



Architect Charlie Barnett and Tucker worked together to create this 10,000-square-foot Georgian-style home. The living room features three seating groups. A massive custom-carved mantle of Cabouca limestone resides under *On the Roadstead of Mandal, Norway* by the German artist Karl Paul Themistocles von Eckenbrecher.

# BODY OF WORK

Design legend Suzanne Tucker’s latest book highlights some of her most exquisite projects to date.

Suzanne Tucker’s design work is in a category by itself. Her impeccable taste is matched only by her encyclopedic understanding of antiques, fabrics, furnishings, lighting, and finishes. Discerning individuals who appreciate design at this extraordinary level often become Tucker clients for life, entrusting her to decorate multiple homes for them. As a result, her portfolio reads like eye candy. Thankfully for design aficionados, publisher Gianfranco Monacelli, at Monacelli Press, convinced Tucker to share more of that portfolio in *Suzanne Tucker Interiors—The Romance of Design*.

On the following pages, you will be treated to just a tiny bit of this luxurious coffee table book. Tucker shared three projects from the book with us, including a sky-high condominium at Millennium Tower in San Francisco, an English-style country manse on the Peninsula, and her own stunning Marin home.

Notes Tucker in the forward to her new book: “My work begins with listening. I want to hear from my clients about their ideas of home, everyday living, personal desires, and dreams. I am entrusted with their own distinctive tastes, their unique family lives, their particular passions, treasures, and happiness at home.” She goes on to say, “We laugh about the hats I wear: detective, diplomat, coach, psychologist, marriage counselor, educator, peace-keeper, confidant. But being privy to such personal information is an honor and a responsibility that I take to heart and never lightly.” This devotion to her clients and determination to fulfill their design dreams is apparent in every image brilliantly captured by award-winning photographers Edward Addeo, Matthew Millman, and Michael Venera.

“As we evolve, our homes should as well,” says Tucker. “A house should be able to stand beautifully bare, revealing to us graceful volumes, elegant proportions, and [light]. When a house is overlaid with one’s personal collections—art, furnishings, and accessories—it can become an expression of individuality and a vessel for memories, tangible and intangible. A house can be a lifelong romance, and we should find ourselves falling in love with our homes over and over again.”

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PHOTOGRAPHY BY EDWARD ADDEO, MATTHEW MILLMAN, AND MICHAEL VENERA





A hand-blocked, vine-patterned wallpaper (opposite) climbs the David Adler-inspired oval stairwell. A cerulean blue velvet sofa (this page) grounds the vast volume of the living room. The 19th-century Persian Khorasan inspired a palette of azure blues, cream, walnut, and cinnabar.





Looking from the living room (opposite above) of the Georgian manse, designed by Tucker, an enfilade of rooms unfolds. Tucker's own living room (opposite below) features an eclectic mix, including an 18th-century French mantle, Regency chairs and sofa, and a late Qing period low table. Antique Bargello, Fortuny, and silk pillow fabrics pick up colors from a Spanish Chinoiserie leather screen. At the foot of the bed in the master bedroom (this page), Tucker placed a 19th-century silk ikat she purchased in Istanbul and an 18th-century Italian bench that belonged to Tony Duquette. Silhouetted against pale toast-colored grasscloth walls, a Tang horse and rider rest atop a French mantle.



A couple wanted to bring the warmth of their former Victorian residence to the sleek and modern Millennium Tower in San Francisco. With intricate woodwork, Tucker was able to make the seemingly impossible a reality. In the study (this page), a pair of bergères pulls up to a Biedermeier pedestal table, while a richly upholstered window seat frames dramatic views of the Transamerica Pyramid.

Azul do Mar quartzite on the counters and back-splash in the kitchen (opposite above) brings in the blues of the Bay outside. Walls lacquered a vibrant, saturated blue, mirrored pocket doors inset with stained glass panels, a gold-leafed ceiling, and a vintage Murano chandelier create a glamorous dining room (opposite below).

