Structures of Merit

City of Boulder Historic Preservation

George-Paddock House
(c. 1909: Russell George), 845 11th Street
SOM-1

The George-Paddock House was built c. 1909by Dr. Russell George to meticulous specifications, including solid brick walls, inside and out. This house is historically significant in its association with both owners, who played important roles in Boulder.

Dr. George moved to Boulder in 1903 to head the Geology Department of the University of Colorado. When he arrived, the Geology Department occupied two rooms; by 1911, a new Geology Building was completed to house the extensive collection of samples, laboratory equipment and geology library. Dr. George was the State Geologist from 1907 to 1920's and during this time, he directed the publication of a topographic map of Colorado, considered to be the most comprehensive geologic map ever published in the U.S.

In 1939 A. A. Paddock purchased the home from the Georges. Paddock was editor and publisher of the Boulder Daily Camera, a newspaper founded in 1891 by Paddock's father, L.C. Paddock, and grandfather, Valentine Butsch.

The house is a three-story, foursquare cottage with an unusual L-shaped porch. The building is a type commonly associates with substantial, prosperous residential architecture

McNutt-Downing House
(1892: David McNutt), 983 14th Street
SOM-2

The McNutt-Downing House was built in 1892 by David W. McNutt, and is significant as one of the earliest and most substantial homes on University Hill. Evidence of this is a photograph from "Flowers and Fauna of the Foothill Region" written by Frances Ramaley in 1912, which shows this house as the only one in the neighborhood.

David McNutt was one of Boulder's early residents who moved here for his health. He owned various rental properties in Boulder until 1910, when he traded his home on 14th Street for a ranch near Fort Morgan, where he lived until his death in 1912.

The property changed hands several times, until it was purchased by Roderick L. Downing in 1934. The historical significance of this house for Boulderites is most closely associated with Downing, who is best known as "Father of the Denver-Boulder Turnpike." He first proposed the construction of a short route to Denver in 1928 and in 1935 presented a plan for the road. Downing worked for the acceptance of the highway for 14 years. His engineering students surveyed the roadway alignment on Saturdays and Sundays. In 1949 the Highway Commission approved construction, which was completed in the early 1950's.

The McNutt-Downing House is a two and one half story brick structure with an unusual combination of hip and gable roofs. It is a vernacular Victorian era building with a variety of detailing, including a round arch window, unusual two-story frame porch, a side bay, and brick string courses.

Coulson-Noxon House
(1900-1904: David E. Coulson), 907 7th Street
SOM-3

The stately brick Coulson-Noxon House was built by Dr. David E. Coulson between 1900 and 1904. The site of the house was part of a purchase made by Noah Brandyberry in 1899 in the West Rose Hill Addition.

Dr. and Mrs. Caul son came to Boulder from Monmouth, Illinois for Dr. Coulson's health. He continued his dental practice while Mrs. Coulson was principal of Central School and later taught at University Hill Junior High.

Victor Noxon purchased the house from the Coulson's in 1914. Noxon was an 1886 graduate of the University Of Colorado School Of Engineering and after graduation, was a newspaper publisher and editor in Idaho Springs. After moving back to Boulder so his children could attend CU, he started the Boulder County Farmer and Miner, and he and Lucius Paddock, publisher of the Daily Camera, carried on a spirited feud through their respective editorial pages.

The Coulson-Noxon House has more recently become historically significant as the home of Astronaut Scott Carpenter, son of Noxon's daughter Florence. Carpenter lived in the house until he left for flight training during World War II. Carpenter was the second man to orbit the

earth as part of the Mercury program in a space capsule he named Aurora 7, in reference to his boyhood home.

Essentially a brick four square residence, the Coulson-Noxon House is very plain, with Queen Anne elements including a corner tower and matching second floor turret. The porch is a colonial revival portico; however, all detailing is very plain. The original house had a third floor which burned in the 1920's, and the present roofline is considerably altered.

The Castle
(1905-1906: Benjamin Franklin Gregg), 977 9th Street
SOM-4

The Castle was built by Boulder brick mason Benjamin Franklin Gregg in 1905 and 1906. Frank Gregg was born in Indiana and moved to Boulder in 1873. He owned and operated the Colorado Cement Factory, and was a masonry contractor whose work included the Octagon House at 821 Lincoln Place and the James P. Maxwell House, in addition to the Castle.

The significance of the Castle lies in its unusual architecture. The architectural style is unique, and as the name suggests, resembles a castle. It was constructed of Boulder Brick which was hand-chipped by Gregg's son Earl. The bricks came from the Boulder Pressed Brick Company which was located at the present site of Casey Junior High School. The exterior walls are two widths of brick with an air space between, and the interior walls of the main floor and basement are solid brick. The house is placed at an angle on its corner lot to allow sunlight into every room during some part of the day. There are five floor levels, making this Boulder's first split level house, and only four of the rooms are four-sided with right angles. This was truly a unique house for its time.

1915 ½ Goss
SOM-5

The builder of this vernacular cottage is unknown, as is the exact date of construction. The significance of this small, simple house is that it is one of the only remaining 'back lot' houses. Back lot houses were built as a result of overcrowding in the Goss-Grove neighborhood, since housing was generally unavailable to early black residents in other areas of Boulder.

This back lot is a rectangular frame box with hip roof that extends from the front of the house to cover the porch. The roof has simple post supports and there are several steps from grade to porch. The entry is centered with windows on either side.

1935 ½ Goss
SOM-6

The builder and exact date of construction of this vernacular structure are unknown. The significance of this small frame house is that it is one of Boulder's only remaining back lot houses. Although it has been substantially altered over the years, its size has remained unchanged, making it recognizable as a back lot house. Back lot houses were built as a result of overcrowding in the Goss-Grove neighborhood, since housing was generally unavailable to early black residents in other areas of Boulder.

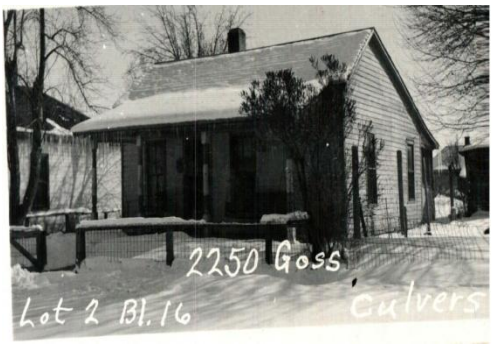
Martha Hall House
2102 Goss
SOM-7

The builders of this vernacular frame house, as well as the exact date of construction are unknown. Its significance lies in the fact that it was at one time the home of long-time Boulder residents, James and Martha Hall. Mr. Hall was a former slave and Civil War veteran. The Halls moved to Boulder in 1876 and were living in this house by 1896.

This simple hip roofed frame house is typical of the residences built near the turn of the century in the area referred to as the "little rectangle" bounded by Canyon Boulevard, 19th Street, Goss Street and 23rd Street. This area was home to the city's minority groups in the late 19th and early 20th centuries.

2118 Goss
SOM-8

The builder and exact date of construction of this simple frame house are unknown. Its significance is two-fold: It was the home of Frank Hall at the turn of the century. Mr. Hall's parents moved to Boulder in 1876, and Mr. Hall's father was a former slave and Civil War veteran. In addition to the association with Frank Hall, the house is one of the few remaining hall- and-parlor folk houses in the Goss-Grove neighborhood. This building type was transplanted from the south, where many of Boulder's early black residents were born, and this house is a substantially unaltered example.



Oscar & Mary White House
2202 Goss
SOM-9

The building and exact date of construction of this vernacular frame house are unknown although it was probably built before 1898. Its significance lies in the fact that it was once the home of Oscar and Mary White. Mr. White was a former slave and civil war veteran. The Whites were charter members of the Allen Chapel of the African Methodist Episcopal Church which was the focal point of Boulder's early black community. This simple hip roofed house has been changed somewhat over time, but remains an example of Boulder's early minority housing in the "little rectangle" area of the Goss-Grove neighborhood.

James Sackett House
2250 Goss
SOM-10

The exact date of construction and building of this simple vernacular frame house are unknown although it was probably built before 1896. Its significance is twofold: It was the home of James Sackett who was a fruit grower. The Goss-Grove neighborhood was first settled as an agricultural area, filled with orchards, and this house is one of the few that can be directly linked to this past. In addition, it is a virtually unaltered hall and parlor house, a folk building type transplanted from the rural south by early black settlers.

Henry Drumm House
(c.1890s), 1638 Grove
SOM-11

This vernacular masonry residence was built in the 1890's and is located in what is now known as the Goss-Grove neighborhood.

The house belonged to Henry and Stella Drumm at the turn of the century, and is historically significant because of Henry Drumm. He was a prominent Boulder citizen, an 1878 graduate of the State Preparatory School, and a member of CU's first graduating class in 1878. He was a lawyer, Justice of the Peace, City Council member, and most importantly, a cartographer. Drumm produced maps which are still being used today. Drumm's wife, Stella was the daughter of one of Boulder's pioneers and one of the first residents of the Goss-Grove neighborhood, Marinus Smith.

The Drumm House is a vernacular structure with Queen Anne detailing, a common type in Boulder; however, there are very few such structures that remain unaltered, and is among the small, simple houses of Goss-Grove, this larger and more substantial house is significant and intact.

1728 Grove Street
(c.1890s)
SOM-12

The builder of this vernacular cottage is unknown, as is the exact date of construction although it was probably built in the 1890's. Although similar masonry structures were common in Boulder, the significance of 1728 Grove lies in the unusual amount of unaltered detailing applied to this simple Goss-Grove neighborhood house. A one and one half story hip roofed cottage, the decorative ornamentation includes a columned porch, patterned shingles in gable ends, and patterned brick work.

Charles B. Anderson House
(c.1890s: Charles B. Anderson) 1902 Grove
SOM-13

The brick house at 1902 Grove Street was built by Charles B. Anderson in the 1890's. The Anderson House is one of the most significant in the Goss-Grove neighborhood through its association with Charles B. Anderson.

Anderson moved to Boulder in 1875 and was a prominent Boulder contractor who worked on the Highland School, Ryssby Church, and many residences and office buildings in Boulder and other Colorado towns. Anderson owned several acres of fertile land in the Culver Addition, no referred to as Goss-Grove. He planted 2,000 fruit trees, which may have been the reference for the name Grove Street. The Anderson Family lived in a log cabin on the site of 1902 Grove Street before the present house was constructed. Anderson was active in recruiting Swedish immigrants to settle in Boulder and he was responsible for shaping patterns of growth and construction in the Goss-Grove neighborhood.

The Anderson House is a simple one-story brick house of vernacular style. It has a cross gable with open porch, supported by large, turned wood spindle posts. The window openings have arched lintels. Some of Anderson's orchard and some outbuildings are still intact. These elements make the site a significant remnant of Boulder's pioneer heritage.

2141 Grove Street
SOM-14

The builder and date of construction of this Goss-Grove neighborhood house are unknown. The significance of this small, one-story residence is that it is one of the few remaining examples of a hall-and-parlor folk house, a building type that Boulder's earliest Black residents transplanted from the rural south when they moved west.

The form of hall-and-parlor houses is a simple frame box with side gable roof or relatively steep pitch. This roof breaks to one of shallower pitch that covers a simple porch that extends across the front of the house. The porch is usually one step above grade, and the roof is supported by simple posts.

Arnett-Fullen House
(1877: George E. King), 646 Pearl Street
SOM-15 & LM-56

The Arnett-Fuller house represents the work of Boulder architect, George E. King. At the time of its construction, the house was considered one of the most architecturally beautiful houses in the city. Willamette Arnett, son of Boulder pioneer, Anthony Arnett, built the house, intending it as a showplace.

The ornate detail, mansard tower and gabled roof of the roof make it an unusually prominent structure in the district. The house remains a fine example of Boulder's early residential construction, having maintained its integrity of setting and design. *(Historic Building Inventory)*

Lytle House
(1881: George Lytle), 2016 Walnut
SOM-16 & LM-61

The Lytle House was built in 1881 by George and Mary Lytle. Mr. Lytle was a miner before settling in Boulder, and had mined in British Columbia and in Gilpin County. The significance of this house lies in its association with George Lytle, an important figure in Boulder County mining history as one of the original owners of the Caribou Mine. While the stories regarding the discovery of the Caribou Mine are varied, they all agree that Sam Conger, William Martin, and George Lytle uncovered one of the richest silver lodes in Boulder County. Mary Lytle had moved to Colorado from Indiana in 1862 after the death of her first husband. She worked at a variety of jobs, including cook, nurse, and salesperson for a sewing machine agency. She married George Lytle in 1872 and they lived in Nederland, Colorado until 1880, during which time George Lytle and John Pickel owned and operated a general store. In 1880, Lytle sold his mining and business interests and then moved to Boulder. In November of 1880, the Lytle's purchased the property at 26th and Pearl Streets from William Breach. Breach had purchased the property, which was outside the original Boulder town site, from the federal government in 1871. After changing hands several times, the Harry Hurlburts purchased the property in 1947, and this became the original home of Boulder Steel and Masonry Company.

The Lytle House is a brick Italianate hipped cottage. This is one of the oldest cottage subtypes and dates to before the Civil War. The Lytle's build an L-plan variation, with curved veranda, and the wide eaves with brackets that are characteristic of the style.

Werley House
(1884-1892: Peter J. Werley), 1813 Pine Street
SOM-17 & LM-60

This house was built between 1884 and 1892 by Peter J. Werley. Werley came to Colorado in 1868 and spent many years mining in Leadville and Caribou. He came to Boulder in 1883, where he became the owner of a saloon and was involved in the investment business. The house is significant for its architecture, particularly its unusual reverse Palladian windows and detailing. *(Historic Building Inventory)*

Butsch-Paddock House
(1894: Valentine Butsch), 1105 Spruce Street
SOM-18

The Butsch-Paddock House was built in 1894 by Valentine Butsch. This house is historically significant because of its association with two owners' -- Butsch and Lucius Paddock – who together began Boulder's daily newspaper which is still being published almost a century later.

Butsch moved to Boulder from Indianapolis, Indiana in 1878. In April of 1892, Butsch and his son-in-law, Lucius Carver Paddock, purchased the Boulder Camera, a weekly newspaper which they soon changed to a daily. After Butsch's death, Paddock and his family moved into his house on Spruce Street. Lucius Paddock came to Colorado with his family in 1878 when he was 18. He worked in his father's mine, the Mountain Lion, in Magnolia. He later taught school, and worked on newspapers in Boulder, Aspen, and Leadville until purchasing the Boulder Camera with Butsch. Paddock served as editor of the Boulder Daily Camera for 49 years, becoming well known throughout the state for his high quality editorials.

The Butsch-Paddock House is a three-story brick hipped cottage with a side bay. The front facade features a round arch window with stained glass transom, and stone and brick arched lintel. The other windows in both first and second story are double hung with transoms above stone lintels. The building base is stone, and the brick work is ornamental with stone string courses.

NCAR
(1964-1968: I.M. Pei), 1850 Table Mesa Drive
SOM-19

The Mesa Laboratory of the National Center for Atmospheric Research was designed by internationally-renowned architect, I.M. Pei. It was constructed between 1964 and 1968 of textured concrete made from a special aggregate of local red sandstone. The intent of the design was to fit the building into the natural setting of mesa grasses with the flatirons as a back drop. I.M. Pei was greatly influenced by Mesa Verde's Anasazi ruins, and many similarities can be seen between the towers, keyhole windows, and kivas of Mesa Verde and the architecture of NCAR.

The basic conflict between the inspiration of Mesa Verde and the resulting architectural expression of NCAR has made the building most significant to Boulder. While Mesa Verde is sheltered by, and part of, the surrounding cliffs, NCAR stands as a monolith on Walter Orr Roberts Mesa, and as such, has become one of Boulder's most important and visible landmarks. NCAR also has exceptional significance because it is an important public building of one of the Twentieth Century's most acclaimed architects.

Bernard Houses
(1902: J.J. Bernard), 1602-1620 Walnut
SOM-20

The Bernard Houses, a series of two-story vernacular cottages, were built in about1902 by J.J. Bernard. The site on which the houses are built was purchased from the federal government by Daniel Pound in 1865. Pound at one time owned most of what is now Boulder's central business district. J.J. Bernard moved to Boulder in the early 1900's and owned a garage on Pearl Street, as well as a construction company. He built the houses as single family dwellings, and sold the property in 1910. Although the property changed hands several times in the following ten years, the lots remained a single tract until 1921.

In 1921, Frank Madden, a Boulder contractor, purchased the tract, divided it and sold the houses to

individual owners. For many years the houses were occupied by single families; however, in later years they were converted to rooming houses and apartments, reflecting the change in housing patterns of the areas peripheral to downtown Boulder.

In 1974 Warren Rovetch purchased the properties and converted them into an apartment complex. The renovation plans proposed changing the interior and exterior of the four houses as little as possible. An exception to this was the restoration of porches, balconies and other details, to create an appearance nearly like the original. The back yards to the south of the houses were combined into a park-like open space for the common use of all the tenants.

The significance of the Bernard Houses is the fact that five similar and identical houses combine to create a unique and charming block. A sensitive renovation has allowed a housing use, appropriate to the downtown, to be continued, while preserving the historic character of most of an entire block.

Leech House
(1880: Millard Leech), 575 Arapahoe
SOM-21

The elaborate brick house at 575 Arapahoe was built in 1880 by Millard Leech. It is significant because it is an example of an architectural style that was not common in Boulder, and because of its association with Millard Leech.

Before coming to Boulder, Mr. Leech was a detective for the Union Pacific Railroad. He was later engaged in mining on Left Hand Creek and at Magnolia for several years. After years of effort, he was finally able to build "the Switzerland Trail," the railroad connecting the cities of Boulder and Ward. Leech built his house shortly after he came to Boulder.

This two story example of the Second Empire style is unusual in Boulder for two reasons. First, there were relatively few residences of this style constructed, and second, the elaborate detailing makes this house appear as a miniaturized version of the more familiar extravagant Second Empire mansion. Features which characterize this house are a shingled mansard roof, cornice with brackets and dentils, and beaded glass squares bordering windows. An original tower over the entrance has been removed, but otherwise the building has been changed little.

Clemens House
(1894: Clara Clemens), 3345 Broadway
SOM-22

The stone house at 3345 Broadway was built in 1894 by Clara Clemens. It is through the association with Miss Clemens that this house is significant.

The land on which the house was constructed was purchased from the Federal Government by Fredrick Squire and Jonathon Tourtellot in 1870. The land was held by a series of owners, until James P. Maxwell and George S. Oliver sold it to the Clemens family in 1888. The Clemens family moved to a ranch house near Golden, Colorado from Missouri in 1875, then tried farming near Erie. After two years of drought and grasshoppers, the Clemens moved to Jamestown where Clara's father became involved in mining.

Clara graduated from East Denver High School in 1887, and taught school in various locations, including Mapleton and Central Schools in Boulder. From 1891 to 1895 she was principal of Whittier School. It was considered most unusual for a single woman to construct a house, and Clara lived in her stone house with her mother until she married in 1913 and moved from Boulder. She entertained her cousin Samue1 Clemens, better known as Mark Twain, in this house when he came to visit.

Clara Clemens constructed her simple house of local red hill sandstone. The building is a plain two story rectangular volume with a hipped roof, and stone sills and lintels. Aside from an addition at the rear, the house remains almost unchanged, and is an excellent example of a simple vernacular building constructed of local materials.

Ruth Cave Flowers House
2019 Goss
SOM-23 & LM63

This building is most impost for its association with Dr. Ruth Cave Flowers, the first black graduate of the University of Colorado. Moreover, this building is significant for being part of "the little rectangle," an area bounded by 19th, Goss, 23rd and Canyon, and the center of Boulder's black community in the first half of the 20th century. By the 1950s, the "rectangle" was bi-racial, with a large Hispanic population. Thus, for at least 50 years, the area remained the center of the city's minority population. *(Historic Building Inventory)*

Octagon House
(1907: Benjamin Franklin Gregg), 821 Lincoln
SOM-24

This house is significant for its very unusual architecture and for its association with builder Benjamin Franklin Gregg.

The Octagon House was built in 1907 for Oliver and Mary DeMotte by Boulder brick mason Benjamin Franklin Gregg. Frank Gregg was born in Indiana and moved to Boulder in 1873. He owned and operated the Colorado Cement Factory, and became one of Boulder's most prominent masonry contractors. His work included the Castle at 977 9th Street and the James P. Maxwell House, in addition to the Octagon House.

This house is an example of the very rare Octagon Style popularized by Orson S. Fowler in his book The Octagon House, a Home for All, published in 1849. Fowler maintained that the octagon shape enclosed more floor space per linear foot of exterior wall than more common squares or rectangles. He also felt that octagons were superior in "increasing sunlight and ventilation, and in eliminating dark and useless corners." His enthusiasm was not widely shared since only a few thousand were built, generally from 1850 to 1870. Only several hundred survive today, with most examples located in the east and Midwest, so Boulder's Octagon House is truly unique. Although the detailing of many earlier Octagon Houses is Greek Revival, Gothic Revival, or Italianate, Frank Gregg's brick octagon house is relatively plain with a hipped roof, segmental arched windows, chiseled brick trim, and a large semi-circular stone arch.

Soule-Coates House
(1876-1876: Albery G. Soule), 1123 Spruce
SOM-25 & LM-118

The Soule-Coates House contributes architectural variety to the downtown historic district as an excellent example of the Colonial Revival Style and is significant for its successful adaptive rehabilitation from a residence into office space. The house is one of the earlier remaining residences in the original Boulder Township.

The Soule-Coates House is associated with significant persons, including Boulder pioneer Anthony Arnett's daughter and Edwin L. Coates, Boulder government official, businessman and Democratic Party leader. *(Historic Building Inventory)*

711 Walnut
(c. 1880/1882)
SOM-26

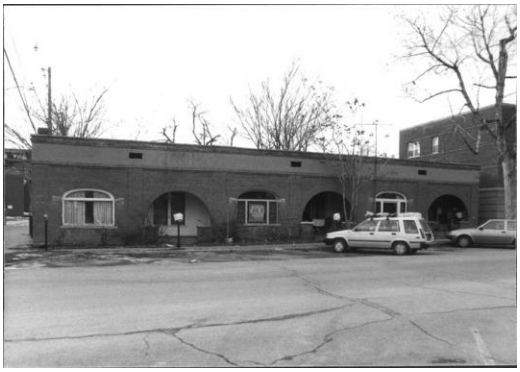
Built in 1880 or 1882. Probably built by a miner since most of the other houses on the block belonged to miners.

711 Walnut is a very simple two story front gable residence made of stone. The first floor is at grade and an open porch covers the entry patio. The window and door openings are simple vertical rectangles with stone lintels and sills. The stonework is finely-executed random ashlars with convex mortar joints. There have been few changes made over the years, the most noticeable of which is a frame dormer.

This stone building is significant because it is one of the few remaining downtown residential buildings dating to the early days of the settlement of Boulder. It is also an unusual stone residence of fine craftsmanship and local materials.

1433-35 13th Street
SOM-27

Architectural Features: Brick construction, duplex with flat-arched windows with arched porch entries and Mission shaped roof parapet. Bracketed lean-to awning roof over front windows.



2127-31-35 14th Street
SOM-28

Architectural Features: Brick construction, triplex with circular arched porch entries and elliptically arched window heads. Corbelled brick cornice and pilasters expressed along front elevation.

2330-32 14th Street
SOM-29

Architectural Features: Brick construction, duplex with a shared porch lean-to roof supported by columns with a projected gable, centered segmented arched window and door openings. Corbelled brick cornice with corner brick finials.

1815-21 17th Street
SOM-30

Architectural Features: Brick construction, duplex with flat-arched windows with arched porch entries and Mission shaped roof parapet. Bracketed lean-to awning roof over front windows.

2017-23 17th Street
SOM-31

Architectural Features: Brick construction, duplex with circular arched porch entries and elliptically arched window heads. Corbelled brick cornice and pilasters expressed along front elevation.

2117-21 18th Street
SOM-32

Architectural Features: Brick construction, duplex with a shared low-pitch hipped roof porch over entries. Segmented arched window and door openings. Corbelled brick cornice and string course below window sill.

Wahlstrom Mission Terrace
2010-14 19th Street
SOM-33 & LM-

Architectural Features: Stuccoed duplex with shaped Mission parapets at front. Separate gabled porches supported by columns on stuccoed piers. Belt course above basement windows.

2535-37 5th Street
SOM-34

Architectural Features: Brick construction, duplex with segmental arched window and door openings. Continuous, shared flat roofed porch over both entries supported by columns. Corbelled brick cornice.

2059-61 Bluff
SOM-35

Architectural Features: Brick construction, duplex with segmental arched window and door openings. Continuously shared flat-roofed porch over both entries supported by columns. Corbelled brick cornice.

2105-07 Bluff
SOM-36

Architectural Features: Brick construction, duplex with segmental arched window and door openings. Separate porch lean-to roofs supported by columns with a projected gable centered. Corbelled brick cornice with finials along parapet at front.

315-17 Canyon
SOM-37

Architectural Features: Brick construction, duplex with segmental arched window and door openings. A shared hip roof covers the entries. Corbelled brick cornice with pilaster and finial decoration.

Johnson-Betasso Terrace
1911-1915 Pearl Street
SOM-38 & LM-

Architectural Features: Brick construction, triplex with separate lean-to porch roofs at entries. Segmental arched window and door openings. Stone window sills with a brick string line at the sill line.

835-837 Walnut Street
SOM-39

Architectural Features: Stone with stone lintels over openings. Corbelled stone cornice. Originally a duplex. No porch roof existing.

2334-36 14th Street
SOM-40

Architectural Features: Brick construction, duplex with a shared porch covered by a lean-to roof supported by wood columns. Segmented arched window and door openings. Corbelled brick cornice with corner brick finials.

2014 Pearl Street
SOM-41

Architectural Features: stuccoed duplex or triplex without porch or awning covering front elevation. Finial decorations at parapet, front elevation.

1515 Spruce Street
SOM-42

Architectural Features Two story apartment building with four units served by two corner level entry doors. Brick construction, segmental arched door and window openings. Flat roofed porch over side by side entrances supported by square wood columns. Corbelled brick cornice at parapet, front elevation.

1734 Spruce Street
SOM-43

Architectural Features: Single unit terrace apartment. Stucco, segmented arched window and door openings, flat roofed porch supported by wood columns.

1414 Pine Street
(c.1898)
SOM-44

The house is a good example of a classic cottage deign and retains most of its original architectural details, including a cornice with incised scrolls, wooden porch trim, segmental brick arches, and, most notably, wooden bay windows. In 1900, Samuel D. Hum lived here with his family. Hum was a railway auditor who was born in Pennsylvania in 1866. *(Historic Building Inventory)*

1424 Pine Street
(c. 1890: Frank Lounsberry)
SOM-45

This house is a good example of a small Victorian cottage, with detailing which is usually found on a larger home. The residence was built in 1890 by Frank Lounsberry, who was engaged in the lumber and building materials trade. *(Historic Building Inventory)*

1445 Pine Street (Demolished)
(c. 1898)
SOM-46

This stately home, with its second-story shingling and original porch detail, is a good example of the Queen Anne Style and is representative of upper-middle class home in pre-1900 Boulder. This residence was once the home of Jacob S. Switzer, vice president of the Boulder National Bank. *(Historic Building Inventory)*

1514 Pine Street
(c. 1898)
SOM-47

This house, with its decorative shingles and Romanesque window, was constructed before 1900. It is a good example of a smaller Queen Anne style house, and adds to the architectural diversity of the Whittier neighborhood. In 1900 this was the home of Harry Gamble, an attorney, and his wife Jessie. *(Historic Building Inventory)*

Grieder House
(1949: Jacques Hampton), 1836 Baseline
SOM-48

The Calvin and Florence Grieder house, built in 1949, was designed by local architect Jacques Hampton. The structure is representative of the Wright Usonian style with its horizontal lap siding set under a flat roof, featuring horizontal ribbon windows along the front facade, just under the broad overhanging eave. The horizontal composition of the structure is interrupted by two massive, vertically oriented sandstone chimney towers. The house features a U-shaped plan with the open side facing south. The enclosed patio is approximately 50 feet by 30 feet, with a large Hopa flowering crab tree in the center. On the west wail of the patio is a fresco 7 feet by 10 feet, designed by the Grieder's elder son, Terence Grieder. The decorative use of pink Lyons sandstone is also featured on the interior fireplaces, two planters, and entrance hall.

This house is also significant for its association with Calvin and Florence Grieder, original owners of the house. Calvin Grieder, recently deceased (November 1994), was professor of school administration at the University of Colorado from 1940 to 1972. Calvin was founder of the Colorado Association of School Boards and founding editor of the Colorado School Board Bulletin. In 1945, he became full professor at the University of Colorado. He served as director of graduate studies in the School of Education, was a member of the Faculty Council and the budget committee, serviced twice as acting dean of the Graduate School and twice as acting dean of the School of Education. He retired with the rank of professor emeritus and was awarded the Stearns Award for extraordinary service to the university. He co-authored seven books on education and 300 articles and monographs on administration. Florence Grieder was a member of the Boulder School Board from 1949 to 1961, serving as president the last six years. She-was active in state and local parent-teacher associations, and on the board of the Colorado Mental Health Association. She was the president of the Faculty Women's Club from 1967-68. Sons include Terence, professor of art history at the University of Texas in Austin, and Timothy, academic officer at the Colorado Commission on Higher Education at Denver.

1420 Bluebell
(1952: Erphriam Hatch)
SOM-49

This Prairie Ranch style house was built in 1952. The design, by Erphriam Hatch, was featured in the May, 1952 issue of *Better Homes & Gardens,* which showed pictures of the built model in Provo, Utah. Mr. and Mrs. Robert C. Reinke purchased a set of the plans from Hatch. Incorporating ideas from their home in Michigan, designed by prominent architect Alden Dow, the Reinkes adapted and refined the plans for their property in Boulder. Both Hatch and Dow were influenced by the designs of Frank Lloyd Wright, as reflected in the building's horizontality. The horizontal one story, asymmetrical building combines a side-gable low pitched roof with a projecting flat roof carport (later converted to a garage) and features clerestory windows above the recessed entry. Exterior materials include brick and vertical wood cladding; the southwest wall is of "post and beam" and glass construction.

Robert Reinke, original owner of the house, was a graduate of Crane Technical High School in Chicago and the University of Illinois. He worked as a chemist for Dow Chemical Company in Midland, Michigan from 1936 to 1952. He worked as a spectroscopic for Dow at the Rocky Flats nuclear weapons plant from 1952 to 1979. Reinke published articles in the Chemical Engineering News, was active in the Boulder Lions Club and the Society for Applied Spectroscopy, and was a 50 year member of the American Chemical Society.

Barnes-Schwalbe House
896 17th Street
SOM-50

Haertling created a sensitive and imaginative addition to this small stylish Usonian home. Built in 1948, the home was one of the first post WWII modem structures in Boulder. Architect Jacques Hampton was the designer and original owner. The house is traditional materials, brick and wood. Haertling picked up on the palette of colors and materials, but created an addition that was respectful but different. This house is also called the Barnes House, after Hazel Barnes, who was the owner at the time the addition was created. Ms. Barnes was a renowned academic who made substantial contributions to the translation of Sartre.

Wheat House

(1923)1515 Baseline
SOM-51

Originally built in 1923, Jon Ben Wheat commissioned an addition in 1958 and a remodel in 1963 to transform this home into a modern design. Featuring an inverted roofline that allows a feeling of the outdoors to become part of interior space, this was one of Haertling's firm's first buildings.

Albersheim House

(1965: Haertling), 1440 Bellevue
SOM-52

Constructed on a lot with spectacular views in opposite directions, this wood structure is entirely coved in cedar shingles, even the soffits. During construction the Albersheim family insisted that the house be parallel to the street, but still wanted to enjoy the views of the surrounding area. To accomplish this, Haertling designed an elongated floor plan, with sleeping areas on each end of the house connected by two long glass walls.

Yokum Building

1714-18 Broadway
SOM-53

The original building was built in 1914 and remains a fine example of early twentieth-century commercial architecture. It was purchased in 1932 by Daniel Yokum, a photographer who merits recognition as an important figure in Boulder's history.

Knudsen House
420 Christmas Tree Drive
SOM-54

The Knudsen house is an excellent example of the Usonian style. The house has strong horizontal lines, with a flat roof, strong symmetry, and the use of cantilever. The materials are brick, polished aggregate, and wood and glass curtain walls. The house is built into a steep slope, just below Flagstaff Mountain. The landscaping is naturalistic, with evergreen trees and large boulders.

Wilson House
550 College
SOM-55

The original owners were a married couple, a CU professor and an artist. Two years after the home was completed, an arsonist's fire damaged it badly. Some of Mrs. Wilson's paintings were destroyed, and the couple decided not to rebuild the house. Charles and Viola purchased it, and did a painstaking restore to the house. Joel was 13 at the time. He lived in the house off and on until his 30s. Viola continues to live and teach piano lessons from the home. The house has a triangular plan with three pavilions. The sculpturally shaped walls are covered with horizontal wood siding. The house is on a wooded lot, with natural state landscaping. Trees have grown around the house and shelter it from the street and surrounding houses.

McConnel House
450 College
SOM-56

This elegant home has a triangular wing that forms a dramatic cantilever over a steep wooded hillside. The hillside is landscaped in a naturalistic style. Many trees are reaching maturity, and now provide screening and privacy for the home. From a formal living room, the inhabitants have a panoramic view of Boulder through a glass curtain wall. Materials

are stucco glass, and wood. A small plateau on the west side of the house creates a sheltered garden and entrance. The original owner was James McConnell.

Jourgensen House
780 Flagstaff
SOM-57

The Jourgensen House is unusual, among Haertling's designs." It is intensely masculine and geometric, asserting itself on the hillside where the mountains meet the plains. The interior is dominated by the curved forms of the white concrete towers, and interior is more vertically spacious then his other designs. The landscaping is also unique, with more formal terracing then his other homes.

Linda Jourgensen and her husband commissioned the house. Mrs. Jourgensen served on Boulder City Council, and still lives in the house. The design is centered around four cylindrical towers, reminiscent of grain silos. Each tower contains a function. One is a spiral staircase with a "fireman's pole" in the middle. Another is a fireplace and the third and fourth are storage and utilities. The center has a three story open pavilion, while each cantilevered wing has a two-story space. The exterior is a self-sealing copper, which has aged to a beautiful patina.

Roitz House
(1978: Haertling) 1135 Jay Street
SOM-58 & LM-

Perched upon a steep hillside lot in West Boulder, the Roitz House was constructed for a client wanting a low cost, energy efficient house. In addition, it was requested that the house included areas to view the surrounding area while also being spacious enough for two adults, two children and a professional photography darkroom. Haertling accomplished these requests by essentially designing a pyramid with recessed balcony that takes advantage of the limited sunlight and created a central living area.

Johnson House
(Haertling) 630 Northstar Court
SOM-59

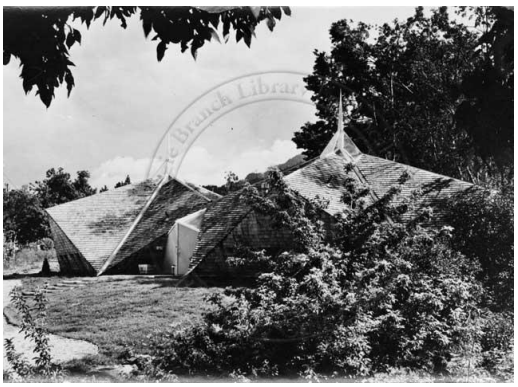
The eccentric residence was designed in response to a challenge placed upon the architect by a young newspaper editor. Interested in solar energy, the owner sought a structure that would use solar assistance but maintain beauty through curved lines and surfaces. In addition, the structure was to have an open and spacious living space with ample area for family privacy. To accomplish these requests, Haertling built two reinforced concrete towers in which served as a stair connecting the separate child and parent levels and the other as a solar tower. The house is then wrapped around these two towers to create a feeling of openness. In addition, the ceiling is curved and accentuated by a beveled mahogany paneling.

Moment House
2385 Panorama
SOM-60

This building has an exterior similar to a crustacean or turtle. Stack block painted white is the foundation cantilevers in all directions, creating a hovering effect.

White House
630 Pennsylvania Street
SOM-61

Next door to the Noble House (*650 Pennsylvania Street*), this home includes several trademark architectural Haertling features including white balconies, stacked block walls, and very large window surfaces.



Noble House
(1958: Charles Haertling), 650 Pennsylvania Street
SOM-62

This home is a pair of pyramidal structures, connected by a central entrance. Haertling offset the angle that the house addressed the street, to increase the privacy of the entrance. Each pyramid is topped with a slender spike that doubles as a skylight. Remarkably skilled craftsmanship was necessary for the joinery required to create these complex and unusual forms. The long rooflines of the home nearly touch the ground in some places. The rounded pyramid forms help to make the house feel organic; one can imagine it grew up as part of the forest. The context is a heavily wooded site; large trees surround the house and create a haven from an otherwise traditional pre-WWII residential neighborhood.

Krueger House
1025 Rosehill Drive
SOM-63

Haertling designed this house to fit gently into a sloping hillside. The building's low horizontal roof forms have earned it the nickname of the "poinsettia house;" elegant as a flower. The design includes cubist volumes, windows at wall intersections, and use of cantilever. The materials are wood, glass, and stone. Similar in its organic quality to the Noble House, the Kreuger house seems to grow amongst large trees of its forest setting. The house is intimate - it is recessed ten feet below the grade of the road, to which its back is faced. It is further recessed into the hillside 18 inches. Approaching the house from the street engenders a sense of trespassing on sacred or private space.

Knitting Mill
719 Walnut
SOM-64

The Alpine Knitting Mills are an example of Haertling's debt to prairie style architecture, and the strong link between Prairie and Usonian. The building has large overhanging eves, and strings of ribbon windows. The roof is cast concrete, and the walls are concrete block with horizontal raked joints. The structure is in a more urban context then most of the homes surveyed here. It responds to its site, respecting the setbacks and mass of the neighboring buildings, while still paying homage to nature. This is demonstrated in a cutout in the roof created to accommodate a tree on the site. Haertling also maximized the use of glass, planter boxes, courtyards, and balconies to create a strong link between indoors and outdoors.

(following descriptions written by former LB member Mark Gerwing)

Thron House
430 Christmas Tree Drive
SOM – 65

This house is large, single mass with a prominent butterfly roof, exposing a two story façade of glass to the downhill, northeast view. Bookended by two massive masonry walls, the long elevations of the house are open compositions of glass and light wood framing. This house's strong geometric form is similar to some other works by Wagener like the Labrot House, Green Shield Building and demolished Acacia Fraternity.
Hobart Wagener designed a number of Modernist buildings in Boulder, including fire stations, churches and the building mentioned above. This house is an excellent example of his smaller residential work, a bold, expressive work that is also finely executed.

Boulder Eye Clinic
2401 Broadway
SOM – 66

This building is a bold, organic Modern form that takes its basic shape from the program for the building, the plan of a human eye. The central administrative functions were located in the middle of the building and were surrounded by doctor's offices and exam rooms with projecting tunnels housing the distant eye charts. The curving white forms are created from painted, galvanized rubber sheeting stretched over a steel frame, allowing for a variety of sculptural forms and creating a hovering building that sits above its busy Broadway site.
A subsequent addition obscures that relationship and a later demolition removed the tunnels in lieu of conventional windows. The building still retains in distinct forms and prominent sculptural aspects.

Sirotkin House
575 Euclid
SOM – 67

Two story, organic Modernist house formed by a series of curving site walls that intersect to define the entry to the house and its relationship with the landscape. The house projects outward toward the sloping east side of the lot and is capped with a series of curved, overhanging shallow concrete vaults. This house, in conjunction with the Jesser House on the adjacent east-facing lot, also by Papachristou, creates a paired design.

Jesser House
595 Euclid
SOM – 68

Like the adjacent Sirotkin House, this building is formed by a series of curving, stacked concrete block walls and large expanses of glass opening on a two-story volume. The circular main living area responds to the corner location and the ribbon clerestory windows provide light while accommodating privacy along the street. The free-flowing, curving interior spaces are radically modern, breaking down the walls between domestic functions and making a direct connection between interior and exterior living. The house eliminates the traditional patterns of windows as opening within wall planes and champions volumetric sculpting in lieu of conventional two-dimensional façade proportions and *design.*

Sampson House
1900 King
SOM – 69

This house has a bold, horizontal form accentuated by large overhangs and projecting rafters. The long, low stacked concrete block walls that face the street emphasize the planar nature of the design as does the sharply angled entry wall with its extended posts. The roofs are executed as tilted planes and the overall composition is starkly Modern while also gracefully integrating with its immediate landscape. Its use of materials and expression is reminiscent of both Frank Lloyd Wright's Usonian houses and the Eames Case Study house.
Tician Papachistou was also a local consultant for site selection for I. M. Pei's NCAR complex, recommending the mesa site and later had a long career with Marcel Breuer office in New York.

Easton Office Building
1636 16th
SOM – 70

This building is comprised of low, horizontal landscape walls that form the street-facing sides of the structure with the remaining building extending along the adjacent alley on one side and the irrigation ditch on the other. The planar expression of the sheltering roof plane and hovering floor plate are finely rendered in thin, lightweight materials allowing the building to float above its site.
The strongly geometric forms are carefully integrated with the natural elements of the restricted site, its trees and the ditch, and allude to Mies van der Rohe's Farnsworth House and its naturalistic setting.

Willard House
125 Bellevue
SOM – 71

Boldly horizontal, this house sits on a high, steep slope overlooking the Flatirons. The pronounced horizontality is accentuated by a large, sheltering roof hanging over a long gallery-like spine culminating in a flowering living space cantilevering out over the slope. The entire composition is linear and sculptural and is fully integrated with its challenging site. The building is clearly influenced by Frank Lloyd Wright's Usonian works but also displays a much more distinct sculptural shaping of spaces and expressionistic overall form. The sharply sculptural design is comprised of a strict geometry of forms and rigorous execution of elements.

Kahn House
760 Flagstaff Road
SOM – 72

This building is dramatically sited along Flagstaff Road, cantilevering out from the slope toward the eastern view. The entry drive and court are formed by a rectilinear base from which three triangular-roofed pavilions spring forth, projecting outward.
The highly unconventional form strikes a balance between light, airy pavilions and their solid, opaque foundations and vertical projecting forms and constructed horizontal surfaces.

Brenton House
3752 Wonderland Hill
SOM-73

Nicknamed the "Mushroom House", this house is comprised of a number of curving pod-like structures clustered around a central garden. Based on barnacle forms, each two story module houses different functions and are set to project above their sloping site. Each pod-form responds to different views of the Flatirons, the eastern plains, a local pond and the western setting sun. The building's radical forms are obscured now by trees and surrounding houses with only its low, sheltering mushroom-like entry largely visible. The Brenton House makes a brief appearance in Woody Allen's movie Sleeper as a futuristic dwelling.