COMMENT ON NATIONAL REGISTER NOMINATION

ADDRESS: 400 Market St, Continental Building

OVERVIEW: The Pennsylvania Historical & Museum Commission (PHMC) has requested comments from the Philadelphia Historical Commission on the National Register nomination of 400 Market Street located in the Old City neighborhood of Philadelphia and historically known as the Continental Building. PHMC is charged with implementing federal historic preservation regulations in the Commonwealth of Pennsylvania, including overseeing the National Register of Historic Places in the state. PHMC reviews all such nominations before forwarding them to the National Park Service for action. As part of the process, PHMC must solicit comments on every National Register nomination from the appropriate local government. The Philadelphia Historical Commission speaks on behalf of the City of Philadelphia in historic preservation matters including the review of National Register nominations. Under federal regulation, the local government not only must provide comments, but must also provide a forum for public comment on nominations. Such a forum is provided during the Philadelphia Historical Commission's meetings.

Constructed in 1970 and designed by architects Berger and Caltabiano, the nomination proposes that the Continental Building is significant under Criterion C in the area of architecture. The building is a major example of the precast concrete architecture that appeared in the United States beginning in the 1950s due improved concrete casting techniques. Cast concrete, particularly in the form of prefabricated wall panels, was key in the emergence of the Brutalist style that dominated corporate and institutional architecture in the United States in the 1960s and 1970s. Brutalism relied on the sculptural forms and textural effects made possible by the material, and the architects utilized these attributes to highlight depth and dimensionality present in the Continental Building's design. The period of significance is 1970, when construction was completed on the building. 400 Market Street is not listed on the Philadelphia Register of Historic Places.



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: **Continental Building**
Other names/site number:
Name of related multiple property listing**:**

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

2. Location

Street & number: **400 Market Street**
City or town: **Philadelphia** State: **PA** County: **Philadelphia**
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 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 ___statewide _X_local

Applicable National Register Criteria:

___A ___B _X_C ___D

Signature of certifying official/Title: **Date**

State or Federal agency/bureau or Tribal Government

DRAFT

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: [X]

Public – Local [ ]

Public – State [ ]

Public – Federal [ ]

Category of Property

(Check only **one** box.)

Building(s) [X]

District [ ]

Site [ ]

Structure ☐

Object ☐

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use
Historic Functions
(Enter categories from instructions.)

COMMERCE/TRADE – Office Building

Current Functions
(Enter categories from instructions.)

COMMERCE/TRADE – Office Building

7. Description

Architectural Classification
(Enter categories from instructions.)

Modern Movement

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Concrete

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 Continental Building is a twelve-story, brutalist style office building at the southwest corner of Market Street and South 4th Street in the Old City section of Philadelphia **(Figure 1).** Designed by the architectural firm of Berger & Caltabiano and completed in 1970, the building is framed in structural steel and has a curtain wall of modular, precast concrete panels with integrated windows creating a uniform grid across all elevations.

The setting of the building is urban. It stands less than one block east of Independence National Historical Park. Numerous large commercial and institutional buildings stand in close proximity on all sides. Some of the building's neighbors date to the same 1960s and 1970s period of development, including those directly across Market Street and 4th Street. To the south, across Ludlow Street, is the Philadelphia Bourse, a nine-story office building completed in 1895. To the west, the Continental Building abuts the three-story, easternmost section of the National Museum of American Jewish History, which was completed in 2010.

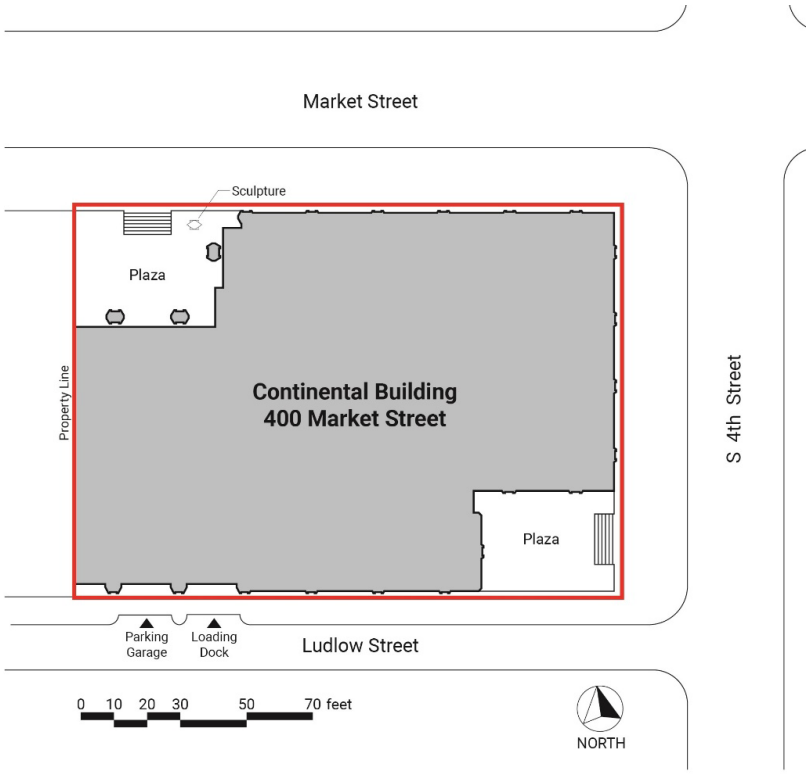


Figure 1: Site plan showing the National Register Boundary in red. The boundary matches the historic parcel. The sidewalks are excluded because they did not play a direct role in the operation of the building.

In plan, the Continental Building takes the form of two diagonally offset, partially overlapping rectangles, resulting in notched northwest and southeast corners. Supported by substantial concrete columns that serve as *pilotis*, a common device of modern architecture by which the primary mass of a building is raised above the ground, the upper stories are made up of more than 500 rectangular, precast concrete panels. Recessed within the panels are square, single-light aluminum windows **(Photos 1-4 and Figure 2)**. The window bays are separated by the trapezoidal concrete columns that continue up each elevation from the first story.





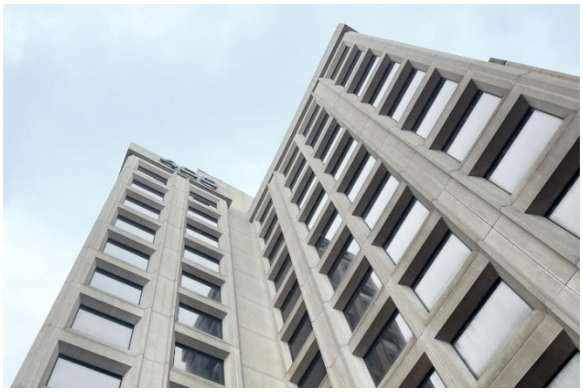
Photo 1 (left): North elevation (Market Street), looking southeast.
Photo 2 (right): East and north elevations, looking southwest.

The outer surfaces of the precast concrete panels are mostly flat. Around the window frames, however, the panels are beveled, lending depth and dimensionality to the facade. On nearly all elevations, the panels appear as pairs within each window bay except at the corners where they appear as single units. On one side, each panel projects out to cover half of the adjacent steel column (behind the concrete cladding, the building's structural steel columns are equally spaced around the perimeter). On the other side of each window, the typical panel forms half of each mullion. Each panel mirrors the one adjacent to it, with the adjacent panels covering the other half of each column and forming the other half of each mullion, respectively. The corners are handled in a similar way. The column covers created by the panels rise uninterrupted from the sidewalk to the top of the building, and the outer face of each column has a wide channel **(Photo 6)**. At the first story, however, because the storefront windows are set behind the columns, the concrete-clad columns effectively become *pilotis*, raising the main shaft of the building above the first story.





Photo 3 (left): South and east elevations, looking northwest.
Photo 4 (right): South elevation (Ludlow Street), looking northwest.



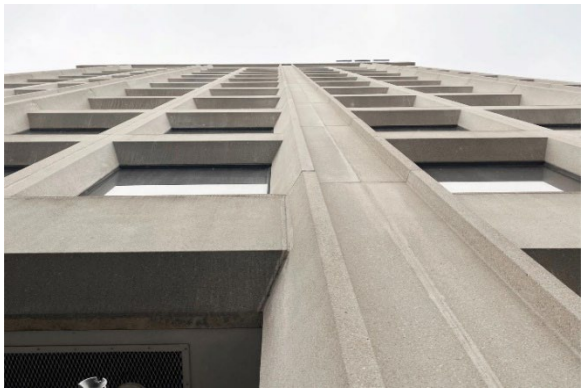


Photo 5 (left): The west and north elevations at the Market Street plaza, looking southeast.
Photo 6 (right): Typical concrete detail illustrating the shape of the columns and window openings.

The notched spaces at the northwest and southeast corners are occupied by plazas, which are raised above the sidewalk at the same elevation as the interior first floor **(Photos 7 and 8)**. The plazas are surfaced in concrete and accessed by concrete steps, which have non-historic metal railings dating to the early 2000s. The plaza at the northwest corner, facing Market Street, has wood slat walls, installed in 2017, along the sidewalk and the western property line. At the northeast corner of the Market Street plaza, there is also an abstract, sandcast concrete sculpture custom made for this location by the acclaimed Italian sculptor Costantino Nivola in 1970 **(Photo 9).** The title of this piece is currently unknown.

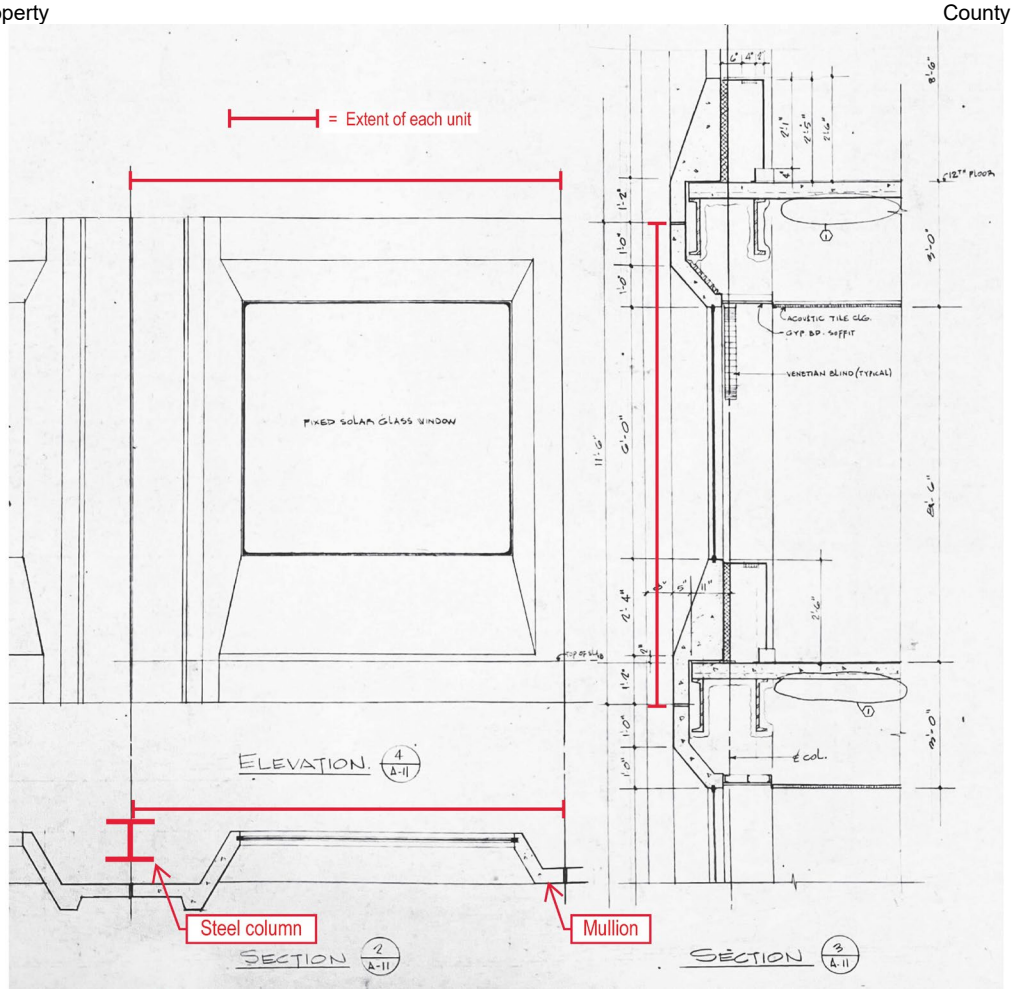


Figure 2: Detail of a typical facade panel, drawn by Berger & Caltabiano in 1969 (the original drawings are stored the Philadelphia City Archives). Annotations in red have been added by the nomination preparer for clarification.



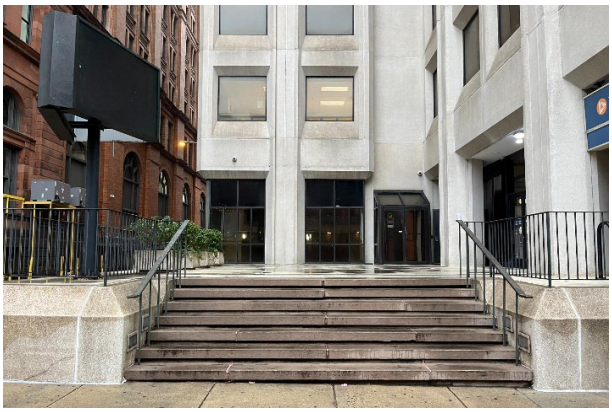


Photo 7 (left): Market Street plaza (northwest corner), looking south to the main entrance.
Photo 8 (right): 4th Street plaza (southeast corner), looking west.



Photo 9: The sandcast concrete sculpture at the northeast corner of the Market Street plaza, made by Costantino Nivola in 1970.

Entered from the Market Street plaza, the main lobby is a rectangular space with original white and black terrazzo floors and plaster walls and ceilings **(Photos 10-12)**. The west wall consists entirely of non-historic wood slats matching those along the west and north sides of the Market Street plaza. The wood slats were installed over the original exposed concrete wall in 2017, and the concrete surface remains intact behind the slats. Apart from the wood slats and the reception desk, which is a later replacement, all features and finishes within the lobby are original. Nearly the entire south wall of the lobby is taken up by an abstract, sandcast concrete sculpture composed of fourteen separate high-relief panels **(Photos 10 and 11)**. This installation, entitled *Dedicated to the American Secretary*, was custom made for the lobby by Nivola in 1970.[1] At the south end of the east wall, the main lobby opens to the elevator lobby, which has non-historic porcelain tile floors, which were installed sometime in the last five to ten years, as well as original travertine-clad walls, and drywall ceilings **(Photo 13)**. Mounted to the east wall of the elevator lobby is an original painted metal mail box, which is connected to the mail chutes that remain on the upper floors.

[1] For more on the Nivola sculptures, see Fairmount Park Art Association, *Sculpture of a City: Philadelphia's Treasures in Bronze and Stone* (New York: Walker Publishing Co., 1974), 327.

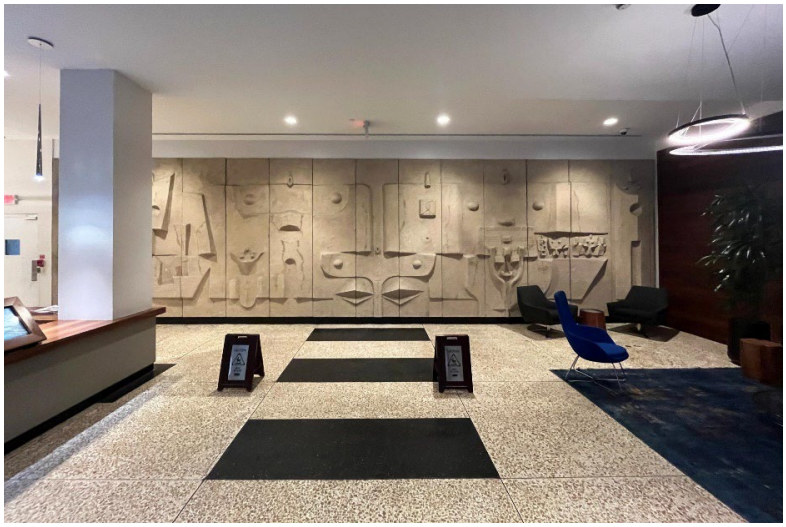
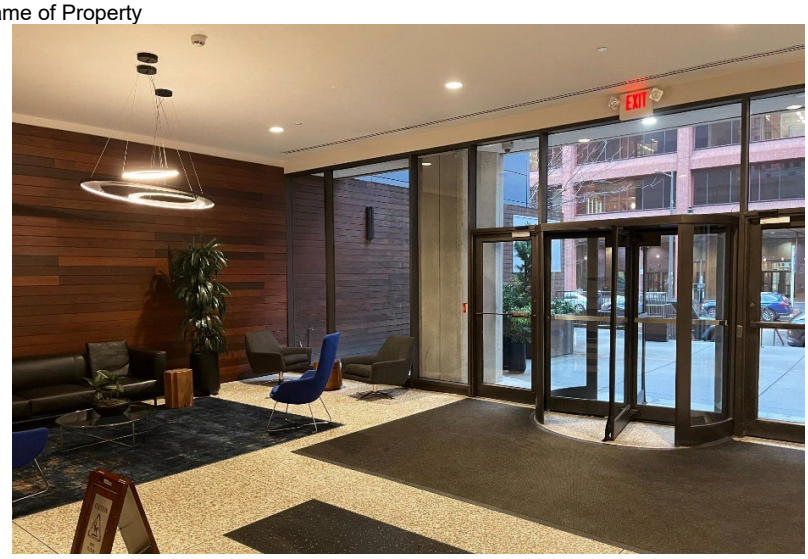


Photo 10: Main lobby, looking south to the sandcast concrete sculpture made by the Italian sculptor Costantino Nivola for the space in 1970. See also See also Figures 18 and 19 in the Statement of Significance.



Photo 11: The sandcast concrete sculpture on the south wall of the main lobby, made by the Italian sculptor Costantino Nivola for the space in 1970. See also Figures 18 and 19 in the Statement of Significance.



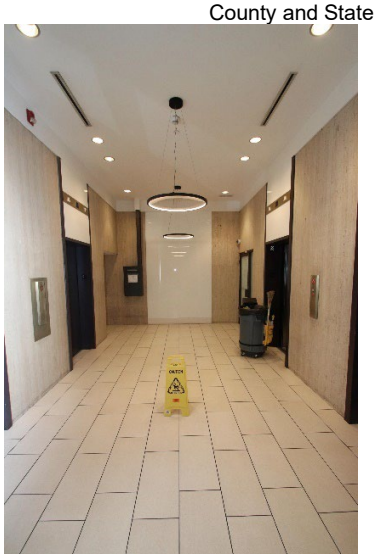


Photo 12 (left): Main lobby, looking northwest toward the Market Street plaza.
Photo 13 (right): Elevator lobby, looking east. The travertine wall cladding in this space is original, but the tile floors date to the 2010s.

East of the main lobby, there are two commercial spaces, including a branch bank that takes up the entire Market and 4th Street frontages except at the plazas. This space, which has always contained a bank, contains carpeted floors, drywall partitions, and acoustical tile ceilings **(Photo 14)**. Along the south wall of the space, facing Market Street, there is a marble teller counter with stainless steel counters and Plexiglass windows. Most of the finishes appear to have been installed within the last twenty years, but the teller counter is original. The second commercial space is located to the south, facing the 4th Street plaza, and was most recently used as a fast-food restaurant but has been vacant for several years. A number of restaurants have occupied this space over the years, and it currently has non-historic finishes like tile floors, painted drywall along the perimeter, and dropped acoustical tile ceilings, all of which appear to have been installed within the last twenty years.

South of the main lobby, there is a loading dock and a ramp leading down to the basement-level parking garage **(Photo 15)**. Both are accessed through the large garage doors on the south elevation, from Ludlow Street.

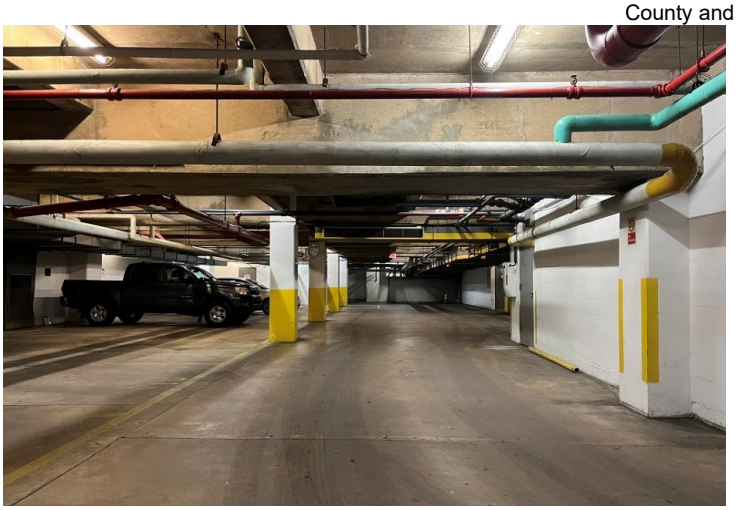



Photo 14 (left): First-floor commercial space, looking east
Photo 15 (right): Basement-level parking garage, looking east.

On the upper floors, the offices are accessed by corridors that extend east and/or west from the central elevator lobbies **(Photo 16)**. Both have either carpeted or vinyl plank floors, painted gypsum walls, and acoustical tile ceilings. Just east of the elevator lobby on every floor, there is an original aluminum and glass mail chute, which connects to the mailbox in the main lobby on the first floor **(Photo 17)**. Men's and women's restrooms are located immediately south of the elevator lobby and are accessed by doors that open directly into the south wall of the lobbies. The restrooms are in their original locations.

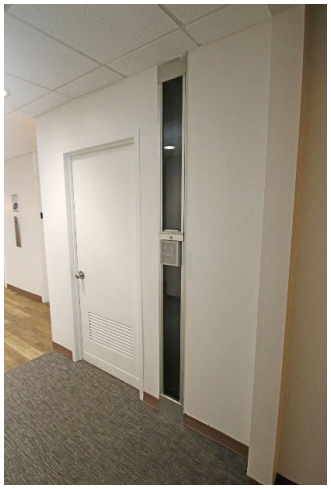



Photo 16 (left): Elevator lobby and corridor on the eighth floor, looking east. This is typical of the elevator lobbies on the other floors.
Photo 17 (right): Original aluminum and glass mail chute in the elevator lobby on the eighth floor. The chute, which appears on all floors, connects to the mail box in the main lobby.

Typical of a multi-tenant office building, there are a variety of office layouts ranging in size from about 2000 to 15,000 square feet of floor area, the latter being the size of a whole floor. There is no "original" plan in the traditional sense. Because the building was developed on a speculative basis, each tenant arranged and finished their spaces according to their own particular

programmatic needs and design preferences, both of which have evolved over time. The regular turnover in occupancy during the last 54 years has resulted in many changes to the office layouts and finishes installed by the first tenants in 1970 and 1971. For example, the fifth through seventh floors, which were initially occupied by the Continental Insurance Company, were historically full-floor spaces consisting primarily of large, open office areas with a small number of private offices along the perimeter. Now, these floors are subdivided into multiple tenant spaces with a variety of layouts including both open and private office spaces. Although the existing office layouts largely do not reflect those that existed when the building first opened, the diverse mix of office layouts and sizes that exist today is similar to the mix that existed 54 years ago. Accordingly, some of the office suites are open in plan with no internal subdivisions while others contain a number of individual private offices, which are primarily found along the perimeter walls, as well as conference rooms, kitchens, and other supporting uses. The typical finishes in the office suites are carpeted floors (some carpeting has been removed to reveal the underlying concrete subfloor), gypsum walls and partitions, and suspended acoustical tile ceilings. For the reasons cited above, it is unlikely that any of the existing carpeting or acoustical tile ceilings are original, but these finishes were highly characteristic of office buildings during the 1960s and 1970s.




Photo 18 (left): 4th floor, typical office space, looking northeast.
Photo 19 (right): 4th floor, typical office space, looking south.




Photo 20 (left): 8th floor, typical office space, looking northwest.
Photo 21 (right): 8th floor, typical office space, looking north.




Photo 22 (left): 12th floor, typical office space, looking northwest.
Photo 23 (right): 12th floor, typical office space, looking northwest.

In addition to the elevators, the upper floors are served by two fire stairs, one located immediately north of the elevators and one near the southeast corner of the building. Both are concrete, U-return stairs with metal pipe railings **(Photo 24)**.



Photo 23: 4th floor, fire stair at the southeast corner of the building.

Integrity:
The Continental Building retains integrity, with the aspects of design, materials, and workmanship being the most apparent. The distinctive and visually striking Brutalist style of the building is immediately conveyed, in large part because there have been virtually no major changes to the exterior of the building since it opened in 1970. The more than 500 original precast concrete panels that make up the facade, the single-light aluminum windows that exist within the panels, and the exterior and interior artwork that was custom made for the building by sculptor Costantino Nivola in 1970 all remain intact and in excellent condition. Furthermore, the raised plazas at the northwest and southwest corners of the building have been preserved and maintain the architects' intended relationship between the building and the urban setting in which it exists. For all of these reasons,

the Continental Building also retains the integrity aspect of feeling, effectively conveying the architectural and design environment of the late 1960s and early 1970s in which it was built.

The aspects of location and setting are also present. The building stands on its original site and retains its relationship with Independence Mall, only half a block to the west. As explained in the Statement of Significance, the Continental Building was built as part of Philadelphia's urban renewal efforts that transformed the area north of Independence Mall into a major civic and office center for the city during the 1960s and 70s. By virtue of its intact modern design, the Continental Building clearly belongs with the numerous other commercial and governmental buildings that were built around the perimeter of Independence Mall during this period and remain standing today. In this way, the building is able to convey this important moment in the history of Philadelphia's urban development and evolution.

The aspect of association is not applicable because the building is not associated with a particular significant event or individual. If, however, future research finds that the building contributes to a new or expanded historic district in which the urban renewal of the Independence Mall area during the 1960s and 1970s is determined to be significant, the building may support the integrity aspect of association.

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
(Mark “x” in all the boxes that apply.)

- [ ] 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

1970

Significant Dates

N/A

Significant Person
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Berger & Caltabiano

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 Continental Building, designed by the architects Berger & Caltabiano, is significant under Criterion C as a major example of the precast concrete architecture that emerged in the United States starting in the late 1950s, largely as a result of improved casting techniques. This innovative building material, particularly in the form of prefabricated wall panels, was pivotal in the spread of the brutalist or *béton brut* (raw concrete) style, the late variant of modernism that dominated corporate and institutional architecture in this country during the 1960s and 70s. Looking beyond the sheer glass boxes of the International Style as propagated by Philip Johnson, Skidmore, Owings & Merrill and others, brutalism relied on the bold, often sculptural forms and textural effects made possible by concrete to create a striking visual impact. In the Continental Building, Berger & Caltabiano leveraged the expressive potential of precast concrete wall panels to emphasize depth and dimensionality as prescribed by the architect Marcel Breuer, the widely influential chief proponent of this modular construction technique during the 1960s. The period of significance of the Continental Building is 1970, the year the building was completed.

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

The Development of the Continental Building

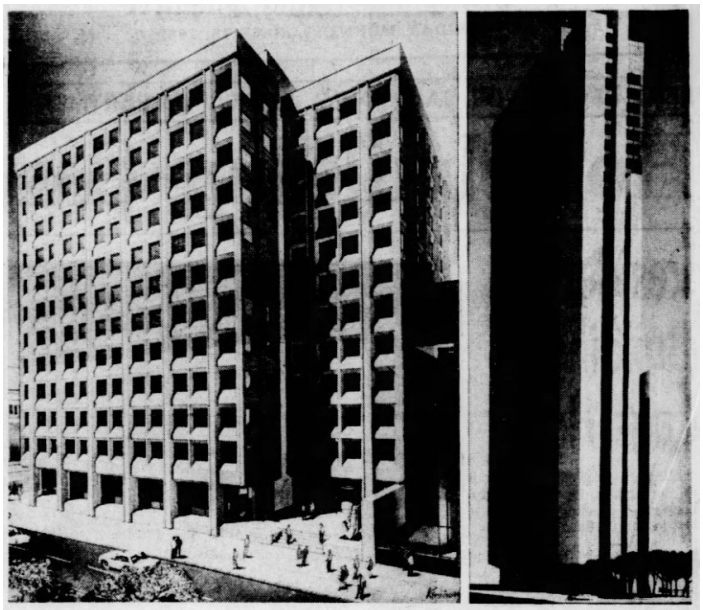
During the urban renewal boom of the 1960s, one of Philadelphia's major redevelopment goals was to transform the area north of Independence Hall, a densely built-up but declining commercial district with hundreds of nineteenth and early-twentieth century buildings. Typical of the era, total clearance was prescribed by planners. The city proceeded with condemning and demolishing the entire three block-long area between 5th and 6th Streets from Chestnut to Race Streets, as well as many buildings on either side. Clearance allowed the creation of a new park with a dramatic vista toward Independence Hall, then undergoing restoration by the National Park Service. As intended by the city's Planning Commission, led by Edmund Bacon, the park, which became known as Independence Mall, would be the centerpiece of a new corporate and civic center for Philadelphia, with large office and governmental buildings rising along the perimeter. Managed by the Philadelphia Redevelopment Authority, this effort was largely successful. During the 1960s and 70s, the project drew both major corporate headquarters, such as the nine-story Rohm and Haas Building (Pietro Belluschi, arch., 1964), as well as large governmental facilities, including a new federal courthouse (Carroll, Grisdale & Van Alen and others, archs., 1963-68), the United States Mint (Vincent G. Kling & Associates, archs., 1965-69), and the Federal Reserve Building (Ewing Cole, Erdman & Eubank, 1973-75).[2]

As major sites along the immediate perimeter of Independence Mall became reserved for marquee projects, the Redevelopment Authority found more development opportunities one to two blocks away, especially east of 5th Street. One such site was at the southwest corner of 4th and Market

[2] "Mall Renewal Keeps Rising," *Philadelphia Inquirer*, October 25, 1970.

Streets, then occupied by a row of three- and four-story commercial buildings similar to those found elsewhere in the urban renewal area. The Redevelopment Authority acquired the site in 1968 and soon cleared it in preparation for a new office building. In November of that year, the $6.5 million project, which would be built by Kalker Properties of Hackensack, New Jersey, was first announced in the local press.[3] Serving as architects would be the relatively new firm of Berger & Caltabiano of New York City, and as general contractor Leonard Shaffer Associates of Philadelphia. The project broke ground in June, 1969 in a ceremony attended by Mayor James Tate.[4]

Named the Continental Building for its primary tenant, the Continental Insurance Company, which leased the entire fifth, sixth, and seventh floors, the project was largely complete by September 1970. Demonstrating the high demand for office space that drove the redevelopment of the Independence Mall area, the Continental Building was nearly fully leased by the spring of 1971. Other major tenants included the architectural firm of Ewing, Cole, Erdman & Eubank, which leased the eleventh and twelfth floors, the Bureau of Narcotics and Dangerous Drugs of the U.S. Department of Justice, which leased a whole floor, and the Internal Revenue Service, which also leased a whole floor for its Mid-Atlantic Training Center.[5] On the first floor, the primary commercial space became a branch of Continental Bank, which was not related to Continental Insurance, and the smaller commercial space at the rear was leased by a restaurant.



Soon to grace the center-city skyline are the Continental Building (left) at 400 Market st. designed by Berger & Caltabiano, of New York, and the as yet unnamed building at 1800 John F. Kennedy blvd. designed by Milton Schwartz & Associates, of this city. Construction of the Market st. building is scheduled to start this week; the other will get underway later in the year.

Figure 3: A rendering of the Continental Building as it appeared in the *Philadelphia Inquirer*, June 15, 1969.

[3] "Office Building Slated at Market, 4th Sts.," *Philadelphia Inquirer*, November 23, 1968.
[4] "Work to Start on Market St. Office Building," *Philadelphia Inquirer*, June 8, 1969.
[5] "Continental Building Ready for Tenants," *Philadelphia Inquirer*, September 13, 1970; Oscar B. Teller, "2d U.S. Agency Signed for New Building," *Philadelphia Inquirer*, March 9, 1971.

The Architecture of the Continental Building

Designed by the New York City architects Berger & Caltabiano, the Continental Building is a significant Philadelphia example of the precast concrete architecture that emerged during the late 1950s and had a significant impact on the development of brutalism. This late version of modernism, which was a response to the International Style, dominated corporate and institutional architecture in the United States during the late 1960s and 70s.

Coined by the architectural historian Reyner Banham in 1966, the term *brutalism* is derived from the French *béton brut*, meaning raw concrete. In his book *The New Brutalism,* Banham traced the origins of this new mode to the postwar buildings of the Swiss-French architect Le Corbusier (1887-1965), particularly the housing block in Marseille known as the *Unité d'habitation* **(Figure 4)**.[6] Completed in 1952 when there was a postwar shortage of steel, the *Unité* was the first work of architecture to employ raw concrete on such a large scale. This modern, economical, and readily available material made it possible to construct the building quickly and at limited cost, two essential considerations in a project meant to satisfy a desperate need for housing. But concrete also made it possible for Le Corbusier to explore a brand-new aesthetic. The building's poured-in-place structure allowed the architect to create bold, sculptural forms while its precast concrete wall panels allowed him to explore the relationship between solid and void, and light and shadow. In relation to the prevailing International Style, which was characterized by sharp geometries, flat surfaces, and the use of steel and glass, Le Corbusier's expressive use of concrete signaled a new direction in modern architecture. Often called the founding work of brutalism, the *Unité d'habitation* had a significant impact on the development of architecture internationally over the next two decades.[7]



Figure 4: The *Unité d'habitation* in Marseille, designed by Le Corbusier and completed in 1952.

[6] Reyner Banham, *The New Brutalism: Ethic or Aesthetic* (New York: Reinhold, 1966).
[7] Banham, 16; and William J.R. Curtis, *Modern Architecture Since 1900* (London and New York: Phaidon, 2005), 437-38.

In the United States, architects embraced concrete in a number of ways after World War II. Influenced by Le Corbusier, the Philadelphia architect Louis Kahn (1901-1974) was one of the first modern designers to explore the formal possibilities of concrete in this country. Because of its structural advantages, plasticity, and the endless variation in surface treatments it allowed, concrete, both poured-in-place and precast, proved highly suitable to Kahn's approach, in which he endeavored to create an architecture of dignified presence and "timeless purity" with modern materials, in the words of architectural historian Leland Roth.[8] Kahn's design for the Richards Medical Research Laboratories at the University of Pennsylvania, built between 1957 and 1960, is one of the best and earliest examples of the architect's groundbreaking techniques **(Figure 5)**.

For the same reasons that concrete was Kahn's preferred medium, it was Paul Rudolph's (1918-1997). But where Kahn's work was serene and contemplative, Rudolph's best-known projects were bold and dramatic, exploiting the structural advantages of reinforced, poured-in-place concrete to create multifaceted assemblages of geometric forms that shattered any traditional notion of what a building should look like. One of the Rudolph's most representative projects during this period was the new campus of the Southeastern Massachusetts Technological Institute (now the University of Massachusetts, Dartmouth), built between 1963 and 1966 **(Figure 6)**.[9]





Figure 5 (left): The Richards Medical Research Laboratories at the University of Pennsylvania, designed by Louis Kahn and built 1957-60. Extant (image from the University of Pennsylvania's Architectural Archives).
Figure 6 (right): The Southeastern Massachusetts Technological Institute, now the University of Massachusetts, Dartmouth, designed by Paul Rudolph and built 1963-66. Joseph W. Molitor, photographer (from Columbia University Libraries).

Key to the development of brutalism in the United States were recent innovations in the manufacture of precast concrete. During the 1930s, John J. Earley (1881-1945), working in his father James Earley's stone carving studio in Washington, D.C., began to explore the use of concrete both as an artistic medium and prefabricated building material. Although concrete had been used in architecture for decades, especially as a poured-in-place structural material, it had

[8] Leland M. Roth, *American Architecture: A History* (Boulder, CO: Westview Press, 2001), 446.
[9] David Handlin, *American Architecture* (London: Thames & Hudson, 2004), 262-64,

aesthetic limitations that prevented its widespread employment as an architectural finish. In an effort to make precast concrete look more like stone – in other words, suitable as a finish material – Earley developed a casting process that incorporated high frequency vibration to compact the concrete mixture and expose its densely packed aggregate on the surface of the cured material. With a nearly endless variety of aggregates, from granite to marble to quartz, as well as the ability to pigment the concrete's Portland cement matrix, the material had enormous decorative and architectural potential. By 1938, the Dextone Company, a manufacturer of cast stone based in New Haven, Connecticut, partnered with Earley to refine and patent the process and to license it nationally. In 1940, Dextone and a group of licensed east coast and Midwest concrete firms founded Mo-Sai Associates, named for the mosaic-like appearance of the new product. The consortium set industry standards and began to manufacture architectural precast concrete, especially in the form of cladding panels, on a large scale for the first time. The organization was later renamed the Mo-Sai Institute and lasted into the 1980s.[10]

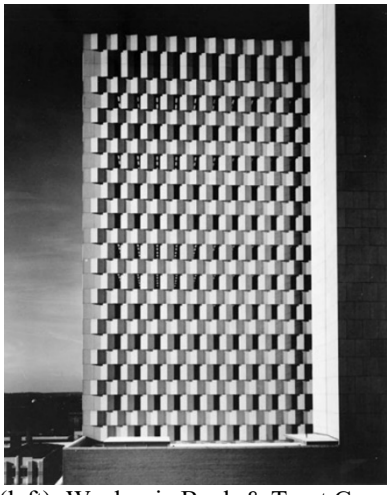
Alongside Earley's and Dextone's pioneering work, a different method of manufacturing architectural precast concrete called *Schokbeton*, or "shocked concrete," was being developed in the Netherlands during the 1930s. Although the finished product was similar, the major difference in the Schokbeton process was the use of a so-called "shock table," which was motorized to rapidly raise and lower the mold by ¼" up to 250 times per minute. The intensive shocking action produced a dense, no-slump concrete of exceptional strength that was suitable not only for cladding panels, but for load-bearing panels as well. The Schokbeton process also made it possible to cast highly sculptural panels because the shocking treatment "assured concrete reached the most remote and eccentric areas of a mold," as explained by architect Jack Pyburn, an expert in the history and preservation of precast concrete.[11] Like Mo-Sai, the Schokbeton process was licensed to concrete manufacturers, although the system did not appear in the United States until 1960.

While the work of Kahn, Rudolph and others effectively demonstrated the aesthetic and structural potential of raw concrete, their highly personal styles did not necessarily translate to large projects, such as a corporate headquarters or apartment tower, where greater economy of form was often essential. This is where the architectural precast panel made its impact, allowing large buildings, especially high-rises, to benefit from the textural, rhythmic, and sculptural potential of concrete in a cost-effective way. Following the creation of a mold, modular wall panels could be mass produced and generate significant cost savings for a project, including over alterative facade treatments in steel and glass.[12]

Neither Mo-Sai nor Schokbeton panels were widely used in large buildings before World War II, but this began to change as war-related steel shortages demanded architects and builders explore alternative construction methods. The new availability of mobile cranes with telescoping booms during the 1950s also played a major role in the proliferation of the architectural precast cladding,

[10] Jack Pyburn, "The Role of Precast Concrete Technology in Post War Building Construction," in *Restoring Postwar Heritage* (Docomomo, 2008), 77-78; Sidney Freedman, "Architectural Precast Concrete," in *Twentieth-Century Building Materials: History and Conservation*, ed. Thomas C. Jester (McGraw Hill, 1995), 108-110.
[11] Jack Pyburn, "Schokbeton in the USA," in *Concrete and Modernism: Technology and Conservation* (Docomomo, 2018), 17-18.
[12] T.W. Hunt, "Precast Concrete Wall Panels: Historical Review," in *Symposium on Precast Concrete Wall Panels* (Detroit: American Concrete Institute, 1965), 3.

making it possible to install panels on high-rise structures for the first time. These developments, along with the increasing reliance on concrete in architecture generally, would have profound implications on the development of modern architecture in the United States during the 1960s and beyond. The country's first high-rises with facades made up of precast concrete panels were the fifteen-story Wachovia Bank & Trust Company Building in Charlotte, North Carolina (Harrison and Abramowitz, architects, 1958-59) and the twenty-two-story Hilton Hotel in Denver (I.M. Pei, architect, 1959-60).[13] Both buildings illustrate the rhythmic and textural effects made possible by precast concrete panels, which in this case were produced using the Mo-Sai method by concrete companies local to each project **(Figures 7 and 8)**.



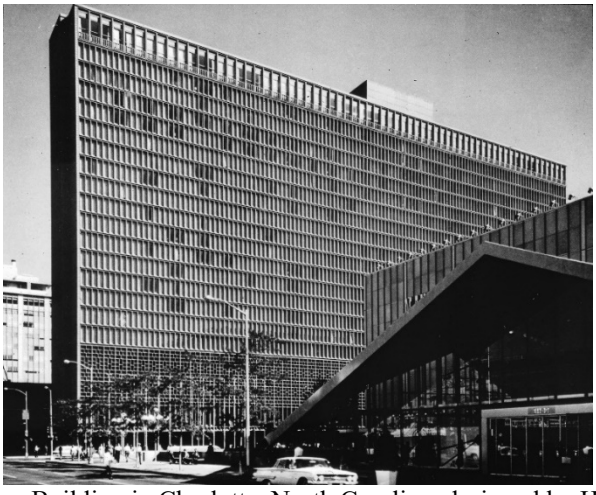


Figure 7 (left): Wachovia Bank & Trust Company Building in Charlotte, North Carolina, designed by Harrison & Abramowitz and built 1958-59. Joseph W. Molitor, photographer (from Columbia University Libraries).
Figure 8 (right): The Hilton Hotel, Denver, Colorado, designed by I.M. Pei and built 1959-60 (from University of Michigan Libraries).

The first use of Schokbeton panels in the United States came in 1960, when the architects Geddes, Brecher, Qualls & Cunningham, along with engineer August Komendant, designed Philadelphia's new Police Administration Building at 7th and Race Streets **(Figure 9)**. This project was notable in that its precast wall panels were load bearing, a major innovation at the time, although panels applied as cladding to a separate steel or concrete structure were more common.[14]

[13] Architectural Record, *Office Buildings* (New York: McGraw-Hill, 1961), 80; A.E.J. Morris, *Precast Concrete in Architecture* (New York: Watson-Guptill, 1978), 158-60.
[14] Morris, 156-57.



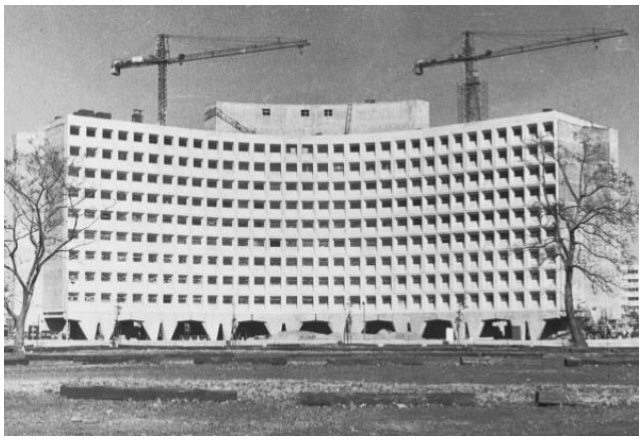
Figure 9: The Police Administration Building, designed by Geddes, Brecher, Qualls & Cunningham along with engineer August Komendant and built in 1960. Peter Olson, photographer (from the Athenaeum of Philadelphia).

The most influential proponent of architectural precast wall panels was the Hungarian-German, and later American, architect Marcel Breuer (1902-1981). One of the first students at the Bauhaus in Germany, Breuer evolved from a disciple of the International Style into an early devotee of precast concrete and the new aesthetic it made possible, becoming in the process a pivotal figure in the development of twentieth-century architecture. In the April 1966 issue of *Architectural Record*, Breuer expressed dissatisfaction with the transparent glass curtain wall, which had been a defining characteristic of modern architecture since World War II.[15] This "sheet of enclosure," Breuer wrote, "admirably provides the sensation of view and a liberated interior-exterior relationship…But it is poor protection against climactic fluctuations." As an expression of modern technology, Breuer continued, the glass curtain wall "seems to conflict with technology itself" because modern HVAC systems could not be installed at the perimeter without compromising the transparency and ethereality of the glass wall. These technical demands led Breuer to precast concrete, an architectural solution he described as "molded," and that was "unattainable in any other modern material." Large, prefabricated concrete panels, Breuer explained, "can be designed for a variety of technical requirements: they may be load bearing and structural; they may offer chases and hollows for pipes, ducts, and heating-cooling equipment; they may form projections for sun protection; they may be solid or may contain large openings." But precast concrete panels not only solved technical problems; they also made possible a new architectural aesthetic. Breuer concluded his brief essay by proclaiming "A new depth of facade is emerging; a three-dimensionality with a resulting greatly expanded vocabulary of architectural expression. Sun and shadow."

Breuer applied his ideas about precast concrete panels in numerous large projects across the United States during the 1960s. Among the best examples are the Department of Housing and Urban Development Building in Washington, D.C. (1965-68), which was designed in collaboration with the Philadelphia firm of Nolen & Swinburne, and the Armstrong Rubber Company Building in New Haven, Connecticut (1968-70), designed with Robert F. Gatje **(Figures 10-12)**.[16] In both

[15] Marcel Breuer, "The Faceted, Molded Facade: Depth, Sun and Shadow," in *Architectural Record* (April 1966), 171-172.
[16] Roysin Younkin, Kendra Waters, and Alisa Augenstein, "Armstrong Rubber Company Building," National Register of Historic Places Nomination Form, 2019. NR #100006451; Judith H. Robinson and Stephanie S. Foell, *Growth, Efficiency and Modernism: GSA Buildings of the 1950s, 60s, and 70s* (Washington, DC: General Services Administration, 2003), 86.

projects, Breuer demonstrated how architecture could stay true to key principles of modernism, such as simple geometrical massing and a lack of ornamentation, but also impart the visual qualities of depth, texture, and weight that many architects were striving for as a response to the International Style. Although Breuer was not the first to use precast panels in this way, as the examples discussed above show, he was the most outspoken in his preference for the material, writing lyrically about the interplay of light and shadow in national publications like *Architectural Record*.



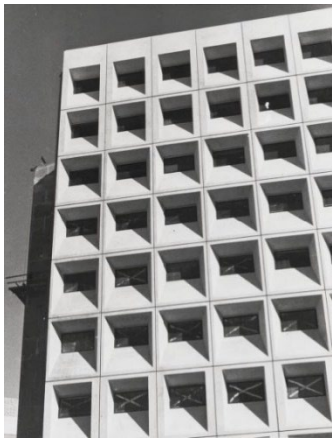


Figure 10: The Department of Housing and Urban Development Building in Washington, D.C., designed by Marcel Breuer and built 1965-68 (from the Marcel Breuer Collection, Syracuse University Libraries).
Figure 11: Detail view of the H.U.D. Building (from the Marcel Breuer Collection, Syracuse University Libraries).



Figure 12: The Armstrong Rubber Company Building in New Haven, Connecticut, designed by Marcel Breuer and built 1968-70 (from the Marcel Breuer Collection, Syracuse University Libraries).

The Continental Building, which was built roughly concurrently with Breuer's Armstrong Rubber Company Building, illustrates the strong influence of Breuer's work, both written and built on architecture in the United States during the 1960s. Berger & Caltabiano, working with the New York City engineers Harwood & Gould, designed a modular precast panel with a beveled window frame into which the windows were recessed by about twelve inches. This repetitive design, which was applied across all four elevations above the first story – there are more than 500 panels in total – creates rhythmic and textural effects that many International Style buildings lack **(Figures 13**

and 14). The depth of the windows, in particular, allows the panels to capture the interplay of light and shadow in ways that differ according to the hour of the day and the season, exactly in the way that Breuer prescribed.



Figure 13: Two views of the Continental Building, looking southeast and southwest, respectively, in June 1970, shortly before it opened to tenants. Peter Olsen, photographer (from the Athenaeum of Philadelphia).

Where the Continental Building differed from Breuer's work was in its expression of the interior structure. Unlike the H.U.D. and Armstrong Rubber Buildings, where the horizontal profile of the panels was uniform across an entire facade, the structural steel columns at the Continental Building are expressed by wider and deeper enclosures, which, unlike the narrower window mullions, continue down to ground level. This allows the columns to serve a function similar to *pilotis* – the columns that raise the primary mass of the building above the ground – rather than the building having a separate, more sculptural pedestal as the H.U.D. Building does.

Not only are the beveled profiles of the Continental Building's panels similar to those of Breuer's projects, but they were also manufactured by the same company Breuer had employed at the H.U.D. Building, the Philadelphia and later New Jersey-based Formigli Corporation. One of the founding members of Mo-Sai Associates in 1940, Formigli became one of the best-known precast concrete firms in the United States after World War II, collaborating with many of the era's most influential architects. In 1958 and 1959, Formigli produced many precast components, though not cladding panels, for Louis Kahn's Richards Labs at the University of Pennsylvania in Philadelphia, one of the architect's most seminal works.[17] During the late 1960s, when the use precast panels became widespread in high-rise buildings, Formigli became the major supplier in the region. Not

[17] Roberto Gargiani, *Louis I. Kahn: Exposed Concrete and Hollow Stones, 1949-1959* (Routledge, 2014), 191.

just a manufacturer, Formigli had a staff of designers and engineers who worked with architects and builders to devise a panel profile that achieved the desired aesthetic, performance, and structural requirements of a particular building. In Philadelphia alone, the company's most prominent work of this era, as illustrated in Figures 15-18, includes the 28-story Plaza Apartments at 18th Street and the Parkway (Stonorov & Haws, archs., 1966); the 34-story Fidelity Mutual Building at 15th Street and South Penn Square (Vincent G. Kling & Assocs., archs., 1968-70), the 32-story Industrial Valley Bank Building at 1700 Market Street (Charles Luckman, arch., 1968-1969), and the 20-story Mutual Benefit Life Insurance Building at 1845 Walnut Street (Eggers & Higgins, archs., 1968-70).[18]

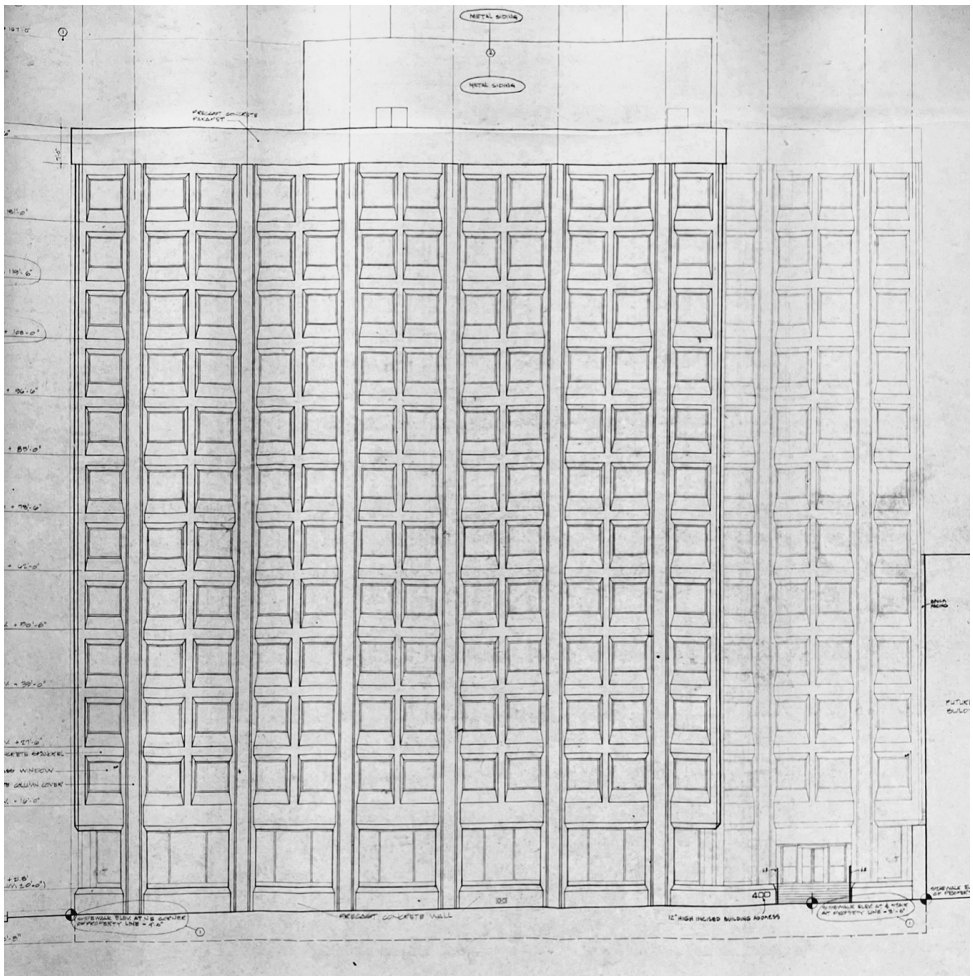


Figure 14: The north elevation (facing Market Street) as drawn by Burton W. Berger of Berger & Caltabiano in 1969. A full-size copy of the original drawings are stored in the Philadelphia City Archives.

While many of the high-rises clad in Formigli's precast panels were much larger than the Continental Building, none of the four examples discussed above illustrate the influence of Marcel Breuer quite as effectively. Their facades lack the rhythm and depth of the precast panels at the

[18] "Company Portraits: Formigli Corp.," *Philadelphia Inquirer*, December 11, 1969; John Briggs, "Berlin Firm a World Leader in Prefab Construction Field," *Courier-Post*, March 20, 1972.

Continental Building, or they appear to have resorted to precast concrete merely as an economical cladding material rather than for its textural and sculptural potential. This makes the Continental Building a significant example of the precast concrete brutalist architecture built in Philadelphia during the late 1960s, reminding viewers of how designers explored the aesthetic possibilities of this exciting new material just as it was entering the architectural mainstream. The building remains an important symbol of this era and continues to be admired for the same reasons it was on its completion in 1970. Writing in the *Philadelphia Inquirer* in 2017, Pulitzer Prize-winning architecture critic Inga Saffron extolled the visual appeal of the building, which "packs in a surprising amount of style." Saffron continued, "The facade is a repetitive grid of square windows sunk deeply into sculpted, precast window frames. The angled frames capture the sun as it passes overhead, washing the facade in a fascinating play of shadows. Now that slick glass is the official uniform of our modern office towers, it's a pleasure to experience a building with a little texture."[19]

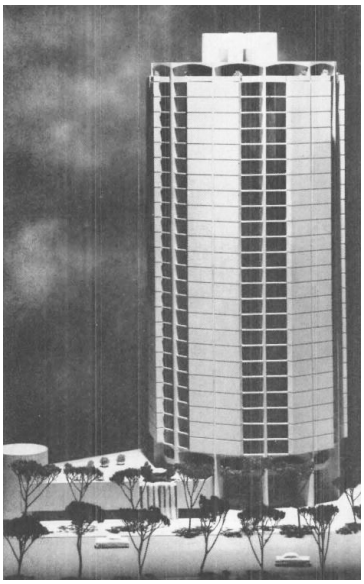
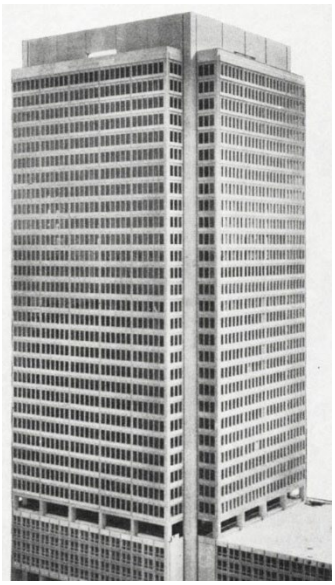




Figure 15 (left): The 28-story Plaza Apartments at 18th Street and the Parkway. Stonorov & Haws, architects, 1966 (from the Athenaeum of Philadelphia).
Figure 16 (right): The 34-story Fidelity Mutual Building at 15th Street and South Penn Square. Vincent G. Kling & Associates, architects, 1968-70 (from the Athenaeum of Philadelphia).

[19] Inga Saffron, "Good Eye: The Continental Building," *Philadelphia Inquirer*, March 28, 2017.



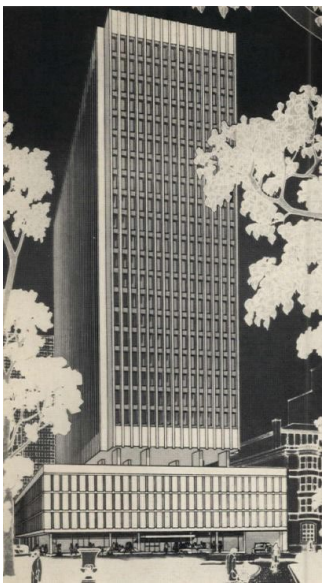


Figure 17 (left): The 32-story Industrial Valley Bank Building at 1700 Market Street. Charles Luckman, architect, 1968-69 (from the Athenaeum of Philadelphia).
Figure 18 (right): The 20-story Mutual Benefit Life Insurance Building at 1845 Walnut Street. Eggers & Higgins, architects, 1968-70 (from the Athenaeum of Philadelphia).

Berger & Caltabiano, Architects

The Continental Building was the first major project designed by the architects Berger & Caltabiano, a partnership between Burton W. Berger and Salvatore Caltabiano that the two men founded in 1967.

Berger was born in Yonkers, New York in 1930 and earned a Bachelor of Science degree in architectural engineering from the University of Oklahoma in 1954. After serving in the Korean War, Berger returned to the United States and began to work for a string of architectural firms in New York City and New Jersey. During the mid-1960s, while working for David Rosen Associates in New York, Berger met Caltabiano. Born in New York City in 1928 or 1929, Caltabiano was educated at Columbia University, from which he earned a bachelor's degree in an unknown subject (possibly art) in 1948 and a Master of Architecture degree in 1955. As a student at Columbia, Caltabiano displayed an early interest in emerging forms of concrete construction. Later, as a design associate at the Newark, New Jersey-based Kelly & Gruzen Architects, he helped to design Chatham Towers (1961-65), one of the first housing projects in New York City built with entirely exposed, poured-in-place concrete.[20] Caltabiano may have worked independently for a time following his tenure at Kelly & Gruzen, but had entered the office of David Rosen Associates by 1967.

Berger & Caltabiano were commissioned by Kalker Properties to design the Continental Building in late 1968 after the developer had reached an agreement with the Philadelphia Redevelopment

[20] Chatham Towers, Docomomo online register of modern architecture, https://www.docomomo-us.org/register/chatham-towers, accessed February 19, 2024..

Authority to build it. At the time, the pair were sharing office space with David Rosen Associates, their former employer, at 595 Fifth Avenue in Manhattan. On the afternoon of February 25, 1969, a flash fire swept through the office, killing Caltabiano and ten others. Berger, who survived the fire or was not in the office at the time, went on to complete the design work for the Continental Building on his own during the spring and summer of 1969. On its completion in 1970, the Continental Building was dedicated to the memory of Caltabiano. Berger retained Caltabiano's name in the title of the firm for several years, adding a new partner, Robert D. Ascione, in 1969. Little is known about the work of Berger, Caltabiano & Ascione, as the firm became known. One of the only known projects completed by the firm was another Continental Building, this one in Houston, Texas. The second Continental Building also employed precast concrete panels on the facade, but here they are not as expressive of brutalist form as they are in the Philadelphia example.

In 1974, the firm of Berger, Caltabiano & Ascione was acquired by the Newark, New Jersey-based Gruzen Partnership, successors to Kelly & Gruzen, for whom Caltabiano had worked for several years during the early 1960s. During Berger's time at the Gruzen Partnership, the firm became well-known for the design of corporate headquarters for companies like the Hertz Corporation, AT&T, Southwest Bell Telephone, and the Prudential Insurance Company. Berger became a partner in 1984 and the firm was renamed Gruzen/Berger. In 1986, the firm was restructured and became known as Berger Associates, which remained in Newark. Berger retired in 1994 and the history of the firm after this date is currently unknown.

Costantino Nivola, Sculptor

To adorn the Continental Building's primary public spaces – the Market Street plaza and the main lobby – Kalker Properties commissioned the sculptor Costantino Nivola (1911-1988) to create two original works. The choice of artist was an appropriate one for a building where precast concrete was on full display as the primary exterior material.

Nivola was born in Sardinia in 1911. From a young age, he learned the crafts of plastering, masonry, and woodwork from his father, who was a builder, but began his career in art as a painter. During the 1930s, Nivola exhibited at several major exhibitions on the continent but remained a minor figure in the art world. Known for his anti-fascist views, Nivola and his German-Jewish wife in 1939 were forced to flee Europe to escape persecution by the Mussolini regime and the Nazis. The couple settled in New York City. There, Nivola continued his art career, focusing increasingly on sculpture in marble and bronze, becoming known for his elegant figural work, although his style was still somewhat traditional.

By the end of the 1940s, Nivola's style began to exhibit an increasing abstraction, a radical departure from his earlier work. Some have attributed this shift to the influence of the architect Le Corbusier, who became one of Nivola's closest friends and introduced him to post-cubist and surrealist art, including his own paintings and those of Fernand Léger. It was also around this time that Nivola befriended artists like Jackson Pollock and Willem de Kooning whose groundbreaking abstract work may also have influenced the sculptor. By 1950, Nivola's work "elaborated on the

traditions of Mediterranean sculpture with cuboid cutouts in cement, humanoid figures reminiscent of his Sardinian neighbors and a constellation of prehistoric symbols" **(Figure 19)**.[21]

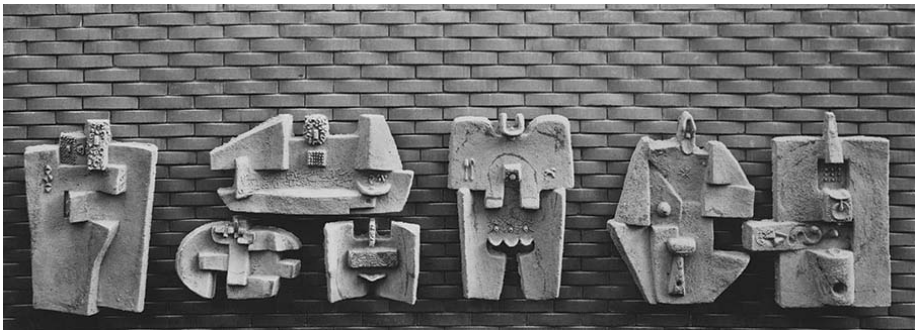


Figure 19: An ensemble of sculptures made by Nivola for a Manhattan apartment building in 1955. Norman Oberferst, photographer (from the Nivola Family Archive).

Le Corbusier and other architects' growing reliance on concrete in their built work likely played a role in the evolution of Nivola's career. In a format that became his calling card, Nivola's first major work was a 75-foot-long sandcast wall sculpture for the Manhattan showroom of the Italian typewriter manufacturer Bialetti, which he completed in 1954 **(Figure 20)**. Nivola had pioneered the sandcasting technique, by which concrete was cast in modelled sand to create the look and feel of natural stone, around 1949. Widely acclaimed, the Bialetti work demonstrated how concrete could be shaped in an organic way to enliven and soften a space, "situat[ing] Nivola internationally as an ideal collaborator for modernist architects," according to the Museo Nivola, a major collection of the artist's work in Sardinia[22] Over the next two decades, Nivola would collaborate with many of the greatest architects of the twentieth century, including Marcel Breuer, Paul Rudolph, Eero Saarinen, and others, all of who commissioned him to create original works to adorn their projects. Throughout this body of work, in the view of architecture critic Ada Louis Huxtable, "Nivola played off architecture, rather than deferring to it, bringing texture and complexity with works that more than matched their host buildings with a sense of timelessness."[23]

[21] Zachary Small, "When Reviving a Forgotten Sculptor's Reputation Is a Family Affair," *New York Times*, June 2, 2021.
[22] Biography of Costantino Nivola, website of the Museo Nivola, https://museonivola.it/en/collection/, accessed February 20, 2024.
[23] Cathleen McGuigan, "Cooper Union Exhibition Highlights the Work of Costantino Nivola," *Architectural Record*, February 24, 2020, https://www.architecturalrecord.com/articles/14476-cooper-union-exhibition-highlights-the-work-of-costantino-nivola, accessed February 20, 2024.



Figure 20: A section of Nivola's 1954 Bialetti sculpture. H. Namuth, photographer (from Museo Nivola).

Relying heavily on cast concrete, Nivola's style and technique made the artist a fitting choice to create work for the Continental Building, which had a facade nearly entirely of precast concrete **(Figures 21 and 22)**. Although Kalker Properties commissioned the two pieces – a freestanding outdoor sculpture on the Market Street plaza and a 10'-high, 42'-long wall sculpture in the main lobby – the architect Caltabiano, because of his background in art and close interest in concrete, may have encouraged the choice. Regardless, the two pieces, especially the wall sculpture, are highly complementary to the design and materiality of the Continental Building and help to situate this work of architecture in the broader context of twentieth century art and design.

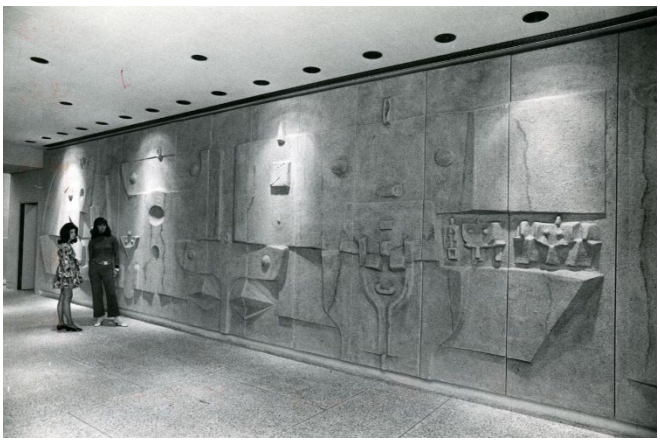


Figure 21: Nivola's sculpture in the lobby of the Continental Building, entitled *Dedicated to the American Secretary*, shortly after the building opened in 1970. Raymond F. Stubblebine, photographer (Temple University Libraries).



Figure 22: Close-up view of Nivola's sculpture in the lobby of the Continental Building in 1970. Raymond F. Stubblebine, photographer (Temple University Libraries).

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Previous documentation on file (NPS):

__X_ 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: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property __~0.5 acres___

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)
1. Latitude: ___39.950133___ Longitude: ___-75.147748___

2. Latitude: _____ Longitude: _____

3. Latitude: _____ Longitude: _____

4. Latitude: _____ Longitude: _____

Verbal Boundary Description (Describe the boundaries of the property.)
The boundary of the property is shown as a red line on the accompanying map entitled "**Figure 1:** Site Plan showing the National Register Boundary." The sidewalks are not included within the boundary because they did not play a direct role in the operation of the building.

Boundary Justification (Explain why the boundaries were selected.)
The proposed National Register Boundary corresponds to the historic and current parcel, which are the same.

Form Prepared By

name/title: Kevin McMahon, Senior Associate
organization: Powers & Company, Inc.
street & number: 1315 Walnut Street, Suite 1717
city or town: Philadelphia state: PA zip code: 19107
e-mail: kevin@powersco.net
telephone: (215) 636-0192
date: April 30, 2024

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 1600x1200 pixels (minimum), 3000x2000 preferred, 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: Continental Building

City or Vicinity: Philadelphia

County: Philadelphia State: PA

Photographer: Kevin McMahon

Date Photographed: February 2, 2024

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photograph #	*Description of Photograph*
1.	North elevation (Market Street), looking southeast.
2.	East and north elevations, looking southwest.
3.	South and east elevations, looking northwest.
4.	South elevation (Ludlow Street), looking northwest.
5.	West and north elevations at the Market Street plaza, looking southeast.
6.	Typical concrete detail.
7.	Market Street plaza (NW corner), looking south to the main entrance.
8.	4th Street plaza (SE corner), looking west.
9.	Sandcast concrete sculpture at the NE corner of the Market Street plaza.
10.	Interior: Main lobby on 1st floor, looking south.
11.	Interior: South wall of main lobby showing the Nivola sculpture.
12.	Interior: Main lobby on 1st floor, looking northwest.
13.	Interior: Elevator lobby on 1st floor, looking east.
14.	Interior: 1st-floor commercial space, looking east.
15.	Interior: Basement-level parking garage, looking east.
16.	Interior: Elevator lobby on 8th floor, looking east.
17.	Interior: Original aluminum and glass mail chute on the 8th floor.
18.	Interior: Typical office space, 4th floor, looking northeast.
19.	Interior: Typical office space, 4th floor, looking south.
20.	Interior: Typical office space, 8th floor, looking northwest.
21.	Interior: Typical office space, 8th floor, looking north.
22.	Interior: Typical office space, 12th floor, looking northwest.
23.	Interior: Typical office space, 12th floor, looking northwest.
24.	Interior: Fire stair at the southeast corner, looking southeast.

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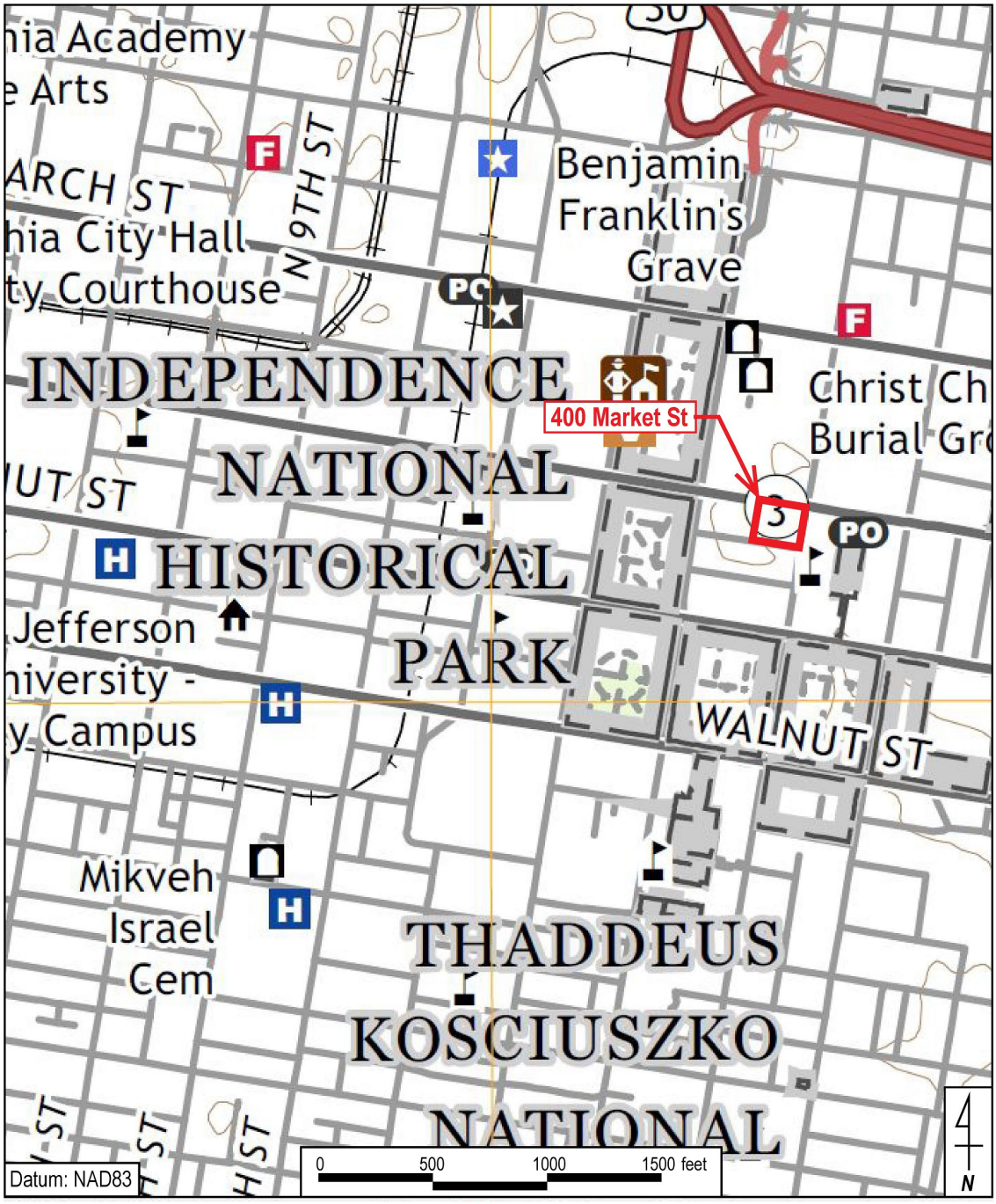
Figure #	*Description of Figure*
1.	Site plan showing the National Register Boundary.
2.	Detail of a typical facade panel, drawn by Berger & Caltabiano in 1969.

Index of Figures – Section 8

Figure #	*Description of Figure*
3.	Rendering of the Continental Building from the Philadelphia Inquirer, 1969.
4.	The *Unité d'habitation* in Marseille.
5.	Richards Medical Research Laboratories at the University of Pennsylvania.
6.	Southeastern Massachusetts Technological Institute in Dartmouth, MA.
7.	Wachovia Bank & Trust Company Building in Charlotte, North Carolina.
8.	The Hilton Hotel in Denver, CO.
9.	The Police Administration Building in Philadelphia.
10.	H.U.D. Building in Washington, D.C.
11.	H.U.D. Building in Washington, D.C., detail.
12.	Armstrong Rubber Company Building in New Haven, CT.
13.	Two views of the Continental Building in June 1970.
14.	North elevation of the Continental Building.

15.	The Plaza Apartments at 18th Street and the Parkway in Philadelphia.
16.	The Fidelity Mutual Building at 15th Street and South Penn Square in Philadelphia.
17.	The Industrial Valley Bank Building at 1700 Market Street in Philadelphia
18.	The Mutual Benefit Life Ins. Co. Building at 1845 Walnut Street in Philadelphia.
19.	Sculptures made by Nivola for a Manhattan apartment building in 1955.
20.	A section of Nivola's 1954 Bialetti sculpture.
21.	Nivola's sculpture in the lobby of the Continental Building in 1970.
22.	Close-up view of Nivola's sculpture in the lobby of the Continental Building in 1970.
23.	USGS Map.
24.	Photo Key – Site.
25.	Photo Key – First floor.
26.	Photo Key – Fourth floor.
27.	Photo Key – Eighth floor.
28.	Photo Key – Twelfth floor.

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.



USGS Map - Philadelphia Quadrangle - PA, NJ (2019)

Continental Building
400 Market Street
Philadelphia, Philadelphia County, PA

Latitude, Longitude
39.950133, -75.147748

Figure 23: Site plan with photo key.

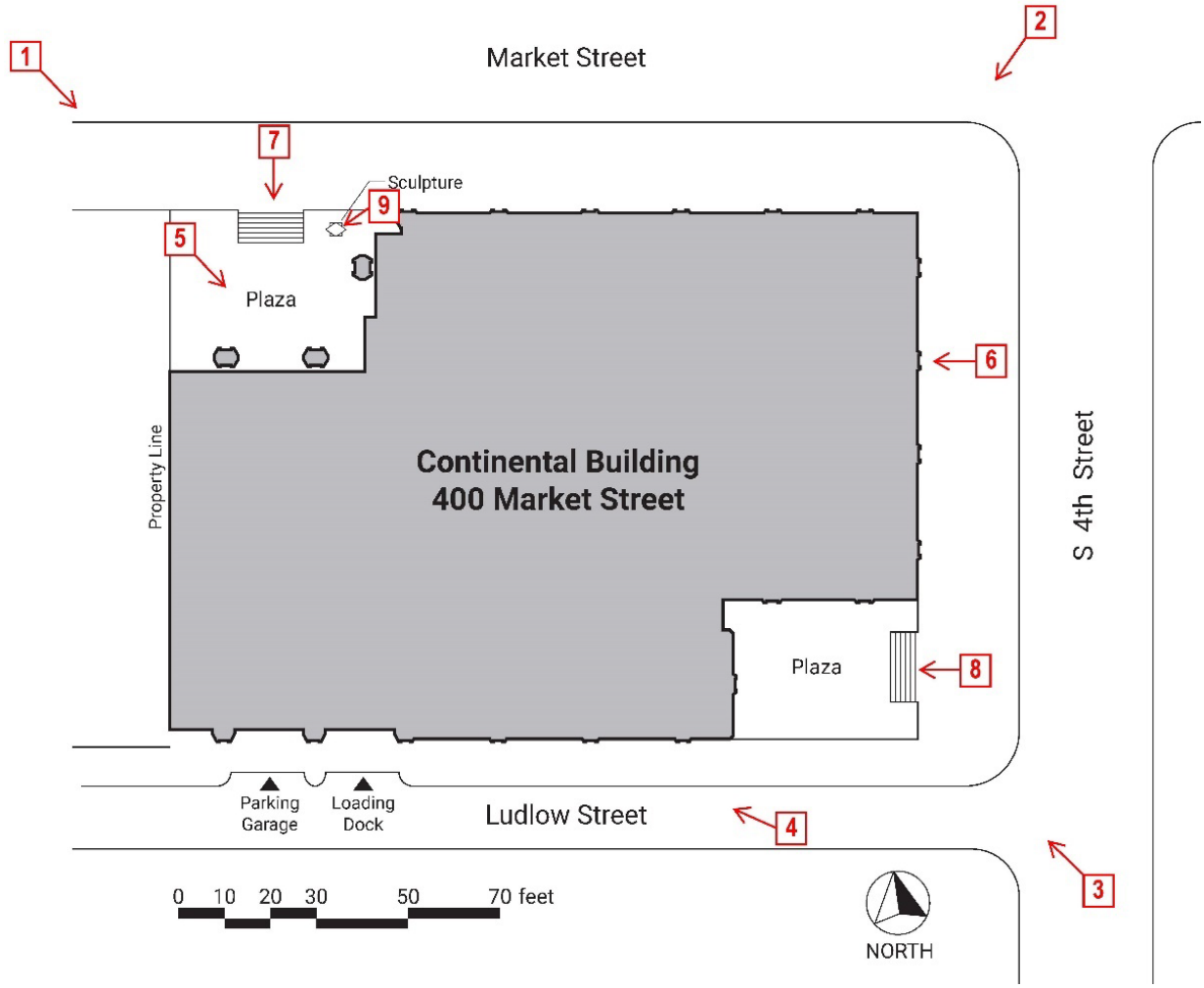


Figure 24: Site plan with photo key.

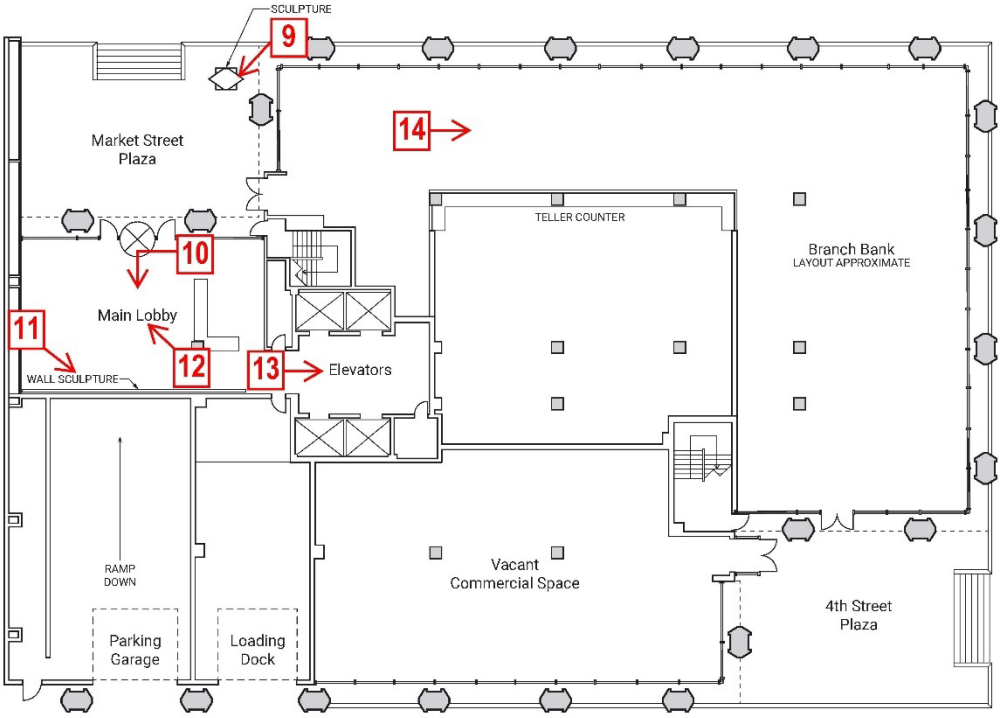


Figure 25: First-floor plan with photo key.

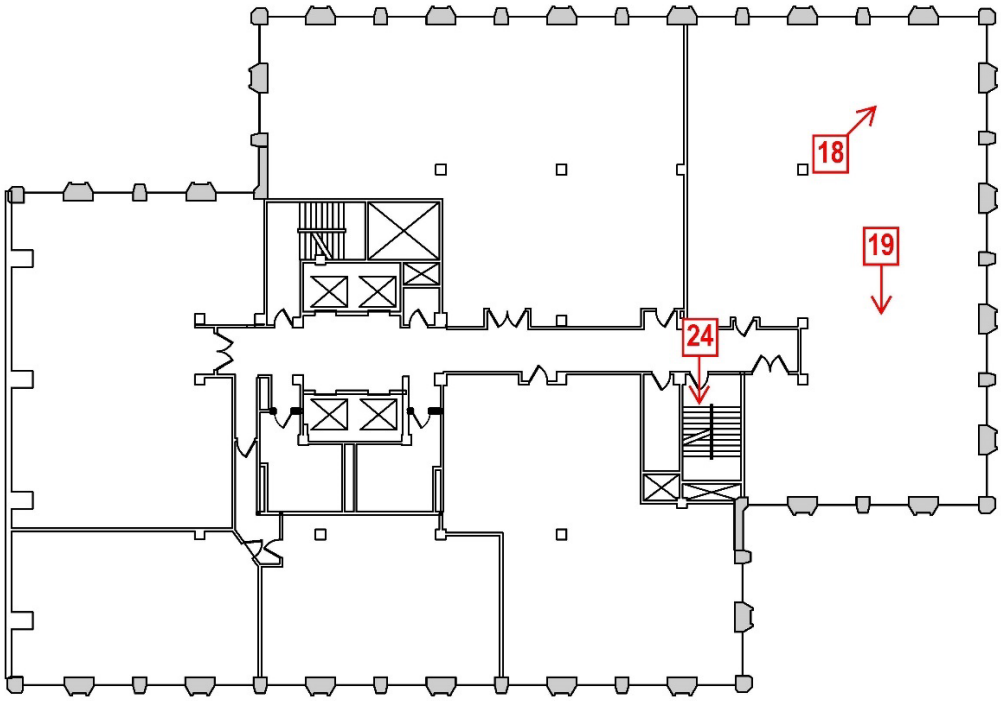


Figure 26: Fourth-floor plan with photo key.

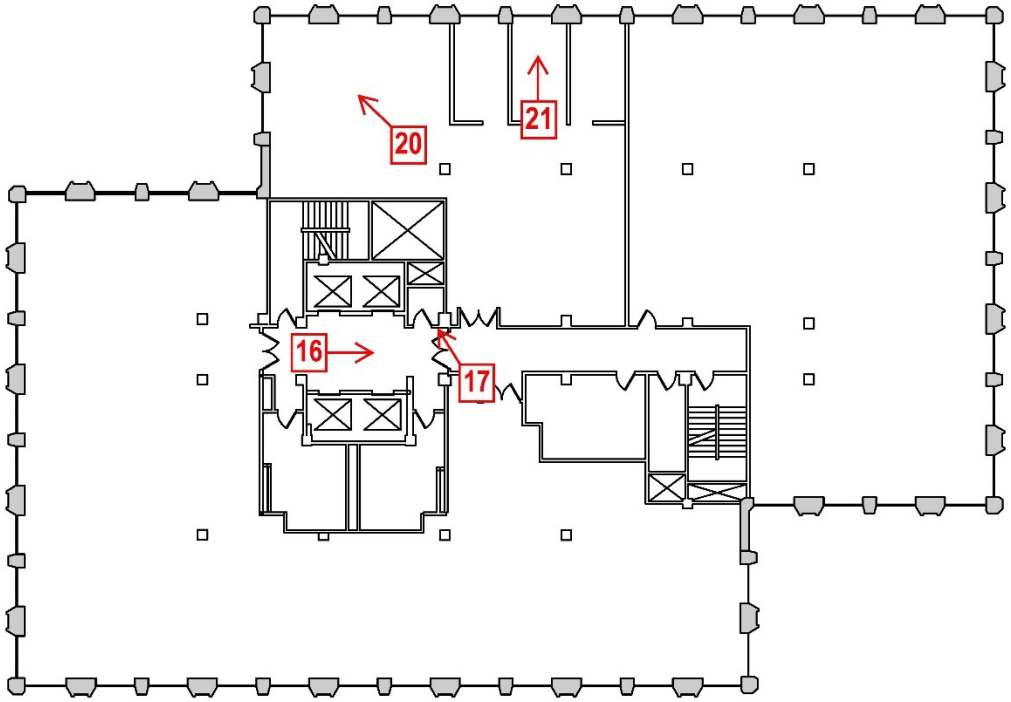


Figure 27: Eighth-floor plan with photo key.

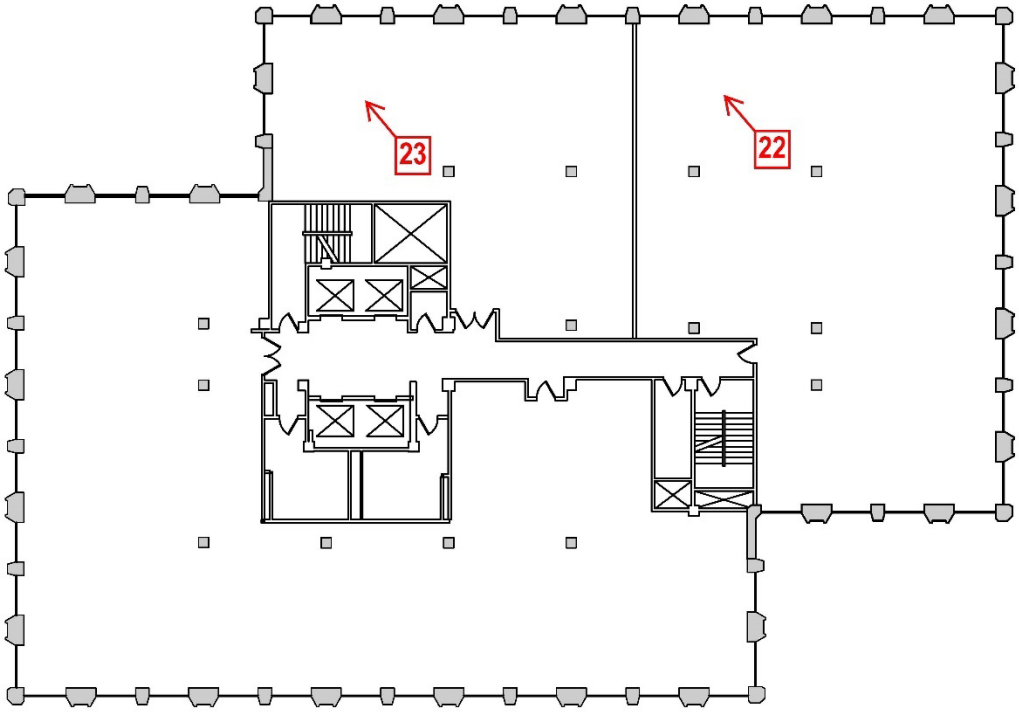


Figure 28: Twelfth-floor plan with photo key.