

WHERE STYLE LIVES: INSIDE 4 UTAH HOMES FROM PROVO TO PARK CITY

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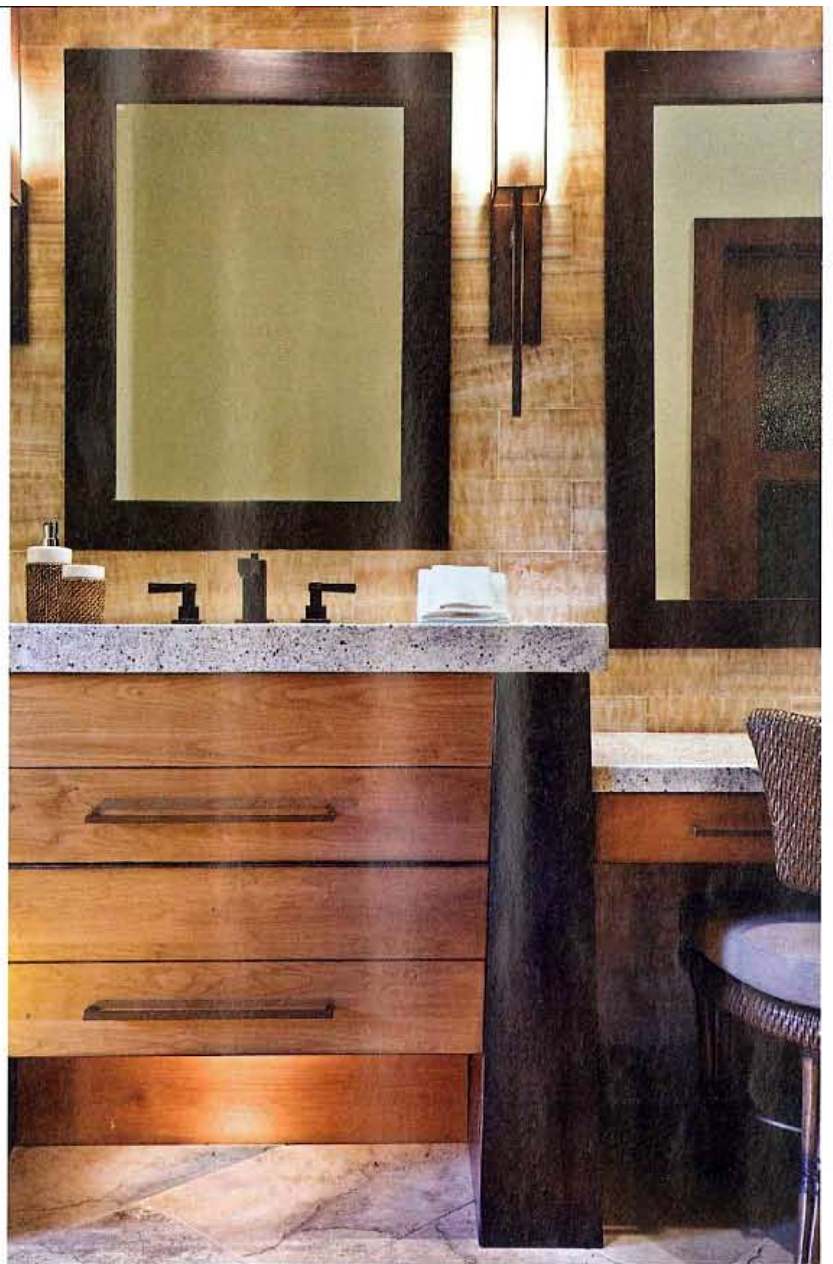
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In the great room, McGuire woven leather dining chairs surround a large trestle table. Beyond, a Baker sofa backs up to a large sectional facing the room's massive stacked stone fireplace.

A talented design team shares its secrets for bridging the gap between mountain and modern styles in a handsome Tuhaye home

BY BRAD MEE
PHOTOS BY SCOT ZIMMERMAN



Elevated Living

T

THESE DAYS, there's more to Utah's mountain style than rugged woods, heavy leathers and bulky furnishings. More and more, modern design is taking root in the hills as homeowners clamor for cleaner lines, calmer colors and clutter-free interiors. This is nothing new to the team at LMK Interior Design. For years, principals Rion Locke, Richard Miller and Mark Kizerian have melded rustic, refined and relaxed elements into sophisticated interiors for their high-elevation clients. Case in point: a couple whose traditional East Coast residence left them wanting something more contemporary for their new Tuhaye home. They hired the trio to create it. We asked the LMK team to describe some of the key ingredients in molding this home's modern mountain style.

Honey-gold alabaster onyx walls provide a rich backdrop for Fine Art sconces in the handsome master bathroom. A granite-topped vanity features under-lighting and oil-rubbed bronze fixtures.



To create visual interest, the designers upholstered the great room's Kreiss sectional with contrasting tones. Dark, tightly woven wool covers the base and arms while scru, heavy textured chenille dresses the seat cushion. Pillows in rust, linen and soft celadon hues add pops of color.

PROPER SCALE

Designed by JSA Architects and built by Michael Sapp of Copper Bay Structures, the 6,200-square-foot home boasts big, open spaces and large architectural features that suit its mountain locale. "You have to take the volume of the space into consideration when designing an interior," says LMK's Miller. This home's massive great room, for example, consumes much of the main level and demands large-scale furnishings. "We start with the largest piece of furniture—like the sectional in the main living area—and build around it, moving down to the smaller pieces that fit the room and the furniture we are building around," says Locke. "It's all about balance." The team also incorporates

intimate areas in large rooms. "We create multiple sitting areas so the overall space seems more comfortable and feels cozier," says Miller.

CONTRAST

"We build on contrast," says Kizerian, who, along with his team, creates visual intrigue by placing and arranging dissimilar design elements—colors, textures, forms and fabrics—next to each other. "Contrast is important. It makes you appreciate things for what they are—sleek and contemporary or old and rugged," says Locke. In this home, smooth walls accentuate craggy stacked-stone columns, dark finishes make light-colored fabrics pop and woven materials come



The contrast created by a Baker mid-tone table paired with dark woven McGuire chairs enriches the kitchen's casual dining area. A Fino Art chandelier shares the same finish and shades as the great room's overhead lighting, helping link the two spaces visually.



A mix of dark and mid-tones creates dimension in the master bedroom's sitting area. A Thomas Pheasant woven chair and ottoman featuring a dark tobacco finish contrasts with a light-toned Kreiss chaise and rifted oak round table by Baker.

**GREAT IDEA:
GO WIDE**

Headboards don't have to stop at the border of the bed. The LMK team proves it by making this ultra-hip tufted headboard, designed by Thomas O'Brien for Hickory Chair, part of this guest room's décor. Not only does it add width to the room, it adds a luxe backdrop for the modern bedside tables.



alive played against opposite wood grains. "Many mountain homes have lots of exposed timber and wood surfaces," says Locke. "We like to integrate woven materials rather than create wood-on-wood treatments. This accentuates the surface interest of each and avoids the overuse of wood." The trio also warns against textural overkill. "Many people may choose to pair rough-hewn beams with heavy trowelled walls and nubby fabrics," says Miller. "When everything is texture-on-texture, the interest of each element disappears." Instead, the team contrasts rustic with refined, smooth with coarse, shiny with matte and petite with massive.

REPETITION

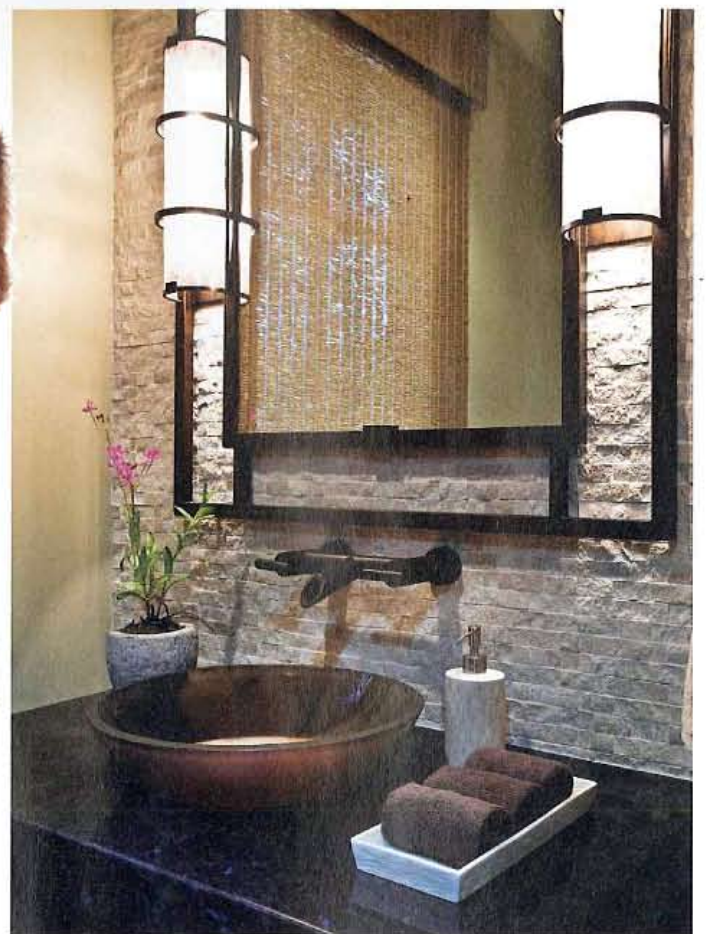
For this team, choosing the ideal fabrics, finishes and treatments is key, but properly placing them throughout an interior to create a cohesive look without inducing boredom is equally as important. "We choose a limited number of materials and colors and repeat them through the home to create a continuity," says Locke. The trick, he adds, is presenting them in different ways from room to room. The dark finish of the dining room chandelier repeats in the kitchen's pendant lights as well as the powder room's mirror frame, for example. "There is a consistency in the repetition, but



Can't-go-wrong combinations of rich textures, warm colors and modern materials



Above right: In the lower-level family room, two woven Kreiss chairs frame a spare floor lamp by Michael Aram. A dark cabinet by Bolier boasts an Asian flavor that adds dimension to the room's modern style. Columns repeat the stacked stone treatment featured in the great room upstairs. Right: A Fine Art mirror with built-in sconces repeats the dark finish featured on chandeliers throughout the main living area. A chiseled limestone wall treatment adds heavy texture while an upright illuminates the amber glass sink from below.





because the treatments aren't identical throughout the home, the design remains interesting," Locke says.

NEUTRAL PALETTE

"People don't come to us for a lot of color," says Kizerian, whose clients seek the sense of calm a subtler palette creates. "These homeowners wanted environmental rust, beige and gray tones like those outside," says Miller. The designers built from a neutrally colored backdrop and added color and contrast through art, accessories, fabrics and accent walls. "All of our backgrounds are more neutral. It's easier to change the coloring if you don't have purple stone or granite," says Locke. Miller adds that a lot of color isn't needed to make impact or drama if you create contrast. "You get the pop from the variation of finishes and fabrics," he says.

RESTRAINT

"Many homeowners feel they need to accentuate every item and aspect of their home," says Kizerian, pointing out that too many elements end up competing with each other and taking away the beauty of the overall design. Locke agrees and likens over-decoration to visual noise. "Overly decorated rooms make your mind too busy," he says. "If you want a restful, relaxing atmosphere where you feel at peace, you need to restrain your treatments and material choices." **USD**



Above: The 6,200-square-foot Tuhaya home was designed by JSA Architects and built by Michael Sapp of Copper Bay Structures. Right: Designers Mark Kizerian, Richard Miller and Rion Locke.