

United States Department of the Interior
National Park Service

1224



NATIONAL REGISTER OF HISTORIC PLACES
Registration Form

1. NAME OF PROPERTY

HISTORIC NAME: Norwood Building
OTHER NAME/SITE NUMBER: Norwood Tower

2. LOCATION

STREET & NUMBER: 114 West Seventh Street
CITY OR TOWN: Austin VICINITY: N/A NOT FOR PUBLICATION: N/A
STATE: Texas CODE: TX COUNTY: Travis CODE: 453 ZIP CODE: 78701

3. STATE/FEDERAL AGENCY CERTIFICATION

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

Mark Wolf
Signature of certifying official / Title _____ Date 12/14/10
Texas Historical Commission
State or Federal agency and bureau _____

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

Signature of commenting or other official _____ Date _____
State or Federal agency and bureau _____

4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that the 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 See continuation sheet.
- other, explain See continuation sheet.

Edson H. Beall
Signature of the Keeper _____ Date of Action 2-7-11

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: PRIVATE

CATEGORY OF PROPERTY: BUILDING

NUMBER OF RESOURCES WITHIN PROPERTY:	CONTRIBUTING	NONCONTRIBUTING	
	1	0	BUILDINGS
	0	0	SITES
	0	0	STRUCTURES
	0	0	OBJECTS
	1	0	TOTAL

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

NAME OF RELATED MULTIPLE PROPERTY LISTING: N/A

6. FUNCTION OR USE

HISTORIC FUNCTIONS: COMMERCE/TRADE: Business/office building

CURRENT FUNCTIONS: COMMERCE/TRADE: Business/office building
DOMESTIC: Multiple dwelling

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: LATE 19th- and EARLY 20th-CENTURY AMERICAN MOVEMENTS:
Skyscraper

LATE 19th- and EARLY 20th-CENTURY REVIVALS: Gothic Revival

MATERIALS:	FOUNDATION	CONCRETE; METAL: Steel
	WALLS	STONE: Limestone; METAL: Steel
	ROOF	ASPHALT; METAL: Steel
	OTHER	

NARRATIVE DESCRIPTION (see continuation sheets 7-5 through 7-8)

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Section 7 Page 5

Norwood Building
Austin, Travis County, Texas

NARRATIVE DESCRIPTION

The Norwood Building, at one time the tallest commercial building in downtown Austin, is the city's only Gothic Revival-style skyscraper. Designed by the Texas architecture firm of Giesecke & Harris, the sixteen-story building was completed in 1929. Cast stone ornamentation on the exterior includes typical Gothic quatrefoils, tracery, and arches, as well as symbolic references to the professions of medicine and law. The ground floor lobby features a recently restored coffered ceiling with gilded medallions. The Norwood Building is nominated to the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture. The Motoramp Garage, built in 1927 and now attached to the Norwood Tower at the second and fifth floors, was designed to be a distinct building and has been significantly altered; it is therefore not included in this nomination.

Setting

Located in downtown Austin, the Norwood Building is on the north side of Seventh Street, one half-block west of Congress Avenue, the city's main axis. The area surrounding the Norwood Building—Austin's central business district—always has been lively, and the building is within walking distance of the State Capitol complex, the Travis County Courthouse, the central post office, several banks, and numerous hotels and restaurants. New and rehabilitated historic buildings, filled with residences and businesses that cater to visitors and inhabitants, have flourished in Austin's booming economy at the turn of the twenty-first century.

Exterior

August Watkins "Watt" Harris, one of the building's architects, is credited with the design of the sixteen-story skyscraper's Gothic Revival elements, including pointed arches, finials, quatrefoil tracery, gargoyles, and a clock face like a rose window. An exterior band of decorative motifs representing the medical and legal professions—some of the building's first occupants—wraps the building at the thirteenth floor.¹ The exterior is expressed as three sections: the two-story base, the eleven-story shaft, and the cruciform volumes of the three-story penthouse level. The steel-frame building is clad in white cast stone panels, with delicate Gothic ornamentation and ribbing that emphasizes the structure's verticality. From the second through the thirteenth floors, each bay is defined by continuous pilasters, stepped in profile, and capped with decorative *bas relief*. Each bay is divided into thirds by narrow ribs that also run the full height of the building; the ribs separate the three windows in each bay and the three panels of the spandrels between floors.

The exterior of the steel-framed building was an innovation, clad entirely with white cast stone panels that bear a close resemblance to native limestone. Stepped-back upper floors give the building its dramatic silhouette. The elevator shaft terminates in a decorative tower with triple lancet windows on the sixteenth floor. Over the living areas on the fifteenth floor is a hipped, faced-in standing seam metal roof; other flat roof surfaces are covered with a membrane roofing material.

¹ Interview with Allwyn Gannaway, December 16, 1981, by Martha Doty Freeman

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Norwood Building
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South Elevation

The south façade—the building's major elevation—features seven bays with molded flat arch openings, except for the central bay, over which features a surbased, or nearly flat, Gothic arch. The three central bays on the first floor feature recessed entrance doors. The four outer bays, two on either side, are enclosed with glass. A band of spandrels features bas relief of organic, vine-like blind tracery running above the ground floor openings. Above the arched central opening, a lantern-shaped element interrupts the sill-line of the second-story windows, and its bas relief pendants hang below it over the middle third of the central spandrel. A metal awning spanned the elevation at the ground level originally; it was removed circa 1951 by the building's owner during that time, Capitol National Bank.

The bays are separated at the ground floor by squared piers clad in cast stone panels atop a simple darker base. Pilasters rise from the piers, slightly stepped in profile, extending to the stepped roofline at the thirteenth through sixteenth floors. Between the pilasters, two narrow ribs further separate the bays into thirds, with three windows per bay. In front of the pilasters, from the first floor spandrel level past the third floor window sill-line, vertical elements emphasize the base of the building. Tapering up from engaged pendant features, these elements culminate in narrow ogee arches capped with finials. Between them stretch a band of quatrefoils, three per bay—again separated by vertical ribs, with a tiny gargoyle on top of all but one, as only twenty-seven of the original twenty-eight remain in place.

The pilasters and ribs continue up the eleven-story shaft of the building, with each trio of windows separated horizontally by spandrels, which are plain, save the vertical ribbing. The windows originally were 1-over-1 double-hung wood sash, but in the early 1980s all were replaced with anodized bronze, single light, fixed sash windows with smoked glass.

The bulk of the building's ornamentation is at the base and roof levels; between the twelfth and thirteenth floors, spandrels feature bas relief figures that represent the fields of law (the scales of justice) and medicine (a caduceus, or "wand of Hermes"). Corresponding to the vertical breaks in the fenestration and spandrels, there are three figures per bay—a caduceus panel flanked by two scale panels. At the thirteenth floor, the three central bays again differ from the four outer bays (two on either side). The three central bays are topped with taller spandrels, and the outer bays feature taller windows spanned together by a shallow arch. As the outer pilasters reach their terminus, their capitals are implied by vertical bas relief elements. The spandrels, including three smaller curved panels corresponding to the arched windows, feature windows and tracery. The narrow vertical ribs are capped with larger gargoyles correlating to the smaller ones above the second floor tracery.

The three central bays continue up another story, with three trios of windows matching the outer bays on the thirteenth floor; the outer two pilasters rise above the roofline culminating in flared, crossing points. The vertical ribs similarly end in points. Above the central-most window is a clock face designed to look like a rose window. Although the clock is no longer operational, the Roman numerals are still in place. Flanking the clock face, the central pilasters rise higher and feature additional ornamentation. Between them and spanning the clock face are six ogee-arched, tracery-laden panels. The highly decorative, stepped roofline is a delicate tableau of Gothic elements, unique in downtown Austin.

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Norwood Building
Austin, Travis County, Texas

East Elevation

The east elevation runs along an alley, and thus the ground floors are not visible from Congress Avenue; from Congress, a viewer can better understand the set-back volumes at the top of the building. The east elevation is composed of eight bays, all featuring the same cast stone ornamentation as the south elevation until the roofline, at which point the four central bays rise another floor, with an additional four bays appearing from the central, highest volume of the penthouse. A fire-escape stair hangs from the fifth and sixth bays, and there is no clock face on this elevation. There is no alley entrance on this side of the building; instead, the two central bays are enclosed in glass block. Also from this side, the changes over time to the historic Motoramp Garage are also visible.

North Elevation

The first through fifth floors of the north elevation are obscured by the former Motoramp Garage building. The remaining eleven floors largely match the south elevation, although the north façade does not feature a clock face and tower, so the roofline of the central bay matches that of the two flanking it. The fifth floor has access to the roof of the Motoramp building, and trees and other features create a rooftop garden used by employees. Other portions of the garage roof are used for mechanical equipment.

West Elevation

The west elevation nearly matches its east counterpart, although its bottom five floors are also obscured by the Motoramp Garage building, and there is no fire stair on the west elevation.

Penthouse

The three-bay-by-four-bay penthouse volume—containing the building's fourteenth through sixteenth floors—continues the emphasis on verticality, its cast stone pilasters rising above the tracery-embellished parapet wall. Each bay features a trio of Gothic arch windows. The elaborate massing at the crown of the building is based on a cruciform plan, with garden spaces at each of the corners on the fourteenth floor.

In plan, the fourteenth floor of the penthouse includes a living area, dining room, kitchen and small dining room, media room, bathroom and utility rooms. The fifteenth floor includes a master bedroom, two guest bedrooms, a large closet room, baths, and a small outdoor swimming pool. The former clock mechanical room on the south side of the building now is in use as a small chapel. The sixteenth floor, rising above the center of the building, houses the mechanical system for the elevators.

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Interior

The typical interior floor plan is rather straightforward: the centrally-located utility core is wrapped on all four sides by a corridor that leads to office spaces. On each floor, the utility core contains three elevators, the fire stair, a mechanical room, and men's and women's restrooms for tenant use. Excepting the ground floor and the three floors of the private penthouse, each of the Norwood Building's other twelve floors contains 7,051 square feet that can be configured to meet the needs of its varied tenants; some floors are singular offices, while other floors are subdivided by partition walls for multiple tenants. On the ground floor, save for the entrance vestibule and lobby, the occupants include the current building owner, Norwood Tower, L.P., and a bank.

As the building has had numerous owners since its completion, the lobby has undergone several changes. According to Frank Barron, the general contractor in 1929, the Vermont Marble Company supplied the imported Italian travertine that was used to cover the lobby walls from floor to ceiling, while the floor was of terrazzo tiles.² Despite the fact that later property owners changed the lobby appearance for the sake of "modernization," one constant was the building's three Otis elevators—the fastest available at the time of their installation—each controlled by a female elevator operator through the 1970s.³

Between 1982 and 1983, the building's new owner, CNB Joint Ventures, undertook a \$5 million renovation of both the exterior and interior. The small lobby, approximately 24 feet by 30 feet, was returned to its historic configuration, with some surface modifications. In place of the historic terrazzo floor tiles, large tiles of polished Texas limestone were installed. The two columns that stand between the recessed entrance vestibule and the elevator bank were newly clad with marble for their bases, shafts, and capitals; the columns are not of any classical order but are square, with an unornamented recessed panel on each side of the shaft. A marble wainscot also was added to the lobby. The 1950s-era suspended ceiling was removed, revealing pieces of the original coffered plaster ceiling; from these patches a new coffered ceiling was recreated, and students from the University of Texas at Austin painted the ceiling with gold leaf to match the historic fragments. The original doors of the elevators—heavily tooled brass panels with Art Deco medallions—remain as installed in 1929, and only the elevator car interiors were changed.

Summary

The setting surrounding the Norwood Building has been affected by Austin's physical and social changes, and late twentieth-century and early twenty-first-century development now dominates the city's skyline. The building's original wood windows and awning are gone, yet its elaborate Gothic ornamentation and its massing remain unchanged. Overall, the Norwood Building retains a good degree of integrity, and it is therefore nominated to the National Register of Historic Places, at the local level of significance, under Criterion C for Architecture, as the only Gothic Revival-styled tall building in the city of Austin, and as an example of the work of Giesecke & Harris.

² Telephone interview with Frank Barron, general contractor, December 28, 1981, by Martha Doty Freeman.

³ Author's telephone interview with Larry McNeil, June 11, 2004. According to McNeil, who in 1975 joined the staff of Clark, Thomas & Winters, a former building tenant, the elevator attendants were there at the time and continued for a few more years. Today the elevators are operated by individual visitors and tenants.

8. STATEMENT OF SIGNIFICANCE

APPLICABLE NATIONAL REGISTER CRITERIA

- A** PROPERTY IS ASSOCIATED WITH EVENTS THAT HAVE MADE A SIGNIFICANT CONTRIBUTION TO THE BROAD PATTERNS OF OUR HISTORY.
- B** PROPERTY IS ASSOCIATED WITH THE LIVES OF PERSONS SIGNIFICANT IN OUR PAST.
- C** PROPERTY EMBODIES THE DISTINCTIVE CHARACTERISTICS OF A TYPE, PERIOD, OR METHOD OF CONSTRUCTION OR REPRESENTS THE WORK OF A MASTER, OR POSSESSES HIGH ARTISTIC 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: N/A

AREAS OF SIGNIFICANCE: Architecture

PERIOD OF SIGNIFICANCE: 1929

SIGNIFICANT DATES: 1929

SIGNIFICANT PERSON: N/A

CULTURAL AFFILIATION: N/A

ARCHITECT / BUILDER: Bertram Giesecke and August Watkins "Watt" Harris, Architects;
Frank Barron, General Contractor

NARRATIVE STATEMENT OF SIGNIFICANCE (see continuation sheets 8-9 through 8-19)

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY (see continuation sheets 9-20 through 9-22)

PREVIOUS DOCUMENTATION ON FILE (NPS): N/A

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

PRIMARY LOCATION OF ADDITIONAL DATA:

- State historic preservation office Texas Historical Commission, Austin
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

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Norwood Building
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STATEMENT OF SIGNIFICANCE

The Norwood Building, designed by the noted Texas architectural firm of Giesecke & Harris and constructed in 1929, is the only Gothic Revival- or Commercial Gothic-styled tall building in the city of Austin. It is located adjacent to the Congress Avenue Historic District and has been designated a Recorded Texas Historic Landmark (RTHL) by the Texas Historical Commission, and it is also a City of Austin Historic Landmark. The sixteen-story Norwood Building is ornamented with typical Gothic trefoils, gargoyles, and arches, but other ornamentation includes references to the professions of the building's tenants, including the practices of law and medicine. The two-story, cruciform-plan penthouse, is a single residence that opens to a roof garden. Although late twentieth- and early twenty-first-century development now dominates the city's skyline, and the building is no longer the tallest in Austin, it appears much as it did upon its completion, and it still serves a variety of professional tenants. The Norwood Building is therefore nominated to the National Register of Historic Places, at the local level of significance, under Criterion C for Architecture.

A Brief History of Austin, Travis County, Texas⁴

Austin is the capital of Texas, the county seat of Travis County, and home of the University of Texas at Austin. Located in the center of the county on the Colorado River, it is at the eastern edge of the Hill Country and the Edwards Plateau. The Republic of Texas, only three years old, established the city in 1839 to serve as its permanent capital, and named it in honor of the founder of Anglo-American Texas, Stephen F. Austin. A site-selection commission, appointed by the Texas Congress in January 1839, chose the site after viewing it at the instruction of President Mirabeau B. Lamar—a proponent of westward expansion who had visited the area in 1838. Abundant natural resources and its central location in Texas territory inspired the commission to purchase 7,735 acres along the Colorado River, including the hamlet of Waterloo and adjacent lands.

Under the direction of Edwin Waller, who was appointed by Lamar to plan and construct the capital city, surveyors laid it out on a 640-acre site fronting on the river, nestled between Waller Creek on the east and Shoal Creek on the west. The plan was a grid, fourteen blocks square, bisected by Congress Avenue, and extending northward from the Colorado River to "Capitol Square." The Texas Congress convened in Austin in November 1839, the city was incorporated on December 27, 1839, and Waller was elected the town's first mayor on January 13, 1840. By then Austin had 856 inhabitants, including 145 slaves and diplomatic representatives from France, England, and throughout the United States.

Austin flourished initially but suffered when Lamar's successor as president, Sam Houston, ordered the national archives transferred to Houston for safekeeping after Mexican troops captured San Antonio on March 5, 1842. Convinced that removal of the republic's diplomatic, financial, land, and military-service records was tantamount to choosing a new capital, Austinites refused to relinquish the archives. Houston relocated the government

⁴ This section is derived from David C. Humphrey, "Austin, Texas," in *Handbook of Texas Online*, accessed May 27, 2010 at: <http://www.tshaonline.org/handbook/online/articles/AA/hda3.html>.

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nevertheless, first to Houston and then to Washington-on-the-Brazos, which remained the seat of government until 1845. The archives, however, remained in Austin. When President Houston sent a contingent of armed men to seize the General Land Office records in December 1842, they were foiled by the citizens of Austin and Travis County in an incident known as the Archive War. Without its political function, Austin languished between 1842 and 1845; its population dropped below 200 and its buildings deteriorated. A constitutional convention meeting was held in Austin in the summer of 1845, and the annexation of Texas to the United States was approved; also during this meeting, Austin was named the state capital until 1850, at which time a general election would be held for Texans to choose its capital for themselves. Austin officially became the state capital on February 19, 1846, the date of the formal transfer of authority from the republic to the state.

The city entered a period of accelerated growth following its decisive triumph in the 1850 election to determine the site of the state capital for the next twenty years. For the first time the government constructed permanent buildings, among them a new capitol at the head of Congress Avenue, completed in 1853, and the Governor's Mansion, completed in 1856. State-run asylums for deaf, blind, and mentally ill Texans were erected on the fringes of town. Congregations erected permanent church buildings, and the town's elite built elegant Greek Revival-style mansions. By 1860 the population had climbed to 3,546, including 1,019 slaves and twelve free blacks. That year thirty-five percent of Austin's families owned slaves.

From 1861 to 1865 the Civil War dominated life in Austin. In February 1861 Austin and Travis County residents voted against the secession ordinance 704 to 450, but Unionist sentiment waned once the war began. By April 1862 about 600 Austin and Travis County men had joined some twelve volunteer companies serving the Confederacy. Like other communities, Austin experienced severe shortages of goods, spiraling inflation, and the decimation of its fighting men. The end of the war brought Union occupation troops to the city and a period of explosive growth of the African-American population, which increased by 57 percent during the 1860s. During the late 1860s and early 1870s the city's newly emancipated blacks established the residential communities of Masontown, Wheatville, Pleasant Hill, and Clarksville, organized such churches as First Baptist Church (Colored), started businesses, and patronized schools. By 1870 Austin's 1,615 black residents composed 36 percent of the 4,428 inhabitants.

On December 25, 1871, a new era opened with the coming of the Houston and Texas Central Railway, Austin's first railroad connection. By becoming the westernmost railroad terminus in Texas and the only railroad town for scores of miles in most directions, Austin was transformed into a trading center for a vast area. Construction boomed and the population more than doubled in five years to 10,363. The many foreign-born newcomers gave Austin's citizenry a more heterogeneous character. By 1875 there were 757 inhabitants from Germany, 297 from Mexico, 215 from Ireland, and 138 from Sweden. For the first time a Mexican-American community took root in Austin, in a neighborhood near the mouth of Shoal Creek. Accompanying these dramatic changes were civic improvements, among them gas street lamps in 1874, the first streetcar line in 1875, and the first elevated bridge across the Colorado River about 1876. Although a second railroad, the International and Great Northern, reached Austin in 1876, the town's fortunes turned downward after 1875 as new railroads traversed Austin's trading region and diverted much of its trade to other towns.

Austin solidified its position as a political center during the 1870s and 1880s and gained a new role as an educational center. In 1872 the city prevailed in a statewide election to choose once and for all the state capital,

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turning back challenges from Houston and Waco. Three years later Texas took the first steps toward constructing a new Capitol that culminated in 1888 in the dedication of a magnificent granite building towering over the town. In 1881 Austin emerged as a seat of education. In a hotly contested statewide election, the city was chosen as the site for the new University of Texas, which began instruction two years later. Tillotson Collegiate and Normal Institute, founded by the American Missionary Association to provide educational opportunities for African Americans, opened its doors in 1881. The Austin public school system was started the same year.

In 1888 civic leader Alexander P. Wooldridge proposed that Austin construct a dam across the Colorado River and use water power to attract manufacturing. The town had reached its limits as a seat of politics and education, Wooldridge contended, yet its economy could not sustain its present size. Proponents of the dam won political control of Austin in 1889. Empowered by a new city charter in 1891 that more than tripled Austin's corporate area from 4½ to 16½ square miles, the city fathers implemented a plan to build a municipal water and electric system, construct a dam for power, and lease most of the waterpower to manufacturers. By 1893 the sixty-foot-high Austin Dam was completed, impounding Lake McDonald behind it. In 1895 dam-generated electricity began powering the four-year-old electric streetcar line and the city's new water and light systems. Thirty-one new 150-foot-high "moonlight towers" illuminated Austin at night. Civic pride ran strong during those years, which also saw the city blessed with the talents of sculptor Elisabet Ney and writer William Sydney Porter (O. Henry). But it turned out that the dam produced far less power than anticipated, manufacturers never came, periodic power shortfalls disrupted city services, Lake McDonald silted up, and, on April 7, 1900, the dam collapsed.

Between 1880 and 1920 Austin's population grew, but the city slipped from fourth largest in the state to tenth largest. The state's surging industrial development, propelled by the booming oil business, bypassed Austin. The capital city began boosting itself as a residential city, but the heavy municipal indebtedness incurred in building the dam resulted in the neglect of city services. In 1905 Austin had few sanitary sewers, virtually no public parks or playgrounds, and only one paved street. Three years later Austin voters overturned the aldermanic form of government, by which the city had been governed since 1839, and replaced it with commission government. Wooldridge headed the reform group voted into office in 1909 and served a decade as mayor, during which the city made steady if modest progress toward improving residential life. In 1918 the city acquired Barton Springs, a spring-fed pool that became the symbol of the residential city.

Upon Wooldridge's retirement in 1919 the flaws of commission government, hidden by his leadership, became apparent as city services again deteriorated. At the urging of the Chamber of Commerce, Austin residents voted in 1924 to adopt council-manager government, which went into effect in 1926 and remained through the 1990s. Progressive ideas like city planning and beautification became official city policy. A 1928 city plan, the first since 1839, called upon Austin to develop its strengths as a residential, cultural, and educational center. A \$4,250,000 bond issue, Austin's largest to date, provided funds for streets, sewers, parks, the city hospital, the first permanent public library building, and the first municipal airport, which opened in 1930. A recreation department was established, and within a decade it offered Austin residents a profusion of recreational programs, parks, and pools. It was during this period that the Norwood Building, the subject of this nomination, was constructed.

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Norwood Building
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A History of the Norwood Tower

Norwood Building, Inc. (1929-1934)

In 1925, O.O. Norwood, an Austin-based financier, recognized the need for professional space in a city with only two other office buildings, the eight-story Scarbrough Building (1910) and the nine-story Littlefield Building (1912). On August 27, 1925, Norwood bought the Frank Litten property, which had served as Litten's medical office and residence, for \$63,000.⁵ Norwood first built the Motoramp Garage, constructed of concrete and brick with a façade of ashlar limestone masonry, at a cost of \$250,000. Upon completion of the garage structure in January 1928, the Litten residence was demolished. Construction on the Norwood Building began later that year and was completed by the summer of 1929, at a cost of \$750,000—with over eighty-five percent of the office space pre-leased.⁶

For decades following its construction, the Norwood Building was recognized as the tallest structure in downtown Austin after the capitol dome and the tower at the University of Texas. According to newspapers of the time, it was the first office building in Austin built to be fully air-conditioned,⁷ and it allegedly was the first in Austin to have rooftop gardens, an attached parking garage with direct access, a residential penthouse, and a pre-cast exterior.⁸ Norwood envisioned Austin's first fully air-conditioned office building, complete with a sophisticated ductwork system, as an innovative complex that would serve medical, financial, and legal professionals. Each unit was designed according to the needs of its tenant. The cruciform shape of the fourteenth-floor suite, where Norwood's offices were located, created four large, corner terraces for Austin's first rooftop garden.

The earliest tenants of the Norwood Building included physicians, dentists, attorneys, financiers, and insurance companies; the building also contained a barbershop, a beauty shop, and a bank—the Republic Bank & Trust. The building's medical professionals were served by other tenants including the Travis County Medical Society and Library, the Renfro Drugstore, and multiple X-ray laboratories. Other tenants were businesses familiar to Austin residents today, including the Elgin Brick Company, Gracy Title Company, Brown & Root, and the Texas State Highway Department. Dan Moody, a two-term governor of Texas (1927–31), maintained his law office in the Norwood Building until his death in 1966. It has been suggested that Governor Moody's penchant for fresh air and open windows constantly threw the air conditioning system out of kilter and led to the permanent closure of the windows.⁹

⁵ *Austin Statesman*, August 27, 1925.

⁶ *Austin Statesman*, January 19, 1928; Martha Doty Freeman, "Motoramp, Austin Club, Norwood Building Chronology," 1981.

⁷ Interview with Lewis Hamby, Jan. 8, 1982, by Martha Doty Freeman; *Austin American*, May 11, 1961. The Milam Building in San Antonio already had a similar air-conditioning system, but air was introduced from the hallways rather than being introduced directly into the office through air ducts. The Norwood Tower may have been the first in the country to have ducts in individual offices. The air conditioning system was designed by Lloyd D. Royer, a mechanical engineer from San Antonio, with Frank Barron as the contractor.

⁸ *Austin Statesman*, February 20, 1928.

⁹ Interview with Mrs. A.W. Harris and A.W. Harris Jr, December 10, 1981, by Martha Doty Freeman.

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Norwood Building
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Thomas J. Butler and the Penthouse

Thomas J. Butler, president of the Butler Brick Company, and his wife Hazel converted O.O. Norwood's penthouse office suite into a two-story residence in 1931. The eight rooms of their penthouse apartment opened onto a large, landscaped patio that faced a miniature Gothic clock-house for the building's original clock, which chimed and kept time for many years. Butler also served as president of the Norwood Building, Inc., until 1944, when the property was sold to Capital National Bank. The Butlers occupied the penthouse apartment for thirty-five years, until 1961, when Mr. Butler could no longer climb the stairs required to reach the penthouse, as the elevator went only as far as the fourteenth floor at that time.

Clarence Odie Williams

Clarence Odie Williams and Dudley Miller were working at a grocery store on Congress Avenue when developer O.O. Norwood hired them to work in the Motoramp Garage. Upon completion of the Norwood Building in 1929, they found employment there: Miller served as the first building manager while Williams—an African American—was the building's first maintenance engineer.

Williams had an office in room 412, which included a desk, a couch in a private sitting room, and a bathroom. Throughout the period of segregation in Austin, before the Civil Rights Act of 1964, African American dignitaries, businessmen, and ministers would call on Williams when they were downtown, stopping at the Norwood Building to get a drink of water and use his bathroom, as it was the only facility available to them. Williams remained at the building until he retired in 1964, and afterward he continued to pick up and deliver the mail for various tenants.¹⁰

Despite segregation policies, the medical professionals in the building made sure that the Williams family received their attention. According to his daughter Johnnie Sparks, Williams looked upon the Norwood Building as his home and its tenants as his family. He held the keys to every lock in the building and sometimes took his children to the roof to see the view of the city. The local Sears Roebuck Company store once named Williams "Citizen of the Day."¹¹

Capital National Bank Building (1934–1981)

Capital National Bank (CNB) opened in the ground level of the Norwood Building in January 1934. Walter Bremond, Jr., who served as a director and president of the bank from June 1934 until his death in 1953, was a grandson of early Austin banker Eugene Bremond. The origins of CNB begin with Eugene Bremond's bank, which was incorporated as State National Bank (SNB) in 1882. SNB was acquired in 1927 by Republic Bank & Trust, which was in turn acquired by CNB in 1934. CNB joined Texas Commerce Bank in 1977 and has since been incorporated into JP Morgan Chase Bank. The bank's first board of directors represented some of the most prominent, well-established families of the city, including Herman Brown, president of Brown and Root, another

¹⁰ Author's interview with Johnnie Sparks.

¹¹ Ibid.

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building tenant. CNB purchased the Norwood Building in 1944, and it was renamed the Capital National Bank Building.

Under the direction of Brown and Bremond, the Austin-based architecture firm of Page, Southerland & Page enclosed the Motoramp Garage in 1951 to accommodate banking facilities on the ground floor of both the Motoramp and Norwood buildings, and in the former Austin Club. The main bank lobby entrance was moved from Colorado Street to Seventh Street and was truncated to open up immediately in front of the elevator doors.¹² An awning was attached to the front of the Capital National Bank (Norwood) Building and the Motoramp Garage to provide continuity between the two façades.¹³ The arched windows on all levels of the garage were walled up with unornamented masonry walls. In 1969 the bank opened three drive-through windows in the Motoramp; three walk-up windows also faced Colorado Street. By the mid 1970s, the CNB occupied eight floors of the building. CNB outgrew these facilities and moved to a new building in 1981.

Norwood Tower (1981–1997)

Acquired in 1981 by CNB Joint Ventures, with Rust Properties as managing partner, the building was renamed the Norwood Tower and went through a major \$5 million renovation between 1982 and 1983. The San Antonio-based architecture firm of Ford, Powell & Carson completed the project, with Chris Carson as the primary architect. Bathrooms, fire escapes and mechanical and electrical systems were all brought up to code.¹⁴ An arched colonnade was planned to recall the earlier appearance of the Motoramp Garage. According to Carson, the renovation was done "as faithfully as possible, from a practical point of view."¹⁵

Exterior restoration included the removal of previous layers of paint and water sealants applied over years to correct leaks, the application of a silicon-based sealant, and the re-caulking of windows.¹⁶ Window air conditioning units had been installed over time because the airflow system was so riddled with holes; all ductwork and mechanical systems were therefore replaced. Carson also recalled the type of replacement windows used and the rationale behind them: "In order to upgrade the building standard as well as increase energy efficiency, existing double-hung wire glass windows were replaced with Howmett double-glazed, thermally-insulated solar bronze windows. Ellison bronze exterior doors provided further energy savings as well as aesthetic continuity."¹⁷

¹² Telephone interview of Will Shepherd, Norwood Tower project manager for Rust Properties, by Regina Lauderdale, December 3, 1991.

¹³ McLain, Laurie, "The Norwood Building," architecture-student project, the University of Texas at Austin, Architecture Library. November 27, 1978.

¹⁴ According to Victor Eberly, most of the original marble bathroom partitions were discarded or sold; those which were not too badly stained or cracked were used in the thirteenth floor bathrooms. Telephone interview by Regina Lauderdale on December 3, 1991.

¹⁵ Chris Carson, telephone interview by Regina Lauderdale, December 9, 1991; also Lauderdale, "The Restoration of the Norwood Tower & Motoramp in Downtown Austin," December 1991.

¹⁶ Will Shepherd, Norwood Tower project manager for Rust Properties, telephone interview by Regina Lauderdale, December 3, 1991.

¹⁷ Untitled two-page publication with color photographs, circa 1983; Norwood Tower, L.P. files.

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Ornamental details were restored in hand-carved Cordova cream limestone, and finishing touches included gold leaf. Other improvements included upgrades to the existing Otis elevator and its controls, and extending elevator access to the penthouse, which previously was accessible only by fire stairs. A fire alarm system also was installed, and hand-crafted limestone arches were reintroduced on the ground level of the garage.

The Norwood Tower lobby, which “had a small single bay entry and vestibule which led to a small lobby containing three elevator bays,” was restored to its original configuration, while interior spaces accommodated the needs of various tenants. Marble wainscoting and molded marble capitals and bases were added to the former lobby.¹⁸ Patches of the original coffered plaster ceiling were revealed underneath the suspended ceiling that had been installed in the 1950s, and from these patches a new coffered ceiling was recreated. Each piece of ceiling and ornamental wall was individually cast in plaster and replaced, and a team of graduate art students from the University of Texas painted the gold leaf. Original molds were used for the crown details. The original brass elevator doors were retained, and the cabs renovated to a more contemporary style, because no photos of the original interiors were available. The Texas Society of Architects (TSA) was the first tenant in the newly restored building. Its quarters were located in the penthouse and were featured in *Austin Homes & Gardens* in June 1982.

Norwood Tower, L.P., and the LBJ Holding Company (1997–present)

The property changed hands several times between 1991 and 1997, when Norwood Tower, L.P., a subsidiary of the LBJ Holding Company, acquired the building. Luci Baines Johnson—the youngest daughter of former President Lyndon Baines Johnson and First Lady Claudia “Lady Bird” Taylor Johnson—and her husband Ian Turpin chose to make the Norwood Tower penthouse their home. They began remodeling the fourteenth and fifteenth floors for their residence in 1999 and moved in June of 2001, converting the clock-house on the fifteenth floor into a tiny chapel.

The presence of two 5,000-gallon water tanks on the fifteenth floor, which originally provided water pressure for the entire building, made it possible to add a raised lap pool with a waterfall, surrounded by aquatic plants. The fourteenth-floor suite, cruciform in shape, opens to large terraces on each of the building’s four corners. With the help of master gardeners, Johnson redesigned the landscaping to include native plants from five topographies of Texas.

¹⁸ Terrazzo floor tiling in the lobby was replaced with travertine marble to match the walls, using original marble for the wainscoting and floors, supplemented by marble obtained from Aquorium, Mexico, according to Carson and Shepard.

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O.O. Norwood, Developer (1887-1961)

Ollie Osborn Norwood, the developer of the Norwood Tower, was born August 16, 1887, in Macune, San Augustine County, Texas. He deployed with the U.S. Army to France during World War I and spent a brief period in a military hospital in San Antonio before going to work for John Louis Arlitt, a municipal bond broker with offices in Austin and New York; at that time, Arlitt was married to one of Norwood's two sisters. O.O. Norwood and his wife moved to Austin in 1919, and in 1922 they built an elaborate home at the top of a hill overlooking the Colorado River, which they called Norcliff.¹⁹

Norwood left his brother-in-law's business shortly after his sister's divorce from Arlitt in 1925, and he opened his own bond brokerage with his brother Alonzo, focusing on municipalities in South Texas. The Norwood brothers soon made a great deal of money, which O.O. Norwood used to develop the Norwood Building in 1929. During the Great Depression, Norwood lost ownership of this Gothic Revival skyscraper and canceled his plans for an adjacent theater and hotel, but he recovered his municipal bond business and continued to work from his home at Norcliff. Upon his retirement in 1940, he and his wife divided their time between Norcliff in Austin and their ranch in Real County, Texas, until his death in 1961.

Giesecke & Harris, Architects (1920-1941)

Partners Bertram Giesecke and August Watkins "Watt" Harris met as architecture students at the University of Texas at Austin, and both were social acquaintances with O.O. Norwood before forming their partnership in 1920, which lasted for twenty-one years. Giesecke did most of the engineering and public relations work for the firm, while Harris was the primary designer.

In Austin, Giesecke & Harris designed the Gracy Building at 205 West Seventh Street (c. 1925, demolished 1961), and the Queen Theatre (1926) at 700 Congress Avenue. In 1928 they designed an Art Deco building with Gothic-influenced twin towers in Houston—the 10-story, 700,000 square foot Merchants and Manufacturers (M&M) Building on Buffalo Bayou—in collaboration with O.O. Norwood; their Gothic Revival-styled Norwood Building was completed in Austin the following year. In lieu of their \$30,000 fee, Norwood offered Giesecke & Harris a rent-free office suite in the Norwood Building, but that promise disappeared with the stock market crash and the ensuing years of economic depression.²⁰

Under supervisory architect Hugo Kuehne, the firm designed the Santa Rita Courts in Austin, the first public housing complex constructed under the 1937 Housing Act. Giesecke & Harris also designed numerous school

¹⁹ Architect Hugo F. Kuehne designed the home and its surrounding three-acre garden, which featured a spring-fed swimming pool with bathhouses, a fountain, a sundial, a gazebo, a Japanese teahouse, a rose garden, a conservatory, and a greenhouse, all set amidst a pecan and oak grove bordered by brick walls. Originally constructed at 1009 Edgecliff, the Norwood House was removed from its historic setting in the early 1980s and relocated to 1012 Edgecliff Terrace; it was zoned historic in 1983. See City of Austin files for 1012 Edgecliff.

²⁰ Interview with Mrs. A.W. Harris and A.W. Harris, Jr., December 10, 1981, by Martha Doty Freeman.

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buildings throughout Texas, including the towns of Schreiner, Eagle Lake, Laredo, Galveston, Edinburg, and Kingsville. The two architects closed their firm in 1941.

August Watkins "Watt" Harris (1893-1968)

Watt Harris, a fourth-generation Austin native, served in World War I before he joined the architectural practice of David R. Williams in Tampico, followed by a stint in the office of the Page Brothers. Harris served as president of the Hill Country Chapter of the American Institute of Architects in 1931, while a principal with Giesecke & Harris.

Harris served as a reserve officer with the Air Corps during World War II, after which he opened his own practice. He later formed a partnership with his son William M. Harris, and together they designed the State Bar of Texas Building in Austin at 201 West Fifteenth Street (1953, demolished 1974). Watt Harris was involved in projects as disparate as the Texas Central Farm Prison and elite residences in Austin, including two at 1 and 13 Niles Road; he also designed homes for the Enfield Realty Company. Harris wrote and designed two books about the minor and major mansions of Austin; he also designed and donated the Tree of Life altar to St. Mary's Church in Austin, recently returned to its place in the newly restored church.

Watt Harris, Jr., remembered, "The view of the Norwood Tower is very sustaining for me. I recall going into the building with my father as a young child, as well as visiting the bank and doctors there throughout my youth. The building had more light than most buildings. Dad was very pleased with the appearance of the building and with the opportunity to add so many innovations, like the air-conditioning and the garage. My father had a copy of one of the building's ferocious-looking gargoyles, which he would put in the room of anyone in the family complaining of illness and take to the hospital rooms of his sick friends, I guess so they could see a face in more pain than theirs."²¹

Bertram E. Giesecke (1892-1951)

Bertram E. Giesecke was born in New Braunfels, Comal County, Texas, in 1891. He earned a Bachelor of Science degree in Architecture from Texas A&M College in 1911 and a Bachelor of Science degree in Architectural Engineering from the University of Texas at Austin in 1913. Giesecke began practicing architecture in the city of Austin immediately upon his graduation in 1913. During World War I, he served eighteen months with the Aviation Section Signal Corps. In 1917 Giesecke married Lois Yett, the daughter of Austin's former mayor W.D. Yett.

Giesecke's additional projects include the Austin High School at 1212 Rio Grande (1915, with Dennis R. Walsh), and its gymnasium and additions (1925, with Harris); the complex now serves as Austin Community College. He was involved in the design and construction of housing in Alaska during the 1940s, and he also served as the chairman of Housing Commission of the U.S. Department of Defense.

²¹ Ibid.

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Giesecke formed a partnership with architects Hugo Franz Kuehne and Max Brooks in 1942.²² Their firm, Giesecke, Kuehne & Brooks, together with the firm of Britsch & Munger of Toledo, Ohio, built the National Headquarters Building for the American Legion in Washington, D.C.—a commission likely obtained due to Giesecke's former position as state commander of the American Legion. Giesecke was active in a variety of professional and governmental organizations, serving as president of the Texas Society of Architects in 1946, a charter member of the Board of Governors of the National Association of Housing, and as a member of the Texas Relief Commission and the Texas Centennial Commission.²³

The Tall Building and the Gothic Revival Style in Texas

At the time of its construction in 1929, the Norwood Building was the tallest and perhaps most modern commercial building in downtown Austin. Earlier tall buildings in other Texas cities, however, also employed the popular Gothic Revival—or “Commercial Gothic”—style to great effect. The earliest use of the style in Texas is the Busch Building (1913) in Dallas, Dallas County, designed by Barnett, Hayes, & Barnett, which rose to sixteen stories, its two equal façades fronting a busy intersection and appearing as a highly decorative block, rather than a slab. Glazed terra cotta provided delicate ornamentation as well as fireproofing for the steel structure, which appeared to be divided into the classical base, shaft, and capital as in Prairie School architecture; here, however, fine tracery and finials took the place of classical details.²⁴ Also in 1913, Cass Gilbert completed the Woolworth Building in New York, the world's tallest building at sixty stories, and one of the best-known examples of the Gothic Revival style as applied to a skyscraper.

According to architectural historian Jay C. Henry, “The Gothic had the great advantage of being the only historical style that had been inherently vertical, and it lent itself admirably to the expression of a tall building. The intricate forms of Gothic ornament also were ideally suited to casting in glazed terra cotta, which for lightness and minimum bulk was the optimum material for fireproofing a steel-framed skyscraper. The Woolworth Building confirmed the Gothic as the dominant mode for skyscraper construction for the next ten years in the East and fifteen in Texas.”²⁵ The winning entry to the Chicago Tribune's 1922 skyscraper competition, a Gothic tower with great flying buttresses designed by John Howell and Raymond Hood, only strengthened the style's popularity throughout the United States after World War I, and most certainly in Texas.

The State National Bank Building (1926) in Corsicana, Navarro County, designed by C.D. Hill & Company with H.O. Blanding, confirms that the tall building signified progress even in smaller towns during that period. Only eight stories tall, it dominated the skyline of Corsicana, with somewhat stout piers and spandrel panels of polychromed glazed terra cotta. Wyatt C. Hedrick & Company's Petroleum Building (1928) in Midland, Midland County, served to advertise that city's importance in the oil boom of the Permian Basin; attached to the twelve-story terra cotta Commercial Gothic building is the Yucca Theater, also by Hedrick, the façade of which is Gothic while the interior is

²² Brooks later designed the Lyndon Baines Johnson Library, as well as the U.S. Embassy in Mexico City, and the Labor Department Building in Washington D.C.

²³ “Bertram E. Giesecke,” in *Business and Professional Directory for Central Texas* (1952), 137.

²⁴ Jay C. Henry, *Architecture in Texas, 1895-1945* (Austin: University of Texas Press, 1993), 135.

²⁵ *Ibid.*, 136.

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finished in the Egyptian Revival style. In San Antonio, Bexar County, Ralph Cameron designed the Medical Arts Building (1926, now the Emily Morgan Hotel) as a flatiron in the Gothic Revival style, with a corner tower featuring flying buttresses. Also in San Antonio, Atlee B. Ayres and Robert M. Ayres designed the Smith-Young Tower (1929) in this popular style on an odd, wedge-shaped site that faces the San Antonio River. The building is a six-story pedestal with a six-sided tower with stepped-back massing, receding at the sixth, twentieth, twenty-fourth, and top floors, all of which feature Gothic ornament in glazed terra cotta.

Architectural Integrity of the Norwood Building

Despite the removal of the original wood windows, the 1982 exterior restoration of the Norwood Building retained a great degree of its physical integrity, including the Gothic ornamental details, so that it maintains the design intent of developer O.O. Norwood and his architects, Giesecke & Harris. The building's massing and height have not been altered in any way.

Located adjacent to the Congress Avenue Historic District, the Norwood Building recently has been designated a Recorded Texas Historic Landmark (RTHL) by the Texas Historical Commission, and it is a City of Austin Historic Landmark. The urban setting of the Norwood Building has been impacted by Austin's physical and social changes, and evidence of late twentieth- and early twenty-first-century development now dominates the city's skyline. The building is no longer the tallest in Austin. Nevertheless, it appears much as it did upon its completion in 1929, and it still serves a variety of professional tenants.

As the only tall building in the city of Austin to be ornamented in the Commercial Gothic style, and as a design of the noted Texas architectural firm of Giesecke & Harris, the Norwood Building is nominated to the National Register of Historic Places, at the local level of significance, under Criterion C for Architecture.

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- "Bank Directors Distinguished," *Austin American-Statesman*, April 20, 1967.
- "Business Men Directors of New National Bank," *Austin American-Statesman*, January 1, 1934, 1.
- "Edward A. Clark," obituary, *Austin American-Statesman*, September 17, 1992.
- "J&T Investments Acquire CNB Building with Plans to Renovate Norwood Building," *Austin American-Statesman*, May 28, 1980.

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"Point of Big Return," *Austin American-Statesman*, n.d.

"Rust Properties Develops Midas Touch," *Austin American-Statesman*, March 7, 1982, D13.

"Rust Properties Takes Over Landmark," *Austin American-Statesman*, June 16, 1982, B3.

"Shot Tower," *Austin American-Statesman*, March 15, 1969, 5.

"Sky Terrace," *Gossip*, June 30, 1931, 8.

"Women's Chamber to Restore Norwood Estate," *Austin American-Statesman*, n.d.

"Women Prepare Norwood House for Restoration," *Austin American-Statesman*, January 23, 1995.

Austin History Center

Austin City Directories, 1929-present

Vertical files

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- Butler Family
- Butler, Tom
- Capitol City Bank
- Clark, Edward
- Elgin Butler Brick
- Giesecke & Harris
- Harris, Watt
- Norwood Tower
- Shot Tower
- Texas Commerce Bank
- Texas Commerce Bank and Capital National Bank

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Barron, N.T., by Martha Doty Freeman, December 28, 1981; January 26 and 29, 1982.

Collier, Arthur S., letter to Martha Doty Freeman, February 1, 1982.

Cooper, Mary Jo Butler, by Jane Manaster and Alison Hanks, October 11 and 19, 1999.

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Giesecke, Dick, by Martha Doty Freeman for Rust Properties, December 2, 1981.

Hamby, Lewis, by Martha Doty Freeman, January 8, 1982.

Harris, Mrs. A.W. Harris, and A.W. Harris, Jr., by Martha Doty Freeman, December 10, 1981.

Johnson, Nelson C., by Phoebe Allen, June 11, 2004.

McNeil, Larry, by Phoebe Allen, June 11, 2004.

Norwood, Beatrice, by Martha Doty Freeman, December 4, 1981.

Porter, Jean Grove, by Phoebe Allen, June, 2004.

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: less than one acre

UTM REFERENCES	<u>Zone</u>	<u>Easting</u>	<u>Northing</u>
	14	620725	3349538

VERBAL BOUNDARY DESCRIPTION: Lots 9, 10, 11, and 12, and portions of Lots 7 and 8 in Block 83, Original City of Austin, Travis County, Texas

BOUNDARY JUSTIFICATION: Nomination includes all property historically associated with the building.

11. FORM PREPARED BY (with assistance from Linda Henderson and Rachel Leibowitz, Texas Historical Commission)

NAME / TITLE: Phoebe Allen

ORGANIZATION:	DATE: February 4, 2008 (December 10, 2010)
----------------------	--

STREET & NUMBER: 2510 Cedarview Drive	TELEPHONE: (512) 444-1326
--	----------------------------------

CITY OR TOWN: Austin	STATE: Texas	ZIP CODE: 78704
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ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS

MAPS (see continuation sheets Map-23)

PHOTOGRAPHS (see continuation sheet Photo-38)

ADDITIONAL ITEMS (see continuation sheets Figure-24 through Figure-37)

PROPERTY OWNER

NAME: Luci Baines Johnson (Unit 1)	TELEPHONE: (512) 457-5000
STREET & NUMBER: 114 West Seventh Street, Suite 900	ZIP CODE: 78701
CITY OR TOWN: Austin	STATE: Texas

NAME: Norwood Tower, L. P. (Unit 2) [contact: Ian Turpin]	TELEPHONE: (512) 457-5000
STREET & NUMBER: 114 West Seventh Street, Suite 900	ZIP CODE: 78701
CITY OR TOWN: Austin	STATE: Texas

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Map 1. Map of Austin. The Norwood Building is at the northwest corner of W. 7th Street and Colorado Street.



Map 2. Aerial photo of Austin, showing the Capitol and Governor's Mansion. The Norwood Building is circled.

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Norwood Building
Austin, Travis County, Texas

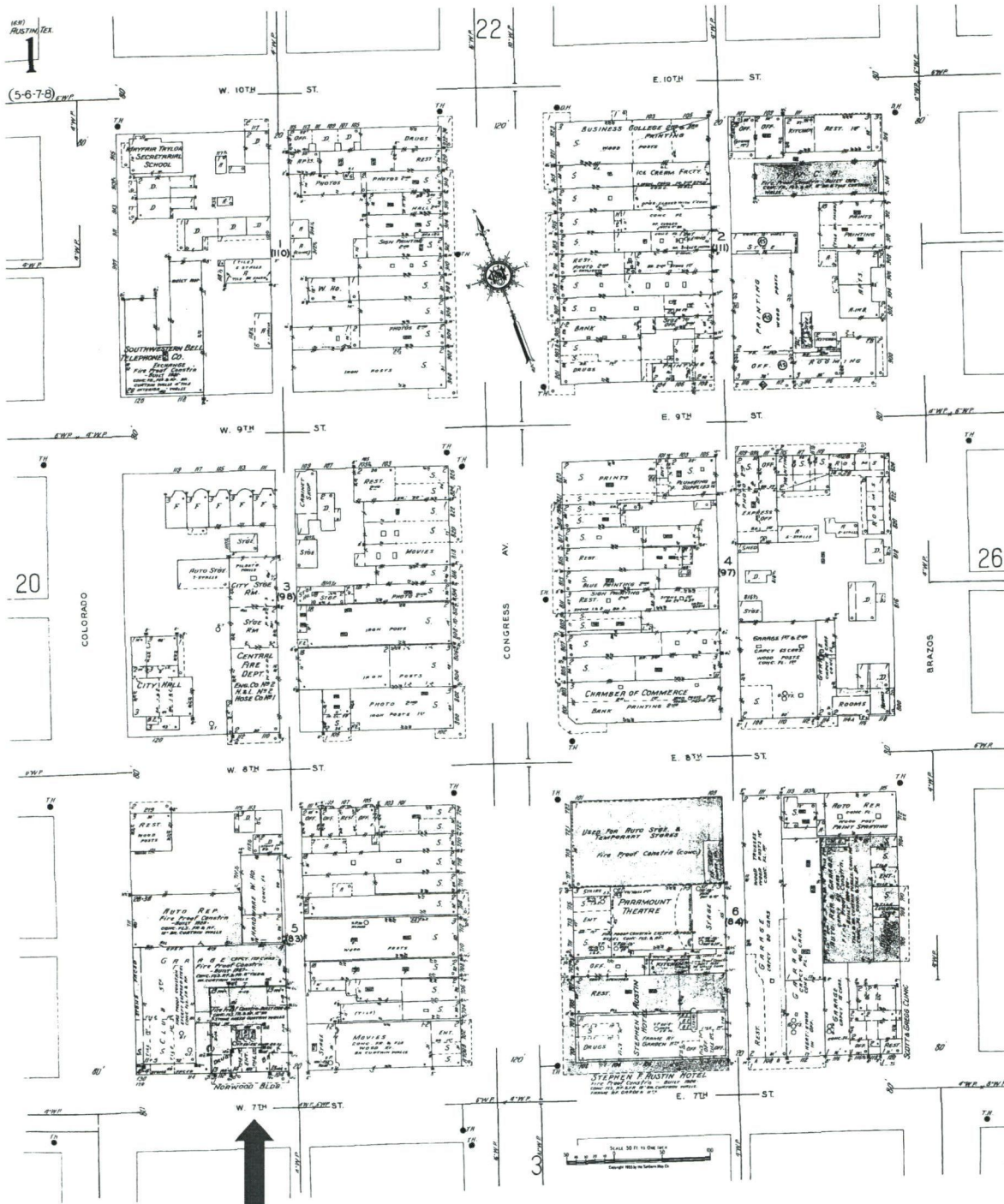


Figure 1. Sanborn Map, City of Austin, Sheet 1, 1935. The Norwood Building is marked with an arrow.

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Norwood Building
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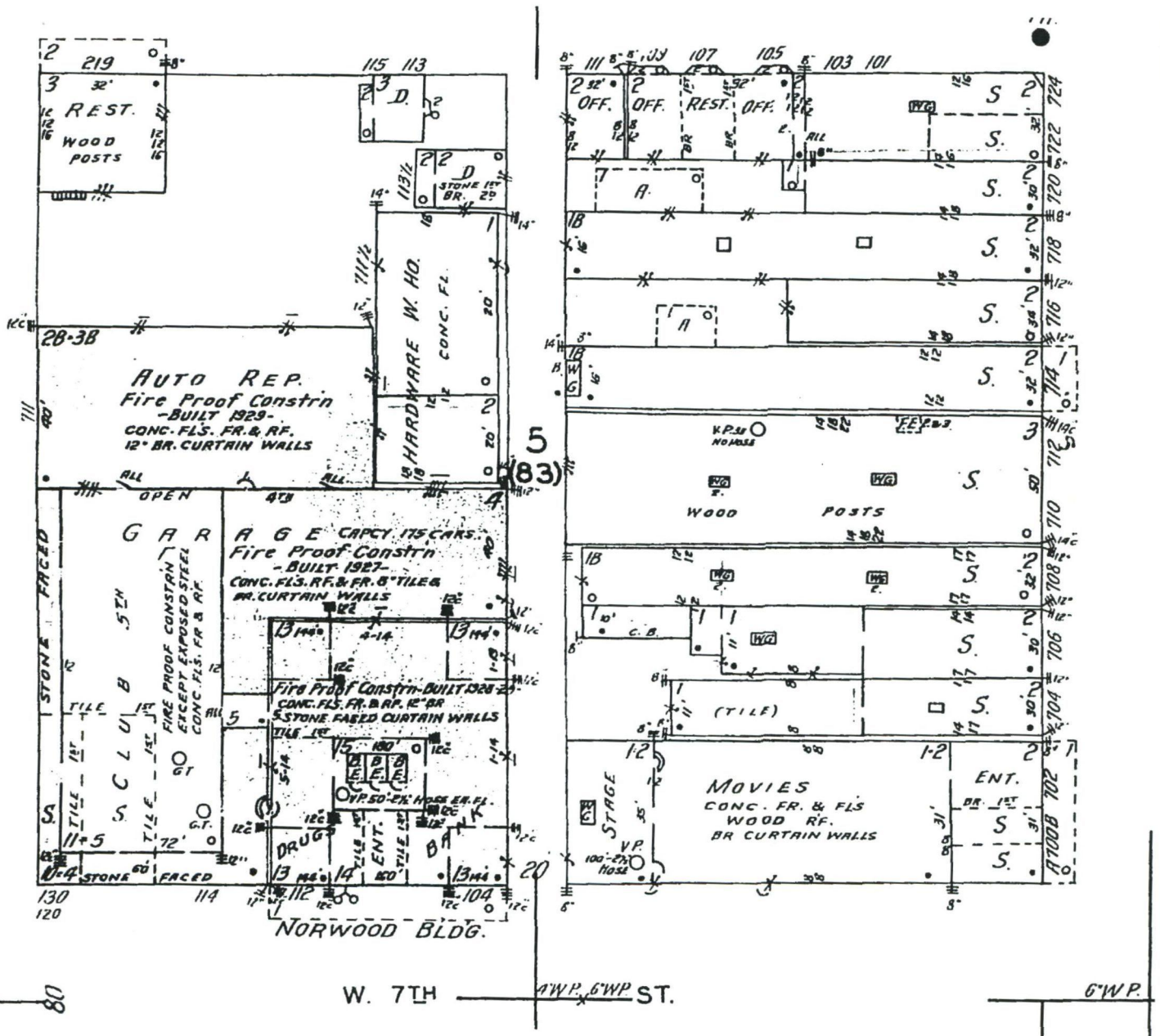


Figure 2. Detail, Sanborn Map, City of Austin, Sheet 1, 1935.

A prominent awning appears as a dashed line.

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Figure 3. Ollie Osborn "O.O." Norwood, Developer



Figure 4. August Watkins "Watt" Harris, Architect

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Figure 5. Clarence Odie Williams, maintenance engineer of the Norwood Building, on its rooftop, n.d.

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Norwood Building
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Figure 6. The Norwood Building (right) and the Motoramp Garage (left), ca. 1929.

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Norwood Building
Austin, Travis County, Texas

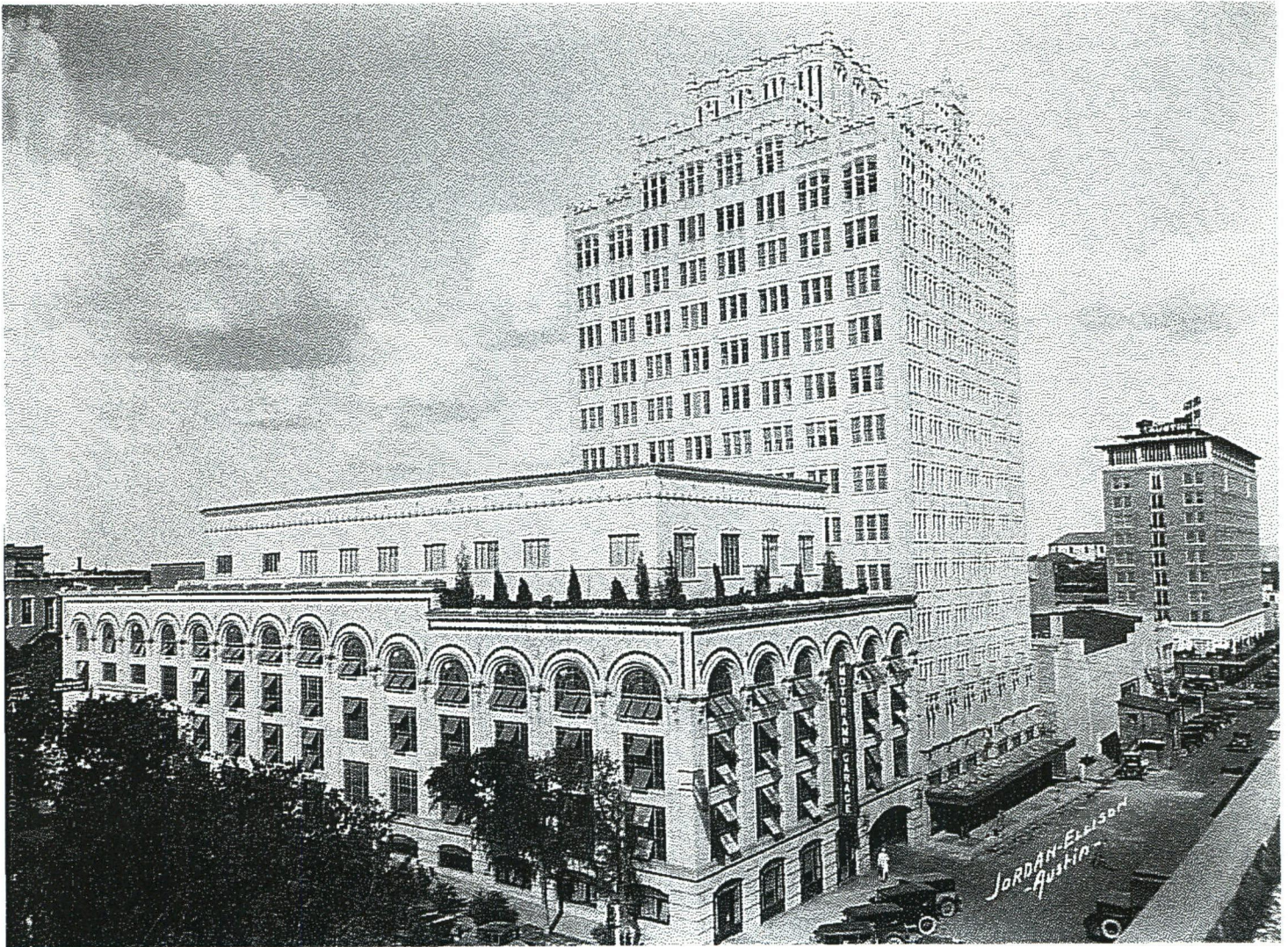


Figure 7. Southwest oblique of Motoramp Garage and Norwood Building, ca. 1931.

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Norwood Building
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Figure 8. Postcard of the Norwood Building and Austin Club, n.d.
C.T. American Art Company, Chicago, Illinois.



Figure 9. Postcard of the Norwood Building and Austin Club, n.d.
E.C. Kropp Company, Milwaukee, Wisconsin.

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1206 THE NORWOOD BUILDING, AUSTIN, TEXAS
(GIESECKE & HARRIS, ARCHITECTS)

Figure 10. Postcard by Walraven Brothers, Inc., Dallas, Texas, n.d.

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Norwood Building
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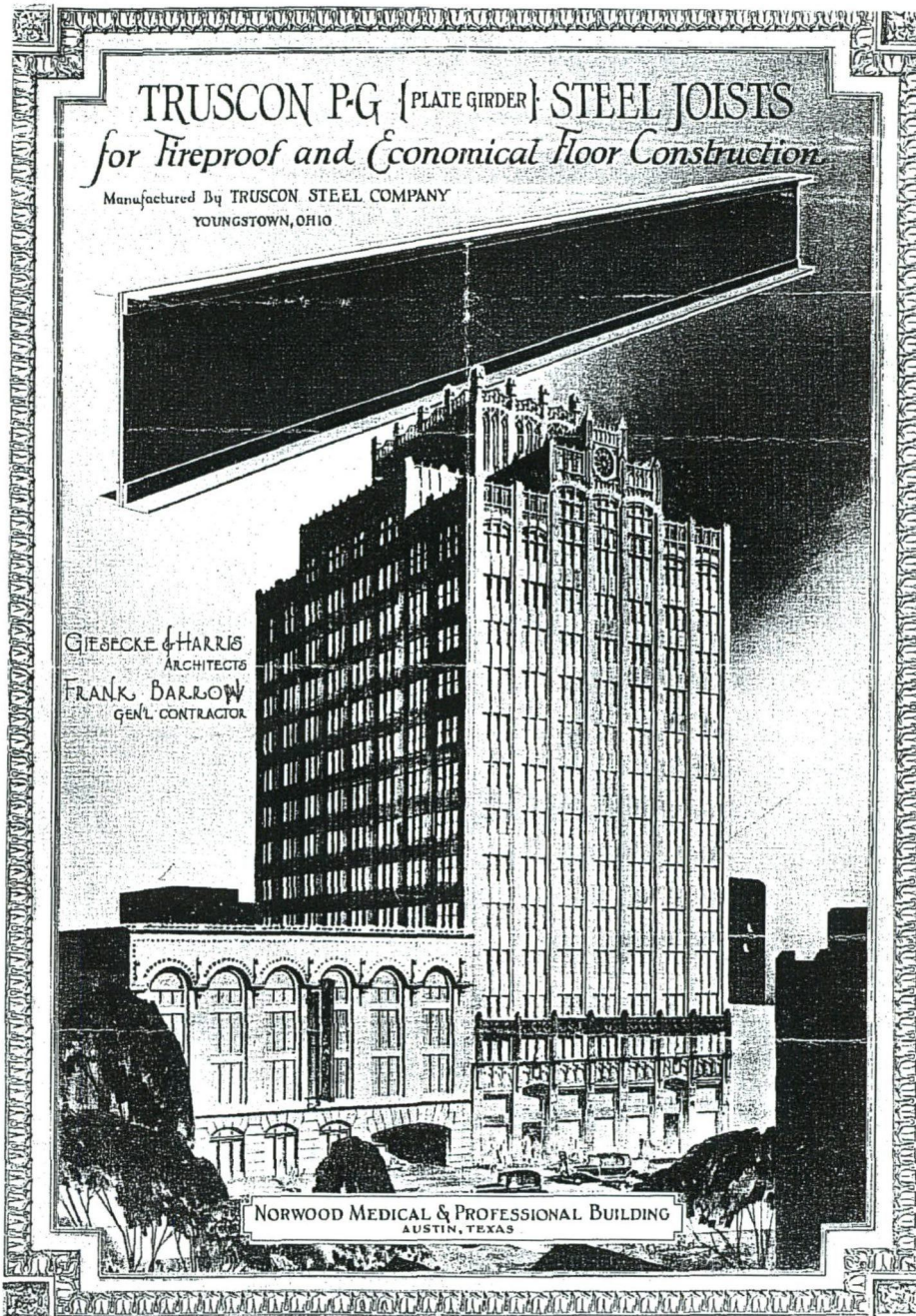


Figure 11. Truscon Steel Company advertisement featuring the Norwood Building, n.d.

(personal files of Eleanor Harris)

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Norwood Building
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Figure 12. Capital National Bank alterations to Motoramp Garage, ca. 1951.

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Norwood Building
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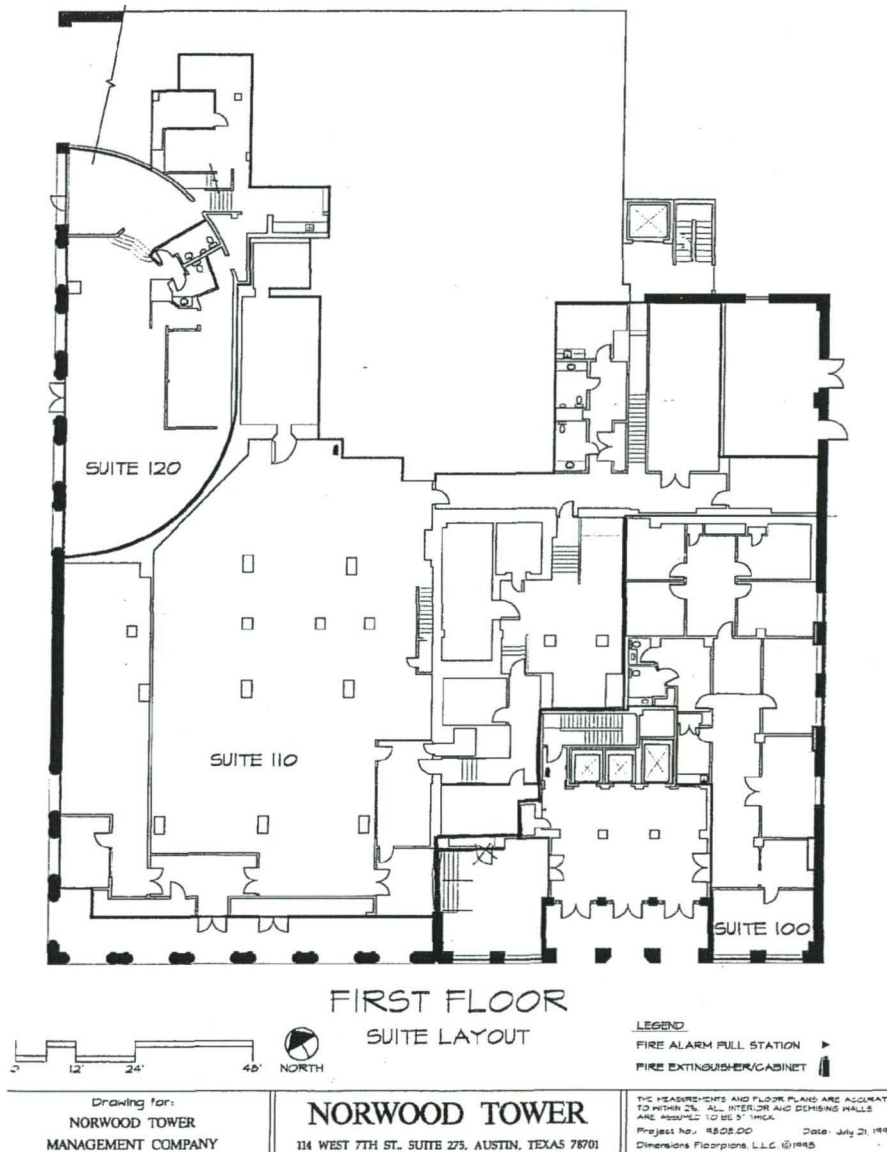


Figure 13. First floor plan, 1998.

Suites 110 and 120 on the left are in the former Motoramp Garage building and are not included in this nomination.

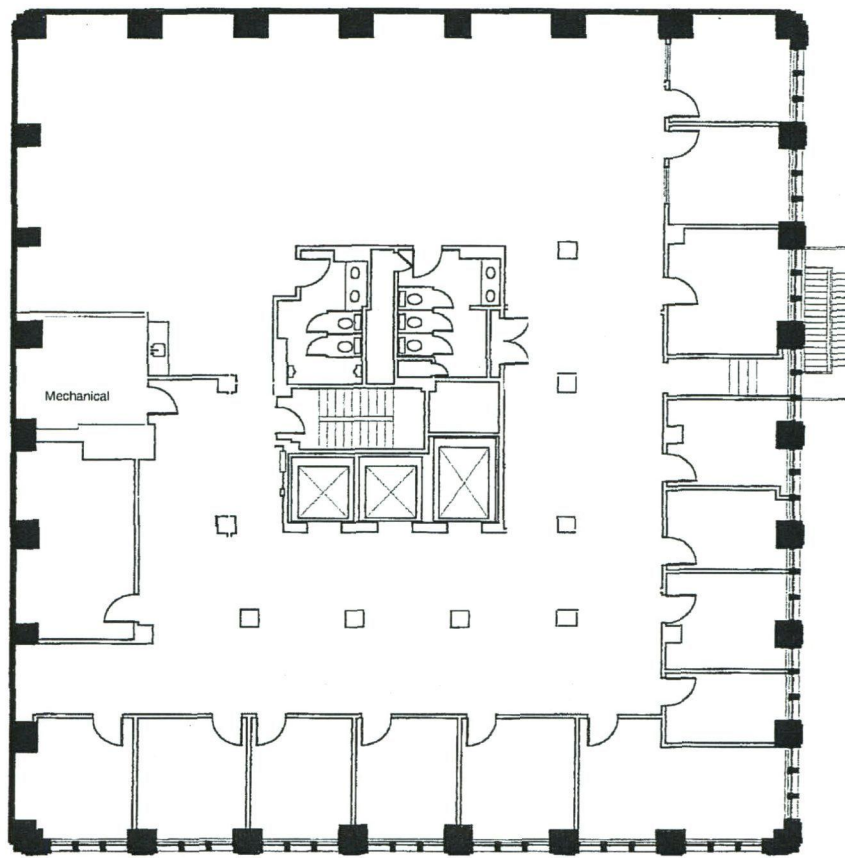
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Norwood Building
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NORWOOD TOWER 4TH FLOOR



4th Floor
Approx. 7,213 rsf
Available

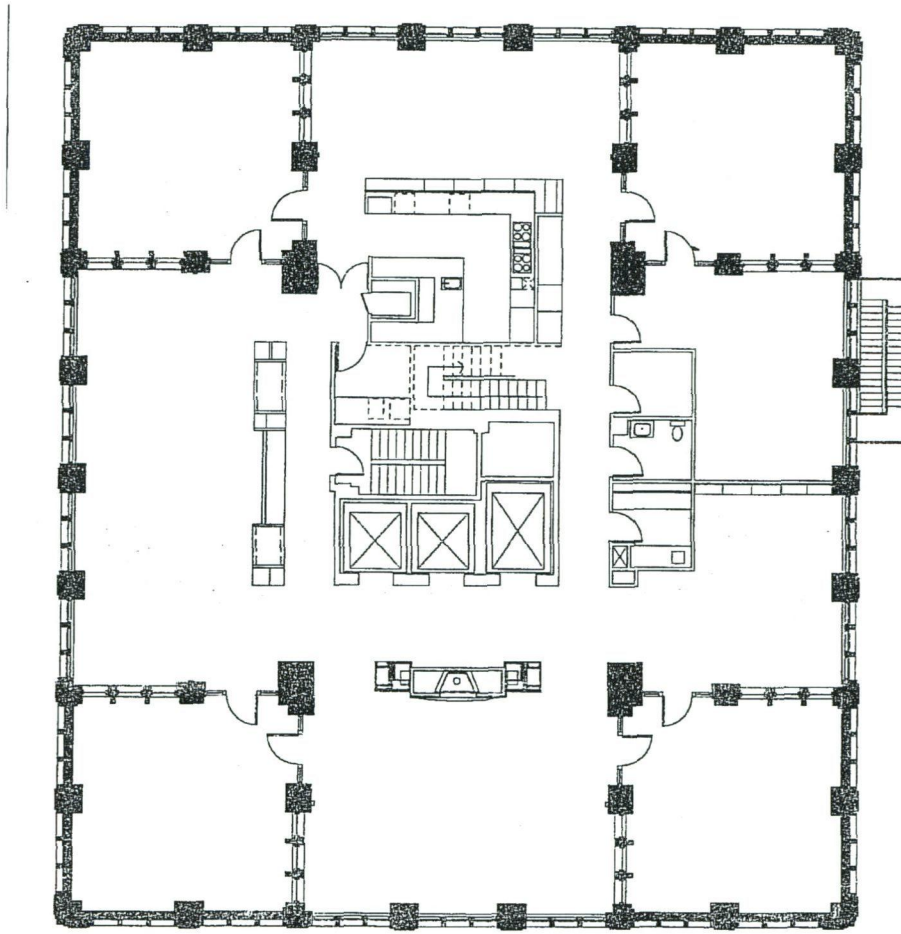
Figure 14. Fourth floor plan, typical through the thirteenth floor, 2005.

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Norwood Building
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FOURTEENTH FLOOR



Drawing for:
NORWOOD TOWER
MANAGEMENT COMPANY

NORWOOD TOWER
114 WEST 7TH ST., SUITE 275, AUSTIN, TEXAS 78701

Rev. Date: January 25, 2002

THE MEASUREMENTS AND FLOOR PLANS ARE ACCURATE
TO WITHIN 2%. ALL INTERIOR AND DEMISING WALLS
ARE ASSUMED TO BE 6" THICK.
Project No.: 9808.00 Date: July 21, 1998
Dimensional Floorplans ©1998

Figure 15. Fourteenth floor penthouse residence of Luci Baines Johnson and Ian Turpin, 1999.

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Norwood Building
Austin, Travis County, Texas

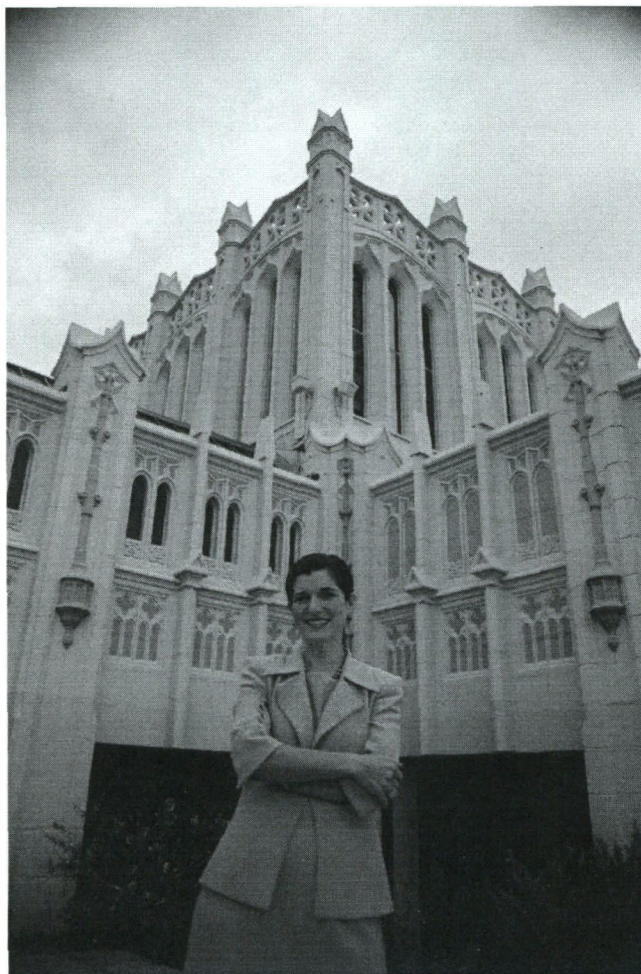


Figure 16. Luci Baines Johnson on roof garden, with cruciform plan of two top floors evident (2008).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section PHOTO Page 38

Norwood Building
Austin, Travis County, Texas

PHOTOGRAPH LOG

All photographs are credited as follows:

Name of Property:	Norwood Building
Address:	114 West Seventh Street
City:	Austin
County:	Travis County
State:	Texas
Photographer:	Rachel Leibowitz
Date:	December 10, 2010
Location of digital files:	Texas Historical Commission, Austin

Printed on Epson Ultra Premium Presentation Paper with Vivera ink

Photo 1 (TX_Travis County_Norwood Building_0001.tif)

East (side) and south (major) elevations. Camera facing west-northwest.

Photo 2 (TX_Travis County_Norwood Building_0002.tif)

Southeast oblique view, showing slope of street and fire escape. Camera facing northwest.

Photo 3 (TX_Travis County_Norwood Building_0003.tif)

South (major) elevation. Camera facing north.

Photo 4 (TX_Travis County_Norwood Building_0004.tif)

South (major) elevation, with "rose window" and other Gothic Revival details. Camera facing north.

Photo 5 (TX_Travis County_Norwood Building_0005.tif)

South (major) elevation, Gothic Revival details.

Photo 6 (TX_Travis County_Norwood Building_0006.tif)

Oblique view of south and west elevations with former Motoramp Garage building adjacent.
Camera facing northeast.

Photo 7 (TX_Travis County_Norwood Building_0007.tif)

North (rear) elevation. Camera facing south.

Photo 8 (TX_Travis County_Norwood Building_0008.tif)

Lobby and historic elevator doors. Camera facing north.

Photo 9 (TX_Travis County_Norwood Building_0009.tif)

Detail, lobby ceiling and new column capital.

Photo 10 (TX_Travis County_Norwood Building_0010.tif)

Detail, lobby ceiling.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Norwood Building

MULTIPLE NAME:

STATE & COUNTY: TEXAS, Travis

DATE RECEIVED: 12/23/10 DATE OF PENDING LIST: 1/20/11
DATE OF 16TH DAY: 2/04/11 DATE OF 45TH DAY: 2/07/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10001224

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 2-7-11 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in
The National Register
of
Historic Places**

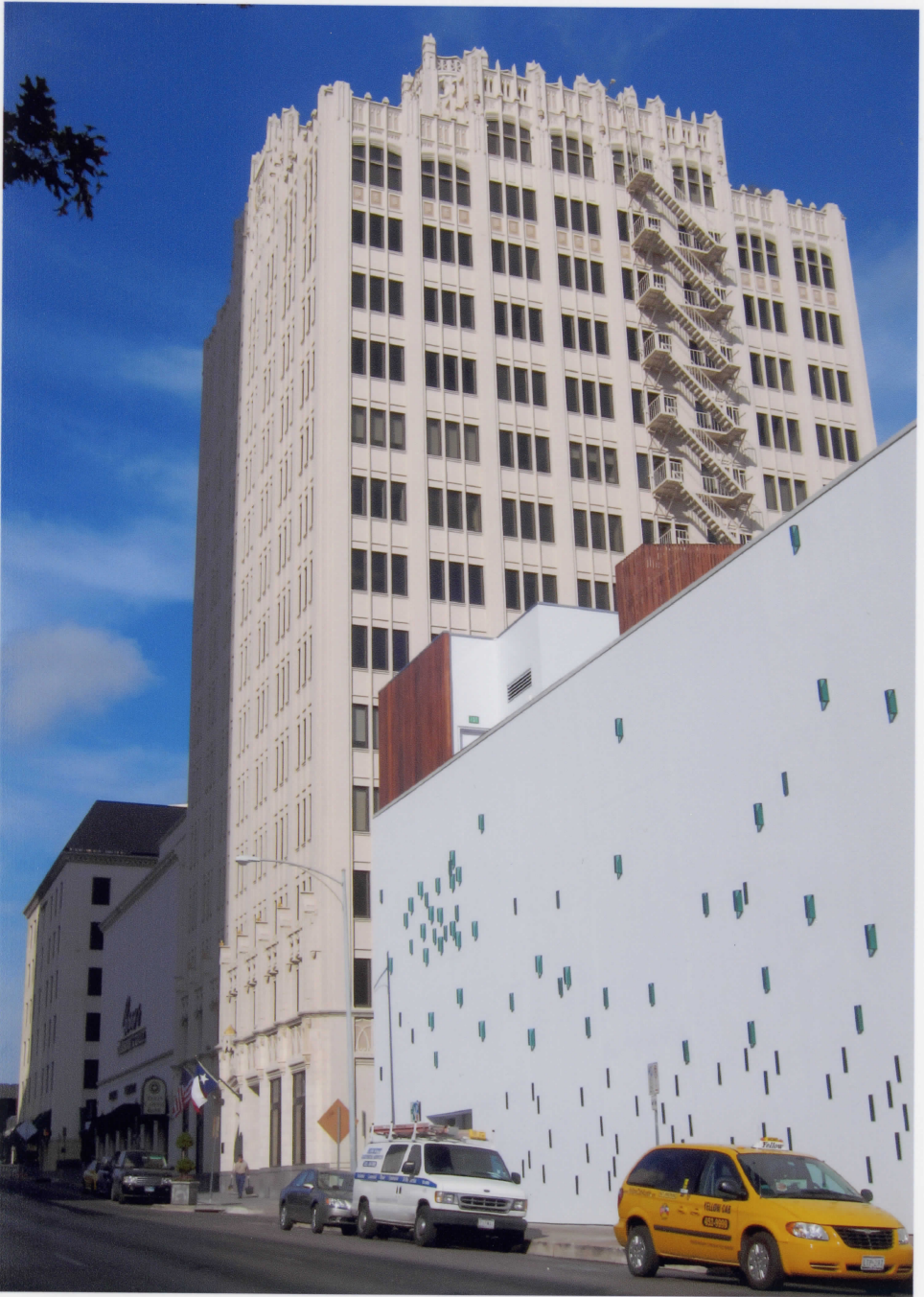
RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

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

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



NORWOOD BUILDING
AUSTIN, TRAVIS CO., TX
PHOTO 1



NORWOOD BUILDING
AUSTIN, TRAVIS CO., TX
PHOTO 2



NORWOOD BUILDING
AUSTIN, TRAVIS CO., TX
PHOTO 3



NORWOOD BUILDING
AUSTIN, TRAVIS CO., TX

PHOTO 4



NORWOOD BUILDING
AUSTIN, TRAVIS CO., TX
PHOTO 5



NORWOOD BUILDING
AUSTIN, TRAVIS CO., TX
PHOTO 6



NORWOOD BUILDING
AUSTIN, TRAVIS CO., TX
PHOTO ?



NORWOOD BUILDING
AUSTIN, TRAVIS CO., TX
PHOTO 8



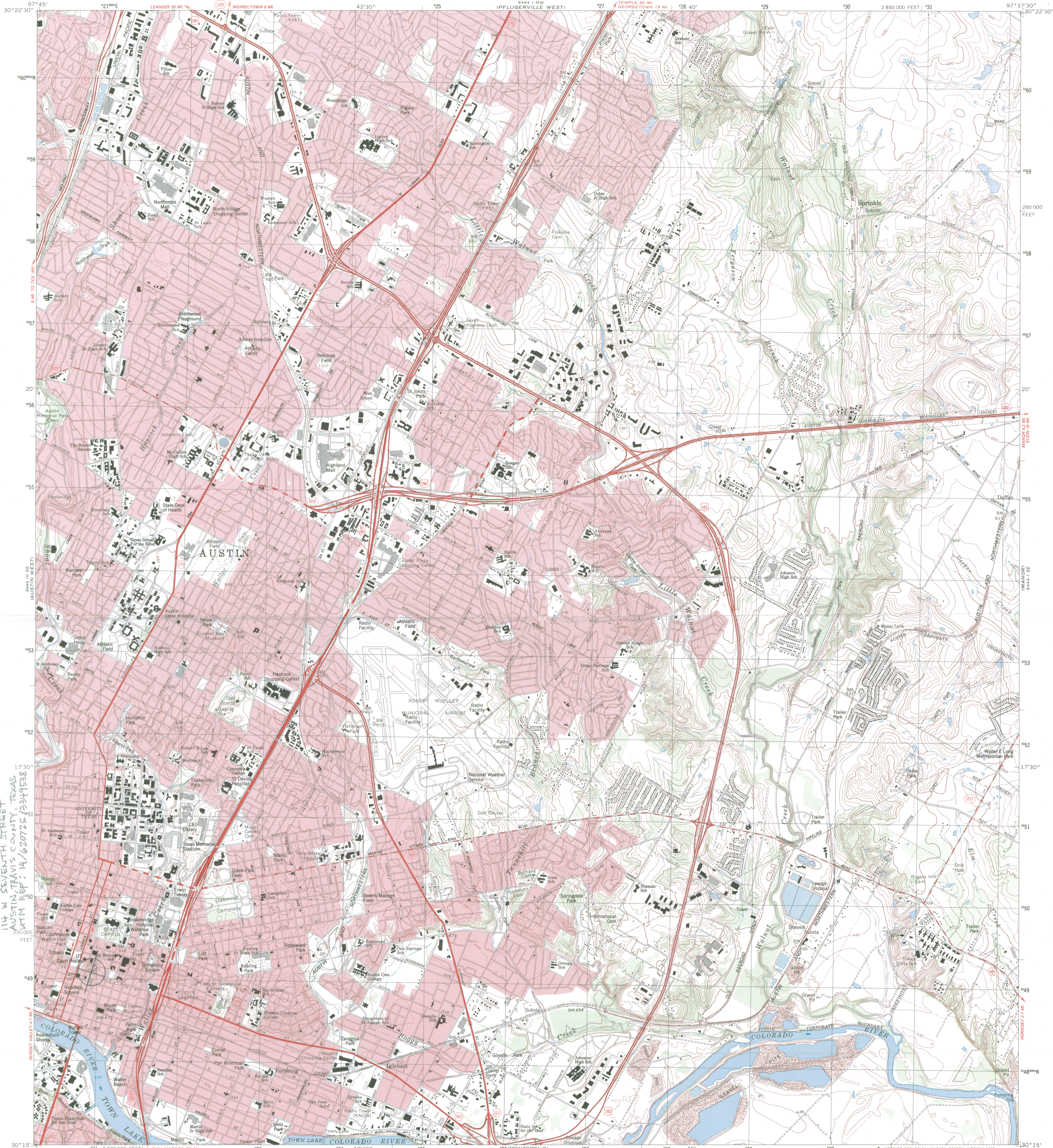
NORWOOD BUILDING
AUSTIN, TRAVIS CO., TX

Photo 9



NORWOOD BUILDING
AUSTIN, TRAVIS CO., TX

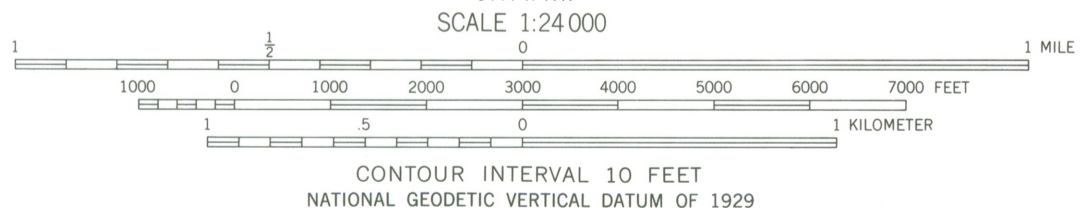
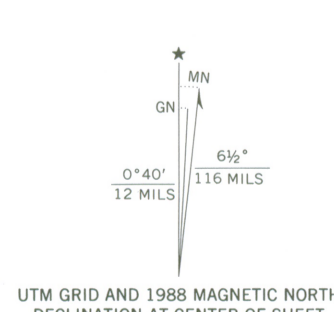
PHOTO 10



NORWOOD BUILDING
111 W SEVENTH STREET
AUSTIN, TRAVIS COUNTY, TEXAS
ATM FEET: 147620725 13349538

OK HILL
6444 I SW

Mapped, edited, and published by the Geological Survey
in cooperation with City of Austin
Control by USGS and NOS/NOAA
Topography by photogrammetric methods from aerial photographs
taken 1952. Field checked 1954. Revised from aerial photographs
taken 1985. Field checked 1986. Map edited 1988
Projection and 10,000-foot grid ticks: Texas
coordinate system, central zone (Lambert conformal conic)
1000-meter Universal Transverse Mercator grid, zone 14
1927 North American Datum
To place on the predicted North American Datum 1983
move the projection lines 18 meters south and
28 meters east as shown by dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown
Fine red dashed lines indicate selected fence lines



ROAD CLASSIFICATION

Primary highway, hard surface	Light-duty road, hard or improved surface
Secondary highway, hard surface	Unimproved road
Interstate Route	U. S. Route
	State Route



QUADRANGLE LOCATION
3097-242

HILLER BLUEPRINT CO.
P. O. BOX 2065 78768
AUSTIN, TEXAS
1-800-252-3469

AUSTIN EAST, TEX.
30097-06-TF-024
1988
DMA 6444 1 SW-SERIES V882

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

TEXAS HISTORICAL COMMISSION
real places telling real stories

MEMORANDUM



TO: Linda McClelland
National Register of Historic Places

FROM: Rachel Leibowitz, Historian
Texas Historical Commission

RE: Norwood Building
114 W. Seventh Street, Austin
Travis County, TX

DATE: December 20, 2010

The following materials are submitted regarding [address]:

<input checked="" type="checkbox"/>	Original National Register of Historic Places form
<input type="checkbox"/>	___ Resubmitted nomination
<input type="checkbox"/>	Multiple Property nomination form
<input checked="" type="checkbox"/>	Photographs
<input checked="" type="checkbox"/>	USGS maps
<input type="checkbox"/>	Correspondence
<input checked="" type="checkbox"/>	Other: archival gold CD with digital image files (.tif)

COMMENTS:

- ___ SHPO requests substantive review
- ___ The enclosed owner objections (do___) (do not___) constitute a majority of property owners
- ___ Other:

