

## DENVER LANDMARK PRESERVATION COMMISSION INDIVIDUAL STRUCTURE LANDMARK DESIGNATION APPLICATION

This form is for use in nominating individual structures and districts in the City and County of Denver. If any item does not apply to the property being documented, enter "N/A" for "not applicable." Questions about the application or designation process can be directed to Denver Landmark Preservation staff at [landmark@denvergov.org](mailto:landmark@denvergov.org) or (303) 865-2709.

**Property Address:** 1090 Cherokee Street, Denver, CO 80204

The following are required for the application to be considered complete:

- Property Information
- Applicant Information and Signatures
- Criteria for Significance
- Statement of Significance
- Period of Significance
- Property Description
- Statement of Integrity
- Historic Context
- Bibliography
- Photographs
- Boundary Map
- Application Fee

# 1. Property Information

Name of Property

Historic Name: Cadillac Service Building

Other or Current Name: Cadillac Lofts

Location

Address: 1090 Cherokee Street, Denver, CO 80204-4039

Legal Description: LOT 23, EXCEPT THE SOUTH 16.6 FEET THEROF, LOTS 24, 25 AND 26, BLOCK C. SOUTH SUBDIVISION OF EVANS ADDITION TO DENVER, CITY AND COUNTY OF DENVER, STATE OF COLORADO WITH AN EASEMENT (AS GRANTED TO THE DENVER WHOLESALE FLORIST COMPANY BY THE COUNCIL OF THE CITY AND COUNTY OF DENVER BY DOCUMENT RECORDED JANUARY 16, 1952 AS AUTHORIZED BY ORDINANCE NO.266, SERIES OF 1951, AT RECEPTION NO. 49655)

Number of resources:

|                       |                           |                             |
|-----------------------|---------------------------|-----------------------------|
| <u># Contributing</u> | <u># Non-Contributing</u> |                             |
| <u>1</u>              | <u>0</u>                  | <u>Primary Structures</u>   |
| <u>0</u>              | <u>0</u>                  | <u>Accessory Structures</u> |
| <u>0</u>              | <u>0</u>                  | <u>Features</u>             |

Contributing and Noncontributing Features or Resources

*Describe below how contributing and non-contributing features were determined.*

The legal boundaries encompass the property, which only has the primary building.

General Property Data

Date of construction: 1921

Architect (if known): Fisher & Fisher

Builder (if known): C.S. Lambie Company

Original Use: Commerce/Trade: Specialty Store

Current Use: Domestic: Multiple Dwelling

Source(s) of Information for above: "The Cadillac News of Denver" (Vol. 111, No. 2, February 1920), Denver Assessor records

Previous documentation

*List previous historic survey and/or if property is listed or eligible for listing in the State or National Register of Historic Places.*

The property has never been evaluated or surveyed. There have been no previous determinations regarding eligibility for listing in the State or National Register of Historic Places.

## 2. Owner/Applicant Information

An application for designation may be submitted by:

- Owner(s) of the property or properties, or
- Member(s) of city council, or
- Manager of Community Planning and Development, or
- Three residents of Denver, if they are not owners of the property or properties

### Owner Information

Name: Dennis Humphries

Address: 1090 Cherokee Street #202, Denver, CO 80204

Phone: \_\_\_\_\_

Email: dhumphries@ratiodesign.com

Name: Katherine Avery

Address: 1090 Cherokee Street #301, Denver, CO 80204

Phone: \_\_\_\_\_

Email: katharine@elderflower.co

Name: Douglas Marts

Address: 1090 Cherokee Street #208, Denver, CO 80204

Phone: \_\_\_\_\_

Email: denvermtn@yahoo.com

### Primary Applicant (if not owner): N/A

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

### Prepared by

Name: Kristi H. Miniello, Miniello Consulting

Address: 1340 Rosemary St., Denver, CO 80220

Phone: (303) 531-1414

Email: kristi@minielloconsulting.com



Owner Applicant:

I/We, the undersigned, acting as owner(s) of the property described in this application for landmark designation do, hereby, give my consent to the designation of this structure as a structure for preservation.

I understand that this designation transfers with the title of the property should the property be sold, or if legal or beneficial title is otherwise transferred.

Owner(s): Dennis Humphries Date: 23 December 2021  
(please print)

Owner(s) Signature: *Dennis Humphries*

Owner(s): DOUGLAS MARTS Date: 11/21/21  
(please print)

Owner(s) Signature: *DM*

Owner(s): KATIE AVERY Date: 11/23/21  
(please print)

Owner(s) Signature: *Katie Avery*

For individual designations, if the owner does not support the designation, the applicants must conduct outreach to the owner. Describe below the efforts to contact the owner to discuss designation and other possible preservation alternatives. Please provide dates and details of any communications or meetings with the property owner, or the property owner's representatives.

Other Applicant(s): N/A

Applicant Name: \_\_\_\_\_ Date: \_\_\_\_\_  
(please print)

Applicant Signature: \_\_\_\_\_

Applicant Address: \_\_\_\_\_

### 3. Significance

#### Criteria for Significance

To qualify as a Landmark, a property must meet at least three significance criteria. Check the applicable criteria from the following list.

- ✓  **a. It has a direct association with a significant historic event or with the historical development of the city, state, or nation;**
- b. It has direct and substantial association with a recognized person or group of persons who had influence on society;
- ✓  **c. It embodies the distinctive visible characteristics of an architectural style or type;**
- ✓  **d. It is a significant example of the work of a recognized architect or master builder;**
- e. It contains elements of design, engineering, materials, craftsmanship, or artistic merit which represent a significant innovation or technical achievement;
- f. It represents an established and familiar feature of the neighborhood, community or contemporary city, due to its prominent location or physical characteristics;
- g. It promotes understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity;
- h. It represents an era of culture or heritage that allows an understanding of how the site was used by past generations;
- i. It is a physical attribute of a neighborhood, community, or the city that is a source of pride or cultural understanding;
- j. It is associated with social movements, institutions, or patterns of growth or change that contributed significantly to the culture of the neighborhood, community, city, state, or nation.

#### Statement of Significance

*Criterion a. The Cadillac Service Building has a direct association with a significant historic event or with the historical development of the city, state, or nation*

This building is significant for its role as a support facility to nearby Automobile Row, where R.R. Hall's Cadillac dealership building was located (1376 Broadway). The first all-automobile show in Colorado was held in Denver's Coliseum Hall in 1902, and it was apparently the first such show held west of Chicago. Once it caught on, vehicle ownership in Denver and Colorado grew at a fast pace. As a result of the growing automobile industry, dealerships, service stations, garages, and other related businesses quickly appeared near downtown and along Broadway. The stretch of Broadway between 14<sup>th</sup> Ave. and Speer Blvd. was especially dense with such places, and the corridor was referred to as "Automobile Row" in local newspapers by 1909. There were also many such businesses within a few blocks of that stretch of Broadway, and the industry employed at least 1,500 workers in Denver by the end of 1910.

The building was originally associated with Cadillac, a major company in the early days of the rise of the personal automobile that is still in existence today and a household name. Upon its

completion, the service building was state-of-the-art and offered a comprehensive menu for Cadillac customers, including a service salesroom and departments for quick service, repairs, painting, and trimming. Each department had a wash rack to ensure that, no matter the level of service, customers would drive away with a clean car. Customers driving to the building were admitted by a doorman through electric drive-in doors, while another entrance allowed access by foot. An electric automatic elevator provided customer access to all floors, and customers were provided with a dedicated telephone line, while an internal phone system, gravity tubes, and speaking tubes connected various departments.

The building was also intended to provide ideal working conditions for employees. It had a club room, lunchroom with cafeteria style meals, and a library with technical books for employees. Every work stall had an outside exhaust pipe so that gas fumes from the engines would not fill the interior, and some of these are still visible today on the building's exterior. A vacuum cleaning system was piped throughout the building from the basement, and connections for airing up tires were located every 20 feet throughout each floor. Separate from the customer elevator, there was a large elevator in the center of the building that was solely dedicated to cars being repaired that needed to be test driven and exit the building without going through the salesroom.

Additionally, the property is significant as the first new residential development in the Golden Triangle in the 1980s. Founded in 1972 by Mickey Zeppelin, Zeppelin Development has been instrumental in transforming long-neglected Denver neighborhoods into vibrant areas of the city. With an interest in the Golden Triangle that extended beyond simply redeveloping properties, Zeppelin worked with the area to assemble a community organization and a neighborhood plan. He acquired the building, which had been vacant for decades, and rehabilitated it into residential lofts while honoring its original design and embracing its external character defining features. Cadillac Lofts, as it was called, became a catalyst in jump-starting investment and revitalization of the once more vibrant neighborhood. The property remains in its residential use today.

*Criterion c. The Cadillac Service Building embodies the distinctive visible characteristics of an architectural style or type:*

This building is an example of Late 19<sup>th</sup> and Early 20<sup>th</sup> Century American Movements: Chicago style architecture. The 1921 three-story reinforced concrete, steel, and brick building embraces a style that was developed between 1879 and 1910. Distinguishing features of the style include the use of a steel-frame, masonry cladding, and little ornamental detail. The building is significant as an early extant warehouse in the Golden Triangle, a dynamic area where the majority of properties are now newer multi-family, commercial, and cultural buildings and facilities.

Despite its relationship to more elaborate automobile dealerships, specifically along Broadway, the building is comparatively utilitarian in appearance with its design drawing from its function. The building was not intended to sell Cadillacs, but rather to service them while upholding a certain expectation about what it meant to own one. To that end, the building was architect-designed and has an architectural refinement that speaks to the Cadillac standard.

*Criterion d. The Cadillac Service Building is a significant example of the work of a recognized architect or master builder:*

The building was designed by the prominent Denver architecture firm of Fisher & Fisher, which operated from 1892 to 1997. During the 1920s, their firm became one of the largest in

the Rocky Mountain region. They were responsible for the design of countless residences, churches, hospitals, and municipal properties that varied greatly in style and scale, with many recognized for their significance with designations at the local and/or national level. It is a strong example of a building adhering to Louis Sullivan's maxim, "form ever follows function," which essentially means that the shape of a building or object should primarily relate to its intended function or purpose.

Despite the diversity of their portfolio, none of Fisher & Fisher's commissions before or after are known to be similar to this automobile-related property. Their identified body of work and archival information do not include examples of any other warehouse or support buildings, making this an uncommon style for the firm. The majority of their commercial designs were for professional office buildings and additions, and much of their work was comparatively high style.

#### Period of Significance

Period of Significance: 1920-1985

The period of significance reflects the years that the property was constructed and put into use for its original purpose, followed by its current use.

## Property Description

- a. **Summary Paragraph** - Briefly describe the general characteristics of the property, such as its location, type, style, materials, setting, size, and significant features.

This property is located on Lots 24-26 and the north third of Lots 23, Block C of the South Subdivision of Evans Addition to the Civic Center Neighborhood with a lot size of approximately 16,270 square feet. The immediate area is a dense, urban environment with a number of large-scale multi-family residences. Many of the buildings on surrounding parcels have a commercial component on the street level. The north and west property boundaries are defined by concrete sidewalks and tree lawns. An alley runs along the east side, while a business and parking garage are located on property immediately to the south.

The three-story building is an example of Late 19<sup>th</sup> and Early 20<sup>th</sup> Century American Movements: Chicago style architecture with neoclassical elements. Distinguishing features of the style include the use of a steel-frame, masonry cladding, and little ornamental detail. It is constructed of brick, steel-frame, and reinforced concrete covered with stucco, has a concrete foundation, a flat roof, and a footprint of approximately 150' x 80'. The bricks were laid in an English bond pattern with seven stretcher rows per header row. Nicer, harder brick was used on the west and north sides (primary façades), while softer brick was used on the east and south sides. The building is level but follows the slope of the street to the west, with more of its concrete foundation appearing at the northwest corner.

- b. **Architectural Description** – Describe the architectural features of the structure(s) (i.e. building) in a logical sequence, from the ground up or façade by façade. Identify the key visual aspects or character-defining features of the structure.

### West Façade

The west façade has a symmetrical appearance with seven recessed bays that are divided by six pilasters. The bays are surrounded by red brick that extends around the southwest corner. The street level (first story) consists of painted stucco on concrete. The main entrance is located on the northernmost bay and consists of a modern glass and metal entry door with a sidelight and a square metal canopy supported by two overhead cables. A former entrance on the southernmost bay was filled in with concrete and a large metal vent that also occupies part of the window opening. A rectangular opening is located at ground level in each of the five internal bays, and each has been filled with painted wood bead board.

The orientation and appearance of the pilasters, which are concrete covered in painted stucco, gives the impression of columns that have a capital comprised of an approximate 13" band of vertical stretchers and a row of concrete. A band of vertical stretchers aligns with those on the pilasters and also extends around the corner. Original multi-light metal windows with central, outward-opening hoppers are located on the first and third stories, and each bay holds one window per story. Smaller replacement windows with simulated divided lights are present on the second story, and the openings have recessed infill above the windows. The spandrels consist of a solid, recessed panel of concrete covered with stucco.

### North Façade

The north façade also has a symmetrical appearance with six recessed bays that are divided by five pilasters. It is similar to the west façade in terms of materials and design, but the bays are wider. On the first story, the two central bays formerly had garage doors/service entry doors but have been altered; the east opening consists of one-half concrete infill and one-half metal security door with a multi-light transom, while the west opening has been completely



filled in with concrete. The second bay from the west was altered with an opening cut into the concrete for a solid door with a multi-light transom.

As with the west façade, original multi-light metal windows with centraloppers are located on the first and third stories, but each bay holds a significantly larger window. Smaller replacement windows with simulated divided lights are present on the second story, and the openings have recessed infill above the windows. The spandrels consist of a solid, recessed panel of concrete with thin projecting vertical lines that were added sometime after 1930 (based on historic photographs).

### East Side

The first story of the east side has several openings of different sizes. Moving from north to south, one encounters a large opening for a trash enclosure secured with a chain link gate, a pedestrian entrance with a metal security door, a large garage entrance with a modern overhead garage door, and two more pedestrian entrances that each have a metal security door. A metal fire escape extends from the roof to a point above the trash enclosure. The second story has seven openings, each with a multi-light metal window. The same configuration of openings and windows appears on the third story. Two large metal pipes with caps extend away from the building just above the first story openings, evidence of the innovative exhaust pipes in each work stall that allowed gas fumes to be carried outside.

### South Side

The first story of the south side is not visible due to the building and parking structure that immediately abut the exterior wall. The second story has one small rectangular opening with a window closer to the west corner, followed by five large square openings with multi-light metal windows. The third story openings and windows are identical to those on the second story, with the exception of a small square opening with a vent at the west end. From this vantage point, the roofline steps down four distinct times from west to east, in keeping with the building design adapting to the slope of the area. A large, square brick pier extends up several feet from the southeast corner of the roof, physical proof of the plans to expand with a fourth story that were never realized. A ghost sign from the florist appears between the third story windows and the roofline on the western half of the building.

- c. Major Alterations** - Describe changes or alterations to the exterior of the structure and dates of major alterations, if known.

The first recorded alterations occurred when Denver Wholesale Florist moved into the building. In 1947, a permit was filed to install a masonry partition on the second story for filing cabinets. A few months later, another permit was filed to remove partitions, enclose the rear stairway, add rock lath and plaster, and install fire-rated door closers on the front doors at the front stairway.

Visible alterations since the building's transition to condominiums in the mid-1980s include bricked-in openings on the east side, alterations to former garage door openings on the north side, removal of a former pedestrian entry at the south end of the west facade, and replacement windows with alterations to the size of the openings on the second story.

- d. Integrity** - Describe the structure's integrity, using the seven qualities that define integrity: location, setting, design, materials, workmanship, feeling and association.

The building retains integrity of location, design, materials, workmanship, and feeling. It remains at the location where it was originally constructed. The setting, which consists of

large-scale multi-family properties and commercial buildings, has changed significantly since the building was first constructed. Since the property was originally built as a service center for a nearby Cadillac dealership and was converted into condominiums in the 1980s, it lacks integrity of association. The property retains integrity of design, as the form and plan of the property have not been altered, and many of the exterior elements and features designed by Fisher & Fisher remain intact. Overall, the property retains integrity of materials and workmanship as features dating from the earliest years of the period of significance remain intact. There are few notable impacts to materials including the reconfiguration of the opening at the northwest corner and infill of one of the larger former garage door openings on the north side, both of which were changed prior to 1981 and Zeppelin's redevelopment a few years later based on historic photographs. The integrity of location, design, materials, and workmanship support the property's integrity of feeling.

#### **e. Historic Context**

##### Civic Center Neighborhood/Golden Triangle

The Civic Center Neighborhood, also known as the Golden Triangle, is one of Denver's oldest neighborhoods. The triangle-shaped area is defined by three iconic thoroughfares: Colfax Avenue (US 40) on the north, Broadway on the east, and Speer Boulevard on the west/southwest. The original townsite of Denver was established nearby on the east bank of Cherry Creek near the confluence of the South Platte River in 1858 by settlers from Kansas. Crude, wood frame structures were built in the area, but an 1863 fire led to the destruction of many and the opportunity for the owners to rebuild using more permanent materials like brick. Although more substantial in appearance, the area represented what easterners expected to find in a rowdy frontier town: saloons, gambling clubs, boarding houses, a handful of respectable hotels, and specialty shops.

In 1870, the railroad reached Denver and altered its trajectory. Building their yards, roundhouses, and maintenance shops near the river, the railroads found that the lower downtown area was ideally situated to accommodate their needs, and the Golden Triangle sat neatly along the Cherry Creek between the downtown rail stations and the Burnham Yards. In turn, the railroad brought wholesale products and a connection to the markets, architectural ideas, and building materials from back East. Between 1881 and the 1893 Silver Crash, Denver experienced unprecedented expansion.

The first subdivision in what is now the Civic Center Neighborhood was recorded in 1885. Overall, building construction grew steadily from that point through the 1920s. The area around the Cadillac Service Building was undeveloped in the early 1900s, and the property was much closer to the channel of Cherry Creek. By 1930, it was surrounded by one-story single-family homes, two- and three-story apartment buildings, and automobile-related properties; Cherry Creek was contained in a channel between the east and west lanes of Speer Blvd. between 1904 and 1929. Sometime between 1964 and 1971, demolition of older properties became noticeable on historic aerial imagery and gained speed through the early 1980s. Large-scale development began to appear in the 1990s. Today, the neighborhood is home to the Denver Art Museum and a number of galleries, main branch of the Denver Public Library, civic institutions, commercial properties, and apartment buildings. Few historic structures remain.

##### Automobile Row

When the horseless carriage arrived in Denver in the late 1890s, it quickly captured the imagination of several would-be entrepreneurs and customers. Out of countless failed small companies and associated operations, the automakers that are synonymous with the history

and industrial development of our country emerged. The first all-automobile show in Colorado was held in Denver's Coliseum Hall in 1902, and it was apparently the first such show held west of Chicago. There are numerous accounts of people ordering automobile kits and building their own to sell out of their livery and bicycle shops in Denver. Once it caught on, though, vehicle ownership in Denver and Colorado grew at a fast pace. Some speculate this was partially due to the scenic beauty of the state and tourists wanting to access areas that were easy to travel to from Denver. The estimated number of automobiles in the state in 1900 was 90; by 1910 the number of registered vehicles reached 5,220 in Denver alone.

As a result of the growing automobile industry, dealerships, service stations, garages, and other associated businesses quickly appeared near downtown and along Broadway, more specifically. The showrooms that once occupied a corner of a bicycle shop no longer suited the needs of dealerships, so they began to construct buildings solely dedicated to the new business. Service departments were soon included in the overall building design and offerings to clients. The stretch of Broadway between 14<sup>th</sup> Ave. and Speer Blvd. was especially dense with such places, and the corridor that was formerly occupied by mainly residential dwellings was referred to as "Automobile Row" in local newspapers by 1909. There were also many within a few blocks east or west of that stretch of Broadway, and the industry employed at least 1,500 workers in Denver by the end of 1910.

The Cadillac Service Building stands out when compared to other auto service-related properties, because it was not connected to the primary Cadillac dealership on Broadway. A snapshot of the area from the 1929-30 Sanborn Fire Insurance Maps shows that the majority of auto-related properties were grouped together as "Auto Sales & Service," with the larger properties offering a showroom facing a primary artery and service departments located in the rear. By 1951, there were still a number of such properties within the same geographical area, but separate service businesses specialized in such things as electrical work, brakes, and "repairs" rather than comprehensive service departments associated with specific dealerships.

Many of the utilitarian buildings have been demolished over time, but there are still several note-worthy properties from Denver's booming automobile era. These are elaborate buildings that served as dealerships and include the Cullen-Thompson Motor Co. Building (1000 Broadway), Franklin Studebaker Building (1144 Broadway), James Dodge Motor Company (1270-1278 Lincoln St.), Willys-Overland (969 Broadway), and Leeman Auto Co. Building (550 Broadway).

### Cadillac Motor Company

The Cadillac Motor Company was originally founded in 1902 by Henry Leland, who developed a motor for the Olds Motor Vehicle Company and wanted to start his own business. He convinced former members of the Ford Motor Company's board of directors that he could create a viable automobile company. They supported him, and he named the company after the founder of Detroit, Antoine de la Mothe Cadillac. The first Cadillac used Leland's engine and



*First Cadillac shipment in Denver between 1900-1910  
(Source: Denver Public Library Digital Collections, Rh-680)*

premiered at the August 1903 New York Auto Show. Five years later Cadillac won The Dewar Trophy, awarded by Britain's Royal Automobile Club, for automotive innovation due to the interchangeability and precision of its parts. Following the award, the company slogan became "The Standard of the World" and Leland was able to leverage it into a high dollar sale to General Motors in 1909. Cadillac made several notable contributions to automotive manufacturing, including high production quantity of a fully-enclosed car (1906); the first to offer electric start, ignition, and lighting in cars; development of some of the most powerful V-8, V-12, and V-16 engines; and the design of an all-steel roof (1935).

### *Robert Rockwell Hall*

Robert Rockwell Hall, also known as R.R. Hall or "Bert" Hall, was born in Woodbury, New Jersey in 1872. He was an early secretary in the Colorado Automobile Company, which was created around 1904. In addition to his officer position, he was also a salesman for the company which dealt in Cadillac, Pope-Toledo, and Baker Electric cars. In 1906, Hall purchased the entire stock of the Colorado Automobile Company and became its sole proprietor. The company was located at 1510 Court Place, and Hall kept demonstration models of the three makes on hand so salesmen could take prospective owners on rides.



*Advertisement for R.R. Hall in 1937 (Source: DPL Digital Collections, Z-136)*

Hall married Rebekah McManus, a Pennsylvania native, in 1910. A few years later, they had a son, Robert Jr., followed by daughter Julie H. in 1921. The family lived at 919 E. 8<sup>th</sup> Ave. (now an apartment building constructed in 1947) through the early 1940s. Hall died in October 1944 and was buried in Fairmount Cemetery. Sometime between 1911 and 1915, Hall became the manager of Cadillac Motor Company of Denver and was owner of R.R. Hall Cadillac Company by 1920. The dealership was located at 1376 Broadway (now a parking lot). At the time, two other places were listed as Cadillac dealerships in the city directory: Bert Smith Auto Livery (1650 Glenarm Pl.) and Norton's Auto Livery (526 17<sup>th</sup> St.). Neither was anywhere near the size or level of prestige of Hall's operation.



*Cadillac Motor Co. of Denver Sales Building between 1920-1930  
(Source: DPL Digital Collections, X-23850)*

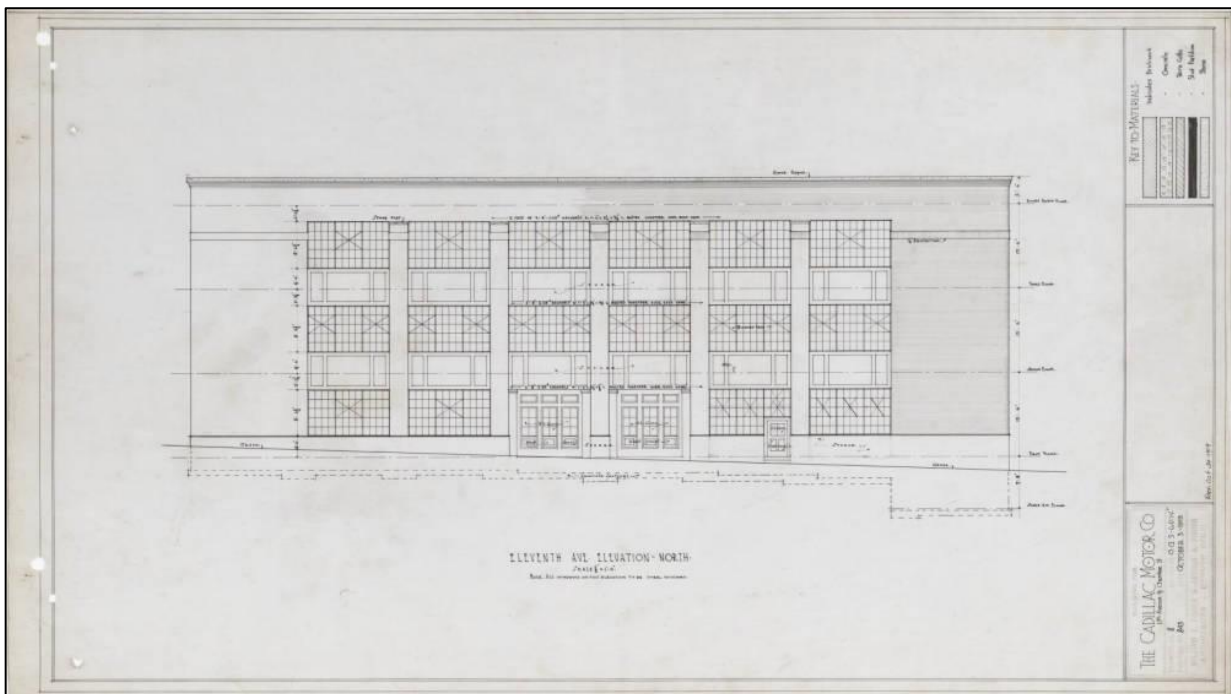
### Fisher & Fisher

Originally from Canada, William Ellsworth Fisher's family moved to Denver in 1885, around the time he was 14 years of age. He began his career in architecture as a draftsman with Balcomb & Rice, a well-known and highly regarded local firm. After studying with a different architect in New York for a brief period, Fisher returned to Denver and opened his first firm in 1905. In 1910, Fisher formed a new professional union with his younger brother, Arthur Addison Fisher. The younger Fisher was a graduate of New York's Atelier Barber, a division of the Beaux Arts Institute of Design and had worked for several New York architects. By 1920, the firm had established itself as one of the largest and most influential architectural firms in the Rocky Mountain region. They worked together as Fisher & Fisher until the elder Fisher's death in 1937. Within the Golden Triangle, the firm designed or co-designed other properties including the Voorhies Memorial Gateway and Sea Lion Pool in Denver's Civic Center (a National Historic Landmark District), Denver Public Library's downtown branch (with Burnham Hoyt), and the Denver City-County Building. The latter commission was the result of a combined effort spread among the 39 members of the Allied Architects' Association of Denver, of which William E. and Arthur A. Fisher were members.

During their nearly six-decade tenure, the Fishers designed numerous notable buildings and structures in the Rocky Mountain region. The wide net their resume casts includes residential, commercial, educational, and medical properties. They are credited with the design of several properties listed in the National Register including the Frank Smith House; A.C. Foster Building; McPhee and McGinnity Building; Midland Savings Building, Neusteter Building; U.S. National Bank (Guaranty Bank) Building; and the company town of Parco (Sinclair), Wyoming. Fisher & Fisher also designed a simple native stone picnic shelter at Lookout Mountain Park, dissimilar from their other commissions. William E. Fisher was heavily involved in the development of Denver's Country Club neighborhood, which has been a National Register Historic District since 1978. He is credited with creating the parkways, elaborate entrance gates, and establishing the setbacks for homes, as well as designing 19 contributing properties.

### Cadillac Service Building

In October 1919, R.R. Hall purchased Lots 24-26 and the north 1/3 of Lot 23 of Block C, South Subdivision of Evan's Addition for his ancillary building, and Fisher & Fisher were hired to design it. Reinforced concrete frame building systems began to evolve in 1870s, and they were well-suited to the creation of open plan workspaces with large windows. The building followed Louis Sullivan's maxim, "form ever follows function," which essentially means that the shape of a building or object should primarily relate to its intended function or purpose. Despite the diversity of their portfolio, none of Fisher & Fisher's commissions before or after are known to be similar to this property, making this an uncommon style for the firm. Their identified body of work and archival information do not include examples of any other warehouse or support buildings, as the majority of their commercial designs were for professional office buildings and additions with that work being comparatively high style.



*"Eleventh Ave. elevation North building for the Cadillac Motor Co", October 1919  
(Source: DPL Digital Collections, Z-13227)*

A February 1920 issue of the *Cadillac News of Denver* described all aspects of the building in great detail, including the design of the new space around Cadillac's "[T]heory of Service":

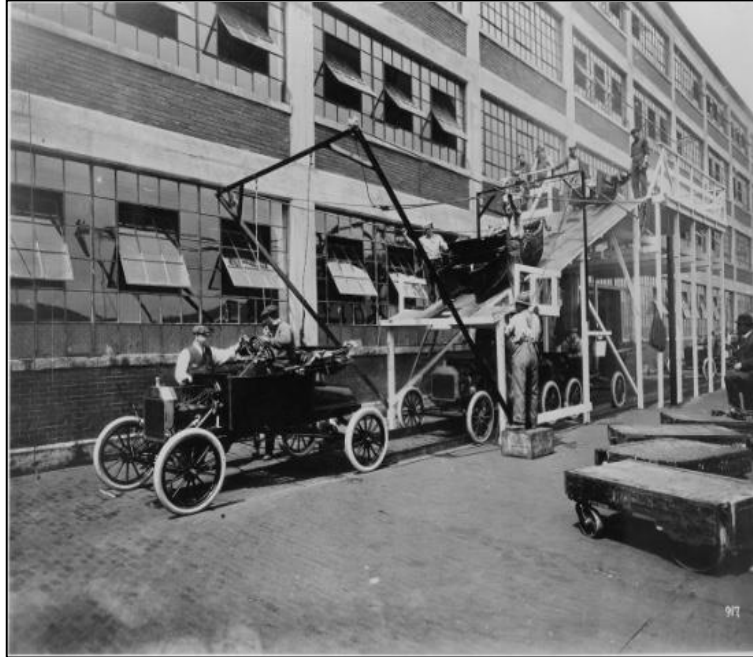
*At the point of contact between owner and automobile dealer, there should be the same order, cleanliness and efficiency which obtains in a properly conducted dry goods or furnishing store - system, courtesy and friendliness. A woman, dressed in white, should not feel out of place in the Service Salesroom.*

Although dissimilar to other Fisher & Fisher designs, the Cadillac Service Building was very much a nod to its Detroit kin that were built to manufacture the cars that buildings like this one serviced. Examples include the Lincoln Motor Company factory, Hudson Motor Car Company factory, and Ford Motor Company factory. Serving a similar function and within the same industry, the warehouse buildings on these campuses relied heavily on reinforced concrete, bricks, and large metal windows. Despite its relationship to more elaborate dealerships on Automobile Row, the building is comparatively utilitarian in appearance, its design drawing

from its function. This building was not intended to sell Cadillacs, but rather to service them while upholding a certain expectation about what it meant to own one. To that end, the building was architect-designed and has an architectural refinement that speaks to the Cadillac standard.

C.S. Lambie construction 1920, and it opened for A May 4, the architect \$90,000 for

Details and on Service Cherokee notes an \$1,800 for a Arthur Fisher. would end up \$100,000. In 1919 letter to R.R. Hall, the brickwork of the best burned brick stiff mud brick quality. The



*One of Ford Motor Company's automobile manufacturing buildings in Detroit, 1913 that bears a resemblance to the Cadillac Service Building (Source: Detroit Public Library's National Automotive History Collection)*

Company began on the building in was finished and business in 1921. 1920 note from lists the cost as "Plans, Specifications, Superintendence Bldg., 11<sup>th</sup> Ave. & Street..." and account credit of Hudson car for The final price tag exceeding a September 9, from the Fishers they noted that would "...consist grade of hard and faced with a of the best building will be



*Cadillacs serviced in the building would have been cleaned on wash racks similar to this one (Source: Detroit Public Library's National Automotive History Collection, na042624)*

equipped with a first class steam heating plant and also with a large electric freight elevator of not less than four ton capacity and to be the best type of freight elevator in use."

Its location was deliberate and, although it was close to Hall's Cadillac dealership on Broadway, the intent was that it was easily accessible for well-to-do customers traveling between downtown and the Country Club district. In keeping with its "[T]heory of Service", the building was described as being "dignified and most substantial

and pleasing from an architectural standpoint." The new service building was unquestionably state-of-the-art and offered a comprehensive menu for Cadillac customers, including a service salesroom and departments for quick service, repairs, painting, and trimming. Each department had a wash rack for cars to ensure no matter the level of service, customers would drive away with a clean car.

Customers driving to the building were admitted by a doorman through electric drive-in doors, while another entrance allowed access by foot. Employees had a separate entrance "...so that customers are not continually brushing elbows with dirty overalls." In addition to a set of stairs, an electric automatic elevator provided customer access to all floors, and drinking fountains were located on each floor. Customers were provided with a dedicated telephone line, while an internal phone system, gravity tubes, and speaking tubes connected various departments.



*Cadillac Service Building between 1920-1930 (Source: DPL Digital Collections, X-23849)*

Not only was the building designed around the customer experience, but it was also built to provide ideal working conditions for its employees. It had numerous windows for ventilation and light, which was commonplace in warehouse-type buildings by 1920. It had a club room, lunch room with cafeteria style meals, and a library with technical books for employees. These elements would have been fairly normal for large-scale manufacturing operations, such as the Gates Rubber Company, but stand out given the comparatively small size of this building and its operations. Every work stall had an outside exhaust pipe so that gas fumes from the engines would not fill the interior. A vacuum cleaning system was piped throughout the building from the basement, and connections for airing up tires were located every 20 feet throughout each floor. Separate from the customer elevator, there was a large elevator in the center of the building that was solely dedicated to cars being repaired that needed to be test driven and exit the building without going through the salesroom.



Hall sold the property to his own business, Hall Cadillac Co., in October 1925 and continued to offer a high level of service to Cadillac owners. The building likely ceased operation as a service center after Hall's death in 1944, which coincided with the year that Cadillac switched to manufacturing tanks and equipment parts at its Detroit plant during World War II. The property was sold to Denver Wholesale Florists Co. in July 1945. Today, the remains of a ghost sign on the south side are all that exist of their association with the building.



The 1921 Type 59 Touring would have been one of the earliest new Cadillacs serviced in the building (Source: Hyman Limited, <https://hymanltd.com/view/inventory/>)



*Naturally....* AMERICA'S MOST IMITATED MOTOR CAR

A GENERAL MOTORS VALUE

You'll find it worthwhile to study this page carefully, even if you have no present intention of buying a Sixty Special. For here is the motor car of the future.

Here is the styling that others will eventually copy. Here are the comfort, handling ease and luxury that will serve as models for the industry for years to come. You can count on that—because each Sixty Special has been America's most imitated motor car since the first appeared, and changed the course of motor car design.

This year, however, you can get its smart distinction nowhere else. Cadillac and Fleetwood leadership in styling and performance is amply evident in such striking departures as the ultra-long front fender . . . the adroit fusion of fine leather and rich fabrics in the wide interior . . . and the matchless combination of Cadillac-engineered Hydra-Matic Drive—now optional on all Cadillacs—with the most powerful Cadillac V-8 engine ever built.

But words and pictures can't tell the story. This car, above all others, must be seen to be appreciated. Why not visit your Cadillac dealer and view tomorrow's motor car?

*Daringly different in length and design, the seven-foot front fender is, deservedly, one of the most admired new style notes introduced on the new Sixty Special.*

**CADILLAC-FLEETWOOD** *Sixty Special*

Four years ago, the Sixty Special introduced the wide-arc windows, low horizontal lines, and broad seats so much copied today. Here is the next step in motor car design—the new ultra-streamlined Cadillac-Fleetwood Sixty Special.

Advertisement for the 1941 Cadillac-Fleetwood Sixty Special, one of the later cars likely serviced in the building (Source: Classic Cars Today Online, [www.classiccarstoday.com](http://www.classiccarstoday.com))



*A vacant Cadillac Service Building in 1981; note alterations to some of the openings  
(Source: DPL Digital Collections, Z-10662)*

### Zeppelin Development and Present-Day Use

In the 1980s, a catalytic Denver developer turned his eye to what was then a vacant building. Founded in 1972 by Mickey Zeppelin, Zeppelin Development has been instrumental in transforming long-neglected Denver neighborhoods into vibrant areas of the city. Zeppelin rehabilitated the former Cadillac Service Building and created lofts while honoring its original design. Cadillac Lofts, the first new residential project in the Golden Triangle at that time, was a significant project in jump-starting investment and redevelopment in the neighborhood.

Prior to coming to the area, Zeppelin was involved in early redevelopment efforts in Lower Downtown (LoDo). According to a 2005 *Denver Post* interview with the developer, "When prices got up to \$100 a square foot, I decided LoDo was getting too expensive. At that time, I happened on the Golden Triangle. The pieces were in place. The (Denver) Art Museum was there, it was walkable to the city, and 35-percent of the ground was vacant. I helped put together a community organization and a neighborhood plan. I invested monetarily and emotionally to develop a community and the area's first new living units in 50 years, Cadillac Lofts." The property remains in this residential use today. Referring to itself as the "masthead of Denver", the Golden Triangle is a popular destination for its cultural opportunities, civic buildings, restaurants, bars, and shops.

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Photographs



*Looking southeast at west and north façades*



*Looking southwest at north façade and east side*



*Looking northeast at west façade and south side*





*Looking north at south side*



*Looking southeast at main entrance on west façade*



*Looking up at north façade exterior*



*Looking northwest at exhaust pipes on east side*

**Boundary Map**

