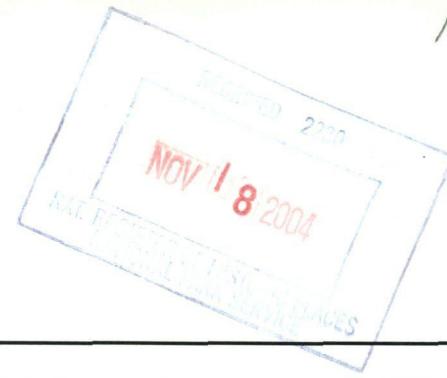


(Oct. 1990)

**United States Department of the Interior  
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**



**1. NAME OF PROPERTY**

**HISTORIC NAME:** Cranfill, Thomas, House

**OTHER NAME/SITE NUMBER:** N/A

**2. LOCATION**

**STREET & NUMBER:** 1901 Cliff Street

**NOT FOR PUBLICATION:** N/A

**CITY OR TOWN:** Austin

**VICINITY:** N/A

**STATE:** Texas

**CODE:** TX

**COUNTY:** Travis

**CODE:** 453

**ZIP CODE:** 78705-5309

**3. STATE/FEDERAL AGENCY CERTIFICATION**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this (x nomination) (  request for determination of eligibility) meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property (x meets) (  does not meet) the National Register criteria. I recommend that this property be considered significant (  nationally) (  statewide) (x locally). (  See continuation sheet for additional comments.)

Signature of certifying official

November 12, 2004

Date

State Historic Preservation Officer, Texas Historical Commission

State or Federal agency and bureau

In my opinion, the property   meets   does not meet the National Register criteria. (  See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

**4. NATIONAL PARK SERVICE CERTIFICATION**

I hereby certify that this property is:

- entered in the National Register  
  See continuation sheet.  
 determined eligible for the National Register  
  See continuation sheet  
 determined not eligible for the National Register  
 removed from the National Register

Signature of the Keeper

Date of Action

12/29/04

  other (explain): \_\_\_\_\_

---

**5. CLASSIFICATION**

---

**OWNERSHIP OF PROPERTY:** Private

**CATEGORY OF PROPERTY:** Building

<b>NUMBER OF RESOURCES WITHIN PROPERTY:</b>	<b>CONTRIBUTING</b>	<b>NONCONTRIBUTING</b>
	1	0 BUILDINGS
	0	0 SITES
	0	0 STRUCTURES
	0	0 OBJECTS
	1	0 <b>TOTAL</b>

**NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER:** 0

**NAME OF RELATED MULTIPLE PROPERTY LISTING:** N/A

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**6. FUNCTION OR USE**

---

**HISTORIC FUNCTIONS:** Domestic: Single Family Dwelling

**CURRENT FUNCTIONS:** Domestic: Single Family Dwelling

---

**7. DESCRIPTION**

---

**ARCHITECTURAL CLASSIFICATION:** Modern Movement: Ranch Style

**MATERIALS:** FOUNDATION CONCRETE  
WALLS WOOD/Cypress  
ROOF ASPHALT  
OTHER WOOD/Cypress

**NARRATIVE DESCRIPTION** (see continuation sheets 7-5 through 7-7).

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section 7 Page 5

Thomas Cranfill House  
Austin, Travis County, Texas

**NARRATIVE DESCRIPTION**

The Thomas Cranfill house in Austin, Texas was constructed in 1955 for the University of Texas English Professor and art collector. The house is located west of The University campus at the end of Cliff Street, on a steeply sloping site overlooking Shoal Creek Basin. The house and connected garage are single-story wood frame structures on a concrete slab foundation with exterior walls of vertical board and batten natural finish cypress siding. A shallow pitched hip roof with deep overhangs, originally of wood shingles, now replaced by asphalt shingles, caps the walls. An interior wall of smooth cut native limestone separates the living room and former art gallery. Natural finish cypress doors, windows, trim, light cove, and original custom cabinetry are found throughout the interior. The house is an outstanding example of mid-century modern design, by one of its early practitioners, the architect and educator, Harwell Hamilton Harris. The property was purchased by the present owners, George and Matilde Schade, long-time friends of Thomas Cranfill, from the estate following his death in 1995.

**Geographic Setting and Site**

The Thomas Cranfill house was designed for the University of Texas at Austin English professor in 1952, one of the first projects of Hamilton Harwell Harris outside of his native California. The house is located on a small lot at the end of Cliff Street, a quiet street at the back of the neighborhood west of the University, along the bank overlooking the Shoal Creek Basin. The street ends at the property, with the driveway extending from the end of Cliff Street, turning to the left to enter an asphalt parking court with exposed aggregate concrete walks, defined by a two-car garage structure to the east and a wooden screen privacy wall enclosing a service court to the south. The house is sited along the top of the bank and opens to the view from Shoal Creek basin to the west to the downtown skyline to the south. A exposed aggregate concrete raised patio with wooden trellis above extends along the south side of the house outside the kitchen and dining areas. A walk continues along the south side of the dining room stepping down to a larger open patio of exposed aggregate concrete pavers set in gravel outside the living area. A gravel path continues to the east connecting to a grass lawn surrounded by perimeter plantings off the bedrooms. Significant trees are located around the perimeter of the house, including one located in the central courtyard between the house and garage. Significant vegetation buffers the site to east and north isolating it from the surrounding neighborhood.

**Exterior Design**

The Cranfill house consists of two single-story pavilions on a concrete slab foundation with exterior walls covered with vertical cypress board and batten siding. A shallow pitched hip roof with deep overhangs, originally of wood shingles, now replaced by asphalt, caps the walls and connects the two structures with a covered entry porch. Deep overhangs project from just above the head casing of the windows and doors, with soffits finished in horizontal cypress, mitered at the corners. The house is an L-plan, elongated across the site overlooking the steep hillside to the rear. The garage is sited adjacent to the north end of the bedroom wing

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section 7 Page 6

Thomas Cranfill House  
Austin, Travis County, Texas

creating three sides of a central open courtyard. The covered entry completes the courtyard, shielded from the street with vertical wooden privacy fencing, and an enclosed service court north of the kitchen and utility area. A characteristic bank of clerestory windows open to the north above the hip roof, allowing daylight into both sides of the living room while maintaining privacy from the street. Entry to the house is off the parking court through a solid double door in the screen wall adjacent to the garage door and through the covered porch along the courtyard. A double French door at the opposite end of the porch originally provided access to an art gallery that stretched along the south side of the courtyard. A second set of French doors at the end of the gallery provides access to the present entry. French doors and windows are single panels of glass enclosed in a natural finish cypress rail and style frame. Large fixed glass window units are flanked by operable casement units or French doors. Framed openings conform to a three foot grid with a uniform six foot eight inch head height for full or half height units. Custom details designed by the architect include wood exterior light fixtures at the entrance and entry porch and geometric overlay patterning on the single panel double garage door.

**Interior Design**

Typical of a Harris design, the plan of the house was laid out on a uniform three foot grid. The modularity of the plan appealed to his modern sense of organization and organic design. The nature of the module made growth and change easy by extension of the established grid. The grid is extended into three dimensions by incorporating a uniform lighting molding around the interior spaces at the head height of the doors and windows. Fluorescent lighting tubes illuminate the upper walls and ceilings above creating a greater feeling of spaciousness than the eight foot ceilings would usually impart. Executed in natural finish cypress, the lighting cove unites the wood trimmed openings around the room and provides a sense of human scale and a feeling of coziness. Walls and ceilings are of gypsum wallboard, except the wall separating the original gallery from the living space, which is clad in smooth finished shell limestone on both sides. Floors are finished in a beige terrazzo in the gallery, kitchen, baths, and utility areas and roughened unfinished concrete elsewhere for carpet floor coverings.

The interrelationship between interior and exterior space is evident throughout the house. The house is entered through the solid doors in the screen wall proceeding along a covered porch open to the central courtyard. French doors at the opposite end lead to the gallery which leads along the courtyard by a wall of glass panels and French doors. Projecting wall panels from the supports between the openings provided locations for hanging paintings. The living room is shielded from view by the limestone rear wall of the gallery, accessed through an opening at the opposite end. The living room looks out to the patio terrace and view to the south beyond through a picture window with flanking casements. The ceiling is vaulted to the north facing clerestory over the gallery wall. The living area is open to the dining area with French doors accessing the trellis covered outdoor terrace to the west. The kitchen and utility areas are located to the west of the gallery entry with doors leading to the dining area and gallery by way of the pantry. The two bedrooms, with separate baths and closets, are located in the wing to the east of the living area. The south bedroom, originally used by Thomas Cranfill's mother, opens to a view of the city through a bay window, extending the feeling of interior space into the

**United States Department of the Interior**  
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**National Register of Historic Places**  
**Continuation Sheet**

Section 7 Page 7

Thomas Cranfill House  
Austin, Travis County, Texas

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environment, with its projecting glass panels and deep overhangs above. Custom cypress cabinetry designed by the architect is found throughout the house, including kitchen and bath cabinets, pantry and storage units, and a custom dresser in Thomas Cranfill's dressing area off the north bedroom. A third bedroom and bath are attached to the north side of the garage, with separate outside access from the parking court, originally used by an attendant for Dr. Cranfill's mother.

Construction documents for the house and supervision of its construction were completed by Eugene George, an architect and former professor at the University of Texas School of Architecture.

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## 8. STATEMENT OF SIGNIFICANCE

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### APPLICABLE NATIONAL REGISTER CRITERIA

- A** PROPERTY IS ASSOCIATED WITH EVENTS THAT HAVE MADE A SIGNIFICANT CONTRIBUTION TO THE BROAD PATTERNS OF OUR HISTORY.
- B** PROPERTY IS ASSOCIATED WITH THE LIVES OF PERSONS SIGNIFICANT IN OUR PAST.
- C** PROPERTY EMBODIES THE DISTINCTIVE CHARACTERISTICS OF A TYPE, PERIOD, OR METHOD OF CONSTRUCTION OR REPRESENTS THE WORK OF A MASTER, OR POSSESSES HIGH ARTISTIC VALUE, OR REPRESENTS A SIGNIFICANT AND DISTINGUISHABLE ENTITY WHOSE COMPONENTS LACK INDIVIDUAL DISTINCTION.
- D** PROPERTY HAS YIELDED, OR IS LIKELY TO YIELD, INFORMATION IMPORTANT IN PREHISTORY OR HISTORY.

**CRITERIA CONSIDERATIONS:** N/A

**AREAS OF SIGNIFICANCE:** Architecture

**PERIOD OF SIGNIFICANCE:** 1955

**SIGNIFICANT DATES:** 1955

**SIGNIFICANT PERSON:** N/A

**CULTURAL AFFILIATION:** N/A

**ARCHITECT/BUILDER:** Harwell Hamilton Harris, Architect/J. M. Odom, General Contractor

**NARRATIVE STATEMENT OF SIGNIFICANCE** (see continuation sheets 8-8 through 8-11).

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## 9. MAJOR BIBLIOGRAPHIC REFERENCES

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**BIBLIOGRAPHY** (see continuation sheet 9-12).

**PREVIOUS DOCUMENTATION ON FILE (NPS):** N/A

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

**PRIMARY LOCATION OF ADDITIONAL DATA:**

- State historic preservation office (*Texas Historical Commission*)
- Other state agency
- Federal agency
- Local government
- University: Alexander Architectural Archive at The University of Texas at Austin
- Other -- Specify Repository:

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section 8 Page 8

Thomas Cranfill House  
Austin, Travis County, Texas

**STATEMENT OF SIGNIFICANCE**

The Thomas Cranfill House was designed in 1952 and built in 1955 for University of Texas English Professor and art collector Thomas Cranfill. Designed by one of the leading practitioners of mid-20th century modern design, Harwell Hamilton Harris, the house is one of the few projects completed in Austin by the nationally-recognized architect during his tenure as the first Director of the School of Architecture at the University of Texas from 1951 to 1955. The design of the house is similar to that of his early wooden houses in California, executed in local materials. The property is nominated at the local level of significance under Criterion C as an outstanding example of mid-century Modern design by a master architect of the style. The house is not required to meet Criteria Consideration G (*Properties That Have Achieved Significance Within the Last Fifty Years*) because the building was designed in 1952 and its completion date overlaps the fifty year period by only one year.

**Harwell Hamilton Harris**

Harwell Hamilton Harris was born in Redlands, California on July 2, 1903, the only child of Fredrick Thomas Harris and May Julia Hamilton. His father was an architect of local renown in the fashionable eclectic styles of the period, including the Craftsman and Mission Revival. In 1913, the Harris family relocated to a ranch in the Imperial Valley of southern California near the town of El Centro. These early influences in Harwell's life remain evident in the regional characteristics of his later work. After briefly attending Pomona College in nearby Clairmont, Harwell trained in sculpture at Otis Art Institute in Los Angeles. While a student, he was introduced to the early work of Frank Lloyd Wright by a visit to his highly sculptural 'Hollyhock House' for Aline Barnsdall on Olive Hill in downtown Los Angeles. In 1928, he sought out Wright's former apprentices now practicing independently in Los Angeles, Rudolph Schindler and Richard Neutra. Pioneers of early modern architecture in California, Schindler and Neutra were designing reinforced concrete structures, influenced not only by the organic ideas of Frank Lloyd Wright, but also the 'machine for living' approach being advocated by the early modern European architects, including Erich Mendelsohn, LeCorbusier, and the German Bauhaus School. Harris abandoned his plans to pursue a formal architectural education at The University of California at Berkeley to go to work for Neutra, assisting on his first significant modern masterpiece, The Lovell Health House. He met the author and future architectural historian, Jean Murray Bangs in 1931 and they were married in 1937. She remained a strong influence in his life and work until her death in 1985.

**The Architecture of Harwell Harris**

Harwell Hamilton Harris started his independent practice in 1932 in Los Angeles developing a unique architectural style that integrated the sculptural qualities of Frank Lloyd Wright with the modularity and clean lines of the European Modernists. His first commission, a house for Pauline Lowe and his friend Clive Delbridge, employed a simple L-shaped plan with adjacent garage to encompass the courtyard between in an

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section 8 Page 9

Thomas Cranfill House  
Austin, Travis County, Texas

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organic fashion similar to that found in the work of Wright. Like his work with Neutra, Harris proposed to use steel frame construction with bubble stone wall panels and a flat roof. But in order to receive a mortgage for construction, he had to redesign the house as a wood frame structure with a low pitched hip roof and redwood vertical board and batten siding. Based upon the modularity of Neutra's design influence, wooden framing members and sliding window and door panels, were organized on a three foot repetitive module, creating an interior similar in appearance to a traditional Japanese house. The house won an honorable mention in the 7<sup>th</sup> annual House Beautiful competition and was published in the October 1934 edition of the magazine, and again in the January 1935 edition of California Arts and Architecture. Harris received further publicity when an apparent plagiarized version of his plan, submitted by Schweikher and Lamb, won the General Electric small house competition and was published in Time magazine. The accusations were widely reported in Architectural Forum and California Arts and Architecture, attracting considerable favorable attention to Harris's early work. He continued to develop his unique residential style through the design of a series of private houses in California throughout the 1930s and early 1940s. The placement of the garage at front of the Lowe house, creating privacy from the street, while allowing light and transparency within, was a common characteristic of his residential style. In the De Steigurer house of 1936, he raised and extended one side of the low pitched hip roof form to create a clerestory, allowing light into the building while screening the attached shop space from the street, a device he would return to in many of his houses. In what is acknowledged to be his masterpiece, the Haven house of 1939, Harris used the steeply sloping Berkley site overlooking the San Francisco Bay, to create a free standing house open to the spectacular view, accessed by a bridge from a separate garage structure and wooden screen wall that provide privacy along the street above.

By 1942, World War II had brought almost all residential building to a halt. Harwell and his wife Jean moved to New York during 1943 and 1944 to wait out the war. Upon their return to southern California at the end of 1944, Harris accepted a position teaching design at the University of Southern California and resumed his design practice while Jean began research on the architecture of Greene and Greene. Harwell and Jean reunited the architects for a photograph and paid for photographs of all of the Greene and Greene houses, which they organized into a traveling exhibition. Jean's article appeared as a feature in the October 28, 1948 issue of Architectural Forum. The similarities between the regional characteristics present in the Greene brothers houses and his own, influenced the direction of Harris's later work. Low pitched gable roofs with extended overhangs replaced the hip or flat roofs of his earlier wooden houses. The building structure was expressed with the use of exposed beams and rafter ends under the deep eaves, in place of the enclosed wooden soffits found in earlier work. In the Johnson house of 1947-48, exposed beams unite indoors with outdoors penetrating through the glass wall to support an open trellis structure beyond. The similarities between the work of Harris and that of San Francisco architect William Wurster, also influenced by the indigenous wooden architecture of California, led Lewis Mumford to describe their work together in a 1947 article in the New Yorker as a uniquely American form of modernism he called the 'Bay Area Style'.

In 1951, as the Korean Conflict threatened, architectural work once again started to diminish. Harris decided to take advantage of the opportunity to leave California to become the first director of the School of Architecture

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**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section 8 Page 10

Thomas Cranfill House  
Austin, Travis County, Texas

at The University of Texas at Austin. He hired several new young faculty members of similar educational interests, including Colin Rowe, Lee Hirsche, John Hedjuk, Robert Slutsky, Irwin Rubin, and Marcus Whiffen, who, along with Bernhard Hoesli, a new faculty appointment before Harris became director, provided the basis of his plan for the school. He reorganized the curriculum to focus on architectural theory, historic and contemporary, an abstract, freehand approach to drawing, lectures on theory in the design studio, encouraging collaborative projects between faculty and students, and an emphasis on design process and spatial logic. In 1954, Harris was given the design commission for the House Beautiful Pacesetter Home, to be built at the Dallas State Fair, financed by the Dallas Power and Light Company. He used the opportunity to involve his students in a real life project, designing the house in collaboration with six of them. Two of the students spent the summer in Dallas with Harris completing the detail drawings for the house. Similar to the late California work, board and batten sided wings, covered with a shallow gable roof of exposed rafters extending into trellis, enclose a central courtyard. Wooden screen walls extend from the house to define additional private outdoor space. Over 80,000 people visited the house during the Fair and the February 1955 issue of House Beautiful was devoted to its design. The house and its architect received considerable publicity in magazine and newspapers bringing Harris a new Texas clientele. In 1955, he resigned his position at the University of Texas and moved to Fort Worth to complete a home for Ruth Carter Stevenson. Unlike any of his previous work, the Stephenson house was constructed of brick with a deep horizontal overhang and panel above in stucco capped by a flat roof. The sculptural quality of the design strongly suggests the early influences of Frank Lloyd Wright's Hollyhock House. He and Jean moved to Dallas in 1958 where Harris continued his architectural career with an increasing emphasis on commercial projects and a national practice. He returned to teaching as an adjunct professor at Columbia University in New York in 1961 and 1962, and left Dallas for Raleigh, North Carolina, to accept a teaching position at North Carolina State University in 1962. He retired from teaching in 1975 but continued to practice architecture until just before his death at his studio/home in Raleigh, North Carolina, on November 18, 1990.

**The Significance of the Thomas Cranfill House**

The Thomas Cranfill House is one of the few projects designed during the period Harwell Harris was the Director of the School of Architecture at the University of Texas at Austin. It is an outstanding example of his work, stylistically similar to his early wooden houses in California, but executed in local cypress instead of redwood. The house shares characteristics of the Lowe house in its natural finish board and batten wood siding, low pitched shingled hipped roof, and L-shaped plan with separate garage creating a private interior courtyard screened from the street. The north facing clearstory projecting prominently from the shallow pitched hipped roof, similar to that first used in the De Steigurer house, provides additional day lighting to the main living spaces, while minimizing heat gain from the harsh Texas sun. As in other houses designed by the architect, the Cranfill house successfully merges interior and exterior space through the use of ample glass windows and French doors, opening onto outdoor courtyards, sheltered by deep overhanging eaves and a projecting trellis of exposed structure. Like in the Haven house and its contemporary, the Pacesetter home at the Dallas State Fair, wood screen walls extend into the environment to create private courtyards and screen the living spaces from

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section 8 Page 11

Thomas Cranfill House  
Austin, Travis County, Texas

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the street. The Cranfill House is unique in its place as a transitional structure in the work of Harwell Harris as he adapted his distinctive regional style to a different set of climatic and environmental conditions. The majority of his later work abandoned wood construction for one principally of masonry. Subsequent projects tended to be larger and more elaborate as in the house for Ruth Carter Stephenson. The Cranfill house shares the essential characteristics of Harris's work as they developed early in his career building smaller houses on a limited budget.

The house is currently owned by George and Matilde Schade who purchased the house from the heirs of Thomas Cranfill in 1995 following Professor Cranfill's death. Former friends of Professor Cranfill, the current Owners have maintained the house in near original condition, with the exception of converting the former art gallery entry into a library. The original cedar shingled roof was replaced with asphalt shingles prior to their possession. They removed the original carpeting, staining and finishing the concrete slab beneath. The paint color of the plaster accent walls has been changed, and the furnishings replaced. Natural finish cypress trim and interior cabinetry and exterior natural finish cypress siding and trim remain in excellent condition.

**United States Department of the Interior**  
**National Park Service**

## **National Register of Historic Places** **Continuation Sheet**

Section 9 Page 12

Thomas Cranfill House  
Austin, Travis County, Texas

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### **BIBLIOGRAPHY**

Germany, Lisa. Harwell Hamilton Harris. Austin: The University of Texas Press, 1991.

Germany, Lisa. Harwell Hamilton Harris, a catalog produced in conjunction with an exhibition of his works. Austin: Center for the Study of American Architecture, 1985.

Harris, Harwell Hamilton. The Organic View of Design. Los Angeles: Oral History Program at the University of California, 1985.

Harris, Harwell Hamilton. Correspondence, Photographs, and Drawings donated to the Alexander Archives at the University of Texas School of Architecture.

## 10. GEOGRAPHICAL DATA

**ACREAGE OF PROPERTY:** less than one acre

**UTM REFERENCES**      Zone    Easting      Northing  
                  1.      14      620054      3351051

**VERBAL BOUNDARY DESCRIPTION:** Lot 10 & 11 & South 40 Ft. of Lot 12, Blk. 3 OLT 26-28 DIV D  
Carrington Subdivision, City of Austin, Travis County, Texas.

**BOUNDARY JUSTIFICATION:** Nomination includes all property historical associated with the building

**11. FORM PREPARED BY** (with assistance of Gregory Smith, National Register Coordinator, THC)

**NAME/TITLE:** David Bentley, MS in Historic Preservation Graduate Student

**STREET & NUMBER:** 3707 Meredith Street **TELEPHONE:** 512 482 8400

**CITY OR TOWN:** Austin      **STATE:** TX      **ZIP CODE:** 78703-2020

## **ADDITIONAL DOCUMENTATION**

## CONTINUATION SHEETS

## MAPS

**PHOTOGRAPHS** (see continuation sheet Photo-18)

**ADDITIONAL ITEMS** (see continuation sheets Figure-13 through Figure 18)

---

**PROPERTY OWNER**

NAME: George and Matilde Schade

**STREET & NUMBER:** 1901 Cliff Street

**TELEPHONE:** 512 478 7424

**CITY OR TOWN:** Austin

STATE: TX

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section Figure Page 13

Thomas Cranfill House  
Austin, Travis County, Texas

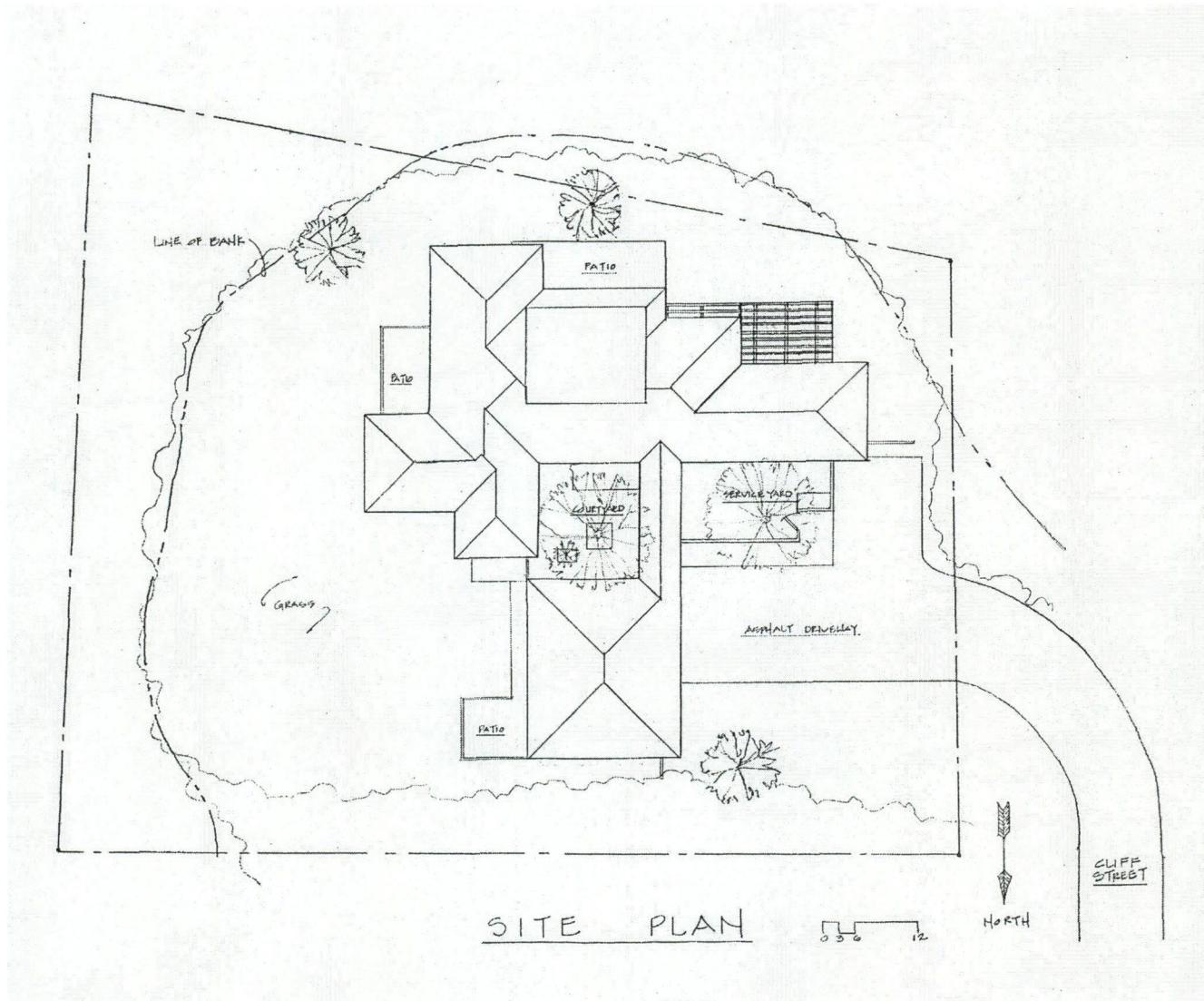


Figure 1: Existing Site Plan drawn by Elizabeth Churchill based upon original design drawings in the Alexander Archive at the University of Texas at Austin and field measurements

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section Figure Page 14

Thomas Cranfill House  
Austin, Travis County, Texas

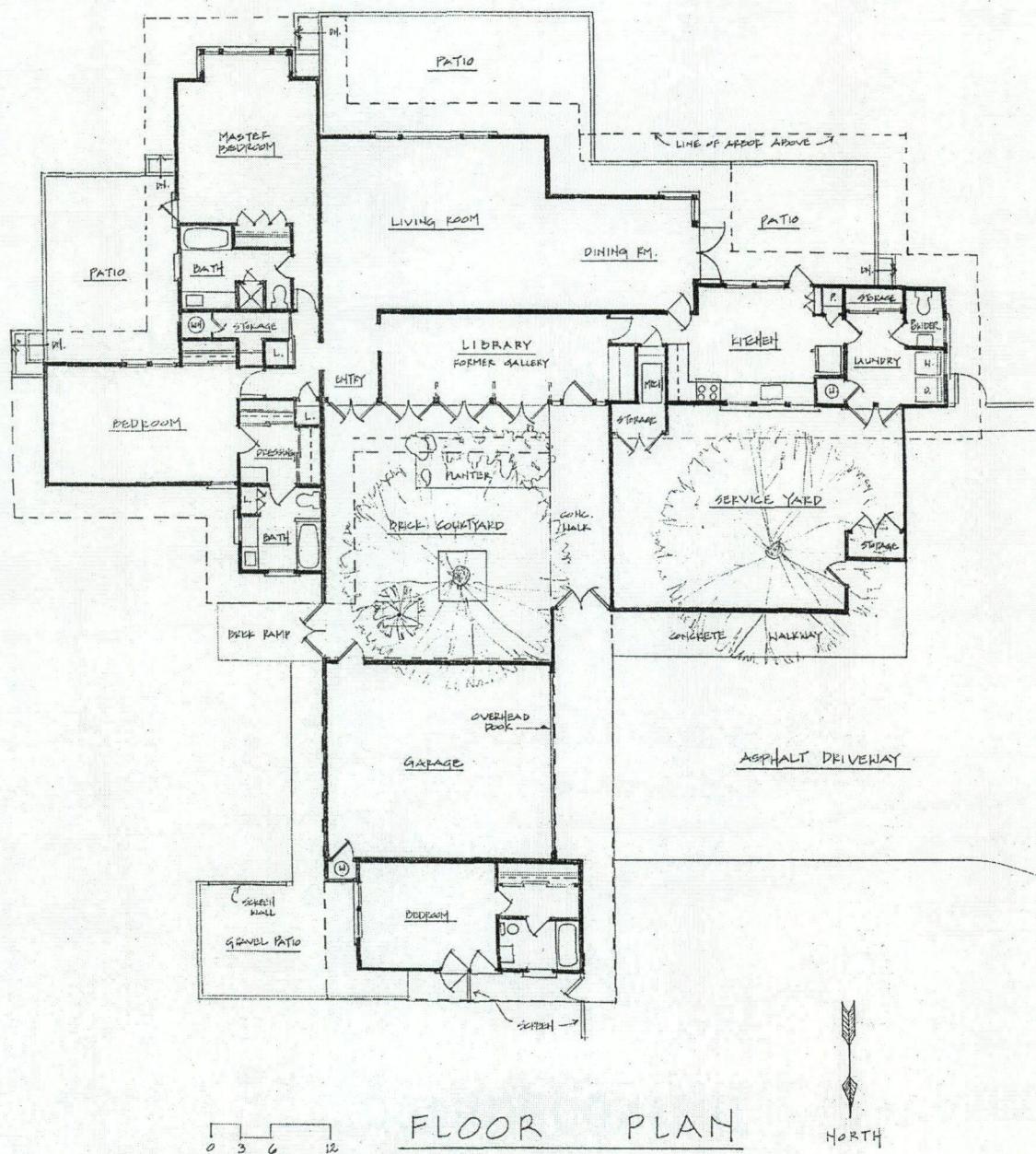


Figure 2: Existing Floor Plan drawn by Elizabeth Churchill based upon original design drawings in the Alexander Archive at the University of Texas at Austin and field measurements.

**United States Department of the Interior**  
**National Park Service**

## **National Register of Historic Places** **Continuation Sheet**

Section Figure Page 15

Thomas Cranfill House  
Austin, Travis County, Texas

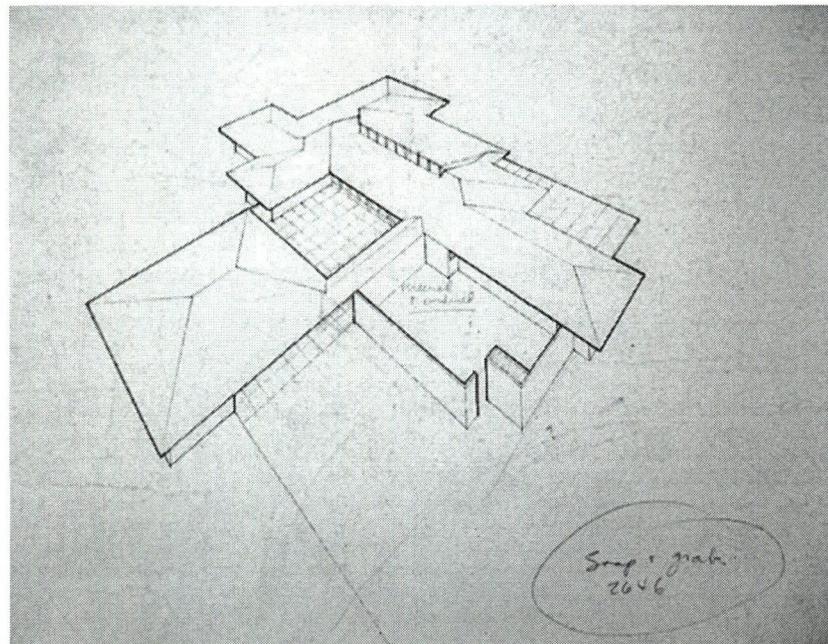


Figure 3: Drawing of the Thomas Cranfill House by Harwell Hamilton Harris from The Alexander Archive at The University of Texas at Austin



Figure 4: Photo of the Architect in 1955 on the grounds of the State Fair House, Dallas, Texas from Harwell Hamilton Harris by Lisa Germany

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section Figure Page 16

Thomas Cranfill House  
Austin, Travis County, Texas

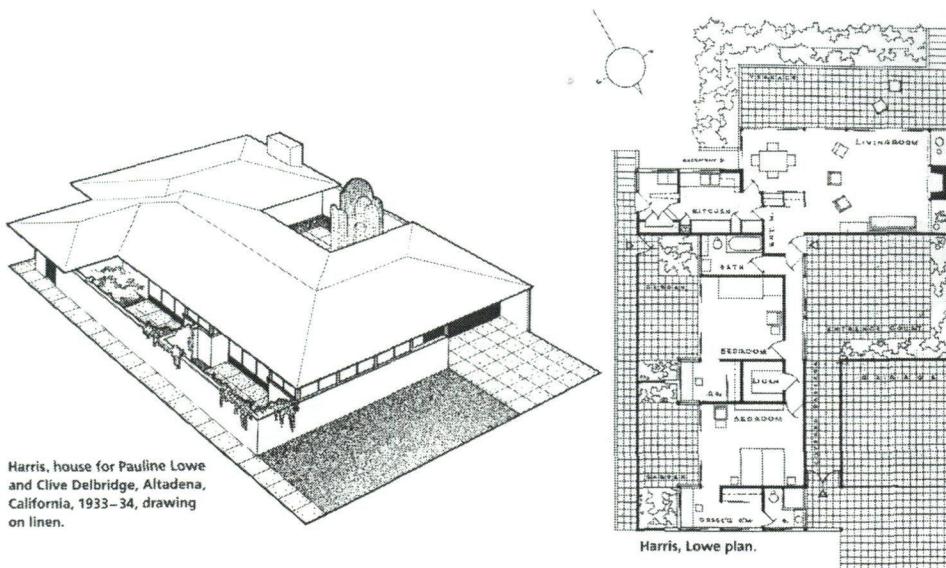
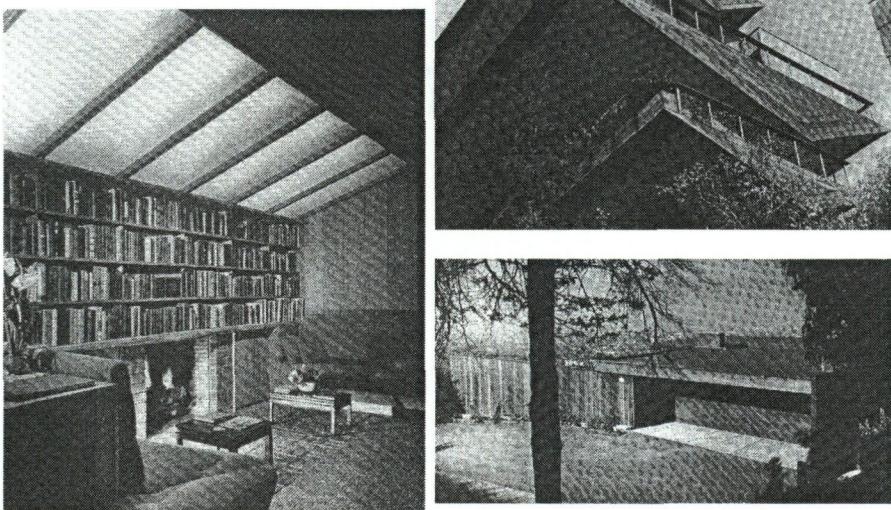


Figure 5: Pauline Lowe House from Harwell Hamilton Harris by Lisa Germany



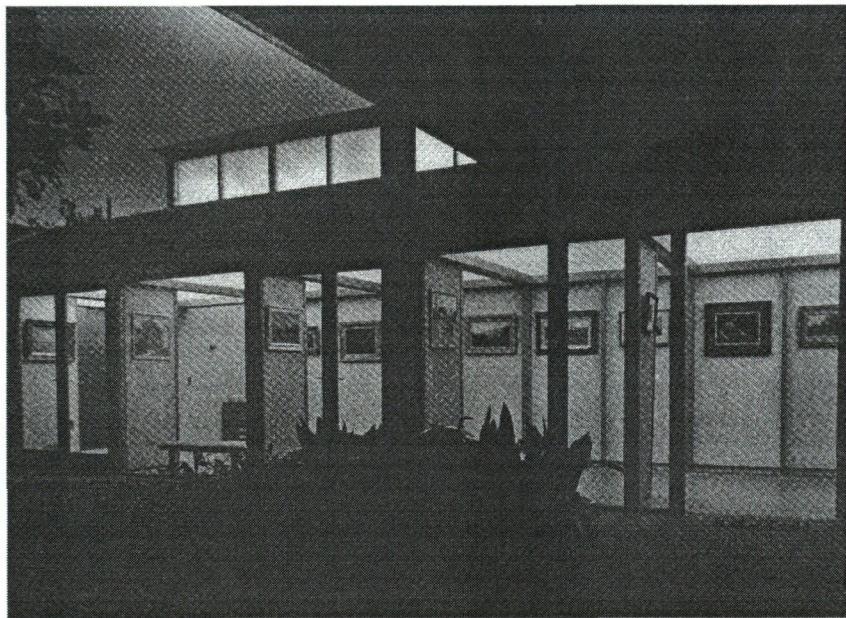
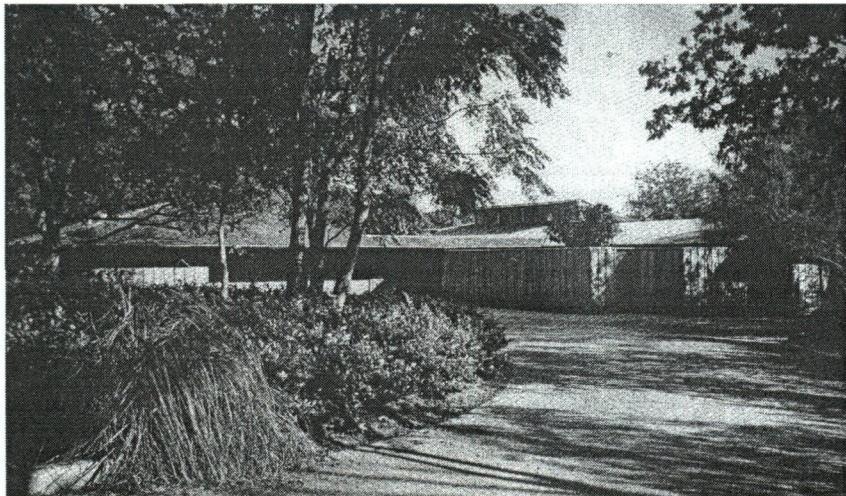
Figures 6a-c: Weston Havens House, Berkeley, 1940-41, from Harwell Hamilton Harris by Lisa Germany

**United States Department of the Interior**  
**National Park Service**

## **National Register of Historic Places** **Continuation Sheet**

Section Figure Page 17

Thomas Cranfill House  
Austin, Travis County, Texas



Figures 7 & 8: Thomas Cranfill House exterior and original gallery entry photographs by Hans Beacham Photo in 1963, from Harwell Hamilton Harris by Lisa Germany. Original photographs are in The Alexander Archives at The University of Texas at Austin.

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section Photo Page 18

Thomas Cranfill House  
Austin, Travis County, Texas

**Photograph Inventory**

Thomas Cranfill House  
1901 Cliff Street  
Austin, Travis County, Texas  
Photographed by David Bentley, May 2004  
Negatives on file with Texas Historical Commission

Photo 1 of 4  
Exterior street side elevation  
Camera facing southeast

Photo 2 of 4  
Courtyard entry and former gallery  
Camera facing southeast

Photo 3 of 4  
Interior of living room with clerestory  
Camera facing northwest

Photo 4 of 4  
Exterior patios and trellis  
Camera facing northeast

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Cranfill, Thomas, House  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: TEXAS, Travis

DATE RECEIVED: 11/18/04 DATE OF PENDING LIST: 12/14/04  
DATE OF 16TH DAY: 12/29/04 DATE OF 45TH DAY: 1/01/05  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 04001416

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 12/29/04 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in the  
National Register

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



THOMAS CRANFILL HOUSE  
AUSTIN, TRAVIS COUNTY, TEXAS  
PHOTO 1 of 4



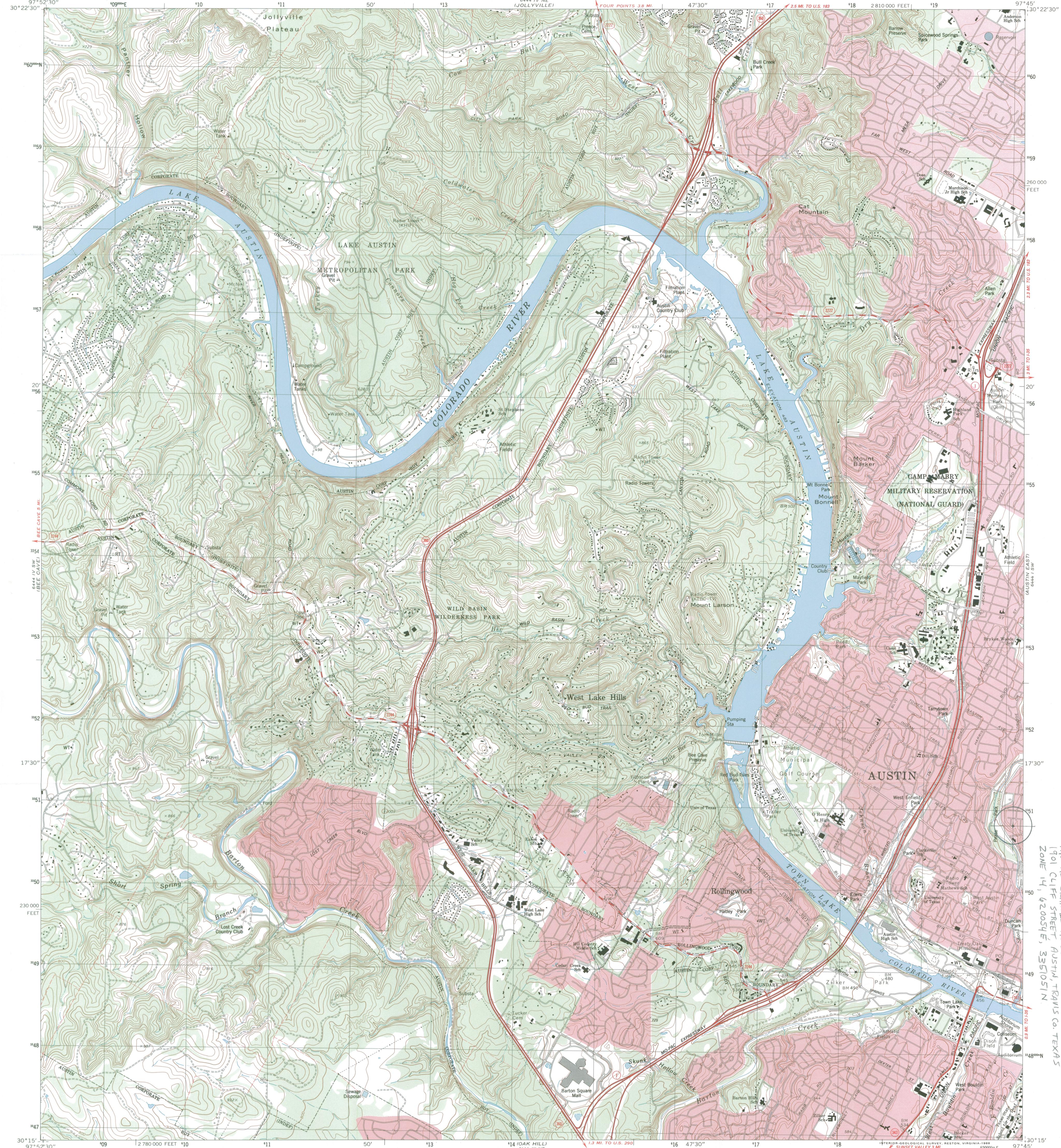
THOMAS CRANFILL HOUSE  
AUSTIN, TRAVIS CO., TEXAS  
PHOTO 2 of 4



THOMAS CRANFILL HOUSE  
AUSTIN, TRAVIS CO., TEXAS  
PHOTO 3 of 4



THOMAS CRANFILL HOUSE  
AUSTIN, TRAVIS CO., TEXAS  
PHOTO 4 of 4



Mapped, edited, and published by the Geological Survey

 in cooperation with City of Austin  
 Control by USGS and NOS/NOAA

 Topography by photogrammetric methods from aerial photographs  
 taken 1952. Field checked 1954. Revised from aerial photographs  
 taken 1985. Field checked 1986. Map edited 1988

 Projection and 10,000-foot grid ticks: Texas  
 coordinate system, central zone (Lambert conformal conic)  
 1000-meter Universal Transverse Mercator grid, zone 14

1927 North American Datum

 To place on the predicted North American Datum 1983  
 move the projection lines 18 meter south and  
 28 meters east as shown by dashed corner ticks

Red tint indicates areas in which only landmark buildings are shown

Fine red dashed lines indicate selected fence lines

 There may be private inholdings within the boundaries  
 of the National or State reservations shown on this map

 UTM GRID AND 1988 MAGNETIC NORTH  
 DEVIATION AT CENTER OF SHEET  
 DIAGRAM IS APPROXIMATE

 THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
 FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225  
 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

 SCALE 1:24,000  
 1 1000 0 1000 2000 3000 4000 5000 6000 7000 FEET  
 1 5 0 1 KILOMETER

 CONTOUR INTERVAL 20 FEET  
 NATIONAL GEODETIC VERTICAL DATUM OF 1929

 ROAD CLASSIFICATION  
 Primary highway, hard surface  
 Secondary highway, hard surface  
 Unimproved road

 Light-duty road, hard or improved surface  
 Interstate Route  
 U.S. Route  
 State Route

(MONTOROULIS)

 6444 IV NW  
 (PLUERVILLE  
 WEST)

6444 IV SE-SERIES Y882

DMA 6444 IV SE-SERIES Y882

1988

30097-C7-TF-024

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# TEXAS HISTORICAL COMMISSION

Rick Perry • Governor  
John L. Nau, III • Chairman  
F. Lawrence Oaks • Executive Director

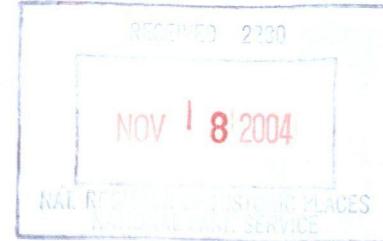
*The State Agency for Historic Preservation*

TO: Carol Shull, Keeper  
National Register of Historic Places

FROM: Gregory W. Smith, National Register Coordinator  
Texas Historical Commission

RE: Thomas Cranfill House, Austin, Travis County, Texas

DATE: November 12, 2004



The following materials are submitted regarding: Thomas Cranfill House

<input checked="" type="checkbox"/>	Original National Register of Historic Places form <input type="checkbox"/> Resubmitted nomination
<input checked="" type="checkbox"/>	Multiple Property nomination form
<input checked="" type="checkbox"/>	Photographs
<input checked="" type="checkbox"/>	USGS map
	Correspondence
	Other:

COMMENTS:

- SHPO requests substantive review
- The enclosed owner objections (do       ) (do not       ) constitute a majority of property owners
- Other: \_\_\_\_\_