

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received NOV 15 1984  
date entered 12/23/84

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name 3 Districts, 2 ind. prop.

historic NA Hartford Downtown MRA  
Historic Resources of Downtown Hartford  
and or common (Partial Inventory: Historic and Architectural Properties)

2. Location

Area bounded by I-84, I-91,  
street & number Bushnell Park and the railroad NA not for publication

city, town Hartford NA vicinity of

state Connecticut code 09 county Hartford code 003

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture <input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial <input checked="" type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational <input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input checked="" type="checkbox"/> entertainment <input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government <input type="checkbox"/> scientific
<input checked="" type="checkbox"/> Multiple	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial <input checked="" type="checkbox"/> transportation
<u>Resource Area NA</u>		<input checked="" type="checkbox"/> no	<input checked="" type="checkbox"/> military <input type="checkbox"/> other:

4. Owner of Property

name Multiple Ownership

street & number

city, town Hartford NA vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Hartford Land Records

street & number Municipal Building, 550 Main Street

city, town Hartford state Connecticut

6. Representation in Existing Surveys

title See continuation sheet has this property been determined eligible?  yes  no

date  federal  state  county  local

depository for survey records

city, town state

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

### Describe the present and original (if known) physical appearance

#### Overview

The Historic Downtown Hartford Multiple Resource Area consists of seven historic districts, four of which already are listed in the National Register of Historic Places, and 21 individual historic buildings, twelve of which already are listed. There are approximately 100 buildings in the districts, making a total of 121 structures in the Multiple Resource Area. The districts occupy approximately 34 acres, overall. The area long was the center for shopping, banking, insurance and transportation. Historic Downtown Hartford is the central business district of the city. This area near the confluence of the Park River with the Connecticut River is where Hartford was founded in 1636 and it has continued to be the activity and business center of the community for three and one-half centuries. The street grid has evolved over this time, with some of the streets dating back to the early settlement.

Initially, the structures were heavy, frame, post-and-beam, mortise-and-tenon, Colonial houses, of which none survive. The oldest structure now standing in Historic Downtown Hartford is the Old State house, designed by Charles Bulfinch in 1796. The oldest residential building is the Spencer House, a Greek Revival structure, c. 1830, at 76-80 Pratt Street. However, most of the buildings in Historic Downtown Hartford date from after 1850 and include examples of various architectural styles from the Italianate through the Art Moderne. Probably the leading structure in the area in terms of architectural quality is the Cheney Block, 920-944 Main Street, built to the design of Henry Hobson Richardson in 1875, with his young associate, Stanford White, acting as clerk of the works for its construction.

#### Boundary Justification

Historic Downtown Hartford is the part of the city functioning as the central business district. The boundary on the north is Interstate 84 which was laid out in the 1960s to skirt the northern edge of the shopping district. The boundary on the east is Interstate 91, and elevated highway that separates Historic Downtown Hartford from the Connecticut River. The dense mass of masonry buildings of various ages and heights stops at the edge of the highway. The border on the south is Bushnell Park, the central city's chief open space. On the west the boundary is the main-line railroad tracks, still in use; west of the railroad is a residential neighborhood. In addition to being defined as the location of traditional downtown functions, Historic Downtown Hartford has strong visual and physical boundaries.

#### Streetscapes

The first settlers built their houses in the vicinity of Prospect Street, then called Meetinghouse Alley, because it was near the mouth of the Park River at the point where it joined the Connecticut River, but at high

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Individual Sites Already Listed in the National Register of Historic Places

Building #1

Stackpole, Moore & Tryon Building, 105-115 Asylum Street  
(October 19, 1978)

Building #2

Charter Oak Bank Building, 114-124 Asylum Street  
(October 11, 1978)

Building #3

Wadsworth Atheneum, 26 Atheneum Square North  
(October 6, 1970)

Building #4

U. S. Post Office and Federal Building, 135-148 High Street  
(October 19, 1981)

Building #5

Municipal Building, 550 Main Street  
(April 27, 1981)

Building #6

First Church of Christ and the Ancient Burying Ground, 675 Main Street  
(December 5, 1972)

Building #7

The Old Hartford Statehouse, 800 Main Street  
(October 15, 1966)  
National Historic Landmark; Recorded by Historic American Buildings  
Survey

Building #8

Cheney Block, 942 Main Street  
(October 6, 1970)

Building #9

Christ Church Cathedral and Cathedral House, 955 Main Street  
(December 29, 1983)

Building #10

Dillon Building, 69-71 Pratt Street  
(February 11, 1982)

Building #11

Webster Memorial Building, 36 Trumbull Street  
(April 12, 1982)

Building #12

Hartford Union Station, Union Place  
(November 25, 1975)



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Building #17  
First National Bank Building  
50 State Street

Northeast Center Limited Partnership  
196 Trumbull Street  
Hartford, CT 06103

Building #18  
Hartford Club  
44-48 Prospect Street

Hartford Club  
46 Prospect Street  
Hartford, CT 06103

Building #19  
B.P.O. Elks Lodge  
34 Prospect Street

Hartford Lodge #19  
B.P.O. Elks  
34 Prospect Street  
Hartford, CT 06103

Building #20  
Hartford Times Building  
10 Prospect Street

Ten Prospect Street Associates  
55 Airport Road  
Hartford, CT 06114

Structure #21  
Stone Bridge, Main Street

City of Hartford, 550 Main Street

Districts Addressed by This Nomination

District E

Main Street Historic District #1. 13 structures:  
11-21 Asylum Street; 18, 20 Asylum Street; 805-875 Main Street;  
852-990 Main Street; 125-185 Market Street;  
1- 25 Pratt Street.

18 Asylum Street  
a/k/a 829 Main Street

Anna B. Konover  
c/o Society for Savings  
Box 2200  
Hartford, CT 06103  
and  
Society for Savings  
31 Pratt Street  
Hartford, CT 06103

20 Asylum Street  
a/k/a 11-21 Asylum Street

Anna B. Konover  
c/o Society for Savings  
Box 2200  
Hartford, CT 06103  
and  
Society for Savings  
31 Pratt Street  
Hartford, CT 06103

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805 Main Street

Grace N. Royster et al  
c/o Allen Schaeffer  
11 Asylum Street  
Hartford, CT 06103

811 Main Street  
a/k/a 11-21 Asylum Street

Zelma C. Brandt  
c/o Allen Schaeffer  
11 Asylum Street  
Hartford, CT 06103

845 Main Street

Anna B. Konover  
c/o Society for Savings  
Box 2200  
Hartford, CT 06103  
and  
Society for Savings  
31 Pratt Street  
Hartford, CT 06103

859 Main Street

Hartford Roman Catholic Diocesan  
Corp., Ethel F. Donahue  
c/o K-Mart Corporation, Tax Dept.  
3100 West Big Beaver Road  
Troy, MI 48084

869 Main Street

Society for Savings  
31 Pratt St.  
Hartford, CT 06103  
and  
Zion Park Associates Ltd. Partnership  
Box 17-098  
West Hartford, CT 06117

875 Main Street  
a/k/a 1-25 Pratt St.

Society for Savings  
31 Pratt Street  
Hartford, CT 06103

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884 Main Street

Sage, Allen & Co., Inc.  
898 Main Street  
Hartford, CT 06103

890 Main Street

do

896-902 Main Street

do

NC 906 Main Street

Connecticut General Life Insurance Co.  
c/o Lerner Shops  
460 West 33rd Street  
New York, NY 10501

920-926-944 Main Street

City of Hartford  
c/o Metropolitan Properties  
15 Lewis Street  
Hartford, CT 06103

956 Main Street

May Department Stores Co.  
956 Main Street  
Hartford, CT 06103

990 Main Street

Anna B. Konover, Trustee  
5445 Collins Avenue  
Miami Beach, FL 33140

125 Market Street

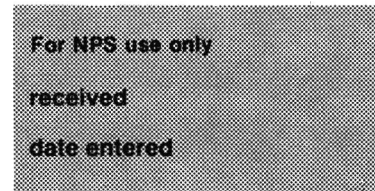
Hartford Roman Catholic Diocesan Corp.  
140 Farmington Avenue  
Hartford, CT 06105

NC 135 Market Street

Hartford Roman Catholic Diocesan Corp.  
140 Farmington Avenue  
Hartford, CT 06105

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District F

Main Street Historic District #2, 7 structures:

2-24 Central Row; 740-760 Main Street (east side); 59 Prospect Street;  
One Tower Square

6 Central Row

Putnam & Co., Inc.  
6 Central Row  
Hartford, CT 06103

9, 10, 17 Central Row

Travelers Insurance Co.  
One Tower Square  
Hartford, CT 06103

19-24 Central Row

do

740 Main Street

do

750, 760 Main Street

Seven-Fifty Main Street Associates  
Limited Partnership  
750 Main Street  
Hartford, CT 06103

56 Prospect Street

Travelers Insurance Co.  
One Tower Square  
Hartford, CT 06103

59 Prospect Street

Travelers Insurance Co.  
One Tower Square  
Hartford, CT 06103

One Tower Square

do

District G

Asylum-Trumbull-Pearl Streets Historic District, 15 structures:

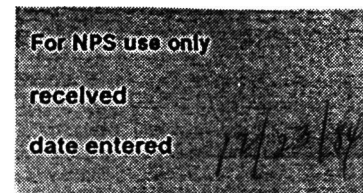
81-115 Asylum Street; 76-124 Asylum Street; 80-100 Pearl Street  
(north side); 140-190 Trumbull Street (east side)

81 Asylum Street

Savitt, Incorporated  
35 Asylum Street  
Hartford, CT 06103

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89 Asylum Street

Yip H. Chung  
89 Asylum Street  
Hartford, cT 06103

93 Asylum Street

Yip H. Chung  
93 Asylum Street  
Hartford, CT 06103

103 Asylum Street

American Property Investors VII  
907 Semmons Tower East  
Dallas, TX 75027

105-115 Asylum Street

Allyn Seymour, Trustee  
73 Ledyard Road  
West Hartford, CT 06117

76 Asylum Street

Tramix Corporation  
241 Asylum Street  
Hartford, CT 06103

78-80 Asylum Street

William Selstsky  
59 Brainard Road  
West Hartford, CT 06107

82 Asylum Street

Michael William Corp.  
241 Asylum Street  
Hartford, CT 06103

94-110 Asylum Street

The Michael William Corp.  
241 Asylum Street  
Hartford, CT 06103

114-124 Asylum Street  
a/k/a 190 Trumbull Street

Leonard Udoff  
15 The Crossways  
West Hartford, CT 06117

80 Pearl Street

Mechanics Savings Bank  
80 Pearl Street  
Hartford, CT 06103

NC 90 Pearl Street

Colonial Bank  
90 Pearl Street  
Hartford, CT 06103

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100 Pearl Street

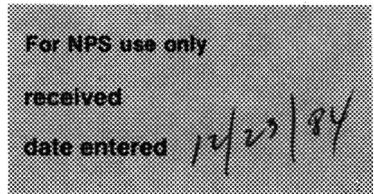
Arthur L. Blumburg et al  
30 Forest Hill Drive  
West Hartford, CT 06117

140-150 Trumbull Street

American Property Investors VII  
907 Semmons Tower East  
Dallas, TX 75027

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Hartford Architecture Conservancy's Survey of Hartford Architecture

1979 x local

The Stowe-Day Library  
77 Forest Street  
Hartford

Connecticut

State Register of Historic Places

1984 x state

Connecticut Historical Commission  
59 South Prospect Street  
Hartford

Connecticut

The multiple resource area nomination for The Historic Resources of Downtown Hartford is based upon Hartford Architecture, Volume One: Downtown, a publication of the Hartford Architecture Conservancy. This publication is the report of the Conservancy's survey of Hartford's downtown, giving an overview of the buildings, their dates and historic and architectural significance and, for principal structures, their architects. Inventory forms from the survey, available at The Stowe-Day Library, 77 Forest Street, Hartford, rate the historic and architectural significance of the buildings on a scale of one to four. The survey data, augmented by supplementary research, was used to select buildings and districts deemed eligible for nomination to the National Register of Historic Places.

At the time the multiple resource area nomination was undertaken, many of the resources of Historic Downtown Hartford already had been listed in the National Register and are here simply referenced. The existence of prior listings added complexity to the task of organizing the balance of the eligible resources. The complexity arose especially with respect to districts. Already existing districts are street oriented, as in the Lewis Street, Pratt Street and Ann Street historic districts, which, although they are qualifying individual units, are somewhat limited visual and historic environments. The rationale was per force continued with the three additional districts. Two Main Street districts, one at each end of the street within the multiple resource area, were selected rather than a single district because the dominant functions of the two areas are different, shopping at the north and insurance to the south, and the two sections are separated by existing and ongoing large-scale new construction, the Gold Building, Hartford National Bank and Northeast Plaza. The Asylum-Trumbull-Pearl Streets district was formed to encompass 19th- and 20th-century buildings and streetscapes of merit not otherwise recognized.

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enough elevation, about 50 feet above sea level, to avoid the periodic flooding that made the farmland especially fertile. Today Prospect Street, running north from the Park River to the Old State House, which is on the site of the first meetinghouse is lined, on the east side, with the Stanford White colonnade of the Hartford Times Building, the Neo-Classical Revival Elks Lodge and the Georgian Revival Hartford Club, while on the west side are found the Municipal Building and Morgan and Avery Memorial buildings of the Wadsworth Atheneum, all in the Beaux-Arts style, and the buildings of Travelers Insurance Company of Main Street Historic District #2. Prospect Street was officially laid out by the city in 1788, four years after the city was incorporated in 1784.

At the top of Prospect Street is State Street, also one of the original streets that show on the 1640 map, running west from the Connecticut River to Main Street. Ernest Flagg's Beaux-Arts First National Bank Building faces south on State Street, but other 19th-century buildings that once flanked it are no longer standing. As State Street approaches Main Street a Y branches off becoming Central Row. The triangular space between State Street and Central Row is the location of the Old Statehouse, with its principal elevation facing east toward the Connecticut River. The city was river oriented at the end of the 18th century when the Statehouse was built. Today, most people view the structure's west elevation, on Main Street. A Second Empire Post Office building crowded onto the site in front of the Statehouse in the third quarter of the 19th century was removed in the second quarter of the 20th.

Central Row is the northern edge of Main Street Historic District #2, with a range of low-rise, brownstone-faced 19th-century buildings and two early-20th-century brick-faced skyscrapers.

Across Main Street, once known as Kings Highway, from Main Street Historic District #2 are the Gibbs-inspired First Church of Christ and the remaining segment of the Ancient Burying Ground, which once filled out the block bounded by Main, Pearl, Lewis and Gold streets. As the community grew, the residential area expanded westward from Main Street. Five mid-19th-century brick Italianate houses remain standing in the Lewis Street Historic District, abutting the Ancient Burying Group. James Goodwin's house was on Asylum Street; its grounds became the site of the Queen Anne Goodwin Block which together with two 5-story, cast-iron-front buildings next to it constitute the chief interest of the Goodwin Block Historic District. Further north, on Pratt Street, the Greek Revival, brick Spencer House is a reminder of what once was a fine residential block.

By early in the 18th century, Main Street was the chief mercantile thoroughfare. Free-standing houses and taverns gradually were replaced with shops

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in brick buildings with common walls, and in the 19th century by hotels, banks and insurance companies. None of these buildings remain in place, but the Town & Davis early Gothic Revival Christ Church Cathedral continues to stand at the southwest corner of Church and Main streets. By early 20th century, the northern section of Main Street had become the heart of the shopping center. Large stores lined both sides of the street in Main Street Historic District #1, including national variety chains and the city's largest store, G. Fox & Co., in its Cass Gilbert-designed building. The Pratt Street Historic District became the locale for prestigious specialty shops.

Asylum Street developed from the early Road to Litchfield. Its present brownstone-faced buildings of stores with offices above date from mid-19th-century with an unusual example of late 19th-century modernization through addition of a cast-iron front found at the Stackpole, Moore & Tryon store. The other two parts of the U-shaped Asylum-Trumbull-Pearl Streets Historic District include, first the Neo-Classical Revival Shoor Brothers store by Isaac A. Allen, Jr., Hartford's most prolific downtown architect, on Trumbull Street, a thoroughfare whose name has changed many times since it first was recorded on the 1640 map, and, second, two 20th-century limestone buildings on Pearl Street, the Greek Revival Mechanics Bank and the Art Deco Corning Building.

As the city expanded further westward from the Connecticut River, Ann Street became a street of houses, now replaced by the 19th-century brick mercantile buildings of the Ann Street Historic District. Further west, at the edge of Historic Downtown Hartford, the Shepley, Rutan and Coolidge brownstone Union Station provides passenger access to the elevated tracks. To the north, bordering the railway, the Beaux-Arts/Art Deco Federal Building and Post Office is an imposing presence while next door its neighbor, Footguard Hall, a 19th-century brick auditorium, continues to house the Governor's Footguard, a military organization founded in 1771.

<sup>1</sup>. The map is reproduced at p. 25 of Glenn Weaver, Hartford, An Illustrated History of Connecticut's Capital, Woodland Hills, California: Windsor Publications, 1982.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input checked="" type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify)
	See forms on		See forms on	social history
<b>Specific dates</b>	bldgs. & dists.	<b>Builder/Architect</b>	bldgs. & dists.	and finance

### Statement of Significance (in one paragraph)

#### Criteria C (Architecture) and A (History)

The Historic Downtown Hartford Multiple Resource Area includes good examples, executed in masonry, of many American architectural styles from the Federal through Art Moderne. The buildings are in a dense urban setting that has grown and developed continuously since 1636. (Criterion C) Events that have been planned and that have transpired in Historic Downtown Hartford during this time span have been of great importance to the city in terms of government, commerce, finance and social history. (Criterion A)

#### Criterion C - Architecture

Historic Downtown Hartford is the heart of a 20th-century city that has expanded in size many fold from the time of its settlement in 1636. The area has been built and re-built several times, with consequent destruction of most early structures. Fortunately, the city has prized its Old Statehouse, designed in the Federal style by Charles Bulfinch in 1796 as the state Capitol. The Statehouse has been altered and rehabilitated from time to time, but continues to retain much of its original character at the very center of downtown activity. Its position as an historic symbol is unparalleled in the city.

The next oldest structures in Historic Downtown Hartford are domestic in character, the houses on Pratt and Lewis streets. The Spencer House on Pratt Street, c. 1830, is a brick example of the Greek Revival style, significant despite alterations because it is the last remaining 19th-century example of the style in Historic Downtown Hartford. Many examples have been lost, including the imposing, stone, temple-like Hall of Records. The five brick Italianate houses on Lewis Street, built in mid-19th century, are typical of the style that probably was used for more houses than any other in Historic Downtown Hartford. The proliferation of speculative, brick, Italianate houses was noted with dismay in 1886 by Hartford architect William C. Brocklesby, who thought the brick cubes were pedestrian.

As downtown took on its mid-19th-century commercial character, brownstone, presumably from quarries in nearby Portland, became the dominant material for front elevations. On Main Street, most buildings with brownstone fronts have been replaced, but good examples, particularly in their upper stories, are found on Asylum and State streets. These brick commercial buildings faced with brownstone, with pedimented window caps and bold roof lines, form an important chapter in the development of the architecture of Historic Downtown Hartford. Later examples are found on Central Row.

The multiple resource area has been fortunate in benefitting from the services of many nationally known architects, including Charles Bulfinch

## 9. Major Bibliographical References

See continuation sheet.

## 10. Geographical Data

Acreage of nominated property See continuation sheets

Quadrangle name Hartford North

Quadrangle scale 1:24000

UTM References See continuation sheets.

A	<input type="text"/>	<input type="text"/>	<input type="text"/>	B	<input type="text"/>	<input type="text"/>	<input type="text"/>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<input type="text"/>	<input type="text"/>	<input type="text"/>	D	<input type="text"/>	<input type="text"/>	<input type="text"/>
E	<input type="text"/>	<input type="text"/>	<input type="text"/>	F	<input type="text"/>	<input type="text"/>	<input type="text"/>
G	<input type="text"/>	<input type="text"/>	<input type="text"/>	H	<input type="text"/>	<input type="text"/>	<input type="text"/>

Verbal boundary description and justification

See Item 7.

List all states and counties for properties overlapping state or county boundaries

state NA code NA county NA code NA

state NA code NA county NA code NA

## 11. Form Prepared By

name/title David F. Ransom, Architectural Historian, edited by John Herzan, National

organization Hartford Architecture Conservancy date January 19, 1984  
Register Coordinator

street & number 51 Wethersfield Avenue telephone 203 525-0279

city or town Hartford state Connecticut

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature 

title Director, Connecticut Historical Commission

date 11/1/84

For NPS use only

I hereby certify that this property is included in the National Register

See Continuation sheet for listings date 11/1/84  
Keeper of the National Register

Attest:

date

Chief of Registration

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(Old Statehouse), Ithiel Town (Wadsworth Atheneum and Christ Church Cathedral), H. H. Richardson (Cheney Block, and Phoenix building on Pearl Street, demolished), Shepley, Rutan and Coolidge (Union Station), Ernest Flagg (First National Bank, 50 State Street), Benjamin Wistar Morris (Wadsworth Atheneum and 750 Main Street), Donn Barber (Travelers Tower and 18 Asylum Street) and Cass Gilbert (G. Fox and Co.).

Hartford architects also participated in designing buildings for the district. One of them was John C. Mead, who drew plans for the Armory of the venerable Governor's Footguard, which is still in use for its original purpose. At the turn of the century, Isaac A. Allen, Jr., was responsible for four designs in the Neo-Classical Revival style (Sage, Allen & Co. store, Dillon Block on Pratt Street, Shoor Brothers store, cast-iron front added to Stackpole, Moore & Tryon store). In the 20th century, Lester B. Scheide made a valuable contribution in the Corning Building, an Art Deco design on Pearl Street. One Hartford-based architect, Francis H. Kimball, responsible for the Queen Anne-style Goodwin Building, notable for its elaborate terra-cotta decoration, went on to become a New York architect for theater designs.

The nature and character of historic architecture in downtown Hartford reflect the talents of many good architects with diverse backgrounds. Their work as it stands today establishes the quality of the area, rich in the architecture of the past and filled with a sense of the history of the city, that is essential to understanding its past and planning its future.

Criterion A - History

The great significance of Historic Downtown Hartford in the history of the city arises from the fact that not only was the city founded there but also its activity center has remained there for 3½ centuries. The founding father, the Rev. Thomas Hooker (1586-1647), led his flock in 1636 overland from Massachusetts Bay Colony to the confluence of the Park and Connecticut rivers to establish the new community.<sup>2</sup> It was in the first meeting-house on the site of the Old Statehouse that the Fundamental Orders were drawn up in 1639, America's first written constitution. It was in a tavern on the site of the Travelers Tower in 1687 that the lights went out when Governor Sir Edmund Andros demanded the return of the Royal Charter, only to find that in the ensuing confusion it had disappeared. It was in the Old Statehouse that the Hartford Convention met in December 1814/January 1815 to protest against the war of 1812. During this meeting a proposal was put forward that New England secede from the Union.

The seat of city government always has been located in Historic Downtown Hartford and the area has been the scene of much political activity. Abraham Lincoln slept in a hotel on Asylum Street and four successful presidential candidates addressed the crowd from the terrace of the Hartford Times Building. Campaign parades regularly proceeded down Main Street.

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Decisions in the world of banking and insurance long have emanated from offices in the area. The Travelers Insurance Co. continues to dominate Main Street Historic District #2, while the Mechanics Savings Bank today has its headquarters in a 20th-century Greek Revival building on Pearl Street. Other banks and insurance companies either are now housed in new buildings within the area or have established new headquarters elsewhere. The daily life of the citizenry has always been strongly influenced by Historic Downtown Hartford. It was the place to come for shopping and for social, educational and entertainment functions. Fine buildings were constructed for fraternal organizations, such as the Elks Lodge on Prospect Street and the Masonic Hall on Ann Street. At least eight churches stood in Historic Downtown Hartford in mid-19th century; Thomas Hooker's First Church, now occupying its fourth meeting house, and Christ Church Cathedral continue in place. Restaurants abounded, as they still do, and theaters drew crowds, although the early-20th-century elaborate movie palaces that once stood in the area have been demolished. The Wadsworth Athenaeum, the earliest public art museum in the country, continues to be the center for art appreciation in the city. The Union Station long was the transportation hub for people entering and leaving the city and is now undergoing rehabilitation to resume that function.

Through the 3½ centuries of its existence, Historic Downtown Hartford has continued to be the scene of important events and decisions in the realm of government, commerce, and finance that have affected the entire city. In terms of personal lives of city residents it has continued to provide facilities and amenities indispensable to the development of a cultivated, urban society.

1. William C. Brocklesby, "Architecture of Hartford" in J. Hammond Trumbull, ed., The Memorial History Hartford County, Connecticut, Boston; Edward L. Osgood, 1886, p. 475.

2. Hooker had sent an advance party the year before. The Dutch had established a fort and trading post in 1833 at the junction of the Park and Connecticut rivers, which they continued to occupy for some years after finding themselves outnumbered by the English arrivals.

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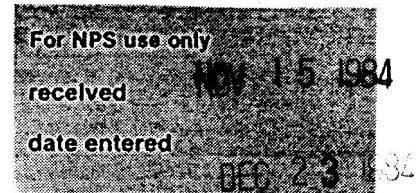
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B.P.O. Elks Lodge  
34 Prospect Street

1903  
Photographs 7, 7A  
Building #19

Description

The yellow brick building of two stories and attic in the Neo-Classical Revival style that houses Lodge No. 19 of the Benevolent and Protective Order of Elks faces west on Prospect Street. It is across Prospect Street from the Avery Memorial building of the Wadsworth Atheneum, south of the Hartford Club and north of the Hartford Times Building.

The symmetrical facade of the Elks Lodge is carefully designed with classical details using brownstone and limestone trim with the yellow pressed brick. The plan of central, shallow, projecting pavilion and hollow chamfers at the corners of the building provides five principal wall surfaces in the front elevation. The wall planes are further enriched by periodic raised wythes of brick, in inverse rustication, by the arched recesses and square panels of the second-floor windows and by molded string courses.

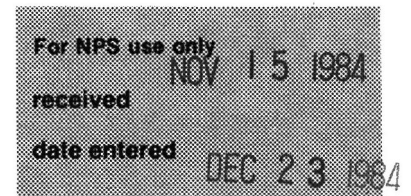
The central front entrance is approached by broad brownstone steps between heavy piers on which stand iron figures of elk. The double front door under stained glass transom has molded architrave and molded cornice cap with dentil course supported by consoles. Iron light fixtures flank the doorway. In the fascia over the door there is bronze lettering reading "B.P.O.Elks." flanked by heavy double consoles that support an iron balcony. The door surround, fascia and consoles are limestone.

A high, quarry-faced brownstone foundation wall with chiseled limestone water table, left and right of the front steps, is interrupted in the chamfers for basement windows. At the first floor, there are two 1-over-1 windows on each side of the door. They have limestone sills and splayed lintels of vertically laid brick with limestone console keys. Above the windows, smooth limestone over a course of small blocks forms a first-floor cornice or string course.

At the second floor, there is a large, central, round-arched stained glass window over the iron balcony. The periphery of its sides and arch are divided into small sections, over a limestone lintel and two recessed panels. Egg-and-dart moldings enrich the reveals of the panels. The window is recessed and its arch is surrounded by a raised limestone molding, an arrangement that heightens the three-dimensional interest of the facade. The arched molding springs from a limestone string course.

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Similar recessed arches under limestone moldings to left and right are filled with paired, round-arched, stained glass windows over stone sills and recessed panels. These arches have central oculus windows in their tympani. The chamfered corners of the building have similar single window compositions. The stone moldings surrounding the arches of these four windows do not rise as high as that of the central window.

At the roof line a molded cornice with modillion blocks projects over a dentil course. A parapet rises above the cornice. It has a brownstone molding at its top and is divided into sections by vertical brownstone moldings. The central section supports a cartouche with projecting elk's head. A hipped roof covered with slate rises to a flat skylight now with louvered ventilation housing.

The interior is notable for its oak and mahogany finish. The first floor is given over to assembly and social rooms. Wide, arched openings between the rooms are supported by fluted Ionic columns. A large, open, ceremonial, double staircase under the skylight ascends to the second floor where most of the space is occupied by the lodge room. The lodge room is a large, 8-sided room with high ceiling, as articulated by the exterior front elevation of the building. Walls and domed ceiling are extensively embellished with paneled Ionic pilasters, egg-and-dart moldings, beams and coffers. The many moldings are gilded, giving an overall effect of broad use of gold leaf. (Photograph 7A)

Significance - Criterion C, Architecture

The Elks Lodge is a fine example of Neo-Classical Revival architecture executed in the yellow brick popular at the time it was built, with stone dressing and restrained but complex detailing. The outstanding interior and the exterior are little altered since construction.

The front elevation is carefully designed in a series of different planes to present a rich but restrained Neo-Classical Revival appearance to the street. The horizontal rustication, cornices and string course are balanced by the verticality of the second-floor windows. The slightly projecting central section is flanked by receding planes leading to the chamfered corners of the building. The result is an overall unity of Roman antecedent, skillfully designed.

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The two floors of the interior present a dramatic contrast. From the dark elegance of the paneling of the first floor, the wide mahogany staircase, brightened by the skylight above, leads up to the brilliantly decorated lodge room of Baroque elegance. The lodge room ranks as one of the architecturally most important interior spaces in the city. It is virtually all original; even the control mechanism for dimming the lights, activated by a large iron lever, is original equipment.

The Elks Lodge was designed by the Hartford-born architect John J. Dwyer (1856-1911) who worked in the New York office of J. Cleveland Cady before opening his own practice in Hartford early in the 1890s. He designed a number of institutional buildings, all in the Neo-Classical Revival style, including Mount St. Joseph Academy (1905) listed in the National Register of Historic Places, St. Patrick's School (1896) demolished, House of the Good Shepherd (1903, 1905) and St. Michael's Church (1905).

Geographical Data

Acreage	Less than one acre
UTM Reference:	18/690320/4625940
Boundary:	City map No. 5, parcel No. 496

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Batterson Block  
26-28 High Street

c. 1860  
Photograph 2  
Building #14

Description

The Batterson Block was constructed as a 45 x 90-foot, 4-story, brick-and-granite building on the east side of High Street, close to Asylum Street. At an unknown date a fifth floor was added. Chief architectural interest in the building arises from its front elevation which is designed in the High Victorian Gothic style.

The use of polychromy in the building was in accordance with High Victorian practices. The arches of the second and third floors express the polychromy in the alternating red brick and white granite voussoirs and in the granite moldings that outline the arches against the brick walls. The granite string courses at the spring lines of the arches is a continuation of this effect. The granite surround of the first story is a further contrast with the brick, while the columns of polished granite in variegated shades add another color and texture.

Gothic elements in the design include the arches themselves which are almost pointed, the elaborate foliate capitals of the columns and the quatrefoil band at the cornices. This band extends along the side elevations and is the only decorative element from the front elevation to do so.

There is a Romanesque feature in the round arches of the windows themselves and the way they are grouped and divided. At the first floor is a 5-arch arcade, at the second and third floors a single window is flanked by pairs and at the fourth floor is an arcade of seven smaller windows. In all cases adjoining windows are divided by an engaged, polished granite column. The heights of the columns diminish in the upper floors. A final Romanesque motif is the corbeled machicolation below the cornice.

Significance - Criterion C, Architecture

The Batterson Block is unique in Historic Downtown Hartford for its combination of elements from the High Victorian Gothic and High Victorian Romanesque styles. The unknown architect combined these features in an unusual but successful manner that today is substantially unaltered except for the addition of the fifth floor. The facade is an outstanding statement of the Victorian era.

In some ways the Batterson Block is a forerunner of later work in the Romanesque Revival style by H. H. Richardson and others. The reduction in size but increase in number of windows at the higher stories became standard practice. The height of the columns was diminished in the process leading later to columns of exaggerated shortness.

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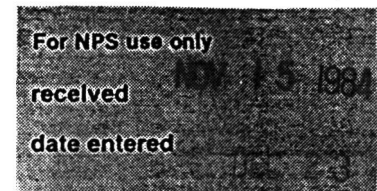
Batterson Block  
26-28 High Street

The structure was one a growing number of business blocks on mid-19th century. James G. Batterson (1823-1901) who owned the building, and others, was a leading citizen of the Hartford business community. He began his business career as proprietor of a stone yard, expanded into the production of Civil War monuments, was contractor for the construction of the Connecticut State Capitol and the Library of Congress and founded the Travelers Insurance Company, which dominates Main Street Historic District #2.

Geographical Data

Acreage: Less than one acre  
UTM Reference: 18/692800/4626400  
Boundary: City map No. 12, parcel No. 26164

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First National Bank Building  
50 State Street

1899  
Photograph 5,  
Building #17

Description

Designed in the Beaux-Arts style by Ernest Flagg, the First National Bank Building is a 7-story, stone and brick structure facing south toward the Old State House in the center of downtown Hartford. The building is a narrow rectangle, 40 x 118 feet, in the middle of the block on State Street.

Chief architectural interest lies in the elaborately detailed facade. The original appearance of the first floor is obscured by alterations of mid-20th century. As built, the first floor was rusticated stone with three tall rectangular apertures, the two on the right being windows with iron grilles at the bottom and tall voussoirs at the top. The doorway on the left had a Gibbs surround, similar to those seen in the second floor, under an iron balcony supported by consoles.

Above the first floor, the facade retains its original appearance. The second-floor tripartite windows with transoms are enclosed in segmental Gibbs surrounds under a molded cornice. The third-, fourth- and fifth-floor tripartite windows are treated as components of 3-story round-arched openings. The window frames mullions and spandrels are a dark wood between the piers of brick. The arches have key consoles and spring from imposts that rest on decorated supports. Above the arcade there is a broad, projecting molded cornice with modillion blocks supported by paired brackets. Sixth-floor windows are rectangular with molded architraves and key consoles under a narrow molding that divides the sixth and seventh stories. Windows at the seventh floor are paired, in three dormers. The central dormer is segmental and the flanking dormers gabled, all supported by console brackets and projecting from a standing-seam metal Mansard roof. Chimneys that rise right and left have lost their segmental caps but continue to be connected by iron cresting that echos the iron window grilles and balcony original to the first floor.

The east elevation has eight rectangular, 1-over-1 windows in a plain brick wall. A 2-story addition was built on the rear in 1925, and pent-house was added to the roof in mid-20th century. The rear addition, housing boiler, toilets and mechanical room, and the pent house were removed in 1984. Original interior features, some of which remain, were carried out in wood and marble. The lobby has marble wainscoting that extends to the height of the doors, between marble pilasters. The principal doorway from the lobby to the east, where the main banking area originally was located, has marble molding and key console similar to those on the facade. Some of the upper floors have original window surrounds and casings and hardware for the casement tripartite front windows. The trim has

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dark finish. The door and window surrounds are made up of two broad band moldings that return at the bases, an unusual feature. In the ceiling of the main banking room heavy beams with moldings and dentil courses form a coffered pattern. (Photograph 5A) An occasional original built-in cupboard remains, and several radiator housings of dark wood with marble tops. Baseboards were marble; some remain, as do some of the dark finish, horizontal panel doors. The interior structural system uses steel columns and beams with flat brick vaults and cinders.

Significance - Criterion C, Architecture

The First National Bank Building is exceptional in Hartford for its Beaux-Arts style and for its elegance. It was also one of the first office buildings in the city to use interior steel construction.

The first National Bank had occupied a section of the United States Hotel building on this site. The United States Hotel Building was a Federal, 4-story commercial block that extended along State Street, only the western part being actually used as a hotel. The First National Bank was in the easternmost section. The bank demolished its end section of the United States Hotel to build its new structure.

The bank building reflects the contemporary practice of dividing a tall building into three sections, based on the classical column. In the bank building, the first two stories are analagous to the base, the next three stories to the shaft and the top two stories to the capital. Each section is set apart by a distinctive design of its own.

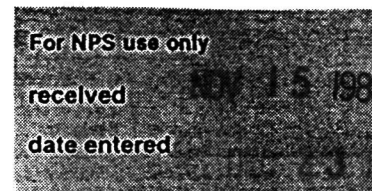
The man responsible for the successful design of the First National Bank Building was Ernest Flagg (1857-1947) of New York, an 1888 graduate of the Ecole des Beaux-Arts. In the first decade of his practice he won the competition for St. Luke's Hospital, New York, and started his work, for which he is probably most famous, at the United States Naval Academy. He later executed commission for the Corcoran Art Gallery (1898) in Washington and the 41-story Singer Building (1908) and Charles Scribner bookstore (1912) in New York.

Flagg's work was in step with the times. It was gracious, flowing and carefully detailed. He designed handsome buildings of classical inspiration that fitted with the "City Beautiful" movement of the early 20th century. His solution for the narrow city lot of the First National Bank provided a well-designed and impressive facade suitable to the bank's image and interior space of corresponding quality and detail.

In Hartford Flagg also designed important alterations and additions to the Connecticut Mutual Life Insurance Co. building (demolished) at the northwest corner of Main and Pearl streets in 1901. In 1897 he prepared plans

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for Immanuel Church at the northeast corner of Farmington Avenue and Woodland Street and the handsome House two doors east of the church, both elegant designs executed in red brick. Ernest Flagg was the half brother of Charles Noel Flagg, well-known Hartford portrait painter.

Geographical Data

Acreage: Less than one acre  
UTM Reference: 18/693370/4626390  
Boundary: City map No. 4, parcel No. 761

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*Footguard Hall*

Description

Footguard Hall is a rectangular brick and brownstone building of 75 x 150 feet facing east on High Street at the northwest corner of High Street and Footguard Place. The structure consists of two parts. The front part houses offices and meeting rooms, and is the source of chief architectural interest for the building. The rear part, much larger, is a simple, utilitarian drill and meeting hall, with high gable roof.

The front of Footguard Hall is dominated by a central, square, 3-story tower with pyramidal roof. Two-story, stepped back sections flank the tower. The tower and flanking sections have identical parapets, ramped at the corners, at their roof lines that serve as a unifying design element for the three sections of the building.

The two flanking sections have large, round-arched apertures in their second stories, each divided by three brick mullions into four tall, narrow windows. Beneath them, at the first floor, are four tall, narrow, rectangular windows. This 2-story scheme of fenestration reads as a unit, although on the north the lower halves of the first-floor windows have been lost to alterations. The round arches of the apertures in the flanking sections are repeated on three sides of the 1-story, flat-roofed porch that projects from the central section of the building and is approached by broad brownstone steps. Above the porch there are three windows in the second floor and in the third floor of the central tower, with 12-pane transoms above the third-floor windows.

While the chief building material is brick, the brownstone trim is important in the design of the building. The foundation walls are quarry-faced ashlar, with dressed water table. The sills of the first-story windows extend as a belt course that continues into the porch. There are additional smooth belt courses below the brick dentil courses at the roof lines of the flanking sections, the porch and the central tower.

Significance - Criteria A and C

Criterion A - History

Footguard Hall houses a military organization of long standing in the state. The First Company Governor's Footguard had not had an armory of its own prior to construction of this building in 1888, but it had been in existence since 1771, created by act of the General Assembly for the purpose of attending upon and guarding the Governor and the General Assembly. Members have seen active service in all wars over the centuries but now are primarily a ceremonial unit. There are also a Second Company Governor's Foot-

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guard based in New Haven and a First and Second Company Governor's Horse-guard.

The 1888 building was constructed on land purchased from the estate of Charles M. Pond, who bequeathed Elizabeth Park to the City. Building cost of \$60,000 was defrayed in part by a gift of \$5,000 from Junius S. Morgan, father of Hartford's most famous native son, J. P. Morgan. In the 1890s, Footguard Hall was advertised in city directories as the largest public hall between Boston and New York. In the 20th century it was used as a sports arena, to a limited degree, and now is largely unused except by the Footguard itself.

Criterion C - Architecture

Footguard Hall is an instructive example, in a good state of preservation, of late 19th century architectural styles adapted for a military use. The medieval or Romanesque influence is present in the imposing square tower and pyramidal roof and in the broad arch of the porch. The massing is simplified, however, showing regard for the current resurgence of interest in classical precedent. The large, round-arched windows appear to be Dioclesian in inspiration although they have three vertical mullions instead of the usual two. The absence of extensive exterior surface decoration also speaks to the developing taste of the times. Victorian busyness and Queen Anne detail do not appear in this building, in sharp contrast to what is found at the Judd & Root Building constructed only five years earlier two blocks south on the same street.

The office of John C. Mead drew the plans for Footguard Hall. John C. Mead (1840-1889) was a builder/architect. He had a shop turning out mill-work that employed 60 men and he employed architects. Footguard Hall was constructed the year before Mead's death at which time the chief designers in his office were Charles Cook and Melvin Hapgood. Melvin Hapgood was a well-trained, sensitive and innovative architect, and it is possible that Footguard Hall was the product of his drawing board. After Mead's death the firm continued as Cook, Hapgood & Co., then Hapgood & Hapgood, followed by Edward T. Hapgood and finally Cortlandt F. Luce. Mead's was one of the few 19th-century Hartford architectural firms to survive until well into the 20th century. Mead is probably best known for his extravagant Stick Style Vanderbilt Mansion at West Hill in West Hartford. Cortlandt F. Luce, Mead's final successor, did most of his Hartford area work in development of the Vanderbilt grounds as the West Hill subdivision, after the house was torn down in 1918.

Geographic Data

Acreage: Less than one acre  
UTM Reference: 18/692820/4625580  
Boundary: City map No. 12, parcel No. 244

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Hartford Club  
46 Prospect Street

1903  
Photograph 6  
Building #18

Description

The Hartford Club is a 3-story, Georgian Revival building constructed in red brick with white trim. It faces west on Prospect Street, a block and a half south of the Old State House, surrounded by buildings of the Travelers Insurance Co. There are five well-spaced bays across the front elevation, three in a slightly-recessed central section and one in each of the flanking end sections. Windows are symmetrically placed one over the other. The clubhouse is divided horizontally by two limestone string courses below the second- and third-floor windows. At the base there are high, vermiculated granite foundations and at the roof line a projecting, molded cornice that is supported by paired modillions.

The single most important decorative element of the facade is the 1-story, flat-roofed, Corinthian portico, that is approached by broad stone steps. The portico is curvilinear in plan with clusters of three columns, right and left, supporting the entablature. There is an additional column at each side near the wall, in front of a pilaster, while pilasters flank the glazed, double door that has windows on either side and a fanlight above. The portico has a wooden balustrade that follows the curvilinear plan. On either side of the portico, in the central section of the facade, there is an 8-over-8 window. In each end section there is an 8-over-12 window flanked by glazing one light wide, in a tripartite effect. All of these windows have splayed lintels with key blocks and sills of limestone.

In the central section of the second floor are three tall French windows under fanlights. The central window opens onto the roof of the portico. The two flanking windows have iron grilles. Each window is set in an arched recess. The arch of the recess rises from limestone impost blocks and has a limestone key console. Each end section has a 12-over-12 window in similar arched recess with the tympanum of the arch filled with raised embellishment in the center of which is a medallion with the letters HC. The arches are flanked by cartouches. The end windows have bowed iron balconies. The windows of the second floor are taller than those on the first, making the second floor the piano nobile.

At the third floor the windows are 8-over-8 without stone lintels but with stone key blocks. At the center of the central section and in the end sections, the 8-over-8 window is flanked by 4-over-4 windows, continuing the tripartite motif from the first floor.

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The front entrance leads to a large rectangular hall that runs parallel to the street. A wide stair runs from north to south against its back wall. Behind the hall is the main dining room and to its right is the main lounge. The second floor is given over to a second dining room, social and meeting rooms. Rooms for overnight guests are found on the third floor. The millwork of the interior corresponds to that found in the porch, with ample columns, capitals and moldings in the Georgian Revival style.

The clubhouse has been altered from time to time, notably in 1912 by the addition of a ballroom at the rear that was removed in 1968 to facilitate an extensive building program carried out by the Travelers.

Significance - Criterion C, Architecture

The Hartford Club is an excellent example of the fully-developed Georgian Revival style that was popular and prestigious in the early part of the 20th century. The World's Columbian Exposition of 1893 in Chicago had successfully established a return to classical precedent as the architectural fashion of the day. The Georgian Revival style was used for buildings of many types, including homes, churches, commercial buildings and clubhouses. At the Hartford Club it is carefully detailed and well proportioned in a sophisticated manner.

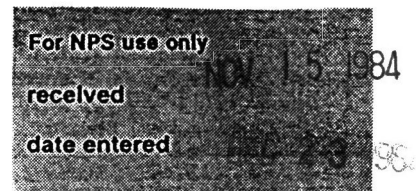
In the Hartford Club, the style, design and scale are almost domestic in character; this could be a large, private mansion. Buildings of corresponding style and design, if not as large, were contemporaneously being built as homes in the west end of Hartford. The members of the Hartford Club when this structure was built no doubt felt comfortable with the design because it was fashionable for homes they or their friends were building at the time.

Architects for the Hartford Club were Andrews, Jacques & Rantoul of Boston. Robert D. Andrews (1857-1928) was a native of Hartford. As a young man, he worked as a draughtsman in the office of H. H. Richardson. In Hartford the firm designed, in a style similar to the Hartford Club, the house at 990 Prospect Avenue, now the Governor's mansion, and the Connecticut School for the Blind. In Boston, the firm is best known for designing the East and West wings to the Massachusetts State House (1895-1913).

The Hartford Club was organized in 1873 as a men's club and has been the largest luncheon club in the city ever since.

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## Geographical Data

Acreage: Less than one acre  
UTM Reference: 18/693350/4626000  
Boundary: City map No. 5, parcel No. 498, 499

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Judd & Root Building  
175-189 Allyn Street  
5-23 High Street1883  
Photograph 3  
Building #15Description

The Judd & Root Building is a large (90 x 140 feet), 6-story, brick building with marble and terra cotta trim at the corner of Allyn and High streets. Its round-arched windows, fenestration pattern, polychromy and corbel tables place it in the High Victorian Romanesque style.

The two street elevations of the Judd & Root Building have a complex design. In recent years the first story of arcaded openings divided by columns has been covered with stucco, covering a pattern of brick and marble comparable to that shown at the second floor.<sup>1</sup> At the corners of the building, above the first floor, the building breaks out to form shallow corner pavilions of one bay. There are four additional bays between the corner pavilions on the Allyn Street elevation and two additional bays on the High Street elevation.

The window treatment at each story is different. The first floor is a continuous arcade of round-arched openings. At the second floor there is a pair of windows in each bay, under a segmental arch. The voussoirs of the arches alternate red brick and white marble. The paired windows are connected by four belt courses of white marble and a band of raised foliate design in white terra cotta connects the tops of the arches under a projecting, white, molded, second-floor cornice.

The third- and fourth-floor windows are set in a recessed, vertical, 2-story panel, two windows in each bay. Another marble belt course runs below the third-floor windows with two additional such courses within each bay. Third floor windows are round headed and fourth floor windows have segmental arches. The area between them is devoted to an intricate terra-cotta design in the color of brick. There is a corbel course within each bay above the fourth-floor windows, under a molded cornice.

At the fifth floor, there are three rectangular windows in each bay under a machicolated cornice. In the top floor, each pavilion bay has a band of five smaller rectangular windows and each intermediate bay four such windows. These windows are flanked by polished, engaged, marble columns. A double tier of quatrefoil bands marks the roof line.

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The architectural details articulated on the street elevations return briefly on the south and west elevations, which otherwise are plain. Two windows of the first floor of the south elevation show in their arches white marble and red brick voussosirs that originally appeared along the lengths of the two street elevations.

The interior surfaces have been largely covered up with plywood paneling and acoustic tile, but some marble wainscoting remains visible. The stairway to the upper floors has marble treads and a railing of square iron spindles with wooden handrail.

1. The original appearance is shown by early photographs.

Significance - Criterion C, Architecture

The firm of Judd & Root was formed by Henry C. Judd and Judson H. Root. They were successful wool merchants for several decades toward the end of the 19th century, catering to such mills as the Hartford Carpet Co., Tariffville Carpet Co. and Broad Brook Woolen Mill and others in Connecticut which consumed large quantities of wool. Judd & Root admitted as a partner in the firm Lucius F. Barbour who also was president of the Willimantic Linen Co. and whose house at 130 Washington Street is listed in the National Register of Historic Places.

The architect for the Judd & Root Building was Francis E. Kimball (1845-1919) of the New York firm of Kimball & Wisedell. Kimball had lived and worked in Hartford from 1870 to 1879, coming to town as supervising architect for Bryant & Rogers' Second Empire Connecticut Mutual Life Insurance Co. offices. Kimball stayed on in Hartford as supervising architect for Trinity College, designed by William Burges in whose London office he worked briefly in preparation for his responsibilities at Trinity. After difficulty in 1878 in connection with a building for the Hartford Theological Seminary, Kimball removed to New York in 1879, formed a partnership with Thomas Wisedell (d. 1884) and entered into a long and successful practice.

The contractor for the Judd & Root Building was Watson Tryon, one of several Tryons engaged in the masonry business in Hartford in the 19th century. Watson Tryon was masonry contractor for a portion of the Connecticut State Capitol. Marble was handled by A. Budde & Co. Charles Loomis had the carpentry contract.

In some respects the Judd & Root Building is retadataire, for 1883. Its arcaded first story, the polished columns dividing the top floor windows

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and the quatrefoil bands were more up to date when used in the Batterson Building across High Street about two decades earlier. The extensive use of terra-cotta ornamentation, on the other hand, was representative of its decade. The Goodwin Building of 1881, also a design of Kimball's but in the more fashionable Queen Anne style, also makes extensive use of terra-cotta surface embellishment. Both the Judd & Root Building and the Goodwin Building are mentioned and pictured in the 1884 catalog of the Boston Terra Cotta Company,<sup>1</sup> the firm that supplied the material. The difference in styles between the Goodwin and Judd & Root buildings was, according to an account in the Courant at the time, intentional. With regard to the Judd & Root Building, the Courant said, "It has been the desire of the architects to avoid what is usually termed the 'Queen Anne style'... (with its symmetrical fenestration)... a building designed with some reference to the old rules of 'voids over voids' and 'solids over solids' should, with skill in the handling of these indispensable features, be more likely to secure perfect repose in the general effect."<sup>2</sup>

Geographic Data

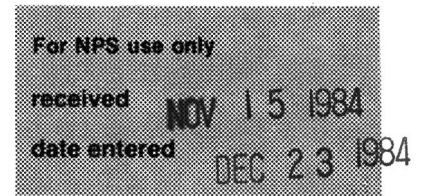
Acreage: Less than one acre  
UTM Reference: 18/692760/4626430  
Boundary: City map No. 12, parcel No. 261

<sup>1</sup>. Boston Terra Cotta Co., Architectural Terra Cotta of Every Description, Part V, Boston: P. H. Poster & Co., printers, 1884, pp. 3, 72.

<sup>2</sup>. The Hartford Courant, August 30, 1882.

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Main Street Historic District #2

District F

Description and Boundary Justification

Main Street Historic District #2 encompasses the square block bounded by Main Street, on the west, Central Row on the north, Prospect Street on the east and Atheneum Square North on the south and the Hartford Steam Boiler Insurance Co. building on the east side of Prospect Street. There are eight buildings in the district, all but one of which contribute to its historic and architectural significance. The amount of land in the square block is approximately nine acres. The dominant force in the district is the Travelers Insurance Co., owner of six of the eight buildings.

Across Main Street from the district is a modern glass office building. And the First Church of Christ and Ancient Burying Ground, individually listed in the National Register. Across Central Row from the District is Thomas Hooker Square with the Old Statehouse, individually listed in the National Register. East of the district are modern office buildings and the Hartford Club, which is addressed elsewhere in this multiple resource area nomination. Across Atheneum Square North (formerly Wadsworth Alley) is the Wadsworth Atheneum, individually listed in the National Register. The buildings within the district are office and mercantile buildings that form a homogeneous resource in contrast to the diverse structures that surround the district.

The streets of the district date back to the early years of the community, founded in 1636. Initially residential in character, Main Street in the 18th century became the locale for taverns, shops and businesses. Central Row led from the Main Street eastward to the Connecticut River and so was an important thoroughfare in the 18th century and first half of the 19th century when the city was river oriented. Prospect Street retained its residential character to the end of the 19th century, as did Grove Street one block of which formerly bisected the district in the east-west direction. This block of Grove Street is now absorbed into the Travelers complex. Atheneum Square North in the 18th century was adjacent to the Wadsworth family home, later the site of the Wadsworth atheneum.

By the second half of the 19th century, Main Street in the district was the location of the Post Office, several insurance company offices, of which the Travelers remains, of The Hartford Times offices and plant before removal to their 1920 building on Prospect Street, which is dealt with elsewhere in this multiple resource area nomination, and of the Hartford City Gas Light Co., among other commercial establishments. Aetna Life Insurance Co.'s building stood on the plaza now called Tower Square, and Aetna Insurance Co. was next door to the north.

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As the Travelers grew it acquired property and built buildings. Its tower, for decades the tallest building between Boston and New York, occupies the southern part of the district with additional Travelers buildings coming north from it along Main and Prospect streets. Central Row retains some of its 19th-century brownstone architecture which is an appropriate and fortunate circumstance for a group of buildings facing Thomas Hooker Square and the Old Statehouse.

Individual descriptions of the buildings follow:

C Putnam Building  
6 Central Row

Photograph 24

6 Central Row is a 4-story, 6-bay building faced with brownstone, in the Renaissance Revival style. Judging from its appearance, it was built c. 1860. It is one of the two buildings in the district not owned by the Travelers.

The first floor has been altered, probably early in the 20th century. It is now faced with granite and has three central arched windows as were favored for commercial buildings of the Neo-Classical Revival style. These windows are flanked by rectangular openings with medallions over them. A dentil course defines the top of the granite facing.

Windows of the second, third and fourth floors are graduated in height, diminishing in size from floor to floor. The present sash are 1-over-1. The second-floor windows have eared architraves that rise from rectangular bases and are gently segmental above the windows. The third- and fourth-floor windows have simpler molded architraves and sills supported by small impost brackets.

The roof line cornice is carried on paired brackets placed over the spaces between the windows. Between the two brackets of a pair is a recessed square panel while between the pairs of brackets are raised, interlaced hearts.

The building has been occupied by a series of stock-broker firms since 1914 of which Putnam and Co. was the dominant member.

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- C Travelers Office Building  
9-17 Central Row

Photographs 21, 24, 25

The 16-story building at 9-17 Central Row was built in 1927-28, toward the end of the period when such large, tall buildings would be constructed in the Neo-Classical Revival style with parts analogous to the classical column. In this building, however, the old formula still is followed, with the first three stories or base clad in brownstone, the next ten stories treated in brick as the shaft and the top three stories handled in limestone as a capital.

The front elevation has a wide, central section of seven bays flanked by slightly projecting 1-bay sections. The principal entrance, under a marquise, is in the center, with additional entrances in the flanking sections. Windows of the first two floors are separated vertically by fluted pilasters and horizontally by panels with raised, floral Art Deco designs. The second-floor cornice has a broad band of triglyphs, extending a similar motif in the building to the east.

At the top of the building a colonnade of six, colossal, 3-story Ionic limestone columns creates a temple-like appearance under an elaborate pediment set back behind urns supported by the colonnade's entablature. There is a progressive double set-back from the front elevation and from the side elevations. A wall extending up to the level of the returns of the pediment's cornices carries a range of antifixa. The principal horizontal lines of this rooftop temple are at the same height as the principal horizontal lines of a somewhat similar design on the earlier building to the west.

The architects for 9-17 Central Row were Voorhees, Gmelin & Walker of New York.

- C Marble Pillar Building  
19-25 Central Row

Photograph 26

The 2-story, brownstone-faced building at 19-25 Central Row was constructed in 1939 using a traditional, 19th-century building material for classically inspired details in the Art Moderne mode. It has not been altered, relates well to its neighbor and makes an important contribution to the Central Row streetscape.

The street elevation is divided into three sections. The central section has a central entrance to the upper floor with molded stone surround, flanked by two store fronts with central pocket entries. There is polished red granite facing below the shop windows. At the second floor are five

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double casement windows, each sash two panes wide and four panes high under a 4-pane transom. Below each window there is a panel with central disk flanked by single triglyphs. The sections of the wall between the windows are brick.

The end sections of the building project slightly and are framed by channeled pilasters. There is a store front at the first floor and a wider double casement window at the second. Above the second floor there is a wide frieze with triglyphs over the end sections and alternating discs and triglyphs over the central section. This frieze continues a similar frieze from the brownstone base of the high rise building next east. There is a plain parapet above the frieze.

The Marble Pillar restaurant, noted for its German-American cuisine, has been a tenant of the building from the first. The Marble Pillar has been on Central Row since it was founded in 1860. During the years from 1878 to 1915 when the Old Statehouse across the street functioned as the City Hall, the Marble Pillar was a favorite meeting place for politicians and deal makers and continues to attract an influential clientele.

Architects for the building were the Hartford firm of Smith and Bassette. H. Hillard Smith (1871-1948) had been a partner in the office of William C. Brocklesby toward the end of Brocklesby's career, making the 20th-century firm of Smith & Bassette a rare continuation of a 19th-century Hartford architectural office. Other examples of the firm's 20th-century work in 19th-century brownstone are the Pump House (1945) at the eastern end of Bushnell Park and the Putnam House (1919) at 1010 Prospect Avenue. The Putnam family for decades operated the brokerage house located at 6 Central Row. A plaque in Thomas Hooker Square across the street from Central Row memorializes William H. Putnam for his civic good works. It was unveiled February 1, 1958, on the occasion of his 80th birthday.

Although it is not yet 50 years old, 19-25 Central Row is compatible with the historical and architectural significance of the district and is designated contributing. Its sympathetic design, materials, integrity and associations add materially to the Central Row streetscape.

NC Travelers Office Building  
740 Main Street

Photograph 23

The 11-story office building at 740 Main Street was constructed in 1956 to the design of Voorhees Walker Smith & Smith of New York. Windows of the first-floor granite-faced street elevation have raised granite sills and side enframements of rectangular cross section, carried on small curved impost blocks. There are no lintels or window caps. Windows of

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upper limestone-faced floors are without such partial surrounds. Windows are 2-over-2 metal sash, with normally-placed central meeting rails at the first floor and high meeting rails in the upper floors. The south elevation facing a walkway, formerly Grove Street, is the same. 740 Main Street is a foil between the Neo-Classical Revival 750 Main Street, its neighbor to the north, and the base of the Travelers Tower to the south. It is a unique example in Historic Downtown Hartford of minimalist design of the period, but is considered not to contribute to the district because it is less than 50 years old.

Hartford-Connecticut Trust Building  
750 Main Street  
a/k/a 760 Main Street, 2 Central Row

Photographs  
21, 23, 25, 27

The 17-story, brick-and-limestone building at 750 Main Street was constructed by the Hartford-Connecticut Trust Co. in 1921. This prominent corner location had long been the site of an office building; the bank continued the established function with a new and taller building in the Neo-Classical Revival style.

The first three floors of the two street elevations are faced with limestone above a water table of polished granite. On each elevation the first two floors have three 2-story round arches separated by pilasters that support a cornice with Greek key and dentil course. In the central arch on each street there is an entrance to the interior 2-story banking room, although the Central Row doorway has been blocked up. At 760 Main Street the entrance is graced with a pediment supported by Ionic columns and the doorway architrave is a cyma molding enriched with an elaborate anthemion motif and spiral border. There are panels with medallions and festoons over the first-floor windows in the archways. Paired windows at the third floor carry the limestone facing up to the height of the Putnam Building, adjoining to the east, with a cornice that extends the cornice line of the older structure. The next ten stories are brick with windows arranged as at the third floor, paired on the Main Street elevation and paired with single windows at the ends on the Central Row elevation.

On the Central Row elevation, above a 10th-story cornice, the three pairs of windows are replaced by three 3-story arches, reminiscent of those at the base. A broad molded cornice with modillions projects on both elevations above the 16th floor. The building is capped with a superstructure designed to resemble a pedimented Roman temple. As it is narrower in the east-west direction than the principal mass of the building, there is room for a terrace with balustrade on each side. The

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Central Row elevation of the temple has a central rectangular window with segmental pediment and a balcony, while a high relief marble crest with swags fills the tympanum of the pediment.

On the interior the height of the 2-story banking floor, still used as a banking floor, has been reduced by introduction of a low dropped ceiling. Any sense of the original space has been lost.

Architects for the Hartford-Connecticut Trust Building were Morris & O'Connor of New York. Benjamin Wistar Morris (1870-1944) was the son-in-law of the Rev. Francis Goodwin, the leading real estate developer in Hartford at the turn of the century. Morris' extensive work in Hartford included the Morgan Memorial of the Wadsworth Atheneum (1910) and the Connecticut State Armory (1909). In New York his firm is well known for the elegant interior space with groined and domed vaults of the Cunard Steamship Building (1921) on lower Broadway.

C Hartford Steam Boiler Inspection  
& Insurance Co. Building  
56 Prospect Street

Photograph 30

The block on the east side of Prospect Street between State and Grove streets long was occupied by a well-known Hartford theater, Parsons's. In the 20th century, Parson's Theater, as did the provincial legitimate stage generally, suffered a decline in patronage and eventually closed. Hartford Steam Boiler Inspection & Insurance Co. acquired the premises through foreclosure, and commissioned Hartford architect Carl J. Malmfeldt to design on the site their new headquarters building, which opened in 1932.

A simple rectangle in shape, the 3-story building is constructed of light grey granite for the foundations and light beige limestone above the foundations. On the Prospect Street elevation there is a central grouping of nine windows flanked by single windows. A belt course bearing a flat wave molding design divides the first floor from the second and third floors. The upper two floors have windows joined vertically by bronze spandrels in a 1930s version of the tall arched window openings of Neo-Classical Revival commercial buildings. Pilasters with shallow fluting divide the nine central windows. In the wide flat band above the windows stylized triglyphs alternate with discs. The roof line cornice molding is modest in profile, over a dentil course. The Grove Street elevation is similar with eight windows in the central grouping. The building's entrance is in the middle of the Prospect Street elevation

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surrounded by a simple molded architrave. Flanking piers in front of the entrance repeat the wave molding motif. Windows are 3-over-3, steel sash, of vertical panes.

While the building uses classically derived motifs, they are treated in the chaste planar fashion of the Art Moderne. All surfaces are flat, all decoration is restrained. The building, therefore, is similar to 19-25 Central Row, across the street, and the two make fine companion pieces.

Steam Boiler's architect, Carl J. Malmfeldt (1891-1949), was educated at Harvard, M.I.T. and the Ecole des Beaux-Arts. He was associated with Adams & Prentice in the design of the Hartford Post Office and Federal Building in Historic Downtown Hartford.

A 2-stage addition was built on the north in 1964. While sensitive to the original building in materials and massing, its windows are connected through three stories instead of two, and a large part of the Prospect Street elevation of the addition is a blank wall.

The Hartford Steam Boiler Inspection & Insurance Co. was founded in 1867. By emphasizing rational treatment of boilers through its inspection and technical advice programs, the company increased safety and reduced property losses and loss of life in the operation of steam boilers. "Steam Boiler," as the company is familiarly known, was a pioneer in this constructive approach of linking insurance coverage and rates with measured performance with respect to the risk. After occupying their Art Moderne home office for 50 years, Steam Boiler in 1982-1983 built and moved into a larger new building of distinguished contemporary design around the corner and one block east on the northern side of State Street.

- C Travelers Office Building  
59 Prospect Street  
a/k/a 26 Grove Street

Photograph 21

The 11-story, yellow brick building at 59 Prospect Street, built in 1921 by the Travelers, is a companion piece to the east section of the base of the Travelers Tower. Its principal cornice is placed one story below the roof line to be at the same level as the cornice of the base of the tower. Roughly rectangular in shape, the building has an open light well in the center of the south elevation above the third floor. Its west elevation abuts the east elevation of 740 Main Street. The architect was Donn Barber.

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- C Travelers Tower  
1 Tower Square

Photographs  
21-23, 28, 29

The building known as the Travelers Tower is a rectangular granite structure running in the east-west direction from Main Street to Prospect Street, set back by the depth of Tower Square from the street known as Atheneum Square North. The 34-story tower itself rises 527 feet above the ground off center to the east, about two-thirds of the way from Main Street to Prospect Street, flanked by 8-story sections of unequal size to east and west. The building was completed in stages from 1906 to 1919.

The section fronting on Main Street was built first, of stone in the Renaissance Revival style. Its rusticated 2-story base has a central pedimented entry flanked on each side by three round-arched openings. The bases of the piers dividing the arches are carved in a unique design that resembles stalactites. Above a second-story cornice and balustrade, four smooth pilasters rise in an upward thrust for five floors, terminating in segmental arches. Windows are recessed between them. The flanking wall sections, at the corners of the building, continue the rustication of the first two floors and serve to frame the central five bays. Windows at the top floor are tripartite, under a heavy, projecting, bracketed cornice.

On the south elevation the heavy cornice is interrupted for the section of the building that rises to become the tower. The south elevation of the tower consists of three pairs of windows flanked by a single window and another pair. This configuration continues from the base through the 16th floor. The 17th and 18th floors have a 2-story arcade of round arches under a heavy cornice. Then, the east-west width of the structure diminishes with the beginning of the taper of the tower, although the north-south depth remains constant, established at two bays of paired windows. The 24th and 25th floors have an Ionic colonnade supporting another cornice on which there is a square superstructure. In each face of this superstructure there is a round arch springing from free-standing columns, and there is a free-standing column at each corner. Above, a truncated pyramid with raised diamond pattern on its sloping surfaces supports a small domed lantern and metal finial.

The Main Street entrance opens to a reception hall and marble stairway that leads up to a large room now used as a museum. The museum is a 2-story space. It has paired and single free-standing columns on high bases with egg-and-dart moldings as capitals. The elaborate coffered ceiling has a skylight and there is a similar window on the east wall. Placed in the middle of the north wall is a marble statue of the seated

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figure of James G. Batterson, the founder of the Travelers, sculpted in 1919 by Albin Polasek. Batterson was also engaged in the stone business. His firm, the New England Granite Co., supplied the stone for the tower from its granite quarry in Westerly, Rhode Island.

An historic event in Hartford's 17th-century history is memorialized by a granite plaque mounted at street level at the south end of the Main Street elevation of the building. According to the account recited by the plaque, the General Court of Connecticut was meeting in a tavern on this site in 1687 when Sir Edmund Andros on behalf of King James II of England demanded the return of the Royal Charter given by Charles II to the Connecticut Colony in 1662 granting a large measure of self government. In the course of the stormy debate that ensued, according to the account, the lights suddenly went out and the charter was spirited away to be stored temporarily in a hollow oak on what is now Charter Oak Avenue. (The oak is the Connecticut State tree.) Two years later, upon the accession of William and Mary, government under the charter resumed.

Architect for the Travelers Tower was Donn Barber of New York. For the first building, fronting on Main Street, Edward T. Hapgood of Hartford was associated with Barber. Hapgood was also associated with Barber in the design of the Connecticut State Library and Supreme Court Building.

At the time it was built, the Travelers Tower was the tallest building in New England. For almost three-quarters of a century it was the tallest building in Hartford. Built of fine materials to the design of a leading architect of the day, the tower's Neo-Classical height is visible from afar when traveling by highway or by air. It is a widely recognized symbol of Historic Downtown Hartford.

In 1963 the Travelers demolished the Second Empire Charter Oak Life Insurance Co. building that stood between the tower and Atheneum Square North. The site was made into a stone terrace, introducing significant new open space in the district. In the center of the terrace there is a domed, glass and concrete gazebo that is connected by a glass-enclosed passageway to a new opening in the south elevation of the tower. This entrance is now the main entrance of the building. Architects for the 1963 work were Voorhees Walker Smith Smith & Haines of New York with Sasaki Walker & Associates of San Francisco.

Stephen F. Voorhees (1879-1965), whose firm was responsible for 9-17 Central Row and 740 Main Street as well as Tower Square, practiced architecture for 63 years. He served in the Spanish-American War and drew plans for army hospitals during World War I. A graduate of Princeton, he designed buildings for Harvard, M.I.T. and Princeton, and was supervising architect for Princeton during the years 1930-1949. He was chief

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architect for the New York World's Fair in 1939 and served as president of the American Institute of Architects. Numbered among the firm's many prominent commissions are the Prudential Insurance Co. headquarters in Newark and Bell Telephone Labs building in Murray Hill, New Jersey.

Significance

Criteria C, Architecture and A, History

Criterion C - Architecture

Main Street Historic District #2 constitutes a group of well-designed office and commercial buildings, most of them high rise, in the heart of Historic Downtown Hartford. The New York architects responsible for most of the structures were skilled in the design of early skyscrapers in the Neo-Classical Revival style. The Central Row streetscape is an especially felicitous blending of 19th- and 20th-century styles and materials.

Donn Barber, the New York architect who left his mark not only in the district but also elsewhere in Hartford, contributed the design for the most important building in the district, the Travelers Tower. His skill is apparent both in the individual sections of the overall building and in the unity of the completed structure which has the integrity of a single building planned all at one time. By abandoning his initial scheme for twin towers, he arrived at the great, single, 527-foot tower that was unique in the Hartford skyline for three-quarters of a century.

The New York firms headed by Stephen Voorhees and Benjamin Wistar Morris contributed designs for buildings in the district that complemented Barber's work, added to the urban density and maintained the architectural character of the square block. The buildings work together not only as efficient offices for the Travelers and other occupants but also architecturally as a cohesive grouping reflecting the similar training and design values of the principal architects.

The special problem of how to make the northern edge of this complex, Central Row, sensitive to the presence of the 18th-century Bulfinch Old Statehouse has been handled with skill. An observer has made a perceptive summation of the interrelationships on Central Row, saying, "The group of four buildings on Central Row is an example of how existing buildings on a street can help to determine the design of new buildings. The cornice of

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the earliest building, (the Putnam Building), established the height of the base of the (Hartford-) Connecticut Trust Building, which in turn inspired the remodeling of the ground floor of its Italianate neighbor. The massing and the setbacks of the upper floors of the (Hartford-) Connecticut Trust Building influenced the design of the later Travelers Building, whose brownstone base influenced the design of the adjoining building. The quality of the individual buildings and of the street, as a whole is enhanced by the close interrelationships of the designs."<sup>1</sup> Central Row provides a successful transition from the oldest building in Historic Downtown Hartford, the Old Statehouse, to the urban density of the district as a whole and to the great height of the Travelers Tower.

Criterion C - Insurance History

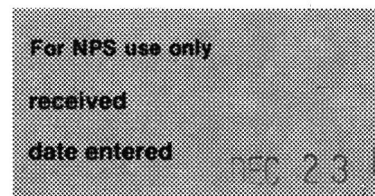
Hartford is known throughout the world as the Insurance City because of the growth in the city of a number of large insurance companies during the 19th and 20th centuries. Most of these firms started out in downtown Hartford in or near Main Street Historic District #2. The Travelers Insurance Co. remains at this location and dominates the district.

The practice of banding together to share maritime risks began informally along Hartford's riverfront in the late 18th century, as it did in other cities engaged in trade by sea. Fire was another risk addressed early in the history of the insurance industry; in Hartford Jeremiah Wadsworth, whose home adjoined the district on the south, formed a fire insurance company in 1794. Of the large Hartford insurance companies still in business, the oldest is Hartford Fire, founded in 1810. Its office once was on State Street, on the other side of the Old Statehouse from the district. Aetna Insurance opened its doors in 1819, and once occupied a building on the Main Street site of the Travelers Tower. Aetna Life followed in 1835, its headquarters at the turn of the century being a building on the site of Tower Square that later was occupied by the now defunct Charter Oak Life Insurance Co. Connecticut Mutual, organized in 1846, built their home office in 1870 across Main Street from the Old Statehouse on the present site of the Hartford National Bank building. Phoenix Mutual, which dates from 1851, is now headquartered in an elliptical glass building just northeast of the district. Hartford Steam Boiler (1866) long had its home office in the district, and is now located nearby. The approximately 40 insurance companies now with home offices in the Hartford area have assets of about \$50 billion.<sup>2</sup>

As the insurance industry developed and the companies grew, many of the home offices moved away from their early locations in or near the district. The Travelers Insurance Co. elected to remain and develop in the district and now owns most of the properties that constitute the district. The Travelers was founded by James G. Batterson, the aggressive proprietor of a local stone

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

**National Register of Historic Places  
Inventory—Nomination Form**



Historic Downtown Hartford  
Continuation sheet

Item number

Page

60A

yard and monument works who also imported marble. In the course of his European travels on business he became exposed to the practice of selling trip insurance. He brought the idea back to Hartford and started the Travelers Insurance Co. as an enterprise additional to his principal business. Today the Travelers writes insurance and engages in financial activities of wide scope, with many thousands of employees. The Travelers is the major factor in the district and a major force in the city.

1. Anne Krofoot Kuckroo, Hartford Architecture, Volume One: Downtown, Hartford: Hartford Architecture Conservancy, 1978, p. 114.

2. This account of insurance history in Hartford is taken from Marion Hepburn Grant, In and About Hartford, Hartford: Connecticut Historical Society, 1978, pp. 27-33.

Geographical Data

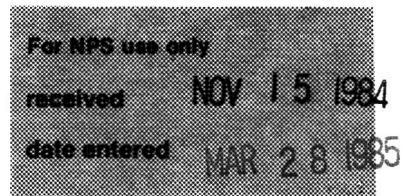
Acreage:	Approximately 9	
Quadrangle:	Hartford North	1:24000
UTM References:	A 18/693540/4626160	
	B 18/693410/4626060	
	C 18/693480/4626080	
	D 18/693460/4625960	
	E 18/693340/4625980	
	F 18/593380/3626180	

Verbal Boundary Description: The district's boundary is shown by the dotted line on the map drawn at scale of 1" = 100'.

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Historic Downtown Hartford



Continuation sheet

Item number

Page 35A

Stone Bridge  
500 Main Street

1833  
Photographs 8A, 8B  
Structure #21

Description

The Stone Bridge on Main Street was constructed in 1833 between Sheldon and Arch streets on the east and Elm and Wells streets on the west, to span the Park River. (Photograph 8A) In 1955 the river was enclosed in a conduit, as part of a flood control project, and its place under the bridge has been taken by a highway built on top of the conduit. (Photograph 8B)

The bridge is constructed of brownstone, 100 feet in width with a span of 104 feet. The thickness of the piers at their bases is nine feet, and the thickness of the arch at the center is 3 feet 2 inches. At the time it was built the level of the roadway was 30 feet 9 inches above the bed of the river. The roadway of the stone bridge is six or seven feet higher than the roadway of the wooden bridge it replaced. Grade of Main Street at either end of the bridge was raised accordingly. What had been a hollow or valley in Main Street was brought up to level, markedly changing the relationship of adjoining buildings to grade.

A further change in relationships occurred when the highway was built. The highway is on top of the river, reducing the amount of open space under the arch to 12 feet 6 inches. What was almost a half-round arch initially has become a segmental arch.

The bridge was built with wrought-iron railings on top of the parapets flanking the roadway. The pattern of the railings is a series of circles in a field of horizontal and vertical bars, under a crowning row of points. The Hartford Public Library was built over the highway, east of the bridge, in 1954-1957. The plaza in front of the library abuts the eastern side of the bridge. As the eastern bridge parapet and railing would have divided the library plaza from the roadway of the bridge, they were removed. The parapet and railing on the west remain.

Significance

The Stone Bridge on Main Street was an important engineering feat at the time it was built. It changed the character of Main Street at the time, and has served the city well ever since. The graceful arch and fine masonry of the bridge constitute an ornament to the city.

There had been a wooden bridge over the Park River, earlier known as the Little River or Hog River, since the 17th century.<sup>1</sup> It had been shored up

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

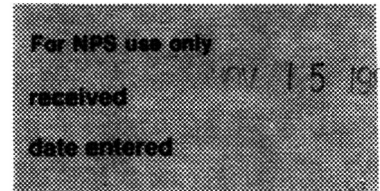
**National Register of Historic Places  
Inventory—Nomination Form**

Historic Downtown Hartford

Continuation sheet

Item number

Page 35B



and increased in width from time to time, until in 1831 it was decided to replace it with a stone bridge at an estimated cost of \$16,000, which, in the event, proved to be \$30,000. The first stone of the foundation was laid June 18, 1833, and the keystone inserted in the arch November 21, 1833, by Elias Rathbun, the contractor. The bridge was the largest single-span bridge of its type in the United States at the time it was built.

The location had been one of the city's markets for some decades, comprised both of stores at either end of the bridge and of produce offered by farmers who brought in their wares to this location for sale. These arrangements were severely altered by the elevation in height of the roadway of the stone bridge. Moreover, because of the great span farmers distrusted the bridge, and would leave their teams on the south side before crossing the bridge to conduct their business in the downtown area of the city. Such fears have, over the years, proved to be unfounded.

The bridge was celebrated in writing and pictures of the day, notably by John Warner Barber, Connecticut's famous compiler of an 1836 illustrated history. Barber included a sketch of the bridge<sup>2</sup> that is much like, but not identical to, the well-known picture by "Clay del. & fec."<sup>3</sup> that is reproduced by Photograph 8A.

A century and a half later time has taken its toll on the bridge by covering its eastern side with the library plaza, and by filling some of the space under the arch with the conduit and highway. Nevertheless, the bridge remains in place and when viewed to the east appears much as it did in 1833, an important exercise in stone masonry executed in a graceful design.

1. This account of the bridge's early history is taken from J. Hammond Trumbull, ed., The Memorial History of Hartford County, Connecticut, 1633-1884, Boston: Edward L. Osgood, 1886, v. 1, pp. 268, 269.

2. John Warner Barber, Connecticut Historical Collections, New Haven and Hartford: J.W. Barber and A. Willard, 1836, Hartford Architecture Conservancy reprint, 1976, p. 32.

3. Delineavit and fecit, i.e., Clay both drew the picture and made the engraving.

Acreage: Less than one acre

UTM Reference: 18/693130/4625780

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

**National Register of Historic Places  
Inventory—Nomination Form**

Historic Downtown Hartford

Continuation sheet

Item number

Page 35C

For NPS use only

received FEB 15 1985  
date entered

Boundary Description and Justification

The boundary of the nominated property is shown by the attached 1893 map drawn by the Hartford City Engineer.

The boundary has not changed since the bridge was built. The plaza of Hartford Public Library now abuts the bridge on the east, but the original wall of the bridge is still in place, and may be seen from the roadway below. The east parapet and railing on it were taken down when the plaza was built to make the plaza and bridge sidewalk common space.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only  
received NOV 15 1984  
date entered

Continuation sheet

Item number

Page 1 of 2

Multiple Resource Area  
Thematic Group

dnr-11

Name Hartford Downtown Multiple Resource Area  
State Hartford County, CONNECTICUT

*Conn* 12/23/84

Nomination/Type of Review

Date/Signature

1. Main Street Historic District No. 1

Substantive Review

Keeper

*Paula Ann Dwyer* 12/23/84

Attest

2. Main Street Historic District No. 2

Entered in the National Register

Keeper

*Delores Byers* 12/23/84

Attest

3. Asylum-Trumbull-Pearl Streets Historic District

Substantive Review

Keeper

*Paula Ann Dwyer* 3/28/85

DOE/OWNER OBJECTION

Attest

4. B.P.O. Elks Lodge

Entered in the National Register

Keeper

*Delores Byers* 12/23/84

Attest

5. Batterson Block

Entered in the National Register

Keeper

*Delores Byers* 12/23/84

Attest

6. Capitol Building

Entered in the National Register

Keeper

*Delores Byers* 12/23/84

Attest

7. First National Bank Building

Entered in the National Register

Keeper

*Delores Byers* 12/23/84

Attest

8. Footguard Hall

Entered in the National Register

Keeper

*Delores Byers* 12/23/84

Attest

9. Hartford Club

Entered in the National Register

Keeper

*Delores Byers* 12/23/84

Attest

10. Hartford Times Building

Substantive Review

Keeper

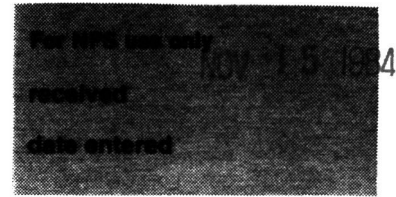
*Paula Ann Dwyer* 12/23/84

DOE/OWNER OBJECTION

Attest

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form



Continuation sheet

Item number

Page 2 of 2

Multiple Resource Area  
Thematic Group

Name Hartford Downtown Multiple Resource Area  
State Hartford County, CONNECTICUT

Nomination/Type of Review	Entered in the National Register	for Keeper	Date/Signature
11. Judd and Root Building	Entered in the National Register	for Keeper	<u>Melvin Byers 12/27/84</u>
✓ 12. Stone Bridge	Substantive Review	for Keeper	<u>Bruce [unclear] 3/28/85</u>
13.		Keeper	
		Attest	
14.		Keeper	
		Attest	
15.		Keeper	
		Attest	
16.		Keeper	
		Attest	
17.		Keeper	
		Attest	
18.		Keeper	
		Attest	
19.		Keeper	
		Attest	
20.		Keeper	
		Attest	

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Hartford Downtown MRA  
Hartford County  
CONNECTICUT

Substantive Review

Working No. NOV 15 1984  
Fed. Reg. Date: 2/4/86  
Date Due: 12/13/84 - 12/30/84  
Action:  ACCEPT 12-23-84  
 RETURN  
 REJECT

Federal Agency: \_\_\_\_\_

- resubmission
- nomination by person or local government
- owner objection
- appeal

Substantive Review:  sample  request  appeal  NR decision

Reviewer's comments:

Recom./Criteria Accept Bow  
Reviewer Mr. [Signature]  
Discipline A.H.  
Date 12.23.84  
 see continuation sheet

Nomination returned for:  technical corrections cited below  
 substantive reasons discussed below

1. Name

2. Location

3. Classification

Category	Ownership Public Acquisition	Status Accessible	Present Use

4. Owner of Property

5. Location of Legal Description

6. Representation in Existing Surveys

Has this property been determined eligible?  yes  no

7. Description

<b>Condition</b> <input type="checkbox"/> excellent <input type="checkbox"/> good <input type="checkbox"/> fair	<input type="checkbox"/> deteriorated <input type="checkbox"/> ruins <input type="checkbox"/> unexposed	<b>Check one</b> <input type="checkbox"/> unaltered <input type="checkbox"/> altered	<b>Check one</b> <input type="checkbox"/> original site <input type="checkbox"/> moved date _____
--	---	--	---

Describe the present and original (if known) physical appearance

- summary paragraph
- completeness
- clarity
- alterations/integrity
- dates
- boundary selection

---

**8. Significance**

Period      Areas of Significance—Check and justify below

Specific dates                                  Builder/Architect  
Statement of Significance (*in one paragraph*)

- summary paragraph
- completeness
- clarity
- applicable criteria
- justification of areas checked
- relating significance to the resource
- context
- relationship of integrity to significance
- justification of exception
- other

---

**9. Major Bibliographical References**

---

**10. Geographical Data**

Acreage of nominated property \_\_\_\_\_  
Quadrangle name \_\_\_\_\_  
UTM References \_\_\_\_\_

Verbal boundary description and justification

---

**11. Form Prepared By**

---

**12. State Historic Preservation Officer Certification**

The evaluated significance of this property within the state is:

\_\_\_\_ national      \_\_\_\_ state      \_\_\_\_ local

State Historic Preservation Officer signature

title                                  date

---

**13. Other**

- Maps
- Photographs
- Other

Questions concerning this nomination may be directed to \_\_\_\_\_

Signed \_\_\_\_\_ Date \_\_\_\_\_ Phone: \_\_\_\_\_

## Restricted Properties

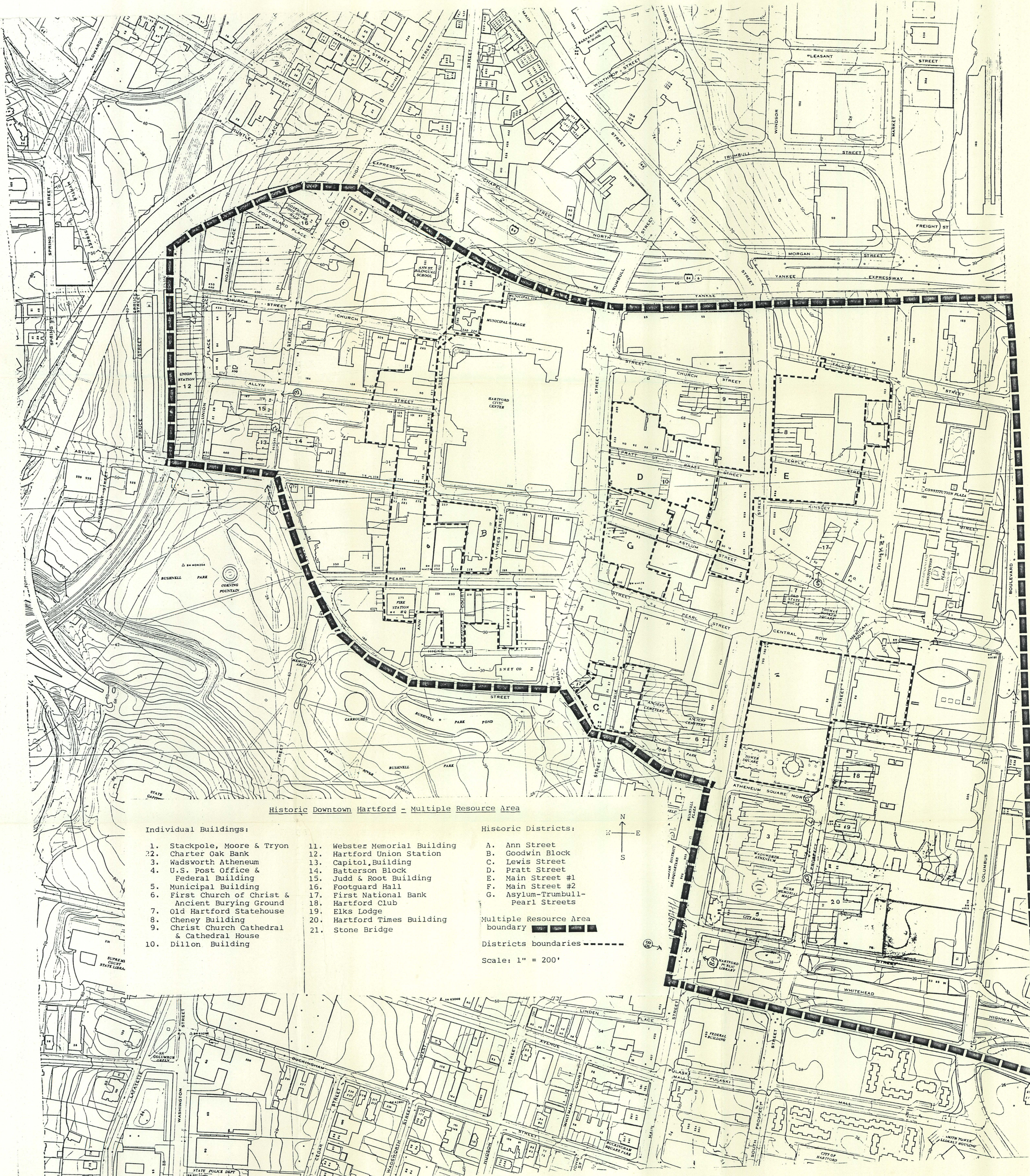
The following properties are restricted and not included in the **Hartford Downtown MRA** cover sheet.

<b>Property Name, County, State</b>	<b>Reference Number</b>	<b>Reason</b>
Asylum--Trumbull--Pearl Streets Historic District, Hartford, CT	85003570	Owner Objection
Hartford Times Building, Hartford, CT	84003895	Owner Objection
Main Street Historic District No. 1, Hartford, CT	84003896	Owner Objection

## Post Initial Nomination Entries

See individual property file within **Hartford Downtown MRA** for any entries completed after the original nomination.

<b>Resource Name</b>	<b>County, State</b>	<b>Reference Number</b>
Department Store Historic District	Hartford, CT	95000284



Historic Downtown Hartford - Multiple Resource Area

Individual Buildings:

- |  |                               |
|--|-------------------------------|
| 1. Stackpole, Moore & Tryon                        | 11. Webster Memorial Building |
| 2. Charter Oak Bank                                | 12. Hartford Union Station    |
| 3. Wadsworth Athenaeum                             | 13. Capitol Building          |
| 4. U.S. Post Office & Federal Building             | 14. Batterson Block           |
| 5. Municipal Building                              | 15. Judd & Root Building      |
| 6. First Church of Christ & Ancient Burying Ground | 16. Footguard Hall            |
| 7. Old Hartford Statehouse                         | 17. First National Bank       |
| 8. Cheney Building                                 | 18. Hartford Club             |
| 9. Christ Church Cathedral & Cathedral House       | 19. Elks Lodge                |
| 10. Dillon Building                                | 20. Hartford Times Building   |
|  | 21. Stone Bridge              |

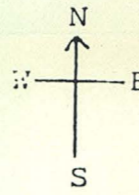
Historic Districts:

- A. Ann Street
- B. Goodwin Block
- C. Lewis Street
- D. Pratt Street
- E. Main Street #1
- F. Main Street #2
- G. Asylum-Trumbull-Pearl Streets

Multiple Resource Area boundary

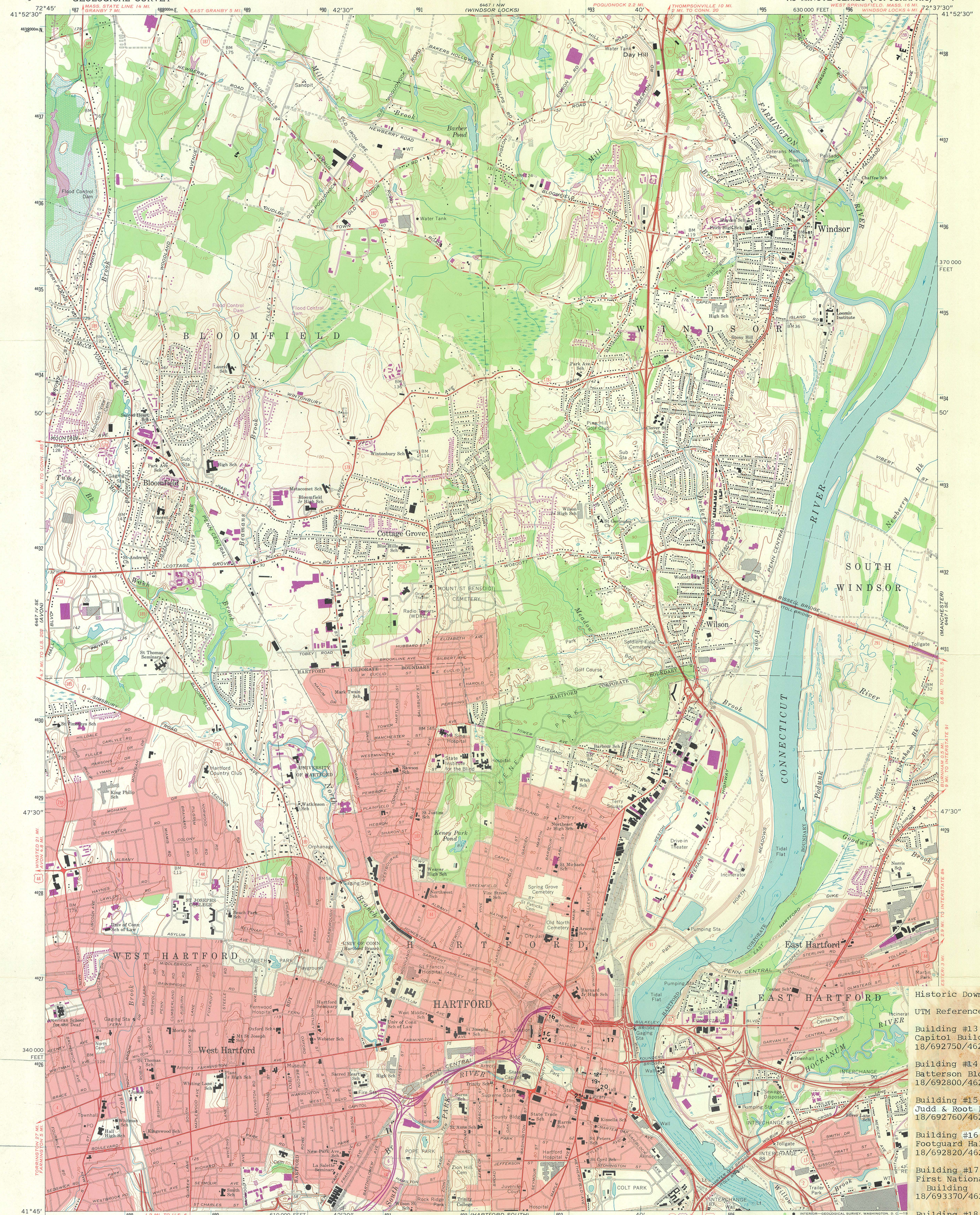
Districts boundaries

Scale: 1" = 200'

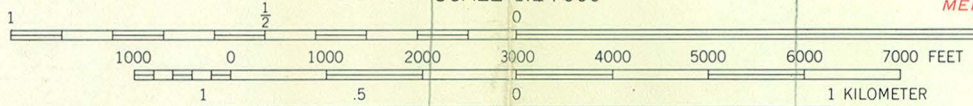
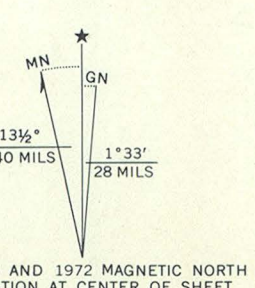


I-91

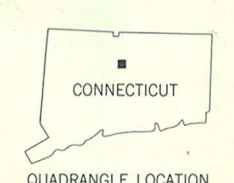
I-91



Mapped by the Geological Survey and City of Hartford  
Edited and published by the Geological Survey  
Revised in cooperation with Connecticut Highway Department  
Control by USGS, USC&GS, and Connecticut Geodetic Survey  
Planimetry by photogrammetric methods from aerial photographs  
taken 1941. Topography by planetable surveys 1943. Revised 1964  
Selected hydrographic data compiled from USC&GS Chart 267 (1962)  
This information is not intended for navigational purposes  
Polyconic projection—1927 North American datum  
10,000-foot grid based on Connecticut coordinate system  
100-meter Universal Transverse Mercator grid ticks,  
zone 18, shown in blue  
Fine red dashed lines indicate selected fence and field lines where  
generally visible on aerial photographs. This information is unchecked  
Red tint indicates areas in which only landmark buildings are shown  
Area covered by dashed light-blue pattern is subject  
to controlled inundation



CONTOUR INTERVAL 10 FEET  
DATUM IS MEAN SEA LEVEL  
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER  
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER  
THE MEAN RANGE OF TIDE IS APPROXIMATELY 1.7 FEET



ROAD CLASSIFICATION

- Heavy-duty ————— Light-duty
- Medium-duty ————— Unimproved dirt
- Interstate Route ——— U.S. Route

HARTFORD NORTH,  
N4145—W7237.5/7

1964  
PHOTOREVISED 1972  
AMS 6467 1 SW—SERIES

- Historic Downtown Hartford  
UTM References  
Building #13  
Capitol Building  
18/692750/4626380  
Building #14  
Batterson Block  
18/692800/4626400  
Building #15  
Judd & Root Building  
18/692760/4626430  
Building #16  
Footguard Hall  
18/692820/4625580  
Building #17  
First National Bank  
Building  
18/693370/4626390  
Building #18  
Hartford Club  
18/693350/4626000  
Building #19  
B.P.O. Elks Lodge  
18/690320/4625940  
Building #20  
Hartford Times Building  
18/693310/4625850  
Structure #21  
Stone Bridge  
18/693130/4625780

FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled in cooperation with  
Connecticut Highway Department from aerial photographs  
taken 1972. This information not field checked