REQUEST FOR EVALUATION

To the New York City Landmarks Preservation Commission

McGraw-Hill Building Lobby

Prepared by Thomas Collins and Theodore Grunewald

February 16, 2021

"Let some sad trumpeter stand / on the empty streets at dawn / and blow a silver chorus to the buildings of Times Square / memorial of ten years, at 5 A.M., with / the thin white moon just visible / above the green & grooking McGraw / Hill offices."

- Allen Ginsberg, Back on Times Square, Dreaming of Times Square

"The relentlessness of such a color scheme betrays obsession. Once again Hood has combined two incompatibles in a single whole: its golden shades pulled down to reflect the sun, the McGraw-Hill Building looks like a fire raging inside an iceberg, the fire of Manhattanism inside the iceberg of Modernism."

- Rem Koolhaas, *Delirious New York*

REQUEST FOR EVALUATION - McGraw-Hill Building Lobby (Interior) 330 West 42nd Street Manhattan, New York Prepared by Thomas H. Collins and Theodore Grunewald

The ground floor office lobby of the McGraw-Hill Building is one of the finest Art Deco/Streamline Modern/Postmodern interiors in New York City, and the world. Completed in 1931, the lobby remains a tour-de-force of sensual chromaticism, machine-age forms, dynamic movement, and functional planning. It is among several celebrated interior spaces designed by Raymond Hood, America's foremost architect of skyscrapers in the 1920s and 1930s who was assisted on the project by J. André Fouilhoux. Its streamline detailing and emphatic horizontality serve to amplify and reinforce Hood's program for the entire building. Just as the exterior anticipates the functional rationalism of the International Style, so too the interior lobby features early Moderne flourishes and a pared-down aesthetic that is unique among office lobbies of the period. Harmonious additions made to the space in 1980 by a world-famous interior designer add another layer of significance to the space, since Postmodernism—like Brutalism is undergoing a revival of interest and is under-represented in LPC interior designations.

Affectionately called the "green giant" or "green monster" by long-term New Yorkers, the McGraw-Hill Building at 330 West 42nd Street (between Eighth and Ninth Avenues) is a 35-story, 485-foot-tall (148 m) tower built as a composite building. It comprises a printing plant with packing and shipping facilities on the lowest floors, product warehousing above them, and executive offices at the crown with production offices sandwiched between them in the prismatic tower shaft—giving the production and executive offices ample natural light and air and the printing and warehousing operations large floor plates and ready access to the building's serried rank of ground-floor truck bays along 41st St. The internal functional organization is mirrored in the building's decreasing "wedding cake" profile as it rises, dictated by street-side setbacks on 41st and 42nd Streets required by New York City zoning law (the lotline facades did not require setbacks, thus giving McGraw-Hill its composite slab profile to the east and west). Architecturally, the building is an outgrowth of the common "daylight factory," a distinctively American building type defined by Reyner Banham in his book A Concrete Atlantis as a no-nonsense "multi-story American industrial buildings with exposed concrete frames, filled in only by transparent glazing,"¹ which were more responsive to necessities of industry than the niceties of aesthetics. The McGraw-Hill Company explicitly selected the building's site west of Eighth Avenue as the neighborhood was then-zoned for manufacturing.²

Confronted with the site's small footprint and a publishing company's many space-intensive requirements, the architects' only recourse was to go up; the building can be viewed as a series of daylight factories stacked to a height of 32 stories. This great height and the need for economy dictated use of the already-common steel frame rather than a skyscraper-tall reinforced concrete frame.

¹Reyner Banham, A Concrete Atlantis: U.S. Industrial Building and European Modern Architecture, Cambridge, MA, The MIT Press, 1989

²Barbaralee Diamondstein-Spielvogel, *The Landmarks of New York*, New York: Harry N. Abrams, 1993, 367.

Hood clad his concrete-slab steel frame with glazed terra-cotta firebrick and industrial-style double-hung sash grouped in sets of four separated by painted metal strips which together read as ribbon windows imparting an insistent horizontality to each stacked floor. The perimeter spandrel height was established by the height of a desk within.³ Externally, the window glazing bands alternate with continuations bands of glazed, blue-green terracotta block which lightens in shade as the building ascends. The metal of the quasi-strip windows was painted the same color as the terra-cotta, and a thin strip at the topmost sash - rail was accented in vermilion. The face and sides of the mullions, and of the exterior columns were also accented in vermilion.⁴ At the penthouse, screen walls hide water tanks and other rooftop appurtenances from view, and on the long north and south sides of the screen walls giant green panels contain the McGraw-Hill name spelled-out in projecting, buff-colored terra-cotta blocks against a filigree of buff vertical ribs and chevrons. A frieze of naturalistic cast forms above the McGraw-Hill name is the building's only conventional ornament. The bulk of the green terra-cotta -clad penthouse crown is mitigated by a profusion of horizontal, buff-colored cantilevered ribs that flank the signage on the lot-line ends of the tower slab. Railings and the undersides of some ribs are accented in vermilion.

The building's crown and its 42nd St. entrance are the only elements that set McGraw-Hill apart from a severely functional industrial building. On 42nd St., the central bay of the seven-bay facade is given over to the entrance, with both flanking storefronts having three bays each. At the top of the ground floor above the shop fronts continuous bands of alternating light turquoise-green and dark bluegreen metal enamel panels separated by bars of lacquered brass and tubular white chrome strips run across all seven bays. On both sides of the entrance bay, these bands continue their rhythmic alternations of colors, bars, and tubes down to a black granite dado and turn the corners of the central entry bay with a quarter-circle—forming a recessed portal inset with lacquered brass horizontallymullioned outer doors with a transom above. Floating atop the polychromatic banding at the recessed portal with its curved, polychromatic sides were geometric, flat brass [bronze?] lettering spelled-out: McGRAW-HILL while beneath it metal lettering spelling-out the street address, which was mounted to "skeletonized" extensions of the entry's lacquered brass bars and chrome tubes—dramatically suspending the address line in the space in front of the recessed transom. [See IMAGES 10, 11, 12, and 21]

As the visitor walks down the 42nd Street sidewalk, parallel to the long facade, the prominent polychromatic ground floor "cornice" grabs the eye—directing it to the central portal flanked by the same eye-catching, syncopated color banding. As the visitor moves closer to the dramatically recessed and colorful entrance portal, the power of Hood's propulsive design truly unfolds:

...the bands around the base are black, turquoise, golden bronze, and stainless steel. At sidewalk level, all that detailing comes roaring around the building like the 20th Century Limited, turning at the entrance and swooping right into the lobby. — Christopher Bonanos, New York Magazine/Curbed, February 12, 2021⁵

³Robert A.M. Stern, Gregory Gilmartin, Thomas Mellins, *New York 1930: Architecture and Urbanism Between the Two World Wars*, New York: Rizzoli, 1987: 580.

⁴Ibid.

⁵"Change Is Coming to the McGraw-Hill Building's Art Deco Lobby. Or Is It?", New York Magazine/Curbed, February 12, 2021: https://www.curbed.com/2021/02/mcgraw-hill-building-art-deco-lobby-landmark-fight.html

Inside, the lobby is defined by sleek surfaces, rounded edges and lines accentuating horizontal movement, all hallmarks of the Streamline Moderne style which came into vogue in the 1930s. In the landmark designation report for the McGraw-Hill Building, Anthony W. Robins draws attention to the stylistic elements that define the building's character. He writes, "The building's lobby and crowning sign, its 'atmospheric' color, and its eastern and western profiles, are unmistakably Moderne in style." Through the influence of industrial designers such as Norman Bel Geddes, Raymond Loewy, and Henry Dreyfuss streamlining had found a receptive audience among American architects seeking a modernistic approach to the building arts that provided an alternative to European rationalism. The office floors of McGraw-Hill had been hailed as a major achievement in functionalist design, both admired and assailed for its planar blue-green terracotta and quasi-strip windows operating as a transparent wrapper around the steel skeletal armature. Among modernist architects, the building was singled out as an early, albeit transitional, exemplar of the International Style. In their "Modern Architecture" exhibition organized at the Museum of Modern Art in New York, Philip Johnson and Henry-Russell Hitchcock noted, "Hood's latest important work, the McGraw-Hill Building ... marks a significant turning point in skyscraper design. It is the first tall commercial structure consciously horizontal in design executed building by an architect since Sullivan's Schlesinger-Mayer Building in Chicago built in 1903."⁶ While the inward-looking McGraw-Hill Building lobby shares the heavy influence of the Exposition internationale des Arts Décoratifs with the building's elaborate crown, it also employs a transitional approach to skyscraper design which would later culminate in the mid-century glass-and-steel skyscrapers with their glass enclosed lobbies.

The plan for the interior lobby reflects the economy of means that Hood employed throughout the building to achieve maximum efficiency. Approximately T-shaped in plan, the lobby is compact for a building of its size, occupying approximately 2,650 square feet. A double set of five (now four) doors forms a square-shaped vestibule corresponding in dimension to one structural bay and facilitating the conservation of heating in winter months. A single axis leads the visitor from the entrance to the rear cross-axis where the elevator core has been split into two banks at the intersection—express elevators to the east and local elevators to the west. Just past the vestibule, opposite entrances allow visitors access from the lobby to the street facing retail stores. Originally, the commercial space had housed the McGraw-Hill Bookstore, which closed in 2002. After the vestibule, the lobby expands slightly before contracting around the stair egress and a retail entrance. The gentle expansion and contraction of the lobby space, coupled with the clear axial sight line, serves to propel the visitor from the entrance to the elevators. The functional plan guiding occupant movement is further reinforced in the lobby's decorative program.

Hood treated the lobby interior with the same formal logic he applied to the exterior. On the 42nd street entrance, horizontal striped bands of enameled steel in alternating light turquoise-green and dark blue-green curve inwards into the recessed lobby entrance. The bands are bordered in tubular white chrome trim with lacquered brass bars centered in the turquoise-green bands which continue in line with the bottom storefront windows flanking the entrance. First developed in Germany in the 1850s, commercial grade enameled steel had become standard in the assembly line manufacture of automobile

⁶ Henry-Russell Hitchcock and Philip Johnson, *Modern Architecture : International Exhibition, New York, Feb. 10 to March 23, 1932,* New York: Museum of Modern Art: 131.

chassis in the early 20th century, and the application on building façades underscores the industrial influences of Art Deco architects. Hood himself had likened the shimmering green-blue façade to an automobile, while the *McGraw-Hill News* compared the entrance to lacquered motor cars.⁷ The syncopated, striped entrance echoes the building's crown which supports the McGraw-Hill sign.

At the McGraw-Hill Building's entrance, steel framed doors with a large glass transom allow ample visibility and daylight into the lobby. Past the first set of metal doors, the signature striped banding continues seamlessly along the vestibule walls. Horizontal chrome radiator covers flank both sides of the vestibule. Entering the lobby, the walls of the first two bays have been clad in enameled steel panels of vivid emerald green resting on a granite dado with chrome trim to envelope the visitor in an uninterrupted field of color. The chrome vent grilles return here to guide the visitor towards the elevators. Before reaching the intersection of elevator banks, the bright turquoise-green and dark blue-green banding reappears on the last bay where a hidden door marked with silver sans-serif lettering reads "FIRE PUMP". The striped walls of this bay surround the stairs and a retail entrance on opposite sides. At the elevator banks, the silver elevator doors feature raised bronze vertical stripes and are surmounted with silver and bronze floor markers. The floor is covered in patterned terrazzo throughout the lobby which may date from a later period.

The use of boldly contrasting striped surfaces had been a staple motif of the Art Deco movement. The marble revetment in the Goelet Building lobby (606 Fifth Avenue) and the Film Society Center (630 Ninth Avenue) feature conspicuous horizontal striped decorative battens. At McGraw-Hill, the striped storefront base and lobby serve to channel movement into the building while also recalling the overall design of the upper floor and crown. While the tower's middle section has been widely touted for its frank expression of stacked office floors, the alternating rows of terracotta and continuous windows lends a pleasing striped configuration to the façade. The unmistakable horizontality of McGraw-Hill stood in contrast to the overwhelming emphasis placed on vertical skyscraper-as-campanile precedents. According to the authors of New York 1930, "McGraw-Hill was not a striped office building but rather a decorated factory. ... Its ancestors were the utilitarian, pier-and-spandrel loft buildings of New York's industrial districts, a parentage only partly transformed by Hood's flamboyant use of color, pattern, and signage."⁸ The utilitarian arrangement of office floors inside-and-out marked an important milestone in the evolution of the International Style which would later look to the efficient designs of the McGraw-Hill Building and industrial buildings such as the Starrett-Lehigh Building as inspiration. Although the Moderne and International Style have historically been viewed as competing movements, they nonetheless coexisted as strange bedfellows in transitional works of the period. Notably, the two styles coalesce in George Howe and William Lescaze's PSFS Building in Philadelphia. Widely considered the first International Style skyscraper and completed a year after the McGraw-Hill Building, the PSFS Building features a curved, streamline granite base which acts as a bridge to the structurally expressive upper

⁷ Anthony W. Robins, Landmarks Preservation Commission, McGraw-Hill Designation Report (LP-1050), New York, City of New York, 1979: 11.

⁸ Robert A.M. Stern, Gregory Gilmartin, Thomas Mellins, *New York 1930: Architecture and Urbanism Between the Two World Wars*, New York: Rizzoli, 1987: 579.

floors. Notably, like McGraw-Hill, the PSFS Building also features iconic, large-scale identifying signage at its crown.

Except for the elaborate crown, the McGraw-Hill Building and its lobby are comparatively restrained in the use of ornamentation. The clarity of the exterior massing finds similar lucid expression in the interior lobby, where the absence of chevrons, zigzags, elaborate mosaic or tilework, and other motifs marks it as an anomaly in the pantheon of Art Deco skyscrapers. Instead, Hood has used color as the principle means of ornament. Shortly after the building's completion, as the McGraw-Hill publishing company prepared to move into its new headquarters, The New York Times reported, "The new building is ... the largest in the world to be erected with color as an integral part of the architectural scheme."9 Hood had employed color as a substitute for ornament on all of his projects following the American Radiator Building. For the McGraw-Hill Building, Hood clad the exterior in blue-green glazed terracotta which created an "atmospheric" effect so that the tower appears to fade into the sky. Minor details were coordinated in complementary colors: metal windows were painted in apple green; vermilion on the upper window jambs; golden window shades with a central green stripe.¹⁰ The unified color scheme had been coordinated down to last detail as building staff and elevator attendants were outfitted in green uniforms with gold stripes and silver buttons. In addition to disguising the bulk of the skyscraper's massing, the bold use of color added an eye-catching element to the city's skyline. Reviewing the building, Alfred North observed, "Obviously, without color, a building of this design would be as intolerable as the regulation concrete pier and spandrel window factory of warehouse."¹¹ The use of polychromatic material has been carried into the McGraw-Hill's lobby as its defining attribute. As the designation report for the lobby of the Empire State Building notes, the thematic repetition of external motifs on the interior was a standard component of Art Deco office buildings:

The series of skyscrapers constructed in midtown, including the Chrysler, Daily News, McGraw-Hill, Chanin, RCA (now GE), Fuller, and Empire State buildings helped introduce the new modernistic Art Deco style to urban America, and their modernistic towers defined midtown's characteristic look for the next several decades. The lobbies of these buildings, major public interior spaces serving as a welcome to the office floors, continued the modernistic design of their towers, and a number of highly decorative lobby spaces were created...Less pointedly symbolic, the McGraw-Hill Building's lobby continued the blue-green and gold metal tubes of its entranceway into its green-walled interior, as many other modernistic towers carried their design into their lobbies. All these were designed as grand entrances to buildings with highly idiosyncratic physical presences in the skyline.¹²

From its late-1920s inception to the present, the fortunes of the McGraw-Hill Building have always been intertwined with those of 42nd Street and Times Square. The 42nd Street site west of Eighth Avenue was purchased by McGraw-Hill not only because the area west of Eighth was zoned for manufacturing, but it was expected that the property value would rise with local investment in the Times Square/42nd St. area.¹³ The hoped-for skyscrapers never came to the west 40s. Instead, the bulk of Midtown's

⁹ "McGraw-Hill Co. Moves," New York Times, October 25, 1931.

¹⁰ Arthur Tappan North, *Raymond Hood*, New York and London: Whittlesey House, McGraw-Hill Book Company, 1931: 14.

¹¹ Quoted in Stern, et. al., 580.

¹² Anthony W. Robins, Landmarks Preservation Commission, Empire State Building Designation Report, May 19, 1981: 3-4.

¹³Barbaralee Diamondstein-Spielvogel, *The Landmarks of New York*, New York: Harry N. Abrams, 1993, 367.

postwar office development was localized along the Park Ave. and Sixth Ave. spines, and the McGraw-Hill Building stood in magnificent isolation for several generations.

By the early 1970s, when McGraw-Hill's new Sixth Avenue headquarters was completed and the company moved out, the charming carnival atmosphere of 1940s and 1950s Times Square had devolved into seediness as the middle class left the city behind for the suburbs. For four years, the McGraw-Hill Building sat completely empty—until the building was sold to Group Health Inc. in 1974. Writing on the building as it sat empty in 1973, *New York Times* architecture critic Paul Goldberger noted its uncertain future while praising its singular design: "The lobby, an exuberant array of turquoise, navy blue, silver and gold stripes, is considered one of the best rooms of the period in New York."¹⁴

Throughout the 1970s, amid the wreckage of post-industrial New York City assailed by a financial crisis, wracked by arson and abandonment in the Bronx and Brooklyn, and the decline of the city's ports and waterfronts with the advent of containerized shipping, loss of jobs, a shrinking tax base all combined to paint a picture of a city in crisis; as unsavory to most as the prostitution plied openly on McGraw-Hill's doorstep. Nonetheless, seedlings of possibility were sprouting in some very fertile ashes. New York City's long and deep history as a center of culture and its reputation as a place to reinvent oneself, coupled with dirt-cheap rents, and the sexual revolution of the late 1960s, and the Gay Liberation movement of the 1970's attracted all comers that, like the generation of the 1920s, found that the charms of Dubuque could no longer hold them. And to New York City they came—despite its urban ills.

Simultaneously, the purity of Bauhaus-inspired Modernism had turned corporate, dry, and formulaic to many beginning at mid-century, when the style would achieve its 1950s apogee. Boredom had set in, and by the time the social revolutions of the 1960's were in full swing, young artists, designers, and architects were moving on, becoming frankly inspired by the complexities of "low culture," "bad taste," pleasure, and fantasy.

Architecture by virtue of its clientele, presently lies in the arms of high culture. Here it has long labored in quest of perfection known only to machines. But alas, the results do not work well except with spendthrift energy consumption because the traditions of our profession are really about serving people. In the worship of science as access to an effortless Utopia rather than a discovery of self, American architects have produced a stunningly chilling series of images; buildings whose ceilings are meant to be frozen sky, an overhead plane of permanent intensity and color; walls and floors so perfect in concept and execution that the two can only meet in a modular harmony dictated by the intersection of abstract grids, a union controlled by the dimensions of industrial products. As a result, the servant again becomes the master and the products of manufacturing determine the character and dimensions of enclosure. —Hugh Hardy, "Acts of Conscious Choice"¹⁵

By the 1970s, in many global cities, a creative firmament was at roiling boil. Designers were looking at and seeking inspiration in all sorts of unlikely places and in all kinds of outré movements. People were looking at Fred Astaire movies, Art Nouveau, lusterware, Art Deco, underground cartoons, Tiffany lamps, psychedelia, Russian Constructivism, Boullée, Ledoux, and Lequeu, and beginning to experiment with

¹⁴ Paul Goldberger, "Green Building' Is a White Elephant," *New York Times*, November 3, 1973.

¹⁵ Hugh Hardy, "Acts of Conscious Choice" *The Canadian Architect*, V. 2, No. 4, April 1976.

color, pattern, craft, decoration, representation, and all sorts of "forbidden" pleasures. At the same time the relentless loss of significant, beautiful, and historic buildings accelerated by slash-and-burn urban renewal and the painful scars left behind, angered people, setting them against corporate modernism and Robert Moses-style top-down city planning; giving rise to a global historic preservation movement. The rebellion was in full swing. What was old was new again. Beaux Arts architecture could be seen in MoMA's galleries, film director Ken Russell was following in Busby Berkeley's footsteps, Peter Max's Deco/Art Nouveau inspired art was on the cover of TV Guide, fashion illustrator Stravanos was drawing Deco glamour ladies for the full-page Bloomingdales ads in the Sunday New York Times, and John Barrington Bayley was building a brand-new and frankly Neoclassical entrance pavilion for the Frick Collection. Everywhere there was an undercurrent of discovery, appreciation, and inspiration from the past. This was particularly true in New York's gay underground of fashion designers, event designers, window dressers, decorators, antique dealers, connoisseurs, collectors, and interior designers etc.—and beginning at a small scale, in exhibit and graphic design, in small commissions for discotheques, bachelor apartments, retail spaces, etc. designers and architects were taking risks that more established architects and designers wouldn't dare take. Naturally, this underground trickle became a stream, and then a gusher percolating up and cross-fertilizing with other popular moments from above and below, and by the end of the 1970s, architects like Charles Moore, Robert A. M. Stern, Robert Venturi and Denise Scott Brown, and others had christened this movement with a name: Postmodernism.

Art Deco was so undervalued by so-called "serious" people at this time, that an entire suite of streamline modern furniture could be picked-up at the Salvation Army for a song, and the glorious interiors of Radio City Music Hall barely escaped gutting and conversion to office space.

Throughout the McGraw-Hill Building's lean years of sparse occupancy, and before the building changed hands in 1980, rents were low because the Hell's Kitchen neighborhood was sketchy; consequently, the building housed a preponderance of arts organizations that needed cheap, plentiful space. Another organization that needed inexpensive office space was the 42nd Street Development Corporation, whose director, Fred Papert, played a key role in obtaining the building's September 11, 1979 (exterior) landmark designation, and who pleaded in a 1978 *New York Magazine* article for the designation of McGraw-Hill's lobby as an interior landmark.¹⁶

The 1980 sale of the McGraw-Hill Building by Group Health Inc. would bring many strands together including the rising property valuation of the building,¹⁷ historic preservation, the beginning of the 42nd St. Times Square revival,^{18 19}the growing popular appreciation of Art Deco, and an extraordinary brilliant and inventive, New York and Paris-based openly-gay interior decorator, and his life and creative partner. It was at this time that architects Warner Burns Toan & Lunde (WBTL) and interior designer Valerian

¹⁶John Margolies, "Stop Us Before We Kill More," New York Magazine, January 23, 1978: https://books.google.com/books?id=1NcCAAAAMBAJ&lpg=PA3&dq=stop%20us%20before%20we%20kill%20mo re&pg=PA42#v=twopage&q&f=true

¹⁷Michael Specter, "A Big Void Left by McGraw-Hill Fills Up at Last," *New York Times*, September 13, 1981, pp.324, 337.

¹⁸Ralph Blumenthal, "A Times Square Revival?" New York Times, December 27, 1981, pp.252, 253.

¹⁹Lisa W. Foderaro, "A Rental Tower for West Side," *New York Times*, December 12, 1986, p.115.

Rybar and his partner Jean-Francois Daigre were hired by the new owners to renovate the building and restore the lobby.²⁰

Cognizant of the building's landmark designation the prior year, WBTL sensitively converted the attendant-operated elevators to automatic, upgraded systems building-wide, and air conditioned the lobby, while the Valerian Rybar & Daigre design duo took charge of preserving and conserving the enameled sheet metal walls of the lobby, and designing a sympathetic decorative treatment of the lobby ceiling which had been reconfigured by WBTL to accommodate new duct work required to air condition the lobby.

Valerian Stux Rybar (June 17, 1919 - June 9, 1990) and his partner, Jean-Francois Daigre (1936 - 1992) formed the Valerian Rybar & Daigre Design Corporation after Daigre, the younger of the two, began as Rybar's assistant and quickly made himself indispensable.²¹

In 2019, Architectural Digest named Rybar as #8 of the 25 most influential interior designers of the 20th century.²²

By 1980, when Rybar took on the McGraw-Hill lobby commission, he had earned a reputation as the "world's most expensive decorator." Renowned for his fanatic attention to detail, meticulous execution, exotic materials, and opulent, otherworldly fantastic interiors, not to mention his top-drawer client list which included clients like Samuel and Mitzi Newhouse, Guy and Marie-Hélène de Rothschild, Elizabeth Arden, and the Plaza Athénée Hotel, Rybar was likely selected for the McGraw-Hill lobby's new Postmodern ceiling because of his extensive experimentation with and use of polished lacquered and enameled steel in many of his luxurious private interiors which was not limited to trim elements or accents either, but rather extended to floors, ceilings, and even entire rooms.²³

In addition to carefully restoring the Raymond Hood portions of the lobby, leaving them virtually untouched, Rybar added a carefully-conceived ceiling treatment utilizing panels of polished enameled steel, in light and dark bands and color combinations that complement the 1931 banding and color palette. Rybar also introduced (5) louvered chrome pendant luminaires and (2) matching wall sconces that are influenced by, though not identical to Donald Desky's and Edward Durell Stone's pendant luminaires suspended from the ceiling of the Radio City Music Hall promenade, and to the louvered hanging luminaire centered in the circular stairwell of Gilbert Rohde's 1931 "penthouse for a bachelor."

So sympathetic and integral to the lobby's decorative scheme are Rybar's 1980 Postmodern additions to Hood's 1931 Art Deco/Streamline Modern interior, that the two generations which have experienced the space since 1980 have no idea that the Rybar elements are not original to the room, but were added fifty years later.

²⁰ Carter B. Horsley, "Realty News - Two West 42d Street Towers Are Sold," *New York Times*, February 10, 1980.

²¹ The Devoted Classicist Blog, "Valerian Rybar and Jean-Francois Daigre on Sutton Place," February 7, 2015.

²² Mitchell Owens, "The 25 Most Influential Interior Designers of the 20th Century," Architectural Digest, December 23, 2019.

²³ "Valerian S. Rybar, 71, Designer of Lush Rooms and Lavish Parties," New York Times, June 13, 1990.

In 1999, the current owners initiated a phased, long-term program for the complete restoration of the building's exterior which would not only repair, replace, strengthen original fabric, but also restore original color elements to the building which were lost long ago.²⁴ Work on the exterior restoration is ongoing.

Like the Daily-News Building's lobby, which had been altered in the 1950s as part of the enlargement by Harrison & Abramovitz, the McGraw-Hill Lobby still retains its original volume and virtually all of its original Art Deco/Streamline Modern fabric. Hailed as a masterpiece of skyscraper design, the McGraw-Hill Building and its lobby are inseparable products of the same design where exterior architecture and interior ornament are unified in a single composition, flowing in a continuous movement from outside to inside rendering this space one of the most sublime Art Deco lobbies in New York and the world.

The presence of machine-made finishes foreshadows developments in both Streamline and International Style architecture. The lobby's later additions reflect the important contributions of an interior designer (under-represented in NYC landmark designations), who, in addition to being worldrenowned, was also openly gay and working within the eclectic idiom of the Postmodern movement which coincided with a renewed appreciation for Art Deco and historic preservation deriving from changed attitudes about personal freedom, artistic expression, style, decoration, and visual pleasure arising from one of New York City's many unique and under-represented subcultures. The amalgam of stylistic influences contained in the McGraw-Hill Building's lobby imparts lasting cultural and architectural significance to this public interior.

²⁴Christopher Gray, Streetscapes, "The Old McGraw-Hill Building - A Color-Filled Restoration of a Colorful Skyscraper," New York Times, March 14, 1999.



General view (ca. 1957) of McGraw-Hill Building looking southwest from mid-block on 42nd St. between Seventh and Eighth Aves.

Photographer unknown

Image credit: The Carnegie Arts of the United States Collection, via ARTstor



IMAGE 2 Donald Douglas, 1899–1971 McGraw-Hill Building under construction (ca. 1930) Etching and aquatint 11" x 11" Raymond Mathewson Hood papers, 1903–1931, Archives of American Art, Smithsonian Institution

View looks northwest along 41st St. towards Ninth Avenue.



IMAGE 3 Berenice Abbott, 1898–1991 McGraw-Hill Building (1936) Federal Art Project, Wallach Division of Art, Print s & Photographs, NYPL

Abbott framed her photograph looking southeast from 42nd St. near Ninth Ave. showing the McGraw-Hill Building looming-up behind the 42nd St. station of the Ninth Ave. elevated.



February 2009 view of the McGraw-Hill Building looking northwest from Eighth Ave. near 41st St. showing the Orion, a 60-story, 551-unit glass condo tower completed in 2006 to the west of McGraw-Hill.

Paul Houle, photographer

Source: Wikimedia Commons

https://commons.wikimedia.org/wiki/File:Mcgraw-hill-42nd-st_1.jpg



Contemporary view of the McGraw-Hill Building looking southwest from midway along 42st St. between Eighth and Ninth Aves. with the Port Authority Bus Terminal in the foreground east of McGraw-Hill and the Orion, a 60-story, 551-unit glass condo tower completed in 2006 looming behind. After Port Authority is redeveloped with a tower, the distinctive slab profile of McGraw-Hill east façade will be blocked, and it will be hemmed-in by taller towers on both sides, leaving the public with views of only the tower's longer lateral north and south flanks with their "wedding cake" setbacks. Image credit: Newmark Knight Frank Co. (a.k.a. Newmark Group) via TheSkyscraperCenter.com



2011 view of the southwest corner of McGraw-Hill Building's crown; documenting conditions prior to its 2018 exterior restoration. Most of the green paint applied in 1980 to disguise the building's name has weathered-away, revealing the buff-colored terracotta underneath.

Emilio Guerra, photographer

Source: <u>https://www.flickr.com/photos/emilio_guerra/5916913987</u>



IMAGE 7

2019 work-in-progress view of of southwest corner of Mc Graw Hill Building's crown restoration; showing original polychromatic terra-cotta and repainted vermilion accents. Image credit: Brecht Bug on Flickr Scouce: https://www.flickr.com/photos/93779577@N00/albums/72157704775412001



View of south flank of McGraw-Hill Building's crown; documenting conditions prior to 2018 exterior restoration. Most of the green paint applied in 1980 to disguise the building name has weathered-away, revealing the buff-colored terracotta underneath.

Photographer unknown, (n.d)

Source: Martos Engineering; the contractor for McGraw-Hill's structural & cladding repair and restoration. <u>https://www.martosengineering.com/portfolio-items/mcgraw-hill-building/</u>



IMAGE 9

2019 work-in-progress view of south flank of Mc Graw-Hill Building's crown restoration showing original polychromatic terra-cotta and repainted vermilion accents.

Image credit: Brecht Bug on Flickr

Source: https://www.flickr.com/photos/93779577@N00/albums/72157704775412001



IMAGE 10 McGraw Hill Building, 42nd Street entry façade showing original signage (1931) Samuel H. Gottscho (1875–1971), photographer Source: Gottscho-Schleisner Collection, Museum of the City of New York / Getty Images



IMAGE 11 McGraw Hill Building, 42nd Street entry façade showing original signage (1931) Irving Browning (1895–1961), photographer Source: Browning Photograph Collection, New-York Historical Society <u>https://blog.nyhistory.org/irving-brownings-point-of-view</u>



1931 Close-up of 42nd St. McGraw-Hill Building entry showing original building name signage, together with "skeletonized" lettering denoting the street address mounted to horizontal extensions of the entry's lacquered brass strips and chrome tubes.

Samuel H. Gottscho (1875–1971), photographer



McGraw-Hill Building, ground floor plan (1931) [with directional arrow added] Source: Arthur Tappan North, *Contemporary American Architects*: Raymond M. Hood, Whittlesey House, New York and London, 1931, p. 104.



McGraw-Hill Building, interior lobby, general view looking south from entrance (1931) showing original (pre-air conditioning) ceiling configuration, original luminaires, and wall banding alternating with larger expanses of bare enameled metal. Original entry to retail shown on east wall flanked by paired chrome wall registers (l.) opposite full-size chrome wall register centered on west wall bay (r.). Samuel H. Gottscho (1875–1971), photographer



McGraw-Hill Building, interior lobby, view looking southwest (1931) showing egress stair, and banded wall articulation of alternating strips of enameled metal, bronze, and chrome above granite dado. Note vent register in soffit of stair recess.

Samuel H. Gottscho (1875–1971), photographer



McGraw-Hill Building, interior lobby, view looking south at east (l.) and west (r.) elevator halls. (1931) This view shows the original state of the enameled metal south wall before a new door was cut into it at a later (unknown) date. This view also shows the original south wall location of the clock, and the building directory on the south wall at left. Note asymmetrical placement of mailbox with transparent chute above, and projecting elevator indicator luminaires affixed to wall corners.

Samuel H. Gottscho (1875–1971), photographer



McGraw-Hill Building, interior lobby, detail view (1931) looking southwest toward west (local) elevator hall prior to cutting of door in south wall which forced relocation of the clock to west wall above relocated directory and existing chrome wall register. Polished bronze mailbox with transparent chute placed asymmetrically on south wall. Contemporary accounts of the lobby note that elevator operators and lobby attendants were attired in a livery of green uniforms with polished brass trim and chrome buttons exactly matching the lobby's colors and materials.



McGraw-Hill Building, interior, lobby, view looking into east elevator hall (for express service) off the main lobby. (1931) Polished chrome steel doors with bronze indicators above are set into green porcelain enamel metal panel walls above a granite dado. Polished chrome double-doors in east wall open to service hall beyond.

Samuel H. Gottscho (1875–1971), photographer



McGraw-Hill Building, interior general view of lobby looking north to 42nd St. entrance showing original (pre-air conditioning) ceiling configuration (1931). View is from T-intersection showing egress stair on west wall (I.) opposite newsstand door on east wall (r.) set into the lobby's characteristic banding. Midway towards 42nd St, the lobby expands laterally, the banding is replaced by large expanses of porcelain enameled metal above a granite dado, and a retail entrance flanked by wall registers is placed in the center bay of the east wall (r.) opposite a chrome wall register set into the west wall (l.). Beyond, punctuated by retail entrances on both east and west walls, the lobby banding resumes again in the last bay before the vestibule, propelling the visitor out to 42nd St. Samuel H. Gottscho (1875–1971), photographer



McGraw-Hill Building, interior of vestibule at looking northeast 42nd St. entrance (1931) showing original configuration of bronze entry doors and transoms displaying the characteristic lobby banding and streamlined chrome register above a granite dado that launches the exiting visitor out to 42nd St. Samuel H. Gottscho (1875–1971), photographer



IMAGE 21 Cervin Robinson McGraw-Hill Building, 42nd St. entrance (ca. 1973-4) From: "Skyscraper Style: Art Deco New York" by Cervin Robinson and Rosemarie Haag Bletter, Oxford University Press (1975)

This view of the McGraw-Hill Building's, 42nd Street entry façade shows the configuration of nickel chrome doors and a simplified transom which replaced the 1931 originals. Also shown is color and detail of the original, intact 1931 building name signage missing the "skeletonized" lettering denoting the street address that was suspended on horizontal extensions of the façade's chrome and lacquered brass strips below. Instead, the building address was replaced with a dimensional number mounted in front of the replacement transom. This view was taken just before McGraw-Hill's move to Sixth Ave. and the 1974 sale of the building by McGraw-Hill to Group Health Insurance.



McGraw-Hill Building 42nd Street entry after 1974 building purchase by Group Health Inc. with the GHI logo replacing Hood's 1931 building name signage, and the building number painted on glass replacing the dimensional numerals.

Source: National Historic Landmark Registration, National Parks Service, U.S. Department of the Interior, March 28, 1980

Photo credit: New York Landmarks Conservancy (c. 1974-1980)

National Historic Landmark Designation of the old McGraw-Hill Building was ratified on June 29, 1989. https://npgallery.nps.gov/AssetDetail/NRIS/80002701



McGraw-Hill Building, interior lobby, general view looking south from entrance (c. 1974-1980) showing original (pre-air conditioning) ceiling configuration, 1931 luminaires, and wall banding alternating with larger expanses of bare enameled metal. Original entry to retail is shown on east wall (l.) flanked by paired chrome wall registers. Opposite, above a full-size chrome wall register centered on a west wall bay (r.), the lobby's directory and clock are shown in their relocated positions after a new opening and steps for an exhibition hall (or retail space) was cut in the south wall at the T-shaped intersection of the main lobby and the two arms of the east and west elevator halls.

In addition to converting a portion of the shipping room and loading platform into an exhibition hall (or retail space), down-lighting behind glass panels was installed in the soffits of the two central bays of the lobby, ceiling speakers were built into the fascia, and flag stanchions added as shown in this image. At this time, it cannot be ascertained whether some (or all) of these lobby alterations took place during the ownership of Group Health Inc. (GHI) after 1974, or during McGraw-Hill's prior ownership.

Source: National Historic Landmark Registration, National Parks Service, U.S. Department of the Interior, March 28, 1980 Photo credit: New York Landmarks Conservancy (c. 1975-1980) National Historic Landmark Designation of the old McGraw-Hill Building was ratified on June 29, 1989. https://npgallery.nps.gov/AssetDetail/NRIS/80002701



McGraw-Hill Building, interior lobby, view looking southwest (c. 1974-1980) showing egress stair opening, and banded wall articulation of alternating strips of enameled metal, lacquered brass, and tubular chrome above granite dado. Note "invisible" fire pump door right of stair recess. At the extreme left of the image, the rounded edge and the steps of the opening cut into the lobby's south wall can be just seen.

The 1931 ceiling configuration and luminaire are also shown.

Photo credit: New York Landmarks Conservancy (c. 1974-1980)

National Historic Landmark Designation of the old McGraw-Hill Building was ratified on June 29, 1989. https://npgallery.nps.gov/AssetDetail/NRIS/80002701



McGraw-Hill Building, interior lobby, view to the northwest (c. 1974-1980) showing one of the lobby's two central bays which are differentiated by their large expanses of plain enameled metal, framed by the elaborately banded walls to the north and south. The southwestern bay shown contains the relocated clock from the far south wall; removed when a central opening was cut in the south wall. The clock is centered symmetrically above the relocated building directory that was moved from the east wall near the elevator cross-halls. Both the directory and the clock above are placed above the 1931 chrome wall register. Glass-paneled downlights have been added to the ceiling soffit. Photo credit: New York Landmarks Conservancy (c. 1974-1980)

National Historic Landmark Designation of the old McGraw-Hill Building was ratified on June 29, 1989. https://npgallery.nps.gov/AssetDetail/NRIS/80002701



McGraw-Hill Building, interior general view of lobby looking north to 42nd St. entrance showing 1931 (pre-air conditioning) ceiling configuration. View is from T-intersection showing the egress stair on west wall (l.) opposite the newsstand door on east wall (r.) both doors are set into the lobby's characteristic banding. Midway towards 42nd St, the lobby expands laterally, the banding is replaced by large expanses of porcelain enameled metal above a granite dado, and a retail entrance with polished bronze double doors flanked by chrome wall registers is shown in one if the two central bays of the east wall (r.) opposite a chrome wall register set into the west wall (l.) which has the relocated building directory and clock placed above it. Beyond, punctuated by double-door retail entrances on both east and west walls, the lobby banding resumes again in the last bay just before the vestibule, propelling the visitor out to 42nd St.

Note the addition of projecting metal-framed, illuminated glass signage above the newsstand and retail entries.

Photo credit: New York Landmarks Conservancy (c. 1974-1980)

National Historic Landmark Designation of the old McGraw-Hill Building was ratified on June 29, 1989. https://npgallery.nps.gov/AssetDetail/NRIS/80002701



McGraw-Hill Building, general interior view of 32nd floor Executive Offices showing inlaid, patterned floors, walls with dadoes and frieze, sculpted door surround, pendant luminaires, and featuring murals by Ezra Winter.

Photo credit: New York Landmarks Conservancy (c. 1974-1980)

National Historic Landmark Designation of the old McGraw-Hill Building was ratified on June 29, 1989. https://npgallery.nps.gov/AssetDetail/NRIS/80002701


August 2013 view of McGraw-Hill Building, 42nd Street entrance showing reconfigured, 4-door nickel chrome door frames and transom; the dimensional building number removed during Group Health Inc.'s (GHI) ownership has reappeared. Through the transom, the bronze pendant chandeliers designed by Valerian Rybar and installed during the building's 1980 renovation can be glimpsed.

Photo credit: Doctor Casino on Flickr Source: https://www.flickr.com/photos/doctorcasino/albums/72157656267259123



Exterior detail of McGraw-Hill Building's 42nd Street entrance showing banded composition of porcelain enamel steel, bronze bars, and tubular chrome steel at at entrance exterior. Photo credit: Dave Cook on Flickr (May 2019)

Source: https://www.flickr.com/photos/eatingintranslation/47927217927/in/photostream/



42nd St. entrance to McGraw-Hill Building showing dramatic sweep of polychromatic banding as it rounds the corner and comes barreling into the lobby.

Photo credit: RoadsideArchitecture.com Source: https://www.roadarch.com/deco/nyc.html



"The façade is covered in terra-cotta panels that are figured and sculpted, and the bands around the base are black, turquoise, golden bronze, and stainless steel. At sidewalk level, all that detailing comes roaring around the building like the 20th Century Limited, turning at the entrance and swooping right into the lobby."

- Christopher Bonanos, New York Magazine/Curbed, February 12, 2021

https://www.curbed.com/2021/02/mcgraw-hill-building-art-deco-lobby-landmark-fight.html

Image credit: Brecht Bug on Flickr (2012) https://www.flickr.com/photos/93779577@N00/

https://www.flickr.com/photos/93779577@N00/albums/72157704775412001



McGraw-Hill Building, existing conditions, entrance vestibule (n.d.) double -band swoosh.

The entry grabs and pulls the passerby in like a magnet.

Photo Credit: Luke J. Spencer, Atlas Obscura

Source: https://www.atlasobscura.com/places/the-old-mcgraw-hill-building-new-york-new-york



McGraw-Hill Building, existing conditions, entrance vestibule, view looking northwest from inside lobby showing exterior banding of porcelain enamel steel, lacquered brass bars, and tubular chrome steel wrapping around the entry corner, passing through the vestibule, and into the lobby. View shows 1931 chrome wall register on western wall (twinned on the eastern wall), decorative ceiling treatment, of lobby and vestibule, and pendant luminaire designed by famed interior designer, Valerian Rybar installed during the building's 1980 renovation.

Image credit: Doctor Casino on Flickr, August 2013 Source: <u>https://www.flickr.com/photos/doctorcasino/albums/72157656267259123</u>



IMAGE 34

McGraw-Hill Building, interiors, existing conditions, lobby, general view to southeast showing 1931 emerald green porcelain enamel wall panels cladding the lobby's two central bays. The east wall features a polished bronze double door leading to adjacent retail space flanked by streamlined chrome wall registers.

On the opposite, western wall, the emerald-green porcelain enamel panels are a brilliant foil for the relocated clock and building directory arranged above a full-length streamlined chrome wall register. A continuous, black granite, chrome-trimmed dado connects the northern and southern extremities of the lobby where the rhythmic exterior banding of light turquoise and dark blue-green porcelain enamel steel panels, lacquered brass bars, and tubular chrome steel resumes. Reinforcing the connection between the far ends of the lobby, Valerian Rybar's emphatic, dark blue-green horizontal soffit connects the two ends of the lobby at cornice height; aligning with the top row of dark blue-green banding at either end.

Image credit: Lynn Farrell for the Art Deco Society of New York via The Architects Newspaper Source: <u>https://www.archpaper.com/2021/02/preservationists-launch-effort-to-protect-cherished-raymond-hood-lobby-mcgraw-hill-building/</u>



Rybar's dropped ceiling (installed in 1980 to conceal air conditioning ducts) is organized in bays corresponding to the building's structural steel frame and utilizes a 45 degree-angle mirror-polished green enamel soffit which is carefully angled to reflect the emerald-green walls opposite; dematerializing the boundary between wall and ceiling, and thus giving the illusion of greater ceiling height. Centered within each bay, above the mirrored soffit, in the enameled metal ceiling, Rybar repeats the theme of the alternating dark-and-light 1932 banding, but at 45 degree angle within each bay; at the very center of which is placed a large-scale, louvered pendant luminaire strongly reminiscent of, though not identical to Donald Desky's and Edward Durrell Stone's pendant luminaires suspended from the ceiling of the Radio City Music Hall promenade, and to the louvered hanging luminaire centered in the circular stairwell of Gilbert Rohde's 1931 "penthouse for a bachelor."

Note here that Valerian Rybar changes the cladding of the pilaster between the two central lobby bays from Hood's emerald green to dark blue-green in order to emphasize the rhythm of regular bays which is reinforced by the luminaire placement at the center of each. Against this dark blue-green enamel metal cladding, Rybar also places two matching wall sconces on the lobby's opposite-facing walls. These sconces utilize the same formal and material vocabulary as their sister pendant chandeliers. This is the **only** change that Rybar made to Hood's historic 1932 lobby walls.

Image credit: Addison Godel via New York Magazine / Curbed Source: https://www.curbed.com/2021/02/mcgraw-hill-building-art-deco-lobby-landmark-fight.html



McGraw-Hill Building, interiors, existing conditions, lobby, detail view to southeast showing directory and clock.

Image description is found under IMAGES 34 & 35

Image credit: Doctor Casino on Flickr, August 2013 Source: https://www.flickr.com/photos/doctorcasino/albums/72157656267259123/with/ 21386418962/



McGraw-Hill Building, interiors, existing conditions, lobby, general view to southeast. Full image description is found under IMAGES 34 & 35

Note Valerian Rybar's flanking, symmetrical sconces on east and west walls of lobby.

Image Credit: Artisan Books & Bindery, Tumblr Source: https://artisanbb.tumblr.com/post/145624134504/mcgraw-hill-building-lobby-raymond-hood-1931 https://www.instagram.com/p/BGaDIw-Ic4W/



McGraw-Hill Building, interiors, existing conditions, lobby, detail view to northwest showing original, "machine age" detailing of 1931 at curve of exit stair—a smaller scale echo of the grand 42nd St. entry curve; rhythmic alternating bands of light turquoise-green and dark blue-green porcelain enamel steel panels, trimmed with tubular chrome steel, and accented at the center of each turquoise band with lacquered brass bars. All resting on a chrome-trimmed black granite dado.

Note also Valerian Rybar's 1980 addition of a dark green, strongly veined, marble revetment within the recess of the exit stair; setting-off the manufactured smoothness of the lobby's banded colored metals with the contrasting richness of a natural material.

Image credit: Doctor Casino on Flickr, August 2013 Source: <u>https://www.flickr.com/photos/doctorcasino/albums/72157656267259123/with/213864189</u>



McGraw-Hill Building, interiors, existing conditions, lobby, detail view looking west showing concealed fire pump door. Full image description is found under IMAGE 38.

Image credit: Rachel Holliday Smith @rachelholliday via twitter, January 2019 Source: https://twitter.com/rachelholliday/status/1360654559996223491



McGraw-Hill Building, interiors, existing conditions, lobby, detail view looking north to 42nd St. entry at upper portion of lobby wall below 1980 ceiling showing banding continuing above newsstand door, detail of Valerian Rybar's sympathetic Postmodern ceiling of 1980, and projecting, metal-framed illuminated glass signage.

Image credit: Rachel Holliday Smith @rachelholliday via twitter, January 2019 Source: <u>https://twitter.com/rachelholliday/status/1360654559996223491</u>



McGraw-Hill Building, interiors, existing conditions, lobby, detail view of ceiling looking up to Valerian Rybar's sympathetic Postmodern ceiling of 1980, showing detail of banded metal ceiling "coffer" above Raymond Hood's 1932 banded metal wall containing at its center, a louvered chrome and glass pendant luminaire influenced by, though not identical to Donald Desky's and Edward Durell Stone's pendant luminaires suspended from the ceiling of the Radio City Music Hall promenade, and to the louvered hanging luminaire centered in the circular stairwell of Gilbert Rohde's 1931 "penthouse for a bachelor."

Image credit: Rachel Holliday Smith @rachelholliday via twitter, January 2019Source: https://twitter.com/rachelholliday/status/1360654559996223491



McGraw-Hill Building, interiors, existing conditions, lobby, general view to southeast at the southernmost bay before the lobby's T-shaped intersection with the east and west elevator halls showing Raymond Hood's 1931 banded wall outside the newsstand at left, and Valerian Rybar's banded 1980 ceiling, above, with Rybar's louvered pendant luminaire suspended from the center of the bay.

At rear at the juncture of the arms of the T-shape lobby intersection with east and west elevator halls is the door cut to access exhibition (or retail) space carved out of the former loading dock and packing and shipping area. This space is accessed up a flight of three steps, and another four steps past the door. The door opening is flanked by curved sections of what looks to be polished metal, though it is hard to tell from the images. At this time, it is not possible to ascertain when this door cut was made, or whether it was done by owners McGraw-Hill, or Group Health Inc..

Image credit: RoadsideArchitecture.com New York City Art Deco and Streamline Modern Buildings (n.d.) Source: https://www.roadarch.com/deco/nyc.htm



McGraw-Hill Building, interiors, existing conditions, lobby, general view to southeast from near the center bay of the lobby. May, 2014 Image description is found under IMAGES 34 -42.

Image credit: Onasill ~ Bill on Flickr Source: https://www.flickr.com/photos/onasill/14631207592/



McGraw-Hill Building, interiors, existing conditions, lobby, general view to southeast from near the center bay of the lobby. May 2013 Image description is found under IMAGES 34 -42.

Image credit: Alex McQuilkin via Untapped Cities Source: https://untappedcities.com/2013/05/08/hells-kitchen-next-big-thing/



Photomontage demonstrating continuity of inside-outside, space.

Image credits: images are watermarked with credits Sources: as indicated



Photomontage showing existing facing east-west walls at center of lobby.

Image credits: images are watermarked with credits Sources: as indicated



Mc Graw-Hill Building Lobby Renovation Rendering Preliminary Design by MdeAS Architects (<u>https://www.mdeas.com</u>) Image from architect's website Discovered and posted to twitter at 11:11 AM on Tuesday, February 9, 2021 by Lloyd Bergenson (@dieterknickbock)

Image credit: @dieterknickbock on twitter Source: https://twitter.com/dieterknickbock/status/135917320502243738

Modern Marvel

Seamlessly blending the ground, second and lower level floors with a soaring 35-foot atrium, lounges, conferencing, wellness and a tenant only green event space that is designed for the future of office space.



IMAGE 48

Mc Graw-Hill Building Lobby Renovation Lateral section Preliminary Design by MdeAS Architects Image from architect's website

Image Source: https://www.mdeas.com

This lateral section is a cut-away view that slices the lower few floors of the McGraw-Hill Building in half along its short axis. It shows all the proposed interior spaces between 41st St. on the left, and 42nd St. on the right.

Of Raymond Hood's beloved lobby, only a few yards of the banded wall inside the 42nd St. entrance vestibule are shown preserved at right. The balance of the McGraw-Hill lobby leading to the central elevator and stair cores at center is completely gone.



Quote from Fred Papert, Chair, 42nd Street Development Corporation Pleading for interior landmarking of the McGraw-Hill Building Lobby.

Published in "Stop Us Before We Kill More" By John Margolies New York Magazine January 23, 1978

Source: <u>https://books.google.com/books?id=1NcCAAAAMBAJ&lpg=PA3&dq=stop%20us%20before</u> %20we%20kill%20more&pg=PA42#v=twopage&q&f=true



Hardy Holzman Pfeiffer Associates Riverbank West detail of crown 42nd to 43rd Sts. along 11th Ave. 1984 – 1987



Hardy Holzman Pfeiffer Associates Riverbank West elevations 42nd to 43rd Sts. along 11th Ave. 1984 – 1987



Cesar Pelli Museum Tower 15 West 53rd St. 1983 Image courtesy of Pelli Clarke Pelli Architects



Valerian Rybar, Paris, (1967)

Image Credit: Leonard Nones photo via Corbis

Source: <u>https://en.wikipedia.org/wiki/Valerian_Rybar</u>



Red Champagne Room, El Morocco Decorated by Valerian Rybar (1961)

Image credit: Photo for Vouge by Toni Frissell Conde Nast via Getty Images



Valerian Rybar and Jean-François Daigre The Mirrored Salon Hotel Particulier, Paris, France (c. 1975) Chrome steel, etched stainless steel floor, mirrored plate glass. unfurnished

Source: photo fi.pinterest



Image 56

Valerian Rybar and Jean-François Daigre The Mirrored Salon Hotel Particulier, Paris, France (c. 1975) furnished

Source: reddit



Valerian Rybar and Jean-François Daigre Arlene and Bruce Farkas apartment River House, 435 E. 52nd St. apt 45-E New York City (c.1975) Drawing room with brown velvet walls; doors, cornice and mantel inlaid with polished stainless and tortoiseshell.

Photo credit: Observer.com Source: https://observer.com/2014/07/pepe-le-view-after-failed-bid-from-france-river-house-duplexis-back-on-the-market/



IMAGE 58 Valerian Rybar and Jean-François Daigre's own apartment. Sutton Place (c.1972-92) Dressing Room

Image credit: Ezra Stoller © Esto Source: <u>https://nymag.com/homedesign/design-hunting/2013/spring/valerian-rybar/</u>

The New York Times

WEDNESDAY, JUNE 13, 1990

JARIES WEDNESDAY, JUNE 13, 1990

Valerian S. Rybar, 71, Designer Of Lush Rooms and Lavish Parties

By CAROL VOGEL

signer internationally known for creat-ing opulent rooms and extravagant party designs, died Saturday at his Manhattan home. He was 71 years old. Mr. Rybar died of prostate cancer, his business partner, Jean-François Daigre, said. Mr. Rybar was known as the world's most avanables descentor.

Mr. Rybar was known as the world's most expensive decorator. His clients included Guy and Marie-Hélène de Rothschild, Nicholas and Geneviève DuPont, Antenor and Beatriz Patiño, Samuel and Mitzi Newhouse, Pierre and São Schlumberger, Sir James Goldsmith, Christina Onassis and Stav-no Marchos ros Niarchos

"He combined taste and drama in a very unique way." Mrs. DuPont re-called. "And unlike many designers, Valerian was versatile. He could go from the most lavish and elaborate schemes to something simple and clean-cut."

Mother-of-Pearl Panels

Part of Mr. Rybar's appeal was his ability to bring glamour to his Amer-ican clients and practicalities like clever storage, large bathrooms and washable fabrics to European households.

Rather than being known for a particular style, Mr. Rybar's work was d different depending on his client. He employed a host of artisans all over the

employed a host of artisans all over the world who did anything from paint Medieval tapestries on blank walls to create mother-of-pearl panels for a bathroom. He designed many of the furniture and rugs he used. He was meticulous about his choice of fabrics, using opulent materials like satins trimmed with gold thread. His own apartment — six rooms on

His own apartment — six rooms on Sutton Place — was pure theater. In his living room, for example, the curving walls were covered in red velvet. On top of stainless steel floors lay a silver-gray mink-tail rog. Decorations in-cluded a carved crystal bust of Ferdi-nando de Medici. His dressing room

had three-dimensional walls of brown vinyl and steel stripes, mirrored al-8

coves and a banquette upholstered in bandpainted ponyskin that could be used as an ironing board and a luggage đ

rack.

Spectacular European Partles

16 Mirrors and steel were Rybar signawirrors and sidel were reyour signa-tures. His bathroom walls and celling were mirrored and the washbasin and bathlub were of steel. "The real luxory today," he once said, "is not that one in-credible piece of furniture. It's perfect cooking and grooming facilities and perfect toreage." D-

n-

e.

perfect storage." Alleen Mele, the New York Post col-

Valerian S. Rybar, the interior de-signer internationally known for creat-Suzy and whole apartment Mr. Rybar decorated, said, "He had a smartness and a sense of chic that you don't find often

Mr. Rybar and his pariner, Mr. Dai-gre, created some of the most speciacgre, created some of the most speciac-ular parties in Europe. He spent a year preparing for a ball for 1,000 people given by Mr. and Mrs. Antenor Patiho at Quinta Patiho, their 200-acre home in Portugal. "The decorations were perfection and the whole evening like a dream," Mrs. Patiho recalled. "Vale-cing had a mind for defaile that was rian had a mind for details that was quite extraordinary,"

He also had an imagination that left guests reeling. Rosemary Kanzler, a client for whom Mr. Rybar decorated a London duplex, a pied-a-terre in New York and a house in St. Moritz, recalled

two parties he designed for her. "Ten years ago, we gave a ball at Gunter Sachs Chalet, a club in St. Mo-Gunter Sachs Chalet, a club in St. Mo-ritz," she said. "Valerian put pyramids of red apples on every table and cov-ered the chairs in a sheepskin wool. It had a wonderful, rustic look." Mr. Rybar also created an Oriental party for her in Greece. "Valerian bought 150 cheap Iranian rugs to cover all the tables," she said. "Then he built low sofas, heaped them with hundreds of pillows and placed Turkish lamps on all the tables." all the tables.

Headdress Attracted Arden

The decorator, who was born in Yugoslavia, began his career as a trainee at Lord & Taylor. Soon after he quit, he designed an etaborate headdress for the opera singer Jarmila No-yotna to wear to a charity ball. Elizabeth Arden saw it and hired Mr. Rybar to help her with packaging and window designs.

"She took him under her wing," Mr. Dalgre said. Mr. Rybar stayed at Arden for three years and designed some of the shop's interiors.

From there he began working an party designs and was soon hired by some of his clients to help them with their homes Mr. Daigre joined him in 1968, and their concern, Valerian Rybar & Daigre Design Corporation, had offices in New York and Paris.

Mr. Rybar was also involved in projects like the lobby and restaurant of the Plaza Athénée Hotel in New York, the offices of a shipping company in Monte Carlo, the hotel at Las Hadas, and a resort owned by the Patiño family in Mexico.

There are no survivors.

The New York Times Magazine Illuminates the news.



Valerian S. Rybar

Rita Jacobs Willens. Radio Pioneer, 62, In the Chicago Area

CHICAGO, June 12 (AP) - Rita Jacobs Willens, a co-founder of radio station WFMT, died of lung cancer on Sunday at her home. She was 62 years old and lived in suburban Barrington Hills.

With her former husband, Bernard Jacobs, Mrs. Willens helped prove that a commercial station could thrive with-

out programming pop music. Founded 40 years ago, the station is known for broadcasting classical music, live concerts, jazz seminars and documentaries. Mrs. Willens's former husband was

general manager of radio station WOAK-FM in suburban Oak Park when the couple met and married in 1950.

The station grew in stature by syndicating its programming, including symphonies and interviews by the Chicago author Studs Terkel, to more than 500 radio stations.

500 radio stations. The couple divorced in 1966; the sta-tion was sold to WGN Continental Broadcasting Company two years later. In 1967, she married David Wil-lens, an advertising executive, who died in 1986. Mr. Jacobs died in 1975. In 1979, WFMT became the first radio station in the United States to be relayed by satcilite and available na-tionwide 24 hours a day, seven days a week, in stereo. WGN donated the station to its cur-rent owner, the Chicago Educational

rent owner, the Chicago Educational Television Association. Mrs. Willens maintained ties to WFMT until 1981. She is survived by two sons, two

daughters and a sister.

4 Thantha

The New Hork Times

THURSDAY, APRIL 2, 1992

s Jean-François Daigre, Designer, Is Dead at 56 r

n Jean-François Daigre, the surviving 5. partner in the Valerian Rybar & Daigre Design Corporation of New d n 2 -York and Paris, once one of the world's d ŝ most expensive decorating and archi-F У tectural design firms, died on Saturday in a hospital in Paris. He was 56 years e 3 old and lived in Paris. 'n

Mr. Daigre, a former Manhattan resn ident, died after a long AIDS-related n illness, a director of the firm, Jorge A. h ν Ferrari, said in Paris.

The French-born Mr. Daigre was t h | looking forward to a career in art S when, at the age of 19, he was hired to h work for Christian Dior. Mr. Dior rec-C at. ognized his talent for decor and had S n him design window displays as well as t g textiles and packaging. 1

Mr. Daigre and Mr. Rybar joined forces in 1968 when they were asked to c d stage a spectacular ball. They spent a 0 year preparing for the party, given for h 1,000 guests by Mr. and Mrs. Antenor I) Patiño at Quinta Patiño, their 200-acre - 55 h estate in Cascais, Portugal. s

The partnership catered to some of the world's wealthiest clients, design-

ing lavish houses and gardens as well = as décor for luxury commercial properties. While functioning mainly as the businessman in the firm, Mr. Daigre also continued to have a hand in the preparation of gala parties.

Mr. Rybar died two years ago, and Mr. Ferrari said the company was being dissolved. Mr. Daigre left no immediate survi-

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Real Estate news:

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12 Buildings Are Named Landmarks

BY GLENN FOWLER

BY GLENN FOWLER Twelve Manhattan buildings, including the former McGraw-Hill skyscraper on West 42d Street and four midtown men's clubs dating to the turn of the century were designated New York City land-marks vesterday. The designations brought to 565 the total number of buildings in the five bor-oughs singled out by the Landmarks Preservation Commission as deserving of special status since it came into being

of special status since it came into being 14 years ago. In one of the 10-member commission's

busiest days, it also heard arguments for and against landmark status for a dozen and against ianomark status for a dozen other buildings and public spaces, includ-ing the Empire State Building, the in-terior of Grand Central Terminal, River-side Park and several choice stations of the IRT subway line built three-quarters of a continuous

the IRT subway line built three-quarters of a century ago. The most contentious hearing, lasting more than three hours, dealt with the four-story Isaac L. Rice Mansion, at 89th Street and Riverside Drive. Its current owner, the Yeshiva Chofelz Chaim, wants to demolish it so that a developer can erect a condominium anottmeet buildings erect a condominium apartment building and a new schoolhouse for the yeshiva's students.

Preservation of Mansion Urged

Preservation of Mansion Urged Several dozen representatives of com-munity groups and architectural preser-vationist organizations turned out at the City Hall hearing to urge that the brick mansion, completed in 1903 opposite the Soldiers and Sailors Monument, be pro-tected by landmark designation. The yeshiva, backed by citywide Jew-ish educational organizations, argued that the 108-student school was an equally vital community resource and that the

vilal community resource and that the religious group would not be financially able to maintain a landmark structure.

No decision on landmark structure. No decision on landmark status for the mansion was made yesterday. In designating the distinctive, blue-green McGraw-Hill Building, 35 stories tall, as a landmark, the commission

Continued on Page B5



Among buildings designated yesterday as New York City landmarks were: the Knickerbocker Club, the New York Yacht Club, the former McGraw-Hill Building and the Metropolitan Club

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12 City Edifices Made Landmarks

Continued From Page B1

recognized one of several contributions to the Manhattan skyline by the architectural firm of Raymond Hood, Godley & Fouilhoux. Hood, the designer, was also responsible for the Daily News Building and, later, the RCA Building in Rockefeller Center. The McGraw-Hill Building, which was occupied by the publishing company from 1930 until 1970, when the company moved to Rockefeller Center, is considered one of the city's finest Art Deco buildings, with overtones of the International Style.

The four clubhouses that won landmark designation are the Metropolitan and Knickerbocker, on Fifth Avenue at 60th and 62d Streets, respectively; the New York Yacht Club, on 44th Street west of Fifth Avenue, and the Collectors, on 35th Street near Madison Avenue.

3 Murray Hill Structures Named

The Metropolitan dates to 1891 and was designed by McKim, Mead & White to simulate an Italian Renaissance palazzo. The Knickerbocker, in neo-Georgian style, was completed in 1915 from plans by Delano & Aldrich. The Yacht Club, with its Beaux Arts facade resembling the stern of a ship and its bold use of nautical symbols inside as well, was built in 1900 from plans by Warren & Wetmore. The Collectors Club, originally a residence erected in 1902, was a neo-Georgian design by McKim, Mead & White.

Also designated landmarks yesterday were three distinguished buildings on Murray Hill — the Church of the Incarnation, at Madison Avenue and 35th Street, dating to 1864 and designed by Emlen T. Littell in the Gothic Revival style; a 1911 French Classic residence designed by Horace Trumbauer at 57 Park Avenue, near 41st Street, that for many years was the headquarters of the United States Olympic Association and now is the Guatemalan Mission to the United Nations, and a 1903 home in Beaux Arts style at 121 East 35th Street, designed by the architects Hoppin & Koen for James F. D. Lanier, whose descendants still live there.

2 Landmarks Were Noted Hotels

A few blocks downtown, the Church Mission House occupied by the Federation of Protestant Welfare Agencies at 481 Park Avenue South is another new landmark. It was completed in 1894 from plans by Robert Williams Gibson and Edward J. Neville Stent to represent a northern European guild hall.

Two of the landmarks were noted hotels on Broadway in the latter half of the 19th century, when the theater district stretched from Madison Square to Herald Square. The Gilsey House, at 29th Street, a cast-iron builing designed by Stephen Decatur Hatch and completed in 1871, is now being converted into apartments. The Grand, a block to the north, has a white marble facade and was built in 1868 from plans by Henry Englebert.

The final landmark designated yesterday is in lower Manhattan — a pair of marble-fronted storehouses in Italian Renaissance palazzo style built in 1865 for Samuel and Abraham Wood on White Street, then the center of the textile industry.

Two West 42d Street Towers Are Sold

By CARTER B. HORSLEY

Two West 42d Street towers, the former McGraw-Hill Building at 324 and the Candler Building at 220, have been acquired by new owners who hope to revive their once glamorous past.

The former McGraw-Hill Building, a 35-story office structure, was sold by Group Health Inc., the owner since 1974, for \$5 million to a joint venture of Aaron Gural, the head of Newmark & Company Real Estate, and George S. Kaufman of the Kaufman Management Company.

Michael J. Lazar, the former head of the city's taxi commission, has bought the 25-story Candler Building with David I. Berley, the head of Walter & Samuels Inc., a real estate company, for \$1.3 million from the Empire Savings Bank.

The new acquisitions come at a time when other owners in the Times Square area are improving their properties. The Brandt Organization has converted the Apollo Theater back to legitimate stage use and is planning to do the same with the Rialto Theater on the same block between Seventh and Eighth Avenues. Harry B. Helmsley and others are converting the former hotel and office building at the southeast corner of Broadway and 42d Street into loft offices and apartments. The Port Authority of New York and New Jersey is also nearing completion of the expanded bus terminal adjacent to the former McGraw-Hill Building.

At the same time, several schemes have been proposed to redevelop part of the Times Square area and create millions of square feet of entertainment, exhibition, office and showcase space. Proponents of these plans, however, argue that the private sector needs incentives, namely urban renewal condemnation power, to cope with the area's blight.

The McGraw-Hill Building was built 50 years ago. When the publishing company decided to move north and east to Rockefeller Center, it sold it in 1970 for \$15 million to C. Russell Feldmann, who planned to remodel it for general occupancy. Mr. Feldmann was head of a company that manufactured televi-



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Tyrone Dukes

Former McGraw-Hill Building, and, above, the Candler Building

Sharon Kent

sion and radio products. The city's office market, however, collapsed and in Feb. 1973, McGraw-Hill agreed to take back the property in lieu of the \$11.1 million owed on the mortgage.

After being vacant for almost three years, it was sold to Group Health Inc., a medical insurance organization, in 1974.

The Art Deco structure, designed by Raymond Hood, was one of the first billboard skyscrapers as the facade bore the publishing company's name. It is an official city landmark. The building has been referred to as the "green giant" because of its blue-green glazed terra-cotta facade.

The new owners plan to renovate the building and have hired the architectural firm of Warner Burns Toan & Lunde and Valerian Rybar, a designer, to develop plans. Mr. Gural said that automatic elevators would be installed, but the enameled sheet steel lobby

> **The New York Times** Published: February 10, 1980 Copyright © The New York Times

would be preserved.

Group Health will remain in the 575,000 square-foot building and has rented 230,000 square feet for 15 years at an aggregate rent of more than \$25 million.

Mr. Gural said that he and Mr. Kaufman were working on a number of other deals for space in the building and were "very bullish" about the building, and the area. Mr. Gural's company has interests in about 70 midtown buildings. Mr. Kaufman's company controls about 50 properties in the city, including about 20 on the West Side.

Citing the new bus terminal, the success of brownstone renovations near the Manhattan Plaza apartment project nearby, a decline in pornography and the improved state of the office market that has left little available space, Mr. Kaufman argued that the street "has got a future." Mr. Gural, who said he is "picking up between five and 10 properties a year." said he believed a lot of architectural concerns would want space in the building. He added, however, that the garment center needed a new hotel and that the proposed Portman hotel project, on Broadway between 45th and 46th Streets, was very important, and that the city had not "pulled out all the stops yet." The new owners have agreed verbally to laridscape 42d Streetin front of their building in a similar fashion to what is planned by the bus terminal.

Mr. Lazar said that he and Mr. Berley planned to qualify for low-interest loans for a \$4.5 million rehabilitation of the 250,000-square-foot building. They have retained the architectural firm of Sput & Gonocher to prepare plans to restore and clean the exterior and renovate the plumbing; heating and airconditioning systems.

Mr. Lazar said that its ornamented top would again sport a flag and that he expects to be able to rent office space at less than \$10 a square foot, about 50 percent of what the market now is for comparable space in midtown.

Conditions in the neighborhood, he reflected, are "stable, but have not improved." He said he and Mr. Berley were "buying the future" and that they "will do everything possible to cooperate and integrate with the various plans and projects for the area."

A few months ago, the bank sold off the east wing of the building to Leonard Clark, who remodeled its facade. The west wing was sold many years ago to the owner of the Harris Theater.

According to the "A.I.A. Guide to New York City," the building was built by Asa Griggs Candler, a founder of the Coca-Cola company. It was designed by Willauer, Shape and Bready and was erected in 1914.

Christopher Gray, an architecture historian hired by the new owners to help with their application for landmark status, said the building was in the Spanish Renaissance style and might have been the city's first example of an office building containing a fireproof stairtower.

Landmarks Preservation Commission September 11, 1979, Designation List 127 LP-1050

MC GRAW-HILL BUILDING (now G.H.I. Building), 330 West 42nd Street, Borough of Manhattan. Built 1930-31; architects Raymond Hood, Godley & Fouilhoux.

Landmark Site: Borough of Manhattan Tax Map Block 1032, Lot 48.

On May 8, 1979, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the McGraw-Hill Building (now G.H.I. Building) and the proposed designation of the related Landmark Site (Item No. 13). The hearing had been duly advertised in accordance with the provisions of law. One witness spoke in favor of designation. There were no speakers in opposition to designation. Several letters have been received supporting this designation.

DESCRIPTION AND ANALYSIS

The 35-story blue-green McGraw-Hill Building, sitting in the midst of parking lots, tenements and a bus station on the west side of midtown, has been unique since its completion in 1931. Since its creation, the building has been hailed as New York's first monument to the International Style, reclaimed by proponents of the Moderne, and decried as an ugly "green elephant." It has been thought the key to great developments on the west side, and lamented as an "overimprovement" for a hopelessly depressed area. As a design, it was the product of the gradual shift in architectural taste from the machineage abstract decorativeness of the Moderne or Art Deco style to the corporate-age utility of the International Style, and of the constantly innovative and growing architectural genius of Raymond Hood. As a real-estate venture it was the product of the forces of extraordinary corporate growth in the 1920s which saw the merger of two small independent specialist publishing houses into a giant institution, and of the efficiency and economy-mindedness of James H. McGraw.

McGraw-Hill

James Herbert McGraw (1860-1948) and John Alexander Hill (1858-1916) were pioneers in the publication of specialized journals for the electrical and engineering fields. Hill, originally from Sandgate, Vermont, grew up in Mazomanie, Wisconsin; after working as a railway engineer out west he came to New York City in 1888 to join the American Machinist Publishing Company. He quickly became editor of Locomotive Engineer, buying it in 1891 and going on to build the Hill Publishing Company (formed in 1901) which, by the time of his death, was publishing five major engineering journals: American Machinist, Power, Engineering News, Engineering and Mining Journal, and Coal Age. In 1914 he built the twelve-story Hill Building for his growing company at 469-473 Tenth Avenue at 36th Street, and incorporated into it several innovations--including an early version of air-conditioning combined with unopenable windows. McGraw, from Panama, Chautaqua County, New York, worked upstate as a printer and later as a school teacher before coming to New York City in 1885 to join the American Railway Publishing Company. He later took over the Street Railway Journal, and gradually built up the McGraw Publishing Company until by 1917 it included six major electrical and engineering journals: Electrical World, Electric Railway Journal, Electrical Merchandising, Engineering Record, Metallurgical and Chemical Engineering, and The Contractor. McGraw's company was located at 239 West 39th Street from about 1910.

McGraw and Hill first joined forces in 1909. Each had branched out into the publication of engineering books, and in that year they merged their side-line operations into the McGraw-Hill Book Company -- a flip of a coin determined that Hill would be its president and that McGraw's name would come first in the new company's name. Following Hill's death in 1916 the two journal-publishing companies, which had been major rivals, considered merging as well, and in 1917 the McGraw-Hill Publishing Company came into being, with James H. McGraw its president.

McGraw-Hill expanded tremendously over the next twelve years. The new company moved into the Hill Building at Tenth Avenue, and sold the McGraw Building to the United Publishing Corporation, although the Book Company remained as tenant until 1921 when it moved into the Penn Terminal Building at 370 Seventh Avenue at 31st Street. With the United Publishing Corp. the company purchased the Newton Falls Paper Company in 1920. In 1926 McGraw-Hill Catalog and Directory Company, Inc., was formed. By 1929 McGraw-Hill was publishing over thirty journals, and its branches were spread all over New York City. The publishing company was becoming cramped for space in the old Hill Building, even though a thirteenth story had been added. The building's elevators could not handle the increasing loads. Even after the freight elevators had been adapted for passenger use, a memo was sent out requesting employees to walk up one and down one or two flights to help free up the service. Clearly a new building was called for. In October 1929, a new building committee was appointed by the Board of Directors which was now chaired by James McGraw. The following year the Annual Report announced:

> The present headquarters building has long been outgrown; offices of the Book Company, McGraw-Hill Catalog and Directory Company, the Business Publishers International Corporation, the Circulation Department, and Atlantic District Sales staff of the Publishing company being located at different addresses in New York City. For the purpose of bringing all these units under one roof and effecting substantial economies in operation and improved efficiencies in administration, a thirty-three story modern office building is now being erected by an associated company, in which we will be the principal tenants under a favorable lease. It will occupy a plot of ground containing approximately 50,000 square feet on West Forty-Second Street extending through to Forty-First Street between Eighth and Ninth Avenues and will provide every facility for the complete publishing operation.²

Site

The site of the McGraw-Hill Building is one of its peculiarities -- the location of a tall office building west of Eighth Avenue was as much an anomaly fifty years ago as it is today. On the 42nd Street portion of the site were three four-story and two five-story tenement buildings; along the West 41st Street front were six four-story buildings.³ Many of these had been converted to offices and stores by 1930. A 1940 real-estate assessment described the building's immediate neighbors on West 42nd Street as "old, obsolete structures, of limited height.... cheap stores and restaurants.... poorer class lofts, offices and rooming houses with considerable vacancies." Along West 41st Street were "old mercantile and rooming house structures, commercial garages and parking lots." There were also a "local Greek settlement" and "tenements with colored occupancy."⁴

Despite the depressed state of the area, however, developer John A. Larkin, head of the 330 West Forty-Second Street Corporation, had assembled over three years "one of the largest plottages under one control on the west side of midtown Manhattan"⁵ comprising roughly 47,500 square feet in the middle of the block bounded by 42nd and 41st Streets and Eighth and Ninth Avenues. In 1926 he surprised the real-estate world by filing plans for a 110-story, \$22½ million skyscraper on the site. The project, like many in the later 1920s, came to nothing, and in 1930 Larkin effectively gave away the property to McGraw-Hill, in exchange for the old Hill Building and its site.

McGraw-Hill's new building committee had been looking at real estate between 34th and 47th Streets from Second to Ninth Avenues. After several possibilities had been considered and rejected, two final sites were put forward: the Larkin property, and a plot just around the corner from it at the northeast corner of West 41st Street and Eighth Avenue.

The reasons for locating a major business headquarters so far west of midtown were strictly practical and economic, involving considerations of zoning, transportation, and land costs. McGraw-Hill planned to house its printing plant on the lower floors of the new building, something the city's zoning laws did not permit between Third and Seventh Avenues.⁶ West 42nd Street, even so far over, was a major traffic artery, and the site had easy access to Grand Central Terminal and Penn Station, as well as to post offices. A 1931 advertisement for the building included a map showing the "8 minutes walk to Grand Central Terminal."7 Another consideration was that various engineering societies were close by, especially the Engineers' Club on West 40th Street which McGraw frequented to keep up with developments in the world serviced by his journals. The move in any case was not entirely into new territory, as the Hill Building was only a few blocks away at Tenth Avenue and 36th Street. A final consideration was the high cost of land in Manhattan. Not only was land cheaper outside of midtown, but the committee had worked out the exchange arrangement with Larkin, and felt that, "If these figures work out as we anticipate, we will acquire this new building in which all our activities in New York can be housed under one roof without raising any new money except by mortgaging our new property."8 Two days after the memo, McGraw-Hill and Larkin came to an agreement; this was announced in the Times on May 30, 1930, and the final exchange took place on July 1.

McGraw-Hill used only part of the plot for its building, reserving the western portion for future expansion or sale. The buildings there were demolished with the intention of erecting in their place an "attractive looking 'taxpayer'"⁹; ultimately the lot was left vacant, however, to be used for parking, and finally sold in 1951, at which time the present post office was constructed.

Having chosen an out-of-the-way site in a depressed part of the city, McGraw-Hill spokespeople developed a tradition of rosy optimism about the area's future. In 1932, Frank Gale, editor of the <u>McGraw-Hill News</u>, wrote in the <u>New York Herald</u> Tribune that only six of the 33 stories of the building remained unrented, and that property values in the neighborhood were going up thanks to the presence of McGraw-Hill. He quoted E.D. Conklin, president of the 342 West 42nd Street Corporation, which owned the building, as saying:

> Interesting plans are afoot for the improvement of West Forty-Second Street. These plans, should they go through may give to our building the distinction of being a key structure in a great architectural scheme involving development and beautification of the area. Such plans would fit in perfectly with the presence at the corner of Eighth Avenue and Forty-Second Street of the world's largest subway station.¹⁰

Four years later, in a similar burst of enthusiasm on the occasion of the opening of a bank branch in the ground floor of the building, the <u>McGraw-Hill</u> Bulletin announced:

The opening of Clinton Trust Company's "McGraw-Hill Building Office" (that's what they have named it) is evidence of a vast change that is taking place in the West Side. Zoning laws recently enacted will, in the course of a few years, eliminate many of the dwellings in this section, opening the space to business and industry. As the elevated motor highway is extended up the Hudson, it will become the main artery of traffic leading to the North. The New York Central Railroad has plans under way to put its tracks in a subway and turn Eleventh Avenue into a boulevard.¹¹

Nothing of the kind ever happened, and the 1940 appraisal of the building concluded that "the McGraw-Hill Building as a real-estate enterprise is an over-improvement for the location."¹² The area had not changed significantly by the time McGraw-Hill finally sold its headquarters in 1970 on moving to Rockefeller Center.

Raymond Hood

Once having decided on a site, McGraw-Hill commissioned the firm of Raymond Hood, Godley & Fouilhoux to be the architect, and Starrett Brothers and Eken to handle the construction of a building which would meet the company's needs and bring it distinction.

Raymond Hood (1881-1934), originally from Pawtucket, R.I., was an architect educated at the Massachusetts Institute of Technology and the Ecole des Beaux-Arts, who at the age of 41, after a dismally obscure career in New York, suddenly found himself the winner of the most celebrated architectural competition in the country -- for the Chicago Tribune Tower -- and during his next and last ten years became known as one of New York's most brilliant architects.

During his career Hood designed several houses, several churches, and, during his underemployed days, Mori's Restaurant; he introduced roof-gardens to New York on a large scale at Rockefeller Center; he produced an extraordinary manifesto for rebuilding Manhattan along the lines of Le Corbusier's Voisin Plan; but his fame rests primarily on his five skyscrapers in Chicago and New York: the Tribune Tower (1922), the American Radiator Building (1923-24), the Daily News Building (1929-30), the McGraw-Hill Building (1930-31), and the RCA Building at Rockefeller Center, where he was one of the architects of the designing team until his death.

From his occasional writings and interviews, and from his friends' recollections, it appears that Hood considered himself a business-like architect, with the function of "manufacturing shelter," rather than an artist:

There has been entirely too much talk about the collaboration of architect, painter and sculptor; nowadays, the collaborators are the architects, the engineer, and the plumber. ...Buildings are constructed for certain purposes, and the buildings of today are more practical from the standpoint of the man who is in them than the older buildings. ...We are considering comfort and convenience much more than appearance and effect.¹³

In the Daily News Building, and later in the McGraw-Hill, Hood's practical approach produced "actually a factory, done at factory prices" which rented as office space.¹⁴ This approach was probably a factor in his generally good working relationships, noted by acquaintances, with such businessmen clients as Joseph Patterson for the Daily News Building, Robert McCormick for the Tribune Tower, and John Todd for Rockefeller Center.¹⁵ It would certainly have been attractive to James McGraw.

In accordance with this insistence on the practical, Hood in his writings on architecture repeated the arguments of utility and functionalism generally associated with Bauhaus theory: "Beauty is utility, developed in a manner to which the eye is accustomed by habit, in so far as this development does not detract from its quality of usefulness."¹⁶

The same man, however, promoted and developed roof gardens, and large-scale polychromy for buildings, neither of which were within the strict bounds of "utility." Despite his insistence that his buildings were products of zoning and economic requirements, and the rules of functionalism, each of his skyscrapers was a remarkable and unique creation, defined by a combination of massing and color, which today must be called Moderne or Art Deco. His name was frequently mentioned together with those of Ralph Walker and Ely Jacques Kahn, leaders of that style in the 1920s, and the three were close professional friends. In only a decade Hood took the skyscraper form from the neo-Gothic fantasy of the Tribune Tower -- the style he had learned while working for Cram, Goodhue and Ferguson -- to the modernistic massing of the RCA Building. His only skyscraper to approach the International Style was the McGraw-Hill.

Hood believed that the development of skyscrapers showed up the sham nature of facade architecture.¹⁷ Each of his own skyscrapers was developed as a free-standing tower expressed through massing and applied color, rather than through the design of each front as an applied facade. In his first building following the Tribune, Hood transformed what might have been a conventional neo-Gothic tower using setbacks, beveled corners, and an unusual black and gold color scheme to create an unmistakable and unique new kind of skyscraper for the American Radiator Company. At the Daily News Building, he abandoned all traces of the Gothic, and the still regular massing of the earlier building, concentrating instead **on** irregularly-placed masses of wall articulated with long slender tiers of vertically-oriented windows, and colored it white with reddish-brown stripes using polychrome brick patterns and red window curtains. To the McGraw-Hill Building he gave two separate contours --one a graceful Deco tower and the other an International Style slab -- horizontal bands of windows, and a facing of machine-made blue-green terra-cotta blocks. At the RCA Building he returned to the massing of the News Building; its color, like that of all the Rockefeller Center buildings, is the natural gray with light brown overtones of the limestone cladding.

Hood insisted that the massing of these skyscrapers was simply the result of the zoning laws, but the great differences among them suggest instead that they were the creations of a master designer. To achieve the end of designing mass rather than outline, he abandoned the Beaux-Arts style of drawing (as in his sketches for the Tribune Tower) in favor of an approach using plasticine models which he pioneered, and which he believed should be taught in the architecture schools.¹⁸

Hood similarly downplayed his introduction of polychromy to building, denying any intentions of "symbolic" effects -- for instance that the Radiator Building might have been designed to look like a glowing coal, or the Daily News Building like a stack of newspapers. About the News he wrote, "The owner was in accord with the architect that giving color to the building was the most simple and direct way to get an effective exterior...."¹⁹ Applied color became for him a replacement for applied ornament, and was an integral part in the design of almost all the buildings following the American Radiator. Besides the skyscrapers, the Beaux-Arts Apartments had alternate courses of red and black brick; the Chicago World's Fair buildings were painted red, blue and yellow; there were pastel colors on the house of Joseph Patterson of the Daily News; and gray and vermillion were used for the Rex Cole Bay Ridge Show Room. Hood's own description of the color of the McGraw-Hill Building was almost poetic, betraying the aesthetic intentions hidden behind his insistence on "utility."

By making each of his skyscrapers thoroughly distinct from all other city buildings through massing and coloring, Hood essentially turned each one into an emblem of the commissioning client.²⁰ The black and gold Gothic-modern mass made the Radiator Building instantly recognizable. Going further in this direction at the News Building, Hood turned its lobby into a popular science display, later writing:

> There is a small explosion of architectural effect at the entrance and in the lobby, where the owner gave us \$150,000 to spend. His thought about this was, I feel, very intelligent, -- that \$150,000 spent in one place, at the entrance, might give a satisfying effect; but that where spread thin over the whole exterior, would amount to almost nothing.²¹

At the McGraw-Hill Building he carried the advertising notion to its logical conclusion by crowning the building with eleven-foot high terra-cotta letters spelling "McGRAW-HILL," making the company's name an integral part of the design.

When McGraw-Hill approached Hood in 1930, he was at the height of his career. He had been appointed one of the eight supervising architects for the Chicago World's Fair; he was one of the architects for Rockefeller Center; and his Daily News Building was rising on East 42nd Street. Articles about him were appearing everywhere, and one summed up his position in the architectural world as follows:

> Leading the New York modernists at this moment are Ralph Walker, Ely Jacques Kahn, and Raymond Hood.Raymond Hood possesses the position in architecture that he wants. He is its brilliant bad boy.²²

The Building

In accordance with James McGraw's instincts for economy and utility, and with Raymond Hood's business-like approach to architecture, the design and construction of the McGraw-Hill Building were to an extent the results of practical considerations: "Economy, efficiency and good working conditions were the three factors uppermost in mind when we first started plans."²³ To McGraw-Hill's requirements for space, approximately 350,000 square feet, were added 150,000 to 200,000 square feet of rentable area, enough to "yield sufficient income to insure our occupancy at a rental of 90¢ per sq. ft. without putting us too far into the real estate business."²⁴ The company decided against using the entire Larkin plot for its building, because that would have produced "a squat type of structure with larger areas in the lower floors than could be economically used by us or rented."²⁵ Instead, 130 feet of frontage was taken on West 42nd Street leaving enough to allow reasonable development on the rest of the plot in the future. The floor area requirements of the company, in combination with the setback requirements of the zoning law resulted in a 32-story tower.

Inside, the McGraw-Hill Building, although intended to be the office headquarters of a major corporation, was designed not as as an office building but instead as a less expensive "ordinary better grade loft type" building.²⁶ Fouilhoux, Hood's partner, explained:

> The requirements for large areas for manufacturing purposes in the lower stories, and for big clerical forces in the office floors in the upper portion, also the dimensions of the property, led us to plan floors in large units extending from street to street.²⁷

The plans for consolidation of all the various McGraw-Hill functions in one building included housing the company's presses on the fifth, sixth and seventh floors, although the printing operation ultimately proved uneconomical and was sold in 1933. The second through tenth floors were therefore designed for the extra heavy loads necessary for manfacturing and printing industries, and given extra high ceilings -- throughout the building these range from 12 feet to 18 feet 6 inches. Within these spaces the departments were arranged in the most efficient order possible. The plant has throughout been planned by well known engineers not only for straight-line production in each manufacturing department but also for the consecutive handling of all work, in the proper order, from one department to another, until the completed product is ready for mailing for shipping.²⁸

In conformity with this principle, the editorial and some rental offices were in the shallower uppermost floors. Below these were the composing, printing, and packing departments; and the shipping bays were at the ground level on West 41st Street. On the 32nd and 33rd floors were the corporate offices and executive restaurant, and above these a 250-seat auditorium used for McGraw-Hill meetings and also lent out to engineering, technical and industrial groups. The shallow areas created by the successive setbacks gave these upper office and executive floors abundant natural light.

Fouilhoux summarized the results of this functional approach to the design:

The exterior is, therefore, a frank expression of these requirements. Except for the piers and columns, all the front and side wall elevations are nothing but a continuous row of windows. These windows are set as near the ceiling as the law will allow to insure the maximum of light. The only actual solid wall construction is the space from window head to window sill. The shape is dictated somewhat by the zoning requirements and by the adaptation to these zoning requirements of the location of the office floors in the upper stories, where, the space being shallower, better natural light will be available to the clerical forces and other office workers.... The resulting shape of the building is, we believe, a pleasant one as it is seen when approached from the east or west. The set backs are not apparent from the north or south.²⁹

Hood designed a thirty-five story office building with setbacks at the 11th, 16th, 32nd and 34th floors on the north and south sides, with an additional setback at the seventh floor on the south. From the east and west the setbacks produce a stepped tower profile, but from the north and south they are invisible, giving the building the illusion of being a slab. Each story comprises a horizontal band of windows having the appearance of "ribbon windows" but actually composed of seven sets of four double-hung windows each, separated by painted metal strips. At each floor the window bands are separated by continuous courses of blue-green terra-cotta blocks, the varying size and tone of which produce a somewhat shimmering effect. The ground level on West 42nd Street comprises two store-fronts, each three bays wide, flanking the entrance in the central bay. The eastern store originally housed the McGraw-Hill Book Store, and the western one a bank. Immediately above the ground floor, in place of the terra-cotta tiles, runs a blue metal course with silver painted bands. Letters superimposed over this course spelling out "McGRAW-HILL" have been replaced with the letters "GHI," the emblem of the building's more recent owner. The entrance walls curve in from the main front, and are finished in alternate dark blue and green steel bands separated by silver and gold colored metal tubes. These bands are carried into the lobby of the building on green enameled steel walls. The 32nd and 33rd floors are set back and apart from the main tower of the building; they originally housed

the executive offices. Above the 34th-story windows rise eleven-foot high terra-cotta letters spelling out the name "McGRAW-HILL." The eastern and western ends of the 34th and 35th stories are covered with a series of horizontal ribs, forming a pylon-like crown for the east and west fronts of the building.

Hood and Fouilhoux insisted, as they had for the American Radiator and Daily News Buildings, that the profile of the McGraw-Hill Building was the result of zoning laws, internal lighting needs, and economic requirements.³⁰ The same laws and requirements, however, had faced the same architect in the same year on the eastern edge of the same street for a similar type of client, the Daily News, but had produced a thoroughly different profile. Raymond Hood's notions about skyscrapers were changing, and he handled the design of the McGraw-Hill Building in what to his contemporaries was a very striking, unusual, and, to some, unsettling manner.

In fact, the building has two distinct profiles. The setbacks, just one bay wide, create "a pleasant [shape] as it is seen when approached from the east or west."³¹ This is a Deco contour, not unlike that of the Chrysler or Empire State Buildings, of a broad base narrowing in steps, out of which rises a slender tower, crowned by the ribbed pylon-like narrow end of the McGraw-Hill sign. It is the shape seen in most photographs of the building, in views from either end of midtown, and especially in views from across the Hudson River, where it joins the outline of the Chrysler and Empire State Buildings as the major elements in the midtown skyline. But these setbacks "are not apparent from the north or south."³² Seen from those angles the building seems to be a slab rising straight up with no break to the crowning insignia -- a classic International Style design.

The greatest amount of light possible was provided by the over 4000 doublehung windows: "every floor, whether it is the 28th, the 13th or the 6th, is well lighted no matter what the position of the sun." Employees had adequate natural light from 40 to 60 feet away from the windows, which were "placed as close to the ceiling of each floor as the building regulations would permit, and run down to about desk height from the floor."33 They were not arranged, however, in the standard Deco fashion of indefinitely long vertical strips, as for example in the Daily News Building, but rather as horizontal bands circling the mass of the building -- the "ribbon windows" typical of the utilitarian International Style. They look, in fact, quite like factory loft windows. This arrangement gave the entire building a horizontal sense -- even the individual windows were composed only of horizontal elements, narrow panes divided by muntins, with no mullions used at all. The vertical organization of Deco buildings vividly expressed the tallness of skyscrapers as compared to their surrounding lower neighbors. The horizontal organization of McGraw-Hill instead expressed the structure of the building, 33 floors laid one on top of another. The window bands are broken only on the eastern front, where two wide vertical brick strips run up the middle to meet the crowning ribbed pylon, accentuating the Deco profile of that side. The arrangement of its windows, more than any other single feature, marked the building for critics and historians as one of the first major examples of the International Style in New York City.

To the unusual profile and window arrangements of the McGraw-Hill Building Hood added the totally unexpected element of colored terra-cotta. Architectural terra-cotta had come into use in America following George B. Post's 1878 design for the Long Island Historical Society in Brooklyn Heights, and had been used to face entire buildings, including the Bayard-Condict Building, the neo-Gothic Liberty Tower and the Woolworth Building. McGraw-Hill claimed that theirs was the "largest application of machine-made terra cotta on record."³⁴ The terra-cotta was manufactured by the Federal Seaboard Terra Cotta Corporation in South Amboy, New Jersey.

When asked why steel and terra cotta were used on the face of the building instead of the usual brick or stone, Mr. Hood said that after six months or a year, the usual brick or stone facing begins to grow dingy and dank in appearance. Steel and terra Cotta are just as durable as brick or other materials usually used, and it has the decided advantage of not becoming dingy or nondescript.³⁵

The color of the terra-cotta sheathing, however, was completely without precedent. Many different colors were considered, including yellow, orange, green, gray, red, "and even chinese red."³⁶ The blue-green, or sea-green, finally chosen was said to be McGraw's own choice. Exactly what color it is was not unanimously agreed on: Hood called it blue, while McGraw-Hill has always called the terra-cotta green, and their headquarters "the Green Building," or "the Green Kremlin."

Hood's approach to the color, unlike his approach to the windows, was thoroughly Moderne and Art Deco in inspiration. The color has dimmed somewhat with time, but a contemporary account describes its original appearance in detail:

> This color /Llue-green/ was chosen because of its atmospheric quality, effective under all conditions of sky color and brightness, enhanced by the glazed reflecting surface. The metal covered vertical piers are painted a dark green-blue, almost black. The metal windows are painted an apple green color. A narrow band of vermillion is painted on the face of the top jambs of the windows and across the face of the metal covered piers. Vermillion is also used on the underside of the horizontal projections on the pent house and on the signs on the sides of the pent house and over the front entrance. The golden color of the window shades effectively complements the cool tone of the building. They have a broad blue-green vertical stripe in the center tying them into the general color scheme. Their color is an unusually important element of the exterior design. The entrance vestibule is finished in sheet steel bands enameled dark blue and green alternately, separated by metal tubes finished in silver and gold. A portion of the main corridor adjoining the transverse elevator corridor is finished like the entrance vestibule. The walls of the main and elevator corridor are finished in sheet steel enameled a green color.37

The color scheme was carried inside the building, where "experts have studied with interest the use of two shades of green for interior walls, a combination believed to give the maximum of rest to the eyes of office workers."³⁸ Even the elevator cabs were finished in "green baked enamel on steel"³⁹ and the

elevator operators wore green uniforms with silver stripes.

Hood's own description of the exterior color gives away some of his true feelings about architectural color; he called it:

Dutch blue at the base, with sea green window bands, the blue gradually shading off to a lighter tone the higher the building goes, till it finally blends off into the azure blue of the sky. The final effect is a shimmery, satin finish, somewhat on the order of the body of an automobile.⁴⁰

The gradual shading of color -- used also in buildings by Ralph Walker and others -- and the reference to the automobile are both classic Art Deco notions. The editor of the <u>McGraw-Hill News</u> continued the reference to the automobile, describing the colored steel bands at the entrance as being "lacquered like the body of a motor car,"⁴¹ and noting that in the future they would be "simonized, just like the old car."⁴²

The company was aware that its building's color was unusual, but was very proud of it, claiming its distinction as the largest polychromed building in the world:

We have enough faith in the attractiveness and utility of color in business building exteriors and interiors to hope that our pioneering effort will set a good example for the designers of future tall buildings.⁴³

The crowning "McGRAW-HILL" sign, Hood's final step towards making a building advertise its owner, was also a Moderne notion, adopted from the Russian Constructivist movement of the 1920s -- a similar sign can be seen at the top of the PSFS Building in Philadelphia. Hood intimated that it was a terra-cotta version of the electric signs then prevalant on New York buildings.⁴⁴ Each letter, eleven feet high, was specially constructed of hand made hollow terracotta blocks. The main part of each letter was white, but each had an orange stripe inset into it in separate blocks. The sign served also to hide the building's water tanks and other utility spaces. The horizontal ribs at the ends of the sign were also very much Moderne in inspiration, suggesting something of the German Expressionism of Eric Mendelsohn (cf. addition to the Rudolf-Mosse-Haus in Jerusalemer Strasse, Berlin, 1921-23).

Critical Evaluation

Critical response to the McGraw-Hill Building has depended to an extent on the importance attached by reviewers to its different stylistic aspects. In the 1930s, immediately following the building's completion, Moderne or Art Deco was the norm, and what struck reviewers most about the new building was its leaning towards International Style forms.

The <u>New Yorker</u> in 1931 strongly disapproved of that leaning, expressing a dislike for the horizontal lines "which so many of our avant-garde have borrowed from Germany," and calling the colored terra-cotta "a rather dispiriting grayish-green tile." Its writer however noted approvingly that the design was "austerely free from any architectural ornament, since Mr. Hood has adhered to his theory that ornament has no place in a business building any more than it has in a dynamo or a turbine."⁴⁵

Alfred T. North, writing in 1932, expressed some of the general bewilderment about the building.

Today, it is necessary to establish new bases for appraising architectural excellence because the contemporary concept of architecture is new, as exemplified, for instance, in the recently constructed McGraw-Hill Building. Lacking all of the earmarks of historical architecture, this building is running the gauntlet of criticism.

....Mr. Hood undoubtedly has given an expression of his idea that architecture is the business of manufacturing shelter....

North saw its horizontality and practicality as major characteristics, but he was mostly taken with the building's colors, and described at length its changing hues at sunrise and sunset — which must have pleased Hood considering his interest in the "atmospheric qualities" of his choice. North ultimately postponed judgment, declaring the building to be "undoubtedly a decided step in a direction which we cannot clearly distinguish at this time...."⁴⁶

That direction was towards the International Style, and later that year the McGraw-Hill won the honor of being one of four American buildings, and the only one in New York, to be included in Henry-Russell Hitchcock's and Philip Johnson's classic exhibition and book, <u>The International Style</u>. In the exhibition catalog, Hitchcock wrote:

> Hood's latest important work, the McGraw-Hill Building, on West 42nd Street, built in 1931, marks a significant turning point in skyscraper design. It is the first tall commercial structure consciously horizontal in design executed by an architect since Sullivan's Schlesinger-Mayer Building in Chicago built in 1903.

....The continuous spandrels of the McGraw-Hill Building faced with sea green tiles, the vertical supports sheathed with dark green painted metal, and the wide groups of windows produce a standard wall pattern at once logical and agreeable. 47

In <u>The International Style</u> Hitchcock and Johnson praised the building for its "lightness, simplicity and lack of applied verticalism," but they ignored its coloring and Moderne entrance and lobby, and lamented the extraordinary McGraw-Hill sign, which they called "an illogical and unhappy break in the general system of regularity," suggesting that the body of the building was betrayed by an applied top and bottom.⁴⁸

By 1936, McGraw-Hill had accepted the label of "International Style" for its building:

The McGraw-Hill Building is what architects call the "International" Style, which was imported from Europe where it is popular in Holland and France.It is typical of this style to insist on the horizontal accent, and the late Raymond Hood emphasized that feature when he designed this building.⁴⁹

As the International Style became increasingly prominent, McGraw-Hill became more and more important as its first American example. Lewis Mumford wrote in 1953 that it was "the first to discard vertical emphasis for horizontal bands of windows," observing that New York in the '30s brought the skyscraper "to its logical end: The Empire State Building, for its actual height, the Daily News for its proud verticality, the McGraw-hill for its horizontal bands of windows, and the New York Hospital for its spacious setting."⁵⁰

Two years later, Emory Lewis wrote that post-war skyscrapers "have followed the pioneering McGraw-Hill building (1931) and discarded vertical emphasis for horizontal bands of windows."⁵¹

Recent historians, however, in response to the revival of interest in Moderne and Art Deco, have claimed the McGraw-Hill Building as a Moderne or Deco creation:

In the McGraw-Hill Building of 1929-30 (sic) Hood turned to a machine aesthetic in the streamlined lobby and ground floor exterior. Yet his surfacing material for the building above was the colored craft material, terra-cotta, of the first Art Deco buildings.⁵²

In truth, the building is, in the words of Ada Louise Huxtable, "a unique blend of Moderne and International Style," a transitional step between the two approaches to architectural design.⁵³ The building's lobby and crowning sign, its "atmospheric" color, and its eastern and western profiles, are unmistakably Moderne in style. Even the "ribbon windows" are really a decorative illusion created by the painted metal dividers between the sets of double-hung windows. Yet it remains the first appearance of that type of window in a New York skyscraper, and the McGraw-Hill Building therefore has the double distinction of being both one of New York's major Moderne or Deco monuments, and the herald of the newly emerging International Style.

Conclusion

In 1970, McGraw-Hill left their 42nd Street building to move to new headquarters at Rockefeller Center, for precisely the same reasons they had originally moved to 42nd Street. The building was an embarassment and its future uncertain. At the same time a growing awareness of its unique place in New York's architectural spectrum was eliciting pleas for its preservation. The company originally sold the building to the CRF Equity Corporation for \$15 million; in 1973, however, CRF backed out, leaving McGraw-Hill with a down payment and an empty building. McGraw-Hill maintained the building while proposals for using it as hospital space or housing were considered.⁵⁴ It was finally bought in 1974 by Group Health Insurance, for use as its headquarters.⁵⁵ As a result of that occupancy, the sign above the door has been changed and the roof sign painted a dull color to obscure the terra-cotta letters. GHI recently sold the building, but remains as tenant.

Hopes for West 42nd Street and the Times Square area are rising again. The Port Authority Bus Terminal is building an addition directly abutting the McGraw-Hill Building to the east; theaters and actors' housing have been brought to 42nd Street west of Eighth Avenue. As the West Side approaches what might be its long awaited revival, it is appropriate that this most conspicuous architectural gem receive its proper recognition.

FOOTNOTES

- 1. Information on the history of the McGraw-Hill Company is condensed from Roger Burlingame, Endless Frontiers: The Story of McGraw-Hill (New York: McGraw-Hill, 1959).
- 2. Annual Report, McGraw-Hill, December 31, 1930.
- 3. Atlas of the City of New York (Philadelphia: G.W. Bromley Co., 1928).
- 4. Appraisal of McGraw-Hill Building, The American Appraisal Co., March 19, 1940, p. 10, in McGraw-Hill Archive.
- 5. "McGraw-Hill Gets Big Building Site," New York Times, May 30, 1930, p. 34.
- 6. Walter H. Kilham, Jr., Raymond Hood, Architect (New York: Architectural Book Publishing Co., 1973), p. 172.
 - 7. 1931 advertisement republished in McGraw-Hill News, April 10, 1969, p. 2.
 - 8. Memo from Building Committee, in McGraw-Hill Archive.
 - 9. James H. McGraw, Jr., "Progress Report for the Executive Committee on New McGraw-Hill Building Project," September 9, 1930, in McGraw-Hill Archive.
 - Frank Gale, "New West Side Tower Already Well Occupied," <u>New York Herald</u>-Tribune, January 31, 1932.
 - 11. McGraw-Hill Bulletin, September, 1936.
 - 12. Appraisal...., p. 12.
 - 13. "An Architect Hails the Rule of Reason-Design that is grounded in material and function will make buildings more beautiful, says Raymond Hood," New York Times Magazine, November 1st, 1931. (By S.J. Woolf.)
 - 14. Allene Talmey, "Man Against the Sky," The New Yorker, April 11, 1931, p. 26.

- 15. Letter from Donald M. Douglas, March 3, 1970, to Walter Kilham, in Kilham papers at Avery Library, archive.
- Raymond Hood, "What is Beauty in Architecture?" Liberty, December 7, 1929, p. 66.
- 17. Raymond Hood, "Hanging Gardens of New York...." New York Times Magazine, August 23, 1931, p. 2.
- 18. Rayne Adams, "Raymond Hood," Architecture, 63 (March 1931), 129-136.
- 19. Raymond Hood, "The News Building," Architectural Forum, 53 (November 1930), 531-2.
- J.B. Griswold, "Nine Years Ago Raymond M. Hood Was Behind in his Rent.... Today--He holds the spotlight as a master showman of steel and stone," American Magazine, October 1931, p. 145.
- 21. Hood, "The News Building."
- 22. Talmey, p. 26.
 - Raymond Hood, "Comfort, Daylight & Air Architect's Aim--Raymond Hood Tells How He Designed New Building," <u>McGraw-Hill News</u>, 5 (August 1931), p. 4.
 - 24. McGraw, p. 2.
 - 25. Ibid.
 - 26. Appraisal..., p. 9.
 - 27. Letter from Fouilhoux to Borden R. Putnam, June 3, 1931, McGraw-Hill Archive.
 - Robert F. Salade, "New McGraw-Hill Plant is Last Word in Scientific Planning..." The American Printer, 92 (June 1931), pp. 37-42.
 - 29. Fouilhoux letter.
 - 30. Ibid.
 - 31. Ibid.
 - 32. Ibid.
 - 33. Hood, "Comfort"
 - 34. McGraw-Hill News, 5 (August 1931), p. 2.
 - 35. Hood, "Comfort...."
 - 36. Ibid.
 - 37. Arthur T. North, Contemporary American Architects: Raymond M. Hood (New York: Whittlesey House, 1931), pp. 13-14.

- 38. Gale.
- 39. McGraw-Hill News, 5 (August 1931), p. 3.
- 40. Hood, "Comfort"
- 41. Gale.
- 42. McGraw-Hill News
- 43. Gale.
- 44. Hood, "Comfort...."
- 45. "The Sky Line," The New Yorker, July 25, 1931, pp. 38-39.
- 46. Arthur T. North, "But... Is It Architecture?" American Architect, January, 1931, p. 31.
- 47. Modern Architecture International Exhibition, (New York: Museum of Modern Art, 1932), p. 131.
- 48. Henry-Russell Hitchcock and Philip Johnson, The International Style (New York: W.W. Norton & Co., Inc., 1932), pp. 156-7.
- 49. McGraw-Hill Bulletin, p. 5.
- 50. Lewis Mumford, "Architecture: 'Beautiful and Beloved,'" New York Times Magazine, February 1, 1953.
- 51. Emory Lewis, Cue Magazine, June 11, 1955, p. 13.
- 52. Cervin Robinson and Rosemarie Haag Bletter, Skyscraper Style: Art Deco New York (New York: Oxford University Press, 1975), p. 26.
- Ada Louise Huxtable, "The Skyscraper Style," <u>New York Times</u>, April 14, 1974, p. 59.
- Paul Goldberger, "'Green Building' Is a White Elephant," <u>New York Times</u>, November 3, 1973, p. 31.
- Carter B. Horsley, "Group Health Purchases The McGraw-Hill Building," New York Times, September 13, 1974, p. 1.

Report prepared by Anthony W. Robins, Landmarks Preservation Specialist Typed by, Loretta Burnett

FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the McGraw-Hill Building (now G.H.I. Building) has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the McGraw-Hill Building is a unique skyscraper, being both one of New York's major Art Deco monuments and the herald of the newly emerging International Style; that it was designed by the distinguished American architect Raymond Hood who achieved fame as a skyscraper designer; that among its outstanding features are the two profiles--one being a stepped tower and the other a slab, the distinctive blue-green terra-cotta facing, the horizontal window bands, and the entrance treatment; that it was built to serve a distinguished American publisher; that certain publishing requirements gave rise to the site and to various aspects of the design; that the building has received wide critical praise since its completion; and that the building is a key element in the revitalization of the West Side.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the McGraw-Hill Building (now G.H.I. Building), 330 West 42nd Street, Borough of Manhattan, and designates Tax Map Block 1032, Lot 48, Borough of Manhattan, as its Landmark Site.

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Photo Credit: John Barrington Bayley McGraw-Hill Building Built 1930-31 Architects: Raymond Hood Andre Fouilhoux

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guldeiines* for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name	McGraw-Hill	Building	-
other names/site	number		
other names/site	number		

street & number 330 Wes	st 42nd Street			not for publication	
ity, town New York			vicinity		
state New York	code N.Y.	county New York	code 061	zip code 1003	
3. Classification		10			
Ownership of Property	Category	Number of Resources within Property			
X private	X build	ing(s)	Contributing	Noncontributing	
public-local	distri	ct	1	buildings	
public-State	site			sites	
public-Federal	struc	ture		structures	
	objec	at a start		objects	
			_1	Total	
Name of related multiple property listing:			Number of contributing resources previous		
			listed in the Natio	nal Register	

Signature of certifying official	Date
State or Federal agency and bureau	
In my opinion, the property meets does not meet the National	Register criteria. See continuation sheet.
Signature of commenting or other official	Date
State or Federal agency and bureau	
. National Park Service Certification	
hereby, certify that this property is:	
entered in the National Register.	
See continuation sheet.	the second s
determined eligible for the National	
Register. See continuation sheet.	
National Begister	
removed from the National Register.	
other, (explain:)	

Signature of the Keeper

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)				
Commerce/Trade	Office building				
7. Description					
Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)				
	foundation black-granite				
Modern	walls <u>blue-green terra cotta</u>				
	roof				
	other				

Describe present and historic physical appearance.

The McGraw-Hill building rises 35 stories on the west side of 42nd Street. When built in 1931, it was supposed to begin the revival of a depressed neighborhood. The following description is from the National Register nomination, by Andrew Dolkart:

The most notable feature of the building is the polychromatic streamlined ground floor on West 42nd Street. Here, two large glass-enclosed commercial spaces, originally the McGraw-Hill Bookstore and a bank, flank a recessed, five door wide, centrally placed entryway. Curving bands of enameled steel connect the storefronts to the entrance. This banding is composed of alternating green and blue stripes separated by narrow, raised chrome bars. In addition, wide, raised, bronze bars have been placed within each blue field, adding a sense of three-dimensional texture to the design. The entire ground floor rests on a base of black stone and is topped by an enameled blue frieze ornamented with raised chrome bands that supported large bronze letters spelling out the building's name and address.

The unornamented main mass of the building rises directly from the ornate ground floor. With the exception of variations in width due to the setbacks above the tenth and fifteenth floors and above the sixth floor on the West 41st Street facade, all mandated by the New York City zoning regulations, each level between floors two and thirty-one is identical. The facades are composed of wide bands of windows that alternate with areas of blue-green terra-cotta. The double-hung windows are set in groups of four, each group separated by a vertical metal spandrel that was painted a dark shade so that it would seem to disappear. Each sash is separated into three or four panes by horizontal mullions that give further emphasis to the building's dominant horizontal form. The terracotta areas, each six courses high, are particularly notable for their shading -- the blue-green being darker near the street and getting progressively lighter as the building rises, so that it eventually blends with the color of the sky.

A setback above the thirty-first floor marks the original location of the McGraw-Hill corporate offices. The smooth horizontal line of the building is broken at the thirty-third floor by the presence of a two-story, ten-

 Statement of Significance Certifying official has considered the 	significa	ince of national	this prop y	erty in i	relation to other properties: vide Iocally	
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Areas of Significance (enter categories from instructions) Architecture				Period of Significance 1930-present	Significant Dates 1930-31	
					Cultural Affiliation Hood, Raymond; Godley, F Fouilhoux, Andre	rederick; and
Significant Person					Architect/Builder	-1

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The McGraw-Hill building is the last of the pace-setting skyscrapers in New York by Raymond Hood, after the American Radiator, Daily News, and the RCA building at Rockefeller Center. The blue-green glazed terra-cotta blocks that give the building its distinct character represented the largest application of this material ever tried on massive walls. The International Style design is related to the Philadelphia Savings Fund Society Building of 1932 by Howe and Lescaze.

The McGraw-Hill Building comes "nearest to achieving esthetically the expression of the enclosed steel cage," wrote the high priests of academic European modernism, Phillip Johnson and Henry-Russell Hitchcock.¹ If it was seen as an intellectually rigorous architectural exercise in its day, it is also appreciated today for its vigor and variety of surfaces which have come back into style, rather like the vivid ornament that enlivens the Chrysler Building. It was also an example of the innovative genius of Raymond Hood. It exemplifies the great corporate growth of two independent publishers into a giant publishing house, McGraw-Hill.

James Herbert McGraw (1860-1948) and John Alexander Hill (1858-1916) were pioneers in the publication of specialized journals for the electrical and engineering fields. Hill, originally from Sandgate, Vermont, grew up in Mazomanie, Wisconsin; after working as a railway engineer out west he came to New York City in 1888 to join the American Machinist Publishing Company. He quickly became editor of Locomotive Engineer, buying it in 1891, and going on to build the Hill Publishing Company (formed in 1901), which, by the time of his death, was publishing five major engineering journals: <u>American Machinist</u>, <u>Power</u>, <u>Engineering News</u>, <u>Engineering and Mining Journal</u>, and <u>Coal Age</u>. In 1914 he built the twelve-story Hill Building for his growing company at 469-473 Tenth Avenue at 36th Street, and incorporated into it several innovations -- including an early version of air-conditioning combined with unopenable windows. McGraw, from Panama, Chautauqua County, New York, worked upstate as a printer and later as a school teacher, before coming to New York City in 1885 to join the American

X See continuation sheet

9. Major Bibliographical References

	X See continuation sheet
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 #	Primary location of additional data: State historic preservation office Other State agency Federal agency Local government University Other Specify repository: McGraw-Hill Publishers
10. Geographical Data	
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Boundary Justification	
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	See continuation sheet
11. Form Prepared By	
Carolyn Pitte Historian	

name/title	Carolyn Pitts, Historian			
organization	History Division, NPS	date 2	/9/89	
street & number	1100 L Street, NW	telephone	(202)	343-8166
city or town	Washington	state	DC	zip code 20013

National Register of Historic Places Continuation Sheet

Section number __7 Page __2

bay wide projection. These two floors are set apart from the rest of the building by the introduction of a decidedly vertical emphasis. This verticality is accented by paired, 1 x 1 windows surmounted by metal panels and flanked by projecting piers. By setting this section apart from the rest of the building, architect Raymond Hood symbolized the importance of the corporate hierarchy and also provided a transition between the main mass of the building and the ornate horizontal crown.

The most notable features of the crowning element, which incorporates much of the building's service equipment, are the projecting horizontal terraces and bandcourses that give the building its eccentric, modernistic silhouette. In the center of this crown are large letters that advertise "McGraw-Hill." Originally painted white and set off on a blue-green background, this sign is surmounted by a typical Art Deco zig-zag pattern. Before the letters were painted over, after McGraw-Hill's departure from the building, this sign was among the most prominent landmarks of New York City's skyline.

The interior lobby of the building is quite simple in its detail and gains its effect from the careful use of color. The banding that flanks the entrances is continued into the outer lobby and serves to move the visitor from the entrance to the main portion of the lobby. The central lobby is faced with solid green enameled steel panels. In this area are located the interior entrances to the original bookstore to the left and the bank to the right, as well as the building's directory and a clock.

The only horizontal details in this area are a pair of ventilators shielded by chrome bars. The dynamic polychromatic bands of the exterior reappear once one has passed the directory and lead directly to a stairway and cigar store and then to two banks of elevators. The elevator lobbies have the passive solid green walls, as did the elevator cabs (resurfaced), since these are areas for waiting. The elevator doors are of silvercolored metal ornamented with full-length, concave bronze stripes. Above each elevator are floor markers with silver-colored numbers and a bronze pointer. The only other decorative forms in the lobby are small projecting signboxes marking the commercial spaces and elevators, and silver lettering that reads "FIRE PUMP."

The upper floors of the building, below the corporate offices, were designed as strictly utilitarian spaces. The elevator banks are located in the center of each floor and unornamented open space radiates from this central core. The only decorative details in this section of the building's interior are small floor number markers set into the original stone flooring in front of each elevator door.

National Register of Historic Places Continuation Sheet

Section number 7 Page 3

The most surprising element of the McGraw-Hill Building's interior design is the conservative decorative scheme of the corporate offices. While the exterior and public spaces of the building make a progressive, modernistic architectural statement, the corporate offices are styled in a traditional Georgian fashion, complete with fielded paneling, crossetted enframements, and oval rooms. One can only imagine that this Colonial Revival detailing was chosen because the corporate officers felt most secure with traditional decorative forms that embodied conservative stability and a continuity of traditional values. The detailing of these corporate office floors was executed in a sophisticated manner and is quite impressive. Most notable is the large central lobby on the thirtysecond floor with its zodiac chandelier and its murals painted by Ezra Winters.

Although the care of the building has been neglected in recent years, it remains in very fine condition. The major losses are the removal of the bronze entrance signs, the painting out of the McGraw-Hill sign on the crown, and the replacement of the original elevator cabs. Much of the exterior coloring is in need of restoration.

Although the building needs to be cleaned, much of the original color remains intact and requires minimal refurbishing.

National Register of Historic Places Continuation Sheet

Section number <u>8</u> Page <u>2</u>

Railway Publishing Company. He later took over the <u>Street Railway Journal</u>, and gradually built up the McGraw Publishing Company, until by 1917 it included six major electrical and engineering journals.

McGraw and Hill first joined forces in 1909. Each had branched out into the publication of engineering books, and, in that year, they merged their side-line operations into the McGraw-Hill Book Company -- a flip of a coin determined that Hill would be its president and that McGraw's name would come first in the new company's name. Following Hill's death in 1916, the two journal-publishing companies, which had been major rivals, considered merging as well, and in 1917 the McGraw-Hill Publishing Company came into being, with James H. McGraw its president.²

The Company expanded tremendously until, in 1929, it was necessary to build a new plant. Located in a depressed neighborhood, the new site was not limited by zoning laws (they applied to structures between Third and Seventh Avenues), and it was easily accessible to Grand Central Terminal and Pennsylvania Station as well as being located between two Post Offices. Various engineering societies were nearby and it was situated on a major cross-town artery. The location did not upgrade the area and the vast publishing company finally relocated to Rockefeller Center in 1970.

Raymond Hood used the verticality of the tall building in the design of the Daily News building but broke with tradition in the plans for McGraw-Hill. Curtain wall construction was one of the most important innovations of the 20th century, and it was used in construction here.

The McGraw-Hill Building is constructed of continuous bands of windows alternating with narrow bands of masonry, making it the first horizontally massed skyscraper. Designed with a minimal number of setbacks, the building gives the effect of a slab and, as such, is the first expression of the curtain wall in a high-rise building. The McGraw-Hill Building is the forerunner of the horizontally massed, curtain-walled office towers built in American cities beginning in the 1950s. Although the main mass of the building is unornamented, there is Art Deco detailing on the ground floor, lobby, and crown. This melding of conservative and revolutionary forms makes the McGraw-Hill Building the pivotal structure in the evolution of the skyscraper, from the ornamental building of the 1920s and 1930s to the unornamented towers of the mid-20th century.³

This building also employed a fascinating use of materials and color -- the first tall building finished entirely in polychrome, constructed of metal and glass with spandrels of blue-green terra-cotta. The color was selected because its reflecting surface blended with the sky, and the higher stories tended to melt into the atmosphere.

National Register of Historic Places Continuation Sheet

Section number 8 Page 3

A contemporary journal (1931) went into detail:

The metal covered vertical piers are painted a dark green-blue, almost black. The metal windows are painted an apple green color. A narrow band of vermillion is painted on the face of the top jambs of the windows and across the face of the metal covered piers. Vermillion is also used on the underside of the horizontal projections on the penthouse and on the signs on the sides of the penthouse and over the front entrance. The golden color of the window shades effectively complements the cool tone of the building. They have a broad blue-green vertical stripe in the center tying them into the general color scheme. Their color is an unusually important element of the exterior design. The entrance vestibule is finished in sheet steel bands enameled dark blue and green alternately, separated by metal tubes finished in silver and gold. A portion of the main corridor adjoining the transverse elevator corridor is finished like the entrance vestibule. The walls of the main and elevator corridor are finished in sheet steel enameled a green color.⁴

In addition to its startling color, there were horizontal bands of windows that could be opened, four double-hung windows to a unit that ran ribbon-like around the building. The point was maximum ventilation and natural light -- and above the fifteenth floor, windows on all four sides of the tower flood the interior with light.

The <u>McGraw-Hill</u> sign that crowns the building hides the water tanks, elevators and ventilators. The sign itself was once painted with bright colors. The monumental entrance on Forty-second Street, streamlined in the Art Deco manner, consists of alternating blue and green enameled steel bands with raised bronze and chrome-nickel steel bars -- the ornament continues into the blue-green enameled lobby. The ornament was originally simonized to retain a satin finish. Even the elevator cabs were finished in baked green enamel on steel and originally the elevator operators wore green uniforms with silver stripes.

Contemporary critics were not all kind to Raymond Hood or the McGraw-Hill building:

When McGraw-Hill approached Hood in 1930, he was at the height of his career. He had been appointed one of the eight supervising architects for the Chicago World's Fair; he was one of the architects for Rockefeller Center; and his Daily News Building was rising on East 42nd Street. Articles about him were appearing everywhere, and the New Yorker Magazine summed up his position in the architectural world as follows:

Leading the New York modernists at this moment are Ralph Walker, Ely Jacques Kahn, and Raymond Hood. Raymond Hood possesses the position in architecture that he wants. He is its brilliant bad boy.⁵

National Register of Historic Places Continuation Sheet

Section number 8 Page 4

The building actually is a unique blend of Art Moderne and the International Style, one of the important pace-setting structures in the history of the tall buildings in America.

It was the decade of the metropolitan era and commercial construction in which the corporate skyscraper was a symbol of the business carried on within its walls. Hood was a pragmatic builder who accepted the limitations of designing for dense and expensive land use. He also had great style and went right to the point of creating a design that met clients' needs. He was not philosophic nor was he an experimental practitioner.

The magazine <u>Architectural Forum</u>, in 1935, made two incisive statements about Raymond Hood: "If he was not a great originator, he was at all events 'original," and "His life was a joy ride in which everybody got a thrill including the client."⁶

Footnotes:

- 1. Henry-Russell Hitchcock and Phillip Johnson, <u>The International Style</u> (New York: W. W. Norton, 1932; 1966), p. 98.
- New York City Landmarks Preservation Commission, <u>Report</u>: Anthony Robins, 1981, pp. 1-2.
- 3. Ibid., p. 7.
- 4. Arthur T. North, Contemporary American Architects, Raymond Hood (New York: Whittlesey House, 1931), p. 14.
- 5. "Hood," Architectural Forum, 61 (Spring 1935), p. 153.
- 6. Ibid., p. 154.

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RAYMOND HOOD and the American Skyscraper

Curated by JO-ANN CONKLIN, JONATHAN DUVAL, and DIETRICH NEUMANN

DAVID WINTON BELL GALLERY, BROWN UNIVERSITY



From Pawtucket to Paris: Raymond Hood's Education and Early Work

JONATHAN DUVAL

On December 3, 1922, a headline on the front page of the Chicago Tribune announced the winner of the newspaper's sensational international competition: "Howells Wins in Contest for Tribune Tower: Novelist's Son Gains Architect Prize." The credit due to Raymond Hood, the son of a box maker from Pawtucket, Rhode Island, was relegated to a passing mention. Attention was given instead to the slightly older and much better known John Mead Howells, son of the famous novelist and Atlantic Monthly editor William Dean Howells. Though Howells was then the more notable of the pair, Hood was quick to gain recognition in his own right and soon achieved worldwide fame. Scholars and critics agree that the Tribune Tower competition was the turning point that launched Hood's career.1 As a consequence, though, his work before 1922 has not been adequately surveyed or scrutinized. On the surface, a description of Hood's career before the Tribune Tower competition might seem like an inventory of mediocrity-styling radiator covers, designing a pool house shaped like a boat, writing letters to editors arguing against prohibition-ending only with the "famed turn of fortune." 2 However, it is in these earlier years of study and work that the characteristics we associate with Raymond Hood's architecture were formed and solidified: a blend of tradition and innovation, a focus on plan, a facility with style and ornament, an understanding of architectural illumination, and a thoughtful, iterative approach to design. Hood's well-known buildings are indebted to his early work and cannot be fully appreciated without surveying his experiences in Pawtucket, Paris, Pittsburgh, and Providence.

Hood was born on March 29, 1881, in Pawtucket to John Parmenter Hood and Vella Mathewson. John Hood, a descendant of Pawtucket's first Baptist Sunday-school teacher, was the owner of J.N. Polsey & Co., a wooden crate- and box-manufacturing enterprise. The family lived in

Hassan Bagheri, Tribune Tower, detail, 2019

a two-story timber-frame house at 107 Cottage Street, at the corner of Howard Avenue. In a 1931 profile on Raymond Hood in the *New Yorker*, the reporter Allene Talmey called the house "the ugliest place in town, sitting firmly on its base with a porch like an iron truss running clear around." ³ The house was designed by John Hood in collaboration with the Pawtucket architect Albert H. Humes.⁴ Raymond Hood later recalled that he had been "entranced by the plans" at age ten and knew from that moment that he wanted to become an architect.⁵

In 1893, the Hood family, including twelve-year-old Raymond, traveled to Chicago to see the World's Columbian Exposition.⁶ This "White City," devised by some of America's leading architects, encompassed both historically minded and forward-looking tendencies. Architecturally, the buildings made use of classical ornament and popularized the aesthetic principles of the Parisian École des Beaux-Arts (School of Fine Arts) for an American audience. The fair was also a playground for new technologies, such as moving sidewalks, the world's first Ferris wheel, and the debut of inventions by Nikola Tesla and Thomas Edison. With fifteen thousand incandescent lamps in the Electrical Building alone, the fair was at the time the most electrified and artificially illuminated place in history.⁷ Hood, one of the millions who witnessed this spectacle, would go on to pioneer the idea of an "Architecture of the Night."

In the fall of 1898, after graduating from the public high school in Pawtucket, Hood enrolled at Brown University in the class of 1902. Within a month he had joined the Theta Delta Chi fraternity at 81 Waterman Street, Providence, where his older brother, J. Lawrence Hood, was also a member.[®] At Brown, Raymond Hood took courses in mathematics, rhetoric, French, and drawing. But above all Hood wanted to become an architect, and his opportunities were limited at Brown. So, as it was noted in his fraternity's national publication, Hood decided to "go to Boston 'Tech.' and 'grind' out an existence there."[®]

Hood entered the Massachusetts Institute of Technology in the fall of 1899, after one year at Brown, and graduated four years later, in the spring of 1903. The program in architecture at MIT was the oldest of its kind in the United States. Since its founding in the 1860s, the department had come increasingly under the influence of the French École des Beaux-Arts' method of instruction. In its American adaptation, Hood and his classmates took regular courses in algebra, analytic and descriptive geometry, French,



Raymond Hood A Design for a Parish Church in the Gothic Style, 1903



FIG.2 Constant-Désiré Despradelle Beacon of Progress, 1900

modeling, and other fields, with a particular emphasis on architectural history and drawing $^{\mbox{\tiny 10}}$

Design competitions judged by panels were key features of the teaching method at MIT. Design assignments were given in the form of programs, written by the faculty, which would designate the topic of the assignment, list particular requirements of the design, and indicate the expected format of the final submission. Regardless of the project, the first step was to produce an *esquisse*, a sketch that embodied the essence of the solution to the design problem and would serve as the basis for further development of the design into its final form. The essential elements were a good parti, or governing organizational idea, and impeccable rendering skills. Hood's thesis, "A Design for a Parish Church in the Gothic Style" (FIG. 1), embodies both elements. It was a free interpretation of French gothic architecture with an oversized western tower. In Hood's own words, "the general scheme has been to have the church flower out as it goes up."11

Hood prepared his thesis and took his fourth-year design courses under Professor Constant-Désiré Despradelle. Despradelle had been recruited from France in 1893 to teach design at MIT, in hopes of bringing the school more credibility and to further align its methods with the prestigious École. His most famous project, the "Beacon of Progress," serves as an example of École teaching and design methods (FIG. 2). Despradelle first conceived of the Beacon after visiting the World's Columbian Exposition in Chicago, an extraordinary event that he thought "should not pass without leaving some trace." 12 Over the next several years he developed, elaborated, and refined his idea for a monumental fifteen-hundred-foot-tall obelisk, finally unveiling the project at the Paris Salon of 1900, where it was awarded a première médaille (first-prize medal). The steel-frame building would be covered in sculptures and inscriptions and would house a museum, offices, and several auditoria, one of which could seat twenty thousand people. The most dazzling feature of the design



FIG.3 **Constant-Désiré Despradelle** Beacon of Progress, preparatory sketches, c. 1903



FIG.6 **Raymond Hood** Proposal for Electric Tower, 1924

was a "brilliant beacon of light" planned for the tower's apex—a massive electric arc-light that could be seen up to two hundred miles away from the monument's lakeside position in Chicago's Jackson Park.¹³

Both the systematic evolution of the design over time and the adaptation of established historical architectural forms and details to accommodate innovative elements-such as the steel frame, elevators, and arc-lights-are suggestive of an École design method. Despradelle began by making dozens of quickly executed sketches to get his ideas on paper (FIG. 3). After this stage, he redrew many versions of the same elements of the design, making slight changes and subtle refinements. In June 1903, the month of Hood's graduation from MIT, a Washington Post reporter noted of the Beacon drawings that "one can trace the growth of the idea in his [Despradelle's] mind through a long line of designs that hangs on the walls of his office." 14 The parti remained the same from the original esquisse, and the final solution was worked out within this framework. More than simply a personal exercise in design, the Beacon of Progress served as a key teaching tool, modeling the process that MIT and the École championed. Following his mentors, Hood assimilated and used this method of working up a sketch and experimenting with various solutions, as in the preparatory sketches for the Tribune Tower competition (FIGS. 4, 5) and a proposal for an Electric Tower (FIG. 6), which bears a striking resemblance in form to his professor's sketches for the Beacon.

After graduating from MIT, Hood went to work in the New York office of the firm Cram, Goodhue & Ferguson.¹⁵ Local lore suggests that he worked on the designs for the firm's Deborah Cook Sayles Public Library in his hometown of Pawtucket, but it was finished in 1902, before Hood's term at the office began. During Hood's employment, the firm was designing new buildings for the U.S. Military Academy at West Point, fashioning them in their typical and famed neo-gothic style, which Hood had himself experimented with in his thesis and would later use in the Tribune Tower. In June 1904, Hood left his position as a draftsman there, obtained a passport, spent a few weeks in Pawtucket, and headed off to Europe.¹⁶

Hood's hope was to study architecture at the École des Beaux-Arts, which at that time was considered the best architecture school in the world. As an American, he was hardly alone in this ambition—about four hundred Americans attended the École in the peak years between 1888 and 1914, making up more than 10 percent of all architecture students at the school.¹⁷ The entrance exam, the *concours d'admission*, was a grueling affair in which students were subjected to hours of written, graphic, and oral exams in subjects such as drawing, modeling, mathematics, and history. The exam culminated in a twelve-hour *esquisse* exercise. Hood failed the entrance



FIG.4 Raymond Hood Tribune Tower, Chicago, sketch no. 2, 1922



FIG.5 **Raymond Hood** Tribune Tower, Chicago, sketch no. 13, 1922



ROME TEMPLE DE MARS VENCEVR

FIG.7 Raymond Hood Study drawing of a capital. 1905

FIG.8 **Jules-Léon Chifflot** Temple de Mars Vengeur, Rome, 1900

exam in October 1904, but after refining his drawing skills at the Académie Colarossi in Paris and the American Academy in Rome, he made a second attempt in April 1905, and was officially admitted to the École.¹⁸

Once admitted, students became members of the seconde classe. Progress at the École was made through earning valeurs (credits) by submitting completed work or successfully passing competitions, concours d'émulation. Perhaps the most significant difference from the American method of architectural instruction was the system of French ateliers, or workshops. Most of a student's work and learning took place in an atelier under the direction of a patron, typically a well-established architect. In the community of these workshops, students would not only develop their work under the supervision of the patron, but also with the guidance of their atelier peers. Hood joined the ateliers of Eugène Chifflot and Eugène Duquesne—perennially popular choices for American students.

One of Hood's earliest surviving drawings from France, made in Chifflot's *atelier*, is a perspectival view of a capital (FIG.7). Coincidentally, Despradelle had caused quite a stir in Boston at the beginning of Hood's last year at MIT by acquiring six exquisite drawings by Jules-Léon Chifflot, Eugène Chifflot's older brother, of the Temple of Mars Ultor in Rome (FIG.8). Despradelle obtained these Grand Prix de Rome *envoi* (dispatch) drawings in an astounding move of diplomatic dexterity, for all drawings of this type were technically property of the French government and had never before been permanently transferred to a foreign country.¹⁰ As evidenced by these drawings by Hood and Chifflot, the history of architecture was given special weight at the École, as it was at MIT.

In 1906, Hood won his first architectural competition, organized by the popular periodical *Brickbuilder*, for a high-rise office building (FIG. 9). He placed first among about three hundred entries and earned a substantial prize of five hundred dollars. The design's chamfered corner and free mixing of rounded and pointed arches anticipate elements of the Chicago Tribune Tower. The competition jury thought Hood's design contained too much detail, but they unanimously placed it first, calling it a "*tour de force*."²⁰ The readers of *Brickbuilder* and Hood's own family learned of the award for his Florentine gothic skyscraper even before Hood did, as he was traveling in Italy at the time.²¹

Hood returned to the United States in June 1906 for reasons that remain unclear.²² The transition to Paris had been a shock to the young, Baptist-bred Hood. An often-repeated anecdote insists that "he objected to Notre-Dame, refusing to enter or admire it on the grounds that it was Catholic. He objected to the eternal hugging and kissing on the boulevards,

and to the Continental Sunday with open theatres and open cafes." ²³ He again spent some time with the firm Cram, Goodhue & Ferguson in New York and by October was in Pittsburgh assisting Henry Hornbostel, of the firm Palmer & Hornbostel, with designs for the newly founded Carnegie Institute of Technology. Hornbostel, who had studied architecture at the École and was the first professor of architecture at Carnegie, welcomed Hood into his office for several months.

Writing to his friend the architect Henry Boehm in 1907, Hood said that his reason for choosing to work with Hornbostel rather than return to the



FIG.9 **Raymond Hood** First prize design *Brickbuilder* office building competition. 1906



FIG.10 Raymond Hood Proposed City Hall for Pawtucket, 1911

École was neither financial nor "a result of lack of nerve," but rather that he was "being placed in charge of a big building (an invaluable experience) and working under a very strong man, who is disposed to teach me all he can, and who is now in the height of his enthusiasm." ²⁴ Other than assisting with competition drawings, Hood mainly worked on Hornbostel's most prominent project at the time, the New York State Education Building in Albany.²⁵ Although the building's exterior makes use of traditional ornament, the interior departs from the Beaux-Arts norm to suit contemporary needs—a pragmatic and flexible approach to design that Hood would also adopt.

In another letter to his friend Boehm, Hood describes the "long dull grind" of the Albany work, as well as his concern that his Hornbostel stay might prevent him from finishing his studies at the École.²⁶ His twentyseventh birthday was approaching and he had so far earned only six *valeurs*. Matters were

becoming urgent: one of the school's few enrollment requirements was that work be completed before a student's thirtieth birthday. Just a few weeks later, Hood was on his way to Europe and, about one year after that, he passed the requirements for promotion to the *première classe*. He quickly acquired the necessary *valeurs* to progress from there by submitting five *projets rendus*—fleshed-out versions of *esquisses*. Perhaps the most distinguished of these was his design for "A Stock Exchange in a Maritime City," which earned him the esteemed Prix Cavel in 1910. Hood described his design as "Normandy gothic"²⁷ and based on the buildings of Rouen, France—a style and city to which he would return for inspiration in the Chicago Tribune Tower competition.

Hood's submission for his *diplôme* project is certainly the most striking of his undertakings at the École. Students were permitted to choose the subject of their *diplôme* project, and Hood decided to design a city hall for Pawtucket (FI6. 10). He had been considering this homage to his hometown for some time, "the tower for which," he wrote to Boehm in 1910, "I made sketches a long while ago."²⁸ The fifteen-story skyscraper, topped by an elaborate series of diminishing tiers, is reminiscent of New York's Singer Building, just finished in 1908 and briefly the tallest office building in the world. Skyscraper city halls were a relative rarity at the time. Hood's project is a masterful exercise in Beaux-Arts design that places traditional ornament in a symmetrical composition on a steel frame. The main shaft rises from an oversized entrance archway, and is flanked on either side by wings housing municipal offices. The French newspaper *Construction Moderne* described Hood's *diplôme* project as "a skyscraper campanile, worthy of Chicago."²⁹ The project was accepted by the École on February 23, 1911, and, just one month shy of his thirtieth birthday, Hood was awarded a diploma—an honor conferred on only 144 Americans.³⁰ Hood was proud of the project, toting drawings of it to architecture exhibitions in Providence, Pittsburgh, and Chicago.³¹

Hood returned to the U.S. in April, diploma in hand, and went back to work for Hornbostel, splitting his time between New York and Pittsburgh. While Hood was in Paris, Palmer & Hornbostel had received a commission to expand the campus of the Carnegie Technical Schools into the Carnegie Institute of Technology. Hood became Hornbostel's chief designer and supervisor of the Building Bureau, the office put in charge of all campus construction as well as other projects in Pittsburgh, such as the U.S. Bureau of Mines. Palmer & Hornbostel were concurrently finishing their Oakland City Hall—the tallest building in California at the time and brimming with exterior illumination.

Hood was active in the Pittsburgh architectural scene, and throughout his career he took seriously his role as mentor. In addition to supervising students in the Building Bureau, he maintained his own *atelier* with a small enrollment.³² He also wished to share his École experience beyond his immediate circle, publishing a seven-part "Vocabulary of Atelier French" in *Pencil Points* to help young students who aspired to study in Paris.³³

Hood moved to New York after the Building Bureau was disbanded in October 1914.³⁴ He set up an office at 7 West 42nd Street, in a space he shared with Rayne Adams, whom he knew from MIT and Paris. Hood's work in this period consisted mostly of renovations and extensions with the occasional unsuccessful competition entry—thirteen of them, by Hood's own count.³⁵

Although working on few commissions during his early independent years, he was still actively designing. The sensational skyscraper he proposed



FIG.11 "A Striking Plan for Dignifying Civic Cen Providence Sunday Journal, March 19, 1916 for downtown Providence in 1916 filled the front page of the Special Features section of the Providence Sunday Journal (FIG.11).³⁶ His suggested group of buildings consisted of a six-hundred-foot central tower rising from a pedimented entrance, facing what was then called Exchange Place and flanked by two wings connected by a long loggia. The building would accommodate courtrooms, judges' chambers, a law library, a panoptic prison, a customhouse, and municipal offices, and would include underground connections to the city hall and the post office. The shaft of the central tower resembles a fluted column, with strong, protruding vertical bands alternating with recessed areas for windows-a motif that he would repeat in nearly all of his later skyscrapers and which visibly announced the presence of the steel frame. In discussing the Tribune Tower and the American Radiator Building, the editor of Architectural Forum noted that Hood "has a deep appreciation of the importance of strongly marked vertical lines, emphasizing and indicating the steel frame which the exterior architecture protects and encloses." 37 This "deep appreciation," then, was already apparent in the 1910s.

The Providence project was proposed to fill the large block between Exchange Place and Westminster Street, then occupied by the Second Empire–style Butler Exchange Building and today the location of Rhode Island's tallest skyscraper—the 428-foot Industrial Trust Company Building. Hood did not conceive of the tower as a stand-alone monument. In style and siting it was meant to harmonize with the neighboring state house, city hall, and arcade, and the unbuilt post office. His proposed skyscraper borrowed a formal vocabulary from these other buildings, and its position would create orderly axes through downtown, thereby connecting the most important buildings of the city and the state around a public mall. This, Hood argued, would not result in a dull uniformity, but rather in a harmonized architectural group that would be "one of the most beautiful squares in America."³³ The uniformity, marked verticality, and provision for ample public space in the Providence proposal are features Hood would reuse in Rockefeller Center and in his plan for a "Tower City" (Fig. 12).

In many ways Hood's background is typical rather than exceptional. Howells had also gone to the École des Beaux-Arts, as had many other leading American skyscraper architects of the 1920s and 1930s, such as William Van Alen (Chrysler Building) and William F. Lamb (Empire State Building). The French system of architectural education and its American



FIG.12 **Raymond Hood** Tower City, 1926

adaptation have been criticized frequently for an overemphasis on history, ornament, and drawing. And yet it was this very emphasis that helped to shape Hood's celebrated ability to clad a building in any style, from gothic to Greek to *moderne*. In his formative years at MIT and the École, Hood found his first chances to explore the possibilities of the skyscraper form. Subsequently, while working with Hornbostel and then on his own, Hood experimented with the skyscraper as a solution to a variety of architectural problems. It was this period of training and practice which molded Hood the architect well before he became Hood the Tribune Tower victor.

Hood once agreed to an interview with a reporter under one condition: "No sob stuff....None of this dope about starving to death in an attic, with only a crust of bread for my wife and my baby and myself, and all that sort of hooey."³⁹ Hood knew that there was more to his story than a tale of escape from "debt-ridden obscurity"⁴⁰ by way of a single event, and that his rapid rise to stardom after the Tribune Tower competition owed much to that which came before.

Hassan Bagheri, Tribune Tower, detail, 2019



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Donald Douglas McGraw-Hill Building under construction, c. 1930

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Hassan Bagheri *American Radiator Building*, detail, 2019



Pavel Bendov, American Radiator Building, detail, 2017

18





"Man Against the Sky": Raymond Hood and the American Skyscraper

DIETRICH NEUMANN

In early January 1932, the Mexican painter Diego Rivera rushed a large fresco in a steel frame up to the twelfth floor of the Heckscher Building on Fifth Avenue and 57th Street in New York City. The Museum of Modern Art, just over two years old, occupied six rented rooms there, and an exhibition of Rivera's work had opened on December 23. In addition to the 143 paintings and drawings shown, the museum had commissioned seven new murals, five of which were ready for the opening; Rivera delivered two more while the exhibition was ongoing.¹

The museum had been founded in 1929 by Abby Aldrich Rockefeller, the Rhode Island–born wife of John D. Rockefeller Jr. (Brown class of 1897), with her friends Lillie P. Bliss and Mary Quinn Sullivan. Abby Aldrich Rockefeller was a keen admirer of Rivera's work and decided, only a month after the museum's founding, to invite him for a solo exhibition. Rivera and his wife, Frida Kahlo, arrived by boat in November 1931.

The fresco Rivera delivered—named by a journalist *Frozen Assets*, a name so fitting that it stuck—became one of the best-known portraits of Depression-era New York (FIG. 1). It showed the cruel stratifications of capitalism, with skyscrapers looming above a trainline bringing workers into town, and the homeless shelter at the East 25th Street Pier looking eerily like a morgue, with countless sleeping men watched over by a guard—like the one guarding assets in a bank vault underneath. In the skyline at the top, the most recognizable recent landmarks, such as the Chrysler and Empire State buildings, are relegated to the back. Instead, pride of place is given to the Daily News and McGraw-Hill buildings, with Rockefeller Center between them. All three had been designed by Raymond Hood.

In reality, of course, these buildings were not next to each other and Rockefeller Center had not even been built, but the tableau suggested Hood's commanding position in Manhattan's skyline. Having designed a series of skyscrapers in recent years (each unique in appearance) and now in charge of the architecture of the largest single building project in Manhattan's history, Hood was, indeed, at the top of his profession.

The second fresco Rivera delivered late to the show was called *Pneumatic Drill* and showed a worker on the building site of Rockefeller Center. We can safely assume that both *Pneumatic Drill* (executed in monochrome, the intended approach for murals at Rockefeller Center) and *Frozen Assets* (flattering Raymond Hood) were meant by Rivera to position himself for a mural commission at Rockefeller Center—which he would, indeed, receive a few months later.

How had Raymond Hood become the most powerful architect in New York City? Rarely has an architect traveled from relative obscurity to international fame in such a short time. It began with a chance encounter. Nine years earlier, Raymond Hood was forty-one years old, barely able to make ends meet, with a family but without a steady job, designing radiator covers for the American Radiator Company and helping out in offices. One day in June 1922, crossing through Grand Central Station, he ran into a friend from the École des Beaux-Arts in Paris, John Mead Howells.



FIG.2 Chicago, Wrigley Building, 1921/1924 Graham, Anderson, Probst & White

Together with ten other American firms, Howells had been invited to submit an entry to the Chicago Tribune Competition. Howells, who suffered from chronic back pain and whose firm was very busy, felt he couldn't take this on. Well aware of Hood's talents, he asked him to design it in his office.²

Chicago Tribune Tower

The *Chicago Tribune*, the world's largest newspaper at the time, had announced an international competition for "the most beautiful and distinctive office building in the world" ³ and offered substantial rewards totaling \$100,000. The competition generated extensive press coverage and attracted 263 entries from twenty-three countries. Hood's winning entry is best understood through its urban context. The new Tribune headquarters would be across the street from the most attention-grabbing building in Chicago,





Tribune Tower, Chicago, 1922–1925

Butter Tower, Rouen Cathedral, early 16th century

the Wrigley Chewing Gum Company, finished a year earlier, in 1921, and designed by Graham, Anderson, Probst & White (FIG. 2). Occupying the most prominent spot in the new business district north of downtown, on the Chicago River at the bend of Michigan Avenue, its prominent tower was visible for miles down the city's busiest street. Modeled on the famous Giralda Tower of Seville Cathedral in Spain, it reached the permitted tower limit of four hundred feet; the rest of the building obeyed the 260-foot cornice height. Clad in white terracotta, the building was, sensationally, lit in its entirety at night by batteries of floodlights—the brightest and most extensive architectural illumination in the world.⁴ No name or product was mentioned—the building itself served as advertising.

FIG.4

Raymond Hood responded with pragmatism, restraint, and sophistication. He had to adhere to the same cornice height, but managed to squeeze in two more floors than his counterpart. Instead of referring to popular Renaissance forms, Hood settled for gothic, still somewhat of a novelty in Chicago, but generally associated with honesty and simplicity. His reference point was the late-gothic Butter Tower of Rouen Cathedral (FIG. 3, 4), with its flying buttresses at the top, a detail that made the tower appear wider than the permitted one-fourth of the width of the façade.



Raymond Hood Project for a pair of Tribune Towers, 1922



FIG.6 **Raymond Hood** Project for an addition to Tribune Tower, 1922

A series of sketches shows how Hood arrived at his solution and the freedom his flexible mind enjoyed in the process (FI65.5, 6). He considered doubling the tower to provide more office space, or, in case height restrictions were lifted one day, suggested a much taller sibling next to it. Instead of white terracotta, Hood settled on a more dignified gray limestone (FI6.7). Responding to the unsurpassable flood of light from across the street, Hood's text called "attention to the fact that the upper part of the building has been designed not only for its own outline and composition, but for the possibilities of illumination and reflected lighting at night."⁵

The Finnish architect Eliel Saarinen came in second with an elegant setback skyscraper of a restrained, vaguely gothic, vertical striation (FIG. 8). The most modern were among German and Dutch entries, such as the stern but elegant (and quite prescient) cubic massing by the Bauhaus director, Walter Gropius, and his chief designer, Adolf Meyer. Adolf Loos, from Vienna, sent a visual pun—an enormous column. Both were among seventy-four entries from abroad that arrived too late and could not be considered (FIGS. 9, 10).

The ensuing debate in the architecture journals missed most of Hood's sophisticated responses to the Wrigley tower, and pitted his historicist design against the rising gospel of a simple, functionalist modern architecture. The Chicago architect Louis Sullivan, for example, had in 1896 told his architect colleagues how to design tall office buildings "artistically considered," by not making them a display of architectural quotations "from some



FIG.7 **Raymond Hood** Chicago Tribune Tower winning entry, 1922



FIG.9 **Walter Gropius and Adolf Meyer** Chicago Tribune Tower Competition entry, 1922



FIG.8 Eliel Saarinen Chicago Tribune Tower Competition 2nd prize, 1922



FIG.10 **Adolf Loos** Chicago Tribune Tower Competition entry, 1922

other land and some other time." Instead, they should, just like a plant in nature, calmly reflect their purpose, since "form ever follows function. ... Where function does not change, form does not change." ⁶ While this quote had quickly become the battle cry of European modernists, Sullivan was disappointed to see how little his advice had been heeded otherwise. Saarinen's design should have "placed first, where it belongs by virtue of its beautifully controlled and virile power. The first prize [Hood's] is demoted to the level of those works evolved of dying ideas, even as it sends forth a frantic cry to escape from the common bondage of those governed by ideas." Abroad, the building became the poster child for the retrograde American approach to modern architecture, and was considered "the Triumph of Kitsch." ⁸ Gothic stone cladding for a modern steel frame, fumed Richard Neutra, a recent immigrant from Austria, had "little to do with the structural honesty of the Gothic." No modern building "would even consider such profligacy." ⁸

None of this seems to have fazed either client or architect. A new building code allowing greater building heights went into effect in April of 1923, and Hood added four floors to the design—lending the building an even more formidable presence (**CF. FIGS. 3**,7). Construction began in 1923, and the building opened to the public in the summer of 1925.

The American Radiator Building and an "Architecture of the Night"

New commissions followed immediately, including an office tower for Hood's former employer, the American Radiator Company at Bryant Park in New York. Here Hood, working with Jacques André Fouilhoux, came into his own as an innovator and moved away from neo-gothicism to a freer interpretation. The tower's small footprint allowed for daylight at every desk and offered a flexible, open floor plan, thanks to a condensed utility core on the side. Hood made the unusual decision to clad the entire steel structure in black brick, creating coherence with the dark windows. He added golden ornaments (by sculptor René Chambellan), brick sections, and finials at the top's setbacks. When finished in 1924, the building was an instant success. "What is that black building? . . . The American Radiator Building is the answer. . . . As an advertisement I consider the building a magnificent success" (FIG.11).¹² The Tribune competition had alerted Hood to the importance of architectural illumination, and his new client realized that "for a company selling furnaces and heaters, a building that glowed in the dark was not such a wild idea." ¹³ Hood hired a Broadway lighting designer, Bassett Jones, and they conducted experiments *in situ*—"multi-colored revolving lights" or "the effect of the building being on fire" thanks to "spots of light on jets of steam rising out of the smokestack." They also tried moving lights and cross-lighting, but decided the public wasn't ready for "extravagant and exotic effects." ¹⁴ Eventually they settled on fifty-six amber floodlighting units, from the twenty-first floor upwards. The public was mesmerized: "The appearance of the building at night is one of the sights of the city . . . vast throngs that crowd this district at night are blocking traffic." ¹⁵ "The gilded upper portion seems miraculously suspended one and two hundred feet in the air, the design has a dreamlike beauty." ¹⁶

The painter Georgia O'Keeffe noticed the lighting from her apartment on the top floor of the Shelton Hotel, where she lived with



FIG.11 Berenice Abbott Fortieth Street between Fifth and Sixth Avenue, 1938





FIG.12 Georgia O'Keeffe Radiator Building—Night, New York, 1927

FIG.13 Tribune Tower, Chicago, 1922–1925

her husband, the photographer Alfred Stieglitz, in 1927. In a painting she depicted the building's luminous crown, floodlights shooting up into the night sky, some catching a neighbor's heating fumes, and a red neon light advertising her publicity-shy husband (Fi6.12).

For the Tribune Tower, Hood and Jones had imagined similarly dramatic light installations with backlit windows, strip lighting, and colored floodlights, including steam, smoke, and fireworks for special occasions, like "Walhalla burning in the skies, bringing to mind, perhaps, the finale of the *Götterdämmerung*."¹⁷ A more restrained lighting scheme was installed in 1929: 174 golden-colored floodlights set off the gothic tracery, a successful counterbalance to the bright reflection from the Wrigley Building (**Figs. 2, 13**). In the meantime, the public had taken note. Architects saw

"bewildering possibilities as to the future use of surfaces with colors, glows, and lights in order to convert the high places of New York, as seen from distant streets, into a wonderland of elaborate, fanciful and vivid masses

Samuel Gottscho, Rockefeller Center and RCA Building from 515 Madison Ave, 1933





GOLDEN GLOW FLOODLIGHTING PROJECTORS ELECTRIC SERVICE SUPPLIES COMPANY

Electric Service Supplies Company Golden Glow: Floodlight Projectors, brochure cover, 1932



FIG.15 General Electric Company Architecture of the Night, brochure cover, 1930

and patterns."¹⁸ Raymond Hood had helped to introduce a new age of color and light in American architecture, a development greatly welcomed by the electrical industry and lighting companies (FI6. 14). In 1930 he published a booklet called *Architecture of the Night* (FI6. 15) for General Electric: "The possibilities of night illumination have barely been touched," he declared, as he predicted a new monumental art form. "There lies in the future a development even more fantastic than anything that has ever been accomplished on a stage."¹⁹ The critic Douglas Haskell even diagnosed a nocturnal American modernity: "The Europeans get the day, we get the night... Here is modernism indeed. Thousands of years went by with their changes of style, but not until this century was there electric light, which, far, far more than the triad of steel, glass and concrete, has changed the basis of all architecture."²⁰

Urban Visions

Hood's dreams of a colorful nocturnal modernity were accompanied by equally bold plans for urban change in Manhattan. Buoyed by his newfound fame, in 1925 Hood published his vision of "Bridge Cities" in the New York Times, dreamily rendered by Hugh Ferriss. Towering, continuous apartment houses on either side of a roadway crossing the Hudson or the East River were so "easily practicable," he declared, that it was "strange that we have not always had them." A densely packed bridge crossing the Hudson River could easily house fifty thousand people—a city in itself (FIG. 16).²¹ Two years later, Hood proposed something entirely different-a response to both Le Corbusier's Plan Voisin, with its freestanding towers, and New York City's setback law. Hood's "Tower City" tied occupied floor area to public circulation space. Anyone wanting to build higher would have to broaden the street, and move his building back. Over time, there would be "hundreds of fifty and sixty story buildings and corresponding open street space" with "plenty of air, light and sunshine for all. . . . The city would be a park dotted with buildings." 22 Hood's sketches showed the successive spread of the idea (FIG. 17). Two years later, he presented the opposite



FIG.16 *Tower Bridges*, 1925 rendering by Hugh Ferriss



FIG.17 Raymond Hood Tower City III, 1926



FIG.18 City Under a Single Roof, 1922

vision—a "City Under a Single Roof"—embracing urban density and self-contained city quarters whose central buildings of unlimited height would allow traffic to flow right underneath (FIGS. 18, 24).²³ These designs would have an immediate impact on Hood's first sketches for the layout of Rockefeller Center two years later (FIG. 21).

"Modern Architecture": The Daily News and McGraw-Hill Buildings

The end of the decade brought more commissions for skyscrapers. Hood's Daily News building for a tabloid publisher (he again worked with John Mead Howells) became the first modernist skyscraper in Manhattan, forgoing a crown at the top and sporting a relentless vertical striation of white enameled brick, with brown and black brick spandrels in between (FI6. 19). The stark exterior (with the exception of a vivid relief by René Chambellan above the entrance) (FI6. 27) belied the magic of its mysterious lobby with a huge revolving globe under a black glass dome in the center (FI6s. 25-27).

Hood's next project (again with Jacques André Fouilhoux), on the western end of 42nd Street for McGraw-Hill, another publishing house, emphasized horizontality, with the building clad in the largest expanse

FIG.19 Nyholm & Lincoln, Daily News Building, 1930







of blue-green terracotta ever applied over a façade of this magnitude. At the same time, the building's wraparound broad ribbon windows provided unprecedented expanses of glass in the façade, while revealing the steel frame behind. Fashionable Streamline Moderne details left their traces in the horizontal lines at the entrances and in the oversize luminous advertising sign at the top (FIGS. 20, 23).

Both of these buildings were featured in the famous exhibition which immediately followed Diego Rivera's at the Museum of Modern Art. "Modern Architecture" was curated by Philip Johnson (who would go on to design Brown University's Computer Center and List Art Building) and the historian Henry-Russell Hitchcock. While focused on European architects such as Le Corbusier, Ludwig Mies van der Rohe, Walter Gropius, and J. J. P. Oud, it also featured four Americans, Frank Lloyd Wright, Howe and Lescaze, the Bowman Brothers, and Raymond Hood, who was introduced as "the American Skyscraper Architect." The praise offered to both Hood's Daily News Building ("the most effective skyscraper in New York") and McGraw-Hill tower ("a significant turning point in skyscraper design") was dampened by Hitchcock's criticism of the readability of the underlying structure of the former and the size of the advertising feature on the top of the latter.²⁴

Rockefeller Center

In 1930, John D. Rockefeller Jr. found himself responsible for a vast urban renewal project between New York's Fifth and Sixth Avenues when the intended anchor, the Metropolitan Opera, dropped out at the onset of the Depression. Together with the development agents Todd, Robertson & Todd, Rockefeller turned the project into a mixed-use conglomerate of office, retail, and entertainment spaces. Raymond Hood became the lead architect of a group of Associated Architects,25 suggesting General Electric and RCA as new partners,26 and steering the design of fourteen buildings around a central sunken plaza and pedestrian street. Construction began in 1931, the first buildings opened in 1933, and the core of the complex was completed by 1939. The centerpiece was Hood's slender, superbly elegant sixty-six-story RCA Building, the synopsis of his previous skyscraper designs: he used the gray limestone cladding of the Chicago Tribune, the strong verticalism and staggered setbacks of the Daily News, with the load-bearing steel posts underneath readable, as they had been at McGraw-Hill. The RCA tower, first to be finished, was immediately lit at night (at first only on the eastern



FIG.21 Rockefeller Center, Scheme "T," 1929 drawing by Walter H. Kilham Jr.



FIG. 22 Hassan Bagheri Rockefeller Center, 2019





façade), to create interest in the project and attract investors (FIG. 22). As a result, the building was 80 percent rented by 1934, while the Empire State Building down the street had a similar vacancy rate. It was "large, exciting, romantic," according to the prominent critic Lewis Mumford, especially at night: "Under artificial lighting, in a slight haze," it looked like the "City of the Future." ²⁷

When Diego Rivera's *Frozen Assets* showed the construction of skyscrapers above the bodies of impoverished, homeless men, it made an important connection. The building boom in the early 1930s, of which Rockefeller Center was the pinnacle, was made possible because construction and labor costs fell so drastically during the Depression that skyscrapers were built at half their budgeted cost. And, for Rockefeller Center, 228 buildings on the site were razed, and some four thousand mostly low-income tenants had to relocate.

Raymond Hood imagined any art at Rockefeller Center to be subservient to his architecture—monochrome and on movable canvas. With Rivera already agreed upon, in September 1932 Hood travelled to Europe to interview additional artists. Henri Matisse turned him down, and Picasso never responded (the telegram had addressed him as "Pierre Picasso"),28 but the popular Anglo-Welsh muralist Frank Brangwyn and the Catalan Josep Maria Sert accepted the invitation. When Rivera heard that he would not work alongside Picasso or Matisse, he withdrew. To win him back, concessions had to be made: Rivera could use bright colors and was given the most prominent location, a sixty-three-foot-wide area above the elevator banks in the entrance hall. His theme was to be "Man at the Crossroads." Famously, the project didn't end well. In May 1933, Rivera was almost finished with his expansive tableau of scenes of workers' demonstrations and police brutality, chemical and aerial warfare, scientific discoveries, healthy plant growth and peaceful family life. One day, Raymond Hood was examining potential damage from a spill of ceiling paint and discovered a recently added portrait of the Russian revolutionary leader Vladimir Ilyich Lenin.29 Rivera was asked to remove it and refused. He was promptly relieved of his commission. The mural was plastered over and eventually destroyed, but Rivera had it photographed and recreated it in Mexico City's Palacio des Bellas Artes later that year.

The "Brilliant Bad Boy" of Architecture

Hood's skyscrapers and unexecuted visions arose just as the gospel of modern architecture began to spread from central Europe, bringing with it a defined and limited formal vocabulary and a strong sense of moral superiority. Hood, in contrast, stood for a joyful, irreverent, undogmatic modernity that embraced ornament, color and light, variety and contrast, and occasional historical references, while being structurally sound and savvy about the interior layout. Repeatedly he emphasized how little he felt bound by stylistic or other conventions, which earned him the epithet of "brilliant bad boy" from the *New Yorker* magazine.³⁰ "I wish we could all work with our own sense of discipline and be free as the devil. For the moment we put a cast-iron frame on this International Style, that we're all working at, this fine, marvelous movement will turn into a tight, hard unimaginative formula, just as with colonial architecture. We should keep away from 'style' and for once we will make of this style a freedom of the spirit." ³¹

Frank Lloyd Wright, who felt himself similarly sidelined by the most ardent promoters of the International Style, agreed with Hood. When Hood died of rheumatoid arthritis at age fifty-three in 1934, Wright wrote to his former student Paul Frankl: "Ray Hood was a good egg. Architecture needs about ten first-class funerals of the higher-ups more than it needed his." ³²



Endnotes

- ¹ Allene Talmey, "Man Against the Sky," *New Yorker*, April 11, 1931, 24–27. *Diego Rivera*, Introduction by Frances Flynn Paine (New York: Museum of Modern Art, Norton, 1931).
- ² Howells and Hood also shared a RI connection. Howells novens and root also shared a treatment in towers and Stokes, his earlier firm, had designed the Turk's Head Building in downtown Providence in 1913, then the tallest tower in the city.
- ³ The International Competition for a New Administration Building for the Chicago Tribune (Chicago: Chicago Tribune Company, 1923), 17.
- 4 "Architecture and Illumination: A Notable Example in the Architecture and illumination: A Notable Example in the Wrigley Building, Chicago," Architectural Forum 35 (October 1921): 135; and "The Wrigley Building at Night," Architecture and Building 53, no. 12 (December 1921): 95-97.
- ⁵ International Competition for a New Administration Building, 109.
- Louis Sullivan, "The Tall Office Building Artistically Considered," *Lippincott's Magazine*, March 1896, 403–409.
- ⁷ Louis Sullivan, "The Chicago Tribune Competition," Architectural Record 53, 2 (February 1923): 151–157. 8 Adolf Behne, "Amerikanische Architektur," Sozialistische
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- Turm," Baugilde 6, no. 21 (1924): 495.
- ¹⁰ Arthur Tappan North, ed., *Raymond Hood* (New York: McGraw-Hill, 1931), 10. 11 Raymond M. Hood, "Attempting to Build with Black Brick,"
- Architecture 56, no. 7 (July 1927): 59.
 Harvey Wiley Corbett, "The American Radiator Building, New York City," Architectural Record 55, no. 5
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- Architectural Book Publishing Company, 1973), 70. "Raymond Hood predicts 'Architecture of the Night," *Magazine of Light*, May 1930, 39. See also Dietrich 14 Neumann, Architecture of the Night (Munich, New York: Prestel, 2002).
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- ²² "A 'Tower City' Plan to Relieve Traffic," *New York Times*, February 13, 1927.
 ²³ Raymond M. Hood, "City Under a Single Roof," *Nation's* Business 17, no. 12 (November 1929): 19–29, quoted in Robert A. M. Stern with Thomas P. Catalano, *Raymond Hood* (New York: Rizzoli, 1982), 16.
- 24 Modern Architecture (New York: Museum of Modern Art, 1932), 130, 131. Three firms were part of this group: Corbett, 25
- Harrison & MacMurray; Hood, Godley & Fouilhoux; and Reinhard & Hofmeister.
 Carol Krinsky, Rockefeller Center (New York: Oxford
- University Press, 1978), 78.
- 27 Lewis Mumford, "The Skyline: Mr. Rockefeller's Center," New Yorker, December 23, 1933, 29–30.
- 28 Daniel Okrent, Great Fortune: The Epic of Rockefeller Center (New York: Penguin, 2003), 297.
 Okrent, Great Fortune, 310.
- Talmey, "Man Against the Sky," 24–27.
 "Symposium: The International Architectural Exhibition," *Shelter* 2, no. 4 (April 1932): 7.
- Frank Lloyd Wright, letter to Paul Frankl, in Bruce Brooks Pfeiffer, ed., Letters to Apprentices (Fresno, CA: California State University Press, 1982), 86.

FIG.24 City Under a Single Roof, 1929, rendering by Carl E. Landefeld



FIG.25 Daily News Building, "Position of Globe in Circular Pit," 1929 drawing by Ludovic Gordon Farquhar

FIG.26 Hassan Bagheri, Daily News Lobby, detail, 2019



42

Works in the Exhibition

All dimensions are given in inches, height followed by width. All works are by Raymond Mathewson Hood (1881–1934) unless otherwise noted.

Education and Biography

- p. 6 Constant-Désiré Despradelle, 1862–1912 Beacon of Progress, preparatory sketches, c. 1898 Ink on trace paper mounted on paper 13 x 11% MIT Museum
- p.5 Constant-Désiré Despradelle Beacon of Progress, perspective, 1900 Ink wash and graphite on trace paper 39 x 25% MIT Museum

Constant-Désiré Despradelle Beacon of Progress, "Section Showing the Disposition of the Various Stories," c. 1900 Ink and graphite on linen 30/k x 18 MIT Museum

p.5 A Design for a Parish Church in the Gothic Style, elevation, 1903 Ink and watercolor on paper 64/x 23/x MIT Museum

- p.8 Jules-Léon Chifflot, 1868–1925 Temple de Mars Vengeur, Rome, May 1900 Digital inkjet print after ink and crayon drawing 29% x 21 MIT Museum
- p.8 Study drawing of a capital, April 1905 Charcoal on paper 24½ x 18½ Raymond Mathewson Hood papers, 1903–1931, Archives of American Art, Smithsonian Institutio
- p.10 Proposed City Hall for Pawtucket, elevation Year-Book of the Pihode Island Chapter, American Institute of Architects RI Chapter, AIA, Providence, 1911 Enlarged digital inkjet print after halftone original 14 x 734 Private collection

p.12 "A Striking Plan for Dignifying Civic Centre" Providence Sunday Journal, March 19, 1916 Digital inkjet print after original 20½ x 16

Lucas Gelfond, born 2001 Providence City Center, model after Raymond Hood, 2019–2020 Binder jet 3D print, gypsum powder 24 x 8 x 24

p.6 Proposal for Electric Tower, February 14, 1924 Charcoal on board 18½ x 7½ Raymond Mathewson Hood papers, 1903–1931, Archives of American Art, Smithsonian Institution

frentispiece Samuel H. Gottscho, 1875–1971 Raymond Hood at his home in Stamford, CT, July 11, 1931 Enlarged digital nikęt print after gelatin silver print 20 x 16 Raymond M. Hood architectural drawings and papers, 1890–1944, Avery Architectural & Fine Arts Library, Columbia Liniversity

Tribune Tower, 1922–1925 John Mead Howells and Raymond Hood 435 North Michigan Avenue, Chicago, IL

- p.7 Tribune Tower, Chicago, sketch no. 2, August 1, 1922 Charcoal on trace paper mounted on board 22% x 12 Raymond Mathewson Hood papers, 1903–1931, Archives of American Art, Smithsonian Institution
- 7 Tribune Tower, Chicago, sketch no. 13, 1922 Charcoal and graphite on trace paper mounted on board 28¼ x 12¼ Raymond Mathewson Hood papers, 1903–1931, Archives of American Art, Smithsonian Institution

- p.24 Project for a pair of Tribune Towers, December 13, 1922 Charcoal and watercolor on board 122 x 84 Raymond Mathewson Hood papers, 1903–1931, Archives of American Art, Smithsonian Institution
- p.24 Project for an addition to Tribune Tower, December 19, 1922 Charcoal on trace paper mounted on board 24½ x 10½ Raymond Mathewson Hood papers, 1903–1931, Archives of American Art, Smithsonian Institution

Hugh Ferriss, 1889–1962 Tribune Tower, 1927 Charcoal and ink on board 26 x 16 Hugh Ferriss architectural drawings and papers, 1906–1980, Avey Architectural & Fine Arts Library, Columbia University

p.25 The International Competition for a New Administration Building for the Chicago Tribune, MCMXXI; Containing All the Designs Submitted in Response to the Chicago Tribune's \$100,000 Offer Commemorating its Seventy Fifth Anniversary, June 10, 1922 Tribune Company, Chicago, 1923 12¼ x 8 John Hay Libray, Brown University, gift of Raymond Hood

Edward Warren Hoak and Willis Humphrey Church Masterpieces of Architecture in the United States C. Scribner's Sons, New York, 1930 17% x 13% Private Collection

Glimpses of Tribune Tower: Presented as a souvenir of your visit to the home of the World's Greatest Newspaper, pamphet c. 1330 Glimpses of Tribune Tower: Presented as a souvenir of your visit to the home of the World's Greatest Newspaper, pamphet, 1947 Tribune Company, Chicago 61% x 3% each Private collection

"A Visit to Tribune Tower," admission ticket for observation deck Tribune Company, Chicago, c. 1930 2½ x 4¼ Private collection

p.23 Photographer unknown Tribune Tower Building, c. 1931 50 x 37 Digital inkjet print after photographic print Library of Congress Prints and Photographs Division p.2 Hassan Bagheri, born 1983 Tribune Tower, 2019 50 x 34 Digital inkjet print

p.28 Vintage postcards of the Tribune Tower Private collection

American Radiator Building, 1922–1924 Raymond Hood and Jacques André Fouilhoux 40 West 40th Street, New York, NY

"American Radiator Company Building, New York," Plate 15, detail photographs "American Radiator Company Building, New York," Plate 17, detail of Iower stories Of liver Reagen, *ed.*, *American Architecture of the Twentieth Century*, volume 1 Architectural Book Publishing Company, New York, 1927 20 x 14 each Private collection

Richard Haas, born 1936 American Radiator Building, 2005 Etching 20 x 16 Private collection

Wolfgang Knoll, bom 1937 American Radiator Building, model, 2006

American Radiator Building, model, 20 Extruded plastic, paint, LED lights 9% x 9½ x 41½ Private collection

p.18 Hassan Bagheri American Radiator Building, 2019 Digital inkjet print 32 x 41

p.19 Pavel Bendov, born 1988 American Radiator Building, 2017 Digital inkjet print 38½ x 30½

Architecture of the Night

p.30 Architecture of the Night, brochure General Electric Company, Schenectady, 1930 Digital inkjet print after original 11 x 8¼ Centre Canadien d'Architecture Montréal

p.30 Golden Glow: Floodlight Projectors, brochure, 1932 Electric Service Supplies Company, Philadelphia, 1932 Digital inkjet print after original 11 x 8)% Centre Canadien d'Architecture, Montréal Martin Lewis, 1881–1962 Manhattan Lights, 1931 Drypoint 16 x 9½ Private collection

p.22 Vintage postcards of electric architectural illumination Private collection

Tower City and City Under a Single Roof, 1924–1929 Raymond Hood Unbuilt

Tower City I, aerial perspective, 1926 Ink and gouache on paper 9% x 7% Raymond Hood Collection, The Architectural Archives, University of Pennsylvania, by the gift of Mrs. Jacques André Fouilhoux

Tower City II, aerial perspective, 1926 Ink and gouache on paper 11¾ x 7¾

Raymond Hood Collection, The Architectural Archives, University of Pennsylvania, by the gift of Mrs. Jacques André Fouilhoux

Tower City III, aerial perspective, 1926 Ink and gouache on paper 1094 x 8% Raymond Hood Collection, The Architectural Archives, University of Pennsykamia, by the gift of Mrs. Jacques André Fouilhoux

Tower City IV, aerial perspective, 1926 Ink and gouache on paper 9½ x 14% Raymond Hood Collection, The Architectural Archives,

University of Pennsylvania, by the gift of Mrs. Jacques André Fouilhoux p.14 Tower City, aerial perspective, 1926 Ink and gouache on paper

11½ x 8¼ Raymond Hood Collection, The Architectural Archives, University of Pennsylvania, by the gift of Mrs. Jacques André Fouilhoux

Tower City I, detail, 1926 Gouache on photographic enlargement of original 16% x 9%

Raymond Hood Collection, The Architectural Archives, University of Pennsylvania, by the gift of Mrs. Jacques André Fouilhoux

p.31 Tower City III, detail, 1926 Gouache on photographic enlargement of original 16% x 11 Raymond Hood Collection, The Architectural Archives, University of Pennsylvania, by the girl of Ms. Jacques André Fouilhoux Photographer unknown p. 32 City Under a Single Roof, model variant I City Under a Single Roof, model variant II City Under a Single Roof, model variant III 1929 Digital inkjet print after gelatin silver print

7¼ x 9½ each Raymond Hood Collection, The Architectural Archives, University of Pennsylvania, by the gift of Mrs. Jacques André Fouilhoux

p.40 Carl E. Landefeld, 1900–1969 (Office of Raymond Hood) City Under a Single Roof, perspective, 1929 Digital inkjet print from gelatin silver original 91 x 61% Raymond Hood Collection, The Architectural Archives, University of Pennsylvania, by the gift Of Mrs. Jacques André Fouilhoux

Mara Jovanovic, born 1999 City Under a Single Roof, model after Raymond Hood, 2019–2020 Plaster 22 x 22 x 11.5

Kenney Nguyen, born 2000 City Under a Single Roof, model after Raymond Hood, 2019–2020 Plaster 22 x 12 x 11

McGraw-Hill Building, 1930–1931 Hood, Godley & Fouilhoux 330 West 42nd Street, New York, NY

p.17 Donald Douglas, 1899–1971 McGraw-Hill Building under construction, c. 1930 Etching and aquatint 11 x 11

Raymond Mathewson Hood papers, 1903–1931, Archives of American Art, Smithsonian Institution McGraw-Hill Building, "Longitudinal Section,"

November 5, 1930 Digital inkjet print after ink on linen construction drawing 40% x 31% Baumond M. Hood architectural drawings and papers

Raymond M. Hood architectural drawings and papers, 1890–1944, Avery Architectural & Fine Arts Library, Columbia University

McGraw-Hill Building, "Detail of Sign," January 3, [1931], revised February 3, 1931 Digital inkjet print after graphite on trace paper drawing 14 x 53

Raymond M. Hood architectural drawings and papers, 1890–1944, Avery Architectural & Fine Arts Library, Columbia University Hassan Bagheri McGraw-Hill Building, 2019 Digital inkjet print 50 x 34

p.38 Hassan Bagheri McGraw-Hill Building, 2019 Digital inkjet print 38 x 50

Rockefeller Center, 1929–1939

Associated Architects (Corbett, Harrison & MacMurray; Hood, Godley & Foullhoux; and Reinhard & Hofmeister) Between 5th and 6th Avenues and 48th and 51st Streets, New York, NY

Walter H. Kilham Jr., 1904–1997 (Office of Raymond Hood) Rockfeller Center, Scheme "P," aerial perspective, December 23, 1929 Rockfeller Center, Scheme "P," site plan, December 19, 1929 Rockfeller Center, Scheme "T," aerial perspective, December 21, 1929

December 21, 1929 **p.36 Rockefeller Center, Scheme "T," site plan**, December 21, 1929 Graphite and colored pencil on trace paper

13½ x 10½ each Raymond M. Hood architectural drawings and papers, 1890–1944, Avery Architectural & Fine Arts Library, Columbia University

Berenice Abbott, 1898–1991 Foundations of Rockefeller Center, New York, 1932, printed 1982 Gelatin silver print 23 x 18k

RISD Museum, Gift of Paula and Leonard Granoff

Rockefeller Center Rockefeller Center, Inc., New York, 1932 13% x 10½ Private collection

Rockefeller Center, leaflet, 1940 8¾ x 4 Private collection

Guide Book of Rockefeller Center: The largest building project ever undertaken by private capital, booklet Rockefeller Center, Inc., New York, 1938 8 x 5½ Private collection

p.37 Hassan Bagheri

Rockefeller Center, 2019 Digital inkjet print 50 x 31 Hassan Bagheri *Rockefeller Center*, 2019 Digital inkjet print

50 x 32

Vintage postcards of Rockefeller Center Private collection

Daily News Building, 1929–1930 John Mead Howells and Raymond Hood 220 East 42nd Street, New York, NY

Daily News Building, "South & East Elevations," March 1, 1929 Digital inkjet print after ink and graphite on linen construction drawing 38/5 x 50

Raymond M. Hood architectural drawings and papers, 1890–1944, Avery Architectural & Fine Arts Library, Columbia University

p. 42 Ludovic G. Farquhar, 1899–1945 (Office of John M. Howells and Raymond Hood), revised by Peter Clark. (Peter Clark, Inc., set designers) Daily News Building, "Position of Globe in Circular Pit," section, July 25, 1929, revised September 3, 1929 Graphite on trace paper 2115 x 1714 Raymond M. Hood architectural drawings and papers, 1880–1844, Avery Architectural & Fine Arts Library, Columbia University

Photographer unknown Daily News Building, after 1930 9¼ x 7 Gelatin silver print mounted on board Private collection

p. 49 Hassan Bagheri Daily News Building, 2019 Digital inkjet print 50 x 38

Published on the occasion of the exhibition of the same name April 4 - May 24, 2020

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FIG. 27 Hassan Bagheri, Daily News Building, detail, 2019





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