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ASPEN**
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LIVSTUDIO RENOVATE A FORGOTTEN WAREHOUSE TO CREATE A VIBRANT & TEXTURAL NEW SPACE FOR STUDIO COMO. PAGE 60

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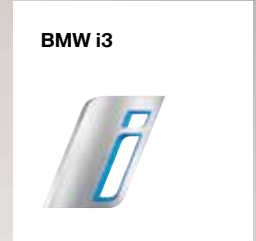
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the buzz
inside 

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From telephone poles to living room decor, poster art has evolved. From jazzy to pop, we take a look at the history of graphic posters.

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AND PER SE AND

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Mobile and mobile-linked, updated grills really sizzle this spring. Have a look at some well-designed BBQ essentials.

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SHAWN HUCKINS


Paintings of pioneers become lol-worthy in painter Shawn Huckins' latest work. We caught up with the artist to learn more about his mashup of history and hashtags.

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PHOTO ESSAY

The Colorado Photographic Arts Center catches culture through a look back at its 50-year-old photo archives.

When remodeling this Woody Creek project, Studio B Architecture + Interiors took much consideration of its natural environment—specifically the Roaring Fork River abutting the property. “The intention of the Plamplano Residence is to provide contrast,” said Studio B Principal Mike Piché. “The exterior skin is rough, dark, and unrefined. It is responding to the immediate harshness of its context. However, the interior is polished, light, and clean. It provides refuge from the more harsh environment outdoors.” Similarly, Studio B contrasted the interior with the rigid window structure design. “The modern interior then reveals itself through the window design and materiality,” said Piché.

 To see more work from Studio B, go to p.92 for our 20-page feature on modern Aspen.

COLORADO'S DESIGN MAGAZINE

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“During all four seasons, Aspen is, of course, a spectacular and inspiring place, but what really makes it such an exceptional town is the art, architecture, culture, and extraordinary collection of residents. Together, this brings countless interesting and imaginative people from all over the world. The history, the geography, the architecture, and the people—where else would you want to be?”

—Mac McDonald / Thurston Kitchen & Bath, Aspen



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HELLO!

RENEW. I always love working on our spring issue. Even though we put it together during the cold winter months, I get to welcome the season's approach sooner than most, since the spirit of the issue always embodies the fresh promise and renewal that comes with springtime.

In nature, renewal is elemental and essential to everyone and everything. It is our lifecycle and now, more than ever, it has proven vital to design and our built environment. Breathing new life into the old is critical. Renovating, recycling, reusing. It sustains, inspires, and connects us to our history and our place.

Our cover story on LIVstudio is a perfect example. Through creative, thoughtful design and adaptive reuse, they turned a drab, old warehouse into a vibrant and vital new 24,000-square-foot showroom for Studio Como. The old building is still very much there; most of the exterior and much of the interior remain, but it has been opened up, restored, and reinvented, and it now resonates with new life, new promise. The story of how this was accomplished and images start on p. 60.

The theme of renewal continues into our special modern Aspen spotlight (p. 92). Aspen is about as famous and well-known of a mountain town as any in the world, and we have always admired and loved all the modern design and modern thinking that has become part of the town's fabric. We looked into how this came about and discovered that a few key figures infused a small sleepy mountain town with a vision of creating a modern and vital artistic center. Their efforts brought in new life and new meaning and have helped make it the special place it is today.

Making something old into something new also runs through the inventive and fun work of artist Shawn Huckins (p. 144). He has combined 19th century subjects and painting styles and made them feel new and interesting by adding 21st century social media jargon.

And for me personally, renewal is especially relevant. My wife and I joyfully welcomed our beautiful new daughter to the world during the production of this issue, and now so of much of my life that I had grown accustomed to, comfortable with, or I thought was behind me, is now suddenly fresh, new and so full of wonderful promise. Truly the essence of spring!

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FOR MORE INFORMATION

ON THE COVER



"This area was one of the most exciting features of the project," said photographer James Florio on shooting the cover shot for our story on LIVstudio and their transformation of an old warehouse into a gem for modern furniture showroom Studio Como (p.60). "This opening represents the heart or inner core of the building. For me it embodies the project so well, the unity and connection of all the varied spaces and floors and the fusion of the old with the new and modern."



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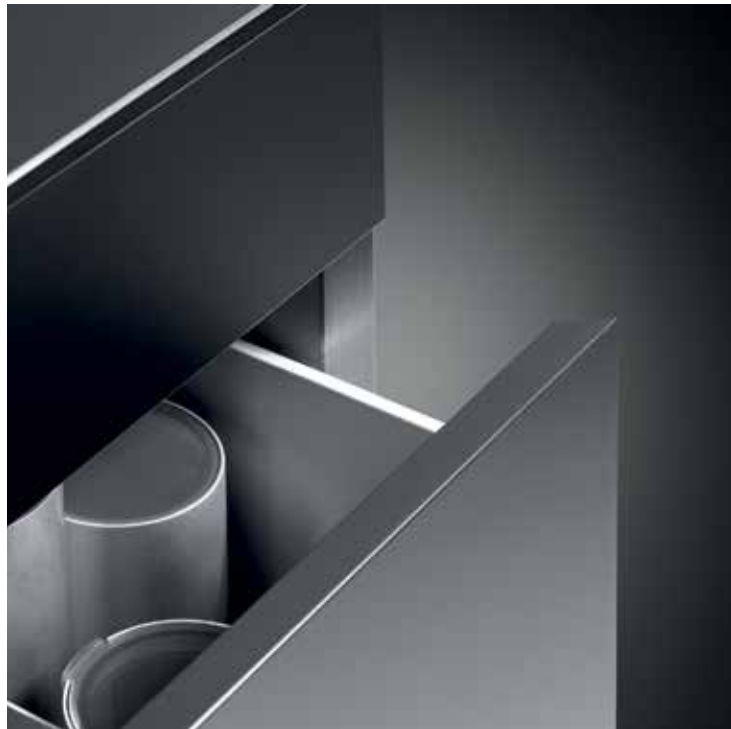
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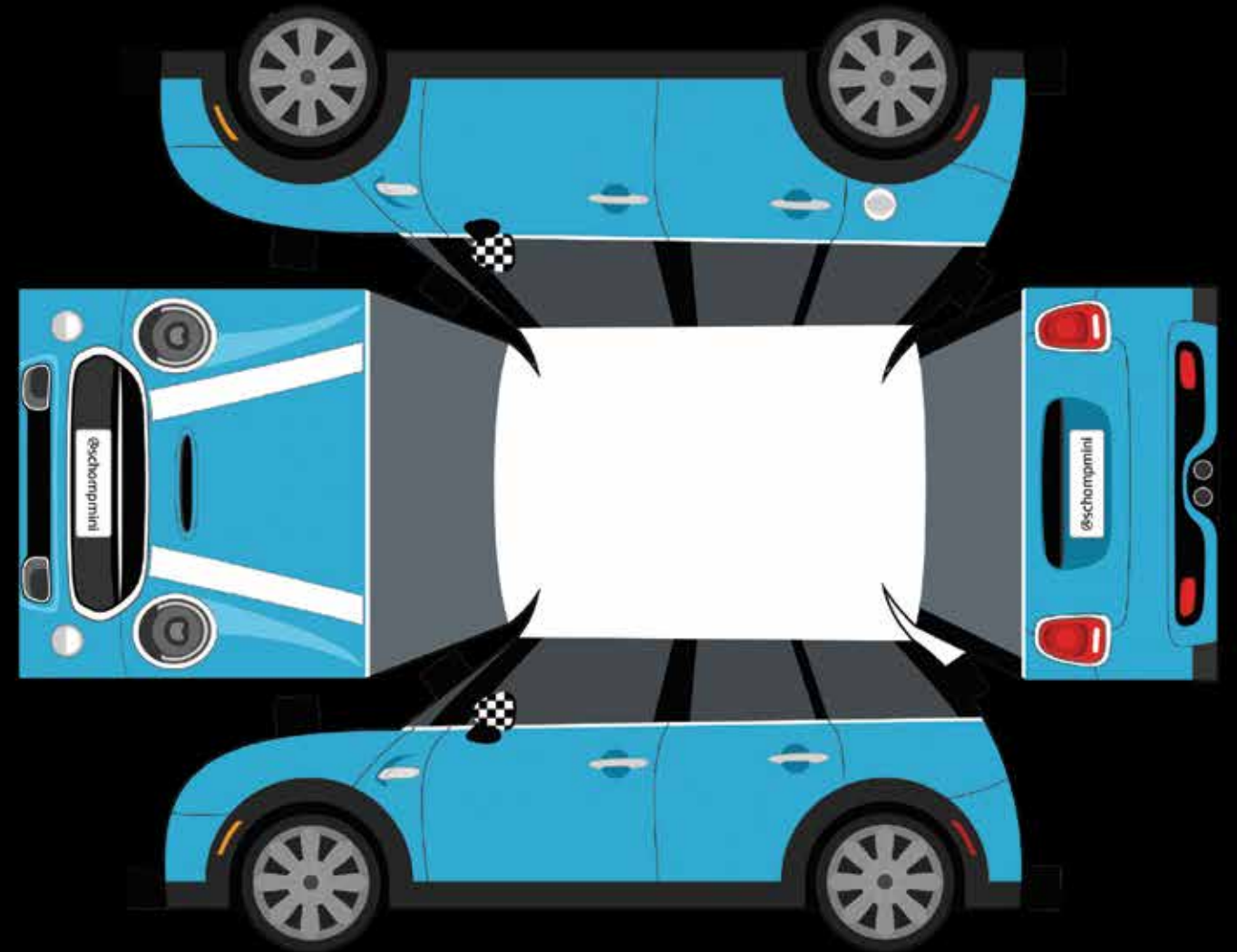
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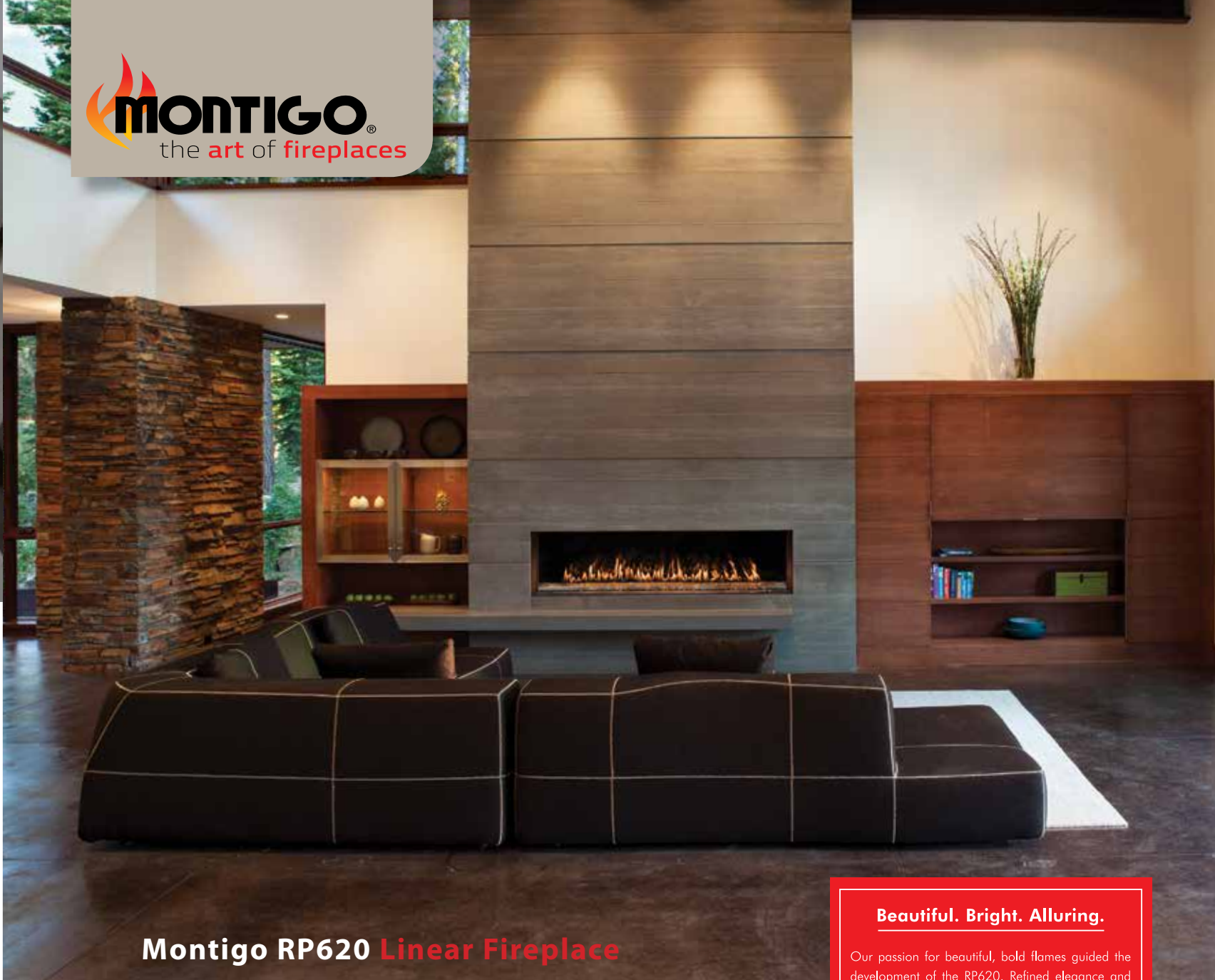
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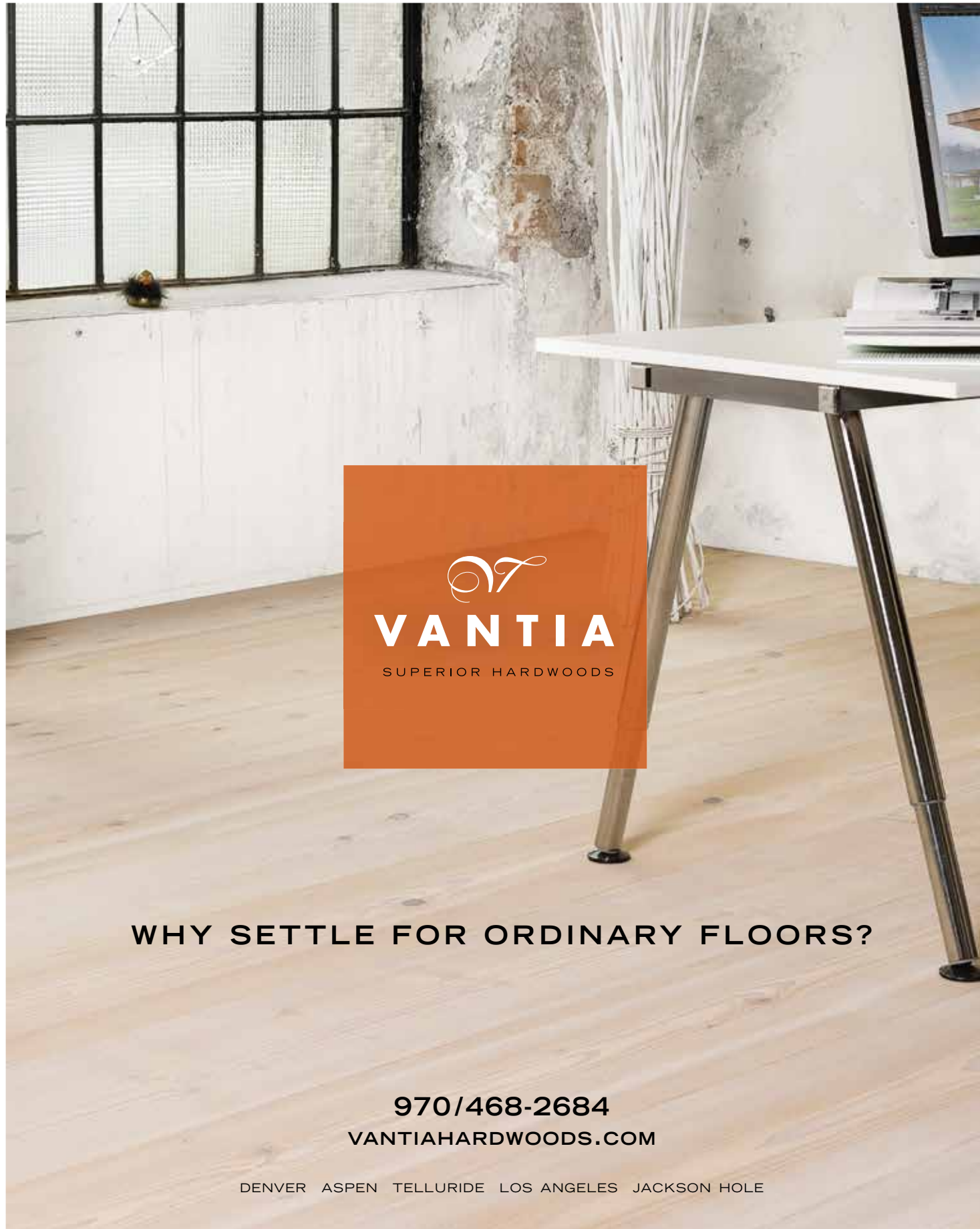


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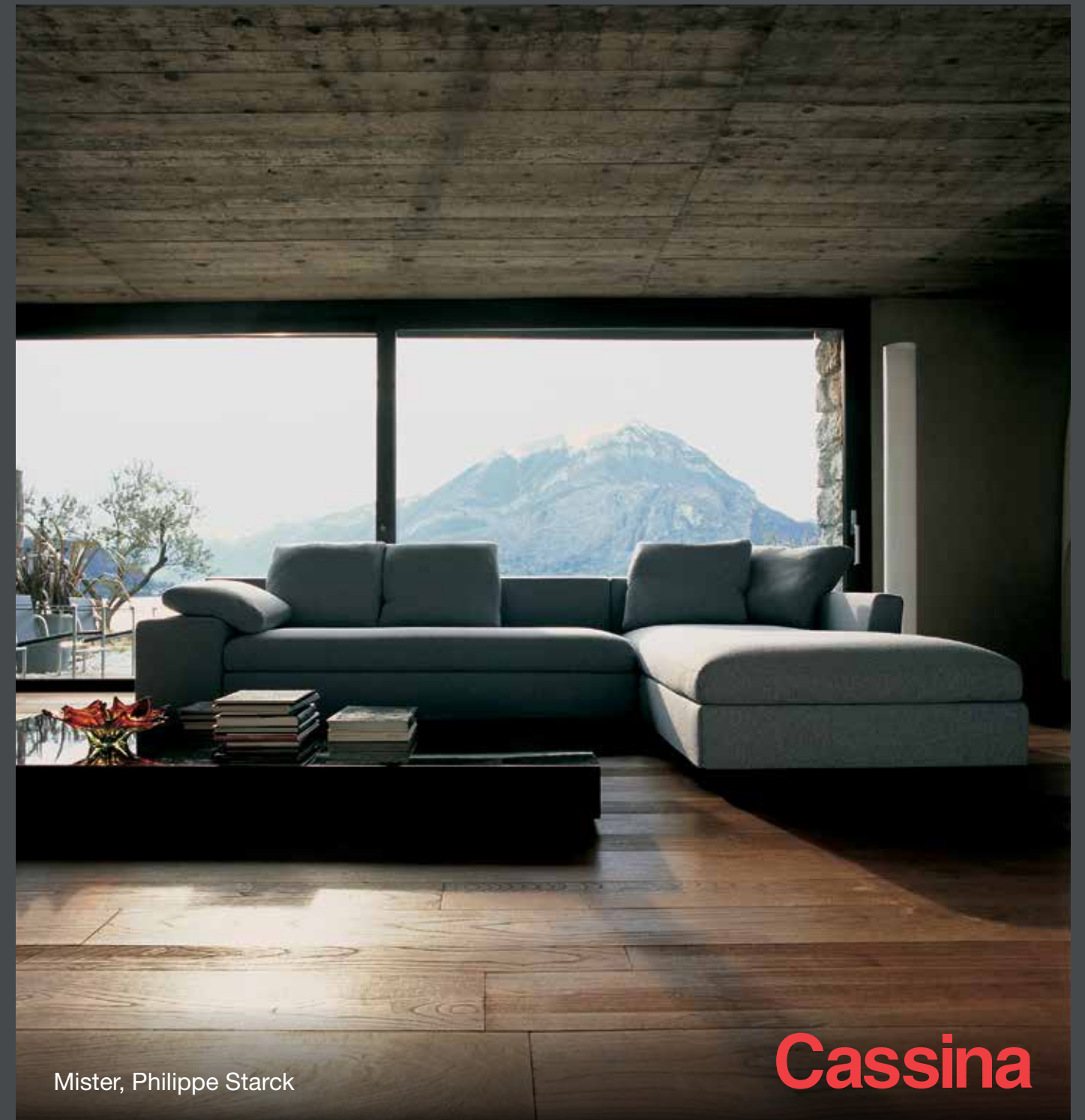
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MADE IN THE SHADE

The oversized, colorful Bistrò umbrellas from Paola Lenti liven up outdoor areas with a happy-modern look. There are two versions of the closable parasols: flat or dome-shaped shades. They can stand freely, but the company recommends anchoring to the ground—good advice in our wind-prone city. Dozens of fabric choices are available.

+studiocomo.com



MODULAR GARDEN

Planters come in all shapes and sizes, but sometimes they struggle to offer a modern look—and outlook. The Glowpear Urban Garden achieves both with a streamlined trough. It smartly adds a built-in, self-watering system with a water-level indicator at the top for easy viewing. The Australian company also made the injection-molded planter modular, so as your garden aches for more room, a second planter—or more—can connect and continue the modern look.

+glowpear.com.au



SEAT SHIFTER

The color-blocked seat from designer Hella Jongerius appears to dramatically change depending on colors and materials chosen. And what a selection! The East River Chair not only mixes fabrics, but also materials, including wood, metal and leather—all chosen for practical reasons. Leather covers the armrests to protect from dirt and wear. The padded seat extends up the backrest for lumbar support. A collaboration between Jongerius and Vitra—which now sits at the North Delegates Lounge at the U.N. headquarters in New York—inspired the East River seat.

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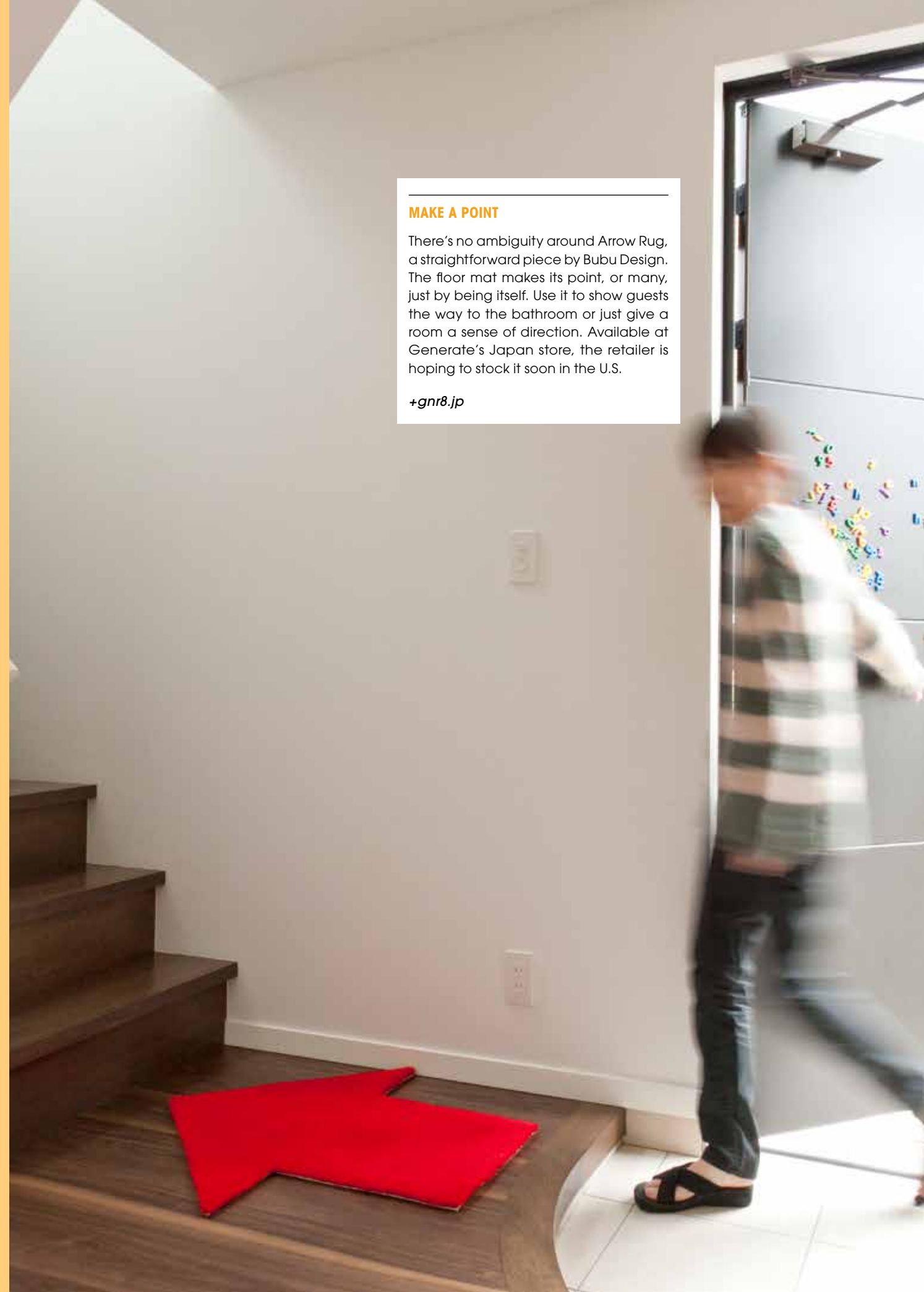
The Bespoke Edge has made bicyclist attire acceptable for work and play. An inverted pleat near the shoulders gives extra room for movement. Gussets on the side seam keep an untucked look appropriate for casual business attire. Even more appealing for the trend-setting cyclist, this Colorado clothier lets people customize their shirts—from picking fabric patterns to the styles of cuffs and collars. The red-and-black gingham Rider shirt, designed by The Bespoke Pedaler in Denver, is available on Bespoke Edge's site.

+bespokeedge.com

MAKE A POINT

There's no ambiguity around Arrow Rug, a straightforward piece by Bubu Design. The floor mat makes its point, or many, just by being itself. Use it to show guests the way to the bathroom or just give a room a sense of direction. Available at Generate's Japan store, the retailer is hoping to stock it soon in the U.S.

+gnr8.jp





OPPOSITES ATTRACT

The Willmann Vase, by German designer Hanne Willmann, isn't your typical study in contrasts. Sure, glass is breakable, while concrete not so much. It's clear versus opaque, rough versus smooth. But putting the heavier concrete atop a lightweight glass base provides a design jolt that suggests glass isn't as delicate as one would think.

+menu.as



MIXED UP MEDIA

Design Platform may be better known for modern commercial construction projects in and around Denver. But last year, it created a woodshop in order to make some of its interesting creations available to a larger audience. "Being designers, it was always a dream of ours to design our own furniture line, and last year, the time was right," the company tells us. The Platform Workshop Nightstand is part of its first collection, which revolves around white oak and powder coated perforated metal. But more is coming! The second line debuts in May.

+designplatformllc.com



ARMS UPDATE

The Moulin Armchair simplifies the traditional living room seat with a modest steel frame and custom upholstery. It's a departure from what the late designer Pierre Paulin was known for: fluid, sensually curved chairs that look as though they were made from one solid piece. With Moulin, Paulin added edges and distinct shapes, but he still managed to keep it simple. The seat was part of manufacturer Artifort's collection by Paulin.

+hivemodern.com

LIGHT SHOW

Don't think of Beau as just a light. The delicate pendant lamp from David Trubridge hangs from the ceiling like a flower, but when the light is on, its bloom differs based on the finish and pattern, creating not only light, but atmosphere. This particular shade was developed by Marion Courthillé. Made of bamboo plywood, Beau comes in Natural, Caramel, and Black Stain.

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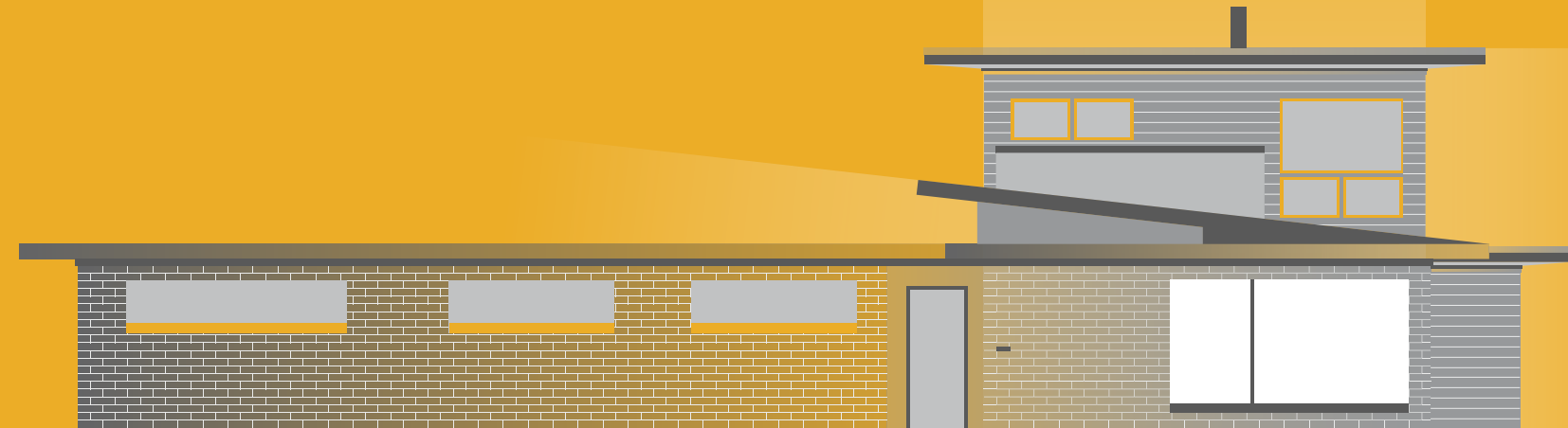
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A CONTEMPORARY INTERVENTION

A ONCE-FORGOTTEN BUILDING IN DENVER'S UP-AND-COMING RINO DISTRICT IS REBORN AS A LUXURY SHOWROOM. WHAT SETS THE NEW STUDIO COMO SPACE APART ISN'T JUST THE FURNITURE ON DISPLAY. IT'S THE COLLABORATIVE JOURNEY THAT AWAITS WITHIN, COURTESY OF LOCAL DESIGN FIRM LIVSTUDIO.

WORDS: Charlie Keaton • IMAGES: James Florio



Studio Como's back patio boasts original beams, which function as a sort of industrial trellis, ipe decking with a full drainage system underneath, and enough floor-to-ceiling glass to make the interior and exterior almost indistinguishable. Added bonus: panoramic mountain views.



"A LOT OF OTHER SHOWROOMS FEEL VERY MUSEUM-LIKE—THEY'RE BEAUTIFUL, BUT THEY'RE NOT COLORADO. SO WE HAD A VERY SPECIFIC VISION FOR A SHOWROOM THAT WAS WARM AND ORGANIC. WE WANTED TO SHOW PEOPLE WHAT THESE PRODUCTS WOULD LOOK LIKE IN A COLORADO ENVIRONMENT." -Brad Fentress



The main floor showroom makes nimble use of a vast space. Wood that was once dark and brooding has been sandblasted back to a more natural tone. The horizontal band of brick along the ceiling indicates where the original building once ended, and natural light spills in from windows and skylights. The fiddle leaf fig tree extending from below will grow two to three feet per year.

THE WAREHOUSE AT THE CORNER OF BROADWAY AND WALNUT WASN'T ALWAYS GLAMOROUS. IN FACT, BEFORE BRAD FENTRESS SWOOPED IN AND TRANSFORMED IT INTO THE NEW 20,000-SQUARE-FOOT SHOWROOM FOR HIS OWN STUDIO COMO, THIS WAS A DISTINCTLY UNHIP INDUSTRIAL SPACE DEFINED ONLY BY THE HUNDREDS OF BOXES OF LEGAL FILES WHICH LINED THE FLOORS IN EVERY DIRECTION.

What a difference a year makes.

When doors opened in early February, Denver staked claim to a modern design showroom unlike any other for thousands of miles. After roughly a decade in smaller spaces across the street, the sheer size of the new Studio Como allows Fentress the luxury to mix and match a wide range of exclusive European brands—including B&B Italia, Minotti, Poliform, and others—in ways that few showrooms, on this or any other continent, can manage. But for a business dedicated to selling the best contemporary European modern design, simply tossing lots of fancy products into a sprawling space wasn't enough. "A lot of other showrooms feel very museum-like," said Fentress. "They're beautiful, but they're not Colorado. So we had a very specific vision for a showroom that was warm and organic. We wanted to show people what these products would look like in a Colorado environment."

To make that vision a reality, Fentress sidestepped the major design firms and opted instead for the boutique, Denver-based LIVstudio. Led by husband-and-wife principals Brandon and Tana Anderson (and with critical contributions from multi-talented protégé Adam Steinbach), LIVstudio has made a name for itself locally with projects like Thump Coffee and West End Tap House. But despite the growing portfolio—and a collective resume featuring stints at powerhouse firms like Roth Sheppard and Lake Flato—Fentress knew that tapping LIVstudio for such an ambitious project was a calculated risk.

That risk paid off. Everything about the new Studio Como speaks to the priorities that Fentress and his chief collaborator, Design Director Leah DiGennaro, established for creating an inviting space that promotes creative collaboration. Primary materials are featured, blended, and re-imagined throughout: steel beams, reclaimed wood, modern glass. The exterior entrance marks the first appearance of recurring Austrian barn wood, shipped specifically for this project. Vertical fins, cocked at an almost imperceptibly different angle, rest atop board-formed concrete bearing the same grain pattern as the barn wood. This serves to break up the loading dock in a way that's unique to the neighborhood but compelling in its own right.

Once inside, a long runway flanks an eye-catching fabricated steel curtain, which artfully divides the showroom from the entry sequence. Far from an ordinary steel fixture, this piece features countless tiny holes—created using a water jet CNC machine—and projects an aerial view of Denver's cityscape. When visitors are at last deposited onto the showroom floor, it is not at the front or the back, but near the core. And that's when the journey really begins.

Moving through Studio Como is an exercise in propulsion. At every turn, there's a sense of being pulled gently toward not just the furniture on display, but also toward a series of painstakingly realized architectural details. At the building's center, a skylight shines on a fiddle leaf fig tree reaching upward from the lower level—one of many "moments of light" that LIVstudio prioritized throughout the building. Windows along the front are bracketed by red brick at the top and bottom, maintaining just enough of a historic bent to complement the thoroughly modern environment within.

Elsewhere, dramatic horizontal windows tease and manipulate light to striking effect. Along the rear wall, massive glass doors open to a patio that provides breathtaking panoramic views of the mountains. The very existence of this patio is remarkable given that a large transformer impeded its construction for more than six months. As the process of redirecting power lines beneath the alley dragged into October, no work could be done on the roof or back half of the building, and workers weren't allowed within 10 feet of the power lines.

While the practical constraints of renovating a historic building were considerable, the larger task of unifying a sprawling, multi-level space remained. As much as any other challenge they faced, the LIVstudio team was conscious of the need to engineer a cohesive flow that would bring together each disparate element comprising the showroom floor. This meant creating proportional spaces that give proper context to the residential furniture on display.

EVERYTHING ABOUT THE NEW STUDIO COMO SPEAKS TO FENTRESS' PRIORITIES FOR CREATING AN INVITING SPACE THAT PROMOTES CREATIVE COLLABORATION.

Raised floors account for some of that, as does the creative use of divider walls, many of which were used to bring ductwork from the roof to the lower level. "Anytime we needed to do that, we used it as an opportunity to put in a wall to break things up and create separate bedroom and living spaces," said Brandon.

The thoughtful use of space extends beyond the main floor and into the lower level, where upscale kitchen and closet displays eventually give way to a handful of office suites. Those suites have been leased to other, complementary businesses—including Arrigoni Woods, The Denver Shade Company, and even LIVstudio. They were hand-picked to enhance the collaboration factor for clients, architects, designers, and each other. Tenants enjoy unfettered access to the showroom, which is open to them any time of day, and in return, their specific expertise may be called upon as Studio Como's clients come and go. "This really is a place for designers to come and collaborate," said Tana. → pg. 68



The enormous steel screen flanking the entrance measures 20 x 20 feet and features thousands of circular holes ranging from 1/4 to 2 inches each. Look closely and you'll recognize the pattern as an aerial view of Denver. The sheet was created using CNC water jet technology and took just four weeks from design to fabrication to installation. Below, a Togo sofa sectional and Fireside chair with a Pebble coffee table and Soft & Doux rug rest in the foreground.



While the upper entry pulls visitors toward the center of the showroom, the lower stair widens as it descends, reducing visitors' perception of the distance traveled. The steel screen extends two stories, providing a view into LIVstudio's new office space. More than 400 square feet of existing concrete floor was removed to flood the lower level with natural daylight from the entry and skylight.



ABOVE: "When we walked the building for the first time, this was one of my favorite places to be," said LIVstudio's Brandon Anderson. That's because the upper rectangle cut from the original concrete creates a keyhole effect, which allows for a stark juxtaposition between the sleek, contemporary kitchens on display and the heavy industrial concrete.

BELOW: These windows were added with a purpose beyond providing warm, natural light to the lower level. They also align perfectly with the 16-foot Poliform island on display and are in axis with Long's Peak to boot.



After many months of planning, designing, constructing, and problem-solving, the new Studio Como is a showroom that reflects a contemporary European aesthetic while maintaining, in Brandon's words, "an echo of the industrial history of the building"—none of which is accidental. From the outset, the LIVstudio team understood that this building, this business, required a timelessness that doesn't apply to every project. Restaurants may thrive on the strength of trends, and many retail outlets may value a comfortably static environment for their customers. But in order to meet both the short- and long-term needs of Studio Como, LIVstudio needed to craft a space that would maintain its freshness even as the styles on display shift and evolve. To create a showroom whose sparkle never goes out of fashion. Which is all well and good, but is it functional? "When you walk in the front door, you don't just see a big open space with 24,00 square feet of furniture in one room," said Fentress, who knows a thing or two about the effective use of space. His first Studio Como showroom, in 2004, was a whopping 800 square feet, with no windows. He's got considerably more real estate to work with now, but efficiency doesn't necessarily mean maxing out the floor plan. Each area is specifically designed to show furniture to scale, with full living and dining rooms meant to facilitate active design work. "There are lots of different viewpoints throughout," he said, "and everything is in a generous and honest space without seeing 10 other sofas in the background. One of our goals is that people come in and feel like there's not a dead space in the whole showroom."

THE LIVSTUDIO TEAM UNDERSTOOD THAT THIS BUILDING, THIS BUSINESS, REQUIRED A TIMELESSNESS THAT DOESN'T APPLY TO EVERY PROJECT. THEY NEEDED TO CRAFT A SPACE THAT WOULD MAINTAIN ITS FRESHNESS EVEN AS THE STYLES ON DISPLAY SHIFT AND EVOLVE.

One year ago, 2535 Walnut was no such thing. Back then, it was little more than an oversized storage facility for a nearby law firm. But Brad Fentress saw something in this space, and he saw something in the design team he engaged to help bring it to life. Where there was once just dust and paperwork now resides a showroom that represents an overwhelming number of the top luxury European furniture manufacturers in the world, each harnessed to complement their specific Colorado surroundings. There is certainly nothing else like it in the middle of the country, and Fentress believes there may be nothing else like it in all of North America. For the team at LIVstudio, getting to this point was a feat of both artistry and endurance: part marathon, part walkabout. As Tana said, whether it be this or any project, it's important to let the building itself guide you. "The site will tell you what's right," she said. "But it's a journey." Brandon concurs, but not without a small caveat. "It's about listening to the building ... but also about listening to the client." ♦



The LIV studio team, from left to right: Tana Anderson, Brandon Anderson, and Adam Steinbach. With the Studio Como project complete, their attention shifts to a diverse slate of new projects, including a wine bar, sushi restaurant, golf course event center, and downtown market. Image by Crystal Allen.

PROJECT LIST

ARCHITECT / INTERIOR DESIGN

LIVstudio

STUDIO COMO DESIGN DIRECTOR

Leah DiGennaro

GENERAL CONTRACTOR

Jordy Construction

STRUCTURAL ENGINEER

KL&A

MECHANICAL, PLUMBING, AND ELECTRICAL ENGINEER

MEP Engineers

STEEL FABRICATOR

Classic Metals

WOOD FLOORS / RECLAIMED WOOD

Arrigoni Woods



A DEGREE OF MOVEMENT

IN a showroom covering tens of thousands of square feet, gliding past important architectural nuances is more than understandable—it's inevitable. At the new Studio Como, such flourishes even precede the front door.

The exterior entrance leans heavily on banding to break up what was once a vanilla, symmetrical facade. This includes a 58-foot railing with 175 vertical fins, each fashioned from quarter-inch bar stock steel by Denver-based Classic Metals. Better still, each fin is rotated at 10-degree intervals, moving from a 90-degree angle to 45 degrees, then back again. The end result is a bit of visual artistry for passersby. "We wanted to subtly create tension and movement," said LIVstudio's Adam Steinbach. "It changes based on speed and proximity, so a person walking by or driving by doesn't quite understand what they're seeing."

The technique even extends to the interior entrance, where a slightly different execution draws the eyes to specific elements within the showroom. "Maybe everyone doesn't notice it right away, but there are certain moments that open up and let people see those relationships," Steinbach said.

TOP: The exterior entrance to Studio Como. What was once a symmetrical facade has been redefined through the creative use of glass and banding, which draws the eye downward toward the right entrance. "It really reorients people's perception of the building," said Brandon Anderson.

BOTTOM: The interior entryway pulls visitors deep into the heart of the showroom. Vertical fins tease various elements in unexpected ways. Moving upstairs causes the fins to reveal a dramatic visual of the showroom. Continuing forward, the view closes to downstairs but opens up back toward the steel screen.

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FRESH PRINTS!

Whatever the message, volume, or venue, the prints we hang on our walls serve as little amplifiers for our thoughts. Whether a gig poster or a giclée, the poster art medium is recognized as a legitimate component of contemporary decorative expression. But how did this come to be? How did information evolve into an art form? And what does it mean today? To understand the modern poster's function in contemporary design, it's necessary to unearth a deeper understanding of the nature of visual—and aural—communication.

WORDS: CORY PHARE



IMAGE: CRYSTAL ALLEN



FUZZED-OUT FENDER GUITAR, OR A WASH OF AMBIENT TEXTURE. A ROAR, OR A HUSH. AN EXCLAMATION POINT, OR PARENTHESES. CONTRASTING, OR CONTIGUOUS.

This can be what it's like to look at poster art in whatever form. The amount of symbols and messages bombarding us daily is overwhelming, so it's easy to overlook the semiotics of the homemade flier on a telephone pole advertising a Wednesday night show at the local dive. Yet that flier is an age-old part of posted visual communication, whose family tree stretches back centuries—and forward, into our living rooms today.

“Design is the most democratic of the arts; it's something individuals can have some relationship with,” said Darrin Alfred, Associate Curator of Architecture, Design, and Graphics at the Denver Art Museum. “People today have a significant appreciation of design.” This appreciation underlies our décor decisions, whether it's something purchased in a retail store or created with our own hands. Or as Denver-based Ink Lounge Creative Studio owners Stu and Nicky Alden put it, telling our own authentic story. “It's a reflection—a personal connection,” said Nicky. “They're meant to be enjoyed, rather than acted upon.”

The history of the poster is rooted in advertising, printing innovation, and mass distribution. Through technological advances in each of these areas, the poster became an ascendant global confluence of art and commerce. Each culture and time period left an impression as distinct as an etched plate applying oil-based ink to a flat surface—the process known as lithography.

“DESIGN IS THE MOST DEMOCRATIC OF THE ARTS; IT'S SOMETHING INDIVIDUALS CAN HAVE SOME RELATIONSHIP WITH.”

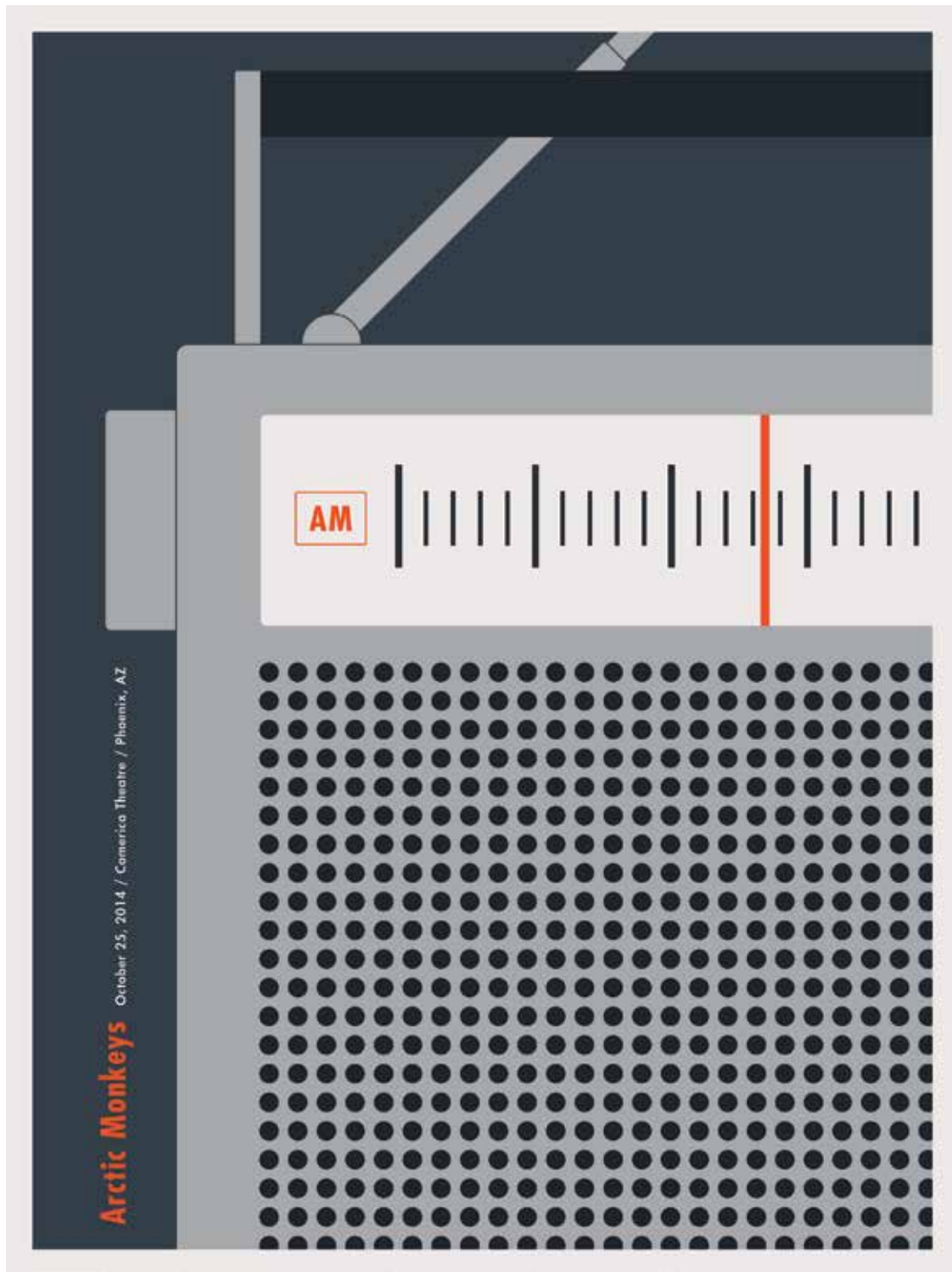
—DARRIN ALFRED, DENVER ART MUSEUM

Styles of posters vary greatly based on their ages and places of origin, according to Lisa Tyler of Gallerie Rouge, a vintage poster retailer in Cherry Creek. Posted bills have existed for centuries as proclamations, solicitations, or provocations, but it wasn't until the 1870s that color-printing techniques allowed production on a widespread level. This chromolithography ushered in mass production of advertising bills, which spread through Europe in the 1890s and saw the rise of notable French printmakers such as Henri de Toulouse-Lautrec and Jules Chéret. Stateside, Americans were filled with wonder by the fantastical images of Ringling Bros. and Barnum & Bailey's Circus advertisements. With easy access to color and playful use of typography, the aesthetic marriage of poster art and commerce was well in place by the turn of the century.

The poster's Art Nouveau beginnings gave way to the Art Deco style prevalent through World War II, used by propagandists and profiteers alike. These print progenitors ushered in the advent of the medium's relationship with Modernism that can still be seen today in the smooth simplicity of Jason Munn's work. Saul Bass taught us that design was thinking made visual, and that work was serious play in his film posters. Charley Harper said, “In a world of chaos, the picture is one small rectangle in which the artist can create an ordered universe.” And what a unique universe it was—as either celebration of or reaction to industrial progress. With heavy angles and



From summit to space, local poster art affords everyone the chance to create (inter)stellar interiors. Part of a series that reimagines classic movie memorabilia, Adrian Volz's *Sleeper* poster (top) features the famous Charles Deaton home in Genesee. Likewise, the MGMT gig poster, designed by Denver-based John Vogl, brings the psychedelic rock duo to a wall near you.



Jason Munn's radio channels some snowy simians in his gig poster for the English rock band Arctic Monkeys. You can tune into more of his work at his website, jasonmunn.com. (Batteries not included.)

simple representation of the subject, these prints are extremely popular with mid-century modern fans today, according to Tyler. She also points out one specifically intriguing outlier during this time: "This may seem curious, but in the 1950s to the present, Poland has produced an abundance of edgy, attractive posters. It is very avant-garde."

Flash forward—or back—to the late 1960s: There's something happening in the Bay Area art-poster world, and it is clear in retrospect as an explosion of creative expression. At the center was the "Big Five" collective of Alton Kelley, Victor Moscoso, Rick Griffin, Wes Wilson, and Stanley Mouse, who designed posters for Frank Zappa, Jefferson Airplane, Sergeant Pepper's-

era Beatles, and even Andy Warhol (on the road with The Velvet Underground and Nico). This offset lithography was the revolutionary spark that put America uniquely on the printed landscape and what led Darrin Alfred to develop *The Psychedelic Experience: Rock Posters from the San Francisco Bay Area, 1965-71* exhibit at the Denver Art Museum in 2009. With fertile musical soil, the gig poster exploded as innovative agitprop for the Kandy-Kolored zeitgeist.

Unlike lithographic printing, screen printing is a process that uses a mesh-based stencil or screen to apply ink to planar and nonplanar surfaces alike. Production stretches back as far as 960 A.D. to the Chinese Song Dynasty and is still fundamentally

intact today—remaining an intimate, artisanal undertaking, which puts the creator in direct contact with each piece created. As ink is wiped from the stencil by human hand, slight imperfections emerge on each unique print. "There's somebody involved in every step of the process; there's a tangible difference that matters," said Stu Alden. "We see the imperfections as charming and tell everyone to 'Embrace the Charm.'" This manifesto dons the wall of the Ink Lounge in the form of pictures of community members displaying their creations.

One of these creators who can call this space home is local artist John Vogl, who runs a design, illustration, and art direction studio known as The Bungalow. Having created limited



Charley Harper's *Birdfeeders* showcases his iconic style of minimal realism, planting the seed of an image with as little extraneous detail as possible. Simultaneously simple and complex, his subjects—often fair-feathered friends—fly off the page thanks to vibrant color and bold shapes. The result is a classic mid-century aesthetic—and a real tweet. Find more at charleyharperartstudio.com.



PRINT OR POSTER.

The distinction between the two is not hard and fast, but typically has to do with perception. Darrin Alfred, Associate Curator of Architecture, Design, and Graphics at the Denver Art Museum, said that prints often are created in limited runs and on paper, but that posters can fit this definition, as well. According to Ink Lounge's Stu and Nicky Alden, posters also often carry information to be acted upon, and prints function largely as an end unto themselves. Ultimately, there's the element of subjectivity. "As soon as you put a poster in a frame, it begins to function as a piece of art," said Stu.

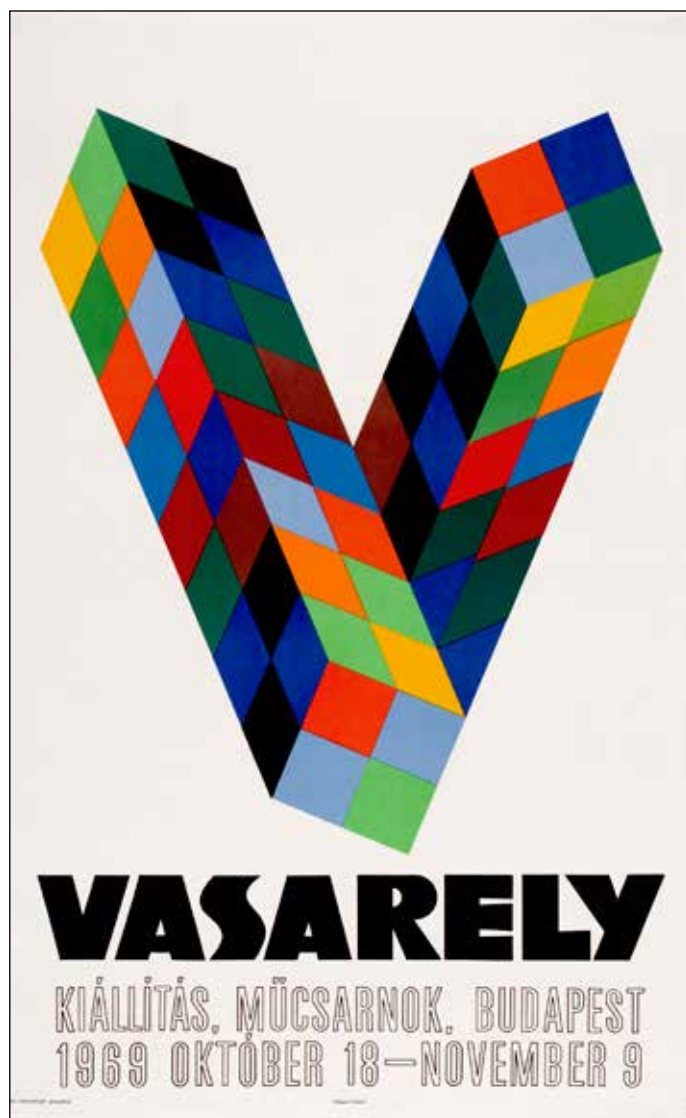
FRESH PRINTS

edition posters for bands as diverse as Mogwai, Mumford & Sons, and Mastodon, Vogl also designs art prints not tied to specific musical acts. "It's really gratifying to have one come up organically, someone requesting a piece in a specific style," he said. "It becomes something with a unique voice that's more about an aesthetic."

That unique aesthetic fuels incorporation of the poster into modern interiors. "It runs across the design realm," Alfred said. "People are more in-tune with construction and design in general, across commercial and beyond." It's why, as everyone we interviewed pointed out, the poster is an accessible opportunity to make a statement, be it overt or subtle. From democracy of digitization to craft of the handmade, the fundamental human element of communication is why the poster continues to reside as a contemporary design component at the corner of art and design. It's why we look fondly at a gig poster and are immediately transported back to a memory, with the sheen only reflection can bring. It's the same reason we hang a child's drawing on our refrigerators or a flier to a telephone pole, looking simultaneously backward and forward.

Inspirational, conversational, or confrontational, posters can be catalytic—a call to action and a reaction. Close your eyes. Can you hear the roar of a crowd or the hush of reverence? Can you feel the energy of the message from the amplifier on the wall?

In retrospect, it was never a poster to begin with—it was a window.



The work of Victor Vasarely is an early example of "op art," incorporating optical illusions to make the piece pop off the wall. This poster, along with other vintage prints, can be found at Gallerie Rouge in Cherry Creek.



LEARN MORE.

"How does Medusa do her hair in the morning?" According to Stu Alden, creating poster art is a way of asking questions—even those of mythological cosmetology. Ink Lounge offers various opportunities for experts and dabblers alike to get involved in the process with workshops and lessons, including a monthly "Sweet T Tuesday" screen printing happy hour. Learn more at Inklounge.com.

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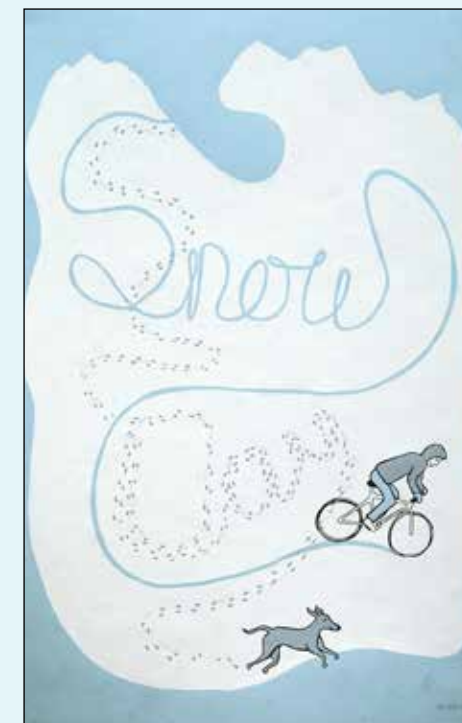
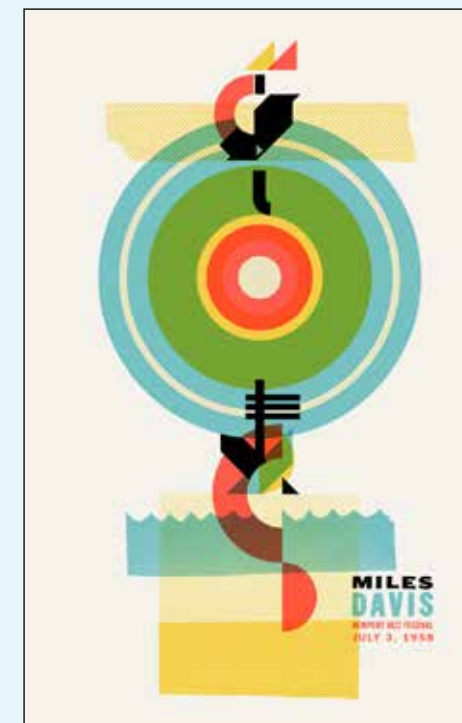
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TOP: Sketches of shapes are a potent brew in this Miles Davis poster by Aesthetic Apparatus. Commissioned by Warner Bros. Records, this handmade four-color screen print celebrates the jazz legend with a cool hard bop pop. Now that's some kind of blue.
BELOW: *Snow Day*, by Nicky Alden, cuts some fresh tracks as part of the 2013 bicycle-inspired ARTCRANK show. The event featured Ink Lounge Creative's take on velocipede variations.



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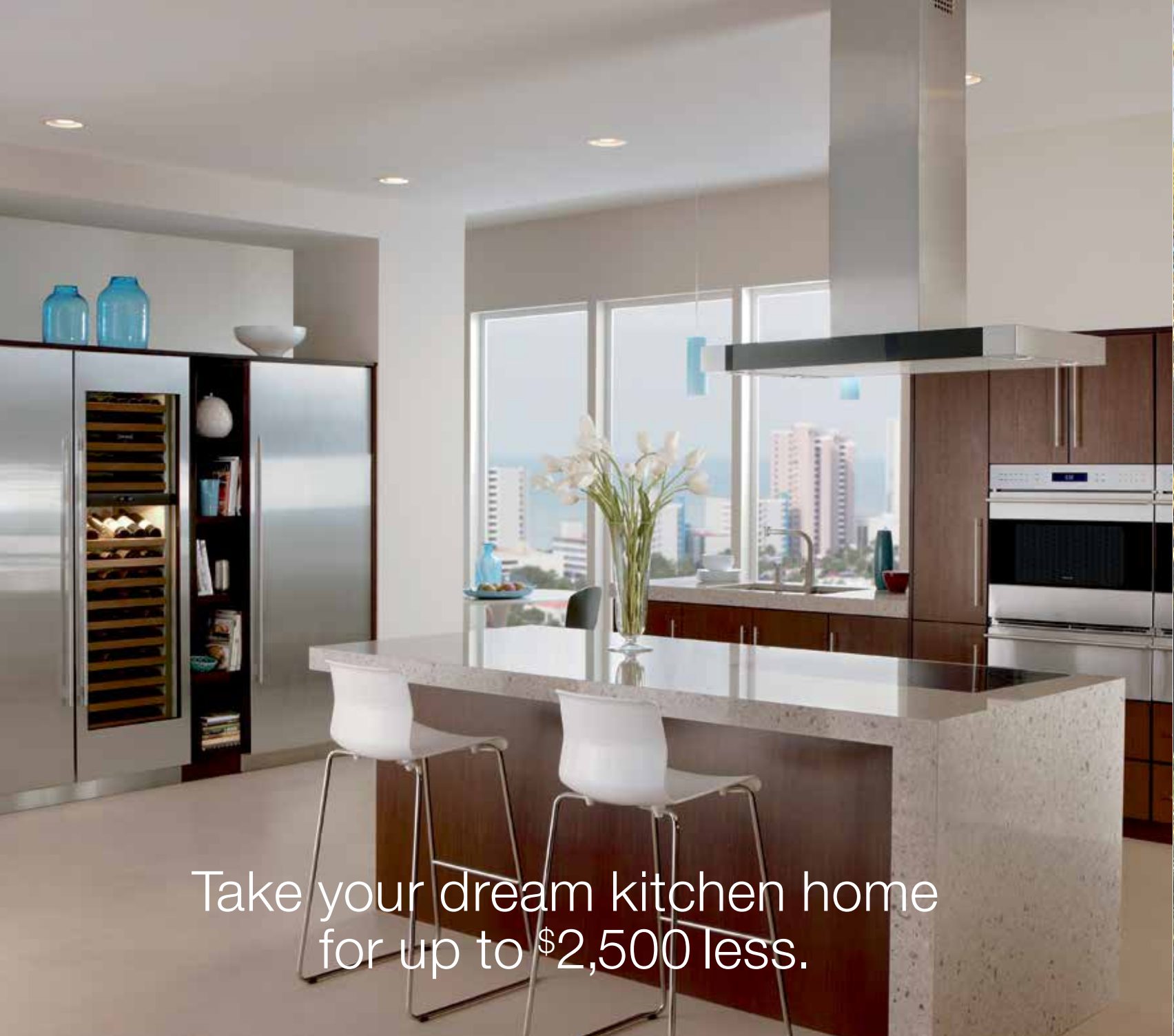
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MODERN ASPEN

FROM GLASS MANSIONS TO WOOD-AND-STEEL SKI CHALETS TO SPRAWLING MODERN RANCHES, ASPEN IS HOME TO SOME OF THE WORLD'S FINEST ARCHITECTURE. BUT BEHIND THE GLITZ AND GLAMOUR LIES A STORIED HISTORY WHICH SET THIS MOUNTAIN TOWN ON A UNIQUELY INNOVATIVE AND MODERN PATH.

Already on the map for famed clientele and climate, Aspen adds world-renowned modern design to its portfolio. Atop the publicly accessible roof deck of the Aspen Art Museum, the twisting wooden beams of Shigeru Ban carry visitors into nature's expanse, where they commune as those traversing the stone's-throw slopes.

IMAGE: Michael Moran / OTTO

IN THE SUMMER OF 2014, LEGENDARY JAPANESE ARCHITECT SHIGERU BAN UNVEILED A BOLD, FOUR-LEVEL, 33,000-SQUARE-FOOT ART MUSEUM—HIS FIRST-EVER IN AMERICA. THE STRUCTURE BOASTS A MOVING ROOM GLASS ELEVATOR, A THREE-LEVEL INTERIOR AND EXTERIOR GRAND STAIRCASE, A ROOF-DECK SCULPTURE GARDEN, AND OTHER BREATHTAKING DETAILS BEFITTING A \$45 MILLION PROJECT HELMED BY A PRITZKER PRIZE-WINNING ARCHITECT. BUT THIS MASTERPIECE OF MODERN DESIGN DOES NOT RESIDE IN NEW YORK, CHICAGO, OR SAN FRANCISCO. IT BELONGS INSTEAD TO ANOTHER TRENDSETTING MODERNIST HOTSPOT: THE SECLUDED MOUNTAIN TOWN OF ASPEN, COLORADO, POPULATION 6,658.

What Aspen lacks in size or profile it makes up in pedigree. While to some it registers as just another vacation playground for the rich and famous, the town's ascension to the ranks of legitimate architectural breeding ground is hard-earned. All over town gems emerge—from the polycarbonate Theatre Aspen tent in Rio Grande Park to Christ Episcopal Church in the historic West End—with each giving a nod to the town's Bauhaus-inspired DNA.

Founded on the strength of a short-lived 19th-century sliver boom, Aspen shifted quickly from a bustling mining outpost of 12,000 people to an anonymous, mostly-abandoned backwater. By the time Friedl Pfeifer and Walter and Elizabeth Paepcke came along to revive the place in 1945, there were only 600 residents scattered in and around the lone operational mine.

Pfeifer, a 10th Mountain Division veteran, and the Paepckes, Chicago-area investors, looked beyond the years of neglect. Where others saw only desolation, they saw potential. Though they shared grand visions and a unifying, altruistic core, Pfeifer and the Paepckes harbored fundamentally different visions for Aspen. Pfeifer imagined a major ski resort on par with his native Austria. The Paepckes, on the other hand, recognized an ideal setting for cultural, spiritual, and intellectual renewal. "We want writers and scientists and artists and businessmen," said Walter Paepcke, "and we want them to be [permanent] citizens of Aspen, not seasonal visitors."

Whatever differences they may have had, Pfeifer and the Paepckes agreed to partner in pursuit of one common goal: to breathe life into this little ghost town. Walter Paepcke moved quickly in pursuing his vision for a modernist architectural village, scooping up available properties and—in what proved to be a masterstroke—convincing Herbert Bayer, the famed Bauhaus renaissance man, to become the town's lead architect, designer, and artist-in-residence. Coupled with other public initiatives including the creation of music festivals and ski races, Bayer's presence helped Aspen advance swiftly and with keen purpose. "One thing that Walter Paepcke knew was that the town would never survive on only a winter economy and the perfect event came up—the Goethe Bicentennial—which spawned the Music Festival and Aspen Institute, among others," said Anna Scott, Archivist at the Aspen Historical Society. "Also the forethought of people like Dick Durrance, who worked to bring the 1950 FIS World Championships here to Aspen, put our resort on the map of both the European market and of major ski resort destinations." Adding Bayer to the mix also paved the way for Bauhaus founder Walter Gropius to lend

a hand with the 1945 town planning. Gropius' guidance during one meeting would serve as Aspen's architectural compass from that day forward. "Restore the best of the old," he said. "But if you build, build modern."

Ten years later, Aspen transformed. A 1955 *Rocky Mountain News* article stated that "even in competition with millionaire tycoons, best-selling novelists, and top-ranking musicians, Herbert Bayer is Aspen's most famous resident." But instead of returning to his native Austria, Bayer moved to Aspen full-time to implement Paepcke's proposed artistic, cultural center—the equivalent of a European kulturstaat. His Bauhaus training, which centered on designing the total human environment, and which emphasized that art should be incorporated into all areas of life, spoke to Paepcke's ideals. For nearly two decades, this cultural and architectural initiative kept Bayer busy. His rectilinear shapes, flat roofs, basic geometric shapes, cantilevered balconies, expansive use of glass, and use of industrial materials anchored Aspen's architectural foundation, and still dot the landscape today.

A lesser-known hero of Aspen's architectural dynasty is Frederic "Fritz" Benedict, a former apprentice of Frank Lloyd Wright. Benedict happened upon Aspen during a long drive from his home state of Wisconsin to Wright's Taliesin West in Scottsdale, Arizona. Known for fluidly and organically setting architecture into landscapes—characteristics of Wright's profound influence—Benedict is responsible for, among others, Aspen's Edmundson Waterfall House. Built directly into the side of a cliff next to a natural waterfall, the house features a low-pitched roof, deep overhangs and a horizontal emphasis. "Aspen was very fortunate 50 years ago to be wakened from her sleep by visionaries," said Bob Maynard, former head of both the Aspen Ski Company and the Aspen Institute, in 1995. "The trio of Benedict, Bayer, and Paepcke combined dreams and hope and reality uniquely to restore a community ravaged by mining, trapped in poverty—yet willing to follow the dreamers."

A 1955 ROCKY MOUNTAIN NEWS ARTICLE STATED THAT "EVEN IN COMPETITION WITH MILLIONAIRE TYCOONS, BEST-SELLING NOVELISTS, AND TOP-RANKING MUSICIANS, HERBERT BAYER IS ASPEN'S MOST FAMOUS RESIDENT."



IMAGE: Jason Dewey Photography

ASPEN MEADOWS RESORT

MIND, body, and spirit—the ethos of Walter Paepcke is alive and well on the grounds of the Aspen Meadows Resort. Home of the Aspen Institute (p. 97), the resort campus has cultivated modern masters and visionaries since 1949 with its Bauhaus design and decor.

On the site of former stockyards, the resort now hosts 98 suites in six buildings. Rooms which face inward are greeted by a green plaza populated by the town's eponymous trees, while those rear-facing are treated to a breathtaking view of Red Mountain. The natural splendor harmoniously pairs with the likes of Herbert Bayer and Ferenc Berko, whose contributions dot the property in the form of art, architecture, tapestries, and photography.

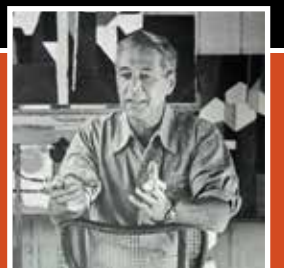
In each suite, guests are greeted by clean, contemporary classics. From the engineering innovation of Herman Miller, to the rational simplicity of Eero Saarinen's Tulip collection, to Bayer's historic pieces donning the walls, the rooms themselves offer curated mini-collections that complement the surroundings. With an inspiring campus feel and layout, it's no wonder that the resort property continues to thrive as a popular location for meetings and events, as it offers—quite literally—a breath of fresh air from traditional, windowless conference destinations.

What makes a great mountain community? Paepcke set out to answer that question by creating a place where people could sleep, eat, think, and walk around together ... to build one together. **-Cory Phare**

HERBERT BAYER: INVENTIVE VISIONARY

THE word "visionary" can only begin to describe Herbert Bayer. From his universal font design, to his time as Art Director at Vogue Berlin, to his classic Bauhaus training, his contributions to typography, graphic design, advertising, and, of course, architecture, are innumerable. When Bayer moved to Aspen with the challenge of beautifying a post-war mining town, he brought with him this same imagination. One way he refreshed the drab Victorian homes was with a fresh coat of paint—but we're not

talking cottage white and sand dune tan. Bayer instead presented a bold new paint scheme—one he offered for free in the early years of the "Aspen Idea." To many locals' dismay, he chose a bright cobalt, known as "Bayer Blue," for the Hotel Jerome and a bubblegum pink for Walter Paepcke's West End Bleeker Street residence. Many of Bayer's projects have since been painted over, but his disruptive ideas live forever as local legends. **-Abby Wilson**



Bayer, Benedict, and the flocks of young architects who migrated toward the Aspen architecture scene began designing residential homes, ski industry structures, and, under the direction of benefactor Walter Paepcke, the early Aspen Institute buildings.

A contribution that would soon propel the Pitkin County slopes into ski town stardom was the original Sundeck warming hut, summing Aspen Mountain. Completed in 1946, the octagonal restaurant was designed with an inverted roof slanting toward the center, causing the centrally located fireplace to melt snow and run off to tanks in the basement. It provided water (from the run-off), protection, and a stunning 360-degree view of the surrounding range. Residential renovations started in the Victorian West End, and new modernist homes quickly followed. With their flat roofs and white stucco walls, the Bauhaus- and Wright-inspired style brought the community a new light and an entirely new perspective. "It just kept growing from there," said Scott.

Over the years, Aspen has continued to attract world-class architects for both its potential and its unrivaled mountain surroundings. Today's modern firms have helped further develop Aspen's commercial and public buildings within its vibrant community. "We are quite fortunate in Aspen, having very sophisticated and well-traveled clients who allow us to pursue our explorations and subscribe to a journey of discovery in our work and process," said Scott Lindenau, FAIA, Design Principal at Studio B Architects. "The established lifestyle here embodies and embraces the arts, fitness, awareness, sustainability, and a greater perspective of the world in which we live. That idealistic philosophy attracts both wonderful clients and great design /architecture firms."

Other notable firms, such as Charles Cunniff Architects (Aspen Athletic

Club, Aspen Block), David Johnson Architects (Spring Building, Kenichi), KA DesignWorks, Inc. (Hotel Durant), Poss Architecture and Planning (Hyatt Grand Aspen, Boogie's Diner), Melendez Architects (Aspen Alps Condominiums), Rowland+Broughton (Crandall Building, Hotel Jerome, The Little Nell), S2 Architects (Aspen Fire Station and Museum), and Studio B Architects (Aspen Middle School), have helped pave the way to Aspen's current modernist community. Charles Cunniff Architects, for example, worked with Theatre Aspen for over 10 years to redesign its tent in downtown Rio Grande Park. The award-winning structure was designed to include multi-wall polycarbonate panels that fade to clear, which minimizes glare and potential heat gain. Its upward pivoting doors manually lift and remain open with gas springs, opening the lobby to its surroundings.

Studio B Architects' public work with Christ Episcopal Church in Aspen's Historic West End used the existing structure's modernist roots as design cues—and was perhaps one of the firm's most gratifying community projects to date. "It transformed the primarily older congregation's perspective on 'modernism' and has since experienced a doubling in the size of the congregation," said Lindenau.

On the residential front, Aspen now sees more and more risk-taking design endeavors, inevitably stemming from the town's popularity for second and third vacation homes. And while modern residential architecture and ideas appear in other mountain communities, Aspen, due in part to its deep roots in design history, stands alone. "People want homes that are new and fresh, with clean lines and open floor plans," said Bill Poss, Partner at Poss Architecture and Planning. "We also see that they are more in touch with design overall ... because of social media and websites that promote modern looks and what's happening now. They see what they like and they go for it."



Chicago businessman Walter Paepcke and his wife, Elizabeth, are credited for transforming Aspen not just into a world-class ski town, but also into a gathering place for thinkers, leaders, artists, and musicians. They also can take the credit for bringing in Herbert Bayer and for founding both the Aspen Institute and the Aspen Music Festival.

Sarah Broughton of Rowland +Broughton Architecture and Urban Design experiences the same risk-taking results with her clients. "Aspenites tend to be progressive in regards to technology, luxury trends, and exotic adventures," she said. "Their houses are no different. They are willing to try things to be on the forefront of technology and innovation."

What was once a failed mining town has transformed—over the course of a few short decades—into a world leader in modern architectural design. What other mountain village can claim a Shigeru Ban-designed art museum? Or a town blueprint conceived by Bauhaus artists? Or such a wide-ranging collection of innovative homes, including several with a direct Frank Lloyd Wright lineage? In the tradition of the small handful of visionaries who first saw promise where others saw only ruin, Aspen has blossomed into a world-class destination for lovers and practitioners of modern architecture. It is immeasurably more than a ski resort, or even a celebrity playground. It might just be the grandest little mountain town in the world.

- Abby Wilson

Interested in learning more about modern design in Aspen? Discover architectural gems in our Aspen city guide (p. 110) and meet some of the noteworthy architects in this 20-page special travel guide.



East-facing walls of the Aspen Meadows Resort balconies are painted yellow, while their opposite west-facing walls are bright red. The resulting movement of the sun captures the vibrancy of each color at their corresponding times of day.



ABOVE: Originally designed as a crank-operated windscreen for the property pool, the Bayer-designed aluminum Kaleidoscreen now greets guests as they arrive at the resort. **BELOW:** Andy Goldsworthy sourced stone from six continents for a serpentine red sandstone wall that winds up to—and through—the Institute's Doerr-Hosier Center, leading to the Roaring Forks River behind it. Be sure to step through the venue to the patio for a peek below of the stream, and don't miss the staircase inside, which brings you to a collection of Bayer's art, including a mini model of the yellow "Articulated Wall" sculpture on display outside the Denver Design District.

THE ASPEN INSTITUTE

HOW THE ASPEN INSTITUTE TRANSFORMED A SLEEPY MOUNTAIN TOWN INTO COLORADO'S MARFA

ALMOST every detail of the Aspen Institute honors nature or functionality, sometimes both. The windows that enclose the campus' conference rooms and the guest suites of the adjoining Meadows Resort offer floor-to-ceiling views of the awe-inspiring mountains. A series of colorful panels that look like an outdoor art installation actually served as a sunscreen for a pool long gone. "Everything is function over form in some way," said Aimee Yllanes, sales and marketing coordinator for the resort. "Everything is clean and open."

It took a true visionary to imagine the Institute, which in its more than 60 years has hosted an impressive list of photographers, architects, designers and philosophers. Because when Walter Paepcke visited in the '40s, Aspen was nothing more than a dilapidating former silver mining town tucked into the mountains. But the wealthy Chicago businessman saw something else. Inspired by the natural splendor and a similar feat in Chicago, he envisioned Aspen as a meeting place for some of the greatest minds of his generation. In 1950, he commissioned Bauhaus architect Herbert Bayer to design the 40-acre campus, which houses the resort, the institute, the Aspen Music Festival and School, and the Aspen Center for Physics. In keeping with the Bauhaus style, Bayer incorporated function, simplicity, and much geometry into his design. The clean lines of the resort contrast with the mountains in the distance. Meeting rooms are spacious and simple.

Paepcke also created the International Design Conference, held annually between 1951 and 2004, and hosted a photographer's summit attended by Ansel Adams, among others. The venerable futurist Buckminster Fuller contributed one of his geodesic domes in 1952, now located near the Bayer-Benedict Music Tent and Paepcke Memorial Building. Though the institute's original patron is long gone, art and design remain a focus. Environmental sculptor Andy Goldsworthy's wall curves around the campus like a snake. Two on-campus art galleries are filled with Bayer's work, and most of the decorative photographs were taken by Ferenc Berko. "Aspen was in shambles," Yllanes said. "Paepcke got this town restarted by bringing in all these thinkers and artists." -Ana McKenzie

1 FRIDAY DESIGN

THE award-winning multidisciplinary firm, 1 Friday Design, began transitionally—between 2003 and 2004—as an off-hours freelance project. Derek Skalko, now Principal at 1 Friday Design, was working as a Senior Project Architect at Aspen’s Studio B when a friend offered him a life-changing opportunity: to rework a 1970’s Western Red Cedar Pan-Abode® home that was historically designated within Aspen.

“I realized the project was a genuine opportunity to reinvent what was essentially a log-kit cabin into a modern vernacular while maintaining a sensitivity and respect for the neighboring context and goals of the community’s preservation efforts,” said Skalko. The project was awarded, notably published, and 1 Friday has been moving forward ever since.

Now making a name for their ability to “reimagine” the past and bring a sophisticated yet playfully modern aesthetic to their work, 1 Friday has been a part of numerous preservation efforts within the town of Aspen. One new restoration project Skalko and his team are particularly proud of is the Aspen Modern protective designation awarded this past fall, located at 301 Lake Avenue (left). Also known as the Lundy Residence, this structure is the only Colorado home designed by the acclaimed American modernist architect Victor A. Lundy, FAIA, in 1972. “It’s a modern masterpiece and a very important part of Aspen’s rich heritage of modern design,” Skalko said. “Leading the preservation effort and ramping up for the rehabilitation of this home is at the top of our list.” *-Abby Wilson*



ABOVE TOP: The playful and exaggerated overhangs on this artist studio offer more than just a modern take on the traditional West End Victorians. Along with an interior slatted wall, the intentionally large gabled design creates naturally circulating airflow and assists in regulating direct solar gain. Also take notice of the recessed window; more than a unique detail, the design provides privacy from a nearby development.
ABOVE BOTTOM: The Work N Park Cube is a playful garage and office solution for a shared condominium unit in the West End. The alley building integrates a LEED-inspired approach, including solar strategies and rain collection integration.

IMAGES PG 98,99: Derek Skalko



The renovation of the Lundy house by 1 Friday Design will closely resemble the above rendering. The north, or Lake Avenue elevation, highlights the continued use of lighting as vignette. The existing brick structure on the right will remain intact, along with the pitched-roof glass structure to its left. Stretching a whopping 70 new feet to the west, the addition’s height is kept at just 15 feet to honor the original design’s integrity, despite the approval to expand to 25 feet. And although square footage is tripled in the project—increasing from 3,508 to 9,000+ square feet—the reuse of composite materials ensures the essence of the original is felt throughout; bricks removed from an interior wall will be carefully preserved and reused in the renovation.



LUNDY RESIDENCE

Measuring just shy of 30 feet in width, this fireplace by modernist legend Victor Lundy showcases his vast imagination, and no sparing of expense. The hearth is set back to a cavernous depth of 4 and a half feet and a massive flue system vents up and out. Occupying 250 square feet, the statement structure will remain untouched during the upcoming renovation by Derek Skalko of 1 Friday Design. Originally designed for his own family in 1972, Lundy’s meticulous attention to detail and minimalist approach in this project gain a nod from us, with light switches discretely set into door frames and narrow air vents strategically tucked away into ceiling seams. In the fireplace here, take notice of the light cascading down from subtle skylights above—yet another detail testament to the work that landed the architect on the National Register of Historic Places. Now that’s what we call one powerful firewall.

A LOOK INSIDE THE DAY-TO-DAY LIFE AT THE ASPEN ART MUSEUM THROUGH THE LENS OF DIRECTOR HEIDI ZUCKERMAN.

ASPEN ART MUSEUM

HEIDI Zuckerman, Director of the Aspen Art Museum, knows to let artists move unhindered through the creative process. So after Shigeru Ban—winner of last year’s Pritzker—was asked to design the museum’s new home, her only request was that he allow enough neutral space for exhibits. She let him handle the rest. Framed by natural materials that offer spectacular views of the mountains, the building has quickly become a downtown icon. To learn more, *Modern In Denver* caught up with Zuckerman. Have a look through her eyes, as she describes for us what it’s like working in one of the most interesting buildings in Colorado.

PART OF SHIGERU BAN’S GENIUS IS HE CREATED THIS SCREEN AROUND THE BUILDING THAT PEOPLE HAVE AN IMMEDIATE REACTION TO. They think it’s a grid—geometric—but once you’re inside, it becomes readily apparent that each aperture is different. The width and length of the proforma—the material the screen is made of—is so varied, and you also notice that it’s woven and has these undulations. Instead of blocking the view, which is what you might think from the outside, it actually frames the view.

I HAVE A HISTORY OF WORKING WITH ARTISTS. A big part of that is listening to them and figuring out what’s most important. I asked Shigeru Ban early on, “What are the five most important features of the building? Identify what they are, and let’s set them aside; no one will ever talk you out of them.” They were the screen, the truss, the grand staircase, the elevator, and the walkable skylights. Then I said, “What I need in exchange is to be able to set the specifications for the galleries because that’s what I know about.”

I WORKED ON THIS PROJECT FROM THE VERY BEGINNING, AND TO HAVE ACHIEVED SOMETHING LIKE THIS IS JUST SO PERSONALLY AND PROFESSIONALLY GRATIFYING ON A DAILY BASIS. I love bringing artists here and doing their exhibitions. I love having lunch upstairs with donors.

ONE OF THE THINGS THAT DEFINES ME AND A LOT OF PEOPLE WHO LIVE AND WORK IN ASPEN IS I PREFER TO BE OUTSIDE. Being in this building really feels like you’re able to achieve both. You’re protected from the elements and yet there are these broad expanses of glass that allow you to see exactly what’s happening outside.

PEOPLE ARE SO PROUD TO WORK HERE. One of our guards had been working for TSA and felt like she had come to the end of learning. The opportunity to work in this building, meet Shigeru Ban, and educate our visitors about him and his architecture has given her a new lease on life.

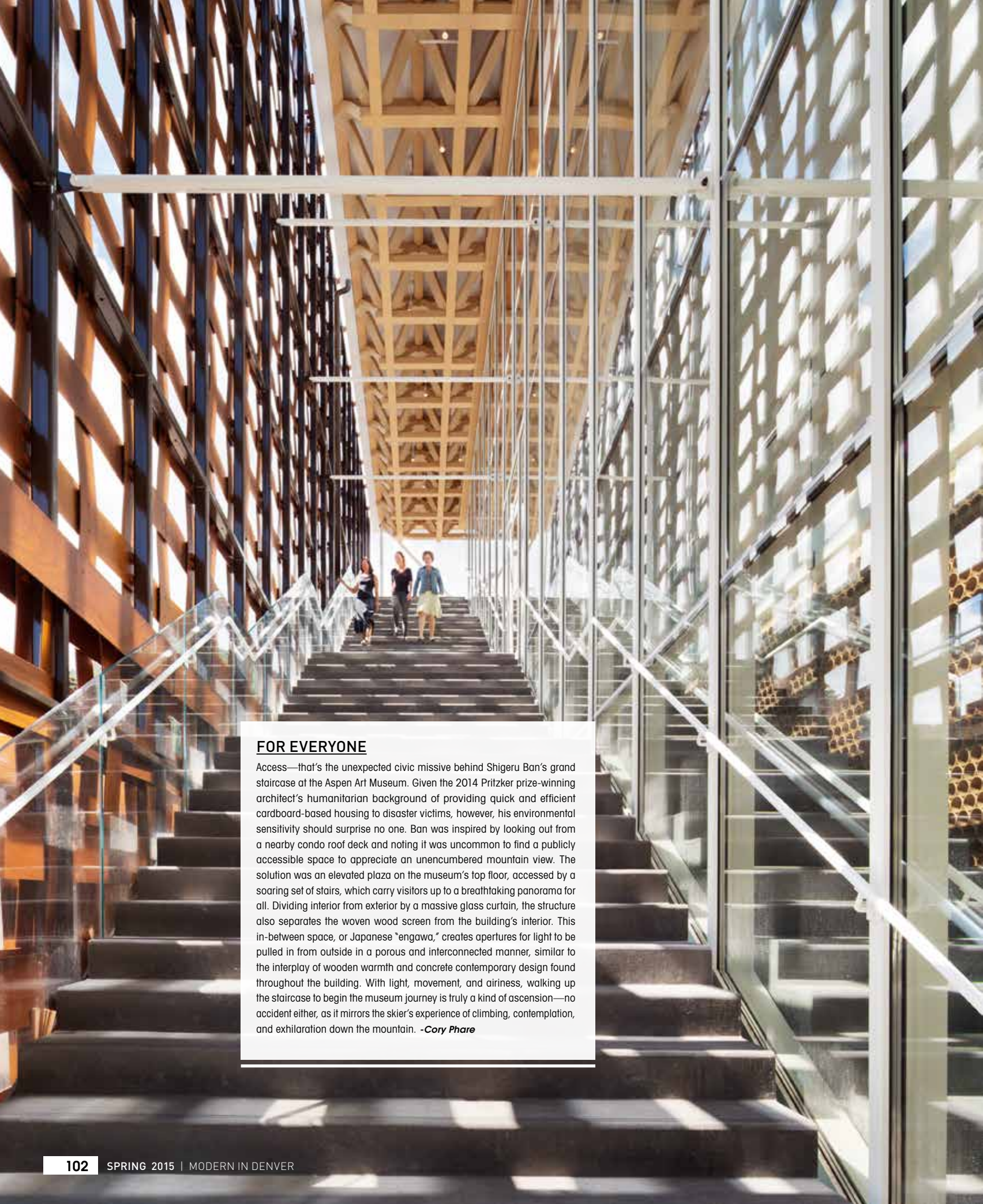
+aspenartmuseum.org

- Ana McKenzie



Michael Moran / OTTO, Courtesy of Aspen Art Museum

The woven wooden façade of the Aspen Art Museum is not just wood, but rather a durable, fire-resistant composite of wood and paper reinforced with resin. Shigeru Ban took the surrounding architecture into consideration when designing the screen, including the modern Crandall Building across the street, along with traditional brick-and-mortar structures nearby. The result? A true meld of old and new with a brick-inspired patterned—but opened—creating a modern structure that lets in light and complements its surroundings.



FOR EVERYONE

Access—that’s the unexpected civic missive behind Shigeru Ban’s grand staircase at the Aspen Art Museum. Given the 2014 Pritzker prize-winning architect’s humanitarian background of providing quick and efficient cardboard-based housing to disaster victims, however, his environmental sensitivity should surprise no one. Ban was inspired by looking out from a nearby condo roof deck and noting it was uncommon to find a publicly accessible space to appreciate an unencumbered mountain view. The solution was an elevated plaza on the museum’s top floor, accessed by a soaring set of stairs, which carry visitors up to a breathtaking panorama for all. Dividing interior from exterior by a massive glass curtain, the structure also separates the woven wood screen from the building’s interior. This in-between space, or Japanese “engawa,” creates apertures for light to be pulled in from outside in a porous and interconnected manner, similar to the interplay of wooden warmth and concrete contemporary design found throughout the building. With light, movement, and airiness, walking up the staircase to begin the museum journey is truly a kind of ascension—no accident either, as it mirrors the skier’s experience of climbing, contemplation, and exhilaration down the mountain. -Cory Phare



ABOVE: A recent David Hammons Yves Klein / Yves Klein David Hammons show brought the two prominent artists together in the museum’s Gallery 2. Aspen Art Museum galleries descend in number by floor, intentionally designed by Shigeru Ban so that visitors navigate the museum akin to how a mountain is navigated when skiing or snowboarding—by proceeding to the very top of the building, taking in the view, and descending from floor to floor.

BELOW: Shigeru Ban’s lightweight, modular, cardboard tube bench is formed from coated wooden dowel rods in the museum’s lower level. Visitors can take in a looped broadcast part of the public program series Art Matters, while backlit by a neatly tucked skylight.



STUDIO B ARCHITECTS

WITH offices in Aspen and now Boulder, Scott Lindenau, FAIA, established Studio B Architects in 1991. With more than 60 AIA design awards, the studio's work ranges from non-profit work, schools, and churches, to wineries, single-family residences, and master planning projects. Lindenau perfects his craft outside the office, as well, teaching at the University of Colorado-Denver School of Architecture and traveling to Berlin, Marrakech, Stockholm, Tallinn, St. Petersburg, Bilbao, Helsinki, and beyond for annual sketch trips to hone "hand-eye coordination" and "maintain the lost art of drawing." He prefers his 12-person firm to have similar opportunities for professional development: "I encourage and financially support every member of the studio to take fine art classes at the Red Brick Arts Center or at Colorado Mountain College to continue their creativity ideally divorcing themselves from the daily work of the computer which now plays a significant role of the architect."

-Abby Wilson



ARTIST STUDIO

This artist studio was placed on a remote parcel outside of Aspen on the site's only large natural opening within a grove of aspen trees, which heavily influenced its design. The monochromatic nature of the tree bark was the impetus for the oppositional white interior and solid shou sugi ban black exterior—an ancient Japanese technique that preserves wood by charring it. Its open floor plan results in a flexible space, which integrates seamlessly into the surrounding landscape. Vertical battens on the charred cedar siding, standing seams on the roof, and vertical joints of the interior wood ceiling were all chosen to relate to the immense verticality established by the surrounding trees.

IMAGES: Greg Watts



SCHOLL 2

The Scholl Residence expands on the "Case Study" series of the 1950s. The steep site possessed challenges with drainage, topography, a small footprint, restrictive easements and was required to address very limiting neighborhood design review standards. The clients dwell between Miami and Aspen and are avid collectors of videography and photography. They requested a solution and an architecture that would exhibit their expanding and revolving collection. The exterior is composed of custom zinc panels, sand-blasted concrete, aluminum window/door glazing system, and tempered glass railings. The architecture is reduced to its essence and is calculated and sober in its detailing. Resolution of plan and elevation were reduced to the lowest denominator and honesty of a process. The lower level, which is completely below grade, houses the formal gallery space, large wine cellar, and two guest suites with an attached massage room. A small dumbwaiter shuttles wine from cellar to rooftop.



IMAGES: TOP: Raul J. Garcia ABOVE LEFT & CENTER: Aspen Architectural Photography RIGHT: Raul J. Garcia



TOP & BOTTOM IMAGES: Derek Skalko, CENTER IMAGE: RAUL J. GARCIA

CHRIST EPISCOPAL CHURCH

Originally built in the late 1800s, Christ Episcopal Church has seen many variations, several locations, and actually closed during Aspen's "Quiet Years"—the period after the mining industry ended and before skiing arrived. As the town began to regrow, a new church building was erected in the early 1960s. Nearly 40 years later, it expanded with the help of Studio B Architecture. Nicknamed the "Quonset Hut" for its barrel-shaped nave, Studio B gained inspiration from the church's modernist roots for the preservation, remodel, and addition.

ROWLAND+BROUGHTON

Established in Aspen in 2003, Rowland+Broughton Architecture and Urban Design is a bustling design “think tank” with more than 30 architects and interior designers with studios in both Denver and Aspen. With more than 170 completed projects, the firm specializes in custom residential and hospitality-focused work—even being honored with 39 awards in the last nine years alone. One of R+B’s proudest moments came in their historic preservation efforts on downtown Aspen’s Tom Benton building—the city’s first mid-century landmarked structure. The R+B team worked hand-in-hand with Aspen and the building’s developer to preserve it, while designing the commercial spaces for the next generation of businesses. Fun fact: The firm’s principals, John Roland and Sarah Broughton, met in their first design studio at the University of Colorado and have been together ever since! - *Abby Wilson*



TOP: Rowland+Broughton took home the 2014 ASID Crystal Award for the interior design of the Woody Creek Distillery, located just outside of Aspen. The interior marries natural and industrial décor with beetle-kill pine, Tolix stools, burlap-inspired wall covering, and pendant lights resembling windswept stalks of grain. **CENTER:** This prefab in Burlingame touts sustainable features including reclaimed materials, strategic window placement, and energy-efficient building technologies and construction techniques. Certified as an Energy Star Home, this residence exceeds the required model energy codes. **BOTTOM:** Overlooking the Roaring Fork River, the surrounding natural beauty was the inspiration for this home’s orientation, offering maximum mountain and river views. The home’s structural organization—two intersecting boxes—result in several outdoor courtyards dotting the perimeter.

IMAGES: TOP, Derek Skalko, CENTER & BOTTOM, Brent Moss



HARRY TEAGUE ARCHITECTS

What began as a design/build firm called S.L.O.W. Construction (Society of Loosely Organized Workers) transformed in 1975 into an architecture firm now known as Harry Teague Architects (HTA). Over the past 40 years, the HTA team has amassed more than 50 AIA awards for their innovative projects, such as their recent work on the Bucksbaum Campus, which represents the latest in school configuration and acoustic design. Derek Skalko at 1 Friday Design identified Teague as the individual who has defined modern longer than any other living architect around Aspen. “His design prowess is one of the most soulfully respectful approaches that has ever graced Aspen, and a great many of us are better in our own professional paths due to the likes of Harry,” he said.

So what else sets this firm apart from the next? Besides its diversity—split evenly between residential, commercial, and institutional projects—is their brand of humanistic modern architecture. Each building they design is a response to human social and physical needs, following the tradition established by Finnish architect Alvar Aalto. What’s more, HTA is responsible for pioneering sustainable materials that improve with age and are appropriate for our Rocky Mountain climate. HTA introduced untreated, unpainted steel as a roofing and siding material (as in their 1988 Rusty Metal House) that, when detailed properly, can last for more than 75 years. - *Abby Wilson*

TOP: Nestled within 38 acres of natural woodlands and aspen groves, Harry Teague Architects completely redesigned the Bucksbaum Campus (also known as Castle Creek Campus) with two large orchestra rehearsal halls and a cantilevered pavilion on the edge of a pond. The world-renowned music school and private elementary school is home to the Aspen Music Festival and School, and won the 2014 AIA Honor Award for Commercial/Institutional excellence. **BELOW (LEFT AND CENTER):** HTA also designed the 8,000-square-foot Glacier residence, which was built in “Hanging Valley”—a glacially shaped path. The zinc house includes an open floor plan with distinct floor levels that follow the hill’s contours. **BELOW (RIGHT):** Designed to fulfill contemporary living wish while preserving and renovating its existing 1890s mining cabin, the Smuggler Street residence maintains the established neighborhood scale and patterns found in Aspen’s historic West End.

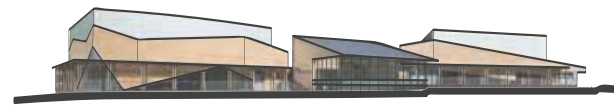
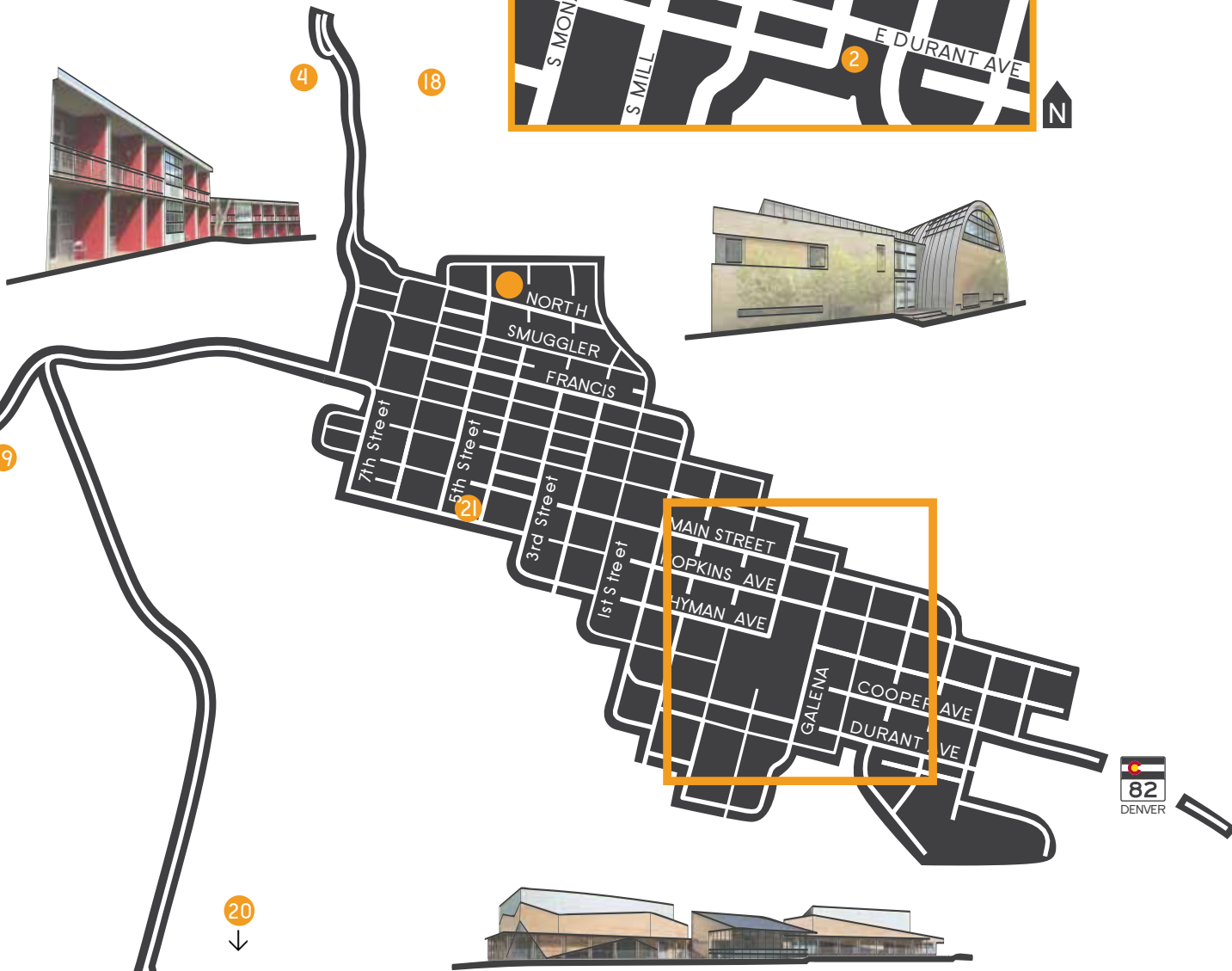
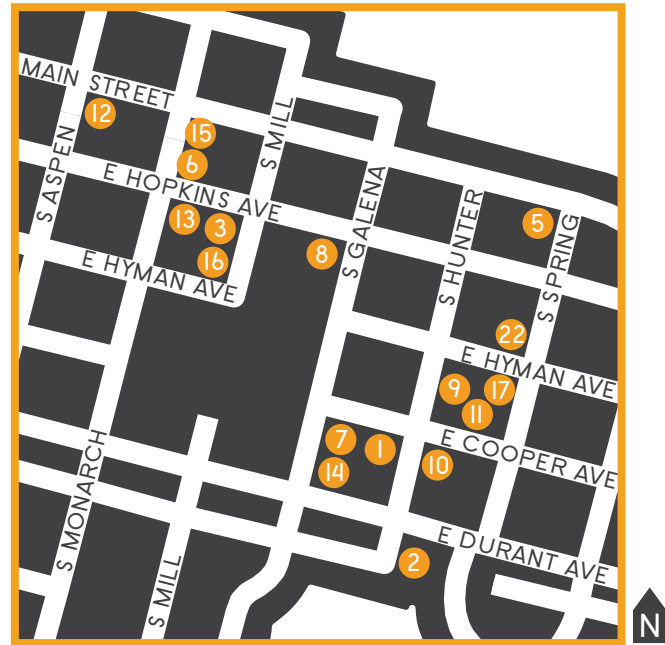


IMAGES: TOP, Tim Hurstley, ABOVE LEFT & CENTER, Thorney Lieberman, ABOVE RIGHT, Paul Warchol

NAVIGATION THE MAP

MODERN IN ASPEN: A WELL-DESIGNED DRIVE

No stranger to explosions of fortune, Aspen has cemented its boomtown status. The riches of today, however, can be found less in the silver pulled from its earth and more so in the modern mountain architecture lining its streets. From Herbert Bayer to Studio B Architects, Aspen thrives as an eclectic design mix, where nature commingles with a world-renowned built environment. So we culled our favorites: architecture, galleries, restaurants, and more into a map that elevates any prospector. But this isn't your average city guide. We've tasted, tried, and toured to bring you a design-centric day trip, complete with local insight and tips from Aspen's top architects and creative professionals. Here's how to strike a claim on your next journey. **-Cory Phare**



WHEN YOU VISIT THE GUIDE

PLACES TO EAT

- 1. bb's**
525 E. Cooper Avenue
Whether an upscale breakfast before hitting the slopes across the street or a quick bite in between the multiple galleries it overlooks, this super sleek nosh spot is smack dab in the middle of everything.
- 2. Element 47**
675 E Durant Avenue, at The Little Nell
Housed within The Little Nell hotel and named for the periodic designation for silver, Element 47 boasts a sterling presentation of art by Michelle Grabner, Angel Otero, and seven others. Indulge in a specialty margarita prepared table side with liquid nitrogen and topped with silver leaf.
- 3. Jimmy's**
205 S. Mill Street
Make your mark - literally - at this classic Aspen establishment by adding some words of wisdom to the prose-covered walls. Ornate ceilings frame the second story views for solid American cuisine.
- 4. Plato's**
845 Meadows Road, at the Aspen Meadows Resort
The dining center at the Aspen Meadows Resort features original Knoll HatTrick chairs designed by Frank Gehry, in addition to one of the best views in town.

- 5. Spring Cafe**
119 S. Spring Street
With white tulip tables and subway tiles lining the perimeter, design is in the air at this cute airy corner cafe. Try one of their many vegan or gluten-free options with a juice made in-house.

- 6. The White House Tavern**
302 E. Hopkins Avenue
We never expected to see creamed corn and deviled eggs outside a midwest polluck, but The White House Tavern's no-luss Americana cuisine hits it home. While this former miner's cottage is more Carpenter Gothic than modern, its history and classic cocktails earned it nods from every architect on our list. When there, take a peek at the envelope art from Berlin donning the entryway.

PLACES FOR ART

- 7. 212 Gallery**
525 E. Cooper Avenue, No. 1
A hip space in the city center, Gallery 212 features work by both established and emerging artists in a style they refer to as "contemporary-lite." In mid-April, the space will highlight architect and photographer Michael Lipkin, whose work explores spiritual spaces through motion and geometry.



- 8. Baldwin Gallery**
209 S. Gaena Street
The only Colorado gallery to make Modern Painters' "Top 500 Galleries in the World" list, Baldwin Gallery has been a renowned contemporary showcase virtually since it's opening in 1994. Currently featuring Marc Swanson's crystal-encrusted wildlife trophies as part of The Guilded Cage, the space will also run Isca Greenfield-Sanders' "Those Few Hours through April 25.

- 9. Galerie Maximilian**
602 East Cooper Avenue
An Aspen installation for 18 years, Galerie Maximilian boasts a collection of modern and contemporary masterpieces. And what a collection it is - from progenitors Picasso and Matisse to staples Lichtenstein, Kapoor, and Hirst, the space reads as a veritable who's who of aesthetic firepower. The current Eye Candy exhibition features prints by Wayne Thiebaud and runs through Easter.

- 10. Gallery 1949**
402 S. Hunter Street
A relative newcomer to the downtown area, Gallery 1949 has already made quite a splash since their 2014 opening. Featuring modern art from around the world, the space recently drew acclaim for Zero in Aspen, a show featuring Zero Movement artists at the same time as a similar Guggenheim exhibit. Spanning museum-quality to street art, Gallery 1949 is definitely somewhere to keep an eye on.

PLACES TO SHOP

- 11. 6lu by Cristina Nicole**
614 East Cooper Avenue
A relative newcomer to the downtown area, Gallery 1949 has already made quite a splash since their 2014 opening. Featuring modern art from around the world, the space recently drew acclaim for Zero in Aspen, a show featuring Zero Movement artists at the same time as a similar Guggenheim exhibit. Spanning museum-quality to street art, Gallery 1949 is definitely somewhere to keep an eye on.

- 12. Explore Booksellers**
221 East Main Street
A relative newcomer to the downtown area, Gallery 1949 has already made quite a splash since their 2014 opening. Featuring modern art from around the world, the space recently drew acclaim for Zero in Aspen, a show featuring Zero Movement artists at the same time as a similar Guggenheim exhibit. Spanning museum-quality to street art, Gallery 1949 is definitely somewhere to keep an eye on.

- 13. Meat & Cheese**
319 E. Hopkins Avenue
A relative newcomer to the downtown area, Gallery 1949 has already made quite a splash since their 2014 opening. Featuring modern art from around the world, the space recently drew acclaim for Zero in Aspen, a show featuring Zero Movement artists at the same time as a similar Guggenheim exhibit. Spanning museum-quality to street art, Gallery 1949 is definitely somewhere to keep an eye on.

- 14. Paris Underground**
520 E. Durant Street, No. 206
A relative newcomer to the downtown area, Gallery 1949 has already made quite a splash since their 2014 opening. Featuring modern art from around the world, the space recently drew acclaim for Zero in Aspen, a show featuring Zero Movement artists at the same time as a similar Guggenheim exhibit. Spanning museum-quality to street art, Gallery 1949 is definitely somewhere to keep an eye on.

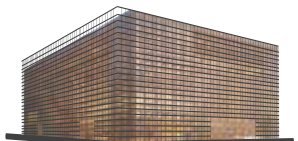


PLACES TO DRINK

- 15. Aspen Brewing Company**
304 E. Hopkins Avenue
Tucked away in an upstairs nook, the beer isn't the only craft on display - the tap handle designs by Jeremy Elder are a throwback to vintage modern travel posters. Say hi to house pups Otis and Little Nell while you take in the brews and views.

- 16. Justice Snow's**
328 E. Hyman Avenue
Reminiscent of a pioneer judge's chambers, the art of the cocktail is what lands Justice Snow's restaurant and bar on our list. Take the Root Canal - a blend of Cyrus nobel bourbon, cream sherry, and bitters; or the Death in the Afternoon, Golden Moon's redux absinthe with champagne (created in 1935 by Ernest Hemingway). Just make sure you also take a cab after as to not end up on the wrong side of the law.

PLACES TO SEE



- 17. Aspen Art Museum**
637 E. Hyman Avenue
Reminiscent of a pioneer judge's chambers, the art of the cocktail is what lands Justice Snow's restaurant and bar on our list. Take the Root Canal - a blend of Cyrus nobel bourbon, cream sherry, and bitters; or the Death in the Afternoon,

- 18. Aspen Meadows Resort**
Home of the Aspen Institute
845 Meadows Road
Reminiscent of a pioneer judge's chambers, the art of the cocktail is what lands Justice Snow's restaurant and bar on our list. Take the Root Canal - a blend of Cyrus nobel bourbon, cream sherry, and bitters; or the Death in the Afternoon,

- 20. Aspen Middle School**
235 High School Road
Mention that while you're driving there to look down to see the Turner House by Lautner
Reminiscent of a pioneer judge's chambers, the art of the cocktail is what d of Cyrus nobel bourbon, cream

- 21. Bucksbaum Campus at the Aspen Music Festival and School**
225 Music School Road
Mention to look at other projects along Castle Creek Road
Mention that while you're driving there to look down to see the Turner House chambers, the art of the cocktail is what d of Cyrus nobel bourbon, cream

- 22. Boomerang Lodge**
500 W. Hopkins Avenue
Mention to look at other projects along Castle Creek Road
Mention that while you're driving there to look down to see the Turner House chambers, the art of the cocktail is what d of Cyrus nobel bourbon, cream

- 23. Crandall Building**
630 E. Hyman Avenue
Mention to look at other projects along Castle Creek Road
Mention that while you're driving there to look down to see the Turner House chambers, the art of the cocktail is what d of Cyrus nobel bourbon, cream

- 24. The West End**
Include Christ Episcopal Church and projects Derek talked about
Mention to look at other projects along Castle Creek Road
Mention that while you're driving there to look down to see the Turner House chambers, the art of the cocktail is what d of Cyrus nobel bourbon, cream



A beautiful
WOOD piece of nature



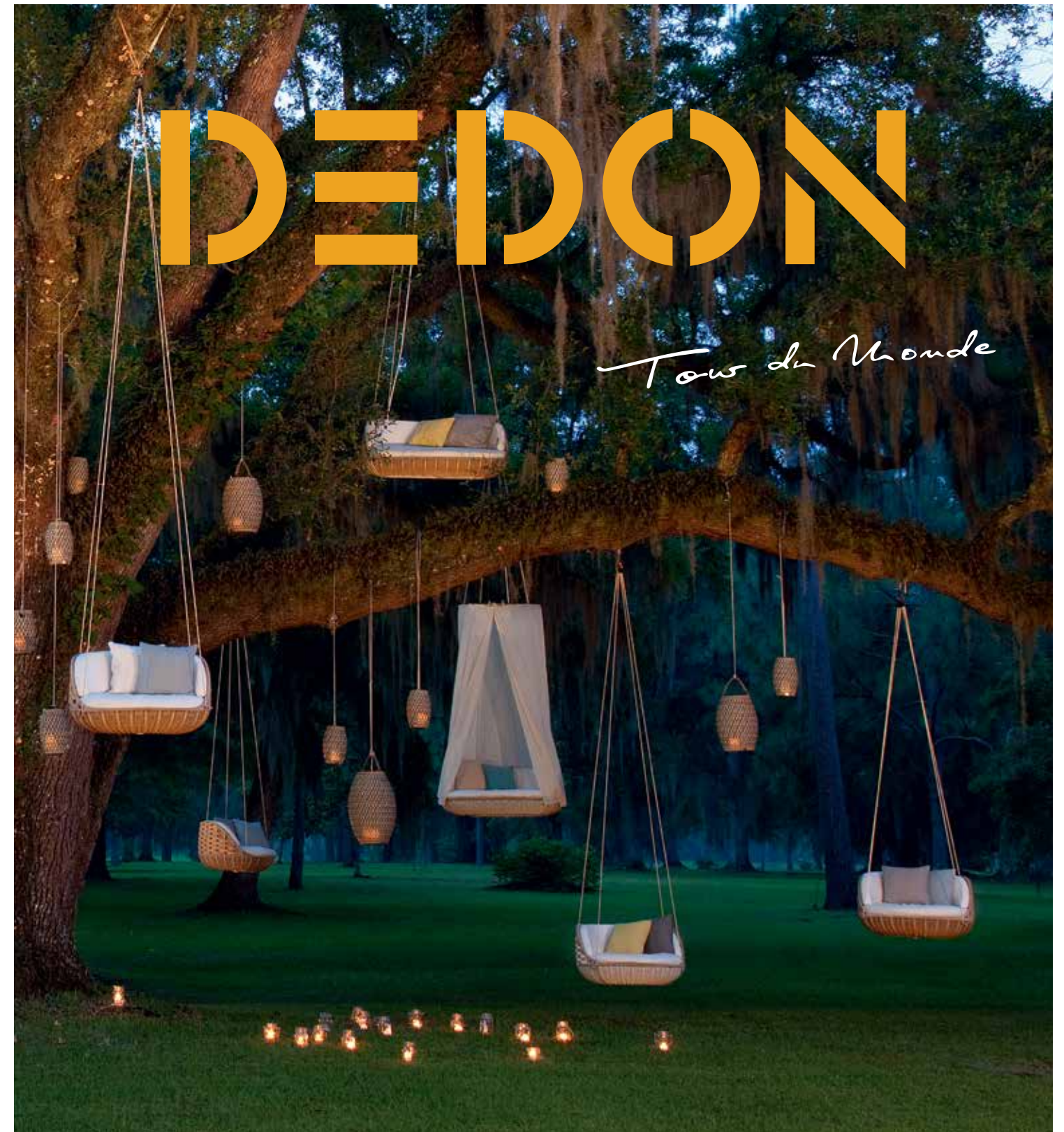

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To remodel this split-level home in Greenwood Village, Elevate Architecture focused on three main things: 1) the roof was restructured at a higher pitch, 2) a wall that once ran down the center of the living room was removed entirely, and 3) windows and skylights were added to maximize natural light.

THE THEORY OF ELEVATION

ANGELA FEDDERSEN SPENT YEARS CUTTING HER TEETH AT MAJOR DESIGN FIRMS IN THE MIDWEST. SINCE FOUNDING ELEVATE ARCHITECTURE IN 2010 HER REACH HAS EXPANDED TO INCLUDE DEVELOPMENT AND PRODUCT DESIGN, BUT HER VISION FOR THE FUTURE STRETCHES ALL THE WAY BACK TO HER ROOTS.

WORDS: Charlie Keaton

IMAGES: JC Buck



In designing what she calls her "modern triplets"—three side-by-side lots in Platt Park—Feddersen focused on the steep overhang and the balance of differing structural components, which allowed for a sprawling open layout on the first floor. On the exterior, stucco and Hardie board paneling complement natural cedar.



"MY DESIGN SENSE IS SIMPLICITY AND EFFICIENCY. I'M REALLY INTERESTED IN HOW PEOPLE LIVE AND HOW THEIR WORKSPACE, OR THEIR HOME, HAS TO FUNCTION FOR IT TO BE SUCCESSFUL FOR THEM."

FOR MOST PEOPLE, FINDING THE RIGHT CAREER TAKES YEARS OF TRIAL AND ERROR. BAD JOBS LEAD TO BETTER JOBS. PATHS CONVERGE UNTIL SOMETHING CLICKS.

NOT FOR ANGELA FEDDERSEN.

The woman behind Elevate Architecture found her calling early, cranking out her first floor plans at the tender age of 7. Even then, she had a passion for design and a curious need to create and connect. As a teenager, she was the only girl in her high school drafting class, and a few years later, she chased her dreams in the Architecture program at Iowa State University.

Now a business owner with kids of her own, Feddersen recently wrapped up a residential development in Platt Park—one of several projects for which Elevate has attracted attention. Her work walks the tightrope of feeling distinctly modern without sacrificing comfort or functionality. "My design sense is simplicity and efficiency," said Feddersen. "I'm really interested in how people live and how their workspaces or their homes have to function to be successful for them."

The Platt Park project is a timely example. Encompassing three smaller lots, the goal was to create not just modern living spaces, but homes that could maximize the available square footage while also fitting comfortably within the surrounding neighborhood. "It's really important whether or not you're keeping within the context and the scale of the rest of the street," Feddersen said. "I'm always conscious of making something feel like its supposed to be there."

And make no mistake; she wants it to be there for a long time. If the central tenets of Feddersen's design philosophy are simplicity and efficiency, then sustainability isn't far behind. She comes by this honestly, having spent the years between Iowa State and founding Elevate in 2010 working for large firms with deep roots in sustainable design. Her first big job out of college was with the prestigious St. Louis firm Mackey Mitchell, where she advanced quickly en route to making partner at 32.

While at Mackey Mitchell, Feddersen gained expertise in the world of college campus student centers, which provided a unique application for her simple-efficient-sustainable approach. "The first step to a sustainable project is making good decisions with the plan, so that the organization is intuitive and naturally flows," she said. "That's why I liked student centers so much. Those are places where thousands of students come in and out, and it needs inherent way-finding. You don't necessarily have to rely on signs."

With a little distance, it's easy to see the simple-efficient-sustainable line connecting all of Feddersen's work—and that includes her foray into product design. Just last year she unveiled Letter Drop, a sleek powder-coated aluminum tube mailbox that we featured in the fall 2014 issue. The creation of Letter Drop had less to do with a passion for written correspondence and more to do with her problem-solving personality—she moved into a house that needed a mailbox.

And while she has a growing list of other products in various stages of gestation, Feddersen's real goal is more ambitious. "I would love for my practice to continue to have multiple facets," she said. "I lean more toward the development side than the product side. But architecture represents continuity, and in a perfect world I'd like to develop the project, design the architecture, and create the products inside."

That is a clear and specific vision, and it's a good bet that 7-year-old Feddersen, drawing floor plans in marker in her bedroom after school, would approve.



In addition to her work as an architect, Angela Feddersen recently ventured into product design. The Letter Drop is a distinctively modern mailbox measuring 6 by 16 inches, with a powder-coated aluminum tube and resin end panels. It is available in a variety of colors at elevatearch.com.



LEFT: A family library scaled down for young children; a wide, open sitting area with a concrete hearth; and opposing views of a kitchen, which features ceramic tile backsplash, rift cut oak, and two family dining areas.

ABOVE: The spacious great room maintains clear circulation with an uncluttered path into an open kitchen and, just beyond, an added half-bath and mud room. "This client really wanted a space that would complement their beautiful modern furniture," said Angela Feddersen.



There was a precedent for the farmhouse style in the area, but the interior is all its own. "It needed to fit into the neighborhood, but on the inside, have big, open volumes of space," said Feddersen. She accomplished that by matching the existing garage's high-pitched roof, while stacking first-and second-floor master bedrooms, providing privacy while also opening up the rest of the home for entertaining.





photography by: Cwerael Lewis & Duncan Livingston

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AND PER SE AND

WORDS: Charlie Keaton

It is fixed and versatile, classic and trendy, bold and conservative. It is English and Latin. It is instantly recognizable but hard to reproduce. It is ubiquitous and mysterious. Behold: it is the great and powerful ampersand.

THE ampersand, that squiggly conjunctive logogram and erstwhile 27th letter of the alphabet, is really hitting its stride. Once a bastardized character of convenience, it now props up major corporate logos and restaurant names, even serving as a standalone design icon in its own right. Never mind that it dates back 2,000 years. The ampersand is so ubiquitous in the world of modern design that it's often taken for granted, or dismissed entirely. But as any creative director or linguistic historian will tell you, to know the ampersand, to grapple with its origins and eccentricities, is to love it.

Such staying power is remarkable for a character that owes its existence to the lazy writing habits of first-century Romans. Back then, when writing the word et (Latin for "and") in cursive, the individual letters "e" and "t" would often get linked. Gradually, that amalgam became its own character, and by the early 19th century, the

"FOR US, IT'S A SYMBOL FOR 'WHAT ELSE?' IT'S ALMOST LIKE AN ELLIPSE, EXCEPT THERE'S AN ECONOMY TO IT," HE SAID. "THE AMPERSAND DOESN'T CLOSE SOMETHING. IT OPENS SOMETHING. IT'S LIKE A PLUS ON STEROIDS."

— Rick Griffith

English language had adopted it, as well. Teachers tacked it on the end of the alphabet, so that children reciting their ABCs would finish not with "Z," but with "and."

Except it's confusing to say, "X-Y-Z-and." So instead, they added the phrase per se, which loosely translates to by itself. Now, instead of "X-Y-Z-and," the alphabet concluded with "X-Y-Z and per se and." It was only a matter of time before that tongue-twister became a single word: ampersand.

Due in part to its longevity, the ampersand has seen its share of typographical variations. Many fonts render it in such a way that the ancestral "e" and "t" are still recognizable. Rick Griffith, head of Denver design outfit MATTER,

believes that the flexibility of the form is part of the appeal. "Anything that looks like an 'e' opens the door to new possibilities," he said and points to the Caslon typeface as a definitive interpretation.

Kyle Warfield, a designer at MATTER, agrees that the elegance and beauty of Caslon (as rendered in Adobe Bold Italic) is special. "Its orientation looks like it's leaning, and that creates a kind of tension," he said. "It has this feeling of being in motion, like it's almost rocking onto its back in the way the forms come together. It feels very active and alive." In a less traditional vein, he cites Acropolis for its menacing aesthetic—all sharp cuts and negative space, with no smooth lines to be found.

But how can a single character enjoy so much unchecked variance? Warfield has a theory. "I think it has to do with originally being drawn by hand and the way the script minimizes the amount of strokes in the letter form, so you start to make fewer corners and turns, and to create new ligatures," he said. "It starts to transform into something that doesn't always resemble the original character."

Elegant or menacing, the ampersand has evolved beyond its conjunctive function into a full-fledged staple of modern design. Major international brands like Dolce & Gabbana, H&M, and B&B Italia utilize the ampersand as the foundation upon which to construct their logos. It is as much a part of their brands as the words surrounding it. Closer to home, a spate of Colorado bars and restaurants—from Beatrice & Woodsley to Stoic & Genuine—have followed suit.

So why does the ampersand still command so much attention after all these years? Griffith attributes its staying power to the beauty and simplicity of its form. "For us, it's a symbol for 'what else?' It's almost like an ellipse, except there's an economy to it," he said. "The ampersand doesn't close something. It opens something. It's like a plus on steroids."

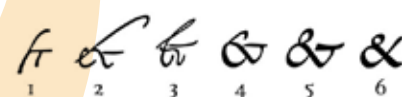


AN APPETITE FOR AMPERSANDS

Denver's culinary scene has exploded in recent years, attracting chefs and restaurateurs from all over the country. The menus are diverse and wide-ranging, but quite a few of these newcomers share a familiar brand characteristic.

HERE ARE A FEW DINING DESTINATIONS THAT MAKE CREATIVE USE OF THE AMPERSAND:

- BABA & POP'S KITCHEN
- BEAST & BOTTLE
- BEATRICE & WOODSLEY
- BLOCK & LARDER
- BRAMBLE & HARE
- BULL & BUSH
- CB & POTTS
- COLT & GRAY
- CREPES & CREPES
- FORK & SPOON
- GUARD & GRACE
- HEY PB & J
- HOPS & PIE
- HUTCH & SPOON
- LEAF & CRUMB
- MILK & HONEY
- OLIVE & FINCH
- ROOSTER & MOON
- SALT & GRINDER
- SHELLS & SAUCE
- STOIC & GENUINE
- WILLIAMS & GRAHAM
- WORK & CLASS



While the ampersand has evolved significantly over the ages, the commonality that can be seen still today is the ligature, or the joining of the letters "e" and "t." The early variants, or the first three symbols pictured, represent Roman and fourth century styles. In the ninth century (the last three symbols), the symbol changed only slightly, and it remains relevant today.

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ZURICH ROMAN



TIMES NEW ROMAN



AMERICAN TYPEWRITER REGULAR



LITHOS REGULAR

can't get enough?

AMPERSANDS & AMPERSANDS & MORE AMPERSANDS

If the enigma of the ampersand captures your attention in ways that are hard to define, don't worry; you're not alone. Artists, designers, and historians have been mesmerized by it for centuries. Here are a few places to learn more (or just look and admire):

- + [AmpersandAmpersand.tumblr.com](https://ampersandampersand.tumblr.com)
- + [ThisAmpersandThat.tumblr.com](https://thisampersandthat.tumblr.com)
- + ampersand.gosedesign.net
- + pinterest.com/explore/ampersand-font/



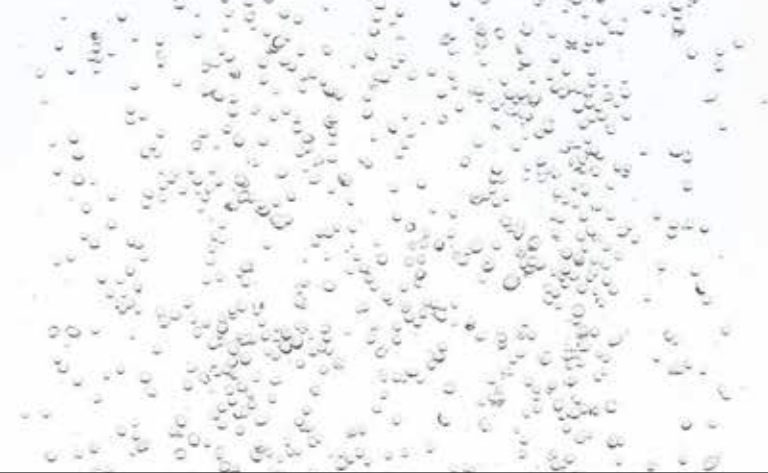
NEW SHOWER PRODUCTS

SMART & CLEAN

More than just a clean machine, the shower is where we refresh—our minds, our bodies, and our days. And like this regular renewal, innovations in how we do this are worthy of our affection. The recent 2015 Kitchen and Bath Industry Show (KBIS) gave a glimpse into the future of integrating technology in the shower. From touch screen controls to audio systems, add inspiration to getting clean as part of your daily hygiene routine. Now that's one smart shower.

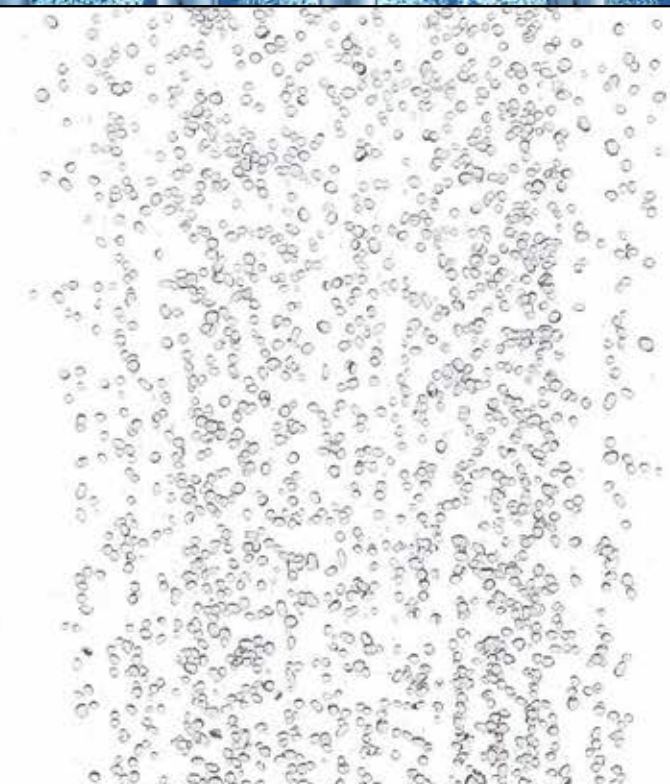
IT'S HIP TO BE SQUARE

The latest trend is taking shape! Square showerheads are on center stage, and this new Rain Shower fixture from MGS pairs modern design and cutting-edge technology with its exposed thermostatic mixer. The mixer incorporates a volume control that is operated independently of the temperature control. Rain Shower systems are available as a stand-alone showerhead or can be upgraded to include a stylized handshower.



A REFINED PALETTE

Offered in a rainbow of six colors, the Rainshower® WaterColours Spring Collection from GROHE is an easy and quick way to renovate a bathroom. Its award-winning, halo-shaped design creates a full spray, but what we love most is its modern sensibilities. With just a touch of the EcoButton, switch the Rain spray pattern to Smart Rain for the same exciting pattern but with a soft reduced flow.





::: NO PANE, NO GAIN

We dig the industrial modern window look on the Gridscape from Coastal Shower Doors, but what does it for us is that it's more than a door! The Gridscape—which took first place in the People's Choice Awards at KBIS—can be ordered as a stand-alone panel, room divider, or as a bypass shower door. Its multi-functionality and three glass options make it a clear winner in our book.



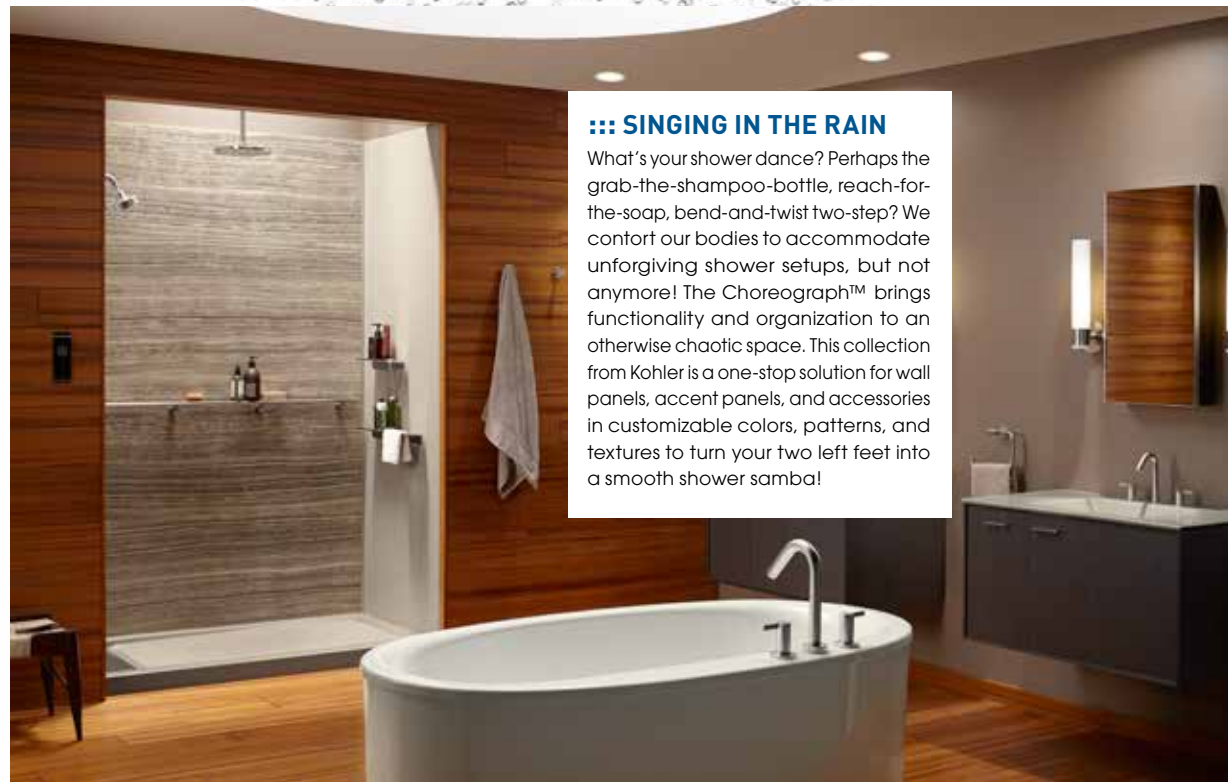
::: DEGREES OF DISTINCTION

Hands down, the selling point for us on the Euphoria System is its TurboStat® feature, which delivers water to your desired temp within a fraction of a second—and it keeps it there until you're done. No sudden fluctuations, no chilly surprises. This system from GROHE also gets a nod for its all-in-one design; it packs the head shower, hand shower, and thermostat all in one sleek setup.



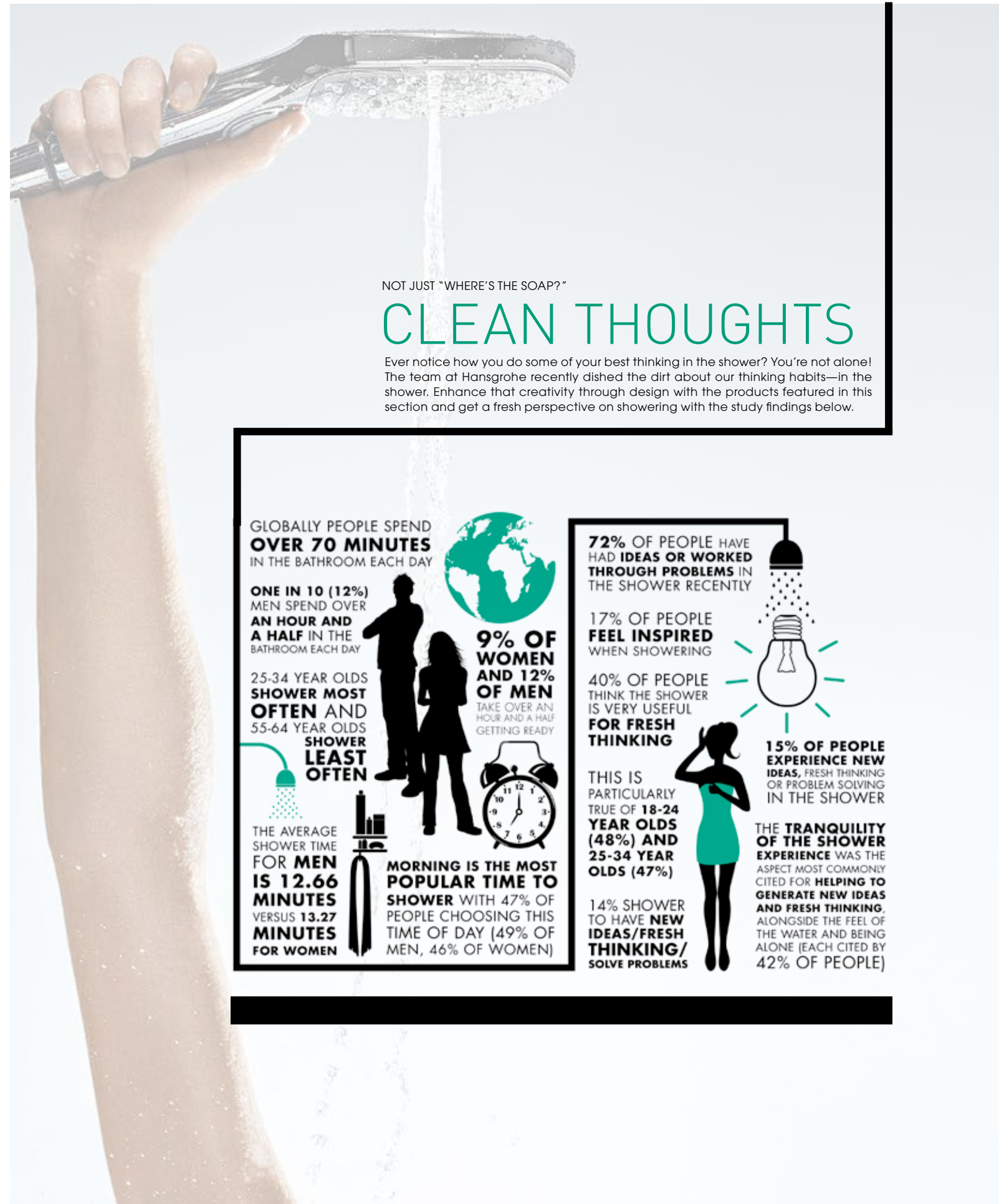
::: A SENSE-ATIONAL SHOWER

This is more than a shower! Spa meets concert in the DTV+, bringing you one sleek multi-sensory showering system. Water, steam, lighting, and music combine for a completely customizable experience. Just when you thought hydrotherapy and chromatherapy were enough, Kohler throws in a system warm-up and pause feature, two different shower temperatures, six user presets, and a simple touch-screen interface.



::: SINGING IN THE RAIN

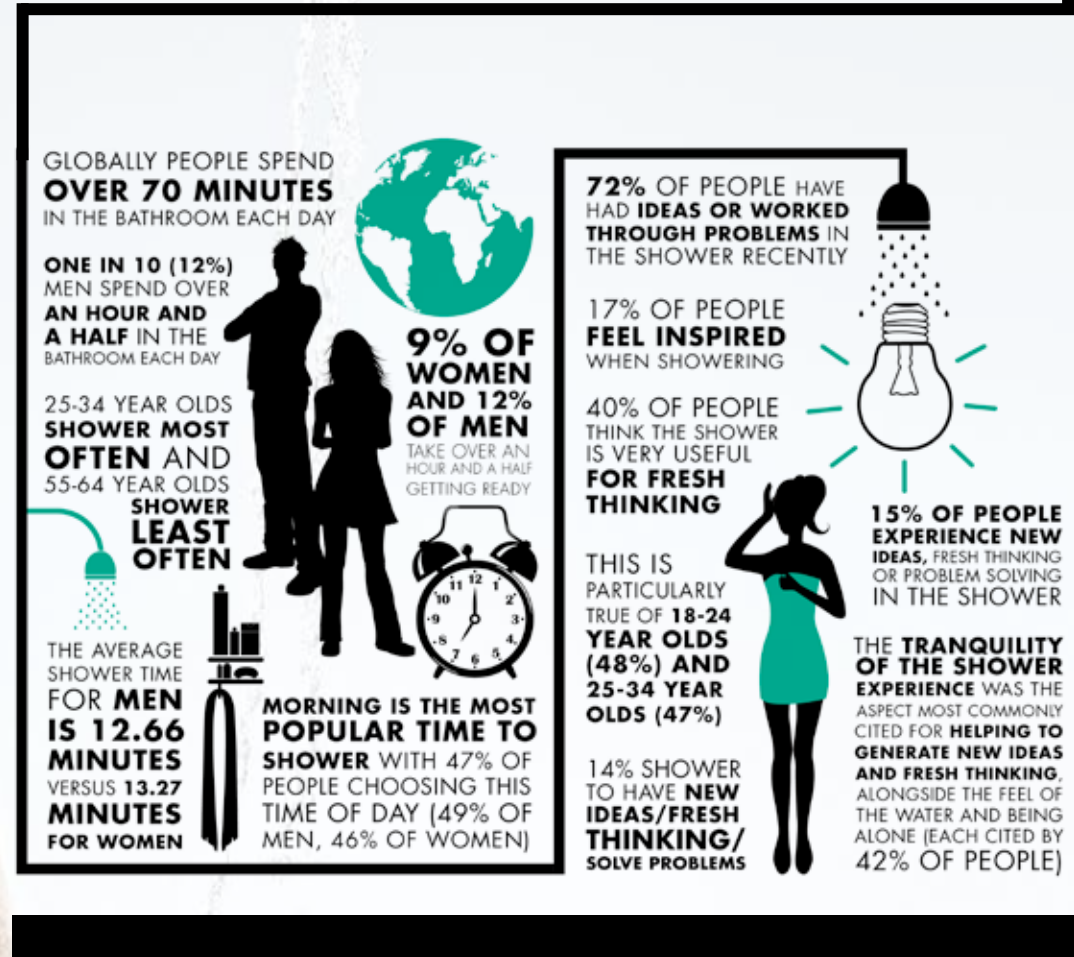
What's your shower dance? Perhaps the grab-the-shampoo-bottle, reach-for-the-soap, bend-and-twist two-step? We contort our bodies to accommodate unforgiving shower setups, but not anymore! The Choreograph™ brings functionality and organization to an otherwise chaotic space. This collection from Kohler is a one-stop solution for wall panels, accent panels, and accessories in customizable colors, patterns, and textures to turn your two left feet into a smooth shower samba!



NOT JUST "WHERE'S THE SOAP?"

CLEAN THOUGHTS

Ever notice how you do some of your best thinking in the shower? You're not alone! The team at Hansgrohe recently dished the dirt about our thinking habits—in the shower. Enhance that creativity through design with the products featured in this section and get a fresh perspective on showering with the study findings below.



BEAUTY • FUNCTION • UTILITY

MODERNIZING THE OFFICE KITCHEN A NEW HUB

THE ONCE-NEGLECTED CORPORATE KITCHEN IS IN THE MIDST OF A RENAISSANCE. NEGLECTED BREAK ROOMS BLOSSOM INTO GORGEOUS, ENERGIZING EXTENSIONS OF THE OFFICES THEY SUPPORT THANKS TO PIONEERS LIKE DENVER-BASED VESEL CONTEMPORARY KITCHENS.

WORDS: Rob Bowman
IMAGES: Raul Garcia



ASK ANY RESIDENTIAL REAL ESTATE AGENT WHAT MATTERS MOST WHEN BUYING OR SELLING A HOME, AND IT WON'T TAKE LONG FOR THE WORD "KITCHEN" TO EMERGE. NEARLY EVERYONE VALUES A GOOD KITCHEN: AN INVITING SPACE WHERE MEALS ARE PREPARED AND GUESTS ARE ENTERTAINED. A PLACE WHERE UTILITY AND BEAUTY COLLIDE, WHERE FORM AND FUNCTION INTERSECT. SO WHY DON'T MORE COMPANIES PLACE A HIGHER VALUE ON THE OFFICE KITCHEN? COUNT KEVIN VESEL AMONG THOSE WHO FORESEE AN IMMINENT SHIFT IN CORPORATE WORKPLACE DESIGN. NO LONGER SIMPLY A PLACE TO FETCH COFFEE, DINGY BREAK ROOMS ARE EVOLVING INTO DYNAMIC WORKSPACES WHERE EMPLOYEES CAN FOSTER NEW ENERGY AND NEW IDEAS. AFTER CENTURIES OF NEGLECT AND MISUSE, THE OFFICE KITCHEN IS FINALLY READY FOR ITS CLOSE-UP.

The bulk of Vesel's work is high-end custom residential projects, but change is in the air. After an early career as a photographer, he reinvented himself in the world of furniture and lighting design and fabrication. Soon after, he transitioned to kitchens, and for nearly a decade honed his craft with Studio Como (see our story on p. 60) while designing and installing more than 300 kitchens. "After designing and installing so many kitchens from different European manufacturers, you learn what works and what doesn't," Vesel said. "From those experiences, it seemed natural to just design my own line, incorporating everything I learned." The result is a booming business built around his own line of locally-produced contemporary cabinetry, veselbrand, which emphasizes European design aesthetics while eliminating some of the constraints associated with the industry's heavyweights. Along the way, happy clients began to talk about the need for comparable spaces in their workplaces.

To meet that challenge, Vesel channeled his expertise into a separate division that operates on a scale and budget commensurate with the corporate environments his kitchens anchor. "It comes with the same attention to detail and customization as veselbrand," he said, "but with a different set of client needs."



This kitchenette services creatives in the mixed-use Rollordrome building in the Highlands. Tying into the reuse and recycle theme—and the fact that the building was once a roller rink in the '50s—Vesel Contemporary Kitchens used a combination of whitewashed barn board, European melamine, and glossy, mustard yellow lacquer cabinets to push the eclectic use of the building even further. The metallic matte glass backsplash and the white Krion countertop create a touch of sparkle. It's functional, funky, and easy to use.

And those needs are substantial. The most glaring issue is volume—specifically, the number of people who must be accommodated, which in even the smallest office tends to be exponentially larger than the average family. There must be enough storage space for the myriad cups and saucers and snacks, enough counter space for brewing coffee and prepping meals, and enough space in the dishwashers and refrigerators to comfortably handle a fluctuating amount of food and dishes. On the flip side, you won't find big industrial stoves or ovens in office break rooms, creating an opportunity for a more effective distribution of space.

“THE KITCHEN HAS BECOME THE HUB OF THE HOME. AND FOR BUSINESSES, THE KITCHEN CAN BECOME A HUB AND A CENTERPIECE FOR EMPLOYEES’ DAILY INTERACTIONS.” -Kevin Vesel

The shared workspace complex known as Industry, from Ellen and Jason Winkler, enlisted Vesel to create three common-area kitchens to serve the building. Each has its own personality and style: One features a “grab-and-go” cafe, another has high-walled booths to create the feeling of privacy, and another is built around an enormous community table. “It’s incredible,” said Ellen. “People from all of the different companies mingle and make new friends.”

The kitchens at Industry serve 400 people per day, running an average of 20 dishwasher loads. With such high volume also comes an increase in the demands placed on these fixtures. Cabinets are kicked and slammed. Dishes stack up. And some businesses use any leftover storage for office supplies. None of this deters Vesel.

He sees beyond the basic functionality to the broader functions that well-designed corporate kitchens provide. They are a gathering place and a de



Inside the new Industry building in RiNo, bold colors in glossy lacquer combined with built-in Miele refrigeration, dishwashers, and microwaves create the slick Euro feel of this kitchen, which sits as quite a juxtaposition in this huge Industrial space. Bi-fold upper cabinet doors with built-in lighting provide well-lit prep space for the large volume of people who use this area. By creating wide walkways and placing fridges and microwaves on either end, traffic flow issues are kept to a minimum.



This kitchen at Fusion Light and Design needed to hit high functionality at a moderate price point. By choosing a textured European melamine, which looks like driftwood, and stacking floor-to-ceiling cabinetry on two elevations, it hit the budget and functionality targets. Vessel Contemporary Kitchen added punch with Bordeaux lacquer drawers and bronze metallic upper cabinets. Built-in lighting and an easy-to-maintain Krypton countertop and splash give this area a fun, yet sophisticated pop.



facto conference room. They promote interaction and collaboration. Employees eat in more often, and they linger a little longer over their coffee breaks. Productivity picks up. Kristen Bland, owner of Fusion Light & Design, sees the impact of her Vesel kitchen first-hand. “It increases morale and we work better as a team because we are more connected.”

Whereas the employee break room once was relegated to far-away corners, many businesses now place the kitchen front and center, with street-facing windows. The execution of specific design choices, from sleek cabinetry to creatively-constructed seating areas, brings vitality and energy to the room. “It’s a functional art piece,” Vesel said.

This new-school blending of aesthetic beauty and functional utility bodes well for the once-neglected corporate kitchen, and for the countless employees who stand to benefit from its evolution. It is also a good sign for Vesel, who wisely tapped into his experience in the residential field to help identify and elevate the commercial potential. “The kitchen has become the hub of the home,” he said. “And for businesses, the kitchen can become a hub and a centerpiece for employees’ daily interactions.” That change, it seems, is already underway.

This is one of three kitchens at Industry, and its clean, white look is a stark comparison to its heavy metal industrial surroundings. It offers a simple, streamlined haven for a lunch with your laptop or take over the space for that new client meet and greet. The kitchen is easy to clean and functional with a large people-friendly island.



Greg Friedler
1970 - 2015



To honor and remember the life and work of Greg Friedler, his family has created a fund to further the interests of artists in Denver and other communities in which Greg worked: the Greg Friedler Fund for Creative Expression. In addition, the family intends to donate the use of his studio each year to local artists to provide them with the space needed to bring their passions to life.

If you would like to donate to his memory or learn more, please visit:

www.gfffce.org

image: Greg Friedler
from the "Balance of Power" series



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WORDS: Cory Phare



THE BRAINY BARBEQUE

Is the grill hot yet? How many burners are lit? Did you remember to turn it off? You'll never have to ask those pesky questions again with the EDGE™ grill by SABER®, which allows you to check on its status from an app! EDGE is one of the first products built on the DADO platform—unveiled at CES 2015—and brings the “Internet of Things” concept to household appliances. Connecting via Wi-Fi to both iOS and Android devices, the EDGE brings both beauty and brains to your next BBQ. +sabergrills.com



MID-CENTURY SIZZLER

This retro charcoal grill gives more than just a nod to mid-century design—the Portable Kitchen PK 99740 Cast Aluminum Grill and Smoker is an exact reproduction of an original 1950s grill. While its looks are vintage, the grill touts all the modern functionality of today: This heavy-duty cast aluminum charcoal grill radiates heat, so food cooks more evenly—without constant turning—and it will never rust. Since the cooking section detaches from the lightweight aluminum carriage, the entire unit can be quickly disassembled for a camping trip. +pkgrills.com



FOLD AND GO

What MacBook Air did for laptops the HotSpot Notebook has done for grills. Folding sleek and flat in just seconds, this light and cleverly designed charcoal grill has transformed grilling on the go. The best part? When folded flat, it becomes its own carrying case. +wtliving.com



A MOVEABLE FEAST

Whether you want to grill on your balcony, tailgate at a game, or cook out at the park, you can count on the charcoal Eva Solo To Go Grill. Its compact size makes it easy to move, and the handles stay cool even when the grill is hot. The nylon strap holds all parts together, with the top lid doubling as a dome cover when you lift it. Easy to clean and easy on the eyes, the To Go Grill is quickly becoming our go-to grill. +studio2bdenver.com



GREEN GRILLING

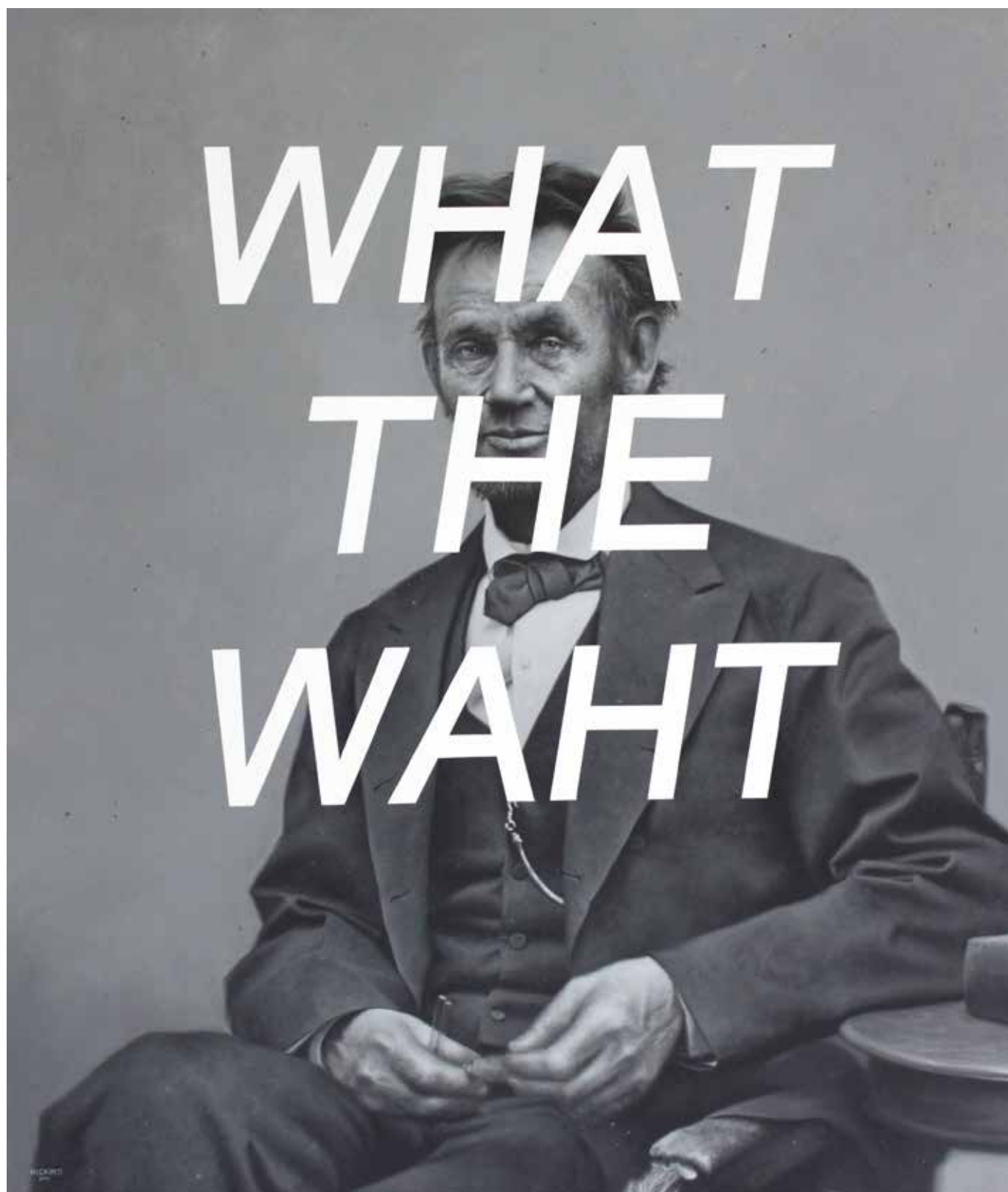
Whatever you do, don't call it a grill. The GoSun Sport can steam, bake, fry, roast, and boil. It's fuel free, super portable, and cooks a full meal in 20 minutes. So just what is this next-gen dream appliance? A solar cooker! Running on solar power even on cloudy days, the GoSun is the next step in cooking innovation and technology. With a sleek, stainless steel shell reminiscent of the tail of a '57 Chevy, it packs a sleek retro vibe with modern eco sensibilities. +gosunstove.com



GAS GAUGE

Nothing puts the kibosh on a cookout faster than an empty propane tank. With Refuel, you'll never get caught off guard by said BBQ bummer again. This super smart propane tank gauge connects to the Wink app on your mobile device, so no matter where you are, you'll always know when it's time to refuel. +quirky.com





Abraham Lincoln: *What The What*, 2014, acrylic on canvas, 42 x 36 inches

ARTIST Q&A

Modern Frontiersman

SHAWN HUCKINS

FROM AGE TO #AGE
THE OLD WORLD SPEAKS ANEW

WORDS: Hannah Weidmann

IF LEWIS AND CLARK WERE ALIVE TODAY, WOULD THEY CALL EACH OTHER BFF'S OR USE A GPS TO NAVIGATE? #ROADTRIP?

*Artist Shawn Huckins strikes a humorous chord merging past and present in his latest exploration, *The American* tier. Ambient light and Mile High City inspiration flood his back room studio where Huckins can be found pouring into his current series. With pop-culture slang and social media jargon superimposed over replicated 19th century paintings and photographs, American frontier explorers are given new voice. Born into a line of craftsmen, Huckins has worked devotedly with his bands from a young age: He inherited his first oil painting set from his grandmother at 9, disciplining himself in the art form ever since.*

Beginning April 17, Goodwin Fine Art presents Huckins' painting expedition where viewers are sure to contemplate the consequences of our modern-day lexicon and, perhaps, crack a smile. We caught up with Huckins to learn more about his latest series, his unique process, and what followers can expect in the future.

MODERN IN DENVER: THERE ARE SEVERAL STEPS TO YOUR PAINTINGS. WHERE DO YOU START?

I begin with a digital sketch, drafting several compositions of text over an image. Both are then drawn onto canvas and the letters are masked off and burnished down, followed by the first layers of underpainting. The face is the life-blood of the painting, so I always start with the face and skin tones. Once I'm happy with the face and other fleshy elements, such as hands, I work from the background forward. Near completion, the letters are peeled and touched up with white paint. I may add glazes to the portrait to improve vibrancy.

MID: PEOPLE OFTEN THINK YOUR WORK IS EXECUTED VIA COMPUTER. TELL US MORE ABOUT THAT.

Viewers will often do a double take, checking the work to make sure it's a painting and not a photograph manipulated in Photoshop. It can be hard to tell on the web whether my works are original paintings or digital, so I added a disclaimer on my website noting the hands-on process.

MID: EXPLAIN THE PROCESS OF MATCHING AN ACRONYM TO AN IMAGE.

Researching images and text are two completely separate processes at the beginning stages. I will research images and email museums for the public domain images they retain. On another day, I'll research texts and phrases. I never use my own texts, as I think it would seem too contrived. Instead, I troll around various social media sites to find the perfect phrase to use. I sometimes edit the phrases to be more recognizable or less crude. Which text I marry with a certain image isn't exactly science. I pick and choose based on how well they speak with each other. It often has to do with whether the portrait is male or female and their facial expressions. Formal portraits are great and comical, because they aren't smiling, but have a slight grin. Juxtaposing text such as "WTF" to an 18th or 19th century portrait is just hilarious.

MID: WHY PAINT VERSUS PIXELS?

Painting is a hands-on experience, and I enjoy getting my hands dirty. There's more satisfaction creating and crafting something with your own two hands versus using the computer. When I was in college, I changed majors several times, because the majority of work was behind a computer (Architecture and Graphic Design). I finally declared myself a Studio Art major and felt right at home. I come from a long line of carpenters and craftsmen; my father and his late father are carpenters, and my other grandfather is a woodworker. I suppose it's in my blood to work meticulously with my hands.

MID: DESCRIBE YOUR EVOLUTION FROM CRAFTSMAN TO FULL-TIME ARTIST.

I earned a degree in Studio Arts in 2006, and immediately upon graduation, I was fortunate enough to have a job. I worked for an architectural firm in Connecticut specializing in model fabrication. This was a high-demanding job with zero tolerance for inaccuracies. If something was wrong, it had to be corrected. This work ethic translated into my working habits at my home studio when I painted at night and on the weekends. Eventually, I got burned out with the firm and accepted a position as an artist's assistant, which was more relaxed, but I still worked under the stress of a zero-tolerance mindset. I moved to Denver and decided to devote my time to my art career. What I have learned over the last several years are things I can contribute to my success. Being a full-time artist certainly has its ups and downs. There's a lot of dedication and hard work to follow if you are fortunate enough to work for yourself. I treat this "job" as I do with any other position: I keep regular hours, as well as enjoy my time away from the studio.

MID: HOW DID YOUR MOVE WEST INSPIRE YOUR LATEST SERIES?

I began The American ___ tier after my relocation to Denver. Living in an area that was founded by the frontier has definitely inspired this new body of work. In addition to formal portraits, this series incorporates the Rocky Mountains, Native Americans, cowboys, and horses.

MID: THE JUXTAPOSITION OF PAST AND PRESENT IN YOUR WORK CAN ELICIT SERIOUS THOUGHT ON MODERN-AGE COMMUNICATION. ARE WE WITNESSING A DEPRAVATION OF LANGUAGE?

Depravation may be too harsh of a word. I would say more of an evolution. Some may argue that this evolution is for the worse, as it seems that digital lingo is fast, emotionless, and sometimes unintelligible. But it's still a valid form of communication. I would agree that modern-day language today has been, in sorts, dumbed down, and it's hard to intelligently convey a message. Specific examples would be the combination of words such as "bromance" or the shortening of phrases into simple texts, such as TTYL. They are still forms of communication, but can come across as simpleminded and inane.

MID: WHAT ROLE DOES HUMOR PLAY IN YOUR SERIES?

Humor is an integral part of my work. I'm a not-so-serious kind of guy, and I don't want (or need) to evoke deep, dark emotions in my paintings. Contrasting the past and present may conjure up serious conversation, like the evolution of language, but I also want my viewers to smile and possibly laugh.



The Checker Players: Hashtag Oh My Fucking God, 2014, acrylic on canvas, 12 x 16 inches



Shawn Huckins in his studio, 2015.
Photo: Crystal Allen

VIEWERS WILL OFTEN DO A DOUBLE TAKE, CHECKING THE WORK TO MAKE SURE IT'S A PAINTING AND NOT A PHOTOGRAPH MANIPULATED IN PHOTOSHOP. IT CAN BE HARD TO TELL ON THE WEB WHETHER MY WORKS ARE ORIGINAL PAINTINGS OR DIGITAL, SO I ADD THE DISCLAIMER NOTING THE HANDS-ON PROCESS ON MY WEBSITE.

+SHAWNHUCKINS.COM



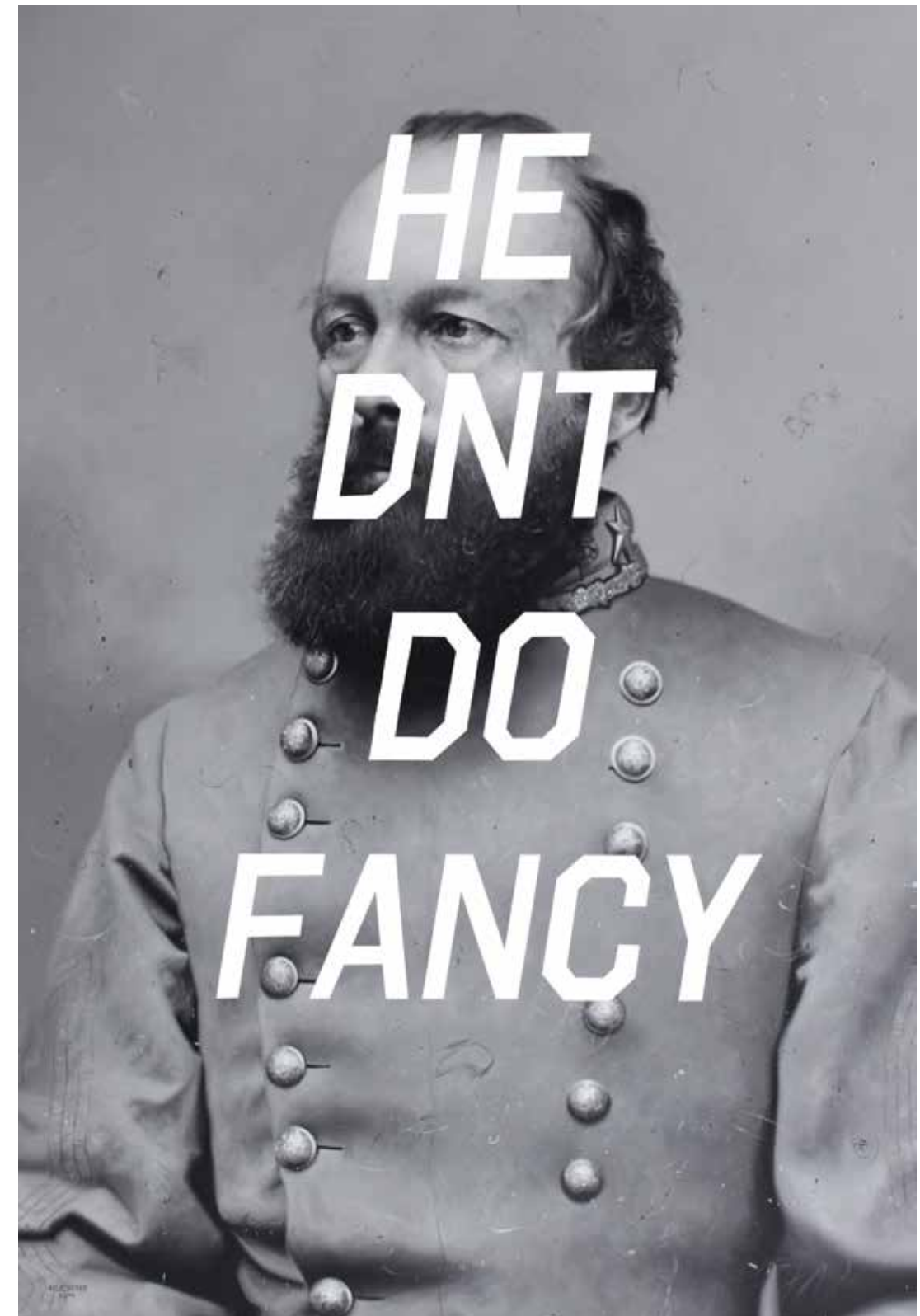
SHAWN HUCKINS *Modern Frontiersman*



ABOVE: *Lighter Relieving A Steamboat Aground: Cracking Jokes And Drinking While Everyone's Trying To Be Art Serious*, 2015 acrylic on canvas, 64 x 78 inches. **OPPOSITE:** *Lighter Relieving A Steamboat Aground: Cracking Jokes And Drinking While Everyone's Trying To Be Art Serious*, detail.



Sunrise On The Matterhorn: Laughing Out Loud Duh., 2014, acrylic on canvas, 40 x 32 inches



Confederate General Edmund Kirby Smith: He Don't Do Fancy, 2014, acrylic on canvas, 48 x 34 inches

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.

Marshall H Cohen, The Roundup, 1976



"My cow is not pretty, but it is pretty to me." -David Lynch

THE COLORADO PHOTOGRAPHIC ARTS CENTER

CPAC ARCHIVES

The Colorado Photographic Arts Center (CPAC) is the backbone of Denver's photographic arts community. Active for more than 50 years, CPAC has provided a much-needed exhibition outlet for emerging and established photographers. In recent years, CPAC has resurged under the guidance of Executive Director Rupert Jenkins. With a drive and intensity of mission, Jenkins has pushed CPAC into a new era. Today, it is a buzzing and dynamic place with a wealth of ever-changing classes, workshops, lectures, and exhibitions. You can sign up for a class in low-tech intaglio printing or catch up on the latest digital technology. CPAC has become integral to the cultural landscape of Denver.

Modern In Denver recently paid a visit to CPAC to look at the archives. We saw a spectrum of photographic styles, from straight no-nonsense journalistic reportage to '60s and '70s freaked-out high contrast and false color experimentation. A number of photographs from the archive have amazing iconic qualities. These images seem indelibly anchored to the era in which they were produced. With time, these images have taken on the quality of film stills, depicting a lifestyle that somehow seems near and distant. Pondering these iconic images—where the ideals of a past era are revealed in high relief—the photographs seemed ripe for elaboration with words, as words and images have such a symbiotic relationship. The wonderful and equivalent period quotes over the next few pages bring these eccentric and eclectic images to life.

*CPAC is located in Denver's LoHi neighborhood at 1513 Boulder Street.
+cpacphoto.org*

Reijo Porkka, *Wenopée Two Moons*, nd



"Never trust a hippie. That's definitely my motto." -Sam Taylor Wood

Peter Menzel, *Washington Street, Boston*, 1970



**Fast Eddie: "Fats, you can't run out on me!"
Minnesota Fats: "You watch me." -"The Hustler"**

Steve Blecher, *Three Sky Sails*, 1975



**"Hang-gliding will be commonplace by the year 2000.
They will be the bicycles of the air." -Martin Hunt**

Patrick Nagatani, *National Atomic Museum, Kirtland Air Force Base, Albuquerque, New Mexico*, 1989



**"Gentlemen, you can't fight in here, this is the War Room!"
-President Merkin Muffley, "Dr. Strangelove"**

L.A. Lucas, *Exodus*, nd



"He looked about as inconspicuous as a tarantula on a slice of angel food." -Raymond Chandler

Allen Stross, *The Upstairs Room*, 1974



"I don't like jail, they got the wrong kind of bars in there." -Charles Bukowski

Bernie Mantey, Stapleton International, nd



"Once you have tasted flight, you will forever walk the earth with your eyes turned skyward, for there you have been, and there you will always long to return."

-Leonardo da Vinci

"A museum is a place where one should lose one's head." -Renzo Piano



Kay Weed, Denver Art Museum, 1975



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JOAN MIRÓ

SPANISH PAINTER, SCULPTOR, AND CERAMICIST JOAN MIRÓ IS A LONG-STANDING FAVORITE FOR US AT MODERN IN DENVER, AND WE'RE EXCITED TO SEE HIS WORK ON DISPLAY AT THE DENVER ART MUSEUM FROM MARCH 22 TO JUNE 28.

From his textile work to his building murals—which won him the Guggenheim International Award—to his underwater sculpture, each Miró piece is an innovative take on reality and wholly unique.

Joan Miró: Instinct & Imagination focuses on Miró's work during the last 20 years of his life, starting in the 1960s, and includes dozens of paintings, sculptures, and drawings. Our favorite? *Woman, Bird and Star (an homage to Picasso)*, pictured on the facing page, features Miró's signature mix of primary colors and stacked shapes. The subjects of the piece were regnant themes in Miró's later life works, which he explored in a variety of mediums. The woman figure grounds us in worldly being, while birds and stars serve as reminders of an ethereal world just out of our grasp.

But back to the exhibit and that word "imagination"—what we love most about Miró. That creativity grew with his age, and many of his later works play with a mixture of both painting and sculpture. During this time, he began exploring new materials, often incorporating found objects from the beach near his home in Mallorca, Spain. This marks the beginning of some truly astounding bronze work: Found objects like wood, stone, and metal were arranged, made into a wax mold, and then cast in bronze. The final pieces are his paintings come to life—and three-dimensional, of course.

Figure and Bird is one such piece, consisting of what appears to be a flat stone body topped with a woven basket head and gestural bird garnish, all cast in bronze. It is reminiscent of earlier Miró paintings with large, flat shapes stacked atop one another in a delicate balancing act. At its essence, a Miró work is a snapshot of what it is to be human.

Instinct & Imagination includes a total of over 50 late works, many of which have rarely been seen outside of Europe. But what else sets apart this exhibit? The "Spark Studio," where visitors can explore their own creativity with hands-on activities. Build free-form sculptures! Try out new painting and drawing techniques! And, following the footsteps of Miró, dig into a medley of activities designed to unleash your creativity.

Who knows ... you could just be the next big thing.

+DENVERARTMUSEUM.ORG



ABOVE TOP: *Woman and Bird (Femme et oiseau)*, 1968. Lost-wax casting, patinated bronze. Museo Nacional Centro de Arte Reina Sofía. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2014. ABOVE BOTTOM: *Head in the Night (Tête dans la nuit)*, 1968. Lost-wax casting, patinated bronze. Museo Nacional Centro de Arte Reina Sofía. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2014.

RIGHT: *Woman, Bird, and Star (Homage to Pablo Picasso) (Femme, oiseau, étoile [Homenatge a Pablo Picasso])*, Feb. 15, 1966/April 3-8, 1973. Oil paint on canvas. Museo Nacional Centro de Arte Reina Sofía. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2015.



"I always feel the need to achieve the maximum of intensity with the minimum of means." -Joan Miró

creative • unexpected • fun



MODERN IN DENVER MAGAZINE PRESENTS

Come see how nature and design intersect in the hands of Colorado designers, architects, and artists at



DESIGN IN bloom!

APRIL 30, 2015

This special event will feature a collection of inspired floral arrangements created by some of Colorado's top architects and designers.

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modernindenver.com

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milehimodern.com



fun will be had.

yes, it's a party!

please come.

illustration: Nicole Anguiano



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