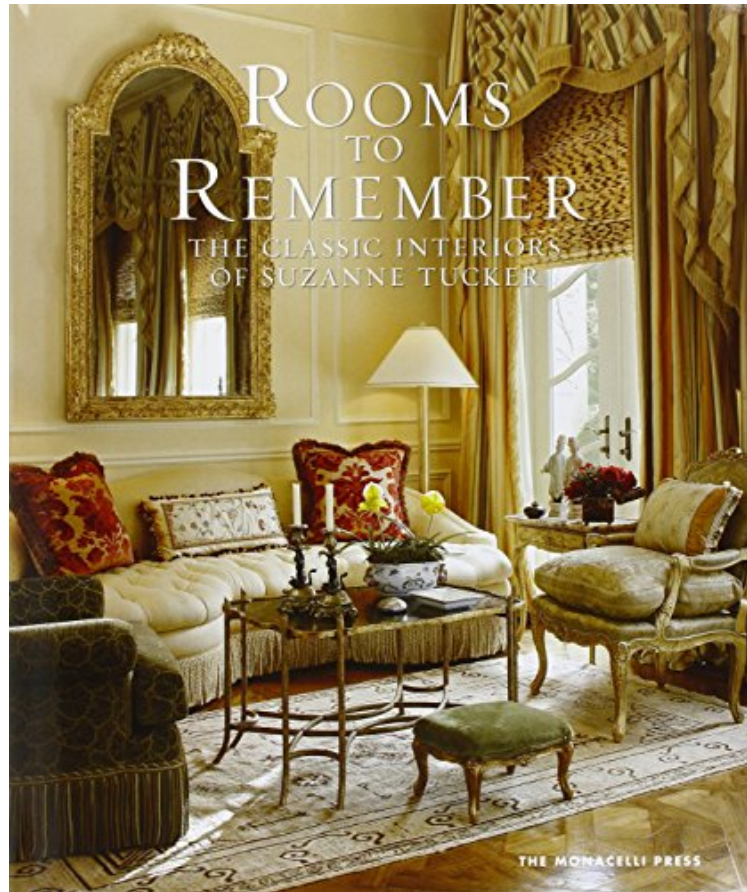


Rooms to Remember: The Classic Interiors of Suzanne Tucker

Suzanne Tucker

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Suzanne Tucker : Rooms to Remember: The Classic Interiors of Suzanne Tucker before purchasing it in order to gage whether or not it would be worth my time, and all praised Rooms to Remember: The Classic Interiors of Suzanne Tucker:

6 of 6 people found the following review helpful. A visual masterpiece!!By HillwoodSuzanne Tucker has an incredible talent of producing some of the most elegant and luxurious interiors I have ever seen. She just "gets it" for me, everything works and comes together as it should in a classic and timeless design. She lives, breathes and sleeps classic interiors and makes a room look like it has been there forever in the way it all goes together and each item complimenting the next.Starting with the "bones" of a structure and working from the outside in she achieves the best possible interiors that money can buy.It is a lavish photographic presentation that show cases her amazing talent and range of projects she has undertaken, across the entire spectrum accompanied with riveting commentary, tips that can be applied to all interiors for any style or budget, the ideas and inspiration is all over her beautiful book. I keep referring back to this book and have o hide it from visitors to my home as when they see the cover they immediately want to borrow it, a great gem of a book to own.Tip from me, go over every detail of the full page photographs with a

strong magnifying glass and really get too see the detail the naked eye seems to skip over as there is SO much to absorb. And no you will not look like your grand parents trying to read the newspaper, it works for me! I would recommend this book to anybody who has a passion for beautiful classic interiors like I do, made my heart skip many a beat reading it. They are Rooms to Remember for a long, long time. Thank-you Suzanne for a remarkable book. 2 of 2 people found the following review helpful. Not that Great By R. S. Walker I was disappointed in this book--not enough photos and too much text. I purchased it, hoping to see a lot of photos of classic interiors, but this book has photos of just about every other type of style in interior design as well. 4 of 4 people found the following review helpful. Most beautiful home design book ever By Design Aficionado "Rooms to Remember" by Suzanne Tucker stands apart from the many interior design and decorating books that have come out in the past few years. "Rooms to Remember" is truly memorable, from cover to cover. The pictures are gorgeous and the variety of design -- formal, contemporary, traditional, casual -- is particularly appealing. I love the way Suzanne Tucker has written the book, introducing each house with one page of nicely sized text. It is fascinating to know what people want for their houses. I know what I want -- for Suzanne Tucker to design my dream home!

In the work of interior designer Suzanne Tucker, art and artifact collections are displayed to best advantage for daily enjoyment by their owners, custom-mixed wall colors are set off by richly sensual textiles and forms, and inherited pieces are blended with newly found treasures to bestow a subtle aura of age and permanence. She uses her extensive knowledge of antiques and the decorative arts to create finely detailed, inviting rooms that perfectly complement both their architectural setting and their owners personality. Always looking to the bones of a structure first, Tucker works from the outside in to ensure that a house remains true to the conventions of its style while its functions suit a contemporary lifestyle and sensibility. Superb interior architecture, delicate finishes, and fine furnishings are introduced and layered to form spaces that are balanced, fluid, and comfortable, whether in historically significant properties or modern wine country estates. She brings her perceptive ability to create truly unique, tailored spaces amassed over years as the protégé of the legendary Michael Taylor as well as from her own extensive travels and twenty-three years as a principal of her firm to each project. She maintains that even the most exquisite pieces of furniture and art can, and should, be arranged throughout a space in an accessible way to serve the needs of the people who inhabit it. This lavishly illustrated presentation showcases Tuckers diverse and site-specific styles in twenty projects, ranging from formal Mediterranean-style villas to sophisticated city apartments and airy Napa Valley retreats to rustic mountainside houses. Personal, engaging commentary reveals her spirited nature, many sources of inspiration, creative process, and valuable tips that can be applied to interiors of any age, style, or mood.

"Suzanne Tucker is a precious jewel in the San Francisco interior design crowd . . . She promises what seems impossible, and delivers." 1stdibs "Stunning snapshots are interspersed with Tucker's insight into the design process for each room . . . she is especially adept at incorporating antiques into spaces, from seventh-century Chinese figurines to Biedermeier furnishings from the 1800s." SFGate About the Author Suzanne Tucker is a principal of the award-winning San Francisco interior design firm Tucker Marks. Architectural Digest named her to its AD100 list of top designers in 2007, and she was pronounced The Best of the Best in Interior Design by the Robb Report in 2003. Her work is featured regularly in House Beautiful, Town Country, Traditional Home, and other leading design magazines. She is an expert on antiques and the decorative arts and frequently lectures on both. Excerpt. Reprinted by permission. All rights reserved. From: Chapter I: Bones and Architecture I define architecture as both form and structural embellishment in a particular style. It can be traditional or contemporary, new or old, French, English, Spanish, Italian, Shingle, or Shaker, but the architecture always drives the design direction for me. I am comfortable working with any style, and am always an advocate for the architect and for having an architect create a house that will be true to a style's traditions. I invariably encourage clients to take the time to get the bones right. When I speak of bones, I am referring to the actual structure, the underlying configuration and shape of spaces and their placement in a house. When I walk through a house or read a new set of plans, I look for those bones, the skeletal strengths and weaknesses. And I look at the bones first, because for me, bones define potential. I admit that I'm slightly obsessed with floor plans, and I love studying old plans from historic buildings. Floor plans reveal the inherent gracefulness of a house as well as the problems and possibilities of each space: where traffic flows and stops, whether moving a particular wall or widening a specific doorway will improve the quality of the space for the people living in it. I think about how to accentuate the positives and eliminate or diminish the negatives. Do the existing proportions work? Will altering structural elements such as walls or doorways improve the flow of the room? The house? People often think it's easier to remodel than to start from scratch, but remodeling frequently entails stricter challenges and tighter boundaries: in a sixteenth-floor apartment for example, the exterior walls are usually not negotiable. In contrast, it is often easy to get carried away with the seemingly limitless possibilities presented by building a new house--bigger is not necessarily better. Floor plans must suit both the architecture of the house and the people who inhabit it. Planning with function in mind is essential to create a balanced, fluid, harmonious, and comfortable house. While aesthetic and stylistic considerations are important, function must come first, in every space. Years ago I was working on a house where the

master bedroom had multiple windows and doors on all four walls. All those windows were lovely, but with so many punctures in the wall planes, placing furniture became a challenge. A simple action resolved the problem: a large single window centered on the longest wall was removed, creating a landing spot for the bed. It was replaced with two new flanking windows, which maintained the room's architectural balance and still satisfied the client's desire for several exposures. Once structural bones are set, I turn to architectural details. Does the style suggest clean, contemporary lines, with simple moldings or no moldings at all? Are the corners sharp or eased? Does the residence contain any elements of architectural or historical significance that should be preserved or enhanced? If so, I'll campaign to keep them. I once worked on a San Francisco apartment with original interiors designed by Julia Morgan. It was suggested that smoothing over Morgan's plaster tracery ceiling would make necessary electrical work easier and cheaper. Horrified by the idea, I simply had to say no with no further discussion allowed. The ceiling won! Good bones should always be preserved, and they will ensure that architecture remains distinctive, original, and appropriate.