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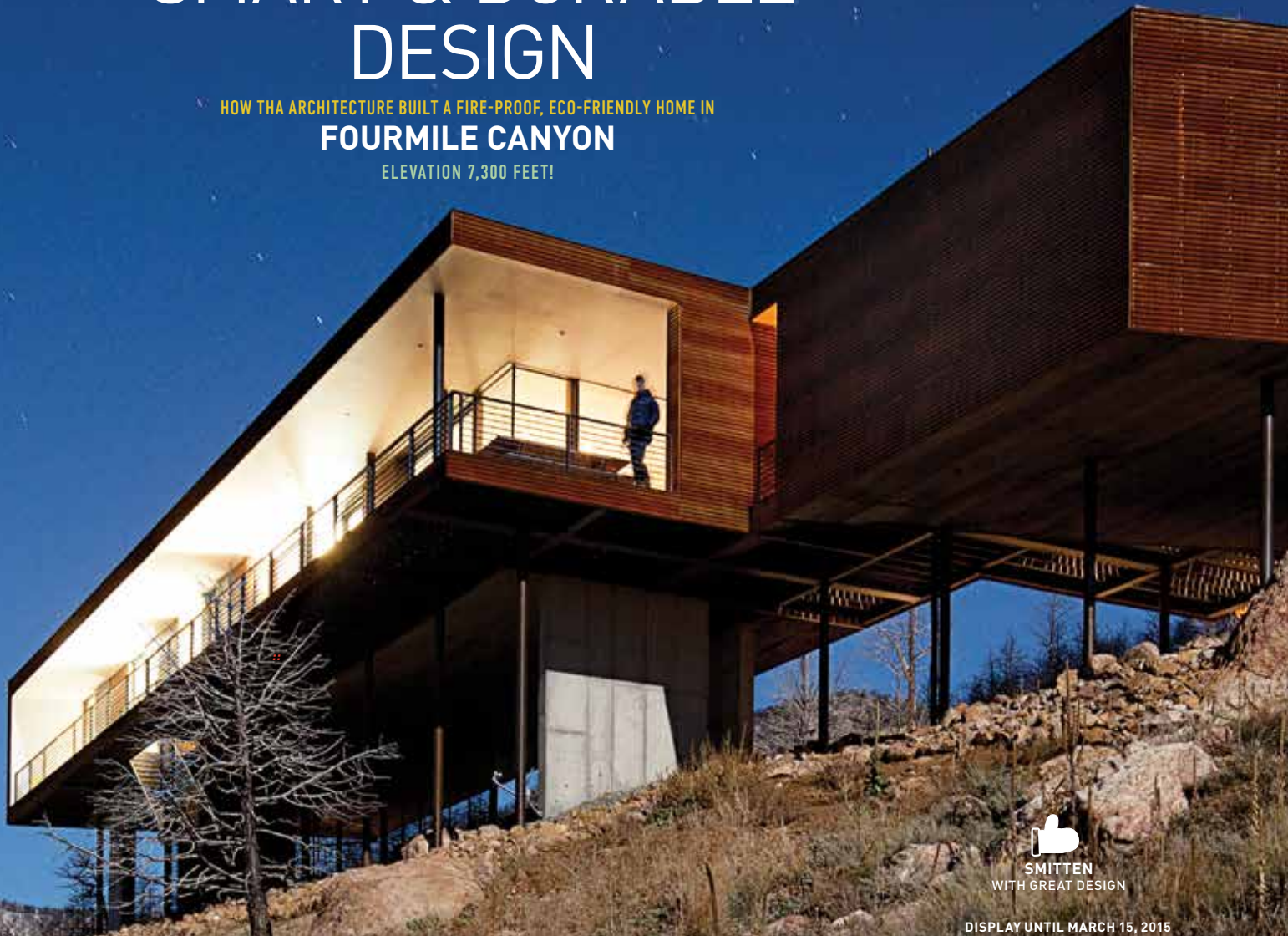
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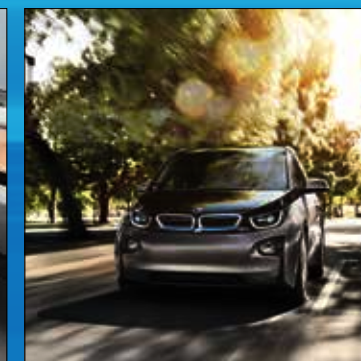
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MID

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Tell the weather to chill! We've rounded up some cool products to melt the winter blues.
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Things are looking up for Denver photographer Keith Clark, who is building a following by following buildings.



For this issue, photographer Jeremy Bittermann shot the home of Evan and Melissa Fry located 7,300 feet up Fourmile Canyon. The house, designed by Corey Martin at THA Architecture, was built to be fire-proof, flood-proof, and eco-friendly. Bittermann said of the shoot, "Photographing the Fry house was a definite highlight for me last winter. Shooting by full moon at high elevation was completely magical. The next morning, Corey, Evan, and I got up at 4 a.m. and hiked a couple of miles through the burn and washed out flood ravines for dawn shots from an opposing bluff. Great house, great clients, perfect weather. It could not have been better."

INSIDE ↑

Yes, inside. Come inside and bundle up with all these stories, ideas, and people—a great way to stay warm and happy this winter.





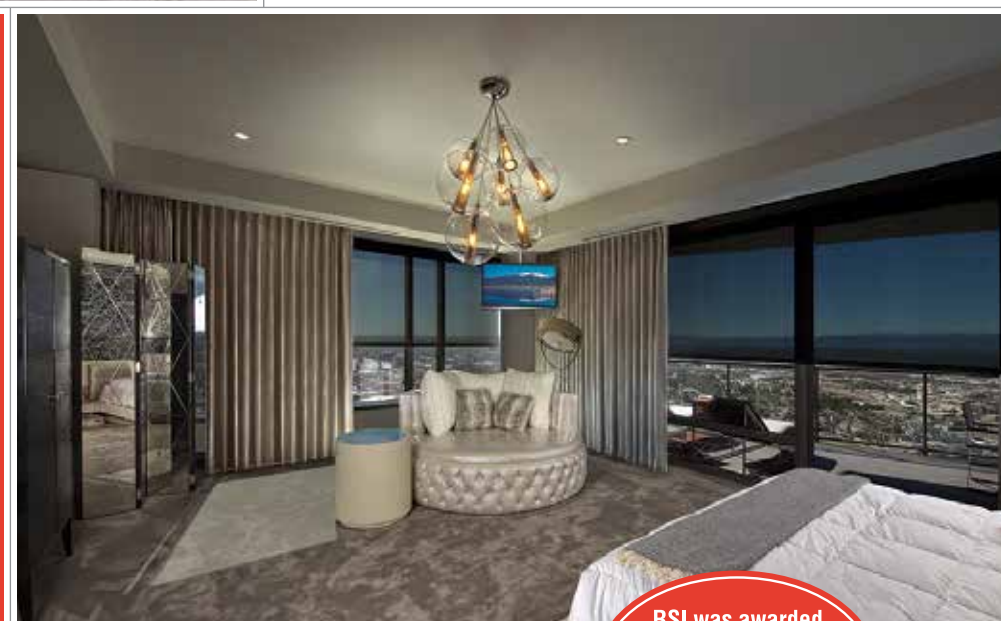
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HELLO!

ENHANCING THE QUALITY OF LIFE. For me, that has always been at the root of great art and design. A high level of creativity and skill, a passionate drive, and an animated spirit are all required tools, but ultimately success has to be judged on whether the design has enhanced the quality of life for whomever it was intended. Is that chair both beautiful to look at and comfortable to sit in? Form and function. Does that home both fit in its place and function well for those living in it? Does it enhance the quality of their lives? Does that piece of art both exhibit a mastery of materials and composition and engage and elevate the spirit of those who experience it? At some level, it is how we pick the subjects, stories, and products we include in *Modern In Denver*.

Our cover story for this issue is a good example. Corey Martin and THA Architecture designed a smart and functional home that fits perfectly in its place at 7,300 feet up the side of Fourmile Canyon. It is durable, fire-proof, flood-proof, and eco-friendly, and it provides an incredible home with magical views for the homeowners, which lift their spirits and literally elevate the quality of their lives every time they walk through the door. That is a successful design.

While we mostly focus on architecture, art, and industrial design, we love to find inspired design wherever it might be, which for this issue has taken us into the growing world and culture of the craft coffee movement. Over the last few years, a dedicated group of people have been exploring, experimenting with, and working on both simplifying and elevating the quality and experience of drinking a cup of coffee. They have approached every facet of the experience with rigor and passion similar to any great designer or artist. Creativity and meticulousness are applied at every step, from the growing and harvesting of the coffee beans to the roasting, grinding, brewing, coffee cups, and of course, where you serve the coffee. All are carefully designed with an exactitude similar to great architecture. And the drive behind all of it is to produce a unique and delicious cup of coffee that will elevate the quality of your life in a way that a cup of coffee has never done before. Dan Naiman, owner of Aviano Coffee said, "Coffee is this really romantic drink. It has the power to draw us together with family and friends, and in that way, it's always there in our memories." As I learned more about the philosophy and approach of this third wave coffee movement and saw the impact they were having on our city and culture, I knew it was a fit for us at *Modern In Denver*. The words of writer Josh Lohmer, who visited a number of the key coffee makers in our community, along with the great images of Trevor Brown Jr., provide us an engaging introduction to this fascinating and exciting part of our growing and evolving city.

Stay warm,

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EDITOR-IN-CHIEF & CREATIVE DIRECTOR William Logan
STRATEGY & OPERATIONS MANAGER Amy Phare
CONTRIBUTING DESIGNER Brian Grimes
DIRECTOR OF INTEGRATED PROGRAMS Eliana Chioetto

CONTRIBUTING WRITERS Rob Bowman, Tamara Chuang, Charlie Keaton, Josh Lohmer, Cory Phare, Clinton Waiz, Abby Wilson

CONTRIBUTING PHOTOGRAPHERS Trevor Brown Jr., Daniel O'Connor, Ron Pollard, Atom Stevens, Jeremy Bittermann

ADVERTISING William Logan
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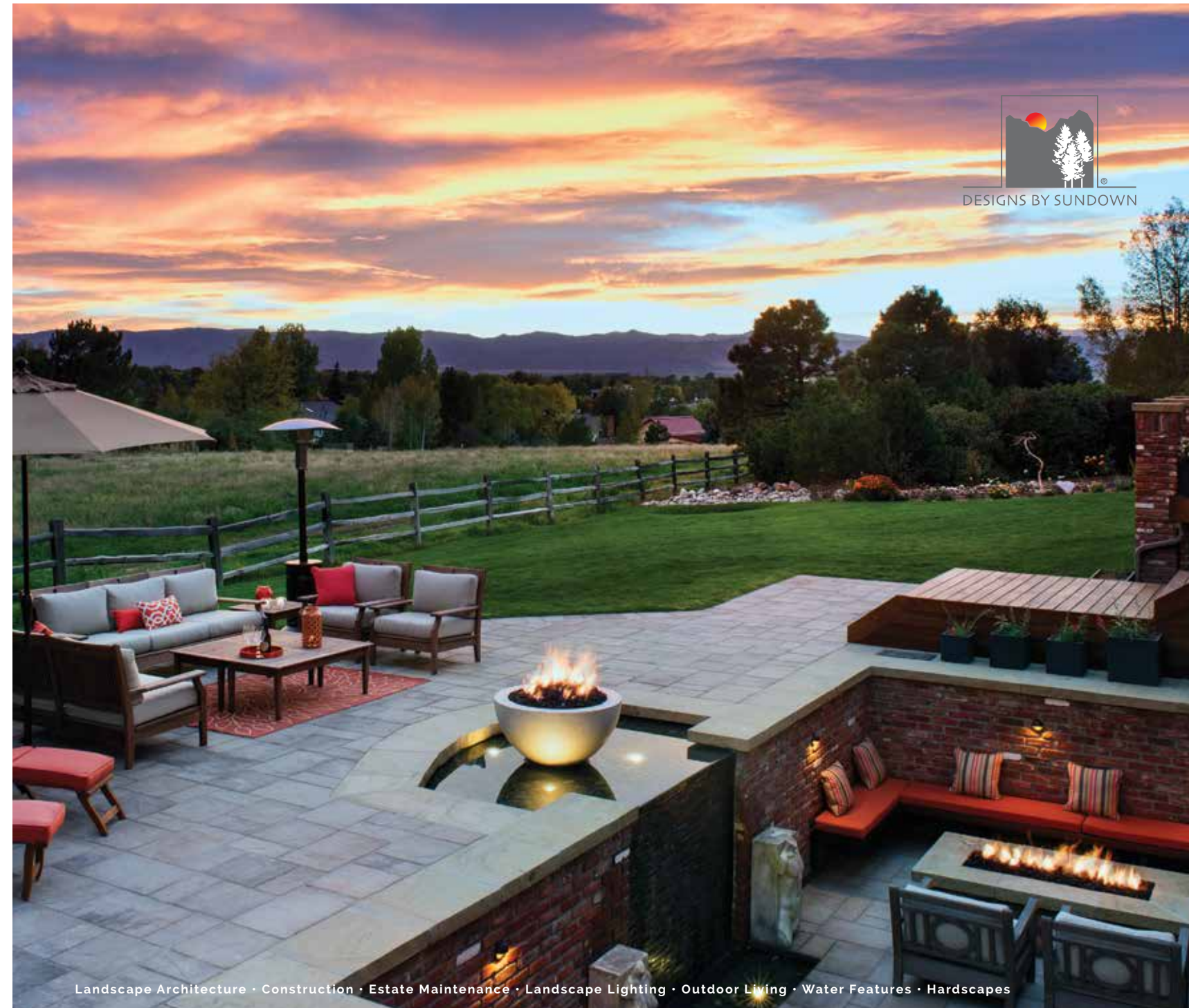


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Modular side tables turn into a chest of drawers or cabinets, depending on the preference of the designer, which is you. Otura is a series of wood boxes—some with drawers, while others are open. Put them together to create your own unique furnishing. Basic Otura is made with natural beech wood; original Otura is acerwood covered with soft suede leather. Designer Rianne Koens took inspiration from the warm hospitality of her Turkish in-laws.

+oturadesign.com



SMART LIGHT

The versatile KOHO lamp looks like a portly flashlight with a colorful base (or hat, depending on your perspective). It's rechargeable and turns on and off by a touch switch on the lid. When not in use or when it determines its power is low, the technology inside the lid cuts off power to stop the battery from running down completely.

+hivemodern.com



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Fit a movie, a small library, or thousands of digital photos into a wee bottle plugged with piece of cork. The 2.4-inch Message in a Bottle is Molla Studio's modern interpretation of tossing rolled-up notes in an airtight bottle into the ocean. Only this time, of course, that message can be much, much longer. Just don't toss the 4-GB USB memory key into the water.

+ckie.com



CUCKOO RETHOUGHT

Cu Clock is a cuckoo clock stripped of its wooden ornamental heritage and painted like a piece of minimalistic pop art. The operational cuckoo is among the reimagined designs of Japanese product designer Naoto Fukasawa, known for rethinking a number of consumer electronics designs, including the CD Player for Muji. Cu Clock's pop of color comes in brown, green, orange, or white.

+magisdesign.com

TECH GIFTING

Ever wanted to design a video game? Or build a robot? Or challenge a child to do something cool with technology? The UK-based Technology Will Save Us offers all sorts of tech-inspired DIY kits for children of all ages. And they ship to the U.S.

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SOLE GLOW

To some, Single Angle may look like a minimalist lighting element that unobtrusively adds light where needed. To others, it could be a giant fishing hook, floating from the sky with a mouth-blown glass orb waiting for a nibble. We don't know for sure what artist Michael Anastassiades intended. But we do know this: He creates objects that are minimal, utilitarian, and almost mundane yet full of a vitality one might not expect.

+michaelanastassiades.com



TAKE A SEAT

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SPACE AGE SEAT

Uchiwa, an armless armchair, gives a nod to the Atomic Age with a sleek oval-shaped seat and asymmetrical base. Designers Nipa Doshi and Jonathan Levien of London studio Doshi Levien keep it comfortably modern with a mix of hard-plastic shell and soft-down padding, making it a seat you'll want to lounge in and space out.

+doshilevien.com



LET THERE BE BRIGHT

The LED lamp series by Mikko Kärkkäinen of Tunto Design offers a stunningly slim profile and futuristic design—a touch-sensitive switch turns the lamps on and off. Even more forward-thinking is LED8, which adds a larger base and the useful Qi Wireless Charging technology inside. No more plugging cables into your phone's tiny port. Just set the phone on the base and Qi does the rest. It's available in walnut, oak, birch, black, and white.

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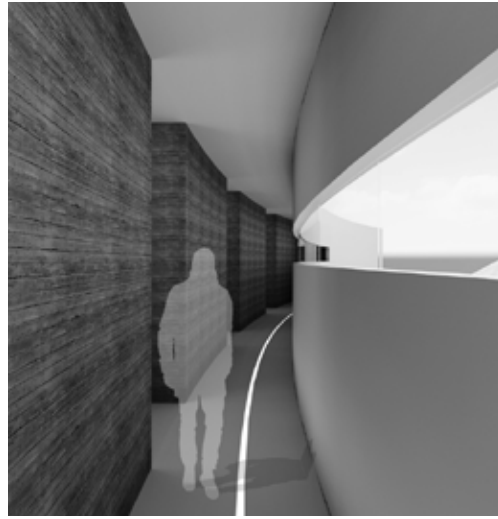
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HIGHER GROUND

WHEN THE FRYs LOST THEIR HOME TO THE FOURMILE CANYON FIRE, THEY LOOKED UP—WAY UP. REBUILDING AT 7,300 FEET HIGH, THE FAMILY SOUGHT A FRIEND TO REBUILD THEM A FIRE-PROOF AND EARTH-FRIENDLY FORTRESS.

WORDS: TAMARA CHUANG • IMAGES: JEREMY BITTERMANN





THE FIRST TIME EVAN FRY STEPPED ONTO THE PROPERTY, HE COULD STILL SMELL SMOKE LEFTOVER FROM THE FOURMILE CANYON FIRE FOUR MONTHS EARLIER. HE SAW CHARRED PINE-TREE SKELETONS AND FIELDS BLACKENED LIKE A CAJUN-DINNER SPECIAL. THERE WAS NO SIGN OF LIFE. NOT A HINT OF GREEN.

Except in the view. Oh, the view. Sunshine Canyon to the south, Sugarloaf Mountain on the west, and the Flatirons to the east. Evan had found his new home, just a mile as the crow flies from where the same wildfire that ravaged the Boulder hillside on Labor Day 2010 burned down his first home. "I actually thought it was beautiful charred. It's so graphic. So simple. Everything one color," said Evan, who other than clearing dead brush to meet fire codes, left the landscape as is. "What it looks out on wasn't burned. Plus, I like the idea of regeneration and letting it regrow."

It would take three years of regrowth, building delays, and a marriage before he and wife, Melissa Fry, moved into their new home on Labor Day last year. The two shared an appreciation of modern design and letting nature return at its own pace. Having lost everything in the fire—two weeks after Melissa had moved in—they trusted Corey Martin to design a modern home to better withstand the elements. "It's elevated off the ground and nothing is living underneath it, just rock, so it's designed to not be flammable," said Martin, Design Principal at THA Architecture Inc. in Portland. "...And when last year's flood happened, the water ran down into the canyons below."



Abandoned makeshift shelters from the era when miners worked the land inspired the use of standard corrugated siding for the house. It's affordable, offers protection, and patinas nicely overtime, said designer Corey Martin. It also complements the Ipe wood deck and modern lines of the house and breezeway, which lets the winds pass through the house.



The Frys lost everything when the original home burned down. By the time the new house was ready, they had accumulated just a few items and decided to keep what they had instead of investing in all new furniture. "There is so much view with the windows that we didn't feel like we had to do too much interior decorating," said Melissa Fry.



The house—which they call the Good Ship, because it appears to float—sits perched on a slope, like a golden eagle at rest. At 7,300-foot elevation, it's higher than their last house. Floor-to-ceiling windows face south and offer views most only see in magazines. In fact, the house was positioned to get awe-inspiring views on all sides except one: the north, which faces the driveway, gravel road, and neighboring homes.

The low-maintenance home reflects the hillside, stripped to the essentials. The Ipe hardwood deck will gray overtime. The standard corrugated steel siding already has a nice patina, matching the rusted steel mining structures near the property. Underneath, there's an unobtrusive fenced-in dog



run to keep their terrier mixes George and Donnie safe from mountain lions. "My whole reason for living is to design things, whether it's buildings or other things, that accentuate the connection to the landscape," said Martin, who traveled at least 10 times over three years to the site. "To be able to work in the landscape and see the erosion and growth over time was a super opportunity."

While Evan shares Martin's philosophy, that wasn't the main reason Martin got the job. Good friends since the University of Oregon, they continue to go on extreme vacations each year—"Not just normal ones, but ones that are really stupid," said Martin, like the insane Selkirk Mountain Experience

"I ACTUALLY THOUGHT IT WAS BEAUTIFUL CHARRED. IT'S SO GRAPHIC. SO SIMPLE. EVERYTHING ONE COLOR. WHAT IT LOOKS OUT ON WASN'T BURNED. PLUS, I LIKE THE IDEA OF REGENERATION AND LETTING IT REGROW." - EVAN FRY



ABOVE: Every room has a view, including the bathrooms. And every window was strategically placed. "We looked at what rock you would see from the bedroom window," said Corey Martin, the designer, "or how that craggy tree would be affected."

OPPOSITE: Costs ballooned on the project because of size and access issues. Martin halved the size of the original plan and simplified the design, making it easier to build and much more affordable. "Things look good on paper when they have complexity. But in reality, simpler is better," he said. A large chunk of savings came from replacing a traditional continuous concrete foundation with 22 columns supported by individual footings.



HIGHER GROUND

where Evan nearly slipped off a 3,000-foot cliff. Martin was the only architect Evan considered for the job. "I had never considered doing a home from scratch," said Evan, who works as Crispin, Porter + Bogusky's Executive Director of Creative Development. "After I lost my home, he [Martin] said, 'Look, if you're looking to rebuild, I want to design your home.'"

Evan, who loves mountain biking, would take Martin and the bikes on day trips to scout out the 8-acre property. Of course, it didn't hurt that Martin was a partner at an award-winning architecture firm, with a modern bent and appreciation for sustainable design.

Still, the process took longer than expected. Well into the project, the builder doubled his price after realizing that constructing a two-story

structure into a slope and hauling materials on a dirt road wasn't normal. But the two didn't give up. Within a few days of losing the builder, Martin returned with a simplified plan, about half the size of the original. "Corey liked it more than the original design, and I think I do, too. It's less opulent. More forward thinking," Evan said. Martin got rid of a floor and minimized the foundation, which is now anchored into several steel columns drilled deep into the granite. Floating the house next to slope also made it easier and less expensive to build.

The Frys splurged on the wall of windows. But the exorbitant price came partly from windows able to withstand winds up to 135 mph. Winds are so strong that you hear them howl even with everything shut tight. But the main reason for the windows was, of course, the view. "There is so much

view with the windows that we didn't feel like we had to do much interior decorating," said Melissa, an Ashtanga yoga instructor at the Yoga Workshop. Losing everything in the fire, they furnished the home with objects acquired during the transition. "We were so happy with the view that we didn't want anything to interfere with it," she said.

And like all good Boulderites, the Frys built energy efficiency into the house. Geothermal heating and cooling uses the earth to keep the home's temperature comfortable. The home is insulated tight with foam, and the floors have radiant heat, while windows provide cross-ventilation when it gets too warm. An array of photovoltaic solar panels outside provides energy for the house and feeds what they don't use into Xcel's grid. Integrating passive solar design, the roof's overhang blocks direct sun from hitting the windows in summer, while heating up the concrete floors in winter. "What I didn't want was a propane tank next to the house. A lot of these mountain homes, you have to have mountain gas. But do I have to? It felt really weird to me to have fossil fuels trucked in," Evan said. The geothermal and photovoltaic solar provide most of the energy throughout the year. From June to September, they haven't had an electric bill, and they are 100 percent electric.

Grasses and native plants have returned. Wildflowers were in abundance last spring. Recent wildlife sightings include turkey vultures, golden eagles, great horned owls, violet-green swallows, American Kestrels, Western Tanagers, foxes, chipmunks, bears, and mountain lions. "Nature wins up here, and plants and birds have come back full force," said Melissa.

The expansive views make the house seem deceptively remote, but the house is less than 10 miles to downtown Boulder, a 15-minute drive in good traffic. The athletic couple works hard during the week, and when it comes to winding down, the first thought is home. "I just love being home," Evan said. "And I live right where I want to be."



Underneath the house, there's a dog run for the couple's Terrier mixes, George and Donnie. "They're hyper-spoiled," said Evan Fry. Originally, the dog run was going to be accessible using stairs leading directly to the home's interior, but the county said no. The fenced-in dog run is reachable by one of the decks.

PROJECT LIST

DESIGN

Corey Martin / THA Architecture
Portland, OR

GENERAL CONTRACTOR

Cornerstone Contracting
Lafayette, CO

FRAMING, WINDOW, AND DOOR INSTALLATION

C-Corporation
Boulder, CO

CUSTOM CABINETRY FOR KITCHEN

Marc Hunter Woodworking
Lyons, CO

CUSTOM IRON WORK FOR DECK RAILING AND DOG ENCLOSURE

Standard Metal Works
Boulder, CO

STRUCTURAL ENGINEERING

Matt Berry for Ascent Engineering
Boulder, CO

ENERGY MODELING

Populus, LLC (now CLEAResult)
Boulder, CO



ENERGY-EFFICIENCY TIPS

SUN SHADE

The Frys' wall of windows let in loads of natural light. And thanks to the home's position and a roof overhang, direct sunlight is blocked during the summer, which keeps the home cooler. In the winter, the rays heat up the concrete floors, which keep the warmth lingering into the cooler evening hours.

GO GEOTHERMAL

Heat or cool a house using the naturally constant temperature 6 feet below. Geothermal systems pump water through a series of pipes buried to a depth that never get too hot or cold, thanks to the earth's insulation. The water is carried back up to heat

or cool the house. While the system relies on electricity, it's considered more efficient than traditional heating systems, plus it doesn't burn fossil fuels.

FOAM INSULATION

The best way to close up cracks is to seal them. Foam works its way into the crevices and expands to completely close off any holes where icy air or sweltering summer breezes can enter.

CROSS VENTILATION

Add windows on opposing walls to encourage air to flow through the entire house and cool it down during the summer.



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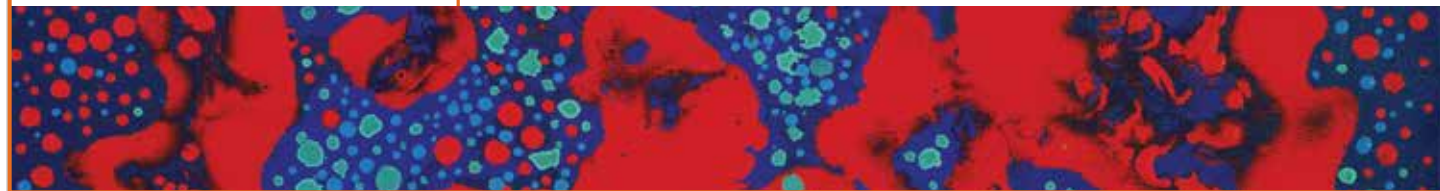
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La Donna, glass vase, 1950, by Fulvio Bianconi; below, detail of Painting No. 19, 1964, by Vance Kirkland



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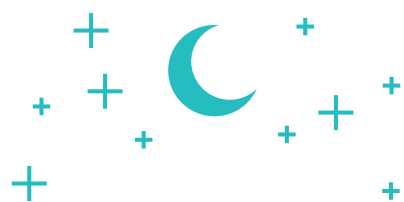


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the
CREATIVE
CAMPGROUND

spaces we occupied weren't a strong reflection of our creative capacity," said Richard Raedeke, Condit's Vice President of Operations. Today, Condit's creative capacity is on full display in the kind of vivid detail more typical of a semi-lucid dreamscape than an industrial office park populated by 18 wheelers covered in grime.

From the moment you walk in the door to the moment when clients sign their first contracts, Condit is more of an experience than simply a place to do business. On arrival, visitors are greeted by the vibrant reception area, which blends mid-century nostalgia with bold colors, all while chronicling Condit's roots

as an advertising pioneer. A bank of airplane seats neatly covered in leather sit below a seemingly to-scale painting of a B-17 bomber, replicated from an illustration that once hung above Bill Condit's design space. While the homage to the past is stoutly present, just steps beyond the reception, it is clear that the future of large-scale exhibit design and production is Condit's focus.

The centerpiece of the new space and the cornerstone of what Condit offers clients are embodied in the creative studio design. Walking

into the "Creative Campground" is like stepping into an imaginary wonderland that manages to somehow stay on just the right side of campsite kitsch. A wild blend of true retro-mod and dazzling design dexterity, the notion for the space was born from Design Director Kevin Trainor's desire to convert a small pull-along camper into an office. By allowing the trailer, painted in Tiffany teal, to take center stage in the campsite, the rest of the space seems to be a polished backdrop for The Yogi Bear Show. "The idea behind the

FROM THE SECOND YOU WALK INTO CONDIT EXHIBITS' RECEPTION AREA (BELOW RIGHT), IT'S CLEAR TO EMPLOYEES AND CLIENTS ALIKE THAT CONDIT IS DEDICATED TO INNOVATION AND DETAIL—AND WHAT'S NEXT IN THE EXHIBIT INDUSTRY. WITH BRIGHT POPS OF COLOR, PLAYFUL SEATING, AND OVERSIZED ART, TRIPS TO CONDIT BECOME AN EXPERIENCE RATHER THAN A QUICK VISIT.



Creative Campground, and really the entire building, was to create a one-of-a-kind marketing environment that represents Condit's ability to visualize a client's brand in a three-dimensional exhibit space," said Trainor. "Condit is about bringing brands to life and making the experience of seeing the brand on display a full five-sense encounter."

Housing Trainor's team of graphic and 3D designers, the campsite is more than just whimsy, it's actually a carefully constructed embodiment of the near limitless possibilities in exhibit design. Every material incorporated is an actual product that Condit has or can incorporate into an exhibit. From the super-lite, beetle-kill pine used to finish workspace exteriors to the incredibly strong, yet portable, structural stanchions supporting the second-floor trehouse lounge,

the Creative Campground dons an "if you can dream it, we can do it" mindset. The campsite theme also has strong resonance with Condit's eco-conscious clientele, which includes health food and outdoor sporting companies among a diverse array of others.

When the tour continues, visitors pass through the operations area, which still stylish, reads as buttoned up, taking care of business compared to the campsite. Here, project managers, sales teams, marketing, and administrative personnel are

CONDIT NEVER TAKES ITSELF TOO SERIOUSLY. KITSCHY, WILDERNESS-THEMED PAINTINGS—ALL THRIFT STORE FINDS—DRAPE A GROWING WALL IN THE CREATIVE CAMPGROUND (ABOVE LEFT AND TOP). JUST BELOW IT, "CAMPGROUND RULES" IN THE COLORS AND FONTS OF ICONIC U.S. NATIONAL PARK SERVICE SIGNS GREET VISITORS WITH JOVIAL MESSAGING: "CAMPERS MUST OBEY MUSICAL THEME DAYS," AND "DRUMMERS MUST BE ACCOMPANIED BY AN ADULT." BELOW, STAFF MEMBERS PERSONALIZE THEIR SPACES, EXPANDING THE CREATIVE CULTURE.





the
CREATIVE
CAMPGROUND



THE GRAPHIC AND 3D DESIGN TEAM OCCUPIES THE CREATIVE CAMPGROUND WING OF CONDOT, WITH DESIGN DIRECTOR KEVIN TRAINOR AT THE CORE IN A VINTAGE CAMPER COMPLETE WITH A DESKTOP SQUIRREL. BUT DON'T FLIPPANTLY DISMISS THE QUIRKY DECOR. EACH OF THE ELEMENTS SERVE AS REPRESENTATIONS OF APPLICATIONS THAT CAN BE USED IN THEIR CLIENTS' EXHIBIT DESIGNS. FOR INSTANCE, A STAIRWELL DISGUISE FOR DOUBLE-DECK STRUCTURES, LIKE THAT TO THE LEFT OF THE CAMPER (TOP).



on track but not without their own access to fantasy. Their moment happens in the company break room, where the escape is more like time travel than the great outdoors. The kitchen is 1920s Café Parisian. Cloaked in blue and dappled in gold ornamentation, the kitchen recalls a side-street sweet spot just off the Champs-Élysées where long afternoons merge café au lait and people watching.

Beyond the kitchen lies the shop—the heart and soul where the rubber meets the road. What good is imagination without the



EVEN BEYOND THE CREATIVE CAMPGROUND, CREATIVITY ABOUNDS. COLORS BURST IN CONDOT'S CONFERENCE ROOM, AND A PARISIAN CAFE THEME TAKES OVER THE KITCHEN (BELOW), WHICH WAS INSPIRED BY COLOR TRENDS SPOTTED DURING A TRIP.



CONSTRUCTING CARTIER

Condit Exhibits does more than just trade shows. Its Denver location and everything-under-one-roof model made it the perfect partner for the Denver Art Museum, which selected Condit to fabricate and install its current 14,000 square-foot Cartier exhibit—which it did in just four months.

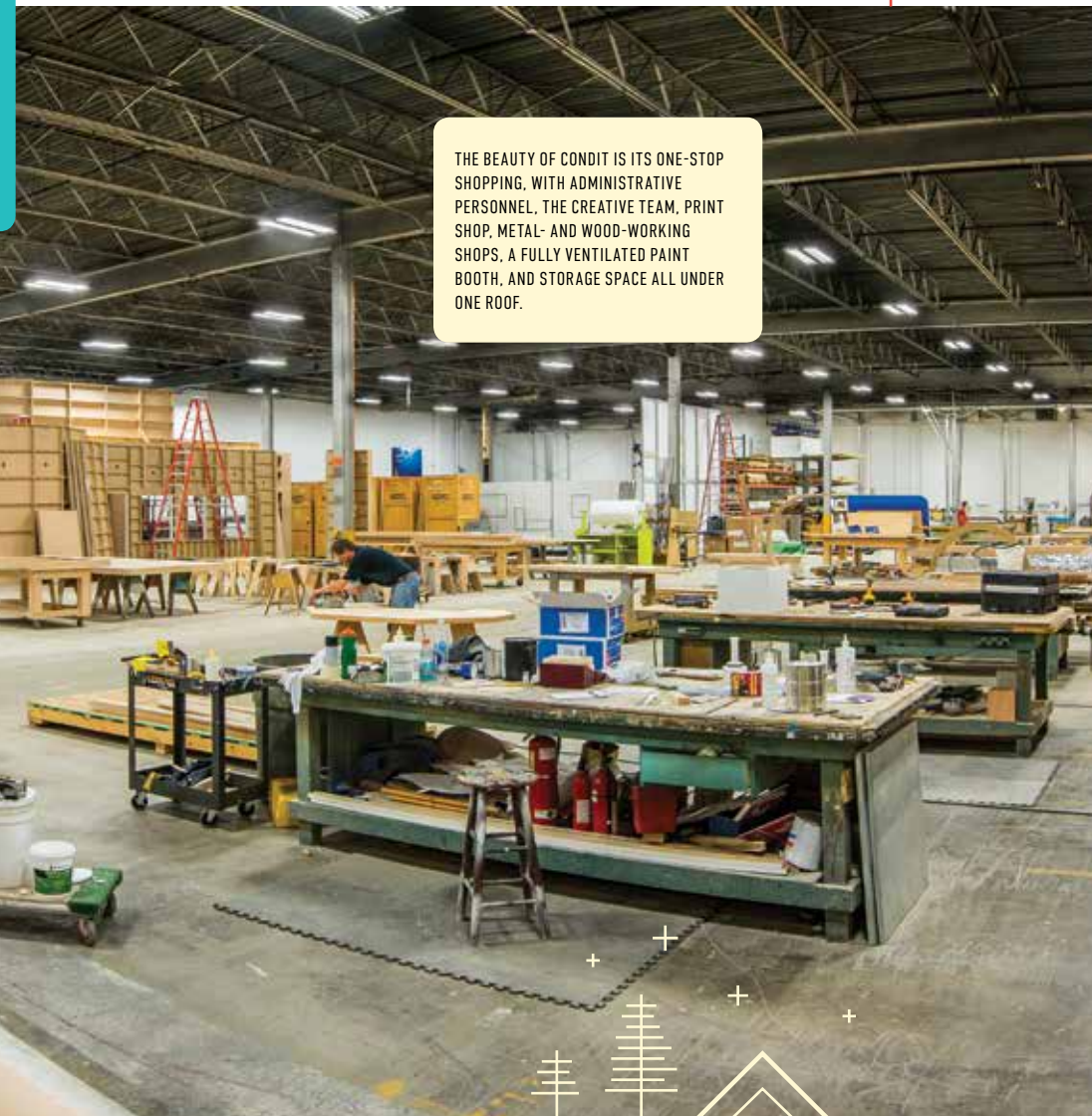
Condit was responsible for the construction documents, exhibit fabrication, and painting of the exhibition's custom walls, display units, and viewing rooms. Condit's engineering, woodworking, and paint departments were responsible for the build, transport, and installation of the components into the DAM's Anschutz and Martin and McCormick galleries.

The exhibit, *Brilliant: Cartier in the 20th Century*, was designed by French exhibition designer Nathalie Crinière and Agence NC in Paris. The show chronicles how design has been represented in the changing eras of the 20th century and how Cartier's evolving brand helped define the varying meanings of luxury throughout time. It will be on display until March 15.

hands-on know-how to make the magic happen? The expansive fabrication space includes adjoining metal- and wood-working shops, a fully ventilated paint booth, print shop, and, of course, cavernous storage space. Here, the process is precise and controlled, safety glasses are required, and wandering is discouraged. Saws and screw guns buzz and hum, fork lifts move large pieces, and entire exhibits can be assembled, fine-tuned,

deconstructed, and packaged for shipping by Condit's crew of roughly 25 skilled craftsmen.

What's next for Condit? Only whatever the future can imagine. With clients like the Denver Art Museum hiring them to fabricate the displays for the Cartier exhibit while supporting the exhibit needs of some 700 clients worldwide, the possibilities seem limitless. ▲



THE BEAUTY OF CONDIT IS ITS ONE-STOP SHOPPING, WITH ADMINISTRATIVE PERSONNEL, THE CREATIVE TEAM, PRINT SHOP, METAL- AND WOOD-WORKING SHOPS, A FULLY VENTILATED PAINT BOOTH, AND STORAGE SPACE ALL UNDER ONE ROOF.



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STARTS WITH THE BEAN



COFFEE BY DESIGN

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WORDS: JOSH LOHMER • IMAGES: TREVOR BROWN JR.

CONTRIBUTOR: AARON ROSENBLUTH



MIDDLESTATE COFFEE

Freshly roasted beans spill onto a cooling tray at MiddleState Coffee. As coffee became a commodity, the unique characteristics of the beans themselves disappeared into flavorless, nondescript blends. Today's specialty coffee purveyors want to showcase the inherent qualities of an individual bean's variety and origin—similar to a winemaker's effort to highlight a particular grape and the vineyard's *terroir*.



"TODAY WE'RE GOING TO ROAST A GESHA," SAID JAY DEROSE, CO-OWNER OF MIDDLESTATE COFFEE, WHICH OPERATES OUT OF A CHARMING, TIDY LITTLE ROOM IN THE BACK OF STEADBROOK, A MEN'S FASHION BOUTIQUE ON SOUTH BROADWAY.

As it turns out, Gesha is a variety of the Arabica coffee plant, just like Pinot Noir and Sauvignon Blanc are varieties of the one species of grapevine that produces all fine wines.

The Gesha was first developed in the highlands of Panama on a farm called Hacienda la Esmeralda, and the variety has become something of a legend, commanding in some cases upwards of \$175 per pound for green (unroasted) beans. Although it thrives in the higher-altitude climates of Latin America, the Gesha originated near a town of the same name in Ethiopia, generally considered the birthplace of coffee, not far from humanity's own origins in East Africa's Rift Valley.

MiddleState is one of the newer kids on the coffee block in Denver. DeRose and his business partner, Dustin Pace, recently purchased a new small-batch, \$30,000 roaster, which has a cast iron roasting drum to better regulate heat. The partners exude a cool but meticulous ethic,

visible in everything from their company's newly minted labels to their selvedge denim barista aprons—all crisp, clean, and precise. Pace and DeRose have been working in the coffee industry for years, but this is their first independent venture. "I've always been a hands-on, DIY guy," said DeRose, "I want to make things, and when I do something, I want to do it right. There's so much to learn about coffee. It has so much to offer. I love to see people realize that and get excited about it."

Soon after the Gesha was dropped into the roaster, DeRose began checking intently on the beans every few seconds, monitoring their rapidly changing color and aroma; more than 1,500 chemical reactions happen during the roast. We were anticipating "first-crack," when the beans expel their moisture and the sugars begin to caramelize. It sounds faintly like popcorn popping, and shortly thereafter, DeRose released the beans to cool. They had an attractive cinnamon-ish color and warm aroma. The whole process had taken less than 15 minutes.

DeRose explained that companies like Starbucks typically roast past "second-crack." Depending on the bean, this can add body but also bitterness, gradually diminishing the coffee's natural

ABOVE: At many of the city's top coffee shops, baristas train for months before they are allowed to pull an espresso shot for a customer. More than a featureless base for sugary coffee drinks, high quality espresso offers a lovely balance of sweetness, acidity, complex aromas, and a round, rich texture.

OPPOSITE: Unaccustomed to the lighter style and sometimes exotic flavors of third wave coffee? Seanna Forey recommends a Mexican coffee brewed with the pour-over method. The sweet chocolate and caramel flavors combined with a fuller body make for a great learner's cup.

sweetness, acidity, and complexity—emphasizing instead the flavors created by the roasting itself. "We want to protect the integrity of the bean," said DeRose. "We start by seeking out exceptional coffees, and we try to roast them properly so people can taste their distinctive characteristics. From sourcing to serving, that's our goal."

A few days later, we brewed the Gesha. DeRose chose the pour-over method to help preserve the coffee's delicate characteristics and prevent any sediment from clouding the taste. He described the aromas as extraordinarily floral—like soft jasmine or honeysuckle—and noted flavors of lemongrass, passion fruit, lychee, and pear.

The approach taken by MiddleState and an ever growing number of

LITTLE OWL COFFEE

Owner Seanna Forey named her shop after a tiny underground Tokyo bar where the owner's small, live owl perched in various places, and the cocktails were mixed with exquisite care. Forey says thoughtful customer service is the key to recalibrating people's tastes. "We get these business guys who are used to a huge cup of big, bold coffee. But a little education and a personal touch go a long way, and watching that light bulb go off in their eyes is awesome," said Forey. "When it comes to specialty coffee, we're all learning together, and I love that."



others in Denver and nationwide has become known as coffee's third wave. Its leaders favor trade practices, roasting styles, brewing methods, and service standards best suited to coax out a coffee's true essence, or at least its best self.

But how did we get here—to a point where coffee descriptions read like they were written by a sommelier, and the price per ounce for beans can sometimes rival Dom Pérignon? And what does Denver have to offer a movement that is still in its adolescence—a movement that has only begun its attempt to redefine the coffee industry as a whole?

FROM SOCK SWEAT TO SECOND FIDDLE


Coffee's popularity boomed during prohibition, and by the 1940s, most Americans were boiling it in a percolator for breakfast, lunch, and dinner. Per capita consumption peaked at more than 45 gallons in 1946, but it steadily declined from there for a number of reasons, including the rise of soda.

But poor quality was the main problem. Starting in the 1950s, coffee went from mediocre to miserable as it became yet another stale commodity for grocery store shelves. The few corporations controlling the market started cutting their blends with more Robusta beans, which are cheaper but far inferior to Arabica coffee. They also roasted their beans lighter to squeeze every cent out of them (darker roasting reduces weight), making for a weak, almost flavorless drink that the French liked to ridicule as jus de chaussettes—sock sweat.

At this point in history, Americans' only coffee options were cream or sugar, both attractive options

"I LOVE THAT COFFEE IS SUBJECTIVE. THERE ARE PARAMETERS FOR EXCELLENCE, BUT NO RIGHT OR WRONG ANSWER. SO THERE IS CONSTANT FRESHNESS AND PROGRESSION AND CHALLENGE. IF WE CAN REMEMBER THIS HERE IN DENVER, WE CAN REALLY BE PIONEERS."

-JAY DEROSE, MIDDLESTATE COFFEE



Jay DeRose checks on roasting Gesha beans. Roasting coffee is part art, part science. It's a complex process that takes years to master and goes way beyond simple labels like light or dark. Each batch of beans differs according to variety, freshness, and countless other factors, and roasters manipulate time, temperature, and a number of other variables to develop the distinct potential of every coffee.

given coffee's thin and uniformly boring flavor. "The only real differentiator in the market in those days was coupons," said Mark Overly, who owns Kaladi Coffee near the University of Denver and has been roasting for decades. "People basically chose coffee based on who was offering the best deals."

Things began to change in the mid-1960s when Alfred Peet, who was born in Holland, helped to popularize fresh, dark-roasted, European-style coffee. The rich cups served at Peet's first store in Berkeley, California, inspired the Starbucks' founders, who opened their first shop in Seattle in 1971.

In the subsequent decades, however, something strange happened. Coffee quality improved dramatically, but as Americans moved from Folgers to pumpkin-spice lattes, the bean itself slipped into the background. "People weren't excited about coffee so much as the coffee drinks," said Overly.

Coffee became half of a hyphenated beverage. Like the liquor in a sugary cocktail, espresso became merely the base for caffeinated milkshakes (extra whip). Propelled by chains like Peet's, Starbucks, and Caribou, this "second wave" introduced customers to better coffees but also racks of flavored syrups and lots of steamed milk. If the second wave had a high water mark, it might be Starbucks' recent boast that its customers can concoct more than 87,000 possible drink combinations.

BACK TO BLACK

"Nothing breaks a barista's heart like watching someone dump cream and sugar into great coffee," said Josh McNeilly, owner of Black Black Coffee, which started as a series of pop-up shops serving only hand-brewed black coffee. With the help of about \$6,300 from Kickstarter for an espresso machine, Black Black recently took up permanent residence in Denver's Taxi building. As we chatted, I was served a delicious pour-over Kenyan with an unmistakable stewed-tomato aroma.

WEIGH THE BEAN

When brewing at home, instead of measuring by the spoonful—or volume—measure by weight. "The density of different beans varies greatly," said Kevin Foth of Corvus Coffee, "so in the industry, we only use weight." Further, the shape of the bean varies, and different grinders will alter the density, too. Your best bet? Invest in a sleek scale for a perfect home brew.



1.



2.



3.



4.

The faces of some of Denver's specialty coffee vanguard: 1) Owners Dustin Pace (left) and Jay DeRose (right) of MiddleState Coffee; 2) Owner Josh McNeilly of Black Black Coffee; 3) Aviano owners Doug and Saadia Naiman; and 4) Kevin Foth of Corvus Coffee Roasters.

About 10 years ago, McNeilly, who has a patient, soft-spoken demeanor, was working as a barista when someone from Denver's Novo Roasters dropped off a bag of Amaro Gayo from Ethiopia. "It was the first time I tasted anything in coffee other than coffee," he said. "It blew me away."

With Black Black, McNeilly wants others to experience that moment of discovery, a mission that has softened his purist tendencies, a little. "I want to be graceful and show people what's possible," he said. "I'm going to be the nicest guy who's not willing to budge, ever."

McNeilly's passion and principles align with those of many third wavers. Their insistence on brewing and serving coffee their way—don't come looking for a 20-ounce latté here—might seem pretentious to some. But in McNeilly's opinion, diluting coffee ultimately makes it less likely that you'll see the light. The third wave is drawing a circle around beverages that allow the bean to shine and phasing out the rest.

COURTING CONVERTS

The prevailing attitude at third wave shops around Denver is one of infectious enthusiasm. No one embodies this genuine desire to share their knowledge and love of coffee more than Kevin Foth, Director of Retail Operations for Corvus Coffee Roasters, a shop that also sells beans wholesale.

Foth's beard, spectacles, and broad, kind smile give him the look of a young friar. I wasn't surprised to learn later that he is studying theology. It takes about 100 man-hours to produce coffee, from farm to cup, and Foth explained that Corvus' "maker series" engages farmers directly to develop unique coffees that express their terroir. Highlighting specific farms and working closely with them to improve quality and raise single-origin coffee—versus blends that have long been the backbone of the

THE ARCHITECTURE OF GREAT COFFEE

FROM FARM TO CUP, coffee endures a tortuous path, touching dozens of human hands along the way. If you've ordered coffee at a third-wave shop in Denver lately, odds are two of those hands belonged to Andy Sprenger, who started Sweet Bloom Coffee Roasters in his native Lakewood after 10 years in specialty coffee on the East Coast. Sprenger and his roasts are respected throughout the city and beyond—a Hong Kong Barista just took second at the World Barista Championships featuring a Sweet Bloom coffee.

Sprenger recently helped MID understand the many different elements that need to come together to make beautiful coffee, and how to avoid screwing up what so many hands have taken such great care to produce.

"As roasters and brewers, we're on the end of a long chain," said Sprenger. "And so when we are able to show people how special coffee can be, it's very satisfying. We feel we've done justice to all the work that has gone into it."

:: FROM FARM TO PORT

Too much happens between the moment a coffee cherry is harvested and when it arrives at the roaster to describe here. The beans are processed, dried, stored, milled, packaged, and shipped. Numerous mistakes can be made along the way, but more and more specialty coffee is surviving the journey in excellent condition.

:: THE ROAST

Lighter roasts typically emphasize a coffee's acidity—its brightness. Darker roasts tend to have more body. Roast a coffee too light, and it will lack sweetness, aromas and viscosity, instead tasting thin and sharp. Roast a coffee too dark, and its enticing flavors will dissipate, replaced by a burnt, acrid edge. In between these two extremes, there is room for debate about what's best, but the better questions are: 1) What type of roast allows the bean to shine while also creating a balanced cup, and 2) What do you like? It's best to talk to your local roaster or barista about their coffees and then experiment to determine your preferences. And if you're buying a high-quality roast, consider it a fresh, perishable food. Keep

whole-bean coffee in an airtight container out of bright light, and the aromas will stay vibrant and fresh for about a week.

:: THE GRIND

A proper grind is crucial, and it has to match the brewing method for optimal extraction. In general, coarser grinds are for brewing methods that take longer, like French press. Finer grinds are better suited for aeropress or espresso. If your coffee tastes bitter, it may be over-extracted—your grind may be too fine. If it tastes flat and flavorless, it may be too coarse. Regardless of the grind, consistency is key. This is why the pros shake their heads at blade grinders; go for a burr grinder instead.

:: THE BREW

Water temp is the easy part. The Specialty Coffee Association of America recommends brewing coffee at 195-205 degrees Fahrenheit. Water boils at 202 degrees in Denver, so boiling is fine. Colder water can lead to flat, under-extracted coffee. The grind-to-water ratio is different for every brewing method, but the old rule of thumb of about 2 tablespoons per 6 ounces of water works. Third-wavers are more exacting; they start with 1 gram of coffee to 15 grams of water and adjust from there. For a Chemex, for example, 6 tablespoons of ground coffee for 5 cups of water is ideal.

:: THE SENSES

Drink your coffee freshly brewed. Never reheat it. When tasting coffee, the easiest characteristics to pick out are sweetness and bitterness. Body, or a coffee's mouthfeel, is also fairly easy to understand. Think of the difference between heavy cream (more body) and skim milk (less). Third-wave coffees that are roasted lighter also tend to have a palpable acidity, with very bright coffees often described as juicy or citrusy. "The best time to smell the aroma is just after the coffee is brewed," said Sprenger. Coffee has more than 800 aromatic compounds, around three times the number found in wine. So if you think your coffee smells like Skittles—you might be right! Pay attention to these various components, and you'll start to develop a map of how coffees from different parts of the world taste, and which ones you like.



Andy Sprenger opened Sweet Bloom Coffee Roasters in his native Lakewood in early 2013 after 10 years of experience on the East Coast. Sprenger is a certified Q-grader (like a sommelier, but for coffee) and has had success in many national and international brewing and tasting competitions. But his passion goes beyond quality. Sprenger believes consumers are too disconnected from coffee producers, and his goal is to help bring some of the farmers he works with to Sweet Bloom to meet their customers.

RIDING THE WAVE

WHAT is third wave coffee, and when did it come about? Trish Rothgeb (then Trish Skeie) is the most widely credited for coining the term, which appeared in the spring 2003 issue of the *Flamekeeper*, the newsletter of the Roasters Guild—a subgroup of dedicated crafters of the Specialty Coffee Association of America. In it, she stated: “First wave, second wave, third wave: this is how I think of contemporary coffee. ... Each approach has its own set of priorities and philosophies; each has contributed to the consumer’s experience—and our livelihoods. Occasionally, the waves overlap; and one inevitably spills over to influence the next.”

One wave is not necessarily superior to the other—it’s more of a matter of taste. To get a better idea of where your preferred styles fall on the spectrum, take a look here.

FIRST WAVE

The first wave often gets a bad rap. This wave represents the Folgers of the world, and the people behind it were business people, not coffee connoisseurs. They were responsible for turning coffee into a major commodity. The upside to that? They revolutionized its marketing along with its packaging, which we still use today. You can thank them for the air-tight cans and pre-ground packs.

SECOND WAVE

Think of the second wave as your Starbucks. “They helped introduce the words ‘latte,’ ‘French Roast,’ and ‘cappuccino’ into consumers’ vocabularies—not to mention their daily lives. They have become so specialized within the world of specialty coffee that they have even created their own language,” Rothgeb wrote. With this wave, the beauty lies in the customization for the consumer. Endless options are at your fingertips, putting the drinker in the driver’s seat.

THIRD WAVE

The third wave represents the artisanal trend taking over Denver. These roasters and baristas revel in the larger locavore and DIY movements. They are dedicated to meticulously honing their craft, and they bring passion and enthusiasm to every part of the process. Rothgeb’s initial depiction of it still rings true today: “For every outlet that opens with a semi-automatic espresso system, there is a third waver, working overtime, staining her hands brown with coffee as she handcrafts the perfect shot. ... These baristi will be able to tell you exactly when their coffee was roasted, how the beans were processed, the idea behind the blend, and offer cupping notes.”

BLACK BLACK

Black Black Coffee began as a series of pop-up shops serving only black coffee. Owner Josh McNeilly still doesn’t offer cream or sugar at his shop in the Taxi building—he wants you to taste his hand-brewed coffee unadulterated—but McNeilly has added traditional espresso drinks to the menu.

Third-wave shops tend to adhere to different proportions when it comes to the amount of milk in their espresso drinks. McNeilly’s lattes at Black Black, for instance, come only in a 6-ounce size, so that the steamed milk doesn’t drown out the espresso’s full range of flavors.



industry—is another hallmark of many in the third wave. “As baristas, we’re the last chapter in the bean’s story,” said Foth. “But we want you to know the whole plot. And if we’re going to educate, we can’t be snobby or standoffish. People like handmade things in Denver, so they’re likely to be curious. Our quality and service have to be super high, so new customers are delighted when they try specialty coffee for the first time.”

I asked Foth if he wasn’t a barista, what he would be. “Maybe an evangelist,” he laughed. “If you think I’m passionate about coffee, you should hear me preach!” He then invited me behind the bar to learn how to pull an espresso shot. Prospective baristas at Corvus train for months before making espresso for guests. After tasting my thin, sour shot compared to Foth’s sweet, fragrant, velvety cup, I could see why.

BREWING IN DENVER

Doug and Saadia Naiman, owners of Aviano Coffee, have been at the forefront of artisan coffee in Denver since their first store opened in 2006. Along the way, Aviano has had three locations, something that helped them hone their craft. Aviano’s new Cherry Creek store is probably the most fully evolved third-wave shop in the city, but it wasn’t easy getting there. “In 2010, when we first moved to Cherry Creek, we quit serving large drinks, shrunk our menu and started offering a market-price coffee,” said Doug. “The response was mixed. Some people said, ‘Good luck charging that for coffee!’ and my baristas were asking us to reduce prices and go back to large-batch brews. I was out of my comfort zone.”

But with the help and advice of Intelligentsia, an early national leader in specialty coffee, the

Naimans stayed the course. On a recent visit, the line at Aviano was out the door, and nearly every seat inside was full.

The shop—which Doug and Saadia designed and built with the help of Doug’s brother, an architect, their staff of baristas, and coffee industry experts—fairly glows, its sleek modern lines enlivened by warmth of activity. The coffee bar is set up as an island in the center of the space, with elevated bench seating along the wall, effectively putting the baristas on stage.

“We wanted the coffee to be the focal point,” said Saadia. “And we wanted there to be very few barriers between the customers and the baristas, so people can see the care and discipline that goes into their coffee—and so they would feel comfortable asking questions.” Every single detail at Aviano is calibrated in a never-ending quest



There’s one thing all third wave brewers and roasters share, and that’s a passion for coffee education. Locally, Black Black Coffee’s classes offer opportunities to learn in a hands-on lab environment. Mark your calendar for a class this winter!

DECEMBER 20

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Advanced Latte Art

JANUARY 17

Espresso Basics
Latte Art Basics

JANUARY 31

Manually-brewed Coffee Basics
Advanced Latte Art
Advanced Coffee Tasting

FEBRUARY 14

Espresso Basics
Latte Art Basics

FEBRUARY 28

Manually-brewed Coffee Basics
Advanced Latte Art
Advanced Coffee Tasting

MARCH 14

Espresso Basics
Latte Art Basics

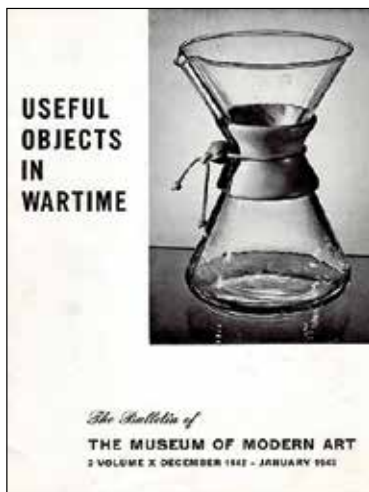
Classes are available for purchase online or in the shop for \$75. They are 2-3 hour, hands-on classes taught by owner Josh McNeilly. +blackblackcoffee.com

BLENDING ART AND SCIENCE

A MODERN CLASSIC INVENTED BY A CHEMIST IN 1941, THE CHEMEX COFFEEMAKER IS A WORK OF ART, QUITE LITERALLY.

The coffeemaker—selected by the Illinois Institute of Technology as one of the best designed items of modern times—is part of the permanent collection at the Museum of Modern Art in New York. Yet the design, which you'll find as a staple in many third wave coffee shops and households today, was inspired by science.

Inventor Peter Schlumbohm, Ph.D. made the modern iconic piece from non-porous, borosilicate glass and fastened it with a wood collar and tie. It brews coffee without imparting any flavors of its own. The Chemex coffeemaker was inspired in spirit by the Bauhaus school of design and in form by laboratory equipment such as the Erlenmeyer flask. Of the design, he explained, "A table must be a table; a chair must be a chair; a bed must be a bed. When, in 1938, the personal desire for coffee came up, my aspect simply was: A coffeemaker must make coffee, and then I applied my knowledge of physics and chemistry."



Many third wave coffee shop owners and roasters encourage brewing your own coffee at home as a more economical way to drink exceptional coffee. The majority of pros recommend the Chemex as the easiest, most consistent method to making a great cup that unlocks almost any coffee's full range of flavors and aromas.

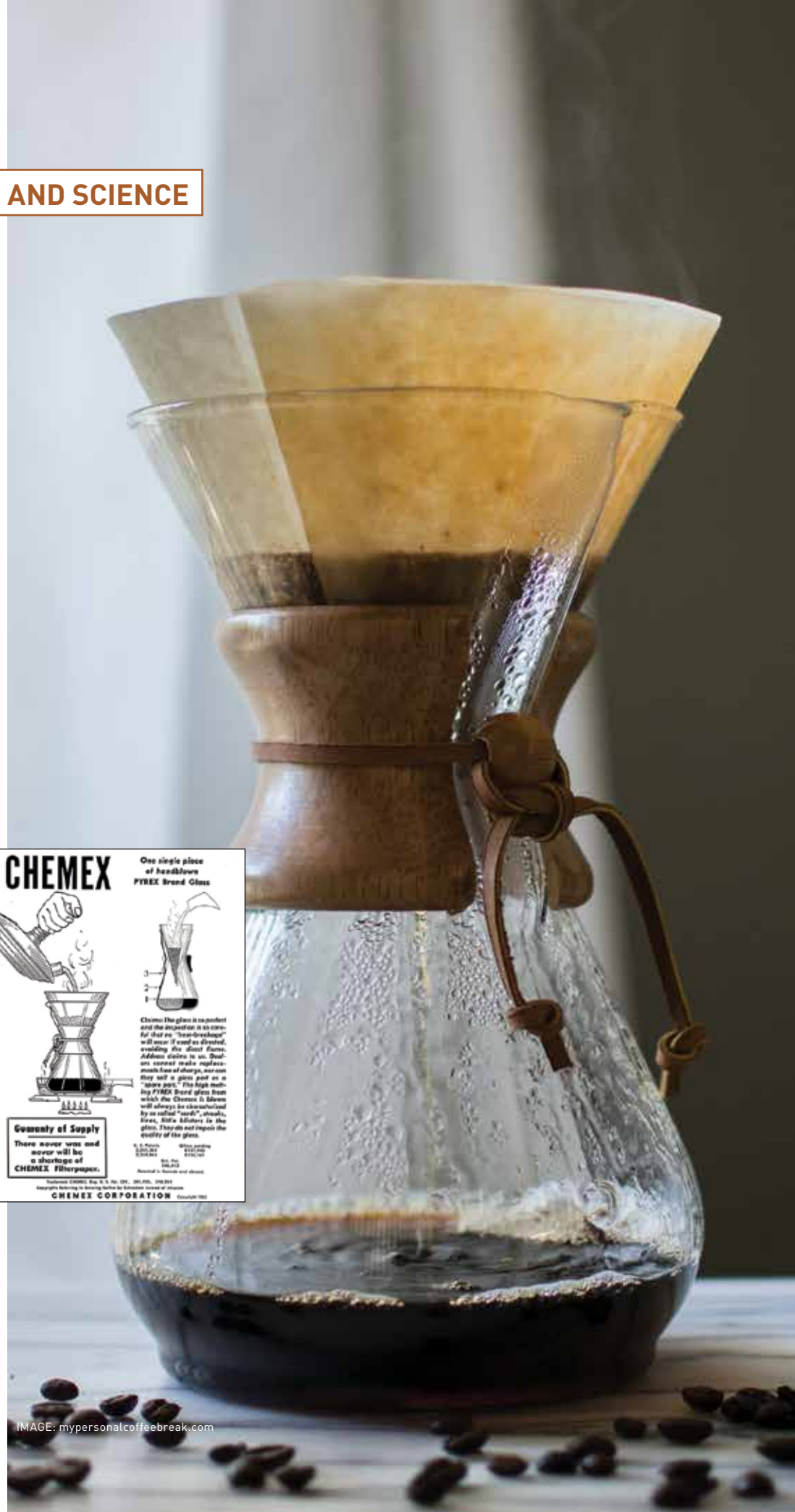


IMAGE: mypersonalcoffeebreak.com



to ensure consistency and reach increasingly sophisticated levels of quality. The handles of the cups are placed at a certain angle, and pour-over grinds and doses—known as recipes—are dialed in several times daily to showcase each coffee's fullest potential. Baristas go through rigorous training, including exams akin to a graduate-level mid-term.

But press Naiman on why he entered the industry, and you'll find a more primal instinct. "My grandfather was European, and I think I first had coffee when I was 4 years old with him and my father," said Doug. "Coffee is this really romantic drink. It has the power to draw us together with family and friends, and in that way it's always there in our memories."

TASTEFUL DEBATE

There is an ongoing conversation in the coffee world when it comes preferences versus quality. Veteran purveyors like Overly bristle a bit at the idea that the third-wave's tendencies are objectively better. "There's a certain bias to some of what the third wave is doing," said Overly. "But they are putting the coffee first, and that's a good thing. It would be nice to see some healthy debate within the movement as it matures."

Although Denver's coffee leaders still check in with their peers on the east and west coasts, they are increasingly engaged in a conversation with each other about how to move forward. This is the same type of collaborative mindset that helped craft beer and spirits blossom here, and it seems only natural that coffee will follow suit, providing the kind of demand that will fuel further progress. Along the way, Denver is poised to make its mark on the coffee world. "I love that coffee is subjective," said DeRose, as we sip our Gesha at MiddleState. "There are parameters for excellence, but no right or wrong answer. So there is constant freshness and progression and challenge. If we can remember this here in Denver, we can really be pioneers."



LOCALLY SOURCED

COLORADO CRAFT COFFEE SHOPS

New roasters and baristas join Denver's coffee community regularly these days. To help introduce to you the craft movement, our coffee connoisseur Aaron Rosenbluth lists his top picks to consider the next time you stop for a cup of joe.

AVIANO COFFEE

Ask for: an iced Angelino
Find it: 244 Detroit Street, Denver
+avianocoffee.com

BLACK BLACK COFFEE

Ask for: a Chemex pour-over made with beans from San Francisco's Four Barrel coffee
Find it: 3459 Ringsby Court, Denver
+blackblackcoffee.com

BLACK EYE COFFEE SHOP

Ask for: a V60 pour-over, the cold-pressed juice, and any of the food from the constantly rotating menu of house-made options
Find it: 3408 Navajo Street, Denver
+drinkblackeye.com

BOXCAR COFFEE ROASTERS

Ask for: a bag of beans, specifically the Ethiopian Yirgacheffe
Find it: 1825 B Pearl Street, Boulder 3350 Brighton Boulevard (The Source), Denver
+boxcarcoffee.com

CORVUS COFFEE ROASTERS

Ask for: a latte made with the in-house almond cashew milk
Find it: 1740 South Broadway, Denver
+corvuscoffee.com

CREMA COFFEE HOUSE

Ask for: a cappuccino and house-made quiche
Find it: 2862 Larimer Street, Denver
+cremacoffeehouse.net

HUCKLEBERRY ROASTERS

Ask for: a slice of pie on "Friday Pie Day" along with a cortado
Find it: 4301 Pecos Street, Denver
+huckleberryroasters.com

LITTLE OWL COFFEE

Ask for: house-made almond milk cappuccino
Find it: 1555 Blake Street, Denver
+littleowlcoffee.com

MIDDLESTATE COFFEE (AT STEADBROOK)

Ask for: a V60 pour-over of Gesha (and pick up a pair of Japanese denim from Steadbrook while you're at it)
Find it: 46 South Broadway, Denver
+steadbrook.com

NOVO COFFEE

Ask for: one of the biweekly "cuppings" to improve your palate
Find it: Roastery: 3008 Larimer Street, Denver Retail: 1600 Glenarm Place, Denver
Retail: 1700 East 6th Avenue, Denver
+novocoffee.com

OZO COFFEE CO.

Ask for: a pour-over, and for home, a monthly coffee subscription
Find it: 5340 Arapahoe Ave., Boulder 1015 Pearl Street, Boulder
+ozocoffee.com

SWEET BLOOM COFFEE ROASTERS

Ask for: an aeropress brew using beans of owner Andy Sprenger's choice
Find it: 1619 Reed Street, Lakewood
+sweetbloomcoffee.com

THUMP COFFEE

Ask for: a cup of coffee from the steampunk brewing machine
Find it: 1201 E. 13th Avenue, Denver
+tbumpcoffee.com

TWO RIVERS CRAFT COFFEE COMPANY

Ask for: a latte sweetened with house-made sauces and syrups
Find it: 7745 Wadsworth Blvd, Suite B, Arvada
+tworiverscoffee.com

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+prima-coffee.com



COASTERS

This mod geometric set of coasters from Etsy shop ArtisEverything is made from wood and brings a retro pop to coffee time.

+etsy.com/shop/ArtisEverything



EVA SOLO THERMO CUPS & LUNGO TUMBLER

Coffee too hot to handle? Not with the Eva Solo line, which is wrapped in a sleek silicone sheath and comes in multiple hues.

+studio2bdenver.com



HORN COFFEE SCOOP

The Horn Coffee Scoop was designed by a family-owned company that has produced fine horn goods since the 1930s. Scoop up one of these beautiful pieces, made in Denmark.

+trnk-nyc.com



FABLE COFFEE POT

CB2 puts a sweet twist on serving coffee. Originally imagined as a chocolate pot for a London art exhibition, the candy-like handle recalls memories of a windy pier filled with cotton candy stands, toffee apples, and colorful candy sticks.

+cb2.com



HOME COFFEE PRODUCTS



HARIO SKERTON CERAMIC COFFEE MILL

Want coffee on the go? This manual coffee mill is ideal for travelers and campers, and the no-slip rubber bottom keeps it from sliding. It's also great for testing new beans and experimenting with different grind fineness.

+wholelattelove.com



LINO COFFEE CUP

The LINO collection from notNeutral achieves a seamless marriage of form and function. Used by home brewers and craft coffee shops alike, the wide mouth accommodates the drinker's nose to take in the aroma, and the base is thick to retain heat. Buy one for your home kitchen or try it out at shops like Aviano.

+notneutral.com



CANTINA COFFEE MUG

There are no surprises about how much coffee is left when drinking from the Cantina Coffee Mug. We love its square handle and that it's made of ultra-durable beaker glass.

+cb2.com



AMERICAN WEIGH POCKET SCALE

For the precise pourer, measure whole beans, the ground coffee, your water, and even the shot of espresso you're brewing. To get it right, an accurate kitchen scale is a must-have, and this 4-by-4-inch scale does the trick.

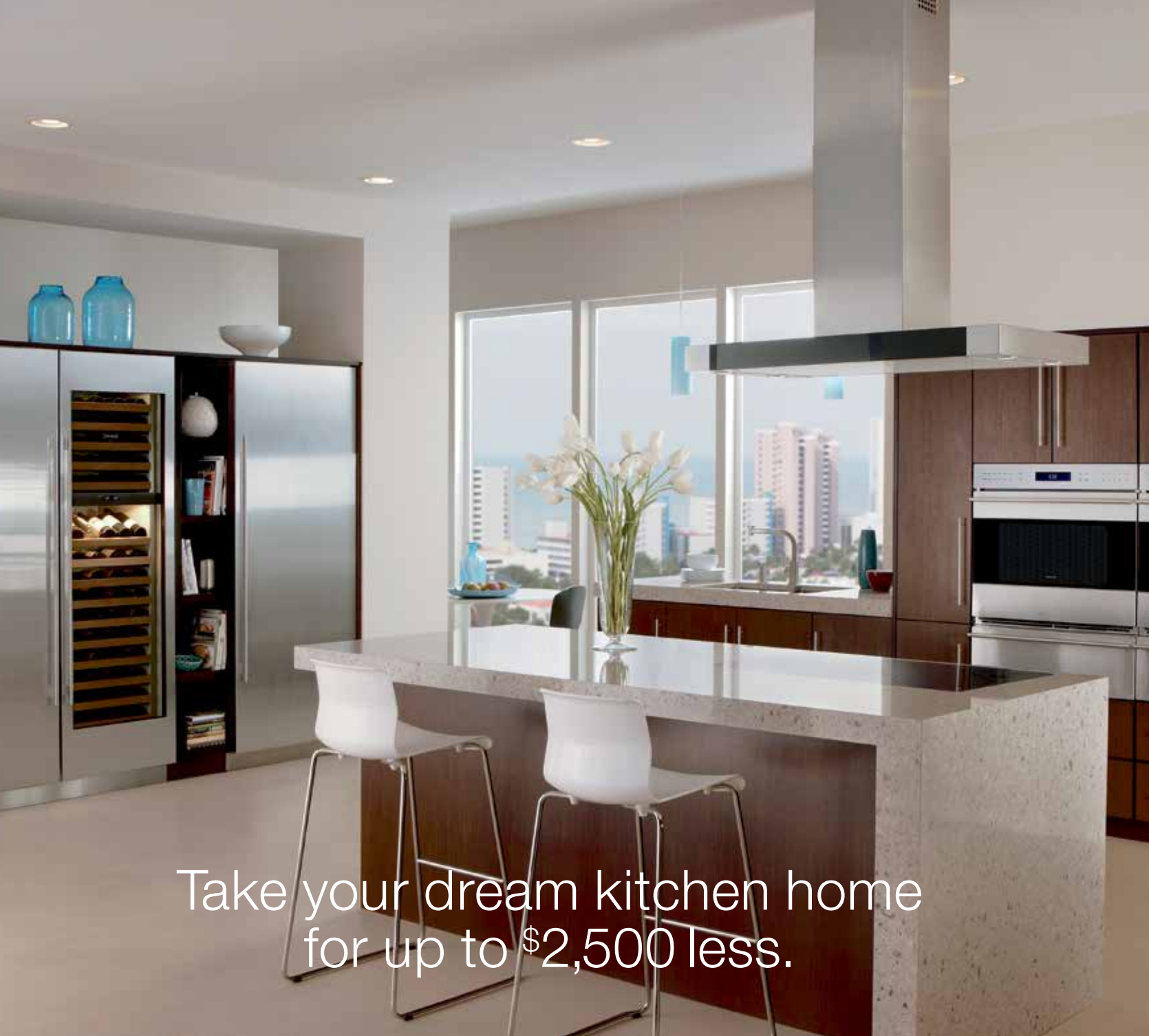
+americanweigh.com



JM & SONS POUR-OVER COFFEE STAND

The pour-over is a traditional Japanese method, which extracts more flavors—so it's no wonder many of the craft coffee shops swear by it. Make your own at home with this creative take on it, built with salvaged barn wood.

+jmandsons.com



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A photograph of a modern interior space featuring light-colored wood flooring, a staircase with wooden treads, and a potted plant. The scene is bright and minimalist, with a white wall and a dark grey sofa partially visible.



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WALK ON

WORDS: AMY PHARE

WOOD FLOORING HAS COME A LONG WAY SINCE THE 1600S, WITH ITS SOLID WOOD AND STANDARD SPECIES. SO WE ASKED A FEW LOCAL EXPERTS TO FILL US IN ON TODAY'S TRENDS FROM PLANK WIDTHS TO PATTERNS—AND THEY ALL HAVE SOMETHING TO SAY ABOUT POLYURETHANE.

PAY attention the next time you walk across a hardwood floor. Does it feel like a basketball court? Unnatural to the touch? Now pay a visit to the Studio 2b showroom. When Allen Bales invites you to walk barefoot across the Mafi floors, you'll feel the difference. You'll feel *wood*.

That sensation is achieved from the European approach of using oil and wax, instead of the all-too-common application of layer upon layer of chemicals like polyurethane. "The beauty of hardwood flooring is feeling the grain of wood," said Porcelanosa's Antonio Romero. And that's just one of the many differences between off-the-shelf wood flooring and the customizable options offered by high-end local retailers.

To learn more, we caught up with a few wood flooring aficionados, who have years of industry know-how from showroom samples to installation and finishing. And it's worth the listen, as wood flooring is "your biggest piece of furniture, the biggest investment you see every day," according to Doug Townsend of Arrigoni Woods in RiNo. From species to colors to curves, whether you're outfitting your floors for the first time or are in search of the latest looks, here are six considerations from the pros.

When it comes to wood flooring trends, modern neutrals are all the rage, as are wider and longer planks. The Mafi line pictured here—available at Studio 2b in RiNo and at Vantia Hardwoods in Frisco—offer plenty of customization from color to size.

SELECTING A SPECIES

Wood flooring dates back centuries and is still the material of choice for modern homes—but a lot has changed since Colonial times. Upon entering a showroom, one of the first questions asked will likely pertain to your wood of choice—or what that boils down to is what look you're trying to achieve, along with hardness (check the Janka scale), grain pattern, ability to add color, the room and use, and of course, your budget.

If opting for a traditional species, light woods like ash or maple will make your space feel open and airy. Medium woods like oak will make the space warm, and darker selections like mahogany, which are much richer, are best kept for a library. "Most of your square footage is in your floors, so it can make or break a room whether rustic or contemporary," said Brian Bradley, owner of Vantia Hardwoods. And while traditional walnut, cherry, and maple still dominate the market, species have expanded to now include reclaimed wood, eucalyptus, bamboo, and even exotics like Tigerwood. "There is still a market for traditional species, but it's different now," said Romero. The difference is in the details. With exotics, you'll see more unique grain patterns, and with Porcelanosa's specialization in European white oak, you can achieve more custom colors because of its ease in staining. And when it comes to colors, that's where the trends are.

WALK ON

“SELECTING YOUR WOOD FLOORING SHOULD BE A FUN PROCESS, WHERE THE END RESULT IS A TIMELESS FLOOR THAT COMPLEMENTS YOUR HOME FOR GENERATIONS.”

—DOUG TOWNSEND, ARRIGONI WOODS

THE COLOR WHEEL

This season, flooring colors are all about the grays, blacks, and whites, and, of course, traditional browns are always timeless. The beauty of venturing beyond the big box store though is that color options are limitless. “Over the years, we’ve come to realize what people are looking for and create our own colors. We look at images and create the perfect color for that particular project,” said Townsend, who imports his four lines of wood flooring all from Europe.

Not only are there endless colors, but there are also many ways to achieve those colors. Mafi’s Vulcano heat treatment process uses only heat, wind, and water—no chemicals. During this process, the wood is caramelized and darkens through the full thickness of the wood versus stain, which just sits on top.

While a traditional off-the-shelf product may offer limited color options, it’s clear that one of the biggest perks of avoiding that route is the customization. “The freedom in this collection is the most valued thing,” said Romero about Porcelanosa’s own wood flooring product and the L’Antic Colonial line they carry. Their coloring method also shies away from chemicals by way of sunflower oil and carnauba wax. “It makes for a natural product and allows us to use a wide range of colors made naturally,” he said.

For those with modern mountain homes, the Mafi line can also be found at Vantia in Frisco. “Our installers and finishers have 20+ years of experience, and they are masters of what they do,” said Bradley. “The finishers are truly artists who come up with stains

Get creative with a little texture in your wood floors. The Fresco Duna pattern above from Mafi’s Carved Timber line is a 3D work of art that can be used as a design element for walls, ceilings, and as flooring. It’s great for boutiques and showrooms, along with bath or spa areas with its non-slip surface.

you don’t see anywhere else. We come up with colors unique to their houses for people looking for a very specific color. We have endless colors, whatever you can dream up.”

PICKING A PATTERN

At Vantia, they also offer one of the latest trends: curved-length flooring. Instead of typical straight cuts, Bolefloor offers lengths that curve to follow a tree’s natural growth. (See p. 104). While this method has existed in Europe for years, it is new to the U.S. And not only is it unique, beautiful, and natural looking, but the method is also eco-friendly. “There is a lot of waste with traditional straightening work,” Bradley explained. “With this method, you use the tree in its entirety.”

Adding to the design mix is Mafi’s Carved Timber line, used not just on floors, but on walls and even furniture. Its carving technology engraves designs, and some are enhanced with the Vulcano thermal heat treatment. “There’s nothing else out there like it,” said Bales. “It’s highly unique and has so much character. But beyond the character and their ‘Walk on Art’ philosophy, it’s an engineered floor.” And with that, we move beneath the surface to the floor’s structure.

SOLID OR ENGINEERED?

Bales is a proponent of engineered floors, as were all of our expert interviewees, but there has been some misconception over the years about them.



HEALTH BENEFITS OF WOOD

A recent study from the University of British Columbia and FPInnovations has established a link between wood and human health.

In the study, the presence of visual wood surfaces in a room lowered sympathetic nervous system (SNS) activation, which is responsible for physiological stress responses in humans. This result opens the door to a myriad of stress-related health benefits that the presence of wood may afford in the built environment. The application of wood to promote health indoors is a new tool for practitioners of evidence-based design, and many hotels in Europe are adopting the research, selecting wood headboards for its ability to lower heart rates and reduce allergens.

According to the Asthma and Allergy Foundation of America, hardwood floors are an ideal type of floor for those suffering. Still, finishing products can cause a temporary reaction to the chemicals used in the process. To lessen these effects, choose varnishes and waxes with low volatile organic compound off-gassing potential and leave the house while floors are being finished.

When shopping for wood floors, “it comes down to what look you are trying to achieve, what tones, what grade, and how it is going to fit in with existing furnishings,” said Doug Townsend of Arrigoni Woods, which sells the Admonter line (left and below). Admonter is based in a town called Admont, a well-wooded area that has processed timber for around 1,000 years. Other lines distributed by Arrigoni Woods include DiLegno, Marcel Geyer, and Wood Alpine for Reclaimed Austrian Woods.

WOOD FLOORING / 2015

Engineered wood floors are not artificial! In fact, they are real wood floors, but they are manufactured using multiple layers. So what’s the benefit? “It’s extremely stable,” said Bales. “You won’t get that at a big box store.” With each layer running perpendicular to the one below, engineered floors offer greater stability and are less likely to expand and contract than solid wood flooring. “It behaves much better and reacts less with changes in humidity,” said Romero.

While solid wood flooring is unable to be used below grade and presents problems with moisture, it is still an option for those who prefer the traditional route and are interested in repeated sanding and refinishing. “People should know that there are options—that there are high-quality, engineered products that are more stable than solid floors,” said Bradley. “Everything else is equal; you can get different lengths, finishes, and the wear layer is the same.”

CUT IT OUT

As if there weren’t already infinite options, one thing you’ll need to take into consideration is size. Trending are wider widths and longer planks, which visually open a small space. “In using longer lengths, it makes a statement,” said Townsend. “It’s a much more contemporary look.” And that’s yet another advantage of specialty shops. They go to great lengths—some up to 16 feet, in fact, providing an expansive feel and fewer joints.

When it comes to width, 5+ inches is becoming the norm all the way up to 16 inches. “It’s a cleaner look. It feels more natural,” said Bales. “Trees are naturally wider, so narrow planks don’t feel natural.”

FINISHING

Last, but certainly not least, is the finishing. There are two main routes here: unfinished flooring, which the installer will sand and finish onsite, or



factory-finished wood flooring, which is pre-finished by the manufacturer. "Have it finished onsite if you want a smooth, flat floor," said Bradley. But if time is of the essence, go with the finished option, as you'll be able to walk on the flooring soon after the installation.

Whether finished onsite or afar, there are other finishing options to consider. For example you can get a textured finish with options from carving to wire-brushing to hand-scraping. "If somebody wants a brushed surface, they will feel it," said Bradley. "If it's hand-scraped, you'll feel it. You smell the wood, when you clean it." It's a full sensory experience, and visually, you can even opt for a beveled edge, "which adds depth to a floor—not like a basketball court," said Bradley.

Then there's the finish itself. Many simply take into consideration the level of sheen desired, but there's more to it than the final look. The colors offered by Porcelanosa's oil and wax method above serve double duty; they penetrate the wood opposed to painting the surface, making "the natural finish feel like real wood," said Romero.

A common misconception is that the oil and wax finish without layers of varnish will be more likely to show spills, but that thinking is quite contrary to the truth. "Wood is a living, breathing thing," said Bradley. "If unfinished, it can expand back, breathe, and react how wood is supposed to react." Both Bradley and Bales shared stories of massive floods, where the homeowners' natural floors were the only items to survive. Because of the finish, the water did not get trapped and was able to evaporate. The product responds similarly when dented. After a few mops on a heavily dented floor, it will react like a sponge, expanding to its initial form.

While the world of finishes is vast and includes water-based finishes, a variety of lacquers, a Swedish finish method, and UV hardening oils, one thing our experts stand (strongly) together against is poly. "It's taking wood and turning it into plastic," said Bradley. "It's toxic, off-gassing, and harder to maintain. There are so many terrible things about it." Your best bet, according to him: "Bring nature in, and allow it to be living. It makes people happier than plastic floors."



The products offered at Porcelanosa allow for much customization. "The freedom in this collection is the most valued thing," said Antonio Romero. "Most people build one to two houses in their lives. You want to do it right."

Taking its name from *bole*, or the trunk of a tree, the Bolefloor line (at Vantia Hardwoods) has naturally curved lengths that follow a tree's natural growth. As the tree is not straightened when cut, manufacturers can use the tree in its entirety, reducing waste.



GOODBYE, OLD FLOORS!

According to the Wood Floor Covering Association, if you plan to remove your old floors, do it at least one day prior to arrival of your hardwood to allow for time cleanup and floor preparation. If removing old carpet, leave tacks in place and pull the staples out of the floor from the padding. Your installers may remove your old flooring for you for an additional fee.



WALK ON



RESOURCE GUIDE

Learn more about the flooring manufacturers and local retailers mentioned here.

Arrigoni Woods (new showroom)
2535 Walnut Street, Denver
888.423.6668
+arrigoniwood.com

Porcelanosa
Denver Design District
601 South Broadway, Suite W, Denver
303.802.3210
+porcelanosa-usa.com

Studio 2b
2527 Larimer Street, Denver
303.298.0900
+studio2bdenver.com

Vantia Hardwoods
107 S. 7th Avenue, Unit B, Frisco
970.468.2684
+vantiahardwoods.com



While a quality floor is a large investment, the right purchase can last a lifetime. "Shop around, do your homework, and buy the best possible floor for your budget; it's not a place to cut corners," said Brian Bradley, Vantia Hardwoods. "Usually a cheap floor ends up being more expensive in the long run."



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The fourth floor north wing corridor of The Crawford Hotel is home to Michael Dowling's "Buffalo Hand." Dowling is one of 62 Colorado artists featured in the Union Station collection.

CONNECTING THE DOTS

AMID THE BUSTLE OF DENVER'S NEWLY REDEVELOPED UNION STATION, THE CRAWFORD HOTEL BRINGS A UNIQUELY MODERN FLAVOR TO A PROPERTY BEST KNOWN FOR ITS HISTORY. GETTING EVERYTHING IN ITS RIGHT PLACE TOOK PLENTY OF TIME, RESOURCES, AND COLLABORATION. FOR THE CURATORS AT NINE DOT ARTS, PLACING NEARLY 600 WORKS OF ART WAS ONLY THE BEGINNING.

WORDS: CHARLIE KEATON • IMAGES: DANIEL O'CONNOR



SPEND A FEW MINUTES WANDERING THE HALLS OF DENVER UNION STATION AND YOU'RE BOUND TO BE STRUCK NOT JUST BY THE DRAMATIC CEILINGS OR THE ECLECTIC EATERIES, BUT ALSO BY THE ART—NOT THE SAFE, BLEND-INTO-THE-SCENERY PASTELS THAT FREQUENTLY CLUTTER THE WALLS OF PUBLIC SPACES, BUT ACTUAL ART. CHALLENGING PIECES THAT GRAB YOUR ATTENTION AND START CONVERSATIONS.

This isn't mere good fortune, and it isn't an accident. The 589 pieces that populate the Union Station collection were hand-picked over the course of more than six months under the guidance of NINE dot ARTS, a curating and consultancy outfit headquartered in Denver's up-and-coming RiNo district. Taken together, the collection brings warmth and vitality to one of the city's most historic landmarks. "In a sense, what we were doing was reacting to the origins of the building," said Dana Crawford, the woman behind the redevelopment of Larimer Square in the 1960s and The

Oxford Hotel in the 1980s. Crawford is a primary force behind the Union Station redevelopment and the namesake of the building's crown jewel, The Crawford Hotel. "It was sort of like a little vacation to go over there and get involved with the art that is going to be a part of this great effort of bringing this building back to life. It redefines Denver in a very big way."

A project of this size and scope required partners who were equal to the task. Crawford's Urban Neighborhoods, Inc., worked in tandem with Walter Isenberg's Sage Hospitality (developers of The Curtis Hotel and The JW Marriott, among others), and with local firms Larimer Associates and McWhinney. The result is a luxurious 112-room hotel that pulls off a delicate balancing act, embracing the property's rich history while also flashing a fresh, modern atmosphere.

From room to room, from one floor to the next, The Crawford's personality bends and shifts, setting expectations in one hallway only to defy them in another. Famous works by well-known

artists hang alongside unknown works by undiscovered artists. Authentic transit scrolls and original blueprints from the early 1900s offset a giant silver leaf mural. Found objects from inside the benches of Union Station's Great Hall offer a playful counter to the vast array of more traditional prints and canvases.

Despite all this diversity, there's a common theme that emerges as you move from the main floor lobby to the top-floor guest rooms. Whether it's Jake Weidmann's "Indivisible" at the concierge desk, Bob Benevenuto's "Hide and Seek" in the third floor north wing, or Mai Wyn Schantz's "Seneca Deer" in the fourth floor lofts, many of the pieces are notable for their ability to marry the old with the new. Again and again, guests are met with classic Western iconography reinterpreted through a distinctly modern lens. Which, when you get right down to it, is an apt way to describe The Crawford Hotel, the entire Union Station redevelopment project, and the city it now anchors.

More than creative expression or personal experience, art has become



The concierge desk at The Crawford Hotel is home to several dozen silhouette portraits, including NINE dot ARTS co-founders Martha Weidmann and Molly Casey, developer Walter Isenberg, and Dana Crawford herself.

Each floor of The Crawford features a unique theme, with custom-selected Colorado art to match. Loft rooms on the fourth floor include Western-inspired pieces like Wiotly Bird's "Jackalopes."



IMAGE: Paul Brokering

something of a litmus test for the evolutionary path of American cities. When gauging a city's cultural stock, visitors tend to consider the quality of local restaurants, the abundance of music and theatre opportunities, and, increasingly, the depth and breadth of the art and architecture scenes. Judged against those criteria, Denver is an ascending city, and one that continues to attract a wide array of burgeoning talent. None of which was lost on Crawford. "We wanted the spotlight to be on Colorado artists," she said. "We wanted to get humor into it, and we wanted to bring a sense of the appreciation for the evolution of art in Colorado."

For help designing this high-profile property, Crawford and Isenberg turned to Tryba Architects and JG Johnson Architects. When they needed help with interior design for the Great Hall and the Terminal Bar, they turned to New York City-based AvroKO Designs LLC. And when it came time to dress up the place and give it a heartbeat, they turned to NINE dot ARTS, a rapidly-growing company that curates collections of all sizes for hotels, health care facilities, and even public art projects. Whereas a gallery owner works directly on behalf of the artist, NINE dot ARTS approaches public art from a different angle, bridging the often-substantial gap between a stark commercial


"IT WAS SORT OF LIKE A LITTLE VACATION TO GO OVER THERE AND GET INVOLVED WITH THE ART THAT IS GOING TO BE A PART OF THIS GREAT EFFORT OF BRINGING THIS BUILDING BACK TO LIFE. IT REDEFINES DENVER IN A VERY BIG WAY."

- DANA CRAWFORD

environment and an engaging, enriching experience. NINE dot ARTS co-founder Martha Weidmann first met Walter Isenberg while working on the art collection for Springhill Suites at Metropolitan State University of Denver in 2012. They shared a taste for unusual, provocative art and each felt strongly about the importance of supporting local artists. Two years later, Weidmann and co-founder Molly Casey curate art for Sage Hospitality properties from San Diego to Boston.

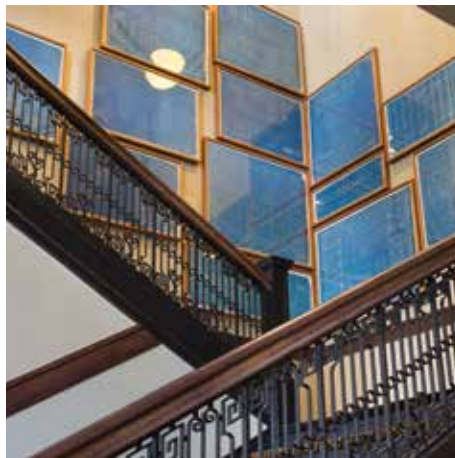
Here in Denver, NINE dot ARTS also presides over a growing roster of projects large and small. Their handiwork can be seen at the Colorado Convention Center and the Gates Family Foundation. At any given time, their nine-person team is at work on several dozen commercial projects, each uniquely tailored to meet the client's vision. "The whole point is never to curate the same collection twice," said Weidmann.

That need to provide a novel experience for each project is hinted at in the company's name. NINE dot ARTS refers to a famous puzzle consisting of three equal rows of three dots. The challenge is to connect all nine dots using no more than four straight lines, without lifting the pen and without tracing over the same line more than once. The exercise has been stumping people for at least a century, but the solution turns out to be both simple and profound. Solving a problem



Robert Weidmann's custom silver leaf murals accent the eastern archways of The Cooper Lounge. The pattern makes playful use of light, revealing or obscuring itself depending on the time of day and the viewer's perspective.

CONNECTING THE DOTS



The Union Station collection is as diverse as it is eclectic.

TOP ROW

"Under the Bridge," Lori Bunton

"Prometheus' Regret," Kevin Sloan

Archival covers from *The Denver Post*

SECOND ROW

"Fur Trader," Kris Lewis

"Suitcases," Phil Bender

THIRD ROW

Original blueprints from 1914 Union Station expansion (Image: Paul Brokering)

"Indivisible," Jake Weidmann

BOTTOM ROW

Portraits from the 1983 Cowboy Poetry Gathering in Denver



IMAGE: Paul Brokering

Colorado-based artist Mai Wyn Schantz is known for exploring the relationship between our high-tech world and the nature that surrounds us. Her "Seneca Deer" is featured prominently in many guest rooms at The Crawford Hotel.

like this requires lateral thinking—or, to put a finer point on it, thinking (quite literally) outside the box.

Weidmann and Casey took that concept and developed a proprietary nine-step process, from extensive pre-planning all the way through post-project sustainability, which helps clients define their goals and create a fully integrated experience. This structured approach allows for great attention to detail while simultaneously serving the bigger picture. When all is said and done, the art on the walls isn't there for decoration. It's part of the brand.

Redeveloping a historic property like Union Station requires scientific mastery, business acumen, and the seamless

coordination of countless people over long periods of intense work. But it also requires an artist's eye for detail and a gift for breathing new life into old spaces. After all, it isn't enough to build the thing or to spruce it up with art that camouflages itself, chameleon-like, into the background.

A place like this, which houses not only the spirit of the past, but also a passport into the future, must have its own voice. The murals, the blueprints, and the paintings should speak to visitors—and just as importantly, those pieces should move the visitors to speak back. In the words of Weidmann: "If it disappears, what's the point? Better to leave it blank."

NINE dot ARTS
PROJECTS AROUND COLORADO

ART ABOUT TOWN

IN ADDITION TO UNION STATION AND THE CRAWFORD HOTEL, THE TEAM AT NINE DOT ARTS HAS CURATED SEVERAL OTHER HIGH-PROFILE COLLECTIONS AROUND COLORADO.



COLORADO CONVENTION CENTER

Eight large-scale installations

NINE dot ARTS added eight works by Denver-based artists and galleries to the 2.5-million-square-foot building, and showcased the breadth of Denver's artistic talent—four artists are under 40 years old while another is over 80.



GATES FAMILY FOUNDATION

Twenty art pieces

The building's historic reuse was coupled with a varied art collection featuring Native American parfleche, hand-cast paper, photography, and suspended sculpture.



SAINT JOSEPH HOSPITAL

One thousand pieces

Unlike many commercial collections, Saint Joseph Hospital's 1,000+ pieces are designed to reflect an environment of healing and nurturing. Both the interior and exterior works were culled from an open call for entries that garnered submissions from more than 3,000 artists.

ninedotarts.com
303.999.0383

IMAGES: Paul Brokering



HELLO.

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“VICTORIAN ARCHITECTURE HAS A STRONG SENSE OF MATERIALITY, SCALE, AND DETAILS. IT’S A STYLE THAT HAS BEEN REFINED OVER MANY YEARS. IT HAS A STRONG SENSE OF CHARACTER, SOLIDITY, AND DEPTH. IT HAS STRONG, RHYTHMIC SHADOW LINES, NICHEs, PUNCHED WINDOWS—LEVELS OF DETAIL AND SCALE THAT ALL MAKE THE BUILDING SEEM ROOTED. WE ENVISIONED A STRUCTURE THAT WOULD COMPLEMENT ALL OF THIS THROUGH CONTRAST.” - YONG CHO

OPPOSITES ATTRACT

WORDS: Abby Wilson • IMAGES: Ron Pollard

MODERN, MEET VICTORIAN. CHARLES AND RAY, MEET WES ANDERSON. SPACESHIP CUBE, WELCOME TO DENVER’S WYMAN HISTORIC DISTRICT.

COAST-HOPPING EDUCATOR VAN SCHOALES AND FUNDRAISING COMMUNICATIONS PRO ALICIA ECONOMOS SURE KNOW HOW TO MAKE A STATEMENT—BY WAY OF A SLEEK, 400-SQUARE-FOOT CUBE ROOM THAT SEEMS TO BE FLOATING ATOP A QUEEN ANNE VICTORIAN. IN THIS ARCHITECTURAL AND STRUCTURAL FEAT OF BEHEMOTH PROPORTIONS, THE TEAMS AT STUDIO COMPLETIVA AND OLD GREENWICH BUILDERS MANAGED TO MERGE SEEMINGLY OPPOSITE DESIGN STYLES AND UNITE TWO HOUSEHOLDS.



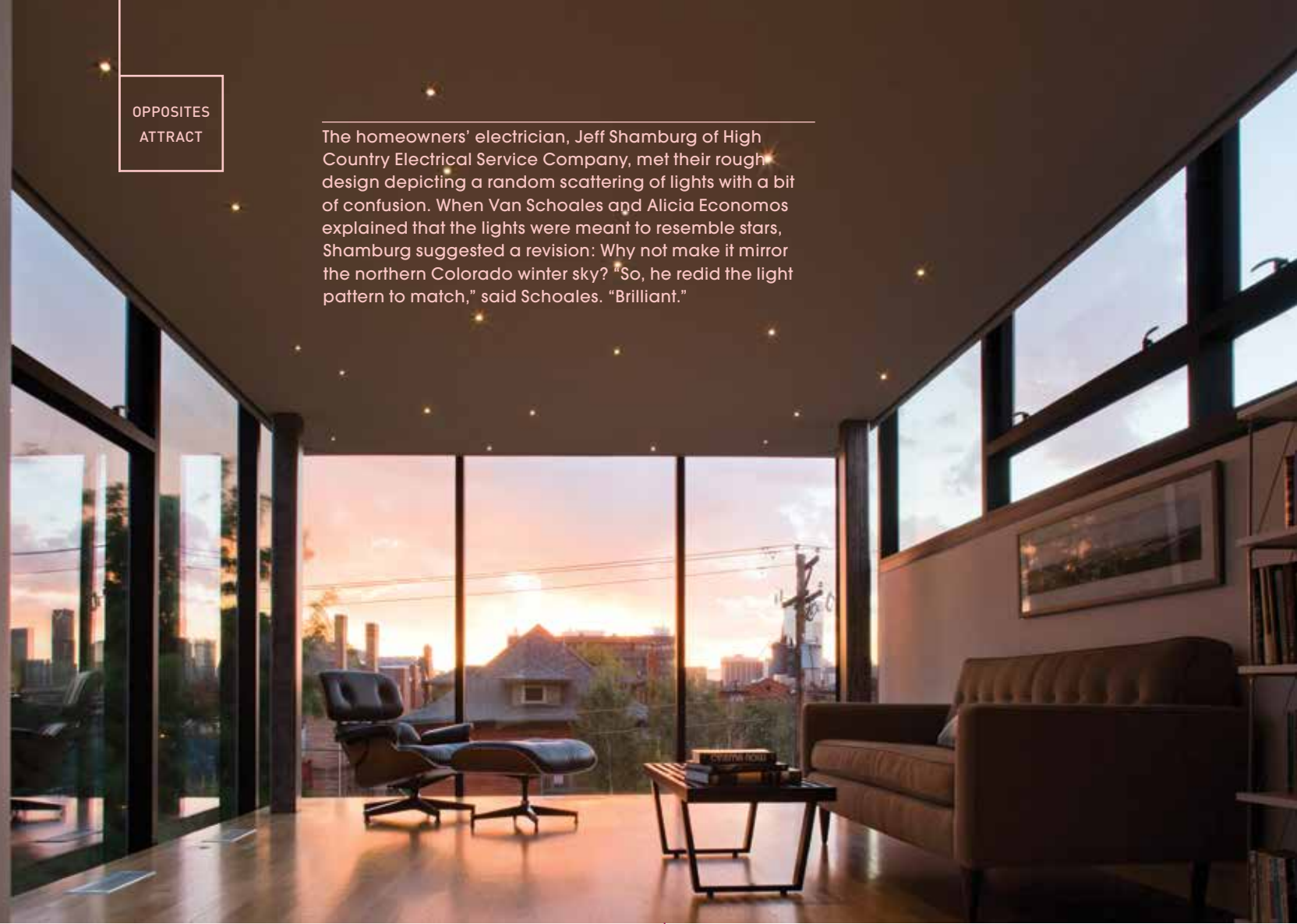
It has an unobstructed view of downtown Denver, floor-to-ceiling windows, a swanky black leather Eames lounge chair and ottoman, and glowing overhead constellation-like lights specifically designed to mirror the Northern Colorado sky.

Unlike the glass cube addition's minimalist style, the original Victorian house's first floor embraces old, new, found, vintage, raw, cheap, expensive, and high design styles. A mosaic of color, and heavily influenced by owners Van Schoales and Alicia Economos' favorite movie, “The Royal Tenenbaums,” you'll find art stacked

on top of art. A pink living room. Large stacks of books. Little wasted wall space. A precisely placed big ear.

When Schoales moved to Denver and bought the 2,700-square-foot house in 2001, an elegant third-floor addition wasn't in the plan. Yet, shortly after he moved in, he met Economos and the two needed more space to combine their families—specifically, bedrooms for three of their four girls who live at home. That's when Schoales' lightbulb moment hit: “Is there any way we can add a glass cube on the third floor?”

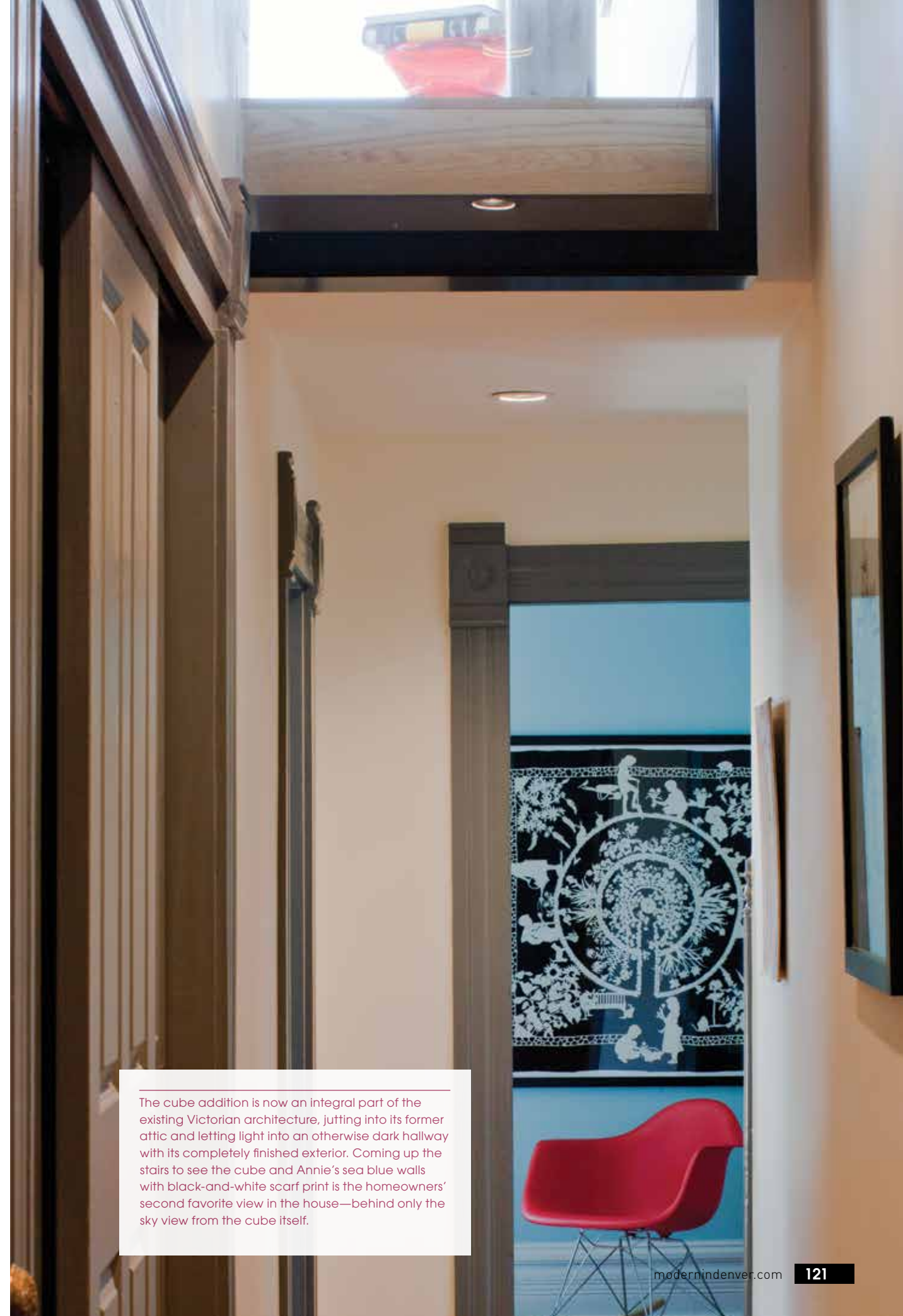
The homeowners' electrician, Jeff Shamburg of High Country Electrical Service Company, met their rough design depicting a random scattering of lights with a bit of confusion. When Van Schoales and Alicia Economos explained that the lights were meant to resemble stars, Shamburg suggested a revision: Why not make it mirror the northern Colorado winter sky? "So, he redid the light pattern to match," said Schoales. "Brilliant."



THE INSPIRATION

A perfectly reasonable reaction to address additional space needs, no? In this case, it couldn't be more on point. Both Schoales, CEO of A+ Denver, and Economos, who works for Democrats for Education Reform Colorado (DFER), grew up in artistic families surrounded by architects, photographers, and interior designers. Plus, Schoales had long-admired Frank Gehry's Los Angeles home—with its combination of existing structure and contemporary additions. "With most of the [house's] original windows, floors, and molding still in tact, adding new to old is a combination we both have always embraced," said Schoales.

Undergraduate architecture classes furthered their fascination for modern architecture, in



The cube addition is now an integral part of the existing Victorian architecture, jutting into its former attic and letting light into an otherwise dark hallway with its completely finished exterior. Coming up the stairs to see the cube and Annie's sea blue walls with black-and-white scarf print is the homeowners' second favorite view in the house—behind only the sky view from the cube itself.



**OPPOSITES
ATTRACT**

particular, for Phillip Johnson's famed Glass House. "It's just so beautifully simple in so many ways," said Schoales. "The connection between the indoors and outdoors is just so clean."

THE DESIGN

And so it began. After six months of discussion, Schoales and Economos commissioned Yong Cho, Principal at Studio Completiva and friend of nearly 20 years, to renovate the second level's master bedroom suite, to transform the attic into a "floor" with bedrooms (while maintaining the pitched roof), and to design the glass cube. "It wasn't as much a design challenge as it was to make it inclusive for everyone," said Cho, "to create a home that would nurture the new family."

The design team asked the girls to be a part of the process as well: showing them 3D models of the space and letting them choose colors and fixtures. Toward that goal of inclusion, Cho tried to avoid a "Jane Eyre" situation—"so the girls couldn't be banished to the attic."

As Cho and his team wondered if they could actually pull off a modern addition to a Victorian

Clark Willingham, a lead architect on the project, behind Yong Cho, was also a close friend of the homeowners' family who passed before its completion. "People say they can feel the spirit of the architect in certain places. Of course, with great architects, you can feel them," said Cho. "It was very compelling because when I walked into the building when it was finished, I could sense Clark in there and the hand he had in the project. It was moving."



"THE PRIMARY INSPIRATION FOR OUR DESIGN AND STYLE IS 'THE ROYAL TENENBAUMS,'" SAID ALICIA ECONOMOS. SHE AND HER HUSBAND SHARE A DEEP APPRECIATION FOR WES ANDERSON'S FILMS BECAUSE OF HIS ATTENTION TO DETAIL, COLOR, WRITING, MUSIC, HIS MUSES, AND FAMILY AS SUBJECT MATTER.



Here, the homeowners' supremely eclectic design style commingles with a carefully curated art collection. Their favorite piece? The Barbara Shark portrait behind the dining room table. "It is such an engaging piece because of the different expressions of the three people engrossed in different conversations," said Alicia Economos.

structure, they arrived at idea of integrity. The existing architecture had integrity, and they thought that if they could create a piece of modern architecture that also had integrity, then the design would speak for itself. "We have found that a careful modern addition to historic architecture highlights both styles and brings a sense of craft, beauty, and inspiration," said Cho. "The building somehow becomes more alive. Energized. Both from the exterior and interior."

THE CONSTRUCTION

In order to pull off the design, Cho needed a general contractor who truly understood modernism. Old Greenwich Builders, who specialize in renovations and high-end custom homes, were his go-to choice.

Upon seeing plans for the first time, Cress Carter, co-owner of Old Greenwich, thought: "That's the coolest thing I've ever seen."

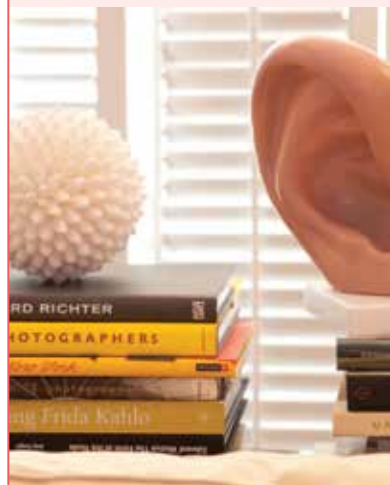
The team, led by Project Manager Steve Rohrer, had weekly meetings for several months to ensure the structural design would accomplish the architectural goals while being feasible in a 120-year-old house. That's where veteran structural engineer, David Benning, of Structural Design Partnership, came in. "The primary structural challenges for this project were the cantilevered floors on the south and west sides of the addition projecting three feet beyond the existing brick walls and the glass curtain wall surrounding the room," said Benning. He explained that since the glass curtain walls are not load-bearing elements, the roof framing is designed to be supported by the steel tube columns inset from the edge of the roof and floor.

Architectural and structural challenges aside, the team's final—and perhaps most daunting—hurdle was to gain approval for the build from the Denver Landmark Preservation Commission. "This addition easily met the guidelines," said George Gause, Senior City Planner. "Plus, it's at the rear of the building and is transparent; therefore, it has very little impact on the overall appearance of the historic structure."

THE RESULT

After six months of design and seven months of construction, Schoales, Economos, and their girls are settled in their home, complete with treehouse-like addition they affectionately call "The Cube."

Retreating to the cube is as serene as it is settled. It's a place to relax with a cup of coffee and read the Sunday newspaper. A penthouse-like environment for cocktail parties. And, for the girls, a place to show their friends and believe that anything is possible. As Cho said, it "must be one of the nicest sleepover attics in all of Denver." ▣



Van Schoales grew up in houses in the '60s and '70s that could have been in Wes Anderson films: old homes, filled with funky antiques, contemporary furniture, and unusual items like giant masks from New Guinea. "The primary inspiration for our design and style is 'The Royal Tenenbaums,'" said Alicia Economos. They both share a deep appreciation for Anderson's films because of his attention to detail, color, writing, music, his muses, and family as subject matter. They even have a boar in the living room named Royal after the character in the movie.



Another favorite piece of the homeowners is the pearl-clad nude in the music room by Wyoming artist and midwife Penelope Caldwell. "It is a provocative painting that either people love or hate, primarily because of its nudity," said Van Schoales. "For us, I think it's her eyes and hands—so revealing in expression, so tightly gripping her dog and the chair."

INGREDIENTS

A PALETTE FOR YOUR PALATE. This is the tasty section of MID where we serve up an eclectic mix of new and interesting products, people, and places—all related to food and design. [yum!](#)



A SPACE IN TIME

EVERY KITCHEN TELLS A STORY, BUT IS IT ONE OF TODAY OR TOMORROW? IN CONJUNCTION WITH KITCHENS AT THE DENVER, HARDWARE INNOVATORS BLUM HAVE BROUGHT TO COLORADO A TOOL TO SIMULATE WHAT IT'S LIKE TO NAVIGATE THE KITCHEN AT 70 YEARS OLD—AND HAVE WORKED TOGETHER TO DEVELOP ERGONOMIC SOLUTIONS BOTH FUNCTIONAL AND FORWARD-THINKING. HERE'S HOW THEY DID IT BY USING RESEARCH, RETOOLING—AND TIME TRAVEL.

The man asks me for 67 cents. I fumble through the wallet's coin purse, and two quarters clang to the concrete floor. I feel the eyes behind me tighten, and someone laughs. It doesn't feel good.

The idea posited by Blum—a maker of hinges, drawers, and lift systems—is how modern kitchen design should evolve with us as we age. I'm experiencing this firsthand, standing in the Kitchens at the Denver showroom, wearing the Age Explorer suit—a simulation designed to mimic the restrictive elements of aging 20 years or more. The special gloves reproduce decreased finger sensation and the onset of rheumatoid arthritis, which makes digging for change nearly impossible. Other tasks I'm asked to perform include selecting a blue spatula or green mixing bowl—impeded by vision-bending glasses—and retrieving items from the back of a pantry shelf, which becomes restricted by the elbow and knee bindings. All the while, I look part astronaut, part beekeeper, and part turn-of-the-century deep sea explorer.

Initially developed by the Switzerland-based Meyer-Hentschel Institute, the Age Explorer suit contributes to Blum's concept of Dynamic Space, or the integration of space, motion, and workflow. Extensive study into these elements led to better development and promotion of products such as Servo-Drive and Tip-On, the opening support for drawers, doors, and lift systems. "The thoughts behind using the Age Explorer and the research behind Dynamic Space go hand-in-hand," said Blum's Debbie Cannon. "Blum wants to develop products that span generational gaps, that are usable by everyone, and that suit everyone's changing needs in the kitchen. We want them to be impressed with their designer's ability to plan a kitchen that will continuously fulfill their needs as the years go by."

WORDS: CORY PHARE
IMAGES: ATOM STEVENS



Back in the showroom, I struggle retrieve a stack plates in a bottom drawer of a non-Blum outfitted unit. I need to get down on one knee, and it's nearly impossible to get back up. Even without the suit, this layout isn't conducive to natural movement—and that's why everyone benefits from increased ergonomics and functionality, according to Gary Douglas, CKD, at Kitchens at the Denver. "It doesn't have as much to do with being elderly as it does with being efficient with the space they have. Good designers automatically design for the future; the kitchen is a large investment that will last for decades, so the kitchen needs to be as functional today as it will be in 20 years."

The key element to this livability is understanding one's own personal needs and applying design principles to meet them today and tomorrow. The forced empathy of the Age Explorer suit enables this by contributing to the processes found in both Blum's hardware and layouts at the Kitchen at the Denver. The result: smart design, radical in functionality, built around use. "Planning a kitchen is a lot more than choosing what colors, materials, appliances, door styles, etc. are desired," said Cannon. "It's about creating an environment that will be comfortable to use and make things a bit easier for years to come, no matter what life brings." That's the sentiment I'm left with as I take the Age Explorer helmet off and am transported back to the present and future of kitchen design. The 67 cents now seems like a small price to pay for the experience.



The AVENTOS lift system raises the upper cabinet door vertically and without obstruction for easy access to the condiments contained within. "Consider what it's going to be like performing all of the same tasks 20 years down the road," said Debbie Cannon of Blum. "By choosing quality functional hardware, you can make sure your kitchen works with you now and in the future." Here's to you, barbecue sauce.

INGREDIENTS



CUTTING EDGE

When done chopping up meat or vegetables, cutting boards get put away. But you won't want to do that with Shape Boards by Bower Studios. Shape cutting boards take on a whole new perspective, thanks to non-toxic paint. For utility, Shape boards are flat, though not perfectly rectangular or square. Curved sides or strategically cut edges help a new dimension take shape, like a 3D illusion. As the designers at Bower said, "We figured you might as well have something interesting to look at while your cutting board isn't in use."

+bowernyc.com





OIL SLICK

The well-behaved organic olive oil FIVE from Greece is free of chemical fertilizers and pesticides, as one should expect from any food labeled organic. That keeps the flavor pure and simple. But what is it really noted for? Its good looks. Packaging has won the elegant circular black bottle numerous design awards, including top nods from Dieline, Red Dot, and the European Design Awards.

+ fiveoliveoil.com



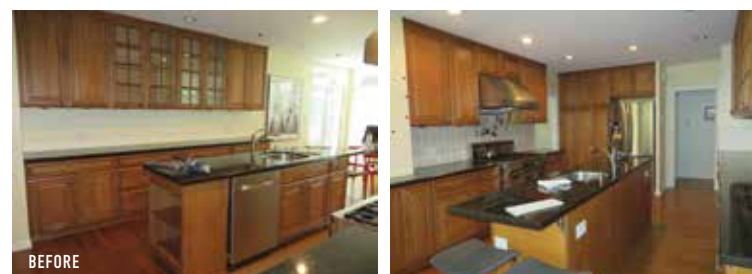
BEYOND THE SURFACE

WILCO BOS TRANSFORMS A HILLTOP KITCHEN FROM TRADITIONAL TO MODERN WITH A SOLUTION THAT REDUCES WASTE, COSTS, AND TIME.

A Noguchi table. An Eames chair. A modern yard. These are all things you'll find at Brad and Julie Gray's Hilltop home. And after years of renovating each of its room, revamping their dark and dated kitchen would be the final step in refining their new taste. "Over the course of 8-10 years, our design interest has evolved and become more modern, so that kitchen with black granite and traditional cabinets was grating on us tremendously," said Brad, who grew up in a Fay Jones house and attributes that experience to his design shift. "Our lives trended with everyone else's, but something clicked with me, and I became more aware of design and saw modern as a classic form and not a fad or style of the moment."

But the kitchen was so out of sync that the Grays even considered moving to a different house. "It was the one room that just didn't fit," he said. "The kitchen is the focal point of a home, and if it's not right, it throws off the whole house." And after looking to Houzz for inspiration, they discovered a solution—and a local team who would make it a reality.

It was on that site that they found design and remodeling company Wilco Bos. Its owner—of the same name—is a real European craftsman according to Brad. His wife, Kim, serves as the design eye behind each



WORDS: AMY PHARE
IMAGES: VIRTUANCE PHOTOGRAPHY



project and helped transform the Grays kitchen from traditional to modern without even touching the footprint. "We figured out a way to completely transform the kitchen by simply changing the doors," said Kim. That's because when the Grays renovated 15 years ago, they invested in solid cabinets and were able to salvage the boxes. They also updated the flow with an island and galley layout then, further allowing them to avoid any demolition. With their decision to resurface, all the boxes were able to stay in place, while reducing construction waste, costs, and time. "It's a step up from painting or swapping doors, said Kim. "It takes it to another level."

"OUR LIVES TRENDED WITH EVERYONE ELSE'S, BUT SOMETHING CLICKED WITH ME, AND I BECAME MORE AWARE OF DESIGN AND SAW MODERN AS A CLASSIC FORM AND NOT A FAD OR STYLE OF THE MOMENT."

-BRAD GRAY

Specifically, Wilco Bos kept the Grays' upper and lower cabinet bases, boxes, and frames and added new doors and drawer fronts. The traditional 15-inch reveal around all the sides was modernized with doors and drawers that now cover the entire cabinet box, along with a full wall of acrylic cabinets near the fridge. The counters were brightened with a HanStone Tranquility quartz, which according to Kim, has the Carrara marble look without the marble upkeep. The duo also extended the island to provide more seating, and they added a wine fridge, "a fun way to make a few tweaks even though we didn't change the footprint," said Kim. "It's light, it's open, it's in sync with everything else in the house," said Brad.



The most intriguing thing about the renovation, according to homeowner Brad Gray, was the team, Wilco and Kimberly Bos. "Here is this young couple who had A-list clients in California, and they came to raise kids in Boulder. He is real European craftsman, and Kim has a terrific design eye," said Gray. Originally from The Netherlands, Wilco came to the U.S. seeking a career change after studying management economics and law. "I came to realize that I was not being true to my passion in my current job," he said. "This move was a great opportunity to start doing what I love the most, redesigning and remodeling houses."

INGREDIENTS



ON THE CUTTING EDGE

DESIGN MEETS STEEL WITH MODERN CHEF KNIVES THAT ARE ANYTHING BUT DULL

When it comes to buying knives, it's easy to see why we become blockheads. The 18- and even 36-piece sets crammed into bulky wood sets suddenly seem like the best bang for our buck. *Ooh! A clip-point paring knife, a spear-point paring knife, and a serrated paring knife!*

But let's face it. Unless you're slicing, dicing and cutting en chiffonade all day, chances are you're wasting money and precious counter space. Instead, investing individually in two or three quality knives will set you back the same amount, declutter your kitchen, and turn your tools into a treat for the eyes.

BACK TO BASICS

Less is certainly more with cutlery, and while there are dozens to choose from, most home cooks only need a few all-purpose knives. "The home cook doesn't need a chef's arsenal of knives, and they don't have to break the bank," said *beast + bottle* chef and co-owner Paul Reilly. The three must-have knives, according to him: an 8-inch chef's knife, 3-inch utility (paring) knife, and a 10-inch serrated knife.

The chef's knife will become your go-to piece. It's the Jack-of-all-trades and can be used for everything from disjuncting meats to mincing and slicing. But a master, it is not.

That's where your paring knife comes in, a small but mighty tool perfect for small produce and intricate work or those in-between scenarios when a chef's knife is overkill, like slicing limes. And that serrated knife? It will become your best friend for slicing bread, tomatoes, and even celery.

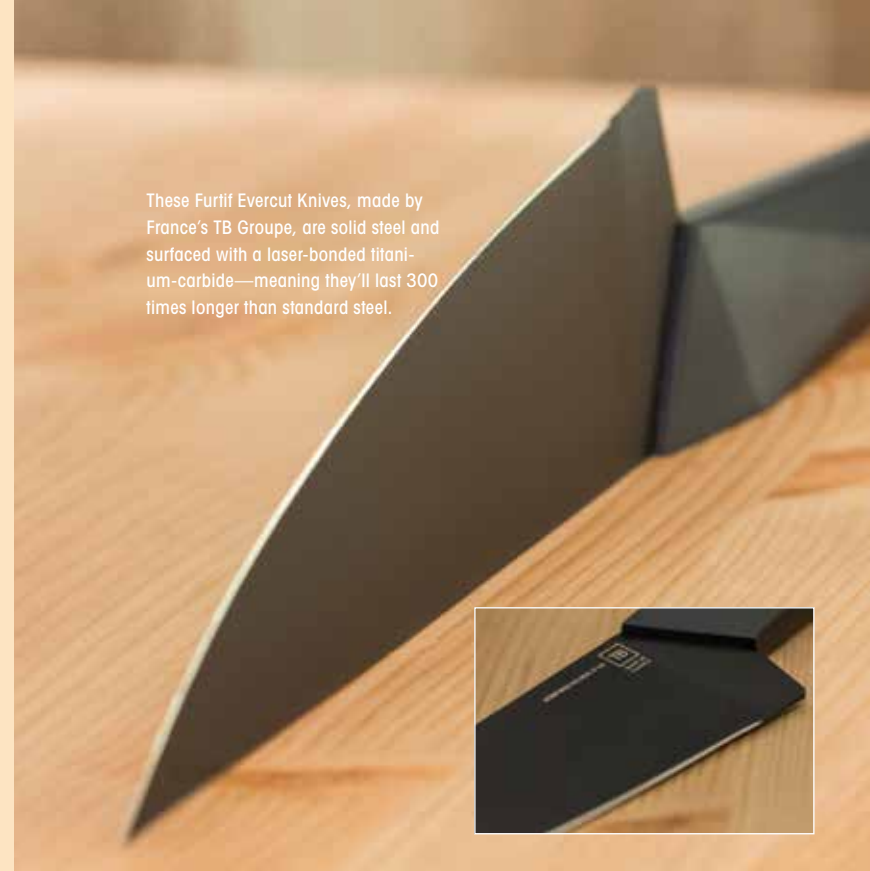
WORDS: AMY PHARE



The Pure Black Knife collection from Stelton (above) is forged from one piece of stainless steel and has a matte black coating pulling double duty—not only is it sleek looking, but its finish provides a better grip. Below, the Deglon Meeting Knife Set, designed by Mia Schmallenbach, takes on a matryoshka doll effect, gaining points for both design and space conservation.



These Furlif Evercut Knives, made by France's TB Groupe, are solid steel and surfaced with a laser-bonded titanium-carbide—meaning they'll last 300 times longer than standard steel.



If you're still thinking about the wood block, consider this. In many sets, you'll find two of the same blade or ones too short for the task, for instance, a truncated bread knife. Also, in an attempt to use every inch of space, manufacturers often sacrifice quality of the blades to squeeze yet one more piece into the block—likely one more piece that you'll never use.

CONSTRUCTION

The construction of the knife is also a decision to make, but a relatively simple one. It comes down to stamped or forged. The biggest difference visually is the bolster on forged knives. With that option, you get a solid and strong knife that is easy to sharpen and will last forever, but it costs more. The stamped variety caters to those on a budget. This method is produced by being cut out from large, continuous sheets of stainless steel like a cookie cutter. They're more difficult to sharpen, but it will save you money up front. Forged or stamped, you'll want to make sure the knife fits comfortably in your hand. "It should be light, so that it is easy to hold and handle," said Sushi Den's Toshi Kizaki.

MATERIAL

From ceramic to carbon, there are plenty of options when it comes to materials. There's stainless steel, which won't rust—but it won't last either. Carbon steel has been used for a few hundred years, and while it stays sharp, it discolors easily. Then there's high-carbon, stain-free steel, a newer material that does not rust or discolor and also stays sharp. But it will cost you. And finally, there's ceramic, which will rarely if ever need sharpening, but as it's ceramic, a drop to the floor can easily become a broken knife.

THE INVESTMENT

Even if your collection takes time to build and you just purchase just one for now, investing in high-quality knives will be worth it long-term, especially since they won't need to be replaced. Our advice? Opt for a high-carbon, forged chef's knife to start—with a modern design, of course.

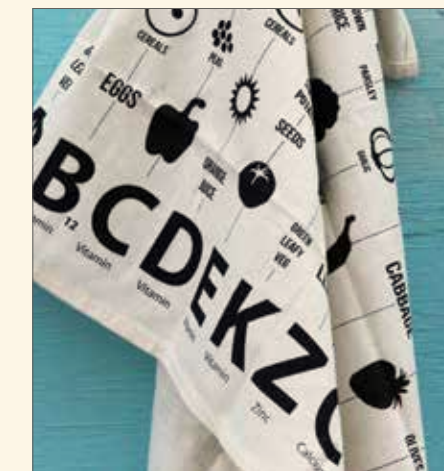
INGREDIENTS



GARDEN BOMBS

Not all of us have green thumbs. But we all have time to toss a mud ball, don't we? If you've noticed a good spot in the yard with decent soil and water, just toss a GreenAid Seed Bomb and let nature take care of itself. These muddy round bits of dirt and seeds are available in a variety of greens, from herbs like basil and dill to cold-weather vegetables like arugula and turnips. There are also flower bombs available.

+ seedsnow.com

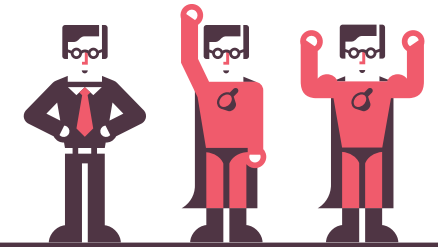


ELEMENTS OF EATING

Eat better with this handy Food Guide Tea Towel from graphic designer Lahla Smart. It alphabetizes the important nutrients and vitamins everyone should consume daily. But where does one find Vitamin D? Why, orange juice, fish, eggs, soy milk, and the sun! Image-friendly tea towels educate, clean up spills, and act as an art form in themselves.

+ theo-theo.com

WELL(NESS) DESIGNED



NESTLED QUIETLY IN THE BOULDER FOOTHILLS, A LITTLE-KNOWN CADRE OF CREATIVE DESIGN FIRMS IS WORKING TO UPEND THE WAY AMERICA APPROACHES ITS DIETARY NEEDS. THEIR LEADER IS A MAN FAMOUS FOR SELLING EVERYTHING FROM HAMBURGERS TO VOLKSWAGENS. BUT THESE DAYS, HE'S GOT A VERY DIFFERENT PRODUCT ON HIS MIND.

WORDS: ROB BOWMAN + CHARLIE KEATON • IMAGES: TREVOR BROWN JR.



ALEX BOGUSKY IS WORRIED ABOUT YOU. HE'S CONCERNED THAT YOU'RE NOT EATING YOUR VEGETABLES AND THAT THIS BASIC OVERSIGHT IS UNDERMINING YOUR LIFE IN WAYS YOU DON'T EVEN REALIZE.

If this sounds like behavior more befitting your mother than the man *Adweek* magazine once named Creative Director of the Decade, well, take a minute to appreciate the bigger picture. This is a tapestry woven from simple issues like health, friendship, and charity, but also extraordinarily complex issues like product design, video production, entrepreneurial innovation, web development, sales paradigms, and, at its heart, an unlikely team of collaborators working to address universal problems on a deliberately local scale.

The product inside this quirky little bag is called Skoop. You probably haven't heard of it yet, but its growing success has serious implications for the business sector, the social sector, and public health in general. And none of this would have happened if you had listened to your mother and eaten all your vegetables. "We wanted to do something in food, but we didn't want it to be something like a 'better for you' product, like a better-for-you

cracker or a better-for-you chip. Those things get traction, but they don't really address the issue."

That's Alex Bogusky talking. For most of the past 20 years, he was creative director, partner, and eventually co-chairman at Crispin Porter + Bogusky, an industry behemoth with an international footprint and annual billings north of \$1 billion. The issue that he's talking about now—the issue that drew him from the advertising mountaintop to a literal mountaintop in his adopted home of Boulder—is nutrition. Or perhaps more accurately, a pervasive lack of nutrition.

Since leaving CP+B, Bogusky teamed with Izze Beverage co-founder Greg Stroh and celebrity doctor James Rouse to launch a series of products meant to address this collective malnutrition. At its most fundamental, Skoop is a line of powdered, plant-based dietary supplements that can be stirred into a beverage or whirled into a shake. Designed by Rouse, these products contain no synthetics and no genetically modified organisms. Their primary ingredients are organic fruits and vegetables, herbs, fibers, honey, and stevia extract. "We wanted to get closer to the issue, and for us the issue was that people don't eat vegetables," said Bogusky. "If you don't eat vegetables,

you don't get phytonutrients. If you don't have phytonutrients, you don't feel good."

But getting the recipe right was only the first step. Transcending the niche markets traditionally associated with supplements—bodybuilders and hippies, if you're okay with broad generalizations—meant making Skoop not just healthy, but accessible and approachable.

So how do you reach not just the athletes or the health nuts, but the athletes and the health nuts and all of their friends, co-workers, and grandparents? The answer to that question starts with an unusually transparent approach to design.

The Skoop braintrust made a bold decision early in the process. Bogusky sums it like this: "Take the back of the package and put it on the front."

The pseudoscientific jargon that clutters up most supplement packaging? Gone. Slick, market-tested logo? Nope, not really. Friendly, anthropomorphic product mascot? Certainly not. Pick up a bag of any Skoop product and the first thing you'll notice is that all the ingredients normally relegated to tiny print on the back are front and center.

“The amount of information contained on the front and back of the packages was intentionally over-the-top. But feedback from customers has been that they really enjoy interacting with the package and learning more about the product over time.”

- Justin Fuller, Good Apples



Information is the hook, and rather than bury that information or dress it up to look like something else, it's presented with pride.

But transparency presents another problem. How do you make all this information visually appealing? Can wonky nutritional data be sexy?

To solve that problem, Bogusky and company turned to Good Apples, the Boulder-based design firm best known for its work with Sticker Giant and Matter Cycles. The Good Apples team came up with a packaging look that is clean and inviting while still delivering loads of information. What could have been a constraint—the total lack of jargon, slogans, and mascots—turned into a strength as it yielded a fresh look that contrasts favorably against the industry's status quo. The real masterstroke, however, was the development of a series of playful charts and infographics that take potentially overwhelming wellness terminology and make them not only accessible, but a little bit fun, too.

As Good Apples co-founder Justin Fuller said, “The amount of information contained on the

front and back of the packages was intentionally over-the-top. But feedback from customers has been that they really enjoy interacting with the package and learning more about the product over time.”

Skoop now had a well-defined look worthy of its growing product line. These packages are eye-catching enough to stand out on any store shelf—except they aren't destined for store shelves at all. Which only introduces another issue of enormous importance.

Twenty-first century commerce requires businesses to have a strong web presence, if for no other reason than the credibility that it provides. Ever get wind of a new product, only to visit the company website and find it outdated, convoluted, or just plain unprofessional? That is the ethereal realm where potential purchases go to die.

This is doubly true for startups, who don't have the luxury of relying on legacy customers or brand familiarity. And for a business like Skoop, which relies on social selling and web sales in lieu of traditional

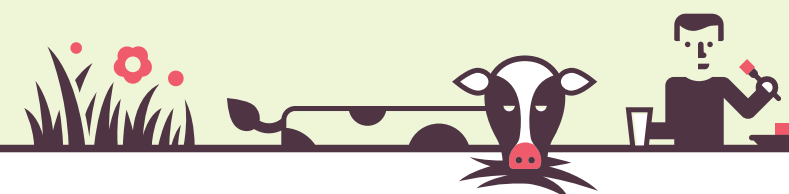
retail store placement, a robust, cohesive web presence—starting with an official website, but also including social media and video—was absolutely critical. Bogusky, Stroh, and Rouse needed a site that could provide lots of detailed product information, facilitate (and even encourage) painless shopping, provide a user-friendly platform for their growing army of independent Skoop Sellers, communicate the company's charitable opportunities, and handle some complicated back-end fulfillment logistics—all while maintaining the same casual, whimsical voice that Good Apples brought to the packaging.

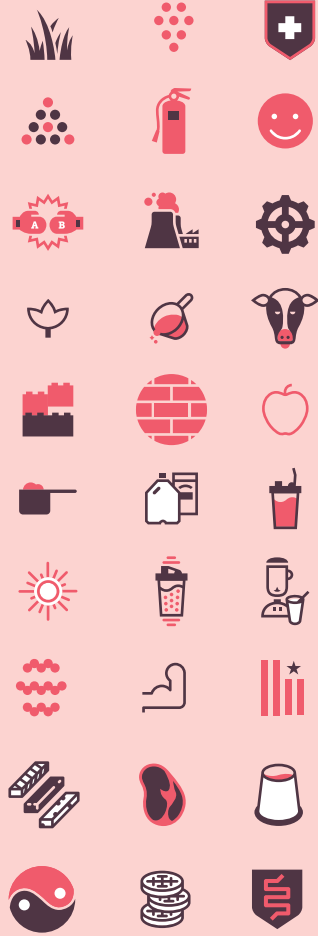
To accomplish this, Bogusky once again tapped into the Boulder creative community by hiring Human Design, a fast-rising firm founded by John Weiss and Matt Null. He also drafted local video production outfit The Lot, and brought in longtime colleague Mike Howard from Boston to write a very specific, highly nuanced brand of conversational copy. On the web design side of things, Weiss and Null brought nearly 25 years of agency experience, but this project felt special from the outset.



LEFT: A key element of Skoop's business plan is their reliance on satisfied customers to sell products directly. It isn't a door-to-door approach or a multi-level marketing scheme, but a practical method for turning positive word-of-mouth into viral sales. To that end, these single-serve stickpacks are a nice tool for handing out samples and spreading the word.

RIGHT: The impetus for Alex Bogusky to launch Skoop had been a desire to do something for the public health and bodily good. “We hear about living in a food desert,” he said. “But there is plenty of food here. It is a lack of nutrition in this country.”





Transcending the traditional niche supplement markets meant creating visual imagery that was universal and inviting. Skoop's packaging, videos, and website all feature the same lineup of whimsical icons designed by Good Apples to make supplements seem fun.

"One of the things we focus on as an agency is how do we make every touchpoint as human, and as accessible, as possible," said Null. "The key is information architecture and placement. The great thing about the design of this site is that we let the imagery and the information do all the work. Essentially, that is the design." Added Weiss, "We just took their story, which is beautiful, got out of the way, and let the product speak for itself."

It is a nice sentiment, though perhaps overly modest. Constructing a website that's easy to navigate and filled with snaking pathways that reveal vast amounts of nutritional information takes a light touch. Marrying that with the technical requirements inherent in hosting

"We want it to be accessible and charming. We want it to be natural. We don't want to preach to people. We don't like being preached to, and I think that so much of what has been done in this space has been done the wrong way." - Alex Bogusky

an online store, plus countless other virtual storefronts for those customers now empowered to sell Skoop to their friends and acquaintances, is no picnic, either. Somewhat improbably, the team at Human Design did all of this and more in a scant three months. The Skoop website is indeed welcoming, informative, and easy to navigate. The videos produced by The Lot are funny, engaging, and memorable. And Mike Howard's copy takes all of it—the huge reams of data, the obscure nutritional information, the infographics, and the page-by-page web content—and ties it together.

It wasn't long ago that Alex Bogusky was devising clever ways to sell millions of fast-food hamburgers. He doesn't anymore, and while he may have lost the taste for that particular brand of advertising, his enthusiasm for storytelling—for taking a product and distilling it to its essence in order to make it presentable to the world at large—hasn't diminished. "The style is what comes organically to me," he said. "We want it to be accessible and

charming. We want it to be natural. We don't want to preach to people. We don't like being preached to, and I think that so much of what has been done in this space has been done the wrong way."

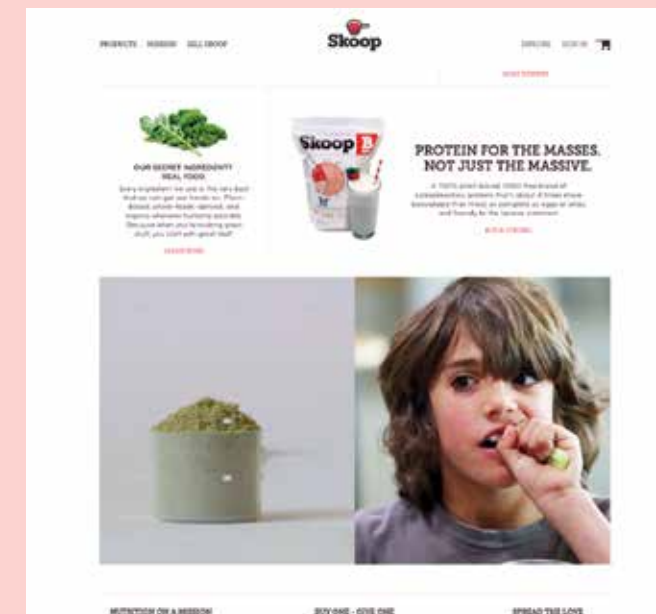
In many ways, Skoop is the fullest realization yet of Bogusky's approach. He helped launch a line of products that promote health and wellness. He helped design packaging that will make those products accessible to the masses, transcending industry barriers that have been around for decades. He helped construct a website that connects his products with people, and he helped people engage with those products by producing videos which make better health seem not only relevant, but attainable.

But the credit doesn't belong to Bogusky alone, because innovative design does not happen in a vacuum. True innovation is the product of inspired collaboration between passionate, like-minded teams of people doing hard work over long periods of time.

Alex Bogusky has some very creative friends in Boulder. Right now they're probably huddled around a conference table, hashing out ways to improve Skoop's formula, design reusable packaging, streamline web functionality, or storyboard new videos. The Boulder design community that orbits and supports this largely unknown startup is on a mission, and that mission involves nothing less than using great design to make better health available to anyone who wants it.



Bringing such an ambitious product to market was the work of a local creative team. From left to right, Justin Fuller of Good Apples, Alex Bogusky of Skoop, and Matt Null of Human Design are all Boulder-based.



The Skoop website is sprawling but approachable. As constructed by Human Design, it houses vast reams of nutritional data while also leaning heavily on the light-hearted icons and infographics created by Good Apples. Videos produced by Denver-based firm, The Lot, tie everything together.

PICKING A WINNER

THE BEST AWARDS RECOGNIZE COLORADO'S TOP INTERIOR DESIGNERS, BUT WHAT DOES A PROJECT TAKE TO WIN? ONE JUDGE SHARES WITH US A PEEK INTO DECISION PROCESS AND WHAT MADE THIS YEAR'S WINNER STAND OUT AMONG THE REST.

ONE NIGHT IN SEPTEMBER, downtown at Denver's Paramount Theater, a handful of interior designers helped elevate their profession.

The evening marked the annual BESTawards celebration, hosted by the Rocky Mountain Chapter of the International Interior Design Association. The BESTawards—or Brilliantly Executed Spaces and Thinking—honored the remarkable projects of local interior design firms in categories residential and commercial, large and small. But one firm stood above the rest.

Denver's Gensler office took home the Best of the BESTaward, with a project designed for a confidential corporate client, who had lofty goals that began with co-locating two of their divisions from the outer suburbs of Denver to a new downtown location. The client challenged the design team to create a cohesive work environment that supported varied work styles while promoting professionalism, fun, and cross-pollination.

The result is an urban, lofty space that is both refined and sophisticated, as well as hip and social—a result that landed them the prestigious Best of the BESTaward. Winners were selected by three icons in the field of interior design: Cheryl Durst, Honorary FIIDA and IIDA Executive Vice President and CEO; Christopher Stulpin, Creative Director of Trend Union Collaboration; and Felice Silverman, FIIDA.

To learn more about the top honors and what made the project noteworthy, we caught up with Durst, who explains here why Gensler's project gained the highest recognition, the Best of the BESTaward.



Cheryl Durst, Honorary FIIDA
IIDA Executive Vice President and CEO

Gensler's IIDA BESTaward-winning space invites us to rethink the definition of the workplace. The space thoughtfully incorporates design elements typically used in hospitality and retail settings to create a graceful, functional, and effective workplace that is urban and contemporary and appeals to the multiple generations represented by the client's employees.

Open, welcoming, informal areas designed for impromptu meetings and unplanned interactions allow the team ample opportunities to collaborate and connect with co-workers. Height-adjustable work surfaces and adaptable individual task lights recognizes individual work-style preferences.

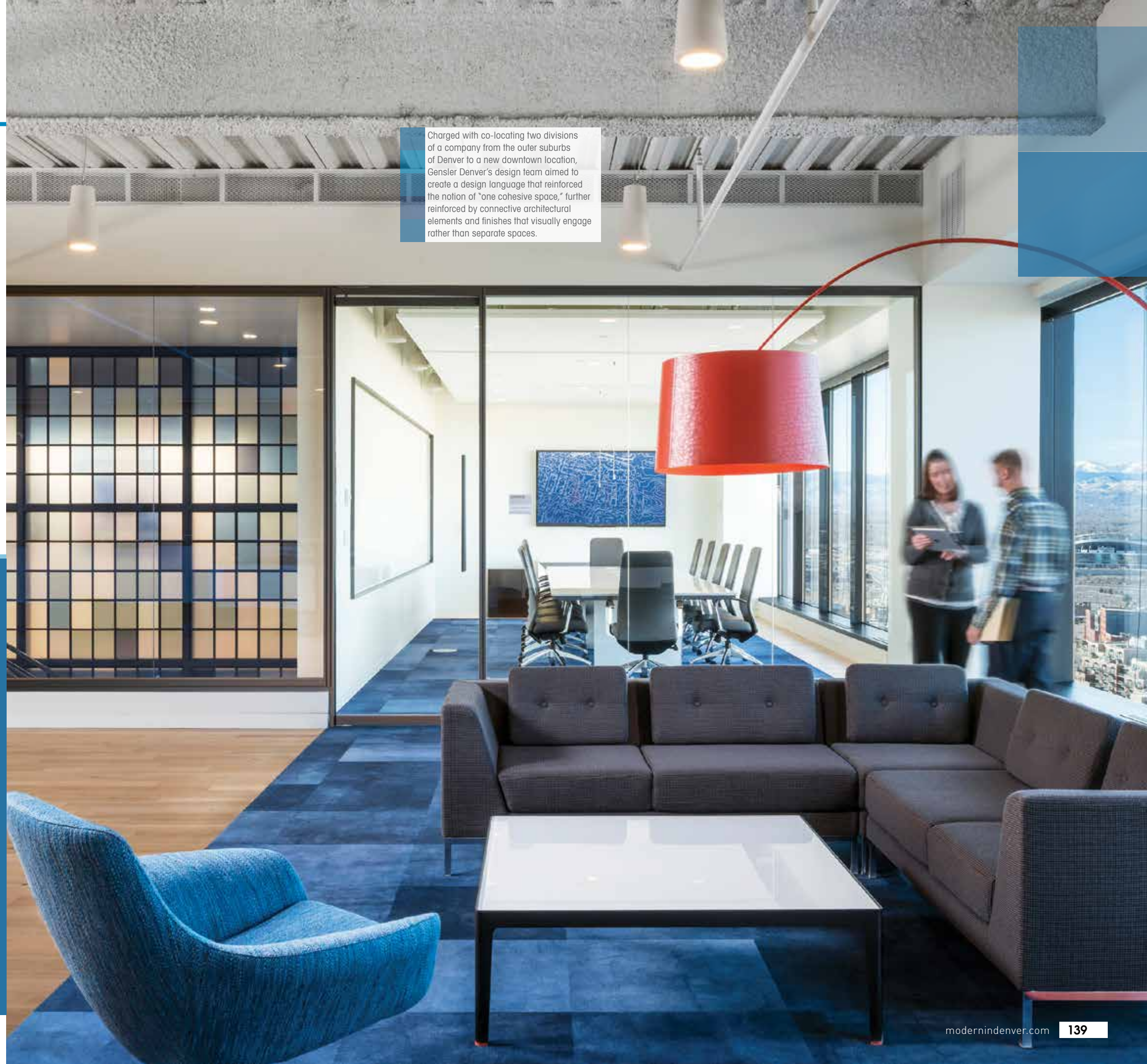
There is rarely a "manual" or a "how-to" guide for the workplace, although at some point we've all wanted and needed one. Gensler understands that. The concept, branding, signage, and graphics designed for this client are instructional and define how certain areas of the office can be used. And importantly, there exists a refined balance between professionalism and fun that is demonstrated in the space's successful marriage of traditional and contemporary.

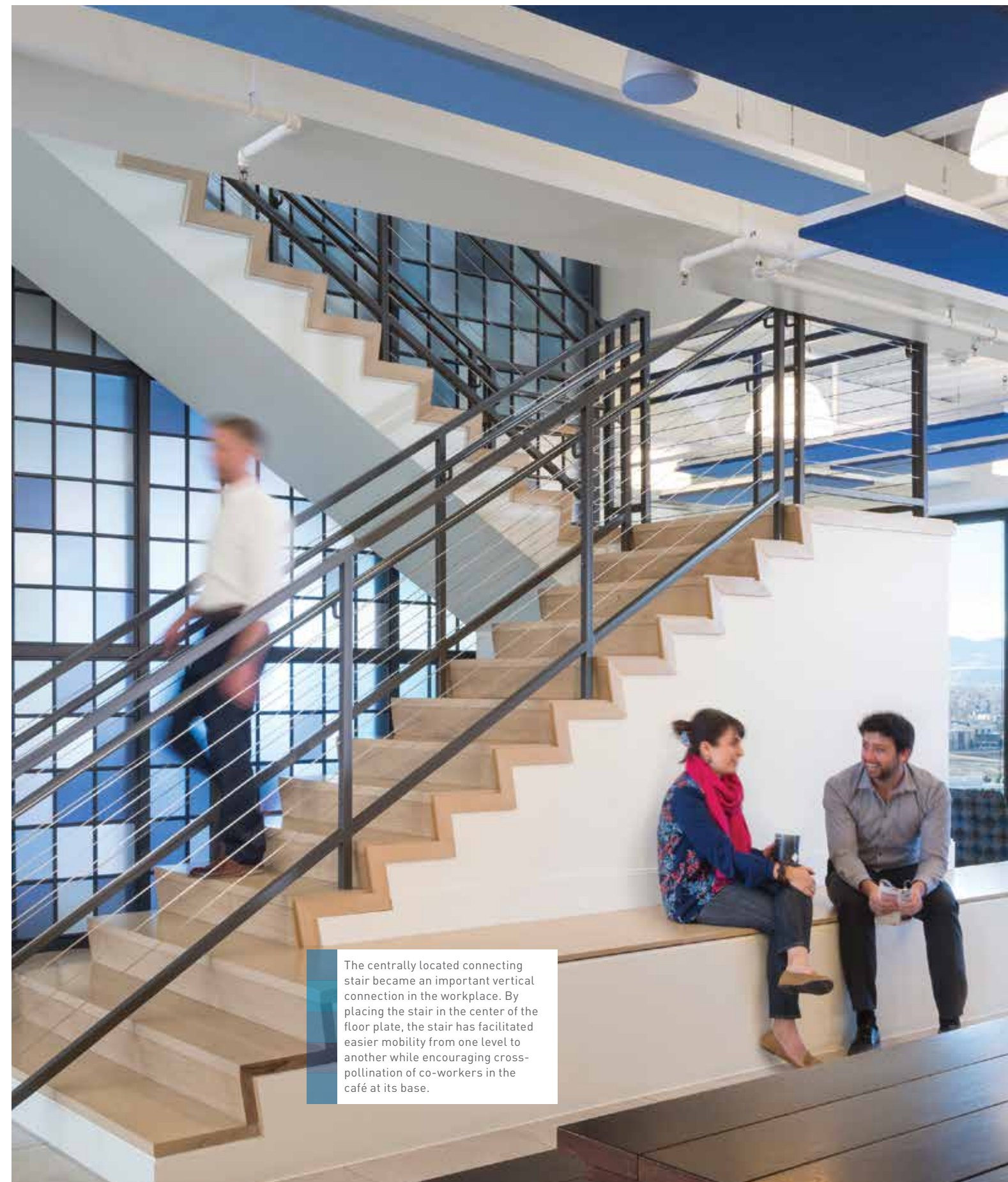
A two-story feature wall office and conference room windows recall lead-glass factory windows of another era and establish the urban loft aesthetic. Repurposing the company's existing furnishings from its previous location with new materials and finishes inspired by the space's downtown location in Denver's warehouse district create an apt "sense of place" that is characteristically Denver in look and feel—it is truly sustainable and is a tribute to the historic buildings of the city's past.

This project demonstrates great clarity of concept. It is fluid, flexible, adaptable, meticulously thought-out, and beautifully executed. Gensler's project gracefully and effectively met and exceeded the criteria of the IIDA BESTawards and, most importantly, created successful workplace solutions for the client.

IMAGES:
Ryan Gobuty / Gensler

Charged with co-locating two divisions of a company from the outer suburbs of Denver to a new downtown location, Gensler Denver's design team aimed to create a design language that reinforced the notion of "one cohesive space," further reinforced by connective architectural elements and finishes that visually engage rather than separate spaces.





ABOVE: The design team embraced the building's urban context of RiNo's warehouses. Utilizing modular wall systems, the design team was able to customize the demountable wall systems to evoke factory windows in artful Mondrianesque patterns.

LEFT: Branding that referenced Denver, as well as the company's work in GIS and publishing, aimed to celebrate their employees while creating functional, in-between spaces throughout the workplace.

The centrally located connecting stair became an important vertical connection in the workplace. By placing the stair in the center of the floor plate, the stair has facilitated easier mobility from one level to another while encouraging cross-pollination of co-workers in the café at its base.

ART + HISTORY



INCREDIBLE LITTLE OBJECTS

ONE HUNDRED EIGHTY-ONE RUSSIAN MESSENGERS SIT IN DENVER, NOT KNOWING THEIR TRUE ORIGINS OR FATE. THESE ARE NO ORDINARY OPERATIVES, HOWEVER. THEY ARE UNAUTHENTICATED AVANT-GARDE PAINTINGS THAT HAVE UNDERGONE A TRANSFORMATION BY WAY OF AN UNORTHODOX GALLERY. HERE IS THE STORY OF SOME SERIOUSLY SMALL SAMIZDAT.



WORDS: CORY PHARE
IMAGES: RON POLLARD & MICHAEL VELLIQUETTE



“THERE’S SOMETHING ABOUT THESE INCREDIBLE LITTLE OBJECTS THAT TICKLE THE BRAIN. IN THE SPIRIT OF THE ORIGINAL PAINTINGS, IT BRINGS IT INTO LIFE—BACK INTO A HUMAN PLACE. BY MAKING IT META, THE PIECES BECOME CLOSER TO WHAT THEY ORIGINALLY WERE.”

- RON POLLARD



INCREDIBLE LITTLE OBJECTS / LOVEY TOWN



AT FIRST GLANCE, THE PHOTOS RESEMBLE ANY OTHER GALLERY OPENING NIGHT. CRISP, WHITE WALLS WITH PIECES NEATLY HUNG. ONLOOKERS CONTEMPLATING THE EXPERIMENTAL ART EXHIBIT. A PACKED HOUSE. DIG A LITTLE DEEPER THOUGH, AND A SLIGHT EDGE OF UNREALITY STARTS TO EMERGE. THE SHADOW FROM THAT WOMAN’S COCKTAIL FALLS IN A PECULIAR WAY. THAT MAN’S GAZE SEEMS TO BE SLIGHTLY OFF INTO THE ETHER. THERE ARE DOGS, LOTS OF DOGS.

Then it hits you. Everything is tiny: the people, the paintings, the pets. You realize this is not merely a photograph of people at a gallery. This is a photograph of shrunken photographs of people—inside a mini, virtual gallery called Lovey Town. The master works lining the walls still broadcast signals outward, but the channel changes when shrunk down to a 1/16th scale.

What exactly does authenticity mean, and how does interpretation of that question shape meaning? Those are central questions to the recent “Orphans in the Storm” exhibit at Lovey Town, where attendees “visit” remotely by submitting photos of themselves to be cut out and placed in the small-scale gallery. The concept of Lovey Town is fanciful, and it’s quirky. But behind each miniature exhibit is the story of its original pieces. And in this case, the tale of the “orphans” spans continents, questions politics, and challenges reality.

The original 181 unauthenticated Russian avant-garde paintings were the inspiration for a 2010 exhibit at the Museum of Contemporary Art Denver, and the book *From Russia With Doubt: The Quest to Authenticate 181 Would-Be Masterpieces of the Russian Avant-Garde* by the MCA’s Adam Lerner. The collection is one acquired by Denver-based photographer Ron Pollard. “They’re

radical paintings for the time,” he said, “but after they’ve been processed and absorbed into culture, they become artifacts and lose some of the spirituality because they’ve been objectified.”

Many of the full-size pieces have undergone forensic examination and expert appraisals, and are believed to be authentic masterpieces created by famed Russian artists. Yet they lack the final stamp of approval, likely due to the cultural and political ramifications associated with their context. Thus, the paintings here in Denver sit in limbo, and as “...orphans in the storm, are ready to be adopted, nurtured, and groomed to the needs of any astonishing new circumstance.” That quote from Dave Hickey’s *Pirates and Farmers* is where the current Lovey Town exhibit gets its name.

The virtual gallery physically exists as a 48x60x12-inch independent exhibition in Michael Velliquette’s Madison, Wisconsin studio space, running into its second year. With a brick-and-mortar background, Velliquette started Lovey Town as a logistical practicality to stay connected with a creative diaspora and recreate a fantastical version of the gallery viewing experience. “There’s something about these incredible little objects that tickle the brain,” said Pollard. “In the spirit of the original paintings, it brings it into life—back into a human place. By making it meta, the pieces become closer to what they originally were.”

Pollard reached out to Velliquette after hearing a short snippet about the project via a podcast he happened to hear—a tiny needle in a tiny haystack. By collaborating and breaking the fourth wall, the mini-masters breathe new life into the purgatorial pictures, and relish in the surrealism of the small. “Ron’s works were a good fit for Lovey Town, because there’s an absurdity to it,” said Velliquette. “There’s controversy—also how beautiful it is and Ron’s sincerity. It’s amazing to think that he was as crazy as I was!”

That sincere craziness—or as Velliquette puts it, serious playfulness, an experience that reveals itself upon closer reflection—is a question of what it matters to be real. The result is playful subversion: a space that exists simultaneously nowhere and everywhere. Familiar and new. Simulacra and stimulation in the passing storm.



How is it possible to fit 181 works into a single foam-core box? To meet that challenge, Michael Velliquette (above) built an entirely new Lovey Town gallery to showcase the collection as a whole (top right). “The result of viewing the collection at once is a radical departure from seeing a single geometric abstraction,” he said. “Seeing it all together, the joyousness and excitement of change and newness is observed—that connects with a lot of present sensibilities.”



THE ARTIST'S PROCESS: In order to miniaturize a Malevich, Pollard shrunk each work to pint-sized proportions and affixed those to wooden substrates based upon the original composition. He even created tiny basswood frames and shipping crates distressed with UP arrows for the mini motifs.

THE VISITING PROCESS: Attendees submit their photos via text or email to Velliquette, who prints, cuts out, and places them into the bitty exhibit where they're photographed and uploaded to the gallery website.

To visit Lovey Town yourself, go to lovelytown.org
To see the Russian paintings in more detail, go to artofthezero.com.



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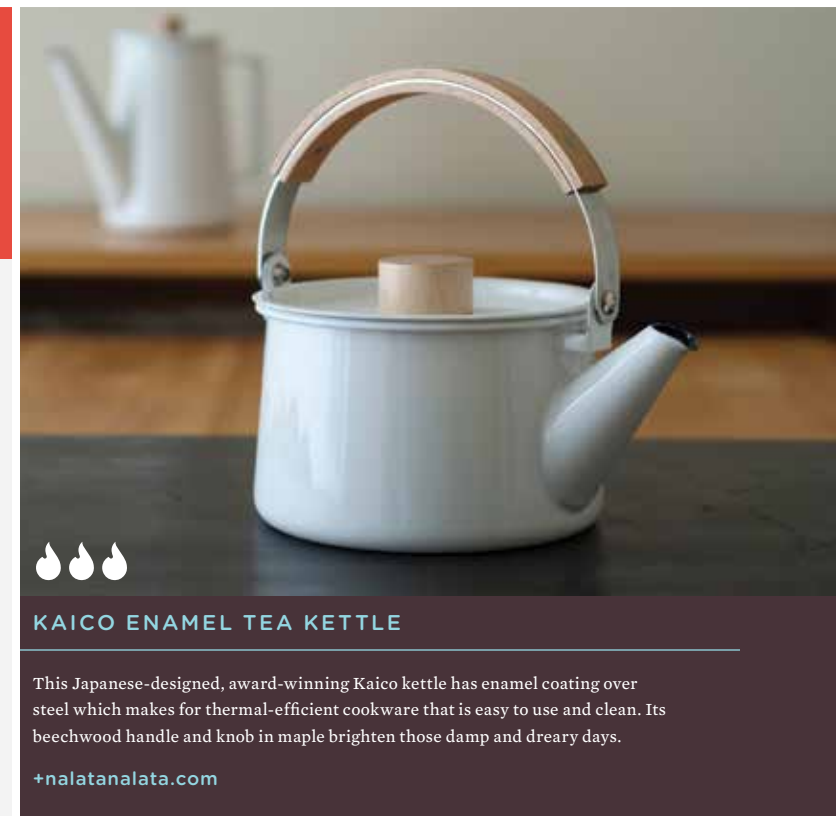
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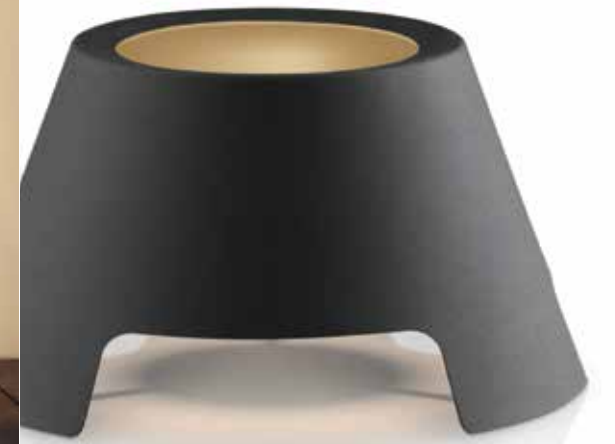
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THE MODERN IN DENVER PHOTO ESSAY

Welcome to *Modern In Denver's* photo essay series. In each issue, we give a talented photographer free reign to explore the modern world through his or her lens. The results offer insight into the way trained eyes see the things surrounding us. We hope you're as inspired as we are by the possibilities and perspectives offered in these professional takes.



KEITH CLARK

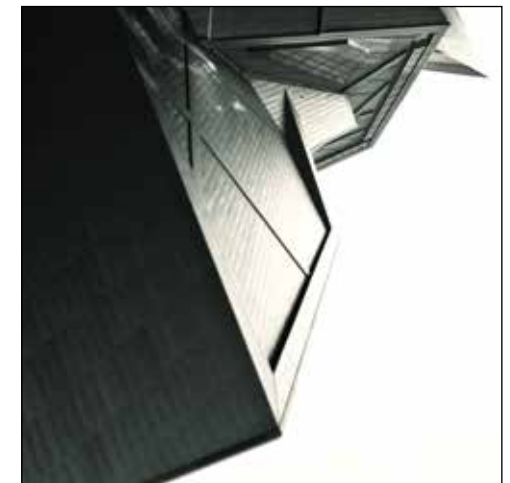
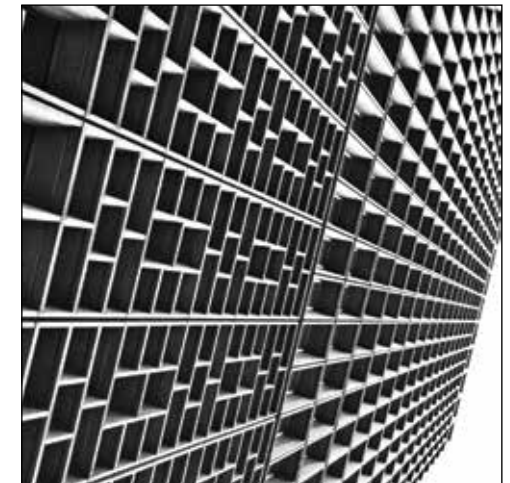
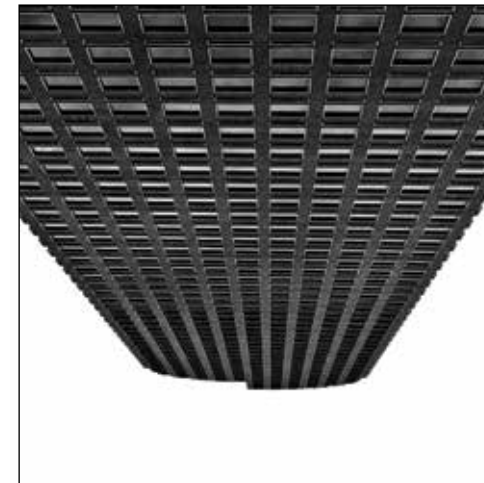
HEAD TILTED BACK

THESE IMAGES are rooted in my childhood. As a kid growing up in the rural Midwest, a trip to the city was rare. During that rare urban trip, I was amazed by the tall buildings and would stand in front of them, head tilted back, mouth open, and imagination soaring as high as the edifice in front of me. Then and still today, I am a building nerd; and like that child, I stand in front of buildings, head tilted back, but looking through my phone as I capture the shot.

My phone is my camera, and Instagram is my gallery—and I revel in the constraints of my phone camera. The limitations of the camera give me parameters for which to compose shots: like never or rarely using the zoom due to its decrease in image quality, and the lack of any real camera adjustments for exposure and shutter speed. I compose shots always with the principles of composition, geometry, texture, and light, with composition being the most important of them. A key component of a shot for me is the relationship between buildings when there is more than one and the interesting composition they make as neighbors.

My process is usually one of speed. I walk fast, usually only staying a few minutes at most stops. I am held captive by the weather and the sun's position for lighting when I walk past a building. I do all editing on my phone and use two apps for it: Snapseed and PS Touch (PhotoShop Touch). My simple and fast edits involve adjustments to contrast, brightness, rotation, color saturation, and cropping to the Instagram square for most shots.

As the grown version of that child, I simply am attempting to capture an image that makes the imagination soar.







KEITH CLARK / @LOVEROFBUILDINGS

Keith Clark was born and raised in southern Indiana and received bachelor's degrees in architecture and environmental design from Ball State University. While studying architecture, he took photography courses, which taught him the basics of camera use and darkroom techniques. While practicing architecture for more than 15 years, he was involved with projects from museums, universities, corporations, and resorts to private residences. During that time, he developed the skills for architectural photography and photographed many projects for clients, artistically and skillfully documenting the space. As a result of this background, he is a self-proclaimed building nerd.

As a commercial architectural photographer, Clark's work has been published in various magazines, and he has photographed numerous projects across the U.S., with a focus on interiors. Though most of that work was not ideally staged or had the preferred time of day for shots, he worked within the given time and conditions, much like his Instagram photography. Outside of his Instagram work, he has numerous prints in private collections and hospitality settings.

His inspirations are classic architectural photographers like Ezra Stoller and Julius Shulman and the many Instagram users that he follows.

Unlike most photographers, his Instagram work lives in the digital world only, except on the very rare occasion that he prints one for himself or someone else.

Non-Instagram users can see his work at:
[INSTAGRAM.COM/LOVEROFBUILDINGS](https://www.instagram.com/loverofbuildings).

IMAGES

PAGES 152-153
Chicago

PAGES 154-155
Denver

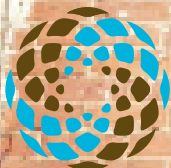
PAGES 156-157
San Francisco, Chicago

PAGE 158
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The Little Beaver Inn is a stylish little spot situated in Green Mountain Falls, Colorado, a short 15 miles northwest of Colorado Springs on Highway 24. The town is known for its annual Green Box Arts Festival, as well its proximity to local attractions ranging from Cave of the Winds to the Pikes Peak Cog Railway. The inn is an offshoot of The Outlook Lodge, itself known for a surprisingly robust art collection.

Originally a 1950s motor lodge, The Little Beaver Inn is now a private five-room destination, dressed smartly in a mid-century modern aesthetic by New York-based designer Mike Harrison. The property boasts a seasonally heated outdoor spa, a self-service cabana (more on that in a minute), an outdoor fire circle, and a bevy of modern amenities including in-room coffee and free wireless Internet access.

But let's get back to that self-service motif. When the folks at The Little Beaver Inn promise a private experience, they mean it. There is no front desk and thus no traditional check-in. Room keys are held in a lockbox, and information about the property and the local hotspots are provided in the room or prior to arrival.

You wanted to get away, right?

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WORDS: Charlie Keaton

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