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The Magazine of Architecture
The Arts & Distinctive Design

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the Institute of
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COVER New York Architect Eric J. Smith's attention to detail is especially evident in the living room of this Atherton home as seen on the cover of this issue. See story beginning on page 114. Photograph by David Duncan Livingston.

RIGHT Architect Richard Manion of Hablinski + Manion Architecture in Los Angeles wanted to create a contemporary interpretation of the Colonial Revival style. Interior designer Windsor Smith worked with Manion to keep the historical accuracy while willfully adding a modern flair. See story beginning on page 98. Photography by Erhard Pfeiffer.

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MARCH/APRIL 2009



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colonial Contemporary

This Bel-Air Estate Is A Contemporary Interpretation Of A 1930s Georgian Colonial Mansion

TEXT BY STACIE STUKIN PHOTOGRAPHY BY ERHARD PFEIFFER



ABOVE Painting the red brick facade white, took away the heavy brooding feeling often associated with traditional Georgian homes, and immediately established a light, bright palette. OPPOSITE Robert E. Truskowski's classic landscape design frames the house with a traditional array of boxwood, white azalea and magnolias.

First impressions can be deceiving.

And upon viewing this Georgian Colonial Bel-Air estate, one senses the air of a stately 1930s mansion—something designed by a legendary architect, like Paul Williams or James E. Dolena, both of whom contributed much to Bel-Air's architectural history. Closer examination reveals a wholly modern construction that's an homage with real staying power. "Our goal was to create a contemporary interpretation of the Colonial Revival style," explains Richard Manion, principal in the Los Angeles based firm Hablinski + Manion Architecture. "But our hope was that the house also felt like it's been here forever."

Balancing the traditional and the modern is Hablinski + Manion's forte. The Los Angeles firm's design aesthetic is rooted in the architects' art history background, yet

they're not interested in creating era-specific time capsules. And this Bel-Air estate, designed for a family of five, is no different. Manion drew inspiration from the 1920s and 1930s Atlanta area architects Neel Reid and James Means and reinterpreted those classical styles for modern living. "We didn't want it to feel like a period piece, like it was someone's grandparents' house," Manion says. "This young family has three kids and two dogs so we wanted to keep the scale reasonable by creating light, airy rooms with plenty of space to live in, but not so big that you get lost."

The 10,000 square foot house on an acre of land has a center hall plan emblematic of its Colonial origins. Interior designer Windsor Smith worked with Manion to keep the historical accuracy while willfully adding a modern flair. For example, where



Designer Windsor Smith wanted to honor the way we live now with a nod to an elegant past. She made the fireplace a focal point by building in an antique mercury glass mirror for an old salon feel. She also flanked it with Louis XVI settees covered in blue linen (part of her Windsor Smith Home Collection) and regency gilt sconces from The Open Door.





there might have been wool or silk runners and carpets, there are jute rugs. "We wanted to keep it clean and more minimal," says Smith about her spare use of antique floor-coverings. "And since this is a family home we didn't want to crowd it with embellishments. We kept the trims simple and the palette muted—neutrals and camels with accents of color and prints." Pink taffeta drapery accents the chocolate brown dining room and a Chinese silk houndstooth rug in the walnut-paneled library gives the room a graphic contemporary twist.

Since the family has a significant collection of English antiques, Smith showcased those pieces by surrounding them with upholstered furniture possessing straight lines and contemporary shapes; she also

sought to offset the feminine, curvy staircases and door pediments with a linear, more masculine, strength of vintage architectural renderings in gilt frames.

When it came to lighting, Smith took the liberty to play up elegance by using a combination of new and antique fixtures, all gold and polished. "That felt like a great way to bring in a youthful glamour," she says. "There's just enough elegance here to feel a bit indulgent." But she was careful not to go too opulent or extravagant. "We went for comfortable and approachable, with lots of balance and space," she explains. "After all, this is a family house so we wanted plenty of room for a busy and lively household that would naturally fill in the gaps and become the final, finishing layer." **CH**

ABOVE The airy entry and the center hall are all about perfect proportions and were left minimally adorned to accommodate a busy family. LEFT The Library is a handsome retreat for adult entertaining with custom walnut cabinetry, a bar and comfortable velvet/mohair chairs and sofas from the Windsor Smith Collection.



ABOVE The Mrs. bathroom is flooded with natural light and it's pretty in pink, celebrating fine materials like linen curtains and Calcutta gold marble. RIGHT The crisp master bedroom overlooks the vast lawn and pool and Toile linen (Brunschwig & Fils Mount Vernon Plantation Toile) as well as the Stark carpeting gives it a just the right amount of texture.

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—Windsor Smith

