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. . . and the kitchen sink!

Center your kitchen around a gorgeous, showpiece sink

Is your sink simply a way station for your dirty dishes? Consider an upgrade. Stainless steel, solid stone, and hammered copper sinks are hot right now, and the stylish sinks seen here will elevate your veggie-washing experience and create a pleasing—even stunning—artistic centerpiece for your cooking spaces.



Elkay Gourmet

Sleek and sexy stainless steel is the top choice for an industrial kitchen. This nine-inch-deep double bowl sink with its four-inch divider makes cleanup of large, bulky pots and pans easy. The durable 18-gauge steel is scratch-resistant with a long-lasting luster that gleams beside any countertop and cabinet texture and surface.

\$2,035, Dahl Plumbing, dahlplumbingsantafe.com (Santa Fe); dahlplumbing.com (Albuquerque)



Native Trails Ventana Farmhouse

Using concrete in residential design is hip these days, even for farmhouse sinks. With all the organic elegance of traditional concrete but stronger and lighter, Native Trails' proprietary NativeStone blend incorporates natural jute fiber with a concrete mix sealed with a "self-healing" finish. This 15-inch-square sink comes in Ash, Slate, and Pearl finishes.

\$1,650, Santa Fe By Design, santafebydesign.com



Thompson Traders Lucca

Rich, stylish copper makes a distinctive statement in the kitchen. With seamless construction and a hammered finish, this handmade, solid copper undermount or drop in sink is a functional work of art. Exposure to water and air enriches the copper hue for a changing patina, or the sink can be coated to protect the original color. Both the copper and nickel finishes are naturally antimicrobial and rust-resistant.

\$1,139, Ferguson Bath, Kitchen & Lighting Gallery, shop.ferguson.com

Blanco Performa Cascade

Enhancing the versatility of a single bowl sink, this gently curved one-and-three-quarter bowl design with included colander separates workspaces cleanly and efficiently. Featuring a durable composite molded from crushed granite and resin that can be finished in a variety of trending hues like Biscotti, Cinder, and Truffle, this sink has the presence of solid stone without the matching price tag.

\$745, Golden Eagle Design, golden-eagle-design.com

invested in New Mexico

Three local
businesses
create
specialized
home
products
and décor.

Courtesy of Hardware Renaissance

Starting and growing a successful home décor business in New Mexico can be a challenge, especially considering the wealth of creative talent in the area. When local artisans invest their expertise in the Land of Enchantment, their specialized skills and products lend value to the home industry and the state's economy. *Su Casa* recently spoke with three local companies designing handcrafted, customized, and functional products that fill a special niche for builders, designers, and homeowners.

Hardware Renaissance

Anagha Dandekar, president

Born into one of India's leading business families, Anagha Dandekar learned about running a successful company directly from her parents as she was growing up. Dandekar came to the U.S. in 1989 to pursue an MBA, and soon started an online retail business selling Indian art.

After moving to New Mexico to marry her husband, Dandekar recognized the potential for creative pursuits here. "The landscape, history, and art in Santa Fe released a creativity [in me] which was bubbling just under the surface," Dandekar says.

In 2001, she launched Hardware Renaissance (hardwarerenaissance.com) with the late David Coe, a local woodworker who saw a need for hand-forged



Courtesy of Hardware Renaissance

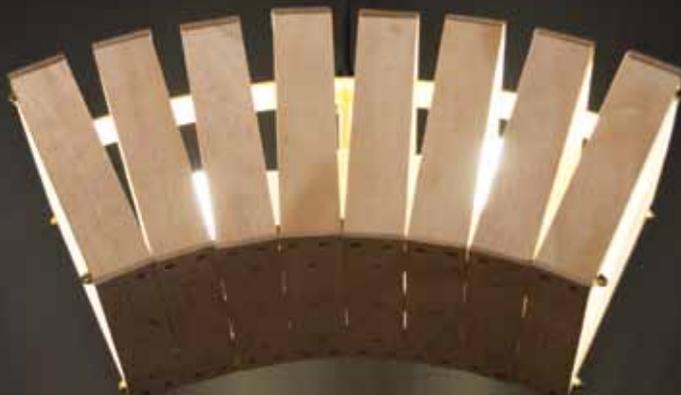
Sculptural door handles from Hardware Renaissance's Art Nouveau collection require the expertise of specialized artisans. Above, left: Iron strike-bar latches are based on historic styles that have been updated to fit contemporary homes.

iron hardware to complement his antique-reproduction doors. Through her family connections in India, Dandekar sourced highly skilled metalworkers, engineers, and foundry technicians who manually fashion each piece of the company's hardware from steel or bronze.

"I wanted to create beautiful products and build a brand that stands for quality, just like the artists' paints that my father developed in India decades ago," Dandekar says. The contemporary and classic hardware is sold locally at Allbright & Lockwood and Santa Fe By Design and has been used commercially and privately around the world, including right here in Santa Fe by La Puerta Originals.

Hardware Renaissance produces all its entry sets, pulls, accessories, and other parts completely by hand using traditional blacksmithing techniques and custom patinas. With a focus on recycled materials and a commitment to environmental practices in their India and Santa Fe manufacturing facilities, the company produces what Dandekar calls "art posing as hardware."

Danny Hart creates his light sculptures from 500-foot rolls of wood veneer. This alder and pine wood fixture is part of the Bridge collection.



Lise Watkins



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Thanks to Victoria Price Design for Living Photo: Richard White



Danny Hart

This lamp, part of Danny Hart Design's Hive collection, is constructed from birch veneer.

Fiberspan Concrete Elements

Phil Bigelow and Kellie Shelton, co-owners

Phil Bigelow is a lifelong entrepreneur who's run a variety of businesses, from pool plastering to designing garden ornaments. While building his own Pueblo-style home in Arizona, he started experimenting with molding custom vigas and developed a unique technique he later turned into a niche business in 2004. Co-owned with Kellie Shelton, Fiberspan Concrete Elements (fcelements.com) designs and hand-casts long-lasting vigas, canales, and lintels that look like real wood but lack the many problems that plague traditional wood building materials.

In 2014, Fiberspan relocated to Santa Fe, where the couple recognized a need for a sustainable solution to the issues particular to Southwestern-style homes. "Traditional wood canales begin to deteriorate as soon as they are installed," Shelton says. "To last more than a few years, they must be painted and caulked regularly, and many homeowners replace them only after there's extensive and costly damage to the walls, roof, and ceilings."

Bigelow designs custom molds with authentic-looking wood grain into which he pours CSA cement, a mixture he calls a "greener choice" because it uses less energy to produce than Portland cement, and it's so durable Fiberspan guarantees it for 25 years. Layered fiberglass mesh and wood-colored pigments in the cement reinforces the strength and authentic appearance of the product.

In just a short time, Fiberspan has been well received by local Santa Fe builders including Erin Williams Homes, Woods Design Builders, Prull Custom Builders, and Tierra Concepts for newly built and remodeled homes alike. 

Danny Hart Design

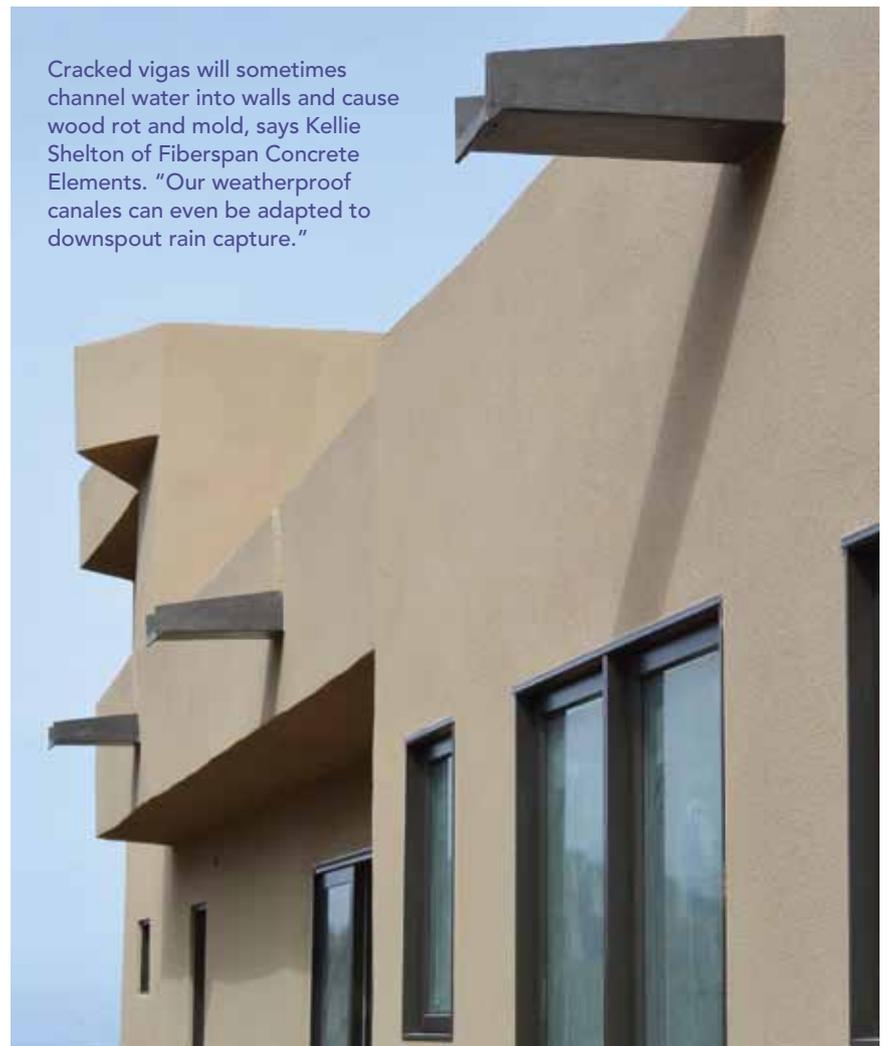
Danny Hart, owner

While studying architecture at UNM, Danny Hart (dannyhartdesign.com) designed his first light fixture for a class assignment. "The project was to make a wall sconce out of wood," the 2007 graduate says. "I built a curved linear piece that people really liked, and I caught the bug for light and sculpture."

Hart works as a carpenter for Albuquerque's Mateo Builders and designs his proprietary wood light sculptures from a home studio. He creates nine different designs by layering edge banding, or wood veneer, over rigid frames built from scrap wood. "I attach one layer of edge banding at a time and rivet it to the predrilled frame," Hart explains, "so every layer ends up being a little different, and no two lights are the same."

Hart's minimalist lights—a blend of craftsman and contemporary styles—have been welcomed as a means of updating interiors remodeled by Mateo Builders. Hart customizes the light sculptures to complement clients' existing décor and space and even installs the finished fixtures himself.

After his house was burglarized last year, Hart started making wood necklaces and earrings to restock his wife's collection of stolen jewelry. He sells his geometric jewelry on Etsy and at IMEC, a gallery in Nob Hill that also carries a few of his light sculptures (look for them prominently displayed in the front window). "I've spent a lot of time in the past building inventory for craft fairs," Hart says. "This year my focus is on getting my lights and jewelry into more shops and boutiques."



Cracked vigas will sometimes channel water into walls and cause wood rot and mold, says Kellie Shelton of Fiberspan Concrete Elements. "Our weatherproof canales can even be adapted to downspout rain capture."

Phil Bigelow

his own best authority

Three masters of architecture and their influence on Southwestern design



W. W. Norton & Company, Inc.

The Architecture of Bart Prince: A Pragmatics of Place, by Christopher Curtis Mead, photography by Michele M. Penhall, W. W. Norton & Company, paperback, \$40. Revised and updated 2010.

If you've ever seen an example of Bart Prince's architecture in person—which isn't hard to do in New Mexico as there are residences located in Albuquerque, Rio Rancho, Santa Fe, Jemez Springs, and Galisteo—you probably slowed your car and pointed it out to your companions. They are one-of-a-kind.

Updated in 2010, *The Architecture of Bart Prince: A Pragmatics of Place* includes five additional houses that illustrate Prince's growth since the 1999 first edition. More than half the book's pages are filled with detailed renderings and full-color photos of unique homes in Hawaii, Ohio, California, Idaho, and of course New Mexico, all designed by the Albuquerque native whom many consider to be one of the most creative American architects in the field today.

Prince's style deviates drastically from traditional Southwestern rectangular, flat-roofed, adobe buildings. Author Christopher Curtis Mead describes his own home, which was designed by Prince in 1992–1993, as a notable contrast to Pueblo style, “freed from the regional adoboid idiom” while still sampling from popular Southwestern

The author describes his own Prince-designed home as . . . “freed from the regional adoboid idiom” while still sampling from popular Southwestern building materials.

building materials such as concrete block, stucco, and sheet metal. These materials serve to protect from and blend with the elements, keeping the design appropriate to the regional environment while speaking to the larger architectural context

The author delves into the fourth-generation New Mexican's ancestry to demonstrate how the family history guided the architect's sense of self. A personal friend of Prince's immediate family, Mead interviewed his parents who shared family photos and stories. His mother recounts the young Prince's inclinations to build architectural



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models, relaying a memory of her son “dismembering her pantsuit in order to upholster the floors and walls of a model with its bouclé fabric.”

As a student at Arizona State University in Tempe in 1968, Prince met architect and visiting

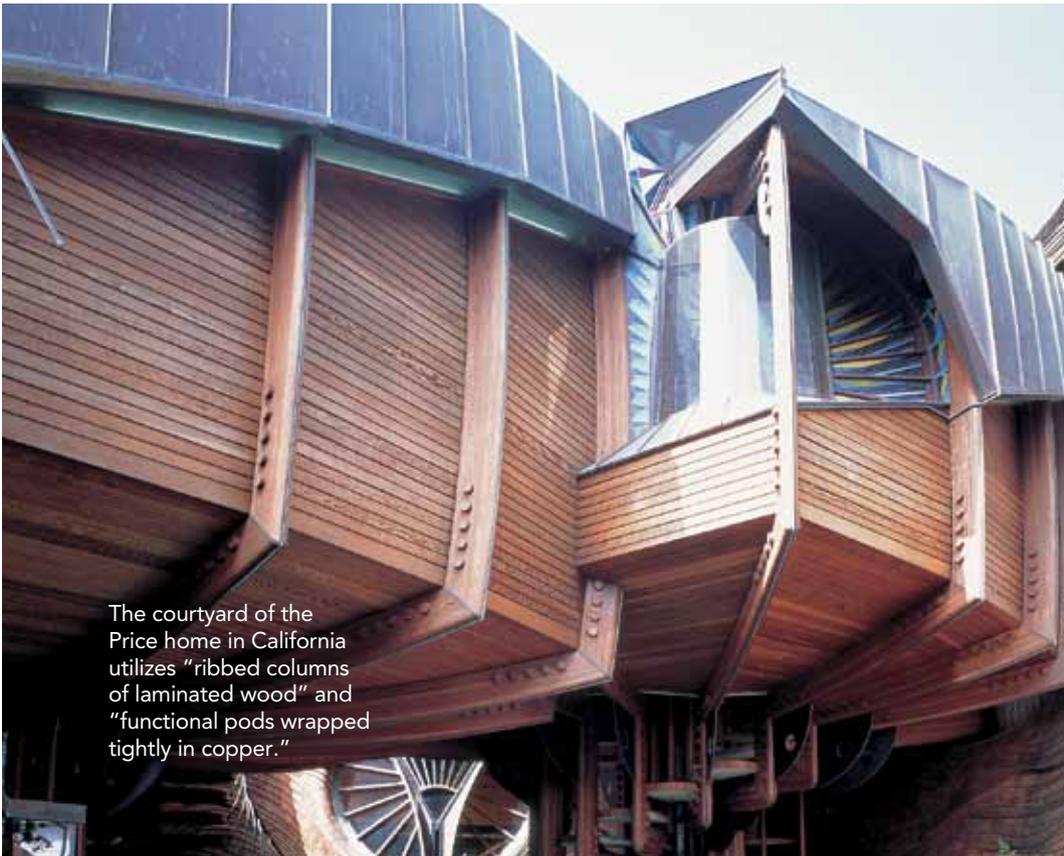
presenter Bruce Goff, who would become his most significant mentor and, later, a collaborator. Other early influences include Frank Lloyd Wright, Lloyd Wright, and John Lautner, but “Prince stands apart from even those architects to whom he is most indebted,” says Mead.

Despite his buildings’ most unusual sculptural shapes, Prince is known for designing homes that harmonize with their surroundings while functionally serving the owners’ needs. The overarching vision for his creations is “less about leaving the world behind than it is about that American preoccupation with finding an ideal middle ground between wilderness and civilization, nature and culture.”

Ultimately, the author encourages anyone intrigued by Prince to see his creations for themselves, something that Prince fans living in or visiting New Mexico can easily do.

Author Christopher Curtis Mead and his wife, photographer Michele M. Penhall, live in this Prince-designed Albuquerque home that some liken to an ark, others to a cigar.

Michele M. Penhall



The courtyard of the Price home in California utilizes “ribbed columns of laminated wood” and “functional pods wrapped tightly in copper.”



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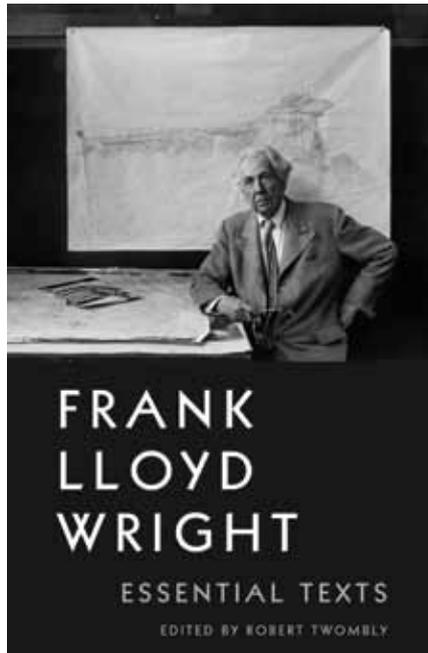
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Frank Lloyd Wright: Essential Texts,
edited by Robert Twombly, W. W. Norton
& Company, paperback, \$28

mentor Louis Sullivan, eulogized by Wright in the collection as “beloved master.” With Sullivan, Wright developed his drafting skills as well as his confidence while working on the Chicago Auditorium Building and other notable projects of the day.

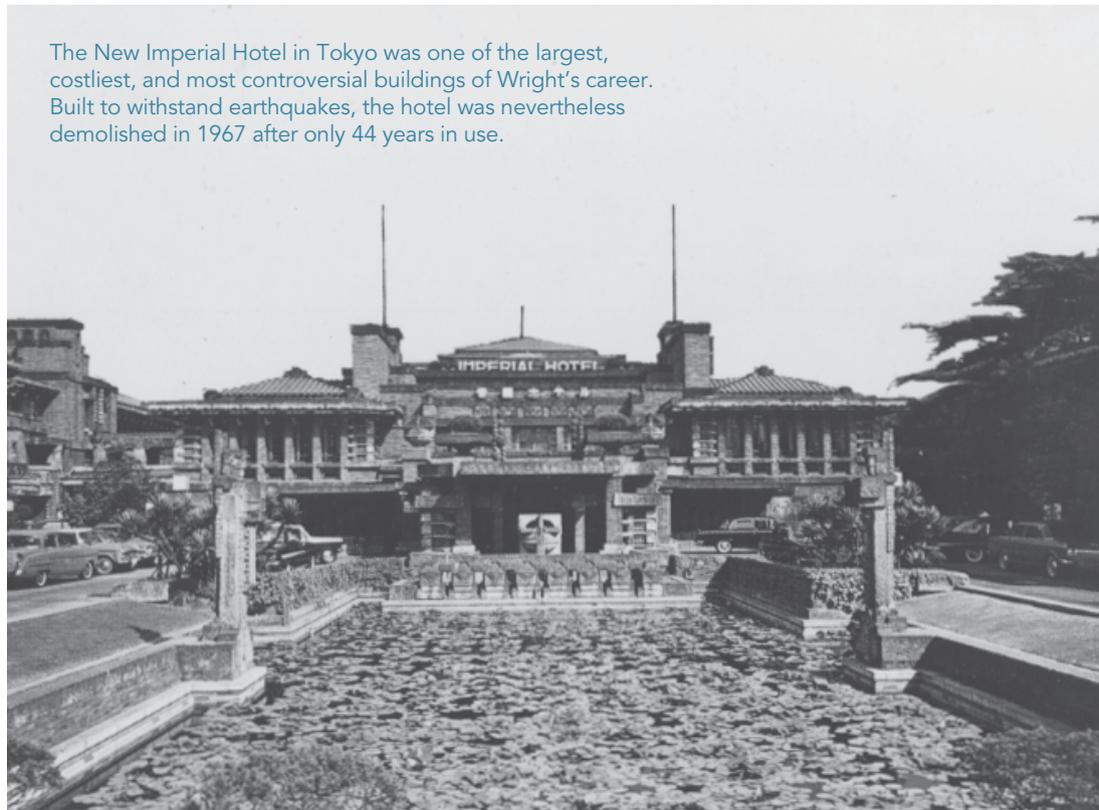
After a disagreement with Sullivan in 1893, however, Wright was fired and immediately opened his own studio, developing his experimental Prairie-style houses—150 were built during the next eight years. The book includes Wright’s first published public lecture at the Architectural League of America meeting in 1900, in which he

Frank Lloyd Wright (1867–1959) was not only one of America’s most important architects, but also a prolific orator and author of 20 books and numerous essays. *Frank Lloyd Wright: Essential Texts*, a compilation of 21 of Wright’s literary works offers readers a comprehensive overview of his philosophies from 1900 to the late 1940s.

The selections were carefully chosen by historian Robert Twombly, author of *Frank Lloyd Wright: His Life and His Architecture*, who acknowledges the extensive number of books already written about Wright and his long career. But, Twombly says, the previous texts were “user-unfriendly. . . . The objective here is to bring together Wright’s most important statements in chronological order so that students of architecture may trace the evolution and maturation of his design philosophy.”

Wright, who didn’t finish high school, landed a job at an architectural office to help the family finances when his parents divorced in 1885. Soon he was working with

The New Imperial Hotel in Tokyo was one of the largest, costliest, and most controversial buildings of Wright’s career. Built to withstand earthquakes, the hotel was nevertheless demolished in 1967 after only 44 years in use.



Wright's theory that structures should appear to grow naturally out of the surroundings would be a topic he would ardently expound upon over his lifetime.



Robert Twombly

Above: Elizabeth Gale residence, Oak Park, Illinois, 1909. An example of "simple slab" roofs, the third type from *In the Cause of Architecture* (1908).

critiques his profession's commercialization and encourages young architects to develop something distinctly American, like what he was doing with his Prairie homes.

Wright's 1908 definitive essay "In the Cause of Architecture" outlines the unique characteristics of his developing concept of organic architecture. This theory—that structures should appear to grow naturally out of the surroundings—would be a topic he would ardently expound upon over his lifetime.

During this time, Wright "was well reviewed and received; he was much in demand as a speaker and essayist; and he established a national reputation," says Twombly, but that reputation would soon change, to be marked by personal scandal and tragedy Wright would be unable to fully shake.

In 1909, Wright and Mamah Borthwick Cheney left behind their spouses and numerous children to pursue their affair. The couple was socially ostracized, and Wright's commissions suffered. Further drama occurred in 1911 when Taliesin, Wright's Spring Green, Wisconsin, residence, was set on fire by a workman who brutally murdered Borthwick and six others. For 14 years after Borthwick's death, Wright struggled in his relationships and his career; his writing style and his tone changed after these significant life events, and he wrote of loss of faith in his profession.

Nevertheless, Wright worked until his death in 1959, with the last decade and a half being some of his most productive years. The last speech in the collection is his acceptance of the American Institute of Architects' gold medal in 1949, wherein he reiterates the challenge to his colleagues to think independently and touts organic architecture as a guiding principle.

"... His idiosyncratic prose suggests a form of self-centeredness," Twombly notes. "One wonders whether he had decided that he was his own best authority."



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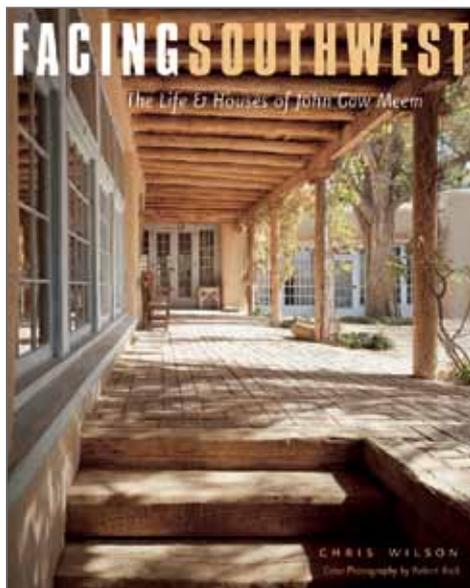


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Facing Southwest: The Life & Houses of John Gaw Meem, by Chris Wilson, photography by Robert Reck, W. W. Norton & Company, paperback, \$35

One of New Mexico's most significant Santa Fe-style architects, John Gaw Meem (1894–1933), was actually born in Brazil. In the first of three parts of *Facing Southwest: The Life & Houses of John Gaw Meem*, we learn that Meem's American Episcopal missionary father and German-Brazilian mother sent the 16-year-old to school in the U.S. at the Virginia Military Institute, where he earned a B.S. in engineering by the age of 19.

After serving in WWI as a captain in the U.S. Army, Meem contracted tuberculosis, which landed him at Santa Fe's Sunmount Sanitarium for recovery treatment in 1921. Sunmount, itself an early example of Santa Fe-style architecture, proved to be hugely influential in Meem's life, along with the many renowned artistic residents he met there. After an intense internship in Denver threatened his health, Meem returned to Sunmount in 1924 and opened an architectural practice with fellow patient Cassius McCormick.

Local businesses and the Museum of New Mexico in 1912 were focusing on increasing the state's tourist appeal, which spurred an architectural movement influenced by Spanish- and Mexican-style buildings and Native American pueblos. As one of his significant projects in 1927, Meem designed a major addition for La Fonda Hotel that is still standing today.

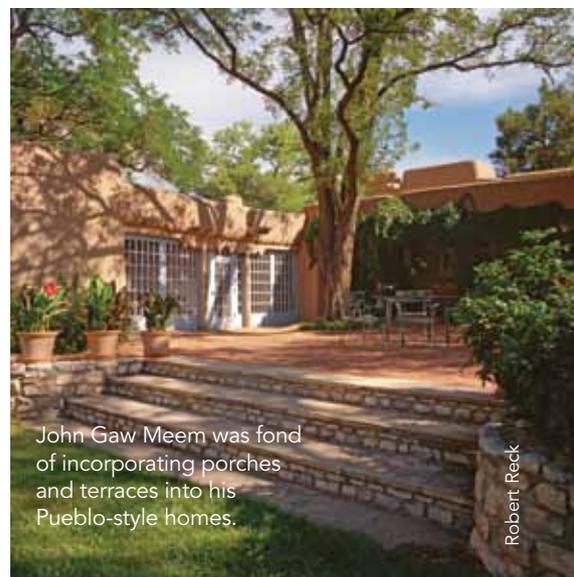
"... Meem brought Santa Fe style to maturity," the author says. "By calming the overly picturesque details and compositions of the style as practiced before his arrival in 1920, and instead emphasizing the sculptural massiveness of adobe, Meem imbued Santa Fe style with a dignified monumentality."

**"Meem brought Santa Fe style to maturity."
—Chris Wilson**

Part two of the book details recurring architectural features the author calls "design patterns" that Meem included in his body of work. Known for his entry paths, salas and living rooms, alcoves and window seats, fireplaces, doors, porches, terraces, and more, Meem leaned on these design patterns for consistency throughout his regional architecture.

The book's many photos illustrate Meem's signature designs and formative styles as demonstrated throughout entire homes. "Although informed by Pueblo, Spanish, Beaux-Arts, and picturesque eclectic traditions, Meem's use of precedent was never slavish," the author notes. In the third part of the book, three of Meem's design idioms are examined via three iconic residences located in Santa Fe and Albuquerque. The Conkey residence (1926) epitomized Spanish-Pueblo Revival; Los Poblanos Ranch (1932–1935) and its entertainment center, La Quinta, exemplified Territorial Revival; and Meem's own home (1937), located near the Sunmount Sanitarium, captured his modernist interests with a new Southwestern contemporary look. ☞

W. W. Norton & Company



John Gaw Meem was fond of incorporating porches and terraces into his Pueblo-style homes.

Robert Reck