Modifications to the Original Design

After the blueprints of the Russian Drawings had been annotated by Lado Shanidze in Tajikistan, Vern Seieroe returned to Boulder and began to modify the Tajik design for the "Teahouse" portion (2100 square feet) of the building. The building had to work in Boulder's climate and had to comply with all local, State and Federal building, health, safety and disability codes.

In Central Asia, teahouses are often designed to be open to the weather at the sides, which are closed by heavy curtains in cold weather, and at the top where rain falls into a central reservoir or pool. (The design for this reservoir goes back to the Roman *impluvium,* which gathered water from the roof of a building and saved it in a cistern under the building.)

But neither open sides nor an open roof were options in Boulder with its variable weather and the building's vulnerability to vandalism. Closing the traditionally open roof area was necessary. A large skylight was designed to bring light into the center of the space, illuminating the painted interior cornice and the Seven Beauties sculptures and fountain.

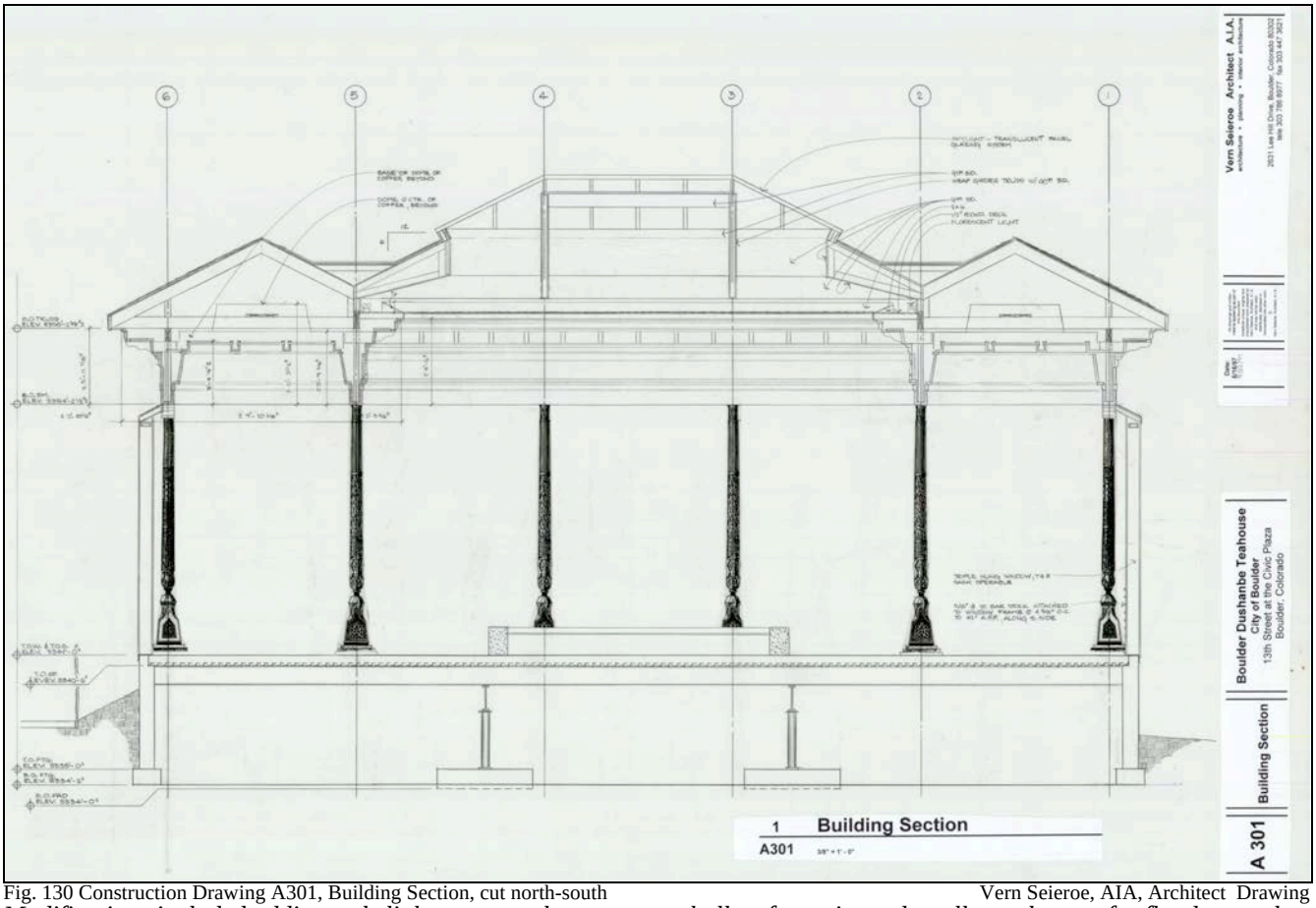

Fig. 130 Construction Drawing A301, Building Section, cut north-south Vern Seieroe, AIA, Architect Drawing
Modifications included adding a skylight, structural supports, a shallow fountain, and a tall crawl space for flood control.

Adding Lighting

As originally designed, the building would not have had lighting that would have complied with American codes or electrical capacities.

Lighting that could show visitors the beautiful interior detailing and colors without detracting from or damaging the interior was the goal. The solution was to add high intensity small lighting fixtures supported by thin copper horizontal cables. Small white cone shaped fixtures, small black spot lights, vertical supports and the horizontal cables are found in the photo below (the required sprinkler head is in the center of the coffer).

Fig.131 Lighting fixtures and support cables at Boulder-Dushanbe Teahouse Kathryn Barth, AIA, Photo

Contemporary lighting fixtures, a white cone, and black intense spot light are hung from nearly invisible thin cables.

Adding Windows (Drawing A701)
Wood windows were designed to enclose the sides and corners of the building. There were fixed corner windows (A1, A2, C1) and triple hung windows (A5) (C4) set in three shallow bay windows on the north and south (B4), which enclosed a single center column. In each of the north and south bay windows there were four sets of triple windows and two smaller windows at a 45 degree angle (C3).

The triple hung windows have three sashes: a fixed middle sash and an operable top and bottom sash. Allowing for the top and bottom sashes to be open at the same time accomplished several goals: it satisfied Lado's interest in being able to view the ceiling of the Teahouse from the exterior; it created a nice connection with the outdoors and a sense of openness; and, it also provided good ventilation for the evaporative cooling system.

The west bay window (A4) included the main recessed entry with double doors, a column visible on each side of the entry, two triple hung windows and one angled window on each side of the entry.

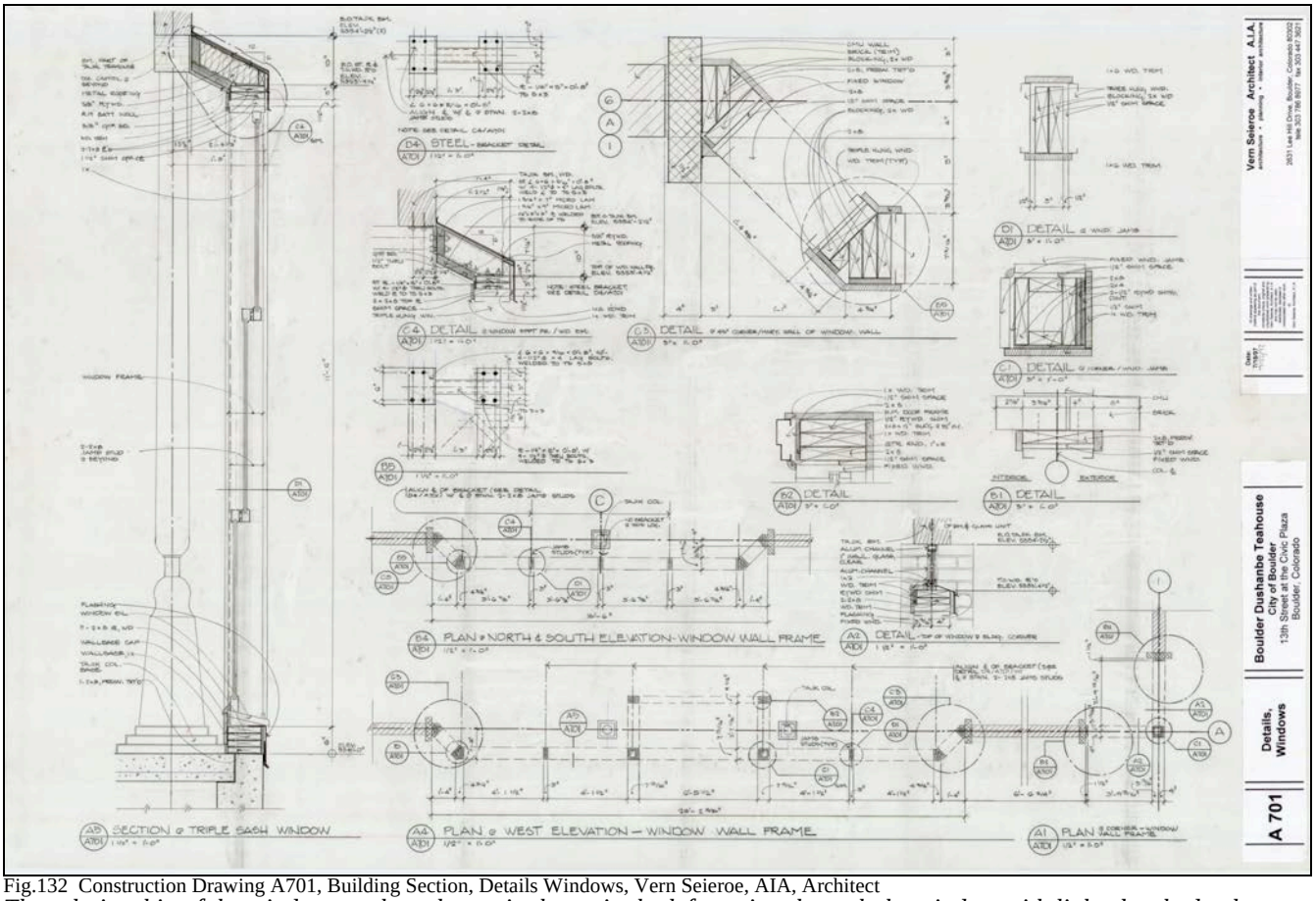

Fig.132 Construction Drawing A701, Building Section, Details Windows, Vern Seieroe, AIA, Architect
The relationship of the windows to the columns is shown in the left section through the window with light sketched column.

Designing an Addition

The original Russian design had a little kitchen to make tea on the rear wall of the "Teahouse *(Fig. 116).* In Lado Shanidze's sketch *(Fig. 124)* restrooms and other small rooms leading to a rear exit were envisioned, but the size of these spaces was not adequate. In order for the Teahouse to become an economically self-sustaining restaurant, sufficient space for food preparation, cleanup, and all support activities was needed.

Vern Seieroe designed a commercial kitchen with the required storage, offices, janitor's room and public handicapped accessible restrooms and a second exit from the building. There is also a ramp for deliveries at the rear of the addition that is not shown on the drawing.

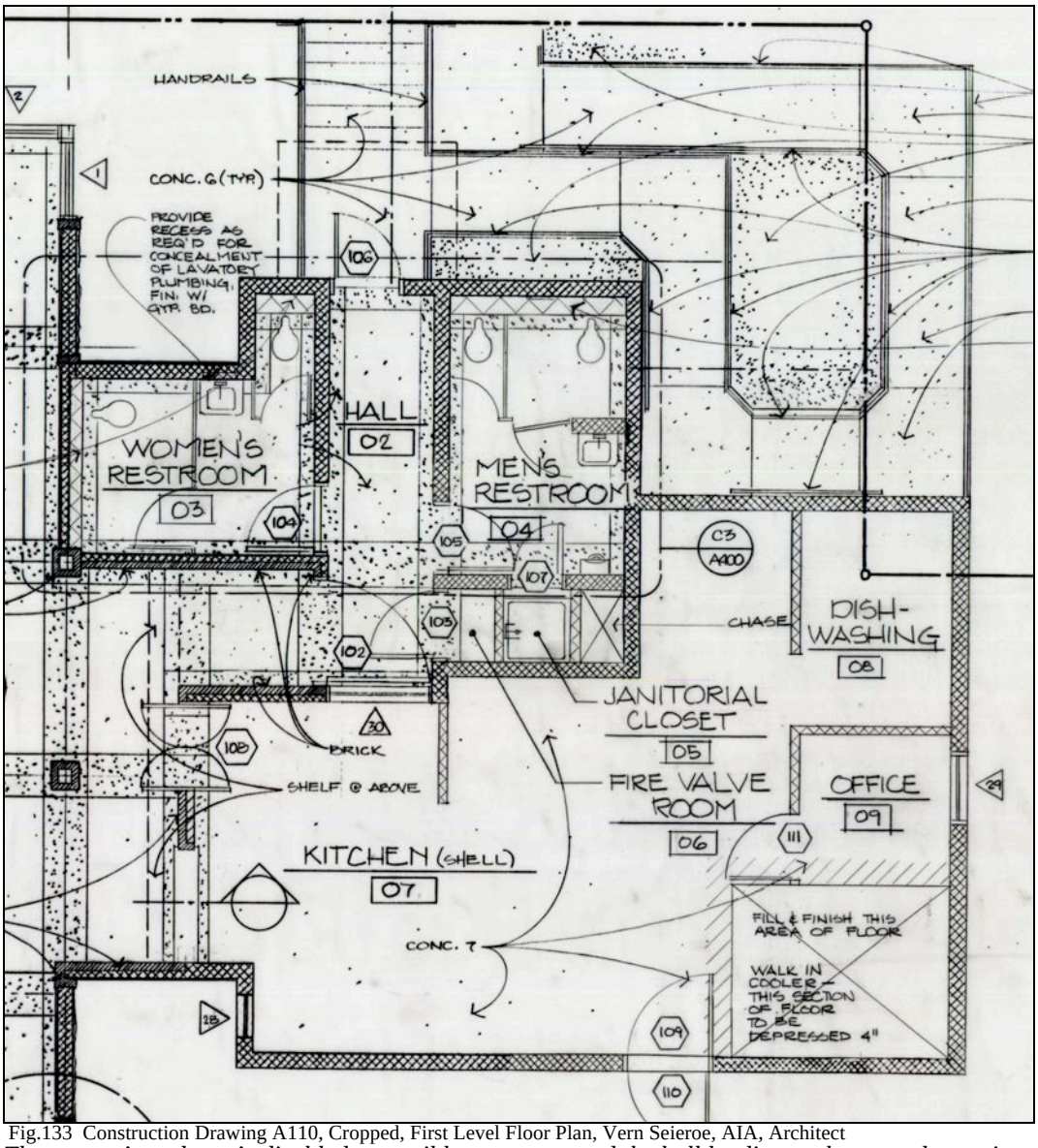

Fig.133 Construction Drawing A110, Cropped, First Level Floor Plan, Vern Seieroe, AIA, Architect

The women's and men's disabled accessible restrooms and the hall leading to the secondary exit and ramp out of the building are at the top of the drawing. The restaurant kitchen, dishwashing and office are at the bottom of the drawing.

Structural Design (Drawings A301, S002, S001)

Flood control requirements dictated that the building be raised above grade with a 4'-6" crawl space. Lado Shanidze's original design planned for a raised floor above the surrounding area beyond the Teahouse. The structural system is poured concrete foundation walls and footings supporting steel beam supports for a poured concrete floor.

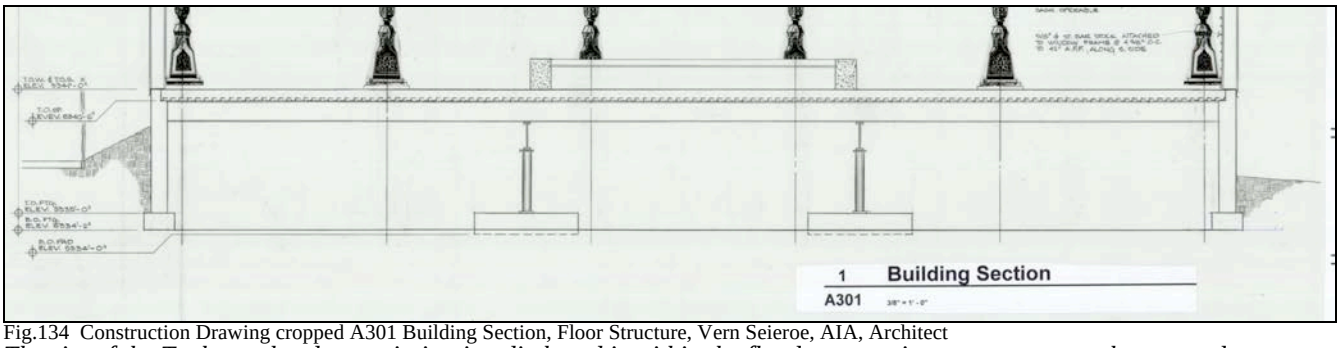

Fig.134 Construction Drawing cropped A301 Building Section, Floor Structure, Vern Seieroe, AIA, Architect

The site of the Teahouse borders an irrigation ditch and is within the flood zone, so it was necessary to have an adequate crawl space.

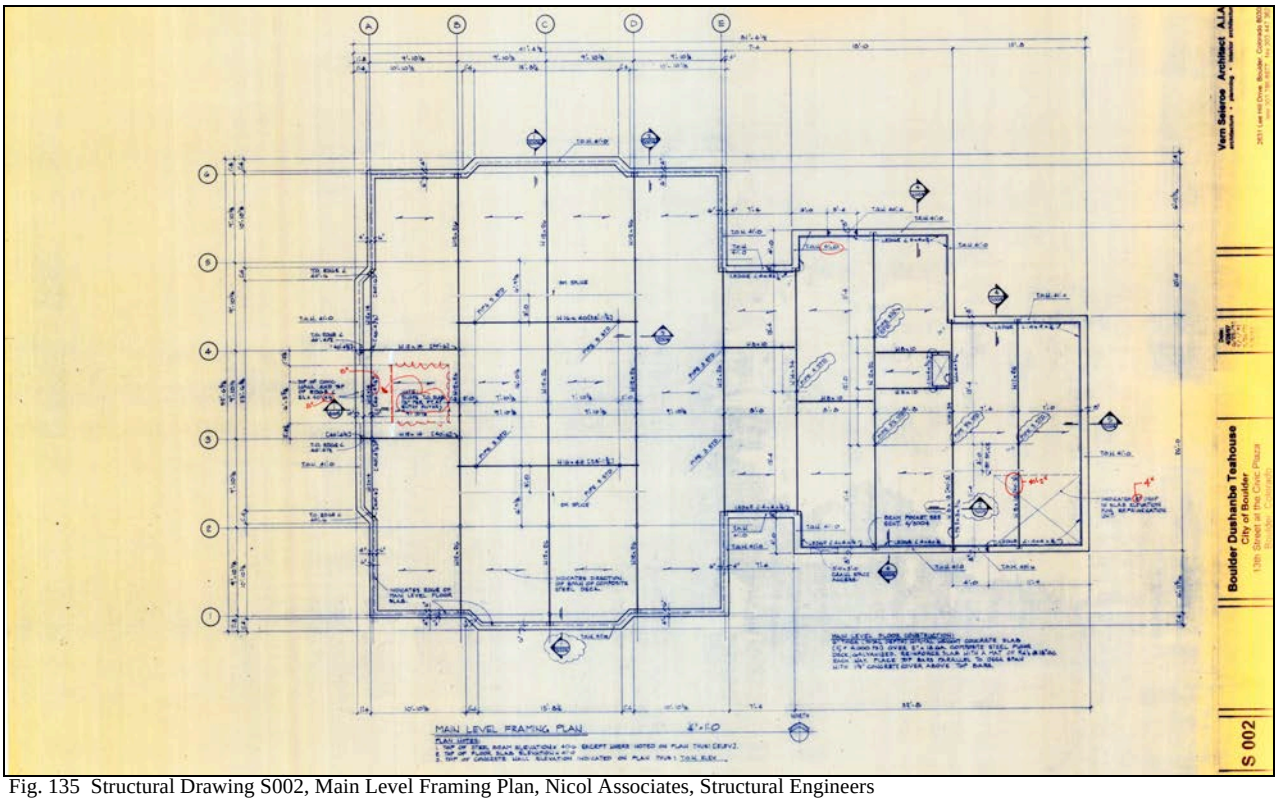

Fig. 135 Structural Drawing S002, Main Level Framing Plan, Nicol Associates, Structural Engineers

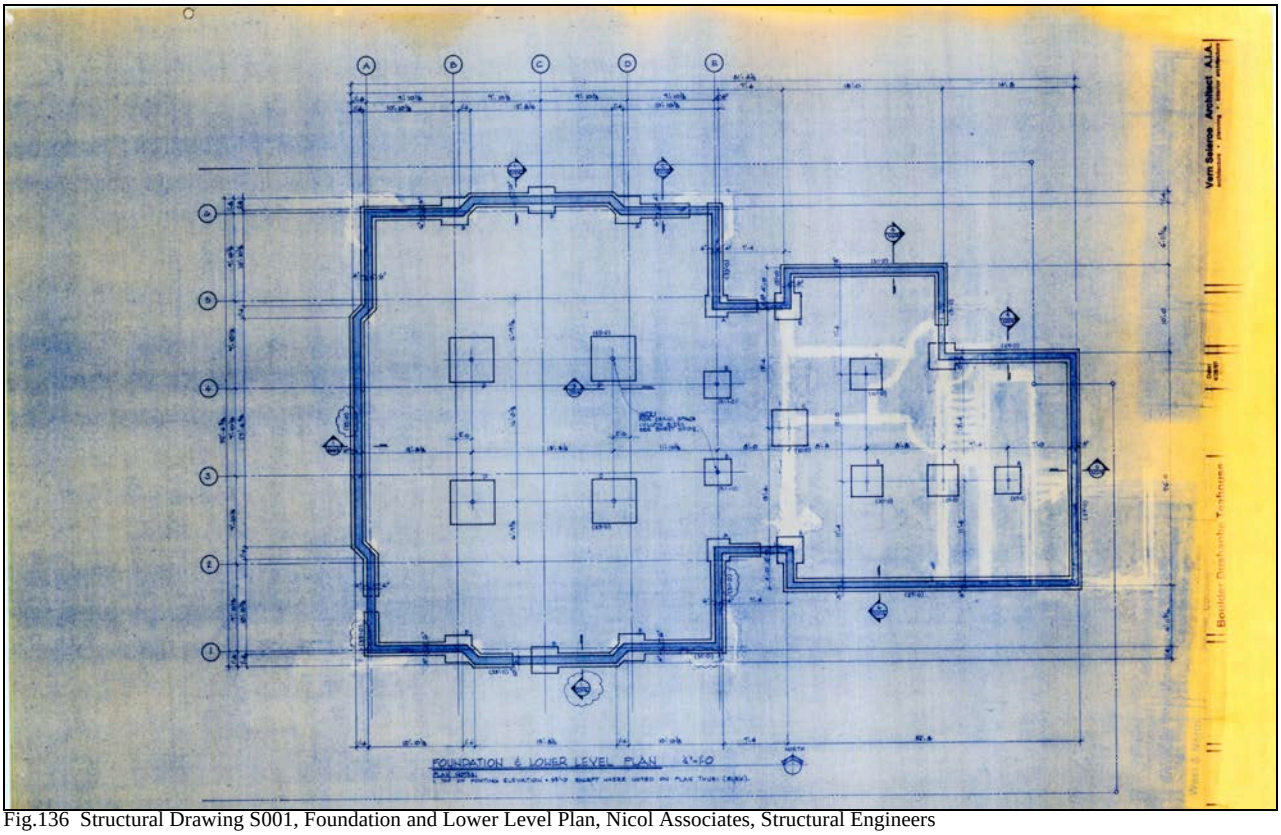

Fig.136 Structural Drawing S001, Foundation and Lower Level Plan, Nicol Associates, Structural Engineers

The following details relate to the structural design of the first floor, the foundations and footings, as seen on S002 and S001.

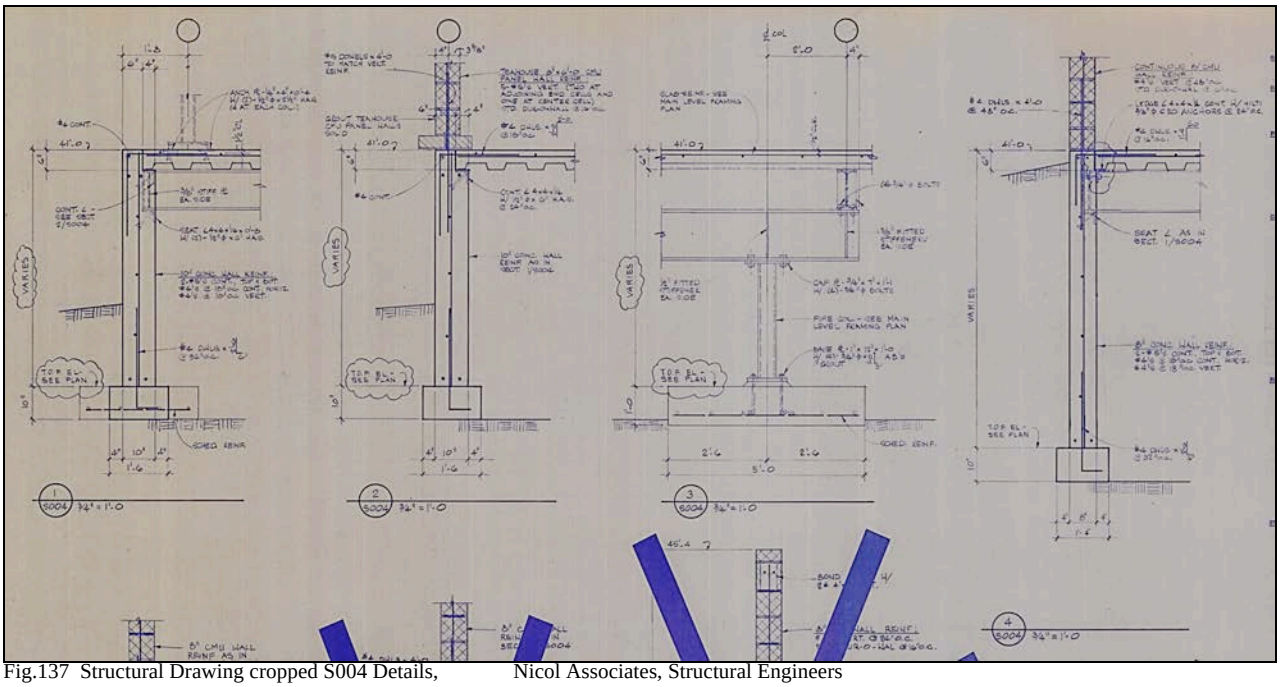
Fig.137 Structural Drawing cropped S004 Details, Nicol Associates, Structural Engineers

Designing Disabled Access

Since the passing of the American with Disabilities Act of 1990, all newly constructed buildings in the country must be accessible for those with disabilities, not a concept that would have been considered in Tajikistan where the building was first designed.

Designing dignified access for disabled patrons to the building was complicated because of flood plain issues, requiring that the building be elevated from its site. The terrace elevations on the north and south sides are significantly different. Five steps lead up from the Civic Center Plaza (north) to the main entry and nine steps lead from the terrace along the ditch (south) up to the main entry.

There are two accessible paths for patrons with disabilities to the building, one through the main front door facing west and a second, which incorporates ramps and railings at the north side of the building's rear addition. Not only was access required for the building itself, but access was desired for the outdoor terrace dining areas as well.

The preferred access point to a building for persons with disabilities is always at the main public entry. The access to the Teahouse is along a route from the west, a 5% gentle incline, from 13th Street to the main entry. Because of the gentle slope, the path is a gracious way to approach the building.
A second point of entry and exit is a series of steeper ramps with railings on the north side of the addition to the building.

Patrons with disabilities are able to dine in both the north and south trellised areas. To reach the north area a patron would come directly from the Civic Plaza. To access the south trellised dining area, one meanders along the southwest edge of the rose garden.

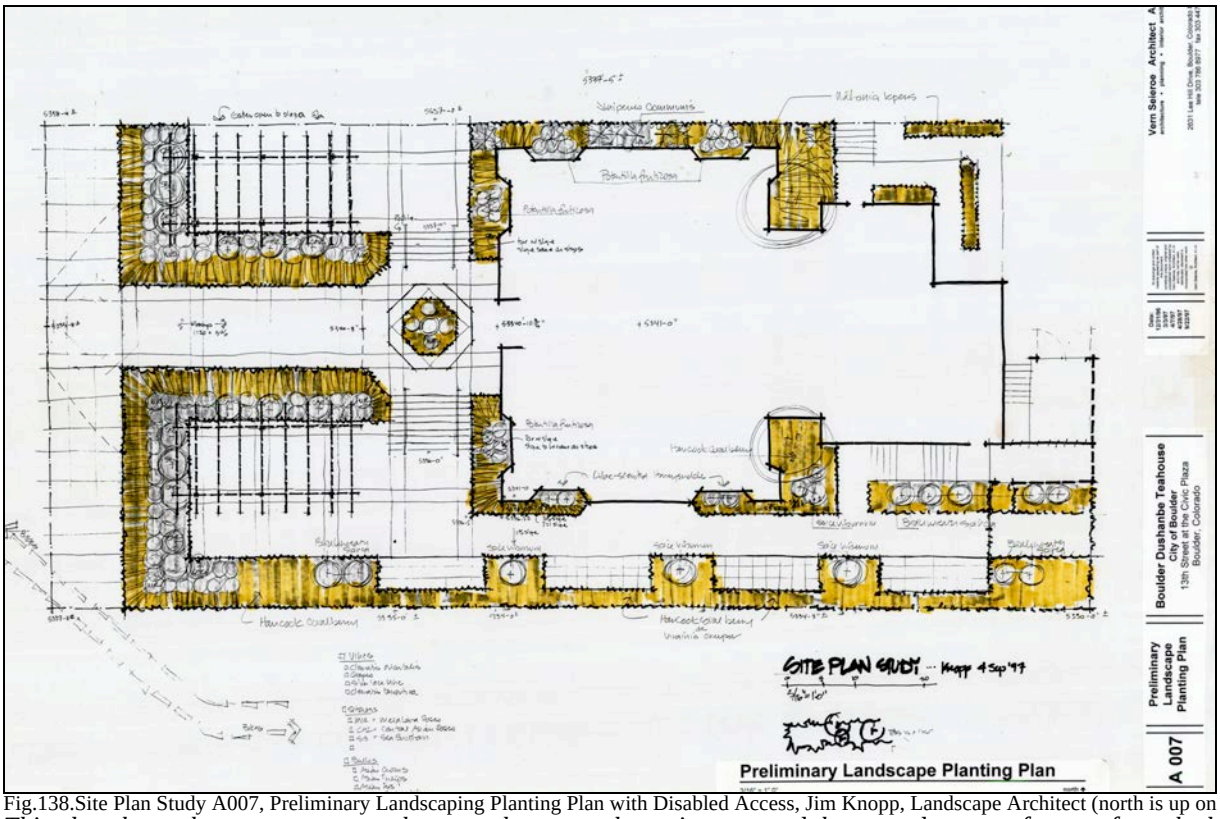

Fig.138.Site Plan Study A007, Preliminary Landscaping Planting Plan with Disabled Access, Jim Knopp, Landscape Architect (north is up on drawing)
This plan shows the access route up the central ramp to the main entry and the second means of egress from the building, at the northeast corner of the building. Access to the north trellised dining area is directly from the Civic Plaza to the north. Access to the south dining area, along the fence at the front and south edge of the site, is not shown on this drawing.

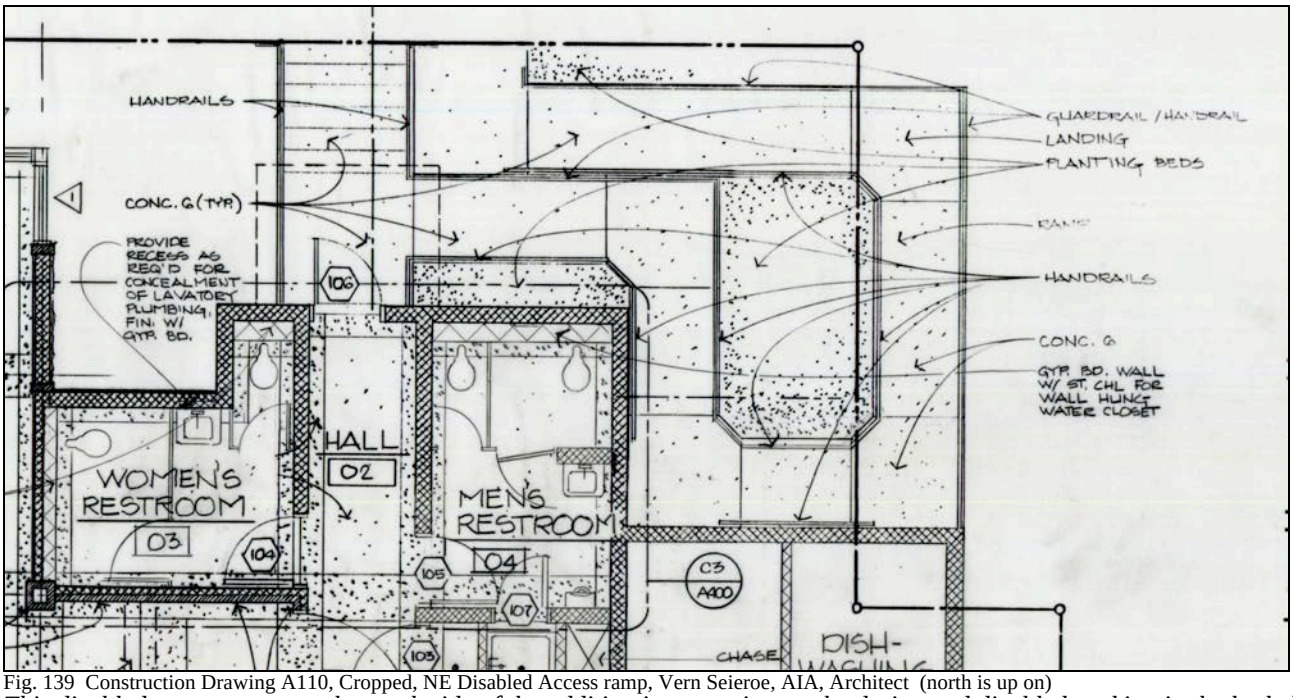

Fig. 139 Construction Drawing A110, Cropped, NE Disabled Access ramp, Vern Seieroe, AIA, Architect (north is up on)

This disabled access ramp on the north side of the addition is convenient to the designated disabled parking in the lot behind the building and access to the public restrooms.

Fig. 140 Disabled Access Ramps and Railings Kathryn Barth, AIA, Photo

The required railings of the ramp match the boundary fence seen to the right.

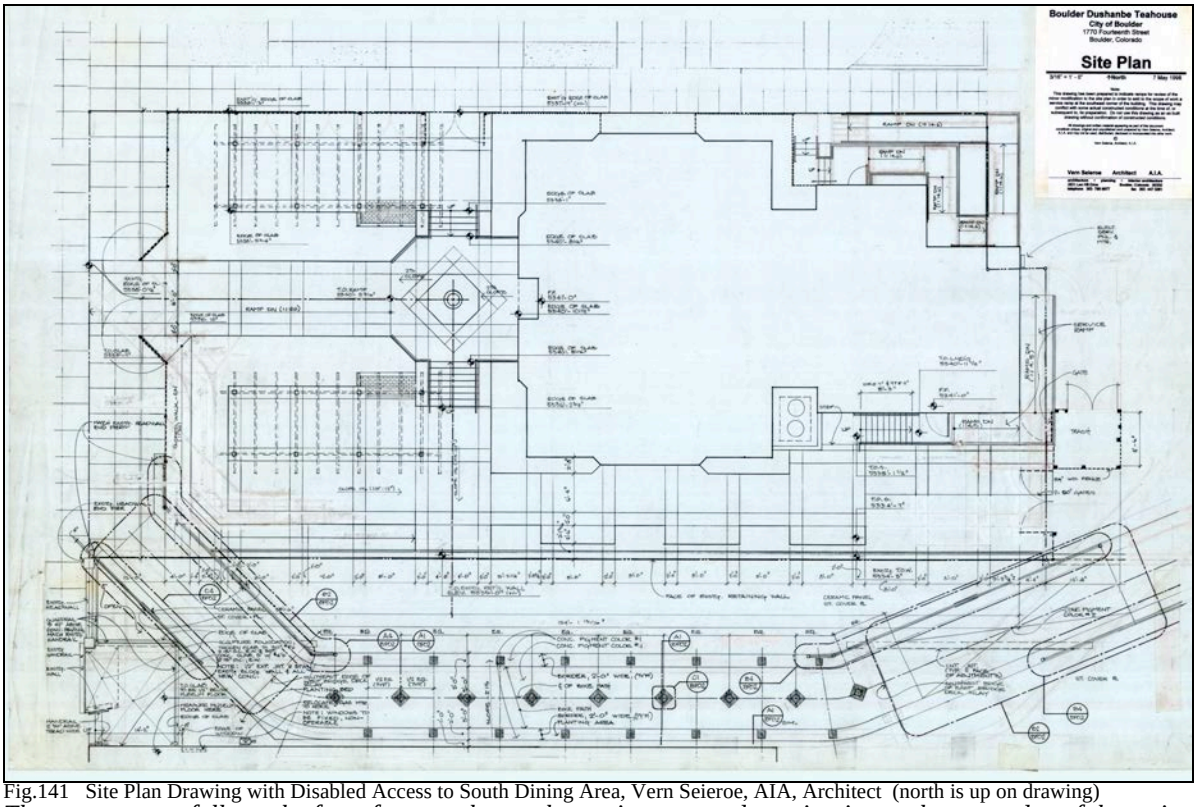

Fig.141 Site Plan Drawing with Disabled Access to South Dining Area, Vern Seieroe, AIA, Architect (north is up on drawing)

The access ramp follows the front fence to the south, turning east and terminating at the west edge of the stairs.

Construction in Boulder

In August 1990, 200 wooden crates, weighing about 30 tons that contained the disassembled Teahouse, arrived in Boulder. The wooden pieces were wrapped in paper and then placed in the crates. The crates were first stored at the Wastewater Treatment Plant on 75th Street and then some of them were moved to a large hangar at the Boulder Airport.

The seemingly impossible job of sorting and identifying all of the wooden parts began. It was like one giant Russian wood puzzle with no English instructions. There were 2,342 wooden pieces with a numbering system that had to be deciphered. After it was figured out, then the work started, putting the pieces together to form the coffers. It was necessary to determine the exact size of the building and confirm the correctness of the Tajik drawings. It was found that each coffer had a separate number.

Fig.142 One of the opened wooden crates with its colorful components of the wooden coffers, and cornices. Vern Seieroe, AIA, Photo
Carefully packed wooden pieces wrapped in paper in wooden crates -there were no directions in English.

Fig. 143 Unpacking the crates - wooden pieces with numbers. Vern Seieroe, AIA, Photo
There were numbers and letters on the pieces painted in different colors.

While in storage, it was necessary to lay out all of the interlocking beams of the coffers in order to determine how consistent the wood ceiling was with the dimensions on the Lado Shanidze drawings and to assure that the foundation built in Boulder would fit the necessary structural bearing points of the ceiling. The preassembly of the ceiling beams proved that the ceiling was accurately fabricated to the dimensions on Lado's drawings. Astonishingly, the ceiling was accurate to within 1/4".

Fig. 144 Laying out the coffers and coffers with wooden parts in the center. Vern Seieroe, AIA, Photo
Here the ceiling is beginning to take form.

Symbols on the crates gave instructions on handling and warning on how fragile the pieces were.

Fig. 145 Coffers with wooden crates and symbols Fig.146 Symbols Vern Seieroe, AIA,Photos

Very few pieces were damaged upon arrival. Left to right the symbols mean, "this side up, do not get wet, and fragile".

One by one the coffers were painstakingly laid out, and finally, the ceiling started to take shape.

Fig. 147 Reassembling the Coffers 2, Boulder Airport Hangar Vern Seieroe, AIA, Photo

The ceiling coffers are beginning take shape and form the whole ceiling.

Once the coffers were laid out, the next task was to ensure that all the cornice pieces had been sent and that the cornice would connect properly with the coffers. This preassembly also gave Vern Seieroe and the Boulder carpenters an opportunity to experiment with a design for a roof system that would be supported by the beams of the ceiling.

Fig. 148 Reassembling the Cornice 1, Boulder Airport Hangar Vern Seieroe, AIA, Photo

This photo gives a clear picture of how the bracket was connected to the beams and trim.

Fig. 149 Inside View of the building corner with Coffer and Cornice connection, Boulder Airport Hangar Vern Seieroe, AIA, Photo

On the left and right are the brackets supporting the cornice, and the back side of the fascia can also be seen.

The column pieces were all found to be included, but there were no instructions as to which base went with which shaft and capital. By this time Lado Shanidze had passed away and Vern Seieroe was asked by the wood carvers to match a base with a shaft. It was also important to ensure that the holes, which had been drilled for each column, actually fit the column shanks.

Fig. 150 View of a Coffer with hole for Column connection,
The steel column must connect to the coffer at the hole.

Fig.151 Column base and shaft Vern Seieroe, AIA, Photos
View of shaft and base connected by steel column.

Fig. 152 Junction of two Coffers with hole for Column Shaft Vern Seieroe, AIA, Photo
The green circle and red diagonal line, painted in Dushanbe, helped show how to connect the corners.

Bricks were chosen from available masonry resources in the United States that were most consistent with the masonry materials that Vern Seieroe found during his visit to Tajikistan in 1988. Concrete block had been considered for use on the exterior walls of the addition on the east side of the Teahouse, but stucco was ultimately chosen for necessary value engineering. Below, these materials of masonry were placed in view with the portions of the preassembled ceiling and a sample of the tile panel to assure visual compatibility. The bricks on the right were ultimately selected for use.

Fig.153 Bricks and Block alternatives are shown with the Coffers and Cornices Vern Seieroe, AIA, Architect Photo

The grouping of tan bricks, on the right, was chosen for the frames of the large exterior tile panels. The brick color chosen is the traditional color of brick that was used in Central Asia almost 900 years ago.

Tajik Master woodcarvers Manon Khaidarov and Mirpulat Mirakhmatov and master plaster carver and painter Kodir Rhakhimov arrived in Boulder in December 1997 to work on the Teahouse. Master ceramicist Victor Zablotnikov arrived in February to work on the exterior tile panels.

Manon and Mirpulat are shown below erecting the columns, coffers and cornices on site. Kodir is shown below demonstrating the ganche-kori plaster technique.

Fig.154 Manon Khaidarov, Mirpulat Mirakhmatov. Boulder Teahouse.com

Fig.155 Kodir Rhakhimov *AramcoWorld*, Dec1998

The official groundbreaking was held July 10, 1997 with the anticipated completion date of March 1998. An official City building permit was issued on July 16, 1997 and construction started in September.

The Tajik artists, in coats and pants with leather boots purchased for them in Boulder, guided local Boulder construction workers to assemble pieces of the 2,100-square-foot puzzle.

Fig. 156 Manon and Mirpulat working on the coffers. Vern Seieroe, AIA, Photo

Brilliant designs so carefully painted in Tajikistan were painstakingly put together in Boulder with careful workmanship.

During construction, Vern Seieroe made changes for the design of the addition, some of which were caused by budget concerns. Comparing current exterior photos to the Elevation Drawings we can see a somewhat different entry sequence and disabled ramp on the north side of the building, as well as a different stair and delivery ramp on the south side of the building. Also, the construction of the walls of the rear kitchen addition changed from concrete block to a frame wall covered in stucco.

The Teahouse portion of the building was built as intended and as construction progressed it became clear how well the coffers and cornices had been built. None of the ceiling pieces or columns warped during the seven years the building was in storage. The building was square and true to within 1/4”, which is better than the usual tolerances found in US buildings.

Design and Construction Team for the Boulder Teahouse Project

The *Tajik* Designers, Artists and Master Craftsmen who worked on the Boulder Teahouse were:
Architect:
Lado Shanidze
Plaster Designer and Artist of Contemporary Oil Paintings:
Kodir Rakhimov
Sculptor of Bronze Statues, "The Seven Beauties":
Milan Milashevich
Ceramic Tile Designer:
Victor Zabolotnikov
Master Wood-carvers:
Abdumannon Khaidarov, Mirpulat Mirakhmatov, Gaibulo Akhmadchonov,
Yusufchon Mirakhmatov, Dadochon Butorov, Valichon Temurov
Master Painters:
Azam Akhrorov, M. Khakaisov, I. Nurmatov,
Kh. Kudratov, K. Aliev, A. Azimov, A. Pulatov

The *Boulder* Designers, Artists and Craftsmen who worked on the Boulder Teahouse were:
Architect:
Vern Seieroe, AIA
Ceramic Tile Designer for bike path:
Aprylisa Snyder
Construction:
JDC Construction
City of Boulder Project Management:
Angela McCormick, City Project Manager, Glenn Magee Architect for the City, Bill Hutson, and Bill Boyes, Facilities Managers.
Boulder Community Volunteers:
Mary Axe, President, Boulder-Dushanbe Sister Cities, Board of Directors and Members of the Boulder Dushanbe Sister Cities, and Members of the Teahouse Trust

Fig.157 Inscription on East Wall of Boulder-Dushanbe Teahouse Rodger Ewy Photo

The craftsmen and painters are honored in this part of the building. Others who worked on the project are honored in the plaster frames above the paintings.

The inscription in the blue area written in Russian commemorates the building of the Teahouse: “Master Craftsmen of Tajikistan from the city of Leninabad (Khujand). Constructed in the year 1988.”

In the lower green band the inscription is written in Tajik/Persian Arabic script: “The Master Painters are…” and then lists the names of the Master painters.

Unfortunately, there are no “as-built” drawings of the Teahouse as it stands today.

Teahouse Furniture and Accessories

Numerous accessories were sent along with the Teahouse including cups and a samovar, two beautiful raised, painted and carved corner-seating areas with low tables called “kat” or “chorpoi” in Tajik (or “topchans” in Russian), and two intricate, colorful sets of octagon tables and benches.

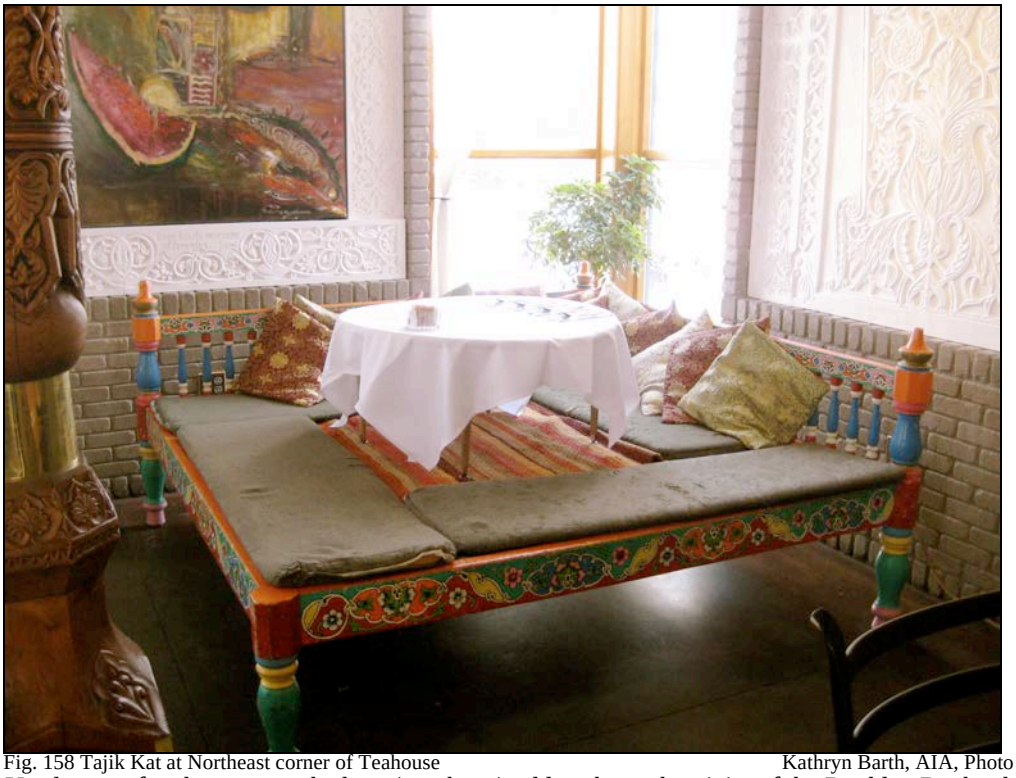

Fig. 158 Tajik Kat at Northeast corner of Teahouse Kathryn Barth, AIA, Photo

Used most often by groups, the kats (topchans) add to the authenticity of the Boulder-Dushanbe teahouse.

Fig. 159 Tajik Low Octagon Tables and Stools Kathryn Barth, AIA, Photo

Perfect for families with small children, these low tables are exquisitely painted.

Teahouse Trail

Completing the site plan is the Teahouse Trail, a walking and bike path that runs between the Teahouse, along the south side of the ditch, and the Boulder Museum of Contemporary Art. The Teahouse Trail is an extension of the Boulder Bike Path system and was designed to complement and relate visually to the Teahouse.

The Teahouse Trail was a collaborative work between Tajik and Boulder artists and was symbolic of the unity of the two Sister Cities, Boulder and Dushanbe. Tajik artist Victor Zabolotnikov created the colorful oval ceramic tile panels on the bridge which show scenes of birds that relate in color and subject to the Teahouse.

Boulder artist Aprylisa Snyder designed the recessed tile panels in the path itself, some of which are decorated with blue tiles and granite edges, with etched quotations from the Rubaiyat of Omar Khayyam.

"..the Teahouse Trail was intended to express the unity of the two sister cities." The bridge decks "were conceived as flying carpets to symbolize the 'magical' journey one takes when going from one culture to the other. As if blown by a breeze, impressed oak leaves are scattered across the path. The oak is a symbol of fidelity and is thus a reminder of the friendship of the two sister cities."[65]

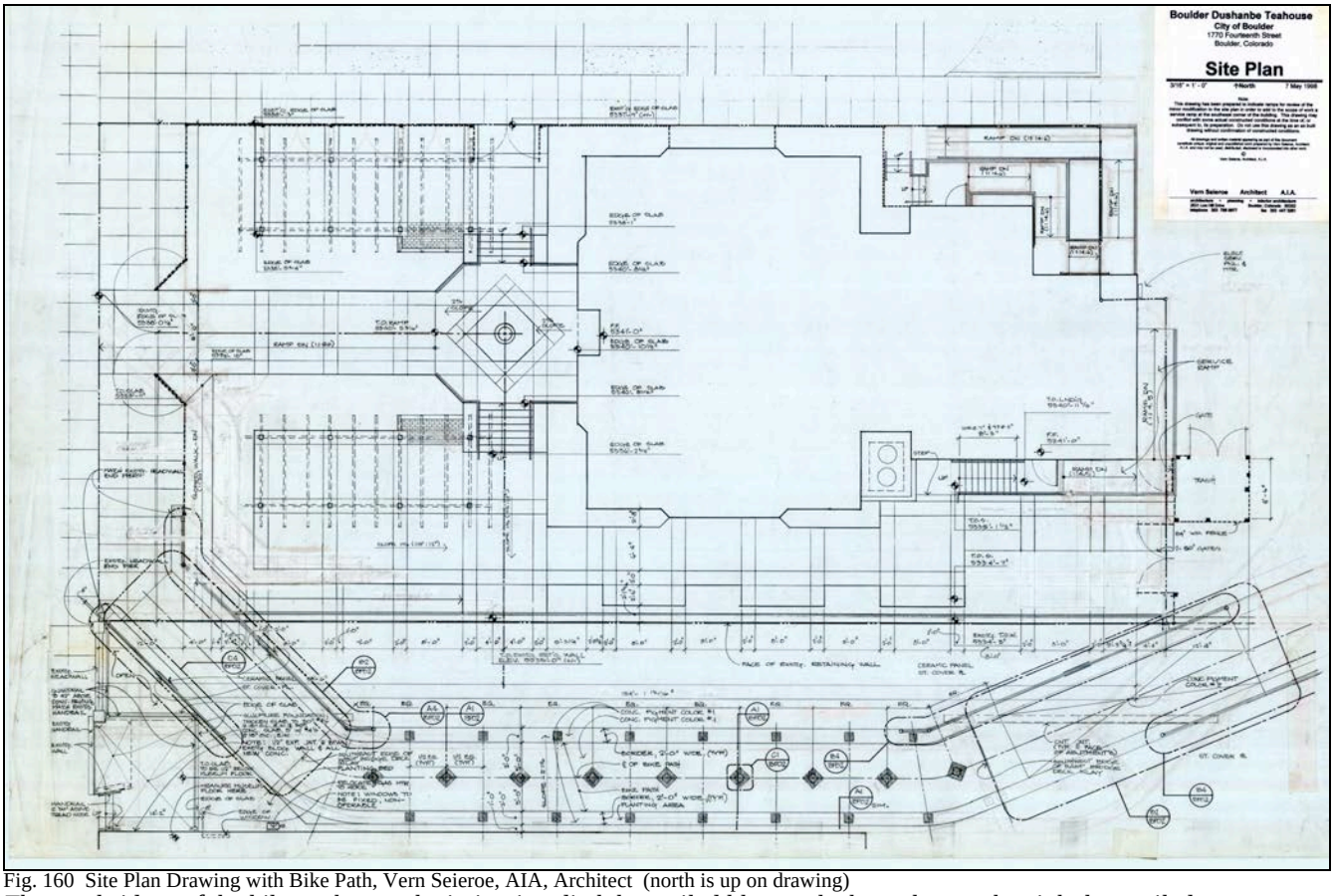

Fig. 160 Site Plan Drawing with Bike Path, Vern Seieroe, AIA, Architect (north is up on drawing)
The two bridges of the bike path over the irrigation ditch have tiled blue ovals that relate to the eight large tiled panels on the exterior of the building.

[65] The Meaning of the Boulder Dushanbe Teahouse, George Peknik, 2004, Hoopoe Publications, p. 47.

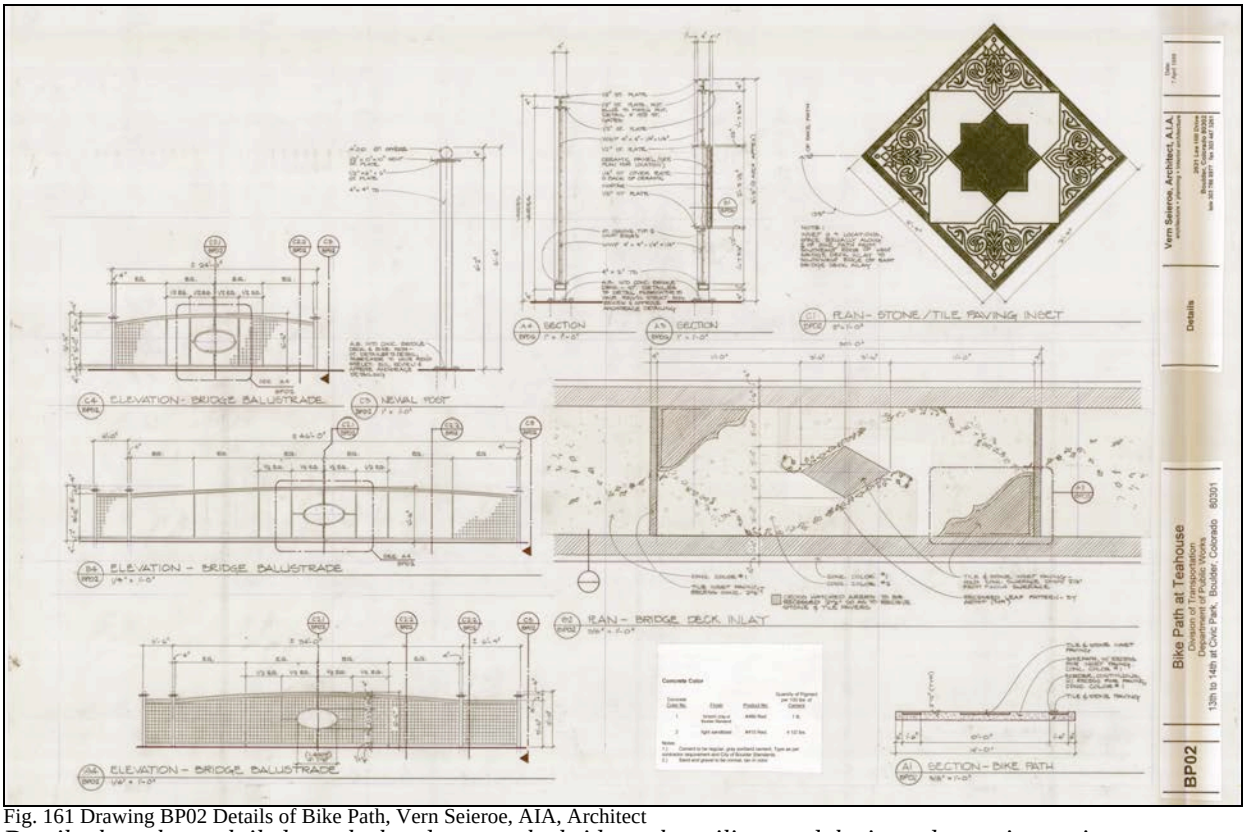

Fig. 161 Drawing BP02 Details of Bike Path, Vern Seieroe, AIA, Architect

Details show the oval tiled panels that decorate the bridges, the railings and the inset decorative paving stones.

Fig.162 Oval Tiled panel on Bike Path Bridge crossing irrigation ditch, Kathryn Barth, AIA Photo

Blue tile panel, purple, blue and yellow flowers artistically connect the Bike Path to Teahouse.

Fig. 163 Oval Tiled Panel on Bike Path. Crossing irrigation ditch. Kathryn Barth, AIA, Photo
The birds on the oval tile panel are very similar to the tiled panels found on the building.

The path surface has recessed tiles, made by Aprylisa, with quotations that emphasize savoring the moment, the brevity of life and love.

Fig. 164 Recessed Tile Panel 1 in Bike Path Kathryn Barth,AIA, Photo
The blue tiles and the delicate incised lettering of the saying are becoming damaged from bikes and other traffic on the path.

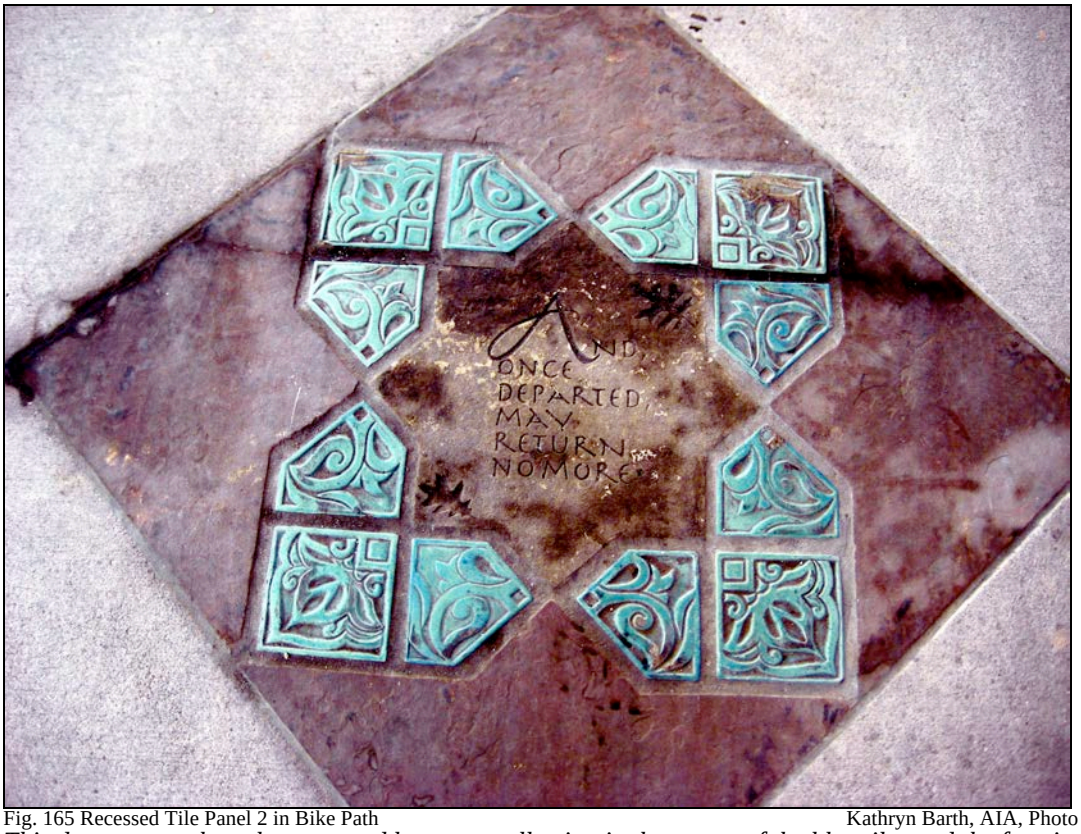

Fig. 165 Recessed Tile Panel 2 in Bike Path Kathryn Barth, AIA, Photo

This damage may have been caused by water collecting in the center of the blue tiles and the freezing and thawing cycles of winter in Boulder

Garden Design

Beautiful planting areas of fragrant roses line the north and south sides of the ramp that gradually slopes down from the Teahouse to 13th Street where they form a right angle, buffering the dining terraces from the street, as shown on the following drawings.

At the southwest fence that the disabled ramp leads down to the dining area and on the north side of the site the planting areas continue along the side of the Teahouse foundation to the stair and accessible ramp at the northeast corner of the site. On the south side of the site, the plantings continue along the irrigation ditch. The planting areas slope down to the level of the north and south covered terraces and they slope more steeply to the south terrace than to the north terrace as the south side is at a lower elevation than the north. Wood trellises are built over the terraces.

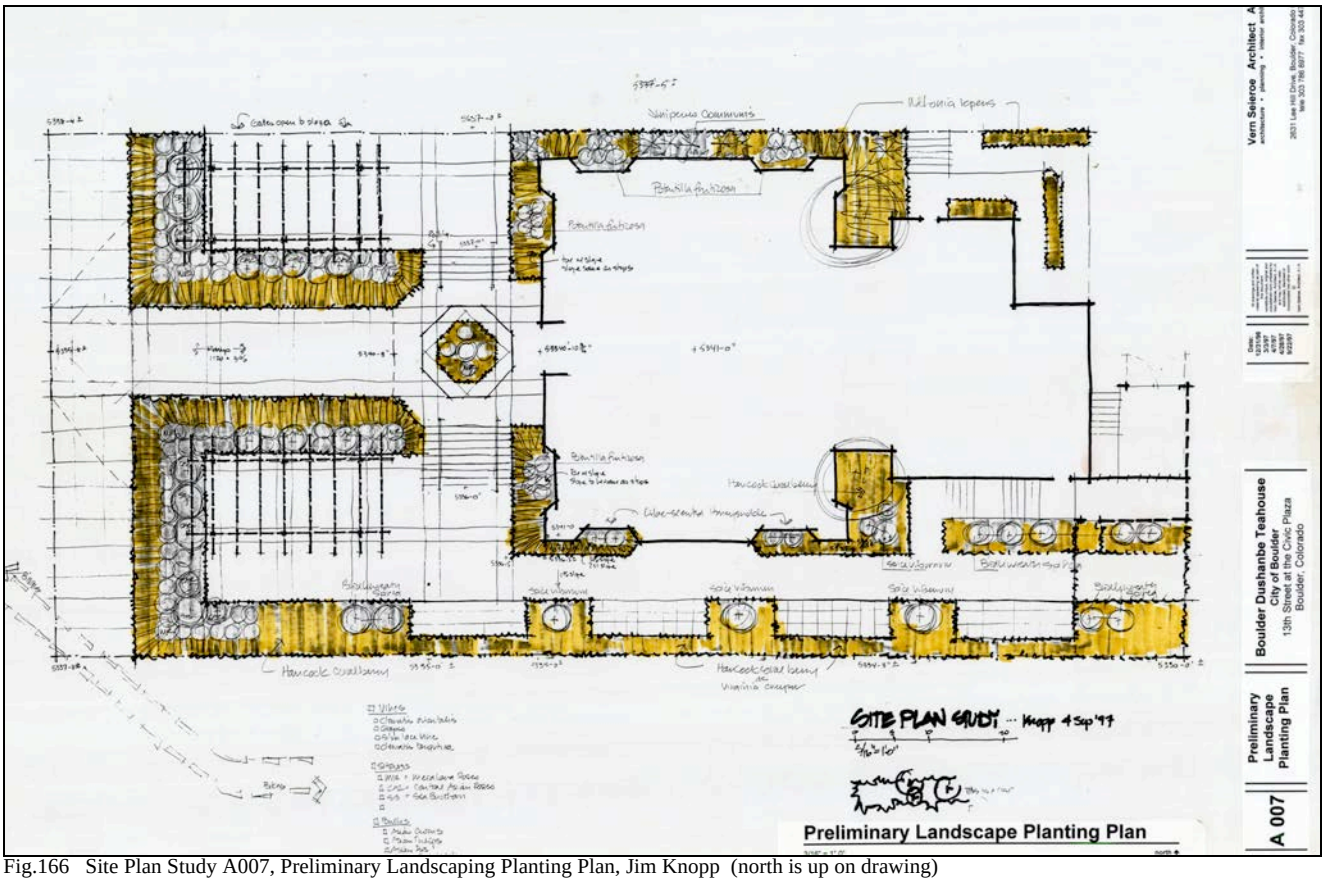

Fig.166 Site Plan Study A007, Preliminary Landscaping Planting Plan, Jim Knopp (north is up on drawing)

Although Dushanbe and Boulder are at different altitudes, and Dushanbe may be a bit milder, they both have about 300 days of sunshine per year and similar fruits and flowers can be grown in both places. This allowed the landscape architect, Jim Knopp, to select plants that were indigenous to Dushanbe or very similar to plants grown in Dushanbe.

The garden has two elements, low water xeriscape plants and roses. Jim Knopf designed the xeriscape parts of the garden and Harlequin's Gardens (local garden store) owners, Eve Reshetnik and Mikl Brawner, designed the Teahouse garden as a demonstration rose garden. The rose garden has more than 50 varieties of roses, including Old Garden roses, Species Roses, Canadian, Climbing and David Austin's English Roses. It was intended to look "unplanned" in the Tajik tradition and to have a sensual, perfumed and intimate atmosphere. The garden at the Boulder Teahouse continues the Persian tradition of a garden symbolizing paradise.

All of the roses were grown on their own roots, as these are hardier than those that are grown on rootstock. The individual roses were chosen for cold-hardiness, fragrance, disease resistance, bloom sequence, size and color. Modern hybrid tea and floribunda roses were not included as they would have been out of character with the goals of the garden.

The following roses planted at the Teahouse have similar "relatives" in or around Dushanbe:

Persian Yellow, a variant of *Rosa. Foetida,* has double yellow blooms.
Austrian Copper, an orange-yellow shrub rose.
Kazanlik, *"The Rose of Shiraz"*, has a double pink rose.
Rose de Rescht, a deep magenta-color, Old Garden Rose know for its sweet fragrance.

The following garden plan shows 13th Street to the left of the "gate" and the Teahouse to the right.

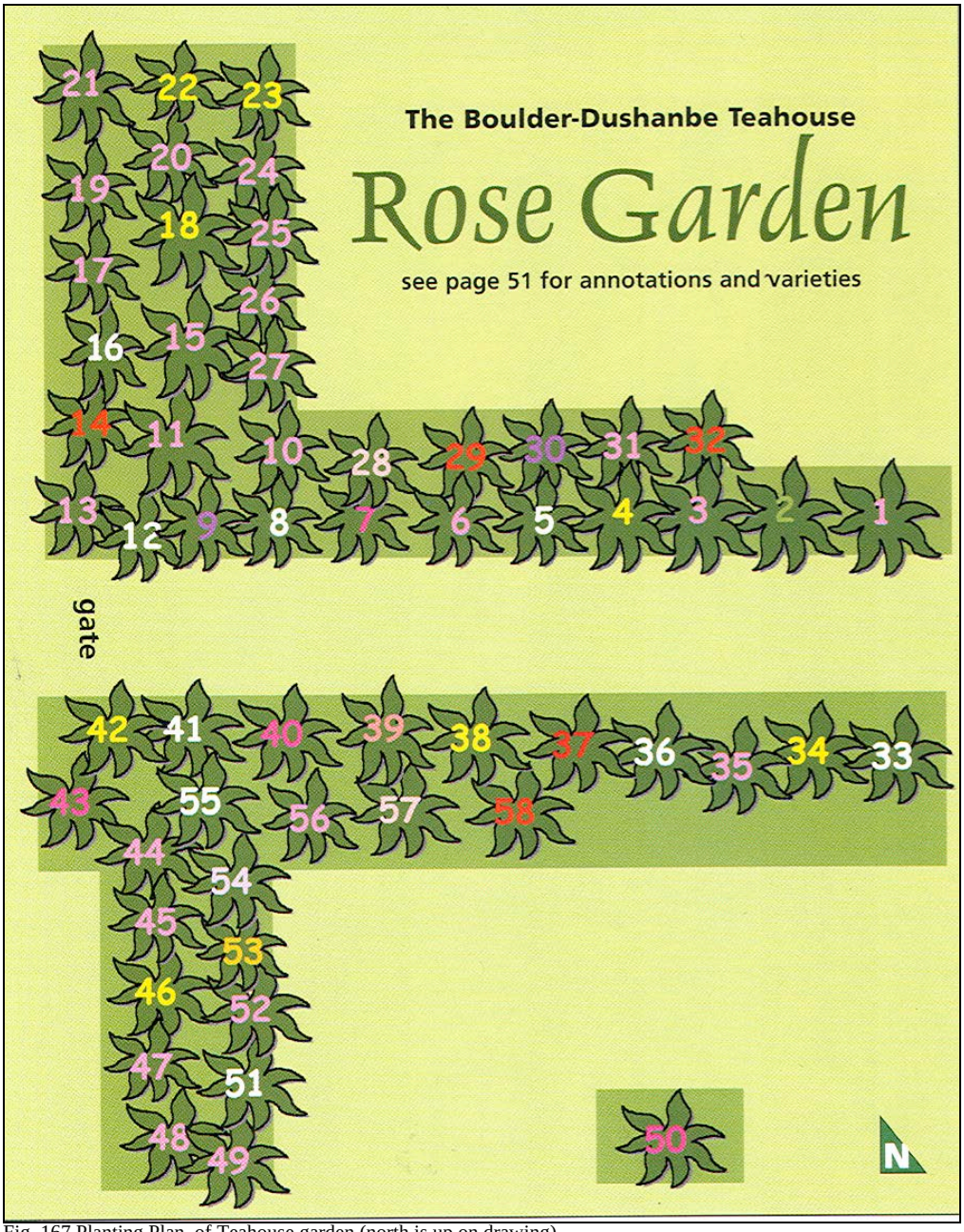

Fig. 167 Planting Plan, of Teahouse garden (north is up on drawing)
This drawing shows the many roses that have been planted in the Teahouse garden. [66]

[66] The Meaning of the Boulder Dushanbe Teahouse, George Peknik, 2004, Hoopoe Publications, pg.51

The following list of roses corresponds to the plan above:

Rose Garden Map

Abbreviations: **AUS** = David Austin English rose; **B** = Griffith Buck hardy rose; **CAN** = Canadian-bred hardy rose; **CL** = Climber; **f** = lightly fragrant; **F** = fragrant; **FF** = very fragrant; **HP** = hybrid perpetual; **OGR** = Old Garden Rose; **POL** = Polyantha; **R** = repeat-blooming; **SH** = shrub; **sl.** = single; **dbl.** = double

1. **Constance Spry** (SH/CL, AUS, FF, dbl. pink)
2. **William Lobb** (SH/CL, OGR, Moss, FF, dbl. mauve-purple)
3. **Rosa Setigera** (SH/CL, Species, sl. pink, blooms July)
4. **Golden Wings** (SH, Modern, F, R, sl. lt. yellow, red stamens)
5. **Mme. Hardy** (SH, OGR, Damask, FF, dbl. white)
6. **Louise Odier** (SH, OGR, Bourbon, FF, R, dbl. pink)
7. **Abraham Darby** (SH, AUS, FF, R, dbl. apricot-pink)
8. **Winchester Cathedral** (SH, AUS, f, R, dbl. white)
9. **Rose de Rescht** (SH, OGR, Portland, FF, R, deep magenta)
10. **Gros Choux de Hollande** (SH, OGR, Centifolia, FF, dbl. av-pink)
11. **Sydonie** (SH, OGR, HP, FF, R, dbl. pink)
12. **Gourmet Popcorn** (SH, POL, R, small dbl. white)
13. **Fru Dagmar Hastrup** (SH, Rugosa Hybrid, F, R, sl pink)
14. **Robusta** (SH/CL, Rugosa Hybrid, R, deep crimson)
15. **Sparrieshoop** (SH, Kordesii Hybrid, f, R, sl. lt. pink)
16. **J.P. Connell** (SH/CL, CAN, R, lt. yellow-white)
17. **Ferdinand Pichard** (SH, 0GR, HP, F, R, dbl. striped crimson-pink)
18. **Persian Yellow** (SH, OGR, Species Hybrid, dbl. bright yellow)
19. **William Baffin** (SH/CL, CAN, R, sl pink, white center)
20. **Rosa Glauca** (SH, Species, single pink, showy foliage/fruit)
21. **Kazanlik** (SD, OGR, Damask, FF, dbl. pink)
22. UNKNOWN SPECIES
23. **Austrian Copper** (SH, Species, OGR, bright orange-yellow)
24. **Victorian Memory** (SH/CL, f, R, dbl. pink)
25. **Gertrude Jekyll** (SH/CL, AUS, FF, R, deep pink)
26. **Theresa Bugnet** (SH, Rugosa Hybrid, F, R, dbl. pink)
27. **John Davis** (SH/CL, CAN, F, R, dbl. pink)
28. **Felicite Parmentier** (SH, OGR, Alba Hybrid, FF, blush-white)
29. **L.D. Braithwaite** (SH, AUS, f, R, crimson)
30. **Rose de Rescht** (see 9)
31. **Sydonie** (see 11)
32. **Scharlachglut** (SH/CL, Kordesii Hybrid, single crimson)
33. **Alba Suaveolens** (SH, OGR, Alba, F, dbl. white, fruit)
34. **Graham Thomas** (SH, AUS, F, R, dbl. yellow)
35. **Banshee** (SH, OGR, Found, FF, dbl. pink, fall color)
36. **Mme. Plantier** (SH/CL, OGR, Alba Hybrid, FF, dbl. white)
37. **Othello** (SH, AUS, FF, R, crimson)
38. **Golden Wings** (see 4)
39. **Abraham Darby** (see 7)
40. **Rose de Rescht** (see 9)
41. **Morden Blush** (SH, CAN, R, dbl. blush pink)
42. **Gourmet Popcorn** (see 12)
43. **Dart's Dash** (SH, Rugosa, FF, R, lg. sl. magenta, lg. fruit)
44. **Applejack** (SH, B, f, R, single pink)
45. **Rosa Glauca** (see 20)
46. **Persian Yellow** (see 18)
47. **Rosa Glauca** (see 20)
48. **Lillian Gibson** (SH, semi-dbl. lt. pink)
49. **Salet** (SH, OGR, Moss, F, R, dbl. pink)
50. **Winnipeg Parks** (SH, CAN, R, semi-dbl. red-pink)
51. **William Baffin** (See 19)
52. **Goldbusch** (SH/CL, Eglantaria Hybrid, f, R?, lt. gold-apricot)
53. **Crested Jewel** (SH, Moss, F, bright pink)
54. **Lawrence Johnston** (CL, Spinosissima Hybrid, FF, R, blush)
55. **Seafoam** (SH/CL, groundcover, R, small dbl. white-blush)
56. **Bonica** (SH, f, R, dbl. pink, fruit)
57. **Stanwell Perpetual** (SH, OGR, Spinosissima Hybrid, FF, R, blush)
58. **Rosa Mundi** (SH, OGR, Gallica, F, striped crimson/white)

Fig.168 List of Teahouse Roses corresponding to the Planting Plan,[67]

The roses that were chosen are all very hardy and were chosen for their fragrance and forms. No toxic pesticides are used on the roses.

[67] The Meaning of the Boulder Dushanbe Teahouse, George Peknik, 2004, Hoopoe Publications, pg.50.