



**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 any 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 Norwood Memorial Municipal Building

other names/site number Norwood Town Hall

2. Location

street & number 566 Washington Street N/A not for publication

city or town Norwood N/A vicinity

state Massachusetts code MA county Norfolk code 021 zip code 02062

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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.)

Judith B. McDonough 9/9/96
Signature of certifying official/Title Judith B. McDonough, Executive Director Date
Massachusetts Historical Commission, State Historic Preservation Officer

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 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
- other (explain): _____

Edson H. Beall 10.10.96
Signature of the Keeper Date of Action

Norwood Memorial Municipal Building
Name of Property

Norfolk County, MA
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

- building
- district
- site
- structure
- object

Number of Resources within Property

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

Contributing	Noncontributing	
2		buildings
		sites
		structures
1		objects
3		Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

Politics/Government: Town Government

Social: Meeting Hall

Military: War Memorial

Current Functions

(Enter categories from instructions)

Politics/Government: Town Government

Social: Meeting Hall

7. Description

Architectural Classification

(Enter categories from instructions)

Gothic Revival

Jacobethan

Materials

(Enter categories from instructions)

foundation Rubble Stone

walls Dressed Massachusetts Granite

Ashlar with Indiana Limestone

roof Slate

other

Narrative Description

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

See continuation sheet

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Norwood (Norfolk County)
Massachusetts**7. DESCRIPTION**

Constructed between 1927 and 1928, the Norwood Municipal Building is a fine example of Late Gothic Revival public architecture, as designed by Norwood resident William G. Upham. The town's leading architect during the first half of the 20th century, Upham, designed several Norwood Center buildings including the Talbot Block and Norwood Theater, while further afield, he was responsible for Masonic temples in East Providence, Rhode Island and Waltham, Massachusetts. The Norwood Municipal Building is constructed of dressed Massachusetts granite ashlar stone set in a random pattern with Indiana limestone trimmings and a Maine slate roof. This L-shaped building encompasses three structural components: a 2 1/2 story Memorial Hall dedicated to the memory of Norwood's citizens who died in World War I, a 110 foot tower at its southwest corner and a 3 1/2 half story Town Hall wing.

The Norwood Municipal Building, is prominently sited on the north side of the rectangular park known as Veterans of Foreign Wars Square. Together with the United Methodist Church (1885) and St. Catherine's R.C. Church (1910-12) at the southwestern and northwestern corners of Washington and Nahatan Streets, respectively, the Norwood Municipal Building forms a memorable node of masonry Gothic Revival public buildings.

The Norwood Memorial Municipal Building property also includes a small, stucco covered "lock up" or jail house. Additionally, a World War I memorial in the form of a German cannon and cannon carriage captured by American forces in France is located at the southwest corner of this property. The Norwood Memorial Municipal Building property is a likely candidate for nomination to the National Register of Historic Places.

The Norwood Memorial Municipal Building occupies a 35,806 square foot lot on land that gently slopes down from Washington Street to the Boston and Providence Railroad track, one block to the east.

The "green spaces" of this property bordering the Nahatan and Washington Street facades were originally designed by the Boston-based landscape architect Arthur Shurtcliff. Changes to the landscaped portions of this parcel have probably occurred over time, but to what extent is not clear. Presently, the Nahatan Street side of this property features a walk linking the tower entrance with the secondary entrance near the southeast corner of the Town Hall. Between the walk and the street is a relatively ample lawn which slopes down to a low, limestone-capped retaining wall. Composed of the same random ashlar materials as the Norwood Memorial Municipal Building, this retaining wall is carried around the corner to Central Street as a free-standing wall averaging 5 to 8 feet in height. This wall shields from view a flight of stairs which is also bordered by a retaining wall. These stairs link the secondary entrance near the south east corner with Central Street.

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Near the southwest corner of this parcel is a concrete walk extending from the tower entrance to the sidewalk bordering Nahatan Street. Both the tower entrance's side walk and the German cannon are flanked by circular areas planted with flowers.

The Krupp-manufactured cannon or field piece is set back from the Nahatan and Washington streets' corner and is painted gray; the cannon's training and elevating mechanisms are still intact. Said to have been captured from German troops by American troops in France during World War I, this artifact of war was donated by The American Legion Post Number 70 as a "finishing touch" at the time of the municipal building's completion in 1928.

The planted area between the Memorial Hall and the Washington Street sidewalk is extremely minimal with just enough room for seven low shrubs and a narrow strip of grass. On the north side of the building is an employees' parking lot as well as this property's other significant structure: a rectangular, stucco covered, one and one half story c. 1880s structure originally used as a "lock up" or jail. This interesting structure has been adapted for reuse as a town garage and storage facility. Parged with stucco, this structure exhibits windows with segmental headed, label lintels. Enclosed by a clipped gable, this building served as a jail or "lock-up" from the 1880s until 1964. The Norwood Center "lock up" is an architecturally significant secondary structure on the municipal building's lot and should be included in the nomination of this property to the National Register of Historic Places.

The Town Hall component of the Norwood Memorial Municipal Building stands with its east gable situated close to Central Street, facing an early 20th century red brick Georgian Revival fire station which presently contains a restaurant. To the south of the municipal building is the 47,850 foot Veterans of Foreign Wars Square, a park with an early 1990s reproduction Victorian band stand at its center. To the south of this tree-shaded park is a shopping district characterized by one to three-story Classical and Georgian Revival brick and cast stone commercial buildings. Diagonally to the southwest of the municipal building's corner tower is the dark hued, asymmetrically massed granite Methodist /Universalist United Church (1885) with its distinctive, half - timbered entrance porch treatments, picturesque massing which includes a prominent spire. Directly across from the Norwood Memorial Municipal Building's west elevation is the gable roofed main facade of the yellow brick, Latin cross-plan St. Catherine 's Roman Catholic Church, designed by Maginnes and Walsh in 1910 to 1912.

The Norwood Memorial Municipal Building is the most architecturally significant building bordering the Veterans of Foreign Wars Square. On the east side of this park is the Norwood Theater which has recently been returned to its original, mid 1920s appearance. The plastic facade installed above the marquee during the late 1950s, was removed in 1995 to reveal a handsome Spanish Colonial Revival theater building. This 1920s movie palace encompasses storefronts retaining their original treatments on either side of the theater's entrance.

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The Norwood Theater is constructed of masonry materials identical to the orange, cream and medium gray granite of the municipal building (the orange hued granite denotes a high iron content). The south side of Norwood Square is bordered by the unadorned, planar brick surfaces of the three-story Folan Building; the west side of the square is bordered by one and two-story cast stone and brick commercial blocks. Additionally, the west side of Norwood Square is bordered by the imposing United Church. The general area of the Norwood Municipal Building appears eligible for listing in the National Register as an historic district; however, currently only the municipal building is being considered. In general the primary material for the Norwood Municipal Building's foundations and walls is a dressed Massachusetts granite ashlar stone set in a random pattern. The trim stone is an Indiana limestone encompassing: molded window surround and mullion assemblies, door and entrance surrounds, decorative low relief carvings, water tables, belt courses, chimney capstones, gable parapet coping stones and the tower finials. In terms of windows, the sash system is a common, steel frame casement window. The sash has been glazed with multi-paned inner frames made up of small panels of glass joined and edge wrapped in a thin sheet metal grid made from a soft, folded sheet lead, soldered at all intersections. Lintels represent the label or drip mold type common to Tudoresque domestic architecture. The gable roofs are covered with Maine slates. The Norwood Municipal building is an amalgam of the Late Gothic Revival and Tudor Revival styles. The buttresses, pinnacles and pointed arches of the entrance and window enframements speak to the Gothicism of 15th century English Cathedrals. Typical of a building rooted in Medieval architectural traditions, its elevations exhibit a picturesque asymmetry with off-center entrances fenestration, gable, dormer and tower placement. The ecclesiastical sensibility of this building is tempered by the more domestic architectural form, massing and elements of the Memorial Hall and Town Hall wings of the municipal building's remaining Tudoresque structural components.

Memorial Hall

The municipal building's Memorial Hall wing is a rectangular 2 1/2 story structure bordering Washington Street. Partially abutting the tower's west wall, its south elevation's gable exhibits a main entrance flanked by small, rectangular, multi-pane windows. The windows of the Memorial Hall are set within label moldings continued from the entrance's stepped lintel moldings. These moldings surround a cast stone plaque depicting Norwood's legendary Revolutionary War era farmer/Minuteman Aaron Guild. The artist of the Guild plaque remains unidentified although it would seem, judging by stylistic characteristics as well as the competent rather than superior quality of its craftsmanship that it is not the work of the highly accomplished Cyrus Edwin Dallin; Dallin's work seems to have been confined to the sculptural detail of the Memorial Hall's north window enframements. Above and aligned with the entrance is an oriel window and a small, narrow attic window. The attic window is set within a steeply pitched gable. The three center bays of the five-bay west elevation exhibit tall, double windows with panel tracery set within label moldings. Situated to the north and south of this trio are single and double arched windows, respectively, which are flush with a sill course and are half the size of those of the center three bays. Each of the center bays is surmounted by a rectangular plaque containing a shield and a low, steeply pitched gable, while the first and fifth bays feature

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limestone string courses interrupted by rectangular ornamental panels. Rising from between the first and second and fourth and fifth bays are tall, corbeled chimneys rendered in the Tudoresque manner.

The north elevation of Memorial Hall is dominated by a large and broad pointed arch window composed of five tall and narrow windows containing panel tracery. In recent years, the original opaque glass of the north window, used throughout the hall has been replaced by colored glass. Like the south gable, the north gable of Memorial Hall is steeply pitched and exhibits a small, narrow three pane attic window. Memorial Hall's east elevation is below the grade of Washington Street. The most northerly bay of this three bay facade features a secondary entrance which opens on to a porch and steps which descend to a parking lot. Set within a Tudoresque label lintel, this side door is surmounted by a multi-pane fanlight with spandrels. To the south of this entrance area is a pair of tall windows which are identically rendered to their counterparts on the west wall. To the south of these windows is this building's most massive chimney, rising from the parking lot to corbeled brickwork.

The Tower

The Norwood Municipal Building's tower rises from a rubble stone granite foundation 122 feet to finial - topped pinnacles at each of its four corners. This tower contains a 50 bell carillon given to the town by Walter F. Tilton, a local banker.

Access to the municipal building's main entrance is gained via broad arched openings at the tower's south and west walls. Located in the tower's open porch is a large rectangular bronze plaque which reads "*Erected in 1928 to commemorate the patriotism and valor of the men and women from Norwood who served our country in time of war*". Above the south wall's arch are a banner and shield carved in low relief. The date "1927" appears incised on the banner. Similarly an ornamental shield (with no banner) appears above the west arch. On the east wall of the tower's open porch is a large rectangular bronze plaque which reads "Erected in 1928 to commemorate the patriotism and valor of the men and women of Norwood who served our country in time of war" citizens who served on the building committee, the builder's and architect's name). The tower exhibits piers and buttresses which exaggerate the verticality of the tower. The tower walls are pierced by three types of windows; reading from just above the entrance arch to the tower's pinnacles, these include pairs of: loop, narrow label headed, arched and paneled windows. Situated between the octagonal corner pinnacles are parapets exhibiting blind arches and narrow, center pinnacles.

The Norwood Memorial Municipal Building's tower, along with the towers of the Norwood and Plympton Press buildings, ranks among the major landmarks on the town's "skyline". Indeed, this tower, when viewed from the Monroe Street (Cork City) area, east of the commuter railprojecting entrance pavilion exhibiting double doors set within a pointed arch. tracks, transforms a disparate collection of mid- 19th- century workers cottages into memorable streetscapes reminiscent of an English village of considerable age overshadowed by a village church. Similarly, the tower as a

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backdrop for the area of large, upscale, Italianate homes in the Fred Holland Day House area (Day, Vernon, Cottage Streets), west of Washington Street, enhances the already abundant picturesque qualities of this residential quarter.

The Town Hall Wing

The Town Hall wing extends eastward from the tower and Memorial Hall segments of the Norwood Memorial Municipal Building. Its six-bay, south elevation overlooks Nahatan Street, a major east-west traffic artery and the Veterans of Foreign Wars Square. From the tower to Central Street, the windows of the south facade increase in size from narrow three pane double windows with simple bar lintels to fully enframed 9-pane double windows. Running between the basement and first floor windows is a granite belt course which is interrupted at the second bay from Central Street by a shallow, Above this entrance is an oriel window, which, in turn, is surmounted by a narrow, three pane window which is enclosed by a steeply pitched gable.

In general, the sash system of the Norwood Memorial Municipal Building's windows is a common, steel frame casement window which represents several types of fenestration, including: narrow single windows containing eight panes of glass; standard size fifteen-pane windows; thirty- and forty two-pane double windows and forty-five pane tripartite windows. The sashes have been glazed with multi-paned inner frames made up of small panels of glass joined and edge wrapped in a thin sheet metal grid made from a soft, folded sheet lead, soldered at all sections.

With the exception of the bank of four windows to the right of the tower entrance, the windows of the Town Hall wing's first floor are treated as multi-pane, transom-topped double openings with deep mullions and label lintel moldings. The second floor is pierced by tripartite windows. Four pedimented dormers appear on the section of the south roof slope between the tower and the entrance bay. Rising from the roof slope just to the east of this entrance bay is a corbeled chimney.

The three-bay Central Street or east elevation of the Town Hall wing is below the grade of Washington Street; a center entrance on the east wall provides access to a full basement. This entrance is flanked by double windows and is surmounted by an ornamental plaque containing a shield, which in turn, is topped by a two story oriel which lights a stair hall. Flanking the oriel on the first and second floors are double and tripartite windows, respectively. The east elevation culminates in an off-center gable with a double attic window. Rising from either side of this gable are tall corbeled chimneys.

To the north of this gable is a pedimented tripartite dormer. Briefly, the 3 1/2 story north elevation of the Town Hall wing overlooks an employees' parking lot. Five double window bays are flanked by broad (east) and narrow (west) gable roofed bays. Window and entrance treatments are identical to those featured on other elevations, with the noteworthy exception of the stepped tripartite window that

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lights the main stairway. Four dormers are ranged along the north roof slope between the projecting gables.

Norwood Memorial Municipal Building: Noteworthy Interior features

The Norwood Municipal Building encompasses five interior spaces noteworthy for their architectural elements and ornamentation, including: The Memorial Hall, Memorial Hall's foyer, main stair hall (first and second floors) and the Selectmens' Chamber. In general, the roster of original architectural elements is extensive. These five public spaces are remarkably intact, retaining original furniture, oak multi-panel wainscoting, memorial plaques, murals, lighting fixtures and plaster cornice and ceiling ornament. The interior feature most in need of immediate attention are segments of plaster walls around windows that have been stained by rain water filtering through loose enframements and sash.

Interior Features: Foyer, Memorial Hall Wing

The Memorial Hall wing consists of a foyer and chapel-like hall. Access to the foyer is gained from the street via an entrance on its south wall. The foyer's floor is composed of green, purple and gray slates. The original oak benches rendered in an English Medieval manner still furnish this space. Full length, paneled oak walls exhibit plaques bearing the names of Norwood citizens who fought and died in wars from the Revolution to World War I. These paneled oak walls terminate at an ornate plaster cornice exhibiting shields and Tudor roses intertwined with leafy vines in low relief. The ceiling is finished in fairly rough stucco from which is suspended a wrought iron chandelier rendered in the Spanish Colonial Revival manner. The architect has heightened the drama of entering the bright, expansive, high-ceilinged Memorial Hall from the foyer by rendering this ante chamber-like space as a dark, intimate and low-ceilinged space.

The Memorial Hall is a long rectangular space characterized by multi-panel oak treatments which extend from the gray, green and purple slate floor to the window sills; the windows are set high on the plaster covered walls. Oak pew-like seating, evidently designed specifically for this hall, is set out in rows, on either side of a center aisle. The hall's north wall features an alcove containing a platform; this stage is set within a great pointed arch and lit by the tall, broad and Gothicized north window.

During the 1980s, colorful red, orange and gold glass replaced the opaque panes of the north wall's large Gothic Revival window. In general the window sash in this room contains opaque glass.

The North Window's Enframements with Sculptural figures by Cyrus Edwin Dallin

Flanking the center segment of the north window, just below the apex of the north window's arch, are full length sculptural figures by Cyrus Edwin Dallin (1861-1944). Carved from limestone, the figure to the left of the arch depicts a Civil War soldier while a World War I infantryman appears on the right; both figures are situated atop tall piers with corners accented by collonettes. A Civil War soldier is

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depicted wearing a Union Army uniform complete with cap, half length coat with a cape covering his shoulders. He holds a gun in a vertical position with both hands. His right hand is bent at the elbow and extends across his chest to hold the rifle while his left hand is at his side touching the rifle. The sculptural figure beneath and to the right of the arch's apex depicts an American World War I infantryman whose right hand hangs down at his side while his left arm is extended across his lower torso. A gun in a holster hangs from his wide belt against his left hip.

A narrow ornamental band beneath the north window, exhibits an inscription in Medieval style lettering, rendered in low relief which reads "*This Memorial Window Has Been Erected in this Hall as the Gift of Frank Gilman Allen To Honor those who Served the Country in Time of War.*" panels. This band is flanked by angled piers which rise uninterrupted through the roof line.

Frank Gilman Allen was a leading local businessman, in-law of Norwood's prominent Winslow Tannery family and political figure who served as Lieutenant Governor and Governor of the Commonwealth of Massachusetts during the 1920s. Above the north window's apex is a stone carving of an eagle with fully extended wings.

Three tall double windows set high on the wall overlook the Memorial Hall's west or Washington Street wall. The east wall is pierced by two tall windows which overlook the parking lot, while the third bay, situated near the intersection of the hall and tower components, exhibits a tall mural in lieu of a window. Beneath this mural commemorating Norwood soldiers killed during the Civil War is a substantial, boldly carved limestone fireplace mantle reminiscent of the mantles of French Renaissance chateaux .

Jean Jacques Hafner's Civil War Memorial Mural

Briefly, Hafner's mural features a standing figure of a female angel dressed in white robes, her arms outstretched horizontally. In each hand she holds a laurel wreath which hovers above the heads of women portrayed standing in profile, arms outstretched, nearly touching each others hands. These female figures evidently symbolize the reconciliation of the Union and Confederate states of America. The southern figure is depicted wearing a sun bonnet while the northern woman is hatless and wears heavier garments. Above the head of the angel is an eagle with a fully extended wing spread. Beneath the angel and its flanking female figures are Union soldiers carrying bayonets over their shoulders. At the lower right, the wives and mothers of the soldiers bid their men farewell as they march off to war. The lower border of the mural bears a painted inscription which reads: "*Presented by the GAR Museum Association Composed of the Daughters of Union Veterans, Womens Relief Corps, Sons of Union Veterans and Sons of Union Veterans auxiliary in Memory of the Grand Army of the Republic*". Flanking the panel are the dates of the War's commencement and conclusion: 1861 and 1865.

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The mantle piece beneath this mural is composed of limestone with heavy scroll brackets which support the mantle shelf. The fireplace's interior is extremely deep and the overall stylistic sensibility of the mantle is French Renaissance Revival. (Further research might determine this mantle's origins). The inscription on the shield ornamentation of the mantelpiece reads "*Presented by the G.A.R. Memorial association composed of the Daughters of Union Veterans Women's Relief Corps, Sons of Union Veterans and the Sons of Union Veterans Auxiliary. In Memory of the Grand Army of the Republic. 1861-1865.*"

Above the entrance to the foyer on the south wall of this room is a balcony with oak railing and turned balusters. The loft behind this railing was originally open and was enclosed during the early 1990s to create a Town Retirement Office. The new stucco covered wall, with its small and narrow oak bordered window has been sensitively rendered to complement the original surface treatments of the meeting hall. Particularly noteworthy is the exposed horizontal and angled oak truss work of the roof. Still intact are wrought iron Spanish Colonial Revival chandeliers.

The Main Stair Hall (first floor) is situated within the tower, adjacent to the memorial foyer to the west and the first floor hall of the Town Hall wing to the east. The portion of the main stair hall adjacent to the tower entry is enclosed by a low ceiling which opens on to a graceful, curving stairway which rises two stories from a slate slab floor to the second floor landing; this stairway features granite treads as well as wood, wrought iron and bronze railing elements. This stairway is lit by three tall and narrow stepped windows.

The Main Stair Hall's Revolutionary War and World War I Memorial Murals by Jean Jacques Hafner

On either side of these windows are murals by Professor Jean Jacques Hafner of Harvard University's School of Architecture depicting soldiers of the American Revolution (upper mural) and World War I (lower mural). Effectively utilizing muted primary colors for these commemorative works, Hafner printed his name at the lower left corner of each mural. The Revolutionary War mural, depicts a standing figure of a patriot soldier with left hand pointing heavenward while in his right hand is an unfurling American flag. In the lower foreground are three compatriots whose gaze is directed at British Red Coats who are portrayed retreating toward tall ships moored in a harbor visible in the mural's background. Rising above His Majesty's ships are gray and pink tinted clouds in the form of the Statue of Liberty.

A small bronze plaque under the mural reads "gift of Arthur C. Tilton and Mabel Tilton Coolidge." Arthur and Mabel were the children of Walter Tilton, the Norwood banker who donated the carillon bells to the Norwood Memorial Municipal Building. The World War II memorial mural over the lower portion of the stairway depicts American World War I infantrymen or "dough boys" situated within a composition which subtly celebrates the circular form. The infantryman stands at the center of the canvas within a circular space formed by the artist's placement of soldier comrades in the lower foreground.

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A helmeted American soldier stands at lower left with his right arm extended in the direction of the central figure; arm bent at the elbow, he holds a rifle in his left hand. Dressed in the distinctive uniform of an American dough boy, this figure is shown holding a wide-brimmed hat in the hand of his outstretched arm; the circular opening of the hat's underside is clearly visible. The soldier's left arm hangs at his side; he holds a rifle in his right hand. Behind and to the right of the center soldier is a partially unfurled American flag. Hafner has depicted a French, Notre Dame-like Cathedral in the background; rising behind the cathedral are pillars of smoke wrought by war. A small bronze plaque is located beneath this mural; its inscription reads "Gift of George H. Morrill". Mr. Morrill was the president of the Norwood-based Morrill Ink Manufacturing Co., one of the world's leading producers of ink during the late 19th and early 20th centuries.

On the ground floor of the stair hall, a handicapped access ramp leads into the Memorial Hall's foyer. The walls of the main stair hall exhibit multi-panel oak woodwork. The plaster ornament of the stair hall's cornices depict an unusual juxtaposition of rosettes and rope moldings with symbols of war: crossed revolvers, swords and even hand grenades with cartridge belts. Lighting fixtures in the main stair hall surviving from the late 1920s include a wrought iron chandelier and an elegant lantern of the same material which hangs above the staircase.

The second floor stair hall is rendered identically to that of the main stair hall's first floor in terms of floor, wall and ceiling treatments. This area contains a framed watercolor rendering for a segment of the main stair hall containing the Hafner murals rendered by William G. Upham, this building's architect.

Interior Features: Town Hall Wing

In general, the offices of the Town Hall wing are located on the north and south sides of the first and second floors, bordering center halls. These passageways are characterized by terrazzo floors, base boards of marble and wood, chair rails, multi-pane door transoms, plaster walls and wooden picture moldings. The remaining office rooms of the Town Hall wing retain their original configuration although many of these spaces have been subdivided by removable partitions and/or have had original ceiling heights lowered by the installation of acoustic tile ceilings.

The Selectmens' Chamber, located at the northeast corner of the Town Hall wing's second floor is noteworthy for its solid oak doors, full-length, multi-paneled oak walls, ornate cornice with floral and vine detail rendered in low plater relief as well as a rich, densely ornamented ceiling featuring raised and interlocking geometric panels. Still intact are the original solid oak doors and the ceiling's bronze lighting fixtures.

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Alterations

Over time, the Norwood Municipal Building has sustained relatively minor alterations. During the 1980s, closet space between the Memorial Hall and main stair hall was transformed into an elevator shaft. The elevator, together with a ramp between the Memorial Hall foyer and main stair hall were installed to comply with handicapped access codes. The elevator head house on the roof is almost completely invisible except (just barely) from the rear parking lot on the north side of the building.

As previously noted, the large Gothic Revival window of the chapel-like Memorial Hall's north elevation had its opaque glass replaced by colored stained glass in recent years. The loft behind the Memorial Hall's second floor balcony railing, originally intended for additional seating, was rarely utilized for that purpose.

During the 1990s, the loft was enclosed to create an office. The new plaster wall and narrow, oak enframed window complements rather than calls attention to this change and in fact looks like it could have been part of the original design.

The basement's old Police Station or detention room was adapted for the purposes of town office space in 1964. It was noted in a *Norwood Messenger* article dated July 10, 1928 that "the detention room is not to be used as a prison and unruly breakers of the law or anyone who must be held for sometime will be placed in the lock-up". Additionally, in recent years, a store room in the basement has been transformed into the Walter Ryan Meeting Room.

Alterations such as acoustic tile "drop" ceilings and office partitions are easily reversible. During the 1960s, a modern H-VAC system was installed throughout the wing of the Norwood Municipal Building; great care was taken not to deface any ornamental plastered ceilings.

Other resources

The Norwood Municipal Building's lot encompasses a rectangular, c. late 19th century stucco covered structure located at the northeast corner of the property. Situated close to Central Street, this small, rectangular, one and one half story "lock-up" stands with its narrow, two-bay main facade facing the street, while its 7-bay side walls and one bay rear wall overlooks asphalt paved parking areas. The main facade's window and front door are surmounted by raised, stucco covered, segmental arch lintels with tabs and wooden sills. Sheltered by the roof's clipped gable is a narrow, double attic window. Like the main facade's first floor window, the south facade's two standard size windows exhibit raised segmental arches whose tabs create a drip molding effect. The stucco covering of the walls has been used to cover the moldings. To the left of these windows are three small square windows set high on the walls and covered with vertical iron bars which provide a clue as to this structure's original purpose as a jail. The western end wall exhibits the type of smooth stucco wall surface common

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throughout along with "shadows" of a no longer extant center door and attic window, built between c. 1875 to 1888.

The north wall features four small square windows set high on the wall and, like those of the south wall, exhibit wood sills and iron bars. Near the northwest corner of this facade is a tall window, which like the smaller windows, is covered with bars. The structure is enclosed by an asphalt shingle-covered clipped gable with Italianate saw-cut wooden brackets.

The interior of the "lock up" has been completely gutted, its interior currently used by the Town as a garage and storage facility.

Norwood's "lock-up" is evidently a unique structure within the town and possibly within Norfolk County. Indeed, few examples of this building type survive in Massachusetts.

Situated at the Nahatan and Washington Street corner of the property is a gun and mount manufactured by the Krupp Works in Germany. This gun and mount constitute the significant object associated with the Norwood Memorial Municipal Building property; it is said to have been captured by American troops in France during World War I.

The municipal building's most famous possession is the 50 bell carillon, a gift to the town by prominent local businessman Walter F. Tilton. One of the first carillon's in the United States, Tilton's bells continue to be played for the enjoyment of the town's people. (see more detailed description of the carillon in the significance section).

Archaeological Description

No prehistoric sites are currently recorded on the nominated property or in the general area (within one mile). Locational characteristics of the parcel, particularly its excessive distance from wetlands (over 1,000 feet) are not favorable for most prehistoric site locations. Given the above information, the small size of the parcel (0.82 acres) and impacts from construction of the Municipal Building, garage (former lock-up or jail) and parking areas, the potential for recovering significant prehistoric archaeological resources is low. The potential for recovering significant historic archaeological resources is also low. While the nominated property was part of an area of nondescript wooden commercial and utilitarian buildings called the Hook, no specific historic properties can be identified for this parcel prior to the late 19th century use of the present garage as a jail or lock-up. Construction of this building, the Municipal Building in 1927-28 and parking areas would have also impacted any earlier historic resources, if they existed. Sheet refuse patterns may also exist, however, this resource type would be of limited research potential.

(end)

8. Statement of Significance

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 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

(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

ART

COMMUNITY PLANNING AND DEVELOPMENT

POLITICS/GOVERNMENT

Period of Significance

1927 - 1946

Significant Dates

1927-1928 date of construction

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

William G. Upham, architect

Edward Miner, builder

Arthur A. Shurcliff, landscape architect

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Massachusetts Historical Commission

Norwood Memorial Municipal Building
Name of Property

Norfolk County, MA
County and State

10. Geographical Data

Acreege of Property 35,806 square feet

UTM References

(Place additional UTM references on a continuation sheet)

1. 19	318310	4673530	3.		
Zone	Easting	Northing	Zone	Easting	Northing
2.			4.		
Zone	Easting	Northing	Zone	Easting	Northing

 See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Edward W. Gordon, preservation consultant, with Betsy Friedberg, National Register Director, MHC
organization Massachusetts Historical Commission date September 1996
street & number 220 Morrissey Boulevard telephone 617-727-8470
city or town Boston state MA zip code 02125

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

(Complete this item at the request of the SHPO or FPO.)

name Town of Norwood
street & number 566 Washington Street telephone _____
city or town Norwood state MA zip code 02042

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 the 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 Project (1024-0018), Washington, DC 20503.

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8. STATEMENT OF SIGNIFICANCE

This property encompasses the Norwood Memorial Municipal Building, a late 19th century jail or "lock-up" and a World War I German cannon. By far, the Norwood Memorial Municipal Building is the most important of the three historical components of this property. Built between 1927 and 1928 from plans provided by local architect William G. Upham, the Norwood Memorial Municipal Building undoubtedly represents the crowning achievement of Upham's architectural career, rendered as it is in a compelling interpretation of the English Medieval and Jacobethan Revival styles. The war memorial aspects of this building include sculpture, murals, and the memorial foyer's tablets which bear the names of the town's fallen heroes. Above all, an entire hall serves as a fitting memorial to Norwood veterans of American wars. Furthermore, leading early-to-mid-20th century American sculptor Cyrus Edwin Dallin provided stone sculptural figures of soldiers for the north window's enframments. Additionally, the talented, less well known artist Jean Jacques Hafner created murals for the Memorial Hall and main stair hall. The Norwood Memorial Municipal Building owes its existence to George Willett, the Norwood entrepreneur and philanthropist whose visionary plans for a new Norwood Center during the 1910s included the creation of parks as well as space set aside for a theater and a Town Hall. The Norwood Memorial Municipal building's grounds were part of a larger landscape plan by the noteworthy American landscape architect, Arthur Shurcliff for Norwood Center. The tower of the Norwood Memorial Municipal Building contains one of the earliest carillons in the United States, the only unaltered bells manufactured by the Gillet and Johnson Company of London in this country.

The second historically significant building on the Town Hall's parcel is a small, stucco-covered jail or "lock up" constructed between 1875 to 1888 at the northwest corner of this property. Utilized as a jail until as late as 1964, this diminutive structure currently serves as a town garage and storage facility. It is probably fair to say that structures of this age, scale and original usage are not extant in great numbers in Massachusetts. As a rare example of a Victorian era penal facility, Norwood Center's "lock-up" lends further historical interest to this property.

Additionally, a German, Krupp-manufactured cannon mounted on a wooden carriage is a significant object on this property, serving as a memorial to Norwood citizens who made the supreme sacrifice in World War I.

The Norwood Memorial Municipal Building, "lock up" and German cannon retains integrity of location, design, setting, materials, feeling, association, and workmanship, and is of local significance, fulfilling criteria A and C of the National Register of Historic Places.

The Norwood Municipal Building: Historical Significance

The significance of the Norwood Memorial Municipal Building is at least fivefold. First and foremost, the Memorial Hall component of this 1927-1928 building serves as a moving tribute to Norwood

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citizens who made the supreme sacrifice in defense of their country. Secondly, this public building is a key component in early 20th century philanthropist George Willett's visionary plan to transform the center of town. Thanks, in part, to Willett's guidance, Norwood Center acquired an architectural identity befitting a town transformed from an agrarian backwater to a dynamic focus for industry in eastern Massachusetts by the turn-of-the-century. Thirdly, the Norwood Municipal Building is significant as an example of Late Gothic Revival municipal architecture designed by the important Norwood-based, southeastern Massachusetts and Rhode Island architect William G. Upham. In addition to Upham, the talents of other creative individuals are evident within this major landmark on Norwood's "skyline". For example, the prominent Boston landscape architect Arthur A. Shurcliff was responsible for the siting and landscape treatments of the Norwood Memorial Municipal Building within the larger context of his redevelopment plan for the old "Hook" section of the downtown. Additionally, the murals of the Memorial Hall and tower stair hall represent the work of Jean Jacques Hafner, Harvard University architecture professor and muralist. The figures of soldiers incorporated into the enframements of Memorial Hall's north window were rendered by the important Arlington Heights, Massachusetts-based sculptor Cyrus Edwin Dallin (1861 - 1944). Furthermore, this building possesses one of the first carillons in the United States; a carillon is an assembly of tuned bells that can be played, as opposed to merely rung.

Located in the uppermost segment of the Norwood Municipal Building's tower, this 50-bell carillon was produced by the English firm of Gillette and Johnston and donated to the town of Norwood in 1928 by Walter F. Tilton, a local banker and philanthropist. Four years earlier, the first carillon in the United States had been installed in St. Stephen's Episcopal Church, Cohasset.

Norwood is a Boston commuter suburb and Norfolk County commercial hub located in southeastern Massachusetts. Originally part of the town of Dedham Massachusetts, South Dedham as it was called, was incorporated as a separate town in 1872.

English settlement in Norwood, or Tiot as Native Americans called this area, dated to 1678. First settlement was concentrated in the fertile lands bordering the Neponset River, in the southeastern section of the town. In 1776, the establishment of Aaron Guild's tannery on Hawes Brook represents the beginnings of Norwood's rise to prominence as an industrial center. The introduction of the Norfolk County Railroad to the town in 1850 resulted in the expansion of older industries such as the tanneries of the Winslows and Smiths and the introduction of new manufacturing concerns such as Samuel Morrill's ink works and the Everett Furniture Company. During the early 1870s the car repair shops of the New York, New Haven and Hartford Railroad relocated from Readville to Norwood, giving a boost to the local economy during a time of severe recession. Farming continued to be an important part of the town's economy until as late as the 1880s. During the 1890s, the Ambrose Brothers, owners of the local newspaper, the *Norwood Advertiser*, waged a successful campaign to attract new business to the town. The *Norwood Press* and The *Plympton Press* relocated to Norwood, lured, in part by *Advertiser* articles depicting Norwood as an ideal place to live and work. More importantly, the town fathers offering these companies land bordering the railroad for reasonable sums.

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As Norwood grew as a small industrial community, so did its population; the town's population increased from 1,744 in 1875 to 10,977 by 1915. Part of the growing community included a large number of immigrants who came to work in the town's various manufacturing concerns. Norwood's turn-of-the-century ethnic composition included a dynamic mixture of industrious Irish, English, Canadian, German and Scandinavian newcomers. During the 1910s, Norwood absorbed a large influx of Greeks, Lithuanians, Poles and other eastern European groups.

The success of Norwood's expanding older manufacturing concerns and new industries resulted in a transformation of the town center from a country town of mixed use wooden structures to a more urban commercial district of masonry business blocks. Beginning with the construction of the red brick Bigelow Block during the 1890s and continuing with the construction of the Norwood Associates and Sanborn Blocks during the early 1900s, Norwood Center continued to be built up with masonry blocks into the 1910s. The construction of the Norwood Memorial Municipal Building, Norwood Theater and Norwood Square (Veterans of Foreign Wars Park) during the mid-1920s in the "Hook" section of Norwood Center represents the culmination of George Willet's efforts to redesign Norwood's business district.

According to Bryant F. Tolles Jr. in Norwood's Centennial History, George Willet "is credited with revamping Norwood from a small rough-cast industrial town into a modern community along the lines of modern civic betterment." Willet amassed a fortune in the wool business during the late 19th century, eventually reuniting the Winslow and Smith Tanneries under his leadership. Between 1909 and 1920 he directed his energies and own money toward the implementation of sweeping civic improvements at Norwood Center and elsewhere in the town.

As early as 1912, various town committees discussed the desirability of creating a more impressive appearance for Norwood's business district. During the 1910s, George Willet bought land in the area between Nahatan, Washington, Cottage and Central Streets for the purposes of creating a park and an impressive site for a new town hall. The Norwood Memorial Municipal Building is significant within the annals of Norwood community development as the final component in the Willet Plan for the "new" Norwood Center. The Town Square (Veterans of Foreign Wars Park) and Norwood Theater, on the Central Street side of Square were extant by the mid 1920s. The Willet Plan, as refined and implemented by Arthur Shurcliff also called for an ornamental green space at the southern end of the Center which was called Guild Park. Willet's town planning interests were not confined to the center of town. During the second quarter of the 20th century, Willet promoted a planned suburban residential community called Westover at Norwood's southwestern corner.

The Norwood Memorial Municipal Building's lot was part of a "hardscrabble" area of nondescript wooden commercial and utilitarian buildings called the Hook. The term Hook refers to the original path of Market Street which "hooked" through the town center following a northeast-southwest diagonal path through the center of what is now the Veterans of Foreign Wars Square. Located at the Hook was the Norwood House, a famous old hostelry built during the late 1790s. By all accounts this

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well known old hostelry was a favorite "stop over" for farmers on their way to Boston markets via the early 1800s Norfolk and Bristol Turnpike. By the 1910s, the Hook's motley collection of poorly maintained buildings contrasted unfavorably with the new commercial blocks to the south bordering Washington Street, between Cottage and Guild Streets. With the exception of the Norwood House, which was moved from the Hook c. 1920 and eventually destroyed, the removal of these dilapidated buildings did not represent a significant loss of the town's historic architectural fabric.

More specifically, late 19th and early 20th century Norfolk County and Sanborn Insurance Company Atlases provide evidence of structures on the Norwood Memorial Municipal Building's parcel prior to its 1927 construction. According to the 1876 Norfolk County Atlas, this lot was occupied by a structure of irregular form which appears to be the "foot print" of a residence rather than a commercial building. It is labeled "Smith Brothers", presumably referring to the sons of Lyman Smith, a prominent mid 19th century Norwood tanner and real estate speculator. At some point between 1876 and 1888 the small, masonry jail or "lock up" that is still located at the north east corner was constructed as the Town's temporary detention facility.

Located directly behind the Smiths' building is a wooden structure constructed between 1876-1888 to serve the Town as a central fire house, complete with corner hose drying tower. This boxy, wood shingle covered hip roof structure, with its distinctive, narrow tower served Norwood as a fire house until the early 1900s when it was adapted for reuse as a temporary Town Hall; a fine new fire station, currently housing a restaurant, was built across the street at the corner of Central and Nahatan Streets.

The 1903 Sanborn Atlas does not identify property owners but does indicate the configuration, materials, usage and number of stories of structures. By that time, the Smith Brother's building was no longer extant. A one story wooden structure labeled "furnishings" is shown at the southwest corner of Nahatan and Washington Streets, covering the site of the present German cannon. Anchoring the southeast corner of this parcel was a one and one-half story barber shop numbered 203 Market Street (later Central Street). Next door, to the north, was a free standing, two story wooden structure which was apparently a residential property.

By 1903, the one and one half story "lock up" and the two and one half story fire house were linked by a wooden, one story "tool house". These three buildings stood as a U-shaped municipal complex until the fire station and tool house were demolished c. 1927-1928 to accommodate a parking lot for the new Town Hall employees. Interestingly, the late 19th century "lock up" remained in use as a jail until as late as 1964. At that time, the "lock up" was incorporated into the present police station on Nahatan Street. It is probably fair to say that few c. 1880 town jails were used for as long a period of time as the one on the Norwood Memorial Municipal Building's lot; for that matter, few jail house structures of this diminutive scale are still extant on their original location, having been either moved or demolished to accommodate more modern penal facilities. Additionally, the "lock up" on the municipal building's lot represents the last remnant of the old Hook area's collection of buildings.

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The beginnings of the Norwood Memorial Municipal Building may be traced to Norwood businessman and civic minded visionary George Willett's acquisition of land for the Town Square (Veterans of Foreign Wars Park) in 1914-1915. On January 1, 1916, the property bought by Willett was turned over to the Norwood Housing Association. It was noted in a *Norwood Messenger* article dated June 10, 1916 that "there is no better advertisement that a town can have than a beautiful park in the midst of its business section which commands the attention of passersby, it furnishes a breathing space in the midst of present and future businesses, it also provides a means to set forth more clearly the municipal building of the future, it preserves for all time the one possible view of these structures, the Catholic and Universalist churches both too large to be seen in their right proportions from the short distance allowed on the width of the street."

Arthur A. Shurcliff was active as a Boston-based landscape architect from the 1890s until his death in 1957. Shurcliff was the first "junior" member elected to the American Association of Landscape Architects (ASLA) by the founders in 1899.

In several instances, Shurcliff completed projects that Frederick Law Olmsted had begun prior to his death in 1896, including: the balustrading of Charlesgate East at Commonwealth Avenue in 1900, designs for the completion of park land bordering Pleasure Bay in South Boston and Dorchester (early 1900s) and the construction of a field house in the Fens near Fenway Court (c. 1920). Norman T. Newton in *Design on the Land* notes that Shurcliff's work in Colonial Williamsburg in collaboration with the Boston architectural firm of Perry, Shaw and Hepburn, (funded by John D. Rockefeller) "is generally regarded as the greatest of his many achievements". Needless to say, for the siting of Norwood's Municipal Building to have been part of a Shurcliff-designed plan is highly significant in and of itself before even considering the fine Neo-Gothic architectural design of the building.

By 1923, Shurcliff provided Willett with a plan for the Hook's redesign, complete with altered street patterns and lots designated for a park, theater and town hall. Originally, this master plan called for the Town Hall to be located on the east side of Norwood Square on the lot now occupied by the Norwood Theater. Eventually, the pluses of prominent siting and proximity to older Late Gothic Revival landmarks lead Shurcliff to revise his original plan, choosing the corner of Washington and Nahatan Street as the site for the Norwood Municipal Building. The 1923 Shurcliff plan does not, however, provide any detail regarding plantings, being confined to the basic configuration of the Town Square, Norwood Theater and Town Hall parcels as well as the new street plan for the area. In terms of the present landscape treatments of the Town Hall's grounds, it is difficult to determine how much, if any, of the original Shurcliff design survives. A colored drawing of the Town Hall on a post card dated 1928 depicts the main (south) facade. This post card view shows a lawn extending from the shrubbery close to the south facade to a high retaining wall at the southeastern corner of this parcel; shrubbery, lawn and retaining wall still correspond to their locations in the late 1920s drawing. Unfortunately, more detailed Shurcliff landscape plans for the Town Hall property have not surfaced during the course of research for this nomination.

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Little information exists concerning this design project beyond the mention of Shurtcliff's involvement in newspaper articles and the sketchy 1923 Shurtcliff plan for the Town Hall area. Until further information surfaces, it is difficult to ascertain the degree of integrity reflected in the current Town Hall grounds.

William G. Upham, architect of the Norwood Municipal Building, began his architectural career in 1903, in the office of Frank A. Bourne. Receiving "practical experience" in the office of noted Boston theater architect Clarence A. Blackall, Upham entered Harvard University's School of Architecture in 1909. By 1912, Upham had his own practice in Norwood and by the time of the Norwood Municipal Building's construction in 1927-1928, Upham had "built up a good practice in Norfolk County by his energy, thoroughness, good judgment and good taste". Apparently, Upham was a specialist in the design of Masonic temples. Several examples of this building type credited to Upham are located in Rhode Island communities, including East Providence, Woonsocket and Lonsdale. In Norwood, he designed the Masonic Temple at 76 Day Street in 1914. Other examples of Upham's work in Norwood Center include the Talbot Block (1912) and Norwood Theater (1925); he probably assisted Clarence Blackall, one of his mentors, in the design of Norwood's Odd Fellows Building (1913).

A thorough study of Upham's work would undoubtedly place the Norwood Memorial Municipal Building at the pinnacle of his achievements as an architect. Upham's design for this building artfully marries a 122 foot tall Neo Gothic tower inspired by English churches of the 15th century with Memorial Hall and Town Hall components that looked to Tudoresque and Jacobethan design for inspiration.

Upham tempered the highly ecclesiastical, cathedral-like appearance of the tower with lateral and perpendicular wings that have a decidedly domestic appearance with their casement windows, slate covered gable roofs, dormer windows and corbeled chimneys.

In other words, this building artfully blends the lofty, poetic and symbolic requirements of a war memorial with the more prosaic functional needs of town government.

The Norwood Memorial Municipal Building was constructed by the Edward F. Miner Building Company of Worcester. It was noted in the local newspaper at the time this construction company was hired by the town of Norwood that "the Edward F. Miner Company has built many fine stone buildings similar in character to the proposed Memorial Building including buildings at Smith College, Wheaton Seminary, Milton Academy, Trinity Chapel and Parish House at Springfield, New York and the addition to the State Capitol at Concord, New Hampshire".

Judging by newspaper accounts, and photographs from the period of 1927 to 1928, the Norwood Memorial Municipal Building's tower, Memorial Hall and town office building components were built at the same time. As it neared completion, the entire building was open to the public in July, 1928.

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Ground was broken for the Norwood Memorial Municipal Building in August, 1927. Dedicated on November 11, 1928, the building committee was present for the Armistice Day dedication ceremonies. Composed primarily of prominent members of Norwood Center's business community, the building committee included: Francis F. Foley, chairman, Nellie P. Morrow, Gladwin M. Nead, Alfred N. Ambrose, Frances E. Bernier, Clifford B. Sanborn and James A. Hartshorn. Following a parade, Norwood resident and Massachusetts Governor Frank Allen gave the dedication speech. Governor Allen "shared a platform with members of the clergy and all branches of the military". The dedication was a town-wide celebration attended by nearly 10,000 people. Dedications of war memorials in the decade following World War I were both profoundly sad and enormously hopeful occasions as most Americans believed they had witnessed "the war to end all wars". Allen's speech was preceded by the unveiling of the Krupp-manufactured gun and mount captured from the Germans in France during World War I and donated by the American Legion.

The gun is still extant on its original location at the corner of Washington and Nahatan Streets. The dedication was followed by the inaugural concert on the carillon donated by Walter F. Tilton, at a cost of over \$50,000.00. Before discussing Walter F. Tilton and his gift of the carillon to the people of Norwood in 1928, mention should be made of the mural artist and sculptor whose work is represented within the Norwood Memorial Municipal Building.

Two of the principal public spaces within the Norwood Municipal Memorial Building's interior possess murals and sculptural work by Harvard professor Jean Jacques Hafner and Cyrus Dallin, respectively.

Harvard School of Architecture Professor Jean Jacques Hafner was responsible for the Norwood Municipal Building's murals depicting soldiers of the American Revolution and World War I in the main stair hall and Civil War in Memorial Hall. He was active as a mural painter from the 1910s until his retirement from Harvard University's School of Architecture in 1936. During the 1920s he was associated with the Boston architectural firm of Perry, Shaw and Hepburn, specialists in Georgian Revival architecture and historic restorations, including Colonial Williamsburg. In 1924 Hafner, together with Perry, Shaw and Hepburn were unsuccessful entrants in a competition to design the Harvard Business School.

Cyrus Edwin Dallin (1861-1944) ranks among the most important American sculptors of the late 19th to mid 20th century. The sculptural figures of Civil War and World War I soldiers in the Norwood Memorial Municipal Building's Memorial Hall represent a less well known aspect of Dallin's work. Best known for his equestrian statues of Native Americans, Dallin drew on memories of a childhood growing up with Ute Indians and horses for artistic inspiration. Early in his career he achieved recognition for his sensitively rendered images of "Indians" and horses sculpted in clay, stone and bronze. Born in 1861 in Springville, Utah to pioneer parents, he discovered that he had a talent for fashioning portrait busts from the soft white clay of his father's mine.

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In 1880 he began a course of study with the sculptor Truman Bartlett in Boston, subsequently opening his own studio and somehow managing to fund further study in Europe. By 1888, Dallin was studying at the Academie Julien and with the French sculptor Chapu. While in Paris, Dallin's interest in the Native American was rekindled by a viewing of Buffalo Bill's Wild West Show. He was inspired to sculpt "The Signal of Peace" (1889), the first of four great equestrian monuments. Dallin initially came to the attention of the American public in 1893 when he exhibited "Signal" at the Chicago Colombian Exposition; this great, early still stands in Chicago's Lincoln Park. In 1898, Dallin unveiled "Medicine Man", another milestone in his Native American equestrian series. It was Dallin's ability to movingly convey the dignity and heroism of Native Americans, that earned him lasting recognition.

During the mid-1890s Cyrus Dallin was back in Utah working on several high profile sculptural commissions for the Territorial Government, including part of the "Pioneer Monument and also the "Angel" on top of the Mormon Temple; both of these works are in Salt Lake City. After years of wandering the American West and Europe, Dallin settled in Arlington Heights, Massachusetts, in 1900. For the next forty years he worked as an art instructor at the Massachusetts College of Art and continued work on sculptural commissions such as a statue of Sir Isaac Newton (1900) for the Library of Congress and "Appeal to the Great Spirit" (1908), one of his major bronze Native American Equestrian monuments. The latter sculpture graces the front lawn of the Museum of Fine Arts Boston.

During the 1910s, Dallin continued to pay tribute to heroic figures including works depicting Native Americans such as "Indian Hunter" (1911) on the grounds of the Arlington Town Hall and "Scout" which was exhibited at the San Francisco exposition of 1915. Another well known work from Dallin's mid-career was the statue of "Anne Hutchinson" (1914) erected on the grounds of the Massachusetts State House in 1920 in honor of the woman who was forced to flee Puritan Boston because of her unpopular religious beliefs.

Dallin's Norwood sculptural figures of U.S. Army soldiers of the Civil War and World War I were created near the end of his career. By the time he was working on his late 1920s Norwood Memorial Municipal Building commission, Dallin had won many awards, including medals from the Paris Salons. Indeed, by the 1930s, Dallin was sometimes referred to as "the dean of American sculptors".

Norwood's sculptural figures are representative of a less well known aspect of his work that dealt with the American military. Included within this aspect of his art were the "Calvary men" of 1905, destined for Hanover Pennsylvania and the "Soldiers and Sailors' Monument" for Syracuse, New York. The Norwood works speak to Dallin's ability to memorably portray the stoicism and heroic stance of the warrior. The only example of Dallin's work in Norwood, these sculptures also serve to ornament the great Gothicized north window of the Norwood Memorial Municipal building's memorial Hall.

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Norwood's Memorial Municipal Building has the distinction of housing one of the first carillons in the United States. Located near the apex of the tower, this 50-bell carillon remains one of the larger such instruments in North America. According to Assistant Town Manager Bernard Cooper, the first carillon in the United States was installed at St. Stephen's Episcopal Church in Cohasset in 1924. Most of the carillon's built after 1960 were set up in open air structures as opposed to the earlier enclosed Norwood type.

These bronze bells were cast in 1927 by the Croydon, England foundry of Gillett and Johnston, a business whose facilities were destroyed during the Blitz in 1940. Fortunately, the archives of Gillett and Johnston survived World War II. After two of the smaller bells were stolen during the carillon's restoration in 1982-1983, exact measurements gleaned from the original foundry's records enabled new bells with tones identical to those of the originals to be reproduced by Taylor Bell Foundries.

During the restoration work of the 1980s, the bells' hardware, springs and other features of its mechanical system were replaced with virtually identical components, a process required periodically as a result of use. Additionally, the Gothicized wooden window enframements on the north face of the tower containing the carillon had to be replaced with all the work being executed by hand.

Installed in Memorial Tower and dedicated on Armistice Day, 1928, Norwood's carillon is the only unaltered Gillett and Johnston instrument remaining in this country, and is one of a handful of unaltered G & J's left world-wide. It is also one of only two carillons installed in municipal buildings in the United States (Albany, New York is the other); municipal carillons have been and remain very much a tradition in continental Europe (especially in the Low Countries) since the 1500's. The actual pedals and wooden knob "key board" of Norwood's carillon are located in a chamber directly below the bells which are located within the uppermost segment of the tower. The stacked system of bronze bells with their hardware and mechanical system is a memorable sight representing Norwood's most unique historic resource; a treasure made accessible to the public by the town via 10-week summer "Carillon Concerts on the Common" as well as tours. The Norwood Municipal Building's carillon represents the most unusual of Walter F. Tilton's many philanthropic gifts to the town.

During the late 19th century, Walter F. Tilton amassed a large fortune as a partner in Clapp and Tilton, Inc., wholesale milliners of Summer Street, Boston. At the turn of the century he became a banker in Norwood. He was a member of the original board of directors of Norwood's first banking institution, the Norwood National Bank, organized in 1907. By the time this bank was incorporated in 1917 as the Norwood Trust Co., Tilton was among the best known bankers in the state. He was a founder of the Norwood Municipal Light Company and was one of the incorporators and major benefactors of Norwood Hospital. For many years he served the town as a Selectman. All of this background information on Tilton is necessary to set the stage for his most enduring civic-minded contribution to Norwood.

(continued)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

**Norwood Memorial Municipal Building
Norwood (Norfolk County)
Massachusetts**

Section number 8 Page 10

Thanks to Tilton's philanthropy, the Norwood Municipal Building's tower became home to a beautifully tuned set of English carillon bells. Shipping alone for the 50 bells cost upwards of \$60,000 in 1927 dollars. Tilton also made another major contribution to another Upham-designed building, funding a lighting system for Norwood's Masonic Building. Tilton lived for many years at 49 Beech Street in Norwood. Despite his Republican politics, Tilton entertained several members of President Franklin D. Roosevelt's family, friends of his children, in his Beech Street home. He died in August, 1950, age 93.

The Norwood Municipal Building is unique in Norwood in its design and dual purposes as a veteran's memorial and town hall. It represents one of the great achievements in the career of local architect William G. Upham as well as a collaborative effort of artists that included muralist J.J. Hafner and the important American sculptor Cyrus Edwin Dallin. The Norwood Municipal Building's tower contains one of the first carillons in the United States and is the most historically intact of the early enclosed carillons in this country. The Norwood Memorial Municipal Building continues to serve Norwood as a town office building.

(end)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Norwood Memorial Municipal Building
Norwood (Norfolk County)
Massachusetts

Section number 9 Page 1

9. MAJOR BIBLIOGRAPHICAL REFERENCES

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(continued)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Norwood Memorial Municipal Building
Norwood (Norfolk County)
Massachusetts

Section number 9,10 Page 2,1

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(end)

10. GEOGRAPHICAL DATA

Verbal Boundary Description

The Norwood Memorial Municipal Building is bounded as follows:

on the west, by Washington Street (state route 1A), and old Colonial Post Road running north to Dedham and Boston and south to Providence;

on the south, by Nahatan Street, the area's only through east-west artery, running from Route 109 in Westwood, across Routes 1A, a and I-95, to Canton Center;

on the east, by Central Street;

on the north, by a publicly-owned municipal parking lot, accessed from Central Street

This parcel of land is represented as lot #1 on the Town of Norwood Board of Assessors' map #1, sheet 8.

Boundary Justification

Boundaries represent the full extent of the Town Hall property currently and historically associated with the Norwood Memorial Municipal Building.

(end)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Norwood Memorial Municipal Building

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Norfolk

DATE RECEIVED: 9/13/96 DATE OF PENDING LIST: 9/24/96
DATE OF 16TH DAY: 10/10/96 DATE OF 45TH DAY: 10/28/96
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 96001086

NOMINATOR: STATE

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 10-10-96 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

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



Norwood Municipal Building
South facade.

566 Washington St.

Norwood (Norfolk County)

Massachusetts





Detail: Entrance to tower
porch and main stairhall

Norwood Municipal Building

566 Washington Street

Norwood (Norfolk County) MA





Norwood Municipal Building
West (Washington St
facade)

Memorial Hall wing

566 Washington Street

Norwood (Norfolk Co), Massachusetts



Detail: Entrance to Memorial
Hall vestibule.

Norwood Municipal Building

566 Washington Street

Norwood (Norfolk Co), Massachusetts



Norwood Municipal Building

north wall of Memorial
Chapel.

566 Washington Street

Norwood (Norfolk County), Massachusetts

(5)



Norwood Municipal Building
Looking South

566 Washington Street
Norwood (Norfolk Co), Massachusetts

(6)



NORWOOD Municipal Building
East (Central St) facade.

566 Washington Street

Norwood (Norfolk County), Massachusetts



Norwood Municipal Bldg.
Nakatan (south facade)

566 Washington Street
Norwood (Norfolk County), Massachusetts



EXIT

Norwood Municipal Building

Looking east in Memorial
Hall vestibule

506 Washington Street

Norwood (Norfolk Co), Massachusetts

9



Norwood Municipal Building
Mural depicting Civil War
Soldiers - east wall of
Memorial Hall.

mural by Jean Jacques Hofner

566 Washington Street

Norwood (Norfolk County) Massachusetts





Norwood Municipal Building
Interior: Memorial Hall
Looking South.

506 Washington Street
Norwood (Norfolk County), Massachusetts

#11



NOTICE TO PERSONS WITH DISABILITIES
ELEVATOR

NOTICE TO PERSONS WITH DISABILITIES
ELEVATOR

Norwood Municipal Bldg.
Elevator installed in
1983 in former closet
space.

(Memorial Hall vestibule
and main stair Hall)

500 Washington Street
Norwood (Norfolk County), Massachusetts

12



Norwood Municipal Bldg.
looking up to
2nd floor stamhall

566 Washington Street
Norwood (Norfolk County), Massachusetts



Former "lock-up" and
utility structure at North
east corner of the lot.

Structure on Norwood
municipal Building
property.

506 Washington Street
Norwood (Norfolk Co) Massachusetts

14



Looking east

Structure on Norwood Municipal Building Property

566 Washington Street

Norwood (Norfolk County), Massachusetts



Norwood Municipal Building

World War I German Cannon
and Cannon Carriage.

506 Washington Street
Norwood (Norfolk County), Massachusetts



Norwood Municipal Building

Selectmen's Chamber

2nd fl, northeast corner

of Town Hall wing

566 Washington Street

Norwood (Norfolk County), Massachusetts



Roll
FR

Norwood Memorial.
Municipal Building
566 Washington St
Norwood, MA. (Norfolk Co)

Detail: North Window,
Memorial Hall—
Cyrus E. Dallin
Sculptural figures.

(17)



Norwood Municipal Building
566 Washington St.,
Norwood, MA (Norfolk Co.)

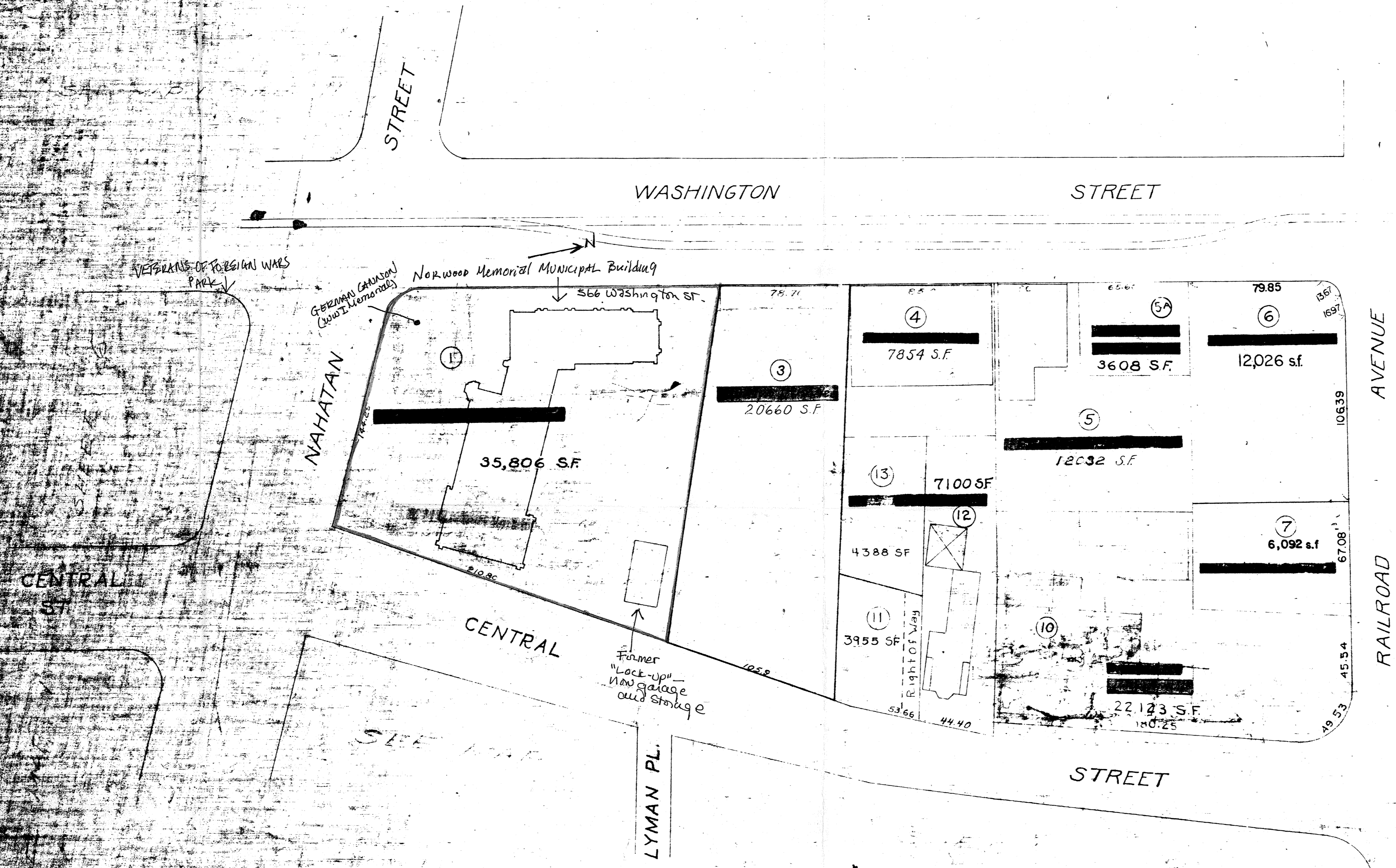
North Window

Sculptural figures by:

Cyrus E. Dallin

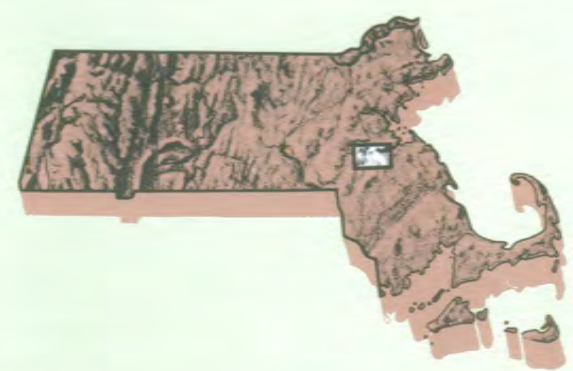
Norwood Memorial Municipal Building
566 Washington Street
Norwood (Norfolk County), Massachusetts

MAP 1



TOWN OF NORWOOD, MASS.
BOARD OF ASSESSORS SURVEY PLAN
SCALE 1" = 40'
A. W. Thompson
Town Engineer
Date APR - 1 1934
Feb. 1953

1:25 000-scale metric topographic map



7.5 X 15 MINUTE QUADRANGLE SHOWING

- Contours and elevations in meters
- Highways, roads and other manmade structures
- Water features
- Woodland areas
- Geographic names



Produced by the United States Geological Survey in cooperation with Massachusetts Department of Public Works

Control by USGS, NOS/NOAA, and Commonwealth of Massachusetts agencies

Compiled by photogrammetric methods from aerial photographs taken 1978. Field checked 1979. Map edited 1985

Supersedes Norwood and Blue Hills 1:25,000-scale maps dated 1970 and 1971.

Projection and 1000-meter grid: Universal Transverse Mercator, zone 19

10,000-foot grid ticks based on Massachusetts coordinate system, mainland zone, 1927 North American Datum

To place on the predicted North American Datum 1983 move the projection lines 6 meters south and 41 meters west as shown by dashed corner ticks

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

CONTOUR INTERVAL 3 METERS

NATIONAL GEODETIC VERTICAL DATUM OF 1929

CONTROL ELEVATIONS SHOWN TO THE NEAREST 0.1 METER

OTHER ELEVATIONS SHOWN TO THE NEAREST 0.5 METER

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS

CONVERSION TABLE		DECLINATION DIAGRAM		ADJOINING MAPS		
Meters	Feet	MAGNETIC		1	2	3
1	3.2808	350'		4	5	
2	6.5617	270'		6	7	8
3	9.8425	180'				
4	13.1234	90'				
5	16.4042	0'				
6	19.6850	30'				
7	22.9659	60'				
8	26.2467	90'				
9	29.5275	120'				
10	32.8084	150'				

To convert meters to feet multiply by 3.2808

To convert feet to meters multiply by 0.3048

UTM grid convergence at center of map

Declination (M) Diagram is approximate

1 Framingham
2 Boston South
3 Hull
4 Middlefield
5 Weymouth
6 Franklin
7 Brockton
8 Whitman

FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092

Topographic Map Symbols

- Primary highway, hard surface
- Secondary highway, hard surface
- Light-duty road, hard or improved surface
- Unimproved road, trail
- Route marker: Interstate; U.S.; State
- Railroad: standard gage; narrow gage
- Bridge: drawbridge
- Footbridge, overpass; culvert; adobe; small pipe
- Built-up area: only selected landmark buildings shown
- House; barn; church; school; large structure
- Boundary:
 - National, with monument
 - State
 - County, parish
 - Civil township, precinct, district
 - Incorporated city, village, town
 - National or State reservation, small park
 - Land grant with monument; found section corner
 - U.S. public lands survey: range, township; section
 - Range, township; section line; location approximate
 - Fence or field line
 - Power transmission line, located tower
 - Dam; dam with lock
 - Cemetery; grave
 - Compartments: picnic area; U.S. location monument
 - Windmill; water well, spring
 - Mine shaft; prospect; adit or cave
 - Control: horizontal station; vertical station; spot elevation
 - Contours: index, intermediate; supplementary; depression
 - Distorted surface: strip mine, levee, sand
 - Bathymetric contours: index, intermediate
 - Perennial lake and stream; intermittent lake and stream
 - Rapids, large and small; falls, large and small
 - Submerged marsh; marsh, swamp
 - Land subject to controlled inundation; woodland
 - Scrub; mangrove
 - Orchard; vineyard

Norwood Memorial
Municipal Building
566 Washington Street
Norwood (Norfolk
County), Massachusetts
utm:
19/318310/4673530



SCALE 1:25 000

1 CENTIMETER ON THE MAP REPRESENTS 25 METERS ON THE GROUND

CONTOUR INTERVAL 3 METERS

1 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100 METERS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 FEET



The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

9 September, 1996

Carol Shull
Keeper
National Register of Historic Places
Department of the Interior
National Park Service
P. O. Box 37127
Washington, D. C. 20013-7127

Dear Ms. Shull:

Enclosed please find the following nomination form:

Norwood Memorial Municipal Building, 566 Washington Street, Norwood
(Norfolk County), Massachusetts, 02062

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. Owners were notified of pending State Review Board consideration 30-75 days before the meeting and were afforded the opportunity to comment.

Sincerely,

A handwritten signature in cursive script that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Carol Sansone, Chairperson, Norwood Historical Commission
Thomas A. Riolo, Chairperson, Board of Selectmen
Edward W. Gordon, Preservation Consultant

