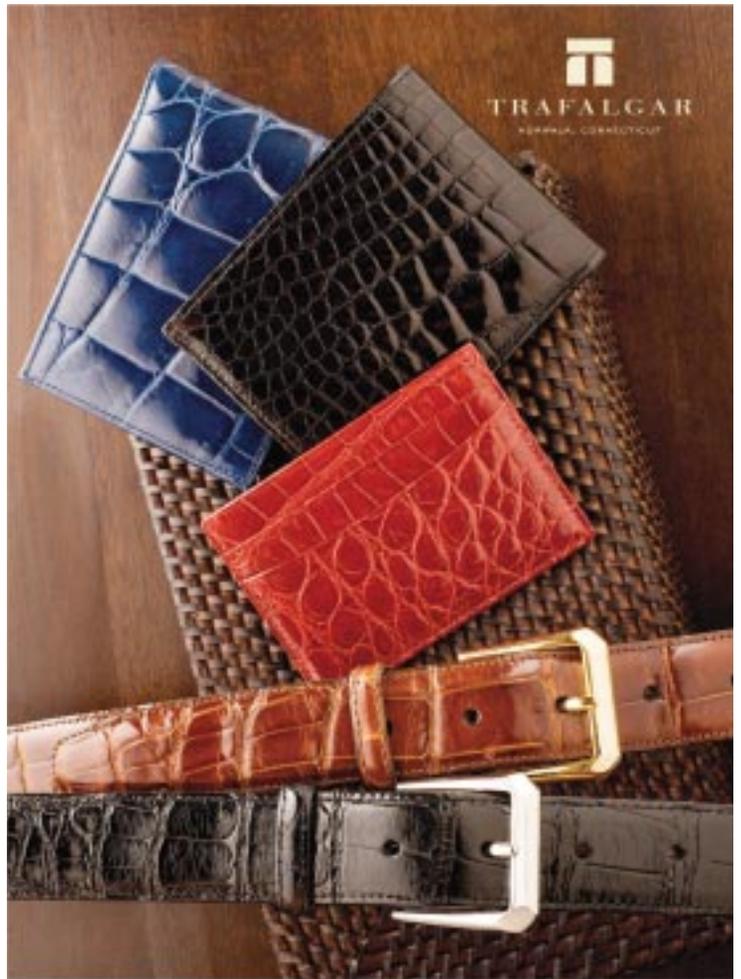
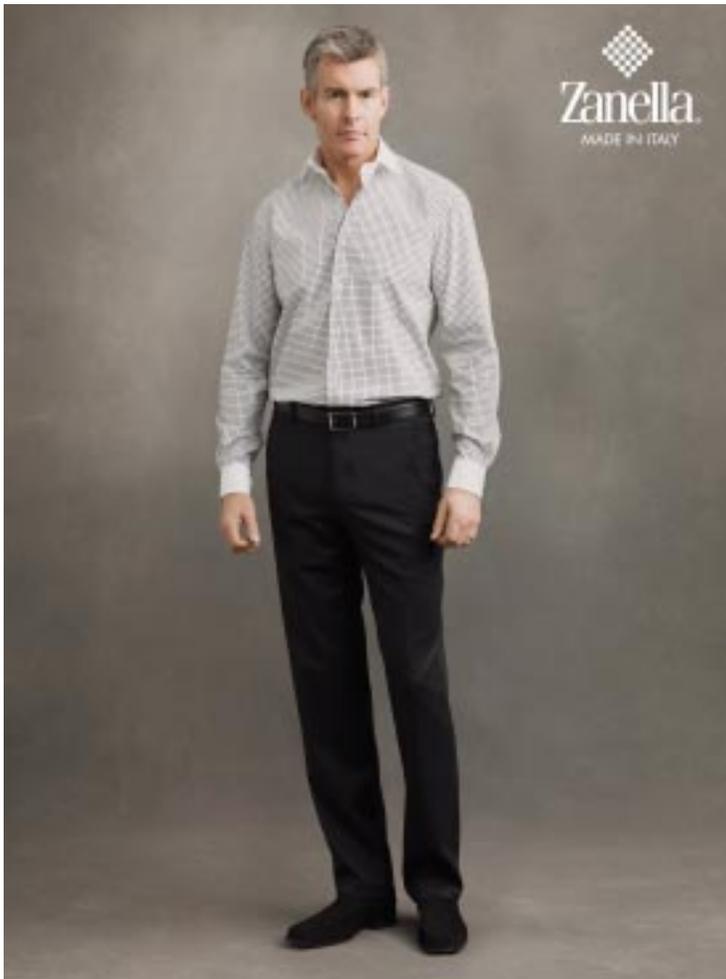
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Informal

If the bride prefers to wear a swank suit or shorter, cocktail-length skirt, the dinner jacket still works, as do more informal options. A white linen, seersucker, or poplin suit paired with a pastel-shaded tie will do nicely for the groom; ditto the male guests, who may choose to dispense with the tie altogether. If going this latter route, don't Forrest Gump it by leaving your shirt buttoned all the way up, and don't Night at the Roxbury it by unbuttoning too far down. Open just the collar and top button for that right negligent, yet still respectful, touch.

Casual

Of course some couples choose the strictly casual route. In this case, all groom and guests need is an attractive shirt worn untucked over light, and lightly shaded, tailored slacks, plus a pair of closed-toe sandals on their sockless feet. This season's shirt selection should make it easy to find that perfect top. Small collars such as the rounded club or the fold-down Mao don't demand a tie; indeed they look great left open-necked. And the band-collar shirt, last popularized in the 1980s but now trending back heavily, wouldn't know what to do with neckwear if it saw it.

As you can tell, tying the knot doesn't mean having to tie yourself in a knot over details like the right wedding raiment. The above advice represents all you really need to know, save for a few, final notes. If there's a chance you'll be stuck for hours outside in the hot midday sun, guests are advised to wear a hat, taking it off only for the actual ceremony. An undershirt and good antiperspirant are also recommended. And groomsmen, please, try to convince your womenfolk that boutonnieres are meant to be simple, uncomplicated flowers, not a fussy ornamental vegetal arrangement that takes up half your jacket lapel.

JACK VICTOR

EXCLUSIVE COLLECTION



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S.Cohen
MONTREAL
Est. 1923

passport prints and stripes

You may not be traveling as much as you used to, but that's no reason why your wardrobe shouldn't experience the heights of global exoticism.

This season, we start with Africa, the cradle of civilization. Naturally, you've picked khaki-shaded shirt-dresses, cargo pants, a safari shirt or two, and a safari jacket to form the foundation of your urban jungle attire. But the truly adventurous won't stop there. For them, Africa means leopard spots reproduced on everything from playsuits to evening gowns, snakeskin prints on coats, shoes and clutches, skirts and shirts in repetitive, primary-colored patterns designed to imitate native beadwork. Plus, most daring of all, body-hugging outfits from swimwear to cocktail dresses splashed with bold, black-bronze-and-white graphics reminiscent of tribal artwork. How to accessorize the lot? Opt for leather or raffia sandals on your feet; around your throat, a woven leather band dangling wooden bobbles, clumps of feathers, and big brass circlets.

Next, it's on to the South Pacific, where prints also figure largely – and large – on a variety of apparel, from little matching shirt-and-shorts sets to island-inspired sarongs. Enormous palm fronds and hot-house florals lend their shapes and hues to these new Hawaiian-style batiks. Black backgrounds and dark, leafy greens juxtapose with two of this season's key colors: sunshine yellow and tangerine orange. There is room here too for more than a hint of sea-green and deep purple, as well as shots of pink ranging from coral through to fuchsia. Such prints are also ideally paired with the very latest in relaxed eveningwear. The dress jumpsuit – sleeved, sleeveless or halter-topped, loosely tied at the waist, appearing on its own or with an airy, matching jacket over top – looks like it just stepped off a tropical lanai and is on its way to some swanky luau.

Stylists
want to
sweep you
away this
season to
all four
corners
of the
world



Photo Courtesy of AIRFIELD



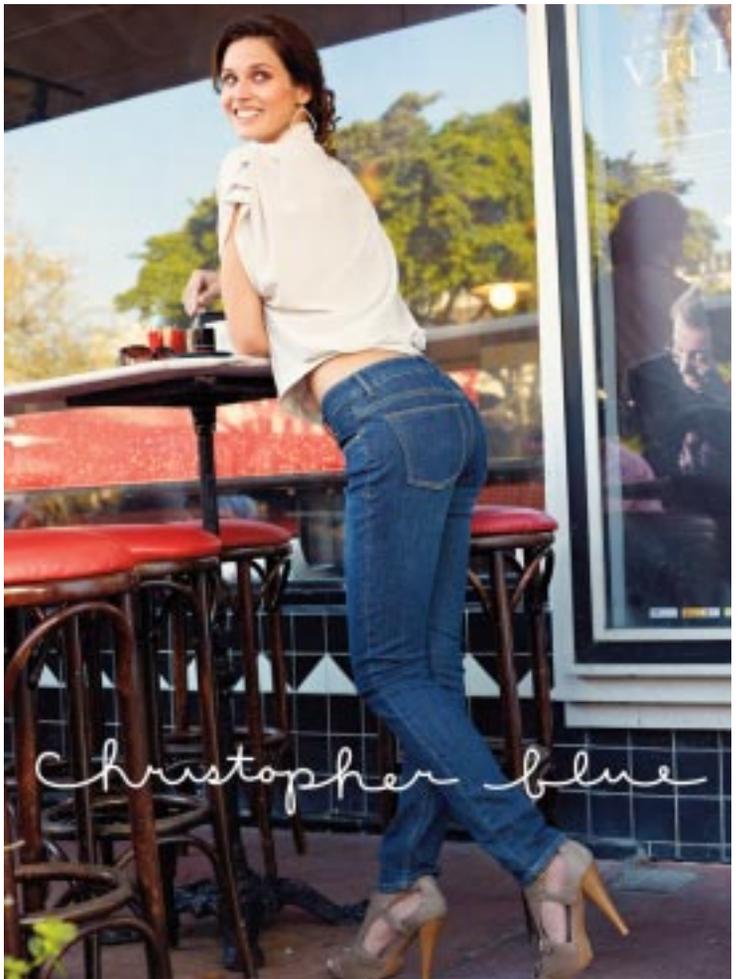
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Just for fun, we visit America. Oh, not today's mundane States but a picture postcard from the past, circa 1948. Stripes and floral prints figure prominently here too, although their colors are often tinged with nostalgia: sun-bleached pastels, baby blues and pinks, minty greens, tomato reds, saturated jewels tones such as jade and sapphire, otherworldly neon brights of yellow, red, blue and green often set against a virginal background of pure, unassailable white. Not surprisingly, they look best when cut into an old-fashioned, knee-length circle skirt, shirt-dress or tulip skirt.

We end our voyeuristic voyage in Europe where for generations, gentlemen have appreciated the intricate graphics and subdued shading of classic foulard prints. Today, these speckled, paisley and lotus tie patterns represent women's most recent appropriation of male mode.

Foulard prints now come rendered in female-friendly fringed scarves, handkerchief-hemmed skirts and halter-tops, pull-on pajama pants and clingy silk dresses. Their greatest attribute? The way we're free to mix and match as many of these prints as we please.



gamechanger

The magic of Steve Jobs

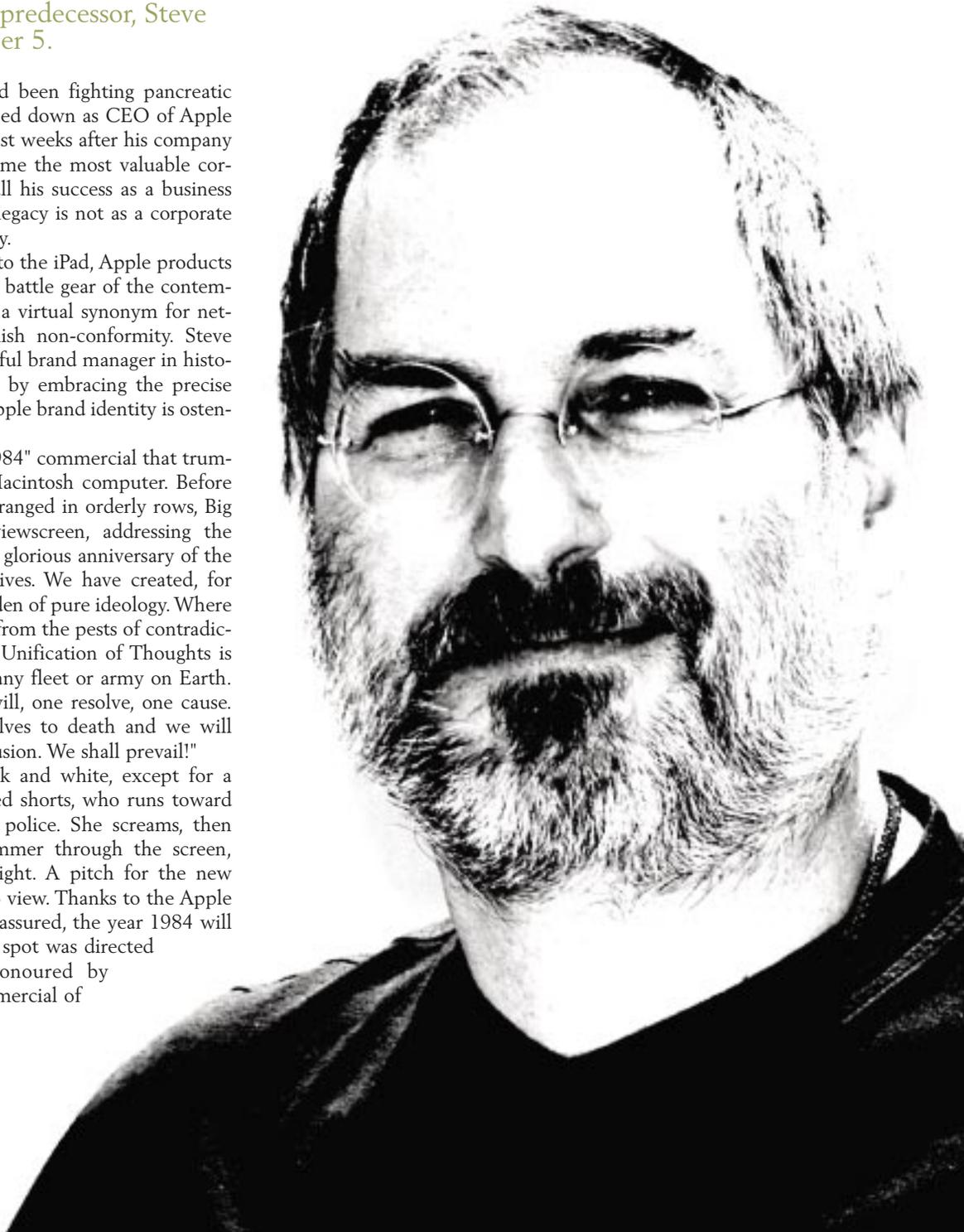
The internet chatterbots still weren't finished complaining about the underwhelming iPhone 4S Apple's first major product launch under new CEO Tim Cook when it was announced that his predecessor, Steve Jobs, had died on October 5.

It wasn't a surprise. Jobs had been fighting pancreatic cancer since 2004, and he stepped down as CEO of Apple on Aug. 24 for health reasons, just weeks after his company surpassed Exxon Mobil to become the most valuable corporation in the world. Yet for all his success as a business executive, Jobs' most enduring legacy is not as a corporate mogul, but as a cultural visionary.

From the iPod to the iPhone to the iPad, Apple products have installed themselves in the battle gear of the contemporary creative class, serving as a virtual synonym for networked independence and stylish non-conformity. Steve Jobs is perhaps the most successful brand manager in history, and he did it, paradoxically, by embracing the precise corporate values to which the Apple brand identity is ostensibly opposed.

Think back to the famous "1984" commercial that trumpet-blasted the arrival of the Macintosh computer. Before legions of drone-like workers arranged in orderly rows, Big Brother appears on a giant viewscreen, addressing the crowd: "Today, we celebrate the glorious anniversary of the Information Purification Directives. We have created, for the first time in all history, a garden of pure ideology. Where each worker may bloom secure from the pests of contradictory and confusing truths. Our Unification of Thoughts is more powerful a weapon than any fleet or army on Earth. We are one people, with one will, one resolve, one cause. Our enemies shall talk themselves to death and we will bury them with their own confusion. We shall prevail!"

Everything in the ad is black and white, except for a blond woman wearing bright red shorts, who runs toward the viewscreen pursued by riot police. She screams, then throws an enormous sledgehammer through the screen, which explodes in a flash of light. A pitch for the new Macintosh computer scrolls into view. Thanks to the Apple Computer Corporation, we are assured, the year 1984 will not be like the book *1984*. The spot was directed by Ridley Scott, and was honoured by *Advertising Age* as the best commercial of the decade.





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While the "1984" ad ran only once, during Super Bowl XVIII, it nailed Apple's ideological colours to the mast. Ever since, the brand has stood as the definitive statement of the rebel sell: the individualized resistance of political authoritarianism and cultural conformity through the adoption of non-standard consumer goods.

Here's a pop quiz: what company is being represented as Big Brother in the "1984" ad? Most people, when you ask them, answer Microsoft. But the real target of the ad is actually IBM, a company that was already on the cusp of obsolescence by the time the Macintosh appeared. Since then, a succession of companies have cycled through the typical lifespan from spunky young startup to lumbering corporate behemoth — Microsoft, Google and now Facebook — and each time, they have found themselves criticized for all manner of monopolistic and even Orwellian activities.

But it is worth emphasizing that the existence of standards in the computer industry is, by and large, the consequence of choices that people have voluntarily made. Network effects, where a device, application, or operating system gets increasingly useful as more and more people adopt it, are extremely powerful, and merely underscore the fact that not all uniformity is a bad thing.

Yet there is one thing that the "1984" commercial glosses over, which is the fact that there is no "Information Purification Directive" in our society. Or at least there wasn't until Steve Jobs came along. More than any other company in the industry, Apple exerts a tremendous amount of control over its customers' user experience. From the tethering of the iPod to a specific iTunes account to the way Apple jealously guards applications (and hence, content) for the iPhone, the Apple ecosystem has become its own "garden of pure ideology."



And therein lies the paradox of Apple under Steve Jobs, and the key to his company's unbelievable success. For the past quarter century, Apple has retained its credibility as the flagship brand of techno-cultural cool, even as it treats its customers with a darkly paternalistic attitude that some have dubbed "iFascism."

Why does Apple get away with it? One answer is to say, as many have, that under Steve Jobs, the

Apple user community has become something near to a cult, with its infantilized members tolerating all manner of indignities in the blind service of the leader's vision. There's certainly something to that, underscored by the number of Apple customers who described the impact of his death as akin to that of Princess Diana (or Michael Jackson, or Amy Winehouse)

But that misses the crux of the matter, which is that Apple products make their users feel freer than they do when they are using other operating systems, other computers, or other devices. As *The Economist* pointed out in an editorial a few years ago, the most salient feature of Apple products is that they work. What Steve Jobs realized is that technology should be nothing more and nothing less than an extension and amplification of the natural creative capacities of the human brain, body, and soul.

Arthur C. Clarke famously wrote that any sufficiently advanced technology is indistinguishable from magic. This, then, is the deeply ironic magic that Steve Jobs has conjured: through rigid centralization of design and strict control over the user experience. Apple has enabled a deeper freedom for its customers — the freedom that comes from a technology that enhances the scope of choice and opportunity in our lives, while layering itself, simply, almost invisibly, upon the operating system of our world.

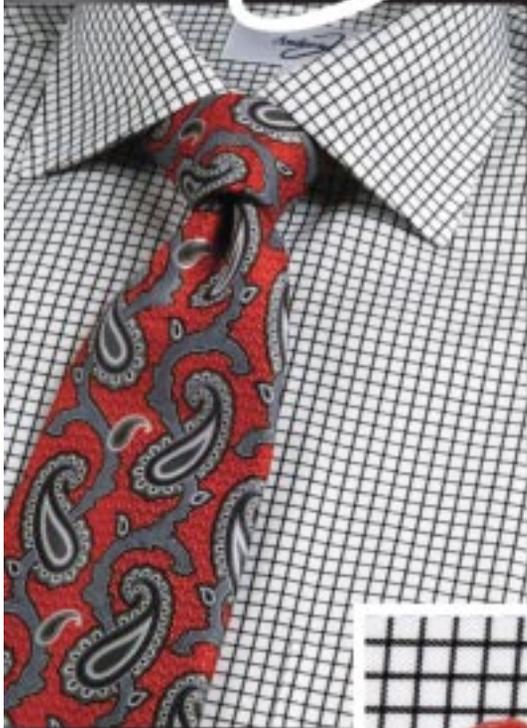
Andrew Potter is the author of *The Authenticity Hoax: How We Get Lost Finding Ourselves*, out now in paperback from McLelland & Stewart.



THE PERFECT SHIRT

by

Andrew

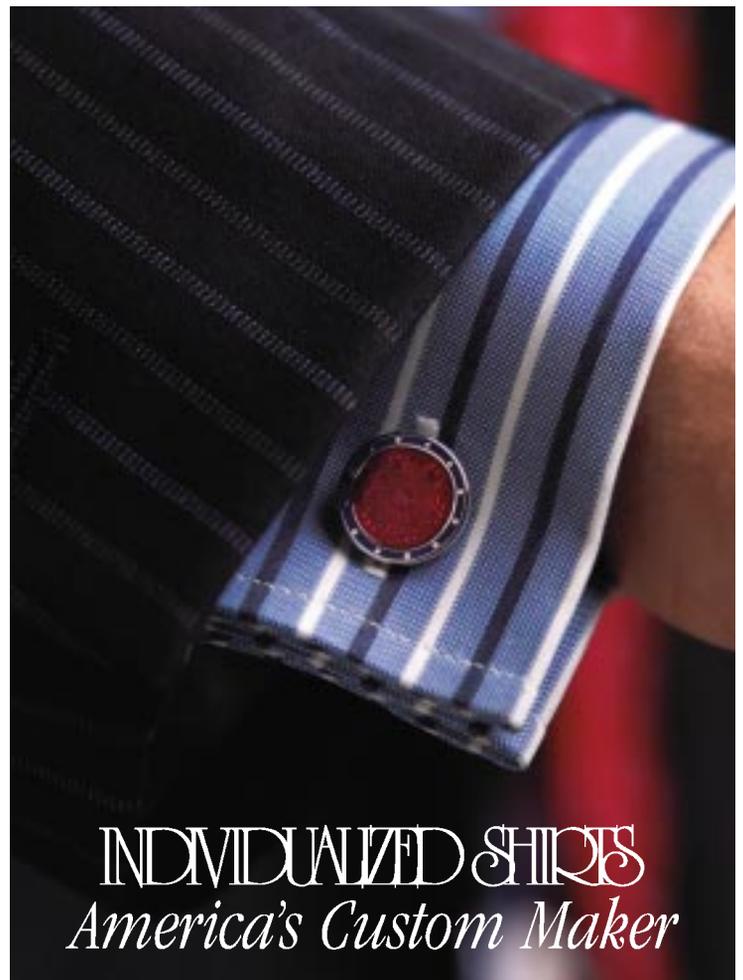


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Wines Strong Like Bull

As a kid, I explored the woods across the street from my parent's house in midtown Atlanta. To me, this expansive forest begged to be wandered, poked and prodded. As I got older -- although the public land holdings didn't shrink -- the forest strangely transformed into a smaller park and now I giggle about how my young Davy Crockett adventures took place over a measly six acres. How perspectives change as we mature.

My intellectual pioneering now takes place in the vast forests of wine regions. Ten years ago, before I poked and prodded the nether-regions of Spain, I was only familiar with the larger, well-known areas of Rioja, Ribera del Duero and Sherry. Slowly though, I dug into the affordable red Garnachas of Jumilla the dark and dusty juice of Priorat the fragrant and tart Albari o whites of R as Baixas. And I continue to uncover regions that we Americans haven't tried much of. Like Toro, a quality-designated Denominaci nes de Origin (DO), northwest of Madrid. Perhaps we weren't ready to try these massively concentrated, Tempranillo-based wines. Or maybe, since the DO wasn't established until 1987, the wineries of Toro region weren't ready for the big show. They are now.

Winemaking in Toro dates back to the first century B.C., when the ancient Greeks settled in and taught the natives how to craft a party beverage from the sandy, rocky soils not fit for much else. This soil came in handy later on when, in the late 1800's, much of Europe's vines were devoured by the root-eating louse phylloxera. Toro's growing environment warded off the pest and many of the vines throughout the region are ancient, still producing small quantities of fruit.

Toro translates as "bull" in Spanish (not 'lawnmower,' which might spring to mind), and if bulls could be bottled as wine without the ASPCA being involved, they would be the massively robust, full-bodied red wines of Toro. They are not for the faint of heart. History says Columbus took Toro wine with him on his 1492 journey to discover America, thinking it could survive the trip. I'm not surprised.

Like most Spanish wines, wineries in this region employ five quality level designates, based on how long the wine sits in oak barrels (from least to longest): Joven, Roble, Crianza (or Crianca), Reserva and Gran Reserva. This usually dictates price as well, but not necessarily value. Keep in mind when seeking out Spanish wines, the best ones aren't always the oldest.

Toro wines are made from the Tinto de Toro grape, a colloquial synonym for a diminutive version of Tempranillo, the fruit of wines from Rioja and Ribera del Duero. The government regulations of the DO only allow for Tinto de Toro (red), Garnacha (red, same as Grenache) Malvasia (white), Verdelho (white) and Moscadelle (white) to be grown. This fruit thrives in the extreme weather of Toro -- hot, sunny and dry with little rainfall. In essence, it's like a spa for thick-skinned winegrapes.

Being a young DO, Toro only has about 50 wineries and not many export to the U.S. yet. One you can find is Numanthia, a modern, high-end, multi-award-winning winery established in 2000. They organically farm a large vineyard of old, bushy vines, using no pesticides to preserve the health of the soil. Manuel Louzada, winemaker since 2006, has had an illustrious career fermenting juice all over the globe, calling them wines "to eat with a fork and knife". Indeed, each one of his creations are lovely, meaty and bursting with black fruit. You might call them intense and they most definitely need some fatty food to tame the tannins. Cellaring for several years is highly recommended or shop for the oldest vintages you can find. At a recent tasting, out of three wines (2006 Termes, 2006 Numanthia and 2006 Termanthia) my favorite was the rich, concentrated Termanthia: ripe plum, black cherry, great acidity, layers of soft fruit, oak, cinnamon, cocoa and cedar. Elegance defined.

If you're a fan of elegant yet forceful reds, delve into Toro. Your inner bull will rejoice.

Taylor Eason, the former wine critic at the Creative Loafing newspapers, blogs about all things alcohol at tayloreason.com.





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the trend a big hand for the little lady

It's shaping up to be a sweet, sweet spring, with emphasis on ladylike looks reminiscent of the 40s and 50s

The past always seems sweeter in retrospect. A simpler time, to modern eyes, simply because we've forgotten the trials and tribulations ordinary people faced on a daily basis. So we focus on vaguely remembered things — Jell-O salads, pearl necklaces, fedora hats and lounge music — and wish the good old days could somehow return.

We say we are paying homage, but we're really just playing dress-up. One enduring image, and one that we concentrate on this spring, is that of the mid-century mom, a young, or young-ish woman, already well-embarked on adult life by her late teens and early twenties. Quite a different picture from today's thirty-plus stay-at-homes still struggling to establish themselves. And quite a different wardrobe.

A woman's clothes in those days centered around the dress and skirt, which is where we come back to this season. Era-appropriate styles include practical A-lines and shirt-dresses, plus tulip shapes and circle skirts that emphasize the waist and hips. For fun, there's flirt skirts, sometimes attached to dropped waist bodices; narrow pencil skirts are also around for when you mean business.



Photo Courtesy of ALBERTO

Unusual too these days are constructions that actually complement womanly figures, even though the to-the-knee lengths, covered décolletages and slightly looser overall silhouettes offer a seemingly demure picture. It's as if designers have suddenly discovered that sexuality is much sexier when it is merely hinted at, in a low-toned whisper rather than a top-of-the-lungs shout.

Such daytime skirts and dresses rely mainly on their cut and fabric for visual interest. Furnishings are kept plain, and therefore become more noticeable. One small item of significance is the narrow belt, circling but not cinching the waist, or sitting just on the jut of the hips. Much more prominent is that staple of post-war chic: the peplum jacket. Like this season's dresses, the peplum jacket features pronounced shoulders, a tight waist and a flared hemline. Worn as part of a suit, it is equally home with a pencil or flared skirt; worn over a dress, it makes for a fitting, and fitted, cover-up.

For eveningwear, attire maintains the same air of well-bred femininity. This season's standouts include vintage-inspired chiffon gowns that flow past the ankle, dual-layered cocktail dresses, and frocks of any length either embellished with white-on-white embroidery, appliques or texture, or spun out of pure lace. Your grandmother's pearls would look simply stunning with any one of these ensembles.

In return, why don't you take her out to your local bar sometime, and show her a whole new way to ingest Jell-O.



Igniting a passion for gold

by HEDDA SCHUPAK

The story of gold

*is almost as old as the
story of mankind –
whether used for
adornment, gifting
or worship, it has
always been highly
valued. Today's trends
give us even more
cause to adore*

this precious metal.



Moonbeam ring by Gurhan
in 24k hammered gold with
diamonds set into an accent
of oxidized silver.

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Gold jewelry trends today range from the avant-garde to bohemian and romantic. Even as runway fashion veers from bold eighties-style color to flowing, feminine, nouveau-hippie dresses to fall's decidedly grown-up, ladylike restraint, the trends for gold are equally diverse.

According to the World Gold Council, the following seven categories, as chosen by top fashion editors, represent the jewelry trends for this fall:

1. Architectural influences:

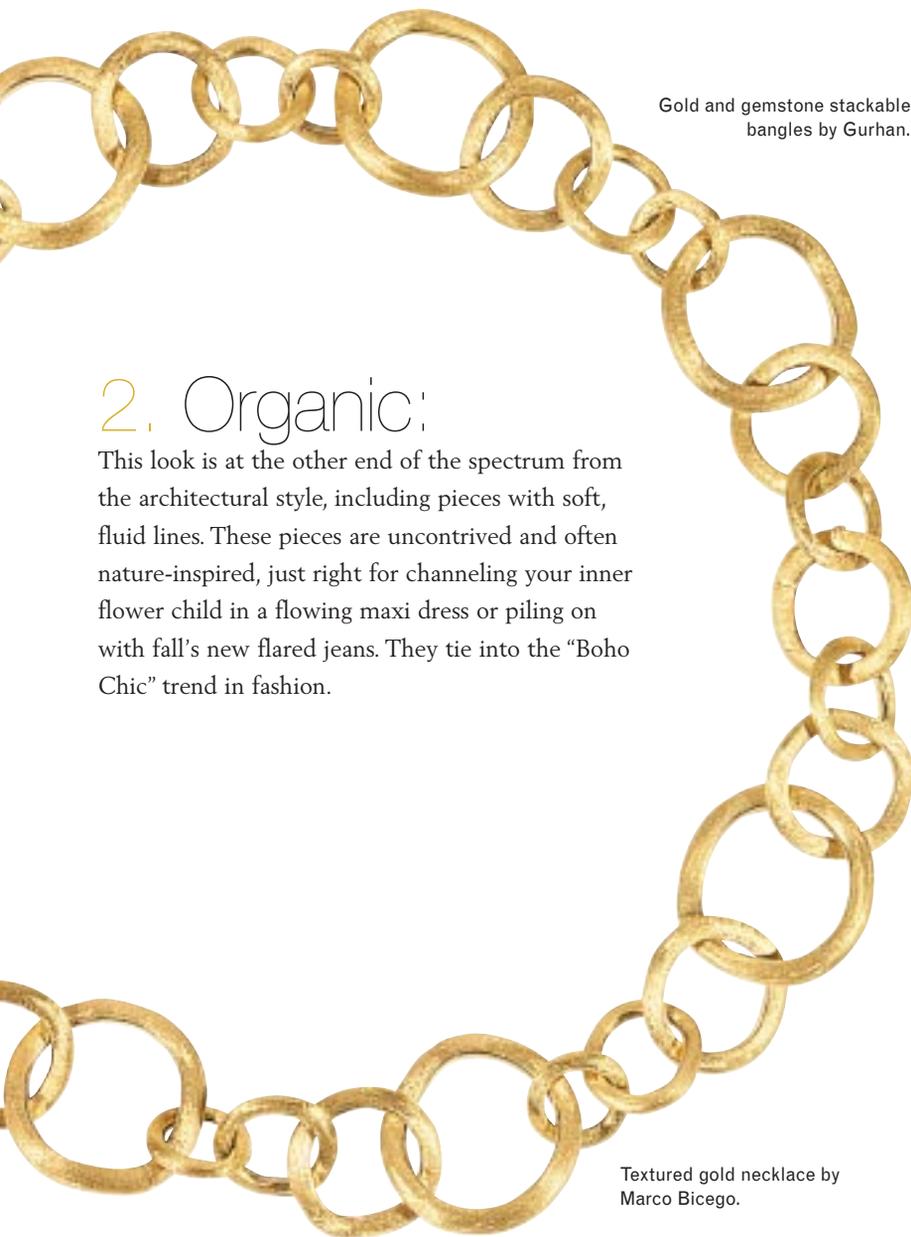
These are highly structured pieces, with geometric shapes, angles and sculptural designs. They exude a look of being highly tailored and are perfect to pair with a skirt and jacket or a sophisticated sheath dress. This look is driven by the look of grown-up elegance that infuses fall fashions.



Gold and gemstone stackable bangles by Gurhan.

2. Organic:

This look is at the other end of the spectrum from the architectural style, including pieces with soft, fluid lines. These pieces are uncontrived and often nature-inspired, just right for channeling your inner flower child in a flowing maxi dress or piling on with fall's new flared jeans. They tie into the "Boho Chic" trend in fashion.



Textured gold necklace by Marco Bicego.

3. Bold cuffs and rings:

The cuff and the cocktail ring have been prominent jewelry staples for a few seasons, and are becoming increasingly more elaborate. These chunky, eye-catching pieces demand attention and are good accompaniments to simple, structured silhouettes like a pencil skirt or sheath dress, yet they're strong enough to stand up to a more dramatic jacket or sleeve.

4. Statement earrings:

These stand-alone pieces are designed for maximum impact, keeping the focus on the face. No necklace needed – simply don a pair of drop earrings and get on with your busy day!

5. Symbolic:

Gold has symbolized the secrets of civilizations over the centuries, and today's designs are no different. Meaningful and representative designs may bear hidden messages, secret meanings, or talismans – or even just a simple “with all my love” engraved inside a wedding band. Religious symbols, initials, family crests, or even a name necklace fit this trend as well.



Gold ring by Marco Bicego.

6. Small and delicate:

The dainty design is the perfect finishing touch for more elaborate or ornate fashion outfits. Smaller pieces are also an excellent proportion for petite women who might feel overpowered by bolder designs. It's a budget-friendly way to stay on trend.



Yellow gold and silver earrings by Pianegonda.

7. Tri-colored gold:

Long a favorite of the Italian goldsmiths, the combination of yellow, pink and white gold in single pieces is making a strong comeback. The great advantage of tri-colored gold pieces is that they are always guaranteed to match the single-colored gold pieces in your jewelry wardrobe. It's a classic way to add a unifying element to mix and match jewelry.

(Gold naturally is a rich deep yellow, but alloying it with white metals such as silver, palladium, manganese, or nickel produces white gold. Alloying it with copper produces rose gold.)

Within these seven categories

are sub-trends, that include textured surfaces and airy, cut-out designs and blackened gold (oxidizing it produces a matte gray or blackened surface).

If bright and shiny isn't your style, textured gold keeps the look understated. Hammered finishes add a touch of rugged or ancient inspiration, while soft satin or brushed finishes are the ultimate in quiet classic.

Rose gold, meanwhile, has enjoyed a tremendous surge in popularity in recent seasons, even for non-precious fashion jewelry and watches. It's especially striking when combined with colored gems or accents of white gold or diamond.

Finally, the rising price of gold has driven designers to find new ways to create quality jewelry using less metal. One is through the use of negative space in design, where what isn't there is just as important as what is. This trend is expressed in cutout motifs,

lace-like details, and other open, airy creations. Another way is through the use of technology such as electroforming to keep big and bold pieces light and comfortable.

Electroforming is like the precious metal equivalent of a papier-mâché mask: instead of paper strips on a balloon, a mandrel in the shape of the finished jewelry piece is formed from wax and dipped into a gold electrolyte bath. The inner form is then melted away, leaving only the outer gold shell.

Throughout the centuries, gold has been fought over, celebrated, and worshipped. Its price per ounce may be approaching a record high, but man's – and woman's – desire to own it has not diminished by a single ounce.



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