



OPPOSITE: “The living room’s millwork is reminiscent of Maybeck,” says Arthur Chabon, who did the interior architecture. Rodriguez chose furnishings that reflect the owners’ love of Americana. Table at far left, Newel Art Galleries, Old World Weavers stripe. Edelman leather.

ABOVE: Australian chestnut warms the dining room and stair hall. “The spaces open to each other but are clearly defined,” notes Chabon. The cherry table extends to seat 18. Brunshwig & Fils chair stripe, Ralph Lauren Home stem ware, flatware and chargers, Tiffany’s porcelain.

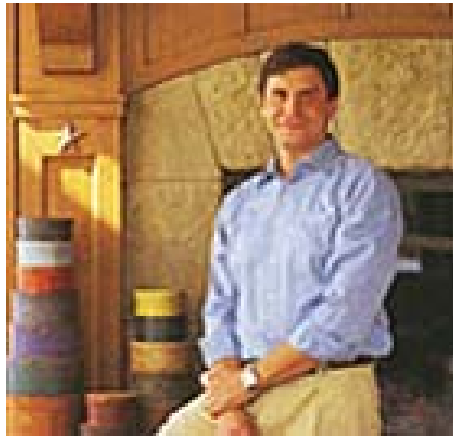
chitectural style of the house. “It had to address the rustic, mountain lodge feel of Red Mountain properties and the grace and detail of the old Victorian houses in the West End that have, for example, windows and porches right on the street,” says the wife, who’s adapted this tradition in the house.

The resulting design is a happy hybrid. “It’s a combination of a timbered mountain lodge with the refined details of the Craftsman style,” says Bill Poss, of Poss Architecture + Planning, the architectural firm responsible for the exterior and overall design character. “Roof shapes,

large-scale timbers and log columns typify a mountain lodge. Craftsman features include the curved timber trusses that mirror the windows, the shingle pattern and ironwork.” The tall, dark-mahogany-framed windows are, in fact, the focal points of the house. “We barely have one painting on the main floor,” says the wife. “There’s no wall space because there are so many windows.”

The architects created a house to satisfy multiple functions. “We designed for views, family, house guests, entertaining large groups and fund-raisers,” says Poss. The house also had to meet the family’s

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BELOW: “Dramatic mountain views and an open ceiling characterize the master bedroom” says Chabon (left). The headboard was made from a circa 1880 spandrel. Rodriguez designed the rug, by Patterson, Flynn & Martin. Cowtan & Tout Drapery fabric; Decorators Walk sheers.

RIGHT: An early-20th century American whirligig stands near a suite of red wicker furniture on the covered porch overlooking Aspen Mountains. “Intense sun and supplemental heaters allow the porch to be used all year long,” says Chabon. Brunschwig & Fils plaid. Stark carpet.





communication needs, so the open stairwell in the heart of the house enables everyone to call out to each other from any floor. The living quarters on the second story give the parents and their two children privacy and proximity. “We also wanted the kids to have independence and room for their friends,” says the wife, “so the lowest part of the house has a bunkroom and a game/media room.” When you open the door to the latter, the sound level of music, et al, is immediately cut by 20 decibels, a feature appreciated by the grown-ups, who are not subject to a sudden blast of sound.

In fact, the husband’s focus on functions spawned many high-tech solutions. “I was delighted and amazed at the variety of systems possible these days,” he says. “We were inspired by Jefferson’s

home at Monticello and installed a heliostat system that allows mirrors in the skylights above the central staircase to track the sun and provide natural light down to the bottom level.” Other tech touches include a dining room video camera to alert the chef when to clear or serve seconds, a driveway snowmelt system that reclaims heat generated by the utility room and, most fun of all, a climbing wall on the exterior chimney, with camouflaged handholds, to challenge father, son and daughter.

The interior architect, New York-based Arthur Chabon, a former associate partner of Robert A. M. Stern’s, began with his customary perspective. “The way we approach any building is to link it to a context, historical or visual, that gives it a sense of belonging and permanence,”

says Chabon, a graduate in sculpture as well as architecture. “The interior of this house is rooted in the work of English and American craftsmen like Greene and Greene, and you see such distinguishing traits as the expression of the structure on the inside, exposed natural materials, stains rather than paint and an emphasis on textures.” His experience in designing furniture for Stern has made him particularly sensitive to the scale and detailing of cabinetry versus the architectural elements. In the overall concept, he faced the same mandates as Poss. “The house had to feel intimate and child-friendly for the family and suitably grand when entertaining dignitaries,” he says. “Fabrics were kid-proof, but there’s a formality to the symmetrical furniture arrangement that

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