



RANDOM NATURE MEETS BALANCED
GEOMETRY BY **APPLEGATE TRAN**

PHOTOGRAPHY BY **JOSE MANUEL ALORDA**

For the living/ family room, partners Vernon Applegate and Gioi Tran chose an overall concept of California Coastal Living meets Bauhaus Sophistication. They took the room's inherent symmetry and contrasted it with natural organic shapes and man-made geometric materials. The inspiration came from the surrounding property's unintentional beauty blended with art and architecture's intentional aesthetics. A neutral sun-drenched color palette accented with intense, clear hues highlights the furniture arranged on an irregular axis to create unexpected viewpoints.

STAYING HOME *in* **Style**

THE 2020 SAN FRANCISCO DECORATOR SHOWCASE

TEXT BY KENDRA BOUTELL

THE 2020 SAN FRANCISCO DECORATOR SHOWCASE survived a pandemic and California wildfires to be the first-ever virtual showhouse, with a league of talented designers creating the perfect interiors for staying home in style. The 6,500 square-foot West Clay Park mansion featured three levels and 27 design spaces, including seven bedrooms with five and a half baths. Architect William H. Toepke designed the 1926 Mediterranean-style estate for businessman George H.C. Meyer, of the shipping firm Wilson & George Meyer. Toepke, a San Francisco native, studied architecture in the office of William Mooser and later formed a partnership with Charles I. Havens. As Havens & Toepke, their most well known commercial project is the Gothic style San Francisco Landmark Flatiron Building on Market Street.

For Meyer's home, Toepke incorporated nautical motifs into the architecture to reference both the owner's trade and the nearby Pacific. The real estate firm Lyon & Hoag developed West Clay Park as one of San Francisco's Residence Parks located in its western neighborhoods. Their 1910 marketing brochure called the district "A sheltered spot cut up into large lots commanding the most magnificent outlook over ocean, beach, and mountain." Along with Meyer's Mediterranean-style mansion, West Clay Park's single-family houses exhibit diverse architectural styles, from Chateausque to Art Moderne. A January 9, 1977 article in "California Living Magazine" characterized the secluded neighborhood as being like a Bentley compared to adjacent Sea Cliff's Rolls Royce persona. Perhaps today, Tesla would describe the residential oasis.

THE SUNDOWN LOUNGE BY **CHROMA**

PHOTOGRAPH BY **SAM FROST**

Don't we all need a place to escape to now? That was Alexis Tompkins and Leann Conquer's idea pre-COVID, and now their moody indigo and auburn adult at home cocktail-lounge provides the perfect getaway. Based on a 1934 Danish design by Vilhelm Lauritzen and Jacob Kjær, a seductively curved settee joins a mid-century sofa upholstered in midnight mohair to provide enough space to socially distance. Nearby, Palle Suenson's mahogany and teak cabinet contain barware and sprits for a long night or an ongoing pandemic lockdown.





THE LISTENING ROOM BY **CHAD DORSEY DESIGN**

PHOTOGRAPH BY **DOUGLAS FRIEDMAN**

The Listening Room is also a viewing room with a backdrop of sang de boeuf walls showcasing an eclectic art collection. Two Christo and Jeanne-Claude mixed-media pieces surmount a massive Morena marble fireplace from Strike designed by Dorsey. Perpendicular to this abstractionist, Ethan Cook's painting features color blocking on a handwoven canvas. Dorsey did not neglect the ceiling where he installed Porter Teleo's Hand-painted wallcovering Petales in burnt umber. Underfoot he placed a slate-colored mohair rug from the Rug Company.



SILHOUETTES BY **MARTIN YOUNG DESIGN**

PHOTOGRAPH BY JOSE MANUEL ALORDA

Martin Young's tranquil sitting room segues effortlessly into a WFH space. With a color palette of vibrant neutrals, blue, green, and cranberry touches, the room's foliate motifs reference the nearby Presidio. Young juxtaposed Jasper's traditional floral patterned print upholstered on a draped and tufted daybed with a geometric sisal wallcovering from Holland & Sherry. Hans Eichenberger's Post-Modern desk and a structural Arts and Crafts side chair provide a workplace while a sinuously shaped leather armchair beckons people to lounge and chat.



BOTANICAE BY **DZINE GALLERY**

PHOTOGRAPH BY AUSTIN FORBORD

Elina Frumerman's contemporary photography of San Francisco's flora is reminiscent of eighteenth-century Bavarian painter Barbara Regina Dietzsch's work. Each chose a black background to isolate their specimens. Austin Forbord and Philip Bewley installed Frumerman's 3D photos as a modern rendition of a historical botanical folio up the dramatic circular stairway leading to the expansive upstairs landing. Ink colored pigment covers the gallery walls with each plant's Latin name, country of origin, and San Francisco location, written beneath the framed photo in cursive.



WINE CELLAR & BAR AREA
BY **STUDIO NAHEMOW**

PHOTOGRAPH BY **KURT MANLEY**

Eugene Nahemow and Robert Hudson covered the wine cellar walls with a midnight Japanese Yaki-Sugi charred wood siding. A blackened oak console tray table from Studio Nahemow centers the space surmounted by James Scott Geras' black and white photograph of the French landscape; the designers flanked this with patinated oil-rubbed steel and acrylic wine racks that appear to float. A pair of antique wood Icarus wings displayed on contemporary pedestals guard the glass-enclosed cellar, warning us not to imbibe too much.