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STUDIO JOB • GRAIN EDIT • BURNS PARK • MOD LIVIN' AUCTIONS



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HAVE A VERY GARY XMAS!

Alex Smith's dog Gary poses with a vitra chair.

1/4



HELLO.

Welcome to our '08/'09 winter issue – our third! This edition marks the beginning of our quarterly publication schedule. Look for the next publication of Modern In Denver in March.

Modern times are exciting times filled with hope and change, the promises of our President-Elect. In 2009 we will be expanding our Internet coverage with web-exclusive features, online companion pieces to print articles, a local history of modernism as well as a gallery of public and private modern buildings around the city, among other surprises! We urge you to take action – visit our website to sign up for updates, and if you have a story idea or feedback please write to us.

In the meantime, enjoy this, our current issue. We have features on modern kids' furnishings, accessories and more; a guide with gifts less than \$100; a thoughtful International Style renovation; and a not-so-typical branch bank, among others.

HAPPY HOLIDAYS & A PROSPEROUS NEW YEAR!

William Logan
Publisher

Alaina Gonzales
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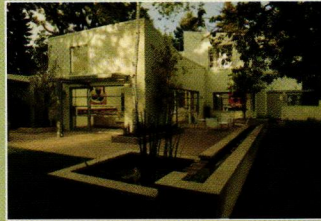
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I live modern . . .

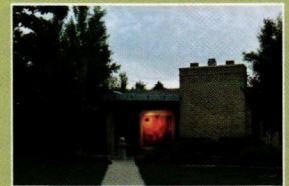
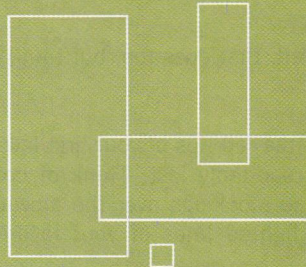


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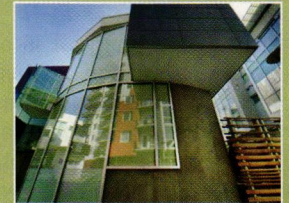
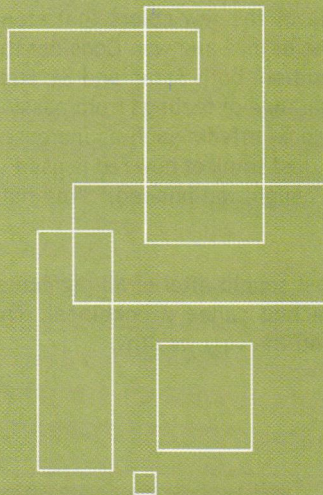


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WORDS: AIMEE BRAINARD

EACH ISSUE WE PICK A COLOR AND EXPLORE A LITTLE OF ITS HISTORY, CONNOTATIONS AND SYMBOLISM. SOME FUN, INTERESTING AND COLORFUL INFO! **A LITTLE COLOR**

RED.

Red rocks. Not the venue. Well, that does too, but think of the color. Red really rocks.

Think of matters of the heart – the red lips of your first love's kiss; the flaming rage of love suddenly lost. Think of cozy holiday memories of stuffed red stockings over the glowing hearth or the beautifully highlighted lines of your favorite sports car.

Red is extraordinary. It is one of the few colors that stand between the two polar extremes of love and war. Consider the contrast in symbolism and tradition, both Satan and St. Nick don the color. It can provoke a range of feelings from passion to rage and even produce physical effects such as increased heart rate and blood pressure. Just think of how red is used in our language – “seeing red,” “caught red-handed,” “red-hot” and “paint the town red.”

Long ago red was once the most sought after of all pigments; dye was created from a little bug called a cochineal. The color was exclusive to kings and the very wealthy.

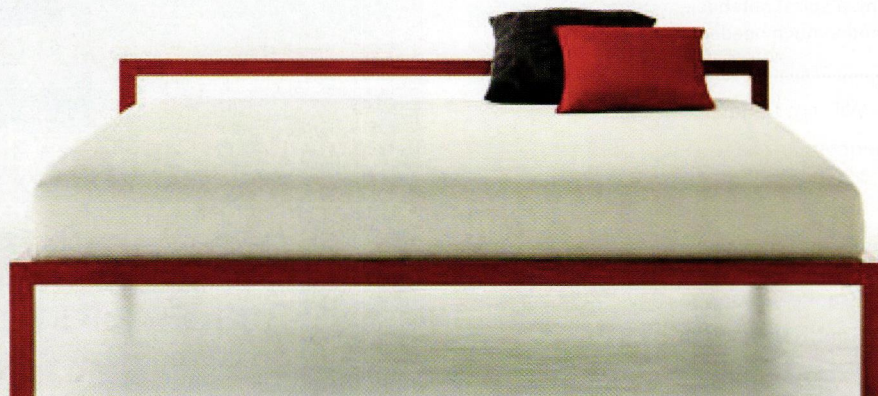


Today we can all bask in this hot hue, but its impact has not diminished. In many cultures red means power – VIP red carpet or the red power tie. It also warns us and evokes action in stop-lights and stop signs. In Asian cultures, especially China, it means happiness, prosperity and good luck.

Red is extremely influential. Designers and artists alike have long utilized it to attract attention, make bold statements and create impact.

No matter where or who you are, red draws attention. It can make objects appear brighter, larger and stronger. It can be used to shock and surprise. Red has long been used as a classic color for products such as sport cars, fashion, and modern furnishings because it always makes a statement and is never accidental, especially in a home.

Because of its impact, Red is best used in smaller accents to compliment a space, rather than used all over an entire room, which can potentially be overwhelming. In a modern interior scheme red accents or key pieces of furniture, such as the Polder Sofa by Hella Jongerius or the Eames Molded Plywood Lounge Chair, can create focal points and visual interest to wake up a space. Red can create visual drama by making a room come to life as it plays off of a neutral color scheme.



Red is best used in smaller accents to compliment a space, rather than used all over an entire room, which can potentially be overwhelming.

For some time now, red has found a place in kitchens where the color has been known to stimulate the appetite, making it a popular choice for restaurants as well as kitchen accessories.

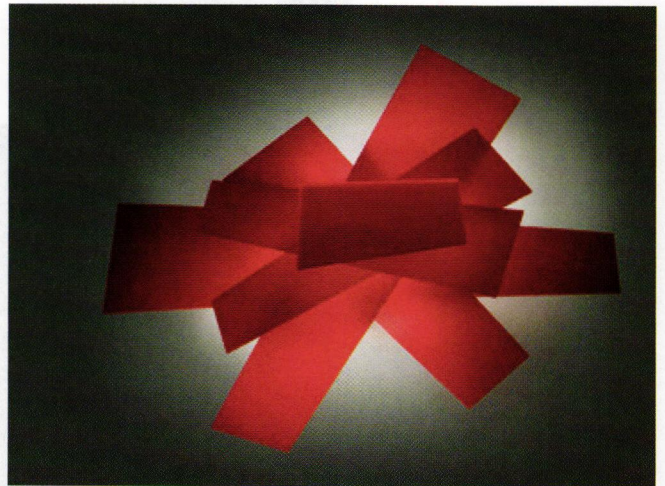
Outside of interior design, red has translated well in many other industries, namely consumer products such as electronics and home accessories that embrace current fashion trends (see the Bilbao Tote below). It is great way to add energy and interest to your space and can instantly change the look and mood.

Globalization and events like the Beijing Olympics continue to influence the yellow “tomato” red we are seeing today, which is Asian-influenced, deriving from China and India, so look for lacquered, high-gloss finishes. The nation’s interest in the recent political campaign also reinforces a trend toward red (and blue). Reds will remain a strong and important color story moving forward into next year. The most notable trend, according to color experts, will be this hue moving toward darker and more sophisticated Merlot and Russian reds.

Now I leave you with words from the self-proclaimed psychic and healer Edgar Cayce, who said, “It can be a fascinating game, noticing how any person with vitality and vigor will have a little splash of red in a costume, in a room, or in a garden.” Think about it.



Domina by Aster Cucine (available at Forma Funzione, Denver Design District, 303.282.0170, ffkitchens.com)



Big Bang Ceiling Light by Enrico Franzolini + Vicente Garcia Jimenez (available at Studio Como, 303.296.1495, studiocomo.com)

Opposite top:
Midsummer Light by Tord Boontje

Opposite:
Aluminum Bed by B. Fattorini

Right:
Bilbao Tote by Issey Miyake



FIELD STUDY | OBJECTS | etc.

surveying what's new and exciting : *inside and out*

words:

Jaime Kopke &
Melissa Belongea

WHAT DO YOU GIVE THE PERSON WHO HAS EVERYTHING? Or the hard-to-please person on your list? Something well-designed, silly. Who can argue with a beautiful objet d'art? Here's a round up of great gifts for less than \$100, all available for purchase at local shops. With presents this good you can be sure yours will not be returned.

PANTONE MUGS

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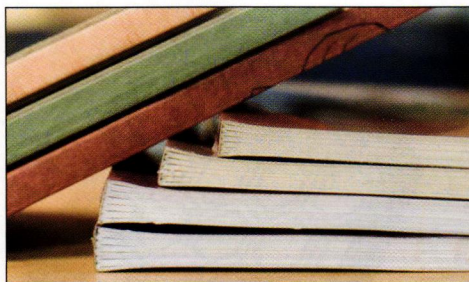
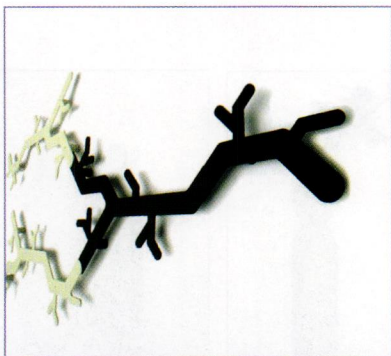
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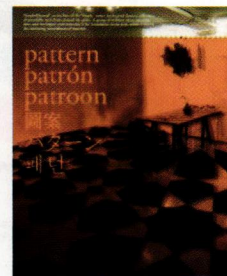
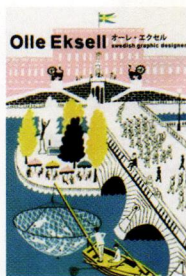
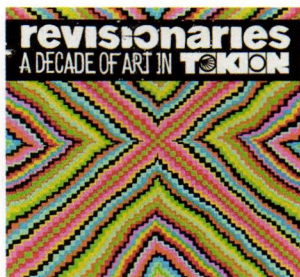
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BOOKS

For a great selection of design-focused books, check out your local cupcake cafe/design goods store, The Shoppe. Owners Tran and Josh Wills carry a range of titles on everything from street art to graphic design.

EDITORS' FAVORITES: *The Revisionaries: A Decade of Art in Tokion* (Abrams Image), *Olle Eksell: Swedish Graphic Designer* (PIE Books) and *Simply Pattern* (Victory).

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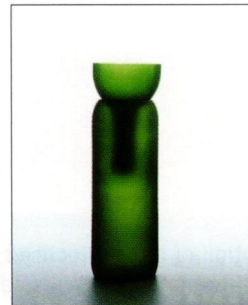
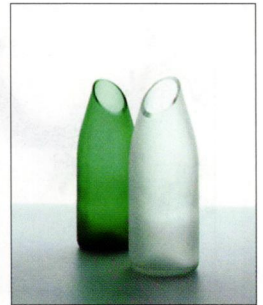
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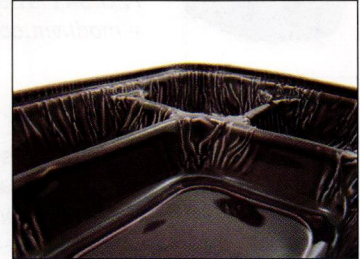
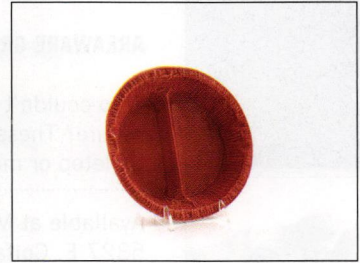
Built Neoprene Laptop Sleeve in polka dot or striped. Slip into modern style with this laptop sleeve from Built New York. Made of neoprene, it stretches to fit a wide range of machines. 13.6" W & 17.2" L

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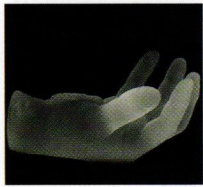
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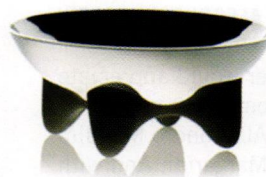
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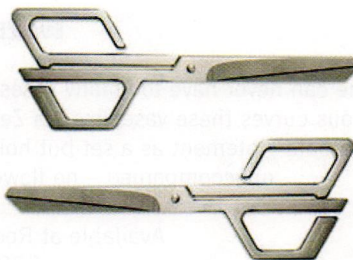
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CREATING COMMON GROUND

GROUNDWORKS DESIGN CREATES A BRANCH BANK THAT IS ANYTHING BUT STANDARD.

Travel anywhere and you will pass a half dozen shopping destinations. Even without signage you can spot the ubiquitous coffee shop, the big-box electronics store and the drive-through financial institution. Drive past Stapleton on Quebec and you will notice a building that does not scream “ordinary,” in fact, you might not immediately be able to tell that the modern building with clean lines, many floor-to-ceiling windows and a living rooftop garden is a bank.

Words by Alaina Gonzales
Photos by Dennis Greaney

GroundWorks Design is a collaborative founded in 2005 by architects David Morris and Brian Milnick and landscape architect Anthony Mazzeo on the belief that even though architecture and landscape architecture share common ground, both physically and conceptually, traditional professional boundaries maintain a deep and ever-widening division between the two. This division limits the potential of each discipline as well as the potential of the built environment. Therefore, the firm operates in the middle ground actively creating new relationships between the two to expand the field of possibilities for their clients.

Morris had worked with UMB in his tenure with another firm so it was only fitting that Mariner Kemper, the Chairman of UMB Financial Corporation, would come to him when he

wanted to build a branch that would attract the next generation of bankers and establish the bank in a new marketplace. Kemper believed that cutting-edge architecture and design of the space would help stress the message that UMB is an institution looking toward the future.

UMB picked the location strategically (it is located at 36th Avenue and Quebec Street – between the Stapleton and Northfield at Stapleton developments) and required certain elements in the program but otherwise gave GroundWorks freedom on the design. Because Kemper's vision was not one of a typical branch location the GroundWorks team was able to take standard programmatic elements and give them a twist, again reminding customers (and employees) that this bank is an institution of the future. For example, the stand





where customers write checks and fill out deposit slips was custom milled, and rather than a tear-off calendar the architects designed a perpetual calendar. Each teller station was also custom milled and instead of taping up new loan offerings and rate sheets Morris and his crew designed and installed custom holders that would present these documents in a thoughtful and appropriate way.

While these meticulously designed elements attract customers, Kemper also hoped to attract good employees. A beautiful and functional work environment raises the bar. Being surrounded by such quality inspires employees to dress professionally and clear away the usual clutter – to take pride in their work and – their work space.

This sense of quality was something that the crew at Ground-Works understood. The project afforded them the opportunity to test the firm's founding philosophies – to bridge the gap between the built world and the environment and concurrently strengthen both disciplines. Ordinary elements received extraordinary consideration; drive-thru canopy as roof prairie, detention ditch as sustainable garden, parking lot as auto/pedestrian plaza, exterior building skin as garden wall.

Though the project has not undergone LEED (Leadership in Energy and Environmental Design) certification it is still a sustainable and informed design. The roof features a living garden – one of the first commercial installations in the city, which is now in good company with the green roofs at the EPA



GROUNDWORKS IS FOUNDED ON THE IDEA THAT THERE SHOULD BE AN ACTIVE RELATIONSHIP BETWEEN THE INDOOR BUILT ENVIRONMENT AND THE NATURAL ENVIRONMENT.

building downtown and above the gift shop at the Denver Botanic Gardens (DBG), among several others. Green roofs can reduce heating and cooling costs by insulating the building, reduce the storm water that hits the ground (which can pick up debris and chemicals that pollute nearby water sources) and reduce noise. GroundWorks consulted with local growers, horticulturalists and other experts from the DBG on what type of seeds and seedlings to use both on the roof and throughout the landscape design.

GroundWorks is founded on the idea that there should be an active relationship between the indoor built environment and the natural environment. An expansive, poured-in-place concrete wall screens the bank from the noise and commotion of





the street, however, a half-story glass façade is strategically open, free flowing and inviting to the customer along the parking side. The parking ‘plaza’ is not delineated by standard concrete blocks but rather carefully designed wheel stops that allow customers to move un-impeded into the bank. The parking plaza also provides permeable surfaces with drought-tolerable plant beds and passive water filtration systems. In addition to being drought tolerable, the specific plants chosen can also utilize rainwater to survive and even wick out oil and other debris that sweeps through the lot before entering the filtration system.

Interior environmentally conscious features include custom millwork produced locally with sustainable materials. Paints, finishes and other elements were chosen to limit off-gassing. The carpet is a recyclable, cradle-to-cradle material. Another carefully considered detail is the floating ceiling above the banking hall and its integrated lighting strategy. Photo cell sensors within the space determine light quality and either dim or raise the interior lights to correspond with natural light from the outside of the building. Motion sensors in offices turn lights on and off depending on whether or not someone is in each space.

Such design opportunities allow GroundWorks to refine their work over time, to test each project in its own market and to create a unique, contemporary project every time. Morris explains that it was a collaborative effort between GroundWorks and UMB and a delicate balance of adding the right elements but also editing out extraneous components. “It takes the right client and the right design firm to have the courage to continually edit and simplify elements within the design,” says Morris, and this project is a stellar example of the brand GroundWorks and UMB are both trying to create.

And on that note, the design firm is currently working on other commissions for the bank. There is no doubt that the collaboration between the two companies will result in more open, free flowing spaces that compliment Colorado’s pristine natural landscape and in conjunction with the built environment – the very type of architecture that is appropriate in the West.

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Words: Jaime Kopke
Photos: Jesse Howard

PAINTING THE TOWN GREEN.

New Era Paint Has All the Supplies Needed to Paint Your World Beautifully, Sustainably and Health-Consciously.

ACROSS the street from Denver's Sloan's Lake Park, housed in a former bingo parlor, sits one of Denver's newest green additions. Though New Era Paint opened its doors a mere five months ago, owner Laurie Hessemer has described the response to her shop's eco-friendly products as, "Tremendous! It is gratifying to see how many people are choosing healthy, environmentally friendly building products for their homes and offices."

Unbeknownst to many consumers, paints are listed as one of the top five environmental hazards by the U.S. Environmental Protection Agency. The main culprits behind this label are the materials' Volatile Organic Compounds (VOCs), which can become highly concentrated and harmful when trapped indoors. In fact, paint can continue releasing these damaging chemicals months after it has been applied. Looking toward a greener (and more colorful future), Modern in Denver sat down with Hessemer to talk about the new store and her interest in mid-century modern design.

Your store is fairly new to Denver. What were you doing before you opened New Era Paint? Tell us why you started the business.

Before moving back to Denver last fall, I was managing a green building supply in Scottsdale, AZ – so I have worked with all of the products we carry and know the people who make them. And, I have total confidence in both the products and the people. Each of the companies we work with has developed products that perform as well as, if not better than, their conventional counterparts – and they do it without the use of toxic ingredients.



My business background is quite diverse, I have worked in startups and Fortune 500 companies, in high-tech, biotech, dot coms and non-profits, in sales and marketing and operations. When I first became interested in sustainability, I learned that one of the most favorable impacts we can have on the environment is through our choice of building design, materials and energy resources, so I knew this was the industry I wanted to be a part of. And, I love color and how it enhances good design, so it was easy to choose paint.

New Era Paint is unique in that it only carries environmentally friendly paints (low-odor and non-toxic). Can you tell us about the kinds of paint you carry and what other green supplies are available in your store?

We currently stock three of the leading brands of green paints and primers: AFM Safecoat, Yolo Colorhouse and Mythic Paint. They each have unique color palettes, and with Mythic we can tint all of the major conventional paint companies' colors as well. We also have an assortment of clear sealers, lacquer, glaze and paint sundries, and will be expanding our

product offerings over the next six months, starting with a soy-based paint in the next month or so. We also have a color consultant on our staff, and can make referrals for painting contractors, decorators and green building professionals.

Many people may not be aware of how damaging regular paints can be. Can you explain some of the differences between a standard paint and a green-certified brand?

Most major paint companies now have low- and zero-VOC products, which is a big step forward, but it is not the only thing they could be doing. VOCs contribute to greenhouse gases, which are a cause of global warming, so getting them out of products is a good thing. But it is equally important to reformulate products so that they perform well without toxic ingredients such as acetone, ammonia, formaldehyde, crystalline silica and a host of other compounds that are known to cause cancer and birth defects. It is a good idea for consumers to check labels – if the product contains these substances it will have a warning on it, just like cigarettes do.



Is there a huge price difference?

Not really. These paints cost the same as any other premium paint, but have the added advantage of being non-toxic. In most instances, you can sleep in your bedroom the same day you paint it.

Can customers still have custom colors made?

Yes, we currently color match the fandecks of more than 50 major paint companies. And, we will provide custom color matching very soon.

Your store also offers a variety of green living workshops – tell us more about them.

We are just concluding our first series of workshops on green remodeling, featuring some of the most knowledgeable professionals in the local green building and interior design communities. In January we will be offering a study group on Voluntary Simplicity to help people consider how to improve their quality of life while also reducing their environmental footprint (since paint is just one way that people can be greening their lifestyle).

We are planning more study groups and workshops for spring and summer, too. In addition to workshops specific to color and design, we will also be offering study groups on raising healthy children and supporting sustainable agriculture. There are so many fun and informative things in the works, we are really excited to be a part of what is happening as Denver embraces these positive changes. And, the cost is nominal, usually \$10-\$25, depending on the cost of course materials.

Your enthusiasm for the store's products goes beyond sustainability; how did you become interested in mid-century modern design?

I have always gravitated to the clean lines and colors associated with mid-century modern design, and the style is really having something of a renaissance right now. So I thought, "why not have some fun with it?" The 1950s was a new era, just like the green era we are in now, with so many positive changes possible in the way we live. We have some great period and reproduction pieces in the showroom, which were bought at auction and from dealers who specialize in furniture and lighting from the period. And, the colors we chose for the store are authentic to the '50s, although they would look great in contemporary settings, too.

What are your future plans for New Era Paint?

When the time is right, we plan on opening more stores... having more interesting, environmentally friendly products... and more courses and workshops. I hope in some small way we can contribute to a healthier, more sustainable lifestyle in and around Denver.

New Era Paint is open Monday-Friday, 10:00 a.m. to 6:00 p.m. and Saturday, 10:00 a.m. to 5:00 p.m.
[+ newerapaint.com](http://newerapaint.com)

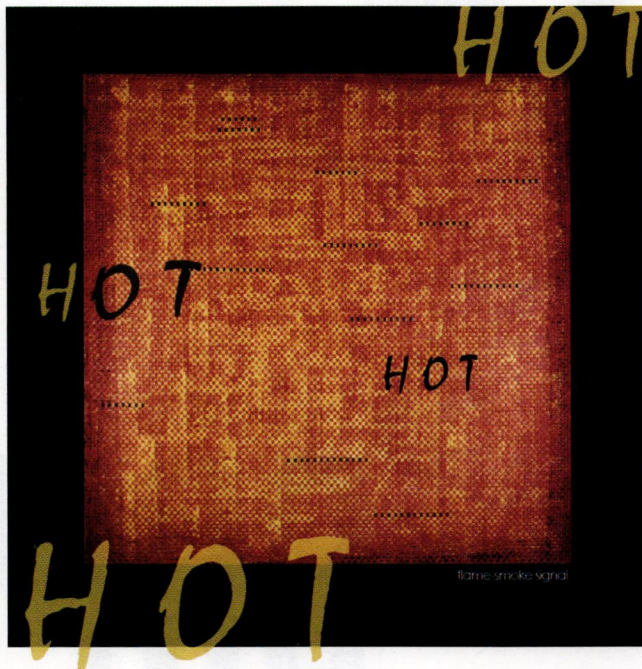
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MODERN SHOWROOM
MOD LIVIN' HOSTED ITS
FIRST LIVE AUCTION WITH
GREAT SUCCESS.

Words: Alaina Gonzales
Photo: Hans Osheim

Mod Livin' owner Jill Warner





AS one of Denver's premier modern furnishings and accessories showrooms, Mod Livin' is often the source people think of when it comes to buying vintage pieces and contemporary designs. And, after seven years in marketplace, the local shop is also the place many think of when it comes to selling their own pieces.

Co-founder Jill Warner says that hardly an hour passes without a customer contacting Mod Livin' looking to consign their vintage housewares or furnishings. With such a demand, and as a sponsor of the Denver Modernism Show, Warner, her husband, Erick Roorda, and the four vintage dealers who sell at the showroom decided to host a live auction in conjunction with the annual gathering in August 2008.

For five very intense months Warner, Roorda, Richard Samuels, Scott Schiable, Beth Gottlieb and John Mayer met weekly to organize the auction. The first order of business was to find the proper platform for the auction. The team decided to add an online component to expand the sale to a worldwide market. They chose Live Auctions, which, until the end of 2008 year has been associated with eBay, and is used by well-established auction houses like The Rago Arts and Auction Center, Wright and Christie's. Mod Livin' also decided to employ an experienced live auctioneer, John Peters from Aristocrat Auction. Everyone played a major role in organizing the auction: Samuels photographed the pieces for the catalogue, Schiable wrote the descriptions, Mayer provided knowledge, Gottlieb organized, Warner marketed the sale and Roorda performed much of the administrative work on the Live Auctions site as well as other technical and background work leading up to the auction when Peters' crew took over.

With the collective industry knowledge and market experience of the two owners and four dealers it is hard to find a source that knows as much about mid-century modern as the team at Mod Livin' does. That knowledge and experience is what brought many buyers and sellers to the showroom and to the auction event. Because the showroom has a strong reputation Warner's team helped consigners (from Denver and across the country) set accurate values for their pieces so that both they and Mod Livin' could make a profit on the sale. (Mod Livin' lowered its commission from 50 percent, the typical commission percentage earned from in-store consignments, to 30 percent.) With few exceptions most items in the catalogue sold at least at the value placed on them, though many exceeded those prices. Warner is quick to point out that the true test of an item's value is whether or not there is a buyer who is willing and able to pay for the item.

With the auction of 221 pieces taking place at the end of the Third Annual Denver Modernism Show weekend Warner and the Mod Livin' dealers were sure that there would be many modern aficionados, both local and out-of-state visitors, on hand to bid. But leaving nothing to chance, Warner embarked on a guerrilla marketing campaign in the months before the auction blogging on Furnish (furnishmod-livin.blogspot.com, the Mod Livin' blog) and every other modern blog she could find, emailing and sending postcards to the showroom's contact list, advertising on a billboard through CBS Outdoor and marketing through the Live Auctions website.

Her efforts were quite successful – nearly 1.5 million people saw the auction items online (or in store); many bid online, in person or by phone; and the showroom established a presence as an important source for mid-century modern furnishings and accessories with buyers contacting Mod Livin' from all over the world.

While there were challenges in arranging the auction, Warner and her team learned a great deal about the process along the way. Taking their wisdom and experience, Mod Livin' is planning other auction events in 2009. In the meantime, the owners and dealers are available for those interested in mid-century and contemporary home items. They can consign vintage pieces in store, special order contemporary designs from any of the manufacturers whose lines they carry and offer invaluable insight into mid-century design – not bad for a small local business and the community that supports it.

+ modlivin.com



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WORDS: Heather Knight

PHOTOS: Hans Osheim, William Logan, Jesse Howard



BLUE FOR A BOY, PINK FOR A GIRL, RIGHT?

Not so for many parents. The world of baby and children's furnishings, toys and clothing has changed dramatically in recent years. Many parents are trying to incorporate their children's accoutrements into their existing modern tastes. Designers and retailers are producing baby and children's products that reflect a more adult aesthetic with a responsible attitude toward the environment.

So back to the old philosophy of blue for a boy and pink for a girl. Not so for the modern family. The trend for color selection these days has shifted to modern favorites like lime green and bright orange paired with a rich chocolate brown. Blue and pink are still found in many baby schemes, but they are often paired with a more vibrant accent color. Gone are the days of bunnies and bears on the walls. Now, vibrant decals of mod graphics, artistic animals and abstract city scenes provide unique accents. From bedding to cribs to rocking chairs, there are infinite choices for the modern design-loving family.

With the baby industry boasting billions of dollars in earnings last year alone, it is no wonder that many of the baby basics such as cribs and strollers have gone premium in terms of design and safety to suit the needs and desires of parents. But premium does not always mean high-end pricing. Picking and choosing your priorities is a must. Decide which things are worth a little extra and those with which you can go basic. Does the crib convert to a toddler bed so that you don't have to buy another bed in a few years? Will the stroller take you from infant to toddler with just a switch of accessories and positions? Sure, you can go all-out and get everything that is in vogue, but making a few key choices based on you style preferences and your needs can save your pocketbook from an overload.

Previous page:
Zoe Levy relaxes on
Room & Board's Riley bed with
Zoo pillows.



Zoe Levy and Audrey Knight play on Room & Board's Loft bed set.

Here in Denver cool baby stores range from punk-rock influenced to eco-minded and everything in between. These stores have been created to make shopping comfortable and fun for parents and children alike. After all, shopping is about having fun, right? These shops also have a wide variety of pricing to accommodate many budgets. Some of the favorites include: Rock the Cradle, Real Baby, Room & Board, Talulah Jones, Green Monkey Baby, Belly, Stylelicious, Decade and Mod Livin'.

Opened a little over six months ago, Rock the Cradle offers items with a punk-rock edge. Located on South Broadway, owners Melissa and Brian Bell have created a fun store for both kids and adults alike. One of the best finds here is the Etsy design-your-own onesie or t-shirt – for an additional five bucks, you can sort through tons of alternative, edgy iron-ons ranging from turntables to skulls to create a unique piece of clothing. And yes, they even have black and bright colored onesies and t-shirts. They also carry an assortment of Rockabye Records music, funky shoes, retro-inspired accessories and great gifts for the parents-to-be.

Real Baby is perhaps the one store that most modern Denver moms and dads think of when it comes to modern baby and kids' stuff. Already more than five years old, this Highlands location (they have a store in Boulder, too) is owned and operated by Hilary and John Horan. From eco-conscience toys to strollers and hip clothing, Real Baby has a great selection of gifts and necessities. The staff is super-knowledgeable and the shopping atmosphere is terrific. It is great to find a store that can entertain your three year old while you shop! They carry great modern lines of furniture and strollers such as the Baby Miro Mercer crib, Phil and Ted's strollers and Stokke highchairs. They have a great gift registry program and will help you find the perfect present for any occasion.

Room & Board's flagship Denver store has created a little niche in the lower level dedicated solely to children's furniture. It is a great interactive display (by interactive, I mean that my three year old always jumps on the bunkbeds!) and features everything from cribs to bunkbeds to a kid-sized Eames rocker. They have sheet sets, modern stuffed animals and prints to decorate

baby's room. While you can spend a sizable amount on kids' furniture here, Room & Board has an amazing customer service program and stands behind every product they sell. Plus, many of the styles will grow with your child and you may even want to move some pieces into the rest of the home at some point. It helps to have the option to seamlessly join the style of the baby's room with the style of the entire house.

Talulah Jones is a feast for the eyes. If you ever need a gift for a child (or for a special woman in your life) look no further. Talulah Jones was started in 2002 by proprietress Robin Lohre, who already had a strong, loyal following with her prior store, Miss Talulah's. Talulah Jones is a certified green business, specializing in children's clothing and accessories, toys and activities, books, stationary, home items and fun, unique gifts. The shop focuses on product lines by local artists and green companies. One of the newest lines of children's clothing to the store is ChinyChinChin, a Fort Collins-based venture, which features recycled and re purposed fabrics. Other lines of great, modern and eco-friendly clothing for children include Room Seven, Mim-Pi, Speesees, Zutano and Tea Collection, among others. In addition to clothing, toys and books, you will find a vast selection of green baby care products and the now-popular Green to Grow bottles.

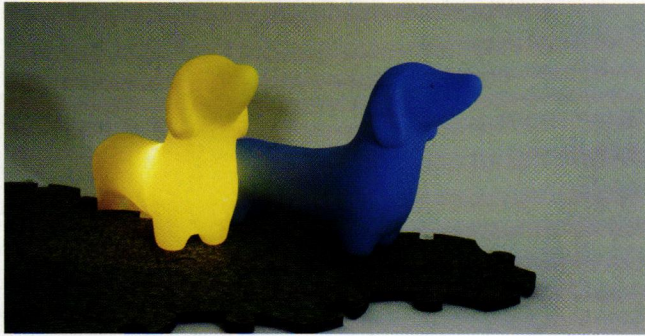
In addition to design and style, a focus on eco-friendly design has defined this new generation of modern parents. Green Monkey Baby, located on Old South Pearl Street, carries the most eco-friendly and organic lines of baby and toddler items in the Denver area. Started in 2007 by mother-and-daughter team Claire Evans and Allison Schneider, the store also offers a variety of classes – ranging from childbirth to potty training. They sell everything you may need for your little one, including baby carriers made by local moms to wooden toys from Europe. Some of their lines include WonderToast, Maya Organic, Kate Quinn Organic and Irie Star, just to name a few.

A Cherry Creek North staple and cool place for hip maternity, baby and children's clothing is Belly. The staff is very knowledgeable, helpful and a real pleasure to talk to about anything baby, maternity and beyond. You get the feeling that they are passionate about their store and the quality of items they stock. In addition to carrying brands of maternity clothing including Noppies, Olian and True Religion, they carry tons of cool, hip lines of clothing for both babies and children alike. In addition to clothing, they can assist you in designing the nursery, utilizing lines from Dwell Baby and David Netto, and many more. It is a great spot for gifts and splurges, too, as they carry modern-designed bibs and burpcloths, memory books, accessories and more.

Stylelicious, also in Cherry Creek North, calls itself "a kids' clothing store that is a little urban, a little funk, a bit sassy, very stylish and totally fun." They have a hip web-

Magnus Spence plays in the Moda crib.
Available at Room & Board.





Above: OFFI MyPetLamp Dachshund light available at Mod Livin'.

Below: Audrey hides in Confetti storage basket. Available at Room & Board.



site with hip-hop music playing in the background and tips for the style-conscience kid. It is an upscale boutique selling the latest trends in fashion from brands like Ed Hardy, Juicy Couture, Monster Republic, Quicksilver, Room Seven and more.

Looking for something uber-design savvy? Look no further than Mod Livin'. While discerning parents may know that they can furnish and accessorize their homes in the coolest vintage and modern pieces from this local showroom, many may not think to look here when designing a nursery. Mod Livin' carries everything from furniture to mobiles to bedding and toys from big names such as Alessi, Blu Dot, DwellStudio, Kartell, notNeutral and Vitra, among others.

And, of course, in an era of infinite online shopping opportunities, there are many options for the modern and eco-friendly baby and kid design aesthetic. There is at least one online retailer that is not only Denver-based but their eco-friendly and hip clothing is made locally. Grow, growgrowgrow.com, was founded by Verity Freebern, a graphic designer and illustrator, and Rebecca Labowitz, a market researcher. Their retail store has recently closed, but you can find tons of cool furniture and nursery linens, and custom-made, eco-friendly clothing on the Internet.

Other fun and funky online retailers such as Modern Nursery, Spunky Sprout, Rock 'N Sprouts, Oompa Toys, Sparkability, Kangaroo Boo, My Retro Baby and Inmod carry lines of items for the modern design-loving family. Of course, these are just a few – the list is infinite. You could literally spend all nine months of your pregnancy researching and shopping at these online boutiques.

One online discovery is a new trend in wall art – the removable wall decal. You can create colorful and graphically interesting rooms for your child. One favorite line of wall decals is Wall Candy, featuring everything from mod dots to chalkboard styles to retro deer. They are also available at a variety of local stores such as Mod Livin' and Real Baby. And as quickly as they add personality to your walls they can easily be removed without causing damage. Perfect.

And, for those music lovers who cringe at typical lullaby music, there is Rockabye Baby Records. From Radiohead to The Pixies to Green Day, there is something to satisfy most genres. It is still soothing for those calming moments yet it is set to the music of your favorite artists. Genius.



Zoe on the Riley bunk with Bulb Euro bedding in Sea. Available at Room & Board.

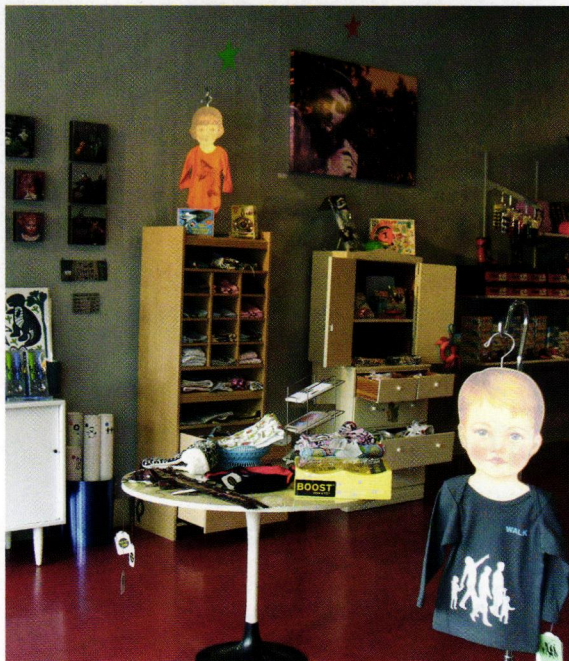
From bedding to cribs to rocking chairs, there are infinite choices for the modern design-loving family.



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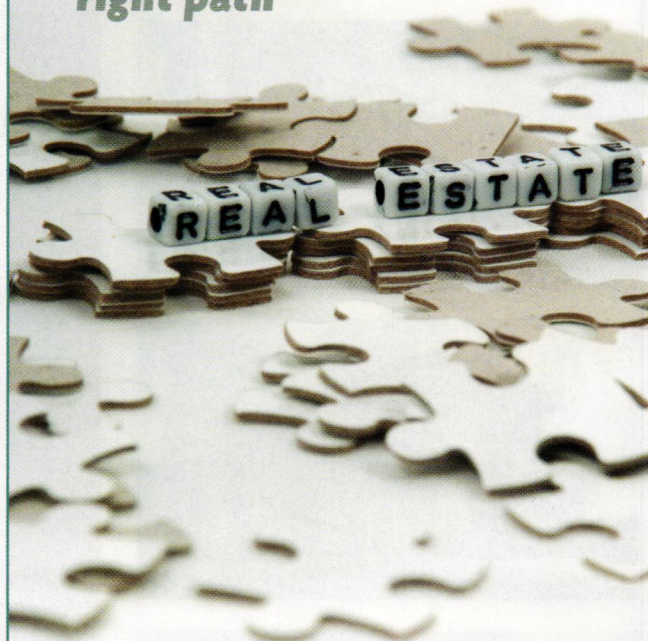
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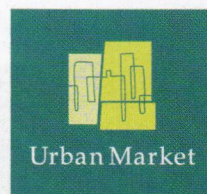
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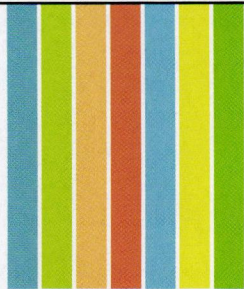
Sparkability: + sparkability.net

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Heather and Audrey Knight on the Carter chair. Available at Room & Board.



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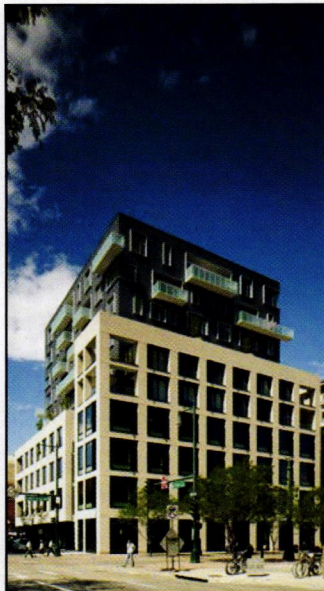
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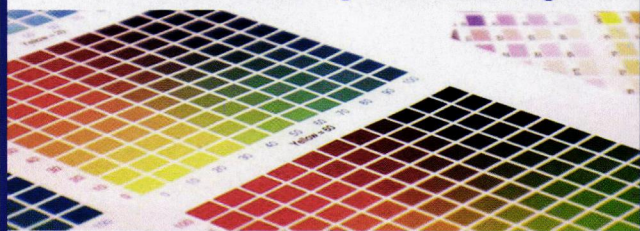
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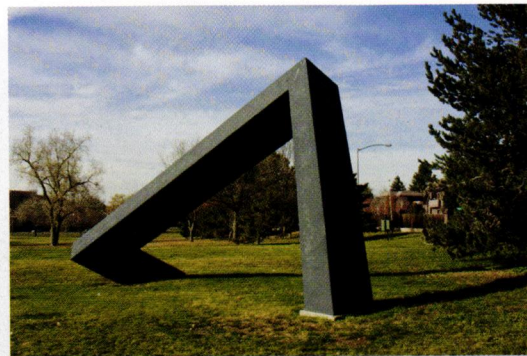
A LOOK AT THE PAST, PRESENT AND FUTURE OF A PUBLIC ART LANDMARK IN DENVER.

ART HISTORY

DRIVING north or south on Colorado Boulevard as it cuts through southeast Denver most drivers catch at least a glimpse of the unusual sculptures rising above the trees at Burns Park, 13.2 grassy acres bounded by Alameda Avenue and Bayaud Street on two sides and Colorado Boulevard on the west. The four sculptures, all that remain from the original nine created back in 1968, are a faint reminder of a time when artists and the city celebrated art for art's sake.

Back then Burns Park was an isolated site, far from the city's hub, but in many ways an ideal location because of its easy access and extreme visibility. The park had previously been a weedy and unassuming terrain, an oversized traffic island in some ways, underutilized and more than ready for transformation. It was, in fact, donated by the Denver Parks & Recreation Department for the unique purpose of hosting a display of outdoor art, part of an initiative led by Central City resident Angelo di Benedetto, a contemporary artist who worked in metal and stone.

A sculpture symposium was dedicated to the subject of outdoor art and a total of nine contemporary sculptors of nation-

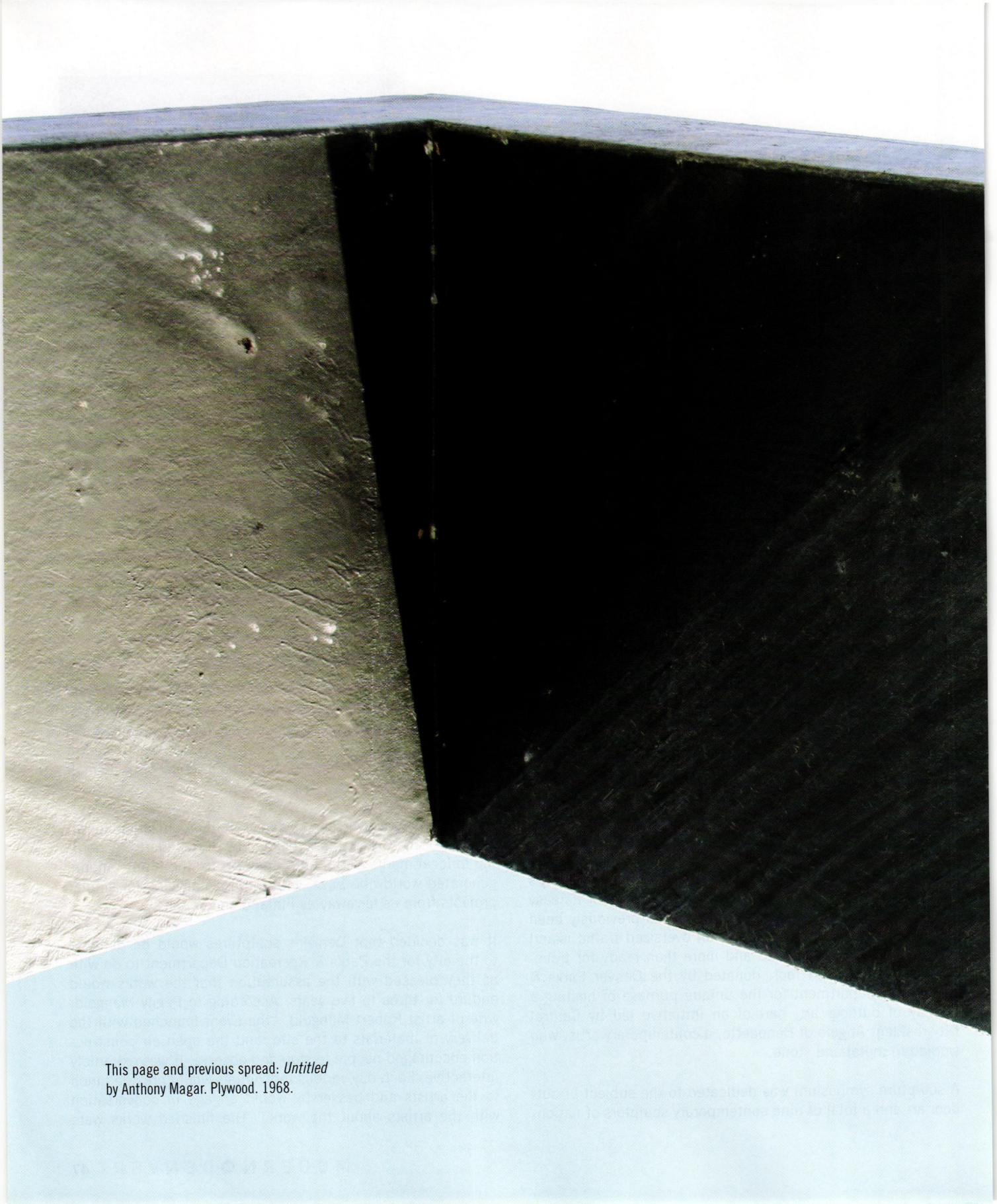


WORDS: **CORINNE BROWN**
PHOTOS: **WILLIAM LOGAN**


al reputation were invited. The artistic limitations for each were the same – the works would be fabricated in plywood and covered with paint. The only “cost” would be the artists’ labor, since more than 300 donors gave money and materials to bring the project to life. A sum of \$40,000 was raised to cover travel costs for some of the artists, along with a small honorarium.

The dialogue was overseen by a non-profit organization known as “Art for the Cities, Inc.,” headed by di Benedetto. According to local media at the time, the “Art for the Cities” theme generated worldwide buzz, with inquiries arriving for similar projects from as far away as Finland and Japan.

It was decided that Denver’s sculptures would be donated to the city for the Parks & Recreation Department to do with as they pleased with the assumption that the works would endure for three to five years. According to Peggy Mangold, wife of artist Robert Mangold, “the event launched with the delivery of materials to the site, and the open air construction encouraged people to stop and observe. It was extremely interactive. Each day various individuals would provide lunch to the artists and passersby would engage in conversation with the artists about the work.” The finished works were



This page and previous spread: *Untitled*
by Anthony Magar. Plywood. 1968.



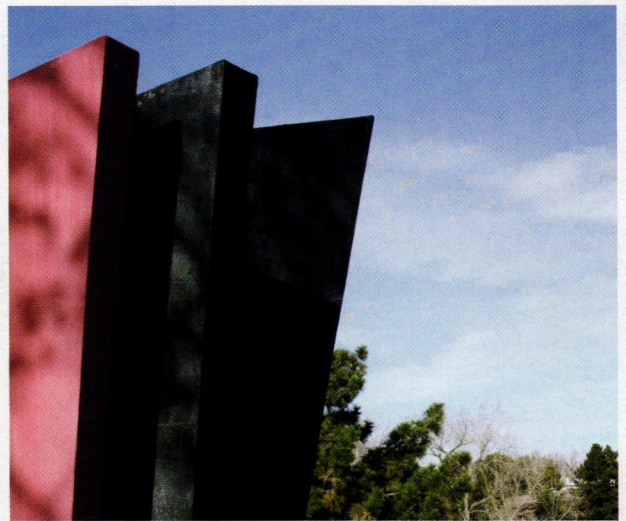
presented and the exhibition opened with much fanfare, a carnival of color and form to be touched, walked through, climbed over and enjoyed by all ages. Gene Amole served as master of ceremonies. The prestigious group of artists in the collection included: Roger Kotoske, University of Denver faculty member; Dean Fleming of New York (and later, Gardner, Colorado); Robert Morris, New York; Peter Forakis, New York; Angelo di Benedetto, Colorado; Richard Van Buren, New York; Bill (Wilbert) Verhelst, Colorado; Anthony Magar, Great Britain (and University of Denver art professor); and Robert Mangold, Colorado. All left their mark in bright minimalist works that brought the essence of the New York abstract expressionist movement of the 1960s straight to Denver.

Even in the few sculptures that remain in the park today, battered by the elements and local bird life, one can see the influences of sixties artists such as Ellsworth Kelly, a painter and sculptor; steel sculptor and abstract constructivist David Smith; and painter and sculptor Frank Stella. Di Benedetto's yellow-and-white, two-part arch especially reflects the artistic sensibilities of the time, a preference for hardedge geometry devoid of representation. (This work was later reconstructed in cast concrete for safety and permanence.)

The city of Denver was transitioning from a place of casual informality to one of greater sophistication with arts communities downtown and in Cherry Creek, and residential growth mushrooming along the city's periphery. For those who remember, a local independent gas station on the corner adjacent to Burns Park bore a sign that read "Welcome to Cow Town --Bob's Place-- Let A Bobcat Serve You," a strange contrast in message and spirit to the bold examples of abstract art across the street. In some ways, in terms of both art and the city, that juxtaposition still continues to this day.

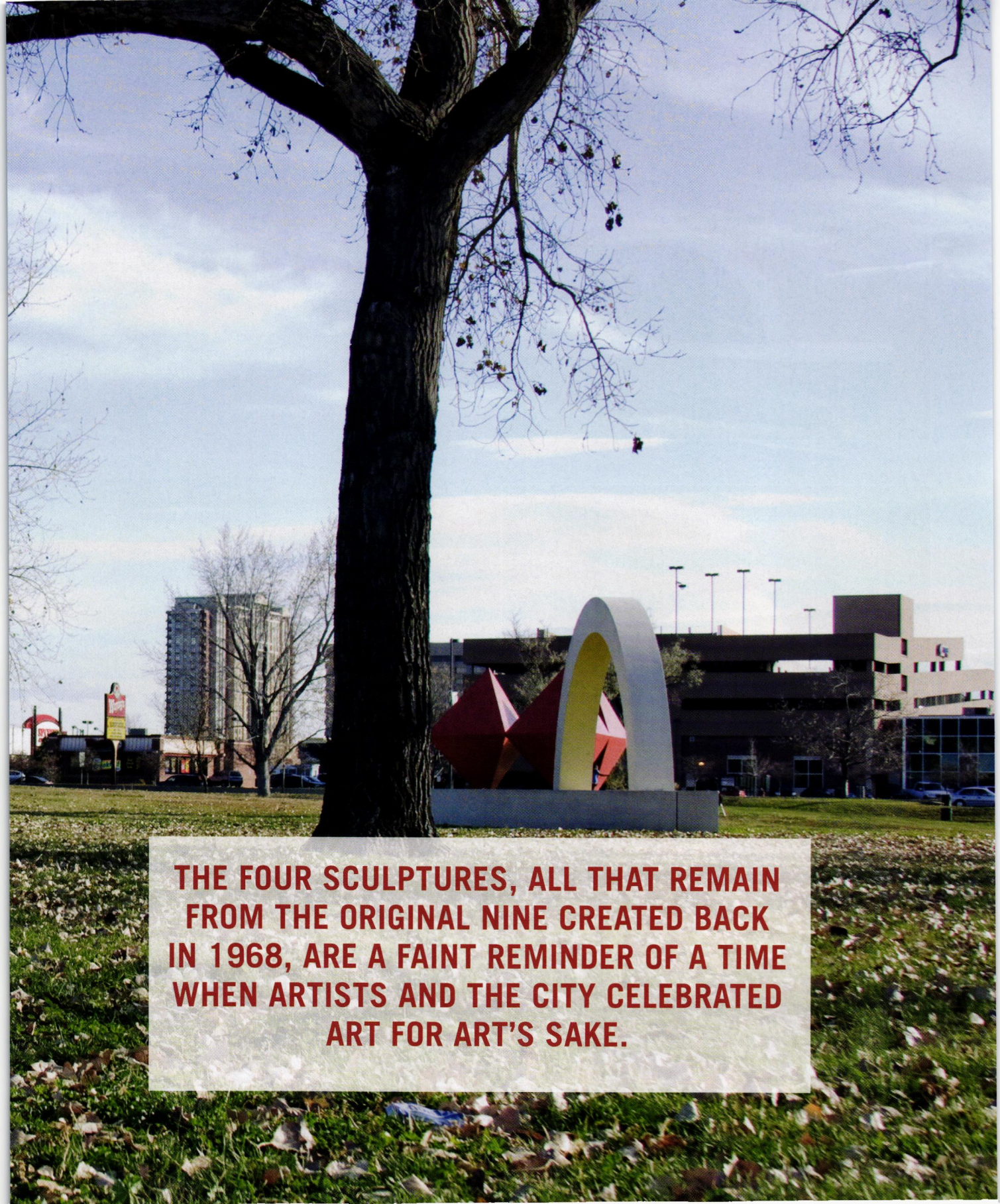


**PUBLIC ART SERVES
MANY PURPOSES –
TO COMMEMORATE,
DEFINE, ENTERTAIN OR
AMUSE.**



Left: *Untitled* by Roger Kotoske. Plywood and fiberglass. 1968 (reconstructed 1998). Above top: *Jazz* by Barbara Baer. Painted steel. 1999. Above bottom: *Untitled* by Wilbert Verhelst. Plywood. 1968.





THE FOUR SCULPTURES, ALL THAT REMAIN FROM THE ORIGINAL NINE CREATED BACK IN 1968, ARE A FAINT REMINDER OF A TIME WHEN ARTISTS AND THE CITY CELEBRATED ART FOR ART'S SAKE.



Untitled by Angelo di Benedetto. Plywood. 1968 (reconstructed 2004, cast concrete).

Public art serves many purposes – to commemorate, define, entertain or amuse. It can also enhance or set apart, often serving as a landmark that manifests an idea or ideal. Here, no lofty intention prevailed. Rather, the symposium’s purpose appears to have been the simple engagement of art and the public, allowing the viewer to move through a space defined by the sculptures and experience them in their totality. Some 44 years later, it is obvious that the sculptures and the experience have not only endured, but also spawned a new initiative for future generations.

In 1995, a new team of 10 regional artists under the direction of a new organization, Friends of Burns Park, plus Joyce Oberfeld and the Denver Office of Cultural Affairs, set out to restore the former vigor of the landscape, since several of the works had begun to succumb to the elements. The Kotoske piece was removed due to arson, which left it irreparably damaged, and the bold, yellow-and-blue open cube designed by Dean Fleming, closest to Colorado Boulevard, was removed due to extreme deterioration.

A new work was chosen by local artist Robert Mangold but later withdrawn by the artist. It was replaced with a work by Denver artist Barbara Baer – a red, curving steel abstraction that was placed on the north end of the park. The new committee’s efforts were soon halted, however, due to ambiguities over the project’s funding and ownership. In the end, the Baer installation was the only step in the new direction.

According to Kendall L. Peterson, Public Art Administrator at the Denver Office of Cultural Affairs, the city hopes to reinvigorate and support the park in several ways in 2009. “With new input from supportive and concerned individuals,” explains Peterson, “we’ll look for ways to increase foot traffic and awareness of the park. The Denver Office of Cultural Affairs office has, in fact, attempted to deal with the park’s perpetuity as a sculpture garden. But naturally, all plans are dependent on budget and feasibility.”

Meanwhile, a small parking area provides a safe and easy way to access the park by car. One can then proceed by foot, making Burns Park a stop well worth the time of anyone who appreciates art and the outdoors.

For more information about the City of Denver’s Public Art Program, visit denvergov.org/publicart.



DESIGN PARAGONS:

STUDIO JOB

Words: Jaime Kopke



Above and below: Pieces from the *Robber Baron* series, inspired by “tales of power, corruption, art and industry,” cast in bronze.



OVER the past few years the name Studio Job has become synonymous with bold, symbolic work that often blurs the fine line between art and design. Studio Job consists of Job Smeets (b. 1970) and Nynke Tynagel (b.1977), both graduates of the prestigious Design Academy Eindhoven. After graduating with degrees in three-dimensional and graphic design, respectively, the Antwerp-based pair created Studio Job in 2000. Since then, these rising design stars have worked with some of the biggest names in the field including Swarovski, Royal Tichelaar Makkum and Moooi.

Though Smeets and Tynagel are now praised as design visionaries, they were once harshly criticized for the same style that has made them famous. That is because many of Studio Job's pieces focus on flair over function. Oversized works, mixing rich materials such as brass and gold, are often the norm. The pair also concentrates on limited edition and one-off designs, preferring their work go to collectors or museums rather than the mass market. The results are lavish, finely crafted pieces, which often carry a price tag as striking as the work itself.

One celebrated example of their iconographic style is 'Robber Barron,' a 2006 collection of furniture based on power and corruption in the industrial world. The imposing pieces, cast in bronze, include sculptural representations of smokestacks, historic buildings and clouds of pollution. Another example of Studio Job's narrative and symbolic work is their 'Perished' collection, which features wooden pieces of furniture carefully inlaid with images of extinct species. In 2007, Studio Job produced the super-sized 'Silver Ware' for the Italian company Bisazza. Covered in white gold mosaic, the gigantic tea pot, spoon, bowl, plate and candle holder offer a dazzling twist on domestic tradition. Studio Job's continual clever mix of proportions, materials and symbolism show that rather than out of touch, this design duo is really just ahead of the curve.



Above, left and right: *Silver Ware* for Bisazza. Above, center: *Rock Chair*.

Below: Job Smeets sits among some of Studio Job's designs.



DESIGN ICON:

PAUL McCOBB

Words by Pamela Torke



Above: Paul McCobb. Below: A label from McCobb's Planner Group for Winchendon Furniture Company.



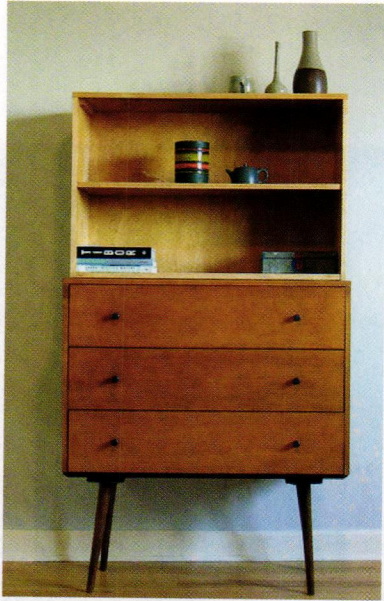
Most designers of modern furniture in the 1940s and '50s honed their craft by studying architecture, art and even advertising. American furniture designer and decorator Paul McCobb (1917-1969) had no such formal design training. Decorating and retail display were his primary focus in the beginning of his career in 1945, but he soon turned his attention to designing furniture. His sleek and affordable Planner Group, which was made of solid birch and aimed at a younger audience, was produced by Winchendon Furniture Company in 1949 and became a huge success for the young, seemingly inexperienced McCobb.

McCobb played a significant role in introducing Americans to modular furniture, along with contemporaries like Harvey Probber and George Nelson. His designs are famous for being simple, stylish and flexible and were well suited for post-World War II lifestyles. Mass-produced, modern furniture gained popularity in the 1950s with the advent of industrial design. McCobb, like Probber and Nelson, created furnishings that were balanced and harmonious, and the beauty of their designs lies in the exceedingly simple forms that accommodate comfort and function.

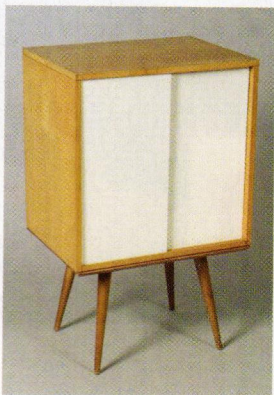
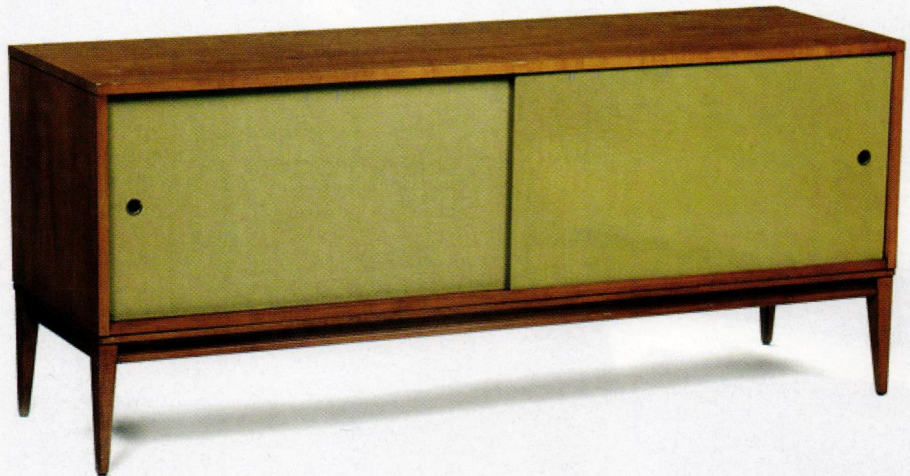
Possibly for the first time ever, audiences in the 1950s had access to furnishings and accessories that were designed and produced both for elite and traditional consumers. McCobb's company, Paul McCobb Design Associates, not only made sleek and spare furnishings but also designed glassware, dishes, television sets, watches, clocks and even typewriters. In the late 1950s, Bloomingdale's showed more than a dozen McCobb room settings.

McCobb's pieces often feature unexpected pairings of materials like mahogany with aluminum and walnut with brass. The rich warmth and texture of the wood is offset by the metal and the stark, institutional lines of his furniture, which was produced with luxurious materials like marble, leather and wrought-iron. Although his furniture was mass-produced for a wide audience, McCobb did not skimp on the quality of the craftsmanship or materials. He played with traditional forms adding hints of Scandinavian workmanship, International Style simplicity and luxuriousness in shape.

His simple forms, however minimalist, are well proportioned and flexible for a wide variety of tastes, styles and budgets. Yet the beauty of his designs took into consideration the practicality of the 1950s consumer. His "living walls" system maximized limited spaces with moveable room dividers and ample storage space. McCobb even designed a chaise that won the Good Design award from the Museum of Modern Art in 1953. Other notable collections include the Directional, Predictor Linear and Perimeter lines. Today, many of McCobb's pieces have gained considerable market value and are highly sought after by collectors and fans of his work.



Samples of
Paul McCobb's
furniture design.





WELL-EDITED

Words: Alaina Gonzales : Images: courtesy of grain edit



With a great eye Dave Cuzner's blog **grain edit** celebrates classic, mid-century print design.

Designers, architects, artists, even writers, draw

INSPIRATION

from a myriad of sources.

For many contemporary creatives it is from the classic design work from the 1950s to the 1970s. Grain edit, founded by Dave Cuzner last year, is a celebration of mid-century and contemporary design: examples of rare design annuals, type specimens, ephemera, corporate manuals, designers monographs, posters, toys and vintage kids books as well as interviews, articles, news, events and views of designers' libraries make up the site's content.

Cuzner, a designer and bookseller, explains that he started the blog because, "Before I collected books I collected records. Eventually my love of music from the middle of the century led to my interest in the design of the same period. I would go on road trips to buy records and I began to pick up things that were design related as well. I created grain edit as a way to share some of my finds and meet others who shared my same passion for modern design."

So where do these finds come from? "Estate sales, flea markets, eBay, thrift stores and trash cans of retired people (just joking on the last one, haven't done that ...yet)," Cuzner

says. Blog readers also send in submissions, everything from “new work as well as printed materials from the past.” And while most are scans or pictures of the originals many send in the actual piece. In fact, Cuzner urges readers, “We love to get stuff in the mail, so if anyone out there is looking to get rid of old design annuals, send them our way!”

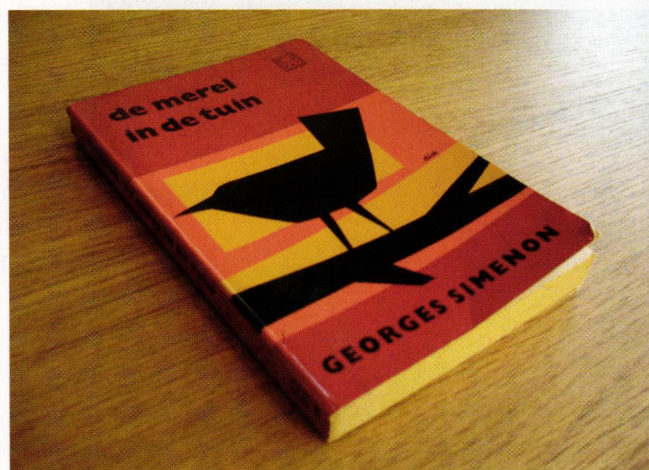
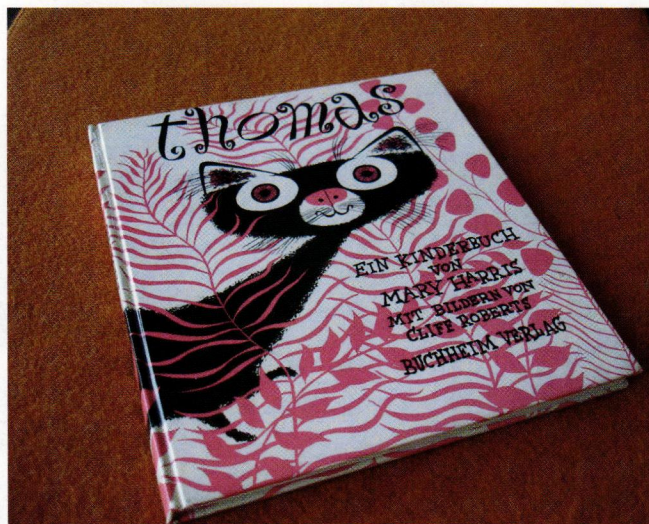
Clean, minimal design and bold colors inspire and drive the site’s content. “‘Grain edit,’ refers to my love for natural wood and paper and the selective use of these elements in a space,” explains Cuzner. “I love the flat, two-dimensional graphics, clean modern typefaces, the blend of function and form and the imperfections that lend a human element often lost in the computer generated work today,” says Cuzner of the classic design work from the 1950s-1970s.

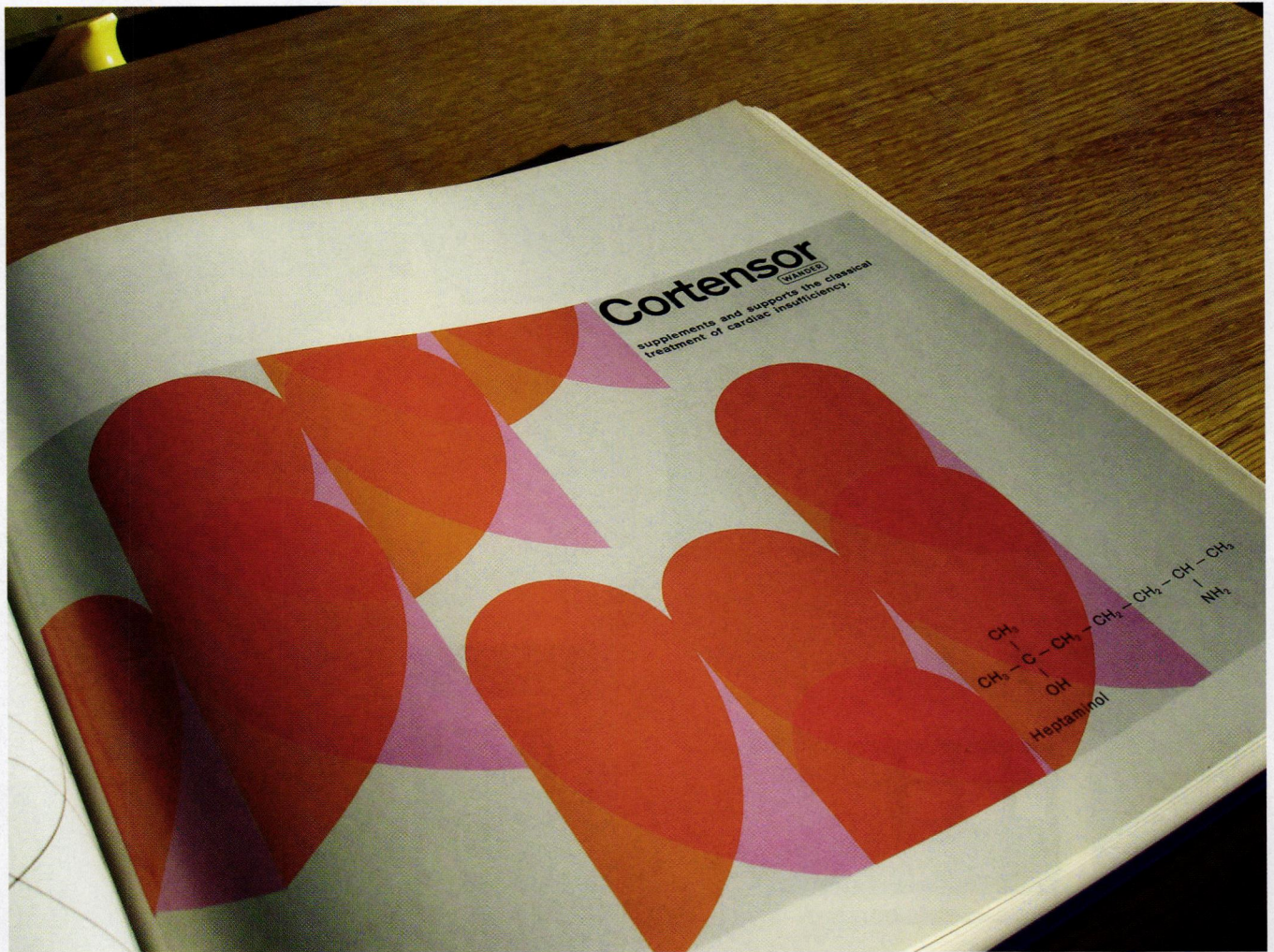
And many people agree. Grain edit has nearly 900 friends on Facebook and close to 400 on Myspace, and there is the RSS feed and the widget. Google “grain edit” and watch thousands of results come up. Some people voraciously read about the lives of their favorite celebrities, others, like those who work at Modern In Denver, regularly read blogs like grain edit for inspiration and out of admiration of good design.

Backed by advertisers, the blog has a myriad of sections including: Thrift Hawks (links to items for sale elsewhere on the Internet), Seen Elsewhere (a look at various design studios and links to their work), Product Reviews (book reviews and more), Off Our Book Shelves (from the contributors’ collections), How To/DIY (projects for you), grain edit news (grain edit about town), Found Design (exceptional and obscure finds), Features, Designers Promotional Items (promo items that are better than those pens you steal from the bank), Designers Bookshelf (an inside look at designers’ collections), Design Events (most are in the Bay area as the blog is based in Oakland but there is the occasional out-of-state event) as well as Contests and Giveaways – almost a mini web magazine in its own right.

Cruzner, along with designer and grain edit contributor Ethan Davis, are currently working on a series of books related to graphic design and illustration from the 1950s–1970s, so keep your eyes open for that. Sometime in the next year the pair is hoping to have an online store on the website and the books will be available there. In the meantime, you can find inspiration and enjoy the sights of grain edit’s collection on the Internet, build a design library with Cruzner’s help (contact him through the site) or buy books related to modern architecture and home plans through his eBay site (<http://shop.ebay.com/merchant/modelements>).

+ grainedit.com





“ ‘Grain Edit,’ refers to my love for natural wood and paper and the selective use of these elements in a space...”





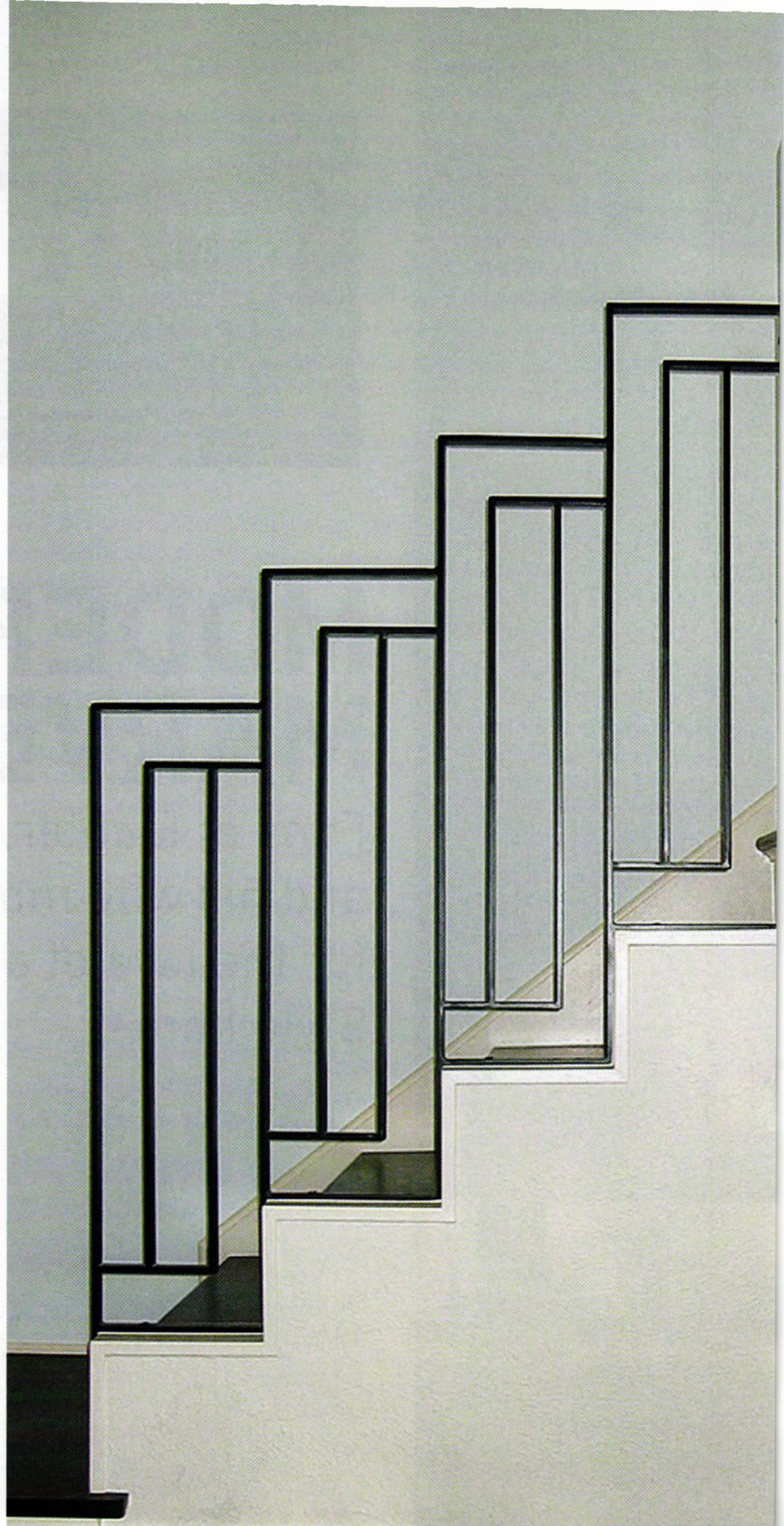
MODERNE MARVEL

Fans of Eichler, an architect and his wife move to Denver for the love of an International Style home.

Words: Alaina Gonzales
Photos: Louis Bieker

Previous spread:
The Biekers' home now rests upon a
retaining wall "pedestal" overlooking
Bonnie Brae Boulevard.
And a "before" photo.

Right:
The banister echoes the simple
geometric shapes the home's
style is known for. An Eames Storage
Unit keeps the electronics organized.

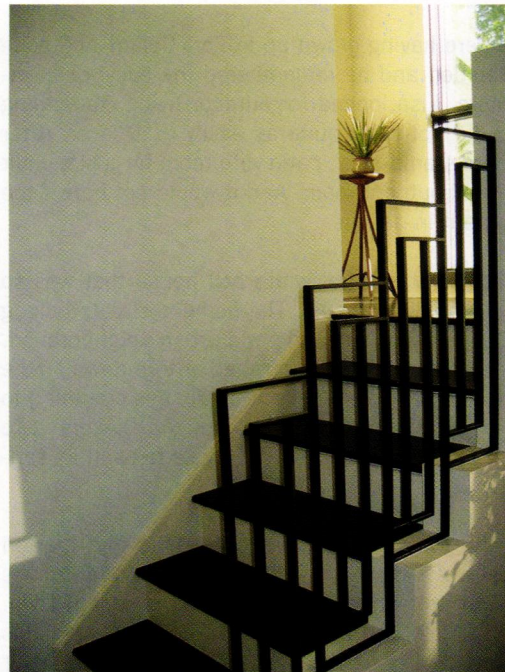




LOUIS AND LISA BIEKER spent the mid 1990s through 2004 living in San Francisco and loving the area's modern and contemporary architecture. They resided in an 850-square-foot loft designed by David Baker (who also designed the Crash Pad lofts at TAXI), and while they appreciated his sustainable, high-density, urban, multi-family housing, they longed for an Eichler. The modularity and elegance of his forms spoke to them, but after several failed attempts at purchasing one the pair began to lose hope of ever finding a mid-century home designed for the everyman.

The Biekers were progressing nicely in their careers in San Francisco and had built a life in the city. But as often happens, their friends and colleagues began to retreat, planting roots and having children outside the city limits, and the Biekers knew their path might be slowly leading them away from the Bay Area as well.

Louis' sister, who lives in Golden, took them on several driving tours of neighborhoods in Denver over Labor Day weekend in 2004. It was in Bonnie Brae that they found their dream home. As an architect, Louis knew better than to fall in love with a house before buying it yet "there I was space planning and arranging furniture." This International style home





Above: Workers fitting the framing, sheathing and subfloor of the second-story addition together like puzzle pieces. Right: Louis and Lisa did all of the interior design work themselves. Louis recalls mentally arranging furniture before the couple purchased the home.

in Bonnie Brae and the sunshine and wide open spaces for which Colorado is known called out to the couple so they quit their jobs and moved here in early 2005.

Louis had ties here having grown up in Fort Collins and gone to school in Boulder, and he remembered the easy, comfortable lifestyle here. Lisa longed for outdoor living, something San Francisco did not offer quite as easily as Denver. After having a “postage stamp-size” patio with room for just a chair she wanted a great outdoor room. And it would not hurt if the house were modern in design.

“I can recall seeing this little, white box house that was so clearly of a time,” explains Louis. The home is situated along Bonnie Brae Boulevard in a historic and urban neighborhood. The home could have easily been scraped or torn down as the neighborhood has often been victim to infill sites crammed to the property lines with “McMansions” but the Biekers were drawn to the straightforward house. “It spoke to us in its simplicity,” says Louis.

Civic buildings in the art deco style are ornate and crafted with many details. Art moderne structures are simpler for the common man but still with high design, just stripped down. Everything is strategic and deliberate. As an architect Louis knew these things and so he appreciated the simple house for what it was.

This neighborhood and many of its houses have suffered “a loss of personality, of place and history,” laments Louis, and “these are qualitative things. We were moving to a *neighborhood*. People walk on the sidewalk with their kids and their dogs. There are several 95-year-olds who have lived in the



Above: The team salvaged brick from old buildings to match the dimensions of the brick used in the home’s original construction. Because it was going to be painted, it didn’t matter what color it was.

**Art moderne structures
are simpler for the
common man but still
with high design, just
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Everything is strategic
and deliberate.**





Left:
Thoughtful decorative touches highlight built-in storage in the living room.

Right:
Borrowed natural light flows and simple yet graceful lines meld form and function to the built-in banquet in the dining room.

area for decades. There is a front-porch living lifestyle here with neighbors outdoors and nearby so it was critical to reestablish and maintain the front of the house.”

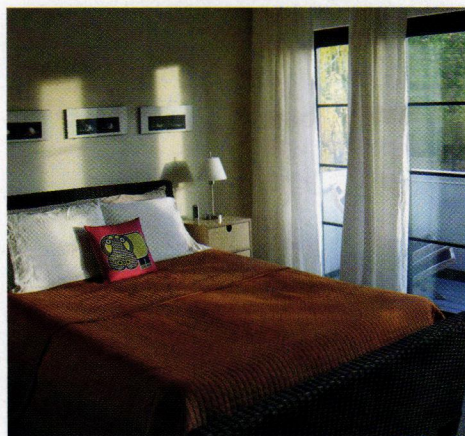
While Eichler-style homes were centered more around a gated, walled-in backyard, the original homes in this neighborhood were centered on the front yard. “The back is for the trash alley and the front is for living. You get to build strong relationships with your neighbors and you get to learn the neighborhood’s history,” Louis notes. With many neighbors having lived nearby for decades, Louis wanted to renovate and incorporate an addition but still maintain a house that people could recognize.

“We were very sensitive about not overbuilding the site or the neighborhood,” Louis explains. “We cared about finding the appropriate fit.” In the end the Biekers added around 1,000 square feet in the form of two bedrooms, two baths and two decks. The second-story addition was for private spaces and the lower-level renovation recreated the public living spaces. “It had to feel like it was original, not a pop-top, with an interior/exterior connection,” says Louis, “but we did not just take the old and repeat it. We transformed and reinterpreted it.”

Of course, much of this knowledge and sensitivity was afforded to the project because Louis is an architect and had joined local firm 4240 Architecture as an associate principal. For nearly two years Louis and Lisa performed cosmetic and repair work before transformational work – they spent the first year living in the basement.

Windows had been painted shut, there was some mold – the home had endured general neglect. The Biekers replaced all





Above, top to bottom:
The renovated kitchen, the living room fireplace and the master bedroom.

of the electrical elements and added a tankless water heater as well as better insulation. They left the water, heating and air-conditioning systems in the old house and then installed new ones in the addition. The whole house is dual-zone, which means it has higher efficiency in all those systems and it has performed well with its increased volume.

One element they did not change was the ground floor's original, steel-frame, single-pane casement windows. While they are the worst energy element in the entire house, "I had an affinity for them," explains Louis, "so we refinished them." Other elements were updated and added but all the while the Biekers remained true to the home's origins.

It had always been a painted brick house so it remained a painted brick house. "We added simple geometric forms, not lots of decoration and ornament," Louis reveals. A zigzag pattern was added above the entrance as a tribute to the deco and moderne movements. All of the materials – steel, marble, wood, glass and chrome – are part of the home's time but were used in new forms to transform the home in a more contemporary way. Another strategic move was to reestablish the edge of the yard along Bonnie Brae Boulevard. In order for the home to take center stage they built a retaining wall to act as a shelf and give the site a hierarchical step back from the street.

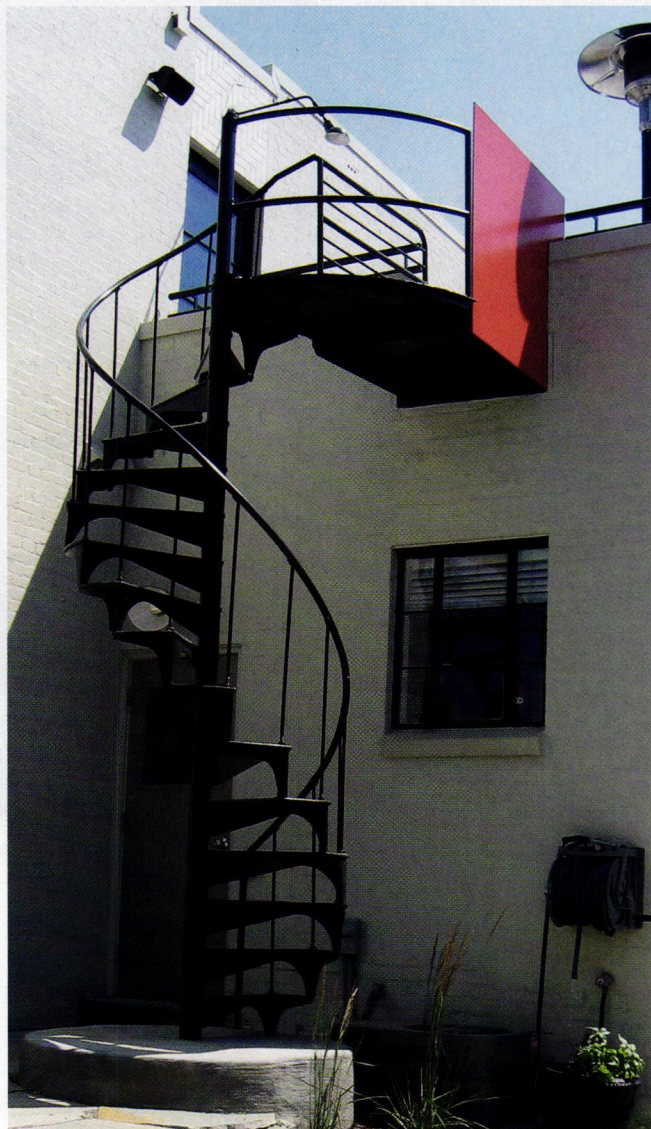
The second story addition's panelized wood frame was built in a factory and then clad in brick on site. (Nearly 75 percent of the brick used was salvaged from local old buildings. This was done for two reasons. The dimensions of old brick are different than those on contemporary brick, and since it was going to be painted it didn't matter what color it was.) Though many pop-topped homes are essentially one structure set on top of another this addition was designed to fit carefully with the original story. This meant exposing the home to the elements so the team started work at the beginning of July in order to take advantage of the year's driest time. Eight men worked six hours fitting the framing, sheathing and subfloor together like puzzle pieces.

In the entry they put in a skylight and made the stairs at the back of the house open in order to bring light and volume in. These elements were also designed to make it obvious that the structure is two stories and to appear as though it had always been that way. Some visitors have asked why they did not extend the master bedroom onto the space where the



front deck lies and Louis is quick to answer. “We did not want to add lots of new interior square footage. The master bedroom is small but we worked with the spirit of the house and built upon what was already there.”

In some cases that philosophy meant the Biekers had to undo some of what had been done to the home by previous owners. The kitchen was filled with “decorative dental work, country-esque scrollwork and the cabinets were pink,” says Louis. “It was tired and old so it received the most renovations. It is very contemporary with marble and stainless steel.” Louis removed the wall between the kitchen and dining room and added a double pocket door with portal windows. The result was a streamlined and open relationship between the two spaces.



Art moderne buildings often featured backlighting and frosted glass – and Colorado is known for having energizing sunlight – so Louis paid tribute by utilizing borrowed light from the skylight and created an art glass wall in the master bedroom. “How the sunlight plays and tracks around the house, how we have been able to grab hold of the sun, has been very successful,” notes Louis. Frosted glass in the new bathrooms captures and controls morning light meaning less energy is used in illuminating those spaces. Another environmentally friendly element was the reused zebrawood. It adds reflectivity and sparkle as a material without being overly decorative.

Function is key for the Biekers. The home is situated on a compact site in a pedestrian-focused neighborhood so it was important to capture useable outdoor living space. A big flat roof was a missed opportunity. Louis designed rooftop terraces that added another 600 square feet to the property. A spiral staircase from the rear yard to the back deck is used constantly. A 400-pound steel square on the staircase adds detail and, painted in International orange, nods to the home’s legacy.

This house was built in the 1930s, renovated in 2005 and added on to in 2007. It has “one foot in history, one foot in the present,” Louis states. The house has a “history, memory and roots that make up its soul – something that only comes with older homes. It is rewarding and satisfying to repurpose and refocus that energy while still being fresh and breathing new life into a structure.” And as an owner and as an architect Louis has been able to enhance the qualities of both old and new in his Bonnie Brae home.

Left, top to bottom: A view of the upper terrace and the spiral stair to the upper terrace.

ARTIST | PROFILE

AMANDA GORDON DUNN



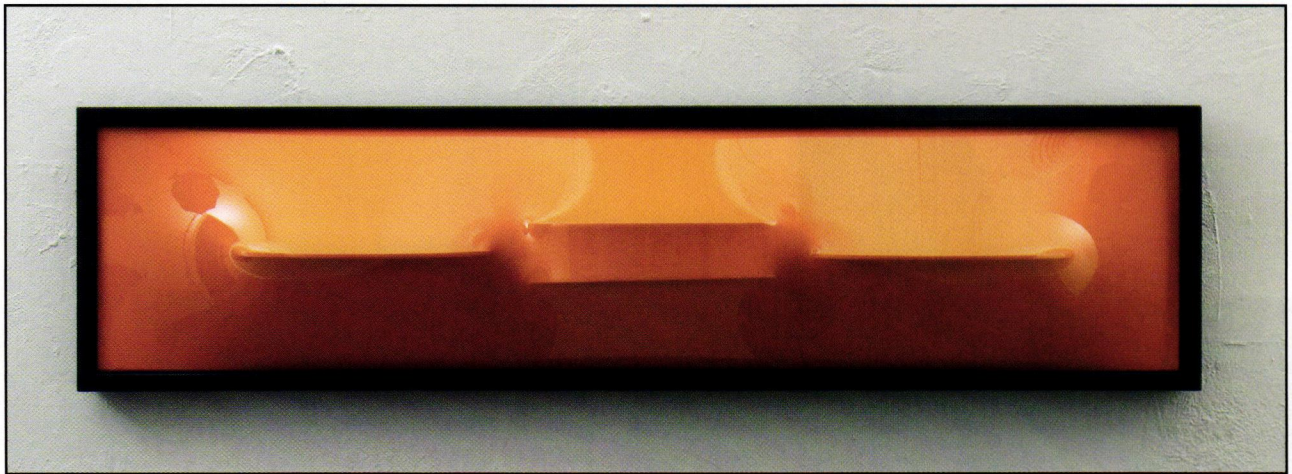
WORDS: MELISSA BELONGEA • PHOTOS: WES MAGYAR



A LOCAL ARTIST LITERALLY AND FIGURATIVELY STRETCHES THE BOUNDS OF HER SCULPTURES AS SHE EXPLORES NEW FORMS

Amanda Gordon Dunn has punctuated contemporary and modern Denver with her experiments in tension and fiber. Her most recent solo exhibition, 'Systems and Layers' at Pirate Gallery this past fall documented two years worth of these experiments. Dunn's background in fiber and sculpture as well as metal fabrication is what led to her most recent, and impressive, body of work.

Originally from Colorado, Dunn received her B.F.A from the Maryland Institute College of Art, with an emphasis in fiber and sculpture. After completing her education in 2006, Dunn returned to Colorado on an invitation to participate in a restoration project. Along with five other sculptors, Dunn helped restore architectural features on the historic Evans School. Afterward, Dunn established a studio in Denver where she began to work with different cloths, resins and steel.



"Orange" 2008 | 16" x 64" x 13" steel, cloth, resin.

By fall of 2008, Dunn had produced seven works for the 'Systems and Layers' show, each with their own distinct characteristics. Dunn describes her work as being very alive, interactive and human. "It has a pulse," she says. Dunn has created her own original surface design recipes and mentions the stretching process as key to the result of her work. "Through the process I have created, the forms are preserved, suspending a physical memory in a material that generally does not hold shape," she says.

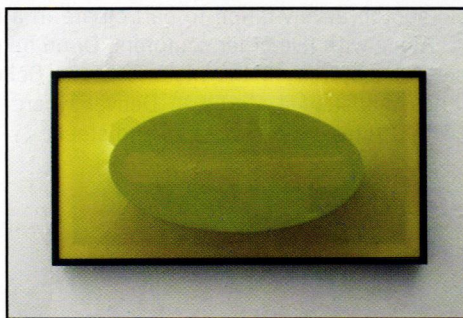
It is easy to mistake the material in Dunn's work for a form of plastic, when in reality it is much softer and forgiving. Creating physical memory in cloth and sculpture is important to what drives Dunn's work. She describes the piece, 'Black' as one of her favorites because she says, "the amount of

tension and optical voids are some of the most prolific and mysterious." From her artist statement on the collection, "the work presents a futuristic archaeology of fibrous forms joining with man-made elements."

Dunn is getting ready to present new works in Los Angeles in early 2009. This time, she will focus on more surface design and further experimentation of how extreme she can stretch her forms. She also describes her new collection as being much more bodily, and diverse in materials, where she is drawing inspiration from muscle cars and line painting.

German architecture is another source of inspiration for Dunn. Specifically, Frei Otto, who is considered a reigning authority on tensile structure and Anne Truitt, a well-known mid-century American artist, associated with minimalism and chromatic abstraction. Louise Bourgeois's writings on form also contribute to what Dunn has produced, as well as the influence of 1970's design.

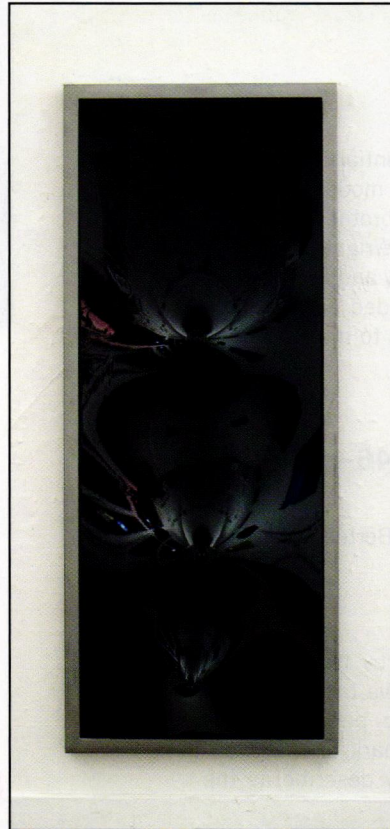
+ amandagordondunn.com



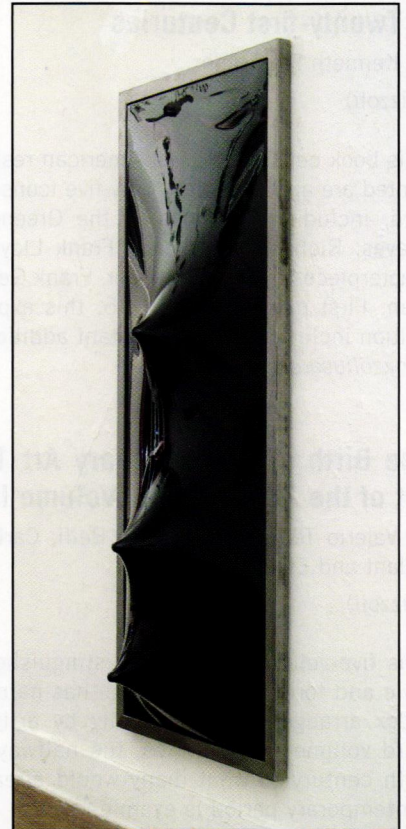
"Yellow" 2008 | 31" x 60" x 5.5" steel, cloth, resin.



"Blue" 2008 | 33.5" x 74" x 16" steel, cloth, resin.



"Black" 2008
88" x 36" x 18"
steel, cloth, resin



IN PRINT

RECENTLY PUBLISHED BOOKS FOR INSPIRATION AND EDUCATION

Modernism Rediscovered

by Julius Shulman
(Taschen)

The exchange of visual information is crucial to the development, evolution and promotion of architectural movements. If a building is not widely seen it does not enter into discourse. Bringing together nearly 250 forgotten masterpieces photographed by Shulman, this book pays tribute to these lesser-known yet outstanding contributions to the modern architectural movement.

+ taschen.com

American Masterworks: Houses of the Twentieth & Twenty-first Centuries

by Kenneth Frampton
(Rizzoli)

This book celebrates great American residential design. Presented are approximately forty-five icons of modern architecture, including buildings by the Greene brothers, Michael Graves, Richard Neutra and Frank Lloyd Wright as well as masterpieces by Richard Meier, Frank Gehry and Peter Eisenman. First published in 1995, this expanded and updated edition includes twelve important additions to the canon.

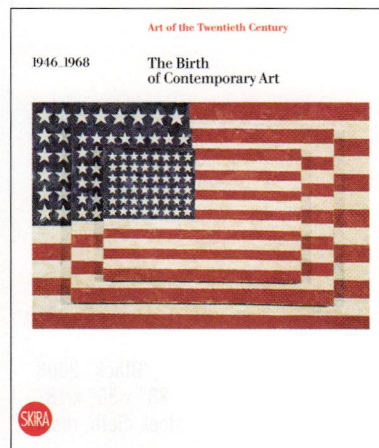
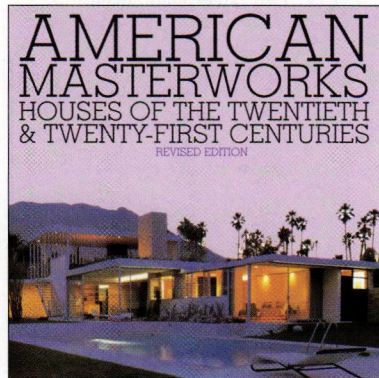
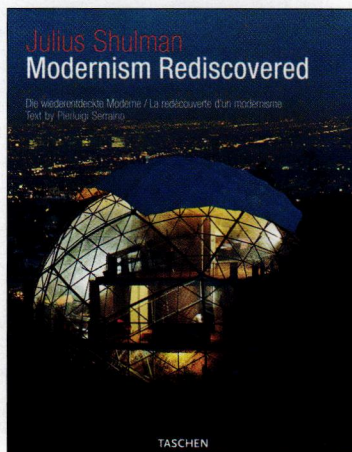
+ rizzoliusa.com

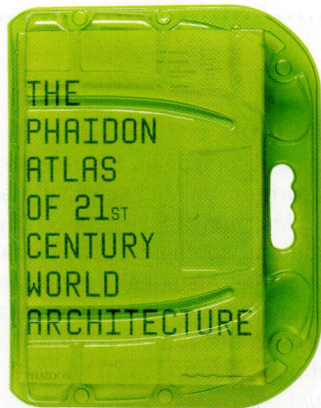
The Birth of Contemporary Art 1946-1968: The Art of the 20th Century Volume III

by Valerio Terraroli, Gabriella Belli, Carlo Bertelli, Germano Celant and Ester Coen
(Rizzoli)

This five-volume project is distinguished by its innovative style and format. Each volume has narrative text and a full index arranged chronologically by artistic period. In this third volume in the series, the halfway mark of the twentieth century to what many would already describe as the contemporary period is examined.

+ rizzoliusa.com



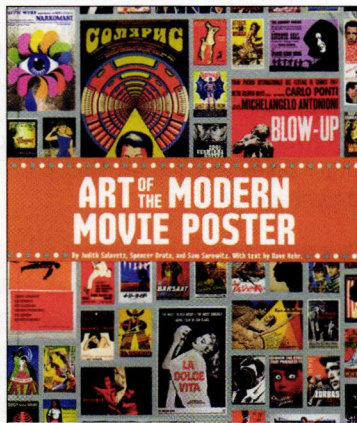


The Phaidon Atlas of 21st Century World Architecture

by Editors of Phaidon Press
(Phaidon Press)

Explore the best architecture of the twenty-first century in this collection of 1,037 buildings located worldwide. The list includes the work of emerging architectural stars featured alongside buildings by internationally acclaimed architects. Each building is illustrated with drawings and photographs, and described in a short essay. Key facts such as construction cost, client name, area of the building and geographical coordinates are also included.

+ phaidon.com



Art of the Modern Movie Poster: International Postwar Style and Design

by Judith Salavetz, Spencer Drate and Sam Sarowitz with text by Dave Kehr
(Chronicle Books)

Showcasing examples from 15 nations, this is a collection of more than 1,500 exemplary designs. The posters are organized by country of origin, offering a glimpse into each region's unique visual sensibility and sometimes-unexpected takes on familiar films. Gathered from the collection of the Posteritati Gallery in New York, one of the largest holdings of international film posters in the world.

+ chroniclebooks.com



Invitation and Promotion Design: Ideas with Impact

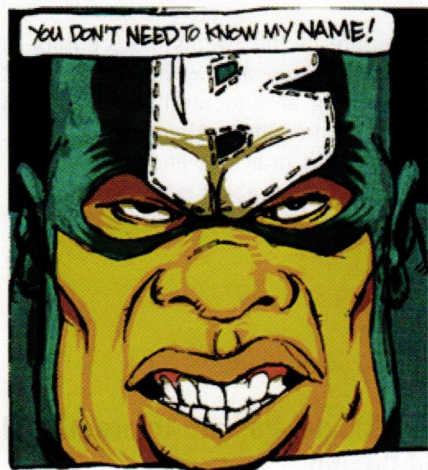
by Paz Diman and Lou Andrea Savoir
(Collins Design)

Every day, countless promotional e-mail, business cards, flyers, posters and invitations are printed, sent and received, but only a select few capture our attention and interest or are remotely memorable, desirable or even collectable. This book presents the best of this genre worldwide, those design examples that have had great impact in a noisy, media-glutted world.

+ harpercollins.com

on the **RADAR:**

EVENTS, AND OTHER CURRENT INFO OF NOTE.



You don't need to know my name!, 2007
Digital projection
Dawud Anyabwile
at the Lab at Belmar 1/28 to 4/26

JANUARY 3

Community Challenge #3: 29 opens at the Denver Community Museum. Mystics believe that the 29th year of life is a time of great change and significance. Participants share memories, hopes, goals, dreams or stories in any form or medium. The artifacts that make up the exhibitions at this temporary, pop-up museum are community generated, and it is free to participate as well as visit.

+ denvercommunitymuseum.org

JANUARY 7

Berkeley, California-based, green design and brand strategy firm Celery Design Collaborative was named to I.D. magazine's 2007 ID40 list of influential designers and has been recognized with the Environmental Leadership Award from the AIGA. The firm's founding partner Brian Dougherty will discuss sustainable graphic design.

+ 720.913.0046, designcouncil.denverartmuseum.org, aiga-colorado.org

THROUGH JANUARY 16

through a glass, darkly, the inaugural exhibition at RedLine is a collaboration with P.S.1 Contemporary Art Center, New York, is curated by Jenny Schlenzka. RedLine is an urban lab, is dedicated to contemporary art and providing emerging and mid-career visual artists with an immersive environment for studio practice, reflection, collegial dialogue and communal service.

+ redlineart.org

JANUARY 8-MARCH 8

Colorado / abstract accompanies the release of the book of the same name, written by Michael Paglia and Mary Chandler. The Kirkland Museum of Fine & Decorative Art hosts one of two local exhibitions, spotlighting the break from traditionalism and exploring the historical development of Colorado abstraction. Opening reception/book signing is January 8 and a gallery talk featuring the authors is January 22. R.S.V.P for special events at 303.832.8576x201.

+ kirklandmuseum.org

JANUARY 20

Pecha Kucha Night, devised by Astrid Klein and Mark Dytham (Klein Dytham architecture), was conceived in 2003 as a forum for young designers to meet, network and show their work in public. Pecha Kucha's (Japanese for "chit-chat") patented system allows each presenter 20 images, shown for 20 seconds each – giving 6 minutes 40 seconds of fame before the next presenter takes the mic. At Buntport Theater.

+ pechakuchanightdenver.com

JANUARY 28-APRIL 26

Out of Sequence: Underrepresented Voices in American Comics at the Lab at Belmar seeks to showcase American comics and sequential art that steps outside the traditional bounds of the medium. The exhibition focuses on comics made by women and other minorities as well as work created with non-traditional techniques and design.

+ belmarlab.org

JANUARY 30

5th Annual Design After Dark at RedLine is a fundraising party exhibiting art objects by local artists and architectural and design firms for auction. This event supports the Denver Art Museum's Department of Architecture, Design and Graphics.

+ 720.913.0046, designcouncil.denverartmuseum.org

FEBRUARY 3

Historic Denver and the National Trust for Historic Preservation present ONE PAST 5, an opportunity for young professionals to explore some of Denver's historic buildings. This happy hour takes place behind the clock faces in the D&F Tower. The \$20.00 cover charge includes wine, beer, hors d'oeuvres and a 12-month membership to Historic Denver. Limited to 100 attendees so RSVP early!

+ historicdenver.org/onepast5

FEBRUARY 4

The last body of work that Robert Rauschenberg completed before his death in May 2008 was The Lotus Series – prints produced from photos taken during his visits to China between 1982 and 1985. Master Printer Bill Goldston collaborated with Rauschenberg at Universal Limited Art Editions, and was with the artist during his 1985 exhibition at the National Art Museum of China in Beijing. Goldston will discuss the importance of the exhibition in the development of contemporary art in China. 720.913.0040, + denverartmuseum.org

ONGOING

Historic Denver and the City of Denver's Office of Cultural Affairs as well as some of the city's leading historic sites partnered to highlight Denver's historic sites with customizable tours. For historical background, maps, suggested routes and more information, visit the website. + denverstorytrek.org

FREE DAYS. OH YEAH.

Whoever said you can't get something for nothing obviously didn't do his or her research – local cultural institutions offer free admission on a regular basis. Dive in.

BOULDER MUSEUM OF CONTEMPORARY ART

Saturdays, 9:00 a.m.-4:00 p.m.
Wednesdays, 4:00 p.m.-8:00 p.m.

DENVER ART MUSEUM

December 6, January 3 & February 7

DENVER BOTANIC GARDENS

January 19 & February 16

DENVER CENTER FOR THE PERFORMING ARTS

January 15 - "Inana"

DENVER MUSEUM OF NATURE & SCIENCE

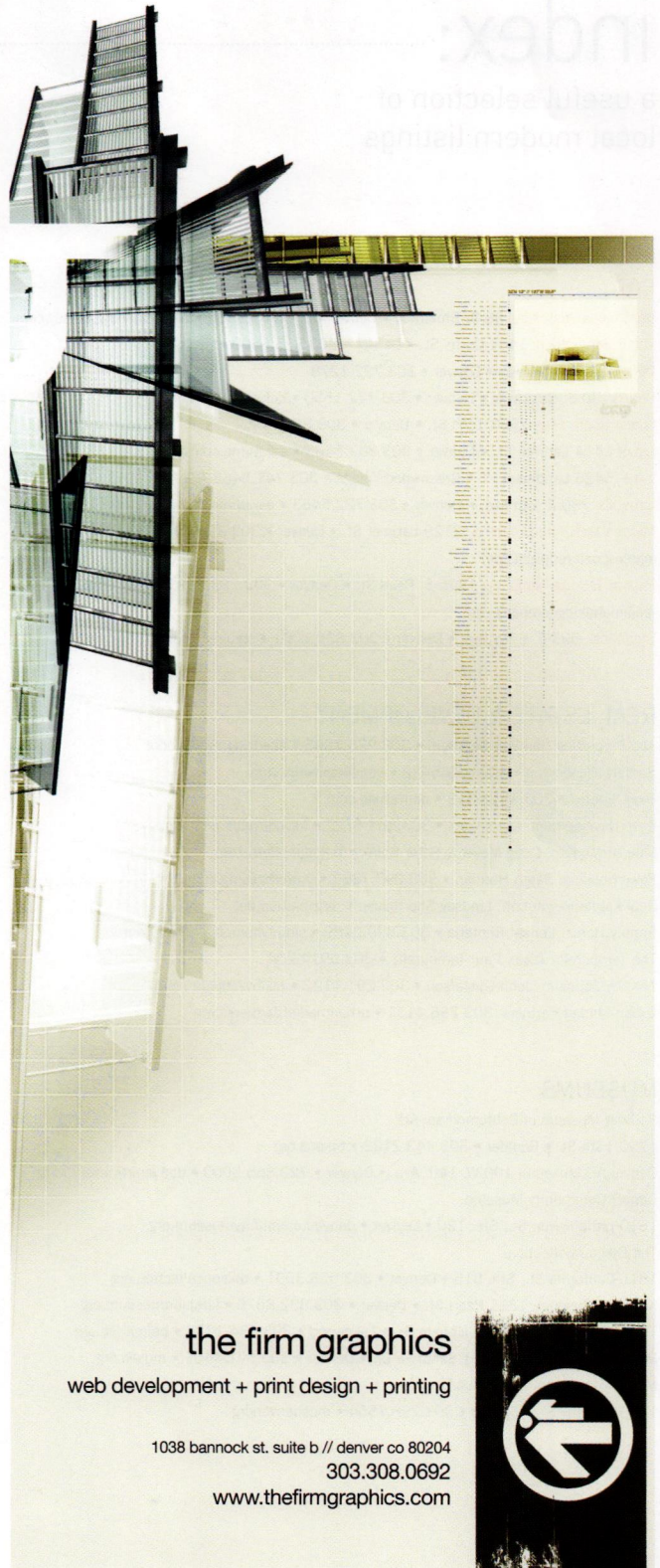
January 11 & February 2

DENVER ZOO

January 10 & 19 and February 14 & 24

MUSEUM OF CONTEMPORARY ART DENVER


Penny Saturdays (ok, not entirely free...but one cent!)
October 4 & November 1



index
to make a list of
actual items

the firm graphics
web development + print design + printing

1038 bannock st. suite b // denver co 80204
303.308.0692
www.thefirmgraphics.com



index:

a useful selection of
local modern listings

EAT

Beatrice & Woodsley: 38 S. Broadway • Denver • 303.777.3505 • beatriceandwoodsley.com

The Corner Office: 1401 Curtis St. • Denver • 303.825.6500 • thecorneroffice.com

Delite: 32 S. Broadway • Denver • 303.722.1278

Deluxe: 30 S. Broadway • Denver • 303.722.1550 • deluxedenver.com

Forest Room Five: 2532 15th St. • Denver • 303.863.7473

Lime: 1414 Larimer St. • Denver • 303.893.5463 • eatatlime.com

Lime XS: 5425 Landmark Pl. • Greenwood Village • 303.741.5463 • eatatlime.com

Lime XS: 730 E. 6th Ave. • Denver • 303.722.5463 • eatatlime.com

Marco's Coal-Fired Pizzeria: 2129 Larimer St. • Denver • 303.296.7000
marcoscoal-firedpizza.com

Pajama Baking Company: 1595 S. Pearl St. • Denver • 303.733.3622
pajamabakingcompany.com

Steuben's: 523 E. 17th Ave. • Denver • 303.830.1001 • steubens.com

REAL ESTATE & DEVELOPMENT

Abe Properties: Jon Van Benthem • 303.926.7805 • abedesignworks.com

Barbara Henderson • 303.349.5422 • hendersonsells.com

Dee Chirafisi • 303.881.6312 • denverdee.com

Kevo Development: Chris Viets • 303.883.6722 • kevodevelopment.com

Mile Hi Modern: Craig Mayer & Peter Blank • milehimodern.com

Powerhousing: Sarah Harman • 303.297.7888 • powerhousing.com

Real Estate Revolution: Lindsey Shorthouse • rerevolution.net

Simply Home: Leilani Renteria • 303.820.2489 • simplyhomerealestate.com

The Tamburello Team: Paul Tamburello • 303.991.6204

TAXI by Zeppelin: John Gustafson • 303.291.1122 • taxibyzeppelin.com

Urban Market Partners: 303.296.4131 • urbanmarketpartners.com

MUSEUMS

Boulder Museum of Contemporary Art:

1750 13th St. • Boulder • 303.443.2122 • bmoca.org

Denver Art Museum: 100 W. 14th Ave. • Denver • 720.865.5000 • denverartmuseum.org

Denver Community Museum:

1610 Little Raven St., Ste. 120 • Denver • denvercommunitymuseum.org

The Dikeou Collection:

1615 California St., Ste. 515 • Denver • 303.623.3001 • dikeoucollection.org

Kirkland Museum: 1311 Pearl St. • Denver • 303.832.8576 • kirklandmuseum.org

The Lab at Belmar: 404 S. Upham St. • Lakewood • 303.934.1777 • belmarlab.org

Museo de las Americas: 861 Santa Fe Dr. • Denver • 303.571.4401 • museo.org

Museum of Contemporary Art Denver:

1485 Delgany St. • Denver • 303.298.7554 • mcadenver.org

ART

Michele Mosko Fine Art:

136 W. 12th Ave. • Denver • 303.534.5433 • michelemoskofineart.com

Pirate: 3655 Navajo St. • Denver • 303.458.6058 • pirateart.org

Plus Gallery: 1490 Delgany St. • Denver • 303.296.0927 • plusgallery.com

Robischon Gallery: 1740 Wazee St. • Denver • 303.298.7788

Rule: 227 Broadway • Denver • 303.777.9473 • rulegallery.com

Translations Gallery: 855 Inca St. • Denver • 303.629.0713 • translationsgallery.com

Walker Fine Art: 300 W. 11th Ave. • Denver • 303.355.8955 • walkerfineart.com

William Havu Gallery: 1040 Cherokee St. • Denver • 303.893.2360 • williamhavugallery.com

FURNISHINGS, ACCESSORIES & GIFTS

Composition:

7180 W. Alaska Dr. • Lakewood • 303.894.0025 • shopcomposition.com

Gimme Gimme Pillow Toast:

445 S. Saulsbury St. • Lakewood • 303.872.7706 • gimmegimmepillowtoast.com

Mod Livin':

5327 E. Colfax Ave. • Denver • 720.941.9292 • modlivin.com

Nines:

Denver • 303.803.6243 • photobucket.com/shopnines

One Home:

2445 E. 3rd Ave. • Denver • 720.946.1505 • onehomedesign.com

Red Door Swingin':

2556 15th St. • Denver • 303.433-6900 • reddoorswingin.com

Room & Board:

222 Detroit St. • Denver • 303.322.6462 • roomandboard.com

Studio Como:

2590 Walnut St. • Denver • 303.296.1495 • studiocomo.com

Urban Lifestyle:

1720 Wazee St. #1B • Denver • 303.572.7900 • myurbanlifestyle.com

ZModern:

1132 N. Speer Blvd. • Denver • 303.298.8432 • zmodern.com

NEIGHBORHOODS

Arapahoe Acres:

E. Bates Ave., S. Marion St., E. Dartmouth Ave. & S. Franklin St. • Littleton • arapahoeacres.org

Arapaho Hills:

W. Arrowhead Rd., Manitou Rd., W. Berry Ave. & S. Lowell Blvd. • Littleton

Belcaro:

Exposition Ave., Harrison St., Tennessee Ave. & Steele St. • Denver

Bonnie Brae:

Exposition Ave., Steele St., Mississippi Ave. & University Blvd. • Denver

Bow Mar:

W. Quincy Ave., Bow Mar Dr. & S. Sheridan Blvd. • Denver

Harvey Park:

W. Iliff Ave., S. Osceola St., W. Vassar Ave. & S. Lowell Blvd. • Denver

Krisana Park:

E. Louisiana Ave., S. Dahlia St., E. Florida Ave. & S. Fairfax St. • Denver • krisanapark.com

Lynwood:

E. Florida Ave., S. Holly St., E. Jewell Ave. & S. Monaco Pkwy. • Denver • lynwooddenver.com