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MODERN LIVING  INSIDE AND OUT



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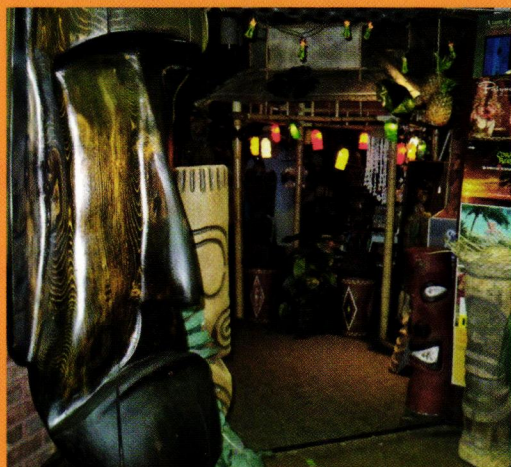
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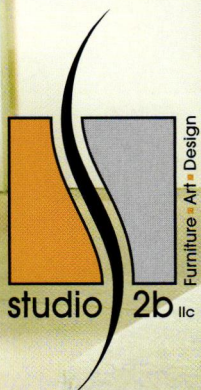


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


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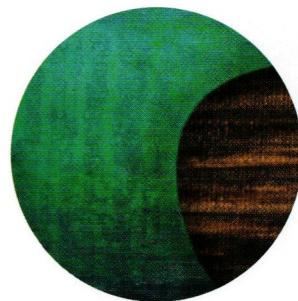
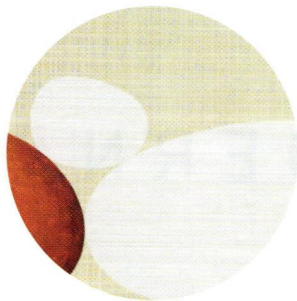
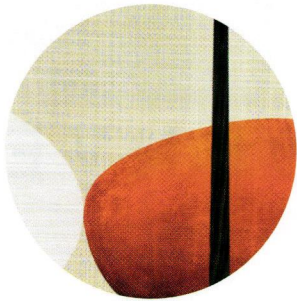
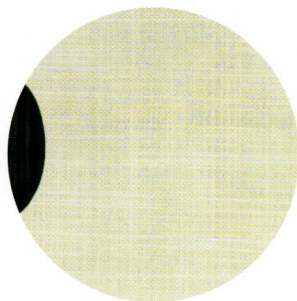
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MODERN GREEN LIVING

Art for Modern Spaces





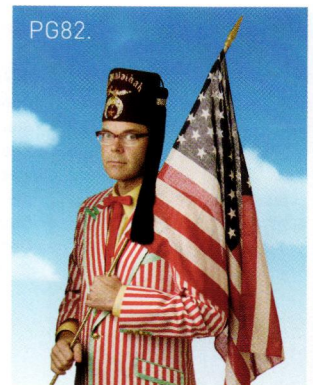
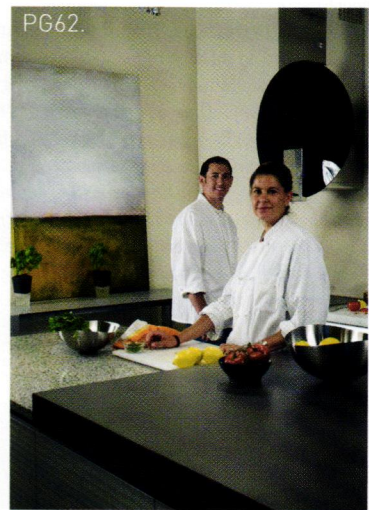
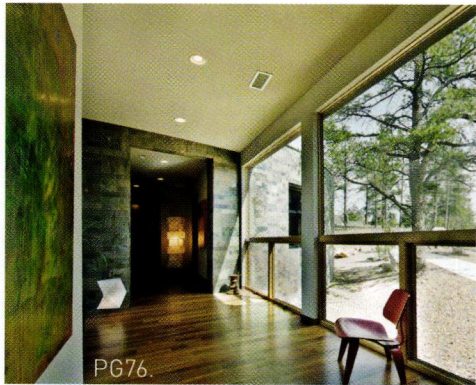
#9

summer 2010. Issue number nine **INSIDE**

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MORE.

Two years ago this summer over looking the Denver Art Museum on the beautiful rooftop terrace of the Art Museum Residences we launched the first Modern In Denver. It was a thin, staple bound issue, that seemed almost impossible to put together, but we did it and had a great party to celebrate. That night, I honestly didn't know if we would make it to number two or three, but after more work and fun than I could have imagined, we are excited to be putting out number nine. This issue is our biggest yet and we think the best so far. More pages, more features, and more momentum as more and more people discover and respond to our mission of promoting and celebrating all the great art, architecture and design in Denver and Colorado. Have a great summer and thank you so much for supporting us (and our advertisers). More to come.

William Logan
Publisher

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OUR COVER IMAGE:

WHAT AN ANGLE.

A incredible view of the grand staircase from the Museum Shop in The Denver Art Museum. The photo was shot by Paul Brokering and the painting in the photo is by Jessica Stockholder, *Wide Eyes Smear Here Dear*, 2009, at the Denver Art Museum.
© The artist.

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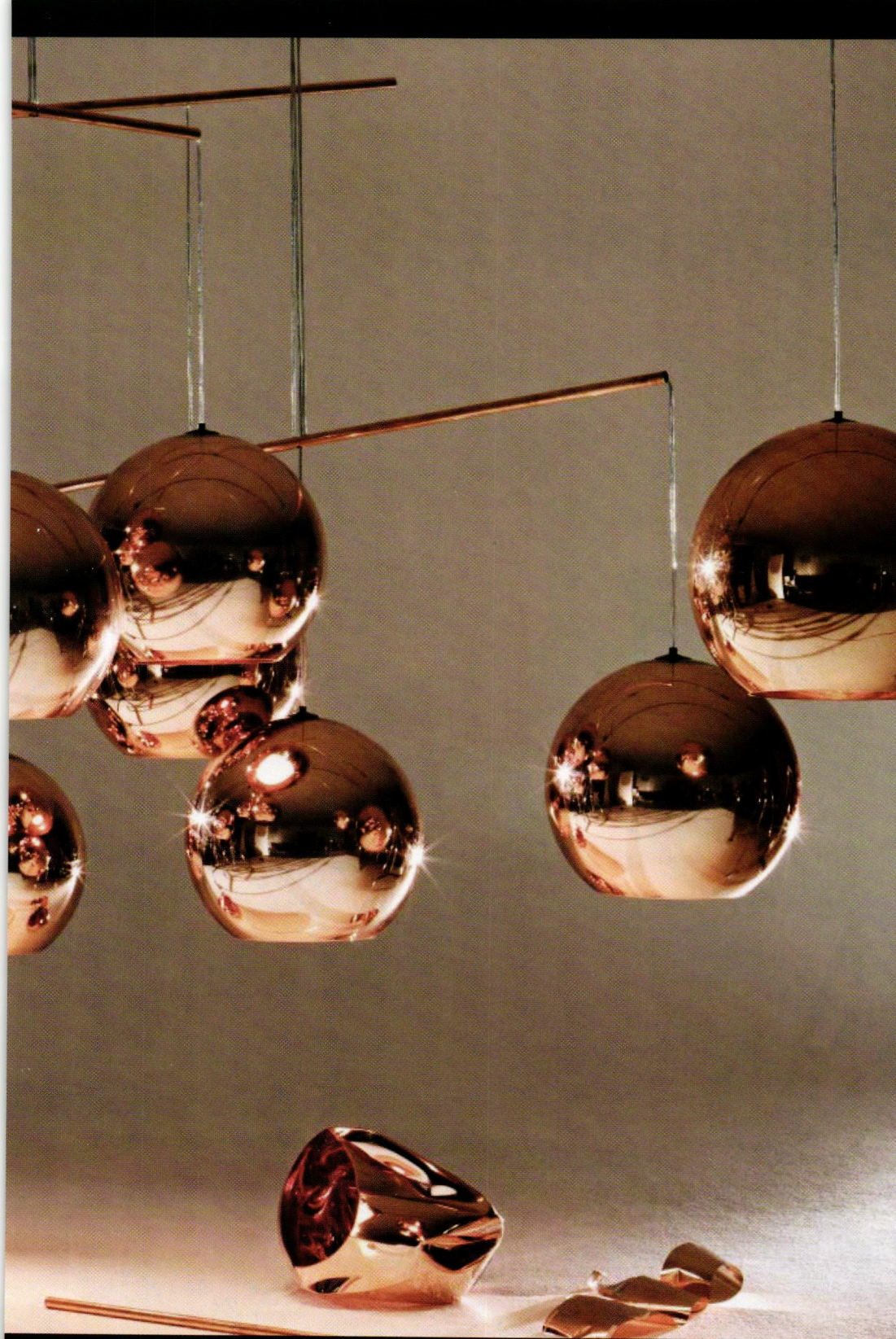
Modern In Denver is created by the dexterous hands and sometimes agile minds of Indelible Inc. using Mac OS 10.6.3, Adobe Illustrator, Photoshop, InDesign and Lightroom with Fontcase, an HP Laser printer, Sirius 100, a spiral notebook, a ruler, a PaperMate flexi grip pen and a much needed sense of humor.

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A LITTLE COLOR

WORDS: AIMEE BRAINARD

EYE CANDY: PASTELS

Beat the summer heat with these delicious ice-cream colored shades and sun bleached hues that range from fresh citrus to pretty pinks and soothing aqua blues.

Aimee Brainard is a color and material design professional with special expertise in trend insights, forecasting and design strategy. She has consulted for numerous companies in industries ranging from automotive to consumer products.





CLOCKWISE FROM TOP

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FIELD STUDY | OBJECTS | etc.

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

words:

Sarah Riddle, William Logan, Aimee Brainard



111 NAVY CHAIR

Ever wonder what happens to all those soda bottles that can be found accumulating in recycling bins far and wide? Wonder no more. The 111 Navy Chair is made from 111 plastic bottles, hence the name.

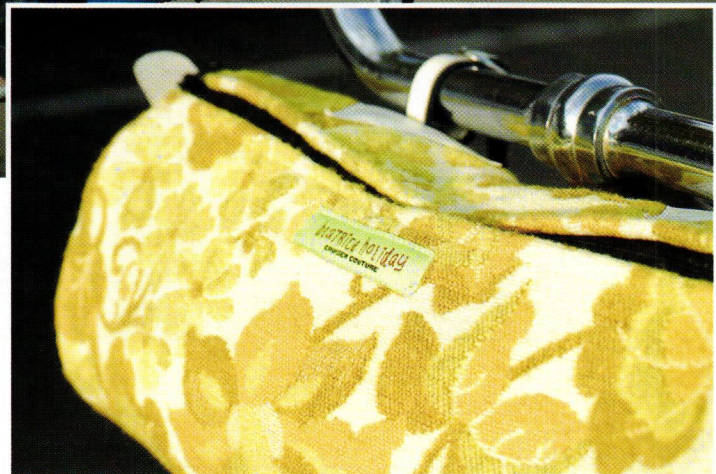
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HANDLEBAR BIKE & SHOULDER BAG

Made with vintage fabric, these stylish and versatile bike and shoulder bags (they come with an adjustable strap) are the creations of local design shop Beatrice Holiday - Wheel Cute Couture. These bags embody what we love - style and function with a large dose of fun! Since these bags are made from vintage fabric, patterns are limited.

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MAGIMIX VISION TOASTER

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ABICI BIKES

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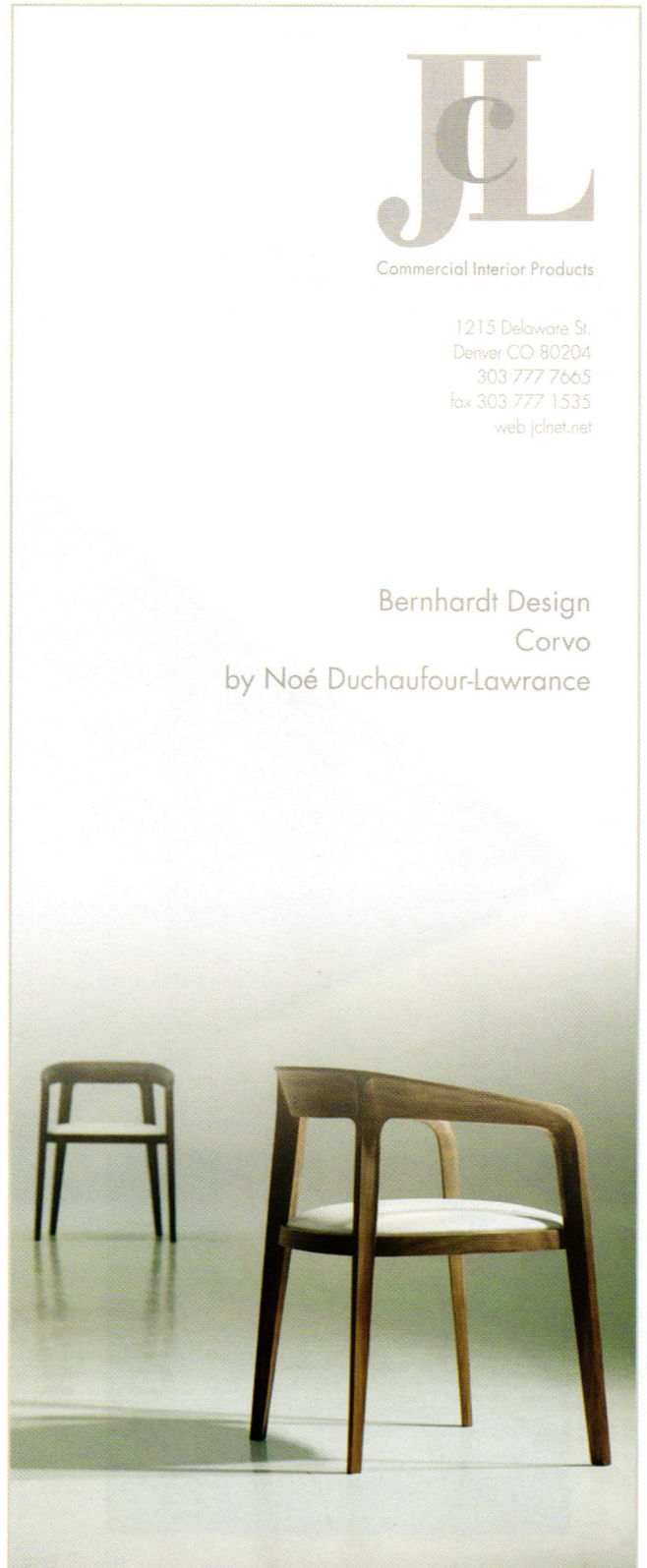


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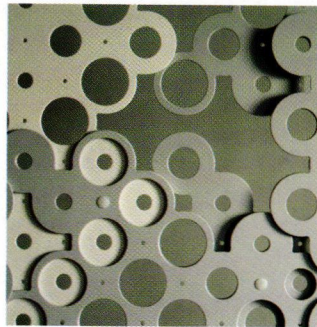
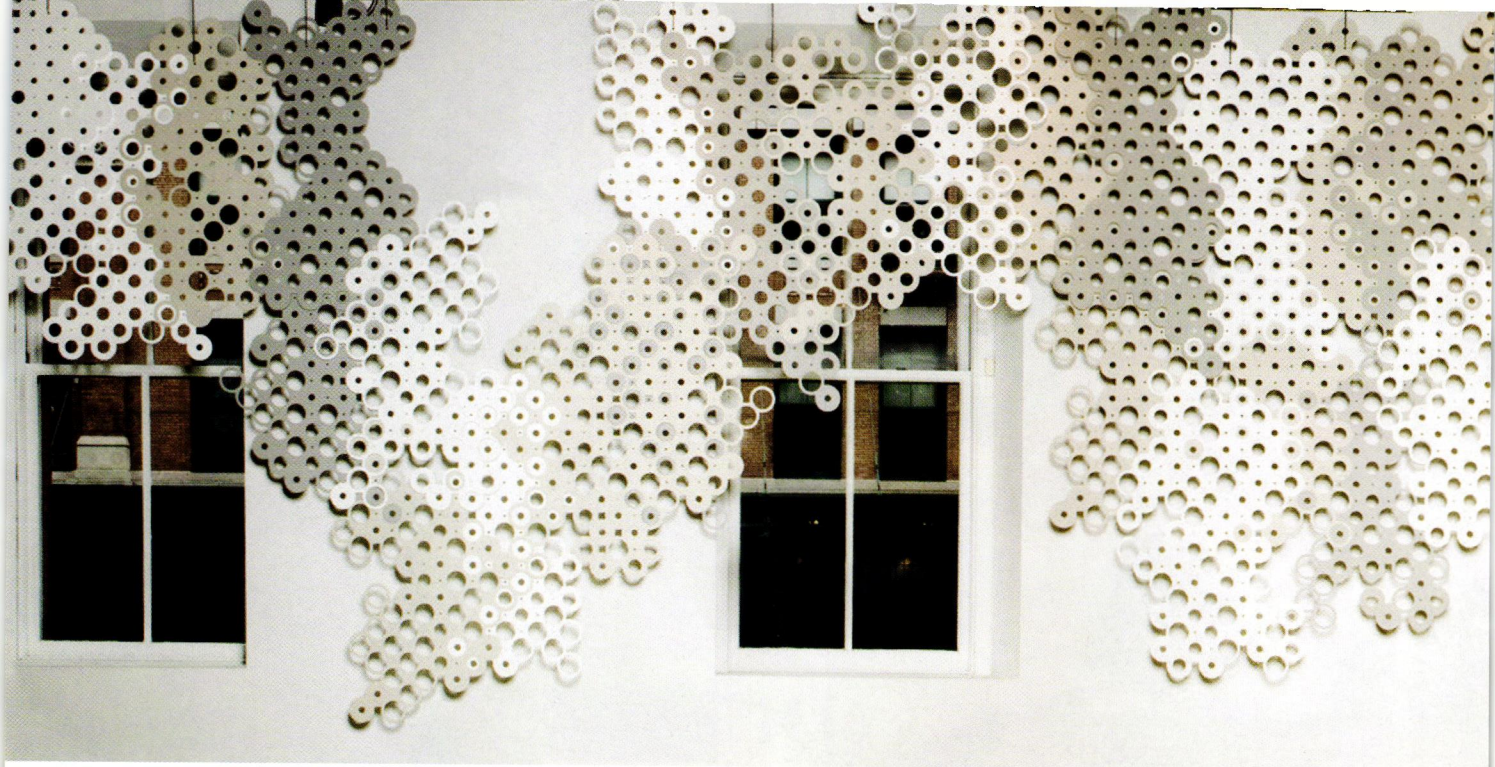
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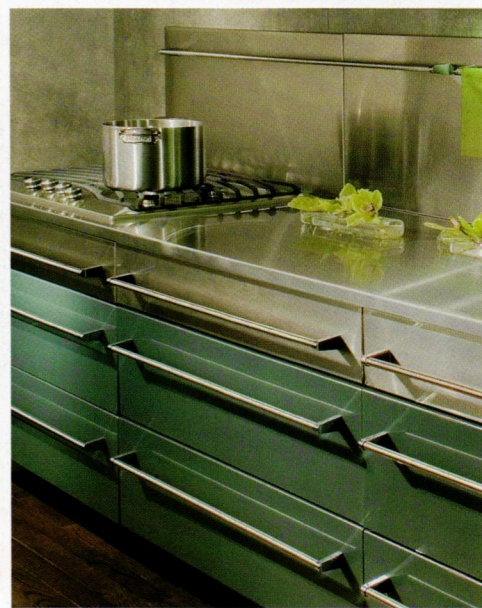
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THE ART OF RETAIL.

ROTH+SHEPPARD ARCHITECTS

reimagines the Denver Art Museum Shop and ends up creating one of the most original and inspiring retail experiences in Denver.

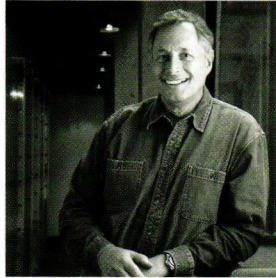
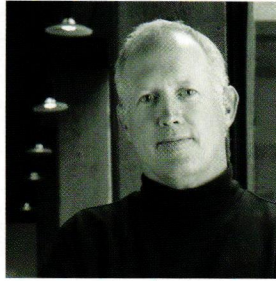
words: Matthew Craig • images: Paul Brokering

After struggling with visibility issues and an undefined identity since its opening in 2005, the Denver Art Museum's Museum Shop, once tucked behind the grand staircase within one of Denver's most iconic buildings, is now reaping the rewards of a dramatic new location and redesign.

Already matchless in its architecture and undoubtedly one of Colorado's most beautiful cultural institutions, the museum has become a favorite destination for residents and tourists alike. Yet, the new Hamilton Building's spacious entry lobby and retail store have always lacked the sense of excitement and creativity the rest of the space inspired.

So, Denver-based Roth + Sheppard Architects—known for their design of groundbreaking, award-winning spaces like Room & Board, Max, Skye Boutique, Vesta Dipping Grill, Cucina Colore and the new Modmarket in Boulder—was retained to put the finishing touch on this landmark cultural complex.





“It is much more difficult to do something simple. Anyone can do complex. We work hard to create beautiful, elegant, special spaces and buildings... we question everything that’s been done before with no aesthetic or end in mind. Every space has opportunities within it, but great attention to craft and invention are required - especially in smaller projects.”

Jeff Sheppard

PREVIOUS SPREAD: A seamless transition between the Denver Art Museum lobby and Museum Shop is facilitated by large expanses of glass and the absence of doors.

THIS PAGE TOP: Jeff Sheppard
THIS PAGE BOTTOM: Herb Roth

RIGHT: The Café, a future ‘crossroads’ between the Denver Art Museum and the Clyfford Still Museum [to open in 2011], introduces a chic new destination to Denver.

After extensive studies, Roth + Sheppard recommended that the original Museum Shop be moved to the north side of the existing lobby, then set about transforming the new space into an inspirational centerpiece for the museum’s expansive entrée.

When reimagining the new Museum Shop, the designers at Roth + Sheppard began by rethinking the ‘why’. “We’re here to question the status quo—to turn our projects into something new; something that speaks to the future,” explains Sheppard, design principal at Roth + Sheppard Architects. “We’re always asking, ‘What makes this great architecture?’” He continues, “It’s all about discovery, invention and rethinking—people rarely question, in a deeper way, how a project type is to be used.”

While the majority of retail projects follow established design standards—i.e.; each store is typically defined by four solid walls secured by a single point of entry and exit—the designers wanted to erase the conventional divide between art and commerce by turning the Shop’s merchandise into its own exhibition of art. After all, the Denver Art Museum is an extraordinary space where visitors immerse themselves in some of the world’s finest artwork.

Today, the Shop is filled with custom display fixtures and minimalist design details, including the largest LED display wall in the United States. Merchandise featured through the use of innovative lighting and high-end finishes includes selections from local and national designers—jewelry, books, music, clothing, purses, children’s toys/activities and greeting cards as well as an array of custom products inspired by Daniel Libeskind’s stunning architecture and exhibitions from the museum’s world-class collection. A new café space also offers gourmet coffee and tea, salads and sandwiches, as well as a place for visitors to rest and reflect.

While the Museum Shop is only 5,600 square feet, the design challenges were as demanding as those presented by a larger space. Sheppard shares, “It is much more difficult to do something simple. Anyone can do complex. We work hard to create beautiful, elegant, special spaces and buildings. We question everything that’s been done before with no aesthetic or end in mind. Every project, regardless of size or initial program, has opportunities within it, but great attention to craft and invention are required—especially in smaller projects like this.”

Because Roth + Sheppard wanted the new Museum Shop to inspire an “Oh, my God” reaction from visitors, the firm challenged its core design team to rethink how the museum’s retail store could be defined by examining what’s important to the actual architecture of the building and space. For example, since only one wall in the entire space is vertical and at a right angle to other walls, the designers were able to entice visitors to explore the full Shop by creating a sense of mystery around

cafe





“In most retail locations, you start with a plain vanilla box – in this case, the space was already special, so our objective was to maintain the integrity of the architecture while carefully inserting elements that enhanced the experience.”

Jeff Sheppard



LEFT: A 50-foot-long wall of greeting cards reads like a linear mosaic, reinforcing the notion of 'merchandise as art.'

ABOVE: The angled architecture of the Hamilton Building provides a dramatic backdrop for a linear display of artful books.

and between the structure's dramatic angles. As a result, the Museum Shop, like the overall building, now feels like an evolving, living entity.

Cathey Finlon, the Denver Art Museum's president, apparently believes the designers hit the mark. She shares, "This is an unbelievably gorgeous shop—a well-designed environment for having fun shopping."

"We believe in raising people's level of expectations; to design in such a way that our clients are amazed at how we were able to work with them to 'push the envelope,' expand their horizons and take them in a direction they may not have considered before," shares Sheppard. "So, we spend a lot of time upfront thoroughly understanding each project and clarifying the core vision. Essentially, we are trying to get at the essence of the problem versus getting lost in the symptoms."

Sheppard puts this philosophy into action on every retail project he designs. In this case, the concept of change and evolution drove the design for the Museum Shop, as well as a desire to honor Libeskind's original architecture. He also believes that a carefully crafted retail experience can strongly impact people, just as great art does.

"This has been a great project to work on. It's rare that an architect has the opportunity to work on another architect's iconic building—thus we wanted to stay true to Daniel Libeskind's original design concept," states Sheppard. "In most retail locations, you start with a plain vanilla box. In this case, the space was already special, so our objective was to maintain the integrity of the architecture while carefully inserting elements that enhanced the experience."

"The staff is truly proud of their workplace," shares Museum Shop Manager Greg McKay. He also points out a major bottom-line improvement measured through increased foot traffic and sales.

Those involved with the project believe the new Museum Shop will draw more than just museum visitors. With its prime downtown location just steps from the State Capitol and Civic Center Park, the Shop is a perfect destination for someone looking to flip through an art book, grab a coffee or pick up a one of a kind gift.

Indeed, Roth + Sheppard Architects has transformed an understated retail store into one of the most distinctive shopping experiences in Denver. By creating a one-of-a-kind space where everyday merchandise has been transformed into art, the standard and expectations of retail design in Denver have been elevated to even greater heights.



OPPOSITE: Designed to encourage a sense of discovery, the Museum Shop juxtaposes subtle layers of color, light and tectonic elements.

ABOVE: A special space designed for the museum's younger patrons leverages bold colors, scaled fixtures, soft seating and ample room to play and explore.



“Much appreciation for the beautiful store you designed for the Denver Art Museum. We were extremely impressed with how your sensitivity to the unique nature of the building resulted in a truly integrated design that not only meets the needs of the client, but takes this spectacular interior space to a completely new level. We look forward to an opportunity to work with you again.”

Nina and Daniel Libeskind, Studio Daniel Libeskind

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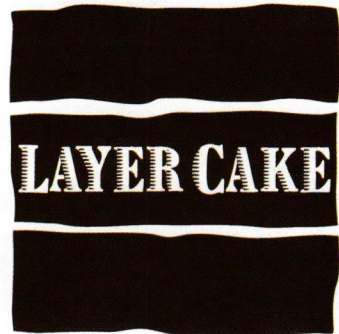
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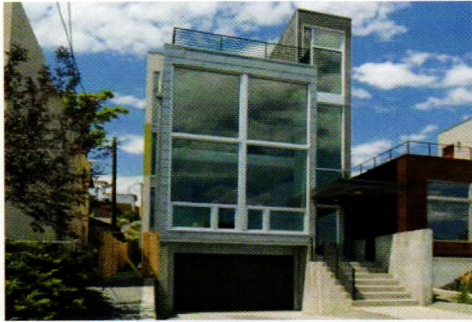
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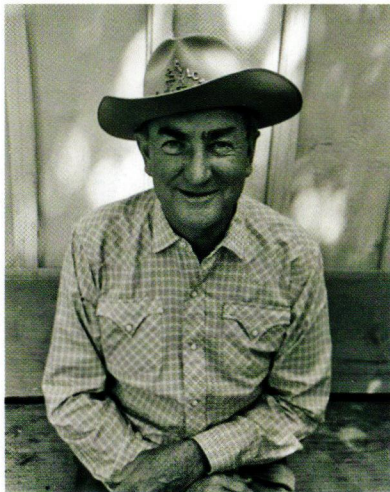
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words & images: Atom Stevens



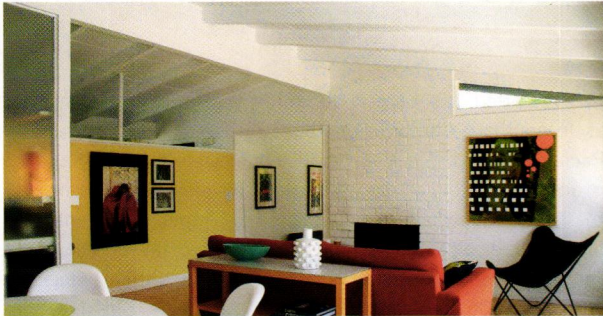
Graeme and Megan Nistler stand outside their Cliff May ranch home. The previous owner of their home had removed the floor-to-ceiling windows, courtyard fence, and redwood siding, amongst other things. The couple has worked very hard to bring their home back to life.

“The creative thinking and advanced contemporary styling of Cliff May and Architect Chris Choate have made it possible for every family, everywhere, to have a beautiful, sturdily constructed Cliff May Home, featuring the charm, comfort practicality and indoor-outdoor atmosphere for which Cliff May custom homes are world famous,”

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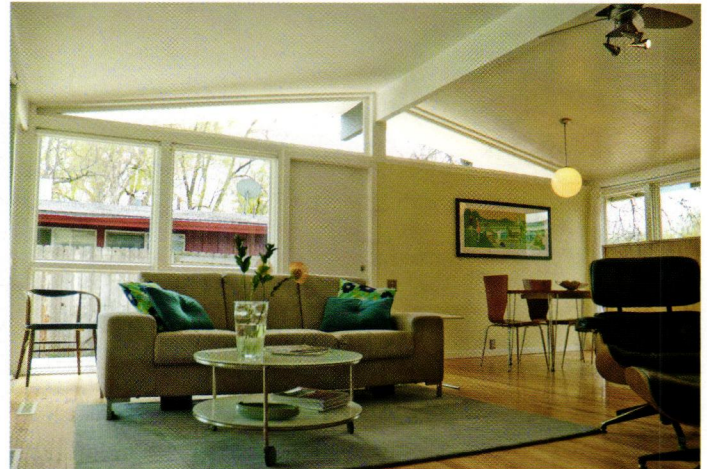




Cliff May's low-cost ranch homes have become architectural treasures in California, where proud owners have updated and improved their homes into bright and modern living spaces that fulfill May's vision of indoor/outdoor living. Photos on this spread by Rochelle Kramer, courtesy of Ranchostyle.com



By focusing on livability, May built houses around the way people wanted to live. He conducted his research by watching people live in their homes - how they entertained, relaxed, cooked, and interacted with the home and the outdoors.



The Home YOUR Dream Built...
 DESIGNED BY ... **CLIFF MAY**
 MAGAZINE COVER HOME

"A Home Designed for Today's Living
 at a Price You Can Pay"

BETTER HOMES / 7TH GARDENS

Built upon a firm foundation of contemporary needs, CLIFF MAY HOMES achieve their essential livability through the Western ranch informality for which Cliff May is nationally famous.

So . . . it's really fun to live in a Cliff May home! The most modern planning saves more of your time for relaxation and recreation. Here you and your family are indoors and out-of-doors. Patio and garden are distinctively blended into your living area. It is truly a home planned to give the whole family a wonderful opportunity to live!

Leading home magazines have been quick to recognize this freshness and advanced thinking of Cliff May designs. That's why you see them featured—not just once, but again and again, in America's best publications.

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ABOVE: An ad from a June 1955 Denver Post calls the new Cliff May homes in Harvey Park "Magazine Cover Homes," reflecting the great popularity of these houses in home magazines such as Better Homes and Gardens and Sunset Magazine.

Cliff May started his career designing and building small homes in southern California in the 1930's. His Haciendas and Rancherias were his first speculative homes built around San Diego, and represented an early glimpse of his ideas about home design. Most notably, these houses had U-shaped floorplans, creating the feel of a private courtyard - where the outdoors became an active part of the living space, rather than being wasted. In a 1936 interview with *Sunset Magazine*, Cliff May said "The early Californians had the right idea. They built for the seclusion and comfort of their families, for the enjoyment of relaxation in their homes. We want to perpetuate these ideas of home building."

Although May never had an architecture degree (or any degree at all), he continued to develop his career and design philosophy by partnering with various developers to design larger custom homes for individual clients. He continued the theme throughout his career, to design homes that were more about function, and less about a particular 'style,' a core idea of modern architecture that was being established by the modernist architects of the time. May built houses around the way people wanted to live, focusing on a home's "livability." He researched this by watching people live in their homes - how they entertained, relaxed, cooked, and interacted with the home and the outdoors. At the same time, he kept aware of the latest products and ideas of the time, always taking advantage of new technology and innovation to improve the livability of his homes. He even went so far as to use his own sprawling ranch home as a laboratory for new technologies, before introducing them in his designs. Sliding glass doors, the first gas dryer, the first walk in freezer, intercoms, motorized skylights, and the Moen single handle faucet were just a few modern home technologies pioneered by May. He also invented a vanity - "A tireless inventor and tinkerer, he was fascinated with plumbing and developed what he called the Pullman lavatory for his first





house in the early 1930s, because he was dissatisfied with the wall-hung and pedestal sinks that had no counter space for toiletries. His invention combined a kitchen sink with built-in cabinetry to make what builders call a vanity.” (From *Cliff May and the Modern Ranch Home* by Daniel P. Gregory.)

In the 1950's, with a successful custom-home business and a lot of notoriety under his belt, Cliff May and architect partner Chris Choate set out to launch a new business building ranch homes for the masses. To do this, May and Choate embraced yet another technological innovation - the modular home concept.

Using the same concepts of livability that he applied to every custom home, the team developed a set of simple, yet versatile home designs that could be prefabricated, and shipped off for quick and affordable construction. Developers would purchase these homes from Cliff May, perform the marketing and sales, as well as the construction. To ensure the integrity of the brand, May tightly controlled how developers built and marketed the homes. “Cliff May even came to Denver to buy furniture for the model homes,” said Larry Canterbury, a resident of Harvey Park who worked for D.C. Burns Realty and Trust when the neighborhood was being built, “We had to pay for the furniture for each model, and I think (May) spent as much on the furniture as the house cost.” Although Cliff May's low-cost ranch concept was wildly popular, Cliff May and Chris Choate found the

process of enforcing their patents, as well as coordinating the necessary manufacturing, development, and financing of the low-cost ranch concept too daunting to continue. After selling a few-thousand homes around the country, they went back to what they knew best - custom homes for individual clients.

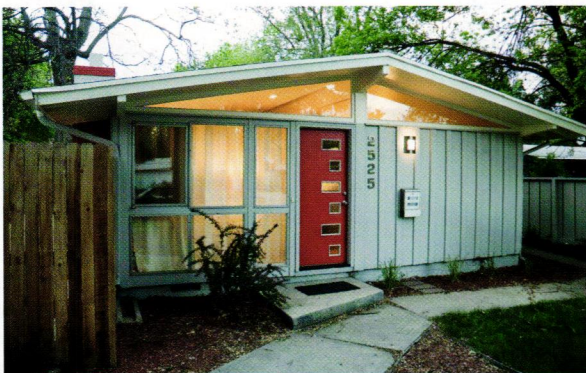
CLIFF MAY IN HARVEY PARK

A local resident living on Meade Street as the Cliff May Homes were being built described an odd sight in 1955, “the whole block consisted of nothing but foundations and chimneys.” As construction of the foundations and chimneys was completed, trucks pulled up to each site and unloaded large crates. These crates were carefully broken down as prefabricated parts were unpacked. The houses went up alarmingly fast, as the walls of the crates were installed as wall panels on the homes, filling in the voids of the post-and-beam frame. These ‘panels’ were patented by Cliff May and Chris Choate as a key part of the homes’ stability and cost-effective construction.

The original sales brochure highlighted how each home could be customized and made unique, “A combination of design elements—such as—the location of the home on the lot, the blending of patios, walled gardens, service yards, pergolas (skyshades) and landscape architecture with the interior of the home, the color planning of both the interior and



In the last 5 years, a new generation of residents has begun to move into the Cliff May homes in Harvey Park, bringing with them a renewed pride of ownership that brings out the best in the homes' original designs.



exterior features—sets these exciting homes apart from their neighbors...makes it fun to live in a Cliff May Home.”

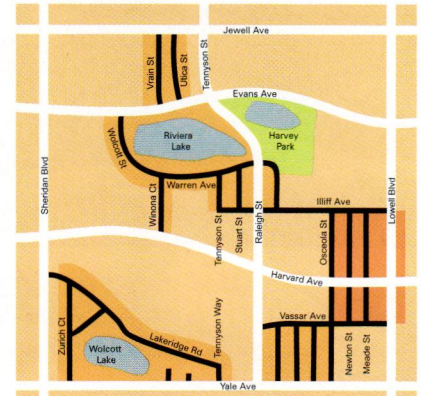
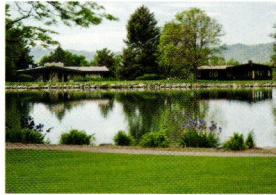
D.C. Burns Realty and Trust, a visionary and cutting-edge Denver developer, offered eight Cliff May floorplans in Harvey Park, with a variety of prices and sizes. Even though the homes are all constructed of the same parts, the streetscape is spared from monotony through the variety of ways that the homes are built on their sites. Some homes are oriented north-south, while others are east-west; some homes are far back on the site, while others are close to the street; and carports/garages are situated in different ways. Also part of this composition is a redwood privacy fence that provides each home with a generous private outdoor space - giving the feel of a greatly enlarged living space. “Because of the courtyard, I fell in love with the house before we even walked in the front door,” notes Grace Stean, a resident who moved in almost 6 years ago.

The Cliff May homes in Harvey Park have many of the same distinct features as their California counterparts: post-and-beam construction makes possible floor-to-ceiling walls of glass on the exterior of the house as well as the ability to change-up the interior floorplan without the worry of load-bearing walls; vaulted ceilings in every room make even the smallest models feel large; the original siding was rough-sawn redwood board and batten – and thanks to extremely wide eaves, which protect the walls from the elements – many of the homes have their original siding; each home features floor-to-ceiling windows in the main living area, providing a visual connection to the outdoors, and in most models, some of these windows are actually doors (double-doors where possible), reinforcing that connection; indirect lighting is provided by coves built into the interior architecture of the home, and fitted with fluorescent lights; and probably most distinctive, the “glass gables,” triangular clerestory windows that occur at each end of the house, bringing in indirect natural light.

Harvey Park.

Southwest Denver's mid-century mecca offers a wide range of classic homes for the modern lover.

Developed in the mid-to-late 1950s and bound by Lowell, Hampden, Jewell, and Sheridan, Harvey Park includes a significant number of mid-century modern homes beyond those by Cliff May. Along with the more common brick ranch homes are the modern Carey Holiday Homes, as well as unique custom homes built around two private lakes. Residents of Harvey Park have easy access to the foothills and Red Rocks via US-285, as well as a great bike trail along Bear Creek.



These homes do differ from their California counterparts in two ways. In order to provide insulation, and the ability to carry Colorado's snow, the rafters are not exposed as they would be in California. Additionally, the homes are built with full crawl-spaces rather than concrete slab floors. This is an advantage by providing a place for utilities off of the main floor.

DENVER'S BEST-KEPT MID-CENTURY MODERN SECRET

Architects Ollie and Barbara Nielsen moved into their Cliff May home on Lowell Blvd in 1956. "We were looking for a California contemporary home, after living and practicing in California and Arizona," Ollie notes, "we could have gotten more space and a basement in the Hutchison homes just down the street, but they just didn't feel like this house." The Niensens raised five children and ran an architectural practice from their 3 bedroom home—and to this day, they couldn't imagine leaving.

Denver's Cliff May Homes could well be one of it's best-kept secrets amongst an inventory of noteworthy mid-century modern homes throughout the city. Neighborhoods that were built at the same time such as Krisana Park and Lynnwood in southeast Denver, as well as Arapahoe Acres in Englewood (made famous by being the first mid-century historic district in the country) have seen a renewed interest in the same California-style

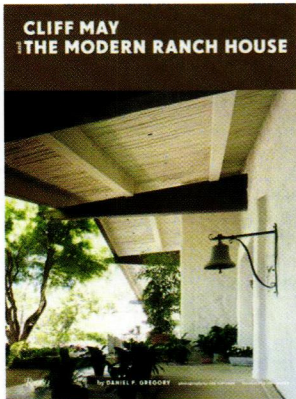
modern architecture (for which Cliff May was a key influence). This interest has led to a renewal of these neighborhoods, where residents are taking pride in the architecture of their home through renovation and restoration. In so doing, these neighborhoods have also been made less affordable for many people who might have an interest in living the California-ranch lifestyle.

Located just minutes from the mountains in southwest Denver, the Cliff May Homes in Harvey Park provides a great alternative to these neighborhoods. The Nielsen's new next door neighbors are a young couple, also architects, who have jumped right into improving their home with a new front door and some fresh new design. They are one of many young, creative, forward-looking people (not so dissimilar from those who bought these homes in the first place) who have discovered Denver's best-kept secret in affordable modern architecture - Cliff May's "low-cost ranch homes."

The neighborhood is starting to see more fresh coats of paint, new courtyard fences, restoration of the homes' original architecture after years of insensitive remodels, and the beginnings of that same pride that can be found in Denver's other mid-century modern neighborhoods.

+More Cliff May & Harvey Park

To learn more about Cliff May or Harvey Park, check out these great resources:



Books

Cliff May and the Modern Ranch House

by Daniel P. Gregory
(Rizzoli)

Western Ranch Houses

by Cliff May
(Hennessey + Ingalls)

Farmlands, Forts, and Country Life: The Story of Southwest Denver

by Sharon R. Catlett
(Westcliffe)

Web sites

Ranchostyle.com

Doug Kramer's Rancho Style: A celebration of Cliff May and the Ranchos of Long Beach California.

HPModern.com

Harvey Park Modern: A new and developing online resource for the awareness and preservation of Harvey Park's mid-century modern architecture.

Cliffmayregistry.com

Primarily a resource for Cliff May home owners, this site also includes links to numerous Cliff May blogs, floor plans, original ads, and brochures.



A new online resource celebrating Harvey Park's mid-century modern architecture.

- Learn About the Cliff May Homes, Carey Holiday Homes, and More.
- Connect with Harvey Park neighbors.
- Discover Modern Homes for Sale.
- Learn about Harvey Park's History.
- See Photos, Maps, and Historical Pieces.

Share your questions or useful Harvey Park facts with Atom Stevens: atom@hpmodern.com.

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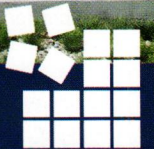
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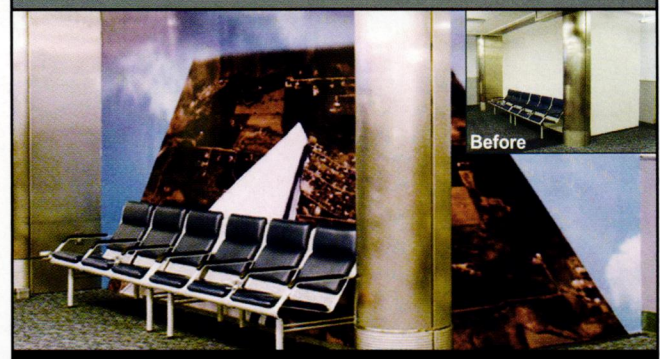
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A Case for Raw Beauty.

A new jewel box on Boulder's Pearl Street Mall keeps its gems hidden inside watches and nestled among more wood than velvet.

Wenger, maker of "Genuine" Swiss Army Knives (its sister company, Victorinox, uses the descriptor "Original") was understandably selective about the location of its first retail outlet in the United States. Eschewing more obvious picks such as New York, L.A., or San Francisco, Wenger chose Boulder. With its dramatic topographic beauty and a metro-area population gaga over outdoors gear and gadgetry, Boulder was deemed a natural fit for the long-lived Swiss brand.

words: Kimberly MacArthur Graham / images: Blake Mourer & Bonnie Sen

THE NEW WENGER store, 3,200 square feet coaxed in less than five months, seems the physical completion of that connection.

Before she knew what she wanted in a design team, Wenger Marketing Manager Melissa Page knew what she sought in a space. An East Coast native, she has an “affinity for things that are real, authentic, and untouched.” When she saw the Pearl Street Mall space, she glimpsed great possibilities beneath the layers of accumulated finishes. “I thought: What can I take away? ‘Cause the bones are great!”

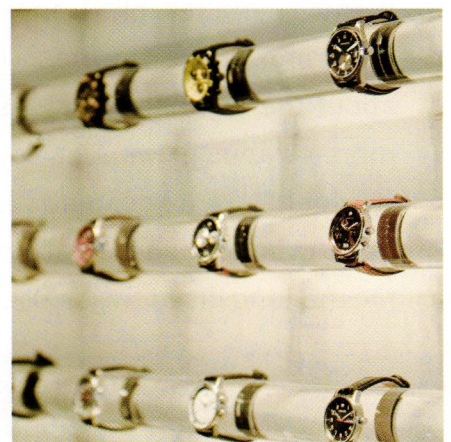
In December of 2009, she selected international architecture and interiors firm Gensler to lead the project, and the team immediately set to work. Time was short. From the first visioning sessions at the end of 2009 to the store opening on April 23, 2010, the fast-paced schedule allowed only eight weeks for design and documentation and ten for construction.

One of the very first tasks for the design team was understanding Page’s respect for the raw space and reaching consensus upon what needed to be saved, uncovered, or tossed. Page’s penchant for spare and salvage had a huge impact on the design direction. “The client loved the look of the space as it was, so we wanted to re-use as much of the envelope as possible,” says Project Designer Jenny West. Leaving intact the floors, brick and stone walls also helped “green” the project.

West adds that both the brand and the surrounding landscape swayed the materials palette. “For finishes, we used less laminate and metal, and more wood.

One of the main goals of the space is to create brand awareness for Wenger’s new line of footwear and technical outdoor gear. Part of that strategy was tying the new items to the already familiar knives and watches. All are beautifully displayed, showing off their forms in the open air in a way that makes it easy to imagine owning them.

Here the watches are shown as they’ll look strapped to a wrist: face forward, no packaging, no glass. Customers interact with them, try them on. For obvious safety reasons, knives cannot be handled so openly, but are displayed to their best advantage, pinned like exotic metal insects on a pristine ground. West says, “It was interesting for us, working on a really small scale. We had to figure out how to give reverence to the objects, by not having customers looking down. We also played with the repetition of multiple forms.”



PREVIOUS SPREAD: One of a kind. The Guinness World Record Knife on display at the new store. Rare Porsche Design pieces are also on display in the store.

OPPOSITE: Natural materials and raw finishes highlight the store’s outdoorsy feel and complement the precision of Wenger products.



WENGER
SCHWEIZER
MESSECKFABRIK

The
Genuine
SWISS ARMY
KNIFE
est. 1853

ODERADE END
ADVENTURE

WENGER

WENGER
SCHWEIZER

The 
Genuine
SWISS ARMY
KNIFE

est.1893

PREPARE FOR

ADVENTURE

DELEMONT
SWITZERLAND

WENGER
SCHWEIZER

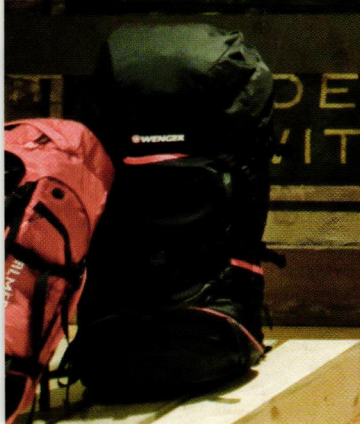
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PREPARE FOR

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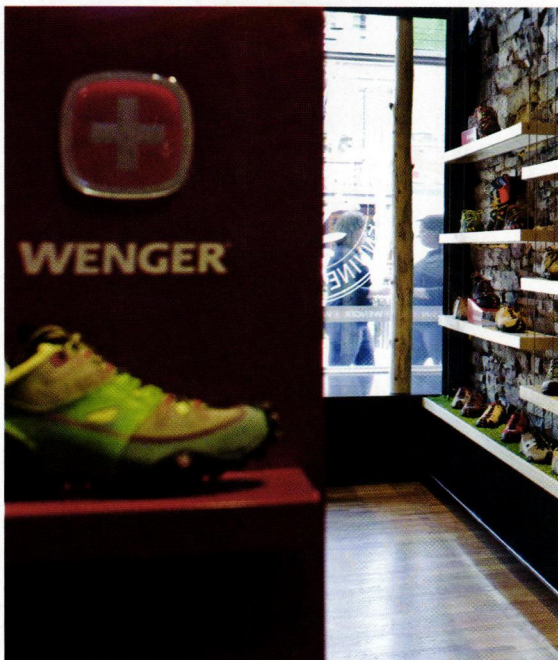


BOULDER
ELEV. 5430 (1655m)

 **WENGER**

OPPOSITE: Art that works: local artists were commissioned to create new pieces inspired by the notion of "discovery": an in situ mural by Larry Polzin.

THIS PAGE: A topographic rendering of the Flatirons by Dan Sjogren of Sjotime Industries frames the sales counter.



A peek at Wenger's new line of footwear.

Taken as a whole, the store design was conceived of as a tangible realization of Wenger's dual brand concepts of authenticity and multi-functionality. Strategies such as re-using select portions of the original building as a backdrop for high-tech gear illustrated concepts important to Wenger, such as the connection between "man-made precision" and "natural ruggedness."

Local artists were engaged to create site-specific works to enliven the long, narrow plan and draw visitors into the back space, which will be used for programming such as guest lectures. On a perforated wall that divides the front and back areas of the store, Larry Polzin's hand-painted mural so convincingly incorporates retro advertising style and color that it seems unearthed rather than created.

Inside the back space, Patrick Marold's sculpture of hand-cut branches of beetle-kill pine, wrapped in twine grows in one corner. Not only does it relate materially to the Wenger brand, but it's slated to become "a collector for stories and journeys as visitor's stories and images are tied to the wall."

Commanding great attention behind the point of sale is a visually compelling topographic rendering of the Boulder Flatirons by Dan Sjogren.

Wenger's Page is very happy with the store's marriage of old and new, technology and nature, and she is pleased that the building's bones were preserved. "The building just did what it needed to do: It stood for itself."

WENGER & VICTORINOX

Say "Victorinox," and people's eyes light with recognition. "Oh, the Swiss Army Knife people!" Say "Wenger," its sister company, and get a blank stare.

WHAT GIVES?

Victorinox and Wenger emerged from two competing companies contracted in 1890 and in 1893, respectively, to supply the Swiss Army with a multi-purpose tool incorporating a knife, a screwdriver, a reamer, and a can opener. Wenger's parent company was in a French-speaking region, while the company that would become Victorinox was in a German-speaking area. In 1908, to soften discord between the two, the Swiss government decided to use both suppliers - each for half of its order. By mutual agreement, Wenger advertises as the "Genuine Swiss Army Knife" and Victorinox as the "Original Swiss Army Knife." Both, however, manufacture to identical specifications and, in 2005, Victorinox acquired Wenger, though it has kept both brands intact.

GENSLER DESIGN TEAM

Blake Mourer – Design Director
 Glenna Tyndall – Project Manager
 Jenny West – Project Designer
 Harry Spetnagel – Graphic Designer
 JD Praeger – Project Architect

CONSULTANT TEAM

Sand Construction
 Greenlight Engineering
 R&L Woodworks & Design

SPECIALITY CONSULTANT TEAM

Patrick Marold – Woven Wall Design and Installation
 Larry Polzin – Mural Art Installation
 Dan Sjogren – Sjotime Industries, Topo Wall



The beauty of repetition: a fleet of knives displayed artfully, in their fully opened glory.

Grills just want to have fun!



Nothing says summer like the sizzle of a grill. Whether a backyard affair or a lawn party at Washington Park, the grill is more than just about cooking food – it's a catalyst for bringing people together. So fire up any one of these great grills and your Summer will be cookin' with style!

words by Marc Herndon

BELOW: The Green Performer Grill is a large-scale version of the two-wheeled Weber classic. In playful glossy green, the high-impact, tubular-steel cart is ready to roll! Complete with a removable bin for charcoal storage and plenty of hanging hooks for mitts and utensils. The Weber Green Performer Grill provides plenty of prep and storage space. +crateandbarrel.com



OPPOSITE: With its curvilinear profile and classic four-hole aluminum vent, the Weber is the most well-known. Created by George Stephen in 1951, the charcoal-burning "kettle" started an American grilling sensation that is still alive and well. These days, you can choose from an array of sizes and colors perfect for the retro enthusiast. Shown here is the go-anywhere Smokey Joe Grill in fresh green enamel, exclusive to Crate and Barrel. +crateandbarrel.com

Grills just want to have fun!

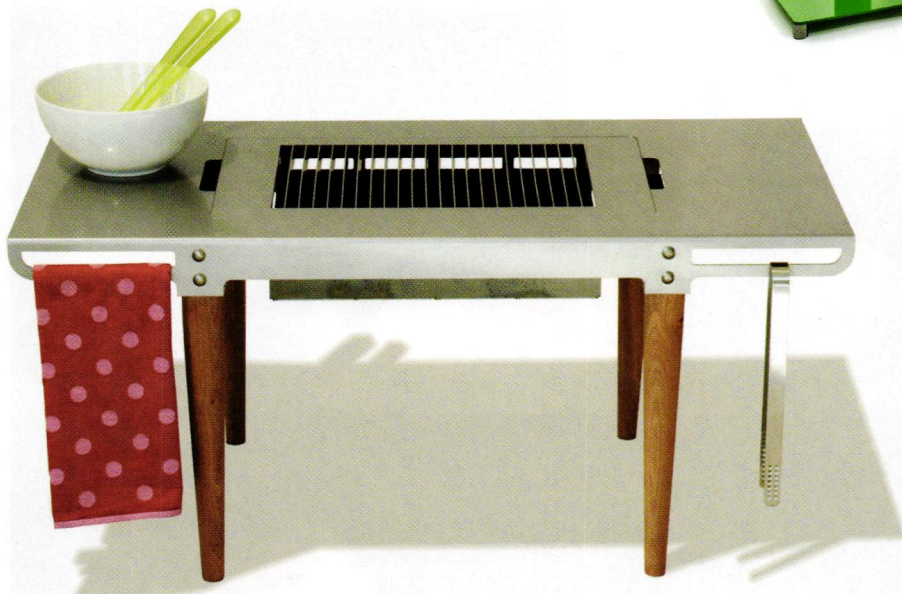


For those looking for something a tad more streamlined, check out the Element from Fuego. With its perforated front, integral wooden prep tray and stylish mobile casters, this compact grill is packed with smoking details. Fuego's Element gas grill conceals the propane tank on all sides. Available in red, white and stainless steel. +studio2bdenver.com



The BBQ Walzer by MOM (Germany) is reminiscent of the charcoal grills found in public parks but with a playful, modern flair. Composed of stainless steel with two levels of grilling capacity, the entire grill can be disassembled for cleaning. The colorful base comes on rollers to provide the benefit of added mobility. MOM's BBQ Walzer boasts a high-gloss base in a multitude of colors.

+mom.eu



The Maandag meubels BBQ plays off the simplicity of a table but with a slightly warmer edge. With a durable stainless steel top on tapered wooden legs, this Danish design is both stylish and utilitarian. The steel grill reservoir at center can be removed for cleaning. Maandag's BBQ table is both minimal and practical.

+paaa.com

For grilling on the go, check out Bodum's Fyrkat Picnic Charcoal Grill. This compact portable grill boasts a 13.4" diameter grilling surface and is available in a sunny array of colors. Its heat-resistant silicone handle with silicone lid clips make for easy carrying and transport. Check out the great grilling accessories too!

+bodumusa.com





SINKING OUR TEETH INTO MORE THAN JUST THE FOOD.

INGREDIENTS

THE CHEF + THE RECIPE + THE KITCHEN + THE TOOLS + OUR CAMERA

WORDS: Kimberly MacArthur Graham

PHOTOS: Crystal Allen

Tables' husband and wife owners, Amy Vitale and Dustin Barrett, share more than a kitchen. In addition to their home life, which includes a young daughter, they share a profession (chef), an alma mater (Johnson and Wales University [Vail campus for her; Denver for him]), previous workplace (Strings restaurant; she hired him), and a dedication to serving what Amy describes as "fine food in a casual atmosphere."

In April, they celebrated five successful years in business. A charming neighborhood spot with "just enough" seating, Tables boasts a smart wine list and a menu comprised of simple foods, creatively prepared and seasonally tinged.

"We are a scratch kitchen," says Amy. "We make everything that we can, including all our own desserts, including the marshmallow." Adds Dustin, "We try to keep the food approachable and familiar. We like to combine simple flavors in a way that's unexpected."

That philosophy shapes the duo's suggested Ingredients recipe for summer. Fresh Alaskan halibut, wearing only a crust of garden-fresh basil, is kissed by heirloom tomatoes and watercress. Sounds complicated, but they assure it is not, that the quality of the ingredients is what gives the dish its beauty and depth. Amy stresses, "Use fresh everything: the halibut, the herbs, and fresh, ripe tomatoes." The restaurant follows this advice, growing herbs and vegetables including twenty-some tomato plants. "By July, we'll be using everything from our garden."

Amy and Dustin, who live in the restaurant's Park Hill neighborhood, welcome locals as friends. "We want to be fresh and fun and comfortable," says Dustin. "We want to build relationships; our neighbors are our clientele. We want to be really accommodating."

OPPOSITE: The open layout of the Gaia kitchen allows easy conversation between chefs Dustin Barrett and Amy Vitale of Tables.

CHEF

AMY VITALE & DUSTIN BARRETT
TABLES RESTAURANT

KITCHEN

BAZZÈO'S "GAIA-C"
KITCHEN • STUDIO 2B

DISH

BASIL-CRUSTED ALASKAN HALIBUT
WITH HEIRLOOM TOMATO "GAZPACHO"
AND WATERCRESS



TOP: The camera loves Gaia's dewy aluminum and glass skin.

BOTTOM: The finished halibut dish, lovingly plated and framed on a Chilewich placemat.



ABOVE: Directed light brings the kitchen's textures and colors to life, setting the stage for a beautifully coordinated culinary effort.

THE KITCHEN:

This recipe was prepared in Bazzè's "Gaia-C" kitchen, from Studio 2b. As a sidenote, Studio2b is owned by another husband-and-wife team, Allen and Samantha Bales. Along with unique furniture and kitchen / bath product lines, they offer interior design consulting services and fine art.

The lustrous Gaia – as its name suggests - is also very green, which makes it a perfect choice for the down-to-earth food of Vitale and Barrett. Maker Bazzè has a zero-waste manufacturing policy, uses 100% recycled and recyclable materials whenever possible, as well as non-toxic paints and lacquers. All Bazzè kitchens are produced in the U.S. (they ship in only 6-8 weeks!) and can contribute points toward LEED project certification.

Gaia, with its aluminum frame, glass door fronts, and completely handle-less design, brings sensuality to the prep and cooking area, in a classically Modern envelope that complements nearly any home decor. Perhaps you're thinking that the likelihood of getting Tables' pro chefs to cook basil-crust halibut for you in your very own new Gaia set-up seems slim. And perhaps it is. But isn't dreaming what summer is all about?

STUDIO 2b

2527 Larimer Street – Denver

303-298-0900

studio2bdenver.com



ABOVE LEFT: When "game" means roasting and watching, check out Küppersbusch USA's 24" triple-threat-combi-oven, convection oven, and television. Not only cool, but efficient, its patented catalytic converter cleans the exhaust air and saves energy by using heat produced during the conversion process to heat the oven.



ABOVE RIGHT: Blanco's stylish and sculptural Ziros faucet gets a close-up.

BELOW: Great architectural lines, an impromptu still life, and a bucolic landscape by Lance Jackson turn a cooking space into a work of art.





ABOVE: This colorful entrée announces “Summer!” like kids shout, “Cannonball!” And it’ll create an equal splash with your guests.

TABLES RESTAURANT

2267 Kearney Street – Denver

303-388-0299

TablesOnKearney.com

call for reservations

RECIPE:

Basil-crusted Alaskan Halibut with Heirloom Tomato "Gazpacho" and Watercress

Serves 4

Make the gazpacho one day ahead, then refrigerate. Taste & re-season before serving

To make the gazpacho, dice 3-4 heirloom tomatoes (any variety or a mix) into medium-sized cubes. To the tomatoes, add the juice from one lemon (3 Tablespoons), 2 Tablespoons of Meyer lemon-flavored olive oil, and salt and white pepper to taste. Cover and let sit overnight in refrigerator.

To make the fish,

4 Alaskan halibut fillets (6 oz ea)

1 ½ cup basil chiffonade (To make chiffonade: Roll stacks of leaves tightly, and, while holding the roll with one hand, use the other to cut it crosswise to create ribbons.)

Olive oil

Salt, pepper

Fresh lemon juice

1 bunch watercress

Preheat oven to 375 degrees.

Coat each fillet with chiffonade and season with salt and white pepper.

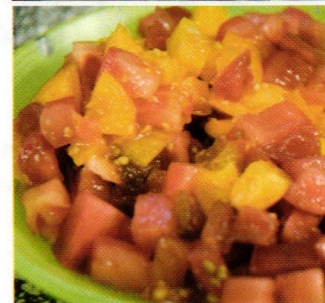
Place a small amount of olive oil in a medium-hot skillet. Add fillets to hot oil and sauté. Cook for 1 minute on each side, then place the fish in a 375-degree oven for about 6 minutes or until done. (Test the edge of one of the fillets for doneness by probing it gently with the tines of a fork; if the flesh flakes easily, it is done.) Squeeze a bit of lemon juice on fish.

To serve:

Place one-quarter of gazpacho in the bottom of each bowl.

Layer one-quarter of the watercress on top of the tomato mixture.

Finish with a cooked halibut fillet on top of each bowl of tomato and watercress.



HAVE A SUCCULENT SUMMER.

WORDS: Joanna Waldenmyer
PHOTOS: Crystal Allen

Your space needs succulents. Low maintenance, architectural and non-traditional. Awesome. They are easy, interesting and will make any space come alive like a piece of art. Integrating them into your home is simple. With an endless number of species (over 10,000 worldwide) the options are limitless.

Want to know more about these amazing plants? [Read on...](#)

SOME BACKGROUND

Succulents are plants that have adapted to survive in conditions with little to no regular water available. When most people think of low water plants, they picture cacti. Cacti and succulents are often mistakenly believed to be two different plant types, but actually the cactus family, Cactaceae, is one of the largest families of succulents in the world containing approximately 2,500 species. Succulents have water storage structures in their leaves, stems or roots that allow them to survive long periods of drought. They also have different surfaces ranging from hairy to waxy to conserve water and to protect them from harsh light and extreme heat. The spines of most succulents are intended to protect the plants from predators and some condense water droplets from moisture in the air that then fall onto the roots.

Most succulents grow in regions of the world where they receive, on average, 2" – 20" of rainfall per year. In most of these regions the rainfall occurs in one season while the rest of the year the plants experience drought. There are some succulents that have adapted to this seasonal rainfall by becoming dormant during the dry season. In locations where rainfall is scarce, such as the coast of Chile and Southwest Africa, succulents are able to survive by utilizing the daily fog that rises off of the ocean and dampens the top few centimeters of soil. The greatest diversity of succulents is concentrated in the deserts of South Africa where a variety of species have evolved over time. In the Americas, succulents occur naturally from southern Arizona to southern Argentina, with Mexico having the greatest amount of species diversity.



BELOW: Original arrangement made for Modern
In Denver by Rand Child from Room & Board.
Reflection Bowl, + roomandboard.com



STAYING ALIVE

The two primary keys to success in growing succulents are to make sure not to over water them and to use soil that drains quickly. Most succulents only need to be watered once or twice per month. If they are watered too much the succulent will quickly rot and die. Watering is only necessary when the soil feels almost dry. Care should be taken to prevent the soil from becoming bone dry for a long period of time because this will cause the roots to die back.

POTTING

When choosing a container, it is best to select one that will allow water to drain through a hole in the bottom. If the pot has a drain hole, it is recommended that a saucer be used underneath the pot to protect surfaces from the water draining from the pot. After the succulent has been watered and any excess water has drained to the saucer, the saucer should be emptied so the bottom portion of the soil is not sitting in water. Unfortunately, many architecturally appealing pots do not have drain holes. If this is the case with your chosen container, you can keep the succulent in its original container. Simply place it into a pot and cover it with rock or moss to hide the container. When the succulent needs water it can be easily removed from the pot and watered in the sink. Alternatively, you can line the

bottom of the pot with a layer of pea gravel before planting to help the water drain out of the soil. Unglazed clay pots are traditionally used with succulents due to their ability to dry out faster and allow the moisture in the soil to evaporate through the pot. If you are using a plastic or glazed pot, watering will need to be monitored more closely due to the pot's tendency to retain more moisture. Pots that are wider than they are tall are perfect for succulents because they better accommodate these plants' shallow root systems.

If you are potting the succulent yourself, be sure to use a potting soil that is specifically intended for succulents. Most retail nurseries sell this type of potting mix, which should be used instead of traditional potting mix since it will encourage the soil to drain properly. Groupings of succulents planted in large planter boxes are often seen. However, due to their large soil volume, these arrangements tend to take more time to dry out, making the plants susceptible to root rot. Smaller, individual pots are more suitable for succulents because the soil will dry out more quickly. Succulents are often top dressed with pea gravel or polished river stones. This provides a finished look to the container, helps to slow moisture loss from the soil and moderates the soil temperature.



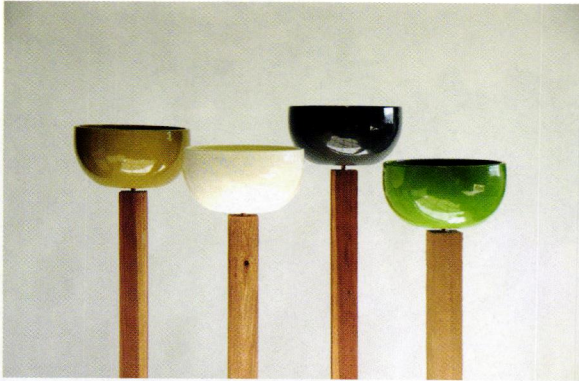


OPPOSITE: Original arrangement made for Modern In Denver by Rand Child from Room & Board. Stainless Steel tray, +roomandboard.com

THIS PAGE: Original arrangement made for Modern In Denver by Jill Schilsner at Moss Pink Flora and Botanicals, +mospinkflora.com. Pot from Ikea, +ikea.com



THIS PAGE: Hanging air pods and ceramic vase by Mudpuppy.
Mudpuppy's Michael McDowell creates hand crafted ceramics in Denver.
His work is available at [etsy.com/shop/mudpuppy](https://www.etsy.com/shop/mudpuppy).



MODERN POTS

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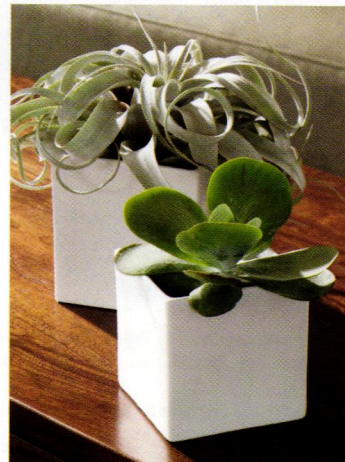
Woodpost pots from Architectural Pottery. Available at +modlivin.com

La Gardo Tackett pots from Architectural Pottery. Available at +modlivin.com

Campy Planter by Perch. Available at +perchdesign.net

Square Vase available at +crateandbarrel.com

Succulent Cube Garden (set of three). Available at +vivaterra.com



LIGHTING AND LOCATION

Different species of succulents require different lighting conditions. Some thrive in a bright indoor room while others need a sunny window with a southern or western exposure. When purchasing the succulent, review the plant tag to see what light requirements the plant has. If a plant gets more direct sun exposure than it's supposed to it can get sunburned, which appears first as a bleaching on the sunny side of the plant and can develop into a permanent scar if the succulent is not moved. During very hot periods a succulent can begin to turn yellow due to stress. This can be remedied by temporarily moving the plant to a less sunny location.

CARE

Fertilizer that contains nitrogen, phosphorus and potassium should be applied a couple of times per year. Each species has their own requirements for fertilizer so be sure to do some research before applying it. In general, the optimal ratio of these three nutrients is dependent on what the grower is attempting to accomplish. Higher nitrogen (30:10:10) promotes better growth, higher potassium (10:30:10) promotes better flowering and higher phosphorus (10:10:30) promotes better disease resistance.



ABOVE: Original arrangement made for Modern In Denver by Jil Schilsner at Moss Pink Flora and Botanicals, +mosspinkflora.com. Pot from Ikea, +ikea.com

RIGHT: Original arrangement made for Modern In Denver by Rand Child from Room & Board. Stainless Steel tray, +roomandboard.com

OPPOSITE: White Porcelain pots by ASA Collection of Germany. +studio2bdenver.com



RAND'S TIPS

From room setting designs, to accessories, to the presentation of flowers and succulents, Rand Child, the Visual Associate with Room and Board in Cherry Creek, is responsible for interpreting the company's design aesthetic in their showroom presentations. Modern In Denver asked Rand to share a few tips for getting the most out of your succulent arrangements.

1. Select containers that are natural and organic in shape and materials; even better - if they are items specific to mid-century artists and movements. These would be pieces like Teco, Eva Zeisel, and virtually anything from Klein-Reid.
2. Metal trays and reflection bowls, as is with any shallow tray that lends to a clean linear design is ideal for planting small succulents and air plants.
3. Tribal and ethnic containers work well in modern classic arrangements.
4. Rougher textured containers (concrete / terracotta) are appealing in rooms, especially when leather and heavy weaves are present on upholstery and building materials such as brick, tiles and metal are present.
5. Try to maintain a rule of scale where the plant measures one-third or less to the overall size of the container.

GO GET A SUCCULENT!

Urban Roots, located at the corner of 10th and Acoma Street in the Golden Triangle, is a small plant nursery catering to urban interior and exterior landscapes. They have a wide selection of pots that can be used for either interior or exterior applications and they offer a regularly replenished selection of small succulents. Too busy to create the succulent potted garden you have been dreaming of? Come into their store, choose your pot and explain your vision and they will put it together for you. They even offer succulent wreaths, either as a tabletop decoration or door wreath.

Urban Roots

+urbanrootsdenver.com
1000 Acoma Street Denver, CO 80204
(303) 893-4064

Moss Pink Flora and Botanicals in Park Hill create some of the most original arrangements in town and can help you put together an amazing succulent display that will delight you and your friends.

Moss Pink Flora and Botanicals

+mospinkflora.com
4615 E 23rd Ave Denver, Colorado 80207
(303) 388-1666

City Floral Greenhouse, located on Kearney Street south of Colfax Avenue, is the oldest remaining greenhouse in Denver. They have a great selection of succulents to choose from. They also offer a diverse selection of pots in many different sizes and colors. Choose your pot and succulents and they will gladly pot it up for you.

City Floral Greenhouse

+cityfloralgreenhouse.com
1440 Kearney Street Denver, CO 80220
(303) 399-1177

If you are looking for a mature succulent, Paulino Gardens is the place to go. They have a great selection of succulents and have some of the harder-to-find species. Looking for a succulent that makes an impact? They have many cacti specimens that are taller than six feet.

Paulino Gardens

+paulinogardens.com
6280 Broadway Street Denver, CO 80216
(303) 429-8062

LEARN MORE?

If you want to learn more about different succulent species, be sure to visit the Denver Botanic Garden's Cactus and Succulent House at their downtown Denver location. A diversity of species is on display there that can be grown indoors. Whichever species you choose, succulents provide a unique way to complete any interior space, and happy succulents may even create new plants for future enjoyment. This is a good thing because you will find that once you buy one succulent you can never have enough of them!

Denver Botanic Gardens

+botanicgardens.org
1005 York Street Denver, CO 80206
(720) 865-3500





ENTASIS GROUP.

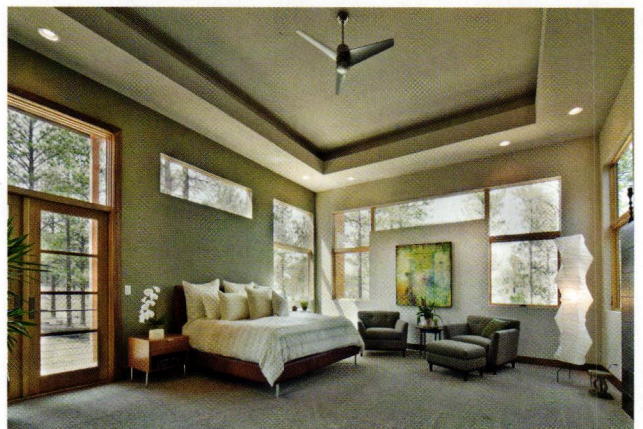
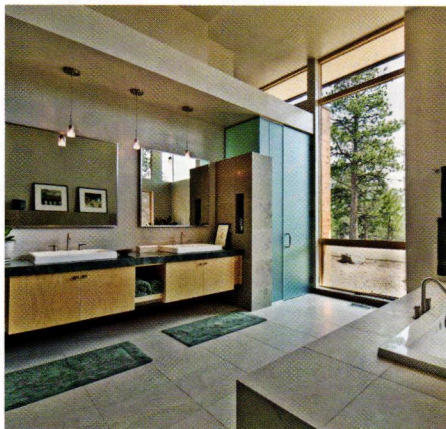
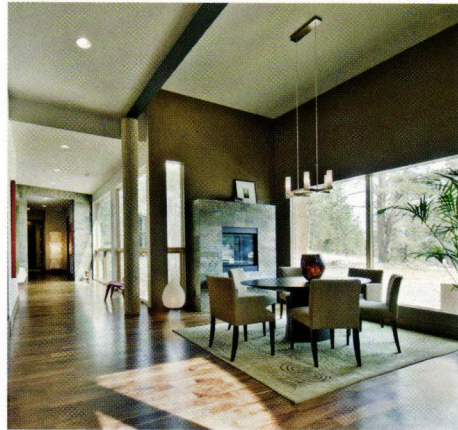
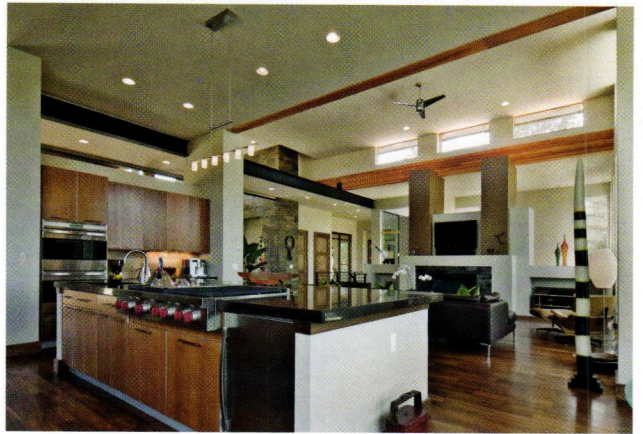
BROTHERS AARON & BRIAN OJALA

are committed to more than award winning
modern architecture. They are just as
passionate about nature and community.

WORDS: HOLLY MURDOCK • IMAGES: BRIAN OJALA & CRYSTAL ALLEN







ABOVE AND OPPOSITE: Interior shots of the Evergreen home that won Entasis the 2009 Home Builder's Association Custom Home of the Year award.



FOR brothers Brian and Aaron Ojala, good design is for everyone. This is the philosophy behind Entasis Group, the building and design firm they founded together in 2002. With Brian as architect and Aaron the builder and project manager, the two form a team committed to making a positive impact on their community. According to Brian, “good modern design should be available to all people.” And it is good modern design that Entasis provides their clients. Whether it is through a custom home, a commercial project or a real estate development, modern living is the essence of Entasis design.

Their “dream big” thinking recently won Entasis Group the 2009 Home Builders Association of Metro Denver BAR Award for custom home of the year. For Brian, “the home should be a sanctuary, a place to rest and retreat.” This sentiment is exemplified in the award-winning 7,000-square-foot home in Evergreen, which was carefully planned around the needs

of the homeowner. In the Entasis design process, the client is everything. Brian begins not with ideas of form or style, but with exploring the life of the client. The books they read, the music they listen to, what they do in their free time, and what they value most in their lives all inform the process. The design begins in unearthing what is important to the people who will be living in the space. The electronic music of Maturo influenced the rhythm of the home in Evergreen, and books like “Sabbath: Finding Rest, Renewal and Delight in Our Daily Lives” by Wayne Muller or “A Pattern Language: Towns, Buildings, Construction” by Christopher Alexander are shared by Brian with the families he designs for.

Typically, as the design progresses, 100 models will be produced, both physical and digital, and the details refined with each iteration. This careful planning results in a more intuitive home. One room flows into another so naturally that it



TOP: A concept design rendering for Denver West Heights, a modern-green office building.

BELOW: Two renderings of a custom modern-green home near the ocean in New Jersey.

doesn't require thought to navigate. The characteristics of the site, the interplay of daylight with the structure and the impact the building will have on the environment are also carefully considered. Through this process the home truly becomes a retreat, a unique experience designed for each client.

Homes designed by Entasis Group provide an intrinsic link to nature. The Evergreen home is carefully built beneath 80-year-old trees, which provide shelter and shade. Each sightline opens to a view of the forest and mountains that surround it. Windows are carefully placed to bathe the space in natural light, and rooms are accented by clean lines and minimal detailing. Passive solar energy is used to heat the home, along with radiant floors, ensuring the design is as sustainable as it is beautiful.

The word "entasis" is an architectural term used to describe the application of a slight curve given to a column to make it appear straight when seen at a distance. It is a technique that creates balance and stability. This concept of thoughtfulness is seen throughout the firm's work. For a home currently being designed in Cherry Hills, Entasis Group and the client are committed to a structure that will be net zero. In a net-zero home, energy use is balanced throughout the year. By incorporating solar panels, geothermal energy and soy foam insulation, a building can produce much of its own energy. At times when it produces more than it consumes, energy can be sold back to the grid for use by the surrounding neighborhood.

A belief in the sacred and responsible nature of design inspires the brothers to give back to their community. Last year Brian and Aaron were part of a project to build a tree house for Cullen McReynolds, a three-year old boy diagnosed with cancer. Cullen's dream was to have a tree house of his own, and Entasis helped design a Japanese-style fort, built around the branches of a tree in his backyard. Their philanthropy didn't stop there. When the Ojalas heard about a blind man who had been injured in his home, they helped with renovations to make the house a safe place for him to live. Brian founded a nonprofit organization, the Humanitarian Design Workshop, to provide design services to people in need. Opportunities like these led to the formation of the Humanitarian Design Workshop. The workshop will allow Entasis Group to expand its reach.

"Helping one person is helping the world," says Brian. He hopes to build churches, schools and homes for people around the world and currently has his sights set on Haiti and other countries that need rebuilding in the face of devastation.

It is the belief of Entasis Group that everyone deserves access to good design. By giving back to the community, Brian and Aaron Ojala ensure that their talents will provide for those who need them most.



ABOVE: An Entasis designed tree house fulfills a dream for three-year old Cullen McReynolds.

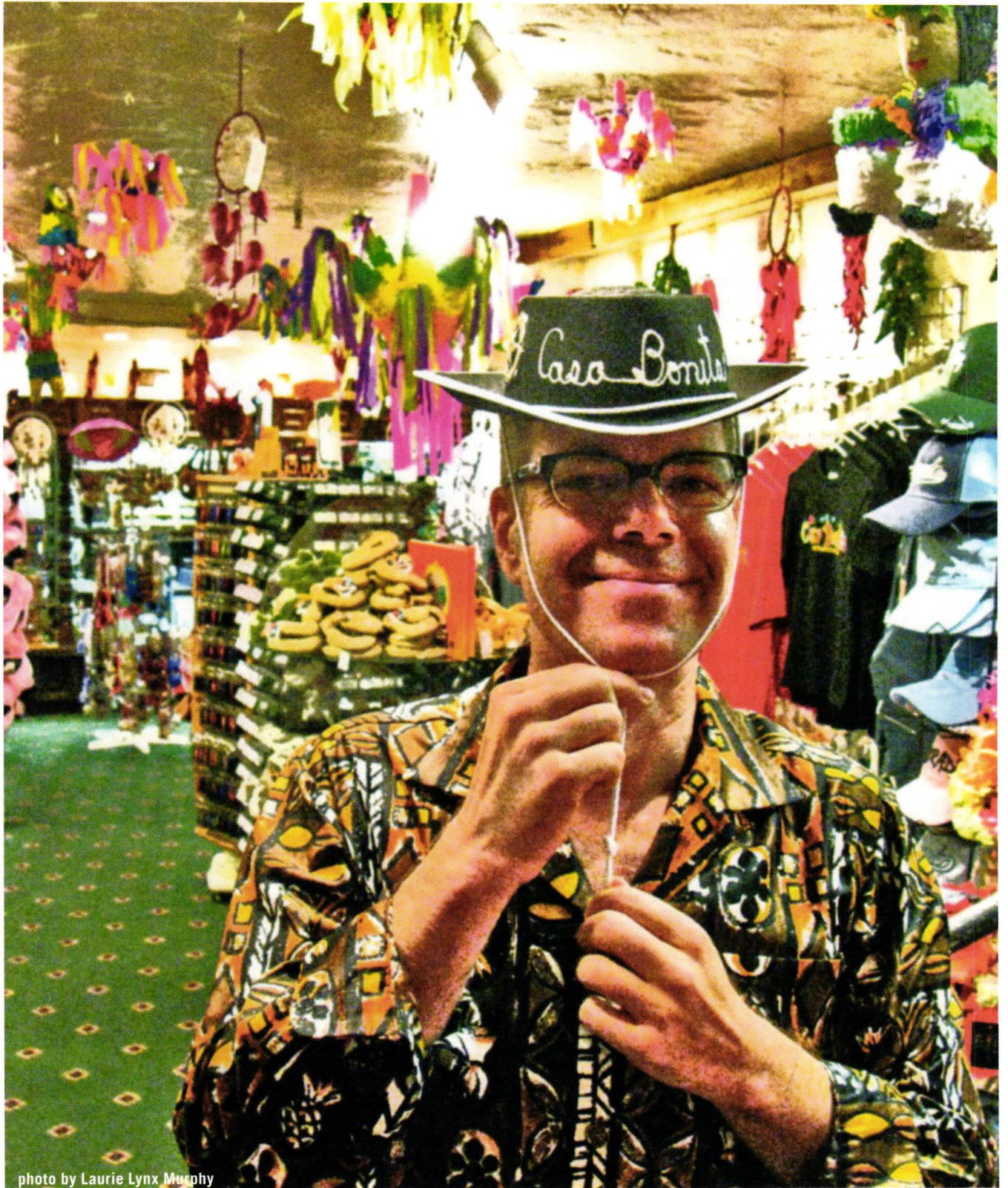


photo by Laurie Lynx Murphy

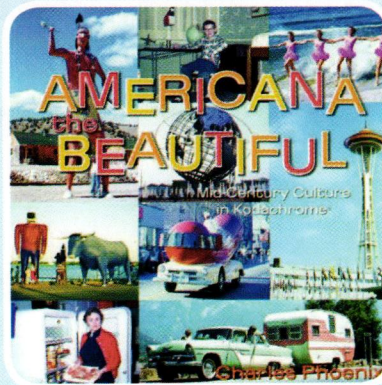
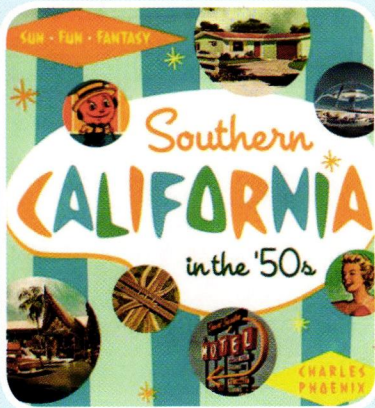
having fun with history

hold on to your hats ...

Charles Phoenix

invites you to his mid-century modern extravaganza!

words by Melissa Belongea



BOOKS BY CHARLES PHOENIX

CHARLES PHOENIX has a colorful and unique personality. His life, his style and his work epitomize mid-century modern Kitsch, one aspect of 1950's American culture reflecting times of a postmodern world, with an emphasis on mass-produced charm as well as manufactured entertainment. While Phoenix could be effectively described as an entertainer and humorist, he is in fact an interactive design expert on the look, taste, touch, and feel of mid-century American life.

Truly a product of his environment, Phoenix grew up in Southern California (where American Modernism was born). He was a frequent visitor at Disneyland and developed an appreciation for the "classic car" culture of region and era. Phoenix says Disneyland was the beginning of his design education and an experience that hardwired his viewpoint of the world as one big theme park. He describes Southern Californian culture as a society of theatrical facades and studio-built environments. Later in life, Phoenix went on to become a fashion designer for nine years and then after that, a buyer and seller of classic cars.

One day, while on a car-shopping trip, Phoenix stopped in to peruse a thrift store and came across an old box of slides dated from 1957. For him, the slides had a palpable sense of history about them, something he figured might find an appreciative audience, and he began work on an original performance featuring the slides - the Kodachrome Retro Slide Show. The show did not begin as a comedy routine, but when the audience responded with laughter to his running commentary, Phoenix had the talent and the personality to make it entertainment. The Kodachrome Retro Slide Show is his signature point-of-view on one slice of American life, which he has presented throughout L.A. and even here in Denver at the Gothic Theater.

From his comedy retro-slide shows to the L.A. Tours he guides and other public performances on what he calls "a celebration of kooky American culture," Phoenix encourages a full appreciation of the oddball tendencies and the innocent devices of mid-century Americans to sugarcoat their environment, which emerges as something he calls Americana. Phoenix even promotes his own original kitschy cake recipe, the Cherpumple (cherry, pumpkin and apple pies baked inside three layers of cake). He says it is a dessert that was inspired by the turducken (turkey-duck-chicken) Thanksgiving dinner recipe. Since 1998, Phoenix has made his way throughout the world in search of his own Americana, defined by theme-experiences and fantasy destinations, not to mention a spectacular collection of environmental and architectural design.

Although Phoenix possesses concentrated knowledge on Americana and kitsch (which he calls "good" bad design), he also understands



CHARLES PHOENIX OUTSIDE BOB'S BIG BOY, ONE OF CALIFORNIA'S MID CENTURY ICONIC RESTAURANTS

classic mid-century design very well. He says it represents a cornucopia of diverse styles and motifs, but part of what is so endearing to Phoenix about the mid-century era is a certain sweet clumsiness about the design. He points to some classic cars of the time as an example. With their disproportionately large wings extending off the back, they are beautiful, but at the same time represent an exaggeration of beauty.

As an expert in fantasy environments and over-embellishment, Phoenix comes to Denver for his fourth year as host of the Denver Modernism Show to give it an extra boost of humor. Show organizer Dana Cain says Phoenix is the only person for the job because he understands the nostalgia of retro and mid-century sensibilities so well.

Phoenix says the event is not so much a show as it is an “extravaganza,” a comprehensive introduction to mid-century modernism (and all its facets), and ultimately an opportunity to have fun with history. Phoenix will be presenting his slide show as well as greeting guests, offering shopping advice, playing MC for the new Miss Modernism Show and generally livening things up with his charismatic and energizing personality.

Since Phoenix began visiting Denver, he says he has fallen in love with the city's rich kitsch heritage. He has also developed a large network of friends and followers who,



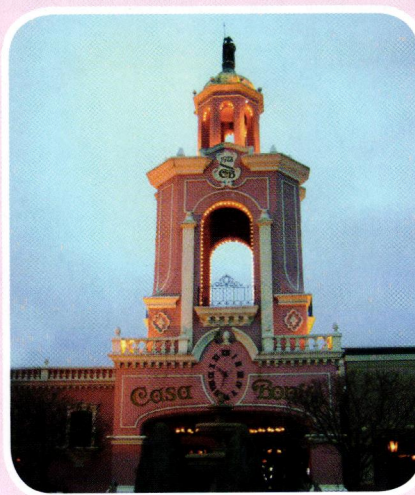
PHOENIX PRESENTS HIS FIRST RETRO SLIDE SHOW IN DENVER - TO A PACKED HOUSE AT THE 2007 DENVER MODERNISM SHOW.

“CHARLES PHOENIX BRIGHTENS UP THE DENVER MODERNISM SHOW SO MUCH WE ALMOST DON'T NEED OVERHEAD LIGHTING. HE'S ALWAYS HILARIOUS AND ALWAYS INSPIRING. I CAN'T WAIT TO SEE WHAT HE DOES AT THE SHOW THIS YEAR!”

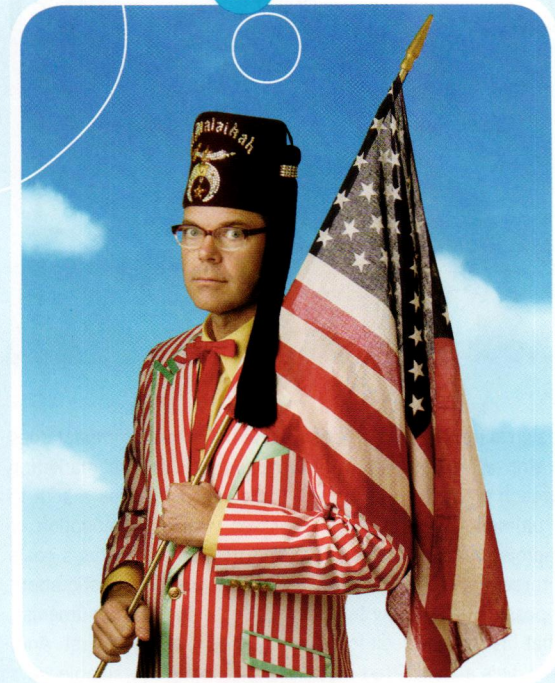
DANA CAIN



LAKESIDE AMUSMENT PARK



CASA BONITA



GOD BLESS AMERICA(NA).

instead of showing him around, are privy to Phoenix's recommendations on where to go and what to see.

"When Charles is in town, he is constantly drawing attention to the most wonderful and bizarre details that we overlook every day," says Cain.

Among Phoenix's favorite Colorado destinations is Casa Bonita. He says it represents the Disneyland of Denver and is world class in terms of décor and theme. While most people complain about the food, he argues that the presentation and packaging only adds to the restaurant's authentic kitsch flavor.

Each time he visits, Phoenix gathers a group and tours the city. He says he likes to start at Casa Bonita for dinner, then dash over to Lakeside at dusk, when the run-down amusement park is in its best light. Another world-class destination, says Phoenix, Lakeside offers some of the best visual aesthetics he has ever seen. With a distinct sense of being lost in time, Lakeside cultivates an original style, combining neon, European and 60's design.

After leaving Lakeside, his next stop is the Cruise Room, an original art-deco bar nestled inside downtown Denver's Oxford Hotel. The bar opened the day after Prohibition ended in 1933. Phoenix learned on one of his trips that the elegant bar had been boarded up for many years and was rediscovered later in near-perfect condition. Other stops on Phoenix's Denver tour include: White Fence Farm, The Brown Palace Hotel, the Molly Brown House, Tiny Town and the North Pole, a year-round Christmas-theme park in Colorado Springs.

Whether in Southern California, Colorado or anywhere else on Charles Phoenix's route, he can always be found at the center of the crowd; entertaining, humoring and delighting audiences with his design knowledge and unique perspective on not just an era, but an entire experience.

**Be sure to stop by the
DENVER MODERNISM SHOW,
AUGUST 27, 28, 29, 2010,
where you can see Charles
Phoenix in action.
www.denvermodernism.com**

DESIGN PARAGON:

YVES BEHR

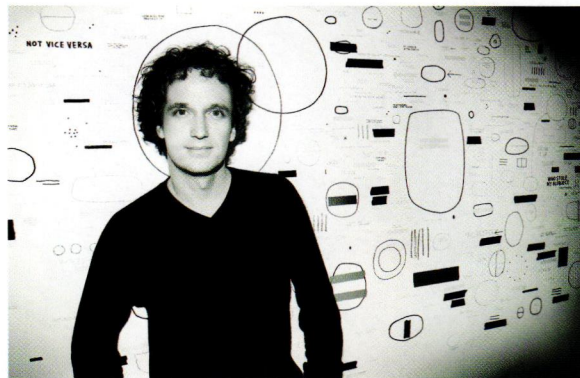
Words: Jenny West Images: Courtesy of Fuseproject

Yves (pronounced “eev”) Behar, the Swiss-born industrial designer, has in recent years emerged as one of the most impactful industrial designers on the contemporary scene. Born to an East German mother and a Turkish father, he says “one is functional and modernist while the other, expressive and poetic. I always try to marry the two in my projects.” Trained at the Art Center College of Design in California, he has a unique perspective on the power of design in the modern world. Béhar started his career with frogdesign as design leader and Lunar Design in Silicon Valley, developing products for clients such as Apple Inc., Hewlett Packard, and Silicon Graphics.

In his own words, Yves wanted to work on “important stuff” that fused environmental, design and business strategies for both profit and non-profit businesses. Motivated by these humanistic endeavors, Yves now creates brand strategies and product solutions that are deeply in-tune with the goals of a sustainable future, rooted in human emotions. He asks, “How can designers create value to achieve significant, meaningful results?”

Behar distills products to their basic functional logic and then applies a set of emotional and aesthetic considerations to create something brilliantly unique, like his latest packaging design for Puma. The modern shoebox becomes all things: a shopping bag, a protective cover for the shoes and a beacon for sustainable consumers all in one. These thoughtful integrations of sustainable engineering and technology, driven by design, are what make Behar any designer’s hero.

His client portfolio includes such heavy-hitters as Birkenstock, MINI Cooper, Herman Miller, HBF, Hewlett Packard, Microsoft, Nike, OLPC, Swarovski and Toshiba. Meanwhile, in his “spare time” Behar also chairs the Industrial Design Department at California College of the Arts, continuing to build a profession he loves deeply to “help raise the next generation of designers. It is a duty, a creative stimuli.”



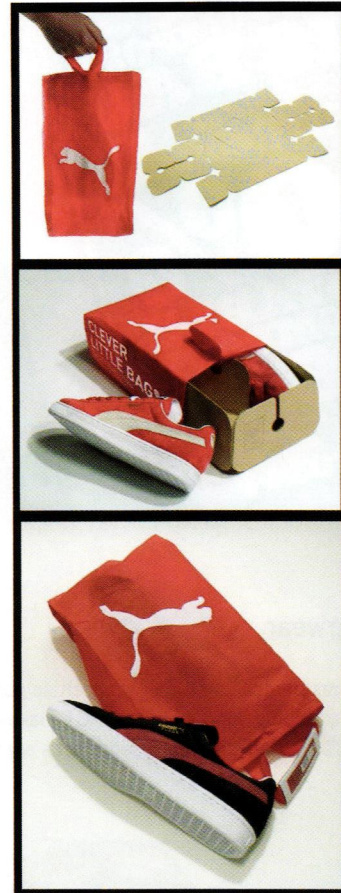
“Design is never done,” Yves says. He believes that impact does not stop at the industrial design of an object; the marketing approach creates value beyond the object and gives a soul to the ultimate message. This is proven with his conception of fuseproject in 1999. Upon founding fuseproject, Behar’s goals are threefold. First, he wants to be a futurist, optimistic about the possibilities of new technology. Secondly, he’s a humanist, in that his designs seek to put the human experience first. And, finally, he’s a committed naturalist, promoting sustainable ways of living and consuming.

Fuseproject has firm locations in San Francisco and New York. The team of about 28 develops cohesive brand and product experiences via many market sectors: identity, print, packaging design, product development, brand and market strategy, built environments, user interface and communications design. Their futuristic, hi-tech approach to design is recognizable yet often conceals a deeply humane and environmentally sound solution with true social responsibility. Behar’s interest in the human experience and positive social change gives his projects sincere meaning. Take for instance one of the most notorious fuseproject designs, One Laptop Per Child (OLPC) XO. Launched with Nicholas Negroponte’s OLPC organization, more than one million laptops have been delivered to the world’s poorest children in an effort to continue the mission of providing education and access to information for all. For example, in Uruguay every public school student ages 6 through 12 years old has one.

Fuseproject has a full-throttle, immersive process and demands change on both sides of the equation: for clients to realize that designers are partners to their success, and for designers to put themselves in the place of both stake-holder and risk-taker. They recognize that today’s consumer communicates personal values through their choices, and brands enable self-expression through each product in the market. This well-balanced point of view is what makes their work terrifically meaningful. “We have one foot in the consumer’s space and one foot in our client’s space, so we can act as the bridge, or the glue.”

PUMA: CLEVER LITTLE BAG

Traditionally a love letter and personal memento storage collector, today's shoebox design has not changed form since its conception... until now. Rolling out in 2011, Puma's new shoe packaging is a simple cardboard frame in an integrated, reusable shopping bag, greatly reducing the traditional footprint. By replacing traditional shopping bags, the difference in weight will save almost 275 tons of plastic.





PACT Underwear

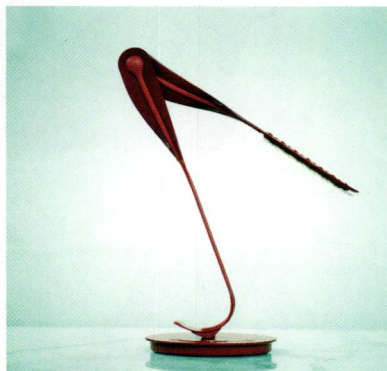
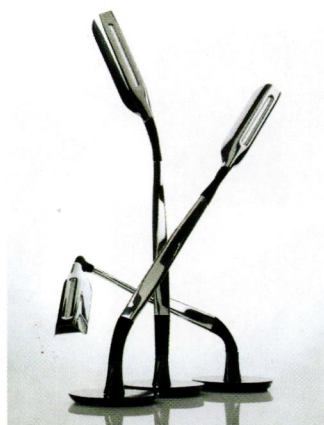
Never before has purchasing underwear felt so good. Made from organic cotton derived from a completely sustainable supply chain, PACT makes a 10% charitable donation with each pair sold. These “undies” are delivered in Fuseproject’s signature packaging, minimal and compostable.





Danese Farallon Chair

This close cousin to the classic 50's Italian tube chair integrates today's technology with simple, sleek sophistication. Through a continuous fabric sleeve over bent tube construction, it simplifies the clutter of modern technology and even has a pocket for the trusty newspaper.



Leaf Lamp & Ardea Lamp for Herman Miller

Low-energy consumption, green design, and extreme motion possibilities are expressed with these innovative lamps by fuseproject. This LED task lamp is the first of its kind to present choices to the user: warm ambient light or a cool, bright task light (both cool to the touch). The distinctive aluminum body performs as well as it looks, using 40% less energy than an equivalent compact fluorescent.

AMPLIFY Lantern

During their fourth collaboration with Swarovski, Fuseproject explored the notion of accessibility and sustainability to crystal lighting. Traditionally comprised of numerous lights and crystals, this design abstracted the norm by using just one crystal and one low-energy LED light within a simple paper enclosure, multiplying the rainbow color bursts and reflections from just one crystal.





OLPC- Version 3

Distributed since 2006, the original laptop (OLPC XO) effort continues as fuseproject has revealed a new \$100 notebook with improved features. Still low cost & robust, this notebook is more durable with an all plastic, semi-flexible tablet screen that can be optimized in both indoor and outdoor lighting conditions. Many hands can play and learn together on the same multi-touch screen and full-touch keyboard.



VUE: Timepiece design for Issey Miyake

Time literally unfolds before your eyes with a mysterious face that reveals and withdraws the hour via tiny, rotating slivers which symbolically represents the undeniable passing of time in our lives.



InnerLight

This private laboratory project explores a new paper-thin light technology called electroluminescent film. Extruded aluminum radiates light from the inside of the structure: a warm, encircling glow that relates to the emotional feel of personal "inner-light."



Yone Noguchi

野口勇
日平



DESIGN ICON:

isamu NOGUCHI

Words: Sarah Riddle



Isamu Noguchi, most well-known for his mid-century modern coffee tables and Akari lamps, had a special gift of combining fine art with practical items that became used for every day living. It is often the case that when an artist has grown up and been raised with two very different backgrounds, these cultural diversities contribute to making the artist stand out significantly from his or her peers. Noguchi is such an artist, having been influenced heavily by his American and Japanese background, then later in life traveling to many different areas of the world in order to learn and perfect his art. Thus, not only was he able to incorporate sculpture into his furniture and interior designs, but he also brought influences from a variety of cultures into his pieces.

Noguchi moved from the states when he was a toddler to live with his poet father Yone Noguchi in Japan. Here, Noguchi became an apprentice for a carpenter and grew to value working with his hands and using natural materials, fundamental skills that were reflected in his later works. After being introduced to traditional Japanese gardens, homes, and sculpture, it would be hard for anyone not to take an interest in design. This experience seemed to have a large effect on Noguchi as Japanese methodologies are prevalent in Noguchi's whole theory of the "sculpture of spaces." The "sculpture of spaces" basically meant that even the lived in space could be sculptured into a piece of art. A basic living room was no longer a place where friends and family would gather to enjoy one another's company, rather it was a beautiful piece of art combining form and space.



Akari Light Sculptures



Rocking Stool



Tea Cup



Freeform Sofa

But it wasn't just Noguchi's Japanese background that played a large role in his design capabilities, he also relied heavily on his experiences in the states. Noguchi moved to New York to attend Columbia University so that he could pursue a career in medicine, however the artistic culture of New York got the best of him and he was immediately attracted to the world of modern art. Along the way, he learned from great artists such as Brancusi who passed along his attention to materials, craft, and use of environmental design. He was heavily influenced by R. Buckminster Fuller who contributed to Noguchi's interest and use of technology, which can be seen in his gravitation towards industrial materials in large-scale public sculptures. Noguchi became determined to bring a purpose to art, as can be seen in his proposals for Play Mountain, a playground that would have taken up an entire city block in NYC but was turned down by city officials. He wanted sculpture and art to be used for activity, movement, and life in general.

Noguchi's first manufactured product came in the form of a commissioned piece, the Radio Nurse, by Zenith after the Lindburgh kidnapping. He created a head-like intercom that was meant to represent a nanny. This piece enclosed a speaker for parents to listen and another piece that contained a microphone to be placed in the child's room,



Prismatic Table

essentially a baby monitor. Shortly after, he began designing tables, starting with the highly recognized and important piece of modern furniture history, the low glass-topped table held up by two supports. He based his piece off an article by George Nelson called "How to Make a Table." The design included two identical base pieces that were built at a right angle, came from a single piece of wood cut in two. This table was produced by Herman Miller Furniture Company, became what he was most widely know for and was later believed by him to be the only point in time where he was successful at his craft.

He continued on to create a great number of furniture pieces, including a three-legged cylinder lamp that became so successful that Knoll Associates, the company that was producing the lamp, had to end the distribution due to the high volume of cheap knock-offs.

He continued to design for Herman Miller with pieces like his wood dinner table with two bent tube-like aluminum legs, along with its accompanying stools, which was later made as a coffee table as well. He also designed a three-legged coffee table with a marble top and wooden legs and featured a sunken area that served as a vase for flowers. Additionally, he designed his only sofa, which was a free-formed couch with metal legs and a bench that was similarly shaped.

Later in life, Noguchi moved back to Japan, was staying in Gifu, a town known for its umbrellas and lanterns, when the mayor commissioned Noguchi to make contemporary lamps combining traditional elements and construction. This began his designs of the ever-popular Akari lamps, in which there are now over a hundred varieties, still being produced by the same company in Gifu that began creating them in the fifties.

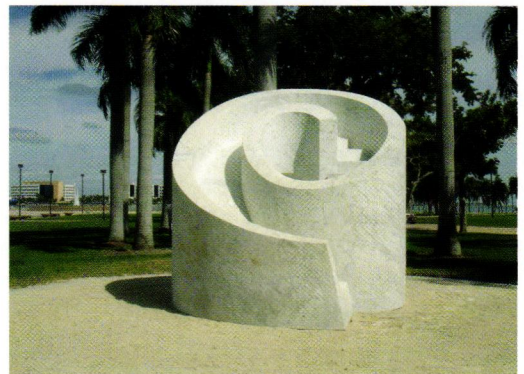
His last piece of furniture was a small table, made of aluminum, which was black but was advertised with the capabilities of interchanging multi-color elements. He then began to focus and spend his attention on gardens and became a sought after designer of outdoor spaces, providing sculpture and architectural elements to the outdoor public areas. Altogether, he created twenty gardens, plazas, and playgrounds.

Noguchi's sculptures, interiors, gardens, furniture, and even set designs can be characterized by a common theme of beauty in space and form. He sought to bring a usefulness to art by immersing it in everyday human interactions, something he achieved quite successfully.



Kouros, 1944–45, Marble

Slide Mantra, 10 foot high, white carrara marble slide, weighing 29 tons.



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ARTIST | PROFILE

LARGE in scale and presence, Lisa Kowalski's work commands notice. Bold color blocks, thick strokes, black markings and compositions within compositions are consistent elements of her abstract paintings. An internationally recognized artist when she moved to Denver from Chicago in 2008, she already has made a distinct impression on the RiNo District, the creative neighborhood where she lives and works.



LISA KOWALSKI

WORDS: MELISSA BELONGEA / IMAGES: AMANDA BAKER

OPPOSITE: Scrapbook where Kowalski stores some of her inspirations.

ABOVE: Artist, Lisa Kowalski.

RIGHT: Untitled paintings hang in Kowalski's studio / gallery.



ARTIST | PROFILE : LISA KOWALSKI



After researching the city's emerging art scene - and with a desire for more direct access to nature - Kowalski decided to make Denver her new home base. It wasn't until she arrived that Kowalski found the space she now occupies at 28th and Walnut. A visit to the 6,000-square-foot warehouse that serves as Kowalski's home, studio and gallery/event space reveals her incredible sense of aesthetic. Kowalski's space is kept minimal and clean in design. The industrial interior, with exposed brick, large wooden beams and bright windows, retains a natural feel and is an ideal backdrop for art display.

Kowalski received a BFA in fine art from the School of the Art Institute of Chicago. She spent the decade after graduation working mostly in mixed media, photography and painting, exploring other creative outlets as well as seeking gallery representation. In 1990, Kowalski began having regular shows, exhibiting various mediums, including Polaroid film, paint and collage work. During this period, oils emerged as Kowalski's dominant medium, as she continued to refine her style and hone her skills.

With gallery representation in place, little by little her paintings began to sell, and little by little over the years, Kowalski has slowly replaced the work she did to get by with the work she does now as a full-time, professional artist. Kowalski is represented by galleries in Miami, Chicago, Oregon and Michigan. In addition,

Kowalski has established a gallery of her own to display her work and better develop a relationship with local clients. With ample studio space to work in, she produces eight to ten pieces of work at a time, which she then displays in her gallery.

Perhaps the defining characteristic Kowalski possesses as an artist is her ability to produce. She admits that the hardest part is getting started, but once she does, a rhythm forms and pieces begin coming together. In preparation, Kowalski builds her own canvases out of birch plywood and covers them in gesso. This process can take up to two weeks. Kowalski then draws from her sketchbooks (filled with pages torn from magazines for possible color palettes, textures and patterns) to start building content and a guideline for her pieces. From here, she settles into the core of her work, applying paint, adding and subtracting marks and constructing multiple, intertwining compositions.

Closely (although not entirely) aligned with the style of Abstract Expressionism, Kowalski relates to abstraction as a process of complete release and letting go, but without automatism, a technique by which the artist lets the subconscious take over. She says in her work, there is deliberate mark-making and that every mark has its place.

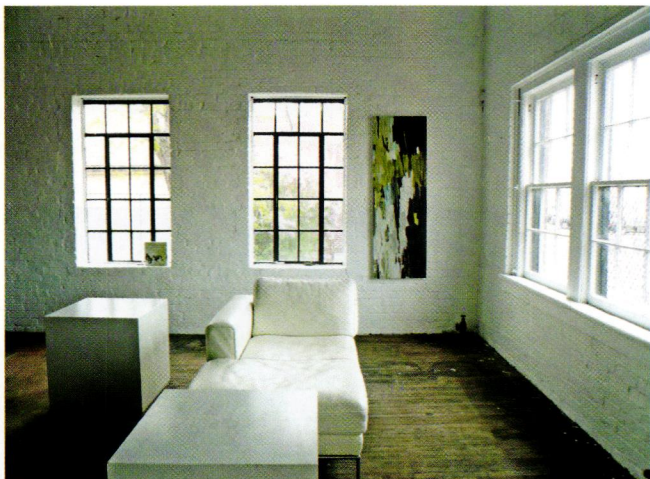
Contrary to the belief that a painting is never finished, Kowalski takes total satisfaction in bringing her pieces to completion. As in any profession, some of the work comes easily, while other times she struggles to be done. By the end of it, Kowalski has come through a full cycle and is ready to not only ship, but sleep. It takes an incredible amount of energy to produce on the level Kowalski does.

Once rested, however, Kowalski can be found supporting the thriving art community in which she lives. The artist has hosted several art-related events and shows, but thinks of her space less as a gallery and more as a place where people can simply enjoy gathering. Past events include the Nixon Art Mosh and the Bicycle Film Festival, both events with a national following.

Much like the approach she takes to the use of her space, ultimately the artwork of Lisa Kowalski is honest and unpretentious. Kowalski isn't concerned with intellectualizing or analyzing her art. Producing artwork is simply something she has always felt inclined to do and, to that end, has taken the time to develop as a professional artist now living and working in Denver.

To see more of Lisa Kowalski's work visit:

+lisakowalski.com



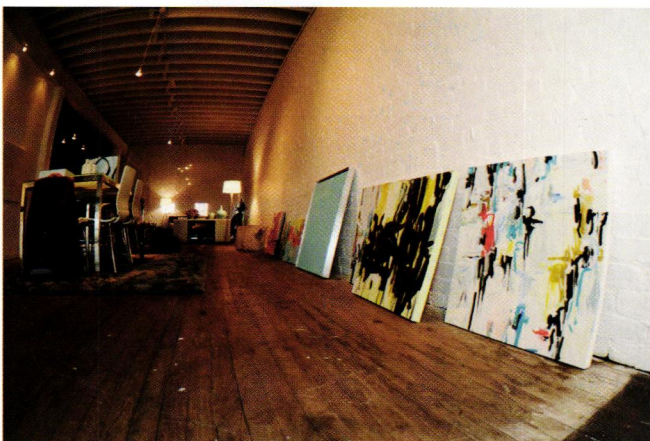
OPPOSITE: Untitled Lisa Kowalski painting.

TOP LEFT: Kowalski's studio and gallery capturing plenty of natural light. An Untitled painting hangs on the wall.

MIDDLE: One of the many work stations in Kowalski's studio.

BOTTOM LEFT: A row of Kowalski's work ready to hang.

BELOW: Self-portrait, Lisa Kowalski.



IN PRINT

RECENTLY PUBLISHED BOOKS FOR INSPIRATION AND EDUCATION

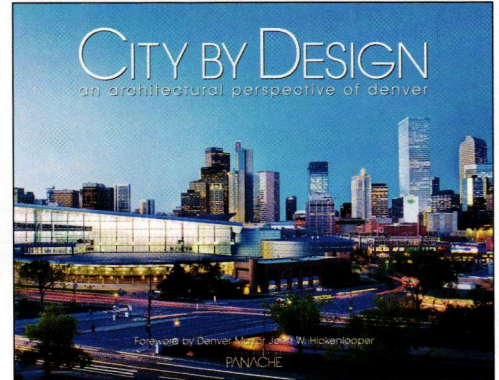
WORDS: ALAINA GONZALES

City by Design Denver: An Architectural Perspective of Denver

forward by Mayor John Hickenlooper
(Panache Partners)

This coffee table book celebrates our city's diverse architectural fabric with more than 200 vivid photographs of nearly 60 projects. Editorial reveals design inspirations, perspectives and more about the newly built and recently renovated buildings featured in this book. Mixed-use, multifamily, healthcare, civic, corporate and hospitality structures are showcased.

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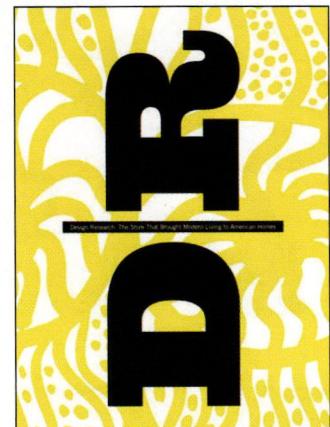


Design Research: The Store That Brought Modern Living to American Homes

by Jane Thompson and Alexandra Lange
(Chronicle Books)

In 1953, Ben Thompson opened Design Research in Boston and his innovative store became synonymous with modern interior design. Though the store is no longer in business, Design Research's legacy can be seen in the showrooms of Room & Board, Crate & Barrel and Design Within Reach, among others. This book documents the variety of household accessories and furnishings introduced through the legendary store.

+ chroniclebooks.com

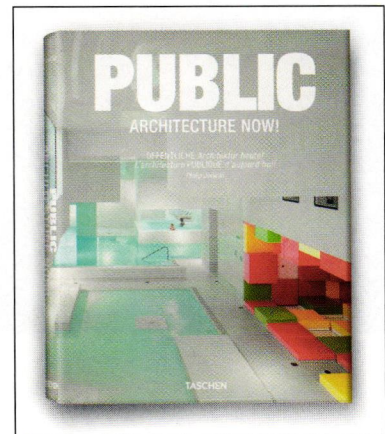


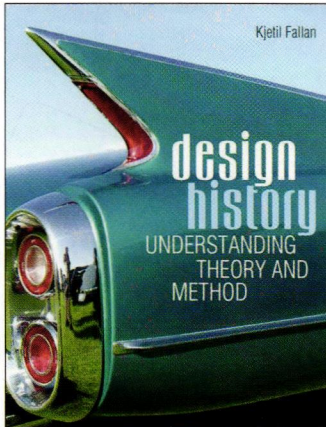
Public Architecture Now!

by Philip Jodidio
(Taschen)

With public structures questions of style, function or cost are clearly posed. This book explores the most creative responses to these and related issues, and shows how in recent years, public architecture has undergone a tremendous upheaval. Aesthetic daring and innovation are increasingly rewarded as architects create structures that combine access for the many, with quality once reserved for the few.

+ taschen.com



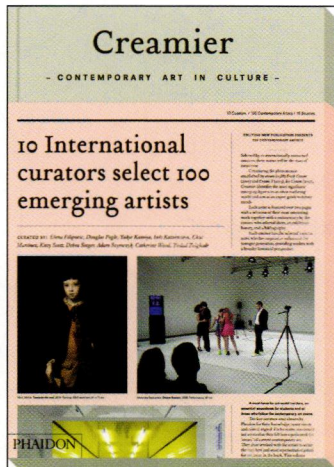


Design History: Understanding Theory and Method

by Kjetil Fallan
(Berg Publishers)

Design History has become a complex and wide-ranging discipline. It examines artifacts from conception to development, production, mediation and consumption. Over the last few decades, the discipline has developed a diverse range of theories and methodologies for the analysis of objects. This book first traces the discipline's development, explaining how it draws from art history, industrial design, cultural history and material culture studies.

+ bergpublishers.com

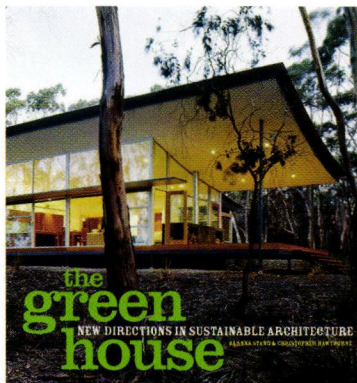


Creamier: Contemporary Art in Culture: 10 Curators, 100 Contemporary Artists, 10 Sources

(Phaidon)

The latest book in the Cream series brings together 100 of the most interesting emerging contemporary artists chosen by 10 internationally renowned curators. Spreads on each artist include text written by the curator who selected the artist as well as full-color images illustrating the artists' most recent works. A sources section provides historical and cultural context.

+ phaidon.com



The Green House: New Directions in Sustainable Architecture

by Alanna Stang and Christopher Hawthorne
(Princeton Architectural Press)

The authors of this book traveled to the farthest reaches of the globe to find all that is new in the design of sustainable homes. The result: more than 35 homes in 15 countries — and nearly every conceivable natural environment. Six different climactic zones are presented including waterfront, forest and mountain, tropical, desert, suburban and urban; there is also a section on mobile dwellings.

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