

Teton County Historic Site Survey

1. Name of Property

historic name Archie Teater Studio

other name/site number J. C. Jewelers

2. Location

street & number 132 North Cache not for publication

city or town Jackson vicinity

state Wyoming code WY county Teton code 039 zip code 83001

3. Ownership of Property

(check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

4. Category of Property

(check only one box)

- building(s)
- district
- site
- structure
- object

5. Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>1</u>		buildings
		sites
		structures
		objects
<u>1</u>	<u>0</u>	Total

Property Owner

name/title Ralph Gill and Jeannine Porter, Trustees

street & number P. O. Box 128 telephone _____

city or town Jackson state Wy zip code 83001

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

National Register Status:

- Eligible
- Not Eligible
- Unevaluated
- District Potential

6. Function or Use

Historic Function

(Enter categories from instructions)

Commerce / Trade: Professional

Current Function

(Enter categories from instructions)

Commerce / Trade: Specialty Store

7. Description

Architectural Classification

(Enter categories from instructions)

Vernacular

Materials

(Enter categories from instructions)

foundation wood

walls log

roof wood shingle

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

See continuation sheet(s) for Section No. 7

8. Description

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- Criteria A, B, C, D with checkboxes and descriptions.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- Criteria A through G with checkboxes and descriptions.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

Art
Architecture

Period of Significance

c. 1940-1955

Significant Dates

Significant Persons

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

See continuation sheet(s) for Section No. 8

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- Criteria for previous documentation on file (NPS).

Primary location of additional data:

- Criteria for primary location of additional data.

Jackson Hole Historical Society

See continuation sheet(s) for Section No. 9

10. Geographical Data

Acreege of Property less than two acres

UTM References

(Place additional boundaries of the property on a continuation sheet.)

1 1/2 5/1/9/2/3/9 4/8/1/4/2/3/6
Zone Easting Northing

2 1/2 ////// //////
Zone Easting Northing

3 1/2 ////// //////
Zone Easting Northing

4 1/2 ////// //////
Zone Easting Northing

Verbal Boundary Description

(Describe the boundaries of the property.)

Boundary Justification

(Explain why the boundaries were selected.)

See continuation sheet(s) for Section No. 10

11. Form Prepared By

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Additional Documentation

Submit the following items with the completed form:

- **Continuation Sheets**
- **Maps**
- **Photographs:** Representative photographs of the property.

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Continuation Sheet

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Archie Teater Studio

Narrative Description

Archie Teater's Studio, now a building housing J. C. Jewelers, is a small, even tiny, L-shaped log and frame structure that faces west onto Cache in the block just north of the town square. Located immediately north of the Teton Theater, this building is in the heart of the town's business district and predates much of the construction in the area.

Constructed about 1940, the building is believed to have been originally located on Cache west of the town square (Washington Park), just north of the Silver Spur restaurant, and subsequently moved at least once and perhaps twice, before its final relocation to the current site during the period of significance. The studio's main (and original) wing is built of logs under a hipped roof with an east-west axis and wooden shingles. The front of the building, on the west elevation, is a split hexagon, giving it three elevations to provide canted sides for the entry and separate, canted walls with windows for the studio's façade. Instead of a gable above the entrance, the roof slopes down to each of the three elevations. The glass and wood doorway is in the center panel and the two adjacent panels contain fixed glass display windows. Definitely marking the building as an artist's studio, both the north and the south elevations lack fenestration and are made of logs interrupted only by crowns of logs that project from an interior wall. The logs have quarter round chinking and are joined at the corners, including the angled corners on the front, with saddle-notched coping. The east bay of the north elevation, from the column of log crowns east, is concealed by a modern wall from the building housing a restaurant behind (east) of the studio.

Despite the long windowless walls, the building is not dark. The traditional north-light window used by artists for natural, soft, indirect, and overhead light is provided for by a dormer window. In a twist to the tradition, however, a matching dormer window is located on the south slope of the roof too; because the building is protected part of the year from direct sunlight from the south by the tall theater next door, this south-light window allowed additional light without the harsh shadows of direct sunlight.

The south wing of the building appears to have been added at a later date. It projects from the east extreme of the south elevation and is obscured by trees, shrubbery, and artwork. The dark coloration of the wood plank siding (which matches the stain on the logs on the original building) further obscures the addition and keeps it from compromising the integrity of the building. With a lower roofline than the original, with eaves that extend well beyond the elevation (and are supported by square columns) to protect a wooden walk below, and with a series of three horizontal windows, this addition also contains a windowless door.

The building appears to retain the necessary integrity for eligibility to the National Register.

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Archie Teater Studio



Archie Teater Studio, Jackson, Wyoming. Looking south. Photo: Michael Cassity, 2004.

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Archie Teater Studio



Archie Teater Studio, Jackson, Wyoming. Façade, looking northeast. Photo: Michael Cassity, 2004.

Teton County Historic Site Survey Continuation Sheet

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Archie Teater Studio



Archie Teater Studio, Jackson, Wyoming. Looking northeast (prior to shrubbery planting and growth). Photo: Michael Cassity, 1999.

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Archie Teater Studio



Archie Teater Studio, Jackson, Wyoming. South wing, looking east. Photo: Michael Cassity, 1999.

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Archie Teater Studio

Narrative Statement of Significance

This building is eligible for the National Register of Historic Places under Criterion A in the area of significance Art because of its association with the development of Jackson Hole as focal point for artists and also as a prominent location of art galleries. It also is of potential significance as an example of vernacular log architecture and therefore eligible under Criterion C. And, with further research it could be of significance under Criterion B for its association with artist Archie Teater.

Stories abound regarding Archie Teater's background as an artist in Jackson Hole and probably some careful sifting is in order before perpetuating any of them. What is clear, however, is that Teater, a native of Oregon who was orphaned, first came to Jackson Hole around 1927 and supported himself in various jobs clearing trail, trapping, and in logging camps. Self taught as an artist until he could claim some level of success, it was only later that he was able to engage in formal art training in Portland, in New York, and in Paris, but gradually his work became better known and well received. His landscapes featuring the Tetons and other Jackson Hole scenes have been widely exhibited.

Archie Teater fits into a history of art in Jackson Hole that reaches back to early representations of the Tetons by photographer William Henry Jackson and painter Thomas Moran. Archie Teater actually was part of a second generation of artists in Jackson Hole, a cohort that also included Harrison Crandall, and Conrad Schwiering, and who worked in the area especially in the period between the 1930s and the 1950s. John Clymer is sometimes included in this group, although his active work in the area came with his move here in the late 1960s following a career as a magazine illustrator. Crandall's studio and gallery was originally located near Jenny Lake, and Schwiering's was ultimately in the area of Shadow Mountain. Schwiering and Teater both established galleries in Jackson around 1940. Teater's studio, this log cabin just north of the town square and in the shadow of the Teton Theater, was constructed around 1940. Teater met here the woman who would become his wife three months after they met, and he continued to work and paint here. These artists drew upon the rich landscape around them and, as they represented the Tetons and Jackson Hole in their art, they attracted more and more attention to the valley at just the moment that the area was becoming a tourist Mecca in the postwar years. And the valley's sublime landscape likewise helped each of them to achieve some—and varied—acclaim.

Around 1940 Archie Teater built this cabin studio and most oral accounts place its location on the west side of Cache opposite the town square and north of the Silver Spur; it may have moved after that to a location on Broadway near the Frontier Saloon / Boyer's Indian Arts where the Pink Garter would later locate and also on the west side of Cache in the block south of the square opposite the telephone building. Prominent local builder Bob Kranenberg reportedly recalled that the building stood, at one time or another, on all sides of the square, suggesting with a trace of exaggeration that

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Archie Teater Studio

Teater moved it almost yearly. Joan Grever quoted Kranenberg that "Locals would bet what side of Square it would be on the next year."

At his studio he was prolific, one of the most productive of the Jackson Hole artists in terms of the number of works completed, although a count of Harrison Crandall's photographs would undoubtedly exceed the five thousand paintings attributed to Teater. Teater would reportedly often complete a canvas in a single day.

Teater was sufficiently successful that by the early 1950s he sought a retreat—ironic for a resident of a place to which many people were journeying for exactly such a retreat—and located a site along the Snake River in Idaho. In 1952 or 1953 Frank Lloyd Wright designed a new studio and house for Archie and Pat Teater in south central Idaho. Even after moving to the new location, however, Teater continued to maintain his studio in this building, and the Teaters spent their summers in Jackson Hole painting and they often traveled the world during the winters.

This building is one of the important remnants of this generation of artists and spans an important period in the art history of the valley. The building associated with John Clymer is the modern house in Teton Village that he and his wife moved to in the late 1960s, which is late in his career and in the art history of Jackson Hole. The building associated with Conrad Schwiering was last seen in Pinedale after having been moved from its location near Shadow Mountain. The Harrison Crandall studio remains on Antelope Flats, and is his second studio, replacing the original near Jenny Lake.

One recent discussion estimated that there are currently about forty art galleries in Jackson Hole. This was one of the first, perhaps the first, such establishment.¹

It should be noted that William Goetzmann does not mention Teater in his discussion of artists who used the Tetons and Jackson Hole, an omission that may or may not be intentional.

The significance of the building under Criterion C for its architecture can be made, although substantial research in Jackson Hole log construction in the twentieth century needs to be undertaken first. The building is an example of log construction, but not at all like the construction used by homesteaders early in the century. It is, in fact, a mimesis or simulacrum of the authentic cabins that both utilized folk skills and drew upon locally available resources. While some would find this sufficient circumstance to exclude the building from the National Register, the irony is that it was one of the first buildings outside of tourist camps to self-consciously replicate an earlier time for its commercial appeal, one of the first buildings in what would become an overwhelming pattern of commercial development in the business district of Jackson. To study this building, with its northlight and canted façade, is to become cognizant of the reality that the evolution of log construction is not

¹Richard Anderson, "The Art of Jackson Hole," article published online at <http://www.jacksonholerealestate.net/areainfo/community/culture/art.php>

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finished, is a continuing process, not one frozen in time. As log construction historian Jennifer Eastman Attebery notes, “. . . the story of log construction gets more complex, less manageable, and more interesting as soon as we place it in its community contexts.”² Thus a case could be made for the eligibility of this building under Criterion C. Whether that avenue would be profitably pursued when the case for eligibility under Criterion A is already sufficiently compelling is a separate question.



Archie Teater painting of Grand Teton. Painting: property of Grand Teton National Park. Photo: Michael Cassity, 2004.

² Jennifer Eastman Attebery, *Building with Logs: Western Log Construction in Context* (Moscow, Idaho: University of Idaho Press, 1998), 130.

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Archie Teater Studio

Bibliography

- “Archie Boyd Teater Fine Art Exhibition,” catalog for exhibition at Teater Studio, Jackson, Wyoming, July 1 to September 1, 1969, copy in Jackson Hole Historical Society.
- Attebery, Jennifer Eastman, *Building with Logs: Western Log Construction in Context* (Moscow, Idaho: University of Idaho Press, 1998).
- Beekman, Kimberly. “Jackson Remembers Artist Archie ‘Teton’ Teater,” *Jackson Hole Guide*, July 4, 2001.
- Barrett, Jim. “A Goodbye to the Grand Tetons: Archie Teater Moves his Easel to Carmel,” Carmel [California] *Pine Cone*, December 8, 1977.
- Goetzmann, William H. “Picturing Jackson Hole and Grand Teton National Park,” in John Daugherty, *A Place Called Jackson Hole: The Historic Resource Study of Grand Teton National Park* (Moose: Grand Teton National Park, 1999).
- Hough, Donald. *The Cocktail Hour in Jackson Hole* (Worland, Wyoming: High Plains Publishing Company, Inc., 1956).
- Kummer, Larry. Information gathered from interviews with the current owner of the property (Ralph Gill) and others.
- Pyle, Cammie. “‘A Matter of Pride and Honor to do It Well,’” *Jackson Hole News*, July 2, 1970.

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Archie Teater Studio

Geographical Data

Verbal Boundary Description

This property consists of lot part of lot 4, block 2, Clubhouse Addition, Town of Jackson.

Boundary Justification

This boundary includes the property historically associated with the Archie Teater Studio.

Archie Teater Studio

