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wild card

A WATERFORD CRYSTAL CHANDELIER CROWNS THE LIVING ROOM. SOFAS BY COUP STUDIO; COCKTAIL TABLE BY ARMAND JONCKERS; CHARLES DE LISLE LAMPS ATOP FACTURE STUDIO PINK RESIN TABLES; FRENCH 1950S ARMCHAIRS AND GIO PONTI STOOLS IN DIMORESTUDIO FABRICS. ARTWORKS BY CINDY SHERMAN (LEFT) AND JOHN BALDESSARI.

Interior designer *Jamie Bush* and architect *William Hefner* reimagine a 1960s Los Angeles home for a client with a dazzlingly eccentric point of view

TEXT BY **MAYER RUS** PHOTOGRAPHY BY **STEPHEN KENT JOHNSON**
STYLED BY **MICHAEL REYNOLDS**





ABOVE THE ARCHITECT REPLACED THE ORIGINAL PITCHED ROOF WITH A FLAT ONE AND RECLAD THE STRUCTURE IN RECLAIMED BRICK.



THE LANAI IS OUTFITTED WITH GIO PONTI AND FRANCO ALBINI RATTAN CHAIRS FOR BIONACINA 1897 COVERED IN DEGAN FABRIC; AN INDA MALHOTRA COCKTAIL TABLE FOR RALPH PUCCI; CUSTOM SOFAS IN PERENNIALS FABRIC; AND MARC PHILLIPS ABACA RUGS.

boxy Chandigarh chairs and raw linen. Dinesen oak floors and rustic farm tables. Fifty shades of beige. “I didn’t want any of that,” Mary Kitchen avows, rejecting the current vogue among Tinseltown’s elite for soft, hushed minimalism and all things Perriand. “I wasn’t looking for a cool midcentury house in the Hollywood Hills, with exquisitely tasteful interiors,” she says, adding emphatically, “I didn’t want a house that looks like everyone else’s.”

Mission accomplished. Aided by her team of, well, let’s call them her enablers—interior designer Jamie Bush, architect William Hefner, and landscape maestro Raymond Jungles—Kitchen has conjured a blockbuster vision of Los Angeles swank, at once nostalgic and contemporary, sexy and funny, high-brow and low. With its circular skylights,

color-blocked rooms, and pink-tinged indoor-outdoor terrazzo floors, the house represents a fearless pasticcio of Hollywood Regency, Art Deco, Palm Springs camp, tropical modern, granny chic, and a dash of Morris Lapidus-style Miami Beach cha-cha. It’s a heady brew, made all the more intriguing by Kitchen’s unapologetic refusal to abide by the shibboleths of modern taste—like the idea that selecting a painting because it matches the color of a sofa is somehow inherently vulgar.

“The house is a glamorous throwback fantasy, but it’s also weirdly unfashionable. Mary pushed it in the most courageous way. Most people simply wouldn’t have the chutzpah,” Bush says of his audacious client, a television presenter, model, and philanthropist dedicated to cancer research, children’s arts education, and a host of other causes.

Kitchen’s fictional backstory for the project involved a widowed L.A. socialite—a grande dame of the old school—who built the house in the late 1940s or early ’50s and maintained it, in all its recherche glory, until Kitchen and her husband acquired the property upon her passing. In reality, the Hollywood Regency-style abode, nestled in tony



VINTAGE CARLO SCARPA FOR VENINI CHANDELIERS HANG ABOVE A LEIGHTON HALL FURNITURE REGENCY STYLE MAHOGANY DINING TABLE WITH 19TH-CENTURY GUSTAVIAN CHAIRS IN ROGERS & GOFFIGNON MOHAIR VELVET. SIDEBOARD BY PAOLO RUFFA. PAINTING BY ALEX KATZ. AND SCULPTURE BY ANAT SHMITAN FROM MOSTLER BURROWS.

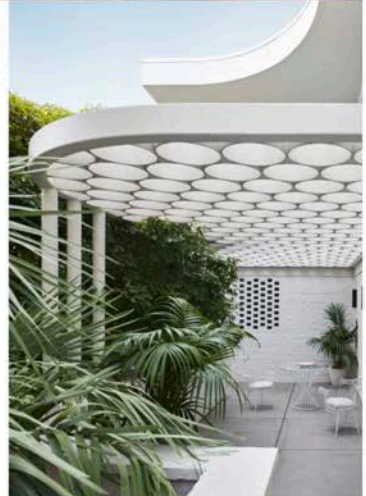


ABOVE MARY KITCHEN, IN AN OSCAR DE LA RENTA GOWN AND LORRAINE SCHWARTZ JEWELRY, SITS IN FRONT OF A WALTER DORWIN TEAGUE PIANO FOR STEINWAY & SONS AND A FRANK STELLA PAINTING. FASHION STYLING BY DENA GIANNINI. RIGHT A TERRACE FEATURES A MORRIS LAPODUS-INSPIRED STEEL TRELLIS.

IMAGE BY PHOTOGRAFIA, MANAGED BY JOURNALISTES, MANAGED BY MARIANNE LEONE AT MORNAL STYLING. © 2022 FRANK STELLA ARTISTS RIGHTS SOCIETY AND NEW YORK CITY SPHERICAL.

Holmby Hills, was designed by architect Caspar Elmcke and built in 1966. The residence is located just blocks from the landmark Brody House, a collaboration between architect A. Quincy Jones and decorator William Haines, which served as one of several stylish midcentury touchstones for the current renovation. Kitchen and her husband purchased the home from rock star Adam Levine and his wife, model Behati Prinsloo Levine, who had taken the interior down to the studs before abandoning the project in search of greener pastures elsewhere in the city.

"HONESTLY, THE HOUSE wasn't that great, but it had generous rooms with 14-foot ceilings and a few details that were worth preserving. Mary didn't want to lose the original character entirely, so we tried to imagine what the house might have been if it had really exceptional period architecture," Hefner recalls. Working within the original footprint, the architect completely recast the character of the structure by flattening its pitched roof, adding spruce modern eaves and corner windows, and cladding the formerly stucco exterior in white-painted reclaimed brick, the same material he used for





LEFT A 1970s ITALIAN GLASS PENDANT HANGS ABOVE A CUSTOM BANQUETTE IN KELEEN LEATHER WITH A STUDIO VAN DEN AKKER TABLE AND CHAIRS IN THE BREAKFAST NOOK. BELOW THE CELADON-HUED PANTRY.



“I didn’t want a house that looks like everyone else’s,” homeowner *Mary Kitchen* asserts.

outdoor screens, planters, and brise-soleils, as well as a few strategic walls of the interior. “It’s not a slavish re-creation of one particular style, but it has the right spirit and it feels familiar,” the architect says.

Inside the house, the purity of the crisp white exterior gives way to a delicious medley of color. The monumental living room, which measures 30 by 36 feet, is bathed in shades of pink and peach, the kitchen in celadon and forest green, the dining room in lavender, the primary bedroom in ice blue, and the extensively renovated poolhouse in bright yellow. The bedrooms of Kitchen’s three young daughters, as well as the bunk room they share for in-house sleepovers, are enveloped in different colorways of the same sprightly tulip-patterned fabric and wallpaper.

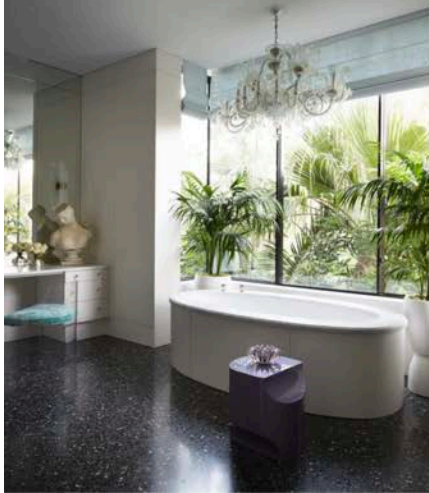
“Zoning the house by color allowed us to control the incredible variety of pieces and themes that Mary was drawn to, all these great things from far-flung periods and places. Once we established the rules, we were free to play within those boundaries,” Bush explains. As an example, he cites the merry mélange of furnishings and artworks collected in the



LOZENGE-SHAPED SKYLIGHTS MIRROR TWIN KITCHEN ISLANDS TOPPED IN EMERALD QUARTZITE. STOOLS BY STUDIO VAN DEN AKKER, CUSTOM BRASS HARDWARE BY PASHEPATINA, AND SINK FITTINGS BY WATERWORKS. FLOORS HERE AND THROUGHOUT BY HERMOSA TERRAZZO.



CLOCKWISE FROM ABOVE THE PRIMARY BEDROOM HAS A CUSTOM BED IN PIERRE FREY FABRIC, VINTAGE WILLIAMS HAINES LAMPS, AN ALPACA SHEARLING RUG BY MARC PHILLIPS, AND ARTWORKS BY JOHN BALDESSARI (ABOVE BED) AND ANNE TRUITT. A CHARLES HOLLIS JONES LUCITE CHAIR SITS BENEATH A MURANO CHANDELIER IN A DRESSING ROOM. A VICTORIA + ALBERT TUB AND A CHRISTOPHE DELCOURT SIDE TABLE ANCHOR THE PRIMARY BATH.



KITCHEN'S DAUGHTERS (FROM LEFT) SANE, EDEN, AND MAINE, GATHER IN THE BUNK ROOM. QUADRILLE FABRIC, RH CARRET, SILVO PIATTELLI PENDANT LIGHT, AND VINTAGE STRIPED CHAIR IN DEDAR VELVET.



ABOVE KITCHEN'S HOME OFFICE HAS A CAMPANA BROTHERS CHAIR FOR EDRA, A LUSH CACCIA DOMINONI TABLE LAMP, DAVID BONK WALLPAPER FROM THOMAS LAVIN, AND AN ANNE COLLIER PHOTOGRAPH.



ABOVE RIGHT AN UGO RONDINONE SCULPTURE IS REFLECTED IN A JULIAN CHESTER MIRROR IN A POWDER ROOM. SINK AND FITTINGS BY SHERLE WAGNER, CALICO WALLPAPER, AND CHARLES HOLLIS JONES SIDE TABLE.

“The house is a glamorous throwback fantasy. *Mary* pushed it in the most courageous way,” designer *Jamie Bush* says of his audacious client.

extravagant living room: pedigreed Italian designs by Gio Ponti and Osvaldo Borsani; a restored seven-foot-wide Waterford crystal chandelier original to the house; William Haines bar stools upholstered in Pepto-Bismol pink leather; a Walter Dorwin Teague piano for Steinway & Sons; fudgy-dudgy vintage Louis XV-style bergères from Phyllis Morris; a 1970s brass banana-leaf sculpture; signature artworks by John Baldessari, Cindy Sherman, and Yayoi Kusama; and a massive Frank Stella Protractor painting articulated in, you guessed it, shades of pink and peach.

Bush peppered his various ensembles with bits of old-fashioned finery—Sherle Wagner marble toilets and gilt-finished fixtures, accent walls of smoky beveled mirror, Dorothy Draper cut velvets, bullion-fringed pool umbrellas—as well as humble midcentury materials such as Formica, linoleum, cork, and vinyl. “Call it anti-establishment taste. These are things that most people wouldn’t want or would tear out of an old house,” Kitchen says of the more outré decorative effects sure to set the teeth of persnickety aesthetes on edge. “I just love that it feels fun to me,” she concludes. “At the end of the day, if you don’t have a sense of humor, what’s the point?”



ONE OF THE GIRLS' BEDROOMS IS WRAPPED IN QUADRILLE TULIP-PATTERN FABRIC AND WALLPAPER. VINTAGE STILNOVO PENDANT FROM REWIRE.