



**GREAT ESCAPE:** In this resort-like backyard not far from the Sunset Strip, landscape designer Laurie Lewis added giant timber bamboo to a eugenia hedge for more privacy and red Caribbean copper plants and bronze flax to echo the muted palette of the outdoor furnishings.





# stone aged



Rustic walls and informal plantings



add welcome character—and years—

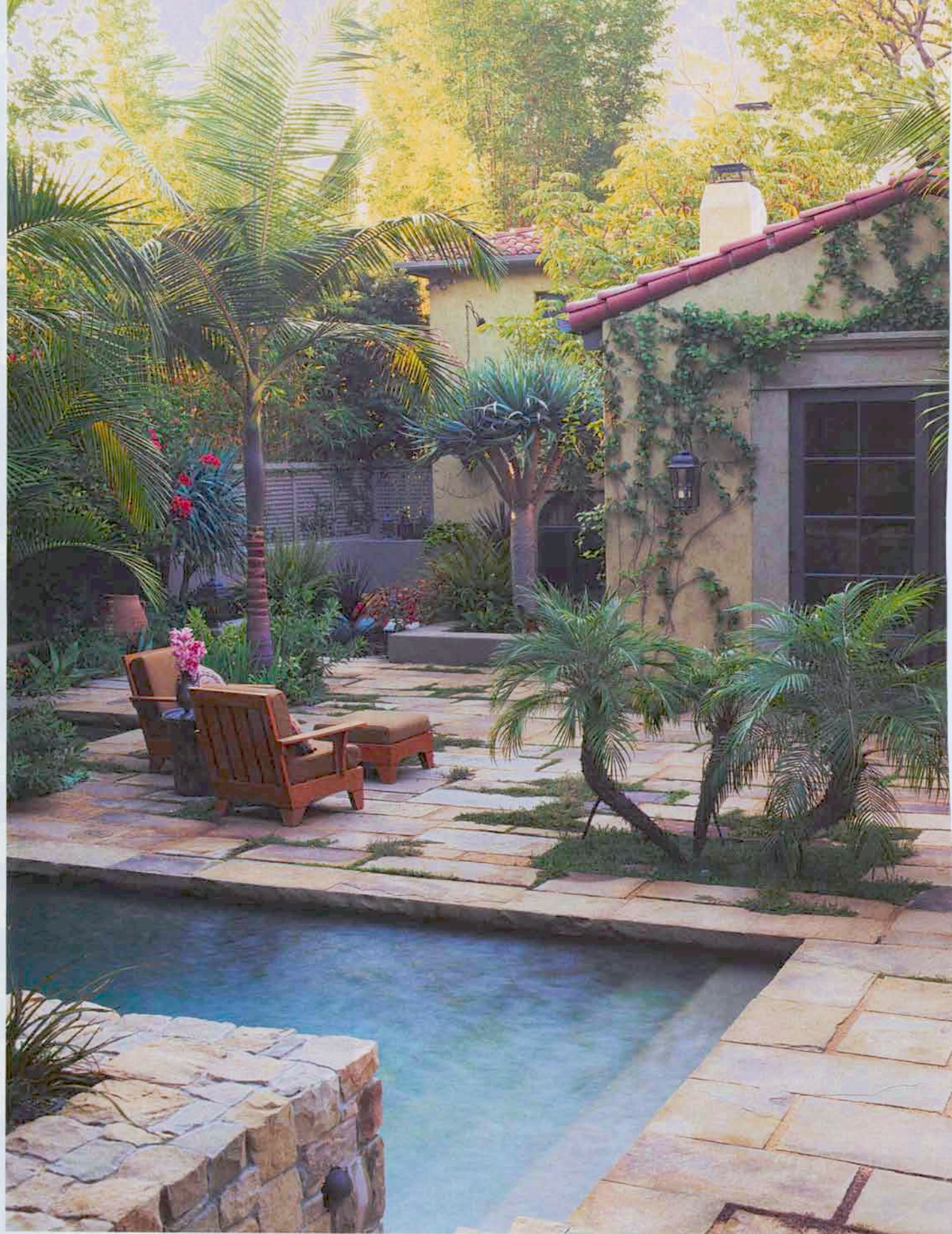


to a new garden | BY EMILY YOUNG



PHOTOGRAPHS BY ILSA ROMERLIN









STYLIST: ROBIN TURK

**IN BARBARA GLAZER AND PHILIP** Morton's recently remodeled backyard, nothing looks shiny or new. Flowers aren't lined up in tidy rows; furniture doesn't dominate as saplings take root. Instead, intimate courtyards of weathered stone create a relaxed, lived-in ambience, and mature trees and plants poking through the pavement evoke the European countryside reclaiming an abandoned farmhouse. It's as if the garden sprang up on its own, unintended, over time—which is precisely the way it was planned.

In 2001, Glazer, co-CEO and founder of

the Ant Farm, an entertainment-marketing company, and Morton, a former motion graphics designer, set out to remake a 1930s Mediterranean-style home above the Sunset Strip into their private sanctuary. Their goal was to modernize for everyday living while preserving the spirit of the original architecture. "It was important that everything feel like it had been here for a long time," Glazer says. "We wanted it to be user friendly, not a showplace."

So while architect Kevin Oreck and interior designer Tommy Chambers opened up small, dark rooms, the couple turned to land-

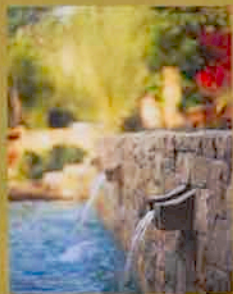
scape designer Laurie Lewis to rethink the free-form pool, ubiquitous flagstone, and welter of ivy. Lewis, who had worked with Nancy Goslee Power on the Giverny-inspired Norton Simon Museum sculpture gar-

**THE OUTSIDE SCOOP:** Recycled pygmy date palms anchor a sitting area (opposite) furnished with Smith & Hawken teak chairs and paved in a running bond pattern. Woolly thyme shares buried drip irrigation with a trumpet vine climbing across the house. The Moroccan patio (above)—once a dark, dank, rarely used corner—has become a favorite spot at dusk. It's set off by pebblework and lush ferns, agaves, and orchids



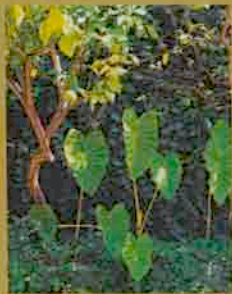
# [ a closer look ]

Landscape designer Laurie Lewis gave the Glazer-Morton garden been-there-forever appeal by attending to details large and small



## heart of stone

Retaining walls of Santa Barbara sandstone and counters, pavers, and pool coping of Sweetwater sandstone unify the backyard, lending it a sense of history and permanence. Stonemason Bob Freas also carved waterfall spouts to match.



## shades of green

Varied foliage, installed by landscape contractor Pardee & Fleming, makes a more restful backdrop than a profusion of ephemeral blooms. Elephant's ear, a lemon tree, and "Needlepoint" ivy thrive behind a spa/fountain.



## as good as old

Vintage pots combined with new pieces that were rubbed with mud and moss add instant patina. Some, such as this weathered clay box along the steps leading to the fire pit, are small enough to make greenery portable.



## ethnic flavor

Moorish pebble paving reinforces the idea of a sheltered Moroccan fire pit. Smooth rocks laid on their ends alternate with square stone tiles in a checkerboard pattern. A similar motif is repeated in a glazed vessel.



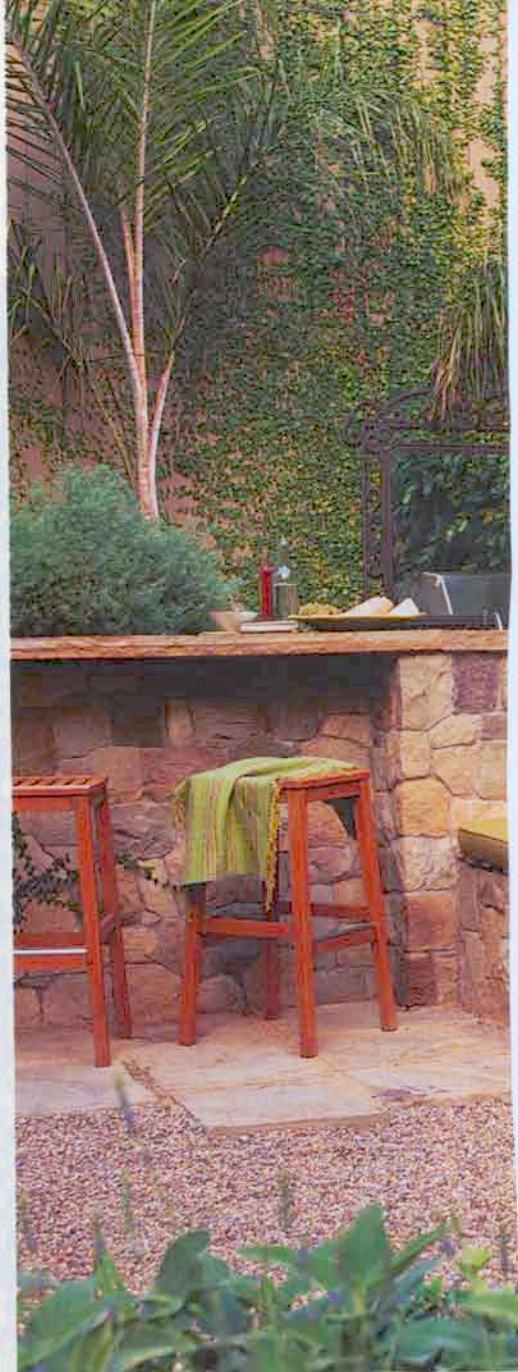
## the ground floor

Plants cultivated in the gaps between the sandstone paving create the illusion of a garden that has sprouted from seeds blown in on the wind. Here, a cluster of "Blue Curl" echeveria grows near the dining loggia.



## living color

The warm interior palette was extended outside to vegetation well suited to the Mediterranean climate. Orange epiden-dra and kangaroo paws, yellow Jerusalem sage, and these bronze shrimp plants fill views with seasonal drama.



**PARTY FAVORS:** The kitchen island (above) triples as bar, counter, and bench. Accents include an iron-framed mirror hung against a wall of creeping fig and reproduction Chinese rain drums set on the gravel as cocktail tables. The dining loggia (top right) offers shade and views. An Indian camel saddle (bottom right) serves as a sideboard by the fire pit.

den, used a stone house she'd visited in Ansedonia, Italy, as her template. "The seamlessness enchanted me," Lewis recalls. "Cypress grew right out of the paving. Plants spilled out of beds. It didn't look like a designer sat down and drew it on paper."





Similarly, Lewis blurred the line between garden and living space. "You could call it studiously unstudied," she says. Next to the dining loggia she set up a palm-shaded kitchen, with appliances hidden in a stone island. An adjacent seating area was outfitted with a gravel floor and retractable awnings. The pool became a simple rectangle with splashing waterfalls. The rose terrace gave way to a chaise-lined deck overlooking the water.

"We were adamant about the garden feeling organic and natural, not perfect," says Morton, who researched many types of stone before he and Glazer settled on blocks

of golden Santa Barbara sandstone mortared so that retaining walls appear to be dry stacked. Slabs of complementary sandstone were set in a classic running bond pattern, with openings for "random" succulents and ground covers. "I didn't want it to look like a complete rock quarry," Lewis says.

Layers of plants hastened the aging process, suggesting modern ruins. Dense bamboo and eugenia seal off views. Creeping fig, trumpet vine, and bougainvillea veil walls and fences. Mature citrus trees and palms salvaged from pots form a shade canopy. "We're older and want to enjoy our



lives now," Glazer says. "I didn't want to wake up in the morning, see a tree, and say, 'That's going to be great in ten years.'"

An exotic Moroccan patio is the two-year-old project's pièce de résistance. In a sunken side court Lewis surrounded a fire pit with cozy banquettes, an Indian camel saddle, and decorative Moorish pebble paving. "Because Barbara and Philip are so visually sophisticated, I didn't have to be strictly historical to capture that warm, sunny, stone-baked feeling," Lewis says. But she did have to know how to set the scene and then let nature take over.

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