

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 100001313


Date Listed: 7/13/2017

Property Name: John Hancock Building

County: Orleans

State: LA

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper

7-13-2017

Date of Action

Amended Items in Nomination:

Section 8: Significant Dates

1959 is hereby deleted as a significant date. Significant dates must fall within the period of significance

The Louisiana State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

National Register property file
Nominating Authority (without nomination attachment)

56-1313



United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin How to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic Name: John Hancock Building
Other Names/Site Number: K&B Plaza
Name of related multiple property listing: N/A

2. Location

Street & Number: 1055 St. Charles Avenue
City or town: New Orleans State: LA County: Orleans
Not for Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets, meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria.

I recommend that this property be considered significant at the following level(s) of significance:
 national state local

Applicable National Register Criteria: A B C D

Kristin P. Sanders 5/10/17
Signature of certifying official/Title: Kristin Sanders, Deputy State Historic Preservation Officer **Date**
Louisiana Department of Culture, Recreation, and Tourism
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title:

State or Federal agency/bureau or Tribal Government

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4. National Park Certification

I hereby certify that the property is:

- entered in the National Register
 - determined eligible for the National Register
 - determined not eligible for the National Register
 - removed from the National Register
- other, explain: _____

[Handwritten Signature]
Signature of the Keeper

7-13-2017

Date of Action

5. Classification

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

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	Public – Local
<input type="checkbox"/>	Public – State
<input type="checkbox"/>	Public – Federal

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

<input checked="" type="checkbox"/>	Building(s)
<input type="checkbox"/>	District
<input type="checkbox"/>	Site
<input type="checkbox"/>	Structure
<input type="checkbox"/>	object

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

Contributing	Non-contributing	
1	0	Buildings
1		Sites
		Structures
1		Objects
3	0	Total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions (Enter categories from instructions.): COMMERCE/TRADE: Business

Current Functions (Enter categories from instructions.): COMMERCE/TRADE: Business

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7. Description

Architectural Classification (Enter categories from instructions.): MODERN MOVEMENT/
International Style

Materials: (enter categories from instructions.)
foundation: CONCRETE
walls: CONCRETE / Precast concrete; GLASS
roof: OTHER / Built-up roof
other:

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The John Hancock Building, located at the intersection of St. Charles Avenue and Calliope Street in New Orleans, Louisiana, is a seven-story concrete and glass office building completed in 1962. It is situated on a prominent site fronting Lee Circle, and lies just outside of the boundaries of the Upper Central Business District National Register Historic District. The structure was commissioned by the John Hancock Mutual Life Insurance Company, which occupied the first floor; upper floors were leased to a variety of commercial tenants. The building was renamed K&B Plaza after the K&B, Incorporated drug store chain acquired the property in 1973. The building sits on a podium elevated approximately 8' feet above the adjacent sidewalk; beneath is a parking garage set partially below grade. Designed by architect Gordon Bunshaft of the New York office of Skidmore, Owings & Merrill (SOM), in association with the New Orleans firm Nolan, Norman & Nolan, the structure is boldly modern in its appearance. A defining feature is the precast concrete frame that wraps the perimeter of the building on the upper levels, providing both structural support and sun shading. The building is a fine expression of the late International Style, and is representative of SOM's prevailing corporate design aesthetic. The building retains a high degree of integrity, and is eligible for listing on the National Register of Historic Places.

Narrative Description

The John Hancock Building is located on the block bounded by St. Charles Avenue, Calliope Street, Carondelet Street, Howard Avenue, and Lee Circle in New Orleans, Louisiana. It is located just outside of the boundaries of the Upper Central Business District National Register Historic District, and adjacent to the Pontchartrain Expressway. The site is irregularly shaped, with a jagged rear lot line and a gentle curve where the property fronts Lee Circle.

Site Organization and Plaza

The building sits on an elevated podium which serves both a practical and aesthetic purpose. In addition to concealing the building's parking garage, which is set partially below grade, the podium provides space for a prominent and gracious plaza, a common feature of mid-century International-style office buildings. Located just behind the podium is a driveway, with curb cuts along Calliope Street and Lee Circle that provide vehicular access to the sunken parking garage entrance on the northwest side of the building. Also, along the rear lot line is a small portion of the site, screened by landscaping, where a cooling tower is located.

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Plaza (Contributing Site), Isamu Noguchi Sculpture (Contributing Object)

The plaza's primary point of access is the pedestrian stair located along St. Charles Avenue near Lee Circle. Approximately 35' wide, with shallow risers and generous treads, the stair was designed to be a prominent, almost sculptural feature of the site. On axis with the stair is an 18' tall free-standing fountain sculpture by Isamu Noguchi, installed in 1961, designed specifically to complement the John Hancock Building and its surrounding context. This sculpture is considered a contributing object as it was designed specifically for the building. Titled "Mississippi," the sculpture is comprised of a fluted rough granite column (referential to the fluted Robert E. Lee monument at the center of Lee Circle), topped with a crescent-shaped block of granite representing the Mississippi River.

The plaza's edges are detailed with precast concrete guardrails and panels that match the building's frame in color and texture. The plaza's floor surface is terrazzo, oriented in a grid pattern aligned with the building's modular framing. The terrazzo was replaced-in-kind c.1992, when Skidmore, Owings & Merrill's Chicago office undertook a renovation of both the building and plaza. The 1992 renovation was intended, in part, to address changes to the property resulting from the expansion of the Pontchartrain Expressway six years earlier.

When the John Hancock Building was constructed in 1960-62, the first span of the Greater New Orleans Bridge across the Mississippi River had already been constructed. The elevated Pontchartrain Expressway, which provided the approach and ran parallel to Calliope Street, was located in close proximity to the southwest edge of the site. The original bridge span had reached its design capacity by the mid-1960s, and plans were eventually made for a second span immediately downriver from the first. This required the expropriation of additional land along Calliope Street, a process which took a number of years to resolve. In 1986, a rectangular notch (approximately 19' along St. Charles Avenue and 35' along Calliope Street) was removed from the plaza's southern tip to accommodate a support column for the new roadway. In 1992, the plaza's southwestern wall was relocated approximately 19' to align with the notch. While this meant that the plaza's southwestern edge would now lie closer to the face of the building than originally designed, the 1992 relocation restored the plaza's rectangular shape and improved the relationship between the plaza edge, the sidewalk below, and the expanded roadway above.

Portions of the plaza surface are currently in need of repair. Cracks have appeared in some of the terrazzo flooring, and a portion of the finished surface is buckling. This is contributing to issues with drainage and ponding, particularly after large storms. Other components of the plaza, including the precast concrete guardrails, wall panels at the sidewalk edge, and stairs, are generally in good condition.

Building Structure and Exterior

Because the building's structural frame is expressed on the exterior façade (another character-defining feature of mid-century International-style office buildings), this section will begin with a description of the structural design.

In order to achieve column-free interiors, an attractive feature for office tenants due to the flexibility they provide, the structure's cast-in-place waffle slab floors are designed to span 30' from the reinforced concrete elevator core to the perimeter of the building. The load at the perimeter is carried by a precast concrete frame that Gordon Bunshaft, SOM's design partner in charge of the project, called an "egg-crate wall."¹ The precast concrete frame is composed of 8" wide x 3'-0" deep vertical precast columns, set 9'-4" on center. Bolted between the vertical columns are 5" high x 3'-0" deep horizontal precast concrete sunshades. Floor slabs are structurally tied to the perimeter frame, and the spandrel beams at their edges are covered with precast concrete panels to match the finish of the frame. The window wall of ¼" polished glare-reducing grey plate

¹ Carol Herselle Krinsky, *Gordon Bunshaft of Skidmore, Owings & Merrill* (Cambridge, MA: MIT Press, 1988), 130.

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glass is set back an additional 3'-0" from the precast frame. SOM was considered to be a pioneer of this "double walled" design (the significance of which is further explained in Section 8).

Deep concrete-encased steel girders at the second floor transfer the building's load to 12 widely spaced columns, allowing the first floor to be enclosed entirely with clear plate glass. The columns rest on thick concrete slabs, which in turn are supported by wood pilings driven 70' into the ground.

The exterior, identical on all four sides, reads as a clear expression of the structure. The building has strong rectilinear lines, simple rectangular massing, and crisp details. Because the mass of the building is carried on only 12 columns at the first floor (reminiscent of Corbusian pilotis), the upper floors appear to float above the glass-enclosed lobby. The first floor is noticeably taller than the stacked offices above, reflecting both its more public function, and also its original use as corporate offices for the John Hancock Mutual Life Insurance Company. These architectural features are important elements of the late International Style, and are particularly characteristic of SOM's work.

Other details also contribute to the building's expressive façade. The sunshades lend a three-dimensional sculptural quality to the building, enhanced by the resulting play of light and shadow. They are also multi-functional, providing needed lateral bracing for the structure, sun control, and a platform to facilitate window washing and repairs. There are no columns at the corners, which visually reduces the building's overall bulk and emphasizes its sense of horizontality. The 12 exterior precast concrete-clad columns on the first floor incorporate slight reveals at each base and top, a detail frequently employed by SOM.

Overall, the exterior of the building is in excellent condition and has a high degree of historic integrity.

Building Interior

The building is comprised of a basement/garage level, first floor (at the level of the plaza), typical office floors on levels two through seven, and a mechanical penthouse.

Within the enclosed, conditioned space of the basement are several support functions for the building, including an engineer's office, storage, restrooms, and a large mechanical room depressed an additional +/- 6'-0" to accommodate oversized equipment. Most partitions on this level are painted concrete block. The basement elevator lobby was enlarged in 1992, and new glass walls were installed to allow for a visual connection between the vestibule and adjacent garage. The garage provides parking for 67 cars. In addition to the primary columns that carry the building load, several secondary columns are in place to support the plaza above. The garage perimeter is enclosed by concrete walls, which are carefully detailed to integrate with the precast concrete panels that define the plaza's edge.

The first floor of the building houses the main lobby, a reception/security desk, a large shared conference room, and leasable office space. The travertine-clad elevator core contains restrooms and storage areas in addition to three elevator cabs, two egress stairs, and mechanical shafts. Elevator doors are stainless steel, as are the interiors of the elevator cabs. Stainless steel accents are also present on the original tenant directory and mail collection box. Movable glass topped partitions, organized around a 4'-0" x 8'-0" module, separate the lobby from the tenant spaces. While several partitions were damaged during Hurricane Katrina and replaced, a few original partitions remain intact. The ceiling is finished with acoustic tiles that accommodate recessed light fixtures, diffusers, and non-historic sprinkler heads (installed in 1992). The ceiling grid layout was changed from a larger rectangular module to a 2'x2' square module in 1998. Also in 1998, the original terrazzo flooring in the lobby was replaced with blue granite.

Reflecting their original intended use as flexible office space, levels two through six currently house a variety of tenants who are each responsible for their own interior buildout. For the purposes of this nomination, interior descriptions for these floors will focus on the common areas only. Corridors along the long southeast wall of the elevator core provide access to the elevators, restrooms, and two egress stairs. On some floors, secondary

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corridors wrap around the short sides of the core as well. (Note that in the building's original floor plans, SOM offered options for each of these three possible corridor configurations.) Partitions and finishes within the common areas are typically non-historic, reflecting numerous updates and alterations over the years. During the 1992 renovation by Skidmore, Owings & Merrill's Chicago office, common spaces were updated to address accessibility concerns (e.g., adjusting the height of elevator controls, extending handrails in the stairwells, and updating restroom facilities).

When K&B acquired the building in 1973, it converted the seventh floor into the firm's corporate offices (which the Besthoff family continues to occupy). A butted glass wall installed during the 1974 renovation separates the seventh floor elevator lobby from the surrounding open office space. Like the floors below, the finishes on this floor (carpets, walls, ceilings) have been periodically updated and are not considered to be historic.

Centered on the roof is a mechanical penthouse whose footprint aligns with the building core below. It contains an elevator machine room, mechanical equipment, and storage. The exterior of the mechanical penthouse was originally painted concrete. During a subsequent renovation, tall vertical metal panels were installed to enclose the concrete walls and conceal additional equipment mounted on the penthouse roof. One "K&B" sign, affixed to the penthouse wall, remains in place facing Calliope Street. The roof is covered with a built-up membrane and gravel ballast.

Assessment of Integrity

The John Hancock Building has had only one major change in ownership since its initial construction, namely K&B's 1973 purchase. With the exception of the modifications to the plaza in 1986 and 1992 due to the expansion of the Pontchartrain Expressway, alterations to the building's exterior and interior common spaces have been fairly minimal. The changes have been mostly superficial, with no major impact on the overall character of the building, and the interior changes to the tenant office spaces are mitigated by the fact that such flexibility was part of the original design intent. Therefore, the building retains a sufficient degree of historic integrity to support the property's nomination to the National Register on the basis of Criterion C.

- *Location:* Integrity of location is intact. The building is in its original location.
- *Setting:* The setting was altered by the expansion of the Pontchartrain Expressway in the mid-1980s, as described earlier in this section. This resulted in the notching of the plaza to accommodate a column for the elevated roadway (1986), and later on in the relocation of the plaza's southwest wall (1992). The overall impact of these alterations on the property is minimal, given that the original span of the elevated expressway existed in close proximity even when the John Hancock Building was completed in 1962. Also, the modifications mostly occurred on a secondary elevation, with little overall impact to the site's primary features, e.g., the plaza steps, the Noguchi sculpture, and the expansive open space in front of the building entrance. Addressing the addition of the second elevated highway span next to the building, architectural historian Karen Kingsley wrote in 2003 that "Bunshaft's design more than holds its own."²
- *Design, Materials, and Workmanship:* Exterior alterations have been primarily limited to the exterior of the mechanical penthouse, and interior alterations to the basement level garage vestibule, first floor lobby flooring, and upper level common area finishes. These changes have been primarily cosmetic, and have not altered the overall organization or character of the building. The structure's form and massing have not changed since the building's initial construction, and the majority of original exterior materials are still intact. The first floor interior, as well, retains a fairly high degree of integrity.
- *Feeling* is intact. The building still conveys the impression of a mid-century commercial office building,

² Karen Kingsley, *Buildings of Louisiana* (New York: Oxford University Press, 2003), 112.

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designed for public accessibility on the first floor and tenant spaces above.

- *Association:* The building is no longer associated with the John Hancock Mutual Life Insurance Company. Since 1973 it has been known as K&B Plaza. Despite the change in ownership, the building has maintained its primary function as commercial office space since its initial construction.

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

	A	Property is associated with events that have made a significant contribution to the broad patterns of our history.
	B	Property is associated with the lives of persons significant in our past.
x	C	Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
	D	Property has yielded, or is likely to yield, information important in prehistory or history

Criteria Considerations:

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

Areas of Significance (Enter categories from instructions.): ARCHITECTURE

Period of Significance: 1960-1962

Significant Dates: 1959, 1962

Significant Person (Complete only if Criterion B is marked above): N/A

Cultural Affiliation (only if criterion D is marked above): N/A

Architect/Builder (last name, first name):

Skidmore, Owings & Merrill, New York, Architect
Nolan, Norman & Nolan, New Orleans, Associate Architect
Weidlinger, Paul, Structural Engineer
R. P. Farnsworth & Co., Inc., General Contractor

Period of Significance (justification): The period of significance begins in 1960 when construction started and ends in 1962 when the building was completed.

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Criteria Considerations (explanation, if necessary): N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The John Hancock Building is locally significant under Criterion C, in the area of architecture, as an excellent example of post-WWII International Style modernism in New Orleans. Designed by the internationally renowned architecture firm of Skidmore, Owings & Merrill (SOM), it is also a rare example of a high profile out-of-state “name” firm contracted for a local project during the post-war period. Awarded the prestigious American Institute of Architects’ Award of Merit in 1963, the John Hancock Building is recognized as an important project within SOM’s portfolio of work. The period of significance begins in 1960, when construction started, and ends in 1962 when the building was completed.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Development of the John Hancock Building

On October 25, 1959, the John Hancock Mutual Life Insurance Company announced in the *Times Picayune* their intention to build a 7-story concrete office building on the site of the former New Orleans Public Library on Lee Circle.³ The contemporary design was described as sitting on a raised podium, to “create a plaza-like” approach. Additionally, exterior grillwork extending 6’ beyond the window walls would “provide sun control” and “express a feeling of balconies long associated with local architecture.”⁴ It was noted that a substantial portion of the 60,000 square foot building would be available for lease, and that the structure would be fully air conditioned and incorporate a large parking garage. The designer was identified as Skidmore, Owings & Merrill of New York, with Nolan, Norman, & Nolan of New Orleans as associate architects. The article appeared on the cover of the newspaper, accompanied by a photograph of a scale model of the building.

The design was a radical departure from the traditional Beaux-Arts inspired Carnegie-funded public library that had stood on the site since 1908. The library was demolished in 1959, after the main branch located within the new Civic Center complex was completed. The John Hancock Mutual Life Insurance Company was aware of the potential for controversy caused by replacing a traditional landmark building with a contemporary work of architecture, particularly on such a prominent site. A large newspaper advertising insert portrayed the new building as an investment in the future: “By the fall of 1961 Lee Circle will have a new symbol of progress—the John Hancock Building. This is the natural outgrowth of our investments in New Orleans and Louisiana which have now surpassed \$130 million. More than this, it is tangible proof of faith in the richness of Louisiana soil, the vitality and foresight of its people, and the brilliant tomorrow which this combination must inevitably bring.”⁵

The John Hancock Mutual Life Insurance Company formally acquired the site for \$400,000 on December 2, 1959. A groundbreaking ceremony was held on June 21, 1960, with Mayor deLesseps S. Morrison in attendance, along with the Boston-based vice-president of the company, John McCrea, and local agents Leon Irwin, Jr. and William F. Grace. McCrea was presented with keys to the city in recognition of the company’s substantial investment. The estimated cost of the building at that time was projected to exceed \$2,000,000.⁶ Founded in 1862, the John Hancock Mutual Life Insurance Company had agencies and branch offices throughout the country.

³ “Insurance Firm Plans Building,” *Times-Picayune*, October 25, 1959, p. 1.

⁴ Ibid.

⁵ Included in “The Plaza” scrapbook, 1974, in the Katz & Besthoff Collection 2013.0355, The Historic New Orleans Collection.

⁶ “Trade, Growth, Promise is Seen in New Orleans Area,” *Times-Picayune*, June 22, 1960.

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A topping out ceremony was held exactly 13 months later, on July 21, 1961. The building was formally dedicated on December 7, 1961, and a festive open house was held for the public the following day. Commemorative booklets published by the John Hancock Mutual Life Insurance Company—which placed the new building in its historical context—were distributed for the occasion.⁷ Construction progress photographs taken monthly for Nolan, Norman & Nolan indicate that workers were still present on the job through late December; the final set of photographs, showing the building in its completed state, were dated January 11, 1962.⁸ Latter and Blum reported that the first lease for the building was signed in February 1962, with the American Can Company taking full possession of the 7th floor.⁹ Other early tenants listed in the 1964 city directory included U.S. Steel, the German Consulate, Modjeski & Masters Consulting Engineers (still a tenant in 2016), and approximately 20 additional companies ranging from advertising agencies to law firms.

The John Hancock Mutual Life Insurance Company encouraged public access to the building. It maintained a large room on the first floor that could be used as rental space by tenants or community organizations. Art shows were periodically held on the first floor. One of the first, in the spring of 1963, was the Brandeis Art Invitational exhibition, featuring works by local artists including Enrique Alferez, Charles Reinike, and George Dunbar.

In August 1973, the building was sold for \$2.5 million to Yendis Realty, Inc. (the real estate arm of the Katz & Besthoff drug store chain). Katz & Besthoff, founded in 1905 by Gustave Katz and Sydney Besthoff, Sr., grew from a local pharmacy with 50 stores in the New Orleans area to a multi-state operation with 186 stores in six states. The Besthoffs acquired full control of the company after Katz's death in 1940, but retained the original name until 1977 when it was changed simply to K&B.

Sydney Besthoff III, named president of the company in 1972, oversaw the move to the John Hancock Building (renamed K&B Plaza). The Besthoffs worked with architects William Sizeler and Stanley Muller of Sizeler and Muller, along with Theo and Sara Terzia of Architectural Interiors, on the renovation for K&B. Buyers' offices were situated on the first floor to accommodate the high traffic of sales representatives, back-office functions were located on the second floor, and corporate offices were on the seventh floor. The project won the "Office of the Year" award from the national journal *Administrative Management*.¹⁰

While the drug store business was sold to Rite-Aid in 1997, the Besthoffs retained the K&B building and kept the corporate offices for their family business interests. The first and second floors were converted back to rental space in 1998 with the assistance of Sizeler Architects. A number of sculptures from Sydney Besthoff III's sizable art collection were displayed on the plaza until 2003, when most were relocated to the Sydney and Walda Besthoff Sculpture Garden at the New Orleans Museum of Art. The Noguchi sculpture remained in place. A small number of other sculptures are currently displayed on the plaza, however unlike the Noguchi they were not specifically designed for the site.

Post-WWII Modernism in New Orleans and the John Hancock Building

Modernist architecture first emerged in Europe in the decades following WWI. Germany's Bauhaus School, in particular, is credited with developing a new approach to architecture and industrial design that emphasized rationality, functionality, and purity of form. Buildings embodying the Bauhaus ideals of the 1920s and 1930s synthesized beauty, simplicity, and economy. They tended to be rectilinear, with an emphasis on horizontality; they had flat roofs, smooth planer surfaces, and lacked applied ornamentation; materials of choice were often stucco, concrete, steel, and glass; interiors featured open layouts; and structures often incorporated cantilevers

⁷ Harnett T. Kane, *Place Du Tivoli: A History of Lee Circle. [Published on the Occasion of the Dedication of the John Hancock Building, New Orleans, La., Dec. 7, 1961]*. Boston: John Hancock Mutual Life Insurance Co, 1961.

⁸ William T. Nolan, Office Records, Southeastern Architectural Archive, Special Collections Division, Tulane University Libraries.

⁹ "Report First Hancock Lease," *Times-Picayune*, February 11, 1962.

¹⁰ "Office of the Year," *Administrative Management*, July 1975.

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and pilotis to elevate the building mass. The term "International Style" was coined in 1932 to describe this first generation of modernist structures.¹¹

European modernism was transplanted to the United States chiefly by Ludwig Mies van der Rohe and Walter Gropius, both former directors of the Bauhaus School who fled the Nazi Regime. Both arrived in the United States in 1937. Mies accepted an offer to head the architecture department at the newly established Illinois Institute of Technology (IIT) in Chicago, while Gropius became a professor at Harvard University. Through their teaching, they shaped a generation of architects steeped in the tenets of modernism, who in turn helped to diffuse the style throughout the United States.

The International Style evolved as it was applied to a wide variety of building types—from modest residences and schools to hospitals and office buildings. Architects such as Skidmore, Owings & Merrill were instrumental in translating the style to the modern tall office tower, where the emphasis was on verticality, functionality, and structure. In the years following WWII, the International Style became the preferred style for commercial and institutional clients, who equated modern architecture with forward-thinking optimism.

In New Orleans, modernism began to take hold in the late 1940s and early 1950s, particularly in and around the central business district as industries such as oil and gas, shipping and transportation, and insurance fueled the demand for new office space. Corporate clients were especially keen to commission modern, prestigious buildings as a reflection of their company's brand. In addition to the John Hancock Building, notable mid- and high-rise commercial office buildings completed in New Orleans during the period 1945-1965 include: the Shell Building, 925 Common Street, 14-stories (1952); the Pan-American Life Insurance Company Building, 6-stories (1952); the Texaco Building, 1501 Canal Street, 17 stories (1954); the Maryland Casualty Life Insurance Building, 210 O'Keefe, 9-stories (1956); the Saratoga Building, 212 Loyola, 15-stories (1957); the 821 Gravier Building, 17-stories (1957); the Oil and Gas Building, Tulane and Rampart streets, 14-stories (1959); and 225 Baronne, 28-stories (1962).

These projects, fueled by private development, were set against the backdrop of a dynamic and rapidly changing city. Following the war, the government undertook a massive campaign to modernize the city's infrastructure and buildings—from highways, bridges, ports, and railroad terminals to schools, post offices, and libraries. New buildings typically reflected the prevailing modern aesthetic. One of the largest and most ambitious of these projects was the striking Civic Center complex (1956-58), which included a new city hall, courthouses, and a main library arrayed around a central plaza. As the geographer Richard Campanella noted, the International Style "found good terroir in postwar New Orleans."¹²

The John Hancock Building exemplifies the major tenets of the International Style as it was typically applied to office buildings (both mid-rise and high-rise) in the post-war period. It features crisp, rectilinear lines and careful detailing; has simple massing and a flat roof; is devoid of applied ornament; expresses the structure; uses contemporary materials; elevates the building mass above a differentiated first floor; incorporates a prominent plaza; and relays the building's function through its form (e.g., the upper floors read as typical tenant office space organized around a central core).

The building's significance was recognized within the national architecture community at the time of its construction. In February of 1963, the building was awarded the prestigious Award of Merit by the national chapter of the American Institute of Architects. It was one of 13 projects honored by the jury out of a total of 411 entries.¹³ According to the author of Gordon Bunshaft's monograph, the John Hancock Building's "practicality, neatness of design, and adroit variation of Corbusian design elements" were among the

¹¹ Americans Henry-Russell Hitchcock and Philip Johnson, co-curators of the 1932 exhibit "Modern Architecture: International Exhibition" at the Museum of Modern Art in New York, are recognized as the first to use the term "International Style" to describe the modernist architecture of the 1920s and early '30s.

¹² Richard Campanella, "When New Orleans Embraced Modernism," *Times-Picayune*, November 11, 2016.

¹³ "N.O. Edifice's Designers Cited: N.Y. Company Receives Award of Merit," *Times-Picayune*, February 25, 1963.

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justifications for the award.¹⁴ Later that same year, the building was also featured on the cover of *Progressive Architecture*.¹⁵

Skidmore, Owings & Merrill

The Louisiana State Historic Preservation Office's historic context statement on modernism, *Louisiana Architecture 1945-1965: Modernism Triumphant*, states that "national 'name' architects of the period hardly ever practiced in Louisiana. . . . The sole known commercial/institutional exceptions are Skidmore, Owings & Merrill's 1951 Pan-American Life Building and 1962 John Hancock Building (both in New Orleans) and Edward Durrell Stone's 1964 World Trade Mart (New Orleans)."¹⁶ This section of the nomination addresses Skidmore, Owings & Merrill's importance within the field of architecture, explains the significance of the commission, and places the John Hancock Building within the larger context of the firm's body of work.

Skidmore, Owings and Merrill (SOM) was founded in 1936 in Chicago by Louis Skidmore (1897-1962) and Nathaniel Owings (1903-1984). John Merrill (1896-1975) joined the partnership in 1939. The firm established its New York office in 1937, followed by a project office in Oak Ridge, Tennessee (where the firm was involved in planning the Manhattan Project in the early 1940s). Other offices were soon opened in San Francisco (1946), Portland, Oregon (1951), Washington, DC (1967), Boston (1971), Los Angeles (1974), Houston (1976), and Denver (1977). Today the firm is one of the largest architectural, planning, interior design, and engineering firms in the country, with offices throughout the world and over 10,000 projects completed in 50 countries. It was twice awarded the American Institute of Architects Firm Award for excellence in design—first in 1962 and again in 1996.

By mid-century, SOM was becoming the go-to firm for signature corporate office buildings. One of their most important commissions in this vein was the seminal Lever House in New York (1952), a 21-story curtain-walled high-rise office tower designed in the International Style. SOM's international reputation grew in the 1960s and 70s as the firm's structural engineering partner Fazlur Khan developed innovative approaches to tall building design, exemplified by the 100-story John Hancock Building in Chicago (1969) and the 108-story Sears Tower (now Willis Tower, completed in 1973). Other iconic projects completed by the firm in the post-war period include the Manufacturers Trust Company Building in New York (1954), the Inland Steel Building in Chicago (1958), and the BMA Tower in Kansas City (1963).

In 1959, the John Hancock Mutual Life Insurance Company announced plans to construct a new office building in New Orleans. While several well-known local architects were practicing in the modern style—including Nathaniel Curtis Jr. and Arthur Davis, who established a partnership in 1947; August Perez & Assoc.; Benson & Riehl; Charles Colbert; Goldstein, Parham, and Labouisse; and Edward B. Silverstein—the decision was made to hire SOM, which had just completed a signature tower for the Boston-based company in San Francisco. This familiarity with the firm was likely a factor in the decision. Regardless, the selection of SOM clearly signaled the insurance company's desire for a prestige building. According to Karen Kingsley, "[f]rom the 1950s through the 1990s, the architectural firm of choice for a status building was Skidmore, Owings and Merrill."¹⁷ It was only the second time that a nationally recognized "name" architect was hired for a local project; the first was the 1950-52 Pan-American Life Insurance Company Building, also by SOM.¹⁸

SOM's New York office was engaged for the project, with Gordon Bunshaft as the lead design partner. While Bunshaft was not the sole design partner within the firm, he was responsible for many of SOM's signature buildings and he largely established SOM's corporate design aesthetic through the 1960s. Representative

¹⁴ Carol H. Krinsky, *Gordon Bunshaft of Skidmore, Owings & Merrill* (Cambridge, MA: MIT Press, 1988), 130.

¹⁵ "Peristylar Precast Structures by SOM," *Progressive Architecture* 44, no. 9 (September 1963): cover, 126-135.

¹⁶ Jonathan and Donna Fricker, "Louisiana Architecture 1945-1965: Modernism Triumphant – Commercial and Institutional Buildings," Louisiana State Historic Preservation Office Historic Context Statement, September 2009. Note that Stone's building is more commonly referred to as the International Trade Mart. It was constructed between 1964 and 1967.

¹⁷ Karen Kingsley, "Groundbreaking Modernism in New Orleans," *Louisiana Cultural Vistas* (Spring 2007): 58.

¹⁸ Per Fricker, *Louisiana Architecture*. Subsequent buildings in New Orleans designed by SOM include the BNO Building at 1010 Common (1971), One Shell Square (1972), a newer Pan-American Life Center (1980), and 1515 Poydras (1981).

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projects of his include the aforementioned Lever House, the Reynolds Metals Company headquarters in Richmond, Virginia (1958), and the Pepsi-Cola Company headquarters in New York City (1960). Bunshaft served as a design partner at SOM from 1949 to 1979. He was awarded the prestigious Pritzker Prize in 1988 in recognition of his significant achievements.

SOM's corporate design aesthetic during the post-war period largely adhered to the principles of the International Style.¹⁹ Their office buildings were generally well-proportioned, with crisp lines and carefully articulated façades. Structures were often set back from the lot line, allowing for a spacious ground floor plaza which often served as the setting for a large commissioned sculpture. Many buildings incorporated the use of pilotis on the ground floor. While not always acknowledged, many SOM buildings were also well adapted to regional variations. A particularly apropos example is the Pan-American Life Building in New Orleans which incorporated vertically oriented aluminum sunshades and cantilevered canopies on all four elevations, and which marked SOM's first use of wrap-around sun shading.

Two particular areas of expertise that Bunshaft was recognized for both came into play with the John Hancock Building. He "found ways to disguise employee parking facilities, sometimes by tucking the parking places into accommodating landscape features." In the John Hancock Building, the parking is partially sunken below grade and obscured from view by the podium. Bunshaft also "became known for his ability to persuade corporate executives to include works of art in and near their buildings."²⁰ He frequently collaborated with artists Isamu Noguchi, Henry Moore, Jean Dubuffet, and others on site specific installations.

It is common for architects to test and refine new ideas over a number of commissions. For SOM, the John Hancock Building presented an opportunity for experimentation on two fronts. First, it was Bunshaft's very first design of a concrete surfaced structure.²¹ Whereas Bunshaft had pushed the development of the steel skeletal frame and glass curtain wall in earlier projects, by 1960 he was becoming increasingly interested in the use and expression of concrete as a structural material.

This reflected a trend within the field of architecture in the years following WWII as practitioners investigated the full potential of concrete—its economy (e.g., as exemplified by precast components), its sculptural plasticity and fluidity (e.g., its ability to take on a number of shapes), and its aesthetic qualities (e.g., the wide variations of color and texture made possible through aggregates and additives). Among architects "the question of exposed concrete—both as an idea and as a practice—became the subject of debate" only after WWII.²² By the late 1960s, the acceptance of exposed concrete had become so widespread that it was considered "a modernist trademark."

The second opportunity for experimentation involved the building's "peristylar" (or double-walled) facades, whereby the glass line of the building was set back from the edge of a perimeter frame. SOM's Chicago office had used this technique in the Hartford Building in Chicago (1959-61), however that project had a poured concrete exterior. Bunshaft adopted the technique in his design for the Banque Lambert in Brussels (1959-65), but chose to construct the perimeter frame using precast concrete. Bunshaft's John Hancock Building in New Orleans, and the 1962 John Hancock Building in Kansas City (designed by the Chicago office of SOM), were the firm's first two completed projects to employ precast for the perimeter structure. They were profiled together in the article "Peristylar Precast Structures by SOM," which appeared in the September 1963 issue of *Progressive Architecture*. Bunshaft's New Orleans John Hancock Building was prominently featured on the cover. The article noted:

¹⁹ For examples of their work, see Ernst Danz, *Architecture of Skidmore, Owings & Merrill, 1950-1962* (New York: Frederick A. Praeger, Inc., Publisher, 1963); Nicholas Adams, *Skidmore, Owings & Merrill: SOM Since 1936* (Milan: Electa Architecture, 2007); and Skidmore, Owings & Merrill, *Representative Projects of SOM* (Chicago, IL: Skidmore, Owings & Merrill, 1975).

²⁰ Carol Herselle Krinsky, "Bunshaft, Gordon," American National Biography Online, February 2000, American Council of Learned Societies, Published by Oxford University Press, <http://www.anb.org/articles/17/17-01121.html>.

²¹ Carol Herselle Krinsky, *Gordon Bunshaft of Skidmore, Owings & Merrill* (Cambridge, MA: MIT Press, 1988), 129.

²² Jean-Louis Cohen and Gerard Martin Moeller, *Liquid Stone: New Architecture in Concrete* (New York: Princeton Architectural Press, 2006), 46.

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Of all current explorations in the uses of concrete, one of the more promising developments is the precast, free-standing frame. In its broadest aspects, this system takes advantage both of the sculptural potential of concrete and of the technology of mass-production.

One practical result of the peristylar frame is a deep overhang that shades the surface of the glass behind. In New Orleans this is enhanced with the addition of thin horizontal secondary members bolted between the columns to provide additional screening from the sun.

The John Hancock Building in New Orleans was considered to be important within the firm's portfolio of work. It was one of 38 projects included in the volume *Architecture of Skidmore, Owings & Merrill, 1950-1962*, and was included in Gordon Bunshaft's 1988 monograph.²³ The project was also recognized with the American Institute of Architect's prestigious Award of Merit in 1963.

Conclusion

The architectural historian Karen Kingsley, writing about SOM's contributions to New Orleans in *Louisiana Cultural Vistas*, asserts that both the Pan-American Life Insurance Company Building and the John Hancock Building were "groundbreaking in aspects of their design."²⁴ Specifically, she notes how each used the latest in building materials and technologies of their time, and that each represented important innovations in the development of sun shading strategies. Together with One Shell Square, Kingsley states: "[n]ot one of these buildings follows architectural aesthetics particular or familiar to New Orleans, yet each is part of the city's architectural heritage. They speak of a time when the city held a sense of renewal and was keen to put on a progressive face. And the Pan-American and the Hancock were in the vanguard of fresh and inventive movements of their time, placing New Orleans at the forefront of architectural innovation."²⁵

In conclusion, the John Hancock Building is locally significant as an excellent example of post-WWII International Style modernism in New Orleans. It is also an important local example of work by the firm of Skidmore, Owings & Merrill at a time during the post-war period when such contributions by out-of-state "name" architects were rare. For these reasons, the John Hancock Building is eligible for listing on the National Register under Criterion C in the area of architecture.

Developmental History/Additional historic context information

See above.

9. Major Bibliographical Resources

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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²³ Danz, *Architecture of Skidmore, Owings & Merrill, 1950-1962*, 182-85; Krinsky, *Gordon Bunshaft*, 129-30, 168-171.

²⁴ Karen Kingsley, "Groundbreaking Modernism in New Orleans," *Louisiana Cultural Vistas* (Spring 2007): 58.

²⁵ *Ibid*, 59.

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"Peristylar Precast Structures by SOM." *Progressive Architecture* 44, no. 9 (September 1963): 126-135.

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Skidmore, Owings & Merrill. *Representative Projects of SOM, Prepared for Tulane University*. Chicago, IL: Skidmore, Owings & Merrill, 1982.

"The Plaza" scrapbook, 1974, in the Katz & Besthoff Collection 2013.0355, The Historic New Orleans Collection.

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Whiffen, Marcus and Frederick Koeper. *American Architecture. Volume 2, 1860-1976.* Cambridge, MA: MIT Press, 1984.

Wilson, Samuel Jr. *A Guide to Architecture of New Orleans, 1699-1959.* New Orleans: Louisiana Landmarks Society, 1959.

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: New Orleans Public Library; Southeastern Architectural Archive at Tulane University

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreeage of Property: 1.3 acres

Latitude/Longitude Coordinates ** (Note: Latitude/longitude points below correspond to the attached 2016 Google Earth aerial/boundary map.)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

Center	Latitude: 29.942685°	Longitude: -90.073349°
1	Latitude: 29.943156°	Longitude: -90.073505°
2	Latitude: 29.943120°	Longitude: -90.073414°
3	Latitude: 29.943088°	Longitude: -90.073401°
4	Latitude: 29.943143°	Longitude: -90.073047°
5	Latitude: 29.943006°	Longitude: -90.072957°
6	Latitude: 29.942913°	Longitude: -90.072933°
7	Latitude: 29.942399°	Longitude: -90.073314°
8	Latitude: 29.942406°	Longitude: -90.073327°
9	Latitude: 29.942396°	Longitude: -90.073336°
10	Latitude: 29.942429°	Longitude: -90.073395°

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11	Latitude: 29.942405°	Longitude: -90.073411°
12	Latitude: 29.942451°	Longitude: -90.073488°
13	Latitude: 29.942463°	Longitude: -90.073481°
14	Latitude: 29.942623°	Longitude: -90.073770°
15	Latitude: 29.942828°	Longitude: -90.073631°
16	Latitude: 29.942872°	Longitude: -90.073716°

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

See attached survey prepared by Gandolfo, Kuhn & Associates, dated November 16, 1988.

Boundary Justification (Explain why the boundaries were selected.) The boundary corresponds to the legal boundary of the site per the attached survey prepared by Gandolfo, Kuhn & Associates, dated November 16, 1988. The boundary represents the limits of the property following the State of Louisiana’s expropriation of land required in connection with the expansion of the Pontchartrain Expressway (Order of Expropriation dated December 6, 1985).

11. Form Prepared By

name/title: Beth Jacob, Principal
organization: Clio Associates LLC
street & number: 1139 Oretha Castle Haley Boulevard
city or town: New Orleans state: LA zip code: 70113
e-mail: beth@clioassociates.com
telephone: (773) 329-3995
date: February 16, 2016

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn’t need to be labeled on every photograph.

Photo Log

Name of Property: John Hancock Building
City or Vicinity: New Orleans
County: Orleans
State: Louisiana
Name of Photographer: Rick Fifield

John Hancock Building

Name of Property

Orleans Parish, LA

County and State

Date of Photographs: October 20 – November 3, 2016

01 of 30

Overall view of the building from the intersection of Lee Circle and St. Charles Avenue. Camera facing west.

02 of 30

View of the Howard Avenue elevation taken from Lee Circle. Camera facing southwest.

03 of 30

View along St. Charles Avenue looking towards Calliope Street. Camera facing southwest.

04 of 30

View of the St. Charles Avenue elevation of the building. Camera facing northwest.

05 of 30

View of the Carondelet Street (side) elevation of the building looking towards St. Charles Avenue, with the Pontchartrain Expressway on the right. Camera facing southeast.

06 of 30

Steps from the sidewalk to the plaza level on the St. Charles Avenue side of the building. Camera facing northwest.

07 of 30

Context view of the building taken from Lee Circle between Andrew Higgins Drive and St. Charles Avenue. Camera facing west.

08 of 30

View at the plaza level looking towards Lee Circle. Camera facing northeast.

09 of 30

View at the plaza level looking towards St. Charles Avenue. Note the relationship between the plaza, the Pontchartrain Expressway above, and the Calliope Street sidewalk below. Camera facing southeast.

10 of 30

View at the plaza level looking towards Lee Circle. Camera facing east.

11 of 30

View of the main entrance on the Howard Avenue elevation of the building at the plaza level. Camera facing southwest.

12 of 30

View of the parking access drive on the Carondelet Street side of the building. Camera facing northeast.

13 of 30

View of the parking garage, with the elevator lobby on the left. Camera facing northeast.

14 of 30

Corridor on the parking garage level. Camera facing southwest.

15 of 30

First floor lobby showing the main entrance at the plaza level. Camera facing east.

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16 of 30

First floor lobby. Camera facing south.

17 of 30

View toward the first floor elevator lobby. Camera facing southwest.

18 of 30

First floor office space. Camera facing southwest.

19 of 30

View of the conference room looking towards the plaza. Camera facing west.

20 of 30

View along the St. Charles Avenue side of the U-shaped corridor on the second floor. Camera facing northeast.

21 of 30

View along the St. Charles Avenue side of the U-shaped corridor on the third floor. Camera facing southwest.

22 of 30

General view of a typical office space (second floor shown). Camera facing southwest.

23 of 30

Detail of the cast-in-place concrete ceiling exposed in an office on the third floor. Camera facing northwest.

24 of 30

General view of a typical office space (fourth floor shown). Camera facing north.

25 of 30

General view of a typical office space (sixth floor shown). Camera facing southeast.

26 of 30

Detail of the pre-cast concrete sun screen as viewed through a window on the sixth floor. Camera facing west.

27 of 30

View of the elevator lobby on the seventh floor. Camera facing southwest.

28 of 30

View of the open office area on the seventh floor. Camera facing southeast.

29 of 30

Stairwell landing on the seventh floor. Camera facing north.

30 of 30

View of the mechanical penthouse on the roof. Camera facing north.

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EXHIBIT 1:

Open house advertisement for the John Hancock Building (*Times-Picayune*, December 8, 1961)

THE TIMES-PICAYUNE, NEW ORLEANS, LA., FRIDAY MORNING, DECEMBER 8, 1961 PAGE THIRTEEN—SECTION ONE

Welcome
TO AN OPEN HOUSE

The John Hancock Mutual Life Insurance Company invites you to Open House all day December 8 at its new building on Lee Circle. Coffee will be served. Hancock guides will be available to take you around and show you the interesting features of this beautiful new office building.

Leon Irwin, Jr., and William F. Grace, General Agents for the John Hancock in New Orleans, today announce the removal of their offices to the first floor of this building. This move and the continued expansion of their staff will enable these General Agents to give greater service to present and future Hancock policy-owners. The erecting of this building is also a demonstration of the Hancock's continuous faith in the growth and the development of this area.

John Hancock
MUTUAL LIFE INSURANCE COMPANY
BOSTON, MASSACHUSETTS

LEON IRWIN, JR. * WILLIAM F. GRACE
General Agents

AND ASSOCIATE AGENTS:

<p>E. CARROLL BANNISTER, Franklin, Louisiana E. CHARLES BANNISTER, Franklin, Louisiana C. RICHARD BOSE, Unit Manager, Lake Charles, Louisiana E. PHILIP BUCKMAN, Jr., New Orleans, Louisiana JOHN UPHMAN DOWNER, New Orleans, Louisiana DONALD J. ELSER, Lake Charles, Louisiana CHARLES L. FERGUSON, Unit Manager, Boss, Mississippi REGINALD W. GATES, Agency Supervisor, New Orleans, Louisiana EDWARD J. GAY, Jr., Baton Rouge, Louisiana CHARLES J. GIL, Frank, Louisiana LESTER E. GIL, Frank, Louisiana WILEY S. HANSCHEY, Lake Charles, Louisiana</p>	<p>RICHARD A. JUNE, New Orleans, Louisiana DONALD E. KENNAN, New Orleans, Louisiana GEORGE S. LITTON, Oryson, Louisiana STANLEY E. MATTHEW, New Orleans, Louisiana CLARENCE J. RYDER, Thibodaux, Louisiana MISS IRELEN LOUISE RICHARDSON, Franklin, Louisiana J. KENNETH SAGLER, Jr., Boss, Mississippi HERMAN M. SANDERS, Baton Rouge, Louisiana WILLIAM B. SHERKIND, Jr., Unit Manager, Baton Rouge, Louisiana BRUCE H. SHARP, Ponchartraine, Mississippi ROY W. SPEAR, C.L.L., Agency Assistant, New Orleans, Louisiana MICK L. VUONICH, Unit Manager, Edgemoor, Louisiana J. DAN WILLIAMS, Jr., Bogalusa, Louisiana</p>
---	---

Group Sales and Service Department
QUINTIN F. CRITCHFIELD, Manager * JOHN W. SEABER, Assistant

John Hancock Building
Name of Property

Orleans Parish, LA
County and State

EXHIBIT 2:

Cover of *Progressive Architecture* 44, no. 9 (September 1963)



Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

BOUNDARY MAP:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



Coordinates:

★	Latitude: 29.942685°	Longitude: -90.073349°
1	Latitude: 29.943156°	Longitude: -90.073505°
2	Latitude: 29.943120°	Longitude: -90.073414°
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15	Latitude: 29.942828°	Longitude: -90.073631°
16	Latitude: 29.942872°	Longitude: -90.073716°



BOUNDARY MAP:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



Coordinates:

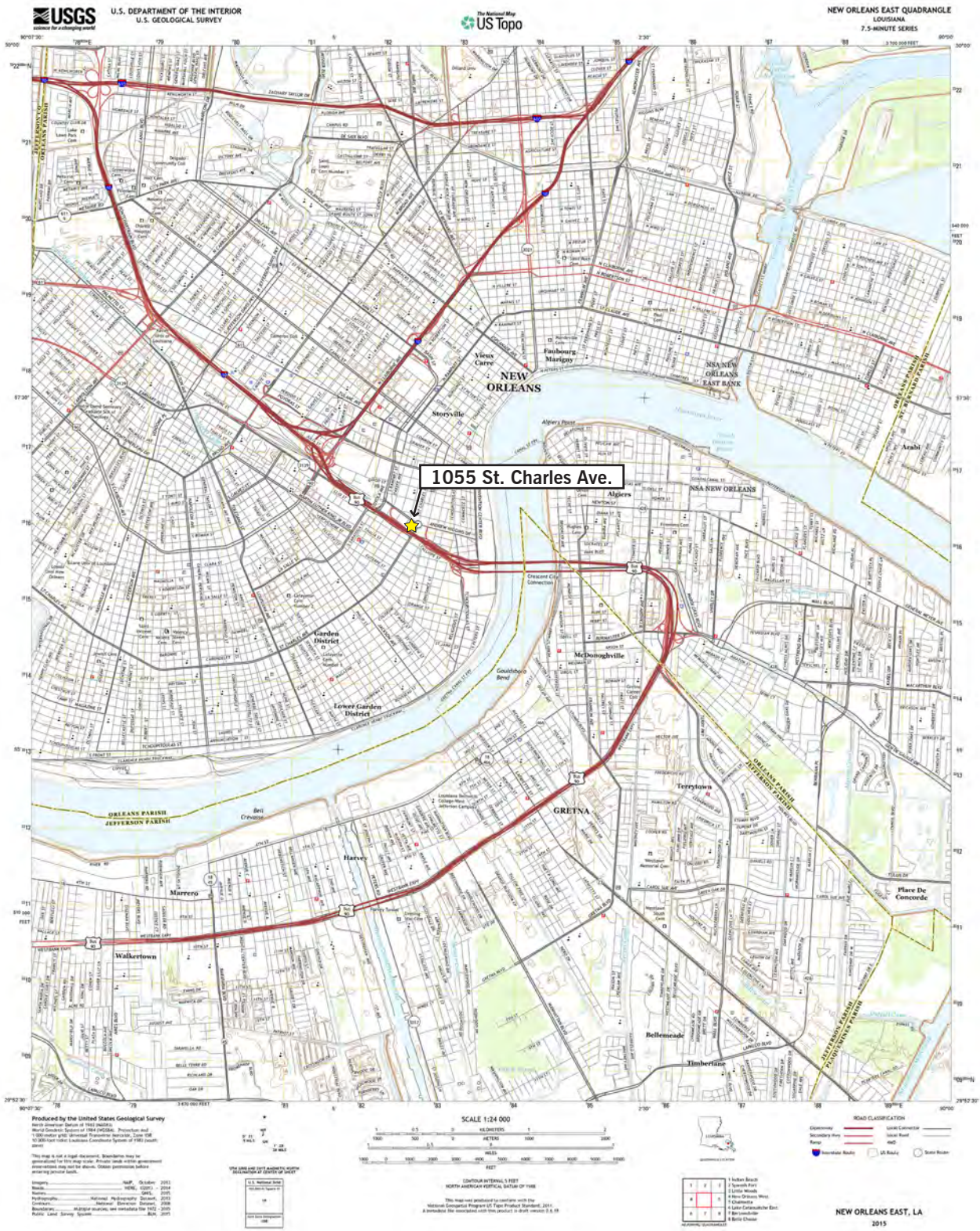
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Longitude: -90.073349°



USGS MAP:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



Coordinates:

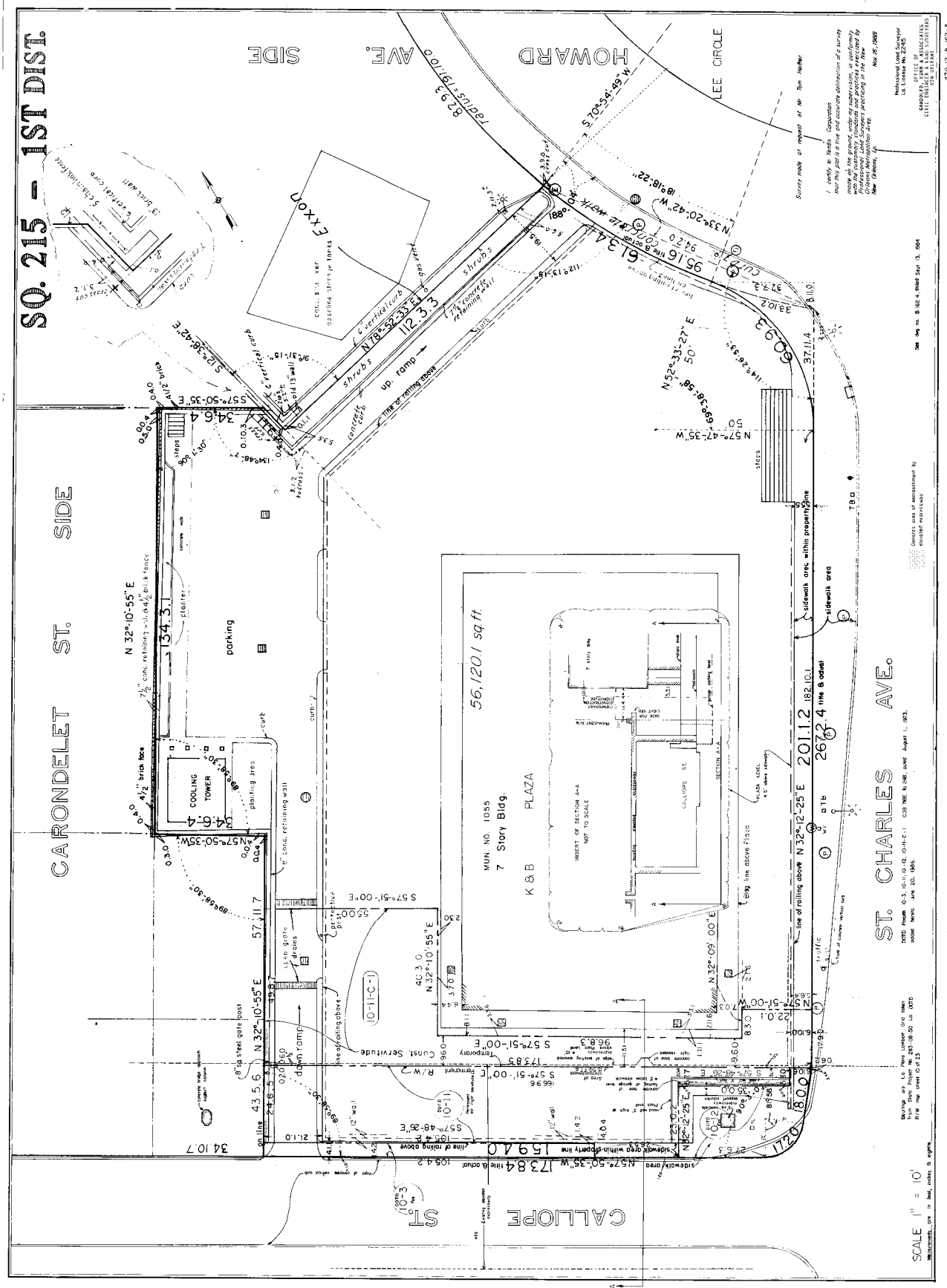
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Longitude: -90.073349°



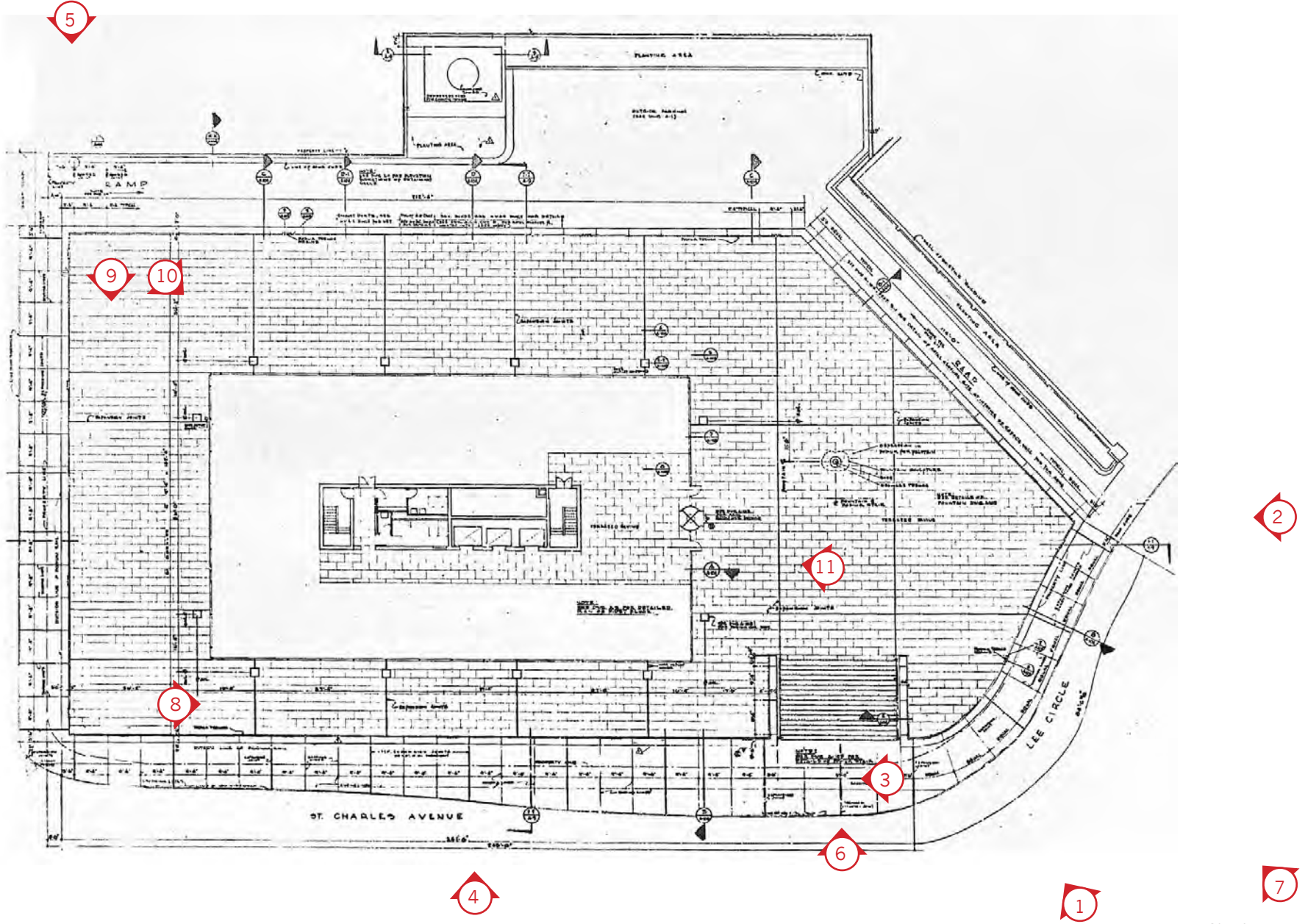
SURVEY:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



SKETCH MAP / PHOTO KEY [2 of 10]:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA

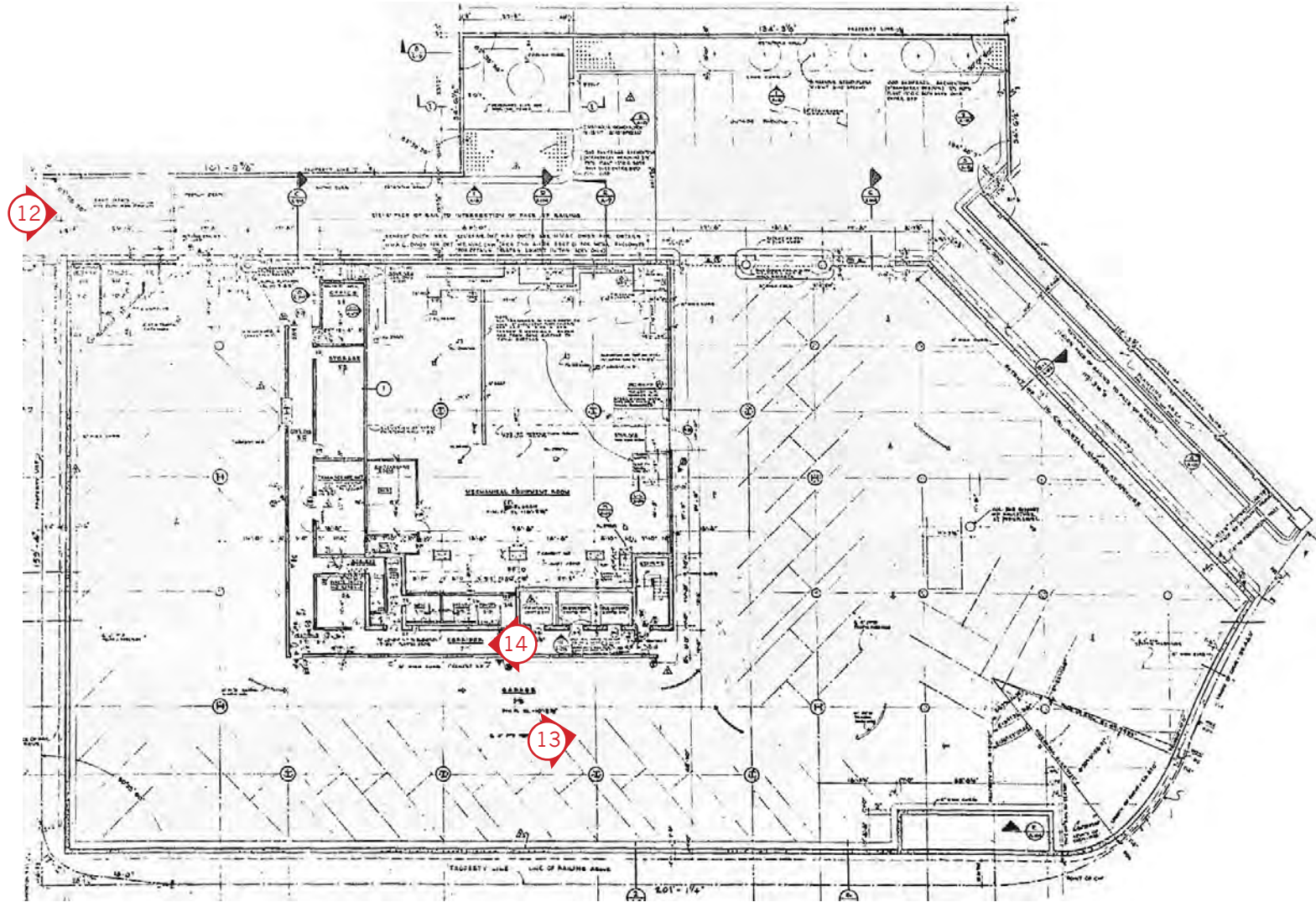


PLAZA LEVEL

*Note: Background plans are from the 1960-61 construction set by Skidmore, Owings & Merrill LLP

SKETCH MAP / PHOTO KEY [1 of 10]:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



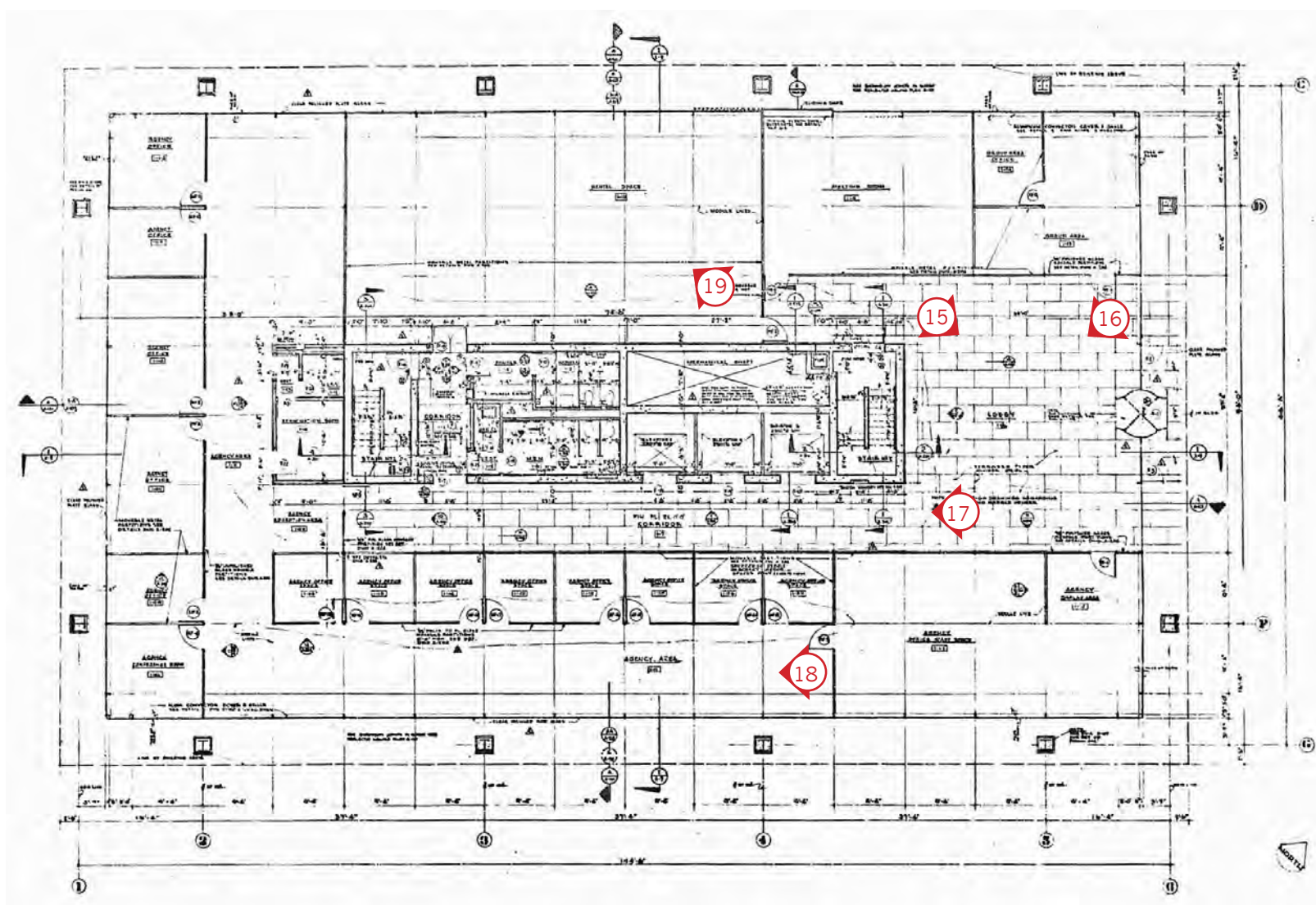
GARAGE / PARKING LEVEL

*Note: Background plans are from the 1960-61 construction set by Skidmore, Owings & Merrill LLP



SKETCH MAP / PHOTO KEY [3 of 10]:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



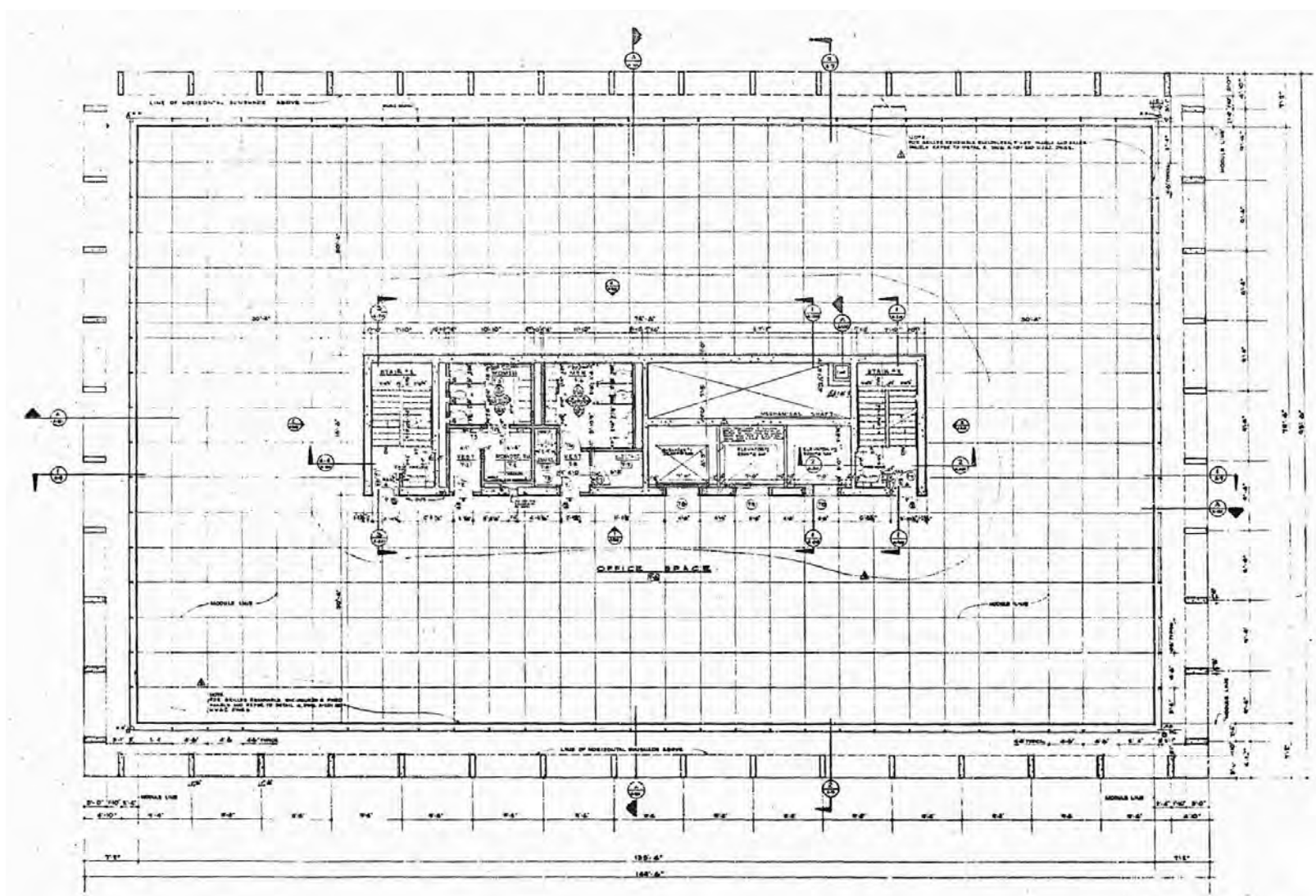
FIRST FLOOR

*Note: Background plans are from the 1960-61 construction set by Skidmore, Owings & Merrill LLP



SKETCH MAP / PHOTO KEY [4 of 10]:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



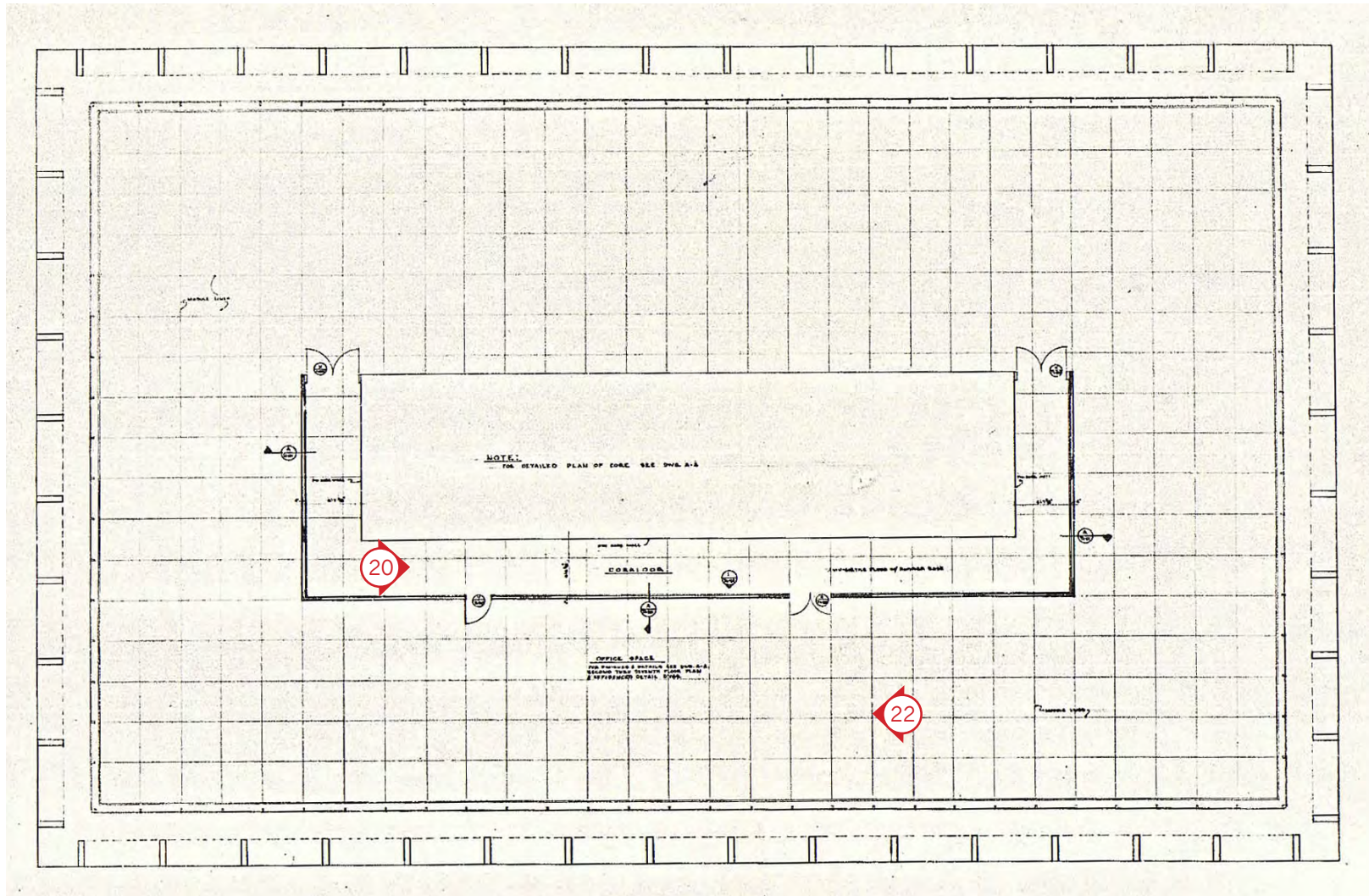
TYPICAL FLOOR CORE CONFIGURATION (FLOORS 2-7)

*Note: Background plans are from the 1960-61 construction set by Skidmore, Owings & Merrill LLP



SKETCH MAP / PHOTO KEY [5 of 10]:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



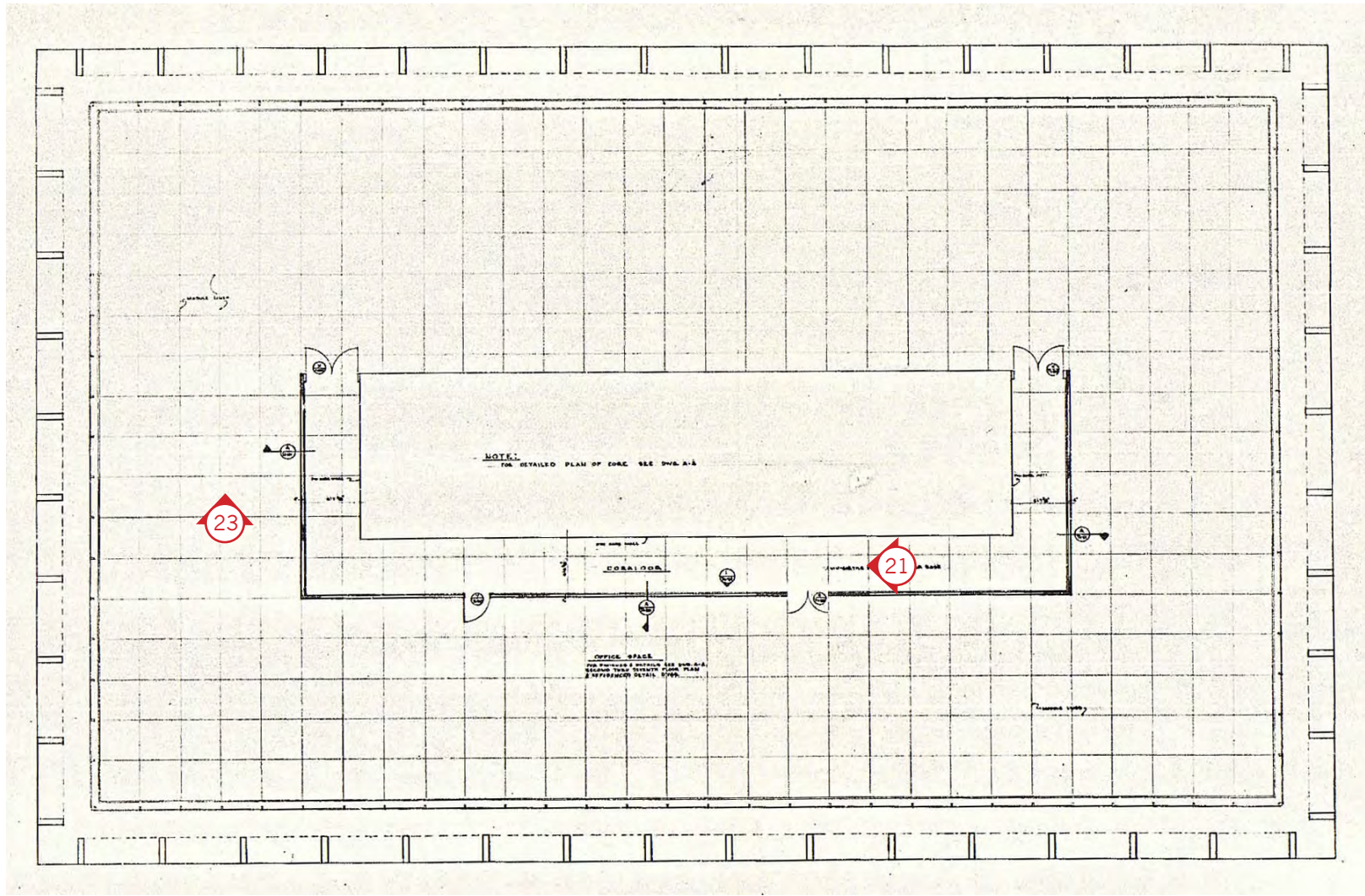
SECOND FLOOR

*Note: Background plans are from the 1960-61 construction set by Skidmore, Owings & Merrill LLP

North
→

SKETCH MAP / PHOTO KEY [6 of 10]:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



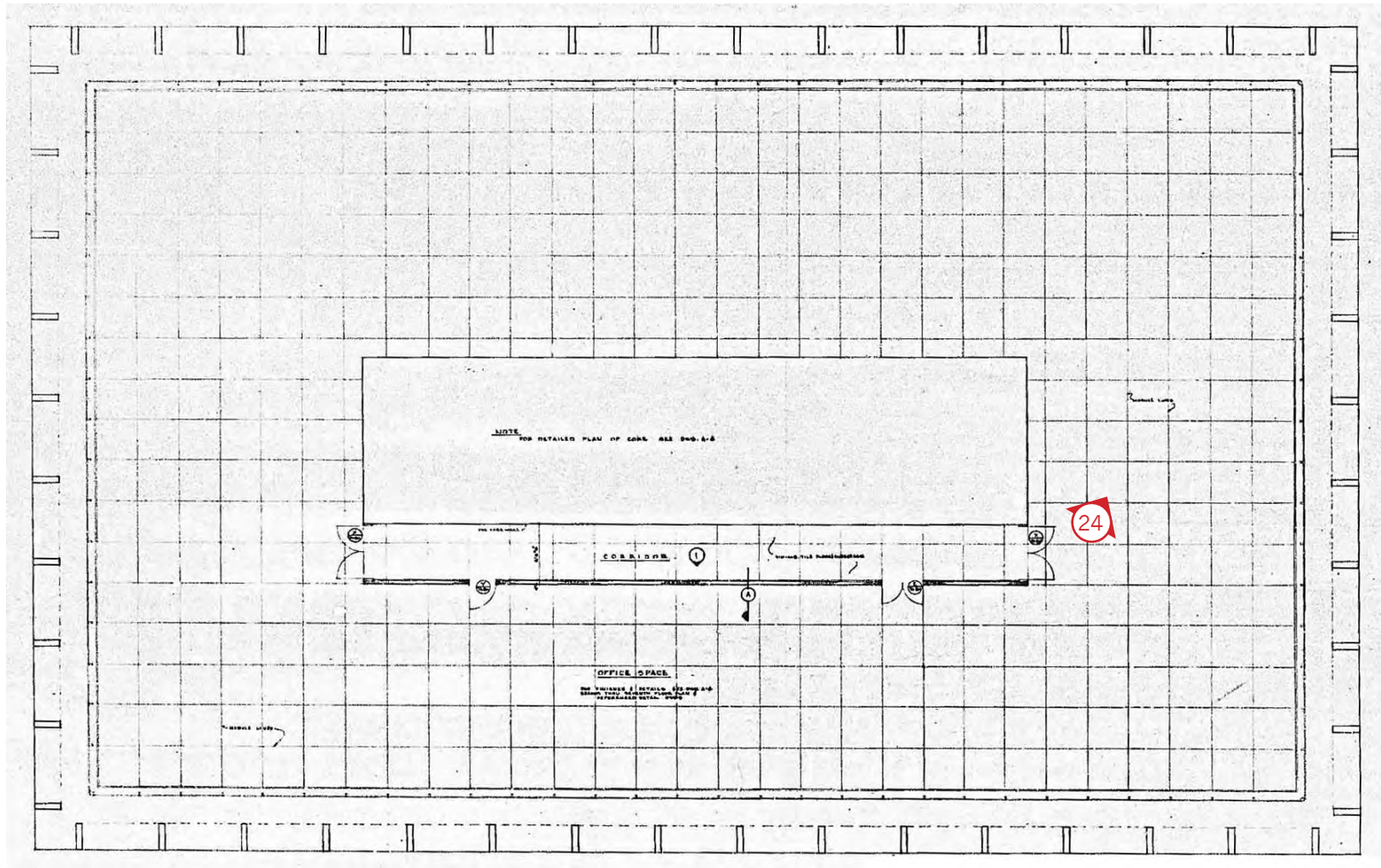
THIRD FLOOR

*Note: Background plans are from the 1960-61 construction set by Skidmore, Owings & Merrill LLP

North
↗

SKETCH MAP / PHOTO KEY [7 of 10]:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



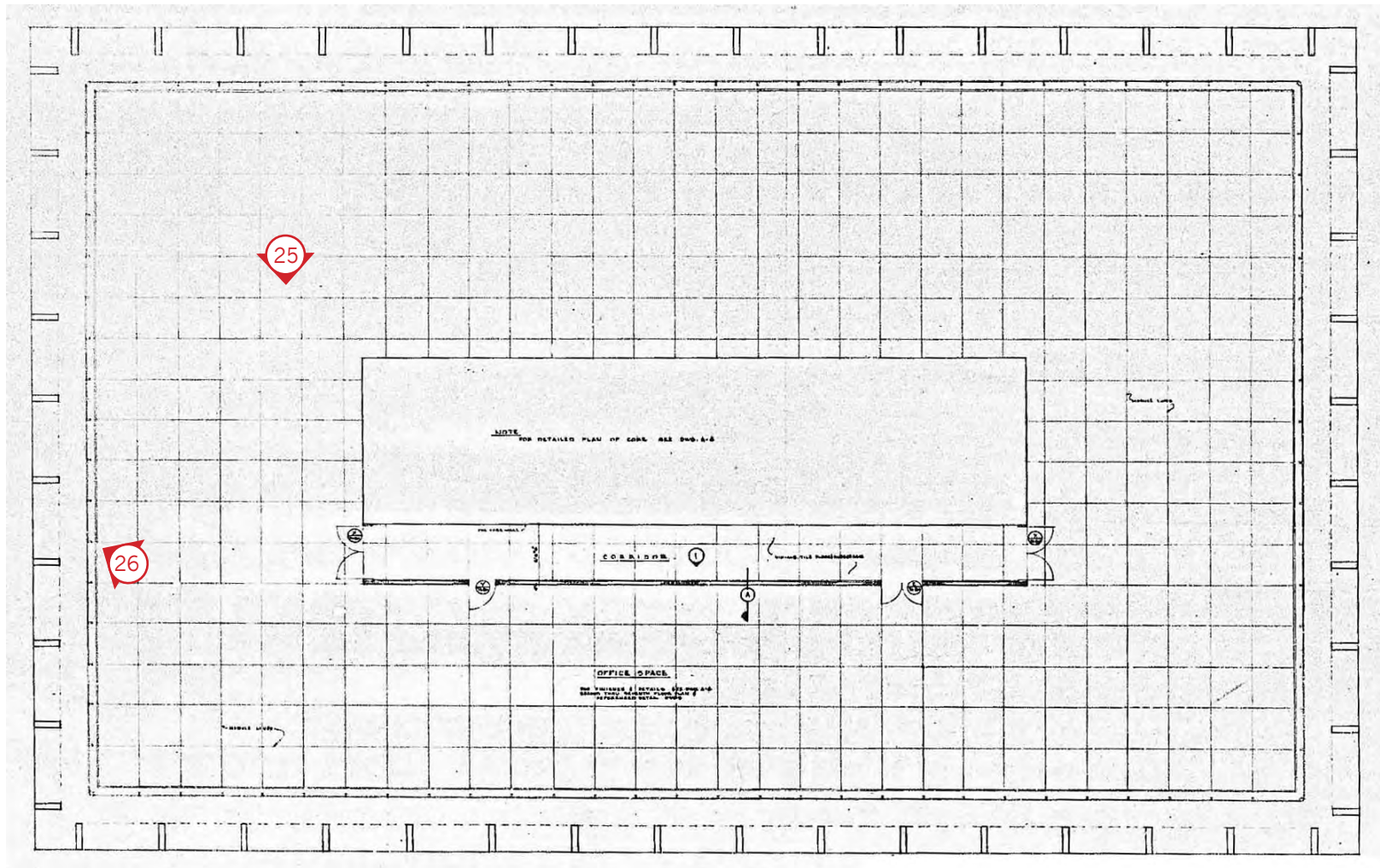
FOURTH FLOOR

*Note: Background plans are from the 1960-61 construction set by Skidmore, Owings & Merrill LLP

North
↗

SKETCH MAP / PHOTO KEY [8 of 10]:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



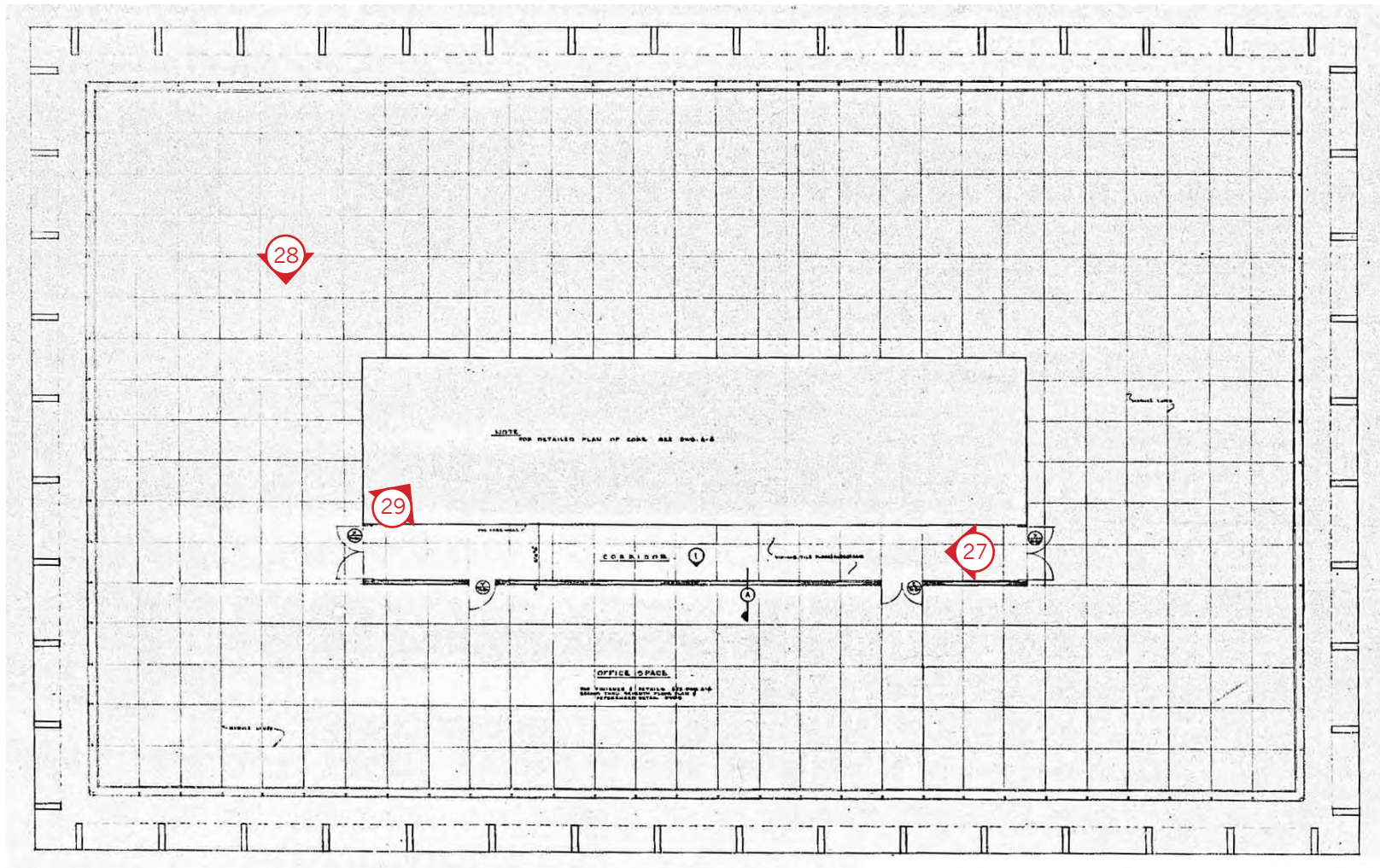
SIXTH FLOOR

*Note: Background plans are from the 1960-61 construction set by Skidmore, Owings & Merrill LLP

North
↗

SKETCH MAP / PHOTO KEY [9 of 10]:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



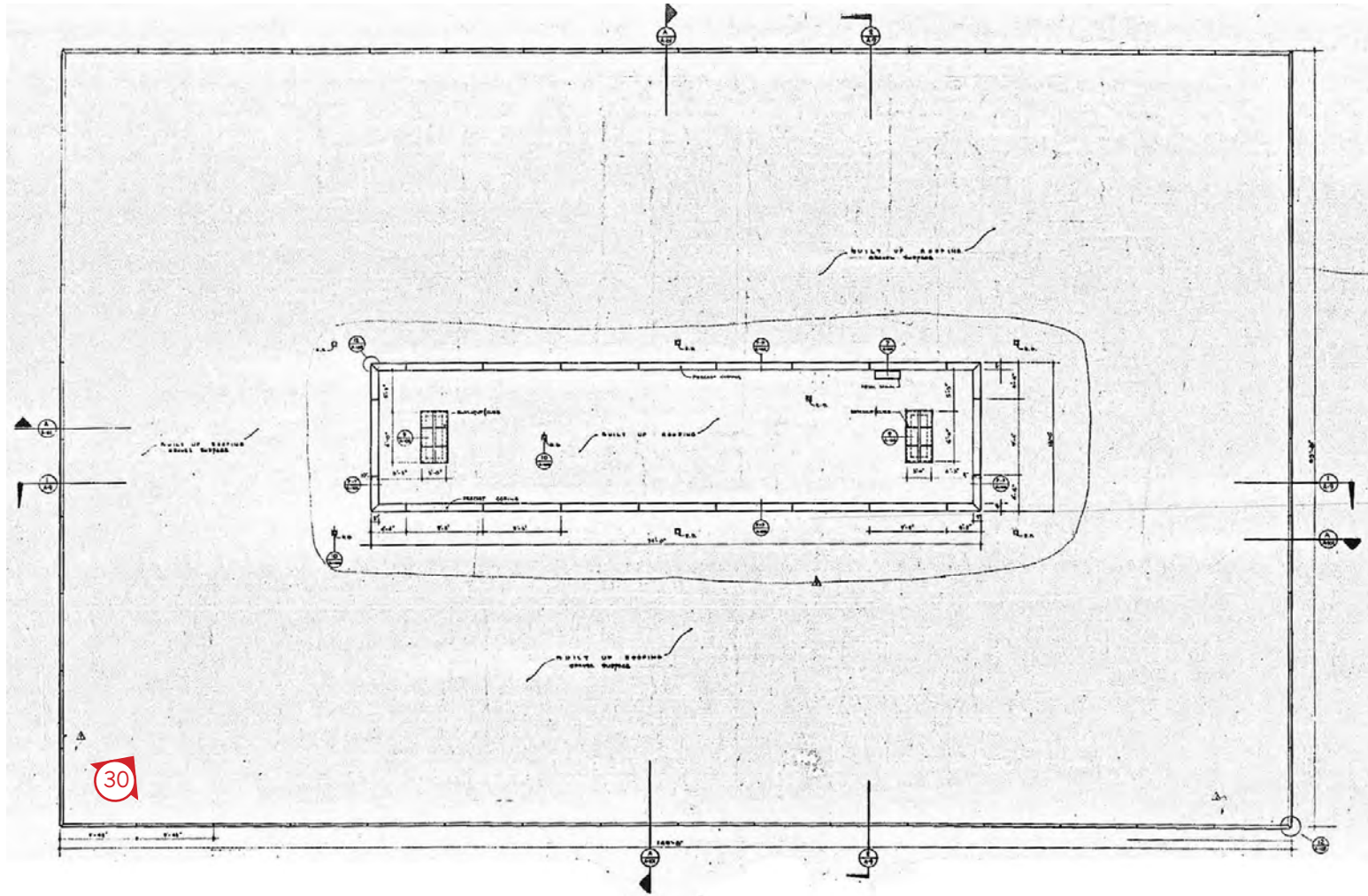
SEVENTH FLOOR

*Note: Background plans are from the 1960-61 construction set by Skidmore, Owings & Merrill LLP

North
↗

SKETCH MAP / PHOTO KEY [10 of 10]:

John Hancock Building, 1055 St. Charles Avenue, New Orleans, Orleans Parish, LA



ROOF LEVEL

*Note: Background plans are from the 1960-61 construction set by Skidmore, Owings & Merrill LLP

North
↗



A modern, multi-story building with a grid-like facade, featuring a repeating pattern of windows and concrete frames. The building is situated on a street corner, with a trolley and a person walking in the foreground.

ST. CHARLES
930
Please Board Aboard Here
or 475 Pine Street

Two wooden stools on the sidewalk.

A person walking on the sidewalk.

A tall street lamp on the sidewalk.



Waypoint
Larkin Building
Garden
Museum
See

Up to 7,312 sq. ft.
CRENSHAW PARK
For Lease
582-1416

K&B PLAZA
ENTRANCE ONLY

Man standing on sidewalk, looking at a document.









K & B PLACE ST. CHARLES







NEW ORLEANS

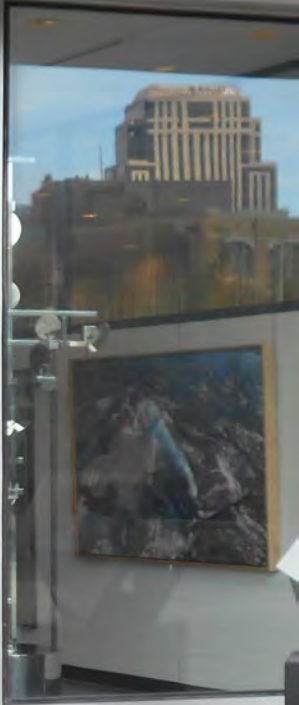
PENSKE

TRUCK RENTALS



EXIT

K&B PLAZA









EXIT

K&B PLAZA

K&B PLAZA







EXIT















S. L. SENBAUER





this nation will have the opportunity

EXIT

Share an idea on the go.
The productivity of your mobile device.



Objective

Goal

Structure



7







K&B

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: John Hancock Building

Multiple Name:

State & County: LOUISIANA, Orleans

Date Received: 6/2/2017 Date of Pending List: 6/28/2017 Date of 16th Day: 7/13/2017 Date of 45th Day: 7/17/2017 Date of Weekly List: 7/13/2017

Reference number: SG100001313

Nominator: State

Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input checked="" type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input checked="" type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 7/13/2017 Date

Abstract/Summary
Comments:

Recommendation/ Criteria Accept / C

Reviewer Jim Gabbert

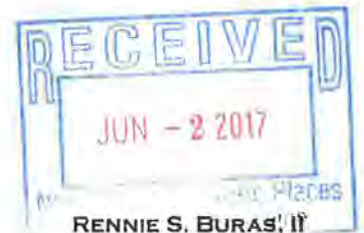
Discipline Historian

Telephone (202)354-2275

Date

DOCUMENTATION: see attached comments : No see attached SLR : Yes

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



BILLY NUNGESSER
LIEUTENANT GOVERNOR

State of Louisiana
OFFICE OF THE LIEUTENANT GOVERNOR
DEPARTMENT OF CULTURE, RECREATION & TOURISM
OFFICE OF CULTURAL DEVELOPMENT
DIVISION OF HISTORIC PRESERVATION

RENNIE S. BURAS, II
DEPUTY SECRETARY

DATE: May 26, 2017

TO: Mr. James Gabbert
National Park Service Mail Stop 7228
1849 C Street, NW
Washington, D.C. 20240

FROM: Nicole Hobson-Morris, Director *NHM*
Louisiana Division of Historic Preservation

RE: John Hancock Building, Orleans Parish, LA

Jim,

The enclosed disks contain the true and correct copy of the National Register Documentation for the John Hancock Building to be placed in the National Register of Historic Places. Should you have any questions, please contact me at 225-342-8172, or nmorris@crt.la.gov.

Thanks,

Nicole

Enclosures:

- CD with PDF of the National Register of Historic Places nomination form
- CD with electronic images (tiff format)
- Physical Transmission Letter
- Physical Signature Page, with original signature
- _____ Other:

Comments:

- _____ Please ensure that this nomination receives substantive review
- _____ This property has been certified under 36 CFR 67
- _____ The enclosed owner(s) objection(s) do _____ do not _____
- _____ constitute a majority of property owners. (Publicly owned property)
- _____ Other: