

Stories in Places: Putting Louisville's Commercial Development in Context

Boulder County, Colorado



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**STORIES IN PLACES:
PUTTING LOUISVILLE'S COMMERCIAL DEVELOPMENT IN CONTEXT
BOULDER COUNTY, COLORADO**



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EXECUTIVE SUMMARY

PaleoWest Archaeology (PaleoWest) prepared this historic context to help the City of Louisville, Colorado (City) understand its commercial development from the time of Louisville's founding in 1878 to the present day. The preparation of three historic contexts—a Residential Context, Commercial Context, and Agriculture, Mining, and Railroad Context—is one of many goals of Louisville's 2015 city-wide Preservation Master Plan.

Although commercial businesses are spread across modern-day Louisville, this Commercial Context focuses on businesses found within Louisville's Historic Downtown. By connecting personal stories with historical information about businesses, the context aims to foster the Louisville community's understanding of and support for historic preservation of older commercial buildings.

What is an Historic Context?

An historic context is a narrative for understanding a place's history and identity. It is a tapestry of personal stories, architectural descriptions, economic analyses, and collective visions of a community's past, present, and future. An historic context promotes accurate, personal recounting of history and provides information that supports City decision making.

The Goals of an Historic Context Are To:

- Summarize historical trends in settlement and architecture;
- Identify architectural forms and styles that represent different time periods, geographic areas, industries, and ethnic groups;
- Identify gaps in information about architectural forms, styles, and distributions;
- Prioritize future documentation of buildings;
- Identify the architectural elements and qualities that qualify some buildings as significant (i.e., meet criteria for landmarking); and
- Understand the kinds of modifications that are and are not compatible with significant historic buildings



The Historic Context Process

To initiate this historic context, PaleoWest and the City hosted a public input session on March 3, 2017. During that session, we gathered information about what some Louisville residents feel is important for their community identity. We heard that members of the community are enjoying the present (e.g., events and shops) and looking forward to the future (e.g., Downtown East Louisville), while feeling a strong connection to the past (e.g.,

backyard gardens, family histories, and favorite old houses). Based on feedback received during this session the clearest path to preserving significant historic buildings in Louisville is

continuing to strengthen the community’s personal connections with them. PaleoWest gathered additional information for the historic context from a variety of sources, including the Louisville Historical Museum (LHM) and its quarterly publication (*The Louisville Historian*), previously completed architectural surveys and historical reports, property assessor cards, and our own visits to Louisville.

Content

This context intersperses Louisville history, building descriptions, and histories of a selection of Louisville’s businesses. It also describes some common early businesses and some typical commercial architectural forms and styles. In addition, it discusses commercial building transformations and investigates patterning in Louisville’s business types across time and space.



Photo Credit: Louisville Historical Museum

Recommendations

The historic context provides recommendations for future research, building documentation, and landmarking. These activities would further deepen our understanding of Louisville’s historical commercial architecture and businesses. PaleoWest recommends that the City do the following:

- Document additional examples of Early Twentieth-Century and Post-World War II commercial buildings in Louisville;
- Conduct landmarking outreach for the best examples of specific architectural forms and styles;
- Conduct landmarking outreach for some small historic districts; and
- Conduct further research about several post-World War II commercial buildings

Summary

In many ways, Louisville’s commercial development mirrored that of many towns and small cities across the United States. Yet, in many other ways, Louisville’s commercial development was unique. While Louisville was a coal-mining town, it was not a company town; its immigrants of diverse ethnicities developed small and large businesses based on their own skills and backgrounds, and opportunities they saw as Louisville developed. While some businesses were large, early “chain” stores, most were small, and were family-owned and run. Typical of late-nineteenth and early twentieth-century towns, Louisville saw frequent turn-over of businesses, albeit with a few lasting for decades. Even some short-lived businesses (particularly restaurants) were the sources of personal experiences that endeared the businesses to Louisville’s collective memory. Odes to some of these commercial endeavors are seen in modern business names, while others live on through people’s stories. In recent years, Louisville’s Historic Downtown has become re-energized, engendering rehabilitation of some historic commercial buildings. This is a great opportunity to integrate Louisville’s past, present, and future.

TABLE OF CONTENTS

Executive Summary	iii
Section 1: Introduction and Background	1
Introduction	2
Environmental Setting	4
Section 2: Methods	5
Methods	6
Meetings with City Representatives	6
Public Open House	6
Research	8
Fieldwork	8
Analysis	8
Section 3: Historical Background	10
Historical Background	11
Regional History Prior to Louisville’s Founding (1860–1878)	11
Louisville’s Early Development (1878–1918)	12
War Years (1918–1945)	18
Post-World War II (1945–present)	20
Some Common Early Business Types	23
Blacksmiths	23
Livery Stables	26
Drug Stores	29
General Merchandise Stores/Mercantiles	32
Saloons	38
Hotels and Boarding Houses	51
Grocery Stores	55
Restaurants	69
Newspapers	75
Section 4: Commercial Architectural Forms and Styles	80
Commercial Architectural Forms and Styles in Louisville	81
Form and Style in Commercial Architecture	81
Longstreth Terms	85
Colorado Office of Archaeology and Historic Preservation Terms	86
Combined Terms Used in This Historic Context	86
Nineteenth-Century Forms and Styles (1850–1900)	88
One-Part Commercial Block Form (ca. 1860–1950)	91
Two-Part Commercial Block Form (1850–1960)	92
False Front Form (ca. 1860–1910)	97
Corner Building Form (1900–1950)	102
Mixed-Use Residential and Commercial Buildings (1860–Present)	108
Queen Anne Style (1880–1910)	118
Italianate Style (1870–1900)	121
Early Twentieth-Century Forms and Styles (1900–1950)	124
Enframed Window Wall Form (1900–1970)	127
Temple Front Form (1900–1950)	131
Vault Form (ca. 1900–1950)	132

Mediterranean Revival Style (1920–1930)	135
International Style (1932–1960)	137
Art Deco Style (late 1920s–1950)	140
Gas Station Forms (ca. 1910–1975)	146
Post-World War II Forms and Styles (1950–1990)	157
Strip Mall/Shopping Center Form (1970s–present)	160
Neo-Mansard Form (1960–1990)	162
Late-Modern Form (1950–1990)	165
Postmodern Style (1950–1990)	167
Present-Day Forms and Styles (1990–Present)	168
New Traditional Style (1995–present)	168
21st-Century Modern (2000–Present)	171
Section 5: Previous Documentation and Commercial Patterning	172
Previous Documentation	173
Commercial Patterning	173
Remodeling	173
Changes in Building Use	176
Residential to Commercial	176
Commercial to Residential	181
Ethnic Groups	183
Moving Buildings	184
Section 6: Recommendations and Summary	186
Recommendations	187
Priorities for Future Documentation	187
Evaluation for Landmarking and Demolition Stays	188
Historic Integrity	188
Historically Compatible Modifications	190
Landmarking Outreach	192
Individual Properties	192
Nineteenth-Century Forms and Styles	193
Early Twentieth-Century Forms and Styles	193
Districts	193
Community Input	194
Summary	197
Section 7: References	199
References	200
Appendix A: Supporting Information	214
Appendix B: Photographs of Properties Recommended for Landmarking	222

LIST OF FIGURES

Figure 1. Boundary of Louisville	3
Figure 2. “Flatirons” (photo credit: Teresa Carney)	4
Figure 3. March 3, 2017, public open house (photo credit: Lauren Trice)	6
Figure 4. Favorite buildings noted during the March 3, 2017, public open house.	7

Figure 5. Nawatny’s original 1878 town plat (Bacon 2007a:3).....	14
Figure 6. Front Street, 1881 (photo credit: Louisville Historical Museum).	15
Figure 7. Main Street looking south on the 800 block, 1907 (photo credit: Louisville Historical Museum).	16
Figure 8. Main Street looking north with Town Hall on left, early 1900s (photo credit: Louisville Historical Museum).	17
Figure 9. Site of the 1926 fire, after the Telephone Exchange rubble was removed (photo credit: Louisville Historical Museum).	18
Figure 10. Louisville, ca. 1948, view to the southwest (photo credit: Louisville Historical Museum).	20
Figure 11. Louisville in 1958, view to the southwest (photo credit: Louisville Historical Museum).	22
Figure 12. S.A. Lemon’s blacksmithing advertisement in the 1892 Colorado State Business Directory.	24
Figure 13. Steinbaugh’s Blacksmithing at 800 Front Street, 1892 (photo credit: Louisville Historical Museum).	24
Figure 14. Steinbaugh’s expanded hardware store (left) in the Replica of Old Louisville located at the Louisville Historical Museum (photo credit: Louisville Historical Museum).	25
Figure 15. Stretz blacksmith shop, ca. 1914 (photo credit: Louisville Historical Museum).	25
Figure 16. Joratz former blacksmith shop, then saloon (right), ca. 1938 (photo credit: Louisville Historical Museum).	26
Figure 17. Janette Taylor, operator of a livery stable until 1901 (photo credit: Louisville Historical Museum).	27
Figure 18. James Connors livery stable, early 1900s (photo credit: Louisville Historical Museum).	28
Figure 19. Fourth of July Parade on Main Street, late 1800s or early 1900s (photo credit: Louisville Historical Museum).	28
Figure 20. Fourth of July parade on Main Street, 1910 (photo credit: Louisville Historical Museum).	29
Figure 21. Louisville Drug Company (right) at present-day 700 Main Street, ca. 1900–1908 (photo credit: Louisville Historical Museum).....	30
Figure 22. The Louisville Drug Company at present-day 740 Main Street, 1902 (photo credit: Louisville Historical Museum).	31
Figure 23. Louisville Drug, 1930s (photo credit: Louisville Historical Museum).	31
Figure 24. Bungalow Drug on the west side of the 700 block of Main Street, indicated with an arrow, unknown date (photo credit: Louisville Historical Museum).	32
Figure 25. The side of what was probably the Bungalow Drug building, ca. 1914–1918 (photo credit: Louisville Historical Museum).	32
Figure 26. Partial map of Louisville for 1880–1881.....	33
Figure 27. View west down Pine Street with Darrow’s store behind Bonton Restaurant, 1881 (photo credit: Carnegie Branch Library for Local History).	34
Figure 28. The Miners Trading Company at 701 Main Street, 1905(?) (photo credit: Louisville Historical Museum).	35
Figure 29. The State Mercantile Company building at 801 Main Street, 1910 (photo credit: Louisville Historical Museum).	36

Figure 30. Carveth Brothers & Dalby at 801 Main Street, 1948 (photo credit: Louisville Historical Museum).	36
Figure 31. 801 Main Street today.	37
Figure 32. J.M. Stoiber General Merchandise at 813 Main Street, ca. 1906–1910 (photo credit: Louisville Historical Museum).	37
Figure 33. Louisville Beer Hall at 720 Front Street, pre-1897 (photo credit: Louisville Historical Museum).	39
Figure 34. Interior of a saloon (possibly one of Di Francia’s), early 1900s (photo credit: Louisville Historical Museum).	39
Figure 35. Interior of the Twin Light Tavern, 1940s (photo credit: Louisville Historical Museum).	41
Figure 36. 728 Main Street today.	42
Figure 37. Saloons on the 700 block of Front Street, early 1900s (photo credit: Louisville Historical Museum).	43
Figure 38. Joseph Lackner’s Tavern at 1006 Pine Street in 1908 (photo credit: Louisville Historical Museum).	44
Figure 39. 1006 Pine Street today.	45
Figure 40. Franzia’s/Di Francia’s Saloon on Front Street, 1913 (photo credit: Louisville Historical Museum).	46
Figure 41. 740 Front Street today.	46
Figure 42. Andy Oates’ Sportsmen’s Palace, 1890s (photo credit: Louisville Historical Museum).	47
Figure 43. Barker’s Bar at the southwest corner of Front and Walnut Streets in the early 1900s (photo credit: Louisville Historical Museum).	48
Figure 44. The Fabrizio Saloon on Front Street, early 1900s (photo credit: Louisville Historical Museum).	48
Figure 45. The Crystal Palace, late 1800s or early 1900s (photo credit: Louisville Historical Museum).	49
Figure 46. 724 (right) and 728 (left) Main Street today.	50
Figure 47. 935 Pine Street today.	51
Figure 48. Germania House, in the 1930s, indicated with an arrow (photo credit: Louisville Historical Museum).	52
Figure 49. Caledonia Boarding House, 1914 (photo credit: Louisville Historical Museum).	53
Figure 50. The Louisville Hotel, ca. late 1800s.	54
Figure 51. The Commercial Hotel, 1915 (photo credit: Louisville Historical Museum).	54
Figure 52. Louisville subdivisions established between 1878 and 1912 (photo credit: Louisville Historical Museum).	57
Figure 53. Inside Thirlaway’s meat market, 1915 (photo credit: Louisville Historical Museum).	57
Figure 54. Interior of 732 Main Street, 1936 (photo credit: Louisville Historical Museum).	58
Figure 55. Assessor card photograph of 732 Main Street, 1948 (Louisville Historical Museum 2017).	58
Figure 56. Louisville Grocery and Market, ca. 1940 (photo credit: Louisville Historical Museum).	59
Figure 57. Assessor card photograph of 920 Main Street (right-center), 1948 (Louisville Historical Museum 2017).	60

Figure 58. 920 Main Street in 2003 (photo credit: Louisville Historical Museum).	60
Figure 59. 637 Front Street, 1966 (photo credit: Louisville Historical Museum).	61
Figure 60. 637 Main Street, 2009 (photo credit: Bridget Bacon).	61
Figure 61. 637 Front Street today.	61
Figure 62. Rex Theatre curtain showing M. Forte & Son advertisement, 1927 or 1928.	62
Figure 63. Assessor card photograph of 804 Walnut Street, 1948 (Louisville Historical Museum).	63
Figure 64. 804 Walnut Street today.	63
Figure 65. 805 (right) and 801 (left) La Farge Avenue, early 1900s (photo credit: Louisville Historical Museum).	64
Figure 66. 805 and 801 La Farge Avenue today.	64
Figure 67. Billy Austin's candy store, early 1900s (photo credit: Louisville Historical Museum).	65
Figure 68. Jacoe store at 1001 Main Street, ca. 1920s (photo credit: Louisville Historical Museum).	66
Figure 69. 1001 Main Street today.	66
Figure 70. Kate Allera's grocery store, 1929 (photo credit: Louisville Historical Museum).	67
Figure 71. Assessor card photograph of the D'Agostino family chicken coop, formerly located behind 1245 Grant Avenue, 1948 (Louisville Historical Museum 2017).	68
Figure 72. Chicken coop, formerly located behind 717 Main Street, ca. 1910 (photo credit: Louisville Historical Museum).	68
Figure 73. View west down Pine Street with Darrow's store behind Bonton Restaurant, 1881 (photo credit: Carnegie Branch Library for Local History).	69
Figure 74. Assessor card photograph of 636–640 Main Street, ca. 1948 (Louisville Historical Museum 2017).	71
Figure 75. 636–640 Main Street, 1978 (photo credit: Louisville Historical Museum).	71
Figure 76. Fire at the Blue Parrot, April 21, 1988 (photo credit: Louisville Historical Museum).	72
Figure 77. Blue Parrot neon sign.	72
Figure 78. Colacci's Restaurant, ca. 1999 (Bacon 2009b:12).	73
Figure 79. The Empire today.	74
Figure 80. Louisville post office (right) at 801 Main Street, early 1900s (photo credit: Louisville Historical Museum).	76
Figure 81. 721 Grant Avenue today.	76
Figure 82. Louisville News building on Pine Street, ca. 1908–1909 (photo credit: Louisville Historical Museum).	77
Figure 83. Assessor card photograph of 800/804 Spruce Street, 1948 (Louisville Historical Museum 2017).	78
Figure 84. 800/804 Spruce Street today.	78
Figure 85. 916 Main Street (right), 1984 (photo credit: Louisville Historical Museum).	79
Figure 86. 800 Block of Front Street in the Replica of Old Louisville located at the Louisville Historical Museum (photo credit: Louisville Historical Museum).	83
Figure 87. 909 Main Street today.	89
Figure 88. 809 Main Street today.	90
Figure 89. Buildings on the north side of Pine Street between Main and Front Streets, early 1900s (photo credit: Louisville Historical Museum).	91

Figure 90. The Miners Trading Company Building at 701 Main Street, 1905 (photo credit: Louisville Historical Museum).	93
Figure 91. 728 Front Street, 1893 (photo credit: Carnegie Branch Library for Local History).	94
Figure 92. 728 Front Street, ca. 1960s or 1970s (photo credit: Louisville Historical Museum).	94
Figure 93. 728 Front Street today.	95
Figure 94. 1005 Main Street (center), early 1900s (photo credit: Louisville Historical Museum).	96
Figure 95. Barker's Bar at the southwest corner of Front and Walnut Streets in the 1890s (photo credit: Louisville Historical Museum).	96
Figure 96. Assessor card photograph of 809 Main Street, 1950 (Louisville Historical Museum 2017).	98
Figure 97. 927 Main Street today.	99
Figure 98. 1001 Main Street today.	99
Figure 99. 801 Main Street, 1909 (photo credit: Louisville Historical Museum).	100
Figure 100. 801 Main Street today.	101
Figure 101. 740 Front Street, 1984 (photo credit: Louisville Historical Museum).	103
Figure 102. 740 Front Street today.	103
Figure 103. 1006 Pine Street, 1908 (photo credit: Louisville Historical Museum).	104
Figure 104. 1006 Pine Street today.	104
Figure 105. Kate Allera's grocery store, 1929 (photo credit: Louisville Historical Museum).	105
Figure 106. Kate Allera's grocery store, early 1900s (photo credit: Louisville Historical Museum).	105
Figure 107. 700 Main Street, unknown date (photo credit: Louisville Historical Museum).	106
Figure 108. 700 Main Street today.	107
Figure 109. The Telephone Exchange building and residence, post-1908 (photo credit: Louisville Historical Museum).	109
Figure 110. Assessor card photograph of 625 Main Street, 1948 (Louisville Historical Museum 2017).	110
Figure 111. 625 Main Street today.	111
Figure 112. Assessor card photograph of 641 Main Street, 1948 (Louisville Historical Museum 2017).	112
Figure 113. 641 Main Street today.	112
Figure 114. Excerpt from the 1893 Sanborn Fire Insurance map showing 724 (lower) and 728 (upper) Main Street as a dwelling ("D") and an office ("Off.") (Bacon 2012a:4).	113
Figure 115. Wolfer House (left) and post office (right) at 801 Main Street, early 1900s (photo credit: Louisville Historical Museum).	114
Figure 116. Assessor card photograph of 901 Main Street, 1948 (Louisville Historical Museum 2017).	114
Figure 117. 901 Main Street today.	115
Figure 118. 844 Main Street (left), 1925 (photo credit: Louisville Historical Museum).	116
Figure 119. 844 Main Street (left), 1930 (photo credit: Louisville Historical Museum).	116
Figure 120. 844 Main Street today.	117
Figure 121. 1006 Pine Street, 1908 (photo credit: Louisville Historical Museum).	119
Figure 122. Former Joratz saloon, ca. 1938 (right) (photo credit: Louisville Historical Museum).	119

Figure 123. Saloons on the east side of the 800 block of Front Street, early 1900s (photo credit: Louisville Historical Museum).	120
Figure 124. West side of the 800 block of Main Street, 1924 (photo credit: Louisville Historical Museum).	120
Figure 125. 728 Front Street, 1893 (photo credit: Carnegie Branch Library for Local History).	122
Figure 126. Joseph Lackner's Tavern at 1006 Pine Street, 1908 (photo credit: Louisville Historical Museum).	122
Figure 127. The Model Theatre, formerly at 821 Main Street, ca. 1912 (photo credit: Louisville Historical Museum).	123
Figure 128. Composite of assessor cards for 816 Main Street, 1950 (Louisville Historical Museum 2017).	125
Figure 129. 816 Main Street, ca. 1970s (photo credit: Louisville Historical Museum).	126
Figure 130. 816 Main Street today.	126
Figure 131. 722 Main Street, 1960 (photo credit: Louisville Historical Museum).	127
Figure 132. 722 Main Street today.	128
Figure 133. 712 Main Street, 1978 (photo credit: Louisville Historical Museum).	128
Figure 134. 712 Main Street today.	129
Figure 135. 820 Main Street, 1956 or later (photo credit: Louisville Historical Museum).	130
Figure 136. Assessor card photograph of 908 Main Street, 1955 (Louisville Historical Museum 2017).	130
Figure 137. 844 Main Street, 1930 (photo credit: Louisville Historical Museum).	131
Figure 138. 817 Main Street, 1919 (photo credit: Louisville Historical Museum).	133
Figure 139. Assessor card photograph of 817 Main Street, 1948 (Louisville Historical Museum 2017).	133
Figure 140. 817 Main Street today.	134
Figure 141. Assessor card photograph of 808 Main Street, 1950 (Louisville Historical Museum 2017).	136
Figure 142. 808 Main Street today.	136
Figure 143. Assessor card photograph of 1100 Pine Street, 1955 (Louisville Historical Museum 2017).	138
Figure 144. 1100 Pine Street today.	138
Figure 145. Assessor card photograph of 800 Jefferson Avenue, 1958 (Louisville Historical Museum 2017).	139
Figure 146. 800 Jefferson Avenue today.	139
Figure 147. 724 and 728 Main Street, 1915 (photo credit: Louisville Historical Museum).	140
Figure 148. 724 and 728 Main Street, 1978 (photo credit: Louisville Historical Museum).	141
Figure 149. 724 and 728 Main Street today.	141
Figure 150. Assessor card photograph of 805 La Farge Avenue (right), 1950 (Louisville Historical Museum 2017).	142
Figure 151. 820 Main Street, early 1900s (photo credit: Louisville Historical Museum).	143
Figure 152. 820 Main Street partial façade, 1930s (photo credit: Louisville Historical Museum).	143
Figure 153. 820 Main Street, 1948 (photo credit: Louisville Historical Museum).	144
Figure 154. Former Louisville High School, ca. 1940s (photo credit: Louisville Historical Museum).	145

Figure 155. 900 Main Street, early 1900s (photo credit: Louisville Historical Museum).....	147
Figure 156. 900 Main Street after addition of gas station canopy, ca. 1920s (photo credit: Louisville Historical Museum).	148
Figure 157. Assessor card photograph of 900 Main Street, 1950 (Louisville Historical Museum 2017).	148
Figure 158. 900 Main Street today.	149
Figure 159. Ed. Hockaday’s Service Station, ca. 1920s (photo credit: Louisville Historical Museum).	149
Figure 160. Eberharter Service Station, 1940 (photo credit: Carnegie Branch Library for Local History).	150
Figure 161. Standard Gas Station, 1979 (photo credit: Louisville Historical Museum).	152
Figure 162. 947 Pine Street today.	152
Figure 163. 520 McCaslin Boulevard today.	153
Figure 164. Assessor card photograph of 701 Main Street as Tony and Jim’s, 1948 (Louisville Historical Museum 2017).	154
Figure 165. 701 Main Street, ca. 1978 (photo credit: Louisville Historical Museum).....	154
Figure 166. 701 Main Street today.	155
Figure 167. School House Café and Texaco gas pump, 1949 (photo credit: Louisville Historical Museum).	155
Figure 168. Perrella Motor Company, 1919 (photo credit: Louisville Historical Museum).	156
Figure 169. Perrella Motor Company, 1958 (photo credit: Louisville Historical Museum).	156
Figure 170. Main Street, 1979 (photo credit: Louisville Historical Museum).	158
Figure 171. Centennial Valley annexation (John Haines Land Consulting 1979).	159
Figure 172. Village Square at 645 E. South Boulder Road today.	160
Figure 173. 1140 E. South Boulder Road today.	160
Figure 174. Shopping Center near McCaslin and U.S. Highway 36 today.	161
Figure 175. 544 County Road today.	162
Figure 176. 800–804 Main Street today.	163
Figure 177. 800–804 Main Street (right), ca. 1950 (photo credit: Louisville Historical Museum).	163
Figure 178. 800–804 Main Street, 1973 (photo credit: Louisville Historical Museum).	163
Figure 179. Assessor photograph of 1240 Main Street, pre-2010 (Boulder County 2017).....	164
Figure 180. 1240 Main Street today.	164
Figure 181. 333 W. South Boulder Road today.....	165
Figure 182. Assessor card photograph for 815 Walnut, 1981 (Louisville Historical Museum 2017).	166
Figure 183. 809/811 Walnut Street today.	166
Figure 184. 833 Main Street today.	167
Figure 185. 625 Main Street today.	169
Figure 186. 841 Front Street today.	169
Figure 187. 1314 Main Street today.	170
Figure 188. 901 Front Street today.	170
Figure 189. 1340 Main Street today.	170
Figure 190. 21st-Century Modern commercial building in DELO today.....	171
Figure 191. 800 block of Main Street, 1915 (photo credit: Louisville Historical Museum).	174
Figure 192. 800–804 Main Street, 1950 (photo credit: Louisville Historical Museum).	175

Figure 193. 800–804 Main Street, 1973 (photo credit: Louisville Historical Museum).	175
Figure 194. 800–804 Main Street today.	176
Figure 195. 836 Main Street (right), ca. 1925 (photo credit: Louisville Historical Museum)....	177
Figure 196. 836 Main Street today.	177
Figure 197. 931 Main Street, 1978 (photo credit: Louisville Historical Museum).	178
Figure 198. 931 Main Street today.	179
Figure 199. Assessor card photograph of 932 Walnut Street, 1977 (Louisville Historical Museum 2017).	179
Figure 200. 932 Walnut Street today.	180
Figure 201. 945 Front Street, unknown date (photo credit: Louisville Historical Museum).....	180
Figure 202. 945 Front Street today.	181
Figure 203. Assessor card photograph of 913 Main Street, 1950 (Louisville Historical Museum 2017).	182
Figure 204. 913 Main Street today.	182
Figure 205. Moving the former Caledonia Boarding House, 1919 (photo credit: Louisville Historical Museum).	184
Figure 206. 1160 E. South Boulder Road today.	185
Figure 207. Public comments about “my favorite building.”	195
Figure 208. 890 W. Cherry Street today.	197
Figure B.1. 809 Main Street.....	223
Figure B.2. 909 Main Street.....	224
Figure B.3. 844 Main Street.....	225
Figure B.4. 808 Main Street.....	226
Figure B.5. 724 Main Street.....	227
Figure B.6. 728 Main Street.....	227
Figure B.7. 916 Main Street.....	228
Figure B.8. 920 Main Street.....	228
Figure B.9. Art Deco pairs at 724 and 728 Main Street.	229
Figure B.10. Art Deco pairs at 916 and 920 Main Street.	229
Figure B.11. 641 Main Street mixed-use residential and commercial.....	230
Figure B.12. 724 and 728 Main Street mixed-use residential and commercial.....	230
Figure B.13. 844 Main Street mixed-use residential and commercial.....	231
Figure B.14. 913 Main Street mixed-use residential and commercial.....	231
Figure B.15. 1001 Main Street mixed-use residential and commercial.....	232
Figure B.16. 804 Walnut Street mixed-use residential and commercial.	232
Figure B.17. 800/804 Spruce Street.....	233

LIST OF TABLES

Table 1. Properties Recommended for Recording.....	188
Table 2. Properties Recommended for Further Investigation.....	188
Table A.1. Louisville Commercial Buildings Included in Study.....	215
Table A.2. Louisville Businesses Listed in Directories between 1879 and 1909.....	220

SECTION 1: INTRODUCTION AND BACKGROUND



Photo Credit: Louisville Historical Museum

INTRODUCTION

This historic context documents Louisville, Colorado's historical and modern commercial development from 1878 to 2017. While this context touches on commercial development across the city of Louisville (Figure 1), it puts the most emphasis on Louisville's Historic Downtown area. Unfortunately, this context cannot touch on every business that has existed in Louisville, so the context discusses a selection of businesses that are rare today, that are typical of historical Louisville, and/or that are well known. PaleoWest Archaeology (PaleoWest) wrote this historic context for the City of Louisville (City) to help the City implement its city-wide Preservation Master Plan (Plan). The Plan recommends the preparation of historic contexts as a means to strengthen historic preservation practice in Louisville and "to support responsible decision-making and facilitate interpretation" (City of Louisville 2015:22). As the Plan states, "Historic contexts explore important themes to share stories of the past and promote understanding of Louisville's built environment" (City of Louisville 2015:26) and "Historic contexts tell the stories of specific people and places at a certain time, linking those themes back to actual historic buildings and sites" (City of Louisville 2015:A-3).

PaleoWest structured our research and writing in keeping with the Plan's description of the roles of an historic context: 1) explains what is most important to community identity; 2) emphasizes stories and human experience; 3) complements historical and architectural surveys; and 4) serves as a precursor to landmarking and the identification of historic districts (City of Louisville 2015:B-1).

Accordingly, this document does the following:

- Describes the project impetus and its goals and parameters;
- outlines the methods PaleoWest used to gather information, including community input;
- Summarizes Louisville's history, with an emphasis on the national and local events and trends that helped shape Louisville's commercial development;
- Discusses some early business types seen in Louisville;
- Describes and illustrates some commercial architectural forms and styles PaleoWest observed in Louisville across approximately 80 buildings and provides a list of the defining characteristics of each;
- Addresses some commercial building forms found in Louisville that do not fall within specific form categories;
- Identifies priorities for future architectural documentation and investigation;
- Defines the physical characteristics that must be maintained in order for commercial buildings to be landmarkable;
- Discusses the kinds of modifications that could be historically compatible with specific commercial architectural forms and styles; and
- Provides a list of properties and potential districts recommended for landmarking outreach.

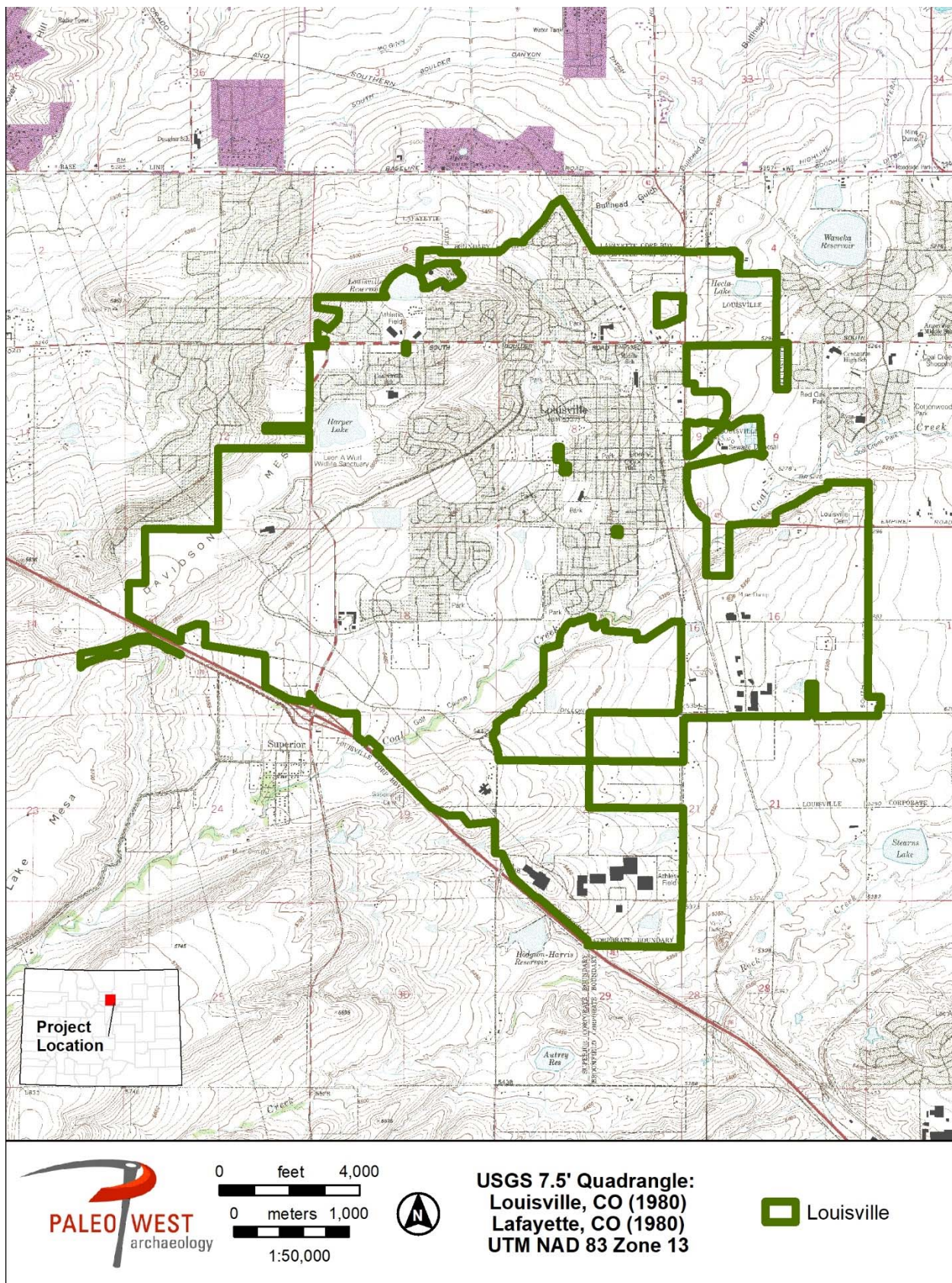


Figure 1. Boundary of Louisville.

ENVIRONMENTAL SETTING

The city of Louisville lies at an average elevation of 5,335 feet. This is within the Colorado Piedmont portion of the Great Plains physiographic province, just east of the hogbacks/foothills transition zone between the piedmont and the Southern Rocky Mountains physiographic province (Colorado Geological Survey 2011). Louisville is generally underlain by sandy loams and sandy clay loams, which are derived from ancient wind-reworked alluvial (waterborne) and eolian (windborne) sediments (Natural Resources Conservation Service 2017). Natural vegetative communities for the Piedmont are mixed-grass to tall grass prairie and include big and little bluestem, mountain muhly, green needlegrass, western wheatgrass, sand dropseed, blue grama grass, and needle-and-thread grass (Colorado State University Colorado Natural Heritage Program 2005) (Figure 2).

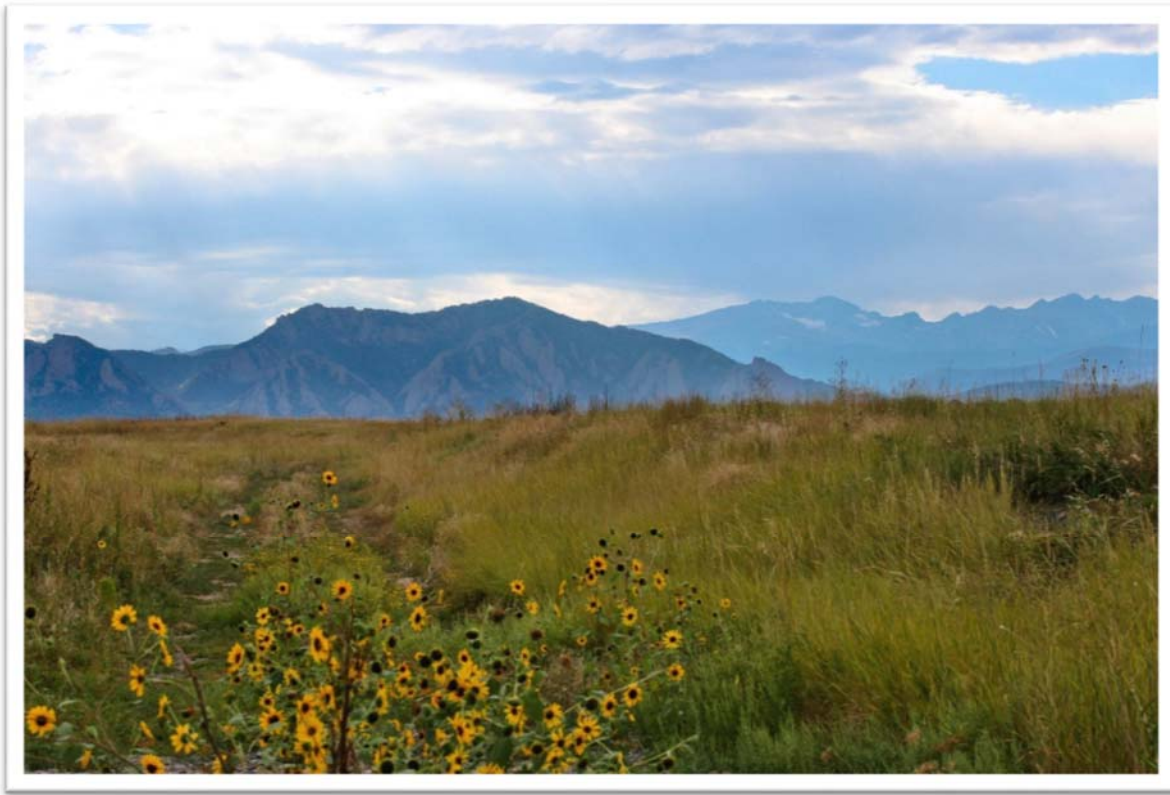


Figure 2. “Flatirons” (photo credit: Teresa Carney).

SECTION 2: METHODS



METHODS

MEETINGS WITH CITY REPRESENTATIVES

PaleoWest began work on this historic context by meeting with City of Louisville Planning Department staff member, Lauren Trice, and Louisville Historical Museum (Museum or LHM) director, Bridget Bacon, on October 27, 2016. Dr. Rebecca Schwendler of PaleoWest also conducted a walking tour of Louisville's Historic Downtown and Old Town with Ms. Trice and met with her to discuss the project on several subsequent occasions. Dr. Schwendler presented a summary of the proposed historic contexts project to the Louisville Historic Preservation Commission (HPC) on November 21, 2016.

PUBLIC OPEN HOUSE

On March 3, 2017, PaleoWest helped City staff host an interactive open house at City Hall to inform the public about the historic contexts project and to solicit stories and information about Louisville's commercial, residential, and industrial development (Figure 3). We provided numerous, diverse key words (e.g., "History," "Recent," "Future," "1970s," and "2010s") and asked members of the public to write down stories and thoughts that came to mind as a result. We also asked the public to fill in open-ended statements (e.g., "I think the _____ house/building/place is important because:") and to write down their favorite building (Figure 4).



Figure 3. March 3, 2017, public open house (photo credit: Lauren Trice).

RESEARCH

Over a period of months, PaleoWest read as much information as possible about Louisville's history. Sources included past issues of the Museum's quarterly publication, *The Louisville Historian*, previously completed architectural surveys and reports, the City's website, other online information, public input gathered while the City was developing its Plan, historical photographs, public education presentations, assessor cards, Sanborn Fire Insurance maps, historical newspapers, and personal stories. PaleoWest obtained geographic information system (GIS) shapefiles of Louisville's Old Town Overlay District and subdivision boundaries from the City. In addition, PaleoWest requested a file search of the Office of Archaeology and Historic Preservation's (OAHP's) COMPASS database to obtain information about previously recorded historical resources in Louisville.

FIELDWORK

After gaining a preliminary understanding of Louisville's history and previously recorded commercial buildings, Dr. Schwendler made multiple tours of Louisville, viewing from public rights-of-way the exterior of every commercial building within Historic Downtown, and a sampling of other commercial buildings and areas within Louisville. Before, during, and after tours of Louisville, Dr. Schwendler created a tally of as many commercial building forms and styles as possible. She used information previously gathered by other recorders, as a starting point. She compared recommendations of architectural style to her own observations and made more specific notes about apparent architectural forms and styles in cases where no specific information was already offered. These were not full architectural inventories; Dr. Schwendler used observations from public rights-of-way to identify likely historical building forms and/or degrees of remodeling. Prior to and/or after field visits, Dr. Schwendler consulted assessor cards and historical photographs to clarify the architectural history of buildings that appear to have seen major modifications. She classified a building's form or style based on historical photographs and/or Louisville's Historic Downtown replica in cases where the modern forms clearly are not original; many commercial buildings have been transformed from one form or style into another and the tally records their historical, not modern, appearance. In addition to walking and/or driving past dozens of commercial buildings and taking photographs of those located in Historic Downtown, Dr. Schwendler used Google Maps to study many additional commercial buildings located outside Historic Downtown. To obtain construction dates, Dr. Schwendler consulted online Boulder County Assessor Office records (Boulder County 2017), previous property histories and architectural inventories, and dates associated with historical photographs. Assessor Office construction dates are sometimes inaccurate by a few or many years, but the scope of this historic context was such that PaleoWest did not investigate construction dates beyond those provided in the aforementioned sources.

ANALYSIS

The overarching goals of PaleoWest's analysis were to understand the diversity and geographic patterning in Louisville's businesses and commercial architecture; to determine how those patterns related to larger regional and national trends; to understand Louisville's unique

commercial development in relation to industry, socio-economic status, ethnicity, and/or other factors; and to identify properties that may be high priorities for future recording and/or landmarking. To help understand patterning, Dr. Schwendler created a master list of properties organized by location and containing associated dates and architectural forms and styles (Table A.1, Appendix A). She also qualitatively compared the history of different buildings and their sometimes changing architectural forms and styles to look for patterning according to chronological, socioeconomic, ethnic, and cultural factors.

PaleoWest used field observations and historical research to identify properties to recommend for future documentation, investigation, and landmarking. We noted that most commercial buildings in Louisville have already been documented, so we recommend just a few properties for future documentation; all of these date to the under-represented post-World War II (WWII) period. We also recommend further investigation of a handful of previously documented properties, all of which also fall within the post-WWII period. For landmarking outreach, we prioritized properties that appear to retain most of their original architectural details and materials and were constructed in or before 1955 (when the last coal mines closed), which is the City's cut-off date for landmarking (City of Louisville 2015:ii). Specific properties are discussed below in the Landmarking Outreach section below.

SECTION 3: HISTORICAL BACKGROUND



Photo Credit: Louisville Historical Museum

HISTORICAL BACKGROUND

REGIONAL HISTORY PRIOR TO LOUISVILLE'S FOUNDING (1860–1878)

The year 1860 is used as a somewhat arbitrary beginning of the Historic period in Colorado; in that year, Euro-Americans (Anglos) firmly established their control over most lands in the eastern part of the state. They relegated the Native American tribes of the Cheyenne and Arapaho to a reservation that was much smaller than their traditional hunting grounds, which had been loosely defined by the Platte River on the north and the Arkansas River on the south and included much of present-day eastern Colorado, southeastern Wyoming, southwestern Nebraska, and western Kansas (Fowler 2001). This tightening of Anglo control over Native Americans was precipitated by numerous events and the dramatically increasing numbers of Anglos who were moving into the West. Following the California Gold Rush, a steady stream of miners, beginning in 1849, traveled through portions of Colorado's Front Range along overland routes, such as Trapper's Trail and the Cherokee Trail, to reach mining sites. In 1858, gold was discovered at the confluence of the Platte River and Cherry Creek in present-day Denver. This discovery brought significantly larger numbers of Anglo settlers to the Front Range, with miners moving onto lands reserved for tribes and demanding that the federal government dissolve Indian claims (Clark 1999). In reaction, the Northern Arapahoe began to withdraw into Wyoming and Montana, allying themselves with the Sioux and Northern Cheyenne tribes, and the Southern Arapaho withdrew down the Arkansas River (Fowler 2001). At the same time, the federal government and settlers exerted still more control over land and resources.

During a meeting with the federal government in 1860, the southern Cheyenne and Arapaho agreed to give up their previously defined lands, except for a triangular-shaped area located between the Arkansas River and Sand Creek, located approximately 200 miles (322 km) southeast of Louisville. Each tribal member was to receive 40 acres of land within this new reservation. The government also promised a \$30,000 subsidy to tribes for 15 years and the building of a grist mill, saw mill, and schools (Ubbelohde et al. 1995). However, not all tribal members were in agreement and not all remained on assigned reservation lands. In 1861, the Colorado Territory was established. Tensions between Native Americans and Anglos continued to increase after the establishment of the Colorado Territory, resulting in the killing of the Anglo Hungate family of four in 1864, approximately 25 miles (40 km) southeast of Denver. The Arapaho and Cheyenne leaders went to Fort Lyon, less than 200 miles (322 km) south-southeast of Louisville, to make peace, and many families camped on their Sand Creek Reservation during the late fall. On November 29, 1864, Colonel John Chivington, a Methodist clergyman, launched a surprise attack on more than 500 Arapaho and Cheyenne living at Sand Creek. Chivington's troops killed at least 100 people, primarily women, children, and the elderly. After subsequent revenge and counter attacks, the government crafted the Medicine Lodge Creek Treaty in October 1867, whereby the southern Cheyenne and Arapaho agreed to move to Indian Territory in present-day Oklahoma. More Anglo-Native American skirmishes occurred over the next two years, with the final military engagement between Native Americans and federal troops occurring at Summit Springs in northeastern Colorado. After that time, Colorado's Front Range was permanently opened for rapid Anglo exploitation and settlement (Ubbelohde et al. 1995).

Denver and Golden, Colorado were founded at the end of the 1850s as a result of the nearby discovery of gold. First Golden, and then Denver beginning in 1867, served as seats of government for the newly created Colorado Territory. Boulder became the county seat of Boulder County that same year. Coal mining was the most prevalent mining industry in Boulder County, with small-scale mining in this Northern Coalfield underway by 1860. The earliest coal mines in the county were located largely near the future settlements of Marshall and Erie, where coal seams angled up to or near the ground surface. This allowed for shallow mining that required relatively little investment of capital. Large-scale coal mining required railroads to transport coal to markets, and the railroads themselves ran on coal. As a result, the two industries became intertwined. A spur of the Union Pacific Railroad leading to Erie was completed in January 1871, making the general area more attractive for development (Lindquist 2010). Prior to the development of coal mining, most of Boulder County was used for agriculture. Mining speculators and investors would often purchase land from farmers who had obtained land patents if the speculators believed the lands might be underlain by good coal deposits (Bacon 2016a).

LOUISVILLE'S EARLY DEVELOPMENT (1878–1918)

Three men laid the groundwork for Louisville's founding by Louis Nawatny in 1878: William A.H. Loveland (1826–1894), Charles C. Welch (1830–1908), and William A. Davidson (1817–1892). All three had participated in the California Gold Rush of 1848–1855 and subsequently settled in Golden (Lindquist 2010). Loveland was the co-founder and then-president of the Colorado and Clear Creek Railroad Company in 1865. In 1866, the railroad changed its name to the Colorado Central & Pacific Railroad. It reorganized and became the Colorado Central Railroad Company (CCR) in 1868 (Baldwin 2007). In 1872, the CCR completed a line from Golden to Denver. When the widespread financial crisis and economic depression in Europe and the United States (known as the Panic of 1873) hit, the CCR had graded and laid rails for another line slated to run from Golden through Boulder, Longmont, and beyond the east border of Boulder County to Julesburg. That line was completed a few years later and, by 1877, it included a stop called "Coal Creek" near present-day Pine Street in Historic Downtown Louisville. In 1879, after the town of Louisville was created, Louisville was listed as a stop on the CCR schedule. The railroad line through Louisville became the Union Pacific in 1880, and the Colorado & Southern Railway (C&S) in 1898 (Avenue L Architects 2013:4-15).

Welch had gained mining experience in California and Australia before coming to Colorado in March 1860. For six years, he operated multiple mining and sawmill enterprises in Boulder, Clear Creek, and Gilpin counties. He settled in Golden in 1867 and began a 25-year-long business relationship with Loveland related to, among other industries, mining, railroads, and real estate development. He was also a partner in the CCR. The Union Pacific owned the majority of shares in the CCR but Loveland led the minority stakeholders. After Loveland and others negotiated with the Union Pacific, the railroad agreed to fund the construction of a new line from Longmont to Cheyenne, where it connected with the transcontinental railroad. Welch was in charge of that construction, which he completed by November 1, 1877 (Lindquist 2010).

Davidson was an entrepreneur who, with his partner, Samuel Breath, established Boulder's first grocery and mining supply store in a log cabin that they built on the northeast corner of 11th and

Pearl Streets. Davidson discovered the Niwot coal mine and, subsequently, formed the Davidson Coal and Iron Company (DCIC). DCIC came to own more than 7,000 acres of land next to Davidson's own 600-acre farm in east Boulder. In 1872, Davidson constructed a ditch (Davidson Ditch) that diverted water from South Boulder Creek and ran for 11 miles across present-day Davidson Mesa to present-day Louisville. The Davidson Ditch played a vital role in the development of coal mining and agriculture in Boulder County (Black 2017).

Louis Nawatny, a German immigrant, was born in 1835. He was a mid-level manager for the UP when the first transcontinental railroad was constructed between 1863 and 1869 (Avenue L Architects 2013:4-2). Nawatny arrived in Boulder County by at least the mid-1870s and became a respected citizen and construction and labor manager. Welch became interested in opening a new coal mine in Boulder County and was drawn to Nawatny for his experience, reputation, and lack of association with DCIC. On July 25, 1877, Nawatny leased the exclusive right to mine coal on 160 acres of land owned by David Kerr, northeast of the present-day intersection of SH 42 and 96th Street, for 15 years. In return, Nawatny gave Kerr a royalty of five cents per ton of coal. The next day, Nawatny assigned the lease to Welch for one dollar and, on August 26, 1877, Welch entered into a land contract to purchase 240 acres north of Kerr's farm for \$4,800, or \$20 per acre. This was an inflated rate for the time. After Welch had both the lease and the adjacent 240 acres, he filed both transactions with the Boulder County Clerk. Nawatny then constructed a two-story house on what was then U.S. government land, just west of the railroad tracks that ran past Kerr's property, on the present-day southwest corner of Front and Pine Streets in Louisville. On February 11, 1878, Welch replaced Nawatny and Kerr's 15-year lease with one between Welch and Kerr for 75 years. Welch initially appointed Nawatny superintendent of the new mine (called the Welch Mine) but soon hired a replacement manager who had more coal mining experience. Welch shifted Nawatny to developing the town of Louisville (Lindquist 2010).

In 1878, Welch provided financial support for Nawatny to purchase land from the federal government. Nawatny filed a town plat, comprising 20 acres and 85 lots, on the land and named the town of Louisville after himself (Lindquist 2010:11). This area included the present-day 600 to 900 blocks of Front Street and Main Street (called Second Street until the 1920s), and the cross-streets of Walnut, Spruce, and Pine (Bacon 2007a:3). The area was bounded by the CCR tracks on the east, present-day South Street on the north, the alley west of present-day Main Street on the west, and present-day Elm Street on the south (Avenue L Architects 2013:4-2) (Figure 5). By May of 1878, approximately 75 people lived within the platted area. Nawatny, or his representative, applied for a local post office on May 7, 1878, listing Nawatny's wife, Kate, as postmaster (Avenue L Architects 2013:4-2; Lindquist 2010:12).



Figure 5. Nawatny's original 1878 town plat (Bacon 2007a:3).

In 1880, approximately 500 people lived in the town of Louisville, including around 180 miners. Another 130 people lived on surrounding farms. Only 30 people, representing approximately seven percent of the town's inhabitants, were born in the United States; most of the others were western European immigrants (Avenue L Architects 2013:4-8). Despite the small number of residents, Louisville businesses were already expanding in 1880. For example, *Boulder News and Courier* issues for January and February reported that Stokes & Co. contractors and builders were to construct five houses the following week; Mr. V. Plain would soon open a barber shop; A.T. Henry & Co. had just constructed an addition to their saloon; and Simpson Bros. was building an addition to their general merchandise store (Lindquist 2010:15).

The Town of Louisville was incorporated on May 26, 1882, and citizens elected John H. Simpson, who owned a general merchandise store that sold dry goods, boots, shoes, groceries, hardware, produce, and building materials, as the first mayor (Lindquist 2010:16). George Giles was one of the town's earliest residents; as a carpenter, he built many of the town's early houses (Avenue L Architects 2013:4-17). By 1882, Louisville contained the Miner's Co-operative Store, four mercantiles/general merchandise stores (including Simpson's), and eight saloons (Lindquist

2010). Most of Louisville's early businesses were within or near the original eight blocks of the town, located just west of the railroad tracks (Whissen 1982:6).

Front Street was Louisville's first commercial district and has remained such through the present day. In the late 1800s, Front Street featured a line-up of one- and two-story wooden buildings (Figure 6). They largely contained saloons, which acted as the town's social center for men, blacksmith shops, livery stables, and lumber yards.



Figure 6. Front Street, 1881 (photo credit: Louisville Historical Museum).

Louisville's mines brought more people to town and more demand for commercial and personal supplies. After new mines, including the Acme, Ajax, and Hecla, opened between 1888 and 1890, Lockwood Trading Company opened a Louisville store. That store featured the only public telephone in town, although telephone service was available to four other Louisville businesses. At the time, Lockwood was the largest mercantile company in Colorado outside of Denver. Concomitantly, the organizers of the Acme Mine, Lyman Andrews and John Chambers, expanded their general merchandise business. New businesses also opened, including saloons, two gristmills, two livery stables, and a cheese factory and creamery located south of town (Bacon 2012a:4; Lindquist 2012:8). Main Street was largely residential during these early years, with the exception of some commercial buildings located between 800 and 808 Main Street (Bacon 2009a:4); the 1893 Sanborn Fire Insurance Map shows that a dwelling was present on every lot located on the west side of the 800 block of Main Street (Bacon 2010a:2). However, by that same year, several new residential subdivisions were platted outside the original town and Main Street began to morph from a predominantly residential area to a commercial and administrative center (Bacon 2008a:7) (Figure 7).



Figure 7. Main Street looking south on the 800 block, 1907 (photo credit: Louisville Historical Museum).

In 1895, the town reservoir was constructed and the volunteer fire department was established (Whissen 1982:15). In 1896, approximately 1,500 people lived in Louisville. The town's economy was centered on coal mining and farming, with smaller businesses and services supporting those two industries. The 1896 Boulder County Directory advertised: "LOUISVILLE is a progressive and prosperous city...In a word, Louisville is a bright, social and flourishing little city" (Hamm 1896). In 1899, the town hall was constructed, and electricity became available (Whissen 1982:15). A new combination town hall and fire station was built near the northwest corner of Main and Pine Streets in 1902 (Figure 8); its bell was removed on February 21, 1953, and now sits in front of Louisville's modern fire station at 1240 Main Street (Moynihan 2009:2).



Figure 8. Main Street looking north with Town Hall on left, early 1900s (photo credit: Louisville Historical Museum).

In 1903, telephones were installed across Louisville (Barlow et al. 2013:18). By 1904, according to that year's business directory, there were 15 carpenters, seven contractors, four painters, a plumber, and two stone masons in the town (Barlow et al. 2013:18). The peak of coal mining in Louisville occurred between 1907 and 1909 when 12 of the town's 30 total mines operated simultaneously (City of Louisville 2014). By 1909, Louisville's population had increased to 3,200 and more than 12 trains stopped in town—carrying passengers, coal, and other freight. That same year, the Denver Interurban Company, using C&S tracks, operated 16 passenger trains a day between Denver and Boulder, with stops in Louisville and other Front Range towns (Avenue L Architects 2013:4-15; McWilliams 2000a). The sub-bituminous coal yielded by Louisville's mines was poor quality and disintegrated rapidly once exposed to the atmosphere, so coal mining was conducted largely during the cold months of the year to heat houses and other buildings. During warm months, when less coal was needed, many coal miners farmed and performed other odd jobs (Avenue L Architects 2013:4-8; Bacon 2011a:1; City of Louisville 2014). The coal miners' Long Strike of 1910–1914, as well as World War I (WWI) (1914–1918) and Prohibition (1916–1933), led to a dramatic and multi-decade decrease in the town's population and subsequent rate of growth; the population plummeted to 1,706 by 1910 and reached only 2,023 by 1940; the population did not return to its pre-1910 level until the late 1970s (Barlow et al. 2013:26; Whissen 1982).

WAR YEARS (1918–1945)

Many of Louisville's young men left the town to participate in WWI and World War II (WWII). These events, in conjunction with the local economic downturn, followed by the Great Depression (1929–1939), led to continued slow growth in the town's population during the war years. Between 1910 and 1940, Louisville's population increased by just over 300 people and decreased again by approximately 45 people by 1950 (Barlow et al. 2013:7, 26).

Another temporary challenge was that Louisville's commercial area experienced a destructive fire in November 1926 that removed some of the oldest commercial buildings on Main Street (Figure 9). The fire started behind the Perrella Garage building, located at 808 Main Street. A passenger disembarking from the 12:30 am Interurban train saw the fire, and the Louisville Hose Cart Team responded, but the fire was so large and intense that they called the Boulder fire department to assist. Despite attempts to save the buildings, the Hub Store at 800 Main Street and First State Bank at 804 Main Street were severely damaged, and the Perrella Garage at 808 Main Street and the Telephone Exchange on the garage's north side appear to have been destroyed. Due to the wind's abatement and the firemen's hard work, other commercial buildings on Main Street were not impacted. Members of the Williams family, which owned 800 and 804 Main Street from 1895 to the early 1970s, rebuilt the Hub Store and First State Bank. In contrast, the Telephone Exchange moved to a new brick Craftsman style bungalow at 913 Main Street and the Perrella Garage moved to a building formerly located on the southwest corner of Main and Walnut Street, where Chase Bank is today. (Bacon 2009a:5–6).



Figure 9. Site of the 1926 fire, after the Telephone Exchange rubble was removed (photo credit: Louisville Historical Museum).

Despite these national and local setbacks, Louisville fared better than many other small Western towns because its mines remained open during the Great Depression and increased in number in the early 1930s. This was due, in part, to the low quality of Louisville's coal, which allowed it to be used only by local residents, businesses, and the railroad. As a result, Louisville's coal industry was relatively independent and not strongly tied to the regional or national economy (Bacon 2011a:1). Still, many store owners had to help their customers through the hard years of the Great Depression (Bacon 2011a:2). Some stores allowed people to purchase goods on credit, especially during the summer when the miners were not working in the mines. When the mines re-opened around October and miners started to receive regular paychecks again, they were better able to pay off their store tabs. One factor that probably contributed to the success or failure of Louisville businesses during the first half of the twentieth century was the size of their financial reserves, which were necessary for carrying them through these times of delayed payment (Bridget Bacon, personal communication, October 3, 2017).

Louisville's population growth during the war years was facilitated by an influx of coal miners from more hard-hit areas, including Missouri, Illinois, Kentucky, and Tennessee (Bacon 2011a:2, 2015a:3). Beginning during WWI, the United States began to diversify its fuel use and expand the industries of natural gas, oil, and later, hydroelectric power. During the early twentieth century, Colorado saw a downturn in the mining of gold, silver, lead, and other metals. These industries had relied heavily on coal to create power for milling, smelting, ore reduction, and railroad transportation of raw and finished products (Avenue L Architects 2013:4–11). By the end of WWII, Louisville's coal industry was in marked decline. The final blow for most local coal mines occurred in 1954, when the Burlington Northern Railroad, which had taken over the line through Louisville, switched from coal power to diesel fuel (McWilliams and McWilliams 2000a:4). Between the 1930s and 1950s, people moved some houses from nearby mines to Louisville (e.g., Monarch Mine and Industrial Mine) when the mines closed (Bacon 2011b). In general, Louisville's housing industry was very slow during this period. Figure 10 shows an aerial view of Louisville in ca. 1948.



Figure 10. Louisville, ca. 1948, view to the southwest (photo credit: Louisville Historical Museum).

POST-WORLD WAR II (1945–PRESENT)

WWII profoundly affected American culture and economy. Across the United States and in Louisville, the early post-WWII years saw a boom in population growth, house construction, automobile use, and new industry. At the end of WWII, more than six million military personnel returned to civilian life (Wright 1981:242), with a concomitant increase in marriage and birth rates, a need for a large amount of housing (Jackson 1985:232), and an increased demand for goods and services. Development of post-WWII housing was tied to an emphasis on the automobile and the availability of mass-production technology developed during the war. In 1944, the federal government passed the Federal Highway Act, which demonstrated the government's preference for funding highways and roads over mass transit (Corbett et al. 2009:22; Hayden 2003:165–166). The post-WWII reliance on cars was also facilitated by the Interstate Highway System, created by President Dwight D. Eisenhower's 1956 Interstate Highway Act. The act provided substantial federal funds for the development of a 41,000-mile national interstate system. The general economic prosperity of the WWII years enabled many more people to purchase cars and the cars, in turn, had a marked impact on people's lifeways and the design of towns and neighborhoods.

Louisville's post-WWII growth (which began slowly) was supported by an earlier, but similarly functioning, regional road: the Denver–Boulder Turnpike, which opened in 1952 and allowed the Broomfield, Lafayette, and Louisville areas to serve as bedroom communities for downtown Denver and Boulder (Bacon 2011c:5). Prior to that time, the route from Boulder to Denver ran

east on Arapahoe Road (State Highway [SH] 7) to Nine-Mile Corner at present-day U.S. Route (US) 287, where it abruptly turned south, followed a zigzag course through Lafayette and Broomfield, then made another 90-degree turn at Cozy Corner, and then ran down Mushroom Hill onto North Federal Boulevard. The road was dangerous and very heavily traveled, which resulted in many accidents (Bearwald 1967:12). Shortly after the end of WWII, when American troops returned from the war and a large labor force was again available, Governor Ralph Carr proposed the construction of a direct road between Boulder and Denver. His proposed means for paying for the road was to collect a toll from drivers until bonds to fund the construction were paid off. Although diverse factions questioned the road's necessity, cost, and route, construction of the Denver–Boulder Turnpike (US 36) began on October 16, 1950 (Bearwald 1967:15; Corbett et al. 2009:19; Pettem 2001:155). The road opened for use on Sunday, January 20, 1952, with electric counters located at the Wadsworth underpass in Broomfield estimating that 30,000 cars passed through on the first day. As of 1967, an average of more than 4,000 cars used the turnpike every day (Bearwald 1967:17; *Boulder Daily Camera* January 21, 1952), and the \$6.3 million of revenue bonds that were scheduled for retirement in 1980 were paid off in September 1967 (Bearwald 1967:12; Corbett et al. 2009:20).

In the 1950s, Louisville began to update its infrastructure (e.g., sewers and roads) and attract new industries and large corporations. These changes both depended on and stimulated population growth. In 1951, Louisville constructed a town sewage system (Avenue L Architects 2013:4-20). As described in a *Rocky Mountain News* article from February 10, 1952, Louisville was starting to become a bedroom community for Boulder and Denver. Situated between US 287, US 36, and the Boulder–Longmont Highway (SH 119), Louisville came to be known as the Golden Triangle (Whissen 1982:11, 20). The Atomic Energy Commission's Rocky Flats nuclear weapon parts production facility opened that same year (City of Louisville 2014; Bacon 2011c:5) and employed many coal miners who lost their jobs as the mines shut down (Bacon 2007b:9). In 1953, Louisville obtained natural gas and, in 1955, dial telephones (Avenue L Architects 2013:4-20). That same year, the city's last coal mine, the New Crown, closed (Conarroe 2001). By 1960, Louisville had paved most of its roads (Bacon 2008b:4). By the early 1960s, large-scale employers in the area included Beech Aircraft Corporation (1955), Ball Brothers Research Corporation (1957), Neodata (1963), and International Business Machines (1965), as well as the National Bureau of Standards (1950) and the National Center for Atmospheric Research (1962) in Boulder (McWilliams and McWilliams 2000a:4). Figure 11 provides an aerial view of Louisville in 1958.

Since 1950, Louisville's population has fluctuated, albeit with overall growth. Despite national trends, Louisville's population held relatively steady from 1950 to 1970, increasing from approximately 1,978 people in 1950 to 2,073 people in 1960 to 2,500 people in 1962 (making Louisville a City of Second Class), and then decreasing to 2,409 people in 1970 (Barlow et al. 2013:26). In 1969, a data storage company, Storage Technology (later Storage Tek), opened in Louisville and employed many residents until 2004 (Avenue L Architects 2013:4-26). A dramatic increase in Louisville's growth occurred between 1970 and 1980, by which time the city's population had reached 5,593 people (Barlow et al. 2013:26). That decade was followed by a population explosion between 1980 and 1990, with the population reaching 12,361 people

(Barlow et al. 2013:26). Rocky Flats closed in 1992 (Avenue L Architects 2013:4-26), and Louisville's growth slowed somewhat between 1990 and 2000, with an increase to a population of 18,937 by 2000 (Barlow et al. 2013:26). In 2001, Louisville became a home rule city, with the power to make legislation relevant to its immediate area (Avenue L Architects 2013:4-26). By 2010, the city's population had decreased slightly to 18,376 (Barlow et al. 2013:26).



Figure 11. Louisville in 1958, view to the southwest (photo credit: Louisville Historical Museum).

Since the mid-1960s, Louisville and many other towns and cities across the United States have seen a complex interplay of commercial and residential sprawl on the one hand, and renewed revitalization of urban centers and historical “main streets” on the other. In 1963, Jane Jacobs published *The Death and Life of Great American Cities*, which argued against decentralization of populations. In 1966, the federal government passed the National Historic Preservation Act, which established the requirement for federal agencies to take into account the effects of their undertakings on important historical resources, including older buildings. Furthermore, gas shortages in the 1970s illustrated some of the pitfalls of a suburban lifestyle dependent on automobiles (Longstreth 2000:8). Within the last few decades, a variety of social movements, including those to slow climate change, expand organic farming, and eat and shop locally, have supported the preservation of community history and identity, partly through the renovation and adaptive re-use of older commercial and residential buildings.

Following larger national trends, from 1970 to 2010, new commercial and residential growth in Louisville largely occurred around the edges of the city, along McCaslin Boulevard and South Boulder Road. However, in more recent years the city's historic preservation tax, various recreational events, and a widespread trend towards buying local have supported increased commercial revitalization within Louisville's historic area, especially along Front and Main

Streets. Many residents still commute to Boulder and Denver for work. The largest employers within Louisville currently are Avista Adventist Hospital; Balfour Senior Living; the City; Medtronic (medical devices); and Fresca Foods (Aaron DeJong, Louisville Economic Development Director, personal communication, September 5, 2017).

SOME COMMON EARLY BUSINESS TYPES

State, county, and city directories are excellent places for obtaining information about the types of businesses present in a town and the longevity of those businesses. While their information is often incomplete (i.e., not all businesses are listed), they provide a good starting point for investigating commercial trends. PaleoWest obtained information spanning the first 30 years of Louisville's history, from 1879 to 1909, to help understand what businesses were most important for establishing the town and to get a sense of how successful the businesses were, in terms of longevity. Table A.2 in Appendix A provides a count of business types mentioned in directories for most years between 1879 and 1909. Where a directory lists multiple services provided by a single person or business, each business type is generally counted separately in the table. Similar businesses (e.g., "X House" and "boarding house;" or "meat market," "grocery," and "butcher") are counted together.

The first businesses reported for Louisville in the 1879 Colorado State Directory were two boarding houses, a drugstore, and a saloon. The following year, a barber, general merchandise store, lumber yard, and shoemaker were also listed. Many additional business types are listed in the 1882 directory, including a bakery, blacksmith, carpenter, contractors, dry goods, hotel, jeweler, justice of the peace, livery, meat market, and restaurant. This section of the historic context discusses a selection of important early business types, some of which are uncommon today. The types are blacksmiths, livery stables, drug stores, general merchandise stores, saloons, boarding houses and hotels, and neighborhood grocery stores.

Blacksmiths

During the nineteenth century, prior to the invention of publicly available automobiles, horses were vital for the transportation of people and goods. Accordingly, blacksmith shops and livery stables were usually some of the earliest commercial endeavors in settlements. Blacksmiths made horse and mule shoes, as well as a large variety of metal implements such as picks, shovels, scythes, plow blades, and wagon wheel spokes vital for industries such as mining and farming (Bacon 2008d:3). During the late 1800s, Louisville contained several blacksmiths and liveries, although no more than two at any given time, according to directories. In total, over multiple decades, 29 men have so far been found listed as blacksmiths in Louisville directories or census records (Bacon 2008e:4–5).

The first blacksmith shop documented on an 1880–1881 map of Louisville was run by William Dire, at the northwest corner of Elm and Front Streets, where a parking lot is located today. However, the first one mentioned in the Colorado State Business Directory for Louisville was operated by James Fullerton in 1882. The next year, George H. Paige opened a second blacksmith shop. Later blacksmiths included Sam Lemon, who is listed in the 1892 directory and advertised his services there (Figure 12). When J.J. Steinbaugh first came to Louisville in 1890,

he worked for Mr. Lemon. In 1892, Steinbaugh established his own blacksmith shop and became Lemon's competitor (Bacon 2008d:3). Steinbaugh's blacksmith shop (Figure 13) was formerly located at 800 Front Street, at the northeast corner of Front and Spruce Streets. By 1904, Steinbaugh had expanded his blacksmith shop and began selling hardware and, later, furniture out of it (Figure 14). Despite his greatly expanded offerings, Steinbaugh's store continued to provide blacksmithing services until at least 1928 (Bacon 2008d:4). More information about Steinbaugh's hardware store is provided below.



Figure 12. S.A. Lemon's blacksmithing advertisement in the 1892 Colorado State Business Directory.



Figure 13. Steinbaugh's Blacksmithing at 800 Front Street, 1892 (photo credit: Louisville Historical Museum).



Figure 14. Steinbaugh's expanded hardware store (left) in the Replica of Old Louisville located at the Louisville Historical Museum (photo credit: Louisville Historical Museum).

Steinbaugh taught his wife's nephew, Robert "Bob" Stretz, the blacksmithing trade around 1904. Stretz then opened his own shop at the northwest corner of Front and Pine Streets (Cholski 2008:4) (Figure 15), where a parking lot is located today.



Figure 15. Stretz blacksmith shop, ca. 1914 (photo credit: Louisville Historical Museum).

Another example of a blacksmith shop was that run by a Mr. Joratz. It was located at the southeast corner of Front and Walnut Streets, where the ice skating rink is today. According to Jay Davis, who donated a photo of the building to the Louisville Historical Museum, the building began as a saloon (Figure 16).



Figure 16. Joratz former blacksmith shop, then saloon (right), ca. 1938 (photo credit: Louisville Historical Museum).

Livery Stables

Livery stables were places in towns and cities where horses and various types of horse-drawn vehicles were kept. People could rent horses and vehicles there, similar to renting cars today (but return trips only, no one-ways!). People who were not known in town had to pay in advance a sum that equaled the value of the horse and tack or vehicle. People who were known to be important and upstanding citizens might be allowed to pay upon their return, rather than up front. If the person did not return the horse or vehicle, a warrant would be issued for his or her arrest. Livery stables also supplied hay, grain, coal, and wood. In larger towns, livery stables were often attached to a hotel or boarding house, and the stable would board guests' horses for a short time. Although livery stables were vital for nineteenth-century commerce and travel, they tended to be the source of offensive smells, noises, flies, and vermin. In addition, livery stables were often used for less-than-savory activities such as gambling, cockfighting, and pornographic shows and

were considered to be sources of vice (Spence 1986). As a result, towns often regulated the locations and activities of livery stables.

One of Louisville's livery stables has its own sordid tale. During the late 1800s and 1901, Janette Taylor (Figure 17) ran a livery stable by herself near the northwest corner of Pine and Front Streets. The stable appears to have stood north of the present-day location of Louisville Food and Fuel, which is at 947 Pine Street. On October 12, 1901, Janette's ex-husband, John Taylor, who served as the weigh boss at Louisville's Rex coal mines, shot and killed Janette and then committed suicide (*Durango Democrat* 1901).



Figure 17. Janette Taylor, operator of a livery stable until 1901 (photo credit: Louisville Historical Museum).

James Connors also ran a livery stable in the early 1900s at the southwest corner of Front and Walnut Streets (Figure 18), where the present-day Boulder Creek Neighborhoods office at 841 Front Street stands. By 1908, another livery stable was located on the southern two-thirds of present-day 721 Front Street (McWilliams 2000b), where a Bungalow house now stands.

With the widespread adoption of the automobile in the first decade of the twentieth century, blacksmith shop and livery stable owners either changed their businesses into automobile garages or closed their doors (Trimble 2017). The decline of Louisville's reliance on the horse can be seen in two photographs of July 4th celebrations dating to the late 1800s or very early 1900s, and to 1910 (Figures 19–20).



Figure 18. James Connors livery stable, early 1900s (photo credit: Louisville Historical Museum).



Figure 19. Fourth of July Parade on Main Street, late 1800s or early 1900s (photo credit: Louisville Historical Museum).



Figure 20. Fourth of July parade on Main Street, 1910 (photo credit: Louisville Historical Museum).

Drug Stores

Late nineteenth-century drug stores sold a large number of products that contained substances that are illegal today, as well as more benign ingredients. Many Victorian patent medicines contained opium, cocaine, or arsenic (Diniejkko 2002; Hodgson 2001). Laudanum (a tincture of opium and wine or water) has been referred to as the “aspirin of the nineteenth century” and was used by many Victorians as a painkiller and a treatment for cough, diarrhea, rheumatism, “women's troubles,” cardiac disease, and delirium tremens. Mothers widely used laudanum to quiet their babies and young children, not knowing the often terrible health effects. When cocaine became produced commercially in the 1880s, physicians recommended cocaine lozenges for coughs, colds, and toothaches. Cocaine was also used for the treatment of indigestion and melancholia, and as an anesthetic. Between 1880 and 1930, pharmacists widely recommended coca to relieve vomiting in pregnancy, and cocaine wool to relieve toothaches (Diniejkko 2002).

The first names provided in a directory for Louisville in conjunction with a drug store were Frank Clark and M.A. Wheelock, in 1881. The following year, H.I. Clarke was the only druggist listed. From 1883 to 1885, however, L.E. Andrews was listed as the only druggist. His business appears to have expanded and thrived for a few subsequent years, as Andrews & Chambers is listed as the sole supplier of drugs in the directories dating from 1886 to 1889. In 1887, Andrews also became postmaster. Although no druggists were listed in most 1890s directories (with the exception of M.J. Gerdes in 1899), the Tuggle Brothers drug store was constructed at 700 Main Street in 1894. This later became the Louisville Drugstore by the first few years of the twentieth

century (Figure 21). Within a short time, the Louisville Drugstore moved to the southeast corner of the intersection of Main and Spruce Streets at present-day 740 Main Street (Figure 22) and remained in business there until the late 1930s (McWilliams 2000c), with the larger Mangus Store building later attached to its south side (Figure 23). The earlier Louisville Drugstore building at 700 Main Street was removed and a new building, which remains today, was constructed at 700 Main Street by 1905 (McWilliams 2000d); this was the Louisville Bank and, today, is The Huckleberry. Joe A. Huber was the sole druggist listed in directories from 1900 to at least 1904. As of 1905, Huber's store was located within a large building at present-day 636 to 640 Main Street, which later became the longstanding location of the Blue Parrot restaurant. Huber ran his drug store until 1919 (McWilliams 2000e).



Figure 21. Louisville Drug Company (right) at present-day 700 Main Street, ca. 1900–1908 (photo credit: Louisville Historical Museum).



Figure 22. The Louisville Drug Company at present-day 740 Main Street, 1902 (photo credit: Louisville Historical Museum).



Figure 23. Louisville Drug, 1930s (photo credit: Louisville Historical Museum).

Another early twentieth-century drug store was Bungalow Drug, which operated around the time of WWI. It was located at 737 Main Street, where the parking lot of the City building now stands (Figure 24). Similar to the former Rex Theatre building at 817 Main Street and the bank-turned restaurant building at 700 Main Street, the Bungalow Drug building was covered with pressed metal siding that emulates cut stone (Figure 25).



Figure 24. Bungalow Drug on the west side of the 700 block of Main Street, indicated with an arrow, unknown date (photo credit: Louisville Historical Museum).



Figure 25. The side of what was probably the Bungalow Drug building, ca. 1914–1918 (photo credit: Louisville Historical Museum).

General Merchandise Stores/Mercantiles

Between 1880 and 1909, Louisville contained several small and large general merchandise stores, or mercantiles, which sold a large variety of goods including food staples, clothing, tools, hardware, rugs, candles, and other necessities. The first general merchandise stores in Louisville listed in the 1880 Colorado State Business Directory were Henry & Co., and Simpson Bros., located at the northwest corner of Front and Spruce Streets where the Louisville Public Library

at 951 Spruce Street now stands. In addition, as seen on an 1880–1881 map of Louisville (Figure 26), V.H. Darrow & Co. ran a lumber and general store at the northeast corner of Front and Pine Streets; the historical building that stands there, at 700 Front Street, has now been remodeled beyond recognition. Darrow also owned a store on the northwest corner of the intersection (Figure 27); today this location is a parking lot. Also seen on the 1880–1881 map, by 1881, the town contained the Miners' Co-operative Store, as well, at the northeast corner of Front and Spruce Streets, where the Louisville Public Library parking lot is now. By 1882, it appears that several smaller general merchandise businesses were present in Louisville; they were run by Casper Bair, A.L. Kracaw, and C.C. Welch. Of those smaller entities, only Bair is listed in the 1883 directory, but he was joined by new general merchandise stores run by Kerr & Son and James Simpson. Bair's business lasted until 1885; a few other general merchandise stores came and went. From 1884 to at least 1894, Robert Loch/Lock ran a comparatively long-lived small mercantile business; he also served as postmaster in 1894. Irish immigrant Patrick Cummings operated a general merchandise store at 712 Main Street from the 1890s (or possibly 1880s) until his death in 1920. The original, nineteenth-century building was demolished in 1963 or 1964 and replaced by the current building in 1964.

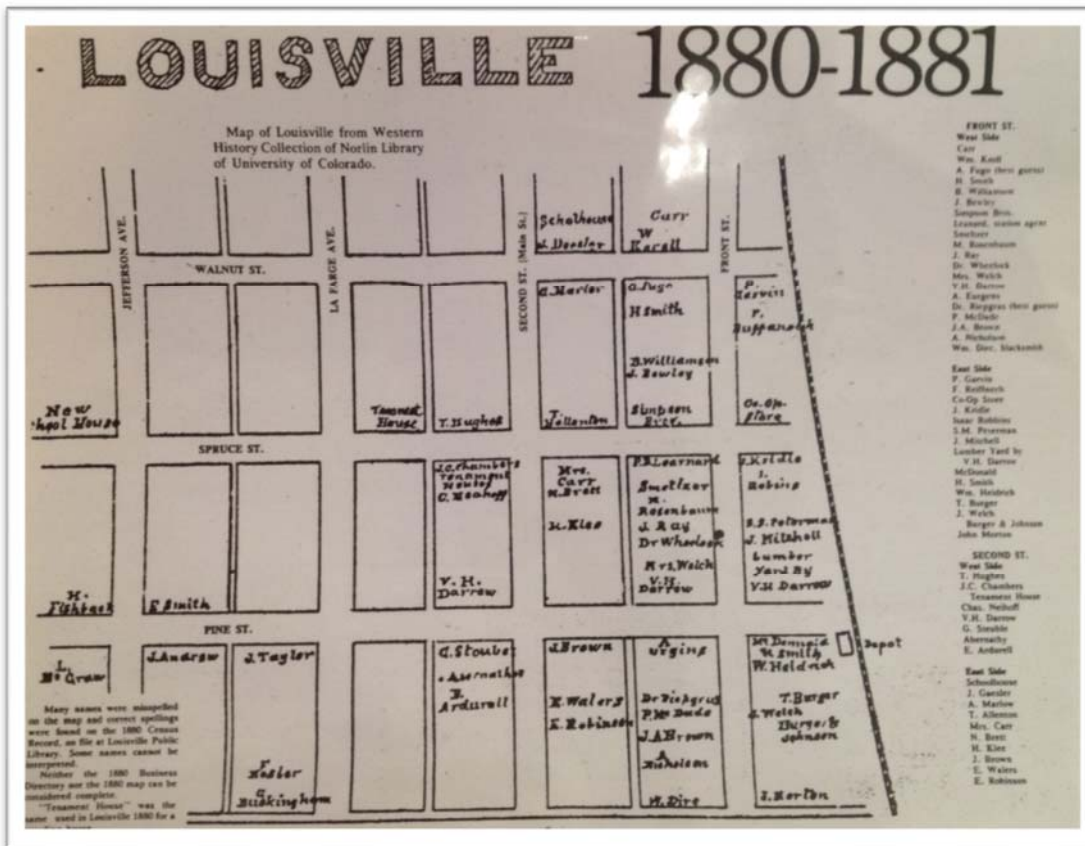


Figure 26. Partial map of Louisville for 1880–1881.



Figure 27. View west down Pine Street with Darrow's store behind Bonton Restaurant, 1881 (photo credit: Carnegie Branch Library for Local History).

Larger and later examples of general merchandise stores included the Mercantile Trading Company located in a two-story brick building (Figure 28) at the northwest corner of Pine and Main Streets at present-day 701 Main Street by 1893 (Bacon 2010b:2; Moynihan 2009:2). There is some confusion about the building's subsequent tenant, which may have been the Lockwood Trading Company, based on information from an 1895 *Boulder Daily Camera* article (Humphries Poli 2014:2.2). The Lockwood Trading Company was the largest mercantile company in Colorado outside Denver. After new coal mines opened in Louisville in 1888 and 1890, the company opened a store in Louisville (Lindquist 2012:8). In 1895, a portion of Louisville's original town and the area immediately east of it sank up to six feet due to subsidence of the underlying Welch Mine (*Boulder Daily Camera* 1895 in Humphries Poli 2014:2.2). The Lockwood Trading Company at 701 Main Street, a brick saloon on Front Street, and the Niehoff House at 717 Main Street were damaged. The wood house was reparable but the two brick buildings were not; the saloon was condemned in 1908, and the trading company followed in 1909 (Bacon 2010b:4; Barlow et al. 2013:17, 35). Due to that experience, community leaders were wary about allowing future buildings to be constructed of brick (Humphries Poli Architects 2014:2.2). The building at 701 Main Street was occupied by the Miners Trading Company after it was condemned, until it was destroyed in 1914 (Bacon 2010b:4). Today, Lulu's BBQ stands in this location.



Figure 28. The Miners Trading Company at 701 Main Street, 1905(?) (photo credit: Louisville Historical Museum).

Other examples of general merchandise stores/mercantiles were the Hub Store at 800 Main Street (1895–1950s), whose property was owned by the Williams family for more than 75 years (Bacon 2009a:5); a general store at 808 Main Street (1893–1908) (McWilliams 2000f); the State Mercantile Company (1905–1916) at 801 Main Street (Figure 29), which was followed by Carveth Brothers and Dalby (1916–1950s) at the same location (McWilliams 2000g) (Figure 30), but bears the State Mercantile name today (Figure 31); and J.M. Stoiber General Merchandise at 813 Main (ca. 1906–??) (Figure 32). Today, Wildwood Guitars is located at 800 Main Street, Zucca Italian Ristorante is located at 808 Main Street, diverse offices occupy 801 Main Street, and Gitkind Law Firm is located at 813 Main Street.



Figure 29. The State Mercantile Company building at 801 Main Street, 1910 (photo credit: Louisville Historical Museum).



Figure 30. Carveth Brothers & Dalby at 801 Main Street, 1948 (photo credit: Louisville Historical Museum).



Figure 31. 801 Main Street today.



Figure 32. J.M. Stoiber General Merchandise at 813 Main Street, ca. 1906–1910 (photo credit: Louisville Historical Museum).

Lumber yards and hardware stores were more specialized than mercantiles but also provided vital materials and goods for nineteenth-century town development. V.H. Darrow's aforementioned lumber yard was located at the northeast corner of Front and Pine Streets by 1880–1881. McAllister Lumber Supply Company appeared in the 1894 Colorado State Business Directory and remained the sole lumber company listed until 1909. John Moffitt's hardware business is listed in directories from at least 1899 to 1909, at which time J.J. Steinbaugh's expanded blacksmith and hardware business appeared, located at the northeast corner of Front and Spruce Streets (800 Front Street). Steinbaugh began selling hardware supplies as early as 1904, then added furniture, and expanded to include lumber and building supplies in the 1920s; the latter was managed and sold out of the former Balent's Saloon at the northwest corner of Front and Spruce Streets. Steinbaugh's son, Herman, began working at the business around 1908 and assumed its management in 1941. Herman's sons also subsequently joined the business. The business changed names over time, and included the names J.J. Steinbaugh's, Steinbaugh Lumber Co., Steinbaugh's Lumber, Hardware, & Furniture, and Steinbaugh's Ace Hardware (Bacon 2008d:4; Bacon 2010c:10). Steinbaugh's continuously diversifying business may have been the longest-lasting business in Louisville history; it occupied the State Mercantile Building at 801 Main Street from 1974 (after fire destroyed its previous building) until the business closed in 1997 (Bacon 2008d:3–4).

Saloons

The first saloon in the United States opened in Brown's Hole, near the Colorado-Wyoming-Utah border, in 1822 to serve fur trappers. Saloons spread across the West in conjunction with fur-trapping, ranching, and mining populations. Over time, saloons became diversified, with some specializing as gambling saloons, restaurant saloons, billiard saloons, dance hall saloons, bowling saloons, and "just drinking" saloons. A relatively small number of saloons offered food and/or lodging (Duis 2004). Most saloons served straight rye or bourbon, as well as room-temperature beer, since refrigeration was not available. However, in the late 1870s and early 1880s, Adolphus Busch introduced pasteurization and artificial refrigeration to the American beer industry and founded Budweiser as a national brand, increasing the consumption of beer in saloons (Weiser 2017). In the early 1880s, the brewing industry became more closely tied to saloons, particularly in large cities but also in small ones. Breweries' rapidly increasing capacity led them to purchase numerous storefronts, especially on highly visible street corners. Brewers rented buildings and furnishings to saloonkeepers. In Chicago, saloon licenses increased from \$50 to \$500 between 1883 and 1885 to help pay for an expanded police force. Relatively few business owners who were not associated with breweries could pay such large fees (Duis 2004).

As saloons were usually some of the earliest and largest buildings in new towns, they often served as public meeting places for men. As such, they were centers for political campaigning, exchanging information about employment, housing, and town activities. An early example from Louisville shows numerous men lined up in front of the Louisville Beer Hall, which was located near present-day 720 Front Street but burned down by 1897 (Figure 33). A later example shows the city attorney, Walter Muir, smoking a cigar, with "Rattlesnake Dick" next to him also smoking a cigar, then Joseph Bossie Porter, dry goods businessman Frank Masure, Hugh McAllister, and J.B. Corrigan inside what may, or may not, be one of E.J./G. Di Francia's saloons in the early 1900s (Figure 34). By the early twentieth century, saloons also often provided telephones for emergencies, newspapers, a restroom, and places to cash paychecks.

Many saloons offered a “free lunch” with the purchase of a drink; while the food offerings varied, competition sometimes led them to be elaborate and worth far more than the cost of a single drink (Duis 2004).



Figure 33. Louisville Beer Hall at 720 Front Street, pre-1897 (photo credit: Louisville Historical Museum).



Figure 34. Interior of a saloon (possibly one of Di Francia's), early 1900s (photo credit: Louisville Historical Museum).

Respectable ladies did not frequent saloons but, in large cities such as Denver, the establishments often employed many saloon girls. The vast majority of saloon girls were not prostitutes; rather, they sang and danced, conversed with, and fostered drinking by the male patrons. Many saloon girls were residents of farms or mills who sought high wages, easy work, and good clothing. Others were widows or women who were otherwise forced to earn a living at a time when few jobs were available to women. Saloon girls could earn as much as \$10 a week and most earned a commission from the drinks they sold (Weiser 2017). Saloon girls probably were not found in the small town of Louisville, however. Even in the 1930s, Joseph Lackner did not allow his daughter, Marguerite, inside his tavern while it was open; instead, she regularly cleaned the inside and outside of the tavern's cigar humidor after hours (Bacon 2013a:7).

Different ethnic groups tended to favor different saloon formats, based on what they were accustomed to in their homelands. For example, as a generalization, Irishmen preferred stand-up bars that served primarily whiskey. Germans preferred well-lit saloons that served food and beer and were more oriented towards family patronage, as well as beer gardens in neighborhoods. In Louisville, Bavarian immigrant, Joseph Lackner, and his second wife, Sabina, operated a family beer garden on the lawn between buildings on their property at 630 Front Street (Bacon 2013a:6). Some ethnic groups, including Scandinavians, Jews, Greeks, and Italians, preferred intimate social clubs or limited their public drinking (Duis 2004) although, as discussed below, some of Louisville's Italian families operated saloons.

Nationally, saloons decreased in popularity to some extent prior to Prohibition (1916–1933 in Colorado), as people drove more and walked less to local establishments, nickelodeons (small, early movie theaters) offered new entertainment, employers increasingly required abstinence during workdays, and health departments changed regulations about free lunches. Furthermore, WWI led people to distance themselves from all things German and resulted in a temporary ban on brewing. The secretive “speakeasies” and suburban roadhouses that sprang up during Prohibition changed the course of public drinking; after Prohibition, people almost universally used the word “cocktail lounge” or “tavern” rather than “saloon” (Duis 2004). In Louisville, the end of Prohibition also marked the end of restricting saloons to Front Street, and several drinking establishments started up on Main Street (Bacon 2012a:10). An example of the latter was the Twin Light Tavern, which opened at 728 Main Street around 1933 (Figure 35). This is the present-day location of The Singing Cook (Figure 36).

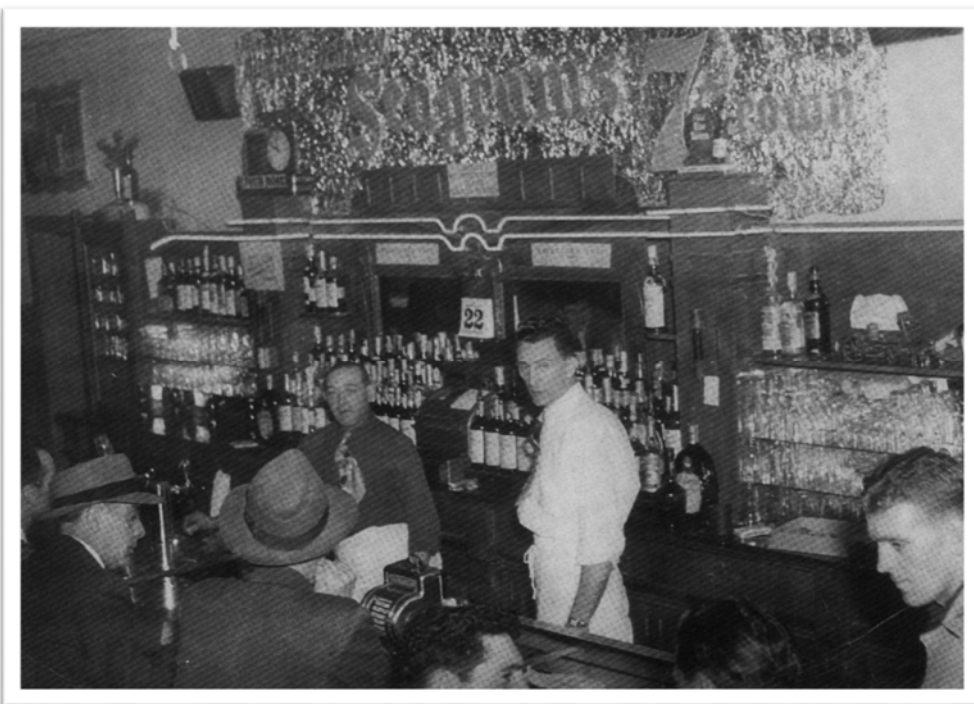


Figure 35. Interior of the Twin Light Tavern, 1940s (photo credit: Louisville Historical Museum).



Figure 36. 728 Main Street today.

As mentioned above, a saloon was one of the first four commercial enterprises listed in the Colorado State Business Directory for Louisville in 1879. Single saloons were listed in the 1880 and 1881 directories, but the number skyrocketed to eight in the 1882 directory. A saloon located on the northeast corner of Main and Spruce Streets, run by Thomas Allenton, was also a meat market (Bacon 2009a:5). In 1893, a saloon was located on the north half of the present-day 721 Front Street lot, with an ice house behind it. The saloon remained in business through at least 1908 (McWilliams 2000b). According to an audit report, saloon licenses generated the largest source of town income in 1895, at \$4,000 (Whissen 1982:15). Although five saloons are listed in the 1896 directory, the *Boulder Daily Camera* reported on March 9, 1896 that there were eight in town, as a new one had just opened (Bacon 2011c:4). The number of saloons declined somewhat in subsequent years until 1908 and 1909 when 13 were listed each year. In 1897, given the often boisterous and sometimes dangerous activities that occurred at saloons, Louisville leaders restricted saloons to Front Street (Strand 2015:1), which ran near the railroad tracks and other businesses. Saloons remained very popular, though, and a 1906 motion to close saloons on Sundays was voted down (Whissen 1982:15).

Louisville's saloons exhibited the same kinds of relationships with breweries as seen in large cities such as Chicago; the breweries determined what beer different saloons sold. Deeds recorded for E.J. Di Francia's first ("old") saloon at 728 Front Street and Adolph Coors' saloon

on the northeast corner of Front and Pine Streets, which may have replaced V.H. Darrow's lumber yard (Bridget Bacon, personal communication January 6, 2018), showed that competing breweries (Union, Tivoli, Coors, and Zang) were involved in saloon ownership (Whissen 1982:16). What became the Coors Saloon was constructed around 1890 and purchased by Adolph Coors in 1892. Coors subsequently purchased several more properties in Boulder County, suggesting that this was a lucrative market for selling beer. The Adolph Coors Company sold the property in 1938 (Bacon 2007b:9).

The association between specific breweries and saloons can be seen painted on the sides of some buildings, such as on two saloons located on the east side of the 800 block of Front Street (where Steinbaugh Pavilion now stands) in the early 1900s (Figure 37). The saloon at the right edge of the photograph advertises Gold Belt Beer, while the white, cross-gabled saloon far to the left advertises Budweiser. "Gold Belt Beer" appears to refer to Golden Grain Belt Old Lager, which the Minneapolis Brewing Company began producing in 1893 (August Schell Brewing Company 2018).



Figure 37. Saloons on the 700 block of Front Street, early 1900s (photo credit: Louisville Historical Museum).

Another example of a brewery-saloon association is seen at Joseph Lackner's Tavern, which was located at 1006 Pine Street and sold Blatz Beer. Joseph Lackner immigrated to Pennsylvania from Tyrol in Bavaria (now Austria) in 1876. By 1884, he had come to Louisville and established a saloon called "Lachner and Co.," which appears to have been located behind his house at 630 Front Street. After Lackner purchased additional land in 1903, he commissioned Herman H. Fischer, another German/Austrian businessman in Louisville, to construct a new saloon at 1006 Pine Street in 1904. Between 1918 and 1933, during Prohibition, Lackner

converted his tavern to a billiard hall (Bacon 2013a:7). Today, 1006 Pine Street is occupied by Casa Alegre restaurant (Figure 38).

Blatz Beer began production in 1852 when Valentin Blatz, a Bavarian immigrant and former employee of John Braun's City Brewery in Milwaukee, Wisconsin, married Braun's widow and combined their two small operations into one. While Blatz produced only 350 barrels of beer in 1852, its annual production reached 125,000 barrels in 1880. By 1884, Blatz was the third-largest brewery in Milwaukee and the first Milwaukee brewery to market beer nationally (Blatz Beer, Milwaukee, WI 2018). The six-pointed star visible on the Blatz Beer sign (Figure 39) looks exactly like the Jewish Star of David, but this star is actually the Brewer's star, which combines alchemical symbols for fire (upright triangle) and water (upside-down triangle) (Platt 2018).



Figure 38. Joseph Lackner's Tavern at 1006 Pine Street in 1908 (photo credit: Louisville Historical Museum).



Figure 39. 1006 Pine Street today.

Perhaps the clearest example of a brewery-saloon relationship was advertised on the side of E.J. Di Francia's second saloon, located at 740 Front Street: he was an "Agt. [agent] for Tivoli Beer" (Figure 40). Today, the same building serves numerous types of beer as the restaurant named 740 Front Street (Figure 41). Tivoli Brewing Company was the first brewery in Colorado. John Good, a German immigrant who came to Colorado during the 1858 Gold Rush, opened a mercantile store in Auraria (originally a small mining settlement but now a Denver neighborhood) and imported brewing ingredients. He started brewing and selling beer as a precursor to the company in 1859 (Tivoli Brewing Company 2018). Good did not give the Tivoli Brewing Company its name, in honor of a famous amusement park in Copenhagen, Denmark, until 1901. At that time, he purchased what is now the Tivoli Brewing Company building after it had been home to variously named versions of the company (Auraria Higher Education Center 2018; Tivoli Brewing Company 2018). Tivoli quickly became the largest brewery west of the Missouri River (Tivoli Brewing Company 2018).



Figure 40. Franzia's/Di Francia's Saloon on Front Street, 1913 (photo credit: Louisville Historical Museum).



Figure 41. 740 Front Street today.

In Louisville, the Long Strike of 1910–1914, during which time coal miners formally protested working conditions, wages, and treatment by mine companies, reduced families' incomes, spending money, and patronage of saloons. Miners had less money to spend, and the federal government, represented by troops that arrived in Louisville on May 14, 1914, allowed no liquor to be brought into or sold within the coal strike district. Troops checked cars that traveled from

Denver to Louisville to ensure that the ban was not broken. Still, people tried to get around the ban (e.g., troops arrested Nick Tomeo for attempting to sell liquor to a soldier). However, once the federal troops left Louisville on January 3, 1915, the town's 12 saloons re-opened for business (Bacon 2014a:3–4). Prohibition, which began in Colorado on January 1, 1916 (Bacon 2014a:4), dealt a further blow to Louisville's saloons (Barlow et al. 2013:21; Whissen 1982:16).

Other examples of late nineteenth- and early twentieth-century saloons in Louisville were Andy Oates' Sportsmen's Palace located on the east side of the 800 block of Front Street, south of where Steinbaugh Pavilion stands today (Figure 42); Barker's Bar (which became Guy's and Henry's Place) at the southwest corner of Front and Walnut Streets (Figure 43) (where the Boulder Creek Neighborhoods office now stands); J. Balent's Saloon at the northwest corner of Front and Spruce Streets, which sold Zang Beer and later became J.J. Steinbaugh's lumber yard office (where the Louisville Public Library now stands); the Joratz Saloon at the southeast corner of Front and Walnut Streets (where the ice skating rink is today); the Fabrizio Saloon at the northwest corner of Front and Pine Streets (Figure 44) (now a parking lot); the Crystal Palace, which sold Schlitz but whose location is currently unknown (Figure 45); and the Jacoe Saloon on the east side of the 800 block of Front Street, north of Steinbaugh's former location. As suggested by the names, these various saloons were run by and associated with diverse ethnic groups. They were also linked to different breweries, who often advertised their beer through signs painted on the fronts or sides of the saloons.

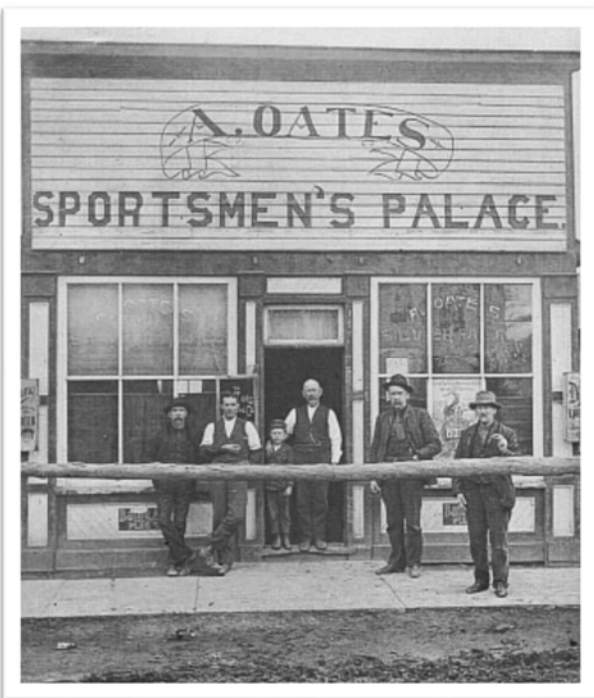


Figure 42. Andy Oates' Sportsmen's Palace, 1890s (photo credit: Louisville Historical Museum).



Figure 43. Barker's Bar at the southwest corner of Front and Walnut Streets in the early 1900s (photo credit: Louisville Historical Museum).



Figure 44. The Fabrizio Saloon on Front Street, early 1900s (photo credit: Louisville Historical Museum).



Figure 45. The Crystal Palace, late 1800s or early 1900s (photo credit: Louisville Historical Museum).

Billiards, or pool, halls were also popular in Louisville in the early 1900s, as well as during Prohibition. They and “temperance halls” were places of entertainment that did not serve alcohol. For example, prior to hosting the Rex Theatre, 817 Main Street (now Waterloo) contained a billiards hall beginning sometime between 1900 and 1908 (Bacon 2010a:3–4). Celeste and Angelina Romano operated a pool hall at 809 Main Street, which is currently vacant, in the first few decades of the 1900s (McWilliams 2000h). Subsequently, the Romanos operated a combination restaurant, ice cream shop, and tavern in the same location; their daughter took over the restaurant in the 1960s after Celeste died (Bridget Bacon, personal communication, March 27, 2018). William “Buck” La Salle ran a pool hall called Buck’s Place in the north half of 816 Main Street (now The Empire) during the 1930s. When Buck passed away, his wife, Mary, rented the hall to Buck’s brother, Tony “Boney” La Salle. Boney and Edward J. “Eddie” Jordan ran the place together from 1941 to 1943, at which point Jordan took over. In 1943, the business was called Louisville Billiards (Bacon 2014b:3–4). Another later pool hall was Bugdust Pool Hall at 916 Main Street (now Creative Framing), which operated in the early 1950s (McWilliams 2000i).

In 1903, English immigrant Thomas Thompson purchased present-day 724 and 728 Main Street. Thompson was already the proprietor of a “Temperance Hall Pool Room” in 1900 and a “Temperance Hall” in 1904. Thompson and his wife, Ann, subsequently turned present-day 728 Main Street into a/another temperance hall. There were multiple such establishments on Main Street at that time, as saloons had been relegated to Front Street. The Thompsons added a bowling alley to the 728 Main Street building by 1911. Later they added a second, twin alley; both bowling alleys ran east, along the length of the lot. Walter Dugan took over the business in the 1910s, and, by 1916, he was operating a billiard hall at the same location. The Thompsons continued to live at present-day 724 Main Street (Bacon 2012a:5). Whereas saloons shut down

during Prohibition, pool halls and temperance halls continued. Thus, Lawrence J. Mossoni purchased the double property in 1919 and continued to run a successful bowling alley until 1933. He turned operation of the adjacent pool hall over to Roy Austin between 1923 and 1926.

Between 1933 and 1935, after Prohibition ended and drinking establishments were no longer restricted to Front Street, Mossoni appears to have remodeled present-day 724 and 728 Main Street in the Art Deco style, and then opened the Twin Light Tavern at 728 Main Street. Although he turned over management to Henry J. Rusher by 1936, Mossoni continued to own the double property until 1970 (Bacon 2012a:8, 10). Guy and Paul Domenico assumed operation of the tavern in the early- to mid-1940s, when beer was in short supply due to WWII rationing. At that time, Louisville's bars and taverns, including the Twin Light and the Blue Parrot, took turns offering beer (Bacon 2012a:11). Today, 724 and 728 Main Street are no longer taverns or pool halls; they contain the retail stores The Book Cellar and The Singing Cook, respectively (Figure 46).



Figure 46. 724 (right) and 728 (left) Main Street today.

Another post-Prohibition tavern was the White Front Inn, located at 935 Pine Street. The small, original building was constructed in 1938. Joseph (Joe) Damelia (sometimes spelled Damelio), with the help of various family members over the years, ran the White Front Inn from 1938 to the late 1950s. Andrew J. Lang purchased the building around 1959 and continued to operate the White Front Inn until the 1980s. At that time, the building was enlarged and a false front was added to it. By 1986, it had become Waldo's Tavern. By 1990, it was John's Place. Henry Yen purchased the building in 1996 and continues to run Henry's Bar and Grill there (McWilliams 2000j) (Figure 47).



Figure 47. 935 Pine Street today.

Hotels and Boarding Houses

Boarding houses were often family homes that rented out one or more rooms for anywhere between one night and multiple years. They were similar to present-day bed and breakfasts, as they provided meals, usually at a common table, and housekeeping services in addition to lodging. Social historians estimate that just under one-half of all nineteenth-century city- and town-dwellers either took in boarders, or themselves were boarders. In some cities, such as New York, the percentage was much higher. Despite their less-than-ideal reputation, boarding houses provided vital living space for people of all classes during a time when rural folks and immigrants flooded cities (Gamber 2007). Boarding houses were also the most convenient living arrangements for single men, such as coal miners and clerks, who spent much of their time working, for people who were new to an area and wanted to understand it before purchasing a house or land, and even for people during the two world wars who were stationed far from home (Hester 2016). For the people who owned the boarding houses, taking in boarders brought additional, valuable income into the household, although the additional work done by women who rented to boarders generally was not acknowledged as anything but “keeping house.” Furthermore, there was an interesting dichotomy between reverence given to women who maintained their own homes for their families out of love, and women who maintained boarding houses for others for pay; while the former was held as a romantic ideal, the latter was seen as negative, and almost bordering on something as loathsome as running a brothel (Gamber 2007).

Small hotels could be difficult to distinguish from large boarding houses, but hotels served meals to the paying public, not just to people who lodged there. In addition, hotels were purposefully built, often relatively fancy, and run by men. In contrast, boarding houses were usually people’s homes, or former homes, were relatively simple architecturally, and were usually run by women (Gamber 2007).

While Louisville contained multiple boarding houses and hotels as early as 1879, few of the boarding houses and none of the hotels remain today. The boarding houses were the first to be

present in Louisville; two boarding houses represented half the businesses listed for the town in the 1879 Colorado State Business Directory. The first two hotels, run by Mrs. James Simmons and J.E. Wilson, appeared in the 1882 directory. Between approximately 1882 and 1894, hotels predominated in directories for Louisville and boarding houses were not mentioned. However, boarding houses again became dominant after 1894, with just one or two hotels mentioned each year after that through 1909.

One example of a boarding house was Germania House (Figure 48), located on the southeast corner of Front and Pine Streets where the Casa Alegre parking lot is today. This was a two-story wood building constructed before 1893, as shown on the Sanborn Fire Insurance map from that year, although the name “Germania House” is not found in Louisville directories until 1903. For at least some of its existence, one floor was rented to one family, and the second floor was rented to another family. The building appears to have been demolished in the 1950s or 1960s (Bacon 2013a:6). This boarding house provides a Louisville example of the national trends described above for boarding houses, whereby even people of high economic standing sometimes lived in boarding houses. During the Great Depression, Sabina Lackner lived and worked as a housekeeper in Denver, while Joseph lived in Germania House and rented out their own home at 630 Front Street (Bacon 2013a:9). Another boarding house, from at least 1896 to 1900, was 804 Walnut Street, which was the Massaro residence and, later, Forte’s Grocery Store (Bacon 2011d:1).



Figure 48. Germania House, in the 1930s, indicated with an arrow (photo credit: Louisville Historical Museum).

Another example of a large boarding house was the Caledonia, formerly located on the east side of Main Street across from where Louisville Middle School stands today. The Caledonia was a two-story, wood building with a wrap-around porch (Figure 49). The boarding house is perhaps best known for housing federal troops for a short time, during a cold winter, beginning in November 1914. The troops were in Louisville to help keep the peace during the end of the Long Strike of 1910–1914. Most of the time they lived in an encampment on the east side of present-day Highway 42, across from Miners Field.



Figure 49. Caledonia Boarding House, 1914 (photo credit: Louisville Historical Museum).

The best-documented hotel in Louisville was the Louisville Hotel (Figure 50), located on the south side of Pine Street, between Main Street and La Farge Avenue, near where the Louisville Preschool is today. The hotel's food was reportedly well liked. This may have been one of the hotels listed in the 1882 directory (Lindquist 2012:10); according to information provided by the LHM with various historical photographs, the hotel was known at times as the Wilson House and the Taylor House. By 1913 or 1915, it was known as the Commercial Hotel (e.g., Bacon 2008f:2) (Figure 51).

According to Louisville directories, many other hotels, run by various people, came and went between 1882 and 1909. However, John Campbell ran a hotel between at least 1884 and 1894. PaleoWest did not uncover its location.



Figure 50. The Louisville Hotel, ca. late 1800s.



Figure 51. The Commercial Hotel, 1915 (photo credit: Louisville Historical Museum).

Grocery Stores

Between 1880 and the early 1950s, most of Louisville's commercial buildings were located on Front and Main Streets in Louisville's original town area. At the same time, a small number of businesses were scattered across some of the 14 historical residential subdivisions that surround the original town (Figure 52). Most of these businesses were small neighborhood grocery stores.

In the late nineteenth century and beginning of the twentieth century, grocery stores were small and sold "dry" items, meaning canned goods and other non-perishable stable foods. Butchers and greengrocers who sold produce were typically separate entities, although they were often located near one another for convenience. Self-service grocery stores, which allowed customers to pick out products themselves, were introduced in 1916 when Clarence Saunders opened Piggly Wiggly stores in Memphis, Tennessee. Chain grocery stores, including Kroger and Safeway Stores, became common in the 1920s. Supermarkets, which offered small amounts of meat and produce, as well as dry goods, arose in the 1930s. In the 1950s and 1960s, with people's dependence on the automobile, supermarkets moved to suburban residential areas and developed branding through architecture and signage (Gwynn 2018).

In the late 1960s and early 1970s, consumers balked at increasingly ostentatious supermarket interiors, and some stores developed "discounting" programs that reduced operating hours and advertised cost-cutting. Discount food warehouses arose during this period. However, this trend reversed again in some markets in the 1980s and 1990s, when some chains developed upscale stores and/or superstores, which sell both groceries and general merchandise. These decades, and the ones since then, have been characterized by large-scale mergers and acquisitions among companies (Gwynn 2018). In the last couple decades, some chains have created a new market for supermarkets that sell organic and/or local produce and health goods.

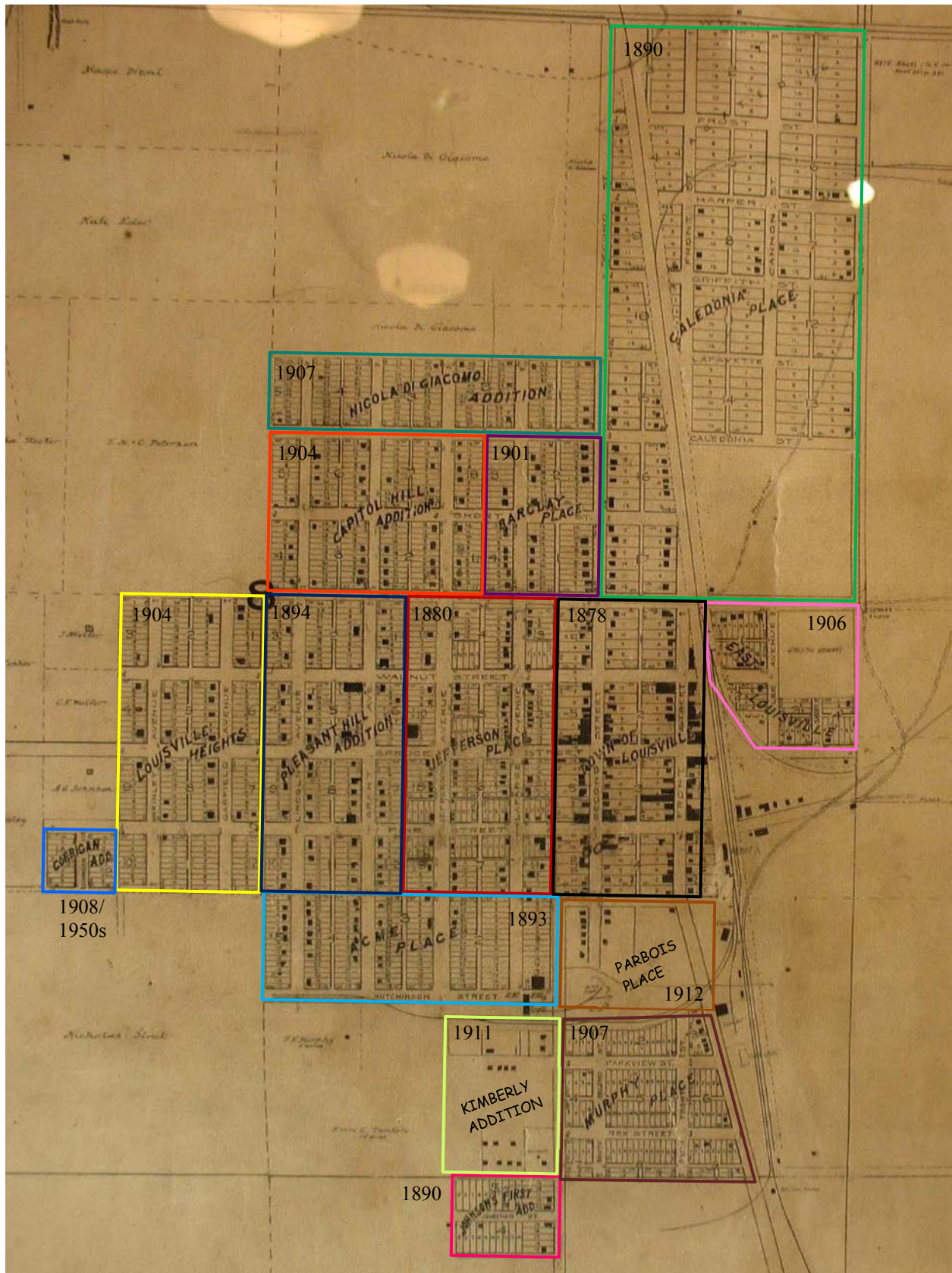


Figure 52. Louisville subdivisions established between 1878 and 1912 (photo credit: Louisville Historical Museum).

Grocery Stores in the Original Town Subdivision

The original town did contain some small grocery stores, in addition to the many other kinds of businesses described above. During at least the first two decades of the twentieth century, English immigrant John Robert Thirlaway operated a meat market on Main Street (Bacon 2012b:3) (Figure 53). The photograph shows, from left to right, Rico Zarini, Arthur Lawrence, and John R. Thirlaway. Lewton McCorkle opened the City Meat and Packing Company, which became the City Market and Grocer, at Main and Walnut Streets in 1906 (Bacon 2011d:4). From 1920 to the mid-1930s, Italian immigrants from different families ran a grocery store at 927 Main. They included Emilio Staffieri (1920–1923), Luigia Ferrari (1923), and Joe Biella (1923–ca. 1936) (Bacon 2012c).



Figure 53. Inside Thirlaway's meat market, 1915 (photo credit: Louisville Historical Museum).

Another early nineteenth-century grocery in the original town was Christie's Red & White Store at 732 Main Street, which operated during the 1930s (Figure 54), was run by John Affolter by 1940, and was succeeded by Varra's Grocery & Market later in the 1940s (Figure 55). In the 1980s, the building was replaced by the Black Diamond Saloon's timber-framed building, part of which Rick Ross brought to Louisville from a New Mexico mine; it is now The Melting Pot. Beginning in 1940, Ernest and Dorothy Peltzer operated the Louisville Grocery and Market at 1006 Pine Street (Figure 56), which is now Casa Alegre. However, business fluctuations due to miners working only part of the year, and the advent of WWII, led them to close the grocery and move to Portland, Oregon (Bacon 2013a:9–10).



Figure 54. Interior of 732 Main Street, 1936 (photo credit: Louisville Historical Museum).



Figure 55. Assessor card photograph of 732 Main Street, 1948 (Louisville Historical Museum 2017).



Figure 56. Louisville Grocery and Market, ca. 1940 (photo credit: Louisville Historical Museum).

A post-WWII grocery store in the original town was located at 920 Main Street. The building was constructed in 1948 or 1949, although it appears older with its Art Deco-style stucco false front (Figure 57, right). Joe and Rose D'Amato opened Joe's Fruit Store shortly thereafter and lived in the pyramidal-roofed cottage located just to the north (see Figure 57, left) which, according to the property's assessor card, was replaced by the current front-gabled brick building around 1956. Prior to opening Joe's Fruit Store, Italian immigrant and former coal miner Joe had operated a fruit store at the southwest corner of Main and Spruce Streets. In 1996, siblings Paula and David Enrietto acquired the business at 920 Main Street and named it Joe's Italian Market (McWilliams 2000k) (Figure 58). Today, the building houses the By Chance furniture and accessories store and Mudslingers pottery school. Another post-WWII grocery store was Varra's Grocery, located in the building at 700 Main Street from 1955 to the mid-1960s (McWilliams 2000l). Today, the building houses The Huckleberry restaurant.



Figure 57. Assessor card photograph of 920 Main Street (right-center), 1948 (Louisville Historical Museum 2017).



Figure 58. 920 Main Street in 2003 (photo credit: Louisville Historical Museum).

A more modern, post-WWII, Enframed Window Wall-form grocery store was constructed at 637 Front Street and opened as City Market in 1966 (Figure 59). In 1982, the grocery store closed and the building became a post office (Bridget Bacon, personal communication, January 6, 2018) (Figure 60). Today, the building houses Sweet Cow and Lucky Pie (Figure 61).



Figure 59. 637 Front Street, 1966 (photo credit: Louisville Historical Museum).



Figure 60. 637 Main Street, 2009 (photo credit: Bridget Bacon).



Figure 61. 637 Front Street today.

Grocery Stores in the Jefferson Place Subdivision

Jefferson Place, the first residential subdivision platted outside the original town in 1880, contained several grocery stores over the course of the late-nineteenth and early-twentieth century. They included Forte's Grocery Store at 804 Walnut Street and the Eberharter Grocery Store at 805 La Farge Avenue. Forte's Grocery Store was operated out of the house located on the first piece of property purchased by an Italian immigrant, Eufrasina DiGiacomo Massaro, in Louisville. Eufrasina and her coal miner husband, Guiseppe, lived in the house and had boarders during the late 1800s and early 1900s. One of their boarders, Italian immigrant Michael Forte, married their daughter, Orazia, in 1903, and both continued to live in the house with her parents (Bacon 2011d:2). Although Forte was a miner, by 1908 he was running a store out of the house, selling groceries, shoes, dry goods, and cigars, and specializing in Italian products. The Fortes also continued to have one or more boarders (Bacon 2011d:2–3; Bacon 2013b:4). The Fortes operated the store until 1937, but Michael and Orazia moved their residence to 801 Walnut Street around 1915 (Bacon 2011d:2). "M. Forte & Son," selling groceries, meats, imported Italian products, notions, shoes, and specialty infants apparel" is advertised on a painted curtain from the Rex Theatre which dates to 1927 or 1928 (Bridget Bacon, personal communication, January 6, 2018) (Figure 62). When Orazia died in 1937, Michael sold 804 Walnut Street to Minnie Tate and Mary Lippis, and it continued to operate as a grocery store by the new and subsequent owners. In 1943, the Pillar of Fire Church purchased the building (Figure 63) and used it as a church until 1972, when it became a residence (Figure 64) (Bacon 2011d:5).



Figure 62. Rex Theatre curtain showing M. Forte & Son advertisement, 1927 or 1928.



Figure 63. Assessor card photograph of 804 Walnut Street, 1948 (Louisville Historical Museum).



Figure 64. 804 Walnut Street today.

Another Jefferson Place grocery store was the Eberharter Grocery Store at 805 La Farge Avenue (Figures 65–66), which operated from 1903 to 1931 (Lingo et al. 2013a). When the building became Ed Smith’s grocery store in 1931, it was one of at least three groceries on La Farge Avenue (Bacon 2008b:2). The Eberharter and the Smith families lived in the adjacent property at 801 La Farge Avenue while they were running their stores (Bacon 2008b:2).



Figure 65. 805 (right) and 801 (left) La Farge Avenue, early 1900s (photo credit: Louisville Historical Museum).

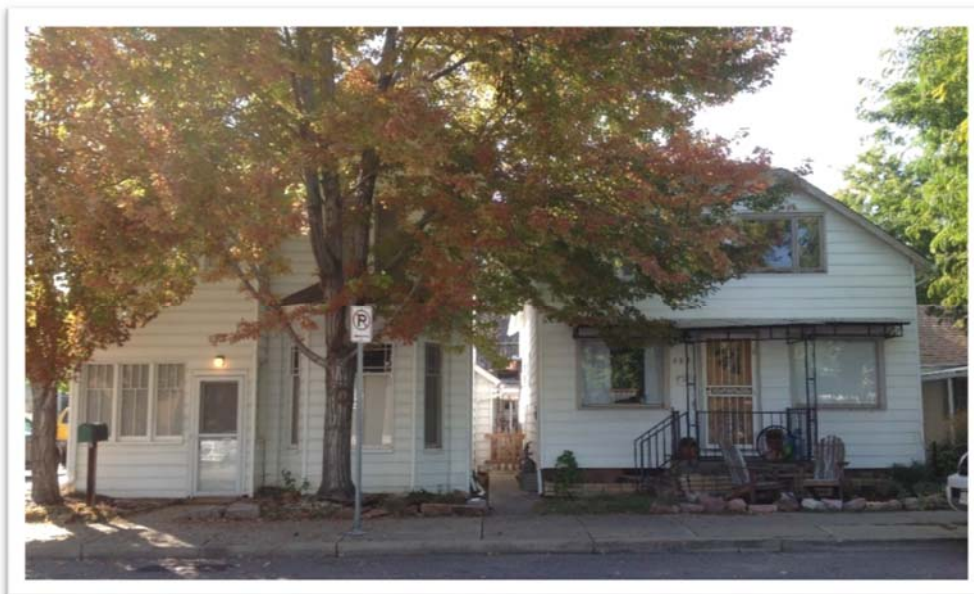


Figure 66. 805 and 801 La Farge Avenue today.

Another late nineteenth-century and early twentieth-century Jefferson Place neighborhood grocery was William (Billy) Austin's candy store at the northeast corner of Jefferson Avenue and Spruce Street. He opened the store in 1890 across from the Louisville grade school and sold candy, school supplies, and other goods until his death in 1935. Approximately \$500 worth of merchandise was stolen from the store in 1910, when Austin was mayor. William's wife, Jessie Austin, ran the store from 1935 to 1937. Between then and the 1950s, the Austin family rented out the building (Bacon 2013c:11) (Figure 67).



Figure 67. Billy Austin's candy store, early 1900s (photo credit: Louisville Historical Museum).

Grocery Stores in the Barclay Place Subdivision

The Barclay Place residential subdivision was platted in 1901 by the Colorado Mortgage and Investment Company (Bacon 2015b). Its boundaries are Main Street on the east, the alley between La Farge and Jefferson Avenues on the west, South Street on the south, and Caledonia Street on the north. At the time, this was the northwest edge of Louisville's commercial and administrative area. Barclay Place contained some additional grocery stores. One was the Jacoe Store at 1001 Main Street (Figure 68, left). The building was constructed around 1903 for retail use. From at least 1916 to 1921, John and Ersilia Pellillio lived in the building and operated a shoe repair business out of it. Then, from 1923 to 1958, Italian immigrants Eliseo and Ann Jacoe ran a grocery store out of the building, with their son Pasqual assisting them for several years (Bacon 2014c:9). By 1950, Dominic Tomeo owned the building, lived two doors to the north, and ran a metal shop with his brother Joe at 1005 Main Street (McWilliams 2000m) (Figure 68, right). The Jacoe Store provided employment for more than 15 Louisville residents, most of whom were teenagers (Bacon 2014c:9). Today the building is the anchor for the Louisville Historical Museum campus (Figure 69).



Figure 68. Jacoe store at 1001 Main Street, ca. 1920s (photo credit: Louisville Historical Museum).



Figure 69. 1001 Main Street today.

Another Barclay Place grocery store was Kate Fenolia Allera's grocery store and bakery, located at the northwest corner of La Farge Avenue and South Street (Figure 70). Kate Allera was a widow with two young sons (Bacon 2008b:3). The grocery store building was removed and a different, residential building stands there today.



Figure 70. Kate Allera's grocery store, 1929 (photo credit: Louisville Historical Museum).

Cottage Industries

In addition to full-service grocery stores, some Louisville residents operated cottage industries out of their homes. The Jannucci family, who lived at 1116 La Farge Avenue in the Barclay Place subdivision, reportedly made spaghetti to sell to other Louisville residents using a large machine in their cellar that was powered by a horse that walked in a circle in the back yard (Bacon 2008b:3). The property of the D'Agostino family, who lived at 1245 Grant Avenue in the Nicola di Giacomo subdivision, contained a large chicken coop behind the house (Figure 71) (Bacon 2016a). In the 1940s, Lafayette Street had not yet been constructed, and undeveloped land and farms stretched to the north of 1245 Grant Avenue. During at least the 1940s and 1950s, the D'Agostino family operated a poultry business on their property, selling eggs to Louisville restaurants, including the Blue Parrot at 636–640 Main Street (Bacon 2014d:3). A more modestly sized chicken coop that may have yielded enough chickens and eggs for selling on a small scale stood behind the Austin-Niehoff house at 717 Main Street (Figure 72). Many other Louisville residents undoubtedly sold various types of food (e.g., garden produce) out of their homes, given that coal miners were employed for only part of the year and they and their families needed other sources of income during the warm months.



Figure 71. Assessor card photograph of the D'Agostino family chicken coop, formerly located behind 1245 Grant Avenue, 1948 (Louisville Historical Museum 2017).



Figure 72. Chicken coop, formerly located behind 717 Main Street, ca. 1910 (photo credit: Louisville Historical Museum).

Restaurants

As railroads enabled people to travel farther from home, people increasingly needed to buy meals along transportation routes. Passengers came to expect private tables, a la carte menus, and post-meal payments. In the early twentieth century, as people learned more about germs and disease, restaurants that advertised their cleanliness (e.g., White Castle and White Tower hamburger restaurants) became popular (Mealey 2016). The first drive-in restaurant, called the Pig Stand, opened between Dallas and Fort Worth, Texas, in 1921; carhops brought customers their food in a parking lot. In 1948, the first drive-thru restaurant, called In-N-Out, located in Baldwin Park, California, took food orders through an intercom and delivered food into people's cars without use of inside seating or a parking lot (Barksdale 2014). Fast food and franchise restaurants, including McDonalds and regional- and ethnic food-focused Kentucky Fried Chicken, Taco Bell, and Pizza Hut, arose in the 1950s and 1960s. By the 1990s, along with the growth of middle-class America, restaurants that offered casual family dining became popular. Examples include Carrabbas, Chilis, Applebees, and Outback Steakhouse. More recently, in the last decade or two, the farm-to-table movement, which emphasizes local and organic foods, has driven the development of many new restaurants and the re-imagining of others (Mealey 2016).

The 1881 Colorado State Business Directory lists what may be the first restaurant in Louisville, owned or run by Charles Bonnell. This establishment is not listed on the 1880–1881 map of Louisville (see Figure 26) and its exact location is unknown. However, the Bonton Restaurant, whose relationship to the restaurant referenced in the directory is unknown, is visible in an 1881 photograph (Figure 73). Bonton Restaurant was located immediately west of the railroad tracks near the southeast corner of Front and Pine Streets, near where Casa Alegre is today, and advertised “Warm Meals at All Hours, Cigars and Tobacco” (Lindquist 2010:14). This restaurant is an excellent example of the growth of transportation-related restaurants in the late nineteenth century (e.g., Mealey 2016).



Figure 73. View west down Pine Street with Darrow's store behind Bonton Restaurant, 1881 (photo credit: Carnegie Branch Library for Local History).

Between 1881 and 2018, Louisville has seen dozens of restaurants come and go. Many of those are mentioned in other sections of this historic context, in relation to the buildings they occupied. Familiar historical restaurant names include Front Street Café, Colorado Café and Bar, Ferrbello's, and Primrose Bar at 740 Front Street; Three Coins Restaurant on the 500 block of Main Street; the Blue Parrot at 636–640 Main Street; Pennetta's Restaurant and Luigi's Restaurant at 808 Main Street; Romano Restaurant and Pasquale's Restaurant and Bar at 809 Main Street; Colacci's Italian Food at 816 Main Street; Joe's Soft Drinks at 916 Main Street; School House Café on Main Street across from the present-day Louisville Middle School; the Greasy Spoon somewhere on or near Main Street; the White Front Inn at 935 Pine Street; Frenchy's Track Inn/The Track Inn at 1006 Pine Street; and Berardi's Restaurant and Rolando's at 1160 E. South Boulder Road.

More recent restaurants that are less than 50 years old include Lucky Pie Pizza and Taphouse and Sweet Cow at 637 Front Street; Old Louisville Inn and 740 Front at 740 Front Street; Moxie Bread Company at 637–641 Main Street; Karen's in the Country/Karen's Country Kitchen and The Huckleberry at 700–704 Main Street; Lulu's BBQ at 701 Main Street; The Melting Pot at 732 Main Street; Señor T's, Johnny's Restaurant, and Double Happy at 740 Main Street; Blue Parrot II, Beverly's Restaurant, Tulien's Vietnamese and Chinese Restaurant, and Zucca Italian Ristorante at 808 Main Street; the Druid Arms Tavern and Waterloo Icehouse/Waterloo at 809 Main Street; Pasquini's and The Empire Lounge and Restaurant at 816 Main Street; Señor T's, The Alley Cat Bar & Grill, The Louisville Rex, Madera Grill, and Waterloo at 817 Main Street; 12 Degree Brewing and B.O.B.S. Diner at 820 Main Street; Paulie's Italian Ice and Gelato at 906 Main Street; Café Paris at 908 Main Street; Waldo's Tavern, John's Place, and Henry's Bar & Grill at 935 Pine Street; and Casa Alegre at 1006 Pine Street. A large number of other restaurants are currently found outside Louisville's Historic Downtown, particularly along McCaslin Boulevard and South Boulder Road. Most of the restaurants along McCaslin Boulevard (e.g., Outback Steakhouse, Noodles and Company, Carrabba's, Qdoba, and Chipotle) and some of those along South Boulder Road (e.g., Blackjack Pizza) are examples of chain stores. Other restaurants in that area (e.g., Old Santa Fe, Spice China, Busaba, and Tibet's) and along South Boulder Road (e.g., Mudrock's and Taj Mahal III) are unique to Louisville, or at least to the Front Range region of Colorado.

Rather than addressing every historical restaurant in Louisville, this section highlights a few of the more famous ones that have not already been touched on elsewhere in this document. Perhaps the most iconic and the longest-lasting restaurant in Louisville was the Blue Parrot restaurant at 636–640 Main Street. This was the second longest-lasting business in Louisville, having operated from 1919 to 2017. The longest-lasting business was Steinbaugh's, which operated from 1892 to 1997 (Bacon 2009b:8). In 1922, Italian immigrants Michael (Mike) and Maria (Mary) Colacci opened a restaurant in the large commercial building at 636–640 Main Street, which had formerly housed Huber's Drugstore (Bacon 2014b:1). This long, one-story building featured a corner entrance and a unique Gambrel roof behind its false front (Figure 74). Early on, the Colaccis called the restaurant Colacci's Tavern and, then, Mike Calacci's Lunch & Short Orders (Bacon 2017a:2), which is advertised on the 1927–1928 curtain from the Rex Theatre. By 1936, the restaurant was the Blue Parrot. As the Colaccis had more children, they moved a house, in which they then lived, onto the lot just east of the restaurant (Strand 2014:1). While Mary ran the restaurant, which served nationally famous homemade Italian food, Mike

sometimes worked in the coal mines to bring in additional income (McWilliams 2000e). Mary died in 1949, and Mike subsequently constructed a bocce court behind the restaurant. He also married Maria Tudino Colabello of Italy in 1951 (Bacon 2014b:6, Bacon 2017a:3; Strand 2014:2). After Mike died in 1970, his children removed the house and paved the lot as a parking lot for the restaurant (Strand 2014:2). A photograph of the restaurant from 1978 shows that the building was remodeled to be more streamlined than its original form (Figure 75). Then, on April 21, 1988, a fire destroyed most of the building (Figure 76) (Bacon 2015c:15, Bacon 2017a:6). However, the neon sign was saved and the restaurant was re-built in the same location in 1989. Large murals were painted around the top of the building in 2014 to commemorate various aspects of Louisville's history (Bacon 2017a:7). The building is no longer historical, but its setting and people's memories of the restaurant that was formerly there help it retain importance. The building has now been renovated to house a new restaurant.



Figure 74. Assessor card photograph of 636–640 Main Street, ca. 1948 (Louisville Historical Museum 2017).



Figure 75. 636–640 Main Street, 1978 (photo credit: Louisville Historical Museum).



Figure 76. Fire at the Blue Parrot, April 21, 1988 (photo credit: Louisville Historical Museum).

The Colacci family had a large impact on Louisville's restaurant scene from the early 1900s to 2017; in addition to the Blue Parrot, they operated Colacci's Restaurant at 816 Main Street (1950s), Luigi's at 808 Main Street (mid-1960s–mid-1980s), and Pasquale's at 809 Main Street (mid-1960s–1997). When the Blue Parrot closed in January 2017, a debate began about what to do with the restaurant's iconic blue, red, and yellow neon sign (Hahn 2017), which Mike Colacci had installed in 1955 and Joe Colacci had modified in the 1970s (Bacon 2017a:3, 5) (Figure 77). In the end, the sign was landmarked in February 2018. In late April 2018, the sign was moved to storage in the City Services building. The new owners of the building at 636–640 Main Street plan to install a similarly shaped sign, while the Blue Parrot sign will eventually be placed at a City facility for all to enjoy (Lauren Trice, personal communication, April 13, 2018).



Figure 77. Blue Parrot neon sign.

Colacci's Restaurant, which opened at 816 Main Street in 1955, was another famous downhome and Italian food restaurant that also displayed a neon sign. Prior to opening the restaurant, Anthony (Tony) Colacci (who was the son of Mike and Mary Colacci and the brother of Joe Colacci, who ran the Blue Parrot after his father) paid Anthony "Joe" Madonna to remodel two older buildings (discussed in the Saloons section above) into one building (Bacon 2009b:6). Tony Colacci installed the neon sign in 1956, which featured a beacon light that could be seen for miles around and engendered the slogan "look for the beacon" (Bacon 2009b:1) (Figure 78). Colacci's boasted visits by several famous people, including Bing Crosby, Harry Belafonte, and baseball player and manager Casey Stengel (Bacon 2009b:8–9). In 1993, the Colacci family sold the restaurant, which continued to operate under the same name until 2000 (Bacon 2009b:9). When the restaurant became Pasquini's in 2000, the new owner inserted that name in the sign, feeling that the sign itself was an important landmark. The same thing occurred in 2008 when The Empire restaurant took over the building (Bacon 2014b:15–16) (Figure 79).

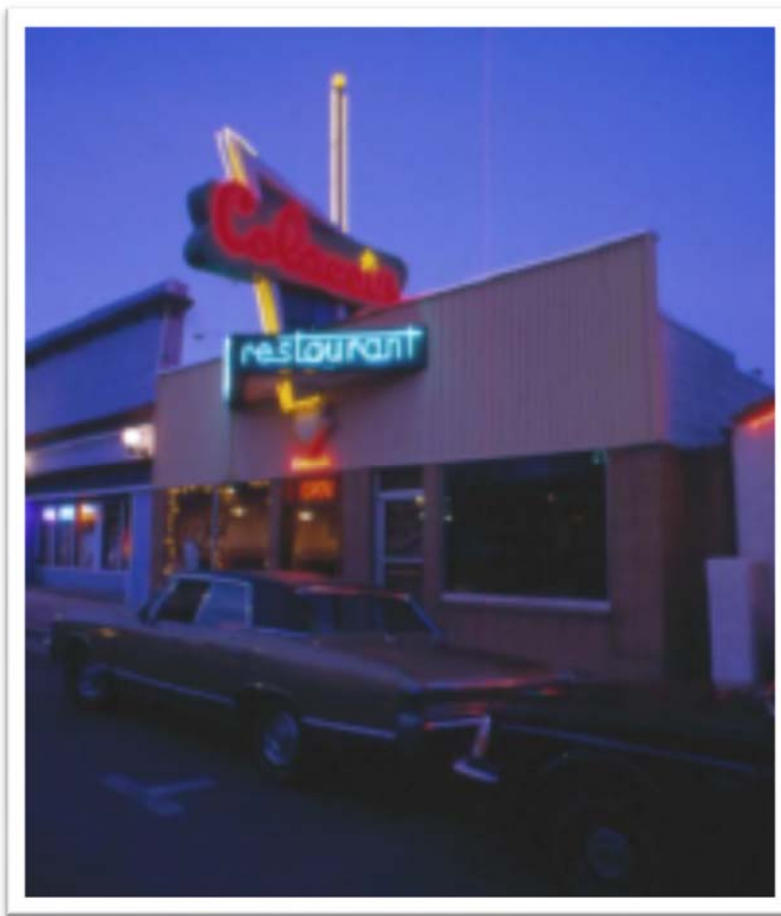


Figure 78. Colacci's Restaurant, ca. 1999 (Bacon 2009b:12).



Figure 79. The Empire today.

During the open house that the City and PaleoWest hosted on March 3, 2017, a few attendees shared good memories about Pasquale's, which was yet another Colacci extended-family restaurant. Mike Colacci's stepsons, by his second wife from Italy, opened Pasquale's at 809 Main Street in the early 1960s. The restaurant remained open until 1997 (Bacon 2009b:6; McWilliams 2000h). As described at the open house, some people remember that Pasquales served two-for-one medium-sized pizzas between 4 and 6 pm. Also, in the early to mid-1980s, the restaurant regularly video-recorded baseball and softball games at Miners Field and then immediately replayed them in the restaurant while serving free beer and pizza. After Pasquale's, the building at 809 Main Street housed The Druid Arms Tavern and then Waterloo, which moved up the street to 817 Main Street in July 2017; 809 Main Street is currently seeking a new tenant.

Open house attendees also fondly remembered Señor T's, which Carolyn and Ted Manzanares opened in 1972. Carolyn's roots in Louisville extend far back. Her Italian immigrant grandfather operated the Mangus store at 740 Main Street in the early 1900s, and her family owned that building, where Double Happy restaurant is now, until about 2006. Carolyn's family also formerly owned the building at 732 Main Street, which housed the Red & White grocery store in the 1930s and early 1940s. Ted grew up in Lafayette but his family also had ties to Louisville. Señor T's first location, from 1972 to about 1978, was 732 Main Street. As discussed in the Grocery Stores section above, that building had previously housed two sequential groceries. In 1978, Carolyn and Ted moved Señor T's to the building at 817 Main Street, which they

purchased and remodeled for the restaurant; that building had formerly housed the Rex Theatre. Señor T's continued to serve Mexican food until Carolyn and Ted sold the building and closed the restaurant in 2008 (Bacon 2016b:3).

Newspapers

The newspaper business in Louisville was unique among commercial endeavors because it was not associated with a specific type of building; rather, Louisville's various newspapers operated out of diverse buildings, with a single paper sometimes moving from building to building. Louisville's first newspaper was *The Louisville Miner*, which was published in 1887 and 1888. (Bacon 2011e:5). Several other local newspapers appeared and disappeared during Louisville's early days, in the late 1800s and early 1900s. They were the following: the *Louisville-Lafayette Advance* (1892–1897), *Brooks Vindication* (1896–1897), *Colorado Sun* (1896–1901), *Louisville Journal* (1900–1902 or 1912), *Black Diamond World* (1901–1909), *Louisville News* (1908–1909 or 1915), and *Louisville Enterprise* (1914–1915) (*Louisville Times* 1963, 1972). The only paper that began in the early 1900s and lasted for many decades was the *Louisville Times*, which was founded in 1913 and ran until about 2007 when it was incorporated into *Hometown Weekly* (Doug Conarro, personal communication, January 31, 2018).

Very little is known about most of these short-lived papers, including which buildings they used as offices. However, a few tidbits are available from other historical newspapers. For example, George Fruth (Conarro 1991) may have been the publisher and editor, or M.E. Kail and O.B. Kail (*Louisville Times* 1957) were the publisher and editor, respectively, of the *Louisville-Lafayette Advance*. This was an eight-page tabloid with four columns per page that was published by the Louisville Publishing Co. Fruth or the Kails may have begun printing the paper in December 1891, not 1892 as shown in other publications (*Louisville Times* 1957, 1985). Smith Wilson served as the editor of the *Louisville Journal*, which began in 1900 (*Longmont Ledger* 1900).

Black Diamond World

In 1902, Clarence W. Brown left a teaching position in Kiowa, Colorado and purchased Louisville's weekly newspaper, the *Black Diamond World* (*Elbert County Banner* 1902a), which ran from 1901–1909 (Bacon 2011f:4). Among many other things, the paper published the proceedings of the town board of Louisville (*Erie News* 1905). Brown married Edith M. Jones of Louisville in 1902 (*Elbert County Banner* 1902b). In 1905, Brown purchased a two-story, combination residence and commercial, building at 801 Main Street from Louisville postmaster, Dr. Charles Wolfer, and moved the building to 721 Grant Avenue. As discussed further in the House with Commercial Addition section, Dr. Wolfer had constructed this two-story post office at 801 Main Street between 1893 and 1900 (Figure 80). Brown operated the *Black Diamond World* out of 721 Grant Avenue from 1905 to 1906, assisted at least part of the time by his sister-in-law Esther Thirlaway (*Louisville Times* 1963). Brown then sold the building and the paper to fellow editor Anson S. Rudd in 1906 (Bacon 2011f:4; *Elbert County Banner* 1906). Rudd ran the paper until at least the beginning of 1908 (*Castle Rock Journal* 1908). The building at 721 Grant Avenue was turned into a coal miner's hospital but then, after a short time, the building was converted to a residence in or just after 1910 (Bacon 2011f). It continues to be used as a residence today and is currently undergoing extensive renovation (Figure 81).



Figure 80. Louisville post office (right) at 801 Main Street, early 1900s (photo credit: Louisville Historical Museum).



Figure 81. 721 Grant Avenue today.

Louisville News

The short-lived newspaper, the *Louisville News*, operated between 1908 and 1909 (*Louisville Times* 1963) or 1915 (*Louisville Times* 1972). During at least part of that time, its office was a False Front building located on the north side of Pine Street between Main and Front Streets (Figure 82).



Figure 82. *Louisville News* building on Pine Street, ca. 1908–1909 (photo credit: Louisville Historical Museum).

Louisville Times

A Mr. Hollingsworth first published the *Louisville Times* on July 1, 1913. Subsequent publishers included William Byvank (??–1917), Pearl Conley (1917–1932), Wesley S. and Harriett Withers (1932–1941), Harry Naeter (1941–1942), Art and Della Hobson (1942–1965), and Percy and Carolyn Conarro (1965–1997) (Bacon 2011c:5; *Louisville Times* 1963). Early on, the *Louisville Times* operated out of the former *Louisville News* building on Pine Street (see Figure 82), which Conley purchased shortly after taking over as newspaper owner and operator. She lived in a small part of the building (Bacon 2011c:1). Based on just 10 issues of the *Louisville Times* that the Museum has obtained, Conley wrote passionately about coal miners' and women's rights. She also advocated for the town of Louisville's purchase of the baseball field (Miners Field) from private owners, and the Louisville Women's Club's creation of a memorial for Louisville soldiers who had served in WWI. In addition, Conley covered a tragic railroad accident that occurred in Globeville, just north of Denver, in early September 1920, which killed six Louisville residents and injured 40 others (Bacon 2011c:2).

Shortly after the Withers purchased the *Louisville Times* in 1932, they moved its location to a Mixed-Use Residential and Commercial building at 800/804 Spruce Street in the Jefferson Place residential subdivision (Figure 83), which looks fairly similar today (Figure 84). The newspaper operated out of that building from 1935–1955, which also served as the publishers' residence. By

the 1980s, the Conarroes had moved the office of the *Louisville Times* to a small commercial building at 916 Main Street (Bacon 2011e:6) (Figure 85). Percy Conarro was known, in part, for his passionate editorials and his work on behalf of Louisville's economy; he is credited with helping to bring the large-scale employer StorageTek to Louisville, in the early 1970s, which, in turn, led to ConocoPhillips' redevelopment of the same property in 2008 (Bacon 2011e:5). Carolyn Conarro wrote a regular newspaper column about Louisville history and authored three books about the history of Louisville and the Northern Coalfields: *The Louisville Story* (1978), *Coal Mining in Colorado's Northern Field* (2001), and *Louisville Legends: The Record as History* (2004) (Bacon 2011e:6). Other owners and editors ran the *Louisville Times* after the Conarroes, until approximately 2007, when the paper was incorporated into *Hometown Weekly* (Doug Conarro, personal communication, January 31, 2018).



Figure 83. Assessor card photograph of 800/804 Spruce Street, 1948 (Louisville Historical Museum 2017).

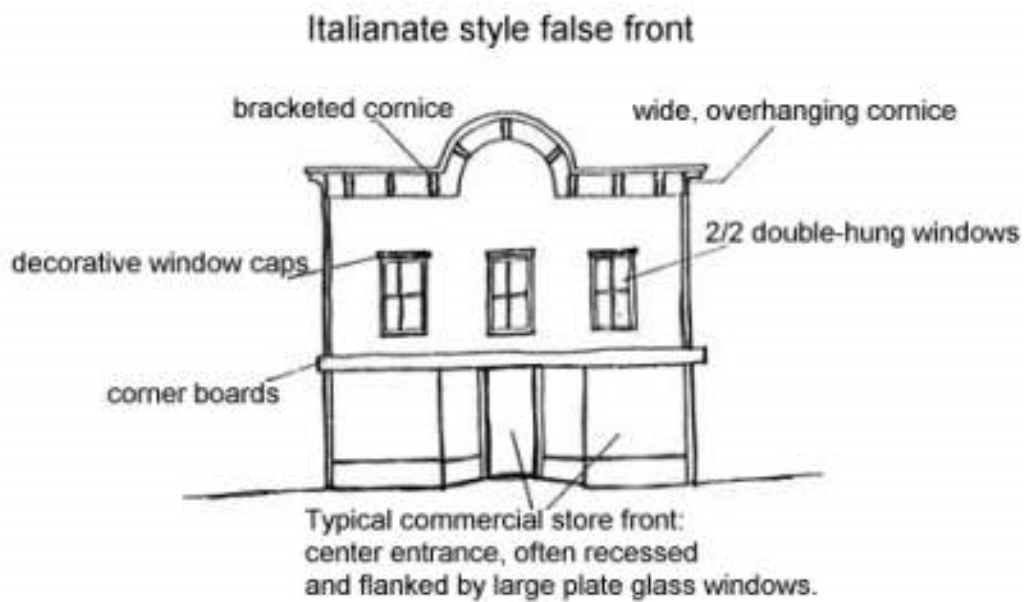


Figure 84. 800/804 Spruce Street today.



Figure 85. 916 Main Street (right), 1984 (photo credit: Louisville Historical Museum).

SECTION 4: COMMERCIAL ARCHITECTURAL FORMS AND STYLES



Old House Web (2018)

COMMERCIAL ARCHITECTURAL FORMS AND STYLES IN LOUISVILLE

Key periods of historical commercial development in Louisville were between 1880 and 1910 and between 1970 and 2010. A particularly large number of commercial buildings were constructed between 1900 and 1910 (Barlow et al. 2013:18); those replaced many earlier buildings, as well as added to the town's commercial building stock. The general economic downturn in Louisville during the 1930s and 1940s, stemming from a marked decline in coal mining, the Great Depression, and WWII, correlated with the construction of a relatively small number of new commercial buildings during those decades; more prevalent was the remodeling of existing buildings. This reflected a nationwide trend as the United States experienced a severe drop in housing construction during the Great Depression. Although various architectural forms and styles tend to correlate with particular time periods, Louisville's commercial building stock demonstrates that personal taste, building use, and other local factors sometimes led to the construction of commercial buildings of specific forms or styles after the end of their traditional period; this was especially true for buildings that exhibited a stuccoed Art Deco style.

As a historically small town, Louisville does not contain the kind of grand commercial and civic architecture that larger cities such as Denver and Boulder do. Still, some of Louisville's historical commercial buildings exhibit forms and styles that were commonly used for commercial buildings across Colorado and the West. Other commercial spaces were unique to Louisville, in terms of redevelopment and architecture, as many of the buildings were originally constructed as residences and/or have been markedly changed over the years. This section of the context describes some nationally recognizable commercial architectural forms and styles present in Louisville. To more thoroughly address Louisville's commercial diversity, PaleoWest discusses some of Louisville's less easily categorizable commercial buildings in a subsequent section. We hope that a greater understanding of overall patterns in historical commercial architecture and building use will help to foster long-term public understanding and voluntary buy-in to historic preservation in Louisville.

FORM AND STYLE IN COMMERCIAL ARCHITECTURE

The terms "form" and "style," as applied to architecture, are used throughout this document. To understand how these terms function in the context of historic architecture, it is worthwhile to examine them. Different publications and researchers often categorize commercial buildings using different criteria, or they use different terms for similar types of buildings. To make things more complex, a single commercial building may exhibit characteristics of multiple building forms and/or styles. As a result, trying to categorize commercial buildings can be confusing. Accordingly, this historic context groups terms that describe similar types of buildings, or explains their relationships. The two primary sources of information used here for commercial building forms are architectural historian Richard Longstreth's book, *The Buildings of Main Street: A Guide to American Commercial Architecture* (2000), and the OAHp's "Colorado's Historic Architecture & Engineering - Web Guide" (History Colorado 2017a). This context only includes information about commercial building types and styles that are present in Louisville.

Architectural Form generally describes the configuration of a building. Elements such as the plan, massing, shape, and scale combine to form a distinguishable whole that can often be categorized as a type. In commercial architecture, form is sometimes an element of architectural style but, in most cases, different styles can be applied to the same form. For instance, Longstreth's "One-Part Commercial Block" is identifiable as a one-story, generally rectangular-plan building often with a false front; Italianate or Queen Anne stylistic elements may be applied to these buildings.

Architectural Style is the combination of visual patterns and elements that can be applied to a building and connect it to recognizable movements, periods, or groups. Historically, most architectural styles used for commercial buildings in the United States derive from Classical, Medieval, Renaissance, or Modern architectural traditions (Longstreth 2000). Architectural historian Dell Upton notes that these visual vocabularies are ways that owners or architects of buildings announce their alignment with social or aesthetic groups (Upton 1998:258).

The consistent creation of distinctive architectural forms for commercial use did not begin until the early nineteenth century. During the Middle Ages (A.D. 500–1500) and the Renaissance (A.D. 1300–1700), commercial buildings and structures largely comprised exchanges and market halls that were constructed in urban trading centers such as London, Venice, and Antwerp and Bruges in present-day Belgium. Smaller communities typically had marketplaces that featured sheltered areas at ground level in which people sold goods, and rooms on upper levels for conducting municipal business. As such, throughout urban areas of pre-industrial and the North American colonies, public places were important central places, delineated for community activities. At the same time, small individual shops were scattered within communities and mixed with residential areas; in fact, single buildings frequently contained both commercial and residential spaces. Sometimes the store front had a separate identity, but at other times it did not (Longstreth 2000:12).

In the early nineteenth century, architects began to design buildings solely for commercial and civic use. By the end of the nineteenth century, cities and towns across the United States featured specific commercial precincts filled with commercial buildings (Longstreth 2000:12). In contrast, public, institutional, and religious buildings were increasingly free-standing; their important civic roles were reinforced by surrounding open space that set them apart (Longstreth 2000:14). The United States' development depended on a successful, growing economy based on private enterprise, and commercial architecture (e.g., building size and number) became the symbol of a community's economic success. Frontier towns in the American West generally contained commercial districts with numerous false-front buildings constructed to appear large and permanent even in times of economic uncertainty. Commercial cores focused community activities and helped to give communities their collective identities (Longstreth 2000:12–13). At the same time, individual businesses became increasingly specialized in function, and sometimes form, and advertising was also important. Due to increasingly available mass-produced building supplies, business owners could obtain the materials and architectural ornamentation needed to create distinctive-looking but still modestly priced commercial buildings. Business owners used building facades, and especially large false fronts, to advertise their names, goods, and services. Small and large buildings were often portrayed as "monuments to the industriousness of the

people who commissioned them” (Longstreth 2000:13). As was typical of early towns, most of Louisville’s first commercial buildings had false fronts (Figure 86).



Figure 86. 800 Block of Front Street in the Replica of Old Louisville located at the Louisville Historical Museum (photo credit: Louisville Historical Museum).

During the nineteenth century, town and city commercial lots were generally narrow and long (e.g., 25×100 feet). This necessitated narrow building façades (the side, or “elevation” of the building that faced the street) and enclosed, rectangular floor plans. The footprints of buildings located on corner lots sometimes exhibit different forms, appearing as L-, U-, H-, or E-shapes depending on space and building use (Longstreth 2000:17–18). Numerous narrow commercial buildings would typically line a street, with little room between buildings. Any spaces that were left between buildings were there by necessity, such as to allow the movement of goods and people. If larger spaces, or empty lots, were left between buildings, they usually suggested economic stagnation or decline (Longstreth 2000:14). The exceptions were buildings constructed for human occupation, which required access to natural light and air; upper stories of those buildings are often stepped back, or they contain skylights and interior wells. In some cases, upper stories have a differently shaped footprint than lower stories. Given the generally close-set nature of nineteenth-century commercial buildings, their most important features were their façades. Even when side and rear walls were visible, they usually exhibited little or no ornamentation (Longstreth 2000:17).

In general, people in the nineteenth century wanted their town’s buildings to look like those used in cities, albeit without the degree of ostentatiousness sometimes seen in cities. Accordingly, commercial architecture appeared quite similar in towns and cities (Longstreth 2000:16). Yet, towns and cities generally exhibited fewer forms and styles of commercial architecture than residential architecture. Furthermore, commercial architecture remained fairly consistent

throughout the nineteenth century; the pattern of narrow, tightly packed commercial buildings along street grids was related to and effective in conjunction with primarily pedestrian and horse-based transportation (Utah Division of State History 2017).

In contrast, the invention of the automobile at the beginning of the twentieth century gradually changed the forms, styles, and placement of commercial buildings. Prior to WWII, these changes happened slowly. At that time, most businesses were located on towns' main streets or in their downtown business districts near railroad lines. When people first started to use automobiles, commercial districts remained in the central portions of towns and cities, with smaller commercial areas lining arteries of residential neighborhoods. New commercial development occurred along side streets and parallel arteries, sometimes with specialized commercial areas (e.g., for finance, retail, wholesale, and entertainment) developing for specific clientele (e.g., upper class, middle class, and working class) along specific streets. Important routes were improved (e.g., widened, straightened, and/or cleared of obstacles) to facilitate automobile use. Automotive service centers were the first commercial facilities to include large, open spaces, rather than uniformly enclosing spaces with buildings (Longstreth 2000:14). Automobiles also led to the development of many new kinds of businesses and commercial facilities, including gas and service stations, motor courts, motels, commercial courts, drive-in restaurants, diners, supermarkets, and service-bay businesses (Longstreth 2000:20; Utah Division of State History 2017).

The explosion of populations, cars, and roads after WWII meant that people could travel longer distances and required larger areas for parking. Markedly increased dependence on automobiles strongly affected commercial development in towns and cities across the country. Unlike trains that had transported large volumes of goods and people along limited routes during the nineteenth century, automobiles could transport those things to many more, and more remote, locations. As a result, the earlier concentration of commerce and habitation along railroad lines and in urban centers was usurped by dispersal of people and services into formerly rural areas. As a result, entire new shopping malls and commercial areas were constructed on the edges of or outside towns. These drew people away from historic downtowns and to the fringes, creating suburbs. The result included strip malls, large parking lots, curvilinear street designs, cul-de-sacs, parks, large planned subdivisions, and new forms of houses that had attached garages (Barlow et al. 2013:25). Towns became decentralized but spread along highways, as commercial developers took advantage of cheaper land adjacent to roads with large volumes of traffic (Ames and McClelland 2002). In general, this change was associated with more sinuous roads and larger commercial and residential lots surrounding urban centers, leading to the formation of suburbia. While new growth focused on suburban areas, the federal government supported "urban renewal" in increasingly abandoned city centers. In many cases, this mid-twentieth-century urban renewal consisted of clearing older, existing buildings and constructing new ones. Other previously thriving business districts were simply left to a slow decline (Longstreth 2000:7–8). In Louisville, automobile-based shifts in commercial development took a few decades, as the town's growth was slow from 1945 to 1970 (Barlow et al. 2013:31).

The sections below summarize the various commercial building forms and styles that were constructed in Louisville during the late-nineteenth, early-twentieth, post-WWII, and present-day periods. The various sections employ terms and typologies used by Longstreth (2000) and

OAHP, sometimes amended by PaleoWest to increase clarity. Longstreth's terms refer to the overall verticality (or not) of a building, and the key visual elements of a building's façade. The terms used by OAHP refer to more specific qualities of commercial buildings, such as the number and location of entrances, and building uses. Employing a combination of these terms can help to refine architectural descriptions and our understanding of the development of Louisville's commercial building stock. Many of these terms are applicable for buildings constructed during both the nineteenth and early twentieth centuries. Other terms refer only to commercial building forms that developed during the early twentieth and/or post-WWII periods.

Longstreth Terms

In the mid-1980s, Richard Longstreth conducted the first widely used study of American commercial architecture for the National Trust for Historic Preservation (National Trust), with the first edition of *The Buildings of Main Street* published in 1987. The National Trust's Main Street program, which was formalized in 1980, has helped to understand communities, revitalize economies, and preserve commercial buildings across at least 43 states, largely for communities with populations of 40,000 or fewer people (Longstreth 2000:1). During his study, Longstreth created a three-part classification based on the form of commercial building facades. He identified 11 commercial building types based on three general ways in which a façade is composed. He suggested that those types are applicable to most or all commercial buildings in the United States that were constructed before the middle of the twentieth century, although he focused largely on retail stores, office buildings, banks, hotels, and theaters; his study included few or no civic buildings such as city halls and post offices (Utah Division of State History 2017). Longstreth's types are not tied to building material, size, or style; rather, small and large buildings can be constructed using the same form, and diverse styles or decorative motifs can be applied (Longstreth 2000:20).

Longstreth's three general categories of façade composition and the pre-1950s commercial building types that fall within them (Longstreth 2000:21) and are found in Louisville are listed below. Of those, the One-Part Commercial Block is by far the most common type in Louisville.

- Façade not divided into zones and not distinguished by specific features
 - One-Part Commercial Block (nineteenth and early twentieth century)
- Façade divided into distinct sections or zones
 - Two-Part Commercial Block (nineteenth and early twentieth century)
- Façade not divided into zones; rather, façade exhibits a few distinctive features
 - Enframed Window Wall (early twentieth century)
 - Temple Front (early twentieth century)
 - Vault (early twentieth century)

Longstreth created these types after studying thousands of buildings that were constructed before the 1950s; unlike specific residential architectural forms (e.g., American Foursquare, Bungalow, Hipped-Roof), designers and builders of commercial buildings prior to the 1950s did not purposely build specific forms of commercial buildings. Rather, most commercial building forms developed out of traditional European designs that builders adapted for new commercial uses, either to satisfy specific commercial needs or to consciously organize façades in keeping with the businesses within. Individual builders adapted similar forms to their own needs and designs, and

many commercial buildings combine elements of two or more form types. Other commercial buildings do not fall neatly within specific types. Furthermore, some businesses (e.g., banks) used a large variety of building forms. Other business types (e.g., retail stores) used a smaller range of building forms. Longstreth's 11 commercial building form types markedly declined in use during the 1950s, as architects developed completely new approaches to commercial design over the next few decades (Longstreth 2000:23). However, commercial design has subsequently come full-circle; some present-day commercial buildings exhibit characteristics of one or more of Longstreth's types.

Colorado Office of Archaeology and Historic Preservation Terms

As part of its "Lexicon for Historical & Architectural Survey" (History Colorado 2013), OAHP uses general terms for commercial building forms that span the nineteenth century, early twentieth century, post-WWII, and present-day periods. In addition, OAHP employs some more detailed terms for nineteenth-century commercial buildings; those refer largely to the number and location of entrances (History Colorado 2017b). All of the forms listed below are present in Louisville.

- False Front Commercial (nineteenth century)
- Nineteenth-Century Commercial
 - Single Storefront
 - Double Storefront
 - Corner Building
 - Commercial Block
- House with Commercial Addition (nineteenth century)
- Early Twentieth-Century Commercial
- Strip Mall/Shopping Center (early twentieth century and post-WWII)

Combined Terms Used in This Historic Context

For purposes of this historic context, PaleoWest combined the Longstreth and OAHP terms, in the hopes of clarifying their relationships. We also added some sub-types to better convey the range of each form. In addition, we included some terms OAHP uses for specific gas station forms.

- Nineteenth-Century Commercial
 - One-Part Commercial Block
 - ❖ *can be Single Storefront or Double Storefront*
 - Two-Part Commercial Block
 - ❖ *can be Single Storefront or Double Storefront*
 - False Front
 - ❖ *can be One-Part Commercial Block or Two-Part Commercial Block*
 - ❖ *can be Single Storefront or Double Storefront*
 - ❖ *because this form is visually distinctive, it is described specifically*

- Corner Building
 - ❖ *can be One-Part Commercial Block or Two-Part Commercial Block*
 - ❖ *can be Single Storefront or Double Storefront*
 - ❖ *because this form is visually distinctive, it is described specifically*
- Mixed-Use Residential and Commercial (nineteenth century, early twentieth century, post-WWII, and present-day)
 - Buildings Used as Both Residences and Commercial Spaces
 - House with Commercial Addition
- Early Twentieth-Century Commercial
 - ❖ *in addition to the four categories of nineteenth-century commercial buildings*
 - Enframed Window Wall
 - Temple Front
 - Vault
- Gas Station (early twentieth-century, post-WWII, and present-day)
 - House with Canopy Gas Station
 - Oblong Box Gas Station
- Strip Mall/Shopping Center (post-WWII and present-day)

NINETEENTH-CENTURY FORMS AND STYLES (1850–1900)

Several different forms of commercial architecture were used during the nineteenth century, with different styles applied to common forms. Still, in general, cities and towns exhibited fewer forms and styles of commercial architecture than residential architecture. Furthermore, commercial architecture remained fairly consistent throughout the nineteenth century. Some nineteenth-century commercial building forms continued to be used well into the twentieth century, albeit with ornamentation and details, and sometimes construction materials, changing over time. This section of the historic context addresses the commercial forms and styles that were constructed in Louisville during the late nineteenth century.

Nineteenth-century commercial buildings were anywhere from one to three stories high, with a flat roof (History Colorado 2017b). In Louisville and other small towns, commercial buildings were generally on the small side (i.e., no more than two stories) and adorned with simple embellishments, although the type and extent of ornamentation depended, in part, on the building's intended use. For example, city halls, banks, and other buildings of civic authority were generally more stately than those constructed as restaurants, liverys, grocery stores, and other more mundane activities.

The kind of building that most people would probably recognize as a typical nineteenth-century storefront has a central entrance set back into the façade wall. On each side are large display windows with kickplates (solid wood or metal areas at foot height under the windows). Above the windows and door are transom windows (smaller, sometimes operable windows). The cornice (band around the top of the building) is often bracketed with parapets, finials, or simple decorative panels. Very often, typical nineteenth-century commercial buildings exhibit false fronts. In multi-story buildings, a secondary cornice often separates the first two stories. That cornice may look similar to, but smaller or less elaborate than, the upper cornice. Windows on the second and third story are usually double-hung and are smaller than the storefront display windows on the street level. The double-hung windows usually feature molded surrounds, radiating voussoirs (wedge-shaped stones that form an arch across the top of a window), or plain stone lintels.

Common characteristics of nineteenth-century commercial buildings in Louisville include the following (adapted from History Colorado 2017b) (Figure 87):

- Recessed entry door
- Large first-story storefront display windows
- Smaller double-hung windows in upper stories
- Kickplates under storefront windows
- Transom windows above doors and windows
- Upper and sometimes lower cornice
- False front



Figure 87. 909 Main Street today.

While many nineteenth-century commercial buildings exhibit these typical elements, the buildings come in multiple forms. For example, smaller buildings typically had single storefronts, while larger buildings often had a double storefront, or multiple storefronts. The Single Storefront form (History Colorado 2017b) was the most common type of commercial building in Louisville in the nineteenth century. This type of building is typically around 25 feet wide and features a single, centered entrance. Most examples of this form in Louisville also exhibit the One-Part Commercial Block form and the False Front form. The *Louisville News* building, formerly on Pine Street, and the former Waterloo building, still at 809 Main Street (Figure 88), illustrate these three converging forms. The *Louisville News* building is described below in the One-Part Commercial Block section, and 809 Main Street is mentioned again below in the False Front section.



Figure 88. 809 Main Street today.

The Double Storefront form (History Colorado 2017b) was much less common in Louisville during the nineteenth century. This type of building is typically around 50 feet wide and features two or three entrances. One example was the Miners Trading Company building at 701 Main Street, which no longer exists. That building also exhibited the Two-Part Commercial Block form and is described below in that section. The State Mercantile building at 801 Main Street, which stands today, also exhibits two side-by-side entrances. The State Mercantile building also exhibits the False Front form and is described below in that section.

Categorizing commercial buildings is complicated further by the fact that many early commercial buildings, particularly in small towns such as Louisville, saw multiple remodels to adapt them to successive businesses. The most important thing to remember is that a single building can exhibit multiple commercial building forms, so one person's One-Part Commercial Block could be someone else's Single Storefront and/or False Front!

One-Part Commercial Block Form (ca. 1860–1950)

In Longstreth's scheme, the One-Part Commercial Block is a one-story commercial building. It is generally a simple box with a decorated façade, often with a false front. One-Part Commercial Block buildings can also have corner entrances. The One-Part Commercial Block form developed rapidly during the mid-nineteenth century and spread through towns and cities across the United States. This form represented the economic optimism of the Victorian era and the widespread commercial speculation that occurred as people established new towns, especially across the West. The simple and modestly sized buildings provided space for economic endeavors but required a relatively modest investment in times of uncertain economic success. Furthermore, these buildings often defrayed the cost of land, which increased in value as surrounding areas became more settled; in larger cities, in particular, the buildings were place holders for future, larger, more profitable buildings. Often the façade comprised plate glass windows and a central entry under a cornice or parapet. While many individual examples can be seen, rows of these buildings were often constructed in newly established commercial cores of small towns (Longstreth 2000:54–55). In Louisville, virtually all early One-Part Commercial Block buildings had false fronts.

Defining characteristics of One-Part Commercial Block buildings in Louisville include the following (adapted from Longstreth 2000) (Figure 89):

- One story
- Large plate glass storefront display windows
- Central entry under a cornice, parapet, or false front



Figure 89. Buildings on the north side of Pine Street between Main and Front Streets, early 1900s (photo credit: Louisville Historical Museum).

Two-Part Commercial Block Form (1850–1960)

Longstreth's Two-Part Commercial Block (Longstreth 2000:24–53) was a common form of medium-sized commercial building constructed in towns and cities throughout the United States from the 1850s to 1950s. These buildings are typically between two and four stories high and constructed of brick. A horizontal line usually divides the lowest, street-level zone from the upper zone. While the street-level zone contains public spaces such as retail stores, banking rooms, insurance offices, or hotel lobbies, the upper zone contains private spaces such as offices, hotel rooms, or meeting halls; this pairing can be termed a shop-house form. This form derives from Roman times and, later, the Middle Ages, when many buildings in urban areas contained shops on the street level and living quarters above. As towns grew, demand for commercial services increased, and property values in business districts concomitantly increased, buildings more frequently became designed for solely commercial purposes (Longstreth 2000:24, 29). Businesses that commonly occupied Two-Part Commercial Block buildings during the late nineteenth century included banks, offices, hotels, theaters, and fraternal halls (Longstreth 2000:31). When constructed during the High Victorian era from the 1870s into the early 1900s, these buildings often exhibit ornamentation, multiple materials, diversity in window forms and sizes, and additional architectural details such as towers and gables (Longstreth 2000:35). Between 1900 and 1930, many Two-Part Commercial Block buildings were more streamlined, with subtle rather than ostentatious architectural details. Other Two-Part Commercial Block buildings used new materials but referenced other eras (e.g., Tudor) and/or styles (e.g., Mediterranean) (Longstreth 2000:39, 41). From the late 1920s to 1940, Art Deco/Moderne styles (described below) were applied to this building form.

Defining characteristics of Two-Part Commercial Block buildings formerly present in Louisville included the following (adapted from Longstreth 2000) (Figure 90):

- Two stories
- Horizontal line dividing first and second stories
- Commercial use below and private use above
- Large first-story storefront display windows
- Smaller double-hung windows in upper stories
- Simple to ornate architectural details

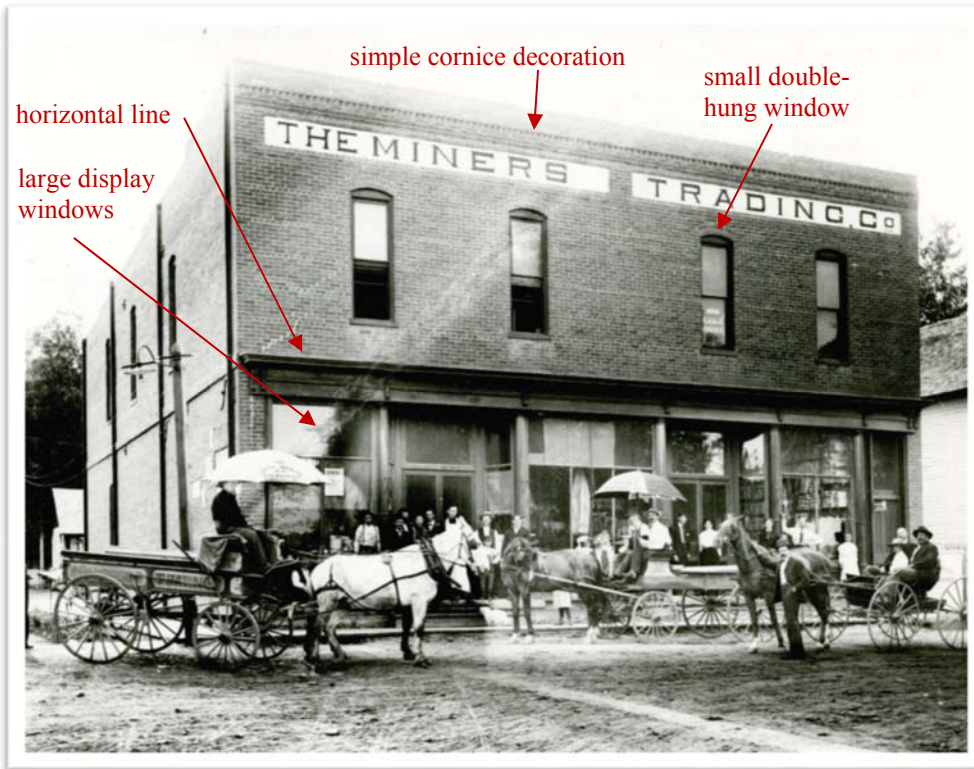


Figure 90. The Miners Trading Company Building at 701 Main Street, 1905 (photo credit: Louisville Historical Museum).

As seen in Figure 90, one example of a Two-Part Commercial Block building, which was plain and faced with brick, was located at 701 Main Street. The building was constructed around 1880. By 1893, it was the Mercantile Trading Company. Subsequently, it may have served as the Lockwood Trading Company and, later, the Miners Trading Company prior to the building being destroyed in 1914 (see the General Merchandise Stores/Mercantiles section above). This building housed a general merchandise store on its lower level and was used as an Independent Order of the Odd Fellows (IOOF) Lodge Hall from at least 1893 through 1900, based on information written on Sanborn Fire Insurance Maps from those two years (Bacon 2010b).

A more ornate Two-Part Commercial Block building, which was constructed of brick but faced partly with wood, and exhibited ornate Italianate architectural details, was constructed at 728 Front Street in 1893 (Figure 91). This replaced the much smaller, earlier Louisville Beer Hall (see Figure 33) and served as E. J./G. Di Francia's first saloon, the Union Beer Hall. Di Francia sold the building to the Union Brewing Company of Denver in 1896 and went to Italy for three months (Bacon 2016c:4), then returned to Louisville to create his second saloon at 740 Front Street in the early 1900s (Bridget Bacon, personal communication January 6, 2018). The Two-Part Commercial Block building at 728 Front Street became apartments and was used that way into the 1970s (Figure 92) before being demolished to make way for a modern commercial block building at 726 Front Street that was constructed in 1990 (Figure 93).



Figure 91. 728 Front Street, 1893 (photo credit: Carnegie Branch Library for Local History).



Figure 92. 728 Front Street, ca. 1960s or 1970s (photo credit: Louisville Historical Museum).



Figure 93. 728 Front Street today.

A much simpler, all-wood, Two-Part Commercial Block building that does not have a horizontal line but features a False Front (described below) was constructed by the Tomeo family at 1005 Main Street in the early 1900s. The building contained commercial space on the first floor and living space on the second floor (Figure 94) (Bacon 2010d:3). This building was demolished in the late 1940s. In 1950 or shortly thereafter, Dominic and Joe Tomeo constructed a new building in that location, out of which they operated a metal shop. The City moved the metal shop to another, City-owned location in the 1980s, leaving the foundation in place at 1005 Main Street; the foundation remains there today (Bridget Bacon, personal communication, March 27, 2018). Barker's Bar, formerly located at the southwest corner of Front and Walnut Streets in the 1890s (see Figure 43), could also be considered a Two-Part Commercial Block or shop-house building, as it had a saloon in the first story and hotel, boarding, and/or living space in the second story (Figure 95).



Figure 94. 1005 Main Street (center), early 1900s (photo credit: Louisville Historical Museum).



Figure 95. Barker's Bar at the southwest corner of Front and Walnut Streets in the 1890s (photo credit: Louisville Historical Museum).

False Front Form (ca. 1860–1910)

Wood buildings with false fronts were a popular commercial building form from the late nineteenth century through the early twentieth century. A false front is a front wall that extends above the roof and sides of a building to create a larger façade. The earliest commercial buildings in many small communities were often simple canvas tents erected over wood platform floors. Once local sawmills were established and/or railroads serviced the communities, builders were better able to obtain wood construction materials. To save money, commercial building owners usually constructed smaller, less elaborate walls behind a higher, more elaborate false front. A large, flat wall that projected above the actual height of the building provided room for advertising and conveyed a sense of stability, prosperity, and permanence. Despite their appearance, wood false front buildings were cheap to construct, so they were low risk for their owners during boom and bust times when a town's or business' longevity was questionable. Once a community gained some economic success and stability, wooden false front buildings were often replaced by brick buildings. Fires also destroyed many wooden false front buildings in commercial districts, with brick or stone buildings subsequently replacing them. Oftentimes the replacements were more elaborate overall, and did not need to use false fronts to give the impression of success and stability (History Colorado 2017c). Many false front buildings were plain, with few or no ornamental details. Others exhibited some ornamentation, particularly along the tops of their false fronts. Most of this ornamentation is in the Italianate style (e.g., vertical, columnar elements), although some is in the Queen Anne style (e.g., carved wood sunburst atop a false front). Both of these styles are described below.

As in most other nineteenth-century communities in Colorado, Louisville's earliest commercial buildings, located on Front and Main Streets, were wood with false fronts (Lindquist 2010). While most False Fronts were one-story buildings, a few were two-story buildings. Louisville's commercial architectural history diverged from that of cities such as Boulder and Denver; unlike in the larger cities, Louisville saw very few brick commercial buildings constructed during the late nineteenth and early twentieth century due to marked damage that mine-related subsidence inflicted on a few early brick buildings (Humphries Poli Architects 2014).

Defining characteristics seen on False Front commercial buildings in Louisville include the following (adapted from History Colorado 2017c) (see Figures 87–89; Figure 96):

- Façade (building front) parapet (upper wall) that extends above the roof
- Front-gabled (or sometimes Gambrel) roof
- Wood-frame construction
- One or two stories
- Higher quality materials used for the façade than for other sides of the building
- Greater ornamentation on the façade than on other sides of the building
- Façade made of wood (occasionally pressed metal, stucco, or rolled asphalt siding)
- Rectangular floor plan for building

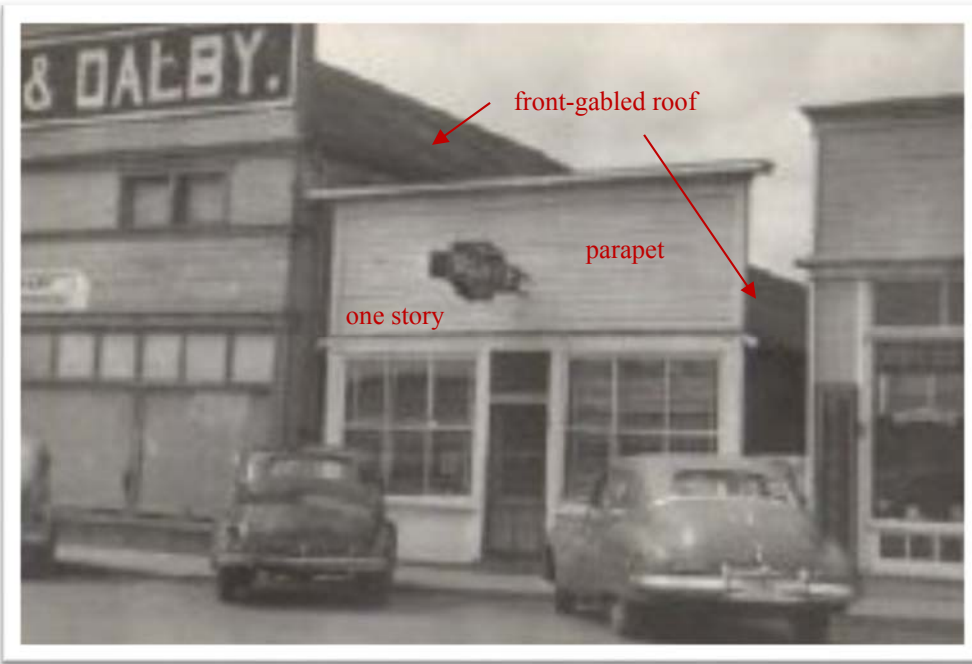


Figure 96. Assessor card photograph of 809 Main Street, 1950 (Louisville Historical Museum 2017).

Figures 97 and 98 show additional examples of small False Front commercial buildings in Louisville, located at 927 Main Street (Yoga Junction today) and 1001 Main Street (main building of the Louisville Historical Museum today). While these and several other False Front buildings are extant, and some have been remodeled, many others that were constructed in the original town have been removed.



Figure 97. 927 Main Street today.



Figure 98. 1001 Main Street today.

An example of a much larger false front building is the State Mercantile Company building at 801 Main Street, which still stands today. This tall, one-story building was constructed around 1905 (Figure 99). Its large size provided more space for storing and displaying goods, and a balcony that ran around the upper portion of the interior, perhaps to allow oversight of the goods and activities below. Together, these elements give the building (which has now been remodeled to have usable upper floors) a commanding and successful appearance (Figure 100).



Figure 99. 801 Main Street, 1909 (photo credit: Louisville Historical Museum).



Figure 100. 801 Main Street today.

Corner Building Form (1900–1950)

Louisville still contains multiple examples of the Corner Building form, although this was much less common than the False Front form during the nineteenth century. Corner Buildings are characterized by entrances on two sides and/or a diagonal corner entrance oriented toward a street intersection. In Louisville, these buildings are largely free-standing, although in other towns and cities they are often the attached, end buildings in commercial blocks (Georgia Department of Natural Resources Historic Preservation Division and Georgia Alliance of Preservation Commission [GDNRHPD and GAPC] 2017).

Two examples of Corner Buildings in Louisville, both of which began as saloons but are now restaurants, are 740 Front Street and 1006 Pine Street. The building at 740 Front Street was constructed in 1904, probably by the Fischer family, as Franzia's/Di Francia's Bar (Bacon 2016c:1). After E.J. Di Francia passed away in 1918, his son Nick took over the former saloon and, because it was the time of Prohibition, turned the building into a pool hall and dispensary of soft drinks (Bacon 2016c:8). Around 1928, Nick conveyed the business to his brother-in-law Tony Fenolia. Tony's sister Christine and her husband, Charles Zarini, turned the building into the Front Street Café in 1933 and operated it as such until sometime between 1940 and 1943. After that, George W. Morgan, Sr. took over operations and the building was called the Colorado Café (Bacon 2016c:9–10). Subsequently, the building was owned by several different entities and housed Ferrbello's Restaurant, Primrose Bar, and the Old Louisville Inn (Bacon 2016c:12–13) (Figure 101). Today, the building houses 740 Front restaurant (Figure 102).

The building at 1006 Pine Street was constructed in 1904 as Lackner's Tavern. Around 1940, Ernest and Dorothy Peltzer began to operate a grocery and meat store out of the former saloon building (Bacon 2013a:9) (Figure 103). By 1948, the building became the Track Inn, in reference to the railroad tracks that ran beside it. Despite the name, that business was a bar and restaurant, although managers did live in part of the building (Bacon 2013a:10). In 1993 or 1994, the name was changed to "Pine Street Junction" and it became a family restaurant (Bacon 2013a:14). The building has housed Casa Alegre since 2002 (Bacon 2013a:15) (Figure 104).



Figure 101. 740 Front Street, 1984 (photo credit: Louisville Historical Museum).



Figure 102. 740 Front Street today.



Figure 103. 1006 Pine Street, 1908 (photo credit: Louisville Historical Museum).



Figure 104. 1006 Pine Street today.

Another, somewhat unusual Corner Building was Kate Allera's grocery store, formerly located at the northwest corner of La Farge Avenue and South Street. While this building exhibited a false front (Figure 105), it also featured a corner entrance that can be seen clearly in a photograph that probably dates to the early 1900s (Figure 106). Accordingly, the building could be characterized as both a False Front and a Corner Building.



Figure 105. Kate Allera's grocery store, 1929 (photo credit: Louisville Historical Museum).



Figure 106. Kate Allera's grocery store, early 1900s (photo credit: Louisville Historical Museum).

The One-Part Commercial Block, Single Storefront, and Corner Building forms were also used for banks although, in those cases, the buildings were often constructed of masonry and tended to be taller and more embellished than similar buildings used for retail (Longstreth 2000:58). Masonry was sometimes imitated through the use of much cheaper pressed tin. An example is 700 Main Street. In 1905, this building was constructed of wood covered by pressed tin and served as the Louisville Bank. For Louisville, the building features a particularly detailed cornice (Figure 107). Although the Louisville Bank failed in 1915 (Bacon 2011a:1), probably in part because of the coal miners' Long Strike of 1910–1914, the building subsequently housed a succession of other businesses, including Varra's Grocery Store and Karen's Country Kitchen. Today, The Huckleberry occupies this space and the adjacent False Front building to the north (Figure 108).



Figure 107. 700 Main Street, unknown date (photo credit: Louisville Historical Museum).



Figure 108. 700 Main Street today.

Mixed-Use Residential and Commercial Buildings (1860–Present)

From at least the mid-nineteenth century to the present, people have operated small-scale commercial enterprises out of their homes. This approach helps entrepreneurs save money and protect against financial over-extension due to the costs of building, purchasing, or leasing a separate commercial space. Historically, Louisville contained examples of buildings that served simultaneously as residences and commercial spaces. These are referenced below in the Buildings Used as Both Residences and Commercial Spaces section. Today, many people choose this option as a way to reduce the same kinds of costs, as well as commute times and carbon footprints.

Louisville also contained several historical examples of more formal mixed-use spaces that were created partly in reaction to the town's early growth. Residential areas located along routes that become major automobile thoroughfares often transform into commercial hubs. While that transformation sometimes results in the destruction of residential buildings to make room for commercial ones, in other cases, commercial spaces are added onto residences (a common early pattern), or residences are transformed partly or completely into commercial spaces. Louisville's Main Street experienced a transition from residential to commercial prior to the widespread use of automobiles; as the town grew, it needed more room for commercial and civic activities close to the commercial and industrial Front Street that was easily accessed from the railroad tracks. Being the next thoroughfare over, Main Street was the natural location for commercial expansion. Some residences on Main Street were moved into residential neighborhoods, while others were converted into commercial buildings. In some cases, one- or two-story commercial storefronts were added to residences. In others, commercial buildings were added next to, or wrapped around, residences, which largely retained their physical integrity. The commercial portions of buildings were accessed via their own entries. Almost exclusively, the owner and proprietor of the business lived in the house, at least when the commercial portion was constructed. Often the residential space was slowly phased out, being completely converted to retail or other commercial uses (History Colorado 2017d). Some examples of these types of mixed-use buildings are described below in the House with Commercial Addition section.

Buildings Used as Both Residences and Commercial Spaces

Some examples of buildings used as both residences and commercial spaces are 801 Main Street, 808 Main Street, 804 Walnut Street, and 1001 Main Street. Dr. Charles Wolfer's one-story house, which was originally located at 801 Main Street and was moved to 901 Main Street, contained both his residence and his medical offices. His adjoining two-story post office, which was moved to 721 Grant Avenue, contained the post office and a bedroom on the ground floor and sleeping quarters for the Wolfers' four daughters upstairs (Bacon 2015d:3). As described below, these two buildings can also be categorized as a House with Commercial Addition.

Another example of a building used as both a residence and a commercial space was the former Telephone Exchange building, which was a False Front building constructed on the north side of the general store-turned garage at 808 Main Street by 1908 (Figure 109). The building burned down in 1926 (Bacon 2009a:5). Similarly, newspaper editor Pearl B. Conley lived in a small part

of the *Louisville News* building, which was formerly located on Pine Street between 700 Main Street (now The Huckleberry) and the alley to the east, when she owned the paper (Bacon 2011c:1).



Figure 109. The Telephone Exchange building and residence, post-1908 (photo credit: Louisville Historical Museum).

Buildings that served as both residences and commercial spaces were also present within some of Louisville's historical residential subdivisions. Examples in the Jefferson Place subdivision were Forte's Grocery Store at 804 Walnut Street, and Wesley and Harriett Withers' *Louisville Times* office at 800/804 Spruce Street. An example from the Barclay Place subdivision was the Jacoe Store at 1001 Main Street. The two grocery stores are described above in the Grocery Stores section, while the newspaper office is described in the Newspapers section, above.

House with Commercial Addition (ca. 1860–1960+)

Some examples of Houses with Commercial Additions of various kinds on Main Street are/were located at 625 (formerly), 641, 724 and 728, 801 (formerly), 901, 808 (formerly), and 844. The wood building that formerly stood at 625 Main Street was constructed in 1880. Until 1960, it comprised a cross-gabled wing and a false-front projection (Figure 110). While the former served as the Moffitt family's residence, the latter was used for various commercial enterprises,

including a hardware store, grocery store, and plumbing shop; in the 1950s, the business was Moffitt Plumbing and Heating (McWilliams 2000n). The building was demolished in the last 20 years and replaced by a retail/office building that features some architectural references to the previous building, including a large storefront with a central door, and the suggestion of a false front (Figure 111).



Figure 110. Assessor card photograph of 625 Main Street, 1948 (Louisville Historical Museum 2017).



Figure 111. 625 Main Street today.

The building that now has the address of 641 Main Street has a complicated history of ownership and architecture. George Steuble, a Swiss immigrant, constructed (or paid for the construction of) the first floor of the middle portion of the building in 1880 (Bacon 2012d:1). After being owned by a couple members of the German immigrant-Rosenbaum family, English immigrant Thomas Thirlaway purchased the property in 1884. In 1917, he and his wife, Rebecca, sold the property to Louisville doctor Walter Snair (Bacon 2012d:3–4). Dr. Snair was the first of four consecutive doctors (also Dr. Jack D. Bartholomew 1939–1940], Dr. Walter Boyd [1940–1943], and Dr. Leonard Becker [1943–1946]) to use the building for both their residences and offices (Bacon 2012d:6).

Most new inhabitants made at least some changes to the building. By 1893, a one-story addition was constructed on the north side of the original residence. The south portion was constructed by 1900. By 1908, small additions were made on the north and southwest of the building (Bacon 2012d:7–8). After various other small changes over intervening years (Figure 112), the middle and southern portions of the building were remodeled in 1980 after lightning struck and damaged the middle section (Bacon 2012d:14) (Figure 113).



Figure 112. Assessor card photograph of 641 Main Street, 1948 (Louisville Historical Museum 2017).



Figure 113. 641 Main Street today.

The buildings located at 724 and 728 Main Street were constructed between 1880 and 1890. Although they appear to have been separate buildings, they have always been sold as one property. Charles A. Clark, a prominent town leader and “enterprising merchant” purchased the property in 1892 and used and occupied the buildings until his death in 1902, with his family continuing to do so until 1903. Clark came to Colorado in 1859 during the gold rush and appears to have been one of 12 founders of Golden, Colorado. After being involved in various successful

enterprises, he arrived in Louisville in 1892 and opened a real estate office at present-day 728 Main Street. He was also appointed justice of the peace and made loans and sold insurance, and later groceries, out of his office building. Based on Sanborn Fire Insurance maps from 1893 (Figure 114) and 1900, and other evidence, it appears that he lived next door, at present-day 724 Main Street (Bacon 2012a:3).

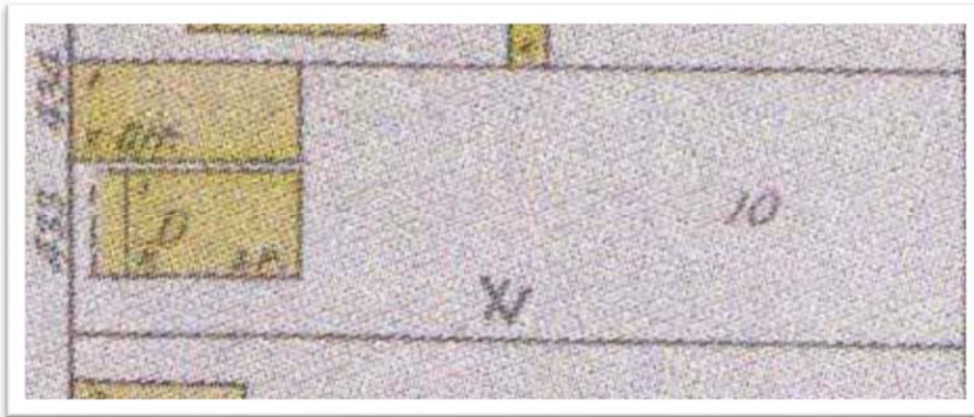


Figure 114. Excerpt from the 1893 Sanborn Fire Insurance map showing 724 (lower) and 728 (upper) Main Street as a dwelling (“D”) and an office (“Off.”) (Bacon 2012a:4).

Between 1893 and 1900, Dr. Charles Wolfer, who served as postmaster, constructed his residence and an attached two-story post office building (also used by Frank Buchheit for his undertaking business) at 801 Main Street (Figure 115). In 1905, a newspaper editor moved the post office to 721 Grant Avenue, where it served briefly as a newspaper office and an overflow elementary school and was then used by the Union Labor Hospital Association as a coal miner’s hospital. The building was converted into a residence in or just after 1910, during the Long Strike. Also in 1905, Dr. Wolfer moved his residence to 901 Main Street to make way for the construction of the State Mercantile building at 801 Main Street. Dr. Wolfer’s house was subsequently destroyed. Around 1920, a Craftsman style bungalow residence was constructed at 901 Main Street (Bacon 2011f) (Figure 116). That house was turned into a commercial space, as it now serves as the Louisville Chamber of Commerce building (Figure 117).



Figure 115. Wolfer House (left) and post office (right) at 801 Main Street, early 1900s (photo credit: Louisville Historical Museum).



Figure 116. Assessor card photograph of 901 Main Street, 1948 (Louisville Historical Museum 2017).



Figure 117. 901 Main Street today.

The first building at 844 Main Street was a residence constructed between 1900 and 1904. In 1906, local farmer Henry Schreiter purchased the house and constructed a bakery on the south side of the house. Around 1915, Charles W. Powell, who initially rented the building but purchased it in 1919, turned the bakery into a mortuary. In 1923, George and Marguerite Henning purchased the building and turned it into the Henning Mortuary and residence. Before 1925, a one-story chapel had replaced the former bakery/mortuary building (Figure 118), and, by 1930, a two-story American Foursquare house had encompassed the original one-story residence (Bacon 2017b:6–7) (Figures 119–120). The building served as a mortuary until the 1980s; since then, it has housed various offices and healing practices (Bacon 2017b:12).



Figure 118. 844 Main Street (left), 1925 (photo credit: Louisville Historical Museum).



Figure 119. 844 Main Street (left), 1930 (photo credit: Louisville Historical Museum).



Figure 120. 844 Main Street today.

Queen Anne Style (1880–1910)

The Queen Anne style was named and popularized by Richard Norman Shaw and a group of nineteenth-century English architects. This Victorian style was derived from Medieval precedents, with steeply pitched roofs and textured wall surfaces (McAlester 2017:14). Queen Anne-style elements found on commercial buildings typically include carved wood, stone, brick, cast iron, or pressed iron details and additions on doors, around windows, and on cornices of windows and false fronts (Longstreth 2000:29 and 35). The relatively small number of buildings in Louisville that exhibit the Queen Anne style tend to be less ornate than their counterparts in larger cities; Louisville was a generally modest town in which wealthy people needed less ornamentation to advertise their resources than those who competed for status in larger cities.

Defining Queen Anne-style characteristics seen on commercial buildings in Louisville include the following:

- Carved details on doors, around windows, and on cornices
- Architectural features that create variety and detailed ornamentation

A specific type of large sunburst or half-circle architectural feature can be seen on the tops of the false fronts of several commercial buildings that were constructed in Louisville's early days. One building is the former Lackner's Tavern at 1006 Pine Street (Figure 121), constructed in 1904. Another was the Joratz Saloon, which no longer exists, but stood at the southeast corner of Front and Walnut Streets where the ice skating rink is today (Figure 122) and was constructed in the early 1900s. A photograph of saloons on the east side of the 800 block of Front Street in the early 1900s shows one more building with the same architectural feature, located at the right edge of the photograph (Figure 123). The other building that has the same feature, located on the left side of the photograph behind the tree, is the Joratz Saloon. Finally, a photograph of the west side of the 800 block of Main Street in 1924 (Figure 124) shows two more buildings with the same architectural feature; neither building is extant. The southern building on the left was the Model Theatre, constructed around 1908, while the northern building on the right was McCorkle's grocery store, constructed around 1912 (Bridget Bacon, personal communication, January 16, 2018).



Figure 121. 1006 Pine Street, 1908 (photo credit: Louisville Historical Museum).



Figure 122. Former Joratz saloon, ca. 1938 (right) (photo credit: Louisville Historical Museum).



Figure 123. Saloons on the east side of the 800 block of Front Street, early 1900s (photo credit: Louisville Historical Museum).



Figure 124. West side of the 800 block of Main Street, 1924 (photo credit: Louisville Historical Museum).

Italianate Style (1870–1900)

The Italianate style was also popular during the Victorian era. This style was inspired by Medieval farmhouses built in the Italian countryside (Pennsylvania Historical and Museum Commission 2018). The Italianate style comprises highly decorative, vertical detailing that was applied to residential, commercial, and industrial buildings. Characteristics include low-pitched roofs, wide overhangs, bracketed cornices, dentil molding (typical of various Classical-derived styles), tall and narrow one-over-one double-hung windows, window caps and molded window surrounds, vertically oriented decorations that include columns, arches over windows and doors, and sometimes cupolas and balustraded balconies (History Colorado 2018; Pennsylvania Historical and Museum Commission 2018). As with the Queen Anne style, Italianate style buildings in Louisville tended to be less ornate than their counterparts in larger cities such as Denver and Boulder. Accordingly, Louisville’s Italianate-style commercial buildings most commonly exhibit vertically oriented architectural details, decorated cornices and eaves, and capped windows. In Louisville and elsewhere, the Italianate style was applied to more commercial buildings than the Queen Anne style.

Defining Italianate-style characteristics seen on commercial buildings in Louisville include the following (adapted from History Colorado 2018; Pennsylvania Historical and Museum Commission 2018):

- Wide, overhanging eaves
- Bracketed cornices
- Dentil molding on cornices
- Flat roofs
- Tall, narrow windows
- Elaborate, arched window caps/crowns or window surrounds
- Curved (segmental) arches over windows and doors
- Vertically oriented decorative details
- Columned porticoes or porches
- Balustraded balconies

One of the buildings that exhibited the most ornate Italianate-style details in Louisville was Di Francia’s first saloon, formerly located at 728 Front Street (Figure 125). As labeled below, this building showcases several Italianate characteristics. Another building with multiple Italianate-style features, in addition to the Queen Anne-style sunburst described above, is the former Lackner’s Tavern building at 1006 Pine Street (Figure 126). The Model Theatre, formerly located around 821 Main Street, exhibited a suite of somewhat different Italianate characteristics than the saloons (Figure 127).

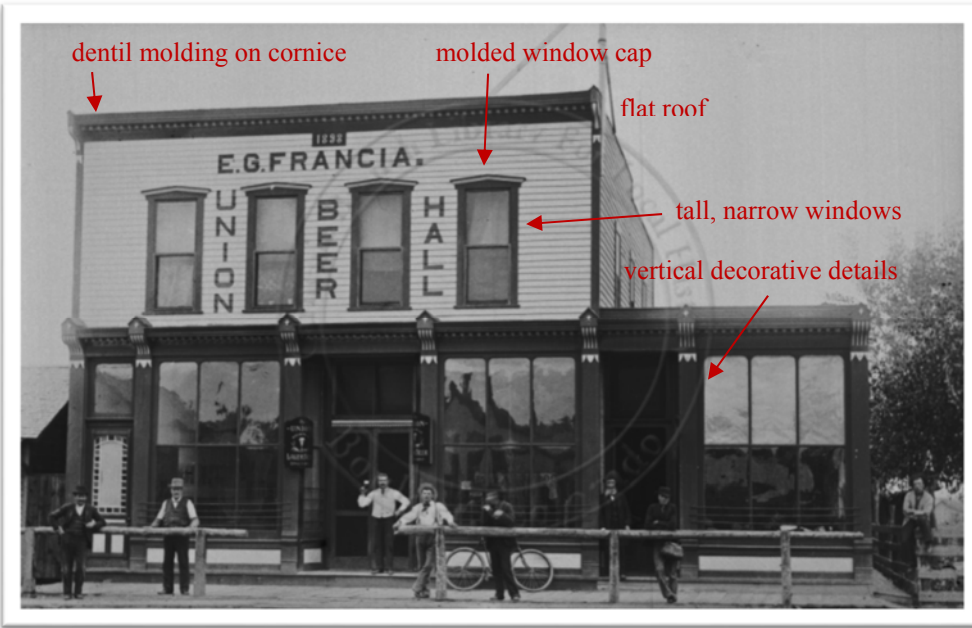


Figure 125. 728 Front Street, 1893 (photo credit: Carnegie Branch Library for Local History).



Figure 126. Joseph Lackner's Tavern at 1006 Pine Street, 1908 (photo credit: Louisville Historical Museum).

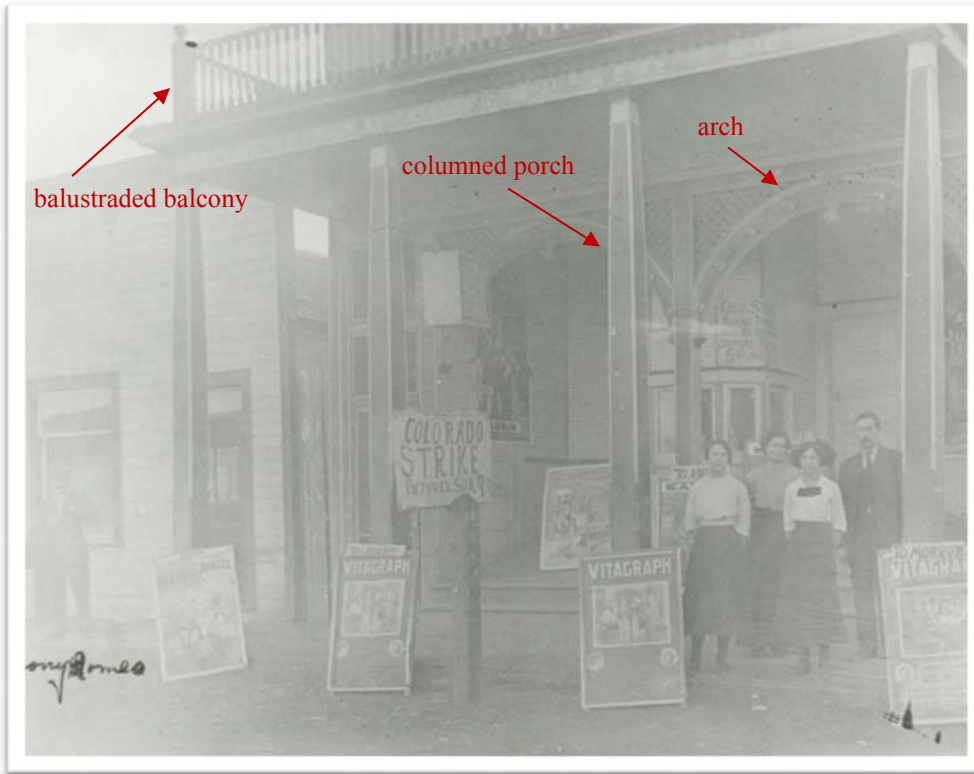


Figure 127. The Model Theatre, formerly at 821 Main Street, ca. 1912 (photo credit: Louisville Historical Museum).

EARLY TWENTIETH-CENTURY FORMS AND STYLES (1900–1950)

Early twentieth-century commercial buildings commonly ranged from one to five stories in larger cities, but in Louisville and other small towns they were generally just one or two stories, and often had flat or slightly pitched roofs (History Colorado 2017e). Some early twentieth-century commercial building forms are updated versions of nineteenth-century commercial forms (e.g., Two-Part Commercial Block, One-Part Commercial Block, Single Storefront, and Corner Building—but not False Front). In general, the early twentieth-century versions of these forms feature little or no ornamentation, aside from some simple decorations along the building’s cornice or parapet. In larger cities, early twentieth-century buildings were often constructed of blond or light-colored brick. Given Louisville’s early experience with the failure of brick buildings due to coal mine subsidence, the town’s earliest twentieth-century commercial stock continued to be constructed largely of wood, although somewhat later buildings were constructed of, or at least faced with, brick. The windows of early twentieth-century commercial buildings also often differed from their predecessors; while nineteenth-century buildings feature large, clear glass transom windows, early twentieth-century buildings often contain translucent prismatic glass transoms. Building entrances also changed during the early twentieth century. While some entrances are set flush with the rest of the building’s façade, others comprise doors and large storefront windows that are reset into the building along much of the façade so that shoppers can gather to look at merchandise without blocking the adjacent sidewalk (History Colorado 2017e).

Beginning in the 1920s, commercial building forms changed again. For example, One-Part Commercial Block buildings in suburban areas again featured some ornamentation (albeit more unified and simplified than nineteenth-century ornamentation) and characteristics that helped them blend more into residential areas. These changes reflected a trend towards more streamlined, “restrained dignity” in urban areas (Longstreth 2000:59). In general, building forms and styles became more homogeneous so that retail buildings and banks, for example, came to look more like one another than they had during the nineteenth century. Embellishment was generally restricted to near the roofline. The One-Part Commercial Block remained popular for modest-sized buildings in neighborhoods (Longstreth 2000:59–62).

New commercial building forms also developed during this period. The rise of automobiles and the new problem of traffic congestion often led higher-income communities to prefer low-density commercial development. A new commercial development during the 1920s was the Drive-In Shopping Center, in which buildings were generally set back at the rear of the lot, with parking in front. The building forms continued to be One-Part Commercial Blocks, but the spatial arrangements of the lots changed. During this same time period, many movie theaters featured towers or other prominent vertical elements and served as backdrops to retail buildings. (Longstreth 2000:62–63).

Defining characteristics seen on generalized Early Twentieth-Century Commercial Form buildings in Louisville include the following (adapted from History Colorado 2017e):

- Relatively unadorned architecture
- Translucent prismatic transom windows
- Recessed or flush entrance
- Corbelled (outwardly projecting) cornice
- Decorative brickwork
- Parapet

The northern building located at 816 Main Street (Figure 128, left), which was constructed in the late 1800s and remodeled in 1928, illustrates some of the characteristics listed above. The original southern building (Figure 128, right) was constructed in the early 1900s, but a 1926 fire damaged it and several buildings located immediately to the south. The southern building was rebuilt around 1928, with the northern building being remodeled at the same time. (Bacon 2014b:1–3). In 1955, Anthony “Joe” Madonna remodeled the two buildings for Anthony and Rita Colacci just prior to them opening Colacci’s Restaurant (Bacon 2014b:6). At that time, the front of the northern building was transformed and the tops of the two buildings were visually leveled by the addition of a metal false front (Figure 129). The building retains a very similar appearance today as The Empire restaurant, albeit with a different sign, windows, and paint scheme (Figure 130).

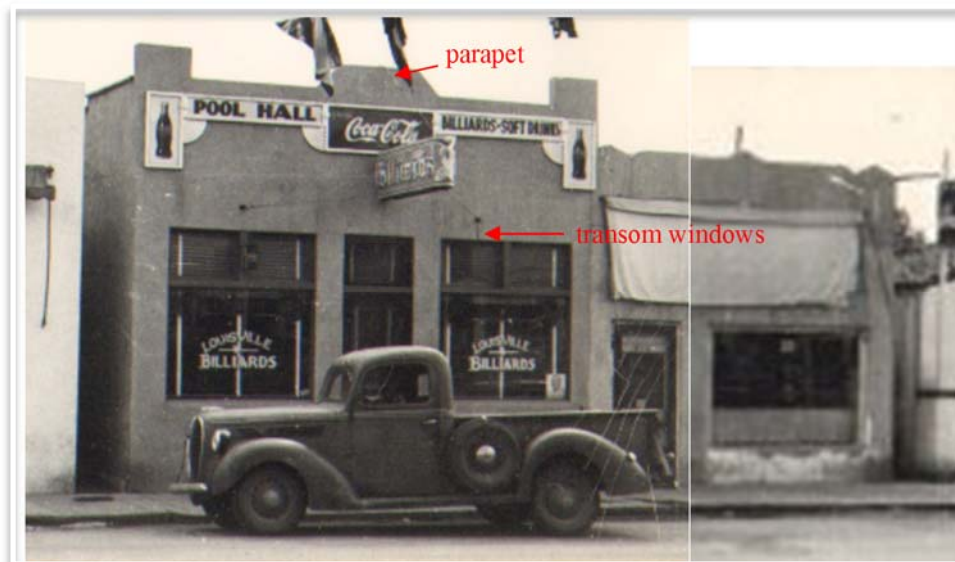


Figure 128. Composite of assessor cards for 816 Main Street, 1950 (Louisville Historical Museum 2017).



Figure 129. 816 Main Street, ca. 1970s (photo credit: Louisville Historical Museum).



Figure 130. 816 Main Street today.

Longstreth observed that, in contrast with nineteenth-century buildings that exhibited differences in verticality, the façades of many early twentieth-century buildings exhibited specific kinds of distinctive, often horizontal, features. Based on these features, he identified several new form types (Longstreth 2000). Three of those (Enframed Window Wall, Temple Front, and Vault) are present in Louisville.

Enframed Window Wall Form (1900–1970)

The Enframed Window Wall form became popular around 1900 as a way to order and emphasize the façade composition of small and moderately sized commercial buildings. The form remained popular through the 1940s but continued in use well into the post-WWII period. The defining characteristic of the form is a large, central section of the façade that usually comprises multiple, large windows encompassed by a wide, continuous border that creates the appearance of a single compositional unit. For some commercial buildings that do not favor interior visibility, such as restaurants and night clubs, different building veneers, rather than windows, comprise the central, enframed area (Longstreth 2000:68–75). This form is more often found in urban business centers than in small towns, although Louisville contains several post-WWII examples. Those include 722 Main Street, constructed in 1959 (Figures 131–132), and the adjacent 712 Main Street, constructed in 1964 (Figures 133–134) (Bacon 2018:3–5).

Defining characteristics seen on Enframed Window Wall commercial buildings in Louisville include the following (adapted from Longstreth 2000):

- Large central windows or veneers framed by a wide, continuous border
- Low, horizontal orientation



Figure 131. 722 Main Street, 1960 (photo credit: Louisville Historical Museum).



Figure 132. 722 Main Street today.



Figure 133. 712 Main Street, 1978 (photo credit: Louisville Historical Museum).



Figure 134. 712 Main Street today.

The brick building at 722 Main Street, which was constructed as a post office, replaced a nineteenth-century wood house. In 1983, the post office moved to a larger building at 637 Front Street and was replaced by Kids at Heart, then Country Squires Florist, and then the Boulder County Clerk and Recorder's office in 1991 (Bacon 2018:5). The building at 712 Main Street was originally constructed as Bungalow Drug (Bacon 2018:3). Subsequently, the building housed City Hall offices, the Louisville Public Library, Boulder County Tri-City offices, and Lou's Near New (Bacon 2018:3–4). Today, both 712 and 722 Main Street contain the Boulder Creek Neighborhoods offices. The buildings are proposed for demolition prior to the lots being redeveloped (Hahn 2018).

Prior to WWII, the Art Deco style (see below) was sometimes applied to the Enframed Window Wall form. That style helped to make the façade appear more massive and to counter-balance the large central framed area, or to provide large signage surrounding the central area. Special treatments were often made to movie theaters from the 1920s through 1940s; in those cases, the entrance was a street level in the central section, while a large ornamental wall and/or window and a marquee created a second-story central element above the entrance (Longstreth 2000:68–69).

After WWII, part or all of the central section of Enframed Window Wall buildings was often deeply recessed to provide a dramatic display area sheltered from the elements (Longstreth 2000:75). An example of this comes from Toney La Salle's furniture store at 820 Main Street, which was expanded from a formerly single storefront in 1955–1956 (Bacon 2017c:7) (Figure 135).



Figure 135. 820 Main Street, 1956 or later (photo credit: Louisville Historical Museum).

Constructed in 1952, the three-story building that now stands at 908 Main Street was originally a one-story Enframed Window Wall form, when Raymond Caranci operated Louisville Electric in the south half of the building and Percy and Carolyn Conarrore operated the *Louisville Times* in the north half (Figure 136). The Carancis lived in the basement of the building for a while. In the 1990s, additional stories were added and the building was markedly remodeled (Bacon 2011g).



Figure 136. Assessor card photograph of 908 Main Street, 1955 (Louisville Historical Museum 2017).

Temple Front Form (1900–1950)

The Temple Front form was most commonly used for public, institutional, and religious buildings, as well as for banks, rather than for commercial ones. This architecture referenced buildings from ancient Greece and Rome. Classical references were often used to lend an air of authority, security, and permanence to important community buildings. The Temple Front form rose in popularity in the 1820s and 1830s, then declined until the turn of the twentieth century. From 1900 to 1930, this form was used almost exclusively for banks. Form and details were inspired by ancient Roman architecture, specifically, although some elements appeared only as decoration, rather than functional forms. By the 1920s, the form was usually very simple, and sometimes abstract. Many banks constructed in the late 1930s and the 1940s exhibit a basic Temple Form front, albeit without any historical details (Longstreth 2000:100). The chapel portion of the building on the south side of 844 Main Street in Louisville (formerly the Henning Mortuary) exhibits a Temple Front-type entrance, with its portico-type porch and paired pediment supports (Figure 137, right). In contrast, the taller, north portion of the building (formerly the Henning residence) is a variation on the American Foursquare form, which was commonly used for residences in the early twentieth century, with a small classical style porch added (Figure 137, left). The chapel was constructed before 1925, while the two-story Foursquare encompassed an earlier, one-story residence around 1925 (Bacon 2017b:6–7).

Defining characteristics seen on Temple Front commercial buildings in Louisville include the following (adapted from Longstreth 2000):

- Porticos
- Columns
- Pediments

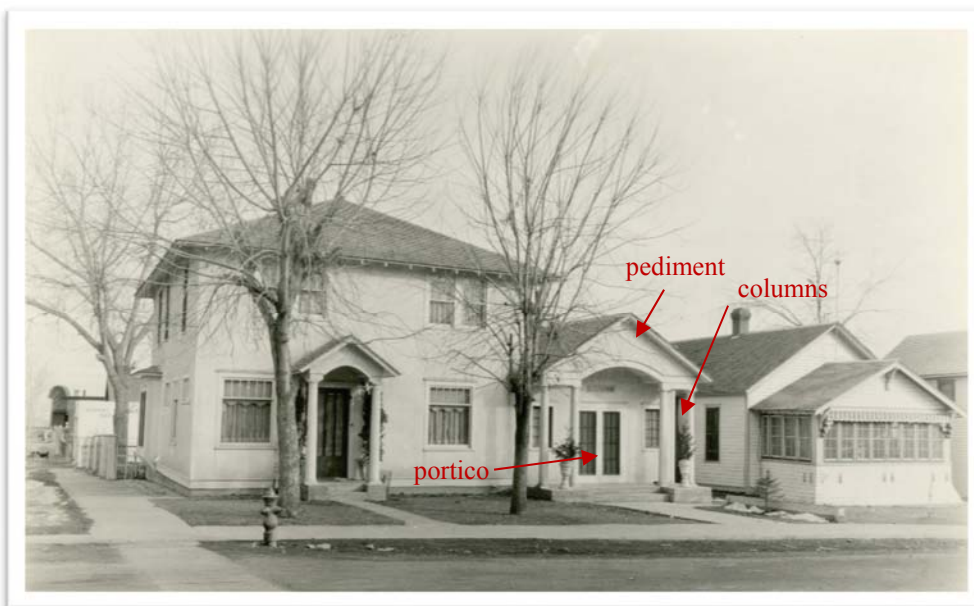


Figure 137. 844 Main Street, 1930 (photo credit: Louisville Historical Museum).

Vault Form (ca. 1900–1950)

The Vault form of commercial building is characterized by a façade that contains a large, tall, central opening, sometimes with much smaller openings on each side. The overall effect is one of massiveness and enclosure. This form does not derive from specific historical architecture; rather, it is an abstraction based on the idea of a huge opening in an otherwise solid wall, as seen in ancient fortified complexes and triumphal arches. The form was used occasionally in the early nineteenth century for some banks, churches, and other places of public assembly. However, the Vault form did not become common until the turn of the twentieth century when it was used widely for banks and movie theaters, and, sometimes, retail facilities. Various historical motifs, such as those referencing triumphal arches, Renaissance Italy, and eighteenth-century France, were sometimes applied. In other cases, decoration was unique to the twentieth century or was highly simplified. The central opening used in movie theaters was often wider than that used in other commercial buildings, to accommodate the movement of large numbers of people (Longstreth 2000:109–110). This kind of very wide opening was seen in Louisville's historical Rex Theatre at 817 Main Street, which was a False Front building constructed between 1900 and 1908 as a billiards hall (Bacon 2010a:3–4). In 1910 or 1911 it became the Isis Theatre, operated by Otto Todd (Bacon 2010a:4), and by 1915 its façade appears to have been remodeled into the Vault form (Figure 138). The building retained that general appearance through the 1920s. By 1946, the façade had been remodeled again. While it remained a Vault form, the arch that was located within the opening was removed and a large marquee was installed (Figure 139). Today, as Waterloo restaurant, the building has been markedly remodeled again but features an arch in the façade and a mostly open false front, both of which are reconstructions of elements of the early 1900s building (Figure 140).

The defining characteristic seen on Vault commercial buildings in Louisville is the following (adapted from Longstreth 2000):

- Large central opening



Figure 138. 817 Main Street, 1919 (photo credit: Louisville Historical Museum).



Figure 139. Assessor card photograph of 817 Main Street, 1948 (Louisville Historical Museum 2017).

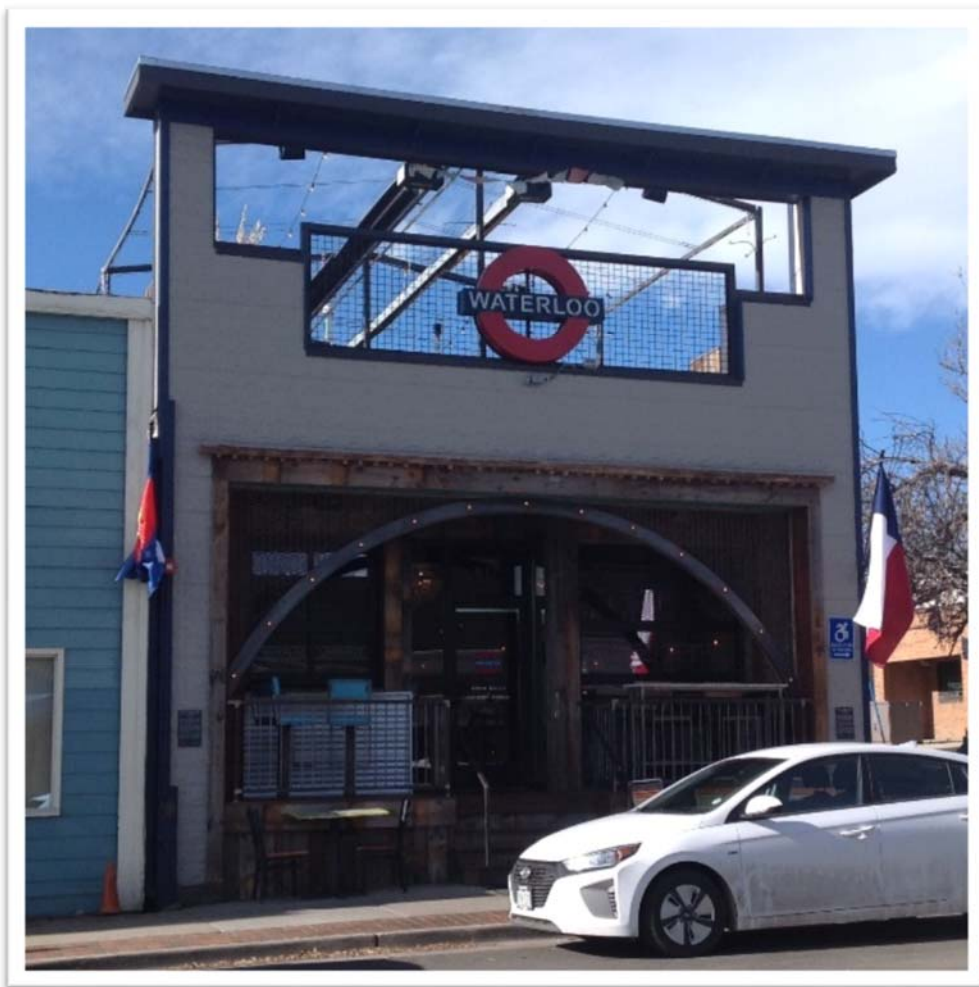


Figure 140. 817 Main Street today.

Mediterranean Revival Style (1920–1930)

The Mediterranean Revival style became popular in Colorado in the 1920s for churches, schools, and residences. This style evoked architecture seen in countries that border the Mediterranean Sea, including Italy and Spain. It is distinguished from the somewhat similar Mission style and Spanish Colonial style by its gabled or hipped roof, use of roof tiles, and relatively simple ornamentation. Mediterranean Revival style buildings are usually faced with stucco or brick and are often painted white to contrast with their brightly colored tile roofs, which are usually low-pitched gabled or hipped. These buildings sometimes include a side or front wall extension that forms an arcaded entrance or porch. The buildings often feature arched entrances and casement windows framed by wood or wrought iron grilles.

Defining stylistic characteristics seen on Mediterranean Revival-style commercial buildings in Louisville include the following (adapted from History Colorado 2017f):

- Heavy tile roof
- Low-pitched gabled roof
- Arcaded porch
- Stucco finish
- Arched windows

The one example of a Mediterranean Revival style commercial building in Louisville's Historic Downtown is 808 Main Street. It was constructed as Pennetta's Restaurant in 1946 (Bacon 2009a:6) and is now Zucca Italian Ristorante (Figures 141–142). The Mediterranean Revival style was used for this building long after the style had risen and fallen in popularity elsewhere in the country, suggesting that the style was owner Phillip Pennetta's personal preference.

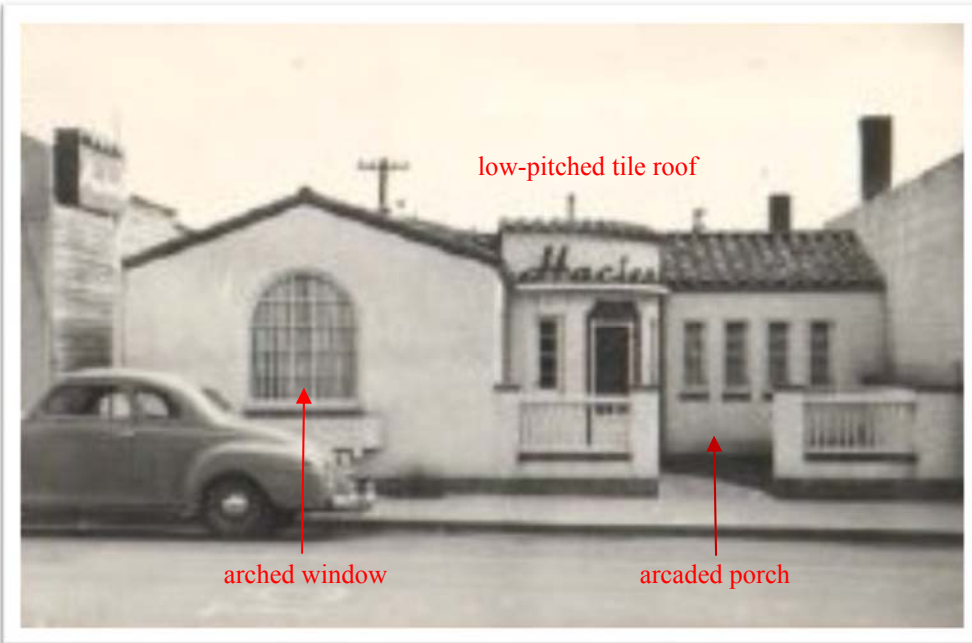


Figure 141. Assessor card photograph of 808 Main Street, 1950 (Louisville Historical Museum 2017).

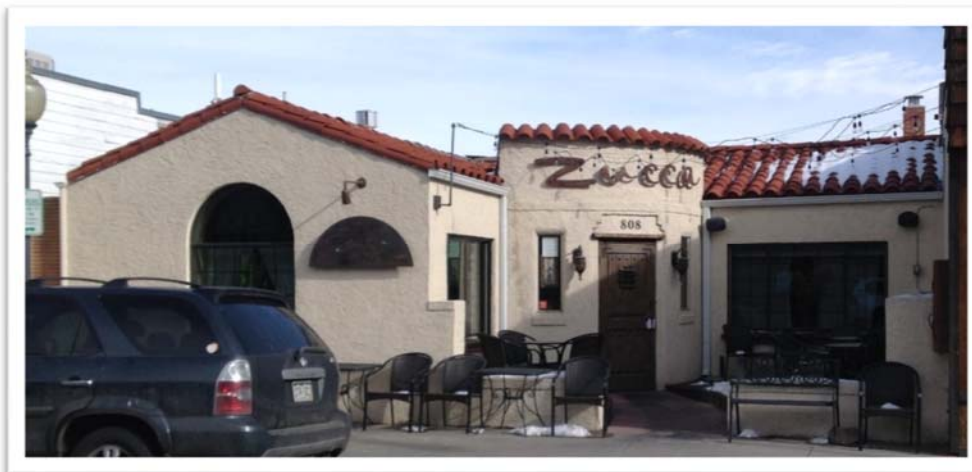


Figure 142. 808 Main Street today.

International Style (1932–1960)

The International Style was the most prevalent example of the architectural Modern Movement in the United States. It represented a break from historical architectural references and developed from elements of European modernism that arose in the first two decades of the twentieth century, in reaction to WWI; for Europeans, the Modern Movement represented social and industrial progress (Clericuzio 2018; Longstreth 2000:126). Architects in the United States adopted the International Style (which was coined as a term in New York in 1932) well after architects in Europe began to develop it. After WWII, the International Style became commonplace across America and is often thought of as the “architecture of the machine age” (Clericuzio 2018). For the International Style, the organization and presentation of space, or volume, in three dimensions was the most important architectural consideration; this was a marked diversion from late nineteenth- and early twentieth-century buildings, whose façades were by far the most important parts (Longstreth 2000:126). International style buildings usually feature asymmetrical compositions of openings and rooflines, have flat roofs without ledges, and feature smooth, unadorned surfaces and long bands of windows usually set flush with exterior walls. Alternating bands of windows and solid wall planes emphasize horizontality, especially for commercial buildings. Rather than the double-hung windows of earlier decades, International Style buildings generally feature wood or metal casement windows that swing out (History Colorado 2017g). Rather than using color to create building variety, International Style buildings tend to use interplays of light and shadow, and/or different materials such as steel, glass, and concrete (Clericuzio 2018).

Defining stylistic characteristics seen on International-style commercial buildings in Louisville include the following (adapted from History Colorado 2017g):

- Smooth, untextured surfaces
- Bands of windows
- Solid planes
- Casement or awning windows
- Flat roofs
- Cantilevers

Examples of International Style commercial buildings in Louisville are 1100 Pine Street and 800 Jefferson Avenue. According to notes written on its assessor card, the building at 1100 Pine Street (Figure 143) was constructed in the 1950s and, in 1955, was a “processing plant” and gas storage facility. In 1966, it was owned by Chemtron Company. By 1977, the building was used as an autobody shop. From 1980 to 2013, the building served as Umberto’s Auto Sales, owned and operated by Italian immigrant Umberto Toscano (Pike 2013). Today the building houses the Mountain High Appliance Clearance Center (Figure 144).

The southern, one-story portion of the building at 800 Jefferson Avenue (Figure 145), located in the Jefferson Place subdivision, was constructed for Vector Inc. in 1958 and initially contained doctor and dentist offices. The northern, two-story portion of the building was constructed in 1977. The Crawford family owned the building from 1974 to 1998, and for many of those years, Richard Crawford used the building as the office of his firm, Ponderosa Associates, comprising

consulting engineers specializing in forensic engineering. Since that time, the building has served as office space for various businesses (Lingo et al. 2013b). Today, it is the location of Bolder Insurance (Figure 146).

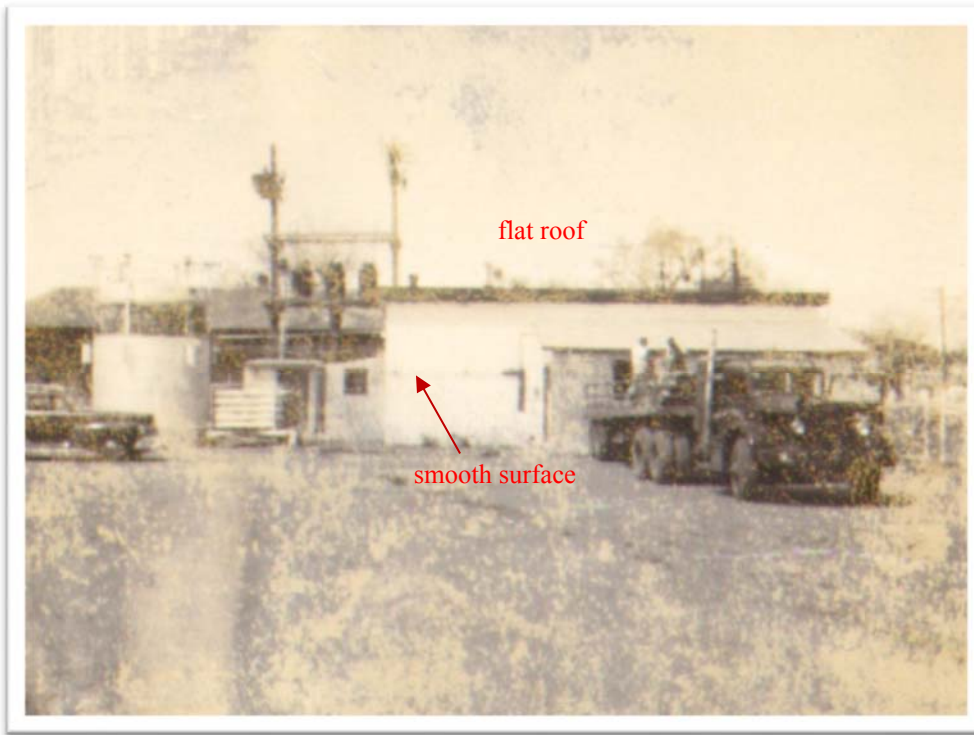


Figure 143. Assessor card photograph of 1100 Pine Street, 1955 (Louisville Historical Museum 2017).



Figure 144. 1100 Pine Street today.

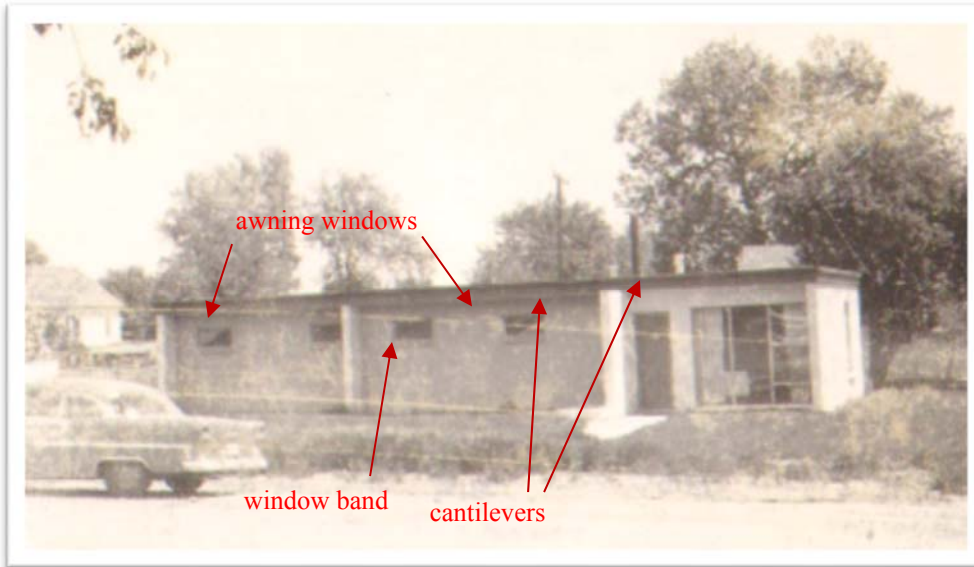


Figure 145. Assessor card photograph of 800 Jefferson Avenue, 1958 (Louisville Historical Museum 2017).



Figure 146. 800 Jefferson Avenue today.

Art Deco Style (late 1920s–1950)

The Art Deco style, also termed *Moderne*, which began in the late 1920s and became widespread in the 1930s and 1940s, also avoided the use of historical architectural references. The Art Deco style occurred in two phases: one during the late 1920s and the 1930s and another during the 1930s and 1940s (Longstreth 2000:46). The first phase used geometric forms that dramatized the underlying structure, and emphasized verticality. The Art Deco style during this phase is characterized by flat roofs with uneven cornice lines, stepped or set-back façades, and abstract, geometric, and vertical motifs (e.g., chevrons, zigzags, and geometric floral designs) that visually carve an otherwise horizontally-oriented façade into separate units (History Colorado 2017h; Longstreth 2000:63). Storefront remodeling was more common during the Great Depression (1929–1939) than new construction. As a result, many commercial buildings were completely transformed; the façades of small buildings, in particular, were often re-designed to be their own displays, with brightly colored surfaces, bold graphics, and intricate arrangements of recessed display windows (Longstreth 2000:63). Two side-by-side examples of simple, late 1920s or early 1930s building remodeling are seen at 724 and 728 Main Street. Although these are separate buildings, originally constructed between 1880 and 1890, they have always had the same owner at any one time (Bacon 2012a). The buildings were originally examples of the wood False Front form (Figure 147). When the buildings were remodeled, they were faced with stucco and their false fronts were retained but re-shaped according to the Art Deco style (Figure 148). The buildings retain a similar, albeit slightly plainer, appearance today (Figure 149).



Figure 147. 724 and 728 Main Street, 1915 (photo credit: Louisville Historical Museum).

Defining stylistic characteristics seen on first-phase Art Deco commercial buildings in Louisville include the following (adapted from History Colorado 2017h):

- Flat roofs with uneven cornice lines
- Stepped or set-back façades
- Vertical orientation
- Geometric ornamentation

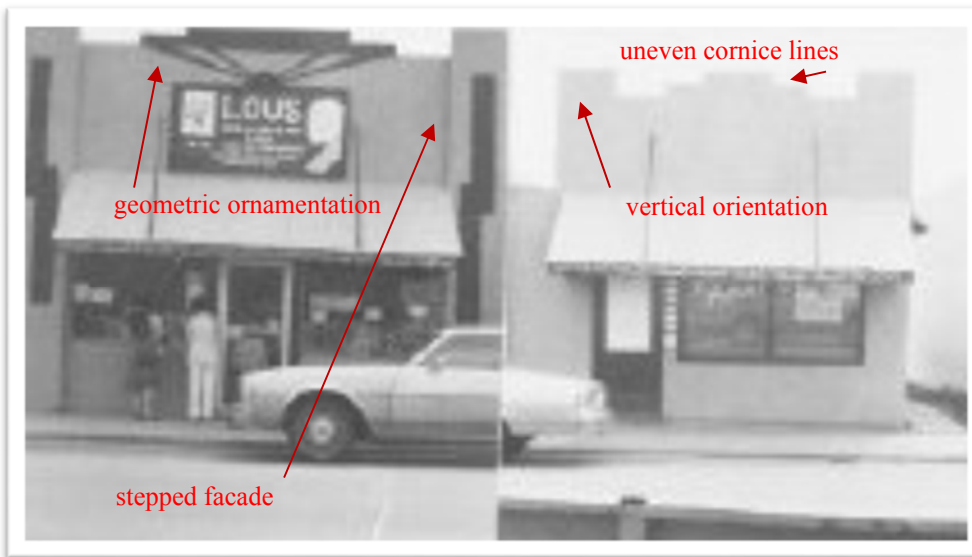


Figure 148. 724 and 728 Main Street, 1978 (photo credit: Louisville Historical Museum).



Figure 149. 724 and 728 Main Street today.

Around 1931, a similar Art Deco remodel (Figure 150) was applied to the originally False Front Eberharter Grocery Store building 805 La Farge Avenue (see Figure 65), located in the Jefferson Place residential subdivision, when Ed Smith turned the building into his own grocery store.



Figure 150. Assessor card photograph of 805 La Farge Avenue (right), 1950 (Louisville Historical Museum 2017).

A similar example of remodeling occurred at what was originally 820 Main Street. W.T. (Tom) Metz operated Temperance Hall in a wood False Front commercial building at that location from 1903 to 1908 (Figure 151). By the 1930s, when Aldo and Josephine Negri operated the Louisville Liquor Store there, the building had been remodeled in the Art Deco style and featured what appears to have been white stucco and a decoratively painted cornice with a sign and awning (Figure 152). By 1948, the building's facade had been streamlined but still exhibited the Art Deco style (Figure 153). Today, the Main Street Marketplace encompasses this location.



Figure 151. 820 Main Street, early 1900s (photo credit: Louisville Historical Museum).



Figure 152. 820 Main Street partial façade, 1930s (photo credit: Louisville Historical Museum).



Figure 153. 820 Main Street, 1948 (photo credit: Louisville Historical Museum).

The second phase of the Art Deco style, sometimes called Art Moderne or Streamline Moderne, employed more streamlined design with slick, machine-inspired imagery, and emphasized horizontality with decorative banding, long stretches of windows, and rounded corners, which created fresh, new appearances for post-WWII businesses (Longstreth 2000:46, 49). When applied to large One-Part Commercial Block buildings, whether those were single stores or numerous adjacent units that formed a planned shopping center, the buildings emphasized horizontal lines, with the building façade appearing as a sleek, mass-produced object. This style was particularly popular for chain stores that required a large floor area on one level (e.g., drug stores, five-and-dime stores, and supermarkets of the 1930s and 1940s). Movie theaters and bus stations were often treated similarly. The streamline style reflected the popular, very influential field of industrial design that was active at that time (Longstreth 2000:65).

Defining stylistic characteristics seen on second-phase Art Deco commercial buildings in Louisville include the following (adapted from History Colorado 2017h):

- Flat roofs
- Decorative banding
- Horizontal orientation
- Rounded corners

Between 1935 and 1943, President Franklin Delano Roosevelt's New Deal agency, the Works Progress Administration (WPA), employed thousands of young men to construct public buildings and roads. Most of the men were previously unskilled in construction (although their skills increased over time), and they generally used local materials. Art Deco was the most popular style of the time, and the WPA constructed many buildings that exhibit a simple and restrained version of the style. One example was the former Louisville High School, constructed by the WPA in 1939 (Bacon 2011h), just north of Lafayette Street and west of Main Street (Figure 154). The building exhibits a combination of elements of the first and second-phase Art Deco style. In 2007, all but the gymnasium of the high school was demolished to make way for the present-day Louisville Middle School, which was constructed that same year (Lauren Trice, personal communication, September 5, 2017).

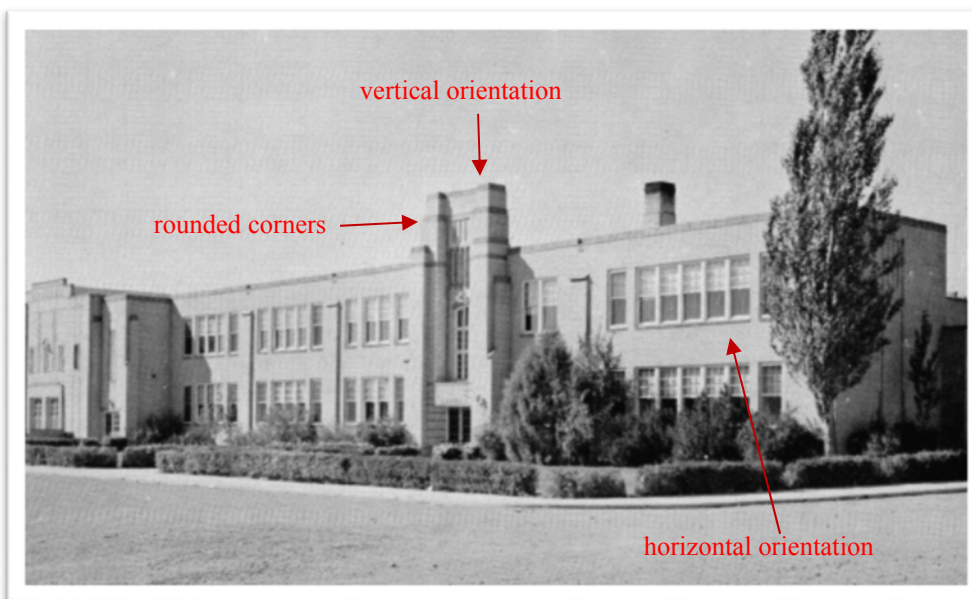


Figure 154. Former Louisville High School, ca. 1940s (photo credit: Louisville Historical Museum).

Gas Station Forms (ca. 1910–1975)

On September 5, 1885, inventor Sylvanus Frelove Bowser sold his first 42-gallon pump for kerosene, burning fluid, and “the light combustible products of petroleum,” to the owner of a grocery store in Fort Wayne, Indiana. When automobiles first became available to the general public at the beginning of the twentieth century, motorists obtained open containers of gasoline from pharmacies, blacksmith shops, hardware stores and other retailers. However, Bowser continued to improve upon his earlier gasoline-related inventions, and, by 1905, his locally available “Self-Measuring Gasoline Storage Pump” was known as a filling station. Subsequently, he added a hose attachment to the curb-side pump so that motorists could dispense gasoline directly into their automobiles’ gas tanks. Over time, Bowser’s invention developed into the metered gasoline pump. On December 1, 1913, Gulf Refining Company opened the first purposely built drive-in gasoline service station, which was shaped like a brick pagoda, in Pittsburgh, Pennsylvania. The station offered free air, water, crankcase service, and tire and tube installation. The advantage of drive-in stations, versus earlier curb-side pumps, was that they offered motorists some protection from the weather, as well as the additional services mentioned above (American Oil and Gas Historical Society 2018). Once gasoline pumps and then drive-in stations were invented, some specific forms of gas station developed in the first half of the twentieth century. Two types seen in Louisville are the following:

- House with Canopy Gas Station Form
- Oblong Box Gas Station Form

Louisville also contained or contains some other forms that do not fit neatly into these categories.

House with Canopy Gas Station Form (1910–1930)

This was the most common form of gas station between 1910 and 1930. Typically, the building comprises a small square- or rectangular-plan office building faced with brick, stucco, or wood, and topped with a hipped or front-gabled roof that extends over the automobile drive-through area. Occasionally, the building and canopy have flat roofs with parapets. In most cases, a pair of corner posts supports the extending roof, although sometimes a single, centered column does so. When these buildings are located on corners, they often sit diagonally on the lot, facing the intersection; however, some corner buildings have two canopies that create an equal-sided, L-shaped roof over two intersecting driveways (History Colorado 2017i).

Defining characteristics seen on House with Canopy Gas Stations in Louisville include the following (from History Colorado 2017i):

- Small square- or rectangular-plan office
- Office roof that extends over an automobile driveway
- Roof supported by paired corner posts or a single center post
- Building that fronts the street or intersection

An example of a House with Canopy Gas Station was the Starkey filling station that stood at 900 Main Street in the late 1920s. The gas station began as a stand-alone pump located in front of the Schutz family's two-story residence (Figure 155). Subsequently, a gas station canopy was attached to the front of the house to form a House with Canopy Gas Station (Figure 156). The building was later torn down and, in 1947, George Henning constructed a one-story, pyramidal-roofed, brick cottage in its place that was used as the post office until 1959 (Bridget Bacon, personal communication, January 6, 2018) (Figure 157). Since then, the cottage has been faced with vertical wood siding and an addition has been constructed on its east side, but it continues as a commercial building that now houses Edward Jones Investments, Thunderbird Barbers, and The Walnut Gallery (Figure 158).



Figure 155. 900 Main Street, early 1900s (photo credit: Louisville Historical Museum).

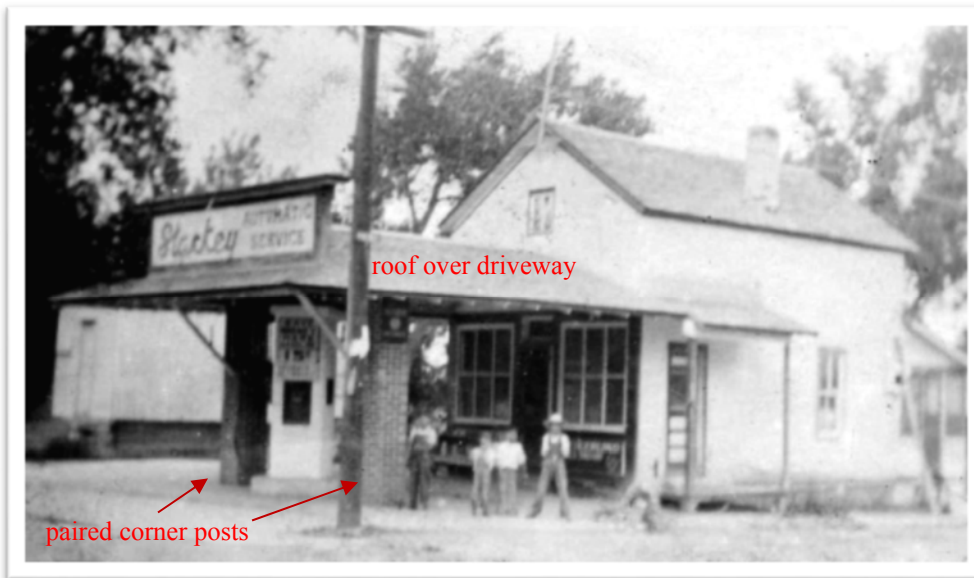


Figure 156. 900 Main Street after addition of gas station canopy, ca. 1920s (photo credit: Louisville Historical Museum).



Figure 157. Assessor card photograph of 900 Main Street, 1950 (Louisville Historical Museum 2017).



Figure 158. 900 Main Street today.

Another example of a House with Canopy Gas Station was Ed Hockaday's Service Station, located at the southwest corner of Front and Pine Streets in the 1920s. The building was situated diagonally, facing the intersection (Figure 159). The gas station was removed before 1966, when the building that now stands at 637 Front Street (Sweet Cow and Lucky Pie) was constructed as a grocery store (Bridget Bacon, personal communication, January 6, 2018).



Figure 159. Ed. Hockaday's Service Station, ca. 1920s (photo credit: Louisville Historical Museum).

Another small gas station, which was probably an example of the House with Canopy Gas Station form, was present in Louisville at 947 Pine Street. Fred Eberharter opened this station around 1929 as the Eberharter Service Station. As seen in a clip from a 1940 aerial photograph

(Figure 160), that station faced the intersection of Front and Pine Streets. Eberharter's station was replaced by an Oblong Box Gas Station, known historically as the Standard Service Station, a few decades later (Bacon 2016d:1).



Figure 160. Eberharter Service Station, 1940 (photo credit: Carnegie Branch Library for Local History).

Oblong Box Gas Station Form (ca. 1935–1975)

Early gas stations provided only gasoline, other petroleum products, and a small variety of automobile parts and accessories. The development of the service station in the mid-1930s marked an important expansion of the gasoline marketing industry. As an increasing number of cars traveled the roads, more motorists sought people skilled in automobile maintenance and repair. Gas stations were the natural businesses to provide those services. Gasoline service stations, which comprised enclosed garages with large access bays, were built in order to conduct this work regardless of weather conditions. Art Deco, (Streamline) Moderne, and International architectural styles were popular in the mid-1930s and led to the creation of the highly functional, un-adorned, industrial-looking, and standardized Oblong Box Gas Station. With the exception of pumping gas, service station employees could conduct all work within the generally rectangular building, including administration, sales, and service. The office/sales area faces the closest road or intersection, and two service bays (or, less frequently just one, or three or more) with roll-down glazed doors have specialized functions. One bay contains a hydraulic lift for accessing tires and the undersides of automobiles, while the other contains an in-floor drain for water runoff during car washes. A small storage area is located behind the office and adjacent to the bay, and one men's and one women's restroom are accessed by exterior doors on the side or rear of the station. Most Oblong Box Gas Stations have flat roofs, but there are also examples with V-shaped, shed, front-gabled, and Neo-Mansard roofs. Early Art Deco- and Moderne-style stations sometimes featured a lighted rooftop pylon, rounded corners, cantilevered projections below the parapet, porthole windows, and/or canopies above the gas pumps. In contrast, International-style stations employed only narrow bands of color or slightly raised belt courses that wrapped around the building above the door and windows. During the mid-1930s, porcelain-enameled steel was introduced and became popular in the form of panels that covered Oblong Box Gas Stations, making them reflective and bright when lit at night. This form of gas station was built into the early 1970s, although stylistic details changed over time. As automotive dealers and specialty service providers assumed most automobile maintenance and service, many Oblong Box Gas Stations were coopted for other uses, such as automotive service centers without gasoline, restaurants, and retail stores (History Colorado 2017k).

Defining characteristics seen on House with Canopy Gas Stations in Louisville include the following (from History Colorado 2017k):

- Rectangular or square plan
- Flat roof
- Lack of ornamentation
- Corner office
- Two service bays

An example of an Oblong Box Gas Station in Louisville was the former Standard Service Station located at 947 Pine Street. The building was constructed for Trioco in 1961 as the K&B Standard Station, run by Ken and Bill Buffo. As mentioned above, this station replaced an earlier, corner-facing gas station run by Fred Eberharter in the same location (Bacon 2016d:1). Waldo "Wally" Prather purchased the station in 1967 and leased it to Amoco in 1973 (Figure 161), after Standard Oil Company became Amoco Corporation (Bacon 2016d:2). Since then, the building

was remodeled and the canopy removed, and it now houses Louisville Food and Fuel (Figure 162).

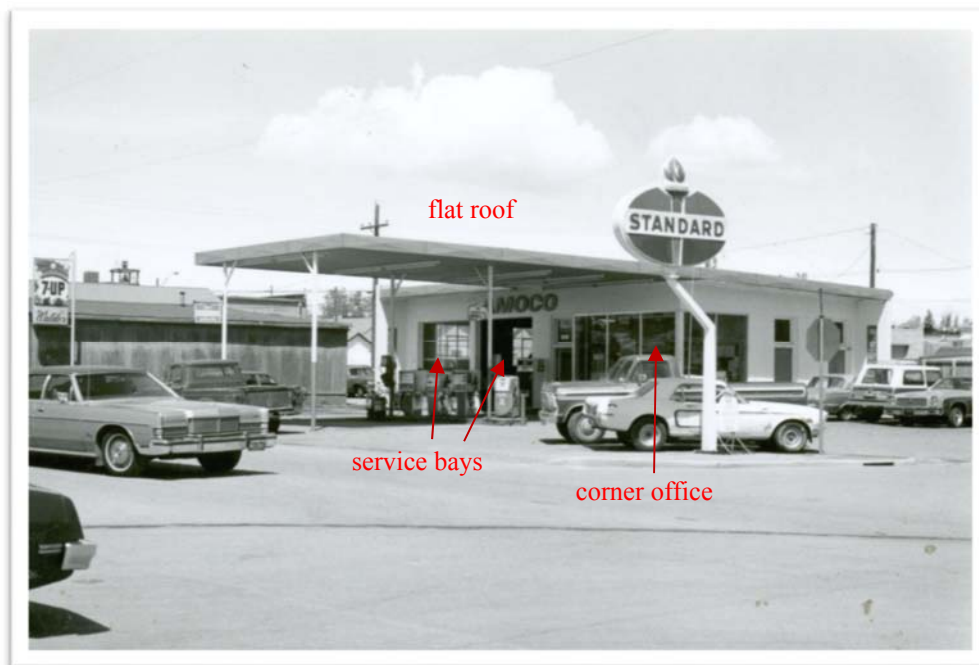


Figure 161. Standard Gas Station, 1979 (photo credit: Louisville Historical Museum).



Figure 162. 947 Pine Street today.

Oblong Box Gas Station-type forms are also present in Louisville outside Historic Downtown. One example is the Conoco station located at 520 McCaslin Boulevard, which was constructed in 1995 as a service station and mini-mart convenience store (Figure 163).



Figure 163. 520 McCaslin Boulevard today.

Other Gas Station Forms

Some other gas stations that have operated in Louisville have not fallen into the aforementioned types because they have appropriated buildings that were constructed for other uses. One example was the building that formerly stood at 701 Main Street. After the two-story brick Two-Part Commercial Block building that housed various general merchandise stores was demolished in 1914 (Bacon 2010b:5), Italian immigrant Mike Colacci purchased the empty lot and subsequently moved the two-story, wood, former Caledonia Boarding House building, which formerly stood across Main Street from the present-day Louisville Middle School, to this location in 1919. The Colaccis owned 701 Main Street for the next 90 years. In 1928, Mary was operating a grocery store out of 701 Main Street (Bacon 2010b:6–7). In the 1920s, fellow Italian immigrant Lawrence Mossoni went into business with Mike Colacci at 701 Main Street. They moved the building back from the street and installed several gas pumps along the road while Mike Colacci ran a café out of the back of the building. It appears that, at this time, the business was called Mossoni's Economy Store. By 1948, the Caledonia building had either been replaced or heavily remodeled, with a peaked false front and adjacent automobile bays and a repair shop added, and operated as Tony and Jim's (Figure 164). Subsequent names included Tony & Jimmie's Service Station, the Louisville Oil Co., the Louisville Phillips 66, and Waveform Auto Repair (Bacon 2010b:8–9). By 1978, a large portion of the wooden building had been removed and a new, concrete block bay was constructed on the northeast part of the remaining building (Bacon 2010b:10–12) (Figure 165). The building was subsequently heavily remodeled again and now operates as Lulu's BBQ and Coabana (Figure 166).

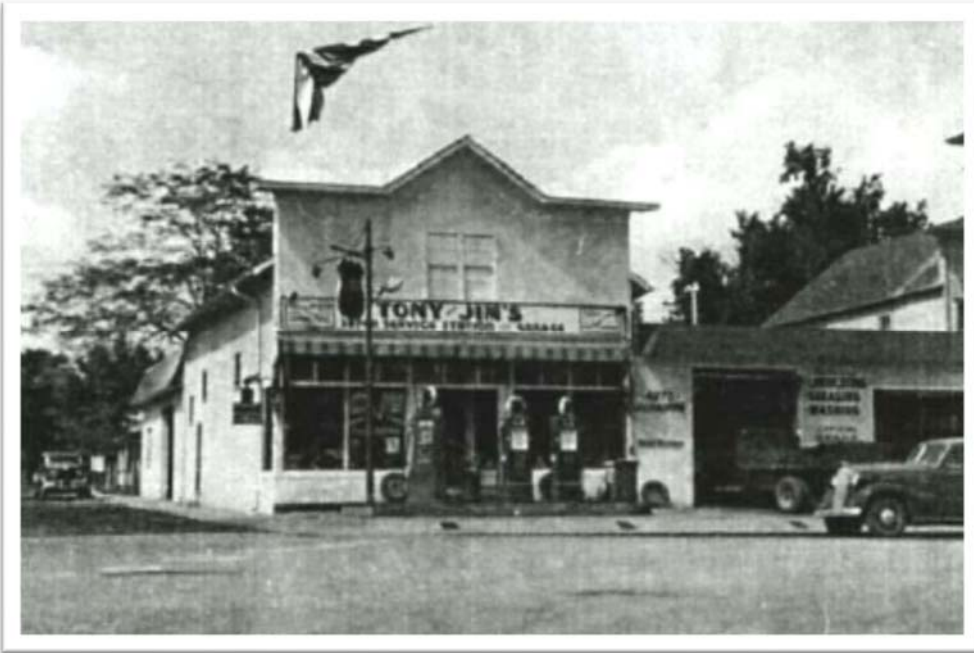


Figure 164. Assessor card photograph of 701 Main Street as Tony and Jim's, 1948 (Louisville Historical Museum 2017).



Figure 165. 701 Main Street, ca. 1978 (photo credit: Louisville Historical Museum).



Figure 166. 701 Main Street today.

Another example of a non-typical building that sold gasoline was the School House Café with its Texaco gas pump, formerly located across Main Street from the present-day Louisville Middle School (Figure 167). According to a Louisville Times article dated March 11, 1948, that year Henry Hawkins built a café in that location. It became known as Jensen's and the School House Café and began as a restaurant, not as a gas station (Bridget Bacon, personal communication, January 9, 2018).



Figure 167. School House Café and Texaco gas pump, 1949 (photo credit: Louisville Historical Museum).

Still another non-traditional building that offered gasoline and automobile-related services was that of the Perrella Motor Company, located at the southwest corner of Main and Walnut Streets. After 1914, this business took over the peaked False Front form wooden building that formerly housed McCorkle's City Market (Figure 168). The building was subsequently extensively enlarged and remodeled as a two-story Enframed Window Wall form (Figure 169). After the Perrella Motor Company, the building housed Allphin's Garage and Dravecky's Garage (Bridget Bacon, personal communication, January 16, 2018) prior to being demolished to make way for the present-day Chase Bank.



Figure 168. Perrella Motor Company, 1919 (photo credit: Louisville Historical Museum).

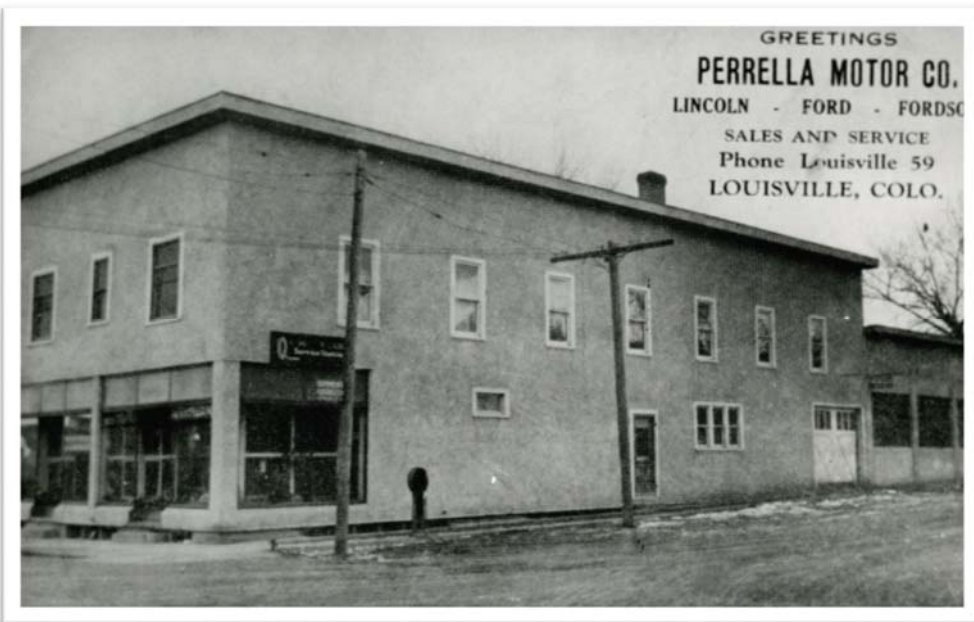


Figure 169. Perrella Motor Company, 1958 (photo credit: Louisville Historical Museum).

POST-WORLD WAR II FORMS AND STYLES (1950–1990)

After WWII, concepts about the structure of communities changed. These concepts, in turn, affected the physical organization of commercial development, including both the basic forms and their architectural details. In general, the post-WWII period emphasized a break from the past and use of new technologies and designs. Rather than using densely arranged buildings packed onto small blocks arranged in a grid, post-WWII commercial (and residential) development used larger blocks of land defined by major automobile routes and accessed by small routes. Buildings were either freestanding or grouped in clusters, with substantial open space surrounding them. This held true for both suburban areas and towns, as well as redeveloping urban commercial cores. This new post-WWII pattern depended on abundant available land and on the widespread use of the automobile, feeding the American dream of owning one's own car and suburban house in the middle of a large landscaped yard. The use of large lots for commercial buildings was also important because large numbers of automobiles required expansive open spaces for parking and travel (Longstreth 2000:126).

The most clearly visible change for commercial development during the post-WWII period was the use of large parking lots in front of, and often on three or four sides of, commercial buildings. While off-street parking became more common beginning in the 1920s, it remained a modestly sized offering until the post-WWII period. This was true for large shopping centers, as well as for smaller stores and office complexes. Concentrated new commercial areas were established outside urban centers, contributing to the growth of sprawling suburbs. In some areas, large numbers of stores were arranged around large open-air pedestrian malls. As a result, building volume and three-sided design that flowed between the building interior and exterior became much more important than building façades. Multistory buildings constructed during the post-WWII period are generally freestanding and treat all sides relatively equally, with no one elevation being emphasized as a façade (Longstreth 2000:126–128).

In general, post-WWII commercial buildings are simpler in appearance than early twentieth-century ones that exhibit streamline style. However, post-WWII buildings feature much more emphasis on large display windows and freestanding letter signs that call attention to the contents of the building's sales rooms. This contrasts with the use of exterior wall surfaces for signage during the late nineteenth and early twentieth century (Longstreth 2000:65). A large number of post-WWII commercial buildings are constructed of masonry (brick or concrete), with decorative brickwork being the most common ornamentation (Barlow et al. 2013:66).

In 1962, the McCaslin Interchange on the west side of Louisville opened; McCaslin Road had been transformed from a dirt road to a paved one (Bacon 2007a:4). That facilitated the expansion, beginning in the late 1960s, of the aerospace, outdoor recreation, technology, and light manufacturing industries in Louisville. By that time, Louisville also offered an easy commute to some of the largest employers in the region and to good schools (Bacon 2016e). Unlike many other suburban communities, Louisville was centered around an Historic Downtown that provided residents with local flavor and a "Main Street" feeling without residents having to retreat to the more tourist-focused mountain towns. Many of Historic Downtown Louisville's buildings still appeared the same as they had for many decades (Figure 170).



Figure 170. Main Street, 1979 (photo credit: Louisville Historical Museum).

Then, in 1979, Louisville annexed Centennial Valley, a 1,407-acre area west and southwest of the existing city (Figure 171). This provided a substantially larger area for growing Louisville's commercial endeavors, and opportunities for constructing modern commercial buildings. Today, major retailers in Centennial Valley include Home Depot, Lowe's, Albertson's, Kohl's, a movie theater, Carrabba's Italian Grill, Starbuck's, Chipotle Mexican Grill, and numerous other restaurants and services (The Louisville Revitalization Commission 2016).

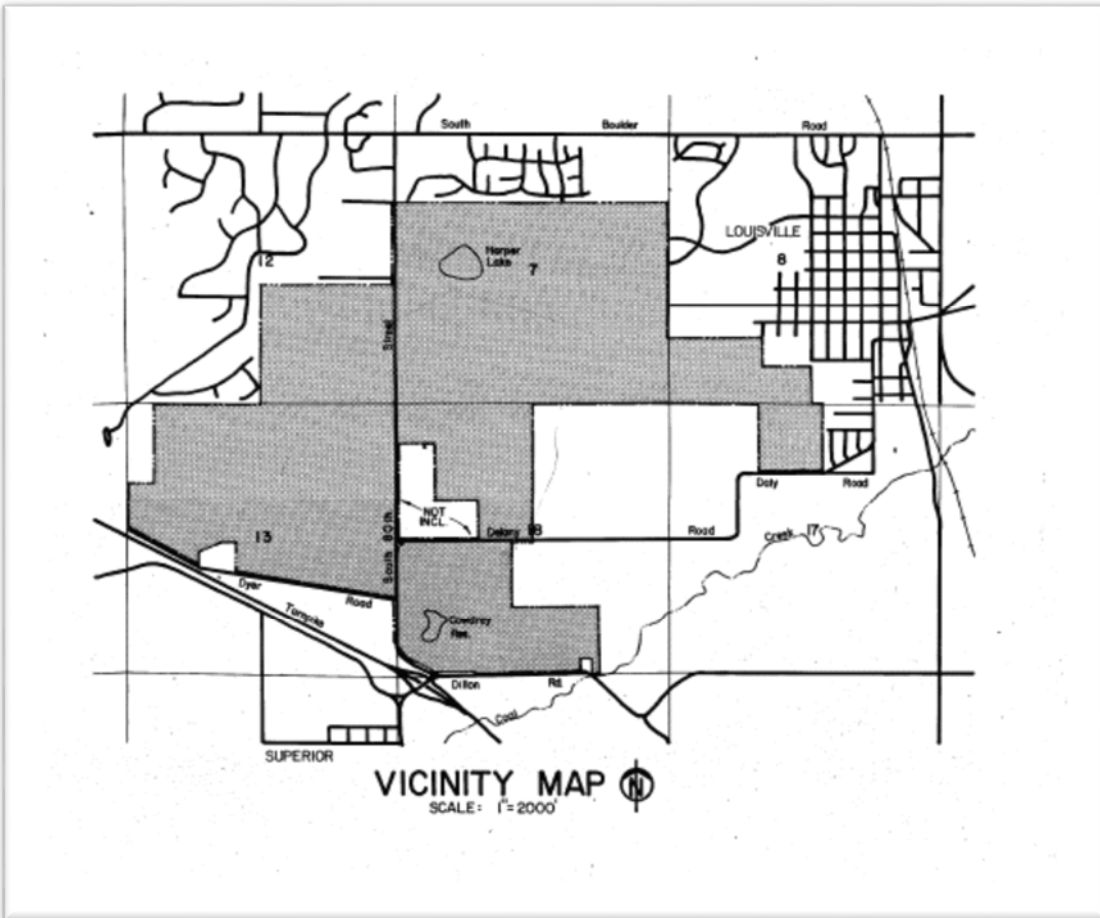


Figure 171. Centennial Valley annexation (John Haines Land Consulting 1979).

Perhaps given our closeness in time to post-WWII commercial development, few post-WWII commercial architectural forms and styles have yet been recognized. The Strip Mall/Shopping Center form, which appeared in some areas by the late 1920s, did not appear in Louisville until after post-WWII, so it is described in this section. A true post-WWII architectural form that is recognizable in Louisville is the Neo-Mansard form, which is also seen in residential architecture, largely for multi-family buildings. Two much less specific forms and styles are Late-Modern and Post-Modern. Each of these forms and styles is described and illustrated below.

Strip Mall/Shopping Center Form (1970s–present)

The Strip Mall/Shopping Center form has its origin in ancient open markets, although the American version did not formally develop until the 1920s and Louisville did not have any until the 1970s. Traditionally, this commercial form comprised a row of identical-looking stores, with a large parking lot in front for easy automobile access. A large tower, flagpole, or sign, rather than architecturally distinctive buildings, signified the presence of numerous retail stores. Drive-in markets were the most common early version of this commercial form (Manning 2009:15–16) and remain in widespread use today, including along South Boulder Road in Louisville. When the use of automobiles skyrocketed after WWII, the Strip Mall/Shopping Center form became prevalent along major travel routes near newly developing residential areas. To address the issue of parking large numbers of vehicles, architects introduced the idea of two facades: one for automobiles and one for pedestrians (Manning 2009:22). An example of an early Strip Mall/Shopping Center in Louisville is Village Square, which was constructed at 645 E. South Boulder Road around 1979 (Figure 172).



Figure 172. Village Square at 645 E. South Boulder Road today.

Strip Malls/Shopping Centers dating to the 1930s through 1950s often exhibit the Art Deco style or International style (e.g., Manning 2009:60). In the 1970s and 1980s, many Strip Mall/Shopping Center buildings were constructed or remodeled using the Neo-Mansard form (Manning 2009:49, 119), described below. An example of the Neo Mansard form in a Strip Mall building is seen at 1140 E. South Boulder Road, constructed around 1983 (Figure 173).



Figure 173. 1140 E. South Boulder Road today.

In more recent decades, some Strip Malls/Shopping Centers diverge from these earlier patterns in arrangement and architecture; they often exhibit a combination of adjacent and free-standing buildings. Many of these buildings, such as those seen in the expansive area of restaurants, retail stores, liquor stores, banks, and other commercial enterprises along McCaslin Boulevard just north of U.S. Highway 36, exhibit New Traditional architectural elements (Figure 174). This trend can help to make such large shopping areas more visually appealing and encourages people to walk, rather than just drive (Act For Libraries 2017).



Figure 174. Shopping Center near McCaslin and U.S. Highway 36 today.

Neo-Mansard Form (1960–1990)

The Neo-Mansard form was one of the first 1960s forms and styles that harkened back to traditional pre-twentieth-century styles (in this case, the Second Empire style of the 1870s). The Neo-Mansard form is characterized by a flat roof that features wide, overhanging eaves tops with short, projecting, usually angled edges. Oftentimes, only a building's façade exhibits the angled roof edge. Very often, Neo-Mansard roofs comprise wood shakes or shingles, although they can also be covered with asphalt shingles.

Defining characteristics of Neo-Mansard commercial architecture in Louisville are the following, all of which are elements of Neo-Mansard roofs (Figure 175):

- Flat roof
- Wide eaves
- Short, angled (or sometimes vertical) edges on roof, particularly on the façade
- Wood shakes or shingles or, alternatively, asphalt shingles



Figure 175. 544 County Road today.

Louisville contains multiple examples of Neo-Mansard style commercial buildings, both in Historic Downtown (e.g., 544 County Road [see Figure 175] and 800–804 Main Street [Figure 176]), and outside it (e.g., 1140 E. South Boulder Road [see Figure 173]). While the building at 544 County Road appears to have been constructed in the Neo-Mansard style, the building at 800–804 Main Street was remodeled in that style. Earlier buildings at 800 and 804 Main Street burned in a 1926 fire. Sometime between 1926 and 1948, the current building that spans both lots was constructed of brick. It originally housed the First State Bank and the Hub Store (Figure 175), but, by 1973, it served as the Public Service office and Exquisite Enterprises (Bacon 2008c:4–6) (Figure 178). As suggested by a deed recorded on the Boulder County assessor's website (Boulder County 2017), the building was remodeled in the Neo-Mansard style, with wood paneling and a shake roof, around 1975. Wildwood Guitars has occupied the space for more than 30 years. The Louisville fire station at 1240 Main Street was constructed in the Neo-Mansard style around 1970 (Figure 179) but was remodeled in 2010 to have a modern aesthetic (Aguilar 2010a) (Figure 180).



Figure 176. 800–804 Main Street today.



Figure 177. 800–804 Main Street (right), ca. 1950 (photo credit: Louisville Historical Museum).



Figure 178. 800–804 Main Street, 1973 (photo credit: Louisville Historical Museum).



Figure 179. Assessor photograph of 1240 Main Street, pre-2010 (Boulder County 2017).



Figure 180. 1240 Main Street today.

Late-Modern Form (1950–1990)

There has been little nomenclature developed for commercial architectural forms that date after WWII, so most office and retail buildings that date from 1950 to 1990 do not exhibit a specific form or style. Accordingly, they can generally be lumped into the category of Late-Modern. Characteristics of Late-Modern commercial buildings include simplified exteriors, ribbon windows, pronounced vertical divisions that are often created with concrete architectural elements, and smooth materials such as stucco or concrete. An example of a Late-Modern commercial building in Louisville that exhibits a small amount of Brutalist influence, with its heavy concrete "hood" parapet and bay dividers (see Natalie P 2016), is 333 W. South Boulder Road (Figure 181). This building, as well as other buildings in the same complex that look very similar to it, was constructed around 1981 (Boulder County 2017). The buildings contain largely medical offices.

Defining characteristics of Late-Modern commercial architecture in Louisville are the following (see Figure 181):

- Simple exteriors
- Bands or ribbons of windows
- Vertical divisions
- Smooth materials



Figure 181. 333 W. South Boulder Road today.

A building that is located in Louisville's Historic Downtown and typifies the simple Late-Modern form (albeit remodeled) is 809/811 Walnut Street. This building was constructed in 1955 as a telephone exchange, was then remodeled into a hair salon (Figure 182) (Bacon 2011i), and today houses Via Tek (Figure 183).

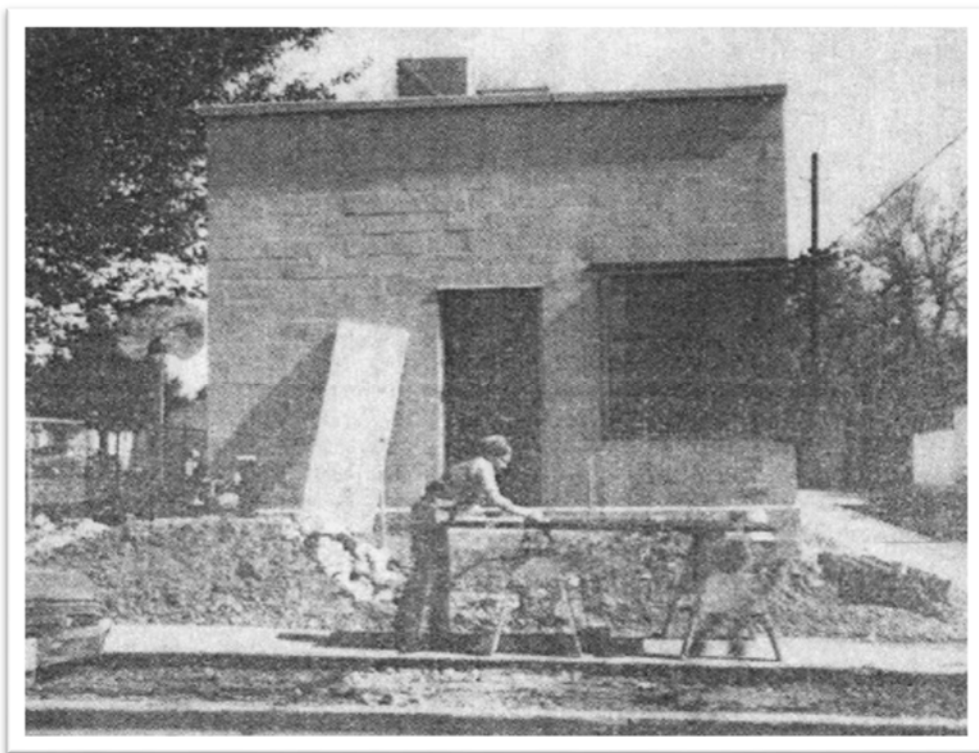


Figure 182. Assessor card photograph for 815 Walnut, 1981 (Louisville Historical Museum 2017).



Figure 183. 809/811 Walnut Street today.

Postmodern Style (1950–1990)

The Postmodern style in architecture is characterized as the use of a combination of diverse, historically referenced building forms, including Classical columns, Victorian architectural features, Art Deco details, and pre-WWII skyscraper forms. Postmodern buildings exhibit diverse ornamentation and recognizable historical architectural details. This style developed in reaction to the pure functionality and formalism of the International style. While International style/Modern Movement buildings frequently have flat roofs, little ornamentation, and stark colors, Postmodern style buildings exhibit gabled roofs, playful architectural details, and bright, eclectic colors (Saylor Academy 2018a).

Defining characteristics of Postmodern commercial architecture in Louisville are the following (adapted from Saylor Academy 2018a):

- Combination of historical architectural references
- Often gable roofs
- Playful architectural details
- Bright colors

An example of a subdued Postmodern building in Louisville is the Chase Bank building at 833 Main Street (Figure 184). This building appears to combine elements of the International Style, Art Deco style, and possibly even the Brutalist style (see Saylor Academy 2018b).

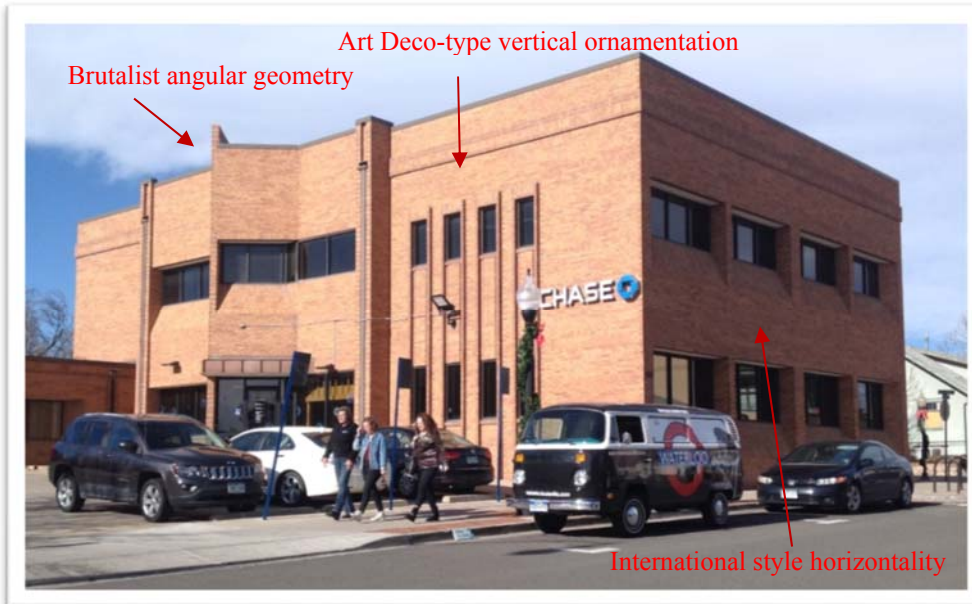


Figure 184. 833 Main Street today.

PRESENT-DAY FORMS AND STYLES (1990–PRESENT)

Even fewer architectural terms have been developed for present-day commercial buildings than for post-WWII commercial buildings. Accordingly, this section applies residential architectural terms used by McAlester in *A Field Guide to American Houses* (2017) to commercial buildings, as a way to help alert readers to some general trends in present-day commercial architecture in Louisville. Terms that appear to be applicable are New Traditional and 21st-Century Modern.

New Traditional Style (1995–present)

By the end of the 1990s, architects and developers began to more closely follow the architectural styles found in historic neighborhoods and homes, resulting in a type that has been termed New Traditional (MacAlester 2015:717). New Traditional buildings reference or re-interpret the forms, proportions, and details of historic building forms. New Traditional residential developments are becoming increasingly common across the United States, and this idea is strongly at play in many of the larger “new urbanist” communities in the metro Denver area, such as Stapleton, that also include commercial buildings. Louisville contains several examples of New Traditional style commercial buildings that exhibit references to late nineteenth-century and early twentieth-century commercial forms. For example, present-day buildings that reference the False Front form include 625 Main Street (Figure 185) and 841 Front Street (Figure 186). A present-day commercial building that alludes more to the Queen Anne style is 1314 Main Street (Figure 187). A large commercial building that could be classified as a modern version of the Commercial Block form is Koko Plaza at 901 Front Street (Figure 188). Finally, a commercial building that evokes Louisville’s agricultural history in its similarity to a barn is 1340 Main Street (Figure 189).



Figure 185. 625 Main Street today.



Figure 186. 841 Front Street today.



Figure 187. 1314 Main Street today.



Figure 188. 901 Front Street today.



Figure 189. 1340 Main Street today.

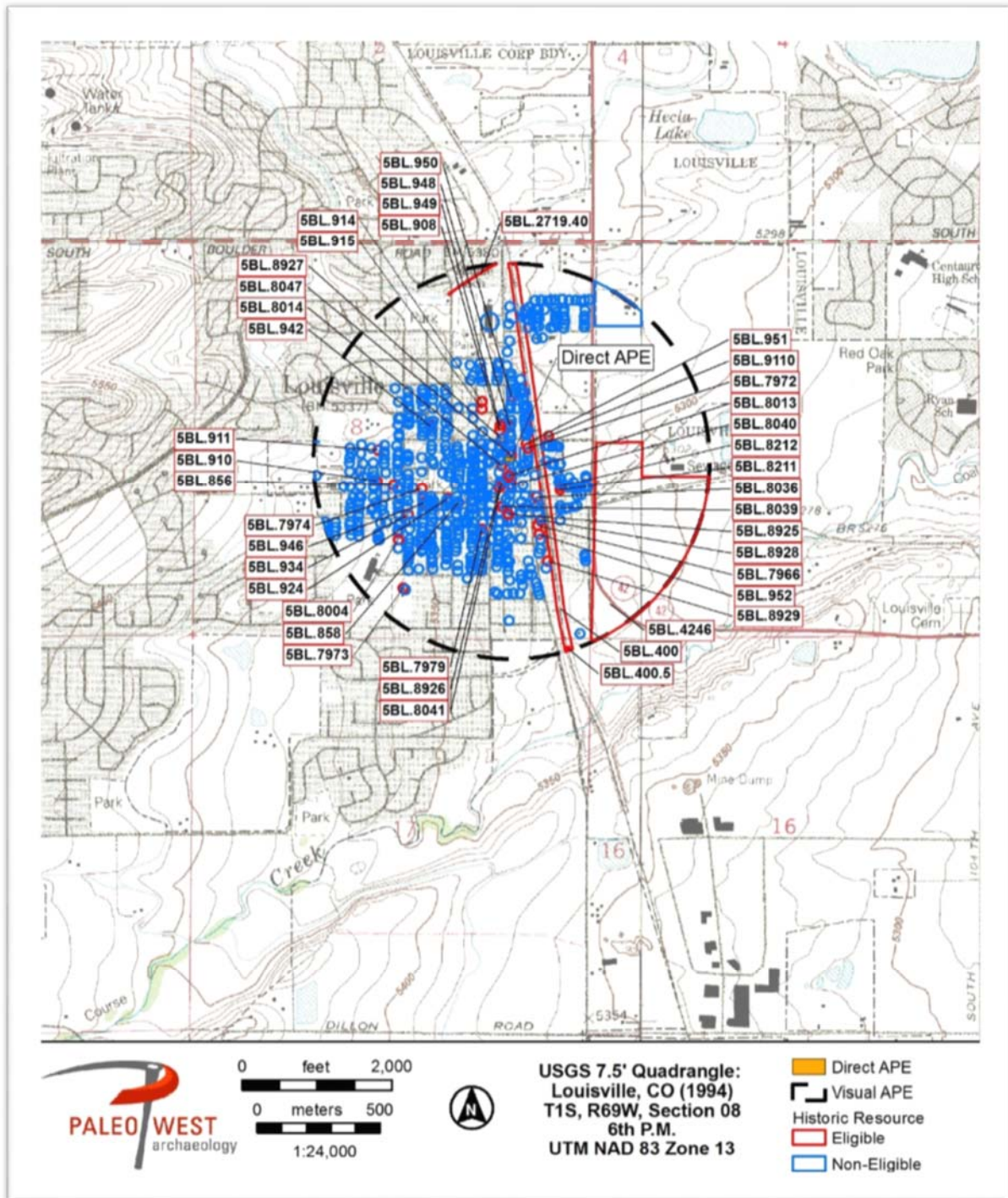
21st-Century Modern (2000–Present)

McAlester devotes a short chapter to what she calls 21st-Century Modern houses (McAlester 2017:673–683). Although she discusses four basic forms (Segmental Vaults, Découpage, Unifying Material, and Slightly Askew), she admits that house plans created today with computer-aided design (CAD) and computer-aided manufacturing (CAM) programs can take myriad forms. In general, 21st-Century Modern buildings employ a variety of juxtaposed materials (e.g., glass, concrete, stucco, and wood) and forms (e.g., squares, rectangles, and segmented vaults). Louisville contains some recently constructed commercial buildings, such as in the Downtown East Louisville (DELO) development, that could be considered 21st-Century Modern (Figure 190).



Figure 190. 21st-Century Modern commercial building in DELO today.

SECTION 5: PREVIOUS DOCUMENTATION AND COMMERCIAL PATTERNING



PREVIOUS DOCUMENTATION

Mr. Bob Cronk of OAHP performed a file search of the COMPASS cultural resource database on January 6, 2017, for all of Louisville. PaleoWest requested this file search to help map the locations of sampled properties and to determine how many commercial buildings had been recorded previously. The file search revealed that 723 total cultural resources have been recorded previously in Louisville. Of those, approximately 80 are (or were) commercial buildings, or were used for commercial purposes at one time (see Table A.1, Appendix A). PaleoWest's GIS staff used the file search results shapefile provided by OAHP to create a figure showing the locations of previously recorded commercial buildings in Louisville. PaleoWest used a combination of previously collected information and our own observations to investigate various kinds of patterning in commercial buildings in Louisville, focusing on buildings constructed in and near Historic Downtown.

COMMERCIAL PATTERNING

Prior to the 1970s, most of Louisville's commercial buildings were located on Front or Main Streets, with a handful scattered within adjacent historical residential subdivisions. As an increasing number of people began to rely heavily on automobiles, between 1950 and 1980, Louisville saw some commercial development South Boulder Road. Then, after Centennial Valley was annexed in 1979, commercial development expanded along McCaslin Road, with a commercial boom in the 1990s. After McCaslin became the new commercial hub with associated traffic issues, however, people became re-interested in Louisville's historic downtown and rehabilitated many older buildings and introduced new restaurants and retail businesses. Today, Louisville's historic downtown is booming, while McCaslin's commercial prowess has declined markedly (Lauren Trice, personal communication, September 12, 2017).

This section of the historic context focuses on commercial businesses located in Louisville's Historic Downtown. Given the large number of re-builds and remodels that have occurred in Historic Downtown, the context does not attempt to map the locations of specific forms of commercial buildings. Rather, as seen in the preceding sections, the context discusses and provides examples of a selection of common historical business types and the building forms out of which they operated. In addition, the context outlines some general trends in historical commercial development in Louisville regarding remodeling buildings and moving buildings.

REMODELING

Some commercial buildings in Louisville have undergone extensive remodeling over their many decades of existence, so that their current forms are nothing like their original forms. One example was the building located at the southwest corner of Main and Walnut Streets, prior to the construction of Chase Bank. This building, which formerly housed Perrella Motor Company, is described in the Other Gas Station Forms section above.

Other examples of buildings that have been remodeled multiple times are those located at 800 and 804 Main Street. The building at 800 Main Street was constructed before 1882 and housed a

meat market and saloon, while the building at 804 Main Street was constructed after 1908 and initially housed offices, then the First State Bank of Louisville from 1915 to 1953. Although they were slightly different heights, both buildings were constructed as wood False Fronts (Figure 191) (Bacon 2008c). After a catastrophic fire burned both buildings in 1926, the buildings were either heavily remodeled or, more likely, rebuilt as a single brick building (Bacon 2009a:6) in the Enframed Window Wall form (Figure 192). By 1973, due to changes in use, the building's façade had been altered slightly; the former bank sign, at least one large window, and most transom windows were covered (Figure 193). Probably by 1980, and definitely by 1999, the building was remodeled again in the Neo-Mansard style, with vertical wood paneling covering the brick and the southern bank of windows (Figure 194).

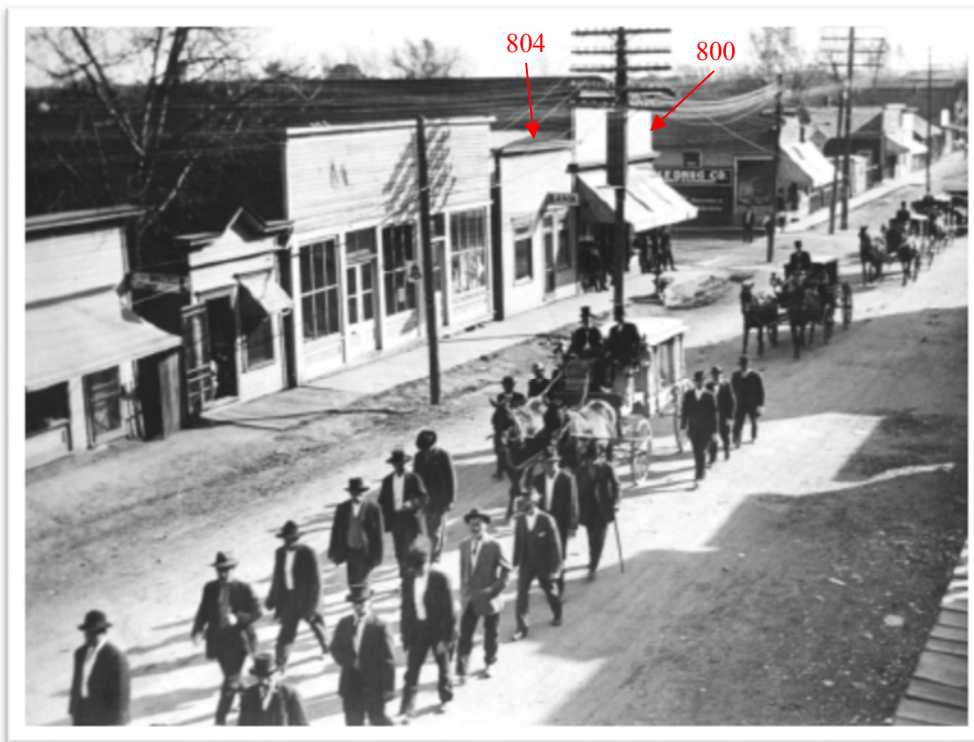


Figure 191. 800 block of Main Street, 1915 (photo credit: Louisville Historical Museum).



Figure 192. 800–804 Main Street, 1950 (photo credit: Louisville Historical Museum).



Figure 193. 800–804 Main Street, 1973 (photo credit: Louisville Historical Museum).



Figure 194. 800–804 Main Street today.

CHANGES IN BUILDING USE

Residential to Commercial

Transformations from residential to commercial use continue in modern times, particularly on Main Street. For example, the former Missoni house at 836 Main Street became Bittersweet Café in 2005 (Bacon 2017d:3). The building was constructed around 1890, probably for Peter Peltier, but was owned by the Missoni family from 1920 to 2005 (Bacon 2017d:4) (Figure 195). This was the last-remaining freestanding residential building on the 800 block of Main Street until it was converted to Bittersweet Café (Figure 196). The former Kock House at 931 Main Street (Figure 197) has hosted a series of commercial endeavors from 1974 to the present, including the *Louisville Times* (McWilliams and McWilliams 2000b), and is now Pitter Patter (Figure 198). According to information from the property's assessor cards, the Brown House at 932 Walnut Street (Figure 199) was a residence from the time of its construction around 1900 until at least the 1950s. By 1977, the building housed a Century 21 real estate office, and today it contains Richardson and Associates Realty (Figure 200). The building at 945 Front Street (Figure 201) was constructed by Mike Frabrizio around 1913 for J.J. Steinbaugh and his wife, Lizzie. The house remained a residence for various families until the first part of the twenty-first century; recently the building has become the office of Murgallis Law Firm, LLC (McWilliams 2000o) (Figure 202). Other buildings that have transitioned from residential to commercial uses include the former Austin-Niehoff residence at 717 Main Street (Humphries Poli 2014), which is now the Louisville Parks and Recreation Department office; the former Burns, Willis, and Stead residence at 600 Main Street (McWilliams 2000p), which is now Achtermann Chiropractic; and the former Lackner residence at 630 Front Street (Bacon 2013a:6), which is now First Summit Realty.



Figure 195. 836 Main Street (right), ca. 1925 (photo credit: Louisville Historical Museum).



Figure 196. 836 Main Street today.



Figure 197. 931 Main Street, 1978 (photo credit: Louisville Historical Museum).



Figure 198. 931 Main Street today.



Figure 199. Assessor card photograph of 932 Walnut Street, 1977 (Louisville Historical Museum 2017).



Figure 200. 932 Walnut Street today.



Figure 201. 945 Front Street, unknown date (photo credit: Louisville Historical Museum).



Figure 202. 945 Front Street today.

Commercial to Residential

Transformations from commercial buildings to residences were less common than the other way around, but Louisville contains at least one example: 913 Main Street. In 1928, Rome Perrella constructed this brick Craftsman style bungalow (Figure 203) for the Telephone Exchange after the exchange's former building at 816 Main Street burned down in 1926. The building at 913 Main Street actually originally served as both a commercial and residential space, as the office manager, Catherine Curtin, worked and lived in the building with her three children. By the late 1950s, the building served only as a residence. In 1963, Jennie Perrella sold the house to Wilfred and Beverly Thirlaway (McWilliams 2000q). In 1994, the Thirlaways sold the property to Robert Brisnehan. Today, the building has returned to commercial use, as the office of R.B. Development (Figure 204).



Figure 203. Assessor card photograph of 913 Main Street, 1950 (Louisville Historical Museum 2017).



Figure 204. 913 Main Street today.

ETHNIC GROUPS

People of different ethnic groups who moved to Louisville brought their commercial expertise and interests with them. Furthermore, people of similar ethnic backgrounds often looked to one another for jobs, social connections, and other assistance after newly arriving in Louisville. As a result, Louisville historically contained some generalized (but certainly not absolute) associations between ethnicity and types of commercial endeavors. For example, many 1880s immigrants from England originated in coal mining areas, including counties Durham, Cumbria, Northumberland, Lancashire and West Midlands. Blacksmithing was a vital industry for late nineteenth- and early twentieth-century transportation and mining, so it is not surprising that English immigrants brought that skill with them to Louisville. For example, Mary Oldacre Thomas was a blacksmith from Cradley Heath in Staffordshire, England, who lived at 733 Pine Street. She had learned to make chain while living in England and brought her skills to Louisville by 1884 and later taught her son the same skill (Bacon 2012b). Other English immigrants ran different commercial endeavors, though; they were not limited to blacksmithing. Examples included John Robert Thirlaway who operated a meat market, Ed Smith who ran a grocery store, and brothers James A. and Frank N. Carveth who established Carveth Bros. & Dalby general merchandise store.

A different type of association was seen with immigrants from Bavaria and nearby areas of Europe; given Bavaria's rich cereal-growing and beer-brewing industries, some of these immigrants opened saloons and taverns. One example was Joseph Lackner who opened Lackner's Tavern at 1006 Pine Street in 1904 (see the Saloons section, above). Other German-speaking immigrants are likely to have frequented his saloon (Bacon 2016c:6). Given that saloons were social centers for men, especially during Louisville's early days, people of other ethnic backgrounds probably frequented bars run by people of similar ethnicities. Examples included Di Francia's and Fabrizio's saloons that probably attracted other Italian immigrants, and Balent's Saloon that was particularly welcoming to Slovakian immigrants (Bacon 2016c:6).

A stronger, or more consistent, association in Louisville appears to have been Italian immigrants with grocery stores and restaurants. Italian immigrants from diverse parts of Italy began coming to Louisville in large numbers in the 1890s. Many Italians lived on the 800 and 900 blocks of La Farge Avenue in Jefferson Place (Bacon 2008b:1) and some operated neighborhood grocery stores there. As mentioned in various sections above, examples included Emilio Staffieri, Luigia Ferrari, and Joe Biella who ran successive grocery stores at 927 Main Street; Joe D'Amato's fruit store at the southwest corner of Main and Spruce Streets, Joe's subsequent Joe's Fruit Store at 920 Main Street, and Paula and David Enrietto's follow-up Joe's Italian Market at the same location; Varra's Grocery at 732 Main Street and then 700 Main Street; Michael and Orazia Forte's grocery store and M. Forte & Son grocery at 805 La Farge Avenue; Eliseo and Ann Jacoe's grocery store at 1001 Main Street; and Kate Fenolia Allera's grocery store and bakery at the northwest corner of La Farge Avenue and South Street. Many other Italian immigrants and/or descendants have operated restaurants in Louisville, including the Fenolia/Zarini family's Front Street Café and Colorado Café and Bar at 740 Front Street; Michael and Millie Ferrerra's Ferrbello's also at 740 Front Street; Mike and Mary Colacci's The Blue Parrot and Colacci's

Italian Food at 636–640 Main Street; Carolyn and Ted Manzanares’ Senior T’s at 740 Main Street, Phillip Pennetta’s Pennetta’s Restaurant and, subsequently, Luigi Colabello’s Luigi’s Restaurant at 808 Main Street; Celeste and Angelina Romano’s Romano Restaurant at 809 Main Street; Tony and Melinda Pasquini’s Pasquini’s Restaurant at 816 Main Street; Joe Damelia’s White Front Inn at 935 Pine Street; Charles Grosso’s Pine Street Junction at 1006 Pine Street; and Charles “Jiggs” Berardi’s Berardi’s Restaurant and, subsequently, Rolando Iacino’s Rolando’s at 1160 E. South Boulder Road.

MOVING BUILDINGS

Like many other coal mining towns, Louisville has a history of houses and other buildings having been moved, both into and within the town (Figure 205). Historically, people did not demolish houses the way we do today; building materials were expensive and, at times, scarce, and people generally used and reused as much as they could (e.g., Lewis 2011:3). People moved houses in Louisville for a variety of reasons: to make way for a commercial building or a new building that was better suited to a desired use, to provide additional housing in town when a coal mine closed down, or even to move one’s residence to a new part of town.



Figure 205. Moving the former Caledonia Boarding House, 1919 (photo credit: Louisville Historical Museum).

As described above, Main Street began as a residential street, with Front Street as the commercial street. However, as the town grew rapidly and industry and services expanded, Main Street became increasingly commercial. As a result, some residences were moved from Main

Street to elsewhere in town, and replaced by commercial buildings. One example mentioned above was Dr. Charles Wolfer's house, which was constructed at 801 Main Street prior to 1900 but was moved to 901 Main Street in 1905 to make way for the construction of the State Mercantile building at 801 Main Street. Dr. Wolfer's house was later destroyed and was replaced, around 1920, by a Craftsman-style bungalow residence (Bacon 2011f) that is now the Louisville Chamber of Commerce building (see Figures 116–117). A more recent example is the Carlton house, which was located at 908 Main Street but was moved to the south end of Louisville's Historic Downtown after Ray Caranci purchased the property and initiated plans for construction of a new, modern building on the site in 1952 (Bacon 2011g:1). A different kind of example of moving buildings is illustrated at 1160 E. South Boulder Road, located at the southwest corner of South Boulder Road and Highway 42. In 1947, a bunk house and shower house were moved from the Monarch Mine, located almost four miles south of Louisville's Historic Downtown, to 1160 E. South Boulder Road. The two buildings were joined together to form the Wagon Wheel Inn (Bacon 2008f:10), which later became Berardi's Restaurant and then Rolando's, and is now Union Jack Liquor (Figure 206).



Figure 206. 1160 E. South Boulder Road today.

SECTION 6: RECOMMENDATIONS AND SUMMARY



RECOMMENDATIONS

In this section, PaleoWest presents recommendations for future property documentation and ongoing research into Louisville's commercial development. We created these recommendations with input from past architectural inventories and historical surveys, the HPC ordinance and guidance documents, our own observations, and community input.

PRIORITIES FOR **F**UTURE **D**OCUMENTATION

In general, Louisville has a very good understanding of its commercial buildings due to extensive research by Bridget Bacon, Museum Coordinator for the Louisville Historical Museum, and to supplemental building documentation by various architectural historians. As a result, most commercial buildings in Louisville that are 50 years old or older (and some that are younger) have already been documented, although the level of detail varies across properties. Therefore, this section provides recommendations for just a few commercial buildings that should be documented, and for a slightly larger number that should be investigated further.

Documentation generally comprises a Smithsonian number and an OAHP Form 1403 Architectural Inventory Form completed by a trained architectural historian. A Smithsonian number is a unique trinomial that is assigned to a documented archaeological or historical resource in the United States. The trinomial comprises a leading number that identifies the state, two letters that signify the county, and final digits that indicate the order of the resources recorded in that county. For example, the trinomial 5BL12090 represents the Sweet Cow/Lucky Pie building at 637 Front Street. The "5" is for Colorado, the "BL" is for Boulder County, and the "12090" indicates that this property was the 12,090th resource documented in Boulder County. An Architectural Inventory Form records detailed information about the building(s) on the property, including their construction materials, footprint, architectural style, history of construction and modification, and eligibility for listing in the National, State, and/or local Registers.

Three commercial buildings that are 50 years old or older and located within Louisville's Historic Downtown have not yet been documented architecturally (Table 1). All date to the post-WWII period, but each represents a different commercial architectural form. Their documentation would help to provide additional information about the most recent historical period, which is relatively under-studied in Colorado and, in general, the United States. Most important for immediate documentation is 712 Main Street, given that it is proposed for redevelopment in the near future. Three other commercial buildings that are 50 years old or older have been documented previously but were recommended as needing more data before their eligibility for the National Register could be assessed (Table 2). In general, the architectural inventory forms for these properties contain little information; additional research would help the City, HPC, and Louisville community better understand the histories and/or appearance of these properties, their potential for listing in the National Register, and, in one case (5BL12406), their potential for local landmarking. Even though most of the properties that are recommended for documentation and investigation were constructed after 1955, so cannot be landmarked, they are important for understanding Louisville's more recent commercial history and economic development.

Table 1. Properties Recommended for Recording

Address	Name	Type	Period	Date
712 Main	Boulder Creek Neighborhoods	Enframed Window Wall	Post-WWII	1964
900 Main	Edward Jones/Thunderbird Barbers	Hipped-Roof (residential-style commercial)	Post-WWII	1947
544 County/Front	e-bike of Colorado	Neo-Mansard	Post-WWII	Unknown

Table 2. Properties Recommended for Further Investigation

Smithsonian No.	Address	Name	Type	Period	Date
5BL12090	637 Front	Sweet Cow/Lucky Pie	Enframed Window Wall	Post-WWII	1966
5BL12406	809/811 Walnut	Viatek	Late-Modern	Post-WWII	1955
5BL12407	815 Walnut	Kaiser Lock and Key Service	Late-Modern	Post-WWII	1967

EVALUATION FOR **L**ANDMARKING AND **D**EMOLITION **S**TAYS

The Commercial Architectural Forms and Styles in Louisville section of this historic context provides lists of the common features of various commercial architectural forms and styles observed in Louisville. While a commercial building does not need to retain every feature on the list (and may never have had every feature), it should exhibit a number sufficient to be clearly recognizable as that form or style.

Historic Integrity

All properties change over time. A commercial building that is used for a consistent purpose over the course of its history may remain largely the same in architecture and appearance. However, if the commercial use changes, the building may see substantial remodeling to become more appropriate for its new use. Most commercial buildings fall somewhere within these two extremes. The National Register Bulletin, “How to Apply the National Register Criteria for Evaluation,” explains that the Secretary of the Interior’s *Standards and Guidelines for Archeology and Historic Preservation* (Standards) defines historic integrity as “the ability of a property to convey its significance” (Andrus et al. 2002:44). The bulletin also presents seven aspects of integrity that should be considered, both separately and collectively, to determine if a property successfully conveys its significance (Andrus et al. 2002:44–45). Interpretations of the seven aspects of integrity are:

- *Location: The building remains in the place where the historic property was constructed or the place where an historic event occurred.* Recently moved properties rarely retain sufficient integrity of location to support eligibility, although a property that was moved historically could potentially retain integrity of location. Many buildings in Louisville were moved into the city from surrounding coal mines or other towns, or simply moved within the town, so this pattern is historically important in itself. If whatever first made a building historically important is still present or occurred after the building was moved,

the building could still have enough other aspects of integrity to convey its significance. A building that exhibits clear architectural innovation or distinction could still be significant, although its integrity of location and setting would be negated. On the other hand, if an important historical event occurred in association with the building after it was moved, then the building's integrity of location would be intact. Finally, if a building was moved so very long ago that it is understood to have essentially always been there, it could have "re-attained" historic significance and integrity of location.

- *Design: The combination of elements that create the form, plan, space, structure, and style of a building are still intact.* These elements may represent historic technologies or functions, or an historic cultural ethos that, although it is no longer prevalent, can be better understood through the lens of historic architecture.
- *Setting: The physical environment of an historic property remains the same or similar to what it was at the time for which it is significant.* This aspect of integrity addresses the relationship between the building and its environment; it considers whether the surroundings of the property are essentially the same or similar to what they originally were. For a 1905 False Front commercial building that is surrounded by 1990s infill, integrity of setting may no longer be present; yet, for a post-WWII Neo-Mansard-style commercial building that was located near 1960s suburban residential development, integrity of setting may be intact.
- *Materials: Physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form an historic property remain the same or similar to what they were originally.* The materials that are chosen by owners and/or builders and the ways in which these materials are used can be important indicators of the values and preferences of people in the past. Among the considerations that help determine a building's significance are the materials' origins (imported from afar or obtained locally) and architectural use (support traditional ideas or represent architectural innovation).
- *Workmanship: The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory remains the same or similar to what it original was.* This aspect of integrity is the statement of skill and care used by the builders of a property. As with materials and design, workmanship may be a testament to local traditions, businesses, and/or values.
- *Feeling: A property's expression of the aesthetic or historic sense of a particular period of time remains detectable.* This is arguably the most abstract of the seven aspects of integrity. Feeling can be understood as the result of the other aspects of integrity taken in combination, and their ability to work together to create a sense of the past.
- *Association: A direct link exists between an historic property and an historically important event or person.* This aspect of integrity is rarely applied to properties whose significance is architectural; it is more commonly applied to properties that are important for their association with important events or people. As with feeling, this aspect of integrity depends on individual perception and should be considered only when other aspects of integrity are sufficiently present to support a building's eligibility.

Chapter 15.36 of the Louisville Municipal Code defines the criteria for designating a building as an historic landmark, or a group of buildings as an historic district. The criteria include four aspects of integrity, which are largely related to but not exactly the same as the seven aspects of

integrity included in the Standards. The seven aspects provide background information that could be helpful when applying Louisville's four criteria of integrity. For a property to be designated an historic landmark, or to be worthy of a stay of demolition, most designating entities require that the building retain sufficient integrity to convey the building's historic significance. For architecture, some aspects of integrity may be absent, while others are intact, and it is the responsibility of the City's staff liaison and/or HPC to determine if those aspects are present in the quantity or combination warranted to support designation or a stay of demolition. In general, buildings that are eligible for landmarking under one or more architectural criteria should, at a minimum, retain integrity of location, design, materials, and workmanship. More important aspects of integrity for buildings that are eligible for landmarking under one or more social criteria may include location, setting, feeling, and association. Buildings that are eligible under one or more geographic/environmental criteria should at least retain integrity of location, setting, and feeling. In all cases, however, the more aspects of integrity a building conveys, the stronger the argument a property owner or the HPC can make for landmarking or stay of demolition. In the cases of unique, unusual, or last-remaining buildings, those rare qualities may outweigh limited integrity. The HPC should exercise their authority to weigh the details of each case brought before them, while still consistently upholding the law and spirit of the preservation ordinance.

In some cases, a property may be of an age that places it within a period of historically significant development for that community, but the building no longer retains sufficient integrity to convey its history to those who encounter it, or the building is not one of the best examples for doing so. In those cases, marked physical changes may be allowable, although they may further erode the historic fabric of the town.

HISTORICALLY COMPATIBLE MODIFICATIONS

The histories of many commercial buildings in Louisville are far more complicated than those of most residential buildings; Louisville businesses changed frequently over time, and many commercial buildings were remodeled in accordance with new building uses and popular architectural forms and styles of the day (e.g., Art Deco remodel of an older wood False Front building). Prior to 1955, many commercial buildings in Louisville received changes to their exterior materials (e.g., stucco added over original wood, or a metal façade that covers over older wood or stucco). Accordingly, commercial buildings that were constructed in the nineteenth century and remodeled in the early twentieth century, may have achieved historical significance for their remodels. Therefore, the HPC must evaluate the historical significance and integrity of a specific commercial building based on that building's full history, not just its date of construction. Based on comparisons between historical photographs and current appearances, several commercial buildings in Louisville have been transformed from one style or form to another. These include 724 and 728 Main Street (False Front to Art Deco), 816 Main Street (Early Twentieth-Century to Art Deco to Post-WWII), and 805 La Farge Avenue (False Front to Art Deco to clipped front-gabled residence).

Notwithstanding this caveat, the recommendations provided in this section follow from the discussion presented in the preceding section. The Standards make it clear that original materials should be retained whenever possible, or replaced in-kind if they are too deteriorated to be

restorable. This is particularly important for commercial buildings that could be eligible for or listed in the National Register. Somewhat more extensive changes may be allowable for commercial buildings that do not satisfy National Register criteria of significance but are still potentially eligible for local landmarking. In those cases, the changes' effects on the building must be evaluated against HPC criteria of integrity. Changes that retain the building's overall appearance (e.g., painting of brick, or addition of narrow-width vinyl siding over original wood clapboard without change to building form) may minimally affect a building's integrity and qualification for local landmarking because the overall appearance remains similar. Replacement of original large storefront windows with modern large windows is a less desirable change, although if the same window openings are used without modification and/or the modern windows provide the same open storefront feel as the older windows, there may be a relatively minimal reduction in the building's look and feel. Examples of relatively unobtrusive window replacement are seen in 722 and 712 Main Street (see Figures 131–132 and 133–134, respectively). These kinds of changes should never be advocated for, going forward. However, if the changes have been completed prior to evaluation of a commercial building for landmarking or a demolition stay, the HPC may decide that the building still retains sufficient integrity to qualify for one of those actions.

Far less appropriate and much more detrimental to the integrity of a commercial building would be marked modern changes in exterior materials and/or architectural features. Examples of potentially inappropriate modern changes would be the replacement of wood siding with brick, stucco, or concrete, or the addition of metal awnings or stone skirting to an historical wood or brick exterior. An example of this can be seen at 701 Main Street, which was formerly an automobile service station (see Figure 164) but is now Lulu's BBQ and Coabana (see Figure 165). Similarly, enlarging or reducing window openings, and closing up or moving windows or doors, could dramatically change the external appearance of a building and markedly diminish the building's integrity (Avenue L Architects 2013:5-5). Therefore, the HPC must evaluate the relative degree and impact of such modern modifications against the HPC's criteria of integrity. Any changes that disguise, remove, or falsely add defining characteristics listed for each form and style in the Commercial Architectural Forms and Styles in Louisville section could irreparably diminish the building's integrity. Evaluating these effects is somewhat relative; if a commercial building retains numerous defining characteristics and loses one, it may exhibit sufficient integrity to be considered significant. However, if just one or two defining characteristics remain, and those are changed, the building's integrity should be considered irreparably lost.

Another inappropriate kind of modification that can reduce the integrity of an historic commercial building is the addition of non-original materials to make the building look more "historic." The Standards for Rehabilitation state, "Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken" (National Park Service 2017). Furthermore, Longstreth (2000:4) specifically warns against "façadism": reducing an historical building to just a façade that hides a new building behind it.

Larger-scale changes can also vary in the extent to which they reduce an historic commercial building's overall integrity of design, workmanship, and materials. In keeping with the Standards, additions to significant commercial buildings should be subordinate to and ideally located behind the original building. They should exhibit similar massing and scale and reference forms found on the original building (e.g., roof angle and size), while being differentiated from the original. Most commercial buildings that date before 1955 feature little or no ornamentation, and few windows and doors, on their secondary elevations. Therefore, the creation of new ornamentation or entrances on elevations besides the façade would generally not be in keeping with the building's historical appearance and function. Additions that do not meet the Standards would diminish the integrity of a commercial building to the extent that it should no longer be considered significant for the National Register, although it may still qualify for local landmarking if changes are minimal. In contrast, a commercial building that has an addition that does meet the Standards may still exhibit sufficient integrity to be considered significant.

Adding or removing buildings from a property can also differentially affect a property's integrity of location, setting, and feeling; in order for a property to retain these aspects of integrity, the historic spatial organization, setbacks, circulation, boundaries, character, and feeling of the property parcel as a whole should be intact (Avenue L Architects 2013:5-5). Accordingly, adding a small storage building to the back of a potentially significant commercial property probably would not diminish its integrity to a great degree. In contrast, removing an historic garage or warehouse and/or constructing a much larger or architecturally different secondary building, particularly if it is visible from public rights-of-way, would markedly diminish or negate these aspects of integrity.

The City of Louisville and HPC already provide thorough recommendations for potentially appropriate changes to historic commercial buildings that would leave those buildings with sufficient integrity. Helpful information includes Alteration Certificate Criteria (City of Louisville 2005), Old Town Overlay Zoning District Regulations (City of Louisville 2017b) (for residential buildings that formerly or currently contain businesses), and Best Practices - Old Town Additions (City of Louisville 2017c) (also for residential buildings that formerly or currently contain businesses). A caution regarding the last document: even stepped-back second-story additions on one-story historic houses can result in an irreparable loss of integrity and may render the property not significant. Additional guidance from the National Park Service regarding maintaining integrity of historic commercial buildings includes Rehabilitation Standards and Guidelines (National Park Service 2017) and Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns (Grimmer and Weeks 2010).

LANDMARKING OUTREACH

Individual Properties

PaleoWest's current study relied on cursory field observations, consultation of historical photographs, and, in some cases, recommendations made and/or more in-depth research conducted by others during previous architectural surveys (e.g., Avenue L Architects 2013; Barlow et al. 2013; Whissen 1982; numerous architectural inventories conducted by Carl McWilliams in 2000). Accordingly, the recommendations listed below are based largely on

architectural characteristics rather than on social or geographic qualities. As a result, they do not respond to all of the HPC's landmarking criteria. Furthermore, PaleoWest's recommendations stem, in part, from an attempt to capture the full range of historical commercial architecture in Louisville even if some of the properties have lost some integrity due to modern changes. Finally, our recommendations are for local landmarking; we are not making recommendations about the potential for various properties to be eligible for the State Register or National Register. As organized by architectural form and style, PaleoWest recommends that the City prioritize the following properties for further assessment and potential landmarking outreach (a photograph of each property is provided in Appendix B):

Nineteenth-Century Forms and Styles

False Front Form

- 809 Main Street: simple example, and adequate integrity (Figure B.1)
- 909 Main Street: unusually ornate example, and good integrity (Figure B.2)

Mixed-Use Residential and Commercial Building

- 844 Main Street: best remaining example of this form, and good integrity (Figure B.3); this property is also recommended for landmarking as an example of the Temple Front form

Early Twentieth-Century Forms and Styles

Temple Front Form

- 844 Main Street: only example of this form, and good integrity (see Figure B.3); this property is also recommended for landmarking as an example of the Mixed-Use Residential and Commercial Building form

Mediterranean Revival:

- 808 Main Street: only example of this style, and good integrity (Figure B.4)

Art Deco Style

- 724 Main Street: representative example of an Art Deco remodel, and good integrity (Figure B.5)
- 728 Main Street: representative example of an Art Deco remodel, and good integrity (Figure B.6)
- 916 Main Street: example of a simple, late Art Deco style building, and good integrity (Figure B.7)
- 920 Main Street: example of a simple, late Art Deco style building, and good integrity (Figure B.8)

Districts

As suggested by the recommendations for individual landmarking, Louisville's Historic Downtown still contains many commercial buildings that were constructed during the late nineteenth or early twentieth centuries (prior to 1955) and exhibit good historic integrity. However, PaleoWest does not recommend the creation of a sizable commercial historic district

for a couple reasons. First, Louisville’s Main Street contains a mixture of commercial and residential buildings, which would lead to an irregularly shaped and composed commercial district that could be challenging to administer and evaluate for integrity. Second, no one block of Main Street or Front Street contains enough commercial buildings of the same era and/or style to define a large district. However, PaleoWest recommends a few very small local historic districts, listed below, that include some of the same buildings recommended, above, for individual landmarking. These districts are centered on Main Street, which contains a much larger number of extant historical commercial buildings than Front Street.

Contiguous Districts

- Art Deco style remodels: 724 and 728 Main Street (Figure B.9)
- Art Deco style buildings: 916 and 920 Main Street (Figure B.10)

Discontinuous District

- Mixed-Use Residential and Commercial Buildings: 641, 724 and 728, 844, 913, and 1001 Main Street, 804 Walnut Street, and 800/804 Spruce Street (Figures B.11–17)

COMMUNITY INPUT

Louisville strives to attain public buy-in for historic preservation; accordingly, PaleoWest and the City sought public input about Louisville’s past, present, and future commercial development to help inform recommendations for this historic context, as well as for contexts about Louisville’s residential and industrial development. Most of the comments and stories the public provided concerned past and present businesses (Figure 207). Specific commercial buildings and businesses cited as favorites included: 945 Front Street, the Black Diamond, The Mill, Lucky Pie, Waterloo, the State Mercantile building, Steinbaugh Hardware, Pasquales Pizza, the Empire, Yoga Junction at 927 Main Street, 740 Front Street, Brothers’ 3, Achtermann Chiropractic, Señor T’s, Bart’s (now Mudrock’s), Sushi Yoshi, and Trivium. People’s personal experiences with these businesses include “Steinbaugh Hardware; if you couldn’t see what you wanted, it was probably in the basement” and “Bart’s (1987) where I met my 2nd husband, father of my kids (now Mudrock’s).”

year open (1991),” and “Pasquini’s with my kids kneading dough” (at 816 Main Street until 2008 [Bacon 2014b:15–16]). One attendee wrote a longer story: “In the late 1990s I would bring my 4 kids to Achtermann Chiropractic (600 Main Street). Afterwards we would walk down to the corner bakery and let my kids get a pastry of their choice – chocolate covered pretzel sticks were a favorite treat. We would also get a freshly baked loaf of bread for dinner that night. Great memories. I miss the bakery in the little white building across from the Blue Parrot and The Huckleberry” (A Grande Finale Patisserie, at 641 Main Street from about 1995–2011 [Bacon 2012d:7]).

Open house attendees had somewhat fewer responses about which businesses and commercial buildings represent Louisville’s present. Responses were the following: Main Street, Louisville Public Library, the 12° Brew Pub (820 Main Street), and “844 Main massage office upstairs in the old morgue (present or past??).” A personal connection to the present was described as “the old and new library buildings; many great times kids and adults; my kids made tiles for the new library.” Open house attendees had just one response for a business or commercial building that represented (or would represent) Louisville’s future: “Colorado Technology Center where the space shuttle will be built.”

Two people mentioned Vic’s Espresso (801 Main Street) as an important place; one wrote, “Vic’s – Jenny and the crew make us welcome.” Another important place is “yoga.”

A new resident of Louisville summed up the general feeling that many people in Louisville seem to have:

“My family just moved to Louisville about 6 months ago. The main reason for the move was to cut our commute time, but we were looking for certain features in our new town. We love the soul of Louisville, the downtown, local businesses, restaurants, so many great parks and everyone is friendly. We also love the tie to history that’s been preserved and would love to see more preservation happen in the future.”

Louisville contains diverse commercial buildings that date from the 1880s through 2018 and represent an array of architectural forms and styles. Some very recent commercial buildings, such as in DELO (see Figure 190), exhibit truly modern architecture. Many other present-day (but somewhat older) commercial buildings employ elements that have been used for decades. An example is the two-story Corner Building bank, located at 890 W. Cherry Street, and constructed in 1993 (Figure 208). This historical and modern mix of commercial architecture is a testament to Louisville’s rich and ever-developing history and vibrant economy.



Figure 208. 890 W. Cherry Street today.

SUMMARY

PaleoWest prepared this historic context to help the city of Louisville, Colorado, better understand its commercial development from the time of its founding in 1878 to the present day, focusing on buildings in Louisville’s Historic Downtown. Following the City’s Plan, the ultimate goal of this context is to strengthen the community’s understanding of and support for historic preservation of older commercial buildings.

PaleoWest structured this historic context in keeping with the Plan. Together with the City, we gathered public input in an effort to understand what residents feel is important to their community identity. We also amassed existing information from *The Louisville Historian*, previous architectural surveys and building histories, property assessor cards, Sanborn Fire Insurance maps, and other sources. Drawing from these varied sources allowed us to intersperse family histories and personal stories with building descriptions and the development of specific commercial buildings and businesses.

Louisville’s Historic Downtown and surrounding commercial areas contain a variety of commercial architectural forms and styles. In general, those correlate with the time periods during which they were used across the United States. However, in some ways, Louisville’s commercial development was unique; Louisville was not a company town, and its enterprising residents, most of whom were immigrants from diverse locations, constructed, remodeled, and adapted commercial buildings to fit their own tastes, needs, and ever-changing businesses. In keeping with nationwide trends, many commercial building owners in Louisville updated their building facades over time, in keeping with newly emerging styles (e.g., Art Deco, post-WWII streamlining). Some of Louisville’s long-standing Italian families were most active in this regard. However, other commercial building owners have maintained their original nineteenth-century False Front buildings, lending an air of both progression and timelessness to Louisville’s Historic Downtown.

PaleoWest recommends that a way to further capture Louisville’s diversity in commercial buildings and economic development is to record and investigate several additional post-WWII

buildings; given their relatively younger age, these are less-well understood and appreciated than nineteenth-century and early twentieth-century commercial buildings. Even if the post-WWII buildings are not eligible for landmarking (i.e., were constructed after 1955), they are an important record of Louisville's more recent commercial development.

During our public input event, PaleoWest and the City heard that members of the Louisville community have great personal stories about past and present businesses, which bring life to commercial buildings. Some members of the community also look forward to future development (e.g., Colorado Technology Center) and Louisville's role in continuing technological and economic advancement. Accordingly, it seems that the clearest path to preserving Louisville's diverse and significant historical commercial buildings, while also making room for future growth, is to continue to strengthen the community's personal connections with those buildings and the businesses they house.

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Replica of Old Louisville located at the Louisville Historical Museum (photo credit: Louisville Historical Museum)

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APPENDIX A: SUPPORTING INFORMATION

Table A.1. Louisville Commercial Buildings Included in Study

Address	Smithsonian No.	Names (not exhaustive)	Date	Period	Use(s)	Form(s) (Style[s])	Comments
500 Front	5BL.12342	Crossfit Mad Hops	1979	Post-WWII	warehouse	Warehouse	
544 Front/County	N/A	Tilt! Pinball Arcade & Game Room, e-bike of Colorado	unknown	Unknown	unknown, recreation	Neo-Mansard	
611 Front	5BL.12087	Altan Alma Organics	unknown	Unknown	unknown, grocery	Unknown	Destroyed
630 Front	5BL.7966	Lackner House, La Hacienda Furniture, CD Depot, Oasis Home Improvement	ca. 1890	19th Century	residence, retail	Mixed-Use Residential and Commercial	
637 Front	5BL.12090	Sweet Cow, Lucky Pie	1966	Post-WWII	grocery store, post office, restaurant	Enframed Window Wall	Original location of Louis Nawatny's house
700-702 Front	5BL.8033	Coors Saloon, Front Street Apartments, Olson Studio, Discovery Counseling Center	ca. 1890	19th Century	saloon, residence, office	One-Part Commercial/Single Storefront/False Front	Completely remodeled and unrecognizable as old
706 Front	N/A	Old Friends, Assorted Goods & Candy	1985	Present-Day	restaurant, retail	N/A	
720-734 Front	5BL.12092	Arapahoe Building	unknown	Present-Day	offices	N/A	
721 Front	5BL.7967	Urbain House, Parsons House	1935	Early 20th Century	residence	Mixed-Use Residential and Commercial	
721 Front (former)	N/A	saloon, unknown, livery	1890	19th Century	saloon, livestock	False Front	Destroyed
728 Front	5BL.8034	Di Francia's Old Saloon	1893	19th Century	saloon	Two-Part Commercial Block/Double Storefront (Italianate)	Destroyed
740 Front*	5BL.8036	Di Francia's Saloon, Colorado Café & Bar, Old Louisville Inn, 740 Front	1904	Early 20th Century	saloon	One-Part Commercial Block/Corner Building (Italianate, Queen Anne)	
800 Front	N/A	Steinbaugh's Blacksmith, J.J. Steinbaugh's; Steinbaugh Lumber Co.; Steinbaugh's Ace Hardware; Steinbaugh's Lumber, Hardware, & Furniture	1892	19th Century	blacksmith	Front-Gabled then False Front	Burned down
800 block	N/A	Sportsmen's Palace	1890s	19th Century	saloon	One-Part Commercial/Single Storefront/False Front	Destroyed
Front and Pine NW	N/A	McAllister's Lumber, Stretz Blacksmith	ca. 1881	19th Century	lumber yard, blacksmith	False Front	Destroyed
841 Front	5BL.12094	Boulder Creek Neighborhoods	1973	Post-WWII	office	False Front	Remodeled?
Front and Walnut SW corner (841 Front)	N/A	Barker's Bar, Guy's and Henry's Place	1890s	19th Century	saloon	Two-Part Commercial Block	2-story; destroyed
Front and Walnut SE corner	N/A	saloon, Joratz Blacksmith shop	1890s?	19th Century	saloon, blacksmith	One-Part Commercial Block/Corner Building (Queen Anne)	Destroyed
Front and Spruce	N/A	Balent's Saloon	1880s?	19th Century	saloon	One-Part Commercial Block/Corner Building (Queen Anne)	Bought by JJ Steinbaugh to become lumber yard office
901 Front	5BL11074	One Koko Plaza	2002	Present-Day	offices, retail	Commercial Block	
945 Front	5BL.951	Steinbaugh House, Murgallis Law Firm	1913	Early 20th Century	residence, office	Mixed-Use Residential and Commercial	
721 Grant	5BL.946	post office, Black Diamond World newspaper, Union Labor Hospital, Jenkins Residence	1893–1900	19th Century	offices, hospital, residence	Mixed-Use Residential and Commercial (Italianate)	Moved from 801 Main Street
733 Jefferson	5BL.12175	Stoiber House, Jefferson St Preschool	1904	19th Century	residence, school	Mixed-Use Residential and Commercial	
800 Jefferson	N/A	Billy Austin's Candy Store, Apostolic Church	ca. 1890	19th Century	grocery, religious	One-Part Commercial/Single Storefront/False Front	Destroyed
800 Jefferson	5BL.12174	Bolder Insurance	1958	Post-WWII	offices	Modern Movement (International)	
805 La Farge	5BL.7984	Eberharter's Fancy Groceries, Ed Smith's Grocery Store, Reis/Kowalczy House, Reis Residence	1909	Early 20th Century	grocery, residence	One-Part Commercial/Single Storefront/False Front	Remodeled

Address	Smithsonian No.	Names (not exhaustive)	Date	Period	Use(s)	Form(s) (Style[s])	Comments
b/w Main and La Farge	N/A	Louisville Hotel, Taylor House, Wilson House, Commercial Hotel	1890s	19th Century	hotel	N/A	2-story; destroyed
La Farge and South NW corner	N/A	Kate Allera's grocery store and bakery	early 1900s?	Early 20th Century	grocery	One-Part Commercial/False Front/Corner Building	Destroyed
624 Lincoln	5BL.931	Graves House, Public Service Company House, Tatter Residence	1900	Early 20th Century	residence, office	Mixed-Use Residential and Commercial	
+*1001 Main	5BL.8927	Jacoe Store, Jacoe Grocery & Market, Louisville Historical Museum	1903	Early 20th Century	grocery, museum	One-Part Commercial Block/False Front/Single Storefront	
1240 Main	5BL.12294	Louisville Fire Station	1970	Post-WWII	fire station	Neo-Mansard	Subsequently remodeled
1314 Main	5BL.12278	Various offices	2001	Present-Day	offices	New Traditional	
1340 Main	5BL.12279	IMA Karate Family School of Champions	1928?	Early 20th Century	unknown, recreation	Other	Heavily remodeled?
1400 Main	5BL.12276	Various offices	1987	Present-Day	offices	Other	
1428 Main	5BL10681	Patchwork School	1900	Early 20th Century	residence, school	Mixed Residential and Commercial	
500 block	N/A	Three Coins Restaurant	1960s	Post-WWII	restaurant	Unknown	Destroyed; where Elk's Club is now
536 Main	N/A	Monacelli House, Romano House, Leach Residence	ca. 1908	Early 20th Century	house	Mixed Residential and Commercial	Destroyed; house had bread oven
600 block of Main	N/A	Union Hall	by 1913	Early 20th Century	office	Unknown	Destroyed
600 Main	5BL.8005	Burns House/Willis House, Mary's Beauty Boutique	1890	19th Century	residence, salon	Mixed Residential and Commercial	
608 Main	5BL.12448	Rush & Co LLC	early 1900s? 1974?	Early 20th Century, Post-WWII?	residence, office	Mixed Residential and Commercial	Heavily remodeled or rebuilt?
609 Main	5BL.8007	Lakovich House, All State Insurance Office	ca. 1900	Early 20th Century	residence, office	Mixed Residential and Commercial	
615 Main	5BL.12452	Eyeworks	2003	Present-Day	office	Other	
625 Main (former)	5BL.958	Moffitt House; Moffitt Hardware Store; Moffitt Grocery Store; Moffit Plumbing (& Heating)	1880	19th Century	hardware, grocery, house	Mixed-Use Residential and Commercial	Destroyed
625 Main	N/A	Hair Culture Salon	2004	Present-Day	hair salon	Other	
636-640 Main	5BL.8037, 5BL.12442	Huber's Drugstore, Blue Parrot, Joe Colacci's Italian Food, Verde	ca. 1905	Early 20th Century	drugstore, restaurant	One-Part Commercial Block/False Front/Corner Building, Double Storefront	Currently being heavily remodeled
637-641 Main	5BL.12443	various residences, A Grande Finale Patisserie, The Porch Deli and Market, Moxie Bread Company	ca. 1880	Early 20th Century	residence, offices, restaurant	Mixed-Use Residential and Commercial	
700 Main (former)	N/A	Tuggle Brothers Drug Store, Louisville Drug Company	by 1900	19th Century	drugstore	One-Part Commercial Block	Destroyed and replaced by current building
*700 Main	5BL.8925	National Bank of Louisville, Louisville Post Office, Varra's Grocery Store, various businesses, Karen's Country Kitchen, The Huckleberry	1905	Early 20th Century	bank, post office, grocery, restaurant	One-Part Commercial Block/Corner Building (Italianate)	
701 Main (former)	N/A	Louisville Mercantile, IOOF Hall (2nd floor), Mercantile Trading Company (?), Lockwood Trading Co., The Miners Trading Co.	ca. 1880	19th Century	mercantile, office	Two-Part Commercial Block/Double Storefront	Destroyed
701 Main	N/A	former Caledonia Boarding House, grocery, Mossoni's Economy Store, Tony and Jim's, Tony & Jimmie's Service Station, the Louisville Oil Company, the Louisville Phillips 66, Waveform Automotive Repair, Lulu's and Coabana	early 1900s; 1948	Early 20th Century; Post-WWII	hotel, restaurant, grocery, service station, restaurant	Other, One-Part Commercial Block/Single Storefront/False Front, Other Gas Station	Originally 2-story moved from N. Main; False Front by 1948; 1-story by 1978
702-704 Main	5BL.8038	Allert House, Old Post Office, Allert's Barber Shop, Old Style Sausage & Barogies (early 1970s), Karen's Addition	by 1900	19th Century	residence, post office, barber shop, restaurant	Mixed-Use Residential and Commercial/One-Part Commercial Block/False Front	Building now joined with 700 Main Street

Address	Smithsonian No.	Names (not exhaustive)	Date	Period	Use(s)	Form(s) (Style[s])	Comments
712 Main	N/A	Bungalow Drug, City Hall offices, Louisville Public Library, Boulder County Tri-City offices, Lou's Near New, Boulder Creek Neighborhoods	1964	Post-WWII	drugstore, offices, library, retail	Enframed Window Wall	
*717 Main	5BL.8039	Niehoff and Austin residence, Chamber of Commerce, Parks and Recreation office	1880	19th Century	residence, office	Mixed-Use Residential and Commercial	
722 Main	5BL.12421	Louisville Post Office, Kids at Heart, Country Squires Florist, Boulder County Annex, Boulder County License	1959	Post-WWII	post office, retail, offices	Enframed Window Wall	
724 Main	5BL.8009	Thompson Residence, The Book Cellar	1880-1890	Early 20th Century	residence , retail	One-Part Commercial Block/False Front (Art Deco remodel)	
728 Main	5BL.8009	saloon, temperance hall, bowling alley, Twin Light Tavern, The Singing Cook	1880-1890	Early 20th Century	saloon, temperance hall, bowling alley,	One-Part Commercial Block/False Front (Art Deco remodel)	
732 Main (former)	N/A	Christie's Red & White Store	early 1900s	Early 20th Century	grocery store	One-Part Commercial Block/Single Storefront/False Front	
732 Main	5BL.12413	The Melting Pot	unknown	Unknown	restaurant	Other	Portion moved from a New Mexico mine
740 Main	5BL.8010	Louisville Drug Company, Mangus Store, Señor T's, Johnny's Restaurant, Double Happy Chinese Restaurant	ca. 1905	Early 20th Century	drug store, retail, restaurant	One-Part Commercial Block/Single Storefront/False Front	Mangus Store included large addition on south side
749 Main parking lot	N/A	Bungalow Drug	early 1900s	Early 20th Century	drug store	Unknown	Destroyed
749 Main	5BL.12414	City of Louisville Building	1980	Post-WWII	offices	Other	
800 Main (former)	N/A	meat market and saloon, The Hub Store	pre-1882	19th Century	meat market, saloon	One-Part Commercial Block/Single Storefront/False Front	Originally separate from 804; destroyed
804 Main (former)	N/A	office, First State Bank of Louisville	1908	Early 20th Century	offices, bank	One-Part Commercial Block/Single Storefront/False Front	Originally separate from 800; destroyed
800/804 Main	5BL.8011	First State Bank of Louisville, Hub Store, Public Service offices, Exquisite Enterprises, Beebo's Used Books, Wildwood Guitars	1926–1948	Early 20th Century or Post-WWII	bank, offices, retail	Enframed Window Wall; Neo-Mansard	Neo-Mansard remodel
801 Main (former)	N/A	Wolfer House and medical office, post office, Bucheit Mortuary	1893–1900	19th Century	residence, medical office, post office	Mixed-Use Residential and Commercial	Residence moved to 901 Main Street then destroyed; two-story post office moved to 721 Grant Avenue
+801 Main	5BL.8926	State Mercantile, Carveth Brothers and Dalby, Steinbaugh's Hardware & Furniture, offices and restaurant	1905	19th Century	mercantile, offices, restaurant	One-Part Commercial Block/False Front	
808 Main (former)	N/A	S side: general store, KJK Motors, Perrella Garage; N side: Telephone Exchange	1893; 1908	19th Century, Early 20th Century	retail, auto garage; telephone exchange	Mixed-Use Residential and Commercial; False Front	Burned down in 1926
808 Main	5BL.8040	Pennetta's Restaurant, The Hacienda, Blue Parrot II, Luigi's, Beverley's, Tulien's Vietnamese & Chinese Restaurant, Zucca	1946	Post-WWII	restaurant	(Mediterranean Revival)	
809 Main	5BL.8041	Powers & McQuain Second Hand Store, Romano Restaurant, Pasquale's Bar & Restaurant, The Druid Arms Tavern, Waterloo, empty	1902	Early 20th Century	retail, restaurant	One-Part Commercial Block/Single Storefront/False Front	
813 Main	5BL.8042	J.M. Stoiber General Merchandise, Firestone Store, Sunbelt Realty, Gitkind Law Firm	1906	Early 20th Century	mercantile, retail, office	One-Part Commercial Block/Single Storefront/False Front	
816 Main N half (former)	N/A	telephone office, Buck's Place, Louisville Billiards	1908	19th Century	telephone office, pool hall	One-Part Commercial Block/Single Storefront/False Front (Art Deco remodel)	Remodeled in 1928 and again later

Address	Smithsonian No.	Names (not exhaustive)	Date	Period	Use(s)	Form(s) (Style[s])	Comments
816 Main S half (former)	N/A	residence, retail, United Mine Workers store, Mountain States Telephone & Telegraph, Tony d'Orio's shoe maker and repair, barbershop	pre-1893	Early 20th Century	residence, retail, telephone exchange, shoe repair, barbershop	One-Part Commercial Block/Single Storefront/False Front (Art Deco remodel)	Damaged in fire in 1926 and rebuilt in 1928, then remodeled
816 Main	5BL.8012	Colacci's Restaurant, Pasquini's Pizzeria, The Empire	1955	Post-WWII	restaurant	post-WWII	Two buildings joined and remodeled in 1955
*817 Main	5BL.805	billiard hall, Isis Theatre, Rex Theatre, Señor T's, The Alley Cat Bar & Grill, The Louisville Rex, Madera Grill, Waterloo	1900-1908	Early 20th Century	billiard hall, theater, restaurant	Vault, False Front	
820 Main	N/A	Temperance Hall, Louisville Liquor Store	by 1893	19th Century	temperance hall, liquor store	One-Part Commercial Block/Single Storefront/False Front (Art Deco remodel)	
820 Main	5BL.12388	Tony LaSalle Furniture, Louisville Furniture (1978), Main Street Marketplace	1955	Post-WWII	retail, restaurant	Enframed Window Wall	Storefront expanded in 1955
833 Main	5BL.12411	Chase Bank	1980	Post-WWII	bank	Postmodern	
836 Main	5BL.8013	Missoni House, Bittersweet Café	ca. 1890	19th Century	residence, restaurant	Mixed-Use Residential and Commercial	
844 Main	5BL.8043	residence, bakery, Henning Mortuary, Howe Mortuary, Wood Office & Retail Complex, Main Street Mortgage, Sea Grape Day Spa	1900–1904	Early 20th Century	residence, bakery, mortuary, office, spa	Mixed-Use Residential and Commercial, American Foursquare, Temple Front	
900 Main (former)	N/A	Schutz House, Starkey Filling Station	early 1900s	Early 20th Century	residence, gas station	House with Canopy Gas Station	Destroyed
900 Main	N/A	post office, Porta's Clothing Store, Edward Jones Investments, Thunderbird Barbers, The Walnut Gallery	1947	Post-WWII	post office, retail, office	Late-Modern	Remodeled
901 Main	5BL.8014	Eberharter House, Louisville Chamber of Commerce	1920	Early 20th Century	residence, office	Mixed-Use Residential and Commercial	
906 Main	N/A	Fiori Tesone's barbershop, Paulie's Italian Ice & Gelato, Nina's Flowers & Gifts	unknown	Post-WWII	barbershop, restaurant, retail	Unknown	
908 Main	5BL.8044	Caranci Building - Louisville Electric, Jerry's Place, Yoga Junction	unknown	Present-Day	retail, offices, recreation	Other	
909 Main	5BL.8045	retail?, Cotton Exchange, Le Nan Antiques/Collectibles, Eagle's Nest Real Estate, Vie Vie Luxe	early 1900s	Early 20th Century	retail	One-Part Commercial Block/Single Storefront/False Front	
913 Main	5BL.8046	Mountain States Telephone & Telegraph, Perella House, Thirlaway House, Brisnahan House	1928	Early 20th Century	telephone exchange	Mixed-Use Residential and Commercial (Craftsman)	
916 Main	5BL.8015	Bugdust Pool Hall, Joe's Soft Drinks, CADCO Commuter Solutions, Louisville Times, Creative Framing	ca. 1950	Post-WWII	pool hall, retail, newspaper	One-Part Commercial Block/Single Storefront/False Front (Art Deco)	
920 Main	5BL.8047	Joe's Fruit Store, Joe's Italian Market, By Chance/Mudslingers	1948	Post-WWII		One-Part Commercial Block/Single Storefront/False Front (Art Deco)	
921 Main	5BL.12365	residence	1920	Early 20th Century	residence	Mixed-Use Residential and Commercial	
924 Main	5BL.12366	Clarkson House, D'Amato House, Gaia Therapeutic Massage, Louisville Massage Center, Luminary Emporium, In Season Local Market, Family Center	1890, 1949	19th Century, Post-WWII	residence, retail	Mixed-Use Residential and Commercial	Original pyramidal-roofed house replaced or remodeled in 1949
*927 Main	5BL.8016	Wm Pearson watchmaking, jewelry, and eyeglasses, various groceries, Louisville Cleaners, ZVC Design & Advertising, Zaremba Web Solutions, Yoga Junction	1896	19th Century	retail, grocery, office, recreation	One-Part Commercial Block/Single Storefront/False Front, Mixed-Use Residential and Commercial	Originally a separate house and store were combined
931 Main	5BL.8017	Kock House, Vehnke House, Louisville Times, Ledger Services, Inc., Nettiez Creations	ca. 1900	Early 20th Century	residence, newspaper, retail	Mixed-Use Residential and Commercial	
932 Main	5BL.3934, 5BL.8018	Cable House, Century 21 Real Estate Office, Staufer Team Real Estate	ca. 1900	Early 20th Century	residence, office	Mixed-Use Residential and Commercial	
940 Main	5BL.8019	Walters House, Bredesen House, Art Creations	ca. 1900	Early 20th Century	residence, retail	Mixed-Use Residential and Commercial	

Address	Smithsonian No.	Names (not exhaustive)	Date	Period	Use(s)	Form(s) (Style[s])	Comments
~1400 block of Main	N/A	Schoolhouse Café/School House Café	unknown	Early 20th Century or Post-WWII	restaurant, gas station	Other	Destroyed
Main or near Main	N/A	Greasy Spoon	late 1920s/early 1930s	Early 20th Century	restaurant	Unknown	Destroyed
+1006 Pine	5BL.8928	Lackner's Tavern, Louisville Grocery and Market, Track Inn, Pine Street Junction, Casa Alegre	1904	Early 20th Century	saloon, grocery, restaurant	One-Part Commercial Block/Corner Building (Italianate, Queen Anne)	
1100 Pine	5BL10725	Umberto's Auto Sales; Mountain High Appliance Clearance Center	early 1950s	Post-WWII	processing and gas storage, auto service, retail	Modern Movement (International)	
935 Pine	5BL.8025	White Front Inn, Waldo's Tavern, John's Place, Henry's Bar and Grill	1938	Early 20th Century	bar, restaurant	Other	False Front remodel
947 Pine (former)	N/A	Eberharter gas station	early 1900s	Early 20th Century	gas station	House with Canopy Gas Station?	Destroyed
947 Pine	5BL.12097	K&B Standard Station, Louisville Food and Fuel	1961	Post-WWII	gas station	Oblong Box Gas Station	Original canopy removed
1101 South Boulder	5BL.9110	Louisville Rod and Gun Club Building, Troop 69 Building	unknown	Early 20th Century	recreation	Unknown	Destroyed
1160 South Boulder	5BL10508	Wagon Wheel, Union Jack	early 1900s, 1947	Post-WWII	mine buildings, restaurant, liquor store	Mixed-Use Residential and Commercial	Monarch Mine bunk house and shower house moved and joined together in 1947
800-804 Spruce	5BL.8739	Gutfelder House, Wither House, Louisville Times, Steffek House, Harris House	ca. 1920	Early 20th Century	residence, office	Mixed-Use Residential and Commercial	
804 Walnut	5BL.8029	Massaro House, Forte's Grocery Store, M. Forte & Son, Whitney Building, Pillar of Fire Church, Whitney House	ca. 1896	Early 20th Century	residence, boarding house, grocery store, church	Mixed-Use Residential and Commercial, False Front	
809/811 Walnut	5BL.12406	Mountain States Telephone and Telegraph, Hair Factory, Louisville Hair Care, Via Tek	1955	Post-WWII	telephone exchange, hair salon, office	Late-Modern	Remodeled
815 Walnut	5BL.12407	Brock Realty, Louisville Realty/Kaiser Lock and Key Service	ca. 1920s	Early 20th Century	office, retail	Mixed-Use Residential and Commercial	Originally the garage for 901 Main Street
932 Walnut	5BL.3137	Brown House, Richardson and Associates Realty	1900	Early 20th Century	residence, office	Mixed-Use Residential and Commercial	

+Denotes a property listed in the National Register; *Denotes a Louisville historic landmark

Table A.2. Louisville Businesses Listed in Directories between 1879 and 1909.

YEAR	1879	1880	1881	1882	1883	1884	1885	1886	1887	1888	1889	1890	1894	1896	1899	1900	1901	1903	1904/5 partial	1906	1907-8	1909	Total
Population	200	200	N/A	550	600	600	600	600	600	N/A	500	500	1100	1100	1100	1100	966	1000	1000	N/A	N/A	2300	
PROFESSION																							
auction house		1																					
auditor																		1					1
attorney																		1	1			3	5
bakery				1												1	2	2			1	2	9
bank																		1	1		1	1	4
barber		1	1	2	1	1	1						2	2	2	2	2	2	3		2	4	28
bicycle repair																	1						1
blacksmith			1	1	2	2	2	1	1	1	1	1	2	2	2	2	2	2	1		1	1	28
bowling alley																			2				2
carpenter				1	2	2	2	1					2	1	2	1		2	2	2		2	22
cattle raiser													1	1	1	1	1	1					6
church											1	1	1	1	3	3	3	3	3	2		3	24
cigars and confectionery															1	1		2				3	7
city clerk, water commissioner															1	1				2		1	5
clothing																1	1	1	1	1			5
contractors				1									1		1	1						1	5
dairy													1	1				1				2	5
decorating																						2	2
ditch																		2					2
drug store	1	1	2	1	1	1	1	1	1	1	1				1	1	1	1	1		2	2	21
dry goods				1	1			2	1	1	1	1	1	1							1		11
electric company																						1	1
feed and implement/farmers' supply														1	2	2	2					1	8
furnishings																						1	1
general merchandise		1	3	5	4	3	3	1	1	1	1	3	7	6	5	6	5	7	7	4	5	8	86
hardware															1	1						2	4
harness																	1		1				2
hauling																		1					1
horse raiser																							4
hotel				2	2	2	1	1			2	2	1	1	1	1	1	1	2	1	1	1	25
"house"/boarding house	2	2											2	3	6	6	2	4	3	2		2	34
insurance															1					1		1	3
jeweler/watchmaker				1	1	1	1				1				1	1		1			1	3	12
justice of the peace				2	1	1	1						2	1	2	1				2		1	14
liquor store																					8		8
livery			1	2	1	1	1	1	1		1	1	2	2	2	2	1	1	1	1	2	2	26
livestock raising													2	2	3	3		1	1	1			13
lumber		1											1	1	1	1	1	1	1	1	2	3	14

YEAR	1879	1880	1881	1882	1883	1884	1885	1886	1887	1888	1889	1890	1894	1896	1899	1900	1901	1903	1904/5 partial	1906	1907-8	1909	Total
meat			1	2	1	1	1	1					1	3	2	3	1	3	1		3	4	28
market/grocery/ butcher																							
midwife																						1	1
millinery															1		1	1				1	4
milling																						1	1
newspaper/ publishing															1			1	1	1		5	9
notions													1	3	1								5
oculist																		1					1
opera house																		1					1
packing company															1	1							2
painter																			3	1	1		5
physician					1	1	1	1	1	1	1	1	2	1	2	2	2	2	1	2	1	3	26
plasterer																		1	1				2
police/marshal													1		1	1		1				1	5
pool room																1		1			1	3	6
postmaster								1	1		1	1	1	1	1			1	1	1		1	11
real estate																						1	1
restaurant			1	1	1	1							1		1						2	2	10
saloon	1	1	1	8	7	5	5	3	2	3	3	5	5	5	6	6	3	8	7	7	1	13	105
school													1	1	1	1						1	5
second hand goods																						1	1
shoemaker/ shoes		1		1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	2	1	4	24
stenographer																						1	1
stone mason																				2		1	3
tailor														2	1		1			1		1	6
telephone																			1	1		1	3
temperance hall																			1				1
theater																						2	2
tinsmith													1	1									2
transportation																			1	2		1	4
undertaker																						1	1
veterinarian																		1					1
well borer and sinker													1	1									2
TOTAL	4	9	11	32	27	23	21	15	10	9	15	17	48	47	59	55	35	62	47	43	37	103	

**APPENDIX B: PHOTOGRAPHS OF PROPERTIES RECOMMENDED FOR
LANDMARKING**

FALSE FRONT



Figure B.1. 809 Main Street.



Figure B.2. 909 Main Street.

MIXED-USE RESIDENTIAL AND COMMERCIAL
and
TEMPLE FRONT



Figure B.3. 844 Main Street.

MEDITERRANEAN REVIVAL



Figure B.4. 808 Main Street.

ART DECO

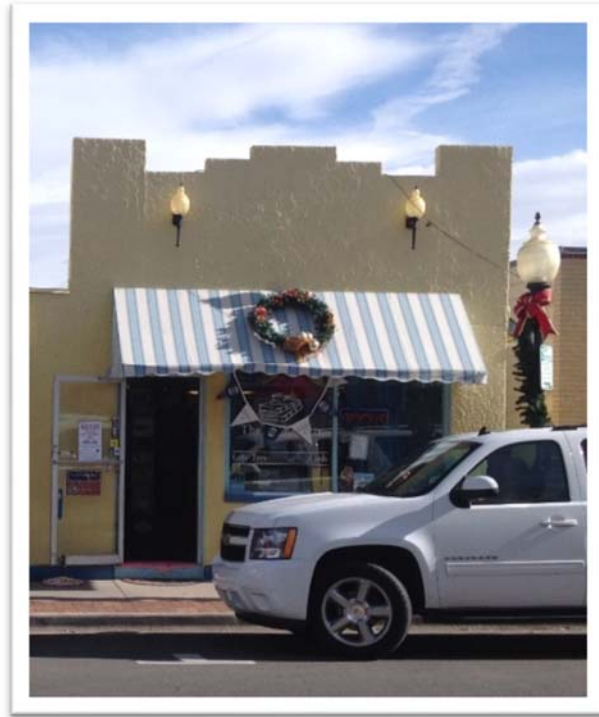


Figure B.5. 724 Main Street.



Figure B.6. 728 Main Street.



Figure B.7. 916 Main Street.



Figure B.8. 920 Main Street.

DISTRICTS



Figure B.9. Art Deco pairs at 724 and 728 Main Street.



Figure B.10. Art Deco pairs at 916 and 920 Main Street.



Figure B.11. 641 Main Street mixed-use residential and commercial.



Figure B.12. 724 and 728 Main Street mixed-use residential and commercial.



Figure B.13. 844 Main Street mixed-use residential and commercial.



Figure B.14. 913 Main Street mixed-use residential and commercial.



Figure B.15. 1001 Main Street mixed-use residential and commercial.



Figure B.16. 804 Walnut Street mixed-use residential and commercial.



Figure B.17. 800/804 Spruce Street.