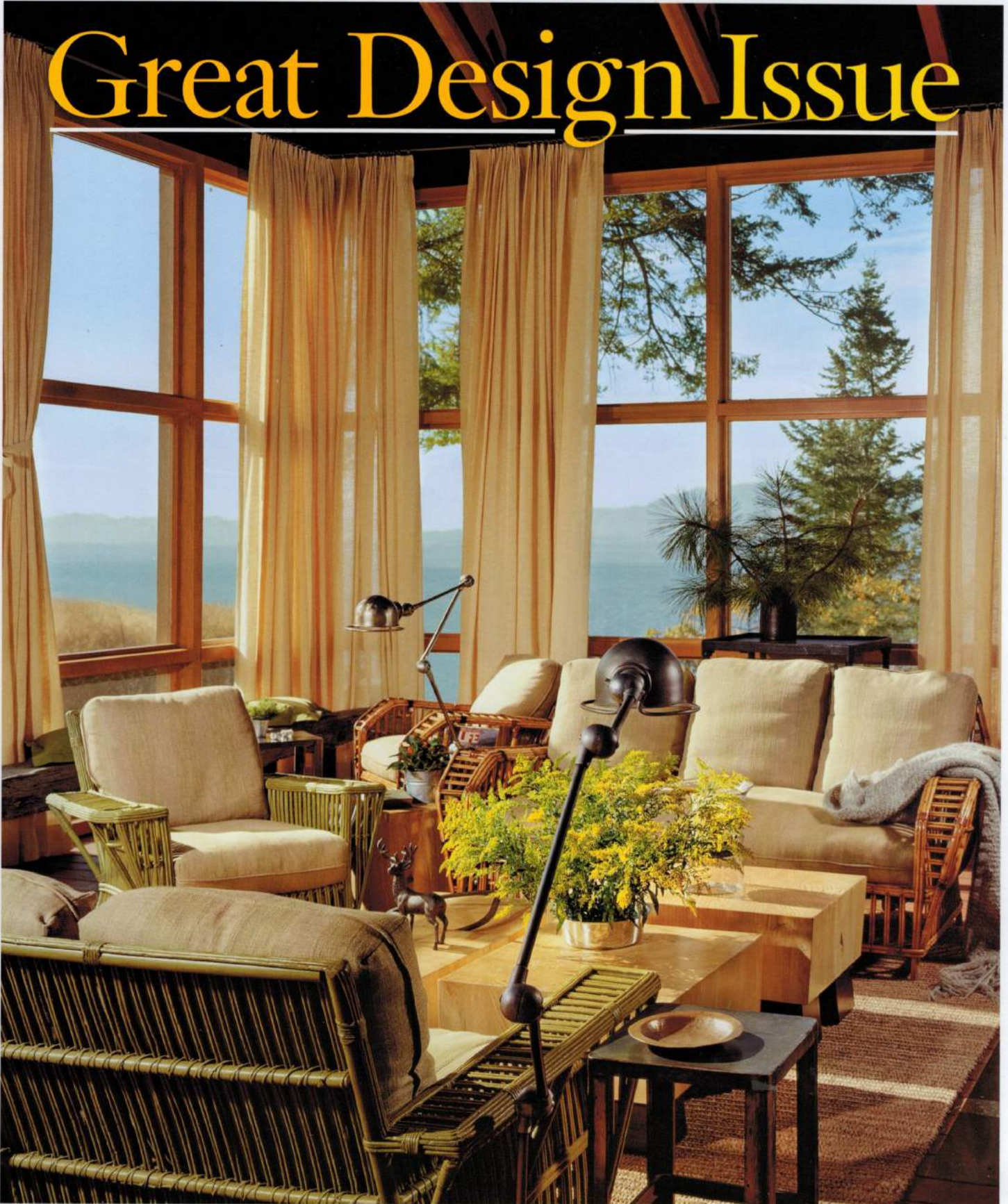


ARCHITECTURAL DIGEST

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Great Design Issue



Architecture by Andersson • Wise/Interior Design by Mimi London
Landscape Design by Doepker Landscape
Text by Jeff Turrentine/Photography by David O. Marlow

MONTANA Compound

ON FLATHEAD LAKE, CLIENTS,
ARCHITECT AND DESIGNER JOIN
FORCES WITH NATURE



LODGE

On Flathead Lake in Montana's glacier country, architect Arthur Andersson and designer Mimi London worked hand in glove on a three-structure compound for Andersson's Tucson, Arizona, clients, Connie and Martin Stone. RIGHT: The Lodge, left, and a separate kitchen building surround the entrance courtyard. ABOVE: Equine intaglios by Fred Stone and sketches by Charles M. Russell enhance the western theme. Stark carpet.



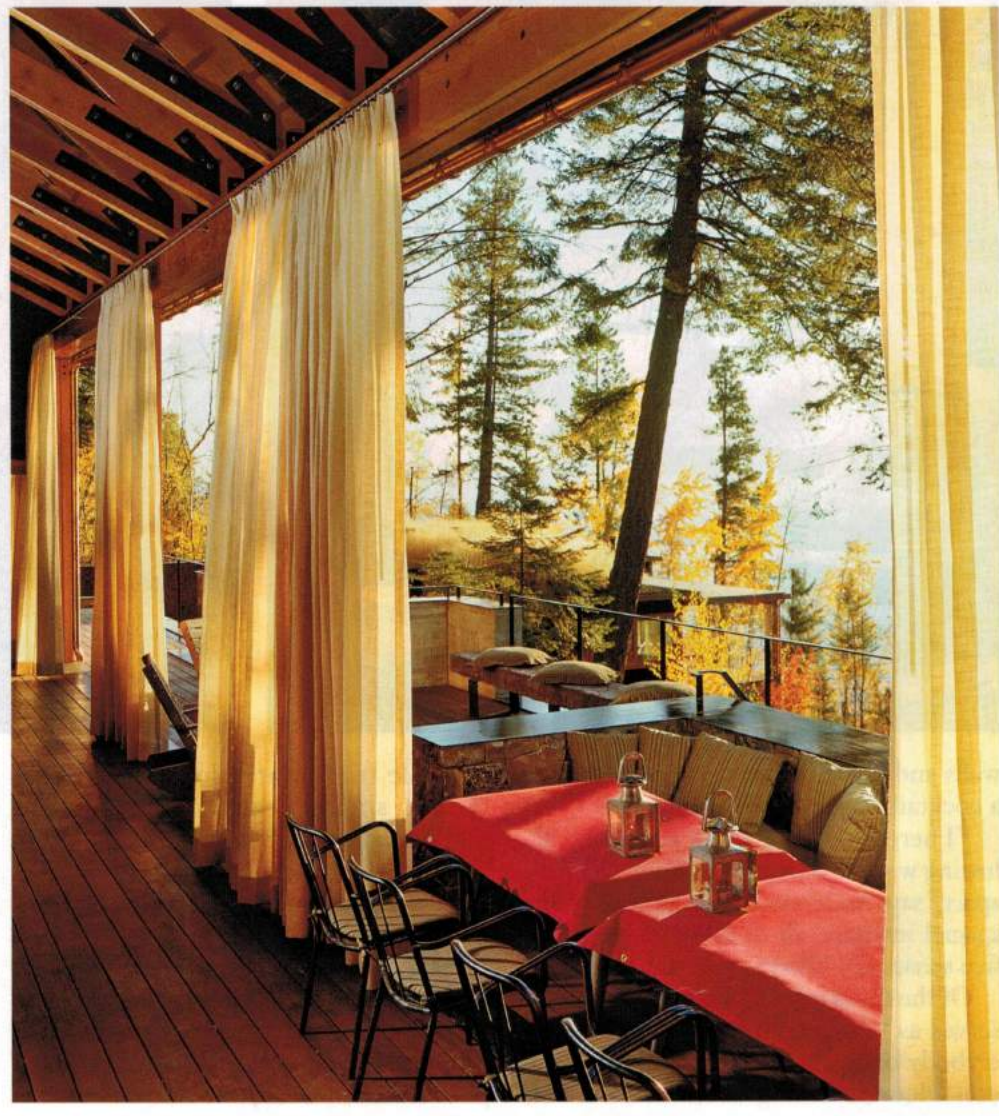


I'll never forget one evening when we were all there in January," says architect Arthur Andersson. The "there" was Martin and Connie Stone's residence on Montana's Flathead Lake; the "we" consisted of Andersson, designer Mimi London and Connie Stone, the client who had brought them together. "It was cocktail hour. It was also dark and very cold—probably 20 degrees. We opened up the walls onto the terrace, where Mimi had set out all of these buffalo hides. So we lit a fire, went out onto the terrace, wrapped ourselves up in the hides and sipped our cocktails. It doesn't get more civilized than that."

For more than a decade the Stones, now residents of Tucson, Arizona, had lived year-round on a sprawling parcel of land on Lake Placid—what Connie Stone refers to as their "Adirondack camp," comprising many buildings, all within walking distance of one another. Still, they wandered elsewhere for years trying to find just the right place for their second home. A 15-acre plot on Flathead Lake, deep in Montana's glacier country, won their hearts. Soon after, they enlisted Andersson and London, themselves part-time residents of the area, to help them re-create the camp setting they'd come to love, and happily volunteered to make do with the property's sole building—a tiny fishing shack—while they waited, as long as London was willing to renovate it (see *Architectural Digest*, June 2008).

With Andersson, the Stones drew up plans for a trio of buildings, each with its own discrete purpose and relationship to the natural surroundings. The three structures were unified by the way their designs embraced, rather than rejected, the cold, hard fact of Montana's far-northern climate. While summers there are breezy and gorgeous, winters can be rough; the Stones' compound-style setting, however, requires people to step outside and walk from one space to another, no matter the season. Once you're safely inside a building, don't take off your coat just yet: There's still a good chance that the Stones will slide back one of the movable

ABOVE RIGHT: The Lodge is a favorite space for indoor-outdoor entertaining. RIGHT: The terrace. JANUS et Cie stripe on cushions and pillows. Perennials hemp draperies and tarpaulin table skirts. OPPOSITE: On the screen porch, a quartet of London's low tables pairs with wicker and split-reed furniture from the 1930s. Stark sofa and chair linen and carpet.

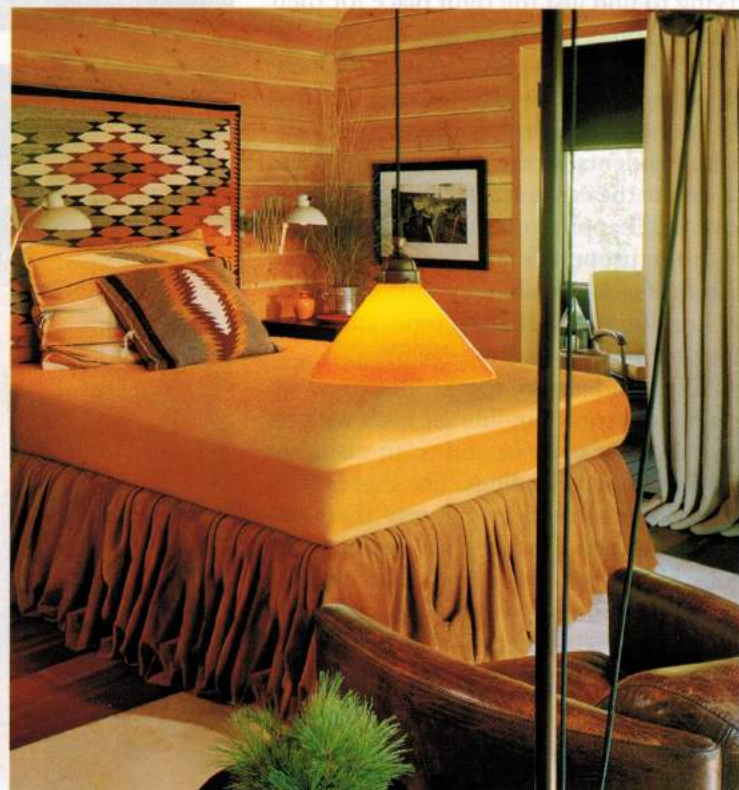




GUESTHOUSE

LEFT: Barn doors admit guests to what the Stones affectionately call the Tree House. BELOW LEFT: In the kitchen, vintage railroad china sits atop a table of London's design. BELOW: One of four bedrooms, each with its own sleeping porch, is decorated with Navajo weavings and a photograph by Michael Cole.

OPPOSITE: "We found an old Indian barn filled with items that a warrior-hunter would take with him on his horse," London explains of the décor in a first-floor sitting area. Her cypress low table and "line shack" rockers combine with a floor lamp and hurricane by Mark Boone.



walls and invite you out onto a porch for a cocktail. Even in January.

"There's so much to be gained by allowing walls to move or buildings to break apart," says Andersson. "You gain all of this spacial intrigue, all of this new light. All five senses are filled as you move about."

Of the three main buildings, the Lodge serves as "the meeting place, where everybody congregates," according to London. Floor-to-ceiling doors lead from its

multiple seating areas out to the large terrace, sliding open to create a space that's wonderfully impossible to pin down as indoor or outdoor. Andersson loves the instant dynamism that results from such innovations.

All three buildings stand beside the lake, but only one, the Stones' private master bedroom retreat, earns the title Lake House. It's named for a specific optical phenomenon: Thanks to Andersson's sit-

ing, "when you walk in the door, you're practically floating above the middle of the lake," says London. The mood inside is inspired by the 1930s, and furnishings include clean-lined vintage chairs and tables by Jacques Adnet alongside warmly contemporary pieces by London. They combine to radiate what London calls "Montana-ness," a kind of rugged purity, "simple and unpretentious, not some Rocky Mountain western cliché."



LAKE HOUSE

"Our greatest inspiration is Mother Nature, period," says Andersson, who considers the Douglas fir cordwood walls he used less reminiscent of a building material than of "environmental art." Jim Doepker and Charles Renfro landscaped the compound. Following Andersson's design, they topped the Lake House with grasses, emphasizing how the dwelling has been carved from its site.





Andersson (opposite below, with London) likes to create “postcards within the project.” THIS PAGE: Hovering above the grade, the sleeping porch juts through trees toward the lake. Perennials bedcovering fabric. OPPOSITE: A Lake House sitting area. Hermès throw. Mimi London sheepskin upholstery and rocking chairs. Elizabeth Eakins rug.

Verdant tree-line views from the guest-house helped give it its informal name: the Tree House. This structure, says London, is “probably the most rough-and-tumble of the three.” Its insouciant blend of styles incorporates Native American blankets and relics, industrial furnishings from the 1930s and 1940s, wicker chairs and whimsical railcar china.

Montana may seem an unlikely spot for experiments in indoor-outdoor living, but the Stones—who say they’ve spent plenty of winter nights sleeping outside on a porch, huddled beneath buffalo hides and down comforters—wouldn’t have it

any other way, or any other place. Arthur Andersson and Mimi London, whose Flat-head County credentials are unquestioned, clearly brought a local’s sensibility and sensitivity to the job. “We became instant soul mates,” Andersson says of the collaboration. “We spoke the same language.”

Which is more than can be said for one skeptical contractor, according to the architect. “He looked at the drawings and said, ‘You can’t build this! There’s nothing connecting the buildings!’ I said: ‘I know, I know. But if you can walk from fantastic fireplace to fantastic fireplace, what’s wrong with that?’” □

