

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

MAY 22 1979

DATE ENTERED

JUL 16 1979

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORMSEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

HISTORIC

Elks Athletic Club

AND/OR COMMON

YWCA

2 LOCATION

STREET & NUMBER

604 South Third Street

— NOT FOR PUBLICATION

CITY, TOWN

Louisville

CONGRESSIONAL DISTRICT

3 & 4

STATE

Kentucky

— VICINITY OF

CODE

021

COUNTY

Jefferson

CODE

111

3 CLASSIFICATION

CATEGORY

 DISTRICT
 BUILDING(S)
 STRUCTURE
 SITE
 OBJECT

OWNERSHIP

 PUBLIC
 PRIVATE
 BOTH
PUBLIC ACQUISITION
 IN PROCESS
 BEING CONSIDERED

STATUS

 OCCUPIED
 UNOCCUPIED
 WORK IN PROGRESS
ACCESSIBLE
 YES: RESTRICTED
 YES: UNRESTRICTED
 NO

PRESENT USE

 AGRICULTURE
 COMMERCIAL
 EDUCATIONAL
 ENTERTAINMENT
 GOVERNMENT
 INDUSTRIAL
 MILITARY
 MUSEUM
 PARK
 PRIVATE RESIDENCE
 RELIGIOUS
 SCIENTIFIC
 TRANSPORTATION
 OTHER:**4 OWNER OF PROPERTY**

NAME

Young Women's Christian Association

STREET & NUMBER

604 South Third Street

CITY, TOWN

Louisville

STATE

— VICINITY OF

Kentucky 40202

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,

REGISTRY OF DEEDS, ETC.

Jefferson County Court House

STREET & NUMBER

517 West Jefferson Street

CITY, TOWN

Louisville,

Kentucky

STATE

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Kentucky Survey of Historic Sites

DATE

1978

 FEDERAL STATE COUNTY LOCALDEPOSITORY FOR
SURVEY RECORDS

Kentucky Heritage Commission

CITY, TOWN

Frankfort, Kentucky

STATE

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> 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"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Elks Club is situated in Louisville's central business district, a compact urban core, rich in a diversity of architectural styles from the nineteenth and twentieth centuries.

The Elks Club is a handsome eight-story structure of brick and stone. The lower two stories are stone and are divided into nine bays. The first floor bays are flanked by stone piers and have large window areas for shops. The central three bays served as entrances. Originally, a wooden canopy with a scalloped edge covered the entrance. A plain entablature with a band of stylized fret work, divides the first and second floors. The second floor consists of the three central stone arches with stylized fret work, and windows corresponding to the entrances. The arches are flanked by three sets of triple mullied windows separated by stone panels with geometric decoration. This floor is topped by a stone entablature with a band of egg and dart motif. The upper floors are also divided into nine bays but each bay only contains two double windows. The end bays are in stone and the central portion of the third through the sixth floors are of brick. The three central window units of the third floor have stone jambs and architraves and are separated by stone panels with urn and rosette decoration. The window on either side have stone panels with swag and fret decoration underneath. They are also topped by a broken stone pediment. The top two stories are in stone. The bays are divided vertically by piers which run the height of the two stories. The windows are divided horizontally by stone panels with carved decoration. The building is capped by a plain entablature and stone balustrade.

The interior of the building has been altered in some areas, but in other areas remains intact. The main lobby and the main corridors on the first floor have lowered ceilings (The feasibility of exposing the intact ceiling now hidden is currently being studied.) The interior spaces are filled with classical details of every kind. Dentil, egg and dart, and block modillion moldings are used in every available space. Great consoles rise from pillars, and abundantly detailed Corinthian capitals decorate pilasters. Swags and cartouches are found on most cross beams and lintels.

A spectacular room which has been adapted for office space by the use of partitions, is the Lodge Room on the eighth floor. Nearly the entire ceiling is glass which brilliantly illuminated the space. The cross beams have intricate foliage detailing and are matched along the wall with Corinthian capitated pilasters. The ceiling in this room too has been lowered, but the hidden portion is intact.

The Ball Room of the Elks Club is a spectacular room, which has not been altered. Huge cross beams are highly decorated with dentil, and egg and dart moldings. The paired windows are topped by swags and cartouches in bas relief and lovely chandeliers hang, two in each bay.

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INVENTORY -- NOMINATION FORM**

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CONTINUATION SHEET Elks Athletic Club ITEM NUMBER 7 PAGE 2
YWCA

Both the interior and exterior of the Elks Club Building display the designers' mastery of classical elements, and is an important architectural element in the southern end of the central business district.

8 SIGNIFICANCE

PERIOD

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> 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 checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input 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

1924

BUILDER/ARCHITECT

Joseph & Joseph Architects

STATEMENT OF SIGNIFICANCE

The Elks Athletic Club is a prominent, eight-story neo-classical structure, which was constructed during the commercial heyday of Louisville's central business district. Its significance lies in its architectural quality and its contribution to the stability of the southern end of the district. The building is one of the finest examples of the modified neo-classical revival style used extensively in Louisville's commercial architecture from 1910-1930. Other structures in this style included the Republic Building (1917), the Rialto Theatre (destroyed), the Kentucky Theatre (1926), and the Breslin Building (1928). The designers of the Elks Club, the architectural firm of Joseph and Joseph, were one of Louisville's more important designing firms after 1910.

The prosperity which Louisville has experienced since its founding in 1778 brought an increase in population and an expansion in building. The early city developed primarily in the area of the central business district. Louisville's growth and prosperity continued until the 1920s, punctuated by a few periods of depression in the 1870s and 1890s and the period briefly before World War I. Building activity continued throughout this period as well.

The Elks Athletic Club Building was constructed by the local architectural firm of Joseph and Joseph in 1924. The firm was formed in 1908 by Alfred and Oscar Joseph. Alfred Joseph, senior member of the firm, received his architectural training under the firms of McDonald Brothers, McDonald and Sheblessy, and McDonald and Dodd. With these firms he participated in the projects for the Presbyterian Seminary, Temple Adath Israel, and the original Weissinger-Gaulbert apartment complex.

Alfred left McDonald in 1908 and with his brother Oscar began the firm of Joseph and Joseph. Oscar Joseph received his formal training at the University of Michigan as a civil engineer. Their first office was at 150-152 Lincoln Bank Building. A shoe shine parlor (elevation still in possession of A.S. Joseph II) for B. Bimbas and J. Gontias was their first commission in 1908. Their first major commission was the old Kentucky State Fair Building.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Interview with Alfred S. Joseph II by Marty Hedgepeth.
Joseph and Joseph Architects and Engineers (catalogue).
Louisville Survey: Central and South, Louisville.
 City of Louisville, 1978, Carl Kramer, history text.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approx. 2.4 acres

QUADRANGLE NAME Louisville West QUADRANGLE SCALE 1:24000

UTM REFERENCES

A	1 1 6	6 0 1 8	8 1 1 0	4 2 3 3	9 1 1 0	B					
	ZONE	EASTING	NORTHING				ZONE	EASTING	NORTHING		
C						D					
E						F					
G						H					

VERBAL BOUNDARY DESCRIPTION

Block 13K Lot 48

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE M.A. Allgeier, Researcher

ORGANIZATION Louisville Landmarks Commission

STREET & NUMBER 727 West Main Street

CITY OR TOWN Louisville

DATE 4-12-79

TELEPHONE 502-587-3501

STATE Kentucky 40202

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 *Edward W. ...*

TITLE _____ DATE 9-15-79

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

KEEPER OF THE NATIONAL REGISTER *Charles ...*

DATE 7-16-79

ATTEST: *Jann H. ...*

CHIEF OF REGISTRATION

DATE 7/14/79

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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CONTINUATION SHEET YWCA ITEM NUMBER 8 PAGE 2
Elks Athletic Club

The two brothers had different stylistic tendencies, though both usually participated in all commissions. Alfred Joseph preferred Classical, English and Gothic styles which reflects his work under McDonald. Oscar tended toward the stylistic influence of the Italian and Spanish Renaissance.

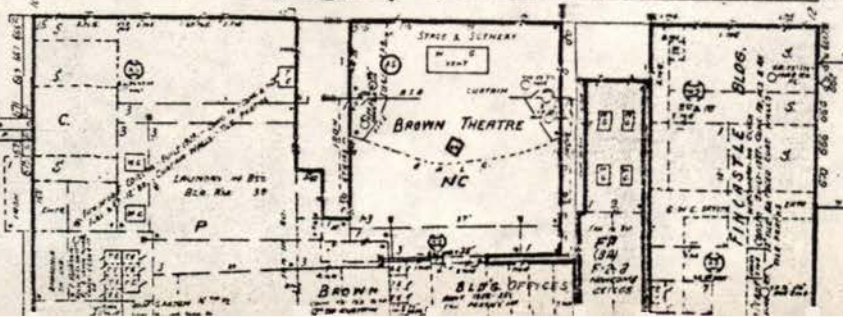
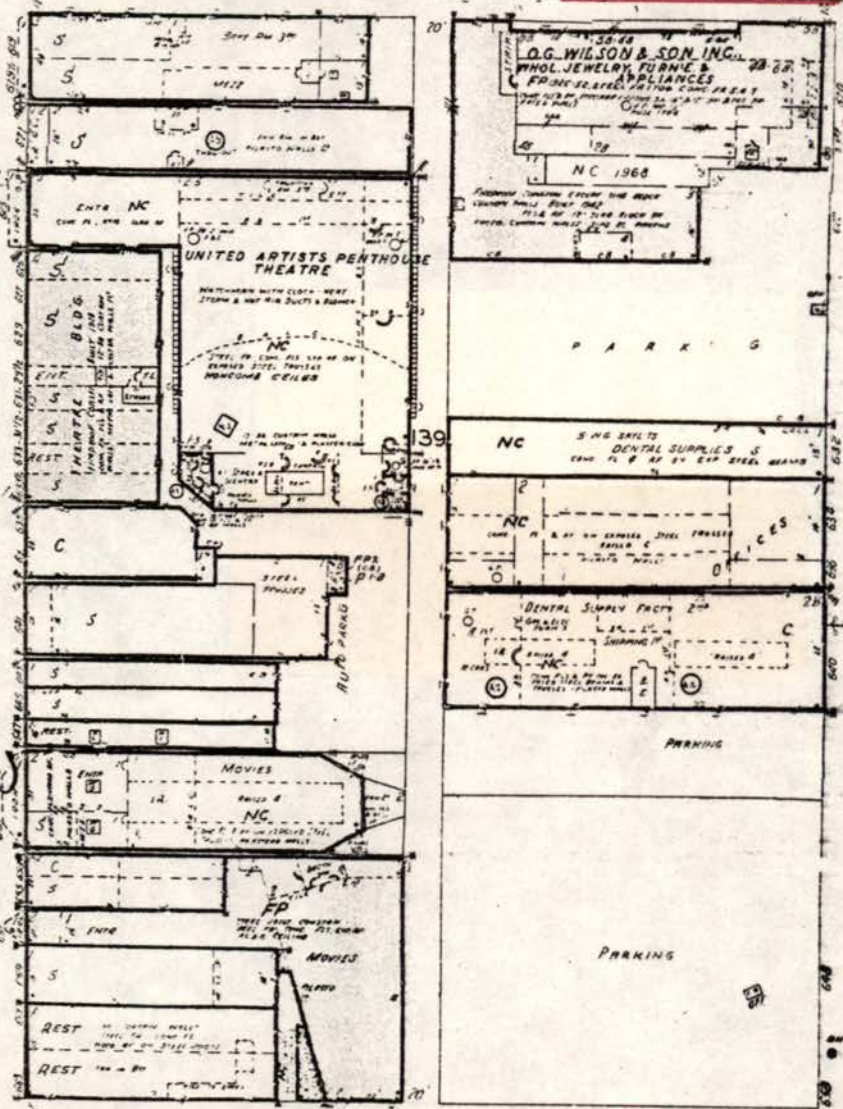
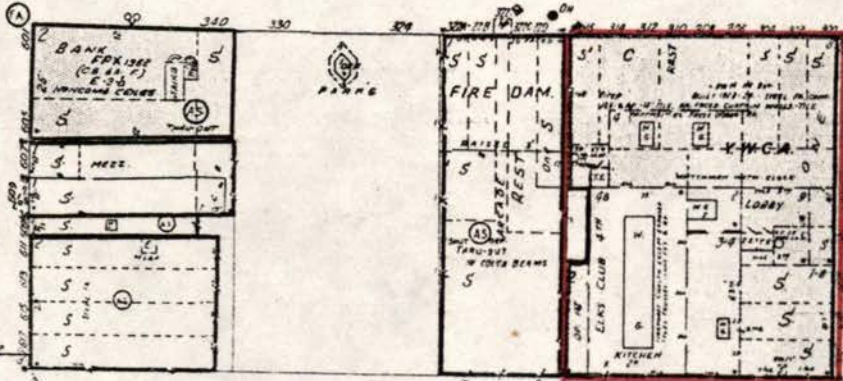
In the design of the Elks Club, Joseph and Joseph developed the neo-classical style which Oscar had learned so well under McDonald's guidance. Their use of the style matured into a more delineated and bas relief treatment of classical forms. The pinnacle of the Joseph and Joseph interpretation of neo-classicism was the Rialto Theatre, now demolished.

Other outstanding Joseph and Joseph designed buildings are the Fincastle Building, one block south of the Elks Club, YHCA Building, Kosair Hospital, Commodore and Dartmouth Apartment Buildings and the Republic Building. The firm designed many theatres, schools, residences, and several warehouses and factories.

The Elks Athletic Club followed a trend established by the Young Men's Christian Association and the Young Men's Hebrew Association. The YMCA constructed an impressive Beaux-Arts structure at Third and Broadway in 1913, designed by McDonald and Dodd. In 1915, YMHA followed suit, by the construction of their counterpart at Second and Jacob. Joseph and Joseph was the architectural firm which designed the YMHA Beaux-Arts building. The completion of the Elks Athletic Club, one block north of the YMCA, was appropriate. The Club sold the building only four years later, however, and it was easily adapted into hotel use by the Henty Clay Hotel. The Hotel carried on a successful venture until 1963, when appropriately, the Young Women's Christian Association purchased the building. The YWCA has occupied the building ever since.

W. CHESTNUT

RIVER CITY MALL
NO TRAFFIC
(S. 4TH ST)



78

80

S. 3RD ST

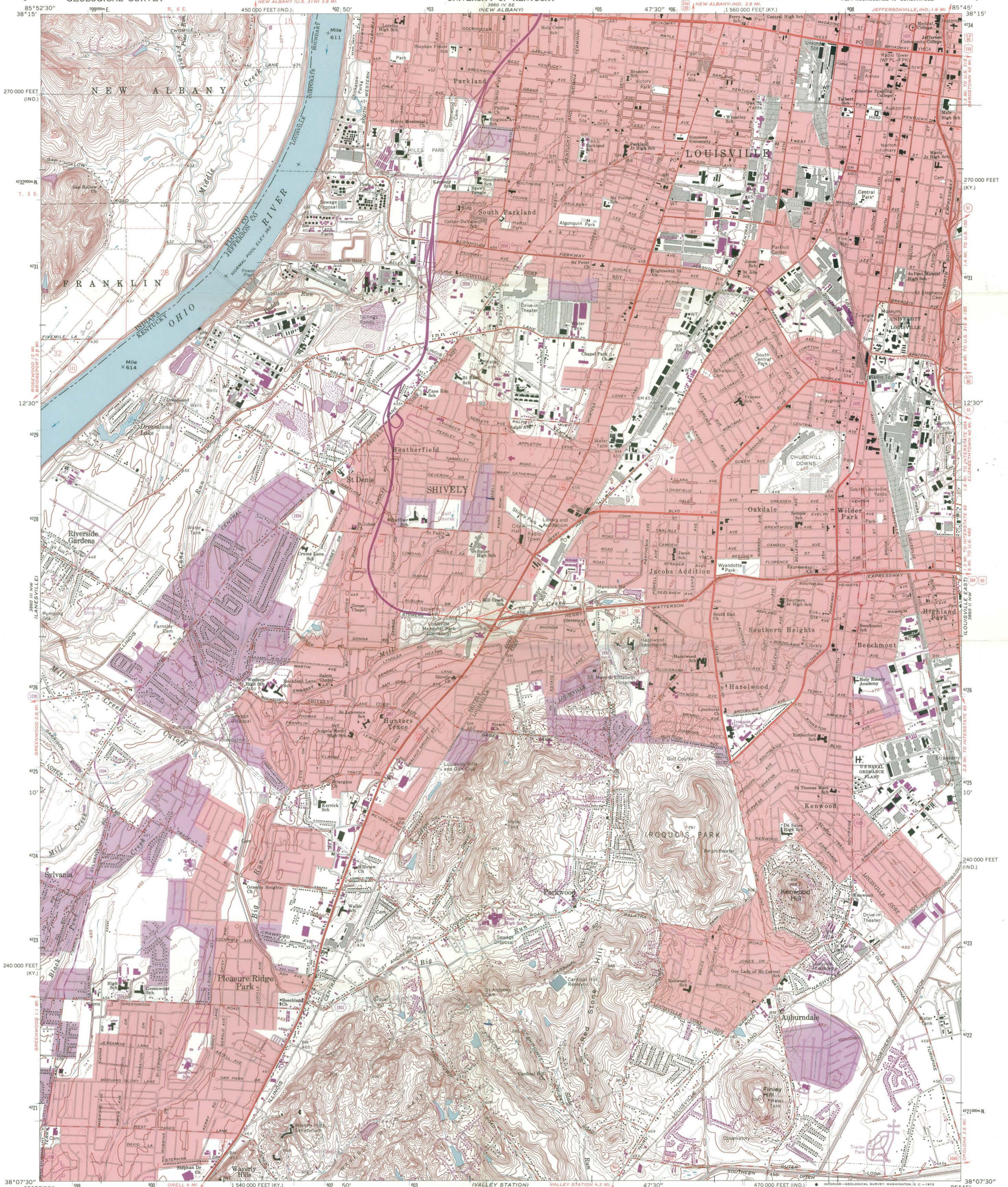
Elks Athletic Club
604 S. 3rd St.
Louisville, Jefferson, Kentucky
Sanborn Map Co.
Philadelphia, Pennsylvania 1972
Map 2 - Sanborn Map

Scale: 1"=200'

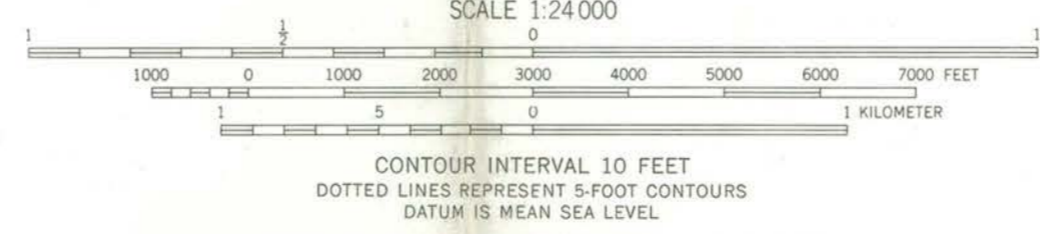
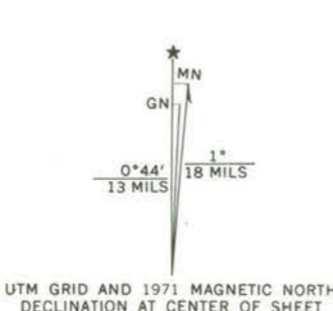
JUL 16 1979

MAY 22 1979





Mapped by the Army Map Service and the Geological Survey
Edited and published by the Geological Survey
Control by USGS, USC&GS, USCE, and the City of Louisville
Topography by photogrammetric methods from aerial photographs
taken 1947. Field checked 1950. Revised by the Geological Survey 1965
Polyconic projection, 1927 North American datum
10,000-foot grids based on Kentucky coordinate system,
north zone, and Indiana coordinate system, east zone
1000-meter Universal Transverse Mercator grid ticks,
zone 16, shown in blue
Fine red dashed lines indicate selected fence and field lines where
generally visible on aerial photographs. This information is unchecked
The state boundary as shown represents the approximate position
of the low water line as determined from U. S. Corps of Engineers
Ohio River charts, surveyed 1912, and supplementary information
Red tint indicates areas in which only landmark buildings are shown

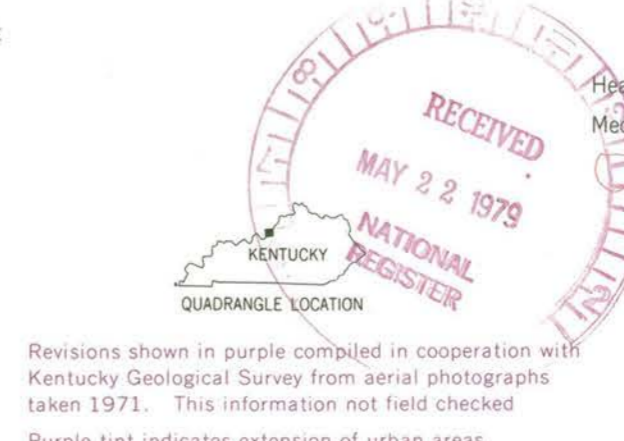


CONTOUR INTERVAL 10 FEET
DOTTED LINES REPRESENT 5-FOOT CONTOURS
DATUM IS MEAN SEA LEVEL
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242,
KENTUCKY GEOLOGICAL SURVEY, LEXINGTON, KENTUCKY 40506,
KENTUCKY DEPARTMENT OF COMMERCE, FRANKFORT, KENTUCKY 40601
AND INDIANA DEPARTMENT OF NATURAL RESOURCES, INDIANAPOLIS, INDIANA 46204
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ROAD CLASSIFICATION

Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
Interstate Route	U. S. Route
	State Route

LOUISVILLE WEST, KY.-IND.
NE/4 KOSMOSDALE 15' QUADRANGLE
N3807.5-W8545/7.5
1965
PHOTOREVISED 1971
AMS 3860 III NE-SERIES V853



Revisions shown in purple compiled in cooperation with
Kentucky Geological Survey from aerial photographs
taken 1971. This information not field checked
Purple tint indicates extension of urban areas

National Register of Historic Places

Note to the record

Additional Documentation: 2016

RECEIVED 2280

JUN 24 2016

United States Department of the Interior
National Park Service

Nat. Register of Historic Places
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

historic name Elks Athletic Club (Additional Documentation)
other names/site number JFCD-164 Henry Clay Hotel, Beaux Arts Cocktail Lounge
Related Multiple Property NA

2. Location

street & number 604 South Third Street

NA	not for publication
NA	vicinity

city or town Louisville
state Kentucky code KY county Jefferson code 111 zip code 40202

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
 national statewide local

Applicable National Register Criteria:
 A B C D


Signature of certifying official/Title Craig Potts/SHPO Date 6-10-16

Kentucky Heritage Council/State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

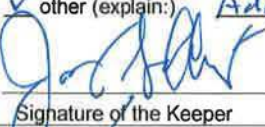
In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register determined eligible for the National Register
 determined not eligible for the National Register removed from the National Register

other (explain:) Additional Documentation Approved

Signature of the Keeper _____ Date of Action 10-25-2016

Elks Athletic Club (Additional Documentation)
Name of Property

Jefferson County, Kentucky
County and State

This documentation amends the National Register listing for the Elks Athletic Club (JFCD-164) at 604 South Third Street in Louisville, Kentucky. It updates the property description and demonstrates the property's significance in lesbian, gay, bisexual, transgender, and queer (LGBTQ) history. The Elks Athletic Club was listed in the National Register on July 16, 1979 (NRIS 79001003). Built as an athletic facility in 1924, by 1930 the building had been sold for use as the Henry Clay Hotel. Recent research has determined that two storefronts on the north side of the Henry Clay Hotel functioned as the Beaux Arts Cocktail Lounge from 1947-55, and catered to gay men during an era when same-sex relationships generally remained closeted. The property is thus significant for its role in a transitional era bounded by, on the one hand, social networks created by World War II and, on the other, the birth of the modern gay rights movement with the Stonewall uprising of June-July 1969. In 2005, City Properties Group, a Louisville-based real estate development firm, purchased the building and carried out an extensive renovation.

This documentation was prepared under contract with the Fairness Campaign of Louisville, a 501c3 nonprofit organization dedicated to equality for LGBTQ people, using funds awarded by the Kentucky Heritage Council. It is part of the Kentucky LGBTQ Historic Context Study carried out by Dr. Catherine Fosl of the University of Louisville. The study results from a National Park Service grant which will produce three written products: a historic context titled "LGBTQ Heritage of Kentucky, 1945-1970," and additional documentation to two National Register listed properties, Whiskey Row Historic District and the Elks Athletic Club. The following information is the additional documentation relating to the latter property.

Narrative Description

The Elks Athletic Club is an eight-story Neoclassical building situated at the southwest corner of South Third and West Chestnut streets in Louisville, Kentucky. The building has a squat profile with walls rising directly in vertical planes from the interior edges of sidewalks lining the two adjacent streets, in the manner of an Italian palazzo. Designed by Joseph and Joseph, one of Louisville's most prominent architectural firms during the early twentieth century, the Elks Club building was erected in 1924. It retains the majority of its original exterior features, many of the finishes in its principal interior spaces, including the entrance and main lobby, the principal first-floor corridors, and the main ball room on the second floor. The building suffered severe deterioration due to insufficient maintenance during the 1960s and 1970s and especially from 1985-2005, when it sat vacant. In 2005-08, a full-scale rehabilitation undertaken by City Properties Group (CPG), a Louisville-based real estate development firm, conserved most surviving decorative elements while refurbishing and adapting the building for a combination of rental apartments and condominiums, rental spaces, and retail. The project qualified for the federal historic preservation tax incentives program.

The façade of the building is effectively a frame of cast stone with an inset panel of red brick. The façade is nine bays wide with the entrance centered below a set of three arched windows and a shed canopy. Flanking the entrance and wrapping around the north side of the building are retail storefronts with large plate-glass windows, prismatic transoms, wood doors and framing, tile entry panels, and polished granite bases. The second and third floors feature stylized fretwork, geometric decorative insets, and scrolled and broken

Elks Athletic Club (Additional Documentation)
Name of Property

Jefferson County, Kentucky
County and State

pediments. Also present is a cast-stone cartouche above the entry and a stone entablature with egg-and-dart moulding. Similar but less-elaborate decorative elements are present at the corners of the building and at the seventh and eighth floors. The north elevation (fronting West Chestnut Street) is similar but features a window row with cast-stone framing and scrolled and broken pediments at the second-story level. The building is crowned by a cast-stone ballustrated parapet with inset decorative panels spaced at regular intervals and a central pediment adored with classical motifs and flanked by two bold lanterns. A sign emblazoned with the words "HENRY CLAY" sits at the center of the pediment and is illuminated at night.

The most prominent interior features include dentil, egg and dart, and block modillion moldings and pilasters with Corinthian capitals throughout the principal corridors. Swags and cartouches adorn cross beams and lintels. An ornate two-story ballroom on the second floor has large ceiling beams, oak flooring, twelve chandeliers, and gold and white wall finishes. On the third floor, the former Elks Club Room, now called the Beaux Arts Room, has space to seat 500 people.

Statement of Significance

The Elks Athletic Club was listed in the National Register for its architecture and significance in the area of social history. New research has determined that the building is also significant as the location of the Beaux Arts Cocktail Lounge, which became a popular hangout for gay men during its eight years of operation. The following context evaluates the Beaux Arts in relation to gay and lesbian society and culture in Louisville between the end of World War II and the activism sparked by the Stonewall uprising in New York City in 1969.

Gays and Lesbians in Louisville, Kentucky, 1945-1970

The Beaux Arts Cocktail Lounge opened for business on April 16, 1947, in two storefronts on the north side of the Henry Clay Hotel, one of several large hotels in downtown Louisville. Situated in the middle of the central business district, the lounge catered to residents of nearby apartment buildings, office workers, and hotel guests. The establishment served cocktails, offered food service, and hosted live musical performances some evenings. Guests of the Henry Clay likely provided the bar with many of its patrons, but it also attracted other customers. Located near theaters, restaurants, and retail stores, the Beaux Arts occupied a prime location in a busy urban center.¹

In a July 1948 advertisement, the Beaux Arts touted itself as the "rendezvous of the smart, sophisticated crowd who demand glamorous surroundings and exceptional drinks." This billing suggests a predominantly white-collar clientele and a combination of male and female patrons. Cocktail lounges developed after Prohibition as distillers sought to revive liquor consumption and craft images of socially responsible drinking. Before Prohibition, distilled spirits conjured images of bawdy, all-male saloons, working-class patrons, inebriation, and

¹ Information about the surrounding area derived from *Caron's Louisville City Directory, 1949* (Cincinnati: Caron Directory Co., 1949), 1098. Musical entertainers included an organist René Hoffman, the Odell Baker Trio, and the Billy Rudolph Trio. See David Williams, "A Quick Study of the Beaux Arts Cocktail Lounge, Louisville, Kentucky, 1947-1955," copy in possession of Daniel Vivian, Louisville, Kentucky. Other hotels in the immediate vicinity included the Brown Hotel at the intersection of Fourth Street and Broadway Avenue; the Waterson Hotel at 415 West Chestnut Street; and the Kentucky Hotel at Fifth and Walnut streets. See John E. Kleber, ed., *The Encyclopedia of Louisville* (Lexington: University Press of Kentucky, 2001), 405.

Elks Athletic Club (Additional Documentation)
Name of Property

Jefferson County, Kentucky
County and State

social decay. Afterward, advertisers used images of glamor, sophistication, and wealth to appeal to middle-class consumers. Women, a largely untapped market for distilled spirits, became a primary target of such efforts.



Beaux Arts ads from *Courier-Journal*,
Nov. 14, 1952



July 22, 1948



February 22, 1951

Cocktail lounges became central to new forms of middle-class consumption. As venues where educated, status-conscious consumers gathered to enjoy drinks after work or as part of evening entertainments, they heralded the growing influence of white-collar workers and professionals in American life.²

Advertising offers strong indications of the Beaux Arts' acceptance of gay men. Beginning in 1948, advertisements published in the Louisville *Courier-Journal* daily newspaper employed the word "gay" in a manner that would have been well understood in LGTBQ subcultures but not among heterosexuals. On July 1, 1948, for example, the lounge billed itself as "the gay Beaux Arts." On July 22, an advertisement touted the Beaux Arts as offering "music [and] gayety." Although such statements might seem innocuous on the surface, historians of the gay and lesbian rights movement have demonstrated their significance in the context of same-sex subcultures. As a term signifying homosexuality, "gay" made its way from England to America and became common in pornographic literature after World War I. By the 1930s, gay men embraced its use as a self-descriptor. After World War II, gay assumed the status of "a magic by-word [used] in practically every corner

² *Courier-Journal* (Louisville, KY), July 22, 1948, p. 10; Jack S. Blocker, Jr., "Kaleidoscope in Motion: Drinking in the United States, 1400-2000," in *Alcohol: A Social and Cultural History*, ed. Mack P. Holt (New York: Oxford University Press, 2006), p. 233. Further confirmation of the bar's target audience is provided by a July 1947 advertisement featuring a handsome man wearing a double-breasted suit and tie and holding a phone. White-collar professionals working in nearby offices doubtless saw the advertisement as beckoning their social set. See *Courier-Journal*, July 8, 1947, p. 2.

Elks Athletic Club (Additional Documentation)
Name of Property

Jefferson County, Kentucky
County and State

of the United States where homosexuals might gather.” Despite its ubiquity in such settings, “gay” remained “practically unknown outside of homosexual circles,” save for a few select groups who had frequent contact with gay men such as police officers and theater workers, for example. The Beaux Arts’ advertisements thus would have captured the attention of gays without prompting unwanted scrutiny.³



Courier-Journal Ads, September 17, 1954



November 25, 1950

The décor of the Beaux Arts revealed its aims of catering to white-collar workers and hotel patrons and may also suggest reasons it appealed to gay men. The only known photo of the bar’s interior shows walls painted from floor to ceiling with scenes intended to provide patrons with the sense of being at an outdoor café in Paris. The scenes depicted provided glimpses of the Eiffel Tower, the Arc de Triomphe, street vendors, bicyclists, and pedestrians. One corner featured a small projecting bay that mimics an outdoor bar with an awning suspended below a sign labeled “Vins – Café – Liqueurs.” A large multicolored cloth awning hung from the adjoining wall, suspended over a row of bench seats. In the center of the room, a round column (apparently non-structural) ringed by a circular bench seat at the base and painted to appear as the trunk of a large tree, with faux branches and leaves projecting from it near the top, added a naturalistic touch. Bench seats covered with padded vinyl lined the other wall visible in the scene. Square tables with chromed edges and pedestals and simply styled armchairs with padded vinyl seats and backs stood throughout the remaining space at closely spaced intervals, making for a cluttered appearance evocative of sidewalk seating at a crowded urban café. Overall, the décor suggested a fanciful flamboyance and exuberance appropriate to an upscale hotel in the city’s theater district.

Although no other information about the Beaux Arts’s interior is available, patrons recall the bar being located

³ *Courier-Journal*, July 1, 1948, p. 8, and July 22, 1948, p. 10; Daniel Webster Cory, *The Homosexual in America: A Subjective Approach* (New York: Greenberg, 1951), pp. 107-110.

Elks Athletic Club (Additional Documentation)
Name of Property

Jefferson County, Kentucky
County and State

in the rear, suggesting it stood near or against an interior wall. If so, guest seating would have filled the space closest to the storefront windows, ensuring that passersby could easily view activity taking place inside.⁴



Beaux Arts interior, 1947. Royal Photo Company Collection, Archives and Special Collections, William F. Ekstrom Library, University of Louisville, Louisville, KY.

The recollections of Howard Richard Angel, a native of New Albany, Indiana, offer the clearest portrait of the Beaux Arts' clientele. Angel graduated from New Albany High School in the mid-1940s and enlisted in the U.S. Air Force a short while later. During his service he had "a kind of brief affair" with another man, which led to an Air Force investigation and, eventually, a dishonorable discharge. Although the inquiry never found hard evidence of wrongdoing on Angel's part, he eventually succumbed to the pressure. As Angel recalled years later, "they never come up with anything, but they just harassed me, bullied me . . . until I finally said, 'Well, . . . give me the papers and I'll say what you want to say.'" Angel moved to Louisville in 1954. Increasingly aware of his sexual preference for men, he began searching for opportunities to socialize with like-minded men. He soon found the Beaux Arts. As one of several downtown bars that deviated from prevailing

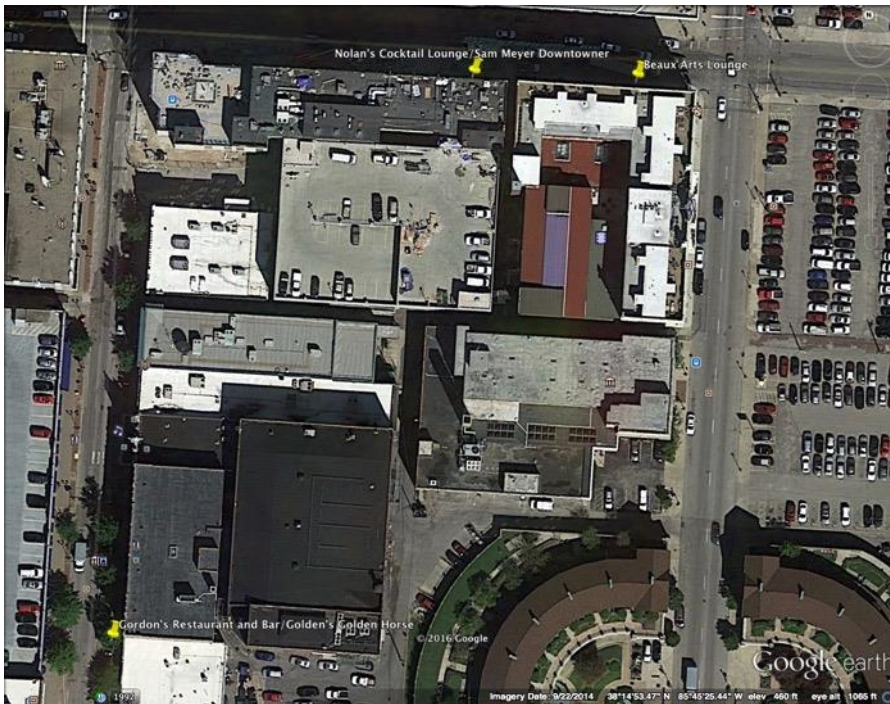
⁴ N. David Williams, interview with Howard Richard Angel, Apr. 2011, transcript, Williams-Nichols Collection, Ekstrom Library, Louisville, KY.

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social conventions, the Beaux Arts allowed gay men to socialize freely and openly, without the need for self-censure and denial.⁵

Angel recalled the Beaux Arts' patrons as mostly gay. "People hugged and kissed," he recounted. He also recalled the bar operated as a restaurant but observed "at night nobody was eating!" With its proximity to the city's theater district and other bars and restaurants that served gay patrons, the Beaux Arts formed part of a small number of venues that anchored a thriving social scene. Nolan's, another bar frequented by gays, opened several doors down at 320 West Chestnut Street in 1955. It became "The Downtowner" two years later. Meanwhile, "Gordon's Golden Horse," a bar and restaurant in the 600 block of South Fourth Street, also served gay men. Describing the nexus of activity surrounding these establishments, Angel recounted, "Everyone would make the trip down to Gordon's, up to Nolan's and Beaux Arts, and trips back and forth."⁶



**Relative location of Beaux Arts, Nolan's Cocktail Lounge, and Gordon's Restaurant
Louisville, Kentucky (See list in appendix, p. 13)**

Angel's recollections provide rare insight into Louisville's gay subculture at midcentury. As scholars such as Allan Bérubé, John D'Emilio, and Francis M. Mondimore have shown, World War II had profoundly affected the lives of millions of gays and lesbians. Military service, migration to cities for wartime employment, and the foregrounding of human rights as an international concern led LGBTQ people to think about themselves in new ways. Recognition of belonging to a particular social group alleviated feelings of shame and isolation while also creating opportunities for friendships, love, sexual exploration, affirmation, and organizing. Relationships

⁵ Williams, interview with Howard Richard Angel, Apr. 2011.

⁶ Williams, interview with Howard Richard Angel, Apr. 2011; *Caron's Louisville City Directory, 1949* (Cincinnati: Caron Directory Co., 1949), pp. 1098, 1540-41.

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forged during and after the war proved crucial in creating and sustaining gay communities. They also created a basis for social activism. Once informal social networks of gay men and women developed, campaigns aimed at securing improved social and political status lay only a short step beyond.⁷

At the same time, social networks forged during and immediately after the war not only created visibility; they brought new scrutiny. Although World War II, in the words of historian John D’Emilio, “created something of a nationwide coming out experience,” it also contributed to identification of homosexuality as a social problem. The U.S. armed forces, for examples, classified homosexuality as a mental illness, a view rooted in Western medical practices. The same perspective extended into mainstream culture. Many Americans viewed gays and lesbians as perverts, deviants, and sick—a social problem demanding attention and scorn. The visibility that developed during the war years thus represented something of a double-edged sword.⁸

The most pronounced effects of World War II included the development of gay communities in cities nationwide. In the decade of the 1940s, gay bars began opening in many American cities. By the early 1950s, gay men in most large and mid-sized cities had little difficulty finding gay bars and thus making contact with other men. Gay bars became fundamental to development of gay communities and increased openness, albeit not in ways that directly challenged social norms. Gay bars provided an all-gay environment where gay men could “shed their heterosexual camouflage” and socialize freely on their own. “Mixed bars,” meaning those that catered to both heterosexual and gay patrons, served similar roles. The visibility of gay bars in turn fostered the growth of gay communities. In conjunction with other developments, particularly the publication of Alfred Kinsey’s pathbreaking *Sexual Behavior in the Human Male* in 1948, the growing prevalence of gay and mixed bars served to encourage solidarity and new forms of activity. For many, such establishments meant the difference between lives of loneliness and isolation and feelings of acceptance and belonging.⁹

The Beaux Arts thus operated during an era when Americans’ awareness of same-sex relationships changed dramatically and gays and lesbians explored new possibilities. Although members of sexual minorities remained guarded, fearful of harassment and exposure, they also assumed new roles and moved more deliberately into the public realm. According to the historian James T. Sears, gay men in Louisville tended to gather at the several downtown bars that welcomed them and cruised Cherokee Park or along South Fourth Street in the vicinity of Central Park. Lesbians generally preferred private parties, meeting through softball leagues female-centered professions such as teaching, or the small number of bars that developed reputations as

⁷ John D’Emilio, *Sexual Politics, Sexual Communities: The Making of a Homosexual Minority in the United States, 1940-1970* (Chicago: University of Chicago Press, 1983), chaps. 1 and 2; Allan Bérubé, *Coming Out Under Fire: A History of Gay Men and Women in World War Two* (New York: Free Press, 1990); Vicki L. Eaklor, *Queer America: A GLBT History of the 20th Century* (Westport, CT: Greenwood Press, 2008), 67-72

⁸ D’Emilio, *Sexual Politics, Sexual Communities*, chaps. 1 and 2; Bérubé, *Coming Out Under Fire*; Eaklor, *Queer America*, 67-72.

⁹ On the significance of gay bars, see especially Michael Bronski, *A Queer History of the United States* (Boston: Beacon Press, 2011), 171-173; Mondimore, *Natural History of Homosexuality*, 235; D’Emilio, *Sexual Politics, Sexual Communities*, 32-33; the Kinsey reports of 1948 and subsequently are significant in U.S. LGBTQ history in several ways, offering—as D’Emilio writes in *Sexual Politics* (p. 33) “scientific evidence” on sexual behavior that prompted a “reevaluation of conventional moral attitudes.” Most notably, perhaps, half of Kinsey’s male respondents in 1948 reported erotic responses to their own sex (cited in D’Emilio, p. 35)

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“lesbian watering holes.” Gays and lesbians thus formed their own distinct communities, partially sheltered from public view but not as reserved as before.¹⁰

Louisville had a reputation for being more tolerant of gays and lesbians than other nearby cities. According to Sears, after anti-vice crusades in the 1910s, Louisville tolerated gays and lesbians so long as their activities did not challenge established norms. Harassment remained rare; most gays and lesbians, as Sears notes, “led comfortably closeted lives.” Historian Catherine Fosl affirms Sears’s findings. Her research has found that gays and lesbians in Louisville, like their counterparts in nearby cities such as Cincinnati and Lexington, “remained largely ‘closeted,’ living and loving among themselves in bars and more informal social settings, but keeping a low profile to remain largely hidden from the general public.”¹¹

During the 1950s, the establishment of “homophile” groups that promoted acceptance of gays and lesbians opened a new chapter in LGBTQ history. In 1951, activists in Los Angeles formed the Mattachine Society, an organization that advocated for the rights of gays and lesbians and challenged the image of them as sick and criminal. Within two years the group had as many as 2,000 members. The name derived from a French Renaissance secret society of unmarried men. The Mattachine Society adopted a decentralized organization, struggled to establish a focus, and soon found itself saddled with leadership battles. Its main activities included sponsoring socials, lectures, and discussion groups and, after 1953, publishing its pioneering *ONE* magazine. Later the same year, the group reorganized and settled some of the internecine battles that plagued its early operations. In 1957, the Mattachine Society moved its national offices to San Francisco. By that time, local chapters had taken root in cities such as Boston, Denver, Detroit, New York, and Philadelphia, with subscribers in cities such as Louisville.¹²

In 1955, eight women formed the Daughters of Bilitis (DOB) in San Francisco, a lesbian counterpart to the Mattachine Society. The name came from Pierre Louys’s *Songs of Bilitis*, a collection of erotic poetry published in 1894. From the beginning, the DOB had strong social and political aims. It sponsored lectures and discussions and began publishing *The Ladder*, a magazine focused on lesbian concerns, in 1956. In some cases, the DOB worked cooperatively with the Mattachine Society. In other instances, the group charted its own course, committed to bringing respect to lesbians nationwide. Together, the DOB and Mattachine Society took significant strides toward fostering greater awareness of gays and lesbians and giving same-sex relationships a more human, less clinical face. By challenging pervasive harassment and presenting gays and lesbians as loving, caring human beings, both groups took steps toward securing their acceptance.¹³

Despite the accomplishments of these organizations, it is important not to overstate their influence. Neither the Mattachines nor the DOB stirred popular consciousness in ways that fundamentally reshaped Americans’ views of gays and lesbians. In general, American society remained intolerant and unaccepting. D’Emilio notes that

¹⁰ James T. Sears, *Rebels, Rubyfruit, and Rhinestones: Queering Space in the Stonewall South* (New Brunswick: Rutgers University Press, 2001), 280.

¹¹ Sears, *Rebels, Rubyfruit, and Rhinestones*, 60; Catherine Fosl, “‘It Could be Dangerous!’: Gay Liberation and Gay Marriage in Louisville, Kentucky, 1970,” *Ohio Valley History* 12, no. 1 (spring 2012): 46.

¹² D’Emilio, *Sexual Politics, Sexual Communities*, chaps. 4-7; Ealkor, *Queer America*, 96-97. The Mattachine Society and similar groups adopted the term “homophile” (“loving the same”) to emphasize the humanity of gays and lesbians and to contest the imagery of sick and diseased homosexuals.

¹³ D’Emilio, *Sexual Politics, Sexual Communities*, 101-125.

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“silence, invisibility, and isolation” remained dominant themes in gay culture. During the 1950s, McCarthyism, the conformity of Cold War culture, and tendencies to conflate communism with homosexuality militated against greater tolerance, let alone acceptance. The 1960s achieved little more. Despite the groundswell of countercultural activism and the social movements of the era, gays and lesbians remained besieged minorities, possessed of new self-awareness and solidarity but subjected to constant discrimination and harassment and burdened by a loathsome public image. The results of a poll published in *Time* magazine at the end of the decade captured the place of gays and lesbians in American society. Sixty-three percent of Americans viewed homosexuals as “harmful to American life” and saw their activities as revulsive and troubling.¹⁴

Scholars of LGBTQ history generally regard the protests that shook New York City in the summer of 1969 as the birth of the gay rights movement. In the early morning hours of June 28, 1969, a police raid on the Stonewall Inn, a gay bar in Greenwich Village, sparked an outpouring of resentment, anger, and hostility that rapidly grew into the beginning of a mass crusade for self-empowerment. Police raids on gay bars remained routine in New York City, and a close mayoral campaign led incumbent John Lindsay to launch a crackdown on crime and vice. The Stonewall Inn offered an inviting target. The bar operated without a liquor license, reportedly had ties to organized crime, and attracted large numbers of young, nonwhite patrons. It also stood near a busy intersection, which made it highly visible.¹⁵

The raid began with eight plainclothes police officers making arrests. Soon, the crowd became unruly. A large crowd gathered on the street outside. People began jeering at the police and heaving beer cans, bottles, cobblestones, and other debris. As the police left the bar, scuffles between them and the crowd broke out. Sensing a volatile situation, the eight officers retreated back into the Stonewall Inn and locked the door to keep the crowd out. Within minutes, two angry participants charged the door with an uprooted parking meter. A melee ensued; a small fire broke out, partially engulfing the inn in flames. Fire trucks and members of the city’s Tactical Patrol Force (TPF) arrived on the scene at about 3:00 a.m. Officers wearing riot-control gear and armed with billy clubs and other weapons confronted the crowd—estimated at between 400 and 1,000 people—and, after several additional scuffles, managed to calm the situation and encouraged people to disperse.¹⁶

News of the raid quickly spread. The following evening, thousands of demonstrators gathered outside the Stonewall Inn to protest anti-gay policing. Gay men initially made up most of those present but heterosexuals soon joined in. Protesters inspired by other social movements shouted slogans such as “Gay Power!” and “Equality for Homosexuals!” In a then-revolutionary display of self-acceptance, gay men openly held hands, kissed, and exchanged other gestures of affection. As the crowd grew, it filled the street and spilled into Christopher Park. About 2:15 a.m., squad cars carrying about 100 officers converged on the scene, dramatically changing the tenor of the event. Protesters started hurling garbage cans and other debris. The police called for

¹⁴ D’Emilio, *Sexual Politics, Sexual Communities*, chap. 3; Fosl, “It Could be Dangerous!,” 46-48.

¹⁵ D’Emilio, *Sexual Politics, Sexual Communities*, 231-232. The Stonewall Riots have attracted extensive scholarly attention. See especially Martin Duberman, *Stonewall* (New York: Dutton, 1993); David Carter, *Stonewall: The Riots that Sparked the Gay Revolution* (New York: St. Martin’s Press, 2004); Betsy Kuhn, *Gay Power!: The Stonewall Riots and the Gay Rights Movement, 1969* (Minneapolis: Twenty-First Century Books, 2011). The account presented here is drawn mainly from D’Emilio, *Sexual Politics, Sexual Communities*; Bronski, *A Queer History of the United States*, 209-19; Eaklor, *Queer America*, 122-25; and Stonewall (New York, NY), National Historic Landmark nomination, <http://www.nps.gov/nhl/find/statelists/ny/Stonewall.pdf>.

¹⁶ Eaklor, *Queer America*, 122-23; D’Emilio, *Sexual Politics, Sexual Communities*, 232; Stonewall National Historic Landmark nomination.

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TPF officers as backup. The TPF arrived in busses and immediately rushed the crowd in an effort to clear the street. Protesters dispersed but quickly reassembled behind the police, sparking chaotic chases outside the Stonewall Inn and down neighboring streets. By about 4:00 a.m., the police managed to scatter most of the crowd and the protests subsided.¹⁷

People returned to the streets on the evening of June 29, albeit in smaller numbers than before. Inclement weather led to quiet on June 30 and July 1 but crowds returned on July 2 and 3. By the time New Yorkers gathered for traditional Forth of July celebrations later in the week, several nights of unrest in Greenwich Village had sparked new awareness of anti-gay hostility and galvanized gays, lesbians, and supporters throughout the city.¹⁸

The Stonewall protests inspired several pivotal developments. In the weeks that followed, activists founded the Gay Liberation Front (GLF), an organization that launched aggressive efforts to secure equality for gays and lesbians. On July 27, activists staged the first large-scale gay and lesbian march in New York City, parading the two blocks from Washington Square Park to the Stonewall Inn in a brazen display of self-empowerment. By the year's end, the GLF spawned the Gay Activists Alliance, a group dedicated to securing gay rights. Meanwhile, as news of the Stonewall unrest spread, activists in communities nationwide formed gay liberation groups, all dedicated to increasing tolerance and awareness of same-sex relationships. By the first anniversary of the Stonewall uprising, at least 1,500 local groups had sprung up, and the number reached 2,500 a year later.¹⁹

The Louisville Gay Liberation Front (LGLF) figured among the organizations that developed. Although part of the wave of post-Stonewall activism, it owed its origins mainly to local discrimination. As Fosl has shown, the immediate catalyst for the organization's founding occurred on June 8, 1970, when two lesbians, Tracy Knight and Marjorie Jones (pseudonyms), applied for a license to marry at the county clerk's office in downtown Louisville. County Clerk James Hallahan promptly denied the application and later defended his action by citing procreation as the basic purpose of marriage and identifying a lesbian marriage as potentially "dangerous." Knight and Jones filed a lawsuit in response, which Fosl and gay marriage historian George Chauncey locate as the second legal challenge for same-sex marriage in U.S. history and the first involving women protagonists. Moreover, on July 9, a group of thirteen women and seven men formed the LGLF. Like other post-Stonewall organizations, this group launched a series of efforts aimed at increasing gay visibility. Typical of the social experimentation and activism of the era, the LGLF made "consciousness-raising" a priority and strived to increase acceptance of gays and lesbians. Its main activities included speaking about gay life to regional universities and social groups in an effort to demystify gays and lesbians; establishing a telephone "hot line" in Louisville for persons struggling with questions about their sexuality; and arranging for the University of Louisville to offer a "gay studies" class.²⁰

The founding of the LGLF marked a turning point in Kentucky LGBTQ history. As the state's first organization committed to advocating openly for gay and lesbian rights, it marked a shift in direction from the sheltered

¹⁷ Eaklor, *Queer America*, 122-23; Stonewall National Historic Landmark nomination.

¹⁸ Stonewall National Historic Landmark nomination.

¹⁹ Eaklor, *Queer America*, 123-27; D'Emilio, *Sexual Politics, Sexual Communities*, 233-39.

²⁰ Fosl, "It Could be Dangerous!," 45-53. See also George Chauncey, *Why Marriage? The History Shaping Today's Debate over Gay Equality* (New York: Basic, 2004), 89-90.

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solidarity of the post-World War II era to new campaigns aimed at gay liberation and equality. Organized efforts at ending harassment, promoting acceptance, and securing basic rights for gays and lesbians became principal goals of sustained activism. Gays and lesbians assumed more open and public social roles, committed to self-liberation and eager to affirm their humanity, despite continuing hostility. The campaigns of the post-Stonewall era encountered widespread resistance and open hostility; Ronald Reagan's new conservatism, the rise of the religious right, and the culture wars of the 1990s threatened a return to the harassment, discrimination, and stigmatization of earlier decades. Only with sustained legislative, judicial, and popular battles did gays and lesbians win decisive victories in a still-unfinished campaign for full equality.²¹

Set against the broad contours of LGBTQ history, the Beaux Arts is significant as one of many bars that catered to gay patrons during the post-World War II era without declaring itself thoroughly "gay." As an example of a venue that situated socially respectable drinking in close proximity to professional offices, theaters, and urban residences, it evidenced shifting cultural norms and, in particular, the rise of gay and lesbian cultures in mid-sized cities. Its location near several other bars with similar clienteles gave it a place amid an evolving social scene that presaged the explicitly gay and lesbian bars of the post-Stonewall era but played an instrumental role in the coalescence of gay and lesbian communities in Louisville. Moreover, the Beaux Arts' status as a "hotel bar" offers important insights into gay culture during the 1940s and 1950s. In an era when the majority of gays remained closeted and many adopted heterosexual practices for the sake of social acceptance—including marrying women, in many cases—easy access to hotel rooms fulfilled an important need. Hotel bars made possible clandestine meetings with potential to lead to sexual liaisons that needed to be carried out discretely and without access to the residences of participants. In short, the Beaux Arts figured at the center of an emergent gay culture in Louisville during the late 1940s and 1950s. Its story is part and parcel of the opportunities created by the war years and the continuing challenges that faced gays and lesbians during the Cold War era and beyond.

Recent History and Integrity

The Elks Athletic Club has experienced relatively few changes since its listing in the National Register in 1979. As noted in the 1979 nomination, the Young Women's Athletic Club (YWCA) purchased the building in 1963. It occupied the structure into the 1980s, when rising maintenance costs led the organization to seek a new home. The YWCA vacated the property in 1985. Thereafter, the building stood vacant and deteriorating for two decades.²² The most extensive alterations occurred during the renovation that CPG carried out in 2005-08.

In October 2003, CPG announced plans to renovate the former YWCA building. CPG's plans called for a mixed-use development that would combine residential apartments and condominiums, event facilities, and retail space. Work began in 2005 and continued into 2008. CPG ultimately spent \$18 million on the project, which received state and federal rehabilitation tax credits. The length of the rehabilitation reflected the extent of work needed to repair and refurbish interior features, remove lead paint and asbestos, and adapt the upper floors for residential use. The rehabilitated building features eleven penthouse condominiums on the top floor and

²¹ Fosl, "It Could be Dangerous!," 52-62; Eaklor, *Queer America*, chaps. 6-9; Bronski, *A Queer History of the United States*, chap. 10 and epilogue.

²² Chris Poynter, "Old YMCA Waits and Wanes," *Courier-Journal*, May 20, 2003, p. A1.

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thirty-three rental apartments on floors five through eight. Retail stores occupy the ground level (12,000 square feet total) and the second, third, and fourth floors feature 35,000 square feet of event and meeting space.²³

The lower-level interiors retain most of their original features and layout. CPG installed fifty-one lower-level parking spaces and reconfigured the fifth through eight stories for residential use. The exterior of the building retains its original form and fenestration and its most distinctive ornamental features, which include extensive cast stone panels and elaborate detailing. The panels frame the building facades, running horizontally at the second, third, seventh, and eight-story levels and vertically at the corners. The third story is especially ornate, with a central group of three windows with stone jambs and architraves separated by urns and rosettes flanked on each side by three windows with scrolled pediments and swag and fret decoration below. Medallions and carved panels are featured at the eight-story level. The pediment is formed of a plain entablature and balustrade.

The most extensive changes carried out during the 2005-08 renovation took place on floors five through eight, where interior spaces were reconfigured to accommodate residential occupancy. All of these modifications were carried out in consultation with Kentucky Heritage Council staff and meet the Secretary of the Interior's Standards for Rehabilitation.

The storefronts once occupied by the Beaux Arts are now occupied by two different businesses. The space at 306 West Chestnut Street is occupied by Modern Trousseau, a bridal shop. The space at 308 West Chestnut Street is part of Big City Styles, a barber and nail salon. Neither retains any interior features associated with the Beaux Arts. Moreover, a wall now divides the space historically occupied by the Beaux Arts. The storefronts remain intact, however. Viewed from the exterior, they present the same appearance as they did in the circa 1947-55 period, albeit with different signage.

Appendix: Gay and "Mixed" Bars in Louisville, 1950-1970

Name	Address	Years of Operation
Gordon's Restaurant and Bar	637 S. 4 th St.	1951-54
Gordon's Golden Horse	637 S. 4 th St., 1954-59; 635 S. 4 th St., ca. 1960-1966	1954-ca. 1966
Sam Meyer Downtowner	320 W. Chestnut St.	1957-1974
Falls City Businessmen's Association	730 Logan St.	1965-ca. 1972
Nolan's Cocktail Lounge	320 W. Chestnut St.	ca. 1950-56.

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²³ Sheldon S. Shafer, "Rescued From Ruin," *Courier-Journal*, June 7, 2006, p. A1; "7 Downtown Projects Honored," *Courier-Journal*, Nov. 8, 2008, p. B3.

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- Williams-Nichols Collection, Department of Archives and Special Collections, Ekstrom Library, University of Louisville, Louisville, KY.

National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

ENTRIES IN THE NATIONAL REGISTER

STATE KENTUCKY

Date Entered JUL 16 1979

<u>Name</u>	<u>Location</u>
First Christian Church	Louisville Jefferson County
Elks Athletic Club	Louisville Jefferson County
Chestnut Street Methodist Church	Louisville Jefferson County
Fourth Avenue Methodist Episcopal Church	Louisville Jefferson County
Kentucky National Bank	Louisville Jefferson County
Doerhoefer-Hampton House	Louisville Jefferson County

Also Notified

Property Elks Athletic Club

79001003

State Ky (Jefferson) Working Number 5.22.79.4219

TECHNICAL

Photos 1
Maps 2

CONTROL

OK pl
5.22.79
HISTORIAN

ELIGIBLE For architecture as prominent ARCHITECTURAL HISTORIAN
example of 1920s neo-classical commercial building. Designed by well-known ^{local} architect firm of Joseph & Joseph. Building reflects growth of Louisville economy in early years of 20th century.

Jann H. Gilmore
7/11/79
Accept

ARCHEOLOGIST

OTHER

HAER

Inventory _____
Review _____

REVIEW UNIT CHIEF

Jann H. Gilmore
7/11/79
Accept

BRANCH CHIEF

KEEPER

National Register Write-up _____

Federal Register Entry _____

8-7-79

Send-back _____

Re-submit _____

Entered III 16 1979



*Rec
4-20-79*

Central Branch
604 South Third Street
Louisville, Kentucky 40202
502/585-2331

West End Branch
4303 West Broadway
Louisville, Kentucky 40211
502/775-6408

April 17, 1979

Jane Henderson ✓
Kentucky Heritage Commission
Frankfort, Ky. 40601



Dear Miss Henderson:

It has come to our attention that the Kentucky Heritage Commission will soon be considering the nomination of the Elks Athletic Club Building at 604 South 3rd (YWCA) to the National Register of Historic Places.

The Board of Directors at the YWCA has asked me to convey their excitement over the prospect of being placed on the Register. They feel this building has definite historical significance in relation to our City's growth and development. We hope the nomination will be approved.

Sincerely,
Mimi Martin
Mrs. Boyce Martin, Jr.
Chairperson, Building
Renovation Committee
YWCA

cc: file
M. Martin



Kentuckiana Regional Planning and Development Agency

505 WEST ORMSBY AVENUE
LOUISVILLE, KENTUCKY 40203

PHONE
(502) 587-3804

May 2, 1979

Mrs. Eldred W. Melton
State Historic Preservation Officer
Kentucky Heritage Commission
104 Bridge Street
Frankfort, Kentucky 40601



Dear Mrs. Melton:

At its April 26, 1979, regular meeting, the board of directors of the Kentuckiana Regional Planning and Development Agency reviewed fourteen (14) sites that will be considered at your May 8, 1979, meeting for nomination to the National Register of Historic Places.

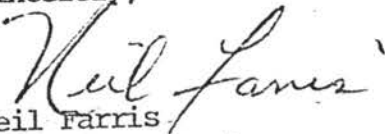
The board voted to recommend to you for nomination the following historical sites:

- Highlands, Kentucky 22 near Smithfield, Henry County,
Kentucky
- Abraham Kellar House, Kentucky 329 near Brownsboro,
Oldham County, Kentucky
- Dorsey-O'Bannon-Hebel House, 13204 Factory Lane, Louisville,
Kentucky
- Elks Athletic Club, 604 South Third Street, Louisville,
Kentucky
- Jefferson Branch, Louisville Free Public Library, 1718
West Jefferson, Louisville, Kentucky
- Doerhoefer-Hampton House, 2422 West Chestnut Street,
Louisville, Kentucky
- Meek-Miller House, 3123 North Western Parkway, Louisville,
Kentucky
- Old Kentucky National Bank, 300 West Main, Louisville, Kentucky
- First Christian-Lampton Baptist Church, 850 South Fourth Street,
Louisville, Kentucky
- Fourth Avenue United Methodist Church, 318 West St. Catherine,
Louisville, Kentucky
- Chestnut Street Methodist Church, 809 West Chestnut, Louisville,
Kentucky
- Heyburn Building, 332 West Broadway, Louisville, Kentucky
- Smith and Rowland Block, 117-119 West Main Street, Louisville,
Kentucky
- William H. Thomas Warehouse, 121 West Main Street, Louisville,
Kentucky

Mrs. Eldred Melton
May 2, 1979
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Members of this organization will not be in attendance at the public hearing of the Kentucky Historical Review Board of May 8, but we would appreciate inclusion of this letter as the recommendation of this agency in the official record of that hearing. If further documentation of this action is needed, please so inform me.

Sincerely,


Neil Farris
Executive Director

NF/dw

cc: file

Dr. William J. Murtagh
Elks Athletic Club
Jefferson County, Kentucky
Page 2
May 15, 1979



LIST OF ATTACHMENTS

National Register of Historic Places Nomination Form
2 Continuation sheets
2 Maps
1 Photograph
2 letters of support

Kentucky Certified Local Government Report Form
Review of National Register Nomination by Local Authority

(Type and print your responses, then sign and return to the Kentucky Heritage Council, which is the State Historic Preservation Office (SHPO). The document has been set up as an electronic form for convenience.)

Name of Certified Local Government (CLG): Louisville-Jefferson County Metro Government

Name of Property under Review: amendment Elks Athletic Club

Initiation: *(Check one response. Enter this date, and all others, using the m/d/yy format).*

The nomination was submitted by the CLG to the Kentucky Heritage Council with this form and requests that the nomination be reviewed by KHC as soon as possible. Date submitted to KHC:

KHC submitted nomination to the CLG for review. The CLG has 60 days to review the nomination and return this report form to KHC. Date nomination was received by CLG: **3/16/16**

Date of Public Meeting in which Nomination was reviewed by the CLG: **4/21/16**

No. of public attendees in addition to commission members and staff: **7**

Review Basis: *(Check at least one box of Resource Type/Criterion).*

Resource Type

- Historical
- Architectural
- Archaeological

Criterion Selected on Nomination Form

- National Register Criterion A or B
- National Register Criterion C
- National Register Criterion D

Name of Commission Member(s) with Expertise in Area of Significance *(Fill in if applicable to your commission).*

Historian (when property meets Criterion A or B): Joanne Weeter
Architectural Historian/Architect (for Criterion C): Bob Bajandas
Archaeologist (when property meets Criterion D): Jay Stottman

Recommendation: *(Please check the box that is appropriate to the nomination. Attach any relevant documentation, such as commission reports, staff reports/recommendations, public comments, and/or meeting minutes).*

The Commission recommends that the property or properties should be listed on the National Register of Historic Places.

The Commission recommends that the property or properties should **not** be listed in the National Register of Historic Places for the following reasons:

Commission Chair or Representative: **Approved** **Not Approved**

Print Name: Robert B. Vice

Signature: Robert B. Vice Date: April 21, 2016

Chief Elected Official: **Approved** **Not Approved**

Print Name/Title:

Signature: _____ Date: _____



MATTHEW G. BEVIN
GOVERNOR

**TOURISM, ARTS AND HERITAGE CABINET
KENTUCKY HERITAGE COUNCIL**

DON PARKINSON
SECRETARY

THE STATE HISTORIC PRESERVATION OFFICE

300 WASHINGTON STREET
FRANKFORT, KENTUCKY 40601
PHONE (502) 564-7005
FAX (502) 564-5820
www.heritage.ky.gov
June 20, 2016

CRAIG A. POTTS
EXECUTIVE DIRECTOR AND
STATE HISTORIC PRESERVATION OFFICER

RECEIVED 2280

JUN 24 2016

Nat. Register of Historic Places
National Park Service

J. Paul Loether, Deputy Keeper and Chief
National Register of Historic Places
1201 Eye St. NW 8th Floor
Washington DC 20005

Dear Mr. Loether:

Enclosed are the nominations approved by the Review Board at their May 20, 2016 meeting. We submit these forms so the properties can be listed in the National Register:

- Harlan Hubbard Home and Studio**, Campbell County, Kentucky
- Edgewood**, Fayette County, Kentucky
- New Castle Historic District**, Henry County, Kentucky
- Wood F. Axton Hall, Simmons College**, Jefferson County, Kentucky
- E.L. Hughes Company Building**, Jefferson County, Kentucky
- Seventh Street School**, Jefferson County, Kentucky
- Independence Historic District**, Kenton County, Kentucky
- Peaselburg Historic District**, Kenton County, Kentucky
- Maysville Historic District (Boundary Increase)**, Mason County, Kentucky
- Johnson's Landing House & Farm**, Oldham County, Kentucky
- Woodland**, Oldham County, Kentucky

We also enclose the **State Tuberculosis Hospitals of Kentucky MPS**, which includes two nominations: **London Tuberculosis Hospital** in Laurel County and **Madisonville Tuberculosis Hospital** in Hopkins County.

We enclose documentation for three previously listed properties. This includes new information for the **Elks Athletic Club**, Jefferson County KY (NRIS 79001003) relating to its role in Louisville's LGBTQ past. The second item supports a name change for two previously-listed properties: the **Martin House**, Clark County, KY (NRIS 79003591) would become the **Jonathan Bush House**, and the **Martin-Holder-Bush-Hampton Mill**, Clark County KY (80001498), would become the **Jonathan Bush Mill**.

We thank you for your assistance in listing these properties.

Sincerely,

Craig A. Potts
Executive Director and
State Historic Preservation Officer