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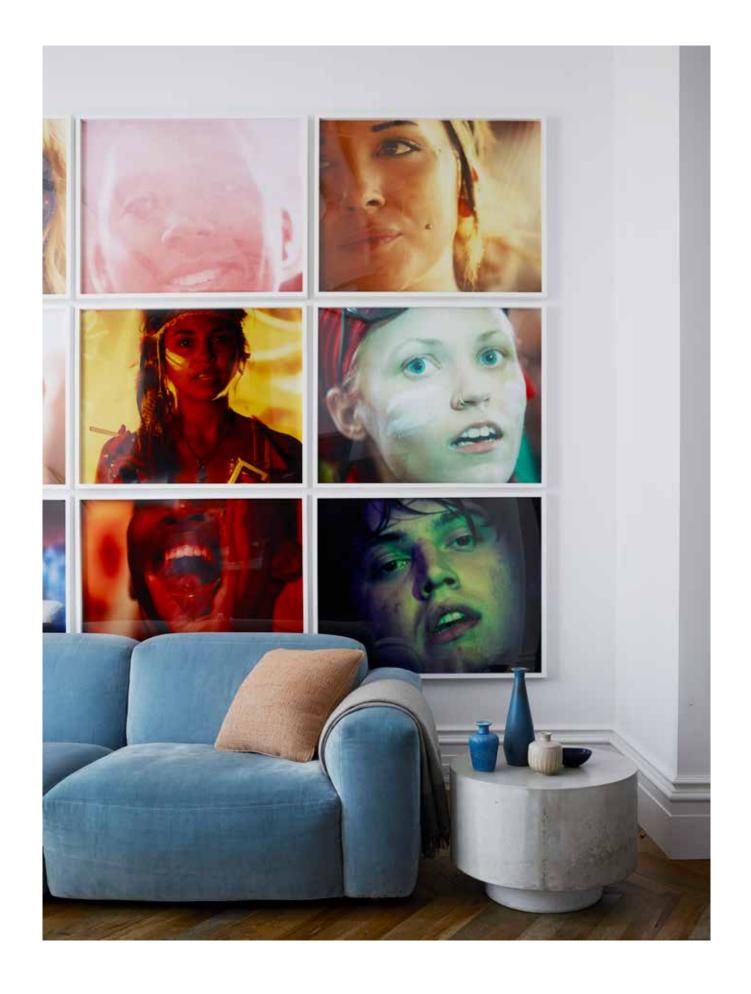












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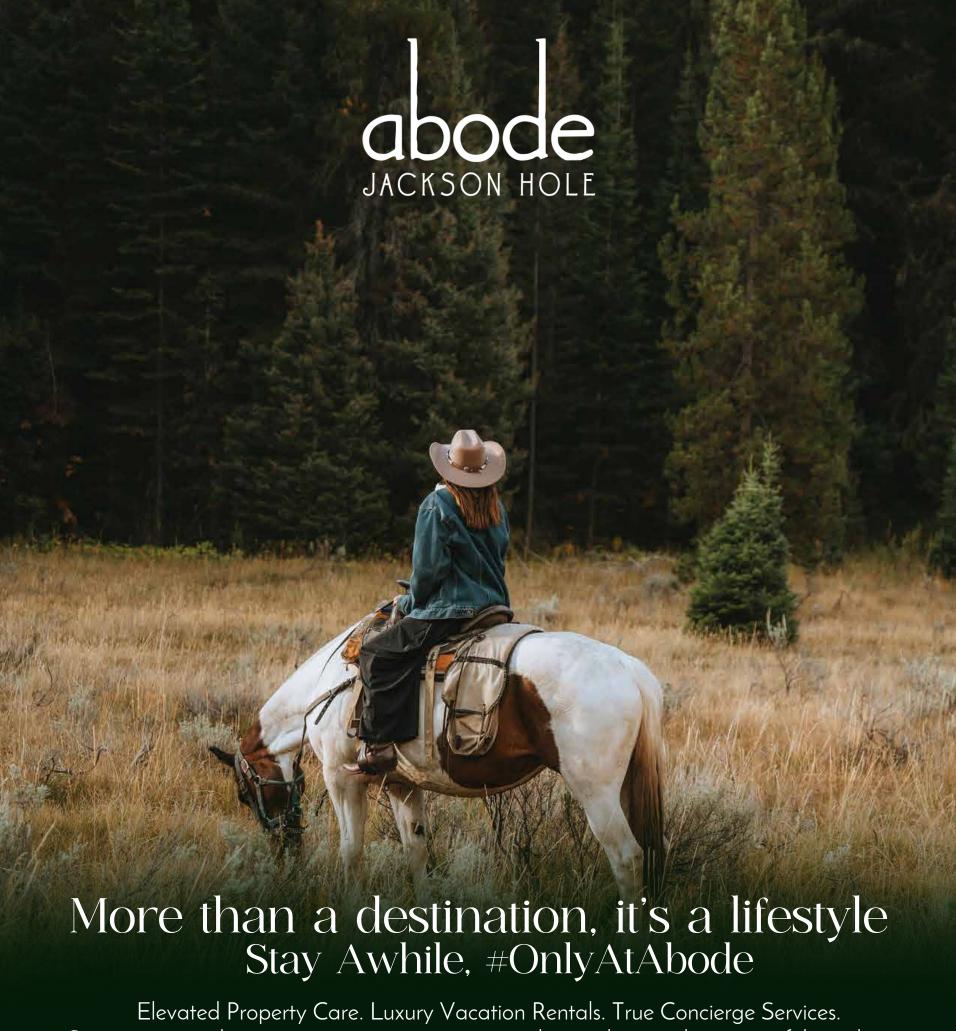


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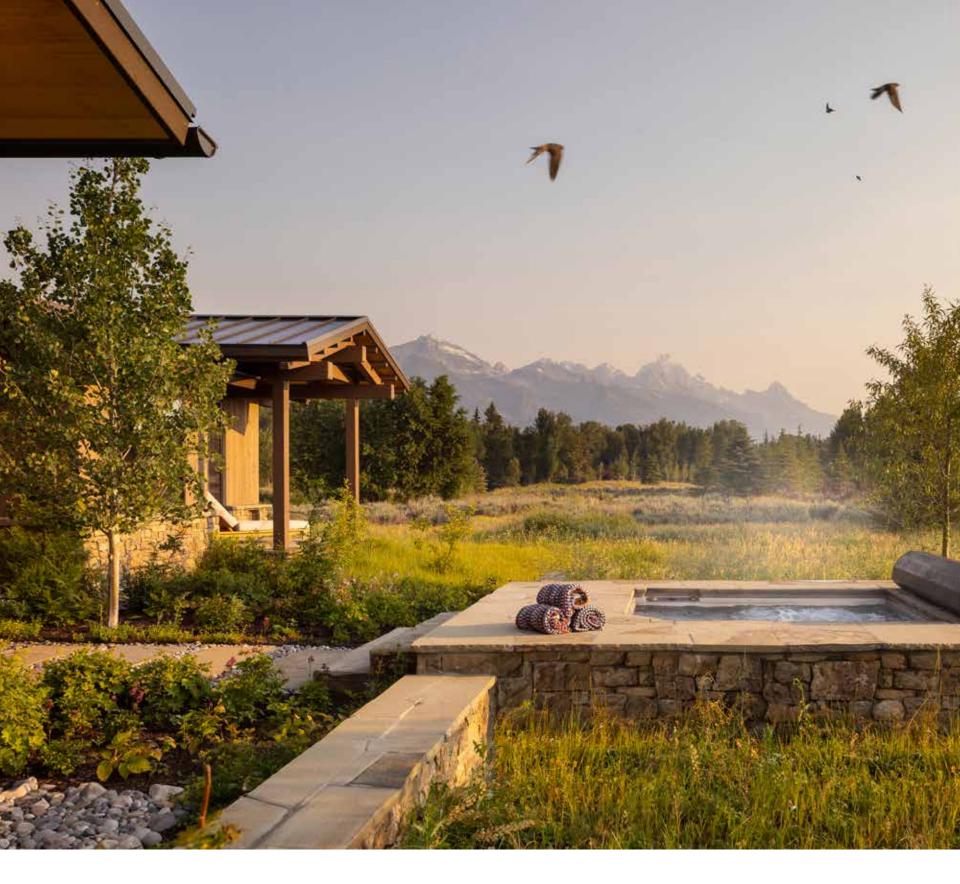




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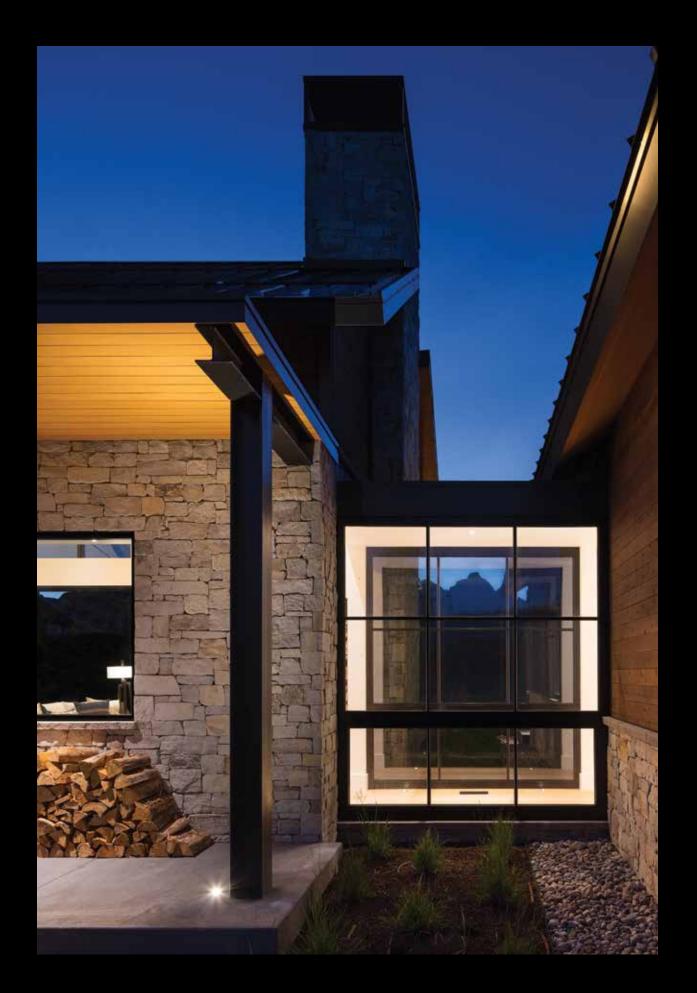
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SHANNON WHITE DESIGN

INTERIORS & RENOVATION





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FEATURE STORY

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One of Jackson Hole's first golf communities, Teton Pines offers a sense of connection thanks to membership programming and future growth plans.

FEATURE STORY

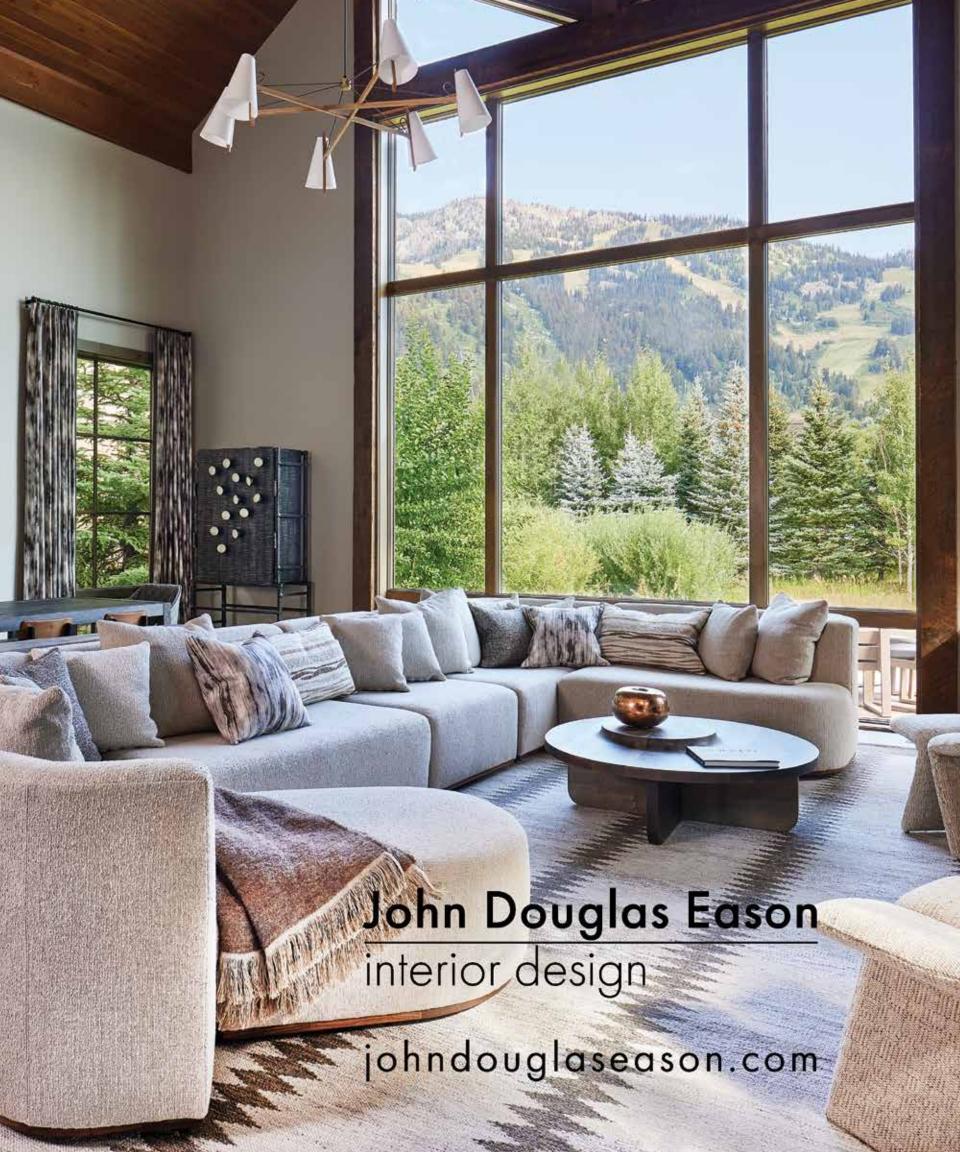
Fall Arts **Festival**

The 2025 FAF is September 3-14 and includes art auctions, gallery walks, and a QuickDraw, among other events.

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PUBLISHER

Latham Jenkins is the publisher and founder of *Homestead* and *Jackson Hole Traveler*. His idea for *Homestead* began in 2000 in response to the expanding number of exceptional home-design projects in our valley. His goal was to provide a platform to showcase these works of art and give others a chance to admire them.



MARKETING DIRECTOR

Marketing Director of *Homestead* magazine and coordinator of Jackson Hole Showcase of Homes charity, **Melinda Duquette** has been with the publication since its inception in 2000. She feels fortunate to work with so many of the valley's exceptional architects, builders, designers, and artisans. "I love sharing their residential masterpieces with the readers," says Duquette, who, when not working on *Homestead*, does architectural photography, including projects featured in the magazine.



EXECUTIVE EDITOR

Editor **Dina Mishev** has lived in Jackson since 1997, and her writing about the area, architecture, design, and adventure travel has appeared in *The Washington Post, AARP, Afar, Travel + Leisure, Outside,* and other publications. Her three favorite things in her home are a silk cocoon lamp by Ango (*angoworld.com*), a 1982 black leather Eames Lounge Chair, and her collection of Nutella jars from around the world.



CREATIVE DIRECTOR

After working on the magazine from 2003 to 2008, **Martha Vorel** reunited with *Homestead* in 2016. When not working, she enjoys spending time with her family in nature.



COPY EDITOR

A former editor of *Skiing Magazine* and *Outdoor Retailer*, copy editor **Bevin Wallace** is a contributor to *Vail-Beaver Creek, Elevation Outdoors, Jackson Hole*, and *Sierra*. She lives in Colorado but spends a part of every summer in southern Montana with her family and tries not to let a year go by without seeing the Tetons.

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INTERIORS DESIGN SHOWROOM

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FROM THE TEAM

For 25 years, Homestead has featured the work of dozens of Jackson Hole's most talented architects, designers, landscape architects, and builders and served as the resource connecting the region's design and building professionals with Jackson Hole homeowners. Looking back through our archives to inform this issue's retrospective about how Jackson Hole's architecture and design have changed since the first issue of *Homestead* (which was published in 2001), we were struck at the immensity and variety of talent—and the number of gorgeous homes—that we have had the privilege of sharing over our history. One of our goals is to leave homeowners, and prospective homeowners, inspired; it was fun to look back and find ourselves inspired!

But we do not want to rest on our laurels. In this issue, we share four new Dream Homes, each of which is wholly unique and absolutely fabulous. We're fortunate that the professionals behind each took the time to share their project's evolution and story with us, which we then worked diligently to authentically capture to share with you. Find these imaginative and inspiring projects and meet the hard-working and talented professionals behind them starting on page 54. And then there is our Design Inspirations department. In this issue, these six stories showcase the creativity and work of architects, property managers, and interior designers, and the range of aesthetics they collaborate with their clients to create.

While Dream Homes and Design Inspirations focus on the work and stories of design professionals, our editorial features address bigger ideas. In this issue, there's the previously mentioned look back at how much has changed (and what hasn't) in Jackson Hole architecture and design over the last 25 years, "Celebrating Silver," page 82. We also have a primer on the list that everyone loves to hate—the punch list—but that architects, builders, designers, and project managers agree is essential. Read about punch lists, and get ideas for what to make sure is included on any punch list associated with your project in "The Finish Line," p. 72. In "Remodel or Raze," page 60, we talk to professionals about what to consider when debating whether to remodel a home or raze it and start from scratch. "Bigger is Better," page 96, looks at today's windows, about which one of the architects interviewed said, "It's extraordinary what you can do with glass windows and doors. It's

If you have topics and questions you'd like us to explore in a future issue, send them to us via our Instagram account @homesteadmag.

With deep and stylish, gratitude,

THE HOMESTEAD TEAM: Latham and Megan Jenkins, Melinda Duquette, Martha Vorel, Dina Mishev, Bevin Wallace, and our talented writers and photographers

WINTER 2025

ON THE COVER

SUMMER 2025





Berlin Architects and Cairn Landscape Architects collaborated to create a mountainmodern home that integrates seamlessly into the surrounding sagebrush landscape.

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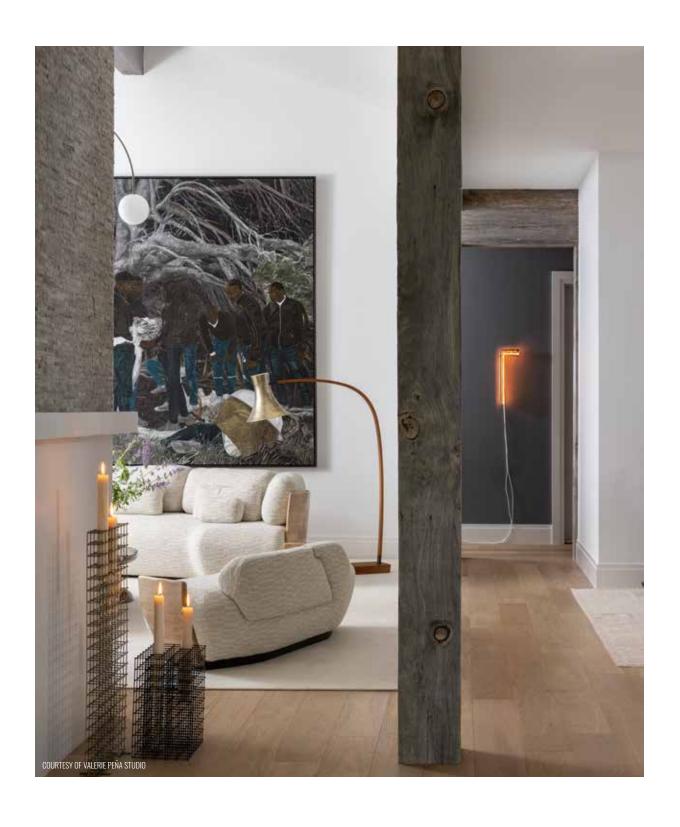
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DESIGN INSPIRATION







This firm's deep expertise helps clients bring design visions to life.

Elevated Living's showroom embraces a tactile and visual experience: here, a dining table elegantly set for entertaining offers inspiration for a homeowner's dream haven.

stablished in 1982 as a simple design studio, Elevated Living has grown over the last 40 years into Jackson's premier interior design firm. In 2010, principal designer Melinda Dorion took the helm, transforming the business into a full-service residential and commercial design powerhouse, expanding its reach in the community, and looking to achieve national recognition. Today, Elevated Living connects with clients through different mediums, from its bespoke interior design services to its retail showroom and robust e-commerce platform.

Elevated Living's 3,000-square-foot showroom, located at 800 West Broadway Avenue in Jackson, also doubles as a retail outpost and a design center. Here, clients can explore a curated portfolio of exclusive designer brands. "We open our doors to out-of-town designers, giving them access to products through our trusted vendors," says Dorion. "To my knowledge, we are the only local firm that bridges the aisle."

Operating on a design-build model, Elevated Living not only drives the interior design but also manages the construction, by coordinating subcontractors to execute kitchen and bathroom remodels and small additions. The two disciplines work in tandem. As architecture moves to cleaner lines and modern elements, Elevated Living designs interiors that complement the building envelope.

With its project- and architect-driven approach, Elevated Living collaborates with each client, evolving to fit their needs as the home design unfolds. "We don't get bottlenecked into one specific genre or look," says Dorion. The design approach is also not simply principal-



Stunning pieces of home decor, like this burl wood veneer box, add a touch of luxury to any space. Blending design elements like mountain-modern cabinets and Western wildlife art, Elevated Living's interior designers help clients bring design visions to life. The firm finds style at the intersection of rugged wilderness and modern sophistication, from cozy fur throw pillows to sleek marble-base shelf lamps.

"Clients can see and touch the product they're buying firsthand."

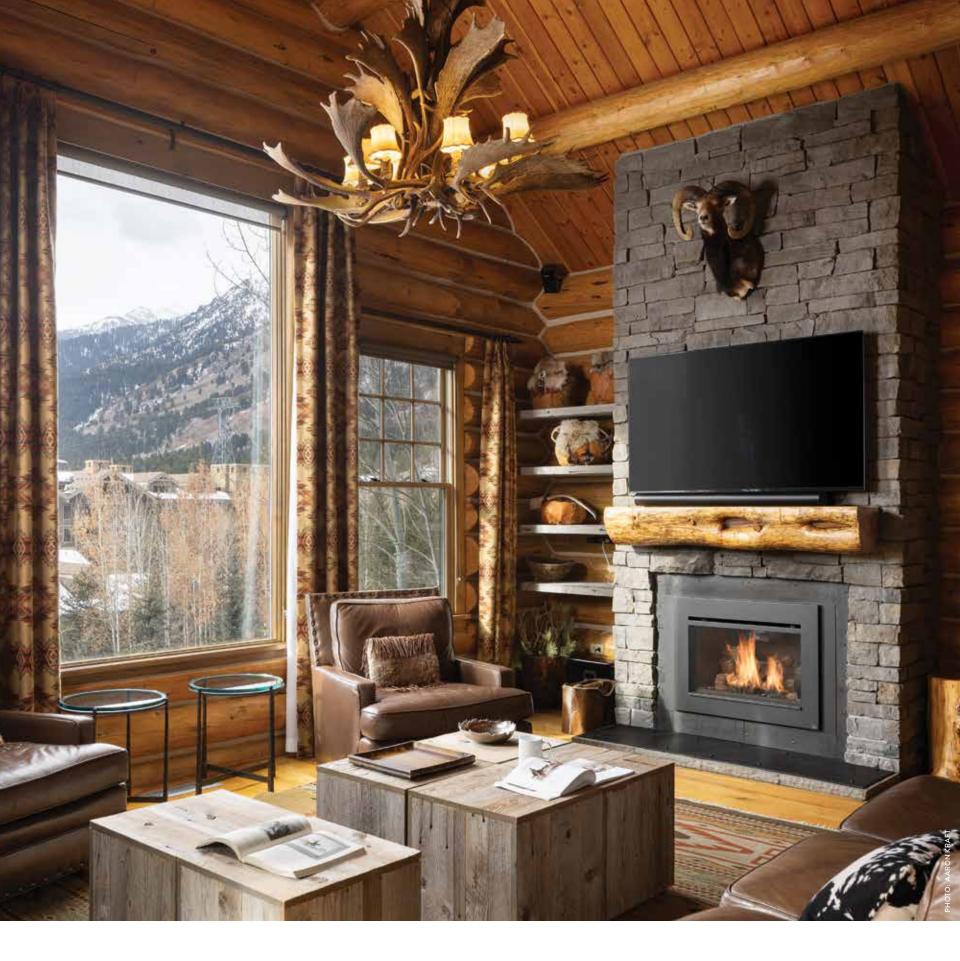
-MELINDA DORION, ELEVATED LIVING



driven. "We have various designers in our office with different strengths," Dorion says. When consulting on a new project, Dorion matches the client with the best fit among her five in-house designers.

In the showroom, clients can experience the mountain-modern aesthetic by touching and feeling the furniture and perusing a library of fabulous fabric swatches to customize and blend their needs with their personal style, whether for a new build or a full-house remodel. There is also a beautifully curated selection of accent pillows, mountain-inspired accessories, and tableware. Adorning the walls in the Elevated Living showroom is an incredible selection of art curated by Gallery Wild and commissioned art partners. "Clients can see and touch the product they're buying firsthand," Dorion says. "They don't have to make a decision based on a picture."

Rounding out the firm's offerings is an online "shoppe" that lets clients from around the globe bring that sought-after mountain-modern look to wherever they call home. "You don't have to live in Jackson to get the Elevated Living aesthetic," Dorion says.



WELCOME TO OUR HOME.

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BOREAL PROPERTY MANAGEMENT

STORY HOMESTEAD TEAM | PHOTOS COURTESY OF BOREAL

This company's unique approach offers property management with a creative edge.

s Boreal Property Management continues to evolve to better serve its clients, its core commitment remains steadfast: delivering an invaluable product characterized by a breadth of capabilities, exceptional customer service, and innovative solutions.

"Boreal was built and has grown around the mantra that 'the answer is always yes," says Greg

Jackson, Boreal's general manager and managing partner. "We like the answer to be 'yes,' and our clients have come to expect that, so we work hard to solve problems others haven't been able to address." In its quest to serve its clients, Boreal has assembled a diverse team of talented professionals, expanding beyond traditional roles like landscapers, caretakers, and housekeepers to include specialists in welding,

the company for more than a decade and are dedicated to evolving its services to meet the increasingly sophisticated and diverse needs of clients.



digital design tools, licensed arborists, audiovisual systems, and an array of handyman services including high-end carpentry. The company has even invested in space at its facility south of town to complete high-end woodworking projects.

Boreal's willingness to say yes has led to some remarkable client projects, such as building zip lines, rock climbing walls, and mountain bike tracks; designing and building custom cabinetry; constructing a fireproof art-safe room; and acting as client representatives on multimillion-dollar design-build projects. "As Boreal has changed, we enjoy rising to the challenge of meeting our clients' creative and diverse needs," says John Paige, Boreal's operations manager and managing partner.

"We've grown Boreal to ensure our resources and talent pool are deep enough to achieve things other property management companies would find difficult," Jackson explains. According to Paige, the high local demand for subcontractors inspired Boreal to bring many of these professionals in-house. This structure allows Boreal to address issues promptly. "If a housekeeper notices a problem, whether it's broken faucet or a downed tree, we don't need to call around and wait months for someone to fix it. We have the experts under one roof, and they're available now," Paige says.

Paige and Jackson, who have both been with Boreal for over a decade, represent the next generation of leadership. The company





Boreal has provided high-end concierge landscape maintenance and caretaking services for 20 years. Initially, the company's niche was large estates north of town, but within the last 5 years, it has expanded to the West Bank and across the valley. Its landscape installation department has built beautiful landscapes from start to finish since the firm's founding, and it has also been successful working closely with homeowners to enhance use and property value through expansions and renovations.

was founded in 2005 by Mike and Kellie Wheeler. In a 2015 interview with Homestead, Mike Wheeler said, "We don't strive to be just another landscaping company; we provide long-term solutions for our clients." Jackson reflects on this legacy: "Mike and Kellie showed us the importance of building relationships and anticipating client needs. We're committed to continuing that tradition." Paige adds, "Our goal is to make every client feel like they're our only client." \square







TIMELESS ON THE LANDSCAPE

STORY HOMESTEAD TEAM | **PHOTOS** GABE BORDER

A horse property outside of Sun Valley is all about place—and the client.

ARCHITECTURE

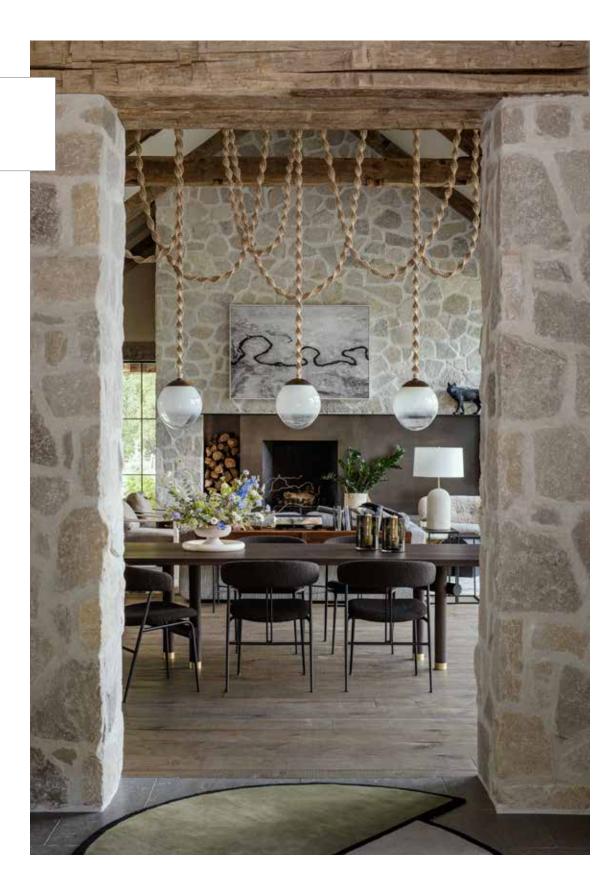
Farmer Payne Architects

farmerpaynearchitects.com

e're never about pushing an aesthetic in a certain direction," says Scott Payne, Farmer Payne Architects co-founder and head of the firm's Sun Valley office. "It is all about the client and their inspirations. We listen to these and then create a very site-specific residence." This has been the firm's guiding principle since its founding in 2017 by Payne and Jamie Farmer.

Pioneer Ranch, an 4,832-square-foot residence on a five-acre horse property with forever views of the Pioneer Mountains, responds equally to its site and its owner, interior designer Jennifer Hoey, principal at Suede Studio. "Doing the personal home of an interior designer that we had previously worked with on many projects was fun," says Aaron Belzer, Farmer Payne's director of design. Hoey says, "Since I'm in the industry, I

Client and interior designer Jennifer Hoey says she loved the creative, casual, and organic nature of the Brightbound lighting fixture above the dining table in the great room. While lighting fixtures are usually found to fit a space, this space was designed around this fixture. "Building the house vibe around that fixture helped me hone my focus for what I really wanted to live with on an everyday basis," Hoey says.



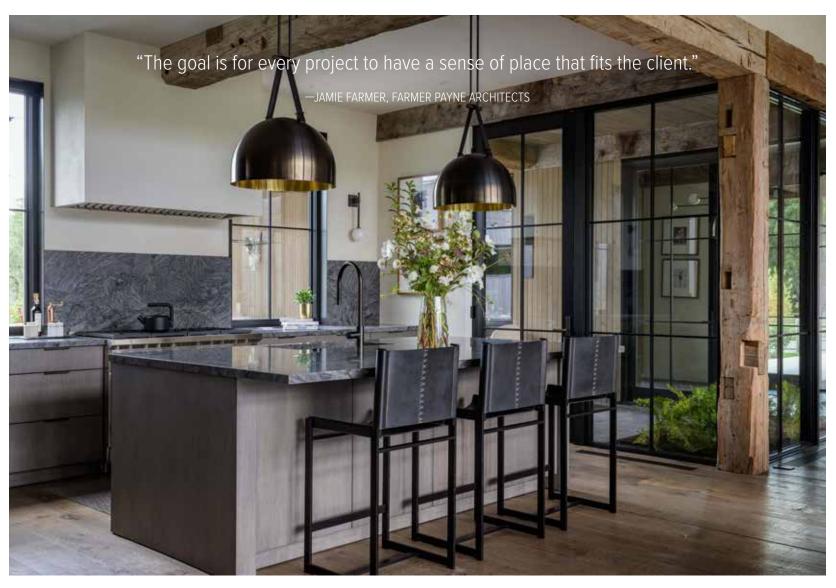


work with architects all the time across several states. I chose Farmer Payne because I knew they would enjoy being collaborative. They are also excellent at listening, implementing, and offering creative concepts."

Payne and Belzer say Hoey came in with several very specific ideas, including the statement light fixture above the dining table in the great room. "Usually we select a light fixture to fit the space, but in this instance, the light fixture informed the architecture," Belzer says. Other asks included a window next to the bathtub in the primary bathroom. "She wanted to be able to look out at the horse pastures," Belzer says. There were also spaces designed for particular pieces of artwork. A defining aesthetic was timelessness. "She wanted it to look and feel like it had been there forever," Payne says.

The end result is a drawn-out, joyously rambling ranch-style home that seamlessly integrates rustic charm and contemporary elegance into spaces that fit the property and the lives of the client and her family. Hand-hewn heavy timbers and stone with pronounced grout joints make the home feel like it has endured the test of time. Clean lines and wood and stone in sun-bleached tones bring minimal and modern vibes. "We think it was a successful collaboration with a fun

great room, east-facing windows frame the ranch's namesake mountains. The home was sited within the building envelope to allow both public spaces and sleeping suites to feel connected to the outside. Payne says this was important because the home is in a microclimate that gets extremely cold: "There are times when you want a connection to the outside but don't necessarily want to be outside.



and different end result that is timeless," Belzer says. Hoey agrees. "I enjoyed our team approach and was very pleased with the outcome," she says.

Farmer Payne has offices in Sun Valley, Idaho; Jackson, Wyoming-Farmer leads this office—and Shreveport, Louisiana. "Our various offices are in unique geographical locations that require us to understand different climates, architectural history, vernacular, regional economies, and building practices," Farmer says. "But the goal is for every project to have a sense of place that fits the client."













REFRESHINGLY DIFFERENT

STORY HOMESTEAD TEAM | PHOTOS AARON KRAFT

This boutique design firm can do new builds and renovations but loves the challenge of wholly transforming a home without doing any construction at all.

INTERIOR DESIGN

Valerie Peña Studio

valeriepenastudio.com

@valeriepenastudio

ost of the 300-plus people who visited the 2024 Showcase of Homes residence designed by Valerie Peña likely never imagined that the designer herself, who is based in Manhattan, would be there. This allowed her the opportunity to hear unfiltered feedback.

"Almost everyone said, 'This isn't an aesthetic that we see here," says the designer. "And then they followed that with, 'but I love the way it looks and feels.' It was great to know that what I did here resonated with people, especially since it was my first project in Jackson Hole." But Peña hopes it is not her last. "Jackson Hole started out as the happy place for one of my Manhattan clients," she says. "And then, while I was out here working on this project with her, I fell in love with it, too."

"Jackson Hole is a special place, and I think this house reflects that, as well as my client's tastes and individuality," says Manhattan-based interior designer Valerie Peña.



Part of the joy Peña found working in Jackson Hole was creating a local support system and finding local sources, including Black Diamond Moving and The Painter Jackson Hole.









Interior designer Valerie Peña expertly crafted a warm and sophisticated vacation home, guided by her client's vision. Eschewing typical Western or rustic design tropes, she achieved a refined yet inviting space.

Although known for her cleanly elegant and timelessly luxe interiors around New York City, Peña easily evolved to create her client's dream Jackson Hole vacation home. A challenge was that the client wanted the space transformed but didn't want the hassle or time of any construction. "The only work we did was paint, furniture, fabrics, art—it was purely decorative—and we succeeded in transforming it," she says.

The client also asked Peña to stay away from antlers and Western stereotypes. "She wanted the space to feel unique and true to her personal style." Peña mostly obliged. You won't find any antler chandeliers, but a bronze mirror in the entry has what the designer describes as "abstracted antlers," which she says are "not obvious." Similarly abstract, and very literally Wyoming, was Peña's curated use of color. "The colors my client sees in her backyard, we brought those inside in different shades," she says. To create deeper dialogue with the natural world, Peña also used a nature-inspired materials palette, including coffee tables in the den made from lava rock.

ARCHITECTURAL INSPIRATION IN JACKSON HOLE

STORY + EDIT DYNIA ARCHITECTS





Dynia's modern influence helped change the architectural landscape of Jackson Hole.

or architect Stephen Dynia, founding Dynia Architects in Jackson Hole was an unexpected yet pivotal step in his career. After spending a decade working on large-scale corporate architectural projects in New York City, he found himself drawn to a vastly different environment—one defined not by towering skyscrapers, but by open landscapes, shifting light, and the dramatic beauty of the American West.

"As an urban dweller unfamiliar with this region, I was overwhelmed by the sheer natural beauty of Jackson Hole," Dynia recalls of his first encounter with the area. "The thought of designing architecture that is influenced by the phenomena of natural light, seasonal changes, and the landscape's impact on daily life—both poetically and practically—was incredibly compelling."

Contrast and coexistance of modern and rustic design features are evident in this Stone Creek residence's staircase.





Beyond the stunning scenery, Dynia saw something else: opportunity. At the time, few architects in the region were embracing a design philosophy that fully engaged with the landscape in a modern way. "All this potential for creating architecture that integrates with its surroundings—and the absence of practitioners pursuing these aims—made Jackson Hole the perfect place to begin my practice."

In the mid-1990s, when Dynia established his firm in the valley, Jackson Hole's architectural landscape was largely defined by "pioneer nostalgia"—a prevailing aesthetic that romanticized the past. Rustic log cabins, traditional ranch houses, and historic Western motifs were the dominant architectural language. While Dynia appreciated the region's heritage, he believed that architecture should evolve in response to its setting rather than simply replicate the past.

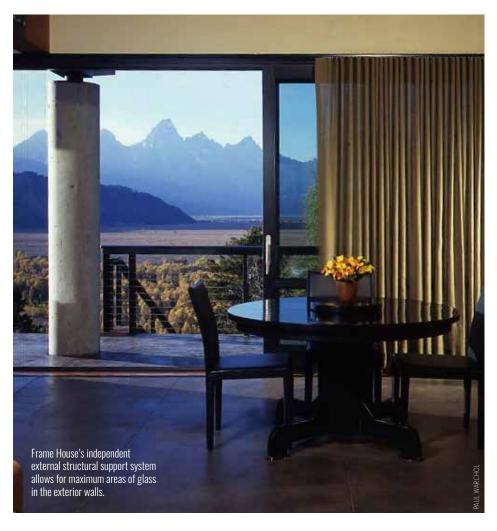


This "outdoor room" connects the interior with the landscape via a three-season space for dining.

Dynia's first significant private residence in the Teton Valley to embody his architectural philosophy was Frame House, an innovative project that pushed structural boundaries. Designed in the late 1990s for Derek and Sophie Craighead and their family, the home is positioned to take full advantage of sweeping views of the Teton Range. The surrounding landscape, both vast and dramatic, called for an equally bold architectural approach.

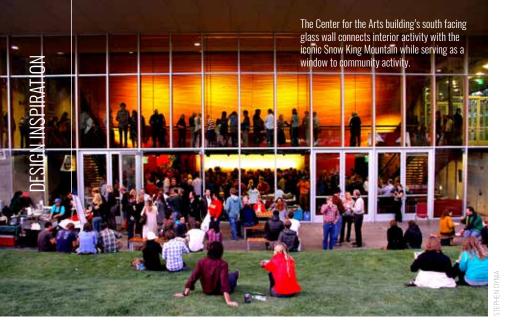
"The strong, ordered framework of concrete and timber not only provides structural integrity but also allows for unrestricted glass placement, seamlessly integrating the home with its surroundings," Dynia explains. This framework serves as a visual and functional element, organizing the balance between communal and private spaces. Expansive floor-to-ceiling windows frame uninterrupted mountain views, while sliding and pivoting doors offer flexibility—allowing rooms to feel open and connected or enclosed for privacy as needed.

The home's design prioritizes both grandeur and intimacy, achieved through a carefully considered layout and a continuous ceiling surface that unifies the spaces. The result is an open yet inviting environment, where the scale of the house never overwhelms but instead enhances the experience of living within such a striking natural setting.









"Dynia Architects continues to push the boundaries of contemporary mountain architecture, blending innovation with a deep respect for the land."

-STEPHEN DYNIA. DYNIA ARCHITECTS



"Though inspiration can certainly be drawn from history, I wanted to create something that felt more connected to the modern experience of living in this landscape," he explains. "Rather than relying on ornamental Western elements, Dynia's approach emphasizes raw materials, expressive forms, and structures' interactions with their natural surroundings."

Having earned a design award shortly after its completion, Frame House has now been recognized with one of the highest honors in architecture—the Twenty-Five Year Award. This distinction celebrates the home's enduring relevance and timeless design, reaffirming its place as a landmark example of architecture that harmonizes with the natural landscape while remaining functionally and aesthetically forwardthinking decades after its creation.

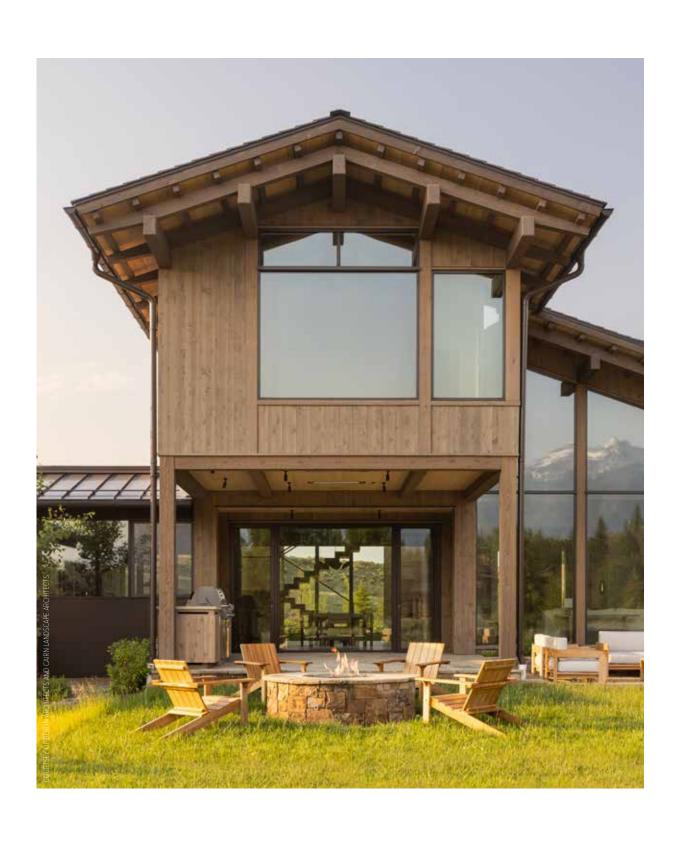
This perspective sets his word apart and, over time, has helped redefine the architectural identity of Jackson Hole. His designs embrace expansive glazing to

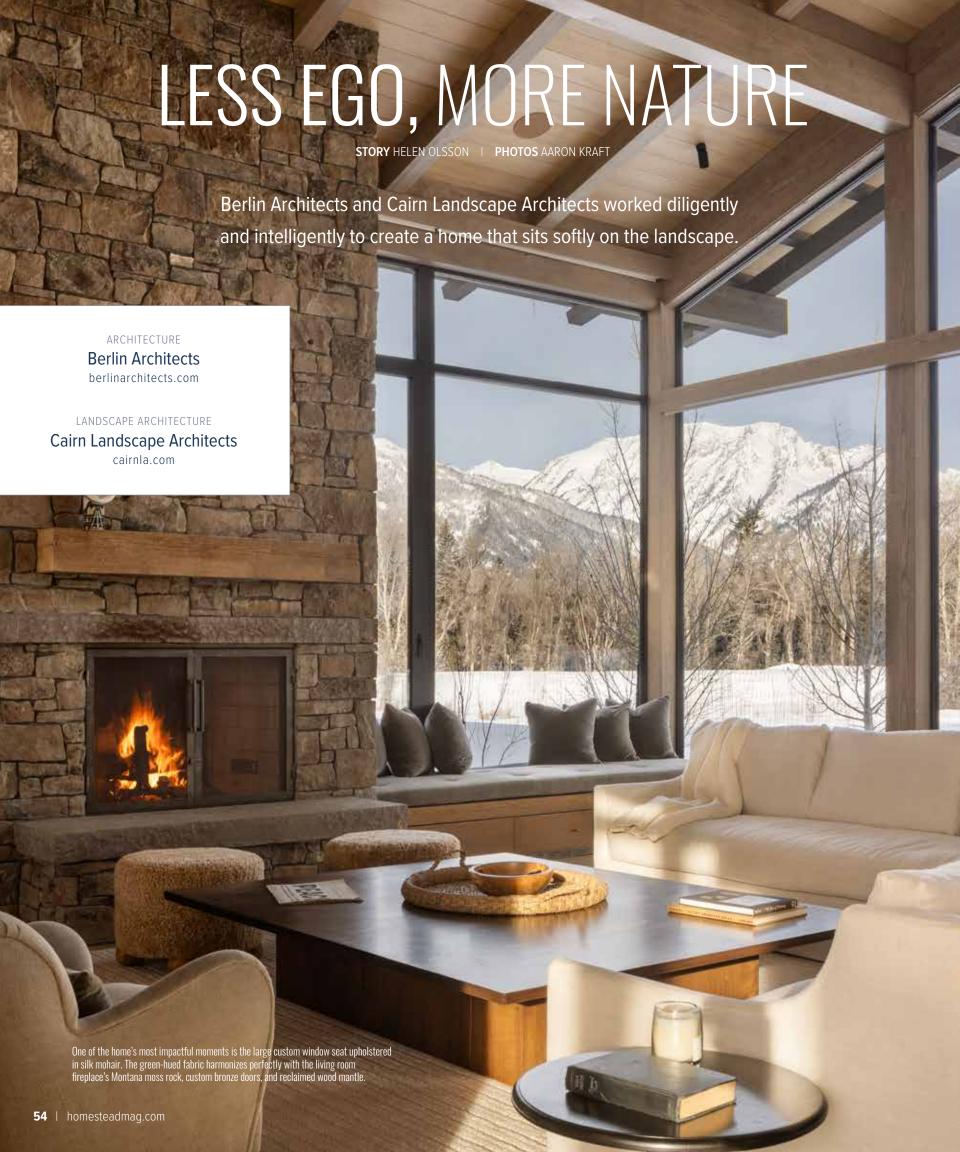
frame the Tetons, open floor plans that dissolve the boundary between indoors and outdoors, and material palettes that complement the rugged yet refined character of the region.

Looking back, Dynia sees his move to Jackson Hole as a turning point in his career—one that allowed him to fully explore the intersection of architecture and nature in a way that hadn't been done before in the region. "I came here as an outsider, but the landscape and the design challenges it presented quickly became deep sources of inspiration," he reflects.

Today, Dynia Architects continues to push the boundaries of contemporary mountain architecture, blending innovation with a deep respect for the land. The firm's work stands as a testament to the power of thoughtful, site-responsive design—and to the idea that architecture in Jackson Hole can be both timeless and forward-thinking.

DREAM HOMES





et on a parcel of land shaped by a younger and wilder Snake River, this unassuming mountain-modern home integrates seamlessly into the surrounding sagebrush meadows. The erstwhile riverbank rises sharply above the property's site, while a seasonal creek reflects the grandeur of the Teton Range.

Originally based in Washington D.C., the homeowners-she's a renowned writer; he's an attorney-had been visiting Jackson for 25 years and wanted a permanent family retreat and legacy home that embraced the landscape. "The house is intentionally modest, respecting and honoring this awe-inspiring place," says Scott Zabriskie, senior project manager at Berlin Architects, which collaborated with Cairn Landscape Architects and interior designer Julia Leibowitz on the 5,947-square-foot, 5-bed, 5.5-bath home in the northern part of Jackson Hole. "It's a quieter architecture with less ego and more nature," Zabriskie says. The simple expression of the landscape architecture and the interior design's minimalist aesthetic aligns with the overall architecture. "It all feels very pure and of the same yarn," Zabriskie says.

The architecture embraces the land with long, low roof eaves rising subtly but distinctively, expressing their layered timber structure and echoing the horizon's mountain profile. Large openings amplify the home's transparency, where living spaces become open pavilions full of light and views. Maximizing the Teton panoramas was a guiding principle, and the team even employed a drone to establish the optimal height to capture the Gros Ventre Range's iconic Sheep Mountain from the home's second-story deck.



Because of the scale of the home, interior designer Julia Leibowitz selected mostly new or custom furniture, but she also added character with vintage and antique pieces, like the 1930s Art Deco Swedish Monk Chair that sits in the corner of the stair hall.

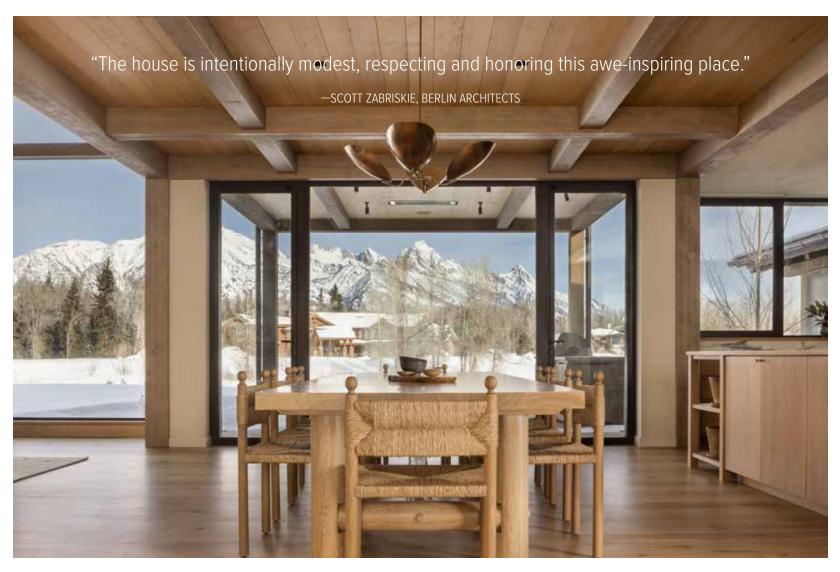


The design prioritizes clean lines and forms created with rough textures and raw materials like tight-knot, tongue-and-groove cedar siding; painted sheet steel; Montana moss rock; and standing seam metal roofs. Berlin composed an intentionally understated entry, but with an oversized reclaimed timber door that opens to frame the Tetons straight ahead, again making nature the focus.

The layout features public spaces on the ground floor flanked by a guest wing and the primary suite with a statement-making stairway to a lofted second floor with guest bedrooms, an office, and a sun deck. Framed by a two-story window, the articulated sculptural staircase is a focal point—from inside and out. At night, the

The homeowner is a prolific cook and baker who was wary of marble's upkeep, so Leibowitz chose a slab of marble-esque quartzite with subtle green veining for the kitchen countertops, the statement backsplash behind the stove, and the apron front of the custom-fabricated farmhouse sink.





To achieve a rustic contemporary minimalism, designers employed matte finishes, from the natural white oak flooring to the hemlock wood ceilings to the flat-sawn white oak cabinetry, which was stained, cerused, and wire brushed.

multi-tiered lighting installation hovering above creates a breathtaking design moment. Construction was an engineering feat: steel stringers were laser-cut from one-inch-thick plate steel and then clad in wood. The resulting impression is of delicate steps floating in space. "The stairs have the appearance of lightness, but the concealed support is substantial," Zabriskie says.

The stream that flows through the property, swelling to a pond in spring, was a prominent feature that Cairn Landscape Architects incorporated into the entry experience. "The clients loved the idea of connecting to the surrounding riparian ecosystem," says Cairn Landscape Architects founder Hans Flinch. Instead of building a simple culvert, Cairn designed a wooden auto bridge over the creek. "Ecologically, this connects the stream better, and experientially you feel the wooden texture as you drive across. It gives it this whole feeling of entrance," Flinch says.

"The clients wanted outdoor living spaces to feel like an extension of the indoors," Flinch says. "Each wing has its own distinct, contemplative garden that relates to the interior." Flinch used a palette of primarily native plants, including aspen, spruce, and flowering shrubs for restoration and screening. The homeowners especially love the breakfast terrace situated near the entryway. "The home was originally conceived as a writing retreat, and the client wanted these





The outdoor spa terrace, wrapped in Montana moss rock and topped with a frontier sandstone coping, sits in full view of the Grand Teton. Native shadeloving perennials soften the sharp edges of the hardscape while offering a sense of enclosure.

The home's second floor, lofted above the great room, features guest bedrooms, an office, and a sun deck.

The main entryway is designed as a subtle prelude, allowing the home's floating sculptural staircase, framed by a two-story front window, to take center stage.

intimate meditative spaces," Flinch says. Cairn designed the space with low stone walls, custom-built recycled aluminum planters, and large-format frontier stone pavers. They filled out the garden with colorful pollinator-friendly perennials like catmint, columbine, and yarrow. "The major elements like terraces and trees were carefully aligned with elements on the building, creating a clear sense of rhythm and sense of ease, while the perennials were allowed to be a little wilder," Flinch says.

On the north side, Cairn imagined an outdoor extension of the great room with expansive views of the Grand Teton. They collaborated with Berlin to design a covered outdoor kitchen, a series of terraces, and a thoughtfully sized lawn with a gas-burning firepit. "Wherever possible, we used the same materials used on the building," Flinch says. The spa tub, for example, is wrapped in the same Montana moss rock as the exterior wainscotting and the great room fireplace. "We wanted it to feel cohesive."

Julia Leibowitz headed the project's interior design. She chose natural white oak flooring and hemlock wood on the ceilings. The kitchen's cabinetry features a flatsawn white oak that's been stained, cerused, and wire brushed. The textural American clay plaster on the walls reflects natural light throughout the day. "It was important to me that finishes were matte to fit the rustic minimalist aesthetic," Leibowitz says. "We wanted to mimic what was going on in the landscape—and there's nothing really shiny

Furnishings are a mix of new, custom, and antique, including a 1930s Swedish monk chair and a 1920s Jacques Adnet table lamp. The custom 11-foot cerused-oak dining table, with its weighty timber base, counterbalances the futuristic patinated brass light fixture above. "I tried to pay tasteful homage to the Western setting while offsetting it with more modern elements," Liebowitz says.

She also employed a serene, muted color palette inspired by nature, with pops of green that evoke the sagebrush. She upholstered the cushions of the great room's window seat in a green Rogers & Goffigon silk mohair. Tucked next to the grand fireplace, it's become a favorite perch—to pause, to write, to soak in the Teton views.









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REMODEL OR RAZE?

As raw land in Jackson Hole gets more and more scarce, home buyers and owners increasingly find themselves asking whether it makes more sense to remodel or raze homes that sit on view-rich sites but don't suit their life and/or style.

always tell buyers to pick the best possible location because you can always change a house. In Jackson Hole today, land is the scarcity," says Latham Jenkins, a broker with Live Water Properties who has been its national top producer and twice recognized by Real Trends as a top individual sales agent in Wyoming (number one in 2021 and number two in 2022). There are still vacant residential lots in the Town of Jackson and Teton County, but the easy-to-build-on lots are mostly already spoken for. "The lots with the best views are always the first ones to sell," Jenkins adds. And most of these were sold and built on in the 1970s, 80s, and 90s, when the area's architecture and design aesthetic were different than what today's homeowners want and need.

"The best way to bring character into a home is to remodel something that already has history and character."

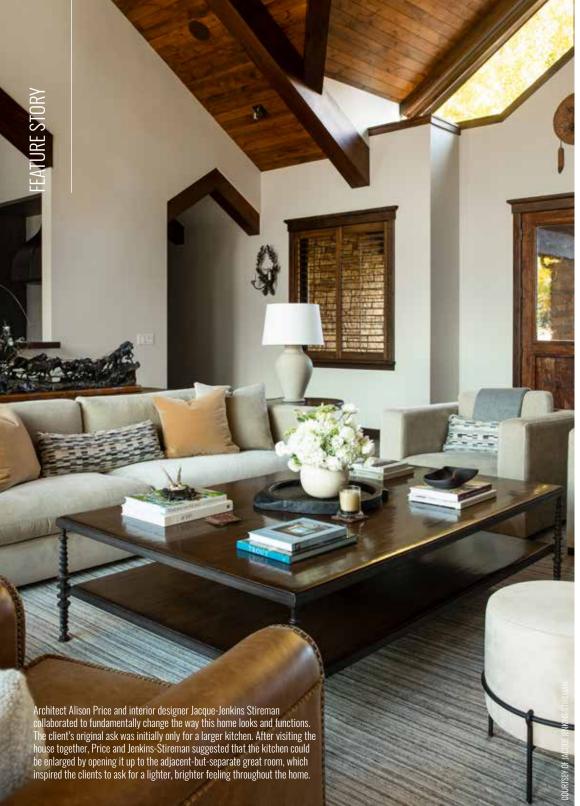
> -NADA JAIN, DEVOTED REMODELER OF HIGH-END FAMILY HOMES

Buying a view-rich property with an existing home that doesn't fit your style or program leaves you with two options: 1) remodeling or 2) removing the existing house and doing a new build. There are benefits and drawbacks to both, and the specifics of the existing home must also be considered. "You want to explore how thoughtful the design was and how well it was executed," says Jamie Farmer, cofounder of Farmer Payne Architects. "If a home was enthusiastically designed and well-executed, it will maintain its value, even if styles change. Those are homes it might make sense to remodel, and they show why design is so important."

But it's not all about the existing house. Farmer says its design and construction need to be balanced with what clients require in the property. "As the scope of a project grows, the likelihood that the property's highest value can be realized with a remodel diminishes. If you're tearing a project down to the studs, the bones better be really good." Before Farmer Payne goes for a gut remodel (or remove plus new build), they explore what Farmer calls a "surgical" remodel. "You can be selective and light on your feet and do just a handful of things and update materials to really enhance a space and achieve a more timeless design," he says.



This open and contemporary home was formerly a one-bedroom log cabin. To modernize it, the logs were painted black and the cabin was connected to what was formerly a detached garage by a new addition with lots of glass.



Here are a few other things to consider when making the decision about whether to remodel or remove an existing house.

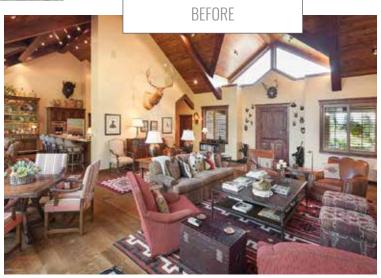
Do you like a challenge?

"I would always say remodel," says Nada Jain, who has done near-gut remodels on four luxury properties, including two in Jackson Hole. "I find the challenge of taking something that is already there and changing some things, and keeping others a more interesting process than starting with a blank slate, and it gives a house more personality and character." Architect John Stennis, a principal at GYDE Architects, agrees. "While there can be cost savings in reusing a structure, what makes a remodel truly exciting is the challenge of renovation—bringing a client's dreams and aspirations to life while preserving and building upon the existing character of a home," he says.

Jacque Jenkins-Stireman, who has been doing interiors in Jackson Hole homes for 27 years, 21 of these at her eponymous firm, says, "To be able to take something of quality and preserve and update it rather than creating the carbon footprint of a new build is something I love to do." About a 4,456-squarefoot home built in 2000 (and featured as a 2023 Homestead Dream Home) that she collaborated with Jenkins-Stireman to remodel, architect Alison Price says, "I am quite proud of how we evolved the story of this house-connecting the old with the new. It was a fun and deeply satisfying puzzle to solve."

"Remodels make sense when the structure is solid and aligns with the client's vision, but if too much has to change, starting fresh becomes the better option."

—JOHN STENNIS, PRINCIPAL AT GYDE ARCHITECTS





Sustainability

Carl Elefante, a former president of the American Institute of Architects (AIA), once said, "The greenest building is ... one that is already built." Architect Stephen Dynia, who founded Dynia Architects in Jackson in the 1990s, says, "I'm conscious of waste. If I evaluate an existing home and see that it is well constructed, oftentimes you can find ways to really transform something." Stennis adds, "From a sustainability perspective, there are inherent benefits to keeping existing homes."

Construction and demolition waste accounts for more than 40 percent of the U.S. waste stream. According to the EPA, in 2018—the most recent year for which statistics are available—the U.S. generated 600 million tons of construction and demolition debris. Of that, 90 percent was from demolition; the other 10 percent came from construction. (To put 600 million tons in perspective—that is about the weight of the Great Pyramid of Egypt or the total collective weight of all farm animals on Earth.)

If it's not possible to remodel an existing home, consider deconstructing it or allowing it to be relocated rather than demolishing it. Deconstruction involves dissembling buildings into salvaged parts that can then be reused elsewhere. Over the past several years, municipalities including Pittsburg, Pennsylvania; Portland, Oregon; and Boulder, Colorado, have even passed deconstruction ordinances that require certain types of buildings to be deconstructed rather than demolished.

"In the deconstruction world, we talk a lot about how we recycle cans, but then we throw away entire houses," Anna Perks, founder of Perks Deconstruction, a Colorado company that specializes in taking apart a building piece-by-piece, told WBUR. "When we bulldoze, we are just completely wasting that material rather than giving it another life somewhere else. So, deconstruction is a way to transition to the circular economy, put that material back in the loop to get it reused."

Even more sustainable than deconstruction is re-siting. Here in Jackson Hole, the group Shacks on Racks works to relocate and repurpose homes slated for demolition. Founded in 2018 by Esther Judge-Lennox, its mission is to match working families with homes planned to be demolished and, in the process, reduce waste. Shacks on Racks has helped relocate more than 40 homes, but that's only a fraction of the number that have been demolished—more than 400 in the Town of Jackson alone since the town's current permitting system began in early 2003. Teton County does not require demolition permits.







A 1990s ski chalet in Teton Village gets new life while still keeping its original character.

The Fabric of the Neighborhood

Renovation work can allow homeowners to work within the fabric of a neighborhood rather than erase it, maintaining a sense of place and history that can be lost in a complete rebuild. GYDE Architects worked with a homeowner to remodel and add onto a house built in East Jackson's Gill Addition in 1955 by one of the early superintendents of the National Elk Refuge. "We focused on maintaining the character of the existing home while integrating additional square footage and modern aesthetics in a way that complemented the original structure," Stennis says. One way character was maintained was cladding a 280-square-foot addition and elements of the main home, including a balcony off the over-garage guest house, in wood reclaimed from the 1955 structure.

In Teton Village, where many older homes are ski chalets, GYDE worked with clients on their 1990s ski chalet. "Razing it was on the table at the beginning," Stennis says. "In our studies we looked at whether we might accomplish their programmatic goals while retaining the existing structure. They loved the chalet style and wanted to keep that but also wanted enough updates that remodeling it was not the obvious solution." In the end, GYDE kept the original home and came up with a design that built on its existing character and added more.



Some of the original siding from this ranch-style home built in 1955 was used as an exterior accent when it was remodeled in the early 2020s.

Homeowners off Fall Creek Road bought and remodeled the one-bedroom log cabin (plus a detached garage) on the hillside below their own home because "we looked down on it and drove by it every day and always thought it could become so much more," says the couple, who have done new builds, additions to existing structures, and both gut and superficial remodels. "From the beginning, we wanted to remodel this home and not bulldoze it. We had a very specific idea of what we wanted to achieve—keep the original log cabin and combine it with a new modern structure." About halfway through the project, their GC did ask if they'd consider bulldozing it, though. "He felt it would have been an easier road," they say. But the couple stuck to their original plan, and the result "had so much more character than a new build would have had," says Stennis, who was project manager on this remodel. To update the log cabin, the logs were painted black. "The log served as a counter element to the more modern connector that was added and, even though the logs were painted black, they had a warmth and character that you wouldn't have gotten with walls painted black," Stennis says.

Cost

Traditionally, there has been a cost advantage to remodeling over a full tear-down and new construction. "But with labor and material costs so high, that gap has really narrowed," Stennis says, citing a current project the firm is working on. "Initially, we explored a big remodel and addition, but once we ran the numbers, the client realized that for about 20 percent more, they could build a brand-new home that met 100 percent of their goals instead of just 60 to 70 percent.

For those looking to maximize the investment value of their home, "new construction captures a premium here," says real estate agent Jenkins. "New construction will almost always amplify the value of your investment, and with today's costs, it might only be 5 to 10 percent more expensive than a complete remodel."

Whether a remodel or new build, "anyone buying in this market needs to be in it for the long haul and ready to take on the costs of building in a remote mountain town with limited resources," GYDE Architects' Stennis says.

CREATIVE RE-USE

AT GLORIETTA TRATTORIA, A CONCRETE SLAB THAT WAS FORMERLY A GARAGE FLOOR BECAME THE PERFECT BASE FOR A COMMERCIAL WOOD-FIRED GRILL.

What has been Glorietta Trattoria since 2017 started out as a house in the early 1900s. "It had been added onto three different times," says architect Jamie Farmer, cofounder of Farmer Payne Architects and the architect that helped the restaurant reimagine the space. At the start of the project, remodeling and razing the house were both on the table. "We went through it with a structural engineer and determined that it was salvageable and that we could make it work as a restaurant," Farmer says.

Not only is the resulting remodel one of the coziest dining spaces in the valley—it really feels like you're visiting the home of a fabulous Italian cook—but Farmer was able to make one of what could have been the space's biggest idiosyncrasies into exactly what the restaurant needed. What had been the home's garage had a concrete floor that could have been covered with tile or wood flooring, but the restaurant wanted a wood-fired grill/oven, which, for safety and structural reasons, had to sit on a structural concrete slab. "We came up with a solution that placed this in the old garage," Farmer says. The next time you go to Glorietta, take a closer look at this oven. "The two openings—the fireplace and the entrance to the kitchen—were the two original garage doors," Farmer says. "It is an interesting relic of the original design."



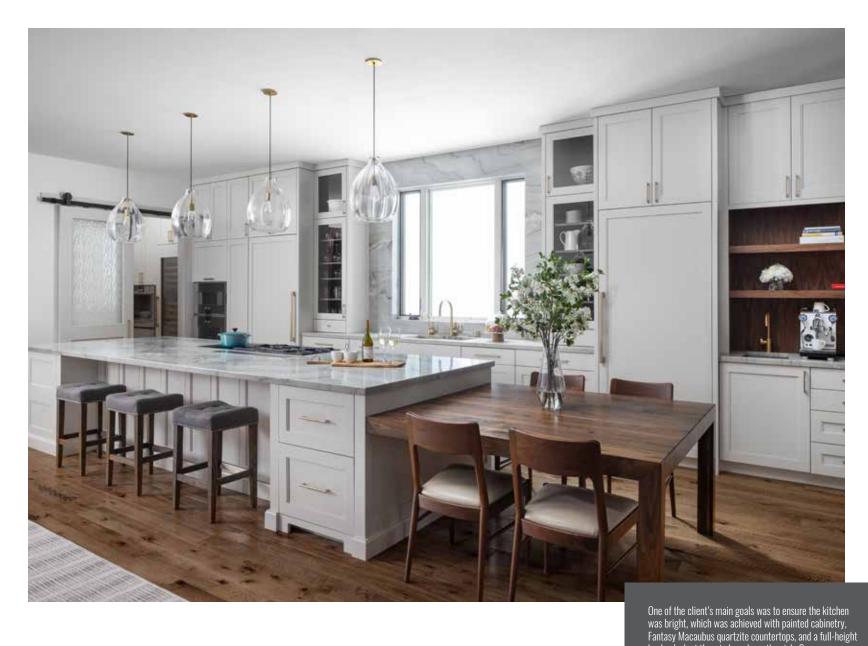


Remodeling kitchens to suit clients' needs.

kitchen remodel can seem lke a daunting prospect—an intimidating investment of time, resources, and expectations. However, creating a custom kitchen needn't be so difficult for homeowners. "If you work with a team of professionals who ask you the right questions from the beginning, a remodel is money well spent," says Colleen McFadden-Walls of Willow Creek Design Group. "I love the process of creating a beautiful kitchen that meets all my clients' needs."

Often the hub of a home, the kitchen requires precise alignment of form and function. As designers, Willow Creek approaches each kitchen remodel as a custom concept tailored to the client's wish list—a strategy shared by builder Steve Stuchal of Serenity Builders. "Each kitchen remodel we do with Willow Creek is catered to the owners and their needs," Stuchal says.

When considering the anatomy of a kitchen remodel, Willow Creek senior designer Renee Crawford sketches the structure of a successful project. The process begins with information gathering: how would the client like to use their new kitchen? After listening intently, the designers draft a floor plan and cabinetry layout, which the builder reviews for structural viability. Examination of the floor plan pays particular attention to storage, ensuring all food items, appliances, and cookware can be stowed. Next comes discussion and decisions on appliances: what components are needed to achieve a fully functional kitchen for this client? With appliances ordered, cabinetry steps to the forefront: What profile suits the client's aesthetic? What finish-wood type or painted color? Consideration of countertops and islands requires meeting clients at a slab gallery, perusing the selection of natural and engineered stones, and picking the favorite. Lighting also warrants discussion, from upgrading to LEDs to sourcing pendants. Seating caps the process, with clusters mapped out for family and guests.

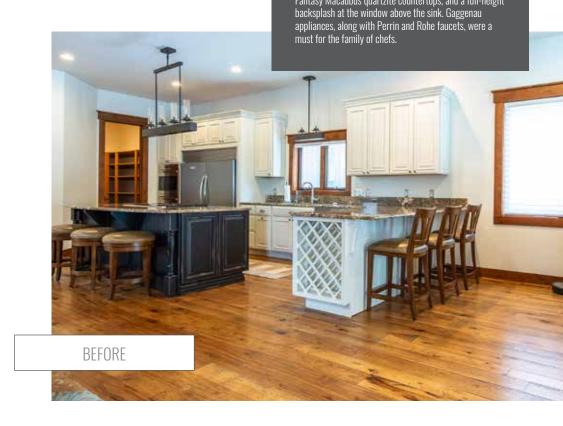


Having completed many remodels together, the Willow Creek-Serenity team knows how to problem solve the challenges specific to the kitchen. "We rely on each other a lot throughout the process," says McFadden-Walls.

Two recent projects—distinctive in their design credos illustrate the kinds of challenges that can surface when reworking culinary spaces.

Umami Kitchen

The custom character of kitchen remodels comes through writ large in this complete remodel recently realized by the team. Originally a spec home, the property was purchased several years ago by a family that was drawn to its ability to house all four grown children. However, they knew that the kitchen (chopped up and storage deficient) would need a makeover someday. Having worked with McFadden-Walls on furnishings, the homeowners turned to her again for the renovation of their dream kitchen. "Our client wanted to have



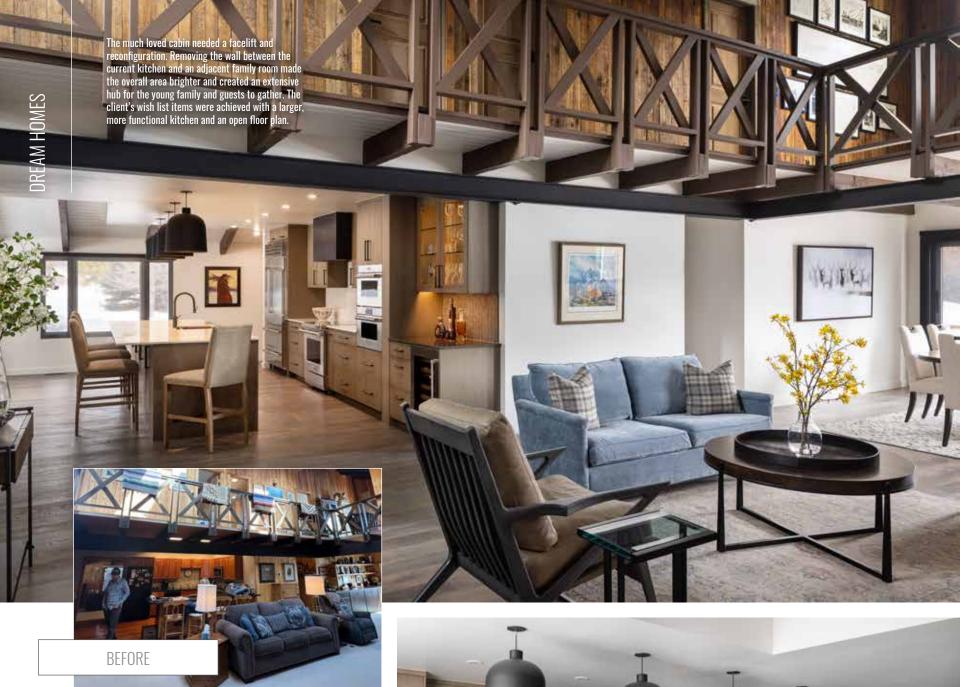
her family around her while she was cooking, sitting at the island, working close by on their laptops, or playing cards at the dining table," McFadden-Walls says. "They don't get to see each other all the time, so when they are together, they want to congregate."

A family of chefs, each relative brought a wish list to the design table (including personalized coffee rituals hence an extensive coffee bar). In turn, the organized and inquisitive matriarch prepared lists of questions and considerations for every meeting. Several design iterations landed on a plan prioritizing gourmet appliances and copious seating. "Because of all the pieces involved in the puzzle, it was quite an extensive design process," McFadden-Walls says. "Ultimately, we returned to a concept close to what we originally proposed. Sometimes, you must work through all the issues to feel good about the plan."

Mirroring its collective the installation required extensive coordination between tradespeople. "This kitchen has all the bells and whistles," Stuchal says. "It's not just plugand-play, which is true of most kitchens we're doing in the valley these days." For instance, the range top, embedded in a Fantasy Macaubas quartzite island and accompanied by pop-up venting, required running the ductwork through the floor and installing remote blowers outside—a schema achieved by syncopating electrical and countertop installation with HVAC and millwork, all within the context of the pristine stone slab. "Everything had to fit perfectly," Stuchal says. "Everyone really had to communicate. When there is a problem, it's not just a question of referencing an owner's manual. You have to work together to figure it out."



The pantry does double duty as a storage area and also includes a wine fridge, convection oven, and warming drawer to accommodate the family's annual bake-off contest. Prior to the remodel, a constant refrain was, "too many cooks in the kitchen." No longer.



Modern Cabin Kitchen

To revamp a beloved 49-year-old family cabin, the team had to adopt a "think outside the box" mindset. The goal: incorporate a larger, more contemporary kitchen while retaining certain original elements that have sentimental value for the client. To achieve an integrated renovation, Serenity investigated both the dynamics of the original structure and the layers of work done over the decades. "You can't make any assumptions," Stuchal says. "You have to dig into it and understand the original builds and the remodels to make sure you can verify all the structural loads and the components." This knowledge base allowed the team to remove the wall between the kitchen and the adjacent family room.

"The client had a lot of good memories of growing up in

the cabin, so they wanted to do an update but not lose the overall cabin feel," Stuchal says. Enter Willow Creek, who ensured the overall remodel aligned with the space's vintage surroundings. "We had to find a way to make it all work together," Crawford says. Breaking into the family room, they expanded the kitchen by adding a large island, pantry, and a dry bar. Now, husband and wife can cook in concert, with plenty of room for food prep and storage. "Our design aesthetic became Old Cabin meets New Cabin," McFadden-Walls says. "A rewarding combination incorporating current yet timeless finishes while paying homage to the rustic."



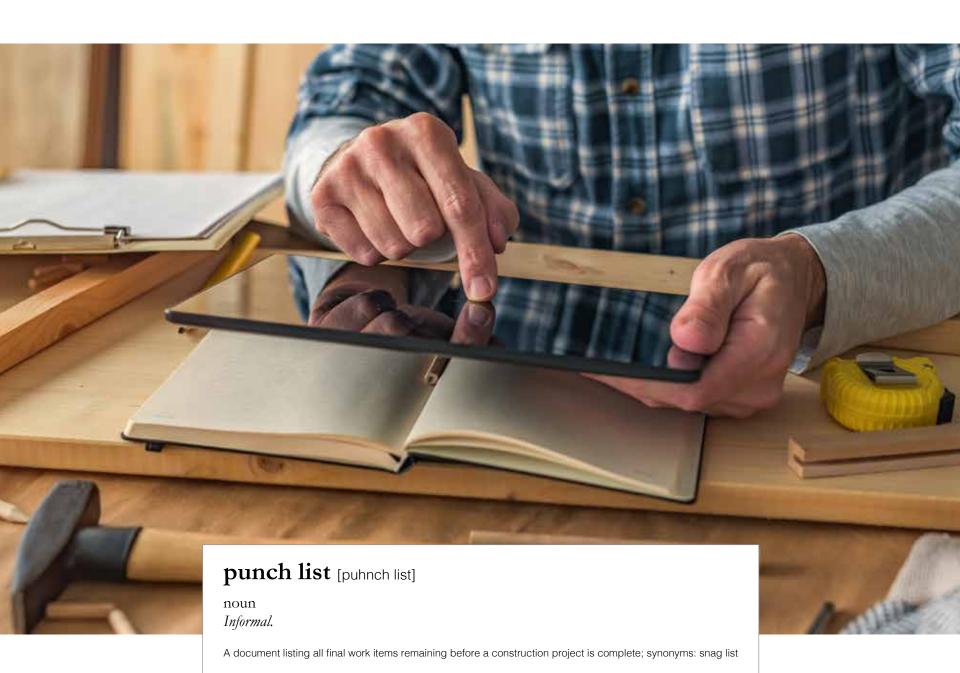






THE FINISH LINE

STORY HOMESTEAD TEAM



Punch lists track a project's final tasks and fixes. Here's how to make sure yours is complete.

he items on a punch list, it's all there because it is the stuff that was hard to get done the first time," says Samantha Danahy, who, as the founder of In Place Home, has successfully finished off between 50 and 75 punch lists for clients over the last 20 years. "Punch lists are a pain but are super necessary." Lindsey Bontecou, president of Bontecou Construction, says, "A punch list is when everyone kind of slows down after the rush of having gotten the certificate of occupancy and starts dialing in on the details, focusing on making it a perfect home. By the time we're at the punch list, we're asking, what is this house like to live in? What are potential sticking points?"

Most builders will have their own punch list, but Danahy advises that homeowners (and/or their interior designer, project manager, or representative) come up with their own. "As a project is wrapping up, builders know what still needs to be done, but a homeowner should still walk through and look for unfinished items," Danahy says. "Sometimes even the most incredible builders don't catch everything—they've been looking at the walls and cabinets for so long. A homeowner with fresh eyes might see a mark or a crooked cabinet door that the builder didn't see." Even better? Bring an extra pair (or two) of fresh eyes. "The more sets of eyes you can put on the project to create a punch list, the more things you'll catch," Danahy says.

Bontecou agrees. "The best punch lists are collaborations. The more people we have looking at everything, the more certain we are that we're catching everything," she says. If you're wondering why builders and project managers want to catch as much as they can before moving on to their next project, Bontecou says it is about efficiency. "It is way easier to get workers



BUILDERS OFTEN ORGANIZE PUNCH LISTS INTO CATEGORIES: items to add, items to fix, and items to test.

Toadd

- Hardware for cabinetry and doors
- Light-switch covers
- ✓ Light fixtures
- Final coats of paint
- Sealants

To fix

- Orywall damage
- Repairing paint and texture issues
- Touch up grouting
- Ocrrecting concrete cracks
- Any improperly installed floor tiles or planks

Totest

- Oppose and windows
- Cabinets drawers/doors
- (V) Locks
- **⊘** Thermostats
- HVAC performance and zoning
- **Appliances**
- Smart equipment (shades, lights, windows)





Don't think of the punch list as static. "There are a thousand lists that happen during a project," says Lindsey Bontecou, president of Bontecou Construction. "The actual 'punch list' is the final evolution of these—the last tasks we need to accomplish before the end of a project and we hand the keys over to the homeowners."

and subcontractors to do things when they're still there, or when it's just been a week, versus after homeowners have been living in the house for two months and whoever needs to come back is into their next project," she says.

Dave Simpson and Kirsten Corbett moved into a new house in East Jackson last July. "The punch list was going before we moved in, and was still going after we moved in," Simpson says. Their punch list was a shared Google Doc. The couple brought a printout of their most current punch list to weekly meetings with their contractor, and they'd go over it together. "Most of the time, the items on our list were already on [the contractor's] list," Simpson says. "But there were some things we saw that he didn't."

And then there can be things that don't present as problems until the end. It wasn't until after the refrigerator at Simpson and Corbett's house was put in place-close to the end of construction-that it became known that the hardware the couple had selected and that had been installed on the kitchen cabinets didn't work. "Without the fridge in, the pantry doors next to it opened just fine," Simpson says. "But once we put the fridge into place, the pantry doors couldn't open. No one could have foreseen that." Their builder made new fronts for the inoperable doors.

System and Appliance Check

Punch lists aren't just about crooked cabinets or scuffed walls or wood floors. "Plumbing can be installed perfectly, but once it starts getting used regularly, the fixtures might loosen up, and there could be a small leak," Danahy says.

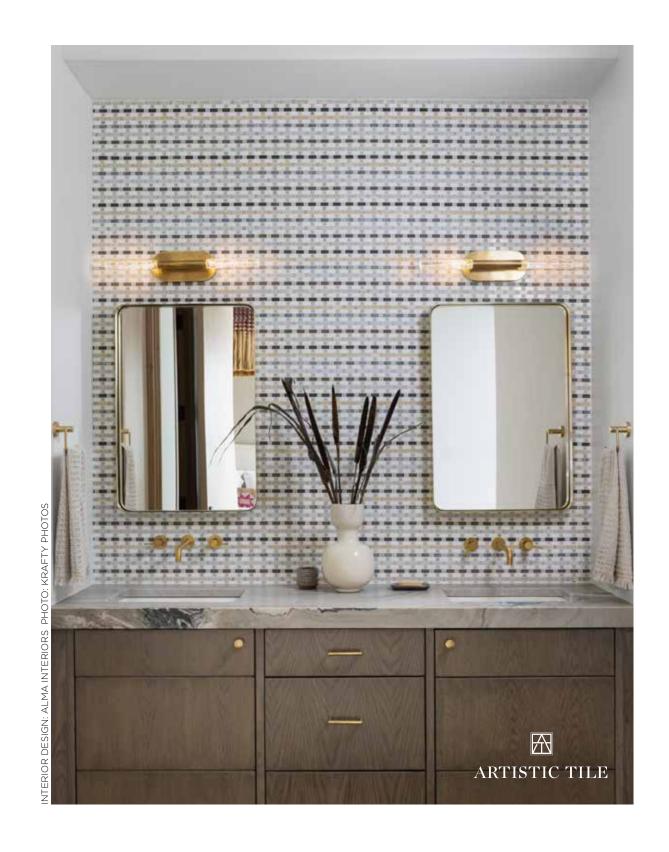
"Walk through and run all of your systems and make sure they work properly. If you can't shower in the showers yet, at least run them. Builders test these things, but usually not at the levels they will be used regularly. New systems need to be exercised."

So do new appliances. The Simpson/Corbett project included a small apartment for Simpson's 85-year-old father. The couple thought everything in this space was great for months after everyone moved in. "My dad washes all of his dishes by hand, and so had never used his dishwasher," Simpson says. "We were there and tried to use it and found it didn't work, and this was months after he had moved in. Make sure everything runs."

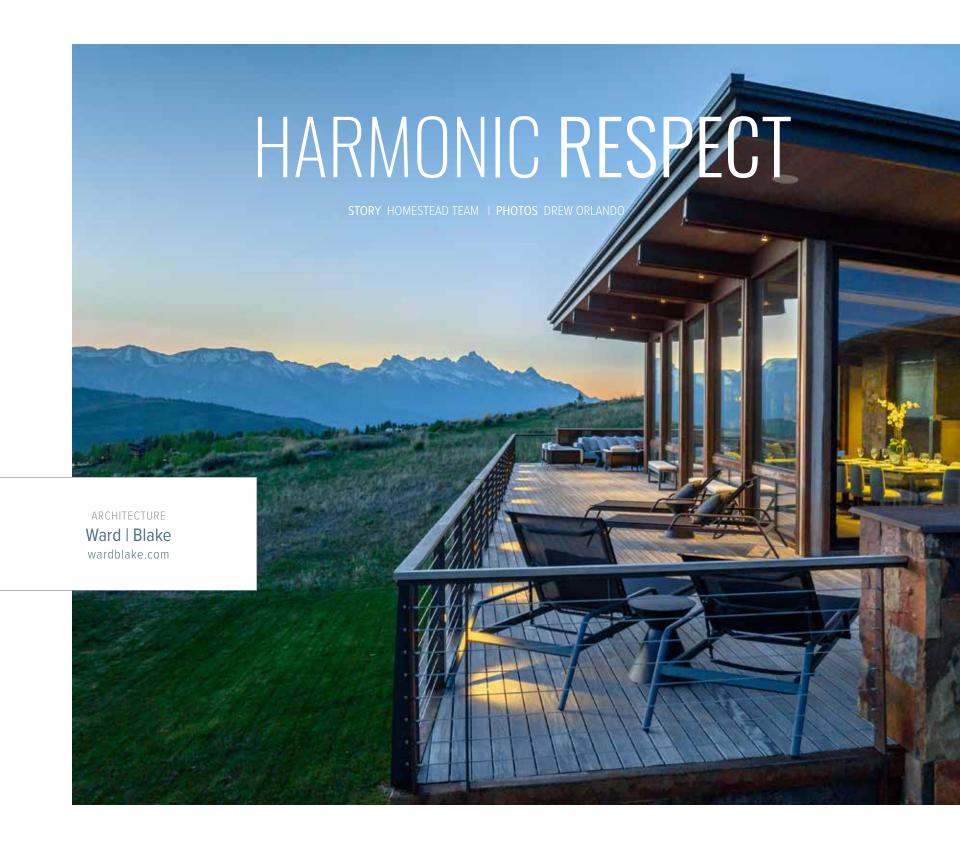
Changes vs. Punch List Items

While items on punch lists are varied, they have something in common: they are all items from the scope of work as it was defined. Installing back-ordered hardware on cabinetry is a punch list item. Changing all of the kitchen cabinetry hardware out because homeowners decide they don't like it is not a punch list item. Repainting a scuffed wall is a punch list item. Having a whole room repainted in a different color is not. "Of course, we're happy to help with any lastminute changes, but these are different than punch list items," Bontecou says. How do you know if what you want is a punch list or a change? "A punch list item is something that was previously done and needs to be fixed or cleaned up, something that was overlooked, or something that wasn't able to be done earlier," Bontecou says. 'If it's something new or different, it's a change."

A SHOWROOM WORTH FINDING



ARCHITECTURAL S T O N E + T I L E



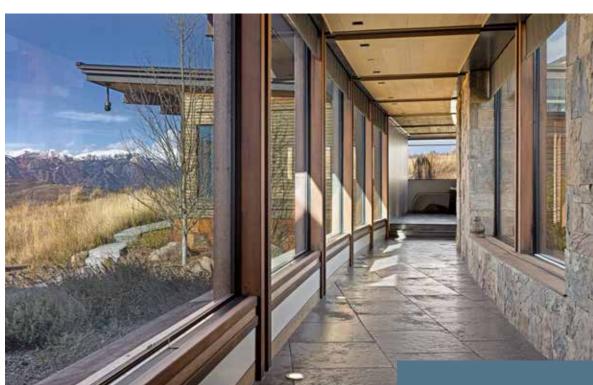
he starting point for this new build on the ridgetop of East Gros Ventre Butte, in the exclusive Ridge at Spring Creek neighborhood, was promising. "The client likes architecture and was up for doing something interesting," says Ward Blake cofounder Mitch Blake. The client liked the look of the nearby luxury resort Amangani but didn't want to copy it. "He liked its simplicity and how it felt tranquil and subdued," Blake says. The client's vision dovetailed perfectly with Ward | Blake's vision: be provocative in thought, flexible in nature, and disciplined in execution.

More empirical asks included three bedroom suites similar in size and views the client has three daughters—a primary suite detached from the family and guest

An award-winning Ward | Blake home on the Ridge at Spring Creek is a light-filled, organic extension of East Gros Ventre Butte.







rooms; accessory rooms including a library, billiard room, and exercise room; a combined kitchen/dining/living space; a bunk room for guests; and a "hidden garage," Blake says. "He liked the way we had hidden garages in other projects and wanted to do that here." And the client wanted views. From the site, you can see the entire expanse of the Teton Range and, hundreds of feet below on the valley floor, some of the valley's historic (and still working) cattle ranches.

Because the home would be on a ridge, Teton County's "skylining" regulations also factored into siting and design. Put in place to preserve the valley's topographical ecosystem, these land development regulations state that a ridgeline home must be sited and designed in a way that preserves the view of that ridgeline when seen from any county road.

"Visually, the house is transparent—the massing is a combination of stone and glass with thin steel components that provide delicacy to the detailing. The heavy stone forms are visually lightened by the large glass openings while they connect seamlessly to the site like a natural outcropping," says Blake. "It's a real juxtaposition to the stone and steel and is a good manifestation of something we always try to do—articulate massing and materials. In this instance, the distinction is razor sharp."



And then there were the features that Jackson-based Ward | Blake brings into all of its projects: a connection between the inside and out; energy efficiency; natural light; and a thoughtful, measured, and meaningful materials palette. All this was a tall order, but "this project and site were a good fit for us," says firm cofounder Tom Ward.

Initial Thoughts

"Because it is a hillside lot, we immediately thought about 'slicing' the house into the hillside to make it fit the natural contours," Blake says. The client had asked only for a hidden garage, but Blake and Ward's design integrated most of the home into the hillside. "It looks like it is emerging out of the slope, capturing big views and the sky and sunlight," Blake says.

Ward and Blake also had ideas about using the exterior materials palette to articulate function and reinforce massing, proportions, and rhythm. "Arbitrary and meaningless changes in materials proliferate in bad modern architecture," Ward says. "In this project, changing materials respond to the floor plan and/ or are a direct response to us trying to enhance or connect with the site."











Big Views with Big Benefits

Much of the house that opens up from its "slice" within the hillside is glass. The views are stunning—from any room, you can see the entirety of the Teton range. But all of this glass is not only about the views. "Windows bring in natural light, which makes a house pleasant and brings a passive solar aspect," Ward says. Blake adds, "They create a connection to nature. With a lot of windows, you are very aware of what's happening outside." Windows and natural light also create a dialogue between inside and outside. "When there's low light, snow on the ground, and sub-zero temps in the winter, the house feels one way," Ward says. "In summer, when everything is green, it's a very different feel."

This connection to the outside from inside is an increasingly popular concept in architecture and is called biophilic design. (Biophilic design was on Ward's and Blake's radars long before it was a thing, though.) According to ArchDaily, "The main principle behind biophilia is rather simple: connecting humans with nature to improve well-being." Biophilic design creates spaces that connect humans with nature. "In this house, you're never wondering what it's like outside," Ward says. "You can't help but feel connected to it."

THE RIDGE 52 RESIDENCE WON A 2023 BLT BUILT DESIGN AWARD - ARCHITECTURAL DESIGN/RESIDENTIAL



Biophilic design is a type of architecture that connects humans with nature to increase well-being. This can be achieved in many ways, including large windows, green roofs, a natural materials palette, and materiality flowing from inside to out.



Vignettes and Details

While the wall of windows facing the Tetons offers the most dramatic views, "We wanted it to be a fun and interesting experience to move through the house and have it open up in different ways," Blake says. "You catch glimpses as you travel up and down stairs and as you walk down hallways." All of the home's main corridors have large glass windows at their end, including on the basement level. (We wonder if there are any other homes in the valley in which a basement hallway ends with a view of the Grand Teton?) "There are no dead-end corridors," Ward says.

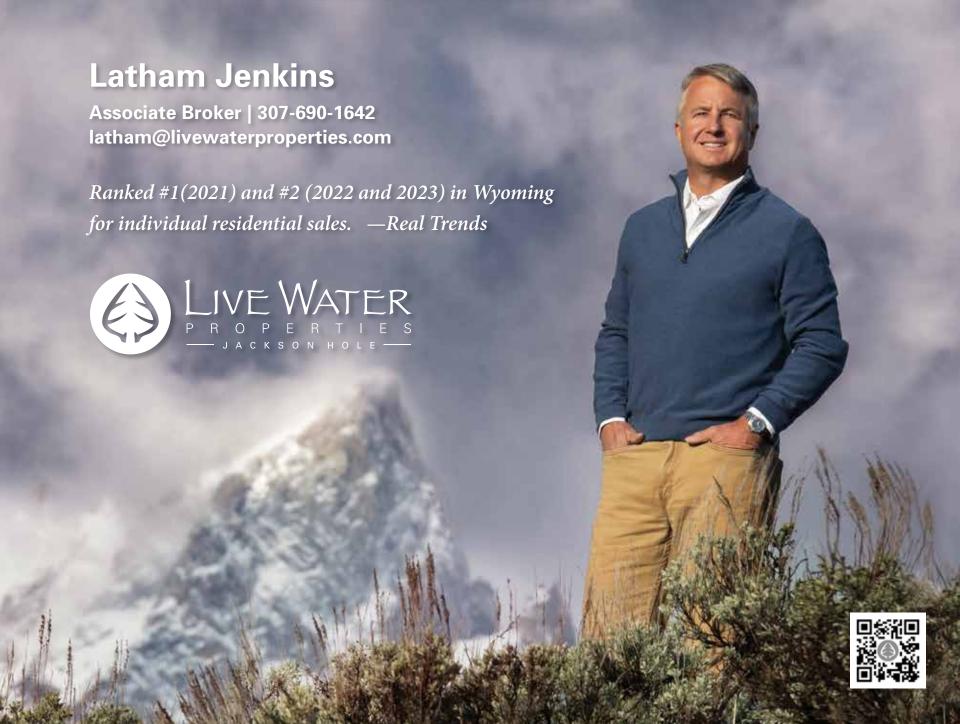
When you tear your gaze from outside, you might notice the interior's intricate steel detailing. "Instead of using wood trim, we used metal trim," Blake says. "We expressed exposed steel all over the house, which we had done with components or furniture before, but this was the first time we applied it as a part of the language of the house." This required a level of exacting precision from the builder. "In a conventional house with wood trim, there is a fair amount of margin for error—you can cover up a lot with trim, but in this house, there's no trim behind which to hide," Ward says.



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66

ots of things have changed in architecture and design in the last 25 years, but there's one thing that really hasn't changed," says Shawn Ankeny, who has been a Jackson-based architect since 1997 and principal at her own firm since 2005. "There is an overarching love of this area that has continued from the very beginning until now. Clients have an enthusiasm and excitement to be here."

In 2001, when the first issue of Homestead hit the newsstands-newsstands!-many Jackson Hole homeowners manifested their love for the area through "rustic elegance" when designing and decorating their personal retreats. Our earliest issues featured the second-homes of Wall Street moguls, gentleman ranchers, and families captivated by the myth of the frontier West.



These homes were almost invariably log lodges furnished with early-20th-century pieces by Thomas Molesworth, Gustav Stickley, and Charles Limbert; Navajo rugs; Native American artifacts; wildlife mounts; and paintings and sculptures by contemporary and deceased landscape and wildlife masters like Carl Rungius, Tucker Smith, Scott Christensen, Charles M. Russell, Conrad Schwering, Thomas Moran, Jim Wilcox, Fredrick Remington, Henry Kirke Brown, and John Quincy Adams Ward-all of whom could be found in the valley's many art galleries focused on traditional Western and wildlife art.

Our very first cover (left) featured a timber frame home designed by Strout Architects. In it, reclaimed hand-hewn timbers soared skyward to create what might still be the most dramatic great room we've ever featured on a cover.

25 years on from our first issue, we take a look back at what has changed in Jackson Hole architecture and design, and what hasn't.

The next five covers, while of more intimate scenes than the 2001 great room, continued to showcase a rustic elegant aesthetic—armchairs and sofas are cozily overstuffed; custom chandeliers are iron with details of cowboys and the West; and paintings are landscapes, wildlife, or horses. About the 2004 cover (right), we wrote, "This beautiful Teton Village home demonstrates that elegance, sophistication, and Western style can coexist. The Red Chair designers have expertly blended polished and rustic textures."

Starting in 2007, our covers began to show evolving architecture and interior design. Meet "cowboy contemporary," where furniture, art, and accents channeling the Western frontier might have been mixed with a Roche Bobois sectional, Kate Hunt newspaper sculpture, and architectural lighting fixtures. These homes have more of an open and airy feel than the rustic elegant log lodges; some interior walls replaced logs with drywall or plaster. Cowboy-contemporary homes might have included large exposed logs or timbers, but accented with modern materials like steel and glass.

Our 2010 cover—celebrating the magazine's 10th anniversary and seen below encapsulates this style. "An airy and captivating floor plan is the key to this Western contemporary design by Teton Heritage Builders," we wrote about it. "Three Rivers Stone, expansive windows, and exposed steelwork create an atmosphere that's both Western and contemporary."





Rustic elegance dominated Homestead's first decade. Inspired by the myth of the frontier West, homes—usually of log— were furnished with early 20th century pieces by Thomas Molesworth, Gustav Stickley, and Charles Limbert; Navajo rugs; Native American artifacts; wildlife mounts; and paintings and sculptures by the same contemporary and deceased landscape and wildlife masters found in the permanent collection of the National Museum of Wildlife Art and in the valley's many Western and wildlife art galleries.

REFLECTING ON 25 YEARS OF DREAM HOMES

Since its first issue in 2001, *Homestead* has featured the work of dozens of Jackson Hole's most talented architects, designers, landscape architects, and builders. We checked in with four of the design professionals whose work has graced our covers and asked them to talk about their cover project's timelessness and uniqueness.



who founded her namesake firm in 2005. And Ankeny's design featured on the Spring/ Summer 2023 cover does just that. "This is a larger home broken into smaller pieces that are more relatable," she says. "And then having no drywall and more woodreclaimed beams in this instance—speaks to a time in the past when maybe life was simpler and homes were more about their materials than electronics." Ankeny says she has more and more clients looking to incorporate reclaimed beams into projects. "I think people are responding to the feeling that reclaimed materials give-of being pure and raw and reflecting the exterior landscape." Fun fact: Homestead's marketing director, Mindy Duquette, is also an accomplished architectural photographer, and this is an image she took. See a very different home Ankeny designed on page 90.

BERLIN ARCHITECTS

Berlin Architects teamed with Jacque Jenkins-Stireman Interior Design to create the Shooting Star home on the Fall/Winter 2020 cover. Larry Berlin, who founded his namesake firm in 1984, says this cover photo shows how much second-story space and light the home has. "The lot was stretched out, and the mountain views were at the front, where the street is," he says. "A challenge was to bring light in to all of the spaces and have good views at the same time, and to put as much emphasis on views and light on the second level as on the first level." Italian-made Brombal windows, which have minimalist steel-framed panes, help with this. They feel substantial vet look uniquely elegant. Read about a newer Berlin Architects home on page 54.

Tom Ward and Mitch Blake, founding principals at Ward | Blake Architects, say the home featured in their Spring/Summer 2016 cover is timeless: "This project is composed of materials that are considered classic, which is to say they are all authentic and natural, not manufactured. These materials have been used for millennia, which is our gauge for timelessness." The project is unique for its curved hallway that is several hundred feet long. "It's a single loaded corridor, which means all of the rooms it serves are on one side. This arrangement allows all of the bedrooms to capture identical views to the mountains that informed the house design," they say. Read about a more recent Ward | Blake project—in the luxury Ridge at Spring Creek neighborhood—on page 76.

Kate Binger DWELLING INTERIOR DESIGN

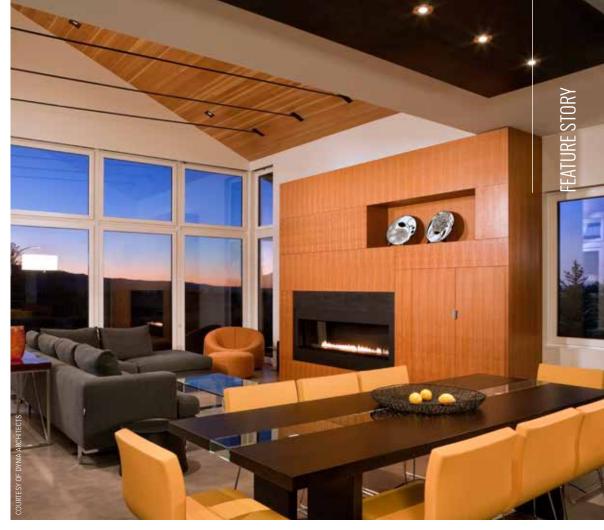
The dining room by interior designer Kate Binger featured on the Fall/Winter 2016 cover is a decade old, but she says it is timeless. "The architect [Portland, Oregonbased Michael Howells] understood layering textures. After he designed the fireplace, I wanted to make sure the decorative lighting and furniture softened the space to balance the glass and hard surfaces," she says. "The walnut table with steel legs that extend through the wood, but are flush, is a gorgeous artistic statement." Another artistic statement is the chandelier above the dining table, which took more than a year to design and includes 52 glass-andbronze pods with LED lights.

The cowboy contemporary style bridged the early 2000's rustic elegance aesthetic and today's mountain-modern look. Hallmarks of cowboy contemporary are large windows, a simple, organic materials palette, clean lines, and, when possible, siting a home so that it sits lightly on the landscape. Think Eames chairs instead of Thomas Molesworth club chairs.

Homestead makes the argument that cowboy contemporary was the first step toward the mountain-modern style that is popular with homeowners today. Hallmarks of this mountainmodern are large expanses of glass, which blur the line between inside and outside; a simple, organic materials palette; clean lines; energy efficiency; and, when possible, siting a home so that it sits lightly on the landscape. Think Eames chairs instead of Thomas Molesworth club chairs. In the 2020 issue of Homestead, Toby Grohne of TKG construction said of mountain modern-style homeowners: "They want to see the Tetons, but they don't necessarily want to be cowboys or live out in the wild."

A mountain-modern home won't have a chandelier made from iron and antlers, but its custom carpet might feature the pattern of the documented migration routes of ungulates around the Greater Yellowstone Ecosystem. Or maybe there's an antler-shaped chandelier, but it's made from hand-sculpted crystal (as was the case in a 2024 Dream Home by Maison Studio and JH Builders and seen to the right). "It's a fresh take on a traditional piece that you'd find in a Western home," Maison Studio cofounder Kimberly Dean said of the custom lighting piece above the kitchen island.







HOMESTEAD'S LAST LOG COVER HOME

Homestead featured a home made from reclaimed timbers as recently as 2023, but the last 100 percent-made-fromlog home on our cover was in 2009. The caption that ran with it was: "Ellis Nunn & Associates and Pioneer Log Homes take tradition to a whole new level. Two families. One Dream. And nothing but lodgepole pine."





In a mountain-modern home, stained fir trusses, purlins, and wood cladding on the ceilings; floor-to-ceiling stone fireplaces; reclaimed wood mantels; and handrails wrapped in hand-stitched leather speak to Western design and the surrounding landscape but don't feel too heavy or overt ... although some elements—like a powder room sink carved into a 700-pound granite boulder mounted to the wall in one of WRJ Designs' projects or the three-story rock wall rising from The Cloudveil's lobby—might literally be very heavy. While veering away from the vernacular architecture of the region, mountain-modern architecture pays homage to Jackson Hole by bringing the outside in, which, when done well, allows it to blend in with the landscape.

Our 2018 Fall/Winter cover home (seen to the left) was of a mountain-modern home by Berlin Architects. "This home embodies rustic turned contemporary. The interior space resounds with natural light and views," we wrote at the time.



THE HOMESTEAD TEAM HAS ITS FAVORITE COVERS, TOO.

Picking covers is never easy. The team behind *Homestead* has agonized over every single one of the images featured on its 34 covers. (In 2016, we tried to make this process a little less agonizing by evolving to two covers a year instead of just one: the magazine inside is the same, but, since 2016, there's been a Spring/Summer cover and a Fall/Winter cover.) Here, Homestead's founder/publisher, marketing director, art director, and editor in chief weigh in with their favorite cover from the magazine's archives.



PUBLISHER

Latham Jenkins, Homestead's founder and publisher, loves the 2014 cover. "This design perfectly complements our Jackson Hole lifestyle," he says. "The square logs pay tribute to the region's heritage and highlight the use of native materials. Large windows bring in natural light and showcase the beautiful surroundings, while the folding door creates a seamless transition between indoors and outdoors, making the space feel more open and connected to nature.

"Every time I see this bathroom featured on the Fall/Winter 2023 cover, I want to be in it, whether settling into the freestanding tub in its own cozy nook or standing in front of the sink, which has views of the Tetons, just brushing my teeth," says Homestead editor in chief Dina Mishev. "How amazing would it be if you're flossing and watching elk moving through the flats just outside?" Mishev, who spent this spring remodeling her office and a guest room, says she is usually into spaces with color, "but the black and white wallpaper here is perfection."

MARKETING DIRECTOR

"The Spring/Summer 2019 cover masterfully combines the warmth of wood floors and ceilings, the timeless strength of stone walls, and the refined simplicity of modern lighting," says *Homestead* marketing director Mindy Duquette. "I can easily imagine enjoying a meal with loved ones, the fire crackling softly, as we look out over my favorite mountain range—feeling both grounded and inspired by the harmony of nature and design.'

Homestead's art director, Martha Vorel, says the Spring/Summer 2021 cover image is cozy and modern, yet modest. "I can imagine being inside this house and feeling very connected to nature and the outside, and the water feature would relax my nervous system." Also, Vorel calls out the views and color palette. "The views are incredible from every angle of the home, and the calming, zen color palette with natural woods is my jam." She also loves the openness of the floor plan.



Architect Ankeny reminds us that Jackson Hole homes have always been about views. "Today's homes are capturing the same views as the log homes popular at the time of ${\it Homestead}$'s founding, but they've opened up even more, so you feel more connected to the outdoors. It's the same, but different." Kind of like Jackson Hole itself.

Logs aren't part of the mountain-modern materials palette, but timbers and reclaimed beams are. Architect Shawn Ankeny says more and more clients are looking to incorporate the latter into their projects. "They speak to a time in the past when maybe life was simpler and homes were more about their materials than electronics," she says. "I think people are responding to the feeling that reclaimed materials give—of being pure and raw and reflecting the exterior landscape."





THE FOREVER HOUSE STORY DINA MISHEV I PHOTOS MELINDA DUQUETTE ARCHITECTURE Ankeny Architecture and Design ankenyarchitecture.com WOODWORK Willow Creek Woodworks, Inc. willowcw.com LIGHTING **Helius Lighting Group** heliuslighting.com 90 | homesteadmag

Ankeny Architecture and Design and Helius Lighting Group collaborate on an East Jackson home informed by the clients' deep understanding of what they want.

couple living in East Jackson's Gill Addition, a cozy and family-friendly neighborhood tucked Broadway Avenue and the National Elk Refuge, came to architect Shawn Ankeny of Ankeny Architecture and Design looking to design and build their forever house. While they wanted a new house, they didn't want a new neighborhood; they had purchased a double lot close to their existing home. "They knew where they wanted to be, and, from prior renovations and new builds they had done, they knew what they needed and wanted in the home they planned to spend the rest of their lives in," says Ankeny, who founded her eponymous firm in 2005.

While the couple knew what they wanted, "it was a challenging site," the architect says. "It faced three streets, including busy Broadway." Siting the more private entrance side of the house up against the Gill Addition neighborhood and orienting the larger back windows out toward Broadway Avenue and Snow King views was an easy choice. "And then we'd have a nice buffer of landscaping between the back of the house and Broadway," Ankeny says.





The stone in the great room—on the fireplace and the wall opposite it—is the same stone as on parts of the home's exterior. "Natural stone, white oak floors, painted trim to match the walls, and strategically placed reclaimed ceiling beams—a limited materials palette is easy on the eyes and has a very warm, zen feeling," Ankeny says.





Inside, the couple knew they wanted the kitchen, great room (with a woodburning fireplace), and primary suite on the first floor. They wanted the latter to have an oversize walk-in closet and his-and-hers bathrooms that opened to each other. The second floor has a sitting room with a covered terrace and a guest suite. Ankeny devised the house as two staggered "bars"—one with the one-story primary suite and the other with the two-story guest suite—connected by a one-story great room and entry. "The building itself is not symmetrical, but it is balanced, and elements inside of it, like the great room, are symmetrical," Ankeny says. "The home has clean lines, lots of natural light, and a limited and natural materials palette."



The Heart of the House

Early in the design process, there was no doubt that the heart of this home would be the great room, even if the clients instructed Ankeny not to make it "too big." Anchored by stone-clad walls at either end—one of these is the requested fireplace—the long sides are glass. Each of these glass walls is three doors that slide open. "The permeable sides let the landscape in, but in winter you can keep the doors closed and feel cozy," Ankeny says. Helius Lighting Group's program in this space emphasizes the twin stone-clad walls. "The lighting is focused on the two key end walls. This emphasizes this architectural element while allowing the rest of the room to remain soft and cozy," says Jarron Pew, a partner at Utahbased Helius Lighting Group. Auto shades with integrated pockets line the glass sides.

Adjacent to the great room is a bar. "The clients love entertaining," Ankeny says. "A bar where they could do this was an important space, and it serves as a connection between the great room and more private sitting room."





Although based in Utah, Helius Lighting Group does the majority of its work, which is primarily in luxury residential and commercial spaces, in Jackson Hole. "We're really focused on serving architects and interior designers," Pew says. "Everything is geared around helping the architecture come to life the way the architect wants it to while also reflecting the client's priorities."

High Ceilings

"The clients really wanted 12-foot ceilings everywhere," says Ankeny, who had never done that in a project before. ("Usually I have step-down halls and lower ceilings in bedrooms," the architect says.) "It gives the house a very grand feeling and just lets in so much light." Scaled to match the ceiling height, a 12-inch-tall baseboard was used throughout the home. All of the natural light worked well with the client's ask that there be minimal recessed and architectural lighting. "This was a unique project because the client really loves table lamps and is comfortable with them providing most lighting," Pew says. "Recessed lighting was kept to a minimum to provide simple accents, or to focus on needed tasks. Generally, this project has less recessed lighting, which provides a softer feel."

There is one area with nine-foot ceilings, the breakfast nook. "It's not that the ceilings here are low, but the difference between this space and the rest of the house just makes this space that much more intimate," Ankeny says.

For the Dogs

A fun, and not a wholly unusual, request in Jackson Hole where homeowners really love their dogs was for all of the rooms on the main floor to open to the outside and for windows to go down to the floor. "The house had to open to the outside from the primary suite, the great room, the kitchen, and the dining room for the dogs," Ankeny says. "And they wanted a big backyard for the dogs, which was nice because it also put the house farther from Broadway, which is a busy street." Why windows to the floor? "So the dogs can see out," Ankeny says.







Hidden in Plain Sight

The clients wanted most things built-in. "There are cabinets in almost every room," Ankeny says. "And they really contribute to the contemporary nature of the house. Everything can be hidden behind flush cabinets." Even lights are hidden in the cabinets. "In the primary closet, Jaxon [Ching, of Willow Creek Woodworks] built lights into the millwork instead of us planning for fixtures on the outside aimed in," Pew says. In the kitchen, lighting in the display case makes it a decorative feature of what Pew says could have been a dark hole. "The integral cabinet lighting brings depth to the room instead of it being a cabinet wall that is a light void. [Jaxon] did a great job," Ankeny says.

The path to the house in both the front and back yards is not linear, but has a jog in it. "I like the feeling of not walking straight into the house. It's a small move, but it makes it feel like you're exploring as you go in," Ankeny says.



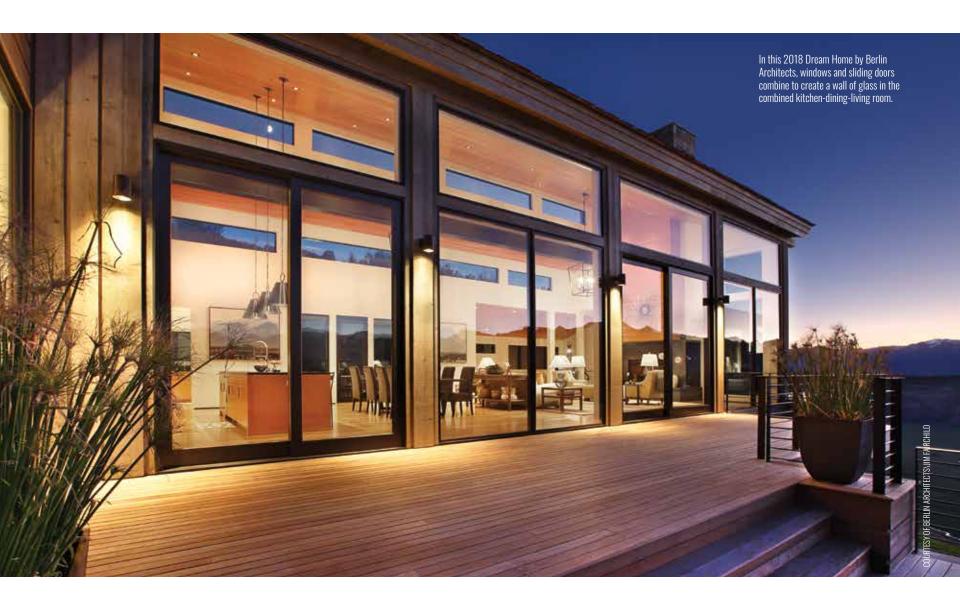


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BIGGER IS BETTER

STORY HOMESTEAD TEAM



Advancements in window technology allow for more glass and smaller frames.

f you think there are more and bigger windows in homes today—in Jackson Hole and beyond—you're right. "We were having a hard time meeting energy codes in the 1990s," says Paul Bertelli, principal at JLF Architects, which has offices in Bozeman, Montana, and Jackson Hole. "Especially in Teton County, we couldn't do things like an entire living room wall of glass because the heat loss was radical. But now, even as energy codes have gotten stricter, we have developments in glass technology and frame and steel and bronze technology that give such improvements in heat loss that we can do whole walls of glass in Teton County."

"Windows today have thermal properties that are much more enhanced even than 10 years ago," says Mitch Blake, a founding principal at Jacksonbased Ward | Blake Architects.

Of course, bigger windows mean more and bigger views, but that's not all they do. The more glass in a home, the more connected to the outside it feels, which is a good thing. A 2020 article in the American Psychological Association's Monitor on Psychology reveals that exposure to nature has been linked to many benefits, including improved attention, lower stress, better mood, reduced risk of psychiatric disorders, and even upticks in empathy and cooperation. "Natural light is critical to the quality of spaces in environments like ours with long winters—light is so important," says JLF Architects' Bertelli. "The advancements in glass help solve that problem."

Chris Jaubert, founder and principal at A43 Architecture, says his firm is always trying to blur the lines between interior and exterior spaces. "If you live in a place where you're looking out at neighbors all the time, maybe

this kind of home is less appealing. But in Jackson Hole, we've shifted from prototypical rustic log structures, which could be described as introverted, to structures that embrace the environment." Shawn Ankeny, founder and principal at Jackson's Ankeny Architecture and Design, says, "It's really cool to be inside surrounded by lots of windows and light and for it to be blustery and cold outside—you feel like you're in the elements, but you're protected."

So, what are the advancements that make energy-efficient walls of glass possible? In the 1980s, window manufacturers began inserting a thermal break—whether a polyamide-based material or argon, krypton, or xenon gas—in double-pane windows. (Note: At elevations as high as Jackson Hole's, gas-filled windows are unsuitable. Most windows are manufactured at elevations below 1,000 feet; when they're brought up to 6,000 feet, the gas will expand, which can cause structural problems that include pane cracks or shattering, warped frames, broken window seals, and compromised structural integrity.) The impracticability of gas-filled windows at higher elevations was one reason engineers developed low-e (low-emissivity) window coatings. These are usually applied to both sides of double-pane windows and minimize the amount of ultraviolet and infrared light that can pass through the glass.



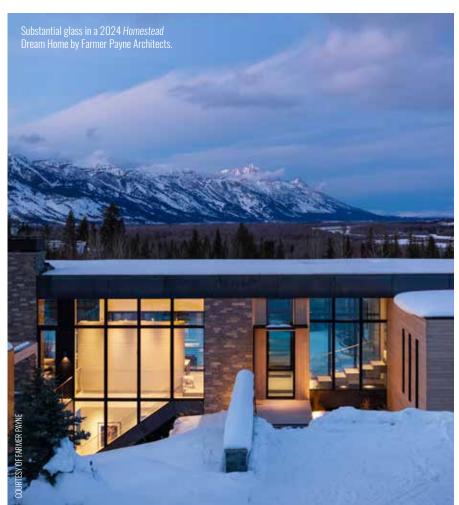




Another improvement came from European window manufacturers, who began making windows out of bronze and steel (wood was the traditional material). "Bronze is one of the most stable and durable materials out there," Bertelli says. And triple-pane windows, which are even more resistant to heat loss than double-pane windows, also became a thing.

Simultaneously, the installation of windows improved. "It was really hard to seal a window in the past," Bertelli says. "The process was pretty rudimentary. But now there are great products where you can seal windows with waterproof membranes applied to a building substrate. There have been huge improvements in the weather- and moisture-resistance of actually applying a window to a building. Several things have slowly evolved over time—hinges, locking mechanisms, and weatherstripping are also better now—that, together, have gotten us to where we are now—where it's extraordinary what you can do with glass windows and doors. It's unlimited."

While today's windows and how they are applied to buildings are more energy efficient, that's not the only way they have improved.



Top left: A JLF Architects home with big views. **Top right:** A wall of windows makes the landing in this Ward | Blake Architects home a major moment. **Bottom right:** A floating staircase in front of a glass wall designed by Berlin Architects.

Aesthetics

About the walls of windows used in their Ridge at Spring Creek home featured on page 76, Ward | Blake Architects says the visible components are crisp and thin. "We'd done this much glass before, but with beefier components," founding principal Tom Ward says. "I think this might be the first time we did triple glazing in a super thin frame. The Bauhaus architects were always talking about this expression of glass and mass but didn't have the technology at hand to do it. It took until now to execute their theories and ideas in the way they envisioned."

"Now, smaller components can make bigger windows," Bertelli says. Steel and bronze window frames are strong and stable enough to support large segments of glass, which traditional wood window frames couldn't do. "Steel and bronze allowed for thin sight lines and durability." And now engineered wood can do the same. "You don't have to go to Europe for thin sight lines and durability anymore," Bertelli says, calling out Wisconsin-based Kolbe's VistaLuxe Collection, which is made from engineered lumber.

For the Birds

A 2014 Smithsonian study estimated that between 365 million and 988 million birds are killed annually in the U.S. because they fly into windows. As high as this range sounds, a 2024 Audubon Society study published in the journal PLOS ONE revealed that this estimate is likely low. Audubon researchers concluded that collisions with buildings could kill more than 1 billion birds per year in the U.S. alone, making bird-window collisions an even greater factor than was previously thought in the estimated loss of one-quarter of North America's bird population over the last 50 years. Birds are most likely to crash into windows that reflect the sky or nearby greenery, aka what we see out our windows in Jackson Hole.

Bird-building collisions are not new-they were first documented in the 19th century—but bird-friendly glass is. "The technology to prevent bird strikes has really improved," Bertelli says. Windows are now available with patterns etched or applied to them. The patterns don't block human views, but signal to birds that the space is not open. "If you have these windows, when you look through them close up, the patterns really don't block anything," Bertelli says. The patterns are usually horizontal or vertical lines or a grid of dots, but Bertelli says they are not obvious.

There are window films that can be applied to existing windows (or to styles of windows that aren't available with bird-friendly glass) to make them bird-friendly. In Chicago, on the night of October 4, 2023, approximately 1,000 migrating birds fatally collided with McCormick Place's Lakeside Center. Before the next year's migration, bird-friendly window film was added to all of that building's windows. There haven't been any mass-fatality bird strikes on the building since.







As recently as two decades ago, it was difficult, if not impossible, to do entire walls of glass and still meet Teton County's energy-efficiency codes. Today though, as seen in these two JLF Architects images (left and top right), advances in glass and frame technology allow for very large expanses of glass.

Smart Windows

Smart technology seems to be built into everything today—from TVs to cars and refrigerators. Windows are no exception. "There's dynamic glass and electronic glass and electrochromic glass, and thermochromic and photochromic," Bertelli says. "These are all ways of changing the transparency or the density of glass to either reduce sun or reduce heat loss. It's amazing."

Although it is still in early development, researchers at Michigan State University have created a transparent luminescent solar concentrator that creates solar energy while keeping the window clear. "This isn't yet developed enough for use, but when it is, it will be a game changer," Bertelli says. "Imagine a 50-story building producing enough energy to run half of the apartments in it, or a home producing its own energy."

Electrochromic windows are the most widespread smart windows currently in use. Electrochromic glass changes from clear to opaque with the push of a button (that applies an electrical voltage across the glass). These windows can be used to improve energy efficiency and also provide privacy or visibility in a space; electrochromic windows can eliminate the need for blinds or window treatments.





Boeing 787 Dreamliners, which are part of the fleets of United Airlines, American Airlines, British Airways, Lufthansa, and Emirates, among others—worldwide there are about 1,200 Dreamliners in service—feature electrochromic windows. Passengers in window seats no longer need to pull down (or raise) a window shade. The electrochromic windows do what's needed automatically.

At the **Washington Monument** in Washington D.C., elevators have smart glass sides to allow riders to see the commemorative stones inside the monument.

In Tokyo, Japan, public bathrooms have at least one smart glass wall. If the bathroom is empty, the smart glass is clear and you can see that it's unoccupied. Once you enter and lock the door, the smart glass becomes opaque.



A common measure of sound performance is Sound **Transmission Class (STC)**. The higher this number, the better a window's sound absorption.

With windows with an STC rating of **25–30**, you can hear and understand a loud conversation happening outside. With windows with an STC between 30 and **35**, you might hear that a loud conversation happening outside, but not be able to follow it. If you've got windows with an STC between **36** and **40**, loud conversation outside sounds like a low hum. An STC between 42 and **45** means that loud voices, and even music, are blocked, minus the bass tones. A 10-inch masonry wall has an STC of **50**.

A standard double-pane window has an STC of about 28. Standard triple-pane windows have an STC between 28 and 34. An STC rating of 38-42 is considered good soundproofing for residential windows.

Noise Reduction

A truly soundproof window has not yet been invented, but there are windows that effectively reduce sound. Material and insulation both play a role in reducing (or not) sound, but the glass itself is the biggest determinant of how much sound a window blocks.

Of course, the thicker the glass, the better it blocks sounds. But the number of panes, each pane's thickness, the presence of inserts, and the space between panes also make a difference in a window's ability to dampen noise. Today's windows are available with acrylic inserts, thicker panes, and with panes of different thicknesses. When one pane is thicker than the other, it is more difficult for sound to travel through a window because the panes will vibrate at different frequencies. (Panes of the same thickness vibrate at the same frequency, which helps sound pass through

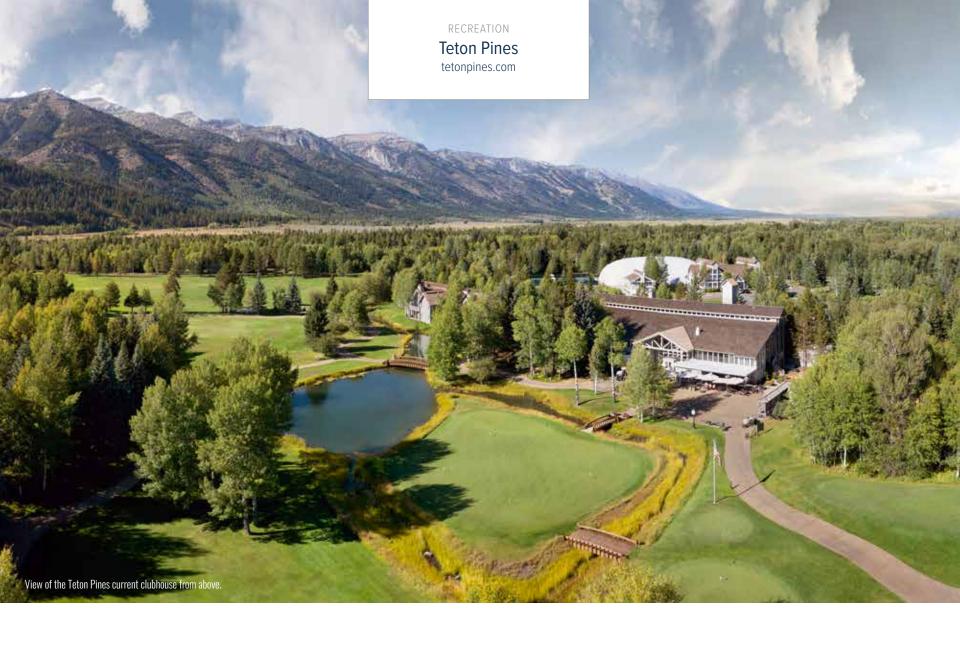
A double-pane window with an acrylic insert between the panes reduces loud talking outside to a low hum inside. Acrylic absorbs and resists sound better than glass, and the insert creates an additional air pocket within the window that insulates against sound.

EXPERIENCE THE TRANSFORMATIVE POWER OF BEAUTY



OUTBOUND | 24 X 36 | OIL ON RAG | OPEN EDITION GICLEE | KATHRYN MAPES TURNER





TETON PINES

STORY + EDIT TETON PINES | PHOTOS COURTESY OF TETON PINES RESORT

A new Wellness Center and major Clubhouse renovation are the next steps in the Pines' continued investment in enhancing and upgrading the Club experience.

n the winter of 1987, our publication Whispers from Teton Pines read, "There may be snow, there may be cold, but construction keeps up at a fast pace." Nearly 40 years later, that spirit still holds true. Our contractors have worked briskly through the winter months, laying the foundation and framing of the upcoming Wellness Center, slated to open in the spring of 2026.

At Teton Pines our mission is to be "Welcoming, sociable, family-friendly, and Wyoming relaxed." The addition of a Wellness Center, and the club's first comprehensive renovation of its clubhouse in 40 years, aims to continue this heritage of being the most welcoming club in the Tetons.

"Our past is directly shaping our future," says Todd Bretzlaff, General Manager at Teton Pines. "Our members are active, healthy, and social. The new Wellness Center enhances what our members already love with a 2,200 sq ft fitness facility, 950 sq ft yoga studio, full kitchen, and a resort-style pool bar overlooking the Tetons."

After the Wellness Center is complete, The Pines will begin a full renovation of the 24,000 sq. ft. clubhouse. The updates will include an additional 10,000 sq. ft. comprised of an expanded kitchen, the creation of a dedicated kids' center, member card room, dedicated pro shop with two golf simulators, and a newly



LEFT: Members enjoying Teton Pines weekly summer cocktail parties.

updated clubhouse façade for an elegant sense of arrival. Inside, every space will be updated for better flow and a warm, contemporary Western feel.

"More of our members are connecting with their families at the club, and we're committed to creating comfortable, beautiful places where they can do that," says Assistant General Manager Amy Bickley. While members already enjoy the valley's only year-round racquet sports facility, a year-round lap pool, perfectly groomed Nordic trails, and a pristine golf course, the newest upgrades are designed to make Teton Pines into a truly world-class club-without losing the relaxed, welcoming vibe that makes it feel like home.

Teton Pines is building for the future but keeping its community roots firmly in place. Through our scholarship fund, members have donated more than \$1.4 million to local high school students. The annual Tee it Up for Oncology tournament, benefiting the St. John's oncology department, raised nearly \$150,000 in 2024 and over \$900,000 since its start in 2012. And our partnerships with the Grand Teton Music Festival, the National Museum of Wildlife Art, various sports programs at Jackson Hole High School, and more continue to provide a strong connection with the community.

We're moving forward with intention. Honoring the past, embracing what's next, and holding onto the sense of wonder this place inspires. The same breath-taking feeling that moved course designer Arnold Palmer to say, in 1986: "Teton Pines is spectacular."

TOP RIGHT: The Teton Pines Clubhouse original construction in winter 1987.

BOTTOM RIGHT: Workers laying the foundation of the new Wellness Center in winter 2025.









FALL ART IN THE TETONS
FALL STATEMENT OF THE STATEMENT OF

SEPTEMBER 5-14, 2025

AIST ANNUAL



JACKSON HOLE

CHAMBER OF COMMERCE

FALL ARTS FESTIVAL

307.733.3316 + fallartsfestival.com



FALL ARTS FESTIVAL

STORY HOMESTEAD TEAM

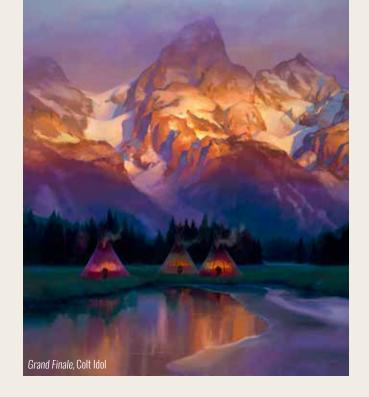
he aspens turning to gold is a sign that fall has come to Jackson Hole. So, too, is the annual Fall Arts Festival, one of the premier art festivals in the West. This year marks the festival's $41^{\rm st}$ iteration, and the 2025 event includes more than 50 art events over 12 days. September 3-14, enjoy exhibit openings, a jewelry and wine pairing, gallery walks, plein air painting, artist demonstrations, concerts and performances, a QuickDraw, art auctions, museum exhibits, and more.

Mingle with nationally and internationally known artists, architects, designers, and makers. Year-round, Jackson Hole is a destination for art collectors—it has more than 30 galleries and was recently ranked as the most arts-vibrant small community in the U.S. by SMU Data Arts, which annually recognizes the country's most arts-vibrant communities and cities—and the valley's art scene goes into overdrive during the Fall Arts Festival.

FEATURED ARTIST

Hundreds of artists create new works for the Fall Arts Festival, but only one artist is singled out to create a featured painting for the event. In 2025, that honor goes to oil painter Colt Idol. The original of Idol's Grand Finale, which is of teepees at the foot of the Tetons, is on display through the FAF, and it is also available to buy as a poster. The original itself will be auctioned at the end of the QuickDraw, which is on the Town Square on September 13 and in which Idol has been a longtime participant.

Idol, a lifetime resident of Montana, is represented by Mountain Trails Gallery (@ @mountaintrailsgalleryjh, @mountaintrailsgalleries.com) and says he has always been enamored by the West and inspired by all it represents. In 2015, Southwest Art named him one of its "21 Artists Under 31 to Watch." He currently lives in Whitefish with his wife and two children.







Palates + Palettes

Palates + Palettes is one of the signature events of the Fall Arts Festival, and it's free! Participating fine art galleries pair with local restaurants to serve light bites and beverages as the public browses the art; galleries often use this evening as the opening celebration for a new show. Friday, September 5, 5-7 p.m.





Western Visions Show + Sale

The National Museum of Wildlife Art's largest and also most fun-annual fundraising event, the Western Visions Show + Sale, celebrates its 38th anniversary in 2025. While the show is up for the entirety of the Fall Arts Festival (it hangs September 6-28), the Show + Sale, on September 11 this year, is the big night. Here, you have the opportunity to not only see all of the approximately 170 works but also to submit an intent to purchase for any of them. How does this work? Each work has a set price. The winning bidder for each piece is selected by a drawing from the pool of those who submitted an intent to purchase. Last year, artworks in the sale ranged in price from \$400 to \$39,000. "Western Visions is an opportunity for both established and emerging collectors to add to their collection," says the museum's chief marketing officer, Madison Webb Stanko. "Part of the fun of the event is that there are pieces at a very wide range of prices."

The event is also fun because so many of the artists with works in the show are there. You can submit an intent to purchase for a piece and then go and talk to the artist. It's not unusual for 20 percent of the party's attendees to be artists. At last year's Western Visions, 70 of the 175 artists with works in the show were at the sale event. All five of the artists whose work won one of the five awards given out at last year's Western Visions are participating again in 2025.

The Show + Sale party does sell out. New this year is the addition of two levels of exclusive tickets. Buy either a VIP (\$500) or Benefactor (\$1,000) ticket and you'll get access to the VIP/ Artist Lounge during the Show + Sale and to the Artists' Party the night before. General admission tickets are \$195. Buy tickets in advance online at wildlifeart.org.





QuickDraw

One of the most beloved events of the Jackson Hole Fall Arts Festival is its QuickDraw. This event on the Town Square challenges artists to create an original painting or sculpture in 90 minutes. When the 90 minutes are up, all of the newly created works immediately go to a live auction. Also included in this auction are the festival's featured painting and sculpture. Bid live or online. September 13, 8 a.m.-1 p.m.

Other Events

Many other exciting events, including the Sunday Art Brunch (September 14, 10 a.m.-2 p.m.), take place during the Fall Arts Festival. Check the Jackson Hole Chamber of Commerce website (jacksonholechamber.com/events/annual-eventsfestivals/fall-arts-festival/) for additional details.

2025 FALL ARTS FESTIVAL CALENDAR OF EVENTS

WINE DOWN WEDNESDAY + WIND UP FOR FALL ARTS FESTIVAL

WEDNESDAY, SEPTEMBER 3 THE WORT HOTEL

PALATES + PALETTES GALLERY WALK

FRIDAY, SEPTEMBER 5 **VARIOUS GALLERIES**

WESTERN VISIONS OPENING

SATURDAY, SEPTEMBER 6 NATIONAL MUSEUM OF WILDLIFE ART

ARTS ON THE GREEN

SUNDAY, SEPTEMBER 7 CENTER FOR THE ARTS

POSTER SIGNING WITH FEATURED ARTISTS

MOUNTAIN TRAILS GALLERY

WESTERN VISIONS SHOW + SALE

FRIDAY, SEPTEMBER 11 NATIONAL MUSEUM OF WILDLIFE ART

JACKSON HOLE SHOWCASE OF HOMES

FRIDAY, SEPTEMBER 12 **VARIOUS HOMES**

JACKSON HOLE QUICKDRAW

SATURDAY, SEPTEMBER 13 TOWN SQUARE

JACKSON HOLE QUICKDRAW ARTIST RECEPTION

JACKSON HOLE ART AUCTION

SATURDAY, SEPTEMBER 13 CENTER FOR THE ARTS

SUNDAY ART BRUNCH

SUNDAY, SEPTEMBER 14 VARIOUS GALLERIES







SHOWCASE OF HOMES

STORY HOMESTEAD TEAM

ackson Hole's favorite home tour highlights the diversity of architecture and design in the valley. Including the work of many of Jackson Hole's best builders, architects, and interior designers, the Jackson Hole Showcase of Homes invites you to experience some of the valley's most interesting and inspiring new residences.

Homestead magazine is pleased to host the 13th annual "Jackson Hole Showcase of Homes" as one of the signature events of the Fall Arts Festival. Our goal is to allow you to experience a range of innovative architectural, construction, and design work. At the homes, some of these professionals are even on hand to share their thoughts on and expertise with creating private residences that are part of the Intermountain West.

We at Homestead invite you to explore and enjoy learning the ins and outs of the design process. May the masterpieces you see inspire you to look at your own spaces and explore possibilities you might never have considered. We encourage you to be a part of this new Western evolution.

CLIMATE CONTROLLED FINE ART STORAGE



EVERY HOME TELLS A STORY

let Yours Speak in Luxury











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RedHillsRanch.RealEstate

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Price West, LLC

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Ward | Blake Architects

307-733-6867 | WardBlake.com

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307-734-0927 | SerenityInc.com

Teton Heritage Builders

307-733-8771 | TetonHeritageBuilders.com

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208-522-2486 | WillowCW.com

Events/ Organizations

Jackson Hole Fall Arts Festival Jackson Hole Chamber of Commerce

307-733-3316 | JacksonHoleChamber.com

Jackson Hole Showcase of Homes

307-690-0521 | HomesteadMag.com

Western Design Exhibit + Sale

307-690-9719 | WesternDesignConference.com

Galleries & Artists

Turner Fine Art

307-734-4444 | TurnerFineArt.com

Homewares

Elevated Living

307-733-0274 | ElevatedLiving.design

Kismet Fine Rugs

307-739-8984 | KismetRugs.com

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Scandia Home

307-733-1038 | ScandiaHome.com

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When Trust Matters

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Your Jackson Hole Ambassadors The LRW attorneys know Wyoming and Jackson Hole. More importantly, we have roots in the community and the state. Our partners and staff attorneys have served in leadership positions or on boards at organizations including the Wyoming State Bar Foundation, the College of Law Advisory Board, Equal Justice Wyoming, the Teton County Library Foundation Board, and many others. *There is no better partner for your introduction to the valley.*

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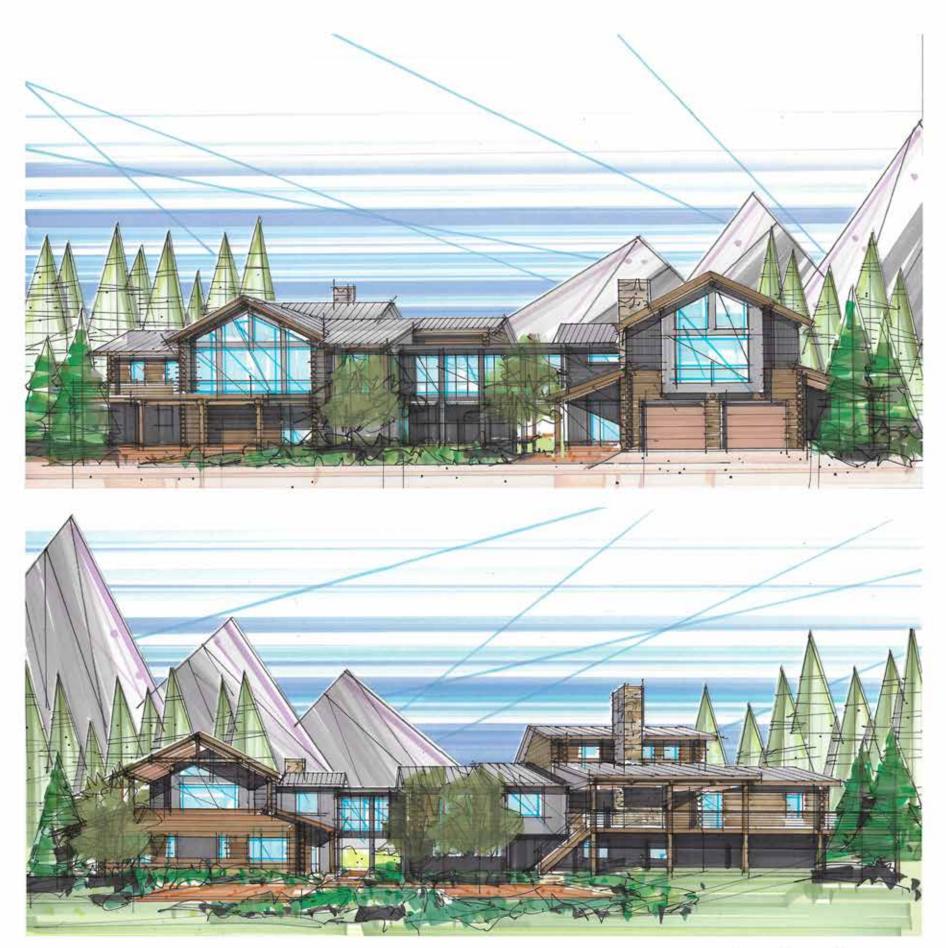
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