



Subtle columns on the Swedish-inspired house echo the snow-laden aspens. The color was chosen by placing paint chips against the trunks of the trees in spring. **OPPOSITE:** Antique Dutch bench. Faux-painted floor to mimic stone.





# NEW HEIGHTS

European classicism inspires an Aspen mountain house.

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Every designer dreams of a project without any artistic restrictions—no awkward spaces to cope with, no unsightly buildings obstructing views, no existing furniture to find a home for and, most important, a client who truly values and trusts the designer's creativity and judgment. These projects and situations rarely arise, yet I had such an opportunity when I created a house, called Westbury, for my friend Simon in a magical, unspoiled cove of trees near Aspen. The mountain views, shimmering aspen leaves and sound of a rushing creek would inform the type of dwelling that we would slip gently into these secluded woods.

Having previously built two houses in Colorado—one the quintessential ski chalet with dark wood and stone, the other a large ranch built with the obligatory boulders and giant hand-planed logs—I viewed this new project from the perspective of “been there, done that” and began by going in a new direction with my creative sketches. I wanted to invent a mountain house with a different spirit, one that would reflect Simon's and my love of classical architecture.

I once read that a good architect designs projects honoring the vernacular of the land. As I looked at the acreage, I realized the importance of framing—from the inside out—the trees, mountains, creeks and snow, celebrating the beauty of the site, the reason Simon bought the property in the first place.

Researching a concept for a house is great fun, and while looking through one of my favorite books on Gustavian style, a small picture of a room in an

A painted mirror and antique hunting trophies against snowy walls create a white-on-white envelope in an 18th-c. spirit. Table and Gustavian chairs in Bennison linen. Pewter, Match.











The kitchen's cozy nook, where breakfasts and casual dinners are served, is paneled in warm-toned knotty alder. **THESE PAGES:** Banquette cushion and pillows in Rogers & Goffigon linen. Other pillows in Durable stripe. Antique library table. Counters of Carrara marble in matte finish. Pewter collection.



**T**he enduring, simple style of pewter seemed to fit the less formal spirit of Aspen."









A Swedish yellow warms the room. Sofas in Cowtan & Tout fabric. Faux fur throws, Pierre Frey, on chairs in Rogers & Goffigon fabric. Chairs in Cowtan & Tout crewel. Lamps, Robert Abbey; custom shades. Russian screen and Danish mirror, both antiques. Wool rug; Patterson, Flynn & Martin.





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“My favorite color combination, blue and white, is a perfect reflection of snow and sky.”

enchanted eighteenth-century hunting lodge sparked the idea for this residence. I envisioned a classically inspired Swedish folly nestled into the snow in winter and blending discreetly into the aspen forest during the warm months of the year.

Because the most important decorative element of this house would be the landscape, I knew that windows would be key to the project's success. The lead architect, Allan Greenberg, designed a structure with seventy-six windows to capture Mother Nature's decor. This thoughtful concept ensured amazing light and incredible views throughout, and with a masterful touch, Allan transformed my nostalgic Scandinavian dream into a glorious treehouse for adults.

The interior was completed by architect Rob Shutler, who knew that Simon wanted not only a European-inspired house but also a certain informality that the woods and mountain terrain require. The classical elements are not overt but intentionally nuanced.

For my part, I dressed the furniture in wools and chenilles for winter warmth, then cottons and linens for summer. The antiques are not grand, and many rooms contain Swedish pieces that emulate their fancier French cousins but impose a more informal spirit on the interiors. The candlelit dining room is my favorite space. With its snow-white walls, painted floor and neoclassical chairs, it is where I truly indulged my fantasies of Gustavian country life. Pewter replaces sterling silver. Stoneware, ceramics and glass—not porcelain and crystal—adorn the table.

Almost every element at Westbury is simple and restrained, one could almost say quiet, as if the house understands and echoes the peace of the woods. □

This house, along with Carolyn Roehm's own residences in New York and Connecticut, appears in her book *A Passion for Interiors*, new from Clarkson Potter this fall.

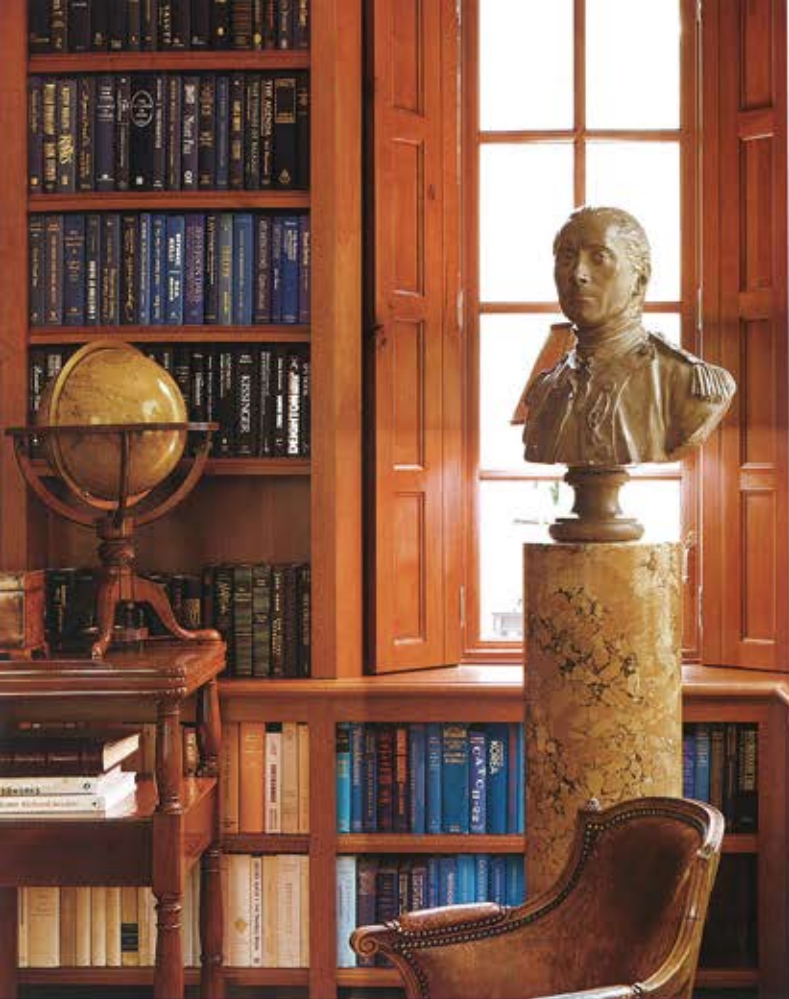
The wall of delft vases was inspired by a display of Chinese porcelain at designer Axel Vervoordt's castle. Antique clock, Pelham Galleries. Window seat pillows in Chelsea Textiles stripe; Samuel & Sons trim. Custom bed in Scalamantré cotton. Italian linens. Back pillows in Brunschwig & Fils fabric.















Curtains on café rods take style cues from northern Europe.  
THESE PAGES: Bench, Althorp. Countertops of Carrara marble.  
Sink, Waterworks. Faucet and lighting, Restoration Hardware.  
OPPOSITE, TOP: Library's terra-cotta bust on antique pedestal.  
BOTTOM: Wallpaper, Farrow & Ball. Watercolors, Scott Kelley.