

Past Perfect

A WELL-INTEGRATED ARCHITECTURE AND INTERIOR DESIGN SCHEME YIELDS A TIMELESS STYLE

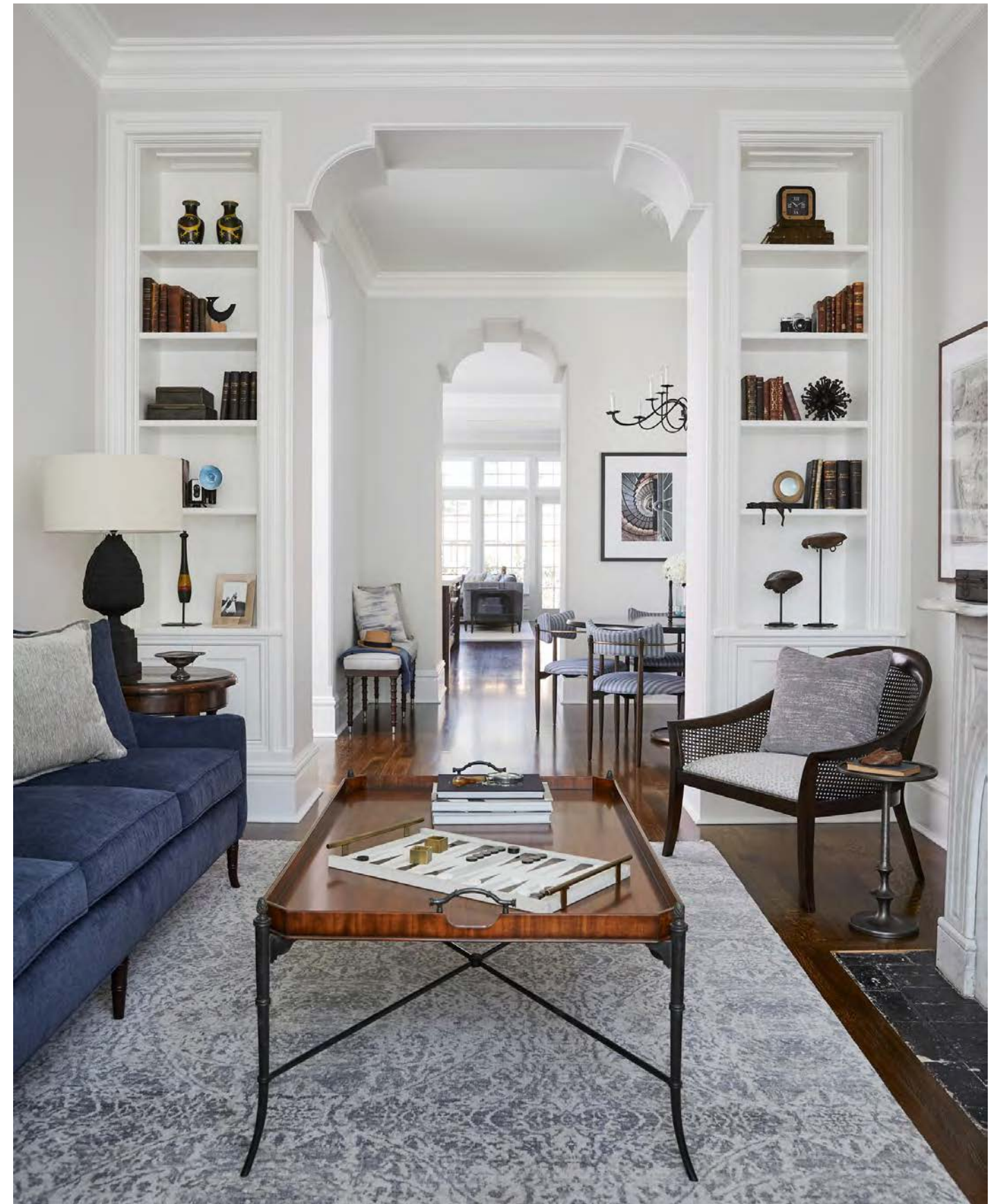
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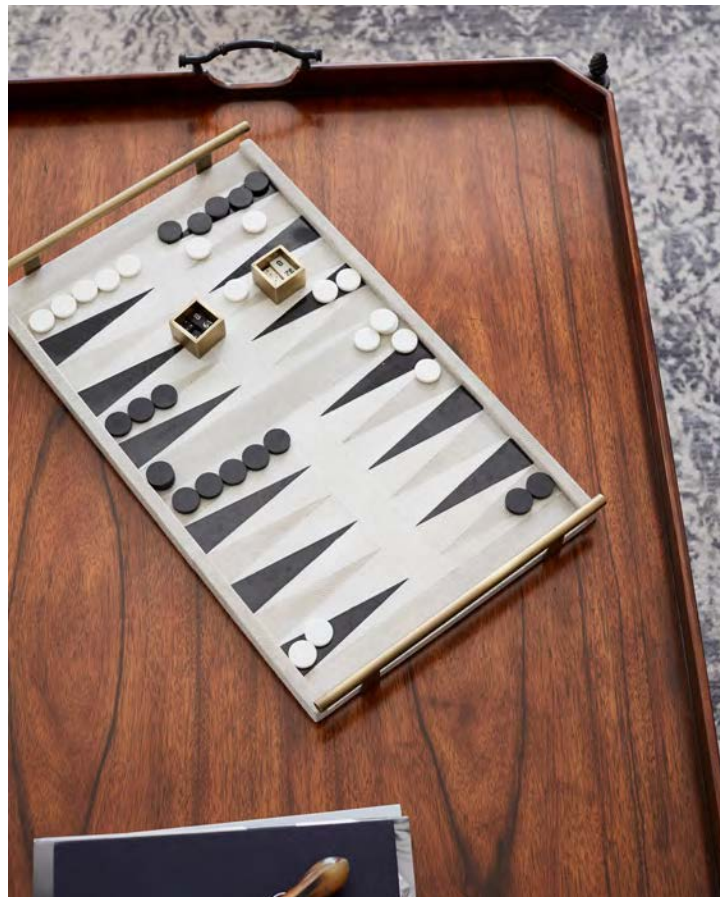




IN A SAN FRANCISCO VICTORIAN occupied by a young family, Tineke Triggs allowed the architectural elements to shape her interior design. Literally. Taking cues from the arched doorways throughout, she introduced elements that echo the curves. “With the furniture and architecture, that was very intentional—creating these custom pieces that connect them,” says the founder of the firm Artistic Designs for Living.

In the informal dining area—neighboring the Carrara marble-clad kitchen—the back of the banquette shares a silhouette with the doorways. Ditto for the marble backsplash in the powder room that Triggs ingeniously actualized from space underneath the stairs; in a small niche, she squeezed in a vanity that, according to Triggs, is “an homage” to the sinks that were commonly found in Victorian bedrooms. Also noteworthy in here: What appears to be wallpaper is in fact the handiwork of decorative painter Elan Evans.





“We definitely mixed a lot of the high and the low together... Everything looks like it has been in the house for years.” -Tineke Triggs

RIGHT Master bedroom showcases a neutral-hued Colefax and Fowler textile with a circular motive for the window treatments.

BELOW Powder room decorative painting by Elan Evans and mirror by Arteriors

OPPOSITE Family room features a gray Lee Industries sectional covered in Robert Allen Duralee fabric



Over the course of the project, architect Stephen Sutro expanded the Pacific Heights residence's footprint to accommodate a master suite and a great room. He also installed new skylights that coax natural light into the structure. Triggs was responsible for the furniture as well as architectural details—the cabinetry, finishes and lighting among them.

The clients, a young couple with twin daughters, brought only some accessories into the home, including an old chest from the husband's side of the family. With the decorative items that Triggs procured, she took into consideration the era of the building, selecting items that "feel like they're antiques, like they could have come from their great-grandmother's attic," she says. Case in point: the pair of vintage maps of Austin, the wife's hometown, that hang in the living room.

The home is awash in shades of indigo, gray and taupe. The

family room is anchored by a gray Lee Industries sectional and the living room features a Thibaut sofa covered in a royal blue chenille. In the master bedroom, the jumping-off point for Triggs was the neutral-hued Colefax and Fowler textile with a circular motif that she employed for the window treatments. The overall palette and "quieter patterns," as she describes them, keep the interiors fresh and avert any visual heaviness.

Reflecting on the transformation, Triggs notes another triumphant aspect: the budget. "Remodeling a house and furnishing it from scratch don't always bode well in San Francisco, with the costs," she says. "We definitely mixed a lot of the high and the low together"—for example, the table in the dining room is by Troscan while the great room holds a Four Hands table and bench—"which I think made the whole thing feel really successful. Everything looks like it has been in the house for years." CH

