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**THE A-LIST:
30 DESIGNERS WE LOVE**

MEG RYAN'S BEACH HOUSE

**75 SENSATIONAL
SUMMER GIFTS**



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Left: Easygoing decorating at Timothy Whealon's Southampton, New York, home. On the cover: Linda Zelenko and Stephen Piscuskas's terrace. "Connecticut Cool," page 154. Photography by Miguel Flores-Vianna; produced by Anita Sarsidi.

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Twenty-five designers we love, plus five rising stars to watch



Facing page: Interior designer Timothy Whealon at his weekend home in Southampton, New York; the botanical prints in the living room are by Giuseppe Penone, and the walls of the entry are covered in a Phillip Jeffries raffia; the stools are by Edwina Hunt. This page: Whealon collaborated with landscape designer Vickie Cardaro on the garden, which features hydrangeas, lilacs, and raised beds of Montauk daisies. See Resources.



A Simple Plan

WHAT MAKES A GREAT WEEKEND GETAWAY? FOR DECORATOR TIMOTHY WHEALON, THE ANSWER COMES DOWN TO PURE PRACTICALITY

Text by David Colman • Photography by William Waldron • Styled by Carlos Mota



THE DREAM is of the country, of open fields, glorious deserted beaches, or sweeping vistas of verdant, cooling green. The truth, let's face it, too often means piling into a car and driving for hours on hot, crowded highways, surrounded by fellow exasperated would-be escapees.

So why not take a lesson from New York City decorator Timothy Whealon? When you really sit down with a piece of paper and a No. 2 pencil and make a list of the pros and cons of *The Escape to the Country* compared with *Whealon's Way* (and we're getting to that) you will see that, splendid vistas aside, the man has a point.

No, he didn't discover some secret hamlet close to Manhattan that all the really chic people are now flocking to. Or purchase a stately yet rustic pleasure dome with 360-degree panoramas, 18th-century stone outbuildings, and acres of pasture. No, his is a perfectly nice, spacious weekend house right in the village of Southampton, New York, just steps off the

main street and a short bike ride from the beach. The train station is close enough to walk to, so Whealon doesn't have to contend with the hideous summer traffic, and he can leave his beloved old Jeep Cherokee parked in his garage.

"For me, it just comes down to time," Whealon says. "I travel so much for work in Europe that when I get back I like being able to get someplace easily."

But we're getting ahead of ourselves. The thing is, Whealon's attitude was totally pragmatic right from the get-go. He had rented summer houses for years in the Hamptons, and 2008 was no different, until on a March day, his broker just happened to show him a place that was for sale.

It was a simple two-story, three-bedroom, four-square shingled 1914 structure. "I loved the light inside, and I could imagine almost immediately what I would do to it," Whealon remembers. "And the lot was big enough to have a real garden. So . . . I made an offer."

The living room sofas and leather ottoman are by Timothy Whealon, the sofa pillows are covered in linen and vintage suzanis, the vintage table lamp is from Aero, and the floor lamp is by Restoration Hardware; the circular abaca rug was custom made. Facing page: A suite of 1960s Harvey Probbler chairs surrounds a Lucite table designed by Whealon; the French chandelier is from Sentimento Antiques. See Resources.



This snap decision—and the fact that he looked at only one house—might sound too hasty to be deemed pragmatic, but Whealon had already grown tired of renting. “It got boring, spending money to kind of do up someone else’s property every year,” he says. “Not to mention expensive.”

Of course, doing over the house he purchased was light-years more expensive than any quick summer-rental transformation ever was. “It was in pretty bad shape,” he recalls. “It needed a whole new roof, and the bathrooms had to be gutted and replaced.”

Sometimes when people buy a country house, they go a little haywire. Even if they live a purely modernist life in the city, in an apartment that doesn’t have a single comfortable place to sit, they fall in love with the idea of a farm or the sea, and the next thing you know there are old tractor parts or whaling doodads everywhere. But Whealon always stayed on message: His retreat was going to be about ease. Given that he already spends his weekdays designing

fantastic palaces for today’s Kublai Khans, Whealon is only too familiar with the potential nightmares involved in building a dream house. And he wasn’t about to let them befall him.

“This place has a certain sense of intimacy, which is one of the things I like about it,” he says. “It’s very manageable, and I tried to keep it that way.” He put up ceiling moldings to echo the baseboards and stained all the floors a deep, dark brown. He painted the living and dining rooms pale pink, one bedroom green, one blue, and a third—his own—a moody lavender-gray. In the kitchen, he painted the floor as a big checkerboard, kept the bead-board cabinets and travertine counters, and painted the walls his own ideal white (a cocktail perfected on countless jobs). And, in keeping with his *Mission: Possible* goal, the charming mix of furnishings is very similar to that in his Manhattan apartment. Twentieth-century artworks and furniture (a suite of Harvey Probbler chairs, a Lucite table



The teak sofas and chairs on the deck are by Restoration Hardware, the cocktail table is from Mecox Gardens, and the lanterns are from Homenature. Facing page, from top: In the kitchen, a photograph by Go Sugimoto hangs above an English tripod table from Cove Landing. A privet hedge shelters the pool area, which is planted with boxwood spheres and Provence lavender in pots; the elephant stools are from Homenature. Chaise longues with cushions of a Perennials fabric on the poolhouse deck; the cushions on the grass are covered in a Kravet fabric. See Resources.



by Plexi-Craft Whealon designed) are juxtaposed with a Victorian mirrored console, Bridgewater sofas, and a suite of Giuseppe Penone botanical prints. And a surprising number of summery basics, such as the chaise longues around the pool, came from good old Restoration Hardware. Probably the easiest part of decorating was merely emptying his storage unit, which was full of carpets, artworks, and furniture—a pair of chests in the living room, the kilims in the bedrooms—ready and waiting. (That's not cheating—it's thinking ahead.)

Speaking of shortcuts, to get a jump start on the garden, he brought in landscape designer Vickie Cardaro, who planted a hedge of privet and raised beds of flowers and vegetables, ideal for Whealon to vent his weekend-gardener urges upon. And it's in the garden, whether alone with a book or sharing a bottle of rosé with friends, that Whealon enjoys the place best. "I don't really go to the Hamptons to socialize. I like to sit outside and not think about anything," he says. "Just appreciate the ocean light and the air."

All of it so easy to get to, deal with, and care for—if that isn't a dream house, what is? ■



In the master bedroom, the bed is by Martyn Lawrence-Bullard, the linens were custom made, and the pillow is by John Robshaw Textiles; the ceiling fixture is from Ann-Morris Antiques, the mirrored sconce is by Oly, the Turkish kilim is from Double Knot, and the walls are painted in Benjamin Moore's Polar White. Facing page, from top: In the guest room, a photograph by Jenny van Sommers hangs above a bed with a headboard upholstered in a Michael Devine fabric, custom-made bedding, a pillow by Madeline Weinrib, and a throw by Jonathan Adler; the walls are painted in Benjamin Moore's Sea Foam. The master bath's sink, fittings, tub, medicine cabinet, towel warmer, and towels are all by Waterworks; the Palm Tree wood chair is from Mecox Gardens. See Resources.