

PRIVATE SHOWING

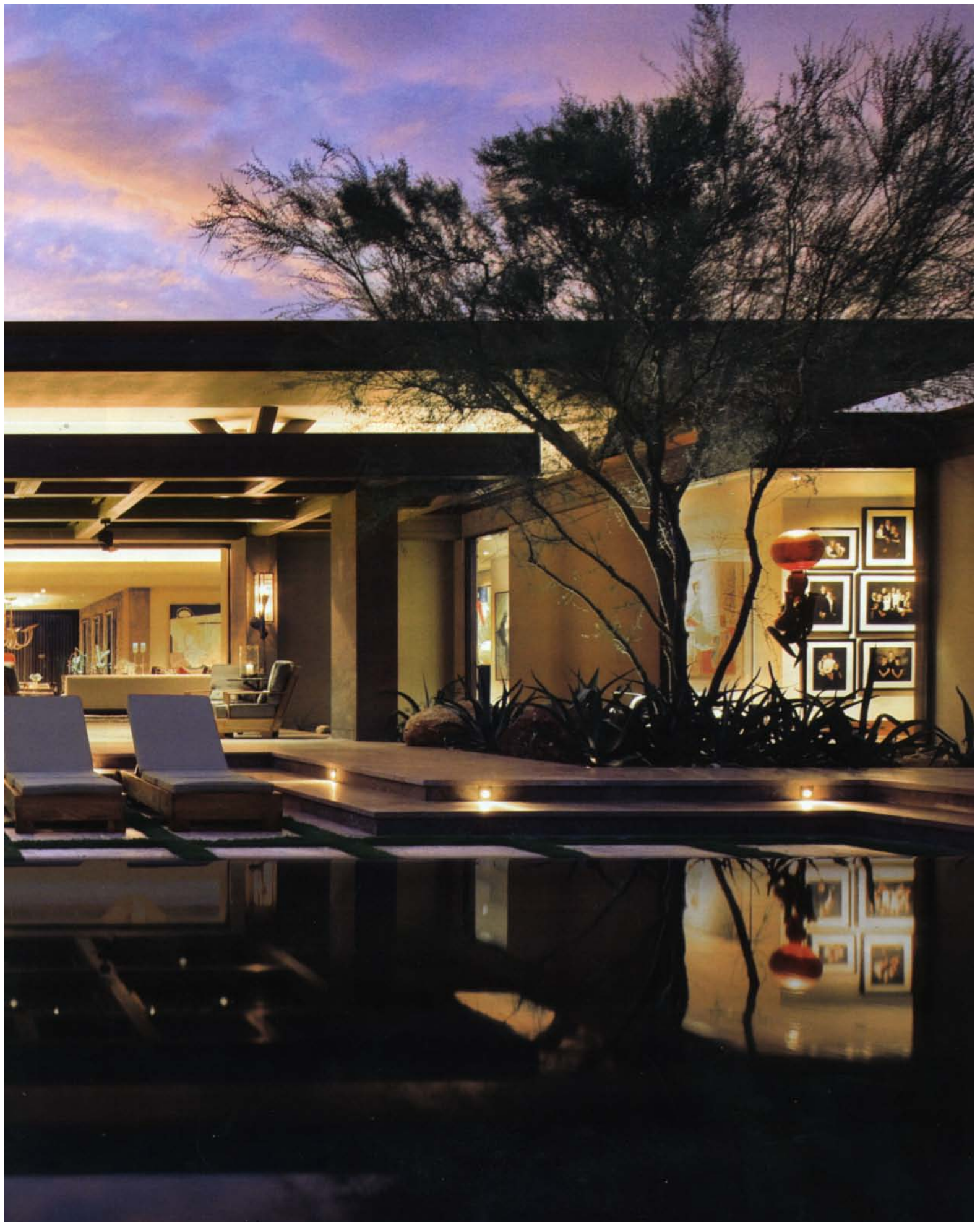
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PHOTOGRAPHY BY SCOTT FRANCES

IT IS ALWAYS A GREAT COMPLIMENT WHEN CLIENTS DECIDE TO USE A DESIGN TEAM FOR MORE THAN ONE PROJECT. Such was the case when the owners of a home in Irvine Cove asked Laguna Beach-based designer Sheldon Harte, ASID, of Harte Brownlee & Associates Interior Design, and Stewart Woodard, AIA, of The Woodard Group in La Quinta, to design a second residence for them in an

INTERIOR DESIGN Sheldon Harte, ASID, Harte Brownlee & Associates Interior Design

ARCHITECTURE Stewart Woodard, AIA, The Woodard Group

BEDROOMS 3	BATHROOMS 4	SQUARE FEET 16,000
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HALL MONITOR

The entrance hall sets the home's aesthetic tone with an expressionist figure painting by Santa Cruz artist Linda Christensen, hung on an espresso brown leather panel recessed into the white wall. The floors are toffee-colored honed limestone from Concept Studio in Corona del Mar.



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exclusive enclave in Indian Wells. Art collectors who desired a suitable backdrop for their collection, the owners wanted their desert house to have a contemporary feel, with lots of wide open spaces and expansive interior walls for their paintings.

Woodard's response was to create a simple pavilion with a raised roof and walls of glass looking out to the golf course and craggy Santa Rosa Mountains beyond. The pavilion roof, supported by four diagonal braces, raises the interior ceiling height from 10 feet to a soaring 18 feet over the great room. "I wanted to form a canopy over the living areas," says Woodard. "So the roof sails way out over the confines of the spaces below." This is especially apparent at the rear of the house, where the roof hovers above a trellis and provides much-needed shade from the desert sun. "I've never done it before and I don't know anyone who has," says Woodard of his striking design.

SPECIAL ORDER

The great room sofas were custom designed by Harte Brownlee, as was the rosewood veneer coffee table, which is accented with silver leaf. The round tea tables are from J. Robert Scott in Los Angeles.





WORK STUDY

The blue and brown theme of the office, which is drenched in dark blue automotive paint, is repeated in a Bergamo fabric on the Roman shades. The eucalyptus shelves were designed by Sheldon Harte; the Macassar ebony and polished nickel plate over steel desk is from Lorin Marsh in New York.



POOL OF LIGHT

The subterranean level features a bronze and anodized steel billiards table found at David Sutherland. The fixture over the table is by Satori Light Sculptures.

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Dramatic tone set, Harte customized the interior with reflective ceilings, exotic wood paneling and a stainless steel front door, the perfect answer to the owners' request to meld the spare integrity of classic modern design with the comforts of rich materials. "The house sits on the lot extremely well," says Harte. "There are great open spaces so it tells an inside/outside story, but has a moody side as well."

The compound comprises 16,000 square feet of living space, with a master bedroom and two guest rooms in the main house; two adjacent guest villas accommodate visits from the couple's three grown children and their families. The expansive sense of space is contained by the warm, deep tones Harte employed throughout the house. "We used a wide range of colors: taupe, brown, green, navy, black and white, with





PRECISION MOVEMENT

The giant 1940s clock in the kitchen was purchased from Lee Stanton Art. It features three roman numerals that match the initials of the fraternity. Intricately hand-cut brass and limestone line the backplate.



WELL APPOINTED

Bedding from Barbara Martin Custom Linens covers the bed in the master suite; the stools at its foot are from Gregorius Pineo. The Art Deco armchairs and table are from Ed Hardy Antiques in San Francisco; a Tibetan carpet of wool and silk lies underfoot.



WINE ROOM

A powder room is upholstered in a dark red moiré fabric with brushed nickel hardware. The room features honed limestone floors, white bronze sinks, and Macassar ebony wood counters.

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accents of red." In the kitchen, an abundance of sleek stainless steel is warmed by panels of dark wenge wood and a floor composed of end cuts of mesquite. It opens onto the morning room, where the couple likes to eat breakfast amidst their paintings, *Deli Bowls* by Wayne Thiebaud and *Streaks* by Norman Sunshine among them. "The house was done for the art collection, comfortably and in a controlled palette," says Harte.

The morning room opens up onto the backyard, with sliding doors that telescope into the walls to expose the room even more to the outdoors. In the great room, a spiral staircase gracefully descends to a subterranean level outfitted with a screening room, video games and a billiards table. Everywhere, the public areas of the home were designed to accommodate intimate gatherings as well as those of larger scale, whether parties



TURN KEY

Harte and his team designed the stainless steel offset pivot door and frame set into the glass entrance. A grid of recessed skylights transmits light to the subterranean level and at night is lit by fiber optics. The 16th-century stone table is from Therien & Co.



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A private wing on the main level is dedicated to the owners' needs and includes the master suite, which features a panel of Macassar ebony of unusually large grain that was bleached by Harte's team, and a bed of Zebrano wood from Therien & Co. Hanging on a wall covered in brown plissé fabric is *Untitled #1 (Spade Series)* by Richard Diebenkorn. The husband's office, with its walls coated in dark blue automotive paint, supports Paul Wonner's oil on canvas, *Sarah Vaughan Singing, Riviera Hotel, Las Vegas*.

The desert landscape around Indian Wells has inspired some of this country's greatest modern residences. This house by Harte and Woodard adds a new design delight to the region. **L**