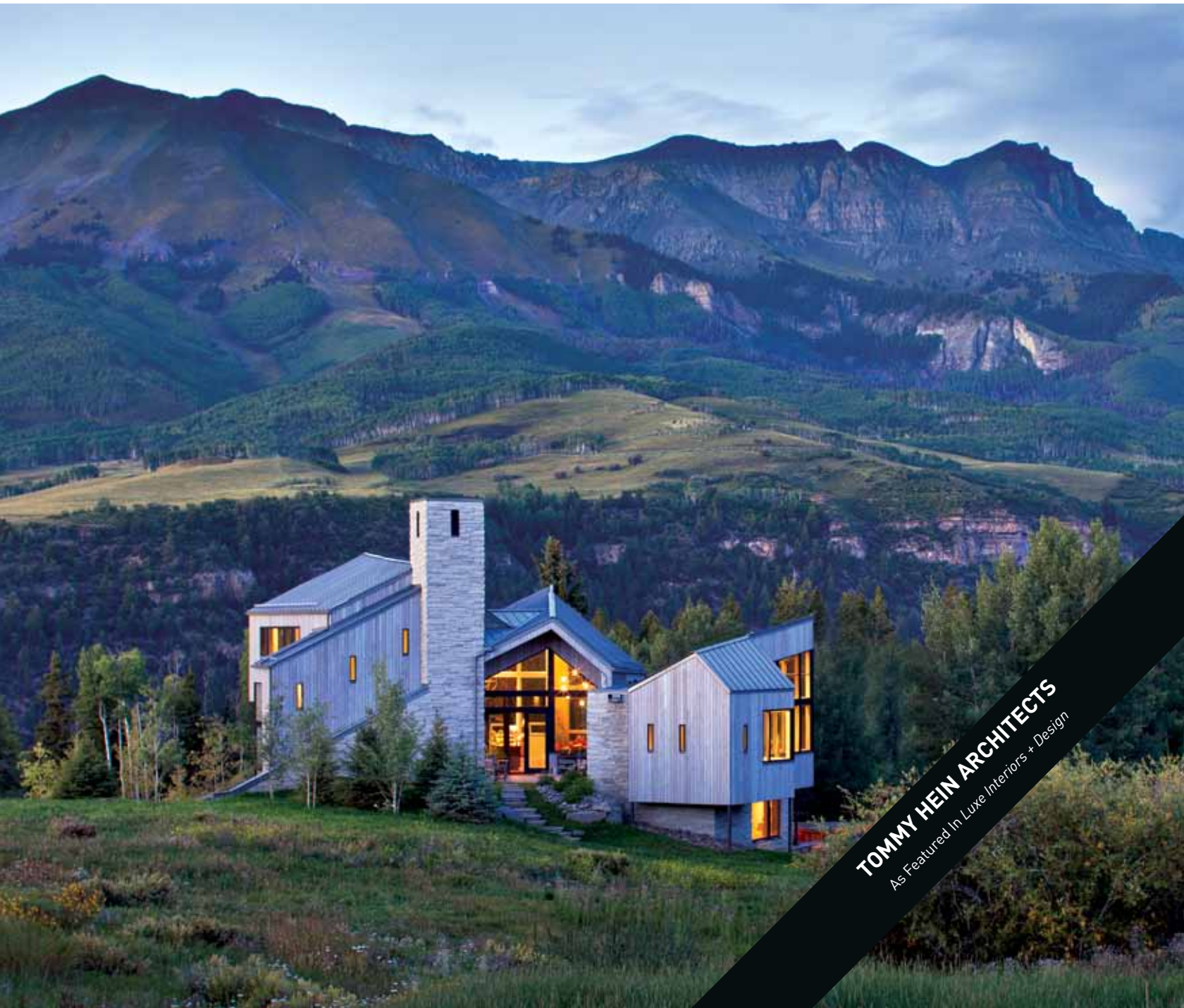


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**TOMMY HEIN ARCHITECTS**  
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PHOTO: COURTESY TOMMY HEIN ARCHITECTS.

# *western evolution*

IN THE TOWN OF MOUNTAIN VILLAGE, A RESIDENCE SHEDS A NEW LIGHT ON THE LOCAL RANCH VERNACULAR BY INTERPRETING REGIONAL FORMS AND INDIGENOUS MATERIALS IN A MODERN WAY.

WRITTEN BY LINDA HAYES PHOTOGRAPHY BY JAMES RAY SPAHN

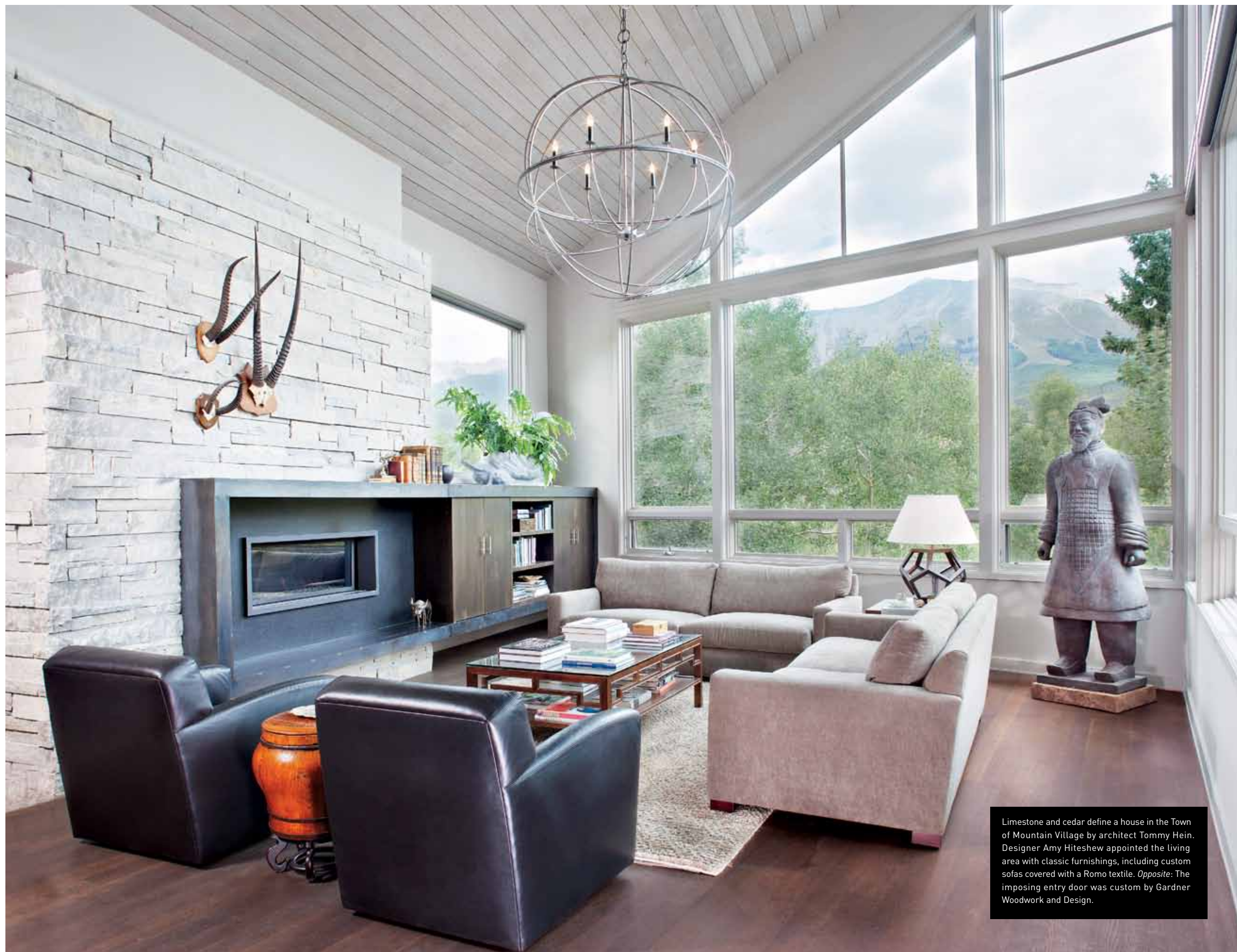
**ARCHITECTURE** Tommy Hein, Tommy Hein Architects  
**INTERIOR DESIGN** Amy Hiteshew, Sherman & Hiteshew Interior Design, Inc.  
**HOME BUILDER** Dylan Henderson and Werner Catsman, Finbro Construction  
**BEDROOMS** 3 | **BATHROOMS** 4 | **SQUARE FEET** 4,000





For Dan and Liz Caton, building the expressive mountain residence that would serve as a vacation retreat and eventually become their home began with an extensive scouting project. “We searched all over the Rockies for a town that suited our way of living and point of view,” Dan Caton says. “Telluride was a perfect fit.” In the nearby Town of Mountain Village, they selected a site—a parcel that was once part of a historic ranch—and their search for an architect led them to Tommy Hein. “We knew from the beginning that we wanted to honor the views and that we wanted a modern house built with materials that were traditional to the environment,” Dan explains. “Conceptually, Tommy was on the same page immediately.”

“All of my houses grow from the site,” notes Hein, who took his cues from the property’s topography and past. “This house fits into the hillside, with rooms rotating off like the petals of a flower to embrace views of the San Sophia ridge and open to the eastern light.” An old historic barn nearby provided Hein with inspiration for the structure’s shed rooflines, gabled forms and indigenous materials, which he then reinterpreted in a modern way. “The Western vernacular is evolved and transformed in this design,” he says.



Limestone and cedar define a house in the Town of Mountain Village by architect Tommy Hein. Designer Amy Hiteshew appointed the living area with classic furnishings, including custom sofas covered with a Romo textile. *Opposite:* The imposing entry door was custom by Gardner Woodwork and Design.





Light spills into the dining room, where Hiteshew chose dining chairs by Bontempi Casa that play off the color of the owners' Asian chest. The light fixture is from Tech Lighting, and local artisan Gardner Catsman crafted the custom table.



Above: The custom linear kitchen features brushed black-granite countertops and dark-alder cabinetry with sandblasted-glass faces. The range and hood are by Wolf. Left: Custom light fixtures above the island and bar were made by Bennett Forgeworks and emphasize the strong lines of the space.

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The house's angular forms alternate between gray limestone and rough-sawn cedar and surround a transparent core. "It's a sculptural composition of additive and reductive gable forms that are connected by stone elements, symbolizing Western barn compounds that had been added to over time," says Hein, who cantilevered certain sections of the home out into the landscape, a design element that proved challenging for the builders. "In the mountains, it's important to protect the thermal envelope of buildings," explains construction manager Dylan Henderson, who worked with the firm's president and principal manager of the project, Werner Catsman. "When you have 11-foot pop-outs with external plumbing, it takes some creative and knowledgeable methodology to make sure that the demand is met."





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Inside, the structure's material palette picks up in a seamless transition. "Spaces flow from the exterior to the interiors figuratively and literally," Hein says. "The materials are consistent throughout." The limestone forms reappear in the living areas, and a warm cedar crowns the ceiling. Steel details offer a nod to the region's mining history.

The considered material palette was chosen in collaboration with designer Amy Hiteshew, who had worked with the Catons on a previous residence in her home base of Columbus, Ohio. "We are fond of Asian antiques and combining them with more modern pieces," Dan says. "And Amy is particularly adept at making those elements work together." In approaching the interiors, Hiteshew looked first to the structure. "The architecture is paramount," she explains. "The furnishings are there to support the statement and provide the owners with comfort and beauty."

An expansive terrace offers panoramic views and stunning sunsets. Hiteshew chose furnishings to integrate with the structure's materials and fabrics that bring the interior colors outside. The sofas are by Janus et Cie, and the fire bowl is from Thos. Baker on Bainbridge Island, Washington.



Hein designed a central core of windows, which he shaped to follow the rooflines and positioned to capture views of the surrounding mountains. A standing seam metal roof crowns the structure, and its stonework was handled by Aplin Masonry.





*"THE WESTERN VERNACULAR IS EVOLVED  
AND TRANSFORMED IN THIS DESIGN."*

Hein designed the home to radiate to the east, taking advantage of views and the morning sun. Landscape designer Larry Scanlon of Telluride Landscape Company aided in designing the grounds and installed the plantings, which include aspen, spruce and native grasses.





Situated in the most private southeast section of the home, the master bedroom is anchored by a limestone wall. Hiteshew custom made the bed and adorned it with shams sewn from Zinc Textile's Shadow Mountain collection. Two tansu chests from the owners' collection flank the bed.



CONTINUED FROM PAGE 256

To honor the drama of the space and views, Hiteshew focused on color and shape. In the living area, she chose clean-lined pieces and hung an orb-shaped pendant to contrast the room's rectilinear lines. "I focused on a lack of color, as well," says Hiteshew, who painted the walls in a shade reflective of the stone. "There is a strength in the simplicity of the classic and tonal pieces, as they allow the architecture to have its voice."

To soften the sleek linear kitchen island and cabinetry, the designer had a custom live-edge walnut table made for the adjacent dining area. "For me, the table represents the organic element of the home's design," she explains. Bright orange chairs surround the table and balance the saturated tone of an Asian chest from the owners' collection. Hiteshew picked up the colorful hue again as an accent in the master bedroom's custom bedding.

After many vacations in their mountain home, the Catons have made it their full-time residence. In a way, the move is part of the natural evolution of the project. "The house," says Hein, "reflects an intimate knowledge of our time, our past and the course we set for our future." **L**

In the master bath, a New Yorker tub from MTI takes advantage of corner windows. The marble-topped custom vanity has Kohler sinks, and the rift-sawn oak floors, here and throughout, are from Floored Inc.





# nature made.

WRITTEN BY LINDA HAYES | PHOTOGRAPHY BY JENNIFER M. KOSKINEN

ARCHITECT TOMMY HEIN IS REFLECTIVE AS HE DISCUSSES THE SECLUDED PRIVATE HOME HE DESIGNED FOR A YOUNG ACTIVE FAMILY ON AN ASPEN-AREA SKI SLOPE. “This house was designed from the inside out,” he recalls. “It wasn’t about creating a showpiece; it was about designing a house for the way the owners would live in it.”

ARCHITECTURE Tommy Hein, Tommy Hein Architects		
INTERIOR DESIGN Jeffrey Levinson, ASID, Arrowsmith Design Group		
HOME BUILDER Tim Hild, Tandem, Inc., and John Davis, Aspen Custom Builders		
LANDSCAPE ARCHITECTURE Daisuke Yoshimura, Yoshimura Design		
BEDROOMS 5	BATHROOMS 11	SQUARE FEET 11,000





**COLOR COORDINATED**

The multihued stone wall drove the interior color program. A Stark area rug grounds a Phoenix Day lamp, as well as custom gray and orange sofas from Marco Fine Furniture in San Francisco—both covered in Rogers & Goffigon fabric. The Gregorius | Pineo table is part of a pair from Kneedler-Fauchère.



**MATERIAL CAUSE**

The home's key materials—stone walls, timber beams and walnut flooring—give dimension to the open floor plan, seen in the gallery leading to the dining room and main living space.

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Before the first plan was drawn, the architect spent a great deal of time on the site, charting the path of the sun, the direction and force of the wind and the dramatic ski slope panoramas—and discerning how each would play into the family's experiences. He considered the area's natural surroundings and rich mining history, and the structural concept was born. "The home is a combination of stone and wood that appears to grow naturally from the site and harkens back to the traditional log cabins of the West, with shed roofs and exposed steel," he explains. "The main living spaces face south for passive solar gain, and open corners capture views."

Detailing throughout was specific and meticulous. The massive dry-stacked elements that anchor the home to the earth are a mix of native Colorado buff and Montana stone with hints of gray-blue and rust,





#### STYLE SELECTION

Robert Sonneman fashioned a steel base offset by crisp linen shades to create a binary fixture that emits an alluring glow. *Billiardo 2-Light Pendant*, price available upon request; [sonnemanwayoflight.com](http://sonnemanwayoflight.com)

CONTINUED FROM PAGE 245

and the exterior Douglas fir is standing deadwood from British Columbia that was microwave-dried and then re-sawn to specified dimensions to recall the square timber logs of the past. The shed roofs are shingled with copper accents, and the windows were custom designed.

Key to the concept was that materials be consistent inside and out. That is most apparent on the main level, which consists of primary spaces—kitchen, dining and living rooms—as well as the master suite. “The interior recalls the architecture on a smaller scale using timber, steel and stone in a very sculptural composite,” says Hein, whose firm was responsible for most of the finish work, as well. Additional bedrooms, along with an exercise room, spa, art studio and basketball court, were positioned on the lower levels.

Although both owners were involved with the selection of furnishings, their tastes were at odds. The solution lay somewhere in the middle. “She is a traditionalist, and he is a modernist,” explains San Francisco-based interior designer Jeffrey Levinson. “It’s a contemporary home, but the



#### WOOD WORKING

Douglas fir cabinetry by Cattle Creek Cabinets is the stronghold of the kitchen. A gilt-iron pendant, conceived by interior designer Jeffrey Levinson, sports Nobilis fabric and Janet Yonaty fringe. Custom stools were acquired through Tesori Designs in Stevenson Ranch, California.





TABLE OF ELEMENTS

A timber, steel and stone fireplace integrates into the living room wall. This mix of textures resonates in the custom diamond-tufted ottoman, covered in Christian Liaigre leather from De Sousa Hughes in San Francisco, and in the koa-wood cocktail table from Studio Workshops by Therien & Co., also in San Francisco.



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materials are natural and warm, so it doesn't scream modernism. We used mostly traditional pieces, scaled appropriately for each room, that respect the architecture and each of the owners' palates."

The color program for the interiors echoes the varied coloration of the architecture, particularly the stone walls, timber structure and walnut flooring. It began with fabric selections for the living room, which features a lichen-colored cotton-cashmere sofa and a cotton-velvet sofa in burnt orange, as well as a custom hand-knotted wool area rug. Furnishings, including custom pieces throughout the home, were sourced in San Francisco, the Aspen area and Southern California.

Connecting the home with its natural surroundings was also a goal of landscape architect Daisuke Yoshimura. "Our concept was recreating a seamless relationship between the garden and the contextual landscape," he says. "We also wanted to retain the vertical and distant mountain

PUBLIC ADDRESS

A heated outdoor terrace features a modular conversational group of furnishings by Dedon, and a Dedon dining table surrounded by Brown Jordan chairs. An expanse of lawn links the home with the natural environment.





**FOUR-POINT TURN**

The master bedroom features a four-post Dessin Fournir bed from Kneedler-Fauchère. Bespoke lamps from Reborn Antiques in Los Angeles perch on Gregorius | Pineo bedside tables. The setting, along with a custom sofa from Richard Andronaco in San Francisco, sits on carpet from Balentine Collection International.



**POINT OF SATURATION**

A neutral palette in the master bathroom allows the Colorado scenery to speak for itself, as soaking in the view becomes part of the experience. Cattle Creek Cabinets crafted the cabinetry.

CONTINUED FROM PAGE 249

views while maintaining the owners’ privacy.” Outdoor experiences vary from an entry garden with strategically placed boulders and low-growing ground cover and perennials, to an expanse of lawn that doubles as a play area and extends to the native grass beyond.

Now that the home is complete—its build conducted in a joint venture by Tim Hild and John Davis, with help from Davis’ project manager Karl Schindler—Hein’s comments about the success of the home speak to his overall philosophy. “Each house takes on its own personality based on the site and its owners,” he says. “Part of the architectural process is really understanding people’s needs and trying to plan for their future.” **L**



TREETOP FANTASY

WRITTEN BY PATRICK SORAN  
PHOTOGRAPHY BY CHRISTOPHER MARONA

ONE HALLMARK OF GOOD DESIGN IS THAT IT MAY SIGNIFY DIFFERENT THINGS TO DIFFERENT PEOPLE. For Elizabeth Gillenwater—who owns this residence near Telluride with Mark Howells—the home represents a tree house. “It has wonderful nooks and crannies rising into the forest,” she says. But for architect Tommy Hein, of Tommy Hein Architects in Telluride, it’s a 21st-century extension of local design ideas from 100 years ago, “an expression of the mining vernacular.” They might both be right.

ARCHITECT	Tommy Hein	HOME BUILDER	Tim Hild
INTERIOR DESIGNER	Haley Balzano		
BEDROOMS	6	BATHROOMS	7
SQUARE FEET	7,500		



**TREE-HOUSE VISTA**

A pair of leather club chairs and a bronze table create the seating elements for a perfect perch.



CONTINUED FROM PAGE 231

Tree house or not, it certainly lives among the treetops. The house is arranged as a layering of volumes climbing skyward. Gillenwater and Howells wanted it to have a retreat-like feel so that their blended family would have places to be together without getting under each other's feet. Hein accommodated by dividing the 7,500 square feet of housing into several masses—a garage block; two master suites conceived as a glorified bunkhouse; and the main house itself, thought of as a mill with living, dining and kitchen areas, plus many nooks and crannies. Atop the whole is

that special place we reserve just for ourselves in our childhood tree house fantasies: in this case, office space for Mark and Elizabeth.

The “bunkhouse” and “mill” terms are no mere coincidence—the compound is conceived as an evocation of history. Mine designers built metal-roofed, wood-sided

**STYLE SELECTION**

With an elongated base that can fit even the narrowest of spaces, this lamp was inspired by those of the early 1900s, which were made of real mercury glass. *Extra Large Apothecary Jar Table Lamp, \$620; jamieyoung.com*





**NICELY NESTED**

Because of the bay window, the dining room seems to sit right among the pine trees, an illusion perpetuated by the use of natural materials inside.





#### ARTISTIC FRAMEWORK

The building frames the view of the mountains. The enclosed bridge connects the two major components of the home—the bunkhouse and the mill.

CONTINUED FROM PAGE 233

shed boxes gathered into groupings. Hein followed their lead, but with layers of contemporary architectural insight. Those engineers wouldn't care a whiff about the views, for instance, but the Wilson and Sunshine Mountains are carefully framed vistas nowadays. On the corners of the structures Hein crafted a more modern fenestration to open the interiors to light and ventilation. In the past, mine designers built long, sloping rooflines encasing large volumes; Hein embraced that idea, but fitted the volumes with up-to-date functions and finishes. "This kind of design moves the mining vernacular forward," Hein says.

To complete the concept of a compound, a truly antique, hand-hewn log cabin was transported and rebuilt on the site—often used by the homeowners for morning meditation or writing. Giving further respect to the past, when no one thought twice about wildlife on the property, Hein built the human compound around a "sacred knoll" that an elk herd has used as a bedding location for generations.



#### LOCAL COLOR

The rug was selected to pick up the color of the regional Olathe limestone used on the fireplace. Red accents





CONTINUED FROM PAGE 236

While the home's concept is complex, its execution is simple. It consists of a steel skeleton sheathed with a variety of appropriate materials. The exterior is covered with sawn cedar and small areas of Olathe limestone. The roofing is zinc, which lasts a lifetime and defers to both history and the blizzards that winter brings. The roof structure of the main building is a series of thoughtfully detailed steel trusses exposed to the inside. Interior materials are integral-color plaster walls, clear fir ceilings and reclaimed oak floors. Stair and guardrails form elaborate patterns using clear-cut geometries.

The property also made use of local materials. The Olathe limestone employed throughout comes from Olathe, Colorado, only a few miles north of Telluride. Hein used it split-faced on fireplaces both inside and out, and cut into slabs for countertops and showers. Consistent materials throughout bring unity of design—along with environmental benefits.

#### CLOUD NINE

The master bath sits among the clouds above the roof of the guest cabin. Materials are kept simple to keep the space uncluttered.



#### MINING FOR MAGIC

The steel stair and bracing create intimate areas for gatherings of two or three people. The dark, recycled oak floor anchors the light-filled space.





#### STYLE SELECTION

This simple wood-frame chair with an upholstered seat serves as the perfect accoutrement to a streamlined kitchen. *VW Home Paris Bar Stool, \$3,000; vicentewolf.com*



CONTINUED FROM PAGE 238

The interior furnishings by interior designer Haley Balzano, of Scottsdale-based Exclaim Design, add comfort and coziness to the architect's already warm palette of colors and finishes. Fabrics with a more rugged hand, or texture, were chosen to pull out the reds and oranges in the stone and flooring. While most furniture comes from retailers like Crate & Barrel and Room & Board, many tables and beds were purchased from Environment Furniture, a company using repurposed wood from Brazil—another nod to sustainable design. “They have great scale for intimate groupings looking out on mountain forests,” Balzano points out.

Tree house? Miner's compound? Most certainly a clever and cozy integration of both. **L**



**TRUSSED UP**  
Dramatic trusses soar above the kitchen cabinets, tying the space to the living and dining areas behind.





## GLOBAL THOUGHT

WRITTEN BY **NANCY CLARK**

PHOTOGRAPHY BY **CHRISTOPHER MARONA**

TUCKED INTO TELLURIDE'S RUGGED PEAKS STANDS A SOARING HOME ON TWO PIERS SUPPORTING THE STEEL, log and timber framing hanging between them and extending beyond them. Built as if an avatar of new thought has been released on the historic western town, the structure breaks free of the mindset that homes at this altitude must reflect the expected—miners' legacies and the cowboy spirit. Instead, this Japanese-influenced home is an organic tribute to, of all things, Buddha.

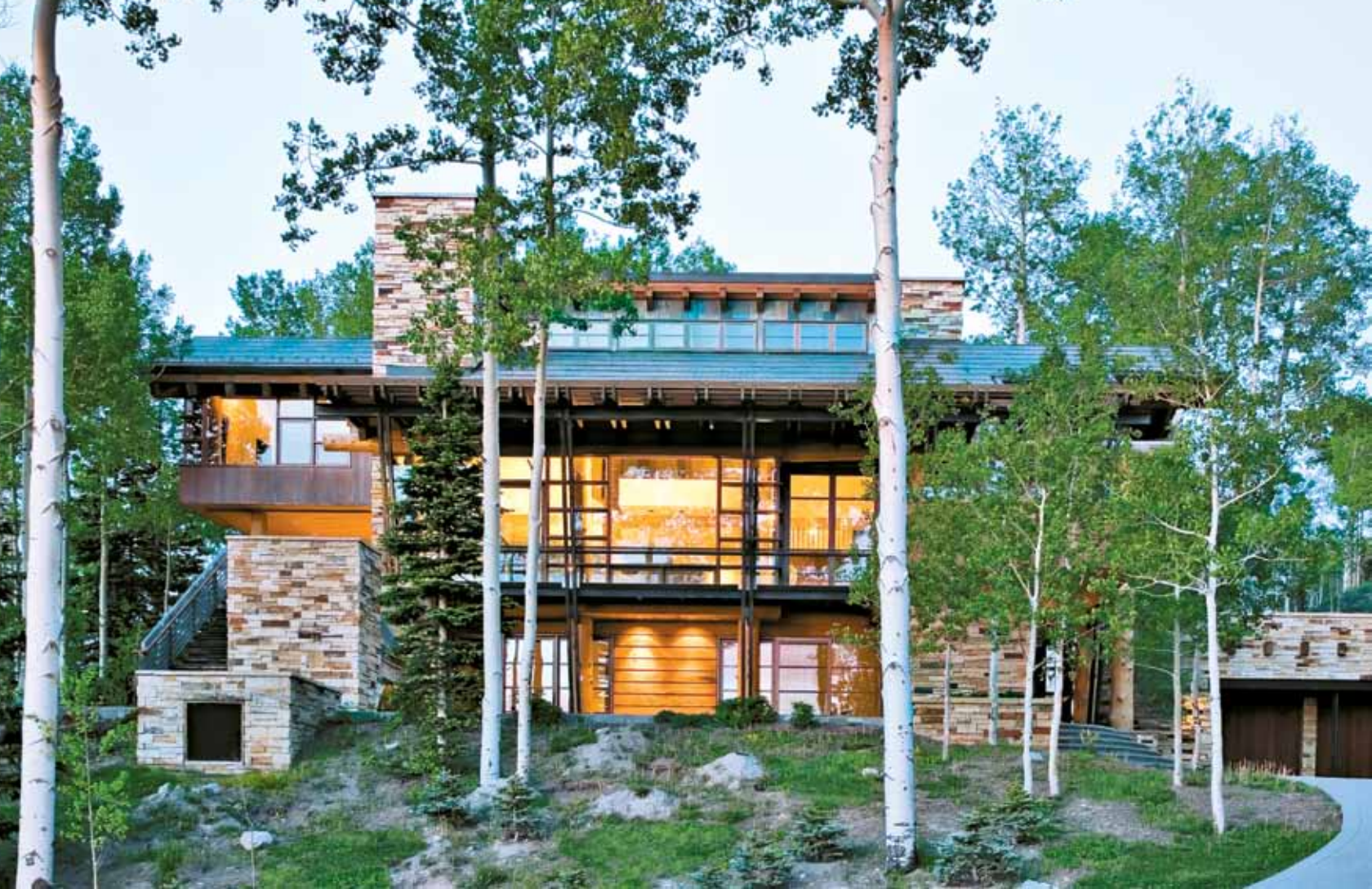
The owners, who reside in California, envisioned a calming getaway configured to nourish and sustain them while they're on retreat from their hectic schedules. They insisted that their team of architect, contractor and designer accompany them to the top of East Gros Ventre Butte in Jackson Hole, Wyoming, to see the ultradeluxe Amangani Resort, says home builder Tim Hild of Tandem, Inc. Immediately everyone on the project caught the vision. "This is," says Hild, "one of the most unique homes in the mountain region."

The structure is a thinking man's (and woman's) home. Telluric masses of concrete and stone rise up out of the earth trumpeting the design, one that offers thoughtful, reflective space for meditation. From the vantage point of the southwest-facing glass wall, the panorama of surrounding peaks and mountain ranges inspire expanded views on the world at large.

Monumental timber pillars are in fact a hallmark of traditional Japanese construction and architect Tommy Hein, known for his strong geometries in all of his plans, applied his best to this particular home. Using purposeful Japanese tradition underscored by two architectural influences—Frank Lloyd Wright and the National Parks style—the result is a livable architectural sculpture.

<b>ARCHITECT</b> Tommy Hein	<b>HOME BUILDER</b> Tim Hild
<b>INTERIOR DESIGNER</b> Stephen Farish	
<b>BEDROOMS</b> 5	<b>BATHROOMS</b> 7 <b>SQUARE FEET</b> 6,000





THE OVERALL DESIGN PLAYS ON PRIMAL INSTINCT,  
 RISING UP **OUT OF THE EARTH**  
 AS A SAFE HAVEN

**STYLE SELECTION**

Constructed from sustainable wood, this simple yet comfortable slipcovered round chair draws inspiration from the comforts of nature. *Scoop Armchair*, \$5,152; [rochebobois.com](http://rochebobois.com)

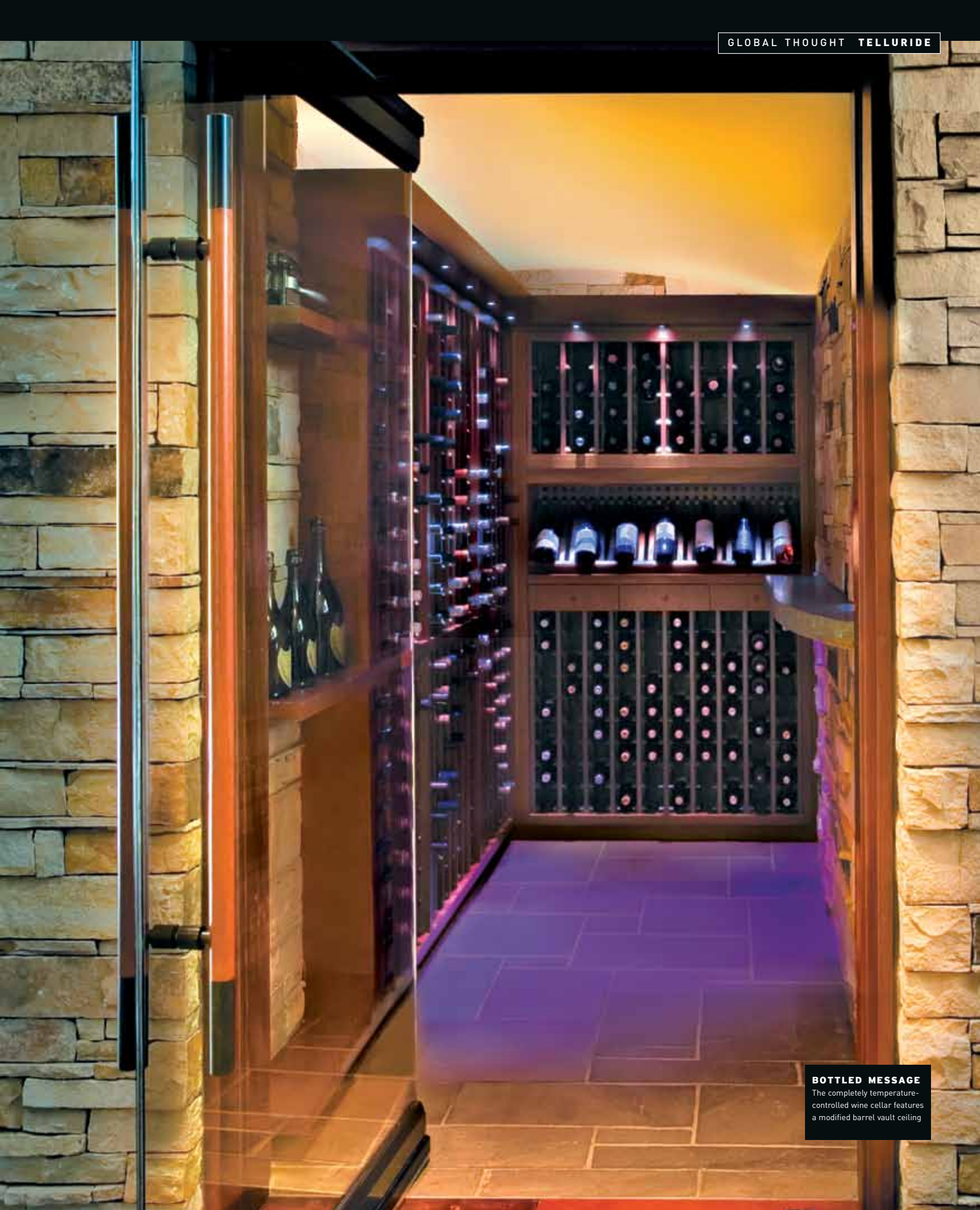
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The application starts by using Japanese feng shui positioning for the entire house and the rooms therein. The center of the home represents the ancient Torii gate, a fundamental Japanese feature. “The simplest way to put it is to compare the home’s design to an armchair,” explains Hein. Entering the home from the front or downhill side, the arms of the chair rise up on the sides, offering refuge while not sacrificing the home’s orientation with a vantage point overlooking the distant town of Telluride. The overall design plays on primal instinct, rising up out of the earth as a safe haven, fueled by water features. “In feng shui, water represents wealth,” explains Hein. A barrel vault ceiling in the master suite—the most optimum shape for sleep patterns because it allows energy to flow seamlessly—is another centuries-old practice that reinforces the sense of peacefulness around the clock.



**SACRED SPACE**  
 Designer Stephen Farish used a clean, modern look influenced





CONTINUED FROM PAGE 240

The prescient finishes of the home are as complex and yet as simple as origami, with dark, medium and light mahogany. Ancestral Puebloan stone cut locally has its own pattern like none other in the world. Efficiency of space is another pure Japanese influence, and the bunk room, a nook-like space adjacent to the children's bedrooms, affords a convenience for overnight guests as well as a sense of privacy.

The furnishings are anything but traditional mountain furnishings, explains interior designer Stephen Farish, who has offices in both Telluride and Houston. The clients desired a clean, modern look—one that transitions their beachfront California lifestyle to this nearly sacred mountain escape. To that end, Farish infused the home with an imperial aesthetic. A contemporary built-in banquette in the breakfast area is comfortable enough to sit in for an hour and fits the space to an eighth of an inch. "The challenge," Farish says, "was to achieve the precise measurements for the seating that was manufactured states away in Texas and then installed on site."

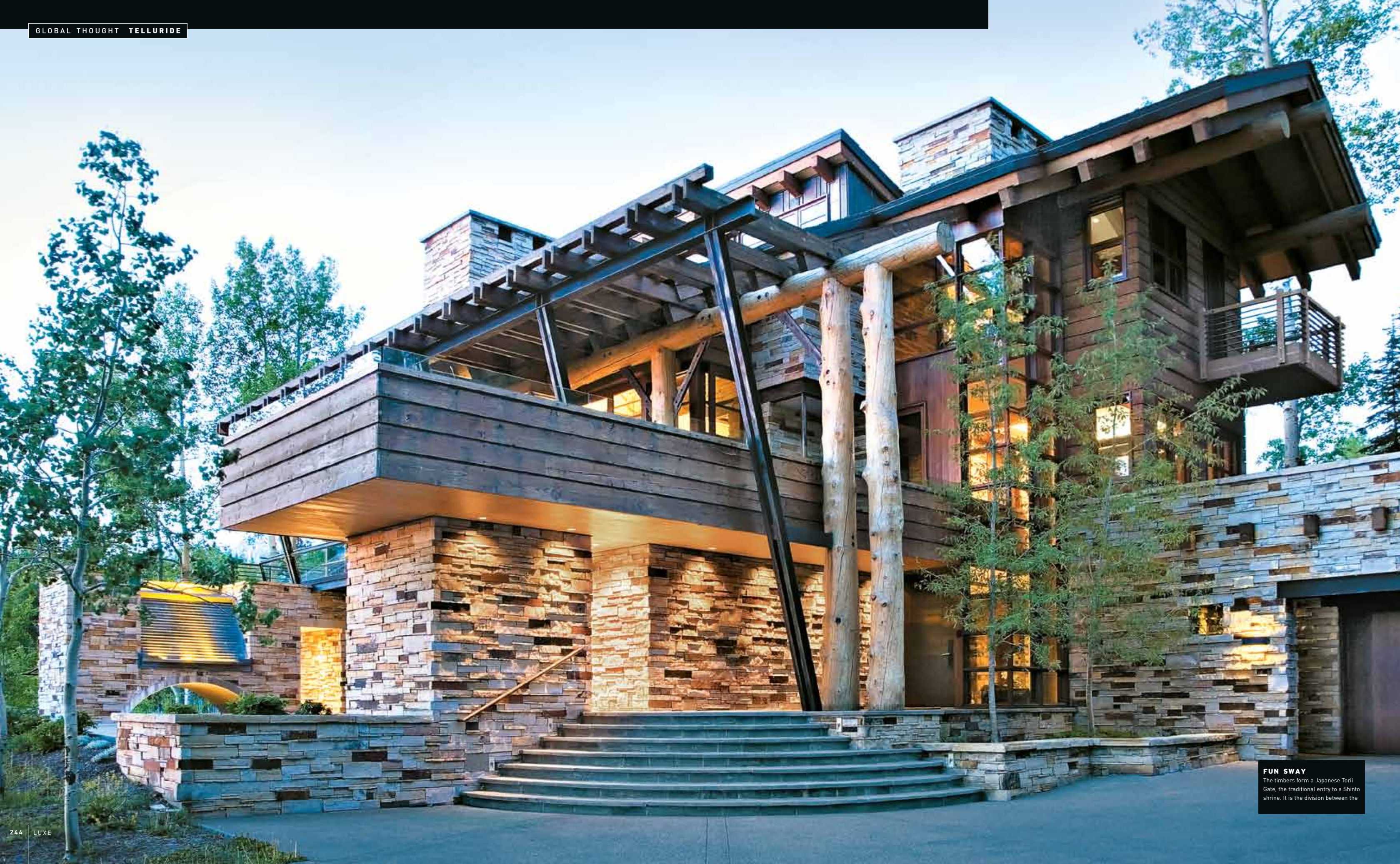
#### STYLE SELECTION

Inspired by René Magritte's *Les Marches de L'été*, which depicted the sky as man-made blocks, this conversation starter is fashioned to appear as if it can pivot. *ET30 End Table*, starting at \$3,600; *antoine* -



**BOTTLED MESSAGE**  
The completely temperature-controlled wine cellar features a modified barrel vault ceiling





**FUN SWAY**  
The timbers form a Japanese Torii Gate, the traditional entry to a Shinto shrine. It is the division between the





**THIS OR THAT**

The customized settee designed by Farish allows either a perspective on the room or the



**INTOXICATING**

A relaxing retreat, the ritual of the Japanese bath is redefined to commune with nature in this





CONTINUED FROM PAGE 242

"People are drawn here for the views," adds Farish, explaining why the use of space is oriented toward those vistas. To protect the views from the inside-out, Farish insists upon automatic blinds that can be pulled back entirely, exposing nature to the interior. The Japanese influence of this home extends beyond its footprint by making use of "borrowed scenery," in particular, the impressive panorama. This practice of borrowing scenic beauty as a background to the garden underfoot is a purely Eastern philosophy passed down from *sensei* to apprentice. The integration of the landscape surrounding this peaceful home with the mountains beyond its boundaries couldn't be better suited than in a western place called Telluride. **L**



**BRIDGING CULTURES**  
The geometry of the ornamental stonework over the lap pool is enhanced in the reflection of the



## TOMMY HEIN ARCHITECTS

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