



Mark Cesark's collage of timeworn fabricated steel is set between pocket doors that open to frame John O'Kulick's 1992 *Tobacco Road* sculpture (left) and an African "Lobi" ladder, both in the entrance hall adjacent to the living-dining area. The sofa is upholstered in handwoven chenille from Keith McCoy in Los Angeles.

other plantings should go to protect the views and obscure the big timber-framed homes below the property."

It's from this perfectly placed platform that the long views of Mount Sopris come into focus. Off to one side a series of stone steps leads to the hot tub nestled low in the organic part of the landscape where the existing sage cascades down the rock wall to meet indigenous plantings of yarrow, barberry and potentilla. "The natural blends with the domestic so beautifully, it's hard to tell where one ends and the other begins," says Hyde.

The same could be said about the transition from the main-level living room, dining room and kitchen to the outside. A wall of sliding glass doors makes an easy segue from inside to out. According to the architect, mullions were added to these glass partitions and the remaining windows and doors so that they stayed true to the horizontal intent of the house. "'Do we really want to stick a mullion on this view?' was a question we asked ourselves," says Warner. "Ultimately we decided consistency was key to the success of the overall design."

When it came to the interiors, Hyde made a decision early on not to compete with the landscape. "I always wanted to do a colorless house," the designer says, glancing around the great room at the tone-on-tone furnishings upholstered in handwoven chenilles and supple leathers. "The point was to let the view be the painting and have the interiors remain soft and serene." Pointing to the bullnosing on the partial plaster walls and

the lack of baseboards, Hyde notes, "There are no hard edges."

While the color scheme and open floor plan are remarkably straightforward, the interiors are anything but dull. From the pecan floors and the custom walnut dining table to the cherry kitchen cabinets and the fir beams and cedar planks in the Mission-style ceilings, the wood alone is enough to hold your attention. Additional texture comes in the form of artwork and crafts collected during years of travel to exotic locales, like Bhutan and Machu Picchu, or discovered close to home.

Beyond the great room are two equally spare but welcoming living spaces. Toward the front of the house, the guest-room windows capture the vistas of Independence Pass, and the rear elevation includes the master suite, where its occupants wake up to sunrise light on Mount Sopris. "We hear a lot of ahs when people come into this room. It has a Zen quality," says Hyde. That soothing feeling continues outdoors in the semiprivate sitting area, where a metal screen and simple plantings in the adjacent garden complement the hushed tone.

Hyde admits that she couldn't have built the same house three decades ago. She believes that the result is so satisfying because it's a distillation of everything she has acquired and learned along the way. "This house represents thirty years of designing, collecting and travel," she says. "It really is the essence of both my work and my personal style: clean, uncluttered and designed for comfort." ←