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VERANDA

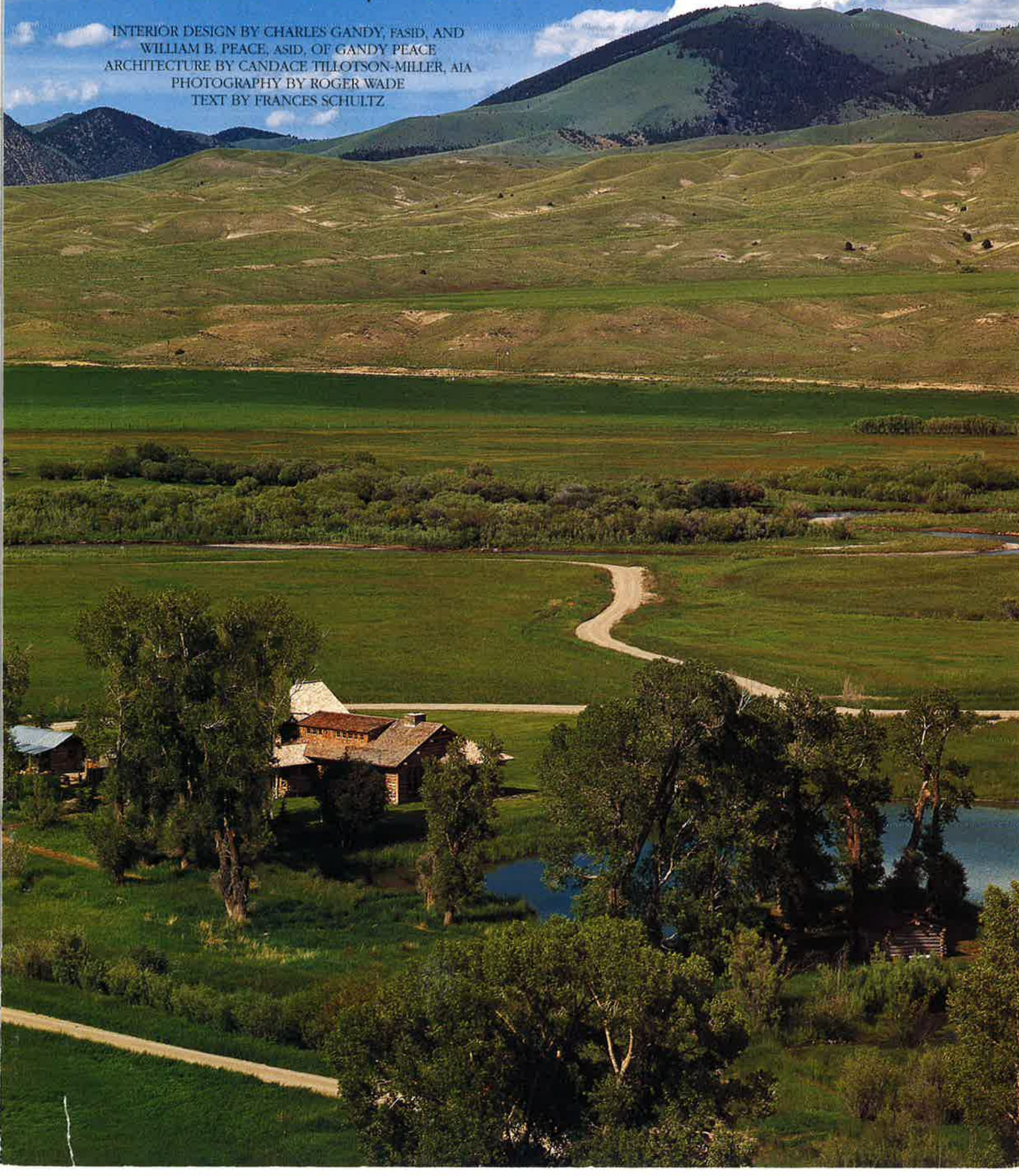


A PARCEL OF SPREAD OUT IN MONTANA



HEAVEN

INTERIOR DESIGN BY CHARLES GANDY, FASID, AND
WILLIAM B. PEACE, ASID, OF GANDY PEACE
ARCHITECTURE BY CANDACE TILLOTSON-MILLER, AIA
PHOTOGRAPHY BY ROGER WADE
TEXT BY FRANCES SCHULTZ



T

he careful—and even the casual—reader of VERANDA knows that not many of its stories involve a character with a name like “Lodgepole John,” but this one does. The man builds fences. John and a posse of others led by the more conventionally named architect Candace Tillotson-Miller, builder Harry Howard of Yellowstone Traditions of Bozeman and Atlanta interior designers Charles Gandy and William Peace wrought a parcel of heaven from a decaying Montana ranch.

The designers' longtime clients had a vision and sense of adventure exceeded only by their trust in Gandy Peace's attention to detail. Leaving for a sixteen-month trip around the world, the clients' parting expectations were to have the home fires burning in a completely finished homestead when they returned. This entailed building a bunkhouse for the couple's children and an ample guest house, which the family would live in until building “the main house” sometime down the road. All this, almost literally, out of the Big Sky's thin air.

The one remotely habitable structure was an old one-room school-

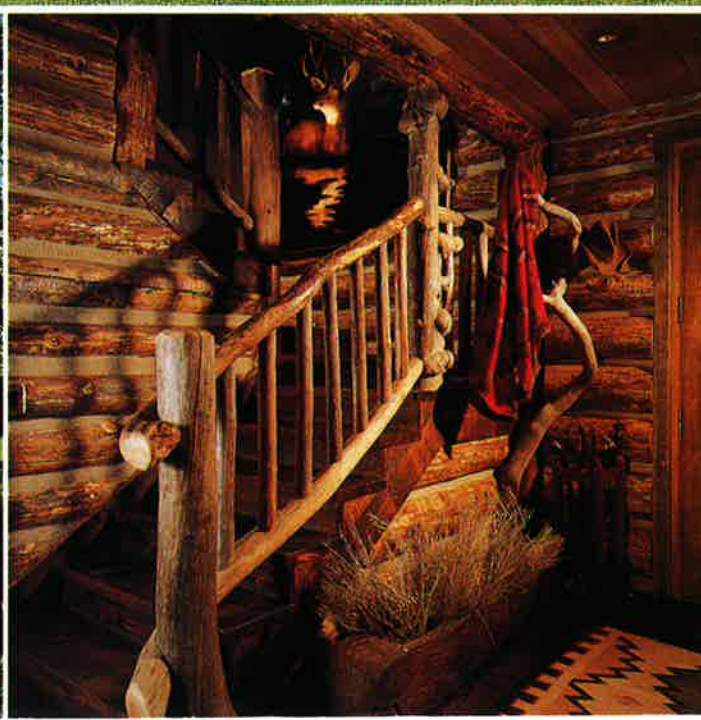


PRECEDING PAGES:
It's a wide, wide world in Montana, where designers Charles Gandy and William Peace rustled up a dream of a ranch.

The Guest House

ABOVE AND RIGHT: The family lives in the guest house until a main house is built. Gandy and Peace specified the bark be kept on the logs and dirt mixed into the chinking to diminish the newness of the construction. FAR RIGHT: Painting on stair landing by Todd Murphy.









The Bunkhouse

TOP LEFT AND OPPOSITE: Bunkhouse is a frame construction with tin roof and log accents. The big front porch welcomes visitors with antique and new rockers by Hickory Chair. TOP RIGHT: Its living room has a comfy sofa with Glant chenille, leather club chair and a mission-style chair. Painting above mantel by Tim Shinaberger. ABOVE: Bunkhouse dining room is furnished with simple table and chairs to let the landscape make its glorious statement.



The Guest House

Furnishings for the Montana ranch came from local shops as well as Atlanta showrooms. OPPOSITE: The living room is cozy in even the harshest of Montana climes. A collection of vintage cowboy hats above the window and vintage chaps flanking the chimney are displayed to evoke their sculptural qualities. Sofa fabric by Glant. LEFT: Lighting kitchen bar are distressed galvanized-tin factory fixtures. BELOW LEFT: In the dining room a dramatically proportioned mirror by Keller Williams is positioned to reflect the view, so the diner facing away won't miss it. BELOW: Leather club chairs and an old blanket chest give a guest room a rustic feel; plush bedding makes it inviting.







Bathrooms

TOP: Tin bucket and rolled barn-tin walls continue rustic theme. ABOVE, LEFT TO RIGHT: A commercial Kohler sink and fittings amply accommodate bunkhouse bath. Tall slender mirrors by Myott Studio make the most of a narrow space. Vintage chamois cloth is made into curtains; watering trough becomes a bathtub.

The Bunkhouse

OPPOSITE: Charles Gandy designed the bunk beds and had them built on site by Yellowstone Traditions. William Peace spent the night in one to make sure it "slept right."





The Fishing Cabin

Cabin was reconstructed from an old one-room schoolhouse on the property. Years ago such houses were moved from ranch to ranch, depending on where the most children were. Antique rockers found in Bozeman, Montana. OPPOSITE: Antique reels and a fly-tying vise top an old school desk. FOLLOWING PAGES: Just because it's a fishing cabin doesn't mean it can't be comfortable. Ralph Lauren sofa.

house, which became a fishing cabin; the rest had to be brought to the site or built. Then the ranch itself had to be set right. Daunted yet not deterred, Gandy and Peace had to admit that among even their vast repertoire of talents, the finer points of wild west property management were noticeably absent. Heretofore, they simply had not had much call for rusty tractor removal, fishpond-stocking, hay baling or fence mending, but that's where Lodgepole John came in handy. And that's where architect Miller, a seasoned rancher, was a godsend.

To Miller's pioneer sense of practicality Gandy and Peace brought an awareness of focal points and vistas—one of their fortes as designers. The

palette chosen and pieces selected carefully avoided cowboy kitsch but responded to the environment. The colors of mountains and trees, of river rocks and lichens, let the landscape exclaim itself beyond the cabin walls and whisper quietly within. Bunk beds and banisters were made from tree trunks, found objects were turned into fixtures, and new things were turned old. Working crews watched with quizzical amusement as the city slickers plied their craft. Curtains at the windows? Who's going to see in? They lend a softness, said the designers, and insulation, too. But a rusted bucket for a lavatory? A horse trough for a bathtub? "Charles," said one of the cleaning ladies, "you're goofy."

Ah, but one man's goofiness is another's gift of whimsy.

When Gandy and Peace begin a project, they ask their clients for two adjectives. Here the first word was "magnetic"—to attract, to draw one in, then to enfold. The second, to compress it, could be "redolent"—as if cookies were always baking in the oven. The designers' context may have changed from urban southeast to untamed west, but their concepts are changeless. With their trademark neutrals, a lot of texture, low-voltage lighting and simple unclutteredness, Gandy and Peace gave their clients in absentia what they wanted. And when the owners walked in for the first time, the cookies were still warm. □



The Dry Fly
TROUT BUM



