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UNDER WESTERN SKIES

ARCHITECT PAUL BERTELLI AND DESIGNER HILARY HEMINWAY
INTERWEAVE TRADITIONS IN A GRAND WYOMING RETREAT





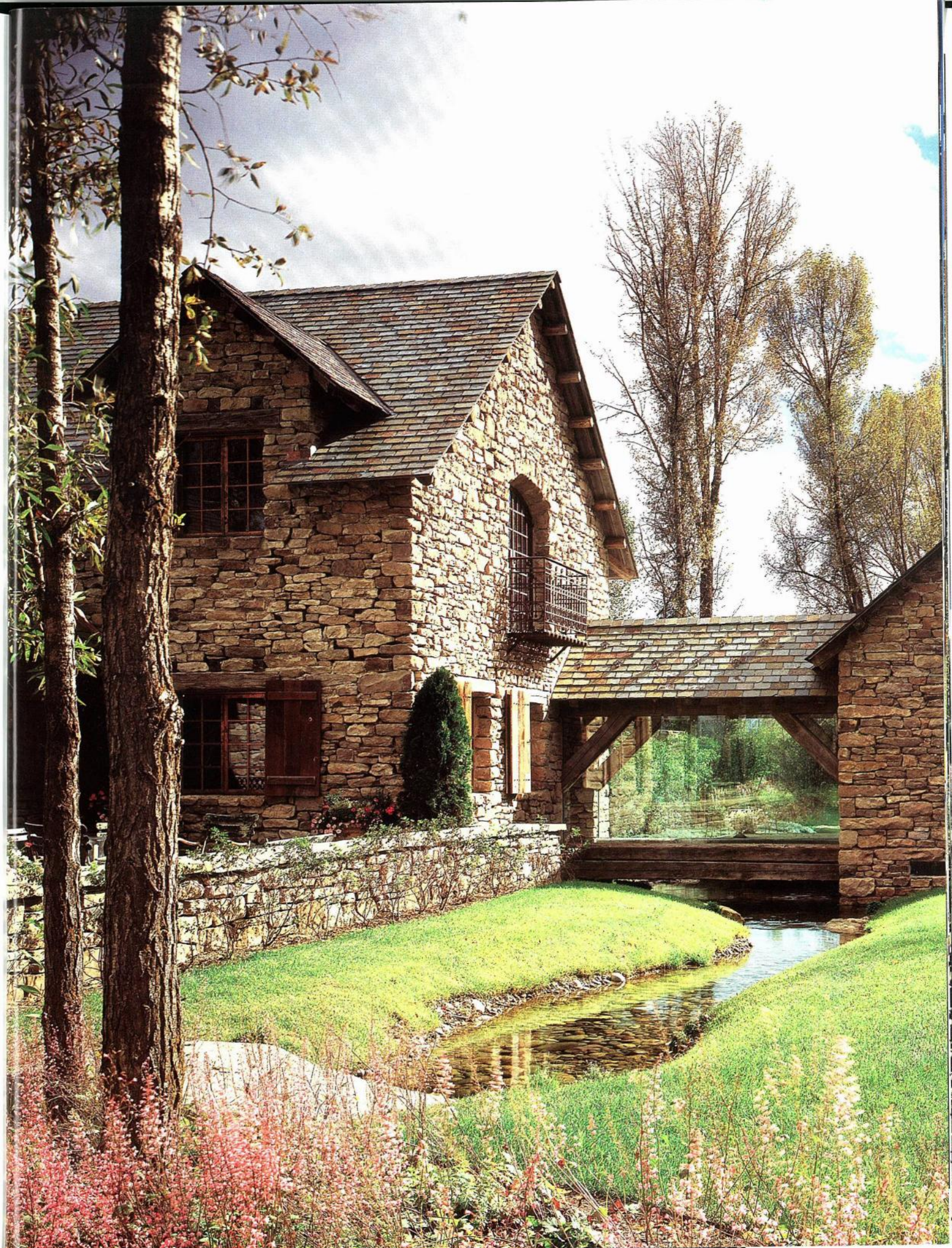
WHEN BILL AND ROBIN WEISS DECIDED TO SIMPLIFY THEIR LIVES IN JACKSON, WYOMING, THEY TURNED TO ARCHITECT PAUL BERTELLI OF JLF & ASSOCIATES. Bertelli, whose firm is based in Bozeman, Montana, had collaborated with Jonathan L. Foote to design a house for the couple and their family when they moved to Jackson in 1988. "I watched their children grow up in that first house," says Bertelli, JLF's senior design principal. "But as Bill and Robin found themselves at a different point in their life, they became energized by the prospect of redefining their sense of home. They were ready for something more ambitious."

"Robin and I have built enough houses together to know what we want," Bill Weiss says. "We have fun doing these projects." Together the architect and clients arrived at the types and sizes of rooms the Weisses wanted, and Bertelli and his team carefully assembled a schematic for the house, which was dubbed Spring Fed after the couple's Andrew Wyeth painting of the same name. The residence was sited near the west bank of the Snake River, with inspiring views of the Tetons in all seasons. Landscaping features included a pond and a wandering creek.

Bertelli provided the Weisses with private spaces that are attached to, yet set apart from, the social hubs of the residence. The layout also enables the occupants to interact seamlessly

previous pages: "I think of it as our European hunting lodge," Robin Weiss says of the house she shares with her husband, Bill, in Jackson, Wyoming. The couple worked with architect Paul Bertelli of JLF & Associates, interior designer Hilary Heminway and landscape designer Maile Rehnberg to create an inviting residence that is closely tied to its picturesque setting. Bertelli used reclaimed stone from nineteenth-century Montana buildings for the structure, which was intended to interact with a lake and stream that were added to the property. "The stones and timbers ground the house inside and out," says Heminway. **above:** Glass-walled connectors provide scenic links to different sections of the house.

opposite: The connector to the master wing straddles the new stream.





above: Reclaimed French oak, used for the ceiling, wainscoting and floor of the dining room, adds texture to the formal space. Heminway selected a vibrant custom rug and fabrics for the draperies and tiebacks from Christopher Hyland. A Niermann Weeks chandelier hangs above a Mill House table, which is encircled by chairs from Agostino Antiques and armchairs by Julia Gray. **opposite:** Paintings from the Weisses' western art collection are displayed in the sitting room/office near the master bedroom. *Pasqualita*, by Nicolai Fechin, hangs above the mantel, while *Pack Horses* by Frank Tenney Johnson and Charles Schreyvogel's 1901 *How Kola* flank one of the windows. The drapery fabric is from Christopher Hyland, and the floral rug is from Stark.





with the natural environs. The creek, lined with moss-covered fieldstone, meanders throughout the structural footprint of the house, while the pond flanks the house's exterior stone wall, suggesting a nineteenth-century English mill. "All of those elements were meant to enhance the concept of bringing water to the project," says Bertelli, who worked closely with landscape designer Maile Rehnberg on the grounds.

The use of connecting corridors made of stone, timbers and glass has been an innovation long associated with Bertelli's architecture. "As a scale device, it's almost unequaled," Bill Weiss says, adding that these interior breezeways give added autonomy to the house's distinct components.

Part of the house's character—in a valley where log struc-

tures rule the vernacular—emanates from the Weisses' choice of building materials. While the project was still in the planning phase, the architect located an abandoned mill and barns on the high plains of Montana and used their stone and timber to complement the interior limestone imported from France. The old structures also provided a number of hand-cut arch stones and corner quoins that Bertelli incorporated into the design.

"Working with the Weisses is always an exciting process, but it's the antithesis of approaching a home as a prefabricated kit of parts," Bertelli says. "They embrace the creative use of old materials because it adds to a one-of-a-kind authenticity."

During construction, masons were so attuned to the historical nuances of the original stone walls they were rebuilding

above: The living room is defined by reclaimed stone walls and timber trusses. Plaid and paisley textiles from Christopher Hyland cover the armchairs and sofa, while a solid Ultrasuede is used for the draperies. "When choosing fabrics and furniture, we had to keep in mind the balance of power in the room," says Heminway. "A patterned fabric against the stone helped balance the plain fabric up against the view and glass." Andrew Wyeth's 1967 *Spring Fed*, for which the couple named the house, hangs over a French limestone fireplace mantel.



that they retained the cracking patterns that had emerged over time. Wood beams also bear the surface patterns of age. "Time is what created these imperfections, and it's the age and the patina of the materials that give them character," Bertelli says.

As the foundation rose, the clients enlisted interior designer Hilary Heminway to help them search for everything from furniture and fabrics to rugs and tile. "The part I loved most was the hunt," Robin Weiss says. "Bill and I subscribe to the old adage that if you find something you love over the course of your travels, you'll find a place for it in your life. The things we've collected that mean the most to us have ended up in this house."

For the living room, Heminway created an atmosphere of casual elegance with comfortable armchairs and sofas uphol-

stered with rich paisley and plaid fabrics from Christopher Hyland. Reclaimed hand-hewn timber used for the ceiling trusses and beams adds a dramatic dimension to the room, and a French limestone mantelpiece stands out against the stone walls. The house's namesake painting hangs above the fireplace opposite a large canvas by N. C. Wyeth.

The dining room accommodates more-intimate dinner parties of twelve rather than the gatherings of twenty that the Weisses hosted in their former house. Heminway, who describes the aesthetic as European eclectic, filled the space with boldly colored fabrics, a custom rug and sophisticated furniture set against the rustic backdrop of a reclaimed French oak ceiling and wainscoting. "The dining room is formal, but at

above: "They didn't want a family room concept, where the kitchen is in the dining room," says Bertelli. "That allowed us to do a self-contained casual kitchen, without it being in the fray." Limestone was used for the floors, countertops and backsplash, and Heminway hung a French pot rack with antique Holophane lamps over the kitchen's center island. A custom copper sink from Oregon Copper Bowl Company is paired with a Newport Brass faucet, while a Franke pot filler is conveniently located above the Viking stove. An adjoining alcove provides an informal spot for breakfast.



the same time its essence is about informality,” says Heminway.

Resembling a stone cottage from the outside, the couple’s private wing encompasses a combined sitting room/library/office, a bedroom and a bath. With its custom four-poster and a low ceiling made of reclaimed antique Montana timbers, the bedroom has the feel of a large guest chamber at an English inn. The nearby sitting room reveals Bill Weiss’s love of western art. His father started collecting in 1956 with the purchase of a painting by Charles M. Russell. “American western art is one of the few truly indigenous art forms we have,” he says. A 1901 Charles Schreyvogel oil is displayed along with works by Frank Tenney Johnson and Nicholai Fechin.

Despite the allure of each room in the house—including a wine cellar for him and a yoga room for her—one of Bill Weiss’s favorite hideaways is the outdoor teahouse, which is connected to a dining pergola and sitting area that straddle the expansive pond. The shelter, shaded by vines of ivy in summer, serves as a gathering spot for the Weisses and their family in the quiet Wyoming evenings.

“As well as Bill and Robin know their home today, they’re the kind of people who will continue to derive tremendous pleasure from the little discoveries that reveal themselves the longer they live there,” says Bertelli. “For an architect, nothing is more satisfying.” ✦

above: A custom cherrywood four-poster, with a headboard upholstered in a Christopher Hyland fabric, anchors the master bedroom. Heminway chose a faded floral from Bennison and a Scalandr  plaid for the drapery fabric.
opposite: A dining pergola made of antique lodgepole pine and hand-hewn timbers overlooks the property’s lake.

“It was important to incorporate water into the site, and I went one more step by incorporating water into the living spaces,” says Bertelli.

