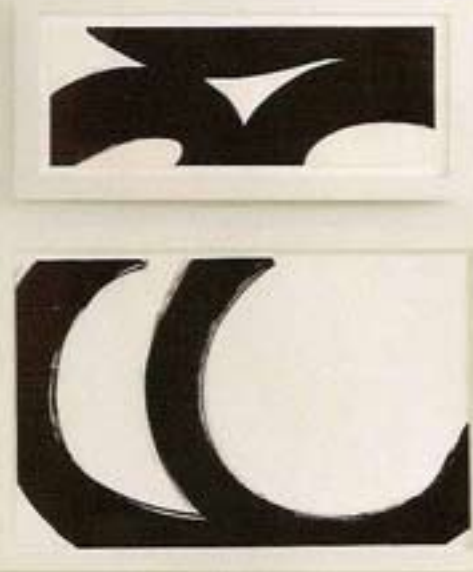


# WESTERN Interiors

SPECIAL ISSUE

## THE GOLD LIST

YOUR EXCLUSIVE  
GUIDE TO THE  
BEST INTERIOR  
DESIGNERS,  
ARCHITECTS  
AND LANDSCAPE  
DESIGNERS  
WORKING  
IN THE WEST





**this page** Jiun Ho renovated an 1898 Victorian house in San Francisco, preserving the original staircase. Limestone flooring and a modernist console and pendant designed by Ho punctuate the entry. **opposite** For the living room, Ho created a European-style tête-à-tête and an ottoman, arranging them near a massive metal fire surround crafted by Sam's Iron Works. Venetian plaster walls add texture.

# GRAPHIC

ARTS

JIUN HO  
REINVENTS THE  
ROOMS OF A  
VICTORIAN HOUSE  
IN SAN FRANCISCO,  
USING CONTRAST,  
DRAMA AND  
AESTHETIC SURPRISE



photography by DAVID DUNCAN LIVINGSTON text by LAURA MAUK



In the dining room, a Cherbourg table and Vigo chairs, both from the Jun Ho Collection, are lighted by a large pendant designed by Ho for Boyd Lighting. Traditional Chinese ink-on-paper artworks hang on the Venetian plaster wall, and antique whale bones from Thailand rest on Indonesian rosewood stands. The drapery fabric is by Great Plains from Holly Hunt; the Ho-designed rug was made by Hokanson.

**this page** Ho outfitted the kitchen—which opens to a deck and the garden below—with white lacquer and oak cabinetry. Jiun Ho Collection bar chairs with leather-upholstered seat cushions pull up to an island topped with dark-colored stone from CaesarStone. The range is from Wolf.  
**opposite** “I restored the front facade to its original design and gave the house a contemporary twist with shades of Benjamin Moore dark grey with a hint of blue,” says Ho.





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his is an old Victorian that was built in 1898," says Jian Ho, describing the residence he remodeled in the Castro District of San Francisco. "After a few major earthquakes, nothing about this house was straight. Not the floors, not the ceilings, not the walls—nothing." The designer thought it best to start from scratch. "Originally it was three separate apartments," he explains. "The challenge was to combine the floors into one big house. We had to gut nearly the whole thing."

But Ho wanted to maintain some of the structure's Victorian architectural detail. "On the first floor, I took everything out except the staircase," he says. "It gives you a real sense of the history of this house." He also preserved the front facade. "Its shape and details are typically Victorian," he notes. The colors were pale yellow and peach. "Those aren't the most flattering colors," he adds. "I stripped them down and painted it more-modern Benjamin Moore shades of blue-tinted

dark grey with white trim." He replaced the front door with a custom white-oak door that has bronze detailing.

"I consider myself modern, but I think classical design is important," explains Ho, who started his eponymous company in 1999 and is known for his sleek furnishings collections and the sculptural fixtures he creates for Boyd Lighting. "Paul Hastings began collecting my pieces about nine years ago," says Ho of his client, the CEO of a biotechnology company in the Bay Area. Hastings selected Ho as his designer because of Ho's use of tailored forms, dark wood, crisp fabrics and the way he successfully balances comfort and elegance.

The first floor consists of mostly public space that includes the living and dining rooms and the kitchen. In the living room, the flooring is Brazilian walnut, and there's a taupe-grey Venetian-plaster wall. Ho designed a European-influenced tête-à-tête and an ottoman,



and arranged them near a steel-paneled wall and massive fire surround. "The fireplace is eco-friendly," says Ho. "It just needs ethanol. I like to create things that are unexpected. People want a dramatic interior that inspires them but is still livable." The fire surround separates the living room from the dining room, where Ho placed Vigo chairs from his collection around a square, expandable table. A custom wool rug from Hokanson adds texture to the room, while an enormous cylindrical pendant anchors it. "I asked Boyd Lighting to customize my Soleil design," he adds. "It's like a big drum. When you sit down and look up, you see eight beautiful copper arms that connect to a round disc."

Ho also infused the kitchen with a bit of the unexpected. He installed an eight-foot-long backsplash made of tem-

pered milk glass embedded with energy-saving LED lighting. "It's controlled by a computer graphic card that can turn the glass more than a million different colors," he says. The kitchen, overlooking a garden, functions as the center of the house and features a deck. "Paul likes to cook, and the kitchen is where he entertains and gathers with friends," Ho explains. "He does a lot of barbecuing, so he wanted surfaces that were easy to clean and take care of." The island is topped with dark stone from CaesarStone, and appliances such as a warming drawer, microwave and cappuccino machine are hidden in a white-lacquered pantry to reduce clutter.

The second floor comprises guest rooms and a guest bath. "They're very casual," says the designer. "Guests really feel like they're in California." Ho designed beds and side tables for the

rooms, and outfitted one of them with Pollack silk draperies and a hand-knotted wool rug from Endless Knot. The master suite occupies the entire top floor. "The roofline is an A-frame," says Ho. "There aren't beautiful tall draperies. The client wanted to bring in a lot of light and the trees. When you stand on the deck, the space looks like a tree house." The designer outfitted the suite with mostly custom built-in furniture. "I could live in just the master bedroom," says Hastings.

"Paul wanted an organized, straightforward house that would be easy to maintain," says Ho. "It was important to create a modern space, but one that interprets San Francisco's rich past. I couldn't disregard our Victorian architectural history. Our foundations were laid during that era, letting San Francisco become the city it is today." ➔

**opposite, left** "I removed all of the walls on the top floor and made it a single open space that's now the master suite," notes Ho, who customized a walnut headboard unit with built-in side tables for the bedroom. **opposite, right** A redwood deck off the master bedroom, which features an A-frame roofline. **this page** Ho designed a custom bed and a pair of side tables for the guest room, where there are Pollack silk draperies and a wool rug from Endless Knot.

