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*Spring's
Best!*

In the living room of Mossimo Giannulli and Lori Loughlin's Beverly Hills house, which was designed by Jason and Katie Maine of Maine Design, sofas by Minotti flank a mirrored stainless steel cocktail table by Silas Seandel and a custom table by Sam Orlando Miller; the high-back armchair is by Blackman Cruz, the 1940s armchair is by Jean-Michel Frank, the sheepskin stools are by Azadeh Shladovsky, the fireplace surround is Bardiglio Venato marble, and the rug is custom made. See Resources.





BREAKING *with* TRADITION

*This time, when fashion entrepreneur—and serial renovator—
Mossimo Giannulli and his wife, actress Lori Loughlin, purchase yet another house
in Los Angeles, they adopt a new style and a new team*

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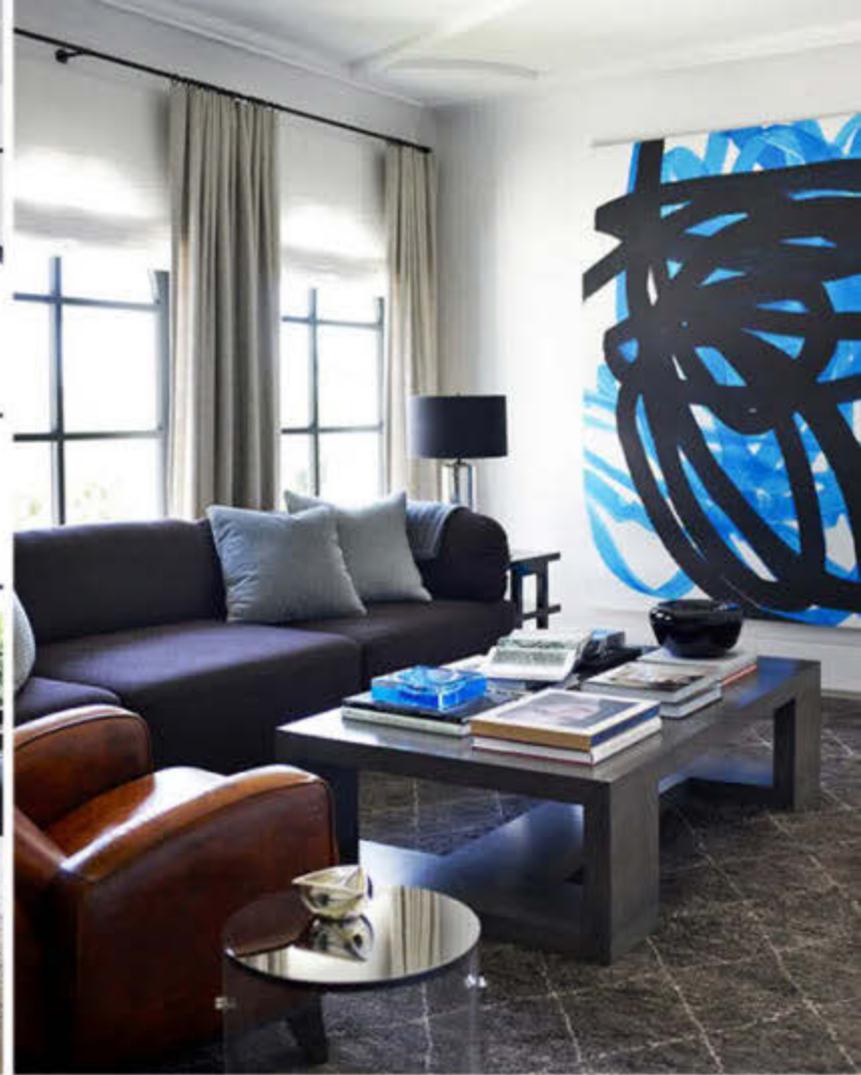


IN LOS ANGELES, any house with a Hollywood pedigree is bound to have a dramatic backstory. This Italianesque villa in Beverly Hills is no exception. Built in 1929 by the irascible Columbia Pictures founder Harry Cohn, the original home had a two-and-a-half-story domed entrance with a stained-glass skylight, a speakeasy in the basement, and lush gardens. Later, the nearly 7,000-square-foot Mediterranean manse became the residence of Johnny Hyde, a talent agent who discovered a struggling starlet named Marilyn Monroe at a racquet club in Palm Springs. They shacked up together in the sprawling villa while he made her a star.

The house was an octogenarian by the time Mossimo Giannulli noticed the real estate listing. At the time, he and his wife, the actress Lori Loughlin, and their three children were living in Bel Air in a Georgian-style manor they had painstakingly renovated. By contrast, the Beverly Hills home needed extensive work. “It felt almost haunted,” says Giannulli, who founded, and later sold, the Mossimo clothing brand, and currently owns G4, a line of fashionable golfwear. “There were boarded-up windows and a beautiful coffered ceiling in the living room that had rotted out.” Not to mention the decor, which his wife describes as “Siegfried & Roy meets Liberace.” One room had dozens of doilies with tassels adhered to the ceiling.

RIGHT: Loughlin with daughters Olivia (seated) and Isabella in their entry. **ABOVE:** In a sitting area off the kitchen, a sofa from Coup D’Etat is covered in a Holland & Sherry fabric, the table is custom made by Atelier Demiurge, and the 1970s Italian lamp is from Lucca Antiques; the kitchen stools are by Mattaliano. See Resources.

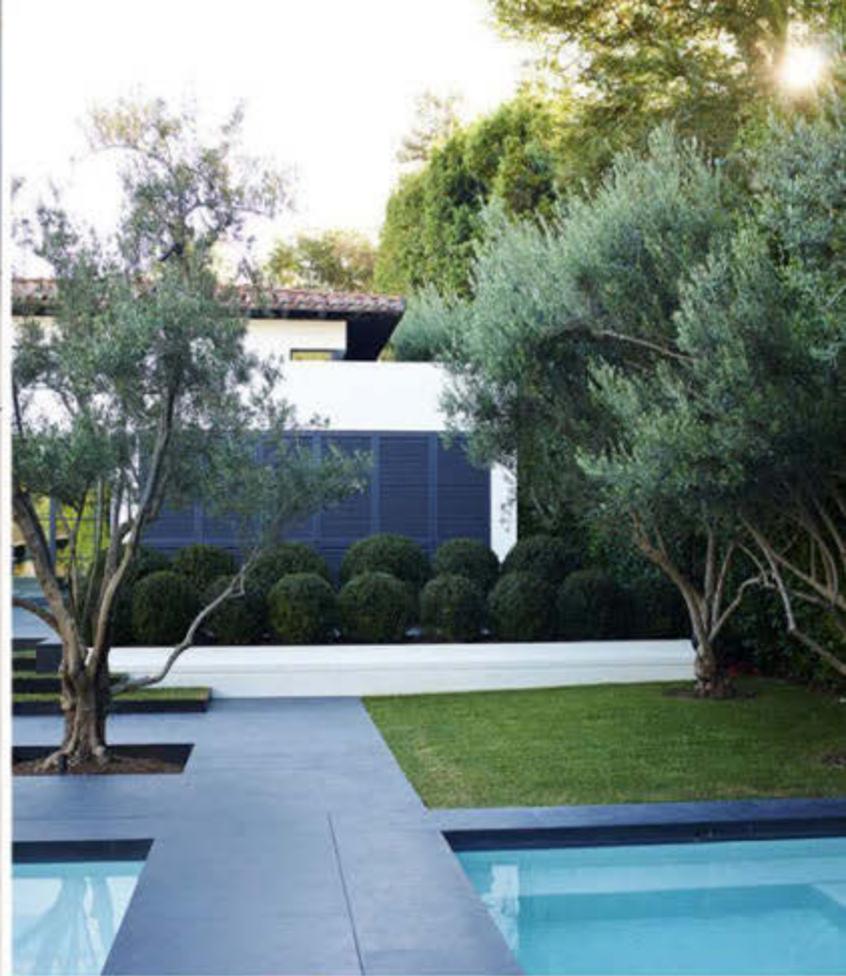




The rear garden is lined with basalt stone, and the awning is of a Sunbrella fabric. ABOVE, FROM LEFT: The dining room's chairs, upholstered in a Claremont mohair velvet, are custom made, as is the table by Blackman Cruz; the pendant lights are by David Wiseman, and the painting is by Nick Namarari. In the upstairs family room, a sofa by Maine Design is covered in a Holland & Sherry wool, the armchair is by Jean de Merry, and the cocktail table is custom made; the rug is by Mansour, and the painting is by Otto Zitko. See Resources.

A 1960s French plaster sculpture sits on a table by Jean de Merry in the breezeway, which can be closed off with pocket doors; the flooring is basalt stone. **FACING PAGE, FROM TOP:** Plantings by the pool include olive trees and a hedge of boxwood balls. Giannulli's office holds a desk by Ralph Lauren Home, a Marc Newson surfboard sculpture, and a 1952 Moto Guzzi motorcycle; the curtains are of a wool by Loro Piana, the rug is by Beauvais, and the walls and ceiling are lacquered in Benjamin Moore's Polo Blue. See Resources.







Loughlin had been down this road before with her husband. A Los Angeles native, he is as much of a serial renovator as an entrepreneur. In the 17 years that they have been married, the couple have renovated seven properties in California and one in Aspen. Each one was a fixer-upper. “My girlfriends say, ‘You’re a saint,’” says Loughlin, who is best known for her role as Aunt Becky on the sitcom *Full House*. “But it’s always been his passion, and I roll with it because he does the heavy lifting. I know it will turn out beautifully.”

While their last few houses were mostly traditional in style, Giannulli was craving a departure. On his travels in Europe, he had noticed a trend of updating historic spaces with contemporary elements. He wanted to take a similar approach with the villa. “The bones of the home were so incredible,” he says. “I wanted to put it back together, peel it back, and create a more modern edge.”

The couple had worked on several homes with Michael S. Smith, the Californian selected by the Obamas to furnish the White House. When Smith’s studio director, Jason Maine, left to start a design firm with his wife, Katie, another Smith alum, Giannulli and Loughlin were among their first clients. “I’ve got very particular ideas, and they embrace my path and add to it in an interesting way,” Giannulli says.

He made a cold call to an architect he found while surfing the Web: Ruard Veltman, based in Charlotte, North Carolina, whose projects had precisely the balance of classical and modernist elements that Giannulli had in mind. “I got an e-mail from him one Sunday afternoon, when I was at the park with my wife,” Veltman says. “She pulled out the [Mossimo] tag from her shirt and said, ‘You mean this guy?’”

By all accounts, the design process was as collaborative as it was creative. The home’s Mediterranean-style architecture was restored and burnished with such luxurious details as white plaster walls and polished black marble floors. The domed entry was transformed into a minimalist showpiece where a Jeff Zimmerman vine light sculpture spirals from an overhead skylight, mimicking the form of the rolled-steel-and-glass staircase. In the otherwise neutral living room, a Jean-Michel Frank chair stands out in its petrol-blue upholstery, which the Maines hunted down after seeing a Giambattista Valli dress in the same striking shade. “It’s not a flashy house,” Jason says. “It feels rich and beautiful. Luxury is in the details.”

Meanwhile, the house more than doubled in size. A breezeway with scalloped-wood walls and pocket doors opens onto the garden and connects to the home’s new kitchen and family room: The modernist space has the feel of a vintage industrial loft, with polished concrete floors and factory-style iron windows, whose graphic lines are softened by the outside view of a shaggy olive tree. “The design feels like today to me,” Giannulli says. “It just feels right.”

Even so, he is already itching for the next project and has been scouting properties in the Hollywood Hills. But if the past is any indication, the house in Beverly Hills might be harder to leave than most. The story goes that after Monroe moved out and was living nearby with her husband, Joe DiMaggio, she would wander past the villa and inquire whether the owners would consider selling it to her. They wouldn’t, but decades later, the house has lost none of its allure. ■

LEFT, FROM TOP: In Loughlin’s bathroom, the vanity and chair are custom designs, the tub is by Waterworks, and the floor is tiled in Super Thassos marble. The bed in the master bedroom was designed by Maine Design, the sheets and blanket are by Deborah Sharpe Linens, and the pillow is covered in an 18th-century embroidered silk; the curtains are of a wool by Sandra Jordan, and the rug is by Mark Nelson. See Resources.

A custom-made bed and a woven leather-covered bench by Mark Albrecht in Olivia's bedroom; the lamp and rug are by Restoration Hardware, and the walls are covered in a linen by Lulu DK, which was also used for the curtains. See Resources.

