

FRIDAY-SUNDAY, JANUARY 15-17, 2010

# WEEKEND JOURNAL.

EUROPE

## Uncommon thread

Weaving the perfect men's shirt

Wine: Betting on Bordeaux | Golf: Groovy new clubs

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Deep fried prawns and ginkgo nuts. Photograph by Geoff Johnson for WSJ

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# Uncommon thread:

Weaving the perfect shirt



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Photograph by Graeme Duddridge special for The Wall Street Journal.

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## WEEKEND JOURNAL

EUROPE

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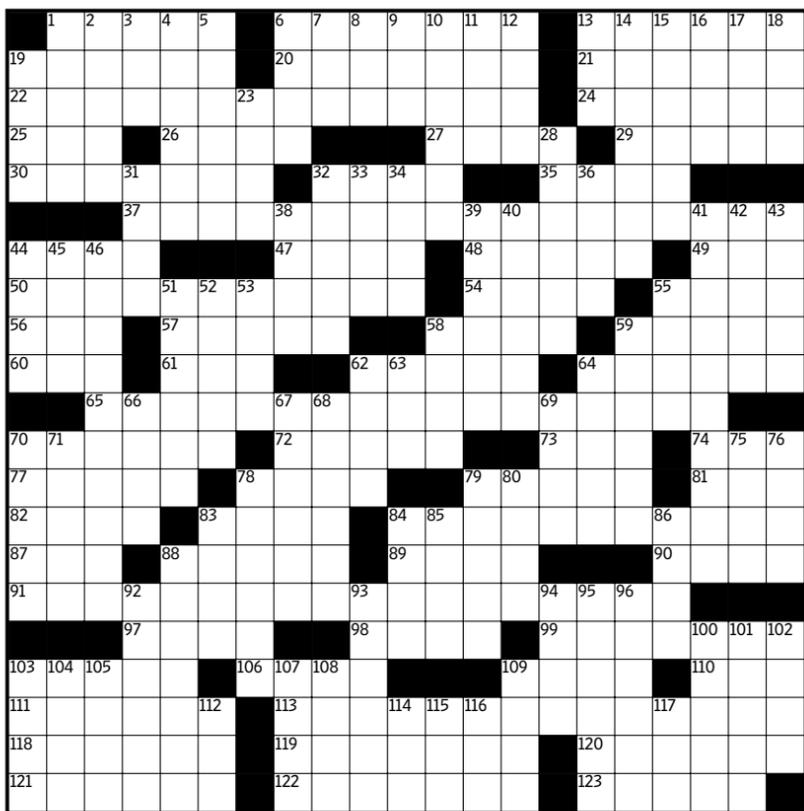
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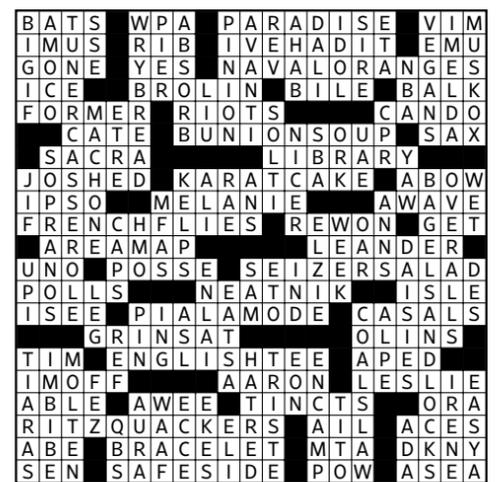
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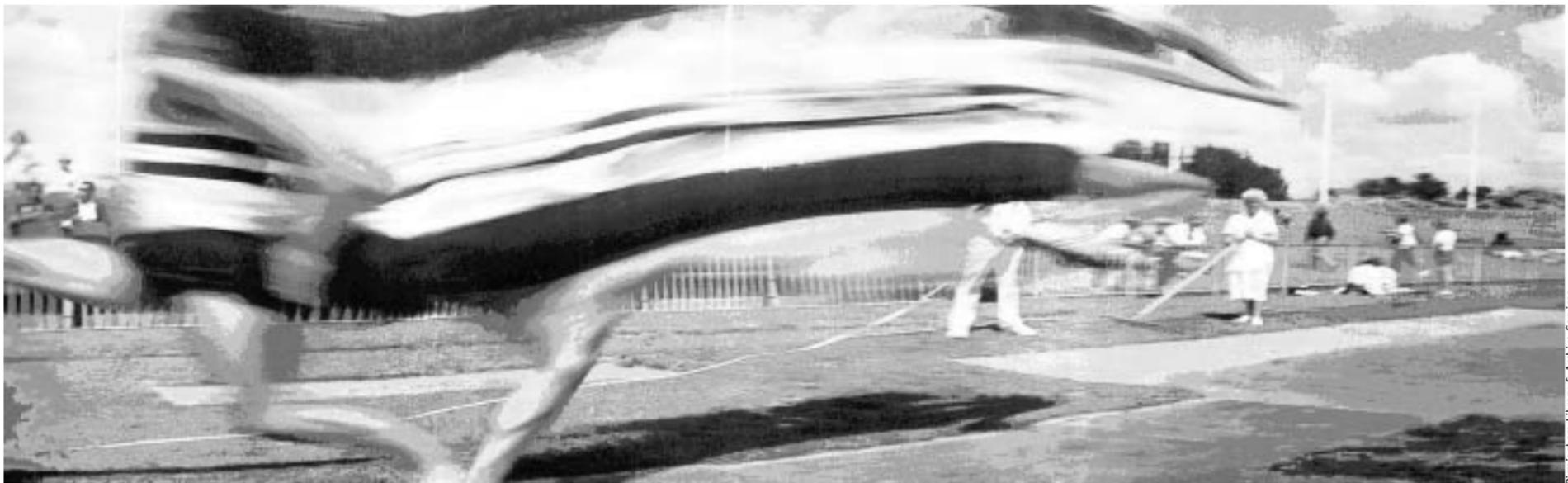


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### Down

- 1 HMO cost
- 2 Jim Croce's “I Got \_\_\_”
- 3 Spare part?
- 4 Viking, e.g.
- 5 Consonant



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# On the move with director Jonathan Miller

The British opera and theater expert explores how artists visualize motion

BY ANDREW MCKIE

SPACE IS AT a premium on the walls of Sir Jonathan Miller's house in north London. "We've been in this house a very long time, so I'm afraid it's terribly cluttered," he says apologetically. He has been here since 1961, not long after British satirical revue "Beyond the Fringe" launched his career, and those of Alan Bennett, Peter Cook and Dudley Moore. The posters, paintings, photographs, collages and sculptures—much of it his own work—give an indication of the famously wide range of his interests and activities since.

In the half-century since Sir Jonathan took the revue from the Edinburgh Festival to Broadway, by way of the West End, he has been responsible for a stream of stage pro-

ductions (notably opera), television programs on subjects from anatomy to atheism, books and art exhibitions. His latest venture looks at the impact of scientific inquiry on the visual arts.

Going down the stairs to the kitchen, Sir Jonathan points out Eadweard Muybridge's groundbreaking studies of people and animals in motion feature in "On the Move: Visualising Action," at the Estorick Collection of Modern Italian Art in north London until April 18, for which Sir Jonathan has assembled a wide range of material examining the perception and depiction of movement.

The show includes not only Muybridge's fragile lantern slides, but the devices which first reproduced visual movement in the 19th

century, such as the phenakistoscope, zoetrope and praxinoscope. But it also extends to animated studies of highly technical research into how we perceive movement, Futurist paintings, modern panoramic digital photography and comic strips.

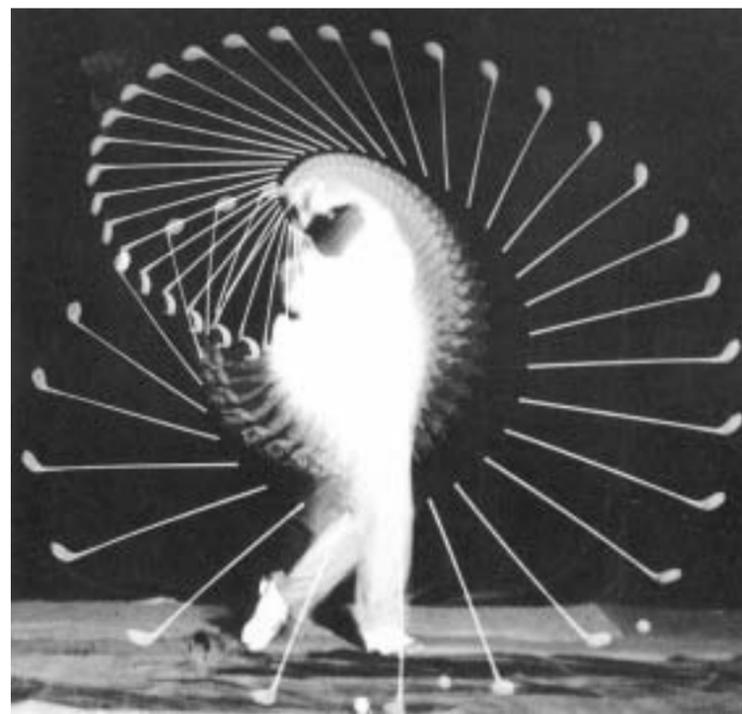
Pulling such disparate elements together is Jonathan Miller's great strength. He seems interested in (and informed about) almost every area of intellectual enquiry, and impatient of those who have difficulty keeping up. This, and an unashamedly didactic manner, has given him the reputation of being prickly. But as he eats soup with his wife at the kitchen table, he proves affable and effortlessly interesting. It's rather like a tutorial, but in several different subjects at once.

After Lady Miller finishes her lunch, he launches into describing the impulse behind the exhibition by alluding to the writer, philosopher, theater director and art critic Gotthold Ephraim Lessing, who one feels must have been a sort of 18th-century German version of Sir Jonathan.

"The thing which first struck me, as it struck him, is that pictures are by their very nature motionless," he says. "They have to be fixed at a particular moment. Description can say what happens next, but it is very bad at depicting all the details, because by the time you get to the third or fourth paragraph, you lose sight of the overall picture. But this doesn't mean action is conspicuous by its absence from the pictorial arts. We have a whole history of motionless art which is nevertheless to do with movement, and actively expressive."

Reproducing movement itself, Sir Jonathan argues, began in the early 1830s with the Belgian physicist Joseph Plateau and his "phenakistoscope," a device with a series of progressive pictures on a rotating disc. "Viewed without another disc, which had slits cut in it, it shows a smear," he says, "but with the slits, the figures resolve and appear to move. Now that comes long before photography has developed to the point where it could capture this; many people explained it subsequently by what was called persistence of vision. It's not true, of course. If there were 'persistence of vision,' everything we see moving would be a blur."

Within a decade the best-known of the pioneering photographers,



Courtesy The Michael Hoppen Gallery

Jonathan Shaw's 'Triple Jump' (1996), top, and Harold Edgerton's 'Densmore Shute Bends the Shaft' (1938), above, are part of 'On the Move'; left: Jonathan Miller.

Louis Daguerre, was producing detailed images of Paris. "But photography doesn't catch up with these devices like Plateau's, or the stroboscope or the zoetrope, for some time," Sir Jonathan explains, "for the rather interesting reason that the exposures then required were so long that by the time the picture had been created, anything in motion had moved on, so you get these immaculate Daguerreotypes from 1839 or 1840 which have this extraordinary detail—but there's no one there."

This brings Sir Jonathan to the impact that these new means of capturing images, and of motion, had upon the art world. "There are two alternative shorthands—though we can't see stroboscopically, really—so the blur is what we seem to see. Subsequently, what irritated the photographers suddenly attracted the attention of someone like Manet, who says: 'Hang on! Blur is a very good way of showing movement.' So he'll paint the Boulevard des Italiens with the people crossing the street deliberately blurred."

These competing views of motion—a series of static, progressive images or a smear of continuous motion—have entered the visual grammar not only of painting and photography, but also of more demotic forms, such as comic strips, in

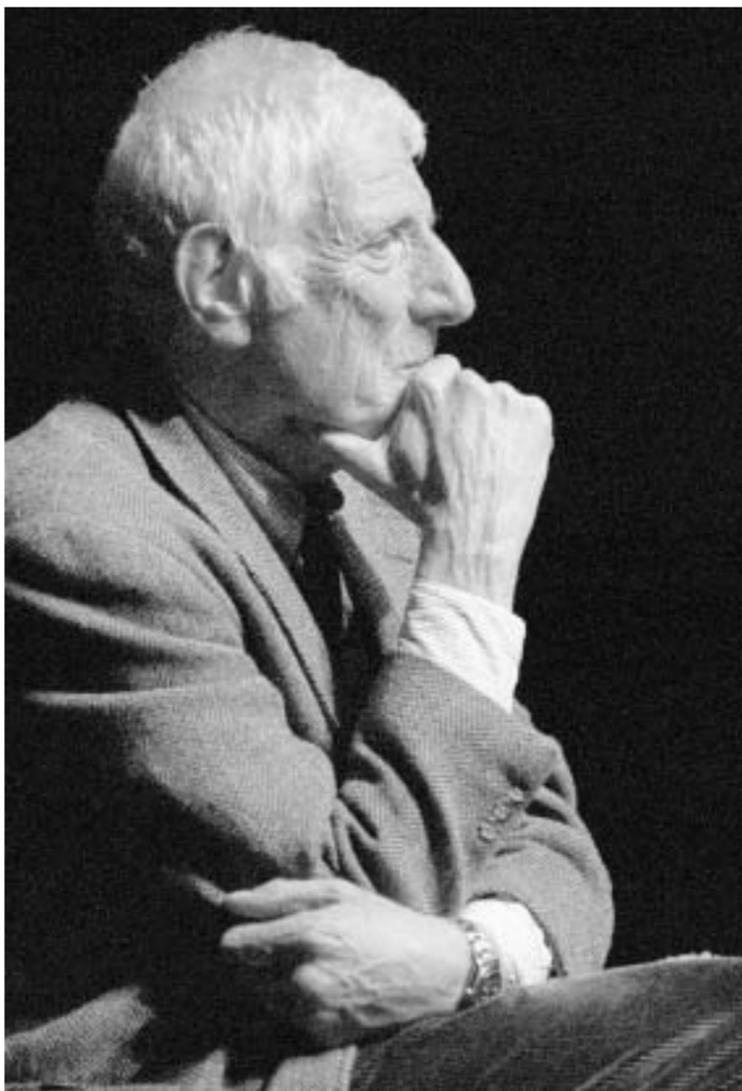
"whizz lines" and deliberate blurring. Sir Jonathan says they are represented in this exhibition by two figures: Muybridge and Etienne-Jules Marey.

Muybridge would set up 20 cameras with tripwires creating a series of successive static positions from which movement can be inferred, while Marey had one camera with repeated shutters, which produces superimposed images, Sir Jonathan says. Muybridge was essentially a showman, but Marey was a significant figure in the physiological community at the College de France.

"The reason I went to the Estorick for this exhibition is that I realized that Futurism is, briefly, this extraordinary representation in painting of movement ... and there's no doubt that none of it would have happened without Marey," he says.

The result is a lecture on what we know about how we see movement, and the efforts of painters and photographers to marry the descriptive and kinetic aspects of the phenomenon. As he shows me to the door, still talking and pointing things out, it strikes me that the subject suits Sir Jonathan well. Constantly in motion, noticing the while.

[www.estorickcollection.com](http://www.estorickcollection.com)  
—Andrew McKie is a writer based in Cambridgeshire, U.K.



Alamy

# Tokyo: Eat your heart out

Venturing to Japan for a 72-hour marathon feast



Geoff Johnson for The Wall Street Journal (4)



Clockwise from top, a chef cooks at Japanese restaurant Hakone Akatsukian; a chef cuts soba dough at the restaurant; then places soba into a bamboo basket; the final: vegetables, shrimp and a square of fresh homemade tofu accompany zaru soba, or cold noodles dipped in a broth.

BY YUKARI IWATANI KANE

**A** YEAR AFTER moving from Tokyo to San Francisco, my husband and I craved good Japanese food so much that we ditched our families for Thanksgiving in late November and flew to Japan for three nights of eating.

San Francisco isn't exactly a culinary wasteland. It has great wine, an abundance of fresh produce and many good restaurants. But in Tokyo, restaurants create beautiful dishes that are assembled to play up the natural flavor of seasonal ingredients like bamboo shoots in the spring and pike eel in the summer. After months of fruitlessly seeking a San Francisco restaurant that would give us a taste of that experience, we decided we had no choice but to travel.

Autumn—known as the season for strong appetites in Japan—was the ideal time to take the trip

because of the abundance of seasonal foods like mushrooms, scallops, persimmons and delicious bonito fish, fattened up after a summer of feeding.

So my husband, Patrick, and I put together a 72-hour itinerary of multiple dinners, and a trip to a hot-springs inn an hour away from Tokyo. Our goal was to pack in as many of our favorite restaurants (strictly Japanese ones) as possible. Multiple sushi meals and tempura were musts. And while it's possible to eat well on a budget in Tokyo, the brevity of our trip led us to throw cost to the wind. Lunches cost roughly \$10 to \$20, but we calculated dinners would cost \$200 or more per person including drinks.

**Day 1: Sea Urchin and Bordeaux**

Patrick and I left San Francisco on Thanksgiving morning, Thursday, Nov. 26, which got us into Tokyo on

Friday afternoon, in time for dinner. The journey—15 hours door-to-door—was all worth it as soon as we took a bite of the deep-fried tofu skin layered with mountain potato chips at Taku, a tiny sushi restaurant discreetly located in our old neighborhood in central west Tokyo. That was the start to an almost 30-course meal of bite-sized dishes including uni, or sea urchin, from Japan's northernmost island of Hokkaido, and a white fish called halfbeak that was gently steam-grilled between bamboo leaves.

After a brief stop at wine bar El-evage, where I had a 1982 Bordeaux, we concluded the evening at Shomin, a traditional Japanese *izakaya* bar that serves little plates of food with drinks. We stayed up long enough to have another drink and a snack of grilled rice ball, crunchy and toasted on the outside and moist on the inside and flavored

with soy sauce. By the time we got back to our hotel it was 1:30 a.m.

**Day 2: The Joy of Soba**

A mere seven hours later, we were at the Tsukiji Fish Market, the world's largest. Our favorite sushi bar inside the market was packed, so we ended up at Uogashi Senryou in the outer market. Their specialty: a three-in-one rice dish topped with many kinds of raw fish, including uni, salmon roe and small pieces of tuna. The first serving is eaten by itself with soy sauce and wasabi, the second serving is mixed together with chopped braised vegetables, and the third is eaten in a light broth. The dish, known as *hitsumabushi*, is a take on the traditional version made with cooked eel.

After that heavy breakfast, our plan was to have a light soba lunch at another old standby, Hakone Akatsukian, near Roppongi, which is famous for its nightlife. But temp-

tation got the better of us, and we ordered soba sets with a square of fresh tofu and a side of tempura vegetables. True aficionados swear by zaru soba, or cold noodles dipped in a broth, rather than the hot noodle soup, to fully appreciate the chewiness and the earthy buckwheat flavor. The dark dipping broth is later diluted with the hot water that the soba was cooked in to make a simple soup.

The second day concluded with a lavish tempura dinner at Sushi Tempura Aki in eastern Tokyo, where our favorite chef served us lightly battered vegetables and seafood gently fried in 100% pure sesame oil and placed before us one by one. Real tempura is nothing like the greasy, batter-heavy version that is common outside Japan. Highlights included a fresh scallop that was fried so quickly that it was still raw on the inside to preserve its delicate flavor.



Top, fresh seafood at the Tsukiji Fish Market; above, squid, toro and mackerel sashimi at Kyubey; at right, a slice of duck with roasted chestnut, fried lotus root and ginkgo nuts at Horai, a Japanese hot-springs inn known for its elaborate food.



Top, David Olson; Geoff Johnson for The Wall Street Journal; bottom, Yukari Iwatani Kane

The challenge of planning a weekend trip to Japan is what to eat on Sundays, when most restaurants that are serious about food are closed because the fish market is shut. Our solution was to hop on the bullet train and travel to the seaside city of Atami, about an hour outside Tokyo. We planned to spend a night at Horai, an old hot-springs inn known for its lavish meals.

After soaking in big baths overlooking the Pacific Ocean, we were treated to a 10-course meal in our room that started with a sesame tofu and clear soup. That was followed by an array of sashimi including langoustine slices that were so recently cut that the head we were presented with was still twitching. After more courses that included a deep-fried rice cake with radish sauce and grilled scallops, we finished simply with a steamed bowl of rice, miso soup and pickled vegetables.

### Day 3: Gourmands on the Ginza

The next morning, the inn made a miso soup for us with the head of the langoustine. That accompanied a traditional breakfast of grilled fish, vegetables, rice and a small omelet made with a delicate broth.

After breakfast, we sped back to Tokyo for lunch—our final meal of the trip. Kyubey in the tony Ginza district is one of the city's most venerable sushi establishments, favored by countless politicians, executives and Hollywood stars like Will Smith. Rare for a restaurant of its caliber, Kyubey has several locations mostly in Tokyo, which gives them the scale to afford the highest-quality fish (the owner made news last January when he participated in the purchase of a bluefin tuna for \$105,000). When we sat down, head chef Mr. Taira immediately served us bright orange pearls of marinated salmon roe in a small bowl as

we informed him that we were there for the dinner course.

Taking up the challenge, he served translucent slices of various white fish, bonito stuffed with minced garlic and scallions, and a mixture of minced Japanese mackerel, miso, chopped scallions and ginger known as "Namero," which is loosely translated as "plate-licking good."

After cleansing our palates with a sandwich of thinly sliced radish and sour plum paste, we moved onto sushi. The sea urchin was sweet and creamy, the seared tuna was fatty and flavorful and the raw shrimp was so fresh they were jumping off the counter as they waited to be peeled.

As we wondered how we could get on an eight-hour plane ride after the meal, Mr. Taira pushed one final square of melt-in-your-mouth omelet on us. "Think of it as dessert," he said.

## Betting on Bordeaux

**B**ORDEAUX DOES hyperbole well. With more than three months to go until anyone gets a first taste of the latest Bordeaux vintage, the buildup surrounding the 2009s has already begun.

News via blogs, email and snatched conversations with winemakers suggests that 2009 will produce the best wines since 2005, a year widely touted as the "vintage of the century."

### Wine

WILL LYONS

We've been here before. I remember speaking to a winemaker a few months before the 2005s were released. She told me her father was "in tears as the grapes came into the winery," such was their perfect quality. This year the stories aren't quite as romantic but the theme is the same. By all accounts the growing season was "exceptional," the fruit is "perfect" and there will be "plenty of outstanding wines at every price level."

One Bordeaux buyer quietly confided in me that when he visited the region a couple of months ago he was allowed to taste the juice. "It's very rare that growers let you taste anything at this stage," he said. "It was really rich and sweet—2009 will be a cracker."

The rest of us will have to wait until April. Then the wines will be tasted from the barrel, the prices released and consumers invited to buy a year ahead of bottling and shipment, a process known as en primeur. Early indicators show that despite the economic downturn, prices will be high. If that is the case, then the buyer is left in a quandary: Do you buy early to secure allocation and favorable opening prices or do you wait and see if the recession will bring down prices in a year or two's time? Is it too early to tell?

Now is the time for the smart buyer to take a step back from all the hype and revisit some of the lesser-known 2009 vintages to find the real bargains.

Jonathan Stephens, director at Farr Vinters, a London-based wine broker believes there are still value wines to be found in the 2005 vintage as the quality is so high. Demand for fine wine in the Western economies has suffered amid the general malaise of the economy. Ac-

cording to Live-ex, the fine-wine exchange, although prices have stabilized from a fall of 25% in 2008 the market is still slow in the U.S. and Western Europe.

"The '05 is a fabulous vintage being sold into an unwilling market," says Mr. Stephens. "In a few years time when the economic storm has passed I'm sure current prices will look very favorable."

One such wine is Château Phélan Ségur 2005 from St. Estephe which can be snapped up for £300 a case. This will improve with age. In five years time it will be drinking very well and although its price may not experience the astronomical rise of its peers, it may just compete with some of the region's most famous wines in terms of quality. It is a wine one could decant and disguise as considerably more expensive.

A second example, which those in the know have been buying for months, is Château Léoville Poyferré 2005 from St. Julien, which is selling at £600 a case. This has investment potential. Vintages of comparable quality such as 1990 are selling for £1,900 a case.

In theory one could drink this wine for free by buying five cases, cellaring them for five to 10 years, before selling three cases, the profits of which should cover the remaining two.

A vintage I am particularly fond of is the 2004, which is more restrained and elegant, with a nice balance of acidity and ripeness. It is a vintage one might describe as "traditional," minus the ripe, obvious fruit of 2003 and 2005. It is also deeply unfashionable as some critics didn't like its style. A case of Château Mouton Rothschild can still be picked up for less than £1,500 a case, compared with Mouton Rothschild 2008, which is £2,800, and 2005, which is £4,500.

For the bargain hunter, the outstanding vintages do have their place. Such is the quality of fruit in a year such as 2005 that it was virtually impossible to make bad wine. With this in mind it is worth looking at less fashionable appellations such as the Côtes de Blaye or Premières Côtes de Bordeaux, which both offer outstanding value. An added advantage is that wines from these appellations tend to drink earlier. Château Reynon Premières Côtes de Bordeaux, 2005 (£105 per case) is one such wine. With a silky texture and rich, ripe fruit it is well worth snapping up.

### DRINKING NOW

#### Château Reynon

Côtes de Bordeaux

Vintage: 2005

Price: about £8.75 or €9.80

Alcohol content: 13.5%

A predominantly Merlot-based blend of three Bordeaux varieties including Cabernet Sauvignon and Cabernet Franc. Appealing ripe fruit and a silky texture on the palate, this is drinking well now but will go on improving over the next three to five years.



# A shirt's tale

From cuff to collar and yoke to gusset; devil is in the details

By Paula Park

**L**ondon designer Brian Clarke loves fashion and admits that sometimes he finds himself dominating conversations, particularly when his enthusiasm for a cut of cloth exceeds his audience's capacity to listen. He can hold forth on men's dress shirts for hours.

When he scrutinizes a ready-to-wear shirt, Mr. Clarke first runs his fingers along the fabric—both inside and out. With one touch, he's abuzz with praise for a white shirt by Italian company Brioni on display at Harrods in London. It's so silky it feels almost liquid and Mr. Clarke carries it toward a light to examine the fabric more closely. "This is very good cotton," he observes. "You can barely see the weave."

A lifetime connoisseur of shirts—who ran his own shirt-design and manufacturing studio for a several years in the '80s—he's also passionate consumer. Most customers don't understand about 75% of the elements that go into making a high-quality shirt, he says. But Mr. Clarke, a former tailor, revels in the minutiae: A collar has five pieces, he notes, while the collar stand, or the strip of fabric between the collar and the yoke, has three. The way each piece is cut, the kind of cloth fastened inside the collar for strengthening and even the way that cloth is placed make a big difference to the way a shirt feels.

Shirt-making is a serious business—and the devil is entirely in the details. Jean-Claude Colban, who runs the French clothier and shirt-maker Charvet with his sister Anne-Marie, spends several weeks a year at his computer terminal, creating a few hundred unique color swatches—shifting the scale of stripes, slightly changing the color relationships. Even a white shirt has both overtones and undertones, after all, and the hue of a blue yarn changes, for instance, when set beside another color. Mr. Colban registers each color combination he creates, so that Charvet holds the sole rights to it.

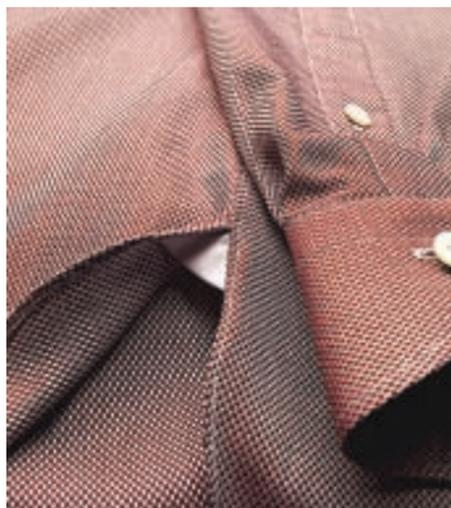
"We do not just develop patterns to show to stores," Mr. Colban says, noting that he not only markets Charvet's shirts, but designs them as well. "We are like wine merchants...growing their own vines."

Like the wine market, the ready-made men's shirt world is crowded with products of varying style, quality and substance. The differences can be subtle—an extra stitch at the back of a button, a bit of glue inside a cuff—but those intricacies determine the way a shirt feels against the skin and how it looks after being cleaned. The signals of excellence lie in the quality of the fabric, color and finish. The construction of the shirt also determines its value and longevity.

Charvet shirts are a part of a niche upscale market that also includes Italian brands like Brioni, which tailors hand-finished features like button holes, and Kiton,



*The ready-made men's shirt world is crowded with products of varying style, quality and substance. The signals of excellence lie in the intricacies.*



whose shirts are mostly hand sewn. These clothiers tend to be family businesses and they all do custom tailoring.

Mr. Colban takes his time to ensure that he can control each phase in the design, and for him, an essential part of the creative process is the dialog with the dyer.

"We defend the subtle differences in shade," he relates. "We have a hidden association for the protection of color." To



achieve that color, many designers prefer to use Italian mills.

"You can't get the color definition anywhere else that the Italians get in the dyeing process," said Marc Psarolis, managing director at Duchamp—a U.K. clothing line that is all about intense hues. "We can give them our color palettes and they get it."

Artisan clothiers like Charvet are constantly undermined by cheaper producers

Far left, the gusset triangle on this Ermenegildo Zegna shirt reinforces the side seam, which could otherwise easily tear. Left, the buttons and buttonholes on this Kiton dress shirt are hand sewn.

in Asia and by fashion houses that market designs with elegant features, but sometimes cut costs and corners. One corner that can be cut: the quality of cotton. All cotton is finished with chemicals; and cheaper cottons can be made to look beautiful using finishes that wash out.

Mr. Colban uses Egyptian cotton, also the dominant fabric for Kiton and Brioni shirts. Egypt's heat and humidity help to generate a cotton boll with long, firm fibers. Twisted into yarn, the long strands of cotton make the final fabric firmer and smoother to the touch. The binding and weave of the fabric add more to the lustrous feel.

The size and style of stitching are also important. Tiny stitches are considered more beautiful and blend better with the colors of a fabric. A slower speed of sewing also improves quality. Brioni uses older machines that can create about 150 to 300 stitches per minute. A new machine does 3,000 to 4,000 stitches a minute. Slower sewing allows the shirt makers to better

## Duchamp

Color is coming back to men's shirts, with a splash. "This is an important part of the market," says London personal-clothing buyer Angi Jones. "It allows a man to show his individuality." Designers at U.K. shirt-maker Duchamp draw inspiration from '40s and '50s women's fashion magazines, and from fine art and architecture. As Ms. Jones says, color "is not camp any more."



## Lanvin

The casual look has influenced many shirt makers—and some mills have begun making pre-washed cotton to soften the look of a dress shirt. Lucas Ossendrijver, head of menswear design at Lanvin, says he uses ribbon colors, jersey piping and dress shirts in denim for a "playful twist" on classic shirts. This shirt uses a slightly stiffer material in a contrasting color for the collar. "You can create a boss look one day, and a-man-of-the-people look another day," says image consultant Jennifer Aston. "Most people need a range."



## Brioni

A mark of distinction in a shirt is the cohesion of its separate elements—sleeve and yoke, button placket and shirt-front. On this Brioni shirt, for example, the twill, or the diagonal stitches used to add shine to the shirt, is aligned perfectly, even in relatively unnoticed places, such as where the sleeve meets the back of the yoke. To do this, shirt makers use older, slower sewing machines, which sew only 150 to 300 stitches a minute. New machines execute as many as 4,000 a minute.



## Zegna

Quality clothiers spend a great deal of time analyzing and adjusting a shirt's weave, as a shirt's texture is crucial to its appeal. Ermenegildo Zegna seams have around 18 stitches an inch, a sign of quality. They are made of Egyptian cotton, according to Zegna Group's image director, Anna Zegna. Color is important, too. The maroon color of this Zegna shirt reflects a fashion trend that's catching on, particularly in the U.K.



## Kiton

Hand stitching is a hallmark of fine shirts, and this Kiton shirt features 19 handcrafted elements. They include the collar, button holes, sleeves and yoke. Those elements matter. "Image is made of lots of little details," says Jennifer Aston, managing director of image consultancy Aston + Hayes. "The design, the tailoring, the shirt, the weave: Little details shout, quite loudly."



## Charvet

The look and comfort of a shirt depends on its construction. For example, the makers of high-quality shirts, like this one by Charvet, sew cotton canvas inside the collar and cuffs to add firmness, though it's quicker and cheaper to glue an interface of synthetic fabric instead to imitate the effect. The buttons are reinforced with thread for strength. "Guys can get away with wearing the same shirt, year after year," said Karen Grace, owner of the London personal-fashion consultancy Frumpy to Funky. She advises: "Go for quality."



align stripes, plaids and checks.

The stitching style can add subtle design motifs. Mr. Colban, like other designers, will sometimes incorporate twill—diagonal stitches made by threads finished with a high gloss—to add shine to the fabric, for example. A slightly denser yarn woven in a pattern with the lighter strands gives body to the fabric and dimension to the colors.

Shirt makers like Kiton, Charvet and Brioni are not for everyone's taste. Their designers say they have an old-fashioned, classic approach and they remain reluctant to take on new trends, willy-nilly. Charvet's Mr. Colban customizes shirts for clients from as far away as Hong Kong. What a shirt maker learns from crafting a shirt for a single customer translates into ready-made products.

Brian Clarke bought his first tailored suit in the 1970s after finishing school. From a working-class immigrant family of seven children, he worked for three months as a factory hand to pay the £60 for that suit. When he discovered his knack for sketching clothing designs, he enrolled in the London College of Fashion. He worked for a pittance for a tailor part time and has since designed clothes for the BBC, some feature films and rock bands. Constantly changing jobs to learn more about the profession, he's lived on a knife's edge, he says. Today, he works in property development.

For Mr. Clarke, the perfect shirt is custom made. But a ready-made shirt can approximate perfection. First, the fabric should be of high quality, he says; it should be firm with a smooth feel. A consumer can check the density of the weave by holding a shirt to the light. Light will only partly penetrate a shirt if it's made of quality fabric with a dense weave.

Mr. Clarke advises checking the cuffs and collar for a bit of slack between the outer and inner layers of fabric and the interior material. A customer should check that the pocket's stripes or checks are aligned with the background pattern, he says. The yoke and sleeve lines should match; and the collar stand—the piece of cloth below the collar that holds the top button—should line up with the front of the shirt.

The seams should have a minimum of 15 stitches per inch, he says. The tail should be long enough to stay tucked into a pair of trousers when a person raises his hand, and the side seams should be reinforced at the intersection of the two parts of the tail with a piece of cloth called a gusset.

At Harrods, Mr. Clarke checks the collar of a Lanvin shirt—it's soft to the touch, with no stiffening inner layer. A ribbon of unfinished fabric bands the collar, and a second one lines the button placket in the front. Those ribbons may fray, but that's the idea, he says. He points out features in the fabric—the smoothness of the weave, the matte finish—that signal quality. A tiny gusset is sewn inside the shirt.

Finally, Mr. Clarke opens the unique button holes on the shirt—created by the fold of two intersecting fabrics, rather than sewn on the placket front. "That's really hard to do," he says.



**CASTING THE PERFECT DYE**

Creating an elegant dress-shirt begins with the fabric, and for many designers, quality equals Italy.

Italian fabric factories, mostly clustered around Lake Como just south of the Swiss border, dominate Europe's textile industry. Competition from Eastern Europe and Asia has created new pressures for the mills, cutting lead time for the production of a shirt from five months to two months, according to Claudio Passera, general manager of Testa SpA, a privately owned mill near Milan.

Mr. Passera says Testa's major Italian competitors are Albini Group and Guanzate-based Canclini Tessile SpA, but that some Chinese mills offer quality akin to that of Italy, including Youngor Group Co. Ltd., based in Ningbo and Zhejiang, and Esquel Group, based in Hong Kong.

Mills work with color stories or swatches defined by computer codes on computer-assisted design software. Getting the color just right is a science of blending and saturation. It starts with two types of dyes, according to Mr. Passera. The most colorfast are called "vat," named after the tub they're mixed in. They are used on the yarn itself and, through a chemical process, they fix the dye. Vat dyes withstand washing, but they are often muted colors.

The other dye is called "reactive." The brightest dyes tend to be the most unstable, says Enrico De Pieri, who heads Albini Group's export business to the U.K., Asia and the Netherlands. Reactive dyes are water soluble, so they can fade after repeated washings.

As millers and designers wrangle over the right shades, they cement their relationships. Albini Group, for example, has a longstanding relationship with venerable U.K. men's clothier Turnbull & Asser, Mr. De Pieri says. A Turnbull & Asser client recently requested fabric for a shirt from a discontinued fabric collection.

"(Turnbull & Asser) asked if we could weave something," Mr. De Pieri says. "We had to weave 10, 12 meters of the fabric."

—Paula Park



A worker adjusts cotton threads on a weaving machine at Testa SpA.

# Suddenly someone else

For closet purgers, it's out with the old, and in with the new 'you'

Last week, Alicia Kan put her old wardrobe up for sale on eBay. "New Decade closet purge!" she tweeted to her 1,049 Twitter followers.

This sudden sale of Hermès scarves and Donna Karan dresses, at prices starting at \$19.95, marks a new phase of Ms. Kan's life. Last fall, she left her job as a high-ranking communications executive, and, like many people in transition, she wants an image to match the new life she's pursuing. Out with St. John dresses and Armani suits. In with Y-3 hoodies and Hugo Boss motorcycle boots. "I want to dress like Blondie in the '80s," she says.

tos—items that can never be replaced if your feelings change later. "The average person has a natural pull to stay connected to who they were," she says.

Once a transition is in the works, it's important to recognize that more than objects will be ejected. "You look at your LinkedIn contacts and think, 'They're not all going to make the journey with me,'" Ms. Kan says.

Until last fall, Ms. Kan was global head of communications for Synovate, a market-research unit of London's Aegis Group. A corporate road warrior, she shopped her way through the world's luxury zones in Cairo, Prague, London and Chicago on the endless itinerary of a global executive. She had Hermès scarves and Celine furs.

She says her decision to reinvent herself came last summer, when her boss of a

**On Style**

CHRISTINA BINKLEY



After quitting her job in communications, Alicia Kan, 44, decided her wardrobe no longer fit her new lifestyle. Here, she sports her new look. The mannequin features her old clothes.

Many of us have felt the desire to shed our skin, an urge that can be ignited by a new job, a change in marital status, weight loss, the arrival at midlife or just a new year. Post-divorce Madonna has returned to her vampy roots in Dolce & Gabbana, but her British Dame phase is still warm to the touch. Former Time Warner CEO Gerald Levin has traded in his Wall Street pinstripes for the more yogi-like look of the New Agey spa owner that he is now. Even designers change their skins. Remember the chubby, dorky Marc Jacobs? His cut body and knee-revealing kilts today seem to be another man.

Tabloid stories suggest these celebrity transformations happen overnight. But reinventing oneself is an emotional experience. "Packing up for shipping is saying good-bye to a former life," Ms. Kan says.

People often feel the need to reinvent themselves when they reach midlife or in the years before retirement, says Dr. Barbara Becker Holstein, a psychologist in West Allenhurst, New Jersey. It's common for people like Ms. Kan to feel that they've compromised too much of themselves for their job or their marriage, and to want to rectify that by starting afresh.

Despite the lure of letting go, Dr. Holstein suggests avoiding hasty decisions to leave a job or home or even to toss out significant portions of your closet. And she warns against purging photos and mem-

dozen years announced his retirement: "I thought, 'I want to look on the other side of the fence, too.'"

Since she left the company, Ms. Kan, who is 44 years old and single, has joined the board of an innovative Chicago chamber-music ensemble called Fifth House, and she's looking for work that will feel more meaningful. "I want to create social value, not shareholder value now," she says.

Ms. Kan sold her first tranche of clothes on eBay in December, having set up lights and a dress form in her apartment to photograph her pants, tops, dresses and accessories. Ms. Kan says there's a deal of sentiment in nearly everything she's selling off. Selling the first Armani jacket she ever owned was an emotional moment. "I clinched a job when I wore it to an interview, so it was my lucky jacket," she says. "I also remember saving up for it; I wanted an Armani so badly. Whenever I wore my Armani, I felt strong and confident and ready to take on the world."

She learned that her very expensive wardrobe wasn't worth nearly as much on the resale market. That Armani jacket, for example, sold for \$36. She jokes that her sale isn't exactly a new form of income; she's made less than \$700 selling her clothes. She is focusing on the fact that she is recycling useful items in order to open a new chapter: "These clothes served me well. I want them to find a good home."

# Thin metal lines

Professional golf cracks down on groovy clubs

Viewed from the playing position, the new grooves required on the professional golf tours this year are barely distinguishable from the old ones, which stopped being legal, or “conforming,” on Dec. 31. If you pull a new-groove clubhead up to your nose for closer inspection, how-

## Golf Journal

JOHN PAUL NEWPORT

ever, you can see that the groove edges are a bit more rounded. The volume of the grooves is also about 40% smaller, which means that less grass and moisture will be channeled away when grass comes between the ball and the clubface at impact. As a result of these changes, balls hit from thick grass will not spin as much or as predictably as they did when hit from similar lies with the old-style grooves, making it more difficult for the pros to control their approach shots. How much more difficult is an open question, which should provide golf fans with an intriguing little sideshow as the new, Tigerless PGA Tour season gets under way.

For the time being, the pros (and amateurs who qualify for national opens) are the only ones affected by the new groove ruling, which was promulgated simultaneously by the world’s two governing golf bodies, the U.S. Golf Association and the Royal & Ancient. Elite amateurs competing in top events like the U.S. Amateur will have to start using the new grooves in 2014, but the rest of us can merrily continue playing with our current grooves until at least 2024. The only caveat is that golf clubs with old-style grooves will be deemed non-conforming if they are manufactured and shipped from clubmakers’ warehouses after the end of this year, so the major clubmakers will stop producing them in December.

You might consider stocking up now, but the truth is that the vast

majority of amateurs won’t notice much difference in the grooves. We, for the most part, are happy just to hack the ball out of the rough, period. But the pros have become adept at sucking balls back toward the pin even from lies that are meant to be punitive—far too adept, in the eyes of the regulators. Their skill at such shots has transformed driving accuracy almost into a secondary skill, which is a problem.

“The research we did, based on the detailed statistics that the PGA Tour keeps, showed that driving accuracy used to be nearly as important to scoring as putting, but starting in the 1990s that correlation fell off a cliff, and it took another dive around 2000,” said Dick Rugge, the USGA’s senior technical director. The increased distances the pros were hitting the ball was one cause; the average length of a drive on Tour climbed more than 25 yards between 1995 and 2003. The advantage of being that much closer to the hole more than offset the disadvantage of sometimes being in the rough.

But another cause was the widespread adoption of the high-volume U-shaped grooves, or “square grooves,” that were legalized in 1984 and made the penalty for missing the fairway even less severe. Some pros, including Tiger Woods, stuck with the older V-shaped grooves on longer irons to avoid spinning the ball too much, but the U-shaped grooves were almost universally adopted in wedges.

Arnold Palmer was among the first to express serious concern about the situation to the USGA. “He felt it was taking away one of the key challenges of the game,” Mr. Rugge said. So Mr. Rugge initiated research in 2004 that produced two lengthy white-paper reports—“Guaranteed to cure insomnia,” he said—and a rule proposal in 2007. After manufacturers and other concerned parties submitted comments, a few technical changes were made to the groove specifications and the period during which the old-grooves will remain legal for everyday players was extended to 2024 from 2020. Apparently only about two percent of clubs remain in service for longer than 15 years, so the USGA believes the changeover will be minimally inconvenient to the majority of golfers.

“This is by far the most extensively researched rule change that the USGA has ever made, and that’s because it’s the first time we have rolled back equipment rather than drawing a line and stopping something from going forward,” Mr. Rugge said.

Anxiety about the march of golf technology is nothing new. Hand wringing over balls that might make existing courses obsolete has been around since at least the late 19th century, when the revolutionary Haskell ball, with its wound rubber band core, began to usurp the shorter, solid-rubber gutta percha ball. But until the early 20th century, there were no effective regulatory bodies in place to consider which advances



were good for the game and which were not. The still young USGA’s first significant regulatory decision, in 1923, was to refuse to allow steel shafts in clubs. Two years later it reversed itself and the old hickory shafts soon fell from favor.

The main thrust of USGA policy since then, when concerns arose about threats to the game, has been to codify the state of the art and say, “This far, but no further.” The organization limited the amount of spring-like, or trampoline, effect in clubheads in 1998. In 2004, in response to the surge in driving distance, the USGA limited the length of drivers to 48 inches and clubhead volume to 460cc. As for balls, it and R&A differed for most of the 20th century on the minimum allowable diameter and maximum weight; until 1990 the British ball was a tad smaller than the American ball and flew somewhat farther. The USGA imposed restrictions on the initial velocity of a ball coming off a clubhead under specified test conditions in 1942 and established an overall distance standard in 1976.

But in rolling back existing technology, as with the new groove ruling, the USGA and R&A have entered new territory. One concern is that if the rank and file of golfers object to losing performance characteristics they once enjoyed, and continue to play with non-conforming equipment, the regulators will lose authority. “The only power the USGA has is the consent of the governed,” said Frank Thomas, Mr. Rugge’s predecessor as the USGA’s technical director, “and the game of golf needs a strong governing body.” Mr. Thomas believes it would have been better to test the concept for two years on the pro tours before imposing the rule for everyone. Mr. Rugge said the USGA considered that idea, which he called “not unreasonable,” but in the end, for a variety of reasons, decided against it. “We didn’t think the PGA Tour should be the proving ground for our rules,” he said.

Practically, however, that’s what is taking place, starting at last week’s small-field SBS Championship in Kapalua, Hawaii. “There is definitely a difference, especially out of the Bermuda rough,” said Geoff Ogilvy, the tournament’s winner. This week’s full-field Sony Open Hawaii in Honolulu, with higher rough and smaller greens, will provide more clues into how the pros will adapt. Some, including Jack Nicklaus, believe—or hope—that the subtle groove change will create a domino effect, causing players to switch to softer balls that spin more, which in turn will result in shorter drives off the tee and a greater emphasis on old-fashioned shot making.

“With a softer ball, the game will change—and change for the better,” Mr. Nicklaus predicted last week. “It will bring some of the great courses in the world that had become obsolete because the ball went so far back into play.” But that, for now, is only speculation.



At top, from left to right, an original feather ball, a solid-rubber gutta percha ball, a Haskell rubber-core ball and a modern ball. Above, from left to right, a wood-shaft club, a steel-shaft club and a modern metal driver.

Christopher Villano for The Wall Street Journal

## Arbitrage

### Ice skating



City	Local currency	€
Singapore	\$18	€9
Frankfurt	€10	€10
Paris	€10	€10
New York	\$19	€13
London	£22	€25

Note: Prices of skating for two hours, including skate rentals, plus taxes, as provided by venues in each city, averaged and converted into euros.

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THE WALL STREET JOURNAL  
EUROPE

## ❖ Top Picks

# Nobody's home in a frigid Grand Palais

**PARIS:** A colossal statement from 1900, the nave of the Grand Palais is on a scale to daunt the most ambitious and confident artist. It is within these gargantuan volumes of 13,500 square meters that the French Ministry of Culture invites a stellar artist to create an installation. The event is known as Monumenta and takes place more-or-less

annually. Anselm Kiefer won great acclaim for his response in 2007, as did Richard Serra in 2008.

This year, France's own Christian Boltanski has used light, sound, machinery and even the weather to create "Personnes." The title means "people" but also "nobodies." And while Mr. Boltanski has often referenced the Holocaust in the past,

here his concern is aimed at the nature of the human condition.

On entering the nave, rather than stepping into a hall fit for a Brobdingnag giant, your way is blocked by a long wall of rusted tins, each labeled with a four-digit number. From behind the wall you emerge into a bleak scene. The vast stone floor is strewn with second-

hand clothes, arranged in orderly rectangles beneath thin neon tubes. Above the glass roof the January sky is curdled grey, providing the subdued light the artist had hoped for at this time of year. Previously, Monumenta has been in springtime but Mr. Boltanski chose winter to add to the atmosphere of oppressiveness. He also requested no heating.

From the edge of this mysterious factory floor comes the whine of a construction crane. Unmanned, it delves with red metal claws into a gigantic mound of more discarded clothes, plucks some at random, then casts them back onto the pile.

Throughout, your ears are assaulted by a rhythmic pulse. It sounds mechanical but in fact it's a recording of human heart beats. (Visitors may have theirs recorded and added to Mr. Boltanski's collection.)

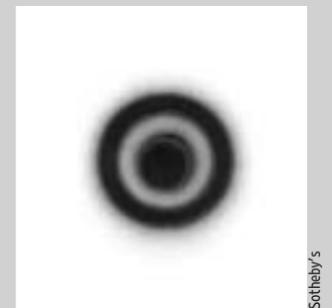
After an hour I felt distressed. Which is exactly the artist's aim. He wants the visitor to feel "cold, anguished and overwhelmed" and to "look for the way out, to want to find life again at any cost."

For Monumenta 2010 he has succeeded in imbuing everyday elements with uncomfortable new meanings to provoke a potent emotional response at the heart of Parisian patrimony. —*Lennox Morrison*  
Until Feb. 21  
[www.grandpalais.fr](http://www.grandpalais.fr)



'Tombs' (1997) by Christian Boltanski.

Anthony d'Offray Gallery



Sotheby's

Otto Piene's 'Rauchbild' (1961) depicts black smoke.

## Zeroing in on 49 works at auction

**A MAJOR HIGHLIGHT** of the contemporary art auctions in London next month will be 49 works from the Lenz Schönberg Collection, the world's leading collection of "Zero" art, a famed European abstract movement that included artists such as France's Yves Klein,

### Collecting MARGARET STUDER

Italy's Lucio Fontana and Piero Manzoni, Hungarian-born Victor Vasarely and Switzerland's Jean Tinguely.

The "Zero" art movement emerged in Germany at the end of the 1950s, inspired by artists who wanted to break from the past and begin at zero. Their art is often about movement, light and space, symbolizing their yearning for a new and peaceful world after the chaos of the Second World War.

It was founded by German artists Heinz Mack and Otto Piene. They were soon joined by fellow German Günther Uecker and others. Assembled by German businessman Gerhard Lenz and his wife, Anna, beginning in the early 1960s, the collection now embraces around 600 works by 50 artists from 15 European countries.

Mr. Lenz says the 49 works to be sold at Sotheby's during its contemporary art auctions (Feb. 10-11) were "heartfelt" acquisitions that mean a great deal to the couple. "With 600 works now in the collection, our enthusiasm became somewhat exaggerated," he explains.

Highlights will include "Feu 88" (1961) by Klein, a picture with fire, body and water imprints on paper laid on wood. Sotheby's describes the three-meter piece as the largest and most significant example of the artist's famous "Fire Paintings" ever to be presented at auction (estimate: £3.5 million-£4.5 million).

A number of works by Fontana will include "Concetto Spaziale (Venice)" (1962-1963), a copper expanse where a single slash ruptures a smooth surface, creating a narrow window onto infinite space (estimate: £1.5 million-£2 million).

Meanwhile, "Rauchbild" (1961), a dramatic, black smoke picture by Mr. Piene, is estimated at £35,000-£45,000.

## In London, 'Legally Blonde' goes British

**LONDON:** A slick Broadway musical that is equally intelligent and enjoyable, "Legally Blonde" now runs in the West End at the Savoy Theatre. This tale of pink-fetishist sorority girl Elle Woods from Malibu who seeks to win back the ambitious preppie who has dumped her by joining him at Harvard Law School evoked a genuine standing ovation for its U.K. star, Sheridan Smith. She deserves a Ph.D. in comic timing if not the law degree and internship her character wins. Despite the British audience's need for the program's glossary of U.S. College-speak ("Sorority House," "Homecoming Queen," "Frat Boys"), director and choreographer Jerry Mitch-

ell has made this show as intelligible as it is fast-paced.

Laurence O'Keefe and Nell Benjamin's music is sophisticated, without any Lloyd-Webberian portentousness, and their lyrics are challenging and wacky (rhyming "love" with "of"—well, why not?). The show has some transgressive edge (a gay kiss, lesbian lust), and a witty song-and-dance routine performed during a spectacularly strenuous skipping-rope workout.

I haven't seen the original film, but the Broadway show made from it seems to have transferred with its jokes and its energy intact. The Harvard setting where most is played out is done with affection and accuracy.

Besides Ms. Smith's award-worthy (though over-amplified) performance, the all-British (plus one Canadian) cast was superlative. They zipped through Mr. Mitchell's blink-of-an-eye costume changes and calorie-consuming choreography in a blissful blaze. Magna cum laude mentions to Jill Halfpenny as the hairdresser with a heart as big as her purloined English bulldog and Chris Ellis-Stanton as the ridiculously tall, handsome blond Irish hunk in short shorts, who, in a glorious finale, teaches them all how to dance without moving their arms.

—*Paul Levy*

Until May 23  
[www.savoy-theatre.co.uk](http://www.savoy-theatre.co.uk)



Elle Kurtz

Jill Halfpenny as hairdresser Paulette and Sheridan Smith (right) as Elle Woods.

## Finding a new way to view and capture Berlin

**BERLIN:** Around the year 2000, something happened to the work of the Berlin artist Corinne Wasmuht. Born in Dortmund but raised in Ar-

gentina, Ms. Wasmuht had already made a career for herself as a painter of surreal interiors. Then the paintings started getting bigger,

and more abstract, but also more photographic. Recently, Ms. Wasmuht, now 45 years old, has established herself as one of the most original artists working in the German capital, and the course of her remarkable transformation is on display in a concise midcareer retrospective, called "Supracity," at Berlin's Haus am Waldsee.

Ms. Wasmuht's turning point seemed to coincide with her leaving individual rooms behind and focusing instead on city life. One of the standout works of the Berlin show is a panoramic painting called "50 U Heinrich-Heine Str." (2009). More than five meters long, the neon-green cityscape dramatizes a rather dull crossroads between the former East and West Berlin, which becomes a ghostly collage of people and buildings.

"Supracity" contains interesting

Corinne Wasmuht's 'Pathfinder' (2002)



Heinz Peitz

work from the 1990s, like "Spaces" (1996), built of block-like striped rooms. Her transitional works are also on view, including "Tunnel" (2000), a submarine-blue painting that seems to combine the cave-like with the extraterrestrial. But the most recent work is the best.

It's quite apparent that Ms. Wasmuht found a different way to work in her studio, not to mention actually view the world around her, and the curators point to her increasing reliance on photography and digital manipulation. But Ms. Wasmuht never loses sight of the human scale. Even in a near-abstract piece like "703" (2009), a triptych-like work named in honor of its seven-meter length, she can capture the discreet hum of real people's lives.

—*J. S. Marcus*

Haus am Waldsee, until Feb. 21  
[www.hausamwaldsee.de](http://www.hausamwaldsee.de)  
Nuremberg Kunsthalle,  
March 11-May 16  
[www.kunsthalle.nuernberg.de](http://www.kunsthalle.nuernberg.de)

## Timely Questions

The arrow of time points in one direction only, from past to present to future. Now there's a fact that is so patently obvious as to be unworthy of remark. But ask a theoretical physicist just how obvious that fact really is and you will soon discover that it is not obvious at all. Indeed the "arrow of time" presents one of the greatest mysteries known to modern science. Why so? Well, for a start, no one can agree on what precisely is meant by "past," "present" and "future." As for an agreed definition of "time" itself, we are as far as we have ever been from achieving that.

Chambers English Dictionary defines time as "a concept arising from change experienced and observed, expressed by past, present and future"—a definition that strongly promotes the idea that time is nothing but a product of the human mind. Kant might well have agreed; so too might that ancient sage Augustine of Hippo: "What is time?" he said. "If no one asks I know what it is, but if I am asked I cannot explain." For a physicist's definition, try the Oxford Dictionary of Physics, which describes time as a "dimension that enables two otherwise identical events that

occur at the same point in space to be distinguished."

Sean Carroll is a formidable theoretical physicist from the California Institute of Technology, and "From Eternity to Here" is his first work of popular science. He outlines, in the simplest possible terms, all that is known about the arrow of time. That is to say, all that we think we know about the arrow of time, for Mr. Carroll's greatest virtue, aside from

### From Eternity to Here

By Sean Carroll  
(Dutton, 438 pages, £16.83)

the clarity of his prose—an absolute "must" when dealing with matters as complex and counterintuitive as quantum gravity, black holes, tachyons and dark energy—is his honesty in delineating precisely what is known, what is unknown, what is subjective, what is hypothetical and what is purely theoretical.

Mr. Carroll is not afraid to leave his readers with a general impression that practically nothing is known or properly understood about time, space, our universe or its place relative to anything outside of it. This is one of his book's greatest strengths, for only by admitting to our own lack of understanding can we find the pluck to ask the simplest questions. "Why does the arrow of time flow from the past toward the future—why not the

other way round?" The question seems trivial, even a trifle babyish, but Mr. Carroll keeps on asking it and, in his brave attempt to provide a full and coherent answer, takes his readers on a fascinating and refreshing trek through every known back alley and cul de sac of quantum mechanics, relativity, cosmology and theoretical physics.

He explains how, at a subatomic or quantum level, it is far from obvious why the arrow of time should point the way it does, for the laws of physics stipulate that particle interactions are reversible. In the quantum world, time might as well run backward as forward. Imagine a film clip of two billiard balls moving at a steady pace, colliding and bouncing off each other. How can you be sure that the film was not shown to you in reverse—that what you actually saw was time running backward? So Mr. Carroll persists: "Why then, in the observable universe, does time appear to run in one direction only? Why, for instance, when an egg is broken and scrambled into an omelette, if the quantum processes that allowed this to happen are reversible, why does the omelette never reassemble itself into an egg?"

From this simple beginning, and an explanation as clear as you can ever expect to read of the

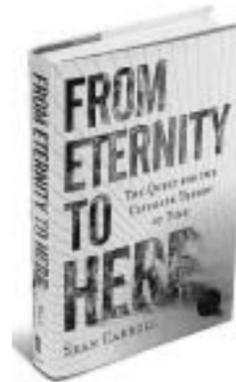
Second Law of Thermodynamics and of universal entropy, Mr. Carroll arrives at his own theoretical postulation of a time before the Big Bang and of the microscopic birth of "baby universes" that, he argues, could form a "multiverse" and provide "a natural mechanism for creating more and more entropy in the universe." In other universes, time might run in the opposite direction to that in which we observe it running in our own. In short, time might elsewhere be measurable by a decrease rather than by an increase of entropy. For, as Mr. Carroll cogently argues, it is entropy (the dissipation of useful energy) that uniquely determines the direction of time's arrow.

The author is well aware that in positing untestable theories such as his "multiverse" he is being unscientific. There are plenty of have-a-go amateurs out there, and he, for obvious reasons, does not wish to be regarded among them. His own Web site seeks to fend off crackpots with the warning: "I am not able to help with questions about physics, your theory of the universe and so on." But to anyone who has grasped the bare rudiments of spacetime, quan-

tum mechanics, inflationary cosmology, etc., the urge to theorize is simply irresistible. He should admit it. To claim, as he does, that his "multiverse" is not a "theory" but a "prediction" is a bit of sophistry that will not exonerate him from such a charge. If, like me, you have also been reading this kind of popular-science book for a long time, you may be disappointed that "From Eternity to Here" does not hugely expand the horizon of your previous knowledge.

You may find that a proper understanding of cosmic and quantum science requires a certain suspension of common-sense perception, leading all too easily to forgetfulness. Just like St. Augustine, we seem to understand time when we are reading about it, but as soon as we put the book down we are unable to explain it. The best way to grasp the rich mysteries of our universe is by constantly rereading the best and clearest explanations. Mr. Carroll's "From Eternity to Here" is certainly one of them.

Mr. Waugh is the author of "Time: Its Origin, Its Enigma, Its History" (Carroll & Graf, 2000).



## The Power to Protect

Scholarly and soft-spoken, former U.S. Justice Department lawyer John Yoo makes an unlikely villain. But a villain he is to many, especially to the critics of George W. Bush's war-on-terror policies. Though Mr. Yoo's role was an advising one, he is considered—because of memorandums he wrote in the wake of 9/11—the principal legal architect of Mr. Bush's efforts to thwart another terrorist attack, including the authorization of warrantless wiretaps, the decision to put illegal combatants in the Guantanamo detention center, and the use of enhanced interrogation techniques such as waterboarding. It was Mr. Yoo, the critics say, who trashed the Constitution in his zeal to defeat Islamic terrorism.

Not so fast, Mr. Yoo replies. "Crisis and Command" is a carefully argued historical survey of the evolution of presidential power, particularly the power to make war. The book reveals how the Bush war on terror, far from overstepping constitutional bounds, was rooted in a tradition that reaches back to George Washington himself. Mr. Yoo does not set out to vindicate himself personally, but it is hard not to read his analysis without feeling that much of the anti-Bush rhetoric of recent years—not to mention its anti-Yoo variety—has been grounded in ignorance as

much as outrage.

By creating the position of president, Mr. Yoo reminds us, the Constitutional Convention of 1787 faced a dilemma. Should it make the nation's chief executive the servant of Congress, empowered merely to execute the laws that Congress passes? Or should the president be a power unto himself, with the leeway to protect the republic as he sees fit—including the power to make

### Crisis and Command

By John Yoo  
(Kaplan, 524 pages, £29.95)

war? In the end, as Mr. Yoo explains, the second choice won out. The delegates, drafting what would become the Constitution, amended the original wording about Congress's power from "make war" to "declare war" (Article I, Section 8), so that presidents would reserve the authority "to repel a sudden attack," in James Madison's words, or to make other decisions intended to protect the country.

George Washington, to quell the Whiskey Rebellion in 1794, invoked martial law and called out the state militias without waiting for Congress. He believed—rightly, in Mr. Yoo's view—that his independent war-making powers were entirely consistent with the Constitution. John Adams and James Madison, by contrast, decided to split their authority with Congress when it came to war and foreign policy. The results were not stellar—as Madi-

son must have realized after signing a congressional declaration of war against Britain in 1812, a war that he did not want but felt powerless to resist, and then watched British troops burn the White House to the ground.

Madison's successors rarely made the same mistake. In 1861, Abraham Lincoln decided on his own to mobilize for war against a seceding South even though many in Congress saw no such need. Secession was a crisis in which the nation itself was at stake, Lincoln believed. He suspended habeas corpus, arrested and hanged rebel spies, tried by military commission those accused of hindering the war effort, and promulgated the Emancipation Proclamation—all without congressional consultation. He laid claim to such extraordinary powers in his role not only as commander in chief but as chief executive, sworn to defend and protect a constitution whose entire reason for being was to preserve the American nation—even if that required temporarily overriding one or two separate articles.

Franklin Roosevelt took similar steps to defeat the Axis. As a wartime president he authorized wiretaps of antiwar opponents, used military commissions to hang captured spies, authorized the bombing of German and Japanese cities, and set the conditions under which surrender would be accepted. Neither Congress nor the Supreme Court saw fit to meddle with his far-reach-

ing use of executive power.

So why did the Bush way of war, so measured when compared with that of other White House occupants, draw such bitter criticism? Mr. Bush sought congressional approval ahead of every step he took in his war on terror, including the wars in Afghanistan and Iraq—a show of deference to Capitol Hill that Lincoln and FDR would have considered dangerously naive. He established the facility at Guantanamo to detain several hundred suspected foreign terrorists and used enhanced interrogation on fewer than a dozen. Lincoln locked up some 12,000 American citizens during the Civil War. FDR interned more than 110,000 Japanese-Americans without judicial process, based solely on suspicion—a gross violation of civil liberties that Congress applauded.

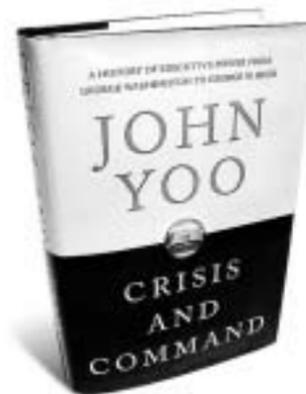
What changed was not Mr. Bush's use of presidential power but the nature and goals of those who opposed it. In the past, of course, members of Congress and critics of war have acted to block presidential war-making powers—e.g., in Vietnam in the 1960s and 1970s and in Central America in the 1980s. But these were conflicts in faraway lands. After 9/11,

the president's most ideological political opponents campaigned to constrain the commander in chief's ability to defend American citizens from the threat of attack on American soil. The wars in Afghanistan and Iraq, after all—and the interrogation and surveillance policies that Mr. Bush put into place—were a response to what Mr. Bush and his advisers

perceived to be an act of war, perpetrated by a network of belligerents who disregarded the laws of war and had no recognizable moral standards. The American people agreed, and so did Congress. The only recourse for critics was to use the courts to halt what they claimed was an end run around the Constitution.

Today the Obama administration may be starting to grasp that it can't protect America on the war critics' terms. The lessons of November's Fort Hood shootings—and of the Christmas airplane bomber's thwarted efforts—will be learned all the more quickly if they are accompanied by a close reading of "Crisis and Command."

Mr. Herman's latest book, "Gandhi and Churchill," was a Pulitzer Prize finalist in 2009.



# time off

## Amsterdam

### opera

"The Marriage of Figaro" is a contemporary staging of the opera by Wolfgang Amadeus Mozart under musical direction of Constantinos Carydis.

De Nederlandse Opera  
Until Feb. 3  
☎ 31-20- 6255-455  
www.dno.nl

## Berlin

### art

"George Grosz: Correct und Anarchically" exhibits 200 items from the life and art of the German Dada artist.

Akademie der Künste  
Until April 5  
☎ 49-30-2005-70  
www.adk.de

### film

"The Complete Metropolis" documents the production and artistic design of one of film history's most important works, "Metropolis" by Fritz Lang. The 2010 Berlin Film Festival screens the film for the first time and includes lost footage rediscovered in 2008.

Deutsche Kinemathek  
Jan. 21-April 25  
☎ 49-30-3009-030  
www.filmmuseum-berlin.de

## Basel

### festival

"Museumsnight" presents 30 museums and eight cultural centers open for 24 hours, offering special tours, talks, food and events around the city.

Museum für Gegenwartskunst  
Jan. 22  
☎ 41-61-2066-262  
www.kunstmuseumbasel.ch

## Brussels

### opera

"Elektra" stages the Greek tragedy in the Richard Strauss opera with the La

Monnaie Symphony Orchestra under conductor Lothar Koenigs and direction by Guy Joosten.

De Munt-La Monnaie  
Jan. 19-Feb. 4  
☎ 32-7023-3939  
www.demunt.be

### art

"Brussels Antiques & Fine Arts Fair" offers 130 exhibitors presenting silver, antique jewelry, furniture and works of art from the Middle Ages to the 20th century, including ceramics, drawings, engravings, old masters, modern painting, sculpture and more.

Tour & Taxis  
Jan. 22-31  
☎ 32-2513-4831  
www.brafa.be

## Cologne

### art

"Mary Heilmann—Weather Report" exhibits works on paper by the American abstract painter, including a new series of prints and photos.

Museum Ludwig  
Jan. 22-April 11  
☎ 49-221-2212-6165  
www.museum-ludwig.de

## Glasgow

### art

"Dürer and Italy" shows engravings and woodcuts by the German printmaker, alongside engravings by Italian artist and Dürer contemporary Marcantonio Raimondi.

The Hunterian Art Gallery  
Jan. 22-March 22  
☎ 44-141-3305-431  
www.hunterian.gla.ac.uk

## Gothenburg

### film festival

"Göteborg International Film Festival 2010" screens over 400 movies, includ-



The Alkazi Collection of Photography

ing new films by Jessica Hausner, Samuel Maoz and Günther Wallraff.  
Göteborg International Film Festival  
Jan. 29-Feb. 8  
☎ 46-31-3393-000  
www.filmfestival.org

## Helsinki

### art

"Stiina Saaristo: Ein kleines Monster" presents drawings of grotesque and ironic female figures in a first solo museum show of the Finnish artist.

Amos Anderson Art Museum  
Until March 8  
☎ 358-9684-4460  
www.amosanderson.fi

## London

### photography

"Where Three Dreams Cross: 150 Years of Photography from India, Pakistan and Bangladesh" displays over 400 works showing how photography developed in the countries.

Whitechapel Art Gallery  
Jan. 21-April 11  
☎ 44-20-7522-7888  
www.whitechapelgallery.org

### music

"The London Philharmonic Orchestra" premieres the 2010 season with principal conductor Vladimir Jurowski, opening with two performances of Mahler's Second Symphony, "Resurrection."  
Royal Festival Hall  
Jan. 16-July 1  
☎ 44-20-7960-4200  
www.southbankcentre.co.uk

### art

"Level 2 Gallery: Michael Rakowitz" investigates the influence of western science fiction and fantasy on Iraqi military and scientific activities during the Saddam Hussein era, seeking visual connections to Star Wars, Jules Verne and GI Joe.

Tate Modern  
Jan. 22-May 3  
☎ 44-20-7887-8888  
www.tate.org.uk

## Oslo

### art

"Munch and Denmark" displays Edvard Munch pictures alongside works by Paul Gauguin, Claude Monet, Camille Pissaro and Berthe Morisot.

Munch Museum  
Jan. 22-April 18  
☎ 47-2349-3500  
www.munch.museum.no

## Strasbourg

### photography

"Another approach to MAMCS" showcases 200 of the collection's photos, including work by Muybridge, Olympe Aguado and Eugene Atget.

Museum of Modern and Contemporary Art  
Until April 1  
☎ 33-3885-2500-0  
www.musees-strasbourg.org

## Vienna

### art

"Cars: Warhol, Fleury, Longo, Szarek—Works for the Daimler Collection" features images of Mercedes-Benz cars in work by artists Andy Warhol, Robert Longo, Sylvie Fleury and Vincent Szarek.

Albertina  
Jan. 22-May 16  
☎ 43-1-5348-30  
www.albertina.at

Source: WSJE research.



Tom Powell

(Top) 'Courtesan' (circa 1890) on show in London; 'Teapot' (1983) by Mary Heilmann.