

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

153 OK



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 Inness-Fitts House and Studio/Barn

other names/site number Noyes, Henry O., House and Barn

2. Location

street & number 406 Main Street N/A not for publication

city or town Medfield N/A vicinity

state Massachusetts code MA county Norfolk code 021 zip code 02052

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.)

Brona Simon DSHPO
Signature of certifying official/Title Brona Simon

January 25, 2002
Date

Massachusetts Historical Commission, Deputy 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):

Signature of the Keeper

Date of Action

Patrick Andrews

3/15/2002

Inness-Fitts House and Studio/Barn
Name of Property

Norfolk, MA
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

(Check only one box)

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

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

Number of Resources within Property

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

| Contributing | Noncontributing | |
|--------------|-----------------|------------|
| 2 | 0 | building |
| 0 | 0 | sites |
| 0 | 0 | structures |
| 0 | 0 | objects |
| 2 | 0 | 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)

DOMESTIC: single dwelling

AGRICULTURE: barn

Current Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: garage

7. Description

Architectural Classification

(Enter categories from instructions)

Federal/Greek Revival

No Style

Materials

(Enter categories from instructions)

foundation STONE

walls WOOD: weatherboard, shingle

roof ASPHALT

other WOOD, BRICK

Narrative Description

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

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DESCRIPTION

The Inness-Fitts House is a north-facing, transitional Federal/Greek Revival-style residence, constructed ca. 1830. It consists of a 2 ½ story, five-bay-by-two-bay, side-gabled main block that measures approximately 30' x 24' and a two-story, gabled, rear ell measuring roughly 20' x 25'. A mid-19th century, 1 ½ -story, front-gable barn, approximately 25' x 33', is located to the southeast of the house, and is approached by a dirt drive. A modern stockade fence encloses a side yard to the west of the house. The residence is set back approximately 25' from Main Street, on a lot that is landscaped with grass, shrubs, and mature trees. Located in Medfield Center, the dwelling is surrounded by residential properties, many of which date from the 19th century. They include examples of the Greek Revival, Second Empire, Queen Anne, and Dutch Colonial Revival styles. The residences are of similar scale and share a similar setback from the street.

The Inness-Fitts House rests on a stone foundation and has exterior walls that are sheathed in wood clapboards and trimmed with simple corner boards. The primary entrance is recessed in the center bay of the main facade, and consists of a single-light, early-20th century, wood door flanked by full-height, five-pane sidelights and framed by paneled reveals, wide boards, and a broad drip cap. The entrance is approached by two granite-slab steps. A single interior, brick chimney rises from the ridge of the east end of the asphalt-clad roof of the main block. Physical evidence indicates that there was once a corresponding chimney on the western end, removed at an undocumented date. Simple cornice boards demarcate the junction of the roof and the walls, and there are no cornice returns on the building's gable ends.

Fenestration at the main block consists of 6/6, double-hung, wood-sash windows featuring simple, wood surrounds and low, pedimented lintels. The windows on the primary facade are located symmetrically within the five bays and are flanked by wood, louvered shutters. Likewise, the fenestration on the two-bay west elevation of the main block is regular, with a shuttered window in each bay of the first and second floors, and a shuttered window in the gable peak. Two small basement windows are located at sill-level. Window placement on the east elevation matches that on the west, except for a pair of 6/6, double-hung, wood-sash windows located in the southern bay, united beneath a common lintel. None of the windows on the east elevation has shutters. The south elevation of the main block is largely obscured by the rear ell. A small portion of the east end remains exposed and contains a narrow, 1/1, double-hung window at the first and second floors. The west end of the south elevation contains a 6/6, double-hung window at the first and second floors.

The two-story, rear ell was probably constructed sometime between 1849 and 1860, since the value of the property increased significantly during that time period (Norfolk County Registry of Deeds, Books #188:145, #291:320). The ell has an asphalt-shingled, gabled roof with a ridge line that runs north/south, perpendicular to that on the main block. The two-bay east elevation features irregular fenestration, with a 6/1, wood-sash window in the northern bay of both the first and second floors, and a 2/2, double-hung, wood-sash window

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located between the stories in the southern bay, providing light to an interior stair. All are topped by low, pedimented lintels. The west elevation is characterized by a one-story, early-20th century, Colonial Revival-style, flat-roof porch supported by two wood, Doric columns and featuring a second-story balustrade with square posts and urn-shaped finials. A door is located in the northern bay of the first and second floors, providing access to the porch and balcony. A pair of 1/1, double-hung windows occupies the southern bay of the first floor, while there are two 6/6, double-hung windows located to the south of the door at the second story. With the exception of the second-story door, all of the openings are topped by pedimented lintels. A wood-deck patio is located to the south of the porch. The south elevation of the rear ell features a single, 2/2, double-hung window in the gable peak and a group of three, modern windows in the west bay of the second floor. A single, double-hung window is located in the west bay of the first floor, over a bulkhead leading to the basement. A 20th-century, one-story, hipped-roof, enclosed entry porch extends to the south of the ell, and houses a small mud room. A door is located to the west of center and 1/1 windows are located to either side. Windows on the south elevation are simply trimmed.

The main block of the Inness-Fitts House originally featured a center-hall plan, with two, interior, end chimneys and a through, central hall flanked by two rooms on either side. On the first floor, the partition dividing the two rooms to the west of the hall has been removed, creating one large space that is currently used as a living room. A den occupies the northeast corner of the first floor, and a dining room is located in the southeast corner. A set of straight-run stairs in the hall leads to the second floor of the main block, which features a center hall, two front bedrooms, a rear bedroom in the southwest corner, and a bathroom in the southeast corner. The rear ell of the residence houses a kitchen and a bathroom/laundry on the first floor, while a small mud room occupies the one-story extension to the south of the ell. A flight of winding stairs leads from the southeast corner of the ell to the second floor, which is occupied by a master bedroom and bath. The foundation of the residence is visible in the basement, and consists of random stone foundations topped by large, cut, granite slabs at sill level. The attic consists of three rooms, all of which exhibit historic wood plank flooring and historic two-over-two, paneled doors. In addition, the attic contains physical evidence that the rear ell post-dates the main block. Portions of the original roof of the main block are visible on the interior of the attic, at the junction of the ell and the main block.

The Inness-Fitts House retains many of its historic interior finishes, though some alterations have taken place. Throughout the first floor of the main block, the windows and doors have their original pedimented casings, as on the building exterior. With the exception of the living room, all of the first-floor spaces in the main block have approximately 12" wide baseboards with a simple molding. The living room has replacement wood flooring, narrow crown moldings, and wide, beveled-edge baseboards. Physical evidence in the basement indicates that a chimney once rose through the center of the present-day living room, at which time the room was partitioned into two spaces. The partition wall is no longer extant. The den retains its historic wood flooring, which includes planks ranging from approximately 7" to 14" wide. Built-in cupboards are located on the south wall, probably replacing a former fireplace, and a dropped-panel ceiling has been installed. The

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dining room has replacement wood flooring and an alcove with a dropped ceiling containing modern, recessed lighting fixtures. The carpeted center hall contains a straight-run staircase on its east side, with carpeted treads and risers, a turned newel post, and simple balusters.

Extant historic finishes on the second floor of the main block are more modest than those on the first. The three bedrooms and center hall feature plain, wood window and door casings, and the newel post at the second-floor level is less elaborate than the one below. Interior doors are typically either two-over-one or two-over-two paneled units, though a few modern, hollow-core doors are also present. All of the second-floor spaces in the main block retain their historic, wood flooring with planks ranging from approximately 12" to 14" in width.

While some of the historic baseboards and moldings have been replaced, many of the rooms retain their historic trim.

The interior of the rear ell has been modified more than the interior of the main block. The first-floor kitchen has replacement wood flooring, moldings, doors, and windows, as well as modern cabinets and fixtures. The mud room features a modern tile floor, beadboard wainscoting with a simple chair rail, and replacement doors and windows. The master bedroom and bath, which comprise the second floor of the rear ell, have been remodeled. The master bedroom is carpeted and has replacement trim, doors, and windows. The master bath has a beadboard ceiling and wainscoting, tiled walls, and modern fixtures.

Built in the mid-19th century, the Inness-Fitts Studio/Barn is a north-facing, 1 ½ -story, front-gable barn located to the southeast of the residence. It is topped by an asphalt-shingled roof and, with the exception of the clapboarded north facade, has exterior walls that are sheathed in wood shingles and trimmed with simple, wood cornice boards. The primary facade features decorative, scrollwork vergeboard, likely added in the late 19th century. The north facade is dominated by a large, offset, wood, sliding barn door in the west bay. A 6/6, double-hung, wood-sash window is located in the east bay of the first floor. A group of windows is centrally located above, and consists of a large, six-light by three-light, fixed-sash window flanked by 6/6, double-hung windows and with a 6/6, double-hung window immediately above. These north-facing windows were probably added in the early 1860s, during the tenure of George Inness, as they would have provided him with a consistent, neutral light by which to paint. The west elevation of the barn includes a wood pass door at the northern end, a one-over-one window to its south, and another pass door to its south. A hay mow opening is located above the southernmost door. The rear elevation of the barn features a pass door in the center, accessed by an earthen ramp supported by stone walls. A group of windows located in the gable peak was added in the 1990s and is similar to that on the primary facade. The east elevation features two window openings.

The interior of the barn contains a large, 1 ½ -story room in its northern end, while the southern end of the barn consists of a center hall flanked by a stall on each side, with a hay mow above. Visual analysis indicates that the north room comprised the original barn, while the southern portion was added at an undocumented date,

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probably in the late 19th century. Currently, the north room is open to the ceiling rafters; physical evidence, such as joist pockets, indicate that the space used to be divided into two floors. The barn retains many original, hand-hewn timbers with mortise and tenon joints, though some beams and posts have been replaced. While many studs are exposed throughout the barn, large portions of the original lath and plaster, some with reddish paint, remain on the north and south walls of the main room. According to the current owner, George Inness painted the interior of the barn red so as to provide a complementary backdrop to his predominantly green landscape paintings. The barn's floor consists of replacement wood planking. The large, sliding door on the barn's primary facade retains its historic hardware, including an interior-mounted iron wheel and track, located at the base of the door.

Archaeological Description

One ancient Native American site has been documented on the Inness-Fitts House property and another 14 sites are recorded in the general area (within one mile). The Thompson site, 19-NF-302, was located while rototilling the front lawn at 406 Main Street. A biface fragment was located at that time. Environmental characteristics of the nominated property represent several locational criteria (slope, soil drainage, distance to wetlands) that are favorable indicators for many types of ancient Native American sites. The Inness-Fitts House is located on a well drained, level to moderately sloping terrace in close proximity to wetlands. Vine Brook lies within 1000 feet northwest of the house. The confluence of Vine Brook and the Charles River is located approximately one mile west of the property. Extensive ancient Native American subsistence and settlement activities have been documented within the Charles River drainage. Most Native sites in the general area are located in upland locales bordering the Charles River floodplain and its tributaries. Given the above information, the presence of ancient Native American resources has been documented on the Inness-Fitts House property and a high potential exists that additional resources will be found.

A high potential also exists for locating historic archaeological resources on the Inness-Fitts House property. Initial settlement of Medfield occurred in ca. 1651 slightly over 1000 feet west of the nominated property around the intersection of present day Main and North Streets. Archaeological evidence of early homesteads and related domestic and agricultural activities may exist on the Inness-Fitts House property related to 17th and 18th century settlement, however, none have yet to be identified on the property. Structural evidence of dwellings, barns and outbuildings may exist as well as occupational related features (trash pits, privies, wells). A high potential exists for locating archaeological resources on the property dating to construction of the house in the 1830's and later. Structural evidence of a barn may exist that predates the existing mid-19th century structure renovated to a studio during the ownership of George

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Inness. Similar evidence of outbuildings may also survive on the property. Archaeological survey and testing may also locate occupational related features (trash pits, privies, wells) on the property. The present owner reports that a fieldstone well is located near the eastern property line, approximately 50 feet from Main Street. The well is approximately 36 inches in diameter and about 20 feet deep. In addition, a trash midden is located near the southeast corner of the house, under the driveway. Artifacts such as pieces of pottery, glass, china, pipe stems, and cut nails have been found scattered around the property, particularly in the back yard and near the barn. A dump may have been located near the western edge of the property, roughly in line with the rear wall of the barn. Construction features may also exist associated with the initial building of the house and later renovations.

(end)

Inness-Fitts House and Studio/Barn

Name of Property

Norfolk, MA

County and State

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)

- ART
- ARCHITECTURE
- COMMUNITY PLANNING AND DEVELOPMENT
- _____
- _____
- _____
- _____

Period of Significance

ca. 1830-1944

Significant Dates

ca. 1830, house constructed; 860-1864, residence and art studio of George Inness;

Significant Person

(Complete if Criterion B is marked above)

Inness, George

Cultural Affiliation

N/A

Architect/Builder

N/A

Primary location of additional data:

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

Name of repository:

Medfield Historical Society, Medfield, MA

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STATEMENT OF SIGNIFICANCE

The Inness-Fitts House and Studio/Barn is significant as an excellent local example of a transitional Federal/Greek Revival-style dwelling, for its association with the development of Medfield, and as the home and art studio of the prominent American landscape painter George Inness from 1860 to 1864. Built about 1830 in the center of town, the side-gable house features a symmetrical, five-bay facade with a center-bay entry, characteristic of the Federal style that was prominent at the turn of the 19th century. Details, such as the pedimented lintels and recessed entry with sidelights and paneled reveals, indicate a transition to the later Greek Revival style. Representative of the democratic ideals of the newly-formed United States, the Greek Revival was the dominant architectural style in America for most of the first half of the 1800s. In Medfield, which remained a remote farming community into the 19th century, no high-style examples of the Greek Revival are extant. Rather, vernacular interpretations are the norm (MHC 1980:5). With a form that harkens to the Federal period and simple ornamentation limited to the treatment of the window and door openings, the Inness-Fitts House is an excellent, local, example of a transitional Federal/Greek Revival-style dwelling. Most other Greek Revival-style dwellings in Medfield's town center post-date the Inness-Fitts House and many retain less integrity (Adams and Harrington 1997; Adams et al. 1998). The property is therefore eligible for listing under Criterion C at the local level in the area of architecture.

The ca. 1830 Inness-Fitts House was built at the beginning of Medfield's first residential construction boom, as the town began to evolve from an agrarian settlement to a more industrialized community. In addition, the property has been associated with people who are significant to the development of the town, including Daniel Clark Sanders, pastor of the Congregational Church and elected official, and Julius Augustus Fitts, a storekeeper who owned the property from 1874 to 1944. The property is therefore eligible for listing under Criterion A at the local level in the area of community planning and development.

Finally, the nominated property served as the home and studio of George Inness (1825-1894), the noted 19th-century landscape artist, from 1860 to 1864, a period which is considered seminal to his development as a mature artist. Inness converted the mid-19th century barn into a studio, adding large, north-facing windows, which supplied him with light by which to work, and painted the interior walls red, to provide a complementary backdrop for his predominantly green landscape paintings. The windows and remnants of red-painted lath serve as physical reminders of Inness' tenure. The property therefore meets National Register Criterion B at the national level in the area of art. The house and barn have survived largely unaltered, and maintain integrity of location, design, setting, materials, workmanship, feeling and association. The period of significance is defined as ca. 1830 to 1944, encompassing the construction of the house and studio/barn and significant additions and alterations, the residency of George Inness, and the extended tenure of Julius Fitts and family.

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Medfield, Massachusetts was set off from the neighboring town of Dedham and incorporated as an independent town in 1651. The town was originally occupied by 13 settlers, who concentrated around the intersection of present-day Main and North streets, just west of the Inness-Fitts House and Studio/Barn. The town's fertile meadows and croplands along the Charles River attracted new inhabitants, and by 1675 there were 77 heads of family listed in Medfield. Medfield remained a small farming community throughout the 1700s, becoming moderately industrialized in the early 19th century. Straw braid and bonnet industries were established as early as 1801, and grew to become the town's leading manufacturing enterprise. At the same time, transportation networks were improved and expanded. In 1806, Main Street was improved as the Hartford and Dedham Turnpike, with a toll gate at the corner of Bridge Street, a few blocks west of present-day 406 Main Street. The primary east/west route through town, Main Street was host to a stagecoach line running between Boston and Hartford, Connecticut. As a result of the town's growth, the first residential construction boom in Medfield began around the second quarter of the 19th century (Adams et al. 1998:3-11; MHC 1980:3-10; Tilden 1887:201-205).

Documentary research and visual analysis indicate that the Inness-Fitts House was built during the early part of this building boom. A map from 1831 shows several buildings along Main Street, including one in the approximate location of present-day 406 Main Street, though it does not provide sufficient information to confirm it as the Inness-Fitts House (Hales 1831). According to a manuscript at the Medfield Historical Society, however, there was a house on the property by 1838, owned by Daniel C. Sanders, who lived next door, and rented to Anthony Cleaveland, a stonemason (MHS, Blue Book #5). The transitional style of the building, which includes both Federal-style and Greek Revival-style elements, suggests that the dwelling occupied by Cleaveland is the subject building. Deed research clearly indicates that the house was in place by 1849, when Daniel C. Sanders, a Doctor of Divinity, conveyed an approximately one-acre parcel of land together with a two story dwelling house and a wood house to Henry Otis Noyes, Yeoman. The boundaries of the property have remained unchanged since the time of this transaction (Norfolk County Registry of Deeds, Books #188:145; #291:320; #459:200; #2484:35; #3853:375; #6368:81; #8843:174).

Physical evidence and visual analysis indicate that the Inness-Fitts Studio/Barn was built in the mid-19th century. The barn is of square-rule, timber frame construction, which began to be utilized in agricultural buildings in New England about 1800 and remained common into the early 20th century. Stylistically, several design elements indicate a construction date of the mid-1800s. Gable-front barns gained popularity beginning in the 1830s, around which time the use of shingle sheathing became more common. In addition, the barn has a large, sliding barn door and double-hung windows, both of which were rare before the mid-19th century (Visser 1997:19-23, 30-31, 34, 39, 75). The earliest historic map of Medfield to show the barn dates from 1876 (Comstock & Cline 1876). The barn was clearly standing by 1860, however, when George Inness moved in; his son writes of "an old barn" that Inness used as a studio (Inness 1917:42).

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The earliest known owner of the residence at present-day 406 Main Street was Daniel Clark Sanders (1768-1850), who lived with his family at present-day 402 Main Street, immediately east of the Inness-Fitts House and Studio/Barn. Born in Sturbridge, Massachusetts, Sanders' parents and grandparents hailed from Medfield. Sanders was educated at Harvard University, where he received his master's degree in 1790 and an honorary doctorate in 1809. He served as the first president of the University of Vermont from 1800-1814. Sanders and his family relocated to Medfield in 1815, where he was pastor of the Congregational Church until 1829, when the church split into Unitarian and Orthodox congregations. Sanders served on the General Court from 1832-1835, the town board of selectmen, the school committee, and as a member of the Massachusetts House of Representatives from 1833-1836. His numerous publications include the 1860 *History of the Indian Wars*, in which he criticized the treatment of Native Americans by the English settlers (MHC 1997; MHS, family history files; *Medfield, Massachusetts* 1902:26-28).

Records show that Sanders purchased numerous plots on either side of Main Street in the 1810s and 1820s, many of which contained dwellings (Norfolk County Registry of Deeds, Books #54:188, 304; #53:248; #61:90; #66:119). As mentioned previously, Sanders was renting the residence at present-day 406 Main Street to Anthony Cleaveland as of 1838. It is likely that he rented the other houses on his properties, as well. In the mid-1800s, Sanders began to subdivide his land, selling the subject parcel to Henry Otis Noyes, a carpenter, for \$500 in 1849. Henry Noyes (1826-1868) and his family resided at 406 Main Street until 1860, when he sold it to Robert Roberts for \$2,400. The increase in the cost of the property indicates that some improvements may have been made during Noyes' tenure; it is possible that the rear ell, which physical evidence clearly indicates is an addition, was built around this time. Robert Roberts (1800-1872) was a member of a wealthy Boston family whose second wife, Helen M. Brown, was a granddaughter of Daniel Clark Sanders. Roberts rented out the property at 406 Main Street, and lived next door with his family in Sanders' old house (Norfolk County Registry of Deeds, Books #188:145; #291:320; Tilden 1887:447, 471).

In 1860, George Inness and his family moved to Medfield, Massachusetts, renting the property at 406 Main Street until 1864 (Cikovsky 1971:32). Born near Newburgh, New York on May 1, 1825, Inness grew to be one of the greatest American landscape painters of the 19th century. He spent his early years primarily in New York City and Newark, New Jersey. Inness began taking drawing lessons from John Jesse Barker in Newark about 1841, around which time he also became an apprentice to a New York City map engraver. Inness studied painting with Regis-Francois Gignoux in New York in 1843. In 1844, Inness exhibited his work at the National Academy of Design for the first time; four years later, he opened his own studio in New York (Cikovsky 1993:9-14, 135).

In 1850, Inness married his second wife, Elizabeth Hart (his first wife, Delia Miller, died shortly after their wedding in 1843) (Borghi & Co. 1991:45; Cikovsky 1971:22). Soon after, the couple sailed for Europe where they stayed for the next two years. Inness became an Associate Member of the National Academy of Design after his return to New York. On a second trip to Europe from 1854 until 1855, Inness was exposed to the

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French Barbizon school of painting, which had a great influence on his career (Cikovsky 1993:135; Howat 1971:167). Inness' landscapes did not meet with immediate success upon his return to New York. His son recalled that "for several years he struggled for recognition, but New York still held to the old school and would have none of him; so we moved to Boston We then took up our residence in Medfield . . . and times became better" (quoted in Howat 1971:49).

On June 16, 1860, the *New York Tribune* announced that George Inness had "taken up his easel and left New York, to plant himself in one of the pleasant villages in the vicinity of Boston, where he plans to reside permanently" (Cikovsky 1971:32). In part, Inness relocated due to ill health, seeking relief from his Asensitive nervous organization@ in the countryside. He likely chose Medfield because of its proximity to Boston, where Inness hoped to meet with more commercial success than he had in New York. According to Nicolai Cikovsky, Jr., who has written numerous books on Inness and his work, Inness' move to Medfield corresponded with a sudden confidence in his ability as an artist (Cikovsky and Quick 1986:20-21). Inness' son characterized the Medfield years as "of great importance" to his father's artistic development: "The ideas which he had absorbed were now beginning to show in his work, and his own individual style was developing. In other words, George Inness was beginning to be George Inness" (Inness 1917:36).

Inness converted the barn on the property at 406 Main Street for use as a studio. According to his son, Inness' "studios were nearly always old barns; there was none of the poseur or dilettante about him. He was perfectly content with one chair, an easel, and his tubes of paint . . . There was nothing luxurious about his studio; it was his workroom, and was simplicity almost to bareness" (Inness 1917:42). Remnants of plaster and lath remain in the barn, displaying a reddish paint that, according to the current owner, was applied by Inness to complement the green colors in his landscapes. Other alterations completed during Inness' tenure likely include the addition of the large windows on the north elevation of the barn, which would have provided a constant, neutral light by which to paint.

Inness completed numerous important works while residing in Medfield. *Clearing Up*, painted in 1860, is described by Cikovsky as "...a masterpiece. It is, in the strict sense of the term, the demonstration of [Inness'] mastery of Barbizon style, his ability to compete in terms of equality with the Barbizon artists by his own methods. It is simply one of Inness's greatest works and one of the greatest skies, as an effect of nature and as a superb piece of painting, by any American artist" (Cikovsky and Quick 1986:86). This work, as well as others such as *A Passing Shower* (1860) allowed Inness to gain some recognition in New York (Cikovsky and Quick 1986:88). 1861's *Road to the Farm* exemplifies Inness' additional goal of offering the city dweller a hint at the serenity of rural life, as he had sought in Medfield (Werner 1973:30). Inness' paintings were generally not exact depictions of actual landscapes but, rather, a product of his imagination and keen observation of nature (Howat 1971:49-50). *Scene on the Hudson* (1861), for example, was completed in Medfield and is probably not, in fact, a true representation of the Hudson. It is a typical Inness landscape from the Medfield period, however, when his "bread-and-butter" works were small, intimate, serene paintings

(continued)

United States Department of the Interior
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Continuation Sheet

Property name Inness-Fitts House and Studio/Barn, Norfolk County, MA

Section number 8

Page 5

produced primarily for private patrons (Cikovsky and Quick 1986:94). In addition, Inness served as a mentor while in Medfield, teaching John A. S. Monks, who later became well-known for his pastoral paintings (MHS, vertical files, "Main Street").

Inness left Medfield for Eagleswood, an estate near Perth Amboy, New Jersey in early 1864 (Cikovsky and Quick 1986:135). It is here that he produced the most well-known of his works, *Peace and Plenty* (1865). Based on sketches he had completed in Medfield, the painting's expansive vista was intended as a celebration of the newly-united country following the Civil War. It now holds a place in the New York Metropolitan Museum of Art (Werner 1973:35). In 1867, Inness moved to New York, where he entered the city's art world once again. Inness returned to Europe in 1870 and did not settle back in the United States until 1875. After living briefly in Medfield (though not at 406 Main Street), Inness spent the summer in New Hampshire's White Mountains. He left the Boston area for New York in 1876 (Cikovsky 1993:135). Two years later, he acquired a studio in the University Building in New York and a home in Montclair, New Jersey, which he occupied until his death on August 3, 1894 in Bridge-of-Allan, Scotland, while on a European visit. His funeral was held at the National Academy of Design in New York City on August 23 (Cikovsky 1971:40; Werner 1973:19).

Over the course of his life, Inness traveled extensively, including trips to Europe, Cuba, California, and Mexico. He exhibited in New York, London, Munich, and at the 1889 and 1891 Universal Expositions in Paris (Werner 1973:8). Nevertheless, he often returned to Medfield in his work. Inness brought his mature style to paintings such as *The Homestead* (ca. 1877) and *Medfield* (1877), both of which depict the landscape of the town he once considered home (Cikovsky and Quick 1986:138-140). Although Inness is sometimes mentioned only briefly in discussions of 19th-century landscape art, contemporaries recognized his talent. One writer observed in 1860, it was "a matter of supreme wonder to us why this artist has not been given his place in the first run of our landscape painters," while another asked "why popularity has been so long held back to consecrate a talent so remarkable" (Cikovsky and Quick 1986:20). Although his reputation, along with interest in his style of painting, declined around the turn of the 20th century, he is now recognized as one of the greatest American landscape painters of the 19th century (Cikovsky 1971:17).

The town of Medfield continued on its path of modest but steady growth after Inness' departure. The New York & Boston Railroad, which had arrived in Medfield in 1861, was joined in 1870 by the Framingham & Mansfield, which ran through the town center, with a depot on Main Street. Both lines later became the New York, New Haven & Hartford Railroad (Adams et al. 1998:10-11). By 1876, the town center had become densely developed. Civic and commercial buildings clustered at the intersection of Main and North streets and both sides of Main Street were lined with residences (Beers 1876). At the time, the Inness-Fitts House and Studio/Barn was occupied by Julius Augustus Fitts, who had purchased the property in 1874 (Norfolk County Registry of Deeds, Book #459:200).

(continued)

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Property name Inness-Fitts House and Studio/Barn, Norfolk County, MA

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Julius A. Fitts was born in East Medway (now Millis), Massachusetts in 1843. In 1862, he enrolled in the army, serving in the 42nd Massachusetts Infantry until 1864. Three years later, Fitts married Sarah Almira Rich of Centerville, Maine. It is not clear exactly when Fitts relocated to Medfield, though he was in residence by 1867, when he began working at a store (not extant) at the corner of Main and North streets, which was owned by Isaac Fiske. Built in the early 1800s, the "Old Corner Store" served at various times as the town's post office and briefly housed the collection of the Medfield Library Association. Fitts became a partner in the business in 1878 and assumed control in 1881. Under Fitts' ownership, the store was expanded with the addition of a wing and a third story. Later, Fitts ran the store with his only child, Waldo Augustus, who had been born in 1882 (MHS, Blue Book #6, family history files). The two ran a profitable business, as indicated by Waldo Fitts' purchase of a steam automobile in 1903, one of the first cars in Medfield (DeSorgher 1988:95, 104). According to Waldo Fitts' wife, Emma Ward Fitts, the father and son "decided to tear down the [store] and enjoy a well earned rest" in 1935 (MHS, Blue Book #6).

Little additional information was located regarding the Fitts family. A review of historical sources suggests that Julius Fitts was principally occupied with his business interests, and does not appear to have played an active role in local civic or social organizations (Tilden 1887; DeSorgher 1988). His wife, Sarah, was influential in the Second Congregational Church, participating in charity work and the Ladies' Social Circle. In addition, she served as a curator of the Medfield Historical Society, beginning in 1923 (DeSorgher 1988:v-vi, 225).

The property at 406 Main Street remained in the Fitts family until Julius Fitts' death at the age of 101 in 1944. Sarah had presumably died by then, since Waldo was named the executor of the will. Waldo Fitts sold the property to James A. and Margaret L. Sproul later that year. The Sprouls remained the owners until 1960, when they sold to William H. and Nancy S. Franke. John L. and Jo-Anne L. Hooper purchased the property in 1984, after it had been on the market for two years, during which time it had become badly deteriorated. The Hoopers renovated the property, earning a Historic Preservation Award from the Medfield Historic Commission. The current owners purchased the property from the Hoopers in 1991 (McCarthy 1986:5; Norfolk County Registry of Deeds, Books #2484:35; #3583:375; #6368:81; #8843:174). It is likely that the barn was converted to a garage at some point in the second half of the 20th century, though it is possible that the Fitts family was responsible for this change in use.

The Inness-Fitts House has survived largely intact since it was built around 1830. Exterior alterations to the house include the addition of the rear ell, probably sometime between 1849 and 1860; the early-20th century porch at the west elevation; the 20th-century, enclosed entry porch at the south elevation; the removal of the west chimney; and some alterations to the fenestration at the second-floor level. Although portions of the interior have been remodeled, many details, including the pedimented door and window surrounds, original wood flooring, and historic trim, remain in place.

(continued)

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Property name Inness-Fitts House and Studio/Barn, Norfolk County, MA

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Likewise, the mid-19th century studio/barn remains largely intact. With the exception of the windows added to the barn's rear elevation in the 1990s, all of the significant alterations to the barn's exterior took place in the 19th century. These include the addition of the north-facing windows, probably during Inness' tenure in the 1860s, the expansion of the barn to the south and the addition of the scrollwork vergeboard on the north facade, both of which likely took place in the late 19th century. Interior alterations have been relatively few. The presence of joist pockets in the main room of the barn indicate that it used to be divided into two floors. Although the barn's original flooring and some posts and beams have been replaced, many original timber framing members remain, and large portions of the interior lath and plaster, some exhibiting the reddish paint applied by Inness, survive.

The Inness-Fitts House and Studio/Barn is significant at the local level as an excellent, local example of a transitional Federal/Greek Revival-style dwelling house and for its association with the development of the town of Medfield. It is nationally significant as the home and studio of George Inness, one of the most prominent American landscape painters of the 19th century, during an important period in his career. The property retains a high degree of integrity and is therefore eligible for listing in the National Register under Criteria A, B, and C.

Archaeological Significance

Since patterns of ancient Native American settlement in Medfield are poorly understood, any surviving sites could be significant. Local sources, avocational archaeologists and more recently the efforts of the Medfield Archaeological Committee have gathered information on some 20 ancient Native American sites in the Town of Medfield. A professionally conducted community-wide archaeological reconnaissance survey was also conducted for the town in 1997. The efforts of the groups identified above have begun to correct site collection biases prevalent in the town, however, underreporting and the lack of systematically studied sites remain a problem. Any evidence of ancient sites on the nominated property can help offset the strong bias against upland areas present in the existing inventory of sites. Ancient sites in this area may contribute important information about Native American subsistence and settlement activities in the riverine margin/kame plain zone identified during the community-wide reconnaissance survey (Ritchie 1997). That survey identified three general environmental zones in the town of Medfield. Smaller sites and larger, multi-component sites representing seasonally occupied Archaic and Woodland base camps and smaller loci were reported in the riverine margin/kame plain zone. Ancient sites on the Inness-Fitts House property may contribute important information that further defines the range of site types, function and temporal periods for this zone and their relationship to ancient sites in other zones in Medfield. Ancient sites in this locale may contribute further proof that sites can survive in this area despite impacts associated with over three centuries of historic land use. The presence of a biface fragment recovered on the property also indicates the potential for studies relating to lithic technology, especially lithic reduction

(end)

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Property name Inness-Fitts House and Studio/Barn, Norfolk County, MA

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sequences and other aspects of tool manufacture.

Historic archaeological resources described above have the potential to provide important information relating to the settlement of Medfield, the construction of the house at 406 Main Street and the social, cultural and economic characteristics of the occupants of that house from the 19th and 20th centuries. The close proximity of the nominated property to the center of Medfield's early first period settlement indicates potential for the recovery of archaeological evidence relating to the town's early settlement beginning in the mid-17th century. That potential and similar evidence for 18th century settlement has yet to be demonstrated. Beginning in the 1830's, archaeological evidence may survive relating to the occupancy of the house at 406 Main Street and settlement of the town through the 20th century. Additional documentary research combined with archaeological survey and testing may locate artifacts and structural evidence that establish a more accurate construction date for the house. The above research may also contribute important architectural details for the house that are presently unknown. Similar research may also document the complete land use history for the property and identify any additional structures that might have been present. Detailed analysis of the contents of occupational related features may also contribute important information relating the lives of the occupants of the house. This evidence may contribute information on the lives of tenant versus owner occupants and the occupations of the residents. Tenant occupancy of the house prior to the Inness period of ownership may contribute important information relating to the town's settlement as it began to evolve from an agrarian settlement to a more industrialized community. Important occupational related features may survive related to the occupancy of George Inness during the mid-19th century. That information may include details of his social, cultural and economic life and his career as an artist.

(end)

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National Register of Historic Places Continuation Sheet

Property name Inness-Fitts House and Studio/Barn, Norfolk County, MA

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(continued)

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Property name Inness-Fitts House and Studio/Barn, Norfolk County, MA

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Page 1

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(end)

Inness-Fitts House and Studio/Barn
Name of Property

Norfolk, MA
County and State

10. Geographical Data

Acreage of Property approximately 1 acre

UTM References See continuation sheet.

(Place additional UTM references on a continuation sheet)

| | | | | | |
|-------|---------|----------|------|---------|----------|
| 1. 19 | 309919 | 4672981 | 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 Joanna M. Doherty, and Virginia H. Adams, PAL, with Betsy Friedberg, NR Director, MHC

organization Massachusetts Historical Commission date January 2002

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 John Thompson

street & number 406 Main Street telephone _____

city or town Medfield state MA zip code 02052

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.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Property name Inness-Fitts House and Studio/Barn, Norfolk County, MA

Section number 10

Page 1

GEOGRAPHICAL DATA

Verbal Boundary Description

The nominated property boundary is defined as Town of Medfield Assessor=s Map 43, Lot 103.

Boundary Justification

The nominated property boundary conforms to the property=s present lot, encompassing the house and barn, which is the entire parcel historically associated with the property.

(end)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Property name Inness-Fitts House and Studio/Barn, Norfolk County, MA

Section number photos

Page 1

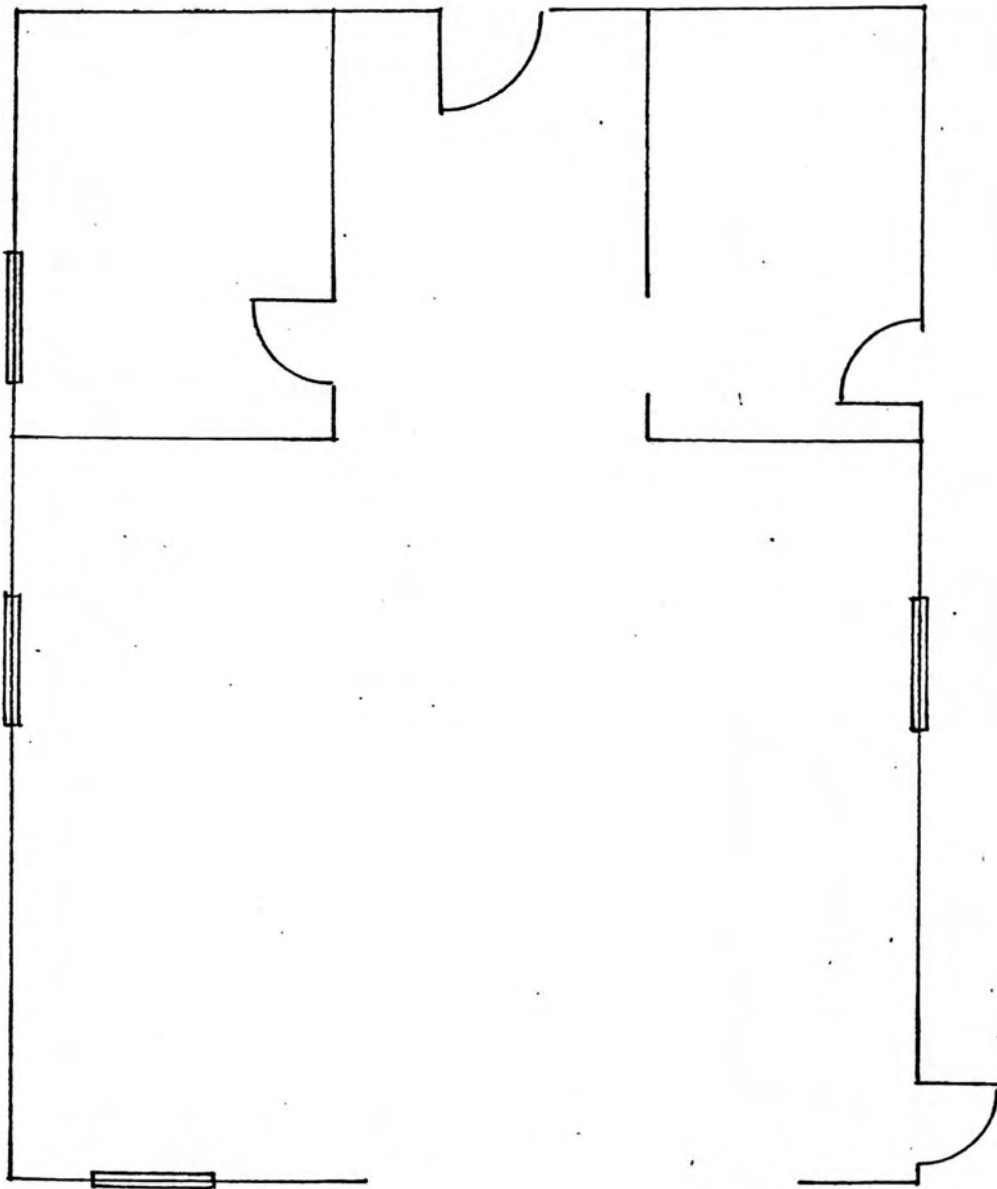
PHOTOGRAPHS

Photographer: Joanna M. Doherty
May 2000

Negatives at Massachusetts Historical Commission, Massachusetts Archives

1. Streetscape looking W on Main Street, toward the intersection of Main and North Sts. The Inness-Fitts House is visible in the center of the photograph.
2. View of N and E elevations of the Inness-Fitts House
3. View of the S and W elevations of the Inness-Fitts House
4. Detail of the second-floor balcony on W elevation of rear ell, showing typical exterior window trim
5. View of S and E elevations of the Inness-Fitts House
6. Interior detail of window on the E wall of the den, showing typical first-floor, interior window trim
7. Interior detail of newel post at first-floor landing of main stair
8. View of N and W elevations of Studio/Barn
9. View of S and E elevation of Studio/Barn
10. Interior detail of S wall of main room in Studio/Barn, showing remnants of red-painted plaster and lath.

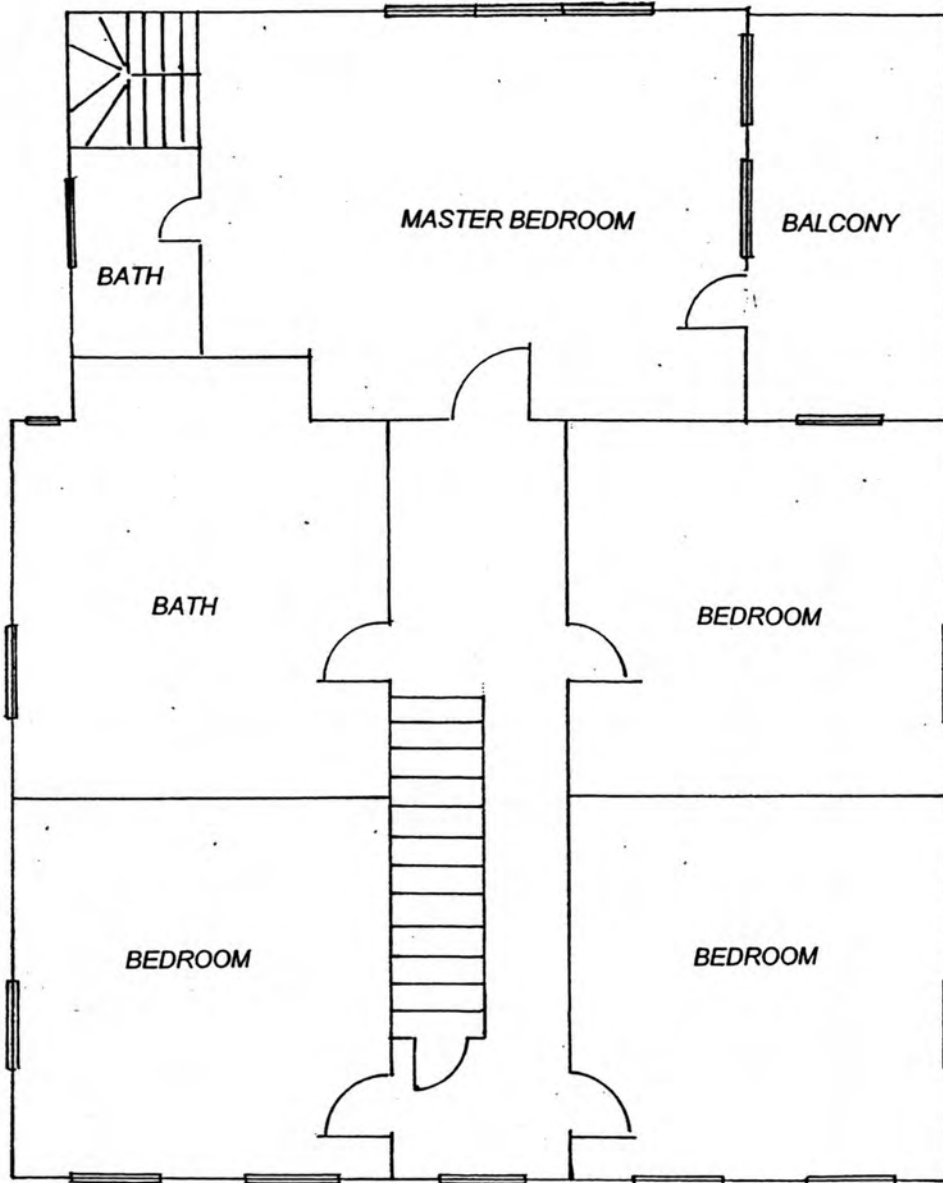
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**FIRST FLOOR
INNESS-FITTS STUDIO/BARN
406 MAIN STREET
MEDFIELD**

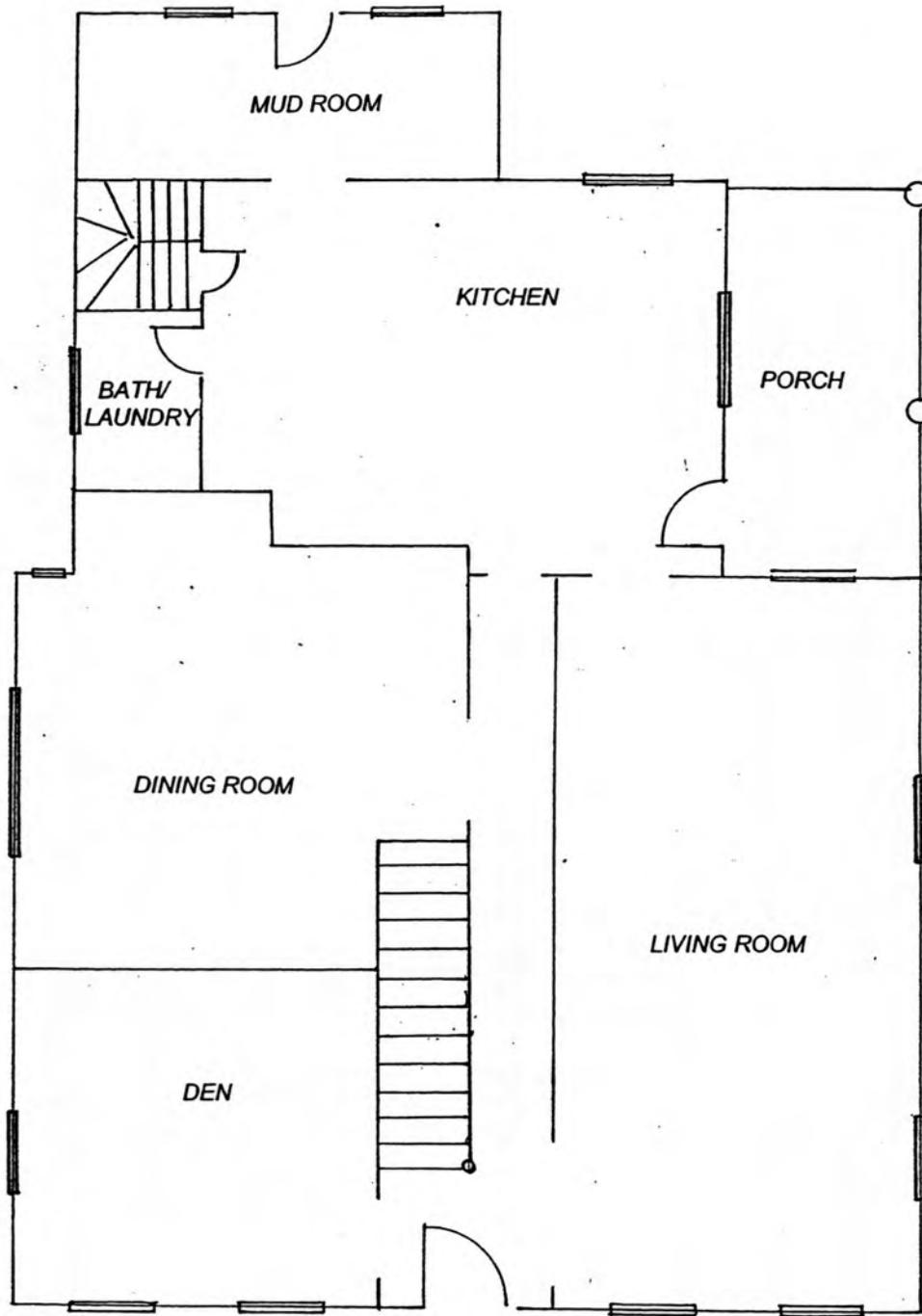
NORFOLK COUNTY, MASSACHUSETTS

Not to Scale



**SECOND FLOOR
INNESS-FITTS HOUSE
406 MAIN STREET
MEDFIELD
NORFOLK COUNTY, MASSACHUSETTS**

Not to Scale



FIRST FLOOR
INNESS-FITTS HOUSE
406 MAIN STREET
MEDFIELD
NORFOLK COUNTY, MASSACHUSETTS
Not to Scale

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Inness--Fitts House and Studio/Barn

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Norfolk

DATE RECEIVED: 1/29/02 DATE OF PENDING LIST: 2/13/02
DATE OF 16TH DAY: 3/01/02 DATE OF 45TH DAY: 3/15/02
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 02000153

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: Y

COMMENT WAIVER: N

 ACCEPT RETURN REJECT DATE

ABSTRACT/SUMMARY COMMENTS:

The building and studio are nominated at the national level of significance for their association with the noted painter George Inness. The nomination establishes that although he only lived here briefly (4 years) it was an important period in his artistic development. The nomination does not address the issue of whether there are extant any other buildings that are equally ^{or} more importantly associated with his career.

RECOM./CRITERIA accept A, B, C
REVIEWER Patrick Andrus DISCIPLINE Historian
TELEPHONE _____ DATE 3/15/2002

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



GEORGE INNESS HOUSE AND STUDIO

406 MAIN STREET, MEDFIELD

NORFOLK COUNTY, MASSACHUSETTS

PHOTOGRAPH #1



GEORGE INNESS HOUSE AND STUDIO
406 MAIN STREET, MEDFIELD
NORFOLK COUNTY, MASSACHUSETTS
PHOTOGRAPH #2



GEORGE INNESS HOUSE AND STUDIO

406 MAIN STREET, MEDFIELD

NORFOLK COUNTY, MASSACHUSETTS

PHOTOGRAPH #3



GEORGE INNESS HOUSE AND STUDIO

406 MAIN STREET, MEDFIELD

NORFOLK COUNTY, MASSACHUSETTS

PHOTOGRAPH #4



GEORGE INNESS HOUSE AND STUDIO
406 MAIN STREET, MEDFIELD
NORFOLK COUNTY, MASSACHUSETTS
PHOTOGRAPH #5



GEORGE INNESS HOUSE AND STUDIO

406 MAIN STREET, MEDFIELD

NORFOLK COUNTY, MASSACHUSETTS

PHOTOGRAPH #6



GEORGE INNESS HOUSE AND STUDIO

406 MAIN STREET, MEDFIELD

NORFOLK COUNTY, MASSACHUSETTS

PHOTOGRAPH #7



GEORGE INNESS HOUSE AND STUDIO

406 MAIN STREET, MEDFIELD

NORFOLK COUNTY, MASSACHUSETTS

PHOTOGRAPH #8



GEORGE INNESS HOUSE AND STUDIO

406 MAIN STREET, MEDFIELD

NORFOLK COUNTY, MASSACHUSETTS

PHOTOGRAPH #9



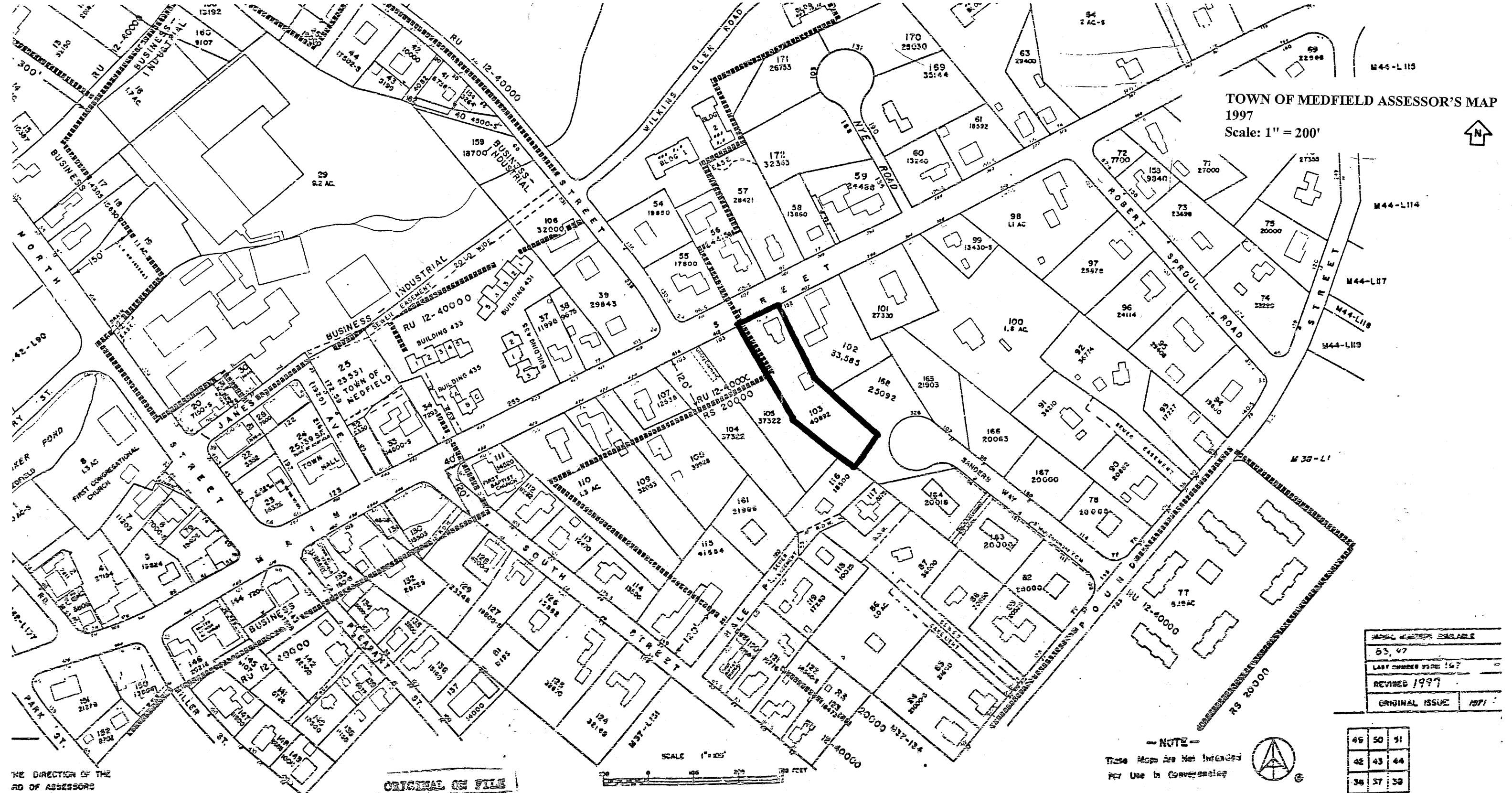
GEORGE INNESS HOUSE AND STUDIO

406 MAIN STREET, MEDFIELD

NORFOLK COUNTY, MASSACHUSETTS

PHOTOGRAPH #10

TOWN OF MEDFIELD ASSESSOR'S MAP
1997
Scale: 1" = 200'



| | |
|-------------------------|------|
| MAPS, WHETHER AVAILABLE | |
| 53, 47 | |
| LAST NUMBER 5300 1507 | |
| REVISED 1997 | |
| ORIGINAL ISSUE | 1971 |

- NOTE -
These Maps are Not Intended
For Use in Conveyance



| | | |
|----|----|----|
| 45 | 50 | 51 |
| 42 | 43 | 44 |
| 38 | 37 | 39 |

ORIGINAL ON FILE

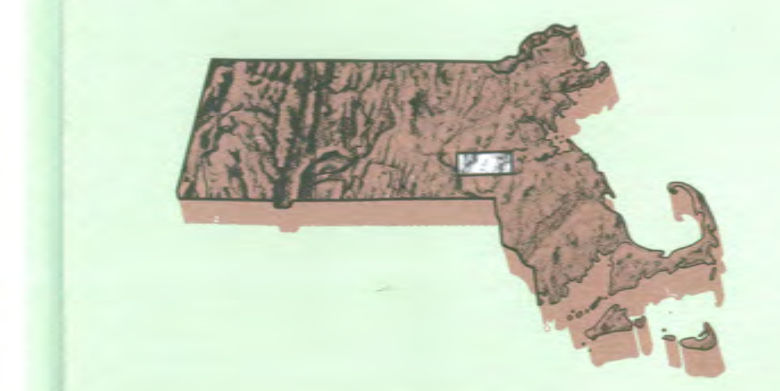
INNESS-FITTS HOUSE AND STUDIO/BARN
406 MAIN STREET
MEDFIELD
NORFOLK COUNTY, MASSACHUSETTS

ASSESSOR'S MAP 43, LOT 103

THE DIRECTION OF THE
ROAD OF ASSESSORS
BY
IRMAP INC.
WILMINGTON - HARTFORD

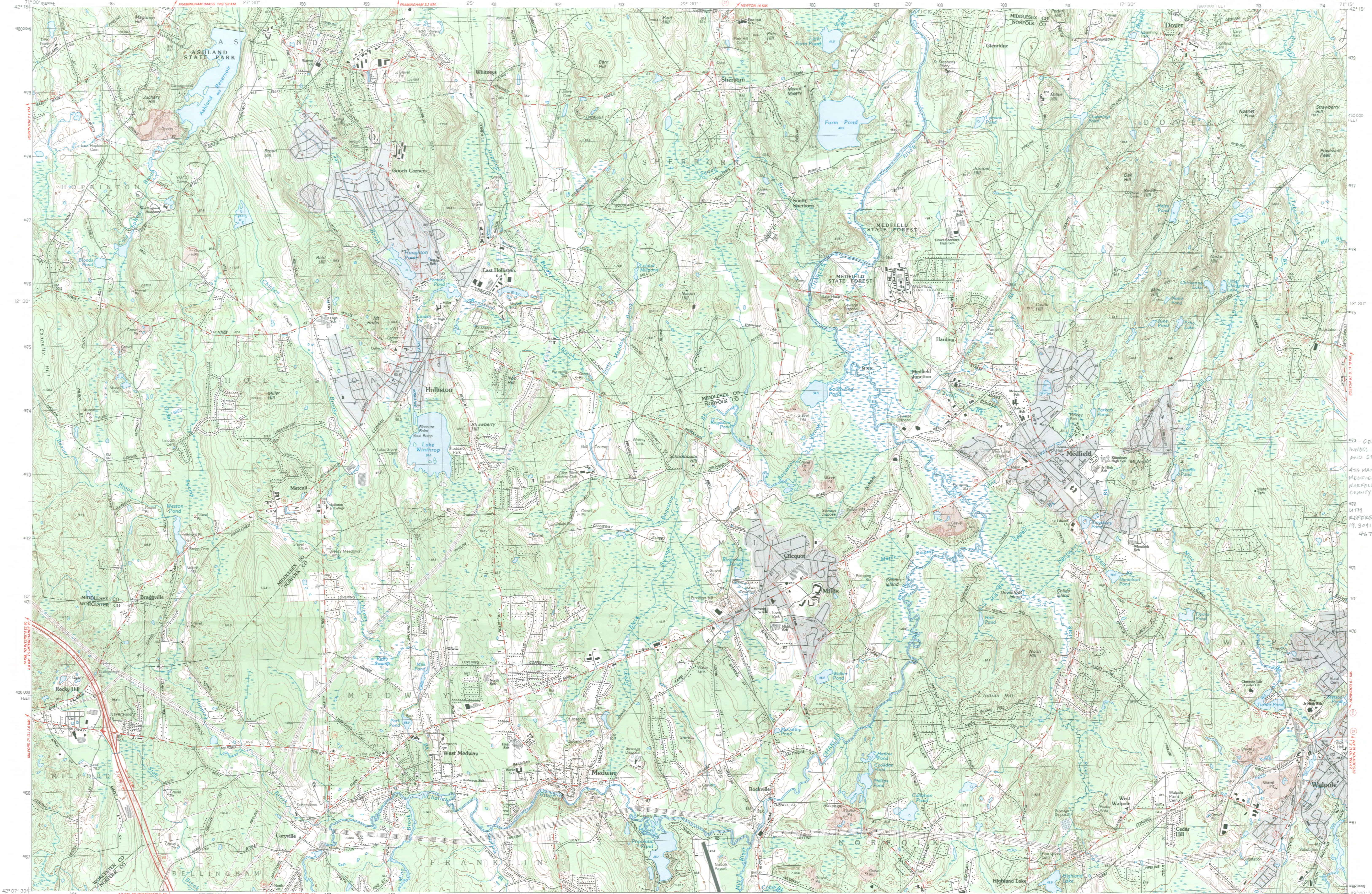
Medfield MASSACHUSETTS

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 1981. Field checked 1981 and 1982. Map edited 1987. Supersedes Holliston 1969 and Medfield 1970 1:25,000-scale maps.

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

| Meters | Feet |
|--------|---------|
| 1 | 3.2808 |
| 2 | 6.5616 |
| 4 | 13.1232 |
| 6 | 19.6848 |
| 8 | 26.2464 |
| 10 | 32.8080 |

| Feet | Meters |
|------|--------|
| 1 | 0.3048 |
| 2 | 0.6096 |
| 3 | 0.9144 |
| 4 | 1.2192 |
| 5 | 1.5240 |
| 6 | 1.8288 |
| 7 | 2.1336 |
| 8 | 2.4384 |
| 10 | 3.0480 |



Topographic Map Symbols

- Primary highway, hard surface
- Secondary highway, hard surface
- Light-duty road, hard or improved surface
- Unimproved road, soil
- Route marker: Interstate; U. S. State
- Railroad: standard gauge; narrow gauge
- Bridge: drawbridge
- Ford/crossing: temporary; permanent
- 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; dam without
- Cemetery; grave
- Campground; picnic area; U. S. location monument
- Windmill; water well; spring
- Mine shaft; prospect; adit or ore
- Control: horizontal station; vertical station; spot elevation
- Contour: index; intermediate; supplementary; depression
- Distorted surface: strip mine, lava, 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



October 18, 2001

Ms. Carol Shull
Keeper, National Register of Historic Places
National Park Service
Mail Stop 2280, Suite 400
1849 C Street, N.W.
Washington, DC 20240

Dear Ms. Shull:

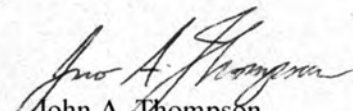
I understand that the following property will be considered by the National Park Service for nomination to the National Register of Historic Places, after being approved by the Massachusetts State Review Board on December 12, 2001:

Inness-Fitts House and Studio
Medfield (Norfolk County), Massachusetts

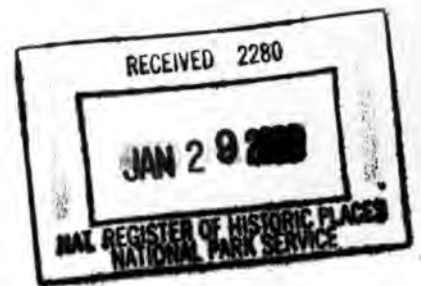
I am aware of both the incentives and disincentives of the Economic Recovery Tax Act of 1981 and the Tax Reform Act of 1986 and other consequences of National Register listing and hereby waive the right to a 60-day commenting period for responding directly to the Massachusetts Historical Commission or the National Park Service.

Should I wish to respond to the nomination after consideration by the Massachusetts State Review Board and prior to its listing in the National Register of Historic Places, I will forward my comments directly to your attention.

Sincerely,


John A. Thompson

Cc: Philip Bergen, National Register Assistant, Massachusetts Historical Commission, 220
Morrissey Blvd., Boston, MA 02125



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

January 25, 2002

Ms. Carol Shull
National Register of Historic Places
Department of the Interior
National Park Service
Mail Stop 2280, Suite 400
1849 C Street, NW
Washington, DC 20240

Dear Ms. Shull:

Enclosed please find the following nomination form:

Inness-Fitts House and Studio/Barn, Medfield (Norfolk), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property in the Certified Local Government community of Medfield were notified of pending State Review Board consideration 60 to 90 days before the meeting and were afforded the opportunity to comment.

Sincerely,

Betsy Friedberg
Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Burgess Standley, Medfield Historical Commission
Ann Thompson, Chair, Board of Selectmen
Virginia Adams, PAL, Preservation Consultant
Christopher Summers, Planning Board Chair
John Thompson
Richard Reinemann, Medfield CLG

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