

AD

SUMMER ESCAPES!

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AND ROOMS WITH A VIEW

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WORKING 9 TO 5 WITH
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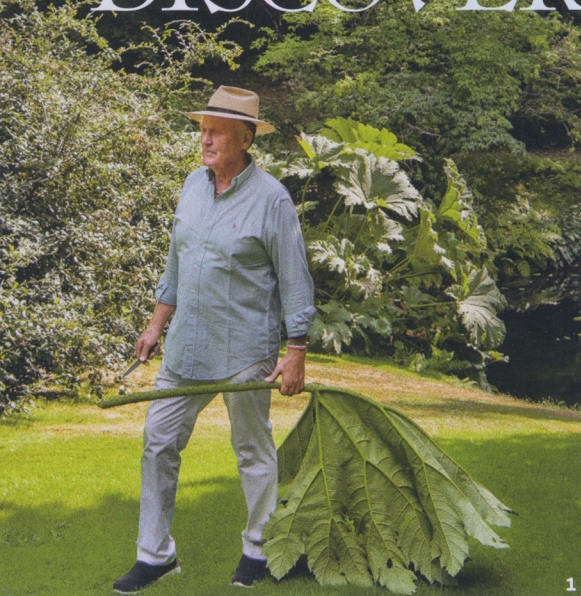
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Nestled on a sun-drenched cliff, designer *Daniel Romualdez's* Ibiza bolthole offers a dreamy blend of solitude and sociability

TEXT BY **DEREK BLASBERG**
PHOTOGRAPHY BY **MIGUEL FLORES-VIANNA**
STYLED BY **CAROLINA IRVING**

THE CLIFFSIDE POOL AT THE IBIZAN GETAWAY OF DANIEL ROMUALDEZ TAKES ADVANTAGE OF THE SITE'S STUNNING VIEWS OF THE BALEARIC SEA. FOR DETAILS SEE RESOURCES.

DISCOVERIES *artisan*



1

STUART THORNTON

Stuart Thornton must destroy nature to perfect it. "If you just press a plant, all you get is a lot of dead leaves—nothing pretty about it," the dashing Brit explains. Instead Thornton, who shuttles between Italy and England, takes a deconstructivist approach to his art. After gathering specimens—often from the gardens of friends and clients like style queen Marella Agnelli, for whom he works as majordomo—he separates stems from leaves, petals from flowers, dries them, and then selectively recombines the components into idealized, enrapturing botanicals that can reach six feet or more in height. "The form is what's important," Thornton says, adding with a chuckle, "It's still a dead plant but one that looks good." stuartthornton.com —MITCHELL OWENS



2



3

1. THORNTON GATHERING LEAVES AT THE AGNELLI ESTATE IN VILLAR PEROSA, ITALY. 2. FRAMED THORNTONS AT MARELLA AGNELLI'S HOME IN CORSICA. 3. GUNNERA LEAVES ABOVE VILLA NECCHI CAMPAGLIO'S POOL IN MILAN.



4

4. A CERAMIC BOUQUET OF PEONIES. 5. POTTER AT HER MANHATTAN WORKSHOP. 6. AN ARRANGEMENT OF TULIPS, FRITILLARIES, AND HYDRANGEAS.



5



6

CLARE POTTER

"Flowers might seem twee, but they are an endless challenge," says acclaimed ceramist Clare Potter. "I always want to make them looser or taller, but there are limits to what clay allows you to do." That being said, the Manhattan talent has cultivated a garden of delights, one luscious ceramic bloom at a time: bruise-color hellebores, confetti-like sweet peas, striped tulips, and more, gently washed with layers of color and free from shiny glazes "so they look softer, the feeling of life." Fruit and vegetables are part of Potter's oeuvre too, wonders that recall long-ago works by Chelsea and Meissen. As she modestly says, "I'm just one in a long line of people who have done this for centuries." clarepotter.com —M.O.

THE VERANDA'S DINING TABLE
IS DRAPED IN A JAUNTY
MALLORCAN TEXTILE; WICKER
CHAIRS BY BONACINA.

