

a Simple Sanctuary



The dining room is anchored by a table that interior designers Chris Weir and Susan Collins Weir of Studio Collins Weir custom-fabricated with a live edge slab of repurposed walnut sourced from Arborica. The chairs are by Carl Hansen; the Michael Anastassiades mobile chandelier is a find from The Future Perfect.

OPPOSITE Neutral-toned and symmetrical, the open kitchen is the central gathering point for the home. A hidden service area behind it keeps counters neat. The Beetle counter stools are by Gubi, from The Future Perfect.



THIS CLEAN-LINED CONTEMPORARY SONOMA RETREAT IS THREE-QUARTERS GLASS, MAKING THE MOST OF ROLLING RURAL WINE COUNTRY VIEWS

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“The goal was to bring the landscape into the house, and to find textures and materials that spoke to it directly.”

-INTERIOR DESIGNER SUSAN COLLINS WEIR

BELOW LEFT The striking live edge walnut and steel living room coffee table is a custom-designed piece by Studio Collins Weir. Wood from the same slab of walnut is featured on the custom dining table.

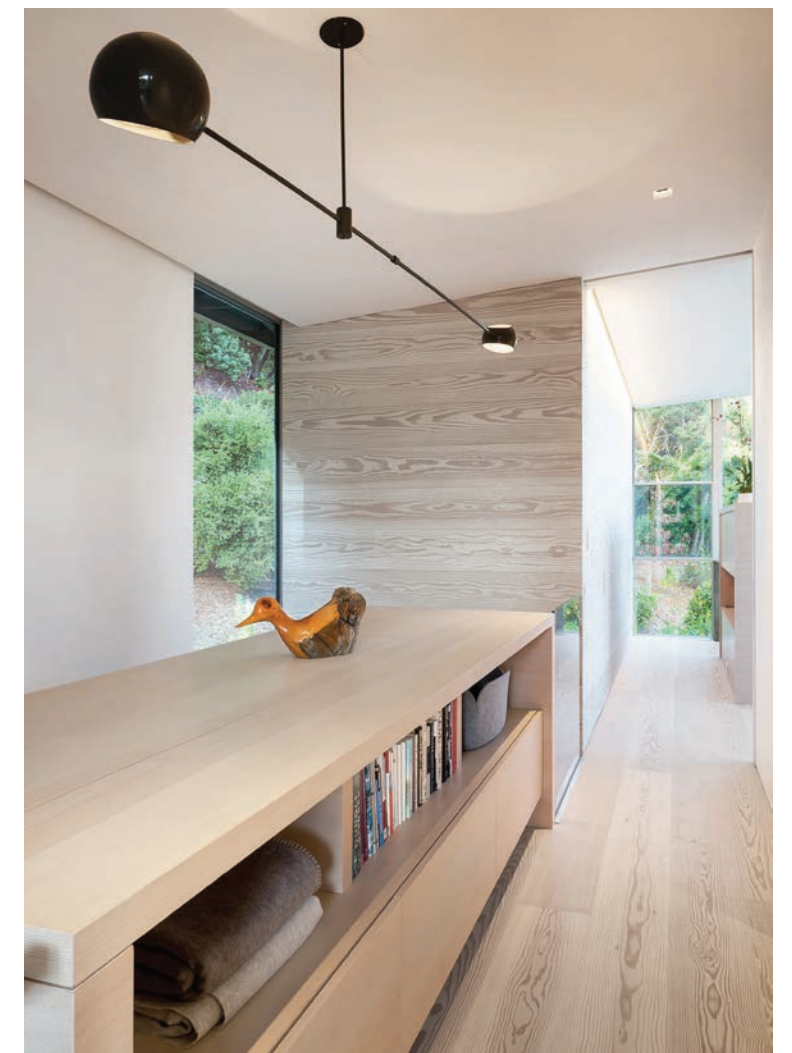
BELOW RIGHT Built-in storage throughout the home aids the minimalist aesthetic by keeping surfaces neat.

OPPOSITE Walls were left deliberately unadorned to keep the focus on the outside views. Above the fireplace, electronic sliding wooden panels conceal a TV. The sectional is from B&B Italia, the rug is a custom design from Tai Ping.

FROM RISING TENDRILS OF SOFT MIST that cast muted shadows to blazing rays of sunshine that throw every angle into sharp relief, the weather largely sets the mood and tone at this modernist getaway. It makes sense: The structure is nearly a solarium, with three sides of floor-to-ceiling glass and slide-away doors that blur the line between indoors and out. It's an effect further dramatized by a near total lack of ornamentation. There's no art, no bright colors, no flourishes of any kind. Instead, the materiality of wood, concrete and steel is emphasized and the minimalist furnishings are of natural wood, linen and leather in a pared-down palette. “There's a certain austerity to the architecture and a cleanliness to the furnishings,” says interior designer Chris Weir of Studio Collins Weir, who

led the project with his wife and partner Susan Collins Weir. “But there's a highly-edited casualness as well. It's very livable; you won't feel uncomfortable sitting in this house even after being outside in the garden all day.”

For their clients, empty nesters with interests in agriculture who often do garden all day, crafting a clean and chic yet comfortably informal space was critical. The couple have a family home in Mill Valley and decamp regularly to this Russian River Valley hideaway surrounded by established olive, madrona, manzanita and beech trees, alongside an orchard, vegetable garden and far-flung views. Their glass-walled home, a new ground-up build designed by San Francisco's Feldman Architecture, makes the absolute most of the countryside tableau. “The goal was to



Stunning mountain views are nearly endless from the many windows of this rural Sonoma escape.

OPPOSITE An elm slab forms a simple desk in the second story home office. It's joined by several mid-century modern standouts from Herman Miller: a classic Setu chair, an Eames lounge chair and ottoman, and a 1951 Alexander Girard coffee table.



bring the landscape into the house, and to find textures and materials that spoke to it directly,” says Collins Weir.

The home is laid out simply, with a voluminous lower level that opens along its entire width to the full-length patio outside. Steps up from the pool lead directly into a central kitchen, which serves as both a gathering and pivot point for the whole home—the open living room and dining area flow from there. A service area cleverly hidden behind a wall keeps everything pristine. Upstairs lie the private spaces, including a guest room office and the owners’ suite, which overlooks a hillside garden. Floor to-ceiling sliding glass doors align on both levels, inviting the outdoors in.

Since the transparent facade puts everything inside directly on display—“it’s basically a glass jewel box,” notes Collins Weir—careful consideration for the shape, scale and weight of

the furnishings became paramount for striking a balance in the overall composition. With a minimalist aesthetic driving the selection, the designers curated each room with museum-like care. So it only makes sense that two key pieces are museum-worthy themselves: The dining and coffee table are cut from the same slab of salvaged walnut and were custom fabricated with steel bases. “Having one monumental piece of lumber anchor both parts of the downstairs combined kitchen, dining, and living space is really compelling, and it ties that whole area together,” says Weir. “Those pieces are instant heirlooms. Our clients’ kids will fight over them someday.”

Other eye-catching pieces, like the Michael Anastassiades mobile chandelier centered above the dining room table, provide moments of functional art. “It’s minimal and poetic,



ABOVE Visitors to the second floor master bathroom are met with unparalleled panoramic views from the Blu Bathworks tub and open shower.

LEFT The front facade of the house is entirely filled with sliding glass panels, which overlook a lengthy pool and small unattached guest house.

and fills the space without occupying it and overwhelming it,” says Collins Weir of the light fixture. Its curves are echoed in the arching Dornbracht faucet and sculptural Blu Bathworks free-standing tub of the upstairs primary bathroom, which also includes a spa-like open shower crafted with warm teak slats underfoot.

As a whole, the look is restrained and refined while organic and raw—very fitting with wine country. Thanks to the events of this year, this alluring home has been a very practical getaway for the owners and their adult children too, due to its natural isolation. “This is their retreat,” states Collins Weir. “I would happily quarantine here too.” **CH**