MODERN SOPHISTICATION

A bold mixture of modern style and functional design, the essence of modern living in the Denver West End home.

Photography by David M. Monsen

The key ingredients for any successful building are point of view, poetry, theme, composition and lighting. This is doubly true in the case of historic properties that are worthy of conservation by their very nature. Everything about our next property: former to be known as the Harold Ross house, is striking—striking in a way that stands out in the spirit of old Aspen.

The seemingly inconceivable objective of preservation and living have been agreeably fulfilled in the responsibilities restored to the 1900s miner’s cabin in Aspen’s West End, once home to the legendary philanthropist Harold W. Ross, who was born in Aspen in 1902. With no more than a 10th-grade education, Ross’ indomitable spirit and brilliant intellect led him to become the founding editor of the culture and Literary The New Yorker magazine and one of the original members of the Algonquin Round Table, a group that came to epitomize the peninsula of New York sophistication.

The history of the Harold Ross house mirrors the history of Aspen. Once a modest miner’s cabin, it sits across the street from Jerome Wheeler’s considerably more elegant and spacious home. It witnessed Aspen’s silver boom, then bust—when silver prices crashed in 1893—and the ensuing quiet years. In the ’40s and ’50s, the single-chair lift opened for business; the first commercial flight took off at Sandy Field; and the Aspen Institute was founded. By the 1970s, Aspen was a popular getaway for celebrities, and Harold Ross’ house became a historic landmark.

Over the years, the house went through many owners and reincarnations before Workplace/ADF (workshop+design), the New York-based architecture and interior design firm led by Matt Berman and Andrew

LITERARY ROOTS: The many reincarnations of the 1900s miner’s cabin in Aspen—now the former home of the New Yorker editor and writer—make sense with a fresh design that blends the high contemporary style with a rustic feeling.
"Floating and free" how describes this home that involves Aspen's quintessential mountain views from within by mixing and matching wood and stone exteriors, materials for pathways and walls, and incorporating sculptural furniture into the decor. The

shaded wood exterior wall disappears into the surrounding area, this in turn to the poetry emerges.

Part of the triumph of this home relies on a cohesive design, balancing perfectly the interior and the exterior, which seamlessly echo mountain themes. Full of genuine rocks

appomized with carefully selected bespoke leather upholstery, furniture in fun and functional—equally at home as outposts of art or furniture—

the owners' artistic leanings and whimsy are given free reign.

Upon entering, one is delighted by a Hans J. Wegner iconic sling chair. Rose club

chair with carved horns, reminiscent of Maurice Sendak's Where the Wild Things Are. The modern styling, including Moe chairs by Sergio Rodrigues, side tables from Icffi

House and Sale Gallery scattered through the house, is cleverly highlighted by masonry of loose scientific in Apparatus and Modern

Bickers and plush settees of fur and pile carpets add an affinity to the language that complements the hipster culture art collection on the walls.

Houses transform into homes when they touch our emotions. The historic Room home,

understood and sublime, imparts a sense of peace.