



JACKSON IN the Vanguard

ARCHITECT STEPHEN DYNIA AND
DESIGNER CATHERINE BAILLY DUNNE
imagine a Wyoming house
whose dramatic shapes echo
THE TETON COUNTY LANDSCAPE



previous pages: For a residence near Jackson, Wyoming, architect Stephen Dynia blended a contemporary aesthetic with the skewed forms of old ranch buildings. **opposite, top:** The peaked guesthouse is punctuated by a brise-soleil that forms a shelter for cars and a passage to the entrance courtyard. **opposite, bottom:** Dynia sloped the roof-lines of the main house at varying angles; he installed a wall of windows in the living area, which looks onto one of three ponds on the property. **right:** Designer Catherine Bailly Dunne created appropriate interiors using an earth-toned palette that references the landscape as well as the steel, stone and mahogany of the house.



ARCHITECT

STEPHEN DYNIA KEEPS A STACK OF PHOTOGRAPHS OF BARNS, WATER TOWERS, BRIDGES AND OTHER UNSUNG FEATURES THAT MARK THE BEAUTIFUL CRATERLIKE VALLEY HE CALLS HOME. THE SLOPE OF A ROOF, A STONE WALL, THE WOOD-CLAD FORMS AND RUSTED-METAL SIDING—VISIBLE AMONG FIELDS AND WATER-LOGGED PLAINS CROSS BY THE SNAKE AND

GROS VENTRE RIVERS—ARE THE DNA OF THE MODERN HYBRID STRUCTURES HE IS NOTED FOR IN JACKSON HOLE, WYOMING.

"I came from New York knowing nothing about western culture," says Dynia, who worked previously for Skidmore, Owings and Merrill. "When you come to a place that's so foreign to you, you see things that others are deadened to." What Dynia saw was a grassy floodplain ringed by the towering Teton mountains and, all across the valley, simple ranch structures of "alluring frankness and utilitarian integrity."

The architect's work remains modern but also reflects Jackson Hole's rural architectural vocabulary, making him the perfect choice for a couple drawn to the area and to just that kind of modern look. "My husband is a Westerner from El Paso, and we both wanted a place where we could enjoy the outdoors," says the wife. The husband is a financier, who owns a company based in Santa Monica, California. But the wife, who is a New Englander, prefers the changing seasons. As soon as they acquired some land in Teton County, they put in roads for winter access. They made diversions from existing agricultural canals to create three ponds that reflect the sky and are a magnet for wildlife. "Last Christmas we had twenty-two trumpeter swans on the water," says the wife. The unspoiled landscape of the semi-wooded 48-acre property, a few miles south of Jackson, was the ideal backdrop for Dynia's aesthetic.

The architect wanted this project to convey the poetry of old farmhouses. "Their gable-roofed buildings just sag with the passage of time, and they have to be manipulated," he explains. "I based the ten-thousand-square-foot compound—a large house, a horse barn, a guesthouse and a triangular barbecue pavilion for picnics under cottonwoods—on indigenous architecture that grows by accretion," he says.



top left: The west elevation of the main house. **top and left:** "The entrance volume, which includes a music room and a study, is clad with mahogany, copper and Montana moss rock," says Dynia. **above:** The rusted steel of the sloped roof, **opposite:** Before the living area's double-sided concrete fireplace and chimney, with steel pulleys that lift steel screens, Bailly Dunne placed a Donghia club chair and ottoman covered with Great Plains fabric from the Holly Hunt Collection; the stone niche stores firewood. Wall posts, incorporated to help withstand earthquakes, feature detailed crossed-steel ties.





opposite: Bailly Dunne used V'Soske rugs to warm the voluminous space. The wood table and Christian Liaigre dining chairs, with seat cushions upholstered in Edelman leather, are from the Holly Hunt Collection. **above:** A plein air painting hangs above a wood-and-hammered-stainless-steel bar counter in the kitchen.

Dynia's design became the starting point for interior designer Catherine Bailly Dunne, who met the residents in Los Angeles, where she is based. The designer saw the Jackson site for the first time before the main house was framed. "I took a lot of pictures," she says. "I wanted to remember the feeling of the woodlands and the mountains."

The Z-shaped main house comprises several rising and falling sculpted roof forms, a steel-and-copper tower, and steel, stone and mahogany walls. The materials and design blend into the landscape. The master bedroom is set to the northeast; the center wing of the Z plan contains double-height living spaces with a glazed north wall. The rising-ridge roof that covers the living space leads the eye to a family room and kitchen at the northwest end. Above those spaces are bedrooms for the couple's two children. A concrete fireplace separates the living and dining areas, and a Sheetrock wall with alcoves shields the family room from view.

For the architect, structural details become ways to decorate a building. The family room's floor-to-ceiling glazing on the west and north walls created a structurally fragile corner that required additional support. Dynia installed a brace embellished with a tower that incorporates an outdoor fireplace wrapped by a spiral staircase, which leads to a viewing platform. Inside the house, the skeletal gable roof with variably spaced rafters and a steel spine is left exposed.

As the structure took shape, Dunne focused on finessing much of the interior design from Los Angeles. It helped to visit the site, although "the architect had sent me samples of the materials," she says. "I had a good feel of what it would look like. I had designed two other spaces for this family and knew they liked Holly Hunt and Christian Liaigre furniture." With comfortable upholstered furniture silhouettes as a counterpoint to Dynia's edgy design, Dunne concentrated on a palette of rusts, golds and greens to complement mahogany, copper and stone throughout the building. Patterns and textures were selected to reflect the woodlands. Soft V'Soske rugs offset leather and suede upholstery. Chaya, a dappled leaf-patterned fabric from Donghia, covers sofas. "I used dark woods to warm the interior," Dunne says.

This house, unlike classic modern houses, lacks concise moves. "But it's not willful," says Dynia. Every gesture has a reason. "We began lifting roof ridges to mimic the mountains, but the roof also rises for stairways," he says. More important, "from inside, the roofline rises to magnificent mountain views." +



right: Tiles from Ann Sacks and a heat-treated, hammered stainless-steel shower wall in the master bath.

bottom: "A concrete fireplace and chimney and a stone firewood niche divide the sleeping and the sitting areas in the master bedroom," Dynia says. Dessin Fournir chairs are covered with Great Plains fabric from the Holly Hunt Collection; the side table is by Dakota Jackson. **opposite:** The master bedroom offers views of the Teton mountains. "The open land is breathtaking," says Bally Dunne, who dressed the bed with Randolph & Hein fabric and chose a mohair-upholstered sofa from Donghia for the space.



"At the bottom of a lateral structural brace is a terrace with an outdoor fireplace," says Dymia. A spiral staircase leads to the viewing platform, which provides mountain vistas over the tops of cottonwood trees. "A conservation easement on the property prevents development and subdividing," says the resident. "We have soaring bald eagles. Elk, moose and owls are our neighbors."

