

# RANGE

ISSUE 5 / 2017

DESIGN AND LIVING IN JACKSON HOLE

## DESIGN *that* BINDS

Mixing business with friendship makes  
a home in Wilson a true retreat.

NEIGHBORHOOD

*Rafter J*

TENT TIPS

*Hanging Art*

ARCHITECTURE

*Glass House*

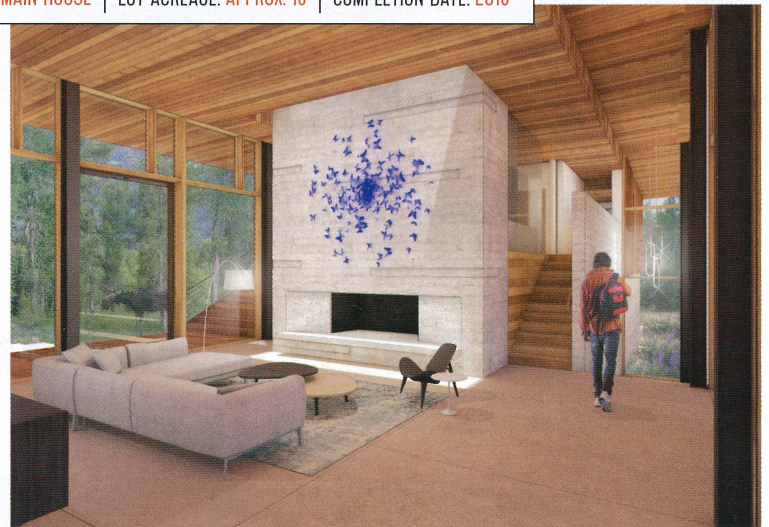
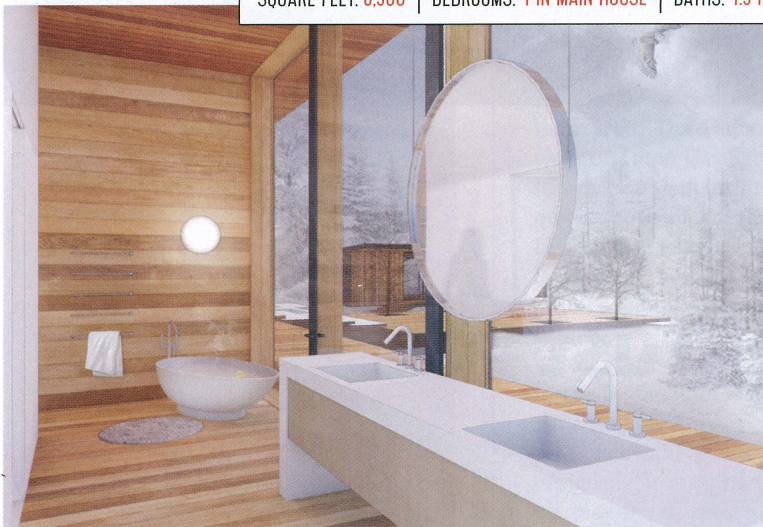
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COMPLIMENTARY

## ARCHITECTURE



SQUARE FEET: 6,500 | BEDROOMS: 4 IN MAIN HOUSE | BATHS: 4.5 IN MAIN HOUSE | LOT ACREAGE: APPROX. 18 | COMPLETION DATE: 2018



# GLASS HOUSE

This family home blurs the lines between inside and out.

By Dina Mishev

FOR AN EIGHTEEN-SOME-ACRE parcel of land adjacent to the Snake River, the architects at Carney Logan Burke designed a simple structure. "It's one move—a bar," says principal architect Eric Logan. "Simple is good." In this home slated to be completed in 2018, simple is also stunning, and not just because the "bar's" views to the north are unimpeded and include the Snake River and the Tetons.

The bar form was a solution to two constraints: the clients' desire to disturb the land as little as possible, and the location of the Snake River Levee 150 yards from the north end of the building envelope. "They know they have a very special piece of property and are very sensitive about disturbing it," Logan says. "The team, which includes a biologist in addition to a landscape architect, is putting lots of effort into being sure we're making the lightest footprint possible." The problem presented by the levee is that its top is six feet higher than ground level. If the home's first floor were built at grade, any windows to the north would frame a dirt berm.

Logan says the simplest way to elevate the main living spaces—an upside-down design where the kitchen, master suite, and dining and living rooms are on the second story—wasn't appropriate for this site, or for the owners' program. On this lot, a two-story mass would stick out, and, Logan says, "This is a legacy project for the family. This is intended to be a place where they can come with their kids now and, in the future, kids and grandkids. We're entering this with the mindset that we're doing a one-hundred-year building." When considering a family using a home down through generations and into the twenty-second century, upside-down living can be fussy. "Once we get fussy, it's not workable in the long-term," Logan says.

Instead of designing a second-story living space, Logan slightly elevated the entire home. The main floor, which has the kitchen, living and dining rooms, master suite, and the kids' bedrooms, is five feet above grade. Walking in the home's front entrance, "People are gracefully welcomed and encouraged to go to the upper level," he says. (There is a modest ground floor with a bathroom and a guest suite with doors that open directly onto the north yard.)

To create a seamless transition between inside and outside spaces, and to keep the home from looking like it is on an artificial perch, landscape architect Mark Hershberger developed a plan that raised the grade on sections of the north and south sides of the house. Concrete masses anchor the east and west sides of the home, but the north and south sides are mostly glass. With Hershberger's landscaping, the glass meets grass. The building is a filter for the views and the experience of the surrounding landscape, and is also a gateway to the landscape. "Very intentionally, we wanted to get this feeling that the inside and the outside are together," Logan says.

The "river room" is on the north side of the house. Off the home's main volume—the living/dining/kitchen space—it is completely outside, but it feels like an indoor aerie: It has

its own barbecue and pizza oven, as well as in-your-face Teton views. Twenty-four-foot-wide stairs gradually cascade down from the "room" to grade. The master bathroom is inside, but, because of a wall of glass behind the vanity, it feels like you're outside.

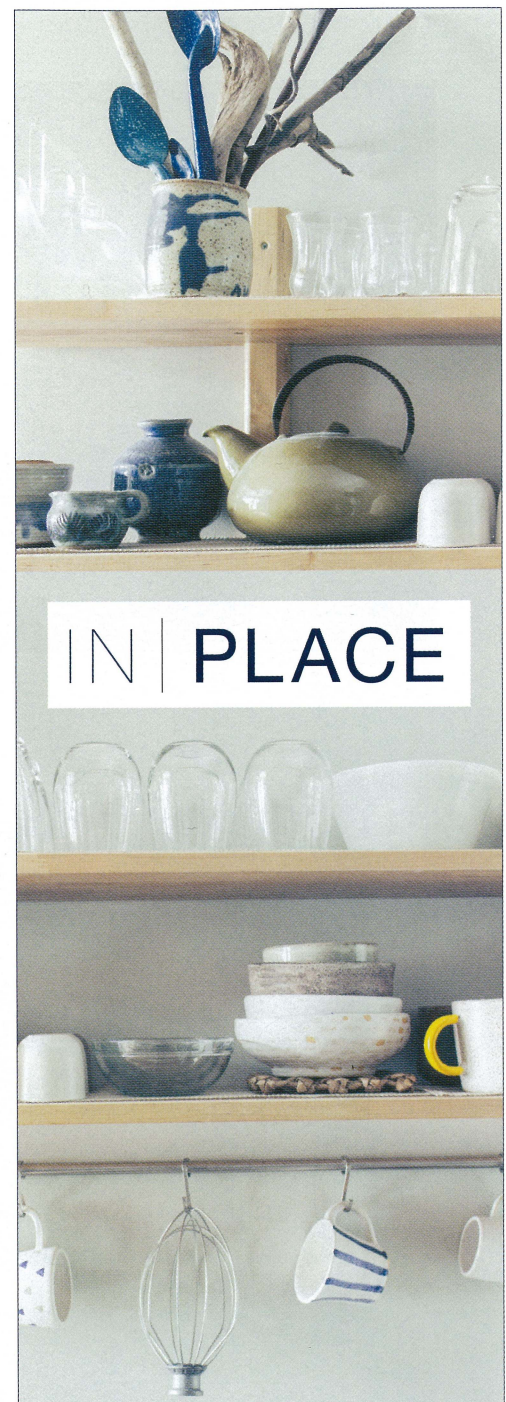
A design challenge (given the extensive use of glass and steel) was to keep the home from feeling commercial or cold. While the clients were looking for something with a modern aesthetic, they did appreciate the warmth, scale, and coziness of their current valley home, which Logan describes as "a very different proposition—it has small windows and short overhangs, and a comfy, in-the-woods character." Logan says the clients "stressed that there were lots of things about their current house they

found comforting and reassuring and didn't want to lose."

While this home has ten-foot overhangs and walls of windows, these features work with other design decisions to arrive at an end result similar to the couple's current home—a space that is nothing if not comfy in the woods. 

**"VERY INTENTIONALLY,  
WE WANTED TO GET THIS  
FEELING THAT THE INSIDE  
AND THE OUTSIDE ARE  
TOGETHER."**

[ ERIC LOGAN, PRINCIPAL ARCHITECT,  
CARNEY LOGAN BURKE ]



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# MEANT *to* BE

A chance detour on a road trip leads to a family building a life and new home in the valley. The latter was designed to be beautiful but practical, and fun.



Each end of this valley home is clad in reclaimed Montana barnwood and prairie stone. The center volume is log, and the glass connectors between the three forms are clad with a patinaed copper. The roof is cedar shingle with copper flashing.





**Top:** Because the owners wanted to bring the outside in, and they knew they'd be using the outdoor patio a lot, they chose to have these doors swing out.

**Bottom:** An alcove was created in the prairie stone wall to store firewood.

**Opposite:** To achieve the dark color of the timbers in the great room, they were burned prior to being installed. The floors throughout the home are red oak.

*By Dina Mishev*

*Photography by Matthew Millman*



Two bathrooms—a first-floor powder room and the master bath—perfectly sum up a new house built north of Jackson for a family of six. In the powder room, there is a giant palm frond that separates the toilet from the vanity. In the master bath, there is a massive sheet of natural stone. The owner sourced the palm frond herself with no specific purpose, but “thought it was supercool,” she says. She went to Utah on a buying trip purposefully looking for stone, but unsure of the specifics. As she was looking at the slab of onyx that is now mounted in the master bath, someone opened the garage door behind it, which backlit the stone. “As soon as it was illuminated, it had all of this movement and life. It looked like lava,” she says. “I’m getting it,” she told a member of the construction team who was there with her. “Let’s figure out how we’re going to use it.” Then she added, “And it has to be backlit.”

“That’s what a lot of this project was: fortunate happenstance and the team coming up with creative solutions to my imagination,” the owner says.

The fact that this family came to build a home in Jackson Hole at all is due to happenstance. About seven years ago, while on a mission to drive to all of the states in the continental U.S. with their four boys (now ages fourteen to twenty), the family was in Montana—state forty-five for them. They were about to head home. “But since Wyoming was so close, we decided to drive through Jackson,” the wife says. The family pulled into the Town Square and “got that last parking spot in front of Moo’s [Gourmet Ice Cream] that is never open. I haven’t seen that space empty since. We parked and got out, and I immediately knew this was where we wanted to be.” (Part of the idea behind touring all fifty states was to look for a place to buy a second home.)





In the master bathroom, a backlit slab of onyx makes a statement, especially when surrounded by neutrals like hemlock millwork and Thassos white marble. "The marble is simple, but with depth," says project architect Maria James.

**Opposite:** There is a glass "connector" on each side of the house. During the day you can see right through it. "At night, when it's lit up, it really makes a statement," James says.

The family first saw and fell in love with Jackson in the summertime. A couple of weeks before Christmas that year, the wife flew out with one of their sons to see the valley in winter. They still loved it. When they were due to fly home, a big snowstorm temporarily closed the airport. It was during this unanticipated extra time in the valley that the wife found the property they ended up buying. "Again, it was happenstance," she says.

The property was a 1980s home with a log guesthouse on ten acres that included Snake River access, a small pond, and several spring creeks. The main house, one of the first homes built in the subdivision, didn't exactly suit the couple's taste or needs. They looked at remodeling it. "It had been built prior to the county's earthquake codes, though," the wife says. "If we remodeled, the only thing that would have been left standing was the garage. I think

you should redo instead of undo, but it just wasn't feasible in this instance." (The family lives in a renovated, one-hundred-year-old house when not in Jackson.)

They went to Carney Logan Burke (CLB) Architects with a clear idea of the big picture. "I had had that home built in my head for years and years," says the wife, who was the most active family member in the design (although the oldest son did a short internship at CLB). "My idea was a log cabin that looked like it had been built onto. I wanted it to look like it had been there forever."

Also important was that, visually, the house interact lightly with the land. "I wanted to be able to see the mountains through parts of the house," the owner says. "I wanted it to be included in nature, not obstruct nature." The glass "connectors" between the main mass and the two wings allow for this.





**Top:** Fifty percent of the lighting in the house is traditional, and the other half is more modern. Above the kitchen island and breakfast nook, the lighting fixtures are a modern riff on a traditional design.

**Bottom:** The owners have four sons, and each of the boys' bedrooms is different. The four rooms are similar in size and shape, but each son chose his own finishes. "The boys came into the office, and we dug through the material library in the basement," says Carney Logan Burke interior design coordinator Cynthia Harms. "They had a blast." Each son picked wallpaper they liked, too. "Each was really able to pick their own style."

**Opposite:** The owners wanted to accommodate as many of their sons' friends as possible. This bunkroom has beds for six and is "superdurable," says project architect James. "We did whitewash on the wood—paint would chip," James says. "Whitewash is more integrated into the material."

While the original home didn't work for the family long-term, they lived in it for several years as the new home was being designed and built. "We really came to know how the world worked in that little section," the owner says. "I learned there was a bald eagle that sits in the same tree almost every day, and I knew I wanted to be able to see it from the new house." Principal architect John Carney says, "When you live on a site, you get to know it intimately." The owner says: "Even though we knew when we moved into it that it wasn't forever, leaving the original house was hard for me. It had become more than a physical structure; we had made memories there. I like knowing that the original house informed the design and details in the new one." 