



# *fresh faces* In Design

A Pacific Heights Mansion Gets A New Look

TEXT BY KENDRA BOUTELL

THIS SPREAD: DAVID LIVINGSTON

Dhong juxtaposed a 19th century French Neoclassical Louis XVI style painted daybed with a contemporary painting, Departure Indigo by Gary Ruddell. He accessorized the bed with pillows in antique Fortuny fabric, teal silk velvet and silver damask. The esoteric mid-century occasional table is from Lebreton and features a patinated metal base with ebonized wood and bone-marquetry top.

OPPOSITE The Arne Jacobsen "egg chair" was upholstered in a Manuel Canovas cut velvet and placed on a graphic zebra rug. To provide ambient lighting Dhong chose a silver "Tête de Femme" lamp by Giacometti, shading it in dark blue silk.





What is missing about the artwork



De Lisle shirred 200 yards of black and white gingham, fabricated by Malatesta & Co and had it installed on the walls of his sitting room. The fireplace surround is galvanized, perforated steel, fabricated by Blue Barn Arts, Inc. The lamps on the mantel are vintage Michael Taylor Table Lamps, and the coffee table is a Billy Haines Occasional through March. De Lisle chose simple text art by Christopher Badger from the Silverman Gallery for the gingham walls.

**RIGHT** The elegant Brass Floor Lamp de Lisle placed next to the daffodil yellow wool twill benches is a custom production model from the designer, for his new product line available through Phoenix Day Lighting. The designer custom assembled the armoire from a crate, carved lacquered doors by Campero's, a glass box from Paige Glass, and black ratchet straps.

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*The private residence chosen for the 2010 San Francisco Decorator Showcase* is a French fantasy originally designed by architect Albert Farr in the 1920s. Located on Washington Street in Pacific Heights the façade of the mansion was inspired by the symmetry of the Place des Vosges in Paris. Farr who grew up in Japan brought a diversity of styles and traditions to his work. His buildings ranged from the rustic elegance of Jack London's ill-fated Wolf House in Glen Ellen to Mediterranean Revival in Piedmont and English Tudor in Belvedere.



THIS SPREAD: DAVID LIVINGSTON

Like Farr, the designers who participated in this year's Showcase represent varied sensibilities and disciplines. Many of them brought a fresh look to the rooms in the nearly one-hundred year old house. In the attic Benjamin Dhong designed a refuge reminiscent of a Parisian garret. Using a color palette of moody blues and foggy greiges he combined flea market chic with fine furniture to create a place of reflection. On the second floor Charles de Lisle's innovative and lively salon featured black and white gingham fabric ruched across the walls with pops of acid yellow against industrial gray surfaces.



**Wick chose a wall mounted wood dresser from his own shop Battersea that specializes in 20th century furniture and accessories. A montage of portraits from a private collection is above it. He found the coat hooks at the Alameda Flea Market whereas the Jean-Michel Wilmotte Chair is from Hedge.**

**LEFT The artist's corner was created from a painted desk from T. Reggiardo Antiques and illuminated by a mid century Serge Mouille Desk Lamp from Drake Limited. An American industrial work stool from the 1950s from Battersea provided seating.**

THIS SPREAD: PATRIK ARGAST





Darin Geise utilized a 1920s Belgian style étagère to display a collection of antique books and quirky accessories. Two massive wing chairs upholstered in a saturated burnt orange suede were embellished with whimsical canopies. The chandelier was fashioned from large rusted metal banding wheels from early 20th century horse buggies. All items are from Coup d'Etat Design, Inc.

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MATTHEW MILLMAN



DAVID LIVINGSTON

By contrast Will Wick's guest room on the second floor was dominated by a serene turquoise ocean study from photographer Richard Misrach. The evanescent space was characterized by the rough organic surfaces of a seaside retreat strewn with aging love letters. George Brazil and Cecelia Sagrera reflected Wick's colors of sea and sand in the adjacent bathing and dressing suite. On the ground floor Darin Geise's dark library had Steampunk style with a mixture of vintage and modern, blending the precious with the common. Equally fanciful was the Narcissus Powder Room where Matthew MacCaul Turner played with the mercurial images of water, mirror and glass. Farr would have enjoyed Turner's mythic space; he was an architect whose buildings each tell a story. H



JACOB ELLIOT

TOP The designers' custom designed the vanity mirror, which was fabricated by Framing Mirrors & Art Inc. Honed Calacatta Luccioso marble was used for the bath vanity countertop, which was fabricated and installed by Fox Marble. Nickel silver faucets from Kallista were inspired by the Vienna secessionists.

LEFT For the Narcissus Powder Room Turner had decorative artist Katherine Jacobus silver leaf the ceiling to provide a reflective surface. Faux bois walls were complemented by a real rift-sawn white oak vanity from Tiberian Design. Flattering overhead lighting was provided by mid century Austrian bubble pendants in light amber glass with chrome fittings from Orange.