

FASHION LIFESTYLE ART ENTERTAINMENT

# yellow™

APRIL 2011

FREE

**An Interior Focus  
for Christine Ho  
Tadao Ando's Big Book  
Artistic Dimensions  
of Cohen and Otto**

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Photo by Collin Kelly

It has been our tradition to publish the Home Issue around this time of year irrespective of the state of the housing market. It is comforting, however, to know that there are signs that conditions appear to have stabilized and are on the road to improvement. The highlight of this special issue is the spectacular recently constructed home of Christine Ho, a local interior designer. Christine Ho started her company, Cho Interiors, because like so many creative people we have interviewed, a passion within her compelled her to do so. She tells us about her design philosophy and gives us details about the photographs of her new home, the interior design of which she, of course, handled herself. We also document the dramatic metamorphosis of a mid-1950s home from a structure that was drab and depressing to one that is contemporary, invigorating and alive, and feature an impressive, newly updated book about Tadao Ando, one of the world's greatest living architects.

Our April issue also includes a story about two Houston area artists whose popularity is soaring – and for good reason. The contemporary style of the paintings of Joseph Cohen and McKay Otto are impressively captivating. Hanging their paintings on your walls is like capturing the serenity of the Rothko Chapel and bringing it home for you to enjoy any time you wish. As if under a spell, you lose yourself in introspection as you gaze upon these paintings, only to “find” yourself in the process and to emerge refreshed and revitalized.

The designs of Colleen Quen have adorned countless celebrities on red carpets over the years. She most recently incorporated haute couture into the dance costumes for Alonzo King's modern day interpretation of the ballet, *Scheherazade*. If you would like to view her fashions and are in the San Francisco area, her atelier offers an impressive venue for fashion that is worth the visit.

Speaking of ballet, the Vietnamese Culture and Science Association is proud to bring *Quiet Imprint* to the stage of Zilkha Hall at the Hobby Center this month. New York-based choreographer and dancer, Thang Dao, created the production that will feature Ballet Austin II and songs performed by legendary singer, Khanh Ly. The work was inspired by stories shared by Dao's mother, relatives and Vietnamese Americans living in Houston relating to Vietnamese who were forced to leave their homeland in search of freedom following the fall of Saigon.

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The color yellow has played a recurrent symbolic role throughout the history of Asian culture. It symbolizes the earth that sustains all life, yet has been embraced by Buddhist monks as an expression of unchallenged power. Such is the role of yellow: always revered but in different ways under different circumstances.

The mission of *Yellow Magazine* is to introduce our readers to the artistic, fashion, lifestyle and entertainment contributions made by Asian Americans. It is our hope that the depth and breadth of the topics and events we cover do justice to the pride that the color yellow has represented throughout the millennia. As the editor in chief of *Yellow Magazine*, my last name is Hoang, which also means yellow. Just as I am proud of my name, I am proud of my heritage, and proud of *Yellow Magazine*.

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**yellowmags.com**

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Chloe Nguyen: (black) Jacket by Valentino \$4,990, Saks Fifth Avenue Skirt by Dolce & Gabbana \$1,150, Neiman Marcus Shoes by Christian Louboutin \$795, Neiman Marcus

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April 2011



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Complete Works  
1975 – 2010

# Tadao Ando

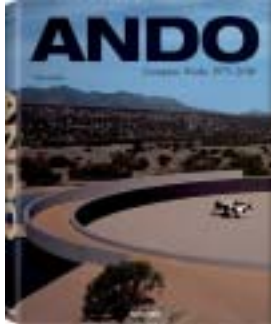
by LEO SIPRAS

He is the only architect to have won the discipline's four most prestigious prizes: the Pritzker, Carlsberg, Praemium Imperiale, and Kyoto Prize. Yet he never officially studied the discipline. His name is Tadao Ando, and the most recent book about his works is truly awe-inspiring.

Born in Osaka, Japan, Tadao Ando has become one of the world's greatest living architects. Combining influences from Japanese tradition with the best of Modernism, Ando has developed a completely unique building aesthetic that seamlessly combines concrete, wood, water, light, space, and nature in a way that has never been witnessed in architecture. His designs include award-winning private homes, churches, museums, apartment complexes, and cultural spaces mainly in Japan, but also in France, Italy, Spain and the USA.

You can take a drive up to Fort Worth and see a perfect example of his work at the Modern Art Museum of Fort Worth, completed in 2002. Ando had the enviable task of designing a building that would be in close proximity – and comparison – to the Kimball Art Museum, designed by Louis I. Kahn, and the Amon Carter Museum, designed by Philip Johnson. The Modern is considered to be a rousing success, juxtaposing Kahn's iconic barrel vaults with a series of five rectangular boxes situated on a 1.5 acre pond. The book features the museum on eighteen pages, with multiple large exterior and interior photographs, sketches and renderings.

As the book's title suggests, the contents have been thoroughly updated for this new 2010 edition and presents his complete works to date. The author, Philip Jodidio, studied art history and economics at Harvard, and edited *Connaissance des Art* for over 20 years. His books include Taschen's *Architecture Now!* series, and monographs on Ando, Norman Foster, Richard Meier, Jean Nouvel, and Zaha Hadid.



**Ando. Complete Works, Updated Version 2010**  
by Philip Jodidio, 2010  
Hardcover, 30.8 x 39 cm (12.1 x 15.4 in.) 600 pages  
\$150  
Published by Taschen  
taschen.com



Tokyu Toyoko-Line Shibuya Station, Shibuya-Ku, Tokyo  
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Church of the Light, Ibaraki, Osaka, Japan  
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Penthouse in Manhattan, New York, USA  
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Museum of Wood, Mikata, Hyogo, Japan  
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# Cho Interiors by VIET HOANG

Christine Ho abandoned her job as an accountant in pursuit of a career in residential interior design, a lifelong passion. She earned her second bachelor degree at the Art Institute of Houston and graduated at the top of her class. She had not been able to achieve that level of academic success when she earned her first undergraduate degree in business at the University of Houston. She considered this to be a strong affirmation that she was on the right track. After working for an award winning design firm for five years, Christine was ready to make her move and launched her own company, Cho Interiors.

## Tell us a little bit about your company.

The firm is called Cho Interiors and I mainly focus on residential structures. The style of my designs is more of a soft modern, where spaces are classic, timeless, and fresh. I use a lot of white with splashes of color and texture to create inviting and interesting spaces. Everybody is different and so I will incorporate my client's style into my designs to create the perfect environment for them, making each home different from others.

## Do you have a particular design philosophy?

I truly believe that living through design is a balance between form and function which creates a greater harmony in one's soul. You have to surround yourself with beautiful objects that inspire you while preserving a functional environment in which to live. Realizing both of these important elements will promote a sense of harmony and happiness.

## What do you like most about being an interior designer?

I love problem solving and being creative at the same time. Contractors, architects, and designers often run into problems at the job site for which we have to come up with solutions. And not just a solution, but a creative way to resolve the problem in such a manner that people will think that it was planned that way. It makes you warm and fuzzy inside.

## Has your career unfolded as you originally thought it would?

I have always wanted my own company since I started interior design school. I am very happy with the direction of my career. I had 5 years of experience working for an award-winning firm before I started my company. I passed the difficult 16 hour National Design for Interior Design Qualification exam to become a licensed designer in the State of Texas. So far, so good.

## What do you think has been your personal key to success?

Staying true to my designs and philosophy and having happy clients. We are hired to do what we do best, so I listen to my gut when it comes to designing and make sure my client is more than satisfied.

## What do you enjoy most about what you do?

Being creative, of course! I love it when I see ordinary objects that give me inspiration for the next project. Just a simple banana on the counter of Starbucks, at the right moment, might inspire us to do the next bedroom in that poppy cheerful yellow.

## Who inspires you personally and professionally?

My fiancé inspires me, personally. He has a lot of passion for what he does; he started his own business in his early twenties and is the best at it. I always learn so much from him. Professionally...it would, of course, have to be Frank Lloyd Wright! He is the greatest architect, interior designer of all time. His organic architecture, designs, and philosophy are still practiced today. My own home has a lot of Wright inspiration in it. I am in love with his Fallingwater home – if you don't know what that is, you better look it up...it's awesome!

## Do you feel that it is important for someone to be passionate about interior design to be successful?

Yes. Of course! It would be hard to succeed if you are not passionate about what you do. I don't know if that would be possible.

## What are the tools of the trade that you use the most?

A measuring tape. I don't go anywhere without it since you never know when you might need it. And, of course, AutoCAD – this drawing program helps tremendously when you are trying to design a wall or a space where an eighth of an inch matters.

## What are the most challenging aspects of your job?

Estimating how many hours you might spend on a project. Some clients are more involved in the process or might be more indecisive, causing you to spend many more hours creating and recreating spaces. Therefore, most designers charge by the hour to protect themselves and this is where it gets challenging. It's a matter of trust between the client and designer.



Interior Designer Christine Ho

You can reach Christine at  
Cho@Chointeriors.com



This bedroom, a renovation project separate from Christine's home, is inspired by nature from the branches on the wallpaper to the antlers on the chandelier. The fur throw blanket on the chair and the Fernando Casas painting, titled *Naturaleza Muerta I* from Gremillion & Co, Fine Art, hanging on the left wall, also brings the nature indoors. The head wall consists of another art piece from Gremillion a solid cherry carved wood with black stain piece titled *chiseled poem*, by Jeffrey Brosk. The warm brown/gray tones give a very cozy surrounding in this master bedroom, blending perfectly with existing furniture on this renovation.

## Can you tell us up front if working with a client is going to be easy or difficult?

Sometimes. Of course, everyone prefers working with an easy client but it doesn't always happen. It is good to meet all kinds of individuals from whom to learn and to challenge yourself. Difficult individuals will not cause me to walk away from them. No worries there!

## Do you ever collaborate with anyone on a project?

It is good to collaborate with others. Sometimes they might have an idea you never thought about or might see things differently. I don't oppose collaborating with others at all. When I worked on the Pink Ribbon House last spring, we had 9 designers work on one 6,000 square foot home. We all had our own rooms to design and the end result turned out beautifully!

## What are your top pet peeves as a residential interior designer?

My biggest pet peeve is seeing a tiny rug placed in a living area or bedroom that is way too small for the space. It looks cheap and terrible when the rug is not big enough to go under the furniture at least half way. It's like wearing a shoe that is too small...it just doesn't work!

When you see a space transformed and see the client's face light up, it is amazing!

## Are there color or texture trends that you follow?

I love new colors and new color combinations so that your designs stay new and fresh. I think it is important so that your designs don't become outdated.

## How do you design for today and the future? Do you worry that certain looks or styles could become outdated, as you mentioned?

I like to keep things timeless and classic. New products that stand out should be used in smaller quantities so if you do become tired of it or it becomes totally outdated, you can easily switch it out. Products take a lot longer to become outdated in the design world, unlike clothing styles which change every season. We, as interior designers, are always keeping up with new ideas and innovations to avoid an outdated house.

## Do you prefer to start from scratch (new construction or remodel) like an empty palette, or work with existing furnishings/décor and build from there?

I can't say I prefer one over the other. Working with existing furnishings is more of a challenge but that is where I thrive. When you see a space transformed and see the client's face light up, it is amazing! But if you work on a newly constructed home, you basically start with a blank canvas and the client's ideas; it allows for greater flexibility. So, it is good to design both new construction and remodels.

## What are some of your personal or professional goals for the future?

Goals for the future would be to travel and design homes in different parts of the world. I love traveling and seeing how individuals live in different countries. So, imagine being able to design their homes, learn their culture and apply my designs to it. I would totally be in heaven!



Since the house had such an open floor plan, I wanted the kitchen to stand out and make a statement. Therefore, the ceiling was dropped and mahogany wood was installed to give it coziness and warmth. The beige kitchen counters are Quartz and the bright orange island was added for color. A linear porcelain tile was used on the vertical surface for durability purposes, since the counter is a very popular space for guests to hang out. Travertine flooring was used throughout the first floor making the space warm, natural and giving it great movement. The principal structural support is a massive 18" concrete column that stands in the middle of the open floor plan, which adds a certain raw beauty to the otherwise polished space. Bar-height chairs are from Design Within Reach.



The breakfast area has a great view of the backyard. When the 10' high sliding Fleetwood doors are open, it brings the inside out, making it a perfect spot to have morning coffee to get the day started. The white Saarinen marble table sits beautifully between an Australian Aboriginal art piece from Booker Lowe Gallery and Caprice Pierucci's wood sculpture from Gremillion & Co, Fine Art.



As one walks through the front door, you are immediately drawn to the unique staircase. A set of commercial heavy duty standoffs hold the 2" thick glass that lines the staircase. Glass was used so as to not obstruct the visibility of the 24' high stacked brick wall. The thick wood planks used on the stairs are of a beautiful Caribbean Koa supported by a painted metal structure.



The living area is centered around the classic Nogucci coffee table. A huge 60" plasma is placed above a gas ribbon fireplace by Spark Fires which provides warmth during the winter months. The fireplace is surrounded by Texas shell stone, a type of limestone with imprints of shells and rocks which have formed on the surface as a result of years of sedimentation. The end product is a surface that expresses movement and captures one's interest. Most cabinets in the house are cantilevered 9" above the finished floor to give an airy, almost floating feel. The beautiful baby grand piano is centrally located within the open floor plan, allowing the music to flow freely and unobstructed throughout the space when the instrument is played.



The stunning infinity pool drops down 6' from the 1st level of the house due to the sloped backyard. The wall of the infinity pool mimics the interior of the house where the same stacked brick is used to create a wonderful texture from which the water may cascade. Bold colors of orange, green, and blue are brought outdoors to create a fun atmosphere. Horsetail bamboo is planted next to the pool to bring the greenery of the backyard closer to the house and to add additional texture. The master bedroom on the far right has a great view of the pool and the vast backyard. It also has operable windows to take advantage of the great Houston spring weather.

Getting In Touch  
With Your Inner Self

# Joseph Cohen and McKay Otto by HENRI MERCERON

I remember visiting the famed Rothko Chapel in the heart of Houston's museum district many years ago. I had heard how it had a transformative effect on those who visited and contemplated the art within the confines of the distinctively serene environment. So, I parked myself on one of the simple wood benches in the center of the chapel and waited to be transformed. The transformation that occurred was one of frustration and impatience as I became increasingly aware that the relaxed state of mind I expected was eluding me. I never returned, believing that I had been duped by the sophisticated art aficionados with their refined tastes and that I lacked the sensitivity to perceive something that did not exist.

My appreciation for art has been of a straightforward and, some would say, undeveloped nature. If an artist reproduced a scene or object with the exactitude of a photograph, I was impressed by their technical ability. If an artist could with just a few strokes capture the movement of a dancer or athlete or animal in chase, or in similar fashion capture the essence of a person, I was impressed. If an abstract painting engaged me as I attempted to make sense of its composition, I was impressed. But when a dear friend of mine, an avid art collector, introduced me to the works of two Houston contemporary artists who painted nothing in particular, I found myself somehow entranced by their works for long periods of time, effortlessly and consistently. I was really impressed and really surprised. I was having what I describe as a "Rothko experience" based upon my ability to do something that I could not do twenty years earlier; sit in comfortable repose and bathe in the peaceful energy that radiated from the art. I was, in essence, engaging in a creative relationship with them and relishing every minute.

There are two revelations I have had that relate to how I view the art and the artists that are the subject of this article. First, I am a *Seinfeld* fan. It is one of the few shows that I can watch repeatedly, notwithstanding that I have seen the same episodes multiple times, and continue to be entertained. Famously, *Seinfeld* episodes are about nothing in particular and yet, they reel you in and keep you transfixed with devoted interest. Secondly, having once consulted the services of a psychiatrist, I found it remarkable that even though I believed I had nothing to further explore in later sessions, I would be asked a simple question and before I knew it, another hour long session had passed with me spouting all kinds of information. Similarly, the works of Joseph Cohen and McKay Otto do not attempt to represent or abstract from anything physical. They exist in their own right. The artists seek to reel us in and have us visit for a while, to have us peer into our inner selves and emerge with a more complete sense of who we are, to gain a clearer understanding of our essence.

Each of the artist's styles imparts a meditational sensibility and does so via minimalistic means. Cohen could be the official artist poster child for the Green Movement, in that more than 90% of the materials he uses as his "canvases" are reclaimed, recycled or orphaned. The paint he uses is what he refers to as "oops" paint, gallons that have been returned to home improvement stores or that have been otherwise rejected by shoppers. He will find or construct his canvases out of such things as sections of old wood flooring to which he applies hundreds of layers of paint. He estimates that he has applied as many as 750 layers to a single painting. As you can imagine, it takes years to complete such pieces as each layer of paint must thoroughly dry before the next one is applied. When it comes to facilitating the discovery of admirers' essences, there is no place for shortcuts!



Ever Get In Time Ever, 2010  
McKay Otto

Photo by Slyworks Photography

In his own words, Cohen explains his work. "The only constant in the world is change. My paintings are physical testaments to this constant. They express the physical nature of being engaged in this world (by way of painting layer upon layer) while they simultaneously articulate the inevitability of change (the paintings build up a physical topography being painted layer upon layer, serving as an historical record of the past). There are relationships to civilizations... how they are stacked upon one another. Some are covered over completely, while others show bits of what came before."

Cohen's paintings are all about the paint; its texture, viscosity, and the effects that gravity exerts as each layer dries. One of his signature treatments is to allow paint to drip over the sides of the canvases and harden like multicolor teeth on a long comb; they have the appearance of stalactites suspended from the back edges of the canvas. Of course, stalactites found in subterranean caves form over the course of many years and as such serve as a physical manifestation of the passage of time. Cohen's stalactites accentuate the three dimensional aspect of his works which is evident in the "topography" created upon the face of the paintings which are reminiscent of bas reliefs. So, when all is considered, Cohen's works gain movement as they appear to transition from the two dimensional to the three dimensional. When you look at them from a distance as the light of day changes, the smooth peaks and valleys created by the hundreds of layers of paint change the way you view the work.

The last coat of paint on many of Cohen's paintings is ultra-pure white because white is comprised of the entire spectrum of colors and neutralizes any implied hierarchy of importance that would be assumed if another color was the last one used. If you study Cohen's paintings from a close range, you become aware of a network of fine crackles that appear to enmesh the entire surface, resembling an area of parched earth suffering through a drought. It is a drought that leaves the observer with a metaphysical thirst that is never quenched but always feels as though it is close to reaching satiation.

While most people are content to recognize only the superficial characteristics of the objects and people who populate their lives, Otto's paintings challenge you to look deeper.

## Joseph Cohen

Joseph Cohen is currently participating in a six month artist residency program in Italy. He is enjoying recontextualizing his paintings to exhibit in 350 year old castles, churches, museums and galleries. His work may be viewed at Wade Wilson Art located at 4411 Montrose Blvd, Suite 200, Houston, Texas 77006. To learn more about the artist and to view additional images of his paintings, visit [josephcohenart.com](http://josephcohenart.com)

## McKay Otto

To learn more about McKay Otto, visit his website [mckayotto.net](http://mckayotto.net). To see detailed photographs of his paintings visit <http://slyworks.zenfolio.com/mckay-feb2011/slideshow>



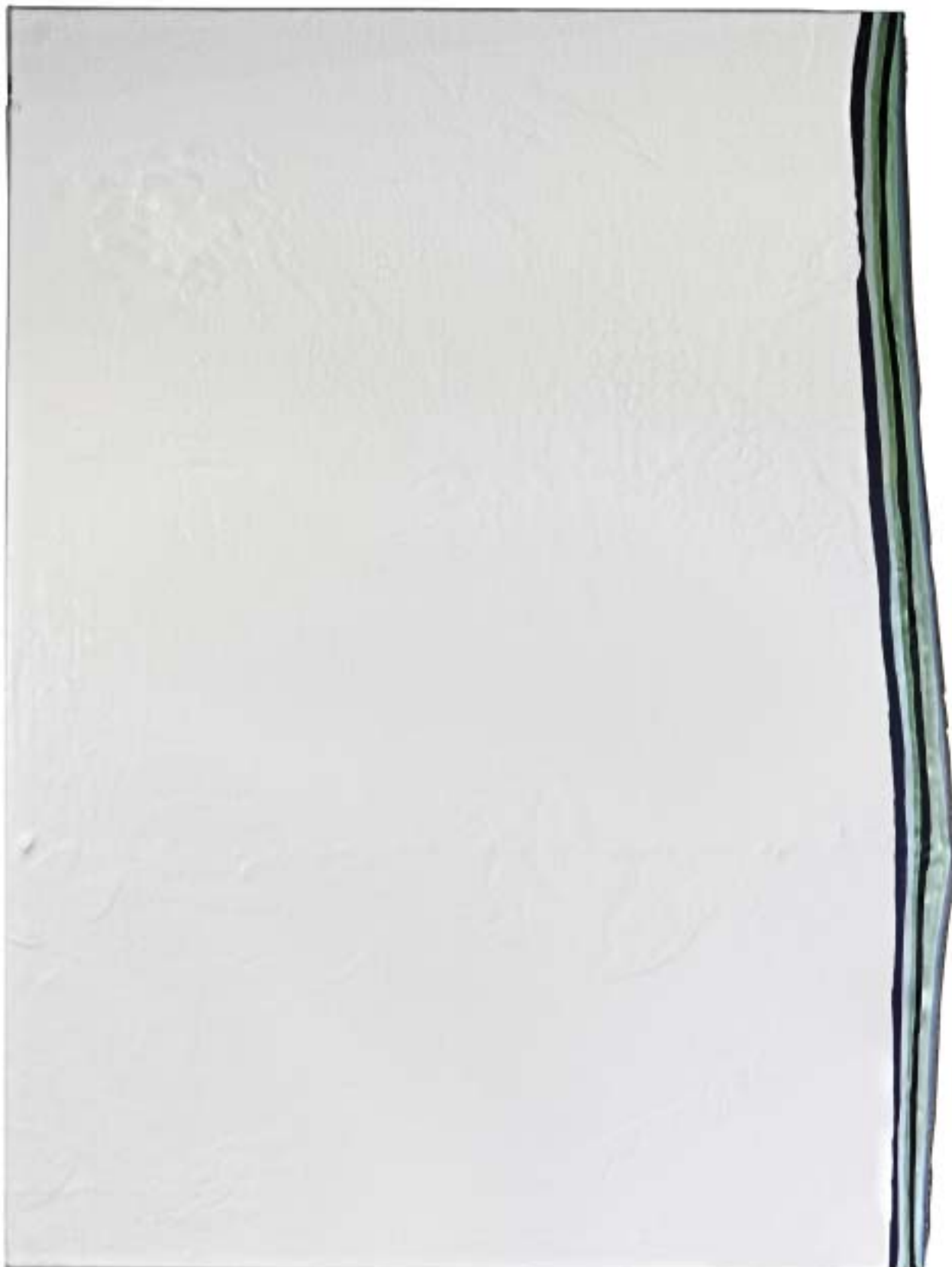
# Cohen's paintings are all about the paint; its texture, viscosity, and the effects that gravity exerts as each layer dries.

Whereas Cohen achieves his minimalist aesthetic, ironically, by adding hundreds of layers of paint, McKay Otto's paintings use lines, color and materials quite sparingly. With a limited palette, Otto captures essential qualities that also invite viewers to fall under the spell of his works and to visit for a while. His works suggest undertones of Taoism and Buddhism. The simplest description of Otto's paintings is a square framed box that is approximately three inches deep with an interior back canvas and exterior top canvas. On the inner canvas, a pastel sphere is painted so faintly that it is almost imperceptible. Its circumference meets all four edges of the square canvas, a combination that represents the meeting of heaven and earth. Also, a circle is symbolic for eternity as it has no beginning or end. In addition to the sphere, Otto paints a simple linear but precise pattern on the inner canvas. The top exterior canvas consists of a translucent nylon skin or veil that is stretched taut over the frame of the painting. Uneven vertical brush strokes in an opaque milky white paint are applied, extending from the top edge of the canvas to bottom edge. In between the brush strokes are gaps through which a clearer view of the inner canvas may be seen.

Notwithstanding the philosophical and metaphysical aspects of the work, if Cohen's paintings are about the paint, Otto's are about the effects of light. Depending upon the light that bathes the paintings and the angle of view, they

appear to contain a source of light that emanates softly from within them. As your gaze shifts from the outer nylon canvas to the inner canvas, you have the sense that the works pulsate with life, as though they are breathing and alive.

In his current series of paintings, Otto has opened them up to allow viewers to see through the translucent exterior canvas, making the patterns on the inner canvas more visible. He is excited about this because it has set forth a dynamic between the paintings and those who interact with them, providing for a deeper dialogue. They engage the viewer in much the same way a psychiatrist engages his patients. While most people are content to recognize only the superficial characteristics of the objects and people who populate their lives, Otto's paintings challenge you to look deeper. You must look beyond the space that separates the superficial nylon canvas to see the patterns that are painted on the inner canvas. As you stare into the three dimensional space that the paintings provide, you cannot help but feel yourself being pulled in deeper; you cannot help but feel as though you are transitioning from a conscious state of mind to a subconscious one as the paintings' metaphysical gravity pulls you into their orbits. Otto takes your experience one step further when the lights are extinguished and the circle on the inner canvas glows phosphorescently. The paintings absorb energy from their environment and return it gently when the lights go out.



*Proposition 23A, 2007*  
Joseph Cohen

Photo by Timothy Frederick



# Home Sweet Home

*Lauren:* Dress by Givenchy \$2,710, Neiman Marcus  
Eagle Talon Necklace by Pamela Love \$640, Peel Gallery

*Chloe (white):* Dress by Zac Posen \$1,590, Saks Fifth Avenue  
Crow Skull Necklace by Pamela Love \$550, Peel Gallery

Photographer **Jhane Hoang**  
Fashion Stylist **Marc Sifuentes**  
Hair and Makeup **Tree Vaello**  
Models **Chloe and Lauren Nguyen**



*Lauren:* Dress by Zac Posen \$2,050, Saks Fifth Avenue  
Shoes by Christian Louboutin \$795, Saks Fifth Avenue  
Arrowhead chain ring and bracelet by Pamela Love \$1,430, Peel Gallery

*Chloe (bear):* Dress by Givenchy \$1,345, Neiman Marcus  
ruffle top by Philosophy by Alberta Ferrette \$595, Saks Fifth Avenue  
Shoes by Camille Skovgaard \$585, Saks Fifth Avenue  
Bead cuff by Pamela Love \$550, Peel Gallery



*Lauren:* Dress by Christian Dior \$2,700, Neiman Marcus  
Jacket by Christian Dior \$3,300, Neiman Marcus  
Shoes by Balenciaga \$725, Neiman Marcus  
Human Heart Locket by Pamela Love \$535, Peel Gallery

*Chloe (red):* Dress by Erdem \$3,360, Saks Fifth Avenue  
Shoes by Yves Saint Laurent \$795, Neiman Marcus  
Picado Cuff by Pamela Love \$550, Peel Gallery





*Chloe (white):* Top by Zac Posen \$990, Neiman Marcus  
Skirt by Valentino \$790, Neiman Marcus

*Lauren:* Top by Zac Posen \$1,690, Saks Fifth Avenue  
Skirt by Yigal Azrouel \$760



*Chloe:* (black) Jacket by Valentino \$4,990, Saks Fifth Avenue  
Skirt by Dolce & Gabbana \$1,150, Neiman Marcus  
Shoes by Christian Louboutin \$795, Neiman Marcus

*Lauren:* Jacket by Dolce & Gabbana \$2,895, Neiman Marcus  
Skirt by Dolce & Gabbana \$650, Neiman Marcus  
Shoes by Christian Louboutin \$795, Saks Fifth Avenue  
Rose Dagger Rosary by Pamela Love \$250, Peel Gallery

## The Majestic Koi Reigns Supreme

# Living Jewels

by HENRI MERCERON

**Nishikigoi is Japanese for “living jewels” and is the formal name for what we commonly refer to as koi, which belong to an even more common species of fish, carp. Within the last century, this lowly bottom feeder has quite literally risen to a position of supremacy amongst ornamental fish. History, mythology and exquisite beauty have each contributed to their dramatic popularity.**

Archeological evidence places carp in the southern regions of China more than 20 million years ago. The Chinese author, Toshuko (aka Hanrei) is recognized to have written the first known document that referred to carp around 500 B.C.

It is believed that at the time of the birth of Confucius' first son, Kong Li, King Zhaogong of Lu presented a carp to the new father as it was a symbol of strength and power. Confucius named his son after the Chinese word for carp, Li. (As a side note, numerous references cite a “King Shoko of Ro” as the person who presented the carp to Confucius. It is believed that this name is simply a Japanese phonetic representation of King Zhaogong of Lu.)

Carp were known for their hardiness and longevity. Legend maintains that only it had the strength, stamina and perseverance to successfully propel itself up the falls of the Yellow River. Any carp that could leap over a spot called the Dragon's Gate was transformed into a dragon.

Historical records suggest that koi were introduced to Japan during the reigns of Emperor Suijin and Keiko, in 31 B.C. and 14 A.D., respectively. And while it is often stated that conquering Chinese were the catalyst for the introduction of carp to Japan, more than likely it resulted from trade and commerce. Following this period, written references to carp were generally absent until the early 18th century.



Japanese farmers raised carp in the irrigation ponds of rice fields as a source of food to supplement their winter diet. They harvested young fish in the summer and preserved them with salt to be consumed in the winter. Farmers became aware of striking color mutations in some fish and segregated them for their viewing pleasure. Through this process, the practice of breeding koi for aesthetic purposes instead of food had begun.

Today, there are more than 100 color variations within 14 varieties of koi differentiated by type of scale, color and the locations of those colors. The first modern variety was “stabilized” in 1875. A stabilized variety is one that may be reproduced by bloodline similar to what exists for dog and horse pedigrees. By virtue of the controlled conditions found in koi habitats, their lifespans range from 20 to 90 years and they may grow to lengths in excess of three feet. The oldest known koi recently died in Japan at the age of 225 years as determined by a scientific examination of its scales.

## A koi that wins the annual “All Japan Koi Show” will sell for more than \$1 million.

Whereas the cost of pond grade koi that are four inches in length is about \$7.00 each, show quality ones of the same length can cost up to \$100. A single breeding may yield one million offspring. Of these, perhaps one hundred will be classified as champion quality. They will be nurtured for two to five years at which point they will sell for between \$5,000 and \$70,000. A koi that wins the annual “All Japan Koi Show” will sell for more than \$1 million.

While Israel, Singapore and the U.S. produce koi, the bloodlines from Japan are accepted as the ones that yield the highest quality offspring. It would appear that in all matters related to fish, be it in the form of sushi or the breeding of championship koi, the Japanese are on the top of their game.

## Your French Home Away from Home

# Shangri-La Hotel, Paris

by LEO SIPRAS

**Hong Kong-based Shangri-La Hotels and Resorts has recently opened its first hotel in Europe, the Shangri-La Hotel, Paris. Located in the elegant 16th arrondissement of Paris, it was originally built in 1896 as the private home of Emperor Napoleon Bonaparte's grand-nephew, Prince Roland Bonaparte.**

The landmark hotel, which was restored by prominent architect Richard Martinet, still feels like a residential property – although a very large and ornate one. It offers 81 rooms and 21 suites, making it one of the more intimate of the Shangri-La hotels but the largest among Paris luxury hotels. Internationally acclaimed interior designer Pierre-Yves Rochon designed each room to retain the original residential feel while providing all the modern-day amenities that travelers require.

Unique in Paris, many of the rooms and most of the suites feature unobstructed views of the Eiffel Tower and the River Seine below, and nearly half of all rooms offer balconies and terraces that allow you to take in the sights and sounds of the “City of Lights.” In addition to five duplex suite, accommodations include the Suite Imperiale, which originally housed Prince Roland's private rooms, and the penthouse Suite Shangri-La, with over 1,000 square feet of outdoor deck and truly incredible views.

Shangri-La Hotels and Resorts dedicated four years to meticulously restore the property to its original splendor – the same amount of time it took to build the original home from 1892-1896. Perched on Chaillot Hill, the prime location puts you right in the middle of one of the highest concentrations of museums in Europe and a short walk from the famous Trocadero, offering you an incomparable mix of culture in one of the most magical of world cities.



**Shangri-La Hotel, Paris**

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shangri-la.com



Photos: Shangri-La Hotels and Resorts





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A Metamorphosis  
to Contemporary Living

by HENRI MERCERON

# Extreme Makeover

The homeowners were originally drawn to this house because of the incredible backyard that boasted four 50-year-old oak trees and a variety of blossoming vegetation. It was like a mini-park. The interior of the home, however, appeared to not have been updated since it was built in 1955. It was dark and depressing. Carpeting covered hardwood floors that were damaged in some of the rooms. The atmosphere of the entire home was unwelcoming, and an abundance of closed off rooms seemed to block all signs of life and energy. The homeowners decided to make dramatic changes to transform the interior of the home into a modern space that would be better suited to a more contemporary lifestyle.



From the entry of the kitchen, there is an unobstructed view of the dining room and den. The small kitchen window was greatly enlarged and the patio was uncovered to let the light in. The combination of all the windows provides a panoramic view of the backyard, in effect, making it an integral part of the home's décor. Dozens of canned lights were installed throughout the den, kitchen, dining room and living room providing for a bright nighttime ambiance if desired. They are all on dimmers so that the living area may be bathed in a warm glow or brightly lit as needed. Installation of so many canned lights is likely going to force you to upgrade your breaker box to accommodate the increased electrical burden. Hence, you will need to factor that cost into this part of your upgrade.



Old formica counter tops and backsplash and original inexpensive cabinets and fixtures clearly demonstrate the dated condition of the kitchen. Perhaps most egregious to the homeowners was the tiny window that looked out into the beautiful backyard darkened by the covered patio.



Even though the cabinets are solid espresso stained cherry wood and the floor is a darker honed slate that shines with a beautiful iridescence when bright light reflects off of it, the view is markedly brighter than before. This is a result of enlarged windows, the elimination of walls and the removal of the patio cover. Even though it appears that there is less storage, more efficient use of space increased storage by 75%. One note of caution to those renovating an older home; you may not want the kitchen cabinets to be flush with the ceiling as walls and ceilings may deviate significantly from being perfectly square. It complicates the installation; this may be avoided by lowering the tops of the cabinets several inches below the ceiling when installing them.



The massive closet wall was removed entirely. Immediately, light from the front of the house filtered through a former bedroom which was converted to a dining room. Floor to ceiling half inch frosted glass panels serve to partially separate the dining room from the living room and soften the light that enters without blocking it. The Ferrari-licensed red dining room table is by the Italian company MDF and was purchased from nv4living. The composite chairs are by Eames and were purchased at Kuhl-Linscomb. To complement and balance these very modern furnishings, the 200-year-old red-lacquered North Chinese cabinet is from Balinska's Architectural Imports. Also from Balinska's is the roughly-carved centerpiece used to hold tea candles but whose original purpose is unknown.

The doorway to the kitchen was removed and replaced by an entrance that was widened and made flush with the ceiling. The dining area, no longer needed, serves as a place of refuge to comfortably relax and read. Again the brightness and energy that has resulted from opening up the space is undeniable. The chaise lounge and floor lamp are from Restoration Hardware. The low table that holds the books is the base upon which a heavy stone was used to grind grain and was purchased from Balinska's Architectural Imports.



This is a view from the front door that shows the living room and the dining room beyond it. The window in the dining room is not as large but is directly opposite the picture window in the living room. From the street, you can look through the home into the backyard. The sofa is by Italy's MDF and was purchased from nv4living. The 100-year-old teak farm wagon (converted into a coffee table) is from India and was purchased from Balinska's Architectural Imports. The Saint Anthony statue was carved out of a single piece of wood and was housed in the warehouse of a Philippine manufacturer of such statues for shipment worldwide that went out of business in the 1960s. It weighs more than 300 pounds and was purchased at Mercader Antiques.





#### ARCH SOFA

Design by Jean Marie Massaud

Lightness, comfort, elegance and timeless style characterize this new sofa system. Its peculiar identity is given by the thin, arch-shaped aluminium frame. The sofa rests on an 8mm thick aluminum stand joined to the foot through a slightly-curved arch, in white or black lacquer, or satin-finished aluminum. The upholstery is removable, available in either fabric or leather.

#### VITA SHELVING

Design by Massimo Mariani with AedasR&D

Vita is the result of a seven-letter language producing orderly sequences ruled by taste and functionality. Vita is a modular shelf and cabinet system. The name comes from the translation into Italian of 'Game of Life' – 'Gioco della Vita' – created by the mathematician John Conway late in the Sixties. This simulates development, decadence and variations in living organisms.

#### RA07 COFFEE TABLE

Design by Bruno Fattorini

Round coffee table with a central four-point-star base in cast aluminum painted in white or anthracite gray. The tabletops are made of a glass panel and a plate of laminated ceramic.

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art and design studio

Designs for a  
Natural Fit

# Colleen Quen

by ASHLEY VU

Inspired by nature's motifs, Colleen Quen creates a realm of whimsical innocence with her contemporary fashion design, blending expressive structure with luminous volume of textile. Her awe inspiring atelier is filled with various sculpted garments that line the spacious workshop where she designs exclusive fashion collections for private clients and museums. Since she opened her couture design company in 2000, Quen has created a strong visual language of beauty and art, defining her own interpretation of fashion. Her bold and exquisite designs propelled her into the international arena and she has established her mark on American fashion. Quen's most recent imaginative undertaking is the creation of costumes for Alonzo King's 21st-century vision of the historic ballet *Scheherazade*. By uniting haute couture and costumes for dance, she continues to influence the context of fashion.



Designer Colleen Quen



Dress photos by Juan Zambrano

*What types of skills does a person need to become a successful fashion designer?*

Discipline, leadership and the love to create!

*What inspired you to become a fashion designer?*

I believe I was born with it. My mother was my first personal inspiration. She began exploring my interest in fashion when I was 6 years old. She sewed my dresses from fabric I selected in the color and texture I chose. This form of design exploration enabled me to develop an eye for the shapes and styles that I liked.

*Did you have any personal or professional influences?*

I got my degree in design from FIDM in San Francisco and was further influenced by haute couturiere Simone Sethna, who was my mentor and teacher of French couture. She taught me how to feel design on a celestial level.

*If you were to choose a piece of clothing that you had to wear everyday for the rest of your life, what would that be?*

I love French fabrics, especially beaded French lace.

*Of which of your designs are you most proud?*

The Butterfly Dream piece I created for the MOCA Shanghai Museum, two years ago. It was a beautiful design in the shape of a butterfly and yet, it also represented a significant message of blessings that I was sending out to the world through my design.

*Was there any person or event that helped jump start your career?*

My husband, Rick Lee, is an international industrial designer and has always believed in my dreams. He is the one and only person who has helped me become who I am and to achieve what I have today. I am eternally grateful for his support.

Rick and I met when we were twenty years old. I knew he would be my partner in life; the pure mutual attraction and energy was unmistakable. The beauty of it is that after 28 years of knowing each other (and married for 18), it seems as though I've known him for a thousand years. We know each other well... personally and professionally. It is quite magical and sacredly beautiful to create art together (fashion and furniture exhibitions). It is another celestial experience for which I am grateful.

*Many celebrities including Paris Hilton, Melissa Rivers, Roselyn Sanchez, and Bai Ling have worn your dresses on the red carpets and in fashion magazines. Who was your favorite?*

All celebrities are amazing to work with. It's exciting to be able to create a design for a high profile artist. They each have their own style and character as would be expected. I'm not sure that I have a favorite. I did get a chance to work with Vivica A. Fox, and she was professional, kind and considerate. I admired how she carried herself with strength and kindness.

Be your own leader, follow your own beliefs and create your own path.

*Which actress would you love to dress?*

I would love to dress an actress in a movie or film documentary. I am not particular as to who it would be. It would be admirable if both of us gravitated to each others' discipline.



*What do you see as being the next phase in your career?*

To be exhibited and or displayed in museums. Designing clothes and costumes for the movie industry would be a lovely next phase, too. I would also like to mentor the next generation of designers, teach them what I have learned and help them expand their beauty and creativity as designers.

*How would you describe your personal day-to-day fashion style?*

I love wearing vintage clothing and mixing with my designs. I love wearing jewelry and hats and, of course, beautifully designed shoes. I try to have fun day to day, and wear what I have, to enjoy the art of dressing every day.

*Who are the designers you admire?*

I completely admire Christian LaCroix. I look at his creations in the same manner as I admire beautiful paintings. He is brilliant with his message expressed in color and textures. He is unconventional and his style is so striking and creative. I also love the traditional artists from tribal villages. They may not have commercial mass appeal but their designs are infused with meaning and enhanced by virtue of their purity and the traditional techniques used to create them. They use color in unconventional ways to achieve the look they want. Their freedom of expression and creativity is limitless and I find that very inspiring.

In China, there are more than 55 tribal villages who each have unknown but extremely talented designers. I recently narrated a PBS documentary film titled *Interpreting Ancient Chinese Fashion* and traveled to Miao and Buyi villages. The experience was humbling, beautiful and inspiring.

*Do you design other types of clothing besides gowns?*

Yes. I create costumes for ballets and I am expanding into café suits and feminine blouses and dresses. I would love to release a new collection of daywear dresses that are feminine, sculptural and ethereal.

*Where is your collection available?*

By appointment only at our modern firehouse atelier which I share with my husband's industrial design firm.

*How do you feel when you see women wearing your designs?*

I smile in my heart and count my blessings that I have been granted this ability to create these designs that others enjoy.

*What advice would you give to aspiring designers?*

Be your own leader, follow your own beliefs and create your own path. It will happen and you will find others who will follow your beliefs, as well.

*What are your thoughts on Project Runway or other fashion reality shows?*

I believe that it is good to educate the mass market about what it is to be a fashion designer, although I understand that the show only covers a small part of the entire experience of living a designer's life. Personally, I do not watch television or reality shows so I may not be the best person to ask about them.

*Have you ever experienced periods of "designer's block" during which your creativity was hampered?*

Most definitely! I deal with it by getting out a box of Godiva truffles and some fine Oolong Tea from the mountains of China and just eat and sip. That helps spark my brain's creativity. And if that doesn't work, I will go shopping for a nice pair of beautiful shoes or vintage purse or jewelry....that always does it! The inspiration miraculously returns!

Making an  
Indelible Impression

# Quiet Imprint

Vietnamese Culture and Science Association (VCSA) is presenting a ballet, *Quiet Imprint*, created by Thang Dao, an award winning Vietnamese American ballet choreographer from New York City. The work was inspired by stories shared by Dao's mother and relatives as well as interviews of Vietnamese Americans from Houston. The production focuses on the Vietnamese people who were forced to leave their homeland in search of freedom following the Vietnam War.

**Quiet Imprint**

April 23 at 3pm & 8pm  
The Hobby Center: Zilkha Hall  
800 Bagby Street  
Houston, Texas 77002

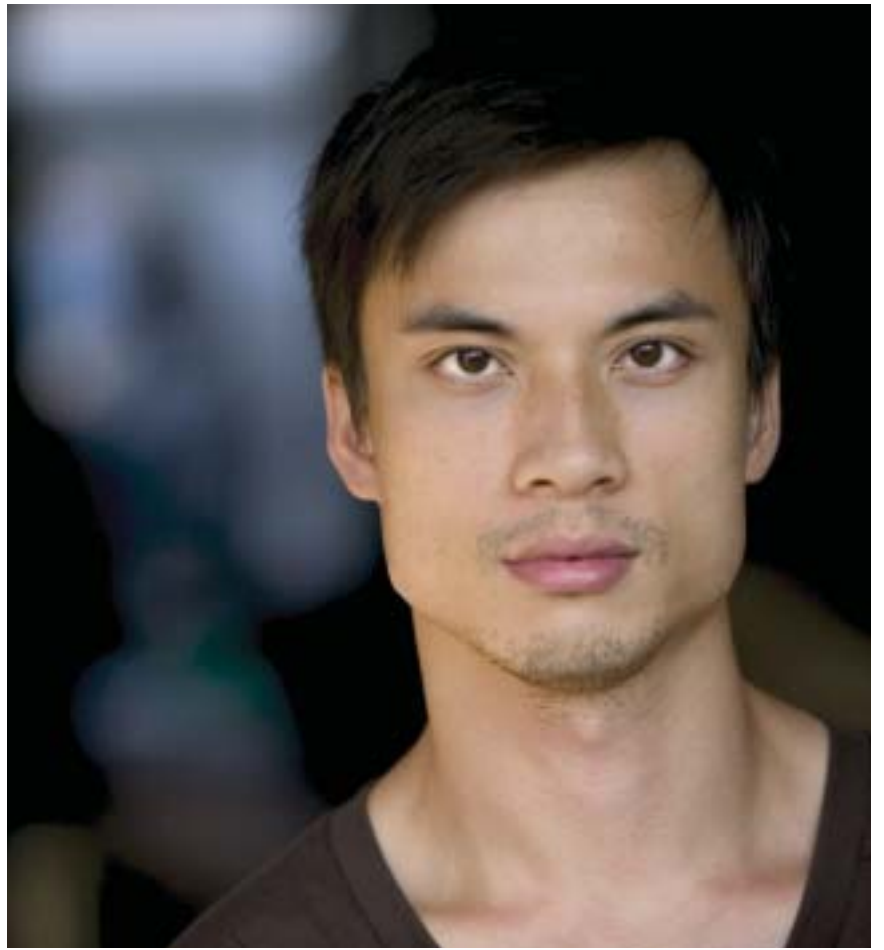
Tickets are \$30 and \$50 and may be purchased online at [thehobbycenter.org](http://thehobbycenter.org) and also at the theatre box office

For more information on Quiet Imprint visit [vsca.org](http://vsca.org)

For more information about the Thang Dao Dance Company, visit [thangdaodancecompany.com](http://thangdaodancecompany.com)

*Quiet Imprint* is one of the most creative visual performing art productions that bridges Western performing art with Vietnamese music. The ballet features Ballet Austin II and the legendary voice of Vietnamese singer Khanh Ly. *Quiet Imprint* is an emotional and compelling ballet which depicts the arduous journey faced by countless Vietnamese refugees. It sews together a personal and emotional web of life's experiences and fragilities, allowing audiences to reflect and contextualize their place in today's world. Twelve dancers will perform in the ballet that is set to ten heartfelt Trinh Cong Son songs sung by the sultry and sensational Khanh Ly, whose resonant voice has captured the hearts and minds of a once hopeless generation.

Thang Dao was born in Danang, Vietnam. He currently resides in New York City where he is a dancer, choreographer, and director of the Thang Dao Dance Company. Dao holds a Masters degree from New York University's Gallatin School. He received his formal dance education from the Juilliard School and The Boston Conservatory, where he received his BFA in dance in 2001. Dao danced for the Stephen Petronio Company and the Metropolitan



Choreographer Thang Dao

Photo by Eric Lively Brown

Opera until 2006, when he left to pursue his choreographic career. He has presented works in Boston, New York City, North Carolina, California, Michigan and Austin with acclaimed reviews by the Boston Globe and The New York Times. In 2006, his ballet *Stepping Ground*, choreographed for Ballet Austin for the 1st Biannual New American Dance Talent, received the Audience Choice Award all four nights. He has also choreographed for Ailey II and Ballet X. His ballet *Echoes*, commissioned by the Boston Conservatory, is being toured nationally with Ailey II. Dao is the recipient of the 2008 Princess Grace Choreography Fellowship and the 2009 Special Project Grant.



Singer Khanh Ly



Photos by Jaqi Medlock and Anne Marie Bloodgood



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## The Seductive Nature of Wine

by PHILIP CUISIMANO

# Give In to Your Impulses

In Texas, "Beer is King" but wine's popularity has experienced almost 40 years of sustained growth. There are indications to suggest that some day in the distant future wine consumption may overtake that of beer in the Lone Star state.

Consider the following data, courtesy of The Texas Alcoholic Beverage Commission that tracks "Per Capita Consumption". The figures presented below are for the month of February, 2011 and are representative of our annual consumption patterns.

### Texas per Capita Consumption in Gallons

	Total gallons	Per Capita Consumption
Distilled Spirits	1,505,717	0.0593
Wine	3,081,815	0.1213
Beer (exclusive of Ale)	32,235,544	1.2686

Beer is the "three hundred pound gorilla" in the state but wine's ascendancy cannot be denied, especially when it is noted that only 30 years ago the "Per Capita Consumption Rate for Distilled Spirits" was greater than that of wine. America's ongoing love affair with wine is impacted by several variables including societal, cultural, physiological and demographic factors.

However, our focus is on an alternative approach; one that offers a unique insight in the effort to explain wine's popularity. This model utilizes a "Market Paradigm" and views wine as an economic commodity.

In marketing terms, wine is an "impulse product". This means that the decision to buy is an "unplanned" purchase. The consumer enters a retail store with the intention of

buying a loaf of bread, passes the wine section and impulsively picks up a bottle. Another example is when a person shopping for groceries is at the meat case, sees a strategically placed wine display and thinks "why not serve wine with dinner tonight"? Even if a consumer is shopping specifically for wine, the one selected can be manipulated by marketing variables such as shelf positioning, price promotions and displays. Thus, the type of wine purchased can be steered in various directions. Because wine is an impulse product, the capacity to draw in new consumers is greatly enhanced. This is in sharp contrast to the marketing of distilled spirits.

Distilled spirits are branded. That is to say that people's purchases are driven by brand. A consumer who requests a specific label by name is unlikely to accept a substitute. Spirit drinkers are exceedingly loyal to their brands. In contrast, wine consumers typically are open to suggestions and are loyal to no particular brand.

Wine is a seducer. Because wine is an impulse item, it seduces the consumer into picking it up. If the selected bottle "makes love" to the buyer's palate then indeed we have a delicious relationship. However, consumers are rarely "faithful til death do us part". Instead, they embrace change and are always on the lookout for the new and tastier option. Wine's special marketing status as an impulse purchase enhances the possibility that it may one day become our most popular adult beverage. If that was to happen, imagine all the juice needed to meet increased demand. Producers, distributors and retailers are intoxicated by the mere possibility.



### Wine of the month

#### Valditerra Gavi 2009

This 2009 is one of the best vintages I have ever tasted from the vineyards of Laura Valditerra. Gavi is one of Italy's classic white wines produced with the Cortese grape from the Piemonte region located in the Northeastern part of the country. This is the perfect spring wine offering a rich, full body that is crisp, dry and brisk. Flavors of citrus fruits, rich minerals and just a slight trace of cream all come together in a delicious recipe sure to please the most discriminating. Serve this classic wine with seafood and white meats. Better yet, go on a picnic and include this bottle in the basket. However, you might be wise to try this vintage soon as I am sure this is a secret that will not be kept.

Wines available at Spec's Wines, Spirits, & Finer Foods, various locations. Visit [specsonline.com](http://specsonline.com) for the store nearest you.

## Dining Guide

Yellow Magazine's featured restaurants

### JAPANESE

#### Tokyo One

7465 W. Greens Rd., 281.955.8898  
2938 W. Sam Houston S., 713.785.8899  
Tokyo One is a sushi buffet restaurant, situated in a fancy boat house with an outside deck. The food is fresh and is constantly replenished. Selections include: salads such as sea weed, beef, squid, salmon and watercress. Sushi includes a variety of rolls and sashimi.

#### Zushi Japanese Cuisine

5900 Memorial Dr., 713.861.5588  
Zushi serves extremely fresh and high quality sushi. Stand out items are the sashimi appetizers served with perfectly paired sauces or any one of the many house specialty rolls.

#### Uptown Sushi

1131 Uptown Park Blvd. #14 713.871.1200  
Uptown Sushi personifies an upscale sushi restaurant located near the Galleria in the swanky Uptown Park Plaza. The menu offers Japanese fusion dishes and a great selection of high-end sashimi and sushi. Side note: Uptown Sushi has "off-the-menu" specialty rolls served daily!

### CHINESE

#### Auntie Chang's

2621 South Shepherd #290, 713.524.8410  
Auntie Chang's offers the most flavorful home-style Chinese cuisine around. Although known for their dumplings, any of your favorite classic Chinese dishes are done extremely well.

#### Hong Kong Food Street

9750 Bellaire Blvd., 713.981.9888  
Peking duck and roasted pork hang from cleavers in a front window display giving a Hong Kong street market feel. In addition, the menu is divided into sections including Seafood, Hot Pot, Special Stir Fry, Sizzling and Chef Specials.

#### San Dong Noodle House

9938-F Bellaire Blvd., 713.271.3945  
Authentic hand pulled Chinese noodle dishes are served at a reasonable price. A few favorites include the Roast Beef Noodle soup served in a beef broth accented by ginger and soy, or the oh so addicting pan fried dumplings.

### VIETNAMESE

#### Sinh Sinh

9788 Bellaire Blvd., 713.541.0888  
The seafood at Sinh Sinh is quite exciting because everything served comes from live tanks. Prawns, Australian king lobster, King crabs, Coral Leopard trout, Surf clams, Geoduck clams, Trunk clams, Elephant clams, etc...are all featured as live seafood.

### THAI

#### Thai Spice

8282 Bellaire Blvd. 713.777.4888  
Thai Spice on Bellaire is a foodies dream. It's a casual place that serves Thai dishes you won't find anywhere else in Houston, with a huge selection of interesting, rare, tasty dishes at excellent prices. A must have is the whole fried tilapia with hot and sour dipping sauce and papaya salad and Tom Yum soup.

#### Nit Noi

6700 Woodway Pkwy., Suite 580  
281.597.8200  
Nit Noi means "a little bit" and Thai food lovers pack Nit Noi restaurants and cafes all around Houston. Nit Noi will always be known for their Pad Thai, but other must try dishes include PadThai Korat (flat noodles stir-fried with chicken, pork or shrimp with vegetables) and Tom Yum Goong (spicy and sour shrimp soup).

#### Tony Thai

10613 Bellaire Blvd., 281.495.1711  
A sophisticated approach to traditional Thai cuisine, Tony's executes with perfect balance and pizzazz. Tony's Wings, wet or dry, and the Steamed Mussels are popular appetizers. For the main course try the Basil Lamb, Garlic Salmon or the Steamed Fish with Chili.

### INDIAN

#### Kiran's Restaurant

4100 Westheimer Rd. #151, 713.960.8472  
This northern Indian style restaurant embodies a fusion approach to its cuisine. With a focus on well balanced flavors rather than spice, the Flaky Halibut Swimming in Watermelon Curry sauce and the Tandoori Platter typify this perfectly.

### VIETNAMESE

#### Kim Son Restaurants

2001 Jefferson (and other locations), 713.222.2461  
The menu is the most imposing part of this casual, highly regarded landmark Vietnamese restaurant. There are no poor choices among the 100 or so options. Enjoy finely prepared delicacies as well as the expected fare, such as the pork vermicelli and fried eggroll. Must try is their black pepper softshell crab. Special event facilities available.

#### Saigon Poglac

5176 Buffalo Speedway, 713.664.7303  
Trendy yet elegant, Saigon Poglac delivers top notch Vietnamese cuisine at reasonable lunch prices and a stellar dinner menu. The lounge works perfectly for those who want a less formal dining experience but still want to enjoy quality food.

#### Mo Mong

1201 Westheimer Rd. #B, 713.524.5664  
This Trendy Montrose establishment has a great lunch crowd as well as a packed martini night on Wednesdays. But the real draw is the food-traditional family recipes mixed in with some tasty modern dishes. Must try items include the Mango Spring Rolls, Shrimp and Avocado Spring Roll, Volcano Chicken, and the Bo Luc Lac.

### CONTINENTAL

#### Voice Restaurant & Lounge

Hotel Icon, 220 Main, 832.667.4470  
The impressive décor has thoughtfully transformed the space of an old bank lobby into a warm cozy and elegant dining area. Try the Mushroom Soup "Cappuccino", reduction of garlic, onion, crimini mushrooms topped with frothy truffle foam, and the Bryan Farms Roast Chicken, a free range and 100% corn fed chicken.

#### Colombe d'Or Restaurant and Hotel

3410 Montrose Blvd. 713.524.7999  
Built in 1923 and originally the mansion of Walter Fondren, one of the founders of Humble Oil, Colombe d'Or Hotel is considered a Texas historical landmark. Featuring French and Continental fare, we recommend the Carre d'Agneau, individual rack of baby lamb grilled with natural herbs and red wine sauce.

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MAGAZINE



**PAOLA  
LENTI**

**SABI SOFA**

Design by Francesco Rota

The perfect modular sofa for outdoor environments. The structure is made of stainless steel AISI 316, the base is in natural iroko wood. The upholstery is directly hand woven onto the structure and consists of a water proof profile covered with Aquatech or Rope braids. Seat cushion and pillows with removable cover are available in materials and fabrics suited to remain outdoors.

**COCOS RUG**

Design by Paola Lenti

This hand tufted rug for indoor and outdoor use is made of Aquatech yarn. The texture consists of dense and regular bouclé stitches that are closely tufted to a synthetic backing. Ten different color options are available.

**SUNSET TABLE**

Design by Francesco Rota

Developed for outdoor environments, the table's structure is made of steel treated against corrosion and varnished in avorio and grafite color. The top is available in Sassafras wood and in white or black marble with a natural finish. Three size options are available.

**CABANNE**

Design by Paola Lenti, Cabanne Architectural Structure design by Bestetti Associates

Cabanne is a contemporary architectural structure, designed to be the ultimate protection from the elements, is a collaboration where Bestetti Associates and Paola Lenti explore the relationship between container and content. The successful result is the combination of Paola Lenti's unique style, plus simplicity of form and high tech materials designed to integrate with nature. The selected materials are metal and wood. The metal is treated with innovative techniques to guarantee longevity and resistance to the elements, while the iroko wood has been purposely left untreated to allow its natural evolution over time. Cabanne is a modular system, allowing for endless possible architectural solutions tailored to the spaces.

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