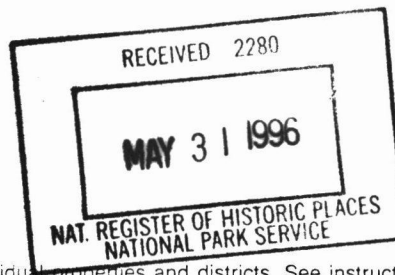


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United States Department of the Interior
National Park Service

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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name The Elverson Building

other names/site number The Philadelphia Inquirer Complex

2. Location

street & number 400-440 North Broad Street N/A ☐ not for publication

city or town Philadelphia N/A ☐ vicinity

state PA code county Philadelphia code 101 zip code 19130

3. State/Federal Agency Certification

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

Brent Glass

Brent Glass, Exec. Dir. 05-15-96
Signature of certifying official/Title Date

PA Historical and Museum Commission

State of Federal agency and bureau

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

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

☒ entered in the National Register.
☐ See continuation sheet.

☐ determined eligible for the
National Register
☐ See continuation sheet.

☐ determined not eligible for the
National Register.

☐ removed from the National
Register.

☐ other. (explain: _____)

Signature of the Keeper

Patricia Andrews

Date of Action

7/15/96

The Elverson Building
Name of Property

Philadelphia, PA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
<u>1</u>	<u>3</u>	buildings
		sites
		structures
		objects
<u>1</u>	<u>3</u>	Total

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

N/A

**Number of contributing resources previously listed
in the National Register**

None

6. Function or Use

Historic Functions
(Enter categories from instructions)

Commerce/business

Industry/communications facility

Current Functions
(Enter categories from instructions)

Commerce/business

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th and 20th Century Revivals/

Beaux Arts

Modern Movement/International/Art Deco

Materials
(Enter categories from instructions)

foundation METAL/Steel

walls TERRA COTTA

STONE/Granite, Limestone

roof METAL/Bronze ASPHALT

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

SEE CONTINUATION SHEETS

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Elverson Building
Philadelphia Co., PA

National Register of Historic Places Continuation Sheet

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The Inquirer Complex is situated along North Broad Street between Callowhill and Buttonwood Streets, seven city blocks north of City Hall in central Philadelphia. It is composed of the Elverson Building and three non-contributing secondary resources. The Elverson Building, constructed in 1924 in the Beaux Arts style, is a twenty-three story office tower of white terra cotta, limestone and granite with an attached six-story brick and terra cotta production plant. Non-contributing secondary resources are the International styled six-story, limestone, concrete and buff-colored brick Rotogravure Building constructed in 1948 with extensive modern alterations in 1969, the four-story, limestone clad Connector Building, constructed in 1983 which connects the Elverson and Rotogravure Buildings and a small, modern one-story yellow brick and glass Guardhouse along Buttonwood Street constructed in 1969.

Striking white coloration, geometric massing, an emphatic series of setbacks, a 340' high clock tower with a bronze dome, and dramatic nighttime illumination give the Elverson Building a monumental presence, and establishes it as a landmark for miles around.

The office building component of the Elverson Building is composed of a series of stepped back rectilinear masses, spans twenty-two registers in six bays on its principal Broad and 15th Street elevations and twelve registers in three bays on its northern and southern elevations. The central three bays stand directly at the building line while the four peripheral bays recede back from the building line in two steps. Each bay is composed of a granite water table, a one-story limestone base painted gray and a white terra cotta shaft also recently painted. Four symmetrically arranged show windows along Broad Street are separated by wide smooth piers and flank the central entrance. The original pair of revolving doors have been replaced with highly polished, bronze doors. Separating the doors is a metal panel with classical ornamentation in relief and surrounded by similarly ornamented pilasters and grills. A bronze plaque mounted on the metal panel states "Inquirer Building Home of the Philadelphia Inquirer Rankin Kellogg and Crane Architects, Roydhouse Arey Company Builders 1925." Above the entrance is a ten paned transom. Identifying the building above the transom is a raised metal letter sign installed in 1990, reading "The Philadelphia Inquirer * Daily News." The show windows contain vertical mullions that correspond to the vertical fenestration of the transoms. Four central piers carry decorative hexagonal painted metal lanterns. South of the main entrance is a date stone with the carved date of 1924.

Above a slightly projecting painted limestone belt course, the building shaft rises in a series of setbacks. The central bay containing the main entrance rises to a height of thirteen stories while the two surrounding bays rise to eleven stories. The end bays reach only five stories. The north

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Philadelphia Co., PA

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side of the building has an additional bay which also rises five stories and is slightly setback from the front plane of the building so as not to interrupt the building's symmetry. Each of these bays contain registers of one-over-one metal double-hung sash, which assist in giving the building its dominant vertical expression. Decorative relief belt courses above the fourth and fifth floors give the building some horizontality. The spandrels in the central three bays hold large terra cotta roundels.

The similar secondary northern and southern elevations, both three bays wide, have gray painted limestone bases that contain three shop type windows with transoms. Above, thinner piers separate the one-over-one sash windows into twelve registers. The decorative belt courses and parapet wall of the Broad Street facade also continue across these facades. Above the fifth floor the building steps back six bays. Above this level, the elevations match the Broad Street facade.

A two-stage, four-story clock tower rises from the center of the building at the thirteenth floor. Four decorative terra cotta urns embellish a square platform, one at each corner, at this level. The first stage of the tower contains four registers of one-over-one double-hung sash windows on each side, that rise for four floors and then culminate in arches capped by medallions-in-relief at the uppermost story. All four faces of the tower contain a clock, with each face measuring sixteen feet in diameter and highlighted by ornamental relief carving and Roman numerals. In the second stage, an octagonal cupola containing bells features columns-in-antis supporting a gold leafed dome and finial.

To the west, a gray painted brick extension to the Elverson Building originally housed the former printing plant. Although the Elverson Building was conceived, designed and constructed as a single building, historically these two sections performed distinct operations which are reflected in the building's overall design. As of 1993, printing operations ceased to function in the extension, although up until the summer of 1995, many of the printing presses remained on-site. The extension continues for thirty-eight registers in fourteen bays westward along Callowhill Street to 15th Street. This more utilitarian section of the building, rises five full stories and contains a corrugated metal paneled HVAC rooftop addition above the tenth through thirty-fifth registers. The windows are organized into triplets to the twelfth bay by wider brick piers with the predominant window found on this elevation being the nine-light industrial steel sash with a hopper panel at the lower three panes. Along the fifth floor, three-over-three metal windows replaced the original nine-light industrial steel sash in the early 1970's. Glass block has replaced many of these windows at street level, and walled-in windows mark the second floor.

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The thirteenth bay contains paired windows in a tower that rises to six stories. The last or fourteenth bay, which houses the stairtower, contains a single register of smaller six light windows at the first, third, fourth and fifth floors. At the eighth, eighteenth and twenty-eighth bays, glazed and corrugated metal conveyor belts constructed in the 1960's, carried newspapers from the press rooms on the second floor to the sorting and distribution room on the first floor. Along this elevation, white terra cotta courses appear above the second floor windows, at the base of the third floor windows, twice above the fifth floor windows, and three times above the sixth floor windows in the tower at the thirteenth and fourteenth bays.

The 15th Street elevation of this extension continues northward for seven bays. Here, however, wide piers organize windows into quadruplets, excepting the southernmost bay, which contains a single register of six-light windows, and the second and third registers, held in a pair on a slightly projecting pavilion. All of the windows have been blocked-in with the exception of the one-over-one aluminum windows installed in the 1980's on the fourth floor. At the third bay, counting from Callowhill Street, a recessed, two-story loading dock continues fully across the elevation supported by four free-standing pillars. The base of the piers above the loading dock carry a single terra cotta course, while a double course of white terra cotta surmounts the fifth floor windows. A fourth terra cotta course caps the building.

The richly decorated lobby of the Elverson Building remains largely intact, and contains wainscoting and flooring of beige Tennessee marble and pilasters of the same material capped by plaster Corinthian capitals adorned with gold leaf. A coffered ceiling holds four chandeliers composed of foliate forms. From the central chandelier a gold chain holds a stained glass illuminated globe of the world. The east and west walls have balconies, ornamented with elaborate iron and brass railings, that overlook the elevator lobby. A security desk was installed in the lobby in the 1960's. Four elevator banks with marble surrounds and modern replacement elevator cabs carry passengers to the upper floors. At the rear of the lobby, the elaborate main stairway remains largely intact, composed of a wrought iron balustrade and newels, brass handrail, and beige marble treads. It rises to the fifth floor. Beige marble wainscoting continues up the stairway to the second floor. Two utilitarian metal stairways, located behind each elevator bank begin at the fifth floor and rise to the twelfth floor.

Flanking the lobby on the first floor, as originally constructed, are two large rooms each rising two-stories with mezzanines along Broad Street. As reflected by the use of the street "show" windows along the first floor, the newspaper's services to the public such as placing and paying for want ads and other forms of advertisements were conducted on this floor. Due to the

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newspaper's increased space requirements, these rooms were closed to the public in the 1950's and sub-divided into offices. However, architectural elements such as the mezzanine balustrade, marble flooring, and fragments of the plaster crown moldings remain hidden behind the modern office partitions.

The upper floors of the Elverson Building historically have been used for office space for the operations of the newspaper and typically were open planned space with some perimeter private offices. As originally designed and used, the publisher, president, vice-president and officers of the company were located on the second floor, the editorial department was located on the third floor with the editor-in chief's suite being on the fifth floor and the entire sixth floor consisted of an auditorium. For the first ten years after the opening of the building, the Inquirer leased floors seven and above for speculative, private office space.

However, since the original design, operations of the newspaper have changed dramatically necessitating changes to the use of the office space. As it presently exists, most of the floors within the tower have been renovated numerous times leaving undistinguished, open plan space, with some modern metal partitions installed for the creation of private offices. Even the former auditorium space has been converted into editorial offices and the Inquirer's library. Only the twelfth floor retains a level of finish, including molded door trim and plaster moldings in the elevator lobby and French doors with transoms leading to glass observatories on the southeastern and southwestern terraces. Although not original to the building, these treatments date to the 1950's when the floor became the private apartment of Walter Annenberg, the newspaper's owner and publisher. The twelfth floor was later modified in the late 1970's when the apartment was renovated into the company's executive offices.

The interior of the printing plant remains unaltered from its original design. Consisting of clear-span factory space executed in painted concrete and punctured by steel piers, these floors contained the massive presses and machinery used to compose, manufacture and circulate the Inquirer and Daily News. At the southwest corner of the building an employee entrance leads to two simple elevator banks and a steel stairway with a square stock balustrade. Along the western wall remains the five-bay loading dock which is recessed approximately thirty feet into the building. From the loading dock, two large freight elevators replaced the original spiral chutes designed to drop the completed newspapers onto the loading dock for delivery. Banked against the loading dock wall are modern offices and restrooms. The first floor served as the newspaper's sorting and distribution center while the mezzanine and second-third floor levels contained the largest presses. This two-story space retains its catwalk which is entered from the

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third floor and extends into the multi-story space off of the northern wall. The fourth floor contains the newspaper's cafeteria installed in former storage space in the 1980's and the large composition room with its associated offices. The partitioned areas of the fourth floor also appear to date from the 1980's.

To the north of the Elverson Building is a non-contributing building of the Inquirer Complex. 440 North Broad Street also known as the Rotogravure Building, is built of limestone, buff-colored brick and concrete. Constructed in 1948 and substantially altered and enlarged in 1969, this building stretches the Inquirer complex 310' north to Buttonwood Street, and 353' west toward 15th Street. Connected to the Elverson Building by a blank, limestone clad four-story connector, this building stands nineteen bays wide and six-stories tall on its facade along Broad Street. The Buttonwood Street elevation is composed of a blank six-story mass of brick and limestone and extends twelve bays along Buttonwood Street. A one-story loading dock with two additional stories reaches to Buttonwood Street along the 15th Street elevation. An asphalted parking lot covers the entire area between the building and Broad and Buttonwood Streets. Delineating the property line is a three foot high, yellow brick wall with a limestone coping, constructed in 1969. A small, one-story yellow brick and glass Guardhouse, also constructed in 1969, is located along Buttonwood Street.

The interior of 440 North Broad Street consists of a heavily altered one-story office section along the eastern elevation and manufacturing/warehouse space beyond. These changes have seriously compromised the integrity of the building. Entered from the southern most entranceway of the original section, the administrative wing continues to serve as offices for the newspaper and has received modern finishes and treatments similar to those executed within the Elverson Building. Two simple metal stairways are located at each of the entrances along Broad Street. Beyond the offices are a series of industrial/warehouse spaces also substantially modified from their original design. The 1948 section contains a central plant with brick walls, concrete floor and concrete and steel structural elements flanked by numerous small rooms and support facilities with tile floors and brick walls. This central plant area as originally constructed was one large open space which spanned the entire main block of the building, rising three full stories. However, alterations in 1969 and in the 1980's sub-divided sections of this space both horizontally and vertically thus destroying the volume of this major character defining space. Many of the ancillary storage, warehouse, support spaces off of the central plant remain, although in deteriorated condition. The 1969 extension to the north of the original 1948 section consists primarily of a large, three-story space with tile walls and concrete floors punctured by steel piers.

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As originally built, the Rotogravure Building was essentially a formal, stepped composition, mirroring the stepped massing of the Elverson Building. The Broad Street elevation was a staid composition, featuring a low first level with two symmetrically disposed entrances and a ribbon of windows. Above was a large, projecting limestone clad block with seven large, multiple-light windows. Flanking and above the windows were blank, buff-colored brick setbacks.

South of the main block was a low two-story, three-bay brick section attached to a corrugated stainless steel and glass block bridge which connected the Elverson Building and spanned the railroad viaduct below. To the north of the main block was a one-story, stepped-back wing with a mechanical penthouse symmetrically composed on the Broad Street elevation. On the rear elevation, the building originally displayed a more functional fenestration pattern through the use of vents, loading docks, and blank expanses of wall. Unlike the Broad Street elevation, there was little emphasis on formalized fenestration.

One of the most important aspects of the original design for the Rotogravure Building that defined the architect's overall design philosophy and unified the building with the Elverson Building was the use of a formal landscaped boulevard spanning to Broad Street on the east and Buttonwood Street to the north. By using the landscaped boulevard, the north elevation of the Elverson Building became the terminus in an axial relationship more indicative of the Beaux Arts philosophy of the previous generation. This axial relationship, coupled with landscaping of yew, holly, and magnolia and a lawn area to the north and a formal flagstone terrace on axis with the main section of the Rotogravure Building originally tied the two buildings together.

Substantial renovations and additions in 1969 and 1983 dramatically compromised the original design and integrity of the 1948 Rotogravure Building, destroyed the integrity of the former landscaped boulevard. In 1969, the 1948 building was rehabilitated and a large four-story block addition was constructed north of the original Rotogravure Building on the site formerly used as a parking lot. Floors were added to the side and above the original stepped-back north wing. The former north wing had two bays added to the north and two floors constructed above, spanning its width. The sash were removed and a series of stainless steel vents installed. These vents were concealed by the highly visible "free floating" ribbed concrete screens added as part of the 1969 construction. These screens remain one of the most prominent features of the building. The main block was also altered by increasing the size of the penthouse and the removal of signage which was originally a major character-defining feature of the Broad Street elevation. These additions and alterations introduced a significant loss of integrity by

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obliterating the fenestrated setback configuration on the north side of the building and the distinction between the main block and the administration wing which was a critical part of the original design. The rear elevation was also enlarged through expansion to the north and construction above the original building.

In 1969, the former landscaped boulevard was destroyed and replaced with an asphalt parking lot. The present three foot high yellow brick walls with limestone coping that separates the asphalted parking lot from North Broad Street and Buttonwood Street and the non-contributing, one-story, flat roofed, yellow brick and glass Guardhouse were constructed. Located halfway along Buttonwood Street at the vehicular entrance to the complex parking area, the Guardhouse lacks any design quality and was constructed to shelter a guard who supervised the entry and exit to the parking lot.

In 1983, the three southernmost bays of the main block, the south door, and the connector to the Elverson Building were demolished and a large, four-story connector building constructed. The new four-story connector has blank walls clad in limestone blocks and is constructed well forward of the original work towards Broad Street, resulting in the infilling of several ranks of windows in the Elverson Building and destroying the original 1948 setback which left the north elevation of the Elverson Building tower largely intact.

The interior of the Rotogravure Building has also been extensively altered over the years leaving little semblance of the original design visible. Of primary significance is the subdivision of the former three-story high, seven-bay wide central plant room and remodeling of the original administration section (the one-story, north wing) into generic, modern offices.

Today 440 North Broad Street reads as one huge horizontally oriented superblock with an irregular massing comprised mostly of blank walls. The additions of 1969 and 1983 have nearly doubled the volume of the original Rotogravure Building. The building no longer reflects the symmetrical massing, step backs, and glazing which distinguished and characterized the original design.

Overall, the 1924 Elverson Building retains a high level of integrity with its two functions as an office complex and a production plant still clearly identifiable. Intact original features remain in the impressive office lobby and in all of the elevator lobbies. The production wing with its unaltered interior volume retains its strong character as a newspaper manufacturing facility. Thus, despite the addition of the non-contributing secondary buildings which were built too

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recently to be considered historic and in the case of the 1947 Rotogravure Building alterations have caused it to lose its architectural integrity, the Elverson Building remains recognizable as a landmark Beaux Arts office tower and home of the Philadelphia Inquirer.

The Elverson Building
Name of Property

Philadelphia, PA
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Areas of Significance

(Enter categories from instructions)

COMMUNICATIONS

ARCHITECTURE

INDUSTRY

ENGINEERING

Period of Significance

1924-1946

Significant Dates

1924

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Rankin, Kellogg and Crane

Roydhouse, Arey Co.

Primary location of additional data:

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

Name of repository:

Philadelphia Historical Commission

The Elverson Building
Name of Property

Philadelphia, PA
County and State

10. Geographical Data

Acreage of Property 7.5 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	18	486000	4423100
Zone	Easting	Northing	
2	18	486040	4423300

3	18	486120	4423100
Zone	Easting	Northing	
4	18	486160	4423300

☐ See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Robert Powers/President REVISION OF DRAFT BY IRA KAUDERER

organization Powers & Company, Inc. date 11/30/95

street & number 2219 Wallace Street telephone 215-236-9006

city or town Philadelphia state PA zip code 19130

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

name Philadelphia Newspapers, Inc.

street & number 400 North Broad Street telephone 215-854-4730

city or town Philadelphia state PA zip code 19101

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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The Elverson Building, possesses significance under Criterion C as a fine example of an early 20th century Beaux Arts skyscraper in Philadelphia influenced by classicism, zoning inspired setbacks and Art Deco theatricality. Also under Criterion C, the Elverson Building possesses significance as a prominent work of an important Philadelphia architectural firm, Rankin, Kellogg and Crane and for its innovative engineering system. As the home of the Philadelphia publishing institution, the Philadelphia Inquirer since 1924, the building possesses additional significance under Criterion A. The Elverson Building remained intact until 1947, when the Rotogravure Building was constructed expanding the complex to the north. Thus, the Period of Significance of 1924-1946 reflects the Elverson Building's original design and the Philadelphia Inquirer's years of significance through World War II and prior to the construction of the Rotogravure Building.

Architecture/Engineering

At the turn-of-the-century, leadership in the evolution of the skyscraper passed from Chicago to New York. There, architects designed buildings "for owners and members of the public who wanted all of the glory of the past along with all the promise of the future." 1 In contrast to late 19th-century Chicago, where architects had become concerned with the expression of the new steel frame technology, New York architects thought that the adoption of this technology should not mean the abandonment of historical styles and designs. They considered themselves free to use all historical styles to make grand, accessible buildings, comprehensible to the public. Examples of the period in New York include the French Second Empire inspired Singer Building of 1908 and the Gothic inspired Woolworth Building of 1913.

By the second decade of the twentieth century, city officials in New York found that high land values in Manhattan encouraged the design of huge blocks of buildings that rose directly from the building line. The city instituted innovative zoning laws to prevent the continued creation of dark, windy, office canyons and in 1916 mandated setbacks to diminish the mass of tall buildings. Renderer Hugh Ferriss of New York created a series of drawings that expressed the new form buildings would take to satisfy the new law. The drawings anticipated and influenced the form of many of New York's most famous early skyscrapers including the Radiator Building of 1924 by Raymond Hood, the Shelton Hotel of 1924 by Arthur Loomis, and the Barclay-Vesey Building of 1926 by Voorhees, Gmelin and Walker.

By the 1920's, Art Deco had become a powerful influence on skyscraper design. Architects who worked in this style produced vertically oriented buildings with lavish public spaces, overscaled ornamentation, and innovative lighting schemes. The combination of these elements

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with the mandated setbacks of the 1916 zoning laws encouraged the design of distinctive buildings with unique towers, readable from great distances giving a theatrical presence to the street and the skyline. The rise of the advertising industry in the twentieth-century led to the use of these buildings as distinctive symbols for the companies that they contained. Structures like Van Alen's Chrysler Building of 1930 and Hood's American Radiator Building of 1924 were closely associated with their owners and gave the companies a great civic presence.

The Chicago Tribune competition of 1922 also contributed to the evolution of the form of the modern skyscraper. While Eliel Saarinen's entry did not win the competition, his widely admired striking second place design encouraged other architects to produce emphatically vertical buildings, composed of well proportioned, coherent rectilinear masses.

Philadelphia's Elverson Building expresses a full range of features which characterized the modern skyscraper in the 1920's. The light coloration, symmetry, and classical ornamentation of the office tower give the building a Beaux-Arts historicist form that long befits the long established voice of Philadelphia's leading newspaper, The Inquirer. This classical ornamentation includes columns, pilasters, urns, and round relief decoration. Stylistically, The Elverson Building relates to Graham, Anderson, Probst and White's Wrigley Building, in Chicago, also of 1924, which in turn relates to McKim, Mead and White's New York Municipal Building of 1913. The floodlit Wrigley Building, also sheathed in white terra cotta, "furnished visitors of the 1920's with a dazzling sight."²

Few buildings of the period in Philadelphia rivaled the Elverson Building in size and application of the Beaux Arts style and Art Deco theatricality in an office tower. Of the buildings in Philadelphia at the time of the construction of the Elverson Building, only the Bulletin Building, 1315-1325 Filbert Street, constructed in 1906 (now demolished) from the designs of Edgar V. Seeler and Frank Roberts for the rival newspaper The Evening Bulletin, exhibited a comparable level of detail and ornamentation executed in terra cotta. This six-story terra cotta clad building displayed a Beaux Arts motif of a tower capped by a green terra cotta dome as its central focus. The Widener Building, Chestnut and Juniper Streets, Horace Trumbauer Architect, (1914), presents in its eighteen story Beaux Arts office tower a comparable monumental presence as the Elverson Building although on a much more restrained and staid basis and through the predominant use of the more traditional limestone with a terra cotta cornice. Another contemporary Beaux Arts office tower of the period is 258-262 South Broad Street. Designed by John Kurtz of Pittsburgh in 1922, this twenty-story tower relies heavily on Burnham Classicism

United States Department of the Interior
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Philadelphia Co., PANational Register of Historic Places
Continuation SheetSection number 8 Page 3

expressed through its two-story colonnade and entablature, its prominent cornice as well as its piers subdivided by vertical ranks of windows.

Philadelphia critics called the massing of the Elverson Building "for the first time, the architecture of the future, a graceful 'stepback,' tapering design, dominating the civic scene."³ While Philadelphia had not adopted any zoning laws concerning setbacks, by the 1920's the style had become associated with New York, progress, modernity and beauty. The combination of overall verticality and rectilinear masses clad in white terra cotta gives the Elverson Building a sort of stripped down sleek appearance that anticipates the influence of the European Modernists that would find its first American high-rise expression in the PSFS Building of 1932.

The Elverson Building planned as a Philadelphia landmark advertising the presence of The Inquirer in Philadelphia, achieved prominence through its distinctive form and its theatricality. At the time of the building's construction, the newspaper asserted that "The Inquirer and its home are inseparable. The building is the visible expression of the newspaper, a composite of practicality and idealism."⁴ At the base, the Broad Street elevation contains a series of show windows. Color presses, visible through these windows from Broad Street, drew hundreds of onlookers who would gather to watch the blur of colored sheets of paper pass by. The architects decorated the lobbies and first floor public rooms elaborately, and the owner of the newspaper, Col. Elverson, distributed his art collection throughout the building. An octagonal lantern in the gold dome of the building provided a spectacular pyrotechnic display. This lantern, equipped with sixteen 500 watt lights with reflectors, emitted light visible over fifteen miles away. "At a few minutes before each quarter hour the brilliant white light from the lantern faded, and a red lantern of equal strength flashes the particular quarter, to be followed by the Westminster Chimes."⁵ These chimes, described as the loftiest in the world, played the same notes as London's Westminster Chimes. They sounded from seven in the morning until midnight. "At the hour, following four red flashes, the white light indicates the number of the hour, while the chimes toll the hour. The four clock dials on the tower, the red and white lights, and all clocks within the building are controlled from a central master clock set to the second with the Washington Observatory."⁶ A crowd of onlookers first saw the display on July 12, 1925 at nine p.m. At that hour an observer noted, "The Elverson Building, no longer lifeless but a dynamic entity, transformed and imbued with life, leaped in all its chaste beauty from the lurking shadows and its pale obscurity, under the searching rays."⁷

The tower also served as an air mark for planes and dirigibles, including the transoceanic Graf Zeppelin, as well as for travelers on the New Jersey Highways crossing the Delaware River

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Bridge. Consistent with the striving for modernity, The Inquirer its new building, a "symbol of progress radiating service throughout the land."⁸ The Philadelphia Inquirer took advantage of special occasions and used them to reinforce the symbolic role of their building. Into the 1950's, the newspaper maintained two cannons which ceremoniously fired from the terrace created by the setback above the sixth floor. In short, the Elverson Building served and serves as a theatrical advertisement for The Philadelphia Inquirer.

In addition to its role as a landmark on the skyline, the Elverson Building stood "as the centerpiece for one of the most remarkable groups of buildings found anywhere in the world."⁹ This collection of large, impressive buildings of widely varying architectural designs, on and in the immediate vicinity of North Broad Street, north of Arch Street and south of Fairmount Avenue, included the Snellenberger Building (Broad and Wallace Streets), Baldwin Locomotive Works (Broad and Spring Garden Streets), Central High School (Broad and Spring Garden Streets), Rodeph Shalom Synagogue (Broad and Green Streets, 1927), and the U.S. Mint (Spring Garden and 15th Streets). In 1929, the Reading Company erected the Art Deco inspired, fifteen-story Terminal Commerce Building across the street from the Elverson Building. The Elverson Building was at the time of its construction and remains today the tallest building on North Broad Street. Its location took advantage of rail transportation opportunities both in terms of the subway and the east-west train tracks that ran below the building.

The Elverson Building possesses additional significance since it was designed by the important Philadelphia architecture firm of Rankin, Kellogg and Crane. John Hall Rankin, born in Lock Haven, PA in 1868, completed his architectural studies at the Massachusetts Institute of Technology in 1889. Rankin then moved to Philadelphia where he worked for James H. Windrim and later for the Wilson Brothers. In 1891, he relocated to New York to work for Borie and Tilton, but soon returned to Philadelphia to work for Frank Miles Day. Thomas M. Kellogg, born in Washington, D.C., also attended the Massachusetts Institute of Technology where he probably met Rankin. Kellogg did not graduate from college, but instead left in 1884 to work briefly for Van Brunt and Howe in Boston and then McKim, Mead and White in New York.

In 1891, Rankin and Kellogg collaborated to form an architectural firm in Philadelphia. Edward A. Crane received his certificate in architecture from Massachusetts Institute of Technology in 1888. After working briefly for Shepley, Rutan and Coolidge and for Wheelwright and Haven, both of Boston, Crane worked in the office of the Supervising Architect of the U.S. Treasury Department as Chief of the Engineering and Drafting Division. Crane joined Rankin and Kellogg as a full partner in 1903. While Rankin and Kellogg had already

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Philadelphia Co., PANational Register of Historic Places
Continuation SheetSection number 8 Page 5

achieved some success in gaining government commissions for buildings like the Federal Building in Indianapolis, Indiana, with Crane's involvement the number of government commissions increased.¹³

The background of each of the three principals of this firm contributed to the creation of one of the most successful Beaux-Arts firms in Philadelphia, rivaling and predating Paul P. Cret in architectural commissions. Together the partners designed the U.S. Department of Agriculture Building in Washington, D.C., the U.S. Army Supply Depot in San Francisco, and several U.S. Marine Corps buildings in Philadelphia, including the present Marine Club Apartment Building at Broad Street and Washington Avenue. Outside of government work the partners developed a varied portfolio that included numerous schools, libraries, churches, single residences and several blocks of row houses in South Philadelphia. After Crane left the firm in 1925, Rankin and Kellogg continued together until Kellogg's death in 1935. The pair produced the design for the Provident Trust Company at 17th and Chestnut in 1927, and collaborated with Tilden, Register, and Pepper, on the U.S. Post Office at 30th Street in Philadelphia in this period. The Elverson Building fits easily into this body of work since the firm was proficient in large projects with strong Beaux Arts influence such as the Marine Club Building at Broad and Washington. Their Post Office in Philadelphia shows that they also came to be well versed in stripped Classicism and even Art Deco. The Elverson in its scale, unique visibility and unusual massing and white terra cotta cladding figures as one of the firm's most important works.

Philadelphia's Elverson Building of 1924 possesses significance for its engineering. One hundred fifty steel piers sunk into bedrock at depths varying from twenty to fifty feet support the building over the tracks of the former Reading Railroad yard. The spacing of these railroad tracks determined the spacing of the terra cotta clad vertical piers of the facade in one direction, while the floor load requirements of the massive presses in the press rooms required the use of structural reinforced concrete floors to carry the lateral load and to ensure stability of the structure from the vibrations caused by the running of the presses. Contemporary accounts noted the "floating foundation" of the press rooms as inhibiting vibration throughout the building. The foundations for the press room are separate from the tower and extend over the tracks thus the description of "floating foundation." Tracks remained between the vertical piers so that massive reels of newsprint paper could be delivered directly to the building by rail, and then placed on elevators to be taken to the presses above. In 1929, fifty freight carloads of newsprint paper were discharged every week. Other newspapers of the time such as the Evening Bulletin, did not have the luxury of a rail line directly into their building and thus had to rely on newsprint paper being delivered in smaller quantities to an adjacent rail yard and then shipped to the production plant.

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Philadelphia Co., PANational Register of Historic Places
Continuation SheetSection number 8 Page 6

At the time, observers praised this complicated engineering scheme for its economy, safety, and for dedicating the space above the "unsightly" tracks to beauty.

The Rotogravure Building was also designed by a major and influential architectural firm of the period. The Rotogravure Plant, built in 1947 was designed by the firm of Albert Kahn Associated Architects and Engineers of Detroit, Michigan. This new facility at the time of its construction housed rotogravure equipment that produced "printing, advertisements, and comic pages, with the finest variations of light, shadow, and tint." 14 The massive building added 720,000 square feet of floor space to the physical facilities of the Inquirer.

Albert Kahn Associated Architects and Engineers, Inc. traces its history to its founder, Albert Kahn. Kahn designed numerous industrial buildings during his career including over one-thousand buildings for Ford Motor Company and other important buildings for other automobile producers including the Dodge Half-Ton Truck Plant in Detroit in 1937. Kahn was responsible for several important architectural and engineering innovations including the use of steel sash in concrete framed structures and the "all-under-one-roof" type of factory which he followed with the still more revolutionary "all-on-one-floor" design.

Albert Kahn died in 1942, and thus had no association with the construction of the 1947 Rotogravure Plant. However, his firm continued to produce designs for industrial and institutional buildings all over the world, though without the major architectural and engineering innovations. The Rotogravure Building as originally constructed with its proportions and fenestration stood as an example of Albert Kahn Associated Architects and Engineers work after the death of Albert Kahn. However, the cumulative effect of major additions and alterations to the original design has irreversibly and dramatically altered the original Rotogravure Building's integrity. Today, the significance of Albert Kahn Associated Architects and Engineers involvement with the Rotogravure Building and the overall Inquirer complex is minimized due to the loss of integrity of its original design.

Communication

The Elverson Building also possesses significance as the home of The Philadelphia Inquirer since 1924. The Philadelphia Inquirer, America's third oldest surviving daily newspaper, traces its origins to 5 Moravian Street where it began publications on June 1, 1829, as the Pennsylvania Inquirer. By 1840, the paper had absorbed five smaller publications and circulation had grown to the point that the Pennsylvania Inquirer needed its own building. The paper erected a new iron fronted structure, "the first such building to be erected in the state on the Bogardus plan,"¹⁰ at

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Philadelphia Co., PANational Register of Historic Places
Continuation SheetSection number 8 Page 7

Third and Carter's Alley, near Third and Chestnut Streets, in that year. The Pennsylvania Inquirer was published as one of eleven daily papers in Philadelphia at the time. Under Jesper Harding and later his son William, who changed the paper's name to the Philadelphia Inquirer in 1859, the Inquirer supported Lincoln for President, serialized several Charles Dickens novels, and distributed editions to soldiers of the Union Army. Further, the Federal government had the Inquirer publish special editions when it sought "to familiarize its troops with any particular steps in the conduct of the war."¹¹ Mark Twain worked for the Inquirer as a compositor during this period.

James Elverson Sr., an English immigrant, worked in the telegraph office of Lincoln's cabinet during the Civil War. Later, Elverson moved to Philadelphia, bought the Philadelphia Call, and the Inquirer after Harding's death. Published from new quarters at 929 Chestnut Street, the Inquirer took a "vigorously Republican" editorial platform and strove to increase advertising and revenues. Circulation grew to 10,000 daily papers by 1889, and in 1894 the paper moved to a new and larger plant at 1109 Market Street. From this location the Inquirer editorialized in favor of major early 20th century civic projects such as the Benjamin Franklin Parkway which today links City Hall to Fairmount Park (1918.) Publishing in a field of twenty-four daily newspapers, the paper boosted circulation to nearly 200,000 by 1900. After the elder Elverson's death in 1911, his son Colonel James Elverson Jr. became the publisher of the Inquirer. During this period of prosperity Colonel Elverson built the Elverson Building to become the headquarters of the paper. Also at this time, the news trade and cheap newspapers were experiencing an unparalleled level of success and influence as a form of broad public communication. The construction of the Elverson Building during this period of prosperity reflects the power and influence of the Inquirer as a major conduit of information to the public.

When Elverson died in 1929, ownership of the paper, then one of 32 Philadelphia dailies, passed to his sister, Mrs. Eleanor Patenotre, and then to the Curtis Publishing Company, which briefly merged the Inquirer with the Public Ledger in 1934. The Great Depression resulted in the demise of all but six of Philadelphia's dailies enabling the Inquirer to increase its circulation to nearly 300,000 daily. By 1936, Patenotre reacquired the paper; she sold it to M.L. Annenberg, succeeded by his son Walter, president of Triangle Publications. On January 1, 1969, the Inquirer passed to corporate from family ownership, when Annenberg sold the paper to Knight Newspapers for \$55 million. Since the Evening Bulletin ceased publication in the early 1970's, Philadelphia has had only two daily newspapers, The Inquirer and the Daily News, both owned by Knight-Ridder Inc. The conglomerate retains ownership today.

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National Park Service**

Elverson Building
Philadelphia Co., PA

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 8

The Philadelphia Inquirer has received more national journalism awards, including fourteen Pulitzer Prizes, than any other newspaper in the country since 1977. In April 1984, Time named it one of the top ten newspapers in the country. Today, the Philadelphia Inquirer remains the city's major newspaper, with a Sunday readership of over 2.3 million and daily readership of nearly one-half million.¹²

It is the Elverson Building which continues to embody the essence of the Philadelphia Inquirer. It possesses significance as a fine and rare early twentieth-century skyscraper in Philadelphia, continues as a major visual landmark, remains the home of the Philadelphia Inquirer since 1924, and is the work of the important Philadelphia architecture firm of Rankin, Kellogg, and Crane.

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Elverson Building
Philadelphia Co., PA

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 1

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National Park Service**

Elverson Building
Philadelphia Co., PA

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 2

FOOTNOTES

1. Goldberger, p. 37.
2. Bach, p.53.
3. Philadelphia Inquirer, June 1, 1929, p.12.
4. Philadelphia Inquirer, June 1, 1929, p.12.
5. Philadelphia Inquirer, November 4, 1925, p.1.
6. ibid.
7. Philadelphia Inquirer, July 13, 1925, p.1.
8. Philadelphia Inquirer, June 1, 1929, p. 15.
9. Philadelphia Inquirer, October 8, 1925, p.10.
10. "The Story of the Inquirer 1829 to the Present" Triangle Publications: 1956. p.2.
11. ibid., p.2.
12. The Philadelphia Market, p.47.
13. The Biographical Dictionary of Philadelphia Architects, p. 643.
14. "The Story of the Inquirer 1829 to the Present" Triangle Publications: 1956. p.15.

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National Park Service**

Elverson Building
Philadelphia Co., PA

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 1

BOUNDARY DESCRIPTION

400 North Broad Street, The Elverson Building

All that land beginning at the northwest corner of Broad and Callowhill Street and extending westward along the north side of the said Callowhill Street 395' 8" to the east side of 15th Street; thence northward along the east side of said 15th Street, 192 feet to the south line of Pennsylvania Avenue; thence extending eastward the said Pennsylvania Avenue 213' 8" to a point; thence southward at right angles to the said Pennsylvania Avenue 16' 6" to a point; thence eastward parallel to the said Pennsylvania Avenue 182' to the west side of Broad Street; thence southward along Broad Street 175' 6" to the place of the beginning.

440 North Broad Street, The Rotogravure Building

All that certain land situated on the west side of Broad Street and the north side of Pennsylvania Avenue containing in front 206' 6" and extending westward the north line along the south side of Hamilton Street, and the south line along the north side of Pennsylvania Avenue 395' 8" to the east side of 15th Street.

BOUNDARY JUSTIFICATION

The boundary incorporates all the resources and property historically associated with the Elverson complex.

United States Department of the Interior
National Park Service

Elverson Building
Philadelphia Co., PA

National Register of Historic Places Continuation Sheet

Section number _____ Page PHOTOGRAPHS

The information listed below is the same for all the photographs included herein.

1. Name of Property: The Elverson Building, 400-440 North Broad Street
2. City & State: Philadelphia, PA
3. Photographer: Robert M. Powers
4. Date of Photograph: August, 1995
5. Location of Original Negative: Powers & Company, Inc., 2219 Wallace Street, Philadelphia, PA 19130

Photos # 20 and # 21 are copies of historic photos, see information printed on the back of these photographs.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY The Elverson Building
NAME:

MULTIPLE
NAME:

STATE & COUNTY: PENNSYLVANIA, Philadelphia

DATE RECEIVED: 5/31/96 DATE OF PENDING LIST: 6/12/96
DATE OF 16TH DAY: 6/28/96 DATE OF 45TH DAY: 7/15/96
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 96000716

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: Y PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: Y

___ACCEPT___RETURN___REJECT___DATE

ABSTRACT/SUMMARY COMMENTS:

*Historically & architecturally significant
early 20th century skyscraper*

RECOM./CRITERIA

accept A&C

REVIEWER

Patrick Andrus

DISCIPLINE

Historian

TELEPHONE

DATE

7/15/96

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



The Elverson Building
NE Corner, Broad Street & Calbushill Street
View: Northwest

Photo #1

PHILADELPHIA, PA



The Elverson Building
Callowhill Street elevation

View: NW

Photo #2

PHILADELPHIA PA



The Elverson Building
15th Street Elevation

View: NE

Photo #3

PHILADELPHIA PA

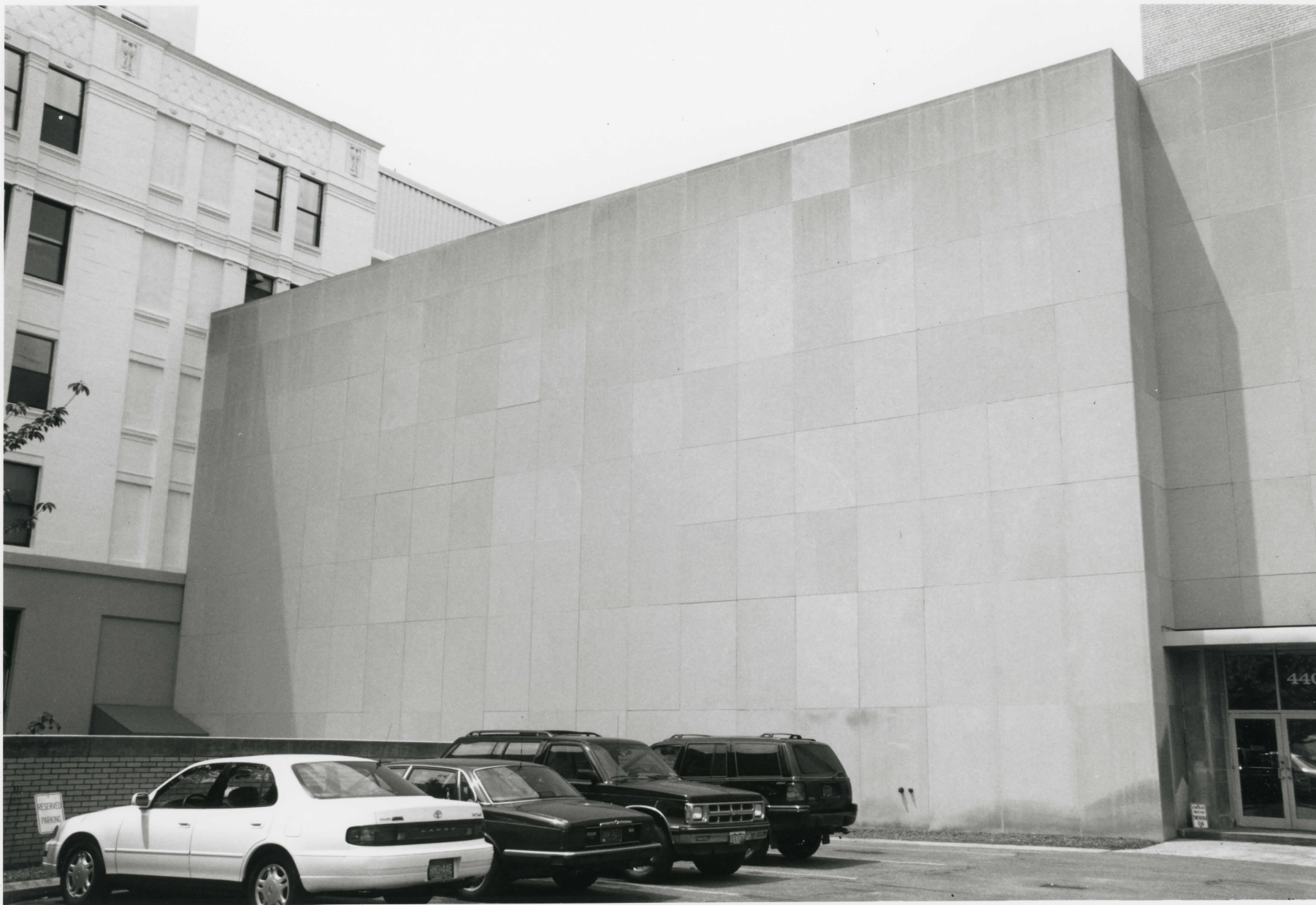


The Elverson Building
N. Broad Street elevation of
Rotogravure Bldg & Guardhouse

View SW

Photo #4

PHILADELPHIA PA



The Elverson Building
Connector Building
View SW

Photo #5

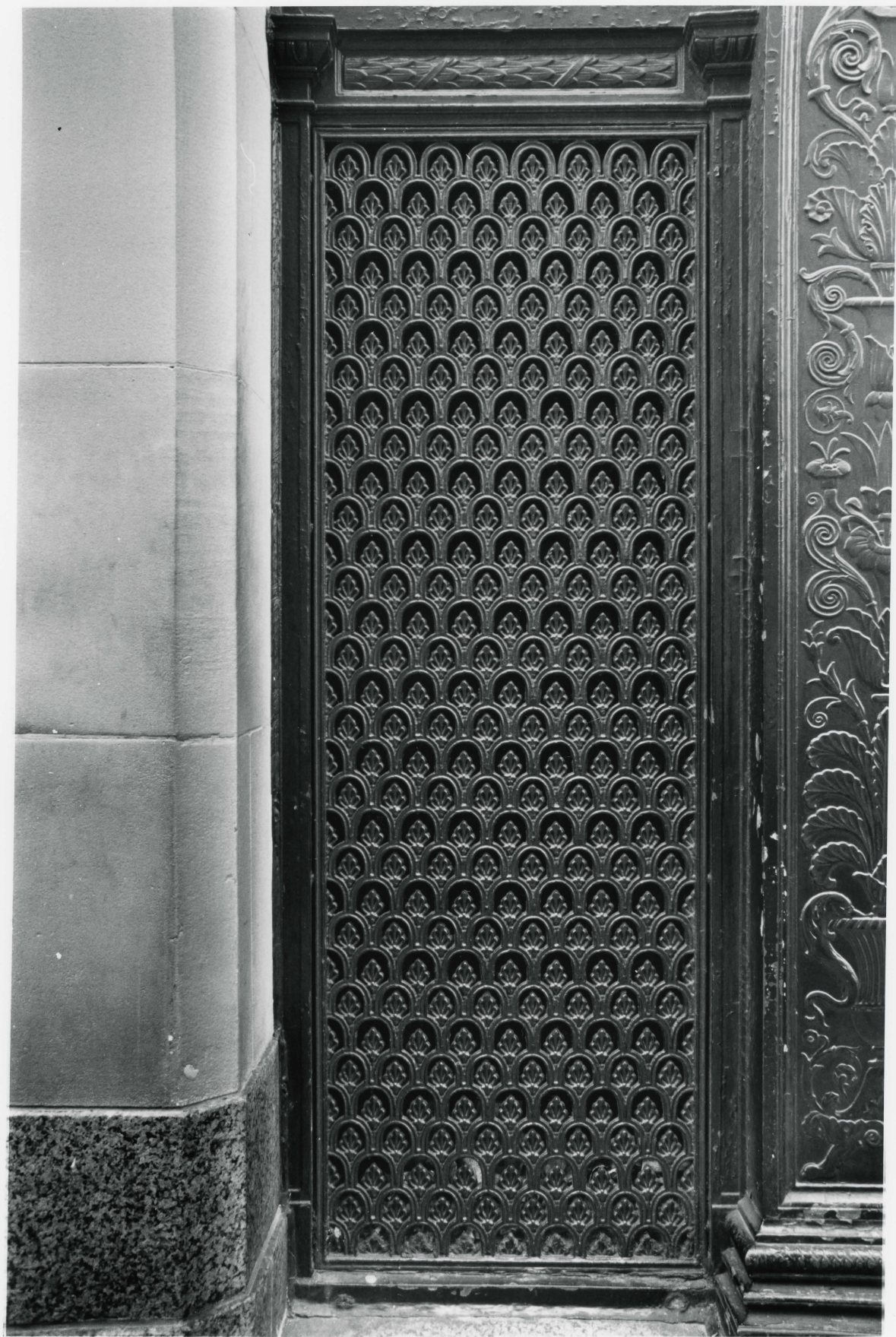
PITTLAND PHA PA



The Elverson Building
Main Entrance
View: W.

Photo #6

PHILADELPHIA, PA



The Elverson Building
Ornamental Grilles at Main Entrance
View: W.

Photo #7

PHILADELPHIA, PA

INQUIRER
BUILDING

HOME OF

THE
PHILADELPHIA
INQUIRER

RANKIN, KELLOGG & CRANE
ARCHITECTS

ROYDHOUSE, AREY CO.
BUILDERS

1925

The Elverson Building
Plaque at Main Entrance
View: W

Photo #8

PHILADELPHIA, PA



The Elverson Building
Main Lobby

View: From balcony looking E.

Photo #9

PHILADELPHIA, PA



The Elverson Building

Main lobby

View: From front door looking W.

Photo # 10

PHILADELPHIA, PA



The Elverson Building
Main Lobby, Capital Detail
View: S.

Photo #11

PHILADELPHIA, PA



The Elverson Building

Main Stairway

View: From 2nd to 1st floor

Photo #12

PHILADELPHIA, PA



The Elverson Building
2nd Floor Office Space

View: E

Photo # 13

PHILADELPHIA, PA



The Elverson Building
12th Floor Elevator Lobby
View: SE

Photo #14

PHILADELPHIA PA

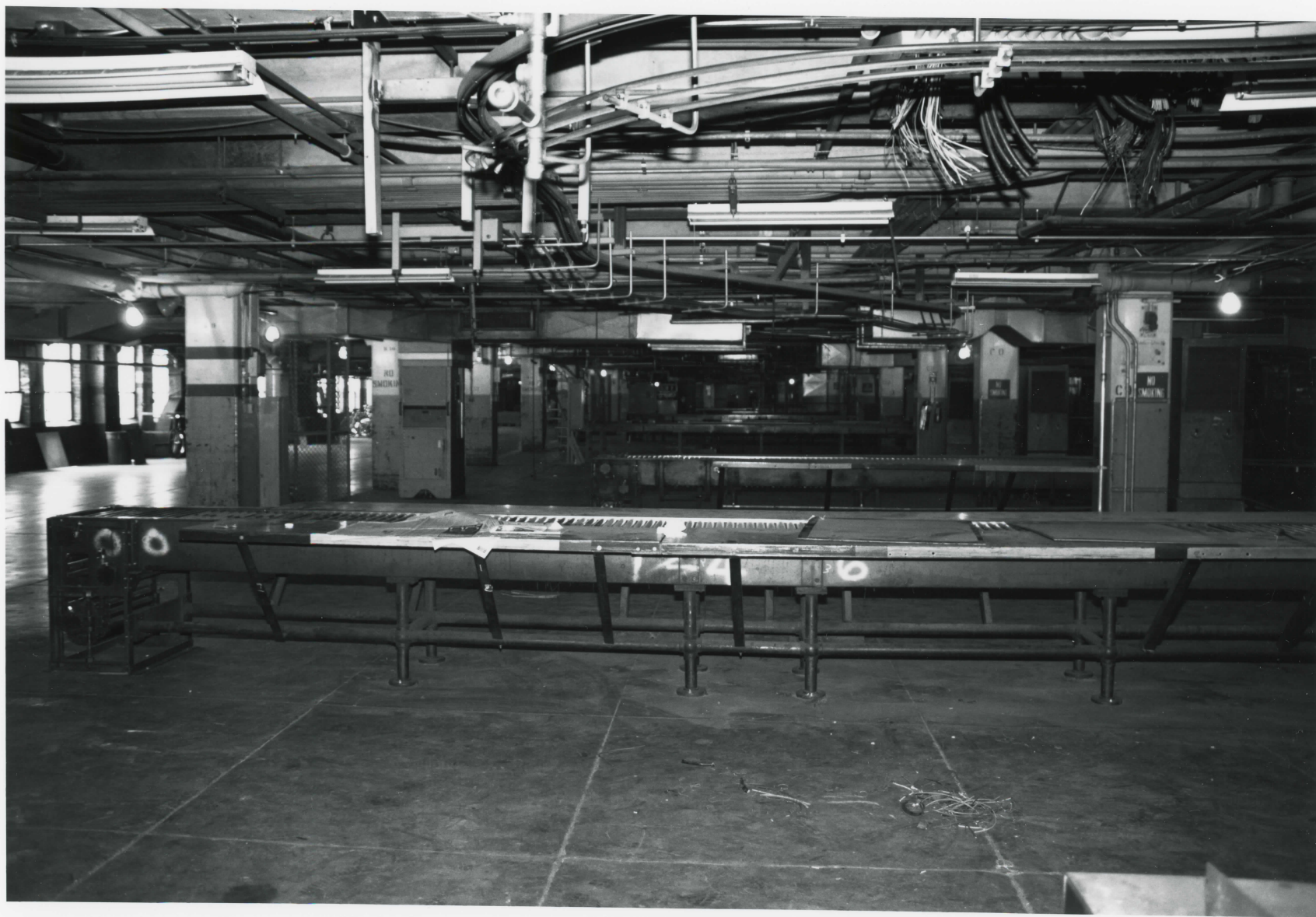


The Elverson Building
12th Floor Office, Executive Offices

View: E.

Photo # 15

PHILADELPHIA PA



The Elverson Building
Production Plant, 1st Floor
View: N.

Photo #16

PHILADELPHIA, PA



The Elverson Building
Production Plant, SW stairs
View: NW
Photo #17
PHILADELPHIA PA



The Elverson Building
Production Plant, 2nd Floor Press Room
View: E.

Photo # 18

PHILADELPHIA PA



D LINE
PRESSES 9,10,11

The Elverson Building
Production Plant, 2nd Floor Press Room

View: SE

Photo #19

PHILADELPHIA PA

Missing Core Documentation

Property Name

The Elverson Building

County, State

Philadelphia,
Pennsylvania

Reference Number

96000716

The following Core Documentation is missing from this entry:

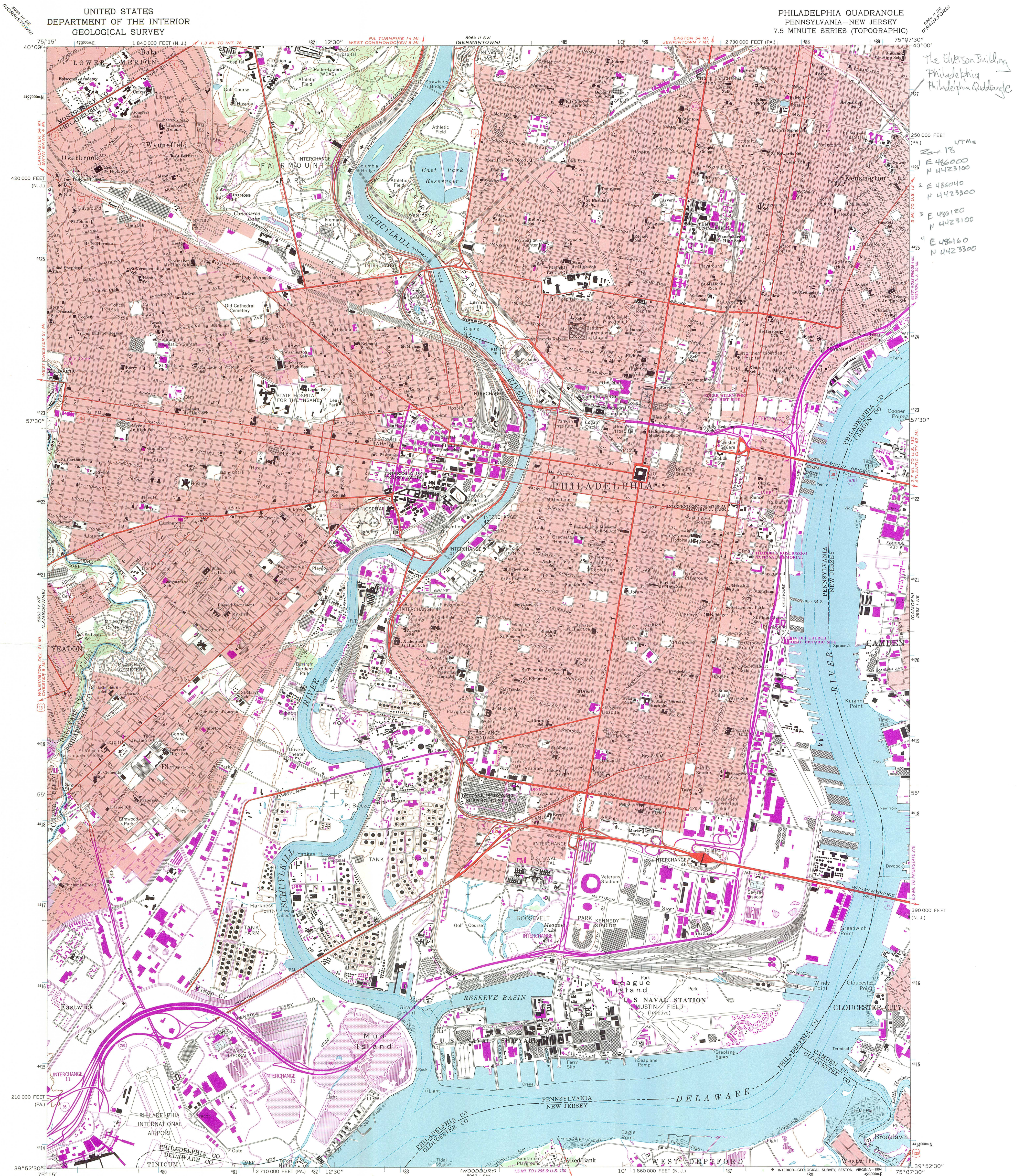
☐ Nomination Form

☒ Photographs 20-21 (Historic Photos)

☐ USGS Map

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

PHILADELPHIA QUADRANGLE
PENNSYLVANIA-NEW JERSEY
7.5 MINUTE SERIES (TOPOGRAPHIC)



The Elverson Building
Philadelphia
Philadelphia Quadrangle

UTMS
Zone 18
1 E 486000
N 4423100
2 E 486040
N 4423300
3 E 486120
N 4423100
4 E 486160
N 4423300

Maped by the U.S. Coast & Geodetic Survey
Revised by the U.S. Geological Survey
Control by USGS, NOS/NOAA, and USCE
Planimetry by photogrammetric methods from aerial photographs
taken 1946. Topography by planetable surveys 1947. Revised by
the U.S. Geological Survey from aerial photographs taken 1965
Field checked 1967
Projection: Pennsylvania coordinate system, south zone
(Lambert conformal conic)
10,000-foot grid ticks: Pennsylvania coordinate system,
south zone and New Jersey coordinate system
1000-meter Universal Transverse Mercator grid ticks, zone 18, shown in blue
1927 North American Datum (NAD 27)
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks
The values of the shift between NAD 27 and NAD 83 for 7.5-minute
intersections are given in USGS Bulletin 1875
There may be private inholdings within the boundaries of
the National or State reservations shown on this map
Red tint indicates areas in which only landmark buildings are shown

UTM GRID AND 1994 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET

SCALE 1:24,000
CONTOUR INTERVAL 20 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929

Revisions shown in purple and woodland compiled by the U.S.
Geological Survey from aerial photographs taken 1990
and other sources. This information not field checked
Map dated 1994
Information shown in purple may not meet USGS content
standards and may conflict with previously mapped contours
Purple tint indicates extension of urban areas

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

PHILADELPHIA, PA. - N. J.
39075-H2-TF-024
1967
REVISED 1994
DMA 5963 1 NW - SERIES V831



CITY OF PHILADELPHIA

RECEIVED

APR 09 1996

HISTORIC
PRESERVATION

PHILADELPHIA HISTORICAL COMMISSION
1401 Arch Street, Suite 1301
Philadelphia, Pennsylvania 19102
MU 6-4543 and MU 6-4583

WAYNE S. SPILOVE
Chairman

RICHARD TYLER, Ph.D.
Historic Preservation Officer

8 April 1996

Brenda Barrett, Director
Bureau for Historic Preservation
Pennsylvania Historical & Museum Commission
Box 1026
Harrisburg, Pennsylvania 17108-1026

Dear Ms. Barrett:

At its meeting of 13 March 1996, the Philadelphia Historical Commission considered the nomination of the Elverson (Philadelphia Inquirer) Building, 400 North Broad Street, to the National Register of Historic Places.

The Commission determined that the nominated property possesses significance under Criterion A as the home of the *Philadelphia Inquirer* since 1924, and under Criterion C as the work of Rankin, Kellogg and Crane and as an expression of the New York skyscraper style in Philadelphia. The Commission entered the Elverson Building on the Philadelphia Register of Historic Places on 9 August 1995.

The Commission recommends the listing of the Elverson Building on the National Register.

Yours truly,

Richard Tyler
Historic Preservation Officer

DATE THU, JUN 13, 1996, 9:31 AM
NATIONAL REGISTER OF HISTORIC PLACES PROPERTY REPORT
REFERENCE No.: 96000716

Page: 26

Control No.: 960610/AJA

PROPERTY NAME: The Elverson Building

OTHER NAME/ The Philadelphia Inquirer Complex
SITE No. :

MULTIPLE NAME: NOT APPLICABLE

ADDRESS/ 400-440 N. Broad St.
BOUNDARY :

CITY: Philadelphia

COUNTY: Philadelphia

STATE: PENNSYLVANIA

Restricted Location Information: Owner: PRIVATE Resource Type: BUILDING

Contributing Noncontributing

Buildings	1	3
Sites	0	0
Structures	0	0
Objects	0	0

Nomination/Determination Type: SINGLE RESOURCE

Nominator: STATE GOVERNMENT

Nominator Name:
NOT APPLICABLE

Federal NOT APPLICABLE
Agency:

NPS Park Name: NOT APPLICABLE

Certification: DATE RECEIVED/PENDING NOMINATION

Date: 05/31/96

Other NOT APPLICABLE
Certification:

Historic COMMERCE/TRADE
Functions: INDUSTRY/PROCESSING/EXTRACTION

Historic BUSINESS
Subfunctions: COMMUNICATIONS FACILITY

Current COMMERCE/TRADE
Functions:

Current BUSINESS
Subfunctions:

Level of STATE Applicable Criteria: EVENT
Significance: ARCHITECTURE/ENGINEERING

Significant Person's Name: NOT APPLICABLE

Criteria Considerations: NOT APPLICABLE

Area of Significance: ARCHITECTURE
COMMUNICATIONS
INDUSTRY

Periods of: 1900-1924 1925-1949

Circa: Specific Sig. Years:

Significance:

1924

Architect/Builder/Engineer/
Designer:

Cultural Affiliation:

NOT APPLICABLE

Rankin, Kellogg & Crane
Roydhouse, Arey, Co.

Other Documentation:

NOT APPLICABLE

HABS No. N/A

HAER No. N/A

Architectural Styles: BEAUX ARTS
INTERNATIONAL STYLE
ART DECO

Describe Other Style: NOT APPLICABLE

Foundation Materials: STEEL
Wall Materials: TERRA COTTA GRANITE
Roof Materials: METAL
Other Materials: LIMESTONE ASPHALT

Acreage: 7.5

UTM	Zone	Easting	Northing	Zone	Easting	Northing
Coordinates:	18/	/4 86 000/	/44 23 100	18/	/4 86 040/	/44 23 300
	18/	/4 86 120/	/44 23 100	18/	/4 86 160/	/44 23 300