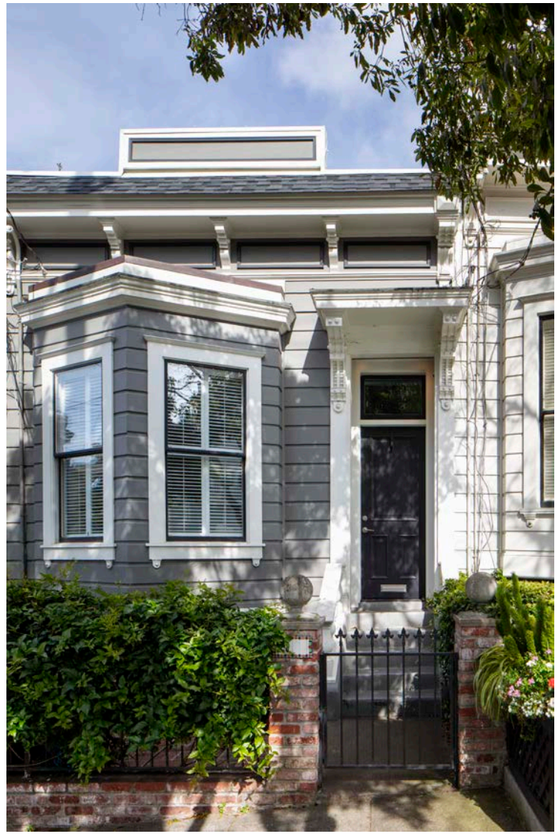
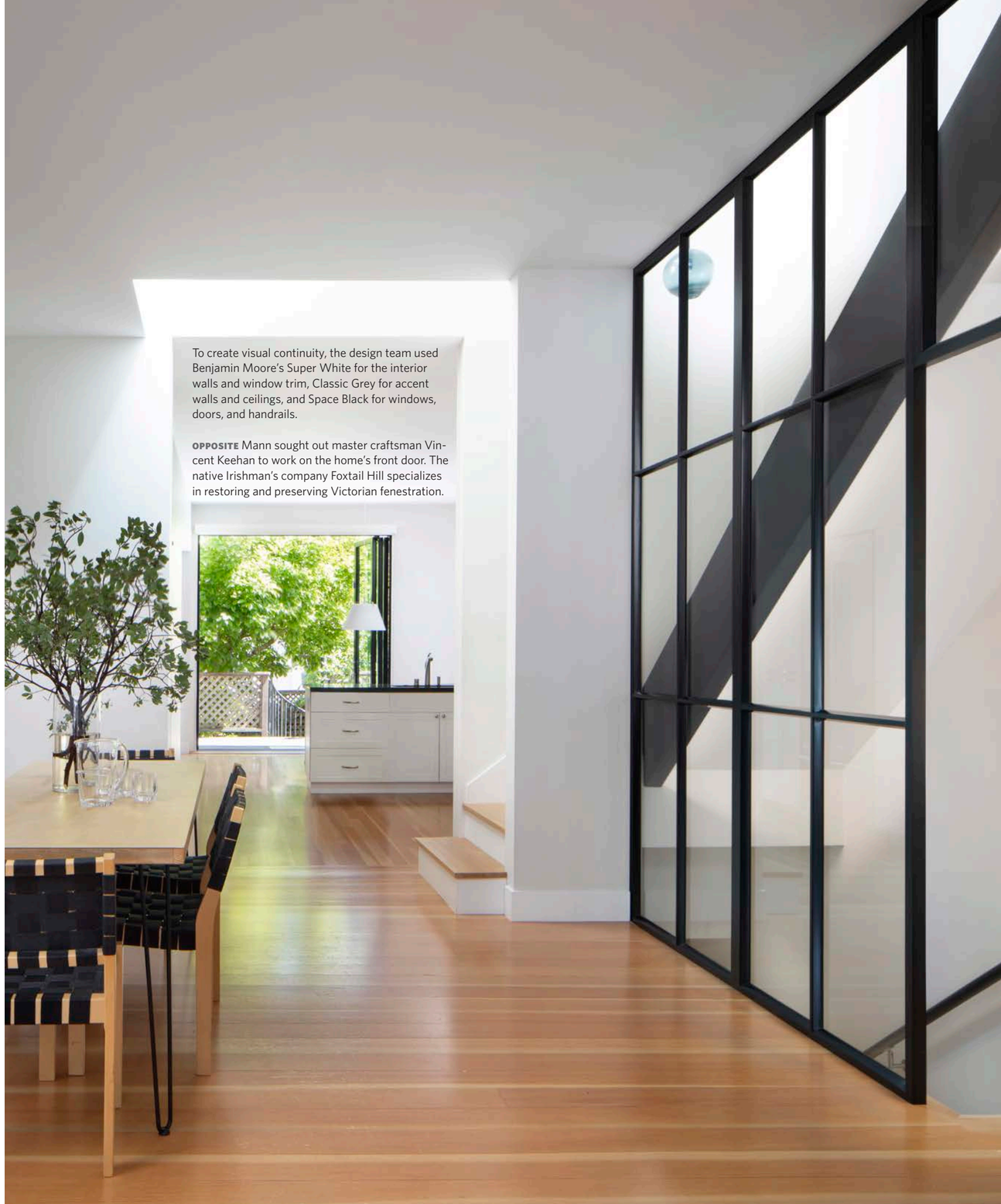


LIGHT HOUSE

ARCHITECT ANDREW MANN ILLUMINATES A COW HOLLOW VICTORIAN

TEXT **KENDRA BOUTELL**
PHOTOGRAPHY **PAUL DYER**



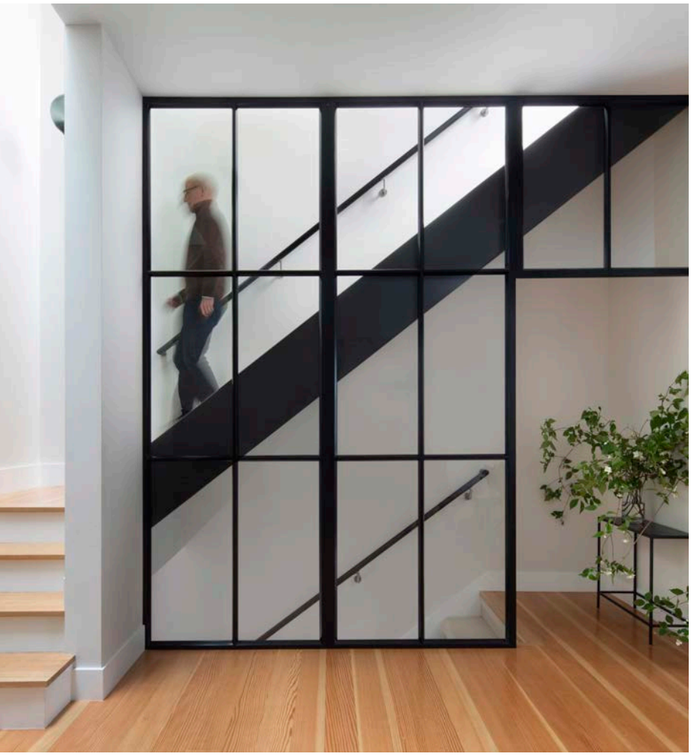
To create visual continuity, the design team used Benjamin Moore's Super White for the interior walls and window trim, Classic Grey for accent walls and ceilings, and Space Black for windows, doors, and handrails.

OPPOSITE Mann sought out master craftsman Vincent Keehan to work on the home's front door. The native Irishman's company Foxtail Hill specializes in restoring and preserving Victorian fenestration.

A pair of leather accent chairs with horizontal channels in the living room add occasional seating. Gabriel Tan's Edge Tables provide a minimalist companion piece.

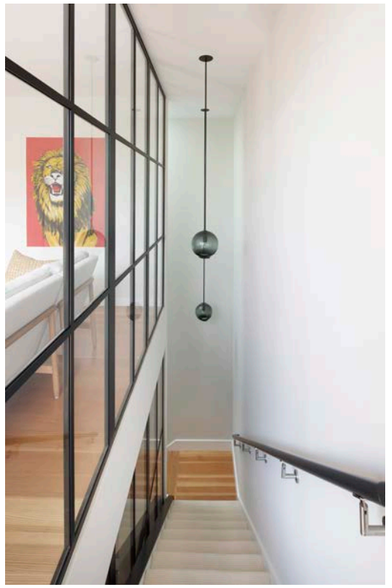
BEFORE SAN FRANCISCO'S Cow Hollow became the coveted urban neighborhood of today, it had a bucolic past in the 19th century when dairy ranches dotted its grassy dale, and entrepreneurial women used Laguna Pequeña to wash Presidio soldiers' laundry. While the cows and lagoon are gone, some of the built structures from the period survive. One of these, a long, narrow Victorian, belongs to a growing family of four. They hired Andrew Mann Architecture to remodel and expand the historic property while honoring its architectural vernacular.

The two-story residence sat amid row houses, allowing only windows on the front and rear facades. Collaborating with general contractor Jeff King & Co, Andrew Mann added the third floor to the home. Illuminating the interior, he installed a minimalist skylight that harvests natural light throughout the levels via a modern central glass stairwell. To amplify sunlight, the design team painted the walls and trim a brilliant white with pale gray ceilings and Douglas Fir flooring. They chose soft black to punctuate architectural details.



LEFT Mann utilized a Bay Area company, Bonelli Doors + Windows, for the interior staircase window wall. The narrow profile in a black anodized aluminum finish gives the windows a sleek, timeless style.

Ascending to the third-floor family room, a whimsical lion greets visitors in the form of a vintage Ringling Bros. and Barnum & Bailey Circus poster. Equally playful is the white Grasshopper floor lamp.

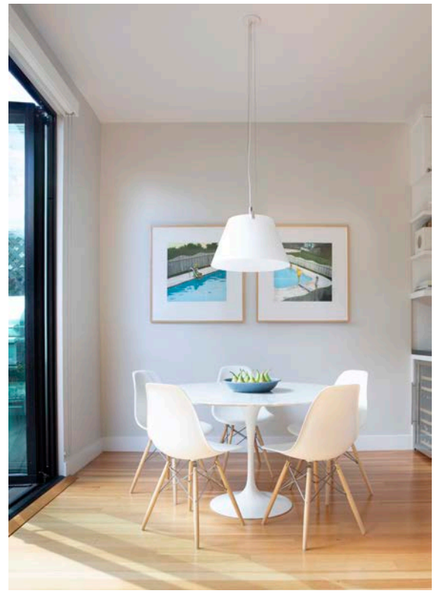


LEFT Czech glass pendant spheres, blown by hand, slightly imperfect in shape, ascend the stairway. A contemporary handrail bracket in satin black finished steel is integral to the architecture.

RIGHT Midcentury Danish design dictated the silhouette of this streamlined sectional in the third-floor family room. Beyond its Nordic style, the outdoor terrace offers a temperate Northern Californian escape.

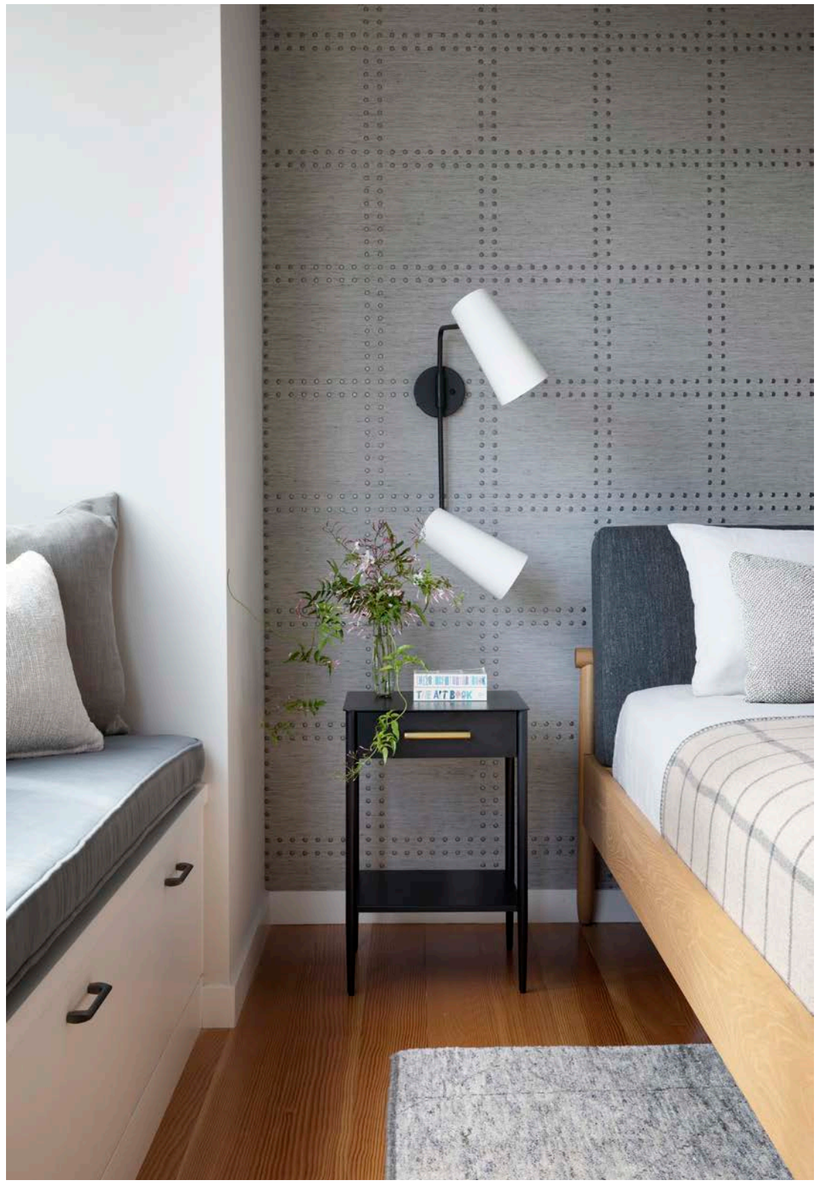
Cate Grosch Design Studio juxtaposed Victoriana with mid-century-styled furnishings, contemporary art, and a cool neutral color palette throughout the interiors. On the main floor, at the front of the house, the living room segues into the dining area, followed by the kitchen, breakfast nook, and outside terrace. Descending to the lower level, the downstairs accesses the children's bedrooms, while the third floor contains the family room, home office, a primary suite, and a private exterior space for entertaining.

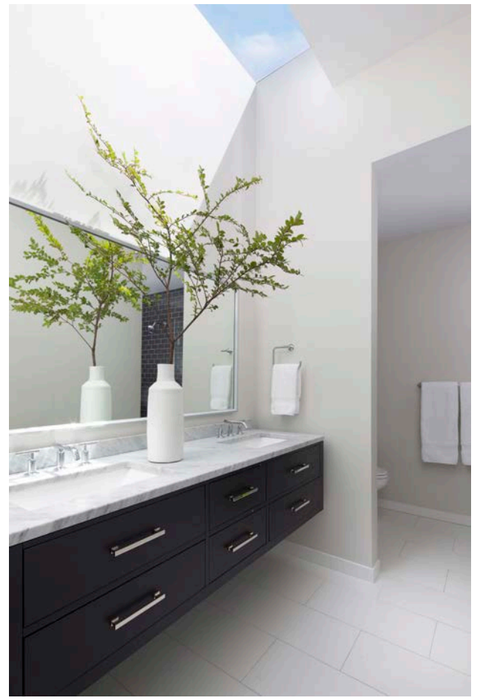
In the living room, a large textural abstract painting by Los Angeles-based artist Dashiell Manley hangs over a 1930's inspired sofa with button tufting detail and tapered wood legs. A pair of overarching black floor lamps with shell-shaped shades and linear stems flank the upholstery. While the family generally eats in the kitchen breakfast nook, the dining



ABOVE A Devin Pendant designed by Sean Lavin merges a traditional shape with a contemporary interpretation for the family's breakfast nook.

BELOW A Wolf 36" Dual Fuel Range with 6 Burners centers the simple, radiantly white kitchen.





ABOVE The Royalite Skylight floods the primary bathroom with natural light, which bounces off the pure white matte porcelain tile floor.

OPPOSITE Phillip Jeffries' silvery Rivets wallcovering in the primary bedroom echoes the staircase's grid-like window wall. A mid-century-inspired double swing arm sconce is both decorative and functional.

room is visually arresting with the staircase's grid-like window wall and hand-blown Czech glass sphere pendant light. Grosch selected a white Saarinen dining table for the breakfast nook and surrounded it with Eames molded plastic side chairs. Two aquatint etchings by Isca Greenfield-Sanders, "Green Suit Bather" and "Yellow Suit Diver," add nostalgia.

Ascending to the third-floor family room, a whimsical lion greets visitors in the form of a vintage Ringling Bros. and Barnum & Bailey Circus poster. Equally playful is the white Grasshopper floor lamp. A streamlined sectional and iconic Eames lounge chair completes the light-filled space. **CH**

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