

HOLLYWOOD INTERIORS

Style and Design in Los Angeles

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THE MONACELLI PRESS

Linda BRETTLER

This Spanish Revival boasts an impressive history: it was designed by George H. Freuhling and featured in *Architectural Digest* in 1926, the year of its completion. Unfortunately, the stucco structure underwent a series of unfortunate renovations and remodels in the 1980s and was in a state of benign neglect when Linda Brettler began working to restore its integrity.

One goal was to accentuate the overtly glamorous Hollywood details, so Brettler took inspiration in everything from Hearst Castle to Grauman's Chinese Theater. Instead of adhering to strict versions of a particular style or maintaining a narrow historical scope, she created an assemblage of materials and furnishings that allowed her to incorporate a wider range of objects and fittings. Whatever was beautiful and had an interesting historical patina was welcomed, whether 150-year-old stained glass panels, 1940s modernist Italian chairs, or a newly painted Moroccan ceiling panel. Historic structures are too often transformed into period pieces and frozen, static, in time, but Brettler embraces the idea that even the home's original occupants might have lived with a mixture of Spanish Revival and art deco pieces—and everything in between. An eclectic collection makes the house feel lived-in and authentic while still underscoring its long history. Brettler chose objects to create an element of surprise and delight at every opportunity.

A half-century of dubious modifications including poorly modified circulation paths and cramped, cut-off rooms had left the house feeling extremely dark. Additionally, the bathrooms had been stripped of any connection to the house's soul. Brettler set out to open up vistas throughout the house while still maintaining its traditional feel. She accomplished this in part by opening up walls to create sight lines into the surrounding gardens and framing them with decorative arches or eye-catching ceiling treatments; now each room retains its own identity and the original, proportionate scale is reintroduced. Each room also frames the next in a sophisticated interpretation of a traditional *enfilade*.

Color adds both literal and aesthetic depth to the property. The limestone entry, for example, frames a pale-blue dining room that in turn frames a vibrant red breakfast room. Brettler was committed to creating an environment that would celebrate the house's unique qualities—to that end there is not a single design motif repeated between any two rooms in the house. She custom-designed nearly all the tile and sourced historic moldings from other building renovations in the area.











Furnishings of different periods and provenances create a beguiling mix in the living room, previous pages. The blue wingback chairs are 1940s Italian by Paolo Buffa. Above, a Dutch marquetry side chair and a very diminutive woman's chair from the same suite is used as extra seating in the dining room, overleaf. The office, right, is also a creative mix of new and old. The glass-backed bookcase allows the room to retain an open and airy feeling while weightier wood pieces, such as an antique oak partner's desk, are given an unexpected counterpoint with metallic Italian armchairs.

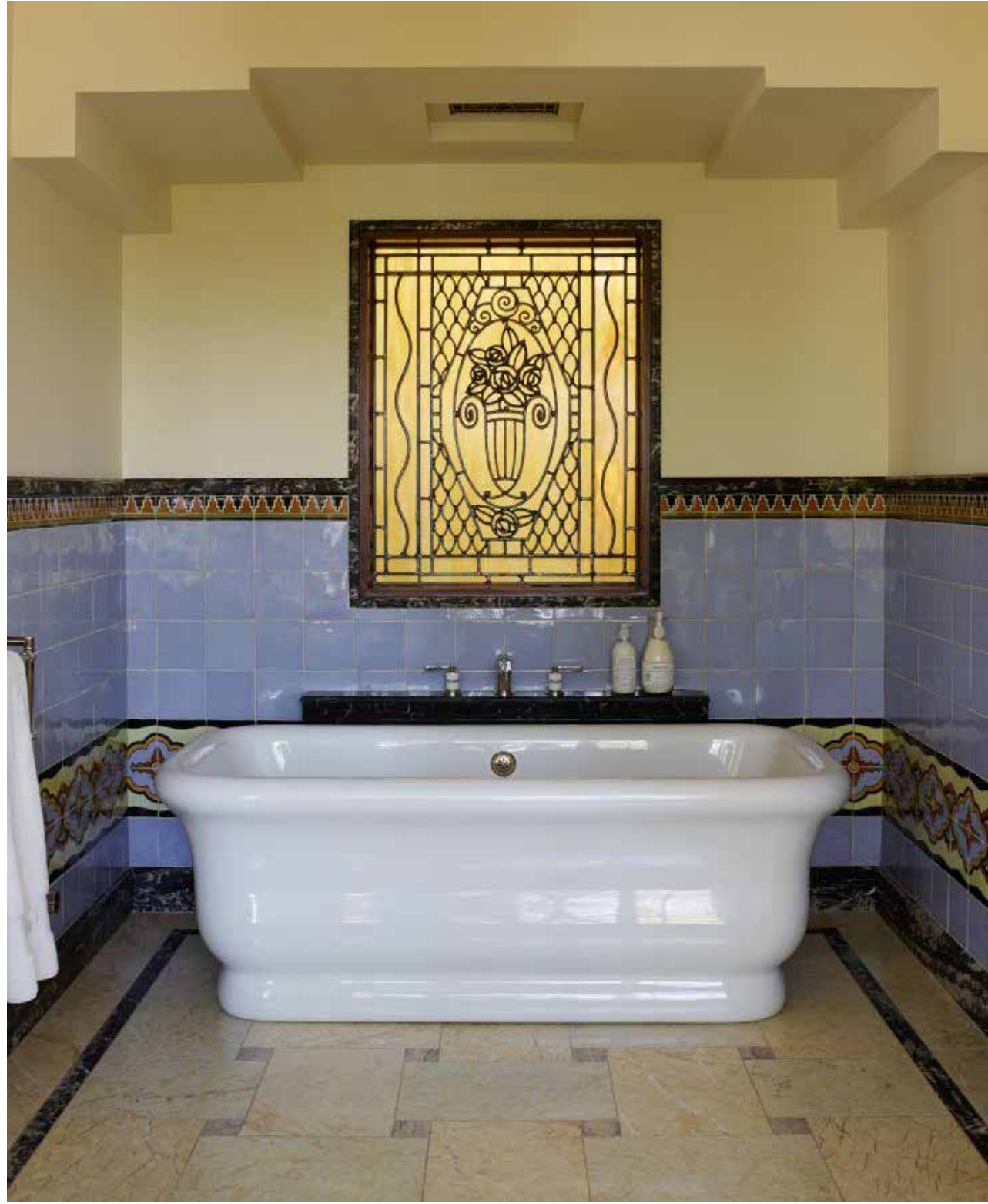






The master bedroom, above and right, is a study in mixing formality with whimsy. A pair of Empire-style chandeliers and parcel-gilt Egyptian Revival chairs add golden touches to the room while a custom sofa's cranberry color adds a saturated contrast to the pale blue walls. Brettler also added a slight raspberry tint to the newly created vaulted ceiling to reflect and incorporate that vibrant color.









The mishmash of styles in the screening room, previous pages, emulates great Golden Age movie palaces. A Moroccan medallion was installed in the center of the ceiling, and the surrounding coffers were hand painted per Brettler's sketches. The pendants fixtures are also Moroccan, but Brettler added a medieval-inspired frieze at the top of the upholstered walls and Egyptian Revival columns to flank the proscenium. Above, in a loggia overlooking the pool, Cleo Baldon stools impart a lighter Mediterranean mood. The tiles along the base of the banquette, like nearly all those in the house, were custom designed.