

FRIDAY - SUNDAY, OCTOBER 3 - 5, 2008

WEEKEND JOURNAL

EUROPE



North stars

Ilkka Suppanen and the new wit in Finnish design

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Northern stars

Finland's new design generation



On cover, Finnish designer Ilkka Suppanen with his latest work Fireplace, an ethanol-burning table-top flame. Above, designers Antti Hinkula (left) and Teemu Suvala of the firm Kokoro & Moi in their studio. PHOTOS: ILPO MUSTO

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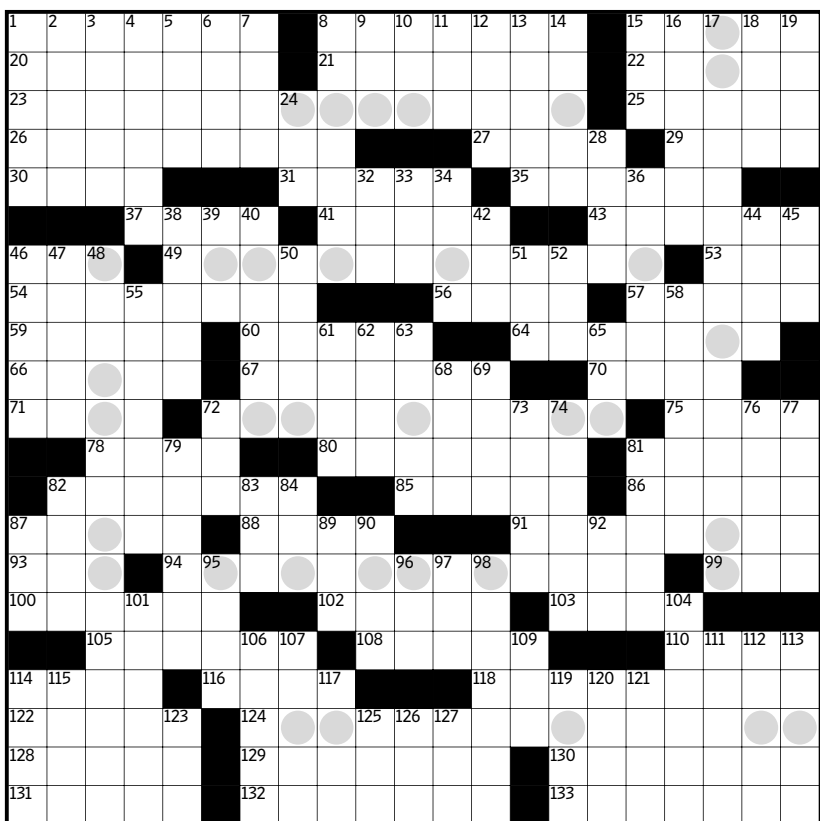
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Last week's solution



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

❖ Fashion

On the shoulders of the 1980s

LAST MONTH, I discovered in my closet a once treasured late '80s blazer, loosely double-breasted and with padded shoulders out to here. Fifteen years after its last wearing, it was redolent of an era that was cringe-worthy on many levels.

I tossed out this green blazer, only to see variations of it all over the Paris runways this week. The 1980s are returning in force for spring, with looks that could bring

On Style

CHRISTINA BINKLEY

back Grace Jones. Big padded or droopy shoulders, baggy pleated pants that nip in above the cuffed ankle, disco-y sequined T-shirt dresses that blouse all over the shoulders and then squeeze in with a wide band at the hip. It all comes rushing back.

Many women over 40 grimace at these '80s looks. It's not just the unflattering shapes; the clothes also remind women of the discomfort of entering the male-dominated work force with no executive style of their own. It has taken many years to figure out how a woman can look authoritative, feminine and comfortable at the same time—and we're still learning.

But now, a whole new generation—too young to squirm at the “power suit” associations—is being introduced to '80s style. It's yet to be seen how they'll take to it. Linda Fargo, fashion director for Bergdorf Goodman in New York, says these styles may “stimulate” people to shop. “I don't think you can play it safe, ever,” she says.

Possibly the loudest incarnation of '80s styles in Paris this week was an orange snakeskin coat from Dior, designed by John Galiano. Huge and broad-shouldered, it could

make a woman look like an American football player. The flouncy yellow dress beneath just added to the shock value. (Don't be discouraged—off the runway, Dior still makes those perfectly tailored, nip-waisted suits that look simultaneously feminine and authoritative.)

Nina Ricci designer Olivier Theyskens showed a slouch-shouldered chocolate jacket with tails and a series of dresses with poofy shoulders. An array of metallic mini-dresses in the midst of Balenciaga's collection brought to mind late Studio 54. Antonio Berardi, known for his sexy but appropriate tailoring, threw in a whole late-disco series of hot pink silk dresses with big sleeves and loose, silvery T-shirt dresses with padded shoulders.

It's ironic that the '80s are making a comeback right now. The decade had its own share of social and economic upheaval, along with a debt crisis, real-estate devaluation and the flow of wealth from west to east.

The broad shoulders of the 1980s were supposed to suggest that women, who were entering the work force in record numbers, could be as powerful as men. The disco dresses meant women could be super-sexy by night. But they also seemed to suggest women should work and party like men, rather than carving out their own femininity.

This time around, while many of the looks are outlandish, a few designers have managed to reinterpret the '80s in a more subtle way. Akris's Albert Kriemler created

slim blazers whose lightly padded shoulders extended slightly beyond the shoulder bone, hinting at—rather than exaggerating—that relaxed, thrown-on look. His slacks were slim and cuffed, but at the heel, not above the ankle—creating long, lean lines.

Jean Paul Gaultier included some blouses with dropped shoulders and some blazers with padded shoulders, keeping them attractive, tightly tailored and modern.

Of course, runway looks are nearly always exaggerated to create good theater. Balenciaga's Nicolas Ghesquière acknowledged after his show that few of the label's customers are likely to buy many of his imaginative and precisely executed runway looks, which ranged from sculpted jackets to a carefully fringed mini dress. So he showed bags—small, lovely clutches—on the runway for the first time, explaining with a cheerful smile, “The collection is a bit out there, so I wanted to bring it down to something a woman would really wear.”

Many retailers are skeptical about whether women will really want to wear '80s looks at all. Yuta Powell, whose Madison Avenue boutique of the same name avoids too-trendy styles, says she'll steer away from the big-shoulder look. “I found it not attractive back in the '80s and do not believe I would like it any better this time,” she says.

Ann Stordahl, executive vice president for women's apparel at Neiman Marcus, seemed unimpressed with the trend toward the 1980s. “I



Getty Images (2)



From left, **Dior's** broad-shouldered snakeskin coat, a slouchy **Nina Ricci** jacket with tails and **Gaultier's** suit with sharp shoulders.

don't know if we're ready to go back there,” she said.

Ditto for Kelly Golden, co-owner of the Neapolitan boutique in Chicago. “Although jumpsuits and lots of '80s exaggerated looks were all over the runways,” she said, “I won't be buying them for spring.”

Email Christina.Binkley@wsj.com

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Rate the looks

Vote on runway styles from the Paris shows, plus read more fashion news in the Heard on the Runway blog, at WSJ.com/Runway

Givenchy's new confidence

IT'S ALWAYS OBVIOUS when an LVMH Moët Hennessy Louis Vuitton brand has the backing of its owners: The top brass come out for the fashion show.

That was the case Wednesday at Givenchy's fashion show in Paris's trendy Marais district. Seated in the front row were executives including Antonio Belloni, LVMH's group managing director; Dior Chief Executive Sidney Toledano; and LVMH Chairman Bernard Arnault's two eldest children, Delphine and Antoine, both of whom work at the company. None had been present in Milan last week at the show put on by sister brand Pucci, whose designer is leaving.

Their presence was a vote of confidence in the French label, which has been designed by Riccardo Tisci for the past several seasons. For many years, Givenchy and other brands, such as Pucci and Loewe, took a back seat to the group's powerhouse, Louis Vuitton.

But, after an unsteady start, when fashion critics felt Mr. Tisci didn't have the gravitas to design couture, the designer has won over many skeptics with his

sharp tailoring and the tough edge he gives to some of his designs. At Wednesday's show, Mr. Tisci didn't seem weighed down by Givenchy's heritage—Audrey Hepburn and her little black dress. He used pale chiffon over fluorescent yellow lace to create an ethereal look. There was plenty of black present—in slim-cut pants and belted jackets—but it wasn't as dainty as in the past. Some models even looked like chic superheroes in black and white leather pants with gold panels zigzagging down the side like lightning bolts.

After a few seasons, Mr. Tisci is starting to develop a Givenchy signature. One of his past hits was a black jacket studded with large brass squares. He reprised the theme in his new collection with crystals embedded in jackets and dresses. —*Christina Passariello*

Europe's luxury outlet malls

On the Saturday before Paris fashion week, as the world's financial markets teetered, business was booming at La Vallée Village, a luxury outlet mall a half-hour outside of Paris near Euro Disney. Shoppers worked through



MA/XP/PP/NewsCom

From **Givenchy's** Paris show.

clothing racks with intensity. It was elbow-to-elbow in Armani, Givenchy was being thoroughly picked through, and Polo Ralph Lauren's shelves were like a cornfield after a swarm of locusts.

La Vallée prohibits brands from making lower-quality products for its outlets. Outlet goods also have to be sold at a minimum discount of 33%—though the discounts can be much higher. At La Vallée's Christian Lacroix outlet, a cream-colored wool coat with grosgrain detailing at the pockets was marked down to €660 from €2,200. —*Christina Binkley*

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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

The strategy behind Team USA's Ryder win

IT'S BEEN A COUPLE of weeks now since the Ryder Cup, a dizzying three days of Tiger-less but terrific golf. But the inside story of how the American side reversed its slide and kept from folding as a team (the U.S. had lost five of the six previous matches against Europe) hasn't been told.

The players, particularly the six rookies led by Anthony Kim, played spectacularly well. But most of the credit for the Americans' surprising 16½ to 11½ pum-

Golf Journal

JOHN PAUL NEWPORT

melting of the European squad rightly goes to the nonplaying captain, Paul Azinger. Some Ryder Cup captains take a laissez-faire approach. Jack Nicklaus told me jokingly earlier this month, in an interview posted on WSJ.com, that his job as captain was to deliver a few speeches and make sure the players had "fresh towels, sunscreen and tees." Sometimes that's enough.

But against the heavily favored Europeans, Mr. Azinger pulled out all the stops. First, he completely revamped the way the team was chosen. He truncated the period during which players earned most of their points from two years to one, and extended the team-selection deadline until just two weeks before the competition began, in both cases to secure the hottest players. He persuaded the PGA of America, which sponsors the team, to allow him four captain's picks instead of the traditional two.

Most significantly for the Americans' ultimate success, however, he deployed a novel, multifaceted team-building strategy that worked to perfection—and which might provide an intriguing management model for business.

Shortly after the U.S. victory at Valhalla Golf Club in Louisville, Ky., I asked Mr. Azinger to describe the core concept of his plan. "If I tell you, then I can never do a book, right?" he said with a laugh.

Later, however, Mr. Azinger allowed a couple of his closest advisers—Olin Browne, a PGA Tour player who served as an assistant captain, and Ron Braund, Mr. Azinger's life coach and a corporate team-building specialist—to share with me some details of his so-called secret strategy.

The most radical element of the plan was dividing the 12-man squad into three four-man sub-groups, or pods. Mr. Azinger apparently got this idea several years ago from a documentary about the military's Special Forces and their Ryder Cup-size platoons. The Navy Seals, for instance, typically operate in 13-man units led by two officers and a chief, and frequently break down into sub-groups, depending on the mission.

"Each pod was a force unto itself," Mr. Browne said of the team. Pod members played all their practice rounds together and were paired only with other pod members in the competition. Even in the Sunday singles matches, the pods went off sequentially, four by four. Each pod was assigned an assistant captain to tend to players' needs and to keep them relaxed



Left to right: Raymond Floyd, Olin Browne, Dave Stockton and Paul Azinger.

and "on message"—a key concept in the strategy.

"Working together for the common good is not normally a function for us out on the PGA Tour. We play as individuals," Mr. Browne said. "But the pods allowed the players, without any formal training, to feed off each other and help each other and to manage all the different things that come up in a pressure-cooker situation like the Ryder Cup. In the larger 12-man group, some guys with quieter personalities might have been lost in the shuffle. Some of the rookies might have been too intimidated to speak out."

Among the qualities Mr. Azinger considered in making his four captain's picks was a player's behavioral style and his ability to

fit into a pod he had in mind. In this, he relied heavily on Dr. Braund.

Dr. Braund has a background in counseling psychology, but most of his recent work has been in corporate team-building and in multi-generational succession planning for such family-owned firms as Chik-Fil-A and Hobby Lobby. A book he co-authored with Ken Voges in 1995, "Understanding How Others Misunderstand You," identifies different behavioral types and provides insights into understanding and working with each, rather than trying to change them.

Mr. Azinger's overarching vision, Dr. Braund said, was "to create an environment where each player could succeed by being themselves. He didn't try to moti-

vate them by asking them to fulfill his needs, or the team's needs, but by helping them identify and fulfill their own needs. To do that, he had to understand the behavioral style of each player individually and know how to message him in the best way for him. And Paul has a real gift for that."

In assembling the three pods, Mr. Azinger, Dr. Braund and the assistant coaches spent hours discussing various combinations and settled on two consisting of players with generally similar styles and one that was a mixed bag.

The members of one team, Phil Mickelson, Justin Leonard, Anthony Kim and Hunter Mahan, were aggressive players and were assigned to assistant captain Raymond Floyd, who shared that style as a player. A second team, under Dave Stockton, consisted of steady-eddie, unflappable players: Steve Stricker, Stewart Cink, Chad Campbell and Ben Curtis.

Mr. Azinger sometimes referred to the remaining group as his "Southern boys," even though the only veteran in the pod, Jim Furyk, is from Pennsylvania. ("I was trying to be as Southern as I could all week," Mr. Furyk said afterward.) This pod, under Mr. Browne, included Kenny Perry and J.B. Holmes, Kentuckians playing for the home crowd and thus feeling extra pressure, and the week's break-out personality, good old boy Boo Weekley, whom Dr. Braund described as "impervious to pressure."

This group gelled especially well. "Jim Furyk has struggled as a team player to some extent, because he is such an individual," Dr. Braund said. "But here he had a role to play. He was a steady rudder and tremendously supportive of the other guys, particularly of Kenny Perry when he got down af-

ter hitting his drive into the hazard on the final hole in the first foursomes match. That may be one reason Jim performed so well."

Mr. Furyk won 2½ points and clinched the Cup on Sunday with his singles win. Mr. Perry also rebounded to win 2½ points.

During the competition, Dr. Braund rode in the cart with Mr. Azinger and helped him keep on point with his "messaging" to players.

"Sometimes, the message was no message," Dr. Braund said. "Paul would just drive by, show a smiling face and ask if everything was OK. But that was based on what we'd worked out beforehand." Other times, the words were more specific.

In the opening match, after Mr. Azinger heard that Messrs. Cink and Campbell had royally botched the seventh hole to go three behind, he rushed to their side to assure them that now all the pressure was on the other side to keep the lead. (The pair came back to win.) If, hypothetically, Mr. Kim had been in that position, the message would have been less one of support than of challenge, something along the lines of "kick them right back," because Mr. Kim focuses more in his matches on playing "against" his opponent, Dr. Braund said.

There was no guarantee all this strategizing would work out, of course. In fact, a final part of Mr. Azinger's strategy was to shift the emphasis away from the need for a team victory and more toward his personal commitment to help each player perform at his best.

"This whole week has been magical," Mr. Weekley said when it was all over. "I think we actually became a family."

Email golfjournal@wsj.com.

Arbitrage

The price of an iRobot Roomba 530

City	Local currency	€
New York	\$324	€224
London	£199	€250
Brussels	€299	€299
Rome	€299	€299
Frankfurt	€300	€300
Paris	€300	€300
Hong Kong	HK\$4,588	€410
Tokyo	¥79,800	€521

Note: A vacuum-cleaning robot. Prices, including taxes, as provided by retailers in each city, averaged and converted into euros.



The secret is in the fruit

At Oregon's Clear Creek Distillery, an exploration of the art of making eau-de-vie

Portland, Ore.
STEPHEN MCCARTHY, the founder of Clear Creek Distillery, is up on a ladder, nosing a tall vat of fermenting mirabelle plums, but his attention isn't entirely on the fruit. One of his employees is leading the first tour of the day; they pass within earshot, and Mr. McCarthy doesn't like the sound of a question he hears.
I've come to Clear Creek Distillery because I've run into its products time and

How's Your Drink?

ERIC FELTEN

again—often at or toward the top of the pile in a blind tasting. Its main line of business is fruit brandy—eau-de-vie—clear, unaged spirits made from things such as pears, plums, raspberries, or cherries. Notoriously difficult to make, and without barrel aging to oak over any flaws, eau-de-vie is a nakedly exposed test of a distiller's skill. I wanted to find out how Clear Creek does it, and it seems I'm not the only one.

It being the first tour of the day, the group is small—two shortish, stoutish men with implausibly dark hair and mustaches. Mr. McCarthy has heard one of them ask a suspiciously technical question about the workings of the stills. He climbs down from the ladder and goes over to find out what the men are up to.

"I hate it when people who want to get into the business sneak around pretending they are just visitors," Mr. McCarthy says a few moments later, returning to the plums. The two men, it turns out, are upstart distillers, of which there's no shortage these days. People looking for a groovy second career—folks who five or 10 years ago would have opened a boutique winery or a micro-brewery—are now entering the spirits realm. The two mustaches want to make rum; the Clear Creek crew persuades them they'll learn more by going over to Rogue, a nearby craft-brewery that jumped into the distilling game a few years ago.

Mr. McCarthy isn't exactly Wonkaesque in his concern about spies, but he does have a wary diffidence learned from the crusty Alsatian distillers he himself pestered for advice decades ago. "I would visit them repeatedly, and every time I would bring a gift. But I never pumped them for information." That was the key, he says, to winning their confidence. "Every now and then, perhaps on the third visit or so, they would give me one of their secrets for making good eau-de-vie."

Some of the secrets are obvious: Use the best fruit you can get (a task easier in Oregon than in most places) and ferment it at the peak of its ripeness. Running the stills is another task simple in concept but difficult in execution. The very first stuff to boil off—"the heads"—contains acetone, esters, methanol and is decidedly nasty; the last stuff to come off the still—the tails—is no better. The trick for any distiller is to know what to keep and what to discard.

When Mr. McCarthy started his business 23 years ago, he thought he would be able to scientifically quantify the exact moment for making the perfect "heads cut" and "tails cut" in any distillation. He bought a gas chromatograph and set out to build the data he would need. But it never worked out. "The only way to do it is by smell." The perfect middle, or "hearts," cut starts right when the volatile alcohols dissipate and the intense scent of fruit kicks in. But that's the closest Mr. McCarthy comes to divulging his trade secrets. He's not about to lead any would-be distillers by their noses.

You can't blame Mr. McCarthy for his reluctance, given how hard he has had to work to build a market for eau-de-vie, a peculiar set of products that Mr. McCarthy



Dylan Cross for The Wall Street Journal

laughingly describes as "obscure, expensive spirits that no one likes."

Part of the problem is one of expectations. People don't expect Scotch to be sweet; they don't anticipate a burst of luscious fruit from a mouthful of vodka. But since eau-de-vie is made from one sugary ripe fruit after another, the newcomer has an inescapable expectation that the spirit will itself be sweet and fruity. No matter

how much Mr. McCarthy tries to prepare the eau-de-vie initiate for the experience at hand, all too many come away from the first taste disappointed, asking where the fruit taste was.

Their reaction is not unlike that of Winston Smith, in George Orwell's "Nineteen Eighty-Four," tasting his first sip of wine, "a thing he had read and dreamed about." Winston "had always thought of wine as

Vermouth-Cassis

60 ml dry (white) vermouth
15 to 30 ml cassis liqueur (to taste)
60 ml fizzy water

Build on ice in a tumbler and stir.

having an intensely sweet taste, like that of blackberry jam." But alas, it wasn't sweet at all, and so "when he came to swallow it, the stuff was distinctly disappointing."

There would have been no way to prepare Winston's tastebuds (especially given his steady diet of synthetic gin) for what to expect in wine. And the same goes for those being introduced to eau-de-vie. Just as it takes time and tasting for those new to wine to learn to find the blackberry jam in a pinot noir, it takes experience to discover the essence of the fruit that, in an eau-de-vie, hides in plain sight.

The disappointment of newbies led Mr. McCarthy to add a line of liqueurs, a comfortably delicious fallback for those put off by the rigors of eau-de-vie. I particularly like the cherry liqueur (which makes a wonderful substitute for Cherry Heering) and the cassis, or black-currant, liqueur.

Most crèmes de cassis end up tasting like sweet generically purple syrup. Mr. McCarthy lets his black currants steep in a neutral grape alcohol for a year before pressing, filtering and bottling. With most batches, no extra sugar is added, making a cassis that is remarkably light and tart for a liqueur notorious for a heavy, sticky sweetness.

The Clear Creek cassis provides a terrific excuse to make the Vermouth-Cassis (also known as the Pompier), an elegant French cocktail that had a brief fashionability in the States 50 years ago. This cocktail of dry (white) vermouth, cassis and fizzy water was a favorite of E.B. White, who called it his "French taxi-driver's drink." Maria Callas favored the aperitif when dining at the Plaza's Oak Room. It is a sophisticated drink worthy of Clear Creek's sophisticated cassis.

Just don't tell the guys with the mustaches how to make it—it will be our secret.

Finding the right wines for hard times

BY DOROTHY J. GAITER
AND JOHN BRECHER

WHAT WINES go well with crisis mentality? I'm not sure that it's just about choosing less-expensive wines, but perhaps about choosing comfort wines. We all have our favorite comfort foods; why not comfort wines? I guess I'd suggest something that wasn't complex, had an honest taste and a calming effect. And like comfort foods, if it brought back good memories (like certain wines do for all of us) that would be an added benefit.

—Michelle J. Gesse,
Boulder, Colo.

Because we have been writing our column for more than a decade, we have, unfortunately, had several opportunities to write about comfort

wines during difficult times. Ms. Gesse's recipe for a comfort wine is right on the mark. We generally find red wines from the Rhône Valley of France, like Gigondas, relaxed and comfortable. Also, if you can find a Portuguese red, they're wonderful comfort wines, earthy and real, and great company. Don't forget Nero d'Avola from Sicily. Its soft tannins make it easy to enjoy and it's gutsy—what you need to strengthen your resolve—without being heavy. Along with yummy dark fruits and berries, some have hints of chocolate, and what could be wrong with that?

For whites, many people find soft, slightly oaky American Chardonnay extremely relaxing, both because it is not challenging and because it's like an old friend. Personally,



AFP

we like Muscadet from France's Loire Valley, which is inexpensive and pleasant, but has a mineral grounding that feels quite Earth Motherish to us and is therefore comforting. And we really find Arneis, from the Piedmont re-

gion of Italy, comforting. In a recent tasting of them, we said they reminded us of our Italian grandmothers even though we don't have Italian grandmothers. These are aromatic (think aromatherapy in a glass) and they have a certain soulfulness that stirs you.

Difficult times are especially good times to remember what's really important in life, so we'd add Cava or Prosecco, two value-priced sparklers that can take you to a romantic place just when you need an embrace and some calm. Or a Sauternes to make you remember that life really is sweet, no matter what's happening around you.

Melanie Grayce West contributed to this column. Our email address is wine@wsj.com.

Lehman CEO to auction works

Fuld and wife consign millions in postwar art to Christie's for November sale

BY SUSANNE CRAIG
AND KELLY CROW

'STUDY FOR AGONY I' is a jewel-toned drawing made by modern master Arshile Gorky in 1946.

It could also evoke the plight of its owners, Richard Fuld Jr.—chairman and chief executive of Lehman Brothers Holdings Inc., the bankrupt holding company—and his wife, Kathy, a well-known collector of modern art.

The Gorky drawing is part of a group of 16 postwar drawings owned by the Fulds that were quietly put up for sale by Christie's last month, according to people familiar with the situation. The sketches were consigned in early August following a competitive bidding process between Christie's and Sotheby's. Christie's wouldn't confirm the identity of the seller but says the total presale estimate of the works is between \$15 million and \$20 million.



The auction house also confirmed the deal included a guarantee, an undisclosed sum promised to the seller whether or not the works sell.

The drawings will be shopped to potential bidders in Moscow and London before being offered Nov. 12 during the fall auctions in New York.

The sale represents a departure for Ms. Fuld, a long-

time collector and Museum of Modern Art trustee who has been buying drawings at auction for years but isn't known as a major seller. Art experts say she has a well-trained eye for the undervalued masterwork. In November 2001, Christie's sold a Willem de Kooning drawing for \$2 million; she's offering the same work now for \$4 million.

The Fulds didn't respond to requests for comment.

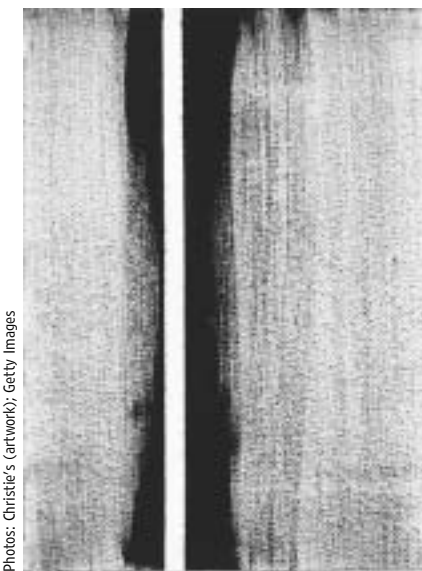
Mr. Fuld's net worth has suffered as Lehman's stock price plunged. He'd long encouraged his employees to share in the ownership of the 158-year-old firm, which before its downfall was approximately 25% owned by employees. That included Mr. Fuld himself; in February 2007, when Lehman shares peaked at \$86.18, his stake was worth \$993.5 million, according to InsiderScore.com. The shares last traded for 13 cents on Sept. 17.

Over the years, Mr. Fuld has sold some of his holdings. Between September 2003 through June 2007—around the beginning of the credit crisis—he pocketed \$139.3 million from stock sales, according to InsiderScore.com. Then his sales stopped, only to resume last month, after the company's bankruptcy filing, when he sold more than three million shares for an average price of 21 cents apiece, or about \$640,000.

Mr. Fuld and his wife still have a sizable art collection and a primary residence in Greenwich, Conn., featuring an indoor squash court. They also own a \$21 million Park Avenue co-op, a home in Vermont and another one in Sun Valley, Idaho. In addition, Mr. Fuld in 2004 paid \$13.75 million for an oceanfront house in Jupiter Island, Fla.



Above, **Willem de Kooning's** 'Woman' is estimated to sell for up to \$4 million at the Christie's auction; left, **Barnett Newman's** 'Untitled' is estimated to sell for up to \$2 million. Far left, **Richard Fuld** of Lehman Brothers Holdings and his wife, collector **Kathy Fuld**.



Photos: Christie's (artwork); Getty Images

He has since rebuilt the home.

Mr. Fuld isn't the only Lehman executive out selling assets. Former Lehman President Joe Gregory has his \$32.5 million home in New York's Hamptons area up for sale and recently had his home in Manchester, Vt., up for sale. That listing has been withdrawn.

Mr. Gregory also has sold the helicopter that he used to commute to work from his home in Huntington, N.Y., according to a person familiar with the matter. Rumors that Mr. Gregory is in serious financial trouble have dogged him for weeks, but a person familiar with the situation says his finances are fine.

The drawings are mostly abstract and minimalist examples from the mid-century New York School of artists, Christie's says. The priciest work in the group is Willem de Kooning's 1951 drawing of a nude woman, "Woman," a

vigorous blue and peach sketch which is estimated to sell for up to \$4 million. Other works include Agnes Martin's royal-blue gridlike drawing "Starlight," priced to sell for up to \$700,000; and an untitled 1960 abstract from Barnett Newman's signature "zip" series, estimated to sell for up to \$2 million.

Today's art market is dominated by newly wealthy buyers from Europe and Asia who prefer to chase trophy paintings. Ms. Fuld has instead taken her place among a small but close-knit group of American drawings collectors who seek out artists' more subtle renderings and sketches. A MoMA spokeswoman says Ms. Fuld has donated or helped acquire 42 artworks, including 25 drawings, for the museum's collection.

Beverly Schreiber Jacoby, a New York art consultant who once ran Christie's Old Master drawings department, says the works consigned by Ms. Fuld are by and large "iconic examples" of the artists' best-known series and haven't been given overly inflated price estimates, which may better their chances of finding buyers.

On the other hand, American collectors have typically been the biggest buyers of American drawings, and their purchasing power has eroded in the past year because of the weak dollar and economic woes.

—Randall Smith contributed to this article.



Clark Gable and Marilyn Monroe on the set of 'The Misfits,' 1960, by **Cornell Capa**. Estimate for lot of six prints: £1,500-£2,000.

Magnum masters at photo auction

DOCUMENTARY IMAGES are the focus of coming photography auctions in London and Paris. London's Bloomsbury Auctions will hold a charity sale on Thursday dedicated to Magnum Photos, the famed cooperative agency that has chronicled the world's issues and people since its founding in 1947 by photographers Robert Capa (Hungarian), Henri Cartier-Bresson (French), George Rodger (British) and David "Chim" Seymour (American).

More than 300 photographs printed especially for the book "Magnum Magnum" (2007) will be offered. The book, which was published to celebrate Magnum's 60th anniversary, presents images by Magnum agency

Collecting

MARGARET STUDER

photographer-members as chosen by another member.

Each lot in the auction will include at least six original prints with lot estimates from £1,000-£5,000. Included in the lot of American photographer Eve Arnold is an image from 1963 showing Elizabeth Taylor and Richard Burton in an English pub with a packet of sausages on the table. Among the images taken by Hungarian-born Cornell Capa, brother of Robert Capa, is a look at an affectionate Marilyn Monroe and Clark Gable on the set of "The Misfits" in 1960. The lot with images by British contemporary photographer Martin Parr includes a proud beauty queen posing in Brighton (1985); in that of contemporary Norwegian photo-journalist Jonas Bendiksen, a strangely beautiful, colored shot of Russian villagers collecting scrap from a crashed spacecraft surrounded by thousands of white butterflies (2000).

The proceeds from the sale go to the Magnum Photos Foundation, a new charity that supports emerging photography talent.

Documentary photos from the 19th century are important as a record of both the development of photography and the cultures depicted. Bonhams will hold an auction of the earliest photographs of India and Burma on Wednesday. Linnaeus Tripe, an army officer working for the East India Company, took the first ever images of Burma under extraordinarily hard conditions on an expedition in 1885. Some 113 prints from the expedition are estimated in the sale at £100,000-£150,000.

Early photos of India have always drawn attention from photo buffs; Bonhams photography specialist David Park says Indians living at home and abroad have added to their numbers in the past few years. In the Bonhams sale are star 19th-century photographers such as Germany's Frederick Fieberg, with early views of Calcutta (estimates ranging from £500-£2,000); and Britain's John Murray, who made unforgettable images of Agra before and after the Indian Mutiny of 1857 (£300-£7,000).

Getting much deserved attention on Oct. 13 in Paris at auctioneers Millon & Associés will be the duo of Théodore Blanc and Antoine Demilly. Although they had a retrospective at the Centre Pompidou in 2000, their fame has been somewhat restricted to an insider group. "They are an integral part of the history of French photography," says Millon photography specialist Christophe Goeury. "They set up the first gallery devoted solely to photography in France."

In the sale will be portraits, street scenes, still lifes, nudes and abstract images, such as the most highly estimated piece in the sale, "Drops of Water" (circa 1950), at €6,000-€8,000. A superb image of a dancer, "Danseuse" (circa 1933) is estimated at €2,000-€3,000, and an equally superb picture of a woman with penetrating eyes holding a glass container as if she is looking into the future, "Fantaisie" (circa 1945-1950), is expected to fetch €1,500-€2,000.

The other season in the Hamptons

BY LAURA LANDRO

VISITORS TO FAIRVIEW Farm in Bridgehampton, N.Y., can get lost in its three-hectare maze cut from three-meter-high cornstalks, and fire cobs into the fields from a compressed-air-powered "corn cannon." But inside the farm shed is the real treat: Proprietor Harry Ludlow is shaving off samples of Mecox Bay Dairy artisanal cheeses, made from the milk of a small Jersey herd grazing just around the bend.

It's fall in the Hamptons, when the tony summer playground reverts to a tranquil, bucolic retreat, reclaiming its bearings as a farming community with a family-friendly vibe and a storied history. Gone are the swanky society soirées at hangar-size mansions, the late-night club crawlers and the cocktail-swilling boldface names and wannabes in the tents at the polo fields. The pristine white beaches stretching the length of the south fork of eastern Long Island empty out. The standstill traffic vaporizes. Parking spaces reappear. And so far, Wall Street's turmoil doesn't seem to have dulled the luster of the place that so many of its players call a second home.

In the off-season, some resort areas take on a low-key, even somnolent personality—like Palm Beach, Fla., where it can get torrid after the winter-spring season, or Nantucket, Mass., which is tough to get to when the ferry schedules slow down in the fall. For years, the Hamptons, too, kept a fairly low profile once summer ended, with many people rushing back for New York City's busy autumn or heading off to places like New England for leaf season. (I've been a Hamptons regular since the 1980s.)

Visitors from outside the region used to be scarce, as well. But that's changed as folks from as far away as California have bought homes and Europeans have discovered the area. This summer, many stores posted "We Accept Euros" signs. So with more second-home owners and weekend visitors, a growing number of shops, attractions and restaurants have adopted year-round schedules.

The celebrities haven't all left: The Hamptons International Film Festival, which runs Oct. 15-19, will feature films including "Gospel Hill," starring Julia Stiles and Samuel L. Jackson, and "Flash of Genius" with Greg Kinnear and Alan Alda. Frances McDormand, Alec Baldwin and Jacqueline Bisset are expected to be there.

Peter Turino, president of real-estate firm Brown Harris Stevens of the Hamptons, says many of his clients start their vacations after the crowds have gone; a house that might have rented for \$75,000 in August could be had for \$25,000 for September. Postseason rentals in less upscale areas north of Montauk Highway can be had for considerably less.

But if you aren't a homeowner or renter, you won't feel shut out: Most beaches don't require resident park-



Above, a cove off Mecox Bay. Right, Sag Harbor's Main Street.

ing permits after September, and the rates at some of the pricier inns and bed-and-breakfast spots drop to affordable levels in October. It's still warm enough some days to sit on the beach, kayak on Mecox Bay or Georgica Pond, and do a little surf-casting.

Activities

The weather can be spectacular in autumn, which benefits the pickings at apple orchards and pumpkin patches and the many hiking, biking and kayak tours, wine tastings at the local vineyards, and art and antique shows. (The local free weekly, Dan's Papers, has the best listings of events and local news at Danshamptons.com.)

Some of the best walks are on the beaches, where you can ogle oceanfront mansions like industrialist Ira Rennert's controversial 6,000-square-meter Sagaponack home and Calvin Klein's ivy-covered Southampton castle. But there are also miles of hiking trails in and around East Hampton, as well as guided hikes. Though biking can be hazardous to your health in the summer, with Porsche convertibles flying by at 110 kilometers an hour, back roads become less crowded when the season ends, and are easy to navigate with a good local map. Numerous stables offer riding and lessons, and if it's too chilly outside, the kids can take a lesson at the indoor ring at Two Trees Stables in Bridgehampton.

Art and history

Year-round galleries offer both big-ticket art and more modestly priced works by local artists. "Many second-home owners who may avoid town during July and August re-emerge in the fall when traffic has died down and the social demands of the summer season recede," says Emily Goldstein, a co-owner of The Drawing Room, an East Hampton gallery that's exhibiting the abstract paintings of Caio Fonseca. The gallery opens an exhibit of watercolors by landscape painter Jane Wilson Friday.

The most famous artist ever to hang his hat in the Hamptons, of course, was Jackson Pollock, and the house he shared with artist Lee Krasner is open to the public through October in the Springs area of East Hampton, a few miles outside town; it currently has an exhibition of Ms. Krasner's abstract com-



Photos: Laura Landro/The Wall Street Journal

positions.

The Hamptons are full of history. Numerous villages and hamlets within the two main towns of Southampton and East Hampton include relics of some of the earliest English settlements, dating back to the early 1600s. The original occupants of Southampton, the Shinnecocks, still have a small reservation there. In recent years, the tribe has been in a legal skirmish with the town over a proposed casino and a claim for land.

Families such as the Halseys of Whitecap Farm and the Milk Pail farmstead have been on their land for 13 generations. The Ludlows, who operate Mecox Bay Dairy and

the corn maze, are relative newcomers, having farmed their land since the mid-1800s. The Halsey and Ludlow farms are on opposite sides of Horsemill Lane in Water Mill, just west of Bridgehampton. In addition to Art Ludlow's cheeses (try the Mecox Sunrise and Atlantic Mist), you can buy produce and flowers arranged by Harry's wife Barbara.

Though it often seems as if the remaining farmland in the Hamptons is being swallowed up by development, the Peconic Land Trust, which sponsors walks, hikes and other events, has managed to protect almost 3,600 hectares, conserving a number of working farms. The trust also offers a map of more than

80 farmstands and farmer's markets in five East End towns.

No visit to the Hamptons would be complete without a jaunt north to Sag Harbor, the old whaling village where the Main Street promenade retains its character through the circa-1922 variety store, the musty Sag Harbor Cinema and the American Hotel, originally built in 1846. The newest hot spot: Tutto Il Giorno, an Italian restaurant across from the marina.

A base to explore

Though the Hamptons, about 160 kilometers from Manhattan, technically extend from the area near Westhampton to Montauk, those outer boundaries can be pretty remote if you're tight on time. For longer visits, the area is a great base from which to explore Shelter Island and Long Island's north fork, which has considerably more wineries and a distinctly un-Hampton vibe all year round.

Autumn pampering

If you aren't the outdoors type and want a little glitz in your weekend, you can spend the day in Southampton getting treatments at the La Carezza day spa, then check out the town's many shopping options. Both East Hampton and Southampton have outposts of Christopher Fischer cashmere, Calypso and Ralph Lauren, and Bridgehampton has great home-décor and antique shops.

The most popular eateries are still crowded on weekends, but it is easier to get a table at chic spots like East Hampton's Nick and Toni's and Della Femina. And a recent weekend suggested the clouds over Wall Street haven't spread to the autumnal Hamptons. Restaurants, shops and galleries buzzed with activity, and it was standing room only at the Channing Daughters winery's tasting room in Bridgehampton. The Pumpkintown amusement park in a farm field off the Montauk Highway was in full swing, and families fanned out through apple trees at the Milk Pail U-Pick orchard.

As the holidays approach, the villages taken on a Currier & Ives Christmas-card feel, with bright decorations, carolers and tree-lighting ceremonies. In the middle of the East Hampton town pond, a little Christmas tree goes up, lit with blue lights, appearing to float on the water. When there's a little snow on the ground and the warm lights of the village go on for the evening, the summer crowds seem very far away indeed.

Cooler times in a hot spot

Getting there

The Long Island Rail Road has regular service from New York City to the Hamptons, as does bus service Hampton Jitney, both about 2 1/2 to 3 hours. Or, drive yourself (about 2 1/2 hours, depending on traffic).

Where to stay

East Hampton's Baker House, a renovated Colonial-era bed and breakfast, has the feel of a luxurious private home with a spa in the basement; \$495-\$650 nightly weekends through Nov. 30. Southampton's 1708 House is right in town, with antique-filled rooms; \$250 to \$675 through October; rates drop later to \$140 to \$295. The Hampton Maid, in Hampton Bays, is a favorite with golfers visiting nearby Shinnecock Hills Golf Club and National Golf Links. \$247 nightly, with a two-night minimum stay

on weekends; rates drop Oct. 14. Hamptonsweb.com and Thehamptons.com list other lodgings.

Dining

Mirko's in Water Mill has eclectic Continental fare influenced by its Croatian-born chef; Long Island duck breast with wild-rice griddle cake, bing cherry compote and orange-honey pomegranate sauce (\$36), portobello-mushroom cap with a pizza topping (\$15.50) and Croatian stuffed cabbage (\$18.50).

In East Hampton, the 1770 House is a romantic spot in a B&B inn; dishes include mâche, endive and Maytag blue-cheese salad with melon and candied walnuts (\$16) and swordfish with artichoke hearts, arugula and butter beans (\$37). In Southampton, Plaza Cafe has hearty fare like lobster and shrimp shepherd's pie (\$40).

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Island tales

See a slideshow and listen to a conversation with Laura Landro about the Hamptons at WSJ.com/Travel

From left, Matteo Sciabordi, Omar Benson Miller, Michael Ealy, Derek Luke and Laz Alonso in 'Miracle at St. Anna.'



Touchstone Pictures



AFP

Is the Booker list too short?

BY PAUL LEVY

Special to The Wall Street Journal

EVERY YEAR THE SHORT list of finalists for the Man Booker prize is as notable for what it leaves out as for what it includes. In winnowing the "long list" of 13 nominees, they threw out a near-perfect work: Irish-born Joseph O'Neill's "Netherland" (Fourth Estate, £14.99), an instant classic of post-9/11 literature about its urbane Dutch-born hero's unlikely twin passions, New York and cricket. The judges also dumped multiple Booker-winner Salman Rushdie's eminently readable and entertaining fable, "The Enchantress of Florence" (Jonathan Cape, £18.99).

Sure, literary prizes often have more to do with horse-trading and political correctness than with merit, but how can any reader justify short-listing Aravind Adiga's "The White Tiger" (Atlantic Books, £12.99), a wryly attractive tale of the criminal career of a poor Indian boy, instead of Mohamed Hanif's far better long-listed "A Case of Exploding Mangoes" (Jonathan Cape, £12.99), a subversively comic conspiracy theory about the assassination of President Zia of Pakistan, which makes some scary, acutely telling points about religion?

Steve Toltz's convolutedly plotted "A Fraction of the Whole" (Hamish Hamilton, £17.99), about an Australian gangster family, is no doubt the short list's anarchic dark horse after the fashion of D.B.C. Pierre's 2003 winner, "Veron God Little." Mr. Toltz is good at narrative, but his annoyingly smart-alecky dialogue makes you irritated by his purposely unlikable characters, and makes his 700-pager drag.

Linda Grant's "The Clothes on Their Backs" (Virago, £11.99), though not her best novel, is readably unified by its careful attention to the clothes worn by—and what they tell us about—its immigrant Hungarian Jewish and West Indian characters.

Sebastian Barry is the only previously short-listed novelist this year. "The Secret Scriptures" (Faber and Faber, £16.99) is a lusciously written, carefully plotted, old-fashioned tale revealing the secrets of a psychiatrist and an old woman in his care in Ireland.

For me, though, there are two contenders that stand out. Amitav Ghosh's "Sea of Poppies" (John Murray, £18.99) is the first of a planned trilogy of novels connecting the British opium trade, Chinese and Indian characters via a historical tale of a slaving ship, the Ibis. You'll find it thrilling if, like me, you love reading about the details of caste, food, poppy cultivation and especially seafaring. It's exuberant and expansive.

But Philip Hensher's 738-page "The Northern Clemency" (Fourth Estate, £17.99) probably deserves the £50,000 prize. Set in the northern English dullsville of Sheffield, in the least fashionable recent decade, the 1970s, Mr. Hensher's chronicle of the daily lives of two Northern families has the kind of singularity and sweep of vision of a 19th-century realist novel. However, he also knows that, conditioned as readers of fiction now are by post-Modernism, we like our narrators to be unreliable and a touch less stylish than we feel ourselves to be.

Spike Lee's misdirected war epic

SPIKE LEE'S "Miracle at St. Anna" is being marketed as a murder mystery involving a priceless Italian artifact, as well as a fictional, inspirational parable about a love that transcends language, race and the chaos of war. Yet the real subject is the unsung heroism of black American soldiers during World War II. Given the importance of that subject, the real mystery of Mr. Lee's movie is why it's so diffuse, dispirited, emotionally distanced and dramatically inert.

The most obvious clue lies in the punishing running time—more than 160 minutes, plus an



Warner Bros.

Richard Gere and Diane Lane in 'Nights in Rodanthe.'

Film

JOE MORGENSTERN

end-title crawl. The screenplay was adapted by James McBride from his own novel, and he and his director must have wanted to mine every page in their pursuit of epic sweep.

The main story, set in Tuscany in 1944 during the Italian campaign, centers on four infantrymen of the all-black 92nd Division Buffalo Soldiers. After one soldier risks his life to save a traumatized Italian boy, all of them become trapped behind enemy lines, where their immediate salvation depends on partisans and villagers of indeterminate loyalties. (And where the narrative slows to a crawl for tedious, mostly subtitled digressions on the intricacies of partisan politics. All that's missing is a ghostly turn by Anna Magnani or Raf Vallone.)

"Miracle at St. Anna" contains plenty of material for a couple of other films—a terrible massacre of Tuscan civilians by Nazi troops, and the ostensibly mystical but eventually mawkish relationship between the little boy and his G.I. savior, Sam Train, a saintly giant of a man played by Omar Benson Miller. What's more, those events of the now-distant past are set off by a plot-heavy framing device that starts with a postal clerk committing a seemingly inexplicable murder in Harlem in the early 1980s, and ends in the Bahamas with a toxic dose of ersatz uplift.

The surfeit of elements and themes can't explain the indifferent craftsmanship. Spike Lee has made some brilliant films in the course of his prolific career; he also directed an intricate and terrific commercial thriller, "Inside Man," that was released only last year. Yet his storytelling this time is fragmented to the point of incoherence. The score, by Terence Blanchard, is relentlessly elegiac. The battle scenes are long on explosion and short on invention. The performances are stolid and

unexceptional, apart from Mr. Miller's few touching moments and a stylish cameo by Alexandra Maria Lara as the Nazi propagandist Axis Sally.

If the lapses are disappointing, the sense of missed opportunity is dismaying. In most of the Hollywood war movies made during and long after World War II, American fighting men were almost always white. The role that black troops actually played is an important story, and might have been a powerful one in Spike Lee's hands. Indeed, a sense of that power can still be gleaned from the DVD version of Rachid Bouchareb's "Days of Glory," a magnificent French-language film from 2006 that told essentially the same story with different skin shades—four Algerian soldiers in the French army fighting bravely against the Nazis for the nation they love while their fellow French soldiers treat them like scum, and their casually despicable racist officers use them as cannon fodder.

But the Bouchareb film allowed the awful

ironies of the situation to speak for themselves, while Spike Lee keeps hammering them home with agitprop fervor and clumsy actors playing racist officers as crude cartoons. The irony of the production as a whole is that an impassioned filmmaker with a strong tale to tell has managed to lose track of it. Instead of staying close to the troops and their travails, the film wanders through wartime Tuscany like an addled tourist, mesmerized by village life and eager for miracles.

'Nights in Rodanthe'

"Nights in Rodanthe" is nothing if not timely—a movie with a hurricane sequence opening in the hurricane season. It's also timely in the sense that it opens, like scores of other movies in recent years, with an alarm clock going off. Among its additional attractions are an elusive band of wild horses that shows up for a symbolic gallop on a beach, and a bathroom scene that eschews toilet humor—the joke turns on bad plumbing in the sink. Yet this sodden romance, which was directed by George C. Wolfe in his feature debut, is less than the sum of its parts, which were problematic to begin with.

Its only distinction, as well as its primary source of dashed hopes, is the casting of Richard Gere and Diane Lane, reunited at last after playing husband and wife six years ago in "Unfaithful," a quite remarkable romance that promised prosaic formula but delivered genuine passion. In this one they play strangers—she is Adrienne, an unhappily married mom, and he is Paul, a surgeon struggling with a tragedy—who become lovers at an otherwise empty hotel on North Carolina's Outer Banks. I'm sorry if you think I'm giving away a big plot point, but what else would they become with no one else around and a whole movie to fill?

The sad truth about "Nights in Rodanthe" is that it never does get filled, even though the running time is only 97 minutes, and some of those minutes are taken up by the hurricane, which sounds like the D-Day invasion. (Another chunk of time, when Adrienne and Paul are still lovers-to-be, is devoted to them playing kitchen basketball by tossing canned goods in a garbage can.) The movie's twin problems, at least until the denouement, are predictability and underpopulation. It's basically a two-character play, and though the director is celebrated for his groundbreaking work in live theater, he hasn't saved his stars from the camera's pitiless gaze. Richard Gere suffers less than Diane Lane. He gets by with a mixture of skill and self-irony. She acts up a storm in every scene, but you root for the hurricane.

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Opening this week in Europe

- Burn After Reading Estonia, Spain
- Nights in Rodanthe Iceland, U.K.
- Star Wars: The Clone Wars Greece
- Step Brothers Greece, Norway, Spain
- Tropic Thunder Denmark, Turkey
- Vicky Cristina Barcelona France, Italy
- War, Inc. Netherlands

Source: IMDb

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A singer sheds the characters

Jennifer Hudson introduces herself on her debut album

JENNIFER HUDSON made her breakthrough in music four years ago as a contestant on "American Idol," then went on to become known for her film roles, especially her Oscar-winning turn as Effie in the musical "Dreamgirls." But when it came to recording her debut album, Ms. Hudson felt she had to introduce herself. "Everybody knows the characters I've played, but they don't know Jennifer Hudson as a person," she says.

On her self-titled album, out this week, she's chosen to represent herself with varied styles, from gospel to romantic R&B and the hip-hop rhythms of "Pocketbook," in which she threatens to wallop an overeager suitor with her purse. In the coming film "The Secret Life of Bees," set in 1960s South Carolina, Ms. Hudson plays a fugitive who finds welcome on a honey farm. She co-stars with Dakota Fanning, Alicia Keys and Queen Latifah. —John Jurgensen

Q: Whether it's covering familiar songs on "American Idol" or performing as characters in films, you've spent a lot of time channeling other people. Did that make it hard to define yourself on the album?

I have a great sense of who I am and I've never been one to duplicate or imitate. What was challenging was that because of the award for "Dreamgirls" and the attention from the film, it added pressure on me—not in the acting, but in the music.

I've been singing music from other artists that came from a different time and I'm always compared to them. So it's been challenging to be me and be current, while still connecting to everything I've portrayed so far. It would make me nervous when I'd walk the streets. It's all different kinds of people approaching me, and I'd think, "What am I offering all of them?"

Q: Do you feel like you're playing a movie role when you're singing these songs? Or have I just seen too many movie montages?

Sometimes the songs have characters to them and it can be



Outline/Corbis



Sidney Baldwin

From left, Queen Latifah, Jennifer Hudson and Alicia Keys in 'The Secret Life of Bees'; above, Ms. Hudson.

song in particular because that's where I come from.

Q: There's a scene in "The Secret Life of Bees" where you're singing "Break-A-Way" by Irma Thomas in the kitchen. Was that in the script?

Sometimes I wasn't even sure. We sang lots of songs on the set. I said, "If you have me singing another time, you're going to have me in a musical." It was [my character] Rosaleen singing, it wasn't Jennifer's voice.

Q: You're singing in character?

Me, I'm very serious about how I sing every note. For Rosaleen, it's all about the joy of the moment. It was just doodling. But I was glad that more music didn't go in. I didn't want another singing role. I wanted to be a character.

Q: Your song from "Dreamgirls," "And I Am Telling You I'm Not Going," is included on your album. What's the hardest part about singing that song?

I don't consider that song to be the proper way of singing. The high notes are not hard. But there's a lot of what I call dirty tones—rough, edgy notes. It calls for the right execution to get it across. There's many ways you could approach the song, but it has to be portrayed that way. It's not just a song, it's Effie's story. There's a more correct way that I'd prefer to sing it. But you can't cuss someone out without the conviction behind it.

Q: Will that be the signature song you'll be singing forever?

It looks like that will be the case whether I want to or not. I'm glad I have a song like that. And I hope to have more.

Morello on the night shift

TOM MORELLO is a founding member of the rock bands Rage Against the Machine and Audioslave. Rolling Stone once named him one of the "100 Greatest Guitarists of All Time," and he appears in digitized form in the videogame Guitar Hero III. His second solo album, "The Fabled City," recorded under his stage name The Nightwatchman, came out Tuesday.

—Christopher John Farley



Joe Fomabato for The Wall Street Journal

Tom Morello

Q: Tell me, what is the main concept behind The Nightwatchman?

Well, originally I saw it as an antidote to my arena rock. It was a way to be a little more Woody Guthrie and a little less Led Zepelin. When I starting writing and playing these songs, I found a new creative voice as a singer and as a lyricist and it was really exciting.

Q: What's the main difference between being in a band and going solo?

There's a huge difference. In a band, when it's good, what you get is chemistry. As a solo artist, what you get is purity. With a rock band, you get something that none of you could create on your own. And as a solo artist, you get something that is very unique and distilled.

Q: A lot of your work has a strong political thrust to it. Did you ever think, "Maybe I'll write an album of love songs"?

I think that area is pretty well covered—oversaturated actually. The Nightwatchman keeps his love life private.

Q: One of your parents was born in Kenya, another in the U.S. You went to Harvard and you're into politics and promoting change. Who does that sound like?

I am the half-Kenyan Harvard grad from Illinois who's not running for president this year.

WSJ.com

Rage in the cafe
Watch an interview with Tom Morello and see him perform two songs from his new CD at
WSJ.com/Lifestyle

Love and death in Israel

JAMILTI and Other Stories," released this week, is a collection of short works by Israeli cartoonist Rutu Modan. Previously spread across a half-dozen anthologies, the stories—about love, suicide bombers and other matters—laid the foundation for "Exit Wounds," Ms. Modan's award-winning 2007 graphic novel set in Israel. The tale "Homecoming" was the first time Ms. Rodan used her native country as a backdrop. "I really avoided [using Israel] for many years, because I didn't want to do political stories," she says. Here, a detail from a page in the book.

—Jamin Brophy-Warren



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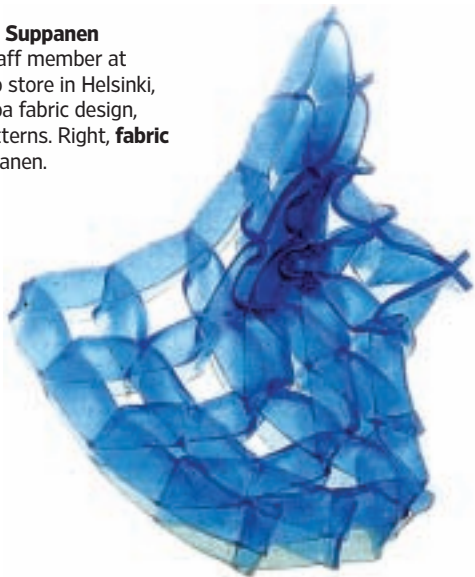
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Above, designer **Ilkka Suppanen** (right) speaks to a staff member at **Marimekko's** flagship store in Helsinki, in front of his Marhaba fabric design, inspired by Arabic patterns. Right, **fabric** designed by Mr. Suppanen.



Right, **Cube chair**, designed by Mr. Suppanen in 2005. Produced by Ferlea, price: €1,382-€1,705.



Finnish home furnishings retailer **Iittala's** 'Designed to be Combined' line urges customers to mix and match pieces. Here, the designer with a staff member.



Right, **Pascale bracelet**, designed by Mr. Suppanen in 2006.



Above, **Artek's** flagship store. The company was founded in 1935 by Alvar Aalto. Below, **Colors chair**, designed by Mr. Suppanen in 2004, produced by Zanotta, price: starting at €1,420.



Last month's exhibit at the **Helsinki Design Museum** on young Finnish designers. Here, designs for Marimekko made by Mr. Suppanen, shown with the museum curator, **Jukka Savolainen**.

Photos: Ippo Musto for The Wall Street Journal, Studio Suppanen (Objects)

North stars: Ilkka Suppanen and the new wit in Finnish design

By J.S. Marcus

Special to *The Wall Street Journal*

THE HELSINKI STUDIO of Finnish designer Ilkka Suppanen, known for his wit and his inventiveness, at first seems dauntingly austere. During a recent visit, the all-white studio, housed in a former bank office just outside the city center, takes on the quality of an overcast sky. But a shock of color bursts from a corner: an orange-and-red lounge chair called Colors, as bright as cherry and tangerine popsicles.

The effect is peculiar—at once beautiful and somehow funny. As it turns out, that is the standard effect in Helsinki, where unpredictable combinations of cultures, styles and atmospheres give the city its particular feel. And it is often the desired effect of the city's new wave of industrial designers, who, like Mr. Suppanen, are making a name for themselves by rebelling against Finnish design's minimalist traditions.

Frugality and functionalism have been the cornerstones of Finnish design since the late 1920s, when legendary architect and designer Alvar Aalto (1898-1976) brought the clean lines and white walls of European modernism home to Finland. Aalto emphasized the use of wood, the country's most abundant natural resource, instead of the concrete slabs and steel tubes favored by other European modernists. In the process, he created an economical, all-purpose style.

But now, a generation after Aalto's death, Finnish design has reinvented itself. Young designers—who have come of age in a Finland where the high-tech industry, led by telecommunications giant Nokia, has replaced forestry as the country's economic motor—are putting their spin on the old Aalto-esque virtues.

Contemporary Finnish design is marked by bold experimentation with new materials and a multifunctionalism that gives a sense of playfulness. Mr. Suppanen's Colors chair, launched in 2004, comes in a number of colors and materials, which the buyer can combine at whim, placing it a world away from Aalto classics like the 1932 Paimio bentwood lounge chair, which still comes in one material and only three colors—black, white and natural birch.

"In the past, Finnish design was about continuing traditions and building on local material culture," says Paola Antonelli, curator in the department of architecture and design at New York's Museum of Modern Art. The new generation has "departed from that line to discover personal expression."

The best of new Finnish design is now on display through Oct. 6 at Helsinki's annual Design Week. It features a range of events, from product launches and installations to fashion shows, and is open to the public. "If you want an introduction to the Finnish design world, it's a very good event," says Mr. Suppanen. "Everyone is there."

Born in Kotka, in the east of Finland, Mr. Suppanen, 40, grew up in suburban Helsinki, in what he describes as a "modernist apartment building in the middle of the woods." He started out studying architecture but later switched to furniture design. In 1997, he and three other recent graduates from Helsinki's University of Art and Design made a splash at Milan's furniture fair with an exhibition called "Snowcrash," a preview of Finnish design's new wave,



Designer **Ilkka Suppanen** at Helsinki's Hernessaari heliport.

which emphasized unusual materials and unpredictable forms.

In his studio is a Snowcrash creation called Airbag. It is a model of flexibility, durability and hilarity—the constituent parts, it seems, of so much going on in Finland these days. "This is actually tent material," he says, holding up a large, lightweight pillow filled with small plastic balls, which opens up into a chair, which can, in turn, open up into a mattress. At the ceiling is Hi-wave, a large lighting device from 2002, which uses sail material from a windsurf board, cut into a long, undulating strip. Suspended from the ceiling, the material is a high-tech canopy turned funky lampshade.

His latest work, launched last week, is Fireplace, a portable glass-and-steel hearth, which burns ethanol and can be perched on a table top or placed on a patio, or even serve as an amusing replacement for a real wood fire in a fireplace. It was designed for Iittala, one of Finland's signature home-furnishing companies, known for its glass and ceramics, including the bulbous Savoy vase (1936) by Aalto and the radically simple glasses and plates by the Finnish designer Kaj Franck (1911-1989).

Although Mr. Suppanen and his fellow designers use materials that modernist masters like Aalto would never have recognized, their attention to their objects' functions places them squarely in the mainstream of Finnish design, says Anna Valtonen, head of design research at Nokia, headquartered just outside Helsinki. "It's not a style culture," Ms. Valtonen says of Finland. Rather, she says, "it's about making good design for whatever occasion."

Mr. Suppanen stresses the cosmopolitan nature of contemporary Finnish design. He cites local designers like Arihiro Miyake, a young Japanese-born industrial designer who is experimenting with materials like aluminum and felt, and Brian Keaney, a young Irishman whose company, Tonfisk Design, based in the west of Finland, has created inspired twists on Finnish traditions. Tonfisk's Warm tea set finds a new use for wood that is both decorative and functional: individual cups and teapots are given insulating wooden cuffs.

"It's an interesting moment," Mr. Suppanen says. "Finnish design will not only be defined by people who are Finnish, it will be defined by people who have other backgrounds." He points out that in his studio, where he employs five other designers, he is actually the only Finn. They speak English together—the language is also used at

the headquarters of Nokia and at the city's University of Art and Design, where around 20% of the graduate students in design are foreigners.

Mr. Suppanen agreed to spend the day showing us why Helsinki is celebrated as a contemporary design capital. Our first stop is Marimekko's flagship store on Helsinki's charming shopping boulevard, the Pohjoisesplanadi. Founded in the early 1950s, Marimekko won world-wide popularity for its pop-flavored clothes and household fabrics in the 1960s and '70s by combining graphic and textile design. The label fell on hard times by the early '90s amid Finland's economic downturn, but new management revived it in the past decade in part by hiring a range of young designers, who brought an updated aesthetic. A good example is Mr. Suppanen's recent Marimekko textile design that was inspired by Arabic geometric patterns. Today the label's main Helsinki store is a sea of colors, patterns and shoppers.

Across the street we venture into Artek, the high altar of Finnish furniture design, founded in 1935 by a group led by Alvar Aalto. Artek is both a label still producing Finnish classics—like Aalto's curvaceous Paimio chair, first created for a sanatorium in western Finland—and a shop, selling pieces by masters such as Danish designers Arne Jacobsen and Verner Panton, as well as Americans Charles and Ray Eames, whose own bentwood and fiberglass furniture designs of the 1940s and '50s were influenced by Aalto's work of the 1930s.

Tom Dixon, the London-based designer and current creative director of Artek, says Aalto's use of wood "formed a more human alternative to the metallic German and French modernists." He says the design's essential simplicity has stood the test of time, and a key element in his revival of the Artek brand has been a rediscovery of previous decades' designs.

Artek also sells furniture by Woodnotes, a Finnish firm that uses paper-based textiles for upholstery, and the shop's current display saves a prominent place for the K chair (2004), designed by Mr. Suppanen's friend and fellow Helsinki designer, Harri Koskinen. As plush as the Paimio is hard, the K chair, made of padded grids of paper-

and-cotton fabric, is "the best piece of furniture that Harri has designed," says Mr. Suppanen. He calls it "sensitive—for me, it's super comfortable."

We have a quick lunch of open-faced shrimp sandwiches. Taciturn Finns around us enjoy their lunches in silence—they occasionally rejoice, Mr. Suppanen says, at the promise of free coffee refills. "Finns are just not expressive," he says.

After lunch, we drive down the coast to one of Mr. Suppanen's favorite spots, a helicopter terminal on the Baltic Sea. "I like to walk or ride my bicycle to this weird spot," he says, describing the transcendent bleakness as a "Kaurismäki world," invoking the films of the two Kaurismäki brothers, known for their harsh vision of Helsinki in its pre-IT days. Mr. Suppanen points out the old harbor buildings, the new helicopter pad, an otherworldly slagheap and the pristine coastline with densely forested islands, marveling at the incongruity.

If Kaurismäki films represent the old Finland, then Nokia, down the coastline from the terminal, represents the new. Located in a blue-and-silver office complex, with its own harbor and wooded island, Nokia's headquarters is a high-tech paradise surrounded by wilderness. Nokia, once known for its rubber products, helped further the telecom revolution by turning cellphones into design objects. The company, which contributes more to Finland's GDP than any other non-state-owned company, brings in designers regularly to consult—Mr. Suppanen is currently working on a project there (he isn't allowed to describe it).

Pekka Himanen, a philosophy professor on the faculty at Helsinki's University of Art and Design, who has advised both Nokia and the Finnish government on IT issues, sees a connection between the influence of Nokia on Finnish life and the rise of a new generation of inventive, internationally minded Finnish designers.

"The logic that is driving global innovation is the formation of local centers of creativity," he says. "Nokia has become that." He says Nokia's strategy since the early 1990s of adding value through design gave Finnish industrial designers a kick-start, and says other Finnish companies have followed its lead. For example he says Kone, an elevator manufacturer, has used design (it partnered with Marimekko) to differentiate its elevators from competitors.

One of the great transitional figures in Finnish design is Stefan Lindfors, who first became known in 1980s. He brought whimsical, organic forms into Finnish design. He was one of several designers featured at Helsinki's Design Museum last month in the exhibition "Fennofolk," which explored contemporary notions of Finnishness. He was represented in the show with a clear, donut-shaped water bottle and a related multimedia installation. "He took a completely different path" from Finnish designers before him, says Ms. Antonelli. "He really launched himself on a global stage."

On our way back into town, we pass an oddity—a low-rise, red-brick building, with a sign that reads "Karaoke Restroom." Once an actual public restroom built for the 1952 Helsinki Summer Olympics, the building is now a popular karaoke bar. Mr. Suppanen refers to it as a "toilet bar" and says it's a good example of the Finnish sense of humor. "It's absurd humor," he says. "You put things together that don't belong together." The approach extends to Finnish design. "We're not scared of combinations that shouldn't [otherwise] fit together," he says.

For more on Finland's new design stars, turn the page. See more images of Ilkka Suppanen's designs at WSJ.com/Lifestyle

North stars: The new generation



Monarch stools
by Janne Kyttänen
(€12,500 for a set of five).

Janne Kyttänen

Janne Kyttänen was awarded Finland's "Young Designer of the Year" prize last year by Helsinki's Design Forum, but the words "Finnish" and "designer" aren't necessarily words he would use to describe himself.

Born in Finland, educated in Spain and in the Netherlands, and currently based in Amsterdam, Mr. Kyttänen, 34, heads up the firm Freedom of Creation, which uses high-tech design and production methods to make and distribute lighting, accessories and textiles. "Being an entrepreneur is more of a challenge," he says, speaking on the telephone from his office in Amsterdam. "Design is more like a walk in the park."

Often inspired by mathematical representations of natural forms—part of his design process might include translating flower petal patterns into a mathematical series—Mr. Kyttänen uses rapid manufacturing techniques, which allow designers to actualize designs from their computer screens by pushing a button.

Starting out as a fine powder, objects are then hardened, or "printed," in layers by a laser, rather than molded or conventionally assembled. The process, which became widespread in the 1990s as an inexpensive way to produce nylon industrial prototypes, allows for tremendous freedom. Mr. Kyttänen's designs can be transmitted as digital files and then produced on demand at six centers around the world, which he describes as a mixture of "factories and copy shops."

The technology can now be applied to a range of materials, but Mr. Kyttänen continues to use polyamide nylon, which is low in cost as well as adaptable.

Although he has designed everything from furniture to handbags, he is especially adept at lighting designs, which were among his first commissions. Dahlia, from 2005, is a flower-like lamp made of overlapping petals that can be mounted on a ceiling or wall; early this year he launched the Palm chandelier, which suggests foliage on a palm tree. Even so, he sees lighting as "a niche market," and says his real ambition is to create a whole industry, and control the way a range of objects are designed, produced and distributed. He says he imagines that one day private homes will be outfitted with machines to "print" his designs.

His firm, which employs eight people, is also noted for its metal and nylon textiles, which can have a knitted or even welded appearance, but are actually created with a laser. Earlier this year, Mr. Kyttänen's textile designs were featured in an exhibition at New York's Museum of Modern Art called "Design and the Elastic Mind," which examined the relationship between contemporary design and science.

Family and language have long kept Mr. Kyttänen, a former professional squash player, connected to Finland. More recently he has been accepted and promoted by Finnish design circles as one of their own. "It's been quite nice to get to know them," he says of Finnish designers, although he claims to be "a bit of an oddball in that crowd."



Nietos armchair by
Mikko Paakkanen
(€2,149).

Mikko Paakkanen

A former carpenter, Helsinki designer Mikko Paakkanen, 32, is a rising star at Avarte, a Helsinki firm specializing in furniture for public spaces. Mr. Paakkanen's designs for Avarte include a sleek, throne-like armchair called Nietos (which means "snowdrift" in Finnish), made from laminated birch, and Taitos (which means "fold"), a series of stackable birch and plastic chairs with distinctive cut-diamond seats and backs. Both come in a wide range of colors.

"Alvar Aalto hasn't been a big name for me," he says. "You don't get a kick using the same materials" associated with Aalto, like wood and glass.

He says he worked as a carpenter for years, but found that creating new things was easier for him than building. He studied at Helsinki's University of Art and Design, where he is now a teacher in the Master's program.

His studio, a former shoe-repair shop in a 1960s modernist block (which he calls "maybe the ugliest building in this area"), is dominated by an impressive wall hanging made out of sections from his Taitos chairs.

In his latest project, shown last week at the opening of Helsinki Design Week, Mr. Paakkanen uses the polyurethane foam found in air filters to make lounge chairs. "I've tried to make [the chairs] look like solid foam pieces," says Mr. Paakkanen. Record producer DJ Slow, one of Finland's leading music personalities, has created electronic music to play through speakers in the chairs, so "you can hear the sound through the material," says Mr. Paakkanen. The installation will be on view in Avarte's showroom in Helsinki through Christmas.



Dahlia lamp by Janne Kyttänen
(€412-€3,024).



Ippo Musto



Designers **Antti Hinkula** (left) and **Teemu Suviola** in their studio. Above, their 2006 project for Iittala's 125th anniversary.

Kokoro & Moi

Punavuori, a gentrifying industrial district near Helsinki's shipyards, is the Finnish capital at its hippest. Here you can find real-life testimonials to the city's multi-functional design wave, like Karaoke Restroom, a 1950s public toilet turned Karaoke bar, and Moko Market, a bohemian café and retro-furniture emporium, outfitted with conference rooms for business meetings.

And it's the place to find the studio of Kokoro & Moi, a young, freewheeling design firm. Founder and creative director Teemu Suviola, 31, and his partner Antti Hinkula, 32, along with their staff of five, design everything from in-house projects for corporate clients like Nokia to Web sites, logos, T-shirts and promotional posters and marketing strategies for clients like the Finnish ceramics firm Iittala.

The firm's poster for Koneisto, a Helsinki electronic-music festival, uses a dizzying range of images and patterns—Korean floral prints, a pair of nudes embracing, a doodle of a bomb and a runny version of a bar code. The various images are brought together in a gravity-free, mural-like format.

Originally known as Syrup Helsinki, the firm changed its name earlier this year after their New York partners were acquired by a larger firm. The new name combines *kokoro*, the Japanese word for soul, with a

word Mr. Suviola says he noticed on a distinctive restaurant sign in Norway, where one of the chefs is named Moi. The name "really describes the way we work," he says, summing up the firm's design philosophy as "combining different elements" together. "The interesting thing is the collision," he says.

"We listen to music in our office all the time," says Mr. Suviola, over coffee in one of Moko Market's conference rooms. "And we sometimes think of ourselves as visual composers."

He cites as a major influence the New York hip-hop group De La Soul, known for their upbeat message and innovative sampling, which come together in a distinctive, layered sound. Other influences include comic books, the skateboarding and snowboarding cultures, and artists like Marcel Duchamp.

"They're full of ideas," says Helsinki industrial designer Ilkka Suppanen, of Messrs. Suviola and Hinkula. "They have a huge amount of energy and they're working with people all over the world."

Mr. Suviola says the lack of a strong graphic-arts tradition in Finland "gives us the freedom to experiment." He also believes that Finland's weather influences their work. "Sometimes we think that the long, dark winters are the reason for us going totally nuts with colors and forms."

of Finnish designers

Mikko Laakkonen

"That sausage was an accident," says Helsinki designer Mikko Laakkonen. We are sitting in the kitchen of his small studio in the Töölö section of town, a few streets away from Alvar Aalto's elegant modernist concert house, Finlandia Hall, built in the 1960s. The "sausage" in question refers to another kind of '60s modernism, the City-Center building, known as "the Sausage House" in honor of a distinctive concrete balustrade around the building's parking level—which the architects didn't anticipate would be so conspicuous. "I like it," says Mr. Laakkonen, of the severe building, with a boyish smile.

The work of Mr. Laakkonen, 34, is anything but severe. Instead it's an ingenious mixture of diligence and whimsy. His mirthful appreciation of concrete blocks, however, isn't a surprise. As his designs demonstrate, he can find humor in the least likely of places.



His witty *Latva* coatrack, produced by the Italian firm Covo, uses powder-coated steel to create something like a minimalist sapling grove (in Finnish, *latva* means tree-top), which can stand alone, or can be lined up like a forest to create a prankish room divider. He has also created a humorous cast-iron grill pan, called *Vege*, which gives food the outlines of leaves instead of traditional grill marks, an effect Mr. Laakkonen refers to as "steak and veggies."

Born in nearby Espoo, 20 kilometers west of Helsinki, and a graduate of Helsinki's University of Art and Design, Mr. Laakkonen shares his studio with a small group of fellow designers who exhibit together at the Milan Furniture Fair under the name *Rehti* (the word means "honest").

Mr. Laakkonen regularly uses materials that have been outside the mainstream of Finnish furniture design. He first attracted attention in 2003, when he joined other young Finnish designers who drove from Helsinki to the Milan Furniture Fair in a mobile exhibition space called *Saunabus*—a bus outfitted with a real sauna and a range of witty prototypes. *Kolee*, Mr. Laakkonen's design for an illuminated bed, had a polyester mattress that included a luminescent film used in cell-phones—you could turn it on and off with a switch.

In a short period of time, Mr. Laakkonen "has gone from being a student to being able to work well" with manufacturers, says Helsinki designer Ilkka Suppanen. "He is one of those guys who will stay around."



String chaise longue, a prototype by Arihiro Miyake, shown below with his **Click lamp** prototype. Below right, **Latva coatrack** by Mikko Laakkonen (€350-€450).

Harri Koskinen

Designer Harri Koskinen excels at making the simple seem original. "I have been really comfortable with basic materials," he says. "Even a wooden chair can be a really new thing."

His first success, the *Block Lamp*, turned a light bulb and a clear block of glass into a must-have item. Designed in 1996, while he was still a student at Helsinki's University of Art and Design, the lamp has sold more than 50,000 world-wide and is a well-known example of cutting-edge Scandinavian design. By suggesting fire and ice, points out Helsinki designer Ilkka Suppanen, Mr. Koskinen came across "a combination that is iconic."

Since then Mr. Koskinen, 38, whose Helsinki studio, *Friends of Industry*, employs five other designers, has designed everything from tables, chairs and packaging to T-shirts and speakers. In 2004, he won the *Compasso d'Oro* award, one of the design world's most prestigious, for his oak *Muu* chair, which combines Finnish forms with Italian craftsmanship.



Mr. Koskinen has close relationships with the three big names of Finnish design—Iittala, makers of glass and ceramics; Artek, the furniture label founded by Alvar Aalto; and *Marimekko*, the textile and clothing company. "I don't need fancy new materials or new technology," he says, "but I am eager to play with those as well."

A good example of that is his relationship with *Genelec*, a leading producer of professional studio speakers located in the center of Finland, a few hours by car from the farm where Mr. Koskinen grew up. *Genelec* founder Ilpo Martikainen says one of the company's product ranges needed an updated look. "Not a facelift, but a total redesign," he says. "Harri's asset is that he can make engineering beautiful."

Mr. Koskinen has close relationships with the three big names of Finnish design—Iittala, makers of glass and ceramics; Artek, the furniture label founded by Alvar Aalto; and *Marimekko*, the textile and clothing company. "I don't need fancy new materials or new technology," he says, "but I am eager to play with those as well."



Ilpo Musto

Arihiro Miyake

"People here were good at using wood," says Japanese-born, Helsinki-based designer Arihiro Miyake, "But I thought I should try something else." He used aluminum for his cabinet called *1789* and for a set of disposable cutlery called *Do!*, scheduled for a launch next year. Both pieces are marked by expert craftsmanship and flexibility.

The *1789* cabinet, produced by *Top-Mouton*, the Belgian interior-design and home-furnishings firm, features a system of puzzle-like adjustable doors that allow the customer to change the cabinet's colors and aesthetic effect, depending on its function or the customer's mood. *Do!* cutlery comes flat in a single, pre-cut aluminum sheet and pops out for use. They are durable enough to reuse, and economical enough to throw away after one use.

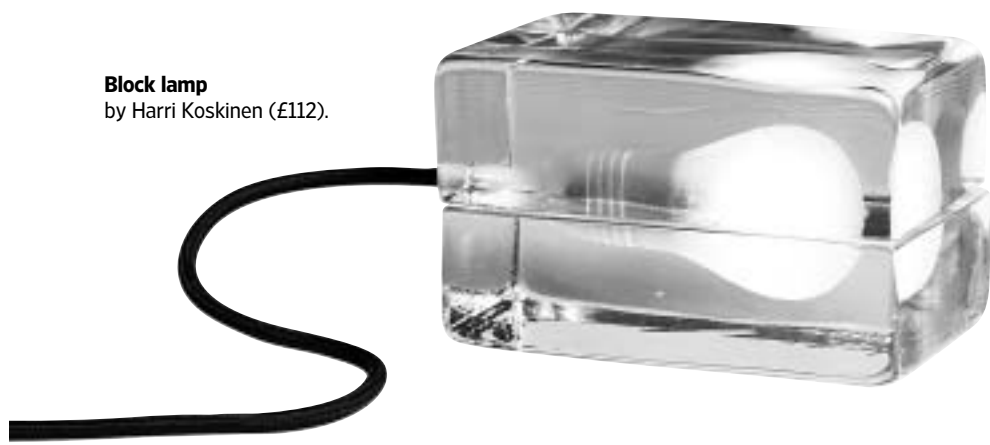
Mr. Miyake, 33, says that his motto is "keep space for the user," saying the flexibility of his designs allows his customers to become like collaborators in their ability to shape and reshape the look and function of his pieces.

Mr. Miyake, who grew up in Kobe, first came to Finland in 1999 to study, and he later graduated from the master's program at Helsinki's University of Art and Design, where he now teaches part-time. He currently lives and works in the Arabianranta section of Helsinki, where he often collaborates on interiors with his girlfriend, the Italian-born, Helsinki-based industrial designer *Valentina Folli*.

Mr. Miyake's level of ambition is so high, says Helsinki designer Ilkka Suppanen, who included Mr. Miyake's designs in "*Hardcore*," an exhibition of contemporary Finnish design held earlier this year in New York. Nick Top, managing director of *Top-Mouton*, agrees. Mr. Miyake "doesn't want to make any concessions," he says, adding he "has a sense of detail, and I'm talking millimeters," uncommon in a designer.



Block lamp by Harri Koskinen (£112).



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❖ Top Picks

Prodigy in the right place at the right time

Paris ■ art

Born on an island of the Venetian Republic in 1431, Andrea Mantegna was apprenticed to the painter Francesco Squarone in early adolescence, and by the time he was 17 he was already making a name for himself for his part in decorating the Ovitari Chapel of Padua's Eremitani Church. Precocious, and prodigiously talented, Mantegna was also a young man in the right place at the right time.

Associating with the humanists who were re-discovering the ancient Greeks and Romans, learning from Dutch and Flemish artists whose new techniques in oil painting were filtering into Italy, influenced by the sculptural forms of his older colleague Donatello, marrying into the acclaimed Bellini family of Venetian artists and serving as court painter for three generations of the powerful Gonzaga dukes of Mantua—everything converged to mold Mantegna into one of the greatest masters of the Italian Renaissance.

"Mantegna," the big retrospective that just opened at the Louvre, brings together the rich holdings of many French museums with masterworks on loan from institutions world-wide for a spectacular show of nearly 200 paintings, drawings, prints, sculptures and objets d'art by Mantegna and his contemporaries. Although the most impressive of Mantegna's works is arguably the stunning mural decoration for the Camera degli Sposi, the "newlyweds bedroom" in Mantua's ducal Palazzo di San Giorgio, most of the rest of his considerable body of work is at least partially represented in this show. There are three dramatically detailed panels of the altarpiece predella of San Zeno in Verona (1456-59); the big, elegant figure-filled allegoric panels "Parnassus" and "Minerva Chasing the Vices from the Garden of Virtue" (circa 1496-1502), painted for Isabella d'Este's private study in the San Giorgio palace; and the equally large "The Porters of Vases" from the "Triumphs of Caesar" cycle (circa 1490-1500), on loan from the English Royal Collections for the first time since the entire nine-panel series was acquired by King Charles I in the 1620s.

As court painter Mantegna was not permitted to sell his paintings, although his Gonzaga patrons sometimes gave them away as diplomatic gifts. But he was among the first Italian artists to practice the new technique of copper engraving, which allowed prints of his works to be widely diffused, among them the small but action-packed "Battle of the Sea Gods," a fantasy frieze of mortal combat among mermaids and monsters.

By the turn of the century, Mantegna's austere and precise, almost illusionist style and his subtle, grainy colors were slowly superseded by the more "modern" Raphael and Leonardo de Vinci, but the aging artist remained true to his own vision, capping his long career with the magnificent "Ecce Homo," a bust-length Christ figure, hands bound and a rope around his neck, held on either side by jailers whose evil faces are portrayed with exquisite finesse.

Among the many paintings by Mantegna's contemporaries on show are standout works by his brother-in-law Giovanni Bellini, Corregio and the Flemish Rogier van der Weyden.

—Judy Fayard

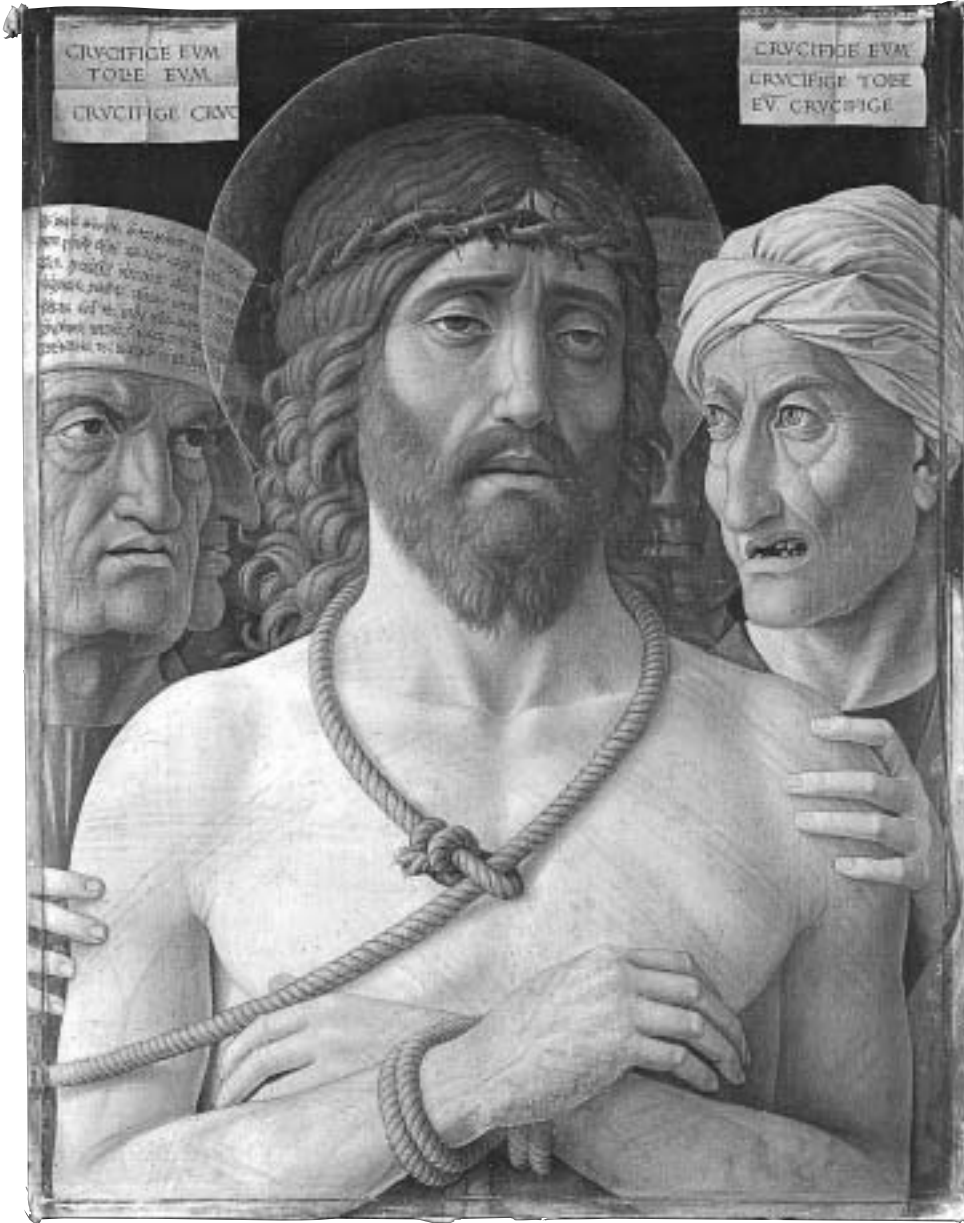
Until Jan. 5
☎ 33-1-40-20-53-17
www.louvre.fr

Munich ■ photography

Ever since the invention of photography more than 170 years ago, women have experimented with the medium as a means of self-expression. Putting themselves center stage and playing fanciful roles and masquerades, they have created images that often differ greatly from those made by their male contemporaries.

"Female Trouble," an exhibition at the Pinakothek der Moderne, documents more than a century of women as the subjects and the authors of works that often question the societal roles they have been forced to play.

The show's earliest photographs are by two aristocrats. Lady Clementina Hawarden began photographing in 1857 and used her daughters as models. She produced a series of works showing young women caught within the social strictures of the 19th century. Her contemporary, Virginia Oldoini, Comtesse de Castiglione, turned the camera on herself. Much like Frida Kahlo half a cen-



Above, 'Ecce Homo,' circa 1500, by Andrea Mantegna, on show in Paris; below, 'Wunderwerk' pocket watch, circa 1910, on show in Stockholm.

tury later, she became the subject of her artistic oeuvre.

Although the actual photographer was Pierre-Louis Pierson, the countess staged all of the photos. The beautiful sepia-toned albumin prints are a study in 19th-century narcissism, depicting the Italian beauty as a kind of silver screen goddess with props. She allows herself to appear in the roles of prostitute, alcoholic and grieving widow but never lets the viewer doubt they are in reality looking at the Comtesse de Castiglione.

There are strong thematic similarities between these early photographs and the works of important 20th-century artists like Cindy Sherman. Among the photographs in this exhibition are her Untitled Film Stills, created between 1977 and 1980. The women in the black-and-white silver gelatin prints take on roles from 1950s B movies, made familiar by endless reruns on late night American television. But the scenes are from films that were never made, telling stories that exist only in the photographer's mind.

Ms. Sherman's History Portraits, which look like postmodern, feminist parodies of Old Masters, challenge the viewer by inviting closer scrutiny of the visual clichés by which women have traditionally been portrayed by artists. "Untitled #216" shows a Madonna with a fake breast and a doll-like baby Jesus. The chromogenic color print does for the movies: evoke a familiar image but distort it, creating a

subversively critical vision of it.

Pipilotti Rist's "Ever is Over All" video installation shows an Alice-in-Wonderland image of a beautiful young woman in a blue dress and sparkling red shoes. She virtually dances toward the viewer along an urban Italian street holding what appears to be a flower. In reality the oversized posy disguises a lethal weapon with which she systematically smashes auto windshields.

The "trouble" in the title of this startlingly original exhibition is a double entendre. It is not the women who are suffering it; it's the women artists who are making trouble by questioning the stereotypes in which society has cast them.

—Mariana Schroeder

Until Oct. 26
☎ 49-89-2380-5360
www.pinakothek.de

Stockholm ■ decorative arts

The decorative arts have an equal place alongside the fine arts at Stockholm's Nationalmuseum. Known for its 18th-century French collections, as well as its comprehensive overview of modern Scandinavian design, the museum relies on its vast holdings to mount "Faces of Time," an enormous show documenting five centuries of clock and watch design. Complemented with loans from the Swedish king, the Danish royal collection and the Cartier Collection, this is a fascinating exploration into the art of telling time.

Arranged more like an art installation than a deco-



rative-arts exhibition, the show presents its 400 objects thematically, even whimsically, rather than chronologically. We actually lose a sense of time, and place, when confronted with groves of sturdy Victorian grandfather clocks alongside rococo oddities, like a gilded bronze Parisian table clock, from 1740, with a nymph-covered clock face riding on top of an elephant. Multimedia displays and skillful lighting add to the installation-like effect.

There are rarities here, like a 16th-century astronomical clock, designed by Nuremberg watchmaker Hans Gruber the Elder, and part of the permanent collection at Skoklosters Slott, Sweden's enormous baroque castle. Both elaborate and precise, the clock manages to recall the wonders of a great Renaissance goldsmith, like Cellini, and yet possesses the stark grandeur of navigational instruments from the Age of Exploration. More contemporary pieces include throngs of Swatch watches, displayed in all their tawdry variety, and Arne Jacobsen's numberless wall clock, designed in 1970 for the Danish National Bank.

As we move around the scattered centuries, the clock faces themselves take on an almost human quality—we come to think of them as faces—and the show becomes an exhibition of portraits, of shifting expressions and changing moods.

—J.S. Marcus

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www.nationalmuseum.se

Berlin ■ photography

The year is 1931, and German photographer Erich Salomon is lying in wait behind a curtain at the French Foreign Ministry. Suddenly, he is discovered by a group of his potential subjects, led by French statesman Aristide Briand. Salomon (1886-1944)—who pioneered the art of surreptitiously photographing closed settings, like courtrooms, by, among other techniques, hiding a camera in his hat—seizes the opportunity and takes a picture of Briand pointing at him and laughing.

The photo captures a group of celebrity diplomats in white tie, but with their guard down. It's a long road from Aristide Briand to Paris Hilton, but a straight one if you visit "Pigozzi and Paparazzi," the Berlin exhibition chronicling a near century of candid celebrity snapshots at the Helmut Newton Foundation. As it turns out, paparazzi are not just craven, publicity-mad defilers of innocent celebrities' private lives (though they're that too); they are also, just when you least expect it, great artists.

The term "paparazzi" comes from Federico Fellini's film "La Dolce Vita" (1960), which features a character called Pappazzo, based on the real-life celebrity photographer Tazio Secchiaroli (1925-1998). Secchiaroli—one of six photographers in this show—is represented by shots that seem to come straight out of a Fellini movie, like the 1966 photograph of Sophia Loren, in a sea of fans and photographers, dutifully signing autographs using the roof of a car as a makeshift desk. The Pigozzi of the title is Jean Pigozzi (born 1952), the Italian businessman and art collector, whose obsessive photographs of his famous friends, often with himself in the shots, turn the celebrity photo into a kind of weird art installation. The plain-faced Mr. Pigozzi appears as a high-society Zelig alongside the likes of Mel Brooks, Clint Eastwood and Andy Warhol.

As both celebrity and celebrity portraitist, the Berlin-born fashion photographer Helmut Newton (1920-2004) worked both sides of the paparazzi camera. His contributions to the genre mirror his other work, which is on ample view in the museum's permanent collection—the dark humor and harsh sexuality that made him a star in his own right. Newton, who cited Salomon as an influence, often choreographed paparazzi-like episodes, like his 1967 spread for British Vogue, which features a model playing a diffident celebrity, who in turn is being tailed by her own private press hood. Increasingly the models and stars, real and/or staged, fade into the background, until his 1996 photo from the Cannes Film Festival, which features just paparazzi, hard at work, with cameras for faces.

—J.S. Marcus

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Happy Daze

By Steve Salerno

A few Augusts ago, University of Illinois psychologist Edward Diener presented the annual meeting of the American Psychological Association with an impolitic message for its time. Mr. Diener—whose bona fides in the scholarly study of “subjective well-being” (that’s happiness, to you and me) are such that he’s sometimes called Dr. Happy—unveiled research suggesting that unbridled joy is not without its costs.

Although an upbeat outlook is generally correlated with longevity, social acceptance and above-average success, Mr. Diener’s studies also show that beyond a certain point, happiness becomes a detriment. College students who score super-high in happiness seldom have GPAs to match; the very perkier adults usually are out-earned by their more even-keel colleagues.

Mr. Diener’s work may provide some small comfort to firms short on glee after recent economic developments. In fact, a little unhappiness may make for better results for American business in the long run. Of the many factors large and small that conspired to produce the current financial malaise, the most subtle and ironic may be the notion that positive thoughts yield positive results.

The appeal of the sentiment is indisputable. No small portion of the \$29 billion that companies invest in outsourced training, according to the American Society for Training & Development, goes for celebrity speakers, off-site seminars and “wilderness camps” designed to instill a positive outlook.

In some precincts of the financial sector, the “irrational exuberance” of which Federal Reserve Chairman Alan Greenspan warned in 1996 has been institutionalized as a growth strategy. “The Positive Role of Overconfidence and Optimism in Investment Policy”—written by three leading economics professors, and published by the Wharton School—is among several recent white papers that essentially make the case for optimism grounded in nothing but, well, itself. Indeed, in a 2006 work with the numbingly pedantic title “Reasons for Situated Optimism: Intuitions About the Consequences of Prediction Errors,” a pair of Yale psychologists concluded that even when managers are aware of the shaky foundations for their optimism, they make a “strategic” decision to cling to it anyway.

Then there’s the so-called Hapypism that has seized hold of hu-

man-resources departments everywhere. “No system, tool or methodology . . . can beat the productivity boost you get from really, really enjoying your work,” declares consultant Alexander Kjerulf, self-described “Chief Happiness Officer.” Not content with facilitating mere smiles, some companies go for genuine belly-laughs, bringing in professional comics.

The broad culture is on board. A half century after “The Power of Positive Thinking” was first published, Americans’ taste for happy thoughts has not ebbed.

This past spring, a reported five million people “attended” a 10-week webinar sponsored by Oprah Winfrey and led by best-selling New Age author Eckhart Tolle. Mr. Tolle is today’s foremost exponent of living in a permanently rosy state of Now, wherein one is not haunted by the mistakes of the past or the uncertainties of the future.

At the outer limits of magical thinking was last year’s best seller “The Secret,” in which author Rhonda Byrne told disciples that a beneficent Universe will reward their heartfelt beliefs. Her reward? Some eight million copies of the book and DVD have been sold.

I find it intriguing that “The Secret” came to prominence the same year that the mortgage meltdown reached critical mass: For what was the subprime lending crisis if not a conspiracy of wishful thinking in which lenders and borrowers were equal partners?

But it is from business that we most expect to hear hardheadedness. Instead, it seems to be a center of magical thinking. In a July 2003 Harvard Business Review article, authors Dan Lovallo and Daniel Kahneman say American companies “reward optimism and interpret pessimism as disloyalty.” Hence, frank discussions of risk at many companies are interpreted as evidence of negativity; the risk-averse employee may be labeled a “gloom-and-doomer” and hear himself disparaged as “not a team player” during performance reviews. And where “delusional optimism” is prized, it becomes a risk factor in its own right. Statistically, say the authors, positive-thinking managers tend to experience cost overruns and revenue shortfalls.

For the record, the more rigorous studies of the supposed link between positivity and productivity are inconclusive. Yes, American workers are both highly productive and relatively positive in global rankings of each attribute, but one cannot show a causal relationship without adjusting for the myriad ambient variables that make American life fairly pleasant to begin with. History’s most famous studies cast doubt on even the basic correlations you’d expect to see—say, between job satisfaction and low rates of absenteeism.

Few would argue that attitude plays no role in success. But the crusade for all-out positivity, particularly in business, is a stunning example of the fraud that America will perpetrate on itself in its desperation to believe that life really is just a bowl of cherries. Pitless, no doubt.

Mr. Salerno is the author of author of “SHAM: How the Self-Help Movement Made America Helpless.”

The pitfalls of positive thinking.

Pepper . . . and Salt

THE WALL STREET JOURNAL



“I’m thinking, . . . I’m thinking.”

Beneath the ‘Thin Cover of Civilization’

New York

Fernando Meirelles and I are chatting over coffee in a posh Park Avenue hotel room. “We can behave like this, drink coffee and talk, because we’re not under pressure,” he says. But “if there was an earthquake here, or a fire, I don’t know if I would push you to run, save my skin. I don’t know how I would react!”

This kind of uneasy question is at the center of the Brazilian director’s “Blindness,” which opens across much of Europe this month. The film, based on the 1990s novel by Nobel Prize-winner José Saramago, describes an inexplicable epidemic of blindness that plunges society into chaos. Mr. Meirelles says the film isn’t about a specific country or regime, but about mankind. “I think we’re still very primitive inside . . . with this little, very thin cover of civilization.”

“Blindness” is already creating controversy. In a Sept. 30 press release, Marc Maurer, president of the National Federation of the Blind in the U.S., said the organization “condemns and deplores” the movie, and that “blind people in this film are portrayed as incompetent, filthy, vicious, and depraved.” The federation said that its members would protest at theaters in the U.S. when the film opens there today.

“I’m very surprised,” Mr. Meirelles says of the group’s reaction. “The film is not about blind people, it’s about human nature, about people who have just gone blind with no time for any adaptation. The only character who’s really blind (Maury Chaykin) is completely adapted and so efficient that he’s able to control all the others. I never even thought that the film could hurt blind people, because that’s not what it is about. I know some artists, scientists or businessmen that are blind and brilliant in their jobs. We all know that.”

Mr. Meirelles, 53, also directed “The Constant Gardener” (2005) and “City of God” (2002), which earned him an Academy Award nomination for best director. He was born in São Paulo and speaks fluent, softly accented English. He sculpts the air as he speaks, and his chair is hardly able to contain him.

He studied architecture in college and sees some similarities to his current job. “An architect is somebody who really doesn’t know how to build a building,” he explains. They need engineers, just as directors rely on writers and actors. What both architects and directors do bring is “a vision.”

In “Blindness,” one character suddenly loses his eyesight. He infects others, and the government quarantines the blind in an abandoned mental asylum, which descends into squalor. It gets even worse when a blind, self-appointed “King of Ward Three” (Gael García Bernal) manages to take over, demanding various favors in return for food.

The novel may be darker than the film, but there’s something about viewing certain horrors on screen. Both the film and the book contain sexual violence, and an earlier screening of the movie was so upsetting that Mr. Meirelles lost part of the audience. “I can’t do a film where 12% of the audi-

ence walks out,” he says. “They can’t go through [to] the end. And so I softened the film a bit.”

Mr. Saramago initially opposed a film adaptation, and Mr. Meirelles was nervous about the author’s take on the finished project. He describes witnessing Mr. Saramago’s reaction: “The film finished, the lights came on, and he wouldn’t say anything. I was so nervous. OK, I understand, he didn’t like the film at all . . . and then when I turned to say to him, ‘You don’t need to say anything,’ he was crying.” Mr. Meirelles says, “That was one of the best moments, I can maybe say, of my life.”

To prepare for the film, the actors, extras and crew participated

shot in Brazil. The director’s image began to change with “The Constant Gardener,” shot in English and starring Rachel Weisz (who won an Oscar for her role) and Ralph Fiennes. “It’s a pity. I wish I could shoot films always in Portuguese, in Brazil,” Mr. Meirelles says. He says he admires Spanish director Pedro Almodóvar, who “found a way to shoot films in Spanish, in Spain, and at the same time be international.”

Mr. Meirelles finds, however, that “it’s much easier to shoot in English,” as it provides, at least, for “a decent budget so I can do what I have in mind.”

Of course, it’s not the same as working in your own language. “If I say ‘mango tree’ in Portuguese, it’s my grandfather’s farm and there’s the smell, and it’s nostalgic,” Mr. Meirelles says. “I don’t have the feeling of the words in English.” He continues to do television in Portuguese: He bought the rights to the Canadian series “Slings and Arrows” and is currently shooting it in Brazil.

“City of God” may be a thoroughly Brazilian movie, but its content surprised some in Brazil. “For the first time we were revealing the other side of the country,” Mr. Meirelles says of the film, which depicts the violence in the slums, or *favelas*. “When we [talked] about favela at that point we would always talk from the middle-class point of view, it was always about violence, and from the camera outside judging who was inside. . . . So I think

this was the first time we put the camera inside and tried to tell the story from their point of view.”

Seeing is not the same as observing, and film can be a powerful way to remind us of that.

“I like to read a lot, and sometimes you finish a book and you want to go deeper in the experience,” he says. (“City of God” is also based on a book, as is “The Constant Gardener.”) Books stimulate the imagination, but there’s nothing like cinema for bringing certain moments to life.

Of course, a movie with mostly blind characters presents challenges: “How am I going to tell a story without seeing, without the eyes?” Looking at the world from a character’s point of view invites the audience to share the experience. So, “once I couldn’t show what they were seeing, I tried to show what they would be feeling.” He describes moments when the image is out of focus, or the frame is wrong.

Yet, there’s no question that certain scenes are fueled by the power of the image. One such scene features the doctor’s wife (played by Julianne Moore). She has somehow retained her vision, and this affords her access to small but priceless pieces of information, such as the time of day. Then she realizes that she neglected to wind her watch.

“She starts crying, she’s desperate, and we see the thing coming, I mean her sadness coming . . . she tries to hold it and then she breaks,” Mr. Meirelles says. “Of course you can describe this in literature, in words, but it’s not the same experience as seeing her.”

Ms. Parker is an assistant editorial features editor at *The Wall Street Journal*.



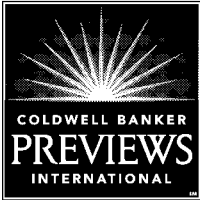
Ismael Rodan

in “blind camps.” The director describes putting on a blindfold, being taken in a car to an unknown location, and being left in the middle of the street. “There was always somebody guiding us, but we couldn’t talk to each other.” This kind of thing would go on for hours, and there was always someone who broke down. “They would just sit and cry, cry, cry, for half an hour,” Mr. Meirelles says.

For him, it was the opposite. He says, “I really recommend you, Sunday morning if you have nothing to do, wake up in the morning, put [on] a blindfold and stay ‘til 4, 5 in the afternoon. It’s really fantastic!” He explains: “Sound and smell is much enhanced, but also your thoughts, because you can’t read, you can’t be distracted, so you’re with yourself.”

The film isn’t based on a specific disaster, but Mr. Meirelles says images from Hurricane Katrina helped inspire the set. He points to reports of crime following the storm: “It’s not very different, and they could see.” The film was shot in Toronto and São Paulo. “It should be a big city, but very generic, that people couldn’t recognize . . . and I think São Paulo is very appropriate for that.”

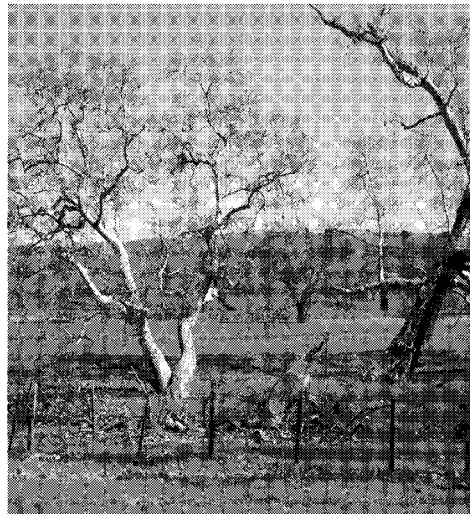
Mr. Meirelles’s career-making “City of God” was in Portuguese,



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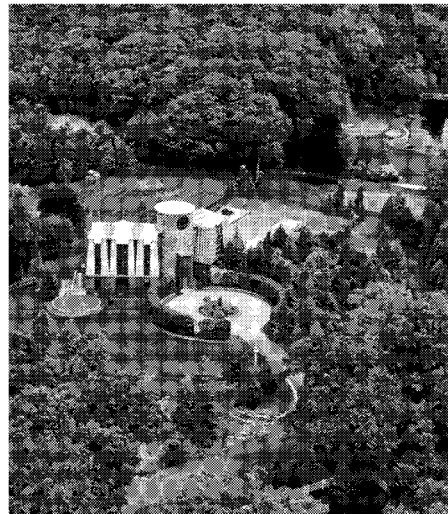


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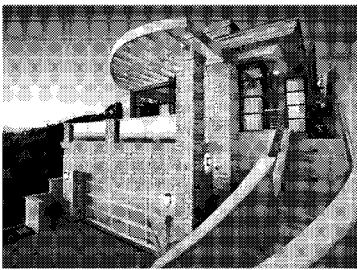
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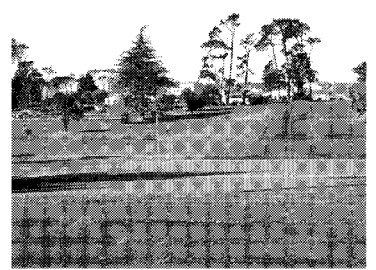
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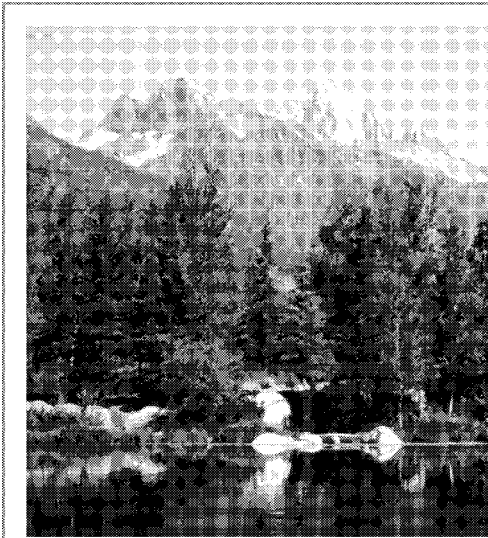
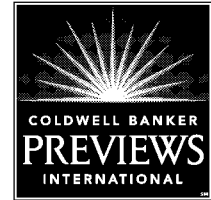
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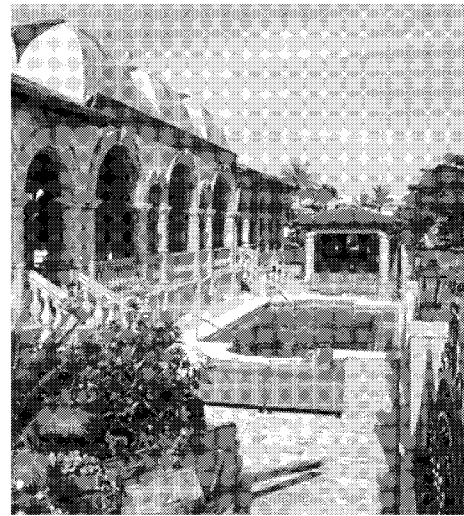


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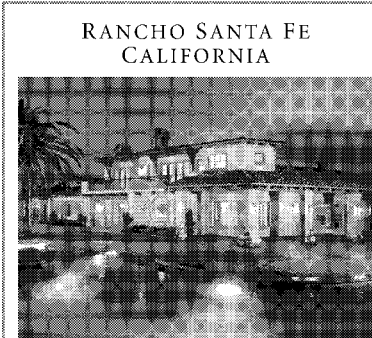


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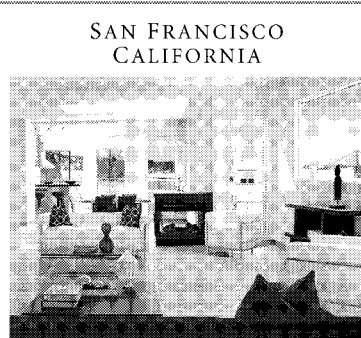
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011.52.1.322.779.8147



RANCHO SANTA FE CALIFORNIA

PRICE UPON REQUEST - This Rancho Pacifica Estate home encompasses 1.3 acres with panoramic views. With an impressive 8-car garage, detached guest house, seven ensuite bedrooms, temperature controlled wine cellar, gourmet kitchen and resort-style pool, this residence has it all! Coldwell Banker Residential Brokerage

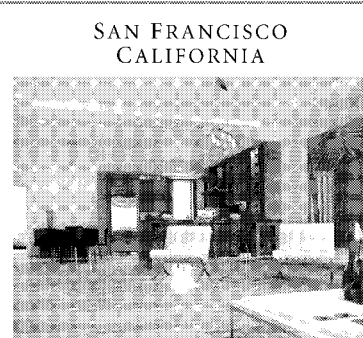
NANCY RORK
858.735.5197 nancyrork@cox.net



SAN FRANCISCO CALIFORNIA

PRICE UPON REQUEST - New two-level condominium showcasing modern design and luxurious materials. Features 4 bedrooms, 3.5 baths, 2-car parking, roof deck, and Golden Gate Bridge views. Please visit www.2915-2917Laguna.com for more detailed information. Coldwell Banker Residential Brokerage

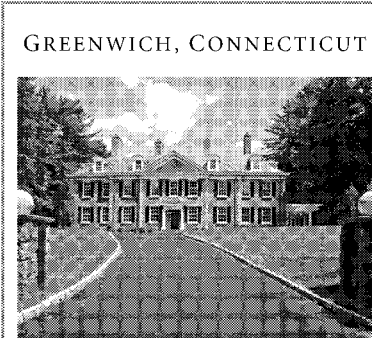
NAOMI GLASS/MARIE RANDALL
415.716.3812 415.447.8744



SAN FRANCISCO CALIFORNIA

PRICE UPON REQUEST - New two-level condominium showcasing modern design and luxurious materials. Features 3 bedrooms, 2.5 baths, 2-car parking, 2 gardens. Please visit www.2915-2917Laguna.com for more detailed information. Coldwell Banker Residential Brokerage

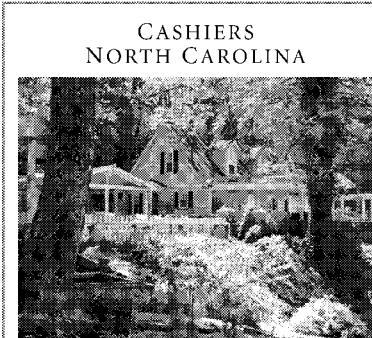
NAOMI GLASS/MARIE RANDALL
415.716.3812 415.447.8744



GREENWICH, CONNECTICUT

\$7,595,000 - This 8,500sf home of tumbled Flemish bond brick sits on 1.89 acres of estate lawns & gardens. Top shelf appointments by Christopher Peacock, Waterworks and Ann Sacks complete each detail to perfection. Coldwell Banker Residential Brokerage

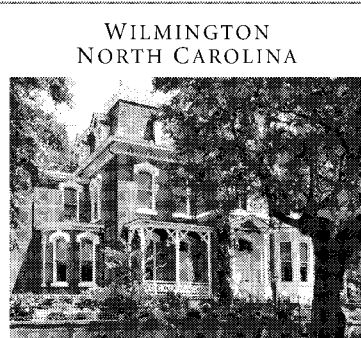
TAMAR LURIE
203.622.1100



CASHIERS NORTH CAROLINA

\$995,000 - A beautiful stone patio spreads the length of this home capturing the many garden & panoramic mountain views, while the inside offers a 4 bedroom, 3 bath retreat with hardwood floors throughout, a fireplace in the cozy living area and more - all on 4.5 private acres. Coldwell Banker Carolina Mountains

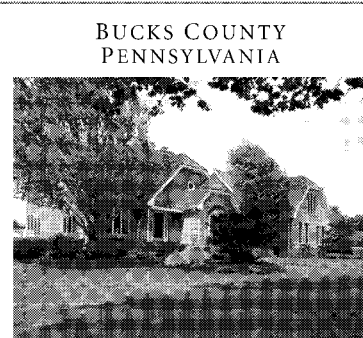
COLEEN GOTTLÖB
800.526.9767 carolina-mountains.com



WILMINGTON NORTH CAROLINA

\$3,000,000 - Located in the heart of the Historic District, the Murchison House is one of Wilmington's most significant historic homes. The 7,400sf+ main house has undergone a full restoration with painstaking attention to detail. The 2,200sf+ carriage house contains 2 apts. Coldwell Banker Sea Coast Realty

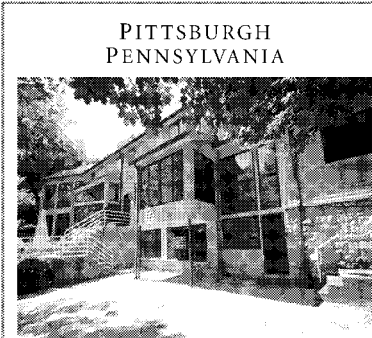
RUSS MAY
910.619.1501 russ@russmay.com



BUCKS COUNTY PENNSYLVANIA

\$1,749,000 - Ten acre estate home in wooded community offers opportunity for horses or privacy. French Colonial architecture has large rooms, stone fireplace and dramatic kitchen with top-quality appliances. Outdoor complex with pool and summer kitchen. Coldwell Banker Hearthside, Realtors

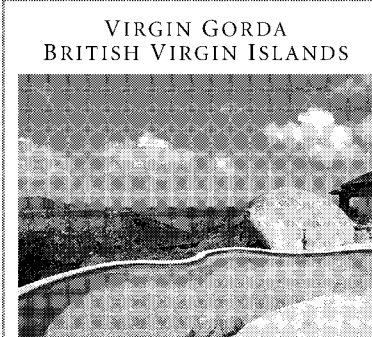
HEATHER WATERS
215.504.9000 x 143



PITTSBURGH PENNSYLVANIA

\$1,195,000 - Ben Avon Heights. This beautiful, secluded, elegant home has a waterfall and pond, 1 acre of lush landscaping, mountain pool, gourmet kitchen, spacious rooms, sauna and spa, vaulted great room with soaring stone fireplace, Rosewood den, a gas well and more! Coldwell Banker Real Estate Services

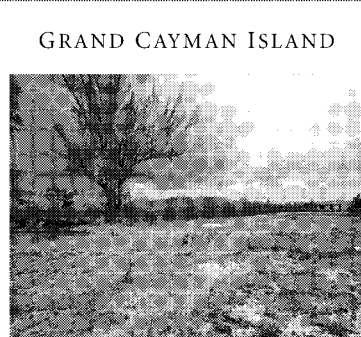
KAY BARCHETTI
412.691.5086 KayBarchetti.com



VIRGIN GORDA BRITISH VIRGIN ISLANDS

\$3,500,000 - Unique location atop Virgin Gorda's boulders. 360° views of the Caribbean and Atlantic. Inviting living spaces created amongst the boulders. Fantastic freeform pool. Four bedrooms. Tastefully landscaped in order to provide complete privacy. Coldwell Banker BVI

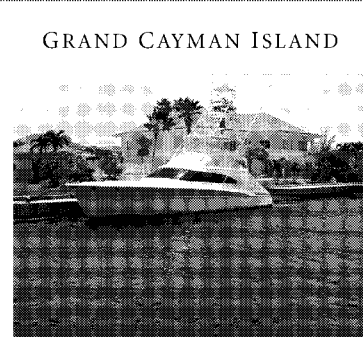
CHRIS SMITH
284.495.3000 chris@coldwellbankerbvi.com



GRAND CAYMAN ISLAND

\$9,500,000 - West Bay Road. Located on Cayman's main road right across from 7-Mile Beach is 5.77 acres with 410ft of road frontage. Build your dream estate. Owner will subdivide. Multifamily Residential, Office or Retail Commercial use. Coldwell Banker Cayman Islands Realty

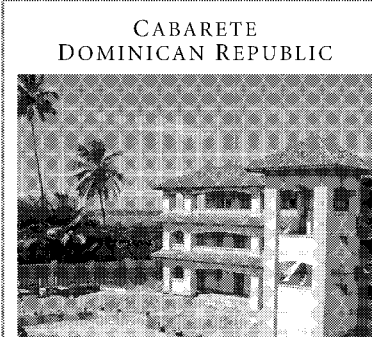
JC CALHOUN
345.623.4411 jc@cirealty.ky



GRAND CAYMAN ISLAND

\$2,995,000 - Sundance. Executive canal front home of 8,400sf with 5BR, 5.5BA on .52 acre with 200ft of water frontage. Two car garage, room to expand. Completely redone in 2005. Great location, great condition. Coldwell Banker Cayman Islands Realty

QUATRO HATCH
345.623.4411 quatro@cirealty.ky



CABARETE DOMINICAN REPUBLIC

US\$569,000 - Luxurious new oceanfront penthouse on the shores of Cabarete in a gated community with pool, restaurant, etc. Featuring the finest of finishings with 10 foot ceilings and between 210m2/2,250ft2 to 270m2/2,900ft2 of living space. Coldwell Banker North Coast

URSULA HILPERT
001.809.571.2324 coldwellbanker-northcoast.com

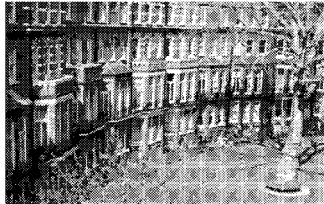


SELECTED PROPERTIES

Local Experts Worldwide



LONDON SW1, ENGLAND King St., 18 St James's Square: Penthouse in sought-after building. 2 grand reception rooms, 3 bedrooms. Share of freehold. £8,250,000. WEB: WJ0121538. *London Brokerage, Peter Bevan, 44.207.495.9586*



LONDON SW3, ENGLAND Egerton Gardens: Refurbished 3rd-floor flat with outstanding views. 2 double bedrooms. Leasehold with 120± years remaining. £1,300,000. WEB: WJ0121579. *London Brokerage, Sophie Allen, 44.207.495.9584*



GREENWICH, CT Belle Haven Estate: Prewar Georgian style. 3.96 acres, 374' Long Island Sound waterfront. Superbly maintained, decorated. Pool. \$17,950,000. WEB: WJ0064138. *Greenwich Brokerage, Lee Weld, 203.869.4343*



GREENWICH, CT Meadowcroft: New 8-bedroom home. Flawlessly executed 15,000+ sq. ft. Wine, media, massage rooms. Gym. 3 acres. \$14,500,000. WEB: WJ0064472. *Greenwich Brokerage, Stephen M. Archino, 203.869.4343*



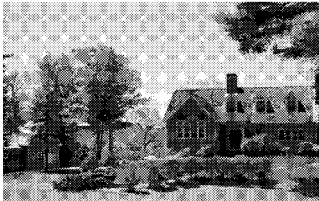
GREENWICH, CT Exquisite New Construction: Premier location, 1.9 acres. Classic 9,000 sq. ft. 6-bedroom Colonial-style. Front-to-back foyer. \$7,195,000. WEB: WJ0064221. *Greenwich Brokerage, Betsy Campbell, 203.869.4343*



GREENWICH, CT Historic and In-Town Convenience: Late 19th-century Colonial-style, secluded in premier area of antique residences. Pool. \$3,200,000. WEB: WJ0371649. *Old Greenwich Brokerage, Jim O'Brien, 203.637.9333*



WOODBURY, CT Plumb Brook: Stunning 16-room Colonial-style residence. Au-pair quarters. Heated granite pool, 12+ acres. \$2,600,000. WEB: WJ0153032. *Litchfield County Brokerage, Diane Stevens, 860.868.6902*



ROXBURY, CT Vermont Style in Connecticut: Colonial-style Cape. 6 acres, pool site, barn. Views overlook land trust. \$1,595,000. WEB: WJ0153074. *Litchfield County Brokerage, Kathryn Clair, 860.868.6926*



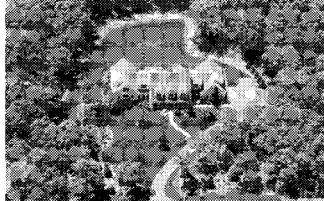
WEST YARMOUTH, CAPE COD, MA New Beachfront Home: New 3-bedroom, 3½-bath beachfront home. Super harbor views, elevator. \$2,600,000. WEB: WJ0401694. *Cape Cod Osterville Brokerage, 508.428.9115*



HARWICH PORT, CAPE COD, MA Garden Oasis: European-style gardens surround this 6-bedroom Harwich Port Cape. Deeded beach and dock. \$2,300,000. WEB: WJ0950045. *Cape Cod Chatham Brokerage, 508.945.5595*



SANDWICH, CAPE COD, MA Private Waterfront: Private waterfront home, located in the dunes on Cape Cod Bay. 0.57 acre and seawall. \$1,700,000. WEB: WJ0521269. *Cape Cod Sandwich Brokerage, 508.888.6262*



FALMOUTH, CAPE COD, MA Country Club Living: Luxurious Cape in gated country club community. 7,400+ sq. ft., 5-bedroom, 5½-bath on nearly 2 acres. \$1,523,000. WEB: WJ0840071. *Cape Cod Falmouth Brokerage, 508.548.2522*



SOUTHAMPTON, NY Historic Village Estate: Seclusion on 3 parcels totaling 10.2 acres. 12,000 sq. ft., 9 bedrooms, 9 full, 3 half baths. Guest cottage, tennis. WEB: WJ0054136. *Southampton Brokerage, Harald Grant, 631.283.0600 Ext. 13*



SOUTHAMPTON, NY Estate Area: Renovated turn-of-the-century estate on 2.5± acres. 6,500± sq. ft., 7 bedrooms. Guest house, pool. \$17,995,000. WEB: WJ0034682. *Bridgehampton Brokerage, Beate Moore, 631.537.6000 Ext. 16*



EAST HAMPTON, NY Georgica: 1890s gem, updated for interior designer's own residence. 11 bedrooms. 1.14 acres. Pool, guest cottage, studio. \$11,500,000. WEB: WJ0043680. *East Hampton Brokerage, Ed Petrie, 631.324.6000 Ext. 8442*



SAGAPONACK, NY Near the Ocean: Charming 5-bedroom traditional rebuilt to highest standards. Shy acre, pool, views across reserve to ocean. \$7,925,000. WEB: WJ0034394. *Bridgehampton Brokerage, Barbara Bornstein, 631.537.6000 Ext. 12*



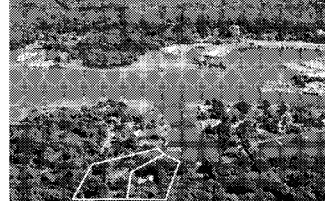
SOUTHAMPTON, NY Village Gem: 7,100 sq. ft., 6 bedrooms, 5 baths. Custom built-ins and wood paneling, beamed ceilings. Pool, spa. \$6,995,000. WEB: WJ0054082. *Southampton Brokerage, Harald Grant, 631.283.0600 Ext. 13*



SOUTHAMPTON, NY Attractive, Spacious, Comfortable: Traditional on the outside, with contemporary flair inside. Close to beach. Pool. \$6,500,000. WEB: WJ0054019. *Southampton Brokerage, Pat Petrillo, 631.283.0600 Ext. 16*



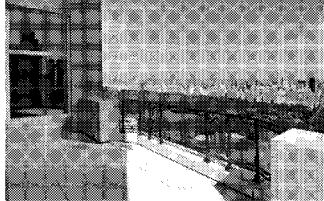
SOUTHAMPTON, NY Close to Beach: Village 6-bedroom, 5½-bath traditional on 0.5 acre. Master suite with fireplace. Guest house, pool. \$5,200,000. WEB: WJ0054021. *Southampton Brokerage, Harald Grant, 631.283.0600 Ext. 13*



EAST HAMPTON, NY Compound on Protected Bay: Investment opportunity. 2 properties, side by side. \$5,000,000. Also available separately. WEB: WJ0043688. *East Hampton Brokerage, Rylan Jacka, 631.324.6000 Ext. 8475*



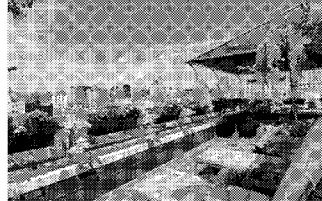
SAG HARBOR, NY Latham House: In historic center. Commercial/residential. 4 bedrooms, 3 baths, top-line appliances, French doors, pool. \$4,500,000. WEB: WJ0043953. *East Hampton Brokerage, Jan Conklin, 631.324.6000 Ext. 8472*



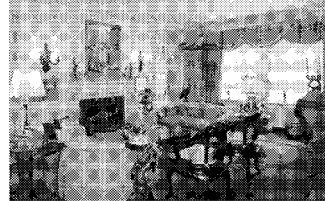
NEW YORK, NY 15 CPW: Spectacular 6-room condo with terrace on high floor. 3 bedrooms, 3½ baths, 2,846± sq. ft. with 14' ceilings. Mesmerizing views. Co-exclusive. \$35,000,000. WEB: WJ0016054. *East Side Manhattan Brokerage, J. Firth, 212.606.7673*



NEW YORK, NY Elegant Townhouse: E. 70s off Park Ave. Distinguished 5-story residence. High ceilings, 6 fireplaces, 6 bedrooms, 5½ baths. \$14,800,000. WEB: WJ0016044. *East Side Manhattan Brokerage, Meredith Hull Smith, 212.606.7683*



NEW YORK, NY 3 Terraces on Lower Fifth: Sprawling high-floor, 4-5-bedroom, 4-bath home. 3 open exposures. Doorman building with garage and gym. \$9,995,000. WEB: WJ0134405. *Downtown Manhattan Brokerage, Stephen McRae, 212.431.2424*



NEW YORK, NY Beautiful on Park Ave: 8-room home on high floor. Major rooms face Park Ave. Great layout with 10'-10'7" ceilings. Lovely details and views. \$5,750,000. WEB: WJ0016050. *East Side Manhattan Brokerage, S. Ellis, 212.606.7691*



NEW YORK, NY 176 Broadway: 2 duplex penthouses combined into massive sun-flooded space. 3 terraces. Financial District. \$3,950,000. WEB: WJ0134414. *Downtown Manhattan Brokerage, Glenn Norrgard, John Tenore, 212.431.2456*



LARCHMONT, NY Waterfront Estate: Stunning 4-acre estate complete with caretaker's cottage, pool, cabanas, grass tennis court and private dock. 25 minutes to NYC. \$16,500,000. WEB: WJ0681126. *Larchmont Brokerage, 914.833.8422*



BEDFORD CORNERS, NY Nirvana: 10,700 sq. ft. Colonial-style. Meticulous upgrades. 17.59 acres with pool, pool house, adult tree fort and room for tennis. \$16,000,000. WEB: WJ0721266. *Katonah Brokerage, 914.767.9651*



RYE, NY New Waterfront Construction: Spectacular Colonial-style on 1 acre with pier, dock, 6 bedrooms, 6½ baths and master suite with study and roof deck. \$10,250,000. WEB: WJ0681997. *Larchmont Brokerage, 914.833.8422*



RYE PO/HARRISON, NY Glorious Stone Estate: 12,000+ sq. ft. home set on 4+ acres. 18 rooms, library, theater, billiard room, Clive Christian kitchen, pool, tennis court. \$8,750,000. WEB: WJ0651797. *Rye Brokerage, 914.967.4600*

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SELECTED PROPERTIES

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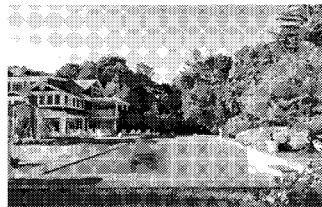
PURCHASE, NY Country Estate: Set on the Country Club of Purchase. 4.93-acre estate with basketball court, 6 bedrooms, 7 full and 2 half baths, shoreline pool, 4-bay garage. \$8,395,000. WEB: VJ0651798. Rye Brokerage, 914.967.4600



BEDFORD, NY Magnificent 8+ Acre Estate: Elegant 11,000 sq. ft. updated residence. Pastoral views, pond, greenhouse, 2 paddocks on riding lanes. \$5,950,000. WEB: VJ0721207. Katonah Brokerage, 914.767.9651



BRONXVILLE PO/EASTCHESTER, NY Park-Like Setting: Beautifully landscaped 0.87-acre lot of flat private property. 8 bedrooms and 5 1/2 baths. \$4,750,000. WEB: VJ0662329. Scarsdale Brokerage, 914.713.2126



SCARSDALE, NY A Resort At Home: Enjoy a lifestyle of comfort, luxury and elegance. 1.25 acres with pool, spa and all-weather tennis court. \$3,795,000. WEB: VJ0662218. Scarsdale Brokerage, 914.713.2126



RYE PO/HARRISON, NY Stunning Modern Home: This magnificent residence offers many amenities, including a pool and tennis court, 6 bedrooms, 5 full and 2 half baths. \$3,700,000. WEB: VJ0652139. Rye Brokerage, 914.967.4600



RYE PO/HARRISON, NY Fieldstone and Shingle Colonial-Style: Gracious, charming home in desirable Park Ridge. 6 bedrooms, 5 1/2 baths, level landscaped property with pool. \$3,595,000. WEB: VJ0652226. Rye Brokerage, 914.967.4600



MAMARONECK, NY Spectacular Contemporary: This exquisite home offers huge living space with 6 bedrooms and 4 1/2 baths on 1 acre with in-ground pool. \$3,250,000. WEB: VJ0682140. Larchmont Brokerage, 914.833.8422



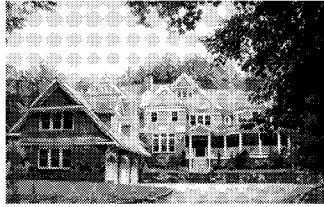
SCARSDALE, NY Grand French Normandy-Style: Level 0.97 acre, 34' pool, stone deck, fountains, central Fox Meadow. Very close to train and town. \$3,195,000. WEB: VJ0662356. Scarsdale Brokerage, 914.725.3305



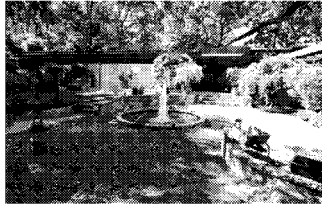
LARCHMONT, NY Manor Victorian: Historic 6-bedroom home, meticulously restored with original architectural details including 3 fireplaces and wrap-around porches. \$2,850,000. WEB: VJ0682118. Larchmont Brokerage, 914.833.8422



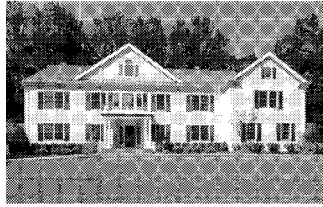
HARRISON, NY Renovated: This 5-bedroom, 4 full and 2 half-bath home offers hardwood floors throughout, state-of-the-art kitchen, flagstone patio, 2-car garage. \$2,695,000. WEB: VJ0651959. Rye Brokerage, 914.967.4600



BEDFORD, NY Elegant and Inviting: Extraordinary details abound in this 6,500 sq. ft. home with balconies. 4+ acres with English gardens, patios and pool. \$2,595,000. WEB: VJ0721308. Katonah Brokerage, 914.767.9651



OSSINING, NY Captivating Elegance: Stunning 2,600 sq. ft. home with Hudson views. 21+ sub-dividable acres with pool, cabana and guest house. \$2,499,000. WEB: VJ0711366. Chappaqua Brokerage, 914.238.2461



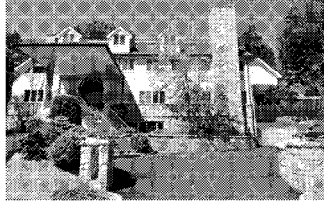
HARRISON, NY New Custom-Built Colonial-Style: Situated on 1.08 acres, this fabulous home features 6 bedrooms, 5 full and 2 half baths and a heated 3-car garage. \$2,499,000. WEB: VJ0651866. Rye Brokerage, 914.967.4600



NEW ROCHELLE, NY Grand Tudor-Style: Beautifully maintained 7-bedroom, 4 full and 2 half-bath home. Large rooms, paneled library and incredible architectural details. \$2,150,000. WEB: VJ0682130. Larchmont Brokerage, 914.833.8422



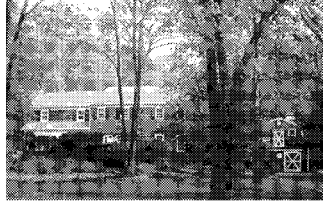
PURCHASE, NY Gracious Living: Exceptional home in premier gated community, featuring 1st-floor master suite, 4-5 bedrooms, 5 1/2 baths, 24-hour security. \$1,950,000. WEB: VJ0652013. Rye Brokerage, 914.967.4600



WHITE PLAINS, NY 6-Bedroom Colonial-Style: 4 roaring cayenne stone fireplaces. Interior and exterior of granite, tumble marble. Can be for professional use. \$1,750,000. WEB: VJ0652130. Rye Brokerage, 914.967.4600



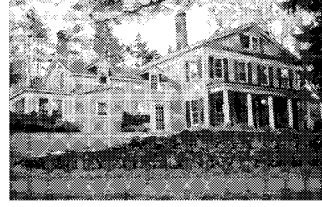
RYE BROOK, NY Sun-Filled Colonial-Style: Rare opportunity to be in a sought-after neighborhood, Blind Brook Estates. 0.36 landscaped acre. 4 bedrooms, 2 1/2 baths. \$1,939,000. WEB: VJ0652196. Rye Brokerage, 914.967.4600



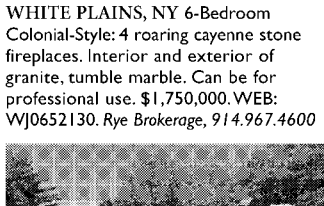
CHAPPAQUA, NY Eye Catcher: Terrific 5-bedroom Colonial-style set on magnificent 1.75 acres of level land with deck, in-ground pool and large barn. \$1,775,000. WEB: VJ0711410. Chappaqua Brokerage, 914.238.2641



MAMARONECK, NY Orienta Point: Bright, elegant 4-bedroom, 3 1/2-bath Federal-style home on beautiful property. Neighborhood association with beach. \$1,795,000. WEB: VJ0682145. Larchmont Brokerage, 914.833.8422



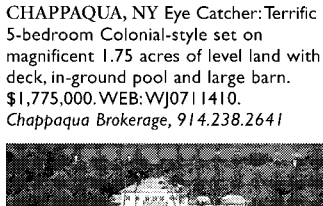
HOPEWELL JUNCTION, NY A Country Retreat: 19th-century Colonial-style on 11+ lush acres. Newly updated home with 8 bedrooms, 5 baths, 5,000 sq. ft. barn. \$1,750,000. WEB: VJ0711414. Chappaqua Brokerage, 914.238.2641



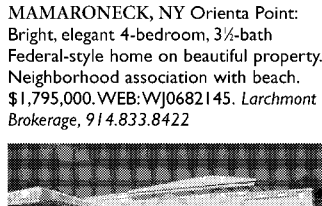
HARRISON, NY Sprawling Ranch: Landscaped 1.31 acres with magnificent pool area, 4 bedrooms, 4 1/2 baths, living/dining rooms overlooking level property. \$1,495,000. WEB: VJ0652236. Rye Brokerage, 914.967.4600



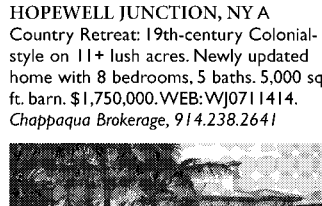
WHITE PLAINS, NY Spacious Colonial-Style: Beautiful 6-bedroom home with meticulous details, 2-story entry, gourmet kitchen, spa-like master suite and park-like property. \$1,350,000. WEB: VJ0682051. Larchmont Brokerage, 914.833.8422



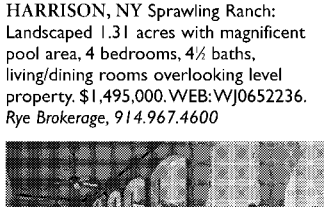
PALM BEACH, FL Oceanfront: New offering. 200' oceanfront. John Volk-designed main house. Guest cottage with 2 bedrooms, staff quarters. \$45,000,000. WEB: VJ0074658. Palm Beach Brokerage, Cristina Condon, 561.301.2211



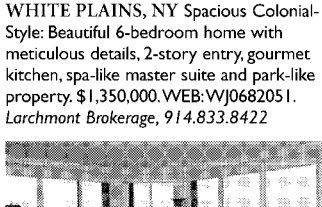
PALM BEACH, FL Renovated Home with Lake Frontage: 5 bedrooms, 5 1/2 baths. Perfect for entertaining. Hurricane-impact French doors, dock. \$13,750,000. WEB: VJ0074660. Palm Beach Brokerage, Mary Boykin, 561.379.3767



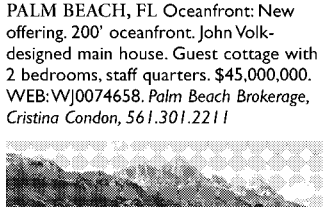
PALM BEACH, FL Oceanfront: Mediterranean-style villa offers Italianate ambiance. Dine poolside or on private beachside patio. Masterpiece. \$9,950,000. WEB: VJ0073770. Palm Beach Brokerage, Lore Smith, 561.386.9777



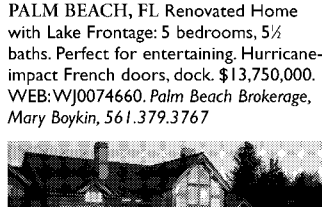
PALM BEACH, FL Sophisticated Contemporary: Elegant renovated 1-story, 5-bedroom, 6 1/2-bath. Loggia, pool, botanical garden. 13' ceilings. \$7,850,000. WEB: VJ0074535. Palm Beach Brokerage, Carole Ruhlman, 561.329.9372



PALM BEACH, FL Direct Oceanfront: 3 bedrooms, 3 1/2 baths. Tennis courts. Near Worth Avenue, restaurants. \$2,500,000. WEB: VJ0074460. Palm Beach Brokerage, Carole Koepfel, 561.329.0019, Brett Koepfel, 561.310.8494



JACKSON HOLE, WY 44-Acre Ranch on Snake River: 1,000' frontage. World-class fly fishing, Teton vistas. Horses allowed. Natural ponds, creeks. \$19,850,000. WEB: VJ0147450. Jackson Hole Brokerage, Mercedes Huff, 307.739.8135



JACKSON HOLE, WY Grand Teton Views: Perfect for entertaining. Large great room, spacious master bedroom, 5 additional bedrooms. \$3,685,000. WEB: VJ0147556. Jackson Hole Brokerage, Dave Spackman, 307.739.8132



JACKSON HOLE, WY Mountain Living at its Best: Ranch-style home sited on 6.67 acres. Stocked pond, 6-stall horse barn and panoramic mountain views. \$3,495,000. WEB: VJ0147638. Jackson Hole Brokerage, Dave Spackman, 307.739.8132

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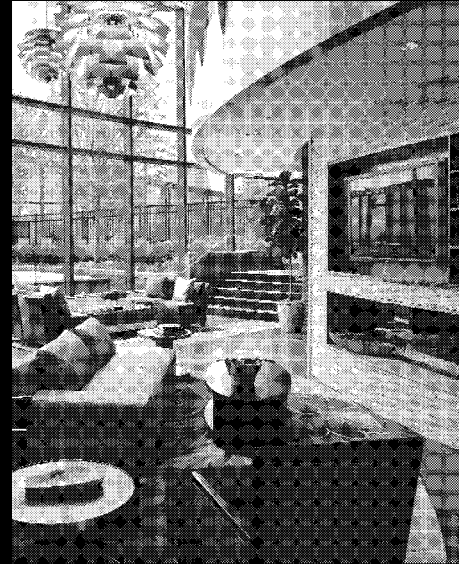
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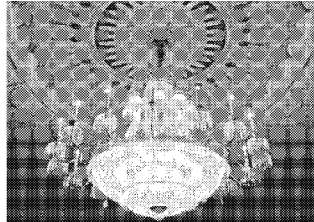
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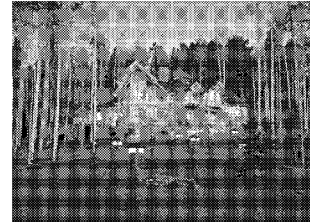
RANCHO SANTA FE, CA



The Crosby is a gated golf course community with custom adobe Spanish homes ranging from 3,000-8,000 sf. The par 70 golf course consists of dramatic views w/private golf clubhouse & swim/athletic club. Priced at \$1,300,000 to \$4,000,000. Lauren Weaver.

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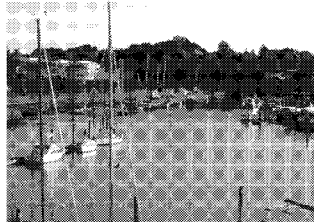
STONEBRIDGE, CO



Considered among the premier log and stone estates of Mountain Village. Set upon a beautifully landscaped site of nearly 2.5 acres, the 6 BR home is approached by a winding drive passing into a private motor court. \$10,800,000.

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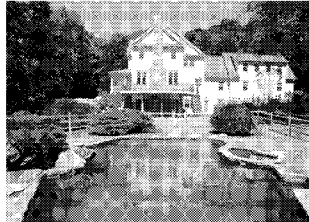
BRANFORD, CT



Anchor Reef-newly constructed luxury condominium community nestled between 2 marinas on the Branford River. Enjoy the riverfront's natural surroundings amidst luxurious amenities. Price upon request. Campbell/Coster.

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203.738.0248 | wpsir.com

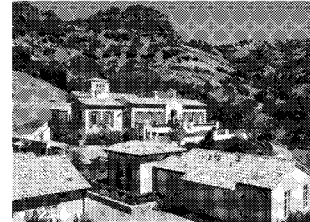
NEW CANAAN, CT



Waterview new construction. Nantucket-style 5 BR Colonial built with thoughtful detail enjoys priceless views of Laurel Reservoir. 7,200 sf home on 2 acres of meticulously landscaped grounds with heated pool & spa. \$4,895,000. Larry Palma.

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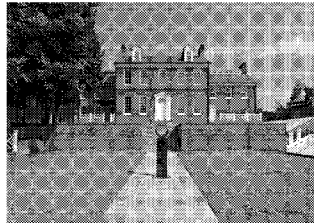
NAPA, CA



Two of California Wine Country's finest estates for sale. 109 acres French style home for \$28,000,000 and 42 acres vineyard property with Italian style 12,000 sf mansion at \$22,500,000. Overlooking magnificent views of Napa Valley and vineyards. Olivia Decker.

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415.435.1600 | SanFranciscofinehomes.com

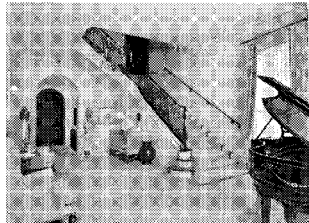
WASHINGTON, DC



Historically significant Halcyon House, circa 1787, overlooking Potomac River. Completely restored, pristine condition, excellent entertaining space, 12-15 car parking. Includes 5 rental apts, adjoining town house. \$30,000,000. Judith Lewis and Hugh Oates.

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WASHINGTON, DC



Total renovation of 1890 town home is perfect for an embassy, cultural institution or private residence. Formal rooms include double parlors and baronial DR. Separate family living quarters. Catering kitchen and wine cellar. \$14,900,000. Margaret Shannon & Michael Rankin.

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WASHINGTON, DC



Billion dollar developer R. Donahue Peebles "rebuilds" a 1929 Heurich Mansion. Perfectly sited on a commanding hill top in DC's most exclusive enclave of estate properties. 1.7 Orangerie, gentleman's library and wine cellar. \$8,300,000. Greg Gaddy & Carroll Dey.

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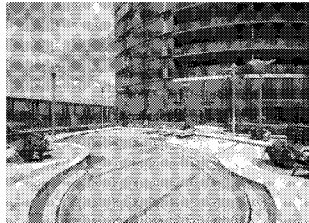
KEY LARGO, FL



Exclusive and private Ocean Reef community. This manor home offers golf course and lake views, 5,500 sf, 6 BR, 6.5 baths, great room, gourmet kitchen, family room, pool, spa, elevator and large garage. \$3,600,000. Russell Post.

Russell Post Sotheby's International Realty
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ATLANTA, GA



Located in Buckhead, 82 residences commence on Sovereign's 28th story. Amenities include: 2 story sky lounge with outdoor saline pool, residents' wine storage area, 24-hour concierge, valet and fine dining restaurants. From \$1,000,000 to \$9,500,000.

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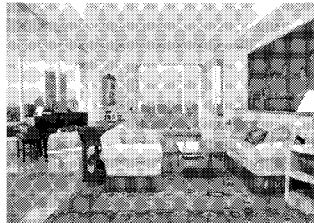
ATLANTA, GA



Spectacular Buckhead home has been renovated from top to bottom by owner Kenny Rogers. Grand entry includes a spiral staircase, gentleman's study and banquet sized dining room, elevator and new pool. Offered furnished. \$7,950,000. Heather Steiner.

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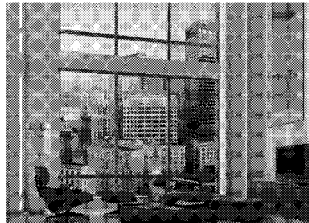
BOSTON, MA



Ritz-Carlton Towers situated on the 37th floor. Boasts 2,700+ sf of panoramic views, 2 BR plus den, 2 and 1 half bath home features floor to ceiling windows, crown moldings, coffered ceilings & custom finishes. 2 valet parking. \$3,995,000. Betsy McCombs.

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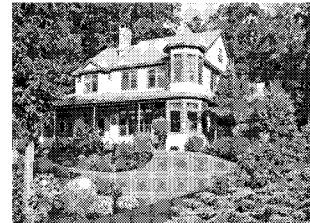
BOSTON, MA



Ritz-Carlton Towers. Situated on the 37th floor, this 2,700+ sf home boasts panoramic views, floor to ceiling windows, crown moldings, coffered ceilings and custom finishes. 2 BR plus den, 2.5 baths. 2 valet parking. \$3,995,000. Betsy McCombs.

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YORK, ME



Ocean view. Stunning shingle-style home in coveted Phillips Farm. Private beach access, custom cabinetry, slate counters, soaring ceilings and screened porch. VT #1638804 on website. \$1,995,000.

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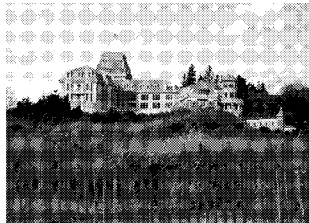
OYSTER BAY COVE, NY



"Serendipity," French Normandy residence on 2.4 acres. The grandeur of this house is unsurpassed. Large principal rooms with custom millwork throughout. Oyster Bay/East Norwich. SD #6. MLS# 2088535. \$3,270,000. Peggy Moriarty.

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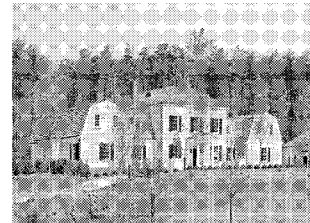
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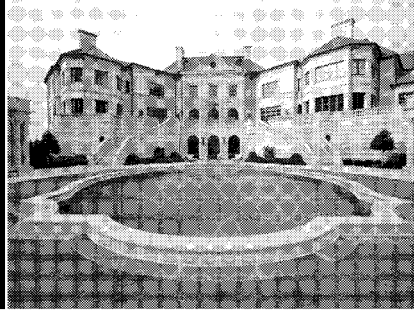
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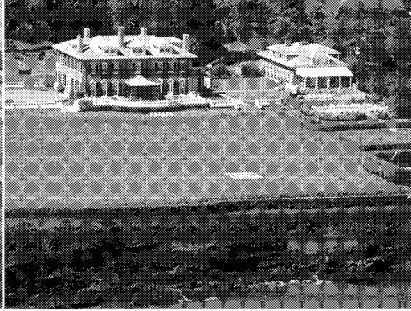


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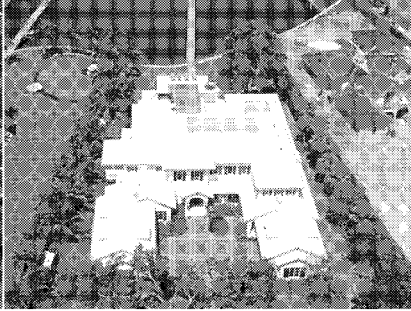
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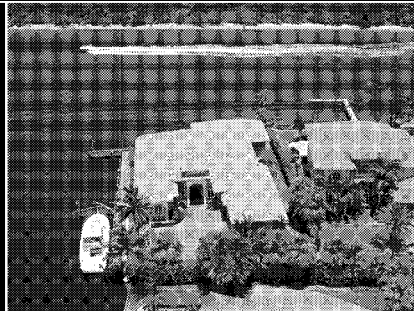
NEWPORT, RI | \$19,500,000
WEB ID: ARXQ44
 Hopedene-Oceanfront estate on 6 acres with pool, tennis, FAA heliport and carriage house.
 Lila Delman Real Estate
 Melanie Delman — 401.284.4820



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 Dolly & Michael Peters — 561.714.3481



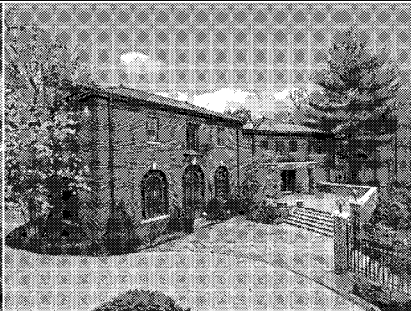
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 Tropical oceanfront luxury. 6BR, 6.5BA home w/ pool & Bali style pavilion. Direct ocean access.
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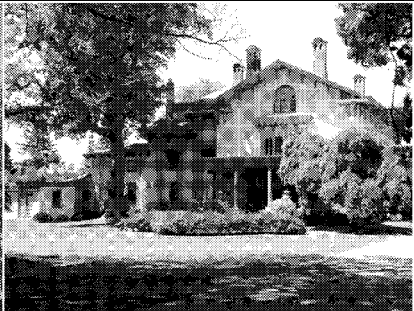
PALM BEACH GARDENS, FL | \$7,500,000
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 Gated private 2 home compound with Intracoastal Point lot on 352ft of waterfront.
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 Dramatic gated estate on an acre of lush & private grounds in the heart of Embassy Row.
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 Lila Delman Real Estate
 Lynn Freeland — 401.848.2101



PALM BEACH GARDENS, FL | \$5,400,000
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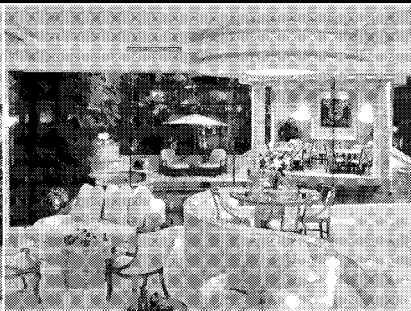
AIKEN, SC | \$4,500,000
WEB ID: XTFQ44
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 The Carolina Real Estate Company
 Courtney Conger — 803.648.8660

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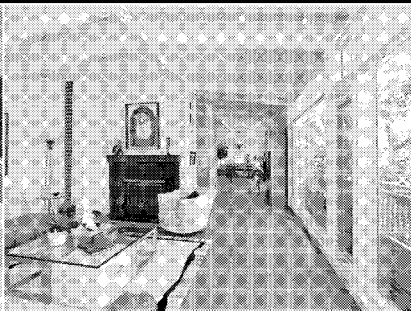
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5th Ave/E 80s. Duplex in prewar Co-op. Gracious drawing room, formal dining room & library. 8 bedroom/8 baths, double staff room + laundry room. 4 wood burning fireplaces. High ceilings. Curved staircase. Central air conditioning. Co-exclusive. \$39.9M **WEB# 1296379**
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Park Ave/E 60s. Triple mint designer gut renovation. 14 into 12 rooms. 4-5 bedrooms/4.5 baths, living room/formal dining room/library, small terrace. Best fixtures/finishes throughout. High floor, postwar Co-op. \$8.5M **WEB# 1129647**
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E 70s. Extraordinary renovation in a white glove full service building. 2 bedroom/2.5 bath, living room with 16' ceilings, formal dining room, home office, wood burning fireplace, oversized eat-in kitchen, washer/dryer, central air conditioning. \$6.1M **WEB# 1166114**
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E 50s. 4 bedroom/4.5 bath. 3,900 SF+/-, triple mint. Great deal. Townhouse living with loft feel. Extensive customization & decoration. Copious closets. Gas fireplace. Washer/dryer. Truly magnificent. \$5.5M **WEB# 1221773**
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PARK AVENUE BEAUTY

Park Ave. Bright and spacious with prewar details. Grand living room with wood burning fireplace, large formal dining room, 2 bedroom/2 baths. Renovated eat-in kitchen & baths. Maid's room & bath. Excellent condition. Pets okay. \$3.375M **WEB# 1234036**
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E 70th St. 3 bedroom/3 baths. Fabulous generous layout for comfortable, gracious living. High floor, great light, 10' ceilings. Full service Co-op. Needs tender loving care but worth it. \$2,609 maintenance. \$3.15M **WEB# 1339408**
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CARNEGIE HILL DUPLEX

E 96th St. Great family space. Steps from Central Park. New renovation. Top floor, open chef's kitchen & living room/dining room with custom music/light. Area lower floor, 3 bedroom/2.5 baths. \$1,999,999M **WEB# 1274593**
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Allen St. Keyed elevator opens directly into new 1,604 SF+/-, full-floor loft with 3 exposures, 2 bedrooms, 2 baths, private terrace 200 SF+/-, washer/dryer, fireplace, & more. Low monthlies. \$1.895M **WEB# 1327425**
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GRACIE SQUARE-EAST 84TH STREET

E 80s. Classic 6. 2 bedroom + maid's & full dining room. Generous room sizes. South exposures, parquet floors, wood burning fireplace, established Co-op. Park & river promenade at your doorstep. \$1.8M **WEB# 1120136**
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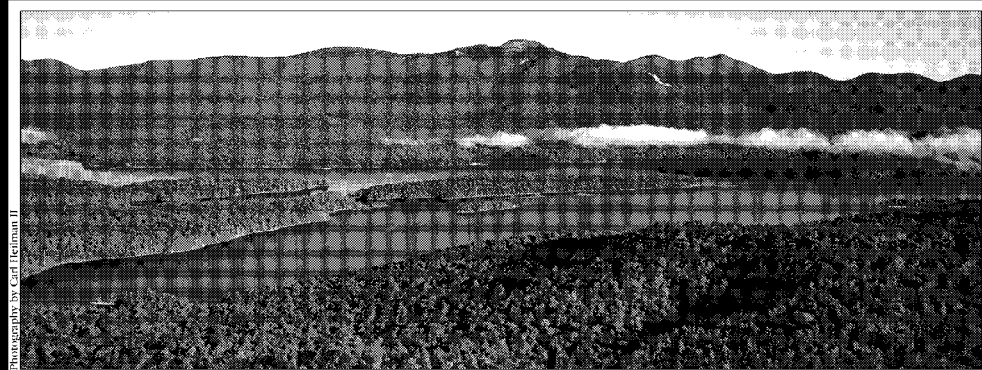
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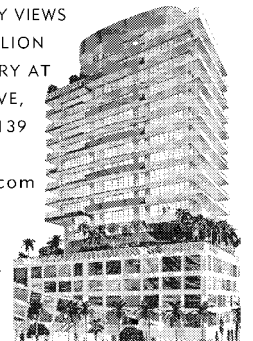
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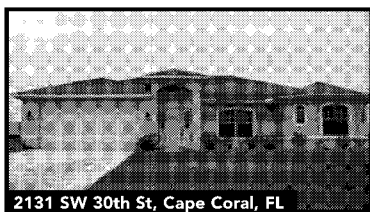
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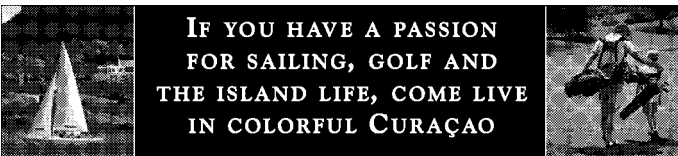
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Putting a fresh spin on British folk music

BY JIM FUSILLI

ALAS, I CANNOT SWIM" (As-tralwerks), the debut album by 18-year-old Laura Marling, is a smart, contemporary take on traditional British folk music, and one of the best recordings to come from the U.K. this year. The people behind the BBC's Mercury Prize seemed to agree. They included Ms. Marling's album on the short list for the award, which was presented on Sept. 9.

"Alas, I Cannot Swim" didn't win, which is no cause for shame: Neither did Radiohead's "In Rainbows." The judges selected Elbow's "The Seldom Seen Kid," an often-lovely, occasionally bland recording of orchestral pop featuring Guy Garvey's romantic vocals and modern electronic whizzes, whirrs, beeps and beats. Did Ms. Marling's tender, sort-of-retro folk stand a chance? Maybe not, but at least the exposure placed the teenager among her country's most popular artists at the very start of her promising professional career.

When we spoke by phone a few hours before the event, she was in a van in central London, on her way to the ceremony at the Grosvenor House hotel. The nomination, she said, "was lovely. Quite scary, but fun." Since she's been playing music since she was a child—her father, Charles, began teaching her guitar when she was 5—and performing in public for the past few years, "it doesn't seem like things have happened fast. But things are escalating rather quickly."

A native of Eversley, near Reading, Ms. Marling couldn't be more British if she tried—and neither could "Alas, I Cannot Swim." Her voice has a pure folk ring that recalls several predecessors—British folk artists of the '60s like Pentangle, Fairport Convention and the

Watersons, as well as more recent acts like Diane Cluck, Beth Orton and June Tabor—and over the course of the album that voice unfolds with a stateliness tinged by a touch of reserve and a gentleness that can't be mistaken for weakness. Her finger-picked or lightly strummed acoustic guitar, which is essential to her sound, bears the influence of Bert Jansch and Neil Young, who studied Mr. Jansch's records when he was Ms. Marling's age. She's already shared a stage at separate festivals with Mr. Young and Mr. Jansch. The only time she revealed that she might be awed by her fast ascent was when I asked her if she spoke to Mr. Young. "Oh no," she said quickly. "I couldn't do that."

Ms. Marling's songs on "Alas, I Cannot Swim" are discreetly and artfully arranged, but the traditional guitar-and-voice approach places the emphasis on Ms. Marling and her compositions. She writes little vignettes, pulling back the curtain on intimate scenes. "[He] stood at the table where she sat/And removed his hat in respect of her presence/And presents her with the picture and says/'These are just the ghosts who broke my heart before I met you,'" she sings in "Ghosts," which opens the album with a bouncy rhythm that belies the story it tells. In "Old Stone," a bluesy tune that feels like it's been around forever, she sings: "He chased me through the rain/'Honey, I'm going your way'/I don't think so/You can chase me through the rain/Scream

my name, a childish game/But I love to be young."

Ms. Marling said her composition "My Manic and I" was the first she created for the disc. It's a tale of the weight of despair, the struggle for equilibrium and how nature may provide a respite—and, as in "Ghosts," its almost jaunty music stands in contradiction to its theme. Writing it, Ms. Marling discovered that she could turn a broad, impressionistic story into a four-minute folk song.

"When it was finished, I thought, 'Now I can make an album,'" she said. "It has all the themes and motifs in it, and the storytelling. The album was written around it."

Several songs employ open water as the setting. "The Captain and the Hourglass" chugs along in a minor key as Ms. Marling sings, "I fell into the water and now I'm free." The country-flavored "Cross Your Fingers" suddenly gives way to "Crawled Out of the Sea," a pub sing-along consisting only of the phrase "Oh, you crawled out of the sea straight into my arms." In the title song, which appears in a hidden track on the CD, she sings, "There's a house across the river, but alas I cannot swim/And a garden of such beauty...I'll live my life regretting that I never jumped in."

Ms. Marling stands foursquare at the core of each performance, and the appealing confidence in her delivery adds gravitas to her compositions. "Your Only Doll (Dora)" and "Night Terror," the best moments on the disc, are quiet, hypnotic performances in which she draws in the listener so completely that her voice and the story she's telling seem to engulf us.

That's a remarkable achievement for any performer, never mind one who wrote and recorded the work at age 17.



Laura Marling

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'Alas, I Cannot Swim,' at
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A singer-songwriter tries rocking out

WITH HER ZEAL for collaboration and an ease with varied styles, from shiny pop to honky-tonk, Jenny Lewis has transcended the often insular indie music scene that launched her. The singer first emerged in the late 1990s as a lead voice in the quartet Rilo Kiley, which has plied a slick pop sound. Meanwhile, in her solo career Ms. Lewis has played with country harmonies and other earthy elements. On her new album, "Acid Tongue," Ms. Lewis says she tried "rocking out more than I ever had." Recorded with old analog technology and bands of crack players performing together in full takes, "Acid Tongue" has echoes of rock albums from the 1970s. Below, three songs from the album, which came out last month.

—John Jurgensen

'Next Messiah'

Ms. Lewis and her band refer to this track as "the medley." She and co-producer Johnathan Rice stitched three songs they'd written into nearly nine minutes of swaggering blues rock. In a Las Vegas casino, Ms. Lewis grabbed a napkin to jot lyrics in the voice of someone with a "messiah com-



Jenny Lewis

Autumn de Wilde

plex," she says, "which is something one stumbles on in Las Vegas."

'Carpetchaggers'

This song about touch-and-go romances features vocals from Elvis Costello. Several years after Mr. Costello cold-called Ms. Lewis about a Rilo Kiley album he admired, she recruited him for "Carpetchaggers" via email. "I sent him a YouTube video of Johnathan and myself and a pup-

pet singing the song," she says.

'Trying My Best to Love You'

This ballad, featuring strings, simple piano chords and female harmonies, was to be cut from the album. Ms. Lewis says "the girl group thing" seemed too reminiscent of her first solo album with singers Chandra and Leigh Watson (known as the Watson Twins). But Mr. Costello persuaded her to put it back. "He saw it as a gospel song," she says.

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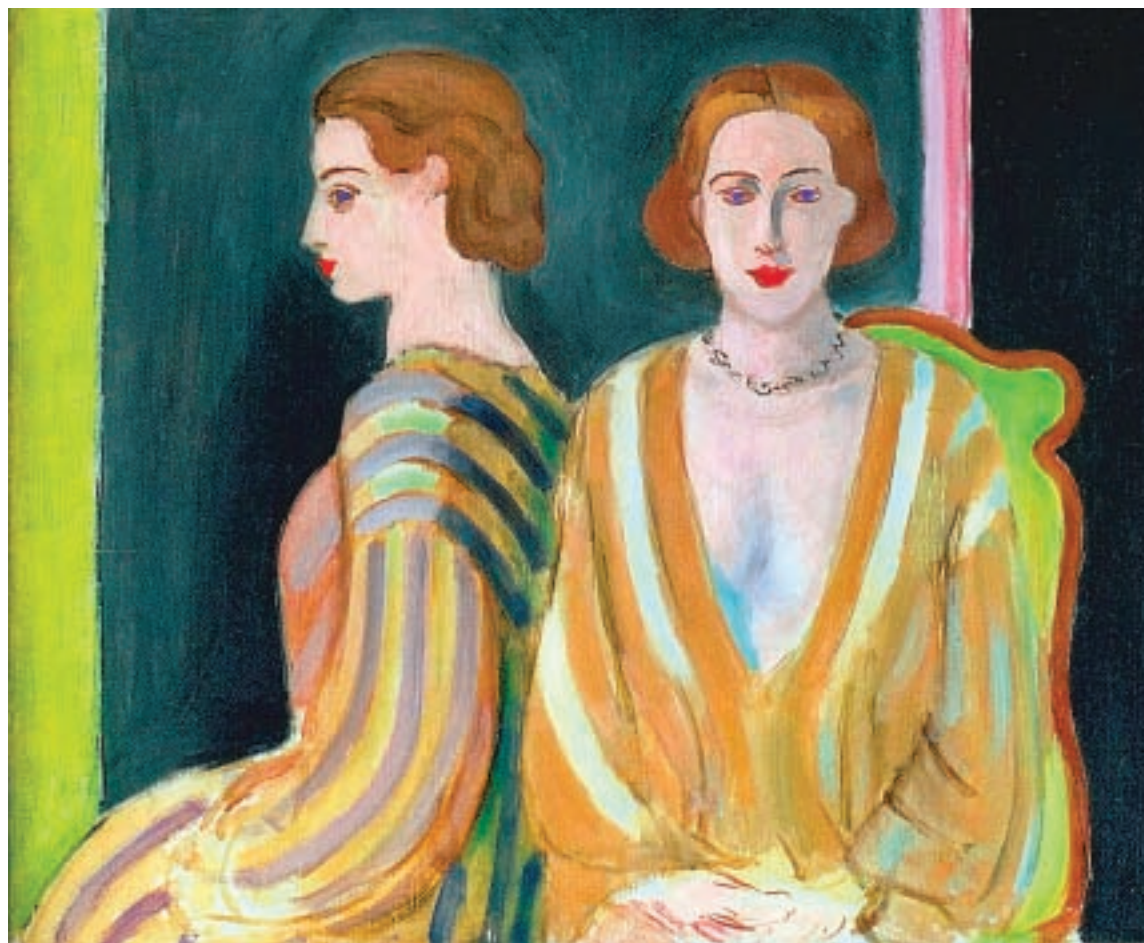
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"In the Beginning There Was...The Form" shows official form documents from six millennia of human history, including ancient clay tablets that are thought to be lists of animals and foods.

Museum für Kommunikation



Succession Henri Matisse, VG Bild-Kunst, Bonn

'The Reflection,' 1935, by **Henri Matisse**, on view in Stuttgart; below, 'Masque III,' 1920, by **Emil Nolde**, in Paris; top, reclining chair, 1928, by **Le Corbusier**, Pierre Jeanneret and Charlotte Perriand, on view in Liverpool.

Until Nov. 16, 2009
☎ 49-69-6060-0
www.museumsstiftung.de/frankfurt

art

"Peter Doig" presents 50 paintings and a group of works on paper by the Scottish artist (born 1959).

Schirn Kunsthalle
Oct. 9-Jan. 4
☎ 49-69-2998-820
www.schirn-kunsthalle.de

Liverpool

architecture

"Le Corbusier—The Art of Architecture" exhibits vintage drawings, original models, paintings, furniture, photographs and reconstructions of interiors from the work of architect, designer and writer Le Corbusier (1887-1965).

Liverpool Metropolitan Cathedral
Until Jan. 18
☎ 44-151-709-9222
www.architecture.com/lecorbusier

history

"Hello Sailor! Gay life on the Ocean Wave" illustrates personal stories of

gay men at sea with photographs, audio clips and mementoes.

Merseyside Maritime Museum
Until Jan. 18
☎ 44-151-4784-499
www.liverpoolmuseums.org.uk

London

architecture

"The Olympic Stadium Project—Le Corbusier and Baghdad" displays specially commissioned models of a Baghdad sports stadium designed by architect Le Corbusier. Although never built, it was intended as the basis for Baghdad's bid for the 1960 Olympics.

Victoria and Albert Museum
Oct. 9-March 29
☎ 44-20-7942-2000
www.vam.ac.uk

photography

"Shutting Up Shop" exhibits large-scale photographs of disappearing, small, old-style London shops from the 1970s and 1980s taken by John Londie.

Museum of London
Until Nov. 23
☎ 44-870-444-3852
www.museumoflondon.org.uk

Madrid

art

"1914! The Avant-Garde and the Great War" looks at the development of the art world before and during World War I.

Museo Thyssen-Bornemisza
Oct. 7-Jan. 11
☎ 34-91-3690-151
www.museothyssen.org

Munich

history

"City without Jews—The Dark Side of Munich's History" shows 12 exhibits supported by video presentations, doc-

umenting more than 400 years of repeated expulsion, persecution and settlement prohibition of Jews in Munich.

Jewish Museum Munich
Until Aug. 30
☎ 49-89-233-9609-6
www.juedisches-museum-muenchen.de

Paris

art

"Emil Nolde" presents paintings and watercolors by German expressionist Emil Nolde (1867-1956).

Galeries Nationales du Grand Palais
Until Jan. 19
☎ 33-1-4413-1717
www.grandpalais.fr

art

"The Netherlandish Renaissance—Drawings from the Budapest Museum" displays works by 16th-century Flemish and Dutch artists.

Musée du Louvre
Oct. 9-Jan. 12
☎ 33-1-4020-5050
www.louvre.fr

Stuttgart

art

"Matisse—People, Masks, Models" exhibits portrait art by French artist Henri Matisse (1869-1954), including oil paintings, drawings and sculptures.

Staatsgalerie Stuttgart
Until Jan. 11
☎ 49-711-4704-0249
www.staatsgalerie.de

Turin

photography

"International Intrigue: The Cinema of Roman Polanski" shows photography exploring the work and collaborators of filmmaker Roman Polanski (born 1933).

Museo Nazionale del Cinema
Until Dec. 8

☎ 39-011-8138-564
www.museonazionaledelcinema.org

dance

"Torino Dance 2008" is a contemporary dance festival featuring "Gamaka" by and with Indian dancer/choreographer Shantala Shivalingappa, plus performances by Alain Platel, Les Ballets C. de la B., Emio Greco and more.

Torino Danza—Festival Internazionale di Balletto
Until Nov. 8
☎ 39-011-8815-557
www.torinodanzafestival.it

Venice

art

"Italics: Italian Art between Tradition and Revolution, 1968-2008" exhibits works by more than 100 Italian artists from the past 40 years, including Pino Pascali, Marisa Merz, Alberto Burri, Lucio Fontana and Alighiero Boetti.

Palazzo Grassi
Until March 22
☎ 39-041-5231-680
www.palazzograssi.it

music

"Festival Galuppi 2008" is a music festival on the island of Burano in the Venetian lagoon, celebrating the music of native son Baldassare Galuppi (1706-1785).

Festival Galuppi
Until Oct. 25
☎ 39-041-5221-120
www.festivalgaluppi.it

Vienna

art

"Strindberg, Schönberg, Munch—Nordic Modernism in Schönberg's Vienna around 1900" shows paintings by Swedish playwright and painter August Strindberg (1849-1912) alongside art by his contemporaries Arnold Schönberg and Edvard Munch.

Arnold Schönberg Center
Until Jan. 18
☎ 43-1-7121-888
www.schoenberg.at

art

"Arnulf Rainer—Dieter Roth: Mixing and Separating" shows paintings, photographs, video films and sound installations created by avant-garde artists Arnulf Rainer (born 1929) and Dieter Roth (1930-1998) in a collaboration between 1973 and 1980.

Belvedere
Until Jan. 11
☎ 43-1-7955-70
www.belvedere.at

Warsaw

art

"Yoko Ono: Fly" examines the artistic work of Yoko Ono with pieces selected by the artist, including "Blue Room," "Ex It," "Memory Painting" and the film "Fly."

Centre for Contemporary Art
Until Oct. 26
☎ 48-22-6281-2713
csw.art.pl

Source: ArtBase Global Arts News Service, WSJE research.

WSJ.com

What's on

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