

THE MAJOR SCALE

AN UNLIKELY ART MAGNET IN SOUTHERN MONTANA UNITES LARGE-SCALE SCULPTURE, SUSTAINABLE RANCHING, AND LIMITLESS HORIZONS.

BY JENNIFER REUT

PEOPLE DON'T COME TO MONTANA for the modern art. They come for the skiing and snowboarding, of course, and also the camping and hiking (both Glacier and Yellowstone National Parks have access points in Montana), and the fly-fishing and hunting. They might even come for an experience that falls under the nebulous category of "lifestyle"—some combination of outdoor recreation and socially sanctioned day drinking, but really they come for the landscape, because that is what makes all of the state's pleasures and its economic growth possible.

Montana has dozens of named mountains and ranges (including my favorite, the Crazy Mountains) and nearly as many rivers flowing east or west on either side of the Continental Divide. Planes of the river valleys open out into highly marketable horizon view corridors, punctuated by dispersed towns and a few cities, places to stop rather than places to stay on your way to the main show, Montana's unfolding, highly variable, never-less-than-astonishing landscape.

TIPPET RISE
A vast landscape defined by rolling grasslands and stepped benches easily absorbs large sculptures such as Ensemble Studio's *Beartooth Portal*.

BEARTOOTH PORTAL BY ENSEMBLE STUDIO; PHOTO BY IWAN BAAH



LEFT
 Though there are few trees because of the arid climate, Tippet Rise is adjacent to the Gallatin National Forest to the west.

BOTTOM
 Oehme, van Sweden's careful reveal of the Olivier Music Barn made excellent use of the undulating approach.

OPPOSITE
 Views of the Beartooth Mountains frame Mark di Suvero's *Proverb* in Box Canyon.

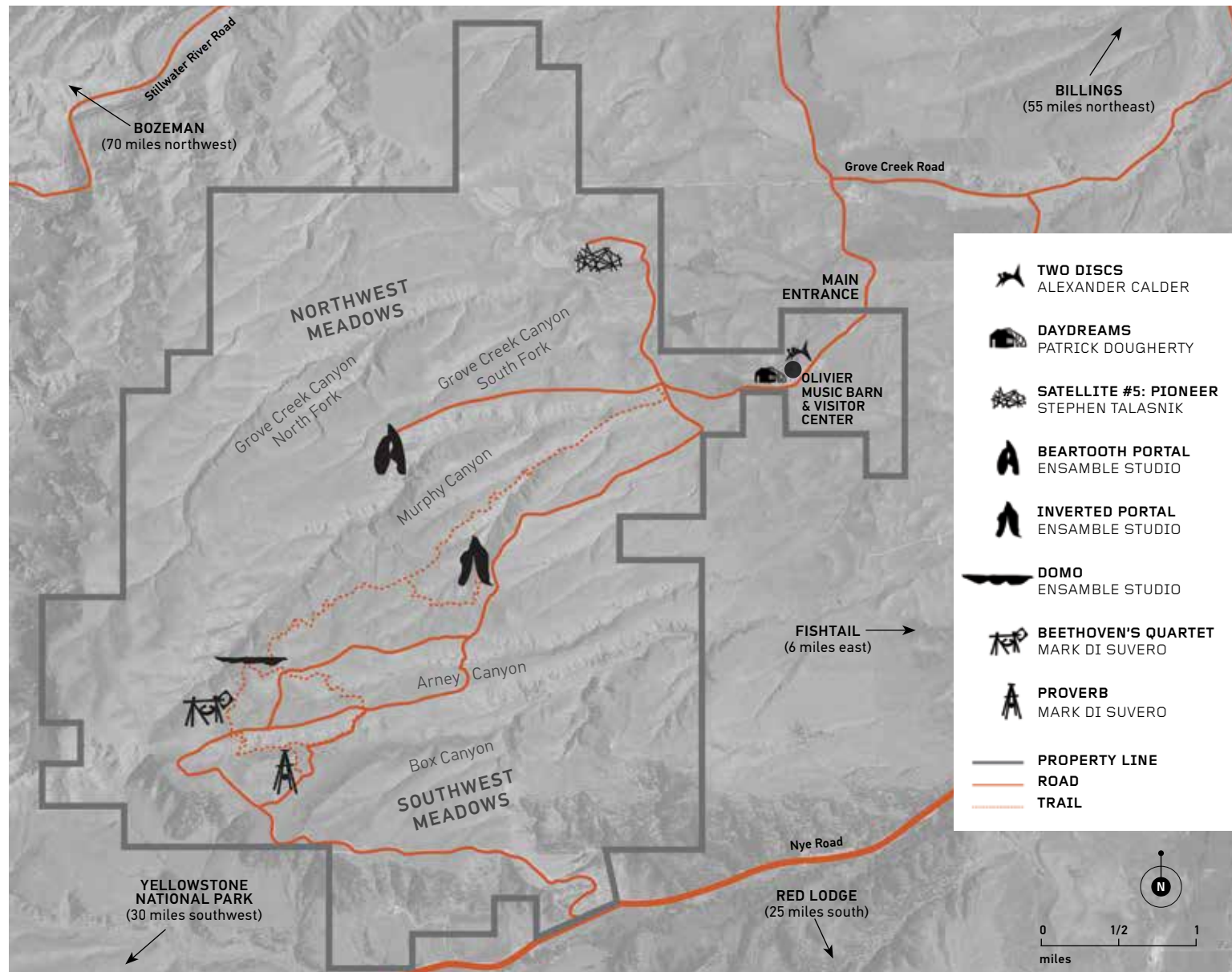
LIZ STETSON, BOTTOM; ERIK PETERSEN, TOP AND OPPOSITE



Into this scene, in 2016, arrived Tippet Rise Art Center, a music and art complex that hosts seasonal classical music performances in the intimately scaled, acoustically pristine Olivier Music Barn, set within a vast outdoor sculpture park that includes massive works by Mark di Suvero and Alexander Calder. At 10,260 acres, Tippet Rise dwarfs similar endeavors such as Storm King Art Center (500 acres) or Marfa, Texas (about 1,000 acres), but only permits 250 people on the site per day in its short summer season. In the two years it's been open, Tippet has hosted about 5,000 people each season, most of them from Montana. Tickets for the season's musical events sell out within minutes.

If you are driving to Tippet Rise—and you definitely are, because that is the only way to get around in Montana other than on horseback—you'll get a full complement of the state's offerings. The main interstates follow the rivers, the

TIPPET RISE ART CENTER ROAD AND TRAIL MAP



Yellowstone and Stillwater if you are coming from Bozeman, and you'll have a sublime view of the Beartooth Mountains for much of the drive. Ranchlands to either side hint at the state's interdependent and often incompatible economies of agriculture, ranching, resource extraction, and outdoor recreation. The scenery won't, unless you look closely at who is living in the bright, newly built ranch homes, tip you to the fact that Montana is becoming a bit of a tech and financial services hub, with expats from California and Washington State flooding the state, drawn in part by the boomer retirement wave and the evolution of the work-anywhere economy.

Depending on whom you talk to, this subtle demographic shift is either a consequence of or responsible for a number of rapid changes in the state over the past dozen years, including Bozeman's skyrocketing growth, a housing crunch that is driving East Coast-worthy sprawl, and the wave of legacy ranch families selling off their land to developers and newcomers. And, depending on where you stand on that, it could also be seen as the reason a place like Tippet Rise Art Center can exist and flourish in a state more likely to subsidize its cow-calf pairs than its cultural centers. But that is a distant, even coastal, perspective. While Montana's reputation for great literature is well

established, it has been less visible as a locus of ambitious art, particularly sculpture, which does thrive and evolve in the state's open spaces and individualistic culture in places such as Butte, Willow Creek, and Lincoln.

Cathy and Peter Halstead began assembling the first of the seven ranches near the town of Fishtail that would become Tippet Rise Art Center in 2010. Cathy is an artist, and Peter is a poet and musician, and they had a pretty good idea of the kind of landscape best suited for their plans. The Halsteads wanted to create a state-of-the-art music performance space embedded in a spectacular landscape, like Snape Maltings, Benjamin Britten's venue set

ABOVE
Left to right: Ricardo Sanz Soriano, Débora Mesa, and Antón García-Abril, of Ensamble Studio; Lisa Delplace, ASLA, OVS; Josh Hallengrogg, On Site Management; and Javier Cuesta, Ensamble Studio.

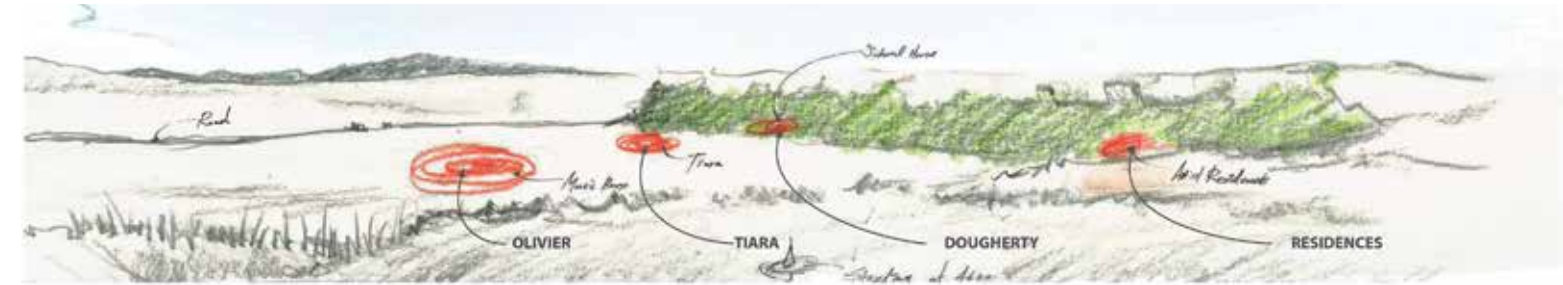
COURTESY OVS AND TIPPET RISE. © 2016, TIPPET RISE

LIZ STETSON

**“IT’S SO BIG AND SO EXPANSIVE...
IT’S JUST LIKE THIS GREAT WIDE OPEN
AND IT’S TOUGH, YET ALSO REALLY
INTRICATE AND DETAILED.”**

—PETE HINMON

COTTONWOOD CONCEPT SKETCH



into a riverine landscape in Suffolk, England. To meet the acoustic and visual standards they had, it would have to be big and it would have to be relatively remote. After settling on south-central Montana, they purchased a little more than 10,000 acres over the course of several years, a consolidation of legacy ranches knit together into one place, to be called Tippet Rise.

In 2009, the Halsteads hired Arup to look at ideas for a concert hall on the site. Alban Bassuet, a multidisciplinary acoustical engineer then at Arup, worked with the Arup team on a feasibility study. Bassuet, who now runs his own practice, PresenceLab, spent two years working out every type of question before the shovels went into the ground. “We looked at all of the environmental conditions, weather conditions, [and] available resources on the site, which included all the

geotech or geology considerations for making buildings or for extracting or making use of geothermal properties of the ground or water,” he says. Water was particularly important. With around 17 inches of precipitation annually, this part of Montana is extremely arid and dependent on underground springs and snowmelt to revivify rivers and maintain ecosystems. The study also had to consider how to get people on and off the site, which is about six miles from the closest town up a mountain road, conduct sustainability analyses for making the best use of resources, and, finally, how to accomplish all this with minimal intervention to the landscape. “It was a very difficult situation where we really had to think very, very hard about where is the best place to build. Just answering that question took a really long time, and a long process,” Bassuet says.

JUNGSUB LEE, ASLA, PHOTOGRAPH; LIZ STETSON/OVS, SKETCHES

JUNGSUB LEE, ASLA, PHOTOGRAPH; LIZ STETSON/OVS, SKETCHES

TOP
Sketches helped determine where the various elements could be placed on the small 10-acre site.

ABOVE
The Cottonwood site before development.

The Johnson ranch, one of the Halsteads’ purchases, had a conservation easement that stipulated that one 10-acre parcel out of 3,000 acres could be developed for agricultural or educational uses. The Halsteads snapped that up for the site of their music building and other infrastructure. Bassuet brought in the Washington, D.C.-based landscape architecture firm Oehme, van Sweden (OvS) to look at a few potential sites within the 10-acre site for development. The work, which was collaborative, entailed siting the Olivier Music Barn, which was designed by Gunnstock Timber Frames, but also developing strategies for vehicle and pedestrian circulation—how to get people there and get them around to see the sculpture. Lisa Delplace, ASLA, is the CEO and a principal at OvS and was the lead landscape architect on the project. “One of the interesting complexities of the site is that it’s visible from just about everywhere, and

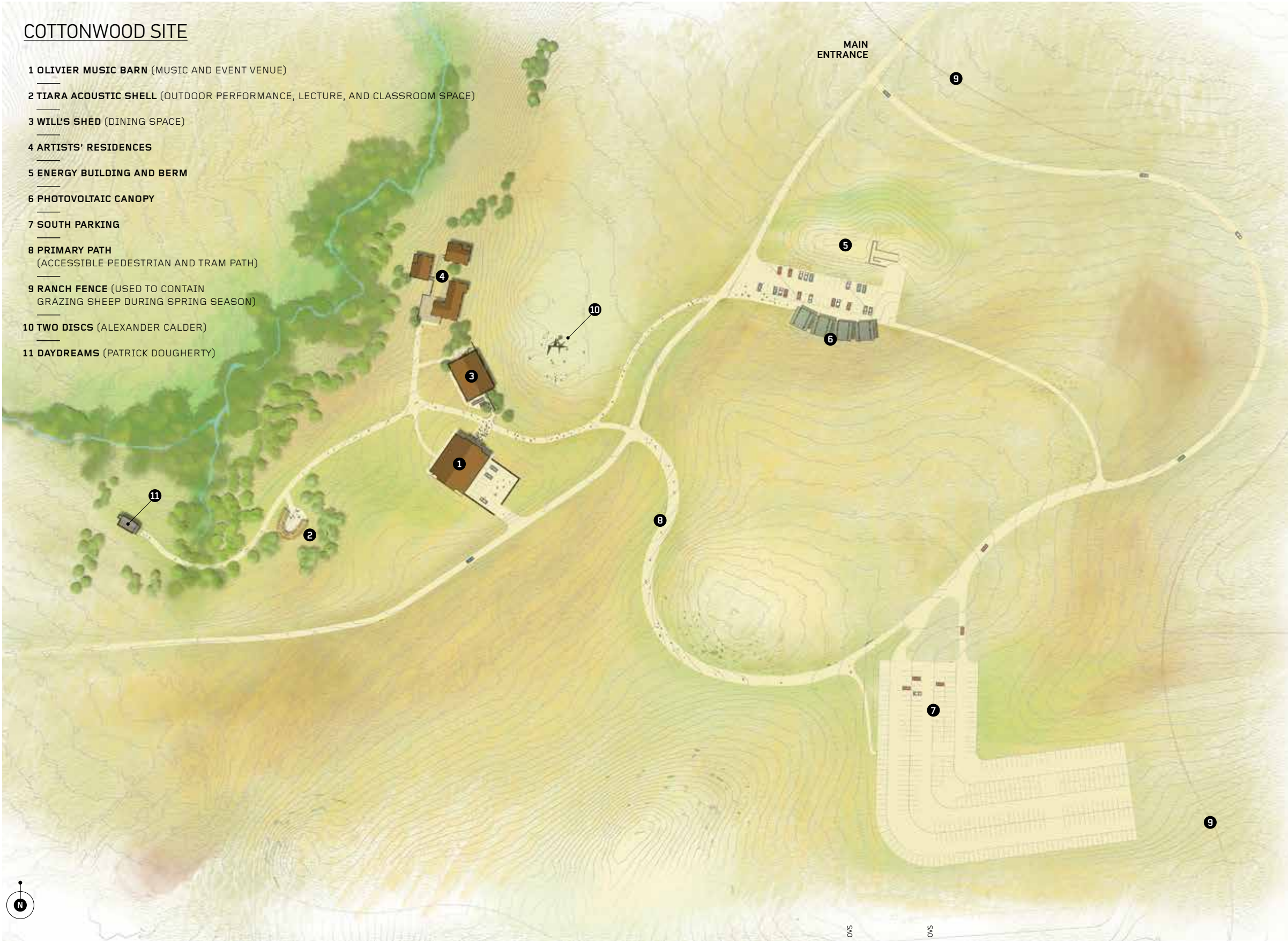
so therefore being sensitive to the placement of the barn and the Tiara Acoustic Shell and other things is really important.” The final location of what is now called the Cottonwood campus was chosen for its relatively protected situation near a stand of trees along a creek. With few trees to break the winds that rake across the grasslands, Delplace observed that ranch homesteads would have used similar strategies, tucking their buildings into the landscape where possible to take the best advantage of what little shelter was at hand.

Unfolding out from the central Cottonwood campus, which now includes a dining hall called Will’s Shed, artists’ residences, as well as the music barn and the Tiara Acoustic Shell, an outdoor performance venue, are the classic, topographically varied vistas of the mountain west. Low basins of grasslands stretch out, framed by flat-topped benches,



COTTONWOOD SITE

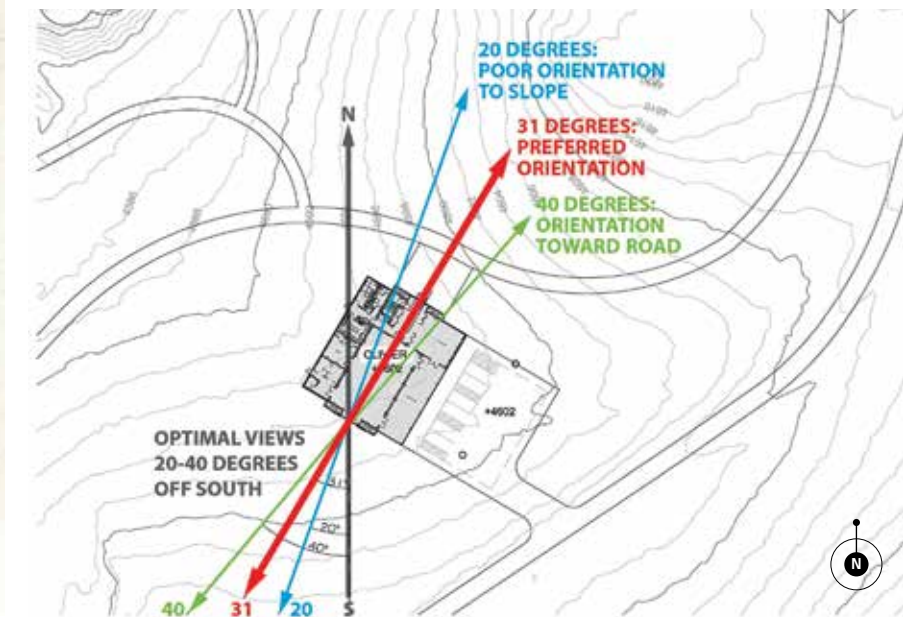
- 1 OLIVIER MUSIC BARN (MUSIC AND EVENT VENUE)
- 2 TIARA ACOUSTIC SHELL (OUTDOOR PERFORMANCE, LECTURE, AND CLASSROOM SPACE)
- 3 WILL'S SHED (DINING SPACE)
- 4 ARTISTS' RESIDENCES
- 5 ENERGY BUILDING AND BERM
- 6 PHOTOVOLTAIC CANOPY
- 7 SOUTH PARKING
- 8 PRIMARY PATH (ACCESSIBLE PEDESTRIAN AND TRAM PATH)
- 9 RANCH FENCE (USED TO CONTAIN GRAZING SHEEP DURING SPRING SEASON)
- 10 TWO DISCS (ALEXANDER CALDER)
- 11 DAYDREAMS (PATRICK DOUGHERTY)



canyons, and hills that help locate the visitor within the disorienting prospect. Tucked in the landscape at strategic points are nine sculptures, some of which were site specific, and others that were acquisitions of existing pieces from admired artists.

Pete Hinmon is the director of operations at Tippet Rise, and, with his wife Lindsey, who is the director of outreach and logistics, is the engine behind Tippet's day-to-day success. Hinmon is from Colorado, a place generally thought to be fairly beautiful, but he is effusive about this part of Montana. "I mean, it's mind blowing. It's so big and so expansive. I've probably never been in an area with so few trees, you know? It's just like this great wide open and it's tough, yet also really intricate and detailed."

OLIVIER MUSIC BARN AND AMPHITHEATER ORIENTATION



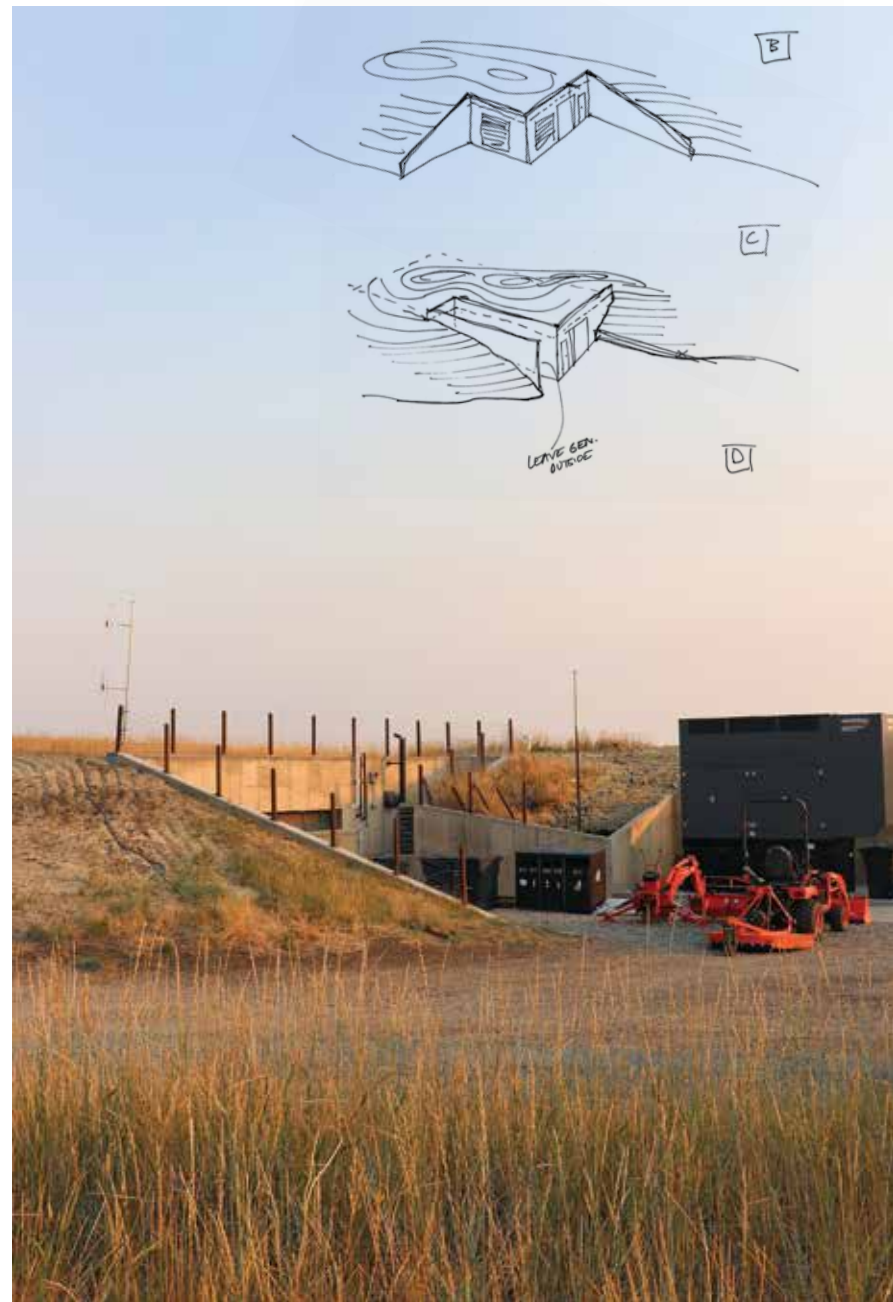
“WHAT YOU THINK YOU SEE AND THINK IS ACCESSIBLE MAY TAKE YOU HOURS TO GET TO. UNDERSTANDING HOW PEOPLE MOVE THROUGH THE SITE WAS REALLY IMPORTANT.”

—LISA DELPLACE, ASLA

Circulation around Tippet is deeply thought through and managed but designed to disappear into the experience. Nine miles of hiking trails, 13 miles of bike trails, and loops of pedestrian-vehicle paths wind in a circuit through the artworks. Delplace says the question of how to move people around involved testing multiple methods of transport. Pedal-assisted bikes, fat-tire bikes, mountain bikes, golf carts, and vans were all evaluated. “There are some unique things to Montana that people may not be aware of that you also have to consider,” Delplace says. “That exposure is one of those big things, where you might be out hiking and not realize you’re being exposed to a lot of wind, and not have access to water.”

Because trees are sparse at this elevation, owing in part to the lack of rainfall, understanding how to scale the design of all the elements for human engagement was a preoccupation of the design team. “What you think you see and think is accessible may take you hours to get to. Understanding how people needed to get to this site and move through the site was really important,” Delplace says. “Also, fire is a unique challenge. If people are driving themselves through, even a hot muffler could start a range fire.” In the end, they settled on electric vans to shuttle passengers around.

The circulation design was also influenced by decisions about how many people to allow on the site each day, both for the experience and to reinforce the intention to be extremely light on the land. The clarity of the Halsteads’ vision for different scales of intimacy helped frame the way the design team approached the problem. “One of the questions that Lisa posed was, what would be a satisfying day? What would that look like? Do they



LIZ STETSON/OVS. DRAWINGS, LIZ STETSON. PHOTO

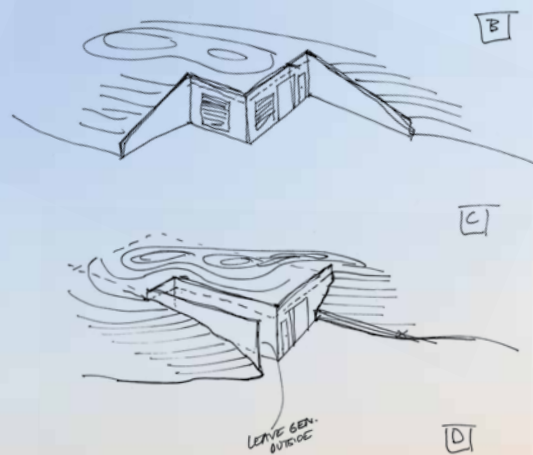
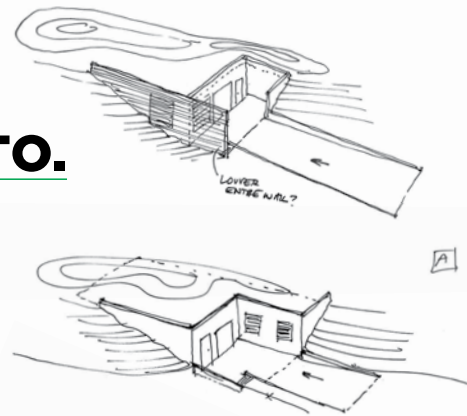


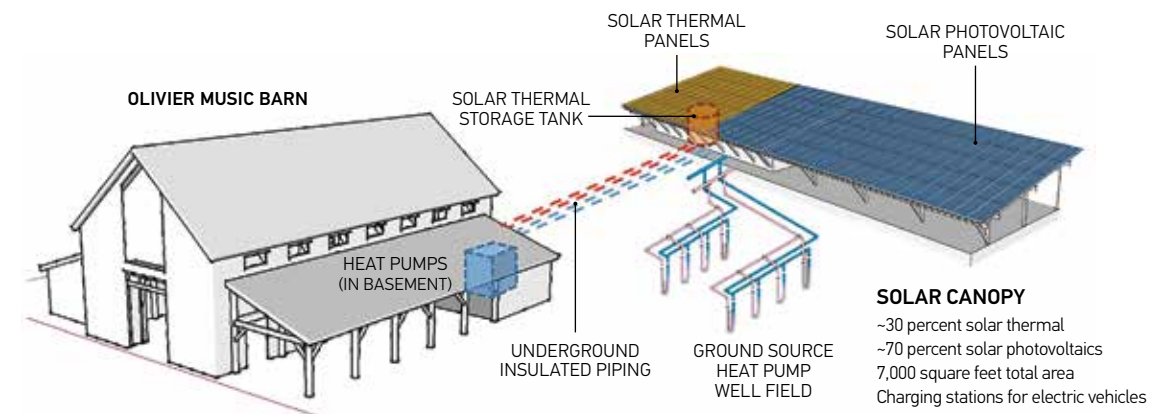
IMAGE PRODUCED BY ARUP NORTH AMERICA LTD., © 2014 TIPPET RISE. TOP: LIZ STETSON. PHOTOS

OLIVIER MUSIC BARN AND SOLAR CANOPY

RIGHT
The geothermal heating and cooling system uses noiseless ducts to maintain the barn’s acoustic precision.

BELOW
Before and after construction of the cistern that collects rainwater below the staff parking.

OPPOSITE
The banked Energy Building contains both mechanical systems and climate-controlled piano storage.



have to see any art? How much art should they see?” Pete Hinmon says. “There’s a vision, and I would say the vision is to allow a single piece of art, a single sculpture in an incredibly untouched landscape. That’s one of the major goals, and I think that’s what is unique about Tippet Rise. You can go and experience amazing sculpture by itself. I mean, you don’t see that often.”

Arriving at Tippet Rise is perhaps one of the team’s most subtle accomplishments. The road from Fishtail or Absarokee turns to gravel quickly and is alternately snowy and muddy (spring) or dusty (summer), or somehow, all three at once. As you ascend, passing scattered ranch houses and a sign that says “No Outlet,” which you are meant to disregard, small, subtle signage urges you forward, part of the wayfinding and graphics that OvS designed for Tippet. Visitor vehicles are directed down a road behind a small rise and into one of two parking lots, a sequence that keeps vehicles well out of the sight lines at Cottonwood. Standing by the music barn, visitors leaving their car and walking down the hillside appear as small figures drifting down the hillside in twos and threes, shadowed by Alexander Calder’s *Two Discs*. It is the farthest thing you can imagine from hordes arriving on a bus and inundating a museum or other tourist attraction. Because the vehicle arrival and parking sequence is so highly



DOMO BY ENSAMBLE STUDIO; PHOTO BY ERIK PETERSEN

OPPOSITE

Outdoor concerts at the *Domo* are challenged by sudden rainstorms and the sensitive tuning of the instruments.

designed, it minimizes the visual clutter, but also keeps cars well away from the rest of the site and primes visitors for an immersion in landscape at a different scale.

The parking also hides other things at Tippet Rise. A 20-by-65-foot concrete bunker called the Energy Building contains the center's mechanicals, including the pumps and exchanges for the geothermal heating and cooling systems and the electrical distribution infrastructure from Tippet's 8,000-square-foot bifacial solar array. It also doubles as climate-controlled storage for three of the Steinway concert pianos at Tippet. Most visitors have no idea it is there—it's not on the tour, and the building profile, solar array, and vehicle parking are carefully banked in the landforms. "We said, you know, by looking at the landscape and looking at the contours, we think we can fill over the top of this building, and then just literally plant over the top," Delplace says. "You start to see the contours fade off as you come into the road. And now you can't even tell there is a building there, because we just filled around the building, and then continued the contours in the natural rise and fall of the landscape." Under the staff parking lot at the music barn, rainwater is collected in a 100,000-gallon cistern that hooks into the center's graywater system.

Per the conservation easement, the developable land was just 10 acres, which left something like 10,250 acres of former ranchland to manage. That job falls to Ben Wynthein, an Iowan who



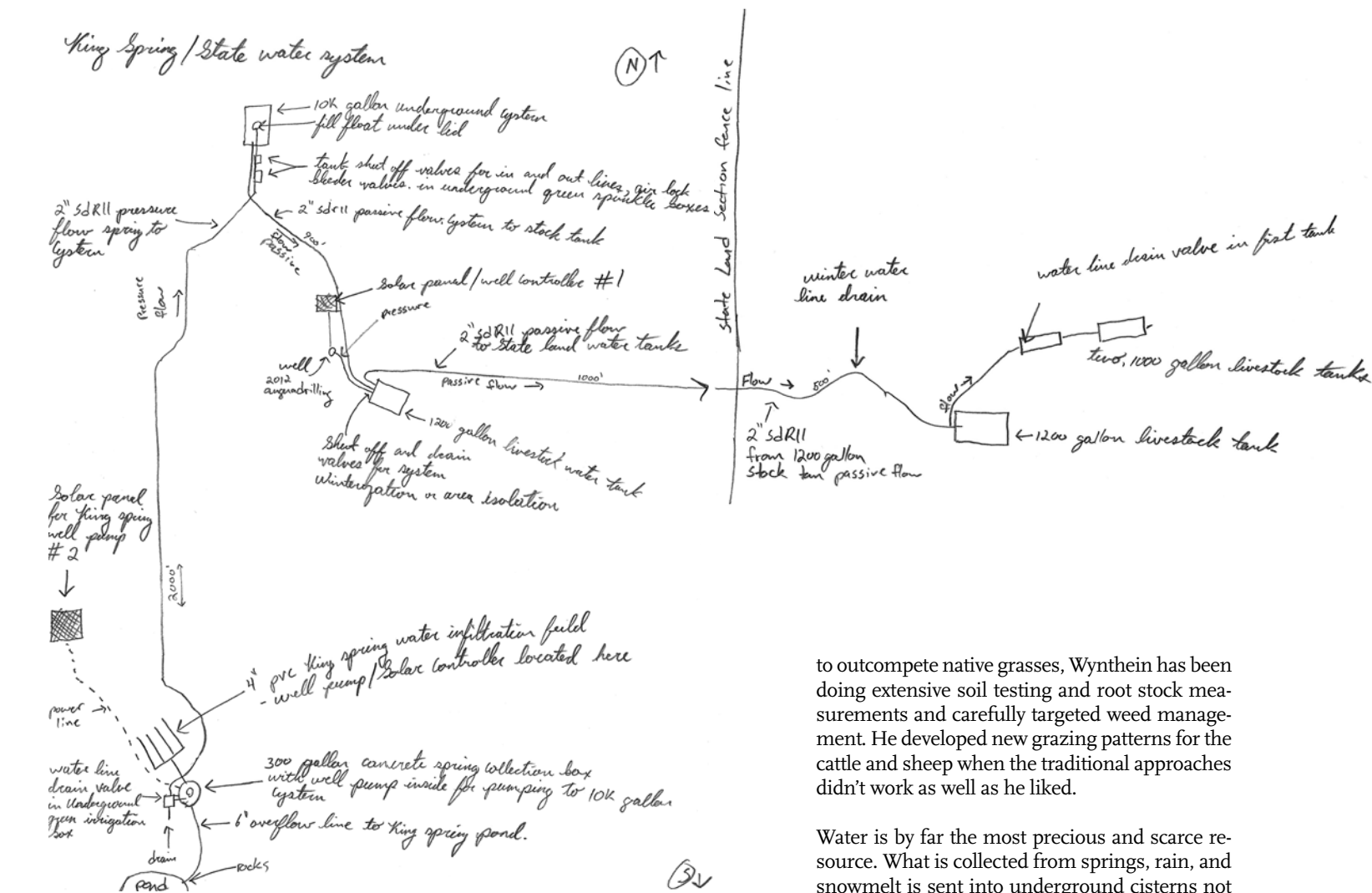
had come to the area to rebuild fences after the Derby fire in late summer 2006, a conflagration that scorched some 200,000 acres before it was extinguished. “It probably burned 75 to 80 percent of what is now Tippet Rise, as well as lots of other homes and ranches,” Wynthein says. Fire is part of the ecosystem in Montana, a cycle of destruction and renewal that includes the grazing of ungulates, predators like grizzlies and wolves, small mammals such as prairie dogs, and a host of insects, to name a few human-managed elements. The recent reintroduction of bison and wolves notwithstanding, there is no restoring the grassland ecosystem to its precontact state. In the modern context, managing fire and water and restoring, or perhaps more accurately re-engineering, Tippet’s ranchlands was the vocation Wynthein took on when he was hired by the Halsteads in 2013.

Science is alive and well on the ranch, and it isn’t hard to see why. There are 27,400 farms and ranches in Montana, and 65.8 percent of Montana’s land is in pasture and range. That totals \$55.9 billion in farm and ranch assets, and some \$1.6 billion coming from livestock production, according to the latest numbers from the Montana Governor’s Office of Economic Development. In order to get a ranch to be profitable, the number of animal units (say, a cow and calf pair) on a piece of land has to be fairly high, which risks overgrazing, erosion, and soil and water contamination. Sustainable ranching strategies have been around for a while, and though the focus is the environmental health of the land, they are also meant to sustain the culture and the way of life rooted in ranching. But it isn’t clear that the numbers work. Tippet Rise fits into a modern pattern that suggests that infusions of philanthropic capital, and

TOP
Ben Wynthein has brought the ranchlands at Tippet Rise back to ecological health with a combination of the latest technology and science and close daily observation.

OPPOSITE
Wynthein’s schematics and detailed notes on spring development have meant better dispersal of livestock across the land.

BEARTOOTH PORTAL BY ENSEMBLE STUDIO, PHOTO BY ERIK PETERSEN, © 2017 TIPPET RISE



SKETCH BY BENJAMIN WYNTHEIN, © 2018 TIPPET RISE

not profit from livestock and agriculture, is the only way the economics of landscape restoration can be sustainable. Keeping the land as a working ranch is likely a serious financial commitment, but it is also probably the most environmentally ethical way to manage it.







Knitting the seven ranch holdings into a single entity has entailed more than taking down fences. Water scarcity meant that extant springs were often overused by cattle and sheep, contaminating the water and the soil. Where those springs had become degraded, Wynthein installed barriers, first mapping and then redistributing water access across the ranchlands with new solar-powered wells, about 30 so far by his count. Where overgrazing had allowed opportunistic invasive plants

to outcompete native grasses, Wynthein has been doing extensive soil testing and root stock measurements and carefully targeted weed management. He developed new grazing patterns for the cattle and sheep when the traditional approaches didn’t work as well as he liked.

Water is by far the most precious and scarce resource. What is collected from springs, rain, and snowmelt is sent into underground cisterns not just for animals but for firetruck access, a legacy of Wynthein’s experience with the Derby fire. He estimates that there are about 70,000 gallons of water spread out all across the whole ranch, with fire hydrants that he can tap into if he needed to. “I’m thankful that someone bought this place who cares about that kind of thing and is willing to invest in the land, because it doesn’t take long to tie up a lot of money in water development. It’s not something you just do flippantly or haphazardly, because it isn’t cheap.”

Wynthein says that Tippet’s being an art center meant that some of the systems he devised had to be thought through from a design perspective as well. “Everything I do, a lot of it’s underground or I used the hills very carefully. So, when people are going up the roads, they may drive by a watering point they don’t even know exists.”

COTTONWOOD SITE

-  EXISTING CREEK TREE CANOPY
-  PROPOSED TREES: *POPULUS TREMULOIDES* (QUAKING ASPEN)
-  *POPULUS ANGUSTIFOLIA* (NARROWLEAF COTTONWOOD)
-  PLANT LIST A
55% PERENNIALS/
45% GRASSES
-  PLANT LIST B
50% PERENNIALS/
50% GRASSES
-  PLANT LIST C
35% PERENNIALS/
65% GRASSES

Plantings that OvS did around the Cottonwood site took cues from the seed mixes and grazing plans that Wynthein developed for the ranchlands. Originally Delplace had envisioned warm and cold season grasses and perennials that bloomed in the summer, but the larger ranchland concerns intervened, including the management of noxious leafy spurge, which the sheep enjoy but is toxic to cattle. “We were probably well into the design when the decision was made that we’re going to let the sheep graze there, and, in fact, they should graze there,” she says. Lambs and ewes could be moved on and off the areas around the music barn if there were an event going on. OvS removed some of the cottonwood trees that were failing near the creek and replaced them, installing some nurse trees while the new cottonwoods came in. Working around the center’s performance schedule was as challenging as its weather for planting design. “The time that you want to be thinking about planting and adding new things is also during the season of when concerts are happening,” Delplace says.

Talking to the staff, you begin to understand how complex the systems are, and how the interrelation between the animal husbandry, the people, the ecology, the culture, and the environment offers a different vision of sustainability that goes beyond meeting rating system standards and benchmarks, although those are also taken seriously here. “The commitment to being off the grid and to sustainability was really paramount. Even this idea that when people come for concerts



OVS, TOP; LIZ STETSON, BOTTOM

OPPOSITE
Young quaking aspen staked around Will's Shed, a newer building on the Cottonwood site.

PLANT LIST

AREA A, PHASE 1

Trees and grass seed mix while weeds are eliminated

TREES

- Populus angustifolia* (Narrowleaf cottonwood)
- Populus tremuloides* (Quaking aspen)

GRASSES

- Agropyron cristatum* (Crested wheatgrass)
- Bouteloua curtipendula* (Sideoats grama)
- Bouteloua gracilis* (Blue grama)
- Elymus trachycaulus* (Slender wheatgrass)
- Festuca idahoensis* (Idaho fescue)
- Hesperostipa comata* (Needle and thread)
- Koeleria macrantha* (Prairie Junegrass)
- Nassella viridula* (Green needlegrass)
- Pascopyrum smithii* (Western wheatgrass)
- Poa secunda* (Sandberg bluegrass)
- Pseudoroegneria spicata* (Bluebunch wheatgrass)

AREA A, PHASE 2

Greatest concentration and diversity of blooming forbs

PERENNIALS—55% OF TOTAL SEED MIX

- Achillea millefolium* (Common yarrow)
- Antennaria rosea* (Rosy pussytoes)
- Artemisia frigida* (Prairie sagewort)
- Balsamorhiza sagittata* (Arrowleaf balsamroot)
- Campanula rotundifolia* (Bluebell bellflower)
- Cerastium arvense* (Field chickweed)
- Chamerion angustifolium* (Fireweed)
- Clarkia pulchella* (Pinkfairies)
- Coreopsis tinctoria var. atkinsoniana* (Atkinson's tickseed)
- Dalea purpurea* (Purple prairie clover)
- Erigeron compositus* (Cutleaf daisy)
- Erigeron speciosus* (Aspen fleabane)
- Gaillardia aristata* (Blanketflower)
- Heterotheca villosa* (Hairy false goldenaster)
- Liatris punctata* (Dotted blazing star)
- Linum lewisii* (Lewis flax)
- Lupinus sericeus* (Silky lupine)
- Penstemon albertinus* (Alberta beardtongue)
- Penstemon eriantherus* (Fuzzytongue penstemon)
- Rudbeckia hirta* (Black-eyed Susan)
- Solidago missouriensis* (Missouri goldenrod)
- Symphyotrichum laeve var. laeve* (Smooth blue aster)

GRASSES—45% OF TOTAL SEED MIX

- Bouteloua gracilis* (Blue grama)
- Festuca idahoensis* (Idaho fescue)
- Hordeum jubatum* (Foxtail barley)
- Koeleria macrantha* (Prairie Junegrass)
- Leymus cinereus* (Basin wildrye)
- Pseudoroegneria spicata* (Bluebunch wheatgrass)

AREA B

Equal parts flowering plants and grasses

PERENNIALS—50% OF TOTAL SEED MIX

- Achillea millefolium* (Common yarrow)
- Allium cernuum* (Nodding onion)
- Arenaria capillaris* (Slender mountain sandwort)
- Arnica sororia* (Twin arnica)
- Cerastium arvense* (Field chickweed)
- Clarkia pulchella* (Pinkfairies)
- Erigeron compositus* (Cutleaf daisy)
- Eriogonum umbellatum* (Sulphur-flower buckwheat)
- Heterotheca villosa* (Hairy false goldenaster)
- Liatris punctata* (Dotted blazing star)
- Linum lewisii* (Lewis flax)
- Penstemon lyallii* (Lyal's beardtongue)
- Phlox hoodii* (Spiny phlox)
- Rudbeckia hirta* (Black-eyed Susan)
- Solidago missouriensis* (Missouri goldenrod)

GRASSES—50% OF TOTAL SEED MIX

- Bouteloua curtipendula* (Sideoats grama)
- Bouteloua gracilis* (Blue grama)
- Festuca idahoensis* (Idaho fescue)
- Hordeum jubatum* (Foxtail barley)
- Koeleria macrantha* (Prairie Junegrass)
- Pseudoroegneria spicata* (Bluebunch wheatgrass)

AREA C

Lower percentage of flowering species, predominantly grasses

PERENNIALS—35% OF TOTAL SEED MIX

- Achillea millefolium* (Common yarrow)
- Allium cernuum* (Nodding onion)
- Erigeron compositus* (Cutleaf daisy)
- Heterotheca villosa* (Hairy false goldenaster)
- Lewisia rediviva* (Bitter root)
- Liatris punctata* (Dotted blazing star)
- Linum lewisii* (Lewis flax)
- Penstemon nitidus* (Waxleaf penstemon)
- Phlox hoodii* (Spiny phlox)
- Ratibida columnifera* (Upright prairie coneflower)
- Rudbeckia hirta* (Black-eyed Susan)
- Sisyrinchium montanum* (Strict blue-eyed grass)
- Solidago missouriensis* (Missouri goldenrod)

GRASSES—65% OF TOTAL SEED MIX

- Bouteloua curtipendula* (Sideoats grama)
- Bouteloua gracilis* (Blue grama)
- Festuca idahoensis* (Idaho fescue)
- Hordeum jubatum* (Foxtail barley)
- Koeleria macrantha* (Prairie Junegrass)
- Pseudoroegneria spicata* (Bluebunch wheatgrass)



LEFT
Riders break for art
on Tippet Rise's
13 miles of bike trails.

in May and June, they're not going to know that the ewes and lambs have been on the site. It's all about being sustainable and allowing multiple things to happen on the site," Delplace says. "It fits pretty seamlessly, but it took a lot of effort to make it that way." ●

Project Credits

LANDSCAPE ARCHITECT OEHME, VAN SWEDEN, WASHINGTON, D.C. **ARCHITECT, INTERIOR DESIGN, TIMBER FRAME DESIGN/BUILD** GUNNSTOCK TIMBER FRAMES, POWELL, WYOMING. **CIVIL ENGINEER** DOWL, BILLINGS, MONTANA. **STRUCTURAL ENGINEER** HICKS ENGINEERING, BOZEMAN, MONTANA. **STRUCTURAL ENGINEER FOR PV CANOPY AND ENERGY BUILDING** BCE (NOW DCI ENGINEERS), BOZEMAN, MONTANA. **MECHANICAL/ELECTRICAL/PLUMBING ENGINEER** MKK CONSULTING ENGINEERS, BILLINGS, MONTANA. **TIMBER FRAME STRUCTURAL ENGINEER** FIRE TOWER ENGINEERED TIMBER, PROVIDENCE, RHODE ISLAND, AND KEWEENAW PENINSULA, MICHIGAN. **ARCHITECT FOR ENERGY BUILDING AND PV CANOPY** CTA ARCHITECTS ENGINEERS, BILLINGS, MONTANA. **ENTRY POINT ARCHITECT/LEED CONSULTANT** HIGH PLAINS ARCHITECTS, BILLINGS, MONTANA. **ACOUSTIC ENGINEERING, LIGHTING, CONSULTING** ARUP, NEW YORK CITY. **IRRIGATION CONSULTANT** LANDTECH DESIGN, INDIANAPOLIS. **GENERAL CONTRACTOR** JEFF ENGEL CONSTRUCTION, INC., BILLINGS, MONTANA; ON SITE MANAGEMENT, BOZEMAN, MONTANA. **LANDSCAPE CONTRACTOR AND IRRIGATION INSTALLATION** GREEN DESIGN, COLUMBUS, MONTANA.

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