



STYLE SELECTION

David Weeks' sculptural fixture, available through Ralph Pucci International, was inspired by the forms of Eduardo Torroja's Zarzuela Hippodrome. Torroja Cross No. 425, price available upon request; davidweeksstudio.com



WOOD CUT
A solid, spalted-wood dining table with metal bases from DAO in LA anchors the dining room; the petrified wood and tree trunk stools that surround it were also found there. Rust-colored cowhide chairs from LA's Eccola complete the eclectic seating arrangement. The white lacquer stool and bench and black lacquer console are from Robert Kuo in West Hollywood. The David Weeks chandelier was found at Ralph Pucci International, also in West Hollywood; the Ron Dier sconces are from William Switzer & Associates in LA. The faucet in the bar, seen in the background, is from Carter Hardware; they also supplied the home's door hardware. *Semi-Automatic*, a mixed media piece by Ellwood Risk, is above the console; a wood-and-slate work by Minoru Ohira, entitled *My Town*, hangs in the bar area.

CONTINUED FROM PAGE 173

Joined by LA builder Eric Dobkin, owner of Dobkin Construction, the trio set forth to reinterpret the house as Rose imagined. "We gutted the existing structure; removed all of the electrical, plumbing and mechanicals; and added a redesigned second floor," says Dobkin. Utilizing the home's original construction materials, the team in turn incorporated wide expanses of glass to offset the weightiness of the brick and fill the rooms with light. That move proved particularly germane with regard to the reconcepted footprint of the second floor. "On the north side of the house, we used brick as the façade for that level, and plaster and glass below," says Thompson. "Toward the rear of the addition, which overlooks the back yard, we flipped that to counterbalance the heaviness of the concrete trellis."

Inside, a canvas of pure white walls and light oak flooring was filled with primarily clean-lined furnishing and accessories. "I wanted to embrace the essence of modernism—the open, airy spaces, the merging of rooms, the big glass walls and lots of light—but, at the same time, I wanted to give the house a more down-home, family-friendly personality that I felt could be accomplished through using more imperfect finishes, things with knots and distinctive grains and color variation," says Rose. "So, for example, the Carlisle wide-plank floors have a hand-scraped edge, and the hand-carved Robert Kuo marble tile in the master bath also has a sort of handmade quality that encourages a tactile experience."