

Western Interiors

AND DESIGN

SEPTEMBER/OCTOBER 2004

LOS ANGELES classic
surprising DALLAS
SANTA FE skies
chic SAN FRANCISCO
WYOMING modern
on SAN JUAN Island

and...
bright LIGHTING
FLOOR plays
Seattle SHOPPING
TELLURIDE film festival
escape to MONTANA



\$5.95US \$7.95CAN

10¢



0 74820 08565 3



City Slicker

Holly Hulburd transforms
a dreary
San Francisco
apartment building
into a contemporary house
awash with
light



Some renovations
are subtle
updates;
others are more
serious makeovers
that turn the
original house
into a

distant memory. To call Holly Hulburd's revamp of a San Francisco apartment building a makeover is an understatement. What the designer did was nothing short of a total transformation, as she took a dark and chopped-up two-unit 1910 Edwardian-style apartment building, once owned by prominent Bay Area socialite Charlotte Maillard, and created a modern, airy single-family house for a young couple and their two children.

Hulburd, who designed the architecture as well as the interiors, wasn't shy about her alterations. In the center of the building she carved out a dramatic four-story skylit atrium that joins the floors of the newly combined structure with an elegant staircase. Before the renovation guests entered into a cramped, dimly lit lobby with chinoiserie wallpaper; now they're welcomed into an eighteen-foot-tall entry drenched in natural light. The space behind a figured

Holly Hulburd converted a 1910 Edwardian-style apartment building in San Francisco into a contemporary single-family house. **opposite:** Hulburd designed a glass, wood and steel staircase to connect the residence's four levels. "The staircase creates a dramatic atrium that stretches from the base of the first floor to the ceiling of the fourth floor," she says. **above:** Views of the bay are visible from the living room.



maple column leads to the sculptural stair, which has maple treads, stainless-steel railings, translucent glass bridges and limestone landings. "I was trying to bring as much light as I could to the center of the house and then draw you up," explains Hulburd. "We wanted to make a dramatic but comfortable transition from the modern entry to the older parts of the house." For some upstairs spaces, Hulburd re-created Edwardian detailing and preserved original fireplaces. She also excavated a new half-level at the back of the ground floor, behind service spaces and live-in nanny's quarters, creating a bright children's playroom that opens onto a private garden.

Compared to a typical residence, the house is functionally upside down, with public spaces on the top floor and bedrooms, studies and guest rooms below. The fourth floor's sunny living room has furniture by Florence Knoll and Mies van der Rohe, as well as custom designs by Hulburd. Large windows on three sides offer views of the Golden Gate Bridge and the hills of Marin County across the bay. Beyond the living area are the kitchen and the dining room, which has sliding glass doors that open onto a teak-and-glass solarium. "It's one of the most used spaces in the entire house," says Hulburd. The solarium leads to a roomy outdoor terrace that's paved in black Brazilian slate and overlooks views of Pacific Heights' picturesque hillside homes.



above: In the living room, located on the fourth floor, reconstructions of original Edwardian casings offset a sleek sofa and low table from the Holly Hunt Collection. The sofa fabric is from Fortuny, and the Persian Bakshaish rug is from Doris Leslie Blau.

top right: At one end of the living room Hulburd placed a Barcelona chair and ottoman and a Florence Knoll cabinet near Harry Bertola bar chairs, all from Knoll Studio.

right: A sculptural Kitaj table by Minotti complements an armchair designed by Hulburd. The ponyskin upholstery is from Edelman Leather.



top left: A solarium separates the dining room and terrace. Hulburd designed the eastern black walnut dining table, while the armchairs are from Cassina. The rug is from Tony Kitz Oriental Carpets. **left:** *Flambeau*, circa 2000, by Maria Olivieri Quinn hangs next to a wall-mounted console by George Nakashima. *Blessed*, 2001, by Jennifer Morla is displayed on the level below. **above:** Unlike the living room and bedrooms, which retain Edwardian detailing, the kitchen is an entirely contemporary space. "The public areas were gutted and then treated with flush, minimalist finishes," says Hulburd. The refrigerator is from Sub-Zero, and the wall ovens and cooktop are from Thermador. The hood is from Gaggenau.



One floor below are the bedrooms, including a large master suite that takes up the entire back third of the house. At the front of the third floor are two children's rooms designed with private baths and separated from the master suite by the wife's office, which borrows daylight from a window overlooking the skylit stair hall. Wood pocket doors with translucent glass panes partition the master bedroom's sleeping area from an intimate sitting room, where Hulburd counterpoised modern and classic elements by placing an Eames chaise before an original carved Edwardian fire surround.

A wall of colorful glass tiles in the ground-floor powder room, one of several that Hulburd calls "little jewel boxes," introduces the palette she used throughout. "I design very graphically," says Hulburd. "I use a lot of green, white, orange and grey—not neutrals. I always lean toward rich colors and materials but not ones that are in your face."

Hulburd says the interiors are still somewhat spare because the spaces are evolving. "I tend to have long relationships with my clients, since I like to design spaces in layers over time," she notes. "I don't want to overdo it. Besides, programs change. Kids change." +



top: An untitled work by Reed Danziger hangs in the master bedroom with a spindle bed by Thomas Moser and a chair by Hans Wegner.

above left: Hulburd designed a wengé washstand for the top-floor powder room. **above right:** Hulburd also designed the sink in the entry's powder room, where Ann Sacks tiles enliven the space. **right:** In the wife's bath, Hulburd wrapped the shower stall with a clerestory window, "so you feel like you're in a glass box," she says. **opposite:** In a sitting area off the master suite, Maria Oliveri Quinn's *Glimpses*, 2001, hangs above an Eames chaise and an original Edwardian fire surround.

