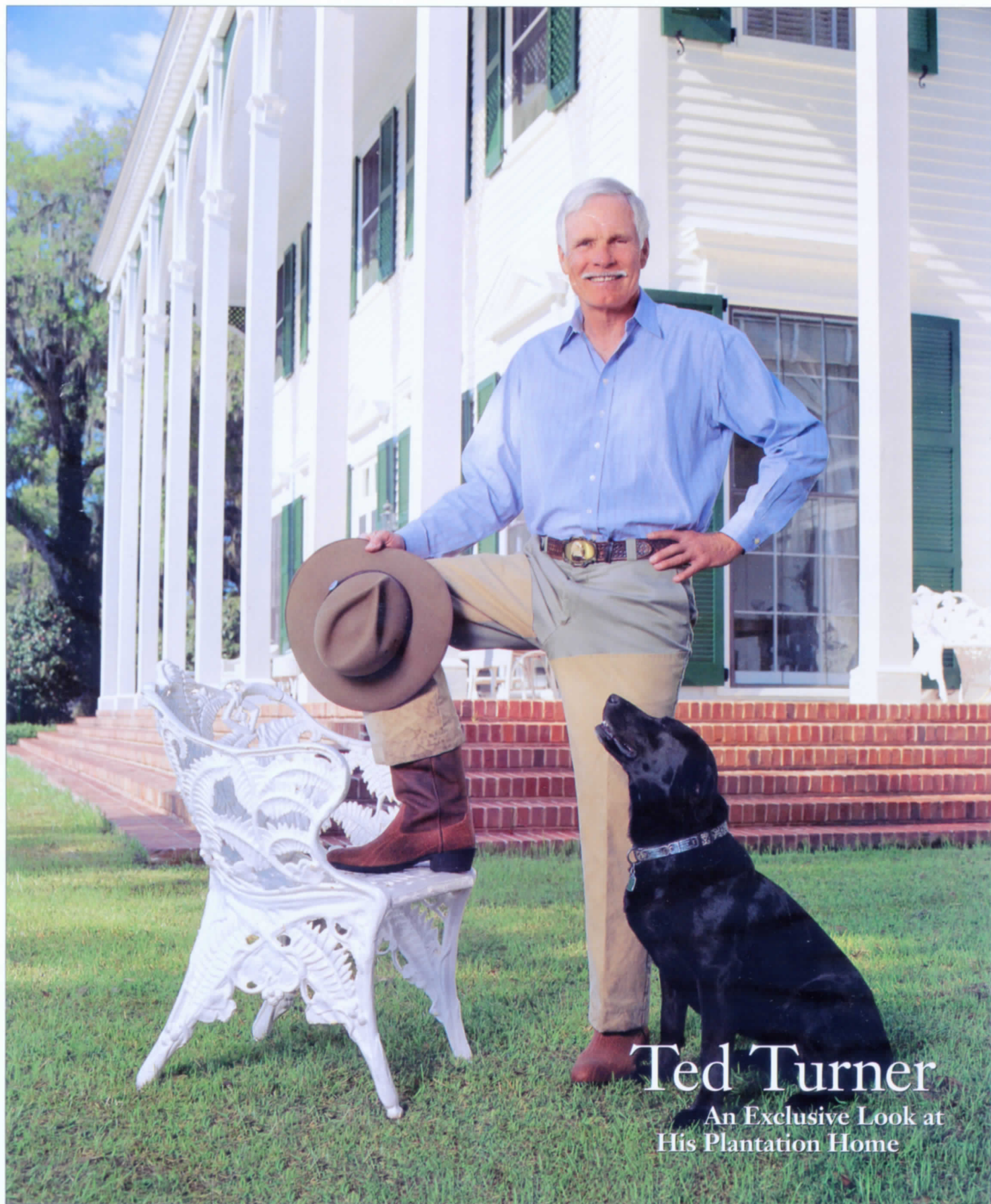


# ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN

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Ted Turner

An Exclusive Look at  
His Plantation Home



# River Deep, Mountain High

WITH A NOD TO THE LODGE,  
A CRAFTSMAN TAKES ROOT IN ASPEN





Inspired by the surrounding flora, architect Bill Poss employed natural finishes for a couple's Aspen, Colorado, vacation house. A team from landscape architecture firm Greg Mozian & Associates added plantings around the existing sagebrush. Tischler und Sohn windows.

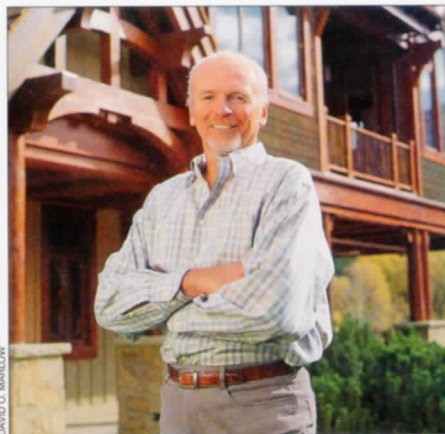


**T**ake an acre of land covered in wild sagebrush above a river, with panoramic views of the Shining Mountains, the name the Ute Indians gave to Aspen. Now, add the wish of the lady of the house "to build a home of gracious warmth and relaxed elegance," and her husband's desire "to build the highest-tech project possible." Together, this professional couple, whose young children will be the third generation to fall under Aspen's spell, have realized their dream.

The raison d'être of the house, beside the fact that the "noise and toys" of the grandchildren reduced the cherished

peace and quiet of their grandparents' Aspen retreat, was more than just to provide a vacation home for the family. "We realized from day one that the house would be a destination where many generations could gather, even our children's children," says the wife, who calls Aspen a summer wonderland for cycling and hiking. "We also wanted a venue for showcasing worthwhile organizations and people to, hopefully, help make the world a better place."

Close enough to Aspen's famous Benedict Music Tent that the owners can hear symphonies in their garden, the house sits minutes from downtown on the edge of Aspen's urban West End and looks across the Roaring Fork River toward Red Mountain. This location and its unique vistas of Aspen's geographic jewels—Independence Pass, Aspen and Buttermilk mountains, The Highlands and down valley to Mount Sopris—determined the ar-



DAVID O. MARLOW

"I followed a refined western lodge vernacular," says Poss (left), who is based in Aspen. "The colors and materials, like timber trims and trusswork, are meant to complement the setting." ABOVE: Designer Buck Rodriguez adorned the stair hall with circa 1870 horse weathervanes.

Architecture by Poss Architecture + Planning  
Interior Architecture by Arthur Chabon, AIA  
Interior Design by Rodriguez Design  
Text by Dena Kaye/Photography by Robert Reck









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. Brunswick & Fils chair stripe. Ralph Lauren Home stemware, 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.

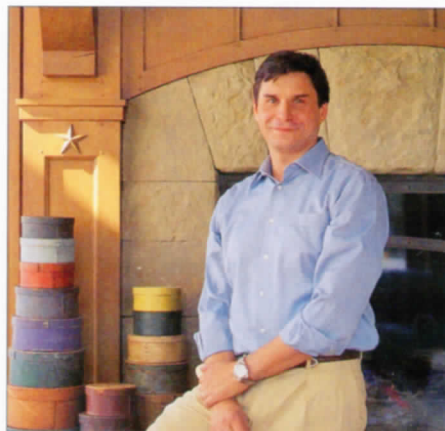
The resulting design is a happy hybrid. "It's a combination of a timbered mountain lodge with the refined details of the Craftsman style," says Bill Poss, of Poss Architecture + Planning, the architectural firm responsible for the exterior and overall design character. "Roof shapes,

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, houseguests, entertaining large groups and fund-raisers," says Poss. The house also had to meet the family's



“The interior of this house is rooted in the work of English and American craftsmen, like Greene and Greene.”



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 Mountain. “Intense sun and supplemental heaters allow the porch to be used all year long,” says Chabon. Bruntschwig & 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 function 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 helio-stat 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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defines conversation groups." Chabon also had to accommodate his clients' extensive and evolving folk art collection.

"Inside, we wanted our watchwords to be 'cozy Craftsman,' with hand-sanded elm floors throughout so when walking barefoot, you'd feel the undulation of the wood as if it had been there 100 years," says the wife. "The casual elegance, whimsy and bright colors of classic American folk art creates a warm intimacy in both summer and winter." The owners engaged Buck Rodriguez, of New York's Rodriguez Design, to provide the Americana interiors. "When I decorate, I try to be respectful of the architecture and not obliterate but enhance it," says Rodriguez, noting that the owners love the theme of stars and so they appear as subtle details, like bedroom throw pillows or hall sconces, and, of course, most prominently, in the American flags. "The Americana style complements Craftsman architecture because it feels homemade and comfortable and is appropriately rich."

The décor is a combination of folk art, tramp art and entire collections that pepper almost every room, like the 13-star American flags, game boards, chairs, weathervanes, airplanes and birdcages. The owners felt that these collections would establish the tone and give personality to a room. "The environment, style

**Tech touches include a climbing wall on the exterior chimney, with camouflaged handholds.**

and level of design of the house was set by the game wheel and cow weathervane above the fireplace in the living room," says Rodriguez, who designed a hooked rug with aspen leaves for this large entertaining space. The wife put this sentiment in her own words. "The game wheel used to attract people in fairs with its bright colors, and likewise it attracts our guests to come toward the fireplace and feel welcome," she says. "The weathervane is strong and muscular, like our house, and it reminds you about the seasons, which way the wind is blowing and that even inside the house, you're a part of nature." □

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believe in replacing things if they got banged up, chipped, rusted or somehow "lived life," as she put it. Things were routinely glued or nailed back together or simply allowed to remain "natural" or "ratty," as she called it. She felt that "perfection" was not in having sparkling new items about but in surrounding oneself with things you went through life with. Friends, so to speak. She adored the tables and stools from Africa that she shipped home after *The African Queen*; the goose that hung in New York and that she had once given to Spencer Tracy. I find

**Many a shop owner was astonished to find her under a trestle table checking out the construction.**

I know a lot about her things because she enjoyed talking about them: the hats, the tennis racket that Martina gave her, the old skates and skis. Before Ralph Lauren taught America about living "haute WASP," she was old New England: the golf clubs and the lamps made of bowls or baskets she liked, the all-American decoys and eagles.

She adored painters and often said that in her next life she would like to be a painter, "since," as she put it, "they get to work alone." Her own paintings, both those she collected and those she painted herself, were prominently featured in both homes. What there never were in the public rooms were photographs. She thought it vulgar. But in her bathroom, there they were. The people she loved and counted on: her mother and father. Spencer. The nieces and nephews and brothers and sisters. And this woman whose own picture had been taken so many times—so beautifully by so many—had no photographs of herself around. "That," she explained, "is the creature. I don't bring her home." □

*The auction preview dates are June 3 through 9; the sale takes place June 10 and 11. For more information, write to Sotheby's, 1334 York Avenue, New York, New York 10021; telephone 212-606-7910; or visit sothebys.com.*

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the drawing board and came up with what we call the rug constructions," says Shelton. He and Mindel repaired to the Manhattan-based firm of V'Soske. Two rugs for the living room were soon being tufted on a wool berber grid and set asymmetrically within a modern, flat, Aubusson-textured field reminiscent, in its order and serenity, of a raked-gravel Japanese garden. A rug for the dining room followed—woven in concentric circles to evoke a pool of water that someone tossed a pebble in; one for the family room came next—thicker and denser, like a blanket.

For the rugs for their own rooms, "the kids actually went with Lee to the V'Soske studio," the husband recounts. "One of my sons sketched a smiley face, and the other signed his name, to be woven into the fields of their rugs. My daughter loves pink and yellow, so she drew a little lemon cut in half—to be inscribed right in her big Pepto-Bismol-pink rug." The wife fills in, "The kids love all the furniture in the apartment because of the friendly, playful shapes."

The master bedroom, located at the far end of the long, wide gallery, fits the definition of *removed*. The V'Soske there—a reduced-in-scale and more concentrated version of the rugs in the living room—speaks softly to the cashmere-and-taffeta draperies; the mortar-colored, biscuit-tufted headboard that is suggestive of the park-bench-like Kjaerholm daybed in the living room; the two Shelton, Mindel-designed raffia night tables; and the Shelton, Mindel sofa upholstered in Fortuny fabric, of all beautiful stuffs. On the walls are two painterly Fairfield Porters. There are four others in the apartment. "He was our inspiration to collect art," the husband explains. "For us, he captures a whole way of living—a very comfortable, relaxed way of living."

"Not only does the apartment reflect us," he adds, "not only is it warm and welcoming, but thanks to Peter and Lee's eye for scale, color and texture, not to mention great furniture, it's a place quite unlike anybody else's. I mean, we see it all as a piece of art—an artwork that they created and we contributed to. That's absolutely how we look at it." □