

C&amp;C Milano, Tenda

Dominique Vorillon, Fotografi

Robert Rufino, Redattori/Stylist

Ingrid Abramovitch, Redattori/Stylist



**BELOW:** The master bed has a headboard in a Clarence House mohair and is topped with pillows in fabrics from Schumacher and Pierre Frey. The Formations bench is in a Fortuny wool flannel, the BDDW side tables support lamps by Hollywood at Home, the curtains are of a C&C Milano fabric, and the wool rug is from Patterson Flynn Martin. The ceiling is in Farrow & Ball's Pelt.

mixing. He brings his fashion background and uses color in such an unusual way."

Inside, too, the house retained many of its original features, from hand-carved ceiling beams to wrought-iron chandeliers and arched doors. But previous renovations had altered the flow of the home, with some rooms chopped in two, and the 1920s tile flooring had been replaced with a patchwork of mismatched materials.

"We wanted to make it feel more holistic while still honoring its heritage," the designer says.

A typical Commune project involves a deep dive into history. For this house, Johanknecht did extensive research into the Spanish Colonial Revival tradition in L.A., working with a tile company in Malibu to create authentic-looking octagonal terra-cotta pavers with decorative insets painted in custom motifs of white and blue. The new tilework begins in the entrance courtyard and continues through the kitchen and dining room and out to the patio in the back of the house. "One of the great things about California homes is that indoor/outdoor experience," he says. "It was really important to me that everything feel connected."

The home's palette, which ranges from vibrant hues of pink and green to more dramatic shades, such as the dining room's earthy red, was a balancing act. The wife is "a very happy person who loves color," Johanknecht says. She chose the raspberry upholstery on the living room's armchairs and the striking turquoise hue of the floor tiles in the master bath, which were inspired by the color of a piece of Bauer pottery she picked up at a flea market. Johanknecht countered with such choices as the deep plum—Farrow & Ball's Pelt—on the beamed master bedroom ceiling. "I arched an eyebrow when he proposed that one," the wife admits. "But I decided to trust him. And he was right: It looks cozy, as opposed to dark, as I'd feared."

It is the very solidity of a Spanish Colonial-style house, the designer says, that makes it such a complex design challenge. "The gestures can be so big that it is easy for things to get lost," he says. "I really had to pay attention to scale. There is not a lot of midcentury here, but I did incorporate craft, like the Stan Bitters ceramic pots at the entrance."

In the end, Molesworth was the key. His cowboy motifs influenced numerous details throughout the house, from the family room's hand-stenciled cabinetry and ceiling beams to the whipstitching on the sconce shades and the moccasin-like embroidery on a pair of armchairs. "We got exactly what we wanted and more," says the client. ■

