



CABIN STYLE
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EWALD
& HALL

CHASE REYNOLDS EWALD
Photographs by AUDREY HALL

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HOT SPRINGS HIDE AWAY

Northern Idaho is a wilderness paradise of wildlife, mountain ranges, trout-rich rivers and lakes, and high-elevation peaks. It includes the headwaters of multiple major rivers and is criss-crossed by National Scenic Byways. To say that its scenery is breathtaking would be an understatement. Heart-stopping is more like it.

Into this mountain fastness, an empty nester with grown children and a love of tranquility alighted on a small property that might as well have been ten times larger for its sense of space, privacy, wildlife, and wilderness. To be there is to experience a complete immersion in nature; despite its proximity to the road, the avian life is so robust the birdsong drowns out all other noises. The property is inaccessible half the year except by snowmobile, so while most use occurs in the summertime, any construction would need to be sturdy and the compound self-sufficient enough so that someone snowed in during a blizzard could emerge unscathed a week later. The overriding factor for the owner was its strong sense of quiet, peace, and tranquility. For that reason, she desired her own home separate from the other lodgings and outbuildings—just one in a compound designed to take advantage of the site’s most unique feature, its natural hot springs.

The owner had extensive experience in homebuilding and design and had admired the work of Miller Roodell Architects for years. She told architect Candace Miller that she knew she wanted a rustic style, but a version of that style that would be an accurate reflection of who she was, of her interests and influences. An inveterate traveler and student of eastern philosophies, she was clear in expressing her desire to focus on the peace and relaxation found on the property. The overriding mood, she insisted, should be serenity. To that end, it was crucial that the house be simple, quiet in tone, and not overly ornamented or heavily furnished.

The property starts on the western edge of the broad, flat valley floor, on the fringes of a wetland. It rises up through sagebrush foothills whose contours allow for a sense of privacy and separation, not only from the main and access roads but from each other. Candace Miller and Miller Roodell project manager Chris Clay spent an inordinate amount of time working on the master plan in a conscientious effort to get the placement and sequencing just right. The goal was to create multiple buildings of modest size that would integrate within rather than dominate the landscape. They would be designed to take full advantage of the extraordinary views without drawing attention to themselves.

For a unique Idaho property blessed by natural hot springs, the owner tapped Miller Roodell Architects to design a multi-building compound in which her own home would be modest in scale and nestle into the landscape. “This is a place for the owner and her family to come to the area and be able to enjoy one another, play together and just be in the wild together,” says architect Candace Miller. “Paying attention to scale was important in making the buildings fit the site.” The 2,500-square-foot structure is built of stone and dovetailed logs and topped with a bonderized metal roof.



“In the winter, it feels warm and inviting with the fireplaces,” says the owner. He wanted to decorate with old pieces, many of which were found at flea markets. “If we wanted the house to feel like it was old,” he explains, “the furnishings needed to look old and fit right in.”





FACING: A family lounge area adjoining the master bedroom suite and children's rooms offers a private space removed from the bustle of the public rooms. A cowhide-topped coffee table from Verellen and a spare rope chandelier nod to local history. The serene painting is by Chris Maynard.

ABOVE: A Cloud chandelier from Apparatus floats above the quiet master bedroom, whose bed is draped with Mark Alexander linen. The painting is by Matt Flint; rug is a luxurious sheepskin.



LEFT: The dining area enjoys immediate outdoor access and 180-degree views of the mountainscape. Magenta houndstooth fabric on chairs from Bright Furniture pop against the gray of the Madeline Weinrib hand-knotted silk rug. The Tod Von Mertens maple buffet, stained silver, separates the dining and living areas. The bear-on-cabin painting by Anke Schofield is a custom commission.

ABOVE: Diners benefit from a dinner setting curated by Envi atop a maple slab table under the Calla Mobile chandelier from John Pomp.