

MODERN LUXURY

ASPEN

MAGAZINE

MIDWINTER/
SPRING 2014

WOMEN *of* ASPEN

THE NEW GENERATION
MAKING A DIFFERENCE

BEAUTIFUL BACKCOUNTRY
THE HUT EXPERIENCE

ASPEN ATHLETES
GO FOR THE GOLD

CENTENNIAL PEAKS
THREE ASPENITES SCALE
NEW HEIGHTS

STYLE SAVVY
SLOPESIDE LOOKS

WE'RE HIGH
ON CLOUD NINE

PLUS

INTERIORS COLORADO
MODERN MOUNTAIN LIVING
ULTIMATE DINING AND APRÈS GUIDE

MODERN LUXURY ASPEN MAGAZINE P.O. BOX 4577, ASPEN, CO 81611

MODERNLUXURY.COM



TELLURIDE

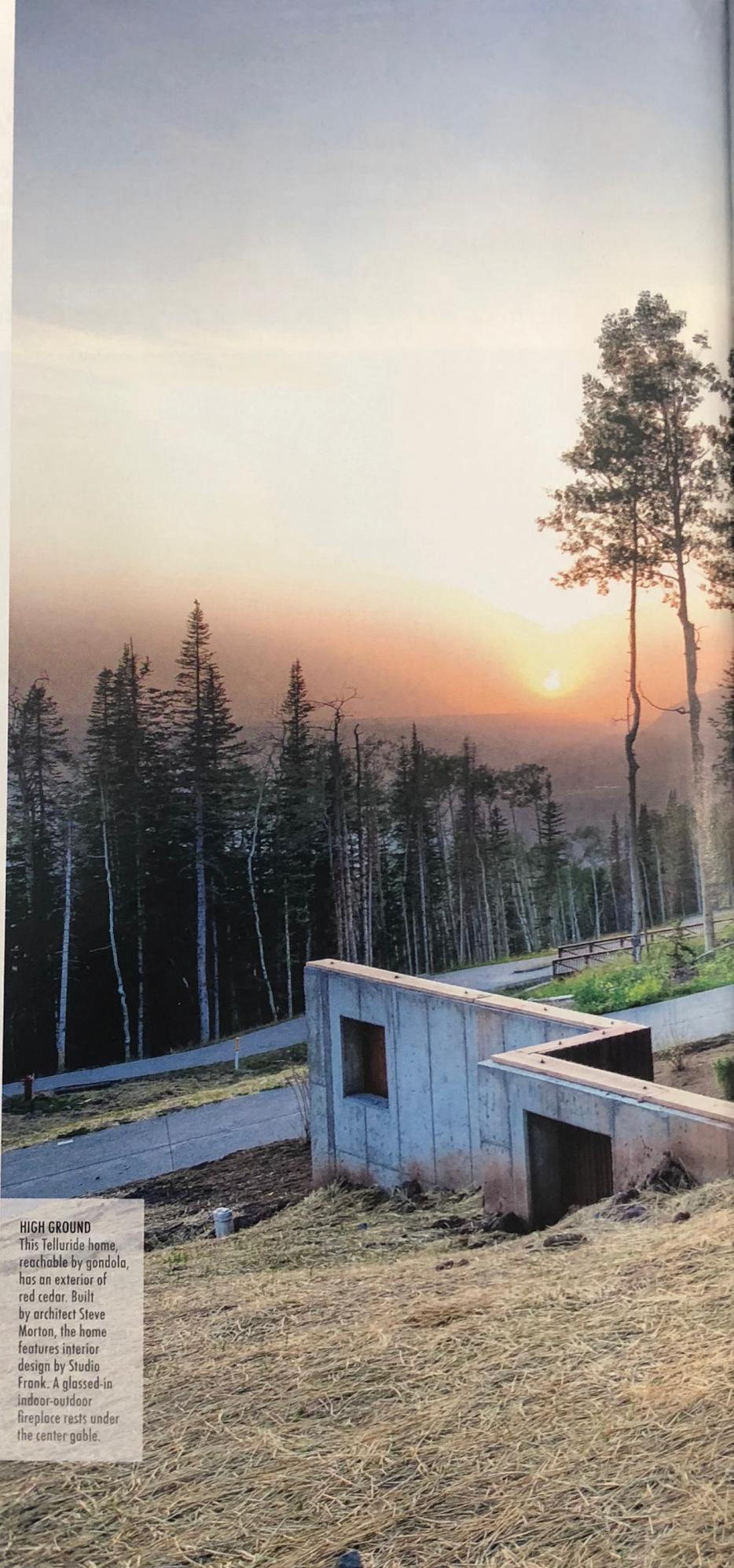
HOME ON THE RIDGE

A modern mountain house breaks from the norm to warm things up.

By Drew Linsky
Photography by Drew Ludwig

Above the town of Telluride, the timber house with the strikingly dramatic gables is, as its interior designer Catherine Frank describes it, “very remote.” In fact, due to the 3,800-square-foot home’s extreme elevation within the nascent Ridge at Telluride development, the only way to access the site from town during the long winter is via gondola. Indeed, the exclusive ski-in/ski-out Ridge enclave bills itself as the only car-free mountain community in North America. (“In summer you can get a jeep up there,” Frank allows.) Given such chilly seclusion, the mission for Frank—the founder of Telluride’s Studio Frank—and local architect Steve Morton was clear: The home’s part-time residents had to be “comfortable and warm” in such a cold climate. “It’s at 10,000 feet,” Frank says, with a note of wonder.

Though Frank and Morton had collaborated before, the residence at the Ridge marked their first major project together. Frank founded her design shop in 1995, while Morton, who grew up in Southern California, has been living and working in Telluride for 15 years. The result of their efforts is an authoritative expression of mountain modernism, with a liberal use of natural materials—red cedar for the exteriors, Douglas fir for the interiors, and locally quarried Telluride stone for the fireplaces and wall veneers. Morton says, “The great part of working in Colorado and in a mountain environment is the rich palette of materials—wood, stone and steel—and putting them together in ways



HIGH GROUND
This Telluride home, reachable by gondola, has an exterior of red cedar. Built by architect Steve Morton, the home features interior design by Studio Frank. A glassed-in indoor-outdoor fireplace rests under the center gable.





SOAKING SANCTUARY

The bathtub was crafted from a limestone slab sourced in Turkey. The far wall is split-face limestone brick, and the shower and toilet room walls are smoked glass.

a way of layering their timber—sometimes they lay one beam on top of the other; sometimes they crisscross them. It creates a beautiful textural pattern. So I wanted to capture that, recreate it, in this home. We pushed the ceiling heights up further than we normally would—the ceiling starts at 11 feet and rises to 16 or 17 feet at the peak—in order to achieve the additional volume to accommodate it. The timber element confers a lot of visual interest to the upper portion of the space and emphasizes the ceiling.”

Frank, too, looked to exotic locales for the living room when she selected a rug from Marrakech to lay under less far-flung imports such as a gray fabric sofa from Jayson Home, leather club chairs from HW Home in Denver, and floor lamps and a coffee table from Restoration Hardware. These choices add softer, protective notes to a home that still reflects its rugged environment.

Other choices reflect an imaginative take on sense of place. “The leather-wrapped stair railings are an element that Studio Frank brought to the table,” Morton recalls. It was the first time Frank had installed this element. “It’s stretched leather, sourced from the United States, that’s wrapped around industrial steel,” she says. “The leather is stitched with wax thread. It’s a nice contrast to the hard surfaces of the wood and stone. I’d done leather handrails and stair treads, but never had done the vertical part of it [the part between the actual rails] before.” Morton talks of such touches adding “interest,” “warmth” and “character.”

Other similar touches appear throughout the home. Function becomes fun. Just as the use of leather makes the staircase fairly magical, the house’s heat sources—the kitchen’s Viking range and the fireplaces—are visually connected by the use of recurring metal hoods and shades in a bronze patina. (In a nice stroke of balance, the water fixtures from Rohl CONTINUED...

that are creative and inventive and break from the norm.” For this project, breaking from the norm meant summoning unlikely contributions from Asia and the Middle East. But these exotic references are so subtle that the words that come to mind when describing the home are not eclectic and idiosyncratic, but energized and harmonic.

Case in point: the great room. Just at the height where the stone wall that holds the fireplace, media center and a clerestory window row begins to pitch, Morton added an intriguing double-stacked beam. The timber feature brings to mind a ladder on its side, and echoes the clerestory windows below it. “It’s a concept I borrowed from a study I did of traditional Japanese farmhouse and temple construction,” Morton explains. “They have