



Despite all the “egregious stuff,” the place had “a good heart and a good vibe,” according to Leshem. “We knew we could make it work.” The couple, who have been together for six years and married for one, envisioned a fast, easy makeover to get the house up to speed and up to date for themselves and for Kaley and Nathaniel, Leshem’s children from a previous marriage. Remove the shutters, clean everything up, paint it all white, and put down a cork floor—at least that was the plan.

Once the project left the gate, however, the quick face-lift turned into a yearlong obsession. With the help of their friend Sarah Walker, an L.A.-based designer, Harris and Leshem systematically stripped, repaired, or replaced every surface. The house emerged as a crisp, contemporary incarnation of what Woodard had imagined and built a half-century earlier, with smooth concrete floors, an original ceiling of Douglas fir now liberated from its straitjacket of accumulated paint, a modern kitchen wrapped in bright-white Corian, and new floor-to-ceiling glass walls that open the house to its lush surroundings.

“Lynn and I were coming from great single-person homes. This was the house we built together, for our family. It may sound corny, but this was an expression of our love,” Leshem says. “I wanted Kaley and Nathaniel to grow up in a really well-designed environment so they’d learn to appreciate art and beauty.”



The furnishings are a mix of 20th-century design classics with like-minded contemporary pieces—signature chairs by Hans Wegner and Jeffrey Bennett, a Warren Platner table, and Harry Bertoia barstools, to name a few. The art focuses on works on paper, with notable pieces by Chuck Close, Ed Ruscha, Anish Kapoor, and Raymond Pettibon. A media room off the kitchen contains photographs by Pamela Hanson and Terry Richardson.

“We’re totally in sync about aesthetic direction,” Harris says. “Everything feels like we created it together. This is a mature idea of what a house should be—our kids are comfortable, our friends are comfortable, the dogs are comfortable. When you grow up, you appreciate the satisfaction of doing something right.”

And the Seder? The couple held their first, with more than 60 guests, halfway through the renovation, amid the chaos of construction. The invitation depicted the couple in hard hats in front of the pyramids, with Kaley as the Sphinx and Nathaniel as a pharaoh.

Despite all the “egregious stuff,” the place had “a good heart and a good vibe,” according to Leshem. “We knew we could make it work.” The couple, who have been together for six years and married for one, envisioned a fast, easy makeover to get the house up to speed and up to date for themselves and for Kaley and Nathaniel, Leshem’s children from a previous marriage. Remove the shutters, clean everything up, paint it all white, and put down a cork floor—at least that was the plan.

Once the project left the gate, however, the quick face-lift turned into a yearlong obsession. With the help of their friend Sarah Walker, an L.A.-based designer, Harris and Leshem systematically stripped, repaired, or replaced every surface. The house emerged as a crisp, contemporary incarnation of what Woodard had imagined and built a half-century earlier, with smooth concrete floors, an original ceiling of Douglas fir now liberated from its straitjacket of accumulated paint, a modern kitchen wrapped in bright-white Corian, and new floor-to-ceiling glass walls that open the house to its lush surroundings.

“Lynn and I were coming from great single-person homes. This was the house we built together, for our family. It may sound corny, but this was an expression of our love,” Leshem says. “I wanted Kaley and Nathaniel to grow up in a really well-designed environment so they’d learn to appreciate art and beauty.”

The furnishings are a mix of 20th-century design classics with like-minded contemporary pieces—signature chairs by Hans Wegner and Jeffrey Bennett, a Warren Platner table, and Harry Bertoia barstools, to name a few. The art focuses on works on paper, with notable pieces by Chuck Close, Ed Ruscha, Anish Kapoor, and Raymond Pettibon. A media room off the kitchen contains photographs by Pamela Hanson and Terry Richardson.

“We’re totally in sync about aesthetic direction,” Harris says. “Everything feels like we created it together. This is a mature idea of what a house should be—our kids are comfortable, our friends are comfortable, the dogs are comfortable. When you grow up, you appreciate the satisfaction of doing something right.”

