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# shelter

HOME & LIVING IN THE *western san juans*

**The Nature Connection  
Helping House Locals  
On the Road to Bauhaus  
They Deliver!  
Above It All: The Opus Hut  
Valley Floor Reverie**

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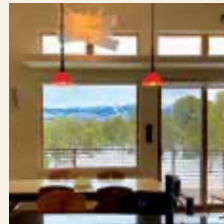


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Evie



**EVIE CARRICK** is a writer and editor whose work has appeared in *Travel + Leisure*, *Vice* and *Outside*. In addition to traveling, Evie loves running, candy, cats and her daughter's luscious locks.

**SUZANNE CHEAVENS** stumbled on her forever home in 1984, almost by accident. What a happy accident, as she moved here in 1985 and found a unique, tightly-knit community of creatives, explorers, entrepreneurs and quite a few iconoclasts with whom she could make magic. She found her tribe. She is associate editor of *The Telluride Daily Planet*, a freelance writer, KOTO DJ, and Telluride Theatre stalwart. She is nested in Lawson Hill with her husband and Flip, the feline that rules the roost.

Suzanne



Tanya



**TANYA ISHIKAWA** was recently promoted to Executive Director of the Uncompaghre Watershed Partnership. While she will spend most days working toward preserving and improving watershed health in Ouray County, she will continue to write nonfiction and fiction when she can steal a few hours here and there. She is currently excited about writing screenplays based on people in her life. Her other weekly endeavors include supporting her son's athletic and academic goals, volunteering for community organizations, dancing and cultural adventures.

**JUSTIN CRIADO** is an award-winning journalist, editor, and indie author living in Telluride. His writings have been recognized as some of the best in the Rockies over the years, as he's been a writer for the past decade in Colorado, his hometown of Pittsburgh, and beyond. His work has been featured in the *The Denver Post*, *Westword*, *Salt Lake City Weekly*, *Phoenix New Times*, *Pittsburgh Post-Gazette* and *Pittsburgh Tribune-Review*. He's currently the editor of *The Telluride Daily Planet*.

Justin



Ari



**ARI LEVAUX** lives in Missoula, Montana, where he writes a column on all things food called "Flash in the Pan." When he isn't penning pieces about pomegranates, perfecting chiles rellenos or addressing piecrust paranoia, he's probably out hunting elk, which he prefers to do on skis in winter. He likes to sear his elk meat in a cast iron pan.

**BRETT SCHRECKENGOST** is a filmmaker, photographer and backcountry enthusiast who lives in the San Juans and has skied out of, and photographed, the Opus Hut many times. He'll have an exhibit at the Slate Gray Gallery in December that pays tribute to a historic conveyance at the Telluride Ski Resort ("Ode to Chair 9"). See more of his work at [brettschreckengost.com](http://brettschreckengost.com).

Brett

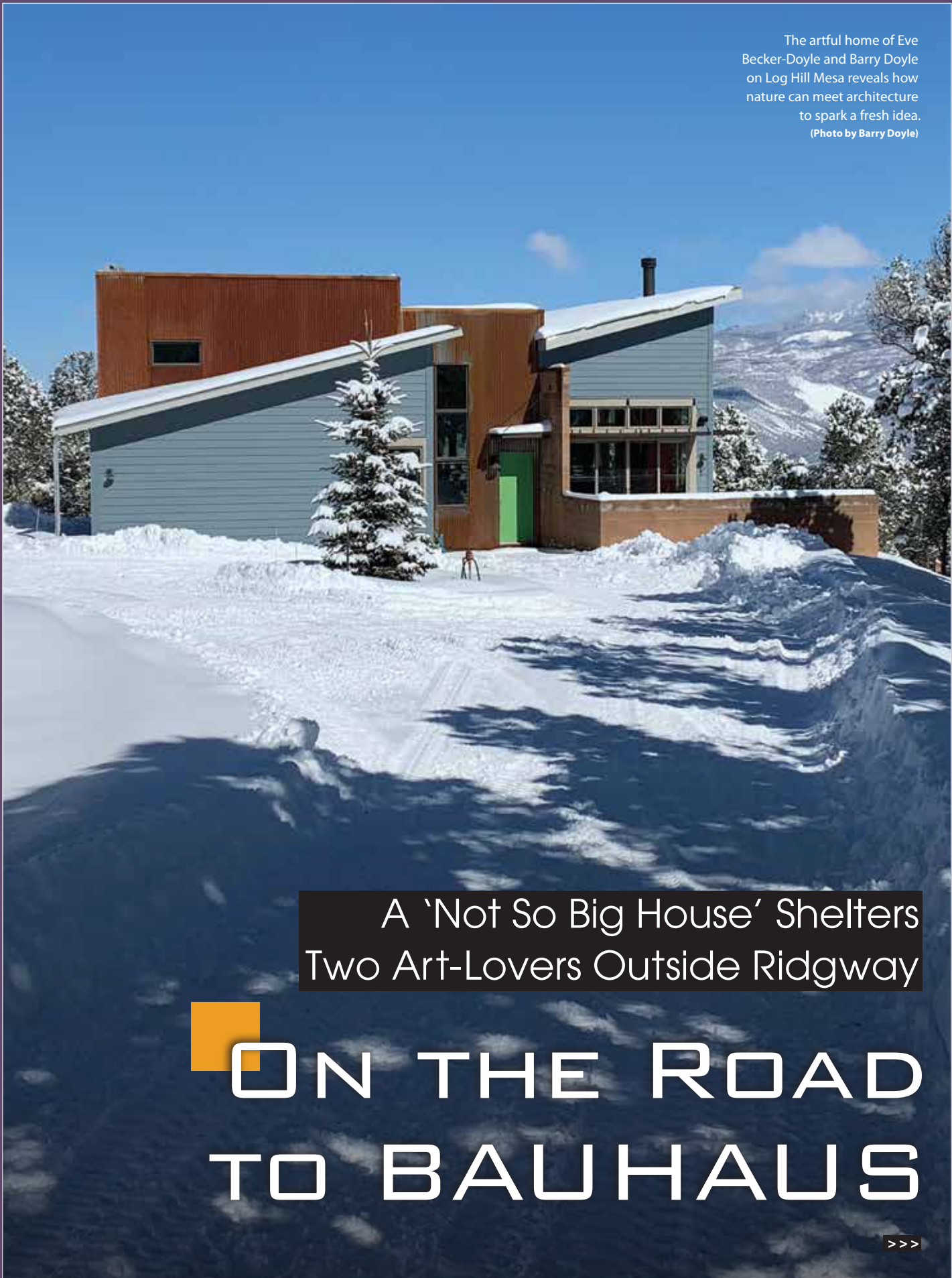


Samantha



**SAMANTHA TISDELL WRIGHT** lives and writes in a house her husband built in Silverton, Colorado. A frequent contributor to *Shelter*, she has written about everything from abandoned miner's shacks and cozy, handcrafted cabins to historic landmark buildings and high-end homes of the rich and famous. All she wants for Christmas is a Big Bang chandelier.

The artful home of Eve Becker-Doyle and Barry Doyle on Log Hill Mesa reveals how nature can meet architecture to spark a fresh idea.  
(Photo by Barry Doyle)



A 'Not So Big House' Shelters  
Two Art-Lovers Outside Ridgway

**ON THE ROAD  
TO BAUHAUS**

The home of Barry Doyle and Eve Becker-Doyle rises from Log Hill Mesa with the sharp angles of a mineral specimen. Clad

in rusting corrugated steel and slate-blue fiber-cement siding, it's a mysterious structure that guards its secrets well.

Enter through the tall, skinny, pickle-green front door, and you are in a different realm — an airy, open surprise that pops with light and color.

In the pale yellow entryway, an iconic pastel-hued Pegge Hopper print of a reclining Native Hawaiian woman sets the tone. This is a house inhabited not only by two singular human beings (and a calico cat named Popper), but by the works of art they love, and the ideas those works of art provoke.

We meet on a honey-drizzled autumn afternoon. Doyle acts as tour guide, whizzing through the house with the antic spirit of an Irish storyteller, from the tip of his loft photography studio to the basement's tapered toe. Becker-Doyle is his muse and foil, steering him back on track and taking the reins of the narrative from time to time as they share the richly braided story of how this house became their home.

The conversation is as bright and interesting as the art on every wall.

You never know where the next thread might lead: down an ancient wormhole into the realm of medieval Arthurian literature; into a misty graveyard in Northern Ireland in search of a long-buried grandfather who believed in fairies; out onto the stark Texan plains where Doyle took his camera to photograph iconic outdoor art installations like "Cadillac Ranch" and "Prada Marfa."

The whirlwind tour finally leads full circle to the great room, where a pair of soft blue couches invite deeper, plusher conversation.

Banks of windows pile along the south and east sides of the house, flooding the room with natural light. Rumpled views of juniper trees reach toward the Cimarron Range on the far horizon.

Afternoon sunshine angles in, draping a demure nude sculpture in the corner in veils of light. She is a gift the couple

gave each other when they got married 41 years ago at Carmel-by-the-Sea, California. They've been collecting and making art ever since.

### OLD FLAMES

Becker-Doyle, slender as an avocet, is dressed in black slacks, a short-sleeved sea-green blouse with a floral print of Van Gogh's Almond Blossoms, and a chunky turquoise pendant. With her rimless glasses, light makeup and sleek blond bob, she might have just stepped out of a boardroom in downtown Dallas.

Instead, her morning was taken up with a debriefing of Ridgway's Old West Fest, one of several boards she volunteers for in this area now that she's officially retired.

"Eve is always busy," says Doyle. "If

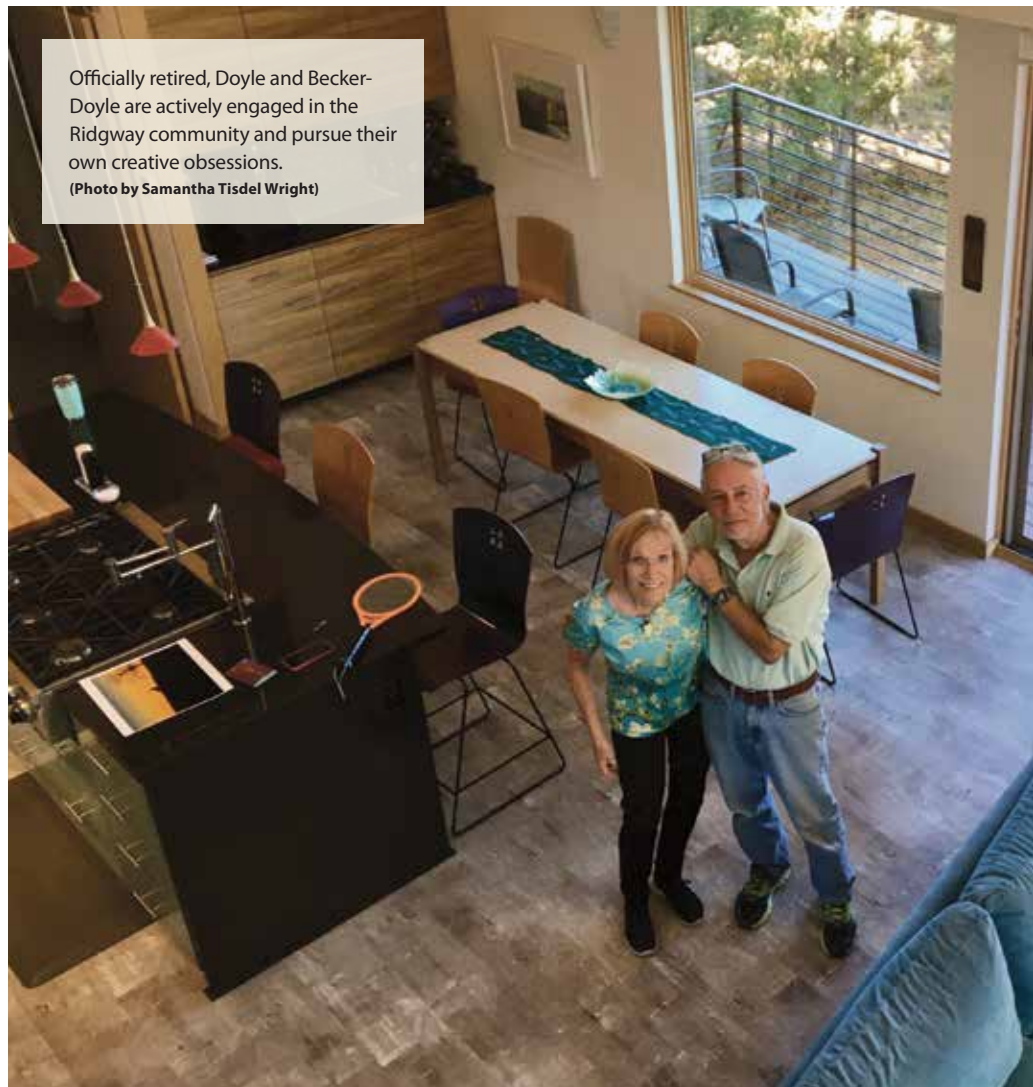
you look at her real close the edges are a little blurry, you know?"

She comes from an old Texas family. There's even a town named after them: Becker, Texas. After her mother died of breast cancer at a young age, she was raised by her architect father who had an outsized influence on her taste for modern art and architecture.

She studied literature in college and received a master's degree in journalism before navigating her way up the corporate ladder to become the executive director of the National Athletic Trainers Association headquartered in Dallas, a position she held for 20 years.

Doyle, the son of Irish immigrants, wears a light-teal tucked-in polo shirt and jeans. With trim gray hair, bearded stubble and glasses impatiently pushed up on his head, he's still a California surfer

Officially retired, Doyle and Becker-Doyle are actively engaged in the Ridgway community and pursue their own creative obsessions.  
(Photo by Samantha Tisdell Wright)



Doyle's photography is on display throughout the house. Top: A portrait of a young Eve, transformed into an Andy Warhol tribute. Middle: Cadillac Ranch in the Texas panhandle. Bottom: The Prada Marfa drive-by art installation, deep in the heart of west Texas. (Photos by Barry Doyle)

hippie at heart. His degree is in medieval European history, but he apprenticed to a woodworker in Cardiff, Calif. after college, learning the art of cabinetry before opting to stay home to raise their three kids while Becker-Doyle pursued her high-powered career in Dallas.

With the kids now launched, Doyle spends his time these days chairing the Loughill Village Architectural Control Committee, cooking for friends and family in their sleek, well-appointed kitchen with a perfectly organized spice drawer, and obsessively cultivating his woodworking and photography.

One of his all-time favorite photographs is a sizzling portrait he took of his bride-to-be back when they were first falling in love. The way she stares into the camera should have set the film on fire. Recently, he recast the photo as an



Andy-Warhol-style, four-panel pop art portrait that hangs in the hallway near the master bedroom.

Doyle still insists that he "married up," while Becker-Doyle can't believe her good luck that she ended up with that cute guy she had a crush on in college. "He was way out of my league," she says.

They met as undergraduates at Wheaton College in Illinois and fell for each other on a summer exchange program in Oxford, England.

As they sat in the reading room of the ancient dome-shaped library at Bodleian College, one suspects they were more interested in checking out each other than the fragile books that the fussy librarians had to fetch for them.

Alas, Doyle was engaged to another woman. It wasn't until 10 years later, when his first marriage ended, that their love

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ignited. Things happened fast after that. Doyle left the California beaches behind and followed his beloved to hot, flat Dallas.

One of Becker-Doyle's first gifts to her new husband was an industrial-strength Cuisinart food processor and cookbook — a not-so-subtle hint about who would be spending the most time in the kitchen.

"We had three kids in less than three years, which meant I just did what I was told," Doyle laughed.

## COLORADO CALLING

For 31 years, they called Dallas home, but Becker-Doyle always knew it wasn't the best fit for her husband.

"He shouldn't have lived in Dallas, really, because he's a person who should be surrounded by natural beauty," she said.

They discovered southwestern Colorado as a vacation destination in the 1990s. One of Becker-Doyle's colleagues had a second home on Log Hill Mesa near the small town of Ridgway on Colorado's Western Slope, and urged Becker-Doyle to bring her family for a visit.

"She said to me, 'I go there to rest my soul when I get too busy, and just take a few days off,'" Becker-Doyle recalled.

They fell in love with the mountainous beauty and serenity of the area. "And we came every October for a week for 20 years," Becker-Doyle said.

Eventually, they began to wonder if they should buy their own land nearby, with an eye toward retiring there someday.

Kismet gave them a nudge in the right direction. Once, while accompanying his globetrotting wife on a business trip from Dallas to San Francisco on their way to Japan, Doyle glanced out the airplane window and realized they were directly over Log Hill Mesa. Becker-Doyle, meanwhile, discovered that her college roommate was married to the longtime pro at the local golf course, Fairway Pines.

Coincidences like that kept piling up.

"We started looking for Kevin Bacon under the couch," Doyle joked, an allusion to the parlor game in which players are challenged to link any random actor to the prolific Kevin Bacon through film or television appearances in six degrees or less.

They didn't find any Bacon under the couch, but they did eventually find a perfect two-acre lot in Loghill Village,



the scenic subdivision that sprawls across the top of Log Hill Mesa.

The price was right. The lot was dappled with juniper, pinyon and ponderosa pine, with a good line of sight toward the Cimarron Range. From a certain spot, you could even see the tippy top of 14,157' Mount Sneffels to the south. It was a place they could imagine calling home.

## A FRESH START

A decade or so later, with their grown children stretching their wings in the wild world, the couple welcomed the opportunity to shake off an old story that didn't define them anymore, and began making plans for a new house on land they both loved.

Doyle had always wanted to build a house. Becker-Doyle was happy to give

him the lead on the project, but insisted they start by hiring a Colorado architect. A friend introduced them to Ridgway-based architect and interior designer Sundra Hines of Hines Designs.

As they sat down together for the first time, Hines quizzed the couple about what they were looking for in their new home.

In Dallas, they had gone through three homes — first a condo, then a little starter house, then a more spacious '80s-built house that they moved into with their kids in the 1990s, and eventually remodeled.

That painful-but-rewarding process had helped them to clarify what was important to them in a home's design. They knew they wanted an open-concept kitchen and great room, plenty of natural light, wall space to showcase their art, and clean modern lines.



Doyle's background as a woodworker and cabinet maker reveals itself in bookmatched koa veneer cabinets that grace the kitchen, dining room and master bathroom. Rather than aligning the grain vertically, he opted to use a horizontal grain. "It's about the continuation," he explained. "The grain has to meet in the middle." Perching on one of the cabinets, Becker-Doyle's favorite artwork in the house is a sculpture of a horse made of intertwining twisted sticks. Sliding doors in the short hallway leading to the master bedroom suite feature engineered Italian hardware. (Photos by Barry Doyle)



They both loved the idea of a "not so big house" (a term made famous by architect Sarah Susanka in her bestselling book of the same name), but Becker-Doyle also wanted extra bedrooms where their kids could stay when they came to visit.

Doyle was attracted to the beautiful and fine workmanship of the Arts & Crafts movement, which had deeply influenced his woodworking over the years. He adored the sparse elegance of Japanese design, and also admired the work of Seattle-based Olson Kundig Architects for their pioneering use of steel framing in modern architecture.

"I'm on the road to Bauhaus but I'm not quite there," Doyle explained to Hines, conjuring the edgy aesthetic of the 1920s-era German art and design school that was a catalyst for modern architecture.

Hines caught the reference, and loved it. "Bauhaus is one of my favorite design prototypes," she batted back. They were off on a wonderful collaboration.

The Bauhaus aesthetic typically features open floor plans, simple geometric forms, and bold but sparing

pops of primary colors. Form follows function. Less is more. Space moves in a liquid way without a lot of obstructions. Building materials are showcased in their most honest, unapologetic state: glass, steel, concrete, and plywood.

While Hines was excited to have a chance to design a residential project along these lines, she steered her new clients away from getting too attached to a particular concept or label.

"We're not going to say what the house is. We're not going to give it a style. We're going to let that grow through the design process, because it's going to be very unique to you guys," she told them. "You want to let it get its own umami."

Together they came up with an open concept for the living room, dining room and kitchen portion of the house along a rectangular north-south axis, with plenty





of windows to make the most of the mountain views.

Doyle has an eye condition that makes him sensitive to direct light, “so we wanted to preserve the views for those main spaces, but also knock down some of the more intense light,” Hines said.

Her design plan included exterior slanted awnings to help filter the direct light. She also broke up floor-to-ceiling banks of windows along the east and south facing sides of the main living area with a “light shelf” above eye level. This passive architectural device allows ambient light (and expansive views) in to the space, while bouncing direct sunlight off the horizontal surface to make it easier on the eyes. An added bonus: the light shelf provided more space to display their art.

## BUILDING THE DREAM

Construction got underway in the fall of 2012 under the direction of Ridgway-based builder Pat Beecher. Doyle took on the role of general contractor and worked on-site most days as a carpenter’s helper and cabinetmaker.

The house was built with structurally insulated panels, known in the construction industry as SIPs, comprised of a sandwich of plywood with a foam center.

A company in Grand Junction translated Hines’ drawings into a panelized system through the use of a computer, employed a CNC (Computer Numerical Control) machine to cut the SIPs panels out like giant puzzle pieces, and then delivered them directly to the construction site.

“It’s very slick,” said Hines. “They have all the panels labeled with instructions for how they fit together. You follow the instructions and it’s amazing how quickly it can go up.” Not only are SIPs energy efficient, but they are also very efficient in terms of labor costs. “It’s so, so fast,” said Hines. “All of a sudden, you have a house.”

As the form of the house emerged from construction chaos, so did its umami.

Doyle’s love for the Arts & Crafts aesthetic showed up in his handmade koa-veneer cabinetry and other beautiful and useful woodworking touches throughout the house.

The Olson Kundig vibe came through in a sleek steel stairway leading from



A generous great room is the heart of the home. Bold Bauhaus pops of primary colors on opposing walls coexist with brightly colored works of modern art including a reproduction of an abstract painting by a Polish artist commissioned by Eve’s architect father. Direct sunlight streaming in through south and east facing windows bounces off of a design feature called a “light shelf” to make it easier on the eyes. Navajo artist R.C. Gorman’s “Nude Trio,” purchased by the couple at a Taos art gallery, welcomes overnight visitors in the basement hallway. (Photos by Barry Doyle)



the great room up to Doyle's loft studio and office.

A translucent architectural resin screen, composed of sky-blue fractal panels from 3form design, cut through the space between the great room and the stairway, echoing the theme of traditional Japanese interior design. (Doyle and Hines playfully dubbed this feature the "X-wall" in their preliminary design sketches.)

Becker-Doyle remained in Dallas throughout most of the construction process, closing out her career and overseeing the sale of their house. She trusted her husband and Hines to run with their collaborative vision — to a point — but came in at the end to assert her own taste with bodacious color choices (like the pickle-green front door).

"The house definitely has some sort of Bauhaus pop art feel," Hines said —

from the repetition of simple triangular and rectangular shapes in the home's exterior profile, to the uninhibited movement of its interior spaces, to the bold and sparing use of color and honest materials left raw.

The great room started out with a concrete floor. The floor of Doyle's office is still unfinished plywood. Outside, the untreated corrugated steel siding has developed a rust patina, while the bare, cinder block patio walls echo the color of native dirt.

While the house is not tiny (coming in at about 2,700 square feet), it's a great size for efficiency: it's compact enough to optimize heating and cooling, with enough space for air to circulate and combat humidity.

The long axis of the house is directed for solar gain in the winter months, and less solar gain in the summer months. The garage is on the west side of the house to absorb the most intense heat while the long access has good cross ventilation with big sliding doors on the east and smaller windows on the west, creating a natural convection system when both sides are left open.

## HOUSE BECOMES HOME

After 10 years of living in this house together, Doyle and Becker-Doyle agree it still holds space for the evolving story of who they are, and what's important in their lives.

There are places to come together, and places to spend time apart. Views of the natural world that are both intimate and sweeping. And plenty of room to welcome their three adult children.

The modern yet cozy great room is permeated by creativity and art.

A floor-to-ceiling fireplace accent wall, painted the color of adobo chili sauce, provides a focal point and visual reminder to keep things warm and spicy in marriage and in life.

The chimney flue is subtly asymmetrical, like a chili pepper rising up through the harder angles of the space, providing the perfect backdrop for a semi-abstract large-format photograph taken by their eldest son. What appears at first glance to be a crimson goblet filled with sugar is upon closer inspection a funnel of some sort, a "paean to



a lost girlfriend," Doyle explains.

Becker-Doyle points to her favorite artwork in the house, a sculpture of a long-legged horse with a dancing tail, made of twisting interwoven branches, that stands high on one of Doyle's custom handmade cabinets in the kitchen area. Its long wraithlike shadow canters across the cream-colored wall.

"It's elegant," she says. "I like skinny tall things."

Artfully curated fixtures and finishes also contribute to the home's umami.

An 82-inch-diameter Big Ass Fan keeps air moving through the great room with three hand-balanced airfoils made of aircraft-grade aluminum.

An Italian-designed Big Bang chandelier composed of myriad, multi-angled methacrylic panels hangs above the slender dining table, calling to mind the explosive power of its title while illuminating the space without harsh glare.

Fine Italian hardware makes sliding doors in the basement move smoothly and silently. A drawer-style microwave cleverly hides inside the kitchen island.

Perhaps these touches are a bit extravagant. "But you should take care of the cost it takes to do a beautiful thing that you love," Doyle says.

Certain other aspects of the house are surprisingly modest: The master bedroom channels Japanese simplicity, with a large picture window and just enough room for a bed and a few serene works of art.





A whimsically painted Oaxacan fire lizard clings to the fireplace accent wall. Skinny in some details – like the handcrafted dining table Doyle built from figured maple and African rosewood – the home is lavish in its views and art.

(Photos by Samantha Tisdell Wright and Barry Doyle)

Nor was space wasted on Becker-Doyle's home office down the hall. At just 8x10 feet, she ruefully admits it's the price she paid for not hanging around much while Doyle and Hines were sorting out the final dimensions of the house.

She makes the most of the space she has. A montage of family photos above her desk shows off their children — Colin, Tory, and Evan — now in their early 30s. Time moves on at quantum speed.

"It was just a little while ago, we had all three in diapers," Doyle marvels.

When the kids come visiting with a growing cast of characters, they stay in the fully finished basement with two guest rooms, two full bathrooms, and a comfy den. Becker-Doyle has also claimed a large maker space downstairs, where she creates and displays her fiber art wall hangings that haven't found space elsewhere in the house.

The basement is partially below grade, keeping it cool in the summer and cozy in winter. Sometimes, the local Mule deer peer through the ground-level windows at the home's feline and human inhabitants.

Doyle has a wood shop in the double-bay attached garage, set up alongside a Ranger Polaris ATV equipped with a winch and a plow that was gifted to Becker-Doyle from the Professional Baseball Athletic Trainers Society upon her retirement.

With everything essential on the ground floor, the home will continue to hold space for them over the coming years; it's a place they can age in comfortably.

"We're all getting older, but it's better than the one-room condo, or taking a dirt nap," Becker-Doyle quips.

They've made few changes and upgrades over the years, notably the installation of an air-conditioning system to combat the intensifying summer heat, and new high-resolution vinyl flooring in the great room to replace the original raw concrete (which they say wasn't properly finished).

## A BAUHAUS STATE OF MIND

As years slide by, the umami of the place continues to ripen.

Becker-Doyle loves how their home is always full of light.

Doyle delights in how the morning sun electrifies the fractal blue X-wall, and how he can stand at the kitchen island as he prepares a meal, look across the elegant

maple dining table he made with his own hands, and take in unobstructed views of the Cimarrons surfing the horizon.

Growing up in San Diego, he used to stand on the beach in the sand and look across the ocean to the west. "There was nothing between me and Japan," he says. "It was an inexorable sense of freedom."

He gets that same feeling looking eastward toward the Cimarrons. The road to Bauhaus beckons. It rearranges his heart and soul.

"We get to live in beauty," Doyle says. "I wouldn't want to be anywhere else, or with anyone else." 