

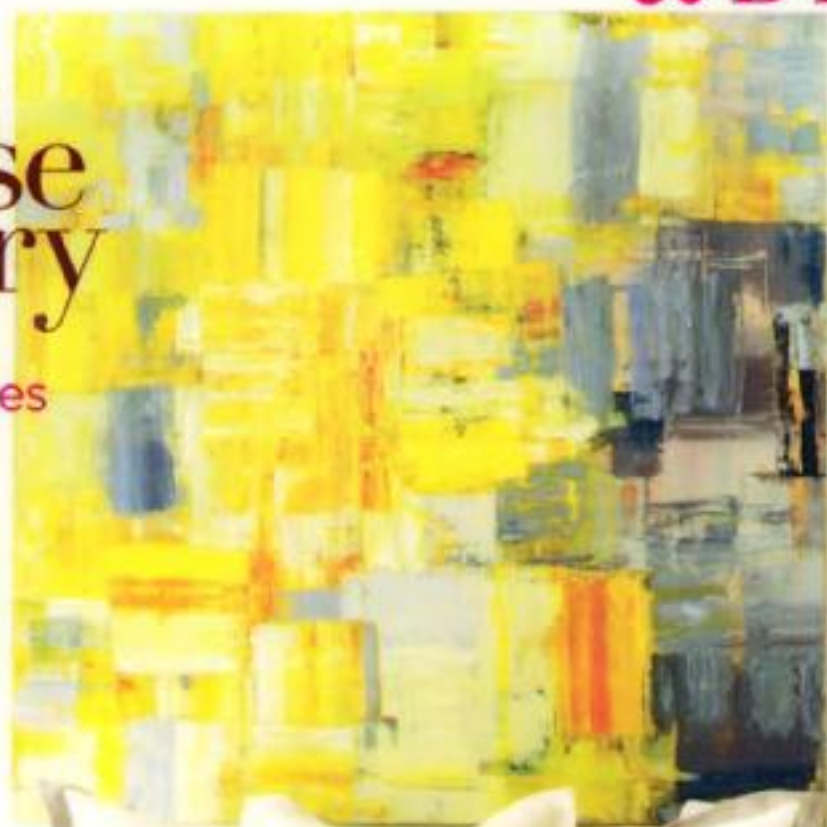
# WESTERN Interiors & DESIGN

## Small House Luxury

Smart Design  
for Small Spaces

Santa Fe  
Los Angeles  
Washington  
Hawaii  
San Francisco  
Montana

*Big Ideas,  
Small Kitchen*



AUGUST/SEPTEMBER 2008

SAN FRANCISCO

2,700 SQUARE FEET

Designer Tineke Triggs unified the eating and cooking areas of a couple's San Francisco kitchen by removing a dividing peninsula and painting the walls white. A banquette offers seating without blocking the view.



## Style Connection

Designer **TINEKE TRIGGS** remodels a San Francisco kitchen with streamlined spaces, tailored cabinetry, oak flooring and a crisp black-and-white palette

photography by **MATTHEW MILLMAN**  
text by **CHASE REYNOLDS EWALD**

**TINEKE TRIGGS** HAD ALWAYS WANTED TO BE AN ARCHITECT. INSTEAD, THE former mathematician spent twenty years in high-tech sales. "I was artistic," she explains, "but was afraid of going into an artistic field." Six years ago, after several years of buying houses and renovating and selling them, she took the plunge. Now, she says, "I specialize in renovations, and I help the client manage the project. I work on the business side as well as the creative side. My niche is kitchens and baths."

In the Pacific Heights apartment of a young San Francisco couple, Triggs faced some intriguing challenges. The apartment, located in a traditional Edwardian structure, "had a big living room, a light and spacious kitchen and breakfast area, and a big picture window overlooking the bay and Alcatraz," explains the interior designer. "But even though the breakfast area and kitchen were connected, the space was broken up by a peninsula, which made it feel a lot smaller." A wide soffit separated



the eating area from the cooking area, which was marked by dark red walls. "It really looked like two different rooms," says Triggs, who aimed to bring a cohesive feel to the space and increase its function by adding cabinetry and a place to display the couple's wedding china. "It was a lot of things to try to squeeze into a kitchen that wasn't that big."

There were other design challenges as well. The clients requested that a small powder room behind the kitchen be expanded into a full bath. "The

kitchen looks bigger now, but it actually lost three feet of space," explains Triggs, who pushed out the entry wall to accommodate the full bath.

She then removed the peninsula to merge the eating and cooking areas into one 276-square-foot room, and she painted the walls white for a more open feel. She chose traditional cabinetry but balanced it with industrial-looking appliances and light fixtures. Because the husband "wanted the range to be the focal point," she says, "I enclosed the hood

## get the look

TINEKE TRIGGS'S KEYS TO MAKING A KITCHEN FEEL LARGER

**1** Triggs removed the peninsula to connect the eating and cooking areas.

**2** The tall ceiling allowed Triggs to put in double-height cabinetry for a grander appearance.

**3** A black-and-white motif, inspired by the backsplash, is underscored with fabric choices in the same palette.

**4** A built-in corner banquette creates an open feel and provides extra storage.

**5** Industrial pendants and an Italian-style chandelier help define the areas.



**left** "Enclosing the hood made the kitchen look more formal," says Triggs. Traditional white cabinetry is offset with industrial-looking light fixtures, and a stainless-steel table takes the place of an island. The Waterworks tile backsplash inspired the kitchen's black-and-white motif.



“The breakfast area was cut off from the cooking area, which made the kitchen look small,” says Triggs. “I wanted to connect the two rooms and make the space look bigger.”



within an arch to make it look like a piece of furniture. The columns have medicine-cabinet-like cupboards for spices.”

Triggs used gleaming oak floors to unify the two sections of the room, and she installed a stainless-steel table in place of the standard kitchen island. “It fit perfectly,” she says. “And when they have a large party, they can just lift it up and move it.”

In conceiving the decorative scheme, Triggs established the keynote for the room with a backsplash that was inspired by a tile mosaic from Waterworks. “It made a big statement,” says Triggs. “So I had it made in black-and-white Carrara. I took the idea from that and really played up the black-and-white.”

In the cooking area, pristine white cabinets contrast with black honed-granite countertops. The palette is reversed in the eating area, where an ebonized walnut built-in hutch has a white marble countertop. The dark tone of the hutch ties into the wood dining table, while the chairs were customized with black-and-white striped fabric to match that of the banquette cushions. The pillows, made with an arabesque patterned fabric, echo the motif of the backsplash.

Designer and clients alike feel they achieved their goals while creating a unique statement. “I think the play of opposites is very attractive,” says Triggs. “It’s yin and yang, male and female, black and white, industrial and soft. Opposites attract, and they always look good together.” ➔

## BEFORE



- 1 Powder room
- 2 Cooking area
- 3 Pantry
- 4 Eating area

## AFTER



- 1 Full bath
- 2 Cooking area
- 3 Pantry
- 4 Washer and dryer
- 5 Eating area

**above left** Triggs (left) gave the two spaces opposing finishes so they would “talk to each other,” she says. The ebonized-walnut hutch provides desk and serving areas, and the additional glass-front cabinetry displays the couple’s wedding china. Kravet fabric covers the West Elm chairs’ seat cushions.