

NEW OLD HOUSE

Inspired Traditions

ENDURING
DESIGN FOR
TODAY'S
HOMES

confident **KITCHENS**

CONTEMPORARY—WITH PERSONALITY

finest DESIGN
RENOVATION, INTERIORS & NEW BUILDS

WINTER 2024

OLD-HOUSE JOURNAL / AIM SPECIAL
\$12.99US \$14.99CAN

45>



www.myoldhousejournal.com

+SEE INSIDE Fun twists on tradition!



AT FIRST GLANCE, the home known as Brentwood Park II might be mistaken for a 1920s Norman Revival. Its form is familiar. There are steep triple gables and rooflines curve gently over twin garages left and right of the main pavilion. There's the light-gray tone of exterior walls, and punched-up, black-steel windows, garage doors, and gates. And then there's the serenity of the courtyard, beckoning beyond.

But, no. Closer examination of this new house in the post–World War II, suburban neighborhood of Westside in L.A. reveals a home that's ultra-modern, down to its twenty-first-century bones. Its nostalgic form outside is a deliberate gesture by architect Bobby McAlpine to put tradition-bound neighbors at ease.

And it works.

"With the steep gables and a perfectly symmetrical façade, the street front of this home taps the iconic architectural language of America's colonial past," says McAlpine, the traditional/modernist designer with offices in Montgomery, Nashville, Atlanta, and New York.

The promenade through the home is flawless. It's a procession from the gates through a limestone-paved courtyard, past a pivoting glass door to an inner sanctum and an expansive indoor living area.

Modern Tradition

A new home in L.A.'s suburban Brentwood is a fresh approach to a classic style. **BY J. MICHAEL WELTON**



Access to the front entrance of the house is through a courtyard—the final layer of privacy before you enter the six-foot wide, steel pivot door. The courtyard creates a transition from a colonial reference to a more contemporary glass pavilion. **Opposite** The street-facing façade has traditional gable elements with large, triple-hung windows.



Left The kitchen countertops are honed Calacatta Lincoln marble. The designer specified Nanz Hardware and Dornbracht fixtures. **Above** The bar, designed by the architect and interior designer, is Armani stone with a crackle finish. **Below** The great room is an open space plan with two seating areas and a dining space. Reclaimed wood posts and beams, plank ceilings, and plaster walls channel the classical aesthetic. **Opposite** The custom live-edge wood table is by the designer. The breakfast chairs are by Kelly Wearstler. The light fixture over the table is by Lindsey Adelman.



Finally, there's a stroll through more black-steel glass doors to a landscape designed with meticulous care.

It was a team effort. The team was assembled by a design-savvy client whose husband, a tennis aficionado, was drawn to the site with its existing court and older home. "This property came with a 1940s ranch on it, one much smaller than what was built," says Meg Joannides, principal/owner in MLK Studio, based in West Hollywood. "The clients found the property and called me in."

Joannides, in turn, called in 12 gifted architects to present to her client. The two already saw eye-to-eye and had a vision. "What I liked, she liked," Joannides says.

Though they may have loved all the architects interviewed, it was a visit to McAlpine's design for a Napa Valley home that sealed the deal. "The client walked in and felt good in it but didn't want to replicate it," Joannides says. "She interviewed him—her husband didn't think it was practical because he was not in L.A.—but we were sure and convinced him otherwise."

Together, they agreed to bring in British-born landscape designer Christine London, someone the client had heard about. She'd worked on a project across the street, one that McAlpine referred to as "the unconventional little brother" to his design. Theirs was a holistic process, with all designers at the table.

ARCHITECTURAL COMPONENTS

Reproduction and Custom Windows, Doors and Architectural Millwork



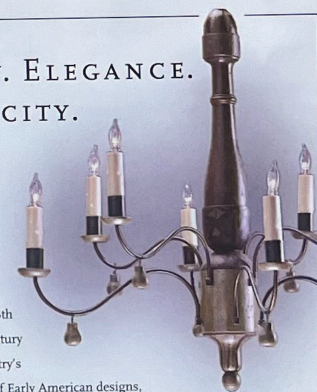
architecturalcomponentsinc.com
413.367.9441

BEAUTY. ELEGANCE. SIMPLICITY.



Grace your home with the timeless sophistication of 18th and Early 19th Century lighting. The country's largest collection of Early American designs,

reproduced entirely by hand from original fixtures in museums such as Historic Deerfield and Old Sturbridge Village. **PERIOD LIGHTING** chandeliers, sconces and lanterns will add a quiet beauty to your home and surroundings.



PERIOD LIGHTING FIXTURES INC.

ARTISANS SINCE 1974 PERIODLIGHTING.COM 800 828-6990
167 RIVER ROAD DEPT 41032 CLARKSBURG, MA 01247



Clockwise (from top left) The primary bath's soaking tub is from Waterworks. The graceful pendant light is by Gabriel Scott. • A guest bedroom has a Maxalto bed set against the floor-to-ceiling steel window. • In the primary bedroom, McAlpine incorporated a fireplace with a simple marble surround. The light pendant is by Fortuny. • Furnishings are contemporary and finished in a neutral palette. A home office also occupies a corner of the space, with a floor-to-ceiling bookcase.



After the architect had sited the house and guest quarters, all those involved discussed the pool, firepit, tennis court, and interior and exterior living areas. "It was a really harmonious team," Joannides says.

These clients are young at heart—their blended family includes three children from previous marriages, who are now off to college—and they do a lot of entertaining. Their new home is designed with that in mind, whether for large gatherings, small groups, or, alternately, just the two of them. Its open plan is comfortable for California indoor/outdoor living. It's modern, but not super-sleek. "Instead, it's a warm, eclectic modern," Joannides says. "It flows, with an office that opens to a salon, which opens to the kitchen, though each can be closed off with pocket doors."

Reclaimed wooden posts and beams and plaster on the walls lend an aged look inside, along with hand-painted silk wallpaper. Floors at the entry are French tumbled limestone; the interior designer used a medium gray oak for floors elsewhere. "It's hybrid, between something traditional, then more modern at the back of the house, where it's open with the glass. The firepit feels like part of the house," she says.

London merged the garden with the rear of the house, approaching it as an extension of interior living. "It is very permeable," the landscape architect says. "It's connected to the interior, so outside dining is comfortable and accessible."

She tailored the site plan, along with the landscape design, to maximize the long and narrow lot of just over an acre. The land drops off at the rear of the property, so her evergreen and sycamore plantings—cool in the California warmth—move down and tuck into the tennis courts beyond. "Axial views are seen through vistas from the house or from the little terraces."

McAlpine notes that his design is demure in front and uninhibited in the back. "This house illustrates that where there is virtue, there is also disobedience," says the architect. At Brentwood Park II, that's a good kind of disobedience. ☉

FOR RESOURCES, SEE PAGE 114.



Above An outdoor dining pavilion is found at the back of the house. The space is located just off the kitchen and dining space, creating the perfect spot for alfresco dinner parties. **Top Right** This outdoor room's chairs are by Janus et Cie; the custom light fixture, swing, and table are by the designer.

Right The entrance to the tennis pavilion resembles an old barn.

Below The tennis courts are tucked into the back of the property, which is a long narrow lot and just over an acre; evergreens and sycamores are found throughout the landscape.

