



**Cyclopses make waves**  
The living space flows around the window and across the water and sky. The marble-clad master bath is a masterpiece. (Source: [illegible])



## OUT of the BLUE

Suzanne Tucker turns on the charm in Jim Hornel and Michael Nguyen's high-rise retreat.

PHOTOS BY MICHAEL VENERA

LIVING WITH YOUR HEAD IN THE CLOUDS IS NEVER A GOOD THING, except when it comes to real estate. The Jim Hornel and Michael Nguyen, whose sky-high San Francisco perch offers views a cousin might crave, the views were tempered by the realization that luxury doesn't mean a thing if you're not comfortably looking at it.

When Hornel, the philanthropist, former entrepreneur and real estate exec, decided to trade his 11,000-square-foot Victorian in Upper Haight for the 1,100-square-foot apartment, he asked interior designer Suzanne Tucker to make the contemporary glass-walled space feel cozy and traditional. "It's kind of like a [San Francisco] house, but it's not like a house," says the designer, a principal at San Francisco's Tucker & Marsh.

Tucker gained the apartment and reimagined the space, adding molding, paneling and symmetry to give the interior a more classical feel—but streamlined the details so they didn't feel out of place in a modern high-rise. The traditional touch is embodied in the entry hall,

where solid marble floors support a row of six pieces with butterfly leaf tops of two grand pianos in the apartment. (Note: The Hornels' first piano hangs down, offering its homage to Hornel's family business.)

Upbeat-toned pieces reside in front of the living room windows, where the views of sky and water, which are linked to the interior by greenery (a collection of potted plants like the couple's favorite color). The last happens in the dining room, where subtle references are tucked by the glow of a vintage blue and gold chandelier reflecting off the gold leaf ceiling. A solid stone French table piece offers a pungent juxtaposition to the classical surroundings. "It gives that unexpectedness, which is refreshing," observes Tucker.

Eighteenth-century French pieces—hand-drawn from Hornel's French-style mother—are paired with new traditional furnishings throughout. The walnut windowsill and floor were bleached, then stained in various hues to achieve contrasting finishes without conflicting grains.

—Fred Jeffert

