



Thomas Beeton

APPROACHING THIS UNASSUMING residence located north of Sunset Boulevard in Brentwood, I discovered a serendipitous case where structure and site were in perfect harmony, with neither overwhelming the other. The Mediterranean-style house, which appeared to date from the '30s, was beautifully proportioned from the outside, and, upon entering, I found the same to hold true for the volumes of the public domain and for the details: the oversized windows, the French doors, and the spatial relationships whose connections were marked by archways. The bare bones of the '30s original, I assumed, were pretty much intact. Only some background cleaning was needed before Thomas Beeton could create the current light-filled interiors that hold intimations of Tuscany, but are truly grounded in southern California.

While my impressions concerning aesthetics were valid, the assumed story line plotting the house's origins proved to be fiction indeed. Beeton, as he tells it, initially encountered a Monterey-style structure built in the mid-'40s and possessing negligible appeal. It was, he says, "of the Beaver Cleaver school of architecture." Thus the existing structure, with the exception of the fireplace elevation, was demolished and rebuilt to encompass about 7,500 sq. ft. on two floors.

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Daylight and mood are the all-important elements of a California residence in Brentwood.

Above, left: The rear of the house faces a newly built patio and an existing pool. Beyond, gardens are the work of landscape designer Eric Solberg. Furniture is from Terra Firma.

Above, right: The entry door, a 15th-century Moorish element that had been part of the Hearst collection, establishes the aura of substance that pervades the house.

Opposite: At the top of the stairway is a daylight-filled solarium/study. Flooring consists of 12.-in squares of tumbled marble. The chaise longue is a French Deco piece with pillows covered in vintage Fortuny fabric.

Entry door: Michael Haskell. **Bench:** Rose Tarlow. **Carpet:** Iloulian. **Framing:** Jerry Solomon. **Chaise:** Blackman Cruz. **Chair:** Nancy Corzine. **Lamp:** Thomas Morgan. **Flooring:** Ann Sacks.

Photography: Tim Street-Porter