



In the light, airy living room, an A. Rudin sofa upholstered with plush Bergamo velvet faces a fireplace clad with a variety of modern materials: a natural lavastone hearth, cold-rolled-steel surround and white oak paneling (fumed for a natural finish) that conceals a television. The wood-and-metal coffee table is from Bradley Hughes, the metal-and-mesh chairs are by Flexform and the embroidered A. Rudin chair and ottoman are covered with Travers fabric. The room is flanked by 5-by-8-foot sliding doors.

SYMPATHETIC ADDITION

TELLURIDE'S STRICT BUILDING GUIDELINES
HELP SHAPE A NEW ADDITION THAT
GRACEFULLY COMPLEMENTS
A HISTORIC VICTORIAN HOME

STORY BY **MINDY PANTIEL** PHOTOGRAPHY BY **JAMES RAY SPAHN**



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CATHERINE FRANK

ARCHITECTURE BY **E. CUMMINGS ARCHITECT** INTERIOR DESIGN BY **STUDIO FRANK**

“We called it the pink flamingo,” architect Eric Cummings says of the neglected early-20th-century Victorian—painted a cotton-candy pink hue—perched on a steep slope in downtown Telluride, Colorado. But with its sunny site and unfettered views of Bear Creek Preserve, the house caught the attention of a Washington, D.C., couple who hoped to turn the modest 1,300-square-foot structure into a spacious second home where they could relax with their two teenage daughters and entertain with ease.

The resulting renovation and addition would expand the house to just under 4,500 square feet—and challenge Cummings and interior designer Catherine Frank to honor the owners’ modern aesthetic and a laundry list of guidelines mandated by the town’s Historic and Architectural Review Commission.

“The goal was not to reproduce the original house, but to have the addition complement its forms and materials in a contemporary interpretation of the historical vernacular,” Cummings says. He responded to this challenge by first assessing the Victorian’s existing materials. Original siding that could be reused was stripped and re-installed on the old structure’s most prominent façade, and damaged boards were replaced with siding custom-cut to match the existing pieces.

“Regulations required the [old and new] structures to be distinctly different without compromising the historical integrity of the original,” says Cummings, who topped the addition’s gable roof with gray standing-seam metal to differentiate it from the original structure’s gray-stained shingles. A veneer

of vertical board-and-batten wood siding further distinguishes the new structure, as does a base of smooth stone slabs, a contemporary interpretation of the rough split-faced stone on the existing building.

The new addition is situated perpendicular to the old house—an orientation that maximizes sun exposure and views—and is connected to it by a central staircase located at the rear of the original building. Featuring open treads and glass railings that filter light, the staircase is an integral part of the seven-level home’s flow, connecting the kitchen, dining room and second-floor master suite in the existing house with the new lower-level mudroom, living room and garage (with a guest suite above). “It’s really a series of half levels, with a living space at each level so you don’t feel like you’re just going up a bunch of steps,” Cummings explains.

To create a sense of continuity among these various levels, the architect and interior designer selected a limited materials palette. “With clean, modern design, the transitions from space to space need to be seamless,” Frank says, “and a consistency among materials helps connect spaces.” Visitors enter the home through the kitchen, which is finished with gray antiqued limestone slab flooring, white oak cabinetry stained a rich warm hue and white composite-quartz surfaces—the same materials and colors used throughout the rest of the house.

The soothing palette of soft taupes, warm grays and gentle whites was inspired by a collection of pebbles the client gathered during a beach vacation; the subtle hues prevent the modern aesthetic from overwhelming the traditional architecture, and easily translated into furnishings and accessories. “We used velvet, silk, leather and hand-embroidered Italian fabrics to take the edge off the hard surfaces,” Frank says. “The serenity one feels in this house is realized by all the gentle layering. It’s a place where natural materials, collectible objects, textured draperies and modern forms can all co-exist.” ◊

FACING PAGE: Studio Frank designed the dining room table, which pairs a solid slab of wenge wood with an industrial-looking metal base. The dark leather butterfly chairs are from Donghia and the chandelier is fashioned from chocolate-brown beads wrapped around a metal frame. The homeowner supplied the colorful vintage poster.

RIGHT: When he redesigned the home's front porch, architect Eric Cummings kept details to a minimum while maintaining the character of the Victorian home. BELOW, LEFT: The insides of these hand-blown glass pendants are coated with silver leaf, which adds sparkle to the stair landing. BELOW, RIGHT: In the kitchen, European white oak cabinets contrast with the island, which is wrapped in dark wenge wood. FACING PAGE: Cummings designed the sculptural staircase, composed of glass, cold-rolled steel plates and three-inch-thick fumed white oak treads.





“THE TEXTILES
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COMFORT AND
LIVABILITY.”

CATHERINE FRANK

FACING PAGE: Studio Frank designed the master bedroom's custom bed, which is upholstered in printed felt from Dedar. Mirrored side tables stand out from the partial wall—clad in dark wenge wood—that separates the bedroom from the bathroom and closet.
BELOW, LEFT: The wenge repeats on the cabinets in the master bathroom and in the spacious dressing closet; the sink is fashioned from a slab of manmade quartz. BELOW, RIGHT: The powder room sink is formed from honed slabs of Belgian bluestone.



History Lesson

The town of Telluride's Historic and Architectural Review Commission had many requirements for the rehabilitation and expansion of this old Victorian home. The following design elements helped architect Eric Cummings achieve the commission's stamp of approval:

FRONT PORCH This home's front porch—one of the most traditional and recognizable elements in Victorian architecture—had been modified over the years, so Cummings restored it to its original form.

GABLE ROOF The first homes in Telluride typically had simple, symmetrical gable and hip roofs. Cummings repeated the form of the original house's gable roof on the addition.

GRAY STONE BASE In Telluride, heavy, coarse materials like stone and brick were traditionally used to build foundations. So for the original structure's base, Cummings selected stone quarried from a local site near the airport, then set it in a rough ashlar pattern. The addition's base was constructed with smooth gray stone slabs for a more tailored, contemporary look.

WINDOW PLACEMENT Telluride's building regulations called for replacement windows that are compatible with historical sizes and patterns. Cummings was careful to maintain the locations of the existing openings and chose traditional double-hung windows for the original house and simpler casement windows for the new addition.

ROOF MATERIALS The original home's existing roof was replaced with gray stained shingles to conform to guidelines. The standing-seam metal roof on the addition is traditional, too; it references the metal sheets that were often placed over worn and weathered shingles.

SIDING When practical, the old structure's existing siding was stripped and re-installed on the most prominent façade. The addition is clad with vertical board-and-batten wood siding.



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