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HOLLYWOOD-AT-HOME

MARILYN MONROE IN RARE UNPUBLISHED PHOTOGRAPHS,
PLUS STEVEN SPIELBERG, JEAN HARLOW, STEVE MCQUEEN, MAE WEST,
MARTIN SCORSESE, RUDOLPH VALENTINO AND TWENTY MORE STARS!





STEVEN SPIELBERG

THE DIRECTOR EXPANDS HIS HORIZONS IN PACIFIC PALISADES

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In a remarkable year that saw the release of *Jurassic Park* and *Schindler's List*, Steven Spielberg also unveiled new additions to his California house. ABOVE LEFT: Architect Harry Newman united a lower guest-house and Spielberg's study with a ramp.

LEFT: "Steven has a wonderful collection of Arts and Crafts pieces I assembled for the main house, so it was logical to develop that idiom for the additions," says designer Frank Pennino, who used a Stickley table and armchairs in the study's entrance hall.



Steven Spielberg, the boy wonder who always seemed a big kid at heart, has grown up—at work and in life. After years of being typecast as a “commercial” director, the master of the box-office blockbuster has landed squarely among the ranks of critically acclaimed filmmakers with his award-winning Holocaust drama, *Schindler’s List*, a film Spielberg has said he couldn’t have made until he had a family. And with his second marriage, to the actress Kate Capshaw, that family has grown by leaps and bounds to include five children—his, hers and theirs.

As a result, the sprawling Mediterranean-style house that the director renovated several years ago in Pacific Palisades, California (see *Architectural Digest*, May 1989), seemed a bit too snug. The time had come to build a guesthouse—a place where, as Spielberg puts it, “our friends can feel at home with us but at the same time have complete autonomy and privacy.” In addition, he felt the need for a separate study, “a place where I can read scripts, do storyboards and kick off my shoes.”

In order to realize this two-part objective, Spielberg called on the same team that had designed the main house: architect Harry Newman and designer Frank Pennino. Pennino has

ABOVE: In Spielberg’s reading room, Norman Rockwell’s *The Window Washer* hangs over a mantel of Mission tile and copper designed by Newman. Pennino based his rug design on motifs used by Greene and Greene and reinterpreted Craftsman tables.

RIGHT: A pair of circa 1910 Gustav Stickley armchairs face Spielberg’s desk, which was designed by Pennino. “The desk was strategically placed so that he could see the children’s baseball diamond,” says Pennino. Desk set by Tiffany’s. Fabrics, Schumacher.





ABOVE: An aerial photograph of the site shows how the ramp "acts as a spine and makes the elevation manageable," says Newman. "Since the guesthouse roof is always seen from above, I wove the tile into an intricate fabric pattern."

done several other projects for the director, including his Amblin Entertainment offices and the production offices in Poland for *Schindler's List*. And of Newman, Spielberg explains, "He captures my fantasies in a way that doesn't involve a lot of communication. Harry will take the practical and make it comfortable."

What Steven Spielberg wanted, in practical terms, was to make the new guesthouse and study look "as if they had always been there." Each was planned as a separate structure, but both echo the architectural vocabulary of the main house. The study was placed across the driveway from the main house, while the guesthouse found its niche on a secluded shelf of land thirty feet below, with spectacu-

OPPOSITE: Ebonized floors in the guesthouse living room offset the Stickley pieces, which include the 1904 reclining armchair #332. Above the American Revival mantel is *Spain* by Channel Pickering Townsley. Sofa fabric, J. Robert Scott.



ABOVE: Gustav Stickley's own circa 1904 hall settle sits in the entrance to the guesthouse, surrounded by a Stickley armchair, hall tree and umbrella holder. *Sundown*, 1927, is by plein air artist Victor Clyde Forsythe. Stenciled sisal rugs, Schumacher.



lar mountain and ocean views. To connect the two buildings, Newman constructed a spiral ramp with shallow arched openings, reminiscent of Frank Lloyd Wright's late work. This modern architectural reference harmonizes, in fact, quite nicely with the more traditional language of the buildings. The ramp flies out from the hillside, under an archway that supports the study's sun deck, and winds down toward the guesthouse.

Because the first view of the guesthouse is from above, Newman placed particular importance on its tiled roof. "I even positioned the chimneys strategically," the architect says, and he went to special lengths to conceal rain gutters in order to preserve the

line of the roof tiles and beam ends.

Inside the guesthouse, Newman planned the rooms—baths included—to take advantage of the views. A small entrance hall leads in one direction to an open kitchen and living room, which in turn opens onto a small library that Kate Capshaw has stocked with books. In the other direction, the hall leads to the bedrooms. Frank Pennino worked closely with Capshaw on the house's interiors, filling it with the same kind of Arts and Crafts furniture and California plein air paintings he used for the main house. "We wanted the guesthouse and study to be a logical extension of the main house and to convey the same sense of warmth," explains

Pennino. "The whole idiom of Arts and Crafts is hearth and home; it's a nurturing, nonconfrontational style."

Pennino chose neutral colors for the house, based on his clients' enthusiasm for the ebonized wood floors that they saw at Calvin and Kelly Klein's East Hampton house. "We shamelessly told Frank we wanted black floors in the guesthouse. It was the first thing we asked for," Spielberg recalls. Pennino gave them the floors (made of recycled hundred-year-old pine) and from there added parchment-colored walls, unbleached muslin draperies and natural linen slipcovers. Against this backdrop, the warmth of the furniture and the shimmering colors of the plein air



Spielberg's wife, actress Kate Capshaw, stocked the guesthouse library with her collection of books. The circa 1905 Gustav Stickley desk, chair and taboret are balanced by an L. and J. G. Stickley rush-seated rocker. A circa 1920 Afshar carpet is on the recycled-wood floor. Sofa fabric from Henry Calvin.

paintings create a sunny, unfussy atmosphere. (The paintings are "like having another window," says Spielberg. "How else can you have a window over a fireplace?") The house is luxurious, but it isn't a museum. While some of the Arts and Crafts pieces belonged to Gustav Stickley himself, others are modern reproductions and adaptations. "I've done many extravagant interiors," notes Pennino, "but here the subtleties emerge slowly."

The building that contains Spielberg's study is similar in size to the guesthouse, but its interior is essentially one large volume with low partition walls rather than discrete rooms. In addition to views of the

outdoors, Spielberg wanted natural light and ventilation throughout the day, so Newman designed a motorized skylight that runs like a spine along the roof of the building. Pennino created comfortable seating areas (in one, Newman designed the tile fireplace) and smoothly orchestrated another blend of design influences "from 1905 to 1915," he explains. He mixed Stickley furniture with contemporary pieces and adapted designs by Wright and Charles Rennie Mackintosh for the rugs. Quarter-sawn oak cabinets house state-of-the-art electronic equipment, but an alcove near Spielberg's desk has an old-fashioned drafting table where he does the storyboards for his movies.

And while this space seems quite the domain of the man of the house, children are allowed. The two paintings from Spielberg's Norman Rockwell collection that are on display here, however, are protected by Plexiglas, "just in case."

When asked if he and Capshaw were pleased with the results of Newman's and Pennino's efforts, Steven Spielberg replies, "Our friends have stayed at the guesthouse and been enchanted. We couldn't ask for anything more." Then the master of movie fantasy becomes very practical, adding, "We've got rooms for everything but horses now, and we don't ride." Too bad—Spielberg stables would be something to see. □



“It’s a place where I can read scripts and kick off my shoes.”

ABOVE: An Arts and Crafts-style bed by Mimi London faces the mountains in the guesthouse bedroom. “I just can’t get enough down on the beds I do,” says Pennino. “Small dogs have been known to get lost.” Side table, Baker Furniture.



ABOVE: “So much of the impact of the house relates to the beautiful views. I was careful to arrange the furniture to take advantage of that,” says Pennino, who, accordingly, placed a cast-iron tub in the guesthouse bath next to the windows.



ABOVE: The deck off Spielberg’s reading room spans the ramp. “The glass has beveled edges that create a visual stop without the intrusion of railings and also make rainbows at certain times of the day,” says Newman. Furniture, Summit.