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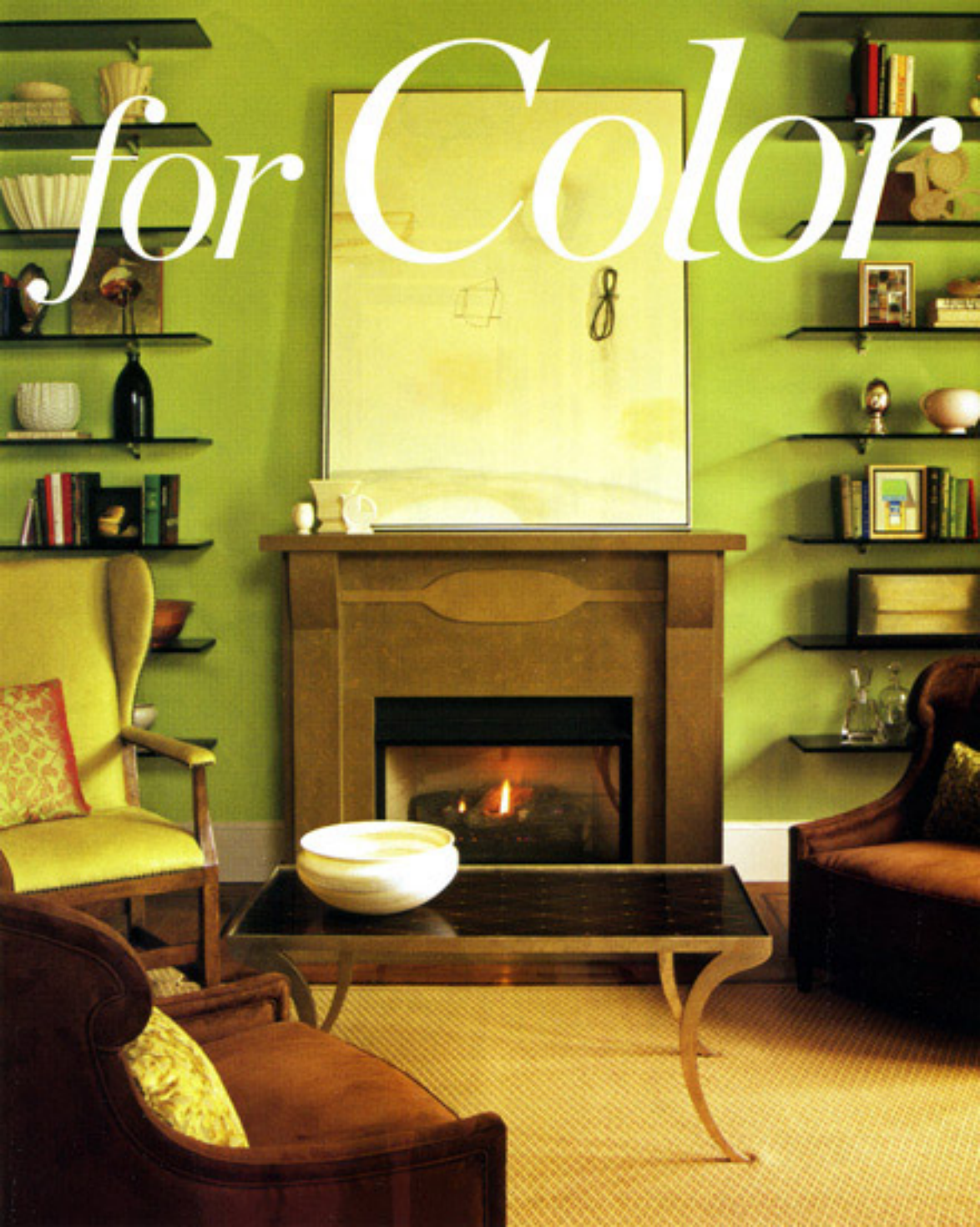
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Designer Jay Jeffers gave this remodeled Edwardian house in San Francisco's Pacific Heights a chromatically bold update for a young professional woman who is now starting her family here.

Make Room



This page: Jay Jeffers lounges on an armchair (with a mismatched ottoman, both from A. Rudin) in what is now the home's nursery; wall details are Benjamin Moore's Hidden Sanctuary. Opposite: Jeffers (he designed his client's living room with a fine fireplace surround) by (opposite) Brian Bubby Rhodes and floating Lucite shelves from Maxilia (a color called Grecian Urn). Two Tulare chairs from Jacques Garcia for Baker and a Gregorius Pines Dower wing chair he found a Dorian Truitt Rabeau coffee table. The wall color is Benjamin Moore's Sweet Daphne; art is by Robert Kingston.



for Color



“I

have never had anyone ask me to do an all-white house,” says San Francisco designer Jay Jeffers. That’s probably because Jeffers Design Group is known for creating surprisingly sophisticated interiors in candy-colored palettes. “I would love the challenge,” he says, “but I don’t think that type of client would ever hire me.”

Instead, most people seek him out after experiencing his idiosyncratically chromatic interiors specifically chosen to make a joyful first impression. That was the case with this client, a financial executive, whose 4,000-square-foot Edwardian home is located in the peaceful Pacific Heights neighborhood. Having lived amid remnants of the previous owner’s traditional remodel (including swags of brocade draperies and dark cherry woodwork) for more than a year, the homeowner asked Jeffers to create a look similar to the lively style she’d seen at a friend’s house.

“We loved the open plan of the main floor and the high ceilings, but with our post-college-apartment furniture, we knew we weren’t making the most of the space,” says the woman, who was engaged at the time and is now married and the mother of twin daughters.

Maintaining some of the traditional elements to suit the house’s history, Jeffers freshened it up. “The house felt dark. It just wasn’t her,” says the designer. “It’s often foggy out here in Pacific Heights, but once the heavy draperies were down, light flooded the space, so I knew this would be a great house for vibrant color.”

Above: In the family room, built-in hanging storage units “warm up the space at night and add color during the day,” says the homeowner. Opposite: Jeffers grouped two A. Rudin armchairs and two Klismos chairs from Artistic Frame around a Thierien Studio Volute dining table; standing lamps are from Emmons Troop. The tone-on-tone chairs as well as the striped border on the living room curtains were Jeffers’s way of folding some patterns into the color-rich palette.

PRODUCED BY SUSAN TYBEE VICTORIA, PHOTOGRAPHS BY GREY CRAWFORD, WRITTEN BY SARAH DYNCH



What the Pros Know

When you work a lot with color and pattern, you develop a vocabulary of your own. For example, Jay Jeffers likes colored ceilings, often painting them with a 50 percent tint of the wall color (as on these 12-foot-high ceilings), but he sometimes uses an all-together different color or pattern on ceilings to add interest. While every room in this house may be a different color, they are unified by the same luxury on the moldings (Benjamin Moore’s Pittsfield Buff). Although the color-loving designer chose bright-red fabric and accessories for the dining room, he toned down the Venetian plaster walls to a warm neutral; that restraint helps the living and dining room colors work together. For pillows and other accent fabrics, Jeffers chose small-scale prints over larger, bolder patterns. He limited large graphics to tone-on-tone colorways, to keep things from looking too busy.

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“S

he has no issues with color, but my client is not a pattern person,” says Jeffers, whose appreciation for repeated geometric shapes is well documented. “We added a few prints, but I supplemented the color with texture wherever I felt the need for pattern.”

Using the utmost restraint, the designer created interest with subtle fabrics and surface treatments. Beyond the creamy foyer, each room features a different vibrant hue. The lime-green living room at the front of the house has bay windows framed by solid yellow draperies banded in a bias-cut stripe. In the adjacent dining room, cranberry tone-on-tone upholstery is set against walls finished in a neutral waxed Venetian plaster so that light bounces around one of the house’s darkest spaces.

Upstairs, the bedrooms repeat the same parade of happy colors, in rainbow order. A home office (now the twins’ room) is primarily lavender, and the guest bedroom is dressed in natural linen and

Kelly green. For the master suite at the back of the house, custom-painted sunny yellow walls got a stripe effect.

“There was little direct sunlight, so we went with a bold yellow and calmed it down with some blue,” says Jeffers, who chose color schemes throughout that are feminine without being girly. Now that his client shares the home with her husband, a devout midcentury modernist, there may be an opportunity for Jeffers to update a room or two—perhaps it will turn out to be the all-white commission he’s been waiting for. But probably not. **X**
See Resources, last pages.

This page: Jeffers anchored the master bedroom with a headboard of his own design. He added custom graphic elements with texture, including the channel-quilted bedding and the tufted ottoman. The Helen bedside table is from Q Collection; German crystal pendants are vintage. Opposite: Across the room, draperies in Christian Fischbacher’s Dance fabric and a smoked-glass Geneva chest from Ironies give the suite some sparkle; the painting is by Dan Jackson.

