

AUGUST '89 - A.D.

Art Déco Revisited

A Beverly Hills Residence Marked by Period Flair

INTERIOR DESIGN BY ILLYA HENDRIX, ASD
AND THOMAS ALLARDYCE, ASD
TEXT BY HUNTER DRCHOJOWSKA
PHOTOGRAPHY BY MARY E. NICHOLS

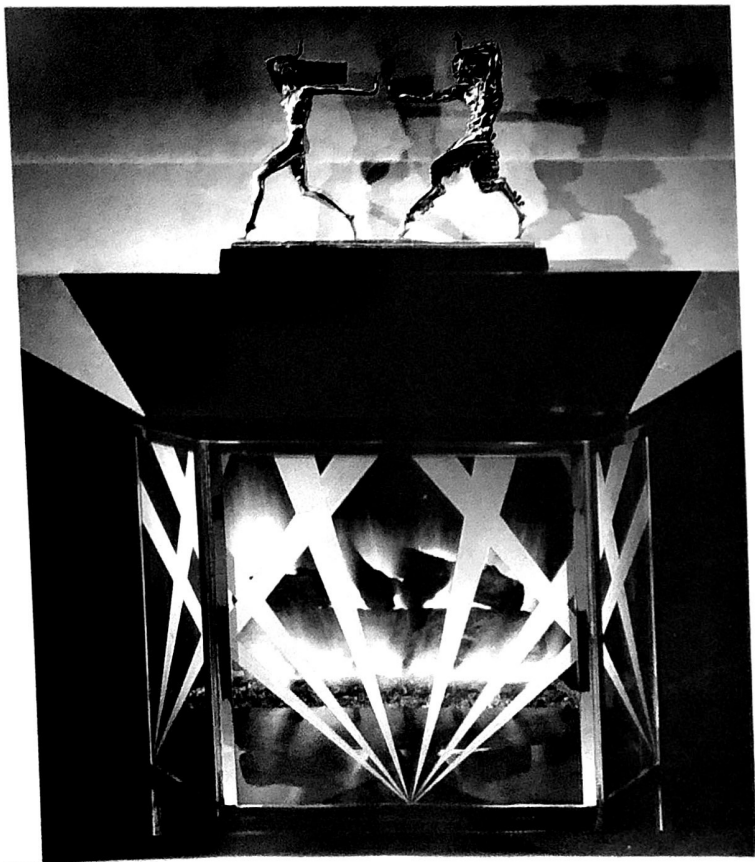
show. A hardwood floor that was stained and bleached with a black-and-white checkerboard lends drama to the living room. Chair, sofa and drapery fabric, J. Robert Scott. A porcelain vase is set in a gold-leaf niche, opposite a wall in the living room, an Art Déco silver-plated bronze faun-and-nymph, shown at the exhibition of 1925. The etched-glass vase, fire screen is by the designers.







"Each client brings on a special set of circumstances. It's like reading a novel—it's an adventure," says designer Billie Franks, who with his partner, Thomas Allardice, created an Art Déco-inspired house for Arlene and Steve Kraines in Beverly Hills. In the entrance hall, lacquered columns on marble bases accent the room's height, while the table's crocodile legs provide a light touch.







PRECEDING PAGES: Art Déco themes characterize the family room, which contains circa 1930 bronzes, including *Three Runners* by A. Boucher, at right, atop the Italian demi-lune commode. Upholstery fabric from Jack Lenor Larsen. Stark carpet. ABOVE: The dining room offers "the appeal of the unexpected," says Illya Hendrix. The mahogany table is set with Baccarat crystal. A silver sconce is attributed to Emile-Jacques Ruhlmann. The chair, wall and drapery fabrics are from Scalamantré.

"I WANTED THIS HOUSE to be sophisticated in the Art Déco style of Radio City Music Hall, but not formal to the point of being uncomfortable," says Arlene Kraines, who remembers going there as a child. And so the atmosphere of that sleek, chic theater was transferred to the Beverly Hills residence of Arlene and Steve Kraines.

Designers Thomas Allardyce and Illya Hendrix were brought in to create an Art Déco presence that would be practical and livable. "She gave us the opportunity to do something new," notes Allardyce. "We like it when clients give us direction. They pull things from you."

Allardyce and Hendrix have earned a reputation for their attention to the details of interior architecture. Working with architect Tanya Rosenberg in renovating the 1938 garden house, they introduced a classical French formality by raising and vaulting the ceilings, adding such details as bay windows and cornices to complement the Déco-inspired furniture they designed. Allardyce explains,

"There has to be a flow and consistency to the interior architecture. Without a great background, it doesn't matter how great the furniture is." In the living room, for instance, the two men converted a pair of closets into dramatic gold leaf, marble and lacquer niches housing nineteenth-century Chinese porcelain vases. The wood floors are decorated with a black-and-white checkerboard that brings a jazzy coherence to such diverse elements as the grand piano and the zebra-striped black-lacquer chairs.

The attention to the background is evident in the living room fireplace of black granite and gold marble. It is fronted by the designers' glass fire screen etched with a Déco version of klieg lights at a Hollywood premiere. The mantel is an ideal support for the racy, streamlined 1925 faun-and-nymph sculpture in bronze.

Allardyce and Hendrix designed most of the furniture in the house with the curving, voluptuous form of French Art Déco, yet they leavened the effect with Neo-





Neutral shades of gray lend elegance to the master suite, "which is calm, sleek and soothing," says Arlene Kraines. Gilt relief decorates the door. Upholstered pieces are covered in Lee Jofa mohair. Jack Lenor Larsen drapery and bed fabrics. Stark carpet. As elsewhere, the designers have made use of cornice designs of the 1920s and 1930s, as well as other Art Déco touches. "When something has been invented, why reinvent it?" asks Thomas Allardyce. "It's wonderful to give these designs life again."

classical pieces and nineteenth-century styles. "Art Déco is perfect to blend with any other antique," observes Allardyce, pointing to the Charles X-style chairs in the living room, as well as the Neoclassical bronze medallions in carved pearwood frames.

Allardyce says that Arlene Kraines was one of their first clients to demand "a home filled with vivid color." In the family room, the brilliant colors are picked up subtly in such details as the insets of aqua lacquer in the acacia wood low table and Déco-derived console table. Claret is applied as a stain on the mahogany of the bar. A comfortable room of overstuffed chairs and sofas, it is used for watching television and listening to music. Still, with a black-and-tan scrollwork carpet and lacquer and gold highlights, it also supports a theatrical ambiance.

The impulse toward glamour is less restrained in the dining room, where the designers covered the ceiling in gold tea paper and the walls in bronze-and-black striated

silk. They designed the elongated table of claret-stained mahogany with black-lacquer trim so that it appears to float like a ruby in the room's dusky light. "I think dining is a fantasy time," explains Illya Hendrix, "and when guests come you want them to sit in an environment that's different, something of an adventure."

By contrast, the master suite is a study in serene elegance wrought in shades of platinum, charcoal and chinchilla. Art Déco cornices and silver-leaved ironwork on the door to the bath bear discrete patterns consistent with the room's grand simplicity. The streamlined silver bed tables with crimson tops are considered, for all their beauty, to be the most personal objects. "You need room there for family photographs, books and tissue boxes in order to be comfortable as you go to bed," says Allardyce.

Hendrix captures the feeling of this house when he says, "So much Art Déco can be trendy. Here, we tried to achieve something more." □