FLORIDA DESIGN





A Historic Beverly Hills Palazzo With An Impressive Celebrity Pedigree Recaptures The Grandeur Of Timeless Southern California Luxury

THE GOLDEN AGE



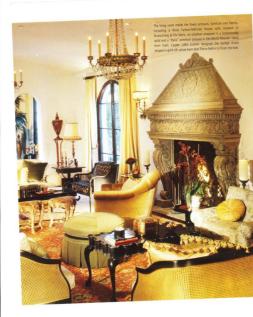
LET: A Louis XII-style chandeller from Therien centers the foyer, where Rose farlow fabric wasps a Chippendale bench. Steps up in the hallway. Neo-Gorbic mehogany chairs heald the entrance to the logislutaterior designer Montique Lalfa, shown above, salvaged some of the home's original light fishures to capture the essence of the 1920s. ABOVE: Opposite the foyer, the loggiu exemplifies the home's easy transition from indoors to outdoors. From here, Beverly Hills comes to viow in the distance. Appropriate to the setting, wrought-inon furniture from Manuay's Iron Witorks dressed in Sunbrella fabric from MANUS et Circ forms intimate vacinal crassalines. Italian actor Rudolph Valentino danced among the stars of the silent era in this music area during Hollywood's Golden Age of motion pictures in the 1920s.



WHAT DO 1950s FILM ACTRESS
Marken Deitschi, Woolworth heiress Barbara Hatton, leading min Cary Ceast and British Leading min Cary Ceast and British actor James Mason have in common? Tame, yes. But each also lived in this 1920s grand Hollywood extast in Beverly Hills. Originally boals in 1926 by an iconic sellent film star, the bone is suitased arent the posh flevely Hills. Hatel and boasses a panocame; view of the ceity Hills. Hatel and boasses a panocame; view of the ceity Hills. Board Dawns a panocame in view of the ceit and South Parket and the Parket and the position of the Parket and the Parket and the Parket and the Parket and Parket a

Thus, the word historic seems an understatement for this Mediterranean manse, whose celebrity pedigare reads like the final credits of a film. The desire to recapture the home's original golden Hollywood glow would seem a challenge. But not for interior designer Monique Lafia and partner Chris Arvin, who have worked with the present owners on





"THE OWNERS WANTED TO PRESERVE THE



fine protects and specialitie in historic renovations including a newly finished \$200 million brownstance in New York. The new owners of this Reverly Hills estate have a very distinct authetic owner and were involved in the design process that vecks the Old Hollywood style," Lakis says. "We were able to salvage an antique rone garden and some of the original light finances that reduce the feel of the 1920s, and interprotate some of the owners' prices."

Working with the original layout, which includes four large wings, the design duo began by finishing all of the interior walls in ivory Venetian plaster. Next, they mixed new and custom-designed pieces with antimuses in gold and celadon hoses to give

the interior an eclectic, Old World look with a fresh feel.

Upon entering the home, the foyer sets the period tone with its Chippendale bench and Venetian comole — both from Caché. The first of many rare antique area rugs tops original white Carrara and Negro marble checkerboard flooring.

Inc.n.z. When Barbara Huston and Cary Grant council the property in the 1940s, they cowered up the dining room's stenciled beans. Lafia and partner Chris Anke housely the wood beans back to life with a faux-firsh in an umber glaze. Two paintings — "Lady" by Kees van Dongen, left, and "Spenish Wennan and Child" by kitch Markel Garcia, right— Bank the donoway to the pool area.

HISTORIC VALUE OF THE ESTATE," ARVIN SAYS.





139 FLORICA DESIGNASIL 17 NO. 3



UPT: Close to its original design, the kitchen posed a unique challenge for Lafa and Annie — how to make an expansive space warm and inviting. To start, they cleared the slund to create a display area. Decorative touches add dismission, including artique rups, blam French tiles above the La Conrue stave and elborized-hardwood flooring that complements the beamed celling.

A few steps up, the foyer hallway was kept intentionally unfettered. I wanted to keep the sightline open from the entrance to the open-air space on the opposite side," Lalis says. From here, arched glass double doors open to reveal the loggis. Diressed in wrought-iron firmitime, this condition are features several of the original flutures Lalis was able to be time back to lluth.

was able to bring back to light.

To the right of the hallway, the living room and music area form one of the home's four wings. Central to the living room is a Portland cement fireplace mantel and surround refinished with an umber glaze and accented with

fana-fimbed rosettes.
Two conversation groupings come together to transform a once-expansive space into an intimate gathering area that accommodates 20 people yet still feels approachable. Italian Necelassical chandlelens from the 18th century sparkle above an eye-catching mix of styles that meld seamlessly— a traditional roftled-arm soft, enn-back settees, and Italian rocco gilt stools approached the profiled-arm soft, enn-back wittees, and latinat rocco gilt stools approached with amorga Adassous appears. Finangh riple archarys.

piano signed by Sceinway.

To the left of the hallway, the parlor and dining room forge another wing. Lafia and Arvin kept the parlor functional to service different parts of the home.



The formal dining room offers flexibility for entertaining, seating anywhere from four to 16 people. Walnut is the wood of choice for this symmetrical space - from the inlaid table to the feather dining chairs and console with crackled-lacquer finish from Rose Tarlow-Melrose House. Above, a Danish gilt-wood 19th-century chandelier from Therien reflects the designers' Midas touch.

The mandary in the kitchen was to make a once functionally challenged space user-friendly. Lafia and Arvin kept the dark-wood ceiling beams, and white cabinetry and island, adding stools at one end to create a breakfast bar. lust outside, a small patio steps down to the pool

area - moved to the side of the house facing the dining room from the original position in the front. Cradling the pool's edge, a circular fountain doubles as a hot tub amidst lavish landscaping that provides natural shade for the home's Italianate architecture. The Mediterranean aesthetic continues to the

courtyard, a new addition located off the kitchen and family room. This is where the family has dinner most nights," Lafia says. "They hold charity events here, host tea parties and enjoy the ambiance."

Inside and out, Lafia and Arvin fashioned the future of this Beverly Hills estate in honor of its pedigreed past.

ABOVE. Off the dining room, the pool area accentuates the home's Italianate exterior. Architect Gene Verge, a student of Italian Palladio architecture, built this Beverly Hills mansion in 1926. With its mix of Hollywood glamour, and Mission, Spanish, Italian and Moorish details. the 10,000-square-foot-plus palazzo exudes classic Southern California style.





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