

United States Department of the Interior
National Park Service

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National Register of Historic Places
Inventory—Nomination Form

received **NOV 30 1987**

date entered **FEB 17 1988**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Rialto Theater

and/or common Rialto Theater

2. Location

street & number 228-230 East Fourth Avenue n/a not for publication

city, town Loveland n/a vicinity of

state Colorado code CO county Larimer code 069

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input type="checkbox"/> occupied	<u>n/a</u> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<input checked="" type="checkbox"/> n/a	<input type="checkbox"/> no	<input type="checkbox"/> military	<input checked="" type="checkbox"/> other: vacant

4. Owner of Property

name Loveland Downtown Development Authority

street & number 427 North Railroad Avenue

city, town Loveland n/a vicinity of state Colorado 80537

5. Location of Legal Description

courthouse, registry of deeds, etc. Larimer County Courthouse

street & number 200 West Oak Street

city, town Fort Collins state Colorado 80521

6. Representation in Existing Surveys

title Loveland Downtown Inventory has this property been determined eligible? yes no

date August 1985 federal state county local

depository for survey records Loveland Downtown Development Authority

city, town Loveland state Colorado 80537

7. Description

Condition		Check one	Check one	
<input type="checkbox"/> excellent	<input checked="" type="checkbox"/> n/a deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date <input type="checkbox"/> n/a
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

The Rialto Theater is situated in the central business district of the northern Colorado agricultural city of Loveland. In the middle of the block on Fourth Street - the main street in downtown Loveland - between Cleveland and Lincoln avenues, the theater sits in the heart of town. Adjoining the theater east is a two-story commercial block, with brick facade and brushed aluminum storefront; to the west is a single-story commercial building, with a contemporary aluminum facade installed over the original masonry walls. Across the street are similarly configured buildings. Typical for its time and place, Loveland's downtown contains a collection of one- and two-story commercial structures, built and modified over an extended period. All about the sidewalks, use similar materials and have similar proportions and scale. Integrity of these buildings ranges widely, with the most serious alterations occurring on the street level storefronts.

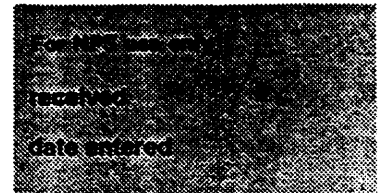
Measuring 50' by 140', the Rialto is a simply massed two-story commercial block with a flat roof and plain brick party and rear walls. The building derives its exterior architectural distinction entirely from its Classical Revival facade. The facade is covered in matte-glazed terra cotta blocks, which frame three bays: the center bay about twice as wide as the flanking bays. The facade is divided vertically into a classical hierarchy of base, body and cap - the base made of large terra cotta blocks stepped out slightly from the plane of the wall, the body composed of the terra cotta pilasters, stucco spandrel panels and windows and the cap comprised of a full entablature. It is this strongly stated and slightly overscaled classical expression that gives the building its architectural distinction. The facade's grandiose proportions and details belie the fact the Rialto is one of the shortest two-story buildings in the central business district.

The Rialto originally presented a somewhat two-dimensional facade, with no projections and minimal recesses to break the building plane. The theater's plain, marquee-less face identify it as a formative example of movie theater design - a transitional structure between the early storefront nickelodeans and the sumptuous movie palaces of the late 1920s and 1930s. [The exotic revivals would not come into vogue until after the Egyptian archeological discoveries in 1922, and eclectic Baroque and Neo-Classical designs would not begin giving way to Art Deco until the end of the decade.] Although a direct correlation with the famed Chicago theater architects, George and Cornelius Rapp, has not been made, this relatively austere use of the Classical Revival style resembles some the Rapp brothers' early theaters.¹

Wood storefronts with segmental arched heads originally filled the three bays of the Rialto facade at street level. In the center bay a large, leaded glass transom extended over three sets of double glass swinging doors. "Rialto" was centered in this fixed transom. The arched openings on the sides were not quite symmetrical, as both had single glass doors placed on the far right. Originally, each of the side openings had only one door and a transom window under the center of the arch. By 1941, however, a similar door had been added to the left of the door in the right bay to accommodate a new theater manager's office. The original door still led to a stairwell for the offices above, but a transom window had been installed above this entrance.

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The original second floor banks of asymmetrical, 1/1 wood double-hung windows remain in place. The windows in the flanking bays are triple-banked and longer than those in the center, which are grouped in a single bank of six. All are enframed with continuous sills and heads. Between the windows and entrances in each bay is a textured stucco spandrel panel that contains a series of ornamental terra cotta medallions shaped as circles, squares and diamonds. Viking ships decorate the large circles, castles decorate the squares and a stylized version of the North Wind decorates the diamonds.

Four matte-glazed terra cotta pilasters demarcate the bays. Their faces are paneled with molded edges, and each panel is divided vertically to accommodate glass cases for movie ads in its bottom half. A decorative wrought iron light fixture originally projected from each pilaster approximately one foot above the glass case. By 1941 the two center lights had been removed, leaving fixtures on the outside pilasters only. These, too, have been removed in a subsequent renovation. The pilaster caps are decorated with stylized shields and crosses in lieu of classically ordered capitals. A full entablature forms the facade cap, with Greek fretwork on the frieze and an egg-and-cross string on the cornice. The frieze is composed of recessed horizontal panels with molded edges; these panels are interrupted by blocks ornamented with large discs, aligned over the pilasters. As a departure from strictly classical form, an impromptu fascia band has been placed above the entablature.

The facade of the Rialto has undergone a series of alterations to update the building with stylistic trends. By 1935 a projecting rectangular marquee was mounted over the center arched transom to give depth to the plain-faced entrance and provide a more prominent venue for advertising. It was installed over the entrance, obscuring the original arched transom. Though not overly ornate, the marquee was well-proportioned with its horizontal and vertical bands, horizontal spaces for lettering and the theater's name in neon shields. Although most of the change made in the extensive remodeling in 1935 involved interior finishes, the exterior changed slightly as well. The ticket booth was moved from the lobby interior onto the sidewalk to enable patrons to buy their tickets before entering the building. The slanted bay ticket booth was centered between two sets of swinging glass doors. By 1941 a wide panel covered the transom above the ticket booth and doors, and decorative cladding surrounded the glass poster cases under the marquee. The top half of the cladding was stepped outward, and a cylindrical upright neon tube projected from the roof of the marquee. With the addition of these geometric shapes the Rialto took on something of an Art Moderne look.

In 1960 the facade's appearance changed dramatically when the original marquee was replaced with an asymmetrical triangular marquee. Much larger than its predecessor, the new marquee was dominated by a neon vertical shaft with scalloped top edges. The walls of the facade were also altered at street level, as brick siding was installed in front of the terra cotta pilasters and contemporary glass doors with aluminum frames and casings replaced the earlier entrance. The theater lobby was now entered through a new set of double glass

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doors on the left of the center bay, and two large plate glass windows had replaced the ticket booth and the entrance on the right.

The Rialto's interior has undergone similar changes. When the theater opened in 1920, it offered 1014 20" plywood seats: 720 on the sloped main floor and 294 in the balcony. Four aisles led to the proscenium of the 25'x 50' stage; a gold fiber Minusa screen was hung for movie projection. The lobby was a large single room, and the ticket booth was placed against the west wall. An arched opening entered the auditorium on each side of the wall. Carpet bought from Daniels and Fisher in Denver covered the floors throughout. "The interior is a scene of beautiful, harmonizing colors, and the furnishings are of the best," the *Loveland Daily Herald* reported before the theater's opening. "The new chairs, which are of a greyish green, are most comfortable as well as good looking. [The Rialto is] one of the most beautiful and up-to-date theaters in northern Colorado."² When the Gibraltar Company acquired the Rialto in the 1930s, it made extensive interior changes. The lobby was divided into two rooms to form a foyer in the building's front. The foyer was itself divided into three parts: a ticket booth in the center and an entrance area on either side for patrons. The lobby floor was covered with a floral pattern carpet, and an Art Deco frieze was stenciled on the walls.

Before 1935 the Rialto's acoustics were poor. At that time the company installed cloth wall covering that featured horizontal stripes in shades of brown, rust and gold. Fourteen neon light fixtures in an elongated Art Moderne design were installed; these were similar to the neon lights on the marquee corners. Additionally, a large Japanesque panel was placed on either side of the stage, and a geometric pattern frieze was painted around the proscenium.

The Rialto was remodeled once again in 1976 by the Evergreen Theatre Company but closed permanently within a year. Vernon Peterson then purchased the building and converted it into a small retail mall. This last change was unfortunate, because to fit a series of shops around a center hall, Peterson gutted the theater spaces and finishes. The upstairs offices and projection room were similarly refinished and are still accessible from a stairway at the west entrance. The Rialto has been recently acquired by the Loveland Downtown Development Authority, which plans to restore the building to its original 1920 exterior appearance and rehabilitate the interior back into a theater.

ENDNOTES

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- 1 Rapp and Rapp are known to have designed at least one major Colorado movie theater - the Paramount in Denver (1930) - in cooperation with local architect Temple Buell.
 - 2 "Opening Night...", [headline obscured by tear in newspaper] *Loveland Daily Herald*, 20 May 1920.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> n/a community planning	<input type="checkbox"/> n/a landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input checked="" type="checkbox"/> theater
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1919–20 **Builder/Architect** A. Danielson, Loveland CO

Statement of Significance (in one paragraph)

The Rialto Theater is significant on a local basis for its intrinsic and representational value to the city of Loveland. Though not the first theater in town to show motion pictures, the Rialto immediately became Loveland's only movie house at its opening in May 1920, and remained so for the rest of its life. During its history, the theater functioned as a social and entertainment focus for the community - a stable anchor in a sometimes unstable downtown district. Like other theaters across America, the Rialto presented the fantasy and adventure of movies to the small town and was a linchpin of sorts in the social life of the town's residents. As such, it satisfies Criterion A in its typification of regional and national theater trends: a high-style movie house built in the 1920s as a result of the emergence of the motion picture industry.

Additionally, the Rialto satisfies Criterion C for its embodiment of the distinctive characteristics of a period and style of construction. Earlier of the two Classical Revival buildings in downtown Loveland [the other: Loveland National Bank Building (1928)], the Rialto is one of the city's most architecturally refined buildings. And though it is not an especially exuberant or palatial example of early 20th century movie theater architecture, the Rialto is well proportioned and well articulated. It well represents Loveland building trends as well as national motion picture theater trends for the period. The Rialto is one of the last main street theatres in northern Colorado with any remaining architectural integrity. The marquee replacement and the most recent alterations have compromised the Rialto visually, but the building still retains a high degree of integrity of location, setting and association (and function, when its proposed rehabilitation is completed). The Rialto is a significant part of Loveland's history - a visual landmark in the central business district - and as such deserves enrollment on the National Register of Historic Places.

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreeage of nominated property 0.16

Quadrangle name Loveland CO

Quadrangle scale 1:24000

UTM References

A

1	3	4	9	3	7	8	0	4	4	7	1	4	2	0
Zone			Easting					Northing						

B

Zone			Easting					Northing						

C

Zone			Easting					Northing						

D

Zone			Easting					Northing						

E

Zone			Easting					Northing						

F

Zone			Easting					Northing						

G

Zone			Easting					Northing						

H

Zone			Easting					Northing						

Verbal boundary description and justification

Nominated boundaries coincide with legal boundaries. Property is a 50' X 140' parcel of land on all of Lots 5 and 6 and a portion of Lot 7 in Block 18 of the Original City of Loveland. (See continuation sheet for complete legal description.)

List all states and counties for properties overlapping state or county boundaries

state	n/a	code	county	code
state		code	county	code

11. Form Prepared By

name/title Clayton B. Fraser, Principal

organization Fraserdesign date 6 July 1987

street & number 1269 Cleveland Avenue telephone (303) 669-7969

city or town Loveland state Colorado 80537

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Barbara Sudler

title State Historic Preservation Officer date 11-25-87

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I hereby certify that this property is included in the National Register of Historic Places

[Signature] date 2-17-88
Keeper of the National Register

Attest: _____ date _____
Chief of Registration

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ADDENDUM

The Rialto Theater was built by William C. Vorreiter [1857-1944], one of Loveland's prominent early businessmen. Born in Keokuk, Iowa, to a family of dry goods merchants, Vorreiter moved with his parents to Chicago, where he worked as a cash boy at Field-Leiter, the forerunner to Marshall Field.¹ Vorreiter's family was one of the few to escape intact from the fire that obliterated the city in October 1871. They later moved to Colorado and owned several mercantile stores in the state by 1885. Five years later, William operated a store of his own in the booming mining town of Silver Cliff in Custer County. Passage of the Gold Standard Act by Congress in 1900 and the subsequent failure of many of the nearby silver mines all but closed Silver Cliff. Watching his commercial prospects dwindle with the mines, Vorreiter soon purchased a brick commercial block in Loveland - his wife's home town - and on April 1, 1901, moved his entire Silver Cliff inventory to open a store in Loveland. Vorreiter associated himself with the Bank of Loveland, renamed the Loveland National Bank in 1906, and eventually parlayed his position as bank president into a string of real estate holdings, including twenty-two buildings and three farms.²

In the growing prosperity that northern Colorado enjoyed during the final months of World War I, Vorreiter discerned a need in Loveland for an "up-to-date theater" in which to show first-run motion pictures. Two movie houses then served the community: the Novelty (located in the building formerly occupied by the 1896 Lyric Theatre) and the Majestic, situated facing each other on Fourth Street. Both were little more than nickelodeans, however, with plain fronts, limited space and bare amenities. Neither could compete in scale or grandeur with the new movie houses of Denver. On April 15, 1919, just two days before the formation of United Artists film studio, Vorreiter announced his plan to erect a new 1000-seat theater in the heart of downtown Loveland.³ He commissioned a Denver architect [name unknown] to design the facility, and by July the drawings were almost complete.⁴ Later that month, the Novelty Theater and Lamm's Ten Cent Store were closed so that demolition could begin on the building. The Novelty's projection equipment was moved across the street to the Majestic, which was in turn renamed the Novelty. Vorreiter then hired Loveland contractor A. Danielson to build the new theater. By September construction was well under way.⁵

Delayed throughout 1919 and early 1920 by snow and construction holdups, Danielson completed the theater only hours before its opening on Wednesday, May 26, 1920. The Rialto, as it was called, cost a reported \$100,000 to build and was hailed by the Loveland newspapers as "northern Colorado's finest theater". With air conditioning, upholstered seats, ample space and a large screen, the

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Rialto was clearly superior to its predecessor, the Novelty, which had closed on May 22 with the *The Phantom Honeymoon*. The *Loveland Daily Herald* reflected the town's feelings at the theater's opening:

When Loveland's fine new theater was first proposed nearly a year ago, people were enthused, but at that they little realized what was really in store for them. A few were skeptical and really wondered if such a thing were to come to pass in our city, but today, there is no doubt in the minds of our citizens that Loveland is able to boast of the finest theater north of Denver. It has exceeded the hopes of everybody.⁶

The Rialto's grand opening featured the western premier showing of Zane Grey's *Desert of Wheat* and, as second billing, *The Dew Drop Inn*, a comedy starring Larry Semen.⁷ Admission was priced at 55 cents for adults, 25 cents for children and 85 cents for a special reserved loge section. These prices were inflated for the special evening, however, and for subsequent shows tickets sold for 10 to 35 cents, depending on attraction and customer age.⁸ Feature movies for the remainder of that first week reflected typical Hollywood fare: *Erstwhile Susan* on Thursday; *Atlas Jimmy Valentine*, starring Bert Lytell, on Friday; *The Fortune Hunter* on Saturday; and *The Romance of Tarzan*, sequel to *Tarzan of the Apes*, on Monday.⁹

A major social event in Loveland, the opening of the Rialto typified a nationwide entertainment trend, in which numerous movie theaters were built not only in large cities to serve urban working populations, but also in small, agriculturally based towns across the country. The glamour and variety of this new entertainment medium held great appeal for Americans of all backgrounds, and the fulsomely designed movie houses of the 1920s - "shrine[s] of democracy where the wealthy rub elbows with the poor" - augmented the film industry's exotic aura. Theaters of the time often employed revival styles - many exotic, eclectic or eccentric - to form a suitable setting for the escapist movie fare they offered. Noted theater architect George Rapp described the mystique of movie theaters in 1925:

Watch the eyes of a child as it enters the portals of our great theaters and treads the pathway into fairyland. Watch the bright light in the eyes of the tired shopgirl who hurries noiselessly over carpets and sighs with satisfaction as she walks amid furnishings that once delighted the hearts of queens. See the toil-worn father whose dreams have never come true, and look inside his heart as he finds strength and rest within the theater. There you have the answer to why motion picture theaters are so palatial.¹⁰

The largest concentrations of large-scale movie houses in America occurred, understandably, in the urban centers. In Colorado, Denver featured the grandest theaters. Probably the most outstanding of these were the Mayan

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and Paramount theaters, both built in 1930. But even in rurally populated northern Colorado, businessmen recognized the movie theater as a profitable investment and as an important economic anchor for a small community. The towns strove to compete - on a smaller scale - with Denver and advertised films shown simultaneously or before Denver theaters. Among the notable movie houses built at the time in northern Colorado were the Cover Opera House, a whimsically eclectic Gothic Revival building built in 1917 in Fort Morgan; the Lyric Theater (later renamed Rialto), a stylized Greek Revival building built c. 1915 in Sterling; the Park Theatre, an oddly shaped neo-classical structure built in stages between 1913 and 1926 in Estes Park; the Aggie Theater in Fort Collins; and the Fox Theater (1938), a terra-cotta tiled Art Deco building in Sterling. The Rialto fit squarely within this regional and national trend.

Because early movies had no soundtracks, some sort of musical accompaniment was necessary. The Rose Orchestra played for the early showings at the Rialto.¹¹ In June 1928 the theater featured *The Shepherd of the Hills*, accompanied by the Rialto's newly installed Wurlitzer organ, an instrument of theatrically grand proportions. Like other theater organs of the time, the Wurlitzer could produce the sound of percussion instruments such as xylophones, bells, drums and chimes, the harp and the electric piano, as well as sound effects such as auto horns, whistles and the clipity-clop of a horse. One of Colorado's leading feature organists, Earle Sherdelle, was brought in for the Wurlitzer's first performance.¹²

Five years after the Rialto opened, Vorreiter experienced severe financial reversals. His bank closed its doors in October 1925 as one of the early casualties in the years that preceded the Depression. Vorreiter lost all of his holdings - including real estate - and later engaged in the coal and fuel business and managed cherry orchards in the area. But he never regained his status in the town and never recovered from the disappointment of the bank's failure. Vorreiter held onto the Rialto as long as he could, but eventually sold the building to Fox Theaters in the early 1930s.

Fox had little interest in the small town operation and in turn sold the Rialto to Joseph Goodstein after only a month. In 1935, Goodstein sold the Rialto to Gibraltar Enterprises, Inc., a consortium formed by Charles Gilmour and seven other theater owners in Nebraska, Wyoming, New Mexico and Colorado. The founders had been frustrated by the film studios' distribution system, which gave them the opportunity to rent only second-run movies. By forming Gibraltar, which eventually consisted of twenty-eight theaters, they could secure major release films.¹³ A quote from an opening night program of one of their theaters indicates the partners' position:

[Gibraltar is] dedicated to the principle that independence in the business of theater operation shall always find a staunch supporter, enthusiastic pioneer in the field of extension and expansion of better amusement, and a positive defender of the principles of opposing oppression.¹⁴

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While the eight men all owned theaters individually, Gilmour wanted Gibraltar to hold at least one theater under its own name, and thus he bought the Rialto for the corporation.

From 1935 until 1947 Loveland couple Ted and Mabel Thompson managed the Rialto. When they began in the throes of the Depression, nineteen empty storefronts dotted Loveland's small downtown. The Thompsons hung movie posters in the blank windows of closed shops to keep the area from looking abandoned. Ted traveled extensively across the West as a trouble-shooter for Gibraltar, staging events such the world premiere of *Santa Fe Trail* in the company's Santa Fe, New Mexico, theater. His primary responsibility, however, was management of the Rialto. The Thompsons promoted the theater heavily during the Depression, featuring activities such as Dollar Night (a kind of low-key lottery) and Grocery Night. After the last show on Saturdays, they built elaborate sets in the lobby for upcoming attractions. Additionally, the Thompsons extended their campaigns beyond the theater itself. To advertise a movie from the "Thin Man" series, they painted several downtown fire hydrants white and lettered "Asta was here" in black. Through their nonstop promotions and the general popularity of air conditioned movie houses in the Depression, the Thompsons managed to keep the Rialto solvent.

They supervised the Rialto's interior remodeling in 1935, installing neon light fixtures and new carpeting and wall covering, and incorporating the ticket booth into the facade. The following year, they replaced the original seats with 700 upholstered seats. The Rialto's programming format was typical of the time: newsreels first, then cartoons and coming attractions and finally the main feature. The Thompsons projected first-run features on Sunday, Monday and Tuesday and used B movies as filler on Wednesday and Thursday. They usually showed westerns on Friday and Saturday nights to attract the area farmers.

Feeling that the quality of movies was declining and that the cinematic Golden Age had passed, Ted and Mabel Thompson quit the Rialto in 1947 to build a roadside motel, restaurant and gas station west of town on U.S. Highway 34. In time the Dude Corral, as it was called, developed as a successful tourist attraction and local institution.

Evergreen Theatres purchased the Rialto in 1964 and continued to operate the theater until its closure in 1977. The Rialto was closed, claimed Evergreen president Pete Peterson, "based on the inability to provide quality first-run films of general appeal."¹⁵ The building was later remodeled into a retail mall, containing a restaurant and several shops. The auditorium was gutted, the proscenium stage and sloped floor furred level, ceilings dropped and walls covered with paneling. The mall enjoyed marginal success at best, however. When the Loveland Downtown Development Authority bought the Rialto in February 1987, the building was all but vacant. The DDA plans to rehabilitate the Rialto back into a theater, with the hope that it will again serve as a public gathering place and provide a much-needed focal point for the redevelopment of Loveland's downtown.

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ENDNOTES

- 1 Ansel Watrous, *History of Larimer County, Colorado* (Ft. Collins: Courier Printing and Publishing Company, 1911), page 463.
- 2 Clara Vorreiter Ball, ed., *Loveland - Big Thompson Valley Centennial*. (Loveland: Johnson Litho, 1975), pages 133-34.
- 3 "New Thousand Seat Theater to be Erected," *Loveland Daily Herald*, 15 April 1919.
- 4 "New Theater to be Started Next Week," *Loveland Daily Herald*, 5 July 1919.
- 5 "Brick Laying Device Purchased by Contractor on Theater," *Loveland Daily Herald*, 16 September 1919.
- 6 "Rialto Theater Is Finest North of Denver," *Loveland Daily Herald*, 24 May 1920.
- 7 "Only One More Day Till Opening of New Theater," *Loveland Daily Herald*, 25 May 1920.
- 8 "Rialto Prices Advance Only 1 & 2 Cents," *Loveland Daily Herald*, 1 June 1920.
- 9 "Rialto Pictures Secured for Opening Week," *Loveland Daily Herald*, 21 May 1920.
- 10 Quoted in: Leland M. Roth, *A Concise History of American Architecture*, (New York: Harper and Row, 1979), pages 237-38.
- 11 "Rose Orchestra to Play at New Rialto Theater," *Loveland Daily Herald*, 26 April 1920.
- 12 "Rialto Theater Building Brings Back Memories," *Loveland Daily Reporter-Herald*, 25 August 1979. The organ was no longer needed after talking pictures emerged in the 1930s, and in 1947 it was sold to a Methodist church in Midland, Texas. Don Wick, who collects organs, noticed a Rialto, Loveland, sticker on the instrument and purchased it in 1974. He brought it back to Loveland for restoration and later sold it to an antique auto museum in Longmont.

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- 13 Ted and Mabel Thompson, Loveland, Colorado, oral interview with Elizabeth Egleston, 30 June 1987.
- 14 Pamphlet from first showing of a new film at a Gibraltar theater, 1938, in the personal collection of Ted and Mabel Thompson, Loveland, Colorado.
- 15 "Final Curtain Falls for Rialto," *Loveland Daily Reporter-Herald*, 22 October 1977.

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BOOKS

Ball, Clara Vorreiter, ed. *Loveland - Big Thompson Valley Centennial*.
Loveland: Johnson Litho, 1975.

Morrison, Craig, "Theaters and Movie Houses," *Built in the USA: American
Buildings from Airports and to Zoos*. Ed. Diane Maddex. Washington D.C.:
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MISCELLANEOUS

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2/8/88

United States Department of the Interior
National Park Service

**National Register of Historic Places
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EXHIBIT A

All of Lots 5 and 6 in Block 18, in the CITY OF LOVELAND, Colorado, TOGETHER WITH all that portion of Lot 7 in said Block lying East of a straight line running from a point 11½ inches West of Southeast corner of said Lot 7 to a point 4½ inches East of Northeast corner of said Lot 7; EXCEPTING THEREFROM all that portion of said Lot 6 lying West of a straight line running from a point 4½ inches East of Northwest corner of said Lot 6 to a point of 11½ inches West of Southwest corner of said Lot 6. County of Larimer, State of Colorado.

ADDRESS: 228 East 4th Street