

interiors

MAGAZINE







ACLEARVISION

DESIGNER: BONESTEEL TROUT HALL TEXT: ERIKA HEET PHOTOGRAPHY: KARYN MILLET









In Bel-Air, off of the meandering, aging starlet that is Sunset Boulevard, amid empty houses protected by cold iron gates, exists a house that defies its surroundings. Built in 1932, the Monterey Colonial was recently purchased by a single man with three children who sought an open, comfortable redesign, which he entrusted to the Los Angeles-based firm Bonesteel Trout Hall. "He had a clear vision of what he didn't want, as well as what he did," says principal Heidi Bonesteel. "He didn't want fancy. He wanted a warm, welcoming, family-friendly house with cool art. He said, 'I trust you to make it beautiful.'"

To achieve this, Bonesteel and her coprincipals, Michele Trout and Jill Hall, worked with independent art consultant Travis Hansson, who helped the owner make art a central focus of the rooms. The impact is immediate in the entrance hall, where Charles Arnoldi's *I'm Not Ed*, 2007, offsets the traditional bones. The design team further modernized the space by working with existing elements, such as the stair—whose detailing resembles the edges of torn paper—now updated by a handrail painted an unexpected shade of deep brown. That hue plays off the new front door custom-made of wood and glass and centered by a big brass knob. "The front facade flows into the interiors beautifully, but it's not until you go through the front door that you can really let your hair down," says Bonesteel, who collaborated with architect Jesse Castaneda and John Finton Construction to reconfigure a few rooms for a more elegant, casual flow. (Just outside, landscape designer Lisa Zeder complemented the new layout by integrating olive and Japanese maple trees around the property, where the owner's dog, Ghost, rambles throughout the day.)

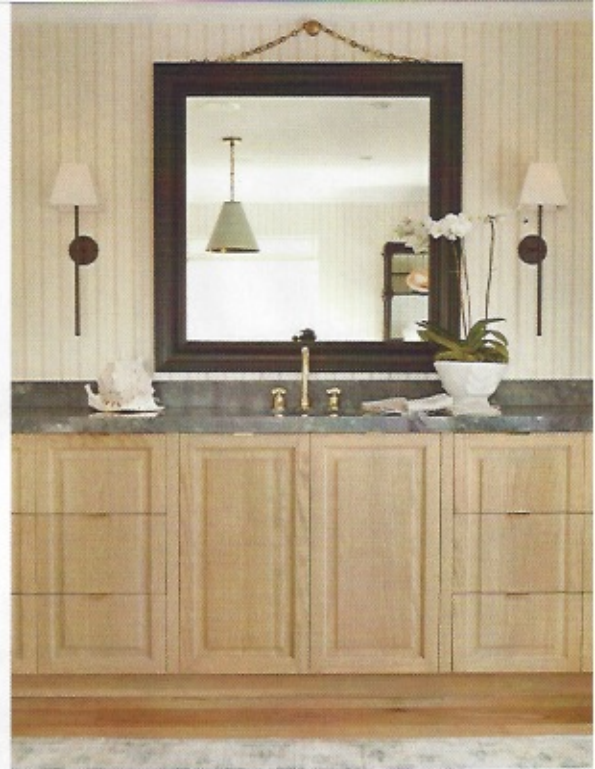












The living room was allowed its usual formality, with an *étagère* and a pair of vintage chairs in their original steely blue upholstery from the design team's odyssey to *marchés aux puces* in Paris. A slatted-wood low table and a pair of generous high-backed chairs from Gregorius Pineo complete the room's striking balance. The space "was all about being a juxtaposition of tailored traditional and casually elegant for our client, who likes to play classical piano and entertain often," notes Michele Trout. In the library, which Bonesteel calls "a room to mix cocktails in," she also saw fit to mix materials—leather for the Rose Tarlow Chesterfield sofa, rope for the John Himmel club chairs and a gray Holland & Sherry men's wool suiting fabric for the ottoman. Against one wall, lacquered in a deep gray from Farrow & Ball, is a black-and-white portrait of Edie Sedgwick by photographer Jerry Schatzberg. A bronze stag Bonesteel found on a buying trip to Paris adds a touch of luxe.









Dominated by Michael Eastman's 2012 *Golden Escalator*, Tokyo, the dining room is brightened by a palette of creams, with the client's own table surrounded by more exaggeratedly tall chairs from Gregorius Pineo. The Porter Teleo wallcovering, its craggy charcoal lines appearing to grow from the floor and drip from the ceiling, creates its own theater. "It's a bit of getting-out-of-your-comfort-zone paper—very mysterious," says Bonesteel. The adjacent kitchen takes on a lighter tone, with a geometric chandelier from Remains Lighting and whimsical fabric by Martyn Lawrence Bullard brightening rush back bar stools from Hollywood at Home, a single flower carefully centered on the back of each chair.

The resident's private master suite is awash in texture, with a grass-cloth wallcovering from Phillip Jeffries, a custom bench covered in a fabric from Katherine Rolly and a blanket for the bed that Bonesteel calls "unimaginably soft." The master bath has a classical edge, with symmetrical *étagères* flanking a low-slung gray stone tub that was introduced in favor of an existing one of predictable white marble. It is this room that perhaps best reflects its owner, and his needs for this place. "This house represents the beginning of a new life for the client," says Bonesteel. "It's a story about a man setting up a home." ■ Bonesteel Trout Hall 310 454 8762 bonesteeltrouthall.com



"We wanted to capture this perfect outdoor spot and make it as comfortable and inviting as possible," says Heidi Bonesteel of a Bel-Air, California, project by Bonesteel Trout Hall. "The McGuire chairs and custom sofa are extra deep, and the Linda Allen table lamps and Mecox Gardens chandelier give off a beautiful warm glow."