ONE-OF-A-KIND FURNISHINGS FILL A PACIFIC PALISADES HOME THAT STRIKES AN ELEGANT BALANCE OF BOTH TRADITIONAL AND MODERN ELEMENTS.

WRITTEN BY KELLY VENCEL SANCHEZ PHOTOGRAPHY BY GREY CRAWFORD



here's no shortage of widely—and wildly—divergent architectural styles on Los Angeles' Westside. But look closely in a quiet Pacific Palisades neighborhood, and you'll see a new house that nimbly straddles traditional and modern. Set amid midcentury ranches, Mediterranean manses and New England-Inspired farmhouses, the structure boasts standing seam-metal pitched roofs, spill-face limestone on the ground floor and wood siding above, and generously proportioned steel- and wood-framed windows. That such disparate elements come together so harmoniously is testament to the talents of architect William Heiner and designer Annette English, who succeeded in fulfilling the vision of their contemporary art collector clients.

When they were discussing the form their new home would take, the couple was split right down the middle. "We liked the clean lines of modern and the warmth of traditional," says the husband. Adds the wife, "People assumed one of us liked modern, and the other liked traditional, but we both liked both. We just didn't know how to bring them together. We were impressed with William's work after seeing the first home he showed us and we knew he was the architect for what we wanted to create."

Hefner, whose work comfortably spans styles and periods, welcomed the project. "The owners wanted familiar materials and details done in a traditional way on the exterior, but inside they wanted something simple and clean," he says. "We worked hard to make those things coexist." English, who also consulted on the architecture, agrees, adding, "From an architectural standpoint, they wanted all the elements to be very precise, very methodical, yet fun and relaxed."

Also high on the clients' list of requirements was an abundance of natural light. Helner's solution was to break up the building—about 7,700 square feet in allinto smaller elements, so that each room has multiple exposures to the grounds that he also designed. A pivotal feature in his concept is a central courtyard, which brings

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in light and ventilation and can be accessed from the living, dining and family rooms.

Maximizing the house's glazing required builders Ron Udali and Tyler Udali to do some creative problemsolving. "Manufacturing for wood windows is different than for steel," Tyler Udali explains. "Making sure the glazing matched and that it also met all the requirements was definitely a challenge." The entry stair posed another hurdle. "The placement was tricky, because it's pressed right up against the window beside the front door," he adds. "It was a matter of inches."

The modern elements hinted at on the exterior find full voice in the gallery-like entrance half. But instead of artwork, the space offers a freestanding stalr and a gray-painted glass wall inspired by artist Gerhard Richter. "We said, 'Let's make this glass wall the art," explains English. "The staircase and the wall are that 'wow' moment when you walk in."

Another striking moment comes in the luminous living room, where a fireplace of split-face limestone and two walls of sleel-framed windows bring the exterior's material palette indoors. "At first I wondered, "is this space not as interesting because it's all-white?" English recalls. "Yet it's the most spectacular room in the house." A cocktall table by Israeli industrial designer Ron Arad, from the couple's collection, sits like a piece of sculpture before a simple white sofa, while two green ceramic tamps add vintage whimsy. "They're overscaled and a little outrageous," says English. "If there's a cohesiveness from one room to the next, it's that every room can withstand a bold, interesting, fun piece of lighting."

The Australian-born designer's love of one-of-a-kind and unusual light fixtures is part of her overall design philosophy, one she encouraged her clients to embrace. Recalls the wife, "Every time we went to her office, Annette pushed us to try things we'd never have thought ot." Such choices include Ray Power's curvy suspension lamp made of wood veneer Möbius strips in the breakfast area, a liveedge acacla dining table and a floor-to-ceiling uphoistered headboard in a guest bedroom.

Hefter, likewise, urged the couple to consider alternatives, such as the organic, split-face limestone rather than the polished stone they had originally selected. "We tried to make choices that were timeless and classic," he notes. "It was important to use materials that were enduring and that the owners could live with and not get fired of."

Just as interior detailing was kept to a minimum—primarily clean-lined riff-cut oak paneling and cabinetry and floors of oak or limestone—the paiette is equally restrained, the perfect foil for the couple's postwar art collection. "The clients wanted a serene, subtle sanctuary, not a lot of bold colors," says English. "There's a less-is-more experience here. When you walk through, you've got this volume that encapsulates you and allows the light to flood in."

The couple is grateful to have a house that expresses who they are, and as Helher puts it, "has their fingerprints on it." Says the husband, "Our personality really comes through. It's just a great house to live in." II





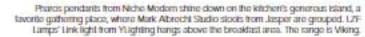


Above: A freestanding calc stair introduces a diametic element in the toyer, which the clients wanted to teel like a gallery: The Wadimir Kagan Sculpted table is from Haute Living in Chicago. Washing a Nobilis fabric, a Magni Fiome Collection Parts bonch from Thomas Lavin adds color.

Left: Ruminated by a colling light from Raiph Pucci, the comfortable yet functional office contains a custom Vicibil sectional and an Earnes lounge chair from Julius Setter Associates. A custom hide rug from Dococative Carpets grounds the space.



The clients entartain frequently, and the family room is a combatable spot to play games or which TV. The Sotto wood-and-travertine coffee table, a custom split designed by English, and the sectional sofu, covered in Cowton & Tout fabric, are from Vicski; Guizesa & Co.'s Fabric chandelier is from Thomas Lavin. Draperties in a Burgamo taxifie frame the windows.





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In designing the gardens as well as the architecture, Helmar's arrives to make a new house feel as if it had been there for years. He planted 35-year-old olive bees in the front garden, complemented by gravet patts, low hodges and bright dustans of hydrangea. Clark and White Landscape installed the gardens.







Above: English and Heither envisioned the master ballmoom as a screen retreat. The freestanding sculptural Americh tub and a water-jet-cut limestone floor create a tranquil experience for the clients. A Jonathan lounge by Oty pairs with a 1960s Doria Leuchten light from Collage 20th Century Classics in Dallas.

Left: A paneled and louvered well controls light and verifiation in the muster backcom, which opens to a porch overlooking the rear garden. Fuse, Lighting's Manhattan pendants trank the Holly Hunt Studio bed. Hitchcock swivel chairs by Edward Ferrell + Lewis Mitman make for a cozy conversation spot. Larsen drapery sheers are from Cowtan & Tout.