



# HISTORY OF CIVIC AREA LANDMARKS

## **City Moving and Storage, 1906** **Local Historic Landmark, 1992**

Significant for its association with the City Storage and Transfer Company, which erected this building and utilized it as its warehouse and offices from 1906 until it moved offices to 3625 Walnut Street in 1961. The City Storage and Transfer Company was established by Martin B. Larson, whose residence was the same address as the building. By 1931, an addition was built on the back of the original building which nearly doubled its original size. By 1946, another building, 1730 13th Street, was built for the thriving business. The company retained ownership of the building until the late '70s when it was sold to the City of Boulder. The company is still in business at 3625 Walnut under the name of City Moving and Storage, Inc. The building at 1750 13th Street now houses the Boulder Art Center.

This area of Boulder contained many factory and warehouse buildings in the early part of the century, in part because of its proximity to the railroad and to the creek. It was also on the fringe of the original town site. The 1918 Sanborn Fire Insurance Map, for example, shows a gas plant, green houses, and lumber warehouse in this general area, and auto storage in what is now Central Park. By 1931, the Sanborn Map shows an addition to the City Storage and Transfer warehouse building, and additional warehouses on this block. This building is one of the few remnants of that era.

The building is significant as an early twentieth century representation of the Factory/Warehouse architecture, reflected in its brick construction, flat roof, corbelled cornice, minimal ornamentation, and urban location. The brick construction and stone foundation were economical at the turn of the century, and many factory and warehouse buildings were built with these materials because of concerns for fire potential.

The surroundings are complementary to the building and its site. The Boulder and White Rock Ditch about the property on the north and adds emphasis to the building.

## **Glen Huntington Band Shell, 1938** **Local Historic Landmark, 1995**

The Glen Huntington Band Shell is historically, architecturally, and environmentally significant to the City of Boulder. Built in 1938 and dedicated to the City by the Boulder Lions Club, the Band Shell was designed by local architect Glen Huntington, with landscape design and placement by prominent Denver civic planner and landscape architect Saco DeBoer. He is generally acknowledged for his role in introducing concepts of the City Beautiful Movement to both Denver and Boulder. The design was based on a shell in Grant Park Illinois, which was in turn modeled after the Hollywood Bowl. DeBoer chose the location for the Band Shell in its current location.

The Band Shell has historic significance for the role it has played in the social and cultural life of the city

for over fifty years; for its importance in the history of park development in Boulder; and for its association with the Boulder Lions Club.

It is architecturally significant as a rare representative of the Art Deco in Boulder; as Boulder's only example of park band shell construction and one of the few such examples in the state; and as representative work of Saco R. DeBoer and Glen W. Huntington, noted landscape architect and architect, who are each associated with the site design and the design of the structure.

The Band Shell is environmentally significant for its planned and natural site characteristics; as a component of the central urban park; and as an established, familiar, and prominent visual landmark for Boulder citizens.

### **Boulder Municipal Building, 1952-53** **Local Historic Landmark, 2008**

The Municipal Building is significant for its association with the history of local government in Boulder. It was designed by Boulder architect James M. Hunter, and constructed by general contractor Jack H. Cys, the latter having offices both in Denver and Boulder. The 12,600 square foot building was 160 feet long, with two wings that were 37 feet wide. The south wing was 72 feet long, and the north wing 60 feet. The building had forty-two rooms, with a council chamber, public lounge, main foyer, city offices, and a city jail—Boulder's first in 28 years. 10 inch aluminum letters of the "Municipal Building" were on the stone wall at the front entrance. This wall formed a backdrop to the entrance terrace, which was conceived as a place for city ceremonies. A 30' x 70' reflecting pool was also included in the original plans for the front lawn.

As the city's population continued to grow (from 19,999 in 1950 to 37,718 in 1960), there was an increasing demand for additional city services, which in turn required additional city employees and offices. In 1962, the city issued an \$185,000 bond to build an addition to the Municipal Building. Designed by Hobart Wagener, the new addition of sandstone was 69'x67' with an additional 12' wide connector. The second story of the addition contained the municipal court, attorney's offices, budget director, and personnel director, while the first floor had the city manager's office and accounting department. City Council chambers remained in the original 1952 building.

The Municipal Building is recognized as an excellent example of the International Style, as reflected in its flat roof, ribbons of windows, emphasis of volume, and the windowless expanse of stonework on the original entry bay. Although lacking in ornamentation, Hunter felt that the structural qualities of the building's form and materials were key artistic elements. The 1962 addition is also a good example of the Formalism Style adapted with a Boulder architectural vocabulary including the use of local stone. The park surroundings provide an appropriate setting for the public uses of the Municipal Building, and are complementary to the function of the building.

### **Dushanbe Teahouse, 1997-98** **Potential Local Historic Landmark**

The Dushanbe Teahouse has played a distinctive role in the development of the Boulder community, as it is the only "chaikhona" (Central Asian/Tajik teahouse) in the Western hemisphere and was the largest

gift ever given to an American city by the former Soviet Union and the only gift of an actual building between Soviet Union-United States sister cities. The Teahouse stands in the heart of the city's civic area as a symbol of international friendship and collaboration. It represents a time when the Cold War was ending and the Soviet Union and the United States were seeking mutual peace and understanding.

An exceptional example of a traditional Central Asian/Tajik teahouse, an architectural design tradition dating back to the Silk Road culture from the 2<sup>nd</sup> to the 12<sup>th</sup> century AD, the building has high artistic value and was constructed by master artists using ancient skills in woodcarving and joinery, plaster carving and painting, and ceramics. Art and architecture are further integrated in the building's interior paintings, sculpture, columns, carved and painted ceiling, and furnishings.

The Teahouse's siting in Central Park Plaza enhances its significance. Its location on 13<sup>th</sup> Street, adjacent to the Farmers Market, across from Central Park and next to the Boulder Museum of Contemporary Art makes it visually prominent and ensures that it will serve as intended, as a central community gathering place. The building's elevation above the street level, its central entry ramp and surrounding rose garden and trellises further contribute to its visual prominence. The roses and other plants were selected to be indigenous to or similar to those grown in Dushanbe and provide an informal, sensual, intimate atmosphere in the Tajik tradition. The teahouse's location and dining patio along the White Rock/Left Hand Irrigation Ditch also is in keeping with this tradition of representing Paradise.