

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Hartford National Bank and Trust

other names/site number _____

2. Location

street & number 777 Main Street & 33 Asylum Street not for publication

city or town Hartford Vicinity

state Connecticut code CT county Hartford Code 003 zip code 06103

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination X request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Signature of certifying official/Title Date

State Historic Preservation Office, DECD
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- Private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
2	0	buildings
		sites
		structures
		objects
2	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

COMMERCE/financial institution/specialty store

VACANT/not in use/specialty store

TRANSPORTATION/parking garage

TRANSPORTATION/parking garage

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

MODERN MOVEMENT/Modernist

foundation: Concrete

walls: Pre-cast concrete

Steel

roof: Built-up bituminous

other: _____

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Narrative Description

The Hartford National Bank and Trust is located on Main Street between Pearl and Asylum Streets in downtown Hartford. Completed in 1967, the Modernist-style building consists of a 26-story, concrete and steel tower capped by a penthouse with a terrace, and a two-story extension on the rear (west) elevation (Photographs 1, 2, 3, 4, 5). The immediate neighbor north of the tower, the six-story brick Corning Building, erected in 1922 at the corner of Main and Asylum Streets, occupies the rest of this block. The nominated property also includes adjacent bank properties on Asylum Street: a free-standing, four-story parking garage that is connected underground to the main building (Photograph 6); and the vacant lot to the east of the garage, which was used for parking and for access to the drive-up teller at the rear of the bank (see Exhibits A & B)

The bank faces east towards the Connecticut River and overlooks the Old State House directly across Main Street (Photograph 7). The panoramic view from the tower also includes Constitution Plaza and the Phoenix Insurance Company Building, modern landmark buildings, which, like the Hartford National Bank, were constructed during the urban renewal era in Hartford in the 1960s. The Travelers Insurance Company Tower to the southeast, completed in 1919, can be viewed from the tower penthouse and terrace (Photograph 8).

The bank tower (75' x 163' x 354') is supported on four, L-shaped exterior steel columns at each corner, with an eight-foot steel girder at the base to carry the columns and the loading of the precast concrete window walls. The 20-foot-high glass wall of the lobby floor, which is held back eight feet from the façade, is supported with bronzed steel mullions. The glass window walls of the south and west elevations of the tower's two-story rear extension (119' x 90') utilize the same bronzed steel framing. The penthouse has a similar glass enclosure and a continuous perimeter terrace under an overhanging roof (Exhibit C).

The tower walls were enclosed with more than 2000 window modules. Precast using a special type of Plasticrete called Mo-sai, a white cement mix with an exposed quartz pebble aggregate,¹ they were designed with deeply recessed window openings, framed with concave headers and sills. The lozenge-shaped openings, which are arched at both ends, were pre-glazed with bronze glass set in specially designed neoprene gaskets and backed by matching, smooth finish Mo-sai interior panels. Flat Mo-sai panels were used as cladding on exterior columns, cornices and soffits (Photographs 9, 10).

The bank garage (101 x 176) is constructed of reinforced concrete (Photographs 11, 12, 13). A cast-concrete grille, consisting of narrow, vertical bars separated by white block spacers, screens the parking levels on three sides of the structure. The ground floor consists of retail spaces with a row of recessed glass storefronts along Asylum Street, divided by the entrance to the garage. The rest of building, including the roof deck, is used for parking.

Tower Interior

The modular pattern of the exterior walls is repeated on the high (22') illuminated ceiling of the first level of the tower, which contains the lobby and public banking floor, and a glass-enclosed office mezzanine (Exhibit B; Photographs 14, 15). Interior finishes on this floor and in all the elevator lobbies of the tower include travertine marble facings on columns and walls and the liberal use of mahogany and walnut paneling (Photograph.16). The upper floors of the tower which were used for open-plan offices, have dropped ceilings and carpeted floors (Exhibit C; Photograph 17). The interior of the window wall modules is faced with plain white plasticrete.

The elegant detailing of the penthouse floor includes the gold-leaf finish of the lobby's coved ceiling and the highly polished gray marble walls (Exhibit C; Photographs 18, 19). Marble walls in the former dining room off the east end of the lobby reflect the deep red color of the lacquered ceiling there (Photograph 20). The finishes in the open court on south side of the lobby include marble and mahogany paneled walls with a blue stone soffit and suspended ceiling. The

¹ Plasticrete was invented and manufactured by Ciro Parella, an Italian American who came to New Haven in the 1920s. In the 1960s, his company, which was still run by his descendants and known as the Plasticrete Corporation, had plants in five cities in Connecticut and two in Massachusetts.

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marble reflecting pool centered on the marble floor, once held a welded brass sculpture of birds in flight (Photograph 21). A grey-wool tapestry, celebrating the founding of the bank in 1792, hangs in the boardroom at the south end of the penthouse floor, which also has a suspended ceiling. The only other work of art that remains in the building is a colorful 28-foot ceramic, metal, and concrete mosaic in the cafeteria on the bank mezzanine, which was designed by California artist Hugh Wiley (Photograph 22).

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

Criteria Considerations:

A singular and highly original interpretation of Modernist design that introduced a new method of high-rise construction to downtown Hartford, the Hartford National Bank is distinguished by its advanced structural engineering and the innovative use of molded precast concrete. Specifically, the stiling of the tower on corner columns and creating a recessed arcade by utilizing a massive steel base beam to carry the loading of the precast concrete window walls was considered at the time to be a unique departure from standard engineering practice. The only late twentieth-century high-rise building in Hartford to employ precast Plasticrete window modules as major design elements, it fully realizes the sculptural and structural potential of this building material. Literally hung on a light steel frame, these modules form both the exterior and interior walls of the tower.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance

Significant Dates

1967

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Becket, Welton FAIA (1902-1969)

Fuller, George A. (builder)

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Statement of Significance

The Hartford National Bank and Trust is a major, architecturally significant contributor to downtown Hartford. The exceptionally well-integrated, distinctive and unique example of the Modernist style is the work of Welton Becket, FAIA, an internationally renowned architect (Criterion C). A harmonious counterpoint to the Old State House, the bank tower still serves as a guardian sentinel of the urban precinct, enhancing the architectural construct of the “Gateway to Hartford” envisioned by urban planners in the 1960s (Criterion A). Its level of architectural significance is further enhanced by the contrast of the sophisticated formalism and originality of Becket’s design within the generally limited architectural language that prevailed in Hartford in the last half of the twentieth century. In a contemporary urban context that produced so many generic, unadorned glass and concrete skyscrapers, Becket’s skillful modeling of precast concrete forms produced a unique high-rise building, unlike any of the 30 other structures of this type built in Hartford in this period.²

Historical Background and Significance

Urban renewal has a long history, extending back to the City Beautiful movement of the late nineteenth century. Largely inspired by the Worlds’ Columbian Exposition in Chicago (1891-1893), and motivated by social reform, the movement modernized and transformed Connecticut’s industrial cities. Scores of municipal and civic buildings were constructed and space was set aside for urban parks. Banks and insurance companies vied with each other to produce the most imposing buildings. In Hartford, the Phoenix Mutual Insurance Company was housed in an Italian palazzo near Bushnell Park; Hartford National Bank had a six-story, Neo-Classical Revival building with a mansard roof on the site of the present bank; and Travelers Insurance Company built the tallest skyscraper between New York and Boston. As major retailers built grand new department stores downtown in the early 1900s and monumental new municipal buildings lined downtown streets, the construction of Bushnell Memorial Hall in 1929 completed the building boom that had transformed the heart of the city.

Meanwhile, Hartford’s population had doubled; largely fueled by foreign immigration, it reached a near record high of 164,000 and the overcrowded city was filled with declining residential neighborhoods. Commercial and industrial firms were already following their employees to the suburbs when the Hartford Redevelopment Agency secured federal planning funds in 1952 for “Constitution Plaza” which was designed to be the modern gateway to the city. When the two largest banks then in Connecticut, Hartford National and Connecticut Bank and Trust, came on board as principal tenants at Constitution Plaza and WTIC agreed to build a new broadcasting station there, the project moved forward rapidly. Encouraged by these commitments, Travelers Insurance created Constitution Plaza, Inc. to finance, construct, and operate the 12-acre complex. Phoenix Mutual, having already announced plans to remain in Hartford, bought land for their new building, to be located opposite Constitution Plaza on the south side of State Street. The Phoenix company’s decision was based upon a study report prepared by Welton Becket and Associates, the Los Angeles architectural firm later selected to design the Hartford National Bank.

In 1962 Hartford National Bank officials announced their decision to build a new bank on the site of their existing building.³ According to the bank president, this change of plan was based on the city’s potential prospects. As he said, “there is no question that Hartford with all its farsighted . . . redevelopment programs, is fast becoming the business and cultural center of all southern New England.” He regarded the bank’s “major investment [\$14 million] in the new headquarters a testimony to our faith in the future [of Hartford]. Acknowledging their earlier commitment to Constitution Plaza, the president announced that a branch office would be located there by the end of the year.

² This claim to the uniqueness of the bank’s design is based on the author’s comparative study of post-World War II high-rise buildings in downtown Hartford (1950-2000). Sources used for the study were Gregory E. Andrews and David F. Ransom, *Structures and Styles: Guided Tours of Hartford Architecture* (Connecticut Historical Society and the Connecticut Architecture Foundation, 1988) and “High-Rise Buildings in Hartford” at <http://www.emporis.com/hartford-ct/high-rise-buildings>.

³ “Hartford National Plans a 22-Floor Bank Building,” *Hartford Courant*, May 17, 1962.

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Plans for the new bank were already well advanced. In addition to their choice of Welton Becket and Associates, Jeter and Cook of Hartford was selected as associate architects, and George Fuller, then supervising the construction of the Phoenix building, as general contractor. Fuller's firm had constructed many other notable structures, including Chicago's Tacoma Building, the first all-steel-framed skyscraper in the country, and United Nations Headquarters in New York City.

Newspapers in Hartford, Boston, and Los Angeles continued to report on every step of the process, including the presentation to community leaders, at which Becket unveiled the preliminary architectural plans and the model of building. Numerous articles appeared between 1962 and 1967. Among them was one in the *Christian Science Monitor*, called "Tower to Rise 25 Stories in Hartford" in June 1966. In "Designs Please East: L.A Architects 'Arrive,'" the *Los Angeles Times* called the Hartford National Bank one of Becket's "prime Eastern commissions."⁴ That same day another *Courant* article, entitled "Sculpture, Tapestries, Mosaics Create A World of Beauty in New Bank Building," described in great detail the works of art that had been gathered together from all over the world and the rich color scheme of deep reds, blues, and gold for walls and ceilings in the penthouse, "one of the most beautiful areas of the Tower Building."⁵ The dedication ceremony in September 1967, which was reported in full in the *Hartford Courant*, included a description of the parade. Led by a squad of young, uniformed female employees on a largely symbolic route from the Constitution Plaza office to the new bank site, participants included bank officials and the First Company of the Governor's Foot Guard.

Architectural Significance

Like the majority of Becket's buildings, the Hartford National Bank embodies "Total Design," an architectural philosophy that he developed over a 20-year period. As he described the concept in the *AIA Journal* in February 1969, total design was much more than a full-service business model. For Becket it was orchestrated system that fully integrated structural engineering in the design development process, which many considered to be his major contribution to the practice of architecture. Among them was William Dudley Hunt, Jr., FAIA, the author of *TOTAL DESIGN*, the definitive biography of Welton Becket and the history of his firm.⁶ The Hartford National Bank is included in this publication with photographs as an exemplar of this approach to design. Although high-rise buildings in the 1960s were often displays of new technology, the bank's innovative structural system was cited as "unique" in several AIA chapter journals, including those in Mississippi and Michigan.

Becket's use of a precast concrete wall system was not new. They first appeared in Europe in the early 1900s in the experimental precast *ferro cemento* work of Pier Luigi Nervi, also a pioneer in reinforced concrete construction in Italy. Nervi, along with Bernard Zehrffuss of France, another pioneer, collaborated with Marcel Breuer in the UNESCO building in Paris, a concrete structure that owed much to the conservative angular geometries of the Bauhaus, which Breuer himself continued to employ in later commissions in the United States, especially in Connecticut: the Armstrong-Pirelli Building in New Haven (now IKEA) in 1969 and the Becton Center at Yale University the following year.

Instead of typical angular modeling favored in other precast buildings, in the Hartford National Bank, Becket utilized an arched form in a complex, curvilinear manner. In his smoothly rounded, sculptural castings, the arch at the top of the window is subtly tailored to a flatter sloping curve at the sills. As noted by the *Hartford Courant* in 1967, this sculptural effect "gave a feeling of depth and sophistication" to the design.⁷ The newspaper article also suggested that basic arched form of these window modules was derived from several nearby buildings, including the Old State House.⁸ It also is appears that the old 1875 classical pile on this site was the inspiration for some other design elements. For example, the

⁴ October 29, 1967.

⁵ Ibid.

⁶ *TOTAL DESIGN: Architecture of Welton Becket and Associates* (New York: McGraw Hill, 1972).

⁷ *Hartford Courant*, September 19, 1967

⁸ Such knowledgeable architectural commentary by a reporter suggests the information was taken verbatim from a press release from the Becket firm or from an interview with the architect.

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multiple, purely decorative Ionic corner columns on the earlier bank building were translated freely into single bold structural columns, giving added definition and vertical strength to the tower elevations. In a similar fashion, the bands of arched multiple window openings in the old bank façade, here become the wall itself. The joining of the frames of the window modules further reinforces the vertical thrust of the tower.

Although there are many possible choices of finishes for the castings, the architect, having already experimented with the use of white cement mix with quartz sand for its reflective qualities for another project, selected a translucent quartz aggregate that can sparkle in the sunshine. This visually appealing surface texture called attention to the lace-like pattern of the walls. In a guide to Hartford's architecture the wall pattern was described as a "vertical honeycomb of glass and precast pebble dash concrete . . . [a] well organized design [defined] by massive corner piers."⁹

The grille work on the garage elevations is not simply decorative embellishment. In addition to screening the parking levels, the grilles effectively hide the plain concrete walls. Separating the grilles into two bands with the taller band at the base of the wall also serves to visually reduce the massing, which tends to make this secondary structure more compatible with the design of the tower. Replicating the recessed glass wall of the tower façade at the storefront level here provides a visual connection that adds cohesion and unity to the entire complex.

The Architect and His Career

Welton Becket was at the height of his creative powers and the head of the largest architectural and engineering firm in the world when he was selected as the architect for the Hartford National Bank. His architectural education, which included a degree from the University of Washington in 1929, was followed by a year of study at Les Ecoles de Beaux Arts in France. In 1933 Becket formed a partnership with Walter Wurdeman, a former college classmate. Their first major commission, the award-winning Pan Pacific Auditorium in 1935, generated a series of residential commissions for Hollywood film stars. Becket was named campus planner for UCLA in 1948, a position he held 1968; six campus buildings were designed by his new firm, Welton Becket and Associates, founded in 1949 after Wurdeman's untimely death. In 1952, at only 49, Becket was elected a Fellow by the American Institute of Architects, an honor reserved for less than two percent of its members.

Major commissions after World War II included General Petroleum (1946) and Prudential Insurance (1947), and such icons of modernism as the Capitol Records Building (1954) and the Los Angeles Music Center, a trio of buildings that included the Chandler Auditorium for the Los Angeles Philharmonic Orchestra, and the famed Mark Taper Forum. Becket also was the master planner and chief architect for Century City in Hollywood, California, for the Aluminum Company of America, which was completed in 1958. After collaborating with U.S. Steel on the Disney World Resort, Becket and his versatile firm designed the pavilions for General Electric, Ford, and Coca Cola at the New York World's Fair in 1964-65. In 1966 they won the design competition for the Visitors Center at the Kennedy Space Center in Florida. International commissions ranged from the luxury hotels like the Cairo Hilton (1959) and the Arab Hilton in Teheran, to U.S. embassies in Warsaw, Poland, and Sudan, and a high-rise building in Sao Paulo, Brazil, for National City Bank of New York.

In 1950 Becket received the Seventh Pan American Congress of Architects design award for the Prudential Insurance Center in Los Angeles, one of the first buildings in the country to employ integral horizontal sun shields as a design element. Variations on this feature were also used to good effect in the Tower for the Humble Oil Company in Houston, Texas, and the Gulf Tower in Jacksonville, Florida, the latter the subject of "Image and Elegance in Precast Concrete" in the *Architectural Record* in 1968. Among his many other awards was one from the American Steel Institute of Steel Construction for the imaginative use of steel in the Standard Oil service station at the Los Angeles Airport. The open design, a steel canopy, essentially a circular box beam supported by four columns, was singled out as the "most striking of the winning designs."

⁹ *Structures and Styles* . . . , p. 4.

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Some of Becket's other major designs that reflect his design philosophy were included in studies of office buildings in architectural journals such *Progressive Architecture* and the *Architectural Record*, with the work of other modern masters, such I.M. Pei, Max Abramovitz, Mies van der Roe, Philip Johnson, and Marcel Breuer. His North Carolina Mutual Life Building in Durham, another structurally innovative building, which utilized post-tensioned concrete bridge trusses, was one of *Fortune's* best buildings of 1966. In the article "Ten Buildings That Climax an Era," the author, Douglas Haskell, FAIA, the editor of *Architectural Forum* (1955 to 1964) and one of America's foremost architectural critics, cited Becket's landmark architecture as "polished in its uses . . . and sophisticated in its rendition . . . a back-and-forth play between a showy sculptural architecture on the one hand and on the other the concept of a reserved repetitive grid." qualities so ably demonstrated here in the design of the Hartford National Bank.

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9. Major Bibliographical References

Andrews, Gregory E. and David F Ransom. *Structures and Styles:A Guide to Hartford Architecture*. Foreward by Brendan Gill. Hartford, Connecticut: Connecticut Historical Society and Connecticut Architecture Foundation, 1988.

Becket, Welton. "Jacksonville's New Tower: Two Disciplines Unified." *AIA Journal* 50:2 (February, 1969)

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"Image and Elegance in Precast Concrete." *Architectural Record* 142 (March 1968).

"Imaginative Use of Steel Wins Building Design Awards." *The New York Times*, June 3, 1967.

"Las Vegas Opens New Airplane Terminal Tomorrow." *The New York Times*, March 14, 1963

"Modern Office." *Arts and Architecture* 74 (March, 1957).

"New Bank Headquarters Embodies Newly Developed Techniques." *Hartford Courant*, June 16, 1963.

"New Visitors Center for Cape Kennedy Is Based on Geometric Theme." *The New York Times*, January 23, 1966.

"Office Buildings: Study 244." *Architectural Record* 121 (March 1957).

"Precast and Preassembled Concrete Systems and Components." *Building Research* 3:2 (March 1966).

"Sculptures, Tapestries, Mosaics Create A World of Beauty in New Bank Building." *Hartford Courant*, September 19, 1967.

"Tower to Rise 25 Stories in Hartford." *Christian Science Monitor*, June 26, 1966.

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 # _____

recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Art Library, Wesleyan University; Art and Architecture Collections, Haas Family Arts Library, Yale University; Connecticut State Library, Hartford

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property 1.5
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

1 18 697410 462210
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is shown on the attached site map based upon Hartford Municipal Tax Assessors' maps 269 and 246.

Boundary Justification (Explain why the boundaries were selected.)

The selected boundary encompasses all of the land and buildings in the nominated property.

11. Form Prepared By

name/title Jan Cunningham, National Register Consultant
organization Historic Preservation Services date April 21, 2002
street & number 37 Orange Road telephone 860 344 1192
city or town Middletown state CT zip code 06457
e-mail jcpres@sbcglobal.net

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Photographs:

Photographer: Becker and Becker Associates, Inc.

Date: January - April, 2012

1. Hartford National Bank, façade, camera facing W
2. Hartford National Bank and Old State House (R), camera facing NW
3. Hartford National Bank, façade and north elevation, camera facing SW
4. Hartford National Bank, rear and south elevations, camera facing E
5. Hartford National Bank, façade, recessed glass wall, camera facing S
6. Hartford National Bank and parking garage, view from Asylum Street, camera facing SE
7. Hartford National Bank, view from penthouse terrace, camera facing E
8. Hartford National Bank, view from penthouse terrace, Travelers Tower (L), camera facing SE
9. Hartford National Bank, façade detail, camera facing W
10. Hartford National Bank, façade detail, northeast corner column, camera facing SW
11. Hartford National Bank, parking garage, east and north elevations, camera facing SW
12. Hartford National Bank, parking garage, recessed glass-walled store fronts, camera facing SE
13. Hartford National Bank, parking garage entrance on Asylum Street, camera facing S
14. Hartford National Bank, lobby, camera facing NW
15. Hartford National Bank, lobby, camera facing SW
16. Hartford National Bank, typical tower elevator banks, camera facing S.
17. Hartford National Bank, typical tower office floor, camera facing S.
18. Hartford National Bank, penthouse lobby, camera facing E
19. Hartford National Bank, penthouse lobby, camera facing W
20. Hartford National Bank, penthouse dining room, camera facing SE
21. Hartford National Bank, penthouse court with reflecting pool, camera facing SW
22. Hartford National Bank, cafeteria 2nd floor rear, with mural, camera facing NW

Property Owner:

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

Name Grunberg 777 Main LLC
street & number 928 Broadway Suite 1105 telephone 347 732 1336
city or town New York state NY zip code 10010

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.