

a view for the taking

A MONTANA HYBRID HOME WITH A LODGE
FEEL FEATURES UNPARALLELED VIEWS



Left: Lee changed the initial design of the fireplace from one large stretch of stone to include two tiers of stone because the original design was "too massive." He installed lights in the ceiling to highlight the natural stone texture and mantel artwork. The fireplace is one of four fireplaces throughout the home.



Above: The rear of the home includes a patio and hot tub; natural amenities such as grass and wildflowers provide a rustic touch in the warmer months. Lee used big logs, native fieldstone for the fireplaces, and hand railings that incorporate gnarled twigs to create a lodge look for the home, yet also included features to make the home's atmosphere light.

Right: The spacious dining room highlights a variety of textures and an infusion of red through the dining room chairs and velvet drapes. "Log homes have a lot of wood, which makes them soak up a lot of color," says Carole. "For the dining room, we chose red drapes, which have an amazing velvet texture. We used a lot more color throughout the home to ensure it would be visible."



Peter Lee, who designs distinctive homes, is accustomed to discerning tastes. So when he was faced with building a home that took advantage of a view of Wilson Peak, he knew he was going to need to think outside of the box.

"This home was completely set up based on view," says Lee, president of Teton Heritage Builders in Bozeman, Montana. "I had been working in the Spanish Peaks area for about four years when a friend pointed out the property as a cool spot. It has a dynamic view and I knew I could make it work. It is the best of all possible worlds for anyone interested in skiing and golf."

Located in the Elkridge neighborhood of Spanish Peaks, the home sits on one

STORY LAURA STAPLETON PHOTOGRAPHY ROGER WADE STYLING DEBRA GRAHL

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acre among 3,500, is situated on the 14th fairway of the Tom Weiskopf-designed golf course, and includes ski access. "We really got a little bit of everything in this home," Lee says.

Prior to construction, the site was only accessible by old logging roads, yet Lee maintained his vision. Fortunately, he picked the site knowing that the view from the proposed 5,300-square foot home would be his to enjoy personally. "I was building this home for myself, so I wasn't constrained by another person's ideas and guidelines," he says. Thus, he was able to tinker around and include some unique architectural details.

Although the home is primarily log, the home also includes timber frame attributes displayed in

Right: The front entrance of the home showcases a hand-forged iron chandelier, a custom front door, and log and Montana moss rock columns. The massive front entrance provides the first taste of the full arched barrel truss system used throughout the center of the home. The addition of the arch trusses ensured the view to the outside was at the forefront of the home. "The arches follow through the entryway into the great room and back outside," says Lee. "This home is perfectly oriented with Wilson Peak, so the first thing you see when you open the door is the view."

Opposite: The great room opens into the dining room and kitchen and includes a step down, which Lee felt would help "define the space within the open floorplan of the home." The flooring of the great room is crafted in skip-sawn knotty white oak with eased edges to highlight the random-width boards and enhance their rustic appearance. Designer Carole Sisson decided against using window treatments to ensure the view remained unobstructed. An indoor balcony off a guest bedroom overlooks the great room and has been quaintly nicknamed the "Romeo and Juliet" balcony.



Above: Lee wanted to include a spacious island that would insure plenty of space for entertaining and would allow the cook to mingle with guests during meal prep. "I wanted everyone to fit around the island and be a part of the meal from start to finish," he says. Carmel patina knotty alder cabinetry and a custom range hood, combined with lightly painted barstools, create a dramatic effect.

Inscribing Distinction

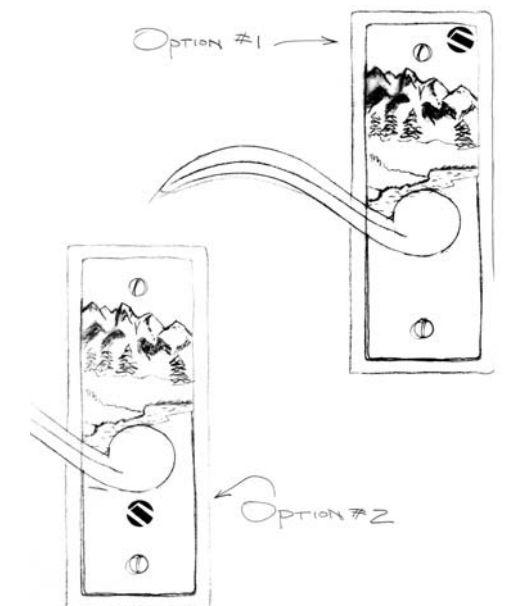
Peter Lee likes to find that one unique trait he can include to leave a nod to the work his company has completed.

"I like to come up with signatures and work them into the homes I build, but it has to be very subtle," he says.

For his home, the detail was in the door escutcheons. He worked with the designers at Rocky Mountain Hardware and sketched out a mountain scene: The design was a silhouette of the Teton Mountain Range with the Teton Heritage Builders logo doubling as the moon rising over the mountain range.

"I had been tinkering for years and got it on this home," he says. "The epiphany hadn't happened until I built this home."

LAURA STAPLETON



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a full arched barrel truss system. “This home is a hybrid of logs and timbers, as timbers are used only in the trusses,” Lee says. “Timbers are easier to use than logs for this particular design element. This feature could be done with logs, but it requires a lot more time and money. We didn’t need a king post in this design because the full arched barrel truss is doing all the work. Eliminating the king post allowed for an unobstructed view from the upstairs bridge to Wilson Peak.”

“The Spanish Peaks community guidelines have a very particular, very rustic architectural style,” says project architect Eliot Goss, of Jackson, Wyoming. “We wanted to stay within those guidelines, which had a significant effect on the feel and appearance of the exterior of the home.”

“The joinery and the log work is where we spent time to get the details right,” Lee says.

With the exterior of the home developed within the guidelines of the community, the interior was a blank slate for Lee to revel in possible design ideas. Yet, he had ideas on how he wanted the home to flow, including keeping the floorplan open while keep-



Above: In an attempt to lessen the dominance of the log railing in the great room, Lee used small twigs in between the newel posts instead of regular logs. This helped ensure the truss work took center stage in the home’s appearance. The elimination of the king post in the timber framing allows for an unobstructed view of Wilson Peak, even from the upstairs hallway.

Left: The powder room off the great room includes several custom features. From the wallpaper that was designed to look like birch bark to the cabinetry designed and built with reclaimed barnwood and willow twig decoration on the cabinetry and mirror frame, the room makes a sound impression on all guests.

ing rooms adjacent to one another. “I wanted to build and design the home the way we live—all together,” he says.

“This home doesn’t overwhelm with its mass. It sits comfortably on the site more than any other home we have done before,” says Eliot. “The heart of the home is right in the center and it becomes more human in size as you branch out to the outer layers.”

To create such a comfortable feel, Lee looked for inspiration to the Old Faithful Lodge in Yellowstone National Park. He wanted to evoke a classic, Rocky Mountain lodge style, which led him to designer friend and business associate Erica Jennings and ultimately to Carole Sisson of Carole Sisson Designs in Bozeman, Montana.

“I tend to approach the designers and talk about the palette and look of the home,” says Lee. “Then I step back and let the designers do their thing.”

“Lee has wonderful tastes and was very involved in the selections of his home,” she adds. When we decorated this home, we wanted to give a warm texture and feel to the rooms.”

Although Lee chose primary features including flooring, countertop and wall surfaces for his home, he utilized Carole’s services for a variety of selections, entrusting her decision for furnishings, fabrics and wall colors.

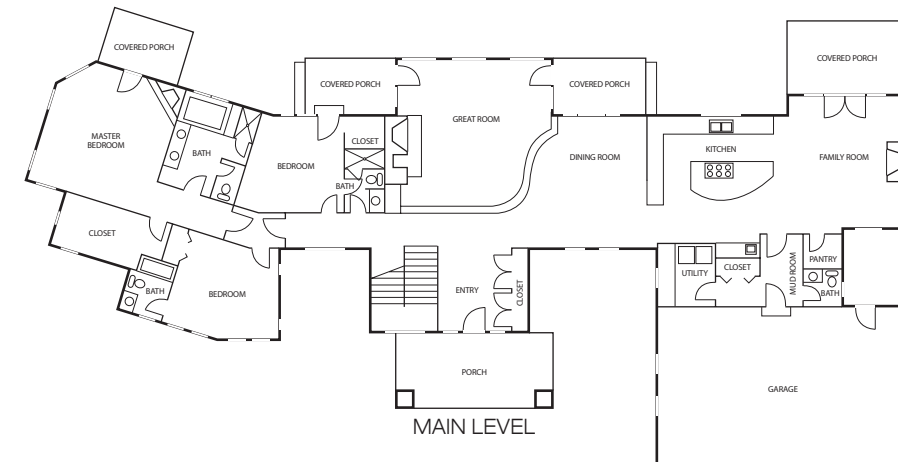
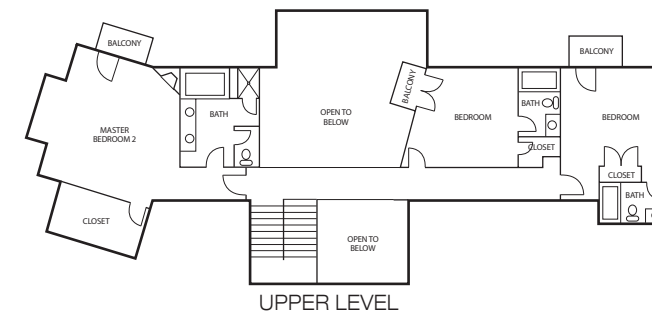
The home is infused with warm colors, painted textures and contrasting furniture pieces to help enhance its inner beauty. “We didn’t want the décor to blend in with the walls, we wanted to show it off,” she says.

“The nice thing about working in log homes is there is nothing boring about them. Each log is unique in its own way,” adds Carole. “Log homes are warm and include more texture and more shape. They make you feel different. There is hominess, warmth and coziness, even in a great big home like this.”

In the end, the view of the countryside may have been what led Lee to the site, but a simple step inside the home will ensure that anyone who visits will leave with far more memories of the home itself.

“When people come into this home, they notice details that maybe I take for granted,” says Lee. “So many times when I walk through a home I have built or designed, I only see the flaws. So, it’s nice when someone points out something that makes the home unique. It’s good to see the home through other people’s eyes.” *CWH*

Below: The downstairs master bedroom has a cozy stone fireplace and access to a private balcony. Lee decided that a master bedroom on each floor would make the home more appealing.



home bio:

SQUARE FOOTAGE: 5,300
BEDROOMS: 3 **BATHROOMS:** 5
ARCHITECT: Eliot Goss, AIA, www.eliotgoss.net
LOG PRODUCER: Lost River Log Specialists, www.lostriverlog.com
BUILDER: Teton Heritage Builders, www.tetonheritagebuilders.com
INTERIOR DESIGN: Carole Sisson Designs, www.sissondesigns.com
LIGHTING: Forge Lighting
MASONRY: Keystone Masonry
APPLIANCES: Subzero
FURNISHINGS: Rocky Mountain Furniture

Above: The living room includes a coffee table made from Taos drums, which were crafted out of old trees. Deer hides were stretched across the top and drumsticks were packed with cotton, wrapped in rawhide and painted along the sides. “We like to throw in special, unique pieces to make the home special for people,” says Carole. **Opposite:** Located in the resort community of Spanish Peaks, the home’s location offers the best of both worlds for skiing enthusiasts and golf lovers. The home is situated on the 14th fairway of the Tom Weiskopf-designed golf course and includes ski access to the west. The home is stacked with lodgepole pine logs and chinking; Lee had the exterior corners of the logs axed to create the façade of being hand-cut.