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Cooking with Matt Selby.



Matt Selby

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Photo by Joel Hill

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Cooking with Confidence.



APPETIZER

APPETIZER | Spicy Malted Lamb Ribs with Pistachio Mint Recado and Rose Blossom Yogurt | Vesta Dipping Grill

Plan on 3-5 pieces per person as an appetizer. Allow ribs to marinate overnight.

Lamb Rib Marinade

• 2 cups plain yogurt • 1/2 cup Coca-Cola • 1/4 cup Sriracha Hot Chili Sauce • 2 tablespoons red wine vinegar
2 teaspoons dried oregano • 1/4 cup malt powder
1 tablespoon chopped garlic • 1 tablespoon brown sugar

-Place ingredients in a large mixing bowl and whisk to combine.
-Place ribs in a large zipper-seal bag and pour the marinade into the bag with the ribs. Seal the bag, and knead the bag to thoroughly mix. Marinate overnight.

Pistachio Mint Recado

1 cup pistachios • 1/2 cup panko breadcrumbs
2 teaspoons ground coriander • 1/4 cup packed mint leaves
1/2 teaspoon kosher salt • 1/4 teaspoon ground black pepper
2 teaspoons extra virgin olive oil

-Preheat oven to 250°F. Place pistachios on a baking tray, and toast until dark in color (8-12 min). Remove from the oven to cool. In a food processor, combine all of the remaining ingredients EXCEPT the olive oil. Pulse the ingredients until they are coarsely ground and homogenous. With the processor moving, drizzle in the olive oil.

Rose Blossom Yogurt

1 cup plain yogurt • 2 teaspoons ground coriander
1/2 teaspoon rose blossom water • 1 tablespoon white sugar
1/2 teaspoon kosher salt

-Combine all ingredients in a mixing bowl and whisk to combine.
*Rose blossom water can be found at Asian and Middle Eastern specialty stores.

Prepare the ribs

-Preheat oven to 250°F. Remove ribs from bag and save the marinade. Place on large baking sheet. Generously salt and pepper on both sides, then place ribs curve side down. Loosely cover the ribs with foil...don't wrap the foil around the edges of the baking tray, otherwise you will steam the ribs.

Roast the ribs for 3 hours. Remove from the oven in 15-minute intervals to baste with the marinade. Remove the foil for the last 15 minutes to caramelize the ribs. Feel free to leave the ribs in the oven for up to an extra 20 minutes to build caramelization. Place the pistachio mint recado in a large shallow dish. Remove ribs from the oven, and using tongs, press each rack into the pistachio mint recado, curve side down. Slice the ribs, and drizzle them with the rose blossom yogurt. Stack the ribs onto a plate like Lincoln logs for a dramatic presentation. Garnish with snipped chives, chopped mint or oregano.

Featured recipe from the Vesta Dipping Grill Cookbook, *Beyond the Sauce*

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MAIN DISH

MAIN DISH | Sofrito Pork Tenderloin with Toasted Garlic-Andouille Rice, Mojito Onions and Lime Crema | Vesta Dipping Grill

Sofrito Pork Marinade (makes 1 ½ cups) serves 4

1 ½ cups sour cream • juice of 3 limes • 1 teaspoon paprika
2 teaspoons tomato powder • 1 teaspoon cumin • 1 teaspoon coriander • 1 teaspoon onion powder • 1 teaspoon garlic powder • 1 teaspoon chili powder • 1 teaspoon dried oregano
1/8 teaspoon cayenne

-Combine all ingredients in a medium-sized mixing bowl and whisk thoroughly. Place the four sofrito pork tenderloins in a large zipper-seal bag and add 1 cup of the marinade. Combine by hand and marinate overnight.

Pork Tenderloin

4 pork tenderloins • salt and pepper, to taste • 2 cups toasted garlic andouille rice • 4 tablespoons lime crema • 1 cup mojito onions • 2 tablespoons queso fresco, to garnish • Fresh oregano leaves, to garnish

-Preheat grill to medium heat. Generously season the sides of each pork tenderloin with salt and pepper. Oil the grill and place the tenderloins on the grill. My rule of thumb for medium-rare pork is to flip the tenderloin in 4-minute intervals to cook evenly and leave great grill marks. When the pork reaches 140°F,

remove it from the grill and let it rest for 10 minutes.

Spoon about ½ cup of rice onto the center of each plate. Slice the pork into 3-4 medallions and position them on to the rice. Drizzle some lime crema over each dish and place ¼ cup of mojito onions over the pork. Crumble queso fresco over each dish and finish with the fresh oregano to garnish.

Toasted Garlic-Andouille Rice

¼ cup vegetable oil • 10 cloves garlic, slivered
½ red onion, diced • 2/3 pound Andouille sausage, diced
2 cups basmati rice • 4 cups water • ½ tablespoon tomato powder • 1 teaspoon saffron threads • salt and freshly ground pepper, to taste

-Preheat oven to 350°F. Pour vegetable oil in a large sauté pan and add the garlic. Toast the garlic over high heat, stirring constantly. When the garlic begins to color, lower the heat and cook on very low heat until the garlic slivers are dark golden brown. Transfer the garlic and oil to a large skillet and add the onion. Sweat over medium-low heat until tender (about 5 minutes). Add the sausage and cook until the edges are browned. Add the rice and water and mix thoroughly. Add the tomato powder and saffron and season to taste with salt and

pepper. Cover pan with aluminum foil and then with a lid. Bake in the 350°F oven for 20 minutes. Spread the rice on a baking sheet to cool.

Mojito Onions

1 medium red onion, julienned • 1 medium white onion, julienned • juice of three limes • 2 tablespoons sugar
½ cup powdered sugar • ½ cup white rum • water, as needed
2 tablespoons fresh mint, chopped • Salt and pepper to taste

-In a large stockpot combine the onions, 2/3 of the lime juice, the sugars and the rum. Add just enough water to cover the onions. Stir well to start dissolving the sugar the place the pot on the stove: bring to a boil and stir frequently until the sugar is completely dissolved. Be careful not to burn the mixture on the bottom. Once boiling, reduce the heat to a simmer and cook until the onions are translucent. (1-2 hours). Strain the onions through a strainer, and spread them out evenly on a plate. Place the onions in the refrigerator to cool. Once cool, in a mixing bowl, combine the remaining lime juice, fresh mint and onions and season to taste with salt and pepper. Serve chilled or at room temperature.

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BRIGHT ABOUT NOW

LONGER, WARMER DAYS.

For me, Spring is always about longer, warmer days and newness.

For this issue the cohesive current is "Bright", bright lighting ideas, bright people, bright and bold Google signs and architecture and of course brightly colored flowers and vases

William Logan

william@modernindenvr.com

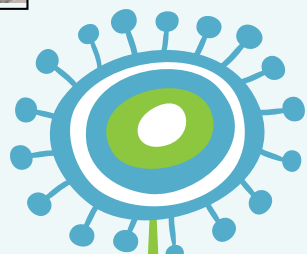
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ON THE COVER



Our cover image was taken by Crystal Allen. The photo features model Dana Egleston (Wilhelmina Denver) surrounded by enough flowers to get anyone ready for Spring! The flowers look great in a selection of modern vases featured on page 96. Also in the shot is Hans Wegner's classic Sawbuck chair (available at Room & Board) and a Satellite table by Dedon, available at Studio Como. Special thanks go to Studio Como for all of their help with this shoot and the shoot for our lighting special on pg. 64.



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MODERN
IN DENVER

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Published by Modern In Denver LLC.

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Modern In Denver is created by the dexterous hands and sometimes agile minds of Indelible Inc. using an iMac 27" (with a speedy SSD drive) Adobe InDesign, Illustrator, Photoshop, Lightroom, FontAgent Pro, an HP laser printer, Spotify, an iPad, a paperMate flexi grip pen and a much needed sense of humor.

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EICHLER CORRECTION

We regret that we omitted the proper attribution for the image we published of Joseph Eichler in our Winter issue. The image of Joseph Eichler was taken by Otto Rothschild and was from the UCLA Charles E. Young Research Library of Special Collections.



Cooking with Confidence.



DESSERT

DESSERT | Riesling-Poached Pineapple | Vesta Dipping Grill

Riesling-Poached Pineapple

Yields ¼ cup syrup
1 pineapple • 1 bottle Riesling wine
1 vanilla bean, split and scraped • 2 cups sugar
½ teaspoon salt • 1 teaspoon pink peppercorns

-Hull and core the pineapple. Cut into 1-inch pieces and place in a medium-size saucepot.

-Pour Riesling over the pineapple and add the vanilla bean (seeds and pod), sugar and salt. Mix well with a whisk.

-Wrap the peppercorns in a piece of cheesecloth or a coffee filter and tie with the kitchen string to secure. Add to the pot.

-Place the pot over high heat to bring the wine to a boil and then immediately reduce the heat to simmer the pineapple, poaching it for about 12-15 minutes.

-Immediately strain the pineapple, saving the fruit and at least one cup of the liquid in separate containers. -Chill the pineapple in the refrigerator. Return the liquid to the

saucepot and place over medium-high heat. Simmer the liquid until it has reduced by slightly more than half and has become a thick syrup (about 10-15 minutes). (The syrup can be served at room temperature.)

Rosemary Whipped Cream

2 cups heavy cream • 3 sprigs rosemary
¼ cup confectioners' sugar • ½ teaspoon vanilla extract

-One day in advance, combine the heavy cream and rosemary sprigs in a small saucepan. Place the saucepan over medium heat and bring to a quick simmer. Allow it to simmer gently for 3-5 minutes. Pour the cream and rosemary into a dry container and refrigerate it overnight.

-Strain the rosemary from the cream and discard the sprigs. Pour the infused cream into the bowl of a stand mixer or a regular mixing bowl if you are using a hand mixer. (You may also whip the cream by hand.)

-Whip the cream into soft peaks, starting at a low speed and increasing the speed as needed. Add the confectioners' sugar and vanilla and quickly whip 1 last time into stiff peaks.

Parfait

-Chill 4 parfait glasses

-Place about ¼ cup Riesling-poached pineapple into each chilled glass.

-Drizzle about 1 tablespoon reduced poaching liquid over the pineapple in each dish.

-Top each dish with a generous dollop of rosemary whipped cream.

-Garnish each dessert with 2 rosemary leaves placed across the whipped cream. Grind some pink peppercorns onto each dish and serve. Garnish with cookies, berries or fruits of your choice.

Featured recipe from the Vesta Dipping Grill Cookbook, *Beyond the Sauce*

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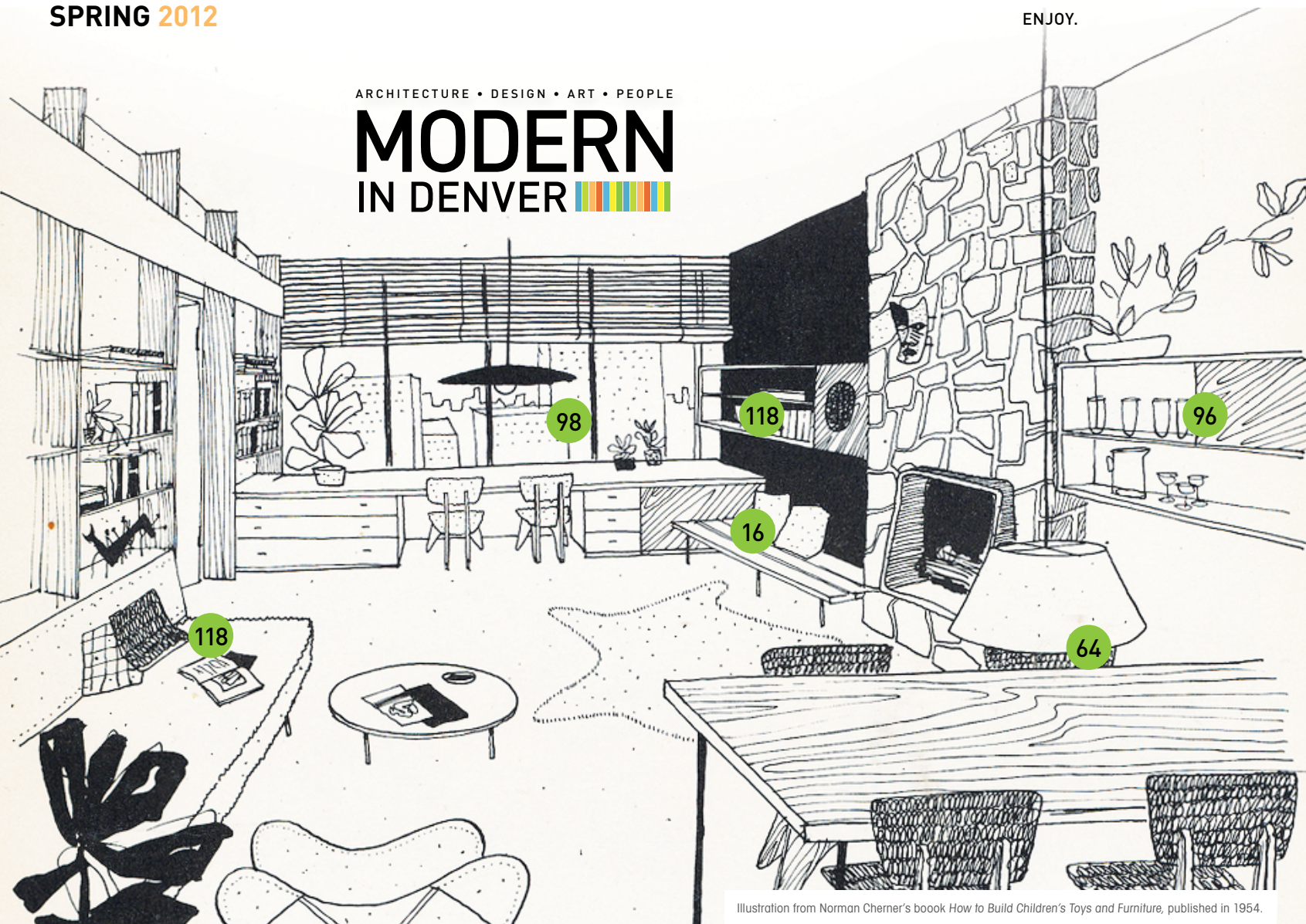
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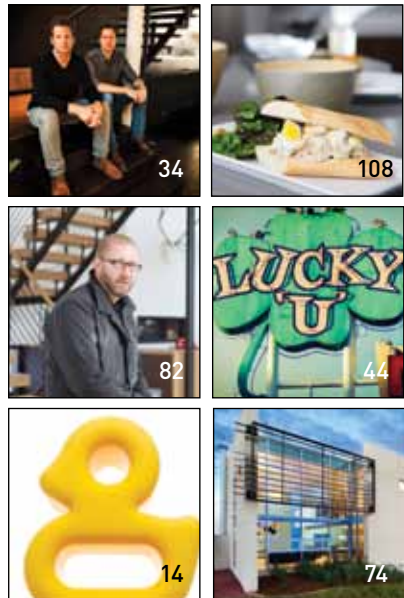
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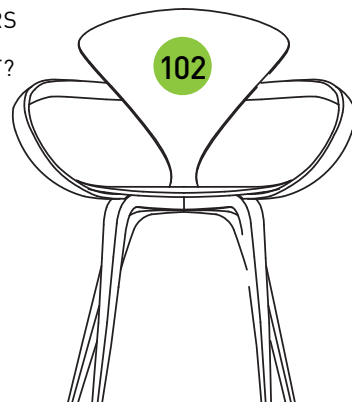
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FIELD STUDY | OBJECTS | etc.

words: Tamara Chuang



TWEET TWEET

This family of handmade wooden birds has a unique design history. Besides each child, parent and grandparent having a distinct design element (grandparent has a more portly torso), BIRD family comes from Danish designer Kristian Vedel, a leader in the Scandinavian design movement. Vedel created BIRD in 1959 but only the child version was produced. Today, Denmark's Architectmade brings the beloved family back to market. Tilt and swivel their heads for an endless number of expressions.

+ module-r.com



PRIZED CONSOLE

The Stanley Console Table from Gus* Design Group is a welcome accessory to any modern entry way, especially a narrow one. Note the recessed rectangle, a clever design element to contain keys, mail, or other personal tidbits. The solid-wood table, like many items from the Toronto company, is named after a local icon or landmark. In this case, it's the large park in downtown Vancouver and the top NHL Hockey prize, the Stanley Cup.

+ modlivin.com

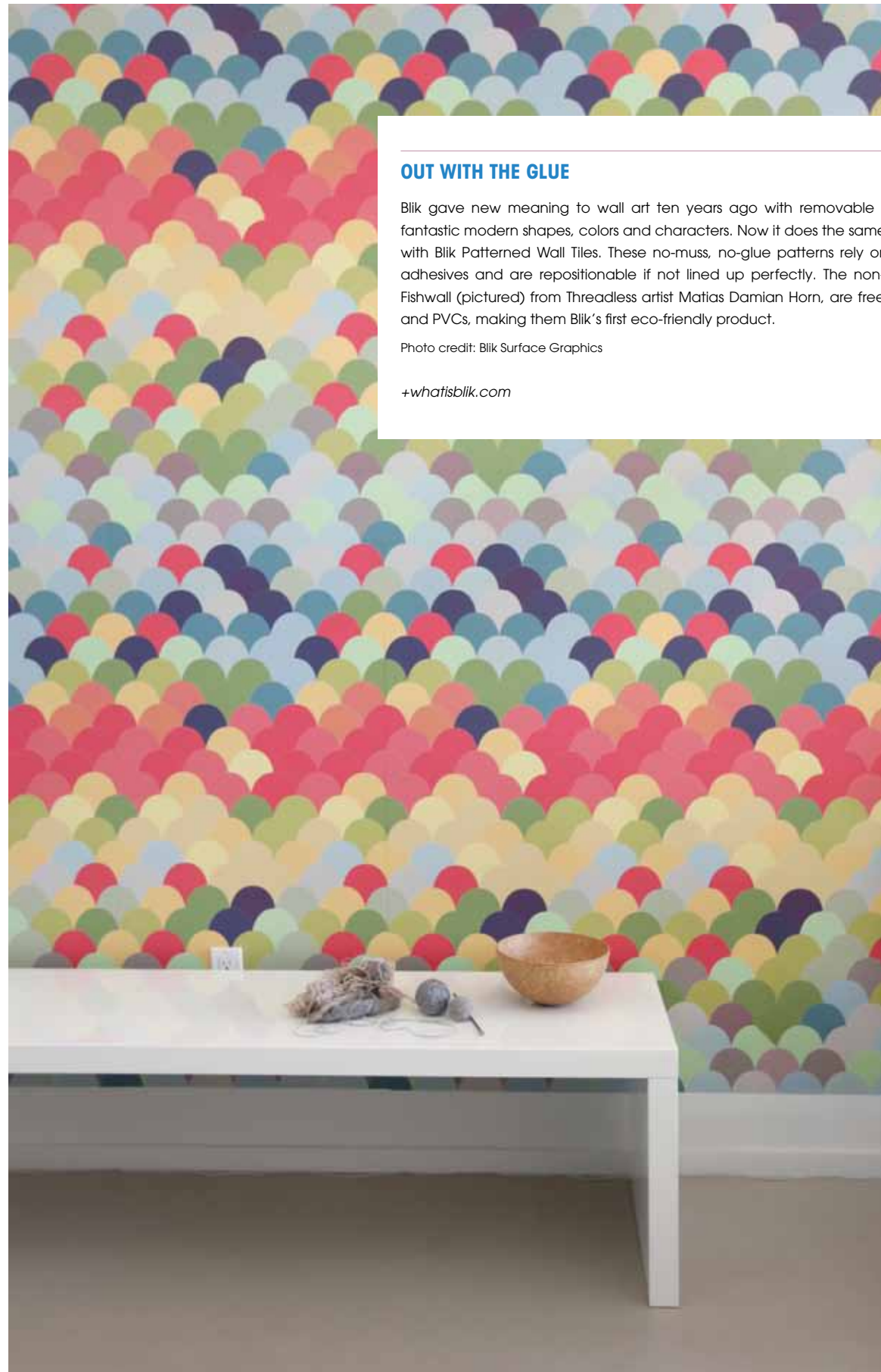


DRINK UP

Finnish designer Timo Sarpaneva put a lot of thought into the sculpted Timo Termo Glasses. The heat-resistant glass prevents breakage when boiling water is poured into a cold glass. The top is slightly inclined to prevent the edge from being damaged in a dishwasher. A cone-shaped base is easily grabbed by small or large hands. And the glass is thicker at its midsection to prevent hot drinks from burning fingers. Enough design for you? Sarpaneva called it his "finest glass ever." Made by Design House Stockholm.

Photo Credit: Design House Stockholm

+ yliving.com



OUT WITH THE GLUE

Blik gave new meaning to wall art ten years ago with removable wall stickers in fantastic modern shapes, colors and characters. Now it does the same to wall paper with Blik Patterned Wall Tiles. These no-muss, no-glue patterns rely on water-based adhesives and are repositionable if not lined up perfectly. The non-toxic tiles, like Fishwall (pictured) from Threadless artist Maticas Damian Horn, are free of phthalates and PVCs, making them Blik's first eco-friendly product.

Photo credit: Blik Surface Graphics

+whatisblik.com

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Labels in image: OOPS TABLE, FACE CHAIR, CU TABLE, BY KRYSTALIA



BON FIRE

Break out the marshmallows! This fire pit makes us want to sit outside and toast the goodness of the modern outdoors. Designed by Eric Pfeiffer for Loll, Fire Ring is made with 1/8 thick steel and includes a raised floor to collect ashes. A separate cover made of recycled materials keeps the weather out and comes in eight colors.

+loll designs.com



SECRET OF THE PEGS

At first glance, Peggy appears to be a lampshade-inspired coat hook. But coming from designer Daniel Schofield, you know there's something more peculiar to Peggy. Indeed! Peggy is part of Schofield's covert product line, which include the Shifty desk and Oscuro stool, each with terrific hiding spots. Peggy allows one to hide objects between the bamboo and cotton strands. A soft pouch stores keys, cards and other everyday items in plain sight. The U.K. based designer said inspiration came from the need to keep things safe in today's society where people live closer and closer together.

+danielschofieldesign.com

SIMPLY SMASHING

One look at these delicate votive holders and you may never guess they end with a smash. Designer Lisa Jones, owner of Pigeon Toe Ceramics in Portland, forms the clay into an egg-shaped holder and then smashes it on the table to get an off-center stance. The angle helps the interior colors show up and creates an interesting asymmetrical tabletop presentation.

+pigeontoceramics.com



BLESS YOU

One of the most used products in the house now gets a home of its own with Casa, the charming house-shaped tissue box designed by Mauricio Affonso for Umbra. His inspiration comes from his design mantra: eliminate ugly. "I wanted to transform this everyday household item into an object of play (with) bright colors, a cute silhouette and paper that pulls through the chimney so that with each fresh tissue you can spontaneously transform its shape," he says.

+umbra.com



POWER MOVE

POWER MOVE Today's modern man can head to the web in search of investors for his next big idea. That's what Jake Zien did when he developed Pivot Power, a twistable power strip that snakes around awkward places. Zien, a design-focused programmer, headed to crowd-funding site quirky.com and attracted enough money to produce the product, which is now sold in stores like OfficeMax, Toys 'R Us and The Museum of Modern Art.

+jakezien.com



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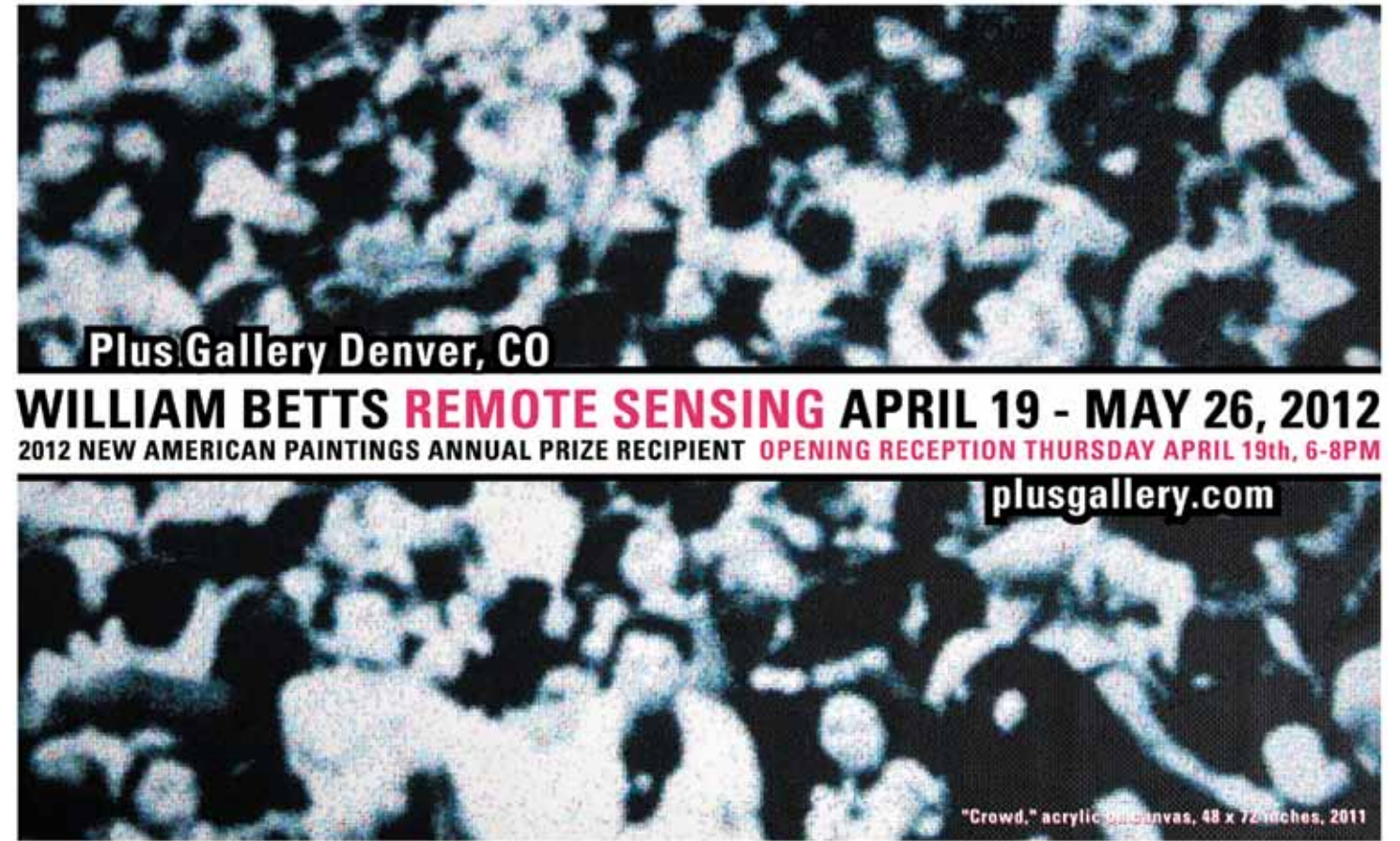
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IPAD DELUXE

Graphic designer Paula Anne Patterson not only captured the retro stylings of a 1950s TV quite swimmingly with her V-luxe iPad stand, she also attracted start-up money to build it from crowd-funding site kickstarter.com. The money kicked off her Brooklyn design studio, BKNYdesign, and now, she's working on finding a factory to expand. Also in the works: V-luxe Junior, a retro stand for iPhones.

+bknydesign.com



SPRING EASY CHAIR

Spring gets an update with this leaf-print chair available from Arco Contemporary Furniture. Designed by Ineke Hans, Jolly Jubilee was created for the Dutch furniture company's 100th birthday in 2005. Hans cut the pattern on a machine out of one sheet of wood. The lacquered-MDF chair comes in grey, green, white and brown.

+arco.nl



MARKS THE SPOT

There are so many end tables gone wrong, so thank you Room & Board for hand-picking modern designs like the Fitz End Table, which is carved in solid cherry or walnut by Vermont woodworkers. We love that tapered base, which provides magazine storage but also sturdiness, thanks to mortise-and-tenon joinery.

+roomandboard.com



SAY WHAT

If you're not quite sure what to say let Archie Grand get you started. Try Politicians I Met and Liked? Hmm, none come to mind? How about Faux Pas I Made and Liked? Or Hipsters I Met and Liked? These uniquely titled blank notebooks were created by Johan Kärman, a Swede who was inspired by people "a bit too impressed by their own person so I thought they needed a "hint." Start writing in one of these and just wait for curious stares.

+jasperandblack.com



NOT FOR THE BIRDS

Swedish designers Sissi Edholm and Lisa Ullenius often look to Mother Nature for inspiration and, by the looks of it, a bit of Charley Harper too. Lucky for us, we don't have to travel to Sweden to pick up some pieces by the graphic design and illustration duo. They have a line of products available at Ikea, including the sweet BÄRBAR bird tray.

+ikea.com



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WIPE SHIRT

Japanese design studio Fitt merged utility into everyday wear by sewing microfiber cloths into dress shirts and t-shirts, making them perfect for cleaning dust off glasses. The Wipe dress shirts are pure cotton and come in two styles: Cuff or shirttail.

Image courtesy of Generate Design

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DESK TOP SPOT

Inside the heart of any real-estate professional is someone who probably wants to do something else. Take Kristen Wentrcek (sounds like “winter-check”), for example. She fell into real estate after a summer job. Today, she’s the founder of Wintercheck Factory, a furniture and accessory maker in Brooklyn. The lovely Paul Desk with handy desktop storage was her first piece after leaving real estate. While design was her higher calling, she’s grateful that that first job paid for schooling in logistics, finance and aesthetics. It may have also helped her figure out that building the desk out of blue Corian was a bad idea. Too heavy and expensive. It’s now made out of solid wood and comes painted, if you’d like, in Anti-Freeze Blue.

+wintercheckfactory.com



FRESH CUT

If a fresh-mowed lawn summons sneezing, this spring alternative makes the cut. The Grassy Lawn Charging Station hides a power cord and adapters in the base to keep gadgets charged, not to mention offering a sneeze-free Spring decoration. Just don’t forget to dust it.

+thinkgeek.com



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MEMORY TRICK

Encourage the kids to play art-inspired memory games from Ammo Books because the latest version features the great Alexander Girard, the modern textile designer who worked for Herman Miller. The Modern Art Memory Game, designed in-house by Gloria Fowler, includes 36 pairs of cards so add or subtract the tiles depending on age of players. Best of all, no need to put the game away when done – it'll look great on any modern coffee table.

+ammobooks.com



LUCKY DUCK

Thanks to Icelandic designer Hlynur Atlason, we've now got a modern duckling for the bathroom. Meet Harry the Duck, a simple silicone shape that comes in black or rubber-duck yellow. He's quite versatile, turning from décor to door stop to toothbrush and paste holder. But alas, Harry doesn't float. Still, any child will want to play with Harry in the tub. Atlason designed Harry for Kontextur, which has become one of the go-to brands for modern bathroom accessories.

+kontextur.com

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Gipsy: Bohemian And Belgian For this design, LE recycled old chenille carpets and added new pieces of woven chenille to achieve a greater volume. Pieces of cowhide make this fanciful patchwork complete. Gipsy is available in three saturated colors - Mosaic Blue, Imperial Purple and Pompei Red.

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LEOLUX

Drifting islands, boulders in the river with adjustable parts

The elements of Archipel sit in your living room like giant rocks. Their craggy shapes offer countless sitting and reclining options, all provided with the right support thanks to the adjustable back sections (option). The footstool is available in three variants: storage footstool, seat footstool or flexible footstool with a rotatable tabletop. The matching lounge table is fitted with a glass top.

Archipel designed by Hugo de Ruiter

outside the box...



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Kitchens of Colorado.com



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You graduate from high school. Move away for college. Struggle deciding what to major in or maybe you have known since childhood. College graduation and then your first real job. You learn more than you did during college and move onto your second and third positions in your career. And then you start thinking – should I start my own business? Should I branch off? Should I open my own firm? If the opportunity organically presented itself would you have the courage to seize it?

WORDS: Kelsey MacArthur
IMAGES: Dana Miller, Peter Wesley Brown

After attending the same architectural program, working at their first firm together and then their second – spanning three states and over ten years – when the opportunity to start a firm together arose Kevin Stephenson and Chris Davis broke away, took on their first project and never looked back. BOSS Architecture was born with a house in Punta Mita, Mexico – Villa Maria. The first of the year 2008 marked the beginning of BOSS and the beginning of the financial crisis. It took them three years to complete their inaugural project in Mexico and got the young firm through the worst of the recession.

Chris and Kevin met at college in Bozeman, Montana, where their friendship and parallel yet intertwined careers began. While at school they collaborated on projects before graduating and both independently moving to Chicago with their families. In Chicago they worked together at Tigerman McCurry Architects until Chris moved to Denver and took a position at Semple Brown Design. It only took Kevin a couple years before he too moved out west and took a position at Roth Sheppard. Four years passed and Chris convinced Kevin to join him at Semple Brown Design, where they both stayed until the serendipitous chance to open their own firm presented itself.

ABOVE: It took a team of people nine months, working almost 12 hours per day, to cut all the 3 cm hand cut stones along the exterior wall leading to the ocean. Each visible line is a layer of stone creating a long axial view through the house to the water.

CON TEX TUAL



A client Chris had previously worked with approached him with a project – he had bought property in Mexico and wanted Chris to design and build their second home. Knowing an opportunity like this comes along once in a lifetime, if you are lucky, Chris and Kevin decided we either do it now or we never do it. And so, they did it.

“We wanted to change how we functioned. Rather than being independent and managing our own projects and our own clients, we literally tag team every aspect of both the business and the design process,” explains Kevin. Every client they have gets undivided attention from both partners. Since the beginning Kevin and Chris have purposely not grown – their goal is to only take on projects that the two of them can handle together and execute to their high level of standards.

Their strong belief that architecture is a customer service based industry and their approach give BOSS clients a unique and intimate experience – an experience that stems from dedication to collaboration with clients. “We only take on design projects with clients who are willing to engage in the design process. It is a process of discovery for us. We don’t know exactly what we want and we are going to discover it by embracing the design process.” Chris explains and Kevin adds, “We don’t ever have a preconceived idea, like I really want to work with these kind of forms, so on the next project let’s work with these forms. That’s never the case.

It is always context based and client based. Sometimes we surprise ourselves, sometimes we have no idea this was where we were going to end up.” Chris and Kevin’s ability to put their egos aside and engage with clients results in spaces that speak to their inhabitants.

Their aligned architectural philosophies give BOSS focus. “Contextual is our theme. We look at any given site and context and scale of what is around it and try to create something that is the simplest version of what we could build that can fit in and lose the sense of ‘is this new, is this old?’ I’m not sure, but it is totally cool.” Chris explains. When Chris started designing his own home in the Highlands he wanted it to be timeless and fit in with the surrounding homes. In an effort to have this seamless design he looked for bricks in architectural salvage yards from the same era the majority of the houses in his neighborhood were built. Unfortunately they used the salvaged bricks in two other projects they were working on at the time. Not giving up on this idea Chris found a new brick that was similar in color and used the back side instead of the front to achieve the old orange pressed brick look.

Both Kevin and Chris designed and built their own homes. Acting as the general contractor and architect on their own spaces gave them a



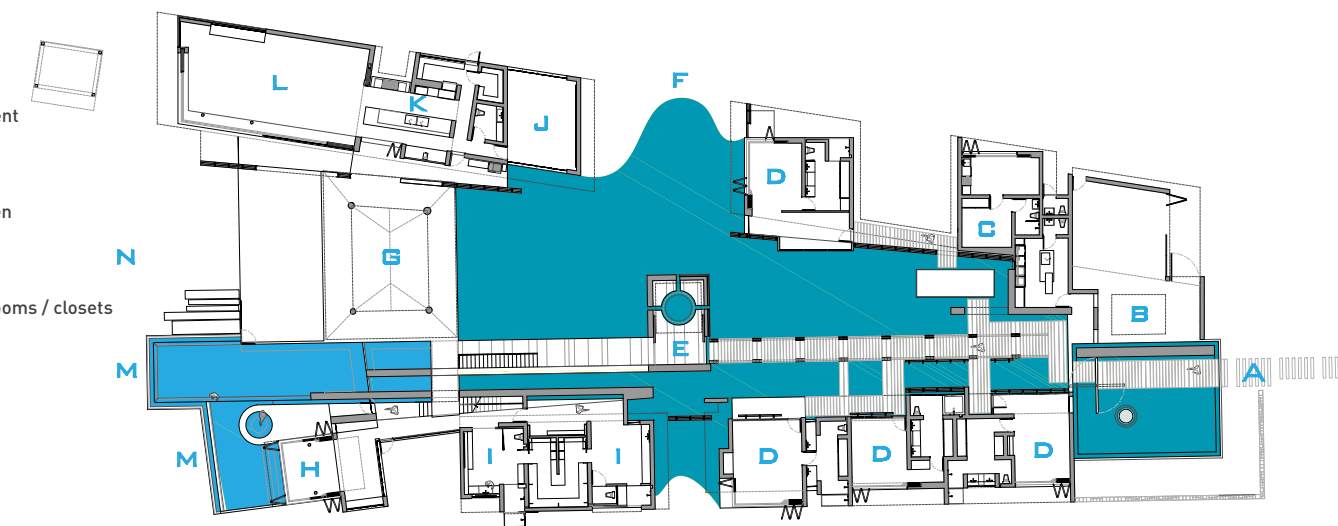
OPPOSITE PAGE, TOP: The master suite pavilion opens up to the lower pool. Both the upper and lower pools run to the beach, giving the master bedroom unparalleled views of the ocean. **MIDDLE:** The glass doors behind the stovetop open and slide seamlessly into the backsplash. **BOTTOM:** The guest suites open into the aquatic gardens. The entire design is focused on blending the indoor, outdoor living spaces, including the interior design. BOSS collaborated with Richard A. Lee out of Manhattan to bring the interior spaces to life.

ABOVE: Looking across the aquatic garden is another guest suite. The aquatic gardens cover 8000 square feet of the property, weaving in and out of the private and public spaces.

BELOW: The floorplan gives a better understanding of the organization of spaces on the property. Privacy is achieved by the seclusion of each of the pavilions, while maintaining the connection between the indoor and outdoor environments. Aquatic features throughout the house lead to the ocean never losing touch with the surrounding foliage.

SPACES:

- A: entry
- B: garage
- C: staff apartment
- D: guest suites
- E: foyer
- F: aquatic garden
- G: palapa
- H: master suite
- I: master bathrooms / closets
- J: gym
- K: kitchen
- L: living
- M: pools
- N: beach





ABOVE: Chris' residence, while a new build, fits into his Highland's neighborhood because of BOSS' devotion to timeless design. Chris purposely used the back side of a brick to achieve a rusted orange color to match earlier homes built in his area. The front and back windows were custom welded, assembled and installed by Chris and Kevin. They also welded the bridge connecting the second level of Chris' home with a roof top deck on his garage, as well as the steel stairs inside the home. All of the steel plates and panels used were made by Chris and Kevin, illustrating their hands on approach to architecture.

deeper understanding and respect for what the client goes through during the design process. Kevin explains - "When you try to solve problems for yourself and certainly with your own dollars and cents you pay a lot more attention and it makes you more aware and definitely more conscience of how you spend your clients' money. Chris and I are both very hands on - much more technical architects, we don't just live in the academic world of design. We weld, we pound nails, work with wood. We speak design, but we can also speak construction. Your idea only goes so far and then you need to make it a reality. Most of the process is problem solving and figuring out how to execute your vision."

Sharing their business load equally has proved an asset for BOSS - in the four years since they

opened their doors they have expanded their portfolio with projects ranging from residential new builds to renovations, retail spaces, restaurants, bars and civil projects. Kevin expresses - "We think that if you can excel at each of these different project types, they help influence other projects." Chris adds, "Materiality, lighting and textures in a restaurant can influence a kitchen in a house. We take different aspects from every project and bring them together."

That deep understanding of space and how different spaces connect to one another is evident in Linger. Justin Cucci hired BOSS to transform the Olinger Mortuary into his second Denver restaurant, Linger. The space was originally two buildings with two floors of office space and a parking garage. Inspired by Gordon

Matta-Clark's building cuts Kevin and Chris took an artful approach to making the connection between the two buildings. They cut large holes through the brick structures allowing the spaces to be harmoniously joined. "The process of working on Linger was different from any other project we have worked on - it was a process of derailing each other and coming up with a better idea. Justin is a creative force to be reckoned with and everything in there is a collaboration between the three of us," explains Chris.

Beyond connecting the two buildings and making it one congruous space Kevin and Chris had to take the large space and make it smaller. With large restaurants it is easy to get a cafeteria like feeling if it isn't broken down into smaller, more intimate spaces. Kevin, Chris and Justin



ABOVE: The dining area and rooftop deck of Linger provide incomparable views of the city. BOSS transformed the previous office space into a renowned restaurant space. The wallpaper seen in the above and right image is vintage Italian wallpaper from the 1960s.

RIGHT: Modern design meets what Chris and Kevin describe as a Harold and Maude undertones in the dining room. It is obvious that the BOSS team along with Justin Cucci strived to achieve a blend of sleek designs mixed in with elements from the 60s.

BELOW: The brick wall cutout helped to harmoniously connect the two buildings that comprised the Olinger Mortuary. Chris and Kevin drew inspiration from Gordon Matta-Clark's building cuts and used that to uniquely couple the spaces.





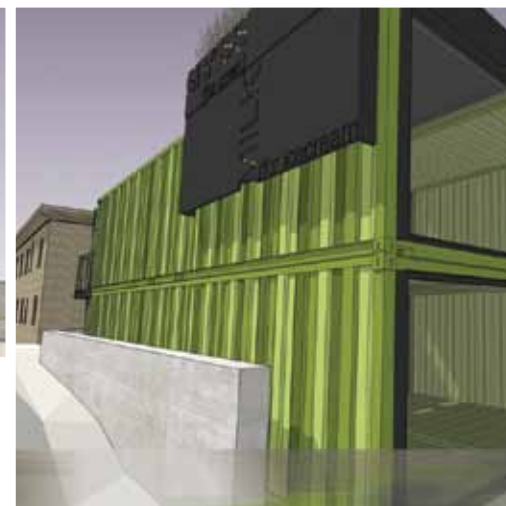
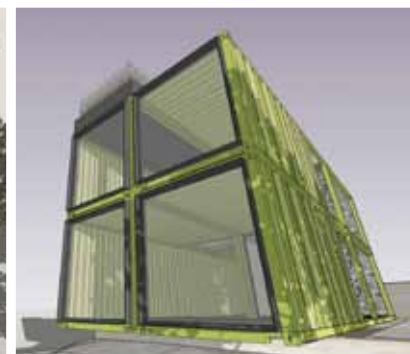
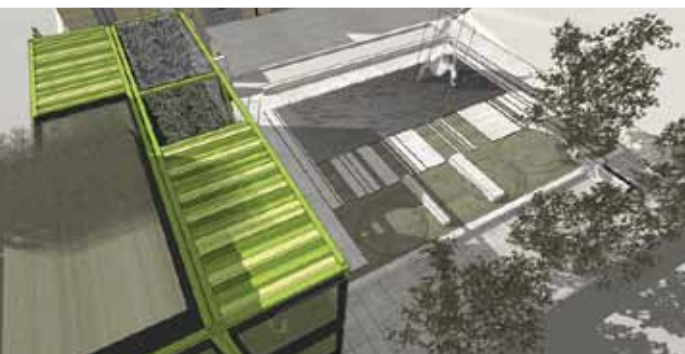
ABOVE: The Denver base of Jet Linx was founded by Jeff Puckett in 2010 and BOSS was hired to transform a space at Centennial Airport that was originally slated to be a restaurant into a reception area, business center and lounge for the Denver headquarters of the private aviation company. Chris and Kevin juxtaposed the exposed steel beams and deep, rich colors to create an unusual and warm office environment. Mary Lou Mowry collaborated with Chris and Kevin on the interior design of the space.

BELOW: The renderings of the Ice Cream Box is a future project plan of an ice cream dispensary in Edgewater. The plan is both a study of what can be done with a shipping container as well as it being a space for children in a blooming community. The project is proposed to be built next to a splash pad making it a collective space for residents of the surrounding neighborhoods.

went back and forth with idea after idea of the best execution, always keeping in mind that their primary goal was to create "intentional misalignment." Kevin and Chris are currently working on a new plan for the roof deck - this summer there will be a completely different feel to one of the most picturesque Denver roof spots.

Their complete accessibility and fresh take on modern architecture gives their clients a certain something they wouldn't get with other firms. While they have only been open for four years, they have been working with each other for their entire careers, honing in on what architecture is. "Architecture used to be this bow tie, black rim glasses, three piece suite type of profession and that is not us at all. For us it is fun. We are influenced by other architects, but we are also influenced by music and fashion and art. I don't think we feel as young as we did when we first started, actually I feel pretty old," laughs Chris. The depth of collaboration with their clients and their rare understanding of each other on a personal and professional level prove that when you are passionate about what you do and you do it well, success will follow, whether we are in a recession or not.

BOSS has numerous projects under construction that will be completed in the next six months to a year and high hopes for their young firm and Denver's architectural development. "Denver is a city on the front end of what is going to happen. The mentality towards architecture is more accepting of interesting, new design and we as young architects have already changed the landscape of Denver. It's a luxury of being on the front end of something that has a lot of potential."



+



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Stop the Car!

Googie in Denver

Story Kimberly MacArthur Graham • Images Paul Winner & Trevor Brown Jr.

You've seen them, mostly along Denver's Colfax Avenue. They are scene-stealing drama queens, these buildings, with sexy folded eaves and sleek diagonals; leggy angled steel supports; gigantic, come-hither signage with shapely proportions, glowing neon, and . . . mixed in somehow, a cartoon character, or dingbats - or both.

Have you found yourself pulling in at least pulling over - to get a closer look?

Then you, my friend, have experienced the power of Googie architecture.

If you've wondered how Googie's fabulously free-form, intoxicatingly inclusive structures fit into the canon of straight-laced Modernism, hop in, fasten your seatbelt, and let us take you for a ride.



A Bold Style

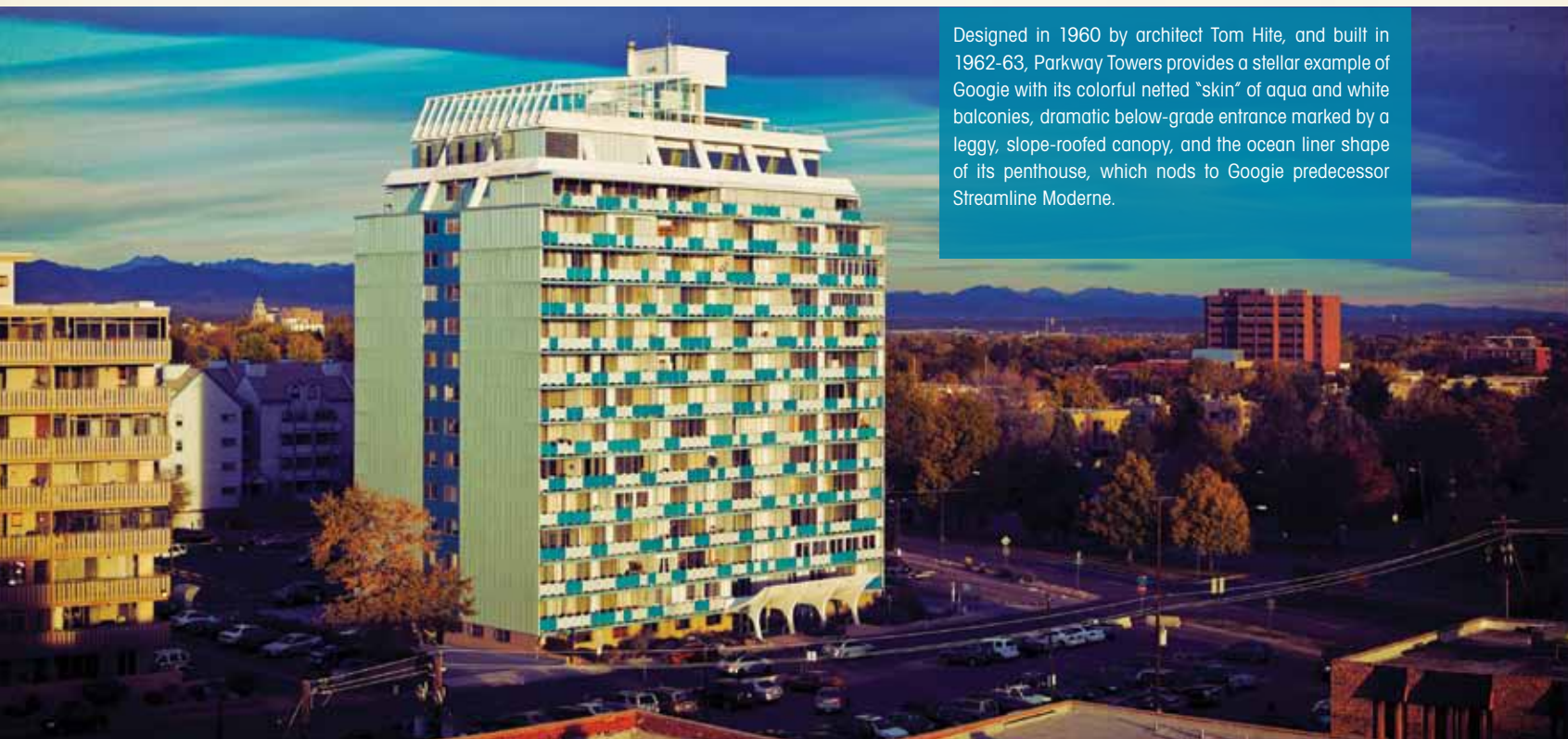
Nothing if not attention-grabbing, every element of a Googie building says, "Look at me!": upswept roofs, folded eaves; curvaceous, geometric shapes; enormously wide and tall signage; neon; bright color; a bold palette of both industrial and natural materials – and an inclusive approach that ensured a lively mix of all of these.

When *House and Home* editor Douglas Haskell first saw Googie's restaurant on Sunset Boulevard in Los Angeles, he reportedly shouted, "Stop the Car!" It was 1952, and his resulting article on Coffee Shop Modern – in which he dubbed it "Googie architecture" – caused quite a stir among the architectural community.

Unlike many in the design world, Haskell did not automatically dismiss Googie's excesses as arbitrary or its flamboyance as pure gimmickry. Instead, he understood that it was a thoughtful style, with a serious intent – using architecture and design to lure increasingly mobile customers into businesses as they hurtled by on their way from homes in the suburbs to offices in the city. He was the first to lay out what he believed were the three major tenets of Googie's unique visual language.

1. Incorporate shapes that are abstract and, often, organic.
2. Use design and engineering to give the building the appearance of being unfettered.
3. Let pluralism be the guide for all aspects including structural systems, materiality, and iconography.

"When people think of modern architecture, they think of flat roofs, flat glass, a fairly austere style, but Googie is Modern, too - but it's popular and always was. Modern, especially in the West, was built for people and the way they lived their lives." Alan Hess - Googie Historian



Designed in 1960 by architect Tom Hite, and built in 1962-63, Parkway Towers provides a stellar example of Googie with its colorful netted "skin" of aqua and white balconies, dramatic below-grade entrance marked by a leggy, slope-roofed canopy, and the ocean liner shape of its penthouse, which nods to Googie predecessor Streamline Moderne.



The roots of Googie: Moderne and Car Culture

Googie has its roots in the Streamline Moderne (or Art Moderne) style, popular in California during the 1930s. Influenced by modes of transportation such as trains and ships, Moderne emphasized curved forms and long horizontals. Googie adopted this use of futuristic shapes, simply updating its sources of inspiration (rocket ships instead of trains, for example) and replacing Moderne's Depression-era simplicity with the opulence characteristic of the optimistic '50s.

But the main driver behind Googie's creation, its biggest influence, its support system, was American car culture. The automobile had been on an upward swing for several decades, but the Depression and World War II put that growth on hold. By the '50s, prosperity met pent-up demand and new car ownership exploded. As families obtained cars, many of them relocated - from rural areas to cities, and from cities to America's Utopia: the "healthier," less crowded, but still convenient, suburbs. Of the 12 largest cities in the US, 11 lost residents. The one exception, Los Angeles, became the center of the car-culture universe - and, not coincidentally, the birthplace of Googie.

So as more people lived in the suburbs, but still worked in the city, and as more people enjoyed "Sunday driving," road and highway construction took off, and an entirely new breed of commercial businesses emerged to serve them: drive-in theatres, motels, shopping malls, car washes, coffee shops, and eventually, drive-through, fast-food restaurants.

Googie's flashy personality helped these businesses, which relied on drop-in patronage, attract attention from a faster-moving clientele.

Modern, but then again, not

"When people think of Modern architecture," says author and historian Alan Hess, "they think of flat roofs, flat glass, a fairly austere style, but Googie is Modern, too - but it's popular and always was. Modern, especially in the West, was built for people and the way they lived their lives."

Though considered part of the Modernist canon, Googie strikes a high contrast to Modernism's serious demeanor and stripped-down aesthetic. Googie's personality is friendly, its palette inclusive. Rather than aspiring to high art, Googie architecture instead employed the

"It's the signage that I, personally, am drawn to. The signage is an integral component of Googie, with images pulled from disparate sources. The signs really are exercises in communication design. They use different type styles and a variety of imagery to pull people in as they are going by fast."

Darrin Alfred - Denver Art Museum



Motels ("Motor hotels") invited tired travelers to stay the night with large-scale signage that incorporated neon lights, playful shapes, plenty of color - and the occasional cartoon character.



language of vernacular design to tackle the challenges of doing business in the new, car-oriented culture. And, though it might have been derided by critics, it was loved by the general populace. And it proved so successful for business owners that it formed the basis for suburban commercial architecture.

The Spread of Googie

As car culture spread from the West coast into cities including Denver, the Googie aesthetic naturally spread with it. Googie worked and so it flourished, gracing not a few major thoroughfares with roadside "carnivals" comprised of unique, whimsical architecture and signage. One of the most obvious examples is Las Vegas' early architecture and signage - no surprise, since it was largely created by many of the same architects who created L.A. Googie.

Says Hess, "It's still appealing, it's accessible. That's really what the West brought to architecture; that popular appeal. It explains a lot of the interest in Googie today."

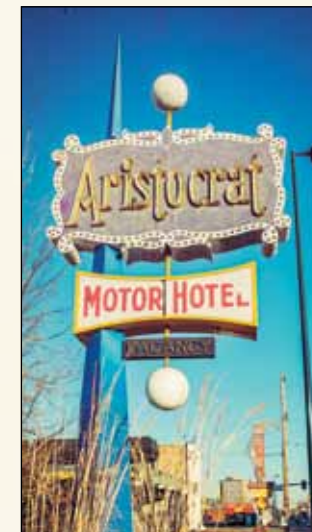
The fall from Grace

By the 1970s, as urban renewal efforts (and the emphasis on planning) increased, Googie's ad-hoc styling and sprawling nature became unfashionable, and many examples were destroyed or have fallen into disrepair, including Googie's restaurant itself (demolished in the 1990s to make room for a mini-mall). More recently, scholars and aficionados such as Hess have worked to return Googie to its rightful place at the Modernist table. As more people come to believe that Googie, or Coffee Shop Modern, represents not only a style, but an important cultural shift, people and organizations are rallying to save the icons that remain.

According to Hess, Googie influence can be seen in the work of more than a few contemporary masters, such as Frank Gehry and Daniel Liebeskind. He cites their interest in large, vivid, non-rectilinear shapes and distinctive geometry as traceable to Googie architecture.

We would do well to show some respect to Googie. It is, in many ways, the ultimate American architecture (read the seminal book *Learning from Las Vegas*, by Robert Venturi et al), an exuberant visual expression of classic American values such as "bigger is better" and the melting pot; responding to the classic American expression of individualism, the automobile; and in service of the ultimate American skill: consumerism.

We, collectively, created Googie - and love it or hate it, it has much to teach us about ourselves.



In addition to patterns, shapes, and color, these motels' names - Aristocrat, Holiday, and Ranger - appealed to people's sense of adventure. "Ranger" illustrates the cowboy imagery that is unique to Googie in Denver.



In the heyday of the big auto, many people drove for pleasure, stopping when an establishment caught their eye. As more businesses employed the Googie style to do just that, major thoroughfares like Colfax took on a sort of carnival atmosphere. Go to www.moderninddenver.com/googie and see our faves on the MID Googie on Colfax Driving Tour.



Googie on Colfax!

Now that you've read about it, are you ready to see some Googie for yourself? That's what we thought. So we've put together a short list of our favorite examples of Googie in Denver. Happy trails!

A bit of history before you go, or "GO WEST (along Colfax), YOUNG MAN":

Denver is part of the Western movement of Modernism. As in Los Angeles, people moved from city center into radial suburbs such as Lakewood, Englewood, and Aurora – and most of them commuted along the east-west thoroughfare of Colfax Avenue. According to Darrin Alfred, Curator of Architecture, Design & Graphics at the Denver Art Museum, "In Denver, Googie really had its moment with the car culture on Colfax Avenue in the 1950s." He adds, "Colfax really ties it all together, which makes sense. It embraced Googie to capture the imagination and attention of the drivers." Denver (and Colfax) is particularly rich with Googie signage, which variously alerted drivers to the charms of, for example, Bugs Bunny Motel (now Big Bunny, in a case of corporate control gone awry) or Davies' Chuck Wagon Diner. Alfred comments, "It's the signage that I, personally, am drawn to. It's an integral component of Googie, with images pulled from disparate sources. It's an exercise in communication design, using different type styles and a variety of imagery to pull people in. An interesting thing that happens more in Denver is that you see the imagery of the Wild West – cowboys – in the signs."

Hess also comments specifically on Googie signage. "One aspect of Googie that remained very localized were the signs. They shared some visual characteristics, but were created by local sign designers. Denver still has a good number of neon signs that are remnants of Googie. The very fact that so many remain compared to other cities gives Denver a distinctive look."

DAVIES' CHUCK WAGON DINER

Since 1957, an enormous cowboy has helped hungry folks find Davies' Chuck Wagon Diner. Not erected on site, but pre-fabricated in New Jersey, the 46-ton metal building arrived by rail, fully equipped, and was installed on a sturdy foundation.

Originating on the East Coast, pre-fab metal diners evolved from decommissioned railroad cars ("dining cars") used as lunch wagons. Davies' Chuck Wagon Diner, which is on the National Register of Historic Places, is believed to be the Western-most example of this building type, which once boasted 6,000 across the country but now numbers fewer than 3,000.





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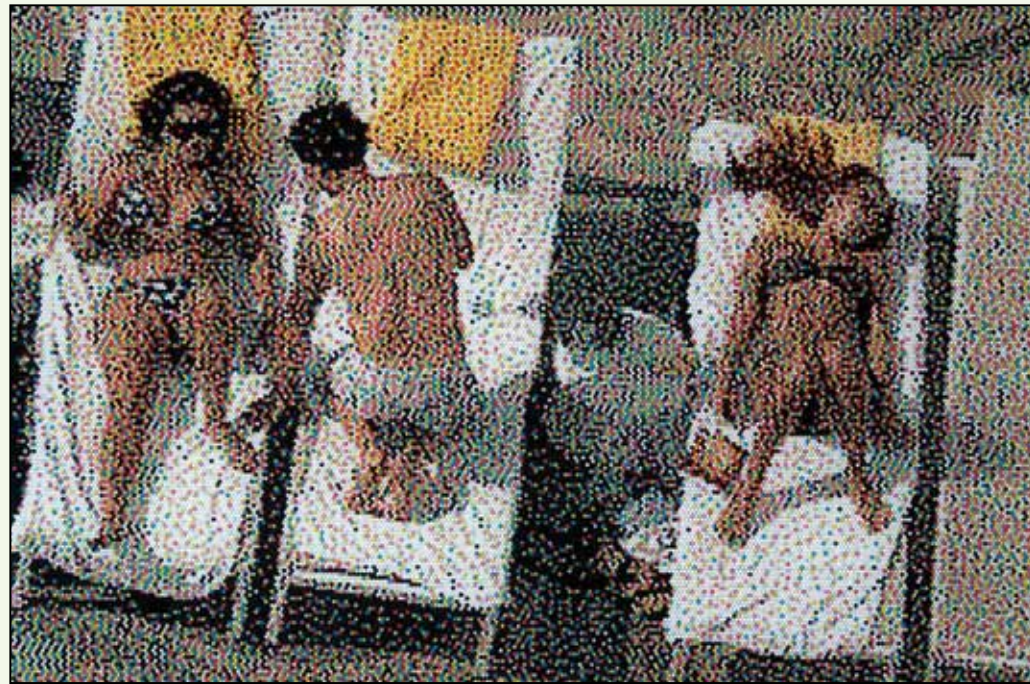


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Pool, Miami Beach, 10.06.2010 3:10 pm, Acrylic paint on reverse drilled mirror acrylic, 24x36 inches 2011

William Betts CONNECTING THE DOTS

CAREERS TAKE OFF FROM UNLIKELY PLACES, AS WILLIAM BETTS PROVES IN A SERIES OF MOVES THAT HAVE LANDED HIM IN THE INTERNATIONAL SPOTLIGHT.

words: Eleanor Perry-Smith | Images: Paul Winner

THE details are fuzzy. We can make out the good-natured glow of a tiny crosswalk man in the painting's left corner, who assures us it's safe to proceed, still, something doesn't feel right. Two distinct human figures are centered in the street scene. It's unclear what they're doing, but the digital looking date and time in the left hand corner suggest it can't be good. The title, "Attack" puts us further on edge, but can we really be sure of what's occurring between these people? "I completely trust my instinct," says painter William Betts in regard to his work. But when we stare into the dynamics of his paintings, can we trust ours?



OUT OF LINE

The visual impact is intense, to say the least. Thousands of perfectly stacked stripes adorn each painting. It's 2004 and William is showing his first body of work—the line paintings. They're flawless in their layered color spectrums, causing one to question whether a human hand could have possibly applied this paint. It couldn't. Certainly others have created line paintings in the past, but William took the concept and pushed it to its furthest extreme. "There's no printer out there that can do that," says Denver's Plus Gallery owner Ivar Zeile, who was one of the first exhibiting William's work outside of his regular market. Ivar is right, no printer is capable of applying fresh paint in such exquisite detail either. William's method is one factor that set him apart in the beginning, and now. He created a machine that applies paint to canvas in a way that could only have been conceived by William himself.

His Arizona State University degree in painting sat on the shelf for several years while William, who was born in New York, landed in Houston in the energy software business. By the end of his nearly 10-year career he was conducting most of his company's entire software operation. Eventually, as in all careers, the ride came to a lull and started slowing down long enough

for William to see ahead in the distance. He decided to hop off. Not being able to imagine his life without painting, at last he picked up a brush and sat down at the easel. He painted using the traditional techniques he'd learned, but quickly came to an unsettling conclusion.

"This is so boring," he thought, remembering well the times he was chucked from elementary school classrooms due to his elusive attention span. Feeling that he couldn't simply walk away from the decade worth of life experience he'd acquired in software, William made a powerful choice. He went to work developing software that could interface between a machine, paint and his own artistic decisions. The results were incredible.

William's line paintings were intense, dramatic representations of natural landscapes, but his next phase took visual interplay even further. His moire paintings could spark an acid flashback with their complexity. To create them, he put the canvas at varying angles on an XY axis while his machine applied the paint. The rotations eventually formed images reminiscent of woven rug patterns, but with immense density and color. Scholars and collectors both appreciated the pieces, but the conceptual evolution of his career was about to strike a chord in viewers that went far beyond their retinas.



Portrait of the Houston-based artist. photo: Megan Batson



Untitled 4, Acrylic paint on reverse drilled mirrored plexiglass, 11x15 inches



MIND THE GAP

On July 7, 2005 four bombs exploded during London rush hour. William was safe at home, but watched a broadcast of security footage taken before an explosion at the tube station he used every day while living there. The event left an imprint on hundreds of victims, and William as well. "There was this place I know and I've seen—and the surveillance made it impersonal," he says. William zeroed in on the alteration of perspective that surveillance brings. It was an observation that would ultimately usher him into a profound period of his artistic career.

"The real important part about painting is what's between the painting and the thought... It's that gap that matters."

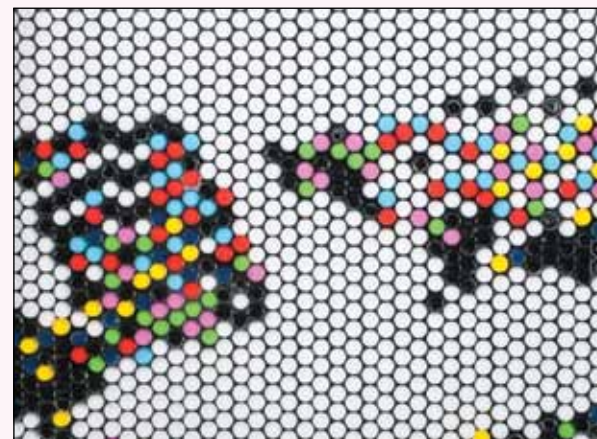
Perception is everything. William points out that one of the main intentions of security cameras is to alter the perception of a potential criminal. Like Foucault's Panopticon theory, the assumption is that if people think they're being watched, then they'll self-regulate. "Yet it didn't alter anything," William points out, except for the way he perceived this uniquely 21st century method of viewing the world.

So William reconfigured his machine yet again. He departed from his color-drenched intensity, and programmed his machine to drip grayscale paint. It dried in varying forms, but mostly into shapes that looked like dots. "There's a wonderful choreography that occurs between the machine and the operator," William muses. Similar to the bristles on a paintbrush, his machine didn't always do what it was told. And like any tool, it breaks. So the end result of this waltz between William and his machine were paintings that could not be duplicated due to idiosyncrasies. They were creations that beautifully combined human thought and technological utility.

But to William, the questions that arise from this body of work, such as—Is that a prostitute in a hotel room with some john? Why are they being watched? Who is watching them?—are as significant as the work itself. "The real important part about painting is what's between the



Four views of Pool II, Miami Beach, December 2, 2010 Acrylic paint of reverse drilled mirror acrylic 36x23.875 inches

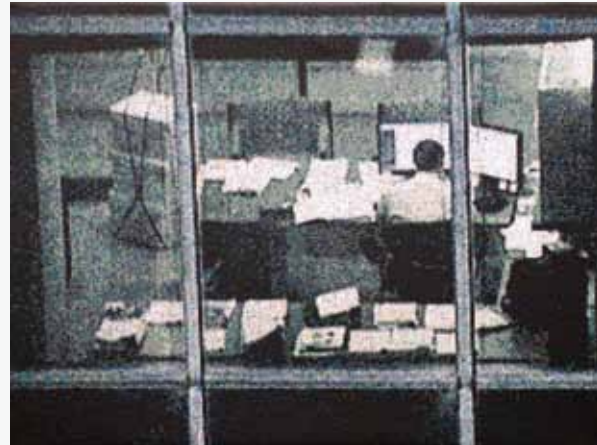


"The software is one piece of the process," says Betts. His machines play an integral part as well, functioning as a tool for application. William must reconfigure his technology each time he evolves—he's done everything from drip paint application to pressure-pinch paint injection.

"I like my work to be very ambiguous," he reveals, "Everyone comes to it with a different load of luggage." And whether we have a swimsuit packed in our suitcase or not, we're granted entrance into each of his new paintings. Literally.



Office I Acrylic on canvas, 36x48 2011



Office II Acrylic on canvas, 36x48 2011

painting and the thought," William suggests. It's that gap that matters. People tend to focus on acquiring answers, but William is interested in the banal details. Little questions can compile an incredibly vast picture, just like the dots adorning his surveillance series. Collectively, it's the dots in these paintings that also serve to mimic the pixilated effect of a security camera tape. Surveillance is a perspective that didn't exist 100 years ago, and William's artwork submits an even more complex perspective that didn't exist until he arrived on the scene.

"There is a brilliance to his position in the pantheon of contemporary art," Ivar insists, clearly enthused about the significance of William's work. Back in 2005, William's show was the first to ever sell out at Ivar's gallery. People were drawn to his concepts and intrigued by their execution, so much that William's work was snatched up nationwide. But eventually the tape ran out, and William had to determine what came next. That's when he decided to allow his viewers to enter the picture.

REFLECTION

Instinct tells us that traveling over the earth at 30,000 feet isn't safe, but it is. Instinct also tells us that relaxing at the pool with our friends is safe, but in many ways, it's not. Airports have an undercurrent of excitement, but they're essentially glorified bus stops. Swimming pools have an air of elegance, but they're where half-naked people let down their guard. There's a lot more going on in these common places than we often conceive—and perhaps that's the reason William's recent work centers on airplanes, pools and beaches.

William Betts
Plus Gallery - 2501 Larimer St.
 Opening Thursday, April 19th 6-8pm
 Closes May 26th

"I like my work to be very ambiguous," he reveals. "Everyone comes to it with a different load of luggage." And whether we have a swimsuit packed in our suitcase or not, we're granted entrance into each of his new paintings. Literally. William's mirror paintings are carefully executed with a newly configured machine and pieces of mirrored Plexiglas. William and his staff dictate to the machine how to drill tiny holes into the back of the Plexiglas, and then inject acrylic paint until it becomes dome-like on the opposite side. Up close, one painting is a grid of arbitrary puffy spots, but from a distance it's a woman sunbathing next to a yellow towel and a closed book. And floating somewhere in the scene is the viewer's own distorted funhouse reflection. For lack of a better word, it's awesome.

"I wanted the viewing experience to be different," William says, hopefully realizing that his goal has been over-achieved. "He's a genius," Ivar states in that deadpan tone of sincerity. Describing the mirror paintings is akin to retelling dreams—it's much better to experience them through one's own eyes.

Fortunately, this spring, selected pieces from William's oeuvre will be on display at Plus Gallery before he dedicates his energy to an upcoming show overseas. William's constant evolution keeps him on the move, but at least his artistic inventions stay put at his studio in Houston. "We've gone through six different paint application technologies," William says without even a hint of exhaustion. For him, creating art is not a constant struggle, but an activity that makes perfect sense in the context of his life. It's life-giving. Singular in approach and large in scope, William's collection of artwork has communicated thousands of words through individual images.

Like modern Morse Code, lines and dots have never spoken quite so well as when William is the man behind the machine.



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“Design is defined by light and shade, and appropriate lighting is enormously important.”

-Albert Hadley, Interior Design Hall of Fame Inductee

BRIGHT IDEAS

words: Megan Moore

THE LATEST LIGHTING FOR EVERY ROOM PLUS SOME USEFUL INFORMATION AND TIPS TO BRIGHTEN YOUR SPACE ...

DO US A FAVOR. Take a look at your favorite room. Observe everything in it. Now close the blinds and turn off the lights. Go ahead. What do you see? The walls you painted navy, the coffee table you found for a steal last summer, even the Eames chair you never let anyone sit in have all but disappeared. Everything that made your favorite space great is gone. Now where did it all go? Fear not, it's still there. But you can't show off the amazing pieces you've spent years collecting without one simple thing – light.

Though it's a vital element to any space, lighting is the unsung hero of the design world. When done right, you can thank it for mood and atmosphere. When done wrong, you can thank it for highlighting those extra pounds you've been meaning to lose in the bathroom mirror. And just like trying to rid that winter weight, lighting is tricky. It's a balance in contrast involving form and function; it has to look good turned off and work well turned on.

Selecting appropriate light fixtures, choosing the proper bulb, and understanding where lighting should make a statement are critical. Yet to many of us, the how and why of these decisions remains a mystery. From Edison's light bulb to the future of LED technology, the world of interior lighting has come a long way. It's a vast universe full of wonder, and to navigate it, you need a map. That's where we come in.

To shed some light on the process, we've chosen the best in modern lighting design. Whether it's an arc lamp for your loft or a task light for your workspace, an incandescent or an LED, a vintage classic or a new release, we'll tell you where to find it, when to use it, and how it can take your favorite room from great, to truly illuminating, with the flip of a switch.

LEFT TO RIGHT

Isabella Table Lamp \$140; Pablo Pardo, 1955. At Room & Board.

+roomandboard.com

Bourgie Table Lamp \$362; Ferruccio Laviani For Kartell, 2005. At Mod Livin'.

+modlivin.com

Lotus Floor Lamp \$399; George Nelson, 1947. At Room & Board.

+roomandboard.com

Brera Floor Lamp \$850; Flos, 1992. At Studio Como.

+studiocomo.com

28.11 Colored Pendant \$8,580; Bocci. At Studio Como.

+studiocomo.com

Umbrella Lamp \$120; Pablo Pardo, 1997. At Studio 2B.

+studio2bdenver.com

Fork Floor Lamp \$1,366; Diesel for Foscarini 2009. At Studio Como.

+studiocomo.com

Glo Ball Table Lamp \$1,430; Jasper Morrison for Flos, 1998. At Studio Como.

+studiocomo.com

Rabbit Table Lamp \$517; Front for Moooi, 2006. At Alesso Modern Source.

+alessomodernsource.com



photo: Trevor Brown Jr. | model: Lindsay Anderson



1 LIGHT BULBS

You can't build a house without a foundation, and you can't choose the perfect light fixture without knowing a little bit about what goes in it. From the first incandescent in 1876 to modern, energy-saving compact fluorescents, technological advancements made in the world of light bulbs are great. The market is full of bulb options, and how each works, looks and the light each gives off varies. Certain bulbs work in certain fixtures, and certain fixtures work in certain rooms. Confused yet? Walking through the lighting aisle at Home Depot, or perusing bulb options on the web can be daunting, so here are some guidelines to help lead the way.

TWO TERMS TO KNOW:

COLOR RENDERING INDEX (CRI): CRI describes how a light source makes the color of an object appear to the human eye, and how well subtle variance in color shade is seen. Working on a scale from 0 to 100 - the higher the CRI indicates the better color rendering ability. In general, anything with a CRI of 90 or higher is considered excellent.

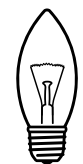
COLOR TEMPERATURE: Different from CRI, the temperature of a light bulb refers to the color of light it produces (not the color it makes the objects it lights appear), measured in units of Kelvin. The lower temperatures are ironically perceived as "warmer" colors. On a spectrum from low temperature to high in units of Kelvin, the color perceived is as follows: dull red, yellow, white, bluish white, blue. Higher temperatures are closest to natural daylight.

ONE WAY TO THINK ABOUT THEM:

Picture enjoying a great meal in a cozy restaurant. Odds are it's just loud enough to feel energetic, yet quiet enough to hear what your friends are saying; it's dark enough to feel relaxing, but bright enough to read the menu. This warm and welcoming effect is achieved by a little attention to acoustical detail and a lot of care toward good lighting. It starts with choosing a bulb with a low color temperature and high CRI, producing a warm and cozy, yellow light that still shows off the rich colors throughout the rest of the space.



With these terms in mind, the foundation is on its way. Here is a quick index outlining popular bulbs on the market, how they work, and where to use them.



Incandescent Candleabra

CRI: 100
COL TEMP: 2700K (Yellow Glow) - Produces high color rendering but lower light output, typically used in residential applications.



Tungsten Halogen

CRI: 95
COL TEMP: 3200k (White Glow) - Produces high color rendering, but more heat output, requiring more energy. Typically used in commercial settings.



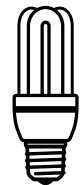
Compact Fluorescent (CFL)

CRI: 100
COL TEMP: 5000k - Energy efficient and designed to replace incandescent bulbs. Often manufactured to fit into light fixtures originally created for incandescents. Typically more expensive, they are more energy efficient and long-term cost effective for this reason.



Light Emitting Diode (LED)

CRI: 90
COL TEMP: varies from approx. 2700 - 6000k - On the higher temperature end, these bulbs are closer to daylight and have better color rendering. However, their advanced technology produces less heat, and can be used in both commercial and residential settings.



Fluorescent Tube

CRI: 100
COL TEMP: 6000K - Produces high color rendering, but more heat output, requiring more energy. Typically used in commercial settings.

Illuminated TIPS+

FUNCTION FIRST.

Consider the function of a space before choosing your lighting. Spaces used for leisure, such as a bedroom, should be lit with lower color temperature bulbs, producing warmer light. Spaces with high functional requirements such as an office should be lit with high CRI and high color temperature bulbs to be closer to natural light and more stimulating to the human brain.

SIZE IT UP.

Bulb types have different base sizes, and different fixtures will specify which base size they require. Be sure to read the manufacturer's specification. For example, an incandescent bulb can come in several base options: E12, G16.5, etc. The letter refers to the shape of the bulb, while the number refers to the size of the base.

THINK LONGTERM.

Consider long-term cost while thinking about lighting. While CFLs and LEDs are typically more expensive products, they are more energy-efficient than an incandescent, saving you money on electrical cost over the long haul.

2 FLOOR LAMPS

These days, floor lamps do more than keep you from stubbing your toe during that midnight snack run. They add balance, color and sculptural impact to a room, all while providing a warm and glowing light. Like never before, they're produced with high-tech innovation, and come in an array of sizes, colors and finishes. From the high-end showroom to the bargain thrift shop, the modern market is flooded with brilliant standing light solutions.

1. Pablo Gloss Floor Lamp \$290

Design by: Pablo Pardo, 2002
Available at Studio 2B
+studio2bdenver.com

2. Clutch Floor Lamp \$199

Design by: Janis Elleberger for CB2, 2011
Available at CB2
+cb2.com

3. Arco Floor Lamp - Vintage Classic \$2,696

Design by: Achille Castiglioni and Pier Giacomo Castiglioni, 1962
Available at Room & Board
+roomandboard.com

4. Signal Floor Lamp \$299

Design by: CB2, 2012
Available at CB2
+cb2.com

5. Perimeter Floor Lamp \$299

Design by: Blu Dot, 2012
Available at Mod Livin'
+modlivin.com

6. Anfora Floor Lamp \$3954

Design by: Miguel Herranz, 2008
Available at Mod Livin'
+modlivin.com

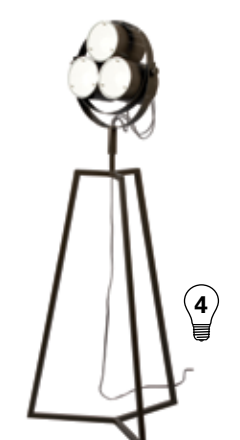
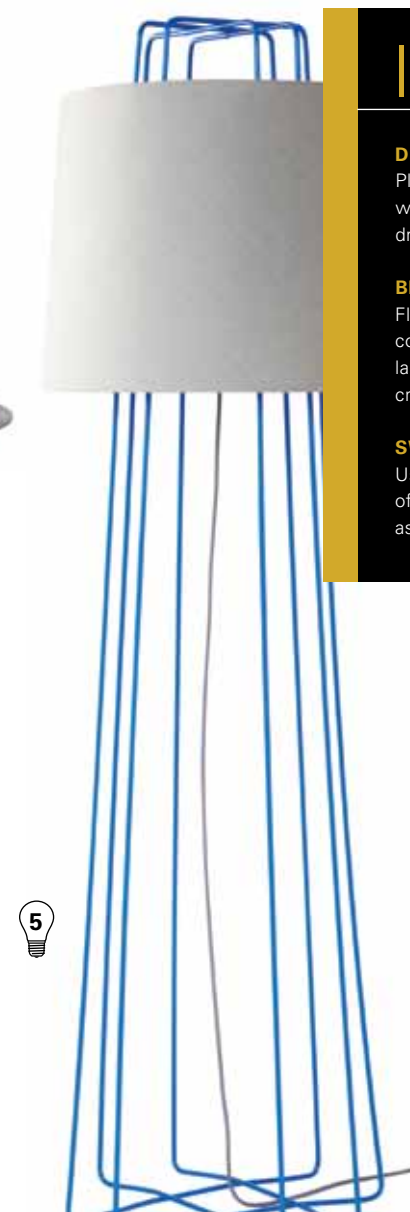


Illuminated TIPS+

DRESS IT UP.
Placing a sculptural floor lamp against a bare wall instead of hanging artwork will add dramatic flare to any room.

BREAK IT DO
Floor lamps assist in defining areas in open concept space. Anchor a lounge chair with a large-scale lamp, throw rug and side table to create a cozy reading nook.

SWAP IT OUT.
Use a floor lamp next to a console table instead of a table lamp to add visual interest and create asymmetrical balance with your furniture.





3 CEILING LIGHTS

Like a great piece of jewelry, a ceiling pendant is the perfect way to dress up a room. Traditionally a design's focal point, large-scale pendants and chandeliers add show-stopping drama and character, while accentuating architecture. But pendants don't stop there – try grouping smaller sized fixtures together above your dining table, or hang one above a chair in that empty corner you've never known what to do with. Odds are, you'll like what you see.



Destined to be a classic, Tom Dixon's Beat Light Series is now available in white, \$490 - \$1235. Design by Tom Dixon, 2007. Available at Studio Como.

+studiocomo.com

photo: Trevor Brown Jr. | model: Crystal Allen

Illuminated TIPS+

1. TONE IT DOWN.

Avoid using excessive ceiling lights in a bedroom, as too much overhead light isn't restful. For example, if your bedroom is flush with recessed cans, try pairing a floor lamp and table lamp to create balance.

2. MEASURE AHEAD.

When hanging pendant lamps above an eating area such as a breakfast bar or a dining table, position the bottom of the pendant between 30 – 40" above the table surface. This is a general rule of thumb, but don't be afraid to break the rules.

3. HANG WITH CAUTION.

There are residential and commercial codes for electrical wiring near any given water source. Be sure to meet them when thinking about hanging a pendant over a bathroom or kitchen sink, or perhaps an open concept bath.



1. Vessel Pendant Lamp \$517

Design by: Decode London, 2012

Available at: Studio Como

+studiocomo.com

2. Utility Chartreuse Pendant Lamp \$39.95

Design by: CB2, 2011

Available at CB2

+cb2.com

3. The Onion Pendant \$1,117

Design by: Equipo Santa Cole, 2011

Available at Mod Livin'

+modlivin.com

4. The Cage Brass Pendant \$149

Design by: CB2, 2012

Available at CB2

+cb2.com

5. Allegreto Assai Suspension \$4,490

Design by: Atelier Oi, 2009

Available at Studio Como

+studiocomo.com

6. Orba Pendant \$305

Design by: Nuevo Living, 2011

Available at Mod Livin'

+modlivin.com



4 FLUSH MOUNT CEILING LIGHTS

Recessed lighting isn't the only way to highlight a ceiling. Think about installing a flush mount fixture in your kitchen, powder room or hallway. They're a great solution to add subtle sparkle to any space and don't have to be boring or basic.



2. Aaron Ceiling Light \$1245

Design by: Riccardo Giovanetti

+ylighting.com

1. Miconos Ceiling Lamp \$680

Design by: Ernesto Gismondo for Artemide

+artemide.us



4. Logico Single Ceiling \$380

Design by: Michele De Luci and Gerhard Reichert

+dwr.com

3. Orb Ceiling Lamp \$270

Design by: CSL Lighting

+lampsplus.com



4 TABLE + TASK LAMPS

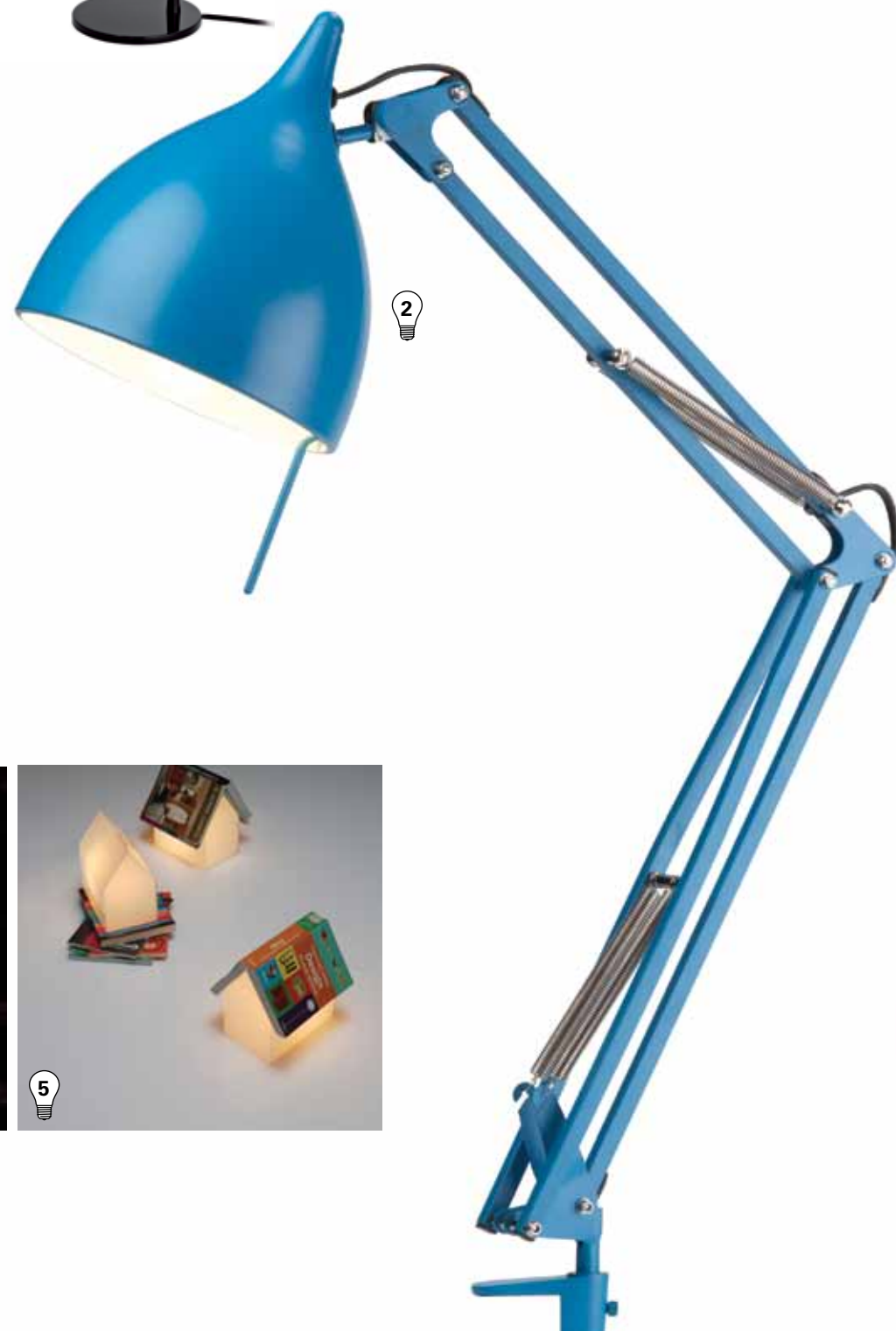
Whether at home or in the office, or maybe in your home office, you want to be surrounded by the things you love. Thanks to improvements in task and table lights, we can make a drab workspace delightful and bring edgy sophistication to a lack luster living room. Place a task lamp beside your sofa or a table lamp on your desk. It doesn't matter – these lamps are so inventive, they light up any room.



1



3



2

1. Air Table Lamp \$312

Design by: Ray Power for LZP, 2009
Available at Mod Livin'
+modlivin.com

2. Carpenter Pool Lamp \$70

Design by: CB2, 2011
Available at CB2
+cb2.com

3. Tab Table Lamp \$236

Design by: Edward Barber and Joy Osgerby For Flos, 2007
Available at Room & Board
+roomandboard.com

4. Bang! Lamp \$319

Design by: Bitplay, 2012
Available at Generate
+gnr8.biz

5. Book Rest Lamp \$64

Design by: Lee Sang Gin, 2010
Available at Suck UK
+suck.uk.com

6. Tilt Table Lamp \$784

Design by: Victor Carrasco for LZP
Available at Mod Livin'
+modlivin.com

7. Bruno Task Lamp \$100

Design by: CB2, 2012
Available at CB2
+cb2.com

8. Binic Table Lamp \$289

Design by: Ionna Vautrin For Foscarini, 2011
Available at Studio Como
+studiocomo.com



6



7

Illuminated TIPS+

READ THE LABEL.

Fixtures are specific to bulb type more often than not. So be sure to read the manufacturer's specification to ensure you know what kind of light your fixture emits. Not every bulb is appropriate for every room, so do your homework before you buy.

BANG FOR YOUR BUCK.

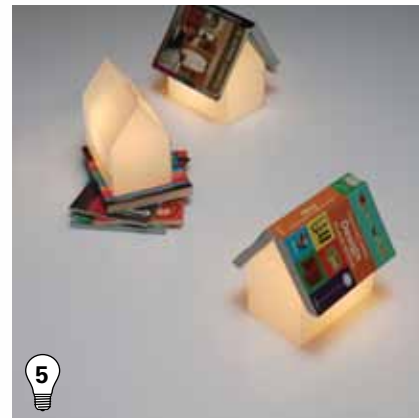
Consider using LED bulbs with a high color temperature in lamps used in working spaces. Not only do they produce better lighting for reading and using a computer, they are also more energy efficient. After a long day's work you might be burnt out, but they won't.

INNOVATE.

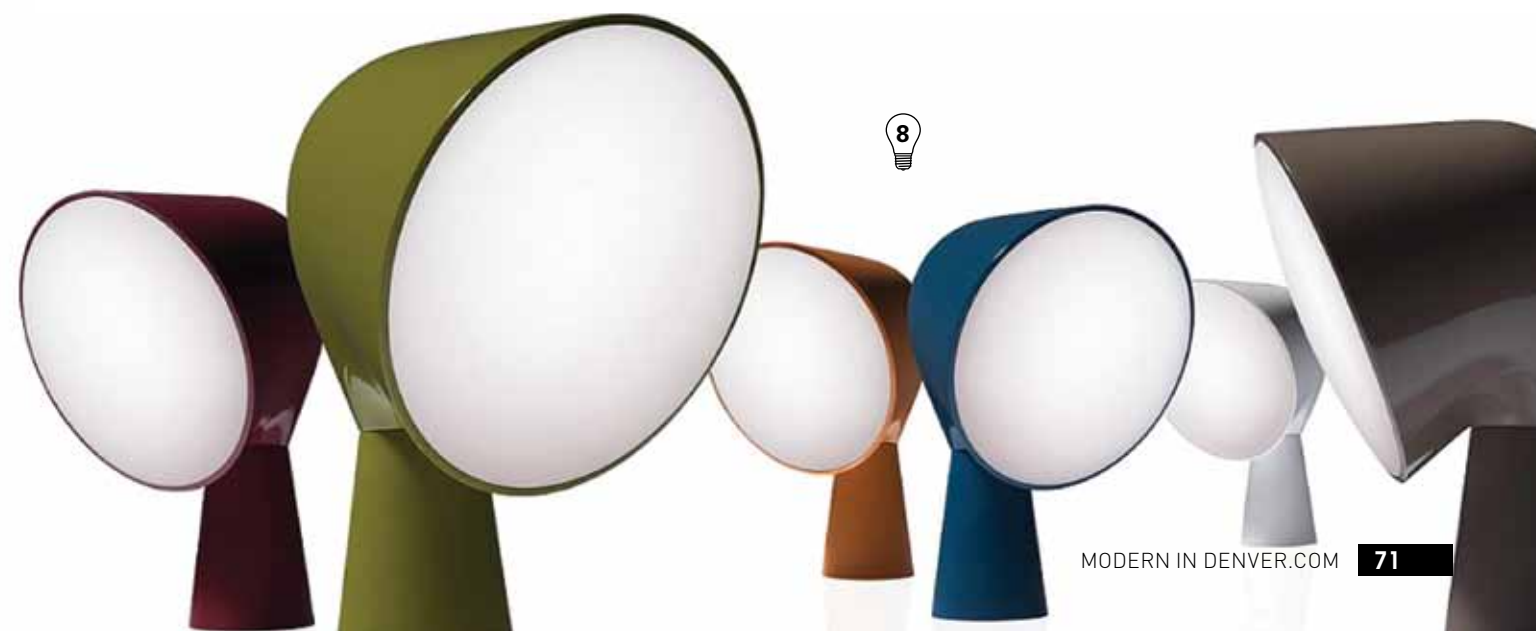
Place a table/task lamp on a console or sideboard in spaces without junction boxes for overhead lighting so you don't get left in the dark.



4



5



8



5 WALL LIGHTS

In an average day we don't have time for everything and in the modern home we often don't have space for it either. When floor room is limited but lighting needs aren't, wall fixtures are the perfect solution. More than mere space savers, wall lights also offer creative and unique ways to spruce things up. Whether you're looking for a sconce for your bathroom, or need a bedside swing-arm fixture so that pesky alarm clock won't fall off your nightstand, there's something out there that's just the right fit.

1. Pleg Wall Lamp \$460

Design by: Yonoh for LZP
Available at Mod Livin'
[+modlivin.com](#)

2. Lim LED Table Lamp \$300

Design by: Pablo Pardo, 2009
Available at Room & Board
[+roomandboard.com](#)

3. I-Club Wall Lamp \$825

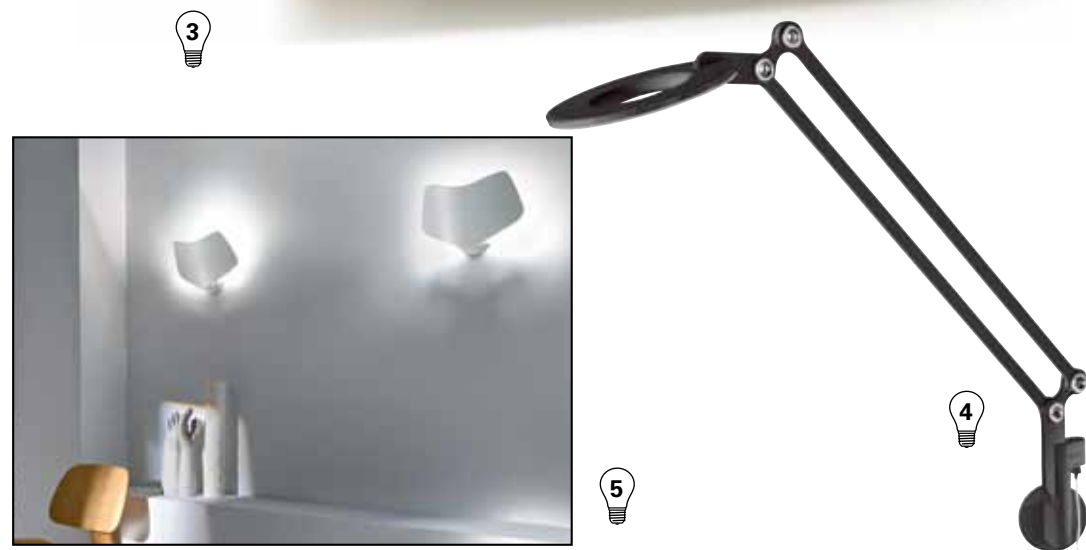
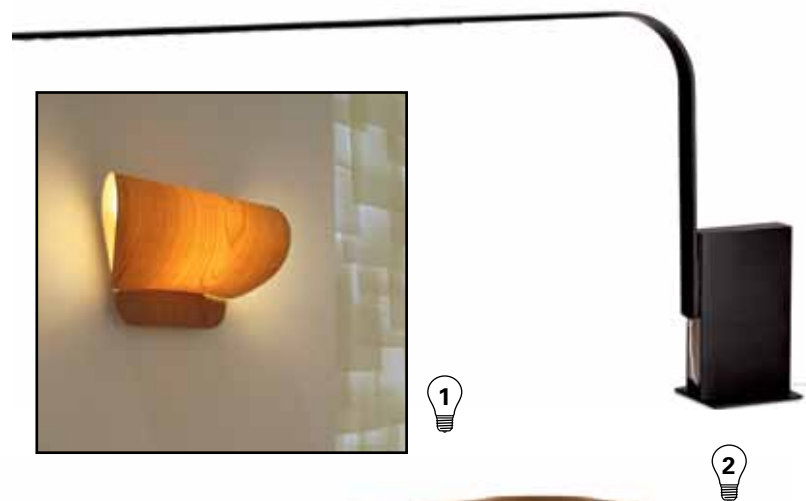
Design by: Burkhard Dammer for LZP
Available at Mod Livin'
[+modlivin.com](#)

4. Link LED Wall Lamp \$350

Design by: Peter Stathis, 2008
Available at Room & Board
[+roomandboard.com](#)

5. The Fold Sconce \$449

Design by: Edoardo Fioravanti
For Foscarini, 2011
Available at Studio Como
[+studiocomo.com](#)



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Illuminated TIPS+

THINK OUTSIDE THE BOX.

Wall lamps and ceiling mounts are often interchangeable, so look under both headings in your search to broaden your options.

READ THE LABEL.

Many wall fixtures require electrical wiring, however there are outlet plug-in options available. So if you rent, or don't have the budget to wire, be sure to read the product specifications before you buy.

CREATE SYMMETRY & SAVE SPACE.

Wall lights are a great solution for bedside lighting when you don't have room for a night stand. Trying mounting two identical fixtures on either side of your bed to create symmetry and a sense of grandeur.

DREAMSCAPE

WHEN KEVIN SCOTT FOUND THE PERFECT EMPTY LOT, HE FILLED IT WITH A HOME ONLY AN ARCHITECT AND ARTIST COULD'VE IMAGINED.

WORDS: ASHLEY BEYER | IMAGES: ANDREW POGUE & PAUL BROKERING

THE timeline of domestic dwelling goes like this: childhood home, dingy dormitory, first cracker box apartment, better apartments, fixer-uppers, prefabs, and then finally, triumphantly, resoundingly, the pinnacle of American residence—the dream home. For many, this rite of passage is as terrifying as it is blissful. That's because building something from scratch requires as many decisions as there are rented U-Hauls out on the road. That, and there's permanence. The dream home is likely the last one we'll ever have. But suppose you're an established architect. Suppose the unanswered questions look more like presents waiting to be unwrapped. Suppose you are commercial architect Kevin Scott, and for the first time in your life you get to design something incredible—and then live in it.



ABOVE: The west facing façade is broken-up with various elements showcasing the open interior living room through the glass wall with steel sunshade. The playfulness of open and closed, transparent and solid between articulating elements is an important aspect of the design.

KEVIN already had plans to add a master suite to his 1,000-square-foot ranch on the south end of Table Mesa in Boulder. However, he kept his eyes open just in case, and found a lot on a quiet cul-de-sac about a mile before Davidson Mesa descends into Boulder Valley. The esteemed architect ditched the idea of renovating the three-bed-one-bath bungalow he'd lived in since moving to Colorado in 1982, and put money down. His time had come.

But he quickly hit a snag. The lot had high power wires spanning across what would become the home's main view of the notorious Boulder backdrop. The lines were an unshakable irritant. But defeat often breeds unforeseen triumph. Kevin turned around and noticed an undeveloped, one-acre lot at the end of the cul-de-sac, which boasted undisturbed panoramic views of the foothills to the west and the nearly 250-acre official open space to the east. He promptly called the owner and made an offer.

Kevin has worked with Davis Partnership Architects in Denver for more than two decades. It's a firm known for its relatively contemporary and largely commercial and institutional project base. Over the course of his 30-year architectural career, Kevin has designed nearly every kind of building—from health care and elderly housing to higher education and financial institution—but it wasn't until finding this plot that he decided to take on the one structure he'd yet to design: the contemporary private residence. His residence.

Before breaking ground, Kevin and his wife, Lynn, prioritized three architectural aspects: Acquiring the best mountain and high plains desert views possible, achieving the maximum amount of natural light while maintaining necessary privacies and adequate space to display art, and creating a gradual transition from the outside environment to the home's interior. To keep the house from feeling stark and sterile, Kevin needed to hash out the details and find ways to incorporate some of the characteristics he loved most about traditional-style homes, while discarding the seemingly outdated residential elements of the past.



Before breaking ground, Kevin and his wife, Lynn, prioritized three architectural aspects: Acquiring the best mountain and high plains desert views possible, achieving the maximum amount of natural light while maintaining necessary privacies and adequate space to display art, and creating a gradual transition from the outside environment to the home's interior.



ABOVE: The contiguous living and dining space is grounded by the gas fireplace with a series of Kevin's large colored drawings hanging above. On the back wall hangs a painting by local artist, Jeff Wenzel.

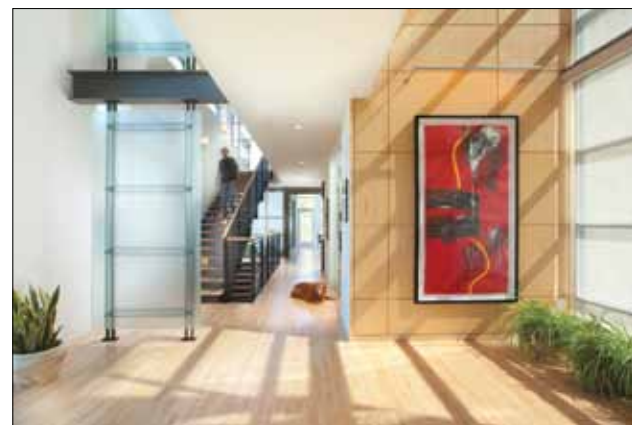
FAR LEFT: The two-story living room, dining, and loft space face the western view of the Boulder Flat-Iron foothills where the couple often rock climb during the warmer months.

UPPER RIGHT: The height of the home is tangible through the view from the loft space to the living room below.

LOWER RIGHT: The maple floors and cabinets contrast with the satin granite countertops and the translucent glass wall, making the kitchen a comfortable gathering place in the home.



The literally framed panoramic view from the second floor balcony, across the stair railing, looking west is “breathtaking and different every morning,” boasts Kevin.



“I think the house has to reflect the people, the owner, in every detail possible, with the right proportions and look to it, somewhat rich in its form and composition,” Kevin says. “This house is important to me because, abstractly and literally, it does just that.”



ABOVE: The foyer is flanked by two-story glass walls, each side at the narrowest point of the house, giving the entry the feeling of still being outside. A two-story satin glass and steel partition wall provides privacy between the stair and the foyer.

LEFT: Lynn works at her desk on the second floor loft space. The low, partial wall opens and closes with a solid privacy wall flanked by the open railings. The inside face of the eastern wall is painted a sage green to help orient you throughout the house.

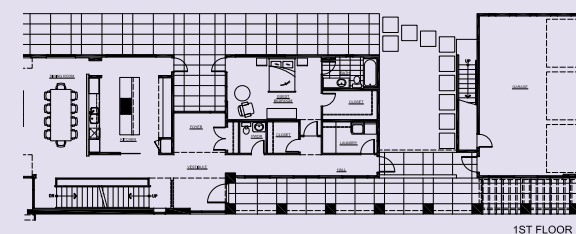
“A modern home should not just be a traditional house wrapped in a contemporary skin, but should incorporate the philosophies and concepts of what a modern home should be,” Kevin says.

The result is a beautiful two-story, 4,000-square-foot home, separated into public spaces and private residential elements, and comprised of several rectilinear sections oriented on an axis. Each sector of the home adjoins to its implied spine, including a spacious open kitchen, dining area, and living room; an office loft, three bedrooms, and five bathrooms. There is also a private art studio (which doubles as a third guestroom) above a three-car garage accessible by the master suite deck and an outdoor stairway. This semi-detached component of the main living space creates clever movement and emphasis, much like the dot of an exclamation point.

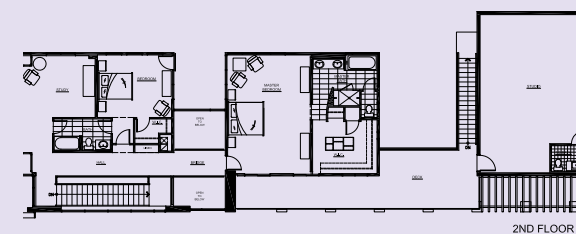
As for other aesthetics, a review of Kevin’s art work reveals a clean, crisp artistic style. Many elements of his art, like an intuitive balance and an obvious eye for detail, can be seen directly transferred into the design of his home. From satin-finished granite countertops in the kitchen to a unique reveal wall element throughout the house, these details bring the most warmth, not to mention elegance. Wooden floors and paneling create a rich, warm ambiance, while programmable shades keep the afternoon light from blinding everyone as the sun sets.



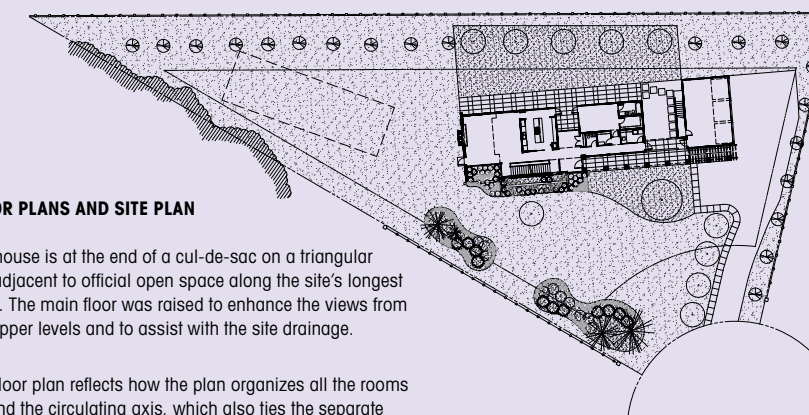
ABOVE: The master bath is open to the master bedroom. The maple cabinets float above the porcelain tile floor to give them a “light” feel, while the adjacent tub sits in the corner of the house with a corner strip window.



1ST FLOOR



2ND FLOOR



FLOOR PLANS AND SITE PLAN

The house is at the end of a cul-de-sac on a triangular site adjacent to official open space along the site’s longest edge. The main floor was raised to enhance the views from the upper levels and to assist with the site drainage.

The floor plan reflects how the plan organizes all the rooms around the circulating axis, which also ties the separate garage and art studio building to the house via the open loggia/colonnade and outdoor deck above. The outdoor space formed between the main house and garage/studio is intended to be a sculpture garden in the future.



"The Architect's Trap" is a mixed-media drawing that graphically tells the story of sustainable architecture through the idea of a board game. The objective of the board game is to avoid the trap which is the allure of architects building monuments to themselves rather than doing the right thing. The right thing is "saving the planet," which allows you to play the game forever rather than to win or fall into the "trap."



Kevin works on a large drawing on the second floor sloped ceiling art studio. The studio has ample daylighting including a row of north windows and east and west windows with full-time mecho-shades as well as shaded south balcony doors and a combination of daylight tuned fluorescent and incandescent track lighting.

It gets even better. As required of all new homes built in Boulder County, the Scott residence is impressively energy efficient. The furnace and air conditioning are 97 percent efficient; there are Lutron lighting controls, exterior LED fixtures, and a fixed metal sunshade on the western living room window. The walls are sealed and heavily insulated with spray foam insulation, as is the sloped zinc roof. The windows are thermally broken triple-pane glass with insulated aluminum frames. The carpet is natural wool and the hardwood floors low VOC- coated maple, which, along with indoor vacuum system, means significantly less off-gas inhibiting the indoor air quality.

This incredible outcome doesn't necessarily mean that all decisions came easy for the first-time home designer. But with his background and newfound experience, Kevin has a few tips for those in his position.

He held several interviews with contractors before letting them bid on the project and partnering up with Rob Lucket Builders. According to Kevin, it's key to stay flexible during the design process

and be open to change. Hire an architect that you think you would be able to work with and relate to that will design the home with you in a spirit of collaboration so that the house becomes your vision and not just the architect's idea of what a modern house should be.

"Be prepared to set aside a significant amount of time for this effort," Kevin says. "Try to collect as many materials, catalogs, and samples as you can and make all or most of the decisions at one time so that everything works together."

In the end, Kevin was able to successfully design his dream home in an area he'd been admiring for the past 25 years. It features the best views, the warmest light, and enough space to share it with friends and family.

"I think the house has to reflect the people, the owner, in every detail possible, with the right proportions and look to it, somewhat rich in its form and composition," Kevin says. "This house is important to me because, abstractly and literally, it does just that."

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photo: Trevor Brown Jr.

KEN ANDREWS

SHINE ON

As an architect who has himself dug in the dirt, Ken Andrews is proving that thinking forward while giving back has unforeseen payoffs. He's helped provide favorite local hangouts, like the Rooster and Moon coffee pub, and now the rest of the nation is taking notice.

It's not enough to excel in one's professional field, but right after teaching graduate courses at the University of Colorado's College of Architecture and Planning (for which he was awarded Professor of the Year in 2011), Ken then hops on his bike and cruises over to the esteemed Boulder architecture firm Arch11, where he has made partner two years back.

This year was a milestone for Ken, still in his 30s, he has also won the American Institute of Architects' Young Architect Award—a national treasure for architects licensed for less than 10 years. And though such accolades speak loudly about Ken's talent and energy, it's his day-to-day practicing what he preaches that put him on the map.

"On one hand I get to be an academic and talk about big ideas," Ken explains, "but I'm also dealing with the challenges of delivering a building." This is his formula for honesty. He wouldn't peddle grandiose concepts in his classroom, knowing full well that the laws of the real world would render those concepts impossible. What Ken learns at Arch11, he carries with him on the university campus, and vice versa. He calls it the notion of praxis—a Greek term for executing knowledge and maintaining balance. But that's not to say Ken thinks inside the box.

There's a lesson that it is better to have one big gem than a jewelry box full of rhinestones. Competitive cities across the country boast numerous rhinestone architects, and they are looking for them. Denver has a lot of them, and one is Ken Andrews.

In fact, he spent his formative years seeking out instructors who pushed the limits. One was E.J. Meade, co-founder of Arch11 with James Trewitt, who taught Ken while he was still an undergraduate studying Environmental Design at the University of Colorado.

“He was a standout in his class,” says E.J. “He was mature and had an intellectual hunger that he applied to his work.” That maturity and hunger only increased as Ken went on to Rice University in Houston where Ken received his Master of Architecture. He remained in Houston after graduation and worked on several notable projects, including an artful oasis in the midst of Dallas skyscrapers—the Nasher Sculpture Center—with Interloop Architecture in collaboration with Renzo Piano Building Workshop.

But Colorado is home for Ken, and when he returned, E.J. was ready for him, taking him on board at Arch11. It was a good move for Ken, being able to work alongside an architect he’d respected for years. And E.J. couldn’t have been happier himself. “His dedication



ABOVE: Currently under construction, these renderings illustrate a home in Wash Park that is undergoing an interior remodel and addition. The design will result in an open living plan that gives the historic home more space and blurs the line between the indoor and outdoor spaces.

BELOW: Ken advises students during his Comprehensive Studio course at the College of Architecture and Planning, University of Colorado Denver. Studio is the backbone of the architectural program.

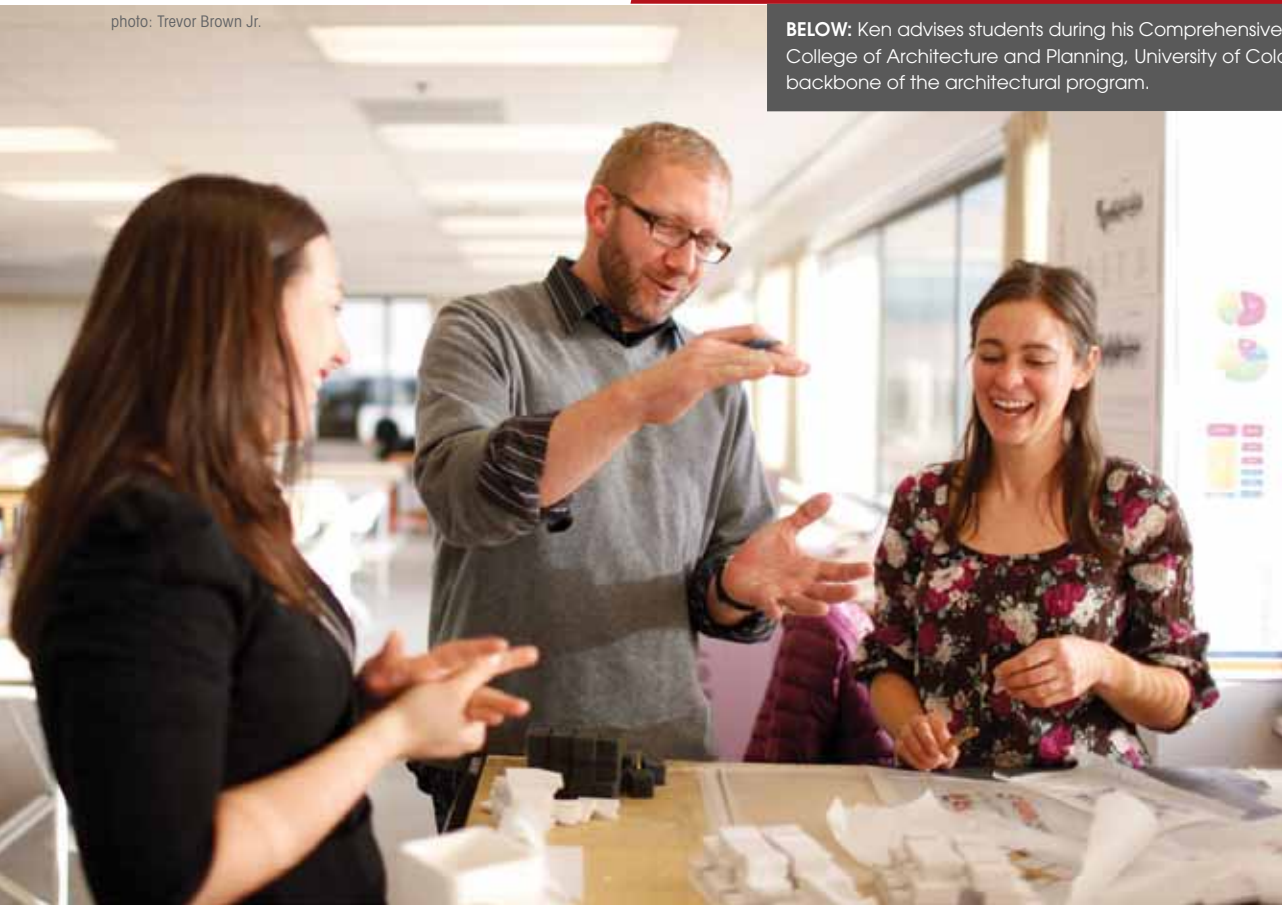


photo: Trevor Brown Jr.

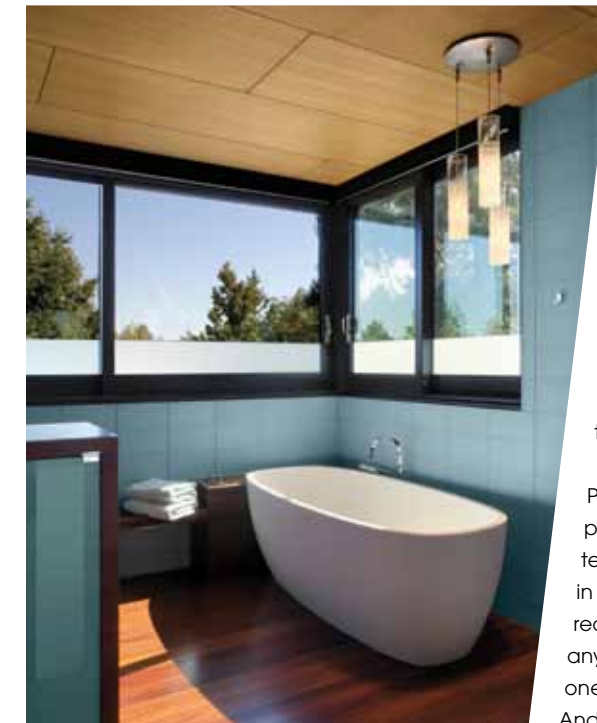


images courtesy of Ken Andrews

ABOVE: Ken and E.J. Meade collaborated on the design of the Alpine House in Boulder. The renderings and models illustrate the blurring of the interior and exterior spaces. The home was designed to be energy independent with sustainable materials.



images courtesy of Ken Andrews



to design and more importantly, its realization, is unparalleled," E.J. insists, adding that throughout all of Ken's work, he pushes cutting-edge technologies while integrating them with poetically designed structures. "His years of experience allow him to shift seamlessly between the larger issues of site and building planning, to stair or door assembly," E.J. adds.

In essence, Ken's as well rounded as they come. He spent several years working with his father on construction sites where he learned work ethic, passion and focus. He also realized that building a solid structure involves unity on all levels. "More and more we are partnering with contractors earlier in the phase of the project," Ken points out. He reasons that this collaborative process allows Arch11 to deliver their project more mindful of budget. But the benefits don't stop at cost. "It also means that everything runs smoother," he says. Ultimately, involving the builder makes them more invested and understanding of the project's intent—which curbs miscommunication.

"It's nice to be able to deal with somebody who doesn't just draw things, but actually knows how construction works," says Rich Sands, founder of Hammerwell Incorporated, a construction company that has worked with Ken on a few major residential projects. "We speak the same vocabulary," Rich adds, pointing out that when an architect understands building principles, it saves time and money for the client.

Pragmatism aside, it's also Ken's progressive philosophies that have earned him the top tier of teachers and young architects alike. "I took a course in digital fabrication with him, and he helped me realize that computers can be as useful a tool as anything else for an architect," says Luc Bamberger, one of Ken's former students, who is working at Anderson Mason Dale Architects after graduating

ABOVE AND OPPOSITE PAGE: Ken, along with E.J. Meade and James Trewitt, designed the Syncline House in Boulder to fit into the natural landscape between the Great Plains and the Rocky Mountains. Large windows throughout the space give uninterrupted views of the landscape. Sustainable design and materials resulted in a LEED gold certification.

last May. Luc says that Ken's explanation of the bigger picture is something he carried away from CU.

That bigger picture is this: humans have used tools throughout history, and the history of architecture, to transform society. A computer is like a wheel, which facilitates work load in immensely useful ways. Luc explains that digital routers and 3D printers are incredibly helpful in constructing models, as well as actual structures. "Ken was one of just a handful of professors who were pushing technology," Luc says, with gratitude.

Luc is just one of 600 students that Ken has instructed over the past eight years. As for praxis, Ken has also worked on 50 completed buildings in the past 10 years, proving that high brow concepts mixed with getting one's hands dirty is a recipe for success. "He is also a great mountain biking companion," says E.J., "We've had some of our best architecture conversations on the trail."

And the trail doesn't end here. Balancing work and play, theory and practice, mentoring and learning. Ken's passion makes him unstoppable. "My number one goal is to focus on the work at hand," he says, but that's not to say that perhaps the National American Institute of Architects Award isn't on the horizon. But for now, doing what he loves is enough for Ken.



TOP: In collaboration with E.J. Meade and James Trewitt, Ken worked on Florence High School in Florence Township, New Jersey. The concept of the project was a forward thinking building that promoted learning in a democratic environment. **BOTTOM:** Arch11 renovated a neglected warehouse at 955 Bannock Street to house offices on the upper level and Rooster & Moon Coffee Pub on the ground level. The project included cutting new windows and curtain wall to let natural light into the spaces and provide energy efficiency.

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When 50 years worth of National Geographic came into artist Hong Seon Jang's hands, he did what anyone would've done. He recycled them. However, Hong Seon doesn't think the way most others think, and recycling to him meant repurposing the massive swath of material in his studio as opposed to dumping it at some city facility.

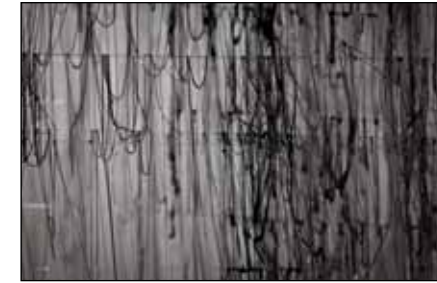
WHEN OPPOSITES ATTRACT Words: Eleanor Perry-Smith | Images: Paul Winner & courtesy of Hong Seon Jang

HONG SEON JANG

DISCOVER HOW HUNG SEON JANG CREATES A LASTING EFFECT WITH THE THINGS WE ONLY USE ONCE.



Green Forest, tape on green chalk board, 24x35 inches, 2011.



Black Mirage, hot glue on fishing line, site-specific Installation, 12x8x4 feet, 2011.



“THERE ARE ALL THESE CONCEPTUAL LAYERS TO HIS WORK, IT DOESN'T JUST LOOK INTRIGUING.” David B. Smith, David B. Smith Gallery

HE spent months carving into the colorful pages with a blade, revealing layers of culture and nature along the way. The end result is “Geographic Wave,” a tsunami of information that looks like calcified oyster shells. This work highlights the factors involved in the South Korean artist's interpretation of material. “My work is based on contradiction,” Hong Seon notes, and the paradox here is that new life sprouted from a man's death—a friend who collected the iconic yellow magazines for five decades.

“There are all these conceptual layers to his work,” says David B. Smith, owner of the Denver gallery of the same name, “It doesn't just look intriguing” The staggering scale of Hong Seon's installation pieces tend to have a powerful initial impact, but the truth is in the details. For instance, “Zip City” is a piece Hong Seon created from zip ties that represent an aerial city view, and the ties were chosen specifically because they are objects we only use once. Hong Seon utilizes matchsticks and fishing line for

the same reason. The impermanence of human fabrication is an idea he uses to construct representations of nature. His artistic intention isn't only in end results, but also in the essence of what he uses to arrive.

In another example of synthetic repurposing, Hong Seon chose opaque tape to construct snapshots of the natural world. By layering thin pieces of tape on a green or black chalkboard, he created forest scenes that resemble drawings in their

texture. "I don't separate art from nature," Hong Seon explains—a philosophy that is proven in each of his unique works.

"Prism" is a beautiful example of Hong Seon's astute merging of artistic expression and natural phenomena. By spray-painting the rainbow spectrum onto pieces of fishing line, then stretching them in a tree, he emulates a light prism in a manner that is both whimsical and ingenious. And although it only took a few hours to create, the impact is lasting. David emphasizes the way Hong Seon's work echoes in one's memory when it's experienced first hand. "You can look at images and you can look at video," he says regarding Hong Seon's installation works, "but you won't get the same emotional response as if you were there to witness it in person."

Hundreds of onlookers at the renowned Miami contemporary art fair PULSE would agree. Around 4,000 individuals come through the fair every day when it's in session. There is a rapid flow of bodies and collectors who can purchase anything they want—and all eyes were on Hong Seon last December as he worked. He spent hours dripping hot black glue onto fishing line that resulted in a piece called "Black Mirage." Against the backdrop of a white wall, it tricked the eye into believing that the floating mass wasn't a construction, but simply existed on its own. Actor Adrien Brody (at the risk of name-dropping) was one member of the audience who could've chosen other ways to spend the afternoon, but he too was transfixed by the silent diligence of Hong Seon's artistic hands. However, the excitement surrounding Hong Seon's work is always coupled with sadness when viewers remember that the installation is temporary. Hong Seon is also saddened, but far more comfortable with the idea of impermanence than most.

"A human being itself is a natural phenomenon," Hong Seon explains, adding that most of nature's value lies in its finite quality. Like snow and sunsets, a human exudes beauty, then leaves, so it must be celebrated first in the moment, then in the

"My work is based on contradiction," Hong Seon notes, and the paradox here is that new life sprouted from a man's death—a friend who collected the iconic yellow magazines for five decades.



Geographic Wave, National Geographic magazines, binder clips, push pins, dimensions variable, 2009-11.

memory. "I keep going back to the word 'thoughtful,'" David says, describing the character of Hong Seon's creations, "It's so hard to give a sense of his magnitude." Or his diversity. Hong Seon studied in South Korea before acquiring a masters in photography from the Rochester Institute of Technology in New York. His installations, and his collectable tape works, are testament of his versatile artistic artillery. It's hard to believe that the same person who made a tabletop cityscape out of metal letterpress pieces also constructed a 15-foot faux marble sculpture from furniture and tiles that graced the prestigious Socrates Sculpture Park on Long Island. His diversity is somewhat reminiscent of German artist Joseph Beuys, a man who Hong Seon sites as an influence due to his insight and foresight. And like Beuys, Hong Seon hails from a part of the world known for its regional polarization.

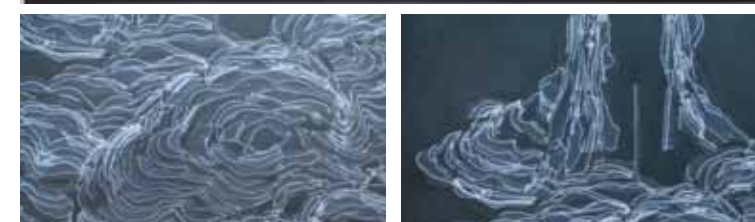
In South Korea, every man is required to serve two years in the military, and Hong Seon was no exception. During his service, he spent a lot of time in nature, contemplating the dichotomy he faced constantly of North Korea versus South Korea, which led his thoughts to evil versus good, destruction versus creation and death versus life. For an outwardly peaceful man, his is a torrent of ideas within. "I bump into people sometimes because I'm thinking," says Hong Seon, a man of such insightful expression it's hard to imagine his experience as a soldier—an experience he certainly wouldn't have chosen for himself. "I don't want to be controlled," he insists. He says control keeps one speechless.

Since leaving South Korea, Hong Seon has been free to travel, collect and repurpose the things we handle on a daily basis without fully comprehending their symbolic equity. Hong Seon aligns, shapes and contorts to such magnificent levels, that in the end, we the viewers are the ones who are left, in fact, speechless.

Hong Seon Jang
David B. Smith Gallery - 1543 A Wazee St.
 May 4th through June 2nd



Zip City, Ziplines 2010



ABOVE: **Black Forest**, tape on chalkboard, 24x36 inches, 2011.
 BELOW: Detail of **Black Forest**.



Knitted Vase, Ferm Living, \$40. [+fern-living.com](#)



Rubbervase, Menu, \$29.95. [+allmodern.com](#)

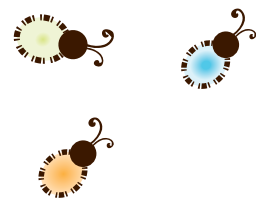
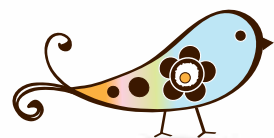
PUT A FLOWER IN IT.

VASES

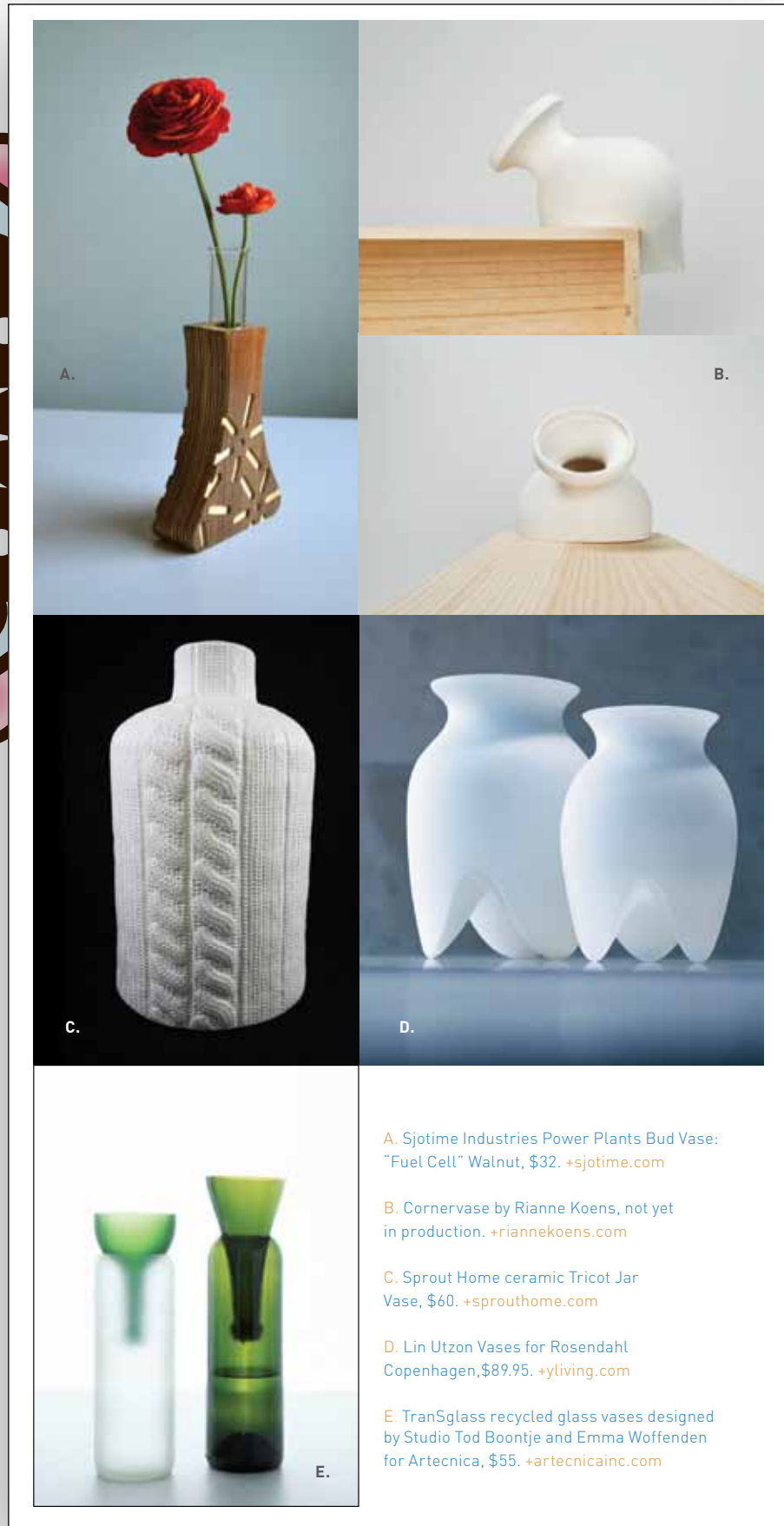
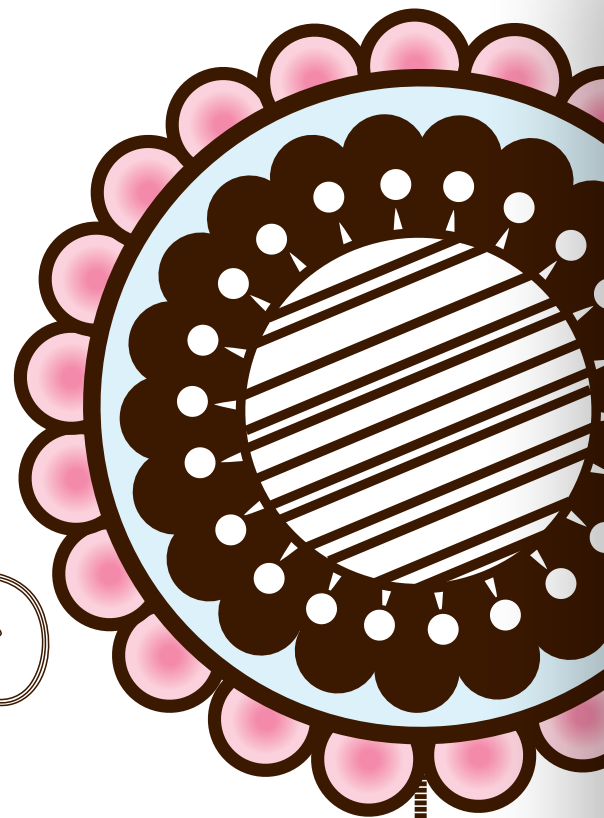
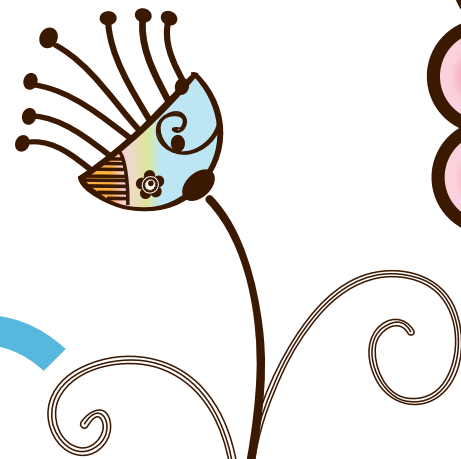
AS THE TEMPERATURE RISES AND THE SNOW MELTS TULIPS SPRING INTO BLOOM. WHETHER SPRING MEANS CLEANING AND ADDING A FINISHING TOUCH BOUQUET ON YOUR KITCHEN COUNTER OR CUTTING FRESH FLOWERS FROM YOUR MANICURED GARDE, HERE ARE SOME OF OUR FAVORITE VASES TO REPLACE THE BASIC GLASS VASE YOU RECEIVED WITH YOUR MAIL ORDER VALENTINE'S FLOWERS.



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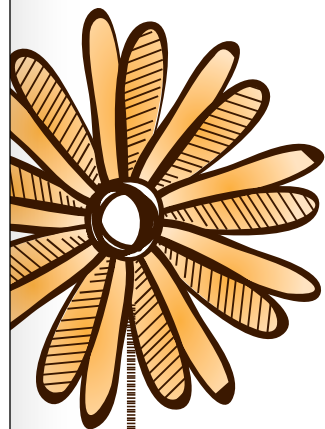
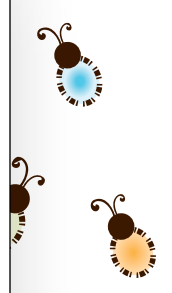
B. Cornervase by Rianne Koens, not yet in production. [+riannekoens.com](#)

C. Sprout Home ceramic Tricot Jar Vase, \$60. [+sprouthome.com](#)

D. Lin Utzon Vases for Rosendahl Copenhagen, \$89.95. [+yliving.com](#)

E. TranSglass recycled glass vases designed by Studio Tod Bontje and Emma Woffenden for Artecnicca, \$55. [+artecniccainc.com](#)

Ferm Living, Ceramic Vase, \$40. [+fern-living.com](#)



SO YOU WANT TO BE ARCHITECT?

WHAT DID YOU WANT TO BE WHEN YOU GREW UP? THINK BACK TO HIGH SCHOOL - A DOCTOR, AN ARTIST, MAYBE A LAWYER? FROM CHILDHOOD WE HAVE A CLEAR UNDERSTANDING OF WHAT THESE PROFESSIONS ENTAIL. BUT WHAT ABOUT BEING AN ARCHITECT? WHAT ARE THE DAY-TO-DAY RESPONSIBILITIES AT AN ARCHITECTURE FIRM?

In an effort to engage and inspire high school students Roth Sheppard Architects are opening their doors to thirty students and their parents to illustrate exactly what a career in architecture at an award-winning firm involves. Students and their parents will be given an opportunity to understand the design process from the role of the architect to the specific technologies used in architecture. The event will allow students and parents to move through stations covering all aspects of a career in architecture followed by a Q&A session with Roth Sheppard architects and Mark Gelernter, AIA, dean of the College of Architecture and Planning at the University of Colorado Denver, who will provide insight into the educational requirements to pursue a career as an architect. This unique learning experience will pull back the curtain and give students an understanding of architecture and hopefully ignite curiosity and devotion to our built community.

We caught up with the firm's Cofounder and Design Principal Jeff Sheppard, AIA, to ask a few questions about "So You Want to be an Architect?"



Jordy Bartell with parents Dan and Carla and Roth Sheppard architect Neal Evers get a sneak peak of what students will experience at "So You Want to be an Architect?" moving from station to station throughout the Roth Sheppard offices learning what being an architect entails.

March 24th, 2012 • 9am - 1pm
Roth Sheppard Architects
1900 Wazee Street, Suite 100, Denver
Interested? Call Gena Gussenbauer, 303-534-7007

Q&A

WHAT INFLUENCED AND INSPIRED ROTH SHEPPARD TO CREATE THIS EVENT?

Since launching our firm in 1983, we have observed many examples of inadequate and inappropriate design infiltrating our built environment. Unfortunately, as developers and financial institutions have increasingly controlled the marketplace, good design has all too often become systematically deemphasized, undervalued or completely left behind. To counter this problem, we at Roth Sheppard Architects have made a commitment to help elevate the level of design expectation in our region (the Rocky Mountain West). To accomplish this, we believe it is important to connect the design profession with the educational process, our students and the broader public starting with our younger generation. By spending time with students we can begin to re-instill in our culture the importance of critical design thinking, which will enhance our environment and allow us to creatively solve problems within the built environment as well.

WHY IS IT IMPORTANT TO REACH OUT TO HIGH SCHOOL STUDENTS AND TEACH THEM ABOUT A CAREER IN ARCHITECTURE?

I believe that there are many misconceptions regarding what architects do. For example, while I was in High School I was under the impression that architects built the buildings they designed and the skills that were most important were drafting skills. Obviously this wasn't the case then, nor is it the case now. By giving students the opportunity to spend some quality time in our studio they will be able to see what really happens on a daily basis and what skills are both necessary and critical for an aspiring architect to embrace.

"We believe it is important to connect the design profession with the educational process, our students and the broader public starting with our younger generation. By spending time with students we can begin to re-instill in our culture the importance of critical design thinking, which will enhance our environment and allow us to creatively solve problems within the built environment as well." - Jeff Sheppard





CAN YOU SPEAK TO THE FORMAT OF THE EVENT? WHAT CAN PARENTS AND CHILDREN EXPECT?

This learning experience will give students contemplating a career in architecture and design an opportunity to understand the role of the architect and the design process itself; gain insight into how an architectural practice is run; experience the technologies and computer tools used by architects, and learn more about the educational requirements to pursue a career in design. There will also be time for students and their parents/guests to ask any additional questions at the end.

After a brief introduction by the firm's Cofounder and Design Principal Jeffrey (Jeff) Sheppard, AIA, students and their parents will rotate between 'stations' led by Roth Sheppard architects and staff.

THE FIVE TOPICS WILL COVER:

1. The design process (drawing and design) from the initial hand drawn sketch to a completed project.
2. The creation of 3D computer models (computer visualization and imaging) using Google Sketchup and PhotoShop software.
3. The creation of a physical model (model building) including a review of the different types and the tools used.

4. What it takes to oversee and manage the construction of a building (technical) including a demonstration of CADD and how to make detailed drawings using Autodesk's Revit© software.

5. And a short segment on the business of running a design firm (firm management & marketing)—including a short overview of how projects are won, proposals created and the best way to land a position with a top design firm.

Following the students' rotation through each of the above five 'stations', a Q&A session with award-winning Denver-architects, and Mark Gelernter, AIA, dean of the College of Architecture and Planning at the University of Colorado Denver, will take place over lunch providing everyone an opportunity to ask questions and learn how to prepare for a possible career in architecture and design.

DO YOU THINK THERE IS A CERTAIN KIND OF PERSON / STUDENT SUITED FOR A CAREER IN ARCHITECTURE?

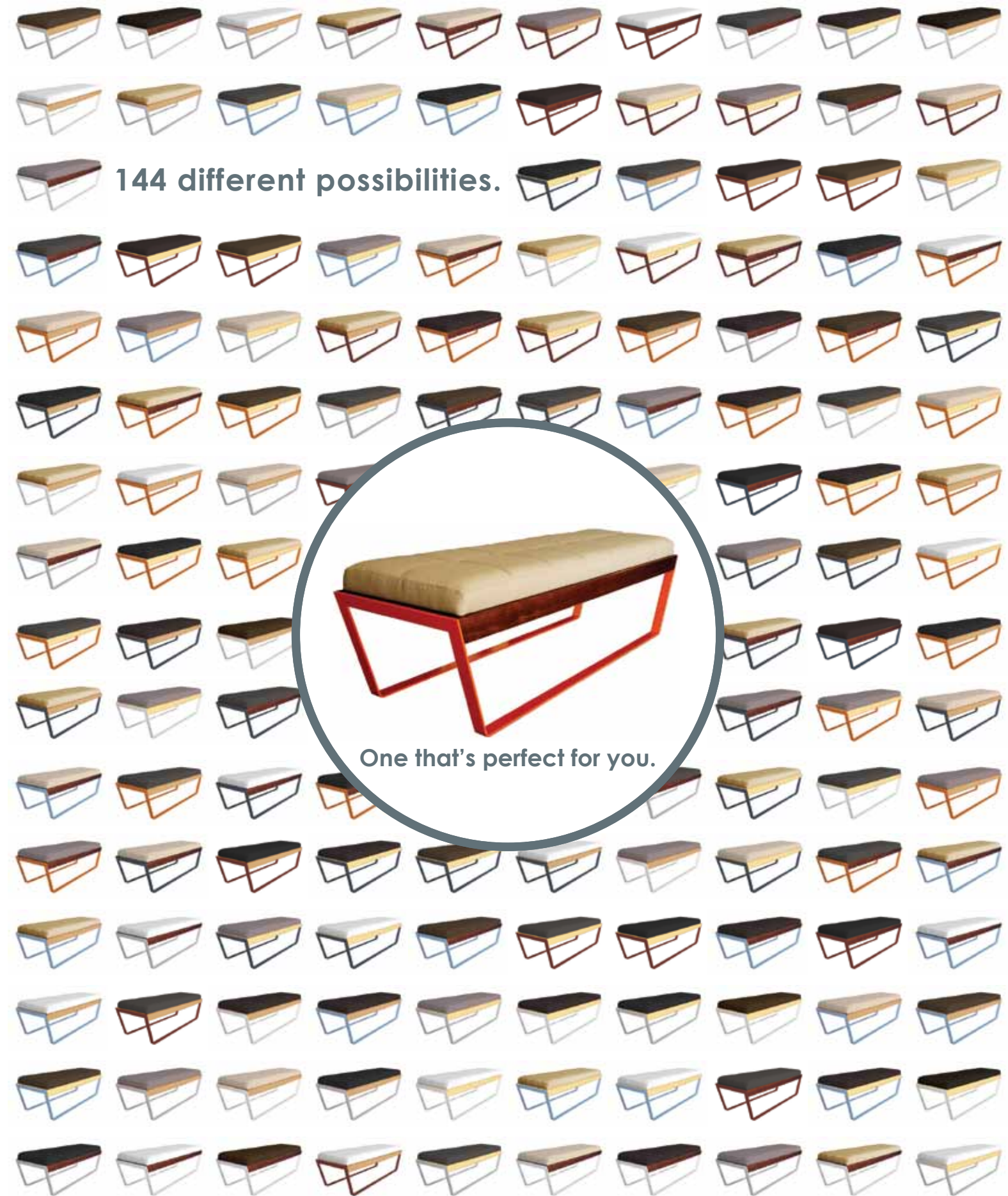
We look for students/candidates who are totally committed and passionate about the built environment, design, art, technology and science— well-rounded people with the ability to integrate art and science when solving problems related to the above. Since many problems are complex, requiring expertise from other experts such as structural, landscape, civil, mechanical, etc., it is critical that architects have the ability to work in a team situation, and/or as the leader of the team. So, the ability to communicate visually with computer and drawing skills—in addition to excellent verbal communication and speaking skills—is critical. Overall, I would say that students who exhibit creativity, artistic sensitivity and a desire to 'think outside the box' may be well-suited for a career in architecture.

WHAT INFORMATION WILL MARK GELERNTER, AIA, DEAN OF THE COLLEGE OF ARCHITECTURE AND PLANNING AT THE UNIVERSITY OF COLORADO DENVER BRING TO THE EVENT?

We are excited that Dean Gelernter has accepted our invitation to participate in our upcoming "So You Want to be an Architect?" event. He will spend a few minutes sharing what it takes to become an architect from an educational perspective, then field questions from parents and students in attendance to address their specific individual needs over a casual lunch.

DO YOU HOPE THIS WILL BE AN ANNUAL EVENT?

Absolutely. This is an opportunity for our firm to not only keep our finger on the pulse of the new generation of aspiring architects, but understand why they are interested in architecture and potentially even influence their parents about the importance of design in today's culture. We see this as an annual event that may even gain enough momentum that other architecture firms will join in as well. In many ways, we are stimulated by interaction with the younger generation so this is also very beneficial to us.



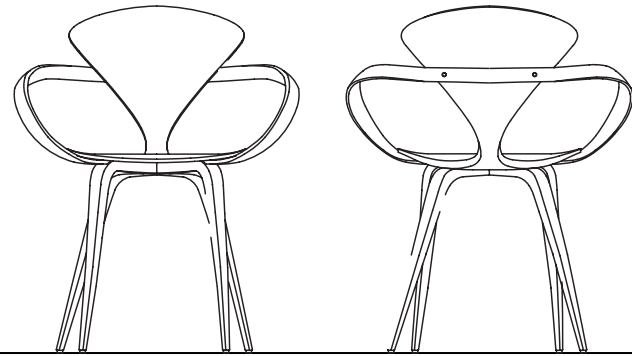
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Norman Cherner



by Marissa Hermanson

NORMAN CHERNER is most famous for his Cherner Chair, a mold plywood chair designed for the company Plycraft in 1957. The chair is an iconic mid-century piece, channeling the lines and design of Cherner's contemporaries, such as Charles Eames, the first to produce molded plywood furniture, as well as George Nelson's Pretzel chair and Arnie Jacobsen's Series 7 chair. But, behind the Cherner Chair's aesthetic design, durable frame and functional purpose, is a complex story.

Norman Cherner was born in 1920 in Brooklyn, N.Y. and was the son of Russian immigrants. He attended Columbia University where he got his bachelor's and master's in fine arts. After graduate school, Cherner taught industrial art and design at the Teachers College at Columbia and then went on to teach at the Museum of Modern Art in New York from 1947 to 1949, while maintaining his own private practice where he explored design for furniture, prefabricated housing, shelving, glassware, lighting and even children's toys.

In 1957, the company Plycraft came to Norman Cherner asking him to design a chair.

"Well the interesting story with Plycraft is that George Nelson had been working with Plycraft with his Pretzel chair," Norman's architect son, Ben Cherner, says. "It was just too difficult to make it. George Nelson recommended my father and that's how my dad got involved with Plycraft."

Nelson's Pretzel chair was too expensive to build and its arms broke easily, so Plycraft stopped manufacturing it, according to Ben. Plycraft's owner, Paul Goldman, wanted a designer who could modify Nelson's Pretzel

chair so that it was cost-efficient to produce and had a durable frame. Cherner took on Goldman's challenge and came up with his design for a chair built out of molded plywood that was easy to manufacture, comfortable and very strong.

After Cherner submitted his design to Goldman, he was told that the project was cancelled. Months later, Cherner saw his chair in a showroom with the brand marking of Plycraft.

Goldman said the chair's designer was "Bernardo," and later admitted that Plycraft's publicity department fabricated the name of the chair's so-called designer.

"Bernardo" was one of the cynical names Paul Goldman put on the labels after he decided to end his relationship with my father," Ben says. "Also found on vintage chairs is 'Lou App' or Paul spelled backwards."

As the conflict between Cherner and Plycraft got more heated, Goldman even went as far as claiming that he was the chair's designer in attempt to take all the glory.

"Paul Goldman decided that it was his chair and my dad had to take him to court," Ben says.

In 1961, the court named Cherner the chair's designer and Goldman was ordered to pay Cherner his royalties.

The Cherner Chair gained popularity after it was featured in Norman Rockwell's painting "The Artist at Work" on the cover of the Saturday Evening Post in September 1961. The credit on the magazine's cover read "Chair design by Cherner."



Cherner Chair, molded plywood, 1958.



While most widely known for the Cherner Chair, Norman Cherner also focused on industrial design, architecture and other furniture designs.

"When Norman Rockwell puts that as one of his illustrations, it's an icon," Ben says. "It jumped to that status quite quickly."

The chair went out of production in 1972 and Goldman put a similar chair into production for four years, but it was terribly made and didn't last, according to Ben.

"My father was very busy with other projects and did not make any effort to reintroduce the chair after he won the court case with Goldman," Ben says. "The chair that was produced from 1980 to '85 was not made to the original design."

Goldman's unsuccessful attempt to recreate the Cherner Chair led Ben and his brother, Tom, to start the Cherner Chair Company in 1999 to reissue their father's designs.

"The chair that is made by The Cherner Chair Company is made from the original drawings and molds from my father's studio," Ben says.

Since then, the chair has been in movies and TV shows, such as "Sex and the City," and even "Toy Story 2."

"It pops up again in films like 'The Ice Storm' set in the '70s, so it was a chair that more design-conscience people would have had, but it was not expensive," Ben says.

Back then, the chair would've gone for \$50 or \$60, according to Ben Cherner, which is a little less than what it sells for now. The armchair through the Cherner Chair Company now retails for about \$749 to \$1,149 and the sidechair, \$499 to \$799.

Norman Cherner's design accomplishments don't stop with his famous chair. He also was a pioneer in prefabricated home design. In 1947, his private practice started to pick up



The iconic Cherner Chair is available through the Cherner Chair Company in eight different veneers. The chair is being reproduced based on the original drawings and molds by Cherner's two sons.



TOP: Cherner designed the Knobler Beach House in 1958.

MIDDLE: The Cherner Chair fits seamlessly into any modern home. The sleek, unimposing design is timeless. Pictured in walnut.

BOTTOM: Cherner's first homes were built for a cooperative housing development in New York. This Ramapo Cooperative House was built in 1961.



The 4 Door Cabinet, 2002, designed by Benjamin Cherner is a nod to his father's molded plywood designs.

when he began designing prefabricated houses that were then built in a suburb of New York City in 1948.

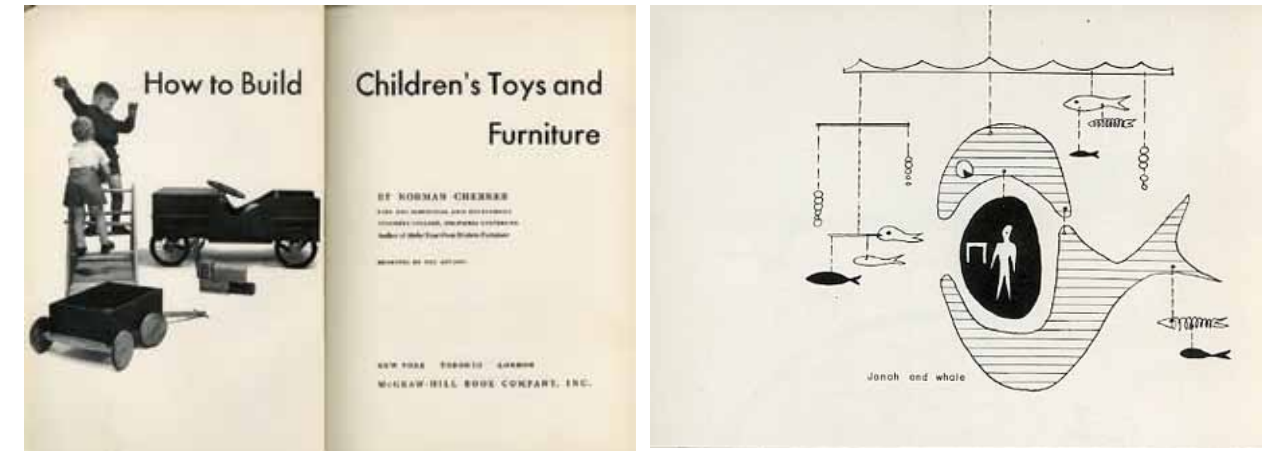
Cherner took the idea of houses being an entire design concept and began designing low-cost modular housing. He designed and built a prefabricated home in 1957 for the U.S. Department of Housing. The house was sent to Austria where it was on display at the Vienna International Fair and then shipped back to the United States. Cherner had the three-bedroom, 1,800-square-foot home set up in South Norwalk, Conn. where he raised his sons, Ben and Tom.

Other famous designs include his Konwiser furniture line, Multiflex storage units and tube lighting. The Konwiser line, with its metal base and veneered wood, debuted in 1951 at the Chicago Merchandise Mart as part of the Modern Art's Good Design Exhibit. MoMA recognized the collection as "some of the most progressive furniture design available to American public." Cherner's Multiflex storage systems are modular units made from laminated plywood. His tube lighting, designed in 1968, comes in table or floor lamps and is rectangular cast acrylic with stainless steel hardware.

Cherner, as well as mastering 3D design, was an excellent illustrator. His renderings in his "How to Build Children's Toys and Furniture" (1954) showcase his deft dexterity and his philosophy that children's furniture can complement and coexist harmoniously with adult furniture. His book includes instructions on building mobiles, toy cars and even wagons.

Cherner also published a series of books on making furniture and home design accessible to hobbyists through "Make Your Own Modern Furniture" (1953), "Fabricating Houses from Component Parts" (1958), and "How to Build a House for Less than \$6,000" (1960).

Cherner died in 1986 and to the benefit of modernism lovers and Cherner's fans, his son's Ben and Tom now carry out his legacy, making his original designs available.



In addition to architecture and furniture design, Norman Cherner published guide books filled with his drawings. These sketches were part of How to Build Children's Toys and Furniture, published in 1954. His how-to books brought design into American homes and made it accessible for the average person.



Benjamin Cherner carries on his father's legacy with classic furniture designs. The Side Table and the 3 Drawer Dresser are part of the furniture line designed by Benjamin Cherner in 2002 for the Cherner Chair Company.

INGREDIENTS

the chef + the recipe + the tools + our camera

Source Four Live Modern Showroom:
Bosh Appliances

Patrik Landberg | Charcoal
Craw Fish Baguette



WORDS: Kristin McCartney Mann
IMAGES: Trevor Brown Jr.



Chef Patrik slices some perfectly cooked hardboiled eggs on a well-used butcher block.



The Live Modern Showroom's purpose is to showcase furniture in use. How better to showcase a kitchen in use than with a professional chef?

CHEF PATRIK LANDBERG wants you to taste his food. Not try his food (though you should), taste his food. His culinary theory is based in part on the fact that the typical human palate can distinguish about five different flavors at a time, and he wants you to know what you're eating (save the "je ne sais quoi" of his secret ingredients, of course). He approaches each dish as an assemblage of basic flavors resulting in a taste that is more than the sum of its parts. If this task sounds daunting, not to worry- Chef Patrik brings 20 years of culinary experience and inspiration from kitchens worldwide to support him in his endeavors.

A native of Sweden, Chef Patrik went to culinary school at the age of 15. After completing his training he worked in kitchens in Stockholm, Spain, Greece and New York City before settling in Denver with his young family. He made a name for himself in the Denver restaurant scene at Satchel's on 6th and has been the executive chef of a new Golden Triangle favorite, Charcoal Restaurant, since it opened its doors in September 2011.

When pressed, Chef Patrik will categorize the menu he developed for Charcoal as "Contemporary European." It's clear, though, that he's hesitant to pigeon-hole his work with labels. "Cooking is the easy part," he admits. "Describing what I cook is the hard part." His Swedish roots are all over the Charcoal menu, which features the likes of Akvavit Brushed

"I like my KitchenAid mixer as much as anybody, but all I really need is a surface, heat and good light. And probably a knife."

Chef Patrik Landberg

Gravlax and Mustard Herring, not to mention lingonberries in a number of dishes. (When you visit Charcoal- be brave. This writer was surprised by how delicious the first two items are. The Ligonberry Cheesecake was delicious as well, which was not at all surprising.) But Charcoal's menu isn't exclusively Swedish. Every dish reflects Chef Patrik's pure approach to food- fresh ingredients and simple flavors in creative combinations.

Chef Patrik's emphasis on keeping it simple applies not only to his cuisine, but to his kitchen as well. When asked what he requires in his perfect home kitchen Chef Patrik confesses he doesn't need much, recalling his days cooking in a shoebox-sized kitchen in his Brooklyn apartment. "Of course I like my KitchenAid mixer as much as anybody, and the more you have the more you can do. But all you really need to cook a good meal is a cast-iron skillet, some good light, a reliable source of heat, cutting board and, of course, a knife." The kitchen in Source Four's Live Modern Showroom certainly meets those requirements, including some additional luxuries that are sure to entice those among us who require a little more coaxing to get cooking.



The use of wood softens the modern design of the Livia cabinets. The island provides plenty of workspace, with a little help from a Silestone countertop in Grey Expo and the BCN Stool by Kristalia using a mixture of poly and wood materials.

THE LIVE MODERN SHOWROOM

The Live Modern Showroom represents a new direction for Source Four, a company that's been serving Colorado and surrounding states for nearly 30 years with their Interior Elements Showroom, representing manufacturers of commercial furniture. With the Live Modern Showroom Source Four has ventured into heretofore unexplored territory- the world of residential furniture.

When the 80 year-old Victorian-style house next to Interior Elements went on the market, Source Four owner, Jeff Riley, decided to make an offer and saw an opportunity to create a space that focused on the Live portion of Source Four's Live Work Learn Heal markets. The vision of the Live Modern showroom took it's first step. What followed was a nearly complete renovation of the house's interior. With the help of interior designer Rikke Jorgensen of Styleworks, the house was outfitted with new floors, new fixtures and- of course- a shiny new kitchen featuring Bosch appliances, Silestone countertops and Livia cabinets- a new line of Colorado-produced cabinetry designed by Jorgensen. The original wood molding was kept intact- painted a dark charcoal, maintaining some of the Victorian vernacular in the Modern project. "We were really going after a 'Sophisticated Modern' with the design," says Ange Ard of Source Four. "Without focusing on funky or Mid-Century."

The Live Modern Showroom evolved from the renovation. "We wanted to try something new for a residential showroom," says Ange. "To display the pieces we're offering in the actual

"We were really going after a 'Sophisticated Modern' with the design, without focusing on funky or Mid-Century."

Ange Ard, Source Four

context in which they might be used- that's not something we've seen before."

Also unique to the Live Modern Showroom is the ability for designers to leave with a piece of furniture on their first visit. "A lot of our furniture is coming from Europe, which can result in lead times of 3-4 months," says Jeff. "But we're selling right off the floor, so a designer can walk in, buy a piece and have it immediately." The showroom features pieces by Watson, Arper, Loewenstein, Nienkämper, Varier, as well as Kristalia, the last of which Source Four is the exclusive Denver supplier.

As the day of the Live Modern Showroom's opening draws near both Jeff and Ange express a cautious excitement- the kind of excitement and the kind of caution that are the natural accompaniment to trying something new. Fortunately they're off to a good start- what better way to commemorate the new project than by having the kitchen Christened by a celebrated local chef?



The stainless steel of the Bosch appliances contrasts nicely with the wood cabinets and the subway tile.



Varier Tok lounge chair and ottoman featuring walnut veneer back and leather upholstery. Kristalia Rotor coffee table available in a variety of finishes.



Kristalia Elephant Chair with poly formed seat and wood legs. Leland Hammok Lounge Chair suitable for indoor/outdoor use.



Kristalia Nori table shown in veneer with aluminum legs. Also available in glass with leafs for expansion. The chairs at the heads of the table are Elephant Chairs with leather stitching, reminiscent of expensive handbags, the Joko Chairs are available with upholstery and leather options.



Arper Catifa low slung swivel lounge in wool. Arper Team Cantilever dining chairs shown in wool upholstery and chrome frame. Loewenstein Sills sofa with box stitching. Stryde lounge chair with a "V" detail in the legs.



CRAW FISH BAGUETTE serves four

1 baguette
 13 crayfish tails (not cajun)
 4 hardboiled eggs
 1 cup mayonnaise
 1 bunch dill
 1 Meyer lemon
 ½ teaspoon cayenne pepper

MEYER LEMON VINAIGRETTE

1/2 cup extra virgin olive oil
 1 teaspoon Dijon mustard
 Zest from 1 Meyer lemon and juice

Put Dijon in a bowl, slowly add oil and whisk at the same time.
 Add zest and juice.
 Add cracked black pepper and sea salt to tast.

METHOD

Slice baguette in 4 pieces (take end pieces off).

Cut hardboiled egg in 4 slices.

Mix finley cut dill with mayonnaise.

Flavor with Meyer lemon juice and cayenne pepper.

Add crayfish tails.

Divide crayfish salad on bottom piece of baguette, put egg on top of crayfish and then the top piece of baguette.

Mix red leaf lettuce with Meyer lemon vinaigrette to taste.



MORE ON CHARCOAL RESTAURANT

Charcoal owner Gary Sumihiro drew influence from his native Japan in Charcoal's interior. The space utilizes the ancient Japanese design philosophy of Wabi-Sabi - a design that is imperfect, imperfect or incomplete. Wabi specifically refers to the beauty of the imperfections that come from hand-crafted items, absent from anything machine-made; Sabi refers to beauty that can only be achieved with age, like a patina. For more on Wabi-Sabi I highly recommend Leonard Koren's book, *Wabi-Sabi for Artists, Designers Poets and Philosphers*.

In Charcoal Wabi-Sabi can be observed in the staggered heights of the light fixtures throughout the main dining room, in a 200 year-old antique Argentinean chandelier in the private dining room and in the use of natural stones and woods in the material palette. The "imperfect" beauty in these natural materials--variations in color and texture--becomes even more apparent when contrasted with the design's clean lines and other machine-made materials, such as the metal of the exposed ductwork or the large panes of glass dividing the dining room from the entryway and the kitchen from the dining room.

The food at Charcoal is prepared over a grill burning Bincho charcoal - another nod to owner Gary's homeland as well as the source of the restaurant's name. (The first part of Gary's surname, sumi, is also the Japanese word for charcoal.) The Bincho is essentially smokeless and odorless, making front-row seating for the kitchen possible. Diners can sit at a counter and watch through the pane of glass as Chef Patrik and his staff work their magic.

The restaurant's showcase piece is a wine case designed by Gary himself. He was inspired by the idea of a wine cellar with a 360 degree view. The result is a glass, climate-controlled, case dividing the bar from the dining room. And within the case diners can view Charcoal's many wine offerings - offerings priced at a fraction what they might be at competing fine dining restaurants. "Typical markup on a glass of wine is three times the cost," says Gary. "That's not what you'll find here. My goal is to create an accessible, friendly fine dining experience." Accessible, friendly, fine dining? Yes, please.

Inga Sempé

by Holly Murdock

In a city famous for design, it takes true talent to stand out. For Inga Sempé being called one of the hottest designers in Paris is a ridiculous notion. Her love of the utilitarian prevents her from thinking of anything so grandiose as being considered a design celebrity. But a celebrity is what she has become.

First known for her furniture, Sempé gained worldwide attention in 2003 when the Italian manufacturer Edra introduced a shelf she called "Brosse" at the Milan Furniture Fair. The playful piece features the bristles of industrial brushes mounted along the edges of the shelves to conceal what is behind. The piece requires you to reach through the bristles to the objects inside, without being able to see them. It is this unconventional use of common materials that make her work so evocative.

Sempé grew up in Paris, the daughter of renowned illustrator Jean-Jaques Sempé, who created over 70 covers for The New Yorker, and Danish artist Mette Ivers. In 1993 she graduated from Ecole Nationale Supérieure de Création Industrielle, the first school in France dedicated to industrial design. Life in Paris has shaped Sempé into the ultimate designer of transitional pieces. "I always have in mind to create objects that would fit . . . old interiors as much as contemporary ones," she says, "and to avoid doing fake retro or old styles." To be successful in Paris, a modern city steeped in history, she knows her pieces must work well in any space.

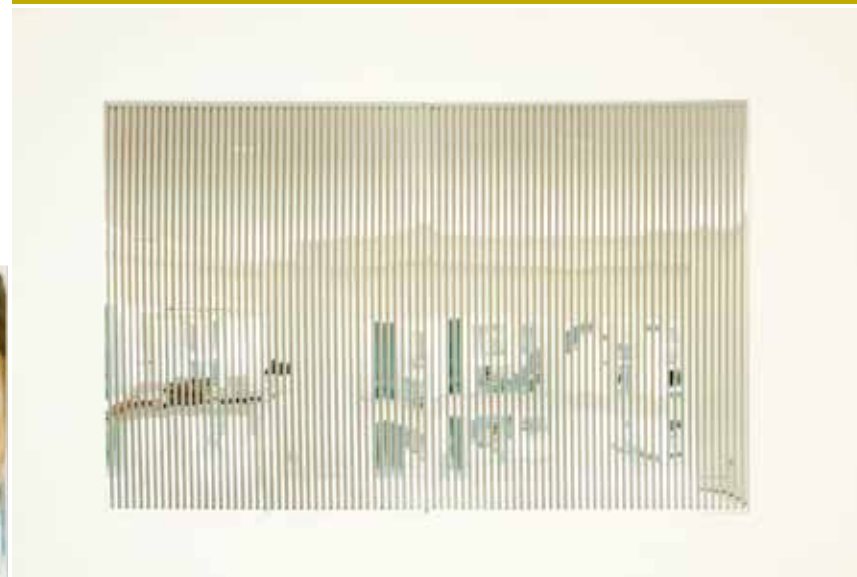


Sempé, sitting in the Moël armchair, designed in 2007. The Moël collection also includes a three seat sofa, two seat sofa, small footrest and large footrest.

Besides being practical Sempé's designs have wit to them. In her hands everyday objects are transformed into something surprising. The "Trame" mirror, introduced in 2010 by Domestic, is made up of a series of mirrors cut into strips and set on an angle. The result is a surface that reflects light while slightly distorting the image. This same folding of surfaces is seen in her lighting designs for companies like Cappellini and LucePlan. Light shines softly through the folds of the shades, accentuating the curved shapes they create.

Also new in 2010, the "Ruché" bed for Ligne Roset puts functionality and comfort at the fore. According to Sempé the bed, with its "wooden frame and a quilted headboard, allows (people) to sit, work, read or watch a dvd in real comfort." That it is also beautiful seems secondary to her. "La Chapelle Big," a dining table for David Design, also encapsulates this philosophy. The oversized table is kept from feeling heavy by introducing what Sempé calls "emptiness" to the base by cutting out the sides. "I wanted to design a table that would look neither technical nor cold or minimalistic," she says of her work. "I wanted something with grace, like someone who is not perfect but has some charm."

Paris has embraced Inga Sempé and her design aesthetic. The city awarded her the Grand Prix de la Création en design de la Ville de Paris and she has been featured in a show at the Musée des Arts Décoratifs, housed in the Louvre. She continues to work in Paris in a small apartment that doubles as a studio. She shares it with her family and dreams that a tool manufacturer will ask her to design a hammer.



OPPOSITE PAGE (CLOCKWISE FROM BOTTOM): Double stray, collapsible lamp shade, 2008. Chantilly, modular sofa, 2007. Trame, mirror, 2010. Osterlen, table and stackable chair, 2011.

ABOVE AND CLOCKWISE: LaChapelle Medio, table, 2008. Lit, bed, 2010. Canapé Ruché, sofa, 2010. LaChapelle, table, 2006.

IN PRINT

RECENTLY PUBLISHED BOOKS FOR INSPIRATION AND EDUCATION words: Ben Dayton images: Paul Winner



Alexander Girard

By Todd Oldham and Kiera Coffee

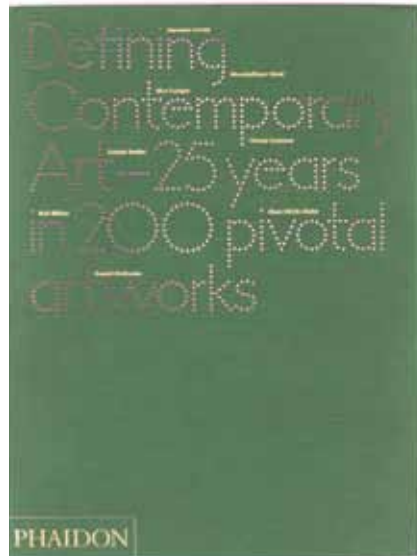
AMMO

This enormous monograph tribute to the genius of designer Alexander Girard is enthralling from start to finish. The depth and breadth of his design catalogue is awe inspiring. It is incredible that one man has done so much and done so well in designing as many facets of modern life as Alexander Girard did. Many of his designs, be they furniture, textiles, interiors, brand identities, kitchenware, or homes, are still robustly relevant to today's aesthetics of living. Just try not to be astonished at how contemporary his furniture designs from the mid-century look. Or his re-use of dilapidated materials in new contexts, anticipating by half a century the up-cycling phenomenon that is all the rage today. This man is the definition of a design icon. This book is a pure pleasure to sit with, to marinate in the elegant work of a master of form, color and shape collected at your fingertips.

STYLE POINTS:

1. This book is huge, and full of wonderfully large photos.
2. Bask in the glory of a genuine master.
3. Humbling, inspiring brilliance on every page.





Defining Contemporary Art—25 Years in 200 Pivotal Artworks

Phaidon

This beautiful full-color survey of artmaking from 1986 to 2010 does just what the title boasts—insofar as any person or group of people can define art of a particular period. Phaidon's Defining Contemporary Art provides a broad and diverse look at many influential artworks of the last quarter century, but does so without being overbearingly theoretical. There are plenty of nice pictures to lend it coffee-table book appeal, but it also contains enough thoughtful commentary by leading curators—and introductions to artists whom are unknown to many—to satisfy the curious minds of art lovers looking for further insight into the dialogues, nuances, and currents underlying contemporary art practice.

STYLE POINTS:

1. Sure to instigate lively discussion among friends at your next soiree.
2. It's eye-catching in bright pink without the dust jacket.
3. Impeccably designed.



344 Questions?

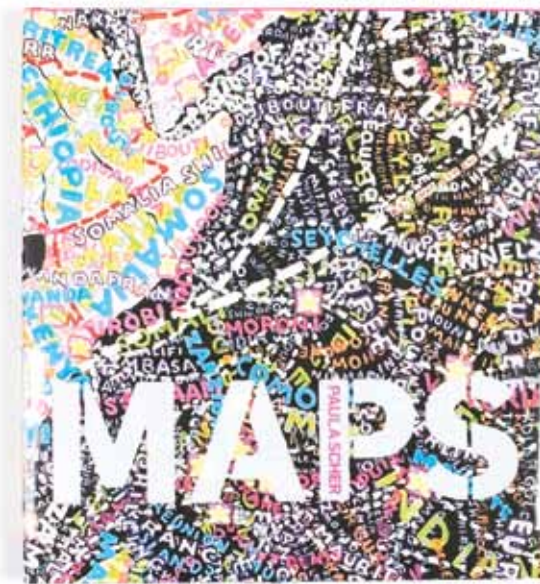
The Creative Person's Do-it-Yourself Guide to Insight, Survival, and Artistic Fulfillment.

By Stefan G. Bucher
New Riders

The personal and professional life of a creative individual is often challenging, not only because of the inherent challenges of being creatively minded, but also because the professions available to creative people are varied, nuanced, and offer less of a predictable career path than many other professions. The path to an ideal creative career may take many winding turns with no foreseeable outcome. Because of this, many people seek guidance in mentors or in observing successful people in their field; studying how they made their passions work for them, both personally and professionally. For those of us who either don't have access to mentors, or who haven't gotten to that point in the process yet, Stefan G. Bucher, has given us a very helpful companion on the quest to find balance on the oft precarious line between career and individual passion in his new book: *344 Questions? The Creative Person's Do-it-Yourself Guide to Insight, Survival, and Artistic Fulfillment*. Within this colorful and engaging workbook, you'll find many provocative and straightforward questions posed by a range of creative professionals who are excelling in their fields. A fun and inspiring read.

STYLE POINTS:

1. Small enough to fit in your pocket.
2. You can write in it.
3. Open at any page, and find some insight.



MAPS

By Paula Scher
Princeton Architectural Press

Colorful and delightful to look at, graphic designer Paula Scher's collection of paintings of maps is brimming with life. In *MAPS* you'll find socioeconomic, political and historical data coalesced into a visually compelling swarm of humanity, and intricately composed upon the geological face of our world. At once personal and universal, Scher's cartographic depictions evince the diversity, connectivity and unity inherent in our collective organization of space and memory. The colors and style of her painted words reflect the nature and personality of the people and places she paints. India is vibrant with bright reds, yellows and pinks, and swirling organic lines and shapes. Tokyo is geometrical and sharp with some light blues and reds intermingling with black, forest green and white. Her impressive map of the world is suitably overwhelmingly complex and colorful. She not only maps places and the stories they tell, but also events and data, like her piece "What They Said About The WMDs" and other pieces describing the flow of the global climate and of international air travel routes.

STYLE POINTS:

1. The dust jacket folds out into a large Scher poster of Africa.
2. It's eye-catching in neon pink without the dust jacket.
3. Paintings on almost every page.



Update! 90 years of the Bauhaus - What Now?

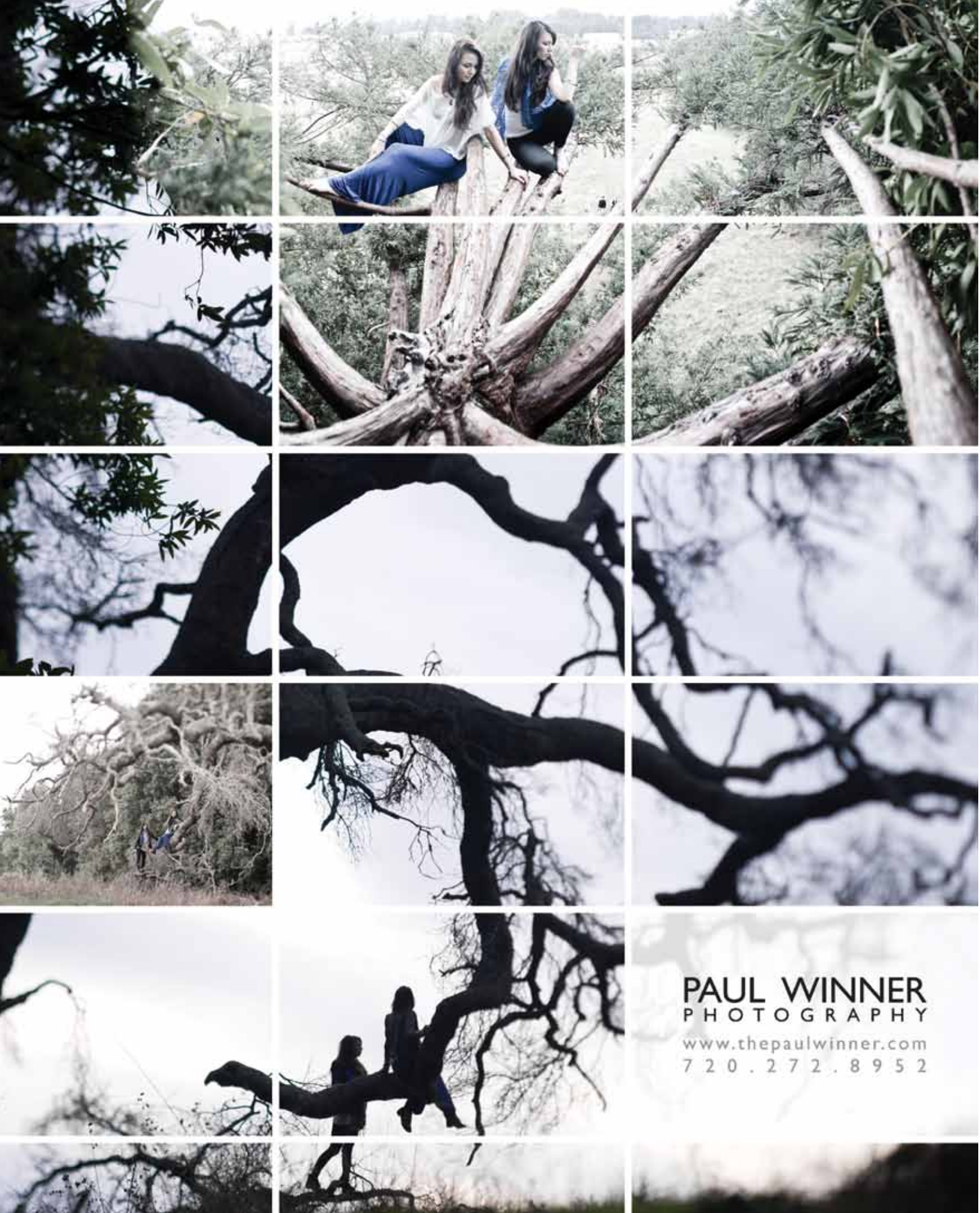
By Annett Zinsmeister
Jovis

Most people interested in modern art and design have at least heard of the Bauhaus, the avant-garde art school founded in Germany in 1919 that has had a undeniably profound effect on the culture of objects and art since its inception. If you haven't heard of it, *Update! 90 Years of the Bauhaus—What Now?* will certainly get you up to speed.

This book is for those of us looking to understand the influence of this school, and also to get a better grasp of the forces that shaped modern design. Through essays, commentaries and statements by leading professors of art, curators, architects and art historians, we learn what made this institution so important, why it's still relevant, and what's the big deal after all. A very interesting window into the history and influence of the Bauhaus.

STYLE POINTS:

1. Playful typography and elegant layout.
2. Pick up some German by comparing the left pages to the right ones.
3. A Bauhaus book in your hand gives you instant design/art/ intellectual credentials.



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