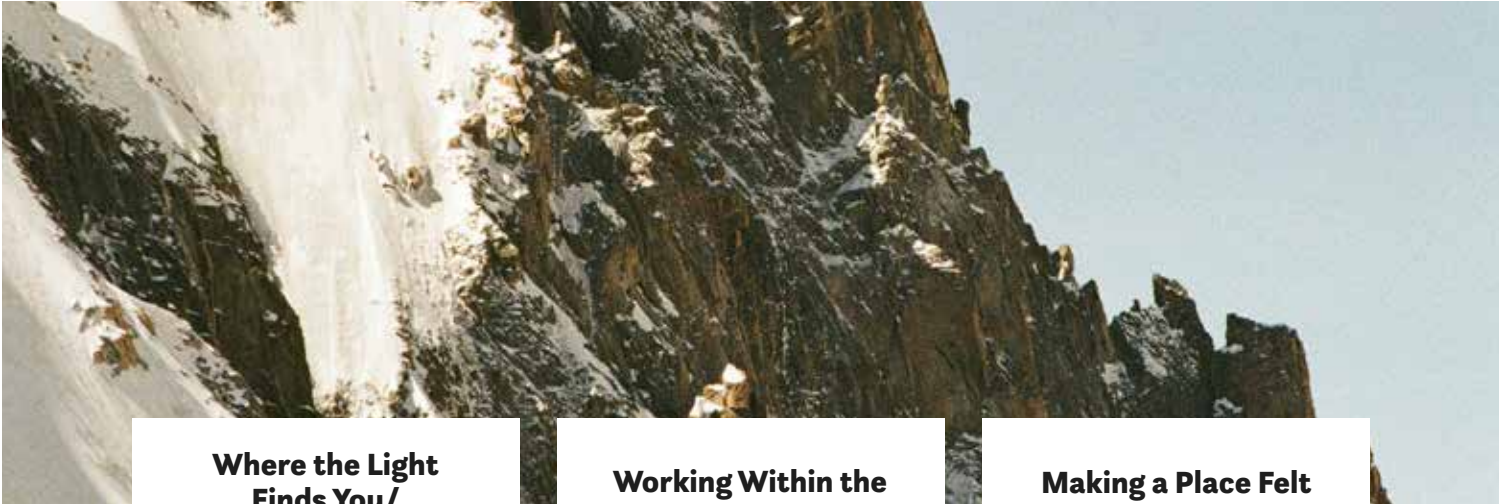


THE PEAK COLLECTIVE

The Stories, Landscapes, and Creatives Shaping Where Craft Meets Elevation.



Where the Light Finds You/ Farming Hope

Capturing the Heart of Kenya with Matthias Marklin

Working Within the Lines

Introducing the Peak CRTVE Group

Making a Place Felt

Inside the social strategy shaping digital presence for Gravity Haus

Digital Copy



Bring Us Fresh Air



We publish from altitude — figuratively and literally.

The Peak Collective documents the people, places, and practices shaping the future of luxury and outdoor creativity. Each volume brings new voices from the frontlines of craft — makers, designers, outfitters, and founders — who turn landscapes into legacies.



This editorial is structured around three core pillars: Makers, Terrain, and Craft. Together, they trace a complete creative arc. Makers centers the individuals behind the work — their paths, philosophies, and personal stakes. Terrain explores the landscapes that inform and challenge those pursuits, treating place not as backdrop, but as collaborator. Craft opens the process itself, examining the systems, decisions, and measured outcomes that transform intention into impact.

Our goal is not trend coverage or surface inspiration. It is to document how meaningful work is made — slowly, deliberately, and with respect for both people and place. Each story is built to reward attention, offering clarity where others offer gloss, and insight where others offer spectacle.

This volume is edited by The Peak Collective Editorial Board, a creative division of The Peak CRTVE Group, in collaboration with an invited network of photographers, writers, and practitioners working at the intersection of luxury, landscape, and craft. What follows is not a catalog, nor a manifesto — but a record of work in motion, shared from the field, the studio, and the spaces in between.

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Makers

Where the Light Finds You - Farming Hope

Capturing the Heart of Kenya

The alarm sounded at 4:30 in the morning, pulling Matthias Marklin from sleep in the pre-dawn darkness of the Maasai Mara. Outside, the air hung cold and still. He loaded into the back of a van with his family, headlights cutting through the blackness as they drove deeper into the savannah.

A dozen deflated hot air balloons materialized in the gathering light, their colors muted in the darkness. As the sun began its climb over the horizon, Matthias and his family lifted off the ground, rising into a quietness so powerful, it felt sacred.

Below them, the earth began to reveal its secrets.

“When the flame shuts off, it’s dead silence,” Matthias remembers. “We’re floating pretty low over the ground, and we come across these massive herds of wildebeest and zebras all mingling together. Then as the balloon goes over, they start to run a little bit, and you just hear the grass rustling as they’re running through.”

It was a moment he will never forget.

This wasn’t Matthias’s first adventure—the well traveled photographer had spent a gap year traversing Peru and Bolivia in his youth, staying in tiny villages at 17,000 feet in the high Andes.

Here, currency didn’t exist and life moved at a pace unrecognizable to the average American.

His trip to Kenya this summer was a homecoming of sorts. It was a time of renewal in a foreign land, a two-week pilgrimage that would reshape not just his passion for photography, but his understanding of generosity, connection, and what it means to truly see.

The Journey Begins with Beeswax

The story of how Matthias ended up floating above the Serengeti at sunrise begins, improbably, with his parents’ candle-making business in New Hampshire. Through the New Hampshire Beekeepers Association’s partnership with Kenyan beekeepers, his parents had discovered something remarkable: in Kenya, beeswax was often burned or discarded. The honey was all anyone wanted.

But his father, a beekeeper and candlemaker, understood what wax could be. More importantly, he understood what Kenyan wax could be. Pesticide-free. Pure. Precious.

In the United States, bees forage up to five miles from their hive, making it nearly impossible to





guarantee they haven't encountered harmful chemicals. In rural Kenya, that five-mile radius remains innocently untouched.

So in reality, this is why Matthias traveled nearly 9,000 miles and spent over a day in an airplane.

The initial trip spawned from the desire to help Kenyans build solar wax melters—simple devices that harness the sun's heat to melt down wax, filter out debris, and create a product that could be sold, creating a new income stream from what was once overlooked waste.

Through this initiative, his parents met Muli, a professor with an ambitious vision.

Muli wasn't just teaching—he was transforming lives through education and sustainable farming. He'd

purchased 100 acres of land in Ukasi, in the dry, remote heart of Kenya, to create a demonstration farm where people could learn not just how to survive, but how to thrive.

When Matthias's parents invited him to Africa, the invitation wasn't just to see a new country. It was to witness what's possible when someone cares more about lifting others than about their own comfort.

Each place required something different from his creative skillset, but it was the people who really taught him to look through a new lens.



Through A New Lens

The Jackson-based photographer bought a new camera body specifically for this trip and rented a 600-millimeter lens—serious artillery for one who doesn’t dub himself a wildlife photographer. But this wasn’t commercial work. This was personal. This was about capturing a deeper philosophy.

“I didn’t want to bring on any commercial work because I didn’t want that to take away from my focus,” he explains. “My focus was very much on experiencing the country with the friends my parents had made and with family.”

The scene that appeared before him was a study in contrasts. Near Mount Kenya—a singular, promontory peak reminded him of the Tetons—the terrain felt almost familiar. Around Lake Nakuru, the land turned lush and tropical. In the Maasai Mara and Serengeti, where they’d come for the Great Migration, dry clipgrass stretched to the horizon, punctuated by the activity of thousands making their annual pilgrimage from Tanzania to Kenya.

And finally, unexpectedly, the coast—a side of Kenya Matthias hadn’t imagined. Think pristine white beaches kissed by turquoise water.

Each place required something different from his creative skillset, but it was the people who really taught him to look through a new lens.



All images captured during a two-week family journey through Kenya, from the Maasai Mara to Tsavo West to the coastal waters of Mombasa

Photography by Matthias



A Warm Welcome

The Maasai people are known for the red blankets they wear draped across their shoulders, for the staffs they carry, for the way they've lived on this land for generations. The Maasai Mara Game Reserve sits on their ancestral territory, and when Matthias's family arrived, they were welcomed not as tourists but as guests.

"They live very simple lives," Matthias says.

The children bring light to the villages— some of Matthias' shots show them waving on their way to school (sometimes with monkeys climbing on the roof), running up to the visitors and sharing a smile, marveling at seeing their photo on the camera's viewfinder. Their happiness, he describes, was uncomplicated, infectious, real.



Farming Hope

The best part of the venture for Matthias was the time spent with Muli on his 100-acre farm in Ukasi, where he quickly discovered that Muli isn't just farming to help his community—he's farming to generate hope.

Getting water in this part of Kenya used to mean spending half a day traveling with a donkey to fill jugs and haul them back. So the New Hampshire beekeeping group raised money to drill a borehole—200 meters down through the soil. The first drilling didn't go deep enough and the well ran dry. So, they tried again- this time

— Capturing

going deeper, until finally hitting water. Today, a solar-powered pump supplies not just the farm but the entire community.

Matthias explains. **"He actually will sponsor a lot of students to go to school, even if they're not his kids. What money he has, he puts towards sponsoring their education."**



Kenya —

Matthias spent a full day on Muli's farm, camera in hand. Intent on telling Muli's story, Matthias worked with his father to interview him. The result? Matthias captured more than just images. He captured the full story.

"I think I came away with a better understanding of using video as a means to tell a story," he reflects.



What We Carry Home

If you're lucky, there's a moment in every meaningful trip when you realize the person you were when you left isn't the person who's returning.

For Matthias, that shift came not just from mastering a new lens or from learning to tell stories through video. It came from witnessing generosity in a place where resources are scarce.

"I've been exposed to what it's like to see people living very simply," he says, thinking back to that village in the Peruvian Andes. "But the twist on this one in Kenya was just the generosity of spirit... People look out for one another, and [care enough] to build each other up."

In Muli, he saw someone who chose to pour everything into others—into education, into shared resources, into proving that opportunity exists for those eager enough to find it.

And when asked if he'd go back? "Definitely. Very much so."

Because that's the thing about a place that changes you—you can't help but want to return, to see what else it has to teach you, to witness what new light might find you there.





Terrain

Working Within the Lines

On place, consequence, and a creative model shaped by terrain

Terrain isn't a platform. It's a condition.

It's the set of forces you don't control — weather, season, access, reputation — and the way they shape decisions long before aesthetics ever enter the room. In mountain towns, terrain isn't abstract. It's visible. It pushes back. And it remembers.

This is why Terrain is the right place to introduce The Peak CRTVE Group.

The work exists in environments where shortcuts show themselves quickly, and where mistakes compound — socially, economically, sometimes even physically. In places like Jackson Hole, creative work doesn't disappear into feeds or campaigns. It shows up in the same grocery stores, trailheads, and community rooms as the people who made it.

You don't get to hide behind abstraction here.

Friction as a Starting Point

Much of contemporary creative culture is built for frictionless operation: remote teams, fast timelines, scalable outputs. Speed is rewarded. Reach is optimized. Consequence is deferred.

This model responds to a different reality.

The Peak CRTVE Group was built to survive friction — weather delays, seasonal shifts, limited access, and the reputational gravity of working in small, interconnected communities. It operates under the assumption that conditions matter, and that ignoring them doesn't make them go away.

Terrain, in this sense, is not just geography. It's the economic ecosystem of small towns. The cultural expectation that trust travels faster than advertising. The knowledge that if a story lands wrong, the cost is carried by real people, not anonymous audiences.

This work pays attention to second-order effects: not just how something performs, but how it lands — and who bears the weight if it fails.

A Model Shaped by Place

In plain terms, The Peak CRTVE Group is a small, intentionally built collective of senior specialists working directly with brands tied to real places — luxury, outdoor, and experience-driven businesses where reputation matters more than reach.

There is no bench of juniors. No outsourcing layer. No growth mandate for its own sake.

The structure is decision-driven. Teams are assembled per problem, not per contract. Specialists are chosen for context, not credentials. The work expands and contracts with seasonality, access, and the client's lived reality.

This is not a traditional agency model. It's not a studio chasing aesthetic output. And it's not a consultancy detached from execution.

It's a way of working that refuses certain things outright: growth that breaks trust, projects that require misrepresenting place or culture, narratives that flatten complex environments into lifestyle backdrops, speed when accuracy is required.

Operating in mountain towns makes these refusals non-negotiable. Launch dates bend around weather, not quarters. Projects pause when real life intervenes. Clients expect realism, not theater.







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Summer Planning
Benefit Available

When booking
via QR.



Working Locally, Meaningfully

Working locally doesn't mean proximity alone. It means accountability that extends beyond the contract.

It means seeing the results of your work in daily life. Understanding that branding affects livelihoods, not just impressions. Knowing that a misaligned narrative can change expectations — sometimes dangerously — in places where safety, access, and seasonality matter.

There are moments when place directly changes the work: choosing not to oversell experiences because conditions vary; adjusting narratives to reflect seasonal reality rather than perpetual peak; designing systems that support local operators instead of overwhelming them.

Here, terrain isn't a backdrop. It's a collaborator.

Stakes That Don't Disappear

This work is accountable to more than clients. It's accountable to communities who live with the narratives being shaped. To landscapes that are often romanticized but rarely respected. To businesses whose credibility must hold when conditions change.

If the work gets it wrong, trust erodes — not digitally, but socially. Expectations misalign. Brands lose standing where they need it most.

That's why storytelling is treated not as content, but as stewardship. A long-term commitment rather than a campaign. Something that should leave a place intact — or better — after it passes through.

There are lines that won't be crossed: no manufactured authenticity, no borrowed credibility from landscapes without reciprocity, no erasing complexity for convenience.

This is where the piece slows down. Where the weight sits.

This isn't an origin story. And it isn't a manifesto.

It's a positioning through practice — shaped by terrain, informed by consequence, and refined through attention.

In environments where beauty is assumed, truth is required. And in places that push back, the work has learned to listen first, move deliberately, and stay accountable long after the work is done.

**Terrain isn't something this business covers.
It's something it works within.**

Craft

Making a Place Felt

Inside the social strategy shaping digital presence for Gravity Haus

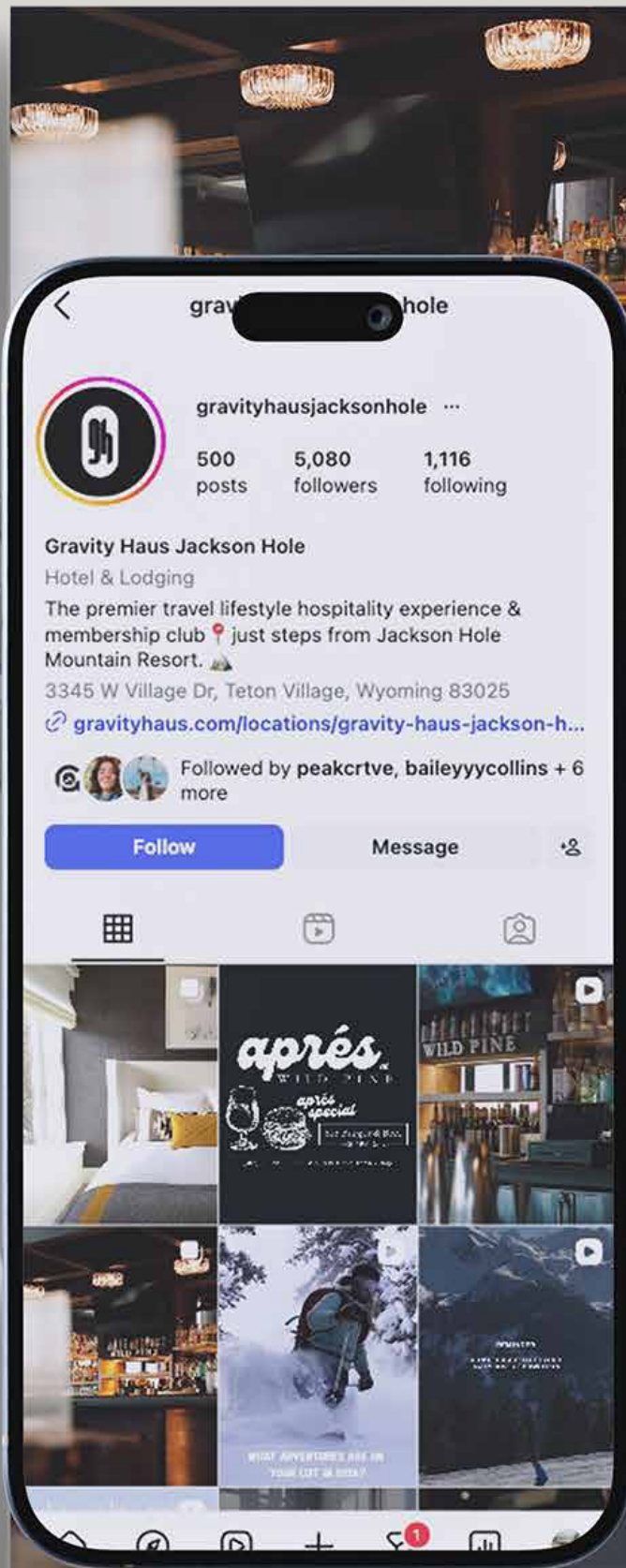
There's no shortage of beautiful imagery in mountain hospitality. Perfect light. Empty rooms. Wide-angle views that promise escape without ever showing who's already there.

By the time Gravity Haus began working with The Collective, the category had become visually fluent — and emotionally thin.

On property, Gravity Haus Jackson Hole told a different story. It was active, social, local. People lingered. Events filled rooms. Conversations carried past closing time. The disconnect wasn't a lack

of identity — it was a failure of translation. The social presence hadn't yet learned how to move at the same pace as the people inside the building. The work began with a simple question:

What if social media didn't advertise Gravity Haus — but behaved like it?



Craft

“Jackson Hole itself became a collaborator. Seasonality dictated pacing. Locals dictated tone.”

Listening Before Making

Rather than benchmarking against other hotels, the early work focused closer to home. Local creators. Community accounts. Event calendars. Weather shifts. Engagement patterns that hinted at real-world behavior.

What became clear was that the Jackson Hole audience wasn't looking to be sold a destination. They were responding to signals of belonging — moments that felt lived-in rather than staged.

The strategy that emerged wasn't built around aspiration, but participation. Social would act less like a brochure and more like a front door.

Voice, Rhythm, and Restraint

The voice settled into something confident, welcoming, and intentionally unpolished. Language stayed conversational. Captions prioritized clarity over cleverness. The goal wasn't to sound like hospitality — it was to sound like Gravity Haus.

Visually, rhythm mattered more than perfection. Fast, high-energy Reels created discovery. Grounded posts carried event information. Dining and lifestyle content

leaned into personality over polish. Empty spaces gave way to human ones. Jackson Hole itself became a collaborator. Seasonality dictated pacing. Locals dictated tone. Tourist messaging was replaced by something quieter and more specific — an acknowledgment that community responds differently when it feels seen rather than targeted.

Working Within the Lines

The work wasn't built in ideal conditions. Bandwidth was limited. Brand guidelines mattered. Production had to be sustainable, not constant.

Instead of fighting constraints, systems were built around them: repeatable formats, content tied to real programming, workflows that respected the pace of life on property. Consistency replaced volume. Cadence replaced pressure.

One decision marked a turning point. Event-led content began appearing earlier and with more conviction — framed not as announcements, but as moments worth planning around. There was internal hesitation. Would this feel too promotional?

It didn't. Anticipation became engagement. Engagement became attendance.



What Changed

The most meaningful outcomes weren't immediate metrics, though those followed.

Instagram reached more than 49,000 views, averaging over 400 new accounts per day. Interactions increased steadily. Facebook impressions and page visits climbed. Saves and shares signaled intent, not just attention.

More telling were the quieter shifts. Events filled faster. Dining content felt more approachable. Staff and members referenced posts in conversation. Locals recognized themselves in the feed.

Social stopped acting like marketing — and started acting like community.





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Gravity Haus Jackson Hole

gravityhausjacksonhole Planning your stay at Gravity Haus Jackson Hole? Here is exactly what's waiting for you at the Haus:

- 🔥 **Fitness Facility:** A fully equipped gym and open space to keep your training on track while you're on the road.
- ♨️ **Recovery & Wellness:** Soak those tired muscles in our heated outdoor pool and hot tub—the ultimate post-adventure ritual.
- ☕ **Unravel Coffee:** We hate bad hotel coffee, so we grow our own. Sustainably and ethically sourced, roasted in-haus.
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3h

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What the Work Taught Us

Polish, it turns out, isn't always the right answer. Posts with perfect light performed adequately. Posts with people performed better. Presence mattered more than perfection.

Promotion without narrative fell flat. Context created urgency. When events were framed as experiences — not schedules — people showed up.

Trends demanded restraint. The question wasn't whether something could perform, but whether it sounded like Gravity Haus discovering it organically. Credibility proved more valuable than reach.

And consistency beat volume. Fewer posts, made with intention, carried more weight than constant output ever could.

The most important signal never appeared in analytics dashboards. It showed up offline — in conversations, attendance, recognition. Community revealed itself first in behavior, then in data.

The Work, Reconsidered

This wasn't a campaign. It wasn't a reinvention. It was a process of attention — to people, to place, to rhythm.

In a category crowded with spectacle, Gravity Haus's social presence learned to do something quieter: reflect the life already happening inside its walls.

Not everything needs to be amplified. Some things only need to be made visible.



Craft



“Not everything needs to be amplified. Some things only need to be made visible.”



About The Collective

The Peak Collective is the editorial studio of The Peak CRTVE Group — a creative agency shaping brand, experience, and story in mountain-modern and luxury outdoor markets.

Through original reporting, design case studies, and maker profiles, the Collective operates as both inspiration engine and living portfolio.

We work with a curated network of writers, photographers, and strategists who share our obsession with clarity, craft, and context.

**Interested in contributing?
Pitch us at peakcrtve.com/pitch**



All contributors retain ownership of their work. The Peak Collective holds a 90-day exclusive publication window, after which rights revert to the creator. Model and property releases are required for identifiable people and locations.

**The stories, landscapes, and creatives
shaping where craft meets elevation.**

Edited by The Peak Collective Editorial Board,
a creative division of The Peak CRTVE Group.

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