

COLORADO'S MAGAZINE FOR MODERN LIVING - INSIDE & OUT

MODERN IN DENVER

BENT PLYWOOD
THEN & NOW

FALL 2012

ARCHITECTURE • INTERIORS • ART • DESIGN • PEOPLE

→ MODERN BOOKCASE IDEAS

↓ AN ARAPAHOE ACRES GEM

OPEN STUDIO

GREGORY EUCLIDE

ANDREW HENRY'S MEADOW



TREVOR BROWN JR.

AVENUETWO:DESIGN

LAURA KRUDENER

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Alex's Favorites

- Fruition Farms
Sheep's Milk Ricotta
- Fruition Farms
Pecorino Toscano
- Asparagus
- Milk
- Leftovers
- Yogurt
- Guinness beer
- Left Hand Beer
- Farm fresh eggs
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E.J.'s Favorites

- Striped Bass - whole fish
- Romano Cheese
- Manchego Cheese
- Calabres Cheese
- Haystack Mountain Goat Cheese
- Green Sicillian Olives
- Kalamata Olives
- Vhino Verde
(in honor of my Portuguese grandfather)
- Blood oranges
- Parsley
- Salsa

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Elise's Favorites

- Panzano house made chicken
- apple leek sausage
- Gorgonzola Cheese
- Cilantro
- Prosecco
- Cholula
- Il Mondo Vecchio Pepperoni
- Fresh produce from my garden

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HELLO

AS LONG AS I CAN REMEMBER, I have always been fascinated by smart and clever design, particularly things that fulfilled a specific function in an unexpected way. I still remember incessantly cranking on a modern window in a neighbor's house that not only opened outward, but slid horizontally as well – multiplying the possible ways the window could move. I thought that was so cool. I will never forget my first walkman. I could not believe I was able to walk around my neighborhood listening to music in such a "small" box. I think almost all multi-functional furniture is awesome and after five years, I am still beyond amazed at what my iPhone can do.

So in hindsight, it is no surprise that one of my favorite books growing up was Andrew Henry's Meadow. It is the story of a young boy who loved to invent and build gadgets and gizmos, but always seemed to be in the way of everyone else in his family. Frustrated,



he took his stuff, went to a meadow and proceeded to build himself a space where he could invent to his heart's content. Other children soon followed and he built each one of them a space suited just for what they loved to do; watching birds, playing the tuba, collecting rabbits and so on. When I saw that this book had just been reissued again, it made me think about how much it had to do with what I am doing here at Modern In Denver. So much is connected to celebrating the value of imagination and built space, both public and private. I had a conversation about this Doris Burn story and how it related to Modern In Denver with our editor Eleanor Perry-Smith and we decided this could be a worthy topic to explore. So she set off to write an essay about how important creating your own space is, how big an impact it has on the quality of our life and how that need

starts at a very young age. It is something a bit different from what we have done before, but I think it turned out great and I hope you like it.

This issue also features something else new, a photo essay. We are lucky to work with a number of very dedicated and talented photographers who brilliantly illustrate our columns and features. They have truly helped make my vision a reality and I admire their talent and dedication. These photographers all have a point of view and style of their own so beyond stipulating that it has to have some connection (big or small) to our modern world, I am going to let a photographer each issue shoot a photo essay and let their creativity run wild. For our first one, Trevor Brown Jr. took his three and half year-old son Shaw and photographed him in and around the architecture and art of some of our best museums and parks (DAM, MCA, Clyfford Still Museum, Botanic Gardens, Burns Park). His photos do an incredible job of capturing both the amazing lines of the art and architecture as well as the sense of scale and wonder his young son must experience in these places. I am very happy with what Trevor created and can't wait for what the next photographer comes up with.

These two new additions are a true reflection of the Modern In Denver spirit, one that aims to dig deeper into our modern world. Whether it's our photos, words, spaces or new products, we believe this issue will help you think bigger in one way or another. So rake together a big pile of leaves, turn the page and dive in!

William Logan
william@modernindenver.com
twitter: @wtlogan

ON THE COVER

Photographer David Lauer, who shot our Winter 2011 cover of a Joseph Eichler house, waited for hours until the overcast sky gave way to a burst of setting sunlight perfectly highlighting this Arapahoe Acres home. Other than painting a few blocks of color on the upper deck, the owners listened to neighborhood preservationists and kept much of the 1950's facade intact. But inside and out the back, that's our story. The updated mid-century gem with its new year-round living space is sure to be the envy of even yesterday's modern architect. Story on page 66.



ARCHITECTURE • DESIGN • ART • PEOPLE

MODERN IN DENVER

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Matt's Favorites

- Leftover Pizza
- Tabasco and other hot sauces
- Ketchup
- Budweiser brews
- Ranch Dressing
- Orange Juice
- Eggs
- Sharp cheddar cheese
- Tomatoes
- Salsa

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- Frank Lloyd Wright



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WORDS: Tamara Chuang



MORNING SIGNS

Let Mood Mugs tell the office how you're feeling this morning. Horribly Hungover? Monstrously Moody? Cheeky Chappy? Yes, yes and yes – there are mugs for all of those dispositions. And notice, these coffee cups have no handles. That's because the double-insulated mugs keep things hot inside and cool outside. Kudos to designers at London's Thabto (Two Heads Are Better Than One).

+gnr8.biz

TEA HANGER

After Tigere Chiriga married his sweetheart, he was scolded more than a few times for leaving tea-cup rings on the table. But instead of using a coaster, the U.S. Postal Service worker designed a brand new cup. It floats, or appears to, held up by its elongated curved handle like its inspiration, the banana hanger. But with no design cred to attract a distributor, Tigere turned to crowd-funding site Kickstarter.com. Floating Mug reached its funding goal in 11 days, going on to raise \$39,981. If you missed the Kickstarter project, find out where Tigere will be selling mugs.



+floatingmug.com

SCRAP POTENTIAL

Denver native Kari Merkl has a knack for finding good-looking potential in scraps. And her Merkle Coat Hooks are no exception. They are the "cutoffs" or scraps from making the Merkle Coat Rack, a modern metal beauty cut with a high-pressure water-jet tool. The powder-coated aluminum hooks are quite strong, thanks to the slight bend in the arm. And they go well with another coat-rack cutoff, the Merkle Lights.

+merkled.com



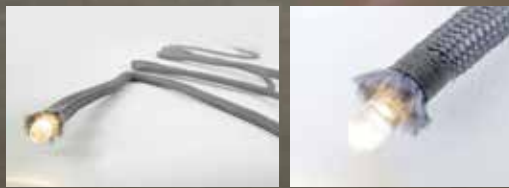
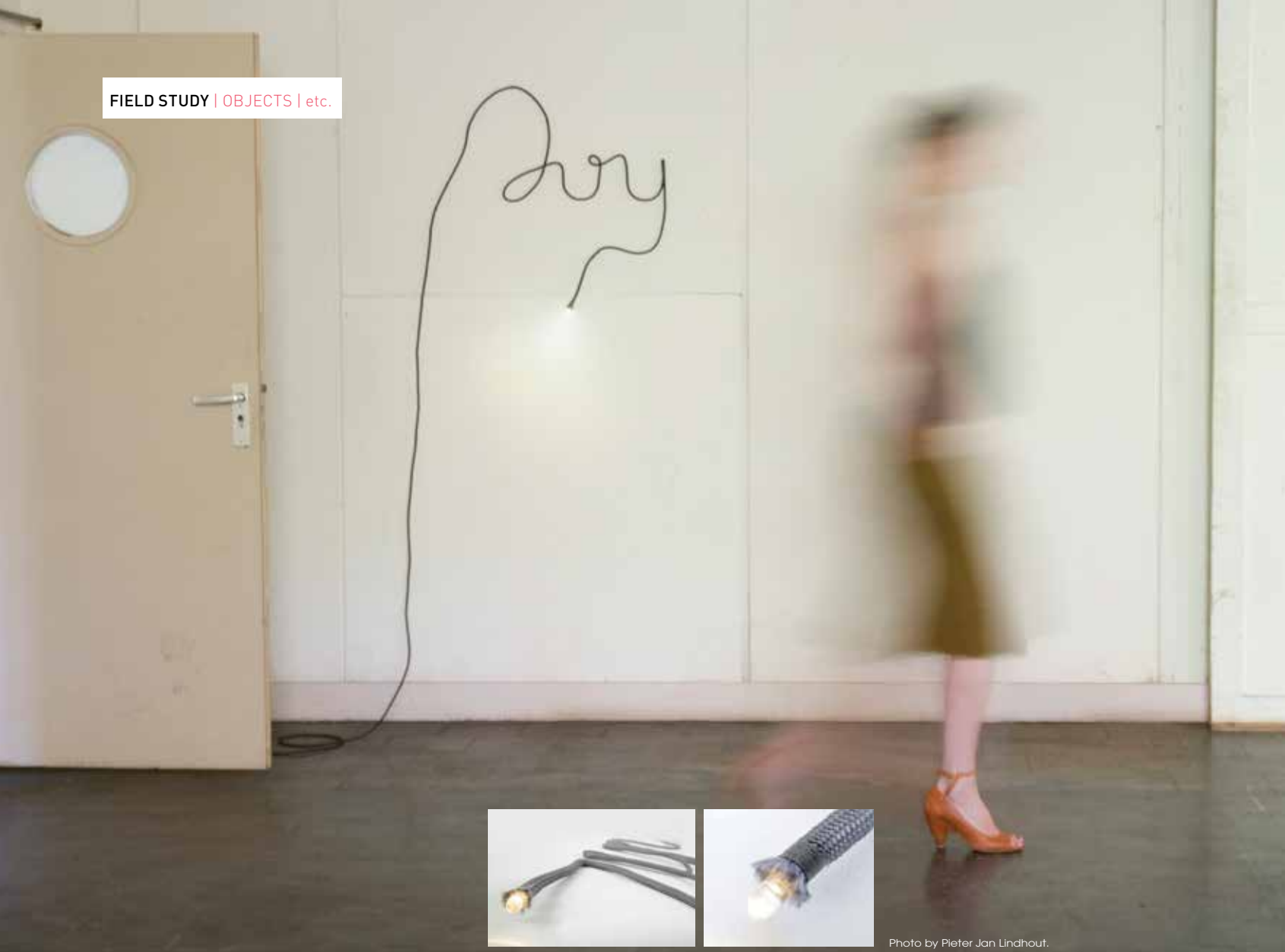


Photo by Pieter Jan Lindhout.

WORD BRIGHT

Ivy Lamp by Dutch designer Jildou Lindhout is made of an 8-meter long cord, half of which is flexible. Twist and tweak it to spell your mood and then plug it in so the LED lamp at its tip shines a light on the word of the night.

+studio-zijn.nl



RETRO MOD CLOCK

Using modern methods and eco-sensibilities, designer Amelia Cunard brings back a crisp, mid-century style to a very old fashioned object: The analog clock. Cunard, inspired by the look of a retro radio, laser cuts renewable bamboo to produce the nostalgic design. She even keeps shipping costs to a minimum by shipping it flat. Just add some wood glue. Cunard's shop, VectorCloud, hangs at etsy.com.

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PAPER SEAT

Visual artist WenchuMan dabbles with physics in laYOURS (say it fast), in which he demonstrates how layers of newspapers can make a comfy seat. No paste, no staples and obviously, no boards, the Chilean artist uses four metal rods and piles something fragile atop – newspapers, cardboard, paper – or objects “that won’t endure the weight.” Stacked together, fragile objects are “very resistant, also flexible, so the material acts as a sort of shock absorber,” he said. Not to mention, it’s an appeal to sustainability, too.

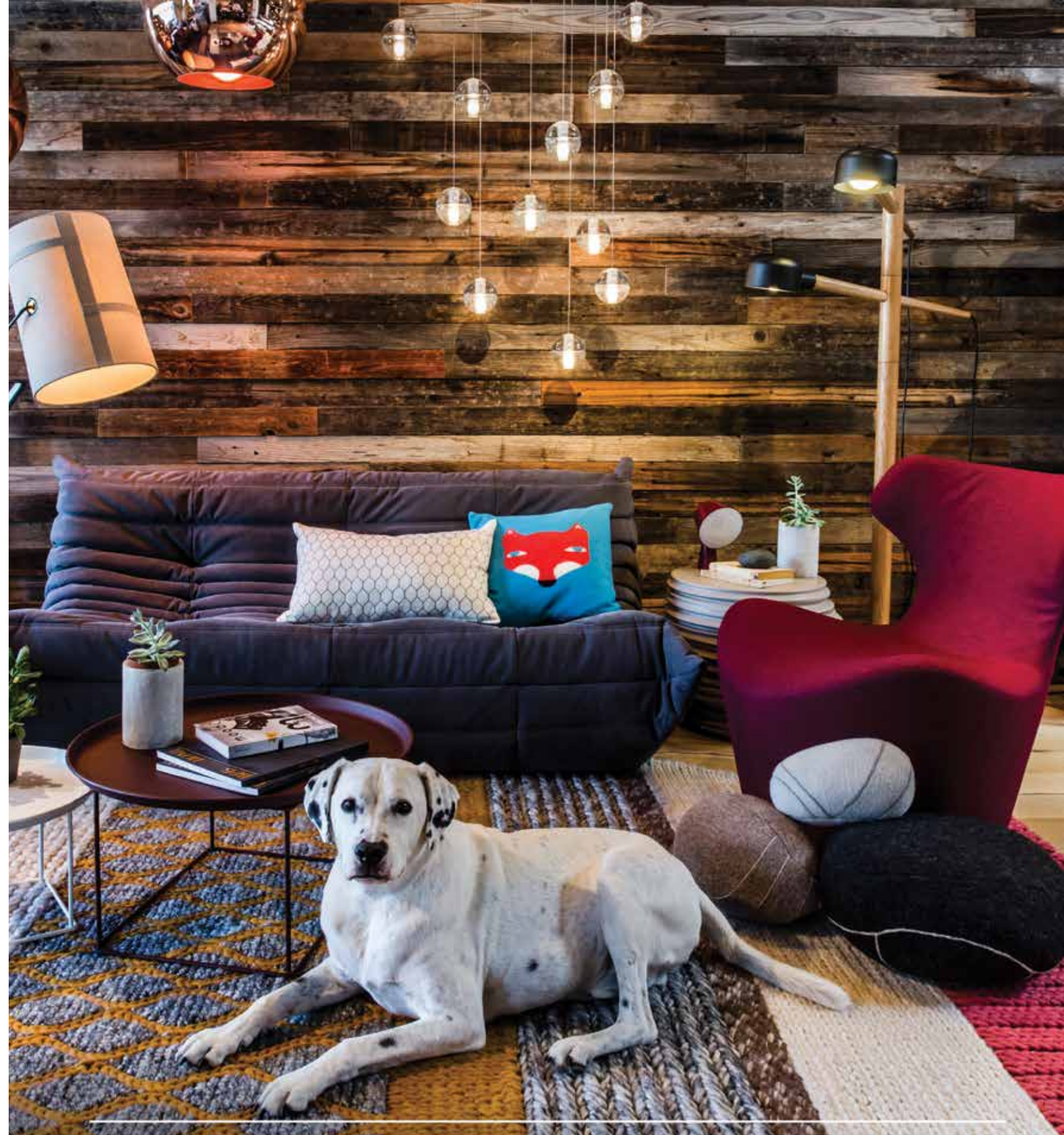
+wenchuman.com



PUPPY LOVE

Accomplished designer and founder of Naked Décor Supon Phornirunlit is a major force in the design world, with projects from the Ronald Reagan National Airport to the CowParade logo on his resume. But it’s his line of canine-inspired home accessories that everyone is talking about. Inspired by his late pup Pica, the Pooch Décor line has fabulous visuals paired with clean fonts. The most popular? The Happy Hot Dog, in which various synonyms (Weenie, Sausage, Doxie, etc.) in the Arial font create the outline of a Dachshund.

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DIGITAL BOARD

Blame the wife for AirSlab. Designer Steve Dubbeldam ridiculed his wife's purchase of a flimsy, plastic laptop stand that was just ugly. So he designed something prettier - and better. The sleek and simple AirSlab, made with a Baltic Birch core and walnut veneer, is chock full of uniform holes to help dissipate the heat of a lap-sitting laptop. Add in a couple of bottle corks and the flat board gets propped up into a perfect position for table typing. "I'm happy to be bringing people a computer accessory that they won't want to hide but will leave on their desk or table," Dubbeldam says.



+solodeogloria.com



ICAMERA

There's got to be a gazillion iPhone cases out there, but leave it to Bitplay to be clever about the whole case. SNAP! not only protects the phone's exterior but disguises it as a retro-looking camera (who wants to steal that old thing?) But the case isn't just for looks - it works. Snap's shutter button aligns itself with the iPhone 4 or 4S camera button. Available at Generate Design.

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LANDSCAPE LOUNGE

Bring the outdoors in with the Borghese sofa, designed by Noé Duchaufour Lawrance. The steel branches graciously lift its organic-shaped foliage, which are inspired by the stone pines at the Villa Borghese in Roma. The seat creates a landscape in either various greens or a charcoal winter gray. We can't decide whether we want to sit in it or view it as a scenic sculpture from behind.

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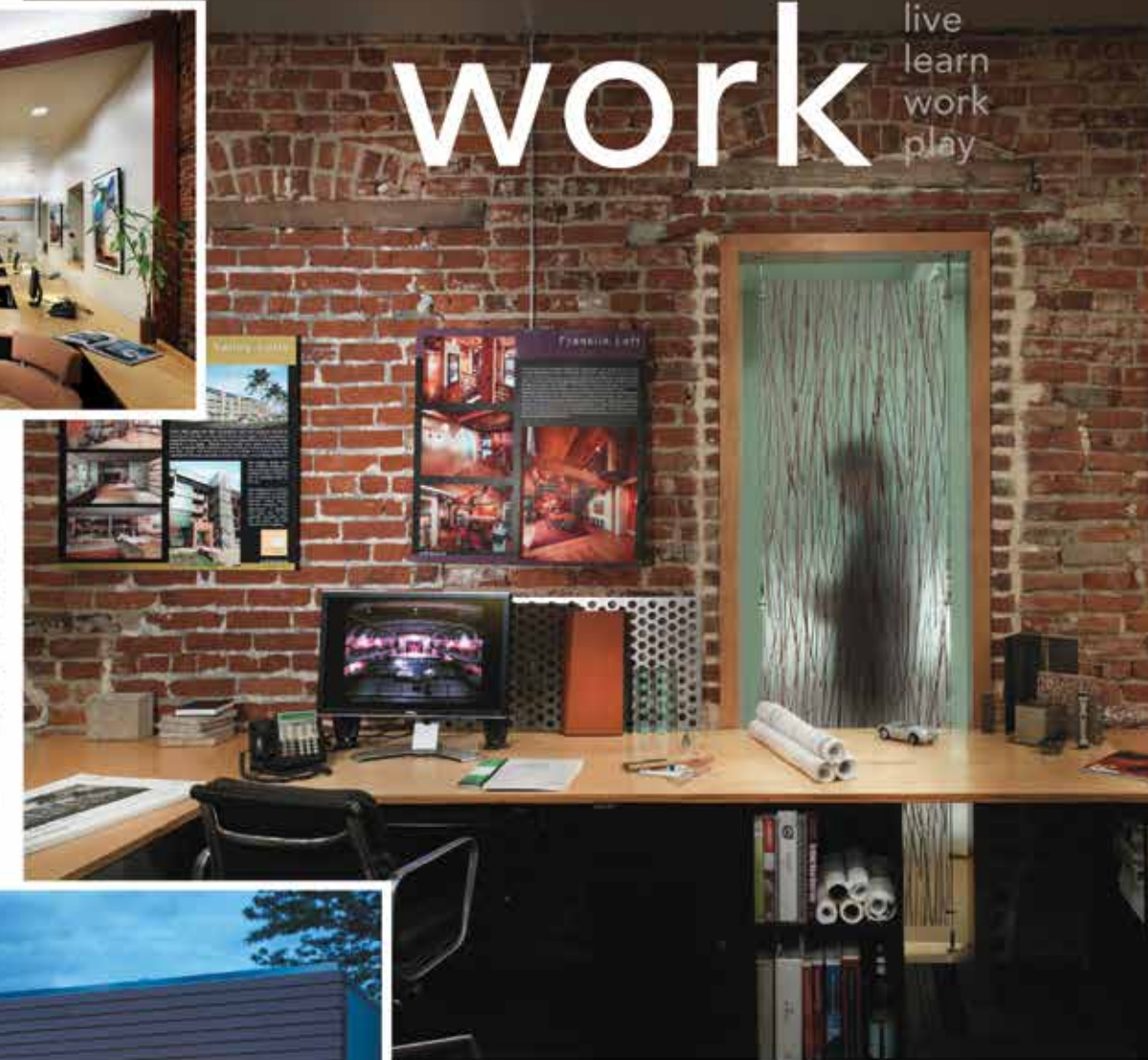


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DRAWER STOP

There are never enough hiding spots for clutter when it comes to ordinary entry consoles or bedside tables. So, the duo at Pelle Design took it upon themselves and glued together a bunch of drawers. When a suitable look was reached, they propped the whole thing up on a wooden leg. "It's been in our entry hall for the past year and a half now," says Jean Pelle, who runs the firm with husband, Oliver. The solid-maple Consoles are now available online to help you stash clutter.

+pelledesigns.com



JUNIOR LOUNGER

The playful Teenager chair is one 70s design we're willing to embrace. Designer Svante Schöblom had the good sense to make it out of plastic polyethylene, which is nearly indestructible to any mayhem a teen, tween or toddler can instigate. It's the ideal lounging spot for toddlers to teens who want to curl up, listen to music and ignore the world.

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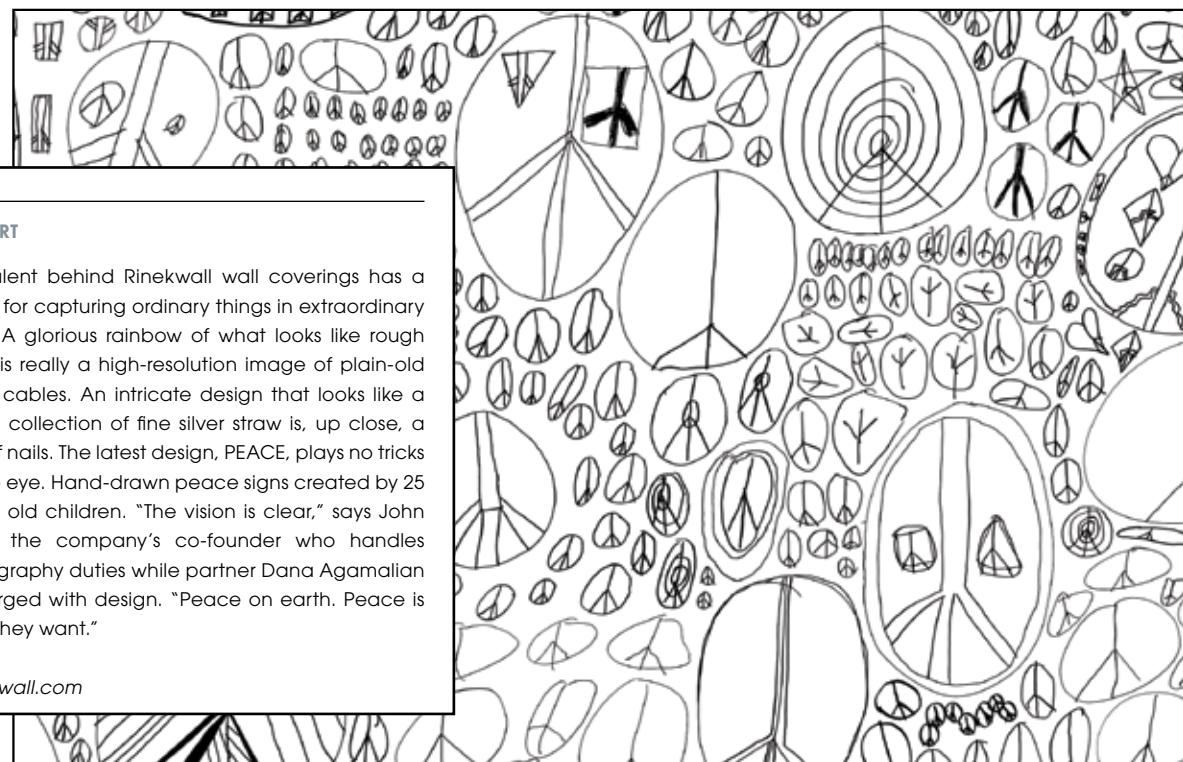
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WALL ART

The talent behind Rinekwall wall coverings has a knack for capturing ordinary things in extraordinary ways. A glorious rainbow of what looks like rough twine is really a high-resolution image of plain-old Cat 5 cables. An intricate design that looks like a comfy collection of fine silver straw is, up close, a bed of nails. The latest design, PEACE, plays no tricks on the eye. Hand-drawn peace signs created by 25 8-year old children. "The vision is clear," says John Rinek, the company's co-founder who handles photography duties while partner Dana Agamalian is charged with design. "Peace on earth. Peace is what they want."

+rinekwall.com

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September 7 - October 12
Karen McClanahan - Stacks

+ **September 22 @ 7:30pm**
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At Plus Gallery

October 19 - November 24
Susan Meyer - Plato's Retreat

+ **November 9 - February 17**
Dave Yust - 40 + Years of Printmaking
At the Loveland Museum/Gallery

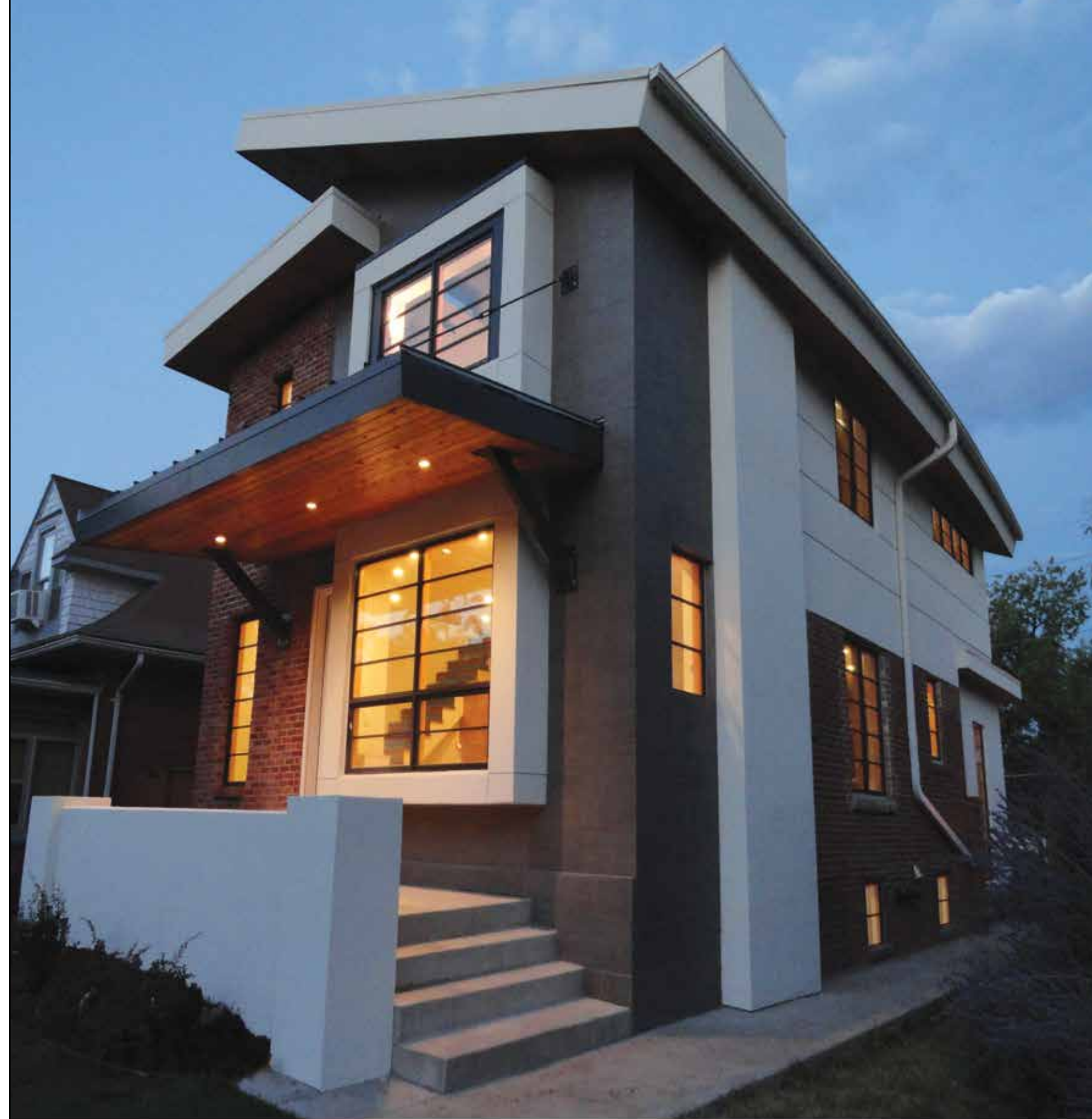
+ **November 28 @ 7pm**
Bill Amundson - Logan Lecture
At the Denver Art Museum

November 30 - January 12
Austin Parkhill - New Paintings

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Susan Meyer, "Swimming Hole" (detail)

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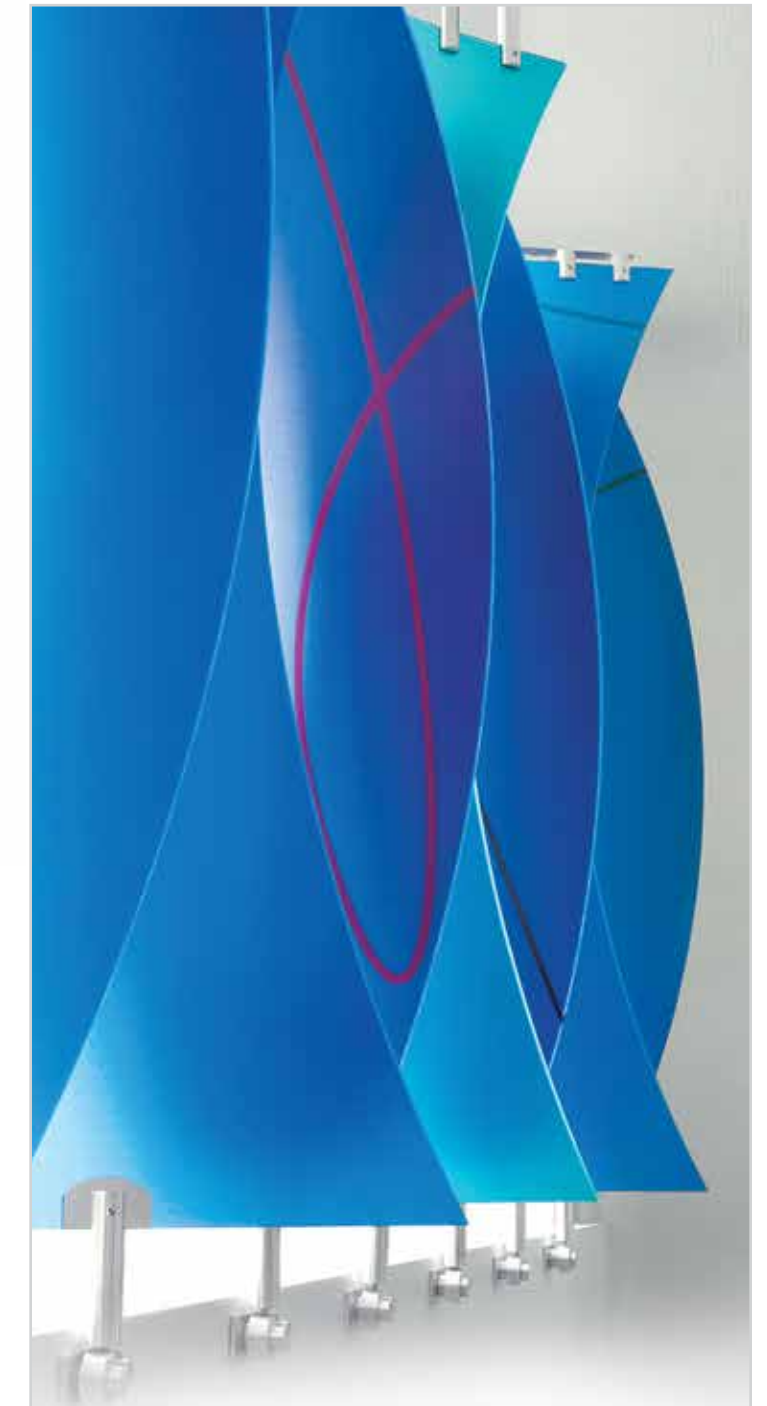
FIELD STUDY | OBJECTS | etc.



LIGHT UP

Fatboy, you've done Thomas Edison proud. The purveyor of modern bean bags jumped into the lighting business in a not-so-petite way. With big and small table lamps that glow from head to toe, the Fatboy Edison lamps sport LED technology and a polyethylene exterior. The 10-inch high Edison the Petite lamp will glow for 6 hours at its brightest on a single charge. Not enough light? Try Edison the Grand, its 35-inch big brother.

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CHOPPING BLOCK

Cutting meat or cheese seems much more rustic with one of On Our Table's charcuterie boards, made after four years of prototyping and restaurant testing. Designer Geoffrey Lilge's line has gorgeous shapes that are easy to grasp with oversize handles and are finished with natural oil and beeswax. We love the 6.1.2 Hole Slab Long, which should look great as a cutting board and display plate. The boards are available at Williams Sonoma.

+onourtable.ca



WALL GARDEN

Fiber artist Zoë Umholtz ran out of space for plants in her Oregon apartment so she took to the walls and created the Bloomer, a hanging porcelain planter to elegantly display her vertical garden. With help from Portland's Revolution Design House, Umholtz took her product to crowd-funding site Kickstarter.com and got the funds to launch Bloomer this summer. And while Umholtz played around with fiber-based rope hangers, the final product includes a slim minimalist metal bracket or more intricate metal blossom pattern laser-cut into steel.

+revolutiondesignhouse.com

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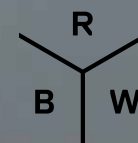
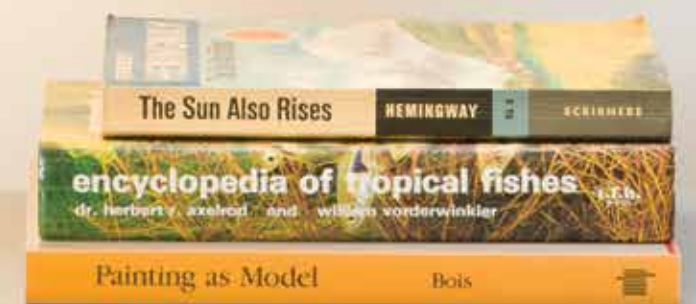
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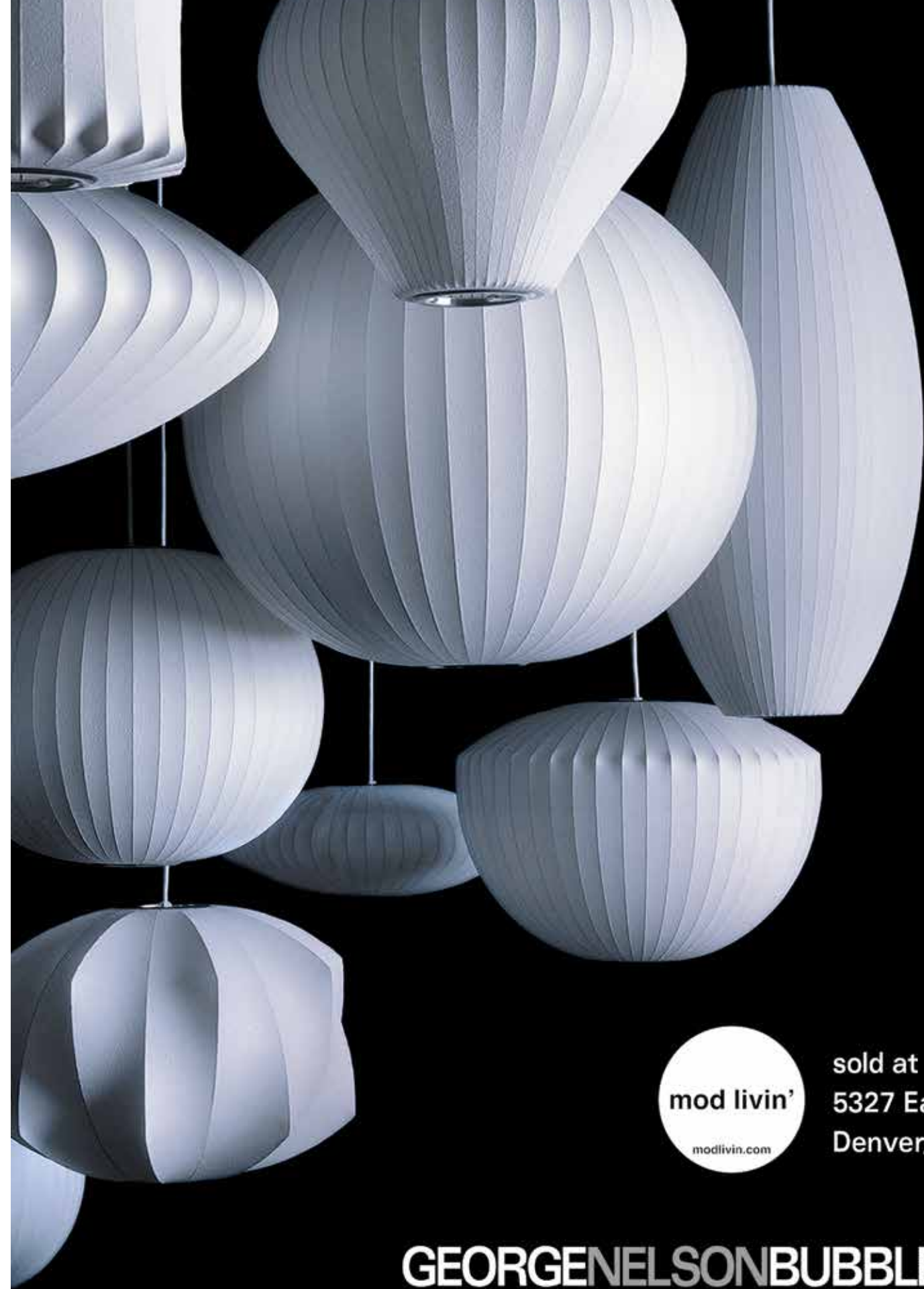


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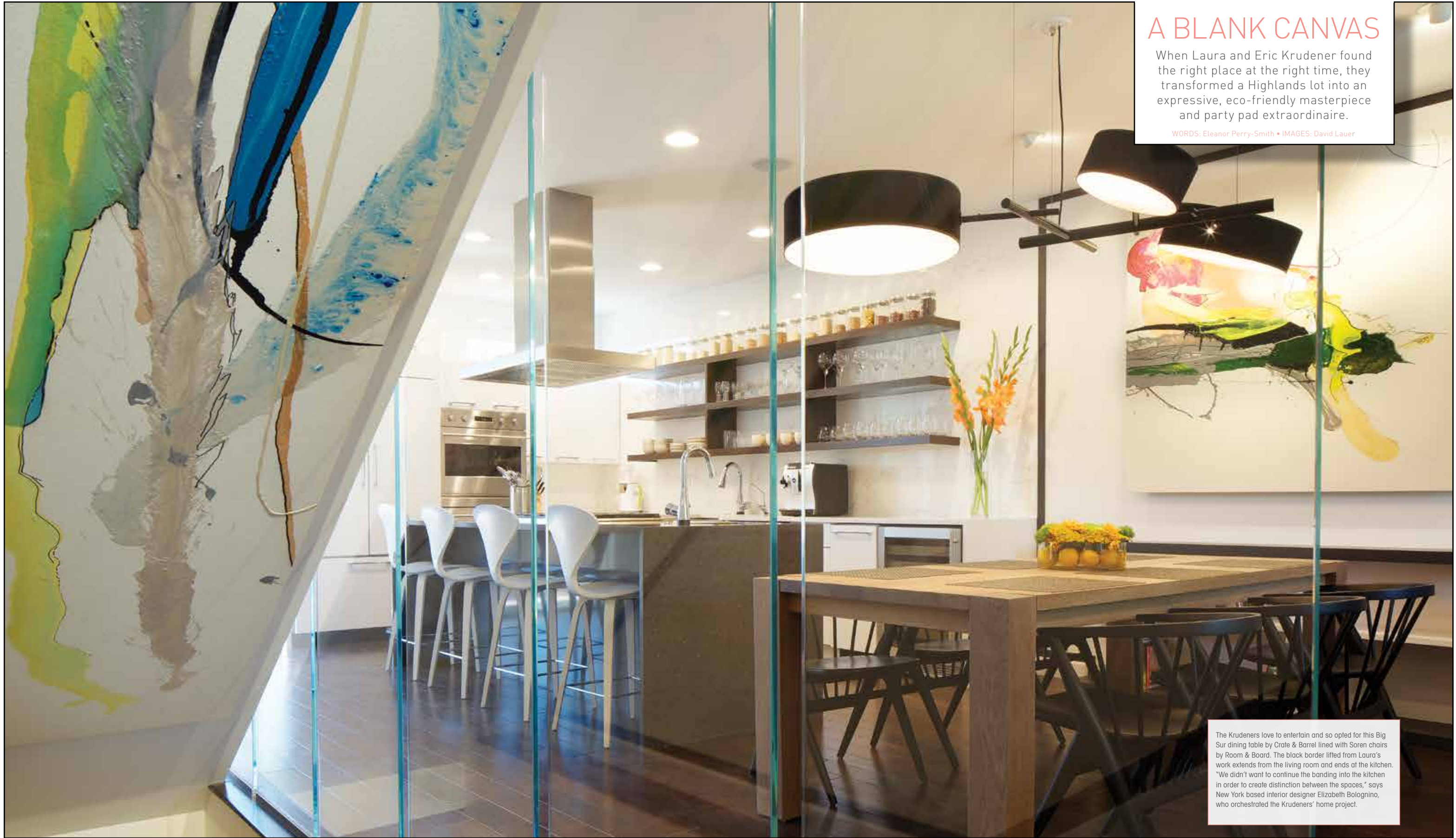
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A BLANK CANVAS

When Laura and Eric Krudener found the right place at the right time, they transformed a Highlands lot into an expressive, eco-friendly masterpiece and party pad extraordinaire.

WORDS: Eleanor Perry-Smith • IMAGES: David Lauer

The Krudeners love to entertain and so opted for this Big Sur dining table by Crate & Barrel lined with Soren chairs by Room & Board. The black border lifted from Laura's work extends from the living room and ends at the kitchen. "We didn't want to continue the banding into the kitchen in order to create distinction between the spaces," says New York based interior designer Elizabeth Bolognino, who orchestrated the Krudeners' home project.

“I have an affinity for the industrial juxtaposed with the natural.” The aluminum paired with the cedar creates a connection between synthesis and natural life.” Laura Krudener



The jutting cedar box, Eldorado stone stack and two stucco colors gives the exterior a rich depth of feel and visually extrudes the home's volume.



TOP: Privacy film on the windows shield the living room where the Krudeners added two club chairs, a la family tradition, to the space. The custom Vanguard Furniture chairs created in Laura's favorite color swivel and delicately rock, as not to spill morning coffee or evening cocktails.
LEFT: The Eco-Smart free-standing fireplace is fueled by ethanol and only emits pure oxygen.

A Artist Laura Krudener was soaking in the view atop Keystone when her phone rang. She unclicked a snowboard binding and answered the call. It was Laura's real-estate agent. She'd discovered a condemned building in LoHi that was scheduled for demolition, and it was situated in the perfect place. "We never planned on building until we saw the lot," recalls Laura, whose head is still spinning from how quickly everything has unfolded in the past few months. For Laura and her husband Eric, the cityscape and doublewide lot were too good to pass up, so they broke ground and flung open the doors to the project of a lifetime.

Laura's art studio in RiNo's TAXI community is lined with abstract, vibrant paintings that reflect an artist of ceaseless energy and insight. Even the floating frame style Laura created, which rises off the wall at a 45-degree angle, presents her highly calibrated attention to form and function. Interior designer and architectural consultant Elizabeth Bolognino took on the challenge of weaving Laura's aesthetic and Eric's eco-conscious vision into their new home. Part of that meant decorating with Laura's works instead of purchasing other pieces, as well as keeping control of color. "Her work stands alone," Elizabeth says, referring to a large piece boasting fluorescent hues, floating atop a white canvas in the dining room. "You don't want to compete with it, which is why simplicity wins."

The great room's main color comes from the array of bright volumes nestled on a bookshelf spanning the west wall and melding into the dining space. And while most everything else in the space is white, a distinctive thin, black border serving as crown molding traces the room. It's an uncommon feature that was lifted directly from Laura's paintings. Within her work, one can usually identify a Mucha-esque thick, black line shadowing the sweeping movements of her paint. This subtle nod frames the room nicely and fuses well with other standout features, such as the ceiling-mount work Laura created for the space above the basement stairwell. Head-on, the piece tricks the eye into seeing an inverted trapezoidal quality. "There's a weightlessness to my paintings," Laura points out, especially in this one as it hovers above the corridor leading to Eric's basement music haven. His musical aptitude and vinyl collection were taken into account while creating a soundproof subterranean practice space for him and his friends.



Surrender with Me: acrylic, enamel, ink, charcoal and paint marker on raw canvas, 144x36.

"I didn't want to paint until I knew what the space would look like," says Laura, who created this piece especially for her home and hung it in an unconventional, yet dynamic way.



Laura's painting, **Drifting Alongside Chaos** (acrylic, enamel, ink, charcoal and paint marker on raw canvas, 60x60) is illuminated by the Excel Chandelier by Roll & Hill. "It gives us that opalescent ambient light," says Elizabeth.



Bold, zig-zag Zanetti wallpaper by Osborne & Little wraps the mudroom and powder room. A large, Kohler Honed white pedestal sink adds drama to the space while polished nickel sconces with agate light the way.



The open shelving and simplicity of the kitchen is a nice compliment to the bold living/dining space. A Thermador range heats things up along while a GE Monogram cools it down. Speaking of cool, Laura and Eric are such thoughtful entertainers that they installed an ice maker that produces perfect large Scotsman ice cubes.

"HAVING ALL MY JARS THERE IS LIKE HAVING MY PAINTS OUT IN FRONT OF ME"

The music won't be heard outside, where the Krudeners decided to install a heating system in the driveway before the concrete was poured. Unseen elements like this bring a livable value to the home that is also apparent simply by looking at the exterior. "The only thing Laura insisted on having was a jutting box," says Elizabeth Bolognino, who has designed for a home in Telluride, and now the Krudeners, and is making her services available to more Colorado clients. Long slim windows help to facilitate that outward optical expansion. "We wanted to carry the notion of horizontal banding," Elizabeth adds. She kept in mind the principles of balance while being sensitive to the desires of her clients during the process of the exterior design, which was done in coordination with the Wes Abrams and the rest of the build/design team at Urban Green Development. "I have an affinity for the industrial juxtaposed with the natural," says Laura. The aluminum paired with the cedar creates a connection between synthesis and natural life that is meaningful to the Krudeners.

The Krudeners' home is not without traditional elements, back inside a spread of dry goods line the kitchen's open shelving

in clear jars. "Having all my jars there is like having my paints out in front of me," says Laura, who relishes the chance to cook; "I also love the natural color and texture they bring out." Brushing past a powder room with an oversize pedestal sink and a chalkboard door leading to the garage, a staircase rises, met by glass enclosed railing walls. Keeping in mind that many of their friends have kids, they opted to close the steps in, but appreciate the added reflections that the Starphire glass projects.

Atop the landing is an unexpected treat—a massive barn door granting entrance to the master suite. Windows in the walk-in closet are a cheery detail to the left, and to the right is the Krudener's own private spa. The ceiling spout above the bathtub is an enchanting, hard-to-miss feature. Laura adds that she sketched out the shower concept by hand, as its symmetric simplicity and pan-less entry display a unique sophistication. Dual entry to the bedroom gives way to a stunning view of downtown Denver. "We wanted outdoor greenery to be the color," Elizabeth notes, as sunlight splashes the pillow-framed Cyrus Company bed through floor-to-ceiling glass on the south wall. Privacy film ensures a shroud during the day while window

coverings keeps things cozy in the evening. Paintable Anaglypta wallpaper leads the way past the laundry room on the same level, a spare bedroom, bathroom and dual office space with a balcony overlooking a yard of intelligent design. "We expect to do some urban gardening," Eric explains, as he's worked hard at incorporating composting material using a permaculture technique called sheet mulching to create the perfect soil. He then climbs the stairs toward the icing on this LEED platinum pastry.

The door swings open to an eight-person hot tub, a boarder of planters and an outdoor living space with an unadulterated eastern view of the city. A few mountains peek out to the south and it becomes obvious why Laura and Eric held a private, catered wedding for just the two of them on this deck. It is outdoor living in flawless perfection, save for the edge of a sombrero peeking over the top of a planter. Eric smiles. "We've thrown one outstanding party so far," he says with a grin that is sure to crack each day he awakes with Laura in their new home that beautifully displays their sense of style, earth-consciousness, creativity and fun. Cheers to that.



Morning sunlight splashes over Laura and her little buddy Jasmine. Hovering over their heads like the sun itself is a Yoshiaki Takao pendant. The comfy seat is an original Womb Chair by Knoll.



ABOVE: The Krudeners light up their lives with these bedside lights from Portland-based Schoolhouse Electric. Watching over them at night is the Atlantic Ocean in this photo taken on their honeymoon in Costa Rica by Harper Point Photography.

BELOW: Like water floating on air, this Sok bath tub by Kohler is overflowing with relaxation.

BOTTOM: The crowning achievement of the Krudener home (other than finding a place to call home) is their year-round use of the rooftop living space. Crate & Barrel furniture supports comfortable sweeping views of the Denver skyline while an eight-person hot tub bubbles just within reach.



THE ARTIST



A SPLASH OF COLOR

"This is my vocabulary," says Laura Krudener regarding the large, vibrant paintings that have become as much a part of her voice as speaking. And like a voice, they are distinct and unmistakable. Form defying creations spread into a colorful collective of acrylic, enamel, ink, paint marker and charcoal atop white custom-made canvases. For Laura, the white space is as meaningful as the marks, which are an amalgamation of time as her works are rarely created in a single sitting. "I feel like space is what holds all of the moments together," Laura ponders. Born in North Carolina and educated in San Francisco, Laura recalls arriving at the moment of her own distinct style. A professor claimed that she would eventually move on from her technique, rooted in Japanese brush paintings, but Laura knew better. She made the style her own; "At some point, I just tossed brushes aside, and that's when painting really opened up for me."

To view Laura's larger-than-life paintings, contact Plus Gallery locally or Connecticut-based Art and Interiors.



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OPEN STUDIO

What does a concentration on culture cultivate within a company? For this eleven-month-old firm it has resulted in a workspace rooted in collaboration, a simplification of the design process for clients and employees alike, and over nineteen active projects. Grab a beer (they do) and absorb what it takes for these seven to produce great work and, at the end of the day, simply be happy.

STORY: Kelsey MacArthur
IMAGES: Trevor Brown Jr.





Brad and Heather take a look at the renderings and plans that line the west wall of the Open Studio office. The team's ideas cover the walls like inspired wallpaper.

Walking into Open Studio you are immediately immersed in the culture.

Right away you can see through the glass partition of the "conference room" to the twenty foot table that spans the office space. Renderings, sketches, paperwork and MacBooks cover the white laminate surface in a fashion that exudes creative productivity. There isn't a receptionist to welcome you - everyone glances up from their work and at least one of the seven offers an espresso or potentially a late afternoon beer. In the couple hours I spent sitting at the Open Studio table two people stopped by to talk shop over a cold one. It was a Thursday afternoon around 3:00 pm.

Doesn't sound like a traditional architectural firm, does it? It isn't. Principals Blake Mourer and Brad VanArsdale took a big risk, what some have called a "maverick move," eleven months ago when they walked away from long and prosperous careers climbing the ranks at Gensler to start their own firm with a different philosophy. Planning on taking a three month break, it took a mere two weeks before Blake and Brad were asked to chase down a project and within a week, with the help of Roman Gershkovich, they had won their first project. And the momentum didn't dwindle - Open Studio currently has nineteen active projects ranging from retail new builds to high profile remodels to large office buildings and residential high rises.

The size and scope of Open Studio projects speak to their high level of experience. There isn't a project too large for the small, but highly productive team. Red Bull came to Open Studio for assistance in rethinking and redesigning their North American Headquarters. While their 100,000 square foot office space looks creative and cool with a huge skateboard ramp in the center of the office, their personal workspaces are traditional and stifling. Open Studio's unique culture and approach to workspaces, including their own, allow them to break down traditional models.

Galvanize hired Open Studio to design and build a curated community office space on Platte Street. The project encompasses entrepreneurial workspaces and a restaurant on the ground level. This 35,000 - 40,000 square foot new build will offer Denver a new work environment concept rooted in community.

It isn't luck that these risk takers are making it in a down market economy. It stems from streamlining the architectural process with an emphasis on a phrase you will hear both Blake and Brad say over and over and over - "simplify, simplify, simplify." From the design process to the business of Open

"Communication is very natural at one large table. The key is having focused people with great work ethics who are also flexible enough to have spontaneous interactions. We joke around all day but can get very serious when we have a deadline and quickly refocus to help others with their deadlines. It's like we're a fast-moving school of fish; we're very agile together at one table."

Heather Mourer



RED BULL NORTH AMERICAN HEADQUARTERS

The Red Bull headquarters in Santa Monica exude coolness at first glance. A huge skateboard ramp dominates the center of the 100,000 square foot office space. While the space seems hip and like a great place to work, the actual spaces for work are highly traditional. Red Bull hired Open Studio to rework their environment to increase productivity and creativity. Currently, private offices line the outer walls, separating people from interacting with one another. Open Studio has been asked to come up with alternatives to the traditional work environment. Red Bull, a company with forward thinking, young, well traveled, well educated employees needs a space that encourages collaboration and doesn't allow creativity to be stifled by cubicles.



NOVO COFFEE

Novo Coffee is a local, family owned and operated company that has called Denver its home for ten years, however this will be the first retail coffee shop for the roasters. The first of two locations Open Studio has been hired to design will be at 16th and Glenarm. The space is a mere 1060 square feet, where the focus will be on an educational coffee experience. Open Studio is executing Novo Coffee's vision of a traditional Italian coffee experience. Understanding the importance of the experience from Novo's perspective allowed Open Studio to design a space that fosters education and appreciation for the coffee with a large bar that wraps along the space, allowing customers to interact with their baristas, as opposed to standing in line, paying and standing in line again waiting for your coffee.



Studio, everything is based on eliminating distractions and obstacles that stand in the way of great design. Say goodbye to timesheets, complicated proposals and contracts and negative, ego-driven competition among peers. So how do you end up with an environment that fosters creativity above all else? "The best idea wins," Blake says with a smile, "that is the thing I love about this environment, that it isn't about my idea, it is about the best idea. That is so important to this culture because it is hard for other people to understand that they don't just have to answer to the boss." When hiring the four guys who work alongside Blake and Brad it was immensely important that they were extremely talented and highly respectful. Heather Mourer, Blake's wife, recently left studiotrope to join the Open Studio team as the Senior Interior Designer. Working within a couple feet



...everything is based on eliminating distractions and obstacles that stand in the way of great design.



TOP: The twenty foot table that the Open Studio team works from is visible through the glass partition that separates the most private place in the office – the "conference room." Renderings line the walls of the office. With over eighteen active projects there is a lot to look at.

PORTRAITS: Principals Blake Mourer and Brad VanArsdale walked away from a large, successful international architecture firm to execute their vision – an open studio where good design doesn't get lost in the details.

BELOW: The Open Studio team works in close quarters, fostering collaboration throughout the design process. Notice the omnipresent Brad printout in the background.



of everyone within a company "frees up intellectual space" according to Blake. Their true studio environment is not an accident. "We are on top of each other for a reason, to help each other solve problems. It is very physical, but it is also philosophical, so we can be better at what we do." And "it speeds up projects. You can sense if someone is stuck, the most private place we have is behind a glass partition," adds Brad.

They aren't the only ones who feel that way – John Hillyard, the newest addition to the Open Studio team says the work environments sets Open Studio apart, "Some firms I have worked at compartmentalize people. You might only deal with the people you have to get the job done. If you are skilled at something that's what you're going to keep doing for a long time. Unfortunately, that makes it hard to grow in the profession and develop new skills."

After years of working in small boutique firms and massive, international firms Blake and Brad craved something different -- a truly collaborative environment, where honest feedback and communication among equals resulted in thoughtful and skillful designs. After months of going back and



GALVANIZE 2.0

Galvanize, a company that fosters entrepreneurship, hired Open Studio to design and build a community office space on Platte Street. The project entails tearing the existing building down and starting afresh, but in an Open Studio way. Instead of using new materials, Open Studio is going to reuse most of the material from the previous building to allow the building to fit in on the street, but in a new, modern way. The footprint of the building will stay the same, "preserving the character of what the street already is," Blake notes. The innovative space will house a restaurant on the ground level and a community work environment the the upper floors. Open Studio is executing Galvanize's vision of creating a conceptually new workspace for creative entrepreneurs in Denver. This high energy community space is slated to be complete in 2014.



A rendering of an undisclosed, confidential project above illustrates the scope and size of the types of projects Open Studio has been commissioned to complete.



forth about making the move they reached their tipping point. "It came out of pure frustration and a few beers," as Brad laughs and agrees, Blake continues, "It wasn't that they were doing anything wrong. It is just that we had a different idea of how it could be done." When they took the leap they made a list, about what they didn't want their firm to be and ultimately that gave shape to the philosophy behind Open Studio.

The focus from day one was on developing an authentic and fun environment where every member of the team is engaged and learning, where the betterment of the company is at the forefront because they're all new to Open Studio and everyone has a stake in its success. Blake explains, "you can't authenticate a healthy culture when you are competing against your peers. We're a team, but in a traditional environment you are competing against the person sitting next to you. Competing for a little better title, a little better bonus or salary or perception, but that is the thing about this - we know everything about these guys and it's about growing and learning together." David Dorn, the first designer Blake and Brad hired, feels

that in the work environment, noting that, "all ideas and discussions are welcomed and encouraged."

Blake and Brad experienced the traditional architectural firm and then turned it on its head. They took the pressure of producing in given billable hours off the table. They simplified the process for their clients, focusing on three things - what is the problem? What is the scope of the project? And what is the timeline? Through those simple questions they determine the cost, excluding billable hours and specific numbers of meetings from proposals and contracts. What happens if the project changes? They bring it to the table and figure out the best solution.

Executing the cultural vision of Open Studio has evolved naturally. It isn't addressed in a memo or a Monday morning meeting, it is lived, every day when the seven Open Studio creatives sit around their table and bounce ideas off each other, teach each other new techniques and push each other to come up with the next best idea.

+openstudioarchitecture.com

One of the guiding philosophies of Open Studio is that the best idea wins. The plans above are multiple ideas that came about while brainstorming a multipurpose new build in Bozeman, Montana. It takes a plethora of designs and edits to come to the most advantageous solution for a space.

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WORDS: Tamara Chuang | IMAGES: David Lauer

By bumping out the back of their Arapahoe Acres home and adding sliding glass walls that open to an awesome outdoor living space, Tom and Darice Henritze's updated mid-century modern home and yard is sure to make any modern homeowner say, "Yes, please!"

Tom and Darice Henritze's backyard moves seamlessly from one season to the next, as easily as stepping through the open built-in kitchen, on to the Ipe deck and into the sunken outdoor lounge. Art inside and outside – from a photo series of the same tree 70 times (a friend's thank-you gift for dinner) to the deity-sized Buddha head outside – provide design consistency. When it gets too chilly, floor-to-ceiling glass doors on the north and east walls slide shut, leaving a full view of the backyard unobstructed by things like door frames and drywall.

"I feel like I'm living in the forest in this house and that's very hard to find in the city of Denver," said Darice, an accountant. "I just never imagined that I'd be living in a house where I didn't feel like I was living in a house. I feel like I'm camping – really luxury camping."

But this is no ordinary modern house. It's one of the crown jewels of Arapahoe Acres, Denver's most recognized mid-century modern cluster. The stunning remodel, much of which the homeowners did themselves, mixes updated architectural details and the latest technology with the rarity of year-round outdoor living – options sure to excite even yesterday's mid-century architects.

On an ideal evening, you'll find the Henritzes sitting somewhere in the yard, sipping their favorite Gruet Champagne, entertaining a handful of guests with dinner and an outdoor movie, or warming up by the in-ground firepit, which Tom designed after a trip to Palm Springs. On this night, we're sitting inside on a Le



The Henritzes wanted sliding glass walls on the upper deck of the front of the house to mimic the back but refrained after realizing it would disrupt the historic façade unnecessarily. Instead, they followed the suggestion of a design student to paint the second story's random solid walls a variety of colors, a la Dutch artist Piet Mondrian.

Corbusier-style couch picked up at a garage sale. But with the glass doors wide open, you feel the breeze, smell the fresh rain sprinkling and drop your jaw on hearing about the staggering three-year overhaul the couple piled on the once-mediocre back space.

They smartened up the house by running Cat 5 and other cables through the walls. They installed a radiant heat system by shoving tubing through steel plates attached to the basement's ceiling. They dug and trenched the yard to build concrete forms. They demoed everything, gutting the house to post and beam. "It almost ruined our marriage," Darice says, half-jokingly. She laughs now, even at the memory of living without a roof or working bathroom during monsoon season.

"We did a lot of work ourselves because we didn't have a plan," deadpanned Tom, who owns a juice bar and counts this as his third remodel.

Well, not a plan on paper. They knew, pretty much, what they wanted after spending years ripping pages from modern home magazines. On move-in day, they brought just their dining table, junking the "Pottery Barn special" decor of their first home.

The Henritze house is a modern classic, just like this 1950s neighborhood. Arapahoe Acres helped bring Usonian and International style to the area, thanks to developer Edward B. Hawkins and architects Eugene Sternberg and Joseph G. Dion. Even the site plan was radical, balking at linear streets and back alleys. Diane Wray, author of "The Arapahoe Acres Historic District," described it as "unconventional, standing in stark contrast to the surrounding neighborhoods," in her successful submission to the National Register of Historic Places.

The house, known as the Sitterman House for its first occupant, was architecturally startling even in this modern enclave. Designed by Hawkins, the geometric home has strong horizontal lines and international flair. It looks like a rectangular shadow box balanced perfectly on top a smaller base. Its distinctive floor-to-ceiling windows drew the Henritzes to the house a dozen years before Tom spotted the owner pounding a "For Sale" sign in the rental home's front yard in 2004.

It's not that the Henritzes were mid-century modern enthusiasts. They didn't even know Arapahoe Acres existed when they moved to a house a block away in the early 1990s. But walking their dogs in the historic neighborhood one day, they fell in love.

With this one house.



The Henritzes chose bullhapp for their kitchen because they wanted it to look like furniture in a room "that was social but functional at the same time," said Darice. "I could be cooking and you could be sitting here and feel like you were in my living room." They also added a steam oven and induction stove for efficient, high-tech touches.



TOP: The original fireplace, flanked by cutout views, was one of the few parts of the interior left intact. The red sofa was inspired by a design student, who suggested having something red in every room.

BOTTOM: Before the three-year remodel started, the back space had good bones but it was hidden by a covered patio overlooking a dull landscaping of scraggy grass and pavers.

"We first saw it around twelve years ago," Darice said. "We are very patient people."

They quickly got a history lesson.

"Within 24 hours of moving into the house, there were preservationists who were at our door who stopped by to make sure we knew the importance of the house and its historic value. And then there were renovationists who showed up days later to say, 'Don't listen to them. Do whatever you want,'" recalled Darice. "There's a lot of passion in a neighborhood like this."

They left the house untouched for the first year, living with the dusty shag carpeting, the pink cork ceilings and the mirrors. Oh, those mirrors! Floor-to-ceiling reflective monstrosities from a likely 1980s remodel decorated nearly every wall.

"I had to hold my hand out in front of me when I walked through the house to feel where the mirrors were," Tom joked.

After listening to neighbors and touring similar homes, they nixed the idea to have sliding glass walls and a modern metal railing on the front of the house.



TOP: Modern seating flanks the distressed wooden table, the only piece of furniture the Henritzses' brought from their prior home.
 BOTTOM: From the other side of the table, there is a view of other mid-century houses in Arapahoe Acres.



"We did not keep to the concept of mid-century modern inside at all," Darice said. "We brought it to full modernism."



LEFT: Emma, Sophie and Lily rest along the art-filled corridor facing the street. The eclectic art throughout the house are either gifts from friends, reproductions or pieces picked up from travels.
 TOP: The baby grand piano offers an entertainment side note that goes well with the vintage poster, a tribute to Grace Kelly.

"We passed all that up because we realized that the preservation of the façade was really important and we needed to be respectful to what this neighborhood means," Darice said. "It was important for us to not do that."

Inside, they changed everything.

"We did not keep to the concept of mid-century modern inside at all," Darice said. "We brought it to full modernism."

That is a big debate in historic neighborhoods. Whether to change or how much to change depends on the situation, says Robert Nauman, who teaches 20th Century art and architectural history at the University of Colorado, Boulder.

"Those changes are often practical, given that we don't live in the mid-century, and even desirable, in terms of issues such as sustainability," he said, adding, "I would hope that owners of properties in historic districts are sensitive to the overall integrity of the area when they make changes on exteriors or interiors of their homes."

The Henritzses did get some professional help. They hired several architects to opine about the flow of the remodel and help with permits. And they tapped a unique design source: the local Art Institute. They offered a semester's tuition to the student with the best ideas. They awarded three scholarships.

"One of them had a Mondrian theme for the front of the house and we thought that was kind of cool," said Darice. It inspired the home's façade.

Ariel Gelman, a landscape architect, taught the class. Mentored by the fathers of "New American Garden" design, James van Sweden and Wolfgang Oehme, the professor's simple, natural style appealed to the Henritzses, who hired him as their landscape architect. Gelman translated their desires into distinct, geometric spaces connected by paths, "a journey," as Darice likes to call them.

There's a reading room covered by a canvas and wood pergola, the peaceful southern Zen den shaded by cherry trees and a moveable dining area and lounging area. There's also Darice's vegetable garden ("my spiritual release," she says) and a few patches of artificial turf for their Golden Retrievers, Emma, Sophie and Lily. A linear reflective pool flows from the back of the yard underneath the house, echoing the dimensions of the kitchen counter inside.

"He (Gelman) really did an amazing job. He was a very good listener," Darice said.

For modern landscapes, the Argentinian native sticks to precise principles: "No curves, no annuals and no fuzzy things," he said. He relies on hardy grasses and a design focused on minimal watering and maintenance. And when it's done, he said, "It will look like it was



TOP: The Henritz moved into the house with no art. Many pieces, including the large Buddha head by the pool, came after the remodel started and were purchased during frequent trips to Santa Fe. Other pieces, like the Andy Warhol-ized portrait of Darice above the bed, were gifts from friends.

BOTTOM: The bedroom gets a refreshing view of the yard thanks to the same sliding glass walls from Fleetwood. Tall grasses, picked for their low maintenance and beauty by landscape architect Ariel Gelman, can grow up to seven feet.



The home's architecture and landscape look like a perfectly matched couple for good reason. They were simultaneously implemented. "The first time around we waited to do landscaping last and it look forever. The house was done and the landscaping was an inch tall. This time, we focused on getting stuff in the ground while we were doing other things so we had one or two seasons of growing. When we finished the house, we felt the landscape was mature," said homeowner Tom.



GRASSES

Landscape designer Ariel Gelman suggested that the Henritz use just a few different types of plants but plant them en masse, like the Karl Foerster feather-reed grasses in front. The Henritz added Yellow Grove bamboo along the backyard's original cinder-block side wall and a few grasses, including Japanese bloodgrass and purple fountain grass, which are green in the summer and turn red and purple in the fall -- "they have the same water and sun requirements so the garden has grown very evenly," Gelman said. There is also a grouping of Black-eyed Susans, Liatris and Coreopsis to give different colors, textures and heights all summer long.

NOW OPEN



TOP LEFT: Landscape architect Ariel Gelman is proud of how the landscaping turned out and credits the homeowners' "good taste and common sense," like Tom's addition of the Buddha above the waterfall. BOTTOM LEFT: The rectangular fire pit that can be walked on when not in use was inspired by a trip to a Palm Springs hotel. The floating bench made out of concrete was the landscape architect's idea. RIGHT: Thoughtful details are everywhere, like the linear pool flowing into the perfectly aligned kitchen counter inside.

designed when the house was built." Gelman, a design director at EADG in Asia, is proud of the result but credits his clients for having "good taste and common sense." The Henritzes did add a few of their own touches, like Tom's idea to put a gargoyle at the top of the linear pool. "They always surprised me in a good way," Gelman said.

The major work was left to the professionals, like extending the back of the house and raising the roof. Some materials had to be specially ordered. The floor-to-ceiling glass doors came from Fleetwood Windows & Doors, which shipped them three times from California because they kept breaking.

But credit many of the details to the resourceful couple. They planted the 120 grasses themselves. They removed four dumpsters of dirt by hand to

lower the backyard six inches so "it looks like the house floats on the landscaping," said Tom. Trips to their favorite weekend destination, Santa Fe, supplied much of the art. And when they couldn't find a local seller of Ipe wood for the deck and fence, Tom tracked down an East Coast company that shipped them large pieces, which he cut by hand.

"Would I do it again? Absolutely not," Darice said with a laugh. "I'm kind of tired too," Tom responded.

"Yes, this is the last one," she said. "We're staying here until we die."



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FORM + FUNCTION

The Evolution of Plywood Furniture

STORY: PHIL MANN

Depending on whom you ask, either form follows function, or design comes first and logistics are hammered out later. This relationship between style and technology is an old one, ancient even, and at times it can be hard to tell which factor is driving the other. We say there's no better material to help explore this concept than the fascinating evolution of plywood furniture – an absolute emblem of mid-century modernism.



IMAGE: JEFF NELSON

Modern plywood is a type of wood lamination in which the grain direction of each layer (or ply) of veneer is typically glued at a right angle to the grain direction of the layer above and below it; resulting in a strong, stable material.



PAIMIO CHAIR

In 1935 Finnish designer Alvar Aalto and his wife Aino founded the Artek furniture company. This chair, perhaps their most famous, was designed by Artek specifically for patients of tuberculosis at the Paimio Sanatorium who had to sit for long hours. The seat back angle was created to facilitate breathing.

plywood a practical material for furniture production—changing the shape of furniture in the 20th century and beyond.

In the opening years of the 20th century, furniture designers in the Modernist Movement were rebelling against the status quo, rejecting traditional materials like wood, opting instead for new technologies like tubular steel. But Finnish architect Alvar Aalto chose wood for its visual and tactile warmth when designing furnishings for the Paimio Tuberculosis Sanitarium in 1934. For Aalto, wood was an organic and human material with deep roots in Nordic culture. It's not surprising then that he and many of his fellow Nordic designers used it in their effort to humanize the designs of the day, pushing back against the rationalism and the machine aesthetic of some Modernist designers.

Two up and coming architects, Charles Eames and Eero Saarinen, offered their own take on organic Modernism in the 1940 "Organic Design" competition held by the Museum of Modern Art in New York, which was juried by Aalto and



EAMES SPLINT

This is the splint that launched 1,000 ships. Created during World War II by Charles and Ray Eames, this splint was the beginning of a furniture revolution. How? We're glad you asked. For years the Eameses had been trying to perfect their molded plywood forms, but once they won a contract with the military to produce these splints, they had access to top notch technology and funding. Lightweight, molded to human form and affordable, the splints were mass produced, and once the war was over, the Eameses returned to their true love—furniture making—with new found insight. The rest is history.

IMAGE: COLLIN DAY

It is the chicken and egg argument of the design world; what came first, the style or the technology used to make it? And there is no better example than the evolution of the plywood furniture that has become a symbol of mid-century modernism.

The technology of gluing thin slices of wood (called veneer) together to create laminations for use in furniture and other objects dates back to the Egyptians, who used the technique to stretch precious materials and to deal with solid wood's tendency to expand and contract with changes in humidity. Modern plywood is a type of wood lamination in which the grain direction of each layer (or ply) of veneer is typically glued at a right angle to the grain direction of the layer above and below it; resulting in a strong, stable material. By gluing these veneer layers over a curved form, one can create shape that may be difficult or impossible to create in solid wood. Bending plywood does present some challenges however, and so it was not until the 19th century that a series of technical advances finally made



The experience the Eameses and their staff gained from designing and manufacturing military projects would prove critical to their post-war work.



LCW CHAIR

The Eames Lounge Chair Wood, hence LCW, was the post-war seat that Ray and Charles Eames created for mass production. It's a spinoff of the chair Charles Eames and Eero Saarinen entered into the Museum of Modern Art competition, and won. It is made of two separate bent plywood molds that are joined together at the spine by a plywood fixture. After war rations eased up, the Eameses replaced the wood spine and legs with metal. This piece helped propel the Eameses into the spotlight and a sturdy contract with the Herman Miller furniture company.

Available at Room & Board & Workplace Resource.

Marcel Breuer. Eames and Saarinen entered an organic plywood chair for the competition, but unlike the bent plywood forms of their predecessors that curved along a single axis, like a rolled up newspaper, their design called for a one piece, shell-like seat of molded plywood. This form was a compound bend, bent along more than one axis, and was much more technically demanding than single axis bending. The difficulty of coaxing wood veneer into these complex forms became clear during the prototyping of the chair, when the designers used cutouts where the seat pan met the seat back in an effort to relieve the stresses generated by the tight bends. While molded plywood was already in use in the boatbuilding and aircraft industries, creating the tight compound bends needed to make their one-piece seat proved to be beyond the means of Eames and Saarinen, and ultimately cracked seats forced them to upholster the shells. Despite its technical challenges, the Eames and Saarinen chair was a critical success, winning the competition and the opportunity to have their design manufactured. But a lack of support from the manufacturer, perhaps due to the difficulty of producing the design, and the increasing material shortages and wartime rationing kept the chair out of production. Despite the difficulties that World War II brought, it would be a catalyst for Eames, and shape his furniture designs for years to come.

After the U.S. entered the war, Charles Eames and his wife and design partner Ray, transitioned from designing furniture to contributing to the war effort, and in 1942 won a contract to produce now famous plywood leg splints for the US Navy. With the help of a clothing pattern maker, the couple devised a complex series of veneer cutouts, that when glued over a form, created a molded plywood shell that could cradle a leg. The material and the technology used



Courtesy Eames Office. © Eames Office, 2012.

Charles Eames on the factory production-line of DCMs (Dining Chair Metal), Venice, California, 1946.

to manipulate it dictated the "style" of the splint, and offered a preview of the similarly made furniture that would follow. The Eameses' success with the splint led to other military contracts, which allowed the designers access to materials and expertise that they needed to build the presses to create molded plywood forms. These were precisely the things they had lacked before the war when they experimented in their apartment with the "Kazam!" machine, a press built out of scrap wood and plaster, which used a bicycle pump to generate clamping pressure. The experience the Eameses and their staff gained from designing and manufacturing military projects would prove critical to their post-war work.

After the war, the U.S. economy experienced a boom of consumer demand. Growing middle-class families wanted inexpensive, contemporary furnishings for their new suburban lifestyles. The Eameses were ready to help. They picked up where Charles and Eero

HOW EXACTLY DO YOU BEND PLYWOOD?

Good question. It's the same issue mid-century designers faced, and perfected, over many years. And now, there are three ways to bend plywood in sustainable manner. There is the kerfing method, which uses a series of cuts to relieve pressure and conceals the bend, but has a less durable outcome. There's also the laminating method that requires a lot of machinery and glue between each veneer. Then we have the steaming method, which utilizes a steam box and saturates the veneers with moisture, then they are dried over a mold. Here we give you a brief overview of the lamination method.

ONE: Select, chop and saw logs to specified length based on the veneer sheet size that a factory needs for their products, which are usually 8-foot sections.

TWO: The logs are soaked in hot water for a day and then steamed, making them more malleable and less prone to breaking.

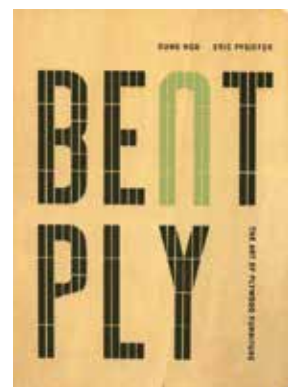
THREE: A rotary cutter peels the logs like an apple, turning them into long, thin sheets of veneer in minutes.

FOUR: The veneers are dried and sorted by quality with the best pieces reserved for outer furniture layers, then bundled.

FIVE: Using synthetic resin, the veneers are glued together with the wood grains going opposite directions every other layer.

SIX: Once glued, the veneers are pressed into a mold. This mold is specified to the shape of the furniture. So if you have a simple seat with a bent back, then the mold will be exactly the same shape as your chair. The press forces the glue to dry and cleans the veneers periodically with air pressure.

SEVEN: Once complete, the pieces are precisely cut and have that thick, layered look that we've all learned to love.



BENT PLY
The Art of
Plywood Furniture
Dung Ngo &
Eric Pfeiffer
Princeton
Architectural Press

If you just can't get enough of those lovely curves, then we've got the book for you. Bent Ply by Dung Ngo and Eric Pfeiffer is the standing authority on the history of plywood furniture.

This page-turner is packed with gorgeous examples of the modern, marvelous material at its best. It includes step-by-step documentation of the plywood creation process, accompanied by helpful definitions and detailed photos. From the iconic to the experimental, this book will offer enough insight into designers and their products to satiate your appetite for shelving, seating and tables until the next best thing comes along. It's even bound with plywood, so you can get close and cozy with the substance that changed furniture forever.

Saarinen had left off before the war with a dining chair composed of molded plywood components. Their 1946 DCW (Dining Chair, Wood -in military style) embodied the experience gained from the Eames' wartime projects. Gone was the single piece shell seat, replaced by a more easily produced molded seat and seatback. When metal rationing eased, the chair's wooden base was replaced by a steel one for the DCM, which would become the new paradigm for post-war style chairs. Building on these successes, the Eames office filled the Herman Miller catalogs with other molded plywood designs, but new challenges lay on the horizon.

By the late 1940's, the Eameses had begun experimenting with another process that was an offshoot of military aircraft technology, fiberglass. Ironically fiberglass, a composite material made up of glass fibers and synthetic resins, was able to produce the complex organic

chair forms that wood was unable to. However, designers from around the world had been inspired by the visually light steel bases and molded plywood of the Eameses, and would continue to explore the form for decades afterwards. This continuing interest in the material and the stylistic possibilities it presented in turn drove the technological development of bent plywood furniture, and made the material a hallmark of mid-century Modernist furniture.

While molded plywood may no longer be at the cutting edge of furniture materials, it is now a staple for today's designers. Its increasingly sophisticated fabrication methods have provided an ever-expanding array of shapes that would not have been possible or practical before. And so it goes, the push-and-pull relationship between style and technology has yet to see an end.

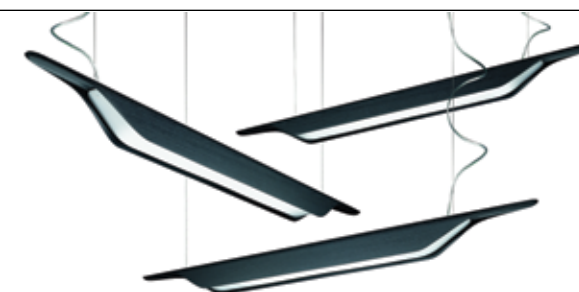


BUTTERFLY STOOL
Created in 1954 by Sori Yanagi, the Butterfly Stool blends Eastern upward angles with the Eames method of bending plywood. With the symmetry and shape of a butterfly, this simple stool became an instant classic because of its versatility and pleasing design.

Available at Studio Como & mod livin'.



Saya Chair by Lievore Altherr Molina for Arper. Available at Studio Como.



Foscarini Troag Suspension Light in Black. Available at Studio Como.



Ap Barstool by Lapalma. Designer Shin Azumi. Available at Studio2b.



EC03 Eugene Lounge Chair by e15. Available at Studio Como.

PLY PEDDLER - Go for a spin on this ingenious ply-cycle created by German designer Stanislaw Ploski. Crafted with urban cyclists in mind, this two-wheeler is strong and practically featherlight. Though complex in construction, this user-friendly creation makes bicycle maintenance a whole lot easier. Let's hope it catches on.



BASKET CASE

Bottoms up to this bent ply rendition of the classic bicycle basket. Lightweight but durable, the basket is equipped with nylon straps that shirk the need for bungees, ropes or a hand resting atop that bottle of wine and French baguette. Just choose your strap color to match your ride and you're off.

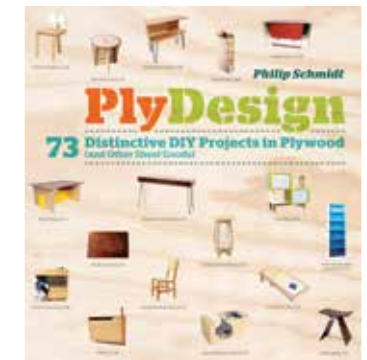
+ bentbasket.com



IMAGE BY JEFF NELSON

READY TO APPLY YOURSELF?

DENVER AUTHOR PHILIP SCHMIDT PUT OUT A CALL TO DESIGNERS TO SUBMIT THEIR BEST DIY PLY DESIGNS, AND THE RESULTS ARE IN. PLY DESIGN IS HOW-TO HEAVEN, A COMPILATION PHILIP PUT TOGETHER THAT'S CHOCKED WITH DOZENS OF PLY IDEAS. THIS TOTABLE VOLUME IS READY FOR YOU TO FOLD AND MARK IN SEARCH OF THE PROJECT THAT SUITS YOUR SPACE.



SIMPLY put, plywood is grownup Play-Doh. For designers and creators of beautiful objects worldwide, the uses of this malleable, durable material are seemingly endless. It bends, it bolsters and you can cut it into any shape using something as simple as a fine-blade jigsaw. The main difference between plywood and solid wood is that when creating an object from a solid wood slab, you have to be much more careful. The wood is still alive somewhat, and so it changes shape depending on humidity and stress levels. Hence, 100-year-old furniture made from solid wood cracks, warps and stretches. Besides, if you purchase an expensive piece of wood to create something, you only have one shot. If you mess up a measurement or slip with the saw, game over. Same goes for plywood, but its low cost makes cutting a less intimidating endeavor. Plywood, being wood by nature, also shifts, however because of its criss-crossing construction and multiple layers, it lends itself to flexibility and will stay put once you've bent it into shape. In essence, it behaves. It is light, thin, breathes and is easy to mass-produce. Plus, it's still real wood, so the top and bottom veneer showcase the beautiful organic patterns that allowed wood to captivate us in the first place.

Designs and uses for plywood are practically endless. But for those of us less comfortable with infinity, Colorado writer and plywood enthusiast Philip Schmidt has compiled the perfect book. *Ply Design - 73 Distinctive DIY Projects in Plywood (and Other Sheet Goods)* is a great place to start for independent creators desiring to dive into ply world. Eight excellent chapters provide you with enough interesting project options that you're sure to discover something you didn't know you wanted to make. "Plywood is very versatile and beautiful," says Philip, who had a series of plywood moments, as he calls them, that led him to view the material as more than just a construction basic. "It's also perfect for modern design because of the wood grain and the ply edge, which creates a neat stratified look," he mentions, adding that the distinctive ply edges offer clean, structured lines often found in modern themes. And depending on your version of modern, his new book will have something for you. Philip's favorite projects are the Florence Table, Revue Magazine Table, Super Shelves and an advanced project featured on page 100 - the Chaise created by Lauren Von Dehsen. Philip's compilation of straightforward DIY ideas is comprised of concepts from contributors all over the world, including Colorado-based designers Sascha Ayad and Christie Murata.

Philip Schmidt is proud to stand amongst some of the clever designs detailed in his book. As you can see, plywood knows no bounds and is used in many of your favorite products. Take a peek, the perfect project is waiting for you.

THE SHELF

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The Oblique shelf from Brooklyn's BUILT IN Studio makes it easy to keep your favorite tomes in stylish view. A nod to modern architecture is present in the sleek construction and it's the perfect option for small spaces that doesn't fall flat.

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COPENHAGEN BOOKCASE

Crafted clean lines isn't all this this bookcase is packing. Head over to Room&Board's website and design the Copenhagen for your storage needs. With five finishes to chose from it is impossible to find a room where this bookcase won't fit right in.

+roomandboard.com



PTOLOMEO

These (already classic) bookshelves let the books take center stage and allow you to make a literary and sculptural statement. There is a wall mounted and revolving freestanding option. Time to start stacking!

+giovannaticciati.com



PAPERBACK

This horizontal bookshelf is not only perfectly designed for your collection of paperback books, it is actually made out of kraft paper (paper infused with resin and bonded with heat). Add enough pieces to cover your whole wall.

+studioparade.nl



BRICKBOX

Making its American Debut this month we gladly welcome this storage solution designed by Kazam Designs, from across the pond. Stack up and slide in the modular boxes to fit your art, book and vinyl record needs.

+modmobili.com



ONE OF A KIND



image by Jeff Nelson

Denver's own Jeff Faine of *avenuetwo:design* custom shelving, cabinetry and furniture dissolves the mystery behind made-to-order products. Here he shows us how easy it is to conceive, order and appreciate a bookshelf system that's the perfect fit.

Some say the devil is in the details, and for anyone who has tried to install a cabinet that's one centimeter too long, you know exactly what that means. Finding just the right piece for your home can spill over from fun into fury quicker than you'd imagine. "When you go shopping at a retail store, you're going to make a sacrifice in one way or another," says Jeff Faine, the hands-on mastermind of *avenuetwo:design*. And he's right. Whether it's color or height or shape, it's rare to discover premade furniture and cabinetry that truly reflects your vision, and that's where Jeff comes in. He sits down with a pen in hand to sketch out a bookshelf that will eliminate clutter, display artwork and fit beautifully into a room as though it were born there. "I get a rush out of the design," he grins, then gets to work.

The planned piece is a 9-½ foot-long pair of horizontal book cabinets—one floating just above the floor and the other offset above it with room for counter space

10' long rift-sawn white oak material was special ordered allowing Faine to fabricate each case as one seamless unit. If he had used "off-the-shelf" material, each case would have been comprised of two separate units with a visible seam. In addition, these bookcases are fabricated with a "false bottom," thus concealing all wiring and electrical components for a clean, modern look.



image by Jeff Nelson

in-between. The room itself is black and white, so the bookshelf matches and utilizes materials with interesting vintage textures to fit the home's mid-century modern decor. The three top and three bottom doors are faced with white Formica laminate, which was a cool product used abundantly in the 50s and 60s. "I source the best materials and hardware so that I can guarantee my work," Jeff points out, but adds that he won't order until the client completely approves the design. After that, most of Jeff's work only takes six to eight weeks to complete, entire kitchens included.

What's the downside to working with *Avenuetwo:design* and acquiring a custom piece? There simply isn't one.

Jeff works with any budget and charges only slightly more than the average store-bought piece. He can also refurbish vintage furniture in need of a face-lift or color change. As for these bookshelves, however, creating them from scratch made room for features like built-in puck lights in the upper cabinet that will shine down on the lower, and one in the art nook incorporated in the upper cabinet.

So there it is, the custom bookshelf you always wanted, tailored to case big coffee table volumes and neatly display artwork. It's like a little dream come true. "The biggest obstacle is your imagination," Jeff says as he switches on the puck lights along with a 1,000-watt smile.

LAX

Mash Studios went about creating the LAX series to seamlessly blend into your space, yet it can't help but stand out. Constructed from sturdy walnut, the wall mounted 3X Shelf reveals or conceals whatever you desire with the slide of a powder coated white aluminum door.

+modlivin.com



LINES

Read between the lines of Lignet Roset's bookcase and you'll notice the ample storage created with the tilt of a shelf. The sloping and slanted features of the Lines bookcase offer plenty of space for small or large books, while the square surround keeps those diagonals stylishly reigned in.

+studlocomo.com

MYDNA

A twist in traditional shelving is provided by Joel Escalona. Based in Mexico City, this award winning designer was inspired by the double helix shape of DNA to create MYDNA. Like an interactive piece of art, you imprint your identity on the bookcase with your selections. Available in a variety of sizes and finishes.

+joelescalona.com



MOGENS KOCH BOOKCASE SYSTEM

Designed in 1928, this bookcase system has become an icon for lovers of great design across the world. Simple, elegant and highly flexible it is the perfect shelving solution for almost any space. Now available through Carl Hansen & Son, you can pick from a variety of sizes, shapes and configurations to make your dream shelving system.

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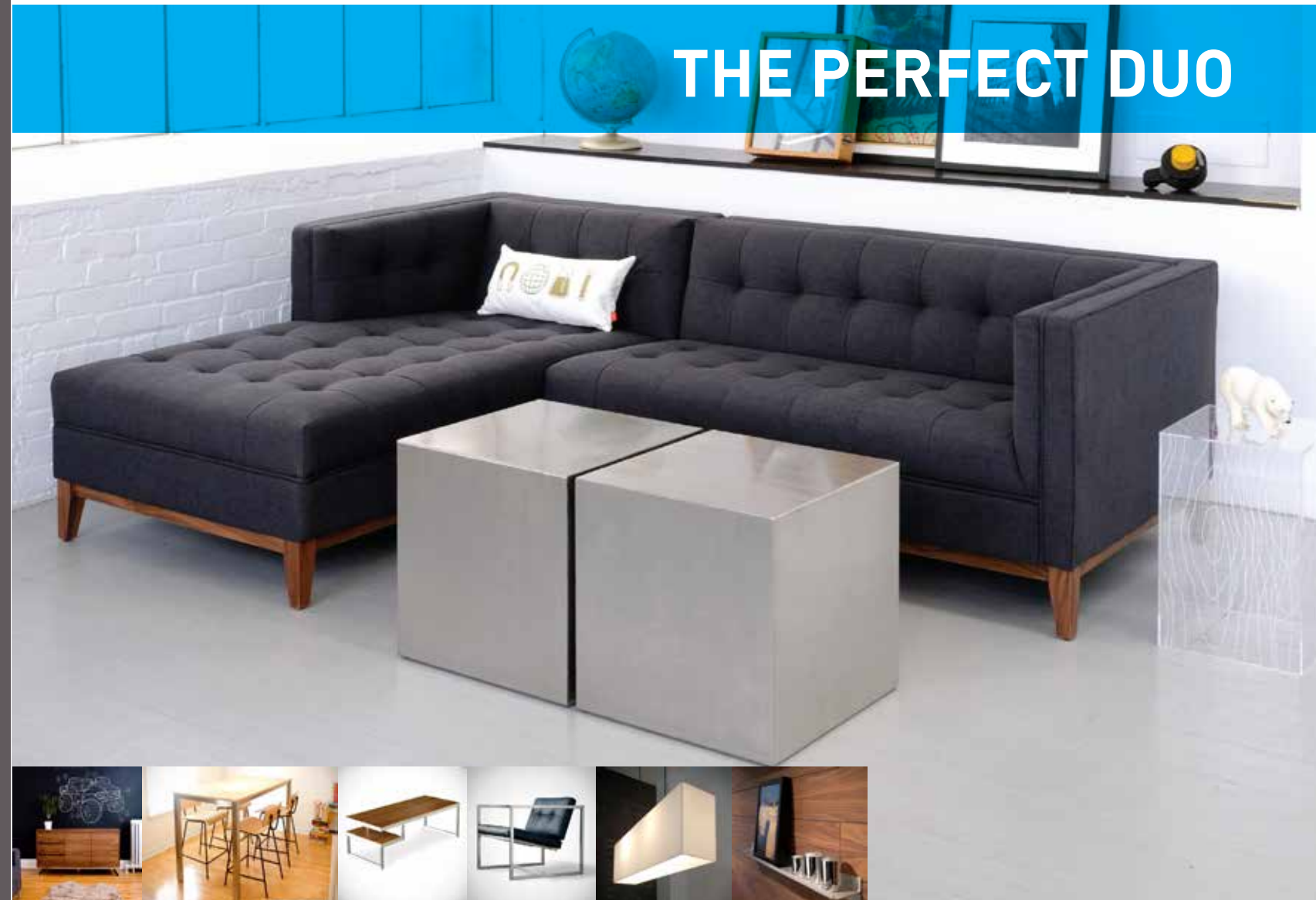
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MOD LIVIN' + GUS MODERN*
(THE COUPLE EVERYONE IS TALKING ABOUT)

Beautifully Bound

The Sam Gary library in Stapleton isn't what you'd expect. It's better. Collaborations in unexpected places prove that a little extra thought goes a long way.

words: Lynette Salas with J. Alice Kim • images: Paul Winner

FOR centuries, libraries have been a visible reflection of a society's cultural status. Intricate woodwork and marble halls were the standard. But over time, that notion was lost on smaller book lending centers, try as they may, and instead many wound up looking like kitschy counselor's offices adorned with "Teamwork" and "Determination" posters. They were no longer a representation of the greatness of local minds.

Enter the Sam Gary Branch of the Denver Public Library in Stapleton. This is not your ordinary family library lined with fading prints of the Tuscan countryside, but instead a modern, vibrant approach to educational space. Here they've brought together traditional hard copy literature with digital media, and an unexpected component: actual art.

The art is contemporary, challenging definitions as it adorns each bookshelf end. Embedded between the glass and bookcase, these works by local company LYNNEL Art to Form serve dual purposes. Not only are they an aesthetic enhancement, they also indicate each book section through images instead of words. A set of four short bookcases with a bicycle, snowflakes, autumn leaves, and flowers, respectively, contain children's books; a tall bookcase with music notes hold CDs. This art will not evoke an existential meltdown, rather it was meant to encourage creativity and learning. On a deeper level, the glass panels have a

purpose of educating children. "Anything can be art," says LYNNEL founder and artist, Lynn Heitler, and that's a takeaway she wanted to impress on kids as they tote borrowed books home.

Six years ago, LYNNEL offered designed tabletops and partitions. Today, the Denver-based company integrates art into many different forms, including lighting, window and wall treatments, fountains, furniture, and feature pieces. "I wanted to take art off the wall and integrate into an architectural setting," describes Lynn. By integrating her art into the architecture, it becomes indivisible from its environment. When observing Lynn's work, one can understand that LYNNEL products are more than just beautiful, they are also functional. They help affect their occupants, evoking a stronger permanence to place than typical framed art.

Lynn—a multi-generation Coloradoan—founded the company after a career of showing her paintings and works on paper in galleries. While she has many inspirations, on a deeper level she believes that she was subconsciously inspired by Native American sentiments. From their clothing to their tools, Native Americans merged art and utility, which has influenced Lynn's openness about her art. "For many artists, their goal is to show in a gallery, or find themselves in their art," says Lynn, who doesn't want to withhold her art from the public. She sought a stronger

Ava Knight reads a book in front of a summer-inspired glass panel of a bicycle print, layered with crimson, yellow, and cyan painting textures. The panels are a constant throughout the library and subtly interchange with book display end panels.



“One of the things Lynn does so well is to make the functional beautiful.”

Jim Bershof
Oz Architecture



Lynn Heitler

Lynn Heitler created panels specifically for the library that were not “too overwhelming” to hinder concentration. This was accomplished by creating large, full height panels with bold-colored letters over a refined, muted background texture. These larger panels are typically paired with the smaller stacked-magazine panels that complement the natural textures of the bookcase behind it.



No standard card catalogue labels here; iconic music notes indicate CD racks on the left, while, right, large CAPS letters indicate a DVD library. These panels contain a repetitive linearity that is consistent throughout the Sam Gary Library such as sheet music, or letters of the alphabet composed in a single string.

connection to her community, adding, “Art isn’t precious; it is taken apart, collated together to create more depth in texture and story. It should be something that you experience daily.”

So she began to collaborate with architects at the onset of design after a conversation with Jim Bershof, a principle at Oz Architecture. “This opened the opportunity for discussion that was based on trust,” Lynn explains. She has since worked with Oz on several projects and has installed LYNNEL products internationally in a large range of settings, from a casino in Louisiana to a school in Boston.

This collaboration continued for the Sam Gary Library. Tracy Trafoya and Christy Headlee, interior designers at Oz who worked on the space, believe art can be integrated into architecture providing good synergy with the design intent. That’s where LYNNEL came in. “You don’t want the art to be too overwhelming where you cannot focus on what you are doing inside the space,” Lynn points out, which is why her impression on the space is light and uplifting.

“The panels were used to reflect the personality of this community,” explain Tracy and Christy. The Oz architects imagined that some of the panels would correspond to the

seasons of the year, and Lynn took a metaphorical approach. For example, she created a summer panel with a bicycle on it with bright reds and yellows, as opposed to using, say, sunshine and flowers. The bicycle and background itself are actually textures from Lynn’s original works of art. While the glass panels are technically flat, they use the same technique as the summer panel; layered with prints, paintings, photographs, and digital media to create a truly dynamic product. “The architecture and art panels beautifully marry the concepts that reflect the Stapleton community: creative energy, growth, and diversity,” says Jen Morris, spokesperson for the Denver Public Library.

Another note-worthy glass panel is the stacked magazine prints. These panels are much smaller and tile the bookends. While the content is not as colorfully rich as the other prints, they correspond to the materials and texture of their surroundings in a unique way. The horizontal stacked magazines playfully intersect the vertical grain of the wooden bookcases, but the material correspondence does not stop there. The stacked magazines also run parallel to the texture of the carpet, holding a stronger connection to their location. The glass panels also interact with the natural sun lighting and create a constant, subtle vibrancy across space, without glare or harsh lines of light. It is these fine details that create a stronger permanence to the Sam Gary

Library—one that is lasting, a true reflection of the community’s innovativeness.

Ultimately, Lynn is proud of her contribution to this public space. She spent a great deal of energy considering the works, even down to the materials. She chose glass instead of acrylic or any other material, because it is eco-friendly and easy to clean, not to mention its durability and reflective features. The material choice was a good one as the Denver Public Library is on the precipice of attaining LEED Gold certification.

As with any public space, the Sam Gary Library is the product of several minds at work. Lynn acknowledges the contribution of her business partner and husband, Phillip Levy, along with Benny Yarnell, LYNNEL’s digital designer, and the rest of her team. Lynn recognizes how the Sam Gary Library is a true community collaboration, with input from local glass manufacturers, printers, artists and architects. It’s an exceptional library that was created by many for all. And that is what public space is all about.



A number of the bookcases feature an intersecting glass panel that was created by taking a photograph of colorfully stacked magazines.

in the making



Observing the materials and methods of groundbreaking landscape artist Gregory Euclide

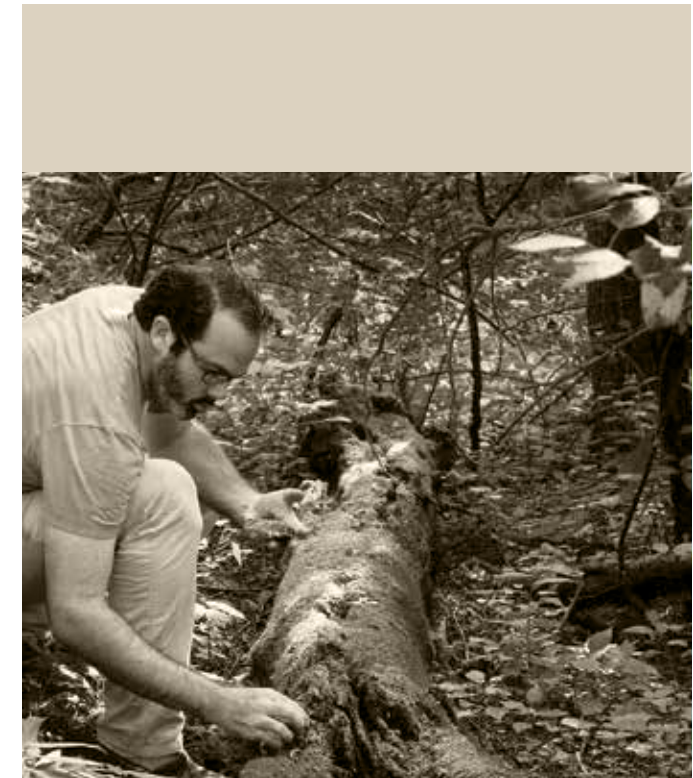
STORY: Eleanor-Perry Smith

THE gathering hands pluck a pinecone, pinch moss, dig for roots and transfer them to pockets. The wandering feet maneuver across fallen trees as the eyes scan what has somehow come to be called landscape. The artist's mind thinks about what we think about when we're in nature, as if we could ever be out of it. As if two hinges and a door could ever hold it back.

Pinecones, moss, roots, twigs and flowers soon find themselves in unfamiliar metal drawers. Some will be chosen right away. Others will have to wait. But eventually, those hands return, and these bits of earth will adorn a new landscape. Trees and ravines rise off the page with resplendent depth, yet mix with found garbage in the process. For artist Gregory Euclide, such mingling of materials isn't simply commentary. It's the way things are now.

"Foam can be found everywhere—I find it on the beaches of France and in the canyons of Colorado," says the gatherer, creator and high school art teacher. "It is a product we produced, continue to use and have no effective way of breaking down. We can't deny that foam is as much a part of nature as stone." So instead of denying it, Gregory uses foam to represent rocks in his work. He positions used cigarette butts to represent bails of hay. Gregory's material choices for his 3D relief paintings—that have positioned his work in the spotlight and on the cover of Bon Iver's Grammy Award-winning album—are more about our imprint on nature than the adulation of nature itself. "Every step I take destroys something, but that is the natural process," says a man whose own process is perhaps more insightful, more sober and ultimately more visually ensnaring than others.

Gregory begins the act of creation outdoors, most often on the land surrounding his Minnesota home. The property is flanked by woods, which evoke emotions that he's had since childhood when he would hike with his father. Those emotions have evolved with Gregory as he's aged and transformed them into visual thoughts.





This swath of Gregory's materials highlight the intricacy of his work. Pinecones, moss and leaves are set apart into bags and drawers, and are later incorporated into the structure of Gregory's works. No shortcuts are taken in the making of these pieces, as Gregory even constructs his own tiny trees by taking twigs, applying glue and rolling them in moss to create a representation of real life vegetation. Cutting, peeling, gluing and layering are all part of the time-consuming process that Gregory takes on when he develops a new work. "It takes a long time. The actual painting and drawing part takes about a week, but the collecting, drying and creating of all the elements in the work takes much longer. The moss, trees and organic matter come from my land and are available only at certain times of the year. I am constantly looking for new organic materials to use in the work. These materials take time to create and make ready for an archival work of art. Another time-consuming element is the framing of the work. I often work into the frame, making the frame part of the work. This requires the creation of custom frames and extra processes. The dialog with the frame and framing is important in my work and this does not allow for it to be presented traditionally."



TOP: Capture #9, on display at David B. Smith Gallery, utilizes acrylic paint, buckthorn root, cedar needles, foam, grass, MDF wood, a paint can, sedum, and sponge. The unconventional incorporation of the pedestal into the work speaks of the overflow of nature into fabrication into art into real life, and vice versa.

LEFT: Gregory affixes wood sticks onto the back of paper to create a 3D perspective on landscape. His work cascades off the page through his use of handmade structures and patterns.



"One can really learn a lot about how they think by entering the forest," Gregory points out as he sets off to collect.

He's not simply out to gather found materials that look like smaller versions of something else once placed in his paintings. He's out to collect pieces that reflect a human's capacity to influence not only the physical element of land, but also the political, social and economical implications that are born when landscape art is produced. Gone is the lack of awareness surrounding golden-hued oil paintings depicting virgin vistas and unsoiled pastures that hang in the parlor. Those days are over. Gregory understands this as he picks a pleasant purple flower. "The Loosestrife can appear very beautiful to the casual viewer, but this plant destroys wetlands across the continent," he says, "There are many of these invasive plants that have drastically changed the land as a result of human mobility. Is it bad, is it good? I am not here to say. I am simply bringing attention to the results of human activity."

The methods he uses to acquire attention are certainly effective. How can one avoid wanting a closer look at Capture #9, as paint seems to spill from a can, creating a tiny blue river and ecosystem in its wake while pouring over the pedestal on which it stands? Gregory's end results are products of his time-consuming process of accumulating materials, some of which are only available on his land during certain times of year. The 3D paintings are also the reflection of a skilled artistic hand. Gregory begins his landscapes the way the old masters did; with a brush. But he doesn't submit to the flat form of a page. "Gregory will be in his studio and you'll see him start with a painting, then he'll cut and mold the paper, and then add some more paint and add objects," says David B. Smith, who exhibits Gregory's work at his gallery and is one of his biggest fans. Sort, paint, peel, apply—it's a rhythm Gregory has become so acquainted with that art is an uncorked faucet flowing from him at all times. And this talent stream is precisely what led to his newest body of work.

The lunch bell rings and the high school students bolt for the doors. While they eat, Gregory picks up a brush and dips it into Sumi ink—an ancient, organic product that he slides across the whiteboard at the front of the classroom. In 25 minutes he has produced an intricate yet impermanent work of art. "When I started creating the temporary works on the whiteboard, I was really just having fun on a new surface with an old material," Gregory explains. "I decided to start documenting the drawings after I had already erased a few. The reaction that people gave when they saw me erasing the original was rewarding. When people were able to see the process and the original, they cared more about the fate of the work." And with such a thoughtful and original process, it is safe to say that students and scholars alike will continue to be invested in the fate of Gregory Euclide's take on the land we inhabit.

Gregory Euclide - *Observing only the ease of my own slipping toward your unknown*
September 15 through October 13
David B. Smith Gallery • davidbsmithgallery.com



(DETAIL) *Accessing the older vignettes manipulated by desire, 2012.*
Acrylic, found foam, foam insulation, sumac, sage, sedum, pinecone, pencil, paper, fern, found plastic bags, palm, pine needles, photo transfer, cardboard, moss.
49 x 49 x 9.5 inches (framed).



(DETAIL) *Diverted from the valley and restored for your holiday, 2012.*
Acrylic, Eurocast, false cleavers, fern, found foam, mylar, paper, pencil, pinecone, sedum, sponge.
49 x 49 x 9.5 inches (framed).

Gregory begins his landscapes the way the old masters did; with a brush. But he doesn't submit to the flat form of a page.



Slid down my front as the rust from lands new soaking, 2012.
Acrylic, found foam, geranium, pinecone, buckthorn root, sponge, sedum, hosta, moss, photo transfer, pencil, goldenrod, heuchera.
49 x 49 x 9.5 inches (framed).

A MODERN IN DENVER PHOTO ESSAY

Welcome to Modern In Denver's first photo essay series. Here, we give a talented photographer free reign to explore the modern world through his or her lens. We're sure to end up with inspiring insight into the way trained eyes see the spaces we pass on the street. It may have us slowing down for a closer look. In any case, we hope you're as inspired as we are by the possibilities and perspectives offered in these professional takes.

A FIELD TRIP

Trevor Brown Jr. and his son Shaw venture out into the city to view a sample of the incredible public art and museums we've got in our backyard. The results are a wonderful vantage from the viewpoint of a parent that offer the sense of scale a child must feel in these public spaces.









Trevor Brown, Jr. is a Denver based commercial and editorial photographer specializing in architectural, portrait, and sports photography. While the first 9 years of his career were mostly spent on the sidelines of some of the biggest sporting events in the world, the focus of his work changed in 2010 when he decided he needed to grow again as a photographer. His childhood fascination with Architectural Digest guided him to start shooting residential interiors. Since then, he has photographed several stories for Modern In Denver as well as various projects for some of Denver's top designers and architects. He currently lives in the Denver area with his wife Kristin and their two sons Shaw, and Luke.

To view his portfolio of more than a decade, visit trevorbrownphotography.com



Something from Nothing

ON THE SURFACE IT'S A CHILDREN'S STORY, BUT A CLOSER LOOK REVEALS THAT ANDREW HENRY'S MEADOW IS A MANIFESTO FOR THE CREATION OF MODERN SPACES.

ESSAY BY ELEANOR PERRY-SMITH

Andrew Henry Thatcher is a fictional boy in a striped shirt and ball cap who runs away from home and returns 30 pages later.

But there's more to it than that. Andrew Henry ran away for the same reason we all do, except we never return. This 1965 children's classic is stocked with intricate black and white drawings that cradle the very reason we leave our families. The story details why we must set off on the horizon in search of something we desire above all else. Something Andrew Henry found when he entered the meadow.

Nearly 50 years ago, Doris Burn presented the timeless story of a typical family of seven who live typical lives—all except for the middle child. "But Andrew Henry liked to build things," is the line beneath a picture of the world's most ambitious plant watering system, a monument of pulleys, buckets and birds. The little protagonist is an inventor. He's a creative mind whose impractical, elaborate constructions rope in so many of the family's personal belongings that he constantly encounters trouble. Andrew Henry consistently but accidentally invades his family's space. So he thinks long and hard about how to resolve this unsettling conundrum and comes to a conclusion. "Quietly, he gathered together his tools," goes the story, "He knew where he was going."

Lucky for Andrew Henry. So many of us haven't a clue where we're headed when

we take our initial step across the threshold of youth. All we know is that we need food, water and shelter. (Oh, and money.) To some, the shelter part seems an insignificant afterthought, flung together here and there. To others the creation of personal space is paramount. For Andrew Henry, shelter was the whole point. He didn't simply require a place to sleep. The little boy needed a place to be. There was no separation from his personality and his surroundings. His personality required a space. His personality became the space. And in that desire, he was not alone.

The creation of expressive space is not just a complex concept reserved for those rich enough or vain enough to develop an enviable structure built simply for the sake of envying. The staying power of this story, recently released in its third edition, proves that many of us agree with its sentiment. At a very basic level, our inward identity demands an outward parameter. A quick glance inside a corporate cubicle will reveal at least one action figure, comic strip or family photo. We need room to express what we are and what we want to be. It's not only natural, but essential. The story of Andrew Henry and the meadow he absconded to is about that need for a creative space—even if you don't consider yourself a creator.

No sooner does Andrew Henry settle into his meadow home when another abject victim of an uncompromising societal structure comes along looking for a place to call home. It's little Alice Burdock. With leather

Dowe, within our own four walls, exhibit an environment that is conducive to our own creative nature?

Mary Janes buckled across her feet and birdcages wedged beneath her arms, Alice left her family because of her affinity for birds. Her appreciation was unappreciated by her father, a farmer who hated all things avian because, "They ate his cherries, scratched up his corn and nested in his barn." By not leaving room for Alice's inspiration, the Burdock family left no room for Alice. So, being the innovative, charitable boy that he is, Andrew Henry (who obviously accepts anyone who will in turn accept him) builds Alice a house high up in a tree where she can keep all the feathered company that flies her way. As such, the beginning of an outcast society takes shape.

This slim book does more than charm, it begs us to ask ourselves, is our society that different from the one that forced Andrew Henry out? Do we marginalize our creative sons and daughters because they incite hiccups in the windpipe of our productive breathing? Regardless of the elusive answers to these questions, let's ask a smaller question for now. Do we, within our own four walls, exhibit an environment that is conducive to our own creative nature? Creative in a sense that we make something from nothing—a computer programmer creates logic within overwhelming data sets, an actuary creates understanding within probability, a secretary creates systems to order time. No matter what you do, you are making something up. So no matter where you live, you need a space that sings of your spirit, because being human means being creative and having a visual representation of that truth. By definition, you are a creator. Someone who makes something out of nothing.

Meanwhile, back in the meadow, Andrew Henry constructs spaces for seven more children who left home for very specific reasons, but ultimately the same reason. There wasn't enough room, figuratively or otherwise, for who they are in their former homes. Joe Polasky wanted an underground home for himself and his pet mice, rabbits and moles. Margot LaPorte wanted a space where she could practice her music in peace that was also soundproof for the peace of others. "Soon nine houses stood in the meadow. It looked like a small village." The children who fled from Stubbsville—said fictional town—are ultimately creatures of contact who want their space, but don't want it at the price of being alone.

Then what about the families they left behind? Are their interests and priorities not as valid as those of their offspring? The answer is no, but the families in this story represent a facet of our cultural mindset that warrants some prodding. It seems that wherever practicality, productivity and profit reign, these principles are accompanied by an overwhelming amount of ugly. Ugly furniture, ugly cars, ugly homes and ugly shops. Ugly. But what's worse than eyesores in their unimaginative multiplicity is the abhorrent lack of self-expression that plague the people who inhabit these spaces. They seem to have failed to notice or perhaps forgotten that we are what we live in. Mediocre furniture and a centralized, oversized television can represent a mind that doesn't know what it wants and so must be told, and a psyche that can't conjure its own entertainment. It may seem trivial

We need room to express what we are and what we want to be. It's not only natural, but essential.



We all create a space that exhibits our qualities, even if those qualities are unintentional and unsightly. Boredom, exhaustion, anxiety, curiosity, compassion and talent all come out of the woodwork when given the opportunity to assemble our surroundings.



and tired to poke fun at dowdy mainstream decor, but how loud do we have to laugh until people realize that the draining of their creative consciousness is anything but funny? Many of us value ourselves so little that we can't even remember who we are by simply looking around our own homes. We don't take even a little time to make things right in our constructed environments. Again, this is not an issue of money, Andrew Henry built highly-intentional shacks in which the citizens of his utopian movement were happy to dwell. And though they may be two-dimensional, the kids in this book point out that the crux of modern living has much less to do with what you gain than what you take away. We don't need (and don't know we don't want) a huge percentage of what we work so hard to obtain. This is not a novel statement, but simply one that we forget over and over until the ugliness piles up so high that we choke on it. So what did the wheezing, coughing families who lost their expressive children do then?

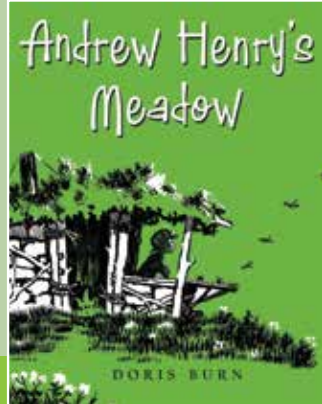
creative habitants of these places that lead the way. And yes, of course calculated order and cooperation are what make any society thrive. Fruitful societies exist with a symbiosis of planning and philosophy—but when the love of structure snuffs out the desire for expression, then the society functions at a deficit. When we fail to make our spaces true physical models of our inward desires, we forget those desires. And then we lose them.

Even the man who created the world's best toilets knew this. John Michael Kohler, founder of the Kohler Company, meditated on the words of Victorian art critic John Ruskin and had them hung in stained glass above the room where his immigrant workers dined. They were: "Life without labor is guilt. Labor without art is brutality." Art is expression, plain and simple. Outward expression is living in its purest form. We all create a space that exhibits our qualities, even if those qualities are unintentional and unsightly. Boredom, exhaustion, anxiety, curiosity, compassion and talent all come out of the woodwork when given the opportunity to assemble our surroundings. And no, creative expression cannot flourish without the framework of fundamental needs, which is why Andrew Henry and his collective of outcasts are happy to return when their families, led by Sam the dog, discover them inhabiting the meadow.

"For four days and four nights everyone searched frantically. They hunted in the fields and the barns, the buildings and the vacant lots. But the children could not be found." Of course they'd be negligent fictional parents if they didn't go out looking for their fictional children, but what's more important is that when the annoying, eccentric members of the Stubbsville society went missing, it didn't make their efficient town better. It made it worse. We may snicker at the obtuse concoctions of society's most prominent creators, but we most certainly celebrate them once they're dead. There are always benefits in celebrating creativity, from conception to retrospect. Even monetarily.

The bulk of the tourist world with their tourist dollars is not interested in our governmental repertoire nor our outstanding enterprise. They come here for the art. Charleston, South Carolina and San Francisco are premier tourist cities in our nation because of their denseness of beautiful architecture, refined culinary talents, richness of visual art and the

However, things aren't the same when Andrew Henry reconciles his place in the household. "The Thatchers gave Andrew Henry corner of the basement behind the furnace just to build things in," which isn't exactly the penthouse, but, "Andrew Henry was pleased to have such a fine place to work." Some space is better than no space, and that's the very thing we set out to find the moment we left home forever—a place of our own.



Written and illustrated by Doris Burn, this brilliant book is so universal that it wasn't lost to time. Now released in its third edition by Philomel Books, an imprint of Penguin, the story is being picked up by a new generation of children's literature lovers.



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SUSAN MEYER

BENEATH THE SURFACE

Once you've seen Susan Meyer's work, you never forget it. Stratified sculptures of color and earth pull you into strange worlds of tiny, complex human interactions. Whether wood or colored Plexiglas, and now concrete, her work is a consistently enthralling display that's part diorama, part architectural commentary, part distilled landscape. It offers highly intentional reflections of optimistic movements in America's past that aspired to fly, but mostly flopped. Since 2005 she has submitted a view of the world that may be more relevant to us than we even know. This October 19th at Plus Gallery, Susan presents us with her newest work that pushes these concepts to the breaking point. *Modern In Denver* got our foot in the studio door to peek at the crowning work in her upcoming show, *Plato's Retreat*. Here's a snapshot of our conversation with the artist in her natural environment.

IMAGES: David Lauer



Modern In Denver: So here it is, wow. How long have you been working on this piece?

Susan Meyer: I've been conceptualizing it for years, because I was thinking I'd like to create a ruin at some point. I've been working on it since last summer, trying to figure out what works. It's still in progress.

MID: It's wonderful. How did your concept take root?

SM: It's inspired somewhat by utopian communities in the mid-1800s in the United States, and also by the 1970s communities in Colorado. Drop City and all of that. It's also motivated by architecture and landscape, and how we sort of put our potential and hopes in those things. I'm interested in the way human frailty and human potential come up against each other, which happened a lot in these utopian communities.

MID: Tell me about these succulents sprouting from the piece.

SM: I wanted it to seem overgrown and falling back. Like how you see the pictures of Detroit's buildings where the kudzu is melting them back into the earth. The piece references Brutalist Architecture with its concrete-based angular geometric forms. I put things on the exterior of the buildings that would have normally been more in the interior. So there's no real interior but there are suggestions of one. But it's crumbling.

MID: Have you titled it yet?

SM: I'm considering calling it *Palenque* in reference to Robert Smithson's slide lecture, and also the palace. Robert Smithson, who did *Spiral Jetty*, gave a slide lecture to the architecture faculty at this university after he had gone to see the Mayan ruins of Palenque. While he was there he stayed at this crazy ruin of a hotel that was being renovated, and instead of talking about the famous Mayan ruin, as expected, he gave a slide lecture on the hotel. I was trying to emulate that in this piece. It'll have plants, spray paint and a little graffiti. One area will get kind of cleaned up like somebody is taking a section of it and inhabiting it. There will be little shadows of humans here and there. And instead of these collectives, this is broken down into groups of individuals. It's a ruin but seems like it's still being built. It's oddly complicated and follyish as a structure. And a globe light will hang in the gallery so it has a planet feel.

MID: What's the title of the show regarding?

SM: *Plato's Retreat* references the idea of Plato the philosopher and a retreat—the idea of it being both a physical retreat but also a "retreat." There was also a naughty club in New York the 70s called *Plato's Retreat*, because there is a funny sexuality sometimes in the pieces with the figures. It kind of references that as well and that idea of nightclubs as they filter into the more anarchic utopian idealism.

REFERENCE

DROP CITY

An artistic community formed near Trinidad, Colorado in 1965 whose members built and lived in geodesic structures. Originally developed as a commune centralized on the concept of art as life, it depleted by 1973 due to overcrowding.

PALENQUE

Located in the Mexican state of Chiapas, this monumental, ancient ruin is a prime example of Mayan architecture with its tiered pyramidal style. Built around 400AD, the structures were largely overtaken by vegetation throughout the centuries and not excavated until the 1940s.

BRUTALIST ARCHITECTURE

This modernist movement spanned two decades, beginning in the early 50s with architect Le Corbusier's raw concrete structures. It aimed to focus on the value of common culture over high culture, and emphasized community welfare through accessible living spaces, resulting in an often repetitively blocky aesthetic.

ROBERT SMITHSON

Internationally acclaimed artist for his drawings, sculpture, films, critical writings and formation of the art form known as earthworks. His most celebrated creation was *Spiral Jetty* in 1970—a swirling structure built into the earth that expands from the land and swirls to a center in the Great Salt Lake, Utah.

PLATO'S RETREAT

A popular 1970s swingers club situated in the basement of the *Astoria Hotel* in New York City. A 2009 documentary "*American Swing*" elaborates on the culture and clientele of one of the country's most notorious sex clubs.

ONEIDA COMMUNITY

This religious Perfectionist Community flourished for three decades under the leadership of John Humphrey Noyes starting in 1861. With radical views on property ownership, gender roles, child-rearing, labor and monogamous marriage, they set out to change the world, but never left Oneida, New York. They did, however, leave behind a huge mansion.



INGREDIENTS

THE CHEF + THE RECIPE + THE TOOLS + OUR CAMERA

WORDS: Edward Parsons • IMAGES: Crystal Allen **YUM!**

CHEF: LUCAS CHANDLER • **RESTAURANT:** IL POSTO

KITCHEN: POLIFORM VARENNA TWELVE

DISH: TAGLIATELLE PASTA WITH PANCETTA, CHARRED TOMATOES, ENGLISH PEAS, MINT, AND PARMESAN



THE CHEF

FOR those who still think an Italian dinner means meatballs and checkered tablecloths, listen up. Il Posto is definitely not the same old sauce. It's a game-changing, high-quality dining experience, and has been for years. "The whole restaurant has a rare chemistry," says Chef de cuisine Lucas Chandler, who has spent half a decade entertaining pallets at the uncommon Italian restaurant on 17th and Race. A constantly evolving menu stocked with fresh, organic ingredients are the standard Head Chef and owner Andrea Frizzi set, and that Lucas upholds day-in, day-out. "We're always asking ourselves how we can present dishes in a way that's not traditional," explains Lucas with an energy that allows him to constantly break new ground on the plate. A diverse background is one commodity Lucas brings to this table of challenging tired-out entrees. He earned his culinary degree from Johnson & Wales here in Denver, then proceeded another two years to obtain an additional degree in nutrition. This led Lucas to Colorado Springs to work with a company owned by professional cyclist and coach Chris Carmichael. Afterward, Lucas found himself cooking up healthy dishes for ex-Nuggets star Carmello Anthony as his personal chef. Healthy ingredients paired with informed experimentation is his recipe for success. "I try to keep food fun and interesting," Lucas chimes, which makes him a perfect fit for a restaurant that consistently serves up inspired cuisine. "When I go out to eat, I want to experience something different," he says, and so do we, which is why the ever-changing, ever-interesting menu at Il Posto stirs up our appetite. As far as Lucas is concerned, restaurant goers should expect nothing less than a pleasant surprise.

A traditional dish gets new life and a pop of color with simple, healthy ingredients such as English peas. Creative cuisine doesn't have to be complicated, just approached with an open mind. It's the very principle that keeps work interesting for Lucas Chandler, as well as his kitchen team. "We use food that is in season and change the menu every day," Lucas says, a fact that shines though in the cuisine and sizzling energy at Il Posto.



The Varenna Poliform Twelve kitchen knows no bounds when it comes to tailored finishes that help keep you organized. The cabinets, countertops and even drawer finishes can be as dark or as light as you like, proving that quality comes in all hues, and that you truly can make a kitchen speak of your style. Here, the reflective surfaces of the composite quartz worktop display a luminosity in spite of their deep color. It's classic, but still practical for those who tend to cook up a storm and leave a mess behind.

THE KITCHEN

Streamlined, sleek and solid. Lucas created an incredible dish in the Varenna Twelve kitchen by Poliform. "This kitchen is based on the use of twelve millimeter dimensions," says Matt Smith, a designer at Studio Como where one of many versions of this kitchen is on display. Thin, horizontal lines delightfully balance the width of this composite quartz worktop in Ravensand. The 12mm edges are eye-catching yet subtle, bringing a lightness to the space that is lost on so many clunky American kitchens. Characterized by a lack of hardware and handles, this design is seamless but functional as protruding edges give you plenty to grab on to. "The magic corner is a big hit as well," Matt says, opening a door that will no doubt eventually kick Lazy Susans to the curb. It's a corner storage unit that Poliform created for maximum space efficiency and usability. It glides forward and out, making an easy access point for all those tucked away items. Motion sensor lights bring a bright welcome when pulling on any drawer—like opening a treasure chest every time you cook. Up top, back painted glass creates a splashguard behind a Blanco sink. Flip-up doors on the upper cabinets are

a nice ergonomic touch, making it easy to move from storage to the Miele cooktop and dishwasher. A Spessart Oak finish hugs the kitchen in richness and warmth—a quality Poliform has down to an exact science, or an art, or both. Ultimately, with thoughtful design and attention to function, this is the perfect place to assemble a delicious Il Posto dish, or any other dish for that matter.



METHOD

ONE

Cut pancetta into little cube sized pieces and place in a small sauté pan. Slowly cook on low heat for approximately 10 minutes or until pancetta is slightly crispy. Carefully drain off the rendered fat and discard. Save the crispy pancetta for later use.

TWO

Meanwhile, in a medium sized bowl, lightly toss whole tomatoes with a little cooking oil. Transfer tomatoes to a baking sheet tray and place in the oven under the broiler.

THREE

Leave tomatoes under the broiler for 5-10 minutes or until lightly blackened. Remove tomatoes from oven and transfer back to a medium sized bowl.

FOUR

Add the reserved pancetta, shallots, garlic, olive oil, vinegar, crushed pepper, mint and English peas to the tomatoes and toss with a spoon to mix in the ingredients and lightly break up the tomatoes.

FIVE

In a large pot of salted water, cook the tagliatelle till al dente, and toss with the reserved tomato sauce until thoroughly coated. Season with salt and pepper to taste, and finish with freshly grated Parmesan.



Tagliatelle Pasta with pancetta, charred tomatoes, English peas, mint, and Parmesan. serves four

2 pints cherry or pear tomatoes

3 oz pancetta

¼ cup blanched English peas

1 shallot, minced

1 clove garlic, minced

¼ cup extra virgin olive oil

1 t balsamic vinegar

5 mint leaves, roughly chopped

⅓ t crushed red pepper

¼ cup freshly grated Parmesan cheese

1 cup fresh tagliatelle or store bought dried pasta of related shape



IN PRINT

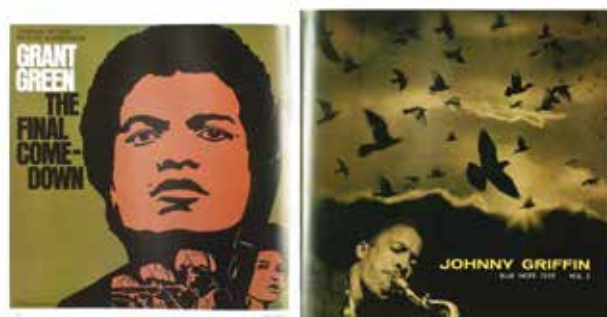
RECENTLY PUBLISHED BOOKS FOR INSPIRATION AND EDUCATION

words: **Kevin Janowiak**
images: **Paul Winner**

Jazz Covers By Joaquim Paulo

Taschen

Thanks to the iPod, 50 years of jazz music can easily fit in your pocket. But the little screen certainly doesn't do justice to decades of groundbreaking cover art. That's where *Jazz Covers* comes in, with a two-volume LP-sized compilation that weighs in at more than 12 pounds. This ambitious collection gathers top record covers from the 1940s through the 1990s, accompanied with insight from studio producers and art designers. This book was clearly assembled with love, sparing no expense with its flawless cover reproductions. Paulo was wise to avoid controversy and arrange the artists alphabetically by name – even hardcore jazz purists have to agree that Coltrane comes before Davis when you use the alphabet. *Jazz Covers* is a vital coffee table book for music lovers, especially if that coffee table is within earshot of a record player.



Landscape Architecture Now! by Philip Jodido

Taschen

Colorado has it pretty easy. Nature did all the heavy-lifting to create our dramatic topography. But for those that did not inherit a grand setting, landscape architects can move earth to wondrous effects. *Landscape Architecture Now!* compiles striking outdoor design from around the globe in an enticing package that will make you reach for your passport. Jodido explores both familiar names and inspiring newcomers that succeeded in melding natural beauty and functional use. "Green space" isn't just limited to parks, as the book delves into diverse projects like a Chilean winery and Lebanese infinity pool. Concept plans and lush photographs are juxtaposed, tracing the sometimes arduous journey from idea to reality.



The End of Print: The Grafik Design of David Carson by Jerry D. Moore

University of California Press

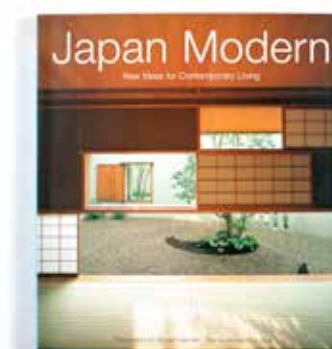
The *End of Print* defies its morbid title. Seventeen years after its original and wildly successful publication, this updated survey of David Carson's trailblazing career proves that ink and paper are still potent. From skateboard magazines to corporate ad campaigns, Carson and his "tortured typography" of the 1990s left an indelible mark on graphic design. Hundreds of photographs, album covers and magazine layouts fill the pages. And they've aged well, with a provocative edge that still works in the Internet era. Critics of Carson charge him with overdosing on style and fumbling the actual message, but a quick thumb-through of this classic collection reveals an iconoclast worth admiring.



Design For Emotion by Trevor van Gorp and Edie Adams

Morgan Kaufmann

Given that American workers can spend more time with cars and computers than with their family, it's no surprise that inanimate objects trigger intense emotions and even pet names. *Design for Emotion* dissects the ways in which advertising, packaging and graphics affect our ever-changing moods. The book is a how-to guide on influencing your audience, so be prepared for an academic layout reminiscent of a high school textbook. While there are no end-of-chapter practice quizzes, there are flowcharts and pyramid diagrams that take effort to digest. But Adams and van Gorp provide relief to theory with plentiful and helpful real-world examples. The authors cover obvious targets like the iPhone, but the sections on less iconic products like medical devices are particularly rewarding.

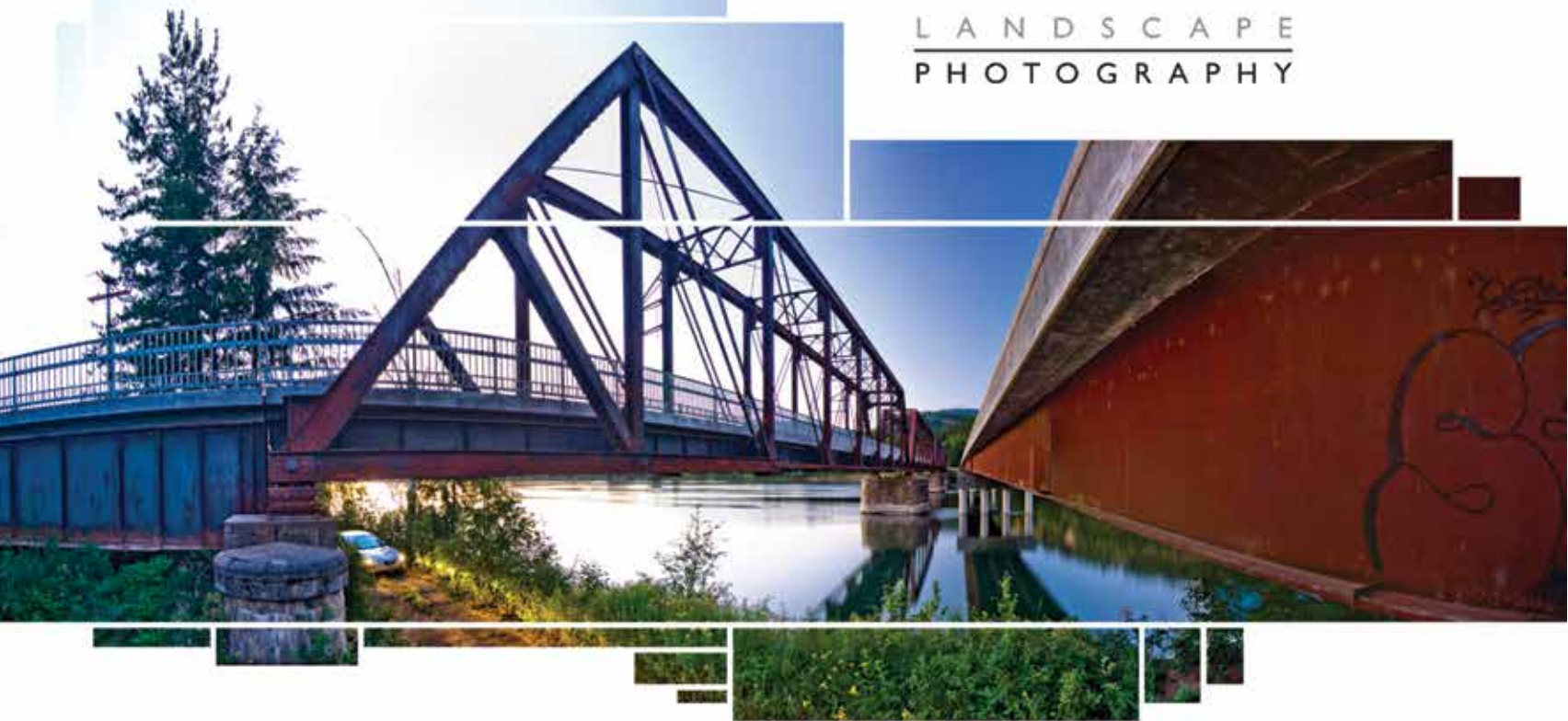


Japan Modern: New Ideas for Contemporary Living by Michiko Rico Nosé

Periplus Editions

In Japan, space is at a premium. Imagine the state of Colorado with 17 times the number of residents, and you'll understand why architecture on the island nation has nowhere to go but up. Despite the limited real estate, the Japanese have long excelled at clean and carefully crafted interiors. *Japan Modern* showcases 40 exemplary homes that successfully blend landscape, ancient traditions and modernism. Standouts have playful names like the Tofu House (a minimalist white cube) and the Completely Collapsed House (a turn-of-the-century abode rescued from earthquake damage). Skip the dense introduction (which actually uses the word "hitherto"), and enjoy the compelling photographs and Japanese talent for fitting creativity into small spaces.

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