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issue #04
Spring 2009
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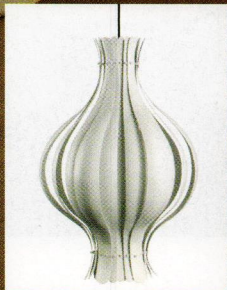


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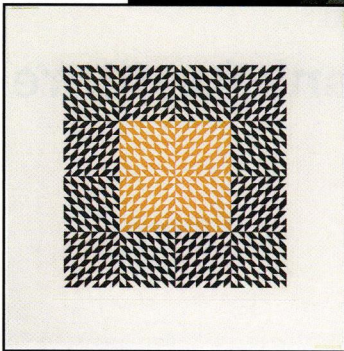
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PG62.



PG12.



PG60.

spring 09

TOC #FOUR

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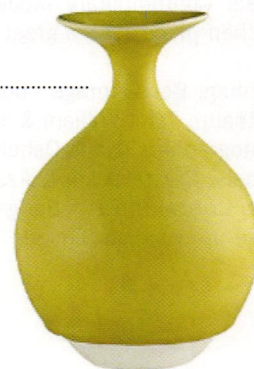
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SPRING IT ON.

chirp, chirp, chirp



PG10.



MODELS AND PHOTOGRAPHERS: Azure Avery takes our cover shot of friend, photographer (and model) Crystal Allen crystalallenphotography.com

PHOTO SHOOT CREDITS:

We want to thank everyone who helped make our '50s meets Contemporary Modern photoshoot for the Modern Kitchen piece such a great experience.

Clothing: Boss Vintage - bossvintage.com
 Bulthaup: Tom, William & Jed
 Photographers: Hans Osheim, Crystal Allen & Azure Avery
 Models: Crystal Allen & Azure Avery
 Hair: Crystal Brown - Bang Salon
 Make-up: Katelyn Simkins



and welcome to the fourth issue of Modern In Denver! Not only have we been hard at work bringing you this Spring edition we have been revamping our website. Visit modernindenver.com and check out the web-exclusive features. Over the next few months we will be adding more content – from extensions on print articles to a comprehensive history of modern architecture and design in Denver and a gallery of local modern buildings to the latest in products and events.

This issue boasts a guide to creating the perfect modern kitchen in your own home, a primer on the icons of Scandinavian Modern, a closer look at the Art House Townhomes and a retrospective on iconic architect Eugene Groves' work around Denver as well as all of the regular features you have come to expect from Modern In Denver.

P.S. Visit our website and enter for a chance to win a PK22 chair from Design Within Reach, which will be given away at a party we are co-hosting with DWR on May 14.

HAPPY SPRING.

William Logan Alaina Gonzales
Publisher *Editor*





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COLOR COLLECTION 1

David Bromstad, star of HGTV's Color Splash, has developed a new color collection for Mythic Paint. Mythic is a revolutionary ultra low odor, zero-VOC, non-toxic paint with exceptional durability. David is excited about combining his color expertise with this unique paint.

"I don't want to sacrifice my health or the health of the planet because of my passion for painting. However, as a designer I want the most durable and premium paints in the most luscious colors available. Thank You Mythic!"
 - David Bromstad

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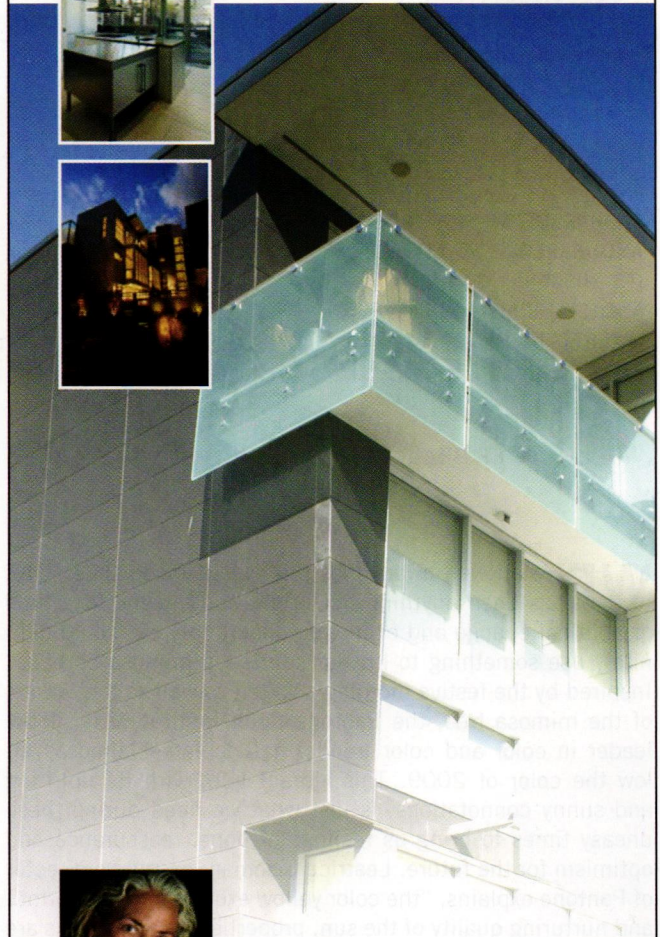
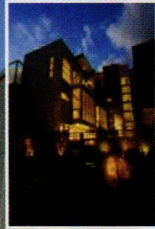
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Azure Avery, Cara Hines, Michele Mosko, Aimee Brainard,
Melissa Belongea, Brooke McKinnon, Gavin Levy, Nate
Reeder, Alex Smith, Peter Blank, Marc Burg

Art House Townhomes

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Daffodils: The Perfect Petal, theperfectpetal.com

“the color **yellow** exemplifies the warmth and nurturing quality of the sun, properties we as humans are naturally drawn to for reassurance”



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**

WORDS: AIMEE BRAINARD



Anson sofa: Room & Board, roomandboard.com

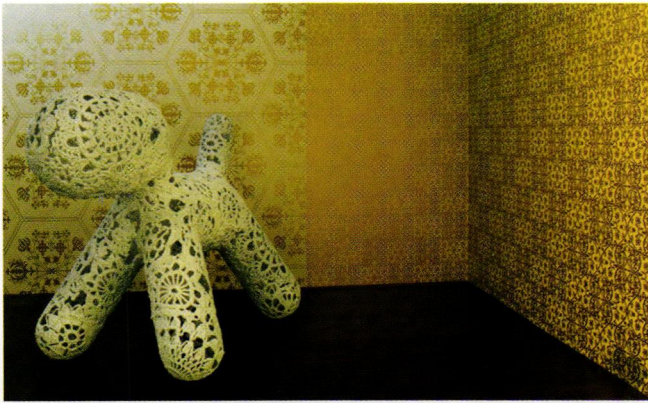
WE are all well aware that the overall mood these days has been anything but bright and cheery. In a time of political change and economic uncertainty, we could definitely use something to lift our spirits - a mimosa perhaps? Inspired by the festive morning cocktail as well as the flowers of the mimosa tree, the Pantone Color Institute® (a global leader in color and color trends) has declared Mimosa Yellow the color of 2009. This vibrant hue, with its uplifting and sunny connotations, is just what we need during these uneasy times to bring us feelings of hope, reassurance and optimism for the future. Leatrice Eiseman, executive director of Pantone explains, “the color yellow exemplifies the warmth and nurturing quality of the sun, properties we as humans are naturally drawn to for reassurance.”

This shade of yellow is as versatile as it is appealing. It refreshes us, wakes us up and makes us smile. It also translates easily across multiple industries, including fashion and interior design. Many home furnishings and accessories stores, including those found locally, have their own versions

of Mimosa Yellow-inspired products in stock, ready for the spring season. Beyond items for the home, look for sportswear, high-end women’s fashions and accessories and even men’s ties sporting the latest “it” color.

Yellow will brighten any interior space and add comfort, warmth and cheer to any room. Small spaces will feel larger, more inviting and even feel connected to the outdoors. Mimosa creates the illusion of bringing sunshine indoors, even when the weather is overcast and grey. For those that may feel yellow is too bold or strong for the walls of their home, try experimenting with accents and small accessories such as pillows, side tables or vases. Even a simple arrangement of fresh yellow flowers, such as these from The Perfect Petal, is a great way to incorporate the color into your space. A yellow sofa, such as Room and Board’s Anson, or a single yellow wall decked out in Marcel Wanders’ Stella wallpaper, brightens and complements an otherwise neutral color scheme, pairing well with grey and taupe. Try adding a splash to your kitchen or bathroom with Vipp’s 2009 limited-edition yellow products, and as the warmer months approach, do not forget

HELLO YELLOW!



Marcel Wanders' Stella wallpaper in Yellow: Graham & Brown, grahambrown.com



about your outdoor space. Deck out your patio with the Hee Lounge chair. The chair and Vipp products are available at Design Within Reach.

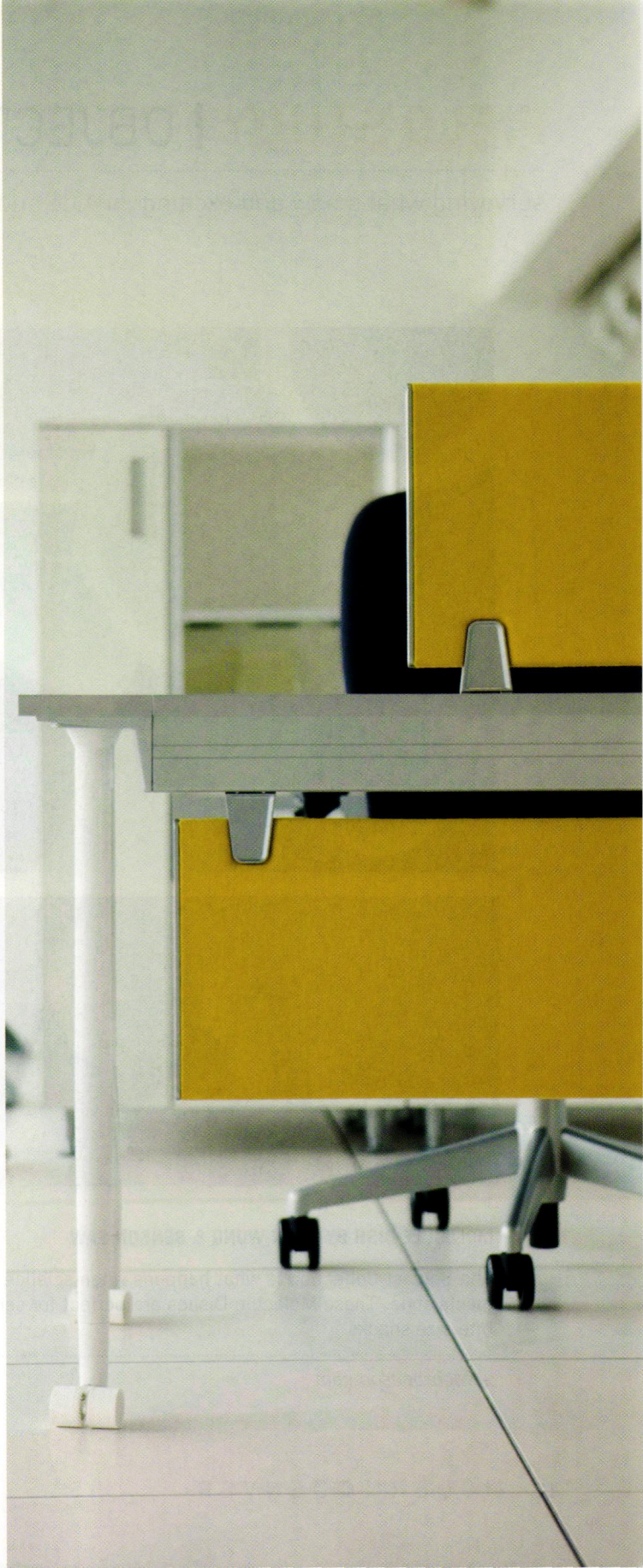
Not only does yellow lift your mood, but it also sparks the imagination and promotes innovation. It is a great color to use in meeting rooms or collaborative spaces where creative and dynamic work is done. Steelcase uses this color strategically in its new collection of office furniture, c:scape, designed to help people share information quickly and seamlessly. This concept seems very fitting at a time like this where bright ideas are instrumental in order to stimulate an economic recovery.

So no matter how you use it or even wear it, allow a little mimosa-hued sunshine into your life and rest assured that your outlook for the future will be sunny-side up!

ABOVE LEFT: Hee Lounge chair: Design Within Reach, dwr.com

ABOVE RIGHT: Vipp home accessories in 2009 limited-edition yellow: Design Within Reach, dwr.com

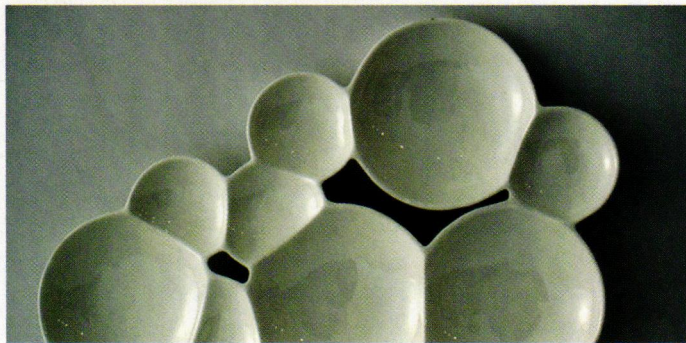
RIGHT: Steelcase c:scape™
Available Summer 2009. steelcase.com
(To purchase locally, visit OfficeScapes, officescapes.com)



FIELD STUDY | OBJECTS | etc.

words: Jaime Kopke

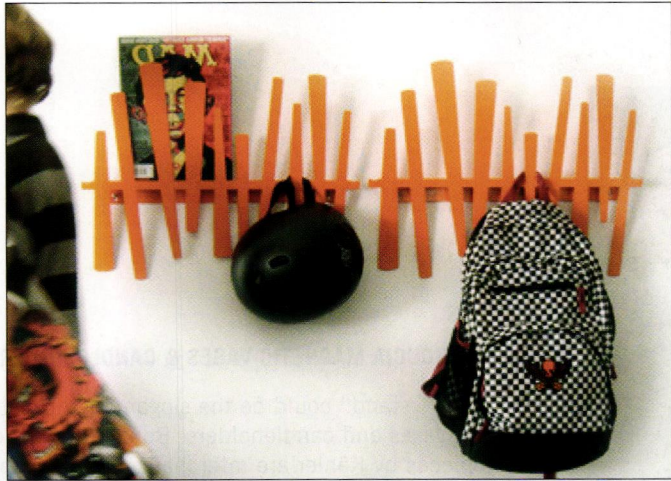
surveying what's new and exciting : *inside and out*



MOLECULE DISH BY VOON WONG & BENSON SAW

The Setcast Collection is what happens when science meets style. These Molecule Dishes are perfect for serving bite-size snacks.

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WALLTER SLAT RACK

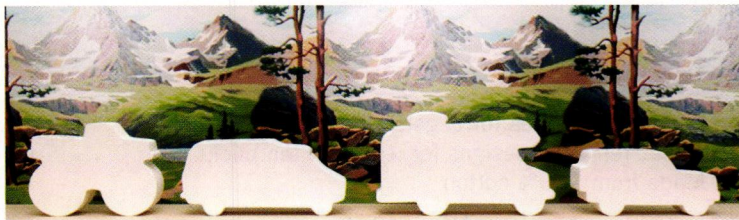
Handy hooks and a storage shelf all in one! The slick Slat Rack is available in four pop-bright colors.

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+ foldbedding.com

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+ swiss-spice.com



WILD LIFE

Paige Russell's Wild Life series brings the road trip to your living room. Four different truck containers that are tough enough to hold just about anything.

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+ paigerussell.com



KÄHLER FIDUCIA MAGNETIC VASES & CANDLEHOLDERS

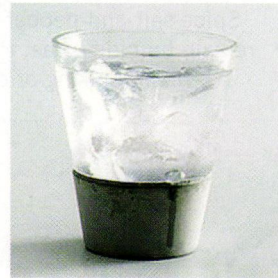
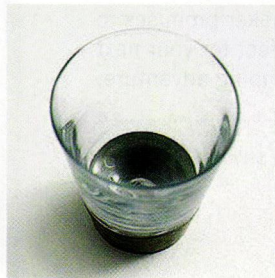
“United we stand” could be the slogan for this set of ceramic vases and candleholders. Bound by magnets, these pieces by Kähler are interchangeable and can be linked together in a multitude of ways.

.....
+ kahlerdesign.com/eng

CONCRETE TUMBLERS

The cool combination of glass and concrete come together to create the perfect cocktail tumbler - smooth, stylish and best of all...sturdy.

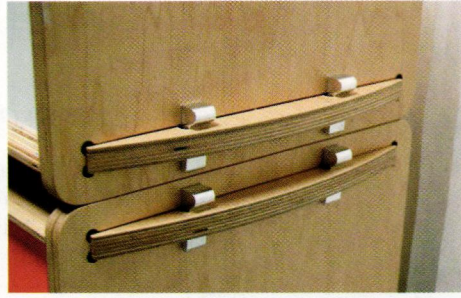
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TIKOLI TEA TOWELS

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KEY BY HOUSEFISH

Denver design studio Housefish created Key with modularity in mind. This simple flat pack storage system needs nothing more than a hammer for assembly!

+ housefish.com

The Incredible Inedible Egg

See why Kirkland Museum is known for displaying one of the most comprehensive modernist decorative art collections in America.

Explore the diverse and creative talents of artists from 1880 to 1980. Over 3,300 pieces are on display representing every major design movement from Arts & Crafts to Modern.

Also on view is an extensive Colorado Modernist Collection and the work of Colorado's own distinguished painter, Vance Kirkland (1904-1981), partially housed in his 1911 historic studio. Kirkland Museum is a National Trust Associate Site.



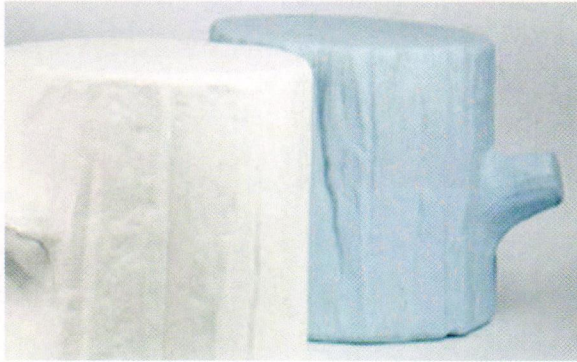
Prairie Style Dining Suite (with original cushions) by Frank Lloyd Wright; nebula & galactic abstractions (1962-1980) by Vance Kirkland.



1311 Pearl Street • Denver, CO 80203
303.832.8576 • www.kirklandmuseum.org



Egg Chair
in rare vintage leather
by Arne Jacobsen
1957-58



BY:AMT SOFT TREE TRUNK STOOL

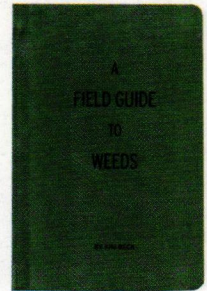
Bring the outdoors in with the new Soft Tree Trunk Stool from BY:AMT studio. Made from soft foam, this piece would work great as a side table or extra seating.

+ byamt.com

A FIELD GUIDE TO WEEDS

Graphic design grows wild in Kim Beck's beautiful five-color printed book, "A Field Guide to Weeds."

+ idealcities.com



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THOMAS PAUL PLATES

Just because Denver isn't by the sea, doesn't mean you can't appreciate the wonders of aquatic life. Thomas Paul's new melamine plate collection comes in four different styles and sizes.

+ thomaspaul.com



MISEWELL

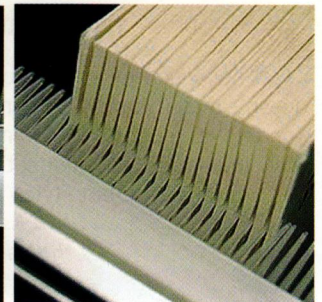
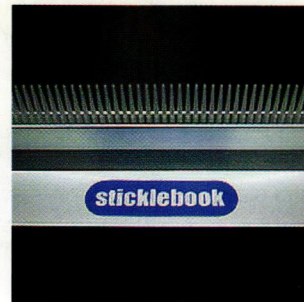
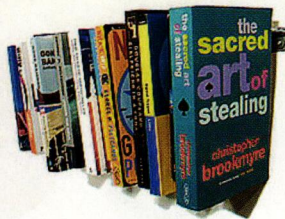
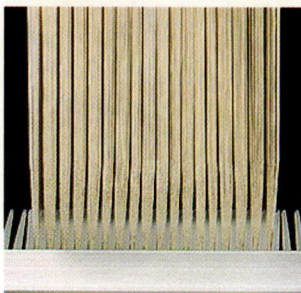
American designers Misewell have created a stunning combination with steel and warm woods in their new Conrad table and Lockwood side chair.

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+ misewell.com

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have a seat.



actually, have **THIS** seat. *really.*

DESIGN WITHIN REACH AND MODERN IN DENVER MAGAZINE ARE GIVING AWAY THIS AMAZING EXAMPLE OF DANISH MODERN DESIGN BY ICONIC DESIGNER POUL KJAERHOLM TO ONE LUCKY MODERN IN DENVER READER.

Winning this Easy Chair is as simple as logging on to modernindenver.com entering the drawing and then coming to Design Within Reach in Cherry Creek on **THURSDAY MAY 14TH** where we will celebrate all things Danish Modern and give this amazing chair away. Food, drink, music, and of course great design. **Skål!**

ENTER AT: modernindenver.com

PK22 Easy Chair - Wicker

Much of Poul Kjaerholm's furniture was intended for his own home, located north of Copenhagen and designed by his wife, architect Hanne Kjærholm. His PK22 Easy Chair (1957) was inspired by the light, elegant klismos chair created by the ancient Greeks. With this piece, Kjærholm reduced the chair to three elements: legs, seat and connecting clamps. Such simplicity is true to the International Style, and the combination of a steel structure with natural materials was characteristic of his work. Through his disciplined approach, the chair's cantilevered seat is stabilized by a double cross beam that is precisely positioned so the body rests naturally without a hard front edge or top rail. The wicker is a natural material, made from the stem of the tropical palm, calamus rotang, and its color may vary. Supple and flexible, the PK22 has a minimalist aesthetic that partners well with a low sofa. Made in Denmark. Licensed manufacture by Republic of Fritz Hansen.



2500 E 2nd Ave # 120, Denver
(720) 407-0001 • dwr.com



THE ART HOUSE TOWNHOMES

A CLOSER LOOK AT
MODERN ART,
ARCHITECTURE,
& LIFE ON DELGANY
STREET



WORDS BY DAVID SCOTT
PHOTOS BY HANS OSHEIM

THREE SPACES

ONE
TWO
THREE







ABOVE: The Kessler/Groh residence errs on the side of elegant subtlety. African masks (right) keep silent watch over sleek modern furnishings.

At a time in which Denver's modernist leanings have yielded a host of remarkable buildings, the Art House Townhomes have emerged among the strongest recent developments in the city.

Developed as part of a master plan by Continuum Partners and completed in 2005, the Art House Townhomes have quickly set the standard for top-shelf contemporary architecture here. Designed by Studio Completiva (Yong Cho and Catherine Mercer, architects), Art House is a function of a Continuum development incorporating the new Museum of Contemporary Art Denver (MCA), a large private residence and the townhomes themselves. In 2004, British architect David Adjaye won the commission to design MCA through a hard-fought selection process, thus putting an apt end cap, or exclamation point, on the development.

The MCA design committee purposely eschewed the notion of bringing in a starchitect for the project, as had been the trend, instead opting for a rising luminary in Adjaye, a man whose work is synonymous with elegant, forward-looking design and sustainable materials. MCA was the first Gold LEED-certified museum built in the U.S., using 40 percent less energy than comparable buildings, continuing a standard that

had been set by the Art House Townhomes, another LEED-certified project. Studio Completiva interacted little with the offices of Adjaye, having proceeded into design and buildout well before the architect was chosen for MCA Denver, but the designs mesh quite harmoniously.

Across from the museum rises the fortress-like private residence of Mark Falcone, founder of Continuum Partners (whose other notable work includes the Belmar development in Lakewood), and his wife, noted designer Ellen Bruss. The home, also designed by Adjaye, presents the imposing facade of a medieval castle, while cradling the light, elegant, beating heart of a Glass House. As Bruss notes, "the museum is the contemporary church." If that is true residents of the adjacent Art House have a remarkable altar at which to worship.

Next door are the three largest and most majestic Art House townhomes, those with a Delgany Street exposure, which place the development's best foot forward to passersby on



STUDIO COMPLETIVA

ART HOUSE ARCHITECTS

Studio Completiva, Inc., a 12-person Denver firm established in 1995, has consistently set the tone for modern architecture in the Denver scene. Translated from Latin, the firm's name bridges the notions of "Studio" (to study, to pursue eagerly) and "Completiva" (to complete, to make whole). Principal architects Yong Cho and Catherine Mercer have participated in projects ranging from residential and commercial to public and educational, including the Korean Reunification Monument; the Jadis Wine Bar in New York; and the Art House-adjacent Monarch Mills, comprised of 69 loft units.

The Art House Townhomes offered the firm an opportunity to play with the bricks-and-mortar vernacular of much of Denver's architecture, while extending the language in terms of design and materials. "We replicated the idea of masonry," says Yong, "but pushed the sense of design to be lighter, more open." They also wanted to reflect an international model of neighborhood design, in which small alleyways and "incremental design" yield an evolved sense of space and urban density. Incremental design refers to the notion of building a development from scratch as if it had been built over time. Says Yong, "The townhomes are broken up into different styles within the plan in an effort to create a rich urban site," which lends the development a feeling of historical development.

The Art House's refined finishes are evident in every detail, from the floating interior baseboards to the exterior's "rain screen system," in which a glass skin floats inches from the exterior of the buildings. As part of the firm's LEED efforts, the skin whisks water down and away, while flushing hot air up and out. Studio Completiva received an Architects Choice award for their work on the Art House Townhomes in 2006-2007.



ABOVE: Duelling steamers share space with oven units.
Kitchen by Bulthaup.

RIGHT: An large painting adds a note of primary colors to the townhome's otherwise neutral color palette.

15th and Delgany. These residences are as fluent a translation of modern architecture as is spoken in Denver. Each unit shares an exterior cladding of glass curtain walls on contemporary metal frames, and unusual, semi-transparent sunscreens. Each residence houses a married couple, each sits on the same footprint with the same square footage (3,700 square feet) and each is categorically opposed to the others in both style and substance. Viewed from outside, one might not expect such diversity within.

The home of Rebecca Kessler and Marti Groh resonates with a deeply refined elegance. A retired interior designer, Kessler floats about her airy space like a Buddhist adept. The third floor acts as a kind of Zen cloud, with a dojo-like office space; a meditation room; and a yoga studio, equipped with what looks like a medieval torture device (actually a series of wall-mounted ropes for Iyengar yoga). The studio's main wall, which can bear the weight of multiple students, is reinforced with three layers of plywood, custom fabricated during the unit's construction.

Out back is a minimalist playground of monolithic sculptural objects and stacks of flat stones. This is the kind of serene private space one rarely finds nestled amid an active, growing city. Each of the three Delgany-facing units enjoys up to 1,000 additional square feet of outdoor space. As neighbor Rob Grey says, "If you want to be in the city and you want to be completely anonymous, you can choose to do that." But only steps away is the Cherry Creek bike path, light rail and train hubs, the Pepsi Center and the many wonders of LoDo – shopping, art galleries and restaurants of every description.

Inside the Kessler/Groh residence, the sense of serenity and lightness is palpable. Call it positive chi (a secretive feng shui designer was consulted during the build-out) but while

spending time here, one cannot help but experience a kind of spiritual bath. Kessler rises early, drinks hot tea from a handmade cup and writes calligraphy or meditates. A great student of world religions, she quotes the Sufi poet Rumi, who says, "Forty days of early mornings does for the soul what nine months in the womb do for a baby."

And it does not hurt that her own LoDo womb represents the height of contemporary design. The kitchen alone rivals many of the most rarefied spaces of New York, Florence or Paris. It shares in common with the other units a supreme sleekness provided by Bulthaup, the German kitchen manufacturer that designs and produces bespoke systems for living spaces. Large drawers slide out silently and effortlessly, closing with



MCA

MUSEUM OF CONTEMPORARY ART DENVER



Designed by David Adjaye Associates, the Museum of Contemporary Art Denver was the first Gold LEED-certified museum in the country. According to museum materials, MCA Denver used “20% recycled content, and over 50% of construction waste was recycled. Water use is minimized through low-flow fixtures and waterless urinals. Greenguard furniture in the public and private spaces is largely from Knoll, the first U.S. manufacturer to utilize green practices. A radiant floor system heats the building and the galleries to offer moderated and even heating.”

MCA refers to itself as “an activator, content provider and immediate research vehicle of culture in the making—a museum without a front door.” Reminiscent of Zaha Hadid’s Rosenthal Center for the Arts in Cincinnati, MCA Denver does indeed feel like an extension of the street world...sidewalks out front lead directly into the building, which houses five galleries: Photography, Paper Works, Large Works, New Media and Projects. SHOP MCA, the museum’s store, offers an array of exquisite small- and large-format books and other print materials, as well as T-shirts, CDs and other art-and-design items. Visitors can recharge with a latte or mixed drink on the rooftop cafe while enjoying lovely city views.

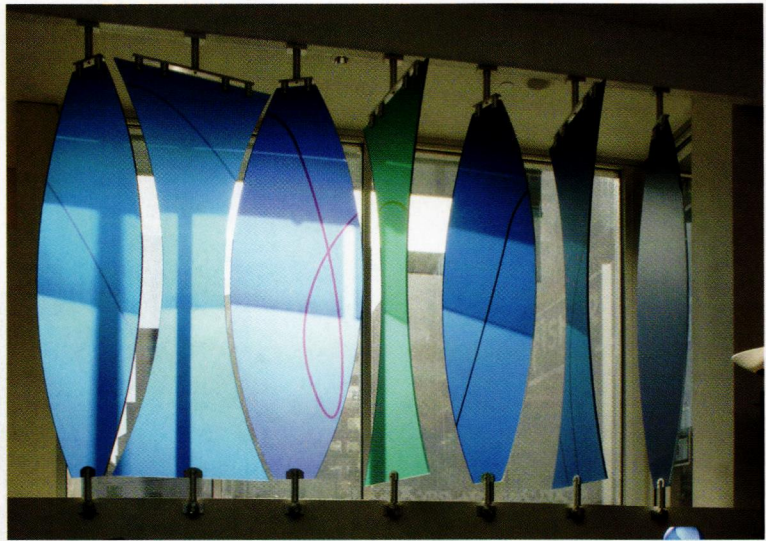
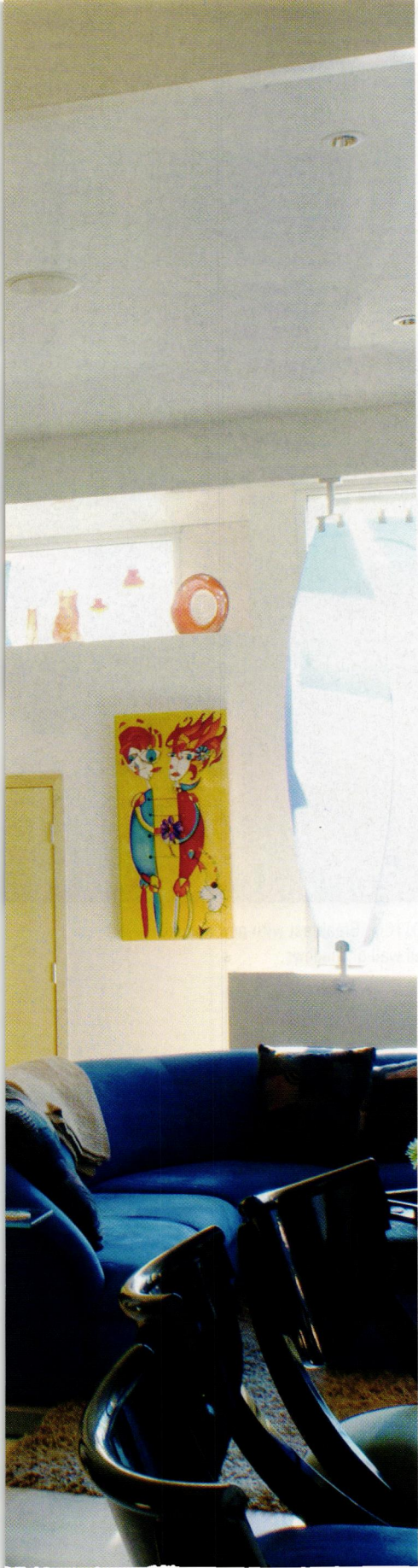


ABOVE: The bedroom, like much of the townhome, resonates with balance and ease.

BELOW: The backyard patio might be called “2009, a Space Odyssey.” Kessler had originally commissioned a metal base for the tree cross-section, but found that it wanted to live closer to the earth. Kessler’s low-slung office table invites her to kneel on hip-opening pillows as an extension of her yoga practice.







ABOVE: Custom-made panels by Art Partitions (Lynn Heitler and Phillip Levy, designers) shape light as a cool glow. In contrast to the rarefied spaces of the Kessler/Groh residence, Rob and Paula Grey's home sings with a bold, pop-art sensibility.

intelligent certainty. Bulthaup and Maax Collection cabinets are situated with ergonomic proximity to the deep sinks and vast prep spaces. An array of pristine appliances from Bosch, Dacor and Sub-Zero include jumbo refrigeration units, dual steamers, multiple ovens and striking gas ranges with hoods.

Kessler's husband, Marti Groh, a sales manager in the telecommunications industry, travels with his wife often, as evidenced by their many African and Asian artworks.

Next door down, and closest to the Cherry Creek River, is the home of Rob and Paula Grey, founders of DenverMoneyManager.com. These lifelong partners are a study in the unifying of opposites. Moving freely through the world of investment and finance, they are nonetheless free spirits whose favorite escape is a ride on their dueling Harley Davidson motorcycles. And with ample parking and storage underground (a rare downtown commodity), there is plenty of space for multiple vehicles. Their design sensibility runs to the fantastical, with bright primary colors and whimsical sculptures. Rotating blue panels spin above the entryway, creating a playful dance of light. The custom panels can be closed to mute direct sunlight through the unit's west-facing windows or opened to let the light stream in.

When family comes to visit, the Greys' townhome becomes a three-story funhouse, with little ones barreling up, down



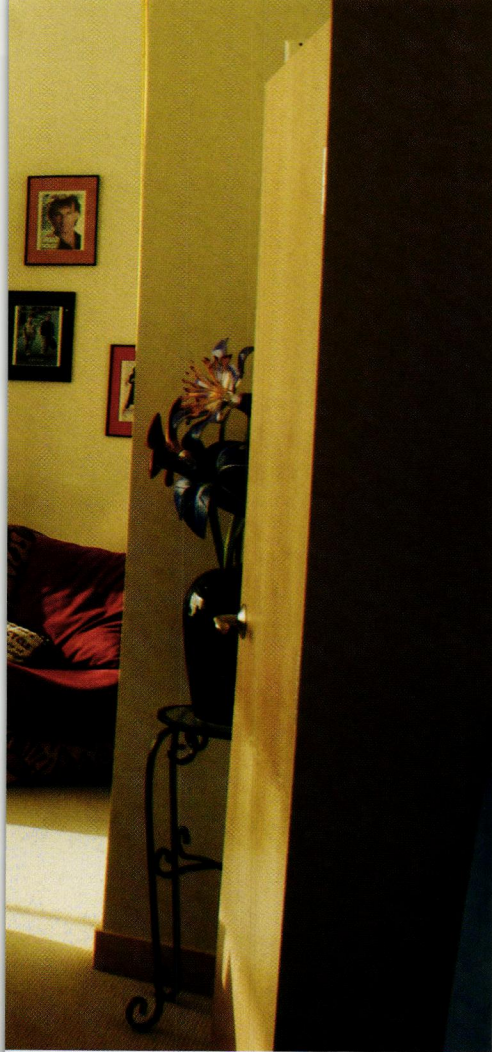
ABOVE: A second-floor media center doubles as a playground when the grandkids visit. RIGHT, TOP TO BOTTOM: Breakfast with new and old media. Balcony views of the Pepsi Center and Cherry Creek. Paula Grey's office space, with its cantilevered wall of windows.

and all around the home. When the grandkids were tots, it took extra vigilance to keep them from climbing the ladder-like stairway railings and diving down the vertiginous stairwell. (Peering down from the third floor, one cannot help being reminded of the bell tower sequence in Alfred Hitchcock's "Vertigo," in which Jimmy Stewart's character suffers the eponymous affliction high above a wrap-around flight of stairs). The exquisitely designed master bath, adjacent to a large his-and-hers walk-in closet, employs Ann Sacks tile along with funky sculptural objects.

Their second-floor media room is a financial news addict's delight, with CNBC and stock tickers on constant scroll. The room also has a well-appointed wet bar for entertaining, and a

treasure chest full of kids' toys (Mrs. Grey insists it is for the grandkids). The Greys share a great affection for their next-door neighbors (Kessler and Groh; and Dee Chirafisi and Jim Theye). She refers to the three couples as 'the three of us.' "We went on a week-long sailing trip with Dee and Jim," Mr. Grey says, "Becky's been a yoga instructor for me..."

In contrast to the playfulness of the Grey house and the elegance of the Kessler/Groh residence, Dee Chirafisi and Jim Theye's home glows with a cozy warmth. Chirafisi jokes that it is the only place in town with "two dogs, a cat and five horses." The horses (strictly two-dimensional) are courtesy of local painter Don Coen; the dogs and cat are very much real, and enjoy basking in the attention of their owners and guests alike.





CLOCKWISE FROM ABOVE: A Don Coen airbrush sets an earthy tone in the Chirafisi/Theye living room. A view of the entryway from the front doorway. Views of the guest bathroom and master bathroom.

Theye, husband and business partner to Chirafisi, exudes the relaxed warmth of a consummate host, and the couple entertains often. "I have a real attraction to modern architecture," Chirafisi says, "which is one of the reasons we moved here. I like very minimal spaces and I love my art." Their collection includes large works from many local artists as well as those from artists of international renown (an extraordinary Christo lithograph graces the second floor landing). Their home emphasizes texture, wood and other natural materials, setting it apart from the other units.

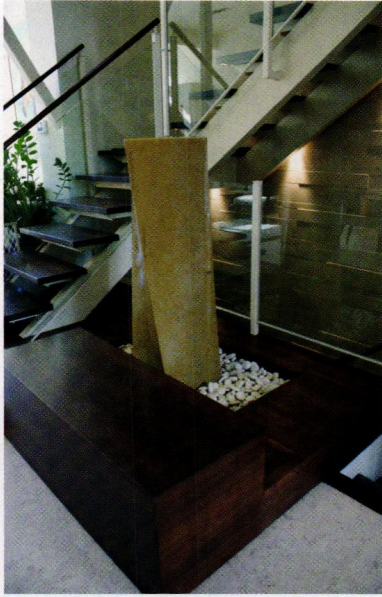
Through Kentwood City Properties, Chirafisi represents the Art House properties as broker as well as a lion's share of



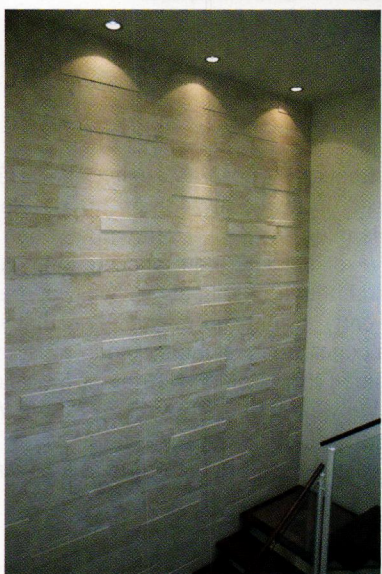
“I have a real attraction to modern architecture,” Chirafisi says, “which is one of the reasons we moved here. I like very minimal spaces and I love my art.”







FAR LEFT: Though each unit is equipped with his-and-hers offices, much of the work gets done in the main-floor kitchen and environs. Kitchen by Bulthaup.
THIS PAGE: Views of the dramatic stairway and water sculpture.



THE NEIGHBORHOOD

A FEW SPOTS NEAR THE ART HOUSE TOWNHOMES

PLUS GALLERY

1490 Delgany Street Denver, CO 80202 • 303.296.0927

[+plusgallery.com](http://plusgallery.com)

Formerly located in a storefront off Broadway and now directly across from MCA and the Art House Townhomes, Plus Gallery has become a lighthouse for progressive installations and excellent traditional shows.

Ink! Coffee Company

1590 Little Raven St #180 Denver, CO 80202 • 720.214.1111

[+inkcoffee.com](http://inkcoffee.com)

Situated across the street from the enormous Riverfront Park, Ink! Coffee Company offers a nice indoor-outdoor meeting or leisure spot, boasting a selection of hand-made sandwiches that rivals many lunch spots downtown.

Zengo

1610 Little Raven Street Denver, CO 80202 • 720.904.0965

[+modernmexican.com](http://modernmexican.com)

Zengo, Japanese for “give and take,” is an easy walk from Art House. Here, one will find a Latin-Asian profusion of small and large plates, from ceviche to sushi and soft-shell crab to arroz frito.

Sushi Sasa

2401 15th Street, Suite 80 Denver, CO 80202 • 303.433.7272

[+sushisasadenv.com](http://sushisasadenv.com)

Sushi Sasa matches the Art House in its refined minimalism and elegance. Gifted chef Wayne Conwell corners the sushi market this side of South Pearl.

Tattered Cover Bookstore

1628 16th Street at Wynkoop • Denver, CO 80202 • 303.436.1070

[+tatteredcover.com](http://tatteredcover.com)

This Denver indie institution has branches around Denver but the LoDo location boasts exposed brick walls, reclaimed wood floors and enormous vaulted ceilings.



Dee Chirafisi stands next to a prized Christo lithograph that shows a wrapped building in Times Square.

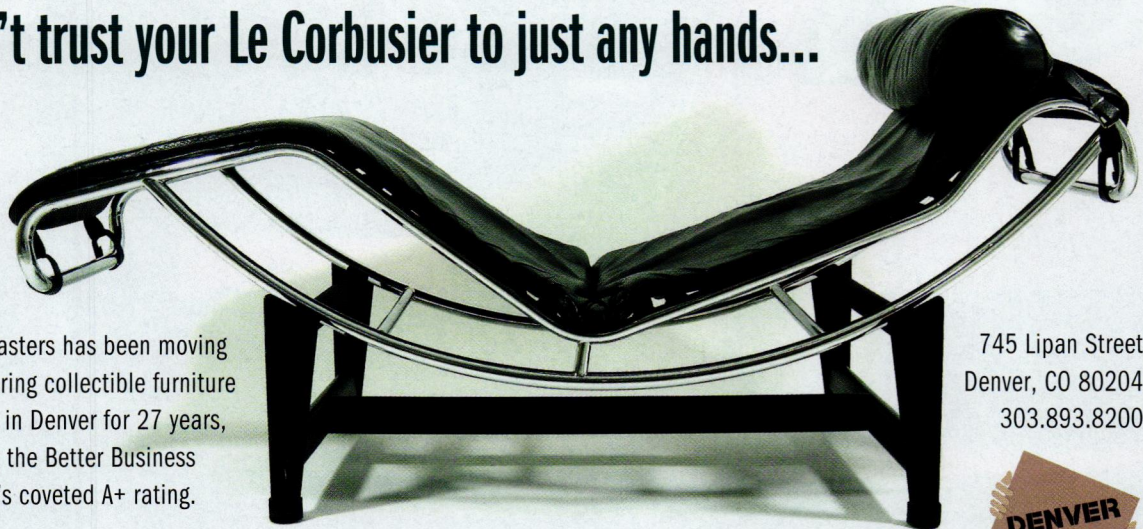
lofts in LoDo and the Denver Metro area, which she refers to as “city and city-close.” Kentwood was in on the development since the early planning stages. “I remember when it was a drawing—literally—of the site plan, and meeting with Mark Falcone and the architects, talking about ‘what do people want?’” Since that early vision, the master plan that includes the museum, Falcone/Bruss residence and Art House Townhomes, has blossomed into a block with a strong vision and sense of identity. “We were here before the museum. We watched this corner go from not having a sense of place to having one of the strongest senses of place down here.” And

she has been involved with each person who has moved in among the 13 Art House units since. "I've helped create a space not just for myself and my family, but where there're a lot of people I know who are very happy." It is not hard to imagine why.



The Falcone/Bruss residence, designed by David Adjaye, looms next door to the Art House Townhomes, providing a Great Wall of privacy.

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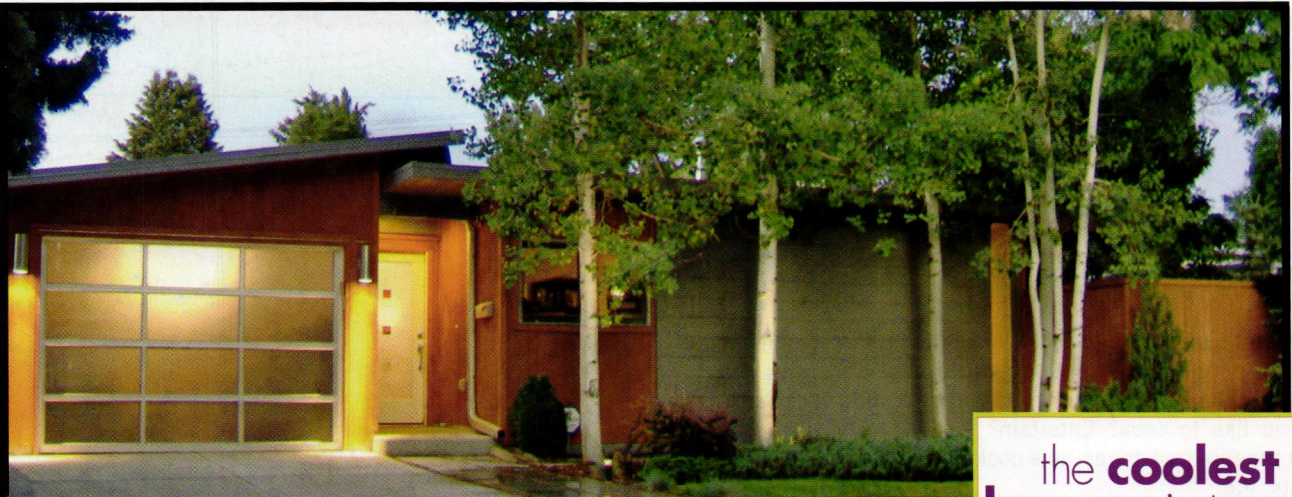


Anita Lewis, *Midnight Glow*

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MODERN KITCHENS

Words: Alaina Gonzales

The kitchen is typically the heart of any home – whether you are an amateur chef or a take-out connoisseur. This concept is especially true in a modern home where open floor plans create flow in interior spaces melding the work room with the entertaining area. In both mid-century modern and contemporary designs, function is just as important as form.

Before embarking on a full-blown kitchen remodel or looking to make simple and easy updates make a list of your wants and needs. What kind of kitchen will best suit your lifestyle? Do you like to cook? Entertain? Consider who spends the most time in the kitchen: one cook, multiple cooks, children, guests, etc.

If a cook-friendly kitchen is what you are looking for make sure that you have a tight work area where the sink, refrigerator, prep and cook areas are within a few feet of one another. If you like to entertain make sure that the cook is not isolated from the guests.



A look at local showrooms, their products, materials and other solutions for your kitchen.



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ABOVE: Model Azure Avery looks at some of the free-standing appliances available at bulthaup. Free-standing appliances are a good solution for small kitchens where accessibility is an issue.

RIGHT: Models Crystal Allen and Azure Avery explore the bulthaup b3, which is suited for both contemporary new construction and mid-century modern renovations.

Look for durable materials, appliances and other features that are both functional and aesthetically pleasing – kitchen renovations are not something you will do frequently so it is best to think about creating a design you will use for years to come. Do not forget about appropriate lighting solutions, storage and other purposeful elements. Every element and every inch of square footage should have a reason.

If remodeling, consider your home's style and architecture. Pick complementary designs, colors, details, etc., so that your new kitchen will fit cohesively with the rest of your home.

Modern In Denver visited local showrooms (and a few Internet resources) to uncover the latest and greatest in kitchens at various price points. Here are views of and information about some of our favorites.

bulthaup Denver

bulthaup is based on a design philosophy that demands quality, precision, functionality and ergonomics. This company uses a systematic approach, from development, design and construction to installation ensuring customized solutions – every kitchen that leaves the factory at Aich is one-of-a-kind. bulthaup creates kitchens that are based on the specific home's and room's architecture. This approach eliminates the structural separation between cooking and living.



In 2004, bulthaup introduced the bulthaup b3. In this series, a multi-functional wall acts as the kitchen system's hub and fulcrum with units, worktops, hobs and water points, electrical appliances, accessories and even TVs able to hang from it. Four years later, the company launched the bulthaup b1. Designed as a kitchen with recesses instead of handles, bulthaup b1 focuses on the essentials with horizontal lines for base units and shelves and vertical lines for tall and wall units. Also in 2008, bulthaup developed an open and mobile kitchen that can be added to and put together to suit the individual. bulthaup b2 defines the "kitchen workshop" as comprising a workbench plus a kitchen tool cabinet plus an appliance housing cabinet. The workbench for the fire and water points; the kitchen tool cabinet for crockery, cooking implements, spices and food; the appliance housing cabinet for the oven, dishwasher and refrigerator.

bulthaup Denver
1038 Bannock St.
Denver, CO 80204
+ denver.bulthaup.com
303.777.5409



ABOVE: Model Crystal Allen demonstrates just how convenient bulthaup's designs are for the modern cook. The storage is mere steps from the preparation and cooking areas.

irpinia Kitchens of Denver

irpinia prides itself on its product engineering, which considers the longevity and usability of its designs. The company creates everything from cabinetry, millwork, hardware, accessories, countertops, sinks and decorative hoods. For a modern home look at the Tempo, Metropolitan, Decor and Verona product lines.

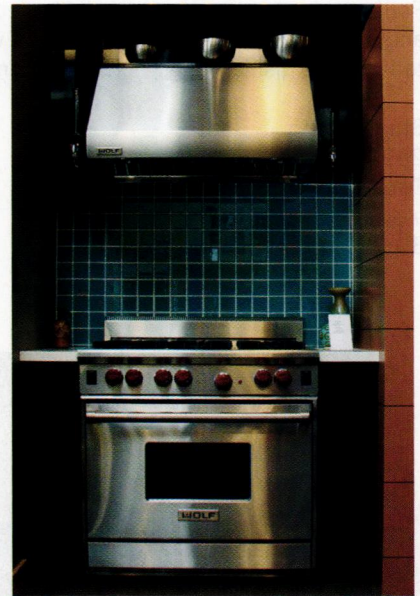
irpinia Kitchens of Denver
10403 W. 44th Ave.
Wheat Ridge, CO 80033
+ irpinia-denver.com
720.941.7006



Kitchens at the Denver

This local showroom believes the best way for clients to choose the right cabinetry, countertops and appliances for their homes is to experience them firsthand. Kitchens at the Denver has working displays with appliances and plumbing that customers can interact with. The showroom carries appliances by Wolf, Asko, Bosch, Thermador, Viking, Sub-Zero, Sharp, Kuppersbush, Kitchen-Aid, Whirlpool, Dacor, Miele, Fischer & Paykel, Jenn-Air, Zephyrs Hoods and Vent-A-Hood as well as cabinetry, countertops, hardware, sinks and faucets. Kitchens at the Denver distributes DeWils cabinetry, which is sustainably harvested and made with low-formaldehyde or formaldehyde-free plywood and sealed with low-VOC finishes. Another modern cabinetry line is UCMetro by UltraCraft

Kitchens at the Denver
761 Kalamath St.
Denver, CO 80204
+ kitchensatthedenver.com
303.629.0119



Studio2b

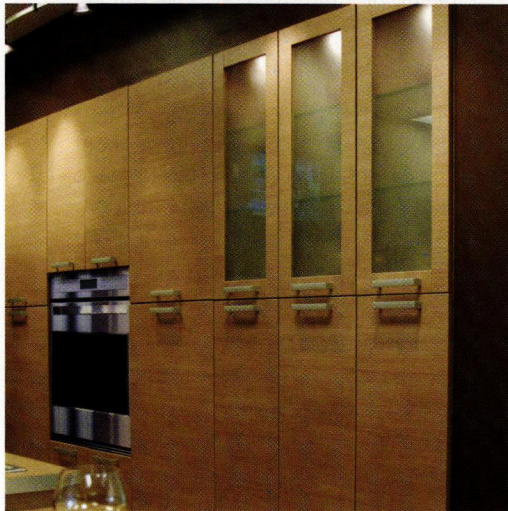
Studio2b is another local showroom and design studio that carries European and domestic product lines. It is an official showroom for Poggenpohl. The more-than 100-year-old German brand is among the best-known modern design brands in the world, specializing in fitted and unit kitchens. In 2004, the company debuted +INTEGRATION, a design concept that integrates working and living spaces. In 2008, Poggenpohl with Draenert introduced the Dining Desk, a solution to make the kitchen a place of living, cooking and communication. Poggenpohl products are made exclusively from wood grown by sustainable forest management, and all the paints and lacquers used in production are solvent-free.

Studio2b
2501 Blake St., Ste. B
Denver, CO 80205
+ studio2bdenver.com
303.298.0900

Studio Como

Local showroom Studio Como carries a wide variety of manufacturers and designs including Varenna Kitchens by Poliform, whose lines Matrix, Minimal, Time, Alea, Planet and Young are all perfectly suited for a modern interior. The Italian furniture manufacturer Poliform is known for its modular designs and its tradition of craftsmanship. Poliform recognizes the importance of sustainable design: its products are made with minimal formaldehyde content and emissions, Poliform does not use wood from protected tropical forests, and its packing materials are produced without glue in order to facilitate dismantling, reclamation and recycling.

Studio Como
2590 Walnut St.
Denver, CO 80205
+ studiocomo.com
303.296.1495



Euro Intelligent Kitchens

Specializing in kitchen cabinetry, countertops and flooring, Euro Intelligent Kitchens has been a leading manufacturer and designer in Europe for more than 30 years though the company is new to the local market. The Colorado showroom carries Cuchina, Nolte and Black Red White. Poland-based Black Red White offers product lines available for immediate purchase as well as custom orders and Nolte Kitchens is one of Germany's oldest and largest kitchen brands.

Euro Intelligent Kitchens
3208 Wadsworth Blvd.
Wheat Ridge, CO 80033
+ eurointelligentkitchens.com
303.725.8736

exquisite kitchen design

exquisite kitchen design, located in The Collection at the Denver Design District, distributes ALNO, which has more than 200 door styles and 1,700 finishes. Based in Germany, ALNO produces and ships more than 2,000 eco-friendly kitchens every day. The company's product lines combine high-style and simplicity with functionality and the latest technology to create rooms that reflect the desire of the modern homeowner. The Starline is a handleless kitchen style with grips and recesses that are made from the same material as the cabinets.

exquisite kitchen design
601 S. Broadway, Ste. F
Denver, CO 80209
+ myekdesign.com
303.282.0382



Thurston Kitchen and Bath

With seven showrooms across Colorado, Thurston Kitchen and Bath is a leader in the local kitchen market. The company distributes many leading appliance lines including Wolf, Sub-Zero, Viking, Thermador, Dacor, Miele and Electrolux as well as cabinetry by Hallmark, DeWils, Ovation, Neff and Pedini. The company also offers extensive design services.

Thurston Kitchen and Bath
2920 E. 6th Ave.
Denver, CO 80206
+ thurstonkitchenandbath.com
303.399.4564

SIMPLE SWEDISH: **IKEA**

For the simple, clean lines of European cabinetry and fixtures in your kitchen – at the lowest price point possible – look to Swedish retailer **IKEA**. Alas, we do not yet have a store location in Colorado (though it is coming soon!) but many of the company's products are available online.



IKEA prides itself in making well-designed, functional home furnishings that are available to the masses. And who doesn't want affordable Scandinavian designs? Product lines range from built-in kitchens to free-standing kitchens. Cabinetry, countertops, appliances, sinks and faucets are available to those who are undertaking a more comprehensive renovation, while food preparation and cooking items as well as serving, tableware and food storage are available to those who are seeking a quick and simple update.

From wood to laminates to metals there are styles to suit every modern style and budget. AKRUM can serve as a base system for a built-in kitchen and pieces from the BRAVAD, VÄRDE and UDDEN collections offer many diverse storage solutions. Built-in ovens, dishwashers, cooktops, ranges and refrigerators are also available, and these major appliances work within the cabinetry and storage systems.

The IKEA website also offers a downloadable 3-D planner tool that allows homeowners to try out different furnishings within the exact dimensions of their homes. Then, once they are satisfied with their plan they can save it to the IKEA server and order it from the retailer. This tool is not only available for kitchens but for other rooms in the home as well.

+ ikea.com



KITCHENAID COMMERCIAL-STYLE COLLECTION

This collection includes high-performance cooktops, dual-fuel ranges and ventilation hoods, all designed to enable chef-worthy results at home. The ranges and cooktops are offered in 30-, 36- and 48-inch configurations. All sizes of the ranges offer the option of the KitchenAid brand's exclusive dual fan convection with steam-assist technology and the 48-inch range offers the industry's only double oven range with steam-assist technology available in both ovens. + kitchenaid.com



METROKANE MIGHTY OJ

Recognized for its classic design, this juicer features an all-metal construction and comes in several finishes, including orange enamel. Not only will this juicer add a bright update to your kitchen its easy one-lever operation leverages up to 600 pounds of pressure meaning fresh juice is a cinch at home without a major remodel. + metrokane.com



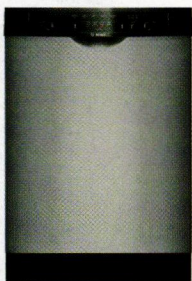
BODUM BISTRO TOASTER

Available exclusively at Crate & Barrel, this award-winning, retro-modern-design toaster features the latest in technology. Not only will the perforated brushed chrome finish and footed base cord storage inject streamlined design to your kitchen countertop, the variable browning and temperature settings, defrost and cancel buttons as well as built-in warming rack mean you should never burn a piece of bread again. + crateandbarrel.com



FRANCIS FRANCIS X8 IPERESPRESSO MACHINE

This innovative two-phase extraction system creates a smooth, full-bodied and intense drink. Patented pre-measured and tamped capsules ensure easy, consistent brewing results with every cup. The system also features a programmable auto-dosing mechanism, a 15-bar pump, a steamer arm for frothing milk and an automatic capsule ejector. Finally, café-quality espresso from your own home. + illy.com



BOSCH ASCENTA DISHWASHER

Save water and energy with the addition of this dishwasher into your kitchen. Ascenta features Quickwash, a quick 30-minute cycle for smaller loads or less soiled dishes and the Ecosense Wash Management System, which examines the soil level in the water and customizes the water consumption and heat to save on energy costs. And, Ascenta's overflow protection system helps prevent water damage. + boschappliances.com



WORDS: BILL NELSON
PHOTOS: HANS OSHEIM
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CARROLL HANSEN
JIM BERCHERT
ROBIN SMITH
MARK SOFIELD

ARCHITECT UNRAVELED

The enduring legacy of Eugene Groves

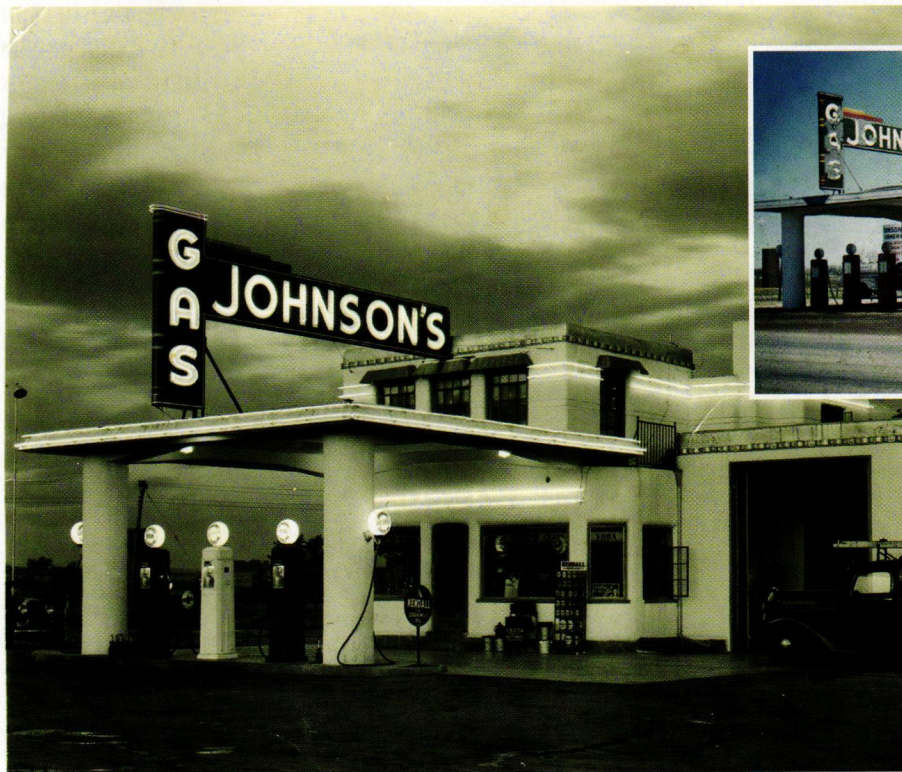


IT'S HARD TO IMAGINE
THE DEMISE OF
ARCHITECT
EUGENE GROVES,

his will to carry on so depleted that he couldn't muster another step. Weary, penniless and starving, he collapsed where he stood in downtown Denver, 1967, too many lean months taking a toll.

How could this be? There lay the Harvard-educated Groves, the architect of record for a variety of important local buildings. At Colorado State University was his elegant Ammons Hall (1922), one of 15 Groves-designed buildings on campus and destined to be recognized on the National Register of Historic Places. Remarkable, too, was his Farmers State Bank (1930), an austere output in Ft. Morgan, Colorado, clad in Indiana limestone interspersed with exquisitely carved Art Deco friezes. Then there was the William M. Smith High School (1931), whose monumentally domed gymnasium had so enthralled nearby Aurora residents that many of them volunteered to help paint the extravagant ceiling decoration, a dangerous enterprise high in the air.

All told, Groves put up more than 40 structures in Colorado—13 honored on historic registers. Yet, following his collapse from starvation, he spent his last days largely alone in a nursing home, contemplating the threads of a career unraveled. During that time, Lozelle Munson, a former employee of Groves, paid his boss a visit. "We were on the front porch, and he just paced back



ABOVE: Johnson's Gas, after delighting patrons for decades, was headed for demolition until historic-preservation activists saved Groves' gem from the wrecking ball.

and forth," Munson recalls. "He wore a soft-collared shirt, and I noticed food droppings on his tie. That's something I never saw before, because he was always as neat as a pin. He was just mixed up, I think. He was getting old then, and he was living off donations."

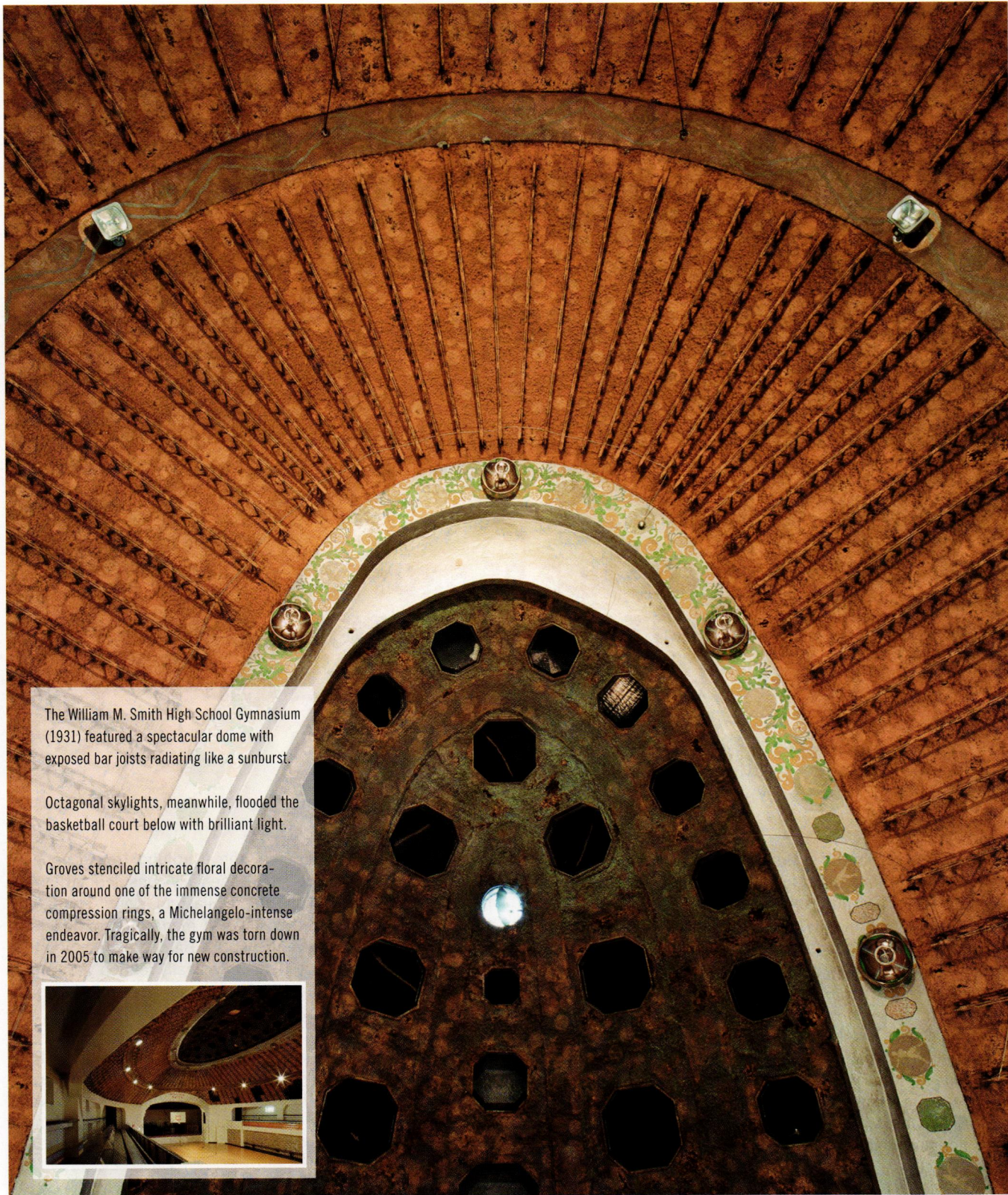
Groves died soon thereafter, his legacy obscured by shifts in architectural preference that were shaping the built landscape in the late 1960s, '70s and beyond. Nobody seemed to care about Groves, and many examples of his work were lost to the wrecking ball.

That all began to change at Johnson's Corner in Longmont, Colorado, when, in 2002, activists in league with Historic Boulder gathered to support the preservation of a rundown eatery and gas station, which had been targeted for demolition. Designed by Groves and built in 1937, the sleek roadhouse had, in its heyday, enchanted visitors, whether they were grabbing a bite to eat or enjoying the novelty of air and water hoses hidden inside the hollow columns out front. The business also attracted the Beat Generation's Jack Kerouac, a patronage detailed in his famous "On the Road."

"It was beautiful in Longmont. Under a tremendous old tree was a bed of green lawn-grass belonging to a gas station. I asked the attendant if I could sleep there, and he said sure."

Vital to the preservation effort, however, was the sentiment it stirred up in developer Kiki Wallace and designer Mark Sofield, the leadership duo behind the New Urbanist Community of Prospect New Town. Both quickly endorsed Historic Boulder's idea to move Groves' roadhouse to Prospect—Wallace encouraged by fond childhood memories of playing around the streamlined structure, Sofield a longtime devotee of its beautifully proportioned architecture and classical ornamentation. "I had always admired the building," says Sofield. "But I didn't realize it was in such a perilous state."

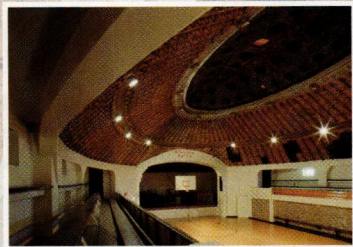
Rescue and relocation—a \$160,000 undertaking—required the fabrication of an elaborate trailer to transport the immensely heavy structure to its new home. What a sight it was, the towering volumes of concrete inching down the roadway behind two hitched vehicles: an Army tractor, which provided the principal towing power, and a dump truck filled with sand, just in case the brakes failed in the tractor.



The William M. Smith High School Gymnasium (1931) featured a spectacular dome with exposed bar joists radiating like a sunburst.

Octagonal skylights, meanwhile, flooded the basketball court below with brilliant light.

Groves stenciled intricate floral decoration around one of the immense concrete compression rings, a Michelangelo-intense endeavor. Tragically, the gym was torn down in 2005 to make way for new construction.





ABOVE: The Nordlund House (1938), recognized on the National Register of Historic Places, is Groves' residential masterpiece.

THE MAGNIFICENCE OF GROVES IS THAT HE COULD ELEVATE MERE FUNCTIONALITY INTO SOMETHING PROFOUNDLY ELEGANT.

Despite assorted hurdles, the roadhouse made the trip, and today its restoration as a pool side restaurant is under way. Alluding to its gas-pump history, it will be fitted with battery-charging plug-ins for hybrid vehicles. "I'm really excited about this building," says Sofield. "It's a crazy amalgamation of historic styles. In anyone else's hands, it might have been a disaster. But Groves had the talent to pull it off."

Much of Groves' work fulfilled commercial, educational and municipal purposes, but it's his residences of the 1930s that exemplify his most arresting achievements. Case in point is the Nordlund House (1938) in Denver. "Walking into any room just makes you want to smile," says Liz Carver, who, with her husband, John, has owned the property for more than 20 years.

At first blush, the exterior of the Nordlund House appears exotic and a bit "over the top," especially considering the pronounced window mullions, fluted pilasters, dentil bands and spectacularly ornate buttressing, all made of cast concrete. Closer inspection, however, reveals a Baroque continuity that is at once historic yet futuristic, classically refined yet visually audacious. These architectural notes—as diverse as they may be—harmonize in a single, powerful song.

Only once were the Carvers ever tempted to move, but their kids objected. "They wrote a note begging us not to leave," John and Liz recall. "The essence was: Why would we want to move into something with all right angles?" Though tender in age, the kids understood the intrinsic joy of residing in a curvy environment.

Upon entering the Nordlund House, you immediately encounter the first bend in the road, a mysterious hallway leading to all manner of womb-like spaces, as cozy as they are compelling. Even the doors are rounded, not to mention the litany of built-ins, cabinets and cubbyholes. Says John: "Living here is like living in a charm bracelet," which aptly describes the architectural surprises around every corner, all linked within seven—yes, seven—levels of the house.

"We had our third child after we moved in," Liz says, beginning to reveal the residence's only flaw: its shortage of modern conveniences. "Most people don't have three kids and no master bathroom. And no dishwasher! The light fixtures in the kitchen, there are only 4,600 bulbs left in the country that will work. Sure, we could have moved someplace new, but could we find a house as individualistic? As remarkable architecturally? I don't think so."

Each Groves home—there are but four still standing in Denver—employed construction methods never seen before or, in many cases, since. Patented in 1937, the Groves System called for structural elements such as studs, window casements, door jambs and the like to be pre-formed in concrete, thus eliminating woodwork in the framing and making the home, by and large, fireproof. Countertops, tables, seating, storage and even beds were made of cast concrete.

"Many of Groves' ideas emerged out of his Beaux-Arts training at Harvard," says Carroll Hansen, who has been studying the architect for more than 35 years. "But he contracted tuberculosis and, like so many others, he moved to New Mexico to recuperate. There he became exposed to Pueblo architecture, which informed a lot of his work once he opened his practice in Denver. Given his own health problems, he also became intrigued with the idea of wellness in architecture."

BELOW: The staircase in the Nordlund House, as sculptural as it is functional, underscores Groves' uncanny ability to create architectural forms all his own.





ABOVE: The Groves-designed dome reinterprets a classical idea, juxtaposing a formal dentil band with the casualness of Mediterranean tile.

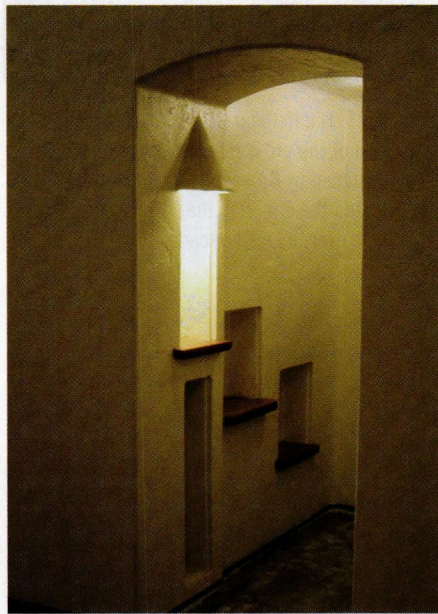
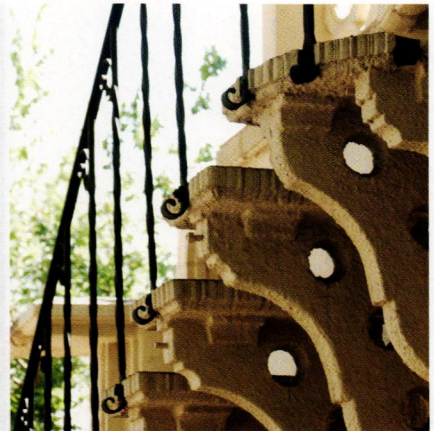
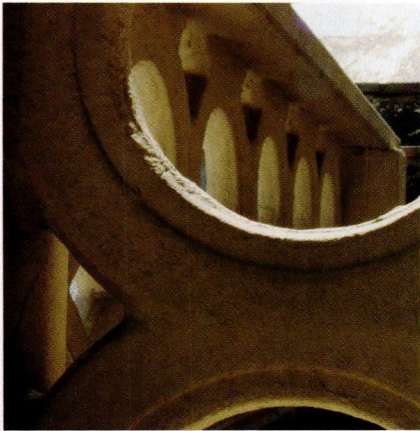
For Groves, a home was more than a shelter. It was a sanctuary for healthy living, which he believed revolved around the quality of air circulating throughout the premises. In two-story residences, the bedrooms—or “health sleeping units,” as he called the diminutive alcoves—belonged on the second floor, where the air was purer and could be concentrated, as needed, through adjustments in sliding windows. Walk-out balconies further integrated the indoors with the outdoors as well as provided the upper deck for a lyrically adorned staircase winding down the exterior of the house into the yard.

Early on, one of Groves’ biggest advocates was famed Denver industrialist Charles Boettcher, who owned the Ideal Cement Company (among other successful businesses). Fascinated by Groves’ inventive use of concrete and sharing an interest in fireproof structures, Boettcher often showed up at Groves’ worksites. “He’d come around at different times,” Munson recalls. “He wore a blue suit, and he’d sit down on sacks of cement.” Once Boettcher got up, he’d be covered in the dust of his own product. Says Munson, with a chuckle: “His driver who was with him would rush over and brush him off.”

The centerpiece of the construction process—and the most riveting for Boettcher to witness—was Groves’ trademark concrete dome. It had to be erected in place, which required complex scaffolding, the brawn of many workers, and a long running start to reach the rooftop behind a wheelbarrow sloshing with concrete.

The end result, accentuated by a Mediterranean tile detail applied around the base of the dome, resembled the landing of a U.F.O.—even more true today in the instances where the dome has been waterproofed with silver, elastomeric paint. Situated underneath the dome is the living room, which, upon entering, feels nothing short of sacred, due in large part to the graceful curvature of the concrete span. The acoustics, meanwhile, encourage reverence, like you’ve just walked into a church.

Shirley Kenneally, who has owned Groves’ Holland House (1932) for 42 years, knows all about the acoustics. Back in the 1970s, she and her late husband, Ken, operated a come-one, come-all recording studio that ultimately took root in the



TOP ROW: Groves' residential exteriors represent a laboratory of architectural ideas, each demonstrating the wide range of possibilities for pre-cast concrete.

MIDDLE ROW: The experiments continue inside, including the sculptural, lighted niche in the entryway as well as the living-room alcove, with its concrete lounge and sliding privacy doors. Storage cubbies are pre-cast in concrete and set into the wall.

BOTTOM: Kitchen cabinets are also pre-cast in concrete and incorporate plywood doors laminated with stainless steel.

RIGHT: At night, the Sherman House (1935) glows like a jewel box, its striking balustrade drawing the eye to the second-floor balcony.



LEFT: The Holland House (1932) was the first of the pre-cast concrete residences designed by Groves. Its success confirmed the direction that Groves would take over the next decade.

living room and spread out from there, attracting the likes of well-known pianist Rob Mullins and other local musicians. Jazz, blues, rock and roll, classical, country—the walls reverberated with music and merrymaking. “We were just doing what we wanted to do,” Kenneally says. “We had a lot of fun with it.” The neighbors never complained.

Later on, the Holland House would also prove to be a haven for wellness, as Groves intended. “About five years ago, I had a serious diagnosis of possible cancer,” Kenneally says. “And during that time, when I was trying to find the right doctor, I felt a need to sleep in the living room on the couch. I was

drawn there. I didn’t know why. It was just a comforting feeling, a peaceful feeling coming into this room.” As it turned out, Kenneally didn’t have cancer, but the nightly experience under Groves’ dome no doubt helped her to find clarity and ultimately mend from this trying circumstance.

A little-known fact is that Groves intended his early homes, including Shirley’s, to be promotional in nature—show homes, in fact—to demonstrate the viability of an even larger plan: Prefabricated Housing. Groves envisioned a central warehouse stocked with pre-cast building components that customers could order and use to assemble their own customized

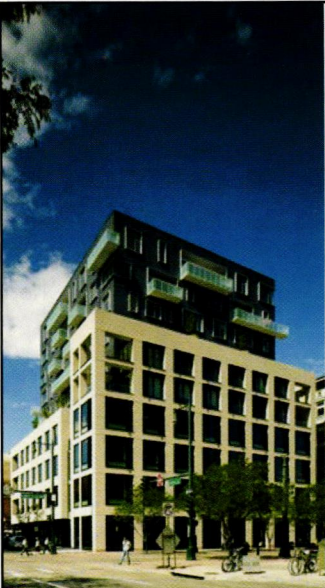
abodes. Practicality might have to be questioned, considering that a single cast-concrete stud weighed more than 100 pounds.

What's so impressive about Groves is not the ingenuity of his experiments in concrete, but the guts it took to cultivate a unique point of view without buckling to social forces and client obligations that tend to dilute creativity. "I think Groves did what he thought was right," Hansen says. "He built what made sense and convinced others to go along with it. I think back to a drinking fountain he designed in the William M. Smith High School. It's almost spiritual, with its backlighting and altar-like features. The magnificence of Groves is that he could elevate mere functionality into something profoundly elegant."

The Sherman House (1935), now owned by a group led by Chuck Murphy, broker/owner of Epic Realty in Denver, is another Groves Tour de Force. In this day and age, it could have been tempting to over-emphasize profit when it came time to clean up the property in order to sell it, but, for Murphy, a higher purpose prevailed. "The more we got into the restoration, the more amazed we became about the architecture," says Murphy, who has dedicated two years of labor and thousands of dollars toward remodeling expenses. "I've been in the real-estate business for 20 years, and I've never seen anything like this. Some people might have waxed over what needed to be done and called it good, but the house reverberates with the soul of Eugene Groves. To not honor that would be a historical sin."

Clearly, the Sherman House, scheduled to be on the market by summer, is in good hands, as are the Nordlund and Holland houses. They're all survivors and, more important, enduring symbols of a devoted pursuit of beauty, art, progress, and, in the end, life itself. All of which may have something to do with Groves' affection for the ancient fusion of sand, gravel, cement, water and air. "Concrete is permanent," says Munson. "It'll outlive us all."

Bill Nelson, who wrote this article, is currently raising funds to produce a documentary about the life, work and historic value of Eugene Groves. For more information or to make a contribution, visit eugenegroves.org.



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DESIGN PARAGON:

JAIME HAYON

Words: Jaime Kopke



TOP: Portrait of artist and designer, Jaime Hayon, by Nienke Klunder.

BOTTOM: Hayon combines graphic, product, exhibition and set design into his wide range of projects. Here, Grid Vases for Gaia and Gino were inspired by suits of armor, helmets and fencing masks.

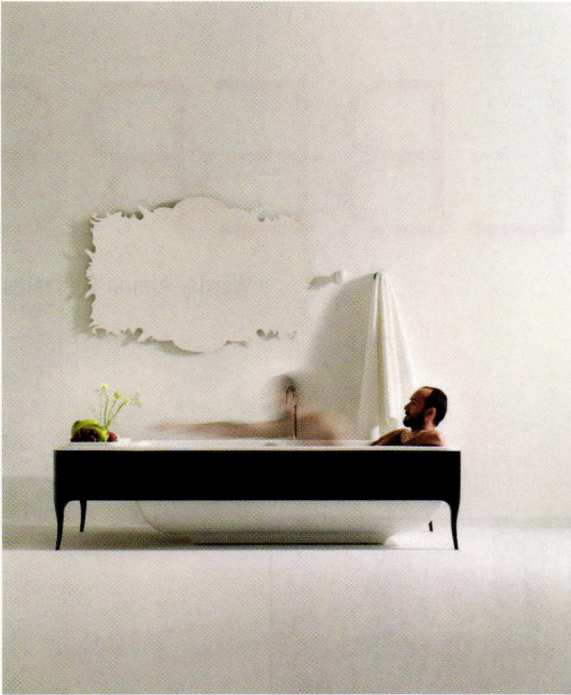
IF there is a central theme to Jaime Hayon's work, it is that it knows no boundaries, a constant fusion of art, design and curation. Born in Madrid in 1974, Hayon has reached stardom at lightning speed; at 35 he has more collections to his name than most could hope for in a lifetime.

Hayon's first dabbling in the world of design came as teenager through his interest in skateboarding. The highly graphic influence of street art and graffiti still play a central role in his work today. After studying industrial design in Madrid and Paris, his talents were spotted by Oliviero Toscani, creative director for Benetton. Toscani offered Hayon a position at Fabrica, the company's communications research center in Italy. After just one year on the job Hayon was promoted to head the department of design, a big jump for a twenty-three-year-old. During the next seven years, Hayon oversaw everything from the layout of shop interiors to company graphics and logo design.

In 2004, Hayon was ready to strike out on his own and has been going non-stop ever since. One of Hayon's first big commissions came in 2005 when he designed a bathroom collection for Artquitect. In what would become a signature of Hayon's style, the bathroom introduced fantastical new shapes, bold colors and shiny surfaces into this once forgotten space. Hayon has gone on to design several other notable furniture collections, including the highly praised Showtime series for BD Ediciones. One of the featured pieces of this playful collection, which was inspired by classic MGM musicals, is the multi-leg cabinet. This modular piece allows users to add legs, showcasing an endless combination of styles from Baroque to Japanese.

Though Hayon has designed impressive, larger-than-life installations for the likes of Mooi and Bisazza, he has also worked in the more delicate world of ceramics. Hayon helped breath new life into Lladro, a well-known Spanish figurine company. Under Hayon's direction the traditional porcelain figures received an updated and whimsical new look. It is this unique ability to transform everything he touches that makes him so sought after by companies worldwide. Hayon is part of a new breed of designers who merge self-expression with function, working in such wonderful and unexpected ways that you never know what they will come up with next.

+ hayonstudio.com



TOP AND BOTTOM LEFT: Bathroom fixtures for Artquitect were designed as furniture pieces.
TOP RIGHT: From the Funghi Collection, Hayon uses ceramic and earthtones to bring forward this modern forest appeal.
BOTTOM RIGHT: Sensationalizing the common object, Green Chicken, according to Hayon, is meant to satisfy qualities of face, shape, place and function.

DESIGN ICON: ANNI ALBERS

Words: Alaina Gonzales

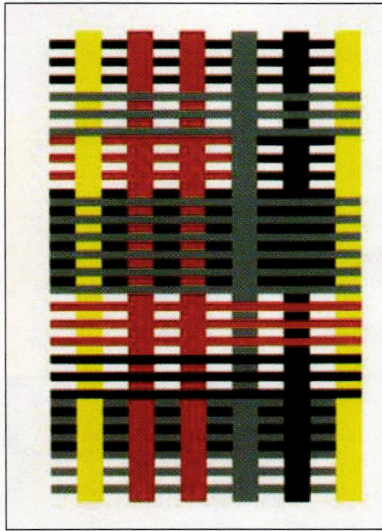


ABOVE: Knoll Textiles reintroduced Albers' 1974 Eclat design. Originally crafted as a printed design on cotton and linen the print is now produced as a woven upholstery textile.

HAVING grown up in an affluent household in Berlin, Germany, Anni Albers (née Annelise Fleischmann) (1899-1994) was expected to continue living the sort of comfortable social life enjoyed by her mother, instead she went to art school where living conditions were harsh and the challenges immense. Anni excelled and went on to become a textile designer, weaver, writer and print maker who inspired a reassessment of fabrics, both as functional materials and as art.

Anni attended the Kunstgewerbeschule in Hamburg for a short time in 1920, eventually making her way to the Bauhaus at Weimar in 1922. Women were barred from most disciplines taught at the school, and during her second year, unable to get into a glass workshop with future husband, Josef Albers, Anni deferred reluctantly to weaving. While there, Anni experimented with new materials for weaving and completed ornate and vibrant designs on paper for wall hangings and textiles in silk, cotton and linen. Raw materials and the textiles' structure became the source of beauty.

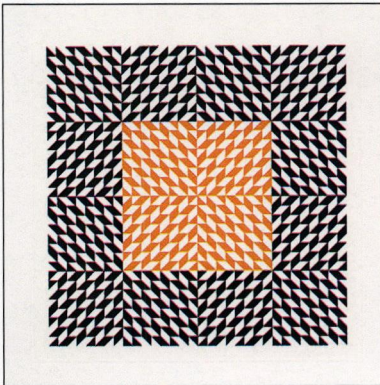
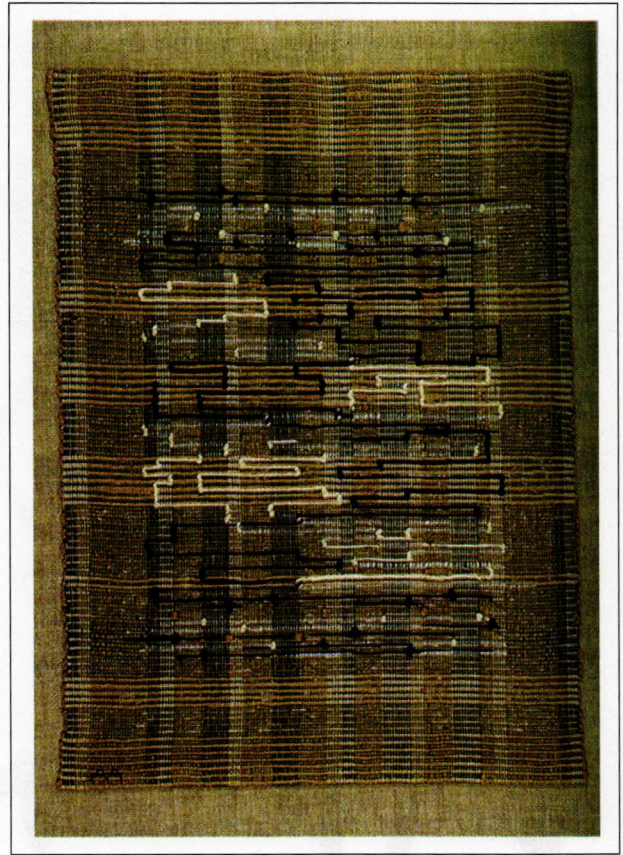
Anni and Josef were married in 1925, the same year the Bauhaus moved to Dessau. A new focus on production rather than craft prompted Anni to develop many functionally unique textiles combining properties of light reflection, sound absorp-



ABOVE: Design for Unexecuted Wallhanging, gouache and pencil on photo offset, 1926.

RIGHT: Black-White-Gold I, cotton, jute and metallic ribbon, 1950.

LEFT: Second Movement II, etching/aquatint, 1978.



tion, durability and minimized wrinkling and warping tendencies. She had several of her designs published and received contracts for wall hangings.

After the Bauhaus closed under pressure from the Nazi party, the Alberses were invited to teach at the experimental Black Mountain College in North Carolina, where they worked until 1949. During the '30s and '40s Anni's exhibited her weaving throughout the country and published articles on textiles and design.

Anni's works were shown at the Museum of Modern Art (MoMA) in 1949; this exhibition was the first of its kind for a textile artist at the museum. The exhibition toured the United States from 1951 to 1953, placing Anni among the most well-known weavers of that time.

After leaving North Carolina, the couple moved to Connecticut where Josef became the chair of the design department

at Yale. Anni spent the 1950s working on mass-producible fabric, creating "pictorial" weavings and publishing "On Designing." In 1963, while at the Tamarind Lithography Workshop in Los Angeles where Josef was lecturing, Anni tried print making, which thereafter she devoted much of her time to lithography and screen-printing. The following year she accepted a fellowship at the workshop and wrote her second book, "On Weaving," which was published in 1965.

In 1971, the couple founded the Josef and Anni Albers Foundation, a not-for-profit organization they hoped would further "the revelation and evocation of vision through art." Josef died five years later, and Anni continued to exhibit her work, win awards, travel and lecture on textile and print making until her death in 1994.

+ albersfoundation.org

DANISH MODERN



STORY BY CORINNE BROWN

FROM ICONIC PIECES TO INNOVATIVE DESIGNERS,
A BRIEF LOOK AT VINTAGE SCANDINAVIAN DESIGNS

EXTOLLED

TO GENERATIONS OF AMERICAN FURNITURE BUYERS, DANISH MODERN WAS THE DEFINITION OF CONTEMPORARY FURNITURE AND LIGHTING IN THE 1950s, '60s AND '70s. RECOGNIZED BY ITS CLEAN LINES, EMPHASIS ON FORM AND ITS USEFUL PRACTICALITY, PLUS NATURAL MATERIALS LIKE WOOD, HEMP, LEATHER AND ROPE, THE TREND SWEEPED NORTH AMERICA AND EUROPE AT BOTH THE DESIGN TRADE AND CONSUMER LEVELS.

Danish Modern evolved in the spirit of the once-flourishing Bauhaus school of Germany and its “form follows function” doctrine. Fathers of the movement like Hans J. Wegner, Arne Jacobsen and Poul Kjærholm as well as manufacturer Fritz Hansen helped define a design aesthetic that prevails to this day. Danish designer Børge Mogenson’s “Spanish chair,” made of an open wood frame and two leather panels for the seat and back, has been reinterpreted in every decade since its inception. Each of the aforementioned designers’ products are considered classics.

Inspiration for Danish Modern’s designs is due in part to the American Shaker movement. The sect’s austere meeting-houses held simple furnishings like straight-backed chairs that could be hung on the wall, folding tables, and other solutions that were economical and efficient. Some designers looked even farther back, like Wegner, whose iconic Wish-bone chair was adapted from an ancient Egyptian design.



At one time, the Denver metro area had 20 Scandinavian retail stores, from Denhome in Lakewood to Scanfurn's four locations in the east, Scandinavian Design in Cherry Creek North, Christian of Copenhagen on West Colfax, Bova located in the southeast and four Danish Design Center stores from Boulder to south Denver.

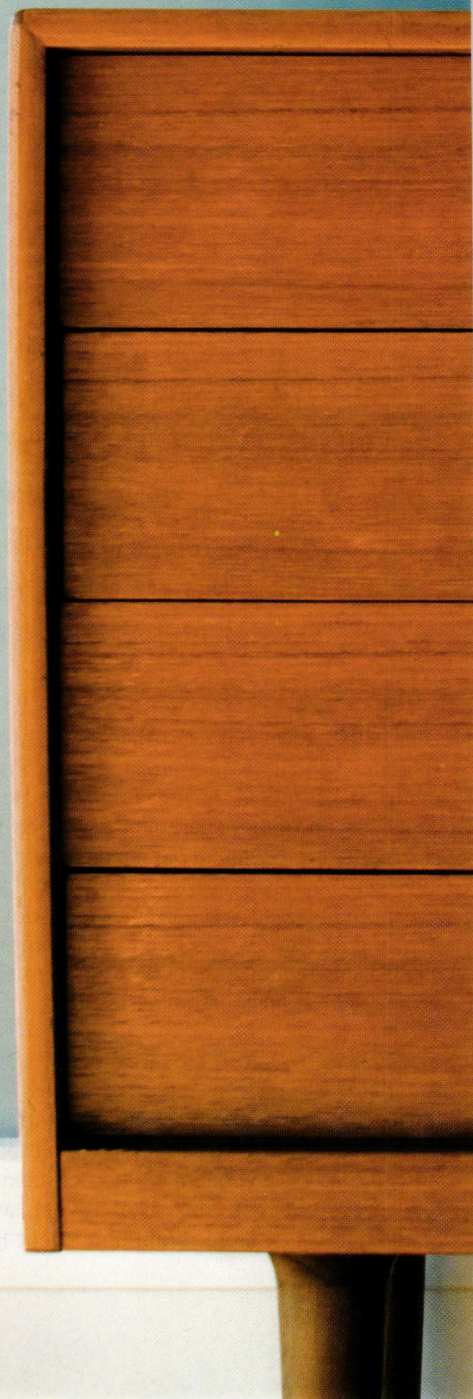
A reverence for form and craftsmanship, long established in Scandinavian countries, blossomed anew in the age of mechanization. The advent of HDF (high-density furniture board, a reconstituted wood product used as a core material) enabled tables to "breathe" and endure climate changes as long as they were properly veneered. Solid wood furniture, heavy and so vulnerable to splitting, was therefore not the only option. One notable exception is the 1980's manufacturer Hundevad whose products have solid core cross-laminated interior with heavy wood veneers.

The Danes were among the first to apply the study of human interaction to articles for living, such as storage cabinets for dishware, measured to the actual size of a dinner plate. In short, the science of ergonomics was born as Danish designers made home furnishings more functional. Through the '50s, the availability of practical and affordable mass-produced product enabled the population of post-war Europe to re-inhabit their cities and helped a new generation settle the new suburbs. By the late 1960s, the Scandinavian Furniture Fair in Copenhagen was well under way, with four countries presenting fresh and exciting design solutions to the world. Illums Bolighus, a four-story department store on the walking street of Copenhagen, opened as a virtual shrine to showcase

PREVIOUS SPREAD: Left: A Hans J. Wegner Wishbone chair.

RIGHT: A pair of leather chairs by Finn Juhl.

THIS SPREAD: A Danish Modern credenza. Designer unknown.





the best of these modernists with stunning housewares, furniture, textiles and jewelry.

Scandinavian designers utilized indigenous woods like beech (which could be steam bent) as well as pine, walnut and oak. Some preferred exotic imports like Brazilian, and later, East Indian, rosewood, a limited resource that comprised some of the most beautiful furniture of the 20th century. By the 1970s, teak was discovered to be more resilient than all of the aforementioned sources, as well as water repellent and abundant. Both machine processing and hand finishing were easy in this durable material that lent its natural color to every form of fabrication, solid or veneer.

As demand in America increased, Scandinavian furniture flooded the country and continued to grow in popularity thanks to boutique dealers and chain stores like Dania/Scandinavian Design from the west coast to Illinois, and the Door Store, Workshop and Danica in the east and southeast. When the U.S. dollar devalued in the mid-1980s, the cost of importing from Europe tripled, and almost overnight, the business changed. Major retail chains folded and factories disappeared. But by then many Danish companies had established production centers in Thailand and Burma where they raised teak wood on plantations and used local labor. They re engineered the product to cut prices by making it knock-down (KD) and

packed in boxes to be assembled in the customer's home, thereby cutting shipping and assembly costs in half.

The industry would survive in popularity for another decade up to the new millennium, even as popular taste moved away toward the more fashion-forward products of Italy, the new leaders in modern furniture. The stores that survived were forced to sell on price alone. For collectors, knock-down Danish furniture assaulted the integrity of the earlier, hand-crafted designs, and in many ways, marked the end of an era.

Collectors of Danish Modern will find product resurfacing in the showrooms of many used furniture dealers in Denver. Look for pieces stamped with the seal of the Danish Furniture Makers Control or Mobelfakta, an institute in Denmark created for research and development, as well as to protect and uphold quality production. Names of value include Preben Schou and Skovby (dining furniture); Hans J. Wegner (Gaetama); wall systems, bookcases, bedroom and dining room manufacturer by H.S.Hundevad; sofa manufacturer Eilerson; chair and table manufacturer J.L. Mollers Mobelfabrik; bedrooms, seating and dining by Komfort; and desks, case goods and bedrooms by Jesper. Woods like teak, walnut and white oak prevail. Rosewood is very rare. Examine veneers for scratches, scarring or checking. Solid edges on dining tables are preferred. Fading





can be easily corrected; burning and ring marks are harder. Teak oil and rosewood cream are essential for maintenance.

From Norway, office furniture by Berg, seating by Vatne (Sigurd Resell), and anything by Norwood are all collectible. From Finland, look for Eero Aarnio, Alvar Aalto, textile designer Marimekko, or the storage system Muurame created by Pirko Stenros.

Enduring goods came from Sweden, too, but much of their product was for the contract market and distributed through companies like ICF in New York.

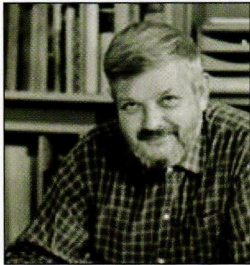
At one time, the Denver metro area had 20 Scandinavian retail stores, from Denhome in Lakewood to Scanfurn's four locations in the east, Scandinavian Design in Cherry Creek North, Christian of Copenhagen on West Colfax, Bova located in the southeast and four Danish Design Center stores from Boulder to south Denver. Today, the few remaining retailers offer products from other sources to be more competitive.

The Scandinavian Furniture Fair has evolved into CODE (Copenhagen Design) and this August in Copenhagen it will kick off international design week featuring more than 47 new designers. The tradition continues but the good old days are gone. Cherish whatever relics the past you can find. They are treasures.

ABOVE: Arne Jacobsen's iconic Egg chair celebrated its 50th anniversary in 2007.

LEFT: A Danish Modern desk. Designer unknown.

NOTABLE DESIGNERS:



BØRGE MOGENSEN (1914-1972)

Born: Aalborg, Denmark

Education: Danish School of Arts and Crafts, Copenhagen, and Royal Danish Academy of Fine Arts, Copenhagen

Awards: Eckersberg Medallion and the C.F. Hansen medal

Notable pieces:

Hunting chair (2229 chair) (1950)

Mede chair (1956)

Spanish chair (1958)

RIGHT: Hunting chair, 1950

BELOW: Shell chair, 1952



HANS J. WEGNER (1914-2007)

Born: Tønder, Denmark

Education: Danish School of Arts and Crafts and Architectural Academy, Copenhagen

Awards: 1951 Lunning Award, 1951 grand prize at the Triennale di Milano, the Prince Eugene medal in Sweden, and the Danish Eckersberg medal

NOTABLE PIECES:

Chinese chair, different variations (1944-1945)

Peacock chair (1947)

Shell chair (1948)

Wishbone chair (Y chair) (1949)

Folding chair (1949)

The Chair (1949)

Round chair (1950)

Flag Halyard chair (1950)

Valet chair (1953)

Papa Bear chair (1954)

Ox chair (1960)

Wing chair (1960)

Three-Legged chair (1963)

Circle chair (Hoop chair) (1965-1986)





LEFT: Papa Bear chair, 1954
BELOW: The Chair, 1949

MATERIALS TO LOOK FOR:

- Properly veneered high-density furniture board
- Woods like beech, pine, walnut, oak, teak and Brazilian and East Indian rosewood

INSPECT PIECES FOR:

- Scratches, scarring or checking
- Fading, which can be easily corrected; burning and ring marks are harder
- Solid edges on tables are preferred
- Look for pieces stamped with the seal of the Danish Furniture Makers Control or Mobelfakta, an institute in Denmark created for research and development, as well as to protect and uphold quality production.

DESIGNERS / MANUFACTURERS TO LOOK FOR:

FROM DENMARK:

Poul Cadovius
Preben Schou Danish Furniture
Skovby
Hundevad
Eilerson
JL Mollers Mobelfabrik
Komfort
Jesper

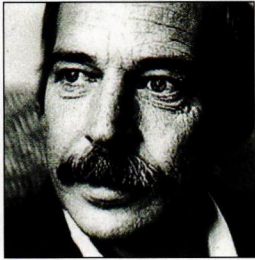
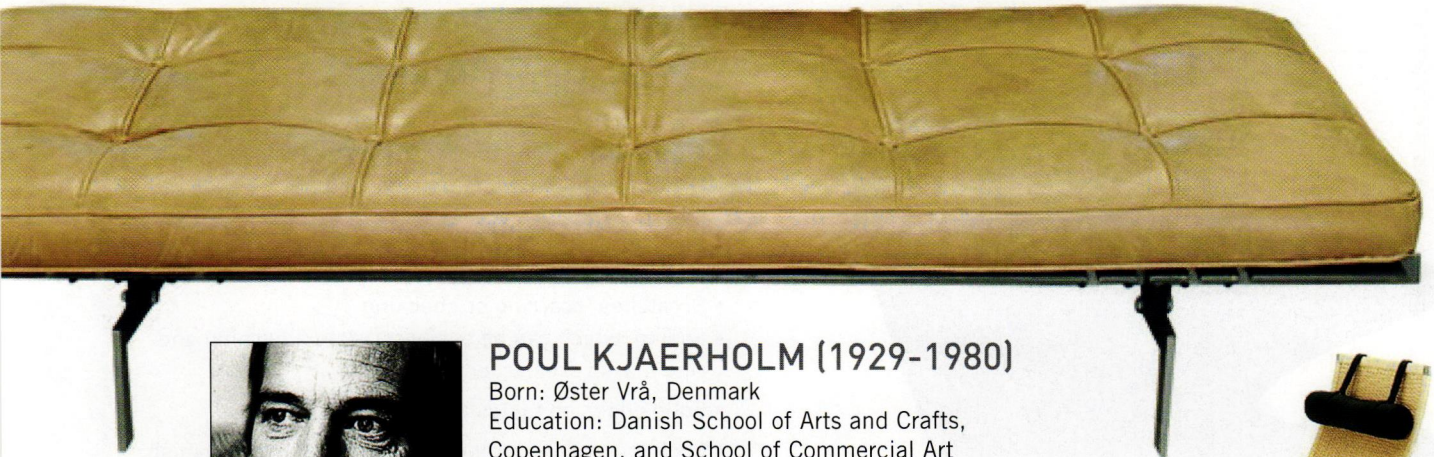
FROM NORWAY:

Berg
Sigurd Resell by Vatne Mobler
Norwood

FROM FINLAND:

Eero Aarnio
Alvar Aalto
Marimekko
Muurame by Pirko Stenros





POUL KJAERHOLM (1929-1980)

Born: Øster Vrå, Denmark
Education: Danish School of Arts and Crafts, Copenhagen, and School of Commercial Art
Awards: Lunning Award, two grand prizes at the Triennale di Milano
Notable pieces:
PK61 coffee table (1955)
PK22 easy chair (1956, 1958)
PK24 chaise lounge (1965)



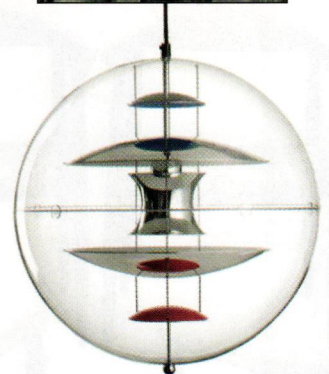
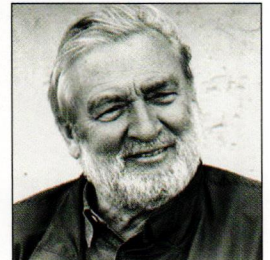
TOP: PK 80 Daybed
ABOVE: PK 24 Lounge chair
LEFT: a pair of PK 9 chairs



BELOW, LEFT TO RIGHT:
Cone chair, 1958; The Panton chair
1960; Globe Lamp , 1969

VERNER PANTON (1926-1998)

Born: Island of Funen, Denmark
Education: Royal Danish Academy of Fine Arts, Copenhagen, and apprentice of Arne Jacobsen
Notable pieces:
Cone chair (1958)
Panton S chair (1960)



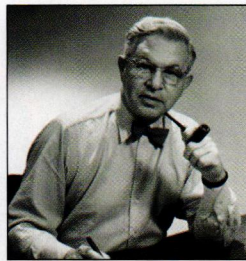


FINN JUHL (1912-1989)

Born: Frederiksberg, Copenhagen, Denmark
Education: Royal Danish Academy of Fine Arts, Copenhagen
Awards: five gold medals at the Triennale di Milano, Kaufmann International Design Award
Notable pieces:
Westermann's Fireside chair (1946)
Egyptian chair (1949)
Japan chair (1953)
Bwana chair (1962)



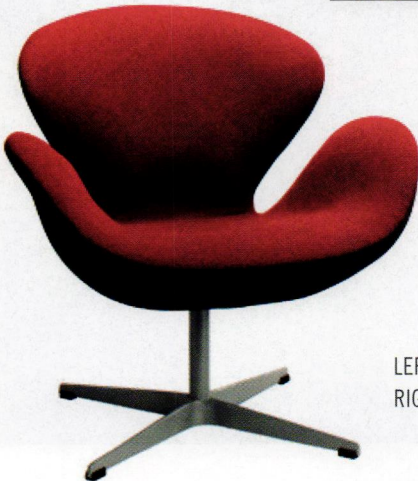
TOP RIGHT :
Poeten Sofa
FAR RIGHT: Model 45 chair.
NEAR RIGHT: Model 4850 table



ARNE JACOBSEN (1902-1971)

Born: Copenhagen, Denmark
Education: Royal Danish Academy of Fine Arts, Copenhagen
Awards: silver medal at the Exposition Internationale des Art Decoratifs, Paris

Notable pieces:
Ant chair (1951-1952)
Seven Series (1955)
Swan chair and sofa (1957-1958)
Egg chair (1957-1958)
Pot chair (1959)
Giraffe chair (1959)
Series 3300



LEFT: Swan chair 1958
RIGHT: Ant chair 1952



ARTIST | PROFILE

PIMM JUNE (1912-1991)
Born: Pimmsville, Tennessee, USA
Education: Royal Danish Academy of Fine Arts,
Copenhagen
Awarded the Grand Master of the Danish
Order of the Dannebrog



MARK PENNER-HOWELL

AN UNCONVENTIONAL VIEW

WORDS: JASON BURG



Aerial Maneuvers: acrylic on canvas, 48" x 36"

MARK Penner-Howell sees the extraordinary in ordinary things. Receiving inspiration from everything he sees, whether 19th-century engineering textbooks or 1970's copies of *Modern Bride* magazine, Penner-Howell uses overlooked images from the past and present as source material. Combining innocence with chaos or beauty with darkness, he succeeds by juxtaposing familiar but vastly different images together, typically unveiling an interesting and unexpected contrast that captivates the viewer into taking a second look.

Like many artists, Penner-Howell's work falls into a handful of thematic categories. He says his reason for painting in themes is to "put a conceptual handle on a given body of work so that as I develop the individual pieces they have a visual consistency and relate to each other like bits of a conversation." One of his more recent Denver gallery shows displayed a series of paintings featuring characters from the pages of old Dick and Jane books running playfully in disorienting and dangerous landscapes. Meanwhile, flat graphic shapes such as stars and bubbles burst across the canvas, seeming more in tune with advertising or graphic design elements—an influence surely inspired by his decade-long tenure spent in the advertising industry. His motivation for the series was to comment on the naïveté and hubris of American culture through a veil of dark humor.

During the same period, Penner-Howell added another thematic series to his canon of work by creating a group of paintings that were all based on endangered bird species layered with abstract shapes derived from pesticide molecules. These paintings were more conventional, conveying a subtle environmental message.

Most recently, it is the weak economy and general cloud of despair moving in tandem with sense of hope and promise



Operation: New Friends: acrylic on canvas, 60" X 48"

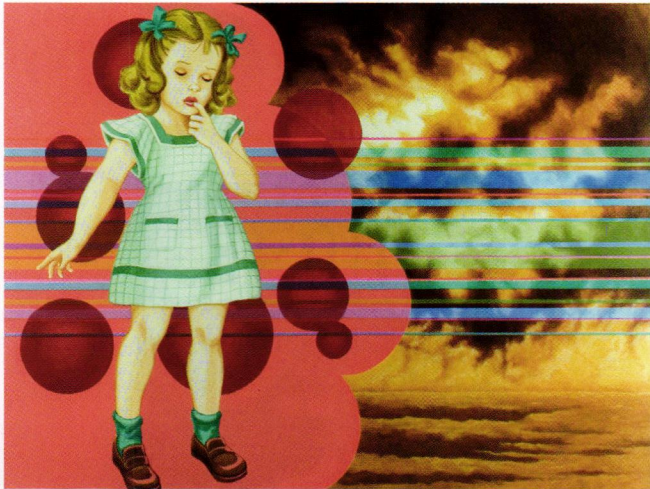
from our new administration that is having an influence on Penner-Howell's work. His latest paintings are all reacting to that conflict as subject matter in one way or another. He is painting this series in a way that transcends the current time and place, avoiding the obvious and shifting towards symbolic images. While concerned that the approach may sound lofty, Penner-Howell promises that the paintings are also humorous as a remedy for dealing with the big issues.

While Penner-Howell's work has been classified in the Denver art scene as "Pop Art" or even "Post-Pop," he feels that there is too much sense of narrative in his work for that to be his "style." He cites a tradition in literary fiction called meta-fiction, a type of writing where the characters are aware

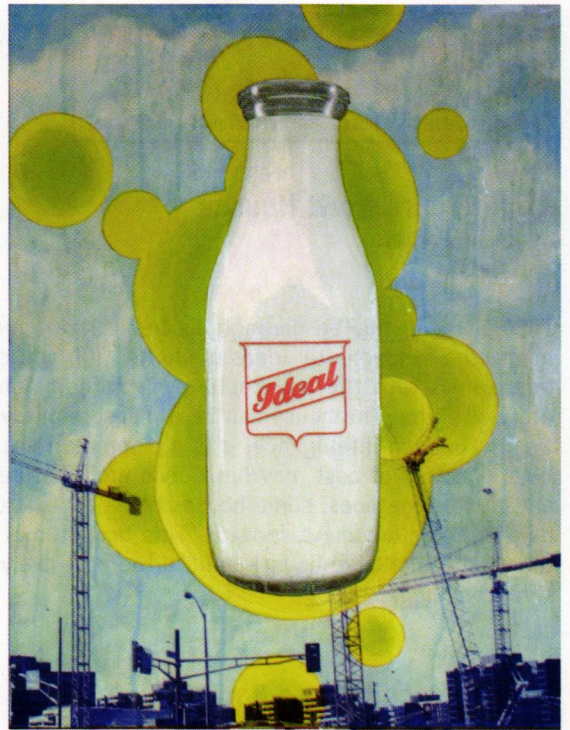
that they are in the story, sparking an ironic sentiment with the reader. That is what he tries to do visually—manipulate the context of borrowed images and then let the viewer in on the joke.

Upcoming plans for Penner-Howell include finishing his latest series and publishing a book of the Dick and Jane paintings as a limited edition collector's book to sell at shows and on his website. His next show is at CORE New Art Space opening on March 27 and running through April 12.

+ pennerhowell.com



Pink Cloud: acrylic on canvas, 48" x 36"



Ideal: acrylic and gel transfer on panel, 16" x 20"

Oops: acrylic & ink on canvas, 64" x 40"



IN PRINT

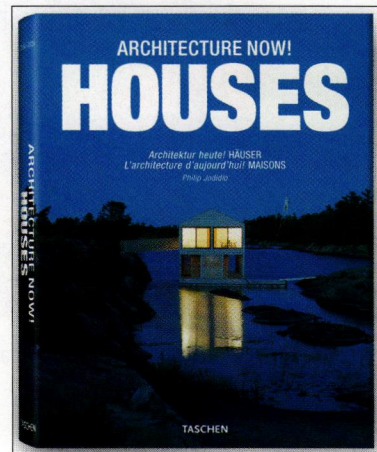
RECENTLY PUBLISHED BOOKS FOR INSPIRATION AND EDUCATION

Architecture Now! Houses

by Philip Jodidio
(Taschen)

Though there may be distinctions between a house and a home, the fundamental ideas of shelter, life and death are intertwined with the architecture of the commonplace in every dwelling. The house can be a measure of civilization, wealth, or even intelligence; it is a barometer of existence. Where factors of cost may limit civic architecture to tried and trusted methods, some houses break all the rules, and help architecture move forward. This book shows some of the most remarkable houses built in the past five years.

+ taschen.com

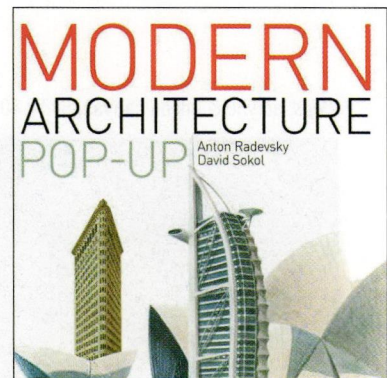


Modern Architecture Pop-Up

by Anton Radevsky and David Sokol
(Rizzoli)

This book showcases three-dimensional replications of some of the most innovative modern and contemporary architecture from around the world. Accompanied by illustrations, photographs and elaborate pop-ups, *Modern Architecture* features the following structures: London's Crystal Palace; the Brooklyn Bridge; the Eiffel Tower; New York's Flatiron Building; Frank Lloyd Wright's Robie House; Reitveld's Schroeder House; Le Corbusier's Villa Savoye; Saarinen's TWA terminal; Frank Gehry's Guggenheim; Calatrava's Milwaukee Art Museum; and Foster's London "Gherkin" building, among others.

+ rizzoliusa.com

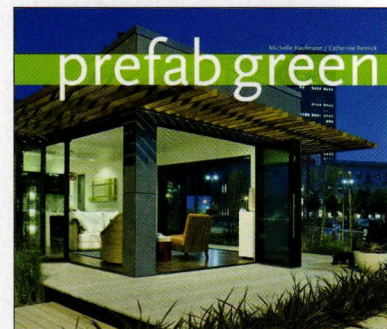


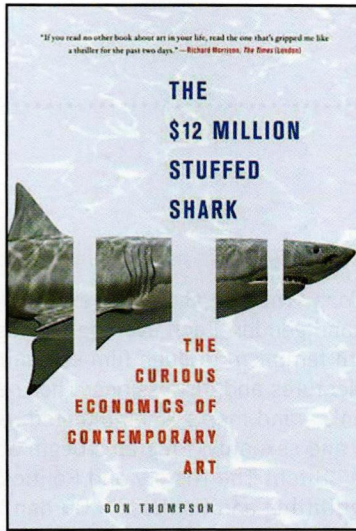
PreFab Green

by Michelle Kaufman and Cathy Remick
(Gibbs-Smith)

PreFab Green highlights the creation of thoughtful, sustainable design for everyone. Author and architect Michelle Kaufman's firm, Michelle Kaufmann Designs, blends sustainable home layouts, eco-friendly materials and low-energy options to create a "prepackaged" green solution to home design. The book explores five eco-principles that are present in every design Kaufman's firm creates – smart design, eco-materials, energy efficiency, water conservation and healthy environment – and how these elements work together.

+ gibbs-smith.com



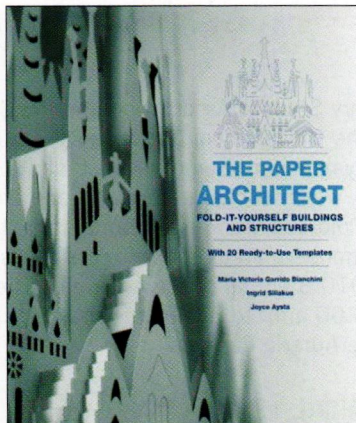


The \$12 Million Stuffed Shark

by Don Thompson
(Palgrave Macmillan)

In 2006, works by 131 contemporary artists achieved record prices at auction. *The \$12 Million Stuffed Shark* looks at the economics and the marketing strategies that enable the modern art market to generate such astronomical prices – what makes a particular work valuable while others are ignored. Drawing on interviews with auction houses, art dealerships, artists and the buyers who move the market, this book enables readers to navigate the peculiar world of modern art.

+ us.macmillan.com

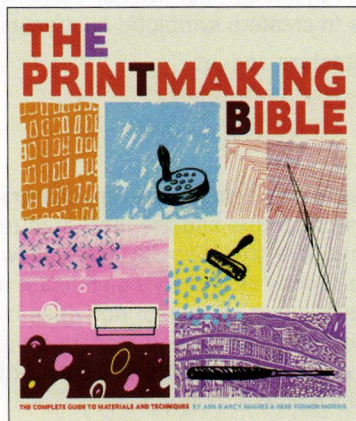


The Paper Architect

by Marivi Garrido and Ingrid Siliakus
(Potter Craft)

Learn how to recreate the world's greatest architectural structures from ordinary sheets of paper. All you need is a craft knife, a metal-edged ruler, a cutting mat and a clear work surface. Each project also includes information on each structure: from the history of the buildings and technical drawings to the raw materials used during construction.

+ randomhouse.com/crown/pottercraft



The Printmaking Bible

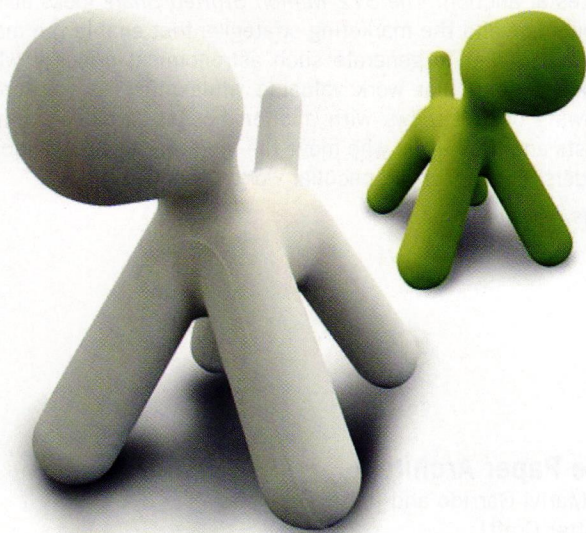
by Ann d'Arcy Hughes and Hebe Vernon-Morris
(Chronicle Books)

Printmaking is enjoying a resurgence – but no comprehensive up-to-date manual on the subject exists. With 1,000 full-color photos and illustrations, *The Printmaking Bible* looks at the ins-and-outs of every variety of printmaking technique practiced today. In-depth instructions are accompanied by profiles that show how working artists create their prints. Historical information, troubleshooting tips and an extensive resource section provide more invaluable tools.

+ chroniclebooks.com

on the **RADAR:**

EVENTS, AND OTHER CURRENT INFO OF NOTE



April 24: Best in Show at Mod Livin'

MARCH 21-JULY 19

The Psychedelic Experience: Rock Posters from the San Francisco Bay Area, 1965-1971, showcases more than 300 wildly experimental and visually stunning works from the Denver Art Museum's newly acquired collection of posters promoting dance concerts and other "happenings" that have since become iconic symbols of the youth culture of the 1960s and '70s. The exhibition emphasizes the artists, their patrons and the many influences that shaped these significant works during a time of radical social change.

+ denverartmuseum.org

MARCH 27

Design Within Reach in Cherry Creek North hosts the third annual Design the Modern Board competition, sponsored by K2 Snowboards and benefiting SOS Outreach. This year's event has gone national and will be held in conjunction with the DWR Seattle Studio - home of K2's headquarters. Graphic designers - both established and aspiring - throughout the Rocky Mountain and Pacific Northwest submitted graphics for a snowboard design. Submissions will be displayed at the event and judged by attendees. The winning graphics from both *Denver and Seattle* will be produced by K2 Snowboards.

+ dwr.com

APRIL 2, 9, 16 & 23

Feminism & Co. at The Lab at Belmar explores issues relating to women and gender. Each evening tackles a different facet of modern feminism through film screenings, creative performance, lectures and discussions. These evenings address women's - and men's - complicated relationship to art, politics and sexuality. Programs begin at 6:30 p.m. Topics include "Bitch! The History and Politics of a Word," "Muscle! Weightlifting and Politics," "Burden! The Case of Willie Mae's Scotch House" and "Libido! Drive and No Drive."

+ belmarlab.org

APRIL 11

The Art History Student Association and the College of Arts & Media at the University of Colorado Denver present the Art History Symposium. Senior-level students present their thesis topics, which concentrate on art and architecture in Denver and Colorado and range from architectural preservation and postmodern architecture to graffiti as art and the upcoming 2010 Biennial of the Americas. The symposium runs from 10:00 a.m. to 3:00 p.m. and takes place in Tivoli 320BC at the Auraria Campus.

THROUGH APRIL 17

Translations Gallery presents *Abstract Paintings* by Anita Lewis. In 1979, Lewis moved to southern Germany where she learned about European Modernism in art and architecture, which is reflected in her interior design work. Her goal as an artist is to create a symbiotic relationship between modern architecture and art.

+ translationsgallery.com

APRIL 18-19

Doors Open Denver is a citywide event celebrating Denver's diverse architecture and the local architects who have shaped the city. This free, two-day event allows visitors to go behind the scenes of the city's significant architectural gems and lesser-known treasures. Activities include self-guided tours of both historic and modern buildings, Expert Tours (registration required) and Urban Adventures, self-guided tours based on a theme.

+ denvergov.org/doorsopendenver

APRIL 24

Mod Livin' hosts *Best in Show*, a live auction and charity event to benefit Downtown Animal Care Foundation. MAGIS Puppies (designed by Eero Aarnio) are decorated by businesses and individuals and then auctioned off. Completed entries will be on display between April 1 and April 24. There is a \$10.00 suggested donation for admission to the live auction and charity event, which begins at 7:00 p.m.

+ modlivin.com

APRIL 24

The 2009 *Untitled* season kicks off with *Untitled #21 (Trip)* from 6:00 to 10:00 p.m. Price included in general admission.

+ denverartmuseum.org

THROUGH MAY 3

From earthquakes and volcanoes to hurricanes and tornadoes, nature's forces have shaped our dynamic planet.

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.

DENVER ART MUSEUM

April 4 & May 2

+ denverartmuseum.org

DENVER BOTANIC GARDENS

March 16

+ botanicgardens.org

DENVER BOTANIC GARDENS AT CHATFIELD

April 3 & May 1

+ botanicgardens.org

THE DENVER CENTER FOR THE PERFORMING ARTS

March 19: "August Wilson's Radio Golf," March 26: "A Prayer for Owen Meany" and May 21: "Quilters"

+ denvercenter.org

DENVER MUSEUM OF NATURE & SCIENCE

March 18, April 19 & May 31

+ dmns.org

MUSEUM OF CONTEMPORARY ART DENVER (PENNY SATURDAYS)

April 4 & May 2

+ mcadenver.org

Throughout history, these catastrophic phenomena have affected people around the world. Learn the causes of these natural disasters and find out how people cope and adapt in the aftermath at the Denver Museum of Nature & Science's new exhibition, *Nature Unleashed: Inside Natural Disasters*.

+ dmns.org

MAY 14

Before this date visit moderninddenver.com and enter the drawing to win Poul Kjaerholm's PK22 chair courtesy of Design Within Reach. On May 14 visit Design Within Reach in Cherry Creek North where we will celebrate all things Danish Modern and give away this amazing chair. Food, drink, music, and, of course, great design.

+ moderninddenver.com, dwr.com

THROUGH JUNE 28


Through his new body of work, *Related*, Anthony Goicolea explores his identity as a first-generation Cuban-American. Drawings, photographs and installations, based on portraits of relatives he may never have met, speak of his attempt to understand his origins and to become familiar with the faces of people whose traits he shares.

+ mcadenver.org

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

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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

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

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

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

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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:

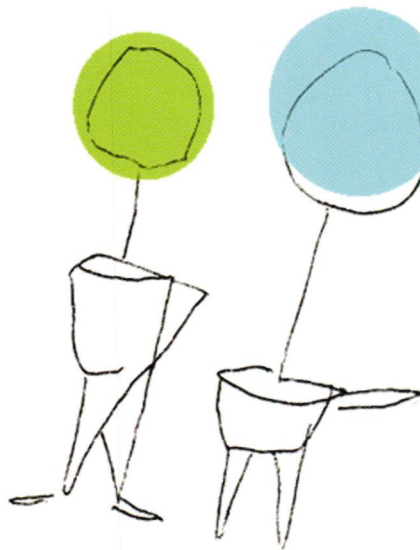
E. Louisiana Ave., S. Dahlia St., E. Florida Ave. & S. Fairfax St. • Denver • krisanapark.com

Lynwood:

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