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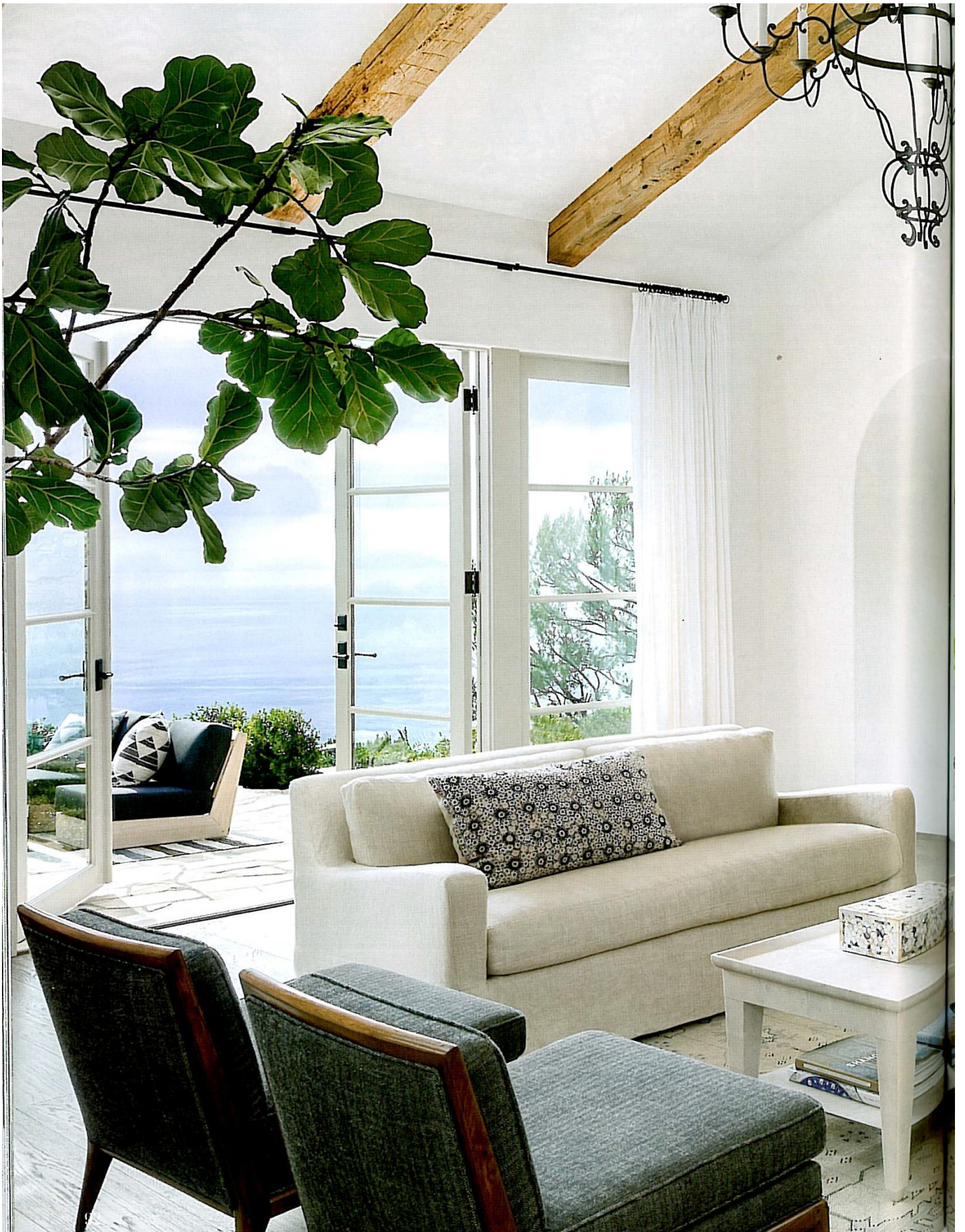
California DREAMING

After an interior redesign, a house near Los Angeles, high atop a bluff, basks in the sun, ready for its new family



INTERIOR DESIGN BY TIM CLARK
PRODUCED BY JESSIE NEWSON PARSONS

PHOTOGRAPHY BY PETER VITALI
WATCH BY BARBARA S. TAPP





Elements in the living room, with its direct access to a terrace, include a pair of slipcovered sofas from Restoration Hardware, a vintage shagreen ivory coffee table, circa-1948 slipper chairs by T.H. Robsjohn-Gibbings, and a pair of carved eighteenth-century Italian benches. The artwork, *Sunspot #6*, is by Katherine Leighnor.

It took two years of searching the southern California coast before John and Patricia Shadden were finally able to say, “The moment we walked onto this property, it just spoke to us.” The couple is referring to what is now their home in Rolling Hills, California, a small, peaceful town that sprawls over the Palos Verdes peninsula, not unlike ripples that play on a gentle sea. This expanse of dimpled topography encompasses hills that reach 1,500 feet and provide long, dramatic views of the Pacific.

Recognizing the site’s potential, developers deeded the seaside land for residential use in 1936. Just one year later, enough families were living in Rolling Hills to call it a bona fide community. Behind a single gated entrance flanked by Canary Islands date palms, the nearly 2,000-acre, three-square-mile city of 684 ranch-style residences has no traffic lights, a cushion of space between houses, wide equestrian paths, and thoughtful guidelines for construction, landscape design, and stables.

The Shaddens were frequent vacationers to Hawaii and when they began their hunt for a second home in southern California, near their more permanent residence in Long Beach, they wanted a property that would remind them of the Hawaiian islands while being spacious and private. Residents of Long Beach for more than twenty-five years, the Shaddens’ main goal was to be closer to their children’s school. After purchasing the home in Rolling Hills, the couple began to assemble the team responsible for reconfiguring it to their family’s needs, looking first to interior designer Tim Clarke.

At the helm of his own namesake firm in Santa Monica, as well as Tower 20, a home furnishings boutique named for the nearest lifeguard tower on Santa Monica Beach, Clarke is widely known for his organic coastal style. Author of *Coastal Modern: Sophisticated Homes Inspired by the Ocean*, he impressed

the couple with his easy-going manner, sense of style, and approachable interiors that, as Patricia Shadden says, “Look like the kinds of rooms and homes in which people want to live.” Clarke clinched the deal when he wrote in an email following his interview: “I want to have fun!” What’s more, Clarke declared that his goal was to create a domain where the occupants could walk around in whatever state of dress they wished and never be seen from the outside.

Clarke recalls his first look at the existing dwelling: “The breathtaking views just blew you away — ocean, sky, green cliffs.” The stucco exterior topped by a tile roof had a certain charm, a good thing given that the designers were prevented from making extensive changes by established architectural rules. Rolling Hills dictates that all houses be in the “Early Californian” style, meaning single-story, ranch-style. Also, in Rolling Hills a homeowner can go as deep as they wish underground to create additional living space, but the house must remain at one story above ground. As for the interiors, however, anything is allowed.

Clarke took advantage of that permission after seeing the home’s dated interior, which he characterized as something akin to Santa Fe meets country folk art. He was aware, too, that the congested floor plan, unless reconfigured, would represent a challenge. The goal then was to transform a mélange of styles and spaces into a singular, sophisticated, minimalist look that the Shaddens favored. Clarke’s declaration that such spaces be fun resulted in distinctive, thoroughly livable rooms.

In the kitchen, a recessed wall of mosaic tile functions as a backsplash and a decorative element. Appliances are Viking. The island features a Waterworks Easton gooseneck faucet with black porcelain handles. Stools are white molded plastic on steel and chrome frames. Rustic ceiling beams and plaster walls tie in the architecture throughout the home.







Clarke fostered brightness throughout, largely through a palette of whites and neutrals on walls and furnishings, as well as his ingenious use of materials, including a wall of shimmery white tiles in the kitchen and vigorous, untreated beams that course the pitched ceilings. He chose to leave all interior archways unembellished.

"Tim never said no," Shadden emphasizes. "There was no ego involved." Clarke served as a critical go-between with the architect and contractor in marrying the inside with the outdoors, evident in every room of the home. Sharing the couple's passion for a peaceful, nature-influenced feeling, Clarke consciously aimed to make this house the antithesis of the more colorful beach-themed décor prevalent in the Shaddens' Long Beach house.

"I'm OCD crazy," Shadden admits, thus Clarke's embrace of a minimalist approach. "I am fanatical about a clean look," she says. "Tim's and the architect's vision for a Belgian style, one that encompasses molded plaster walls, vintage distressed beams, minimal cabinetry, and wide-plank floors, was what I was searching for. We achieved all of this and then some."

Since John Shadden's business is based in Long Beach, the couple spends most of their time in their home there, though the Rolling Hills retreat is a welcome antidote to their bustling beach neighborhood. With two children in college and only their sixteen-year-old son living at home, Rolling Hills may end up being the full-time residence once they become empty nesters. "It's such an enchanting place, and incredibly private," Shadden says.

The plan was conceived as a family compound, with a guesthouse, pool, and courtyard used year-round. "The spaces feel cozy, whether it's just the two of us at home or for lots of friends and family," Shadden says. The attention to detail throughout is unmistakable, but subtle. "Tim has layered the house in such a way that everything is complementary, comfortable and soothing. Every room speaks to me differently." ■

Tim Clarke designed the hand-forged iron pendants over the vintage-style French dining table. Tufted dining chairs in charcoal-gray linen by Kerry Joyce are from Clarke's shop, Tower 20.





Left: A peaceful palette of gray calms the master bedroom, which is anchored by a hand-carved poster bed from Oly Studio. This page: Even the master bathroom orients to the outdoors. The Waterworks Empire tub is complemented by a circa-1840 Egyptian chair, wood and bone inlaid table from JF Chen, and Katherine Leighnor watercolor.





Homes in Rolling Hills take advantage of the views, while simultaneously accommodating the equestrian interests of many of its residents. The home's flagstone terrace is furnished with a grouping of armless teakwood chairs covered in a stone gray fabric from Perennials and accented with Zak + Fox linen pillows, a pair of vintage 1970s Italian rattan chairs from Clarke's shop, Tower 20, and a wool flatweave striped rug.