

Historic Context  
and Survey of  
Modern Architecture  
in Boulder, Colorado  
1947-1977

Prepared for the City of Boulder  
Planning Department and the  
Boulder Landmarks Board by

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Boulder, although a small town and relatively isolated from the big city hubs of creative activity, has nevertheless been unusually friendly to modern avant garde design.

The city's small population provided the impetus for the making of interesting, sophisticated, experimental, even outrageous works of architecture. University faculty were at the forefront, but also the newly arrived professional and business people who made up our clientele. Most of them were young, and so were we. Innocence, some ignorance, and youthful daring moved us to explore the unprecedented.

Modern architecture in Boulder was polymorphous. We had our organic, earthy Wright/Goff school, we had our flat-roof Miesian purists and of course the usual large share of the banal ranch subdivision stylists. Charles Haertling was at the forefront of experimental imaginative invention.

I must confess nostalgia for the old Boulder, the years of its greening, its second pioneer days, when youth prevailed and all was excitement and beauty.

*Tician Papachristou*  
*Letter of May 25, 2000*

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## Introduction

This survey defines the historic context of Modern architectural design in the city of Boulder, outlining the unique social, cultural and technological environment that led to its creation. It focuses on the years from 1947 to 1977, the period of Modernism's greatest influence in the city. The survey, as documented in this report, identifies the most important architects and sixty-six of the most significant buildings of the period. The surveyed properties are presented in date order within each architectural style. Every style has been profiled, and its defining characteristics listed.

The purpose of this survey is to provide an essential tool in promoting the historic preservation of Boulder's significant Modern structures. It is intended to educate city planners, homeowners, business owners and the general public about the rarity and importance of these significant and non-renewable cultural resources. Due to the unprecedented development pressures of the present day, these buildings, the vast majority of which are less than fifty years old, are the most threatened historic resources in Boulder's built environment. The immediate identification, landmark designation, and protection of these important structures is of paramount importance if a major chapter in the architectural history of the community is not to be completely erased.

The survey was conducted between October 15, 1999, and June 1, 2000, by a private consulting team composed of Michael Paglia, Leonard Segel and Diane Wray. The three were founding members of the Modern Architecture Preservation League (MAPL) which, during the period from 1989 to 1996, played an important role in creating a national, regional and local constituency for the historic preservation of buildings in Modern architectural styles. The project was conducted by the consulting team through selective citywide survey, oral interviews and the review of archival materials available in both Boulder and Denver, Colorado.

This project was funded by a Certified Local Government Grant (see *Grant Acknowledgements* on page 134.)

## Historic Context of Modernism in Boulder

Modern architecture in Boulder may be understood within the contexts of art, architecture, landscape, planning, engineering, technology, construction craft and intellectual history.

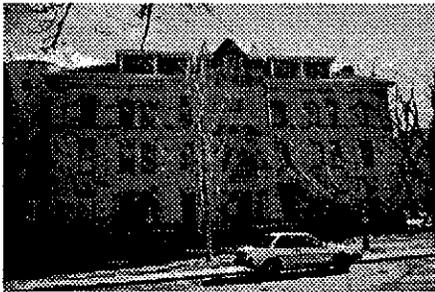
In comparison to other cities of its size nation-wide, Boulder is particularly rich in fine examples of architecture related to the Modern movement. As a component of the built environment, Modern architecture has a more prominent place in Boulder than in any other city in the Rocky Mountain region, including the much larger Denver. More than anywhere else in the Rockies, Boulder welcomed architectural Modernism and embraced it, beginning in its earliest days. As a result, there are many more important examples of Modern architecture in Boulder than in other cities in the state such as Fort Collins, Colorado Springs or Pueblo. In these places, more conservative and less sophisticated styles representing revivals of historical architecture were typically favored, especially before 1950.

This enthusiastic acceptance is clearly revealed by the many buildings, in a variety of Modern styles, that are seen in Boulder's residential neighborhoods and lining its commercial strips.

### **The Birth of Modern Architecture**

Modern architecture may be defined as being a part of the larger Modern movement that revolutionized all the visual arts. Modernism in art and architecture arose in the final years of the 19th century in Europe and, simultaneously, in the United States. In architecture, it was an attempt at rationalization through functional tenets and is often seen to be a reaction to, and an accommodation with, the Industrial Revolution.

Modernism in architecture is understood to be a rejoinder to the decorative excesses of two-thousand years of European historical architecture dating from the Ancient Greeks up through the Victorians. A key component of Modernism is reductivism in which the traditional decorative vocabulary of historical European architecture, including such elements as columns with capitals, festoons and cornices, among a myriad of other ornaments, were simplified or even eliminated in Modern architectural styles.



**Style** Richardsonian-Romanesque  
**Address** University of Colorado Campus  
**Architect** F. A. Hale  
**Date** 1890  
**Name** Woodbury Hall



**Style** Richardsonian-Romanesque  
**Address** University of Colorado Campus  
**Architect** F. A. Hale  
**Date** 1892-95  
**Name** Hale Science



**Style** Richardsonian-Shingle  
**Address** 1040 Mapleton Avenue  
**Architect** Office of H. H. Richardson  
**Date** 1890  
**Name** Harlow Platts House

The development of Modernism marks one of the most dramatic style shifts in the history of Western civilization. Its continuing presence dominates architecture, and the other visual arts — even Post Modernism where traditional ornamental devices are employed — may be understood to be a kind of Modernism. (1)

### **Modernism and the University**

Unquestionably, it is the presence of the University of Colorado (CU), founded in 1876, that is the principle reason that vanguard architectural styles appeared in Boulder at about the same time as they did in Chicago or New York. It was on the campuses of the colleges and universities in the United States and Europe where Modernism found its first enthusiasts. (2)

The university community, including CU faculty, students and distinguished visitors, brought with them an intellectual sophistication that provided and still provides a fertile ground for the growth of Modern architecture. Modern architecture had a ready audience among the intelligentsia, not just in the arts, as could be expected, but in other fields, as well. Modernism was particularly appealing to scientists and engineers. Those in science and technology may have likened their own work to the rationalism inherent in Modern architecture.

Also making a contribution to Modern architecture in Boulder was the creation of a degree program in architectural engineering within the College of Engineering in 1925. This first program was directed by engineering professor W. C. Huntington. (3)

But even decades before that, the CU campus, located in the middle of town (though in an independent governmen-



**Style** Richardsonian-Shingle  
**Address** 637 Pine Street  
**Architect** Unknown  
**Date** 1902  
**Name** McClure House



**Style** Craftsman  
**Address** 401 Pine Street  
**Architect** William L. Woollett  
**Date** 1904  
**Name** Lewis-Cobb House



**Style** Craftsman  
**Address** 721 Spruce Street  
**Architect** 1913  
**Date** Unknown  
**Name** Armstrong House

tal jurisdiction) set the architectural tone for Boulder.

Campus buildings such as the 1890 Woodbury Hall and the 1892-95 Hale Science, both by F. A. Hale, make the case. Both are examples of the Richardsonian-Romanesque style, the most advanced architectural current internationally at the time. (4)

Not surprisingly, Richardsonian-Romanesque architecture also appeared in downtown Boulder in its residential variant Richardsonian-Shingle style, in a number of fine examples in the nearby Mapleton Hill neighborhood. Notable is the 1890 Harlow Platts mansion at 1040 Mapleton Avenue designed by the office of H.H. Richardson and the 1902 McClure residence at 637 Pine Street.

The university set aside its role as the city's Modernist leader in 1921, when a revivalist architectural program was put in place, in which a Neo-Tuscan style was indicated for all future campus buildings. Though design guidelines still dictate that new buildings be compatible with the Neo-Tuscan style, truly Modernist structures have been built on campus since the 1960s. (5)

#### Modern Architecture in Boulder

Previous surveys in the Boulder Historic Context Project have identified buildings constructed before 1947. Many of these buildings are relevant to the history of Modern architecture in Boulder. As mentioned above, the Richardsonian-Romanesque and the Richardsonian-Shingle styles appeared in Boulder in the late 19th century.

In the early 20th century, Modern architecture gained a wide audience. Commonly seen in Boulder are the



**Style** Prairie  
**Address** 1015 Pine Street  
**Architect** Glenn W. Huntington  
**Date** 1919  
**Name** C. Flint Smith House



**Style** Prairie  
**Address** 948 Marine Street  
**Architect** Glenn W. Huntington  
**Date** 1920  
**Name** House



**Style** Prairie  
**Address** 1338 Grandview Avenue  
**Architect** Glenn W. Huntington  
**Date** 1920  
**Name** Bennett House

many houses in the Craftsman style, built during the first two decades of the 20th century. These Craftsman style houses are the most abundant type of early Modern architecture in Boulder, with the most important examples sited immediately north and west of downtown, on University Hill and between downtown and the campus. The spectacular 1904 Lewis-Cobb residence by William L. Woollett at 401 Pine Street and the fine and substantial 1913 Armstrong residence at 721 Spruce Street are two excellent examples of Craftsman style architecture in Boulder's Mapleton Hill neighborhood.

Also noteworthy among early Modern buildings in Boulder are the three Prairie style residences from the early 1900s which with some certainty may be attributed to Glenn W. Huntington, an important Denver architect. These are the 1919 C. Flint Smith Residence at 1015 Pine Street, and two cottages, the Residence from 1920 at 948 Marine Street, and the Bennett Residence at 1338 Grandview Avenue, also of 1920.

Though these houses are simple, they are also extremely rare examples of an architectural style almost never seen in the Western United States, the Prairie style. Even Denver, the largest city in the region, has only a handful of houses in the Prairie style, with several of the most distinctive of those being designed by Huntington, notably the 1915 Frank Milton Residence at 3400 Federal Boulevard. (It is in comparison to the Milton Residence, and other known Huntingtons in Denver, that these three Boulder houses may be attributed to him.)

Less subtle in its significance is the 1932 Boulder County Courthouse at 1325 Pearl Street, by Boulder architect Glen H. Huntington, son of Glen W.



Style Art Deco  
Address 1325 Pearl Street  
Architect Glenn H. Huntington  
Date 1933  
Name Boulder County Courthouse

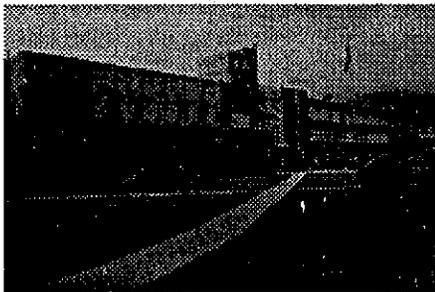
Huntington. This pink confection looks like a miniature Art Deco skyscraper. The Boulder County Courthouse is one of the state's most significant structures of any type or date (6).

Nearby is another impressive Art Deco design, the 1935 Boulder Theater at 2032 14th Street by Robert Otto Boller. (The fine Art Deco styling by Boller is the product of a thorough remodel of an older theater building.) The spectacular Art Deco facade of the Boulder Theater is clad in polychrome terra-cotta panels most likely made by the Denver Terra Cotta Company.



Style Art Deco  
Address 2032 14th Street  
Architect Robert Otto Boller  
Date 1935  
Name Boulder Theater

The Moderne style is another early Modern style seen in Boulder in the form of a major example, Boulder High School at 1604 Arapahoe Street from 1936 by Earl Chester Morris, with the younger Huntington serving as architect of record. There are few buildings in Colorado as well conceived and executed as is Boulder High School.



Style Moderne  
Address 1604 Arapahoe Street  
Architect Earl Chester Morris and Glenn H. Huntington  
Date 1936  
Name Boulder High School

In Boulder, owing both to the appeal of Modernism among intellectuals, and to the great successes of historic preservation, it is possible to follow the entire course of Modernism from its beginning, with the Richardsonian - Romanesque style, right up to the Late Modern, Post Modern and Neo Modern buildings being constructed today. The efforts of the City's Planning Office in preserving the established character of Boulder through landmarking and design review have set a national standard for successful urban design despite the pressures of growth. This same care must be extended to Boulder's collection of significant Modern buildings, a rare and valuable resource in the Rocky Mountain states and a key component in the historic character of the city.

### **Mid-Century Modern Architecture**

According to the parameters determined by the City of Boulder's Planning Department, this report focuses on Modern architecture from the target period of 1947 to 1977.

Like the earlier Modern architecture, the buildings from this period make a significant contribution to the established character of Boulder.

In the first half of the twentieth century Modernism was simply one of several competing approaches to architectural design, but traditional architecture, in the form of historic revival styles, was much more popular. In the second half of the century, on the other hand, Modernism was unrivaled in its dominance of American architecture until the 1990s.

An unusual factor in the development of Modern architecture in the United States in the late 20th century was the widespread effect of the Second World War.

The rise of Nazism in Germany, and its later conquest of much of the rest of Europe, led to the mass migration to the United States of scientists, scholars, artists and architects. The Nazis denounced Modernism in the arts, in particular Modern architecture. Instead, they favored a romantic revivalist style based on Neo-Classicism, backward-looking to match their reactionary politics. Modern architects were forbidden to practice, and those who weren't sent to concentration camps fled with their lives, most of them winding up in the United States. In the late 1930s and early 1940s, European culture, notably the European wing of the Modern movement, was transported whole to the United States — chased here by the Nazis. (7)

Modern architecture in Boulder reveals the influence of European vanguard design especially in the buildings done in the International Style and its Miesian variant.

Another parallel current in postwar architecture that is seen in Boulder is the American-originated Modernism best represented by the many Usonian style buildings in the city. Frank Lloyd Wright developed the Usonian style in the 1930s. It was soon after adopted by a younger generation of post-war house designers. Usonian style buildings are even now being constructed.

Interestingly, those European designers, like the Usonians, were the conceptual heirs to the zeitgeist of America's own Richardsonian-Romanesque and later Chicago style architecture including Prairie. So Modern architecture in the postwar period as seen in Boulder and across the country represents both European and American currents contemporaneously.

### **The Audience in Boulder for Modern Architecture**

Beginning in the 1950s, CU grew substantially. This period also saw the establishment in town of several separate government-funded research institutions, and a number of private research and technology facilities. (8)

These research institutions, both public and private, also made a contribution to Modern architecture in Boulder by attracting the same kind of people as the university did — intellectuals. As noted above, intellectuals were then, as they are now, Modern architecture's greatest supporters, with many having both the means and the interest to commission Modern buildings. The relatively high percentage of these college-educated people in Boulder is the reason why there is a higher than normal percentage of Modern style buildings in the city in comparison to other cities in the region.

### **Types of Modern Buildings in Boulder**

Modern architecture constructed in the target period in Boulder falls into several building types. Residential architecture emerges as the most abundant building type and it is among Boulder's houses that some of the finest Modern buildings in the city may be found. However, larger Modernist buildings, including commercial and industrial structures, offices, shops, churches and even a limited number of high-rises are also found in Boulder. (9)

Among the styles displayed in Boulder's residences during this time, first and foremost is the Usonian style. Usonian style residences are the single largest category of buildings in this survey. Boulder has more fine Usonian residences than any other style and type of building.

Residences in other styles are also seen in Boulder dating from the target period including the International Style, Expressionism, Rustic Modernism, Formalism, Brutalism and Late Modernism.

The larger Modernist buildings also feature many of the same styles, but unlike those in the residential category, Usonian does not predominate. Instead the International Style and its stylistic progeny, the Miesian style, Formalism, Brutalism and Late Modernism, are more often seen.

### **Boulder's Architectural Scene**

This survey has identified a sophisticated and cutting-edge architectural scene in Boulder beginning in the 1950s and continuing to the present time. For a city with a population of approximately fifty thousand people in 1960, there were a surprising number of architects living and working in Boulder.

Before 1970, only two other cities in Colorado, both considerably larger — Denver and Colorado Springs — had the critical mass of architects necessary for a fully developed scene to emerge with its own unique characteristics. And Boulder had an additional advantage over its larger rivals, the presence of the University of Colorado's architecture program, for most of the century, the only higher architectural training offered in the state.

### **The Architects of Boulder's Finest Modern Buildings**

This survey reveals that there were several first-rate architects and architectural firms working in Boulder at the time. These Boulder-based designers created a disproportionate number of the city's most important Modern buildings in this survey. Many of these architects were originally drawn to Boulder to serve on the University of Colorado faculty.

Surely the most heralded local Modern architect from this period is the late Charles A. Haertling whose work pushed Usonian to its Expressionist margins. Everything that Haertling designed is noteworthy (see <http://www.atomix.com/haertling/>). In twenty-five years of practice, beginning in 1954, he designed over forty buildings, mostly residences, almost exclusively in Boulder and the Boulder area. Before his untimely death at the age of fifty-five, Haertling's singular creative genius produced a highly individualistic and innovative body of work, bringing regional architectural currents to national significance, much in the same way as Bruce Goff did in Oklahoma or Antoine Predock has done in New Mexico.

Also first-rate are a group of Modern architects who like Haertling spent the preponderance of their professional careers in Boulder and who may be regarded, along with him, as acknowledged masters of local architecture. They are: James M. Hunter, Hobart D. Wagener, L. Gale Abels, Roger J. Easton, Thomas Nixon of Nixon and Jones (later Nixon Brown Brokaw and Bowen) and Art Everett of Everett/Zeigel Architects (later Everett Zeigel Tumpes and Hand).

Other architects with more limited careers in Boulder such as John A. Thacker and Carl Worthington may also be seen to be masters of local architecture from this important period. As may Tician Papachristou of Papachristou and Havekost, who worked only briefly in Boulder.

The survey also identified buildings by Jacques N. Hampton, Rigomar Thurmer, Bernard N. Cahlander, Philip Carlton Jones, William Smith, Jerry Van Sickle, and the firms of Ditzen, Rowland, Mueller and Associates and Heinzman & Ingalls.

Two architects identified by the survey, Victor Langhart and Bruce Downing, went on to be founding partners in major firms that have designed hundreds of buildings constructed across the country. Langhart helped start Denver's RNL, Downing, the Boulder firm of Downing Thorpe James.

Extant buildings by some architects identified by research, notably Cal Briggs, on the first faculty of CU's architecture department, were not found.

Prominent out-of-town architects have also contributed Modern landmarks to Boulder's city-scape. These include Ralph D. Peterson, Earl K. Decker and the firm of Ramsey and Reeves, all from Denver, and the firms of I.M. Pei Associates from New York and Pereira and Luckman Associates from California.

### **Modern Neighborhoods**

Modern architecture from the 1940s to the 1970s is distributed throughout the city. Some areas, though, are particularly rich in fine Modern buildings including Chautauqua, west Baseline, Flagstaff and Wonderland Hill. The boundaries of these neighborhoods are often at least partially defined by the topographical features which characterize Boulder.

### **Boulder's Topography and Modern Architecture**

Boulder is distinguished by its location in a valley at base of the foothills of the Rocky Mountains, including the striking rock formations known as the Flatirons and several mesas.

In many cases architects, especially designers of residences, created unique architectural responses to the dramatic views of the mountains, foothills, and plains, or incorporated rock formations and other topographical elements into the siting, or within the houses themselves.

Some buildings, especially those downtown and near the campus, respond to the system of active and seasonal creeks which appear on the floor of the valley. The Usonian buildings in particular feature these relationships to the site, as the theories of Frank Lloyd Wright specifically address the relationship of buildings to the natural setting.

### **Losses to Boulder's Modernist Legacy**

Despite Boulder's leadership in the field of planning and in traditional historic preservation, the city has not been a pace-setter in regard to the identification, documentation and preservation of Boulder's significant examples of Modern architecture. (10) In comparison to many other American cities, including New York, Philadelphia, Los Angeles, Minneapolis, Miami, Palm Springs, Columbus (Indiana), New Canaan (Connecticut) and the entire state of Massachusetts, Boulder is some ten years behind the curve.

The unhappy result of this backwardness, so otherwise uncharacteristic of forward-looking Boulder, is that the city has already lost some of its best examples of Modern architecture including many publicly owned buildings. (11)

Boulder's Modern schools have been particularly hard hit by needlessly inappropriate changes brought on by increased population pressures. As a result of the baby boom, the post-World War II period is the most important era of school building in our nation's history. Though the Boulder Public Schools had a very high quality building program during this time, the original Modernist buildings have largely lost their integrity through serial additions, most of them overwhelming to the original school and insensitive to the original design.

(The city's fire stations of the period, however, have largely retained their integrity, and a number are included in the survey.)

The needless annihilation of the original character of James M. Hunter's 1961 Boulder Public Library, which survives today as little more than a few stone walls, is an incomparable tragedy. Had the library not succumbed to its 1990s redo by Midyette-Seuerie-Architects it would now be regarded as the finest example of Hunter's work in Boulder.

Though the establishment of two Landmark Districts — Flatirons Park and Bellevue Vista — are recommended (see Note 9 in *Recommendations for Historic Preservation*, page 101, and Note 1 in *Recommendations for Further Survey / Research*, page 103), the proposed districts have already suffered scrape-offs, inappropriate additions, and radical alterations in scale and materials. Other potential districts have already lost the integrity necessary to qualify for district status due to the same type of changes.

Also substantially diminishing the equity of historic Modern architecture in Boulder is the loss of the once intelligently planned 1950s complex by Ralph D. Peterson which comprises the former Harvest House Hotel and Harvest Manor Apartments and which was once integral with the adjacent Arapahoe Village Shopping Center by Raymond Harry Ervin. Only the Harvest Manor Apartments, included in this survey, remain in original condition. The hotel was crudely resurfaced in the 1980s, and, soon after, the shopping center was almost entirely lost through demolition and resurfacing, destroying its overall formal order and its sophisticated decorative scheme.

If preservation controls in the form of landmark protection are not accorded to the buildings on this survey within the next few years, it may be expected that many — if not most — will be lost.

## Footnotes

(1) Post Modern, including its neo-traditional wing, is a part of the Modern movement. But vaguely traditional style buildings, the most common stylistic type in contemporary residential architecture, are not. The distinction between Post Modern and contemporary traditional style buildings is a subtle one. Post Modern buildings feature historical elements assembled in ways not indicated by their precedents in historic architecture. In the traditional style buildings, on the other hand, references are made to historical architecture specifically, and within the framework of a customary formal order. This self-conscious reflexivism in traditional style architecture indicates that these new "old timey" buildings are not examples of Modern architecture, as Post Modern buildings are, but rather its polar opposite, historic revivalism.

(2) Boulder is really the only "university town" in the state of Colorado. Denver, Greeley and Colorado Springs were all established cities before their universities were inaugurated. Fort Collins is the only other city in Colorado that could be seen as a "university town." But it was not until 1957 that Colorado State College of Agriculture and Mechanic Arts became Colorado State University. Even then, agriculture remained the principal economic focus of Fort Collins into the 1970's. Nationally, however, Boulder can be found comparable to such "university towns" as Berkeley, California, and Madison, Wisconsin.

In addition, the CU architectural engineering program, founded in 1925, was the first such curriculum in the state. Today, Boulder still has the only undergraduate architecture program in the Colorado. The only graduate degree in architecture is offered at the University of Colorado, Denver campus.

(3) After CU's Board of Regents rejected the establishment of a separate school of architecture, a degree program in architecture, still within the College of Engineering, was approved in 1949. Clarence Eckel, then the dean of the College of Engineering, appointed an advisory board of local architects to help establish an accredited degree program in architecture at CU. This advisory board was partly made up of prominent Denver architects of the time, including Robert Fuller, who served as chairman, along with Casper Hegner, Gordon Jamieson and Gordon White. Boulder's James M. Hunter also served on this board.

It was in 1950, that CU first initiated a separate degree in architecture. In 1952, the Regents approved the creation of a Department of Architecture and Architectural Engineering within the College of Engineering. The new department's first chairman was Thomas Hansen, with Cal Briggs, DeVon Carlson and Robert Rathburn serving as the original faculty.

(4) The first generation of buildings on the CU campus which line the Norlin Quadrangle illustrate a variety of styles in addition to the Richardsonian-Romanesque of Woodbury Hall and Hale Science. These styles range from the Victorian Italianate of Old Main from 1876 by architect E. H. Dimick, to the Collegiate Gothic style of the Mackey Auditorium designed in 1909 and completed in 1922 by the distinguished Denver firm of Gove and Walsh.

The year before, in 1921, Hellems Arts and Sciences was built, the first of many Neo-Tuscan style buildings constructed on the campus. Hellems was designed by Philadelphia architect Charles Z. Klauder who also served as campus planner. Klauder developed CU's characteristic Neo-Tuscan style in which Italian ornamental devices have been used on simple rectilinear buildings. These Klauder

buildings have rough-hewn Lyons sandstone walls and red terra-cotta tile roofs. In addition to Hellem's, Klauder designed many campus buildings and with them established the distinctive character of the campus. Even today, buildings on campus must adhere to strict design guidelines that stipulate that new construction be compatible with the Klauder-originated Neo-Tuscan style.

(5) The Neo-Tuscan style launched on campus by Philadelphia architect Charles Z. Klauder dominated the design of campus buildings from the 1920s to the 1950s. In the 1960s, however, genuinely Modernist buildings, incorporating a few key elements characteristic of the Neo-Tuscan style, notably the use of rough-hewn Lyons sandstone and red terra-cotta roof tiles, began to be built. The first of these was the Brutalist style Engineering Sciences Center from 1963 by Architectural Associates of Colorado, with W. C. Muchow serving as partner-in-charge. The Formalist style 1965 Regent Hall by Meyer and Ayers is another example of a 1960s Modernist building designed to be compatible with the existing Neo-Tuscan style of the campus established by Klauder.

(6) Glenn W. Huntington, the architect of the Boulder County Courthouse, is an acknowledged master of local architecture. The Courthouse is a fine and rare example of an unusual style in this part of the country, Art Deco. The Courthouse exemplifies the defining characteristics of the Art Deco style. The building features the highest level of construction craft of its period. The masonry is constructed of locally quarried and finely laid sandstone. The style of the building is further enriched by elaborate decorative interior and exterior features worked in terrazzo, metal and terra cotta.

(7) The Nazis were relentless in their malevolence and in addition to their well known genocide directed against Jews, Gypsies, gays and communists, they also sought to extinguish cultural Modernism in Europe. The Nazis hated Modern art and architecture, labeling it "degenerate," "Bolshevik," and "Jewish."

As early as 1933, Adolf Hitler and his Nazi Party had attacked Modern art and architecture. It was in that year that the Nazis closed the Bauhaus, the German art school that was a center for Modernism and the International Style. Among its faculty were some of the greatest architects of the 20th century including Ludwig Mies van der Rohe, Walter Gropius and Marcel Breuer. They and many of their colleagues and former students wound up in the United States where they joined the faculties of America's premier architecture schools. Other Modern architects and teachers from elsewhere in Nazi-occupied Europe also immigrated to the United States before, during and after World War II. These emigres encouraged the establishment of Modern architecture which then became the dominant mode in the United States in the second half of the 20th century.

Though far from either front, Boulder was nonetheless heavily impacted by World War II in ways other than the appearance of European-inspired Modern architecture. In the 1940s the Department of the Navy established the Navy Language School which brought hundreds of sailor-scholars to the campus, flooding the then-small town of Boulder.

With the defeat of the Nazis in 1945, there began a post-war boom in Boulder's population which led to a surge in building. The GI Bill of Rights provided financial aide for veterans who swamped the nation's colleges and universities, including CU. This rapid increase in CU's enrollment and consequent increase in Boulder's population created the urgent need for new buildings.

Another impact of the second world war was the development of new synthetic materials some of which would find uses in construction technology.

(8) A political decision was made in Boulder in the post-war era to attract clean industry and not to allow heavy industry. More than anyone else, one individual — Bascombe Birmingham — was responsible. Birmingham personally lobbied the Eisenhower administration so that the National Bureau of Standards (now NIST/NOAA/NTIA) would be built in Boulder in the 1950s. The bureau is housed in a significant Modern building. Other government research facilities followed, as did private firms which were also often quartered in first-rate Modern buildings, notably the National Center for Atmospheric Research. In this case it was Ed Wolff who lobbied in Washington. These institutions, both public and private, attracted the same kind of people that the CU did — educated professionals. And, it was among this demographic group that Modern architecture found its most ardent supporters.

(9) The experimental nature of Modern architecture in Boulder could not have been achieved without the exceptional talents of construction engineers and contractors who developed new materials and methods of building. These firms solved design and structural issues related to the creation of dramatic and unconventional forms, expansive areas of glass, finished cast-in-place concrete, foam shell forms and exposed structural elements.

(10) Though well-intentioned, the City of Boulder's "Structure of Merit" program has been ineffectual from a preservation standpoint in relation to buildings less than fifty years old. In practice, the program does not include the rudiments of historic preservation, the designation of a "Structure of Merit" bringing with it nothing in terms of either preservation controls or even basic historic documentation.

(11) Even now, the city-owned Atrium building is threatened, though no real replacement plan exists for its site. This survey has identified the 1969 Atrium building, originally the Midland Savings and Loan building, as being among the finest Modern buildings in the city. It is one of the most important commissions for its architect, Hobart Wagener, who has been identified by this survey as one of the acknowledged masters of Boulder's Modern architecture.

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## The Survey of Modern Buildings

Boulder architecture is different ... the terrain itself cries out for new concepts in housing. But if it were not for the highly talented and imaginative group of architects and designers who work here, the demands of the landscape might well be ignored.

It must be added that many people who live in Boulder have ... not failed to make their wishes known to builders and architects and they are receptive to new and revolutionary ideas.

The very difficulty of building in this area has brought about many new solutions to old problems, and has encouraged — rather than discouraged — the search for more beautiful and individual forms in architecture.

*Ellen Bull*  
*"Boulder's Cliff-hanging Houses"*  
*Denver Post's Contemporary Magazine*  
*May 10, 1964.*

## The Survey of Modern Buildings

This survey has been conducted according to the practice of comparative analysis, the traditional method for evaluating buildings used in the field of architectural history.

In this logical deductive process, any building may be evaluated objectively through a comparison to other buildings of the same approximate date and type.

First buildings are sorted according to architectural style. The only intelligent way to compare buildings is within their particular styles which are by definition date specific. It is only in this way that the finest examples of a specific style, and thus the finest buildings of their time, may be accurately discerned.

Next, the buildings within each style are classified according to the quality of their design and its relationship to the broader currents of architecture.

Various criterion are used in ranking buildings through comparative analysis. The standard of the construction craft and the relationship of the structure to its site are examined. Any special technological or material features the building might have are identified as are any specific associations it might have to architectural theory or history either locally or nationally. Any regional peculiarities the building might incorporate are noted.

In addition to comparative analysis, other factors identified by the guidelines of the National Register of Historic Places have been accounted for in this survey.

Most of the buildings on this survey are less than fifty years old, meaning that ordinarily they would not be eligible for listing on the National Register. However, the buildings on this list may be evaluated to have "exceptional architectural significance" according to the guidelines set forth by the United States Department of the Interior's National Register of Historic Places. Thus they qualify for an exception "G" to the fifty year rule.

In order for a building to qualify for an Exception "G," it must meet some of an established list of attributes. Most of these, such as high quality design and construction, have been noted above as the elements of comparative analysis. But other qualities are also considered, such as whether it possesses the distinctive characteristics of a recognized style, or if it is the work of an acknowledged master of architecture, either local, national or international

Newer buildings in already established historic districts, such as those on Mapleton Hill, are automatically eligible for an Exception "G."

Five buildings on this survey are at least fifty years old and will qualify for National Register listing without qualifying for an Exception "G." They include the Masonic Lodge of Boulder, Hampton House and Greider House, all of 1948, the former University Hills Elementary School of 1949 and the Public Service Building of 1950.

Following is the survey list of sixty-six buildings considered to be the most important Modern buildings in Boulder constructed between 1947 and 1977. This list does not include all the Modern buildings in Boulder from this time period, but every effort has been made to include all the finest examples.

#### **Identification of Modern Architectural Styles**

The surveyed buildings have been sorted according to style, preceded by a stylistic description and a list of defining characteristics. The architectural styles seen in Boulder during the defined period of 1947 through 1977 have been placed in a roughly chronological order as follows:

International Style  
Miesian  
Usonian  
Expressionism  
Rustic Modernism  
Formalism  
Brutalism  
Late Modernism

## International Style 1935-1970

The International Style in architecture first appeared in Germany, France, and the United States in the 1920s. By the 1930s, the International Style was firmly established in Europe and the United States. After the Second World War, it became a watershed in American architecture especially for the design of large buildings. The International Style increasingly came to dominate architecture from the 1950s to the 1970s. In contemporary architecture, the International Style remains a source of inspiration.

The International Style comprises a set of principles applied to the theoretical underpinnings of the practice of architecture. This set of principles utilizes two distinct yet interrelated concepts: functionalism and reductionism. Functionalism is the tendency to generate the design of a building as a product of an analysis of functional criteria. Reductionism is the tendency to reduce the elements in a building design to its most basic expression resulting in an architecture of stark simplicity. Utilizing these guiding concepts, architects working in the International Style have produced a sizeable body of work, the best of which are important buildings of exceptional elegance.

The place of the International Style in American architecture was greatly impacted by the Second World War. The Nazi campaign against Modern art and architecture led many artists and architects in Germany and in the rest of Nazi-occupied Europe to seek asylum in the United States.

Among these Modernists were many of the key figures in the International Style movement in Europe including Walter Gropius, Marcel Breuer and Ludwig Mies van der Rohe. These architects, as designers and teachers, became widely influential with a younger generation of post-war American architects who went out and designed the nation's schools, hospitals, hotels, and office buildings.

Though rarely seen after 1945, there are also houses and churches in the International Style.

*Term coined in the 1930s by Henry Russell Hitchcock and Philip Johnson.*

## Distinctive Characteristics / International Style

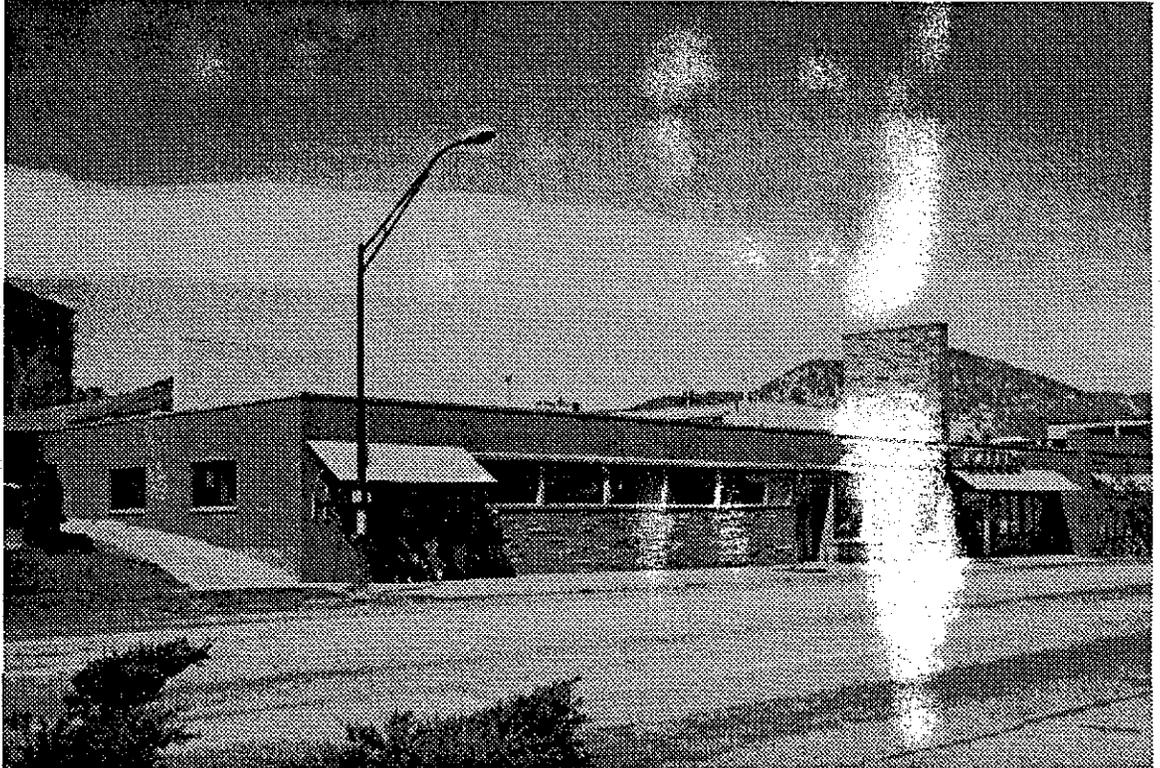
- horizontally oriented
- ribbon windows
- expression of windows
- large areas of glazing
- use of industrial materials like concrete and aluminum
- cubist conception of building's volumes
- no ornament
- walls eaveless or with overhanging eaves
- use of the cantilever
- flat roofs



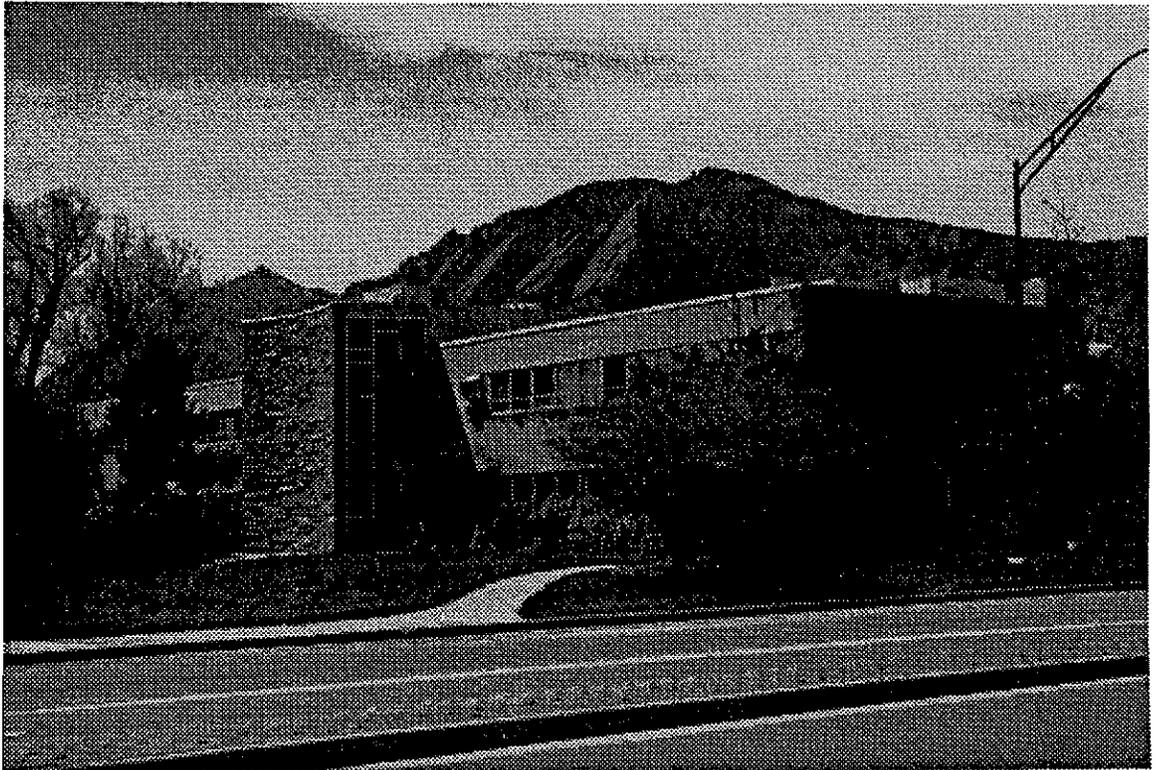
**Style** International Style  
**Address** 2205 Broadway  
**Architect** James M. Hunter  
**Date** 1948  
**Name** Masonic Lodge of Boulder  
**State ID #** 5BL6040



**Style** International Style  
**Address** 889 17th Street  
**Architect** James M. Hunter  
**Date** 1949  
**Name** University Hill Elementary School  
**State ID #** 5BL8220



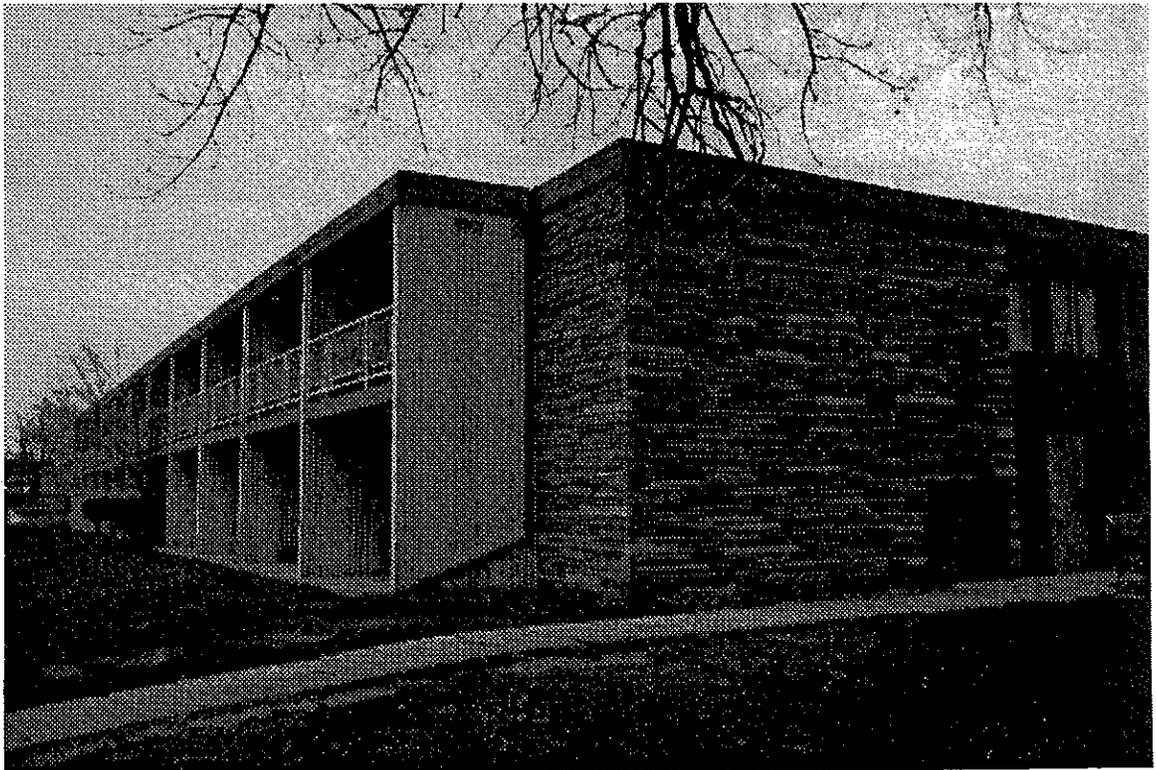
**Style** International Style  
**Address** 1645 Broadway  
**Architect** James M. Hunter  
**Date** 1950  
**Name** Public Service Building  
**State ID #** 5BL8243



**Style** International Style  
**Address** 1777 Broadway  
**Architect** James M. Hunter  
**Date** 1951  
**Name** City of Boulder Municipal Building  
**State ID #** 5BL8244



**Style** International Style  
**Address** 325 Broadway  
**Architect** Pereira and Luckman Associates  
**Date** 1956  
**Name** National Bureau of Standards (NIST NOAA NTIA)  
**State ID #** 5BL8240



<b>Style</b>	International Style
<b>Address</b>	1444 Folsom Street
<b>Architect</b>	Ralph D. Peterson
<b>Date</b>	1958
<b>Name</b>	Harvest House Manor
<b>State ID #</b>	5BL8262



**Style** International Style  
**Address** 1055 Adams Circle  
**Architect** Ramsey and Reeves  
**Date** 1963, Additions by Nixon Brown Brokaw and Bowen  
**Name** Golden West Manor, originally part of First Christian Church Complex  
**State ID #** 5BL8229

## Miesian Style 1945-1970

The Miesian style, named for Ludwig Mies van der Rohe, may be seen to be a distinct variant of the International Style from which it emerged. In the 1920s, Mies became one of the principal proponents of the International Style while teaching at the German art school, the Bauhaus. Forced like other Modern architects to flee Germany with the rise of the Nazis, Mies emigrated to the United States. Settling in Chicago in the late 1930s, he relaunched his career in architecture and soon became one of the most influential American architects of the second half of the 20th century.

The term "Miesian" does not describe the European International Style phase of his career but refers rather to the later work by Mies done in this country. Miesian style is best exemplified by the 1951 Lake Shore Towers and the 1955 Crown Hall, both in Chicago. In these two buildings, one a high-rise, the other a horizontal pavilion, Mies has conceived of the enclosures of these buildings as little more than skeletal frameworks filled in with glass.

The influence was immediate and Miesian buildings were constructed across the country in the 1950s and 1960s. Other famous architects and architectural firms also embraced Miesian style including Mies' protege Philip Johnson and the firm of Skidmore, Owings and Merrill.

Miesian was typically employed in the design of high rise buildings and other large building types including commercial and industrial buildings. But there are Miesian residences notably Mies' own 1950 Farnsworth House in Illinois.

The strong influence of Miesian was partly the result of having the movement's namesake and luminary, Mies van der Rohe, in permanent residence on this side of the Atlantic. But it was also the product of the appeal to business of Mies' bottom-line ethos which is most clearly expressed in his famous "less is more" observation. This idea governed the world's architectural theorists for decades. And this Miesian philosophy even today remains a strong presence.

*Term coined in the 1990s by Marcus Whiffen.*

## Distinctive Characteristics / Miesian Style

- horizontally oriented but with strong secondary verticals
- uniform handling of the walls
- large areas of clear or tinted glazing
- glass and metal curtain walls
- industrial materials like concrete and aluminum
- enameled metal panels in colors
- rectilinear conception of building's volumes
- no ornament
- walls eaveless
- use of the cantilever
- flat roofs



**Style** Miesian  
**Address** 1919 14th Street  
**Architect** James M. Hunter  
**Date** 1955  
**Name** Colorado Building  
**State ID #** 5BL8218

Altered

## Usonian Style 1935-Present

The influence of Frank Lloyd Wright's Prairie style was a dominant force in the development of nearly all Modern architecture, including Art Deco, the International Style and the Moderne.

The Usonian, also known by the unnecessarily vague "Wrightian," is based on Frank Lloyd Wright's later work. The word "Usonian" was coined by Wright himself. In his plans from the 1930s for the never-built Broadacre City, Wright created the term "US-onian" and hence "Usonian" to mean United States style. Wright used the term to describe the buildings in his proposed utopia.

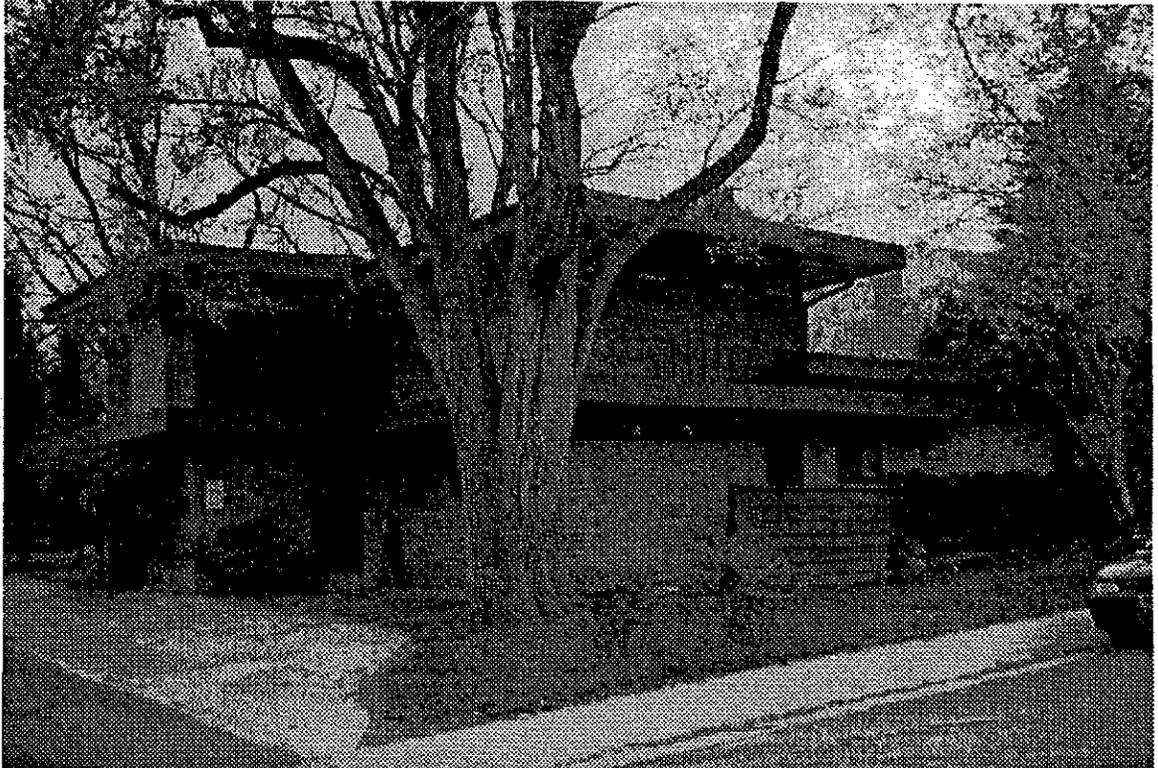
The Usonian first appeared in Wright's work of the 1930's, engendering a school of its own with many followers. In the 1940's and 1950's, the Usonian was firmly established in the United States. At this time, in the realm of important and high status commissions, the Usonian was the only real alternative to the International Style. Though unlike the International Style, the Usonian was principally used in residential design. By 1970, interest in Wright's philosophy had dwindled. In the late 1980's and continuing to the present time, there has been a renewed interest in the Usonian style.

Usonian is based on Wright's concept of naturalism. Each architectural project is seen as having a "natural" solution derived from its function and site. Naturalism is, in this sense, closely associated with functionalism. The influence of traditional Japanese architecture is also seen in the Usonian style.

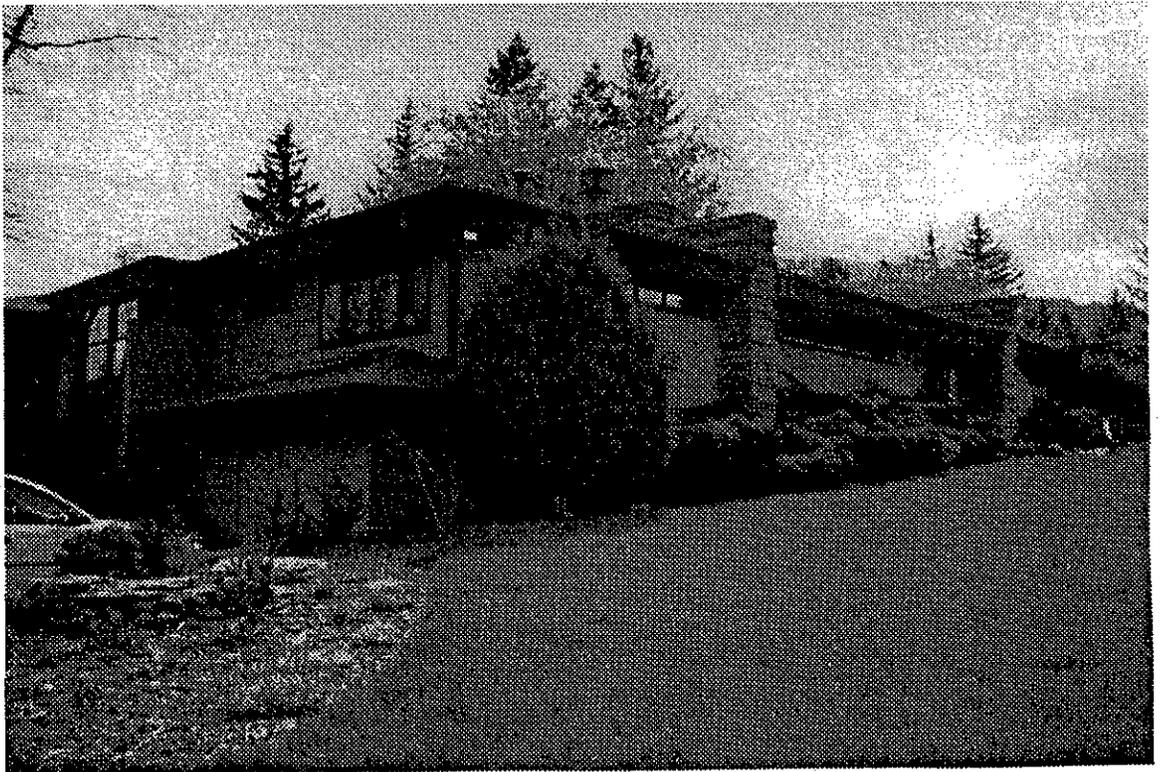
*Term coined in the 1930s by Frank Lloyd Wright. Marcus Whiffen uses "Wrightian."*

## Distinctive Characteristics / Usonian Style

- horizontally oriented
- cubist conception of building's volumes
- ribbon windows, clerestory windows, corner windows
- window mullions in constructivist arrangements
- traditional materials like wood and stone
- same materials used inside and out
- innovative use of traditional structural forms
- brick or cast concrete block laid in patterns
- expression of the mortar joints
- geometric ornament
- overhanging eaves
- use of the cantilever
- flat roofs, shallow gabled roofs

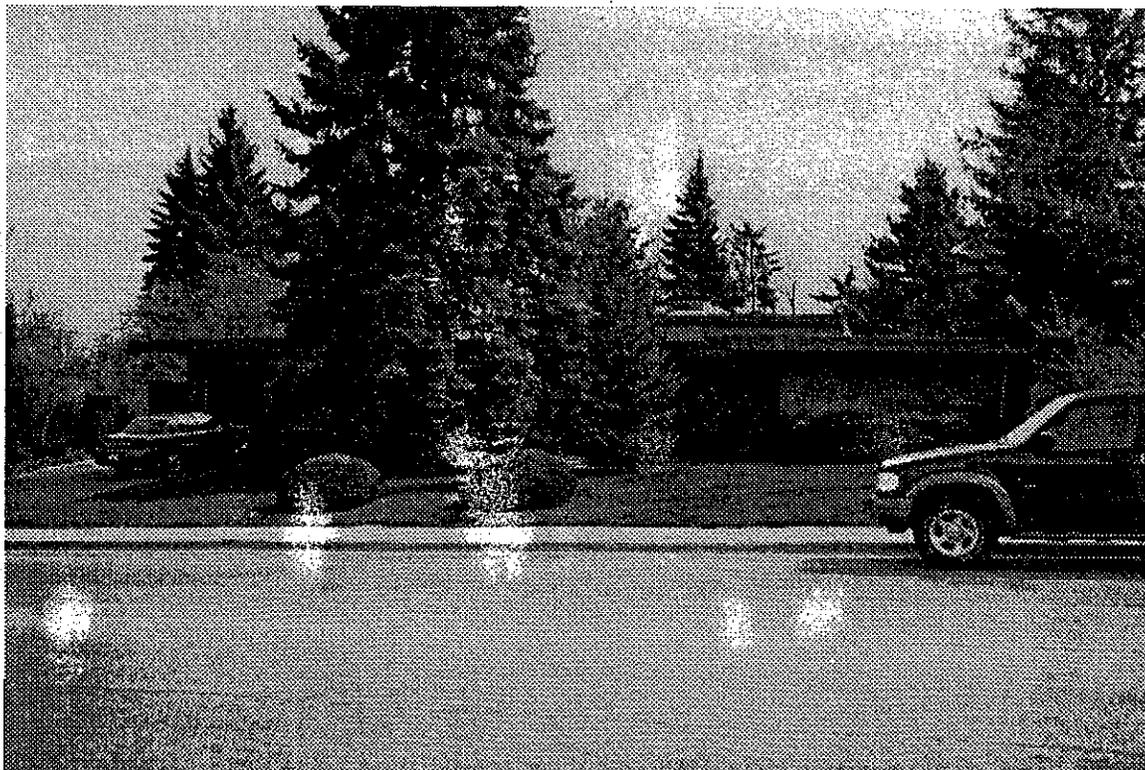


**Style** Usonian  
**Address** 896 17th Street  
**Architect** Jacques N. Hampton, Addition by Charles A. Haertling  
**Date** 1948  
**Name** Hampton House  
**State ID #** 5BL8221

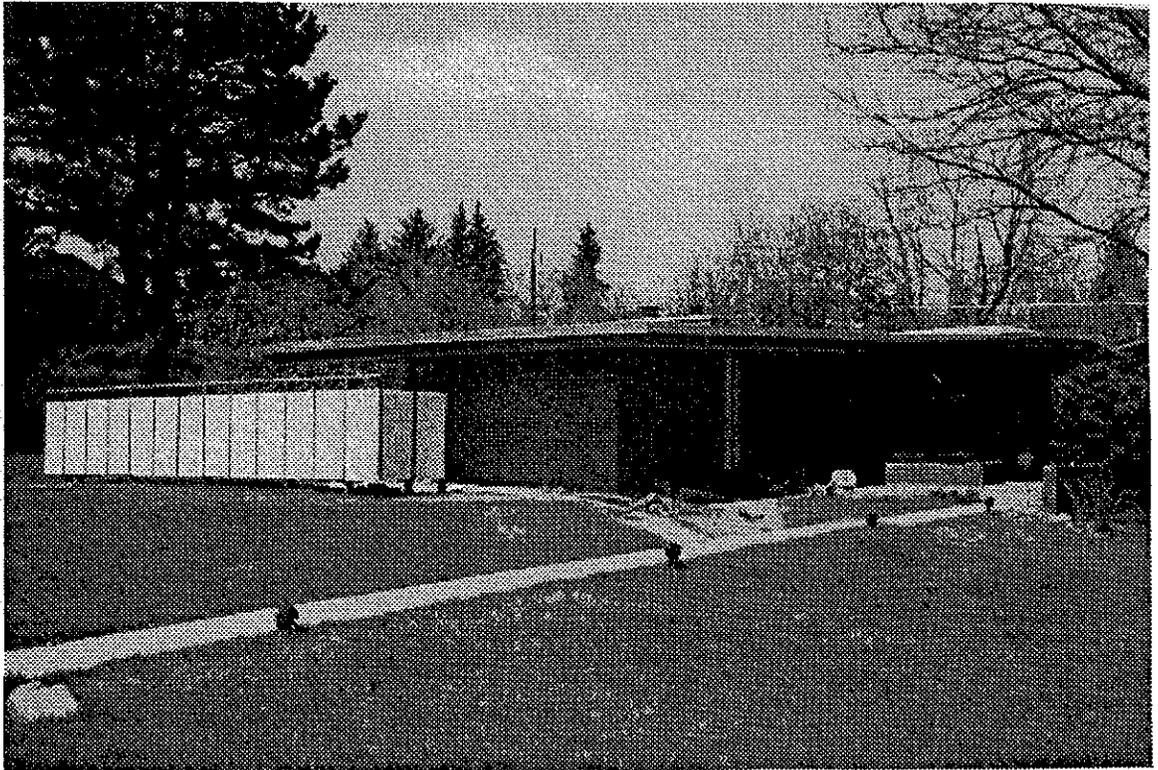


**Style** Usonian  
**Address** 1836 Baseline Road  
**Architect** Jacques N. Hampton  
**Date** 1948  
**Name** Greider House  
**State ID #** 5BL8233

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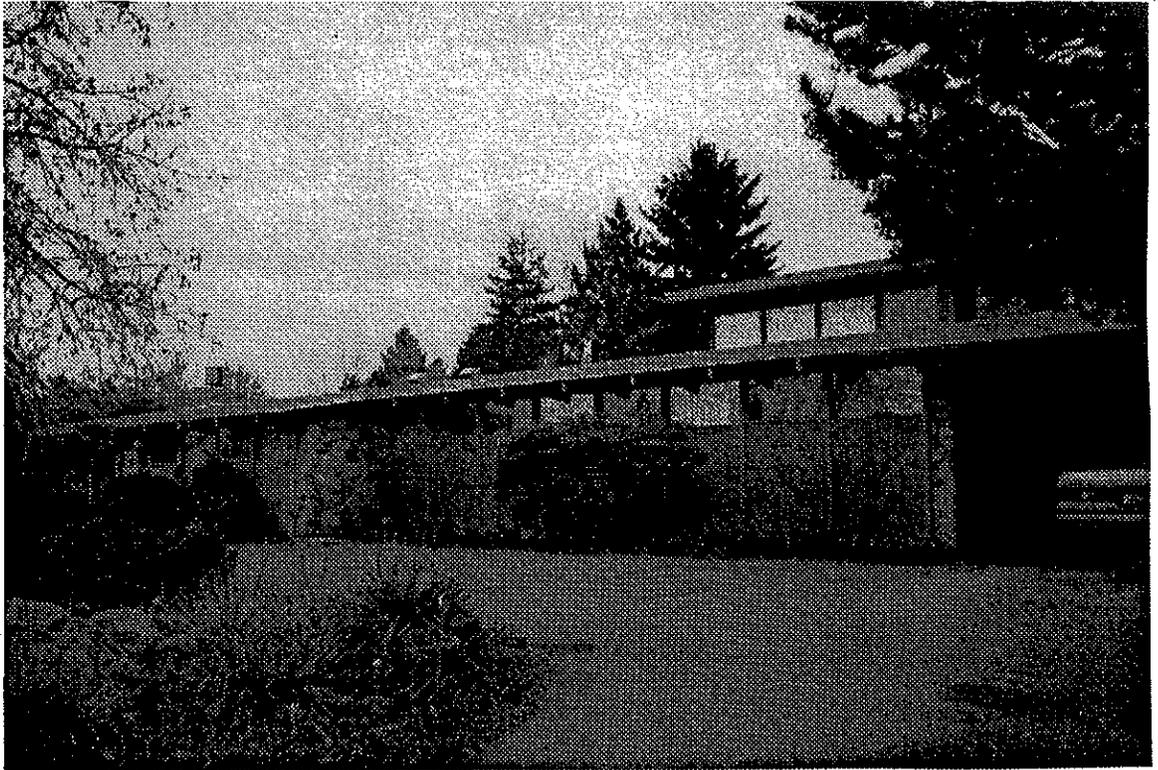
**Style** Usonian  
**Address** 1818 Baseline Road  
**Architect** James M. Hunter  
**Date** 1951  
**Name** Nelson House  
**State ID #** 5BL8232



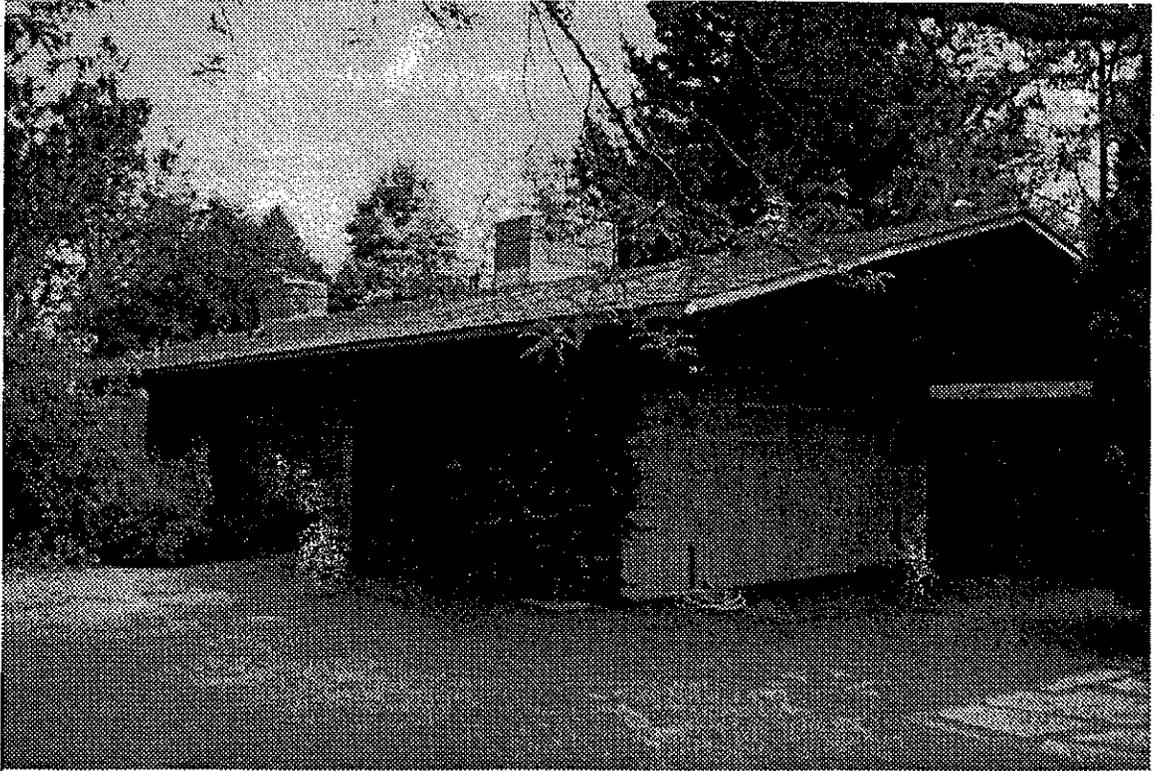
**Style** Usonian  
**Address** 1829 Bluebell Avenue  
**Architect** Bernard Cahlender  
**Date** 1951  
**Name** Roberts House  
**State ID #** 5BL8239



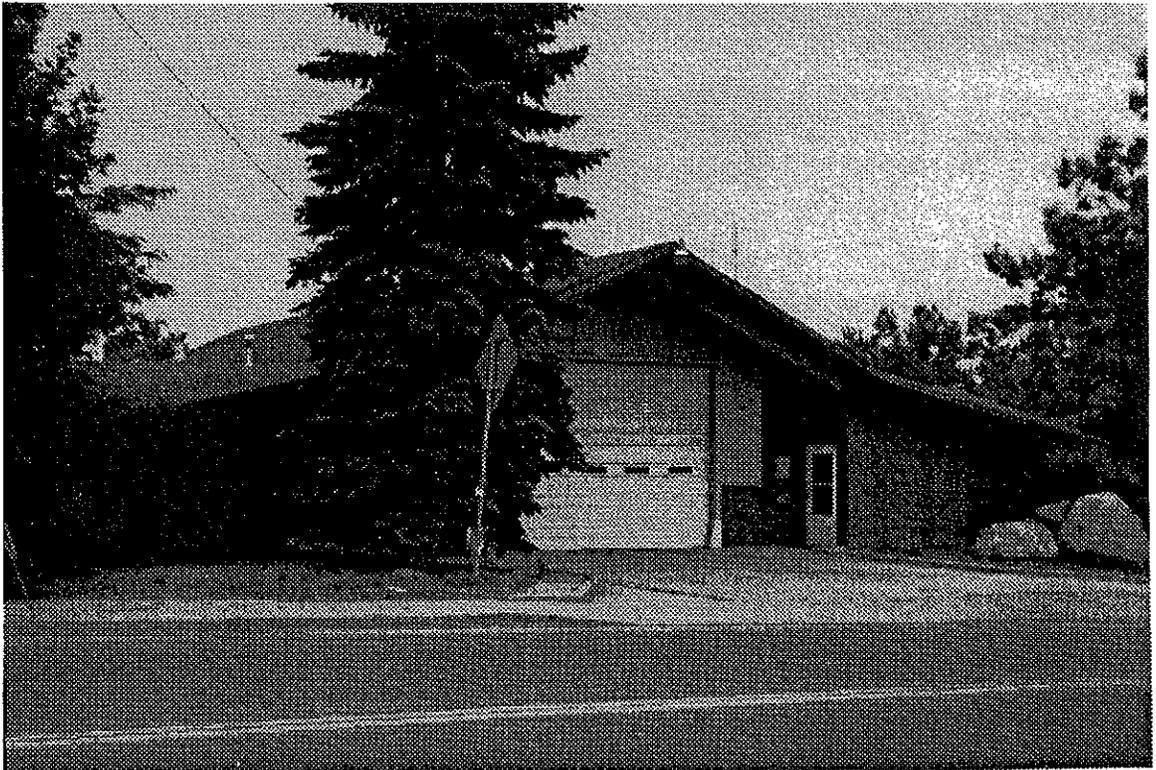
**Style** Usonian  
**Address** 455 Christmas Tree Drive  
**Architect** William Smith  
**Date** 1955  
**Name** Safford House  
**State ID #** 5BL8252



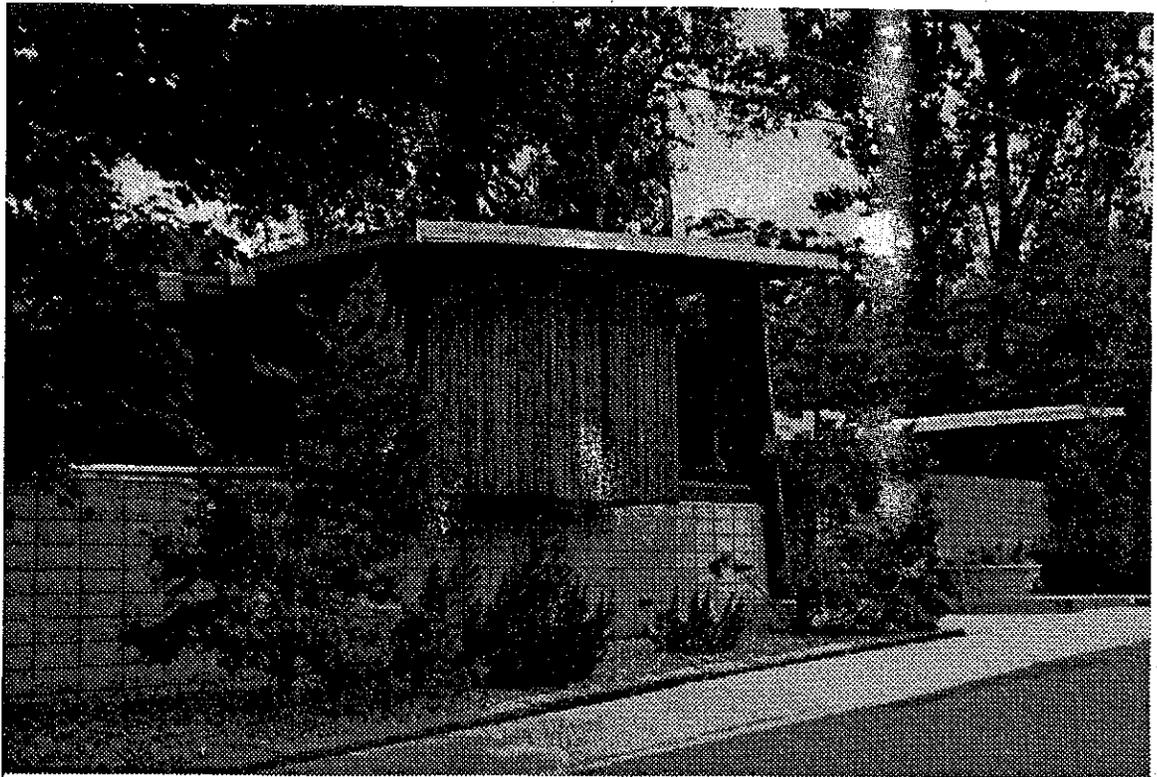
**Style** Usonian  
**Address** 530 Aurora Avenue  
**Architect** Roger J. Easton  
**Date** 1957  
**Name** Kraushaar House  
**State ID #** 5BL8231



**Style** Usonian  
**Address** 4170 Pinon Drive  
**Architect** Bernard N. Cahlander  
**Date** 1957  
**Name** Shapley House  
**State ID#** 5BL8271



**Style** Usonian  
**Address** 2225 Baseline Road  
**Architect** Hobart D. Wagener  
**Date** 1958  
**Name** City of Boulder Fire Station #2  
**State ID#** 5BL8234



**Style** Usonian  
**Address** 1900 King Street  
**Architect** Tician Papachristou  
**Date** 1958  
**Name** Sampson House  
**State ID #** 5BL8265



**Style** Usonian  
**Address** 650 Pennsylvania Avenue  
**Architect** Charles A. Haertling  
**Date** 1958  
**Name** Noble House  
**State ID #** 5BL8269

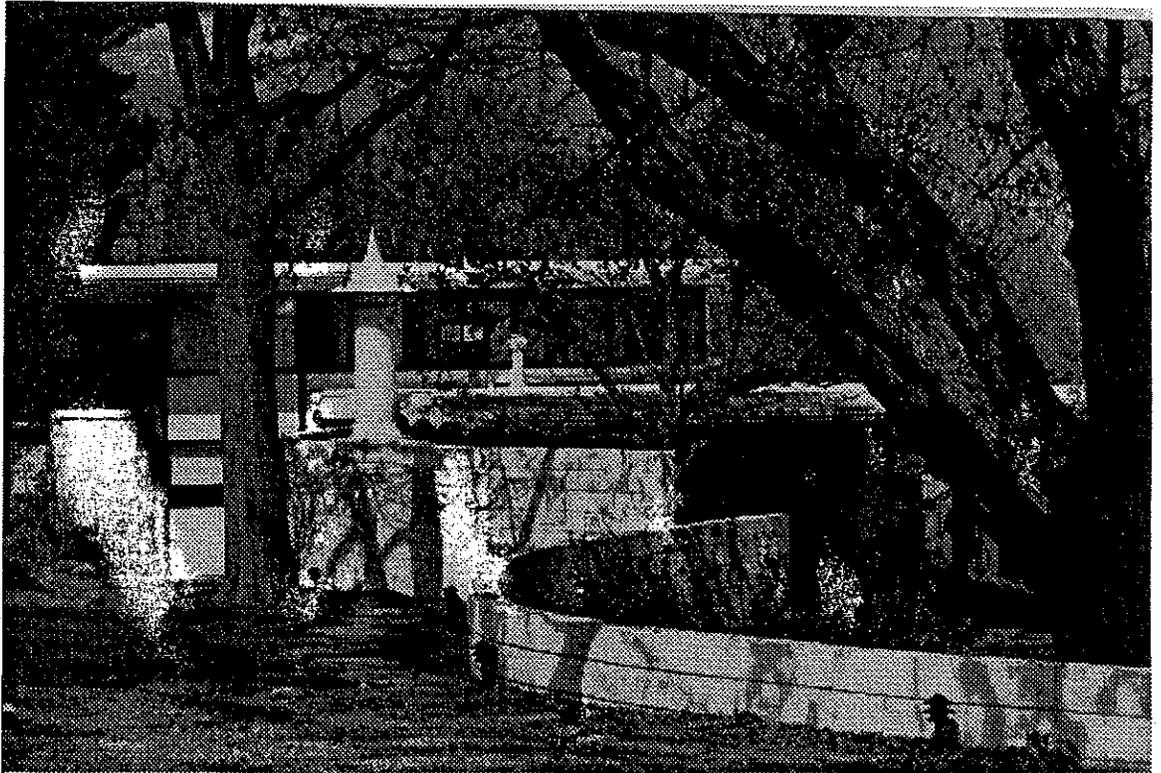


**Style** Usonian  
**Address** 900 28th Street  
**Architect** Hobart D. Wagener  
**Date** 1959  
**Name** Green Shield Office Building  
**State ID #** 5BL8223

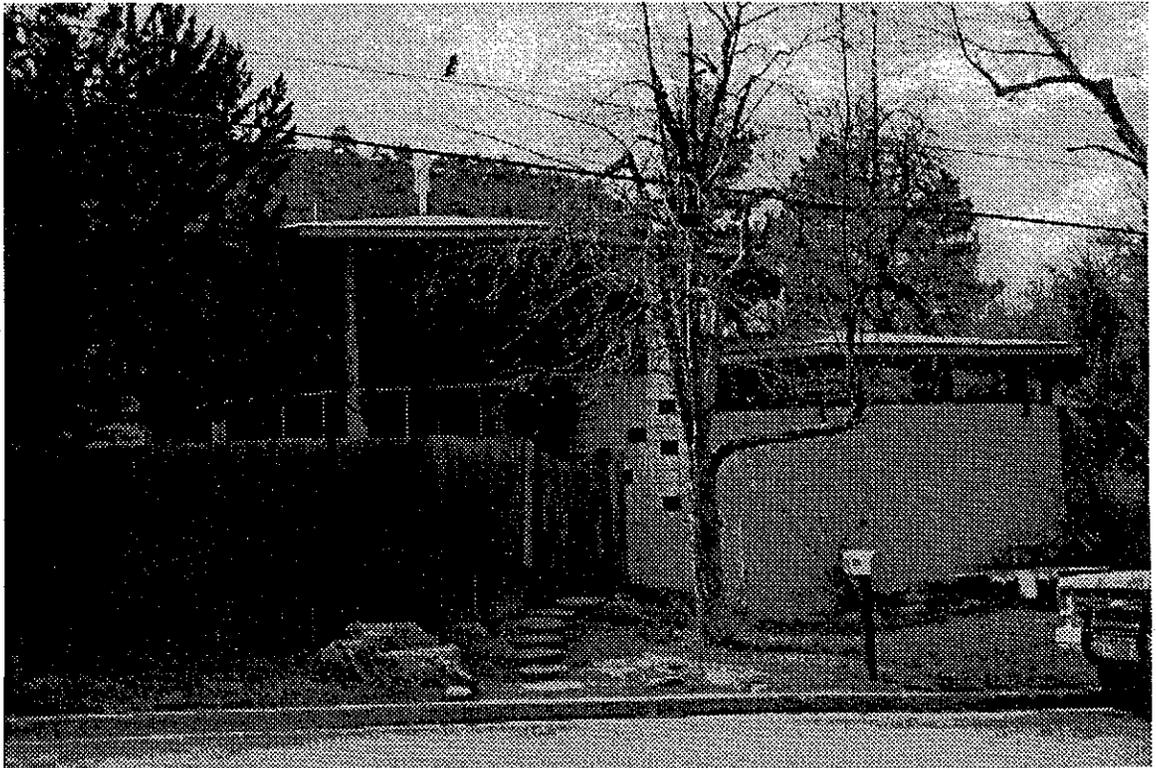


**Style** Usonian  
**Address** 420 Christmas Tree Drive  
**Architect** Charles A. Haertling  
**Date** 1959  
**Name** Knudsen House  
**State ID #** 5BL8250

Altered



**Style** Usonian  
**Address** 575 Euclid Avenue  
**Architect** Papachristou and Havekost  
**Date** 1959  
**Name** Sirotkin House  
**State ID #** 5BL8257



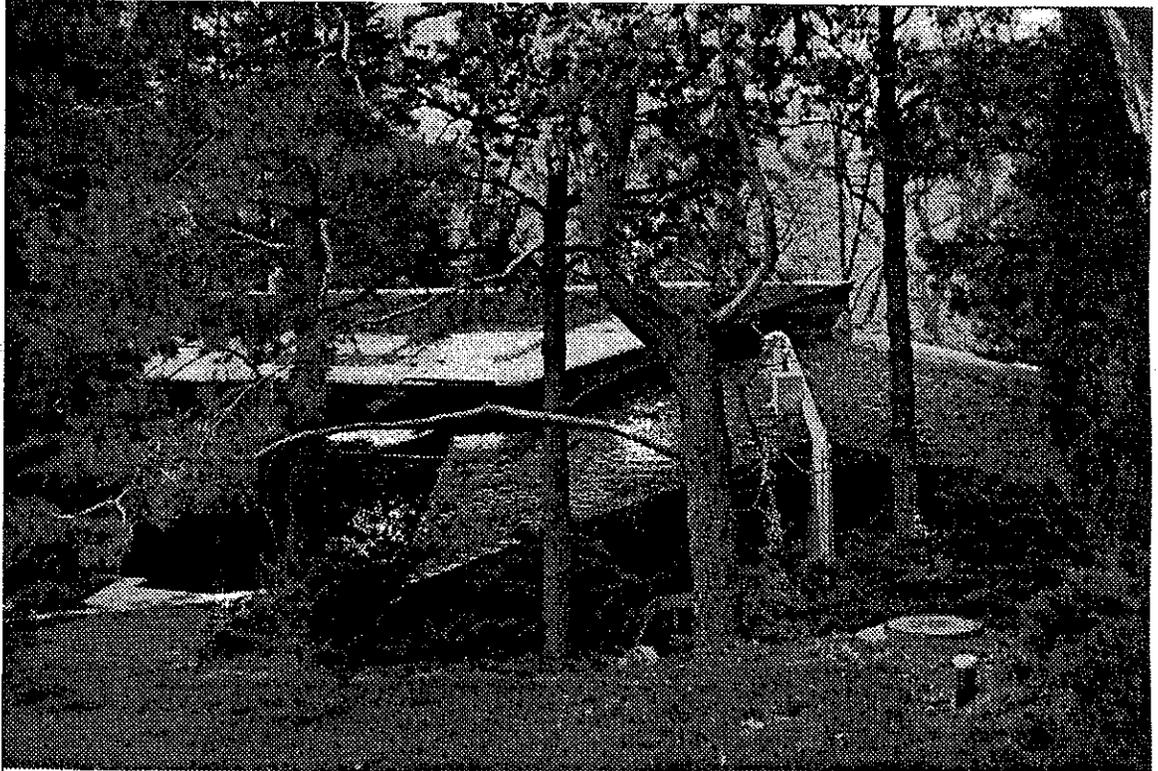
**Style** Usonian  
**Address** 595 Euclid  
**Architect** Papachristou and Havekost  
**Date** 1959  
**Name** Jesser House  
**State ID #** 5BL8258



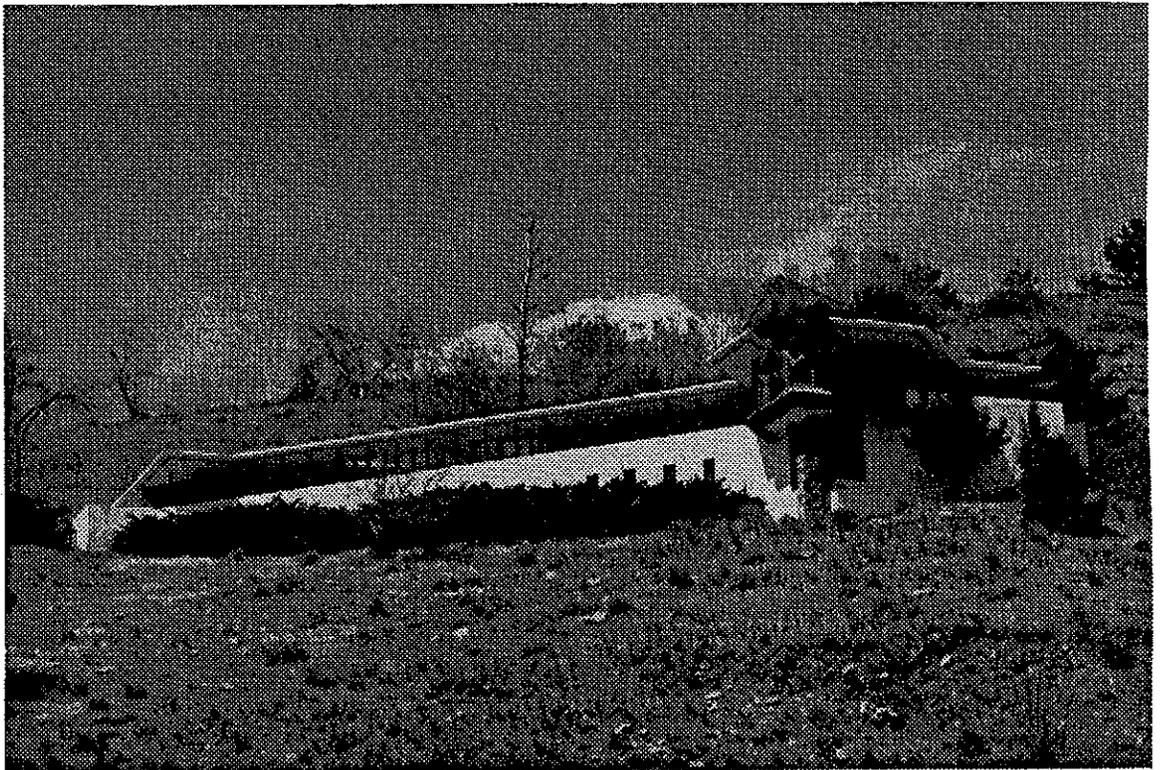
**Style** Usonian  
**Address** 950 28th Street  
**Architect** Nixon and Jones  
**Date** 1960  
**Name** First Christian Church and School  
**State ID #** 5BL8225



**Style** Usonian  
**Address** 2950 Broadway  
**Architect** John A. Thacker  
**Date** 1960  
**Name** Red Arrow Apartments  
**State ID#** 5BL8247



**Style** Usonian  
**Address** 1025 Rose Hill Drive  
**Architect** Charles A. Haertling  
**Date** 1961  
**Name** Kreuger House  
**State ID #** 5BL8272

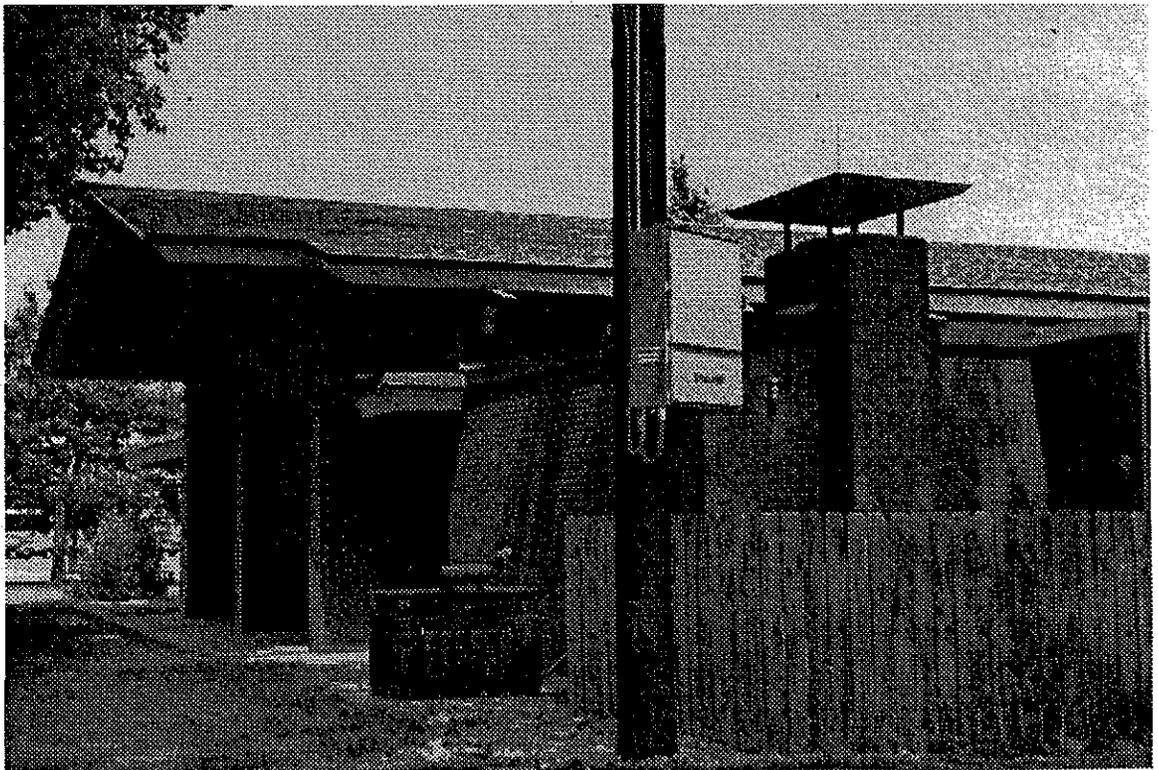


**Style** Usonian  
**Address** 125 Bellevue Drive  
**Architect** Charles A. Haertling  
**Date** 1962  
**Name** Willard House  
**State ID #** 5BL8236

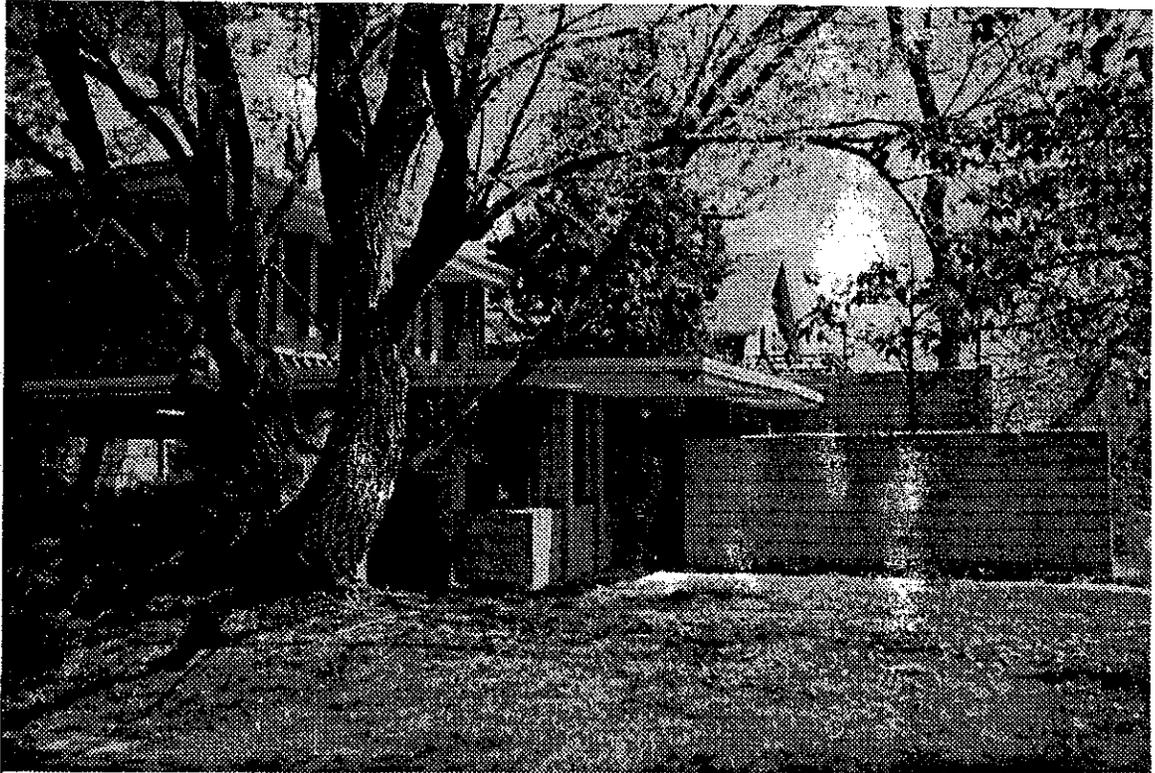


**Style** Usonian  
**Address** 1121 Broadway  
**Architect** Nixon and Jones  
**Date** 1963  
**Name** University Shops  
**State ID #** 5BL8241

Altered



**Style** Usonian  
**Address** 1585 30th Street  
**Architect** Nixon and Jones  
**Date** 1964  
**Name** City of Boulder Fire Station #3  
**State ID #** 5BL8228



**Style** Usonian  
**Address** 719 Walnut Street  
**Architect** Charles A. Haertling  
**Date** 1965  
**Name** Alpine Knitting Mills  
**State ID #** 5BL8274

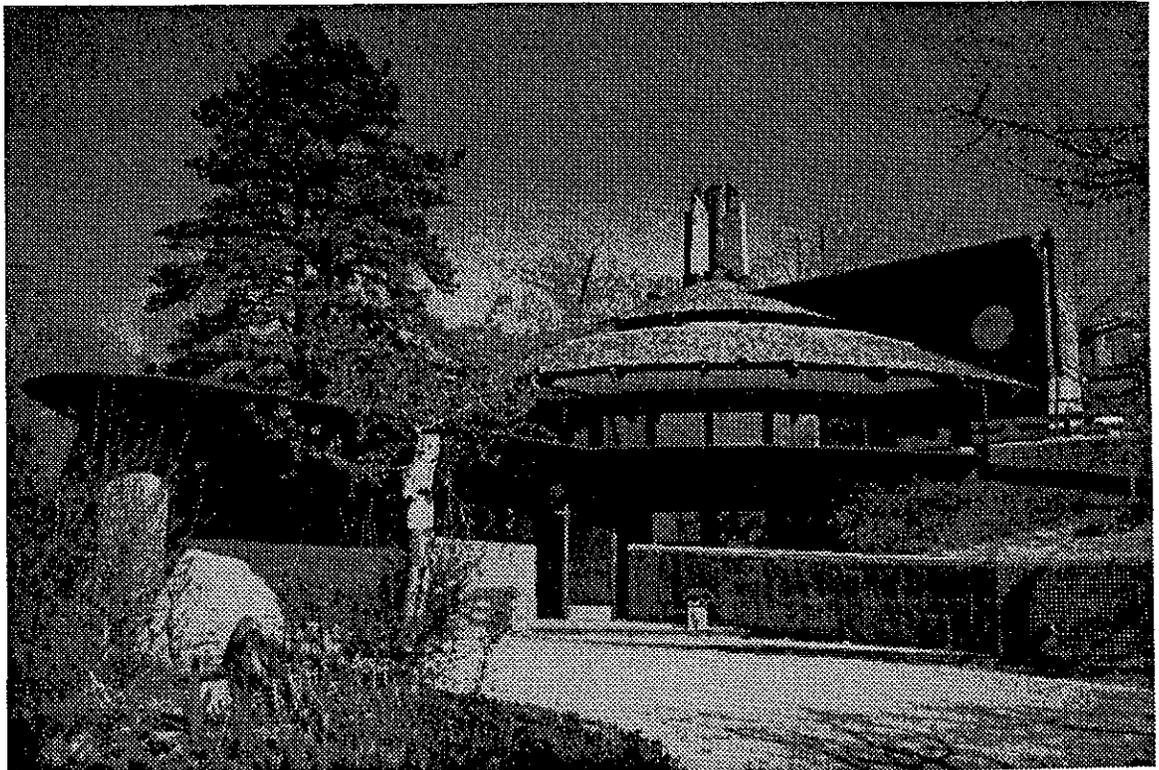


**Style** Usonian  
**Address** 450 College Avenue  
**Architect** Charles A. Haertling  
**Date** 1966  
**Name** McConnell House  
**State ID #** 5BL8253



**Style** Usonian  
**Address** 1360 Gillaspie Drive  
**Architect** Nixon Brown Brokaw and Bowen  
**Date** 1972  
**Name** South Boulder Recreation Center  
**State ID #** 5BL8263

Altered



**Style** Usonian  
**Address** 955 Linden Drive  
**Architect** Carl Worthington  
**Date** 1977  
**Name** Worthington House  
**State ID #** 5BL8266

## Expressionism 1950-1980

Expressionism is a rare style in post-war American architecture but found ready acceptance in Boulder where many examples of the style were built. Except in broad conceptual terms, Expressionism is only vaguely related to the German Expressionist style from the early 20th century which is why it may be inappropriate to call the American style Neo Expressionism, as some do. Expressionism's reliance on theatrical sculptural forms contrasted both the woodsy charm of the Usonian, on the one hand, and the crisp rationality of the International Style and Miesian on the other.

The Expressionists picked up the tradition of dramatic building forms that had earlier manifested itself in the United States in the Moderne such as the many buildings constructed for the 1939-1940 New York World's Fair. The exposition's symbol, the Trylon and Perisphere by Harrison and Fouilhoux, also anticipates the Expressionism of the following generation. But whereas Moderne buildings often evoked the speed of a locomotive, it was the jet age that many Expressionist buildings suggested.

Eero Saarinen's 1962 Dulles International Airport in Chantilly, Virginia outside Washington, D. C. clearly makes the case with all those smooth and continuous lines. When built the airport was as daring and up to date as the aircraft flying in and out of it.

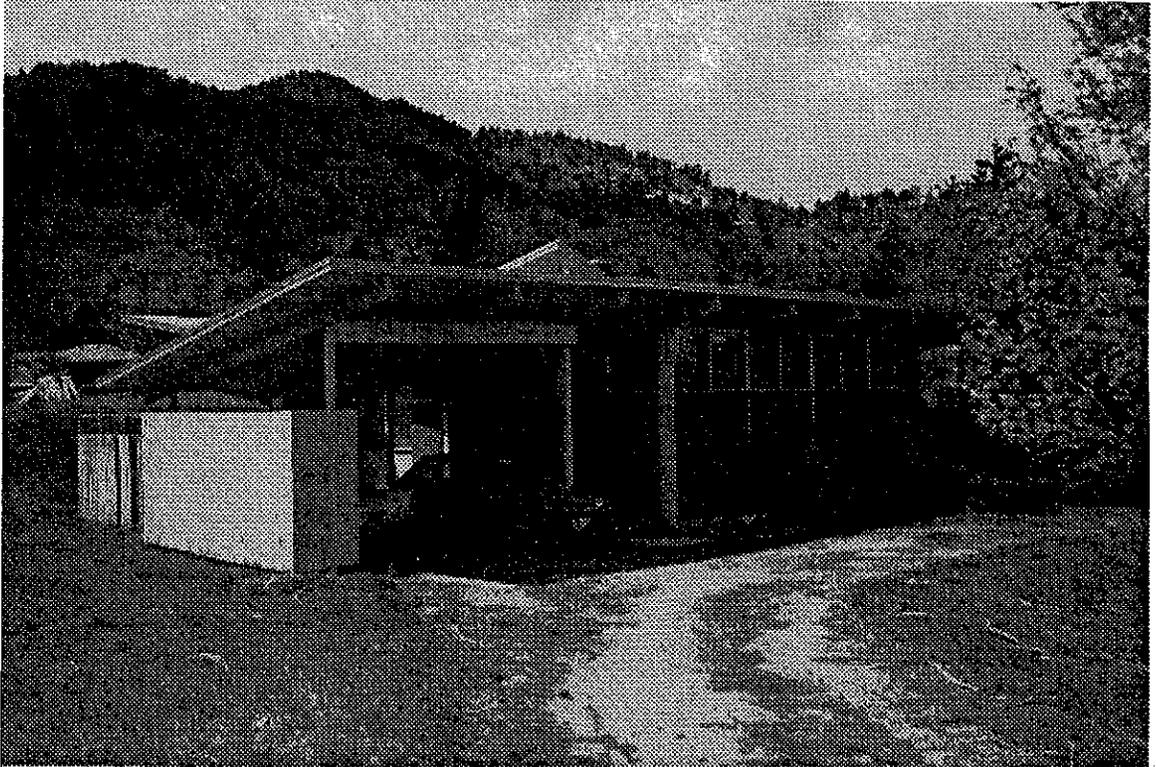
But Expressionism in American architecture was broadly conceived and included the more clearly hard-edged and geometric approach taken by Walter Netsch for Skidmore Owings and Merrill in the design of the Air Force Academy Chapel of 1962 outside Colorado Springs, Colorado. Netsch also refers appropriately to aviation.

The Expressionist style was never dominant in American architecture because the soaring forms it favored, and the experimental materials it preferred, were too costly. It was also this same fiscal issue that guaranteed that most Expressionist buildings, with notable exceptions such as Dulles and the Air Force Academy Chapel, were in the form of luxurious houses.

*Origin of term unknown. Marcus Whiffen uses "Neo-Expressionism."*

## Distinctive Characteristics / Expressionism

- sculptural forms
- irregularly shaped windows
- non-traditional structural elements
- use of experimental materials like polyester foam
- use of cast in place concrete
- same materials used inside and out
- organic or geometric floor plans
- organic or geometric ornamental programs
- use of the cantilever
- dramatic site planning, use of topography as a design element
- butterfly or other unconventional roof designs
- roofs as continuations of the walls



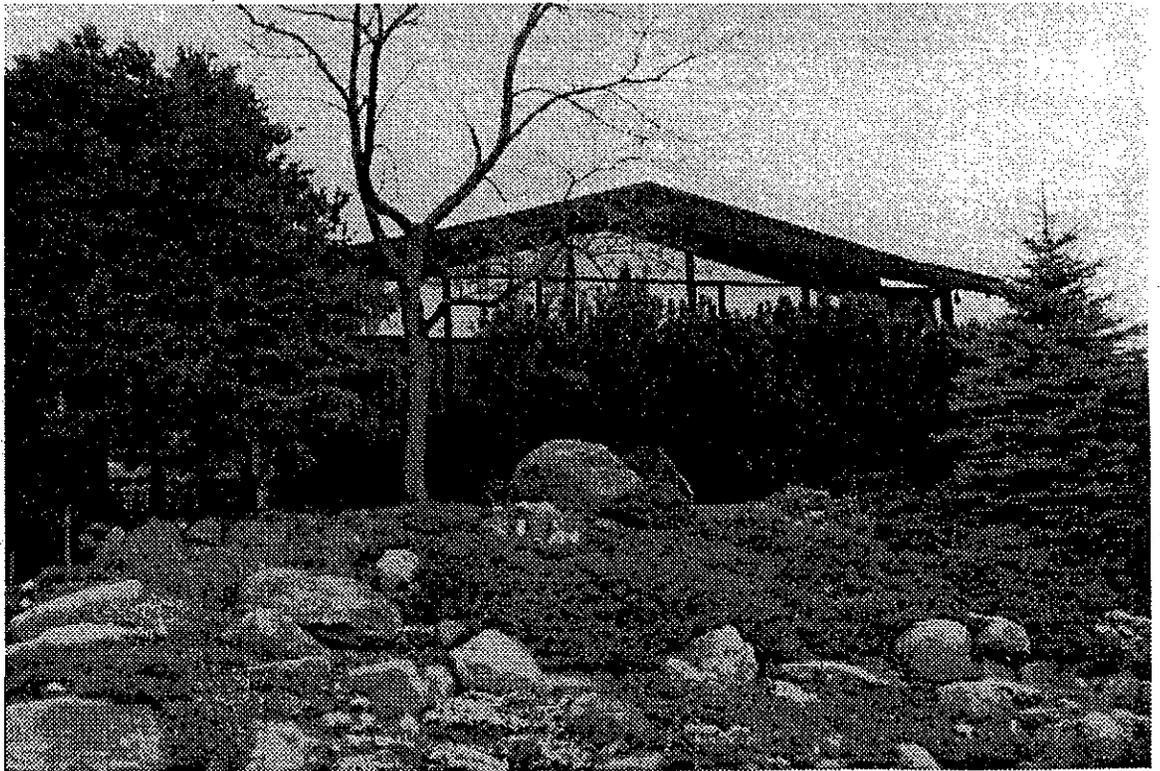
**Style** Expressionism  
**Address** 819 6th Street  
**Architect** Hobart D. Wagener  
**Date** 1954  
**Name** Labrot House  
**State ID #** 5BL8215



<b>Style</b>	Expressionism
<b>Address</b>	2441 13th Street
<b>Architect</b>	Hobart D. Wagener
<b>Date</b>	1957
<b>Name</b>	City of Boulder Central Fire Station
<b>State ID#</b>	5BL8217



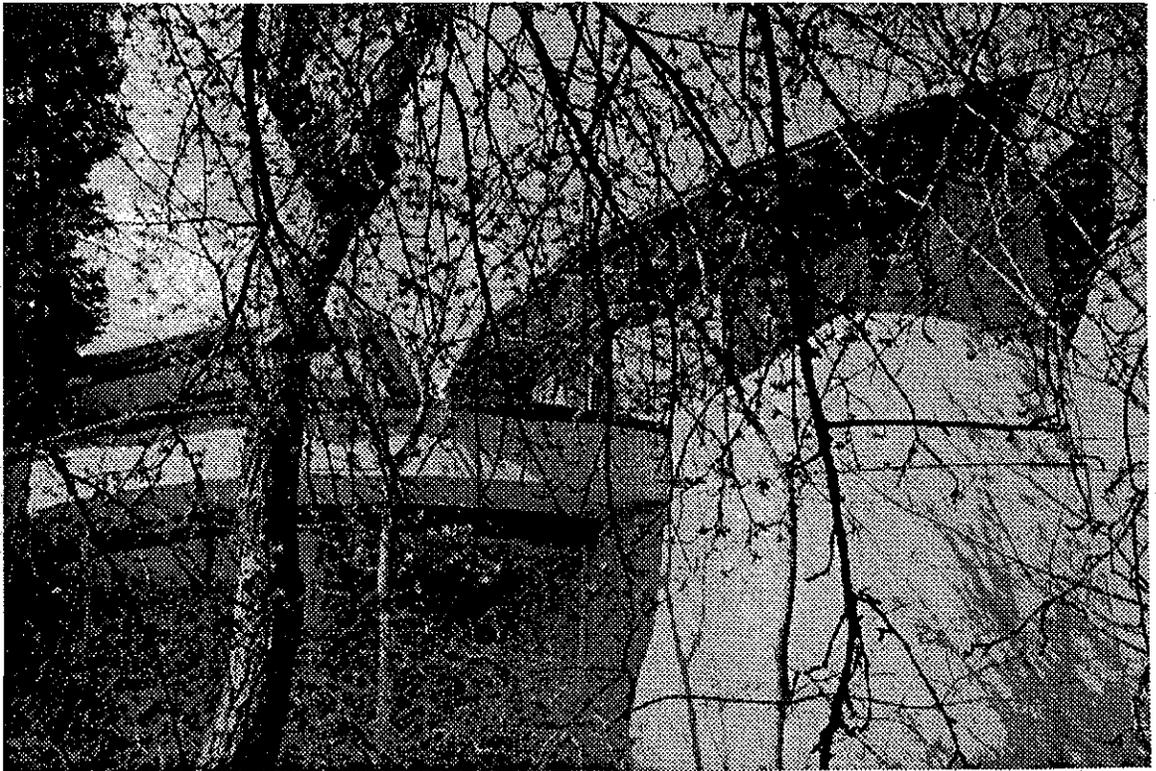
**Style** Expressionism  
**Address** 1290 Folsom Street  
**Architect** Hobart D. Wagener  
**Date** 1957  
**Name** Methodist Student Center  
**State ID #** 5BL8261



**Style** Expressionism  
**Address** 1001 8th Street  
**Architect** Hobart D. Wagener  
**Date** 1958  
**Name** Short House  
**State ID #** 5BL8216



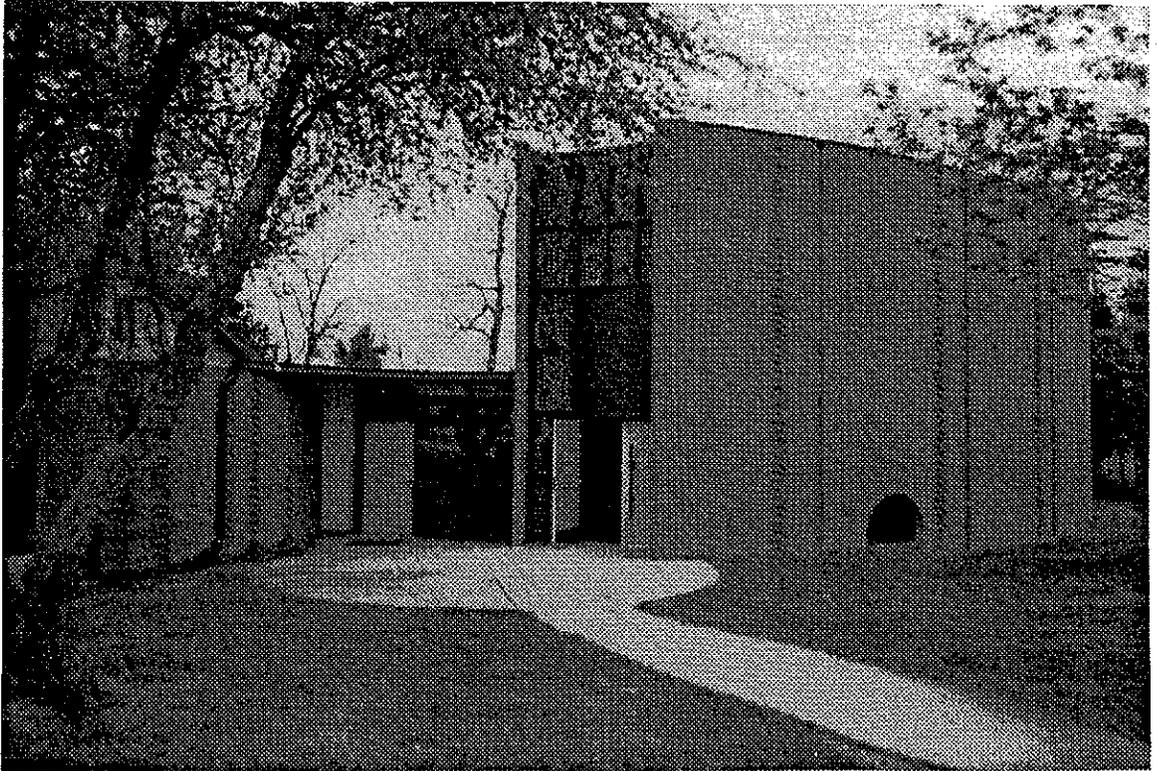
**Style** Expressionism  
**Address** 1315 Mapleton Avenue  
**Architect** Langhart / McGuire / Barngrover  
**Date** 1958  
**Name** Sacred Heart Catholic School  
**State ID #** 5BL8267



**Style** Expressionism  
**Address** 711 Willowbrook Lane  
**Architect** Charles A. Haertling  
**Date** 1966  
**Name** Volsky House  
**State ID #** 5BL8275



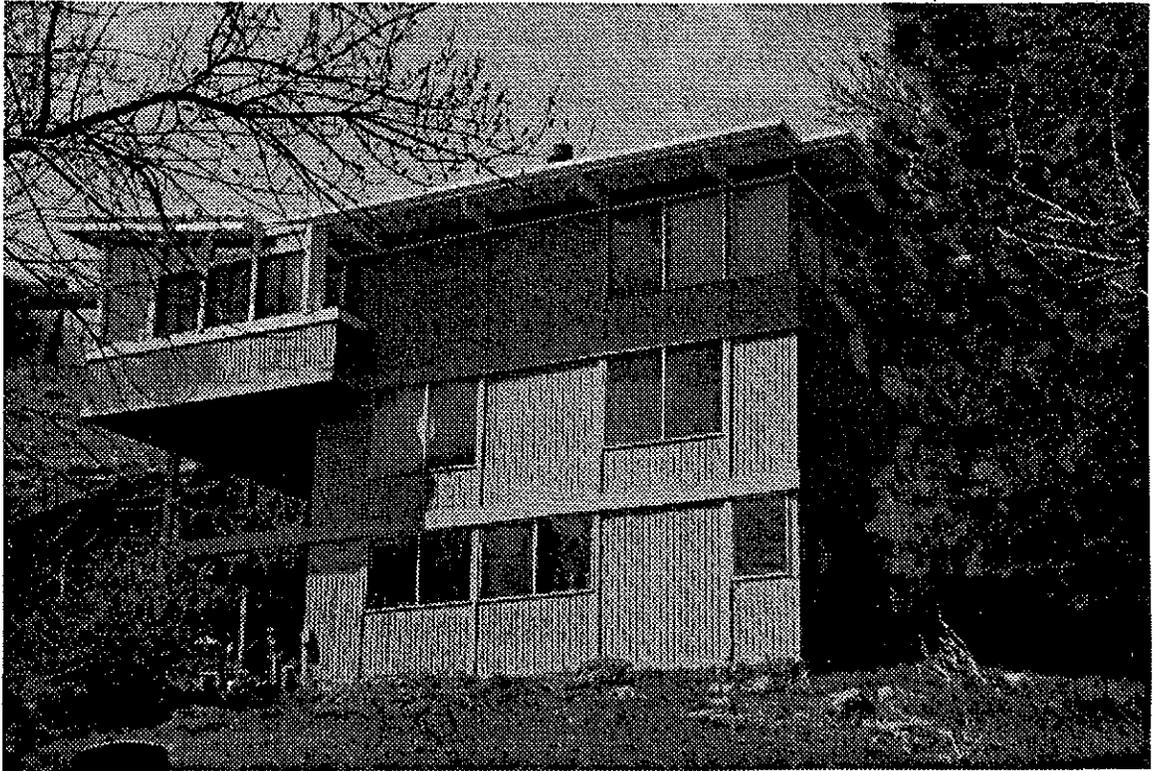
**Style** Expressionism  
**Address** 430 Christmas Tree Drive  
**Architect** Hobart D. Wagener  
**Date** 1963  
**Name** Thron House  
**State ID #** 5BL8251



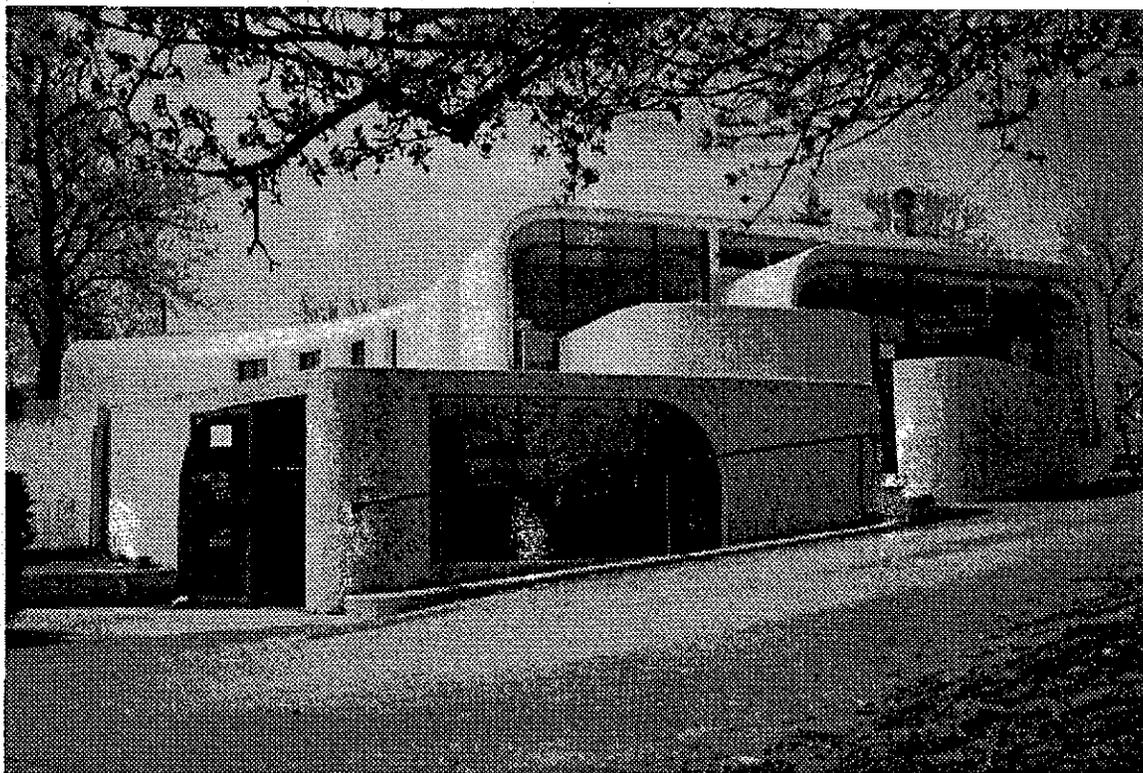
<b>Style</b>	Expressionism
<b>Address</b>	1202 Folsom Street
<b>Architect</b>	Ditzen, Rowland, Mueller and Associates
<b>Date</b>	1963
<b>Name</b>	University Lutheran Student Center Chapel
<b>State ID #</b>	5BL6103



**Style** Expressionism  
**Address** 601 Kalmia Avenue  
**Architect** Philip Carlton Jones  
**Date** 1964  
**Name** Braden House  
**State ID #** 5BL8264



<b>Style</b>	Expressionism
<b>Address</b>	230 Bellevue Drive
<b>Architect</b>	Jerry Van Sickle
<b>Date</b>	1965
<b>Name</b>	Prather House
<b>State ID#</b>	5BL8237

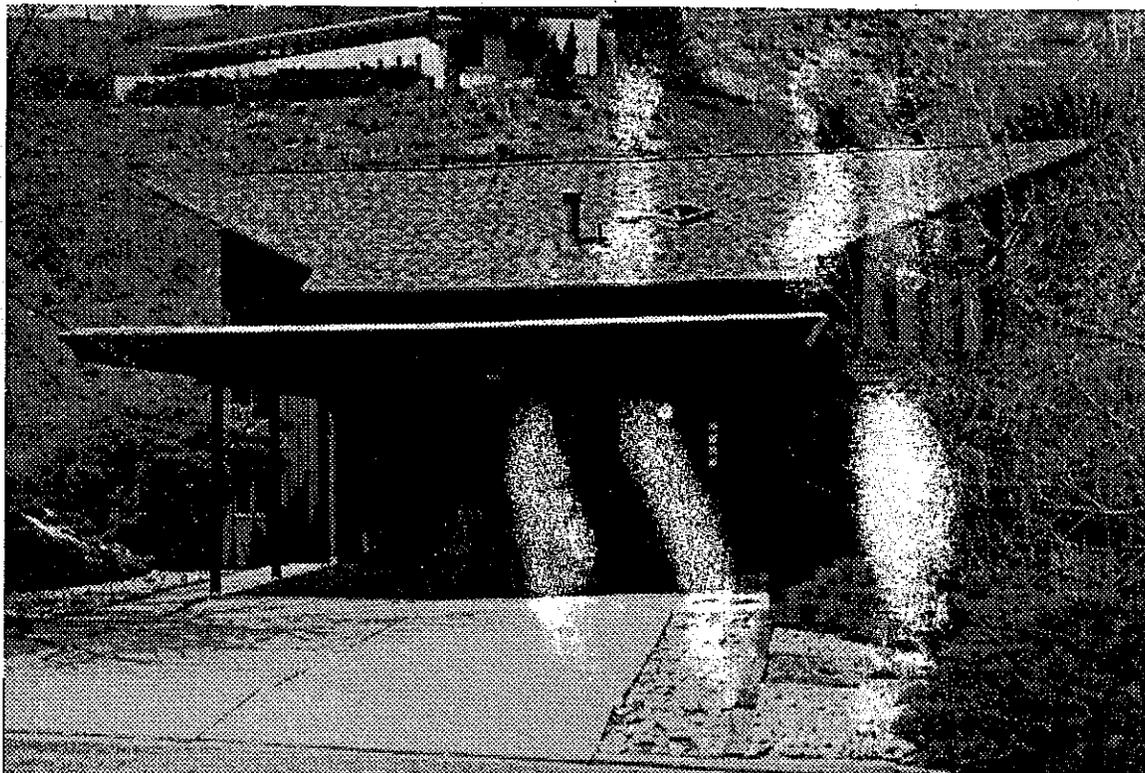


**Style** Expressionism  
**Address** 2401 Broadway  
**Architect** Charles A. Haertling  
**Date** 1967  
**Name** Boulder Valley Eye Clinic  
**State ID #** 5BL8246

Altered



**Style** Expressionism  
**Address** 415 Drake Street  
**Architect** Charles A. Haertling  
**Date** 1967  
**Name** Caldwell House  
**State ID #** 5BL8256



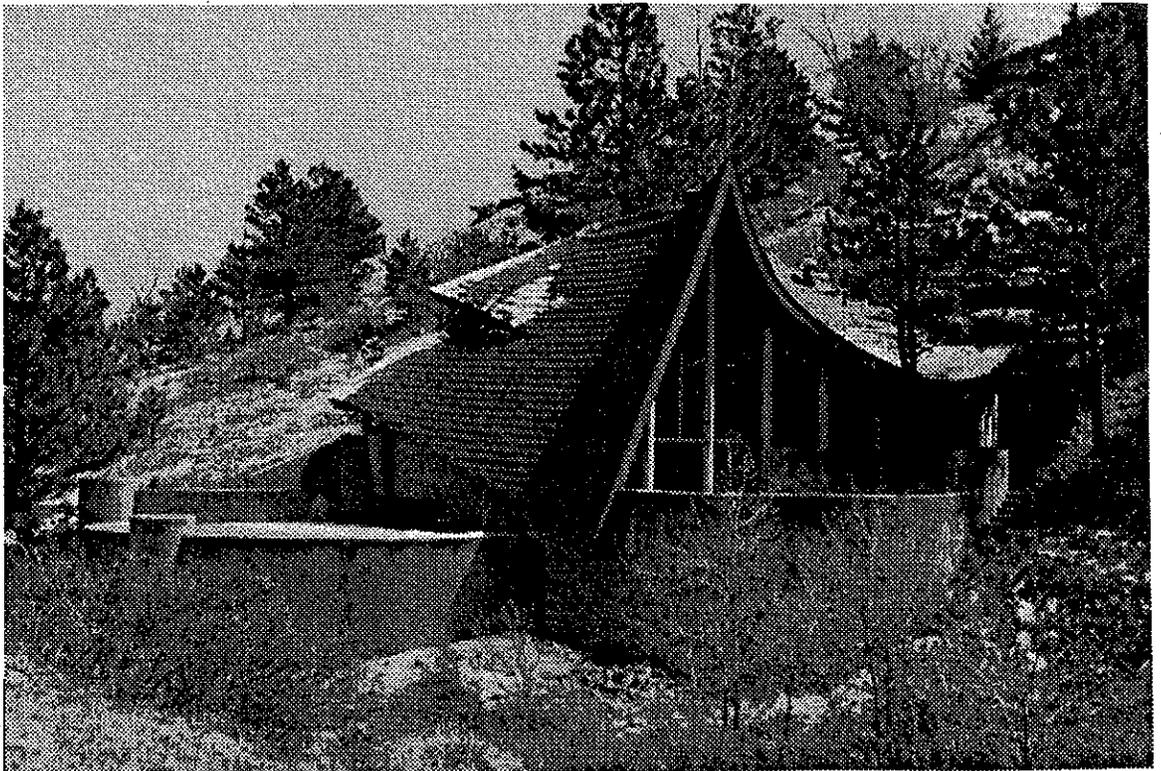
**Style** Expressionism  
**Address** 1405 Bellevue Drive  
**Architect** Bruce Downing and Associates  
**Date** 1968  
**Name** Eldridge House  
**State ID #** 5BL8238



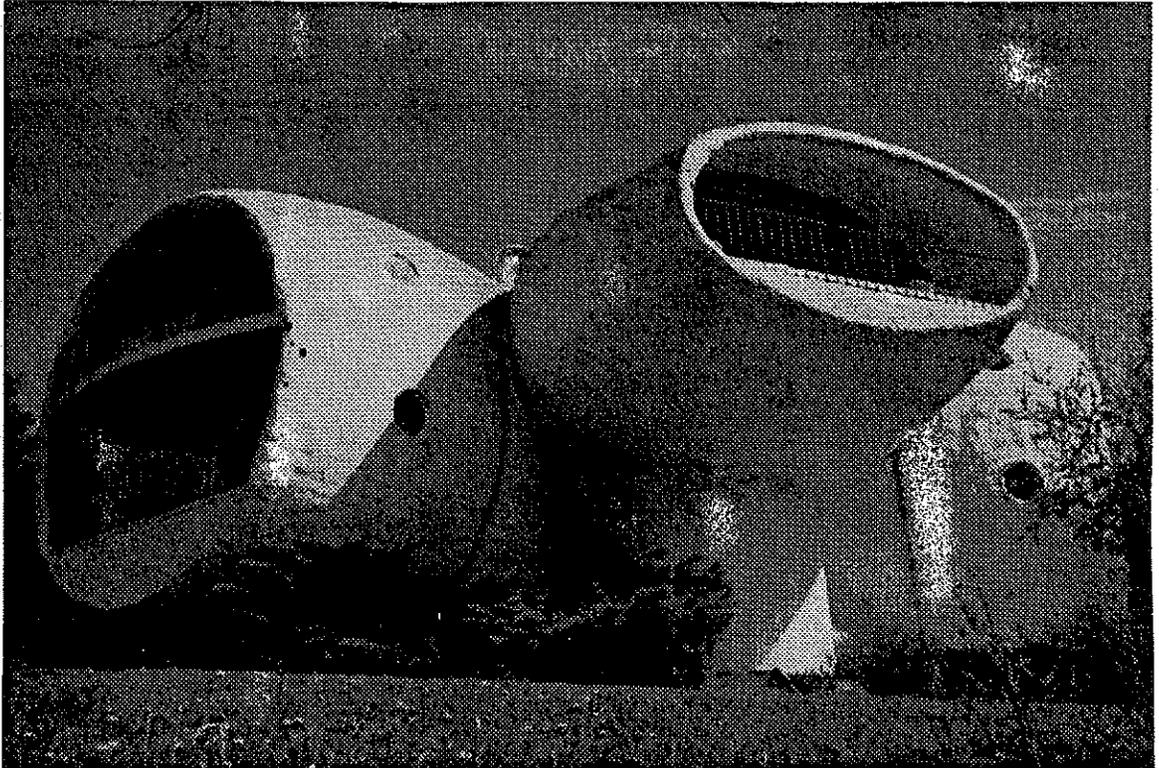
<b>Style</b>	Expressionism
<b>Address</b>	550 College Avenue
<b>Architect</b>	Charles A. Haertling
<b>Date</b>	1968
<b>Name</b>	Wilson House
<b>State ID #</b>	5BL8255



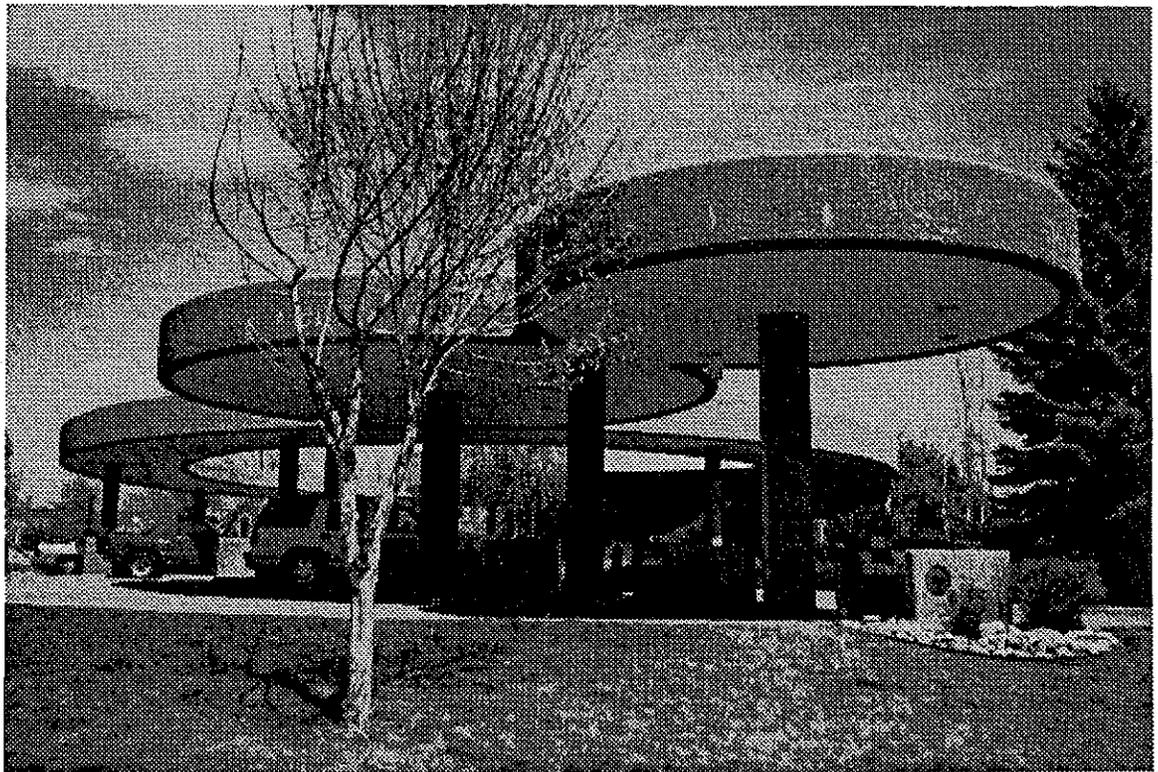
<b>Style</b>	Expressionism.
<b>Address</b>	760 Flagstaff Road
<b>Architect</b>	Charles A. Haertling
<b>Date</b>	1968
<b>Name</b>	Kahn House
<b>State ID #</b>	5BL8259



<b>Style</b>	Expressionism
<b>Address</b>	65 Bellevue Drive
<b>Architect</b>	Charles A. Haertling
<b>Date</b>	1971
<b>Name</b>	Davis House
<b>State ID #</b>	5BL8235



**Style** Expressionism  
**Address** 3752 Wonderland Hill Avenue  
**Architect** Charles A. Haertling  
**Date** 1972  
**Name** Brenton House  
**State ID #** 5BL8280



<b>Style</b>	Expressionism
<b>Address</b>	1650 Canyon Boulevard
<b>Architect</b>	Everett / Zeigel Architects
<b>Date</b>	1973
<b>Name</b>	National State Bank of Boulder
<b>State ID #</b>	5BL8249

## Rustic Modernism 1960-1980

Rustic Modernism is a style that incorporates the influences of vernacular architecture in form and materials. However, Rustic Modernism should not be confused with a genuine vernacular style. The term "vernacular architecture" describes buildings produced in a similar style and in a common material specifically associated with a geographic place. Instead, Rustic Modernism in America is a style with a national presence and is not associated with any particular region.

The forms of Rustic Modern buildings have been derived from various kinds of rural buildings including those related to agriculture and mining. Specific formal references may be made to barns, sheds, huts or mine shaft enclosures.

A number of architects in the late 20th century may be seen as champions of Rustic Modernism including Edward Larrabee Barnes working in New England and New York, and Charles Moore in California.

In the 1960s and increasingly in the 1970s, these architects, among many others, began to reject both the hard edges and industrial materials seen in many other Modern styles and to replace them with softer, more traditional forms and natural materials. In this way, Rustic Modern buildings are closely related to Usonian buildings.

The informality of plan and details and the anti-monumentality of Rustic Modernism made it a late 20th century continuation of an on-going current found in early Modern architecture beginning with the Craftsman style. Like Craftsman buildings, Rustic Modernist ones feature prominent gabled or hipped roofs with deep overhanging eaves. Also akin to Craftsman is the use in Rustic Modern buildings of traditional vernacular materials such as brick, stone and shingles.

The rich tradition that leads to Rustic Modernism indicates that the style has a retrospective quality that makes it distinct from the other earlier Modern styles which are consciously forward-looking. It is for this reason that some historians have linked Rustic Modernism to the later Post Modern style.

*Term coined in 2000 by Michael Paglia and Diane Wray.*

## Distinctive Characteristics / Rustic Modernism

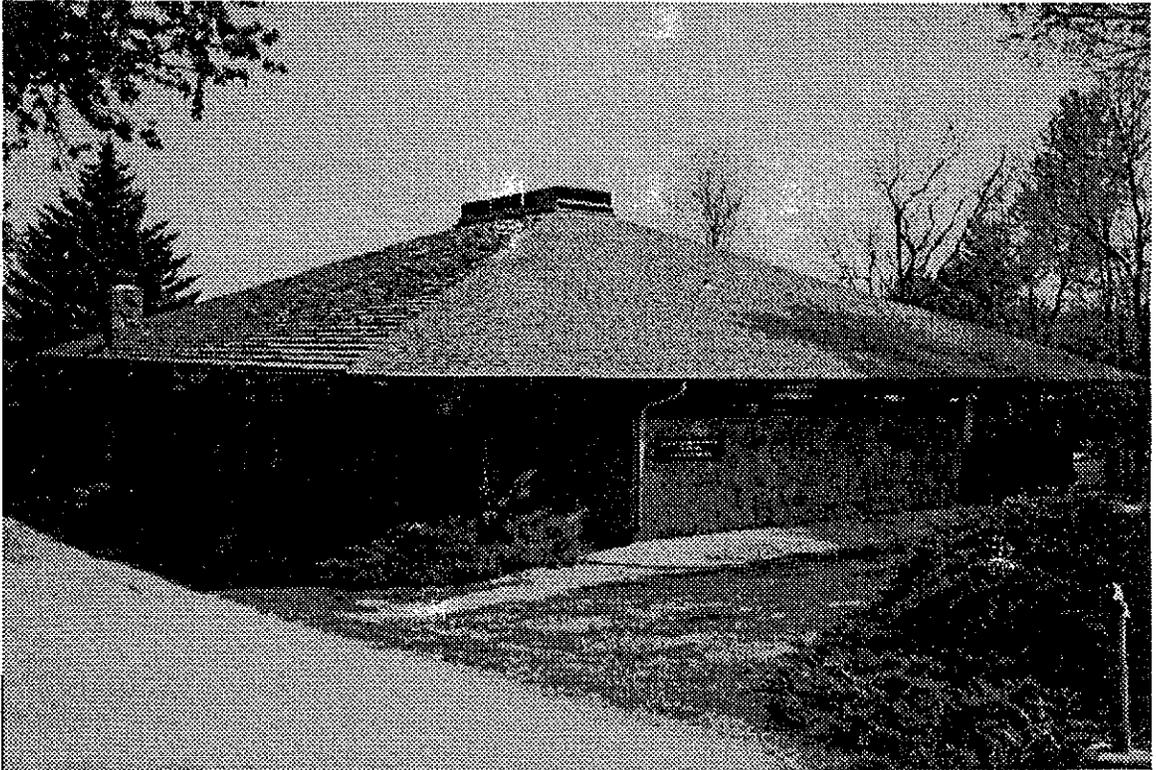
- mix of horizontals and verticals
- horizontal ribbon windows and vertical slit windows
- windows divided by vertical mullions
- skylights and clerestory windows
- use of traditional materials like brick, stone and shingles
- traditional conception of building's volumes
- integration of indoors and outdoors
- no ornament
- deep over-hanging eaves
- roof a prominent design feature
- shed roofs, gable roofs, hipped roofs



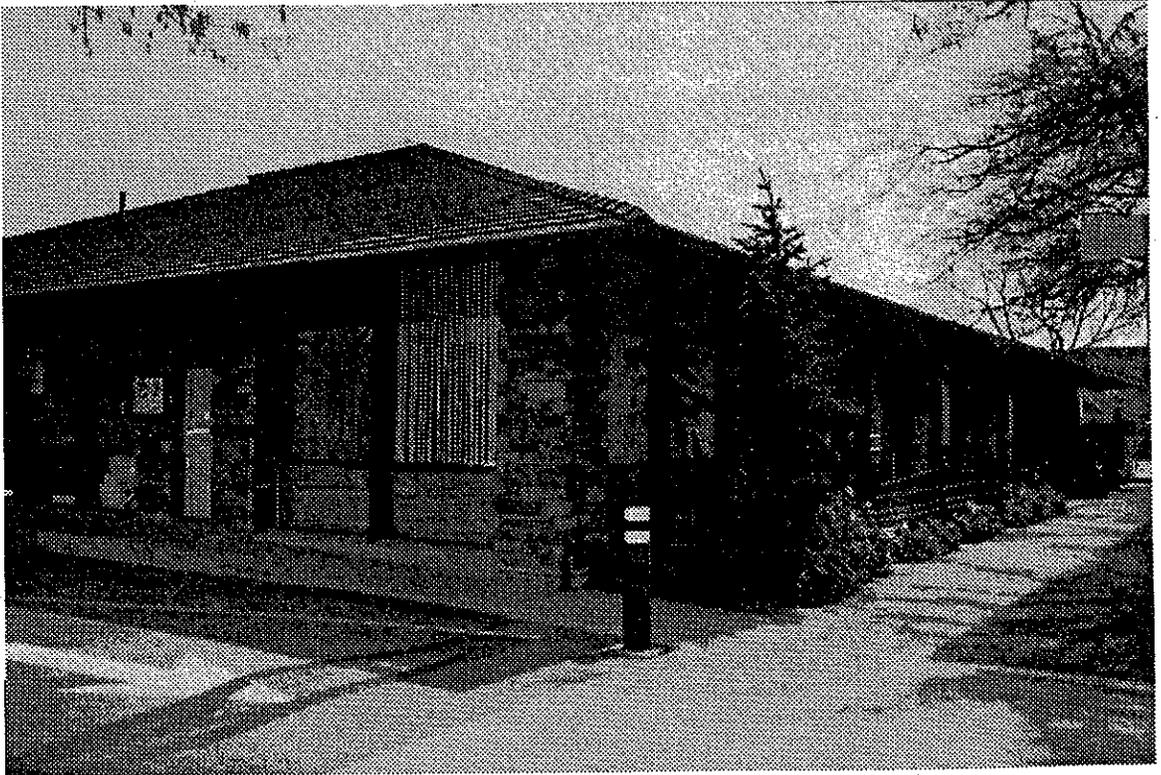
**Style** Rustic Modernism  
**Address** 2300 Broadway  
**Architect** Hobart D. Wagener  
**Date** 1964  
**Name** Mountain Savings and Loan Association  
**State ID #** 5BL8245



<b>Style</b>	Rustic Modernism
<b>Address</b>	460 College Avenue
<b>Architect</b>	Charles A. Haertling
<b>Date</b>	1966
<b>Name</b>	Damman House
<b>State ID #</b>	5BL8254



**Style** Rustic Modernism  
**Address** 910 28th Street  
**Architect** Hobart D. Wagener  
**Date** 1968  
**Name** Acacia Fraternity Headquarters  
**State ID #** 5BL8224



**Style** Rustic Modernism  
**Address** 1300 Canyon Boulevard  
**Architect** Hobart D. Wagener  
**Date** 1969  
**Name** Midland Savings and Loan  
**State ID #** 5BL8248

## Formalism 1955-1980

Antecedents for Formalism in American architecture can be found in France and Italy in the 1930's and 1940's which is why it is sometimes called New Formalism. The style first appeared in the United States in the 1950's. Through the 1970s, Formalism became a dominant trend in American architecture. In the 1980s, Formalism was supplanted by Post Modernism, which it had anticipated.

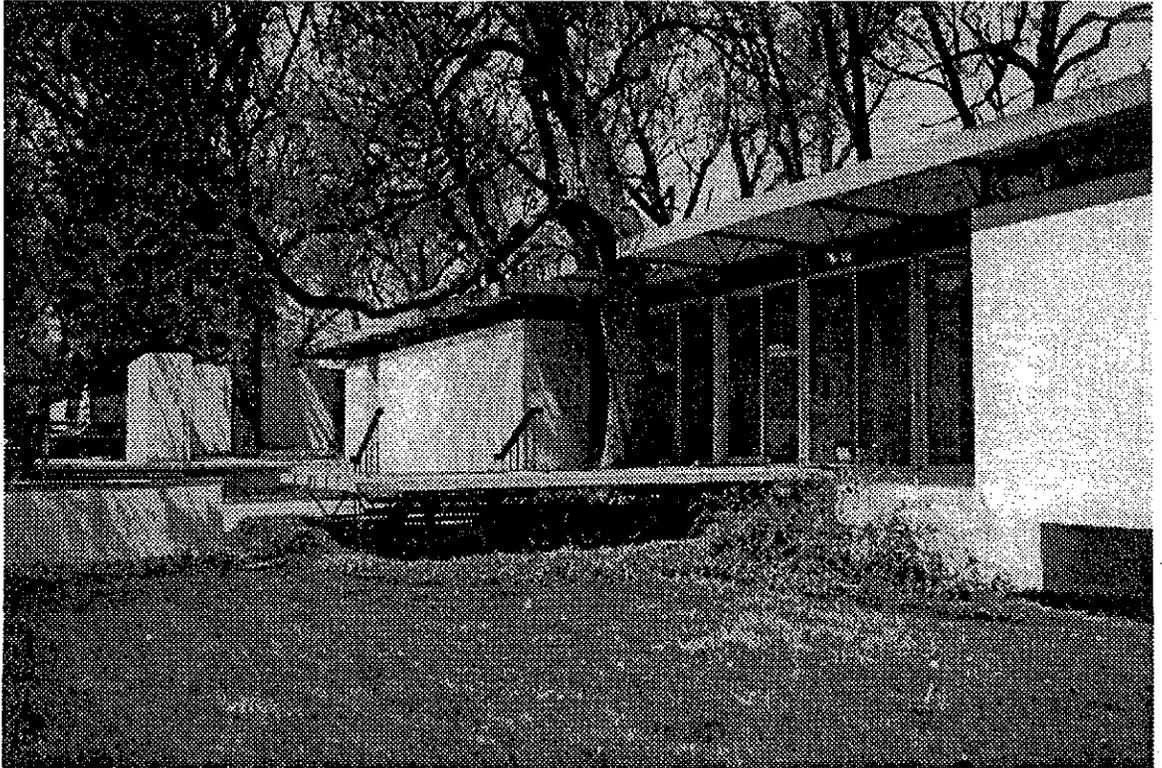
Formalism was a subtle commentary of the International Style, to which it is closely related. Formalism put forward a critique of the functionalist ethos of the International Style. The most important proponents of Formalism in the United States were Philip Johnson, Edward Durell Stone and Minoru Yamasaki. All three had begun their careers by designing International Style buildings and so it's appropriate to see Formalism, like Miesian, as being a variant of the International Style.

Formalism reintroduced to Modern architecture a classicism through regular and sometimes symmetrical massing, as opposed to the irregular and asymmetrical massing associated with the International Style. Formalist buildings also sometimes sported decorative flourishes in the form of sun-screens and planters. The style was most often used in the design of large buildings. Many government buildings and high-rise buildings from the period are examples of Formalism.

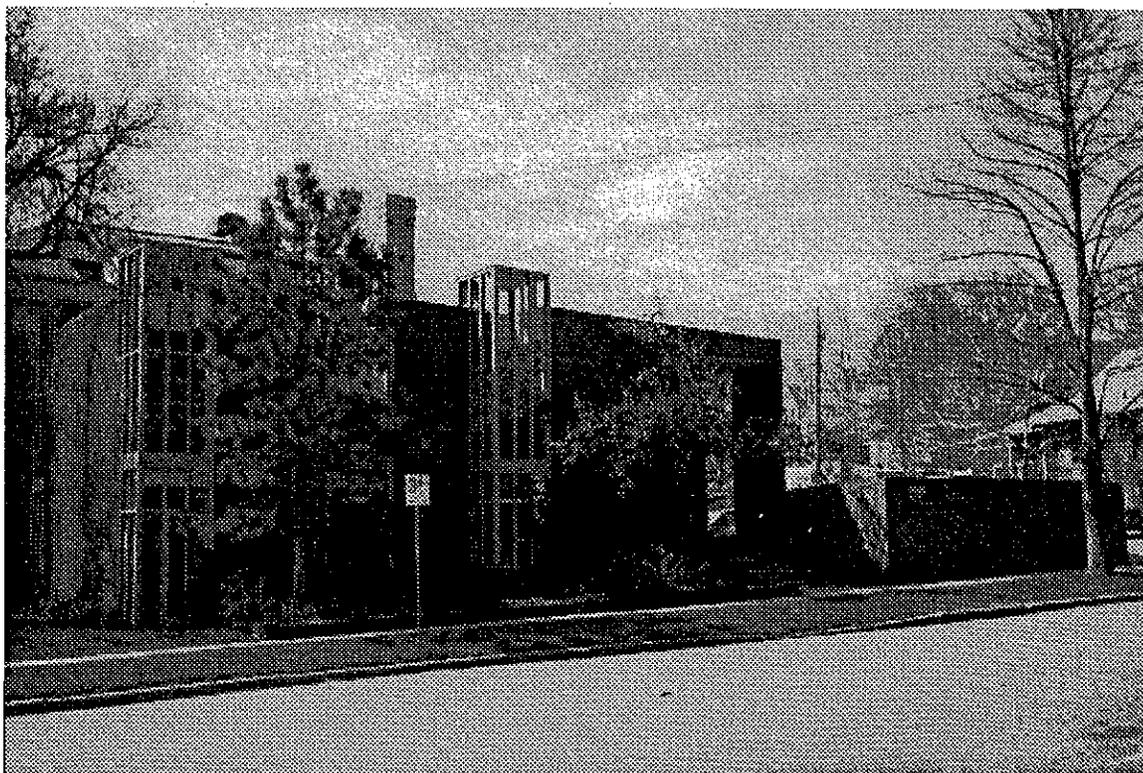
*Origin of the term is unknown. Marcus Whiffen uses "New Formalism."*

## Distinctive Characteristics / Formalism

- vertically oriented
- expression of corners
- sun-screens and screen walls in concrete or metal
- spandrels vertically link windows
- recessed windows
- simplified formal arrangement of building's volumes
- vertical piers
- eaveless walls or coping at top of walls
- differentiation of base from shaft
- mechanical systems in boxed-in setback penthouse
- flat roofs



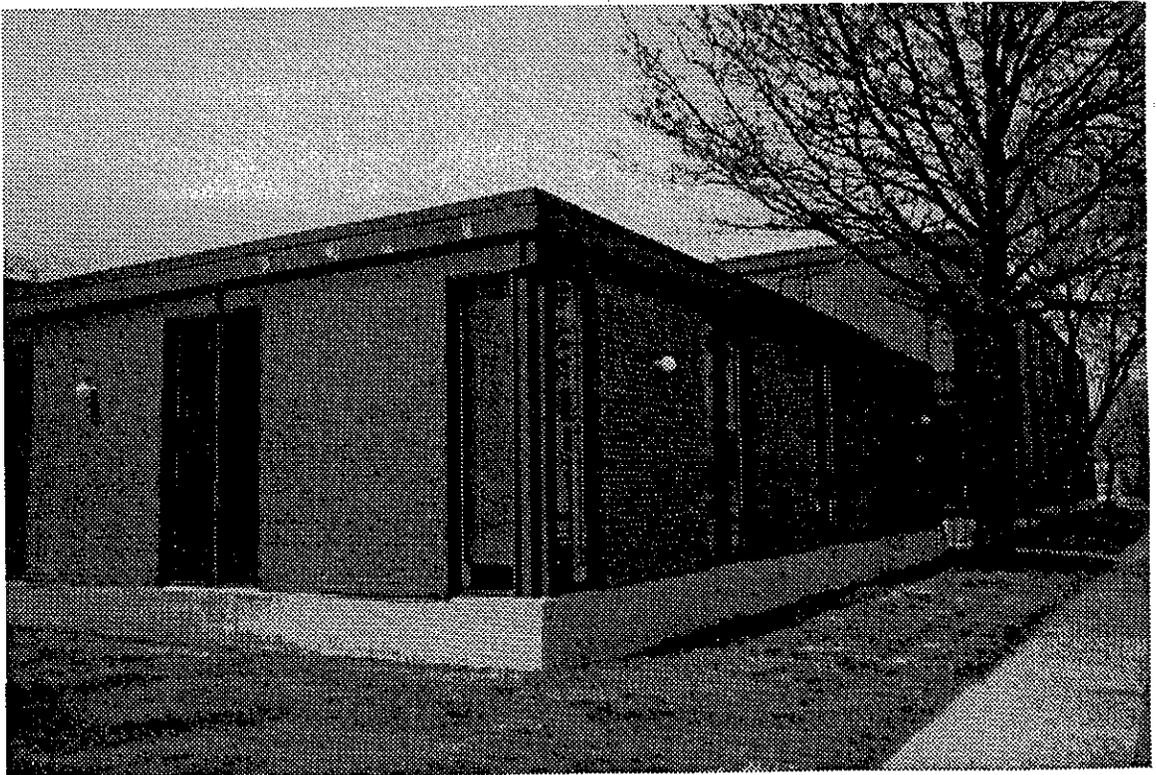
**Style** Formalism  
**Address** 1636 16th Street  
**Architect** Roger J. Easton  
**Date** 1964  
**Name** Easton Office Building  
**State ID #** 5BL8219



**Style** Formalism  
**Address** 1150 Maxwell Avenue  
**Architect** L. Gale Abels  
**Date** 1967  
**Name** Tye Dental Offices  
**State ID #** 5BL8268



**Style** Formalism  
**Address** 1485 Sierra Drive  
**Architect** John A. Thacker  
**Date** 1968  
**Name** Kreith House  
**State ID #** 5BL8273



**Style** Formalism  
**Address** 1909 26th Street  
**Architect** Roger J. Easton  
**Date** 1970  
**Name** IBM Sales Division Office  
**State ID #** 5BL8222

## Brutalism 1960-1980

Closely related to the Formalist style was the European-derived Brutalism. The Miesian and Formalism represented two heirs to the International Style, the Brutalist style was another. For the most part, Brutalism was a response to the later work of the Swiss-born French architect Le Corbusier. In the 1920s and '30s, Le Corbusier became a champion of the International Style, a peer of the Bauhaus masters in Germany. And, also as they had done, Le Corbusier discovered a renewed design vigor in the post-war period in a new style — Brutalism. An early example of Le Corbusier's Brutalist aesthetic is seen in his famous apartment building, Unite D'Habitation in France from 1950.

Brutalism is characterized by dense compositions of square and rectangular volumes. The effect was to make a building more visually complex not through ornament but through artful repetition of functional features. Brutalist buildings were often constructed of cast concrete which allowed for thick walls with deep recesses for the windows. Also back to basics was the fact that the cast concrete used was often executed in rough finished aggregate, with the imprint of the casting forms functioning to create additional visual appeal.

In this country two architects in particular became advocates for their own individual expressions of Brutalism, Louis Kahn and Paul Rudolph. Another was former Bauhaus master Marcel Breuer, who like Le Corbusier, had come out of the International Style only to later embrace Brutalism.

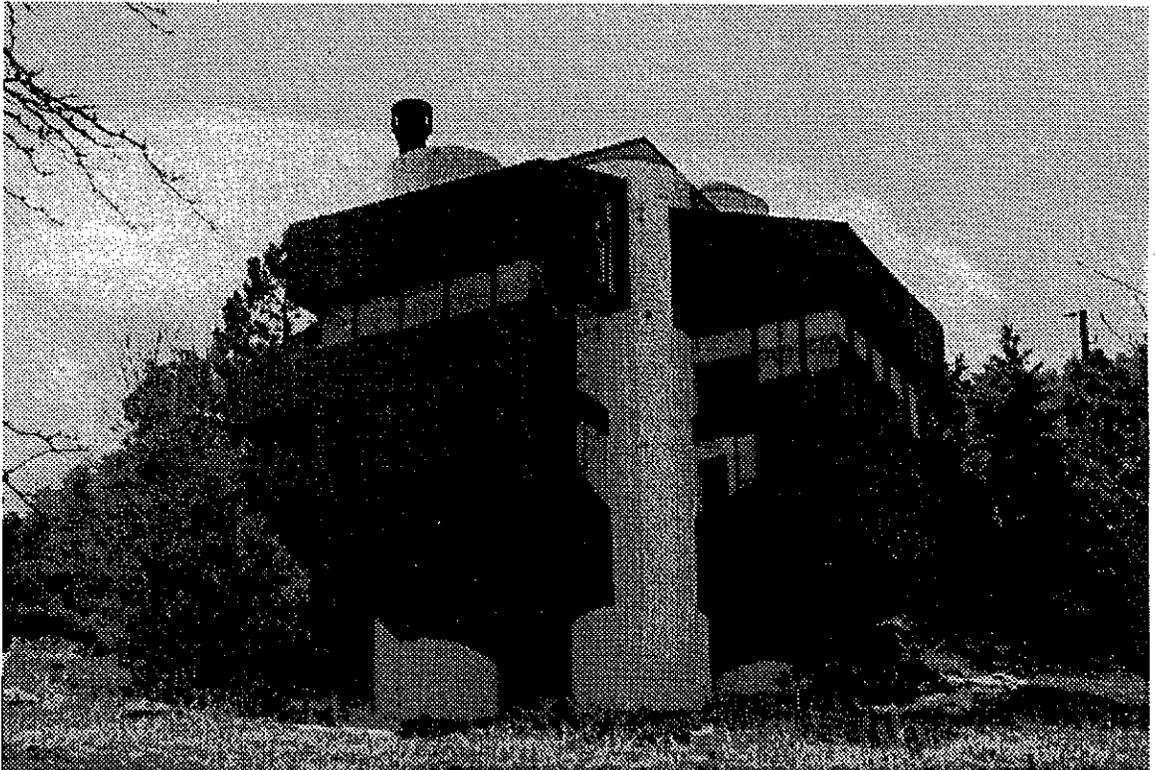
*Term coined in the 1970s by Charles Jencks.*

## Distinctive Characteristics / Brutalism

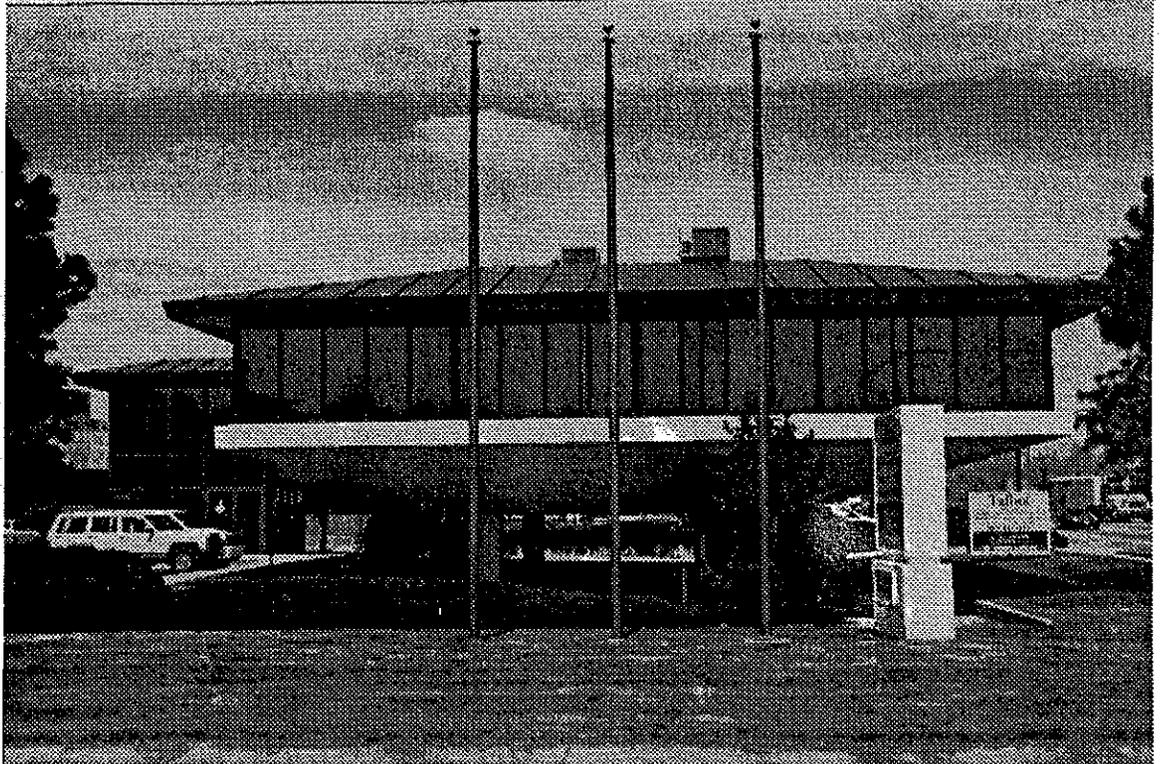
- vertically oriented
- robust, over-scaled proportions
- expression of the fenestration
- vertical windows
- deeply recessed windows
- use of smoke or gray tinted glass
- complex formal arrangement of building's volumes
- thick vertical piers
- eaveless walls or coping at top of walls
- use of cast in place concrete or aggregate
- use of self-sealing metals including Cor-Ten steel
- flat roofs



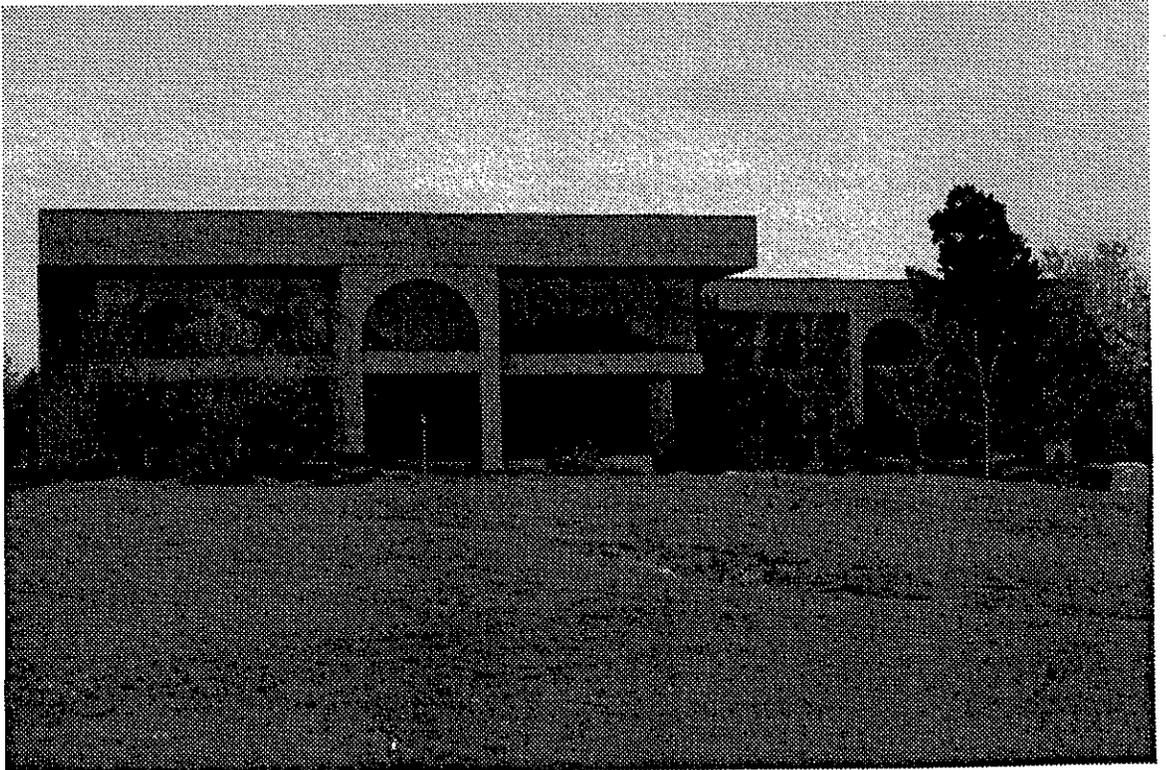
**Style** Brutalism  
**Address** 1850 Table Mesa Drive  
**Architect** I.M. Pei Associates  
**Date** 1966  
**Name** National Center for Atmospheric Research  
**State ID #** 5BL6309



**Style** Brutalism  
**Address** 780 Flagstaff Road  
**Architect** Charles A. Haertling  
**Date** 1969  
**Name** Jourgensen House  
**State ID #** 5BL8260



**Style** Brutalism  
**Address** 1601 28th Street  
**Architect** Earl K. Decker  
**Date** 1971  
**Name** Columbia Savings and Loan  
**State ID #** 5BL8227



**Style** Brutalism  
**Address** 3300 Penrose Place  
**Architect** Everett Zeigel Tumpes and Hand  
**Date** 1971  
**Name** Geological Society of America  
**State ID #** 5BL8270

## Late Modernism 1970-present

Beginning in the 1970s, architects in the United States put forward a new architecture that constituted an up-dating of earlier Modern styles including the International Style and Miesian. Like the earlier Modern buildings, Late Modern architecture was reductivist and functionalist. In addition to refining or reformulating International Style and Miesian concepts Late Modernism also rehabilitated certain out of favor Modernist features including radial corners, glass blocks and belt courses.

Many of the most important Late Modernist buildings were in the form of high rises but large low rise buildings were also built in the style, notably schools, factory buildings and shopping centers. A limited number of Late Modernist houses were also constructed during the period.

Though the use of metal and glass curtain walls, seen in some examples, firmly links the Late Modern style to the Miesian style, the two styles are clearly distinguishable from one another in a number of other ways. The most obvious difference between the two styles was that Late Modern style architects imagined their buildings not as a simple straight-forward set of volumes, as is seen in Miesian style structures, but as highly articulated sculptural forms, albeit rectilinear ones. This is the case even when these sculptural forms are simply the result of structural engineering considerations.

The acceptance of the key importance of rationalism as the underlying philosophy of building design associated with the International Style and the panoply of styles that were its progeny was attacked viciously — if tentatively — by the Post Modernists. Beginning in the 1960s, and, emboldened by its successes, more confidently and less shrilly, in the 1970s and 1980s, the Post Modernists believed they had written Modern's final chapter. Lately though as Post Modern degenerates into Neo Traditionalism, Late Modernism continues with a renewed vigor.

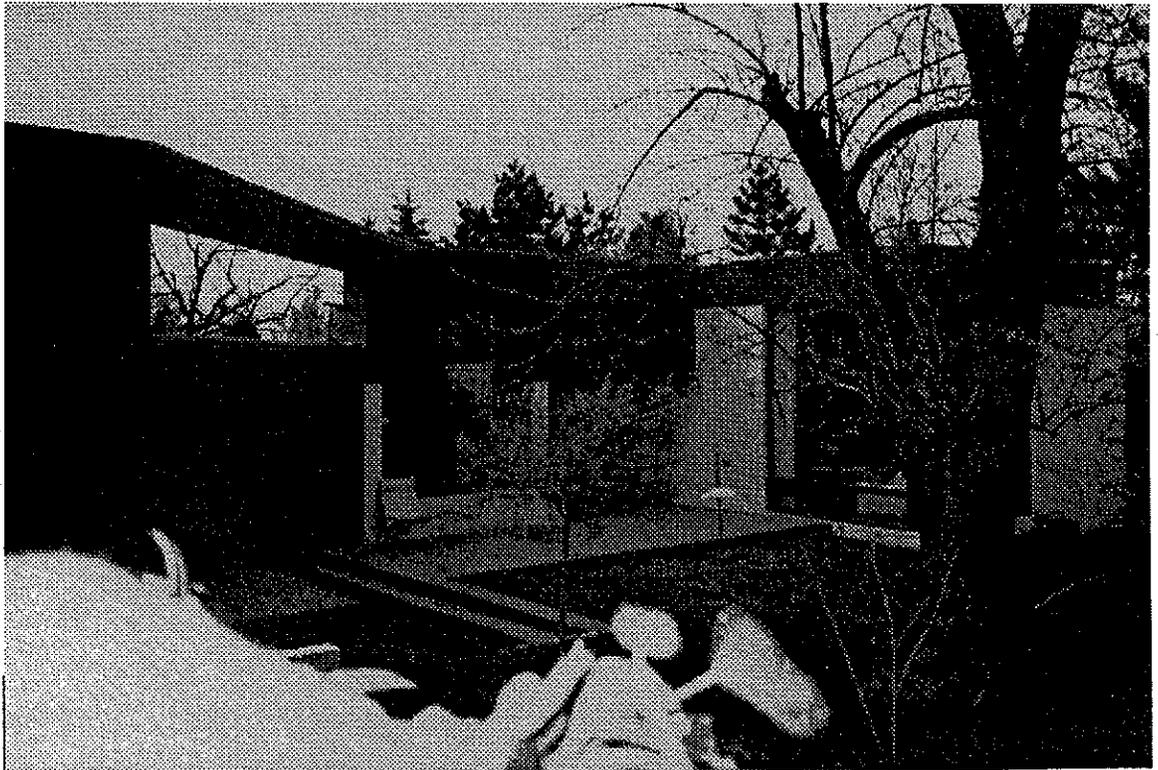
*Term coined in the 1980s by Charles Jencks.*

## Distinctive Characteristics / Late Modernism

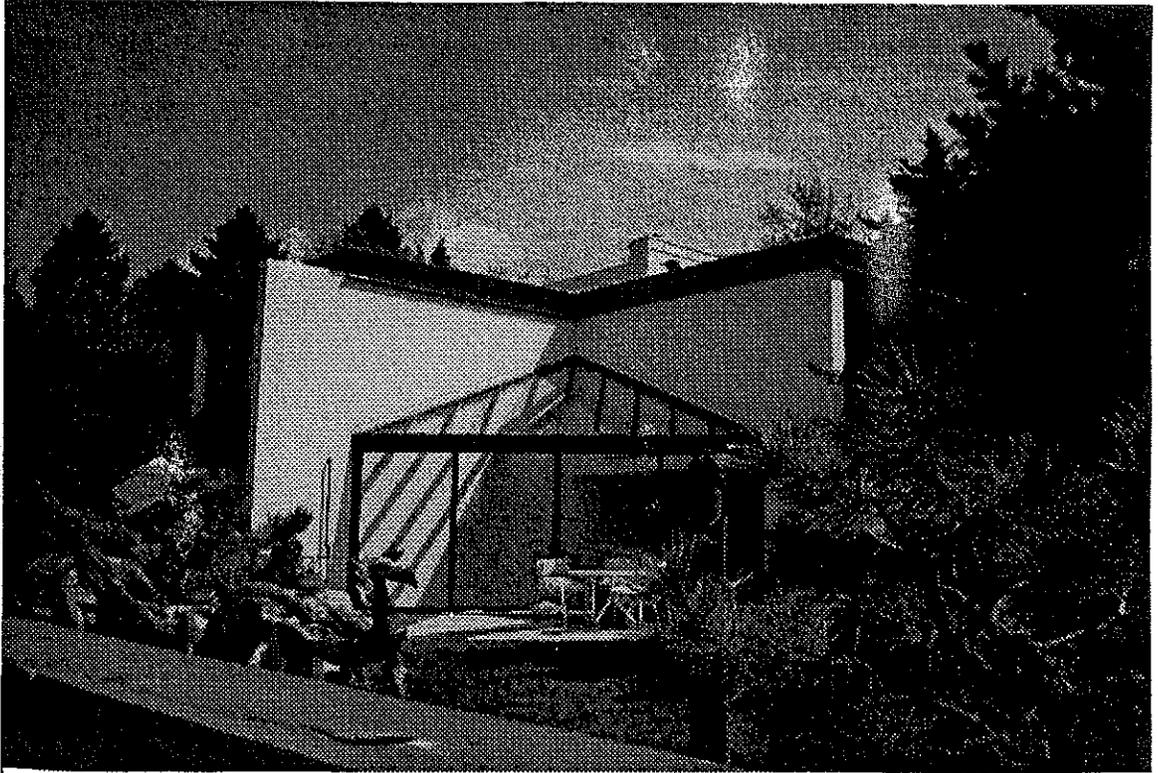
- horizontally oriented
- ribbon windows, belt courses
- hooded or deep set windows
- large areas without windows
- use of industrial materials like concrete
- dramatic sculptural conception of building's volumes
- radial corners
- glass block
- no ornament
- walls eaveless or with boxed or cantilevered eaves
- other uses of the cantilever
- decorative use of functional features
- flat and shed roofs



**Style** Late Modernism  
**Address** 1600 28th Street  
**Architect** Heinzman & Ingalls  
**Date** 1964, Addition by Everett / Zeigel Architects in 1975  
**Name** Boulder National Bank  
**State ID #** 5BL8226



**Style** Late Modernism  
**Address** 525 Aurora Avenue  
**Architect** L. Gale Abels  
**Date** 1975  
**Name** Tippet House  
**State ID #** 5BL8230



**Style** Late Modernism  
**Address** 770 6th Street  
**Architect** Rigomar Thurmer  
**Date** 1977  
**Name** Alhadeff House  
**State ID #** 5BL8214



**Style** Late Modernism  
**Address** 1135 Broadway  
**Architect** L. Gale Abels  
**Date** 1977  
**Name** Art Hardware  
**State ID #** 5BL8242

## Recommendations for Historic Preservation

- (1) During the course of research, it was discovered that building permit forms as currently recorded in the city of Boulder do not include the name of the architect. This is astounding in a city as architecturally sophisticated as Boulder. It is imperative that the building permit form immediately be revised to include the name of the architect on every permit. Due to this shortcoming in building records, many previous surveys have been unable to identify architects for more than a handful of buildings. The complete attribution of buildings in this survey was only possible due to the relatively recent age of the buildings, where first-hand participants were able to identify architects.
- (2) The Landmarks Board should immediately send letters to the appropriate offices of the federal government, copied to the Colorado Historical Society's Office of Archaeology and Historic Preservation, formally notifying them that the National Center for Atmospheric Research and the Bureau of Standards have been identified as important cultural resources in the city of Boulder, and that all future maintenance and construction at these facilities must comply with Secretary of the Interior Standards for Historic Preservation.
- (3) The Landmarks Board should immediately send letters to the appropriate municipal agencies and departments to inform them that the buildings owned by the city of Boulder including the City of Boulder Municipal Building, the Atrium Building (former Midland Savings Bank), the Community Montessori School (former University Hill Elementary School), the South Boulder Recreation Center, and the three fire stations at 2225 Baseline, 1585 30th Street, and 2441 13th Street, have all been identified as important cultural resources in the city of Boulder, and that all future maintenance and construction at these facilities must comply with Secretary of the Interior Standards for Historic Preservation.
- (4) The Landmarks Board should immediately identify buildings that fall within their control through city overview of large scale, multi-building properties, including the US Bank (former Boulder National Bank) at the corner of 16th and Arapahoe at Crossroads Mall. The Harvest House complex would probably also fall into this category, at such time that renovations and infill construction are planned. These properties should be identified in city planning files for historic preservation in any such re-development plans.

- (5) The Landmarks Board should immediately contact all private property owners for inclusion in the Structure of Merit program and inform owners about the benefits of national and local landmark listing. The Board should pursue local and national landmark listing for the survey buildings.
- (6) The Structure of Merit program should be examined in detail in relation to top tier buildings less than fifty years old. The Landmarks Board should incorporate such properties into the Landmark Program, entitling them to all landmark protections irrespective of age.
- (7) The Landmarks Board should inform and educate private property owners about the economic incentives for historic preservation including state and federal tax credits for historic preservation, State Historical Fund grants for State and Boulder landmarks, and the tax benefits of easement donations. A number of owners of the selected survey properties were the individuals that originally commissioned the buildings. Many original owners as well as subsequent owners who specifically purchased the properties for their architectural qualities will be receptive to insuring the historic preservation of these valuable cultural assets.
- (8) The Landmarks Board should immediately coordinate with Boulder County regarding fine, top tier buildings by important Boulder architects outside of Boulder's city limits but within Boulder County. Many buildings located in the county form an important part of Boulder's context of Modernism, most prominently the Hobart Wagener Residence and Charles Haertling's Menklick residence. Many fine Modernist residences also appear in Boulder Canyon and Sunshine Canyon.
- (9) The Landmarks Board should proceed on the consulting team's historic district recommendations for the proposed Flatirons Park and Bellevue Vista Landmark Districts. See Note 1 in *Recommendations for Further Survey / Research* (page 103).
- (10) The Landmarks Board should utilize this historic context and survey document to develop a community educational program to raise awareness of the rarity and importance of these significant and non-renewable Modernist cultural resources. This should include press releases and historical and photographic shows at Boulder libraries and municipal buildings. The assistance of Historic Boulder could be enlisted in the preparation of a driving tour pamphlet, and this survey could serve as an upcoming "Landmarks of the Future" tour, similar to those which Historic Boulder has conducted with great success in the past.

A major concept in such educational press releases, tours and shows should be creating community understanding about the difference between architectural judgements based on taste and those based on architectural significance, which can be objectively evaluated by comparative analysis. This concept can be illustrated by a 1982 article in the *Boulder Camera* in which architects were asked to name the best and worst buildings in Boulder. The Geological Society of America appeared as one of the best

buildings on many lists and the Boulder County Courthouse appeared as one of the worst. According to the results of this survey, both buildings are the finest of their styles in the city. Of course in fairness, architectural historians in the 1980s were just beginning a new, appreciative re-evaluation of the Art Deco style. Yet this serves to demonstrate that judgements of personal taste without adequate scholarship or consideration are responsible for the loss of an overwhelming number of important historic buildings.

(11) The Landmarks Board should encourage the Carnegie Library to immediately establish a fundraising and outreach program to create an archive related to the historic context of Modernism in Boulder. (Refer to additional notes in the *File Search Results* section, page 104, for a description of the current state of the Carnegie archives in relation to Modernism.)

Tape recordings, written notes, and biographical and building list documentation collected during this survey's interview process are all being donated to the Carnegie Library along with copies of related news articles, publications and building permits. Contact information regarding all interviewees, as well as the names and contact information for other surviving architects, clients and related individuals are also being donated. All of these individuals should be contacted by the Carnegie library and asked to donate oral histories and archival materials.

(12) The Landmarks Board should commission a professional architectural photographer to document the survey buildings including exteriors and key surviving original interior spaces, gaining owner permission for property access. This permission is necessary due to the difficulties in effectively photo-documenting the survey buildings due to their large, irregular footprints, their frequent siting on private roads and rugged inaccessible lots, and the prevalence of privacy fencing and heavy landscaping. These photos will provide a basis for future preservation and would also provide the photographic materials necessary for a public exhibit promoting the survey.

(13) Both the National Trust for Historic Preservation and the American Institute of Architects will hold their national conferences in Denver over the next two years. Modernist preservation will be an important topic at both. These conferences will provide an excellent opportunity for Boulder to disseminate this survey to a national audience and to extend the city of Boulder's recognition as a leader in historic preservation, recently lauded by the National Trust for Historic Preservation, into the field of Modernist preservation.

## Recommendations for Further Survey / Research

- (1) It should be noted that an important body of second tier Modernism exists in both of the proposed new landmark districts of Flatirons Park and Bellevue Vista. An additional survey should be undertaken at the earliest opportunity to identify these buildings for inclusion as contributing district structures. This additional survey will define the exact boundaries of the historic district.
- (2) A future survey should include the documentation of all the surviving works of architects defined by this survey as "masters of local Modernism" including Charles A. Haertling, James M. Hunter, Hobart D. Wagener, L. Gale Abels, Roger J. Easton, Thomas Nixon, Art Everett, John A. Thacker, Carl Worthington and Tician Papachristou. To facilitate such a survey, building lists provided by a number of architects interviewed during the survey process are being donated to the Carnegie Library.
- (3) The Landmarks Board should undertake a similar survey of architecture from the 1970s, 1980s and 1990s, if only to gather research materials while the architects are still alive and/or in practice. Such a survey should overlap this survey in terms of date, style and architects to better represent the later generation that were not fully featured due to constraints on the date range and because of the limited number of properties the consulting team was directed to identify.
- (4) This survey has identified twenty-five buildings that, in addition to architectural significance, are important in the context of intellectual history, which has been defined as having an key role in the development of Modern architecture in Boulder. Additional research on the topic should be pursued.

## File Search Results

### **Boulder Public Library**

Issues of the *Boulder Camera*, the city's daily newspaper, have been recorded on microfilm going back to the 1890s and are stored at the Boulder Public Library. Unfortunately, those issues dating from 1947 to 1977 have not yet been indexed and access was therefore beyond the scope of this project. At some time in the future when indexing is completed, this will form a valuable source for research on Boulder Modernism.

### **Boulder Carnegie Branch Library**

The Boulder Public Library's Carnegie Branch Library for Local History is the city's principle repository for books, manuscripts, documents, clippings, photographs and various ephemeral items related to the history of Boulder.

Though the Carnegie does have some material relevant to the history of the city's built environment, including the results of the previous studies of historic architecture prepared for the City of Boulder's Planning Office, the branch has collected little else of genuine value to historians of local architecture.

An illustration of this failing is the fact that only two of the many Boulder architects identified by this survey are the subject of individual files at the Carnegie. And these files have come to the Carnegie not by design but through serendipity. The Hunter clippings were donated as part of the Paddock family collection, and the more complete documentation of Haertling's career was given to the Carnegie by the architect's son, Joel Haertling.

The legacy of this dearth of material is already seen in regard to the architectural history relevant to the city's already documented older buildings, and as a result only a tiny percentage of them may be firmly attributed to an architect. First-hand participants and observers are now mostly deceased, and so the architects for the majority of the city's buildings constructed before the Second World War will never be known. That the city's building permits do not record, or even provide an opportunity to record, the name of the architect, exacerbates the situation.

Fortunately in the case of Boulder architecture from the period targeted for this survey, 1947 through 1977, many architects, clients, and others with certain knowledge concerning the history of Boulder's Modern architecture are still living. Many have collected material related to this history. It was through direct contact by the consultants with these individuals that it was possible to learn the identity of the architect for every building in this survey. This is an unprecedented accomplishment compared to previous surveys conducted for the City of Boulder's Planning Office.

It is urgent that the Carnegie reach out immediately to those surviving eye-witnesses to the development of Modern architecture in Boulder in order to conduct oral history interviews, and to solicit the donation of documentary items. Time is of the essence, since the people who designed or commissioned or appreciated Boulder's best Modern buildings are an aging group, and many are already deceased, notably James M. Hunter, Charles A. Haertling, L. Gale Abels and Thomas Nixon.

The consultants will donate to the Carnegie all the documentary material including the interviews recorded on audio tape gathered in preparation for this survey.

**Western History Department of the Denver Public Library**

The Western History Department of the Denver Public Library has some clipping files related to Boulder's architectural history, but they have not collected material specifically on the subject or with the enthusiasm they have taken in regard to Denver architecture which is much more thoroughly documented.

In addition, Boulder publications have not been indexed in the card files or in the data base as have Denver sources such as the *Rocky Mountain News* and the *Denver Post*, both of which are stored on microfilm.

Photocopies made by the consultants of clippings and of microfilm originals found at the Western History department of the Denver Public Library will be donated to the Carnegie

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- Willard Haselbush, "Structure Example of Concrete Winners," *The Denver Post*, April 2, 1973, p. 56.
- (Boulder National Motor Bank), *Symposia*, v. 9, #6, November, 1974, pp. 20-21.
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- Jane Cracraft, "'Overdone' Colorado Building Getting Major Face Lift in Boulder," *The Denver Post*, March 6, 1980, p. 25.
- Phyllis Smith, *A Look at Boulder from Settlement to City*, Pruett Publishing, Boulder, 1981.
- Linda Castrone, "The Look of Boulder: Natural, Created Settings Join Unobtrusively," *The Sunday Camera*, October 31, 1981, page 1.
- Vicki Groninger, "The Look of Things to Come," *The Sunday Camera*, October 31, 1981, page 1.
- Vicki Groninger, "Boulder Residents See Plenty of Red," *The Daily Camera*, October 31, 1981, np.
- "NCAR Is on Architects Tour," *The Denver Post*, March 24, 1982, p. 12A.

"Noteworthy Designs In Public and Commercial Buildings," *The Daily Camera*, October 31, 1982, np.

Vicki Groninger, "Nature Is the High Point of Boulder's Low Profile," *The Daily Camera*, November 7, 1982, p. 3C.

Linda Castrone and Vicki Groninger, "What's New? The Old Style," *The Sunday Camera*, November 7, 1982, np.

Linda Castrone, "Edwards Center: Loved, Hated," *The Daily Camera*, November 7, 1982, np.

"The List of Treasures and Junk," *The Daily Camera*, November 7, 1982., np.

Lori K. Lively, "Award-winning building blunders," *Colorado Daily*, February 24-25, 1984, np.

Sally McGrath, "City Council approves guidelines for downtown Boulder architecture," *The Daily Camera*, January 7, 1987, np.

"A History of Architecture, Architectural Engineering, Environmental Design, and Design and Planning Programs at the University of Colorado," prepared in 1992 by the University of Colorado's Norlin Library staff.

Silvia Pettem, *Boulder: Evolution of a City*, University Press of Colorado, Boulder, 1994.

"1997 Landmarks of the Future House Tour," brochure produced by Historic Boulder.

"1999 Spring Tour Landmarks of the Future: Flagstaff Modernism," brochure produced by Historic Boulder.

Full dates, notes and tapes of interviews will be donated by the consultants to the Carnegie Library. Interviewees included, in alphabetical order:

Bill Bowen  
DeVon Carlson  
Bill and Betty Chronic  
Roger Easton  
Joel Haertling  
Richard Kreuger  
Margaret Hansen  
Daniel Havekost  
Tician Papachristou  
Dave Paulson  
Silvia Pettem  
John Thacker  
Rigomar Thurmer  
Carl Worthington  
Hobart Wagener  
Alan Zeigel  
Tom Zimmerman

## Research Design

The objectives of the survey were to define the historic context of the development of Modernism in Boulder from 1890 to 1990.

The proposed scope of the survey project was to identify approximately sixty-five individual sites within the boundaries of the city which represented the finest buildings by the most accomplished architects from the period from 1947 to 1977.

According to the planned survey methodology, buildings for possible survey inclusion were to be identified by:

The review of existing resources including a 1996 survey of Boulder Modernism by the Modern Architecture Preservation League, an undated photo survey of Boulder Modernism by Sharon Rosall of the Boulder Landmarks Board, and local, regional and national research resources located in Boulder and Denver.

Physical examination of properties within the geographic limits of the survey area.

Interviews with members of the architectural and historic preservation community.

Research in period archival materials.

Buildings were to be selected for final survey inclusion on the basis of:

Their ability to convey the chronological and stylistic development of Modernism in Boulder.

Their conformance with criteria for listing in the National Register of Historic Places, including Criterion G, listing for any buildings less than 50 years old on the basis of exceptional significance.

The approximately sixty-five selected Modern resources were expected to be scattered throughout the city, and reflect a variety of building types possibly including commercial offices, retail shops, multi-family housing, medical, utility and research facilities, post offices, municipal buildings, schools, fire stations, libraries, fraternity and sorority houses, residences, churches, fraternal lodges, and theater and recreational facilities.

The selected resources were expected to represent a variety of individual architectural styles including International Style, Usonian, Expressionism, Formalism, Brutalism and Late Modernism.

If geographic concentrations of selected Modern buildings emerged, district recommendations were to be made, and locational patterns of other surveyed buildings were to be identified on maps.

File search results were limited. Please see the separate report section entitled *File Search Results* on page 104.

No previous work was determined to have taken place in relation to defining or surveying Modern architecture in Boulder with the exception of a partial building list included in *architecture/colorado*, a 1966 statewide survey conducted by the Colorado Chapter of the American Institute of Architects.

## Methodology

This was a "selective survey" as defined by the *Colorado Cultural Resource Survey Manual*, a publication of the Colorado Historical Society, Office of Archaeology and Historic Preservation, June 1998 edition. Thus it recorded only those cultural resources in the survey area (the city of Boulder) that meet specific identification requirements (the most important buildings in Modern architectural styles designed by the most accomplished architects and constructed between 1947 and 1977).

The survey was conducted between October 15, 1999, and June 1, 2000, by a private consulting team composed of Michael Paglia, Leonard Segel and Diane Wray.

The methods that were employed to identify and record the surveyed resources were in accordance with the *Research Design* as outlined above (page 110).

## Results

The survey found that in comparison to other cities of its size nation-wide, Boulder is particularly rich in fine examples of architecture related to the Modern movement. As a component of the built environment, Modern architecture has a more prominent place in Boulder than in any other city in the Rocky Mountain region, including the much larger Denver. More than anywhere else in the Rockies, Boulder welcomed architectural Modernism and embraced it, beginning in its earliest days. As a result, there are many more important examples of Modern architecture in Boulder than in other cities in the state such as Fort Collins, Colorado Springs or Pueblo. In these places, more conservative and less sophisticated styles representing revivals of historical architecture were typically favored, especially before 1950.

This enthusiastic acceptance is clearly revealed by the many buildings, in a variety of Modern styles, that are seen in Boulder's residential neighborhoods and lining its commercial strips.

The resulting survey, as planned, identifies sixty-six individual sites within the boundaries of the city that represent the finest buildings by the most accomplished architects from the period from 1947 to 1977.

A list of surveyed resources with addresses and site numbers is included in the *Architectural Survey Log* section of this report which follows on page 129. Two versions of the log are included: one in street order which identifies those buildings eligible for national and local, individual and district landmark listing, and a second version which is sorted in date order by architectural style, which includes the names of building architects.

The final survey results were largely in accordance with the expected results as outlined in the *Research Design* section above on page 110. There were two exceptions. First, in regard to expected building types, a slightly abbreviated group of types fell into the top tier of sixty-six buildings, though important Modern examples were discovered in all building types.

Second, in regard to expected architectural styles, an additional stylistic category, Rustic Modernism, was created to accommodate a style of architecture that appears nationally but has not yet been defined or named in current national works on architectural history. Architectural historians have already stylistically located what this survey identifies as Rustic Modernism in relation to both the earlier Formalism and the later Post Modern styles.

## National Register Eligibility Assessment

Every building selected for survey inclusion meets three basic National Register eligibility criteria:

- Significant for its association with the development of the Modern movement in architecture in Boulder.
- Significant for its embodiment of the distinctive characteristics of an identifiable architectural style.
- Significant for the high standard of the construction craft.

Other buildings included in the survey meet one or more of the following National Register eligibility criteria:

- Significant because it is the work of an acknowledged master of either local, national or international architecture.
- Significant for its association with intellectual history, or with the themes of the arts, technology, engineering, science, research or medicine in Boulder.
- Significant for the relationship of the building to the topography of its site.
- Significant for its relationship to associated landscape design.
- Significant for distinguishing material use, or special engineering features.
- Significant for the appearance of natural stone walls, a prominent feature in Boulder's architecture which relates it to the University of Colorado campus and to many historic buildings off-campus.
- Significant for its geographic location on a prominent city street or because it constitutes an outstanding geographic landmark in the surrounding landscape.

## Project Area

The city of Boulder, Colorado, is located at the base of the Eastern Slope of the Rocky Mountains. It is characterized by dramatic mountain views, most prominently the Flatirons, a dramatic rock formation rising above Chautauqua Meadow against the backdrop of Green Mountain.

The City of Boulder Planning Department pre-defined the survey area as the approximately 16,000 acres (between 52 and 53 square miles) which comprise the city of Boulder, not including the campus of the University of Colorado.

### Legal location

The area surveyed falls between four USGS Quadrangles:

- Boulder Quadrangle
- Eldorado Springs Quadrangle
- Niwot Quadrangle
- Louisville Quadrangle

It includes Townships 1 North and 1 South, Ranges 70 West and 71 West.

Project Maps Index

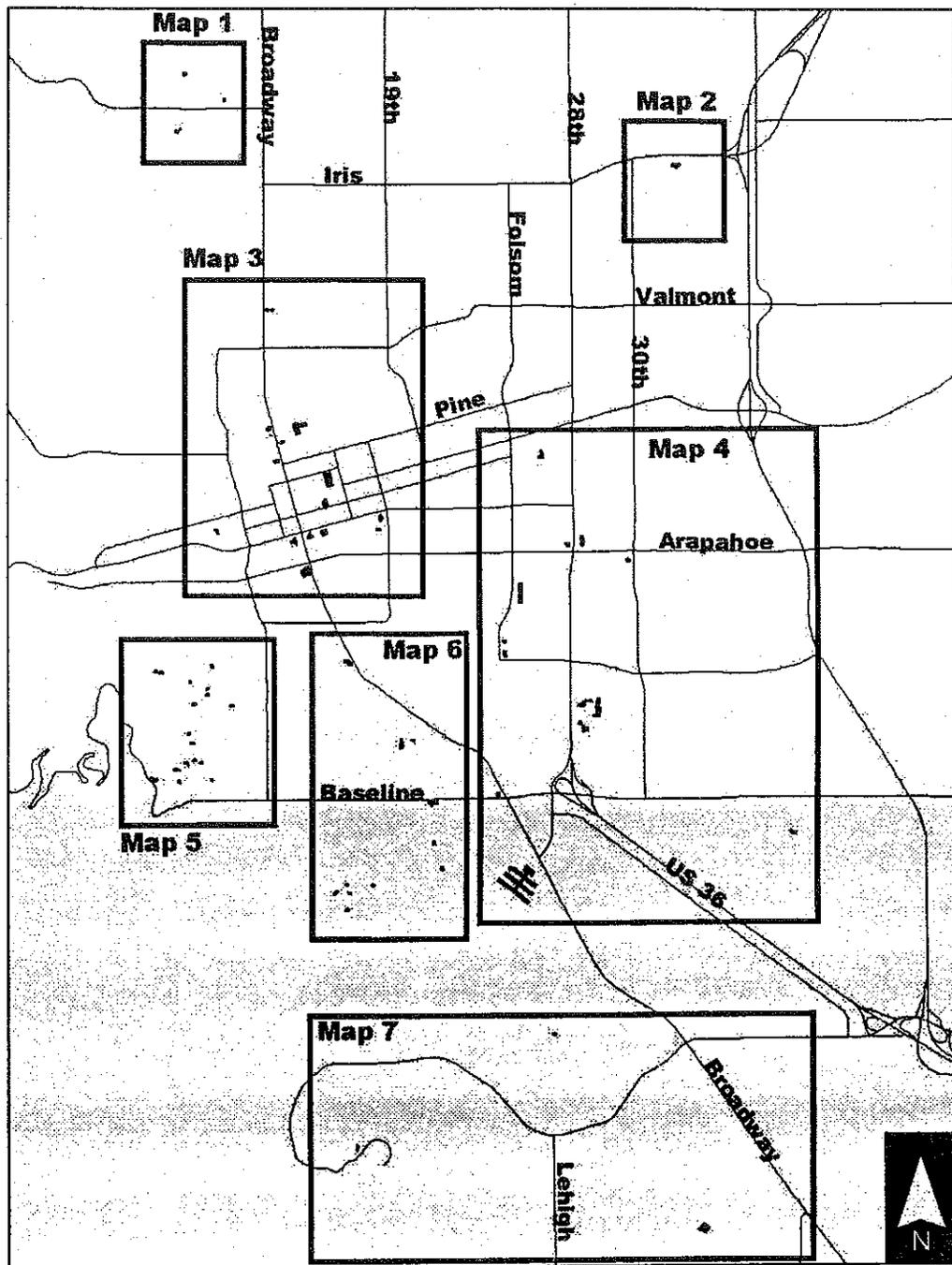
**City Planning Maps**

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Detail Survey Location Map 2	Page 119
Detail Survey Location Map 3	Page 120
Detail Survey Location Map 4	Page 121
Detail Survey Location Map 5	Page 122
Includes proposed Flatirons Park Historic District	
Detail Survey Location Map 6	Page 123
Includes proposed Bellevue Vista Historic District	
Detail Survey Location Map 7	Page 124

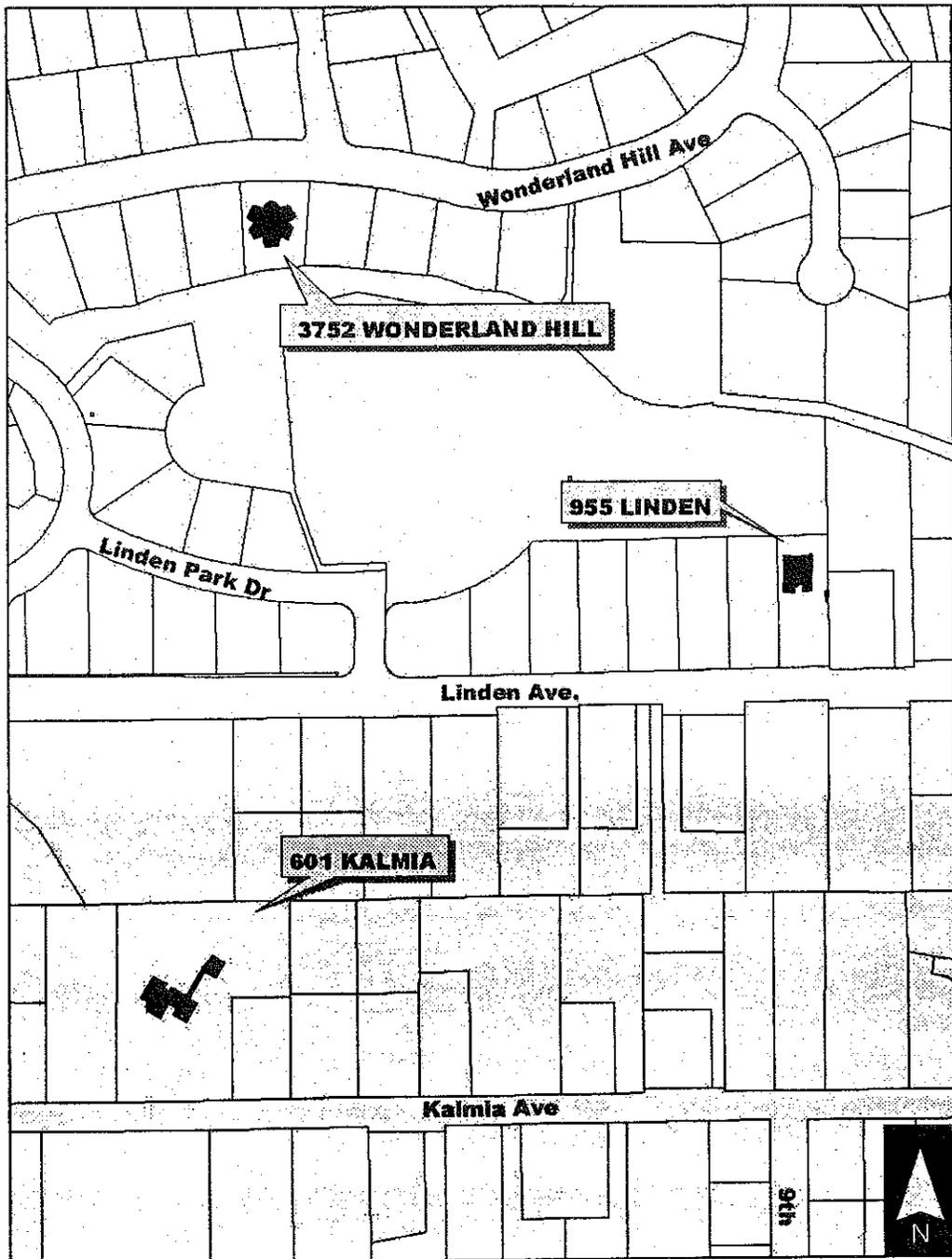
*The maps above were prepared by Terry Stonich, GIS Manager, City of Boulder Planning Department.*

**USGS Maps defining survey area boundaries**

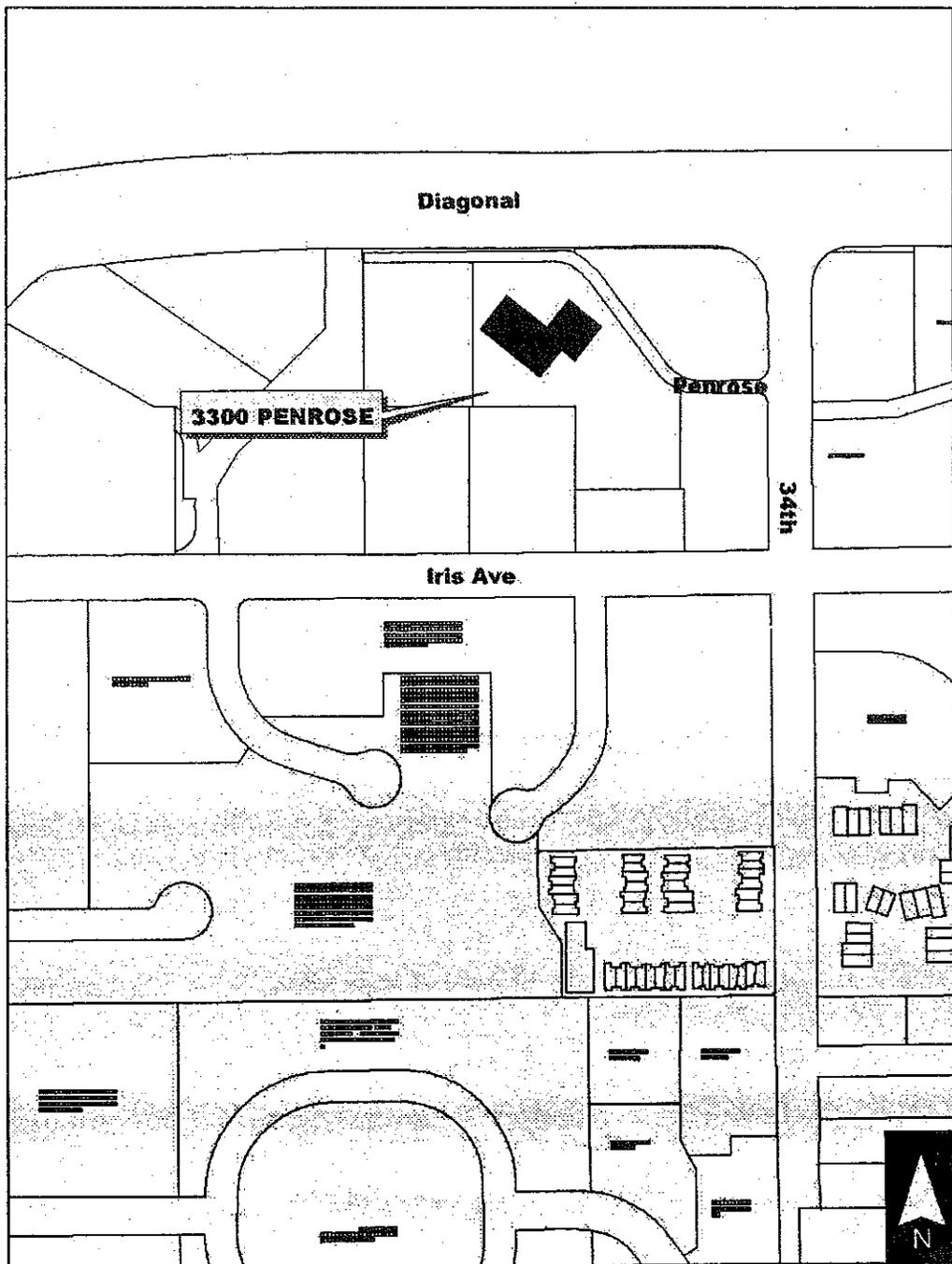
USGS Boulder Quadrangle segment	Page 125
USGS Eldorado Springs Quadrangle segment	Page 126
USGS Niwot Quadrangle segment	Page 126
USGS Louisville Quadrangle segment	Page 128



Overview map defining Detail Maps which follow.  
Map produced by the City of Boulder Planning Department.



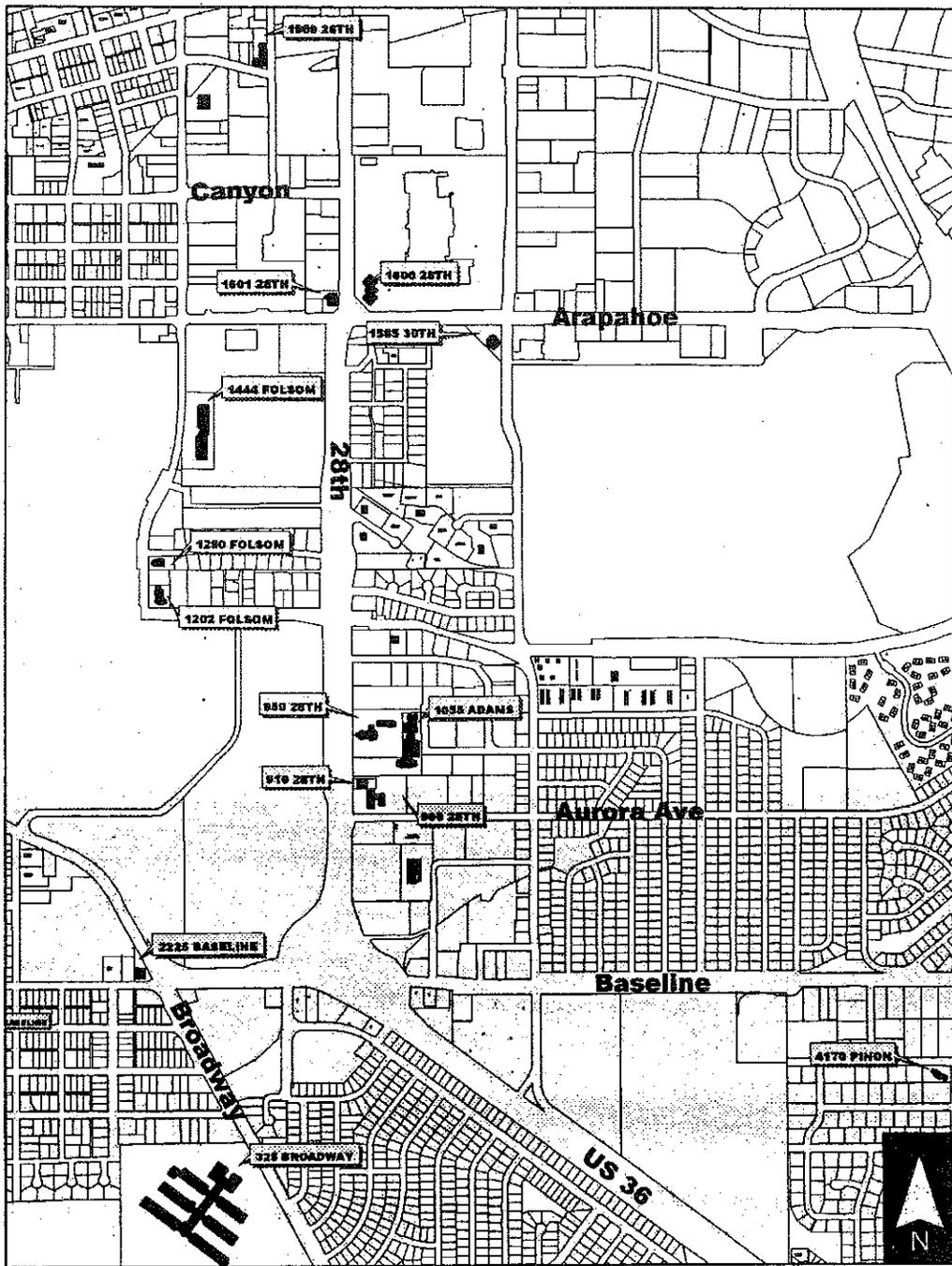
Detail Map One.  
Boulder CO Quadrangle, Township 1 North, Range 71 West, Section 24  
Map produced by the City of Boulder Planning Department.



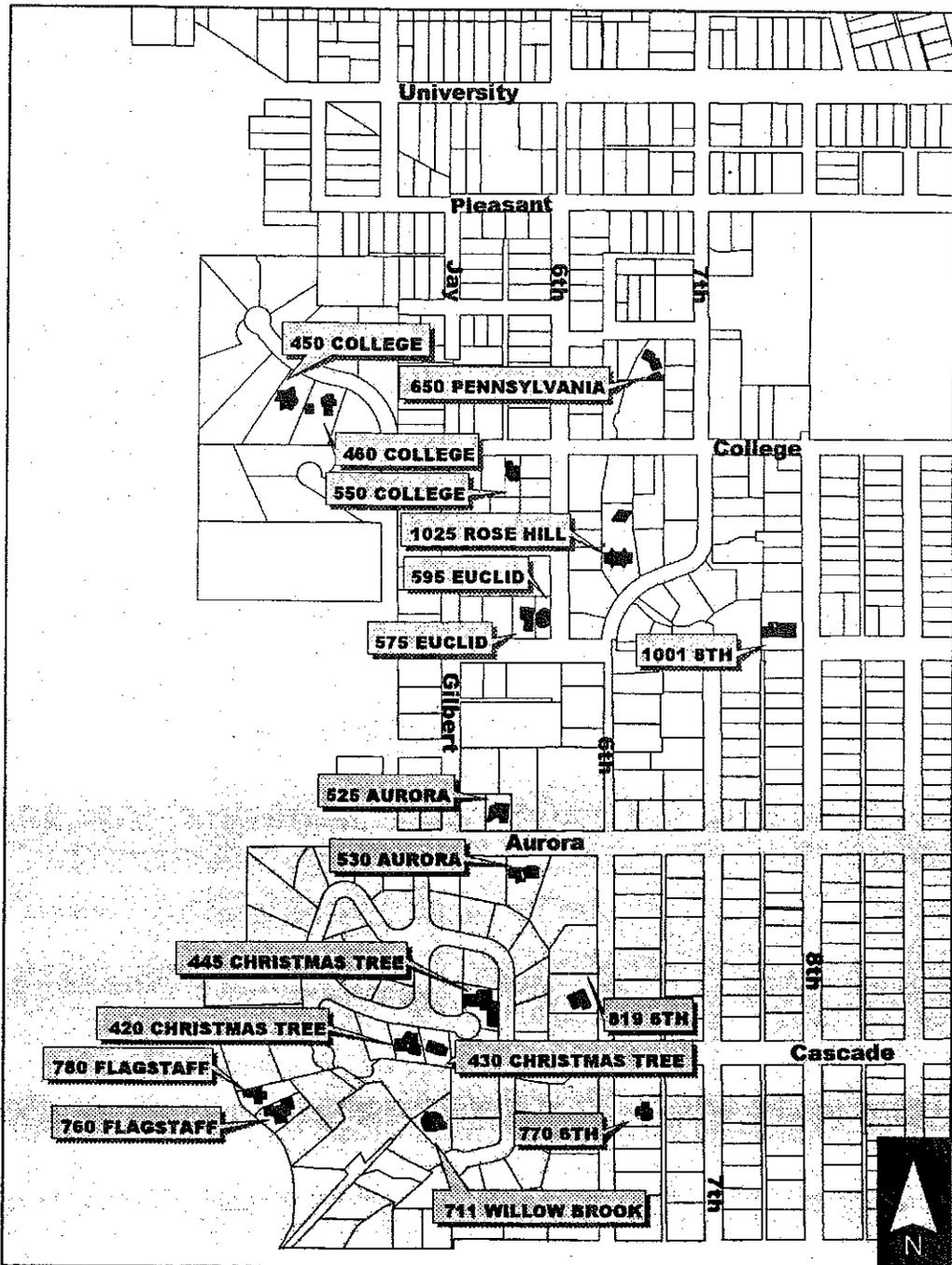
Detail Map Two.  
Boulder CO Quadrangle, Township 1 North, Range 71 West, Section 24  
Map produced by the City of Boulder Planning Department



Detail Map Three.  
Boulder CO Quadrangle, Township 1 North, Range 70 West, Section 30 and Township 1  
North, Range 71 West, Section 25.  
Map produced by the City of Boulder Planning Department.



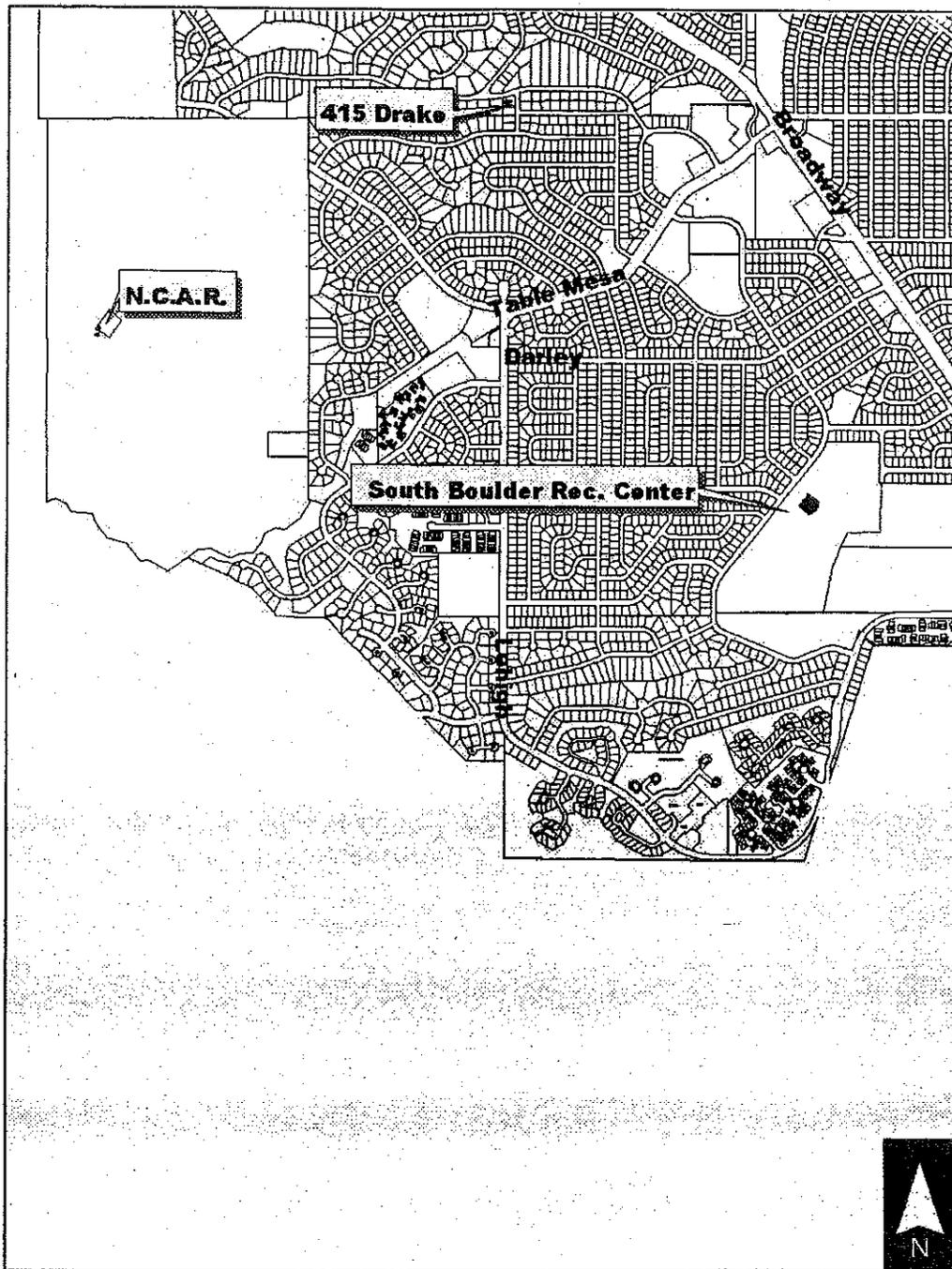
Detail Map Four.  
Boulder CO and Eldorado Springs CO Quadrangles, Township 1 North, Range 70 West,  
Sections 29, 31, 32 and Township 1 South, Range 70 West, Sections 5, 6.  
Map produced by the City of Boulder Planning Department.



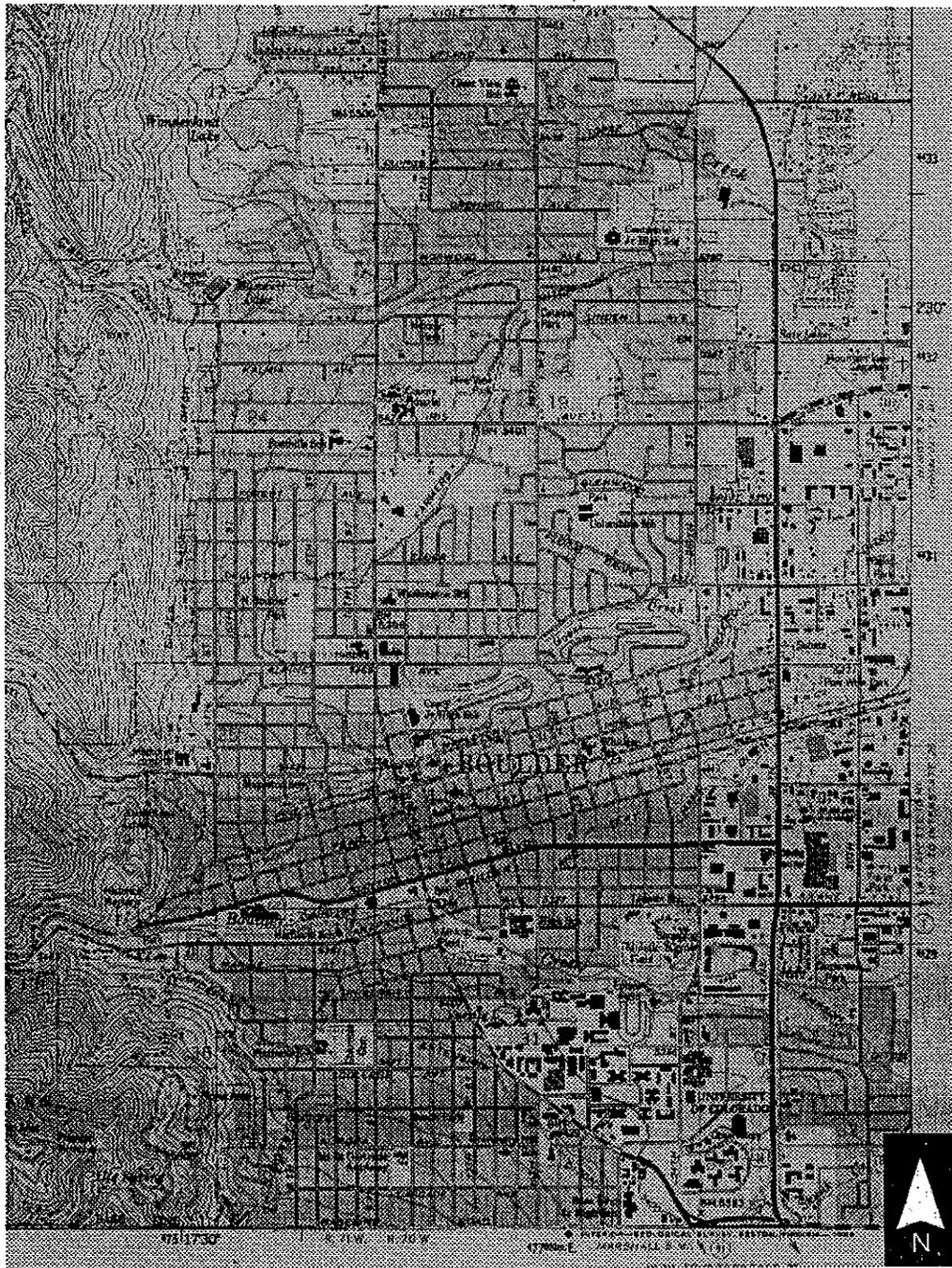
Detail Map Five including recommended Flatirons Park Landmark Historic District.  
Boulder CO Quadrangle, Township 1 North, Range 71 West, Section 36.  
Map produced by the City of Boulder Planning Department.



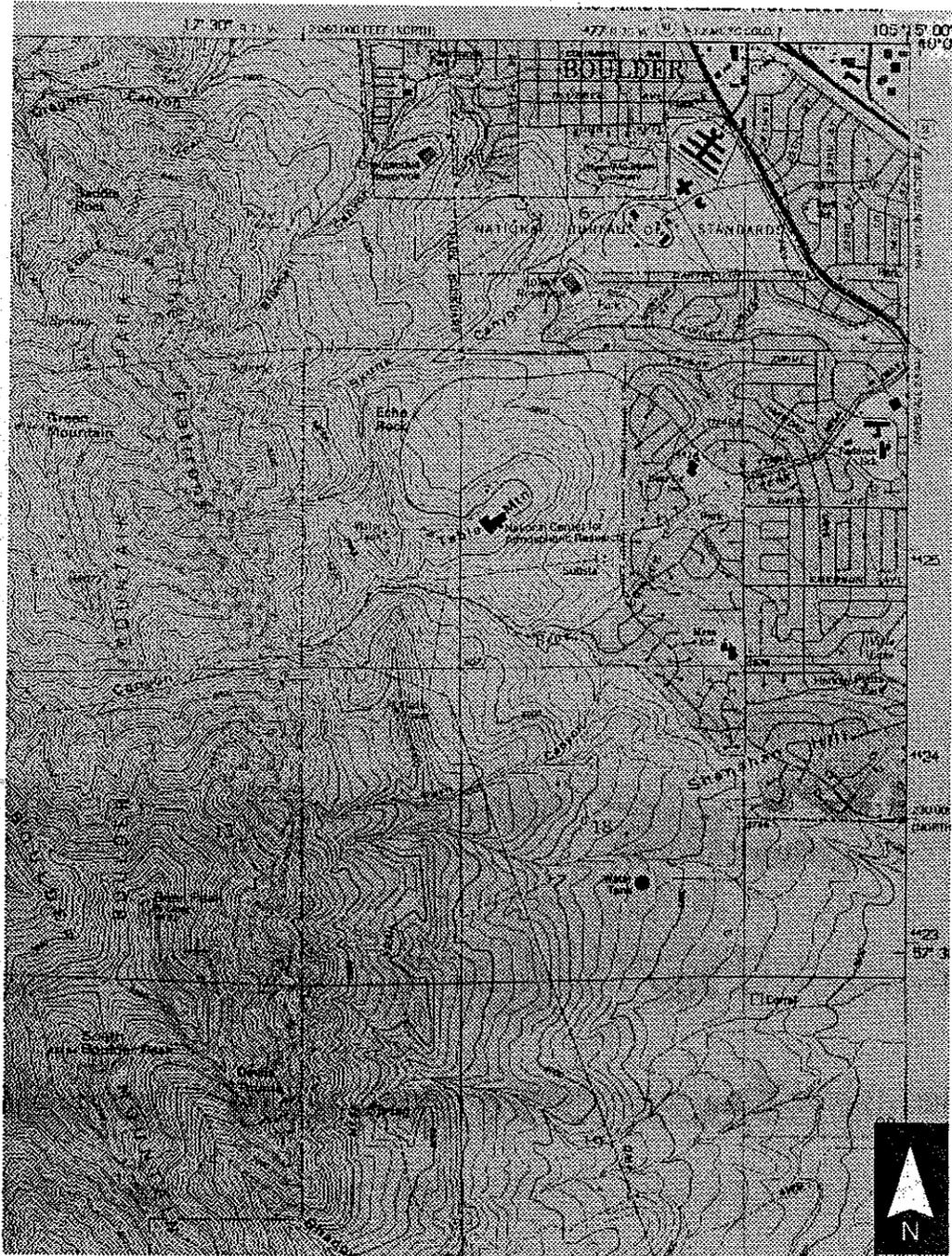
Detail Map Six including recommended Bellevue Vista Landmark Historic District.  
Boulder CO Quadrangle, Township 1 North, Range 70 West, Section 31 and Township 1  
South, Range 70 West, Section 6.  
Map produced by the City of Boulder Planning Department.



Detail Map Seven.  
Eldorado Springs CO and Louisville CO Quadrangles, Township 1 South, Range 70 West,  
Sections 5, 7, 8.  
Map produced by the City of Boulder Planning Department.



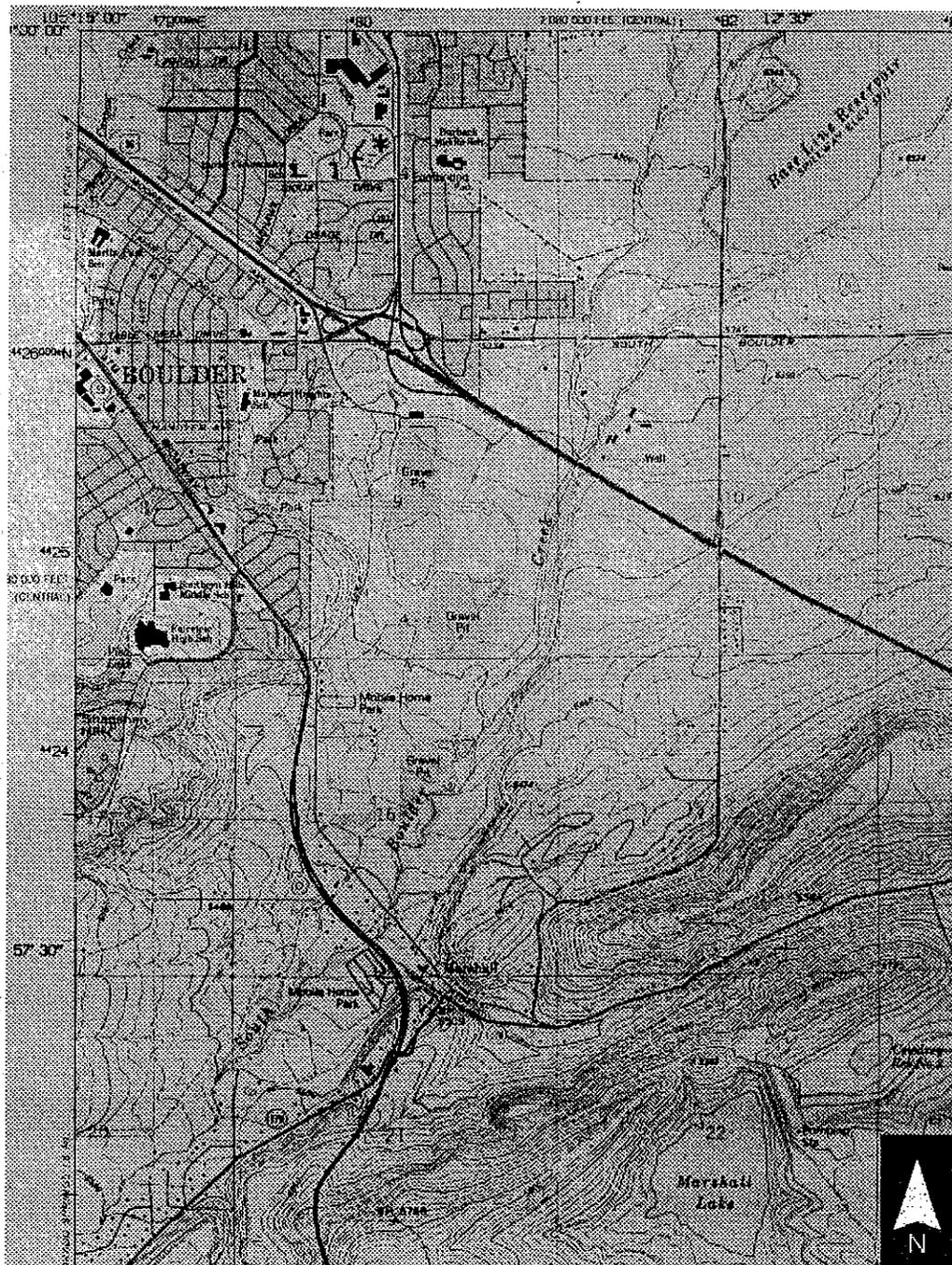
USGS Boulder CO Quadrangle, Townships 1 South and 1 North,  
Ranges 70 West and 71 West. Dark shaded areas show Boulder city limits,  
the boundaries of the survey area.



USGS Eldorado Springs CO Quadrangle, Townships 1 South and 1 North, Ranges 70 West and 71 West. Dark shaded areas show Boulder city limits, the boundaries of the survey area.



USGS Niwot CO Quadrangle, Townships 1 South and 1 North,  
Ranges 70 West and 71 West. Dark shaded areas show Boulder city limits,  
the boundaries of the survey area.



USGS Louisville CO Quadrangle, Townships 1 South and 1 North,  
Ranges 70 West and 71 West. Dark shaded areas show Boulder city limits,  
the boundaries of the survey area.

**ARCHITECTURAL SURVEY LOG In street address order**  
Historic Context and Survey of Modern Architecture in Boulder, Colorado (1947-1977)

\* Italics indicate number previously assigned

Address	Property Name	State ID Number *	Individual Eligibility		District Potential	
			N.R.	Local	N.R.	Local
<b>Important Examples of Modernism Pre-1947 (Previously Surveyed)</b>						
2032 14th Street	Boulder Theater	5BL240.80				
1604 Arapahoe Avenue	Boulder High School	5BL4675				
1338 Grandview Avenue	Bennett House	5BL3760				
1040 Mapleton Avenue	Harlow Platts House	5BL535.23				
848 Marine Street	House	5BL2569				
1325 Pearl Street	Boulder County Courthouse	5BL1553				
401 Pine Street	Lewis-Cobb House	5BL535.21				
837 Pine Street	McClure House	5BL535.18				
1015 Pine Street	C. Flint Smith House	5BL4594				
721 Spruce Street	Armstrong House	5BL4792				
<b>Survey of Modern Architecture in Boulder, Colorado (1947-1980) (numbers 5BL8214 - 5BL8275, 5BL8280)</b>						
770 6th Street	Alhadeff House	5BL8214	Xac	Xac	Xc	Xc
818 6th Street	Labrot House	5BL8215	Xc	Xc	Xc	Xc
1001 8th Street	Short House	5BL8216	Xac	Xac	Xc	Xc
2441 13th Street	City of Boulder Central Fire Station	5BL8217	Xc	Xc		
1919 14th Street	Colorado Building	5BL8218	Xc	Xc		
1636 16th Street	Easton Office Building	5BL8219	Xac	Xac		
889 17th Street	University Hill Elementary School	5BL8220	Xc	Xc		
896 17th Street	Hampton House	5BL8221	Xac	Xac		
1909 26th Street	IBM Sales Division Office	5BL8222	Xac	Xac		
900 28th Street	Green Shield Office Building	5BL8223	Xc	Xc		
910 28th Street	Acacia Fraternity Headquarters	5BL8224	Xac	Xac		
950 28th Street	First Christian Church and School	5BL8225	Xc	Xc		
1600 28th Street	Boulder National Bank	5BL8226	Xc	Xc		
1601 28th Street	Columbia Savings and Loan	5BL8227	Xc	Xc		
1585 30th Street	City of Boulder Fire Station #3	5BL8228	Xc	Xc		
1055 Adams Circle	Golden West Manor	5BL8229	Xc	Xc		
525 Aurora Avenue	Tipit House	5BL8230	Xc	Xc	Xc	Xc
530 Aurora Avenue	Kraushaar House	5BL8231	Xc	Xc	Xc	Xc
1818 Baseline Road	Nelson House	5BL8232	Xac	Xac	Xc	Xc
1836 Baseline Road	Greider House	5BL8233	Xac	Xac	Xc	Xc
2225 Baseline Road	City of Boulder Fire Station #2	5BL8234	Xc	Xc		

ARCHITECTURAL SURVEY LOG In street address order  
Historic Context and Survey of Modern Architecture in Boulder, Colorado (1947-1977)

\* Italics indicate number previously assigned

Address	Property Name	State ID		Individual Eligibility		District Potential	
		Number *	N.R.	Local	N.R.	Local	Potential
65 Bellevue Drive	Davis House	5BL8235	Xc	Xc	Xc	Xc	Xc
125 Bellevue Drive	Willard House	5BL8236	Xac	Xac	Xc	Xc	Xc
230 Bellevue Drive	Frather House	5BL8237	Xc	Xc	Xc	Xc	Xc
1405 Bellevue Drive	Eldridge House	5BL8238	Xc	Xc	Xc	Xc	Xc
1829 Bluebell Avenue	Roberts House	5BL8239	Xac	Xac	Xc	Xc	Xc
325 Broadway	National Bureau of Standards (NIST NOAA NTIA)	5BL8240	Xac	Xac	Xc	Xc	Xc
1121 Broadway	University Shops	5BL8241	Xc	Xc	Xc		
1135 Broadway	Art Hardware	5BL8242	Xc	Xc	Xc		
1645 Broadway	Public Service Building	5BL8243	Xc	Xc	Xc		
1777 Broadway	City of Boulder Municipal Building	5BL8244	Xc	Xc	Xc		
2205 Broadway	Masonic Lodge of Boulder	5BL6040	Xc	Xc	Xc		
2300 Broadway	Mountain Savings and Loan Association	5BL8245	Xc	Xc	Xc		
2401 Broadway	Boulder Valley Eye Clinic	5BL8246	Xac	Xac	Xc		
2950 Broadway	Red Arrow Apartments	5BL8247	Xc	Xc	Xc		
1300 Canyon Boulevard	Midland Savings and Loan	5BL8248	Xc	Xc	Xc		
1650 Canyon Boulevard	National State Bank of Boulder	5BL8249	Xc	Xc	Xc		
420 Christmas Tree Drive	Knudsen House	5BL8250	Xc	Xc	Xc	Xc	Xc
430 Christmas Tree Drive	Thron House	5BL8251	Xac	Xac	Xc	Xc	Xc
445 Christmas Tree Drive	Safford House	5BL8252	Xc	Xc	Xc	Xc	Xc
450 College Avenue	McConnell House	5BL8253	Xc	Xc	Xc	Xc	Xc
460 College Avenue	Damman House	5BL8254	Xac	Xac	Xc	Xc	Xc
550 College Avenue	Wilson House	5BL8255	Xac	Xac	Xc	Xc	Xc
415 Drake Street	Caldwell House	5BL8256	Xc	Xc	Xc		
575 Euclid Avenue	Sirotkin House	5BL8257	Xac	Xac	Xc	Xc	Xc
585 Euclid Avenue	Jesser House	5BL8258	Xc	Xc	Xc	Xc	Xc
760 Flagstaff Road	Kahn House	5BL8259	Xac	Xac	Xc	Xc	Xc
780 Flagstaff Road	Jouergensen House	5BL8260	Xc	Xc	Xc	Xc	Xc
1202 Folsom Street	University Lutheran Student Center Chapel	5BL6103	Xc	Xc	Xc		
1290 Folsom Street	Methodist Student Center	5BL8261	Xc	Xc	Xc		
1444 Folsom Street	Harvest House Manor	5BL8262	Xc	Xc	Xc		
1360 Gillaspie Drive	South Boulder Recreation Center	5BL8263	Xc	Xc	Xc		
601 Kalmia Avenue	Braden House	5BL8264	Xc	Xc	Xc		
1900 King Avenue	Sampson House	5BL8265	Xc	Xc	Xc	Xc	Xc
955 Linden Drive	Worthington House	5BL8266	Xac	Xac	Xc		

**ARCHITECTURAL SURVEY LOG in street address order**  
Historic Context and Survey of Modern Architecture in Boulder, Colorado (1947-1977)

\* Italics indicate number previously assigned

Address	Property Name	State ID Number *	Individual Eligibility		District Potential	
			N.R.	Local	N.R.	Local
1315 Mapleton Avenue	Sacred Heart Catholic School	5BL8267	Xc	Xc		
1150 Maxwell Avenue	Tye Dental Offices	5BL8268	Xac	Xac		
660 Pennsylvania Avenue	Noble House	5BL8269	Xac	Xac	Xc	Xc
3300 Pentrose Place	Geological Society of America	5BL8270	Xac	Xac		
4170 Pinon Drive	Shapley House	5BL8271	Xc	Xc		
1025 Rose Hill Drive	Kreuger House	5BL8272	Xac	Xac	Xc	Xc
1485 Sierra Drive	Kreith House	5BL8273	Xc	Xc	Xc	Xc
1850 Table Mesa Drive	National Center for Atmospheric Research	5BL6309	Xac	Xac		
719 Walnut Street	Alpine Knitting Mills	5BL8274	Xc	Xc		
711 Willowbrook Lane	Volsky House	5BL8275	Xac	Xac	Xc	Xc
3752 Wonderland Hill Avenue	Brenton House	5BL8280	Xac	Xac		

ARCHITECTURAL SURVEY LOG by style and date  
Historic Context and Survey of Modern Architecture in Boulder, Colorado (1947-1977)

Address	Architect	Architectural Style	Date	Property Name	State ID Number
2205 Broadway	James M. Hunter and Associates	International Style	1948	Masonic Lodge of Boulder	5BL6040
889 17th Street	James M. Hunter and Associates	International Style	1949	University Hill Elementary School	5BL8220
1645 Broadway	James M. Hunter and Associates	International Style	1950	Public Service Building	5BL8243
1777 Broadway	James M. Hunter and Associates	International Style	1951	City of Boulder Municipal Building	5BL8244
325 Broadway	Pereira and Luckman Associates	International Style	1956	National Bureau of Standards (NIST NOAA NTIA)	5BL8240
1444 Folsom Street	Ralph D. Peterson	International Style	1958	Harvest House Manor	5BL8262
1055 Adams Circle	Ramsey and Reeves	International Style	1963	Golden West Manor	5BL8229
1919 14th Street	James M. Hunter and Associates	Miesian	1955	Colorado Building	5BL8218
896 17th Street	Jacques N. Hampton	Usonian	1948	Hampton House	5BL8221
1836 Baseline Road	Jacques N. Hampton	Usonian	1948	Greider House	5BL8233
1818 Baseline Road	James M. Hunter and Associates	Usonian	1951	Nelson House	5BL8232
1829 Bluebell Avenue	Bernard N. Cahlander	Usonian	1951	Roberts House	5BL8239
445 Christmas Tree Drive	William Smith	Usonian	1955	Safford House	5BL8252
530 Aurora Avenue	Roger J. Easton	Usonian	1957	Kraushaar House	5BL8231
4170 Piton Drive	Bernard N. Cahlander	Usonian	1957	Shapley House	5BL8271
2225 Baseline Road	Hobart D. Wagener	Usonian	1958	City of Boulder Fire Station #2	5BL8234
1900 King Avenue	Tictan Papachristou	Usonian	1958	Sampson House	5BL8265
650 Pennsylvania Avenue	Charles A. Haertling	Usonian	1958	Noble House	5BL8269
900 28th Street	Hobart D. Wagener	Usonian	1959	Green Shield Office Building	5BL8223
420 Christmas Tree Drive	Charles A. Haertling	Usonian	1959	Knudsen House	5BL8250
575 Euclid Avenue	Papachristou and Havelkost	Usonian	1959	Sirotkin House	5BL8257
585 Euclid Avenue	Papachristou and Havelkost	Usonian	1959	Jesser House	5BL8258
950 28th Street	Nixon and Jones	Usonian	1960	Red Arrow Apartments	5BL8225
2950 Broadway	John A. Thacker	Usonian	1960	First Christian Church and School	5BL8247
1025 Rose Hill Drive	Charles A. Haertling	Usonian	1961	Kreuger House	5BL8272
125 Bellevue Drive	Charles A. Haertling	Usonian	1962	Willard House	5BL8236
1121 Broadway	Nixon and Jones	Usonian	1963	University Shops	5BL8241
1885 30th Street	Nixon and Jones	Usonian	1964	City of Boulder Fire Station #3	5BL8228
719 Walnut Street	Charles A. Haertling	Usonian	1965	Alpine Knitting Mills	5BL8274
490 College Avenue	Charles A. Haertling	Usonian	1966	McConnell House	5BL8253
1360 Gillaspie Drive	Nixon Brown Brokaw and Bowen	Usonian	1972	South Boulder Recreation Center	5BL8263
955 Linden Drive	Carl Worthington	Usonian	1977	Worthington House	5BL8266
819 6th Street	Hobart D. Wagener	Expressionism	1954	Labrot House	5BL8215
2441 13th Street	Hobart D. Wagener	Expressionism	1957	City of Boulder Central Fire Station	5BL8217
1290 Folsom Street	Hobart D. Wagener	Expressionism	1957	Methodist Student Center	5BL8261
1001 8th Street	Hobart D. Wagener	Expressionism	1958	Short House	5BL8216
1315 Mapleton Avenue	Lanham/McGuire/Barngrover	Expressionism	1958	Sacred Heart Catholic School	5BL8267
711 Willowbrook Lane	Charles A. Haertling	Expressionism	1962	Volsky House	5BL8275
430 Christmas Tree Drive	Hobart D. Wagener	Expressionism	1963	Thron House	5BL8251

ARCHITECTURAL SURVEY LOG by style and date  
Historic Context and Survey of Modern Architecture in Boulder, Colorado (1947-1977)

Address	Architect	Architectural Style	Date	Property Name	State ID Number
1202 Folsom Street	Ditzen, Rowland, Mueller and Associates	Expressionism	1963	University Lutheran Student Center Chapel	5BL6103
601 Kalmia Avenue	Philip Carlton Jones	Expressionism	1964	Braden House	5BL8284
230 Bellevue Drive	Jerry Van Sickle	Expressionism	1965	Prather House	5BL8237
2401 Broadway	Charles A. Haertling	Expressionism	1967	Boulder Valley Eye Clinic	5BL8246
415 Drake Street	Charles A. Haertling	Expressionism	1967	Caldwell House	5BL8256
1405 Bellevue Drive	Bruce Downing and Associates	Expressionism	1968	Eldridge House	5BL8238
550 College Avenue	Charles A. Haertling	Expressionism	1968	Wilson House	5BL8255
760 Flagstaff Road	Charles A. Haertling	Expressionism	1968	Kahn House	5BL8259
65 Bellevue Drive	Charles A. Haertling	Expressionism	1971	Davis House	5BL8235
3762 Wonderland Hill Avenue	Charles A. Haertling	Expressionism	1972	Brenton House	5BL8280
1650 Canyon Boulevard	Everett/Zeigel Architects	Expressionism	1973	National State Bank of Boulder	5BL8249
2300 Broadway	Hobart D. Wagener	Rustic Modernism	1964	Mountain Savings and Loan Association	5BL8245
460 College Avenue	Charles A. Haertling	Rustic Modernism	1966	Dammen House	5BL8254
910 28th Street	Hobart D. Wagener	Rustic Modernism	1968	Acacia Fraternity Headquarters	5BL8224
1300 Canyon Boulevard	Hobart D. Wagener	Rustic Modernism	1969	Midland Savings and Loan	5BL8248
1636 16th Street	Roger J. Easton	Formalism	1964	Easton Office Building	5BL8219
1150 Maxwell Avenue	L. Gale Abels	Formalism	1967	Tye Dental Offices	5BL8268
1485 Sierra Drive	John A. Thacker	Formalism	1968	Kreith House	5BL8273
1909 26th Street	Roger J. Easton	Formalism	1970	IBM Sales Division Office	5BL8222
1850 Table Mesa Drive	J.M. Peir Associates	Brutalism	1966	National Center for Atmospheric Research	5BL6309
780 Flagstaff Road	Charles A. Haertling	Brutalism	1969	Joungensen House	5BL8260
1601 28th Street	Earl K. Decker	Brutalism	1971	Columbia Savings and Loan	5BL8227
3300 Penrose Place	Everett Zeigel Turnpes and Hand	Brutalism	1971	Geological Society of America	5BL8270
1600 28th Street	Heinzman & Ingalls	Late Modernism	1964	Boulder National Bank	5BL8226
525 Aurora Avenue	L. Gale Abels	Late Modernism	1975	Tippit House	5BL8230
770 6th Street	Rigomar Thurmer	Late Modernism	1977	Alhadeff House	5BL8214
1135 Broadway	L. Gale Abels	Late Modernism	1977	Art Hardware	5BL8242



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