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From top: In the master bedroom is a painting by Richard Orient and bedding by Deborah Sharpe Linens. The canopy guest bed and the vintage love seat's upholstery fabric are by Dunham, the bamboo chests and ceramic lamps are vintage, and the carpet is by Patterson, Flynn & Martin; the photograph of Elizabeth Taylor is by Yul Brynner. Facing page: The master bath's tiles are by Waterworks. See Resources.

and frankly there is no reason for her to, thanks to the hideaway refrigerator drawers and wet bar. "I'm really into gadgetry, and I hate wasted space," Adam confides. Among his home improvements are three ice makers placed at handy points throughout the house. Says Dunham, "This place is like a boat with all the built-ins."

The decorator handily supplied the atmospheric warmth Adam requested and also worked in numerous thoughtful gestures. The walls of the master bedroom, for instance, are upholstered in denim-blue linen the exact shade of Laurie's eyes. Hand-woven curtains with horizontal stripes—"Peter has these magical weavers in Nepal," Adam says—bring the living room's double-height windows down to a more intimate scale. A bamboo wall covering wraps the dining room, whose round table and marble-top sideboard are Dunham designs, as are many of the patterned fabrics in the house, some inspired by Central Asian textiles. And in the basement, which Adam describes as the heart of the house when it comes to entertaining, is a saloon with a polished mahogany bar and swinging doors, alongside a 14-seat home theater.

The environment Dunham has wrought on this particular slope of the Hollywood Hills is exactly what the screenwriter and his young family ordered—cozy, comfortable, and colorful. Even Herz couldn't have scripted a more perfect ending. ■

