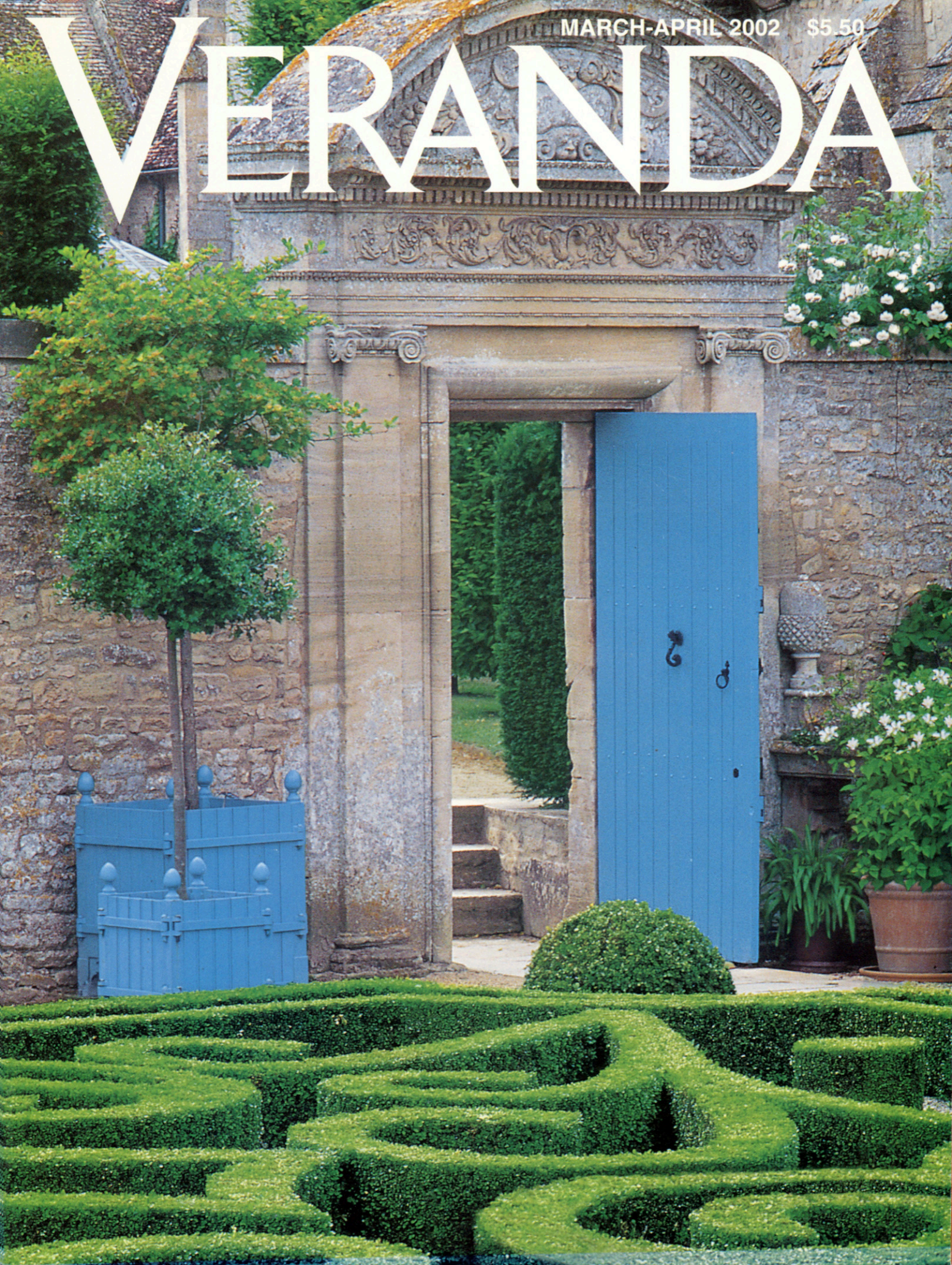


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VERANDA





COUNTERCLOCKWISE FROM TOP LEFT:

The Double-D Homestead, part-time residence of Diana and Dick Beattie, nestles in the Madison River Valley of southwest Montana. Entry created by Justin Bowland of Yellowstone Traditions from "standing dead" lodgepole pine and "wiggly" wood. Three log barns, built in 1890, were joined together to create the new residence. Master bedroom's patio features exterior fireplace made by artisan Rod Cranford. Vintage Old Hickory rockers.



INTERIOR DESIGN
BY DIANA BEATTIE
ARCHITECTURE
BY CANDACE
TILLOTSON-MILLER, AIA
PHOTOGRAPHY
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DOUBLE-D

FOLLOWING THE PIONEER SPIRIT







PRECEDING PAGES: In the living room, National Upholstering's sofas and club chairs covered in glove leather laced with rawhide and Texas cowhide. All the stone throughout the house, such as on the fireplace, comes from tailings from an old gold mine on property. Moose antler chandelier custom made by Antler Designs in Ennis, Montana. Sofa console, crafted by David Laitinen from old hewn wood, twig and burl, holds vintage scale for weighing gold, and lamps made from old column turnings and rusted metal. Landscape by Michael Coleman. Kilim rug. ABOVE: Kitchen is defined by a raised counter trimmed with red willow twig, burl and wormwood. Decorative pantry doors, painted by Jennifer Bessen, replicate an 18th-century Russian hutch. Viking stove, Country Floors tiles and Old Hickory stools. OPPOSITE: Adirondack style evident in the homeowner's design of media cabinet, built on site by David Black, using various colored willows. Tall windows lighten the dark log interior. Williams-Sonoma linens complement Irish pottery by Nicholas Mosse. Turkish rug.

W

hen New York-based interior designer Diana Beattie headed West to build her dream cabin, she looked to the national parks, the Adirondacks and the Black Forest for inspiration. In doing so, she reached back to the very roots of those she followed—American pioneers, who wrought the West's unique style from the aesthetic sensibilities they brought with them plus what little they could carry into the frontier. Now a century-plus later,

rather than accept what has become a popular design vernacular, Beattie redefined rustic Western style to make her home distinct.

Montana seemed an ideal respite from the New York bustle of business and the formal countenance of the Connecticut home she shares with her husband, Dick, who found the Western state perfect for pursuing his interest in fly-fishing.

Candace Tillotson-Miller, a noted

Montana architect, masterfully "re-stacked" three old log barns, first built in 1890 and once part of Ted Turner's Red Rock Ranch. Master carpenters at Yellowstone Traditions made sure the craftsmanship was solid while maintaining the rustic appearance of the structures. The new house forms a T-shape, with the base as the main living area and the crossbar housing bedrooms and an office.

"The site is the basis of the design,"





TOP: Guest room's Normandy antiques include painted armoire and blanket chest with bride's name. Flat Rock's bed wears Bennison fabric and antique French quilt. Watercolor by C. Carlton Smith. ABOVE: Master bedroom four-poster dressed in Pierre Deux quilt and French throw. Leather chairs by Ghurka. Mantel painting by Michael Coleman. RIGHT: Another guest room mixes Italian bed, Bavarian blanket chest, kilims and Kazaks. Chelsea Fabrics' tree-of-life crewel pattern forms bed cover. Dust ruffle, pillows in Bennison fabric. Old Hickory rocker. Wall glazing by Jennifer Bessen.





Located by a half-acre trout pond, Dick Beattie's fishing cabin is fashioned after an old pump house in an Oklahoma national park. Walls are reclaimed rock, now colorfully covered in lichens. Wildflowers spring up on the sod roof in early summer. Small log rafters allow sunshine to filter through. Vintage Old Hickory chairs. Mark Weirich was the project manager, working closely with all the craftsmen.

says Tillotson-Miller, "and we had the three log buildings to begin the plan." To capture the majestic views, she stepped the barns down a sloping hill. In the massive living area, she notes, "We added tall windows, which break the space visually and bring in a lot of light."

Windows frame outstanding views of the property, which was part of an active gold mine. Landscaper Chris Wagner worked with Beattie to keep the grounds naturally rural. Rock tailings from the gold mining operations were used for foundations and fireplaces. Worn down in creek beds, the stones are round-edged and lichen-covered, their surfaces suffused with fuzzy color.

The stalwart seriousness of hewn log beams and porch posts are offset by the whimsical effect of "wiggly wood" banisters and balusters. Inside,

subtly glazed plaster finishes relieve dark and linear log walls. Cabinets and built-ins are exuberantly adorned with the willow branches that grow profusely along creeks and riverbeds.

Antler chandeliers and rustic furniture mingle with old-world pieces. "Homesteaders going West," Beattie says, "would have brought at least one antique from the old country to revere their origins." Beattie follows suit, lining armoires and blanket chests with vintage fabric and gimp trim. Instead of predictable red, black and gray rugs, tea-washed kilims and Kazaks are used for warmth of color.

Beattie's introduction of interloping elements, including painted French antiques, harkens to the carefree styling of an Adirondack summer cottage rather than the hardscrabble existence of a pioneer homestead. Inspired, indeed. □



