FRIDAY-SUNDAY, JUNE 18-20, 2010

WEEKEND JOURNAL.

EUROPE

Birthday boys

Celebrating 20 years of Dolce & Gabbana menswear

Travel: Our survey reveals the latest European trends

Contents

Dave Yoder for the Wall Street Journal

Models are prepared for Dolce & Gabbana men's fashion show.

COVER, Stefano Gabbana, left, and Domenico Dolce plan looks for their men's fashion show on June 19. Photograph by Dave Yoder for the Wall Street Journal.

Bernd Kuhnert, Courtesy Galerie LEO.COPPI

'Stehende im kurzen Rock' by Robert Metzkes (2005) on show in Berlin.

WEEKEND JOURNAL. EUROPE

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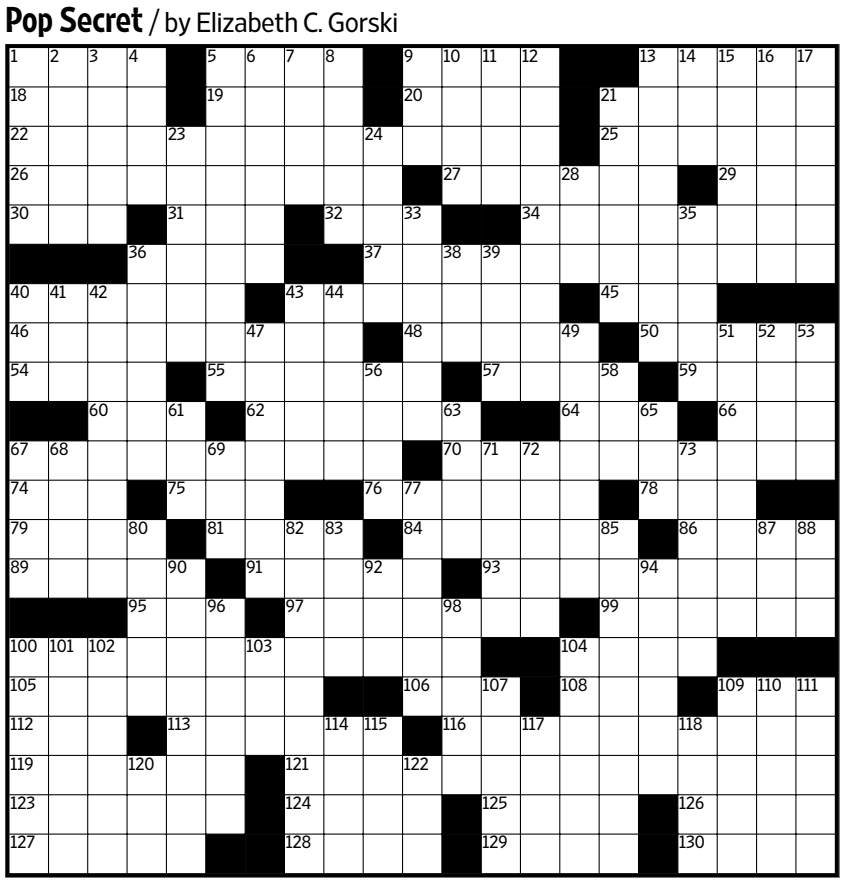
Pop Secret / by Elizabeth C. Gorski



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

Last Week's Solution

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❖ Profile

Wrapping a hotel in practical style

Diane von Furstenberg's next design project

By Isis Almeida

"AMAZING," UTTERED A little sweet voice on the other end of the phone. It was last Friday morning in Los Angeles, and Antonia, the 10-year-old granddaughter of acclaimed fashion designer Diane von Furstenberg seemed to have chosen the right word when prompted to describe her iconic grandmother. After all, how many designers have created a timeless garment that revolutionized women's fashion?

Almost 40 years after the launch of the wrap dress (a model with two front panels that cross over each other and tie at the back), which became a symbol of liberated women and the signature of her brand, the 64-year-old designer and president of the Council of Fashion Designers of America is still at the forefront of fashion. After creating in 2008 a whole collection inspired by the hotels she has stayed in, Ms. von Furstenberg is now taking her graphic prints to London's Claridge's hotel, where she has taken up the challenge to decorate 20 rooms, four of which open June 23.

"This whole project came by accident," said the designer, who has been a guest of the hotel for almost 30 years. "They approached me because, two years ago, I showed a collection in Florence, which had one line inspired by the grand lobby of Claridge's," she explained. "I had already designed a line of rugs and home-furnishing fabrics, so I thought it would be a great idea to decorate the hotel.

"At first I thought it was going to be a very light project, but in the end it was not only about refreshing the hotel, but about doing the whole of the rooms, the furniture, everything," she said.

Claridge's is Ms. von Furstenberg's first interior-design project and she has taken care of everything from the curtains to the paint to the furniture. A vanity, a traveling trunk, a desk and a cocktail bar by Ms. von Furstenberg will all feature in each of the 20 rooms.

"I had already designed furniture for my shops, but this was the first time that I designed it for others," Ms. von Furstenberg said, adding that making furniture and garments had much in common. "It's all about the usage and proportion. So creating furniture came naturally."

The Belgian-born designer was aided by interior decorator Olivier Gelbsmann, who is one of Ms. von Furstenberg's best friends. During a visit to Claridge's, it is Mr. Gelbsmann who guides me through the construction of room 345 and the hotel's legendary Piano Suite, also located on the third floor. Both will open June 23.

Inside the grand suite, the characteristics of Ms. von Furstenberg's fashion soon become apparent. The curtains aren't fully up yet, but the valances already hung on the walls offer a taste of the contemporary prints that the designer will be using. Chinese florals in big and bold scale, as well as animal patterns, are just some of the styles revealed prior to the opening.

Prints have always been a trademark of the New York-based designer. Even the legendary 1972 wrap dress was launched in an animal print, which, according to the designer, "made women feel feline." Ms. von Furstenberg's passion for prints came from an internship she did with Italian textile manufacturer Angelo Ferretti before she moved to the U.S. with her first husband, the Austrian-Italian Prince Egon von Furstenberg, in 1969. Mr. Ferretti had a printing plant and designed fabrics for renowned brands such as Salvatore Ferragamo and Gucci.

The practical, functional and elegant characteristics of Ms. von Furstenberg's designs can also be found in smaller details of the hotel decoration. The interior base of each closet has been enhanced by brass plates to protect the wood from suitcase damage. The Piano Suite was extended from one to three bedrooms so families can stay together, and an additional bathroom accessible from the suite's welcome room was built to allow guests to retain their privacy when receiving visitors. In one of the bathrooms, a smaller mirror was placed opposite the main mirror to give guests a panoramic view of themselves.

"Every single detail was thought of. It's all very practical, very Diane," Mr. Gelbsmann said, as we toured the Piano Suite. Ms. von Furstenberg added a few days later during our telephone interview, "I like things that are very practical and elegant. Timeless, bold and classical. When you see the rooms, you will very much recognize my DNA."

Indeed, practicality may be one of the secrets of Ms. von Furstenberg's long-lasting success. She is well known for keeping focus on the product and responding to the cycles of fashion through her designs. It was by keeping a close eye on what was being worn on the streets that Ms. von Furstenberg was able to re-launch her iconic wrap dress in 1997, after going through difficult times in the late 1980s, when licensing led her to lose control of her business. "I started to see hip girls buying the wrap dress in vintage shops and that gave me strength to reinvent the business," she said. "The most important thing for a designer is to make products that make sense.

A client-focused strategy was also part of the hotel's decoration. As a guest of Claridge's, Ms. von Furstenberg says she approached the project from both a designer's and a client's perspective. "I'm very much a traveling soul. I have spent so much time in hotels. I know what people who stay in hotels need," she said.

The designer's personal touch has also been added to the art works in the decorated rooms. A series of photographs taken by Ms. von Furstenberg on her travels in Europe, Asia, Africa and the Middle East will be displayed on the walls. "Putting up my photographs was Claridge's idea. I was really taken by surprise, but after I looked into the visual diary that I keep of my travels, I thought it would look very nice," she said.

While Ms. von Furstenberg brought her bold, colorful prints to the decoration of the hotel, the traditional Victorian and Art Déco architecture of the hotel were left untouched. "I wanted to respect the architecture and the formality of the grand hotel room, but at the same time make them relevant in today's life," the designer said. "Hotels like that don't exist anymore and the legacy must be respected."

As a fashion designer and a woman, Ms. von Furstenberg said she would like to inspire women in generations to come. "I hope to leave a legacy, to keep alive the spirit of the independent woman," she said. "And hopefully my grandchildren will take over the business, to continue the work I've done."

— Isis Almeida is a writer based in London.

Diane von Furstenberg leaves Claridge's.

Claridge's

> For Diane von Furstenberg, making furniture and garments has much in common. "It's all about the usage and proportion."

Dave Yoder for the Wall Street Journal

Keeping it masculine

Dolce & Gabbana explain why men favor style over fashion

By Christina Passariello

Milan

As they scrambled to whittle down dozens of outfits for Saturday's Dolce & Gabbana men's fashion show, designers Domenico Dolce and Stefano Gabbana paused earlier this week to debate a sandal made of rope. "This looks too fashion, too wild," Mr. Gabbana sneered at the shoe, its thick cord wrapped around a male model's ankle. Mr. Dolce grabbed a rope flip-flop. "That looks more adult," Mr. Gabbana said approvingly.

Over the past 20 years, Messrs. Dolce and Gabbana have built one of the biggest and most successful men's businesses by navigating the fine line between style and fashion. "Women are into fashion, men are into style," said Mr. Dolce, in between fittings for the 20th anniversary runway collection. "Style is forever."

The difference between the two meant a striped linen jacket and a silk blouse didn't make the cut from the new collection, whose motto— "Sensual, Sartorial, Sicilian"—marks a return to the brand's roots. A nautical theme permeated the looks that made the cut, from the sailing rope Mr. Dolce stranded through belt loops to a rugged beige fisherman's sweater. Dolce & Gabbana's show kicks off Milan men's fashion week, which runs from June 19 to 22.

Men have more style than ever to choose from. Luxury labels from France's Hermès to American icon Ralph Lauren are opening stores dedicated to men. Nearly all of the most prominent women's fashion houses—Gucci, Prada, Dior, Chanel, Burberry—dress men too. Online retailer Net-a-Porter announced earlier this month it is creating a men's site, Mr. Porter, with labels such as Lanvin, Yves Saint Laurent and Balmain.

Yet with two decades of experience under its crocodile belt, precursor Dolce & Gabbana has well-established legitimacy in the booming men's segment. Half of the company's €1.2 billion in 2008 sales came from the men's collection, a balance that no other major fashion house has achieved.

"In the last 20 years, the biggest revolution has been in men's fashion collections, not women's," said Mr. Gabbana. "Now men have an outfit for work, another one for dancing, another one for going to the restaurant—like women."

Though suits remain at its core, the label has appropriated the full range of the male wardrobe, from underwear and sportswear to pageboy caps and wingtips. "It's clothing for the weekend, the office, going out at night," said luxury-brand consultant Robert Burke. "That's been their secret because they are that customer."

In fact, with their contrasting personalities, Messrs. Dolce and Gabbana are very different customers.

"In the last 20 years, the biggest revolution has been in men's fashion collections, not women's," says Stefano Gabbana.

The tall Mr. Gabbana, 48 years old, extroverted and flashy with a large ruby stud in his ear, brings the brand its richly baroque element visible in velvet slippers and brocaded jackets. The short, bald Mr. Dolce, 52, likes muted colors—gray, blue, black, beige—detests prints, and refuses to wear tank tops: "I'm ashamed that I don't have big arm muscles."

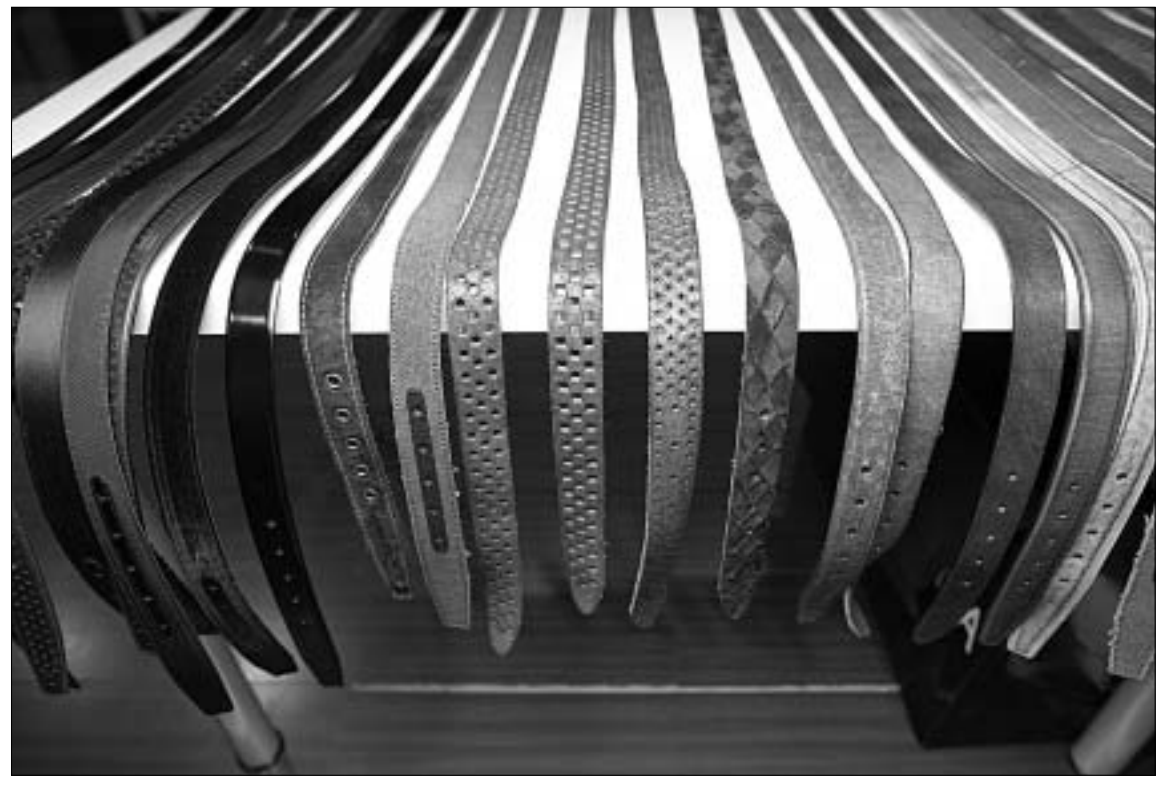
Men are more interested in their looks than they let on—a fact that the design duo understands, said Jim Moore, creative director at men's fashion magazine GQ. "Men are innately not fashion people," he said. "But there's an inner peacock and we know what looks good on us."

Yet men's fashion can at times seem more farcical even than outrageous women's trends. Three-legged trousers from designer Thom Browne and Jean-Paul Gaultier's "Monsieur" line of mascara and other makeup are far-removed from wardrobe classics such as the suit, chinos and jeans.

Dolce & Gabbana has occasionally misfired by veering too far from the classics. Oversized paisley prints and grungy flannel lacked Italian chic. A spate of body-belts in the late 90s, worn over shirts and trousers, cinched waists in a feminine way. Mr. Dolce said an early-90s hippie-inspired collection—complete with flower power and peace signs—strayed too far from the brand's look.

Twenty years ago, the designers were the rising stars of Italian women's fashion with their five-year old brand. Messrs. Dolce and Gabbana, who met while working in a Milan design workshop in the early 80s, dressed in cutting-edge Japanese la-

Opposite page, Domenico Dolce, right, and Stefano Gabbana adjust clothes on a model in their Milan headquarters for their men's fashion show, which will mark 20 years for the line. This page clockwise from left: A model prepares for the fashion show; an employee gets ready for the show; Dolce & Gabbana sandals cover the floor and, below, the new line of belts laid out on a table in Milan.



Dave Yoder for the Wall Street Journal (4)

bels Comme des Garçons and Yohji Yamamoto. (The designers were romantic as well as business partners they announced their split five years ago.) Italian men's attire—classic suits from Brioni, Giorgio Armani, Ermenegildo Zegna—was too staid for their urban lifestyle.

But the Japanese designers didn't fulfill all their wardrobe needs. "There were some things we couldn't find, like tighter white shirts and slimmer pants," said Mr. Gabbana, dressed in ripped jeans and a black vest.

Still, they started timidly in 1990 by tweaking the classics. Three-button suits and pageboy caps worn with a scarf recalled Mr. Dolce's upbringing as the son of a Sicilian tailor. Pleated pants were paired with white shirts or voluminous overcoats. "Not a collection tied to the trend of the moment, but all what a man would like to have in his wardrobe," the designers advocated in their show notes, citing Luchino Visconti's classic 1963 film "Il Gattopardo" as an inspiration.

They soon settled into a routine that continues to this day. Mr. Dolce pores over racks of trousers, shirts, vests and underwear, pairing and reshuffling outfits, while Mr. Gabbana sits back and comments. "He likes to sew, to alter the clothes," said Mr. Gabbana, as his partner sliced a crisp pair of white pants into shorts with five swift cuts.

Gradually, the designers branched out beyond the elements of a suit. White underwear revealed a new body-conscious trend among men. Then came jeans, long before they were acceptable office attire. By the mid-90s and the appearance of track pants and sneakers on Dolce & Gabbana's runway, heralding the casual turn men's fashion was taking, the brand had a full repertoire of apparel that spanned any occasion.

Yet Dolce & Gabbana never abandoned the suit. Mr. Dolce said he changes it each season, making it closer-cut under the arm, dropping the button to reveal more chest, shaving extra volume off the shoulders. For the 20th anniversary collection, they come hand-stitched in washed silk. "Once, the suit was worn as a uniform," he said, spare pins sticking out of his pocket. "Today you wear it because you feel good in it."

Alamy

China's cooking crossroads

Guangzhou, two hours from Hong Kong, offers cuisines from dozens of regions

By Stan Sesser

Guangzhou, China

A TYPICAL REFRIGERATOR in Guangzhou wouldn't hold enough for a meal, residents say. Many housewives, insisting on absolute freshness, make two trips a day to the market. Live is even better than fresh, as cages of chickens, ducks and pigeons, and tubs of squirming fish and eels, attest.

China, of course, is so large that a tour usually can take in only a fraction of its many cuisines, which often differ from village to village. One solution: a visit to gourmand-minded Guangzhou, only two hours by train from Hong Kong, and its smorgasbord of cooking, imported from all over the country.

Once dilapidated and debris-strewn, Guangzhou is a 12-million-person mix of high-rises and beautiful parks, as well as outposts of familiar global hotel chains. True, for foreigners there isn't a lot to do except eat, but this southern hub, once known as Canton, is prosperous enough to cater to any eating fanatic. Some of the restaurants, like a two-story seafood place, can seat many hundreds—and still can't handle the crowds.

Forbes Conrad for The Wall Street Journal

> "In five days, I sampled eight cuisines, ranging from Shandong to Huaiyang vegetarian, but I could have gone on for weeks."

In five days, I sampled eight cuisines in my trip to Guangzhou, ranging from Shandong to Huaiyang vegetarian, but I could have gone on for weeks.

The markets of Guangzhou, where people eat almost everything that moves, are as interesting as the restaurants. On a previous visit, I ran into housewives plowing through cages of puppies and kittens to pick a particularly tasty-looking one for the stewpot. This time, luckily, all I saw was partly skinned alligators, long unidentifiable animal tails, a cage of live snakes and many animal heads.

My guide through the labyrinth of Guangzhou cuisine was 45-year-old Guan Sihong, who reminded me that, in this city, it helps to have an open mind and a strong stomach. One day, when I came a little late to a restaurant featuring cuisine from Shandong, a province on the northeast coast opposite the Korean peninsula, Ms. Guan had already ordered the restaurant's great specialties: a stew of pork intestines and a plate of roasted pigs' feet. "I can never write about these," I protested. Ms. Guan wondered how anyone could eat the loin of a pig but reject the intestines. At a Sichuan restaurant, it pays to be brave and order saliva frog—so named because it makes your mouth water.

Here are some of the cuisines—a couple totally unknown to me despite my many trips to China—that I sampled:

SHANDONG

Restaurant: Shan Dong Lao Jia

Shandong chefs do remarkable things with wheat flour. (If you think Chinese are fixated on rice, you've never been to the north.) The "big cake" in the "smoked pork with big cake" was a thick pita-like bread sliced down the middle, so tasty that it could threaten hamburger buns. It brackets slices of pork belly served with plum sauce and green onions.

Other specialties: Chrysanthemum greens with balsamic vinegar.

DONGBEI

Restaurant: Hei Tu Qing

I'd never heard of this remote northeast region. I felt as if I were eating Chinese cuisine for the first time. Almost every one of nine dishes—from pork-skin jelly to millet congee to a casserole dish of ribs and giant snow peas, with corn cakes clinging to the side—was a discovery.

Other specialties: Wide noodles

SICHUAN

Restaurant: Olala

Guangzhou's version of these dishes, a familiar cuisine on U.S. menus, topped anything I tried on two eating trips to Sichuan province's capital itself, Chengdu. This despite the fact that the restaurant's name misspelled "ooh-la-la" and the eatery, trying to be trendy, sported concrete floors and walls splotched with paint. Fish soup with pickled vegetables showed that using the freshest and highest-quality fish, and not overcooking it, can do wonders for this classic dish. The idea, the manager said, is to elevate what's essentially a peasant cuisine by using top ingredients, many flown in from Sichuan and cooked by Sichuanese chefs.

Other specialties: Dry-fried string beans, saliva frog.

SHANGHAI

Restaurant: Liu Jin Sui Yue

Oil and lots of it (along with soy sauce and sugar) characterizes Shanghainese cooking. But this eatery had the good sense to lighten up on the thick, gloppy, acrid sauces that make it difficult to tell whether a shrimp or a piece of chicken is underneath. So I could write in my notes that the food was "delicate and elegant"—a rare compliment for this cuisine.

Other specialties: Shrimps in Longjing tea, pork meatballs.

CANTON

Restaurants: Xin Tai Le; Sheng Gang Wan Seafood Restaurant

In some places, Cantonese food has gotten a bad name as the proprietors skimp on quality and the chefs lay a heavy hand on the cornstarch to thicken sauces. Like Japanese food, the cuisine is also sometimes thought to be bland. But in Guangzhou, Cantonese food is as much a revelation as the Japanese food in Tokyo. After a 45-minute wait at Sheng Gang Wan, we ordered seconds on the huge scallops served in the shell with garlic and vermicelli noodles—despite the 10 dishes already on our table. Strange-looking "nine-joint shrimp," their bodies angled in every direction, were split open and stir-fried with garlic. Our three-hour banquet, the most expensive meal I had in Guangzhou, cost €80 for enough food to feed six.

Specialties at Xin Tai Le: Barbecued pork, claypot eel chunks

Forbes Conrad for The Wall Street Journal (3)

Left page, top, Guangzhou's skyline; bottom, dry-fried string beans, saliva frog at Olala Sichuan restaurant. Top, Rooftop dining at Sheng Gang Wan Seafood restaurant; above, nine-joint shrimps prepared at Sheng Gang Wan; below, smoked pork with big cake served at Shan Dong Lao Jia restaurant.

TRIP PLANNER

WHERE TO STAY

Many major international chains have hotels in Guangzhou, with room rates often around €180. My favorite: the **White Swan Hotel** on Shamian Island, the former foreigners' quarter on the Pearl River, where many of the 19th-century buildings are still intact. On the Web, White Swan room prices are as low as €80.

THE RESTAURANTS

Figure around €8 to €12 a person for bounteous meals.

Shan Dong Lao Jia
43 He Qun Yi Ma Lu;
☎ 86-20-8777-8983.
Hei Tu Qing
3rd floor Chigang Mansion, Xin Gang Dong Lu;
☎ 86-20-8421-2418.
Olala Sichuan Restaurant
1 Jian She San Ma Lu, Dong San Jie; Yuesiu District;
☎ 86-20-8376-6289.
Liu Jin Sui Yue
33 Jian She Liu Ma Lu, 2nd floor; ☎ 86-20-8363-3916.
Xin Tai Le
65 Pan Fu Lu,
☎ 86-20-8136-6559.
Sheng Gang Wan Seafood Restaurant
14 Zhu Lan Lu, 6th floor, inside Huangsha Seafood Wholesale Market; ☎ 86-20-8125-7719

OTHER CUISINES

HUNAN—Lao Xiang Lou;
439 Dong Feng Zhong Lu, 3rd floor; ☎ 86-20-8354-4602; returning fish, casserole of duck, frogs, red and green chilies.

HUAIYANG VEGETARIAN Suhui; Xiyuan, Liuhua Park;
☎ 86-20-8182-7180.
Assorted vegetables tied into a "cloth" package.

TIP: Because little English is spoken outside hotels, visitors may want to hire a guide through the Internet or a Guangzhou travel agency, though extensive photos on all-Chinese menus make ordering easier.

Roussillon: one to watch

TOO OFTEN, OUR search for the new takes us beyond Europe. To vineyards planted on soil outside the traditional wine-growing areas of the Continent. While it is fun and always interesting to discover pockets of terroir producing scintillating wines in countries such as Argentina, Australia, Canada and New Zealand, we sometimes forget those wines a little closer to home.

Wine
WILL LYONS

I'm not talking about the established wine-producing regions of Europe; of Chianti, Rioja or even Champagne. I'm talking about the ancient but unfashionable pockets of terroir that pepper our landscape. One such region is France's Roussillon, which lies at the base of Languedoc-Roussillon's arc from the Spanish border right up to the mouth of the Rhône. Roussillon lacks the glamour of Bordeaux, the prestige of the Côte d'Or and the popularity of the Rhône Valley. It has built a reputation as France's answer to the New World, with a host of winemakers from around the world jetting in to make cheap, drinkable red wine from grapes such as Carignan, Cinsault, Grenache, Mourvèdre and Syrah.

Yet it is here, in a small parcel of land on the arid, rocky slopes around the villages of Maury and Saint-Paul-de-Fenouillet, that the vine thrives, producing restrained, elegant wine that is anything but New World in character. Mas Amiel, Domaine Gauby and Cellier des Templiers are all worth searching out. But a few years ago I came across a wine from this unlikely region that made me sit up. The white was as complex in flavor as some of the wines from Montrachet and Meursault, and it was underpinned by a freshness and mineral structure that gave it the feel of a very fine wine indeed. There was a purity to this wine that made it eminently drinkable. The wine in question was Le Soula, a joint venture between English wine merchant Richards Walford and Gérard Gauby, a French winemaker who has gained a name for producing understated, elegant and smooth wines.

At €25 a bottle, this is by no means an everyday purchase. Yet if you compare it with wines of a similar quality from more fashionable regions, it is by no means extravagant. Indeed, compared with Mas de Daumas Gassac's Cuvée Emile Peynaud produced in Hérault, west of Montpellier, which can reach €120 a bottle, it looks a very interesting purchase indeed.

The story of Le Soula is worth recounting. It dates back to the late 1990s, when Mr. Gauby discovered that the soil in the Agly Valley—an area largely abandoned by viticulture—made up of decomposed granite washed over limestone, was similar to that found in Hermitage in the Rhône Valley. But the key to understanding these wines is the altitude, between 450 and 650 meters above sea level. In some places the vineyards sit twice as high as the Eiffel Tower. Granite is an acidic soil at altitude and this combination of very hot days and cool nights means the grapes don't overripen and produce too much sugar. In short, they impart the Holy Grail sought by every winemaker in the south of France—freshness.

The wines themselves are made with minimal intervention. There is no capitalization (the process of adding sugar to unfermented grape must), no acidification and only natural yeasts are used. The result is wine of great delicacy and purity. The whites—a blend of Sauvignon blanc, Grenache blanc, Marsanne, Roussanne and Chenin—steal the show, with flavors such as flowers, white fruit and honey. In the wine's youth, it is the Sauvignon blanc that expresses itself, giving the wine a taut, grassy flavor. But with age the wine takes on an oily texture, with notes of lemon, beeswax and vanilla. The richness of the fruit is balanced by the acidity. The reds, a blend of Carignan, Cabernet Sauvignon, Grenache noir and Syrah, have certainly improved. The earlier vintages were a little overextracted, by that I mean quite tannic to taste, but they have refined over time. The 2007 red had the look and feel of an expensive Hermitage, with notes of thyme, rosemary, gorse and red fruits. I have a feeling the wines from Roussillon will grow in popularity and prices will rise. Catch them while you can.

DRINKING NOW

Le Soula Blanc

Vin de Pays des Côtes Catalanes, France

Vintage: **2005**

Price: **about £21 or €25**

Alcohol content: **13.5%**

Winemaker Gérard Gauby refers to this vintage as his Chassagne, a reference to the great white wine of Burgundy. The blend is 40% Grenache Blanc , 30% Sauvignon, 20% Marsanne/Roussanne and 10% Chenin, which, with time, impart a beeswax, caramel character.

Sticking closer to home

Many Europeans aren't traveling on holiday this year, our survey reveals; those who are taking a trip are heading south

By Javier Espinoza

"I HAVEN'T BEEN on big holidays like I used to," says Rayen Salgado, a 27-year-old youth worker in London, who was in a habit of taking long-haul breaks to destinations such as Thailand and Chile. "I am traveling more in the U.K. and Europe than I would have done before."

Ms. Salgado isn't alone. Many Europeans are sticking closer to home this year, minding budgets and time off from work. A survey conducted on behalf of The Wall Street Journal by GfK CR Academy Brussels, which in March polled more than 16,000 people in 16 countries about holiday travel plans and spending habits, showed that 42% of Europeans don't plan to travel at all this year. Of Europeans who do plan to travel, half of the respondents said they would do so only within their own country. Bulgarians led the pack, with 71% saying they wouldn't spend any money this year on travel, followed by 70% of Romanians and 66% of Portuguese.

"Despite the downturn, six in 10 Europeans are traveling. But the picture varies depending on the region," said Mark Hofmans, a managing director at GfK. "Northern countries have stronger economies and more money to spend. The weather also plays a factor as people in places like the U.K. search for the sun," he said.

What's novel is that many Europeans are taking more frequent, yet shorter holiday breaks than they have in the past. (See article on page W10.)

Among Europeans, the Swedes (87%), the Dutch (85%) and the Belgians (77%) plan to travel the most, the study found. The three countries also plan to spend the most, despite facing some of the highest tax rates in Europe. The Swedes had the highest spending tolerance with 53% planning to spend between €501-€2,000 per person, followed by the Dutch, 45%, the Belgians, 41%, and the Germans, 37%. Although the tax bite is hard in Belgium, the Netherlands and Sweden, they remain more affluent countries compared to some European peers, Mr. Hofmans said. Only 6% of Europeans plan to spend more than €2,001 per person in holiday spending.

The reason why the majority of Central Europeans (61%) don't plan to travel this year is financial, said Peter Robinson, course leader for tourism management at the University of Wolverhampton, England. They have "weaker economies, with large populations of low-income communities," he said.

"It is a matter of money," said Agi Raycheva, an independent tour operator in Bulgaria. "If you have the money for your holidays, you go to Greece or Turkey as a Bulgarian. But if you have less money, then you go to the mountains in the country or to the Black Sea," she said, explaining that although the majority of her fellow countrymen would like to travel abroad, they simply cannot afford to do so. The average household income in Bulgaria was around 812 leva (€415) a month last year, according to the National Statistics Institute of Bulgaria. This compares to about 32,000 Swedish kronor (€3,335) in Sweden, according to the latest figures in 2008 provided by the country's National Statistics Office.

Of Europeans who plan to travel, most said they would travel to France, Italy, Spain, Portugal and Greece. Unsurprisingly, a warmer clime has a large bearing on holiday travel. Northern Europeans said they plan to travel to southern Europe, while southern Europeans said they plan to stay south. According to Mr. Hofmans, southern Europeans are also more traditional in the way they travel and prefer to visit family and friends in their own countries. This bodes particularly true for countries such as Spain, Italy and Portugal, according to the study's findings, which also concluded that Europeans were more inclined to take a trip to Africa (3%) than to northern Europe (2%).

Among northern European countries, 42% of Belgians plan to go south; followed by 36% of Dutch and 31% of Germans. Additionally, 24% of British and 25% of Swedes said they plan to travel to southern Europe.

Ray Bricknell, a 45-year-old Australian IT consultant who lives in London, is also a fan of the warmth. "I love to get some sun during my holidays and I always tend to go to places that are close to England—mostly in southern Europe," the father of five said. "We don't like spending too much time getting there and want to enjoy the destination."

In France, 60% of French plan to travel within their home country this year, with 11% heading to other southern countries. Similarly, 67% of Italians plan to travel within their own country, with another 9% planning to travel to neighboring southern countries. In Portugal, 69% plan to travel within their own country, while 66% of Spaniards intend to do the same.

The study also found that most Europeans don't travel alone. Isobelle Kelly, a 28-year old Irish IT contractor who lives in London, said, "I like to travel with somebody to relate to and share the experience with."

According to the findings, 36% of Europeans travel with their spouse or partner, while 35% of Europeans travel with their family including children. Of those most enthusiastic about traveling with family including children were the French (48%) and the Poles (42%), followed by the Belgians (40%) and the Dutch (40%). The top three countries traveling only with a spouse or partner were Germany, Portugal and the U.K.

"Almost one in two French people travel with their family and this shows the heavy emphasis on family values in that country," Mr. Hofmans said. Those at the bottom of the list include Germany, Spain and Bulgaria, where many respondents preferred to travel with friends.

Europeans are also opting for active cultural and sightseeing trips. According to the survey, 34% of Europeans said they want to explore a new country and its culture during their time off, with Belgians (49%) and the Dutch (49%) at the top of this category, followed by Italians (40%) and the British (40%). London-based luxury tour operator Cox & Kings says it has seen a surge of 30% in sales this year compared to last year of people going to the Middle East to explore its culture. "Cultural holidays appeal more to our target group of mid-50s and above. They have more money and time to explore places and want to get more out of their holidays rather than just sit 14 days at the beach," a Cox & Kings spokeswoman said.

For William Barron, a 63-year-old English life coach and business mentor, traveling is about discovering new cultures. "My wife and I like to go somewhere and discover new things: learn about their quality of life, people and get involved with the local people," Mr. Barron said. "When traveling, it is important to us to learn new things and the best way to do so is to taste, smell and feel the local culture."

▶ See the complete survey results and methodology at WSJ.com/Lifestyle

Illustration by John Kuczala

1. How much money do you plan to spend this year on leisure travel per person?

42% Europeans planning to spend nothing on travel by staying at home

27% Europeans planning to spend between € 501 - € 2,000 per person

In this range, the top three spenders were:
53% of Swedish travelers
45% of Dutch travelers
41% of Belgian travelers

Bottom three spenders in this range:
8% of Polish travelers
4% of Hungarian travelers
2% of Bulgarian travelers

Who is traveling the most?
Swedes 87%
Dutch 85%
Belgians 77%

Who is staying home the most?
Bulgarians 71%
Romanians 70%
Portuguese 66%

2. Who are you mostly traveling with?

Spouse or partner 36%
Family including children 35%
Friends 16%

Top countries that travel with spouse or partner:
Germany 44%
Portugal 41%
UK 38%

Top countries that travel with a family including children:
France 48%
Netherlands, Belgium 40%
Poland 42%

Top countries that travel with friends
Bulgaria 33%
Czech Republic 23%
Romania 22%

AGE

49% Europeans planning to travel aged 50 to 99

Top three countries:
83% Sweden
80% Netherlands
68% Belgium

Bottom three countries:
10% Bulgaria
13% Rumania
24% Hungary

63% Europeans planning to travel aged 30 to 49

Top three countries:
95% Sweden
79% Belgium
78% U.K.

Bottom three countries:
Romania: 34%
Hungary: 36%
Bulgaria: 38%

3. In which of these regions are you planning to spend most of your traveling?

51% In home country
19% In southern Europe (including France, Italy, Spain, Portugal and Greece)
8% In western Europe (including Germany, U . K . , Austria, Belgium, Netherlands and Switzerland)

Top countries staying at home:
Poland 76%
Bulgaria 72%
Hungary 71%

Top countries traveling in southern Europe:
Belgium 42%
Netherlands 36%
Germany 31%

Top countries traveling in western Europe:
Netherlands 19%
Belgium 17%
U.K. 11%

4. What are you mostly planning to do during your vacation?

58% Relax, read and play games

Top three countries:
Germany 69%
Hungary 63%
Netherlands and Portugal 62%

34% Explore a new country and culture, sightseeing

Top three countries:
Belgium and Netherlands 49%
Hungary 41%
U.K. and Italy 40%

18% Partake in holiday sports, such as swimming, biking, climbing, sailing, walking, fishing

Top three countries
Czech Republic 37%
Belgium 31%
Germany 26%

Time is running out on the four-week holiday

Minibreaks, weekend trips rise, amid fears of being gone too long

By Javier Espinoza

SIMON TURTON IS big on short getaways. During his annual holidays, the 45-year-old British photographer usually goes with his wife and two sons to Norfolk for a few days. He also likes to go to places close to the U.K. or even stay at home in England to explore the Peak District where he lives. "Children are a major factor when deciding a holiday and shorter breaks are ideal when balancing work and family life," he said.

In a departure from the past, when a two-, three- or even four-week holiday was considered the norm, Europeans are increasingly favoring shorter trips, including more weekend escapes.

According to the findings in a survey, conducted on behalf of The Wall Street Journal by GfK CR Academy Brussels, 27% of Europeans said they would take a one-week holiday, while 31% said they would take a two-week holiday. This figure dropped off to 9% for more than four weeks of travel.

"Instead of spending two or three weeks as one big holiday, people are taking long-weekend breaks to recover from an increasingly stressful and hard life," said Mark Hofmans, a managing director at GfK CR Academy Brussels. Seven in 10 people will spend up to two weeks on holidays. Yet only one in eight will spend up to three weeks, he explained.

The Germans (46%), Belgians (34%), Spanish (31%), Swedes (30%), British (28%) and Dutch (27%) favored two-week holidays, while the Hungarians (47%), Italians (38%), Portuguese (39%) favored one-week breaks. A quarter of Dutch respondents also favored three-week holidays, which was the highest percentage of any country for that category, the survey revealed.

Gisele Van Assche, a 58-year-old Belgian personal assistant, explained the logic behind breaking up her holidays in small bits. "I have 20 days off every year and break my holidays in two breaks of one week each and one of two weeks. Otherwise, you have nothing to look forward to," she said.

This growing trend is giving a boost to the short-break holidays' market. "The short-break market is considered to be a valuable segment of the tourism market and most affluent European travelers tend to either combine one long holiday with shorter city breaks [or] weekends away," said Peter Robinson, course leader for tourism management at the University of Wolverhampton, England.

Business is booming for London-based holiday operator Short Breaks Ltd., according to general manager Vid Veerapen. "We have always had a buoyant short-break market in the U.K., but numbers have increased over the last two years," he said, estimating sales for his company were up 25% year-on-year in 2009 from 2008 and are up so far 16% this year.

In part, this is due to the increased ease and popularity of rail travel, the advantages of which have been especially apparent to travelers following the volcanic ash disruptions, Mr. Veerapen said. "Following the volcanic ash disruptions in April, we ran 63 extra trains over four days and carried 400,000 extra travelers. A survey conducted immediately after the problems found that over 84% of respondents would choose high speed rail over air when they are next planning a trip to the continent," according to Richard Holligan, a Eurostar spokesman. "With destinations like Lyon accessible from London's city center in just over five hours and Avignon in around six, more travelers are discovering the convenience of using trains such as the Eurostar service," he said.

Shorter holidays makes sense for modern European workers, according to Alex Linley, director of the Center of Applied Positive Psychology in Coventry, England. "Over the last 18 months, with the global recession and the pressure that organizations put on workers to perform, there has been a big trend of people taking shorter time off," Mr. Linley said, adding that employees want to show their commitment to the company and are concerned key decisions will be made in their absence. "As others are taking only one or two weeks at a time, people feel they will be out of the loop when decisions are made. People feel they need to be around because of the increasing competition in the workplace," Mr. Linley said.

Shorter breaks are a good way to keep employees sane throughout their very stressful jobs, he continued. "As human beings we all need something to look forward to and having some more regular holidays allows us to recharge and recalibrate and to be more sustainable at work."

Mr. Linley added that the way a person divides their breaks depends also on each individual's personality. "Some people are more effective if they take shorter breaks more frequently, while those who take two weeks or more off may work an hour or two each morning to keep connected and that gives them a clear mind once they are back to work," he said.

Wireless gadgets like the iPhone and the Blackberry have also changed the way people travel for business or pleasure, allowing them to be perpetually connected to work, even while on holiday. Mr. Linley, however, warned that workers should avoid using these devices while away as much as they can. "Different life styles would suit different people: some would work a couple of hours during their break but everyone needs time to recharge and switch off," he said.

Shorter breaks in Europe will be long-lasting, he said, and are following the lead of the U.S., where short breaks have been the norm for a long time. "As soon as other people start taking shorter breaks, then it becomes the norm and it becomes difficult to go back to the traditional way of taking longer holidays in the summer," he said.

How much time do you plan to spend this year on leisure travel?

31% Two weeks
27% One week

Top countries planning to spend about two weeks
46% Germany
39% Poland
34% Belgium

Top countries planning to spend about one week
47% Hungary
43% Romania
39% Portugal

Illustration by John Kuczala

Illustration by Paul Blow

Taking yourself private

Rediscovering a love for the game, at a club of one's own

Golf
JOHN PAUL NEWPORT

GLOOM IS HANGING over golf these days. Rounds played have been flat to slightly down in recent years. Private clubs are having trouble finding enough members. More courses have been closing than opening in the U.S. since 2006. There aren't enough kids in the pipeline. The professional game's dominant player suffered an unimaginable scandal. Television ratings are down. Some companies, particularly in the financial sector, are reluctant to be publicly associated with golf for fear of seeming too fat-cat. All this has people in golf wringing their hands—including me.

But then I got out on the course, and I've had one of my best golf springs ever. Partly that's because the weather here in the Northeast has been splendid. Mostly, however, it's because for the first time in my life I joined a golf club.

I'd like to say I was able to join because of the crazy high salaries they're paying reporters at newspapers these days, but nobody would believe that. The truth is that my 91-year-old mother advanced me a few thousand dollars against what my siblings and I will inherit someday and so I was able to manage the initiation fee. The club, already modest compared with most in the New York City area (its only nongolf amenity is a small pool), had discounted the initiation fee by 40% compared with the year before because of, well, all those gloomy trends in the first paragraph. Worked out well for me.

The golf bug hit me hard about 25 years ago, when I was in my early 30s, after only limited exposure to the game growing up. In the years since, I've been happy playing primarily on public courses. The township-owned course that has been my golf home for the past 10 years is friendly, well-run, well-maintained and inexpensive, although it doesn't have a practice range.

The thing I liked best about it was the mix of people I had the opportunity to play with when I went there alone or with just one friend and was paired with strangers. New York City cops and firemen were frequent companions, as were night-shift bartenders and musicians. I played with Korean couples, retired phone-company linemen, the school-board president from my town, slick young professionals out from Manhattan and kids from area high-school golf teams who ordinarily wouldn't have given me the time of day—including a girl who drove the ball 260 yards every time and did well from the back tees in the annual club championship. As a journalist, I valued these encounters for the insights they gave me into what a big tent golf is and how many different ways there are to embrace the game. But the course was crowded, rounds could be a hassle to arrange and the pace of play, although good for a public course, was usually pretty slow.

The members at my new club are also pretty diverse, but the main difference is that everyone there is an avid golfer. Otherwise they wouldn't have coughed up the money. Around the putting green and first tee, you'd swear you were overhearing conversations on an elementary-school playground. "Hey, Joe, watch this!" and "You guys wanna play?" Coming off the 18th green, it's often, "Let's see if we can get in another nine!"

Thus far, the best thing about my private-club experience is wandering over to the course in the late afternoon, without a tee time, throwing seven or eight clubs in a skinny Sunday bag and playing as many holes as I care to or have time for. There's a nice little four-hole loop, and a seven-hole loop and a 12-hole loop. If I'm not happy with a shot, I can throw down another ball and nobody cares.

Almost always on these evening excursions I run into a few other guys doing the same thing (no women so far, although the club has women members). A couple of weeks ago I caught up with a member I hadn't yet met on the fifth hole. It was just getting dark and we saw a couple of deer trot past. After holing out, we decided to play our way cross-country back to the clubhouse: from near the sixth tee we hit across the fourth fairway to the third green, and from there over to the 18th fairway and back to the clubhouse all aglow. Neither of us wanted to quit, of course, but we had to because we couldn't see our golf balls anymore. We're both grown men—he is a cancer surgeon—but we could practically hear our mothers calling us home for dinner.

I've been trying to explain to my wife for years why golf exerts this kind of hold over otherwise mature individuals, and one of my favorites of the 100 or so theories I've bored her with is that, for men, golf offers a rare opportunity to bond emotionally. Men usually try to hide or protect their emotions, but you have to open yourself up when you're playing golf because you know you're going to fail at what you're trying to do at least half the time, often humiliatingly so. Almost universally, however, your companions offer support, not derision, because they know they'll be humiliating themselves on the next hole. Guys share a lot on golf courses, only not usually in words.

But now, after 2 1/2 months as a golf-club member, I'm not so sure golf's mystery is that complicated. Men, and women, too, just like to play, and golf has the right blend of complexity, challenge, aesthetics and sociability to distract adults from the stresses of their everyday lives. It's not stress-free, but golfers know that nothing important is really at risk. Stressed-out people enjoy make-believe stress. In my opinion that's why some golfers wear clown-like clothes, or put stuffed-animal headcovers in their bags—to remind themselves how silly and festive the whole enterprise is supposed to be.

My other great golf treat this spring was a kind of mini-college reunion at Sea Island, Ga. Fourteen of my classmates made it, male and female, some intermarried, others with their spouses, 23 in all. By far the highlight of the weekend, for me at least, was the round of golf on day two. Golf was not on the radar back in college, but over the years the game had become important to a half dozen of us and a frequent recreation for several others. The pleasure of the round wasn't in striking the ball well, or the competition, because there wasn't any competition. Instead, golf worked as kind of vehicle for us to express our affection for each other. We revived some of the old college nicknames and teasing patterns, but now they weren't double-edged; they felt entirely supportive. Through the jokes and manners and courtesies that we had developed independently around golf over the years, we had a chance to demonstrate to each other who we had become, without too much interference from ego and status and other non-essentials. Non-golfers might not get it, and I can already see my 15-year-old daughter rolling her eyes, but golf can sometimes show us off at our best.

Golf, the game itself, is perfectly fine. The gloom around it emanates mostly from people, companies and institutions that are trying in one way or another to make money from the game (or, in the case of clubs, to avoid losing money). Golf is a huge industry, the economy is not strong and a lot of golfers have had to scale back. Private clubs clearly aren't any kind of answer to the golf industry's problems, but I do think they could be less fancy and more affordable. Clubs don't need big dining halls and skeet-shooting ranges to be good. They just need a course to play and a bunch of members who love the game.

Arbitrage

'Spoken from the Heart' by Laura Bush

City	Local currency	€
New York	$19.34	€16
London	£14.50	€17.40
Frankfurt	€22	€22
Paris	€24	€24
Brussels	€24.50	€24.50
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Note: Prices of a hardcover edition, in English, plus taxes, as provided by retailers in each city, averaged and converted into euros.

Vienna's lost designer, rediscovered

Joseph Maria Olbrich gets his first big exhibition in the city he helped shape

By Patti McCracken

Vienna

When the Secession building was unveiled in Vienna in 1898, crowds of Austrians flocked from city and countryside alike to see what all the fuss was about—and went away either puzzled or dissatisfied. No one had seen anything quite like it before, and the structure quickly became known as "the cabbage head," because of the big ball of gold laurel leaves that sits atop the roof, snugly squared by a shoulder-like column at each corner.

Viennese still call the building "the cabbage head," but nowadays they are proud of their architectural icon.

"It is thought of these days as a favorite pet," says Klaus Pokorny, spokesperson for the Leopold Museum in Vienna, where an exhibition devoted to the building's architect, Joseph Maria Olbrich, opens Friday.

Though Olbrich stamped his imprint on architecture and design across Austria and Germany, he is little known outside his field. He was a powerhouse at the turn of the last century and a founding member—along with the likes of painter Gustav Klimt and architect Otto Wagner—of the Secessionists, a reform movement that promoted the integration of art in everyday life. He was a consummate designer, creating everything from footwear to gardens to department stores, and a pivotal figure in Austrian and German Art Nouveau. His death of leukemia in 1908, at the age of 40, cut short a career that spanned little more than a decade.

The exhibition, which runs from June 18 to Sept. 27, will showcase more than 450 works by Olbrich, including blueprints, watercolors, scale models of homes, textiles, furniture and housewares. It is the largest Olbrich exhibition in more than 25 years, and the biggest ever to be held in Vienna.

Olbrich was born in 1867 in a part of the Austrian Empire now in the Czech Republic. He was an apprentice to Otto Wagner in Vienna, where he helped launch the Secessionist movement. In 1899 he left for Germany, lured to Darmstadt by Ernst Ludwig, the Grand Duke of Hesse, who was founding an artists' colony and wanted Olbrich as its principal architect and instructor. "He brought the spirit of Vienna with him," says Dr. Franz Smola, collections curator at the Leopold Museum.

He designed most of the houses in the colony. Many were severely damaged during World War II, but nearly all have been restored. Olbrich's sketches, blueprints, watercolors and scale models of the houses can be seen in the exhibition.

But with many of his works and personal papers either destroyed or lost during the war, Olbrich's legacy quickly faded. "His granddaughter told us that the family has nothing of his," says Mr. Smola, "so our challenge was to find many new items which had never been seen by the public before. We are quite proud that we have achieved this." Some articles in the exhibition were lent by institutions, while others came from private collectors across the world.

Among the items on display at the Leopold Museum will be the Bahr House Mailbox. Hermann Bahr, a Viennese author and playwright, commissioned Olbrich to design his house and nearly everything in it, including the mailbox, which some say looks like a plant with blooms on either side. Others say it resembles a frog's face, with the mail slot as the mouth. It is at once geometric and organic.

Also on show are lithographs from a fold-out children's book that Olbrich wrote and illustrated for Ernst Ludwig's young daughter, Princess Elisabeth, plus intricate textiles, including a gray weaving depicting events from Olbrich's life and career.

The Leopold exhibition will also offer a chance to see a suite of three rooms designed for the 1902 Universal Expo in Turin. The Turin Rooms, as they have come to be known, include a blue and gray Art Nouveau dining room, a tea room and a bedroom with a vanity set of white and chestnut varnished wood.

In addition to his designs, the exhibition contains letters from the architect to his good friends Klimt, Wagner and Ernst Ludwig. The letters are "full of incredible detail," says Mr. Smola. "And there is a lot of tenderness in the letters he wrote. I was surprised by that, as well as by the volume of them. He must have written a letter every day." Upon Olbrich's death, Wagner wrote a deeply emotional memorial to his protege, which is also in the collection.

> "Joseph Olbrich was a consummate designer, creating everything from footwear to gardens to department stores."

Experts like to speculate on what Olbrich might have created, had he lived longer. "It was as if he just burned up," says Pokorny. "He did so much in such a short time, it's like he knew he didn't have long, and was in a hurry."

But Olbrich's real legacy lies outside the walls of the Leopold, on the streets of Vienna. There is Karlsplatz station (now used as the subway), which he worked on with Wagner, as well as several buildings at the famed Naschmarkt; Art Nouveau villas on the outskirts of the city, and, of course, the "cabbage head" Secession building, which Olbrich called "a cathedral for art."

"On one hand, it's his methods, the sensibility of his buildings, which are important to me," says Viennese architect Alessandro Alvera. "And then on the other hand, it's how he used decoration with such sensitivity. This is what has meaning for me."

Says Mr. Pokorny, "He was truly a visionary."

Patti McCracken is a writer based in Vienna.

Clockwise from top: Vienna Secession Building; dressing table and armchair for the first International Exhibition for Modern Arts, Turin in 1902; mailbox from the Bahr House in Vienna.

Clockwise from top, Matthias Herrmann,Städtische Kunstsammlung Darmstadt, Institut Mathildenhöhe, Österreichisches Theatermuseum Wien

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❖ Top Picks

Nancy Carroll, as Joan Scott-Fowler, and Benedict Cumberbatch, as David Scott-Fowler.

Johan Persson

Rattigan's hidden gem

LONDON: The National Theatre has rediscovered a superb play by Sir Terence Rattigan (next year is the centenary of his birth). "After the Dance," set from August 1938 to February 1939, was a critical success when it opened in late June, 1939, but closed after 60 performances—three weeks before Britain declared war on Germany. Rattigan suppressed the play himself, omitting it from his 1953 "Collected Plays."

In Thea Sharrock's elegant production, with Hildegard Bechtler's London mansion-flat set, Benedict Cumberbatch brilliantly plays the wealthy David Scott-Fowler. The wannabe serious historian is drinking himself to death, with the heedless connivance of his glamorous wife, Joan (an outstanding performance by Nancy Carroll), and their entire, booze-soaked social set ("Everybody's a bore unless you drink," says one of them). David is rescued, but Joan destroyed, by the intervention of the much younger Helen (a winsome Faye Castelow), who dumps her fiancé, David's nephew/amanuensis, Peter (John Heffernan).

A terrible reversal at the start of the third act is followed by the departure to the north of England by an apparent sponger (the magnificent Adrian Scarborough) to start a real job; he turns out to be the conscience of the play. The drama ends with the reformed David reaching for the gin bottle from the massive drinks tray that dominates the set. (The period details are perfect, except for the men's costumes. People who employed a butler would never, ever wear brown suits and shoes in "Town.")

Rattigan succeeded here in writing dialogue that is at once brittle and witty, with all the funniest lines going to the women. Some think Rattigan binned the play because the onset of war ruined its commercial prospects. But we can guess that the piece became painful to him, as it mirrored his own profligate behavior and personal circumstances at the time of writing. He was having an affair with an Oxford undergraduate named David Rankin, who drowned, leaving a damning poem about Rattingan—and some of the boy's family suspected suicide.

—Paul Levy

In rep, now booking to Aug. 11
www.nationaltheatre.org.uk

A curious family show of American art

LONDON: "The Wyeth Family: Three Generations of American Art" at the Dulwich Picture Gallery is a fairly comprehensive show of America's Addams-family of painters, though it is a little light on its most famous member, Andrew (1917-2009). The show consists entirely of works taken from the Bank of America Merrill Lynch Collection, and its curators seemed to have a soft spot for the clan patriarch, the renowned illustrator N.C. Wyeth (1882-1945), whose energetic, exciting images graced my own boyhood volumes of Washington Irving and Robert Louis Stevenson.

Or maybe the brokers'/bankers' pockets just weren't deep enough to afford much of Andrew's work, which shot up in price following a mild scandal in the late '80s. In 1986, an American collector spent $6 million (€4.9 million) for 240 paintings of a strapping blonde called "Helga," in the nude and clothed, who was hitherto unknown to the world—including to Wyeth's wife, Betsy. A Japanese collector soon bought them for $45 million, and the story was born of the crusty old—and now rich—reactionary Yankee painter whom the arts critics routinely rubbished. Best known for his iconic 1948 painting "Christina's World," a back view of a woman dragging herself through a field, Andrew Wyeth would seem merely a competent painter if judged by the few really good things in this show—there are no examples of the "Helga" or "Christina" series.

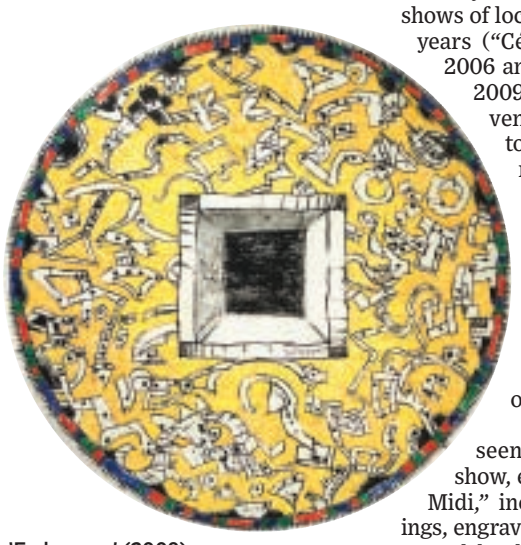
His son, Jamie (b. 1946) is better represented, by such oddities as his 1977 study of Rudolf Nureyev and the playful 2000 self-portrait "Pumpkinhead Visits the Lighthouse." The third generation Wyeth is at least less out of step with art-world and American critical taste than was his father. It all makes for a curious and interesting little exhibition. *—Paul Levy*

Until August 22
www.dulwichpicturegallery.org.uk

© Jamie Wyeth, Bank of America Merrill Lynch Collection

'Number 86' (1980) by Jamie Wyeth.

Pierre Alechinsky, at 82, conquers the challenges of corners



© ADAGP

'Embrasure' (2009) by Pierre Alechinsky.

AIX-EN-PROVENCE: After its predictably crowd-pleasing summer shows of local great Masters in past years ("Cézanne in Provence" in 2006 and "Picasso Cezanne" in 2009), the Musée Granet has ventured into new territory, featuring a major retrospective of a contemporary painter. Belgian artist Pierre Alechinsky's vibrant abstract works, intrinsically linked to his stays in Provence,are revealed through a chronologically-themed itinerary of his wanderings.

With over 170 rarely seen works, this diverse show, entitled "Les Ateliers du Midi," includes paintings, drawings, engravings, ceramics and illustrated books, all produced over a 50-year span of village-hopping in southern France. Beginning with the now 82-year-old artist's early days on the Riviera to escape the postwar strife in his native Brussels, the eight rooms take you through Mr. Alechinsky's ever-changing stylistic evolution, ending with his most recent canvases from Le Paradou, a village near Saint-Rémy-de-Provence, where he has lived and worked since 1988.

The show begins with a series of seminal pen-and-ink drawings from 1952, dating back to the 25-year-old artist's first stay in the south, in the hilltop village of Tourrettes-sur-Loup. It continues with works of exuberant, vibrating color and movement, produced in Le Tholonet, while visiting painter Francis Tailleux in the 1960s. As early as 1968, with "Le Tour du Sujet," abstract figures in colors reminiscent of Cézanne's forest-green and sky-blue are bordered by comic strip-style black-and-white pen-and-ink drawings. This marks the beginning of the artist's emblematic play between the central canvas and the margins.

But Mr. Alechinsky's constant dialogue, where the eye is pulled back and forth between swirling color and black and white, ceases in his most recent works. The circle—ranging from the circumference of a tree trunk to street manholes in Arles—eventually morphs into the artist's acrylic-and-ink round panels, such as "Flammes d'Outremer" (2008), a blue-and-white disk with a thin, sea-green border.

"What was really exciting in working with circles was finally getting rid of four corners," said Mr. Alechinsky at the opening. "After 60 years of painting, there's nothing harder than making a success of the four corners of a canvas."—

Lanie Goodman

Until Oct. 3
www.museegranet-aixenprovence.fr

Christie's

Portrait of Angel Fernández de Soto (1903) by Pablo Picasso. Estimate: £30 million-£40 million.

Star lots from Monet to Manet

BENCHMARK IMPRESSIONIST and Modern Art auctions next week will have star allure.

Evening sales in London at Sotheby's (June 22) and Christie's (June 23) include major pieces by Claude Monet, Edouard Manet, Gustav Klimt, Pablo Picasso and Henri Matisse.

Collecting
MARGARET STUDER

With confidence back in the market, "we are witnessing a great willingness from clients to consign works of art of the highest quality," says Christie's Impressionist and Modern specialist Giovanna Bertazzoni.

Monet's water-lily paintings are among his most iconic, depicting a magic pond in his garden at Giverny. In 1908, Monet wrote to a friend, "These landscapes of water and reflections have become an obsession." At Christie's, "Nymphéas" (1906), one of this series, is estimated at £30 million to £40 million.

With the same estimate at Christie's will be Picasso's magnetic portrait of his friend Angel Fernández de Soto, painted in 1903 during the artist's famous Blue Period. A dandy-like de Soto sits nonchalantly with a glass of absinthe, smoke curling upward from his pipe, depicting the bonhomie of the times.

A glorious canvas in the same sale will be Klimt's Frauenbildnis (Portrait of Ria Munk III) (1917-1918). Painted after Ria Munk committed suicide in 1911 after falling out with her lover, the full-length image shows a serene, richly-dressed, ethereal young woman (estimate: £14 million-£18 million).

Sotheby's will offer Manet's "Self-Portrait with a Palette" (circa 1878-1879), one of just two self-portraits by the artist. Sotheby's Executive Vice President Charles Moffett, co-curator of the 1980s' landmark Manet exhibition at New York's Metropolitan Museum of Art, describes it as "one of the greatest self-portraits in the entire canon of art history" (estimate: £20 million-£30 million).

In the same sale will be Matisse's "Odalisques Jouant Aux Dames" (1928), where an exotically-dressed harem lady sits beside a peaceful nude, reflecting what the artist is described in the auction catalog as saying is his need for "lavish figures and color" (estimate: £10 million-£15 million).

The Long And Short of It

By Scott Patterson

Alfred Winslow Jones created the first hedge fund half a century ago, but the funds did not truly begin to flourish on Wall Street until the early 1990s, when investors George Soros, Julian Robertson and others dazzled the financial world with their market acumen. The key to the success of hedge funds was their ability to make quick shifts with huge amounts of capital—usually pooled from wealthy investors—in bets on the rise or fall of investments. It's the combination of going "long" on some stocks and "short" on others—or hedging the bets—that gives the funds their name.

Hedge funds, relatively unhampered by regulatory restrictions, were more dextrous than mutual funds. By mid-2007, at the hedgies' peak, the funds counted $2 trillion in assets. That sum doesn't capture the funds' full firepower, though, because it doesn't measure the leverage—that is, borrowed money—that the firms deploy to maximize their profits. Typically, a hedge fund gathers assets from investors and then borrows more cash from a brokerage firm. The term "leverage fund" is probably a more apt description of these enterprises, as Sebastian Mallaby shows time and again in "More Money Than God," his compelling narrative history of the industry. In the book's introduction, the word "leverage," or some variation thereof, appears nearly 20 times.

Leverage is effective at maximizing profits, but it can also explode with devastating force—as the credit crisis of the past couple of years has showed. When an investment swings in value, borrowed money becomes a multiplier, leading to fat gains or harrowing losses. For example, if a hedge fund borrows $9 for every $1 it owns, a gain of 10% in the underlying investment can result in a 100% gain in capital. But the fund's invested capital can also be wiped out by a 10% loss in the underlying investment. Between 1990 and 2007, hedge funds

More Money Than God
By Sebastian Mallaby
(The Penguin Press, 482 pages)

earned roughly 14% annually, according to Hedge Fund Research Inc. But in 2008 they suffered big losses in the midst of the credit crunch, declining 19%, the biggest drop in the industry's history.

Despite their heft, hedge funds—and the fund managers who take healthy fees for their work and who have become the "new elite," as Mr. Mallaby calls them—have remained something of an enigma. There are exceptions. Nearly everyone knows of Mr. Soros, the Hungarian-born trading titan who became a billionaire many times over by making big bets from his New York office near Central Park. But Mr. Robertson, whose Tiger Management kept pace with Warren Buffett's track record for years at a time, is a virtual unknown, as is James Simons, founder of the Renaissance Technologies hedge fund and arguably the most successful investor of all time. In 2009, his personal take was reportedly $2.5 billion.

This relative anonymity is due to the secretive nature of most hedge-fund managers, an obsession that makes them mysterious and often the subject of conspiracy theories. Hedge funds do wish to avoid scrutiny of their trading activities—but there is nothing particularly nefarious about this. Mr. Buffett himself has a special deal with regulators to delay disclosure of his stock investments, preventing copycats from piling on before he is finished buying.

The air of secrecy does stir curiosity, though, which is why the bright light shed by "More Money Than God" is particularly welcome. Mr. Mallaby, a fellow at the Council of Foreign Relations and an expert on global economics, brings a keen sense of financial theory to his subject and a vivid narrative style.

Portraiture is part of his purpose. We meet Michael Steinhardt, the renowned hedge-fund manager who grew wealthy trading big blocks of stocks in the 1970s and 1980s. Now in retirement on his country estate an hour's drive north of New York City, Mr. Steinhardt is a lover of botany and a collector of exotic fauna. The author shows him dancing on his estate opposite "an elegant blue crane . . . that had taken to courting him with a graceful gavotte."

But none of the character portraits in "More Money Than God" is more captivating than the one of Alfred Jones, the father of the hedge-fund industry, who died in 1989. In Mr. Mallaby's telling, Jones was an erudite dandy, a onetime Marxist who hiked to the frontlines of the Spanish Civil War with the writer Dorothy Parker—where they shared a bottle of Scotch whisky with Ernest Hemingway.

Mr. Mallaby excels in unearthing hedge-fund lore, like the rise in the 1970s of a little-known Princeton outfit called the Commodities Corp. The firm reaped huge profits by betting, as its name suggests, exclusively on the markets for corn, soybeans, oil and other commodities. The fund's trend-following strategies gave birth to a cottage industry of shoot-from-the-hip investors whose cowboy approach typified hedge-fund investing in the 1980s and early 1990s. The motto of Commodities trading guru Amos Hostetter: "Cut your losses and ride your winners."

"More Money Than God" is primarily a narrative -history, but it also delves frequently into some of the more esoteric theories behind hedge-fund investment strategies and their place in the financial world. If the book has a big idea, it is that hedge funds are an overall boon to Wall Street.

That's the traditional view of hedge funds: Their managers are smart, and the trades they make smarten up the financial system. Given that the markets have not covered themselves with glory in recent years, a bit more skepticism might have been in order. Instead, when trouble arrives in 2007, the book takes on the breathless tone of a financial thriller as we're invited to root for hedge-fund managers trying to stanch their losses.

Mr. Mallaby could have performed a public service, then, by showing more interest in the seamier side of the hedge-fund industry, like the collapse of the Bayou Group in 2005 and its officers' guilty pleas to fraud charges. But if "More Money Than God" is not as well rounded as it might have been, it is still the fullest account we have so far of a too-little-understood business that changed the shape of finance and no doubt will continue to do so.

Mr. Patterson is a Journal reporter and the author of "The Quants: How a New Breed of Math Whizzes -Conquered Wall Street and Nearly Destroyed It."

Everyday Devotions

Robert Messenger

New York and London have been treated in recent seasons to major exhibitions of Chola bronzes. A thousand years ago, sculptors in southern India began creating exquisite devotional figures—most often depictions of the Hindu god Shiva and his consort Parvati. The bronzes are palpably sensuous and, even now, undimmed by centuries of worship that involves draping the figures in silks and garlands; anointing them in butter, curds, milk and sandalwood paste; and parading

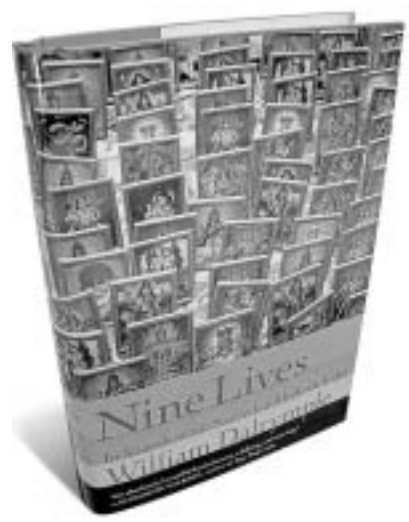
Nine Lives
By William Dalrymple
(Knopf, 276 pages)

them through villages and towns to show the gods their domain. Among the most sublime art that the hand of man has produced, the bronzes remain part of a living religious tradition.

It turns out that they are part of still-living artistic tradition, too. In "Nine Lives," William Dalrymple introduces us to Srikanda Stpathy, a 35th-generation bronze caster directly descended from the stone carvers who first learned the art of bronze casting in the region of India called Tamil Nadu. The casting tradition has kept his family busy for 700 years, and his workshop has "a backlog of orders that would take at least a year to clear."

Such are the joys of "Nine Lives," in which Mr. Dalrymple profiles nine Indians and through them the variety of religions that thrive in our reportedly homogenized world. His subjects include a Jain nun, a Theyyam dancer, a sacred prostitute, a singer of ancient epics, a Sufi "lady fakir," a Tibetan monk who renounced his vows to fight the Chinese invaders and now lives in exile, a Tantric worshipper of the ferocious goddess Tara, and a blind Baul (wandering singer).

Mr. Dalrymple lets them all speak directly about their lives and beliefs, and he sketches along the way both their individual narratives and the history and literature of their faiths. Discussing the meaning of Srikanda's work, Mr. Dalrymple ends up musing on the place of sex in Hinduism—noting that the Judeo—Christian Scriptures begin with the creation of light while Hinduism "begins its myth with the creation of Skama—sexual desire: in the beginning was desire, and desire was with God, and desire was God." He cites a fourth-century poet-prince who tried to discern whether asceticism or sensuality was the true path to God: "Tell us decisively which we ought to attend upon," the poet says in one of his verses. "The sloping sides of the mountain in the wilderness? Or the buttocks of a woman abounding in passion?" In a later chapter in "Nine Lives," the Baul singer, part of a mystical Hindu tradition, seems to offer an answer: "Never plunge into the river of lust / For you will not reach the shore. / It is a river without banks, / Where typhoons rage, / And the current is strong."



Mr. Dalrymple calls "Nine Lives" a travel book, but it is more an episodic look at religion in the age of globalization. Turning away from the country's most pressing religious story—the battles between Hindus and Muslims that have shaped Indian politics for the past two decades as the secularism into which the country was born in 1947 has eroded—Mr. Dalrymple conveys the details of everyday worship and fulfills that hoary cliché of giving voice to the voiceless. Each of the figures he profiles exults in his faith, but most also fear the future.

As a child, Lal Peri twice escaped the violence engendered by the birth of Bangladesh and has since found sanctuary in the temple of Lal Shabhaz Qalander, a Sufi saint who preached religious tolerance in the 13th century. But she knows that this syncretic worship, and Sufism in general, is threatened by the exponential rise of fundamentalist Islam, supported by the Gulf states and the madrassa school system they have built throughout Pakistan. Mr. Dalrymple goes to see the head of a new madrassa in the town, who speaks quite openly of his desire to destroy the Sufi temple and any variant type of Islam.

As close as Mr. Dalrymple comes to anger is in describing the dynamiting by Pakistani Taliban of a small shrine to the 17th-century Pashto poet-saint Rahman Baba at the foot of the Khyber Pass. Mr. Dalrymple had visited it often in the late 1980s while covering the war in Afghanistan and reveled in the way refugees gathered there to take solace in the poetry and music of the Sufis.

Modernity is another threat. The Theyyam dancer, Hari Das, works as both a well digger and a jail guard to make ends meet. The high point of his year is the two months when he travels to festivals incarnating deities and monsters as part of the Theyyam rites. In an intense ritualist dance, the actors—dressed in fantastic and weighty costumes—are possessed by the Hindu deities they are incarnating. Yet as much as Hari Das wants his sons to master the physically demanding art, he knows that they can find better jobs through education. It is the same for the sculptor Srikanda, whose son is interested in computers. As pained as he is by the thought of sundering a 700-year tradition, he acknowledges: "Our work here is very hard. Computer work is not so difficult, and it pays much more. . . . After all, as my son says, this is the age of computers. And as much as I might want otherwise, I can hardly tell him this is the age of the bronze caster."

It is, though, the age for writers like Mr. Dalrymple who fall in with the rhythms and languages of foreign lands. "Nine Lives" shows us lives hidden almost entirely from Western readers. Another recent book, Alice Albinia's "Empires of the Indus," presents the cultural richness of the still fought-over lands around the Indus River—which flows from Tibet through India and Pakistan to the Arabian Sea—and manages to humanize Pakistan. Such books open up the world in a compelling way.

Mr. Messenger is a senior editor at the Weekly Standard.

time off

Amsterdam

photography

"Dusk & Dawn" showcases works by Dutch artist Erwin Olaf, inspired by photographer Frances Benjamin Johnston.

Hermitage Amsterdam
Until Sept. 12
☎ 31-20-5307-488
www.hermitage.nl

art

"Mayer July" exhibits artwork by Mayer Kirshenblatt, who at age 73 began a series of paintings and drawings illustrating his childhood memories of prewar Poland.

Joods Historisch Museum
Until Oct. 10
☎ 31-20-5310-380
www.jhm.nl

Athens

music

"European Music Day" is one of Europe's biggest admission-free open-air festivals in cities across Greece, featuring Le Peuple De L'Herbe and others.

June 19-21
☎ 30-210-7560-305
www.europeanmusicday.gr

Barcelona

history

"Counterfeit Coinage: from Antiquity to the Euro" traces the history and techniques of counterfeit coins, paper money and credit cards around the world.

Museu Nacional d'Art de Catalunya
Until May 8
☎ 34-93-6220-376
www.mnac.es

Berlin

art

"1910 FIGUR 2010" presents 20 life-sized sculptures from the past 100 years of art history, in a examination of developments in sculptural representations of the human body.

Georg-Kolbe-Museum
June 20-Sept. 5
☎ 49-30-3042-144
www.georg-kolbe-museum.de

Cologne

photography

"Photographs from 19th Century Japan and China" offers early photography by European pioneers Felice Beato and John Thomson, alongside works by Japanese photographers Hikoma Ueno and Kimbei Kusakabe.

Museum Ludwig
Until Jan. 9
☎ 49-221-2212-6165
www.museenkoeln.de/museum-ludwig

Copenhagen

art

"Director's Choice" is a traveling exhibition of recent contemporary-art acquisitions by the directors of 10 international art museums.

Arken Museum of Modern Art
June 19-Aug. 22
☎ 45-43-5402-22
www.arken.dk

Dresden

photography

"Jeff Wall: Transit" presents 26 works by the Canadian artist, ranging from black-and-white prints to backlit photographs.

June 20-Sept. 19
☎ 49-351-4914-2000
www.skd.museum

Edinburgh

film

"Edinburgh International Film Festival" will screen 133 features from 34 countries, including premieres of an animated film based on a script by Jaques Tati and Werner Herzog's new film "My Son, My Son, What Have You Done?"

June 16-27
☎ 44-131-2284-051
www.edfilmfest.org.uk

Hamburg

photography

"Sergey Bratkov: Glory Days" exhibits 130 works by the Russian photographer, exploring life in post-Soviet Ukraine.

Deichtorhallen Hamburg
Until Aug. 16
☎ 49-40-3210-30
www.deichtorhallen.de

Innsbruck

art

"Max Weiler—His Public Works" showcases the designs and work process for numerous frescoes, mosaics and paintings by the Austrian artist.

Tiroler Landesmuseum Ferdinandeum
Until Oct. 31
☎ 43-512-5948-9
www.tiroler-landesmuseen.at

Istanbul

archaeology

"Legendary Istanbul—From Byzantium to Istanbul: 8,000 Years of a Capital" presents a history of Istanbul from its founding to present day with more than 500 items on loan from 58 international museums.

Sabanci University
Until Sept. 4
☎ 90-2122-7722-00
muze.sabanciuniv.edu

London

festival

"Greenwich + Docklands Festival" features outdoor dance, music and theater performances alongside street entertainment by international artists.

June 24-July 4
☎ 44-20-8305-1818
www.festival.org

art

"Andy Warhol: From Drawings to Screenprints—A Creative Process" displays 50 works by Warhol, many juxtaposed with their preparatory drawings.

Hay Hill Art Gallery
Until July 17
☎ 44-20-7439-2299
www.hayhill.com

photography

"Wolfgang Tillmans" presents early and previously unseen photographic works by the 2000 Turner-Prize winner.

Serpentine Gallery
June 26-Sept. 19
☎ 44-20-7402-6075
www.serpentinegallery.org

Madrid

art

"Turner and the Masters" juxtaposes masterpieces by Canaletto, Rubens, Rembrandt and Titian with work by British artist Joseph Mallord William Turner.

Museo Nacional del Prado
June 22-Sept. 19
☎ 34-91-3302-800
www.museoprado.es

Munich

art

"Mel Ramos: 50 Years of Pop Art" displays more than 40 works, including designs, drawings, paintings and sculptures by the American artist.

Museum Villa Stuck
June 25-Oct. 3
☎ 49-89-4555-510
www.villastuck.de

film

"Filmfest Muenchen" offers 200 German premieres from 48 countries on 18 screens, including new films by Olivier Assayas and Claire Denis.

Filmfest München
June 25-July 3
☎ 49-89-3819-040
www.filmfest-muenchen.de

Oslo

art

"Joan Miro—I Work Like a Gardener" showcases 109 artworks by the Catalan artist, including sculptures, paintings, drawings, textile works and ceramics.

Henie Onstad Kunstsenter
Until Oct. 10
☎ 47-67-8048-80/81
www.hok.no

Paris

music

Youssou N'Dour tours with new music from his latest album "Dakar-Kingston."

June 19, Bercy, Paris
July 10, Domaine de Montjoux, Thonon-les-Bains
July 15, Parque Torres, Cartagena
July 18, Barbican Hall, London
July 23, Sur le Port, Mèze
More tour dates at
www.nonesuch.com

Venice

art

"...e Lucean le Stelle—Miniartextil in Venice" presents 54 creations in fibre art, a textile-based art form.

Palazzo Mocenigo
June 19-Aug. 29
☎ 39-41-2410-100
www.museicivicieveneziani.it

Source: WSJ research

Top, 'Reaching out the stars' by Pelin Dikmen (2009) in Venice; left, 'Hubba Hubba' by Mel Ramos (2003) in Munich.