



WIDE OPEN SPACES

ARCHITECTURE: CARNEY LOGAN BURKE

TEXT: JORGE S. ARANGO

PHOTOGRAPHY: MATTHEW MILLMAN



According to an Arabic proverb, “The guest is like a prince when he comes, a prisoner when he stays, and a poet when he goes away.” While the retired clients who commissioned Carney Logan Burke Architects to build their Jackson, Wyoming summer retreat certainly welcome visiting family, they envisioned this home mainly as a peaceful sanctuary for themselves.

“They are global citizens,” says Eric Logan, who spearheaded the project. “They’re constantly on the move, and they travel all over the world. They wanted this to be a graciously proportioned home without a lot of accommodation for sleeping.” There would be a detached guest house on the 36-acre property, which, Logan says, “sits between a dense conifer tree line and a flat sagebrush plain.” But aside from its public spaces, the large main residence would accommodate only one master suite.

Logan responded to this unusual program by taking inspiration from the site’s history as a working cattle ranch, specifically a rustic shed near a corral where a long-horned steer named Lefty resided (he was missing his right horn), and which gave the property its name: Lefty Ranch. “They were not interested in a traditional timber-frame aesthetic,” he says. “So we created an attenuated version of a shed around a south-facing courtyard.” Elongated eaves, under which “we carved deep recesses that became the rooms,” he says, extend well past vertical walls to “provide areas of protection while simultaneously pushing you visually into the outdoors.” Additionally, the property’s developer had excavated a pond for irrigation, and because it was manmade, “We were able to engage the edge of the pond without the issue of setbacks.”

The palette of materials was simple: Montana limestone, cedar and wide expanses of glass for the exterior (with some zinc detailing); white oak and more cedar for the interior. With only one bedroom to accommodate, says Logan, “We were free to create expansive spaces that don’t seem out of proportion with this grand landscape.” The resulting open plan feels like an extension of the vast panorama outside. To keep rooms from feeling darkly cavernous, however, Logan devised what his office refers to as a “pop-top ceiling” or a “pull-tab”—basically a lift in the living room roof where Logan inserted a band of clerestory windows that invite in the natural light.

To design the interiors, the owners coaxed their friend, Wisconsin-based Frank Sattervall, out of retirement. “The décor is very simple, with a midcentury vibe,” says Logan, “and doesn’t detract from the architecture or the landscape.” Neither does it upstage impressive large-scale artworks, most commissioned by the owners. The neutral palette and clean-lined furnishings in the living room—Montgomery sofas, two Tesoro lounge swivels and a pair of No. 27 wood-framed armchairs, all from Holly Hunt—offer comfort without draining power from a monumental multi-paneled depiction of grazing angus by Idaho-based Theodore Waddell, or from the outsize Julian Voss-Andreae sculpture, *Samantha II*. (A companion Voss-Andreae sculpture, *Samantha in the Meadows*, seems to pause in her outdoor constitutional to contemplate the wild grasses.) What Logan conceived for his clients is a respite where residence, works of art and the natural landscape evoke a very private peace. This makes the guests who land an invitation to visit here a truly privileged coterie. ■
Carney Logan Burke Architects, clbarchitects.com







