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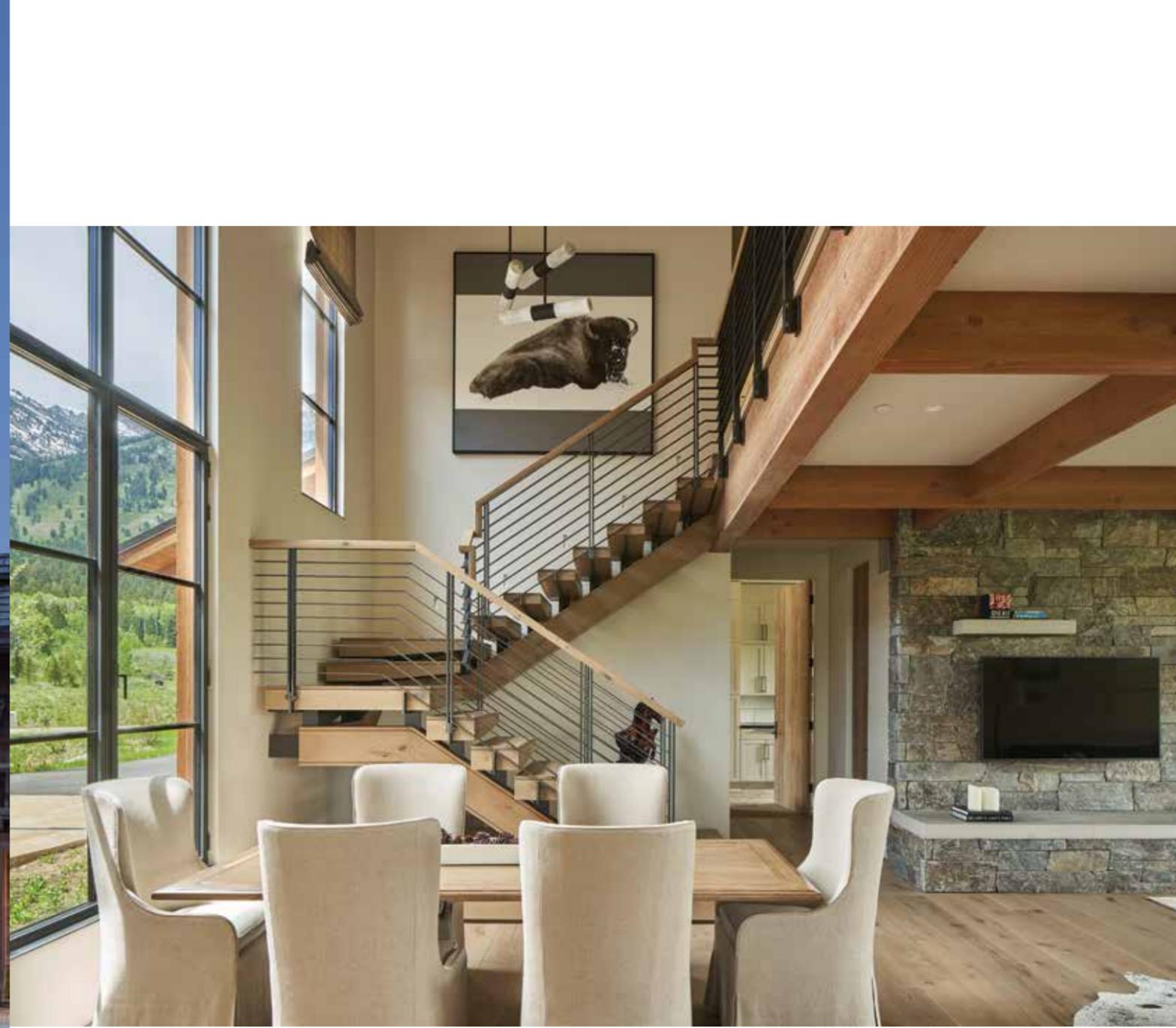
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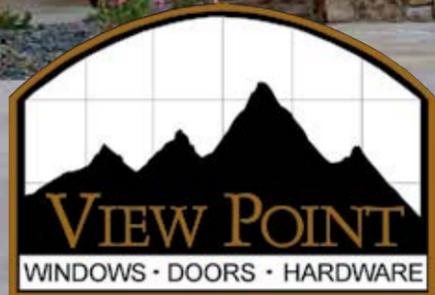
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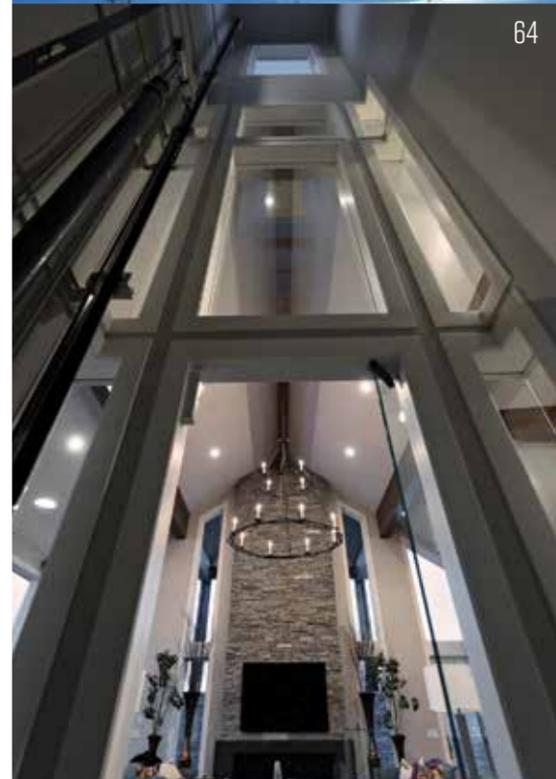
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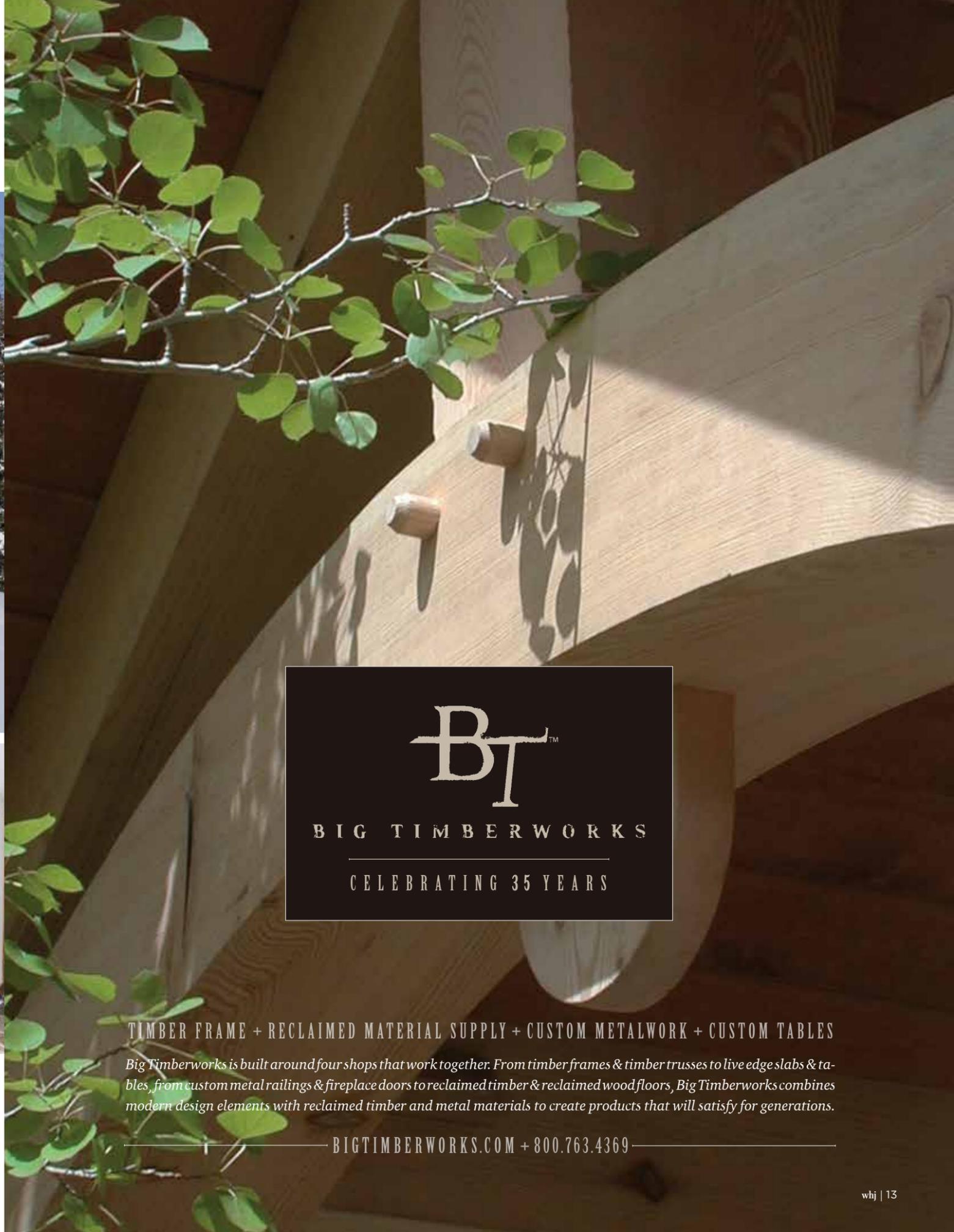
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## FROM THE PUBLISHER

For many in the West, winter is the favorite season. When not out cross-country skiing through the woods, descending the slopes of our world-class resorts, or strolling the main streets of our charming communities, we're at home. Whether your home is a craftsman in the Town of Jackson, a ranch-style house on acreage, a condo along a ski slope, or a custom residence in a development, *Western Home Journal* strives to inspire you about your living space.

In its cover feature, *WHJ* introduces the Teton region to Anne Buresh, an award-winning interior designer and recent transplant to Jackson. Anne shares with the readers her design influences from the American South, East Coast, and Europe and how she's incorporating classic, "Old World" concepts into the "new West." Winner of the "Best Interior Design Award" at the Western Design Conference in Jackson this fall, Anne Buresh Interior Design has already made a mark on our regional aesthetics and will continue to do so into the future.

A well-established pillar of the region's architectural design scene, Dubbe Moulder Architects, continues to serve and impress the community—sometimes in unexpected ways. Their current work on the Rafter J King Eider Subdivision shows a nimble firm that can pivot from large, luxury residences to well-conceived, smaller homes, townhouses, and condominiums. From the plotting of the development to the design of the mudroom, Chris Moulder and his team consider factors that range from creating space for wildlife to how neighbors interact to removing mud or snow-covered clothing when you enter a house.

One of the town of Jackson's newest developments is situated at the base of Wyoming's oldest ski hill, Snow King. Realtor Mack Mendenhall shares some of the complex's key features—walkability, mountain access, dog-friendliness, and convenient and unobtrusive parking. Berlin Architects designed the building with gabled roofs and balconies to take advantage of the natural surroundings. Interior designer Jacque Jenkins-Stireman selected finishes and accents for an ambiance of a "chic alpine chalet"—having a contemporary vibe while still feeling organic and natural.

In the home, art takes on many roles—as decoration, inspiration, and investment. In this issue, *WHJ* introduces you to Miguel Edwards, a sculptor whose steel art is inspiring and imaginative; Melissa Graves Brown, whose dream-like landscapes are colorful, chaotic, yet intentional; and Jon Nasvik, who creates unique and fascinating pieces in the esoteric niche of concrete art.

For this issue's Shop Talk, *WHJ* stops by Architectural Stone & Tile for an interview with Alicia DiMarco, who shares the colors that inspires her, how she works with both the professional and do-it-yourself-ers, and the projects that give her the most pride. In other departments, read the latest about Jackson Hole AV, Big Timberworks, and View Point Windows.

As the snow accumulates outside and you relax in your home, I encourage you to take some time and leisurely peruse the pages of *Western Home Journal*, think about your living space, look out the window, and contemplate your home. Whether designing a new house from the foundation or imagining a remodel project, *WHJ* introduces you to products, businesses, and, most importantly, the people who can help you make your dreams a reality.

REGARDS,  
DAN WILLETT

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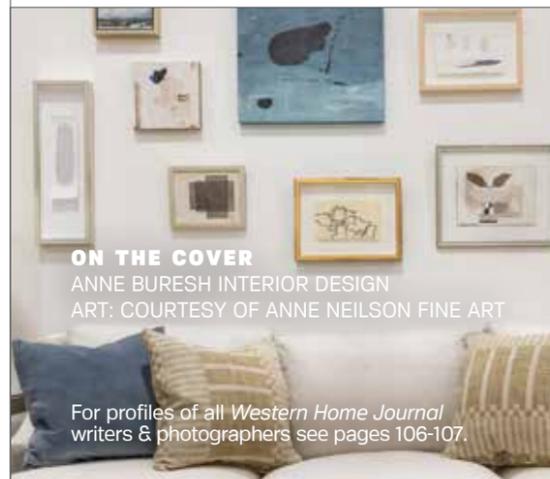
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For profiles of all *Western Home Journal* writers & photographers see pages 106-107.

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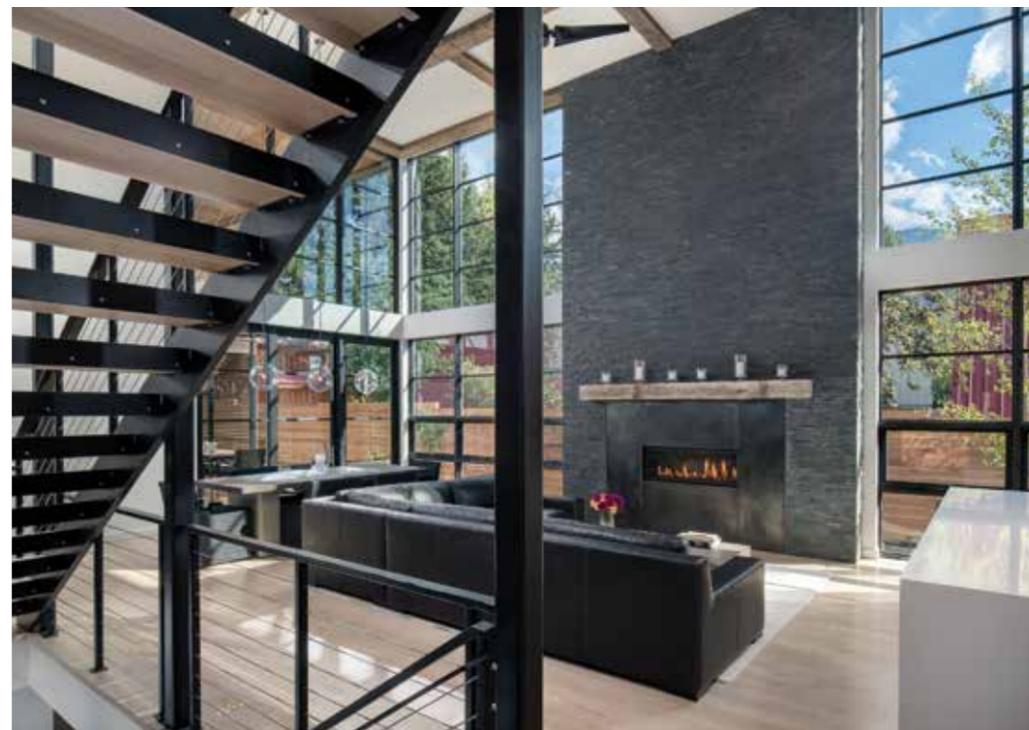
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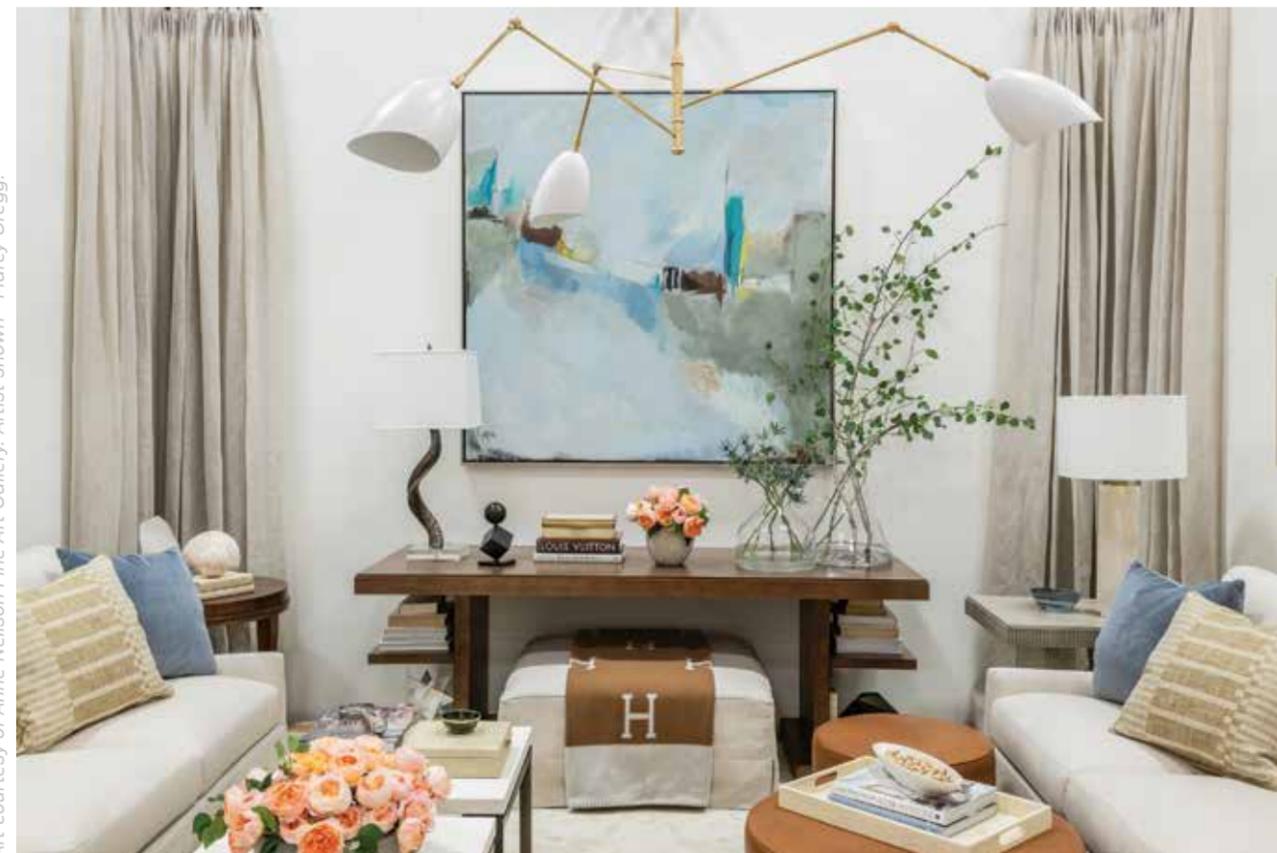
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# ELEGANCE ELEVATED WITH A TOUCH OF WESTERN CHARM

by CASSIDY MANTOR



Art courtesy of Anne Neilson Fine Art Gallery. Artist shown - Marcy Gregg.

AWARD-WINNING INTERIOR DESIGNER ANNE BURESH WAS FIRST DRAWN TO THE TETONS BY A PICTURE ON A CELL PHONE. SHE WAS INSTANTLY AWARE OF HER INTUITIVE FEELING, PULLING HER TOWARDS AN UNFAMILIAR BUT WELCOMING LANDSCAPE. SHE KNEW SHE HAD TO VISIT.

"WHEN YOU LAND IN JACKSON, YOU IMMEDIATELY CONNECT WITH THE ENVIRONMENT. YOU CAN'T HELP BUT BE INSTANTANEOUSLY PRESENT AS YOU'RE SURROUNDED BY MOUNTAINS, ALPINE AIR, AND THE SKY. LIKE SO MANY PEOPLE WHO COME TO JACKSON, I FELT A SOULFUL CONNECTION TO THE PLACE. IT PROFOUNDLY TOUCHED ME."

—Anne Buresh, Interior Designer

Jackson is a place of transformative relationships. "People come to Jackson for the environment but stay for the people," says Buresh. "People have an energy of aliveness in Jackson like no other place I've ever been. They're alive because they can ski, hike, and play outdoors, which, in turn, inspires innovation and drives business. There's an authenticity and connection here between people and place that has set me on a transformative journey both personally and professionally. In precise terms, I fell in love."

Buresh's journey to Jackson started in North Carolina, which is also where the foundation for her work as an interior designer began. Design runs in her family and is in her blood. Her grandmother was a decorator who lived in a historical home named Loretta that once belonged to William R. Davie. Davie was North Carolina's tenth governor and founder of the University of North Carolina.



Buresh's father grew up in the former governor's home. As a child, Buresh remembers visiting her grandmother and flipping through her swatch books of wallpaper and fabrics. Buresh's childhood vocabulary included textures and patterns.

"My grandmother would travel to New York or Paris and bring pieces back for her home at a time when people didn't do that. I grew up with antiques. When my father built the home that we lived in through my childhood, he repurposed mantles, floors, brick. I grew up knowing the fine foundations and the importance of architectural 'good bones' of a home. I always knew we could add moulding or a beautiful paint color to make a space elegant and inviting, no matter what it was," Buresh remembers.

At an early age, Buresh was exposed to the transformative connection that a well-designed home has on its occupants. "Growing up, we had beautiful antiques that meant a lot to my parents." As a young girl, her mother recognized her early passion and allowed her to lead the decorating of the family's house for the holidays. She picked fresh magnolia leaves and wove garlands through bannisters in the common areas.

Her point of view was rooted in the relationships and intimacy of her childhood home. She created spaces with love that were fit for both daily life and also celebrations. As she matured, her passion for transforming spaces gained worldly sophistication and elegance. However, her design vision remained authentically rooted in her legacy of celebrating the relationship between the environment and the people who use the space.

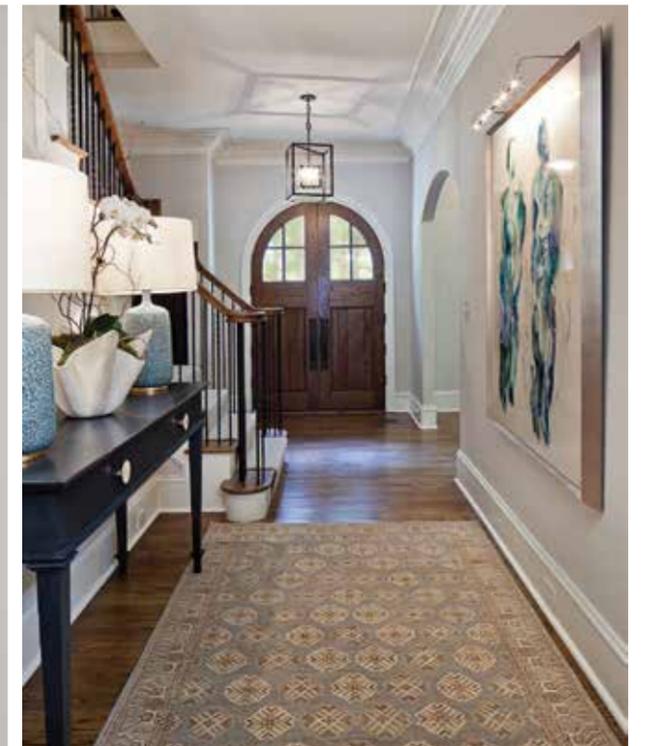
Buresh reflects, "I've always been designing and transforming spaces, and I will always do it. My goal is to bring my aesthetic sensibility to life through the lens of sophistication and environmental connection. My work will always have a feeling of welcome, inviting people to come in,

sit, and put down your drink. I create spaces that are timeless and rely on functionality for longevity, yet these spaces are also very personal to the environment and to the client's taste and style. You might see some similar elements to a classic custom feel, but I am not a mass producer. A client's unique personality and feel will come through in any project we work on, building on the relationship between my design legacy and aesthetic foundational experience."

"Each project is a blank canvas with results that are entirely unique," says Buresh. She is equally comfortable designing in small square footage as she is expanding her work in larger footprints. She works on new builds and entire home renovations. Buresh adds, "The common thread is solving how we're going to function in the room and whether the space works from the perspective of its visceral feeling. How the furniture is laid out and the spacing in the room comes back to creating an environment that flows comfortably."

WHEN MY FATHER BUILT THE HOME THAT WE LIVED IN THROUGH MY CHILDHOOD, HE REPURPOSED MANTLES, FLOORS, BRICK. I GREW UP KNOWING THE FINE FOUNDATIONS AND THE IMPORTANCE OF ARCHITECTURAL 'GOOD BONES' OF A HOME."

—Anne Buresh, Interior Designer





Buresh says, "I'm not intimidated by the size of a project and I don't want to create intimidating spaces. No matter how big, my focus is to create spaces that feel calming and welcoming. I edit spaces with a goal of bringing together elements that are lifetime investment pieces. I aspire to create places for entertaining that invite people to put their feet up and live joyously."

"I've dedicated my career to transforming homes into serene sanctuaries," says Buresh. Her creative process is transparent. From the first meeting, budgets are discussed and presented with complete clarity. There are no hidden expenses or surprise overages. Next steps are clearly outlined so everyone is on the same page throughout the entire process.

Ultimately, her clients' passions inform everything. "I love to uncover inspiring ways to highlight what brings a client joy, such as fine art, antiques, or travel. I listen closely and put together a vision based on aesthetics, lifestyle, and personal passions. Once this comes together, we create a budget estimate and the steps to take for sourcing and installation. We manage all of the operations and execution and are personally there to oversee placement of rugs, furnishings, window treatments, fine art, and accessories."

The final step in the client's journey is the reveal. Buresh says, "Transforming spaces can be stressful, and the reveal is our favorite. It's our chance to see our work come together with our client's goals, and experience what it feels like to bring a beautiful vision to life."

When asked about her favorite projects, Buresh enthusiastically refers to a project named the Lake House. The home was a 10,000-square-foot new build that celebrated the calming nature and charm of a relaxed Southern home. The Lake House exuded her sophisticated style of elegance and serenity.

The Lake House was "a second home that truly married form, function, and beauty. The owners wanted a retreat that honored the way they used their home, an elevated aesthetic, and some special requests." The end result was a curated environment with attention to all elements from furniture and art, down to rugs and candles.



Buresh is also proud of her most recent project, an award-winning showhouse at the Western Design Conference in Jackson earlier this fall. She was honored to have won the Best Interior Design award at the conference in September. The showhouse space brought together soft, powder-blue pillows in a hue reminiscent of the Tetons with materials of leather, wood, and metal. The showhouse created an organic environment that was both locally sensitive and globally elegant.

Buresh says, "The space is what I call Elegant Elevated. As a designer, I'm very sensitive to the environment and local artists. I might pull in elements such as horns, a cowhide rug, or an ottoman with a saddle leather treatment. I then incorporate universal elements that speak to a global sophistication, such as pillows with textures similar to native grasses and rugs woven with hues that reflect the natural environment around us."

The end result of Buresh's work is sophisticated and speaks to the West as well as a greater design perspective. It is not siloed in something as localized as "mountain" or "beach." Instead, it is an elevated space with a global perspective.

Buresh is currently working on both a commercial and a residential project in Jackson that celebrate the "environment elevated" look she is fluent in. The commercial project will bring to life an editor's studio space. Buresh says that the project is driven by the client's desire to "create a cohesive elevated environment that inspires her work as a tastemaker."

The space also had to be welcoming to the editor's clients who are visually driven as well. "She wanted to bring the warm and soft colors I used in the showhouse to her studio. I'm creating an environment of innovation that is both soothing and inspiring for her work," explains Buresh. For this project, she will have an opportunity to bring in more work from local artists, such as a custom antler chandelier she is currently designing with a local sculptor.

The residential project is also inspired by Buresh's award-winning designer showhouse. In addition to local pieces, Buresh will source from some of her favorite vendors whom she has had relationships with for over ten years. The end product will be a place of joy that inspires innovation and also provides serenity to appreciate life in Jackson.

As Buresh says, "Moving to Jackson for me was a leap of faith. My personal transformation along this journey has reminded me of the experience my clients go through as we design new spaces together. Working with a blank canvas or doing a complete renovation can be terrifying. It's important to keep an open mind and heart to be able to go with the flow. I leverage my legacy of experience as an interior designer with my clients' passions to create their dream spaces. My goal is to create beautifully peaceful environments that bring people together to celebrate relationships and live joyful lives." ■



"TRANSFORMING SPACES CAN BE STRESSFUL, AND THE REVEAL IS OUR FAVORITE. IT'S OUR CHANCE TO SEE OUR WORK COME TOGETHER WITH OUR CLIENT'S GOALS, AND EXPERIENCE WHAT IT FEELS LIKE TO BRING A BEAUTIFUL VISION TO LIFE."

—Anne Buresh, Interior Designer

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kayaks, life vests...the list goes on. If children also inhabit the house, multiply by 100. Storage is key," says Moulder. But storage also costs money to house all those toys. If proper storage isn't thought about during design, a two-car garage quickly gets filled up and your cars will forever be parked in the driveway, he explains.

Despite being one of the more populated neighborhoods in town, the call of the wild is never far away, according to Moulder. Surrounded by such amenities, wildlife in and around Rafter J is abundant. "Moose have made their homes in the willows and waterways of Flat Creek, which meanders through Rafter J. Coyotes and foxes can be heard yipping all night long in and among the cattle who also bellow during calving season."

The next priority in design for DMA was creating comfortable spaces. According to Moulder, accounting for every square inch is a priority. Moulder explains how this is done, saying, "The trick is to convince the mind that you are experiencing a space that is greater than what it actually may be. We create each design incorporating high ceilings or vaulted spaces where possible with open floor plans which make the homes feel large. The kitchens all feature counter seating which give the owners optional places to dine or provide buffet space for entertaining."

*"The first home we designed was in 2013 and we have continued to design and complete another 14 homes in King Eider. DMA has had a successful relationship with both KM Construction and Summit Crest for a long time. They asked us to be involved with this development and we obliged. Together, we have worked effectively to create a wonderful, thriving neighborhood."*

*—Chris Moulder, Principal,  
Dubbe Moulder Architects*

The King Eider community is located in the northwest corner of the Rafter J subdivision. The original developer of King Eider was Too Buds Partners, comprised of Kasey Mateosky and Scott Shepherd. Creating sites for single family homes made the properties more valuable but also made it necessary to custom-design homes for each lot to maximize the square footage allowed on those lots and to take advantage of view potentials while shielding near scenes of neighboring properties.

"The first home we designed was in 2013 and we have continued to design and complete another 14 homes in King Eider. DMA has had a successful relationship with both KM Construction and Summit Crest for a long time. They asked us to be involved with this development and we obliged. Together, we have worked effectively to create a wonderful, thriving neighborhood," says Moulder.

The development group created a package for prospective owners that included the developer, a realtor, an architect, and a builder for a stipulated sum. Owners worked with the architect to design a custom home while receiving the efficiencies of working with one contractor who is subsequently building other custom homes on the neighboring lots, along with suppliers and subcontractors lined up and a firm idea of square footage costs.

"The developer's business model was simple. They wanted to create a "one-stop shop" kind of experience for folks, and this model worked very well," describes Moulder. Each project in King Eider has been specifically designed for the owner of the property

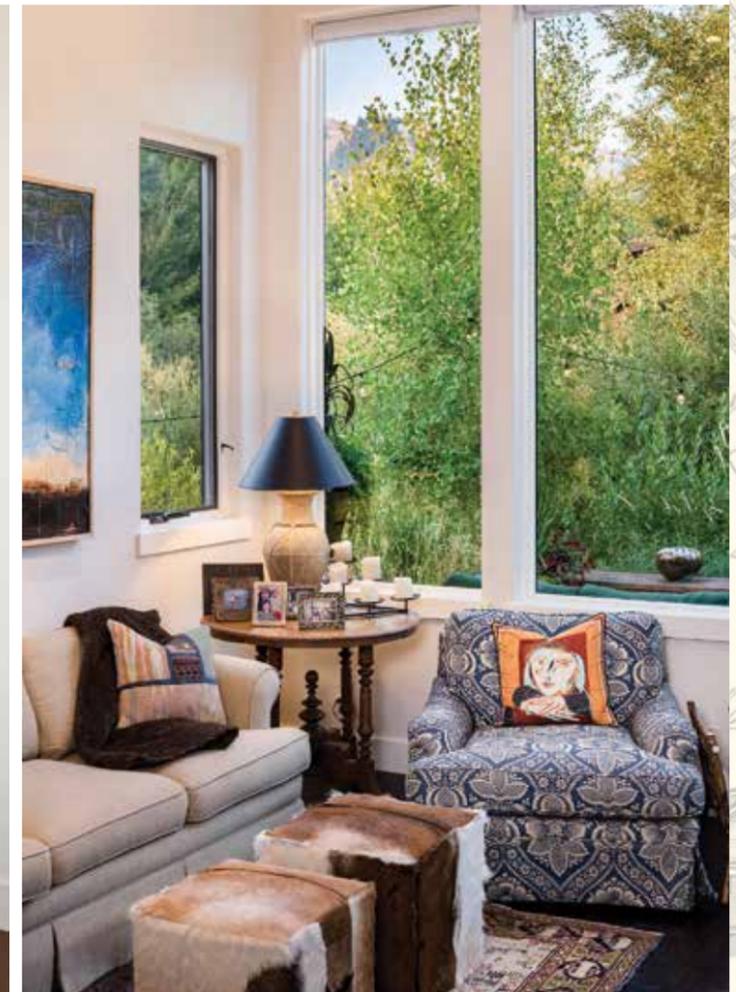
as well as designed for the specific amenities of each lot, enabling every home design to be different and lending some unique character to the neighborhood. Moulder sees this as a big advantage for King Eider. "It would be unfortunate to only have two or three "ideas" from which to choose from and then march them up and down the street, mirroring and flip-flopping them in a weak attempt at creating an illusion of unique individuality," he explains.

The sizes of the homes vary from 1,500 square feet to 2,400 square feet +/- of living plus a two-car garage. Each home has a 20-foot-wide driveway so parking for the most part, short of a party, is totally off the street. Most of the homes are 3 bedrooms, 2½ baths, although one of the houses is a 2-bedroom, 2-bath home and others have an added office area.

The inside of the homes' designs have prioritized living in the mountains and living with a few people under one roof, especially the little ones. Moulder understands that designing any home in an environment such as Jackson Hole has certain basic requirements: protected entries and storage, to name a few.

Thus, the entries and mudrooms take into consideration these entry points into the home and where the basic outdoor items are either put on or taken off. Snowy boots are left to melt, wet hats and gloves are left to air out.

"But then comes storage for the fun stuff—ski hats, gloves, goggles, helmets, ski boots, skis and poles, fishing gear, hiking gear, bikes,



*“Allowing natural light into a space requires careful placement of windows, not just big picture windows but also finding the zen views, which may happen throughout the house, capturing the small distant view between houses of a mountain or a beautiful tree or other feature by way of framing it with a single small window. It’s always fun to account for and a treat to experience.”*

—Chris Moulder, Principal, Dubbe Moulder Architects



DMA designed interiors which were initially presented to the owners as a baseline of finishes. Painted window and door trim, painted doors, allowances for carpeting, wood floors, ceramic tile, granite countertops, appliances, plumbing, and electrical fixtures and fittings, etc. were established by the developer. The kitchen and bathroom cabinets are from IKEA. These choices made up-front costs more manageable for the buyer. But by no means do these choices impact long-term design.

Unfortunately, there are no more open properties in King Eider. There are only two or three open lots left in all of Rafter J, according to Moulder. “The future of design and construction, not in only Rafter J but in other smaller subdivisions, will be in the constructing of additions and the remodeling of existing homes. There are a great many homes in need of not just updating, but deferred maintenance throughout our community.”

Rafter J is clearly one of the most robust neighborhoods in Jackson. But Moulder says that you’re still

in the Tetons despite all the goings-on. He’s been living in Rafter J with his wife for 30 years and has watched the ebb and flow of development, and there’s no denying that people of all economic brackets need a place to live and should be able to build at least a version of their dream home. And though DMA has always been a full-service architectural firm committed to providing the highest level of design for all budgets, their extensive portfolio showcases not only large-scale exclusive homes and high-profile commercial projects but a vast array of more economically minded projects as well.

Moulder explains, “We understand the construction process. We respect budgets. We listen carefully to our clients. The King Eider model is a great one and we are now also involved with designing an entire street for another developer in Cottonwood Park. Stay tuned...Dubbe Moulder Architects doesn’t just work for developers; the vast majority of our work is primarily with private homeowners.” ■

Details such as open staircases with metal rails or steel cables that you can see through add to an airy feeling, as do the white walls contrasted with the dark wood floors, which provide a feeling of richness. For DMA, creating an entry space was important to emphasize quality and design over just entering directly into a living room.

“In our smaller projects, we try to use properly-sized windows, particularly if there is any kind of a view to grab. Bringing the outside in and introducing natural light always makes a space feel more expansive,” says Moulder. The King Eider homes also all feature exterior decks and covered porches adjacent to living spaces, which tend to make the interior space feel larger.

For Moulder, every property, regardless of how big or small, has its own very unique qualities which he pays attention to, especially bringing in elements of natural light and inviting the natural world as much as possible into the home.

“Allowing natural light into a space requires careful placement of windows, not just big picture windows but also finding the zen views, which may happen throughout the house, capturing the small distant view between houses of a mountain or a beautiful tree or other feature by way of framing it with a single small window. It’s always fun to account for and a treat to experience,” describes Moulder.

The King Eider subdivision was designed with locals in mind, creating a housing option that is smaller in scale and more cost-sensitive. DMA took into account how some austerity and smarter cost planning could be beneficial for a first-time homeowner. “We try to use readily available, cost-effective, standard materials and apply them in unique ways. Using vertical shiplap siding as well as beveled siding, metal, etc. on the outside along with a careful color palette can help to not only balance the proportion of the house but create an identity as well,” explains Moulder.



*“We understand the construction process. We respect budgets. We listen carefully to our clients. The King Eider model is a great one and we are now also involved with designing an entire street for another developer in Cottonwood Park. Stay tuned...”*

—Chris Moulder, Principal, Dubbe Moulder Architects

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THE RELATIONSHIPS THAT MAKE A HOUSE  
**A HOME**  
AT VIEW POINT WINDOWS

by CASSIDY MANTOR

Relationships make a house a home. When we invite family and friends into our houses, we lay the foundation for transforming space from functional to memorable. The Mountain West offers unparalleled natural beauty and we want to acknowledge our relationship with it even when we are inside.

Windows embody the essence of a relationship in a home. They serve a dual purpose of creating visibility into a house, and they also open up the connection between the inside experience and the exterior environment. Windows are the ultimate way to celebrate the relationship between home and place.

Relationships are at the core of View Point Windows. View Point has over 100 years of combined experience with custom windows, doors, and hardware for residential and commercial projects. The company works on a wide range of budgets and aims to bring value, quality, and service to each project. Its ethos focuses on providing the right product to people and supporting with service, none of which can be done without the foundation of strong relationships.

Everything they do is rooted in building relationships and staying true to them, both with clients and manufacturers. View Point believes that a successful window business relies on having the right people, the right product, and the right price. View Point chooses its products and brands carefully from thousands of manufacturers across the world and partners with those who meet their high standards while also meeting the needs of the market and their customer base.

The showroom at View Point Windows is where the design process begins. A sales rep will work with the client to learn about the project needs and prioritize innovation, technology, aesthetic design preferences, and budget. View Point's team help is comprised of experienced window industry professionals who can educate customers on the best options for their projects.





Each of View Point's wholesale relationships with manufacturers is built on core values of quality and service. View Point takes very seriously the service and warranties offered by each of its manufacturers and only works with ones it knows to have the quality and integrity aligned with their own. The Mountain West is a harsh climate that requires exceptionally durable exterior products. All of View Point's partners have met the criteria for products that stand up to the environment. While their goal is to never have to make a warranty claim, part of View Point's partner selection process includes choosing partners that have strong warranties in case a client needs a repair.

With relationships at its core, View Point Windows proudly shares one of its main partnerships with Loewen Windows. Loewen is a full-line luxury window and door crafthouse that specializes in luxury residential architecture and distinctive light commercial construction. Loewen was founded in 1905 by C.P. Loewen and is based in Manitoba, Canada.

Loewen takes pride in products that are not only attractive but also cutting-edge in their functionality. The products offer performance to keep homes comfortable and energy-efficient, as well as durability to protect against harsh elements. Loewen's wood windows and doors are crafted from coastal Douglas fir and mahogany. Custom woods are available and include teak, walnut, white oak, and cherry. The products are statement pieces that transform a custom build or renovation into a haven of innovation and authentic materials that last.

Loewen's product spectrum includes a broad range of offerings. Unlike other manufacturers, Loewen can complete an entire package of windows from one supply source rather than having to mix and match from multiple sources to complete an order. One-vendor sourcing translates to continuity in the project from both an aesthetic standpoint and also on a functional materials level.

Loewen's product line includes the Cyprium line of all bronze and copper exterior windows and doors. The metals have custom, hand-rubbed patinas that take on a unique character. Another line is made of Accoya wood, which is an exclusive species that does not take on moisture. The high-performance wood helps maintain performance and opens up new architectural opportunities. Loewen also has wire-brushed cedar and fir windows, which give a natural look and texture of wood exterior stained grade windows with a weather-durable treatment.

Loewen also has a full contemporary line of windows and doors, large oversized windows, bifold and lift-n-slide pocketing doors, and high-quality triple-pane windows. The company makes a sleek and flexible engineered timber wall window system with narrow, clean frames. It also makes a wide range of anodized finishes for aluminum cladding.

Loewen proudly "works with amazing people on incredible projects." A large percentage of View Point Window's business is repeat and comes from the relationships and quality that they prioritize. View Point invites future clients to visit its showroom and begin the process of creating uniquely beautiful custom windows and doors. ■





# THE OPEN ROOM

HOME FURNISHINGS FOR INDOOR AND OUTDOOR LIVING



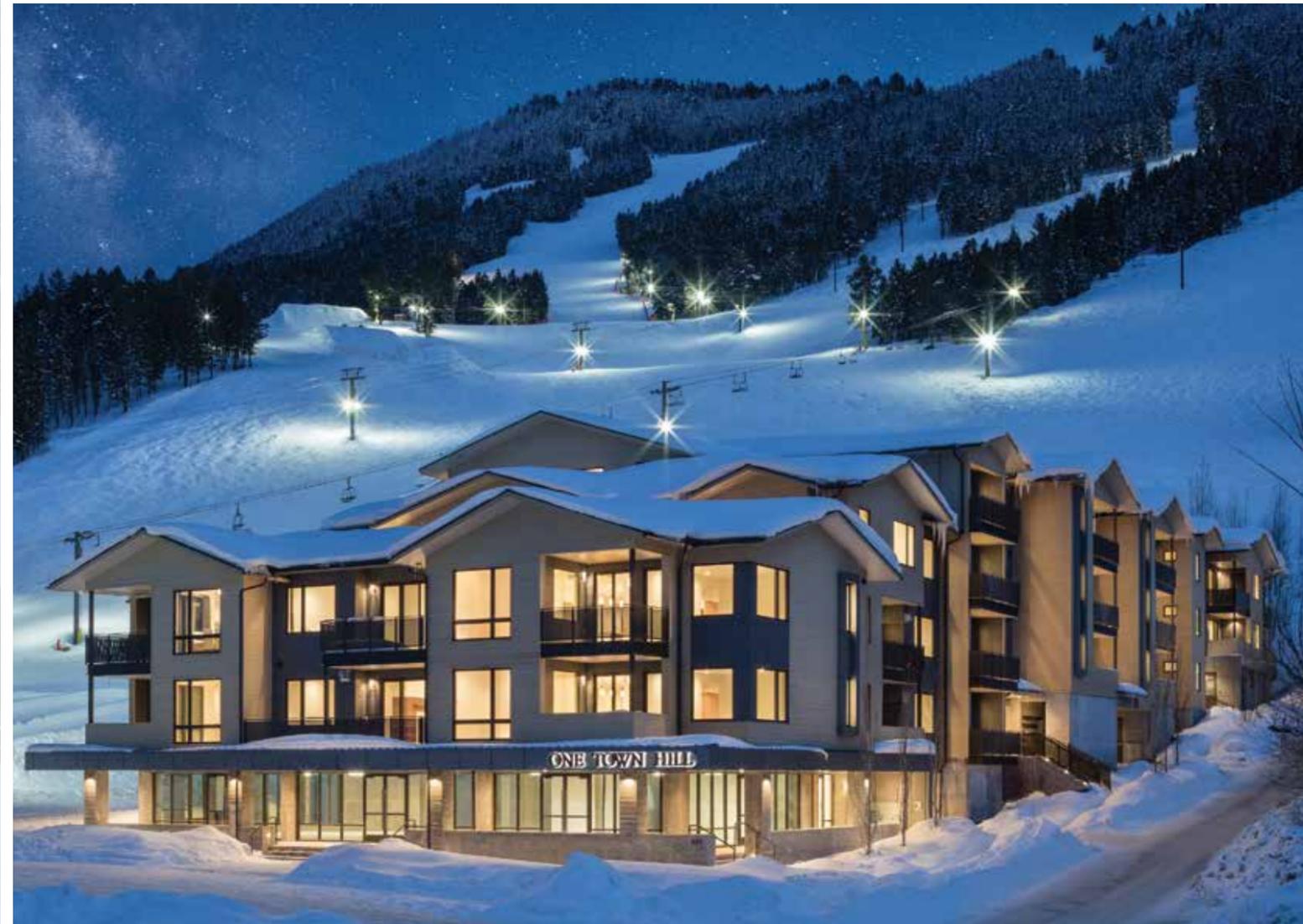
*just add cozy*



OLD  
BLOCK,  
*NEW*  
KID

MEET ONE TOWN HILL

by VICTORIA PLASSE



THE OLDEST SKI HILL IN THE STATE HAS BEEN A FIXTURE IN THE LIVES OF JACKSON, WYOMING, LOCALS SINCE 1936. WITH LIFTS ORIGINALLY POWERED BY AN OLD FORD TRACTOR, SNOW KING HAS BEEN AT THE CENTER OF JACKSON HOLE SINCE THE TIME OF TRAPPERS AND ANGLERS CAMPING ON THE TOWN SQUARE. AND THIS YEAR, THE INTERSECTION OF CACHE STREET AND SNOW KING AVENUE GOT A NEW NEIGHBOR, ONE TOWN HILL.

ONE TOWN HILL'S POWER TRIO;  
LARRY K. BERLIN, ARCHITECT  
MACK MENDENHALL, REALTOR  
& JACQUE JENKINS-STIREMAN,  
INTERIOR DESIGNER, SAT DOWN  
WITH *WESTERN HOME JOURNAL*  
TO SHARE DETAILS ABOUT THIS  
EXCITING NEW PROPERTY.



The property has humble beginnings at the base of Snow King, otherwise and more fondly referred to as the Town Hill and from which One Town Hill takes its name. Originally just a small box on the aerial map abutting the Snow King ski resort and the Phil Beaux Park baseball diamond, this site housed the offices of Jim Walter of Crystal Creek Capital, who had the former Snow King maintenance building converted into his modest offices.

Jim marveled at the great potential of the site, and wondered what type of building could replace his small temporary office and be a part of the context of the Town Hill Ski Area. "After a few years of conversations and concept drawings, we settled on a multi-family building that would enhance and support the greater Snow King environment," explains Larry K. Berlin of Berlin Architects.

Jim grew Crystal Creek Capital into one of the largest and most sophisticated real estate private equity real estate firms in the Rocky Mountain West and set about bringing One Town Hill to fruition. He and his partners assembled a local team of experts to ensure

that every aspect of the property was thoughtfully designed, from conceptual drawings, custom design work, and construction, ultimately producing 29 luxury condominium units that would set a new benchmark within the Jackson real estate market.

Clever design and an eye for detail allowed CCC to pack a lot of quality into the 60,000-square-foot building. Berlin made the absolute most of the compact site, utilizing every aspect of its space, from the added wall plane at the windows, to the distinctive pockets for potential window coverings, to the premium millwork in the closets.

Beginning from the ground up, this luxury residence offers its owners direct front-row access to some of the most endearing and exciting attractions in the town of Jackson, including the annual Hill Climb snowmobile races, the weekly farmer's market, Jackson Hole Live and other live music events, and of course, international alpine ski race events. "The Town Square may be the hub of visitor and commercial activity in Jackson, but Town Hill is the true "village green" for locals, where they meet, recreate, and enjoy each other's company."



"THE TOWN SQUARE MAY BE THE HUB  
OF VISITOR AND COMMERCIAL ACTIVITY  
IN JACKSON, BUT TOWN HILL IS THE  
TRUE "VILLAGE GREEN" FOR LOCALS,  
WHERE THEY MEET, RECREATE, AND  
ENJOY EACH OTHER'S COMPANY."

-Larry K. Berlin, AIA, NCARB, Principal, Berlin Architects





Based on market research provided by the project's exclusive broker, Mack Mendenhall of Jackson Hole Real Estate Associates, CCC and Berlin went to great lengths to create an environment that optimizes the resident experience at One Town Hill. For instance, there are technically three levels of parking, with all spaces within easy walking distance to an entrance.

"These three levels of parking are stepped with the lot's topography, and the three entrances enable owners to have a very independent existence. We wanted to ensure short travel paths for owners, so if you live on the third floor you can comfortably walk directly to your unit with groceries or mountain toys," says Mendenhall.

Mendenhall understands that Jackson residents do have dogs or at the very least want to be on an adventure the moment they step out of the door. "You can immediately walk out on the fourth floor to go for a hike, bike, or a ski, or if you want to walk to town or go out to the farmer's market, you can exit on the ground level. All of the things that make Jackson special are literally right at your door," says Mendenhall.

The building's gabled roofs and unique exterior design create expansive and intimate balconies, which perfectly balance privacy with access to the natural surroundings. The roof design also affords two key features. First, the gables allow many units to feature vaulted ceilings, providing ample ambient light to interior spaces. Second, the roof and exterior wall design makes the building look more like a series of individual connected structures, rather than a single mass, reflecting a quaint, "mountain town" feel that blends into the natural topography of Snow King Mountain.

Mendenhall took the helm when it came to examining market trends so that each unit had to feel distinctive, not part of a "multi-unit complex." Furthermore, he had to ensure that the One Town Hill residences had all of the key features currently demanded by modern luxury home buyers. "We have pre-wired all of the units for in-ceiling speakers, remote control blinds, whole-home light systems, and a 450-square-foot gym equipped with the most modern equipment to ensure a balanced workout."

The attention to detail was strongly reinforced in the interior elements of the residences, under the design stewardship of Jacque Jenkins-Stireman Design. If you ask Stireman to describe her favorite features, she might shock you with her immediate answer—the roomy tenant storage rooms on the ground floor. But it doesn't take long for Stireman to explain the very delicate decisions that were made in designing the whole building from the custom designed walnut fireplace surround and mantle to the clean, slab-front walnut millwork in the kitchen and baths.



"YOU CAN IMMEDIATELY WALK OUT ON THE FOURTH FLOOR TO GO FOR A HIKE, BIKE, OR A SKI, OR IF YOU WANT TO WALK TO TOWN OR GO OUT TO THE FARMER'S MARKET, YOU CAN EXIT ON THE GROUND LEVEL. ALL OF THE THINGS THAT MAKE JACKSON SPECIAL ARE LITERALLY RIGHT AT YOUR DOOR."

—Mack Mendenhall, Principal broker, Jackson Hole Real Estate Associates



“IN 2014 OR 2015 WE BEGAN DRAWING THE INITIAL CONCEPTS FOR THE BUILDING, BUT NO DECISION WAS MADE WITHOUT THE RESEARCH TO DEFEND IT. IN MANY WAYS, ONE TOWN HILL IS A MARKET-DRIVEN PRODUCT. FROM THE LARGE ENTRYWAYS AND OVERSIZED BATHROOMS TO THE NATURAL TONES OF THE COUNTERS AND CABINETS, DELIBERATE CHOICES WERE MADE FOR ALL 35 UNITS.”

– Jacque Jenkins-Stireman, Owner, Jacque Jenkins-Stireman Design



“In 2014 or 2015 we began drawing the initial concepts for the building, but no decision was made without the research to defend it. In many ways, One Town Hill is a market-driven product. From the large entryways and oversized bathrooms to the natural tones of the counters and cabinetry, deliberate choices were made for all 35 units,” explains Stireman.

The ambiance is “chic alpine chalet,” not campy and not too urban, either. Stireman says, “It’s very sophisticated. The goal was to be contemporary but to also pull in organic elements so often seen in the Mountain West, such as the natural stone materials and walnut millwork. It’s a timeless finish and we use it in the kitchen, bathroom, and as a finish in the living spaces. It creates a subtle line of contrast with the modern.”

Other elements that are found throughout the units include custom lighting features, glass-enclosed showers, custom cabinets, Rocky Mountain Hardware fixtures, and six-inch-wide plank floors in lighter shades. “We took those classic, traditional finishes and executed them in a little bit more of a current way, so you get a modern look that maintains that warmth and coziness,” says Stireman. The choice of lighter wood flooring planks reinforces the bright and airy feel of the space. “It raises the light level in the rooms, and the effect is a less shadowy and very spacious aesthetic that makes you feel like you’re in a freestanding house and not a multi-unit building,” describes Stireman.

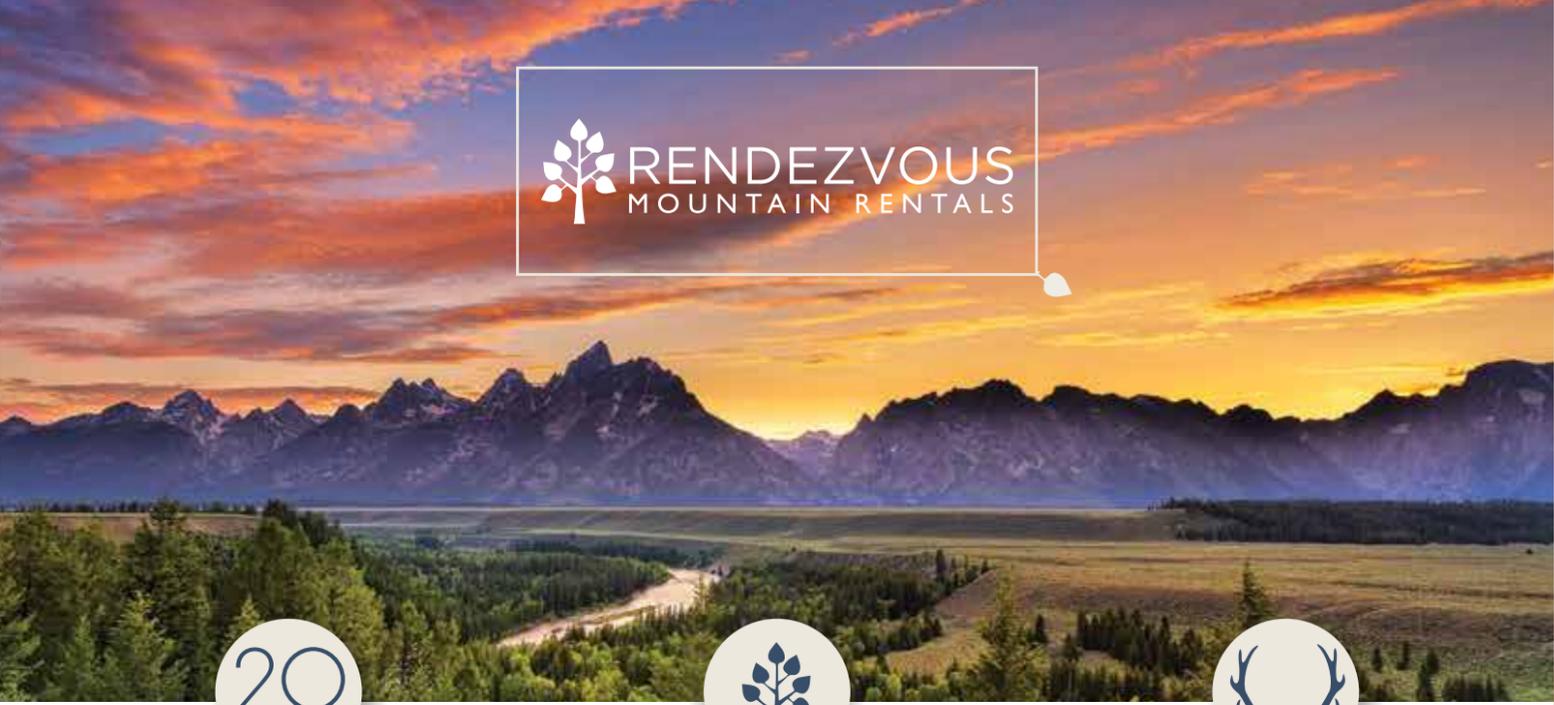
The ongoing cost of owning One Town Hill homes was also carefully scrutinized. “We were very cautious about how amenities would be utilized in the building to minimize the long-term carrying cost burden for new homeowners,” shares Mendenhall. Contributing to these decisions was also balancing the different needs of long-term homeowners and short-term visitors. Importantly, a valuable aspect for seasonal residents at One Town Hill is the ability to rent their units on a short-term basis, which is prohibited in many areas of Jackson. “It is a great way for residents to manage the cost of ownership if they so choose,” says Mendenhall.

The team strategically prepared areas of the building to adjust for future accoutrements that the building and its tenants may desire one day, such as more storage for bikes or skis. According to Mendenhall, this is not your average buying process, either. Jim Walter hands out his personal cell phone number to ensure each buyer knows exactly how important they are to the process.

What Berlin, Stireman, and Mendenhall have done on the surface at One Town Hill is impressive but not nearly as impressive as what they navigated behind the scenes. To go from the tiny box on the plat map to a beautiful structure housing a collection of luxury residences, the team had to meet all the expectations of the Snow King Master Plan, the Town of Jackson development requirements, neighborhood codes, and neighbors’ opinions on design and scale. The end result is a combination of spirit and function, and a residential offering that has elevated the standard of living in Jackson. ■

Anyone interested in a private tour and more information should visit [OneTownHill.com](http://OneTownHill.com) or contact Mack Mendenhall directly, principal broker for One Town Hill, at [Graham-Faupel-Mendenhall & Associates](mailto:Graham-Faupel-Mendenhall), 307.690.0235.





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# AWAKENING

*THE SUBCONSCIOUS  
EXPERIENCE OF*

*the*  
**HOME**

by HEATHER MOONEY

In the modern-day lifestyle, humans are subconsciously bombarded with information at every hour of the day. Visible or invisible, the space that surrounds has a significant impact on well-being, mood, and productivity. Whether we are consciously aware of what we internalize from our environment, and why it affects us the way does, these pieces—light, sound, air quality, people, built space—affect us whether we give them permission to or not.

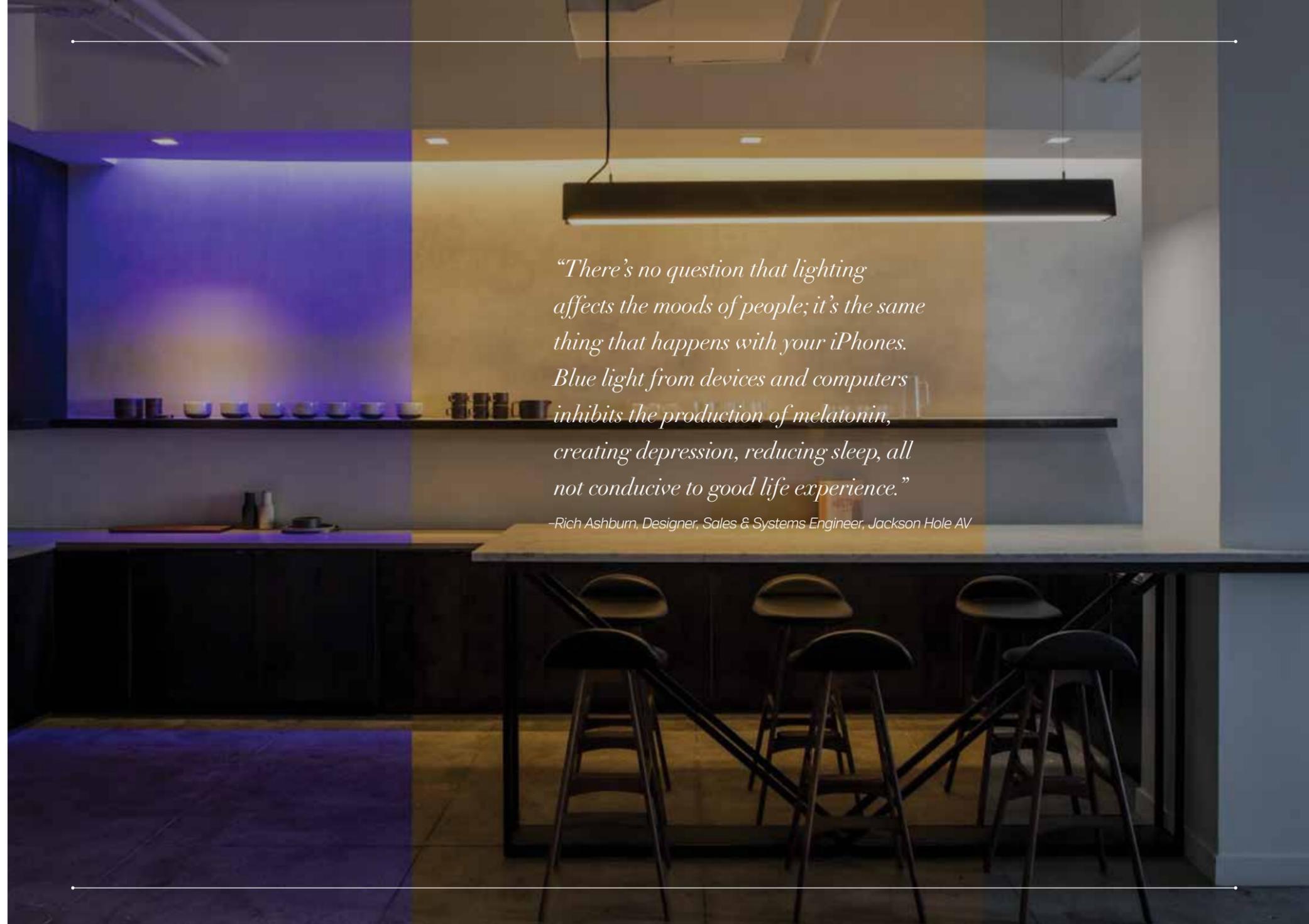
While the term “blue light” has become a buzzword for its unnatural effects on human circadian rhythms, products to combat it have hit consumer shelves, ranging from eye glasses to software applications, to shield us from this constant field of body-altering light from our smartphones, computer screens, and household appliances. Managing blue light’s impact on the individual is much more complex than merely filtering it out. And while there is blue light, there’s also lighting from every other color of the spectrum, with its own impacts on human physiology and psychology.

Rich Ashburn, Designer and Sales and Systems Engineer at Jackson Hole AV, shares the importance of how light affects our experience of a home. “There’s no question that lighting affects the moods of people; it’s the same thing that happens with your iPhones. Blue light from devices and computers inhibits the production of melatonin, creating depression, reducing sleep, all not conducive to good life experience.” Ashburn is excited for the possibilities that human-centric lighting offers in the opportunity to support natural rhythms.

Light is not simply limited to the lightness or darkness of a space; it defines mood, behavior, interaction. Human-centric lighting (HCL) does what its name suggests—it centers on the human. Designed and engineered to support humans’ circadian rhythms rather than alter them, HCL also offers the adaptability to customize a home for any effect imaginable. HCL focuses on all aspects of how lighting affects people—well being, productivity, and mood. In the same way that “happy lights” stimulate energy production in dark winters, HCL takes this into account as one of many factors in the design of a home’s feel.

With HCL, lighting is installed and programmed to work with both the desired needs of the space’s inhabitants as well as the outside environment. “The lighting adjusts within the home throughout the day, depending on what is happening outside,” shares Ashburn. On a gray day, the lighting is calibrated to come brighter, and on a sunny day it’s less so. Rather than flipping the switch and having the same thing whether it is dark and gloomy or brilliantly sunny, HCL is programmed to respond to the real life of what is happening externally, and moderate that to the desired effect for the individuals.

Defined by the ways that lighting affects mood and well being, HCL is comprised of full-spectrum LED bulbs that have the capability to emit any color of light. “We use the lighting to make a home look a certain way, to accent furnishings and art,” Ashburn notes. Beyond the aesthetic response to the space, furnishings, and art, this light system is fully customizable. “If you’re having a party and want all blue light, or all red light, you can change the room on the press of a button with this new LED technology,” notes Ashburn.

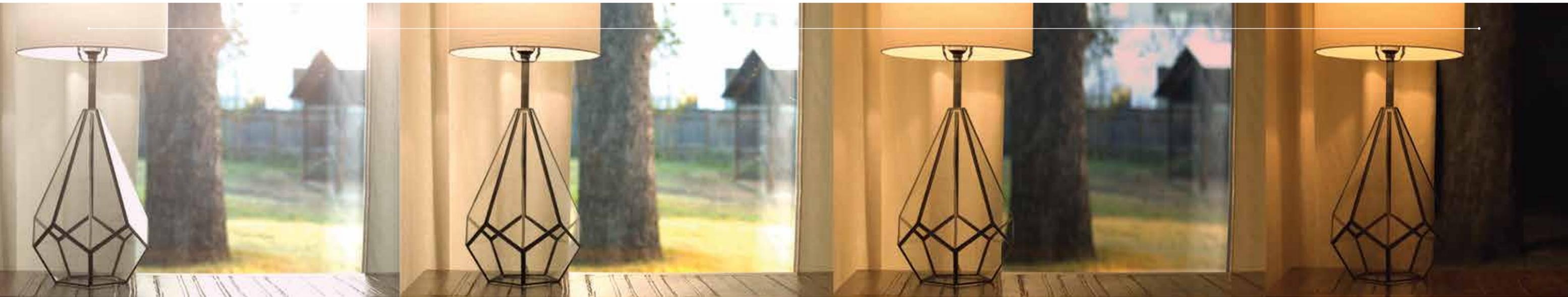


*“There’s no question that lighting affects the moods of people; it’s the same thing that happens with your iPhones. Blue light from devices and computers inhibits the production of melatonin, creating depression, reducing sleep, all not conducive to good life experience.”*

*—Rich Ashburn, Designer, Sales & Systems Engineer, Jackson Hole AV*



*HCL lighting adjusts within the home throughout the day, depending on what is happening outside. The kitchen on the (bottom) left is in the morning, the middle kitchen is in the afternoon, and the kitchen on the right is evening.*



While it's easiest to work with new construction and install HCL engineered from the beginning, Jackson Hole AV also can upgrade existing systems. Working with Savant and Lutron technologies, JHAV integrates human-centric lighting into a fully automated, optimized home. The attention to detail that is integral to Jackson Hole AV's work is imperative for the optimization of these technologies. JHAV prides itself on a culture that supports many of its employees who have worked there for a long time. "We hire only employees with high integrity, who are upstanding people," shares Ashburn, and this comes out in their work. "With attention to detail at every step of the process, we are able to make complex, high-powered systems simple for the user interface, meeting our clients' dreams in a way that is easy to manage," shares Ashburn.

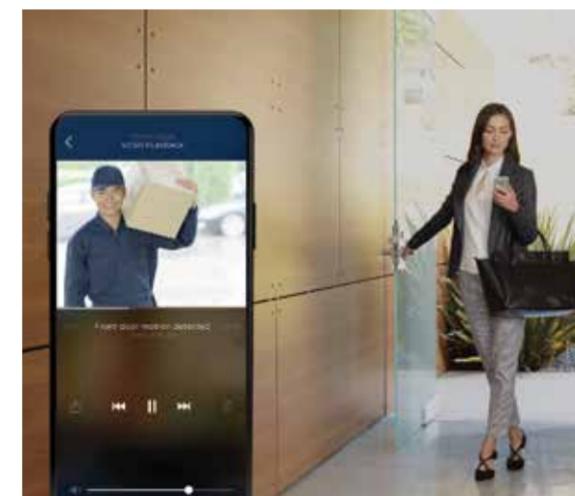
Jackson Hole AV also has its own in-house master electrician and specializes in everything from high voltage to low voltage, which is especially important in managing new full-spectrum LED lighting and human-centric lighting. With its own auto-CAD specialist, JHAV engineers home automation from the beginning of the building process. Jackson Hole AV's reputation with manufacturers also allows the company to play a role in the development of new technologies. With a longstanding role in the home automation market, Jackson Hole AV's relationships with manufacturers provide them with real-time influence on what is coming into the market. "Manufacturers ask us, 'What can we do to make these systems better?'," notes Ashburn. Ashburn cites companies like Google and Apple, working with them on their technology and listening to their needs.



Similar to light's impact on people's experience of a space, recent developments in 3D sound technologies revolutionize the auditory experience in in-home theaters as well as surround-sound systems. Where traditional sound is typically shared through channels connected to specific speaker locations, 3D sound can be any point in the movie theatre. "We're seeing a big shift towards Dolby Atmos, with sound bars and reflected surfaces offering the ability to place sound anywhere in the room," shares Ashburn. With 3D sound, sounds are treated as individual objects rather than directed through a channel. This allows speakers to be scaled, and to pinpoint exactly where the sound is placed, and for all the users to experience it that way. JHAV's attention to detail and integrity allows for integration of elements like Dolby Atmos in a manner that fits with the rest of the home's technology and can easily be monitored in the user interface.

Another avenue that Ashburn sees at the forefront of emerging technology is in home security. "Using passcodes and bluetooth RFID, homeowners can know exactly who comes and goes from their home, at what times, and how long they spent there. Like in the corporate world, clients can have as much information as they want about who's interacting with their home in their absence," shares Ashburn. "Where an app like Ring can let you see who's at the door from afar, Jackson Hole AV integrates the security with closed-circuit TV remote monitoring, to additionally offer clients the ability to not only see who's at the door, but open it too, to let the UPS delivery in, and then lock it again," adds Ashburn.

Jackson Hole AV prides itself in offering the latest technologies with an attention to detail that provides lifelong confidence and ease of management, ultimately curating a space to feel exactly how the client dreams it to be. A built space is only as good as the experience within it; Jackson Hole AV provides that customization, with the attention to the complexity of interactions that technologies such as light and sound offer to the human experience. By designing home automation systems to cater to the subconscious that they create, designing the way it affects how you feel, Jackson Hole AV brings a home to life emotionally as well as physically. ■



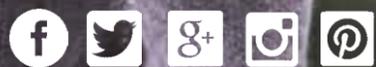
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# RISING UP

A+ ELEVATORS PROVIDES SERVICE & INGENUITY

by VICTORIA PLASSE

*“We want the elevator to be a feature of the home, a piece that can be shown off with pride, not a piece of mechanical equipment you hide behind closed doors.”*

—Chris Harris, Owner, A+ Elevators

Serving the Northern Rockies and beyond, A+ Elevators is the principal manufacturer of high-end custom home elevators as well as a provider of low-rise commercial elevators, wheelchair lifts, dumbwaiters, freight lifts, and accessibility equipment. Chris Harris, the owner of A+ Elevators, was destined to build the number-one elevator business. How he got there was a kismet opportunity that came his way via his sheer work ethic.

“At the age of 18, I was helping my late father work at his auto repair shop. His shop was located next door to an elevator company at the time. As I was working late on a Saturday night, a gentleman walked through the front door. He immediately offered me a job, stating that he could tell I was a hard worker, working and making money on a Saturday night rather than out partying with my friends. The pay wasn’t any more than I was currently making, but the offer to send me through electronics engineering school was what sealed the deal. I started a few weeks later, worked for them for 10 years until they were forced to close their doors due to the recession in 2010. Shortly after that, I opened A+ and have been growing ever since,” shares Harris.

A+ Elevators’ corporate headquarters is located in Salt Lake City, Utah, and the company also employs local staff members who serve the Utah, Idaho, Colorado, Wyoming, Montana, and Nevada markets.

“Once utilitarian devices within the home, residential elevators by A+ are no longer that. A+ custom builds every elevator we install to complement the home, by integrating each home’s decor and design as a seamless transition into the elevator. We want the elevator to be a feature of the home, a piece that can be shown off with pride, not a piece of mechanical equipment you hide behind closed doors,” Harris explains.

There are many reasons to consider incorporating an elevator into the architecture of your home and lifestyle. A+ offers many models of elevators, from contractor-grade to one-off custom builds. There’s no denying that luxury is a driving desire behind having an elevator feature. Harris says, “We cater to every level of clientele, but our specialty is showcased with the multi-million and multi-billion-dollar net worth clients. They are accustomed to luxury. At home, in their automobiles, when they travel, lavishness surrounds them. They should feel no different when they step into their mode of transportation within their homes. The elevator is deluxe top to bottom, from the wood species and accessories used inside the elevator to the electrical and mechanical systems behind the scene. Every aspect of the elevator is designed to provide the most premium ride quality and experience our clients deserve.”





*“We invite you to visit our design center and tour our manufacturing plant, where you can ride each elevator and experience the advantages for yourself.”*

*—Chris Harris, Owner, A+ Elevators*

Depending on application and construction restrictions, A+ will recommend one product over another for their clients, engineers, and architects. All elevator systems offer various advantages over others. As Harris explains, before you start researching what you think an elevator should be, “Discuss this with one of our sales professionals to learn more. We also invite you to visit our design center and tour our manufacturing plant, where you can ride each elevator and experience the advantages for yourself.”

A+ Elevators has many customization options for several types of lifts to match their clients’ needs or aesthetics, including custom steel and glass elevators in private airplane hangars, all mirror (walls and ceiling) elevators, chalkboard walls so riders can express their artistic abilities, reclaimed barnwood, leather floors, and even an elevator made of wire mesh, glass, and hardwood to replicate an old oil derrick.

In addition to the highest-quality products, what separates A+ from others is the customer service. According to Harris, the name A+ was not a name he just came up with on a whim. “Just like in our elementary school days when we received an A+ grade on an assignment, we operate as if we were receiving an academic grade in school. We accept nothing less than an A+ grade. If a client feels we have under-performed, we will make every effort, regardless of cost, to obtain an A+,” he says. “Exceptional customer service is the foundation of success at A+. By maintaining and providing first-class customer service, valuable and strong working relationships are developed. We strive to retain our customers through consistency and reliability as we depend on them for the continued growth of our business.”

Typically, elevator manufacturers require maintenance on their elevators every six months. If usage is higher than normal, quarterly maintenance may be required. If usage is less than normal, yearly could be acceptable. Harris advises, “I will always recommend bi-yearly (every six months), because regular maintenance, cleaning, inspections, and adjustments are imperative for equipment reliability and safety of passengers. This is applicable even if the elevator isn’t physically being used, as the electrical and mechanical systems are still working 24 hours a day.”

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# ANYTHING IS POSSIBLE

*BIG TIMBERWORKS HAS NEVER MET A TRUSS THEY CAN'T BUILD*

by WALT BURNS

*“We provide our services and products all over the country. In fact, we’ve done jobs in over 40 different states. Everything is fabricated here in our Gallatin Gateway shop.”*

*—Hudson Hart, Co-CEO, Big Timberworks*

Montana means different things to different people. The romance of the mountains. The allure of vast, open spaces. Admiration of the independent spirit that serves almost as a prerequisite for living here. Some of us are lucky enough to call Montana home. But it's no surprise that there is an appeal and desire by anyone, no matter where they live, to connect with as much of Montana as they can.

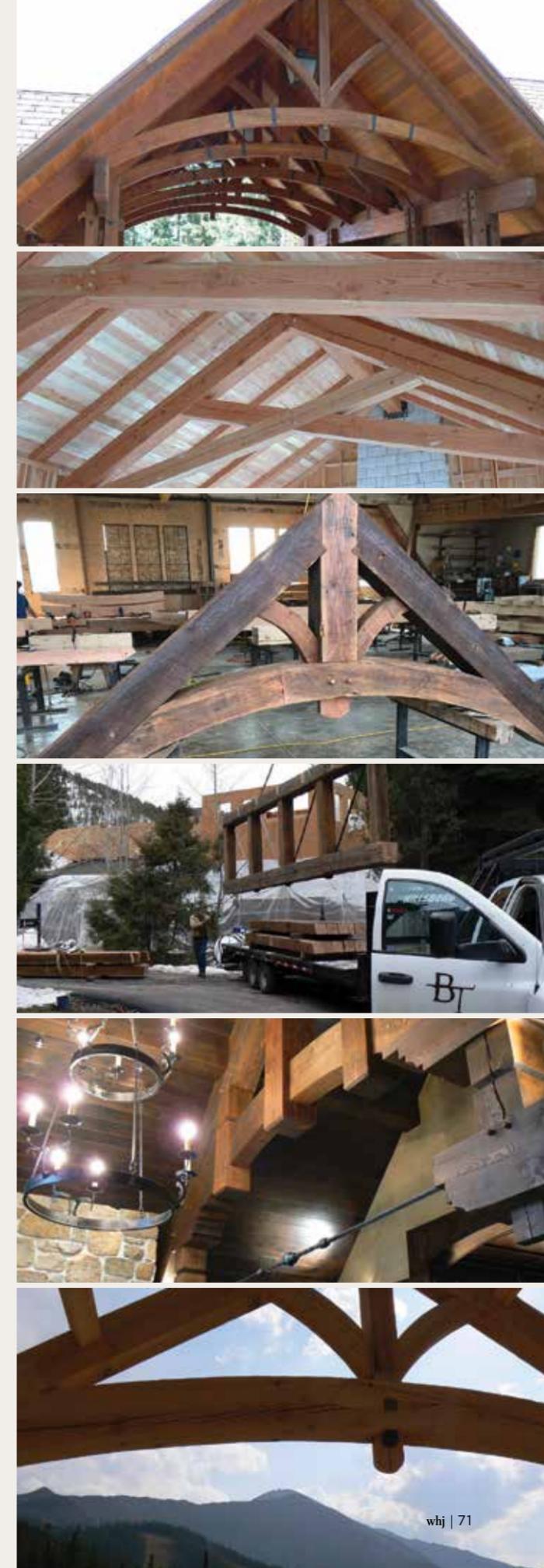
Fortunately, there is Big Timberworks in Gallatin Gateway, Montana. A timber framing operation accompanied by a fine woodworking shop and metalworks, Big Timberworks not only goes about the business of creating breathtaking building elements in wood and metal infused with the essence of Montana, they are also capable of shipping those items throughout the country.

“We provide our services and products all over the country. In fact, we’ve done jobs in over 40 different states,” explains Hudson Hart, Co-CEO at Big Timberworks. “Everything is fabricated here in our Gallatin Gateway shop—pre-fit, pre-finished, packaged, and shipped to the builder. In cases where it’s necessary, we are happy to send a crew for installation as well.”

When it comes to spreading a little taste of Montana out into the world, two of the products Big Timberworks is using to do that are timber trusses and box beams. Both embody the precision and craft that are hallmarks of all the work that comes out of their Gallatin Gateway shop.

“Everything we do is specifically related to a particular job and that job site,” says Hart. “We make it easy on the contractor. We’re thorough with our shop drawings and we build exactly what we show in the drawings. What arrives on the job site is exactly what the contractor is expecting and it fits into the project exactly as they expected. It’s easy. We do everything we can to make it easy for all the parties involved.”

The level of custom exceeds what many might expect from a timber framer. There is an on-site metalworks shop after all. Metal connections needed to resolve structural issues can be made custom to the project. Nothing is off the table. Hart says, “Whether the connections are concealed within the timbers or are architectural features where you see them in the finished product, we have capabilities a lot of timber framing companies simply can’t provide since we have all of these facilities in-house.”





Basically, Big Timberworks can build any truss you need. A large part of the appeal of Big Timberworks is their proficiency with reclaimed wood. They've been doing this a long time and it shows. The majority of reclaimed wood Big Timberworks uses is commercially salvaged Douglas fir. Hart explains, "These are timbers that have come out of old warehouse structures or old army buildings, or even old shipyards. Back in the '30s, '40s, and '50s all the steel was going into the war effort, so if they were going to build a big warehouse in Chicago they would put a bunch of Doug fir trees on a train and build the structure out of timber. Our founder, Merle Adams, had the contact with people who were exploring uses of this wood so we started using it back in 1990. We were one of the first companies in the Gallatin Valley—maybe even all of Montana—to use it. It's super high-quality material. That old timber is cut from the old-growth forest so it has really dense fiber and it was extremely cheap. In fact, initially you could get the wood for free at demolition sites. You just had to pay for a truck to get it to you. The demo contractor was ecstatic. Well, it's not free anymore, but it's still extremely plentiful. We buy it from both coasts and everywhere in between."

"Reclaimed wood is dry and stable," Hart continues. "The joint is going to stay put from the day we build it to 10 years down the road. It's going to look the same, so from an aesthetic standpoint that's a highly desirable feature. At the same time, we're using material we know was not cut green out of the forest, so there's the sustainability benefit as well."

Along with the structural advantages of reclaimed Douglas fir, it's also beautiful—which is where its value for box beams comes into play. Box beams have always been a part of the product offering at Big Timberworks, but with progression to more modern architectural lines and lower-pitched roofs, it has become even more significant. "We made some dramatic changes in our tooling to be able to do box beams. We have great material available to do box beams of significant lengths and we have the ability to pre-fabricate these box beams and send them to a job site for a contractor to install," says Hart.

As with everything that bears the Big Timberworks name, the box beams coming out of the shop reflect a vision of

fine craftsmanship. Timbers are cut on a bandsaw and bookmatched to align the grain. This technique is how you build high-quality acoustic guitars—not necessarily architectural pieces. Ask anyone at Big Timberworks and you'll find they don't make a big distinction between the two.

As box beams continue to become a bigger part of the business at Big Timberworks, Hart is seeing them used in more and more applications. "They're an appropriate product for new construction but they're also excellent for remodels. Perhaps someone has a space they want to update and make it look like a beam ceiling. We do a lot of coffered ceilings, for example, on remodels. It's not difficult to remodel with a timber look because the box beams themselves are quite lightweight, so you don't need to add structure to the existing building to carry the load of the box beams."

No matter how wonderful the material is, at the end of the day, turning it into an exquisite product is the function of the people involved. Big Timberworks is an employee-owned co-op with 13 owners. "Our average longevity is almost 16 years and I'm really proud of the fact that people want to stay here and work with us," Hart adds.

When you put the right materials into the hands of the right people the result is generally something special. Such is the case at Big Timberworks. And the best part—they deliver. ■

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*"Reclaimed wood is dry and stable. The joint is going to stay put from the day we build it to 10 years down the road."*

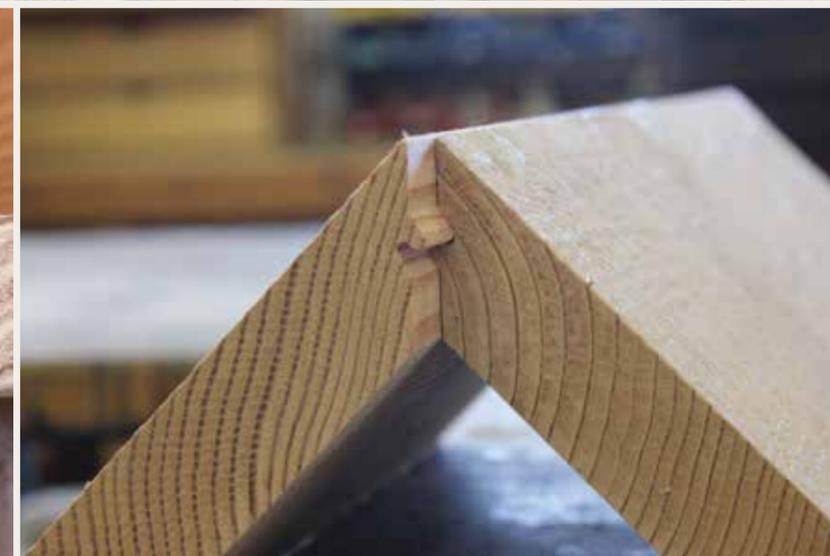
*—Hudson Hart, Co-CEO, Big Timberworks*

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*"We made some dramatic changes in our tooling to be able to do box beams. We have great material available to do box beams of significant lengths and we have the ability to pre-fabricate these box beams and send them to a job site for a contractor to install."*

*—Hudson Hart, Co-CEO, Big Timberworks*



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# ART IN JACKSON

DISCOVER NEW DIMENSIONS IN FINE ART

by SABINA DANA PLASSE

Sunset Dreaming Tree, acrylic on canvas, 40" x 60", by Melissa Graves Brown



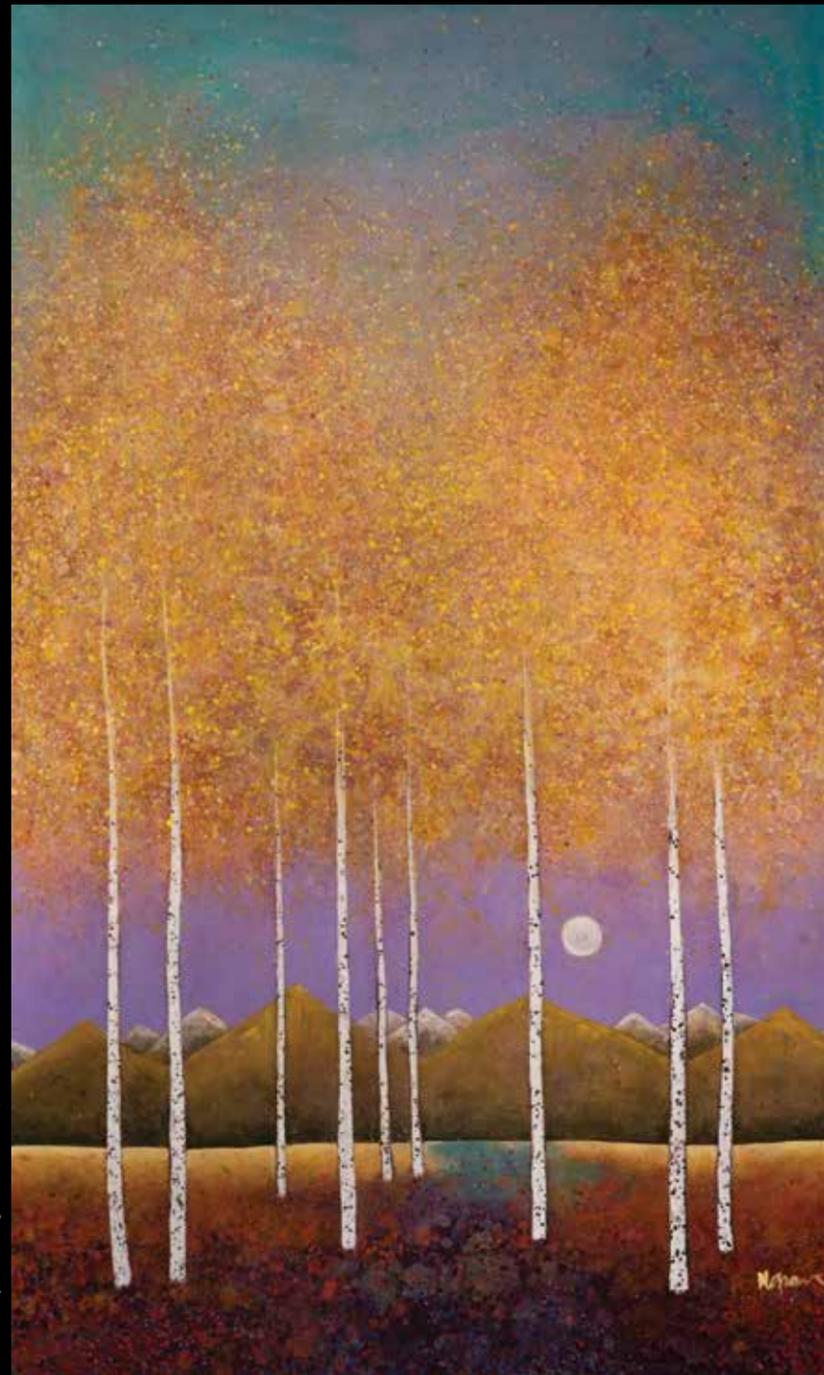
In this winter edition of Jackson Hole's *Western Home Journal*, we celebrate the many mediums in which artists work, focusing on the artwork of painter Melissa Graves Brown, sculptor Miguel Edwards, and the decorative concrete sculpting and painting of Jon Nasvik. Melissa Graves Brown is a well-known western art painter whose devotion to painting trees has made her fine art a signature brand. As a symbol of life, her exuberant and beautiful trees are brilliant pieces, lighting up a room and giving joy to all who admire them. The dynamic steel sculptures of Miguel Edwards represent more than just contemporary works of art, with pur-

poseful lines and curves; these collectible pieces are powerful but also have a softness within their color and shape. Combined with glass and other elements, Miguel's fine art is unique and desirable. Offering an artform discovered through his own professional work with concrete, Jon Nasvik has broken all norms and given the medium a new life through his sculpting and painting. Infused with invention and a creative sensibility, Jon's art is exciting and always challenging the eye of anyone who views it. Discover new pieces and the story behind the work of all three artists, as each one offers a new dimension to understanding fine art.

High Hills Ancient, concrete, 96" x 44", by Jon Nasvik



# IT'S A TREE & IT'S LIFE'S WORK FOR ARTIST MELISSA GRAVES BROWN



Moonlit Aspens, acrylic on canvas, 30" x 48"



Sunrise Dreaming Tree, acrylic on canvas, 36" x 60"

With more than three decades of dedication as a painter, artist Melissa Graves Brown and her works are known throughout the country and sought-after for their collectability. Beyond the commissions, installations, and exhibitions, which span from East Coast to West Coast, Melissa's trees have become a signature brand. Yet, the brand only presents one side of this multi-talented and multi-faceted fine artist. For Melissa, her trees are a symbol of life and represent an interpretation of our existence, and they are also a connection to the natural world, which is more delicate and more important than ever in the 21st century.

"I really love the physical paint itself, but it's the process that I truly love—to create timeless landscapes that are reflective of aspects of life," says Melissa. "My paintings are intentional yet accidental. They are organized, but also chaotic, colorful, and universal. My intention to conjure a daydream imagination or moments connected to nature are small escapes from our loud and busy lives." As a vibrant and fantastical landscape artist, Melissa paints in her own unique style with a sensitivity to form—she wields her brush for every individual stroke with layers of washes and color to offer the viewer the ability to escape into her creativity.

"I create my work with an emphasis on imagination and attention to Nature," she says. "I paint mostly from a mind's eye. However, I am inspired by the grand landscape of the West. I have been painting with a freshness, which is emotionally and intuitively driven; first thinking of color, then contrast as surface tones. I hope to capture the interest of the viewer with nuances and subtle layering of paint. Color remains my subject, only pushed into the shape of a landscape. Eventually, the painting takes on a life of its own."

Melissa's paintings present an array of trees including a blue moon grove or a red tree, and then there is the dreaming tree, which is where Melissa finds her ultimate existence. As she moves across and back and forth over each of her canvases, eventually they are all subject to her signature style of glistening sprinkles of colorful paint splatters and drippings. These are layers of yellow-golden dew drops or that moment when a quick bluster of wind whips up a pile of aspen leaves in a fury. The mystical and magical essence of Melissa's paintings always offer a moment of pause.

"WHAT I HAVE LEARNED IS THAT I CAN INFLUENCE THE WAY PEOPLE FEEL. AT THE END OF THE DAY, I AM SO PLEASED TO BRING COLOR AND LIGHT INTO UNIQUE ENVIRONMENTS AND HOMES—TO MAKE PEOPLE HAPPY. IT'S WHY I'M HERE."

—Melissa Graves Brown



Evening Grove, acrylic on canvas, 30" x 40"



"I REALLY LOVE THE PHYSICAL PAINT ITSELF, BUT IT'S THE PROCESS THAT I TRULY LOVE—TO CREATE TIMELESS LANDSCAPES THAT ARE REFLECTIVE OF ASPECTS OF LIFE. MY PAINTINGS ARE INTENTIONAL YET ACCIDENTAL. THEY ARE ORGANIZED, BUT ALSO CHAOTIC, COLORFUL, AND UNIVERSAL. MY INTENTION TO CONJURE A DAY-DREAM IMAGINATION OR MOMENTS CONNECTED TO NATURE ARE SMALL ESCAPES FROM OUR LOUD AND BUSY LIVES."

-Melissa Graves Brown

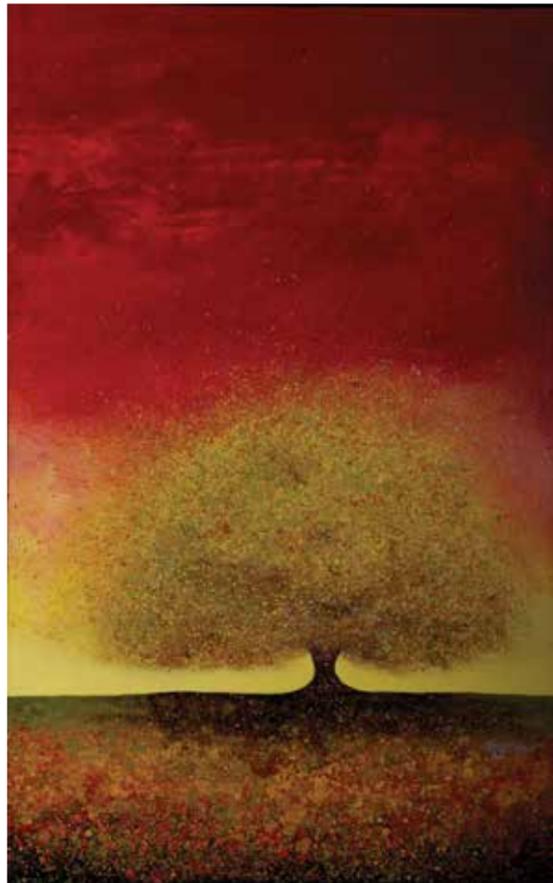
"What I have learned is that I can influence the way people feel," says Melissa. "At the end of the day, I am so pleased to bring color and light into unique environments and homes—to make people happy. It is why I'm here."

She has been voted by her community for the past ten years as its favorite local artist in the Wood River Valley, and she is known for donating large canvases, which are an integral part of many fundraisers and benefits to support her community. It's no coincidence that a Melissa Graves Brown painting is part of these important events, which recognize people and philanthropic endeavors in the Wood River Valley. Melissa has chosen to live in the Valley for these reasons, and, for her, it is what makes it an incredible place to be an artist while she is raising her children with the values and love her paintings radiate.

"The works I give are original paintings," she says. "I value the non-profits to which I give donations, and it's my way to contribute. I am able to connect with community, collectors, and those who have never seen my paintings. It's pure joy to combine a heartfelt donation and fine art. My signal trees and groves are very popular in this arena. Fine art is desired by so many people, and it's always of importance to connect with new people. It's my drive to connect with people."

Married with two children, Melissa has been living and working as an artist in the Wood River Valley since 1999, sharing a studio with her husband Christopher Brown, who creates graphite pencil drawings. ■

[melissagravesbrown.com](http://melissagravesbrown.com)



Red Tree, acrylic on canvas, 30" x 48"

Golden Grove, acrylic on canvas, 48" x 60"



# FORM AND PROCESS GUIDE

## THE FINE ART OF MIGUEL EDWARDS



Wing on Wing, 2018, powder-coated steel, 78" x 42" x 38"



Peregrine II, 2017, Colorado Academy, 150" x 45" x 56"



Ibis, 2017, Steel, 16" x 13" x 12"



Levity, 2019, steel 81" x 57" x 42"

When contemporary sculptor Miguel Edwards moved to Bend, Oregon, from Seattle, he knew his art could be realized in more powerful ways, especially with a full-time home studio dedicated solely to his craftsmanship. Miguel's work is gaining momentum across the country at serious speed and with his most recent steel sculptures, he has expanded his representation throughout the U.S. Recently, he signed with Coda Gallery in Palm Desert, California, which was named a top 25 for galleries in the U.S. and best gallery in California by American Art Awards, Havoc Gallery in Burlington, Vermont, and D Gallery in Carmel, California.

"Perhaps it's my relationship to cold, dirty metal that keeps me going," laughs Miguel. "I used to crank out work in limited time with limited space. Back then [in Seattle] I had a huge photo studio and tiny workshop up a steep flight of stairs. When the larger projects like Perseus II came, I struggled to find bigger locations in working warehouses that I could use after hours." He adds, "But with my

new studio, I'm able to take more time without the complications of shared spaces. I can now spend greater quality time developing my work, rather than juggling tools and workspace with others. I finally have the true studio practice that I have been chasing for years and it feels as good as I expected."

Edwards' series of penumbra sculptures, the pieces of rolled flat bar, are pretty straightforward to build on the base level; it's the nuances that take the time and experience. The steel is rolled cold, not heated in a forge, in either a plate or ring roller. Those pieces are then cut to desired lengths and welded together. The welds are then ground, sanded, and filed. This process continues to some level of diminishing returns. For years, much of this work required at least two people, depending on the scale. As of late, Miguel has figured out how to do it alone in his new shop with his ever-expanding tool collection, which is a breakthrough on many levels, though he still loves working with others.

Hope Rising, 2018 stainless steel, mild steel, fire, The Cauldron for the Opening Ceremony of the Special Olympic Games 2018 in Washington.



Ascent, 2014, steel/glass Commissioned Bellwether Exhibition, Bellevue,



Thanks to this new freedom and seismic, creative flow, Havoc Gallery founder, Bruce R. MacDonald, invited Miguel to show at Havoc Gallery at Context Art Fair in December 2019. Context, which is part of Art Miami, is celebrating its 30th anniversary. Art Miami maintains a preeminent position in America's modern and contemporary art fair market and is globally recognized as a primary destination for the acquisition of the most important works from the 20th and 21st centuries.

In addition to the upcoming Palm Desert and Miami shows, Miguel's work is part of the Colorado Academy's permanent collection for the Ponzio Arts Center, a visual arts education center. Without question, Miguel's growing legacy is in demand, with more of his public works on display in the cities of Redmond, Oregon, and Ketchum, Idaho. Miguel also was awarded a commission for a large new sphere sculpture with glass and LEDs by the Seattle Ballet, for which he will be working with GGLO, a major architecture firm in Seattle, Los Angeles, and Boise, for the Center Steps Project. And just last year, Miguel was approached by Special Olympics and built "Hope Rising," the cauldron for the opening ceremony in Seattle.

Miguel can make hardened steel dance. "I'm finding new places in my process," he explains as he contemplates how physics applies to his work. "The first law of thermodynamics, also known as the Law of Conservation of Energy, states that energy can neither be created nor destroyed; energy can only be transferred or changed from one form to another. This, in the context of the human experience and how we make choices in life, is intriguing to me. It's highlighted in my newest body of work. It's a gritty, industrial process to transform cold-hard steel into fluid and seductive contours. Metal is heavy, sharp, loud, and cold, but how the forces of light and gravity interact with these materials allows me to bring to it a sense of calm and levity. When I create work that is beautiful and arresting to the viewer and that inspires them to simply pause and contemplate or perhaps to create or collect art, or even just ask a simple question, I feel I've done something worthwhile."

Miguel has certain introspections relating to his work, saying, "I use beautiful and simple shapes, and I'm evolving as a craftsman. I want to leave behind occasional artifacts that were created by an authentic and industrial process, especially with how society is evolving to such a virtual world and things like 3D printing and virtual reality are becoming so prevalent. To me, everything about steel is exuberant: from its mineral smell to its varied texture, the way it behaves, and what it enables me to do. With the physical considerations of time, chaos, and intuition—these are my collaborators." ■

[migueledwards.com](http://migueledwards.com)

Torsion, 2015, steel, patina, 63" x 28" x 34".

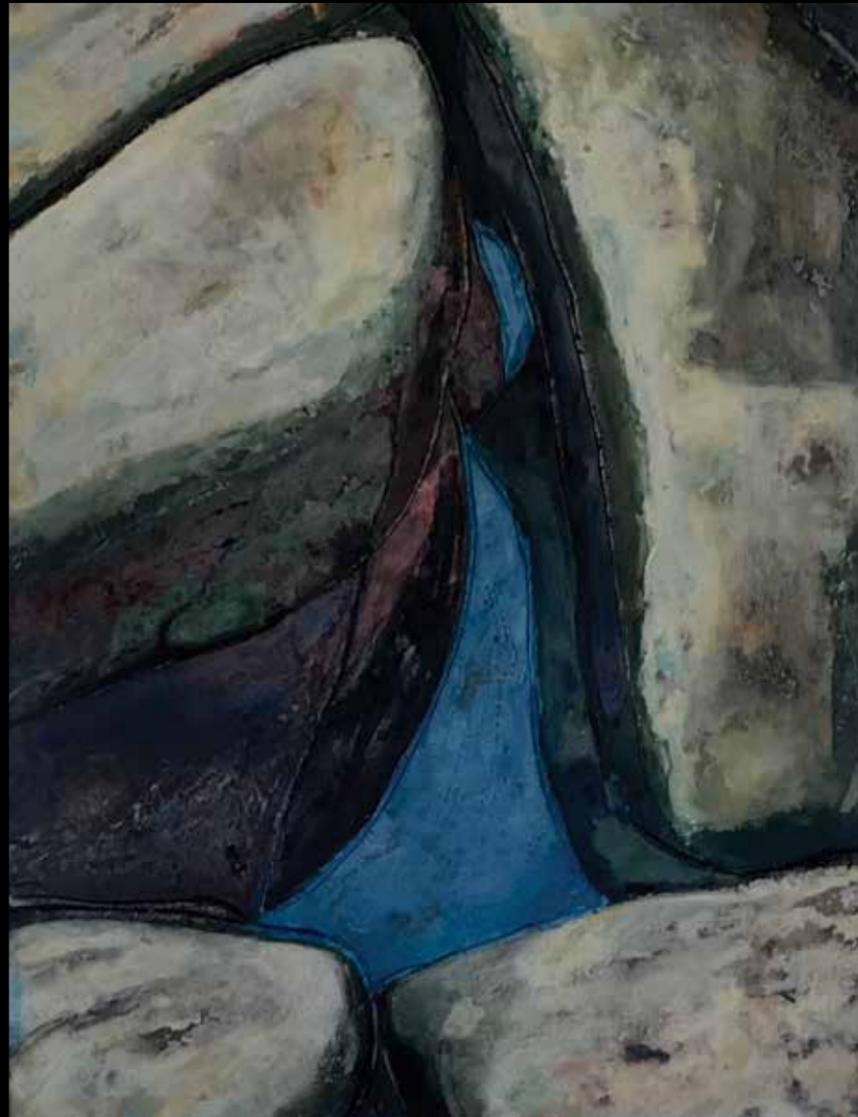


"WHEN I CREATE WORK THAT IS BEAUTIFUL AND ARRESTING TO THE VIEWER AND THAT INSPIRES THEM TO SIMPLY PAUSE AND CONTEMPLATE OR PERHAPS TO CREATE OR COLLECT ART, OR EVEN JUST ASK A SIMPLE QUESTION, I FEEL I'VE DONE SOMETHING WORTHWHILE."

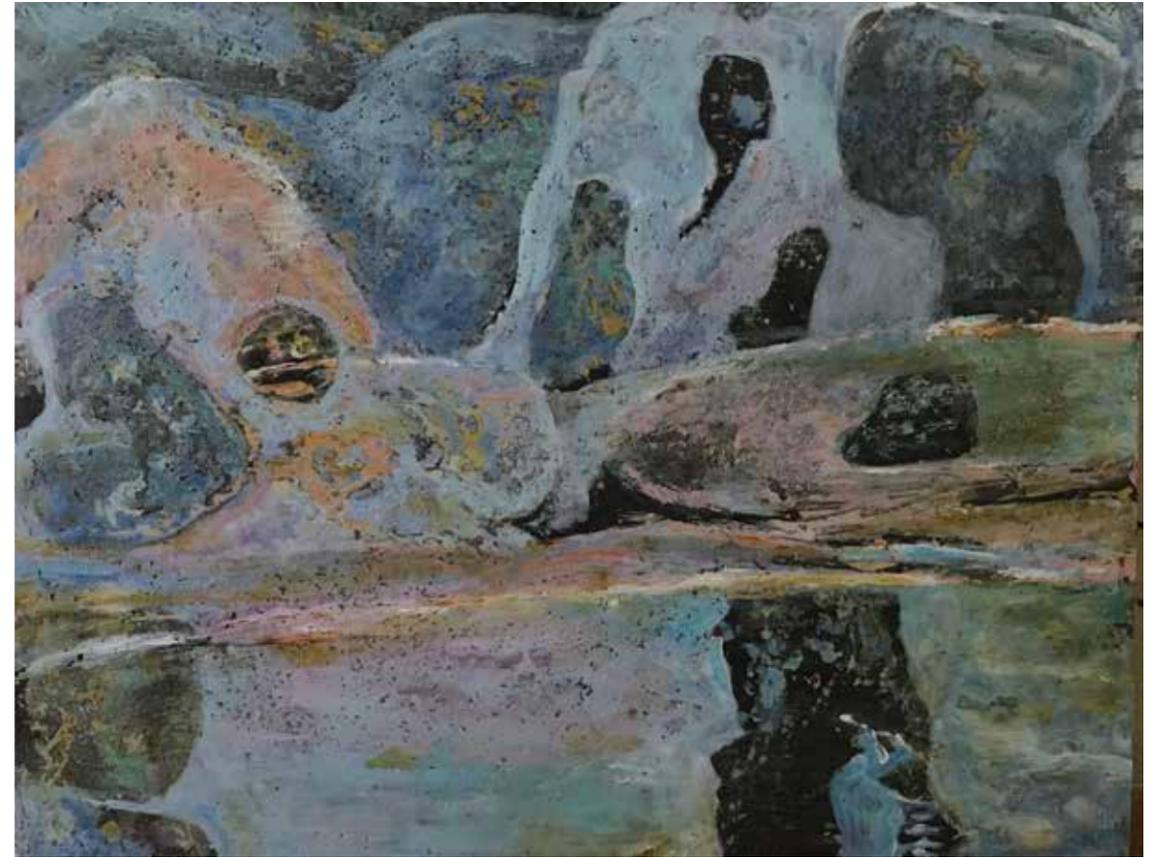
—Miguel Edwards



# JON NASVIK'S DECORATIVE CONCRETE ART: BEHOLD THE BEAUTY



Cache, concrete, 25½" x 34½"



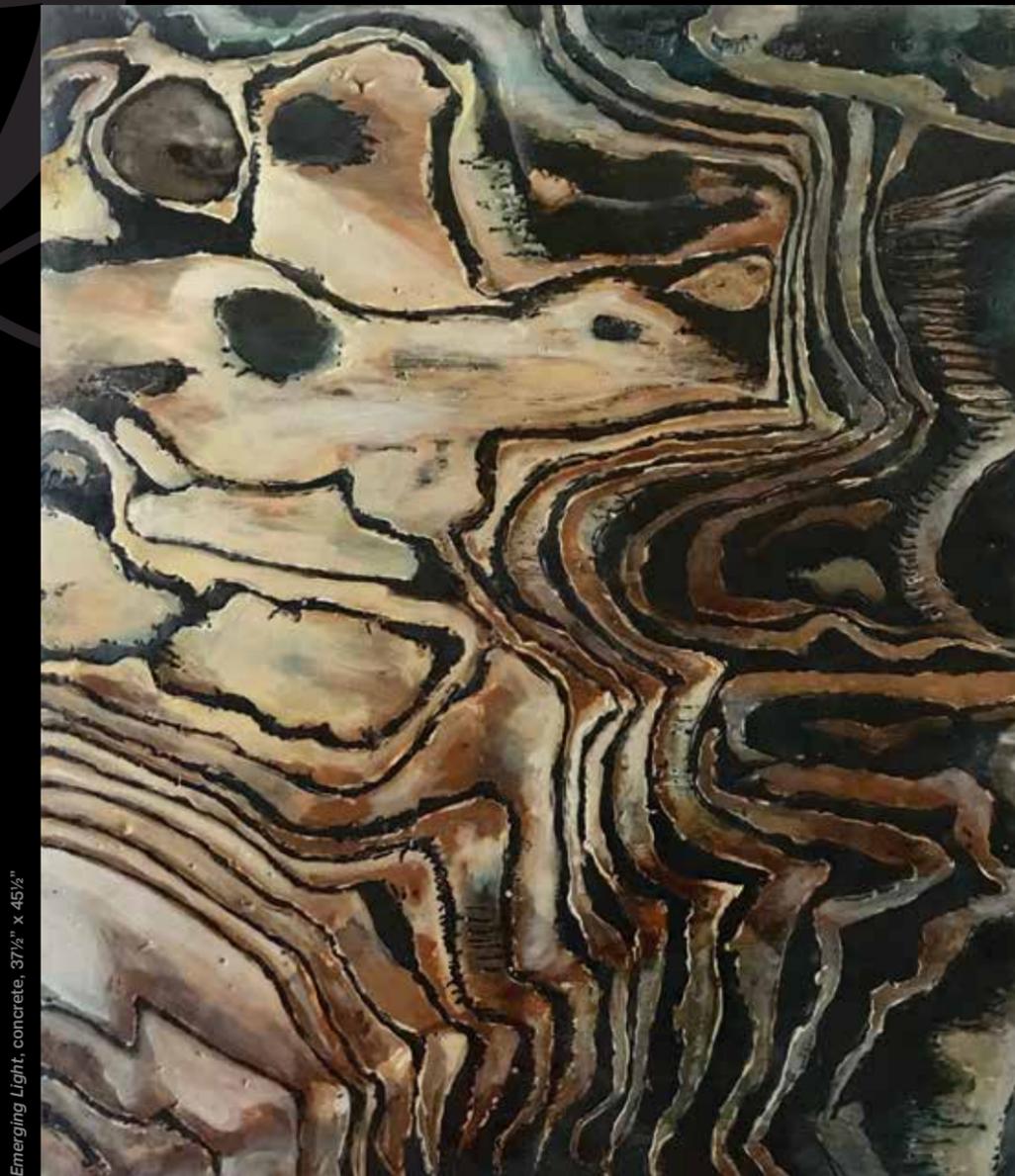
Apparition, concrete, 30" x 38¾"

"WHAT'S INTERESTING TO ME IS THAT I HAVE LEARNED MORE ABOUT THE USE OF COLOR AND DESIGN IN CONCRETE WORK THAN I DID IN ART SCHOOL. AND, SURPRISINGLY EVEN TO ME, FOR SUCH A COLD, HARD MATERIAL, CONCRETE OFFERS A SEEMINGLY ENDLESS AMOUNT OF MOVEMENT & LIFE TO MY ARTWORK."

—Jon Nasvik

If you enjoy the contemporary appeal of concrete as part of a home's design, you might be interested to know that this ancient building material, deriving from ground limestone rock, can also be exquisite fine art. Sun Valley-based artisan and craftsman, Jon Nasvik, who formed Cliffhangers, Inc. 27 years ago to create functional and decorative uses for concrete, has been an artist as far back as he can remember. An expert and artistic craftsman, Nasvik is in constant demand for the growing number of design-oriented people who recognize the benefits and appeal of concrete.

For more than 50 years, Nasvik has been working in the decorative concrete industry creating functional, beautiful home concrete works and entities for inside and outside the home, including countertops, sinks, walls, floors, fireplaces, and water features. Recently, his use of this decorative concrete knowledge has evolved toward transitioning to studio art. The range of possibilities that this unusual art medium has to offer is intriguing. Nasvik is discovering through his imagination and abilities of working within the medium the seemingly endless possibilities concrete can offer his fine art experience.



Emerging Light, concrete, 37½" x 45½"

"IT HAS A SMOOTHNESS AND/OR TEXTURE. IT'S SOLID CONCRETE AND DURABLE BUT LIGHT ENOUGH TO HANG ON A SHEETROCK WALL WHEN CAST LESS THAN HALF OF AN INCH THICK. DEPENDING ON THE ANGLE IT IS VIEWED FROM, LIGHT WILL CAPTURE THE PATTERNS IN THESE PIECES, AND BREAK UP IN WAYS THAT CHANGE THE CHARACTER OF THE PIECE."

—Jon Nasvik

"It's art that you can touch and feel," says Nasvik. "It has a smoothness and/or texture. It's solid concrete and durable but light enough to hang on a sheetrock wall when cast less than half of an inch thick. Depending on the angle it is viewed from, light will capture the patterns in these pieces, and break up in ways that change the character of the piece. This idea opened my head to evolving beyond painting on a flat plane. Why shouldn't interesting things be happening depending on the light, and the goal I am trying to accomplish with it?"

It's true. The work Nasvik puts into his concrete art will reveal different dimensions to the shapes and lines and colors—allowing ongoing exploration and discovery to the eye of the beholder. For this reason, Nasvik is carving and building when creating his concrete fine art pieces. Much of his work is created upside-down and he places actually colored cement, not paint, on a plastic sheet. It is a type of blind process. In another method, Nasvik will build up the colored cement layers, which is more like painting on a board, followed by grinding, chipping, and other methods to make the surface more interesting. Through these two different efforts, Nasvik is often finding new things in the process and, as he says, "I can push into the next piece, and it's a neverending adventure that continues on toward new discoveries."

Nasvik uses texture to interpret objects or items he depicts, allowing for changing light, and he's now working toward more abstract pieces. "Most of the color you see in my work is the cement," tells Nasvik. "I can apply tints, stains, and color-enhancing sealer as I see fit, to achieve a completed piece." He adds that he's noticing different effects along the way through the processes he uses, such as rippling, making more air pockets for definition, and several other practices that are allowing his imagination to explore the infinite possibilities of concrete for fine art. "It's a new exploration. It is something that has not been tried. It's fresh and different. The use of the material is fresh, and I have been doing this for over 50 years. I like creating works of art more than anything else I do. I really do think I have something to give with this work."

Picking a color palette is most likely one of the most difficult components for Nasvik, but the process of always learning is very motivating and exciting to him. "Spontaneity, movement, and texture are things that I really enjoy about creating these art pieces," he says. "What's interesting to me is that I have learned more about the use of color and design in concrete work than I did in art school. And, surprisingly even to me, for such a cold, hard material, concrete offers a seemingly endless amount of movement and life to my artwork." ■

To learn more about Jon Nasvik's work: call 208.720.1367 or email [noj@sunvalley.net](mailto:noj@sunvalley.net).



Things in a Box, concrete, 25½" x 36"



Avocado, concrete, 28½" x 28½"



Larkin Poe / MAR 18

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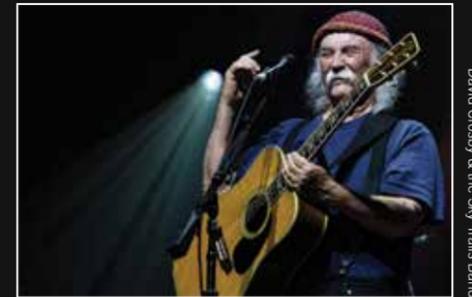
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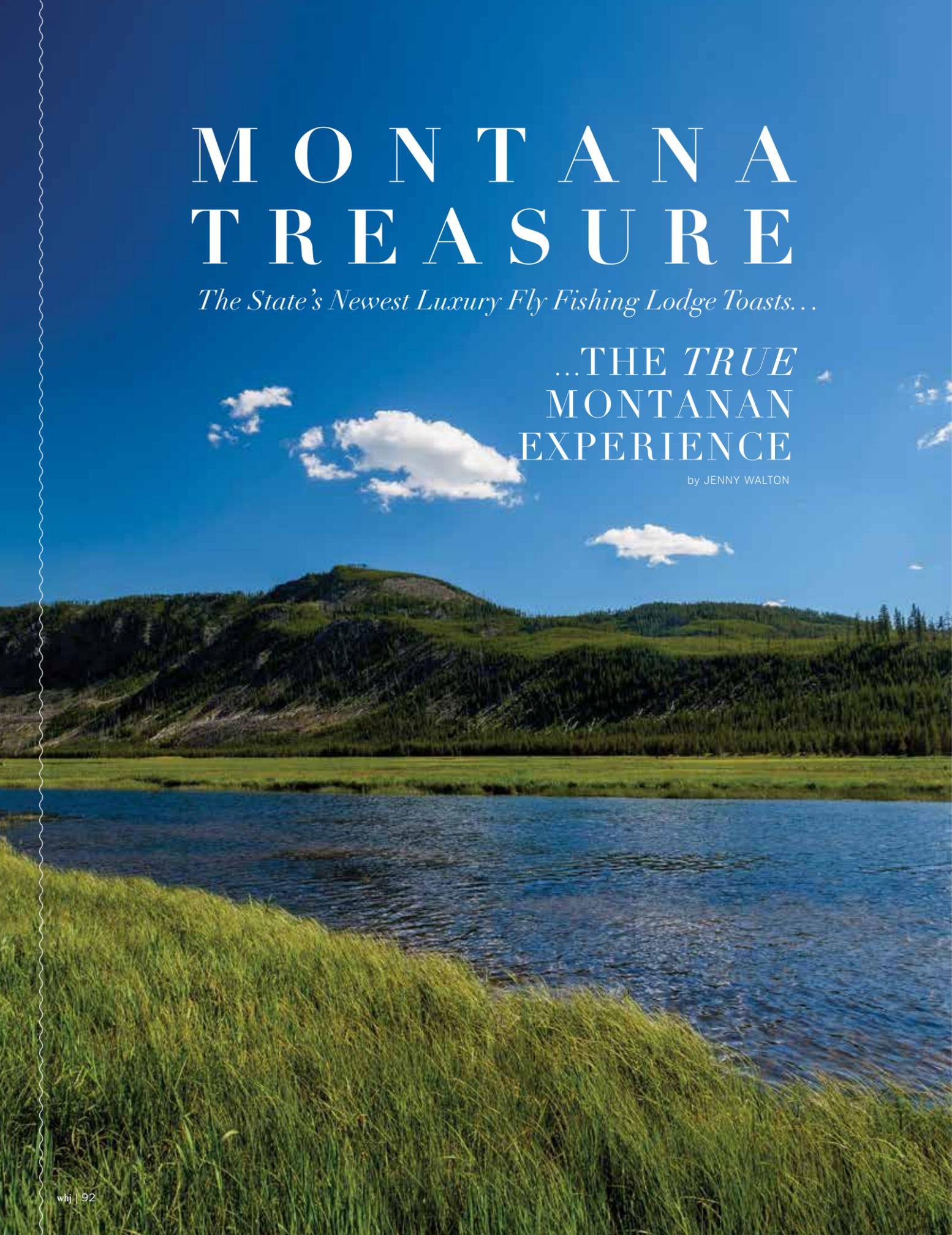
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# MONTANA TREASURE

*The State's Newest Luxury Fly Fishing Lodge Toasts...*

## ...THE *TRUE* MONTANAN EXPERIENCE

by JENNY WALTON



STAND NEAR THE RIVER. DO YOU FEEL YOUR BODY RELAX, AND YOUR SENSES AWAKEN TO THE SOUND OF THE COTTONWOODS RUSTLING IN THE BREEZE AND THE SIGHT OF RISING FISH? NOW, TAKE A MOMENT TO LOOK AROUND BECAUSE YOU'RE IN MONTANA ON THE MADISON RIVER WHERE THE VAST, OPEN RANGE AND BIG SKY CALLS YOU TO EXPERIENCE MORE THAN JUST FISHING. THIS SPRAWLING 1286-ACRE RANCH BECKONS YOU TO INDULGE IN ITS LOCATION ON ONE OF THE MOST REVERED RIVERS IN THE WORLD, BUT ALSO REVEL IN ITS BACKYARD PROXIMITY FOR HORSEBACK RIDING TO HIGH-MOUNTAIN LAKES, VIEWING WILDLIFE IN NEIGHBORING YELLOWSTONE NATIONAL PARK, OR DESIGNING YOUR OWN ADVENTURE IN YOGA AND MASSAGE AT ITS LODGE. MEET MADISON DOUBLE R, WHERE EVERY DAY YOU'RE WELCOME TO SERIOUSLY FOCUS ON FISH OR LOUNGE ON YOUR PRIVATE DECK AND READ THAT NOVEL THAT'S BEEN ON YOUR NIGHTSTAND FOR MONTHS.

*Owners, John and Krista Sampson, celebrate the grand opening of Madison Double R.*



**F**ounder and owner, John Sampson knows fish, fishing lodges, and loves the fishing life. However, after having spent nearly three decades in Montana, most of that time as a co-owner at the incredibly successful Ruby Springs Lodge in nearby Alder, he also understands Montana is comprised of other elements that command your attention. The state's natural beauty and the ability

to have your most fabulous day ever on the river catching a memorable Rainbow or Brown trout, playing golf on a stunning mountain course, horseback riding along the riverbanks, bird-watching on an adjacent 30,000-acre ranch, or experiencing the excitement of waterfowl or big game hunting in the fall are just a few of the reasons why Sampson opened the lodge.



"The Madison Double R is a unique piece of property with Madison Valley and its glorious river coming out of Yellowstone National Park at the top end of the valley, and Wyoming and Idaho at the southern part of the valley bracketing the town of West Yellowstone. It's very grand with unencumbered views of the Madison Range. We have some of the best fly fishing and guides Montana has to offer, but I want our guests to have the full Montana experience. I'd rather this not be the lodge where you come and count how many fish you catch, and that's the measure of your success when you report back to your friends at cocktail hour. To the contrary, I want to dilute that vision of how big and how many you caught. An expert angler's idea of an amazing day may differ entirely from a beginner who just spent his or her first day on the water. Whether you opt to spend the morning fishing our spectacular water and the afternoon soaking in the hot tub after a workout or choose to maximize every minute of your day fishing from dawn to dusk, the Montana state of mind is here."

There's no denying the facts. World class destination waters and a team of friendly and patient guides assure a high-quality fishing experience is in store for you. Also, three miles of a private creek that mean-

ders through the property, a cluster of luxurious and spacious cabins, a renowned chef, a saloon with the original Norris Bar, and a surplus of authentic hospitality round out the high-end experience. The collaborative efforts of Sampson and his wife, Krista, and lodge general managers, Russ and Susie Milam, bring 25 plus years of knowledge to this new establishment, which caters to only 18 guests at a time.

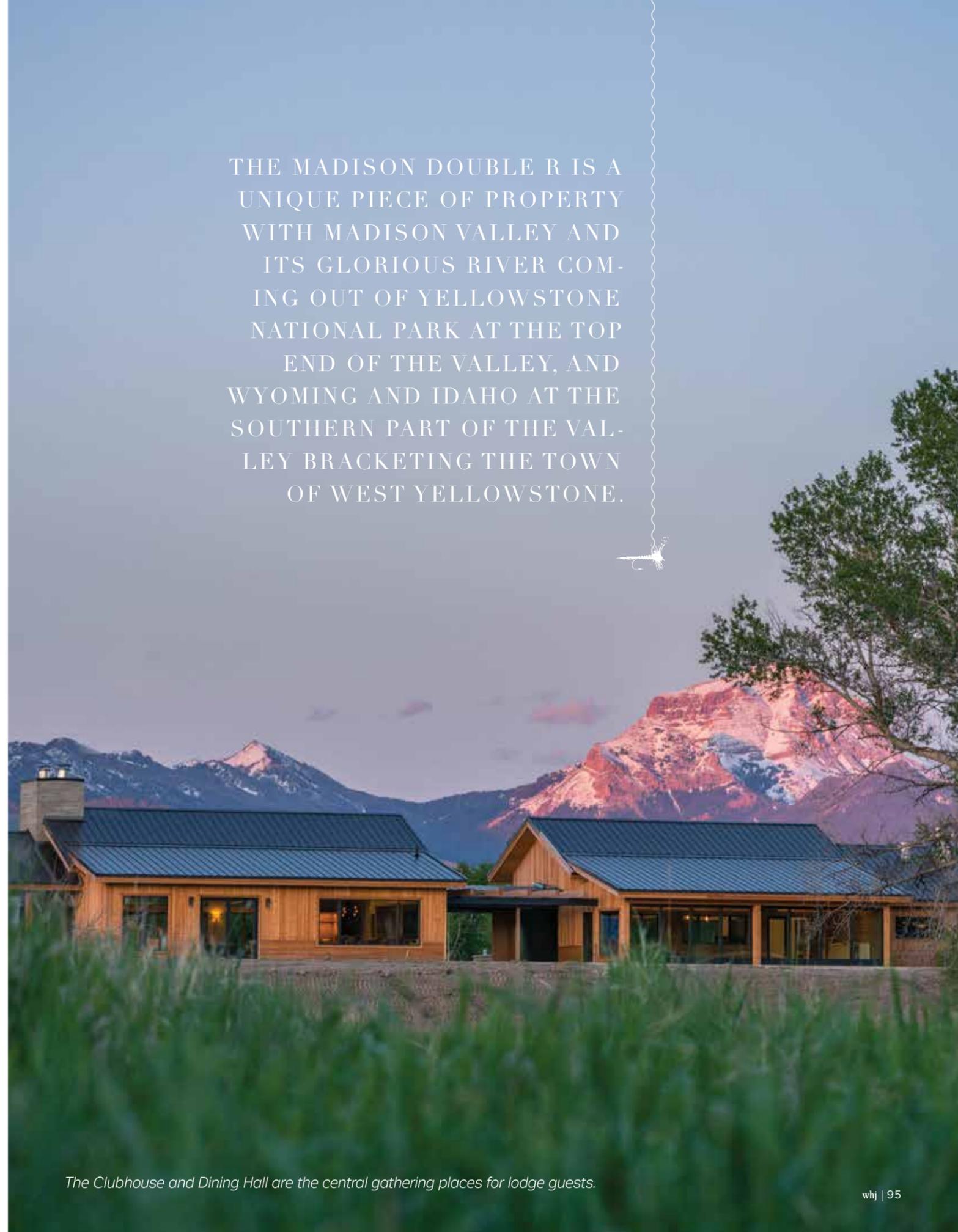
Driving over the classic metal trussed one-lane Varney Bridge before entering the lodge is a reminder of the area's history and the lodge's previous story as a cattle ranch. When Sampson's acquired the property, it was with the certitude of its destiny that few can claim. "I love this piece of the Madison Valley," states Sampson. "The long riffles and pools of the Madison are like no other. I felt the connection to this landscape with its lush willows, beautiful side channels, and layers of views across this majestic valley to the glaciated Cameron Bench, and knew this was the place where I could create a destination lodge for the ultimate Montana experience." Fortunately, the land surrounding the ranch will never be developed and will remain protected as one area is conserved through an easement with the Montana Land Alliance, and the other is owned by the State of Montana.



*Creekside Cabin Exterior*



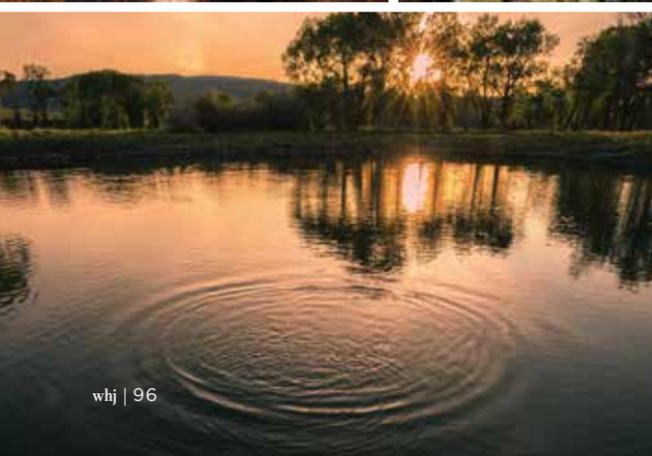
THE MADISON DOUBLE R IS A  
UNIQUE PIECE OF PROPERTY  
WITH MADISON VALLEY AND  
ITS GLORIOUS RIVER COM-  
ING OUT OF YELLOWSTONE  
NATIONAL PARK AT THE TOP  
END OF THE VALLEY, AND  
WYOMING AND IDAHO AT THE  
SOUTHERN PART OF THE VAL-  
LEY BRACKETING THE TOWN  
OF WEST YELLOWSTONE.



*The Clubhouse and Dining Hall are the central gathering places for lodge guests.*



Creekside Cabin Interior



Sampson's enthusiasm vibrates through his every step on the land and along the river's edges. "We are eight miles downstream from the Storey Ditch put-in. They call this section of the river the 'Miracle Mile' because the fishing is so pleasant. This is part of the '50-mile riffle,' which flows out of Yellowstone National Park through the Double R exiting into Ennis Lake. With two miles of prime private water, which is ideal for putting boats in at the upper end of the ranch and darting back and forth across the river on a guided trip, we have this remarkable stretch to ourselves every morning for outstanding fishing. And, if our guests want to venture away from the Madison Valley, there's more trout to be had on the Big Hole, Jefferson, and Ruby Rivers."

Conceiving the architectural style for the Madison Double R has fulfilled a dream for Sampson. His lifelong passions for fishing, guiding, real estate, and hospitality spawned an open and modern approach that harmonizes well with the natural environment. The spirit of connectivity is mirrored throughout the 3500 square foot main lodge with its two pod-like structures linked by an outdoor trellised terrace. In the main lounge, a fully stocked bar, elegant river rock fireplace, game table, two large-screen televisions, and an outdoor covered fireplace porch exhibit the amenities for any social gathering, while the dining room with its transom windows and impressive multi-slide doors frames the outdoor meadow and pond for an engaging outdoor dining location. Banquette-type seating with benches, bistro-type tables, and two tables that can comfortably seat 10 each complete the design that favors communal interaction. Entwining form, function, and comfort benefits the main lodge design as its essence is one of reuniting.

Madison Double R's cabin culture is expressed in simplicity and luxury. In the five Creekside cabins, where wildlife wanders through the adjacent meadow, each cabin has two queen beds, soaking tub, huge shower, custom vanities, fireplace, hardwood floors, large cedar deck, and the requisite kitchenette. The Mountainview cabins are symmetrical in nature, literally, with two 1700 square foot, two-bedroom cabins that complement the four-couple group, eight friends, or an opportunity for a rambling single-occupancy. Each of the four guest rooms is composed of the same comforts in a Creekside cabin, in addition to a shared living room with a phenomenal view of the Madison Range as its dramatic centerpiece.

When the summer sky transforms from its late afternoon dusty rose to deep dusky violet, the guests and guides meet and mingle at the Clubhouse and Dining Hall. And to sweeten the nightly scene, Sampson brought in a 20-foot regulation shuffleboard table, dance sound system, billiards table, gas fireplace, and a ginormous flat-panel television. The two glass garage doors that open to an expansive cedar deck are sure to incite a lively night or two!



Mountainview Cabins Exterior and Interiors



Fishing, dining, and adventuring are on the menu, as well as relaxing. Visiting the 'workout' room, resembles more of an attractive home gym kitted out with free weights, elliptical machine, rowing machine, treadmill, and an appreciable space for yoga and other exercises. Completing the setup is a hot tub, outdoor shower, and private changing room and shower. Hint: Yoga on the deck with colossal views of the Madison Range is likely to put you in a state of perpetual bliss before that heavenly dinner.

Culinary prowess. That's Chef Scott Warren. The freshest local ingredients and the talent to design signature regional Western cuisine, Warren includes favorite, healthy dishes daily from sunup to sundown in his program while incorporating sustainable practices to his acclaimed menus. Trained at Culinary Institute of America and Le Cordon Blu, he has managed ranch culinary programs for over twenty years, so there's every opportunity to taste his pursuits in his prepared picnics or during an evening's delectable food and wine pairing.

Aside from the obvious and captivating indulgences, there is the issue of space. Space is a luxury in many of our lives as well as our connectedness to nature. Eighty percent of our nation's population lives in an urban area. As travelers, adventurers, sportsmen, and sportswomen, we derive

great pleasure from our relationship to the outdoors. Biologist, theorist and naturalist E.O. Wilson states, "Nature holds the key to our aesthetic, intellectual, cognitive and even spiritual satisfaction." More recently, the concept of nature-based wellness has generated discussions about the positive impacts on overall health. The more time we spend in nature, the better we feel. Evidence-based science reports that walking in nature decreases stress, restores energy, and increases short-term memory, cognition, and creativity. Finding the balance that exists in life is one of the reasons Sampson devoted his energy and invested solely in Madison Double R. He recognizes the overwhelming benefits of nature and its gifts. For him, the business that embraces this concept is not only an entrepreneurial endeavor but makes a contribution to the future of his guests and the generations that follow. "I promise my team will make every effort to ensure your ideal vacation is realized," says Sampson.

Walk, fish, hike, ride, or float among the sparkling green hills and fields under a brilliant blue Montana sky. Rise early and watch the pastel colors bathe the Madison River. Observe the pretty streams with their cattails and butterflies. Eat delicious food and be with good friends. Write your own story and preserve those memories and return to make more.



*The Clubhouse Interior*



FISHING, DINING, AND  
ADVENTURING ARE ON  
THE MENU, AS WELL  
AS RELAXING.



*Enjoy breathtaking views from the Clubhouse.*





“CORE TO THE DESIGN IS LIGHT AND VIEWS. WE TOOK THE CLASSIC MONTANA ‘CABIN’ CONCEPT OF A MINIMALIST AND FUNCTIONAL ROOM AND GAVE IT A CONTEMPORARY FEEL. THE OBJECTIVE WAS TO CREATE SPACE THAT WAS FOCUSED ON THE OUTDOORS WHILE OFFERING A RELAXING, UNCLUTTERED, AND COMFORTABLE INDOOR EXPERIENCE.”

—Edwin Ugorowski, Architect,  
Design Partnership Inc.



## THE ARCHITECT’S CHARGE: LIGHT, VIEWS, AND SPACE

As any discerning guest would expect from a Montana retreat, the Madison Double R’s site plan, architecture, and interior design is oriented around the visual experience and natural features. With mountain vistas to the east and south and the Madison River to the west, the buildings are situated to maximize the views of historic ranchland, riverfront acreage, and towering peaks—all framed by the big sky.

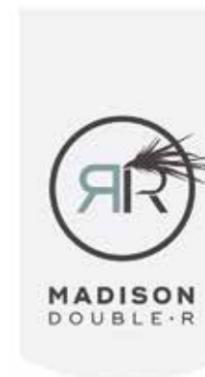
Edwin Ugorowski of Design Partnership Inc. began the architecture with the concept of a simple cabin where the exterior viewshed integrates with the interior space. Ed says, “Core to the design is light and views. We took the classic Montana ‘cabin’ concept of a minimalist and functional room and gave it a contemporary feel. The objective was to create space that was focused on the outdoors while offering a relaxing, uncluttered, and comfortable indoor experience.”



The mono-pitch roofs of the cabins contribute to a modern aesthetic while the clubhouse and dining hall roofs have gable and shed roofs connected together by a covered trellis roof. The buildings are blended with clean, white walls, large windows, steel fireplaces, and reclaimed wood. The classic vernacular is complemented by the wildlife mounts and contemporary western art.

Teresa Kessler, the interior designer, says, “Every space affects you emotionally. We wanted spaces that allow the freedom to explore and interpret—interiors that step back and let the natural beauty of the surroundings take center stage. Each cabin is slightly different with unique lighting, furnishings, art, and fabrics for a guest experience that feels fresh every time. Starting from the initial design stages, I loved synergizing with Ed throughout the process. The end results achieve the best for the client and, ultimately, the guest experience at the lodge.”

Ed says, “John and Krista Sampson, the owners, have natural design instincts. Their big-picture concepts and refined tastes—combined with the talents of Teresa Kessler of TK Design Studio and Greg Miller of Clear Creek Homes—resulted in a true design partnership to create a one-of-a-kind fishing experience in the West.”



Rates include accommodations, meals and alcohol, and daily guided fishing and gear. Trips and packages of any length can be arranged. Madison Double R is located in Ennis, MT and is a one hour drive from Bozeman, MT, a two and half hour drive from Idaho Falls, ID, and an approximately three-hour drive from Jackson, WY. ■



The following companies and their representatives made this lodge project possible. Each delivered their expertise and product on time and with complete care and professionalism;

- CLEAR CREEK HOMES / GREG MILLER
- TK DESIGN STUDIO / TERESA KESSLER
- VOLT ELECTRIC / BRIAN VERHOW
- DESIGN PARTNERSHIP INC., ARCHITECTS / EDWIN UGOROWSKI
- THE PAINT DOCK / JASON HARDY
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- COYOTE MECHANICAL / WILEY LEVANG
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# SHOP TALK

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**“I’M ALWAYS THRILLED WHEN A CLIENT COMPLIMENTS US ON THE RELEVANCE AND BEAUTY OF TILE DISPLAYED IN OUR SHOWROOM. IT MEANS A LOT TO ME. THERE IS A LOT OF TILE IN THE WORLD, AND IT’S A LOT OF WORK TO SELECT AND DISPLAY NEW SHOWROOM MATERIALS. BUT IT’S ALSO MY PASSION.”** *-Alicia DiMarco, Architectural Stone & Tile*

**SHOP  
TALK**

**ARCHITECTURAL  
STONE & TILE**

**ALICIA DIMARCO, CO-OWNER**

**Architectural Stone & Tile** is a locally-owned and operated tile showroom and installation service in Jackson, Wyoming featuring beautiful materials from around the world.

With a wide array of tile samples in their showroom just south of town, they can meet a large range of styles and budgets. They have an experienced and friendly staff to help customers find exactly what they are looking for, and their highly skilled installers take a project from start to finish.

**WHAT SERVICES DO YOU OFFER?** On the materials side of the business, Architectural Stone & Tile is a showroom full of tile and stone for residential and commercial projects. We also sell tile-setting materials and tools. On the labor side of the business, my husband and co-owner, Joe, heads up a crew of several expert installers.

**WHAT INSPIRES YOU?** Colors inspire me. I’m constantly contemplating colors and combinations of color. Coral and sand, green and white, beige and grey. I love when clients and designers come into the showroom and start selecting colors for tile. You can sense their minds drifting into a mental workspace where they store the color palette for their project. Seeing how other people experience and react to color is one of my favorite things about this job.

**DESCRIBE YOUR PROCESS - HOW DO YOU WORK WITH CLIENTS, CONTRACTORS, DESIGNERS, AND ARCHITECTS?** We work with all of the above - as well as tile installers and do-it-yourselfers. On one end of the spectrum, clients will come in with no idea what they’re looking for. They’re looking for inspiration, they take in all options, they browse and get ideas. We also have clients who are looking to us for advice and suggestions. And on the other end of the spectrum are those who know exactly what they want. Even if the materials are not displayed in our showroom, we work with many vendors, and we can source just about anything.

Designers and architects will select samples for client meetings. We encourage them to

use our samples as an extension of their own sample libraries. We also encourage clients to borrow samples to view them in their own space and light.

**WHAT PROJECTS ARE YOU MOST PROUD OF?** I am most proud of the relationships that we have developed in this community. We consider ourselves to be helpful, approachable, practical and hard-working. Angie, in sales and service, is one of the friendliest and most helpful people you’ll ever meet. Her client communication skills are superb, and she makes everyone feel welcome. Arturo, our warehouse coordinator, is also exceptionally helpful, kind, and strong. He loves to help clients carry heavy tile samples in and out of the showroom and load their trucks with materials.

My nature is to continually strive for improvement and to pursue new ideas. But I am pleased with our carefully chosen selection of beautiful tile. We continually update our displays to reflect the most current trends. I’m always thrilled when a client compliments us on the relevance and beauty of tile displayed in our showroom. It means a lot to me. There is a lot of tile in the world, and it’s a lot of work to select and display new showroom materials. But it’s also my passion.

**DO YOU HAVE A FAVORITE RECREATIONAL ACTIVITY, AND WHAT DO YOU ENJOY ABOUT IT?** Cycling. It’s been my favorite activity for well over 30 years. These days I’m most interested in cross-country mountain biking. This past summer I had the pleasure of being a volunteer coach with the Jackson Hole Youth

Mountain Biking organization. I benefited so much from being a part of this amazing group of pre-teens, teens, and adults where kindness rules.

**IF YOU COULD OWN ANY THREE PIECES OF FINE ART, WHAT WOULD THEY BE?** I love this question, but I have a hard time picking just three. *The Wedding Feast* at Cana by Paolo Veronese. It’s huge and dramatic. And it wouldn’t even come close to fitting in our house, but it has an interesting history. *White and Green* by Carmen Herrera. Simple and striking. I’d also choose Andre Derain’s *Mountains at Collioure* - a vibrant depiction of a beautiful town in southern France. One more - a photo by Henri Cartier-Bresson who inspired me in photography many years ago. For now, our walls feature art made by family members - my son, my great-grandfather, my brother, and myself. ■

# whj CONTRIBUTORS

THE WESTERN HOME JOURNAL CONTENT CREW



**AARON KAMPFE**  
EDITOR & WRITER  
Part of a five-generation ranching family, Aaron Kampfe grew up in Red Lodge, Montana. After graduating from Boston University with a degree in English, Aaron began his career writing for The Missoulian and Montana Magazine. For 18 years, he owned and operated an international adventure travel company. Currently, he writes and edits for Western Home Journal and functions as the account executive for the Bozeman and Big Sky editions.



**CASSIDY MANTOR**  
WRITER  
Cassidy Mantor is a brand storyteller who loves good design. Her experience includes in-house brand and product management for Nike and Oakley. Cassidy manages editorial content for blogs and e-newsletters, and has also written articles for the American Bar Association. Cassidy holds a Bachelor's Degree in Art with a concentration in Digital Media from the University of Virginia, and a J.D. from the University of Montana School of Law.



**SAMANTHA LIVINGSTON**  
PHOTOGRAPHER  
Samantha was born and raised in Jackson Hole, WY. Her life experiences have not only enriched her but have also magnified what she gives to the people in her life: friends, family, and clients alike. Favorite lessons learned: from her sweet Labrador, Maui, have taught her to remain loyal, love without abandon, and that there isn't anything better than a long hike and a swim in a cool mountain lake.



**TUCK FAUNTLEROY**  
PHOTOGRAPHER  
Tuck Fauntleroy lives and works in Jackson Hole. Combined with his personal photographic practice, Fauntleroy has developed a professional foundation in the fields of architecture and interior design over the past 20 years. Published in recognized outlets such as The New York Times, The Washington Post, Dwell, Conde Nast Traveler, Powder Magazine, The Fly Fish Journal and Town & Country. Fauntleroy's work utilizes the aesthetics of the natural world. His photography is represented by Tayloe Piggott Gallery here in Jackson.



**ED COYLE**  
PHOTOGRAPHER  
Ed Coyle is a photographer based out of Ennis, Montana. You'll find him in the outdoors following a passion for photography of fly-fishing, hunting, skiing, wildlife, and his family. You can follow along on his Instagram page at @edcoylephotography.



**JENNIFER WALTON**  
WRITER  
Jennifer, a Southern California native, now calls Jackson, Wyoming home. A former life in the music business afforded her global travel, which led to motherhood, and later documenting the military for a book. Blessed with a reason to visit Los Angeles and New York often (her daughter), she appreciates fabulous art and architecture, but finds her passion in the Mountain West's landscapes and communities where she thinks the view is best from a saddle.



**TIBBY PLASSE**  
WRITER  
Tibby Plasse has been writing in the Northern Rockies for fifteen years on everything from agriculture to real estate to the arts to raising healthy kids. She holds her MFA in Poetry and Translation from UNLV and has a BA in English and Political Science from Bucknell University.



**WALT BURNS**  
WRITER  
Between Jackson Hole, Portland, Oregon and Bozeman, Walt Burns has spent almost his entire adult life in The West. And although he currently spends his days as a Creative Director at an advertising agency in Minneapolis, this is merely a temporary situation. He contends the midwest is far too flat for permanent settlement. He continues to show up late to meetings claiming he's still on Mountain Standard Time.



**PETER & KELLEY GIBEON**  
PHOTOGRAPHERS  
Peter and Kelley Gibeon photograph elite residential and resort properties throughout the West and beyond. Diversity of aesthetic and setting inspires their approach.



**SABINA DANA PLASSE**  
WRITER  
Sabina Dana Plasse is a professional writer who emigrated to Ketchum from Baltimore, Maryland. Besides writing, she launches start-up events and assists businesses with publicity and marketing. When not working, she knows that some of life's pleasures are finding a lift ticket to snowboard and a seat at the movie theater.



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A partnership between New West Building Company and The Brooklyn Home Company. Our homes are created to bring the art of design and sophisticated craftsmanship to a new style of home in Jackson.

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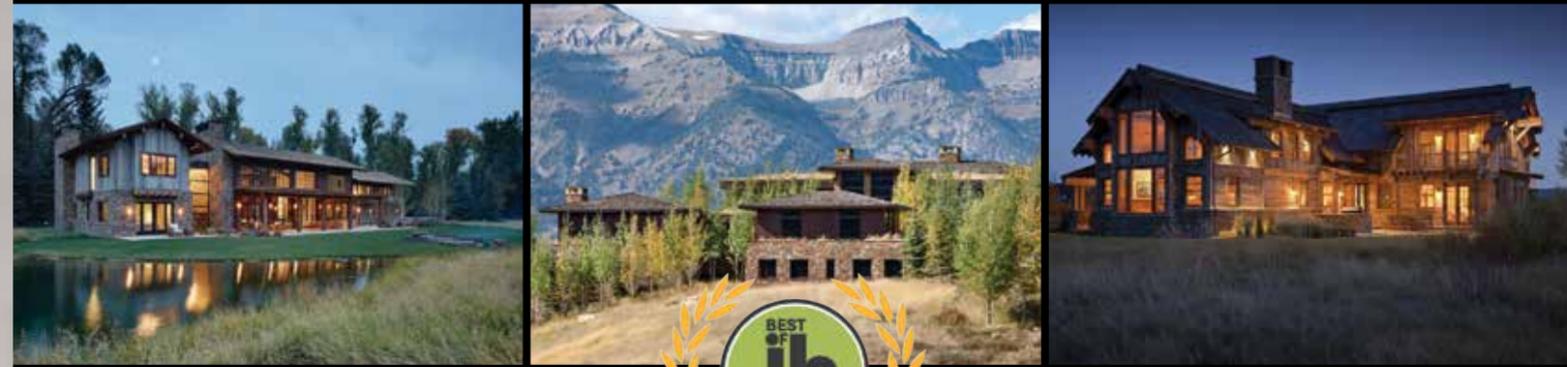
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