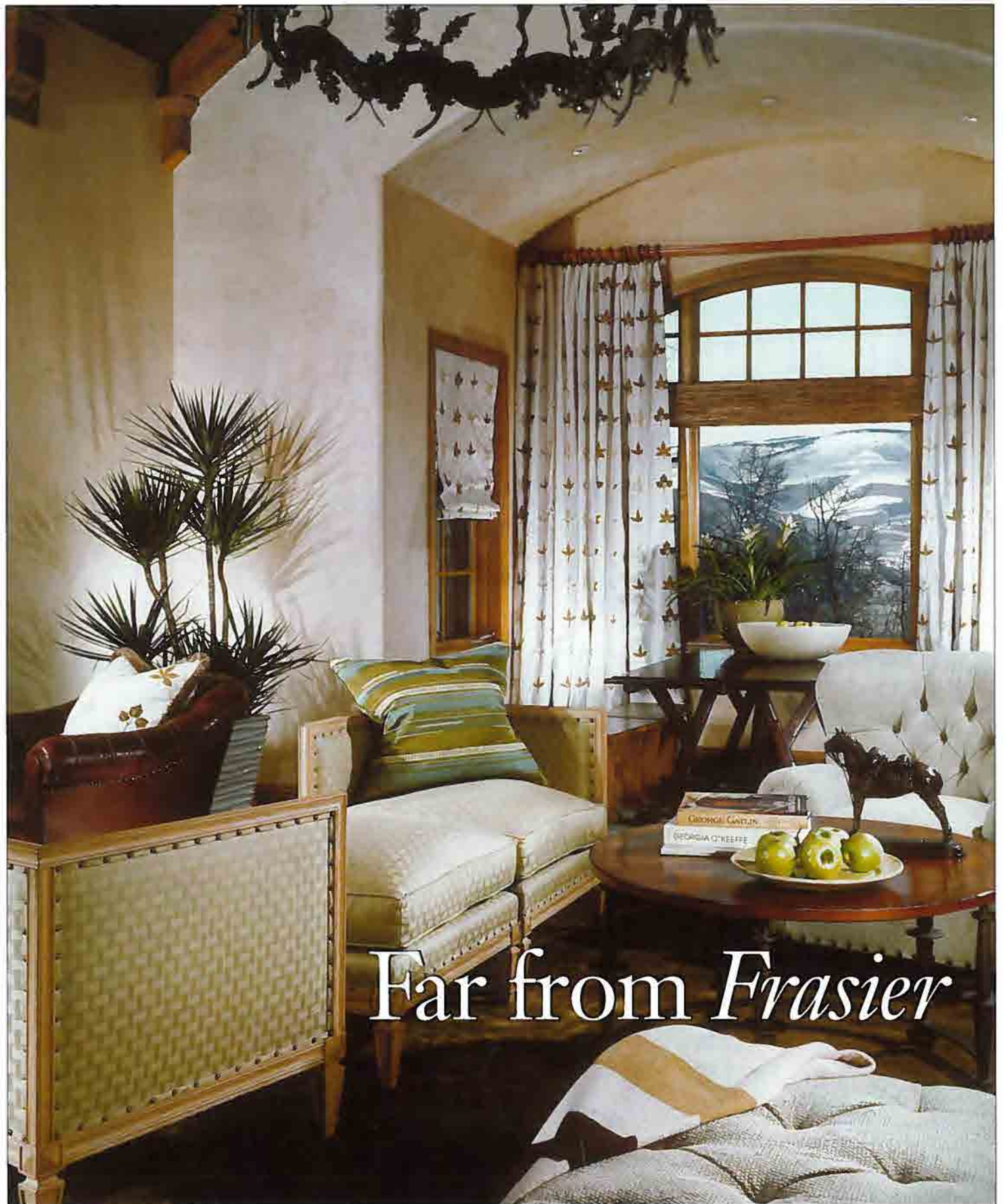


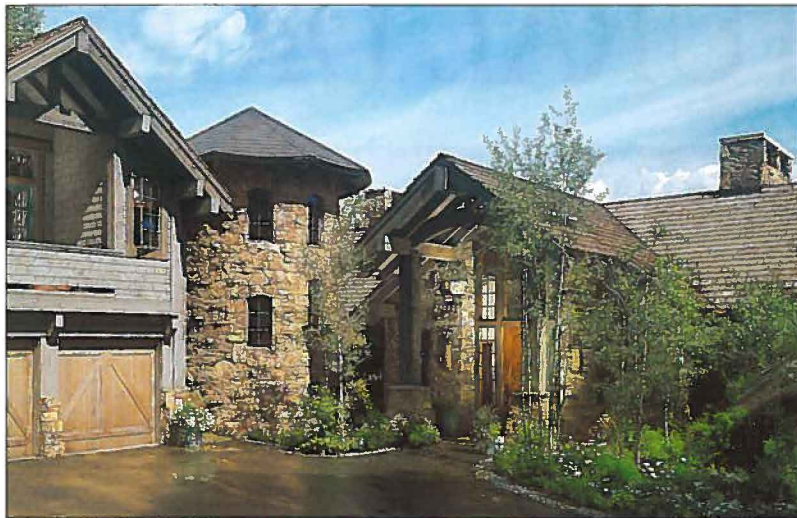
ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN

JUNE 2004



Far from *Frasier*



LEFT: Camille and Kelsey Grammer bought a house near Beaver Creek, Colorado, and chose Eddy Dumas and Dana Hugo to design the interiors. "It's a vacation home, so we were open to the idea of being a little freer with the décor," says the actor (below). Pozzi windows.

OPPOSITE: The living room. Osborne & Little drapery fabric. Baker ceiling light fixture. McGuire lamps. Tucker Robbins wood low table. Rug, Carini Lang. Brunswick & Fils flannel on William Switzer chairs, right. Hickory Chair stools. Coach suede sofa; Glant fabric on Holly Hunt sofa.

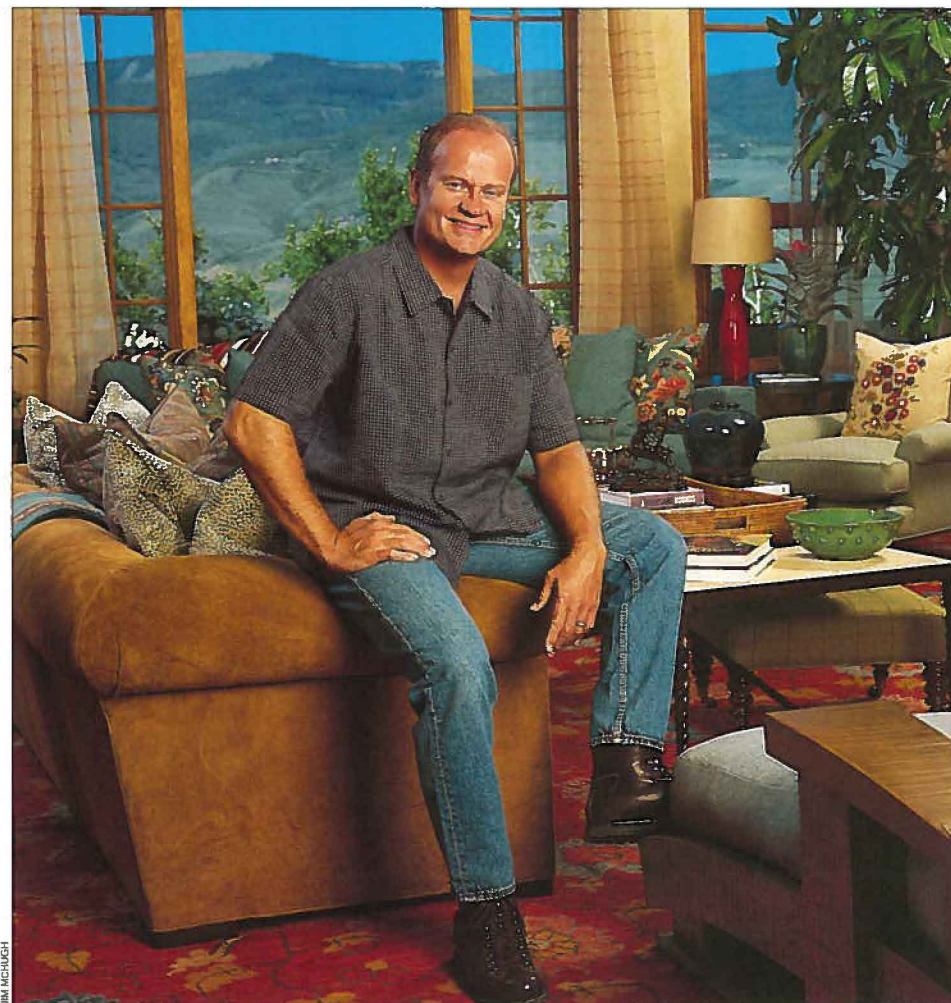
Far from *Frasier*

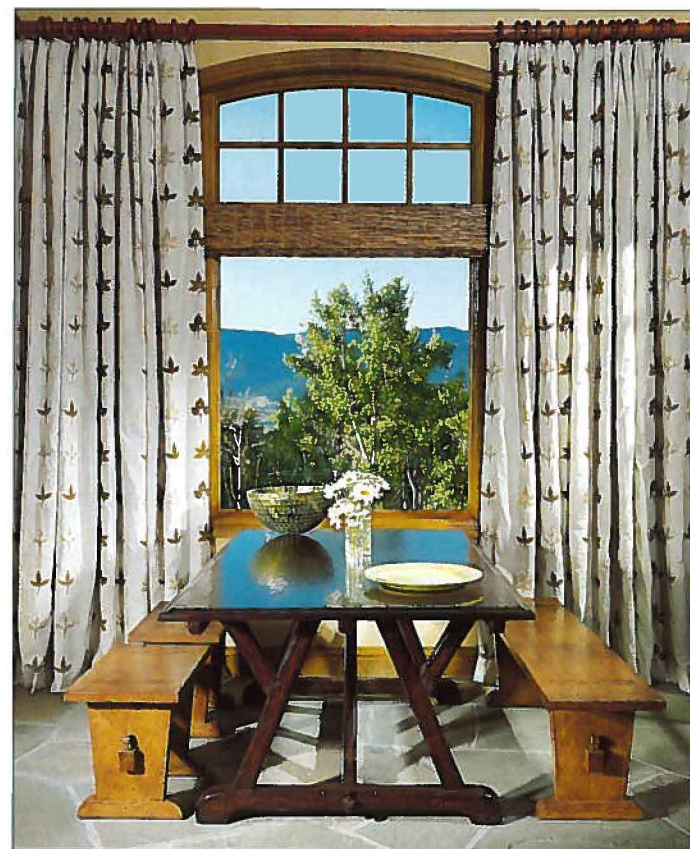
CAMILLE AND KELSEY GRAMMER KEEP THINGS LOOSE IN COLORADO

Interior Design by Worth Interiors/Text by Michael Frank/Photography by David O. Marlow

Why does it not come as a great surprise to discover that when Kelsey Grammer speaks about architecture and design, he offers full-formed opinions delivered in beautifully articulated sentences that are unafraid of the ironic, the playful and (as far as these things go, anyway) the downright controversial? The actor, who in May wound up his 11th season of television's *Frasier*—named for a character he'd played, in sum, for nearly a quarter of a century—apparently shares with his cultivated psychiatrist alter ego good taste, good humor and a goodly dose of irreverence as well.

Consider the story of how Grammer and his wife, Camille, arranged a house for themselves and their family in Colorado. In no sense a long-time skier, the actor tried out and quickly fell in love with the sport over a weekend four years ago. He bought a small condo in Beaver Creek one season and began to look for a





larger place the next. In nearby, somewhat more private Bachelor Gulch, he found a presentable spec house, even though the words alone “instantly raised some alarm in our consciousness,” as he puts it, “because, while there were good bones, nice space and honest materials, including a main floor built of wood salvaged from a 19th-century warehouse, of course we realized that a spec house would need an approach that would make the place distinctly our own.”

Said like a real pro. And, also like a real pro, Grammer and his wife quickly sought professional help from Eddy Dou-

ABOVE: On the dining room wall are two Christopher Beane 2000 photographs, *Ranunculus Series I* and *II*. Drapery fabric by Great Plains. Holly Hunt light fixture. Slipcovered chairs from John Saladino. Carini Lang rug. **LEFT:** Rustic benches and a trestle table are in the breakfast room.

mas and Dana Hugo, whose Colorado- and Florida-based Worth Interiors had been responsible for a handful of Vail Valley homes they’d seen and been instinctively drawn to. “We threw down the gauntlet,” Grammer says with mock gravity. “We told them: No buffaloes, no animal hides, no cowboys, no coy. We said that we’d like to dress the house in the manner of the environment and to suggest the history of that part of the world, but because it was a vacation home, we wanted to loosen things up with color, pattern, materials. Above all,” he adds, “it had to have a sense of fun.”

OPPOSITE: Photographs by Edward S. Curtis are in the family room, which has “modern, western and ethnic elements,” Doumas says. *Berber Wedding*, 2003, by Robert Kelly hangs at right. Pindler & Pindler wool on Ralph Lauren Home chairs. Tucker Robbins low table.





OPPOSITE: "We literally waxed the library walls with brown shoe polish," says Dumas. "The results are a mottled, punched-up texture." The oil, *The Northside*, 2002, is by James Reynolds. Scalamandré desk. Baker chair. Ralph Lauren Home hurricane lamps and silver-and-leather frames.

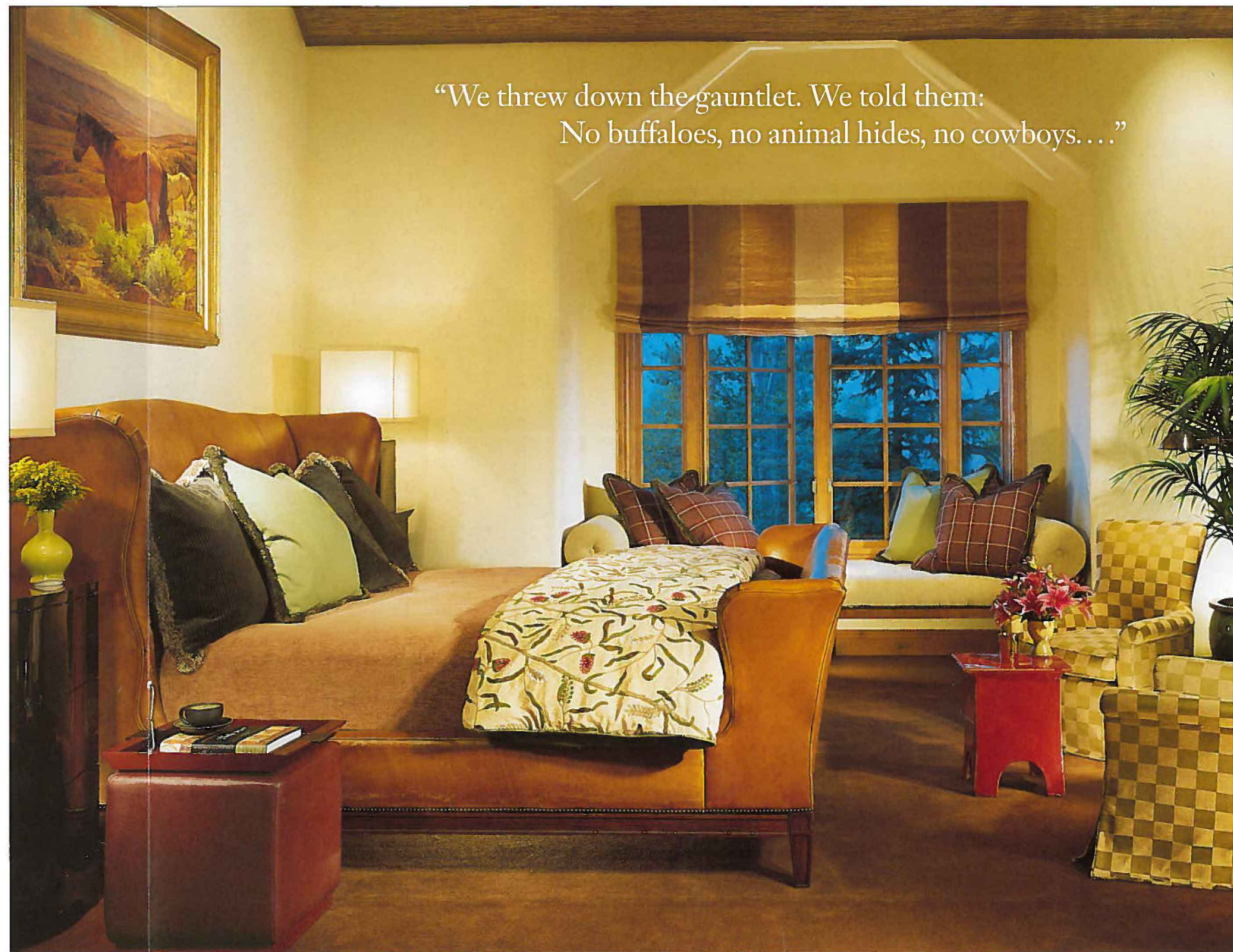
BELOW: Above the bed in the master bedroom is Joyce Lee's painting *No Man's Land*, 2001. Brunswick & Fils shade stripe. Baker table lamps. Travers duvet cover and checked pillow fabrics; Cowtan & Tout dark pillow corduroy. Chair fabric from Clarence House.

Dumas was game. The house, which was completed when the Grammers acquired it, is built in a somewhat Europeanized style of what is known locally as "Parkitecture," a made-up term used to sell local real estate that establishes guidelines patterned after buildings in such national parks as Grand Teton and Yellowstone. The materials are natural and rustic; the environment is respected; interior treatments tend toward tim-

ber, stone and slate. "All this was perfectly fine," Dumas explains, "if a little staid. The main thing we did to the structure was to use stain to darken everything up, make it richer and more substantial."

The designers enriched—and then they cut loose. The Grammers had been very clear about avoiding what Dumas characterizes as a typical Colorado ski resort look, meaning a plaid sofa, two leather chairs in front of the fireplace and a

palette that ranges from claret red to hunter green. There is red in the living room, but it starts as a big, bold Chinese rug that Dumas "exploded—and exploited—wherever we could." Red upholsters a pair of rather refined and, in this context, unpredictable British colonial chairs and is quickly cooled down by splashes of bright blue. The blue, which also began in the rug, ended up on the room's central sofa. "Camille was ready to kill me,"



"We threw down the gauntlet. We told them:
No buffaloes, no animal hides, no cowboys...."



"We were drawn to Bachelor Gulch because it was a wonderful spot off the beaten path," explains Kelsey Grammer (left, with Camille). With *Frasier*'s final season coming to a close, the couple plan "to schedule longer visits," the actor says. "Now we hope to go for weeks at a time."

BELOW: A large, shaded deck extends off the living room and library at the rear of the 8,000-square-foot house. BELOW LEFT: A seating area on the deck, where sweeping vistas of the mountains to the west can be enjoyed. McGuire chaise and rocking chair in Perennials fabrics.



Ample accommodations for friends and family was key to the Grammers, who tend to use Colorado as a place to bring people together.

Grammer says. "A blue sofa? Wasn't it going to overwhelm? But in actuality it was quite beautiful. It was like bringing the sky into the house."

The anecdote inevitably invites the question: Who drives the decision making when it comes to interior design in the

Grammer family? "That's an easy one," says the actor. "I always give Camille the final say, as long as it includes the words, 'Do what you like.'"

The twinkle in Grammer's eye suggests that this might not be the whole story, which Doumas confirms: "As a couple

they have just enough diversity to help bring a house to life. They both like Asian and tribal antiques. Camille's taste tends to be a little more on the modern side; Kelsey's is a little more traditional. Both were willing to play."

One good example is the

dining room, where that tired word *eclectic* has been given new life. A clean, sharp Wendell Castle table is surrounded by classic linen-slipcovered chairs—then contrasted with a hefty pair of western armchairs at either end. The focus



of the room is two flower studies by Christopher Beane, a young photographer-of-the-moment who could be the love child of Georgia O'Keeffe and Robert Mapplethorpe. A quirky "chandelier" is actually a cluster of wax candles with tiny halogen spots for wicks.

Throughout the public rooms, Dumas and Hugo have established a nice rhythm between the reined-in and the set free. In a lower family room, there's a fairly straightforward pairing of Edward S. Curtis (prints) and kilim (upholstery). Yet

An unexpectedly formal French settee stands not far from a rustic table.

in the hearth room, a sitting area off the kitchen, an unexpectedly formal French settee stands not far from a rustic table.

"Austin Powers meets Daniel Boone" is how Grammer describes the game room, where the designers dove into, rather than tiptoeing around, the whole western theme—then gave it a swinging, mod twist. They painted the ceiling red and fitted it with aspen-log beams. Roman shades on the windows are patterned with tiny slaloming skiers. A hollowed-out faux tree trunk serves as a flower vase. "We allowed ourselves to be dorky," Dumas says. "It's a vacation house, after all."

The house's bedrooms, though not large, are numerous. Having ample accommodations for friends and family was key to the Grammers, who tend to use Colorado as a place to bring together the important people in their lives. "We like denning," says Grammer, who also owns homes in upstate New York and Hawaii (see *Architectural Digest*, August 2001), and a duo in Los Angeles that are "basically on either side of the highway at the beach."

But Colorado seems to hold a special place in the actor's heart. Maybe it has something to do with skiing and the ready metaphors the sport provides. Asked if, after four years, he still falls down, the undeniably psychologically minded Grammer answers, "All the time. You can't improve unless you fall down. It may be an axiomatic approach to life." As to houses? "Well, the main thing there, as in most places, is to be open to taking risks." □