

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

**National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Cranmer House

other name/site number Kerwin House; 5DV9199

2. Location

street & number 200 Cherry Street N/A not for publication

city or town Denver N/A vicinity

state Colorado code CO county Denver code 031 zip code 80220

3. State/Federal Agency Certification

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

State Historic Preservation Officer

Signature of certifying official/Title _____ Date _____

Colorado Historical Society, Office of Archaeology and Historic Preservation
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 certifying official/Title _____ Date _____

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain:) _____	_____	_____

5. Classification

Ownership of Property

(check as many boxes as apply)

- public-local
- private
- public-State
- public-Federal

Category of Property

(check only one box)

- district
- building(s)
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

The Architecture of Jules Jacques Benois Benedict in Colorado

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Function

(Enter categories from instructions)

DOMESTIC/single dwelling

Current Function

(Enter categories from instructions)

DOMESTIC/single dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY REVIVALS/Italian
Renaissance

Materials

(Enter categories from instructions)

foundation _____
walls STUCCO

roof CERAMIC TILE

other STONE

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Description

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- 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 values, 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

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- 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 # _____

Areas of Significance

(enter categories from instructions)

ARCHITECTURE

COMMUNITY PLANNING AND DEVELOPMENT

PERFORMING ARTS

Period of Significance

1917-1947

Significant Date

1917

1947

Significant Persons

(Complete if Criterion B is marked above)

Cranmer, George Ernest

Cranmer, Jean Louise

Cultural Affiliation

N/A

Architect/Builder

Benedict, Jules Jacques Benois

Hoyt, Burnham

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other Name of repository:

University of Colorado-Boulder, Western Historical Coll.

10. Geographical Data

Acreage of Property Less than one acre

UTM References

(Place additional boundaries of the property on a continuation sheet.)

1 13 505740 4396430
Zone Easting Northing

2 _____
Zone Easting Northing

3 _____
Zone Easting Northing

4 _____
Zone Easting Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property.)

Boundary Justification

(Explain why the boundaries were selected.)

11. Form Prepared By

name/title R. Laurie Simmons and Thomas H. Simmons, historians

organization Front Range Research Associates, Inc. date 31 May 2005 (revised)

street & number 3635 West 46th Avenue telephone _____

city or town Denver state CO zip code 80211

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs: Representative **black and white photographs** of the property.

Additional items: (Check with the SHPO or FPO for any additional items)

Property Owner

name/title James P. Kelley and Amie C. Knox

street & number 200 Cherry St. telephone 303-370-1325

city or town Denver state CO zip code 80220

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Cranmer House, Denver County, CO
The Architecture of Jules Jacques Benois Benedict in Colorado MPS

Narrative Description



Figure 1. This architectural rendering showing the front and south wing of the Cranmer House by Benedict was published in 1925 in a compilation of the architect's work. SOURCE: Benedict, *The Work of J.B. Benedict*.

"...an Italian Renaissance confection of arches and finely carved decorations set on a swath of lawn adjoining Cranmer Park."¹

--Mary Chandler, Architecture Critic, *Rocky Mountain News*

The 1917 Cranmer House is a two-story Italian Renaissance style stucco clad brick residence with rhyolite trim (Photograph 1 and Figure 6). The broad, asymmetrical façade of the house is crowned by a hipped red/orange tile roof with projecting stucco chimneys. The elaborately detailed stone main entrance is the most highly decorated architectural element of the facade (Photograph 2). An inset, arcaded loggia is north of the entrance and to the south is an enclosed sunroom with Palladian motif window. Rear wings with loggias embrace a center courtyard: the south wing contains bedrooms and the north wing includes service functions and a projecting garage/guest quarters. The house is located in the Hilltop neighborhood of eastern Denver, on a slightly elevated site facing Cranmer Park. A curving drive leads to the entrance of the house, passing a broad expanse of open space and a low hedge with low stucco entrance pillars. Framing the house at each end are immense American Elm trees (the north elm is reputed to be one of the oldest in Denver), and a variety of evergreen trees delineate the yard on the north and south. From the front of the house the observer has an uninterrupted view of the park and a panorama of the Front Range of the Rocky Mountains.

¹ Mary Chandler, "Cranmer-Kerwin Architect Designed Homes with Style," *Rocky Mountain News*, 26 April 1992, 134.

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Figure 2. The front entrance to the Cranmer House was featured in a 1925 publication of Benedict's works. SOURCE: Benedict, *Work* (1925).

The house has a hipped roof with red-orange Roman tile roofing and widely overhanging eaves with modillions (Photograph 1). There is a rectangular stucco chimney with arched insets on the center of the west slope of the roof of the main wing.² Windows of the upper story of the façade are small and located near the top of the wall. At the north end of the main wing on the second story are three flat arch multi-light casement windows with projecting stucco sills. These are the only upper story windows on the main wing. Below the windows is the north loggia, which features an open arcade with stone archivolt trim, two stone columns with Corinthian capitals, and two engaged square columns. The loggia has a triple vaulted ceiling, a brown and tan tile floor and a baseboard of brown brick, and a hanging metal lantern. The house has three large arched openings facing the loggia, including a central plate glass window and flanking double doors with large arched-top lights.

The main entrance, south of the loggia, features a frontispiece of carved and tooled rhyolite (Photograph 2). The frontispiece is crowned by an open-topped segmental pediment with central cartouche. The tympanum of the pediment has carved floral and foliate

ornamentation. The soffit of the pediment has flat blocks (mutules) ornamented with cylindrical pendants (guttae) and areas between the blocks are carved with diamond shapes. The returns of the pediment have patarae carving. Supporting the pediment are Tuscan stone columns supporting entablature blocks with triglyphs and classical moldings. Above the arched entrance is a carved keystone, and there are globe lanterns flanking the entrance. Blocks of tooled stone surround the entrance, and there is a stone threshold. The slightly inset paneled double doors are decorated with carved lion masks with knocker rings and are surmounted by an arched transom with decorative grille. Stone benches are placed on either side of the entrance, and there is a flagstone entrance walk leading outward to rounded steps flanked by low stucco pillars.

South of the entrance are two large arched windows with scrolled stone keystones (Photograph 3). The windows have continuous glazed sidelights with circular leaded glass ornaments, semicircular multi-light leaded glass transoms, and central panels of plate glass. Engaged wood colonettes frame

² The chimney originally had arched openings and a pyramidal tile roof.

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the sections of plate glass, and there are slightly projecting stucco sills. In front of the base of each window is a low projecting wrought iron railing.

The south end of the façade is slightly lower and inset from the main wing (Photographs 4 and 5). This is the location of the sunroom, which projects to the south. The second story has three small square four-light windows with stucco sills at the top of the wall (added after 1927). The first story loggia/sunroom has a Palladian motif tripartite window with a central window with semicircular arched transom with stone archivolt trim springing from two stone entablatures, each supported by two stone columns (central columns are Ionic order) flanking flat-topped multi-light windows. The south loggia was enclosed as a sunroom prior to 1927 (See Figure 1).³

At the center of the south wall of the sunroom is a hipped roof through-the-cornice wall dormer with stucco cheeks and double multi-light doors opening onto a wrought iron balcony (Photograph 5). This dormer and others were designed by architect Burnham Hoyt and added in about 1928-29.⁴ The balcony is supported by wrought iron scroll brackets. Below the dormer is a Palladian motif opening like that of the west wall, except that the central opening has double multi-light doors. The doors access a flagstone patio. There is a second dormer of similar design on the east wall that has windows instead of doors and does not have a balcony (Photograph 6).

The stepped back south wing projects eastward from the rear wall of the sunroom (Photograph 6). The bay immediately east of the sunroom has a flat roof dormer with three multi-light casement windows flanked by pilasters. At the center of the first story is an entrance with double paneled and glazed doors (each with six lights) leading to a flagstone patio. There is a wrought iron lantern adjacent to the doors, a flat arch window west of the entrance, and a narrow round arch window east of the entrance. The windows have tooled stone sills. The next bay to the east is stepped outward on the south and has a hipped roof with a flat roof stucco dormer with two windows. The first story of the south wall has a central, arched niche with a woman's profile in relief at the center. Below the niche is a paneled base. The niche is flanked by two wide flat arch openings with multi-light casement windows and stone sills. There are two small oval vents above the windows under the eaves.

The east wall of the south wing at its south end has a flat roof stucco dormer with two windows (Photograph 6). The first story has an arched inset with a six-light window with stone sill. In front of this bay stands a sculpture of a boy and goose that was originally the centerpiece of the courtyard fountain. There is a projecting bay north of this, with a gabled roof and stucco walls. The south wall of the projection has a window with paired ten-light casements and a tooled stone sill. At the east end of the projection is a gabled pavilion with a Palladian motif tripartite opening (similar to that on the south wall of the sunroom) with center French doors flanked by multi-light windows (Photograph 7). There is a stone keystone on the archivolt trim, and the columns have composite capitals. Flagstone

³ A drawing of the house (Figure 1), which appeared in the 1925 compilation of Benedict's designs, showed the sunroom enclosed. J.B. Benedict, *The Work of J.B. Benedict* (Denver: n.p., 1925).

⁴ Sylvia Cranmer McLaughlin, Berkeley, Ca., telephone interview by Thomas H. Simmons, 16 February 2005.

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is laid in a narrow rectangle in front of the doors and illumination is provided by metal lanterns. The north wall of the projection has a window like that of the south wall.

Extending along the north wall of the south wing is an arcaded loggia facing a central courtyard (Photograph 8). The roof of the loggia has an arched eyebrow dormer with three lights. The outside wall of the loggia is covered with ivy. The loggia has a tile floor like the north loggia of the facade and two hanging metal lanterns. The north wall of the wing facing the loggia has a round arch multi-light window with stone sill, an arched multi-light wood door, a circular window with multiple lights, and a segmental arch casement and transom window. At the west end of the loggia is an arched multi-light door.

There is a tall, rectangular, stucco chimney with arched insets at the north end of the east roof slope of the main wing.⁵ The rear wall of the main wing of the house has a band of six-light windows near the top of the wall divided into groups of three by stucco pilasters (Photograph 8). At each end of the band of windows is a deeply inset oval window. The first story has three large semicircular arched multi-light doors with continuous multi-light surrounds. The doors face the rear courtyard. English ivy covers the east wall, growing around the windows and doors.



Figure 3. The living room at the Cranmer House is shown in this view to the north in the 1940s. SOURCE: Chappell and Betty A. Cranmer photographic collection.

Intersecting the rear of the main wing on the north end is another wing, which also has an arcaded loggia on the south wall facing the courtyard similar to that on the north wall of the south wing (Photograph 9). The roof of the loggia has an arched eyebrow dormer with three lights. At the west end of the loggia is an arched entrance, followed on the south wall facing the loggia by a segmental arch window with transom, and triple four-light windows. There are French doors surmounted by a

⁵ The chimney originally had arched openings and a pyramidal tile roof.

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divided transom and an arched six-light window with transom facing the loggia. There is a small recessed area at the east end of the loggia.

A two-story hipped roof garage/guest quarters extends from the northeast end of the loggia (Photograph 9) and has a short chimney with pyramidal tile roof and arched openings. The south wall has inset openings near the top of the wall with paired two-light windows. The first story has two inset four-light windows. Extending from the east wall of the north loggia is a stucco wall trimmed with sandstone. The wall originally extended further towards the back of the lot and had an arched entrance gate.



Figure 4. The Cranmer House dining room is shown in this circa 1930s view to the north. SOURCE: Denver Public Library, Western History and Genealogy Department, Mile High Photo Company, image number X-26281.

The east wall of the two-story section of the garage/guest wing has inset windows near the top of the second story (Photograph 10). At the south end of the first story is a ramp leading to a paneled and glazed basement door. There is a flat arch entrance with a multi-light wood door facing concrete steps with wrought iron railings north of the basement entrance. At the center of the wall is a small four-light window. At the north end of the wall is a wood door with a large rectangular light facing concrete steps with a metal railing. There is a low stucco wall extending a short distance on the north side of the steps. The north wall of the wing has small windows at the top of the second story. There is a frame shed located adjacent to the first story of the north wall.

The west wall (front) of the garage/guest quarters has a recessed balcony on the second story, with a taller, hipped roof, central opening and lower flanking openings providing mountain views (Photograph 11). The balcony has stucco columns with stone bases and a wrought iron railing

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between the columns. The first story has a wide, paneled, overhead garage door. The current appearance of this section of the house dates to 1996.

The north wall of the north wing has an enclosed projecting hipped roof porch with flat roof dormer with paired six-light casement windows (Photograph 11). The porch has a small round arch window at the east end, a paneled and glazed door with a transom, and three flat arch windows with a shared stone sill. A full-height projecting stucco chimney has clay chimney pots, arched insets at the top, and projecting corner piers which form a recessed niche with stone trim.⁶ East of the chimney is a round arched window with stone sill.

The north wall of the house above the porch has two small, narrow windows near the top of the wall, and there is a large window with paired nine-light casements further west (Photograph 11). The large window replaces an original small window. The first story west of the porch features a very wide segmental arch inset with a large segmental arch multi-light window. The window is divided into fifteen large panels filled with leaded glass tracery with some heraldic and other emblems, including the seal of Princeton University (the alma mater of Cranmer and one of the current owners).

Interior

Interior areas of the Cranmer House with significant historic features include those principally along the west front: the central entrance hall and intersecting rear hall, the living room, the dining room, and the sunroom to the south.

Entrance Hall. Accessed by the double paneled wood doors of the main (west) entrance, the rectangular entrance hall extends eastward to intersect the rear hall. The hall has a ribbed, barrel vault ceiling clad with plaster mimicking blocks of coursed limestone and with similar plasterwork on the walls, which are divided by slender pilasters that support an entablature (Photograph 12). The hall is illuminated by a hanging crystal chandelier. The hall floor is composed of tiny rectangular and square mosaic tiles in contrasting brown and variegated terra cotta colors composing repeating diamond shapes. There is a fretwork tile border, and small dark brown mosaic tiles form a baseboard along the walls. Paneled wood doors opening off of the hall lead to the living room on the south and the dining room on the north.

Living Room. The spacious, rectangular living room south of the entrance hall has vaulted ceilings at the north and south ends and two hanging metal lanterns. The room has smooth plaster walls and a low wood wainscot. The focal point of the room is a central stone fireplace on the north wall. The massive limestone fireplace has a slanting tapered hood with central panel (Photograph 13). The coursed blocks of limestone have a vertical battled finish. The mantle, supported by columns with Corinthian capitals, features a carved frieze with arabesque ornament, as well as cherubs, birds, and a central shield with ribbons. The columns rest on a rhyolite hearth extending the full width of the fireplace. Arched windows and doorways of the room have decorative, inward slanting walnut surrounds featuring hand-painted images of musical instruments, birds, shields, vases, flowers, vines,

⁶ The chimney originally had arched openings and a pyramidal tile roof.

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and ribbons (Photograph 14). The doors and windows are crowned by walnut carvings of an oval cartouche enframed by winged scrolls and flanked by fluted pilasters.

Dining Room. The large, rectangular dining room at the northwest corner of the house has a flattened barrel vault ceiling divided into panels by wood ribs (Photograph 15). At the center of the ceiling is a hanging metal chandelier. There is cornice molding and a paneled frieze on the west, east, and south walls of the room. The walls are finished in smooth plaster, and there is a low wood wainscot and wood floor. The large segmental arch window on the north wall, featuring fifteen walnut-framed panels, and the large arched openings facing the loggia provide natural illumination.



Figure 5. The rear hall of the Cranmer House (view north) with the Cranmer children at the table is shown in this circa 1920 image. **SOURCE:** Chappell and Betty A. Cranmer photographic collection.

Sunroom. The sunroom at the southwest corner of the house, south of the living room, has a plastered ceiling and walls and a floor of (nonoriginal) slate tiles. The square chamber has a vaulted ceiling with a center hanging metal lantern. Each wall of the room has an elliptical arch springing from square stone pilasters. Projecting from the east wall is a stone fountain, which has a lion's head spigot (not original) above a low stone basin with angled corners that is clad on the interior with small square glass tiles (Photograph 16).

Rear Hall. The long, rectangular, rear hall forms a T-intersection at the east end of the entrance hall and parallels the east walls of the living and dining rooms (Photograph 17). The ceiling and walls of the hall are plastered and there is cornice molding and two hanging metal lanterns. The south wall of the hall is curved and features shallow arched niches flanking an arched doorway with a brick surround. Through this entrance lies a hall with the stairway to the second story. The floor of the rear hall is composed of glazed bricks laid in a basket weave pattern; each brick has ornamentation mimicking screw pegs. The floor is edged by a soldier course of contrasting brick. Radiators along

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the hall are enclosed by decorative grilles. The large arched entrances of the rear wall illuminate the hall and lead to the central courtyard. Toward the north and south ends of the hall are arched doors leading to the courtyard loggias.

Landscape

During the Cranmer era, the landscape included an outdoor swimming pool and a pond, which were filled in after 1965. The courtyard fountain originally featured a sculptural centerpiece (now elsewhere on the grounds) and a circular basin. The east end of the courtyard was originally enclosed with a low wall topped by a balustrade, which extended along the rear of the house. The rear extent of the yard is greatly foreshortened due to the sale of a large section of the original grounds for housing development. The Cranmer estate originally included six full lots; the present parcel is about half that size. The current owner states that, aside from elements such as the large elms, the hedge, and the ivy, much of the landscaping was "basically in ruins" by 1996.⁷

⁷ Amie C. Knox, Denver, email to Thomas H. Simmons, 24 February 2005.

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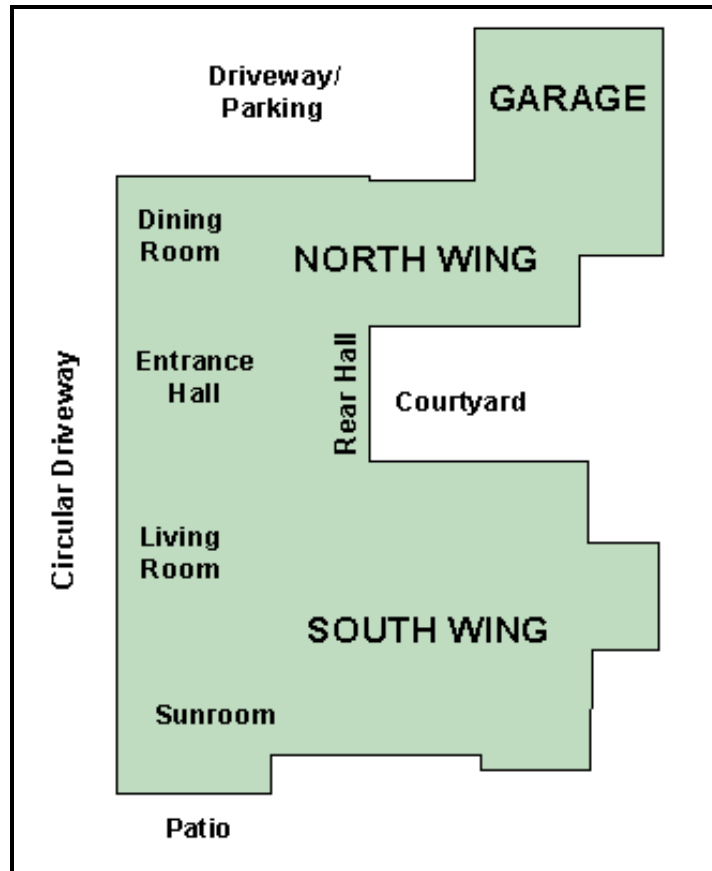


Figure 6. Plan view of Cranmer House showing principal sections and rooms discussed in the narrative. North is to the top and Cranmer Park is to the left (West). SOURCE: Based on Sanborn fire insurance map, 1951.

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Statement of Significance

The Cranmer House is significant in categories identified in the Multiple Property Documentation Form "The Architecture of Jules Jacques Benois Benedict in Colorado." The house is associated with the historic context "The Architecture of Jules Jacques Benois Benedict in Colorado, 1909-1942." Under this context, the building is an example of a "Domestic Building" designed by Benedict. The period of significance extends from the dwelling's completion in 1917 through 1947, the end of George E. Cranmer's tenure as Denver Manager of Improvements and Parks.

The Cranmer House is significant under Criterion C for its representation of the work of master architect J.J.B. Benedict, who asserted that this was "one of his masterpieces." Construction of large houses for wealthy clients was one of the principal components of the architect's practice, reaching its zenith in the 1920s. The style selected for the Cranmer residence was a favorite of the architect, although there are only three known extant examples of such houses Benedict designed before 1920. In this instance, the architect employed the style to enhance the owners' interests by taking full advantage of the site and its magnificent views and incorporating elements such as excellent acoustics for musical programs and decorative embellishments reflecting the owners' enthusiasm for the arts, education, and culture. Many of the features of the house became Benedict trademarks for residential design, including the use of quality materials in an elegant manner, elaborate ornamentation of the main entrance as the focal point of the façade, and the inclusion of finely crafted interior features, such as vaulted ceilings, decoratively painted wood, stone fireplaces, views of exterior courtyards, and interior fountains.

The Cranmer House is also significant in the field of architecture for its representation of the Italian Renaissance style. The style, employed almost exclusively for architect-designed landmark residences in metropolitan areas in the period before 1920, is reflected in the substantial construction of brick with stucco cladding, the hipped tile roof with widely overhanging eaves with modillions, the light-colored stone trim with elaborate carving around the doorway, the classical motifs of the stone frontispiece, and large arched first story windows and smaller, less elaborate, second story windows. Other features representative of the style include the arched entrances, the arcaded loggias, and the columns in classical orders. Significant interior features reflecting the rich materials and superior craftsmanship include the mosaic tile floors, the limestone fireplace with elaborately carved mantle, the leaded glass windows, a variety of metal hanging light fixtures, the vaulted ceilings, and the walnut door and window surrounds with hand-painted ornamentation.

The house is also significant under Criterion B for its association with George Ernest Cranmer, Denver Manager of Improvements and Parks from 1935 to 1947, and with his wife, Jean Louise Chappell Cranmer, a prominent cultural leader in Denver. Under George Cranmer's bold and innovative tenure as manager, Denver constructed Red Rocks Theater, acquired the Winter Park Ski Area, built parkways, made improvements to the channels of Cherry Creek and the South Platte River, and developed or improved parks within the city. Jean Cranmer, who studied violin in Germany, was a moving force in Denver's cultural community. She was president of the Civic Symphony Society in 1930 and was one of three founders of the Denver Symphony Orchestra in

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1934. To help defray costs for the fledgling orchestra, visiting artists often stayed in the Cranmer home and performed in the dwelling's large, vaulted living room. Denver historians Thomas J. Noel and Barbara S. Norgren called George Cranmer a "visionary." Colorado Poet Laureate Thomas Hornsby Ferril referred to Mr. Cranmer as "our first citizen" and to Mrs. Cranmer as "our first lady."



Figure 7. In this early 1920s view (east-northeast) of the Cranmer House the sunroom is not enclosed. SOURCE: Chappell and Betty A. Cranmer photographic collection.

Planning and Construction

Jules Jacques Benois Benedict designed the residence for his close friends George Ernest and Jean Louise Cranmer. In 1962, Jean Cranmer reminisced on the initial planning for the house:

When we decided to build out here, miles east of the Denver of 1917, my father thought we were crazy to go way out in the country. We used to come up to look at the sunsets, and loved the view of the mountains in all kinds of light. Finally in 1917 we decided to build and asked the Denver architect, Jacques Benedict, for ideas. He showed us a book of Italian farm houses, and we found some ideas we liked, tho it turned out to be rather different from a farm house.⁸

George Cranmer recalled in 1962, before purchasing the hilltop property, "I checked into the deeds and found the city owned the land [to the west] and was holding it for a proposed park. So we decided to buy some land as near to it as we could." The Cranmers were thus assured that the view of the Front Range mountains from their house site would not be spoiled by future development.⁹

⁸ An original building permit could not be located for the house. Allen Young, "The Cranmers Elect to Leave Their House of Many Fond Memories," *Cervi's Journal*, 11 April 1962, 42.

⁹ Hugh R. Fraser, "George Cranmer Serves His Native Denver Well," *Cervi's Journal*, 19 March 1958, 4.

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Chappell Cranmer, the couple's son, observed that "Benedict designed the house but father had a lot of ideas of his own." Jean Cranmer wanted a venue with perfect acoustics for musical performances, so the living room ceiling was vaulted. As Benedict prepared the drawings for the house its anticipated cost and size apparently changed. One newspaper article reported the planned cost as \$25,000 for a 121-foot wide and 85-foot deep "Spanish Renaissance" style dwelling. The stucco brick house would have a Spanish tile roof. Benedict felt that the design was "both attractive for domestic and artistic purposes and characteristic of what he believes to be the spirit of Denver's architecture." Another story described the house as a \$40,000 "Italian villa," while a third put the estimated cost at \$60,000.¹⁰



Figure 8. The front and the garage wing (left) of the Cranmer House are shown in this view (east-southeast) from about the mid-1920s. SOURCE: Denver Public Library, Western History and Genealogy Department, Mile High Photo Company, image number X-26281.

Neighborhood historian Alice Millett Bakemeier reported that Benedict "imported Italian craftsmen to construct the elaborately carved front door, with its ornamental rounded pediment, and the vaulted porch outside the dining room." McPhee and McGinnity Company of Denver crafted the woodwork for the project. Although the Assessor indicates a 1918 year of construction, it appears that the house was actually completed in 1917. Mrs. Cranmer stated in 1973 that they "moved into the house in 1917."¹¹

¹⁰ At the time of the 1930 Census, Cranmer estimated the value of the house at \$60,000. He was an amateur plumber who developed a bidet for the guest bathroom. U.S. Bureau of the Census, Census of Population, Manuscript Returns, Denver County, Enumeration District 98, 1930; Undated and unidentified newspaper clippings, Scrapbook Number 5, Box 2, Jacques B. Benedict Manuscript Collection, Collection Number 34, University of Colorado Archives and Western Historical Collections, Boulder, Colorado; Denver Landmark Preservation Commission, file on 200 Cherry Street, Landmark Number 259, designated 8 March 1996; Denver City Directories.

¹¹ Betty Cranmer, wife of Chappell Cranmer, stated that her husband was born in this house in August 1918. Betty A. Cranmer, Granby, Colorado, telephone interview by Thomas H. Simmons, 10 February 2005; Bakemeier, *Hilltop*, 46; J.B.

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Reginald Poland, Director of the Denver Art Museum, discussed the dwelling in a 1920 *Denver Municipal Facts* article on "Artistic Expression in Denver," stating that "the house has a most perfect interior and attached garden. The architect considers it one of his masterpieces." The living room was described as "a lofty hall," featuring a projecting fireplace and ornamented wood moldings "with vases, flowers and leaves in a continuous polychrome pattern." A photograph of the Cranmer House was featured in the May 1921 issue of *Western Architect*.¹²

The Architect: Jules J.B. Benedict

Jules Jacques Benois Benedict (1879-1948) was Denver's first architect trained at the Ecole des Beaux-Arts in Paris. His Denver practice (1909-42) heavily focused on residential architecture, particularly large, elaborate urban dwellings and mountain retreats for the area's well-to-do families. The Cranmer House is representative of this aspect of Benedict's work and falls within the first decade of his practice in Colorado. The architect's background, practice, and other designs are discussed in the associated Multiple Property Documentation Form "The Architecture of Jules Jacques Benois Benedict in Colorado."

The Original Owners: The Cranmers

No one sits under the stars at Red Rocks listening to great music without vindicating Cranmer's scheme for an outdoor amphitheater. No one traverses the slopes of Winter Park's ski trails or warms himself in the new lodge without paying tribute to Cranmer's vision. Denver's park system and wide boulevards are tangible evidence of one man's skill at making the future part of the present.

--*Rocky Mountain News*, 12 February 1961¹³

George Ernest and Jean Louise (Chappell) Cranmer, the original owners of the house, were described in a 1962 *Cervi's Journal* article: "This is indeed a remarkable husband and wife relationship. There was money and talent on both sides."¹⁴ George Cranmer was born in Denver on 11 January 1884, the son of William H.H. Cranmer, who was active in the Colorado cattle industry and Denver real estate in the late nineteenth century. With Finis P. Ernest, the elder Cranmer erected the Ernest and Cranmer Building (1890-91) in downtown Denver. Growing up in a privileged environment, George Cranmer attended Denver East High School and graduated from Princeton University in 1907.¹⁵

Benedict, *The Work of J.B. Benedict* (Denver: n.p., 1925); Marjorie Barrett, "Portrait of a Lady," *Rocky Mountain News*, 12 May 1973, 7A.

¹² Reginald Poland, "Artistic Expression in Denver," *Denver Municipal Facts*, September 1920, 6; *Western Architect*, May 1921, Plate 7.

¹³ *Rocky Mountain News*, 12 February 1961, 46.

¹⁴ Young, "The Cranmers Elect to Leave," 42.

¹⁵ George E. Cranmer, Biographical Data Form, 26 August 1942, in the files of the Colorado Historical Society, Stephen Hart Library, Denver, Colorado; Jerome C. Smiley, ed., *History of Denver* (Denver: Denver Times, 1901), 960.

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Figure 9. Jean and George Cranmer, with George in riding gear, are pictured here in the 1920s, with their home in the background. SOURCE: Bakemeier, 10, from Sylvia Cranmer McLaughlin photographic collection.

After college, Cranmer worked in the livestock business for a few years in New Mexico and Arizona. He then returned to Denver where he formed a stock brokerage partnership, Wilson and Cranmer. The firm prospered, and Cranmer's wealth grew during the booming stock market of the 1920s. In 1928, a disagreement over the brokerage's policies led to the dissolution of the partnership and Cranmer's withdrawal from the firm. This had the effect of preserving Cranmer's fortune from the impact of the stock market crash of the following year.

According to Cranmer, after his early retirement at age forty-four he "traveled and loafed for a few years, not very successfully." He was described in the 1930s as an "extensive real estate owner in Denver," holding properties such as downtown's California Building. An active Democrat, Cranmer participated in the presidential election campaign of 1932 and was a leader of Benjamin Stapleton's successful mayoral campaign of 1935. Following Stapleton's victory, Cranmer let it be known that he would be interested in the position of Manager of Improvements and Parks in the new administration. The mayor acquiesced and placed Cranmer in a position to engage in his favorite subject: "Denver is my hobby—building Denver into a better place in which to live—both materially and spiritually."¹⁶

¹⁶ Cranmer reported "none" for an occupation at the time of the 1930 Census. U.S. Bureau of the Census, Census of Population, Manuscript Returns, Denver County, Enumeration District 98, 1930; Cranmer, Biographical Data Form; George E. Cranmer, Biographical Profile, Citizens Historical Association, Indianapolis, Indiana, 2 October 1937, in the files of the Colorado Historical Society, Stephen Hart Library, Denver, Colorado.

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Taking office in the middle of the Great Depression, Cranmer had few city funds available for new projects, but he reflected in 1942 that he “had an opportunity of planning extensive improvements for the city.” The new parks manager had a large supply of relief labor available through such New Deal public works programs as the Works Progress Administration (WPA) and the Civilian Conservation Corps (CCC). This manpower was coupled with Cranmer’s crafty ability to assemble the other resources necessary to undertake projects. In his later years he described the process to the *Rocky Mountain News*: “Any really good plan could be financed if I was sufficiently resourceful and persistent. The money would come from somewhere. The U.S. government, the state, big business, the railroad, public utilities and private citizens were all sources if you went about it the right way.” Faced with an abundance of delinquent tax properties, Cranmer sold some to help fund projects, but acquired many for the city and used them as land for parks, boulevards, flood control, and the airport.¹⁷

George Cranmer served as Manager of Improvements and Parks from 1935 to 1947, earning \$4,000 annually in the position, and compiled a long and substantial record of accomplishments. He became a familiar figure in city government, attributable in some part to the bat-wing collars, peacock blue coats, high silk hats, and patent leather shoes that he sometimes wore. Two of his most striking projects were the creation of Red Rocks Theater and the development of the Winter Park ski area. Cranmer’s inspiration for Red Rocks Theater, a 10,000-seat outdoor theater set in sandstone formations in the foothills west of Denver, came after a visit to an ancient Greek amphitheater in Taormina, Sicily. Cranmer assembled three hundred CCC workers, WPA funding, and the architectural talents of Burnham Hoyt to produce a performance venue that was praised by the Museum of Modern Art and *Architectural Forum*. The Winter Park project in Grand County was undertaken when U.S. skiing was in its infancy and was viewed by many as a folly. Cranmer, an avid ice skater and skier, contributed his own money to the project, solicited private contributions and WPA funds, and secured volunteer labor to construct three ski runs and a T-bar tow. Winter Park opened as one of Colorado’s first ski areas in 1940.¹⁸

Park sites that had remained undeveloped since the Speer administration were turned into usable public spaces under Cranmer, and swimming pools and other facilities were added to the parks. Other achievements of Cranmer’s tenure included: acquiring land for Denver Municipal Airport; the purchase of Case and Wellshire golf courses for just \$60,000; widening and improvements to the channel of Cherry Creek through the city; the construction of a water supply tunnel under Jones Pass; the creation of Robinson and Burns parks through land donations; gaining land in the South Platte Bottoms that would later become the South Platte Greenway; expansion of the Denver Mountain Park system; building of Clermont Street Parkway, Alameda Parkway, and Buchtel Boulevard; Valley

¹⁷ Cranmer, Biographical Data Form; Frances Melrose, “George Cranmer Built His Reputation Around Denver’s Parks and His Home,” *Rocky Mountain News*, 26 April 1992, 4M; Thomas J. Noel and Barbara S. Norgren, *Denver: The City Beautiful and Its Architects, 1893-1941* (Denver: Historic Denver, Inc., 1987), 167-69.

¹⁸ George E. Cranmer, Oral History Interview, Denver, Colorado, 22 May 1974, 46, in the files of the Colorado Historical Society, Stephen Hart Library, Denver, Colorado; Jack Foster, “How Cranmer Missed Distinguished Career,” *Rocky Mountain News*, 12 April 1947, 13; Noel and Norgren, *Denver*, 170-73.

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Highway planning; development of a city stone quarry on Table Mountain near Golden; construction of a flood control dam on Cherry Creek; and the acquisition of Weir Gulch.¹⁹



Figure 10. This view (south-southeast) of the Cranmer House shows part of the north wall including the large arched dining room window and an oblique view of the front. SOURCE: Benedict, *Work* (1925).

Mountain View Park, the planned but undeveloped park site lying west of Cranmer's home, was developed by the city during his tenure as manager. Some criticized Cranmer for creating a park to his personal advantage, but he defended his actions: "[W]hen I headed the parks, and had all these WPA [Works Progress Administration] workers at my command, I decided to carry out [Mayor Robert] Speer's original plan and make the hill into a park. That's all there was to that!" In 1959, Mountain View Park was renamed Cranmer Park in his honor.²⁰

In April 1947, seventy-seven year old Mayor Stapleton faced re-election. Cranmer, citing personal reasons, announced that he would not continue as Manager of Improvements and Parks after 1 June. The *Rocky Mountain News* opined that the move was intended to "remove resentment" and aid Stapleton's re-election, noting that "Cranmer has been the stormy center of more controversies at City Hall during the past 12 years than any other official." The *Denver Post* agreed with this assessment, stating that Cranmer had been the "target of bitter public criticism." *Rocky Mountain News* columnist Jack Foster, reflecting on Cranmer's tenure, paid tribute to such accomplishments as the Valley Highway, flower gardens in the parks, and the creation of Winter Park and acknowledged

¹⁹ Cranmer listed what he viewed as his most significant achievements on a 1942 biographical data form. Cranmer, Biographical Data Form; Noel and Norgren, *Denver*, 167-71.

²⁰ The site was acquired by the city for a park in 1907. The *News* also rebuked Cranmer for what it called his "land grab" resulting from City Council's decision to vacate East Second Avenue leading into the park. Fraser, "George Cranmer," 4; *Rocky Mountain News*, 9 May 1937.

United States Department of the Interior
National Park Service

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Cranmer's "unique love for Denver and its mountain backdrop." Yet Foster characterized Cranmer as a "Bourbon," lacking the common touch and impatient with criticism: "Why the public should have anything to say about the development of their city, when they had a man like George to do it for them, was something he could not understand."²¹

In the years after leaving public office, George Cranmer maintained a keen interest in civic affairs. In the early 1950s, he urged Colorado politicians to push for the expansion of the interstate highway system, so that Interstate 70 could be expanded westward from Denver. Cranmer also believed that Red Rocks Theater could be better managed and more fully utilized than it was. In 1958, he spent \$8,000 of his own funds to explore the feasibility of roofing the stage and orchestra pit and improving lighting.²²

Colorado Poet Laureate Thomas Hornsby Ferril deemed George Cranmer "our first citizen," asserting that "Denver is more beautiful because of his persistence and resourcefulness." The Denver Landmark application for this house described Mr. Cranmer as "the Robert Moses of Denver, working diligently and tirelessly on improving the city and the lives of its inhabitants." George Ernest Cranmer died at the age of ninety-one in May 1975.²³

Jean Louise (Chappell) Cranmer

In 1912, George Cranmer and Jean Louise Chappell were married. The Cranmers had four children: Allen (who died in childhood), Forrest, Sylvia, and Chappell. Jean Chappell was born in Trinidad, Colorado, on 30 September 1886, the daughter of Delos Allen and May Chase (Hastings) Chappell. Her father was the wealthy developer and operator of the Trinidad water supply system, as well as a contractor and stonemason. Delos Chappell developed coalfields near Trinidad, through the Gray Creek Coal and Coking Co. and the Victor Fuel Co., and was active in Democratic politics. Local lore reports that a Denver group provided Chappell with the funds to erect his mansion on East Main Street in Trinidad in exchange for his not bidding on the construction contract for the State Capitol (built 1886-1908). He sold the water system to the city in 1898 and moved his family to Denver, to a mansion at 1300 Logan Street. Jean Chappell attended a Philadelphia finishing school and studied the violin in Dresden, Germany, in 1905-07.²⁴

²¹ *Rocky Mountain News*, 11 April 1947, 1; *Denver Post*, 11 April 1947, 1; Jack Foster, "How Cranmer Missed Distinguished Career," *Rocky Mountain News*, 12 April 1947, 13; Lee Casey, "Batwing Collars—Cranmer Symbol," *Rocky Mountain News*, 23 December 1946.

²² Gene Cervi, "Mile High Observations," *Cervi's Rocky Mountain Journal*, 18 July 1962, 24; Arlynn Nellhaus, "Mrs. Cranmer Remembers...", *Denver Post Contemporary*, 7 May 1972, 8.

²³ Denver Landmark Preservation Commission, file on 200 Cherry Street, Landmark Number 259, designated 1996.

²⁴ The entire Chappell family accompanied Jean to Dresden and lived there while she pursued her studies. Nellhaus, "Mrs. Cranmer," 8; R. Laurie Simmons and Thomas H. Simmons, Chappell Residence, Trinidad, Colorado, Architectural Inventory Form, 5LA2179.90, October 2001.

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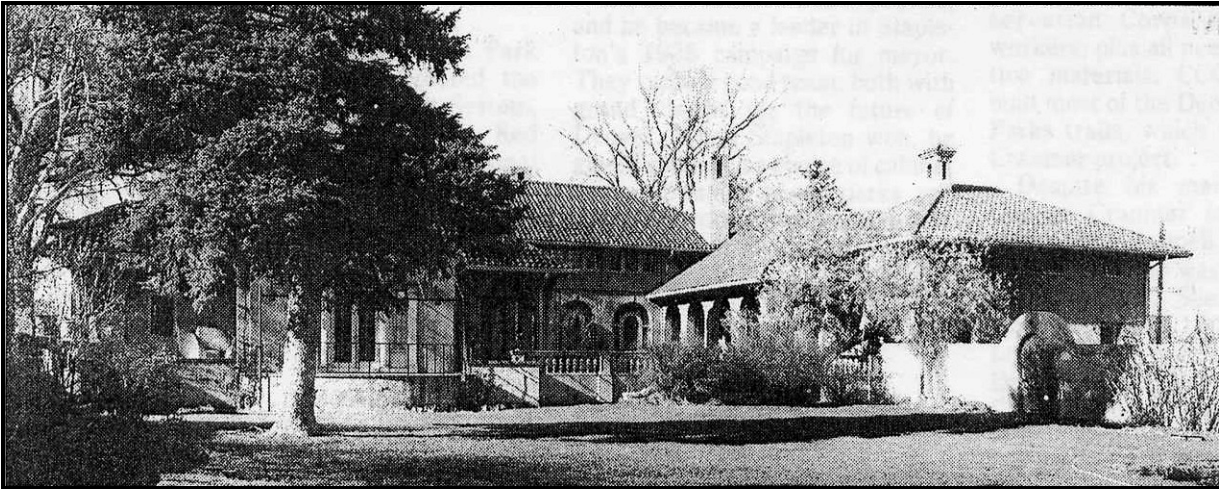


Figure 11. The rear and courtyard of the Cranmer House are shown in this 1962 view (west-northwest). SOURCE: *Rocky Mountain News*, 26 April 1992.

Jean Cranmer pursued an intense interest in Denver's cultural life. Her family home at 1300 Logan Street in Denver was the site of musical performances while she was growing up. Following their parent's deaths, Jean and her brother, Delos Chappell, donated the house to the Denver Art Association in 1922; the house became the first permanent home of the Denver Art Museum. In the early 1920s, Jean Cranmer took the lead in forming the Allied Arts group "to foster creative art, and provide training for talented young artists and musicians." In the early 1930s, she was president of the Denver Civic Symphony and was one of three founders of the Denver Symphony Orchestra in 1934.²⁵

According to Denver historians Lyle Dorsett and Michael McCarthy, George Cranmer credited his wife with developing his interest in community planning: "His Princeton education did little to stimulate his creative nature. It was not until his wife dragged him around Europe and consciously labored to file off his rough edges that he learned to appreciate literature, art, music, and the texture of Europe's most beautiful towns and cities. Inspired by what he learned, George Cranmer wanted to become manager of improvements and parks so that he could put some of his dreams to work."²⁶

In later years Jean Cranmer was involved with the Friends of Chamber Music and the Aspen Music Festival. In 1972 the *Denver Post* observed that "Mrs. Cranmer has indefatigably worked for her goals—to improve Denver's musical life. In the realm of classical music, there's much here that she helped start." Jean Cranmer died in February 1974 at the age of eighty-seven.²⁷

²⁵ LeRoy Hafen, ed., *Colorado and Its People* (New York: Lewis Historical Publishing Co., Inc., 1948), 2:431; *Cervi's Journal*, 11 April 1962, 42.

²⁶ Lyle W. Dorsett and Michael McCarthy, *The Queen City: A History of Denver*, 2nd ed. (Boulder, Colorado: Pruett Publishing Co., 1986), 209.

²⁷ Nellhaus, "Mrs. Cranmer," 9; *Rocky Mountain News*, 27 February 1974, 28; *Denver Post*, 28 February 1974, 32; Barrett, "Portrait," 7A.

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Life in the Cranmer House

When built, the Cranmer House was situated in a country setting of East Denver, which Jean Cranmer described as “the middle of nowhere.” She recalled it as an ideal place to raise children and as “really just a little farm” as late as the World War II era:

I'd spend the whole summer in overalls, working in the vegetable garden. I planted a wheat field across the street, and we had cows—which always seemed to be having calves. There was no garbage collection, so we'd get a pig in January and let it grow up. And we also had chickens.²⁸

The Cranmers also maintained stables, and Thomas Hornsby Ferril described Cranmer as an expert equestrian. Italian skier and horseman Nicholas Albizzi, who Mr. Cranmer met skiing, stayed with the family for a year in the 1920s and was in charge of the stables.²⁹ The Cranmer's son, Chappell, believed that the large swimming pool installed in 1922 was “probably the first pool at a residence in Denver.” The pool was supplied with water from a well located west of the house, and the cold water suited George Cranmer, who was an avid swimmer. The Cranmers consulted prominent landscape architect Saco R. DeBoer on landscaping issues.³⁰

The Cranmers played host to artists, entertainers, and other prominent visitors to Denver, providing some with accommodations for weeks or months. Visiting soloists with the Denver Symphony Orchestra were put up at the Cranmers in order to defray the new group's expenses. For similar reasons, guest lecturers at the Denver Art Museum also stayed at the Cranmer house. An article in *Cervi's Journal* in 1962 described the house as “a meeting place for great figures from the world of music, art and literature.” The living room provided a perfect venue, as it was “built on a manorial scale, suitable for musical performances and lectures.” Sylvia Cranmer McLaughlin, the Cranmer's daughter, felt that growing up in the house was an educational and entertaining experience for her and her siblings. Musical artists who visited over the years included Russian composer Sergei Prokofiev, pianists Josef Lhevinne and Leonard Pennario, violinist Mischa Elman, pianist Alec Templeton, and singers Lily Pons, Marian Anderson, and Russian baritone Alexander Kipnis. Other guests included Swedish sculptor Carl Milles, Chinese educator and philanthropist Philip Fu, John Leighton Stewart (president of Yenching University and later U.S Ambassador to China), archeologist Homer A. Thompson, Dr. Ananda Coomara Swamy (director of the Boston Fine Arts Museum), and architect Frank Lloyd Wright.³¹

²⁸ Mrs. Cranmer particularly missed the home's asparagus patch after moving to an apartment in central Denver. Nellhaus, “Mrs. Cranmer,” 8.

²⁹ Thomas Hornsby Ferril, “The Vintage Years of George Cranmer,” *Rocky Mountain News*, 23 September 1973, 3 (Global); Bakemeier, *Hilltop*, 48.

³⁰ The present parcel is considerably smaller than that which existed during the Cranmer era. Most of the earlier landscape efforts are no longer discernible. Betty A. Cranmer, telephone interview by Thomas H. Simmons, 10 February 2005.

³¹ The Cranmer's daughter Sylvia Cranmer McLaughlin recalled that Wright called her mother “bella donna” (beautiful woman), because she lived in an Italian style house; Wright produced a sketch of a Prairie style house for the Cranmers. McLaughlin interview; Young, “The Cranmers Elect,” 42.

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In 1978, the *Denver Post* provided this view of the hospitality provided by the Cranmers: "Complete with a battery of servants and the ever-gracious hostess Jean Cranmer, the home undoubtedly offered far more luxury and accommodations than many a hotel." In 1930, according to Census data, the Cranmers had three live-in servants: a maid, a housekeeper, and a chauffeur.³² Thomas Hornsby Ferril recalled a typical September evening at the Cranmers: "You never knew who might show up, perhaps visiting celebrities from America or Europe and, of course, local obscure painters, sculptors or musicians Jean was helping along with quiet gifts and subsidies." Guests would sit on the lawn watching constellations and then go inside for music. Mrs. Cranmer served Bel-Paese, Bent's water crackers, and Lucullan sandwiches, while her husband distributed goblets of his homemade wine:

How many hundredweight of grapes George worked through his hand press every fall during prohibition I have no idea, but it was a sizable operation. What a surpassing vintner! His homework stacked an impressive cellar.³³

For one memorable event in the 1930s, the grounds of the house were thrown open in a "circus party" fundraiser for the Denver Civic Symphony. A large tent was erected east of the house, concession tents were put up by Elitch's, and a dance floor was installed in the lower garden. On another occasion Jean Cranmer recalled "we had all the members of the Symphony with their families for a swim and supper, and members of the board waited on the players."³⁴

In the late 1930s, George Cranmer hosted a night of entertainment at the house for a visiting Congressional and military delegation inspecting sites around the country for the location of a new Army Air Corps training facility. Furniture and rugs were removed from the living room, a caterer and live orchestra were retained, and Cranmer's sister, Mrs. Willamain Coors, rounded up "a group of good looking girls in the social crowd, to help give the air crowd a good time. . . . [W]e all enjoyed a gay dancing party until well toward morning." Shortly thereafter, Denver was selected as the site for the Lowry Technical Training Center.³⁵

³² *Denver Post*, 26 February 1978, 16; U.S. Bureau of the Census, Census of Population, Denver, Colorado, Manuscript Returns, Enumeration District 98, 1930.

³³ Ferril, "The Vintage Years," 3 (Global).

³⁴ Young, "The Cranmers Elect," 42; Bakemeier, *Hilltop*, 48.

³⁵ Dorsett and McCarthy, *The Queen City*, 222.

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Subsequent Owners

The Cranmers sold their home in 1963 to Julius Warner and Joseph Ray, who transferred it within a short time to Mr. and Mrs. Glenn E. Knight. Mr. Knight died in 1965, and Thomas J. and Mary A. Kerwin then acquired the house. The Kerwins lived here from 1965 to 1995, raising eight children. Mr. Kerwin was an associate with the law firm of Hodges, Silverstein, Hodges, and Harrington in 1964. By 1984, he was partner in his own firm, Kerwin and Elliott. In 1996, Amie C. Knox and James P. Kelley purchased the property. Mr. Kelley is president of Vespar Capital Partners; Ms. Knox is a producer of documentary films on the arts, artists, and museums through her company A Bar K Productions. The house was designated as an individual Denver Landmark in 1996 and remains a prominent visual feature on the east edge of Cranmer Park.³⁶

³⁶ *Rocky Mountain News*, 26 April 1992, 4M; Denver Landmark Preservation Commission, file on 200 Cherry Street, Landmark Number 259, designated 1996; Denver City Directories.

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Geographical Information

Verbal Boundary Description

The nominated area consists of Lots 4 through 7, inclusive, except for the east 89.5 feet of Lots 6 and 7 and except for the following described area: beginning 128.25 feet east of the southwest corner of Lot 5, east 47.25 feet, north 39.48 feet, west 1.44 feet, southerly 35.47 feet, west 44.46 feet, and south 4.33 feet to the point of beginning, in Block 26, Eastern Capitol Hill Subdivision, in the City and County of Denver, Colorado.

Boundary Justification

The nominated area includes the house and the parcel on which it is located. Land previously included in the Cranmer estate to the north and east is not included, as it was sold to others and now contains residences unrelated to the Cranmer era.

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Section No. PHOTOS Page 26

Cranmer House, Denver County, CO
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Common Photographic Label Information:

1. Name: Cranmer House
2. Location: 200 Cherry Street, City and County of Denver, Colorado
3. Photographer: Thomas H. Simmons
4. Negative on file at: Historic Denver, Inc.
1534 Wynkoop St., Suite 400A
Denver, CO 80202

Information Different for Each View:

5. Photograph Number, Description of View and Date, and Camera Direction

Photograph Number	Description of View and Date	Camera Direction
1	Front of House from Cranmer Park. February 2005	E
2	Front entrance. February 2005.	E
3	Window detail of west wall. February 2005.	ESE
4	Front (sunroom in foreground) and part of south wall. February 2005.	ENE
5	Front (sunroom) to left and south wing to right. February 2005.	NNE
6	South wing. February 2005.	NW
7	East wall of south wing with courtyard and north wing in distance to right. February 2005.	NW
8	Interior of courtyard, with south wing to left, main portion of house in center, and north wing to right. February 2005.	WNW
9	North wing (loggia) from courtyard. February 2005.	NW
10	Garage. February 2005.	WSW
11	Garage (to left) and north wall of main section of house. February 2005.	ESE
12	Entrance hall from rear hall looking toward front doors. January 2005.	W

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Cranmer House, Denver County, CO
The Architecture of Jules Jacques Benois Benedict in Colorado MPS

Photograph Number	Description of View and Date	Camera Direction
13	Fireplace in living room. January 2005.	NW
14	Painted woodwork in living room of door to rear hall. January 2005.	E
15	Dining room. January 2005.	N
16	Fountain in sunroom. January 2005.	SE
17	Rear hall; courtyard is to the left. January 2005.	S