

DESIGN FOR THE WELL-LIVED LIFE

HOUSE & GARDEN

Special Issue

JANUARY 2007

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FABULOUS
MOVIE
INTERIORS
& HOW TO MAKE
THEM YOURS

DOWNTOWNERS:
JAY MCINERNEY VISITS

CHLOË SEVIGNY

ENSEMBLE CAST

IN HER MAKEOVER OF THE MEDITERRANEAN-STYLE BRENTWOOD VILLA OF *FRIENDS* EXECUTIVE PRODUCER KEVIN BRIGHT AND HIS FAMILY, INTERIOR DESIGNER MEG JOANNIDES UNIFIES ECLECTIC FURNISHINGS AND BOLD ART WITH LUSH, VIBRANT COLOR





Kevin and Claudia Bright have never played by Hollywood rules. For one thing, Kevin, the executive producer of the hit television series *Friends*, and his wife are still together 34 years after meeting in college—an impressive record in a town where marriages often have the life span of a canceled sitcom. For another, they don't take themselves too seriously. "Here in L.A., it's hard not to," Claudia says.

The couple's irreverent approach is most evident at home, where they live with their twin teenage sons, Justin and Zachary, English bulldog Louise, French bulldog Maurice, and cats Sara and Lola. When he isn't in the bathtub, Kevin retreats to his private playroom, complete with an advanced stereo system and custom-made shelves for the rock-and-roll memorabilia he collects: Kiss action figures, Donny and Marie lunch boxes, and Beatle pomades from the 1960s.

For Claudia, a woman who winces at the word "brown," having fun means giving in to her love of color. "When we first got married I was more traditional," she says. "We had antiques, and I was afraid of color. But I had a friend who used color in a major way, and I've found this is how I like to live, too. It makes me happy."

That a color-loving, colorful couple like the Brights went out and bought a 10,000-square-foot beige house came as a surprise to their

The living room, this page, uses subtle, complementary shades such as pale gold and sage. Victoria Hagan's Wainscott wing chair, in Great Plains' Casino-The Sands, through Holly Hunt, and Giant's Rhapsody in Pale Celadon, through Kneeder-Faschere in Los Angeles, on Dessin Fourni's Eytan bergères, add dark, formal elegance. The ottoman, in Clarence House's jewel-like Libellules in Or, was custom-made by interior designer Meg Joannides's MLK Studio. A French limestone marble and walls in waxed plaster, by Peter Bolton, are sunny and warm. ■ In the entry hall, opposite page, neutral colors support the pink and orange Frido (2001), by Alison Van Pelt, and Madeleine Stuart's Greek Key ottomans.



interior designer, Meg Joannides of MLK Studio. She had been helping the Brights design their Malibu beach house when the family suddenly announced they had purchased a house, originally built on spec, in Brentwood in an area developed by Paris Hilton's uncle Barry Hilton. The Brights admit they were seduced by the soaring view overlooking Mandeville Canyon toward Santa Monica, but quickly realized they had acquired an almost comic fusion of neoclassical and So-Cal Mediterranean. "It was this big Palm Beach mansion thing, with crown molding on top of crown molding," Kevin says.

Claudia and Kevin Bright enjoy the breezy, exterior living room, this page, with its view of the garden by landscape architect W. Garrett Carlson.

Sofas, chairs, and ottomans from David Sutherland's Poolside collection, covered in Chella's Montecatini in Sand Dune, feel chic but not overdone. Pillows are in Donghia's Big Island in Light Green and Kauai in Sage-White.

■ In the dining room, opposite page, pomegranate and caramel-colored tones, found in curtains in Larsen's Origami in Cayenne, and in an antique Oushak carpet, are appealingly warm. Two Bostonian dining chairs, by J. Robert Scott, are paired with custom Michael Berman-designed chairs. A lively damask pattern, incised with stencil accents on waxed plaster walls, introduces a dynamic element.

"It's a shocking moment when the other people's furniture is moved out and you realize that this house has nothing to do with me."

Claudia asked Joannides to oversee a complete transformation of the house. It was a daunting makeover. "To give the house personality," Joannides says, "every surface needed to be addressed and nine out of ten bathrooms gutted and renovated."

Los Angeles architect Richard Blumenberg oversaw the renovation, which began with the removal of dozens of cast-stone columns from the exterior of the house. To add character to the interior, wood floors were

