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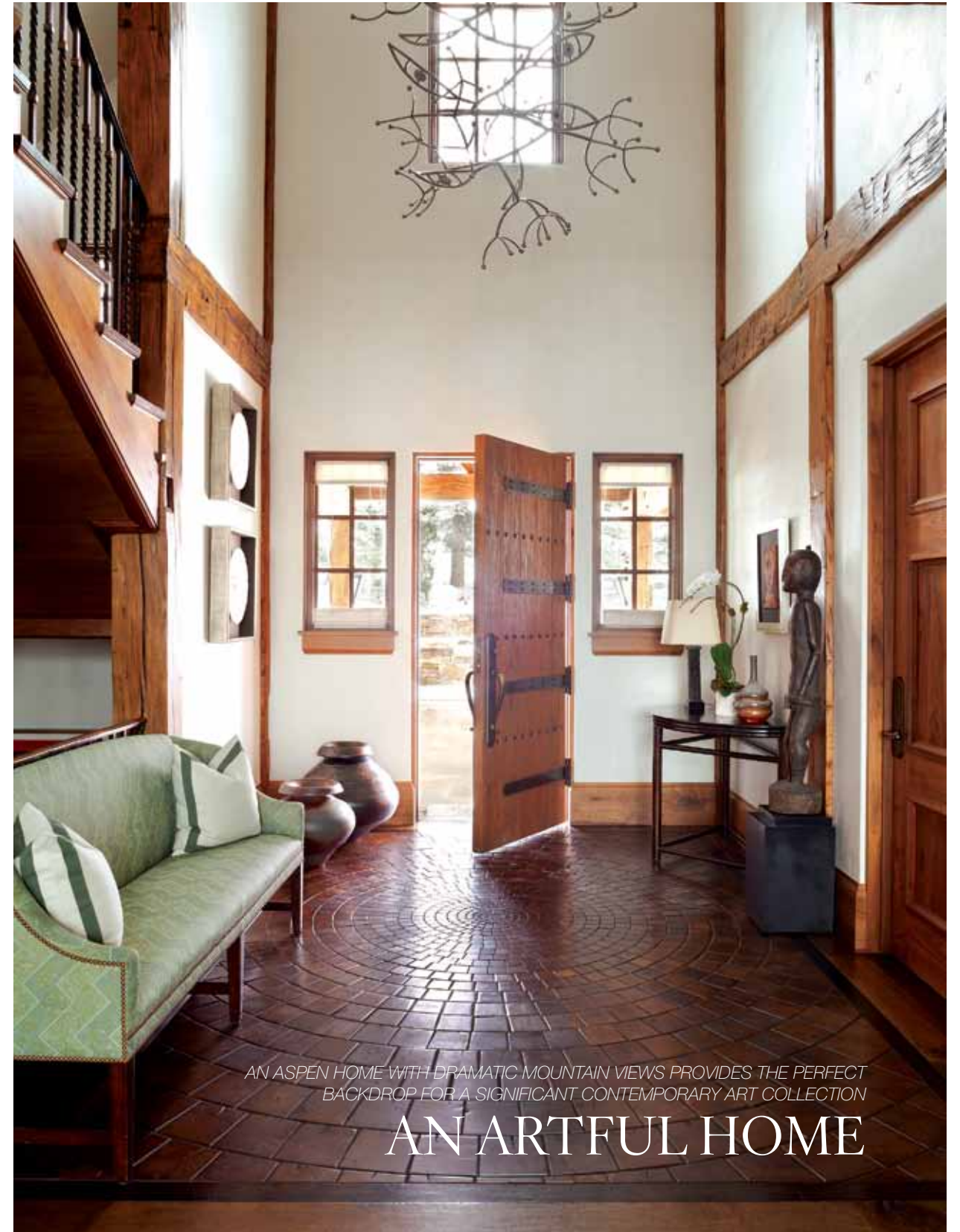
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Beams reclaimed from razed Mid-western barns still bear the marks of ax and adz. A sink-into sofa and pair of Dessin Fournir chairs invite guests to linger in front of the fireplace. OPPOSITE: The light-filled, two-story foyer features a crosscut oak floor that resembles terra-cotta tile. A Joan Miró-like sculpture, made especially for the space by Colorado artist James Suris, takes the place of a chandelier. The neoclassical La Troyen sofa, upholstered in celadon green, adds a graceful touch.

STORY BY IRENE RAWLINGS

PHOTOGRAPHY BY EMILY MINTON REDFIELD



AN ASPEN HOME WITH DRAMATIC MOUNTAIN VIEWS PROVIDES THE PERFECT BACKDROP FOR A SIGNIFICANT CONTEMPORARY ART COLLECTION

AN ARTFUL HOME

ARCHITECTURE BY **DAVID JOHNSTON ARCHITECTS** INTERIOR ARCHITECTURE BY **REM STUDIOS**
INTERIOR DESIGN BY **BARBARA GLASS**

WHEN A PAIR OF PHILANTHROPISTS AND ART COLLECTORS FROM CHICAGO FIRST SAW their dream home in Aspen's exclusive Red Mountain neighborhood, it was unfinished and under construction. Nevertheless, they fell in love with the site, with the incredible views of Aspen Mountain, and even with the half-built house itself.

The team they put together to move their home-building project forward included architect David Johnston, interior architect Richard Mullen and interior designer Barbara Glass (both working with Caroline-Edwards, Inc., at the time). The homeowners also sought assistance from Margot Bowen, their Illinois-based art consultant. The entire project took more than 24 months, during which everyone collaborated closely to create a 9,000-square-foot, five-bedroom, seven-bath family home that is refined but not too formal.

"We wanted a traditional home, but one that could showcase our collection of contemporary art," the homeowner says. And it would have to be a home that could stand up to growing kids and big dogs, and be the kind of place where "people could put their feet up and relax," she adds.

The homeowners were clear that they did not want the "mountain man" look, nor did they want anything strongly contemporary. What they did want were large, view-framing windows; good lighting; comfortable and durable furniture; sturdy but elegant fabrics; and, most important, lots of wall space for their well-curated art collection. Architect David Johnston immediately understood the owners' desire for Old World mountain design, traditional craftsmanship and solid construction.

Richard Mullen, the interior architect, worked closely with Johnston and the homeowners to plan the interiors—wall placement, fireplaces, stairs, bathrooms,

wall and ceiling treatments. "The owners embraced the creative use of materials which give the home a one-of-a-kind ambience," he says. The intricately laid cobble-block floor in the entry is a case in point: "It is the end-grain of the wood, cross cut to resemble cobblestones," Mullen explains. The beams in the dining room were made with reclaimed lumber from razed barns in the Midwest and left "in all their distressed splendor."

"The homeowners brought enthusiasm and creative energy to the project," says interior designer Barbara Glass. In the living room, Glass created an atmosphere of casual elegance with comfortable chairs and sofas, upholstered linens and wools in the homeowners' favorite colors—green, brown and tan—"a quiet palette." Botanical fabrics, acres of natural stone and wood combined with the large windows seem to bring the outdoors in.

In the master bedroom, a stone fireplace at one end is balanced by a floor-to-ceiling window with views of Aspen Mountain (called Ajax by locals) at the other end. This is precisely the view that captivated the homeowners when they first toured the building site.

Art consultant Margot Bowen worked alongside the homeowners to create a unified vision of art in their new home. "The homeowner has an accurate and decisive eye," she says. "She knew exactly what she loved and precisely where it was going to go in the house." Bowen adds that the home's neutral palette is perfect for displaying colorful (and sometimes large) contemporary pieces. Picasso ceramics—the owners' favorites—are displayed throughout the home. "In the entry, for example, ceramic faces on both walls greet you when you come through the door," she says. And the upstairs hall is a mini art gallery with Josef Albers and Kenneth Noland works on the walls and Picasso ceramics displayed on pedestals.

Eclectic. Warm. Comfortable. A place to showcase a collection of contemporary art. "And always full," says the homeowner. The kids bring friends and we have lots of dogs." ○

OPPOSITE: A massive stone fireplace and mantel anchor the living room. Over the fireplace hangs a Frank Stella work (oil painted over hand-colored collage, linoleum block and silkscreen print), one of the homeowner's first purchases for the new house. The monumental chandelier is by legendary California designer Paul Ferrante. Artist Adrien Segel's wood sculpture titled *Colorado River Basin Population*, 1900-2015, rests atop the coffee table.





In the dining room, classic linen drapes subtly complement an 18th-century floral still life. The cobble-block-and-parquet floor is oak and ebonized walnut. A carved sideboard by Formations completes the room. OPPOSITE: Anchored by a traditional farmhouse table, the rustic kitchen is a hub for family activity. At the far end, stone and subway tiles give the range and oven the look of a hearth.



“WHEN THEY FIRST STARTED PUTTING IN THE BIG BEAMS, THEY WANTED TO FILL IN THE HOLES. ‘LEAVE THE HOLES,’ I SAID. SO ALL OF THE DISTRESS AND ORIGINAL FEEL IS THERE.”

the homeowner



The high-ceilinged master bedroom features a made-to-order Rose Tarlow chinoiserie chest that conceals a pop-up television. A luminous impressionistic landscape by Vermont-based artist Eric Aho hangs over the fireplace. OPPOSITE, TOP: In the gracious master bath, limestone floors and countertops and white oak walls brighten the space. A muted, almost Post-Impressionist painting by Joseph Raphael is titled *By the Stream*. OPPOSITE, BOTTOM: In the master bedroom's sitting area, Rose Tarlow chairs join an oversized Barry Dixon ottoman.



HOW TO LIGHT YOUR ART...AND YOUR FOOD

Interior architect Richard Mullen knows that lighting is important when creating an inviting room. "If the lighting is good, you will not notice it," he says. "If it is bad, you certainly will." It is all about layering—direct, ambient and task lighting.



DIRECT In the dining room, Mullen created three layers of light. Direct lights (with dimmers) are placed to light artwork and "so you can see your food."

AMBIENT Ambient lighting comes from the chandelier and sconces. Indirect cove lighting—more indirect and ambient—bounces light off the ceiling and provides an even wash of warm light. "When three or four layers of light are blended together, you can enrich a room," Mullen explains.

TASK "In another setting—a kitchen, living room or bathroom—where you might be cooking or reading or applying makeup, I would add another layer of task lighting," Mullen says. These are typically table or floor lamps, desk lamps, under-cabinet lighting and vanity lights.

ART To properly light works of art, Mullen recommends ceiling-mounted accent lights (or can lights), track lights (favored by art galleries for their flexibility) or, for that Old Masters look, picture lights mounted directly on the frame.




“THERE IS NO PIECE OF ART IN THE HOUSE THAT THE HOMEOWNERS ARE NOT PASSIONATE ABOUT.”

art consultant Margot Bowen

OPPOSITE: Colorful, geometric Joseph Albers prints provide a counterpoint to a Kenneth Noland etching on the opposite wall and to the grouping of colorful Picasso ceramics on pedestals at the end of the upstairs hallway. RIGHT: In the guest bedroom, Yuji Obata's pigment prints of falling snowflakes pay homage to 19th-century photographer Wilson "Snowflake" Bentley. The chandelier is by Formations. BELOW: "The owners wanted a beautifully crafted Old World mountain design," says architect David Johnston.



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