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San Francisco Cottages and Gardens

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MILL VALLEY
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MODERN LOVE

SAN FRANCISCO ♥ INDOOR/OUTDOOR LIVING



CONTRIBUTORS



Bernard Trainor

Bernard Trainor developed his love of native landscapes growing up on the rugged coast of Australia. He went on to study horticulture and landscape design in England before moving to California in 1995 and founding his eponymous firm. The work of his ten-person studio **reflects a keen awareness of California's regional terrain**, showcased in "Prairie House" (page 64).

Katie Raffetto

Interior designer Katie Raffetto founded her firm, Katie Raffetto Interior Design, in 2006 and creates stylish interiors throughout the Bay Area. She previously worked with leading firms BAMO and Tish Key Design. **Informed by training in sculpture, art history and design**, with degrees in Fine Arts and Interior Design, her distinctive approach to interiors can be seen in "Lush Living" (page 78).



Gary Hutton

Gary Hutton is an interior design icon. His firm **designs residential and commercial spaces** in San Francisco, LA and beyond. This year, his namesake furniture collection celebrates its 30th anniversary, and a new book *Art House* (Assouline) chronicles his collaboration with art collector Chara Schreyer. His urbane San Francisco residence is profiled in "Best Threads" (page 70). —*Mary Fitzgerald*



RAFFETTO: ALBRIE PICK; HUTTON: MATTHEW MILLMAN

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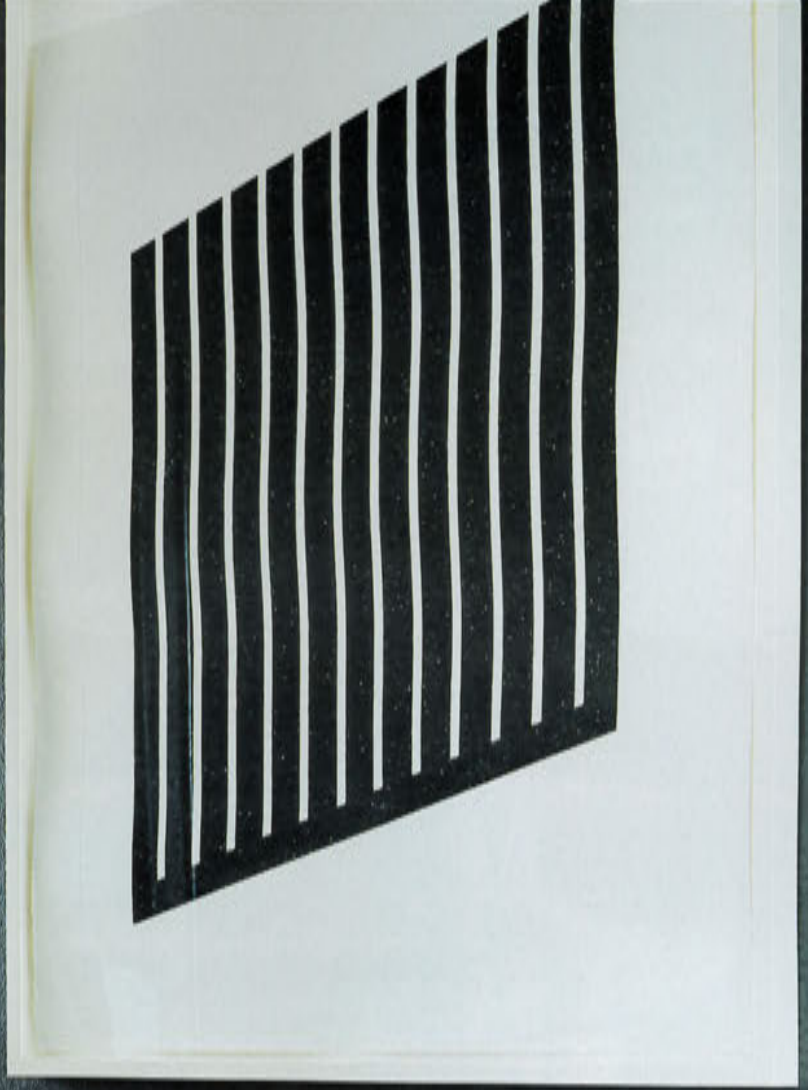


*Best
Threads*

INTERIOR DESIGNER
GARY HUTTON
UNVEILS AN URBANE
REDESIGN OF HIS
SAN FRANCISCO
HOME

BY LINDA O'KEEFFE
PHOTOGRAPHY BY JOHN MERKL

Form Meets Fashion In the entry (THIS PAGE), an untitled work by Donald Judd takes pride of place above a rosewood buffet from Stuff. Vase is from Red Wing Stoneware & Pottery; BAG Turgi wall light is through Rayon Roskar. A polished stainless steel Gary Hutton-designed A11 side table (OPPOSITE PAGE) from Hewn displays a collection of personal artifacts. *See Resources.*





Tailor Made (THIS PAGE) A sectional in a Loro Piana fabric and a leather-and-oak Havana chair, both Gary Hutton designs, complement a Knoll 1972 Cini Boeri Lunario table. Elsa Peretti candlesticks are from Tiffany & Co. See Resources.

Material Goods (OPPOSITE PAGE) Pierre et Gilles' *Les Cosmonautes* is prominently displayed on an 1820 Biedermeier chest. Hutton's collection of vintage glassware lines the shelves above. See Resources.



GARY HUTTON'S cool, modern style has been widely acclaimed ever since he opened his interior design firm nearly 40 years ago. Recognized for his conceptual approach and innovative use of materials, Hutton's recent projects range from a new San Francisco residence with architects Aidlin Darling to a Los Angeles estate for an art collector. His superb sensibility is no more evident than in his own San Francisco home, where a recent redesign showcases his love of sartorial textures and colors.

For fashion maven Hutton—perpetually clad in Comme des Garçons or Dries van Noten—it was a given that his palette would be dapper. He set the tone in the foyer with a rich, dark charcoal, lightening it a shade or two in the study and bedroom, while the living room is comparably crisp in white. The kitchen is tailored in the same dark gray, with slabs of stunning Brazilian quartzite transforming the walls into graphic murals that resemble trees writhing in a storm or, as one guest put it, a flock of angry birds. “It thrills me every morning,” says Hutton. “I get to marvel at its depth and transparency while I make myself an espresso.” (The kitchen is also home to his lifelong collection of copper pots and glassware—from 1920s Sevres Art Deco to faceted 1960s Danish—which are testaments to his love of entertaining friends.)

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Hutton's design connoisseurship covers a vast range of periods and styles of furniture, and so naturally he lives with a diverse collection. He likes to push his pairings: “It stems from my art school days,” Hutton says. “That period trained me to take things out of context; to find unexpected juxtapositions that challenge our normal perceptions.” The living room, for example, features an 1820 Biedermeier chest; a 1970s Cini Boeri Lunario coffee table for Knoll; and a custom sofa upholstered in luscious chocolate brown Loro Piano mohair. Interspersed throughout are pieces from the designer's own namesake furniture collection—which celebrates its thirtieth anniversary this year—including Hutton's All polished stainless steel table and oak-and-leather Havana chair.

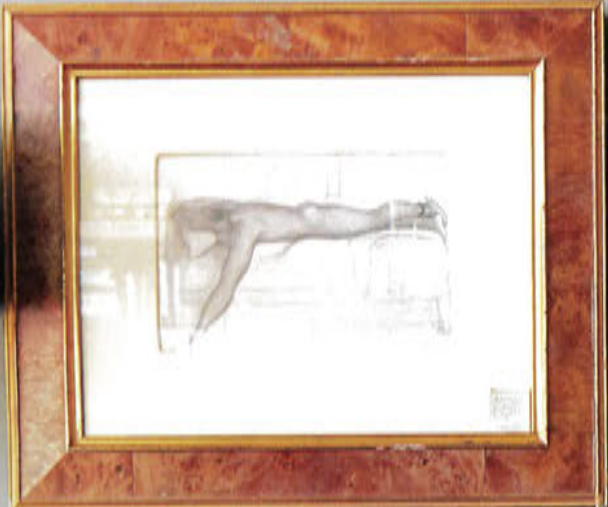




Hot Couture
(ABOVE) A custom pot rack from Metal Art Concepts holds Hutton's collection of copper pots and pans. Complementary Colors Pental Quartz countertops in eggshell (LEFT) are through Integrated Resources Group. See Resources.

Gray Is The New Black
(OPPOSITE PAGE) The kitchen is tailored in dark gray with a backsplash of Brazilian quartzite; Bosch oven is through Ferguson. See Resources.





ORCA
NICOLA





Well Dressed A bed cover (THIS PHOTO) crafted of a Zinc Textiles fabric and a pillow in a Brunswick & Fils leopard print suit Hutton's Bryant series bed. An antique chair (BELOW) restored by Rossi Antiques and artwork by Joan Brown occupy a corner. **Body Of Works** (OPPOSITE PAGE) In the study, a salon-style arrangement of Arts & Crafts period landscapes combine with works Hutton inherited or received as a gift. Vintage desk is through Past Perfect; Kartell chair is from Arkitektura. See Resources.

His scholarship and fine art background—Hutton studied at UC Davis with Wayne Thiebaud, Robert Arneson and Manuel Neri—have made him a go-to designer for art aficionados. In his own home, Hutton's conceptual sensibility is evident in his collection, which includes works from masters like Donald Judd as well as contemporary artists like Pierre et Gilles. A favorite photograph above the living room sofa by Johnna Arnold depicts the Ikea parking lot in Emeryville where the artist sits in a shopping cart. "To me, it illustrates the intersection of people and manmade landscape," notes Hutton. "It's about understanding one's relationship to the world. As individuals we are all small little entities in a vast universe."

Hutton's study is also a trove of highly personal artifacts; as an ensemble, they serve as a three-dimensional diary. Many were gifts from close friends or former employees, others he inherited. Lined up neatly on his desk, a giant wrench and two screwdrivers trigger the designer's affection for his father. "When he was dying, I had excessive amounts of nervous energy and at one point, I bought tons of sockets and lightbulbs and transformed them into the sconce that now hangs in my living room," explains Hutton. "Assembling it was therapeutic. It was my way of reciprocating because my dad always made me things. It's important for me to be surrounded by all of these things. I was about to refer to it all as 'stuff,' but it's much more than that—it's an accumulation of life." ●

