



SOUTHERN EXPOSURE

MEMORIES OF GROWING UP IN THE SOUTH INSPIRE A YOUNG COUPLE TO BUILD A BAY AREA RESIDENCE FILLED WITH CLASSIC CHARM.

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INTERIOR DESIGN / TINEKE TRIGGS, ARTISTIC DESIGNS FOR LIVING
ARCHITECTURE / TIM BARBER AND KIRK SNYDER, TIM BARBER LTD.
HOME BUILDER / ERIK HUGHES, HUGHES CONSTRUCTION, INC.
LANDSCAPE ARCHITECTURE / JOHN DALRYMPLE,
JOHN DALRYMPLE LANDSCAPE ARCHITECTURE

Clapboard siding and a generous front porch set the tone for a Southern-inspired Atherton home with architecture by Tim Barber and Kirk Snyder. The roofing material consists of wood shingles on the upper sections and standing-seam metal on the lower level, and the custom windows and doors are by Bend River Sash & Door Company.



For most of us, there are certain sights and sounds that instantly evoke memories of our childhood homes. The crunch of leaves underfoot on a cool fall afternoon or smoke rising from a grill at a family gathering are all it takes to instantly transport many people right into their old backyards. For one couple with roots in the South, it was likely recollections of a screen door slamming or sipping ice-cold lemonade on a porch swing on a hot summer night that drove the decision to build a home that evoked the spirit of their childhood domiciles. "They wanted to create a house for their children that had the feel and the character of where they both grew up," says designer Tineke Triggs. "That meant including things like the wraparound porches you'd find on a beautiful old plantation house."

A coveted 1-acre flag lot in Atherton offered up the perfect backdrop. After scraping a 1950s ranch-style

structure, Los Angeles-based architect Tim Barber and senior project manager Kirk Snyder crafted a classically proportioned Georgian-style home with clapboard siding and a cedar shake roof to take its place. The house stretches five bays wide and is marked by a timeless gable over the front door. "There are enough big porches and screen doors to capture the outdoor living feel reminiscent of their youth," Snyder says. "And fortunately, that idea translates well to Northern California." The generous property, rimmed with mature oaks and redwoods, was also ideal for carving out play spaces to accommodate their three young children.

When it came to siting the house on that property, the architectural duo conducted a series of light studies. "We determined where the trees would cast shadows and decided the optimal placement for the house was the center of the property," says Barber, who positioned the



Designer Tineke Triggs selected Stark's Beckett carpet to line the graceful stairway by Mountain Stair Works. Big Oak Hardwood Floor installed the white-oak floors that run throughout the house, which was constructed by builder Erik Hughes.

Right: A subtle wallpaper by Colefax and Fowler frames an archway looking toward the entry. A vintage tricycle, found at an antiques market, stands just off the front door, which is accented with hardware by Baldwin. A Campion ceiling fixture and sconces by The Urban Electric Co. hang above.

Opposite: In the living room, Triggs reupholstered sofas with Kravet fabric and placed them on either side of a custom coffee table by The Cottage Table. She wrapped the room with a Solstice Silk wallcovering by Phillip Jeffries and anchored the space with a hand-knotted rug by Stark. The chandelier is by Avrett from Hewn.





Savoy chairs by Thibaut, wearing Stroheim fabric, surround a table from the homeowners' collection in the dining room. The draperies were made with a Galbraith & Paul linen from De Sousa Hughes, and the hand-knotted rug is by Stark.

pool in the sunniest locale. Then, landscape architect John Dalrymple stepped in. He designed the walkways and driveway and introduced crape myrtle trees near the entry, as the white blossoms would coordinate with the color of the siding. "The wife wanted the landscape to be soft," he adds, "so there are large grassy sections in front, which continue around to the back and provide softness while connecting the whole house to the landscape."

Barber and Snyder continued the classic feel of the house inside, where the commanding center hall is marked by arches with intricate trim profiles, crown moldings and wainscots. "Throughout the house there are six kinds of casings with similar profiles, but all with different widths and thicknesses," says builder Erik Hughes, whose company has since merged with another to form Ebcon Corporation/Hughes Construction, Inc. "This house is unusual for the area because not many projects take into account things like period details anymore." Within an open layout that "allows for views into several rooms at once," says Barber, he and Snyder kept up the attention to detail by adding transom windows in the living room and above the

double-hung windows of the dining room. They lined the walls of the family room with 6-inch-wide tongue-and-groove planks and used that classic detail again above the bed in the master suite, which also features a coffered ceiling to distinguish the adjacent sitting area.

When it came to furnishings, Triggs saw it as her mission to respect the architecture while still being mindful of the youthfulness of her clients. "I wanted to work with traditional pieces, but not things that felt stuffy or like your grandmother's house," says the designer, who utilized transitional fabrics to support that concept. In the living room, for example, two existing sofas were reupholstered with a wool-blend textile with a slight weave. "The subtle texture and blue-griege color have a timeless feel to them and work with the casual tone the owners wanted to establish," she explains.

In the dining room, Triggs created a subtle mix of styles starting with the homeowners' imposing wood table to lend a sense of history. She paired it with modern chairs sporting a clean-lined geometric profile and then added stenciled draperies for a touch of the unexpected.

Above, left: In the pantry just off the dining room, custom cabinetry by Innovative Casework is painted with a blue lacquer finish. The handblown glass pendants are by Waterworks, and a custom light fixture by The Urban Electric Co. hangs in the dining room beyond.

Above, right: Triggs had the pantry walls painted with a custom stencil by Elan Evans Decorative Finishes. A Newport Brass faucet and sink by Waterworks play off the cabinetry's hardware by House of Antique Hardware.



Above: In the kitchen, a black La Cornue range complements the custom cabinets by Innovative Casework accented with brass hardware by House of Antique Hardware. The backsplash is lined with ceramic tile by Mediterra Tile, and the soapstone countertops are from Da Vinci Marble.

Left: A custom walnut table by The Cottage Table and refinished chairs sporting a Rose Tarlow Melrose House for Perennials textile provide a gathering place for informal meals in the kitchen. The light fixtures are by E. F. Chapman for Visual Comfort & Co.



Left: In the study, a custom leather-upholstered Plantation sofa is finished with brass nailheads. A coffee table by Matthew Chase Woodworks rests on a wool carpet by Stark, and the light fixture is by Ralph Lauren Home for Visual Comfort & Co.

Opposite: Triggs appointed the study with Gregorius Pineo's stately Directoire desk and a custom chair by Plantation. The custom Roman shades were fashioned with a Colefax and Fowler fabric.

"They are not formal people so it was important that every space be approachable," says Triggs, who painted the room's woodwork with Benjamin Moore's Andes Summit for a touch of whimsy.

Eschewing anything that might be construed as what she calls "matchy-matchy," the designer mixed a solid-wool fabric for the two sofas in the family room with subtle patterns on the pillows and rug. She kept the master suite predominantly tone-on-tone and selected a check for two upholstered chairs in a sitting area to work in concert with the stripes covering a bench at the foot of the bed. A leaf pattern marks the Roman shades. "Playing with the size of the prints is what keeps the room interesting," she says.

To create a cozy atmosphere for gathering in the kitchen, Triggs designed a custom walnut table in place of a center island. She then finished off the traditional

feel of the space with a farmhouse sink and antique burnished-brass light fixtures. Similarly, in the husband's study, an antique-style desk, a leather-covered sofa and painted woodwork sporting a soothing moss green establish an old-world tone. "It's a warm and stately room, and that desk, with its hand-finished walnut top, feels like something that would've been passed down through the generations," notes Triggs.

Despite the home's many traditional elements, the owners' decidedly modern art collection still hits an important note. "The traditional feel of the house supplies them with a comfort zone," says Triggs, "and the art speaks to their playful side." But if there's any question about the home's overall intent, the sight of the swing suspended by ropes on the back porch is a reminder that it's time to slow down and go looking for that pitcher of lemonade. ■



Above: In the master bathroom, a tub by Drummonds stands on a floor marked by Waterworks tile. The adjacent shower features a Waterworks mosaic tile floor and subway tiles in a classic running bond pattern on the walls. The light fixture is by The Urban Electric Co., and the Rose Tarlow Melrose House shade fabric is from Shears & Window.

Right: Armchairs reupholstered with a Colefax and Fowler check provide comfortable seating in the master bedroom. Triggs upholstered a Bailey bench by Jayson Home with a stripe by Elizabeth Eakins to place at the foot of the bed. The Rittenhouse chandelier is by Arteriors.





The house was sited so that the property's existing oak would shade the rear porch, where a swing by Vintage Porch Swings sways next to a pair of rush chairs by Redford House wearing a Thibaut fabric. Scenic Scapes installed the landscape, including the salt-water swimming pool, and specified the smaller plantings. Landscape architect John Dalrymple created soft grassy sections around the lot.