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DESIGNER KERRY JOYCE IMBUES
A SPRAWLING BEVERLY HILLS MANSION WITH
CHARACTER AND GRACE
THROUGH A DEFT MELDING OF
PERIOD DETAILS AND LYRICAL TOUCHES

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STYLED BY
CATHERINE LEUTHOLD

Naturally, the entrance to a 17,000-square-foot mansion in Beverly Hills is all about the flea-market chandelier.

Loose-lined, spidery, and skeletal, the Venetian-inspired fixture looks like it belongs in a Tim Burton film. It's "skinny and strange-looking," as the homeowner puts it, and, dangling from a skylight, it becomes the first thing a visitor notices in the double-height, circular foyer.

In sum, it's a perfect choice to set the tone in this charmingly grand home. "I wanted to give a sense of history," says interior designer Kerry Joyce, who found the chandelier in Paris. With such hard-to-pin-down details, he says, "You're not sure when the house was built. Therefore, you're not judging it on being new. You're accepting it as real, and not as newly manufactured."





The living room of a Beverly Hills home by interior designer Kerry Joyce features a pair of 19th-century French wallpaper panels from Thérien & Co., a Millet settee designed by Joyce for Dessin Fournir, an antique Baguès cocktail table, and Brenda Antin armchairs upholstered in linen. Facing page: Joyce designed the house in the Irish Georgian style, with a façade of stacked hand-cut stone. See Resources.

In the dining room, the chandelier is early 19th-century Italian, the Baguès sconces are antique, and a circa-1870 Persian carpet is from Mansour. Joyce designed the Klismos chairs; the Coleridge table is by Dessin Fournir. Facing page: The wicker furniture on the rear veranda was designed by Joyce and custom made. See Resources.





Ancestral ambiguity: It's the defining aesthetic of this four-year-old Irish Georgian residence. Built for a young family transplanted from the East Coast, the house as designed by Joyce exudes a degree of comfort and complexity that few structures attain at such a tender age. It's neoclassical and nostalgic; kid-friendly but with gravitas; whimsical yet principled. "A show-off house," says Joyce, "even though the owners aren't show-off people."

The entrance is a case in point. On one hand, there is the foyer itself, with custom-made chinoiserie wallpaper, white marble floors, and a mahogany table. The space gives way to a second foyer, this one

rectangular and just one story, and then again to a soaring formal staircase. Upstairs, the landing on one side leads to the master bedroom suite, where teal walls in the vestibule conjure the soothing shock of a plunge pool. The landing's other side, a short hallway lined with framed 18th-century English illustrations of caterpillars, cocoons, and butterflies, makes a witty segue to the children's wing.

For Joyce, who honed his quietly theatrical style during a previous career as an Emmy-winning set designer, the twinning of such divergent styles is something of a calling card. He used it throughout the home to create a backstory and also to weave in references to the



Clockwise from top left: Joyce designed the mahogany banister and installed a limestone-tile floor in the stairwell. A flagstone path, created by landscape designer Susan Van Atta, runs along the property's border. In the breakfast room, side chairs by Richard Mulligan and a Sollis dining table by Joyce. A wisteria pergola in the garden. Facing page: The kitchen ceiling lights are by Brass Light Gallery. See Resources.



