



**DENVER LANDMARK PRESERVATION COMMISSION
INDIVIDUAL STRUCTURE LANDMARK DESIGNATION
APPLICATION**

Property Address: 1407 E. 11th Ave.

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
- ☒ Boundary Map
- ☒ Photographs
- ☐ Application Fee

1. Property Information

Name of Property

Historic Name: The Gables Apartments

Proposed Name: N/A

Location

Address: 1100 and 1104 Lafayette St., 1401 and 1407 E. 11th Ave.

Legal Description: L 16 TO 18 INC BLK 7 INSLEES ADD AMD MAP

Resources:

Primary Structures

Contributing 1

Non-contributing 0

Accessory Structures

Contributing 0

Non-contributing 0

Contributing and Non-contributing Resources

The property consists solely of the apartment building (Contributing) and has no additional resources.

General Property Data

Date of construction: 1914-1915

Architect (if known): Montana S. Fallis

Builder (if known): Adam M. Stein

Original Use: Domestic: Multiple Dwelling

Current Use: Domestic: Multiple Dwelling



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: Merrilee Gay Anneberg

Address: 745 Corona St., Denver, CO

Phone: 303-349-1989

Email: eelirrem@msn.com

Primary Applicant (if not owner)

Name: N/A

Address: _____

Phone: _____

Email: _____

Prepared by

Name: Kristi H. Miniello, President, Miniello Consulting LLC

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): _____ Date: _____
(please print)

Owner(s) Signature: _____

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 below.

3. Significance

Criteria for Significance

To qualify as a Landmark, a property must be at least 30 years old, retain its historic integrity and 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 C: *The Gables Apartments embodies the distinctive visible characteristics of an architectural style or type.*

The Gables Apartments is an example of the Tudor Revival style. Built in 1914-1915, the three-story brick building embraces a style that was popular in Colorado during the 1910s and 1920s. Distinguishing features of the style that are exhibited by the property include masonry construction or cladding, half-timbering with stucco infill on the upper levels, multiple prominent cross gables, a tower, and a prominent porch with a masonry arch. Additionally, the building has



notable Craftsman elements, a style that emerged from the Arts and Crafts movement of the early 20th century. These include overhanging eaves, exposed rafters, triangular knee braces, porches with brick columns that extend to the ground, and several original windows that have multiple panes over a sash with one large glass pane.

Criterion D: *The Gables Apartments is a significant example of the work of a recognized architect, Montana S. Fallis, and a master builder, Adam M. Stein.*

The building was designed by prominent Denver architect, Montana S. Fallis, who formally studied architecture at Illinois College from which he graduated with honors. Fallis first began practicing in Denver in the late 1880s when he was hired by Frank Edbrooke's architectural firm. Following a position as the Chief Construction Engineer for the American Smelting Company, he and John J. Stein formed the Denver-based architectural firm of Fallis and Stein, and one of the most notable works of their partnership was the 1907 Chicago Commercial Style Ideal Building in downtown Denver. After leaving that partnership, Fallis teamed up with former Denver City Building Inspector Robert Willison to form Willison and Fallis. Later, he began his own architecture firm. Fallis is associated with the design of a number of properties listed in the National Register of Historic Places, including the 1910 Renaissance Revival Vail Hotel (Pueblo), 1912 Chicago Commercial style Oxford Hotel Annex (Denver), 1913 Gothic Revival Sacred Heart Church (Pueblo), 1928 Exotic Revival Egyptian Theater (Delta), and 1929 Art Deco Buerger Bros. Building and Annex (Denver). He also designed the well-known 1930 Art Deco Mayan Theater in Denver, which is a local landmark. None of Fallis' other known works were designed in the Tudor Revival or Craftsman styles, making this an uncommon design for him.

Adam M. Stein was the master builder selected by Fallis, his son-in-law, to execute the design of the Gables. Early in his career, Stein was a carpenter, and he amassed the skills and knowledge to head up the construction of projects shortly thereafter. He was a charter member of the Master Builder Association, and Denver building permits from 1889-1914 listed Stein as the builder associated with twenty-seven projects. His earliest permits were from 1890. Denver Building permits from 1906-1914 included eleven listings for "AM Stein"; several of those projects were with Fallis. In a brief obituary, he was described as a "pioneer contractor", and it was noted he "...played an important part in the building of Denver, constructing many fine homes and apartment houses."

Criterion G: *The Gables Apartments promotes understanding and appreciation of the urban environment by means of distinctive physical characteristics or rarity.*

The approach by Fallis to combine two single-family houses into one apartment building was uncommon in Denver, making this a unique resource. Apartment construction at the time was straightforward, as evidenced by extant apartment buildings from around 1905-1920 in the immediate and surrounding neighborhoods. Historic photographs of apartment buildings from the same period that have been demolished also appear to demonstrate they were originally built with the intent of serving as multiple dwellings. Although it became commonplace for large single-family houses to be divided into multiple units, it seems the instances of two such



buildings being combined into one overall apartment building with intent is quite rare in Denver - especially when designed by a master architect and executed by a master builder. The Gables is an example of early and intentional adaptive reuse in that, rather than demolishing both houses and building an entirely new apartment building, they were both incorporated into the fourteen-unit design.

Period of Significance

Period of Significance: 1914-1915

The period of significance reflects the years that the property was constructed and put into use for its purpose as an apartment building. This period also captures master builder Adam M. Stein's execution of master architect Montana S. Fallis' redesign of the property from two distinct two-story single-family houses into one Tudor Revival style apartment building with Craftsman elements.

4. Property Description

Setting

The Gables Apartment building is in a residential area of the Cheesman Park neighborhood, and Cheesman Park itself is one-and-a-half blocks to the east. Surrounding the subject property are large single-family houses that become increasingly opulent as one approaches the park, and these were built around the same period as the two original houses on the subject property. There are also several apartment or condo buildings from varying periods such as 1923, 1929, 1964, and 1966.

The subject property prominently occupies three lots on the northeast corner of Lafayette St. & E. 11th Ave. The building is bordered by Lafayette St. on the west, E. 11th St. on the south, a city alley on the east side, and a large single-family house immediately to the north with enough room between the buildings for a narrow concrete walkway. It is slightly elevated from street level, lending a more imposing feeling to passersby at street level. Flagstone sidewalks on the south and west sides are just beyond the property line, and mature deciduous trees grow in the tree lawns on the south and west sides of the property.

Architectural Description

The Gables Apartments is a three-story brick apartment building with a basement and an irregular plan built in the Tudor Revival style with Craftsman elements. Located on the corner of two city streets, the building's primary façades face south and west, each with main entrances. In general, the first story is clad in brown and red brick in a running bond and capped with a narrow band of rusticated stone; however, in some areas, rounded clay tiles commonly associated with Spanish Eclectic and Mission style buildings appear where stone features might be expected. Brick pilasters at the corners of projections on the south and west façades are set at a forty-five-degree angle from the building and flare as they

approach the ground. The second and third stories are generally stuccoed throughout, with half-timber embellishments and rusticated stone sills on all but the north façade. The eaves are open, and those of the upper-level porches and the dormers have decorative overhangs and thick, decorative brackets. The building's asphalt shingle roof has cross-gabled and cross-hipped features, including dormers, and six stuccoed chimneys extend from the roofline at various locations.

South Façade

The south façade faces E. 11th Ave. and consists of five bays. It is anchored by a centrally located, front-gabled bay, the most prominent of the building, presenting a large brick porch with arched openings. String courses and coping of rusticated stone are applied here at intervals consistent with other elements of the building. Flagstone steps lead from the flagstone sidewalk to the main entrance, which consists of a wood door having three vertical panels with a single light on the upper portion. The door, positioned slightly right of center, is painted red, and the window reads, "Gables APARTMENTS" in gold. A row of metal mailboxes is affixed to the wall just left of the entrance and continues along the adjacent west wall. The porch enclosure, which is reminiscent of a castle, has a broad arch that is inset from a larger arch with a keystone styled in brick extending down into both. The area immediately above the arch is filled with brick in a chevron pattern. At the second story, the porch serves as a wall for the second story porch and has a pattern with a series of narrow insets and arches. On each side, a smaller arch with a brick keystone begins at the band of rusticated stone. The smaller arches on the sides lack the chevron pattern but have the series of narrow insets and arches at the second story. At the ground level, a brick wall extends from the west side of the porch to enclose the patio of a first story unit. Above the entryway and porch at the third story, a broad gable finished in half-timbered stucco has a central grouping of three openings with fixed, multi-light windows. The brick of the porch continues up either side to the lowest bracket.

From the west end of the south façade, the corner is anchored by a smaller gabled bay presenting a large brick porch. Concrete and flagstone steps lead up to the east half of the porch from the flagstone sidewalk, and a low brick wall extends from the stairs to the west corner of the porch. A building entrance is sheltered by the porch, and the second story space above accommodates an enclosed sleeping porch. Two openings, each with a pair of one-over-one windows are part of the infill. Above the gable end, and partly obscured by it, rises a small gabled dormer with a pair of fixed-light windows. Immediately to the east of the bay is an octagonal three-story tower, clad in brick on the first story with half-timbered stucco above. Openings with windows are present on three sides of the first and third stories, as well as two sides of the second story.

The next element is the previously described central bay, followed by a large, mostly half-timbered side-gabled projection. On the south façade, the enclosed sleeping porch on the first story has two large rectangular openings, each with a window consisting of a central

fixed plate glass flanked by smaller sliding windows. The second story has a screened-in sleeping porch, covered by a projection from the hipped roof above, near the central peak of which is a gabled dormer with a pair of square openings with fixed light windows. On the east side, a two-story side-gabled projection extends to the alley. Its south wall presents an enclosed sleeping porch with three window openings with one-over-one windows on the first story. On the second story, another sleeping porch is enclosed with three one-over-one windows.

West Façade

The west façade faces Lafayette St., the grade here being considerably lower than that along 11th Ave. The change in elevation allows the inclusion of basement windows. The façade consists of four bays and is anchored by a prominent gabled bay situated left of center and projecting toward the street farther than the rest of the façade. A central opening with a window for the basement unit is present on this bay. Centered on the first story is an opening presenting three, three-over-one double-hung windows, the lower sash being considerably larger than the upper. The wall of the second story is set back somewhat from the brick wall of the first story, with rounded clay tiles capping the brickwork. An identical opening and window arrangement is centered above on the second story, and a small square opening with a fixed, decorative, multi-light window is centered under the gable.

From the north end of the west façade, a slightly set back single bay extends to the central bay. It has an opening with a three-over-one window at the basement level and an opening directly above with a larger four-over-one window on the first story, the slightly projecting brick wall of which is capped with rounded clay tiles. Above them, an opening with a pair of three-over-one windows is set slightly off-center. The next element is the previously described central bay, followed by a two-story brick porch anchoring the corner. A building entrance is located under the porch with concrete and flagstone steps that lead down to the flagstone sidewalk. An open sleeping porch is located directly above it on the second story. A gabled dormer with two openings, each with a slider window, occupies the third story above, and a chimney is located to the south. A narrow bay set back to the south of the porch has an opening with a fixed-light window on the first story and an opening above it on the second story with a one-over-one window.

North Side

The north side faces an adjacent property with a single-family house. The north side has numerous entrances to the building and individual units on the basement, first, and second stories. It has multiple projections and enclosed sleeping porches and, being more utilitarian, it lacks the half-timbering detail that appears on the readily visible sides. This side is akin to a labyrinth and reveals the most clues about the two houses that were combined to create The Gables. Elements still visible from the east house are the brick construction, a narrow band of rusticated stone along the top of the foundation, rusticated stone sills and lintels, subtle arches at the tops of some openings, and dormers clad in wood shingles.

Elements still visible from the west house include its brick construction, a narrow band of rusticated stone along the top of foundation, rusticated stone sills for door and window openings.

East Side

The east side has a prominent half-timbered gable and faces a public alley. A thick band of rusticated stone is located a few feet above ground level, a feature that does not appear elsewhere on the building's exterior. A metal coal chute is also at that level. The south third of the east side has enclosed sleeping porches on the first and second stories. The section to the north repeats the features from the rest of the building with brick to the second story and half-timbered stucco above. An opening with a pair of non-original one-over-one windows is located on the first level. Centered above is a smaller opening with an individual one-over-one window. A small square opening is centered under the gable and holds a fixed light window. A small dormer appears above the prominent gable and features the decorative brackets that appear throughout the building's exterior.

Alterations

Two undated historic photographs from Denver Public Library show the Gables Apartments in what was likely the early 1930s based on the automobile in one and a comparison of tree growth between the two images. The building is unmistakably the one that is present today on the property, and obvious alterations since those images were taken involve the sleeping porches, windows, and chimneys. Originally, sleeping porches were open on three of the second story units and one unit on the first story at the east end of the south façade. Today only the second story west side porch remains completely open and unaltered, while the second story south facade's east end porch has a screen enclosure. According to the February 2025 interview with the building managers, many of those alterations occurred before or during the Great Depression. Smaller sleeping porches were presumed to be open on the north and east sides but have since been enclosed. A handful of windows were replaced over time (dates unknown), and when sleeping porches were enclosed, they were added as part of the encompassing materials. Finally, brick chimneys were clad in stucco after the historic photos were taken (date unknown).

5. Integrity

The building retains integrity of location, feeling, association, design, materials, and workmanship. The building retains integrity of location, as it remains in the place where it was constructed. Since the property was originally designed as apartments and remains in that use, it retains integrity of association. The property retains integrity of design, as the form and plan of the property have not been altered, and the majority of the exterior elements and features designed by Fallis and executed by Stein remain intact. Overall, the property retains integrity of materials and workmanship, as features dating from the period

of significance remain intact. Although many of the sleeping porches were enclosed, the remaining open porches and integrity of location, association, design, materials, and workmanship support the building's integrity of feeling. The setting, which consists of large single-family houses and multi-family buildings, has been altered since the building first opened as apartments. Many large, single-family houses on surrounding blocks, most notably to the west and south, were demolished and replaced with apartments or condominiums decades later.

6. Historic Context / Historical Narrative

Cheesman Park Neighborhood

In 1868, attorney Monroe L. Horr platted Horr's Addition between Franklin and Downing Streets, near what was then the Mt. Prospect Cemetery, but would become Cheesman Park in 1907. Horr's Addition was approximately a quarter mile east of J.W. Smith's Addition, which was adjacent to the east side of the state Capitol building's future location near downtown Denver. The 1870s saw planned development focused nearer the Capitol and the park, including the 1874 addition platted by Henry M. Porter and his partner, Charles Stebbins, immediately south of J.W. Smith's addition. Other plats in the survey area in the 1870s bordered the cemetery, including Inslee's addition in 1871. By the end of the 1870s, residential development was working its way east from the Capitol. Despite the early platting of the area near the cemetery, little construction in that area occurred until the 1880s. The houses that were constructed near the future site of the new Capitol building were large and stately, built by the city's wealthy elite who were finding the increasingly congested streets of downtown less to their liking. By 1888, many of Denver's monied citizens had relocated to Capitol Hill.¹

Another factor in the intensification of wealth and density in 1880s Capitol Hill was the improvement of transportation. By 1889, horse-drawn streetcar lines penetrated the streets of the area. This allowed residents to commute downtown for work and shopping, expanding their worlds much farther than their legs could take them. The expansion of the streetcar routes was often the product of reciprocal relationships between streetcar companies and the real estate developers who helped fund the lines' construction. Real estate developers paid \$200,000 to the Denver Tramway Company to fund the extension of the streetcar line east on Colfax to York Street and were handsomely repaid when the value of the land along this stretch more than doubled between 1887 and 1891.²

¹ Kathleen Corbett and Beth Glandon, *Survey Report: Capitol Hill-West Cheesman Survey Area* (Discover Denver, accessed April 7, 2025), 13, <https://www.discoverdenver.co/>.

² Ibid., 15.

The Silver Crash in 1893, and the resulting economic depression, fell like a fist on the city. Many of the residents of Capitol Hill lost their fortunes and social status in the depression years from 1893 to 1898.³ With approximately half of the city's banks closing, construction projects were all but at a standstill, and the number of building permits issued by the city plummeted. Many of the now formerly wealthy residents converted their mansions to boarding houses or subdivided their lots and built smaller houses as infill. The impact on the landscape was lasting: smaller, more standardized and affordable homes such as foursquares became the order of the day for single-family housing after the recovery. Multi-family residences, such as terrace-type rowhouses and duplexes were also common, much to the chagrin of the upper-class residents whose financial and social standing had survived the Silver Panic and who remained ensconced in their Capitol Hill mansions. Apartment buildings which, prior to the depression had been rare in the community, also came to dot the area as the economy recovered and working and middle-class residents desired to live close to downtown. Many of the elites who had managed to hold on to their fortunes and lifestyles through the depression years moved further south and east to escape what they saw as the cheapening of their neighborhood.⁴

The City Beautiful Movement, which had its greatest impact on the residential architecture of Denver from about 1900 through the 1920s, was another driving factor in the historic landscapes of the Capitol Hill and western part of the Cheesman Park neighborhoods (West Cheesman). Around 1909, Cheesman Park, originally named Congress Park but renamed for Denver irrigation pioneer Walter Cheesman when his family donated the money for the park's pavilion, was completed on the site of Mt. Prospect Cemetery. This new and beautiful amenity drew more people with money to the wealthy enclave in Inslee's Addition adjacent to the park.⁵ In the 1920s, most new single-family construction in Capitol Hill and West Cheesman was infill, with small houses built on subdivided larger lots. The Great Depression of the 1930s saw little single-family residential construction at all, but apartment building construction continued.⁶

The two decades following the end of World War II saw continued change in the landscapes of Capitol Hill and West Cheesman. In Denver, the housing crisis in the years immediately following the war was every bit as dire as it was in the rest of the nation. By 1950, the population of Denver County had increased by more than one third, and the metro Denver area as a whole had increased by more than one quarter. Available houses were few and housing prices in some cases had more than doubled. While some developers saw opportunity in turning Denver's peripheral pasturelands into housing developments, others focused on increasing urban density in the central city. On block after block in Capitol Hill and West Cheesman, modern apartment buildings replaced the older Victorians and other

³ Ibid.

⁴ Ibid., 16.

⁵ Ibid., 18.

⁶ Ibid., 20.

now-deteriorated buildings. Many of these were constructed as luxury high rises, serving residents who deliberately chose the ease and urbanity of apartment life over the more labor-intensive ownership of a single-family dwelling. The majority of the new buildings, however, were three or four stories and, while modern in design, did not communicate the opulence of the high-rise buildings. Rather, they appealed to a working- and middle-class demographic who were eschewing the trek to the suburbs in favor of the more vibrant and architecturally diverse landscapes of the city.⁷

In addition to changes in the residential landscape, architectural changes came to E. Colfax Ave. (US 40) during this period. The streetcars stopped running in 1950 and were replaced with city buses. The rise in automobile ownership made the street the site of hotels, motels, stores, and restaurants that served not just commuters and local residents, but automobile tourists. The decline of East Colfax in the late 1960s through the 1970s is probably most attributable to the construction of US Highway 6, to the south, which shifted travelers away from US 40. By the end of the 1970s, many Denverites thought of East Colfax as a less-than-reputable part of town, with drugs and crime eating away at the area. Capitol Hill around East Colfax had become the territory of the outcast.⁸ Capitol Hill and West Cheesman have been, since their inception, an area of transition. For all that has changed, however, much remains that speaks to its broad and colorful history and makes it one of the most architecturally diverse of Denver's cultural landscapes.⁹

Property History

Several prominent individuals owned the property on which the Gables Apartments is located, and it is comprised of three parcels (Lots 16, 17, and 18 of Block 7 of Inslee's Addition). Early records show that from 1892 to 1897, Nathaniel W. Sample was the owner. Sample owned other lots on the same block and was the general superintendent of the Denver & Rio Grande (D&RG) Railroad. He sold this property to real estate developer John Flower.¹⁰ One year later, the property was purchased by Urdilla Potter who then sold it in 1899 to Frederick D. Wight.¹¹ Wight was one of the largest livestock dealers in the West, with cattle and ranches in Texas and New Mexico. Originally from Maine, he and his wife, Mary, moved up from Trinidad in 1898 and lived at nearby 1213 Clarkson St. When Wight died in 1911 of "presumed apoplexy", his estate was worth ten million dollars.¹² He and Mary had seven children: Frederick, George, Anna, Mark, Edith, Ernest, and Mary.¹³

⁷ Ibid., 22.

⁸ Ibid., 24-25.

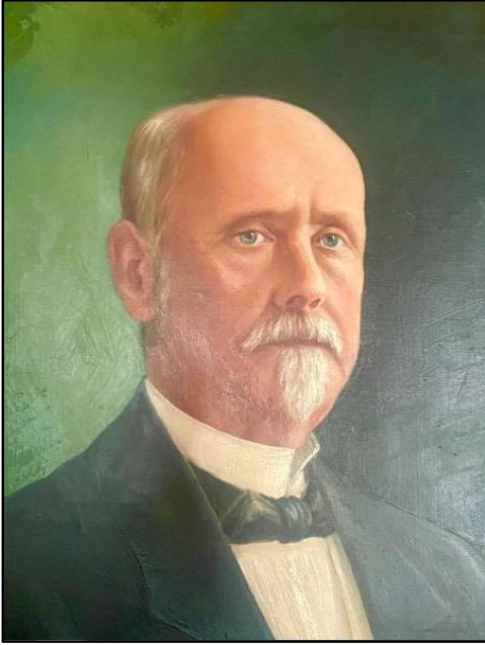
⁹ Ibid., 28.

¹⁰ Colorado Historic Newspapers Collection, "Yesterday's Transfers," *Denver Post*, October 21, 1897.

¹¹ "Yesterday's Transfers," *Denver Post*, March 4, 1898.

¹² "Frederick D. Wight, Pioneer, Dies; Fortune Estimated \$10,000,000," *Rocky Mountain News*, May 24, 1911.

¹³ Historic Denver Inc. and the City and County of Denver, "Architectural Inventory Form: 1407 E. 11th Ave.," Discover Denver, accessed January 14, 2025, <https://www.discoverdenver.co/>.



Portrait of Frederick D. Wight
(Source: www.findagrave.com)

Sometime after the 1887 Robinson Atlas was published but before 1891 when the address first appeared in the city directory, a two-story dwelling was constructed on the east portion of the property and given the address 1407 E. 11th Ave.; a search of building permits resulted in no records. Between 1896 and 1900, a two-story dwelling was constructed on the west portion of the property at 1403 E. 11th Ave.; no building permits were located for that house, either. Although it is possible that Wight or his daughter's husband were responsible for construction of the house at 1403, the original owner(s), architects, and builders of those houses remains unconfirmed. Sanborn Fire Insurance maps did not cover the area until 1903, and Sheet 357 from that year depicted two individual two-story dwellings with porches facing E. 11th Ave. and small rear porches. No outbuildings were shown.

Based on a search of city directories, the house at 1407 E. 11th Ave. was a rental for primarily blue-collar workers in its early years. In 1900, Wight transferred ownership of the property to this daughter, Anna "Annie", who had married Charles A. MacMillan, an attorney, the year before. Charles was originally from Illinois and lived in Kansas as a child. He graduated from the University of Denver in 1894 and privately studied law before being admitted to the Colorado bar in 1896.¹⁴ Anna and Charles moved into the house at 1403 E. 11th Ave. and lived there with a daughter and an 18-year-old white servant, Lillian Hunt.¹⁵ At the time, the other house continued to be a rental, and tenants included Alfred Preston (stenographer), David Sullivan (coachman), and Fred Wild Jr. (assistant general freight agent for D&RG Railroad).¹⁶

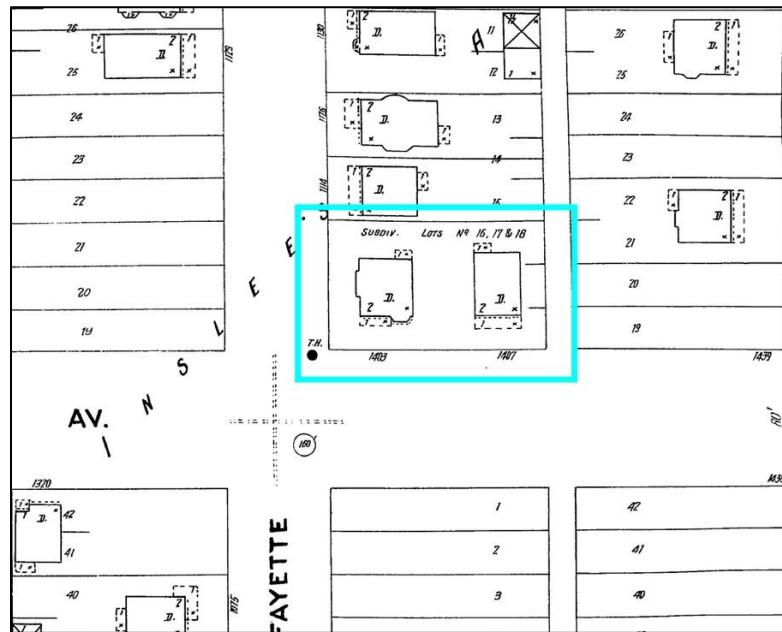
The following year, the MacMillans moved to Rock Springs, Wyoming and were living in Spokane, Washington by 1906, where Charles served as a U.S. district attorney from 1909 to 1911. During that time, both houses were rented to several prominent individuals including August Nercsheimer (president of the American Development & Investment Co.), Curtis Nye Smith (lawyer), Winder E. Goldsborough (president of the Goldsborough Co.), and Walter A. Dixon (vice president of the Great Western Sugar Co.). The MacMillans

¹⁴ Ibid.

¹⁵ U.S. Census Bureau, "1900 United States Census," accessed February 2025, <https://www.ancestry.com>.

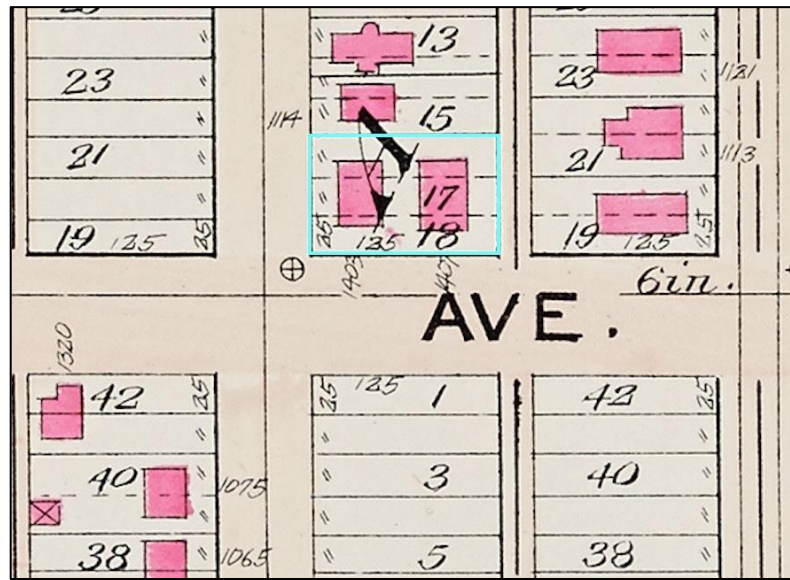
¹⁶ Ballenger & Richards, "Twenty-Eighth Annual Denver City Directory for 1900," Denver Public Library Digital Collections, accessed February-March 2025, <https://history.denverlibrary.org>.

returned to Denver and lived in the house at 1407 E. 11th Ave. until 1914, when they moved to 635 Vine St.¹⁷



1903 Sanborn map depicting property
(Source: Sanborn Fire Insurance Map 1903, Vol. 3, Sheet 357; access through DPL)

¹⁷ Architectural Inventory Form.



1905 Baist Atlas depicting the property
(Source: Baist Atlas 1905, Plate 14; DPL Digital Collections)

On September 26, 1914, building permit #3030 was pulled for a \$12,000 project on the 1400 block of 11th Avenue. Owned by “C.A. M[ac]Millan”, it was described as being a two-story “brick apt. addition and alteration” approximately sixty-two feet by one hundred twenty-five feet on Lots 16-18, Block 7 of Inslee’s addition. The architect was noted as “M.[S]. Fallis”, and the builder was listed as “A.M. Stein.” The project was completed over the next several months and inspected on January 8, 1915.¹⁸ The finished building, christened “The Gables Apartments”, was given several addresses that correlated to main entrances: 1100 Lafayette St., 1104 Lafayette St., 1401 E. 11th Ave., and 1407 E. 11th Ave.

The Gables Apartments was soon publicized in the *Rocky Mountain News* and *Denver Post*, with one May 1915 advertisement that described, “3, 4, 5, 6-room apartments, finished in mission oak, with sleeping porches and vacuum cleaner; rents \$40 to \$75 per month. Ready for occupancy; only four left.”¹⁹ A 1917 advertisement for a three-room apartment also noted the sleeping porch but stated it was “glassed in”.²⁰ Following the property’s transition to apartments, the residents included a combination of young professionals and blue-collar workers, and through at least the late 1930s seem to have been primarily singles or couples with no more than one child.²¹

¹⁸ City and County of Denver, “Building Permit #3030, September 26, 1914,” Denver Public Library Digital Collections, accessed February-March 2025, <https://history.denverlibrary.org>.

¹⁹ *Rocky Mountain News*, May 13, 1915.

²⁰ *Denver Post*, February 11, 1917.

²¹ 1920 US Census and 1930 US Census, accessed February 2025, <https://www.ancestry.com>.

Annie MacMillan died in 1923 of heart disease, and Charles retained ownership of the Gables until 1928.²² The property changed hands several times over the next two decades until 1949, when it was purchased with ownership split between Kenneth H. & Irene J. Gay and Richard M. & Grace F. Johnson (Irene and Grace were sisters). City directories showed that Kenneth Gay worked in real estate, and Richard Johnson worked in insurance. The Johnsons lived in the Gables for part of the time they were owners. In 1964, they sold their interest in the property to the Gays. Following Kenneth's death in 1975, Irene continued to own and maintain the property. The Gables remained in use as an apartment building over the past nearly five decades and is owned by Kenneth and Irene's daughter, Merrilee. On-site managers who have lived there for over thirty-five years perform most of the building maintenance.

The apartments were located close to public transportation, which would have allowed the working-class residents to live some distance from downtown where they were likely employed. A 1904 map of the Denver Tramway system depicted a nearby streetcar line traveling along E. 11th Ave., Ogden St., Corona St., and E. 13th Ave. Five years later, the system map showed the same route with an extension several blocks to the southeast. The route remained largely unchanged until the 1950s, when buses completely replaced streetcars and routes were revamped. The Denver Tramway's 1955 system map showed expanded and additional routes in the vicinity of the Gables.²³ Today, the Regional Transportation District (RTD) operates several nearby bus routes, including along the #10 along E. 12th Ave., the #12 along Corona and Downing Streets, the #6 along E. 8th Ave., and the #15/15L along E. Colfax Ave.²⁴



1909 Denver City Tramway Map depicting routes in the vicinity of Cheesman Park (Source: DPL Digital Collections)

The layouts of the fourteen units reflect the unique nature of the building's design and include studios, one-bedroom, and two-bedroom units; none of them have more than one bathroom. Apartments with similar layouts are oriented either directly above or beneath one

²² *Denver Post*, June 23, 1923.

²³ Denver Tramway records, Denver Public Library Digital Collections, accessed April 2025, <https://history.denverlibrary.org>.

²⁴ Regional Transportation District, "System Map," accessed April 2025, <https://www.rtd-denver.com>.

another. As when it first opened, the residents are mostly young professionals or blue-collar workers. The managers noted in a February 2025 interview that few children have lived there during their tenure. They also observed that the originality of the building tends to attract unique tenants and that, “You’ve gotta find the right person for these quirky apartments.”²⁵

Building Type and Architectural Style

Housing Trends

The Gables is comprised of what were originally two individual single-family houses. These were skillfully combined by Montana S. Fallis into one unique apartment building in 1914-1915. At the time, the Denver middle class wanted to join the wealthy in neighborhoods away from downtown in Capitol Hill and Cheesman Park. There were a few ways to affordably achieve that status, and they involved residential properties that served as multiple dwellings.

Apartment buildings as an architectural type emerged following the Civil War, although Europeans had been living in them for generations. The historian Elizabeth Collins Cromley traced the form’s development in New York City in the 1860s, where population density pressure had long been addressed by subdividing single family houses into boarding houses for the working class or, for those who could afford it, utilizing hotels as permanent residences. Forward-thinking architects and social activists began to propose the construction of purpose-built apartment houses in the 1850s, basing the idea on apartment buildings that had been constructed in Paris under the urban renewal efforts of Baron Eugene Haussman. Although many Americans were skeptical, progressive voices advocated for the new form as a cleaner, brighter means of having affordable housing, and one that allowed women to more easily maintain a private home and avoid the moral uncertainties associated with boarding house living. In 1857, architect Calvert Vaux presented a four-story apartment building plan to a meeting of the American Institute of Architects, advocating for the “Parisian Building” as a solution to crowded living conditions in lower Manhattan and the high demand for New York land.²⁶

By the 1870s, the apartment building was finding acceptance in Manhattan, and thirty years later it became a popular investment for developers in Denver’s Capitol Hill. Another popular multi-family dwelling type in Denver at the time was the Single-Room Occupancy (SRO) hotel. These were constructed and put into use at a time when there was an emergence of several apartment and flat-style lodging options. During Denver’s boom period in the first decade of the twentieth century, the SRO hotel was a response to housing needs brought on by an influx of middle-class workers. An American building type, they developed out of a new demand to house large numbers of people near a centralized and developing urban

²⁵ Anneberg family and The Gables caretakers interview February 18, 2025, audio recording on file at the office of Miniello Consulting, LLC.

²⁶ Corbett, 17.

core. In *Living Downtown: The History of Residential Hotels in the United States*, Paul Groth describes the development of the SRO hotel, as ranging from luxury hotels with servants, suites of rooms, and formal entertainment areas to humble lodging, with little space per person. Moreover, historical evidence shows that residents of SRO hotels emerged as a diverse population, both in class and profession, from the wealthy to the working class. A benefit of this building type was its access to the urban downtown, which included a number of services and entertainment options available to SRO residents.²⁷

Architects were commissioned to design the buildings, many of which were high style and billed as a desirable alternative to boarding houses, with numerous amenities for residents. Several apartment buildings were constructed nearby from 1905-1920, including the Essex Apartments (630-38 E. 16th Ave.), Kentom Apartments (1540 Grant St.), El Tovar Apartments (1515 Grant St.), Chelwood Court (1534 Logan St., demolished), and Topaz Apartments (1934 Grant St.).²⁸ Despite the old guard's fears, the apartment buildings and terraces were well built and their designs were a substantial improvement over that of multi-family residential construction in other, larger cities. The November 12, 1910, issue of Denver's Municipal Facts noted that "these structures are not built in the air as in cities where crowded conditions are the rule, but instead they take in plenty of ground and run from three to six stories in height, there being more of the former than the latter size."²⁹

Other apartment buildings that were stylistically comparable and of a similar scale to the Gables included the Fischer (500 Williams St.), the Chateau (900 Sherman St.), a Tudor style apartment building at 1282 Detroit St., a Craftsman style apartment building at 2708 E. 14th Ave., and Brinton Terrace (18th Ave. and Lincoln St., demolished). However, none of these comparisons quite hit the mark, as they were all originally designed and constructed as apartment buildings. It became commonplace for large single-family houses to be divided into multiple apartments, but it seems the instances of two such houses being combined into one overall apartment building with intent is quite rare in Denver - especially when designed by a master architect and executed by a master builder. The Gables is an example of adaptive reuse in that, rather than demolishing both houses and building an entirely new apartment building, they were both incorporated into the fourteen-unit design.

Sleeping Porches

The Gables also represents a specific type of building feature that was common in the early 1900s. In the nineteenth century, tuberculosis was the leading cause of death in Europe and the United States, which were both rapidly urbanizing and industrializing societies. Although the bacteria that caused it was identified, there was no medical cure until antibiotics were

²⁷ Kristi H. Miniello, "Burte Hotel/Colorado Tire & Leather Co.," Historic Preservation Certification Application: Part 1 - Evaluation of Significance, files of Miniello Consulting, LLC.

²⁸ Kristi H. Miniello, "Essex Apartments," Denver Landmark Structure Designation Application, files of Miniello Consulting, LLC.

²⁹ Ibid.

developed in the 1940s and 1950s. In the late 1800s, Jewish immigrants with tuberculosis moved to the Denver area by the thousands seeking better health among the high altitude, sunshine, and dry air. Sanatoriums were built throughout the country, and by the early 1900s Denver had facilities including National Jewish Hospital, the Jewish Consumptives Relief Society, and Bethesda Sanatorium.³⁰

One of the signature elements of sanatoriums were sleeping porches where patients sometimes remained year-round in order to take full advantage of the fresh air. The trend extended into private houses and apartment buildings, and sleeping porches were seen as modern amenities not unlike electric lights and indoor plumbing.³¹ According to one survey conducted in 1925, about sixty percent of Denver's population moved here because they or someone they knew had tuberculosis.³² The private sleeping porches noted in the newspaper advertisements for the Gables would have been seen as a huge benefit to anyone moving to Denver at the time seeking a cure for or concerned about tuberculosis.



*Common example of a sleeping porch at the Union Printers Home in Colorado Springs, date unknown
(Source: Springs Magazine, March 2025)*

³⁰ 9 News, "History Colorado exhibit looks at Denver's tuberculosis history," accessed April 8, 2025, <https://www.9news.com>.

³¹ Susan De Vries, "A Breath of Fresh Air: A Short History of the Sleeping Porch," *Brownstoner*, July 6, 2022.

³² 9 News.

Architectural Style

Since the styles of the original houses on the property are unknown, it is not apparent whether they influenced Fallis' Tudor Revival design of the Gables. According to History Colorado, the style was constructed in Colorado primarily during the 1910s and 1920s. Common defining elements include half-timbering, steeply pitched roof, casement windows with mullions, clipped gables, combination hipped and gabled roof, decorative chimney detailing, bay window, heavy shingles in tile or slate, and textured exterior.³³ Virginia and Lee McAlester also include features such as a façade dominated by one or more prominent cross gables and castellated parapets (battlements).³⁴ The Gables presents several Tudor Revival style elements, including masonry construction, half-timbering with stucco infill on the upper levels, multiple prominent cross gables, a tower, and a prominent porch with a masonry arch and short series of battlements.

Several Craftsman style elements influenced Fallis' design, including the building's overhanging eaves with exposed rafters, triangular knee braces, porches with brick columns that extend to the ground, and several original windows that have multiple panes over a sash with one large glass pane. According to History Colorado, the style emerged from the Arts and Crafts movement of the early 20th century. Common defining elements include exposed rafter ends, clipped gable, false half-timbering, knee braces at eaves, divided upper window lights, large porch columns, battered porch columns, and overhanging eaves.³⁵

The Architect and The Builder

Montana Fallis

Montana Fallis was born in 1864 in Missouri, studied architecture at Illinois College where he graduated with honors, and moved to Denver in 1886. He was hired by the architectural firm of Frank Edbrooke, one of the most prominent architects in Denver at that time, and he married Katherine ("Katie") H. Stein in September 1890.³⁶ Fallis worked as a construction engineer for the larger projects, and he left in 1898 to become the Chief Construction Engineer for the American Smelting Company. In 1905, he and John J. Stein, his wife's younger brother, formed the Denver-based architectural firm of Fallis & Stein. One of the most notable works of their partnership was the 1907 Chicago Commercial Style Ideal Building in Denver.

³³ History Colorado, "Colorado's Historic Architecture & Engineering Guide: Tudor Revival," accessed March 2025, <https://www.historycolorado.org>.

³⁴ Virginia and Lee McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 2004), 354-371.

³⁵ History Colorado, "Colorado's Historic Architecture & Engineering Guide: Craftsman," accessed March 2025, <https://www.historycolorado.org>.

³⁶ State of Colorado Marriage Records, accessed April 2025, <https://www.ancestry.com>.

Fallis broke from Stein in 1910 and formed a new firm with former Denver City Building Inspector, Robert Willison. Willison & Fallis designed the 1912 Chicago Commercial style Oxford Hotel Annex in Denver, as well as the alterations on the Edbrooke-designed Joslin Dry Goods Company Building in Denver. They also designed Pueblo properties including the 1910 Renaissance Revival Vail Hotel and 1913 Gothic Revival Sacred Heart Church (all noted in this paragraph are listed in the National Register of Historic Places).

The year he was commissioned to reimagine two single-family houses as the Gables Apartments, Fallis formed his own firm. Following completion of the Gables, he continued to work on both commercial and residential designs, including the 1927 Tremont Apartments and 1931 Denver Merchandise Mart, the latter of which was an early example of the Modern Movement. Later well-known designs include the 1928 Exotic Revival Egyptian Theater in Delta (National Register-listed), 1929 Art Deco Buerger Bros. Building and Annex in Denver (National Register-listed), and the 1930 Art Deco Mayan Theater in Denver (Denver Landmark). With the exception of the Tremont Apartments, which has a prominent masonry arch at the main entrance, all of the designs varied a great deal in terms of style and use from the Gables. Census records from 1910-1930 show the Fallis family lived in a two-story brick house at 624 Ogden St. built in 1909 (in the E. 7th Ave. local historic district). Montana passed away on December 4, 1938 from what was reportedly a lengthy illness.

A.M. Stein

Adam Mortimer Stein was born in 1846 in Illinois to German immigrants. He and his family moved to Denver around 1880, and an early city directory listing from 1888 noted he was employed at that time as a carpenter. Based on census records, he and his wife, Catherine, had numerous children, Katherine H. and John J. among them. At the height of his career, the family lived at 1225 St. Paul St. Early building permits from 1889-1914 showed Stein as the builder associated with twenty-seven projects, and his earliest permits were in 1890. Building permits from 1906-1914 included eleven listings for "AM Stein." Several of those projects were with Fallis, his son-in-law. By 1920, Stein was retired and lived with his family at 1035 Harrison St.³⁷ Six years later, he died after a heart attack. A brief obituary referred to him as a "pioneer contractor" and noted he "...played an important part in the building of Denver, constructing many fine homes and apartment houses. He was a charter member of the Master Builder association."³⁸

³⁷ Various records, accessed March-April 2025, <https://www.ancestry.com>.

³⁸ "Pioneer Contractor Dies Suddenly at 82 After Heart Attack," *Denver Post*, December 20, 1926.

7. Additional Information

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Designation Boundary

See attached for aerial image.

Photographs

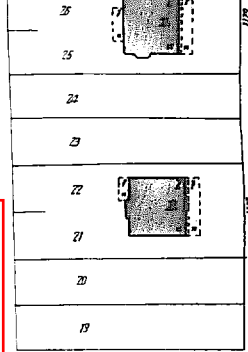
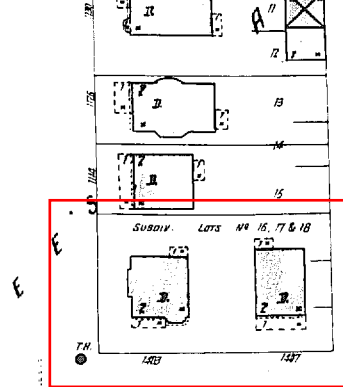
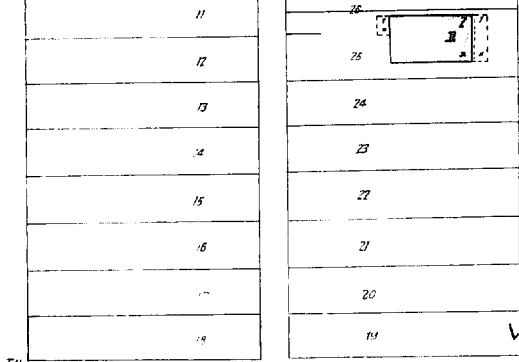
See attached for current photographs and historic photographs.

Application Fee

Find the correct fee from the below table. (Make check payable to Denver Manager of Finance).

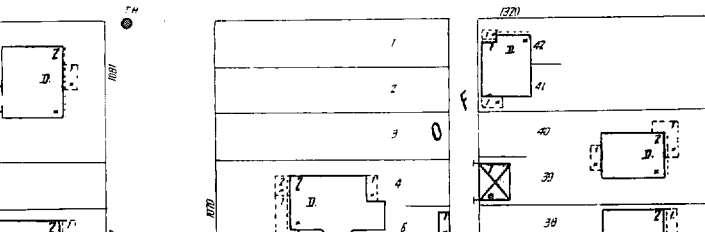
- Application for designation of a structure for preservation (owner applicant) – \$250

MARION

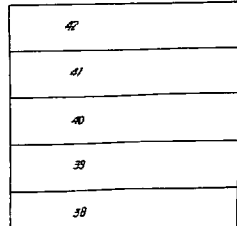
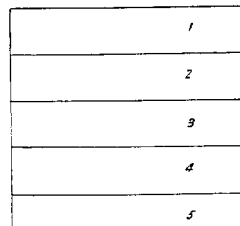


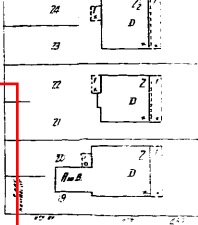
HUMBOLDT

1904 Sanborn Map showing Single Family Homes



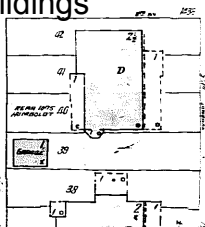
LAFAYETTE





HUMBOLDT

1925 Sanborn Maps showing changes to buildings





The Gables Apartments: Looking northeast at property's west and south facades



The Gables Apartments: Looking north at
property's south facade



The Gables Apartments: Looking northwest at property's south facade and east side



The Gables Apartments: Looking east at property's west facade



The Gables Apartments: Looking southwest at property's east and north sides



The Gables Apartments: Looking north at large porch and tower on west end of south facade



The Gables Apartments: Looking northwest at prominent main porch on south facade



The Gables Apartments: Looking north at prominent main porch on south facade

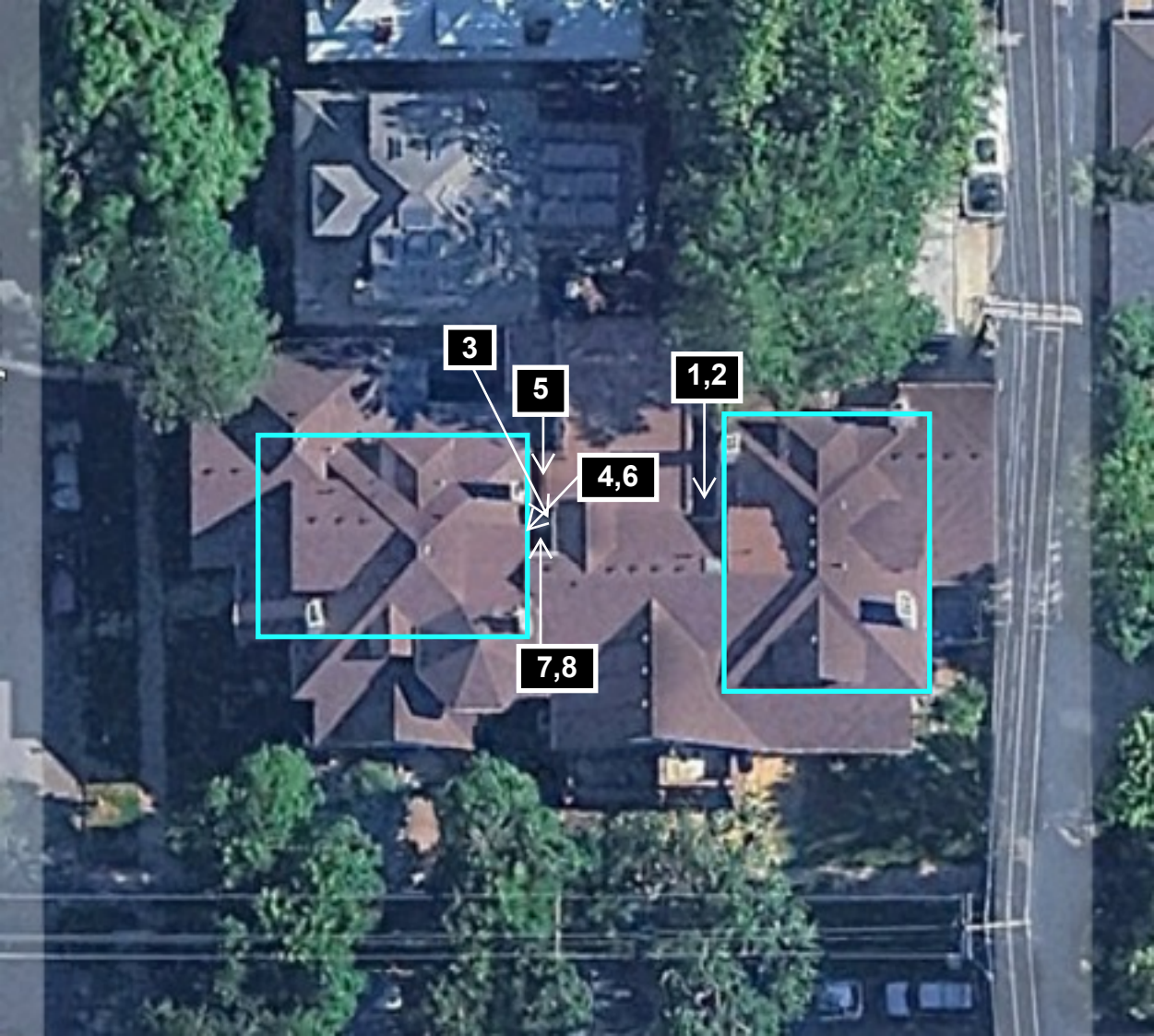


The Gables Apartments, date unknown
(Source: Denver Public Library Digital Collections, MCC-3986)



ROCKMONT PHOTO CO
233 9th AVENUE

The Gables Apartments, date unknown
(Source: Denver Public Library Digital Collections, X-25266)





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