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TREE HOUSE

Bercy Chen Studio engineers a warmly welcoming modernist home in Texas Hill Country

TEXT BY FRED A. BERNSTEIN
PHOTOGRAPHY BY DOUGLAS FRIEDMAN
STYLED BY JENNY O'CONNOR

JAMIE DELGADO AND MARY MANDEL, WITH THEIR SON, DRAKE, TAKE A SWIM. THE POOLHOUSE CAN BE SEEN IN THE BACKGROUND. ON THE DECK, CALIGARIS CHAIRS SURROUND A TABLE MADE WITH WOOD FROM A 800-YEAR-OLD TREE THAT WAS STRUCK BY LIGHTNING.

ARCHIDEEST.COM 89



IN THE LIVING ROOM, CHAIRS AND A STOOL BY PIERRE JEUNET WITH CONCRETE SPINDLES AND A DEER SOFA IN GRAY. ON THE DECK, A CUSTOM BLACKENED CEDAR AND BAMBOO COCKTAIL TABLE. FLOOR LAMP BY AGUA CREATIONS.

After buying 10 wooded acres on a steep slope along a creek in Austin, Mary Mandel and Jaime Delgado had to decide exactly where to put their house. "We didn't want to look out over the trees," Mandel says, explaining. "We wanted to be in the trees. We wanted to see creek and hawks chasing rabbits. We wanted to have an intimate relationship with nature." But, Mandel says, "there was only one place where I knew we would be able to achieve that, and it was the most challenging part of the site to build on—a limestone shelf, known as the rimrock, 20 feet above the creek and more than a quarter mile from the nearest road. Mandel, a California native, took a while to find an architect daring enough to help her realize her vision. "Most preferred a more conservative approach," she recalls. But then she met Calvin Chen and Thomas Bercy, who started out designing houses in Austin 22 years ago. Though they now devote much of their time to larger buildings

(including affordable housing), they continue to design single-family homes. The firm approaches every project as a fresh creative inquiry. "We provide solutions that take into account the site's constraints and its natural qualities," says Chen. This was just what Mandel and Delgado wanted. After highly successful careers that took them around the world, the couple had decided to move back to the US with their son, Drake, 12, and build a home suited—esthetically as well as functionally—for the next phase of their lives. Once the site was chosen, Bercy and Chen developed a plan to break the 2,000-square-foot house into three main volumes. First there'd be a bedroom wing that would run roughly parallel to the creek, then a living-dining-kitchen wing that would jut out over it. The guesthouse, poolhouse, and office would occupy a separate building further along the site. The buildings' terrazzo floors and glass walls with dark mullions encourage an outward focus, as do the sculptural roofs, which curve gently at one end and curl dramatically (in the opposite direction) at the other. Supported by glulam beams, each roof swoops down from 16 feet to 4 feet, creating architectural drama while also directing sight lines toward the creek (and blocking views of houses on the other side of the ravine). The architects covered the ceilings in Douglas fir boards, which they lit gently from below. Says Bercy, "We use wood to offset the coldness of the glass and steel."



THE LIVING AND DINING WING OF THE MAIN HOUSE IS DRAMATICALLY CANTILEVERED OVER THE PROPERTY'S EXPOSED LIMESTONE BLUFF.

88 ARCHIDEEST.COM

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"We use wood to offset the coldness of the glass and steel," architect Thomas Bercy notes.

ABOVE COPPER BLU DOG STOOLS PULL UP TO A COUNTER TOPPED WITH CAIRNS QUARTZ IN THE KITCHEN. BUILT-IN GAGGENAU COFFEE MAKER AND CONVECTION AND STEAM OVEN. VASE BY ANNE GOLDMAN AND CERAMIC TRAY FROM SPLITKIN MODERN IN DALLAS. OPPOSITE ABOVE LOOKING FROM THE POOLHOUSE PAULSON TOWARD THE MAIN HOUSE. OPPOSITE BELOW DELGADO AND SON DRIVE IN THE POOLHOUSE OFFICE.

62 ARCHIDEEST.COM



INSIDE THE HOUSE, nearly all the furniture was custom-made, much of it by a crew of woodworkers in Turin who call themselves Studio F. Their pieces include indoor and outdoor cocktail tables that step down, as if mimicking the landscape, and a dining table made from a cedar log found in the Italian Alps after lightning split a tree down the middle. "Because of the big crack in the wood, they thought I wouldn't want it," says Mandel. Not only did she want it, but she made the table more attention-getting by having a 90-year-old Venetian glassblower craft its borosilicate glass legs. "The bottom of the table," she says, "is as beautiful as the top." The few ready-made items in the house include chairs and bar stools from Bilo Dot, a modular sofa from de Sede, and several pieces designed by Pierre Jeanneret for the Capitol Complex in Chandigarh. Fixtures include a bathtub carved from a single piece of stone. Local plaster artist Basil Bouris covered the walls in custom lime plaster in various hues. "It's got so much texture it's begging you to touch," says Mandel.



CLOCKWISE FROM LEFT AN AERIAL VIEW OF THE POOL, PAULSON AND MAIN HOUSE. LANDSCAPE BY CECIL WILSON FOR JAMES HENRY CO. (L) A GOLDENWOODS, (R) A GOLDENWOODS, (L) A GOLDENWOODS, (R) A GOLDENWOODS. THE PRIMARY BEDROOM. SON DRIVE. LOUNGE ON A MICHAEL-UPHOLSTERED PIERRE JEANNERET CHAIR IN THE GUEST ROOM.

The house needed a little exterior decorating as well. Veteran landscape architect Cid Williams laid out a driveway that he says "fits the hills of the site like a glove." Then he created more hills, up to six feet tall, between the driveway and the house, giving the rooms the feeling that they're being hugged by nature. He covered those new hills with stipa grass, and he conserved the nolina (a grasslike form of agave) that cascades into the ravine, because both plants, he says, "heighten the experience of the topography." He also conserved 100 native red oaks while bringing in even more, planting some with their trunks 20 degrees from vertical, to blend in with the oaks that have spent decades twisting and turning toward the sun. "Nature," he says, "shows right angles." The pool, under its own curved roof, runs parallel to the creek and culminates in a clear acrylic "aquarium wall." A few steps down from the pool deck is a kind of piazza, which the family can use for gatherings of up to 200 people. "The property is too big and too beautiful not to share," says Delgado. From there, the underside of the house is visible, so it is covered in Douglas fir left over from the ceilings. Austin is growing explosively, Chen says, "and a lot of land is experiencing drastic change." That's why this project was meaningful to the architects. "It was a way," he says, "to explore how to coexist with nature." ■

64 ARCHIDEEST.COM



"We didn't want to look out over the trees," homeowner Mary Mandel says. "We wanted to be in the trees."

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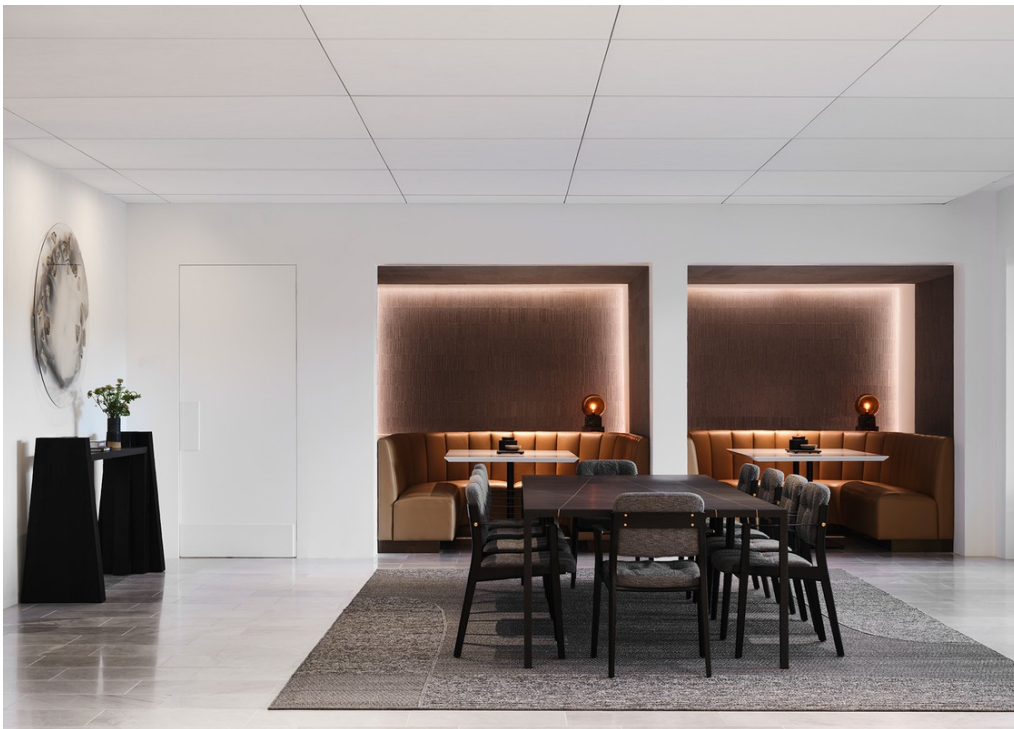
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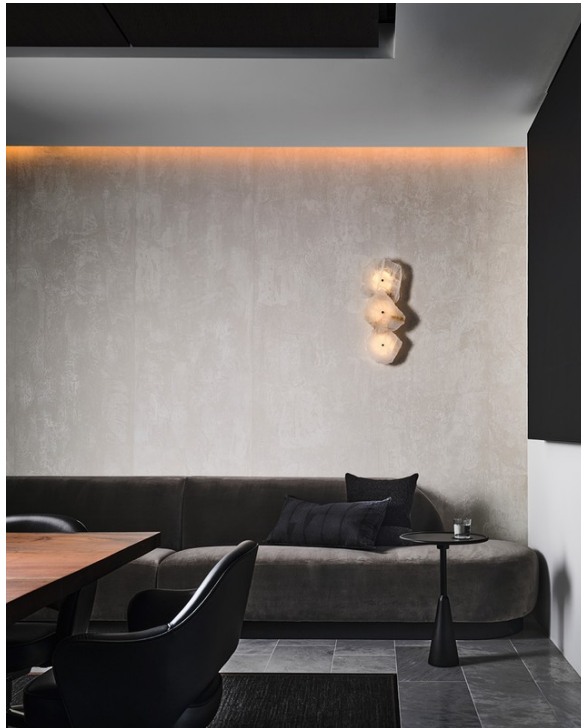
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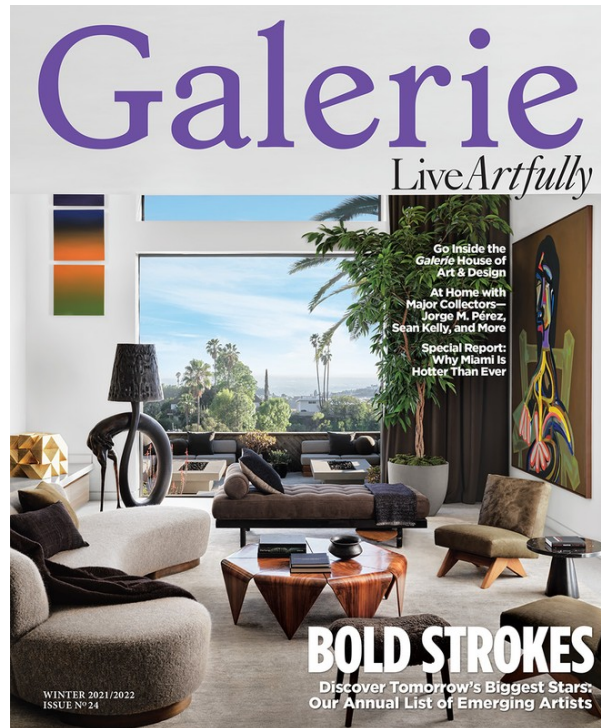
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BOLD PAIRING

Art adviser John Wolf teams up with designer friend Adam Bram Straus to revamp his Hollywood Hills home as a high-impact showcase for his adventurous collection

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N

early 20 years ago, the Los Angeles art adviser and curator John Wolf was working in production for Warner Bros., living his best *Midwest Place* life in a midcentury Hollywood apartment building with a pool in the middle. "It really was a friendly, gossipy little complex," says Wolf. "There was a phase when a couple of artists lived there, and they'd all come over and make art on my living room floor." Another tenant Wolf found himself drawn to was Adam Braun Straus, a former investment banker who had reinvented himself as a decorator and was working for Kenneth Brown Design. "Adam's was the chicest apartment there," recalls Wolf. The two became friends, and when Wolf moved to his next apartment, in Wilshire Vista Heights, he asked Straus to design it. At the time, Wolf was going through some career soul-searching of his own. Having discovered that the film business "wasn't as creative as I'd thought it would be," he says, he briefly took a sales job in the tech industry. But he'd recently caught the art bug, collecting modestly, and he thought

134 GALERIEHAGAZINE.COM



A vintage Jorge Zalszupin table holds court in the living room, surrounded by a Vladimir Kagan free-form sofa, an Antony daybed by Jean Prouvé, Pierre Jeanneret chairs clad in an Edelstein hair-on hide, an Angelo Mangiarotti side table, and a shearing stool from Galerie Haff. Hanging on the walls are paintings by (from left) Dominique Fung, Ruth Pastine, and John Kille, while one of Vincent Pissol's Lamp Beings stands near an Aldo Chaparro sculpture on the hearth. The rug is by Lawrence of La Brea.



Lush plants drape a wall along the dining terrace, where Pierre Jeanneret chairs surround a sleek table accented with Kelly Lamp sculptures.

perhaps he could make his new passion his work. "I started wondering, 'How can I fit into this world?'" Straus recommended Wolf as an art adviser to some of his interior clients, and soon Wolf was picking up his own clients, including designers such as Kerry Joyce, Thomas Pheasant, and James Magri. "He literally just took it and ran with it," says Straus. Fast-forward 15 years: Straus's design firm and John Wolf Art Advisory & Private Brokerage are thriving, and the two old friends and collaborators have recently completed their third L.A. home for Wolf. (The second was a five-bedroom Dutch Colonial in Mid-City that they renovated in 2014.) Located in the Hollywood Hills, the 1971, two-story residence features abundant outdoor spaces and seductive vistas of the city below. Wolf purchased it from a Texas oil and cattle heiress with idiosyncratic tastes. Says Straus, "She did a huge investment into the infrastructure of the house, but the finishes were just random and trippy."

Wolf insisted on preserving a few of her eccentric touches, including a powder room's Star Wars-themed flock wallpaper and its array of wall-mounted vanity mirrors above the sink. He also kept the vivid mosaic tilework, a barrage of psychedelic glass pinks, that lines the shower and tub in the primary bath.

Otherwise, he gave Straus carte blanche to gut the rest. Out went the concrete floors and brick patio, replaced with gray terrazzo. The kitchen, previously a "black hole," says Straus, is now a tranquil focal point outfitted with elegant walnut cabinetry (sans handles) and expanses of Silver River marble. Interior walls are painted a soft, chilly white, while the exterior is all black. Seating throughout the home—from Augusto Savini Pamphile chairs in the indoor dining area to a Jean Broyère Polar Bear sofa and armchairs in the family room—is upholstered in sumptuous, earth-toned cashmeres or alpaca.

Set against this neutral backdrop is a mix of pieces by young designers—one of Vincent Pissol's Lamp Beings, a Hans Brothers Akira Hex stool—paired with vintage gems such as the Jorge Zalszupin cocktail table in the living room, a floating barbed-wood Pace Collection console in the family room, and multiple Angelo Mangiarotti marble tables. The muted mise-en-scène also gives Wolf's art collection, which he is constantly rotating, a chance to breathe.

"So many people work tirelessly to get the hot name, but I go with what I love and follow my gut,"

GALERIEHAGAZINE.COM 137

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A large Lita Albuquerque work overlooks the dining room's Pierre Jeanneret table and vintage Augusto Sarris chair, which are upholstered in a Loro Piana cashmere, small portraits by Aaron Siskind surround a painting by Jessie Mahmon above the sideboard, and a Tanya Batura sculpture stands opposite. Below: John Wolf sits on a David Lee Puckett table, joined by his dogs. Left and right, next to a sculpture by John Tatom. Opposite: In the study, a Sarah Slappy painting animates Slappy painting animates a seating area with a vintage Mario Beller sofa, a Carlo Ratti chair, and a Shearing & Associates by Green River Project.



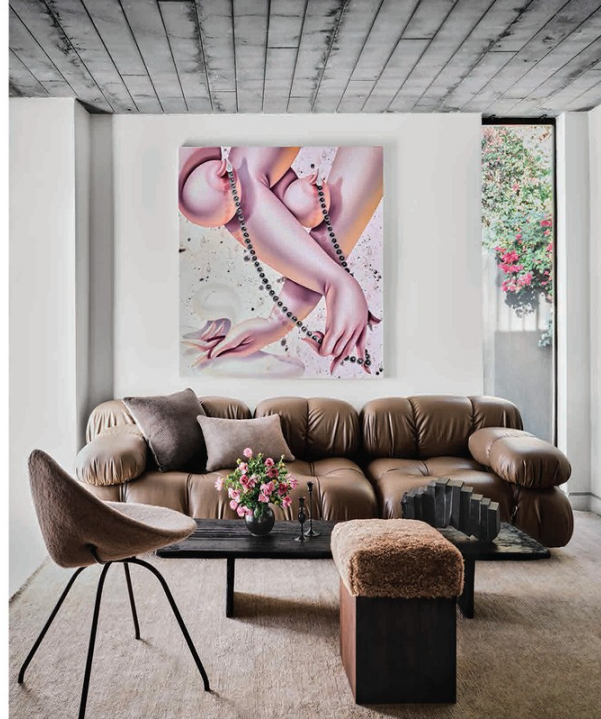
138 GALERIEHAGAZINE.COM

he says, "I like to collect artists I've worked with." The home is a living record of those relationships filled with works from shows he has curated at the Tim of Finland Foundation and the Spring/Break Art Show, as well as "Human Condition," a sprawling survey of art that explored what it means to be human, which he masterminded in a derelict L.A. hospital space in 2016.

Joining pieces by such celebrated names as Nicolas Party, Nan Goldin, Tony Matelli, and Lita Albuquerque are works by now in-demand emerging artists like February James, Alannah Farnell, and Jean-Marie Appriou, who is represented by a sculpture of an astronaut intertwined with a dragon-like creature, or, as Wolf puts it, "a futuristic, alien-meets-medieval, time-space-war entity." He acknowledges that collectors like him "are glorified hoarders," who need to be reined in, noting, "That's where Adam shines. He's like a therapist for the living space."

And the therapy doesn't stop with the interiors. Whether it's reveling in "bummingbird parties" atop the rooftop garden and viewing deck filled with lush plantings and succulents, caring for the vegetable garden, or curling up with a book by the mirrored freights on the terrace lounge off the living room, Wolf notes that Strano has created spaces for "beautiful self-growth."

Now that he's settled in, Wolf plans to write the next chapter for this sanctuary with the same kind of deeply resonant, distinctly personal vision he brings to his exhibitions. "I love this story of carrying on somebody's creative tradition and then adding to it and giving it a shared history," he says. "So whoever owns this house next will have this story to tell about the people who lived here before." □



140 GALERIEHAGAZINE.COM



On the pool terrace, Willy Gulf concrete pool chairs are joined by Gianfranco Frattini meeting tables beside the hot tub, with a sculpture by Jean-Marie Appriou perched above. Opposite: A guest bath features a work by Michèle Thomas and a stool from Blackman Cruz.

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CURVE YOUR



With sinuous surfaces, painterly marbles, and statement-making art, designer Nicole Hollis transforms a San Francisco landmark into a family home that's a star turn of creative ambition.

BY INGRID ABRAMOVITCH
PHOTOGRAPH BY DOUGLAS FRIEDMAN



ABOVE: A WICH KUSAMA PUMPKIN SCULPTURE SITS IN THE ENTRY OF A 1910 TOWNHOUSE IN SAN FRANCISCO, WHICH WAS RENOVATED BY THE DESIGNER NICOLE HOLLIS AND THE ARCHITECT STEPHEN WILKICH. OPPOSITE: THE RESTORED TUDOR REVIVAL FACADE BY HERMANN BARTH, THE ORIGINAL ARCHITECT. For details, see Resources.

ENTHUSIASM

80 ELLE DECOR

ELLE DECOR 81

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Don't get mad, get even—especially in matters of houses and ex-spouses. That seems to have been the message Mary Alice Huntington hoped to send

when, in 1910, fresh off her divorce from her railroad-her ex-husband, the San Francisco socialite built the architectural equivalent of a revenge dress. The mansion was one of the grandest the city had ever seen, with nine bedrooms over nearly 12,000 square feet, and a seriously sexy view out to San Francisco Bay.

And so it stood for more than a century until in 2008 the house went on the market, and a neighbor, living two doors down with her husband and children, became obsessed. True, the two-toned exterior, with its brick chimneys and timber corbels, exuded a certain archaic glory—no match, one would think, for a dynamic, philanthropic couple whose art collection includes works by Lorna Simpson, Mark Bradford, and Richard Prince.

But she saw the potential. "I had always admired its beauty," she says. Her husband, who is in finance, initially disagreed. "He thought it was the ugliest house he had

ever seen," says designer Nicole Hollis, who oversaw the renovation alongside the architect Stephen Willrich. "He didn't think we could do anything with it."

Today, the meticulously restored landmark exterior is elegant in charcoal gray. And the interiors are combining bespoke design with a professional's vision and a homeowner's unbridled enthusiasm. The tone is set in the entry hall, where a mirror-polished bronze pumpkin by Yayoi Kusama is framed by a swooping white-plaster staircase: it was Hollis, who was hired midproject, who proposed replacing the traditional picket staircase with this dramatic, modern gesture. "That just blew everybody's socks off," the owner says. "It has this Guggenheim feel. It's just extraordinary and edgy."

Hollis, whose modernist interiors are layered with work by the artisans she seeks out around the globe, filled the house with surprises: Just steps from the entry lies a dark-walled powder room where a fluorescent-tube light installation by American artist Johanna Grauwunder hovers over a blue-resin vanity by Dutch designer Sabine Marcelis. The photogenic, Dan Havin-like space is a hit with the couple's two teenagers.



KITCHEN (OPPOSITE)
CABINETS: Veneers for
Laurie, 2012. Backs:
Hollis. White-washed
plaster. Oak bar/stove
by East-Land & Alway.



LIVING ROOM
Sofa: 2012. Coffee table:
Partially handcrafted
by 2012. Back: 2012. Back:
Hollis. White-washed
plaster. Oak bar/stove
by East-Land & Alway.

On the second level, a massive picture window overlooks a thicket of trees. San Francisco's lush Presidio Park is just beyond. The living room features a sculpture by Larry Bell and a painting by Josef Albers—both homages to the square. But if the art is all about right angles, everything else in the space, from the Pierre Paulin chairs to the oval cocktail table by the Campana brothers, has rounded corners. "It was unintentional," Hollis says, "but at one point I realized that everything curves, from the staircase to the furniture."

When she pushed the couple to take some chances, they were persuadable—and stuck with the plan even when the pandemic made everything more complicated. This is how they came to have an entire kitchen, including decorative fronts for built-in appliances, handmade in Tuscany from a single block of pale, purple-veined Breccia Caprai marble. "It's so tricky out; you knock on the dishwasher, and it opens," Hollis notes. "There's no need for hardware."

Even more ambitious was an entire dining room commissioned from a single artist, Paris-based Ingrid Donat, who created grooved-wood panels for the walls,

custom lighting, and a dining table, fireplace surround, and crown molding all in hand-cast bronze. The room was fabricated in Donat's studio in France; each piece was numbered and shipped on pallets to San Francisco, where they were installed by local craftspeople. "It took us over a year and a half to get it done," Hollis says. "It was down to the wire."

For the couple, the house was envisioned as a place where they could host charitable events and share their art collection with the local cultural community. But of course, it was also intended as a refuge for their family. After moving in last fall, the family couldn't resist gathering in their dining room over a meal of Chinese take-out. "Our lifestyle isn't formal, but the room is soft, warm, and cozy," the owner says. "You just want to sit at that table with the fireplace on, eat and drink too much, and have a lot of laughs. That's the sentiment I wanted for this entire house—a place to build memories while enjoying the work of the artists all around us."

Mary Alice Huntington, who commissioned the home over a century ago, would likely have approved. Living well, after all, is the best revenge. ■

82 ELLE DECOR

ELLE DECOR 83



An entire dining room was commissioned from a single artist, Paris-based Ingrid Donat—from the grooved-wood wall panels to the table and the bronze fireplace surround.

DINING ROOM
WOOD WALL PANELING AND
IRON FIREPLACE TABLE
AND BENCH: All custom
by Ingrid Donat for
Campana Workshop
Gallery. Chair: Sergio
Pallares for Eames. Rug:
Alison Farner, CHANDLER.
Pill: Mattia for Ralph Ricci.
CONSOLE: Ryo Tsunagata for
Friedman Bender. MIRROR:
FROM LEFT: Kalle Hwang
Jensen (couch), Jerry Fisher
(bench), Yayoi Kusama (above
fireplace).

ELLE DECOR 81

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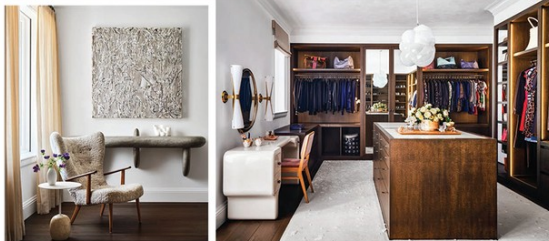
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ELLE DECOR 87



ELLE DECOR 89



88 ELLE DECOR

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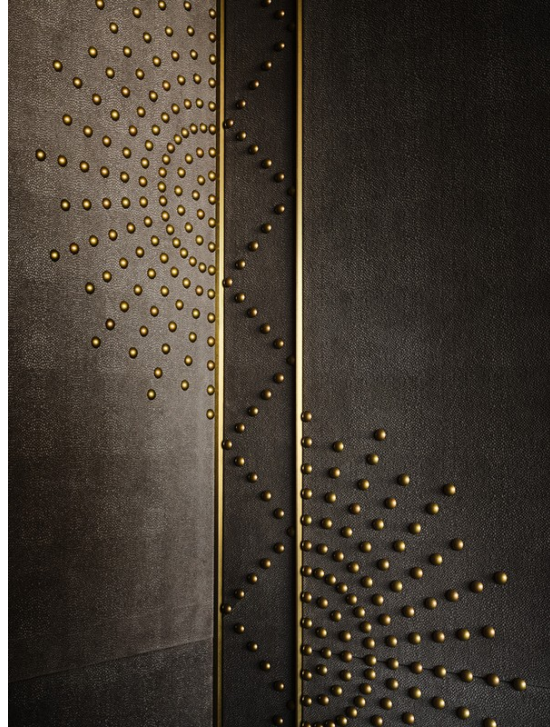
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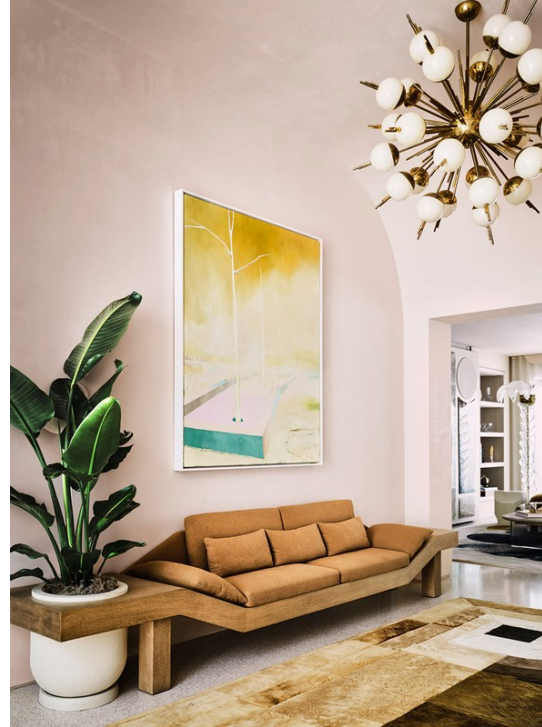
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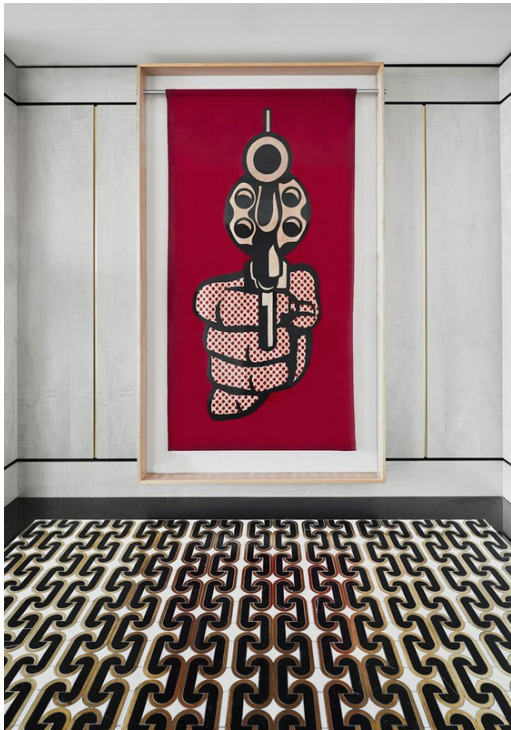
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The entry hall of a 1920s home in Woodside, California, that was renovated by designer Ken Fulk and architect John Toya. The Stuart Haggarth chandelier from Carpenters Workshop Gallery incorporates seven vintage metal rocking-horn and 400-kilowatt lights. The mirror is by Alexander McQueen, and the walls are in a custom lacquer. **OPPOSITE:** In the entry vestibule, the side table is by Scilla Luxury. The floor is reclaimed stone, and the artwork is by Pablo Picasso. For details, see *Reviews*.



THE WIZARD OF WOW

In Silicon Valley, who do you call to turn your ye olde Tudor into the rock-and-roll fantasia of your wildest dreams? Ken Fulk, of course.

BY LAUREN MECHLING
PHOTOGRAPHS BY DOUGLAS FRIEDMAN



THE SILICON VALLEY TOWN OF WOODSIDE, California, is not lacking in unicorns. Nestled in the foothills of the mountains just west of Stanford University, the woody enclave is teeming with tech billionaires, including Laurene Powell Jobs, Larry Ellison, and SoftBank founder Masayoshi Son.

The unicorns at this residence are slightly different. Fashioned of chrome and as shiny as disco balls, the mythical creatures ring the chandelier in the front entrance set the stage for a home whose spellbinding eccentricity only intensifies upon further exploration. Stocked with a to-die-for modern art collection and auction-worthy pieces created by a who's who of the furniture-design world, the house is a cabinet of curiosities. It's also proof that the pushing of boundaries and the primacy of comfort can, in fact, live in equal balance.

"It started out as a garden project," says John Toya, the San Francisco architect who was tasked with reimagining the inside of the 1920s Tudor-style home. He came on board after landscape designer Roderick Wylie had begun to update the five-acre lot—with its 100-foot-tall oak trees and gardens originally designed by Bay Area legend Thomas Church—and safeguard it against the region's surge in wildfires. The owners, who work in tech and entertainment and who have four children, started to look inward, specifically at the design of their home, which was heavy on Italianate details and short on ceiling height. They wanted a gym and, while they were at it, to move one of the children's bedrooms to be closer to the others on the top floor. "There was no flow," Toya says. "Everything was top-heavy."

Like a Rubik's Cube that needed to be reset in order to solve the puzzle, the redesign of the 8,000-square-foot >

ABOVE: In the living room, the sofa, ottoman, and side table are from Coup D'Etat; the red Campana Brothers armchair is from Carpenters Workshop Gallery, and the Vladimir Kagan velvet chair is from Corcoran. The curtains are a Dedar wool-cotton jacquard; the wallcovering is by Pierre Frey. The carpet is by Merida, and the artwork is by Charles Gair. **RIGHT:** The Sebastian Brönnery chandelier is from David Gill Gallery; the plant stands are by Sirak, and the chandelier is by Visual Comfort. The dining room's Vincenzo de Castelli table is from Carpenters Workshop Gallery; the chairs are from B & Company, and the custom chandelier is by Stuart Haggarth.



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"The house is a Looney Tunes ode to artisans and artists of all sorts."

KEN FULK

home ended up touching on every room but two. A gut renovation allowed for the installation of a great room with high ceilings worthy of the family's stonking art collection, including works by Cindy Sherman, Kehinde Wiley, Pablo Picasso, and Jean-Michel Basquiat—some of which didn't even fit on the previous walls.

The homeowner did not want her place to feel predictably of a piece, which meant there would be no easy through line for a designer to lean on. There would be pockets of both darkness and brightness, serenity and vibrancy. "We wanted it to feel like every room and every part of the house was a different environment and atmosphere," she says. "Depending on where you are, you can be creative, have fun, have parties, and just live in this ethereal wonderland."

To inject the wonderland feel, they turned to San Francisco design impresario Ken Fulk, the man-about-town whose deeper suits and razzle-dazzle stagecraft have made him a West Coast favorite (first ask Instagram cofounder Kevin Systrom or Fulk's newest BFF, Gigi Hadid). From flower delivery and party planning to nose-to-tail home design, Fulk's decor "think tank" does it all. What's more, he and his staffers do it themselves, designing and creating bespoke curtains, wallpaper, and furnishings for clients.

"I'm a storyteller," says Fulk, who oversees an 85-person team out of offices in San Francisco and New York City (think Andy Warhol's Factory meets Santa's workshop). For this home's story, he was feeling a casual decadence. He imagined a rock-and-roll couple having fun at an English

estate they'd just inherited. Some Bay Area konoculists wear hoodies to work; in Fulk's fantasyland, they buy priceless art and party all night at a manor that's newly theirs. "I think accomplished people in Northern California almost feel obligated to not have to fit into norms," Fulk says. "There is a desire to set your own path."

He took an immediate liking to the clients. The couple already collected museum-quality furnishings and had a vision that was unapologetically out-there. "The goal was to make our home worthy of such a unique environment as Woodside," the owner says. "There are horse trails throughout our town, but no sidewalks or streetlights. You can pull your horse up to the grocery store."

Room by room, Fulk pictured spaces that provide comfort, provoke conversation, and brook no cliché. "The whole house is a Looney Tunes ode to artisans and artists of all sorts," he says. There's the living room, a low-slung oasis of statement furniture in outé yet cozy tones of salmon and hollandaise sauce. By the pool is a vintage-ish vignette, with striped umbrellas that conjure Patricia Highsmith by way of Palo Alto. The floral-curtained dining room channels an adolescent Diana Spencer until you notice the ornate marble slab that supports the table, designed by Italian architect

Vincento de Gallo. "You can find moments of tranquility in some rooms and energy in others," the owner says. "We loved the house before, and there was nothing wrong with it, but we made it our own. We made it fun."



ABOVE, FROM LEFT: A Jean-Michel Basquiat painting anchors a wall in the great room; the Gregorius Pines console is topped with a lamp from Elizabeth Street Gallery. A corner of the same space features curtains in a Nolita fabric, a Paolo Jais table from Carpenters Workshop Gallery, a Visual Comfort pendant, and artwork by David Bates. **OPPOSITE:** The great room bar has panels inset with Moore & Giles leather and a countertop in Sabina Noir marble. The bar stools are by Orla from Coop O'Ut, the ceiling pendant is by Johannes Grunewald, and the artwork by Fischli & Weiss.

ELLE DECOR 65



In the primary bedroom, a Gregorius Pines bed is dressed in custom linens by Julia B. The chairs are by Pierre Tournemine, and a Karl Springer round table above a 1960s Sergio Rodrigues dresser from R & Company. The chandelier is by Alexander Hoggan. The walls are upholstered in a velvet by House of Hackney; the rug is from De Souza Hughes, and the ceiling is sheathed in gold leaf.



FROM TOP: The Magis Home Collection bench in the walk-in closet is upholstered in a Pierre Frey fabric; the walk-in closet's ceiling and wall is by Temonius Basson, and the pendant is by Roman and Williams Guild. The primary bathroom has a custom vanity with fittings by Samuel Heath, a 1970s Italian mirror (one of a pair) from 1stDibs, Dimer reliefs scones, and a custom floor in onyx and marble from Country Floors.

66 ELLE DECOR

ELLE DECOR 67

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MAGIC TOUCH

BY VANESSA LAWRENCE
PRODUCED BY CYNTHIA FRANK
PHOTOGRAPHS BY
DOUGLAS FRIEDMAN

In the dining room, the table, console and sculpture on top are from Holly Hunt, and the chairs are by Homenerature. The wallcovering is by Scalomandré, the rug is by Stark, and the artworks are by Rob Pruitt (far left) and Blair Thurman (far right). **ABOVE LEFT:** Andrea and John Stark. The chairs and side table are from Holly Hunt, and the artwork is by Lila Ruyter.

ELLE DECOR 77

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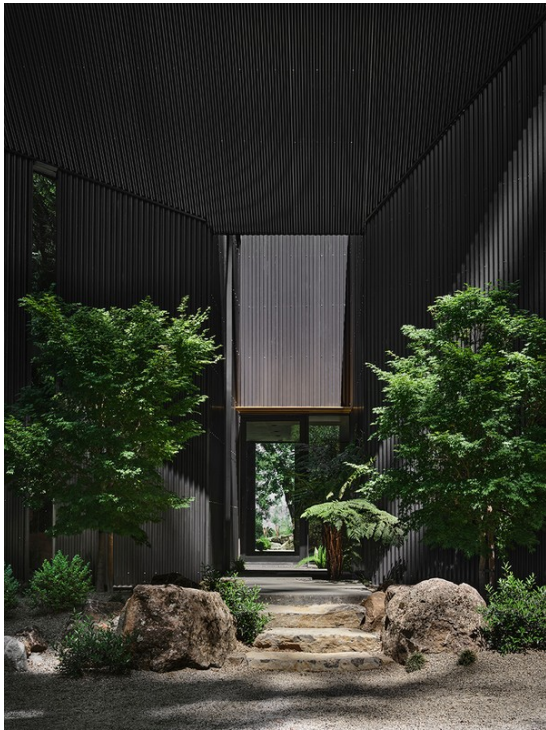
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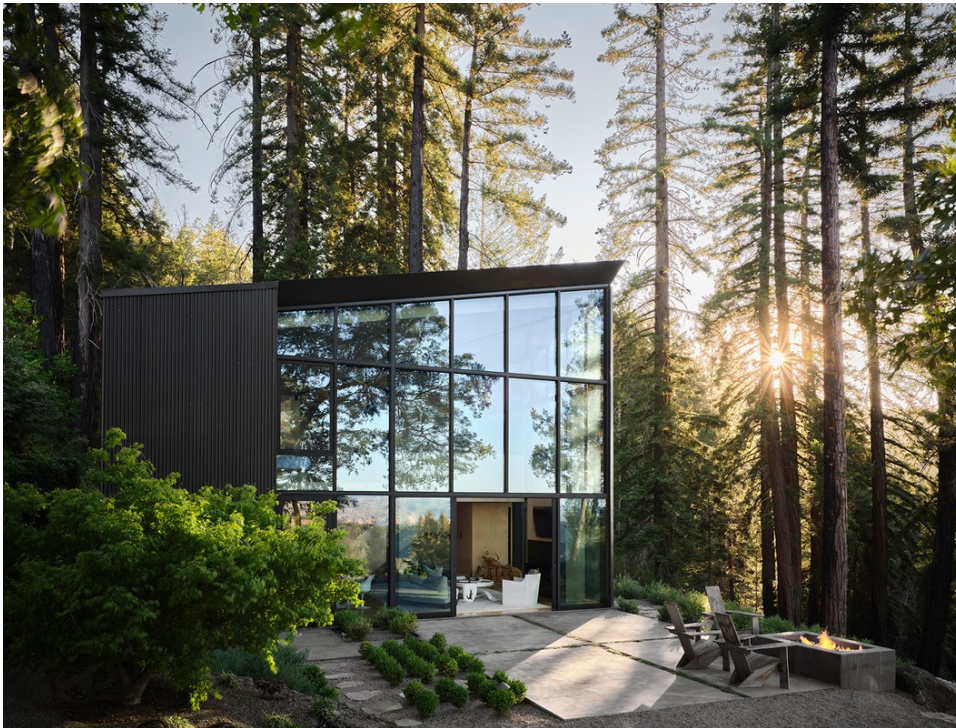
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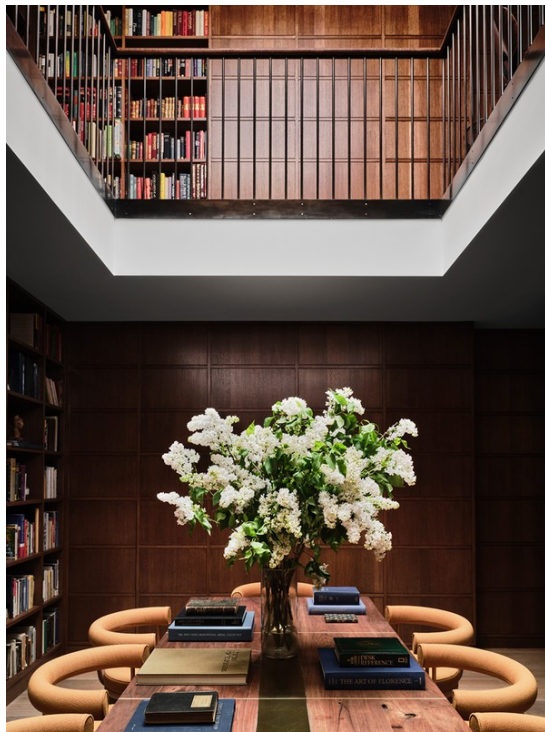
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