

FRIDAY-SUNDAY, JULY 11 - 13, 2008

# WEEKEND JOURNAL.

EUROPE



## Studios in the sun

Touring the Riviera's  
artist ateliers

Rock festivals for grown-ups | Istanbul's new design stars

# Contents

## 3 | Fashion

The rise of 'floods'  
Putting style into proportion

## 4 | Music

A grown-up's guide to rock festivals ▶

## 5 | Art

Collecting: Rising stars shine in London auctions

## 6 | Food & Drink

Sloe and refreshing

Wine Notes: Tips on tasting



## 10-12 | Cover story Travel

# Studios in the sun

Touring the Riviera's artist ateliers



Above, painter Hans Hartung's studio in Antibes. On cover, Le Corbusier's camping huts next to his home in Roquebrune-Cap-Martin. (© Fondation Hartung Bergman; © SABAM Belgium 2008, Photo: Olivier Martin-Gambier)

## 7 | Design

Istanbul's new look ▶

## 8-9 | Sports

The shoe Olympics  
A swimming legend



## 13 | Top Picks

Events in Linz, Berlin and London

## 14 | Taste

A bunk bed for \$4K a month

## 19 | Film

Summer schlock  
Morgenstern on 'Hancock'

## 20 | Time Off

Our arts and culture calendar

WSJ.com

## The love market

Modernity is changing rural Vietnam's annual matchmaking gatherings.  
WSJ.com/Asia

## Washington style

The Finicky Traveler finds both flair and noise at the new Mandarin Oriental hotel.  
WSJ.com/Travel

## Hot wheels

Track the Tour de France and read daily dispatches from the course.  
WSJ.com/Sports

## WEEKEND JOURNAL

EUROPE

Elizabeth Blackshire EDITOR  
Craig Winneker DEPUTY EDITOR  
Fahire Kurt ART DIRECTOR  
Kathleen Van Den Broeck ASSISTANT ART DIRECTOR  
Matthew Kaminski TASTE PAGE EDITOR

Questions or comments? Write to wsje.weekend@wsj.com. Please include your full name and address.

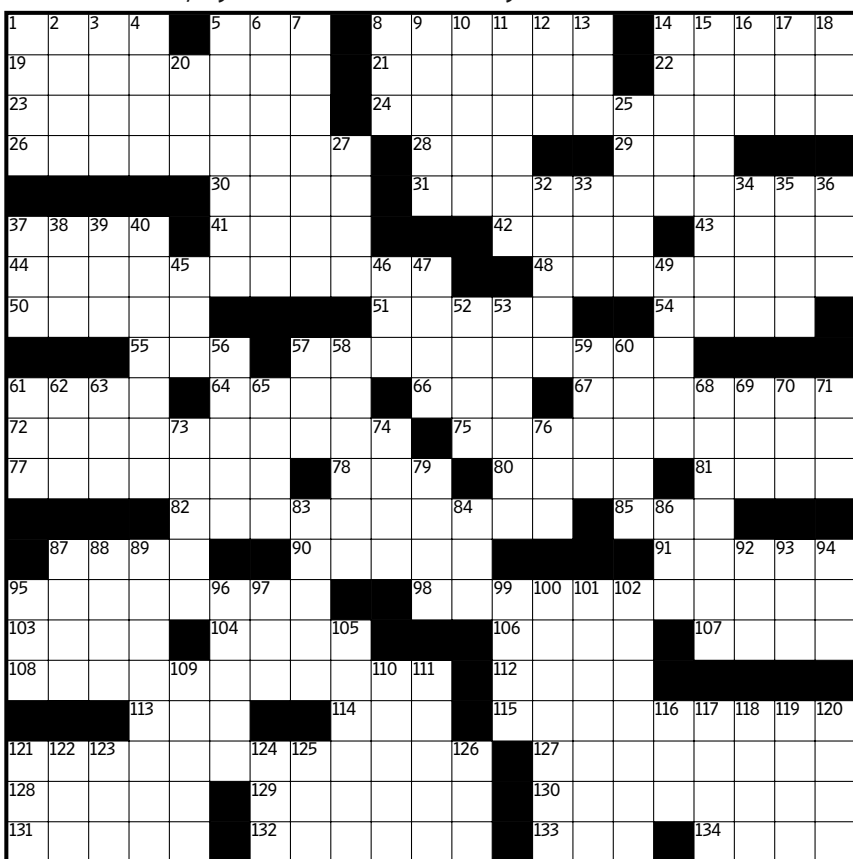
## THE JOURNAL CROSSWORD / Edited by Mike Shenk

### Across

- 1 Beat horses
- 5 Battery designation
- 8 Unsettled
- 14 Rosiness
- 19 Calls before a court
- 21 Reaction to une belle femme
- 22 Starbucks staple
- 23 Covered with pond scum, perhaps
- 24 TV series with a star chimp
- 26 Vital element
- 28 Workplaces with openings, for short?
- 29 "...a feeling
- 30 "The Golden Compass" heroine
- 31 Wise guy
- 37 Dollar rival
- 41 Trompe l'...
- 42 Poet/illustrator Silverstein
- 43 Pet Shop Boys and Eurythmics,
- 44 1989 Madonna album
- 48 Narrow margin of victory
- 50 Window cleaner's goof
- 51 Not so hot
- 54 Ziegfeld Follies costume designer
- 55 Panhandle

- 57 Company with frank ads
- 61 Mother of the Titans
- 64 The Empress of Australia, found in 1915, for one
- 66 Bit of makeup
- 67 Characteristic of an area
- 72 Person glued to CNN
- 75 Derby drinks
- 77 Officiate
- 78 RMN's successor
- 80 Scott of "Charles in Charge"
- 81 Loads
- 82 Marks of mirth
- 85 Thumbs-up response
- 87 Hand holder?
- 90 Bikini burst
- 91 Flight feature
- 95 Home to Tishreen Park
- 98 Domino's offering
- 103 Med school subj.
- 104 Unwelcome work
- 106 Masterwork
- 107 Like Vassar since 1969
- 108 "Raising Children in a Difficult Time" author
- 112 Refreshers of a sort
- 113 Galoot
- 114 One in a pen
- 115 Exploding star
- 121 FDR broadcast
- 127 Mayfair resident
- 128 Vigilant
- 129 Ace place?
- 130 Summer movie specialty
- 131 Designer Bill
- 132 TV's Greene and Michaels
- 133 Course accessory
- 134 Kin of -kin
- 8 Crying out loud?
- 9 Roadside eateries, familiarly
- 10 Break-in indicator
- 11 Bob Dole's home
- 12 Time of legend
- 13 Jazz cornetist Adderley
- 14 Remove the dirt from?
- 15 Goose Bay setting
- 16 Chief Ouray, for one
- 17 Penn in NYC
- 18 Billy Joel's "Tell -- About It"
- 20 Schubert's Symphony No. 8 -- Minor
- 25 Rules maven
- 27 Tyne with a Tony
- 32 Sitcom character who got married on 10/28/74
- 33 Hamilton's place
- 34 When la lune is out
- 35 Firm up
- 36 "Airport '79" setting
- 37 Gore and Hirt
- 38 Energy
- 39 "South Park" sibling
- 40 Catch of the day, perhaps
- 45 "What -- you saying?"
- 46 And more, for short
- 47 Do the books?
- 49 Hidden
- 52 Nanny's aid
- 53 Tipple
- 56 Edam relative
- 57 Sturdy furniture material
- 58 Dis
- 59 Cryptozoology subject
- 60 "Have a good time!"
- 61 Econ. stat
- 62 Atmospheric beginning
- 63 Fold female
- 65 French tire
- 68 Apt to snap back?
- 69 Diner owner of TV
- 70 Wall St. event
- 71 Chicago hrs.
- 73 Leaves rudely
- 74 Creator of Perry and Della
- 76 ... Pensacola (mil. center)
- 79 Money-related: Abbr.
- 83 Prepare for a long trip, say
- 84 Extreme
- 86 Second sight
- 87 Hand, in Hidalgo
- 88 Apple variety
- 89 Snitches
- 92 Dye family
- 93 Verb suffix
- 94 "Far out!"
- 95 Catch participant, perhaps
- 96 Pet for Queen Elizabeth II
- 97 Young -- (kids)
- 99 Very long time
- 100 Scout shirt feature
- 101 Assume
- 102 Perfume
- 105 Activity for 1-Down
- 109 Gives the boot
- 110 Rumsfeld's predecessor
- 111 Jack
- 116 Cereal box no.
- 117 "Fat chance!"
- 118 "Don't bet --!"
- 119 Pension verb
- 120 Baionnette, e.g.
- 121 Dynamite
- 122 Suffering
- 123 "The Crying Game" star
- 124 Cable Internet alternative
- 125 "Evil Woman" band
- 126 Some NFL players

### One Mo. Time / by Patrick Blindauer & Tony Orbach



### Down

- 1 Org. that included the New York Cosmos
- 2 Beginning drawing class
- 3 Seles rival
- 4 Wise guy
- 5 Like horses in the homestretch
- 6 Pest
- 7 Queens neighborhood

WSJ.com

### Crossword online

For an interactive version of The Wall Street Journal Crossword, WSJ.com subscribers can go to  
WSJ.com/WeekendJournal

### Last week's solution

C I N D E R T E R E N C E C O M B O S  
O R I O L E E T O N I A N A R I A N A  
B O N U S A D T R A D E R S M E T R I C  
S N A G D A R E D C A U S A L T E C H  
T I N A M E T E O R S D E S  
S Q U I N T U P I N O E S  
S A U S A G E B R U S H K O S H A S H  
I D E S R I N S E O F F D O N H O  
L I E C H R I S T M A S C A R O U S A L  
L E G A L A I D E L L O R T E G A  
M A D N E S S S O M A L I A  
A S S E N T O T T A L L A T S E A  
S T I N G O P U S A E R A T I O N T A P  
T E N D S L E O N T Y N E G A T E  
A P S E L O Y G R A N D P R I U S A X  
D R A W I N A L O S T I T  
O A K E Y E L I D S N E L L  
C L U B M E D U S A A B O I L S P A M  
H O R R O R S A Y I T A I N T S O U S A  
E N D I V E T A N N E R S O I L M A N  
R E S T E D S C E N E R Y P R E P P Y

# A short story: 'Floods' rise

BY RAY A. SMITH

**A**FTER NOTICING other young men doing it, 30-year-old Victor Holguin recently started baring his ankles. When he wears jeans, he rolls them up, and he gets his trousers hemmed short. The New York-based real-estate broker admits that he sometimes gets "strange looks," but he ignores them. "I like it," he says. "It feels lighter, a lot more fashionable and fun."

Changing hemlines have long been a hallmark of women's fashion. But this summer, it is men's hems that are rising. Brooks Brothers has raised trouser hems about a centimeter in its top-of-the-line Golden Fleece suits and is leaning toward a shorter pant length across its more moderately priced collection. J. Crew has been featuring models in rolled-up, ankle-baring chinos. Traditional haberdasher Paul Stuart is producing suit trousers that touch the top of the shoe, rather than breaking slightly over the shoe.

The wide adoption of the look reflects a new era in menswear. As the number of menswear lines and designers grows and younger men pay more attention to style, men's fashion trends are changing more frequently. In recent years, for instance, menswear brands such as Michael Bastian, Band of Outsiders and Spurr have emphasized slimmer-fitting clothes and helped such items as flat-front pants and skinny ties become significant new men's styles.

"Guys are the peacocks again," says Helen Job, director of content at fashion-consulting service WGSN. "There seems to be a feeling that men are getting a little more experimental and that things are speeding up from the time you see things on the runways to the time you see guys wearing the trends on the street."

Style experts trace men's rising hems back to 2004, when menswear designer Thom Browne's signature look of shrunken suit jacket and cropped, ankle-baring trousers made its retail debut at Bergdorf Goodman and then caused a stir a year later, when he started doing presentations during New York fashion week. The look was derided at first. But other designers eventually



Clockwise from left: a **Costume National** look in Milan; cropped trousers from **Thom Browne**; ankle being shown on The Sartorialist blog.

shirt. Michael Williams, a menswear publicist based in New York, says higher pants also show off one's shoes and unique details on the underside of rolled-up pants.

Conservative dressers should be forewarned. The look wouldn't go over well in more staid professions such as law and accounting, says Lloyd Boston, author of style advice books including "Make Over Your Man." In such offices, the highest dress pants should go is a slight break over the shoe, Mr. Boston says. Guys dressing for work in more-creative fields can go higher, but only slightly. And the look works best with casual trousers.

With dressier pants, the look becomes risky. "The more formal the fabric, the more it looks like a mistake," Mr. Boston says. You start to go, "Did his dry cleaner make a mistake or did he outgrow them?"

Even a flash of ankle is too much for some men. Jeff Amato, a 40-year-old geology professor at New Mexico State University, shortened most of his pants earlier this year after seeing a picture of himself with fabric bunched up at the bottom of his pants. Though his pants are not high enough to bare his ankles when he's standing, the higher hems "take getting used to," he says.

Some men may want to see if the trend has legs before getting pants hemmed. An interim step: rolling them up. "When you roll them up, you can unroll them if you change your mind or if the trend goes out of style," says Tyler Thoreson, executive editor of men's fashion Web site [men.style.com](http://men.style.com). "You can't do that with cropped pants."

came around, and throughout 2006 and 2007, more designers, ranging from DSquared2 to Marc Jacobs, began showing shorter pants in their runway shows.

Fashion-forward American men, as well as trendy guys in Tokyo and Scandinavia, were among the first to jump on the high-water-pant look as early as 2005, says Ms. Job. Over the past year, the trend spread to Paul Stuart and Brooks Brothers, where Mr. Browne designs a line. This summer, it's gone somewhat mainstream, with men of all ages trying it.

Mr. Browne, the designer credited with starting it all, admits that most men shouldn't wear pants as short as he's shown them on runways. The very short pants were meant to make a point, he says. "Sometimes you see guys with their trousers and you wonder who their tailor is...they're way too long," he says. "I tried to play with that and do the total opposite." The perfect pant length, Mr. Browne adds, hits the top of one's shoe, with no break, or crease across the lower pant leg.

The last time so-called floods for men were in style in the U.S. was the 1950s (with upturned tight jeans) and 1960s (with preppy pants rolled up on the beach). The '60s also saw skinnier suits, with narrow-leg trousers that were shorter in length. Todd Snyder, J. Crew's head of men's design, says some of its looks were inspired by images of James Dean, Paul Newman and John F. Kennedy from the '50s and '60s.

Fans of the flood point out that it's practical in warm weather, like rolling up sleeves on a long-sleeved



Photos: Getty Images; The Sartorialist; Paul Stuart

The new hemlines are inspired in part by **Marlon Brando's** 1950s look.

## Styles fit for all figures

BY ELVA RAMIREZ

**S**OME OF THIS year's fashion trends—like high-waisted pants—look hard to wear for women who aren't long and lean. But Jose Solis, the designer of Bill Blass New York, looks for ways that women with all kinds of figures—whether his friends or customers—can wear current styles.

Unlike the Bill Blass collection helmed by Peter Som, the lower-priced Bill Blass New York, owned by Angelo, Gordon & Co., is sold entirely through trunk shows. The direct-sales business model offers Mr. Solis more interaction with clients than the typical designer.

This season, one ubiquitous look is high-waisted pants. In designing his version, Mr. Solis doubled the fabric on the waist to make it sturdy enough to act like a corset. The hips are cut slim and the legs are cut wide to elongate the leg. "If you can't find high-waisted pants that you like, another way to achieve the look is get a wide belt that sits on your waist," Mr. Solis adds.

Full skirts—sometimes reminiscent of the '50s—are in fashion this summer as well. A flattering way to make this trend work, Mr. Solis says, is "to keep [the skirt] fitted around the high hip area, then it [flares] out from there," he says. "It's a very slimming effect."



Julie Johnson

Often, getting the look right is all about body proportions. Short women may shy away from wide-legged pants. But these women can wear the look, as long as they don't have a particularly short torso, Mr. Solis says.

Arms and shoulders are a common problem area in the summer, when many dresses come in sleeveless or halter styles. A scarf or shawl is one option. Mr. Solis has also created a spring dress with straps of gathered silk fabric that expands for more coverage. When wearing a sleeveless jacket, Mr. Solis suggests layering a long-sleeve T-shirt underneath. "It gives you a casual air but still covers the arms," he says.

CLAUS RIEDEL'S LEGENDARY DESIGN FROM 1958.  
A FISH BOWL?

SOMMELIERS  
BURGUNDY  
GRAND CRU (37 oz)

**DECANTER MAGAZINE:** "The finest burgundy glass of all time, suitable for both young and old burgundies".  
**THE WINE ADVOCATE, ROBERT PARKER JR.:** "The finest glasses for both technical and hedonistic purposes are those made by Riedel. The effect of these glasses on fine wine is profound. I cannot emphasize enough what a difference they make".  
**TIME MAGAZINE:** "The Riedel family has never stamped its name on a single bottle of wine. But over the past 50 years, this Austrian clan of master glassmakers has done more to enhance the oenophile's pleasure than almost any winemaking dynasty". [WWW.RIEDEL.COM](http://WWW.RIEDEL.COM)

WSJ.com

Short cuts

See a slideshow of 'floods' through the years, at [WSJ.com/Fashion](http://WSJ.com/Fashion)

# A grown-up's guide to summer rock festivals

BY GABRIELE STEINHAUSER

Werchter, Belgium

**T**HE FIRST THING that came out of the backpack was a big plastic sheet, followed by two blankets to cushion the hard ground. Then Jos Verstraten, 39 years old, sat down and pulled off his boots—their soles still caked with mud from the past three days—and revealed a pair of bright red socks. His friend Anne Poortman, 35, spread sunscreen over her arms and shoulders, while Huib Valkenberg, 39, changed from a T-shirt into a tank top to take advantage of the blazing sun.

This small group from Utrecht, together with their friends Stan Dykzeul, 41, and Ilze Stappenbelt, 37, wasn't taking a break from a summer hike. Instead they were getting ready to watch current hot acts The Kooks, The Raconteurs and the Kaiser Chiefs at Rock Werchter, one of Europe's biggest music festivals, which stretches over four days and attracts about 70,000 daily visitors.

Perhaps the most surprising aspect of the group's tidy little set-up was that it didn't stick out from the crowd. Around them, on a large field about 30 kilometers east of Brussels, hundreds of other music fans in their 30s, 40s and even 50s were among the assembled masses, enjoying this year's festival lineup in similarly comfortable fashion.

Summer rock music festivals, long the preserve of teens and twentysomethings, are increasingly becoming familiar territory for a generation that still remembers the hits of the 1970s and '80s even as it keeps up with current stars. Concert promoters are starting to cater to the needs of this older crowd of festival-goers, many of whom are looking for something more than mosh pits, fast food and porta-potties—and who can afford multiday tickets costing between €150 and €250.

"They still want to experience the buzz of the festival, they still want to have the excitement of the festival, but they don't want to sleep in a two-person tent anymore," says Melvin Benn, managing director of Festival Republic, which promotes the Leeds, Reading and



Photos: Gabriele Steinhauser

Glastonbury festivals in the U.K. "They don't want to rough it in quite the same way."

Many of these huge annual events are now offering more comfortable sleeping arrangements, from already set-up tents to luxurious yurts, as well as a healthier and more sophisticated food selection and entertainment programs for young children and even babies. Rock Werchter's upscale eating options this year included, for the first time, an oyster bar that also sold steamed mussels and glasses of chilled white wine and cava. Some festivals, like Electric Picnic in Stradbally, Ireland, don't sell tickets to 13- to 17-year-olds, in an effort to create a more grown-up atmosphere.

It's a big change from the mud-sliding mayhem that festivals used to be famous for. When Mr. Benn hitchhiked from Yorkshire to Reading to attend his first festival, he was 16. With no tent, little money and a lot of beer, he saw Status Quo and Genesis. That was in August



Above, soaking up sunshine and music at last weekend's **Rock Werchter festival** (from left): Jos Verstraten, Anne Poortman, Stan Dykzeul, Ilze Stappenbelt and Huib Valkenberg; left, a festival alternative to fries and beer.

1972 and he was hooked. Seventeen years later, his company Mean Fiddler, now Festival Republic, took over Reading and since then Mr. Benn, now 52 and a father of two, has spent his summers traveling from festival to festival.

Three years ago, he had a revelation. "I felt that there was something missing in the market for people like me," he says. The result was Latitude, a four-day festival in Suffolk, England, that this year will fea-

ture such major international rock acts as Franz Ferdinand, Sigur Rós and Death Cab for Cutie. The event's 25,000 tickets are already sold out.

Latitude is more than just a music festival. "I wanted it to reflect the contents of a Sunday broadsheet newspaper," says Mr. Benn. It has a theater stage, literary and comedy arenas and an entertainment area for children. This year, the kids' arena will employ a staff of more than 500, expected to keep around 4,000 children busy with activities like wildlife explorations and puppet shows starting at 8 in the morning.

Families can sleep in a separate family camping area, guarded from the loud noise and other potentially disruptive activities of more unin-

hibited festival-goers. Music fans who have grown tired of leaking tents and camping mats can rent podpads, small wooden houses powered by solar panels on their roofs, or yurts, complete with double beds, their own little patio, flowers and chocolates on the pillow—at a price of up to £745 for four nights.

Mr. Benn's target group—30- and 40-year-olds with families and full-time jobs—"is a little more discerning" than the average festival-goer. "They don't want to eat just fish and chips, and if they do, they want top-of-the-range fish and chips," he says. "And they're willing to pay for that, quite honestly." Food at Latitude is mainly organic, fair-trade and locally sourced, including freshly made smoothies and veggie burgers.

It was a similar kind of family-friendly environment that first attracted Tanja Raab, 37, and her partner Tom Osander, 41, to Electric Picnic, another boutique festival where parents can drop off their kids at baby yoga while enjoying a Thai massage or tarot reading. At the age of three, their son Ben is already a seasoned festival-goer and Ms. Raab has worked out a system to keep track of him among the other 35,000 people at the outdoor event. She writes her mobile phone number on his arm and, if he spends time with his parents' friends, they get a token hair-scrunchy so they know they are in charge of watching him.

Yet, even at festivals that don't yet offer such amenities—ones where trees and fences still serve as public toilets and yelling teenagers still haunt the camping grounds at night—older music fans have found ways to get comfortable. Since Mr. Verstraten and his friends had set up their tents at a campsite 20 kilometers away from the Werchter festival to avoid nocturnal nuisance, one of them stayed sober every day to drive them back at night. Werchter's organizers also provided free earplugs for people who may have found Slayer a bit too loud.

At the festival's own campsite, only a few hundred meters or so from the music, Anna Ryk, 58, her two daughters, ages 30 and 26, and her younger daughter's boyfriend, 30, had set up their two tents, oblivious to partying teenagers and crushed beer cans. Their bigger tent, complete with two sleeping cabins, a small kitchen area and its own clock and pale-green lampshade, measured 35 square meters. "The tent gets bigger every year," said Ms. Ryk, who has been taking her daughters to the festival for the past 13 years. The loud music and yelling emanating from many of her neighbors' tents doesn't bother her. Instead, she enjoys her mornings of people-watching and days and evenings spent discovering new musicians—and rediscovering old ones.

On Friday, just as the sun was setting over the festival grounds, Neil Young, that night's headliner, pulled out his guitar and struck the first chords of his 1972 hit "Old Man." As the familiar melody drifted through the crowd, a man who appeared not much younger than the 62-year-old singer, his gray hair cropped closely to his skull, put his arm around the woman next to him. The couple slowly swayed back and forth, while the audience sang along with Mr. Young: "Old man take a look at my life, I'm a lot like you." Nearly four decades after its release, the song had taken on a new meaning.

## Long live rock

The older generation of festival-goers comes in a few easy-to-spot shapes and sizes. Here, a handy field guide:

### The Drinking Buddy

For one weekend he and his mates get to pretend they didn't leave their 20s in the '90s and that hangovers can still be cured with a pint of Stella for breakfast. They buy their beer in rounds, balancing plastic cups while wearing T-shirts with slogans like "Drink sensibly—don't spill."



### The Rocker

He's the guy in a khaki tank top, his ponytail getting thinner and grayer with every year. The front row is still his regular spot and a robust belly guards him from the pushing crowds. No weather can deter him and as beads of rain run down his tattooed shoulders, he makes friends with the bouncers.

### The Designated Driver a.k.a. Dad

As close to the stage as he can get, he is visibly enjoying this bonding moment with his teenage sons. As Richard Ashcroft from The Verve struts up and down the stage, he pulls out homemade cheese sandwiches.



### The Mountaineer

With his pocketed shorts and hiking boots, he looks like he is about to tackle the Pyrenees rather than a grassy field encircled by beer bars and frites stands. He stands at the back of the crowd, eyes fixed on the screens next to the stage. When the sky looks dark, he pulls out his Gore-Tex windbreaker and throws a pitiful look at the teenagers in plastic garbage-bag ponchos.



Podpads

## Festivals for fans of a certain age

### Latitude

July 17-20, Suffolk, England

**How much:** Family camping ticket £130 per adult

**Who:** Death Cab for Cutie, Franz Ferdinand, Blondie

Choose your own podpad (pictured above), yurt or luxury tent at this festival that has literary and comedy arenas and arts-and-craft workshops for kids as well as more than 100 bands on two stages.

[www.latitudefestival.co.uk](http://www.latitudefestival.co.uk)

### Summertime

July 18-19, Barcelona/Madrid

**How much:** Weekend ticket €120

**Who:** The Verve, Kaiser Chiefs, Kings of Leon

Entry is reserved for over-18-year-olds at these twin festivals in Barcelona and Madrid, where 56 acts play one day in each city. Easy to reach from the city centers, so there are lots of hotel options if you don't want to camp out.

[www.summertime.com](http://www.summertime.com)

### Secret Garden Party

July 24-27, Cambridgeshire, England

**How much:** Four-day ticket £125

**Who:** Grace Jones, Sons & Daughters, Glasvegas

Variety trumps big names at this small festival where poetry slams, theater groups and cooking sessions keep parents and kids entertained. Podpads, teepees and yurts offer comfortable accommodation after the more than 150 acts have left the stage.

[www.secretgardenparty.com](http://www.secretgardenparty.com)

### Fuji Rock Festival

July 25-27, Naeba Ski Resort, Japan

**How much:** Three-day ticket 39,800 yen (about €236)

**Who:** My Bloody Valentine, Primal Scream, Travis

Combine a trip to Japan with a weekend at this clean and well-organized festival in the Japanese mountains that features more than 70 bands.

[www.smash-uk.com](http://www.smash-uk.com)

### Electric Picnic

Aug. 29-31, Stradbally, Ireland

**How much:** Family camping ticket for 2 adults and as many as four children €480

**Who:** The Sex Pistols, Franz Ferdinand, Sigur Rós

Another boutique festival with 76 live acts, saunas and a healing area offering 18 different therapies, from Thai massages to tarot reading.

[www.electricpicnic.ie](http://www.electricpicnic.ie)

—Gabriele Steinhauser

# At big London auctions, new stars in the making

**B**ENCHMARK contemporary art sales in London last week ended the first half of this year's auction season on a buoyant note as works performed well across the board.

As expected, trophy pieces led sales. Francis Bacon's typically distorted "Three Studies for Self-Portrait" (1975) fetched £17.3 million at Christie's and a small-sized 1967 painting of his suicidal lover George Dyer sold for £13.76 million at Sotheby's.

## Collecting

MARGARET STUDER

Jeff Koons's glitzy, monumental-scale, purply-pink steel balloon twisted into the shape of a flower sold for £12.92 million (a world record at Christie's for the American master of kitsch). Lucian Freud's 1980 painting of a fleshy female nude reclining on an old couch brought the second highest price ever for the artist at auction, selling for £11.8 million at Christie's.

But these prestigious evening sales aren't just about the really big names. It's also fun to track the rise of lesser-known artists, whose works aren't as prominently featured at these elite events.

Among more recent stars making their mark last week was South Africa's figurative painter Marlene Dumas, who draws on such themes as motherhood, childhood and death. Her "The Visitor" (1995) sold at Sotheby's for £3.18 million, the highest price ever paid for a living female artist at auction. In this large-scale work, five girls pose with their backs to viewers in a claustrophobic room looking expectantly at an empty, threatening door. From an art history standpoint, the work is important because of the way the girls' pose echoes Degas's dancers. But the painting also has a contemporary feel, as what appear to be teenage girls enter a world far from their understanding. Viewers of the painting are put in the uncomfortable position of being voyeurs.

British sculptor Antony Gormley reached a new high in the same sale when a life-size maquette of his sculpture "Angel of the North," a majestic steel sculpture of an angel located at Gateshead in the U.K., sold for a record £2.28 million compared with a presale estimate of £600,000-£800,000.

It's even more exciting when a totally new artist is featured at the prestigious London evening sales. Last week it was Swedish artist Karin Mamma Andersson, whose "Heimat Land" (Homeland) from 2004 sold for £517,250—well above an estimate of £120,000-£180,000. She's already well known in Scandinavia but a newcomer to international auctions; her success at Christie's is likely to bring her more attention. Ms. Andersson (born 1962) paints dreamy landscapes based in the reality of Nordic beauty.

Asian artists continued their remarkable run of success at the auctions. At Christie's, Yan Pei-Ming's "Pope" (2004), a thickly painted image of a seated and thoughtful Catholic pope, reminiscent of Bacon's iconic Pope series, sold for £1.07 million against an estimate of £400,000-£600,000.

Urban art, a new sector, also just-

fied its presence at the sales—and not just with Banksy, the British graffiti star. Other up-and-comers included the Brooklyn-based collective of Faile, whose "Shanghai 18" (2006), a graffiti acrylic and screen-print on canvas with street images, sold for £103,250 at Phillips de Pury (estimate: £40,000-£60,000).

And then there was British ceramist Grayson Perry (one of the few potters to make it into the art world's big leagues). A set of two of his vases covered with images reflecting his unhappy childhood and transvestism was sold to the happy young lady sitting beside me at Phillips de Pury for an artist's record at auction of £58,850 (estimate: £20,000-£30,000).

**'Shanghai 18'** (2006) by Faile, which sold for £103,250 at Phillips de Pury.



Phillips de Pury

THE BEST PLACE  
TO SPEND TIME IS  
WHERE IT STANDS STILL.



**FOUR SEASONS**  
*Hotels and Resorts*

*When life feels perfect.*

**Summer with Four Seasons Packages.** With our special summer packages, there's no better time to vacation with us. For more information contact your travel consultant, visit [www.fourseasons.com/summer08](http://www.fourseasons.com/summer08) or in the U.K. call (00 800) 6488-6488.

©2008 Four Seasons Hotels Ltd.

# A summertime cooler, with a known name

LORETTA LYNN'S 2004 disc, "Van Lear Rose," was a remarkably modern-sounding record for the country-music veteran, thanks to the production and guitar work of the White Stripes' Jack White. But for all the fashionably zitherish keening of

## How's Your Drink?

ERIC FELTEN

the guitars, the CD's most popular song starts off with a paean to an anachronistic drink. "Well, Portland Oregon and Sloe Gin Fizz," sings the coal miner's daughter, "if that ain't love then tell me what is."

The Sloe Gin Fizz is that strange drink that few have actually tasted but whose name almost everyone has heard. This works for a lyricist because it taps into a deep reservoir of linguistic recognition while remaining rather mysterious. And it doesn't hurt that the drink's name also allows for the employment of a stock joke that turns on the fact that most people hear "slow" rather than "sloe"—the purplish-red berry of the blackthorn bush that gives the liqueur its flavor. "Well, sloe gin fizz works mighty fast," Loretta Lynn sings, "when you drink it by the pitcher and not by the glass." In Dickens's England, a glass of sloe gin mixed with gin was known as a "Slow

and Quick." More recently, in "Jitterbug Perfume," Tom Robbins lists a litany of drinks that includes "Two sloe-gin fizzes, two fast gin fizzes; three martinis dry, no starch."

Tennessee Williams uses the old joke in his play "A Lovely Sunday for Creve Coeur," reveling at the speedy moves a young man could make with a young lady when aided by sloe gin and a fancy car: "The gin was slow, maybe, but that man was a fast one, seducing a girl with adjustable seats and a flask of liquor in that Flying Cloud."

Sweetishly easy to drink, the Sloe Gin Fizz was famous for undoing co-ed inhibitions. Historian and Kennedy-crony Arthur Schlesinger Jr., recalling his days as a Harvard undergrad in the 1930s, noted that the cocktail was "supposed to reduce the most obdurate female to acquiescence."

But sometimes it worked the other way around. Belle, the commercial floozy in Eugene O'Neill's play "Ah, Wilderness!" is too tough a cookie to mess with Sloe Gin Fizzes—Gin Rickeys are her poison. "Remember," she needles a bartender, "a rickey is supposed to have gin in it." But when she aims to move along her transaction with underage Richard Miller, she plies the boy with Sloe Gin Fizzes. O'Neill knew that the drink was relatively tame (sloe gin is usually about 50 proof, as opposed to the 80 or 90 proof of reg-

### Sloe Gin Fizz

45 ml sloe gin  
juice of ½ lemon  
7 to 15 ml simple (sugar) syrup  
soda water

Combine in a highball glass with ice.

### Sloe Gin No. 7

45 ml sloe gin  
22 ml dry vermouth  
1 dash orange curaçao  
1 dash fresh lemon juice

Shake with ice and strain into a stemmed cocktail glass.

ular dry gin), so he has Belle insist with a nudge that the bartender "make it a real one." It takes only a couple of spiked Fizzes to get Richard drunk. After the bartender learns that the boy's father is the editor of the town newspaper, he gives Belle the heave-ho, furious that she "told me to hand him dynamite in that fizz." When the play was improbably made into a Hollywood musical the name was changed to "Summer Holiday," but the Sloe Gin Fizzes remained.

The absence of dynamite in the average Sloe Gin Fizz is one reason it makes such an excellent summertime cooler. In 1956, the Amy Vanderbilt etiquette column



Dylan Cross

recommended them as a low-test way for partygoers to have a drink without ending up too far in their cups. Back then, there were many well-advertised brands of sloe gin. But by the '80s the liqueur survived only for its role in sexually suggestive quaffs.

First there was a Screwdriver made with sloe gin instead of vodka, a Sloe Screw. Such bawdy

hilarity soon inspired the addition of Southern Comfort to the mix, creating the Sloe Comfortable Screw. Later, Galliano—of Harvey Wallbanger fame—was added to exploit even more elaborately lewd naming opportunities. The whole bunch were taste-impaired, figuratively and literally. It is an immutable law that the naughtier a drink's name, the worse that drink tastes.

Sloe gin might well have disappeared, slinking off in embarrassment, had the folks at England's Plymouth Gin distillery not come to the rescue. Their liqueur is made by steeping honest-to-goodness sloe berries in Plymouth's dry gin. They have used a sparing hand with the sugar, letting the cranberry-tartness of the fruit come through. It makes for a fine Sloe Gin Fizz, a drink of lemon juice, sloe gin, sugar and soda water, on ice in a highball glass.

Plymouth's sloe gin is also good enough to drink in a straight-up cocktail. In the 1930s there were variations on a drink called a Sloe Gin Cocktail using the spirit as a base and adding this and that. I played around with this basic idea until, on the seventh try, I hit upon a delicious drink of two parts sloe gin to one part dry vermouth, with one dash each of lemon juice and curaçao. Let's call it a Sloe Gin No. 7.

And please, no jokes about how fast it works.

Email [eric.felten@wsj.com](mailto:eric.felten@wsj.com).

## Wine Notes: A how-to guide for hosting wine tastings

BY DOROTHY J. GAITER  
AND JOHN BRECHER

How do I conduct a wine tasting for a group?

We are asked this question all the time. Choosing the right wines and the format of the tasting are fundamental to its success. The first decision to make is how much to spend on the wine. We prefer to have wines that cost roughly the same. For a big crowd, we think three wines are plenty for a lively tasting; for small groups, we would suggest no more than five wines. While some people think it's fun, especially in a blind tasting, to have inexpensive and expensive wines going head-to-head, we think that's usually designed as a kind of "gotcha" that makes wine into an obnoxious, adolescent parlor game instead of a pleasant, un-intimidating adult adventure. In any event, if it is not a blind tasting and the tasters have a sense that one wine cost far more than the others, darn if that expensive one won't be their favorite every time.

While it's always interesting to taste wines blind, and we do this for our column, the process of covering the wines in bags and keeping the labels hidden can be daunting with a large group.

The wines need to have much in common and yet possess distinctive qualities. Ideally, the wines will be distinctive enough that even neophytes who are sure they can't tell wines apart will have opinions (that's one of the most gratifying aspects of tastings), while seasoned wine-lovers will



Philippe Lechien

find enough subtlety in the differences to be fascinated. In large tastings, we prefer to tell people that it doesn't matter which wine you start with. Partly that's because, if we did them in any specific order, we'd have hundreds of people at one station at a time and partly it's because, by setting an order, tasters might think we were giving a subtle hint about the wines and it could affect their opinions.

For a recent tasting, we chose three sparkling wines: Piper-Heidsieck from France (\$28), Thomas Fogarty Blanc de Blancs 2000 from California (\$32) and Jean Laurent Blanc de Noirs from France (\$40). Throughout the tasting, people asked why we chose these three and here's our reasoning. We like all three very much. The Piper is a large-production, well-known Champagne. The Laurent is a small-production grower's Champagne (look for that little "RM" on the la-

bel). And the Fogarty is from California but has the class of the real thing. The Fogarty is 100% Chardonnay, the Laurent is 100% Pinot Noir and the Piper is mostly Pinot Noir, with some Chardonnay and Pinot Meunier. Now, really, doesn't that sound like fun?

It's a good idea to say a few words at the beginning of the event so everyone understands the concept of the tasting and knows how to proceed. We offer everyone a single glass in a tasting and buckets so they can pour out any excess. It's important that whoever is pouring remember that this is a tasting, not happy hour, so the pours need to be small (we always suggest to organizers that they figure one bottle of each wine per 10 guests, which is usually more than enough). Some hosts of tasting events provide pitchers of water so participants can rinse their glasses, but we think rinsing with

water between wines of the same type is less effective than simply pouring out the wine; water might dilute the next taste.

We are often asked about food at a tasting. We don't think it's necessary, but if you'd like some, keep it simple—bread and cheese are always fine, though we'd vote for cheese that was not very full-flavored. Having water to drink is a good idea, since staying hydrated is important.

If you choose the wines, it's important that you really do like all of them equally because, as we've found, everyone will ask at some point, "So, what is your favorite?" We could honestly say at our tasting that we liked all three, though in different ways. We were also asked repeatedly during the tasting, "So, what should I be looking for?"

The best answer is simply which is tastiest. But it is a good idea to have an answer for that question depending on the kind of wine you're serving. In the case of our sparklers, we talked about how the bubbles themselves should be part of the taste, how there should be acidity and maybe some nuttiness and certainly some underlying minerals. A good sparkling wine should be more than a wine with bubbles. Be sure to have a "take-away card" with the names and prices of the wine.

At our event, the response of the tasters—many of whom were sophisticated wine drinkers and, in many cases, especially familiar with California wines—was fasci-

nating. The most talked-about wine of the night was the Jean Laurent, which is a pretty explosive wine. Tasters again and again talked about how tart and aggressive it was, with real body and tremendous complexity. We told the tasters that it would be great with food—veal with cream sauce came to mind. Pretty much everybody enjoyed the Piper, which hits all the right notes and still, after all these years and at a reasonable price, continues to taste just like a celebration. We were happy to surprise people with the Fogarty, which is mostly sold only at the winery. It was nice to show people that America can produce a sparkler that can go up against anybody. This was lighter-bodied than the others, with more charm than power, but with a fetching minerality that had tasters coming back for more.

When we conduct blind tastings, we ask everyone to vote on their favorite. When a tasting isn't blind, it's still easy to see the winner: Look at the empties. When we glanced at the bottles and later discussed the tasting with the three servers, the winner was clear: the Fogarty. All three were popular. Everyone enjoyed talking about the Laurent, and the Piper brought back wonderful memories. But after people tasted all three, when they decided to just get another taste, they lined up for the Fogarty. It was a surprise—and ultimately what makes these tastings so much fun for us.

Contact us at [wine@wsj.com](mailto:wine@wsj.com).

# Creating a new look for modern Istanbul

**T**HE YOUNG CENTURY has been good to Istanbul. Turkey has become a more prosperous place, and its largest city has turned into an international style capital.

The city's changing fortunes are embodied in the hip young design duo Seyhan Özdemir and Sefer Çağlar, who founded their firm, Autoban, in 2003 (the invented word

## Backstage with SEYHAN ÖZDEMİR AND SEFER ÇAĞLAR

comes from the Turkish "otoban" and the German "autobahn," both meaning highway). In the past few years, they have become the face of contemporary Turkish design, with regular appearances in leading interior-design magazines.

Both Istanbul natives, Ms. Özdemir, 33 years old, an architect, and Mr. Çağlar, 34, who studied interior design, met in the 1990s when they were students at Istanbul's Mimar Sinan Fine Arts University. They are noted for their furniture and lighting designs, and for the interiors of some of Istanbul's hottest restaurants and retailers. An Autoban design is marked by sleekness, solidity and humor. The Bergere bed, from 2007, has a wood-and-leather headboard that suggests an armchair. A 2003 wooden rocking chair—with continuous arms and legs—has a spaciousness that belies the clean lines of the design.

Ms. Özdemir and Mr. Çağlar have their studio in the shadow of the Galata Tower, the 14th-century landmark just north of the Golden Horn. Built by Genoese traders, the tower was for centuries the center of Istanbul's enclave of Western diplomats, merchants and adventure-seekers. These days, the Galata Tower is a symbol of the city's rapid gentrification, and the surrounding area is a blur of old and new, with traditional artisans from Anatolia rubbing shoulders with artists and designers in the district's narrow, winding streets.

A favorite watering hole near Galata is the House Café, with an Autoban interior of mix-and-match wooden tables and chairs and geometric lamps. Started in 2002 by Ms. Özdemir's sister, the House Café has 10 locations around Istanbul, each designed by Autoban. The firm also did the interior for the recently opened Müzedechanga restaurant at the Sakıp Sabancı Museum, along the Bosphorus north of the city. The design has a funky 1960s quality, with stained wood, marble and leather. (See more projects at [www.autoban212.com](http://www.autoban212.com).)

We spoke to Ms. Özdemir and Mr. Çağlar in their new showroom not far from their Galata studio.

—J.S. Marcus

**Q: Istanbul has changed dramatically in the last few years—from the amount of traffic on the streets to the amount of disposable income of residents. How has this affected what you do?**

Ms. Özdemir: Ten years ago, after we had just finished university, there were many economic and political issues, and people weren't focused on working with designers—they didn't understand what it meant to put something interesting in their lives. Now people communi-



Designers **Seyhan Özdemir** (left) and **Sefer Çağlar**. Their Spider lamps are on the wall behind them.

cate more—there is the Internet, and many other new things. Unlike 10 years ago, you can now buy many international [design] magazines in Istanbul. The world has changed.

**Q: Your name combines the German and Turkish words for highway. Why did you choose it?**

Ms. Özdemir: For us, it's a kind of philosophy. When you are riding on a highway, everything changes around you. And you have choices: You can choose this way or that way, where you are going. For us, [design] is all about choice.

**Q: For a visitor, Istanbul seems to have two predominant decorative traditions—the Byzantine and the Ottoman. How do these styles influence contemporary Turkish interiors?**

Ms. Özdemir: Ten or 20 years ago, Turkish architects and designers made references to Ottoman and Byzantine culture in their designs. They couldn't do anything new—that's why we didn't have Turkish design at that time. We are trying to do [something] new. Of course, we were born here, we are living here, so these old cultures are on our minds; we are in-



**going a wave of gentrification. What do you like about working there?**

Ms. Özdemir: Galata is the commercial center of old Istanbul; you feel it in the buildings and the streets, in the ambience. But when we moved there five years ago, there were only local manufacturers—as product designers, we wanted to be near production. Back then nobody wanted to live there, nobody wanted to have an office there, it was too messy, too crowded. But then many people started coming—artists, designers, fashion designers. They came because of the buildings—you have wonderful architecture around you—and because it's central. You have really good energy there. It's the real Istanbul.

**Q: You have designed several interiors for the House Café, which has locations all over the city. How do you maintain a balance between consistency and individuality when designing different versions of the same brand?**

Mr. Çağlar: The House Café changes its shape but not its identity. Wherever it goes, it gets new energy from the nearby architecture and from the people in the neighborhood.

Ms. Özdemir: [At all the branches] the dishes are the same, and the furniture is mostly the same. However for each [location], we try to put in one thing that is different and unique.

**Q: Many great modernist architects sought refuge in Turkey in the 1930s, and designed interesting buildings. What has been their legacy for Turkish architects?**

Ms. Özdemir: After Nisan [Mimar Nisan, the architect of the Blue Mosque, who lived 1489-1588], I don't think there was another really good architect in Turkish history. Thanks to the [foreign architects] of the 1930s, Turkey's architects tried to create their own attitude—a "Turkish" style.

In the 1950s everything changed, especially in Istanbul. Many people came to live here from Anatolia. They were so poor, they just needed to have a place to live. The government couldn't come up with rules for architecture, or urban planning; everyone ended up doing their own thing. After the 1990s, people here in Istanbul, including the government, understood the importance of the city. They knew if we don't do anything to keep it, we are going to lose Istanbul. So they created new guidelines for architecture, for street life. In the last 10 years, the architectural scene in Istanbul has started changing, growing up.

Mr. Çağlar: Those modern architects who came to Istanbul—like Bruno Taut, who came from Berlin—were our teachers' teachers.

**Q: The megamall has reached Istanbul with a vengeance. You have designed retail interiors for some of the city's largest malls. What are the special challenges in that kind of environment?**

Ms. Özdemir: It is more difficult to do something in a mall than in the city, because in a city you have many things around you. [A mall] is so artificial, and yet you have to create a real life, a real interior, but you don't really have anything that you can use. There is no context; you have to create it.



Autoban designed the lobby of the **Witt Istanbul Suites** hotel (above); and below, the **Müzedechanga** restaurant at the Sakıp Sabancı Museum.

spired by them. But we are trying to do something more international.

**Q: You have won attention from the design world outside Turkey, but you have only worked inside the country. Why?**

Ms. Özdemir: We have so much to do in Istanbul. The city has so much energy right now—it's so busy, so attractive. Many foreigners are starting to come here, even live here, so there are many new restaurants and new hotels opening up. We would like to do something abroad, but we don't have time now. We have around 20 people in our office, and we are working on 20 projects.

**Q: Do the archaic traditions of Anatolia inspire your furniture and lighting designs?**

Ms. Özdemir: No, never. It's interesting, though. I like to see those designs, and I would like to have them, but as a designer I don't want to get inspiration from only one thing. I have many things in my mind; Sefer has as well.

**Q: You're very rooted in the Galata neighborhood, which is under-**

Photos: Ali Bekman

# The race to win the shoe Olympics

BY MIKE ESTERL  
AND NICHOLAS CASEY

**E**NGINEERS HAVE BEEN burning the midnight oil designing vast infrastructure, security and crowd control for Beijing's Olympic Games. Not to mention a better table-tennis shoe.

In rural Herzogenaurach, Germany, six designers at Adidas have spent the past several years tinkering with specialized footwear for badminton, fencing and two dozen other sports ahead of the games. Among the challenges: Rowers must not sink with their boat, wrestlers shouldn't be able to untie shoelaces and—perhaps most important—nobody's feet should sweat too much.

On the other side of the world in leafy Beaverton, Ore., a similar process has played out at the campus of Nike, where buildings are named for Olympians such as Steve Prefontaine. The Adidas archrival has rolled out specialty shoes for all 28 official Olympic sports this year. That's up from the 11 it designed at the 2004 Athens Games and one-ups Adidas, which is supplying 27 specialty shoes after steering clear of an equestrian model.

It's a serious business. Since China is the companies' most important growth market—more than a billion pairs of feet—they're in a neck-and-neck race for dominance. Both want to showcase their footwear technology during the Olympics and generate brand buzz—even if they don't



**Dick Fosbury**  
winning the high jump gold medal at the 1968 Olympics.

Photos: Corbis; Nike; Adidas; Getty Images

end up selling many archery or weight-lifting shoes.

Each company prides itself on its history of inventiveness: Adidas founder Adi Dassler began designing shoes in his family's laundry room after World War I, while Nike co-founder Bill Bowerman forged his initial sole designs in his wife's waffle iron.

The Games's official sports-wear sponsor, Adidas, likes to point to its longer track record, having outfitted Olympians in Amsterdam in 1928 and, later, sprinter Jesse Owens and boxer Muhammad Ali, both of the U.S.

But the boldest experiments don't always pan out. After the 1968 Games, for example, Adidas

invited U.S. high jumper Dick Fosbury to Herzogenaurach. He had won gold in Mexico City with his revolutionary "Fosbury flop," turning the straddle technique on its head by going over the bar head and shoulders first. Adidas designed a new shoe with him in mind.

"They didn't work. I tossed them," said Mr. Fosbury, now 61 years old and himself an engineer. He found the prototype too slippery and dubbed it the "Cyclops" because it replaced several spikes in the ball of the shoe with a single one. Mr. Fosbury says he appreciated the effort and still wears only Adidas running shoes: "I'm a loyal guy," he said.



**Now:** The Adidas redesign.



**Then:** Dick Fosbury's shoe.

Adidas expects to outfit more than 3,000 of the estimated 10,500 athletes. Consumers will be able to try on some of the Olympic specialty shoes at Adidas stores, and all of them will be on sale at Adidas's online site. Nike says it's supplying "thousands" of athletes (like Adidas, provided free).

Nike isn't planning the same broad Olympics shoe campaign, but says many of its shoes will be available on Nike.com, as well as some retailers, later this month. The company is already selling its redesigned basketball and running shoes in China.

As for smaller shoe companies, Japan's Mizuno and Asics, Germany's Puma and Adidas's Reebok unit are outfitting athletes and touting Olympic credentials, too, from volleyball to track and field.

## Martial art attracts Nike

**C**HANGE COMES SLOWLY for the age-old Chinese martial art of wushu. But this year, it's joining forces with the swoosh.

In an unlikely move for a U.S. footwear company, Nike is joining the small Chinese market of wushu shoemakers. The modern version of the sport, a close cousin of kung fu, emphasizes aesthetic and athletic performance over basic fighting (pictured below). While it isn't an official Olympic sport, an Olympic-sanctioned tournament will be held this summer.

That was enough for Nike to jump in. The shoes would have to survive a host of punishing moves: rapid accelerations and braking; 720-de-



gree gymnastic-like spins; and the use of weapons including broadswords, staffs and double-edged swords.

In a Beijing park, a four-person Nike team sought out septuagenarian Master Wu Bin, who was teaching students, for his help. He agreed, and work eventually shifted to Nike's Beaverton, Ore., campus, where researchers slapped reflective markers onto U.S. wushu athletes while 16 video cameras recorded data.

"Reflective markers were flying," said Jeff Pisciotta, who studies athlete biomechanics in the Nike lab. Researchers from the University of Beijing and the University of Shanghai eventually pitched in.

The final shoe (pictured below), to be sold for \$80 at Nike.com, uses sturdy kangaroo leather instead of the typical canvas and a lightweight gum rubber for more-precise pivoting during moves. An unexpected problem: painful shoelaces, because wushu athletes hit their shoes with their palms as part of their performance. Nike created pockets to hide shoelace tips for easier slapping. —Nicholas Casey



## For Olympian feet

Here are some shoes Adidas and Nike have redesigned for the Olympics.

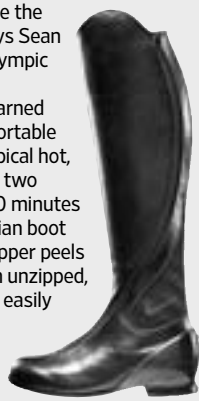
### TABLE TENNIS

Especially important, given the Chinese love of the sport. Adidas tried for a shoe light enough to let the player fly comfortably through the air but stable enough to provide support on landing, says Adidas team leader Klaus Tomczak; otherwise, the Achilles tendon is at risk. Adidas adapted a bottom from sturdy models used for high-impact futsal, a version of indoor soccer popular in South America, and added cushioning and an extremely light top part made from a synthetic mesh, maximizing ventilation. \$100.



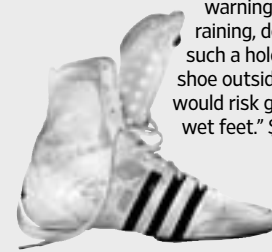
### EQUESTRIAN

When Nike decided to create a new shoe for horse riders, it realized the boot had hardly changed since the Wild West days, says Sean McDowell, Nike's Olympic footwear director. Equestrians had "learned to live with uncomfortable boots," he says. "Typical hot, heavy leather takes two people and about 20 minutes to get each equestrian boot on." Nike's curved zipper peels open the boot when unzipped, allowing the foot to easily slide in. \$450.



### BOXING

At Adidas, a "bird's nest" synthetic mesh wraps around the whole shoe, preventing it from becoming waterlogged from sweat and weighing down the boxer as the rounds wear on. The 42-year-old Mr. Tomczak, who wears his long hair in a ponytail and cut his teeth on college designs for cars and sailboats, has a warning: If it's raining, don't wear such a hole-filled shoe outside: "You would risk getting wet feet." \$200.



### BASKETBALL

Weight's a key concern here, too. Nike's "flywire" replaces bulky support material in the upper part of a sneaker with high-tech, hard-to-break threads that hold the foot to the shoe much like suspension cables hold up a modern-day bridge, Mr. McDowell says. Nike is also using "lunar" foam in this shoe and sees potential for the foam in other lines. \$110.



### WRESTLING

The challenge is to create a shoe that's "almost slippery" to an opponent's grapple while providing sufficient grip on the mat, says Mr. Tomczak. Adidas narrowed the shoe so it fits more like a sock. Equally important, the shoe has a zipper over the laces and a protective tape over the zipper. In past contests, some wrestlers would try to untie their own laces or those of rivals if they found themselves in danger of losing. Under wrestling rules, combatants often must return to starting positions when a shoelace is untied. \$150.



### WEIGHTLIFTING

For decades, the heel of a weightlifting shoe was supported by wood. Adidas developed a synthetic material that it said was stronger and lighter than wood—then showed it to weightlifters. "They said, 'We want wood,'" says Mr. Tomczak. "It's purely psychological. It gives them confidence." The new shoe has a big piece of wood in the heel. \$200.



### FENCING

Fencers tend to tear shoes apart, since they must drag their back feet across abrasive flooring during lunges, says Mr. McDowell. Nike reinforced the shoe with notched wraps to reduce wear and added breathable mesh on the top of the shoe to make it lighter and more comfortable (\$150). Adidas uses a special-coated leather on the inside heel for extra protection, replacing a ceramic-coated synthetic fiber that Mr. Tomczak says "started melting" when fencers dragged their shoes. Padding protects against skewerings, and laces are secured so that a blade can't get stuck under them. \$200.



### ROWING/KAYAKING

Boat makers, when they sell a boat, traditionally provide the shoes, which are attached to a board with screws so that the rower's feet don't slide. Adidas's shoe plate is made of a thermoplastic that looks like metal but is lighter. In case the boat capsizes, the shoe (\$150) has a wide Velcro strap that allows the rower to eject his feet by pulling with just one hand. The kayaking shoe (\$45) has plenty of holes to let water escape but is still sturdy enough for the kayaker to walk in.



WSJ.com

Target market  
Watch a video about Nike's sponsorship of the Chinese national team at  
WSJ.com/Sports



# Swimming the distance

As the Olympics approach, a 90-year-old medalist reflects on a life spent making a difference in the water

By KEVIN HELLIKER

Wadsworth, Ill.

**A**FTER TURNING 90 on a recent Friday, Adolph Kiefer rose early the next morning for a swim. That has been his routine since childhood, since before the 1936 race in Berlin that earned him an Olympic gold medal. He doesn't plan to stop.

"I know I won't get to 200, but gosh darn it, I'm going to try," Mr. Kiefer said last month after finishing a 35-minute swim inside his rural home.

Of all the swimmers who participated in last week's U.S. Olympic trials in Omaha, Neb., none is more tenacious than Adolph Kiefer. Once a medal winner at the trials, Mr. Kiefer now owns a company that furnished the event with stopwatches, whistles, pace clocks and other equipment. A new responsibility this year: running (on behalf of Speedo) the official retail shop inside the trials arena. Mr. Kiefer's 61-year-old catalog company has been opening retail stores for less than 10 years. "We're making progress," he says.

To many swimmers today, Kiefer is just a brand of kickboard. But in the 1930s and 1940s, the man behind the brand was a national celebrity, appearing in advertisements for products such as Lifebuoy soap and Gillette razors, and performing at swimming exhibitions around the U.S.

"Back then, America's top swimmers were better known than Michael Phelps is today," says Bruce Wigo, chief executive of the International Swimming Hall of Fame in Fort Lauderdale, Fla. Several Olympic swimmers of that era—Johnny Weissmuller, Buster Crabbe, Esther Williams—became Hollywood stars.

Few of today's swimmers beyond Michael Phelps will ever exceed the aquatic accomplishments of Mr. Kiefer. As a Chicago high-school swimmer, he shattered the world record for the 100-yard backstroke, becoming the first swimmer to finish in under a minute. (America's Ryan Lochte holds the current record at 44.6 seconds.)

For 12 years, Mr. Kiefer dominated international races in the backstroke as well as the individual medley. In a career that spanned more than 2,000 races, he lost only twice. One of his world records stood for 12 years.

"I've been honored to be mentioned alongside the greatest backstrokers ever," says Lenny Krayzelburg, the just-retired four-time Olympic gold medalist. "And Adolph's name is always one of the first to come up."

Mr. Kiefer's only Olympic competition won him a gold medal at age 17, along with a handshake from Adolf Hitler, who went on to launch the war that canceled the Games of 1940 and 1944. Mr. Kiefer says he has never lamented the Olympic medals he likely lost to the war, because military officials in Washington gave him a more-important challenge: creating and running a program to teach sailors how to swim.

"We were losing more men to drowning than to bullets," says Mr. Kiefer, a Navy officer during World War II. "I'm prouder of any lives I saved than of the gold medal."



Adolph Kiefer competing at the Olympic Games in 1936.

© Topham/The Image Works

By 1948, when the Games resumed, Mr. Kiefer was a father of two and founder of a fledgling swimming-goods business called Adolph Kiefer & Associates.

Today, Mr. Kiefer is known throughout the aquatic industry for his innovations. In an era of cotton and wool, Mr. Kiefer introduced the first nylon suit, making Kiefer the swimsuit of choice in the 1952 Olympics. In the 1960s he developed the first turbulence-resistant lane line, using buoys that absorb rather than bounce back swimmers' wakes. Other innovations have involved water skis, chlorine treatments, rescue devices and spine boards.

At the moment, Mr. Kiefer is working with the U.S. Centers for Disease Control on technology to combat the spread of chlorine-resistant bacteria that have caused outbreaks of illness in public pools.

"Adolph Kiefer is absolutely on

the cutting edge of the swimming industry," says Michael Beach, a scientist and associate director for healthy water at the CDC. "He's 90 years old, and yet he's present at every meeting on this issue."

Kiefer & Associates has never thrived financially off its founder's inventions. Mr. Kiefer has never enforced one of his 14 patents, in part because he believes his improvements ought to be available to purchasers of every brand, and in part because he thrives off the success of other brands.

The revenue engine of his \$20 million-a-year company is a catalog touting "everything but the water since 1947," from the Telescoping Rescue Pole & Life Hook (\$57.90) to the latest offerings from swimsuit maker Speedo.

The Kiefer catalog is a fixture among pool owners and among swimmers who know that sporting-

goods shelves are often bereft of aquatic equipment in fall and winter.

"It has never been Adolph's motivation to dominate the industry or make a lot of money," says William Fischer, a nephew who manages the business. "His goal has always been to make swimming safer and available to everyone."

Once teamed with baseball slugger Ted Williams to promote public swim instruction, Mr. Kiefer continues financing efforts to teach children, particularly minorities, how to swim.

Mr. Kiefer has strong opinions about a new generation of swimsuits featuring polyurethane, which he says boosts buoyancy. These suits, such as Speedo's LZR, are worn by many competitive swimmers and have drawn controversy, as some critics say they give an artificial advantage.

Although some makers of the suits, including Speedo, sell their products through his catalog, Mr. Kiefer says he is among those who think the suits should be outlawed in competition.

To illustrate why, he recalls breaking a world record in the 400-meter backstroke in Copenhagen in 1935 and then being told his record was disqualified because the pool was found to contain a significant level of salt water, which boosts buoyancy.

"Just like salt water, this new suit provides artificial buoyancy," he says. The high-tech suits are approved for the Summer Games in Beijing.

"Although the Speedo LZR Racer does help a swimmer maintain a streamlined body position through the water, the suit is not buoyant and fully complies with FINA regulations," says Speedo Vice President Craig Brommers. FINA is the international governing body for competitive swimming.

U.S. Olympic officials believe Mr. Kiefer is the nation's oldest living aquatic gold medalist. To judge from the early deaths of his parents and seven siblings, his high-quality longevity is not genetic. Friends and relatives say one explanation is marital.

When 88-year-old Joyce Kiefer, a former water-ballet performer, isn't mowing their expansive lawn or scrubbing down the extra refrigerator in their garage, she is accompanying him to the offices of Kiefer & Associates, where she manages the accounts-receivable department.

Keeping up with her is a constant challenge for the competitive Mr. Kiefer. The two have been married so long, 66 years, that their four children are grandparents. Nodding at an infant sharing his office at company headquarters one recent day, Mr. Kiefer says, "That's our 11th great-grandchild."


A condition called idiopathic peripheral neuropathy has stiffened Mr. Kiefer's hands and robbed him of the balance needed to walk without assistance. One recent morning, he used a walker to travel from his bedroom to the natatorium on the far side of his house. Crawling into a resistance pool wearing baggy shorts, he told a visitor: "Usually, I do this naked."

In the water, his long backward strokes offer a hint of the power he once wielded. But he no longer swims like an Olympian. His is the routine of a 90-year-old seeking to limit the effects of an incurable disease, and he is succeeding. His chest and legs remain muscular, giving him the strength to use a walker, to pull himself out of chairs, to remain self-sufficient more than two decades after his neuropathy first struck.

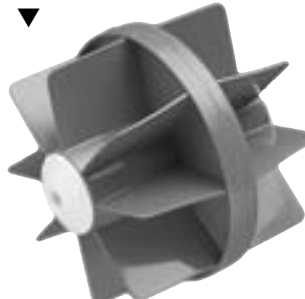
"Anybody else with his level of neuropathy would be getting pushed around in a wheelchair," says Gail Lucks, a Denver anesthesiologist who is passionately subjective on this topic. Mr. Kiefer is her father.


## Water world

Some of Adolph Kiefer's contributions to the aquatic industry




**Lane-line buoy**  
This Kiefer WaveEater represents what many swimming experts regard as Mr. Kiefer's greatest invention: the turbulence-resistant lane line.






**Starting block**  
Mr. Kiefer played a significant role in the emergence of stylish starting blocks, such as this model called the Kiefer Intrepid.



**Spine board**  
Mr. Kiefer introduced the first lightweight rescue board that floated, had a head immobilizer and was X-ray transparent, allowing scans without removing the patient from the board.



**Suit**  
This Kiefer advertisement from almost 60 years ago shows off a Kiefer innovation: the nylon swimsuit.

WSJ.com

Going strong

See a video about Adolph Kiefer, at [WSJ.com/Sports](http://WSJ.com/Sports)

# Studios in the sun: Touring the R

By Lanie Goodman

Special to *The Wall Street Journal*

Nice, France

**W**HEN ARTIST Pierre-Auguste Renoir was advised to move south to relieve his arthritis, he bought the Domaine des Colettes in 1907, an olive grove in the heights of Cagnes-sur-Mer near Nice, and built a house and studio where he lived and worked until his death in 1919. "The olive tree, what a brute!" Renoir told art collector René Gimpel. "How those little leaves have made me sweat. One gust of wind and the whole tree changes color."

The artist captured the clear air and intensely luminous colors of the Mediterranean landscape in such masterpieces as "The Farm at Les Collettes, Cagnes" (1908-14) and led an influx of artists into the area.

Southern village life was cheaper than Paris, and the dry, haze-free weather around Nice attracted the Impressionists and others amid the rise of plein air painting at the end of the 19th century. Claude Monet said he loved "this fairytale-like air." Pierre Bonnard said, "in the south of France, everything sparkles and the whole painting vibrates." Matisse, Picasso and Chagall took up residence.

A host of less well-known artists working in a variety of media also built homes and ateliers here—from Le Corbusier to Hans Hartung to Henry Clews. Many have been turned into museums, or in the case of the artist Nall, a working studio open to the public. (Visiting hours are variable or by appointment, see accompanying travel tips.)

A close-up look at the artists' homes and work spaces, all within an easy drive from Nice, illuminates how the artists drew inspiration from the Côte d'Azur landscape.

Two groundbreaking minimalist designers built homes side-by-side about 20 kilometers northeast of Nice, on the peninsula of Roquebrune-Cap-Martin near Menton.

Irish designer Eileen Gray built Villa E1027, and next door Swiss-born architect Le Corbusier built Le Cabanon, a spartan beach hut. The site has towering yuccas, lemon and carob trees, pink oleander and a sweeping view of the sea.

Gray built Villa E1027 in 1929 at the behest of her lover, Polish architect Jean Badovici—the villa's name was a numerical code version of theirs. The stark white rectangular house on stilts was highly experimental, with two ground floors, a red outdoor kitchen and a stairway to the roof. The entrance was marked, *Entrez Lentement* (Enter Slowly); other whimsical phrases were stenciled on the wall, such as "Laughter Forbidden" and "Invitation au Voyage." The rooms were filled with pivoting and folding cabinets, lounge chairs, brilliant-colored carpets and metal screens and lights, all Gray's own designs (including what would become one of her most popular pieces, the circular glass-and-chrome side table, named the E1027 after the villa).

Gray studied the light, the wind and the terrain, devised a system of natural ventilation and sliding shutters, and calculated the path of the solar rays in the living room to create effects of shadow and light. She organized the space so that the outside landscape was fused to the villa's interiors to give a feeling of spaciousness.

Le Corbusier, who was a friend and a mentor to the couple, was a frequent guest at Villa E1027. Gray and Badovici broke up in 1932, and in 1938, Le Corbusier moved in as Badovici's guest, and painted the walls in his own style, with bold primary colors and erotic figures. It infuriated Gray, who considered it vandalism.

## Nall **The N.A.L.L. Art Association** Vence



Above, the exterior of Nall's **home and studio**; below, Nall with a mosaic created for a Christian Dior show in Paris in 2001; the dining room.



☎ 33-4-93-58-13-26 [www.nall.org](http://www.nall.org)

Photos: The N.A.L.L. Art Association

## Hans Hartung **Fondation Hartung Bergman** Antibes



Hans Hartung's **studio**, where his work '1987-H5' (1987) hangs; Hartung's work 'T1989-R45' (1989); the artist and his wife, painter Anne-Eva Bergman.

☎ 33-4-93-33-45-92 [www.fondationhartungbergman.fr](http://www.fondationhartungbergman.fr)

Photos: Fondation Hartung Bergman

Abandoned over the years, the villa was almost in ruins earlier this decade when the French cultural ministry began a complete restoration. It is scheduled to open to visitors in January. Le Corbusier's murals will remain, with a masking system for a "before and after" effect.

Le Corbusier himself remained attached to the spot, and in 1952 he built a tiny seaside cabin just meters away from Villa E1027. This square studio, just 3.66 meters a side (and 2.26 meters high, the height of an average man when he raises his arms) is a study in small-scale simplicity, characteristic of the architect's rigorous experimentation with a modular single room. There's a bed with a wood sculpted pillow, a pivoting table, two cubes that serve as seats, a closet, a desk and a

sink, livened up by a yellow floor, a green and orange ceiling and vivid wall paintings.

The hut also has a hidden door that leads to the simple Provençal restaurant called *l'Etoile de Mer*, frescoed by "Corbu," as he was called, which he and his wife treated as their private canteen. "They weren't fond of cooking," says architect Robert Rebutato, the son of the restaurant's owners. "They liked my parents' cuisine so much, they decided to build their beach hut right next door."

Just behind Villa E1027 are five Corbusier-designed camping units, each 2.26 meters a side. The Rebutato family donated the property to the restoration project. Le Corbusier died while swimming in the sea here in 1965, and is buried in the Roquebrune cemetery.

Traveling southwest from Nice about 20 ki-

lometers (past Renoir's house in Cagnes-sur-Mer, where the studio and rose-filled garden are perhaps the best-known on the trail of atelier museums), one reaches another minimalist gem in the wooded hills of Antibes.

German-born abstract artist Hans Hartung designed this stark whitewashed villa, the atelier and its annexes amid an olive grove. The artist, known for abstract works that balance spontaneous black drawing (often scratched by olive branches from his grove) and zones of dazzling color, lived here from 1973 until his death in 1989 with his wife, Norwegian painter Anne-Eva Bergman. Hartung calculated every sharp line of the design, from the pool where he swam every morning to the huge bay windows in the living room

*Please turn to page W12*

# iviera's artist ateliers

## Eileen Gray Villa E1027 Roquebrune-Cap-Martin



Eileen Gray in 1926. Lower left, her **Villa E1027**. Top left, the designer's Bibendum chair, and below, the E1027 table she designed for the villa.

National Museum of Ireland



☎ 33-4-93-35-62-87 [www.roquebrune-cap-martin.com](http://www.roquebrune-cap-martin.com)

## Le Corbusier Le Cabanon Roquebrune-Cap-Martin



Left, **Le Corbusier** working. Below, his home Le Cabanon, and above, the l'Etoile de Mer café on the grounds, with a painting and murals by Le Corbusier from 1950.



Photos: © SABAM Belgium 2008

☎ 33-4-93-35-62-87 [www.roquebrune-cap-martin.com](http://www.roquebrune-cap-martin.com)

## Trip planner: where the art is

**F**LY INTO NICE, rent a car at the airport, and use Nice as a base. Most of the ateliers in this story are within 30 kilometers of Nice, and roughly along the E80 motorway. Expect summer crowds in July and August, but it's quieter up in the hills. September is the loveliest month to visit.

### Where to stay

The charming Hotel Windsor is an artsy, family-run hotel, located in the heart of Nice's shopping district, and packed with contemporary art. About half of the 57 rooms were decorated by internationally known artists (including Ben, Claudio Parmiggiani and Glen Baxter); there's everything from minimalist to whimsical, but all are comfortable and affordable. A highlight is a small pool in the palm-shaded garden, where breakfast is served (€120-€175; ☎ 33-493-88-59-35; [www.hotelwind-sornice.com](http://www.hotelwind-sornice.com)).

Another option located near the contemporary galleries is la MOMA, a two-room guesthouse run by designer couple Valérie Arboireau and Peter Larsen (€90; ☎ 33-660-57-49-59; [www.momance.com](http://www.momance.com)).

If you prefer staying inland, the pine-shaded hills of twin villages St. Paul de Vence and Vence have attracted artists since the 1920s, including Picasso, Braque, Miro and Chagall to Derain, Soutine, Signac, Modigliani, Matisse, Dubuffet and Arman.

Book well in advance for a room at La Colombe d'Or, the renowned artists' hotel (with 16 rooms, 10 apartments) at the entrance of St. Paul de Vence, a veritable museum of original paintings and sculptures by many of the artists who spent time in the area. A highlight, the dreamy black-tiled pool flanked by Calder mobiles. Fortunately, you don't have to be a guest to dine on the lovely fig-shaded terrace, surrounded by works of Miro, Braque, Léger and César (rooms €285-€380, dinner about €65; ☎ 33-493-32-80-02; [www.la-colombe-dor.com](http://www.la-colombe-dor.com)).

Stylish guesthouses filled with contemporary artwork also abound in the area. Best bets: La Maison du Frêne (€140; ☎ 33-6-88-90-49-69; [www.la-maisondufrêne.com](http://www.la-maisondufrêne.com)); La Toile Blanche (€250; [www.toileblanche.com](http://www.toileblanche.com)); and La Forge de Hautrives (€130; ☎ 33-4-93-89-73-34; [\[dhautesrives.com\]\(http://dhautesrives.com\)\).](http://www.maison-</a></p>
</div>
<div data-bbox=)

Aspiring artists or art teachers with small groups of students may opt for a weekly rental of Matisse's former home, Villa Le Rêve, where the great master lived in 1943. Run by the Vence Tourist Office, the villa sleeps up to 15 and also has an atelier workspace (€2,500 per week; ☎ 33-493-58-82-68; [www.villalerevence.com](http://www.villalerevence.com)).

### What to do

While in Nice, Matisse enthusiasts can have a look (from the outside only) at the artist's former digs in Old Nice and Cimiez (pick up a map of the itinerary "In the footsteps of Matisse" at the tourist office, 5 Promenade des Anglais).

The sprawling marble Museum of Modern Art (MAMAC) on the fringe of Old Town is the home of contemporary European and American works, with great seasonal shows and an impressive permanent collection that includes members of the Nice school and the New Realists, from Arman and César to Niki de Saint-Phalle and Yves Klein. Check out the works of Raymond Hains and Ben, both of whom designed rooms at the Windsor. Nice's avant-garde art school, the Villa Arson, also holds cutting-edge seasonal exhibitions.

Explore the Belle-Époque architecture in the hilltop neighborhood of Cimiez, where you'll also find the Matisse Museum. Matisse and Raoul Dufy are buried in the nearby cemetery. Just down the hill is the Chagall Museum, also well worth a visit.

In the Vence area, the contemporary art museums include La Fondation Maeght (St. Paul de Vence), the Matisse Chapelle de la Rosaire (St. Paul de Vence) and La Fondation Emile Hugues (Vence).

Modern design buffs shouldn't miss a visit to the mountain village of Gourdon (a 20-minute drive from St. Paul de Vence) to the Musée des Arts Décoratifs et de la Modernité, housed in a medieval stone castle, with an outstanding 1930s furniture collection with rare pieces by Eileen Gray, Robert Mallet-Stevens, Émile-Jacques Ruhlmann and Pierre Chareau (Château de Gourdon; guided visits by appointment; ☎ 33-493-09-68-02; [www.chateau-gourdon.com](http://www.chateau-gourdon.com)). —Lanie Goodman



# Studios in the sun: Touring artist ateliers

*Continued from page W10*

overlooking the grassy park, measured to match the dimensions of his colossal canvases. The house and studio were big enough for Hartung to work in very large formats, since he used wide brushes and rollers to scrape the still-wet paint—which would be difficult in a small urban studio.

The Hartung-Bergman Foundation opened the villa as a museum in 2006 and offers guided tours of the sprawling property, which houses over 16,000 paintings, engravings and photos. The highlight is Hartung's paint-splattered atelier, with an array of his brushes, styluses, spray guns and rollers.

Also on display are a permanent collection of Bergman's abstract paintings—minimalist renditions of trees, boats, glaciers, suns and moons—and a revolving miniexhibition of paintings from Hartung's vast storeroom.

The villa represented Hartung's desire to keep his paintings assembled in one place; by 1964, he'd stopped selling his canvases in the hopes of someday creating his own foundation. "It is true happiness for a painter to be a master of his works," he wrote. The peaceful secluded property allowed for just that: space, privacy and autonomy. "The artist, especially, must remain free from all outer restraints," Hartung would later say.

This year, more than 250 of Hartung's works—many more than can be shown at the villa—are on loan from the foundation for the show "Hans Hartung, Gesture and Method" at La Fondation Maeght in nearby St. Paul de Vence, which runs until Nov. 16.

Fifteen kilometers further southwest is Villa Domergue, hidden away in Cannes's La Californie neighborhood, minutes from where Picasso once lived (the Picasso house and studio are now owned by his granddaughter, Marina Picasso, and not open to the public).

Painter and Art Nouveau poster artist Jean-Gabriel Domergue and his wife, Odette Maudrange, a sculptress, finished building their villa in 1936, transforming a bare hilltop into a Florentine-inspired home with movie-set atmosphere.

They planted towering cypresses and oaks in the terraced gardens that overlook the bay of Cannes, created fountains and waterfalls, and filled the buff-colored stone house and landscaped paths with Maudrange's sleekly modernist sculptures of animals and human torsos in dark stone (over 60 of their joint works remain there today). They added rare collectibles from their world travels—everything from Etruscan vases to their own custom-designed Murano glass chandeliers.

Though Domergue was initially a landscape painter, the artist's greatest success and fortune came from fashionable portraits of svelte swan-necked young models or dancers, often the mistresses of his moneyed Parisian clientele, who came down to Cannes for the social season. Claiming to be the original inventor of the sexy pin-up model, Domergue also drew famous ads for the Côte d'Azur—stylish sylphs in slinky gowns and oversize hats, flanked by towering palms—which were reproduced as postcards and sold everywhere on the Riviera, contributing to the area's glamorous image.

"Domergue was quite a bon vivant and a notorious womanizer," says Frédéric Ballester, curator of the Villa Domergue collection. Among the nine large canvases that hang in the former atelier are two nudes of Josephine Baker, who was a frequent guest at the villa, which was donated to the city of Cannes in 1979. Today it is often used for parties during the Cannes film festival.

The artist and his wife are buried in sculpted stone tombs—a realistic rendition of the couple in a romantic pose, designed by Maudrange—in a flower-lined corner of the garden, facing the sea.

Domergue took a keen interest in his eccentric neighbor, Henry Clews, who lived down the road in Mandelieu-la-Napoule, just west of Cannes. Domergue, who wrote the introduction to André Maurois's "The Strange World of Henry Clews," recalls the first time he saw

## Henry Clews Château de La Napoule Mandelieu-la-Napoule



Photos: Château de la Napoule



Above, Henry Clews' sculpture studio; far left, the artist (in white coat) with Count Gauthier-Vignal in 1933. Left, the exterior of the castle, rebuilt on Saracen ruins.

☎ 33-4-93-49-95-05 [www.lnaf.org](http://www.lnaf.org)

## Jean-Gabriel Domergue La Villa Domergue Cannes



Photos: Ville de Cannes

Above, Jean-Gabriel Domergue painting a portrait of opera singer Lily Pons; left, his home with its formal gardens.

☎ 33-4-97-06-44-90 [www.cannes.com](http://www.cannes.com)

the sculptor from afar in Cannes, impressed by his elegant bohemian air and a Napoleon III goatee. "He should have been born in the Renaissance," Domergue wrote.

The Château de la Napoule, a turreted seaside fairytale castle built on Saracen ruins, was completely rebuilt, stone by stone, and designed by Clews, an expatriate Wall Street banker-turned-artist, and his wife, Marie. The Clewses had moved from New York to wartime Paris in 1914, and three years later, when their young son fell dangerously ill during the Spanish flu epidemic, the family headed south to settle in a warmer climate. They checked into the Hotel du Cap in Antibes (the idyllic spot that American painter Gerald Murphy

would discover several years later) and learned that an old abandoned castle was for sale. They launched into a restoration of the castle and gardens that would last 18 years, supervised by Marie and executed by 12 Florentine stonecutters. Above the castle door entrance was marked the inscription "Once upon a Time."

A self-trained painter and sculptor who studied briefly with Rodin, Clews was one of many eccentric expatriates welcomed on the Riviera in the freewheeling 1920s. The château offers guided tours of the castle and cloister, replete with Clews's imaginary kingdom of bizarre carvings—big-bellied stone demons inspired by Pre-Columbian art and

laughing gnomes in blocks of pink, grey and green porphyry, as well as a life-size bronze Christ-like figure—modeled on himself—in the castle courtyard.

Clews and his wife are buried in a sculpted crypt in a remote corner of the palm-shaded formal gardens. The orange groves and labyrinths (where Clews's all-white bulldogs, peacocks and marabouts used to wander) are now used as an exhibition space for sculptors-in-residence. The terrace restaurant has a dreamy sea view.

For a glimpse into an active studio, head inland about 20 kilometers to the N.A.L.L. Foundation, located on a nine-acre estate in Vence. Alabama-born painter Nall (born Nall Hollis), spent six years building his home on the ruins of the oldest house in Vence, built in 1605. It's a joyous jumble of styles: a frieze of original ceramic tiles by Matisse line the entrance, the ancient carved wooden doors are from Jaipur and the stained glass window is from a cathedral in Algiers. Every wall and ceiling is ablaze with Nall's paintings and drawings: canvases of "bleeding pansies"—flowers that seep with Pollock-like drippings; a sober series of black-and-white sparrows; a flashy pop painting (commissioned by Christian Dior) in which giant tubes of lipstick double as the Twin Towers.

Nall, 60, considers himself a spiritual descendent of Niçois symbolist Gustav Adolf Mossa—a connection he discovered only after moving to the south of France—and is best known for his combination of the baroque and a Dali-esque surrealism.

The foundation operates an artists' residence for a dozen American students, who are given everything from drawing lessons to advice on how to trim the olive trees in the lavender-scented gardens. "Art should not be separate from life," says Nall. "There must be complete harmony between the two."

## ❖ Top Picks

# In Linz, art at the end of the tunnel

### Linz ■ art

More than 20 kilometers of tunnels run underneath the Austrian city of Linz. Some were dug during the 19th century, their constantly cool temperatures perfect for storing beer. Others, built by forced labor from German and Austrian concentration camps, are a grim reminder of the city's Nazi past. Adolf Hitler went to school in the city and later had plans for making it a center of the arts. During World War II, the tunnels were used by the weapons industry and as air-raid shelters. Now, after more than 60 years of disuse, they have been re-opened as a unique underground art gallery.

The Offenes Kulturhaus Oberösterreich's new contemporary-art exhibition "Tiefenrausch," or rapture of the deep, is part of a program celebrating Linz's selection as European Capital of Culture in 2009. The OK commissioned many of the pieces in the show, some of which reflect the gruesome Nazi-era history of the tunnels. The exhibition is subtitled "Stream of Forgetfulness."

Visitors enter through two huge industrial steel doors built into a hillside near the city's botanical garden. Heavy sweatshirts are available to ward off the cool, damp atmosphere. Inside, the tunnel system opens up under huge sandstone vaults. The air smells of earth. Water forms in puddles on the floor.

The first installation visitors see is "Shining Spectators" (2008), by Austrian artist Ursula Witzany. Six crystal chandeliers sparkle in the gloom, their light reflected in puddles on the floor, while projectors send white silhouetted figures scuttling around the walls. Some carry suitcases and wear trench coats. The scene evokes images of people who sought refuge in the tunnels during wartime air raids.

Croatian artist Krno Stipesevic focuses on forgetfulness in his "Alzheimer Phase III" (2008), in which a room and its furnishings are covered with Post-it notes in orange pink, yellow and green. "Waiting for Sinbad" (2007/2008) is Swiss artist Christoph Draeger's tribute to the forgotten thousands of Africans who have died trying to sail flimsy boats to Europe. It's a painted wooden boat that landed in Tenerife in 2006. Its hull is cracked and broken, a symbol of the metamorphosis between hope and catastrophe.

War is the subject of several works in the show. Red electronic lettering moves along the wall of an otherwise totally dark tunnel in "Ausrottungserleichterungen," a one-word poem by Austrian artist Heimrad Bäcker. The word means the facilitation of genocide illustrating the banality of evil. Afghan artist Lida Abdul uses kite-flying boys and the wreck of a Soviet airplane in "In Transit" (2008) to remind us of another, now almost forgotten, war. Spanish artist Sánchez Castillo uses the memory of Franco in his installation "Up and Down" (2006/2008). Visitors need a one-euro coin to raise a mounted effigy of the late dictator onto its white pedestal. After 20 seconds the sculpture disappears again into forgetfulness.

Canadian artist Vera Frenkel's work, "Body Missing 1994 & Ongoing," reminds us of Hitler's dream of turning Linz into an art capital by building a giant museum to house looted masterpieces. Her installation uses light boxes and monitors to document the disappearance of many works in the chaos of the closing days of World War II.

The OK museum and the directors of Linz 2009 now are determined to reinvent a city formerly devoted to heavy industry as an art capital of another sort, one in which international art fills public spaces and artists are free to experiment



Above, "Waiting for Sinbad" (2007-08) by Christoph Draeger, in Linz; right, cocktail dress by Yves Saint Laurent for Christian Dior, in Berlin; below, "HMD 1" (2007) by Wolfgang Tillmans, in Berlin.

and voice a loud protest against injustice and war.

—Mariana Schroeder

Until July 31

☎ 43-732-784-178

www.ok-centrum.at/tiefenrausch

### Berlin ■ fashion

When French fashion designer Yves Saint Laurent died in June at the age of 71, Berlin's Museum of Decorative Arts immediately decided a gesture of some kind was in order. Within a few days, the museum used its collection of Saint Laurent originals to mount a wonderfully realized exhibition, "Homage to Yves Saint Laurent." Installed in a gallery otherwise reserved for Renaissance treasures like Flemish tapestries and ornate silver goblets, Saint Laurent's eclectic creations, which freely quote previous eras' styles and sensibilities, play beautifully off the sumptuous setting.

Yves Saint Laurent was at once the most original and the most fragile of 20th century designers, a fashion-world combination of Albert Einstein and Judy Garland. Born in Oran, Algeria, into a prominent French family, he started working for Christian Dior's Paris fashion house when he was only 17 years old. Within a few years, Dior had died, and the 21-year-old Saint Laurent found himself heading up the crème de la crème of French couture. His first collection in 1958 was a sensation—he had to take public bows from the fashion house's bal-

cony—and so were his breakdowns, which led to his dismissal from Dior a few years later. In 1962, he started his own fashion house, which helped establish ready-to-wear, as opposed to custom-made haute couture, as the future standard by which fashion would judge itself.

The Berlin show has several Saint Laurent creations from the Dior years, many of which were made for the actress Olivia de Havilland. Of special note is a lustrous black silk cocktail dress from Saint Laurent's first Dior collection, marked by a billowing, high-waisted "trapeze line," which reversed the narrow-waisted silhouette previously associated with Dior. The show also contains highlights from his ready-to-wear collections of the '70s, when he brought a luxurious version of the peasant look into fashion.

In addition to 15 Saint Laurent originals, the show includes a film of the designer's mammoth 2002 runway retrospective at the Centre Pompidou, held in honor of his retirement from the fashion house that goes on bearing his name.

—J.S. Marcus

Until Aug. 31

☎ 49-30-266-2951

www.smb.spk-berlin.de

### Berlin ■ photography

The oldest work in German artist Wolfgang Tillmans's mid-career retrospective at the Hamburger Bahnhof is a photo of his knee. "Lacanau (self)" was taken in 1986 at age 18, and on first glance, it's



Sabrina Linke

hard to say exactly what it is. A pointy wedge of flesh-tone juts out from a stripe of black, identifiable as Mr. Tillmans's shorts by its Adidas logo. Above is a stretch of pink T-shirt, and below, a carpet of sand that swallows the rest of the artist's leg. What the photo captures, it seems, is the sensation of a fleeting look downward.

But Mr. Tillmans's perspective is as calculated as it is spontaneous. His still-life of a breakfast tray, "Wanna party in my hotel?" is another case in point. The sliced grapefruit and bowls of glossy cherries and raspberries seem good enough to eat, except that the latter is a label on a plastic pot of yogurt.

Both photos are part of the show's replica of Mr. Tillmans's 2000 Turner Prize-winning room-size installation. Entering the space feels like stepping into one of Mr. Tillmans's staged tableaux yourself. Any subject is fair game. There are abstract close ups of armpits and bellies and portraits of personal friends posing in trees or soaking in baths, as well as Mr. Tillmans's signature candid shots of '90s youth culture and documentary-type urban landscapes.

The show also features more recent work, including "Truth Study Center," vitrines displaying newspaper clippings on AIDS and other topics, as well as "Paper drops," close ups of sheets of photographic paper fallen on the floor in graceful Modernist arcs, and color experiments that appear as snaky tendrils of light. These are striking, yet somewhat empty, and are attached to the walls in Mr. Tillmans's customary way, using transparent tape and binder clippings.

—Helen Chang

Until Aug. 24

☎ 49-30-397834-11

www.hamburgerbahnhof.de

### London ■ art

Until the late scholar Edward Said denounced the art (and literature) of Britain that depicted the Middle East from the 17th to the early 20th century, most critics thought the visual responses of British travelers to the peoples and landscapes of these countries just of too poor a quality to be worth commenting on.

When Mr. Said argued that these works weren't the product of observation so much as of the malign imagination of Imperialists seeking to portray foreign civilizations as decadent and backwards, he excited some people enough to take a second look. Now Tate Britain has filled a large space with an amazing show of these sensuous paintings and watercolors, called "The Lure of the East: British Orientalist Painting."

The advent of steam travel in the 19th century gave a fillip to artists, who could now reach Egypt, Jerusalem and Constantinople (as it was then called) relatively easily. But the first part of this show starts at home in Britain, with a look at traditional portraits of British sitters in Oriental dress, and includes some iconic portraits of Lord Byron and Lawrence of Arabia. Other themes addressed are the landscape and the cityscape, genre scenes, the harem and depictions of the Holy City. There are notable pictures by Gavin Hamilton, John Frederick Lewis, David Wilkie, some startling oddities by Richard Dadd (who was already starting to go mad when he painted his "The Flight Out of Egypt" in 1849/50), and William Allan's over-excited 1838 "The Slave Market, Constantinople."

The harem pictures are tame by today's standards but they, like several of the other rooms in this show, raise the political questions that Mr. Said lumped together as "Orientalism." Frank Dillon's circa 1875 painting of the female quarters of Sheikh al-Sadat, Cairo, for instance, depicts a tall room with coffered, elaborately carved, wood ceilings and paneled walls, one blue-tiled; stained glass clerestory windows; and a Turkish carpet on polished floors. A turbaned man stands in a corner, glancing sideways at the high, keel-covered platform, on which sits one unveiled woman holding a stringed instrument and another, strikingly pretty, with a peacock fan. Both look faintly amused, but bored, whereas the man has sensual, fleshy lips and sexy hooded eyes. You can't help but notice the luxuriousness of the setting, and feel a little as though you're privy to someone's sexual fantasy.

The air of exoticism and foreignness exuded by so many of these pictures has prompted the otherwise sensible curator, Nicholas Tromans, into commissioning some disapproving commentators (who mostly share Mr. Said's views) to contribute easily ignored wall captions alongside some of the pictures.

Thanks to this show, we can now see that at least some of these luscious pictures are good enough to rebut Mr. Said's attack on "Orientalism."

—Paul Levy

Until Aug. 31

☎ 44-20-7887-8888

www.tate.org.uk



© Wolfgang Tillmans, Courtesy Galerie Daniel Buchholz, Köln

## Club Bunk Bed

By Cameron Stracher

A couple of weeks ago, I put my 12-year-old son on a bus at a rest stop off Interstate 95 in Darien, Connecticut. I won't see him again until August. For this privilege, I am paying about a thousand dollars a week. While some people might be willing to pay even more to send away their tweens for a good chunk of the summer, it breaks my heart each time I do it (and not just because of the size of the check). He's going to spend the rest of his life away from home; why are we accelerating the process? But he wants to go, and my wife thinks it's good for him, and I'm just his father after all.

Once upon a time, parents didn't need to take out a second mortgage to care for their kids during the summer. My own summers were spent in a three-bedroom cottage in Woods Hole, Massachusetts, where my father, a scientist, did research on squid and sea urchins while my brother, sister and I attended "science school" classes, biked around town, swam and played tennis, learned to smoke and drink, and generally got into trouble. I remember them as the happiest days of my life. But the house my father bought for a pittance on his academic salary is now beyond the reach of anyone but an investment banker, and no one will pay me to spend two

months doing research in a lab. So we send our children to camp.

Like so many other aspects of modern childhood, summer camps arose with industrialized society. Early camps were part of a back-to-nature trend. They were quite rugged, often perched at the edge of a lake (to be further from "civilization"), with limited facilities, inadequate housing, bad food and mosquitoes as large as birds.

### Summer camps used to be a lot rougher—and cheaper.

As ideals about childhood changed after World War II, however, and as camp professionals tried to appeal to doting parents, summer camps began to replicate some of the comforts of home (flush toilets, anyone?). It was only a matter of time before meals were prepared by staff, badminton was introduced, and hot water replaced cold baths in the lake. The rhetorical ideal of camp itself changed, too, as camps emphasized the social and organizational virtues of shared work. Specialized camps offering tennis instruction, basketball, dance and other skills proliferated in the 1970s and '80s, the better to prepare children for an adulthood of cutthroat competition. Today, the pendulum may be swinging slightly back to nature, and one of the things my wife and I like best about my son's camp is that there are no computers or cellphones allowed, and the kids actually have to do quite "primitive" things to entertain

themselves—like play ping pong and (gasp!) read.

According to the American Camp Association, there are 12,000 camps in the U.S., nearly 7,000 of them "resident" camps, employing 1.2 million adults and enrolling 11 million campers. The summer-camp market generates \$10 billion to \$12 billion in revenues annually, according to CampGroup, the largest operator of for-profit camps in the U.S., which is a lot of marshmallows. Fees range widely—from \$200 to \$1,500 a week, says CampGroup—with most "premium camps" (those charging more than \$900 a week) in the Northeast. Indeed, the lengthy "sleepaway" experience was originally a Northeast phenomenon. This explains why my wife—from Idaho—spent only one week at a Catholic youth camp while growing up, and why wealthy friends in Los Angeles (the father is from New York) stick their son on an airplane to Boston so that he can live in a bunk bed in New Hampshire for a month.

But in many upper-middle-class communities it's hard to find a kid who doesn't go to camp. The steady growth in camp enrollment and the increase in the number of camps (day camps, for example, grew by 90% in the past 20 years) reflect this new reality. The streets in our town are emptied of children once school lets out for the summer. Even if a

parent wanted to buck the trend, he would be hard-pressed to find play dates or stickball companions for his kids. Staying home is for losers, and it's not so great for the parents, either. Gone are the days of kids riding a bike down the block and returning for

panded as our family multiplied. I am now the same age my father was when he bought the house, yet my mother still asks every morning what I want for dinner. It drives me crazy, but it also reminds me that my childhood is rooted in this home away from home. One morning my son and I biked into town, bought sandwiches at the single grocery store, and ate them on the beach. "Isn't this fun?" I asked, my bare foot knocking against his. "No, Dad, it's boring," he said. "I want to go back to camp."

It hurt me, my son's rejection of my own childhood. I wanted him to have the freedom I had, to lay down the foundations for his adult life and not be bound by some artificial construct of childhood. But I realized that childhood as we know it has always been a constructed phenomenon. My own summers nestled in my parents' second home were just as artificial as my son's camp experience. I didn't want him to have an "authentic" experience; I wanted him to have *my* experience.

So this summer his mother and I are embracing our newfound independence. We've sent his sister to camp, too.

*Mr. Stracher is the publisher of the New York Law School Law Review and the author of "Dinner With Dad: How I Found My Way Back to the Family Table."*



Getty Images

dinner. Children must be managed, and management is exhausting. It's no wonder so many parents are smiling as the bus pulls out of the lot.

Last summer, after camp ended, we insisted that our son accompany us to my parents' house in Cape Cod, which had ex-

Masterpiece / By Tom Nolan

## Hidden in Plain Hearing

Sixty years ago, in the hot summer of 1948, a cadre of young arrangers and players worked in a basement apartment behind a Chinese laundry on West 55th Street in New York to craft music that would later be tagged "the birth of the cool"—the first notable instance of a harmonically rich, emotionally subtle type of jazz that washed its gorgeous chords and subtle dynamics over a big chunk of the 1950s.

Trumpeter Miles Davis was the nominal leader of this ensemble, but it was the outfit's arrangers—primarily Gil Evans and Gerry Mulligan—who were the real stars. The devices they drew on had been available for years, hidden in plain hearing within the big band of Claude Thornhill.

The shy, Indiana-born Thornhill had been on the swing and dance-band scene since the 1930s: a pianist, arranger and leader whose self-penned theme song, "Snowfall," was an ethereal tone-poem in which time almost seemed to stop. Thornhill favored slow tempi and lingering phrases. His band's instrumentation included two French horns, a sonorous tuba and enough reed players to allow for passages with six or seven clarinets at a time. With a theme like "Snowfall," the Thornhill band epitomized coolness from the moment it took the stage.

The Canadian-born Gil Evans, who joined that band in 1941, proved to be Thornhill's ideal arranger. When bebop emerged, Evans blended its busy lines and advanced progressions with Thornhill's meditative approach, writing engaging arrangements

### The roots of cool jazz in the big band of Claude Thornhill.

of bop standards such as altoist Charlie Parker's "Anthropology" and "Yardbird Suite."

Evans also arranged "Donna Lee," a tune by Parker's young sideman Miles Davis. Lee Konitz,

then an equally young alto-sax player from Chicago whose dry-ice tone fit perfectly into Thornhill's low-vibrato outfit, remembers Davis coming to hear the band in 1947 at New York's Pennsylvania Hotel.

"It was basically a ballad band," Mr. Konitz (now 80 and still active as a player) said recently. "People loved dancing to it. Gil's beautiful writing was very danceable. . . . Miles liked the band." In 1950, Davis would describe Thornhill's orchestra to Down Beat magazine as "the greatest band of these modern times. . . . It was commercially good and musically good."

But Thornhill disbanded this orchestra in early 1948 for undisclosed reasons. "Thornhill was pretty removed from everything," says Mr. Konitz. "I don't think I ever said much more than 'hello' to him in 10 months."

Gil Evans's tiny apartment on West 55th—a place Thornhill himself had lived in, back in 1940—then became a sort of workshop where Evans and Mulligan, encouraged by Davis and joined by John Lewis and John Carisi, attempted to re-create the Thornhill band's sound with as few instruments as possible. This proved to be nine: trumpet, trombone, French horn, tuba, alto sax, baritone sax; and a rhythm section of piano, bass and drums.

Players for this nonet were chosen (including several Thornhill veterans). Rehearsals were held. Davis became the nascent band's leader, but the ensemble was no showcase for individual players, says Mr. Konitz (who became its alto saxophonist): "This was a chamber group—compositional. Solos were kind of incidental."

The nonet was booked for a few weeks' work at the Royal Roost, a jazz venue on Broadway. In September 1948,

"Impressions in Modern Music," with the new Miles Davis organization" made its debut, and some of its sets were heard by insomniac New Yorkers via remote wee-hours radio broadcasts.

The nonet attracted the attention of a Capitol Records executive who made sure it recorded a total of 12 numbers in 1949 and 1950—tracks that came out first on 78-rpm singles, then on a 10-inch long-playing disc, and, in 1957, on a 12-inch album at last titled "Birth of the Cool."

By then the Davis group had inspired or influenced a host of other cool-sounding nonets, octets, quartets and tenets—the most successful of which was Gerry Mulligan's "piano-less" foursome with trumpeter Chet Baker, whose lyrical, minimal style was not unlike Miles Davis's.

"The Complete Birth of the Cool," a 1998 Capitol CD including broadcast transcriptions from the Royal Roost, continues to sell. And the "Birth of the Cool" mystique grows: This February, jazz-drummer and writer Bill Moody published "Shades of Blue" (Poisoned Pen Press), a contemporary mystery novel turning on events surrounding the Davis nonet.

Mike Zwerin, the young trombonist in that '48 live-perform-

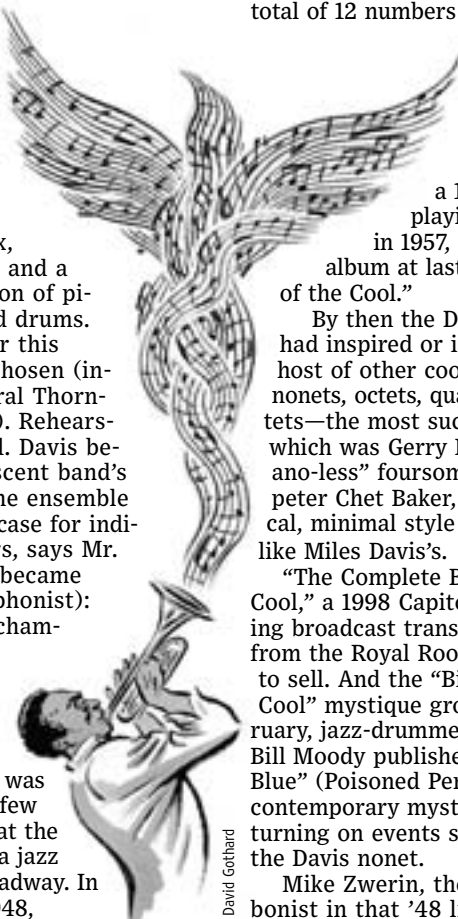
ance unit (but not on the records), reversed the career arc of several nonet members: After first working in Davis's group, he later played with the Claude Thornhill band—albeit a much-diminished 1958 touring outfit. "[Claude] kept his dignity as his audience dwindled," wrote Mr. Zwerin, now a well-regarded music journalist and author. ". . . I marvel at how much control that must have involved, considering the skid he was on. He knew he had been something special." Thornhill died in 1965, at the age of 55, on the eve of another comeback.

Davis followed "Birth of the Cool" with a long and noteworthy career that saw several more collaborations with Evans, including their epochal LPs "Sketches of Spain" and "Porgy and Bess."

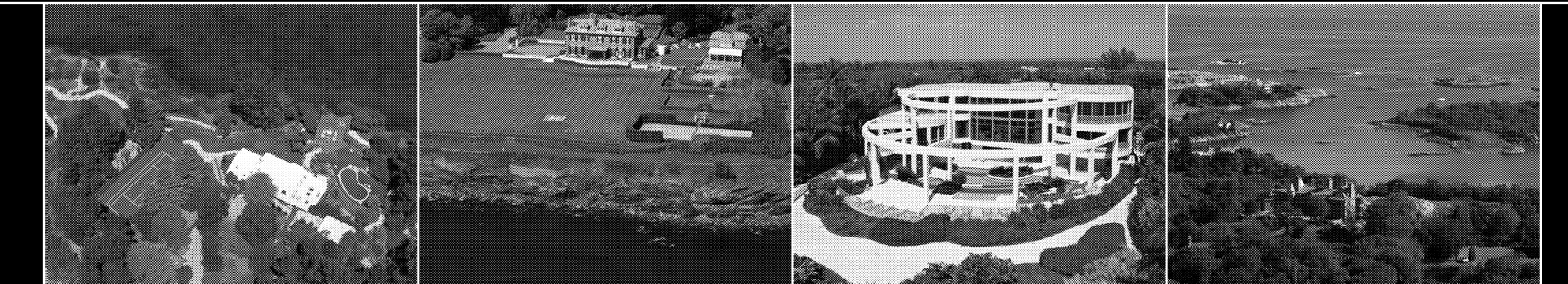
And Evans made several albums of his own, including a 1961 platter titled (in acknowledgment of his musical genesis) "Out of the Cool." Perhaps the most ear-catching track on that disc was an Evans opus that became a sort of signature piece for the big band he'd lead in sporadic performance for 30 years; it was probably Evans's best-known composition.

Claude Thornhill's old protégé named this semi-theme song "La Nevada"—Spanish for "Snowfall."

*Mr. Nolan is editor of "The Archer Files: The Complete Short Stories of Lew Archer, Private Investigator," by Ross Macdonald (Crippen & Landru).*



David Gotthard



TIBURON, CA | \$22,600,000  
WEB ID: SSEQ44

Exquisite private 6.8 acre waterfront estate with championship tennis court and pool.

Frank Howard Allen Realtors  
Brent Thomson — 415.789.7761

NEWPORT, RI | PRICE UPON REQUEST  
WEB ID: ARXQ44

Hopedene - Oceanfront estate on 6 acres with pool, tennis, heliport and carriage house.

Lila Delman Real Estate  
Melanie Delman — 401.284.4820

CAPTIVA ISLAND, FL | \$18,000,000  
WEB ID: UCZD44

One of a kind residence. Beach, water, sunset views. 21,000 sqft. All amenities expected.

VIP Realty Group, Inc.  
McMurray & Nette Team — 866.472.7800 x 250

NEWPORT, RI | PRICE UPON REQUEST  
WEB ID: XARQ44

Ocean Avenue Estate Hunt/Olmstead stone & shingle masterpiece exquisite renovation.

Lila Delman Real Estate  
Melanie Delman — 401.284.4820



BACHELOR GULCH, CO | \$11,595,000  
WEB ID: JGUQ44

Mountain Elegance. The extraordinary home is situated on a private setting. Ski-in/out access.

Slifer Smith & Frampton Real Estate  
Ric Souto — 970.845.2309

UTE FOREST-VAIL VALLEY, CO | \$11,000,000  
WEB ID: UTTQ44

Elk Ridge Ranch illustrates the best of refined interior and exterior design. 35 serene acres.

Slifer Smith & Frampton Real Estate  
Carroll Tyler — 970.479.5762

MCLEAN, VA | \$7,175,000  
WEB ID: DGPZ44

Waterfront retreat, minutes from DC. Spectacular Potomac River views w/ pool & tennis.

Long & Foster Real Estate, Inc.  
Cynthia Howar — 202.297.6000

VAIL VALLEY, CO | \$6,900,000  
WEB ID: PCGQ44

Magnificent, private, gated & creekside! This 7000+/- sqft 6BR home allows horses on 5 acres.

Slifer Smith & Frampton Real Estate  
Bob Dorf — 970.479.2004



CAPTIVA ISLAND, FL | \$5,995,000  
WEB ID: QHRQ44

Gulf Front Cottage, Gorgeous Sunsets! 3BR/3BA with dock gulf & bay access, furnished.

VIP Realty Group, Inc.  
Karen Bell — 866.472.7800 x 270

VAIL, CO | \$5,500,000  
WEB ID: BILZ44

This spectacular 5BR custom log home on Gore Creek offers the Vail lifestyle.

Slifer Smith & Frampton Real Estate  
Victoria Frank, GRI, CRS — 970.477.5726

CAPTIVA ISLAND, FL | \$2,385,000  
WEB ID: ABEQ44

Penthouse w/breathtaking panoramic water views. Privacy, security, tranquility.

VIP Realty Group, Inc.  
Gloria O'Flannery — 866.472.7800 x 276

BACHELOR GULCH, CO | \$2,200,000  
WEB ID: ASLQ44

Studio, 1 & 2 bedroom whole ownership suites. 5-Star service & amenities of The Ritz-Carlton.

Slifer Smith & Frampton Real Estate  
Ed Swinford — 970.845.2308

luxuryportfolio.com

LUXURY  
PORTFOLIO™  
FINE PROPERTY COLLECTION



BELMAR, NJ | \$1,999,000  
WEB ID: YZSQ44

Newly built oceanfront contemporary with luxurious design details and multi level balconies.

Diane Turton, Realtors  
Brenda Connolly — 732.774.0246

SANIBEL ISLAND, FL | \$1,349,900  
WEB ID: WFHZ44

"Sundance" Beautifully appointed 4B/4B + den. Deeded beach access. Pool.

VIP Realty Group, Inc.  
Jayne Lumley — 866.472.7800 x 237

CAPTIVA ISLAND, FL | \$1,249,000  
WEB ID: CGZQ44

Captiva Beach House, 3 BR/2 BA, Pool/Spa, fully furnished, close to beach & island amenities.

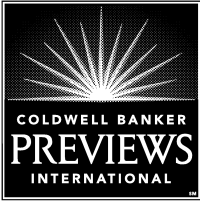
VIP Realty Group, Inc.  
Karen Bell — 866.472.7800 x 270

SANIBEL ISLAND, FL | \$1,249,000  
WEB ID: TXNZ44


Del Sega, great bayou views, 3BR/2BA, heated pool, dock with gulf access.

VIP Realty Group, Inc.  
Karen Bell — 866.472.7800 x 270

© 2008 Luxury Portfolio Fine Property Collection.™ Offering is subject to errors, omissions, change of price, or withdrawal without notice. All information considered reliable; however, it has been supplied by third parties and should not be relied on as accurate or complete. Equal Housing Opportunity.



COLDWELL BANKER  
**P R E V I E W S**  
INTERNATIONAL®




**HAMMONDS PLAINS  
NOVA SCOTIA, CANADA**

**\$759,900CDN** - Private and Peaceful Estate on a spectacular 5+ acre waterfront lot. This home had numerous upgrades throughout to enhance the water views. A great floor plan perfect for entertaining.

Coldwell Banker Supercity Realty  
marianacowan.com

**MARIANA COWAN**  
902.452.1639 or 877.450.5752




**PUERTO VALLARTA,  
MEXICO**

**\$6,900,000** - Hacienda Los Santos. Exceptional five bedroom Hacienda situated on the Marina Vallarta Golf course. Located five minutes from the airport, marina, restaurants and shopping. Excellent investment opportunity or residence.

Coldwell Banker La Costa Realty  
Cynthia@cblacosta.com

**CYNTHIA SAMS**  
011.52.1.322.779.8147


**ALEXANDER VALLEY  
CALIFORNIA**



**\$5,900,000** - Approximately 813 acres in nexus of the Sonoma Wine Country. Virtuoso valley views from numerous estate building sites while developing upwards of approximately 137 acres of vineyard. Create a legacy. Coldwell Banker Residential Brokerage

**JEFF & SHASHA SCHWEEN**  
707.535.8809      jeff.schween@cbsnorcal.com


**LAGUNA BEACH  
CALIFORNIA**



**\$1,699,000** - Privacy and space, a rare commodity in Laguna Beach, can be found in this Laguna Canyon architectural property. Set on a gentle hillside, this home is perfectly configured for the work-at-home owner. Close to beaches and nearby Laguna Village. Coldwell Banker Residential Brokerage

**R. MCAFOOSE/B. BARTEK/M. JOHNSON**  
949.499.8957      mcafoose.com

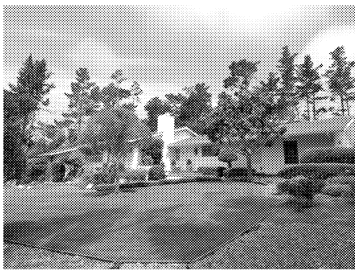
**NAPA, CALIFORNIA**



**\$2,495,000** - Five Luscious Acres in the heart of the wine country. 4 acres in vines. Lovely single level, 2bd, 3ba home with vineyard & mountain views from every room. French doors, decks, & fireplace. The absolute epitome of the wine country experience. Coldwell Banker Brokers of the Valley

**CAROLYN ROBERTS**  
707.258.5248      carolynroberts.com

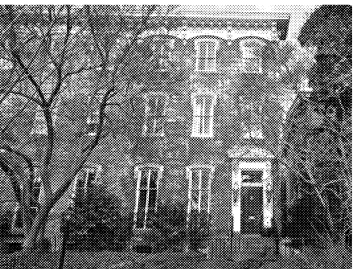
**PEBBLE BEACH, CALIFORNIA**



**\$1,595,000** - Walk or cart to the golf courses, equestrian center, Stevenson School, lodge, or ocean. 2,900sf home on .43 acres has 4 bedrooms and 3 baths all on one level. Let Pebble Beach make your day! Coldwell Banker Residential Brokerage

**C. BAUMGART/N. McCULLOUGH**  
831.241.8900      pbestate.com

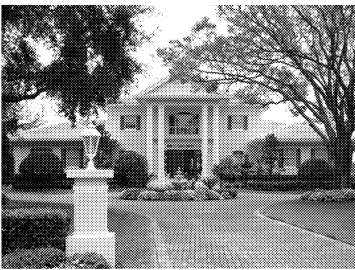
**GEORGETOWN  
WASHINGTON, D.C.**



**\$3,800,000** - Grande Dame on Georgetown's finest block. Perfectly sited for sunny picturesque views, this home boasts a fabulous double drawing room w/2 FPs, windowed library w/antique cabinets, a master suite, and TS kitchen. Coldwell Banker Residential Brokerage

**SYLVIA BERGSTROM**  
202.471.5216      BergstromTeam.net


**ST. PETERSBURG, FLORIDA**



**\$4,100,000** - On 208 feet of waterfront and almost an acre of land with wide water views of Tampa Bay, this 2-story home has 5BR, 5.5BA and over 6,000sf of elegance. Located in historic Snell Isle, just minutes to downtown St Petersburg, I-275 & Tampa International Airport. Coldwell Banker Residential Real Estate

**CAROLE MERRITT**  
727.363.2576      carolemerritt.com

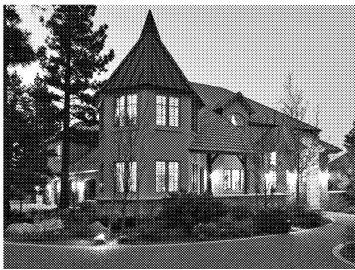
**BITTERROOT VALLEY  
MONTANA**



**\$1,508,000** - Alta Meadow, a private fishery on the West Fork of the Bitterroot River bordering National Forest. Three completely restored cabins in excellent condition on 29 acres with mountain views. Wildlife includes elk, moose, bear and deer. Coldwell Banker The Real Estate Co.

**CY RICHARD**  
307.690.5425      theranchbrokers.com

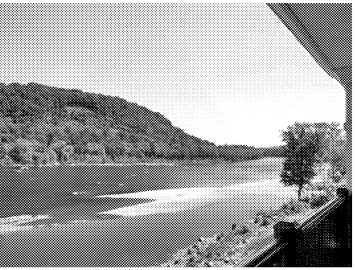
**RENO, NEVADA**



**\$1,995,000** - Cul-de-sac location in distinguished Montreux, gorgeous 4 bedrooms, 4.5 baths has an excellent floor plan. Gourmet kitchen, great room and master suite on main level. All the amenities you can imagine. Coldwell Banker Village Realty

**THOMAS LEE**  
775.250.7838      RenoResidentialProperties.com


**BUCKS COUNTY  
PENNSYLVANIA**



**\$2,395,000** - Waterfront condo with views up and down river. Open 4th story floor plan has large living and dining rooms with walls of glass leading to terrace. Gourmet island kitchen with wet bar and wine storage, two guest suites, private parking and elevator. Coldwell Banker Hearthiside Realtors

**CHRIS BEADLING**  
215.340.3500 x 129


**BURLINGTON, VERMONT**



**\$2,490,000** - Totally secluded with over 300 feet of lake frontage. Over 4,000sf of finished living space. Grand living room, formal dining room, charming library with built-ins and fireplace. Eat-in kitchen with wall of windows facing lake. Amazing views. Coldwell Banker Hickok & Boardman Realty

**BRIAN BOARDMAN**  
802.846.9510      BrianBoardmanVt.com


**CAPE CHARLES, VIRGINIA**



**\$973,000** - Chesapeake Bay Beachfront Renovated Victorian. Sandy beach, fishing, crabbing, sunsets unmatched on the East Coast. Small town living. Waterview from all windows. 5BR, 4.5BA includes detached garage apt. Arnold Palmer/Jack Nicklaus Golf courses in town. Coldwell Banker Harbour Realty

**DAVE GRIFFITH**  
757.647.2649      davegriffith.com

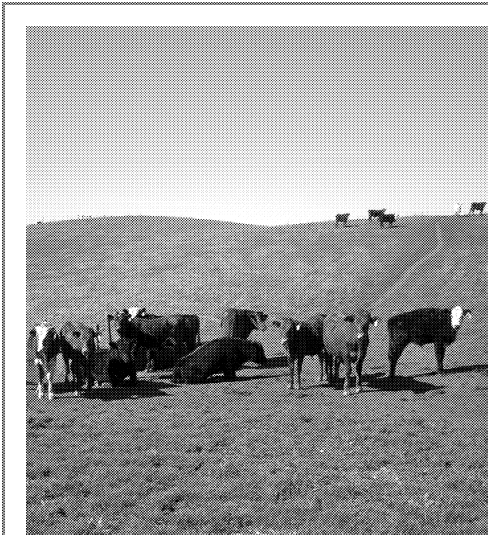
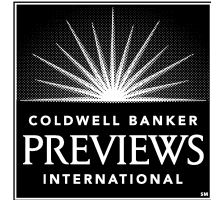
**FLATT'S VILLAGE, BERMUDA**



**\$1,300,000** - Sit on your private patio and watch the sunset over the picturesque Flatts Inlet from this 2 bedroom, 2 bathroom waterfront condo. Enjoy views of the turquoise water from both the living room and the master bedroom. Coldwell Banker Bermuda Realty

**S. CRANFIELD/A. GONSALVES**  
441.292.1793





## HOLLISTER CALIFORNIA

**\$11,888,888** - El Rancho Escondido is 1,200+ acres of gentle rolling central California cattle ranch. Just east of town and adjacent to a recently submitted development plan. Hidden from the public but holding huge potential.

Coldwell Banker Residential Brokerage  
pagewilton.com

**PAGE WELTON**  
408.776.7153

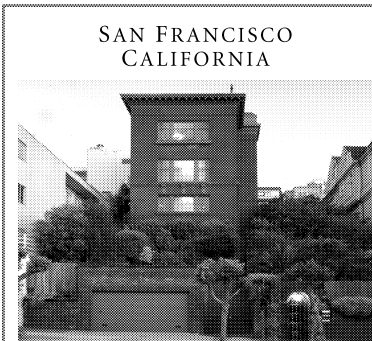


## LOS GATOS CALIFORNIA

**\$18,000,000** - Spectacular ±12,500sf French Chateau on approximately 16.8 acres. Appointments include ±2,500sf master suite, grand ballroom, solarium, pool and beautifully landscaped grounds. Breathtaking views.

Coldwell Banker Residential Brokerage  
CallLyn.com

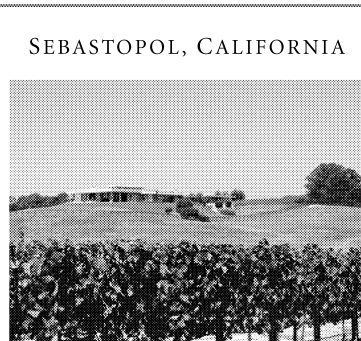
**LYN JASON COBB**  
650.566.5331



## SAN FRANCISCO CALIFORNIA

**\$11,500,000** - Grand scale Neo-Georgian style Edwardian home. Opulent interior. Beautiful period detailing. Sweeping North Bay views from Golden Gate, Alcatraz. 6 bedrooms, 5 baths, 3 levels, elevator, approximately 6,800sf. Coldwell Banker Residential Brokerage

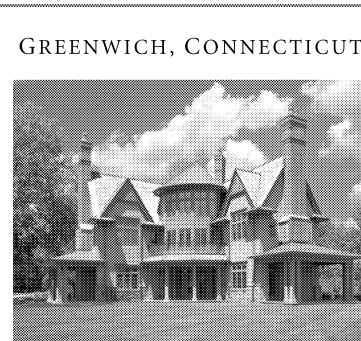
**CHRISTOPHER GARLINGTON**  
415.229.1260 2151green.com



## SEBASTOPOL, CALIFORNIA

**\$14,000,000** - Vine Hill Ranch. Spectacular estate in the heart of the renowned Sonoma wine country. ±7,500sf showcase home & guest house on ±61 acres. Enjoy views of the coastal mountains and surrounding vineyards. Coldwell Banker Residential Brokerage

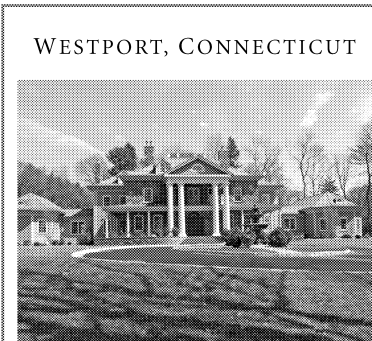
**LYN JASON COBB**  
650.566.5331 CallLyn.com



## GREENWICH, CONNECTICUT

**\$11,995,000** - The New Greenwich Grand Estate — In the tradition of the great Pre-War estates, this new 17,000 square foot English Manor on 3.3 Mid-Country acres reflects a rare luxurious perfection. Coldwell Banker Residential Brokerage

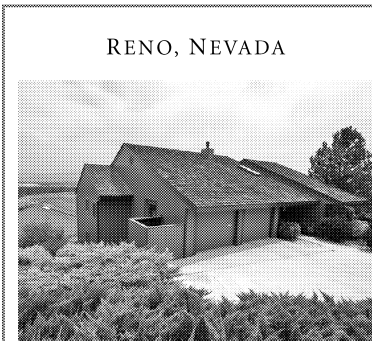
**CLAUDIA HIRSCH**  
203.536.2197



## WESTPORT, CONNECTICUT

**\$6,749,000** - Glamorous Meliana nobly sprawls on 2.12 glorious acres, 11,662sf of complete magnificence with a six bedroom stone manor, pool, and dramatic cabana. Coldwell Banker Residential Brokerage

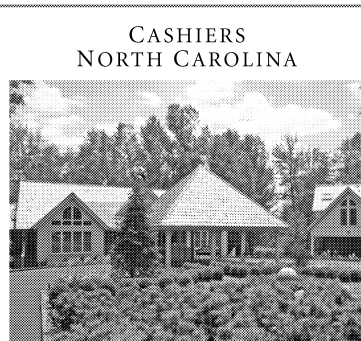
**KAREN SCOTT**  
203.227.8424



## RENO, NEVADA

**\$995,000** - Located in an exclusive gated community 'Lakeridge Shores', spectacular views & great location w/a gourmet kitchen. Beautiful & functional home has 3,915±sf, and 3 master BR. Tour: 2220schooner.com Coldwell Banker Village/Incline Village Realty

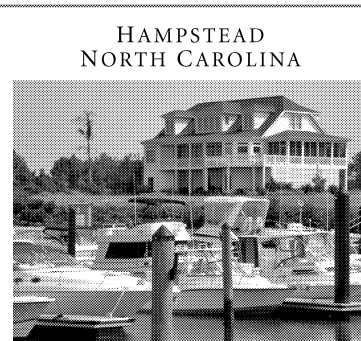
**TOM CLYDESDALE**  
888.470.9836 CBVillageRealty.com



## CASHIERS NORTH CAROLINA

**\$1,495,000** - Gated mountaintop retreat in a gorgeous country club setting. Five bedrooms, six and one half baths with a stunning fireplace, gourmet kitchen, beautiful mountain views and so much more. Coldwell Banker Carolina Mountains

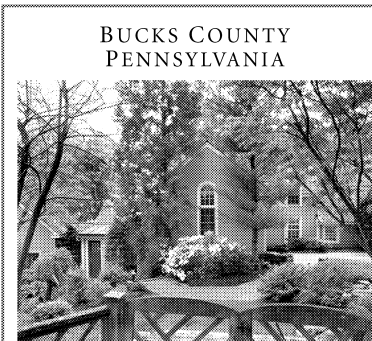
**COLEEN GOTTLÖEB**  
800.526.9767 carolina-mountains.com



## HAMPSTEAD NORTH CAROLINA

**\$1,195,000** - Waterfront at Harbour Village Marina. Panoramic views of the Intracoastal and Topsail Island. Elevator, 4 bedrooms with baths, 2 half baths, staff qtrs. Yacht and boat access to ICWW. 45' boat slip available for purchase. Coldwell Banker Sea Coast Realty

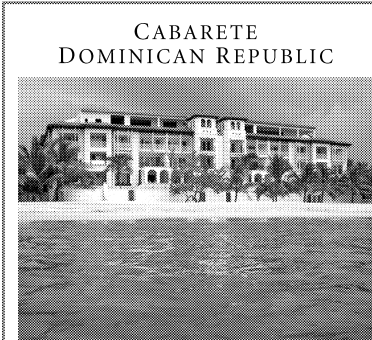
**RAND BURCHFIELD**  
910.352.1414 www.topsailhome.com



## BUCKS COUNTY PENNSYLVANIA

**\$3,900,000** - 90+ Acre private compound set on a most private and beautiful landscape highlighted by rippling streams, gardens and an estate home of impeccable quality and design. Private guest house, stocked pond, low taxes, easy NYC/NY commutes. Coldwell Banker Hearthside Realtors

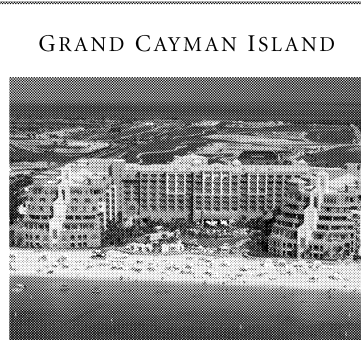
**GEORGE CHRIST**  
610.294.1018 x 147



## CABARETE DOMINICAN REPUBLIC

**US\$825,000** - New exclusive luxury beachfront apartment in the centre of Cabarete. The apartment comes furnished with high quality furniture and stainless steel appliances. Cabinets and doors are Mahogany and all floors are marble. Coldwell Banker North Coast

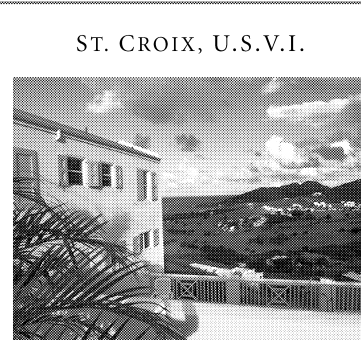
**JENS-UWE PYDDE**  
001.809.571.2324 coldwellbanker-northcoast.com



## GRAND CAYMAN ISLAND

**US\$5,950,000** - Ritz-Carlton. Huge Reduction! Fifth floor beachfront 3 bedroom, 3 bath with 4,970sf. Great beach, golf, tennis, spa, kids camp, dining etc. Awesome views. Best deal in the complex by far! Coldwell Banker Cayman Islands Realty

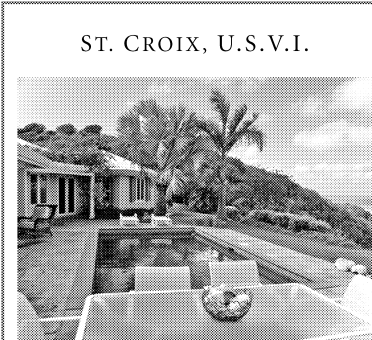
**JC CALHOUN**  
345.623.4411 jc@crealty.ky



## ST. CROIX, U.S.V.I.

**\$1,200,000** - New construction done to the highest standards. This spacious hilltop home boasts spectacular views of Buck Island & the entire east end north coast. This beautifully maintained 5BR, 5BA is ideally set on a 1 acre ridgetop. Tumbled marble floors, new kitchen with cherry cabinets, granite counters, pool, A/C, and 2-car garage. Coldwell Banker Land-de Wilde Realty

**AMY LAND-DE WILDE**  
340.773.7000 ColdwellBankerVI.com



## ST. CROIX, U.S.V.I.

**\$1,749,000** - Gracious home w/sweeping Caribbean views of Buck Island & the entire east end north coast. This beautifully maintained 5BR, 5BA is ideally set on a 1 acre ridgetop. Tumbled marble floors, new kitchen with cherry cabinets, granite counters, pool, A/C, and 2-car garage. Coldwell Banker Land-de Wilde Realty

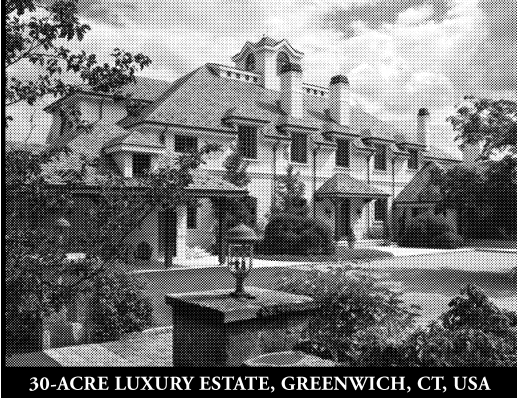
**AMY LAND-DE WILDE**  
340.773.7000 ColdwellBankerVI.com

# DISTINCTIVE PROPERTIES & ESTATES



## SEALED BID SALE

GUARANTEED TO SELL TO THE HIGHEST BIDDER  
AT OR ABOVE THE MINIMUM RESERVE PRICE\*



30-ACRE LUXURY ESTATE, GREENWICH, CT, USA

Presented by **ACCELERATED MARKETING PARTNERS**  
Brokerage by **Prudential Connecticut Realty**

Hillcrest Estate, encompassing over 30-acres and 36,000 square feet of living space in the exclusive Greenwich, Connecticut suburb of New York City is being offered to savvy purchasers via sealed bid due at 5pm on August 15, 2008. Originally valued at \$31 million, Hillcrest Estate WILL BE SOLD to the best offer that meets or exceeds the published reserve price of \$19 million. With two distinct estate areas within the grounds, the property may be purchased in whole or in part as follows:

IN WHOLE *		IN PART *	
30 Acres with Manor House and 2 Carriage Houses		22.7 Acres including the Manor House	
Previous Asking Price	<b>\$31 Million</b>	Reserve Price Starting At	<b>\$15 Million</b>
Reserve Price Starting At	<b>\$19 Million</b>	7 Acres including 2 Carriage Houses	
		Reserve Price Starting At	<b>\$4 Million</b>

\* Highest unconditional bid, at or above the minimum, in whole or sum of parts will be accepted

**SEALED BIDS MUST BE RECEIVED BY 5PM AUGUST 15, 2008.**  
CONTACT ACCELERATED MARKETING PARTNERS AT (617) 470-9794  
FOR SEALED BID DUE DILIGENCE PACKAGES OR FOR A PRIVATE SHOWING.

WWW.HILLCRESTGREENWICH.COM

© 2007, AN INDEPENDENTLY OWNED AND OPERATED MEMBER OF THE PRUDENTIAL REAL ESTATE AFFILIATES, INC. PRUDENTIAL IS A SERVICE MARK OF THE PRUDENTIAL INSURANCE COMPANY OF AMERICA. EQUAL HOUSING OPPORTUNITY.



### An elegant "Villa", with exceptional architecture and comfort.

Elegant, modern residence located close to the centre of Cascais. Magnificent split-level lounge with fireplace, fantastic panoramic aquarium, large games room and cinema with acoustic insulation, all South-facing, office, bar, 5 suites with fitted wardrobes. Fully equipped kitchen. 80m<sup>2</sup> caretaker's house, barbecue, gym, wash area with Turkish bath, Jacuzzi, 24-hour surveillance camera, thermal monitored shutters, well, automatic irrigation system, automatic electric gates. One of the prime features is undoubtedly the magnificent 25m<sup>2</sup> heated swimming pool set within an elegant garden.

Price: Upon Request • Build Area: 900 sq m • Plot Area: 2.018 sq m  
Location: Birre • Property ID: VI 21617

In's International Tel: +351 21 315 54 50 Fax: +351 21 315 54 53  
Email: info@insluxuryestates.com Website: www.insluxuryestates.com

## MARTHA'S VINEYARD, USA - OCEAN VIEWS

Impressive residence with pristine ocean views in two opposing directions. Sited hilltop on 7 acres in Chilmark, Massachusetts; this four bedroom home was meticulously built in 1993 and is in superb condition. Exceptional privacy with surrounding conservation lands and nearby access to walking trails. Ownership includes access to several of Martha's Vineyard's best Atlantic shore beaches. Offered at \$2.65 million. Email: info@wallacemv.com.



www.wallacemv.com  
001.508.627.3313

Each Office Is Independently Owned & Operated.



Beautiful villa, 380 sq. mt. with annex, rebuilt with extreme quality structurally & on material choice, in need of last finishing details. 1 hectare of land completely fenced, privacy, panoramic views, 6 bedrooms, 5 bathroom, kitchen, several day living rooms & dining room, with 3 independent entrances. Ask us about Ref. T-VCO-078. Asking price €1.7 million.

Local estate agents, all properties personally selected.  
Villas, apartments, properties to restore, investments,  
on-going concerns, castles, islands & resorts.

For more information visit us at  
[www.TuscanyReal-Estate.com](http://www.TuscanyReal-Estate.com)  
or contact us at +39 0577 355 255 and +39 348 154 3810  
or e-mail at [info@TuscanyReal-Estate.com](mailto:info@TuscanyReal-Estate.com)  
REAL ESTATE • VACATION RENTALS • PROPERTY MANAGEMENT



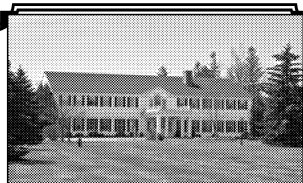
### Built like a modern-day castle

Gioiello sull' Baia offers refined, graceful spaces, and commanding views of Sarasota Bay



6,500-square-foot home incorporates a state-of-the-art structure, foundation, roof, and windows into its Old World design. The interior is elegantly appointed with Venetian plaster, stone finishes, intricate moldings, columns, and detailed ceilings. Oversized windows and balconies off the living and entertaining spaces keep the waterfront present throughout the home. Amazing amenities, including, deep-water boat dock, state-of-the-art movie theater & heated pool and spa. Included with the purchase of your newly constructed 6,500 square foot home, is a well equipped 55 foot Azimut Yacht. Go online for details and panoramic views on this home and area attractions:

Lynette Unnerstall, PA Realty Executives  
011-407-230-1390 or [Lynetteu@gmail.com](mailto:Lynetteu@gmail.com)  
[www.360house.com/fl/unnerstall](http://www.360house.com/fl/unnerstall)  
\$9.8 million with yacht.



**LITCHFIELD, CT**  
Litchfield Inn. 32 guest suites, ballroom, 10.5 acres. Room for expansion. \$6,000,000  
Contact: [galloway1@raveis.com](mailto:galloway1@raveis.com)  
860-672-0502  
**WILLIAM RAVEIS**  
EXCEPTIONAL PROPERTIES  
[raveis.com](http://raveis.com)

### MANHATTAN

15 Central Park West  
**3 BEDROOM AT 15 CPW!**  
New York City's premiere address for under \$10M. Beautifully appointed, spacious 3 bedroom, 3.5 bathroom residence. Features 10 ft. ceilings, eat-in kitchen, dining room, views, top amenities. \$9,850,000. Web# 993694.  
[www.elliman.com/993694](http://www.elliman.com/993694)  
To experience 15 CPW contact:  
Jennifer Kalish  
917.273.2330 • [jkalish@elliman.com](mailto:jkalish@elliman.com)  
**DOUGLAS ELLIMAN**

### 2204 Q Street NW Washington, DC

5 Bedroom/ 4.5 Bath End Unit Town Home  
Located in Arguably the Most Sought After Neighborhood in DC  
Perfect Location in Kalorama—Blocks from Dupont & Georgetown  
Private Lower Level In-Law Suite  
2 Car Accessed Parking  
Outfitted with Only the Finest Amenities and Materials  
**\$1,699,000**

**LR LINDSAY REISHMAN**  
202/491-1275 (Cell)  
202/387-6180 (Office)  
[www.LindsayReishman.com](http://www.LindsayReishman.com)



**Kennebunkport, ME** The 65 acre Kenneth Roberts Estate in the heart of Kennebunkport. Masterfully renovated 5,600 sf manor house with 2,600 sf guest cottage. This incomparable property is the perfect blend of history & exclusivity wrapped in rolling meadows, ponds, & tranquility sited between the village & the sea.  
**Randal Simon Prudential Prime Properties**  
207-985-4952 • See visual tour at <http://www.krestatekennebunkport.com>



**LAGUNA BEACH, CALIFORNIA**  
**OCEANFRONT CONDOMINIUM**  
Above Scenic Rocks and Crashing Waves  
European Style Top-of-the-Line Turnkey Renovation. **\$2,995,000.**  
Albie Rogers, First Team Estates  
949-701-2000 or [albirogers@firstteam.com](mailto:albirogers@firstteam.com)  
[www.LagunaOceanHomes.com](http://www.LagunaOceanHomes.com)

**MAINE, Masardis**  
230+ acres w/ 2750 ft on Aroostook River shoreline.  
Private timbered property with brooks.  
Can be developed.  
Logging road legal rite of way.  
Hunting, wildlife. \$395,000.  
**Land Manager**  
207.435.6044 / 207.768.1559

**NEW FULL FLOOR CONDOS IN NEW YORK'S HOTTEST AREA!**  
Rare Meat packing area/Greenwich village luxury condos. Only 3 left. \$2.1M-\$6.5M. Open south views.  
**Thegansevoort.com**

**U.S.A. DEVELOPMENT LAND METRO BOSTON**  
700 Permitted Lots  
Appraised at \$37.5 M CASH - PRICE \$20 M  
Unique parcels w/tax credits \$2-\$50 Million  
Buy or Partner w/successful developer  
Equity International Brokerage  
[mary.gardill@post.harvard.edu](mailto:mary.gardill@post.harvard.edu)

**GENTLEMAN'S ESTATE**  
42 Acres - Smoky Mtns. 32 min. to Ashville. 3 houses, 13 Br. (some houses can be rented)  
Tennis, Pool, Barns, Trails, Pastures - Elev. 3000'+  
Best views in N.C.  
Great Investment  
(828) 421-7379  
MLS 412119

**Telluride Colorado Estate Sale**  
Two lots on the sunny-side overlooking town and down valley. Views of Bridal Veil Falls, Black Bear Pass, and Bear Creek.  
**918-894-9272**

Own 420 Acres of the American Wild West!  
**Alpine River Ranch** in SW Colorado  
Pristine Land to Build your Estate! Blue Ribbon Trout River, Lush Green Meadows, Aspen & Ponderosa Forests, Panoramic Mountain Views, Private & Secluded Yet, Easy Year Round Access. Includes All Gas, Oil, Mineral & Water Rights! \$7,500,000.  
**Ron Trujillo Broker/Owner**  
(970) 749-6698

**ATTN: DEVELOPERS**  
**Sarasota-Anna Maria Island 250' Beachfront-Gulf of Mexico**  
14 permitted units - condos, timeshare, hotel  
\$8m - financing available  
**Butch Hunt, Broker Assoc.**  
Engel & Voelkers Sarasota Realty  
**941-302-8254** [www.butchhunt.com](http://www.butchhunt.com)

**MOUNTAIN RETREAT**  
Luxury property for sale in Wyoming; Green home on 165 protected acres.  
[www.wymountainretreat.com](http://www.wymountainretreat.com)  
[info@wymountainretreat.com](mailto:info@wymountainretreat.com)



# Smith can't save 'Hancock'

**'H**ANCOCK" HAS BEEN packaged and heavily promoted as a summer blockbuster—a big, spectacular production starring the ever-likable Will Smith. It is indeed summer, and Mr. Smith plays the title role, but that's as far as any truth in advertising goes. The movie seems negligible; its running time is a mere 92 minutes. And it succeeds only at the hitherto-impossible task of making



Jason Bateman and Will Smith in 'Hancock.'

## Film

JOE MORGENSTERN

Mr. Smith disagreeable (though never boring; whatever he does, he's a movie star). He plays a gangsta superhero—a foulmouthed, misanthropic, booze-slugging slob who happens to have superpowers. It's a tricky notion done badly, though surely an oddity that will find a large audience. Any notions of demolishing black stereotypes—and what else could have possessed Mr. Smith to do this?—are dashed by the coarseness of it all, and by the narrative incoherence; a surprising plot twist turns a sloppy action-comedy into a totally different movie, and an even worse one.

The sloppiness is quite startling. A similar starting point—a superhero who has worn out his welcome with the public—was developed elegantly and imaginatively in "The Incredibles." But there's no development here, just a string of clangorous action sequences and a fusillade of givens—Hancock is a bum, he can fly, his strength is limitless, and he creates chaos wherever he goes.

As it turns out, though, Hancock behaves badly because he's lonely and feels misunderstood. He reveals this side of himself when Ray, a sentimental PR executive played nicely by Jason Bateman, sets out to clean up Hancock's image so he can be a happier person and a more effective superhero. Not a bad idea at all, but, here again, what might have been amusing grows soggy and ponderous. How much can one care about the travails of a surrogate Superman when the threat of kryptonite is replaced by shaky self-esteem? (The director, Peter Berg, uses the false energy of tight close-ups whenever there's a sag in the illusory energy of the overproduced action.)

Ray's wife, Mary, is played by Charlize Theron, whom I always end up praising in more or less the same way: Beautiful as she is, she's also a terrific actress. This time I'll add something else—she has a beautifully modulated voice. But she's the only modulation model on the premises. Once the tale takes its radical turn, every vestige of subtlety is blown away.

## Summer fare fuels yearning for an all-but-bygone era

BY JOE MORGENSTERN

**W**ITH TWO BOUNTIFUL exceptions, the first half of the summer movie season has yielded all the joy of a crop failure. Those exceptions are, of course, Pixar's glorious "WALL•E," which opened to ecstatic reviews, and Marvel's exhilarating "Iron Man," which got the season off to such a promising start two months ago. One can only marvel at the disparity between these grand entertainments and the dispirited studio schlock that pervades the warm-weather marketplace.

In "High Fidelity," a wonderful comedy made eight years ago, the record-store owner played by John Cusack worries that he's become nothing but an appreciator, a man with no life of his own. During stretches of this summer I've worried about becoming nothing but a deprecator, and with ample reason. Bad movies wear you down. After a screening of "Get Smart," a friend who works for the studio that produced it shrugged, smiled gamely and said, "It could have been worse." Yes, it could, just as "The Love Guru" could have been more repulsive, "Indiana Jones and the Kingdom of the Crystal Skull" could have been more fatigued and "Speed Racer" could have been less coherent. But let's not dwell on how. Let us dwell, instead, on the ingredients of wonderful.

"High Fidelity" is a good place to start. I never meant to watch it again when I fed the DVD to my kitchen-counter player a couple of weeks ago; all I wanted was to revisit a few scenes while tossing a dinner salad. But wonderful movies draw you in and refuse to let you go. John Cusack's blithe self-irony, Jack Black's strutting self-entertainment, Iben Hjejle's tenderness, Stephen Frears's deft direction and Nick Hornby's dazzling language all conspired against me to the point where I brought in a chair from the dining table and sat contentedly at the counter until the end credits rolled.

Something of the same thing happened more recently. The day after Cyd Charisse died, I thought it would be nice to say goodbye by watching her dance in "Singin' in the Rain." But you don't watch only one scene from that film; at least I don't. First it was Charisse seducing Gene Kelly in "Broadway Melody."

Then it was the moment, nearly unmatched in Hollywood's pantheon of hilarious moments, when the curtain goes up to reveal Debbie Reynolds singing for Jean Hagen's beloved monster Lina Lamont. That was almost the end, though, so I had to go back to the opening scene where Kelly's Don Lockwood, on the red carpet with Lina at his side, talks about dignity. And then, talk about being seduced, I watched the whole thing again for the umpteenth time with undiminished delight.

It's easy to fall into a nostalgic funk and lament the vanishing of such movies, along with the studios that made them and the spirit that begat them. Where, in today's entertainment business, can you find any counterpart to the cornucopia of "Singin' in the Rain," a movie whose every scene offered—continues to offer—marvelous performances, scintillating dialogue and ravishing colors, not to mention the pleasures of a classic score?

The spirit lives, albeit only in protected places; the cornucopian ideal endures. "High Fidelity" doesn't belong in the same category as "Singin' in the Rain," let alone in the same league, but similarities exist. Every scene serves up something special, every element of the whole is far better than it needed to be. "Iron Man" bears little resemblance to "High Fidelity," except that it, too, deploys excellence as a secret weapon—nothing else could explain the casting of Robert Downey Jr. in the title role—and has proved to be a blockbuster in the bargain.

All of this gets us back to "WALL•E," which isn't a musical, but really is in the same league as "Singin' in the Rain." If that statement seems excessive, wait till you see the copiousness of the production—it's just one damned wonder after another. These days, when Hollywood studios no longer seem to know, or care, how to make consistently appealing movies, I think of Pixar—the people, not their computers—as the industry's institutional memory. They remember what flawless showmanship looks like and sounds like, they remember the power of well-told stories. You could even make a case for Pixar as the new MGM—not a dictatorship, as the old MGM was during its golden age, but a meritocracy, in a golden age of its own creation.

## DISTINCTIVE PROPERTIES & ESTATES

**CORCORAN**  
corcoran group real estate



### TYNDAL POINT

North Haven. Envision a land encompassing 55 acres offering sunrises and sunsets, a 3,000 ft. shoreline, three separate waterfront residences, two deep water docks, a private lagoon, an expansive pond, beautiful orchards, indigenous wild life and miles of walking trails to enjoy it all. Co-Exclusive, Price Upon Request F# 96543 / WEB# 52126

Gary DePersia 516.380.0538 gdp@corcoran.com

Equal Housing Opportunity. The Corcoran Group is a licensed real estate broker. Owned and operated by NRT LLC.



### Bird Cay Berry Islands, Bahamas

250-acre private island just 30 minutes by air from Nassau. Ideal for a business retreat, family compound, or resort. \$28,000,000. Ref. BS10570

John Christie; HGChristie Ltd.  
242-322-1041

sales@hgchristie.com

www.HGChristie.com

# Live Larger



for more information call,  
44-20-7842-9600 or 49-69-971-4280

**THE WALL STREET JOURNAL.**  
EUROPE

### WSJ.com

#### Opening this week in Europe

- **Get Smart** France, Germany, Poland, Spain
- **Hancock** Denmark, Finland, Norway, Spain, Sweden
- **Kung Fu Panda** Denmark, Norway, Sweden
- **The Chronicles of Narnia: Prince Caspian** Portugal
- **WALL•E** Iceland, Lithuania, U.K.

Source: IMDb

WSJ.com subscribers can read reviews of these films and others at [WSJ.com/FilmReview](http://WSJ.com/FilmReview)

# time off



© British Museum, London

Left, 'Fallen Star 1/5' (2008) by Do Ho Suh, in London; above, late 18th century-early 19th century **wooden stool** from Polynesia, in Paris.

## Amsterdam

**art**  
"Books in the Age of Rembrandt" shows 10 master paintings of the Dutch Golden Age featuring depictions of books. The books shown in these works are also on display.  
Rijksmuseum Amsterdam Schiphol  
Until Oct. 13  
☎ 31-20-6747-000  
www.rijksmuseum.nl

## Barcelona

**art**  
"Ukiyo-e, Pictures of a Brief World" shows more than 100 Japanese "ukiyo-e" woodblock prints by authors Harunobu, Kiyonaga, Utamaro, Hokusai and Hiroshige.  
La Pedrera—Centre Cultural Caixa Catalunya  
Until Sept. 14  
☎ 34-902-4009-73  
www.caixacat.es/cccc

## Berlin

**jewelry**  
"Gioiello Italiano" Contemporary Jewelry from Italy between Art and Design" presents selected pieces from renowned contemporary Italian designers and jewelers.  
Kunstgewerbemuseum—Kulturforum  
Until Oct. 5  
☎ 49-30-2662-902  
www.smb.spk-berlin.de

**art**  
"Painting for Eternity: The Tombs of Paestum" shows about 45 painted tomb slabs of the Lucani, an Italian tribe that lived in the former Greek colony of Paestum around 400 B.C.  
Martin-Gropius-Bau  
Until Sept. 28  
☎ 49-30-2548-60  
www.gropius-bau.de

**photography**  
"Hiroshi Sugimoto Retrospective" exhibits more than 70 black-and-white stills by the Japanese photographer (born 1948).  
Neue Nationalgalerie  
Until Oct. 5  
☎ 49-30-2662-651  
www.smb.spk-berlin.de

## Bilbao

**art**  
"Juan Muñoz: A Retrospective" exhibits more than 80 works, including sculptures, installations, drawings and writings by the Spanish sculptor (1953-2001).  
Guggenheim Museum Bilbao  
Until Oct. 5  
☎ 34-94-4359-080  
www.guggenheim-bilbao.es

## Brussels

**architecture**  
"Plecnik Project" shows models and documentation of work from Prague, Vienna and Ljubljana by Slovenian architect Joze Plecnik (1872-1957).  
Museum of Modern Art  
Until Aug. 20  
☎ 32-2-5083-211  
www.fine-arts-museum.be

## Dublin

**art**  
"Julian Opie Walking on O'Connell Street" features five LED installations showing animated individuals walking in front of the gallery on Parnell Square as part of a Julian Opie project.



Courtesy the artist and Lehmann Maupin Gallery, New York. © Stephen White

Hugh Lane Municipal Gallery of Modern Art  
Until Nov. 8  
☎ 353-1-2225-550  
www.hughlane.ie

## theater

"Big Love" by Charles Mee: Fifty brides flee 50 grooms and seek refuge in an idyllic Italian villa. When the grooms catch up with their brides, mayhem ensues in a modern retelling of "The Danaids" or "The Suppliant Women" by Aeschylus.  
Peacock Theatre  
Until Aug. 2  
☎ 353-1-8872-200  
www.abbeytheatre.ie

## Florence

**music**  
"Tuscany Lyrical Festival 2008" presents opera performances at various locations in Tuscany, staging "La Traviata," "La Bohème" and Carl Orff's "Carmina Burana" in Florence.  
Florence Opera Festival  
Until July 30  
☎ 39-0555-9790-05  
www.festivalopera.it

## Hamburg

**art**  
"Mark Rothko: The Retrospective" shows a career-spanning 110 works by the American Abstract Expressionist painter (1903-1970).  
Hamburger Kunsthalle  
Until Aug. 24  
☎ 49-40-4281-3120-0  
www.hamburger-kunsthalle.de

## London

**fashion**  
"The House of Viktor & Rolf" exhibits 15 years of creations by Dutch fashion designers Viktor & Rolf, with signature pieces from 1992 to present.

Barbican Art Gallery  
Until Sept. 21  
☎ 44-20-7638-4141  
www.barbican.org.uk

## architecture

"Psycho Buildings" explores the interior and exterior of the gallery through intricate habitat-like structures and architectural environments.  
Hayward Gallery  
Until Aug. 25  
☎ 44-871-6632-501  
www.hayward.org.uk

## art

"Vilhelm Hammershøi: The Poetry of Silence" is a retrospective of paintings by Danish artist Vilhelm Hammershøi (1864-1916).  
Royal Academy of Arts  
Until Sept. 7  
☎ 44-20-7300-8000  
www.royalacademy.org.uk

## Madrid

**festival**  
"Veranos de la Villa 2008" offers more

than 180 events, including music, dance, cinema, theater, opera, zarzuela and circus entertainment staged at various venues in Madrid.  
Veranos de la Villa  
Until Aug. 24  
☎ 34-91-4804-800  
www.esmadrid.com/veranosdelavilla

## Munich

**architecture**  
"Drawn in Sand—Unrealized Visions by Alvar Aalto" shows 120 drawings and 18 models of unrealized projects by the Finnish architect and designer Alvar Aalto, including plans for a piazza in Montreal, a Columbus memorial in Santo Domingo and museums of art in Shiraz and Tallinn.  
Pinakothek der Moderne  
Until Oct. 5  
☎ 49-89-2380-5360  
www.pinakothek.de/pinakothek-der-moderne

## Paris

**art**  
"Marie d'Orléans 1813-1839: Princess and Artist Romantic" exhibits drawings, sculptures, paintings, furniture and personal objects collected and created by Marie d'Orléans, daughter of King Louis-Philippe.  
Musée du Louvre  
Until July 21  
☎ 33-1-4020-5050  
www.louvre.fr

## art

"Art and Divinity in Polynesia, 1760-1860" shows works of 18th-century art from Hawaii, the Easter Islands and New Zealand, such as ivory ornaments, war bonnets and textiles.  
Musée du quai Branly  
Until Sept. 14  
☎ 33-1-5661-7000  
www.quaibrany.fr



© Julian Opie and Lisson Gallery/MAK

'Shahnoza with nose stud,' 2007, by Julian Opie, in Vienna.

## Prague

**art**  
"Brussels Dream, Expo 1958" is a multimedia presentation of architecture, art and design of the Czechoslovak exhibit at the 1958 World Fair in Brussels.  
Museum of Decorative Arts—Galerie Josefa Sudka  
Until Sept. 21  
☎ 420-2510-9311-1  
www.upm.cz

## Rome

**art**  
"Correggio and the Antique" shows 60 paintings and drawings by Renaissance artist Correggio (1489-1534), including "Jupiter and Io," "The Abduction of Ganymede" and "The Education of Cupid."  
Museo e Galleria Borghese  
Until Sept. 14  
☎ 39-06-8413-979  
www.galleriaborghese.it

## Stuttgart

**decorative art**  
"The Luxury and Desire of Rococo: Duke Carl Eugen's Venetian Fair" exhibits Rococo style porcelain and Venetian masks collected by Duke Carl Eugen of Württemberg.  
Landesmuseum Württemberg  
Until Sept. 21  
☎ 49-711-2793-498  
www.landmuseum-stuttgart.de

## Vienna

**gardens**  
"Oases of Tranquillity—The great landscape gardens in Central Europe" shows paintings, engravings, plans, maps, photographs and sculptures illustrating the history of great Central European landscape gardens.  
Lichtenstein Museum  
Until Nov. 18  
☎ 43-1-3195-7670  
www.lichtensteinmuseum.at

## art

"Julian Opie—Recent Works" shows a selection of portraits, nudes and a cycle of new landscape pictures by contemporary British artist Julian Opie (born 1958).  
MAK—Österreichisches Museum für Angewandte Kunst  
Until Sept. 21  
☎ 43-1-7113-60  
www.MAK.at

## Warsaw

**music**  
"Mozart Festival 2008" presents all of Mozart's stage works, including "The Magic Flute" and "Don Giovanni," as well as songs and selected chamber, symphonic and oratorical works.  
Mozart Festival  
Until July 26  
☎ 48-22-6283-096  
www.operakameralna.pl

Source: ArtBase Global Arts News Service, WSJE research.

## WSJ.com

**What's on**  
WSJ.com subscribers can see an expanded version of the European arts-and-culture calendar, at [WSJ.com/Europe](http://WSJ.com/Europe)