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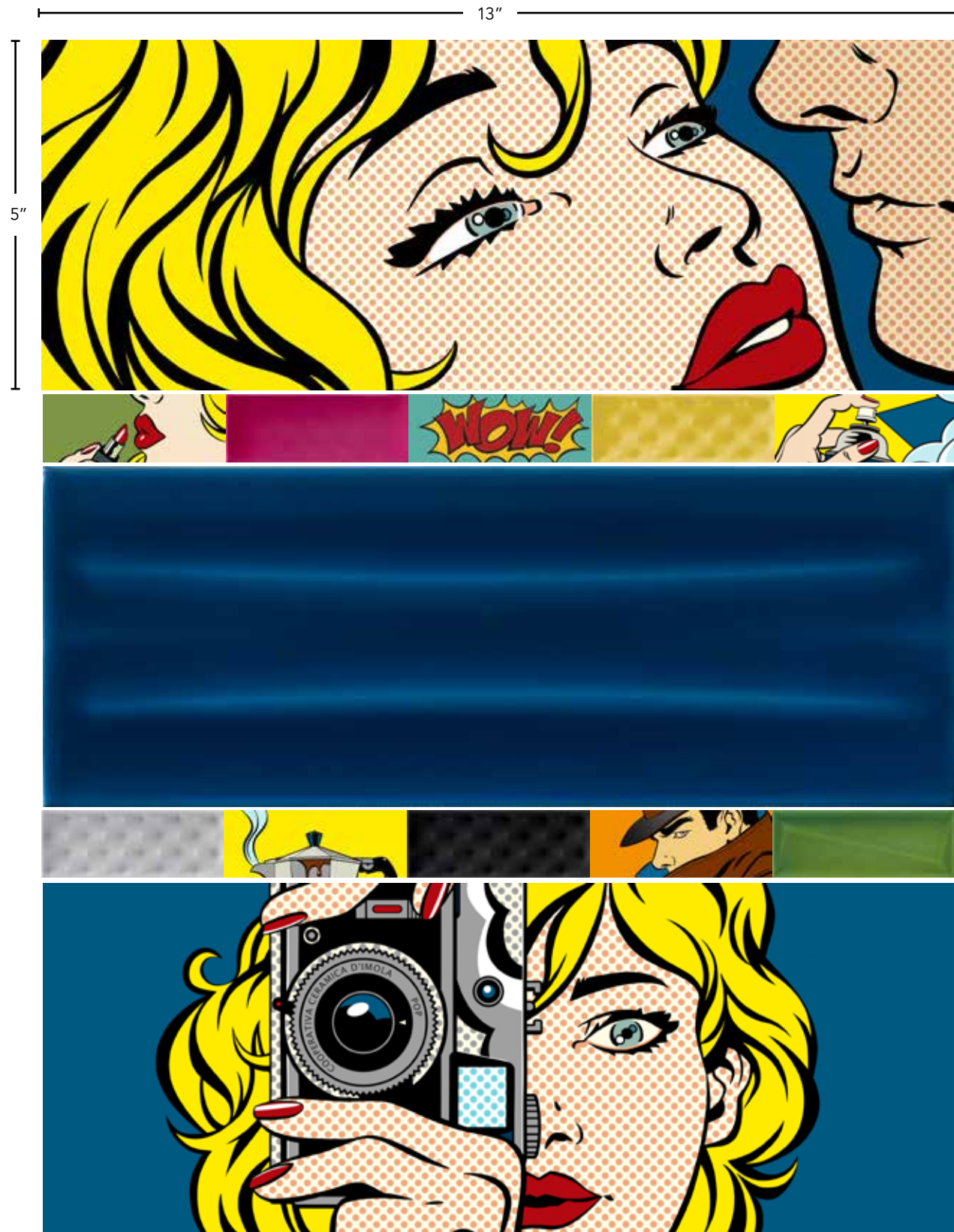


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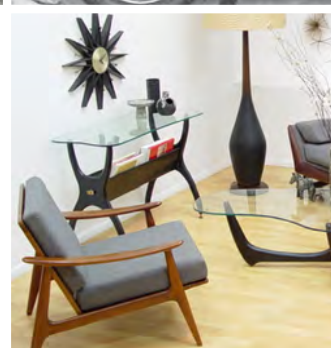
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Like design that defies convention—and gravity? Swing over to the Balancing Barn in Suffolk, UK, where the English countryside meets experimental architecture—and where you can stay on your next vacation! Dutch firm MVRDV's cantilevered composition levitates half the house free of foundation, culminating with its playfully suspended seated pendulum. It's just one of 50 rentals that are part of our summer travel guide. Check out the 30-page, design-centric selection of modern vacation getaways on p. 93.

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Avoid drab outdoors with sleek accessories like this Greenery wall from Paola Lenti. We used our design eye to curate the best outdoor pieces as part of our modern summer section starting on p. 93.



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HELLO!

Technology and design merging has always been exciting to me personally and I believe is a hallmark of what modern design in the 21st century.

For our summer issue these two have come together in a bit different way. Through the internet, you can now easily find design worthy places to rent all over the world. We had fun sifting through thousands of places to showcase a sample of the kinds of spots available to elevate your vacation to another level.

This issue will mark seven years of publishing Modern In Denver. We are proud to have become the definitive voice of Design in Colorado, and by focusing on the design of a project it has allowed us to raise an awareness in Colorado on how great design can provide a tangible increase in the quality of your life. In these seven years, it has been exciting to see how as a community both locally and across the world, we have elevated the importance of design in our lives. We believe focusing on educating, talking and celebrating design is vital to the quality of our world so we are very excited to push how we cover design to the next level by introducing an op-ed section to Modern In Denver. For this issue EJ Mead and Ken Andrews of Arch 11 have written we are introducing a series of design conversations this summer - MIND talks.

ON THE COVER

This issue's cover is a first for Modern In Denver. We have never featured palm trees and we have never had such an orange cover. This shot is from a rental property in Palm Springs that is featured in our special summer section of the issue Camp 1959 is a mid-century modern home with additional bungalows located out back around the pool (featured on this page).



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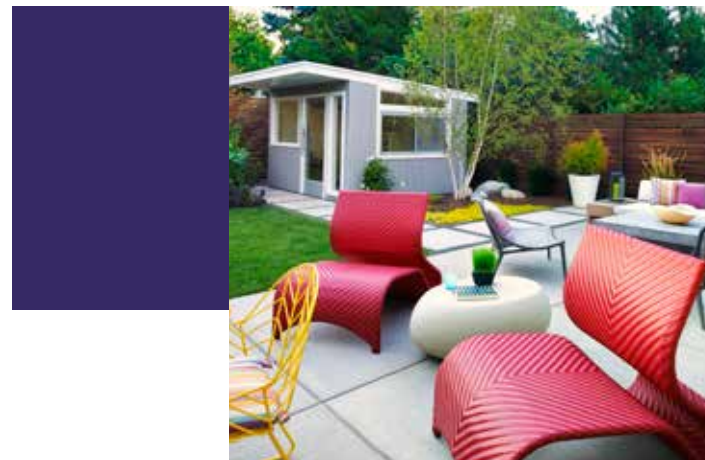
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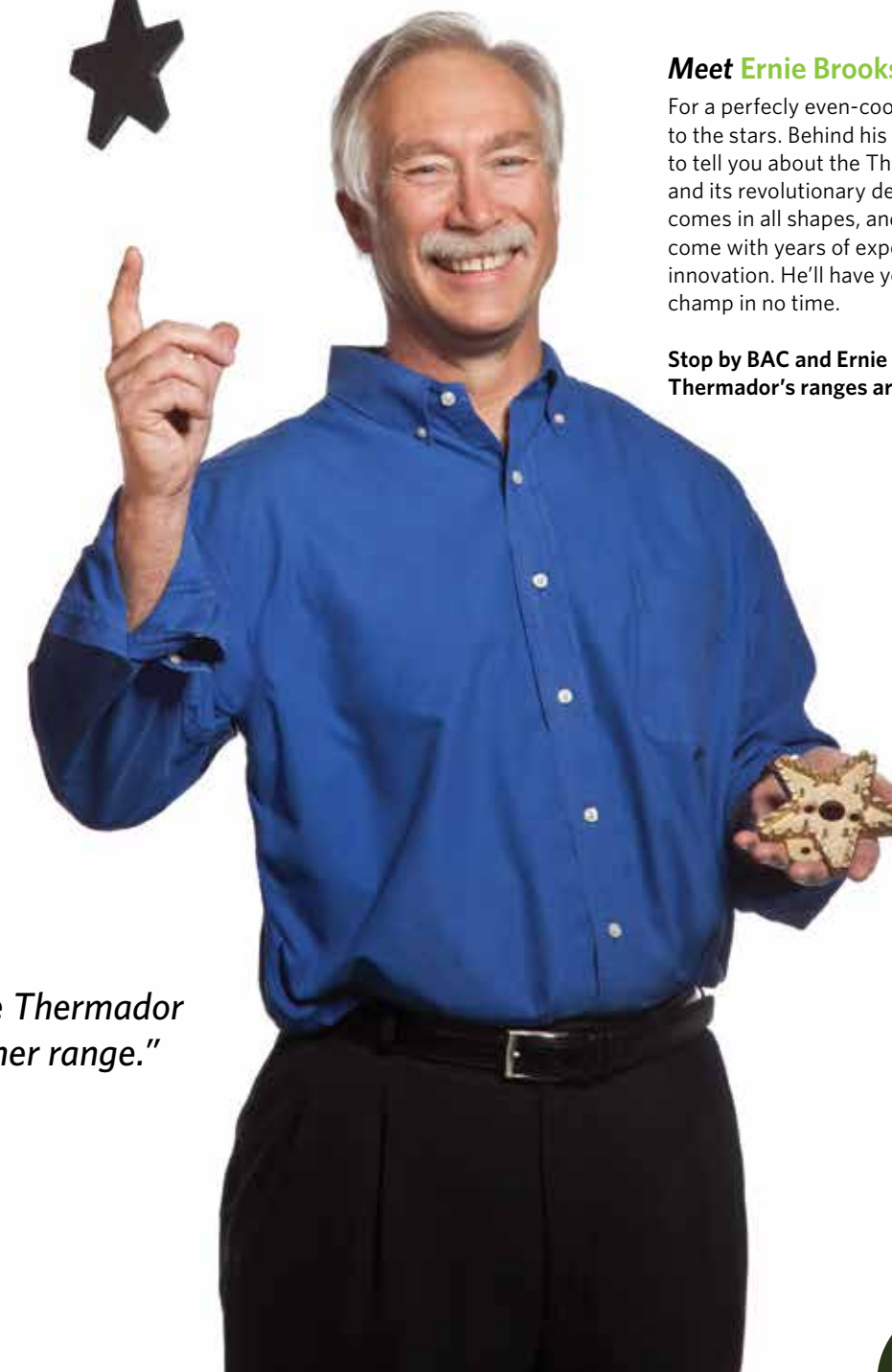


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Meet Rebecca Blue:

Rebecca knows a thing or two about uncorking creativity in the kitchen. That's why she's inspired by the Liebherr 24" wine freezer combo. This dual chiller keeps that vintage at just the right temp while leaving room for dessert and wine side dishes below. Rebecca's years in the industry have proven that experience often comes paired with a bit of fun.

Stop by BAC to chat with Rebecca about how to stay cool.



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THREE ACTS

Hallgeir Homstvedt's Balance 3 Vase Set for Muuto is intended to be more of a sculpture than flower holder. The colored clay vases are nearly welded to the steel tray thanks to a strong, hidden magnet. They can still be moved, but if you do tilt the platter, they should stay put. "Most vases look empty without flowers, but the Balance vases are almost like sculptural silhouettes that you can personalize and arrange the way you desire, with or without flowers," said the Norwegian artist.

+muuto.com



MAKE LIKE A TREE

In nature, a blustery day can make trees quiver and careen in the wind. In the studio of Ciseal, designer Nicole Hodsdon encourages those movements and curves of wood with vices and other tools. She looks to nature to inspire her bent-plywood designs, just like the made-to-order Aspen Magazine Rack, inspired by the curves of an Aspen leaf.

+ciseal.com



HARD KNOCKS

Stab Wood sounds like a dangerously aggressive approach to creativity, and according to artist Arik Levy, the piece "is a combination of mouth-blown glass forms stuck into a wooden base like a dagger." However, the reality is these precision cut blocks gently host any of the three vases, offering varying combinations to go with the moment. The interchangeable pieces hold flowers or food or whatnot. Be creative. Take your own stab.

+artemide.com



KNOT RIGHT

Night Cable from Native Union doesn't light up or glow in the dark. Yet, it has "night" in the name, because it solves a problem that you probably don't realize you have: finding that USB cable to plug in your phone at night. Night Cable's solution looks more like a ball of yarn, which is a weighted ball of cords that sits near the tip of the 10-foot USB cable. With the weight of the tangle, Night Cable stays put on a table or nightstand and keeps the USB's tip right where you expect it to be.

+ahalife.com





MINING FOR GOLD

Somehow, textile-designer Chilewich managed to make metallic gold and silver suitable for every day use. The new Basketweave collection takes a more subtle approach to the flashy metals. Founder and Creative Director Sandy Chilewich calls it “sundrenched”—a look she created by combining matte white yarn with varying shades of gold and silver to create placemats, table runners, and even floor mats.

+chilewich.com

HIGH LIGHT

Zippo, best known for its windproof lighters, could soon be known for something else: lanterns. The Zippo Rugged Lantern went all out to make sure the portable light was waterproof (it floats!) and extra durable (survived drops at 5 feet). It’s also LED, which in camper speak means it won’t cause a fire or emit an odor like those antiquated kerosene ones. The lantern includes a flashing S.O.S. feature for emergencies, a rechargeable lithium-ion battery, and three brightness settings.

+zippooutdoor.com



DREAM ON

This padded bench is more comfy than it looks, because it’s intended to do double duty as a napping spot. Danish designer Anita Johansen created Daybed using classic Nordic materials—a simple ash frame and soft, upholstered wool. A second, darker option is made of leather and black-stained oak.

+burkedecor.com



PHOTO CAPTURE

Camera phones have done wonders for capturing those precious memories. But after the shot, the photo often is unintentionally filed away into deep storage. Japan's Monum and IMG SRC developed Memory Clock to remind people of those moments and share them. On an LCD screen, Memory Clock displays photos taken on the same day in prior years. An app helps family members share photos by uploading them to the cloud to be accessed by other Memory Clocks. Of course, it also displays the time. Currently it's just a concept, but we're hoping Memory Clock becomes a permanent fixture.

+memory-clock.jp

CAMP SITE

Live simple and make cool stuff is Counter Couture's motto. Denver designer Kaelin Tillery and husband Richard have fun creating housewares that mix urban farmer with artisan chic. From silkscreen linens of retro camper trailers to coasters labeling the tasty parts of a pig, Counter Couture draws inspiration from the time when everyone lived off their land. The couple's own farm includes three dogs and a cat but perhaps soon, hopes Kaelin, a goat (nudge, nudge, Richard).

+countercouturedesign.com



CHARGE IT

SnapPower Charger built a USB charger right into the outlet cover plate, so no more messing with portable USB adapters that are easy to lose. You'll still need a USB cable though. The company just wrapped up its funding round on Kickstarter, raising 20 times more than its initial \$35,000 goal. Expect the actual product to be available after August, when the first round of supporters should get their packs.



+snappower.com

WRITE NOW



Pencil is the next product in FiftyThree's lineup; the first was Paper, which was not actual paper but a popular mobile app allowing users to jot notes, scribble a sketch, and share everything. Thus, you've likely guessed that Pencil is not an actual pencil. It looks like a flat, chunky carpenter's pencil with a durable tip and eraser. But it only writes on an iPad. The Bluetooth device works much like a pencil, offering pressurized drawing, erasing, and blending. Get it in walnut or aluminum.

+fiftythree.com/pencil



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RECORD KEEPING

A rekindled interest in vinyl records led furniture designer Blake Tovin to reimagine the stereo for a world that listens digitally. The result is Tovin's Symbol Audio Stereo Console, which houses a pair of 4-inch, full-range drivers and a down-firing subwoofer. A compartment in the handcrafted piece hides a wireless base station to stream music to other devices. The only visible cable is the power cord, and the LP storage basket is optional.

+symbolaudio.com



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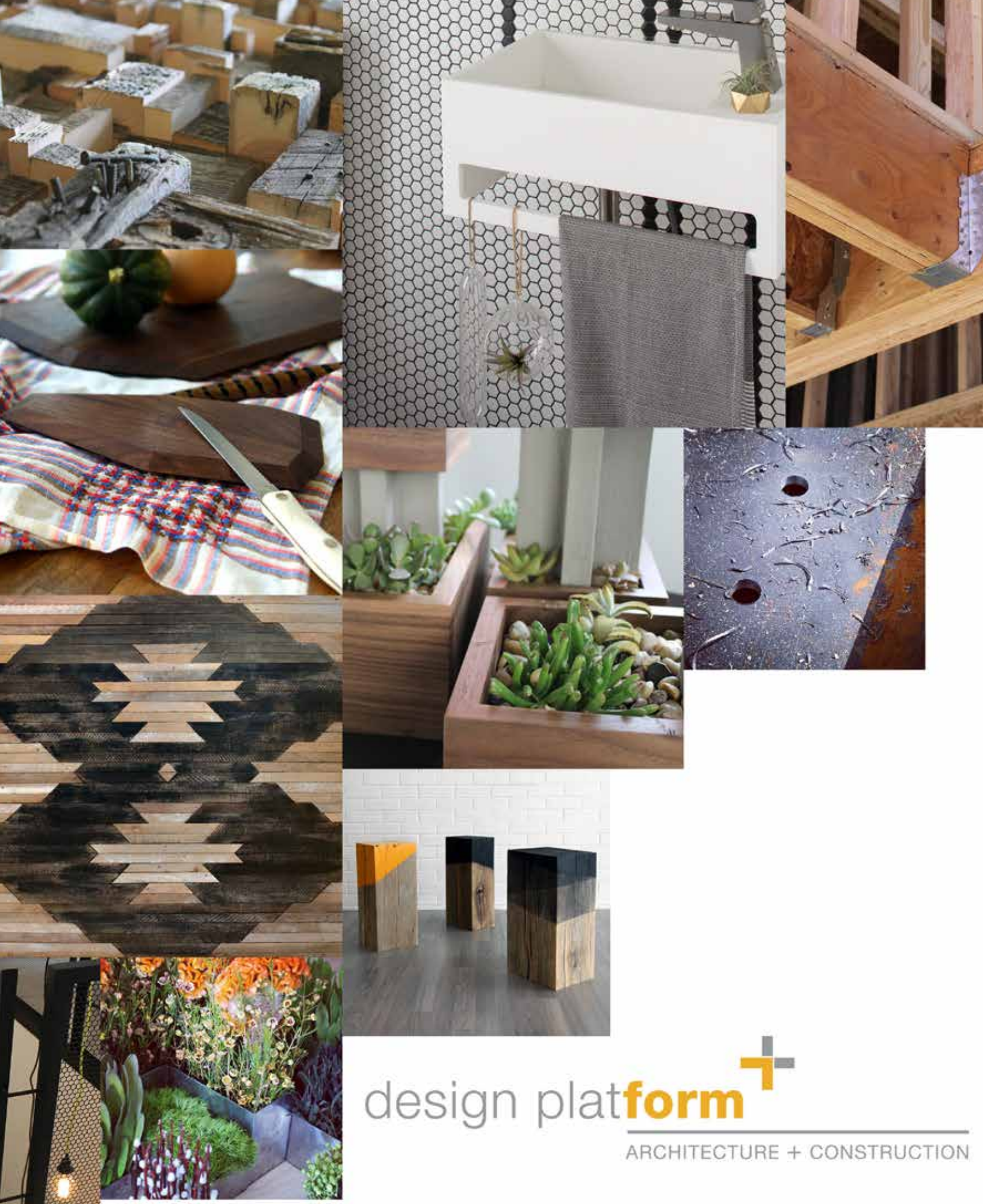
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TRUE COLORS

FLANKING A GRITTY, HUMMING STRETCH OF COLFAX AVENUE, A STUDIOTROPE-DESIGNED BUILDING WEAVES CULTURAL INFLUENCES INTO A COMMUNITY OASIS. BUT WHILE IT SQUARELY OCCUPIES THE DIGITAL AGE, WEST DENVER'S NEW GONZALES BRANCH LIBRARY FINDS ITS SECRET WEAPON IN THE DECIDEDLY OLD SCHOOL WORLD OF HUMAN INTERACTION.

WORDS: SARAH GOLDBLATT, AIA • IMAGES: DAVID LAUER

At twilight, the Gonzales Library—with its colorful banding and kinetic vibe—echoes the rhythm of West Colfax and provides a welcome respite from the street reverberations. With its transparency and glow, along with strategically placed overlooks, the building acts as both a beacon and sentinel.



On the second floor, natural light from windows and skylights infuses the reading areas tucked between stacks and magazine racks. Lemon-yellow book carts further enhance the space's sunny disposition.



TOP: The three-story luminescent Wonderwall slices through the building and internally establishes the area known as the Pollination Zone between the parking lot entry and the Irving Street entry. Not only serving as a datum, the Wonderwall houses mechanical systems and the automated book return. As an "ode to historic Colfax neon signs" LED lights are bent to form the word library at the building's exterior. **ABOVE:** Like a fracture in an ice flow, the Wonderwall splits open at the library's main help desk, and a continuous skylight above delivers natural daylight from the second floor courtyard to patrons below. The light shaft further defines the threshold between the Pollination Zone, fronting Colfax, and the Community Learning Plaza within the core of the first level.

IT'S SATURDAY MORNING, AND 13-YEAR-OLD HANNAH IS EAGER TO CLAIM HER SPACE AT THE NEWLY OPENED RODOLFO "CORKY" GONZALES LIBRARY IN WEST DENVER. CLUTCHING A STUFFED ANIMAL AND A SNACK, HANNAH, WHO VISITS THE LIBRARY DAILY AFTER SCHOOL TO READ OR TO EXPLORE INSTRUMENTS IN THE MUSIC STUDIO, MAKES HER WAY WITH A FRIEND TO THE LIBRARY'S SECOND FLOOR OUTDOOR READING COURTYARD, WHERE SHE FINDS AN EMPTY SPOT ON A SUN-SOAKED BENCH TO SHARE A CONVERSATION AND ENJOY ALL THE LIBRARY'S OFFERINGS, WHICH HAVE CHANGED DRASTICALLY SINCE OUR YOUTH.

As neighborhood libraries continue to evolve in the digital age, function and feel have been reimagined. Reformulated in shape, size, and offerings so residents can customize their experiences, libraries have taken on such innovative roles as community forum, immigrant resource center, collaborative think tank, coffee shop, and communal living room, all infused with an airy atmosphere and kinetic vibe more akin to an Apple Store than a dowdy reading room. The appeal? Something the Internet can't provide: direct human interaction.

"THE IDEAS WE HEARD CHALLENGED US TO FIND WAYS TO REFLECT THE DISTINCTIVE CHARACTER OF THE COMMUNITY WHILE CREATING A MEMORABLE PLACE FOR ALL GENERATIONS." -JOSEPH MONTALBANO, STUDIOTROPE

Denver's new Gonzales Branch Library, bordering heavily trafficked West Colfax, is among Denver Public Library's (DPL) largest branches at 27,000 square feet. Realized by Five Points-based studiotrope Design Collective, the branch is a prime example of architecture seeking to embody the color of surrounding communities in an effort to establish a vibrant and safe place where everyone feels at home. Yet weaving together a community as culturally, spiritually, and religiously diverse as this, all under one roof, is an ambitious task. "We were basically sponges, listening to what everyone wanted in the building," said studiotrope Principal Joseph Montalbano of the comprehensive public visioning process that deeply informed his firm's design for the building. "The ideas we heard challenged us to find ways to reflect the distinctive character of the community while creating a memorable place for all generations."

Already significant for its location at the gateway from downtown to the historically neon-lined, gritty West Colfax corridor, the site abuts a major transit thoroughfare with nearby bus and light rail stops and is surrounded by pockets of varying urban density, housing types, ethnicities, and religious backgrounds. Beyond serving as model and catalyst for future development, the need for a library was great. "There were no library services within 30 blocks of this site before it was built," said DPL Manager Pilar Castro-Reino. Although just a block away, a Carnegie library, built in 1914, was shuttered in 1954.

Recognizing a void that went beyond a need for books, the architects conceived the new library as an "incubator for growth" for both individuals and the community and applied the metaphor of building a garden to convey its nurturing role. To foster a sense of common ground, the architects first acknowledged that potential users would be coming from all directions. Like an embracing handshake, the building's main circulation slices through the first level of the two-story, rectangular building, establishing two main entrances—one at the parking lot and another at the bustling corner of Colfax and Irving. Inside, the entry pathways merge alongside a three-story translucent polycarbonate spine dubbed the "Wonderwall," which serves to orient users, enclose mechanical systems, and deliver natural light into the library's core. The luminous wall further defines the "pollination zone"—literally a threshold where patrons from all walks of life converge to check out popular material, ask questions, and learn from each other.

Flanked by a lemon yellow circulation desk that delights with its pop-up book feel and a coffee cart operated by neighboring nonprofit Girls, Inc., the floorplan pivots at the Wonderwall's center point with DVD selections occupying the brightly lit Colfax street frontage, while community and support spaces spill into a funnel-shaped hallway, all punctuated by a bright and boisterous children's area that will soon feature an installation by optical artist Ethan Jackson within the Storytime Tower.

A shaded courtyard on the second floor, surrounded by collaboration space, a music studio, art gallery and stacks, provides a rare library amenity. "We heard multiple requests for a park," said Montalbano, "so we found a way to provide a respite from the street noise and still be outdoors all within the walls of the library." Strategically placed windows overlooking Mt. Evans and downtown—offering glimpses of the Capitol dome and the Broncos' turf—fill the spaces with ambient light and create a visual link to the library's larger context.

The library's most striking feature is its use of color and texture. Delving into color theory to identify which colors expand across multiple cultures with common meaning, studiotrope selected vibrant palettes—expressed in flooring, paint, and furnishings—that resonated with the neighboring communities and applied them to distinct zones throughout the library. Drawing meaning and color from such motifs as African kente cloth and Jewish and Middle Eastern hamsa, Montalbano explained, "It's meant to convey there is a little something for everyone."

That experience of color is magnified on the exterior, where billboard-sized aluminum bands of saturated hues—blues, oranges, reds, and yellows tempered with neutrals—wrap the building and symbolically weave into the Wonderwall tower to suggest the library's transformative potential. The articulated surfaces catch atmospheric changes through the course of a day, generating a kaleidoscope of light and shadows, which echo the commotion and tempo along Colfax. At night, the glow emanating from within helps advertise the library as a lively destination that's equal parts community gathering space, cozy refuge, and magic doorway to infinite new worlds. Just ask Hannah.

The library's Storytime Tower, a fanciful perch dipped in shades of orange, cantilevers from the building and extends two-stories tall. With a bit of optical magic, installation artist Ethan Jackson will turn the space into a camera obscura of sorts, projecting views from outside the library onto the tower walls without any mechanical devices.



LEFT: Like a ship's gangway, a glass and steel stairway cascades between floor levels and is oriented to allow patrons to visually connect with spaces and people both within and around the library. The stairway's prominent location encourages people to use the stairs instead of the elevator while the space below functions as a sunny spot to meet a friend or wait for a ride. **BELOW:** Fronting Colfax, the second floor computing area features 50 public computer stations surrounded by five private study rooms and a conference room.



RIGHT: The library's Collaboration Zone showcases framed views of the Denver skyline and the Capitol. The space also contains zippy, chair-desk combos that encourage cooperative work or individual study. **BELOW:** Denver company Sjotime Industries crafted comfy and durable seating area furnishings for the library.



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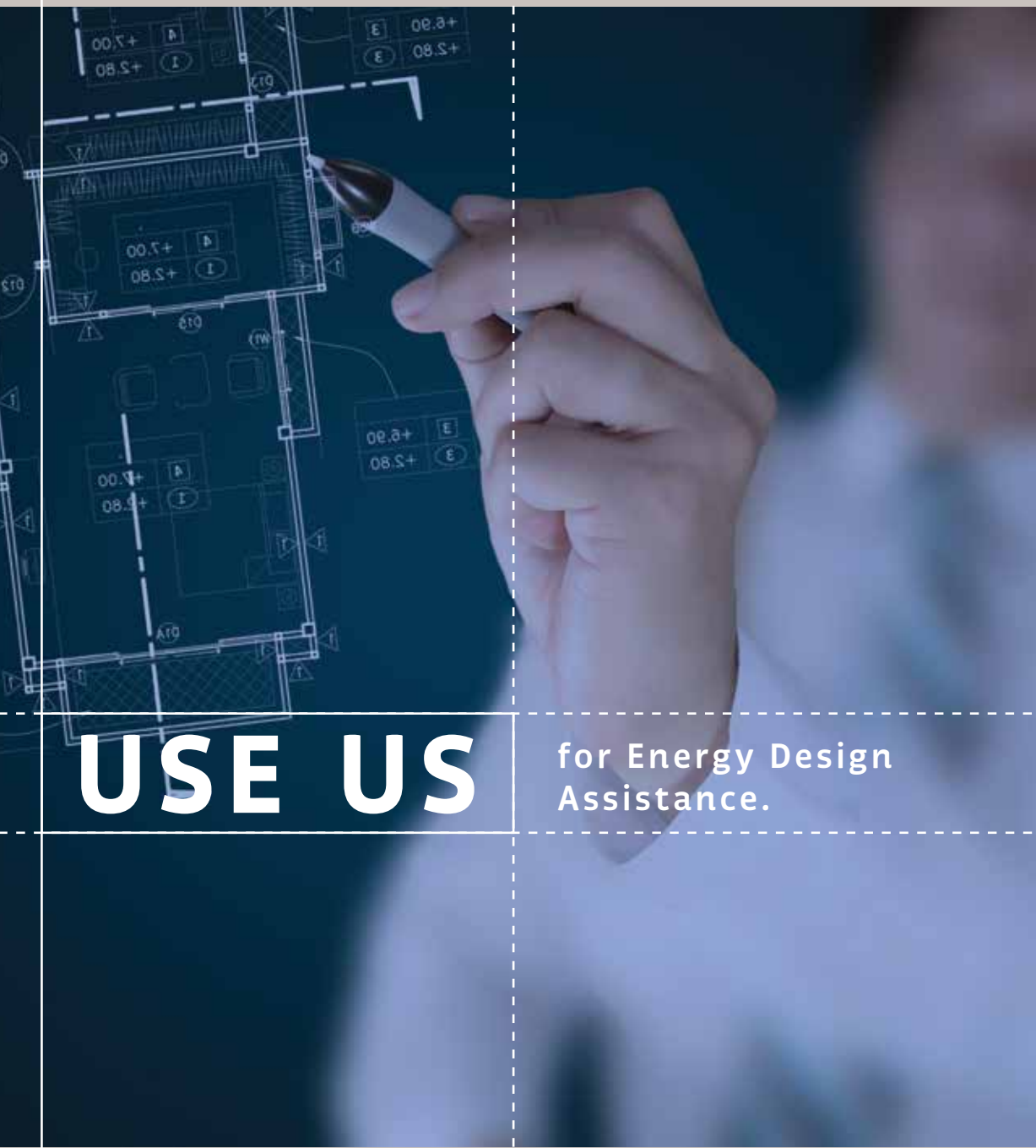
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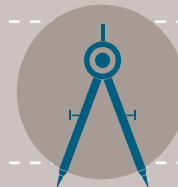
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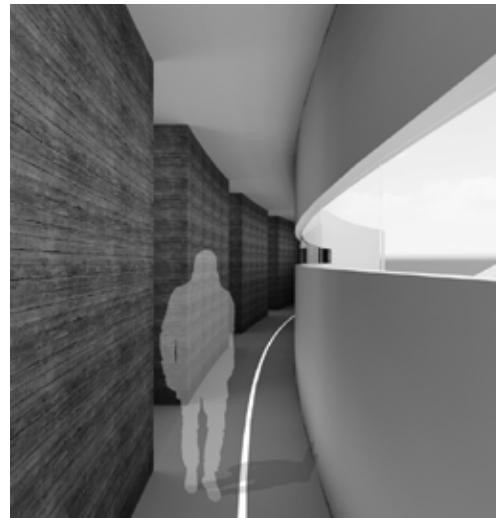
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OP/ED →

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MODERN IS NOT A STYLE

WORDS: KEN ANDREWS & E.J. MEADE, ARCH11 ARCHITECTURE

THE RECESSION IS OVER; NEW CONSTRUCTION IS BOOMING, AND THE DEBATE ABOUT NOSTALGIC NEIGHBORHOOD CHARACTER RAGES IN THE MEDIA. HOMEOWNERS, BUILDERS, AND SPECULATIVE DEVELOPERS ALTER URBAN ENVIRONS FOR BETTER OR WORSE, AND THE PUBLIC BACKLASH IS ESCALATING. MODERN DESIGN SENSIBILITIES SUFFER SCRUTINY, PERHAPS RIGHTLY SO IF THE RECENTLY ERECTED COMPOSITIONS OF STUCCO AND WOOD BOXES THROUGHOUT THE CITY ARE THE MEASURE FOR MODERN ARCHITECTURE.

How many of us have driven around the Denver Highlands or North Boulder neighborhoods and been visually affronted by the abundance of square, stucco volumes with flat roofs only to shudder when we hear them described as modern? These structures belie the true sensibilities the modern movement so deftly executed along with wonderfully progressive ideas about the creation of place in the early 20th century. Most of the structures built today continue to use, without scrutiny, 200-year-old building systems. Ubiquitous boxes of poorly proportioned masses built of wooden stick frames (a truly Victorian era building system), flat roofs, façades of synthetic stucco, and disheveled floor plans insult the revolutionary and iconic practices of the modern movement. The appalling lack of technical development in building systems, underwhelming approaches to the formation of space, and the gross waste of resources in these buildings is evidence of faint progress since the advancement of the wire nail, dimensional wood lumber, and the platform frame facilitated mass produced housing post World War II. It is a monumental challenge to escape the expediency, cost effectiveness, and flexibility of contemporary wood framing systems, something all of us in the architecture and construction industries contend with. However, without ample and intelligent critique that is inherent in truly modern principles, this work in Denver is failing to move beyond a mere nostalgic reference; a fraught agenda for any “style” of design.

Nearly a century ago, during the height of the industrial revolution, a set of visionary architects, artists, designers, and craftsman used their trades in great effort to affect change in society; the modern movement was born. The core principles that motivated the movement are based on a fundamental response in the arts, philosophy, and design disciplines to consumptive attitudes promoted by the privileged class and class discrimination that rendered horrendous urban conditions,

poor quality of life, and harm to the environment. Modernism was a response to what was seen as a fundamentally meaningless application of nostalgia and decoration from previous times, lacking concern for the greater human condition. It was a movement concerned with social quality, improving living conditions, and belief in a progressively shaped future. In other words, it sought an authentic response to the times.

A truly critical and constructive conversation about being modern in principle versus modernism as a style is required; the former is a compelling notion of design authentic to

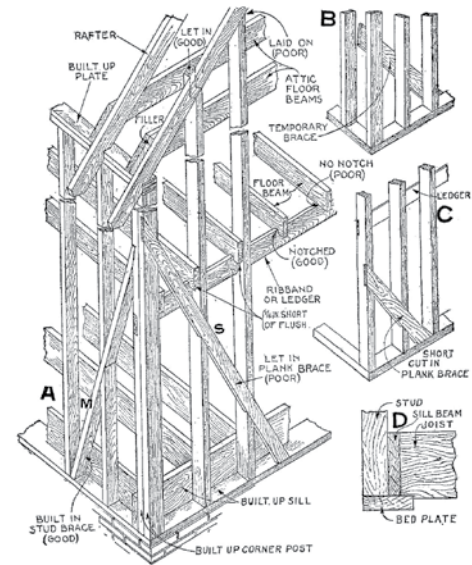


Illustration of a platform framing system

time and place, the latter a superficial application of style, an approach similarly exhibited in the ubiquitous Tudor, Georgian, Tuscan, and Victorian McMansions throughout the suburbs. The countless pseudo-modern edifices we see throughout Denver are not in line with modern principles. They may be reflective of modernism through the acute adoption of nostalgic elements based on previous periods of the movement, but an informed contemporary cultural milieu should recognize the

“The past lies beyond the future.” - Alfred Jarry



The Villa Savoye (1929): Le Corbusier’s inventive use of columnar structure allows the open plan and ribbon windows—effectively rendering obsolete the wooden frame of the 19th century. The roof deck of the villa serves as a new interpretation of the garden.

equally empty meaning of the nostalgic adaptation similar to that of Victorian, Georgian, and Colonial styles. These “styles” consist of historical elements, ripped from their original contexts, eclectically extracted and reapplied with generic banal construction systems. Their fundamental purpose and place in time are lost. The result is pure image, not the development of quality, honest, responsible, progressive design for today. In essence, to be modern is to, “be of one’s time”—to be aware of history but free of its constraints, to exist in the present, express it, and be conscious of a possible future. The first houses of the historical modern movement are just short of 100 years old. The resonance of masterpieces by Le Corbusier or Pierre Chareau lies not in recreating those spaces or material assemblies, but in channeling the daring vision, conviction, and innovation that allowed them to break free of the Victorian past and build to

authentically match their times. To practice modern architecture is to have the confidence to design poetically mating use and occupancy with place, form, and time.

Developing a healthy debate about principled design in our city is an absolute necessity. It is only through a responsible, critical, and original response to the environs, our epoch, and with clear definition of purpose that we can regain the vitality that modern design strove for, and we all admire in the works of the past. Our collective work needs to move beyond the repetition of image and style regardless of taste and focus on design inspired by the specificity of place, with sensitivity to our time, and with a contemporaneous and visionary purpose. There is little room in our discourse for simulacra or feckless nostalgia, modern or otherwise. Let’s all do our best to be present.

Maison deVerre (1929): Chareau rethinks the nature of the wall as one great window and illuminative plane. Throughout the villa, he employed assemblies such as the glass lens, train windows, and pivoting screens taken from industrial design of his day rather than relying on the tired notions of the building industry. Throughout the villa, home, and office of a progressive Parisian obstetrician, form and purpose are separated into discreet systems. Here, the glass lens provides light while the mechanical steel louvers can be adjusted to provide fresh air.



About the contributors
Arch11 is an award-winning architecture, interior design, and planning firm established in 1993 by E.J. Meade and James Trewitt. With offices in Boulder and Denver, Arch11 specializes in residential projects, institutional planning, mixed-use development, and product design. They were most recently featured in Modern In Denver’s fall 2014 issue for a residential renovation in the Wash Park neighborhood.

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ANY GIVEN MASTERPIECE

HER ART COLLECTION RUNS THE GAMUT, FROM RAUSCHENBERG TO YARD SALE CASTAWAYS. HER NEWLY RENOVATED HOME IS A DE FACTO GALLERY WITH ITS OWN CREATIVE FLOURISHES. FOR LYNN HEITLER, THE WORLD IS ALL HIDDEN BEAUTY AND OPEN CANVAS.

WORDS: Charlie Keaton
IMAGES: Daniel O'Connor

ANY GIVEN MASTERPIECE

VIEWED FROM A DISTANCE, LYNN HEITLER'S ENTIRE LIFE IS ABOUT ART. HER EYE FOR THE BEAUTY OF EVERYDAY THINGS, HER KNACK FOR PAIRING DISPARATE ITEMS IN INTERESTING WAYS, HER NEED TO CREATE AND CAPTURE AND RECONFIGURE ... THESE ARE THE TRAITS THAT SUFFUSE HER WORLD IN WAYS SHE DID NOT EXPECT. THEY ARE THE VERY SAME TRAITS THAT MADE HER A SUCCESSFUL ENTREPRENEUR AND THE PROUD OWNER OF AN IMPRESSIVE AND ECLECTIC ART COLLECTION—A COLLECTION SHE TOOK CARE TO CONSIDER AND ENHANCE WHEN RENOVATING HER 1942 HILLTOP HOME. LIFE IMITATES ART? OR THE OTHER WAY AROUND?

Heitler operates and co-owns Lynnel Art to Form, a Denver-based company providing original, customized digital art for commercial and residential clients. However, she's done more than make a business from her passion. Heitler embodies the belief that incorporating art into one's daily surroundings has an enormous impact on overall quality of life. She spent a lifetime curating her personal collection, and she takes pride in the fact that not every painting comes from a high-priced gallery exhibition; not every sculpture was shaped by a titan of the art world. In fact, she places greater emphasis on surrounding herself with pieces of distinct personal significance. "Some of these I've gotten by trading with other artists. I go to yard sales; I buy street art. I go to printers and see what their inventory looks like, sometimes galleries," she said.

For Heitler, the art adorning her walls does not exist as a symbol of status or sensibility. It exists as a living testament to her travels and experiences, her memories and aspirations. She sees no value in limiting her options. Tibetan jewelry that recalls a specific moment in time. Glass cubes to capture and refract the morning sun. African art gifted from traveling family. They all have a place; they all have a story. "I went to an estate sale about a month ago, and I bought a photograph for five dollars," she said. "And I love it. I value it as much as some of the things that cost me a lot of money."

Some of these pieces did, indeed, cost a good deal of money—her collection is hardly a hodgepodge of thrift-shop tchotchkes. Scattered here and there you'll find a Chagall, a Dali, a Bertoia, a Rauschenberg. A sitting room corner boasts a Siamese standing gilt bronze Buddha dating back to the 17th century. An upstairs office is home to a lovingly maintained Eames chair. Some of these she purchased, and some she inherited from her parents. Her mother, Dorothy, was a lifelong collector and a woman whom Heitler describes as having "the eye of a genius, but also the capacity to collect and get rid of."

For Heitler, whose collection also features several Colorado artists and more than a few of her own pieces, there is great value in looking beyond aesthetic trends. She doesn't over-analyze the importance of matching specific styles or placing high-profile works front and center. The fit, she insists, is the thing. Pairing the Chagall with a Vance Kirkland? Positioning a favorite piece high on a bathroom wall so that it can be seen while relaxing in the bath? Flipping a vertical painting horizontal, and in the process creating a whole new perspective? There are few constraints when you feel no pressure to conform to the standards of others.

Nevertheless, the cohesion of Heitler's diverse collection is hardly an accident. When she set out to transform her once-Colonial home into something with more mid-century modern flavor, she did so with clear intent: to create space for the art to flourish. Heitler tends to view everything as an art form, and she's especially sensitive to the opportunity that architectural design provides. With a vision in mind and a checklist in hand, she hired local firm Design Platform to devise and execute the perfect renovation.

For Heitler, the art adorning her walls does not exist as a symbol of status or sensibility. It exists as a living testament to her travels and experiences, her memories, and aspirations. She sees no value in limiting her options.

When Heitler asked Design Platform Founder and Creative Director Jonas DiCaprio to open and pull an abundance of natural light into the home, he made it happen—but not without a little problem-solving. "That house was built with a lot of intermediate structure, and it's a shallow-depth house. So the challenge was to open up the main floor, which was nearly impossible because almost every wall on that main level was load-bearing. We had to add a gigantic steel beam so we could open up the kitchen and dining area."

In addition, Heitler wanted clear, open views with minimal obstruction. "There are two or three sightlines through the house—from the front door out to the back yard, and from the kitchen into the sitting room, that also reflect a very thoughtful design that created an open space—but not so open that it wasn't meaningful," she said.

Heitler also made an unconventional choice when it came to color scheme, opting for white walls throughout. This allows for balance and versatility, leaving virtually any wall, in any room, in play. "Her house is such a gallery," said DiCaprio. "It just made sense to let everything else fall away and allow the art to stand out." To complement that smooth interior, Heitler and DiCaprio devised a bold, textured cedar exterior in the back yard. Seen from the clean expanse of the living room, it adds a dash of rugged Colorado to a house that would fit comfortably in any major metropolitan city.

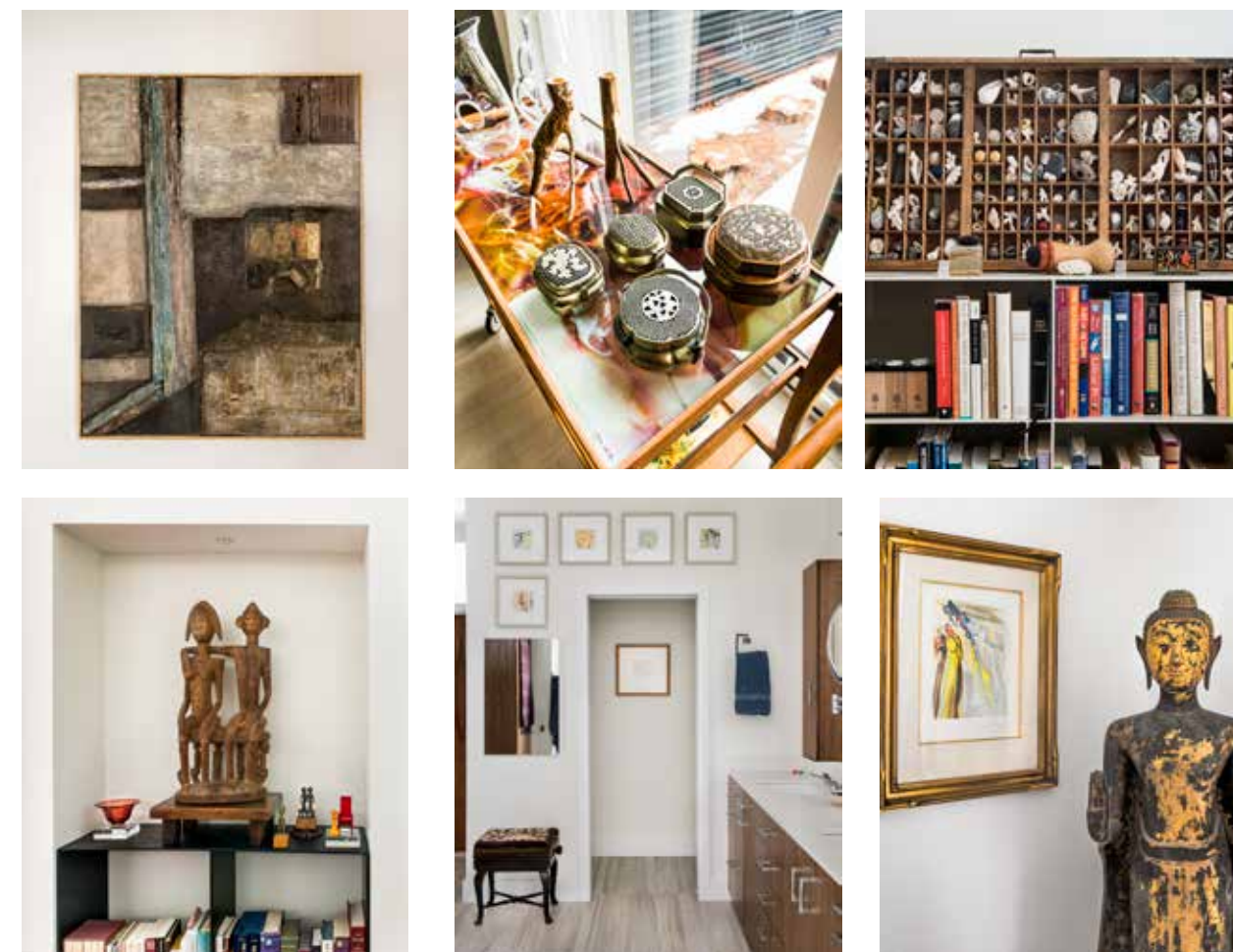
In the end, Heitler's home is a perfect reflection of her life: a creative extension of seemingly unrelated art forms. Some pieces come with prestigious pedigrees, but the greater value is the meaning she derives from their individual stories and from the story they tell collectively. Surrounding yourself with art, it seems, is a recipe for riches beyond monetary means. Building a collection is only the beginning.



Robert Rauschenberg has a special place in Lynn Heitler's heart—and a special place in her home, too. "Rauschenberg was a guide for me in my own career as an inspiration for how to combine photography and disparate kinds of images into a collage as a mono print," she said of the piece acquired at a deaccession auction for the Denver Art Museum. The painting is complemented by glass fruit in a metal basket, along with a wooden mask gifted from her brother, Bruce, following a visit to Africa.



An original Lynn Heitler piece, once on exhibition at the William Havu Gallery, now resides in the artist's own kitchen. Of the unfilled oil on canvas, she said, "We really needed something that was active and colorful, because the rest of the house was designed to be calm and comforting and quiet. The reds and blacks in particular work with the grays and the exposed beam in a way that it all becomes one art form. So it's not just the painting, it's the painting in relation to where it is."



TOP LEFT: "Corral del Conde" by Lucio Munos hung horizontally in Heitler's parents' home for years. She flipped it vertically to better fit the space. "I don't think it was intended by the artist, but I liked how it felt that way." **TOP CENTER:** A collection of hand warmers from China resides next to wooden candlesticks and glass carafes, sitting atop glass artwork from Lynnel Art to Form. **TOP RIGHT:** A three-dimensional piece by Heitler, which includes sea shells, Nepalese jewelry, dice, dried fruit, and more. **BOTTOM LEFT:** An array of gifted art, including a modern chair replica and a chess-set queen, are centered by authentic African fertility art. **BOTTOM CENTER:** Original art by Lynn Heitler. "What's most interesting about these is where we hung them," she said. "They're above the visual line that you normally look at artwork. It gives a nice vantage point, particularly from the bathtub when you're looking up. It makes for a different kind of an entry." **BOTTOM RIGHT:** A Siamese standing gilt-bronze Buddha dating to 1670 A.D. is positioned beside "Women with Angelic Beings" by Salvador Dali. "Somehow they relate to each other spiritually."



ANY GIVEN MASTERPIECE

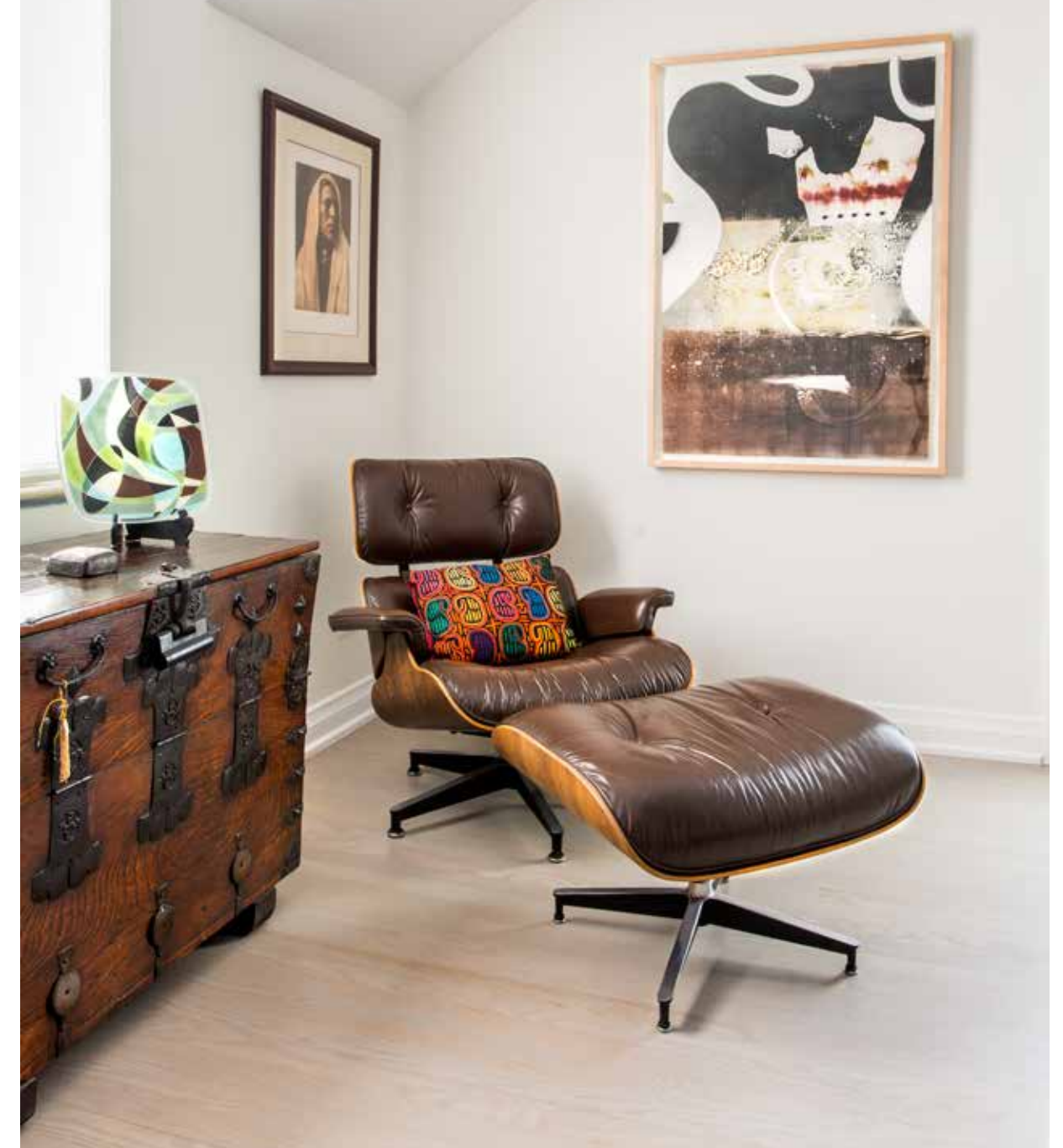
An all-new main floor master suite was added during Heitler's home renovation, thanks to Design Platform. The expansion allowed for metal library shelving that brings a modern feel to what was once a more traditional colonial home, while openly displaying Lynn Heitler's extensive collection of art books. On the far wall is a painting by the abstract expressionist William Brice, bought at a print studio in San Francisco. "It's not too strong or bold. It's very soft, but I love it," she said. On the left wall are a series of European mid-century lithographs acquired by the Hungarian mother of Heitler's partner, Steve Krauss.

**ANY GIVEN
MASTERPIECE**

Once a mundane brick fireplace, Heitler saw an opportunity to create a dramatic centerpiece for the main floor sitting room during her renovation. In the process, she also acquired the perfect platform for this piece by Harry Bertoia, purchased long ago by her mother from the Colorado Springs Fine Arts Center Museum. "One of the more interesting things about this piece is that it does have a sound component," said Heitler. Every touch registers a slightly different tone.



The second floor office is anchored by an Eames chair that once belonged to Heitler's father. "It used to be in his office, so I feel like I have his presence here now," she said. On the far wall is an original piece by Japanese artist Homare Ikeda, now based in Denver. And on the near wall appears "Willow," an Edward S. Curtis print dating to 1905. Said Heitler, "The juxtaposition of Homare's piece, which is so contemporary, with the Curtis print, which is so traditional in many ways ... they're both figurative, they have a color relationship. They're kind of the same thing,





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MODERN IN DENVER

SUMMER

The days are longer. The mercury is climbing. And here at *Modern In Denver*, we've got the itch to explore. Summer comes with a built-in wanderlust, and we're excited to share our top travel amenities with you.

That means a well-designed stay in a well-designed vacation rental property. Or a camping confab in turnkey trailers. Or even simple literary lounging, with posh picks to perk up a patio. Whatever your proclivities, here are a few of our favorite ideas for hot summer design to help you find a way to get away.

WORDS: Cory Phare



MODERN VACATION
 RENTALS
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AIRSTREAMS &
 CARAVANS
 P.114



SUMMER
 READING
 P.116



OUTDOOR
 FURNITURE
 P.118



be cool, honey bunny

THE VACATION RENTAL: TRAVEL BY DESIGN

CHECK IN.

AS AGNES REPPLIER SAID, THE IMPULSE TO TRAVEL IS ONE OF THE HOPEFUL SYMPTOMS OF LIFE. WE FIND THIS IN A SERIES OF HIGHWAYS, MILE MARKERS, AND HORIZON LINES. WE BECOME LIFE'S JOURNEYMEN, COLLECTORS OF LITTLE VIGNETTES FORMED BY EXPLORING, SEEING, AND EXPERIENCING THINGS WE HAVEN'T BEFORE. AND EACH OF THESE COLLECTIONS IS UNIQUELY OURS. SO LET'S SHIFT OUR THINKING ABOUT HOW WE DO THIS. LET'S GET OUT OF THE PASSENGER SEAT AND BECOME ARCHITECTS OF OUR OWN PERSONALIZED TRAVEL EXPERIENCES.

To help construct a well-designed vacation, we've hit the road to bring you some of our favorite picks for modern rentals. Thanks to the convenience of technology, it's now easier than ever to access architecturally intriguing abodes right at your fingertips. But this isn't your average accommodation roundup. From Palm Springs to Tokyo, the difference is in the design details. Hawaiian luau in a posh pad? We've got you covered like the canopy. Colorado camping in a vintage Airstream? We'll get you there in style. Dreaming about a Wright? Now you can dream in one—or five, to be precise. Whether structurally significant, boasting interiors that intrigue, or just putting the "fun" in funky, these properties change the way we think about travel. So as summer starts to sizzle, let's design our inclination to experience global destinations individually together. After all, it's only through travel that we see our own lives a little better, a little clearer. Or, to paraphrase Proust, the real voyage of discovery consists not necessarily in seeking new landscapes, but in having new eyes.

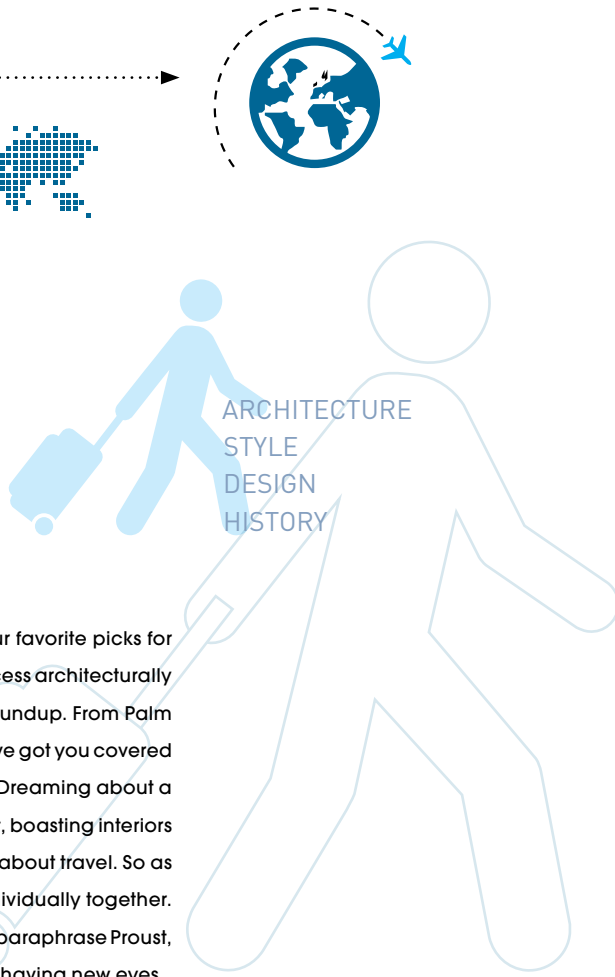
THINK ABOUT TRAVEL, DESIGNED. AND LET'S GO.

→ CHOOSE YOUR OWN ADVENTURE

Far from a comprehensive curatorial compendium, we've scoured the digital terrain to help you find a shortcut to your own inspired interlude. Getting the itch to hit the road? Here are a few sites we used to help you get from here to there - **WHEREVER THERE IS.**

- | | | |
|---------------------------|--------------------|-----------------------|
| airbnb.com | stbartsblue.com | urlaubsarchitektur.de |
| living-architecture.co.uk | themodernhouse.net | vrbo.com |
| homeaway.com | roombergs.de | thelofflaspalmas.com |
| boutique-homes.com | bauhaus-dessau.de | tripping.com |
| roomorama.com | luxuryretreats.com | |

KEY PER NIGHT
 \$ < \$200
 \$\$ \$200-\$299
 \$\$\$ \$300-\$399
 \$\$\$\$ \$400-\$499
 \$\$\$\$\$ \$500+



USA

HONOLULU, HI HALE 'OHA'I



This private screen house, designed by San Francisco-based architect Craig Steely, floats among three spectacular monkeypod trees ('ohai in Hawaiian). South of Hilo on the Big Island, the screened living room overlooks the canopied gardens and connects to the 500-square-foot sun deck. Two king-size master bedrooms frame the morning birdsong in the kipuka (an island of land engulfed by lava flow); we like the suggestion to start your day with a warm outdoor shower, yoga on the lanai, and a walk to the beach.

RATE: \$ • HOUSE: SLEEPS 4 • DISTANCE FROM DENVER: 3,297 MILES • SOURCE: vrbo.com/666971

HONOLULU, HI SKY HOUSE



Perched high above Honolulu, you'll find the mid-century Sky Villa, with stunning views of the city, the expanse of the Pacific, and electric sunsets. The view is the main attraction, and the layout reflects this—walls of windows open onto lush tropical gardens, terraces, and pool, and each room looks out on the garden or the city. Waikiki Beach, downtown shops, dining, and cultural opportunities are all just a few minutes' drive from the villa.

RATE: \$\$\$\$ • HOUSE: SLEEPS 8 • DISTANCE FROM DENVER: 3,257 MILES
 SOURCE: homeaway.com

LA CONNER, WA GLASS CABIN



Tucked along the water's edge of Fidalgo Island, you'll find the innovative Glass Cabin's angles soaring among the pines. Combining organic softness with contemporary style, expansive ceilings and industrial steel beams frame the interior space. Pale timber floors and a central wood burning stove bring nature inside to mesh with the geometric and contemporary décor in the family room and open kitchen, and made us reimagine what a cabin in the woods can be.

RATE: \$\$ • HOUSE: SLEEPS 5 • DISTANCE FROM DENVER: 1,052 MILES
 SOURCE: boutique-homes.com



USA

LOS ANGELES, CA GUEST HOUSE



Hidden high in the Hollywood Hills, you'll find this new modern guest house bursting with beautiful views and striking the right balance of energy and privacy. High ceilings open the 400-square-foot studio, which has a cleanly tiled walk-in rain shower, and large sliding glass doors serving as a private entrance to a secluded patio overlooking the hillside of Hollywood Lake Park.

RATE: \$ • **HOUSE:** SLEEPS 2 • **DISTANCE FROM DENVER:** 831 MILES
SOURCE: roomorama.com, property #4267

LOS ANGELES, CA DOWNTOWN LOFT



This rental ought to be in movies—and probably has been in some you've seen! In central LA, this modern loft contains floor-to-ceiling windows across a 35-foot glass exterior, setting its open floor plan free of columns. Conceived by Daniel, Mann, Johnson, and Mendenhall (DMJM) and built to showcase the American Cement Company's headquarters in 1964, the 450 precast concrete latticed "X"s frame the ninth floor city views.

RATE: \$\$ • **HOUSE:** SLEEPS 4 • **DISTANCE FROM DENVER:** 832 MILES
SOURCE: airbnb.com, property #4531430

PORTLAND, OR ISLAND FARM



Far from barn living, this 300-square-foot cozy cottage is part of a modern farm on Sauvie Island, 10 minutes from downtown Portland, but is a world away in splendor. Adjacent to the owners' property, the casita provides privacy with panache—clean lines, natural light, and superior serenity. Largely a wildlife refuge, the island is home to more critters than two-legged compatriots. In the cottage, however, you'll find all the human essentials in the en-suite kitchenette, private bathroom, and queen bed. The outdoor shower is also a great way to wash off a summer day down on the farm. And with the offer to fry a farm fresh egg for breakfast on the table, you can't get much closer to the source for locavorism!

RATE: \$ • **HOUSE:** SLEEPS 2
DISTANCE FROM DENVER: 983 MILES
SOURCE: airbnb.com, property #1850000

LOS ANGELES, CA MODERN MINIMALIST



Set in the hip Sunset Junction area of Silver Lake, this minimalist modern loft boasts hardwood floors, reclaimed hand-made furniture, flokati rugs, and a cute kitchenette breakfast bar. Take in the view of the city from the original 1950s steel tube vintage patio furniture on the shared space, and lounge in the lower terrace rock garden among the lemon, fig, and avocado trees (and yes, you can help yourself!).

RATE: \$ • **HOUSE:** SLEEPS 3 • **DISTANCE FROM DENVER:** 831 MILES
SOURCE: airbnb.com, property #79502

SAN FRANCISCO, CA NORTH BERNAL HOUSE



This combination of classic San Franciscan architecture and clean-lined comfort strikes the right balance: You're within a quick trip to the hip Mission district, but you can find peace with ease among the trees of North Bernal. The top floor unit has a remarkable city view, with a private back deck and a bedroom drenched in light, thanks to overhead skylights. Don't worry, you'll miss most of the fog as it rolls away from this sunny neighborhood.

RATE: \$ • **HOUSE:** SLEEPS 2 • **DISTANCE FROM DENVER:** 1,284 MILES
SOURCE: airbnb.com, property #2919574

USA

LOS ANGELES, CA TOPANGA HOUSE



Classic and funky come together in this mid-century mountain escape in Topanga Canyon, perched by the beaches of Malibu and Santa Monica. Expanding upon the original footprint, this open layout contains a living room fireplace, walls of windows, high ceilings, and bamboo flooring. Contemporary décor complements the mountain views, and two custom-built guest cottages also dot the property. With the freshwater pool, park-like garden, and separate outdoor kitchenette and dining areas, you may never go back inside.

RATE: \$\$\$ • **HOUSE:** SLEEPS 2 • **DISTANCE FROM DENVER:** 848 MILES • **SOURCE:** boutique-homes.com

PIONEER TOWN, CA OFF-THE-GRID HOUSE



It's no stretch to see why the *Los Angeles Times* called this "one of the best houses of all time in Southern California." Set in the remote desert, this solar-powered, glass-walled wonder by architectural firm Taalman Koch is where you go to truly get away. The interlocking aluminum frame and polished concrete floors combine an industrial aesthetic with the surrounding desert, and the open plan allows the vintage, modern, and handmade décor to live together harmoniously.

RATE: \$\$\$ • **HOUSE:** SLEEPS 4 • **DISTANCE FROM DENVER:** 743 MILES
SOURCE: boutique-homes.com

AUSTIN, TX MID-CENTURY MODERN



Divided into two private residences by a sliding barn door, false wall, and commercial-grade soundproofing, this 2,600-square-foot home puts you close to the action. The sunken living room, floor-length mirrors, and the reading room with a mid-century day bed are all reasons we don't think it's weird to find a stylish stay in Austin.

RATE: \$ • **HOUSE:** SLEEPS 6 • **DISTANCE FROM DENVER:** 770 MILES
SOURCE: airbnb.com, property #2315963



PALM SPRINGS



On the map for more than just its festival in February, Palm Springs is a world-renowned mecca for modern design all year round. From Frey to Meiselman, this desert hot spot is a veritable who's who of mid-century architecture. Thanks to a resurgence of investment into property, renovation, and preservation during the past decade, there are more stunning stay options than we have room to review. With rental options proliferating, you can now find your own little oasis for let among the celebrity-commissioned pads. So break out your shades; here are a few of our favorite Palm Springs road trip takes to top off your tank with some swank.

PALM SPRINGS, CA CAMP 1959



Built in 1959 by the celebrated Jack Meiselman, Camp 1959 is an anchor in the surrounding neighborhood community of mid-century marvels. Known for uniting indoor and outdoor space, this funky open-plan spread deftly maneuvers between the two, whether you're noshing in a nook or having a nightcap from the outdoor bar by the fire pit. Modeled as a modern desert outpost, the feeling of a 1950s camping experience comes alive with deep, rich accents and the manicured landscape, and a great option for guests to explore where happy trails can lead. Catch a few rays by the cerulean blue pool, or the free "Buzz" shuttle from the nearby Riveria Hotel. Whatever your Palm Springs style, Camp 1959 brings the great indoors out.

RATE: \$\$\$\$ • HOUSE: SLEEPS 10 • DISTANCE FROM DENVER: 758 MILES • SOURCE: [airbnb.com, property #5280443](https://www.airbnb.com/property/5280443)

PALM SPRINGS

PALM SPRINGS, CA ALEXANDER



Comfortable and stylish, this classic Alexander house combines a mix of vintage décor, contemporary colorful art, laminate wood floors, and modern accents. The expansive great room—with dramatic ceilings and glass walls—brightens the space, while the retro dining table seats up to eight for entertaining evenings. Our favorite part is the outdoor space—masonry and corrugated fencing provide a serene setting to slip into the saltwater pool or just take in the view.

RATE: \$\$ • HOUSE: SLEEPS 6 • DISTANCE FROM DENVER: 758 MILES
SOURCE: [vrbo.com/397505](https://www.vrbo.com/397505)

PALM SPRINGS, CA BERG SANDPIPER



Carefully remodeled to remain true to legendary architect William Krisel's architectural integrity, this mid-century rental is one of our favorite stays. Inside and outside blend through exposed concrete block walls, clerestory windows, and high ceilings, while the Caesarstone counters and state-of-the-art kitchen amenities cook up some great experiences. It's no wonder this posh pad was featured on the 2013 Modernism Week Home Tour. Keep it in mind for your next stay.

RATE: \$\$ • HOUSE: SLEEPS 4 • DISTANCE FROM DENVER: 758 MILES
SOURCE: [airbnb.com, property #2011765](https://www.airbnb.com/property/2011765)

PALM SPRINGS, CA ALBERT FREY HOUSE



Constructed in 1946 by renowned architect Albert Frey, this 1,800-square-foot, open layout home boasts floor-to-ceiling walls of glass windows to brighten the living spaces with natural light and provide views of beautiful mountain vistas. Furnishings are a combination of vintage mid-century Danish teak as well as 21st century modern classics from DWR, Herman Miller, and Knoll. Bold colorful accents contrast with clean white walls and tile floors throughout. And we love the outdoor space—the five-person jetted spa and natural gas stainless steel grill translate into lots of lounging under the sun and stars. Surrounded by the desert gardens, saltwater pool, and cocktails by the fire, these are the kind of amaranthine amenities we'll never tire of.

RATE: \$\$ • HOUSE: SLEEPS 7
DISTANCE FROM DENVER: 758 MILES
SOURCE: [airbnb.com, property #1291539](https://www.airbnb.com/property/1291539)

PALM SPRINGS, CA BERKUS MODERN



We love that Barry A. Berkus' 1960 work is the winner of the PCBC Award for Best Renovated/Restored Project and the recipient of the Palm Springs Preservation Foundation Grant—and that you can rent it! The striking exteriors with concrete block construction and the distinctive folded roof design retain the original proportions and design integrity. And the vintage furnishings keep things both comfy and classic. Here's your opportunity to lounge outdoors by a legendary piece of modern history.

RATE: \$ • HOUSE: SLEEPS 6 • DISTANCE FROM DENVER: 758 MILES
SOURCE: [boutique-homes.com](https://www.boutique-homes.com)

PALM SPRINGS, CA DESERT DREAM



Nothing is quite as quintessentially Palm Springs as an Alexander house—and this understated exercise in cool is a great way to experience one. Built in 1959, the home's massive glass walls open out onto a saltwater pool and landscaped outdoor space. Bathrooms are adorned in corresponding mosaic tiles, and the quartz island is the center of the chic, clean kitchen.

RATE: \$\$\$ • HOUSE: SLEEPS 6 • DISTANCE FROM DENVER: 788 MILES
SOURCE: [airbnb.com, property #4950273](https://www.airbnb.com/property/4950273)



USA

YOSEMITE, CA A-FRAME CABIN



Surrounded by meadows and swimming holes in a remote part of the Sierra National Forest is this gorgeous A-Frame to rent. A circular stair connects the main floor to a lofted bedroom, and you'll be able to relax in an Eames under a tatami roof. Yosemite, you, and great design—that gets an A+ in our book.

RATE: \$\$ • HOUSE: SLEEPS 4 • DISTANCE FROM DENVER: 797 MILES • SOURCE: boutique-homes.com

SAN DIEGO, CA ENDLESS VISTAS



Vaulted ceilings and windows that stretch from floor to ceiling are why we love this airy open space—not to mention two fireplaces, colorful palette play, and high-tech integrations throughout. Oh, and there's a private chef available on-site to craft culinary concoctions. With these vistas and amenities, it's easy to see why we'd like this vacation to be endless.

RATE: \$\$\$\$ • HOUSE: SLEEPS 14 • DISTANCE FROM DENVER: 833 MILES • SOURCE: luxuryretreats.com

USA

MARFA, TX EL COSMICO



More a round-up of creative lodging for creative folks, El Cosmico is a collection of uniquely updated vintage trailers from the '50s that strike the right balance of craft and kitsch. Eight vintage trailers (with monikers such as "Vegabond," "Imperial Mansion," and "Little Pinky") are restored with marine-varnished birch interior, which come stocked with provisions. Also on the grounds are safari and scout tents, Sioux-style teepees, a Mongolian yurt, and tent campsites. Make sure to take a snooze in the hammock grove, and don't pass up the chance to soak in a Dutch tub—a wood fired hot tub available to rent.

RATE: \$ • HOUSE: SLEEPS 5 • DISTANCE FROM DENVER: 652 MILES • SOURCE: boutique-homes.com

ATLANTA, GA MODERN LOFT STUDIO



Who hasn't wanted to live in a treehouse? Perched up among the hardwoods, communing with the canopy has never been easier than in this Atlanta minimalist hideaway. With seemingly more windows than walls, big doors, and natural light everywhere, you'll feel right at home in this natural nest. And the in-floor bathroom heating keeps the glass tile toasty on toes when it's cold.

RATE: \$\$ • HOUSE: SLEEPS 4 • DISTANCE FROM DENVER: 1,211 MILES
SOURCE: airbnb.com, property #217338

NASHVILLE, TN 60S CAMPER + BATH HOUSE



Hide out in style in a renovated 1962 Shasta camper and adjacent bath house. With a cozy kitchen, full bed, and electric stove, you'll have enough amenities to outfit your stay in the trailer refurbished with white wood and windows all around. The bathhouse consists of old heart pine floors and a deep clawfoot tub, with an outdoor shower tucked between the structures.

RATE: \$ • HOUSE: SLEEPS 2 • DISTANCE FROM DENVER: 1,022 MILES
SOURCE: airbnb.com, property #1830458

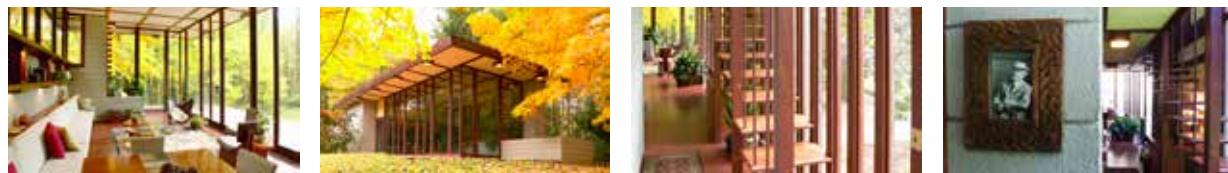


FRANK LLOYD WRIGHT



We're familiar with Fallingwater. We've heard tales of Taliesin. But if you think you'll never be able to experience a Wright firsthand, that's where you're wrong. Thanks to preservation efforts and tech proliferation, you're now able to rent your own little piece of the Prairie School progenitor's legacy. To help you out, we've picked a few of our favorite spaces of geometric clarity from across the country that are just a click away. So go ahead—find your own inspiration within a legendary crossroad of design and nature. Destination: Usonia. Population: you.

WILLOUGHBY HILLS, OH **PENFIELD HOUSE**



Nestled in 30 wooded acres of Lake County, Ohio, you'll find one of Wright's nine Buckeye State Usonian structures. Completed in 1955, the Willoughby Hills, Ohio residence sits next to a lot said to be the site for Wright's final (unbuilt) residential project, the plans of which were literally left on his drawing board when he passed away. The bottleneck entry of the completed Penfield House explodes out into a panoramic view framed by floor-to-ceiling windows, while the floating staircase, supported by ceiling beams, effortlessly descends between stories. True to form, the clean lines created by red-stained wood and ochre walls continue the architect's hallmark of understated interplay with the natural setting of tall timbers. Unusual for the architect, however, were the extended heights to accommodate the 6-foot-8-inch tall Louis Penfield, who contracted the project. When asked if he could design a house for someone of that stature, Wright paused, then responded, "Yes, but we'll have to design a machine to tip you sideways first." Whatever your elevation, we think the Penfield House has all the Wright stuff.

RATE: \$\$ • HOUSE: SLEEPS 5 • DISTANCE FROM DENVER: 1,351 MILES • SOURCE: penfieldhouse.com

FRANK LLOYD WRIGHT

ANN ARBOR, MICHIGAN **PALMER HOUSE**



Photogenic from every angle, this late-era Wright was commissioned in 1950. Trees seem to encircle every room, and the cantilevered overhang complements geometric playfulness—there are no 90-degree corners to be found. The nearby Teahouse and Wright-designed furniture also dot the space and add to the ambiance of a truly legendary rental opportunity.

RATE: \$\$\$ • HOUSE: SLEEPS 6 • DISTANCE FROM DENVER: 1,228 MILES • SOURCE: flwpalmerhouse.com

BERLIN, WISCONSIN **PETERSON HOUSE**



A serene Wisconsin lakeside stay, this concentrated cabin packs a lot into its teeny 880 square feet. The soaring roof frames the idyllic views to the west and south, and the grand chimney rises more than two stories. Narrow bedroom windows provide the right wash of light while maintaining privacy, and the living room boasts the only decorative element: plywood pine trees set into a narrow row of windows. The one-bedroom hideout comes with a pull-out couch, and reservations fill up quickly.

**RATE: \$\$ • HOUSE: SLEEPS 4 • DISTANCE FROM DENVER: 1,042 MILES
SOURCE: sethpeterson.org**

CHICAGO, ILLINOIS **EMIL HOUSE**



Built in 1915 in Chicago's East Rogers Park neighborhood, the Emil Bach house brings modernity to the home of the Magnificent Mile. Geometrically cubic, the property is a cornerstone of his Prairie school design period and is on the National Register of Historic Places. Cozy up to the tiered brick fireplace or lounge in the second-floor study trundle bed. With this prime real estate across the street from Lake Michigan, it's easy to make this Wright your own sweet home for a night.

**RATE: \$\$\$\$ • HOUSE: SLEEPS 5 • DISTANCE FROM DENVER: 1,004 MILES
SOURCE: emilbachhouse.com**

AUSTIN, MINNESOTA **ELAM HOUSE**



With stonework reminiscent of Fallingwater and inspired by Taliesin, the Elam house in Austin, Minnesota, is one of the largest of the Usonian houses designed by Wright. Built in 1948, one of the property's most striking elements is the cantilevered balcony, jutting out 10 feet and abutting the massive glass living room walls. Three floor-to-ceiling fireplaces turn up the heat across two separate living rooms. And make sure to take a peek at the Webster Electric Teletalk early intercom system.

**RATE: \$\$ • HOUSE: SLEEPS 5 • DISTANCE FROM DENVER: 838 MILES
SOURCE: theelamhouse.com**



USA

ELDRED, NY FLOATING FARMHOUSE



Step into history in this 1820 manor home upgraded to modern chic. Two-story glass walls the kitchen, with polished concrete and steel finishes, minimalist interiors, and a cantilevered porch that seems to float on the water's surface. French doors open onto a yawning covered porch, while cast-iron beds, and wavy, glass windows are found in all the sleeping quarters, where you can drift away to the nearby waterfall's soothing cadence.

RATE: \$\$\$\$ • HOUSE: SLEEPS 13 • DISTANCE FROM DENVER: 1,743 MILES • SOURCE: homeaway.com, property #p377014

MANHATTAN, NY EAST VILLAGE



Color pops in this fun and funky East Village abode. Bright splashes of electric blues, pinks, and red mix in a vibrant palette that accentuate the stainless steel appliances, cut glass washroom, and minimalist master quarters. Think of it less as a penthouse and more of a box of crayons to color in your own NYC adventure.

**RATE: \$\$\$\$ • HOUSE: SLEEPS 4 • DISTANCE FROM DENVER: 1,579 MILES
SOURCE: homeaway.com, property #p1136067**

BROOKLYN, NY BOERUM HILL



Parquet isn't just for courts in this Brooklyn hideout. The glossy finish found throughout fits well under high ceilings in this open planned pad with panache. We like the modern kitchen, rustic wooden furniture, and quirky curios. It's definitely a respite of calm in the bustle of the Big Apple.

**RATE: \$\$\$\$ • HOUSE: SLEEPS 5 • DISTANCE FROM DENVER: 1,783 MILES
SOURCE: vrbo.com/1175323ha**

CAPE COD, MA BREUER HOUSE



Panoramic bay views are yours for the taking in this property by renowned Cape architect Marcel Breuer. Floor-to-ceiling windows throughout capture a stunning sight of the water, accessible by a short walk down to a private beach. When every room has this kind of view, it's not hard to see why this marvel is listed as an architecturally significant house by the Town of Wellfleet.

**RATE: \$\$\$\$ • HOUSE: SLEEPS 8
DISTANCE FROM DENVER: 1,808 MILES
SOURCE: vrbo.com/445060**

USA

MIAMI, FL SAN MARCO MODERN



Luxury comes in many forms, but this waterfront villa on Miami's Venetian Islands might take the ceviche. If the expansive terrace or infinity pool don't convince you, just take the elevator to the rooftop sitting area for a birds-eye view. Double-height ceilings, an open floor plan, and minimalist furnishings are offset by splashes of color and texture. Orange pendant lights and sculptures accent the palette throughout, not to be outdone by the sparkling blue of the 60-foot private waterfront access. Now this is luxury—for rent.

RATE: \$\$\$\$ • HOUSE: SLEEPS 8 • DISTANCE FROM DENVER: 1,725 MILES • SOURCE: luxuryretreats.com

ST. JOHN, CARIBBEAN CASA MARE



Contemporary Caribbean—it's a style we'd like to see more. Thanks to this new villa in Chocolate Hole on St. John, the template is set by the secluded sun deck, pristine pool, and soaring living area windows which bring the outside in. Whip up some poolside snacks in the cool kitchen or just snooze in the sun. This private paradise has the right recipe for relaxation.

**RATE: \$\$\$\$ • HOUSE: SLEEPS 8 • DISTANCE FROM DENVER: 2,810 MILES
SOURCE: homeaway.com, property #p3237801**

ST. BARTS, CARIBBEAN VILLA BALI



When you're in St. Bart's, it's all about the outside, and Villa Bali echoes the expanse of the tropics with its open floor plan, walls, and windows. Design and decor reflect a mix of dark, exotic woods and a fresh, clean palette facing the pool's impressive view. Serve specialties from the al fresco kitchen, and cap off the night from the exterior bar.

**RATE: \$\$\$\$ • HOUSE: SLEEPS 4 • DISTANCE FROM DENVER: 2,925 MILES
SOURCE: stbartsblue.com**

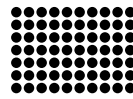


MIAMI BEACH, FL SOBE MODERN

Contemporary mid-century updates to this classic Art Deco South Beach building result in a clean, crisp 400-square-foot space. Rinse off from the beach (just three blocks away) in the marble spa shower, while the gourmet modern kitchen heats up culinary creations as much as the nearby nightlife. Life's a beach, sometimes.

**RATE: \$\$ • HOUSE: SLEEPS 2
DISTANCE FROM DENVER: 2,067 MILES
SOURCE: airbnb.com, property #2380494**

COLORADO



Getting away doesn't have to mean hopping time zones—or states, for that matter! With so much aesthetic splendor in our own backyards, there's a bevy of bountiful rental properties available right here in Colorado. So if inspired design close to home is what you're looking for in a getaway, we encourage you to look around—and at a few of our favorite posh spots here in the Centennial State. Grab your weekender and let's go afar, near.

BOULDER, CO BARRETT HOUSE



Ever wanted to stay in a Charles Haertling-designed home? You're in luck with the Barrett House rental in Boulder. Fashioned for artist Clotilde Barrett in 1971, this angular intersection features many of the nature-inspired geometric modern influences found in Haertling's oeuvre. The result is both funky and functional—grab a gimlet at the retro cocktail bar, or toast your toes by the cozy cast-iron potbelly fireplace. And if you find the flicks don't fit your fancy in the Bose-outfitted theater room, just step outside to lose yourself in the 800,000 acre Roosevelt National Forest abutting the property. With three bedrooms, three bathrooms, and sleeping eight, this mountainside manor is one of our go-tos for a group stay just a drive away. Plan your stay at evolvevacationrental.com/263720.

RATE: \$\$\$\$ • HOUSE: SLEEPS 13 • DISTANCE FROM DENVER: 1,743 MILES • SOURCE: homeaway.com, property #p377014

COLORADO

DENVER, CO BLACKSMITH SHOP



Originally belonging to a Swedish blacksmith, this remarkable remodel by Design Platform forges ahead completely free of drywall, consisting entirely of existing brick, lumber, and birch veneer. The tall ceilings created a natural fit for a sleeping loft, and original Marvel brand kitchen cabinets bring the 1950s feel fully to life. Handmade decorative lath wall panels cover gaps in the brick wall, which used to house swinging barn doors (now outfitted as sliding privacy screens).

RATE: \$\$\$\$ • HOUSE: SLEEPS 13 • DISTANCE FROM DENVER: 0 MILES • SOURCE: homeaway.com, property #p377014

DENVER, CO SUNLIT LOHI DUPLEX



Carefully renovated to update the original 1888 single-family house into a duplex, the end product of this local luxury loft blends old and new in a style that honors both. The 2,400-square-foot open plan features high ceilings and tall windows that soak the modern kitchen, front sitting room, and master bedroom in our 300 days of sunshine. Radiant heat in the winter and a swamp cooler in the summer keep the poured concrete floors throughout temperately cool year round. And feel free to bring Fido—for a small fee, the built-in kennel on the main floor connects to a separate outdoor dog run to accommodate your furry four-legged friend.

RATE: \$\$\$ • HOUSE: SLEEPS 4 • DISTANCE FROM DENVER: 0 MILES • SOURCE: airbnb.com, property #5905071

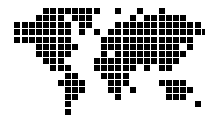
DENVER, CO OPEN LOFT SPACE



Looking to reinvent your idea of a staycation? The previous permutations for this storied Barnum loft space include serving as a church, Masonic temple, and Mexican restaurant. Featured on HGTV and Apartment Therapy, we love the huge polymer soffit, eclectic decor, and salvaged baubles. From tickling the ivories on the upright piano or going for the high score on the skee-ball machine, fun never goes out of style.

RATE: \$ • HOUSE: SLEEPS 4 • DISTANCE FROM DENVER: 0 MILES • SOURCE: airbnb.com, property #68255

INTERNATIONAL



When it comes to modern vacation design, there's a great big world out there! For the global jet-setter, sleek and chic travel options are far more than we could fit in a few pages, but here's a handful of options that jumped out of our browser and into our international itineraries. From the birthplace of Bauhaus to a sanctuary of serenity in Tokyo, we think you'll love these modern locations rife with style. Pack your passport—and we'll see you on the other side of customs!

SUFFOLK, ENGLAND  THE DUNE HOUSE



Created by renowned Norwegian firm Jarmund/Vignæs Architects, this seafront sanctuary is set among the rolling dunes of Suffolk. The orange steel alloy roof houses a timber-lined bedroom and bathroom in each of its four peaks, while the lower level living area, kitchen, and terrace are anchored into the dunes with concrete, glass, and aluminum. Walk directly out onto the beach through the corner sliding doors, which give the second story the impression of floating above the landscape. Thanks to the panoramic punctuation, we'd love to stay for one more cup of tea.

RATE: \$\$\$\$ • HOUSE: SLEEPS 9 • DISTANCE FROM DENVER: 4,709 MILES • SOURCE: living-architecture.co.uk

INTERNATIONAL

TODOS SANTOS, MEXICO  MI CASA



Understated elegance is found throughout Mi Casa—be it the clean, straight lines or bold, alternating color blocked walls that set a clearly modern tone. The 70-foot lap pool is just one of the highlights of the walled outdoor desert garden, filled with cacti, aloë vera, and other flora. Inside, soaring ceilings, an inviting fireplace, and a blend of modern and Moroccan décor keep us coming back for more. Oh, and unobstructed views of the Sierra Laguna mountains and Pacific Ocean don't hurt, either.

RATE: \$\$ • HOUSE: SLEEPS 6 • DISTANCE FROM DENVER: 2,601 MILES • SOURCE: boutique-homes.com

NOVA SCOTIA, CANADA  SLIDING HOUSE



Think outside of the box with this striking Nova Scotian stunner. Designed by renowned architect Brian Mackay-Lyons, the geometric lines and industrial materials meld with the warmth of polished poplar hardwood and windows calibrated to complement the view and progression of light throughout the day. Constructed in 2008, the house is frozen in perpetual declination along an eight-degree slope along the Canadian hillside. We love the minimalism meeting meticulousness, and the organic sleek chic the entire experience elicits.

RATE: \$\$ • HOUSE: SLEEPS 4
DISTANCE FROM DENVER: 2,671 MILES
SOURCE: boutique-homes.com



INTERNATIONAL

SYRACUSE, ITALY MONCADA APARTMENT



Refurbished by Italian architect Francesco Moncada in 2009, this cozy turn-of-the-century Sicilian apartment spreads across three levels in the city center. An iron stair connects the second level kitchen and concrete-floored living space to the top level bed, bath, and terrace, where we imagine dining al fresco and sipping a local cappuccino.

RATE: \$ • HOUSE: SLEEPS 4 • DISTANCE FROM DENVER: 5,913 MILES • SOURCE: themodernhouse.net

BERLIN, GERMANY NIEMEYER HOUSE



Designed by the acclaimed Brazilian architect Oscar Niemeyer for the International Building Exhibition in 1957, the period optimism is palpable in the V-shaped pillars, reclaimed original furniture, and fitted wardrobe. Combined with a carefully updated open plan and select modern amenities, we like the feeling of stepping back in time while still keeping a foot in the present.

RATE: \$ • HOUSE: SLEEPS 4 • DISTANCE FROM DENVER: 5,072 MILES
SOURCE: roombergs.de

REYKJAVIKUR, ICELAND SECLUDED BEACH HOME



Built in 2010, this idyllic Icelandic seaside interlude charmed us with its rustic affluence, open living plan, and vegetative roof. And if you tire of the glass-walled living space or smart sustainable architectural elements, you could always take in the spectacularly clear Northern Lights or Glymur, the highest waterfall in Iceland. With a design and location like this, we can't a-fjord to pass up this pad.

RATE: \$\$ • HOUSE: SLEEPS 5 • DISTANCE FROM DENVER: 3,607 MILES
SOURCE: airbnb.com, property #356602

LONDON, ENGLAND BETHNAL GREEN



Modified into a multi-level space by Studiomama in 2012, this former carpenter's workshop has got the posh factor down pat. The attention to detail is apparent, as the original footprint is preserved in the ground floor living space, second level lounge, bed, wet room, and the uppermost "mini-house" setup. Bespoke furniture throughout and a custom kitchen place this East End space on our favorites list.

RATE: \$ • HOUSE: SLEEPS 5
DISTANCE FROM DENVER: 4,683 MILES
SOURCE: themodernhouse.net

INTERNATIONAL

SUFFOLK, ENGLAND THE BALANCING BARN



Part optical illusion, part engineering marvel, the Balancing Barn by Dutch architects MVRDV is a one-of-a-kind English excursion. At its midpoint, the house starts to cantilever over the descending slope, a balancing act made possible by the rigid structure of the building. The result is 50 percent of the barn "floating" and giving a wide view over the Suffolk landscape, adjacent lake, and surrounding garden. A series of four double bedrooms follow, each with separate bathrooms. In the middle of the house, the bedroom sequence is interrupted by a hidden staircase providing access to the garden beneath. In the far, cantilevered end of the barn, a large living space is created. Dutch design office Studio Makkink & Bey adroitly adorn the interior with a combination of local and leading contemporary artisans. Throughout all the rooms, full-height sliding windows, roof lights, and a glass floor give wonderful views and access into the garden and surrounding landscape, allowing visitors the opportunity to reconnect with the rhythms of nature.

RATE: \$\$\$ • HOUSE: SLEEPS 8 • DISTANCE FROM DENVER: 4,709 MILES • SOURCE: living-architecture.co.uk



INTERNATIONAL

DESSAU, GERMANY  BAUHAUS



At the intersection of design, art, and culture you'll find Germany's Bauhaus—yes, that Bauhaus, one of the most significant contributors to the 20th century style. And thanks to the Bauhaus Dessau Foundation's efforts, you can now "sleep like a Bauhausler" in the legendary living quarters. Completed in 1926, the Studio Building's 28 flats were let to junior masters and promising including Herbert Bayer, Erich Consemüller, and the Albers (Josef and Anni), among other classic contributors. In order to inspire a future cadre of design enthusiasts, rooms for rent are reconstructed with original objects and furniture, with personalization to former tenants tastes. When you can stay inside the same walls as timeless visionaries, there is no better way to ignite your own revolutionary inspiration.

RATE: \$ • HOUSE: SLEEPS 1-2
DISTANCE FROM DENVER: 5,071 MILES
SOURCE: bauhaus-dessau.de

INTERNATIONAL

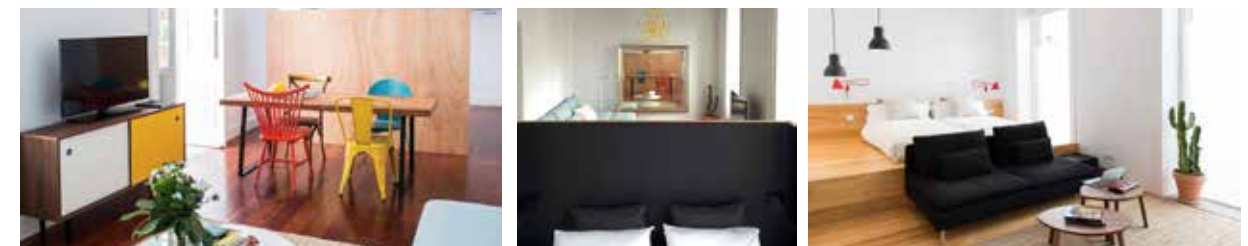
TOKYO, JAPAN  MITA HOME



Designed by YJP Architects, Mita House is a minimalist haven inspired by Japanese show-houses in Tokyo. Large windows, neutral colors, and natural light expand and enhance the interior spaces, while wood paneling is used to offset the concrete's coldness. With shopping, dining, and expansive views of the Tokyo skyline all within walking distance, we know where we're staying on our next trip to the Land of the Rising Sun.

RATE: \$\$\$ • HOUSE: SLEEPS 7 • DISTANCE FROM DENVER: 5,795 MILES • SOURCE: boutique-homes.com

LAS PALMAS, SPAIN  MODERN LOFT



In the Canary Islands off the coast of Morocco, you'll find three unique lofts available to rent for either siestas or celebrations—or both. Located in the city's historic and cultural center, you're not far from the Museo Néstor, dedicated to the Canarian modernist painter, Néstor Martín-Fernández de la Torre. We like the multi-storied options opening up the minimally furnished Mediterranean feel of exposed rafters and historic blend of Spanish and Saharan aesthetics.

RATE: \$\$\$ • HOUSE: SLEEPS 7 • DISTANCE FROM DENVER: 4,982 MILES • SOURCE: boutique-homes.com



HIT THE ROAD



STREAMLINING STYLE

WHAT MAKES A CLASSIC? WHEN IT COMES TO CAMPING, FEW COMPANIES CAN COMPARE TO AIRSTREAM. ESTABLISHED AS A STANDARD-BEARER FOR A GENERATION OF LUXURY SOJOURNING, THE POLISHED PODS REMAIN AS RIVETING AS—AND NOW MORE ACCESSIBLE THAN—EVER. THAT'S WHAT WE CALL CAMPING, CLASSICALLY.



SILVER BULLETS—not just for light beers and lycanthropes, the Airstream trailer barreling down the interstate is an iconic image of Americana. Thanks to a Colorado company's rental option, that experience isn't relegated to outright ownership. "Many people don't realize you can rent them," said Bill Ward, founder of Living Airstream. "They're perceived as top-of-the-line luxury items, but they are actually very accessible." Additional locations for the fast-growing enterprise include California (four), North Carolina, and Arizona.

The cult status surrounding Airstream is due in large part to the publicity work of Airstream Inc.'s founder Wally Byam, who once took the trailer on a fabled trek from Cape Town to Cairo. Continent-crossing isn't necessary to enjoy the experience, though. In addition to trailers, Living Airstream provides tow vehicle rental options for closer getaways. Don't feel like driving? You can also get a fully-stocked trailer delivered to your preferred vacation location (multi-colored owl lights and Kiss the Cook apron not included).

Iconic brands have broad staying power with emotional attachment, and it's no different with these anodized land zeppelins. "A lot of people had an Airstream, or had family with one," said Ward. "Many people of different ages are seeing it as a cool way to travel and want to have that experience for themselves, firsthand." With interest in the trailer spanning generations, it's only fitting that the inventory would match; from the preserved vintage 1962 Silver Streak Sabre to the contemporarily outfitted 2011 Airstream International, renters can pick their own take on this classic.

Set off on your own Airstream adventure with rental information at: livingairstream.com

A DROP IN THE BUCKET LIST

THE TEARDROP TRAILER HAS A NO-FRILLS HISTORIC REPUTATION. YET A RESURGENCE OF INTEREST IN THE PINT-SIZED PULL-ALONGS ALSO MEANS AN OPPORTUNITY FOR BESPOKE OUTFITTING. THANKS TO A COLORADO COZY CAMPER CRAFTER, THERE'S NO SUCH THING AS TOO MANY TEARDROPS.

IMAGINE a vintage postcard of Yosemite National Park from 1951. Now imagine snapping the same scene with your smartphone. This convergence of classic and contemporary wanderlust was the inspiration for Grand Junction-based Britton Purser, founder of caravan maker Vintage Overland. According to Purser, the hand-built trailers are meant to be a lifestyle extension, where camping complements the outdoor experience instead of being a terminal point itself. "How can we capture the spirit of the landscape? We think it's by adding to what you're already doing—mountain biking, kayaking, or just enjoying nature—in a unique way, as well," Purser said.

Not just your typical teardrop, these totes are totally towable. At 500 to 600 pounds, they're as much a home at home behind a MINI as a mountain-climbing SUV. And with modern amenities such as solar panels and memory-foam mattresses, minimal and convenient definitely can coexist comfortably in vintage style. What

makes the caravans stand out, however, is the intensely focused design element that Purser puts into each of the three available models. Drawing on his diverse background in fashion, motorcycles, and cabinetry, it should be no surprise that the birch interior panels fit together cleanly, like a piece of Danish furniture.

This intensive, intentional craftsmanship is the result of Purser's perceiving each caravan as a piece of sculpture—also investing in where they're going and the experience of each owner. Like a vintage picture superimposed over a modern backdrop, the rambler's desire to grab some gear and go nowhere is timeless. Or as Purser suggests, "Go out and play, get a good night's sleep, then go out and play again."

Get your own at : vintageoverland.com



ABOVE: The non-corrosive clear anodized aluminum exterior is hammer-formed on each individual trailer, with many hours spent on the door alone to make it interesting from every angle. **BELOW:** Britton and Ami Purser design the handmade birch interiors to resemble Danish furniture and integrate modern amenities like efficient lighting and audio. The result, as Britton said, is "a little luxury, a little different."



Images: Roman Tafoya



SUMMER READING



WORDS: Cory Phare & Jaclyn Bauer

ROOTED IN DESIGN: SPROUT HOME'S GUIDE TO CREATIVE INDOOR PLANTING

Tara Heibel & Tassy de Give
Ten Speed Press

Planting isn't just for outside—through tasteful selection and arrangement, indoor plants can make interior spaces quite literally come alive. More than just your basic botanic how-to compendium, *Rooted in Design* gives equal time to both information and inspiration in this elegant and cleanly arranged book by the Brooklyn-, Chicago-, and web-based retailer, Sprout Home. Authors Tara Heibel and Tassy de Give offer advice on selecting plant variety, care, and integration, dividing chapters by room placement—"On the Wall," "On the Ledge," and even "In the Air" (tonight, and every other). What struck us, however, was the delightful design ideas; we now can build a faux moss wall and grab a quick bite with a carnivorous terrarium. That's what we call some succulent floral arrangements. -CP

SUMMER READING



PALM SPRINGS MODERN LIVING • James Schnepf • Gibbs Smith

Featuring luminaries from Albert Frey to Donald Wexler and William Krisel (who provides an insightful foreword on mid-century modern architecture as "not a style but a language"), *Palm Springs Modern Living* is a movement's treatise. Expansive, colorful, and at times abstract, Schnepf's photography is less an homage than it is a subtle celebration of the understated vibrancy Palm Springs maintains to this day. The lifeblood of this vibrancy, he masterfully details, is as much in the archetypal architecture as it is in the residents' stories—such as the endangered primate sanctuary animal trainer, or the Tony-award winning set designer, or any number of preservationists, designers, and Elvis fans who make up the one-of-a-kind community of aesthetes. The resulting work looks both forward and back, with *Palm Springs Modern Living* freezing the present—evidence that, as Krisel notes, "James Schnepf is a fluent speaker of MCM." -CP

ED EMBERLEY • Todd Oldham and Caleb Neelon • Ammo

Many children dream of becoming artists. This dream, though, is often blotted out by a lack of natural proficiency that spurs a lack of adult encouragement leading the child to give up art and, in some cases, other dreams, as well. This is exactly what author Ed Emberley set out to remedy when he wrote and illustrated one of his most famous children's books: *Ed Emberley's Big Green Drawing Book*. "Not everyone needs to be an artist," Emberley wrote, "but everyone needs to feel good about themselves." Emberley created hundreds of characters for fiction books as well with this same intention to imbue children with confidence, self-love, and a sense of accomplishment. This biography of Emberley is short and interesting, but perhaps the more important story is told in the catalogue of his work featured. Emberley was known for his strikingly eclectic style, which is extremely atypical of children's book authors. In viewing his artwork, it's hard to believe that the massive compendium was created by a single artist. Both reading about Emberley's passion for bringing happiness to others and viewing his fun-loving illustrations makes for an inspiring, exhilarating, and heartwarming experience for any person (i.e. every person) who experiences feelings of being not quite good enough sometimes. -JB



EARTHQUAKES, MUDSLIDES, FIRES & RIOTS • Louise Sandhaus • Metropolis

California has always been known for its counterculture lifestyle, music, and art. When it comes to graphic design, the Golden State is no different. However, it wasn't until Sandhaus' *Earthquakes, Mudslides, Fires & Riots* that California was uniquely recognized for its innovative and eclectic contributions to the canon of graphic design. Sandhaus claims that what makes California art and design so unique is the natural disasters inherent to the land. These disasters cause "incessant change," discourage conventionality, stability, and tradition in favor of continual rebirth, reimagining, and thus the production of continually groundbreaking work. Choosing to spotlight work from 1936-1986, Sandhaus describes her 10-year project as "a dinner party that serves only desserts." It is not fully comprehensive, not 100 percent chronological, and by no means entirely inclusive of all great design that came out of California during these years. Instead, the book is a selection of the most Californian, the most innovative, and the most classic of all the great design that Sandhaus sought to jam into the 415-page text. -JB

BIG ART / SMALL ART • Tristan Manco • Thames & Hudson

Big Art / Small Art is more than just a catalog of large and small works of art; it's a statement about the value of perspective. Manco argues that both oversized and miniaturized works of art "stimulate and present us with new ways of seeing." While the more culturally popular big art is perhaps more interactive and sublime, Manco argues that small art is of equal validity and import. Big artist Leandro Erlich uses mirrors and a life-sized façade of a house to "disrupt our notion of reality," while small artist Diem Chau sculpts her work out of familiar objects like crayons in order to create an even more "disarming effect." Manco clusters samples for each featured artist in either the big or small category so that you can experience the awe of their work without being distracted by supplemental text. An index offers more about the artists and their work, inspirations, and intentions. -JB





SWING LIFE AWAY
 We could all use a little more whimsy in our lives, and Paola Lenti serves a solution in style with the Adagio Lawn Swing. The family-owned and -run company is at the top of the heap when it comes to quality, and we love that they don't take their pieces too seriously. Hang on, lean back, and spend summer how it was meant to be: cool and carefree.
 +studiocomo.com

SUMMER LIVING OUTDOOR FURNITURE

It's time to perk up the pergola! Summer is here, and we've scouted some of the top sources in modern patio furniture to help you outfit the outdoors. From new products to updated lines and just plain beautiful pieces for your porch, our next few pages will make you want to take your indoor-outdoor living exclusively al fresco.



SURF'S UP
 This sun bed touts both class and comfort with sleek seat and back cushions. But it's more than good looks that get Paola Lenti a nod in our book. The company's dedication to quality, with its continuous research and experimentation, results in a range of outdoor solutions that are protected from the sun, sea, and swimming pool water.
 +studiocomo.com

CITRUS SPLASH
 Six new colors punch pizzazz into the classic 1966 Collection from Knoll. The new color options extend the palettes—originally developed for the Olivares Chair and David Adjaye's Washington™ Collection—to the powder-coated legs of the collection designed by Richard Schultz for Florence Knoll who, after retiring, wanted outdoor furniture that could withstand Florida's corrosive ocean air.

+workplaceelements.com





BACK TO BASICS

Sutherland goes mid-century modern with the clean, contemporary Capri collection. Designed with European nuances, Capri combines premium teak and brushed stainless steel into a collection of sleek lines, elegant curves, and refined proportions. Capri's 10 pieces include an adjustable lounge chair, a bar cart with wheels, and an extension dining table that can span 124 inches.

+johnbrooksinc.com



UPDATED CLASSIC

Originally developed as an outdoor chair for the Eero Saarinen and Alexander Girard-designed home of industrialist J. Irwin Miller, the Eames Aluminum Group from Herman Miller offers maximum comfort with a minimal profile. The updated collection touts highly durable finish options, making the lounge chair, side chair, and ottoman ready to go back to their roots—outdoors.

+wrcolo.com



SEATS THAT CAN STOW

Indoor, outdoor, office or home, the Dolly chair from Kartell is flexible—literally. The structural chair folds for simple storage and transport, and since they're plastic, the chairs are durable and easy to clean. The rainbow of color options brings a bright hue to any BBQ.

+modmobili.com



FRENCH CONNECTION

Designed for comfort, the Luba bench by Serralunga is a warm complement to outdoor dining areas, gardens, and even commercial spaces. Luba adapts to its surroundings, but the thing we love most: It glows! The unmistakable character and unique style of Ionna Vautrin seem to bring it straight out of the French designer's sketchbook, allowing you to enjoy your outdoor living—illuminated.

+studio2bdenver.com



TEMPTING TRANSFORMER

If there's one thing we love more than modern furniture, it's modular modern furniture. EGO Paris is a go-to for transformable tables, and the one we covet most right now is the Kama Small Modular Table. Not only does it mutate from compact coffee table to TV-tray-height convenience, but it can be customized in 20 different frames and eight table top colors. The equally eye-pleasing Kama Modular Dyvan sofa touts nine variations.

+studio2bdenver.com



BRAIDED BEAUTY

The Ravel collection from B&B Italia offers modular customization—two different size sofas can be freely positioned to form linear or corner seats or chaise lounge end units. COR-TEN and black and white options follow recent architectural trends, and the woven theme emerges from designer Patricia Urquiola's field experimentation in the Philippines.

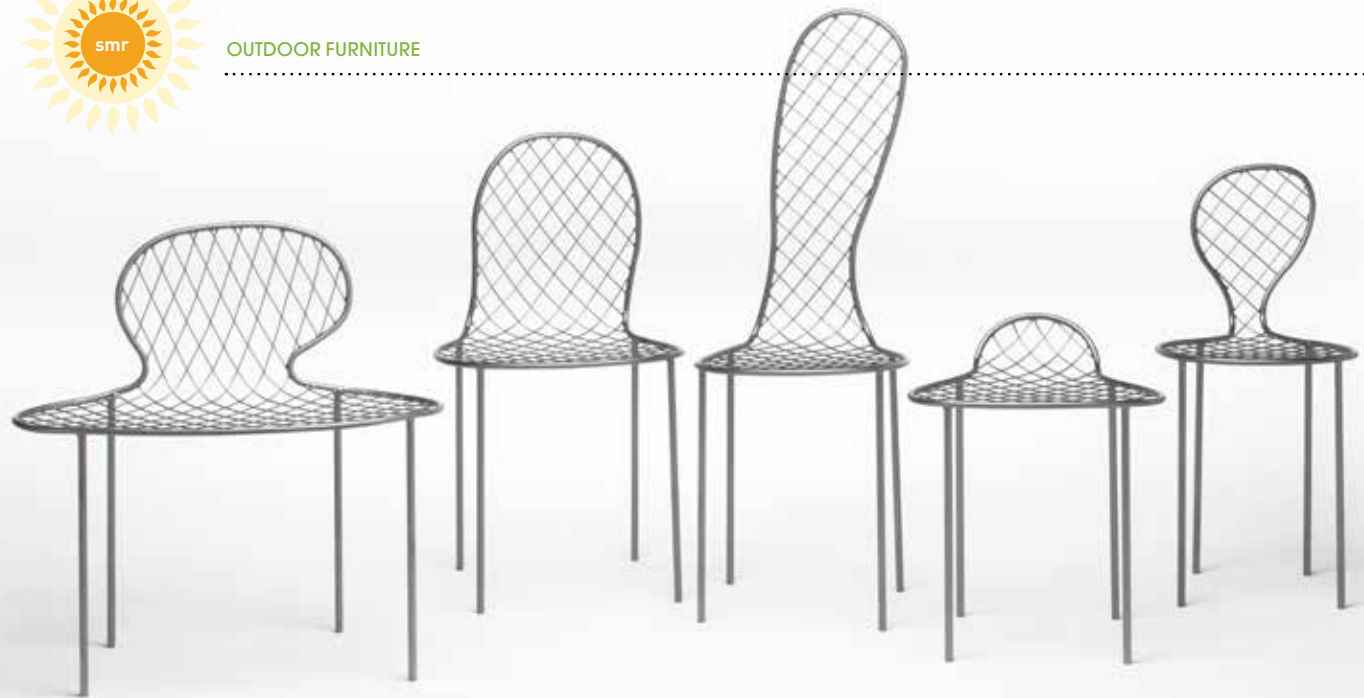
+studiocomo.com



INTO THE WILD

Like the animal after which it was named, the Elephant chair combines strength and beauty with practicality and reliability. Available in a variety of bases, including four legs, a trestle, a slide base, and even a rocker, the Elephant is a versatile seat from Kristalia. In addition to the multiple color options (and fabrics for indoors), there is a natural-colored molded polyurethane version—a color that changes over time according to the surrounding environmental conditions.

+modmobili.com



ALL IN THE FAMILY

Tall. Slender. Short. Squat. Akin to our own kin, no single seat in the Family Chair collection is alike. The pieces, designed by Junya Ishigami for Living Divani, have recently been made available for outdoor use. Harmonious proportions and a touch of understated luxury are the hallmarks of Living Divani; the collection consists of five different steel chairs, each with their own custom cushions.

+modmobili.com



SIMPLE & CLASSIC

Perfect for balconies and small patios, the vintage feel of the Playa outdoor lounge chairs brings a light, airy design to your space. With its powder-coated finish, Playa withstands the elements while Sunbrella strapping provides supportive comfort for relaxing.

+roomandboard.com



BIRDS OF A FEATHER

Add whimsical charm to your poolside patio, porch or even your entryway with the Peacock from VONDOM. Fill its "tail" with your favorite fern and enjoy its self-watering feature. Fun fact: Designer Eero Aarnio gained inspiration for the pieces after growing up near the Helsinki Zoo, which is located on an island where peacocks roam freely.

+studio2bdenver.com



ORANGE CRUSH

Disappear into this mid-century modern inspired planter with its deceptively simple design. But don't be fooled by its sleek, geometric body and almost magic-like base that seems to float on top of the legs. The Bermuda—made in Denver by designer Adam Raiola—is solid steel and could sink in any body of water. Grab one today before they vanish.

+adamraiola.com



FANCY FLAMES

We love when architects apply their craft to industrial design, and we love it even more when that design unexpectedly hangs from the wall. Warm up your porch or patio with the sleek and simple Fire Bucket by Norm Architects. Made from powder-coated stainless steel, the material endures all seasons and can be customized for use; it's not just a fire bucket—switch it up, remove the oil container, and plant your favorite flora.

+menudesignshop.com



MID-CENTURY MUST-HAVE

Originated during the highly prolific period in architecture and home furnishing designs immediately following WW2, the Tri-Stand planter is a sculptural staple for any outdoor space. Pottery that emerged from this post-war period was a radical departure in both form and application. Its primeval archetypal shapes of cylinders, cones, bullets, gourds, and totems—mixed with the precision of the simple clean finishes—was something completely new and fresh. And we think that still rings true today.

+modlivin.com



GLOWS WITH THE FLOW

Versatility is what we love most about the Floret lamp from Serralunga. Indoor, outdoor, tabletop, or floor lamp—this gentle glowing patio accessory comes in two different heights to add even more options. And it gets better. The base is customizable, too; original versions were made of wood, and this year, the collection is presented with a grey concrete base.

+studio2bdenver.com

FIND YOUR **INSPIRATION.** LET OUR CHOICELINE HELP.

As you flip through home-remodeling magazines for inspiration, we'd like to point out that a kitchen remodel is considered one of the best returns on investment a homeowner can make. Let us help turn your inspiration into renovation with a money-saving Bellco Home Equity ChoiceLine.

VISIT BELLCO.ORG/CHOICELINE TO LEARN MORE.

Lock in up to **3**
fixed-rate advances

\$0 annual fee and
no closing costs on a ChoiceLine

ChoiceLine
rates as low as
3.75%^{APR*}



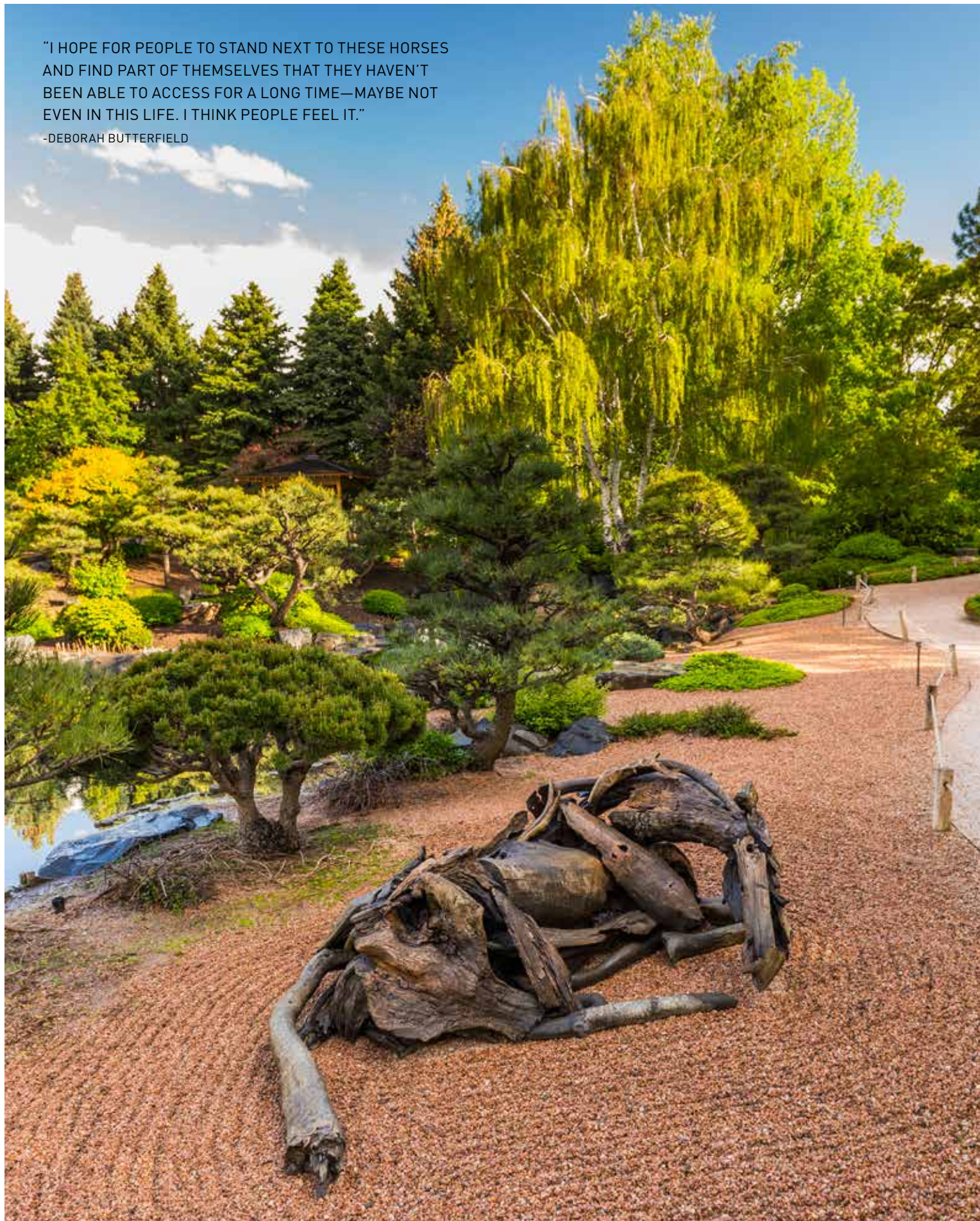
FEDERALLY INSURED BY NCUA EQUAL HOUSING OPPORTUNITY



*You must qualify for membership. Loan must close and \$5,000 must be advanced within 90 days of approval to qualify for no closing costs. Rates, terms, and conditions are subject to change and may vary based on creditworthiness, qualifications, and other factors. Closing costs will be paid for by Bellco after loan has been approved. An appraisal, paid by the borrower, may be required to determine the value of the property. All loans are subject to approval. Annual Percentage Rate for well-qualified borrowers as of 5/18/2015 is 3.75%. Maximum APR for the variable rate advance is 21%. The variable rate for advances shall be the Prime Rate as published in the "Money Rates" section of the Wall Street Journal plus a percentage point based on your credit qualification. Property insurance is required.

"I HOPE FOR PEOPLE TO STAND NEXT TO THESE HORSES AND FIND PART OF THEMSELVES THAT THEY HAVEN'T BEEN ABLE TO ACCESS FOR A LONG TIME—MAYBE NOT EVEN IN THIS LIFE. I THINK PEOPLE FEEL IT."

-DEBORAH BUTTERFIELD



BRONZE METTLE

SHE HAS SCULPTED FOR MORE THAN 40 YEARS, HAS PIECES IN 86 PUBLIC COLLECTIONS, AND HAS BEEN PART OF 327 GROUP AND SOLO EXHIBITIONS. WHEW! DEBORAH BUTTERFIELD TOUTS AN IMPRESSIVE RESUME, BUT IN COLORADO SHE CONQUERS WHEN IT COMES TO NUMBERS. WITH 15 LIFE-SIZE SCULPTURES WEIGHING A TON A PIECE, "THE NATURE OF HORSES" AT DENVER BOTANIC GARDENS IS BUTTERFIELD'S LARGEST EXHIBIT YET. SADDLE UP AS SHE SHARES WITH *MODERN IN DENVER* THE ART OF HER EQUINE RELATIONSHIP, THE ARCHITECTURE OF THE EXHIBIT, AND HER STORY OF LOVE, LIFE, DEATH, AND GRIEF.

WORDS: Amy Phare
IMAGES: Scott Dressel-Martin

WHEN Deborah Butterfield paused from working on "The Nature of Horses" installation, we didn't expect to talk about death, prayer, or bulldozers—let alone negotiations with chickens.

But that's the thing about Butterfield. Akin to her bronze, life-size sculptures, her depth extends far beneath the rich patina. Within minutes: stories of miles traveled, decades of deep-rooted relationships (with the horses, of course), and insight into her unbridled obsession. No small talk. Just wisdom, life, and that undying passion.

It's what pulls you into her work—and what needs to be experienced first-hand by Coloradans at her Denver Botanic Gardens (DBG) exhibit through October 18. "It's one thing to look at artwork—especially a digital representation of an art object that is meant to be experienced in person. To see just one representation of the horses, it's like you're only getting a sliver of what that artwork is about. Move around to experience that 360 degree view as much as you can," said Lisa Eldred, DBG Director of Exhibition, Art, and Interpretation. Adding to Butterfield's talent is that she doesn't use any preparatory sketches; she "draws" her horse sculptures with the wood in three dimensions. "I was so struck upon receiving all of them," said Eldred. "It's a celebration of the art form in and of itself, that 3D object."

At DBG, circumnavigate a Butterfield piece, and you'll realize it's more than a puzzle of sticks. Those materials have history. The sculpture, a story. That horse, it has a soul. And Butterfield wants you along for the ride. Read on as she tells the story—in her words.

THE BEGINNING

I was born in the day of the Kentucky Derby when Ponder won, so I think it's been my life question; I ponder horses. Even since before I could talk, it's been the most important thing I've ever seen. I got my first horse in my 20s, and now I have 10 horses and three mules.

My first horse sculpture was of my pregnant mare, and then my father died in 1977, and I did a piece about him: four big mud and stick pieces, which were set according to the points of the compass. In order to make the pieces, it was the coldest winter ever in Montana, with 3 feet of snow the whole time I was supposed to make it. I had to go to a nursery and use a pickaxe and get frozen dirt out of this pile, then go into the woods and break sticks out of trees, drag them out with my horse, put chains on my pick-up, and get them to my studio. It was 20 below for weeks, and I thought, this is about your dad, this is not supposed to be easy. Anyway, I had seen this book at the Art Institute of Chicago about a little Navajo girl being healed in a ceremony, and she's sitting in the middle of this sand painting, and I thought I wanted to be her. I wanted to be healed after losing my dad.

That's how we learn is through empathy and fitting ourselves into someone else's perspective. For me, the work, aside from being formal constructivist sculpture, it's also meditation and a devotion. It's my way of prayer. As with real horses, and with loved ones, there's always that prayer: Please stay. Please don't go. They're very much about death and grief, as well. Horses are kind of expendable in the biological scheme of things; they were prey animals. They are very fragile and often die. So going through this process of love and devotion and care and

grief, especially if you're doing sport with your horse, it's like your partner. You train together and spend so much time together. If they die, it's devastating. You cry maybe more over the horse, because you know eventually you can stop, and maybe with a person you can't.

THE EQUINE RELATIONSHIP

The metaphor of animals is connected with earth, and we've gotten away from that. They help us keep in touch with this world we've lost track of. Even 100 years ago, everyone had a horse or mule or chickens, and every day, you had to learn how to negotiate with them. You needed each other, and you established a relationship and accomplished things. Now, cars just do what we say; we've lost that two-way conversation. A lot of us miss that, and I do feel as though we've become very self-centered. I hope for people to stand next to these horses and find part of themselves that they haven't been able to access for a long time—maybe not even in this life. I think people feel it. I recently got some mules, because they make me laugh, and horses can make you cry. They're just so heartbreakingly beautiful and frail within their strength. They are a metaphor for me of what we're here to do. They are so quiet and brave and reflect back upon us our attitudes and moods. I understand them by riding them and breathing with them and wrapping my legs around them and taking care of them when they're injured or dying. It helps me stay in the moment and focused to be making art or to be with horses.

THE PROCESS

Emotionally, formally, the horse is also not a horse. The body shape is what I start with. I will weld the shape of the body, hang it up so it's level, and weld the hips, shoulders, and legs down.

It's essentially a rectangular canvas with four legs. I weld sticks and get an abstract composition going, adding and subtracting quite a bit. I have acres of piles of wood and scrap metal at an amazing 90-foot by 120-foot studio. So much is about collecting materials, spreading them across the floor, and finding a theme. It's almost like a melody. Sometimes the wood has holes in it or the graffiti of bark beetles. I collect wood and metal from all over the country, Iceland, Israel, and Hawaii. Everywhere I go, I ship wood home. They are weathered things that show what happened to them: fire, wind, a bulldozer, war. The matter of what I'm working with holds the emotion and the context of its history. Even though the horse's main composition is very abstract, the material holds the memory, almost the DNA of what happened to it.

THEIR PERSONALITIES

After the composition is really dynamic, I know who the horse is, and then I put on the neck and head, and then it becomes personified—it becomes a horse. The non-objective emotional composition of the body determines the personality; it defines the posture, which evokes the movement about to be enacted. They are quiet and still, but you feel in your body the anticipated movement. You internalize them, and they come out. I have under my care 28 horses and 18 boarders, so you get to know them. A lot of pieces are based on actual horses or friends' horses.

They are mostly named after towns in Montana or locations where I got the wood from. Sometimes I'll meditate on the piece and try to find what it reminds me of, often times they are site names or creek or mountain names. They're just portraits in the sense that it provides confirmation of a horse I've known; its volumes are familiar to me. It's not so much anthropomorphic in a cutesy way, but in a way of recognition.

THE INSTALLATION

There's a pressure with any sculpture between objects and walls, and if a piece is placed wrong, it's deflated. However, if it is placed well within an architectural structural, there becomes this lively tension, much akin to riding a horse with positive tensions. There's this dynamic energy that is rewarding for both of you. Working in the studio is much like working with a horse.

So I was very frightened about how my work would look here [DBG]. They asked me to do it for quite a long time, and I just didn't think we could get the work together, and if we could, that it would look terrible. But once we got the



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-DEBORAH BUTTERFIELD



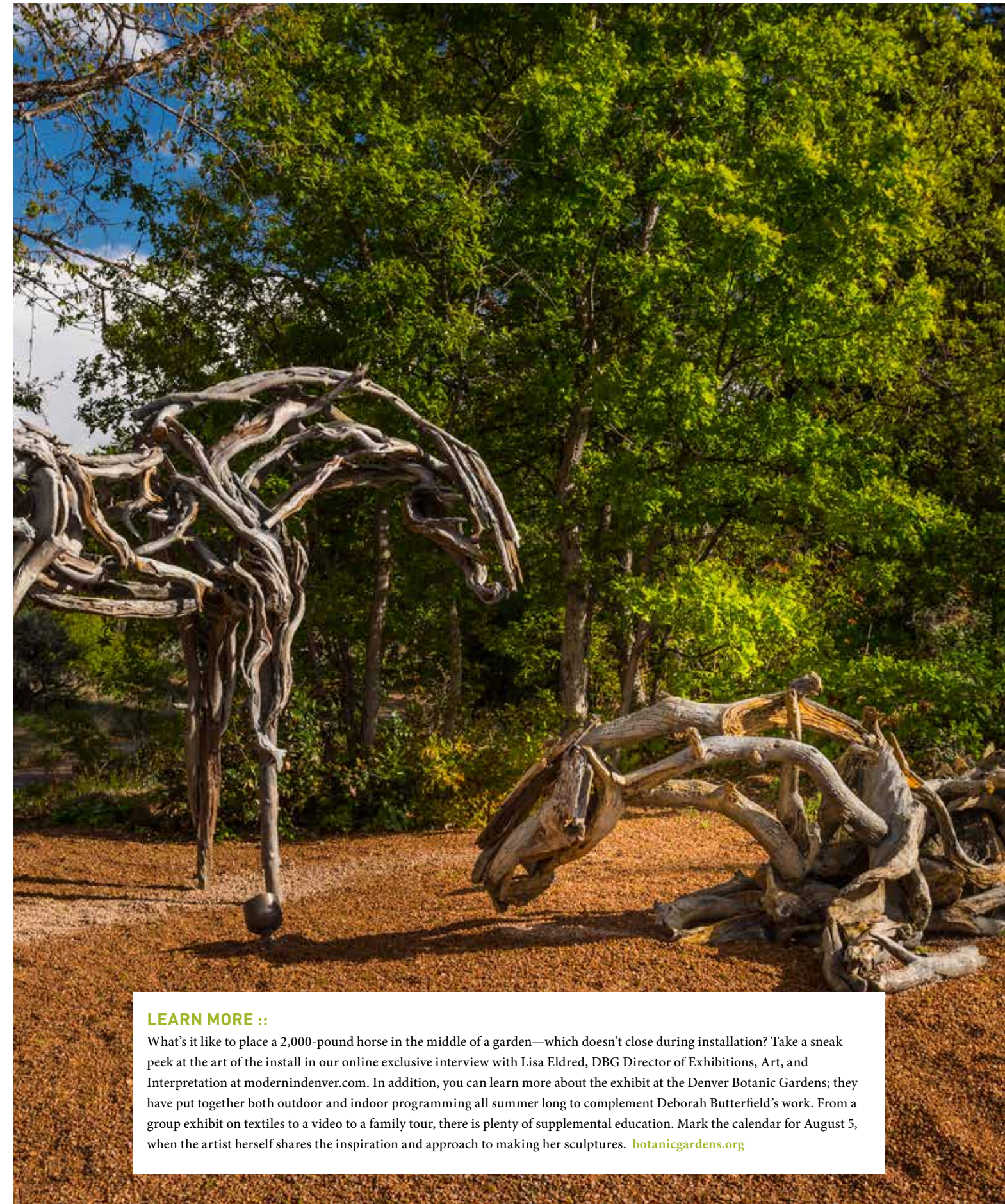
first one placed, my breath went away, and I thought it's going to be really wonderful to do this. The challenge is getting to the site and trying to make that dynamic tension happen, making a composition and emotional energy happen. Since my wood comes from all kinds of trees and climate zones and cultural areas, there's a wonderful analogy with a garden itself, and the idea of birth, life, and death—it's the same with a garden. There are times when a garden is at its most lush, and is it more beautiful then or when it's dead?

I have such trepidation and anxiety, because a lot of my work's strength is that you don't expect to find a horse in a room or an art gallery. Real horses are breathing and full of life. For a sculpture to have that same power, they have to be exaggerated. They are larger so they can carry their own. Outside, I was afraid that they would just shrink. In this garden, there are still walls with trees and hedges, so there is still something for it to relate to. Some pieces have bronze sticks leaning on them and on the ground, so they carry their own context with them; they have their own relationship. I've spent so much time in woods gathering. How do you compete with nature? I wanted to bring that experience, because my horses really are a metaphor for the natural world.

THE EXPERIENCE

I want visitors to crawl into the horses emotionally, look out through their point of view, and to experience that stillness. The reason we make art is so people can see things through another being's eyes. Like a book, it's so interesting to crawl into a character. I want people to look with their eyes, but also feel it through their skin and center. I think we always process things too intellectually, and on one level, I want them to experience it internally in their guts.

It's a horse, but then as you look at it, it could become an entire world. As you go inside, it's no longer a horse—you're in a forest or an atom. The scale disappears, and you can travel within it. All good art is that way. It makes everything else disappear for a while.



LEARN MORE ::

What's it like to place a 2,000-pound horse in the middle of a garden—which doesn't close during installation? Take a sneak peek at the art of the install in our online exclusive interview with Lisa Eldred, DBG Director of Exhibitions, Art, and Interpretation at modernindenver.com. In addition, you can learn more about the exhibit at the Denver Botanic Gardens; they have put together both outdoor and indoor programming all summer long to complement Deborah Butterfield's work. From a group exhibit on textiles to a video to a family tour, there is plenty of supplemental education. Mark the calendar for August 5, when the artist herself shares the inspiration and approach to making her sculptures. botanicgardens.org



A LANTERN ON BROADWAY

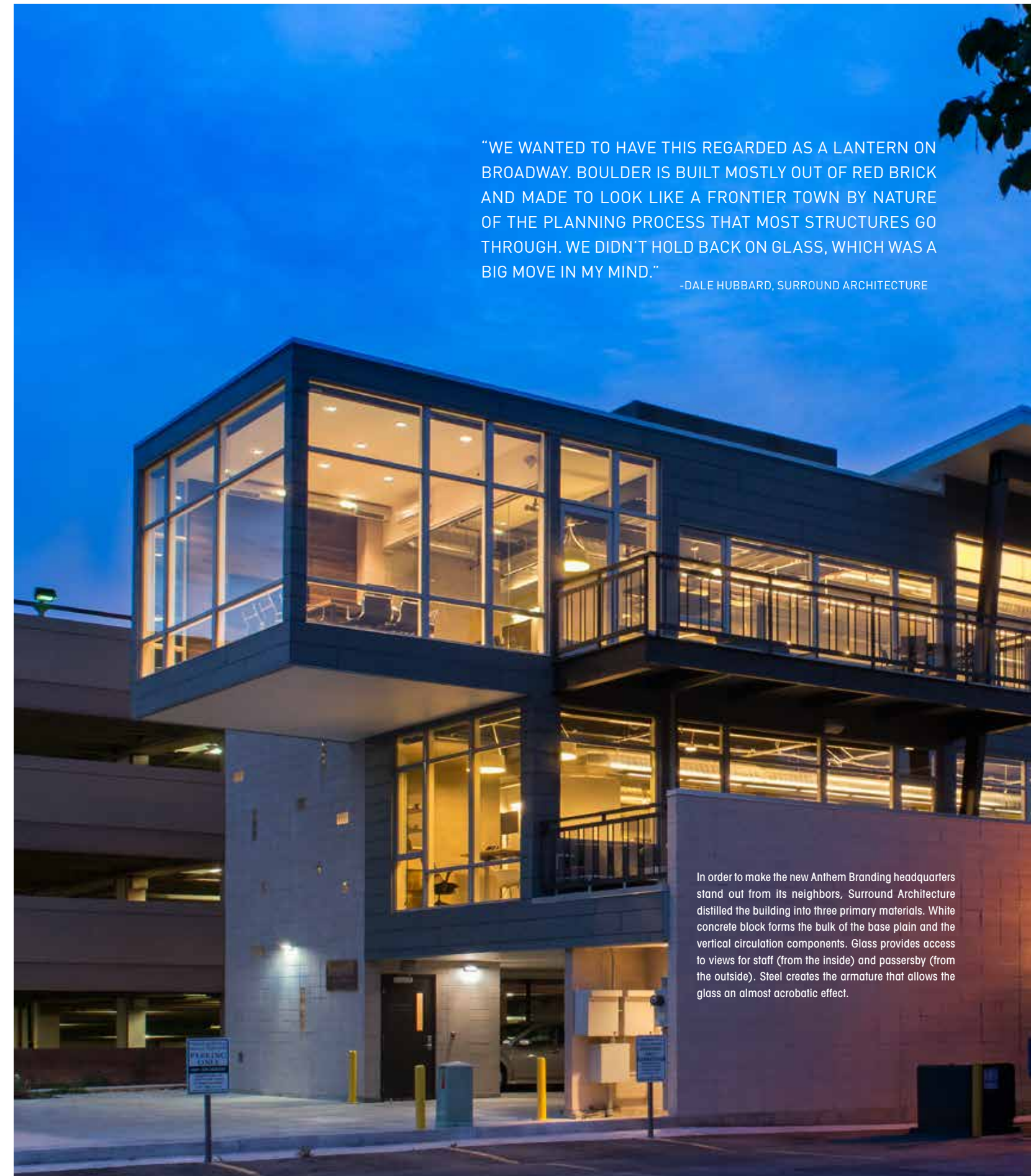
ANTHEM BRANDING DEALS IN THE IMAGE TRADE. WHEN THEY OUTGREW THEIR ORIGINAL BOULDER HEADQUARTERS, THEY TAPPED SURROUND ARCHITECTURE TO DESIGN A PURPOSE-BUILT SPACE TO SUIT—AND ENHANCE—THEIR OWN SPLASHY BRAND. MISSION ACCOMPLISHED.

FROM the gleaming, glass-encased third floor conference room overlooking the heart of Boulder, Anthem Branding Principal and Co-Founder Ted Church looks at peace. He's seated at the head of a long conference table fashioned out of reclaimed birdseye maple boxcar from the Santa Fe Railroad, and there's a sense of calm about him—a confident serenity, as though the viability of this 6,800-square-foot "glass box" was never in doubt. To look out over the midday pulse of Broadway, to glance back over the ambient hum of his casual twentysomething staffers, it's easy to get the impression that this was destined to work out ... that risking so much on the construction of this building was bound to pay off ... that success was inevitable.

Back in 2012, however, as Anthem was bursting at the seams of its tiny A-frame headquarters, the future was less certain. The agency, which handles advertising, design, and branded merchandising for brands ranging from Google to MTV to White Wave, was rapidly outgrowing its confines. The staff of five had grown to 15 and would soon balloon to 27. There wasn't room for everyone, and in the boomtown of early 21st century Boulder, there was nowhere else to go.

This was a high-class problem to be sure—but it was still a problem. Church and co-founder Pete Burhop began looking at properties to purchase and renovate. No luck. They thought about leasing an existing building, but that, too, was a dead end. They even considered developing their own mixed-use building, but weren't comfortable straying so far from their core business. After viewing roughly 50 places all over town and in every conceivable configuration, they had nothing to show for it. "Eventually, we were knocking on doors, unsolicited, and saying, 'Hey we admire your

WORDS: Charlie Keaton • IMAGES: Daniel O'Connor



"WE WANTED TO HAVE THIS REGARDED AS A LANTERN ON BROADWAY. BOULDER IS BUILT MOSTLY OUT OF RED BRICK AND MADE TO LOOK LIKE A FRONTIER TOWN BY NATURE OF THE PLANNING PROCESS THAT MOST STRUCTURES GO THROUGH. WE DIDN'T HOLD BACK ON GLASS, WHICH WAS A BIG MOVE IN MY MIND."

-DALE HUBBARD, SURROUND ARCHITECTURE

In order to make the new Anthem Branding headquarters stand out from its neighbors, Surround Architecture distilled the building into three primary materials. White concrete block forms the bulk of the base plain and the vertical circulation components. Glass provides access to views for staff (from the inside) and passersby (from the outside). Steel creates the armature that allows the glass an almost acrobatic effect.

space; would you consider selling?" And everybody said no, because where would they go? It's such a tight market," said Church. "There was literally nothing available in a 4,000- to 7,000-square-foot space."

But in a delicious bit of irony, the solution to their problem was already within view. Directly across the street from Anthem's tiny headquarters sat a vacant, dilapidated building with a choice location and prime views of the Flatirons. They had already dismissed this site once before; scraping and rebuilding seemed like a lot to take on, and their growing stable of clients left little time for such a massive undertaking—but that was before they'd realized there were so few alternatives. Suddenly the potential reward of owning a custom-designed building in which their own business was the sole tenant seemed to outweigh the risk.

Enter Surround Architecture, whose principal, Dale Hubbard, was a mutual friend and a man with deep roots in the Boulder design community. Church, Burhop, and Hubbard, along with fellow Surround architect Tim Laughlin, began sketching out ideas for a true purpose-built facility. They needed something that met Burhop's criteria of a "rad space," while also comfortably housing their rapidly multiplying staff and still providing enough aesthetic beauty to properly represent a company whose very essence is built around branding and imagery.



ABOVE: Anthem's leadership placed a high premium on location. Said Principal Ted Church, "Being on Broadway, right on the bus line, five or six blocks from Pearl Street, and with so many amenities within walking distance was really important as far as the staff's ability to get around easily." There are also 15 parking spaces on site—something that would have been virtually impossible downtown. **BELOW:** With an eye toward maximizing usable space, the reception area is modest but inviting. Seen here from the top floor, guests are welcomed by casual short-term seating and floor-to-ceiling windows looking out over Broadway.



ABOVE: The second floor is home to Anthem's creative director and a growing design staff. "The goal was to incorporate a raw look, an industrial look," said Ted Church, "but with modern, organic touches." To that end, they integrated exposed ductwork and raw concrete floors with copious steel, glass, reclaimed wood, and halo lighting. Watson benching provides a clean, streamlined workspace for designers, along with a clever space-saving feature: a hardwired power spine that eliminates cord clutter. **BELOW:** Coalesce Design & Fabrication helped create "collaboration islands" where staff can gather for quick meetings. "For that one, function came first because they needed drawers and space to put products, and they wanted a workable surface at a certain height," said Coalesce's Greg VanderBeek. The solution? Old, lateral file cabinets surrounded by a custom steel frame and topped with reclaimed wood. Delray LED Cylindro lights help define the workspace and provide a warm halo effect when viewed from outside.





THE STAIRCASE IS POSITIONED FRONT-AND-CENTER AT THE VERY HEART OF THE BUILDING AND IS WIDE OPEN AT EITHER END.

“WE WANTED TO HAVE THE SEPARATION BETWEEN OUR TWO DEPARTMENTS FOR OBVIOUS WORK REASONS, BUT WE STILL HAD TO FOSTER SOME CONNECTIVITY. WE DIDN’T WANT TO LOSE THAT.”

-PETE BURHOP
Principal, Anthem Branding

Consisting of one 5,500-pound piece of steel, some reclaimed wood, and individual pieces of iron, the main staircase at Anthem is the building’s showstopper. “The lines on it are some of the coolest things about it,” said Greg VanderBeek of Coalesce, who manufactured the piece. “When you look at it straight on it could be almost any type of staircase, very monolithic and complete. From the side, it looks as if it’s floating, almost like MC Escher stairs, because you don’t see the enormous backbone that holds it up. Then when you see the profile, you get another aspect; the backbone that holds it all together—with this large tube and steel plate welded together—makes it rock solid.” A playful zen garden lingers underneath.



Anthem Branding Principal Ted Church enjoys a quiet moment in the third floor conference room, with views of the Flatirons to the south and more of Boulder's natural beauty to the west and north. Floor-to-ceiling windows punctuate Surround Architecture's "inside-out" design approach, where the natural environment doubles as office walls. The room is anchored by a reclaimed birds eye maple conference table made from Santa Fe Railroad boxcar. Greg VanderBeek of Coalesce explained, "It was from a freezer car, so it didn't have as much road rash as some of the boxcar we've worked with. It was all insulated, so you had the natural scars from all the movement on the top face, but you didn't have all the markings on the lower face from the gravel kicking up from the train. It was fun to integrate the steel with all of that."



ABOVE LEFT: Despite having three stories and 6,800 square feet to work with, Anthem Branding wanted just three private offices. Ted Church's space features a Watson Seven adjustable desk, reclaimed billboards in galvanized frames, and glass walls for unobstructed views of the staff. **ABOVE RIGHT:** Positioned just a few steps from the reception area, this smaller conference room is a place for touchdown meetings, brainstorming sessions, and general ideation. A Criss-Cross designer table is surrounded by Eames-style molded plastic dowel-leg side chairs. **BELOW:** The creative studio lounge is anchored by a canvas print of a Japanese tour poster for The New Mastersounds, a Leeds-based band for whom Anthem handled merchandise and design work. Look closely and you'll see Pierre chairs inspired by Le Corbusier's 1929 original.

The end result is an elegant, inviting blend of clean lines and breathable spaces. The materials are raw and simple, with a heavy emphasis on glass and steel. This industrial flavor is punctuated by subtle organic touches. Natural light dominates; the surrounding beauty of Boulder overwhelms. “We always talked about the idea that the architecture becomes the interiors,” said Hubbard. “It’s an inside-out building. That’s an approach that was always fundamental to our design process.”

The effect of creating a building this way is two-fold. From practically any desk on any floor, panoramic views of the Flatirons abound. It is the very antithesis of walled-in cubicle life. The impact, however, is equally striking from the exterior, where passersby get an unfettered glimpse of Anthem’s inner sanctum. As day turns to night, the glass box shines brightly amid a string of more traditional office structures. “We wanted to have this regarded as a lantern on Broadway,” said Hubbard. “Boulder is basically built mostly out of red brick and is made to look like a frontier town by nature of the planning process that most structures go through. We didn’t hold back on glass, which was a big move in my mind.”

Hubbard also points to some less-obvious design choices which made all that glass possible, and which lend the building a high enough level of energy efficiency to conform to IECC 2012 standards. For starters, they installed residential windows rather than a typical storefront system. The mechanicals are all high-efficiency, the floors are composite slab, and the walls are a single block that manages to accomplish the exterior finish, wall cavity insulation structure, and interior finish all in one piece. Such a streamlined approach made it easier to find room in the budget for all those windows.

Functional flow was also a top priority. Entering from the street, egress stairs lead to the second-story main floor. A modest reception area opens to a full kitchen—site of the weekly Tuesday meeting and, on this day, a half-eaten box of foodie doughnuts. A nearby door opens to one of three expansive on-site decks, giving Anthem staffers a comfortable place to work or relax on nice days, and a place where clients sometimes host community-based social events. The Delta Fassade cementitious rain screen that lines the exterior walls means there is no need for paint and no need to worry about water damage. (It looks handsome, too.)

Back inside, windows cradle everything. A wide-open layout is anchored by sleek Watson Tonic benching desks, where designers crank out, among other things, T-shirt concepts for Anthem’s substantial apparel business. The benching is noticeably free of clutter thanks to a built-in power supply. There isn’t a tangled cord in sight. Further back, staff lockers offset two full bathrooms (complete with showers), a collaboration island by Jake Kirkpatrick (an identical twin resides upstairs), and a swag closet overflowing with branded caps, T-shirts, and notebooks. The far rear of the

building sports the mightiest views and thus was the only suitable home for this conference room now draped in late-afternoon sunlight. There’s another egress staircase tucked around the corner leading to the on-site parking lot.

At the building’s literal and metaphorical center is the main staircase: a 5,500-pound piece of single-beam steel that rises dramatically to the upper floor while providing just enough cover for a playful zen garden underneath. It is the handiwork of Coalesce, a Boulder-based custom metal fabrication shop that also handled both the front and back egress stairs. Church calls this the building’s “showstopper,” but there’s more to it than the wow factor. “We wanted to have the separation between the two departments for obvious work reasons,” said Burhop, pointing out that the main-floor creative teams operate in a much different way—and often at a much lower decibel—than the top floor account teams. “But we still had to foster some connectivity. We didn’t want to lose that.” As a result, the staircase is positioned front-and-center, at the very heart of the building, and is wide open at either end. Anthem staffers find themselves drawn to this central staircase, which creates greater circulation and more interaction between departments.

At the top of that staircase is a third floor that largely mirrors the one below it, but with a fully stocked beverage center at the front and three private offices along the perimeter—the only private offices in the entire building. Church and Burhop have outfitted their spaces tastefully but modestly, with great attention given to functional beauty: amidst individually appointed offices and pictures of their families, each is centered by a Watson Seven desk, which adjusts from seated to standing in seconds. It’s a nice luxury to have, especially given that both seem more likely to be out on the floor with their teams or off-site visiting clients than seated at their desks. This is how business gets done in a modern agency.

There was a time when Anthem looked like it might outgrow Boulder. Exceeding the confines of their original space and reduced to knocking on strangers’ doors in hopes of finding a new home, it’s not hard to imagine anxiety creeping in. But it’s telling of Church and Burhop that rather than being discouraged, the challenge only strengthened their resolve. “We’re raising our kids here, and we’re invested in this town,” said Church. “This town’s been good to us, and we want to be here. There was never any question of going anywhere else.”

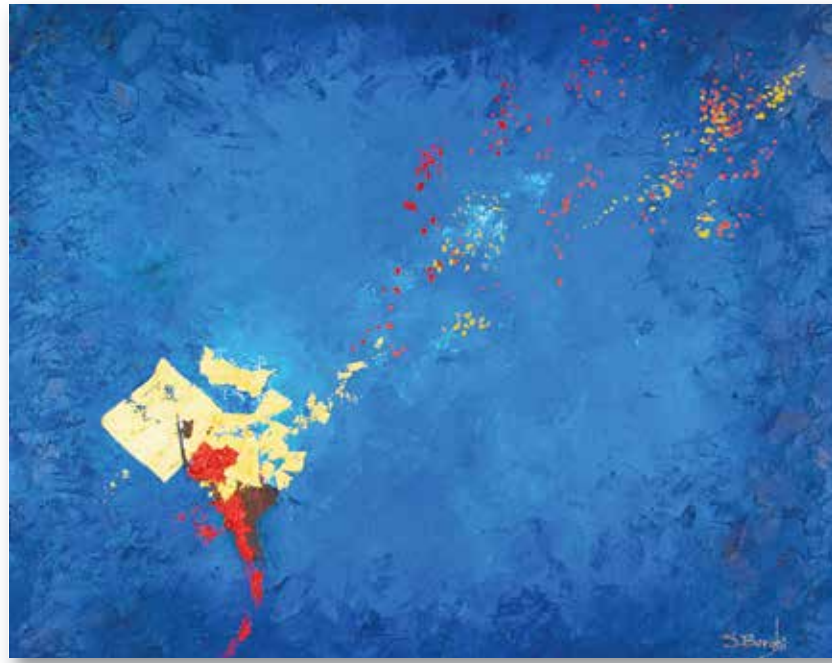
Having access to Hubbard, Laughlin, and Surround Architecture didn’t hurt, either. “I think when there’s a purity of intention, people see that reflected in the end product,” said Hubbard. “It doesn’t matter if it’s a building, or a logo, or a magazine. And what I like best about this building is the clarity of intention, and the simplicity of the execution.”



PROJECT LIST

- ARCHITECTURE / INTERIORS
Surround Architecture
Dale Hubbard, AIA, Principal Architect
Timothy Laughlin, AIA, Project Architect
Kimberly Coffau, AIA, NCARB, Architect
- ANTHEM BRANDING PRINCIPALS
Ted Church and Pete Burhop
- GENERAL CONTRACTOR
GH Phipps Construction Company of Wyoming
- STRUCTURAL ENGINEER
Anthem, LLC
- MEP ENGINEER
Boulder Engineering
- CIVIL ENGINEER
JVA, Inc.
- LANDSCAPE ARCHITECT
Outside LA
- METAL STAIRCASE // WOOD AND METAL WORK
Coalesce Design & Fabrication
- WOOD AND METAL KITCHEN ISLAND
Jake Kirkpatrick

TOP: Anthem Principal Pete Burhop soaks in a crisp Boulder morning on one of three expansive decks. “A lot of our motivation was that this could be a keystone building in Boulder, on the main artery of the town,” he said. “It was important to us to design something that not only fit our needs and our future needs, but that could leave a legacy for the town.” **ABOVE:** The exterior finish is Delta Fassade cementitious rain screen panel, which requires no paint and protects against water damage. The Fiberon composite decking is more versatile and durable than wood. Ted Church said of the functional appeal: “One of the things we love about having a deck that runs the entire length of the second floor is that if one person’s out there, it’s a great, subtle invitation to join them. And because of the length we’re able to have four distinct zones out there, so people can have privacy if they need it but also be part of a bigger community.”



Steve Borghi &
 Rhythmic Expressionism:
a new direction in art

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STUDENT FIRST PLACE:
 Pikes Peak Community College | TANDUS / CENTIVA



STUDENT HONORABLE MENTION:
 COLORADO STATE UNIVERSITY | HUMANSCALE



BEST USE OF HARD SURFACES:
 ARAPAHOE COMMUNITY COLLEGE | MOUNTAIN TRADE SUPPLY



BEST OF SHOW:
 BURKETT DESIGN INC. | CAPCO TILE AND STONE



BEST USE OF SOFT SURFACES:
 RNL DESIGN | MAHARAM



PHOTOGRAPHY BY JOHN S. MILLER PHOTOGRAPHY

PRÊT-À-PORTER



THE VISION AND MISSION OF THE INTERNATIONAL INTERIOR DESIGN ASSOCIATION IS TO STAND FOR THE FUTURE OF DESIGN, AND THE ROCKY MOUNTAIN CHAPTER BROUGHT THIS VISION TO LIFE WITH PRÊT-A-PORTER 2015—"FUTURE UNDEFINED". TWENTY EIGHT MODELS TOOK THEIR WALK ALONG THE RUNWAY IN FRONT OF A SOLD OUT CROWD AT CITY HALL EVENTS VENUE ON APRIL 17TH. THE COMPETITION WAS TIGHT AND A PANEL OF ESTEEMED JUDGES HAD A DIFFICULT DELIBERATION SESSION TO DECIDE THE WINNERS. THE TEAMS FROM INTERIOR DESIGN AND ARCHITECTURE FIRMS WERE RANDOMLY PAIRED WITH PRODUCT MANUFACTURERS AND TASKED WITH CREATING A COUTURE ENSEMBLE FOR THE READY-TO-WEAR FASHION EVENT. WITH THIS YEAR'S THEME DRAWING INSPIRATION FROM THE FUTURE OF DESIGN AND ARCHITECTURE, THEY PRESENTED GARMENTS, HAIR AND MAKE-UP WITH A HIGH-FASHION APPROACH. VISIT WWW.IIDARMC.ORG FOR MORE INFORMATION.



John Knuth uses unconventional methods to create breathtaking works of art. But there's much more lurking beneath the surface of his flyspeck paintings. "I've been thinking about my own values in relation to what's cool in art right now," said Knuth. "Although my career is kind of on an upswing, I feel like my values are a little unfashionable. The fly paintings are very formal and beautiful, but they're also very content-heavy."

IMAGE: Heather Rasmussen

FILTHY BEAUTIFUL

LOS ANGELES ARTIST JOHN KNUTH PAINTS WITH FLYSPECK. THAT IS NOT A TYPO; HE USES THE DIGESTIVE PROCESS OF INSECTS TO CREATE HIGH-END, TRANSCENDENT MODERN ART THAT SELLS ALL OVER THE WORLD. THIS SUMMER, KNUTH AND HALF A MILLION OF HIS WINGED FRIENDS HAVE BROUGHT AN INTERACTIVE NEW SHOW TO DENVER. LET THE BUZZ BEGIN.

WORDS: CHARLIE KEATON

FIRST things first: Find yourself a reputable biological supply company and place an order for one million maggots. Delivery will take a few days—it's probably a good idea to spring for tracking and insurance on this one—and while you're waiting, get to work building contraptions to house these maggots once they become flies. You'll need straight wood (poplar is good) and some tropical hardwood fiberboard called luan, used in everything from boats to dollhouses. Make sure to have plenty of nails, glue, primer, paint, canvas, and sugar water on hand, plus all the corresponding tools for each. The contraptions take about three days, start to finish. Once the maggots arrive

IMAGES COURTESY OF JOHN KNUTH AND DAVID B. SMITH GALLERY



“IT’S AN INTERESTING LAYER TO THE WORK THAT YOU’RE FORCED TO GET PAST YOUR IDEAS ABOUT WHAT FLIES ARE AND THEN TO SEE THIS BEAUTIFUL OBJECT THAT THEY PRODUCE.”

-WHITNEY CARTER, DIRECTOR AT DAVID B. SMITH GALLERY

they’ll need five days to pupate. Then it’s time to make something uniquely, paradoxically beautiful.

John Knuth paints with flies. There’s no other way to say it, no euphemistic expression to conceal the hard truth about the process he endures in the name of artistic creation. Flies are filthy creatures. But the paintings they produce by his hand are other-worldly.

Whitney Carter, Director at David B. Smith gallery in LoDo, has known Knuth for years. “A lot of time when you’re describing it, people can’t get past the repulsion,” she said. “But it’s an interesting layer to the work that you’re forced to get past your ideas about what flies are and then to see this beautiful object that they produce.”

So how, exactly, do flies paint? And why has Knuth gone to so much trouble when more traditional methods seem to work just fine? The biological process itself is fairly simple—a clever utilization of natural bodily functions—but the preparation, and the larger ideas behind his work, are much more complex.



Start with what Knuth calls his “contraptions,” built by hand in his Los Angeles studio. Each one measures 5 feet by 3 feet. His flies eventually live, eat, and paint here. Lining the walls of each contraption are canvases, standing face-to-face after being stretched and primed and covered in a monochromatic base. The flies are introduced to their new home and fed a mixture of water, sugar, and a heavily-pigmented acrylic paint.

This is where biology takes over, because flies don’t have a moving mouthpiece to chew and bite. Instead they have a proboscis, a straw-like piece of anatomy that allows them to regurgitate a digestive enzyme onto whatever they’re eating. That enzyme breaks down the food, and the resulting juice gets sucked back in. In other words, flies are in a more-or-less constant state of regurgitation, spreading the contents of their stomach onto every surface they encounter.

Knuth first was interested in how this digestive process enabled flies to spread disease. Over time, he began to see that their behavior corresponded with certain aspects of human life in major metropolitan cities. He created his first flyspeck paintings by feeding flies typical American fast food. The results were interesting but drab—lots of brown spots atop more brown spots. Then,

Painting with flies starts with the bulk acquisition of maggots. Biological-supply outlets provide Knuth with hundreds of thousands of maggots, which then go through a rapid life cycle. They take five days to pupate, meaning they develop pupae around them, within which they become blue bottle flies. Fully developed, their lifespans are approximately three weeks—most of which is spent making modern art.

IMAGES: MOCAtv/Andy Featherston





FILTHY BEAUTIFUL

an epiphany: "I realized that I could control the pigment and the color, and I became interested in creating something transcendent with the baseness of the flies," Knuth said. "There's nothing worse than a fly,

"THERE'S NOTHING WORSE THAN A FLY, AND I LIKED THE IDEA THAT YOU COULD REALLY CREATE SOMETHING MAGICAL AND DELICATE FROM SOMETHING SO NASTY."

-JOHN KNUTH

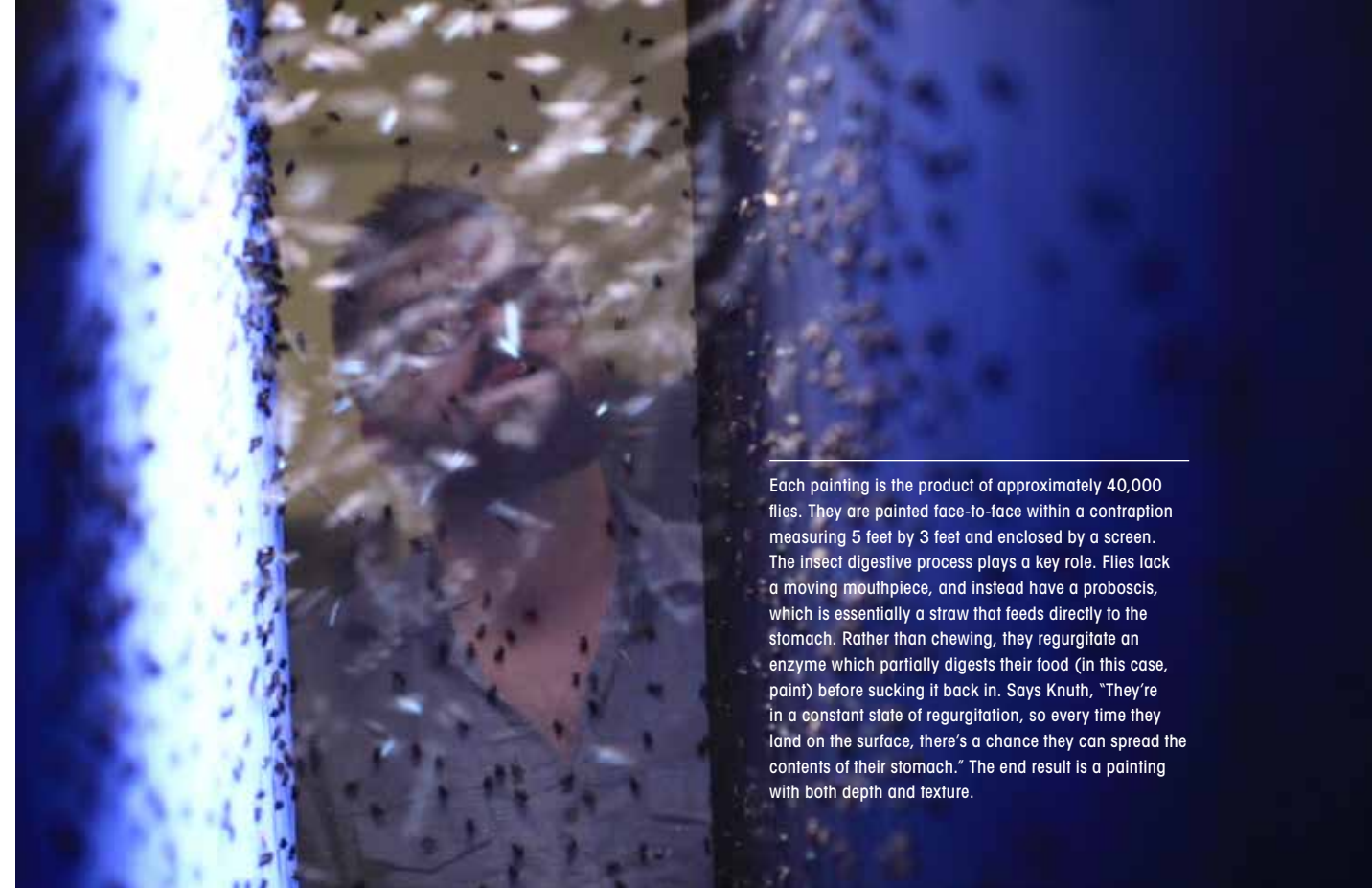


and I liked the idea that you could really create something magical and delicate from something so nasty."

The resulting work has turned heads, and not just because of the unusual workflow. Featured in major exhibitions from Chicago to Milan, Knuth's paintings are genuinely captivating. The price tags start at \$3,000. And the way he goes about creating it never fails to start a conversation. "His paintings are gorgeous and stunning to look at, and it's so interesting to learn about the process," said Owner/Director David Smith. "His works cross various lines: minimalism, performance, a little bit of conceptual art. And it results in these stunning paintings."



Before any painting begins, Knuth spends three days building contraptions to house the flies. He uses poplar and luan to frame the structures, then stretches and primes his canvases before applying a monochromatic base layer and placing them along either interior wall of the contraption. He mixes acrylic paint with sugar water, which the flies will ultimately ingest and regurgitate many times over en route to creating a disarmingly elegant flyspeck painting.



Each painting is the product of approximately 40,000 flies. They are painted face-to-face within a contraption measuring 5 feet by 3 feet and enclosed by a screen. The insect digestive process plays a key role. Flies lack a moving mouthpiece, and instead have a proboscis, which is essentially a straw that feeds directly to the stomach. Rather than chewing, they regurgitate an enzyme which partially digests their food (in this case, paint) before sucking it back in. Says Knuth, "They're in a constant state of regurgitation, so every time they land on the surface, there's a chance they can spread the contents of their stomach." The end result is a painting with both depth and texture.

Smith ought to know. He is hosting Knuth, along with 500,000 winged collaborators, at his David B. Smith gallery until July 3. The exhibition, "Nothing Without Providence," is named for the Colorado state motto, and has offered unprecedented access to not just the finished product, but to the artistic process itself. Knuth arrived in Denver weeks before opening night and used that time to prepare his contraptions, flies, and canvases for the very public exhibition. For the first two weeks, when guests walked in the gallery's front door, they were greeted by an internationally known artist creating original works via flyspeck. "John basically set up his studio in the gallery," said Carter. "For people to come in and meet the artist, to see him making the paintings, and to watch them happen in stages, is



IMAGES / 146-147: MOCAtv/Andy Featherston

FILTHY BEAUTIFUL.

pretty unique and special." On June 13, the paintings were finished and installed; they remain on display until July 3.

For his part, Knuth is excited to be spending the summer in Colorado. Despite his status as an ascending talent in the Los Angeles art world, the native Minnesotan has never lost his connection with nature. Much of his work is inspired by the natural world, and he makes a point to seek out pockets of urban adventure amidst the city-based existence of southern California. "I think I'm the only guy in L.A. who owns a canoe," he said.

The canoe didn't make the trip this time, but what Knuth brought to Denver instead—contraptions, flies, and the ability to create breathtaking work in real time on the floor of a major gallery—is bound to get noticed. He paints like no one else. But does he even consider himself a painter? "I always think of myself as being a sculptor," said Knuth. "As a painter, you're moving paint around on a canvas. With this I'm physically working with something that has duration, that has three-dimensional space, and the contraptions that hold the flies are sculptures. I'm excited that with this show, people got to see that it really is like a material manipulation practice."

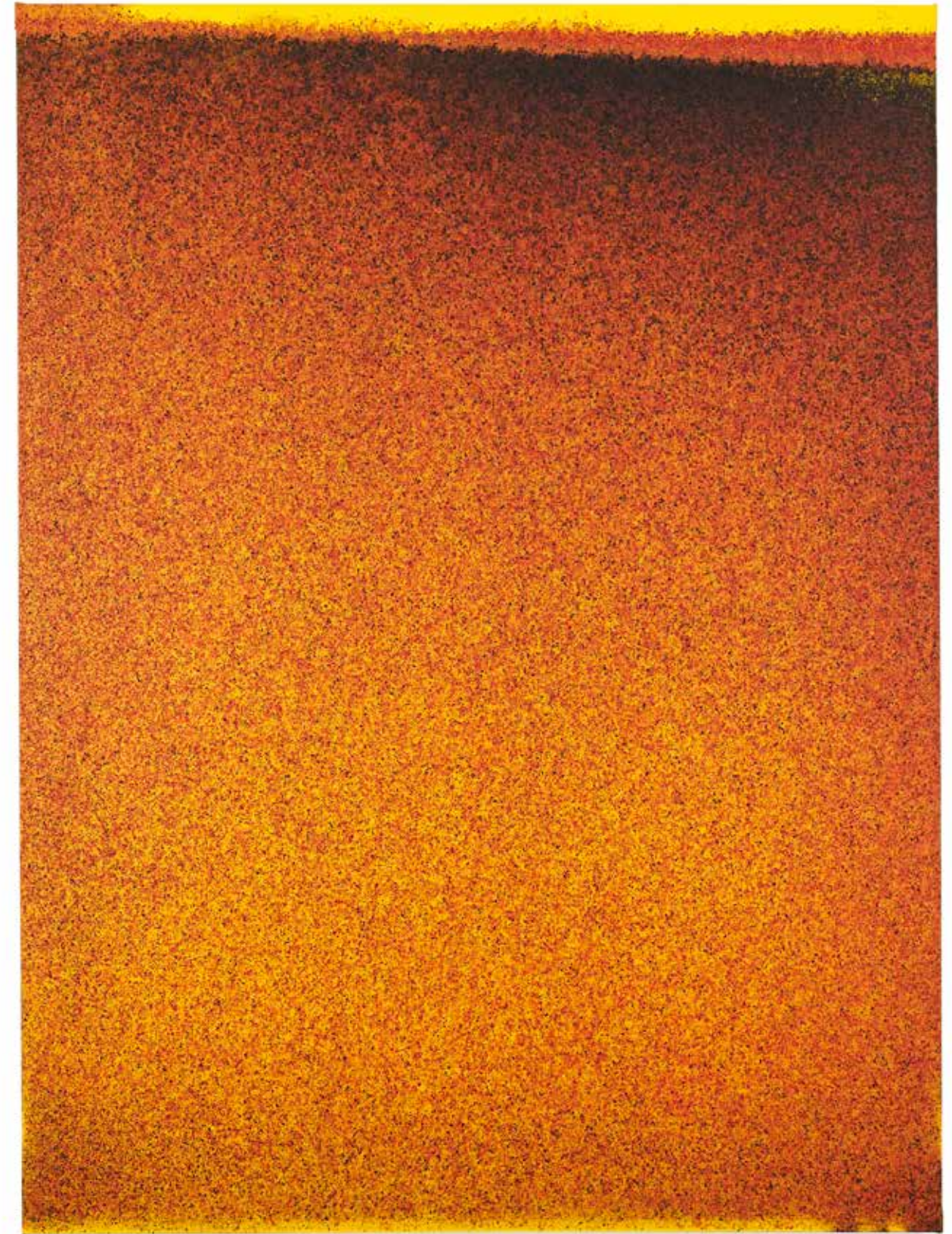
Whatever he calls it, you won't be able to take your eyes off it.

"Nothing Without Providence" runs through July 3 at the David B. Smith Gallery. davidbsmithgallery.com



Beginning to end, Knuth spends four to six weeks creating each painting. For his "Nothing Without Providence" exhibition in Denver, he arrived nearly a month early to begin preparations. Once the flies were exhausted and the paintings ready for display, they came out of the contraptions and now hang on the wall without any varnish.

IMAGES: MOCAtv/Andy Featherston



Elevation Burn, 48 by 36 inches

IMAGE: Heather Rasmussen

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Work. Life. Balanced, in the Palmers' Hilltop kitchen. Brass etch Tom Dixon lights serve as accents overhead for the white granite, L-shaped Parana island that doesn't stay deserted for long.

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INGREDIENTS

RECIPE FOR RENOVATION

WHAT DO YOU GET WHEN YOU TAKE THE YEAR 1913, COMBINE IT WITH 1977, AND THROW IN A HEAPING HELPING OF MODERN INSPIRATION? FOR ANNA AND STEVE PALMER, THESE WERE THE STARTING INGREDIENTS FOR COOKING UP A BULTHAUP KITCHEN THAT TIED TOGETHER THE ECLECTIC ARCHITECTURE OF THEIR HILLTOP HOME. WHAT MAKES IT STAND APART, HOWEVER, IS THE PERSONAL CRAFT TAPPED WITHIN.

WORDS: CORY PHARE • IMAGES: DANIEL O'CONNOR



Cherry benches—custom made in Vermont—were modeled after Anna’s Chinese antiques but built big enough for two behinds. In order to accommodate the seating, Buildwell workers improvised the overhang to fit the family. After all, a living kitchen means that this island isn’t just for desserts.

IT BEGAN WITH THE STAIRCASE.

Bisecting the living and kitchen areas, the intrusive escalier closed space that the Palmers wanted to open; clearly the bifurcated flow had to go. But what was the best way to marry modern with the already disparate home, which was half turn-of-the-century and half hailing from the 1970s? How would they put a signature stamp on the space to make it their own? More importantly—how could they ensure that food in the refrigerator wouldn’t become crowded out by Steve’s beer?

The answer came from working with Jed MacKenzie and William Landeros, Certified Kitchen Designers at the bulthaup Denver showroom (owned locally by Kitchen Designers). Already keenly aware of how they planned to work—and more importantly, live—in their kitchen, the Palmers sought out the boutique vendor to supplement their ideal design. “We went into the process with a clear idea of what we wanted in the design,” said Anna, “and bulthaup went above and beyond to

help us find the right kind of products to execute it.”

That design, which is all about economization of space, honors the Palmers’ key inclination to have interior flow without any dead ends. As Anna notes, it is often hard to achieve an open kitchen that’s compact enough to cook. “The footprint of the house is tied into the storage and cabinetry to work with the living space within,” said MacKenzie. “Every square inch ends up getting utilized.” And personalized—after all, a kitchen is meant to be lived in. This means a drawer exclusively for water bottles, a “crazy Susan” extension on the spinning-cabinet classic, and storage systems that make even non-lovely things lovely, according to Anna. Or as Steve said, “You’re in a kitchen with surfaces around you. Nothing’s more than three steps away.” And thanks to the brass etch Tom Dixon lights acting as accents, everything is illuminated.

It wasn’t always that way, though. The most substantial project component was removing that divisive staircase binding the compact galley kitchen and laundry room, along with most of the separating perpendicular wall. Expanding the space from two distinct rooms into one proved to be transformative; it opened movement around the L-shaped island, which is outfitted with a composite draining Blanco sink; granite top; and soft-touch copper lacquer cabinets. This, combined with the glueless polypropylene silver-gray laminate on perimeter recessed cabinets and hackberry counters, creates a commingling of materials that draws the eyes in understated contrast, rewarding attention to detail. “This project is unique in many ways,” said MacKenzie. “Combining finishes and colors that haven’t been done before—there are layers of subtlety throughout the kitchen that continues into the living space.”

Personal signature is found throughout. Indeed, some of its most notable features are signatory elements truly bespoke to the Palmers’ kitchen design. Recessed LED lighting is integrated underneath shelves handmade by Buildwell’s Ryan Wither, the builder for the project. Behind cabinet pocket-doors, motion-activated LED lights also cast a warm 3000-Kelvin glow. Handmade Ann Sacks tiles comprise the backsplash and were the initial design element around which the rest of the kitchen was coordinated. A pass-through window allows hors d’oeuvres to effortlessly perk up a patio party. A fireplace shelf in the nearby living area is made from extinct Chinese wood known as Huanghuali, which translates to “yellow flowering pear.”

All of these elements enabled the Palmers, with the help of bulthaup, to renovate a unique space to reflect what they refer to as “the patina of life.” According to Anna, Steve mentions an affinity for the space all the time. “I guess there’s something different to love about it every day,” he said. Not the least of which is the beer tap integrated into the kitchen island, which served up a hefeweizen from Prost Brewing during a renovation wrap party and keeps the fridge free for food. Now that’s a true craft.



“THE FOOTPRINT OF THE HOUSE IS TIED INTO THE STORAGE AND CABINETRY TO WORK WITH THE LIVING SPACE WITHIN. EVERY SQUARE INCH ENDS UP GETTING UTILIZED.” -JED MACKENZIE, BULTHAUP

A barnwood silver patina frames the shelves, whose recessed LEDs shed a warm 3000-Kelvin light on hackberry counters.



TOP LEFT: Every hour is happy when you've got a maple inlaid walnut barnwood beer tap in your island. **TOP RIGHT:** The pass-through window sends passed-apps to the patio in a snap. **BOTTOM RIGHT:** The Ann Sacks backsplash Chinoiserie Hua pattern designed by Robert Kuo frames a Fisher & Paykel five-burner with wok stove. **BOTTOM LEFT:** With an atypical kitchen layout, the proximal balance of counter and space makes kitchen work go with the flow.



LEFT: The Palmers' renovated kitchen (above) now allows functional flow around the island. After months of planning, custom steel beams replaced a confining flight of stairs (below) and reclaimed space—not only in the formerly cramped, hobbit-like kitchen, but also by increasing usable square footage in the master suite above. **TOP RIGHT:** A mix of vintage and modern glassware: Paul McCobb footed teacups and ice cream dishes, Ikea mugs and glasses, vintage green polka dotted glasses, handmade pottery, and the classic Ball mason jar.



*

LOOKING TO PUT YOUR OWN STAMP ON A KITCHEN REVAMP? HERE ARE A FEW TIPS FROM HOMEOWNER ANNA PALMER AND BULTHAUP'S JED MACKENZIE TO ELICIT YOUR OWN RENOVATION INSPIRATION.

LIGHTING: More than just luminescence, attention to accents can cast your kitchen in a whole new light, according to Anna. "Figure out the task lighting, and then pick out one accent element." For the Palmers, it was three brass etch Tom Dixon lights that add a pop to the surrounding palette.

AUXILIARY SPACE: The Palmers asked themselves how to make their space functional and avoid overcrowding. One way was to utilize tall cabinet storage with pullouts to prioritize access. "That gives freedom to design without the use of wall cabinets," said MacKenzie. "The result is flexibility to have a large island with functional storage and open up space."

WORK-LIFE BALANCE: "Don't forget that kitchens are meant to be lived in," Anna said. She also warns against getting too precious or preoccupied with a specific aesthetic. Or as MacKenzie put it, "There are a lot of ways to make a kitchen unconventional, but it has to work—or else it's a failure."

*



TECH TREAT

A NEW SMART KITCHEN GADGET TAKES THE GUESSWORK OUT OF GASTRONOMY.

Two of our favorite things—food and technology—mingle in the modern kitchen with the latest smart gadget to hit the market: Countertop.

Recipe generator, calorie tracker, food scale, and nutrition coach—the Countertop does it all with its simple and sleek board and corresponding app that knows you better than you know yourself, thanks in part to its seamless integration with your other tech tools. Countertop talks with Jawbone UP and Apple Health, so it knows when you are sleeping, awake, good, and bad. And it gets smarter.

Countertop learns as it goes, and before you know it, will substitute ingredients to avoid your nut allergy, dodge your turnip distaste, and offer suggestions before realizing you need them (think post-workout protein recipes). In addition to its predictive powers, its design is successful in that it works with your existing

appliances. Wipe the dust off that slow cooker; the Countertop connects with your Vitamix and Crock-Pot, maximizing those stowed wedding gifts while making a better and healthier you. We also love that the Countertop weighs each ingredient you add, allowing you to get rid of all the gizmos: measuring cups, spoons, and endless drawer clutter.

It takes more than Internet capability for a device to be smart. More than batteries. More than digital. For us, a successful smart device—like all good design—must improve the quality of our lives. And with the potential of custom-tailored, automated mealtimes at our fingertips, the Countertop has become a *Modern In Denver* must-have.

Pre-order the Countertop at:
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WORDS: Amy Phare

THE WOLFPACK

WITH THEIR NEW LINE OF HIGH PERFORMANCE COUNTERTOP APPLIANCES, SUB-ZERO AND WOLF CONTINUE TO BLEND INNOVATION WITH ACCESSIBILITY.

Refrigerators, cabinets, pantries: These are but mere layovers on the way to the almighty countertop. It is here, on the hallowed granite fields, where chicken breast meets its balsamic glaze, where cheese meets its grater, where eggs meet their whisk.

Sub-Zero and Wolf understand the value of countertop real estate, and their new line of Wolf Gourmet countertop appliances makes every inch count. The company has been building high-end kitchen appliances for more than 70 years, so it's really no surprise that their latest endeavor hits every mark. "Wolf has a heritage," said Alysha Archer, Corporate Marketing Coordinator for Roth Distributing. "Everything is professional quality, and they've put a lot of time into researching these new appliances."

These new appliances include the Countertop Oven, the High Performance Blender, the 4-Slice Toaster, and the 2-Slice Toaster. Each appliance boasts the same iconic red knob and stainless steel construction as Wolf's other offerings, and lives up to the Wolf name in design, performance, and functionality.

WORDS: Josh Kraus



COUNTERTOP OVEN

There's a reason it's not called a toaster oven. The Wolf Gourmet Countertop Oven is a full-fledged oven, and mirrors its larger counterpart, the Wolf range, in nearly every way but square footage. There are too many features to list here, but some highlights include the integrated temperature probe, advanced perimeter convection mode, and precision temperature control. Six cooking modes offer endless meal possibilities, and the Countertop Oven is big enough to accommodate most 9-by-13-inch stoneware dishes. Whether it's herb-roasted chicken tenders, banana-walnut muffins, or restaurant-quality miso-glazed salmon, if you can fit it, you can cook it.

BLENDER

In the wake of this decade's green-smoothie epidemic, blenders are under more scrutiny than ever. What kind of motor does it use? How many program settings does it have? How much kale can it handle? Fortunately, the Wolf Gourmet High Performance Blender will satisfy even the most critical blender enthusiast. Its blades spin at speeds up to 210 mph, its 64 oz. jar is shatterproof and BPA-free, and it offers four program settings: Smoothie, Ice crush, Puree, and Soup. It should be noted that the Soup setting heats as it blends. We know, it sounds like science fiction.

What we're most excited about, however, has to be the unique design for quiet blending. Making a simple milkshake shouldn't sound like an outbreak from the "Texas Chainsaw Massacre," and now it doesn't have to. With the High Performance Blender, a calm morning can stay calm, even if you're decimating an army of frozen strawberries.



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At first, the phrase "advanced toasting technology" might read as a tad pedantic, but when you witness what this baby can do, those three words will become your new life mantra. Both models of Wolf Gourmet toasters are outfitted with a self-centering bread guide, shade-selector knob, and pre-programmed settings to give you more control over your floury friends than you ever thought possible. Try not to let this new-found power go to your head, although that might prove difficult, seeing as how you now have the ability to toast any type of bread (bagels, brioche, English muffins) to any shade on the toast-browning spectrum.

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LINDA HAMPSTEN FOX

The intersection of form and function is a crowded stretch of road. We take it for granted that people who work in explicitly design-oriented fields, like architecture, travel this route every day. But there are vast swaths of our lives that rely on the precise execution of clever, pragmatic, beautiful design. Right now we're thinking specifically about food.

Linda Hampsten Fox comes by her esteemed culinary pedigree honestly. She grew up in a family who loved and valued real food. She trained all over the world, including more than a decade spent apprenticing with chefs in France, Italy, and Switzerland. If you recognize the name, that's because she catered *Modern In Denver's* Design In Bloom event the past two years, and she was even a private chef to clients ranging from Jane Goodall to Dave Matthews.

Along the way, she learned not only the nuances of selecting ingredients and managing kitchens, but also the fundamental importance of fusing disparate elements into something that stretches beyond the taste buds. When it comes to cuisine, composition matters. "We look at the layering of elements, of textures, of color, of drama," said Fox, who is back in Colorado with a new venture, The Bindery Urban Market and Cafe. "We see food way before we taste it, and in architecture, there's a similar thing. You're seeing things before they come together. You're combining things that you know will create something greater than the individual pieces. With food, the first thing you'll experience is that you'll see it, and then you'll smell it, and then you'll taste it. But it's a visual experience first and foremost."

Inspired by her detail for design, we invited Fox to construct a few succulent summer dishes that more clearly illustrate the architectural relationship between food and design for this *Modern In Denver* summer photo essay. Bon appétit!

WORDS: CHARLIE KEATON
IMAGES: CRYSTAL ALLEN









FOOD DESCRIPTIONS //

- p. 161 - Baby heirloom potatoes and sweet peas with octopus
- p. 162 - Heirloom tomatoes, Greek feta, and olive toast with caper vinaigrette
- p. 163 - Globe artichoke stuffed with peas, asparagus, edamame, and mint
- p. 164 - Butter poached lobster tail with red pepper juice and grits
- p. 165 - Rainbow carrot salad with edible flowers, tarragon, and lemon dressing
- p. 166 - Dark chocolate tiramisu

SO MUCH FUN.

DESIGN IN *bloom*

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Except, of course, if you're Judson Beaumont. The eccentric Canadian designer of Straight Line Designs turns commonplace pieces of furniture into wonderfully absurd works of art, and his new line of Floating House Shelves offers whimsy and practicality in spades.

Inspired by mid-century modern Palm Springs architecture, the Floating House Shelves are distinguished by clean lines, butterfly roofs, and cheerful hues of aqua, tangerine, and coral pink. We love the tiny Eames Armchair, Egg Chair, and other iconic MCM seats gracing the shelves, which are built from recycled materials such as scrap wood, recycled plastic laminate, and cork.

The Floating House Shelves are meant to hold keys, phones, mail, and other orphaned items that might not necessarily have a home of their own. The juxtaposition of normal-sized miscellany amid Lilliputian furniture replicas creates an endearing sense of scale, continuing the Beaumont tradition of mixing childlike surrealism, innovative design, and real-world functionality.

The shelves pictured are only the first edition in what will eventually become a series of floating shelves paying homage to warehouses, grain elevators, and other architectural icons. Like Beaumont's other creations—we're looking at you, accordion-shaped dressers and contorted grandfather clocks—each edition of the Floating House Shelves series will serve a real purpose while challenging aesthetic norms and broadening the roles of art and utility.

We can't wait to see, sit on, or play with what Beaumont does next.

WORDS: Josh Kraus



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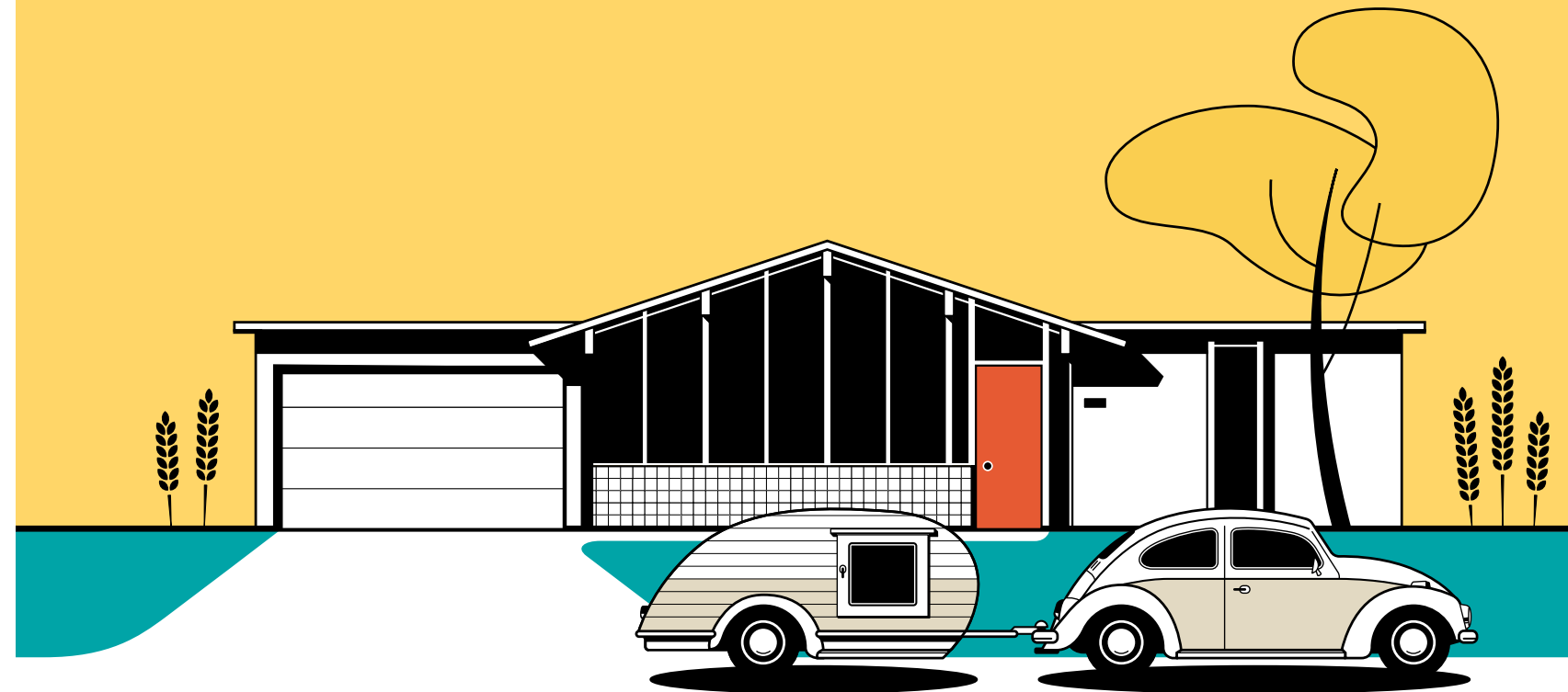
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