



"The house had to be workable for a large family that entertains a great deal," says interior designer Jarrett Hedborg of a Brentwood, California, residence, which was built by architect Peter Choate. ABOVE: *Andrew Dasburg's Home*, a circa 1940 oil by Dasburg, is displayed in the entrance hall above a sculpture and a vase, both by Amalia de Schulthess. RIGHT: Dick Bowman's 1962 *K866* commands the dining room. Persian Bakhtiari rug.

FINDING THE RIGHT designer can be as difficult as meeting the right mate, resulting in similar sorts of war stories. Take, for example, the case of a West Coast couple. They decided to build a modern structure in Brentwood, a fashionable area of west Los Angeles, specifically to complement their collection of contemporary art. They interviewed several designers but discovered they were on the wrong track when one asserted, "Once we get rid of the art, we can really go to work on this house."

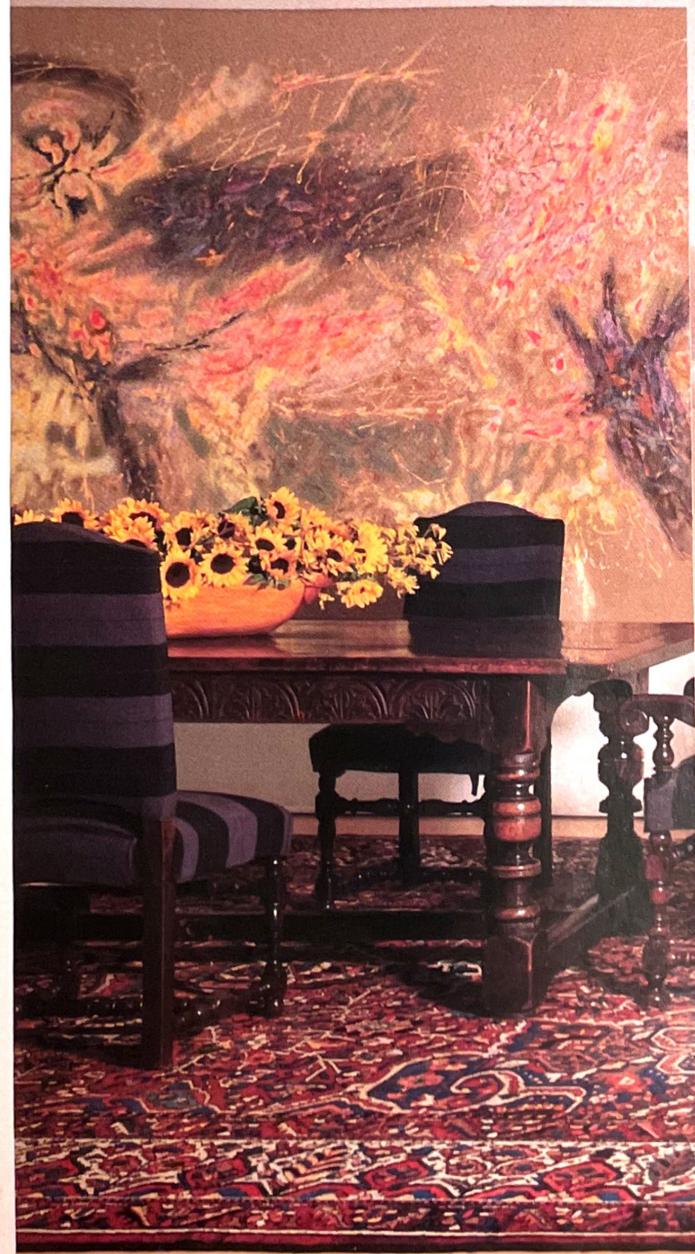
The wife can laugh about this now because she ultimately found the ideal designer and friend in Jarrett Hedborg. "When we interviewed him, he said, 'Tell me where you want the paintings,'" she recalls.

The husband, a business developer from the East Coast, and his wife, a writer who grew up in Beverly Hills and Brentwood, had lived in a 1925 Spanish-

A California Perspective

Showcasing Contemporary Art in Brentwood

ARCHITECTURE BY PETER CHOATE
INTERIOR DESIGN BY JARRETT HEDBORG
TEXT BY HUNTER DROHOJOWSKA
PHOTOGRAPHY BY MARY E. NICHOLS

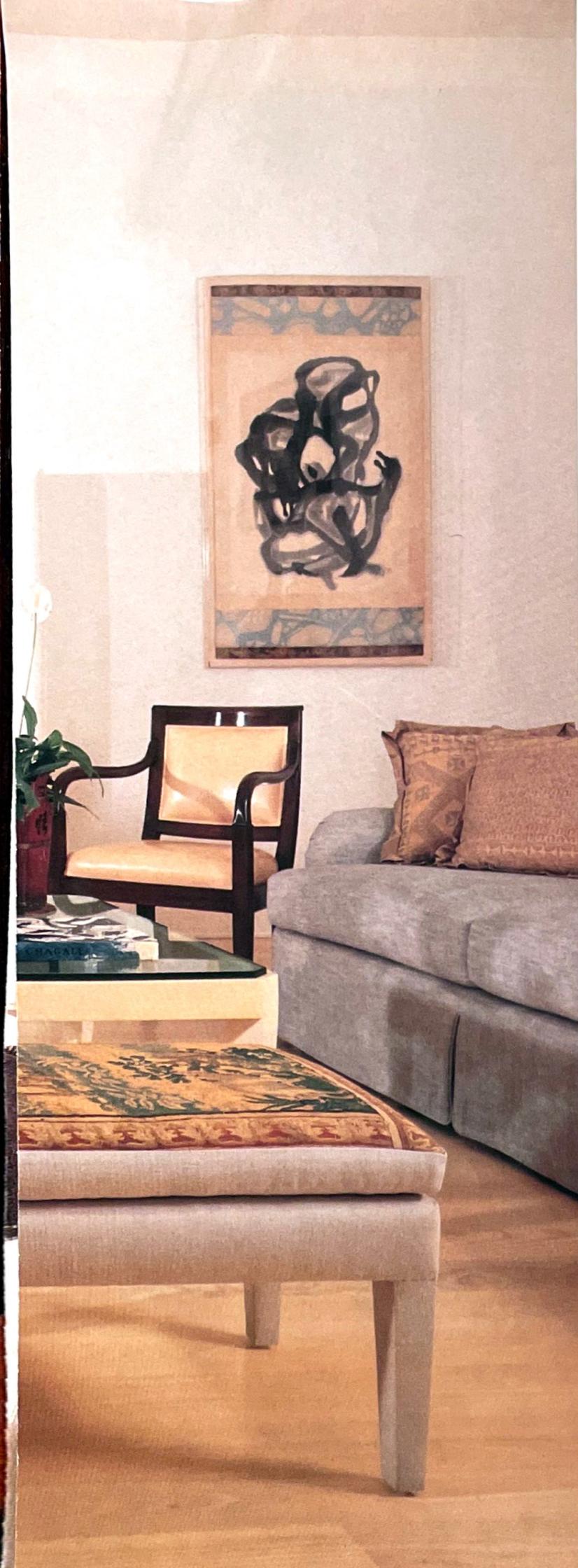






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AFRICAN FARM OLIVE SCHREINER





style house in Santa Monica and over the years had acquired an extensive selection of paintings and drawings. In addition, they had inherited art and furniture from their families. "It's the combination that makes it unique," Hedborg says. "These are people who have a definite visual sensibility. The question became how to display that to best advantage."

Hedborg was hired at the blueprint stage, when architect Peter Choate was still designing the modern but in many ways traditional house. Hedborg cites his philosophy regarding architects' plans: "If it works, don't fix it. I adjusted the plans only slightly. I enlarged the living room because I felt it was too small for entertaining. I asked, 'Can two people pass each other in the doorway at a party?'"

"I knew you had to keep the wife's office separate but available," he continues, "so I moved it out of the master bedroom and downstairs instead. I try to keep a bedroom separate from other areas because it's a refuge. I'm not a fan of bringing work into the refuge. We also enlarged the master bedroom because I knew it was a luxury of space they would enjoy."

The couple opened up their lives to Hedborg, giving him a sense of how they really lived. All parties involved felt that too often a house doesn't embrace the lifestyle of its owners. Most salient was the fact that they had three children who were living at home. "We wanted enough rooms so that they could be around, be with their friends and be noisy but we wouldn't be able to hear them," the wife says. "We use the living and family rooms for the children."

The living room is comfortably commodious, with tall windows looking onto the gardens. A grand piano is topped with dozens of framed family photographs. Sofas and chairs upholstered in durable silver linen and a pair of wooden chairs covered in biscuit leather are aligned to either side of the recessed fireplace. A thin, horizontal painting by artist Masami Teraoka hangs above the mantel; it is flanked by a large yellow canvas by Dick Bowman and a Korean calligraphic painting. Built-in shelves hold well-worn volumes of art and fiction and small objets d'art.

The entrance hall features a light wood console supporting small works by Amalia de Schulthess beneath an Andrew Dasburg landscape of his Taos, New Mexico, house. The hall leads into the gallery, which runs parallel to the rear sculpture court and connects the living room to the family room at the opposite end of the house. There, a comfortable gray

"The clients had an extensive art collection and antiques," explains Hedborg, "and they wanted things juxtaposed in a more contemporary way." Flanking the living room's fireplace are Dick Bowman's *K838*, 1960, and a Korean calligraphic painting. Above the mantel is *Waves in Plex*, a canvas by Masami Teraoka.



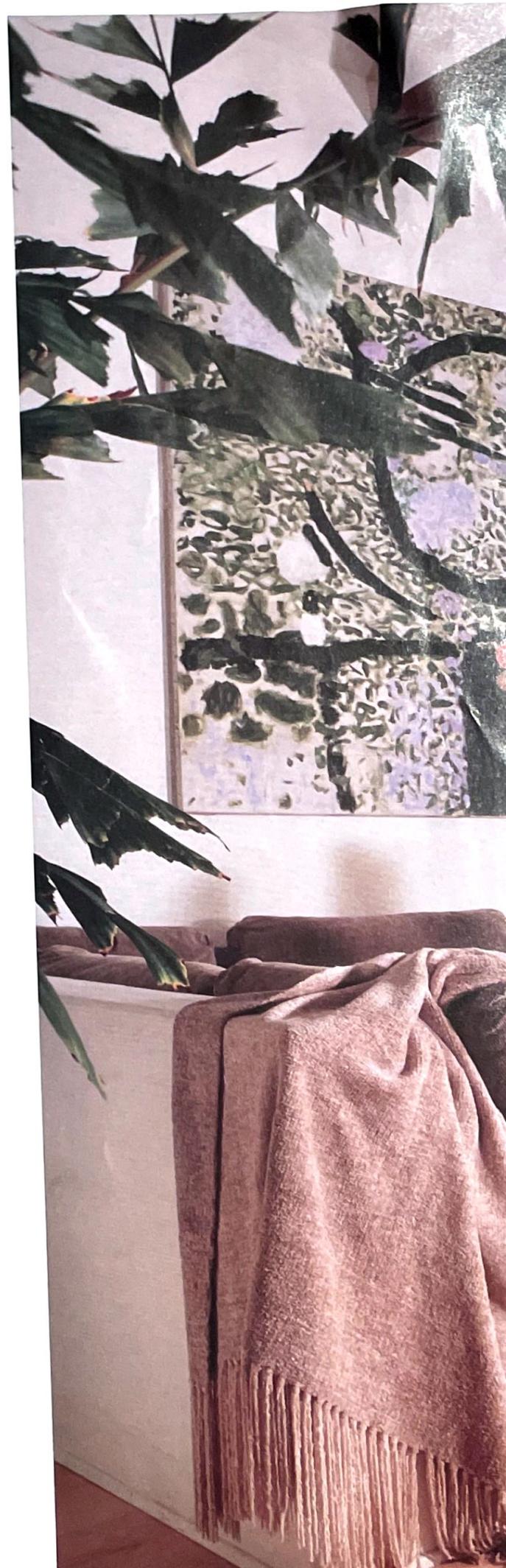
ABOVE: A living room vignette is composed of *Hanauma Bay Series Video Rental II*, a 1984 watercolor by Masami Teraoka, and a 1978 *Chair Series* bronze sculpture by Amalia de Schulthess.

RIGHT: "The residents were adamant about their house having a lot of natural light inside," says Hedborg. "It just floods into the family room." *Birds in a Tree*, a 1957 oil by H. B. Wilson, is paired with a small circa 1955 Marino lithograph. Mimi London table.

banquette wraps around a log table and faces an oversize fireplace. The room, lit by a window wall, is hung with a modern abstract canvas by H. B. Wilson and a lithograph by Marino.

The residents frequently invite eight to twenty people for dinner, another factor in the design of the house. "The wife cooks," notes Hedborg. "Some people just need a kitchen for the caterers, but she really entertains. She has four sets of china, so the space has a butler's pantry." There is also a rear staircase leading from the kitchen to the children's bedrooms upstairs. "The residence is contemporary, but in floor plan it's a classic American house," says Hedborg. "When there are more than two people, rather than having amorphous rooms that blend into one another as in most modern houses, you want separate rooms for separate activities."

The dining room was proportioned to accommodate the nineteenth-century English suite of furniture that belonged to the wife's grandmother. Hedborg covered the chairs in a purple-and-charcoal linen. "We took the chairs and updated them by using the bold





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graphic fabric as a bridge to the architecture." The colors in the Persian Bakhtiari rug unify the space.

The upstairs master bedroom is done in white, cream and pale peach tones. The room is for relaxing and reading, whether lying in bed, sitting in the upholstered chairs or lounging on the window banquette. "It's bright without being oppressive," says Hedborg. "There's a tendency to make houses ablaze with skylights."

The windows across the rear of the house offer views of the gardens, courtyards and swimming pool, and fill the house with soft light. Mature sycamore and jacaranda trees shade the stepped entrance to the gardens, which were designed by landscape architect Raymond Hansen. "The house is intentionally positioned to have a series of different garden spaces," explains Hedborg, emphasizing another of the traditional additions to the design. A vegetable garden is tended by the wife, while an English tea garden provides blooms for floral arrangements. "Tennis courts look like prison exercise yards," Hedborg opines. The residents had theirs sunk and hidden behind a hedge of trees.

Despite the cool formality of the grounds, like the house, they are clearly designed to meet the needs of an active family. "Most houses are built for fictional people," says Jarrett Hedborg. "But houses are creative machines for living. This is a contemporary residence that feels personal." □

LEFT: "The master bedroom is the couple's retreat from the rest of the house. I persuaded them to make it even bigger by creating a large sitting area." At left is a 1962 Lee Mulligan watercolor above a 19th-century English chest. BELOW: The rear façade looks out to the pool. Brown Jordan furniture.

