

## Second floor

Susan Fornoff, Chronicle Staff Writer

Saturday, April 26, 2008

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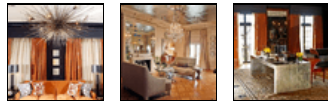
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Eric Luse / SFC

Living Room (Geoffrey De Sousa): Rust and gray set the tone; 60-inch chandeliers add interest. Chronicle photo by Eric Luse

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### San Francisco Decorator Showcase

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**Second floor** (4/26)

**Third Floor** (4/26)

In my interview with the walls, published in Wednesday's Chronicle, they hinted at some special treatments in the works for the showcase. And on the second floor, paint, wallpaper and fabric created so much drama that they got this house's 103-year-old bones rocking and rolling.

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From the slate-gray silk on the walls of Geoffrey De Sousa's ballroom-size but disarmingly cozy Living Room, to the mirrors lining Darlene Jurow's little Telephone Booth, to the unusual paint

treatment on the most whimsical room in the house (Tim Hepworth and David Howard's A Traveled Companion's Bedroom), the second floor brought the [Italianate](#)-style mansion into the 21st century with contemporary styling and twists fashioned by some of the [Bay Area](#)'s most innovative designers.

"It's funny, you go into these rooms that are dark, yet they don't feel dark and depressing," said Cecilie Starin, one of the first-floor designers. "It's more about mystery and intrigue."

Steven Platzman set the stage with wide-ranging art selections in the Second Floor Landing - a Picasso-like

sculpture by George Minna, a large sky painting by [Julio Larraz](#), a sketch by [Wayne Thiebaud](#). (If you'd taken the elevator, Linda Horning's landscapes covered the walls of the Elevator Hall there.) Then Jurow's booth - complete with pay phone on the wall - sparkled with a crystal chandelier from Bay Lighting and giggled with a couple of Champagne glasses and a bottle of Absolut. Next door, Will Wick stepped out on a limb by making a windowless, 14-foot square into a masculine, industrial Library.

He lined walls in shallow bookcases with shelves of cold rolled steel trimmed in brass, covered the coved ceiling with stiff brown paper that looks like paneling (Weathered Walls by Maya Romanoff) and installed a faux fireplace that he surrounded with logs and topped with a pair of moose antlers.

Wick had seen a photo in the March 19 H&G section of a friend hauling the antlers away from the March 2 Alameda Antiques & Collectibles Faire and immediately knew he had to have them for his space. That friend complied; De Sousa did not, however, when Wick asked to use a pair of his showroom's chairs.

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**Coming: Bay Bridge detour**

Traffic is getting shifted in May but this won't be as dramatic as the infamous S-curve. Shift diagram

"Sorry, I'm using them," De Sousa told him.

De Sousa indeed needed many chairs to bring his cavernous space down to earth. He noticed that the light in the west-facing room needed some help, and chose the dark wall covering to make the room warmer and more intimate. Then he divided the space in half with a big table finished in hammered white metal from Stephanie Odegard, set on a rug in the center, and he gave each half a comfy-looking, 1930s Jean Michel Frank couch.

The more subdued half, intended to be more of a library/collector space, has a blue-gray couch, and the lively, socializing half has a rust couch. Rust drapes, in exquisitely embroidered and appliqued Holland & Sherry fabric, and a pair of 60-inch-around chandeliers that look as if they're made of hundreds of pick-up sticks unify the spaces within the space, and somehow it feels like a place one could drop one's coat and pour a glass of wine at the end of the day. (I'd go straight to the livelier half.)

The adjacent dark-walled space is Kathleen Navarra's Sitting Room, where she designed a rug to match the existing geometric pattern on the ceiling, then painted the molding in a metallic bronze to accent the metal-leaf paper glimmering on the walls. The room came alive at night. She chose more dramatic wallpaper, a chocolate brown with white swirls from Cole & Son, for the adjacent, oddly shaped Powder Room, and accented it up high with antique mirrors at least 7 feet tall.

The house is full of great bathrooms. Val Fiscalini shows off some hot new products, including an up-lit, mink-colored sink by Vitraform that glows in her room's creamy palette, and the U.S. premiere of Gessi's Mimi faucet. And Jennifer Nagle's Study Bath, with antique mirror and sconces layered over mirrored wall, serves up a treat for the Francophile.

Michael Burg gussied up the walls of the adjacent Study in flocked fabric - a geometric pattern by Kravet - and filled the room with antiques from Coup d'Etat, while across the way, Hepworth and Howard raise eyebrows with a room that welcomed visitors with a wall-size Michael Scoggins painting of a grade-school homework assignment and mesmerize visitors with a pair of lamp bases made of leather-covered 1970s [JC Penney](#) mannequins.

Those were male, of course - this was a man's room, with a creative, graduated spray-paint treatment on the walls that started in a dark gray blue at the ceiling and then gradually lightened as it made its way down to the floor. The room held the kind of surprises (a fireplace full of elk horns?) that showcases are all about.

Candace Barnes lightened up on the palette, taking from Marie Antoinette her inspiration for a Salon infused with taupe. She worked with painter Mark Johnson, who restored the water-damaged ceiling and applied silver leaf, and they agreed on a subtle glaze with bits of bronze for the walls. It was such a departure from the mysterious and intriguing walls elsewhere on the floor that it created its own sort of drama.

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Chronicle / Eric Luse

The Salon (Candace Barnes): Inspired by Marie Antoinette, it features a silver-leaf ceiling and a subtle glaze with bits of bronze on the walls; the furnishings are infused with taupe. Barnes used butterflies, too - she says butterfly farming is saving Costa Rica's rain forests. Chronicle photo by Eric Luse

Photo: Eric Luse / SFC

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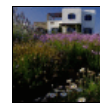
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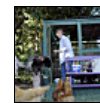
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