

IN THE MIX

VARIOUS HUES AND MATERIALS
STRIKE THE PERFECT BALANCE
IN A DENVER RESIDENCE.

WRITTEN BY MINDY PANTIEL
PHOTOGRAPHY BY EMILY MINTON REDFIELD



INTERIOR DESIGN / ERIKA RUNDIKS, ATELIER INTERIOR DESIGN
ARCHITECTURE / DAN O'BRIEN, PRESENCE DESIGN GROUP
HOME BUILDER / STEVE DOW, PEAK CONSTRUCTION COMPANY

Color is our jam,” designer Erika Rundiks claims as the mantra of the firm she co-owns, known for projects rife with saturated hues, clever pattern play and cultural elements. “Everyone has different ideas about how they want to use color, but getting it right involves nuance and knowing how to balance cool and warm tones.” It was this philosophy Rundiks carried forth in creating the interiors of a Denver residence for a couple with three grown children. After years of residing in a suburban area, the pair had headed to a vibrant neighborhood for a more transitional home that complemented their new adult-centered lifestyle.

For the couple’s urban setting, architect Dan O’Brien designed a contemporary U-shaped residence with an open-air courtyard. Still, he was careful to complement the area’s largely traditional vernacular. “The gable roof is a definite nod to the surroundings,” he points out. “I created a hybrid design that includes modern and traditional elements.” For instance, on the front façade of the home, the architect laid metal panels in a shingle-like application to create an effect similar to horizontal siding. A vertical window punctuates the panels, while a thin horizontal one nearby accents a section of limestone. Given the location of the property, “we provided two entries,” O’Brien says of the corner lot. “One opens to the living room, and the other looks into the courtyard.” Clean-lined framework holds the entry doors, which inject warmth through quartersawn Texas sycamore. “The wood has a flash grain that looks like an anigre,” he says. “It turned the doors into something really special.”

Builder Steve Dow took charge of overseeing the installation of the disparate products. “There were seven finishes involving five trades for the exterior alone,” he says. “The major challenge was coordination.” Dow also constructed the circular ceiling for an outdoor living space

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adjacent to the courtyard and the spiral staircase that leads to the deck above it. “Radius configurations are always the hardest to build,” he says. “The railings on the top deck had to be constructed and bent with hand tools, and the stair required a specialist in rail bending.”

The exterior’s mix of materials continues inside with Kansas limestone walls in the main living areas, steel plates with a custom cut-out pattern bordering the staircase and a variety of woods—from oak floors throughout to a distinctive rosewood that wraps the kitchen island. “This style of architecture was a real departure for the couple,” Rundiks says. “And even though the finishes were modern, they wanted rooms that were livable, with warm colors and nothing severe.” The designer began by finding the right hues to make those wide-ranging materials shine in the open spaces. “Everyone had different ideas about what should be used,” she says. It took one long meeting with Rundiks, the owners and O’Brien to reach a consensus on the olive-gray, ocher and teal tones that define the walls visible in the main entry. “The teal took some convincing because it’s a cool color, but we needed a shade that would allow the warm woodwork to speak,” the designer explains. “If everything is warm, you lose the oomph.”

Rundiks wielded not only adventurous color but also an expert use of pattern—a knack, she says, that comes from finding configurations that balance but don’t compete with each other. In the living room, for example, the designer placed a rug with a geometric gold-and-off-white motif and upholstered two chairs in a complementary black-and-white fabric. Adjacent to the chairs, “a burnt-orange daybed has the most color, but pillows, accessories and warm paint hues balance it out, and a Lewis McInnis abstract painting ties everything together,” she says.

The lively use of pattern continues in the dining room, where Rundiks’ starting point was the bold floral motif of the homeowners’ predominantly purple rug. Inspired by its more subtle hues, the designer cloaked the CR Laine host chairs and banquette in an ikat-like Schumacher fabric of golds, greens and grays. “When I’m faced with a strong item, I look for whatever is least represented and make it the carrying moment,” explains the designer, who crowned the space with a Hubbardton Forge chandelier. Likewise, an existing blue-and-red rug in the master bedroom inspired the draperies’ indigo print and the russet velvets on the bed pillows, a chair and an ottoman.

Elsewhere in the house, the color story communicates from one space to another within the open plan. Specks of green and gold on the Cambria kitchen counters reference the fabric on the dining room chairs, and purple accent pillows in the living room tie back to a rug in the entry. It is these subtle, and not-so-subtle, moments of connection that make the house work as a cohesive whole. “I was never trying to match anything,” Rundiks says, “but rather respect all the elements.” ■



For a Denver residence, designer Erika Rundiks wielded an expert use of color and pattern, as evidenced by a rug from Azari Rug Gallery that marks one of the entries. Architect Dan O’Brien selected Texas sycamore for the door, which was fabricated by Hewn in Austin. The stairwell is defined by sculptural steel plates cut using a water-jet process by Corvus Design Build in a pattern supplied by O’Brien. The railings are by ABC Custom Iron.



In the living room, Rundik's mixed CR Laine armchairs covered in an Avant Garde fabric with a Nathan Anthony sofa and daybed, which wears a Pollack fabric. A Global Views coffee table centers the brand's Maze rug. The recliner is by Thayer Coggin, and the draperies are made from a Wesco Fabrics textile.



Above: Nathan Anthony counter stools wearing a Pollack fabric pull up to a Cambria countertop and a retractable window that connects the kitchen with an alfresco living space. The artwork by Skyler McGee is from Space Gallery.

Right: A trio of Hubbardton Forge pendants illuminates the kitchen island, wrapped with a rosewood veneer that matches the lower cabinets by Atlas Kuchnie from Euro Intelligent Kitchens. Upper cabinets in a bleached oak, from the same company, provide contrast. Rock Solid Custom Granite installed the Cambria counters; the backsplash tile is by Waterworks.



A rug from the homeowners' collection inspired the palette in the dining room, where a variety of seating styles surround Cattelan Italia's Spyder table. The CR Laine host chairs and banquette are swathed with a Schumacher fabric, and the side chairs are by Room & Board. A Hubbardton Forge chandelier lights the space, which displays artwork by Sarah Winkler.

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Above: In the powder room, a pair of sculptural pendants play off the rosewood veneer of the Atlas Kuchnie vanity from Euro Intelligent Kitchens. The teal color in the backsplash tile by Decorative Materials coordinates with the wall paint color.

Left: Grass cloth from Wall Resources backs a Maria Yee bed from CAI Designs in the master bedroom, where the Hickory Chair lounge chair and ottoman from Hoff Miller and the Maxwell Fabrics drapery fabric from the Shanahan Collection complement the colors in the homeowners' rug. The bench is by Vanguard Furniture, and the artwork is by Diane Cionni from Space Gallery.