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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 MARCEL, WITH THEIR SON, DRAKE, TAKE A SWIM. THE POOLHOUSE CAN BE SEEN IN THE BACKGROUND. ON THE DECK, CALLIGRAPHY CHAIRS SURROUND A TABLE MADE WITH WOOD FROM A 500-YEAR-OLD TREE THAT WAS STRUCK BY LIGHTNING.

ARCHDISEST.COM 99

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IN THE LIVING ROOM, CHAIRS AND A STOOL BY PIERRE JEANNERET WITH COUNCIL SPINOLLEY AND A COFFEE TABLE IN GRAY VELOUR SURROUND A CUSTOMER-DESIGNED CEILING AND SHARD COFFEE TABLE. A FLOOR LAMP (AT REAR LEFT) BY AGA OZGONCALP.

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 owls nesting on branches and red-tailed hawks bathing in the creek and bobcats 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 hugely successful careers that took them around the world, the couple had decided to move back to the US with their son, Duke, 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 4,000-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 farther along the site. The building's 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 WINGS OF THE HOUSE IS DRAMATICALLY CONTRASTED OVER THE PROPERTY'S EXPOSED LIMESTONE BLUFF.



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

ABOVE: COPPER-BLUE DOT STOOLS PULL UP TO A COUNTERTOP TOPPED WITH CALABRIA QUARTZ IN THE KITCHEN. LEFT: A KAGANOMI COFFEE MAKER AND CONVECTION AND STEAM OVEN VASE BY ANNE GOLDMAN AND CERAMIC

TRAY FROM SPATNIK MODERN IN DALLAS. OPPOSITE ABOVE: LOOKING FROM THE POOLHOUSE PAVILION TOWARD THE MAIN HOUSE. OPPOSITE BELOW: BILLO AND TON DRAKE IN THE POOLHOUSE OFFICE.



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 Billy Dots, a modular sofa from de Sede, and several pieces designed by Pierre Jeanneret for the Capitol Complex in Chandigarh. Features 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 got so much texture it's begging you to touch," says Mandel.

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CLOCKWISE FROM LEFT AN AERIAL VIEW OF THE POOL, PAVILION AND MAIN HOUSE. LANDSCAPE BY CIEL DESIGN FOR GARDENS; IDZY, A GOLDENPOODLE, ON THE DECK OUTSIDE THE PAVILION. BEHNDROP, JOHN DRAKE LOUNGES ON A MONDRIAN-INSPIRED PIERRE JEANNERET CHAIR IN THE GUEST ROOM.



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

The house needed a little exterior decorating as well. Veteran landscape architect Ciel 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 solinas (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, "abhors 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 ARCHIDIGEST.COM



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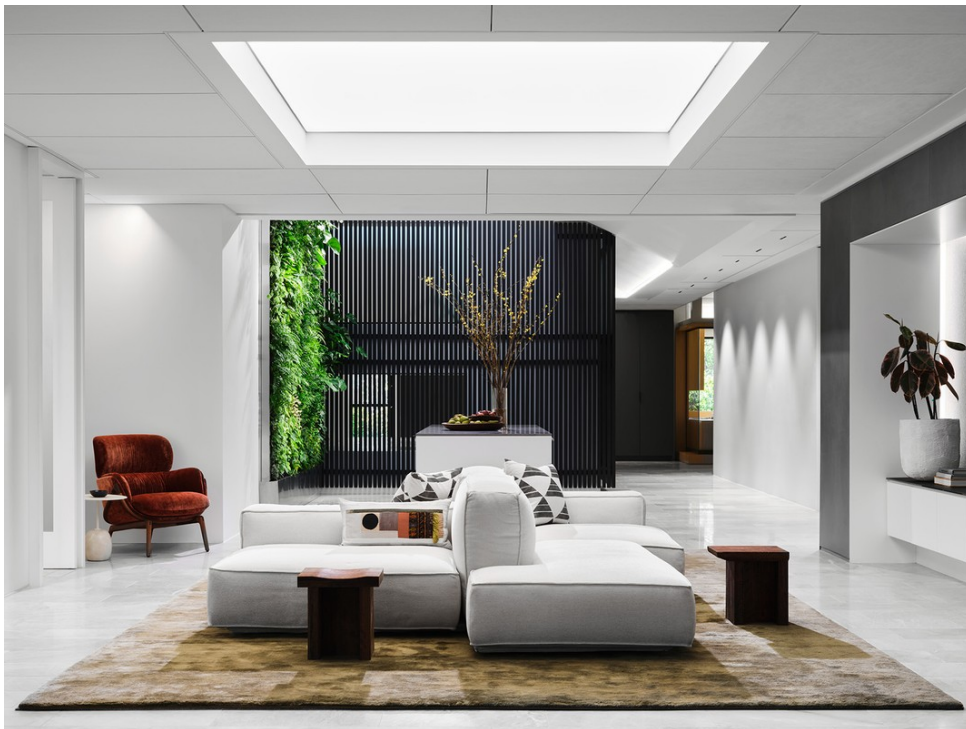
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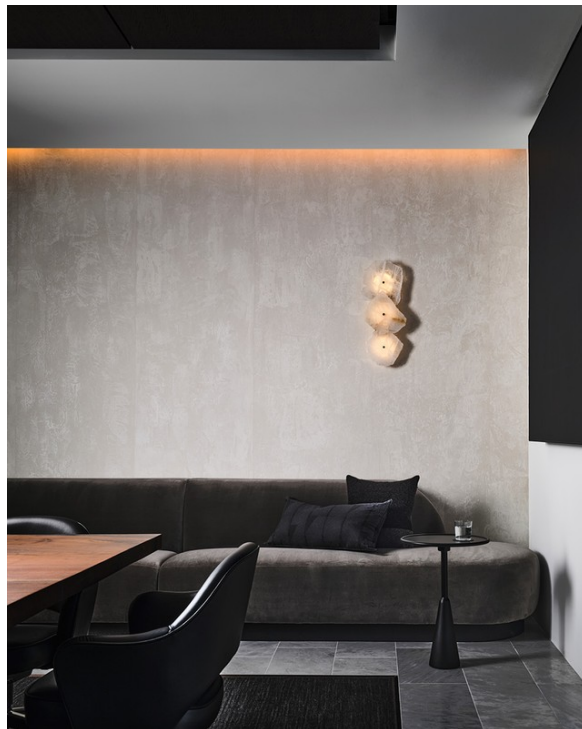
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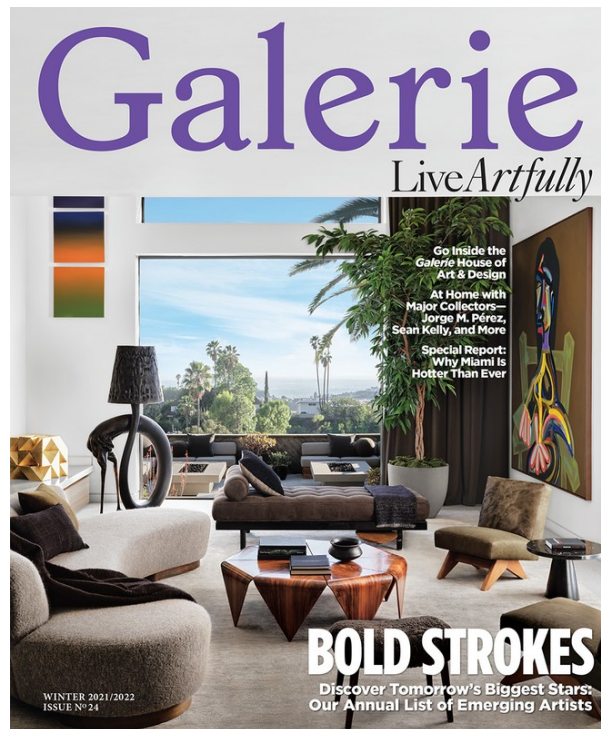
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BY MICHAEL SLENKE
PHOTOGRAPHY BY DOUGLAS FRIEDMAN
STYLED BY ANITA SARSDI
A Kelly Lamb chair, cocoonlike cacti in Jonathan Cross ceramic pots, and a custom-made bench covered in a Holly Hunt fabric are arranged around the swimming pool outside art adviser John Wolf's 1970s home, overlooking Nicholas Canyon in Los Angeles. Among the updates, he and designer Adam Bram Straus made was painting the exterior black. For details see Sources.

132 GALERIEHAGAZINE.COM

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



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 Eileen Gray on-hold, an Angelo Mangiarotti side table, and a shearing stool from Galerie Hoff. Hanging on the walls are paintings by (from left) Dominique Fung, Ruth Pastine, and John Mills, while one of Vincent Peacock's Lamp Benigs stands near an Aldo Caruso sculpture on the hearth. The rug is by Lawrence of La Brea.

N

20 years ago, the Los Angeles art adviser and curator John Wolf was working in production for Warner Bros., living his best *Mohave 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 Bram Straus, a former investment banker who had reinvented himself as a decorator and was working for Kenneth Brown Design. "Adam's was the closest 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

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Lush plants drizzle a wall above the dining terrace, where Pierre Jeanneret chairs surround a teak table accented with Kelly Lamb 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 Phaesant, and James Magni. "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 baron 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 pucks, 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 patios, 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, chalky white, while the exterior is all black. Seating throughout the home—from Augusto Savini Pampa chairs in the indoor dining area to a low Royce Pike 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 Foccoli's Lamp Beings, a Haas Brothers Akira Hex stool—paired with vintage gems such as the Jorge Zalsugin oodball table in the living room, a boating burled-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 constantly rotates, a chance to breathe.

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

GALERIEHAGAZINE.COM 137

A large Lita Albuquerque work overlooks the dining room's Pierre Jeanneret table and vintage Augusto Savini chairs, which are upholstered in a Lino Piana cashmere; small portraits by James Magni surround a painting by Justin Makinson above the sideboard, and a Tanya Datta sculpture stands opposite. Below: John Wolf sits on a Daniel Libeskind table, joined by his dogs, a cat and Ruffus, next to a sculpture by John Tilton. Opposite, in the study, a Sarah Slapper painting animates a reading area with a vintage Mario Bellini sofa, a Carlo Barti chair and a shearing ottoman by Green River Projects.



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 Tom 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 Noolin Perry, Nan Goldin, Tony Matelli, and Lita Albuquerque are works by now in-demand emerging artists like February James, Alannah Farrell, 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-warp 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 "hummingbird parties" atop the rooftop garden and viewing deck filled with lush plantings and succulents, caring for the vegetable garden, or cutting up with a book by the mirrored freights on the terrace lounge off the living room, Wolf notes that Straus 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." □



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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
PHOTOGRAPHS BY
DOUGLAS FRIEDMAN



ABOVE: A YAYOI KUSAMA PUMPKIN SCULPTURE SITS IN THE ENTRY OF A TWO-TOWNHOUSE IN SAN FRANCISCO, WHICH WAS RENOVATED BY THE DESIGNER NICOLE HOLLIS AND THE ARCHITECT STEPHEN WILTRICH. OPPOSITE: THE RESTORED TUDOR REVIVAL HOUSE, BY HERMANN BARTH, THE ORIGINAL ARCHITECT. For details, see *Restores*.

ENTHUSIASM

80 ELLE DECOR

ELLE DECOR 81



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

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

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, a Tudor Revival facade of Shakespearean dimensions, 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

utterly transformed—a testament to the power in 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 Grawunder hovers over a blue-resin vanity by Dutch designer Sabine Marcelis. The photogenic, Dan Flavin-like space is a hit with the couple's two teenagers.



KITCHEN (OPPOSITE) FURNITURE: HANSON; ISLAND: ELLEMAN; SINK: BLANCO; FLOORING: OAK; HARDWARE: BY FINE, LEVI & ALWAYS

LIVING ROOM: DONAT; ART COLLECTION: PIERRE PAULIN FOR GUY; PIERRE PAULIN: PIERRE PAULIN; HANSON: HANSON; ELLEMAN: ELLEMAN; BLANCO: BLANCO; OAK: OAK; FINE, LEVI & ALWAYS: FINE, LEVI & ALWAYS; MARCELIS: MARCELIS; GRAWUNDER: GRAWUNDER; PRINCE: PRINCE; SIMPSON: SIMPSON; BRADFORD: BRADFORD

On the second level, a massive picture window overlooks a thicket of trees. San Francisco's lush Presidio Park is visible 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 Caprata marble. "It's so tricked 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 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

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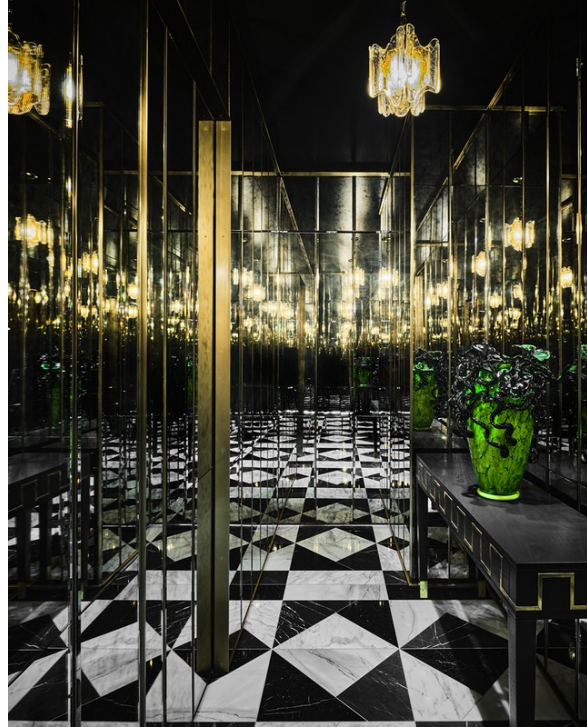
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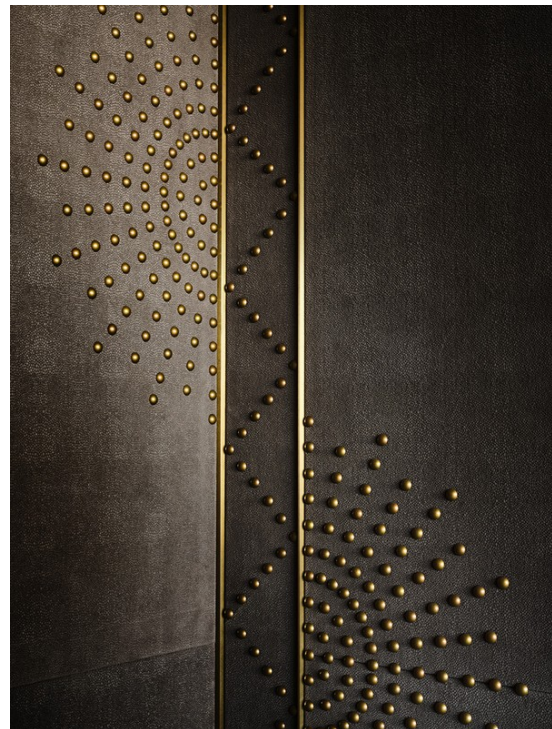
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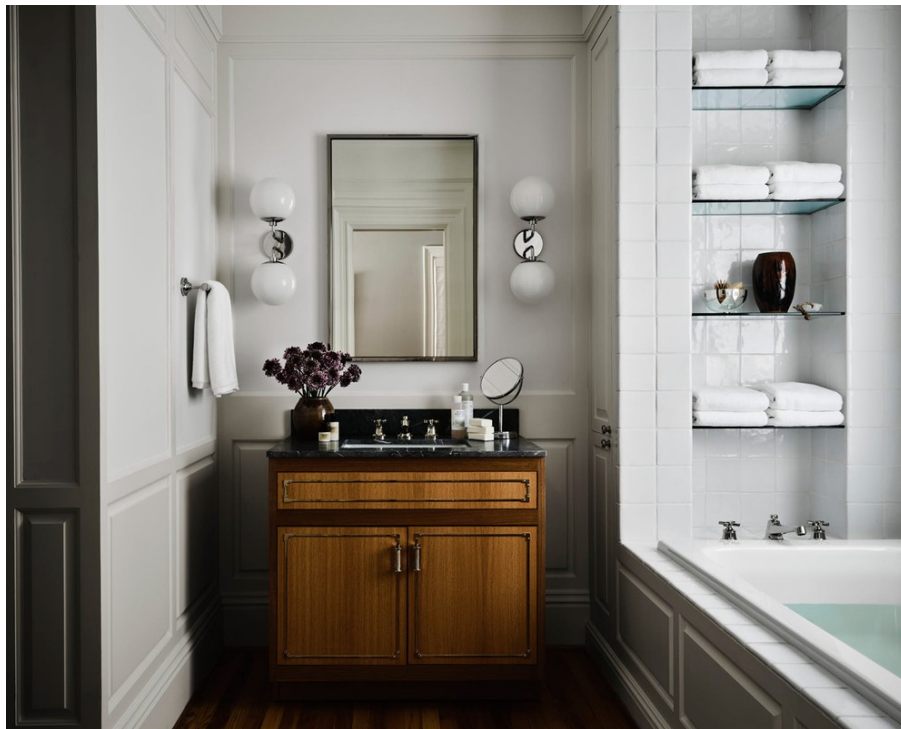
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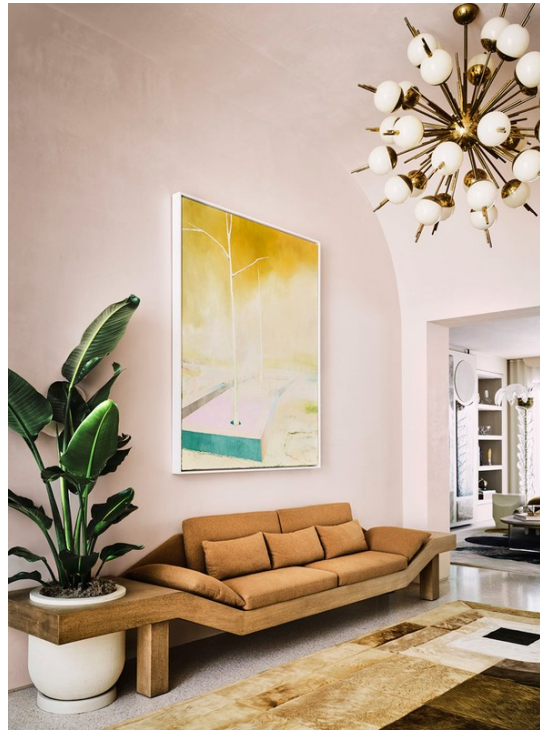
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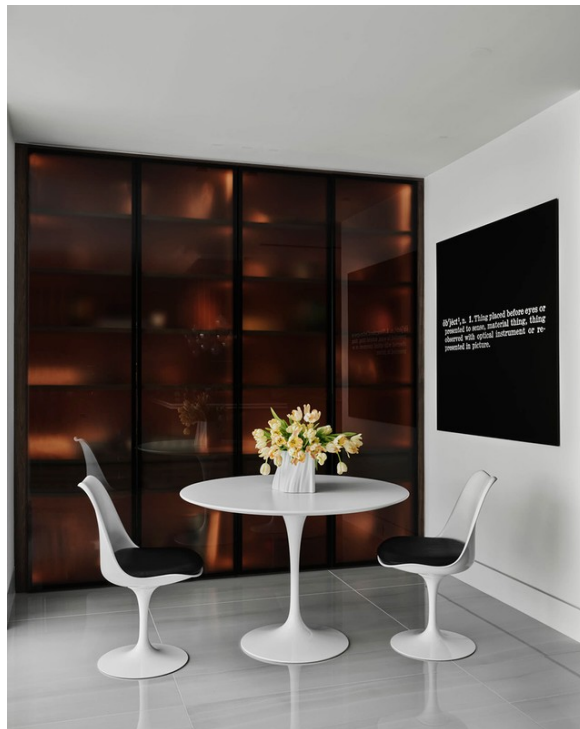
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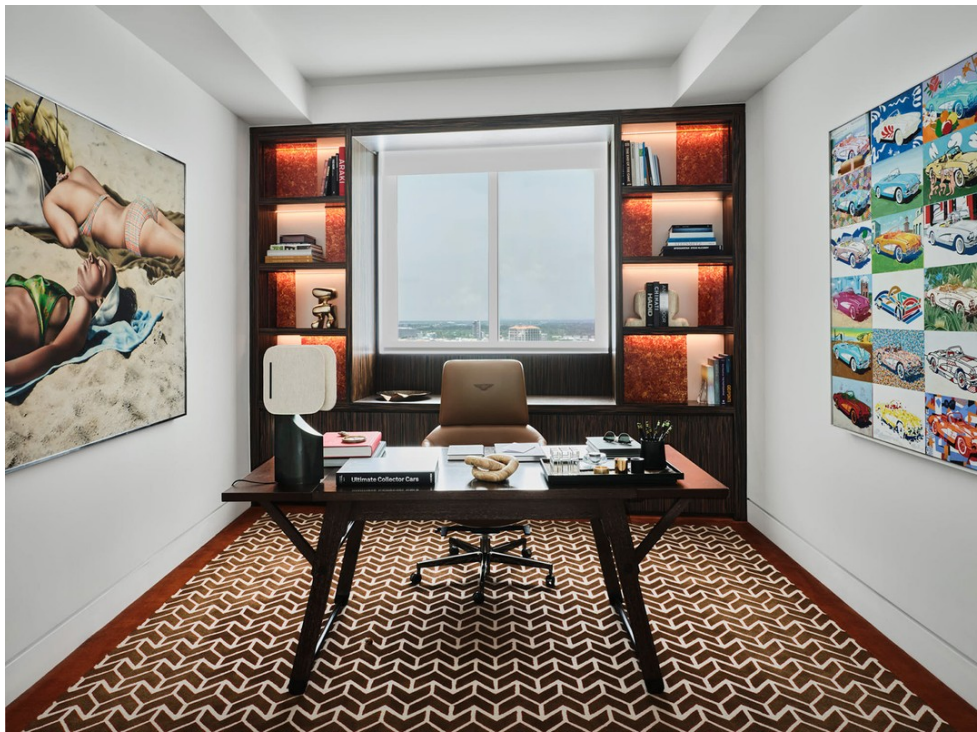
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THE SILICON VALLEY TOWN OF WOODSIDE, California, is not lacking in unicorns. Nestled in the foothills of the mountains just west of Stanford University, the woody enclave is teeming with tech billionaires, including Laurene Powell Jobs, Larry Ellison, and Soft-Bank 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 Tora, 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 refocused 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," Tora says. "Everything was topsy-turvy."

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 Campa Brothers armchair is from Carpenters Workshop Gallery and the Madras Ragas velvet chairs are in Coramand by Pierre Frey. The curtains are of a Deco wool cotton jacquard, the wallcovering is by Pierre Frey, the carpet is by Moris, and the artwork is by Charles Gaines. **RIGHT, FROM TOP:** The Sebastian Brödyer bench is the sculpture is from David Gill Gallery, the plant stands are by Sirak, and the chandelier is by Visual Comfort. The dining room's Vincenzo de Cotis table is from Carpenters Workshop Gallery, the chairs are from R & Company, and the custom chandelier is by Stuart Hargrett.

82 ELLE DECOR



"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 Claude Sherran, 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 designer to lean on. There would be pockets of both darkness and brightness, severity 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 dapper suits and razzle-dazzle stagecraft have made him a West Coast favorite (last 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.

"It's a story teller," 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 iconoclasts wear hoodies to work; in Fulk's fantasyland, they buy priceless art and party all night at a manner 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 to outré 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 Vincenzo de Cotis.

"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 Piro console is topped with a lamp from Elizabeth Street Gallery. A corner of the same space features curtains in Noddy fabric, a Studio Jolie 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 counter top in Sahara Noir marble. The bar stools are by Ochré from Coup D'Etat, the ceiling pendant is by Johanna Graunander, and the artwork is by Fischl & Weiss.

ELLE DECOR 83

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In the primary bedroom, a Gregorius Pines bed is dressed in custom linens by Julia B. The chaise set by Pierre Yovanovitch, and a Karl Springer mirror hangs above a 1960s Sergio Rodrigues dresser from S.K. Company. The chandelier is by Alexandre Vostok, 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 Magali Home Collection bench in the walk-in closet is upholstered in a Pierre Frey fabric, the wallcovering on the ceiling and wall is by Timorous Beasties, 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 Iulio, Cimarembano scones, and a custom floor in grey and marble from Country Floors.

66 ELLE DECOR

ELLE DECOR 67

MAGIC TOUCH



With an empire of textiles at their fingertips, Andrea and John Stark create a new Hamptons home that is an object lesson in tactile pleasure.
BY VANESSA LAWRENCE
PRODUCED BY CYNTHIA FRANK
PHOTOGRAPHS BY DOUGLAS FRIEDMAN

In the living room of Andrea and John Stark's Hamptons in Bill Hamptons, the custom Scalamandere chaise set is a custom fabric, the cocktail tables are from Galerie Ontario, the Maria Pergo stool is Venetian, and the lamp is by Studio Van Alkster. The rug is by Stark, and the fireplace wall is in Azura marble by Massimo Stone. For details, see Resources.

76 ELLE DECOR

ELLE DECOR 77

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endeavor was no exception. For more than 20 years, the couple had owned a gateway in the area built by architect Addison Mizner and filled with chintzes and toiles, courtesy of Baird. With an eye toward a newer and sharper structure, they bought this mid-construction property that promised light and youthfulness. "I wanted a house that was modern and relevant, but comfortable," explains Andrea, who has four grandchildren between her daughter, Ashley, the creative director of Stark, and her son, Austin, who works at Stark and is also a filmmaker.

Wetson came on board while the house was still being built to help with feedback on floor colors, lighting, facets, medicine cabinets, and bathrooms (all of which are in Casarotone for practicality). With her guidance, the Starks began to furnish the space with pedigree midcentury and Scandinavian furniture, punctuated with modern and contemporary art by names like John Baldessari, Rob Pruitt, and Sterling Ruby. The foyer has a pair of Guillemet et Chambron chairs; just behind them hangs a joyful pink

Donald Robertson drawing—executed on the back of a pizza box—that Andrea picked up on a whim while shopping at Bergdorf Goodman. In a hallway hangs a blue-and-red geometric painting by Neil Williams, one of a pair that Andrea purchased for \$400 apiece a few years back on West Palm Beach's South Dixie Highway antiques row. (Works by Williams now go at auction for easily 300 times that amount.)

The ground floor features four flowing social spaces. While on a 2009 trip to the Paris design fair Maison & Objet, Andrea asked Baird to help outfit these public areas. Baird grounded the light-filled living room with two custom, semicircular sofas covered in dual tones of the same nubby textile; a trio of vintage droplet-shaped brass-and-glass cocktail tables; and a silver Stark carpet to finish the space. (Unsurprisingly, all of the luxuriously cozy fabrics throughout the home are from Stark brands like Scalamantré, and John hand-selected each and every Stark floorcovering.) A playful Gilbert & George painting hangs in the library, with its custom mohair sofa and black leather chairs found in a

shop on Manhattan's Lower East Side. Meanwhile, in the sunroom, Andrea invites friends for rounds of canasta in a space anchored by a Roger Capron ceramic cocktail table.

Upstairs, where there are five bedrooms, relaxation reigns. Austin's room has a driftwood four-poster bed, a pinstriped carpet, and surfboards for a cooler vibe, while a guest bedroom has a silver textual artwork by Rob Wynne, an Edward Wormley bench, vintage Marge Carson nightstands, and faux bois ceramic lamps from the antiques dealer Glen Leroux, whom Andrea met and befriended at a design fair at New York City's Park Avenue Armory.

Yes, nearly every facet of this Hampton house is a testament to Andrea's inability—endearingly so—to separate the business of design from the deeply personal act of creating a living space. After all, what is a home if not a place to share with the people you adore? "I love my friends and family," says Andrea, who currently counts Palm Beach as her primary residence. "I wanted a place where the world would seem calmer." ■

FOR ANDREA STARK, THE SAME PRINCIPLE of generosity that encapsulates her gracious entertaining spirit also served as a guiding force when it came to the creation of her Hampton home. A devoted philanthropist, Andrea has been a longtime chair of such causes as City meals on Wheels, the Albert Einstein College of Medicine, and Tri-County Animal Rescue, on whose behalf she regularly hosts events. Along with her husband, John, who is the second-generation president of Stark, his family's 83-year-old textiles company, she is fully enmeshed in the design industry. So when it came time to imagine interiors for the new-build, modern barn house that the couple purchased in 2008, clearly just one interior designer wouldn't do.

Fortunately, Andrea happens to have two dear friends who were happy to assist her with her vision for a beach house that melds breeziness with collection-worthy furniture and eye-catching contemporary art.

"Philosophically, I think people should not work for friends," says Penno Drew Baird, the author of four books on decorating and a longtime friend of Andrea's. "But there's a beauty to working with someone you know extremely well."

Hene Wetson, who was Andrea's maid of honor and who worked for the architect Peter Marino for more than a decade, calls her friend and client "very, very courageous and adventuresome" when it comes to design. "She likes the idea of layering and making it better and moving things around," she says.

Both Baird and Wetson have contributed to past homes for the Starks in places as varied as Manhattan; Palm Beach; Stowe, Vermont; and Vail, Colorado. In each case, Andrea has expressed her own hands-on ideas, and this Hampton



In the living room, the table, console, and chairs are by Holly Hunt, and the artwork on top is by Donald Robertson. The wall covering is by Scalamantré, the rug is by Stark, and the artwork is by Neil Williams (left) and the Thurner (right). ABOVE LEFT: Andrea and John Stark. THE TABLE AND SIDE TABLE ARE FROM HOLLY HUNT, AND THE ARTWORK IS BY DONALD ROBERTSON.



In the library, artwork by Gilbert & George hangs above a custom sofa in Scalamantré fabric. The white shearing armchairs are from Stellar Union, the cocktail table and lamp are from High Style Deco, the window shades are by Conard, and the curtain fabric and upholstery are by Scalamantré.

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CLOCKWISE FROM TOP LEFT: in the sunroom, the vintage console is by Raymond Loewy, the bench is from Holly Hunt, and the artwork is by John Baldessari. The main bathroom has a jacuzzi tub and side tables by Moxco Gardens; the floor is clad in Onix marble by Marre Stone. A guest bedroom has a bed by RH, Restoration Hardware flanked by vintage Marge Carson nightstands and lamps from Glen Leroux; the bench is by Edward Wormley; the chair is by Børge Lervin, the curtains are of a Scalamandre fabric, and the artwork over the bed is by Rob Wyne.



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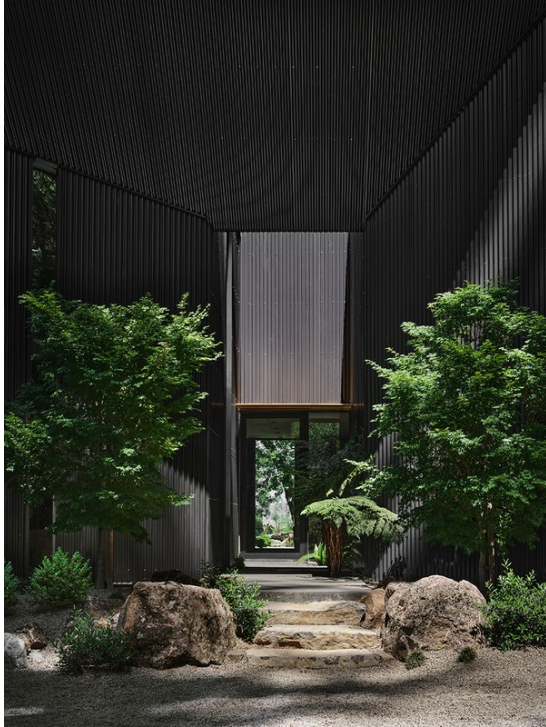
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