



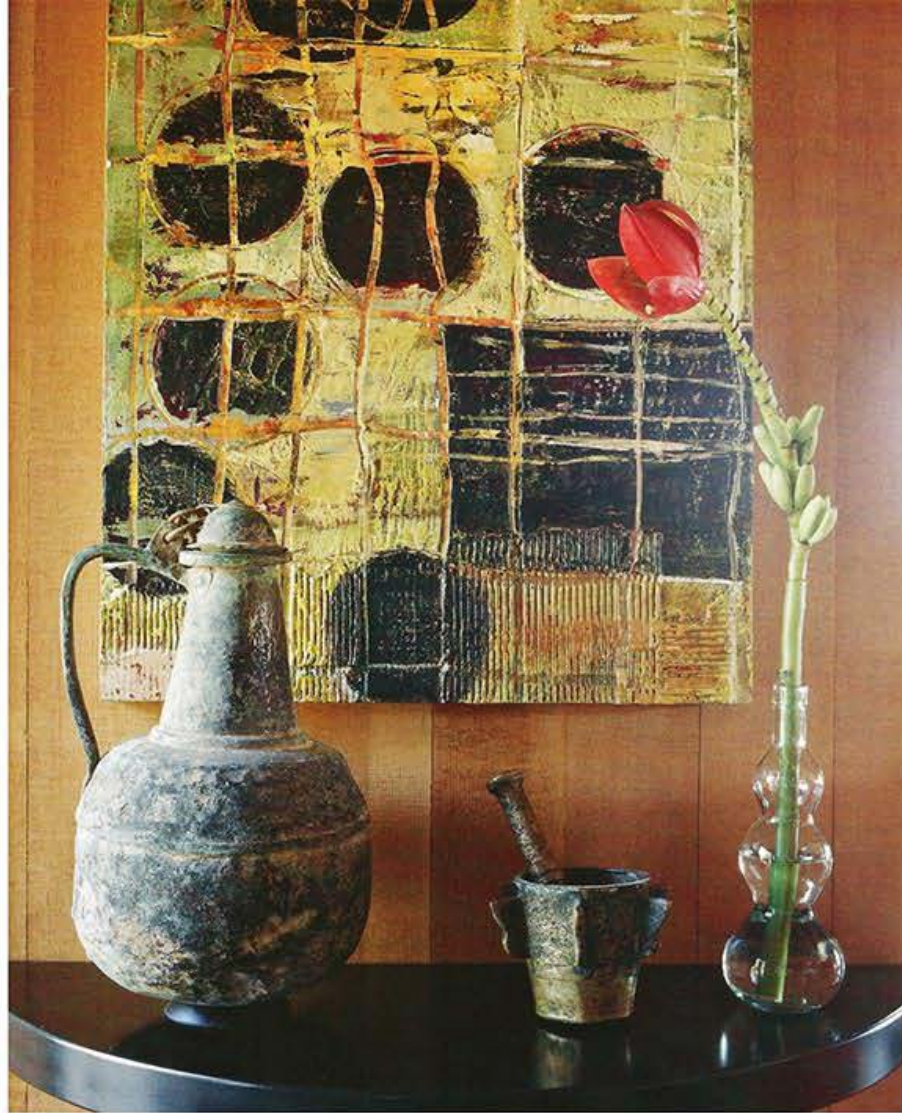
A Country Cottage

After Collecting Treasures From Around The World,
Designer James Marzo Brought Them Home
To Furnish His Napa Valley Retreat

TEXT BY KATHRYN LOOSLI PRITCHETT

PHOTOGRAPHY BY DAVID DUNCAN LIVINGSTON AND JOHN COOLIDGE

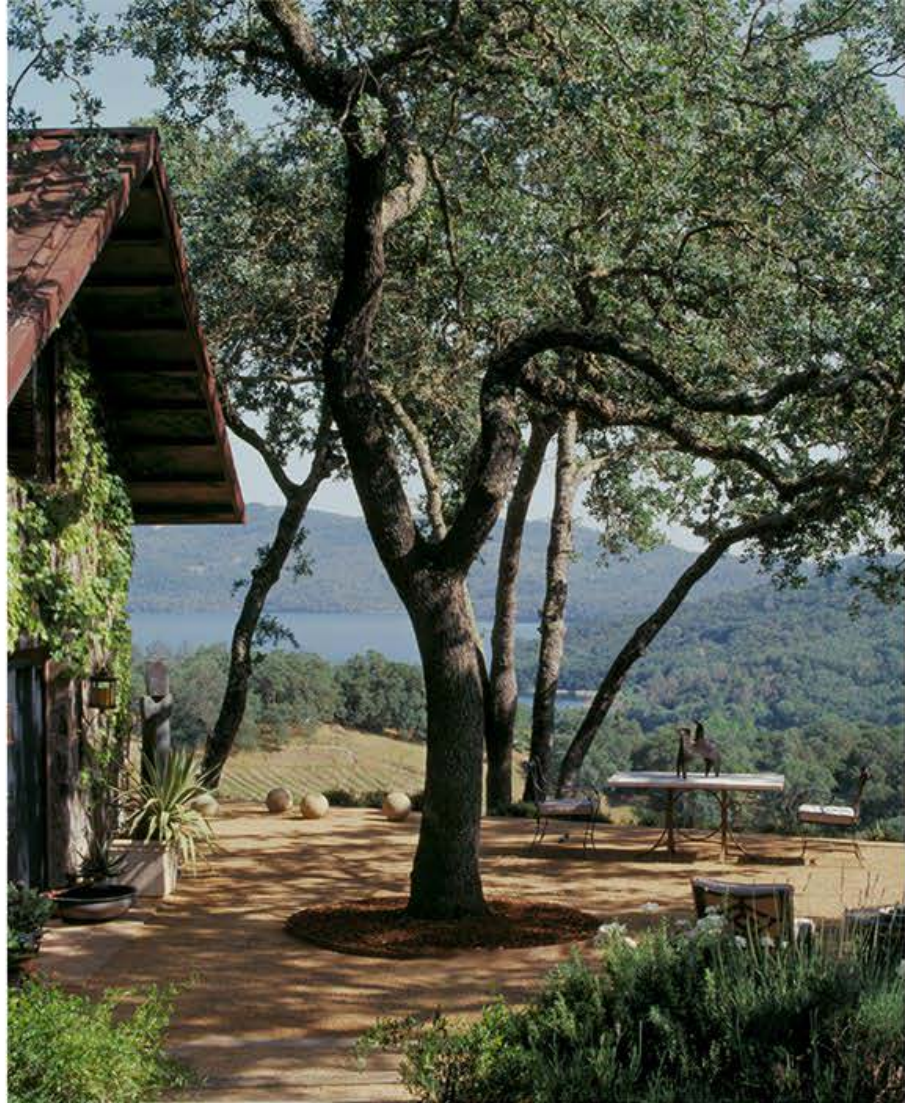
OPPOSITE Antique furnishings such as the tall reclining French armchairs and industrial pallet coffee table mix with modern art and artifacts. ABOVE The "Art Book" by Ronald Chase is placed atop an antique pine table in this Napa Valley retreat. "If everything was from the same period and place it wouldn't have as much visual impact," says designer James Marzo.



OPPOSITE The beautiful walls made from indigenous stone or rough-hewn redwood paneling provide a textured backdrop for an oil painting by Bruce Fletcher in the dining room. ABOVE In the entry an encaustic painting by Mary Black provides a backdrop for the Indian bronze vessels which rest on the entry table. A 19th century Belgian antler chandelier hangs over the provincial walnut dining table surrounded by Biedermeier style armchairs.

Though Napa Valley has its share of grandiose faux villas, San Francisco designer James Marzo was drawn to the simple scale and nature of a stone cottage at the end of a long country lane. "Above all, the setting was one of the most idyllic Napa has to offer," says Marzo. "You could sit on the raked gravel terrace and look at Lake Hennessey as well as the evergreen covered ridges in the distance. It was the perfect place to retreat from the hustle and bustle of the city."

Marzo drew from his large collection of European and Asian antiques as well as contemporary art to furnish the charming cottage. In the dining room, a dramatic nineteenth century Belgian antler chandelier hangs over a provincial walnut dining table. In the living room, a pair of tall turn of the century French armchairs upholstered in persimmon colored antique linen velvet look towards the dramatic view. A coffee table made from an old industrial pallet cues visitors



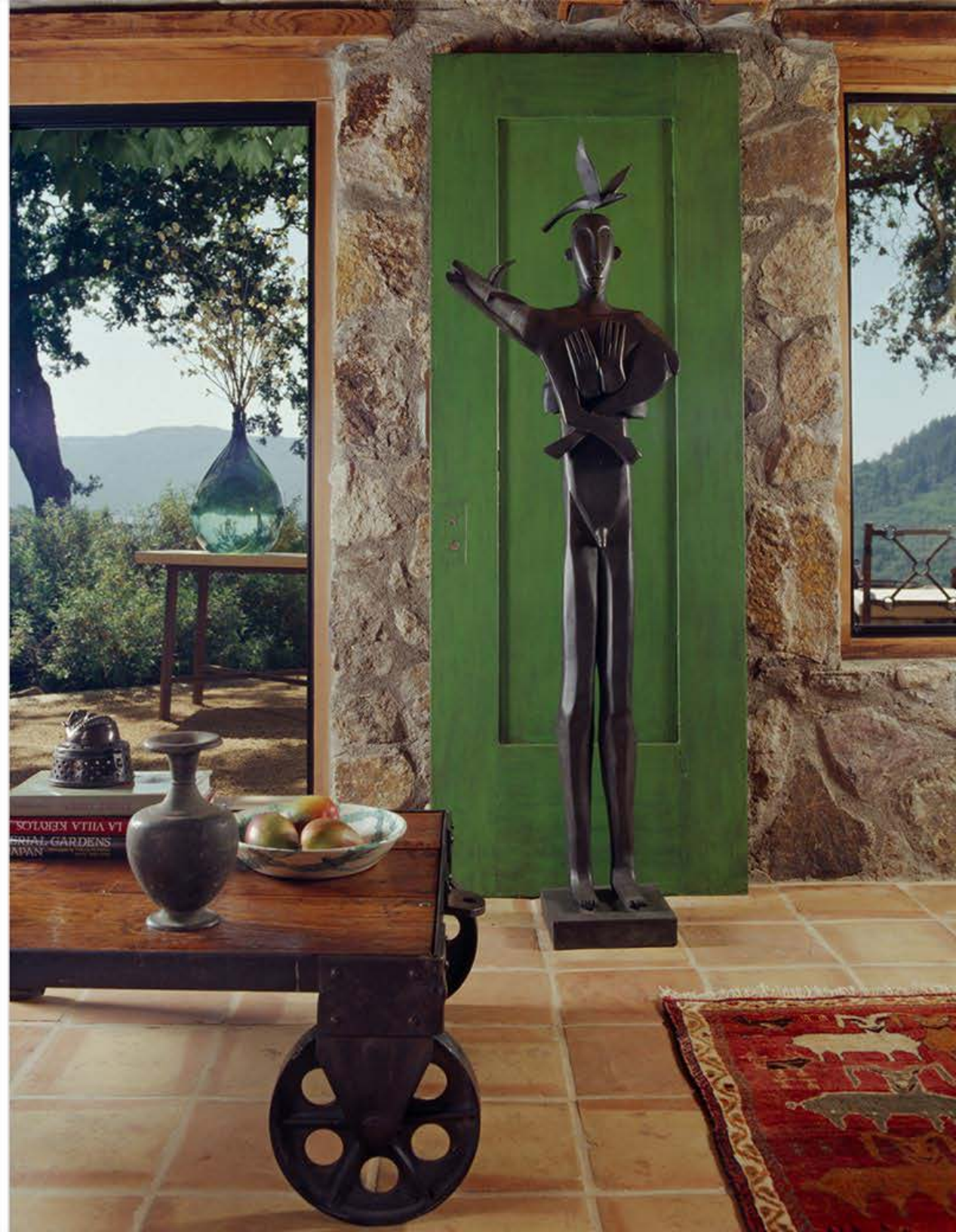
that despite the elegant nature of the furniture, this is a home where you take off the kid gloves and put your feet up.

"Nothing is too precious," says Marzo. "Everything is easy to live with and well used."

Upstairs in the bedroom, Marzo created two separate living areas on either side of a large central redwood column. On one side, sits a striking leather and ebonized wood bed dressed in Frette linens. Behind the bed, two nineteenth century Chinese black bamboo armchairs are next to a Biedermeier day bed topped with pillows covered in antique Fortuny fabric. Several side tables and lamps made from machine parts and other found objects add interest and character to the room.

"I'm delighted by unexpected combinations," says Marzo. "I love to bring together seemingly disparate objects to establish an exciting yet harmonious whole. Juxtaposing contrasting styles creates a wonderful artistic tension which can bring out the best of each piece and produces the most dynamic results."

OPPOSITE In order not to compete with the idyllic view, Marzo chose to add just a few carefully selected pieces to the outdoor terrace, including an iron and stone topped table purchased in Paris and the bronze "Cavalier" sculpture by Jacques Brown. ABOVE In the living room another bronze sculpture, "Man with Goat" by Michael Cary stands in front of an antique green painted door.





OPPOSITE Next to the modern leather and wood bed, a lamp made from old machine parts sits on top of a walnut and stone table. ABOVE The juxtaposition of industrial art with fine furnishings continues when an antique walnut Biedermeier daybed and French modern armchair are placed next to old English schooner hatch painted red and reborn as a coffee table.

The artful mix of furniture styles and objects continues outdoors on the gravel terrace. A contemporary wrought iron chair meant to evoke woven leather sits next to a freestanding fire pit made from a nineteenth century Japanese granite wellhead. Fine sculpture is placed atop stone tables carefully placed beneath the beautiful mature California oak trees.

"Everything needed to relate to the setting," says Marzo.

A strong element of playfulness pervades the design. Marzo says the cottage became his "design laboratory" where he could work out ideas for clients as well as enjoy furniture, artwork and accessories that he'd collected in his travels but had been stored away. However, because Marzo wanted to retreat from the rushed demands of city life when he came here, it was important not to fill up the space with too many treasures. In order to allow breathing room, he needed to edit carefully.

"The classic artist's dilemma is when to put down the paintbrush," says Marzo. "If you include too much, you can spoil the pleasure of a retreat." 