

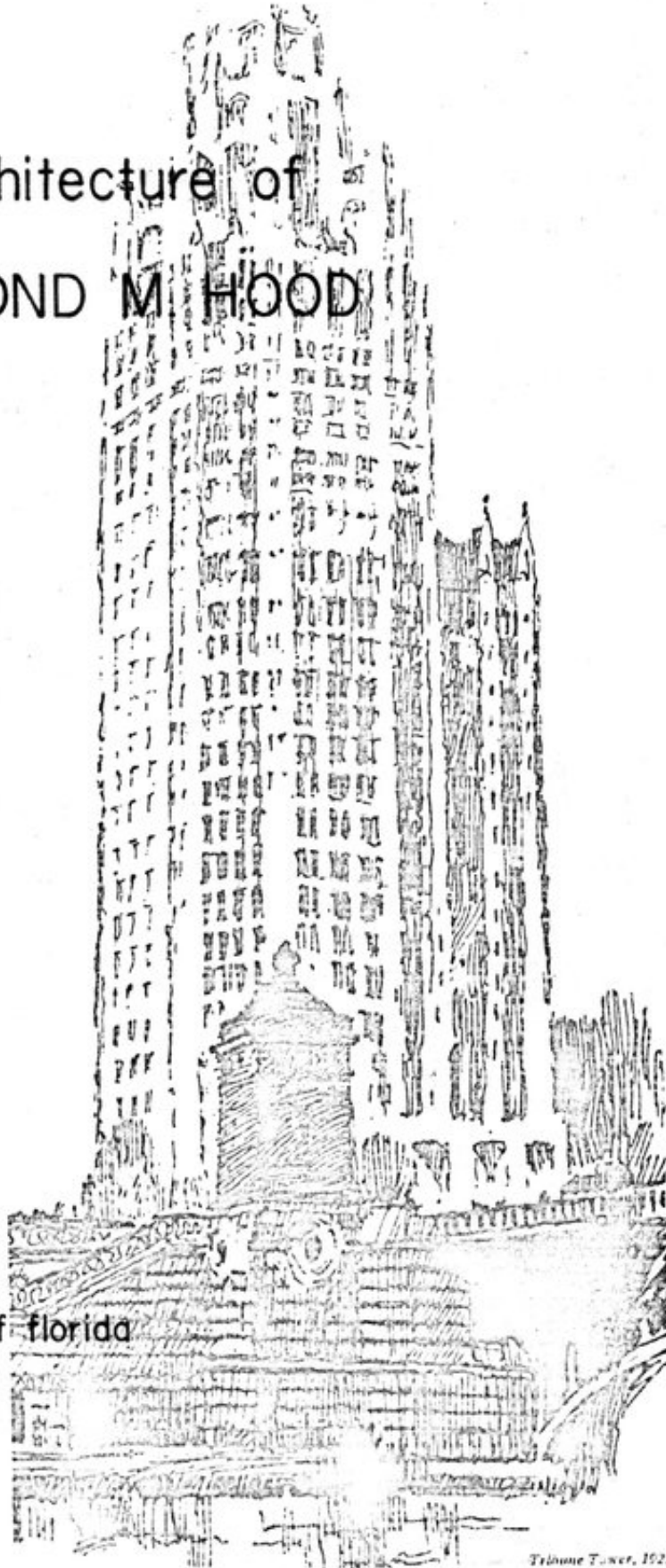
Title: Architecture of Raymond M. Hood (paper)

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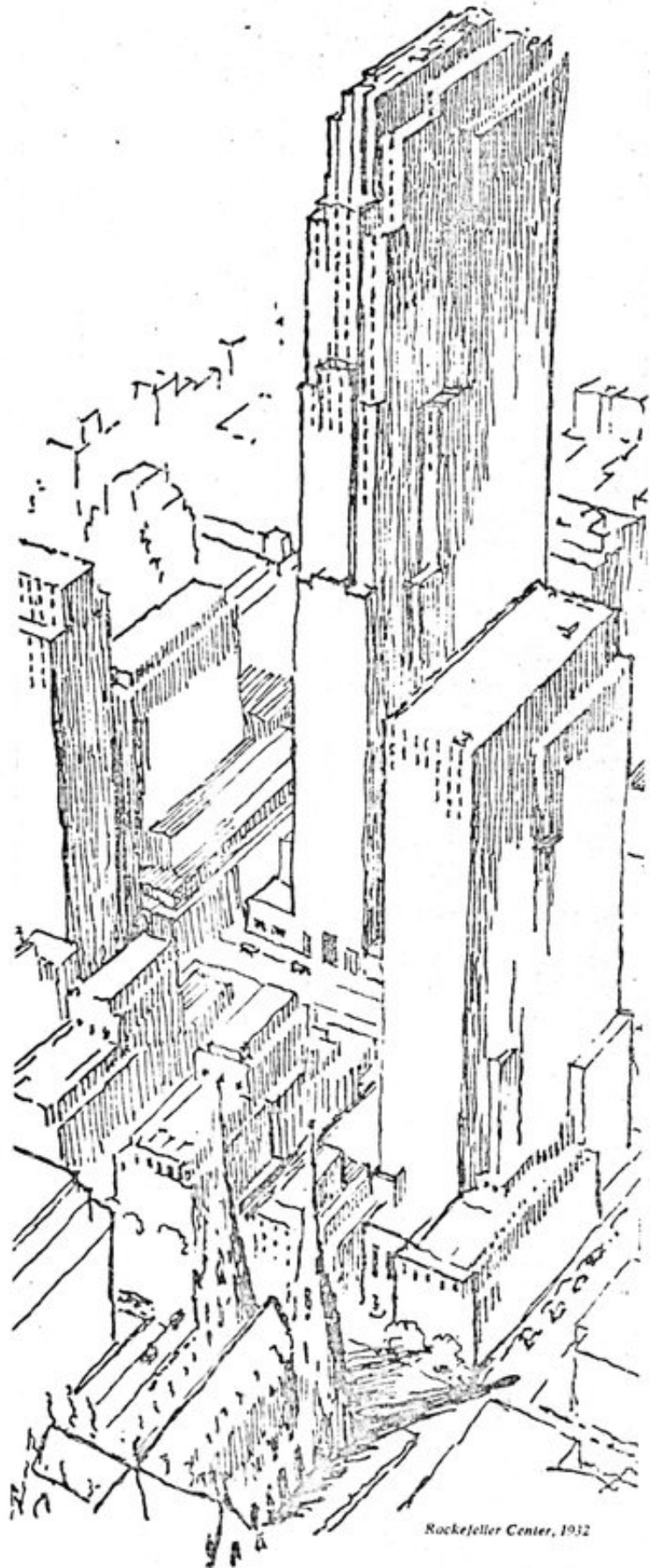
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the architecture of
RAYMOND M HOOD

bill leuthold
university of florida
may, 1978



PERSONAL HISTORY OF
RAYMOND M. HOOD



Rockefeller Center, 1932

RAYMOND MATHEWSON HOOD

Born in Pawtucket, Rhode Island on March 29, 1881, Hood grew up there with his Irish parents. He attended the Massachusetts Institute of Technology where, in 1903 he received his bachelor of science degree. His architectural thesis was in the Gothic Style which was unusual at the time. The instructors at M.I.T. certainly thought they had wasted their efforts on this strange student.

The Gothic thesis though assisted Hood in getting a job in the Boston office of Cram, Goodhue, and Furguson as junior draftsman and senior office boy, as they had just won the competition for the West Point Military Academy with their Gothic design. Hood was well liked by Goodhue who advanced him some money to travel and study in Europe with the only stipulation being that he could not go anywhere near Paris or its dreaded Ecole des Beaux Arts. Upon arriving in Europe, Hood went directly to Paris and the Ecole, returning to Boston in 1911 with a French Government Diploma and the Prix Crevel. ¹

He again got a job at Cram, Goodhue, and Furguson, being certain to not let Goodhue find out about his French education. Soon he was transferred to the New York office of Cram, Goodhue, and Furguson as a designer. He was getting on splendidly until it sunk into Goodhue's mind that Hood had been trained at the Ecole, which convinced him that young Hood had been ruined as a designer so he carried the ruin to a practical end by firing him.

After losing the job in New York, Ray ventured to Pittsburgh where he was offered a job in the office of Henry Hornbostel where he stayed for three years. He decided that he really didn't like Pittsburgh and moved back to New York to establish his own practice in 1914. With the war starting he found that a private practice didn't pay the bills so he would take any job offered. One of these was a redesign of a chicken-coop into a bungalow, which the owner wanted to resemble a boat. ² This job was a success, getting Hood some publicity and more commissions.

This local success kept food on the table until 1922 when Hood entered the competition for the Chicago Tribune Tower with John Mead Howells, which they won over an international field. This victory made Hood famous nationally and won him many commissions.

One of these commissions was for the design of a New York headquarters for the American Radiator Company. The design was done in his familiar Gothic Style with many other features discussed in a later section.

One notable feature of Ray Hood was that he was always searching for new ways to express the architecture. His early works were in Gothic Style or a Beaux Arts eclectic but he soon changed with the Tower City project and the Interior Exhibit at the Metropolitan Museum. This new attitude was soon expressed in his new Beaux Arts Apartments with the horizontality expressed in the brick work, and in the Daily News Building with the red and white vertical bands. He even began to experiment with the International Style in his Patterson residence and the Rex Cole Showroom in Bay Ridge with their geometric planar look.

Through all of these projects Hood had a philosophy for color, that it should make a major statement. He proposed that all buildings should be completely covered in color, not just details. He did this

with the McGraw Hill Building in New York by covering the exterior with a glazed blue-green terra cotta tile. Even the window frames were painted in this color with an accent stripe of vermillion to set the window line.

His last major design was Studio City (now Rockefeller Center) in New York. This project was designed by Hood in association with several other architects who teamed to create one of the finest urban spaces in the country. It was designed for the public with amenities like an ice skating rink, fountains, sculptures and restaurants all tied to the rest of the city by the subway.

Hood died April 14, 1934 after an extended illness at the age of fifty-three. He only practiced architecture for twenty-three years and headed his own firm only about twenty years, but at the time of his death he was the most famous architect in New York.



1.

ASSOCIATES OF RAYMOND HOOD:

Raymond Hood, always as the designer has been associated with other architects in the works listed below.

John Mead Howells and Raymond M. Hood, Associated.

The Tribune Tower, Chicago.

Proposed addition to The Tribune Tower, Chicago.

Apartment House, 3 East Eighty-fourth Street, New York City.

The Daily News Building, New York City.

Joseph M. Patterson Residence, Ossining, New York.

Raymond M. Hood and J. Andre Fouilhoux, Associated.

St. Vincent de Paul Asylum, Tarrytown, New York.

Raymond M. Hood and J. Gordon Jeeves, Associated.

National Radiator Building, London England.

Raymond M. Hood, Godley and Fouilhoux, and H.V.K. Henderson, Assoc.

The Masonic Temple and Scottish Rite Cathedral, Scranton, Pa.

The Firm of Kenneth M. Murchison, and Raymond Hood, Godley and Fouilhoux, Associated.

The Beaux Arts Apartments, New York City.

Raymond Hood, Godley and Fouilhoux; Voorhees, Gmelin and Walker, and Holabird and Root, Associated.

Proposed Trans-Atlantic Steamships for the United States Lines.

Raymond Hood, Godley, and Fouilhoux.

Proposed Methodist Episcopal Church, Columbus, Ohio.

Competition, Rockland County Court House.

Addition to the DuPont Building, Wilmington, Delaware.

Competition, Girard College Chapel, Philadelphia, Pennsylvania.

Rex Cole Showroom, Bay Ridge, Brooklyn, and Flushing, Queens, New York

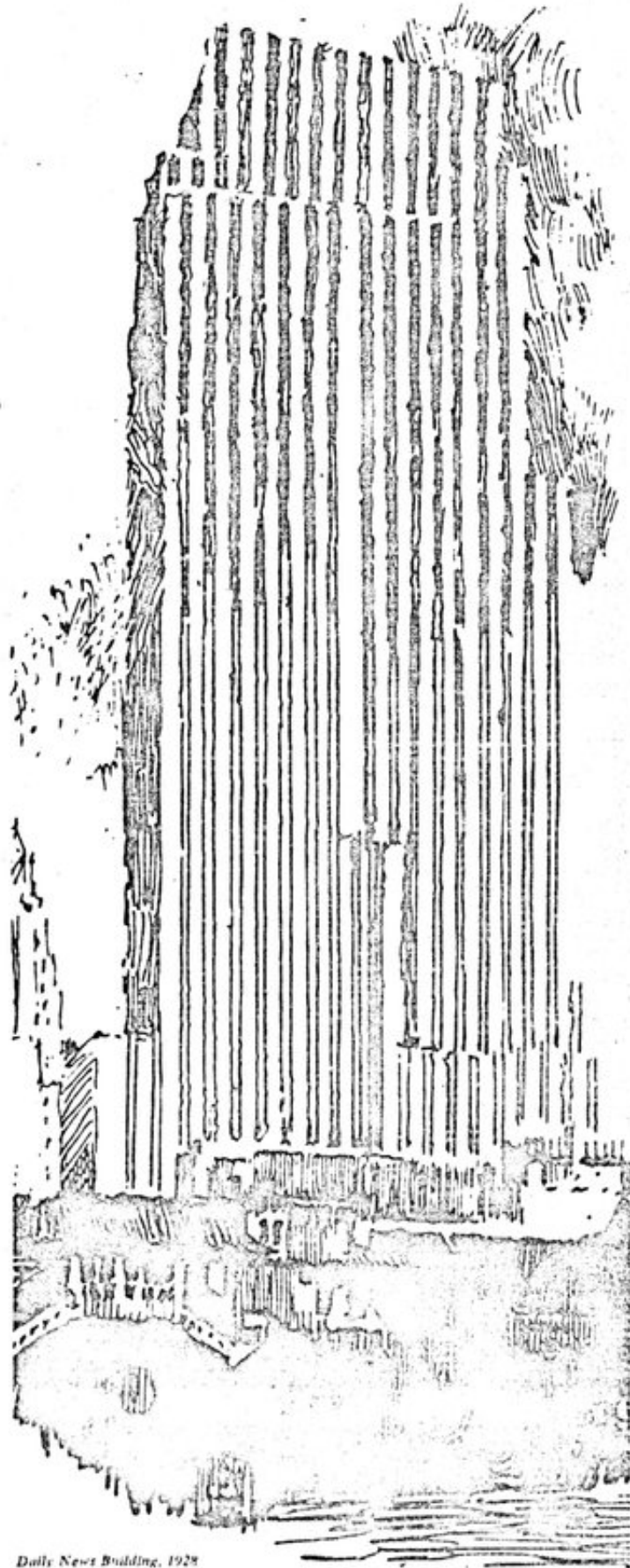
McGraw-Hill Building, New York City.

Reinhard and Hofmeister, Corbett, Harrison and MacMurray, and Raymond Hood, Godley and Fouilhoux, Associated.

Radio City, New York City.

Source: North, A.T., Contemporary American Architects, Raymond M. Hood, New York, New York: McGraw-Hill, Inc., 1931. p.19.

CONCEPTS AND THEORIES



Daily News Building, 1928

CONCEPTS AND THEORIES:

Color: The use of color was an important element in all of Raymond Hood's buildings built after the American Radiator Building. The Radiator Building was notable because of its lack of color, being black with gold leaf trim.

Shortly after this building, he wrote in an editorial, "Several three or four foot colored stripes running the length of a building will not suffice to color a skyscraper. The entire building will eventually have a distinct color. To color only the architectural embellishments and a few outstanding cornices and facades will appear like the rose decorations on a woman's white dress, hardly noticeable."

"New York of the future, I believe, will consist mostly of gaily colored buildings. Instead of walking down a drab stone lined street, one will be enlivened by drastic change of color schemes. No matter what the colors be, just so long as they vary, the harmony on such a scale will be a revelation. The tendency for most colors to neutralize themselves will soften most of the abruptness." 3

These theories can be seen in buildings such as the Beaux Arts Apartments with their horizontal bands of red and white brick, the Daily News Building with its vertical stripes of red and white, the McGraw Hill Building with its blue-green glazed exterior, and most of all in the large areas of primary colors in the Century of Progress World Fair in Chicago.

Verticality: Hood's emphasis in the vertical goes back to his college thesis when he chose Gothic as his style of building. The Gothic Style has long been used in European churches to give a vertical emphasis. In the Tribune Tower, Hood chose to use the Gothic Style to give the building the importance that it required. Tall piers running full height extend the building visually beyond its actual height.

He abstracted this in his later skyscrapers, notably the Daily News Building by having piers separating each window opening, creating vertical stripes going full height.

Horizontality: In some buildings Hood chose to emphasize the horizontality. In the McGraw-Hill Building Hood used the idea that the building is primarily built to provide shelter for its occupants. Through this he eliminated all unnecessary ornament and provided the maximum window space possible. The windows naturally took a ribbon form around the perimeter at each floor level. He then went one step further by emphasizing the horizontality by taking out all the vertical muntins in the windows and painting a vermilion stripe at the top of the windows on each floor level.

In this case Raymond Hood expressed the horizontal as an expression of function.

Technology: Raymond Hood was always a free thinker, never relying on one method of building or style of architecture. He constantly changed styles, from Gothic to Beaux Arts Eclectic to Art Deco to International Style to Art Moderne and in these changes he

dealt with many technological changes. In his International style Rex Cole Showroom in Bay Ridge he experimented with a new exterior skin, that of one-eighth inch thick steel plate instead of masonry which was usually used in this type of construction. The details are mentioned later in the paper. He also used technology in his design of furniture for the exhibit in the Metropolitan Museum, using curved metals and other recent materials. He also furnished the Beaux Art Apartments with the latest of modern equipment.

Efficiency: Interest in efficiency was always a major issue of Hood. He pursued efficiency in every aspect of design.

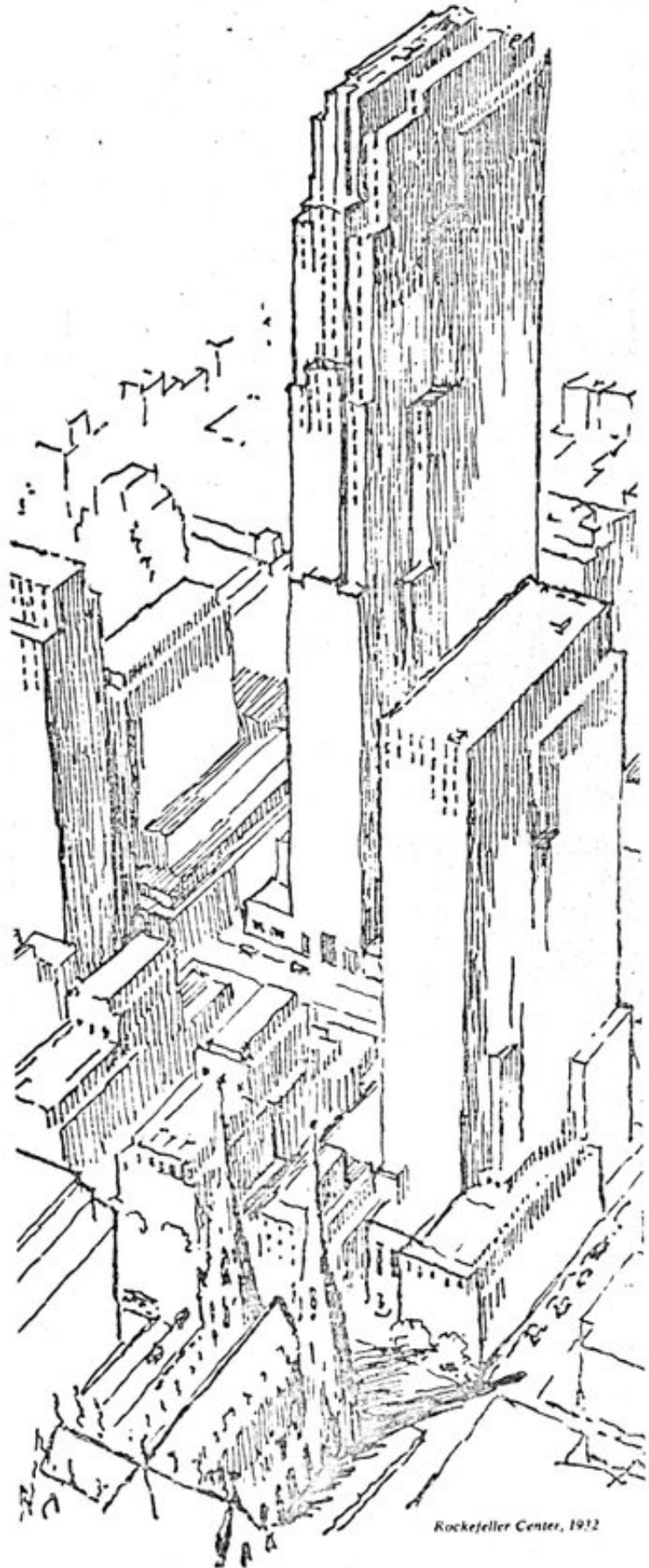
Efficiency of city space: When he decided that New York was becoming too crowded Hood designed his Tower City plan, which allowed for seven acres of open space for streets and parks for every one acre of building space at the ground level. Before his proposal there was one-half acre open space for each one acre.

Efficiency of building space: In all his buildings there was consideration of the occupants through giving every space access to windows for ventilation and light. In the American Radiator Building one corner had no access to light and ventilation because a building was located there so Hood located the stair tower there, placing a utilitarian function in a utilitarian space. The Patterson residence was designed according to plan function with a skin to enclose the space. No consideration was given to exterior aesthetics as the function was more important.

Efficiency of building style: After the American Radiator Building, Hood stopped making handcrafted details, electing instead to use simple and efficient details. Much of this is due to the depression and that to use extravagant detail would be too expensive and would not be viewed proper by the masses of poor people. He began to use color as a design element, painting on details through the use of large areas of the same color being set off by a touch of a complementary color. This can be seen in the Daily News Building, National Radiator in London, McGraw-Hill, Rex Cole and many more.

Community: Hood was always concerned about creating space for the people to use. This is evident in the Tower City plan where he tried to make more space for the people by putting them higher in the air, opening up more space at the ground level for people to walk around in and enjoy light and fresh air. In the Daily News Building he gave the whole lobby to the people as an exhibition space that they could visit freely. Rockefeller Center is considered the finest exterior space in the country with its public skating rink, theaters, gardens, sculptures, fountains, and restaurants all open to the public.

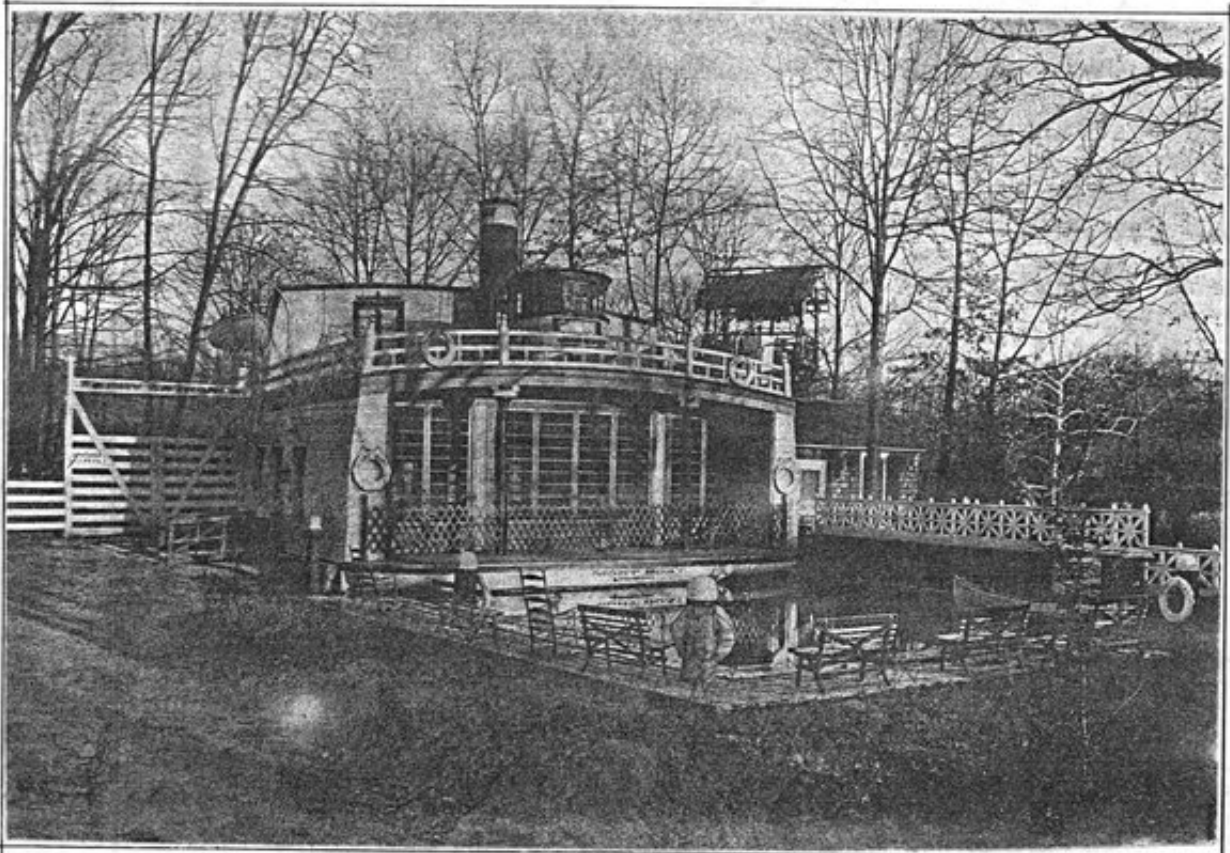
SELECTED PROJECTS



Rockefeller Center, 1932

CYRIL CRIMMINS BUNGALOW: 1915

An outstanding adaptive re-use project, Hood converted an old chicken-coop into a boat house-bungalow. It had a marvelous nautical air about it and created quite a bit of local fame for young Hood.

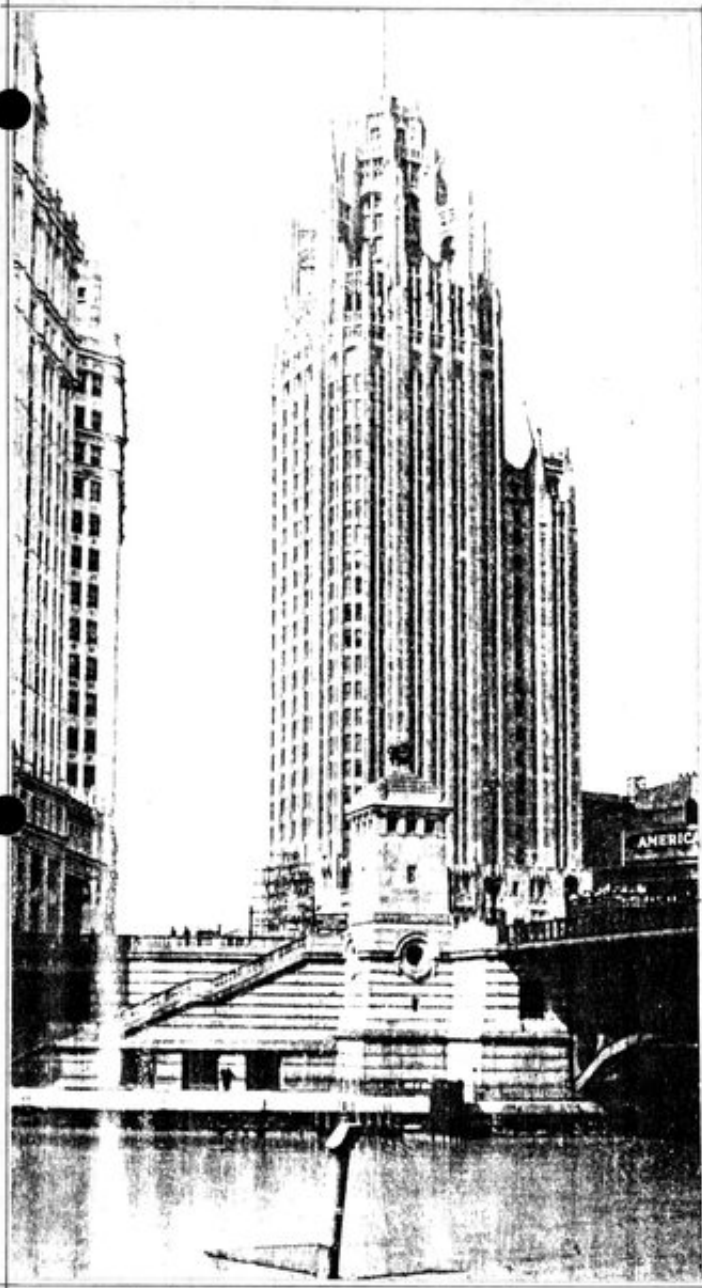


JOHN GREEN RESIDENCE:

New York City: 1920

This was one of Hood's early works which shows the influence of his Beaux Arts training. The commission, which was actually just an alteration to an existing apartment was done in a symmetrical organization using classic details. The arched French doors, canopied balcony, and ornamental center window in the stucco facade all reflect the training of Raymond Hood.





TRIBUNE TOWER:

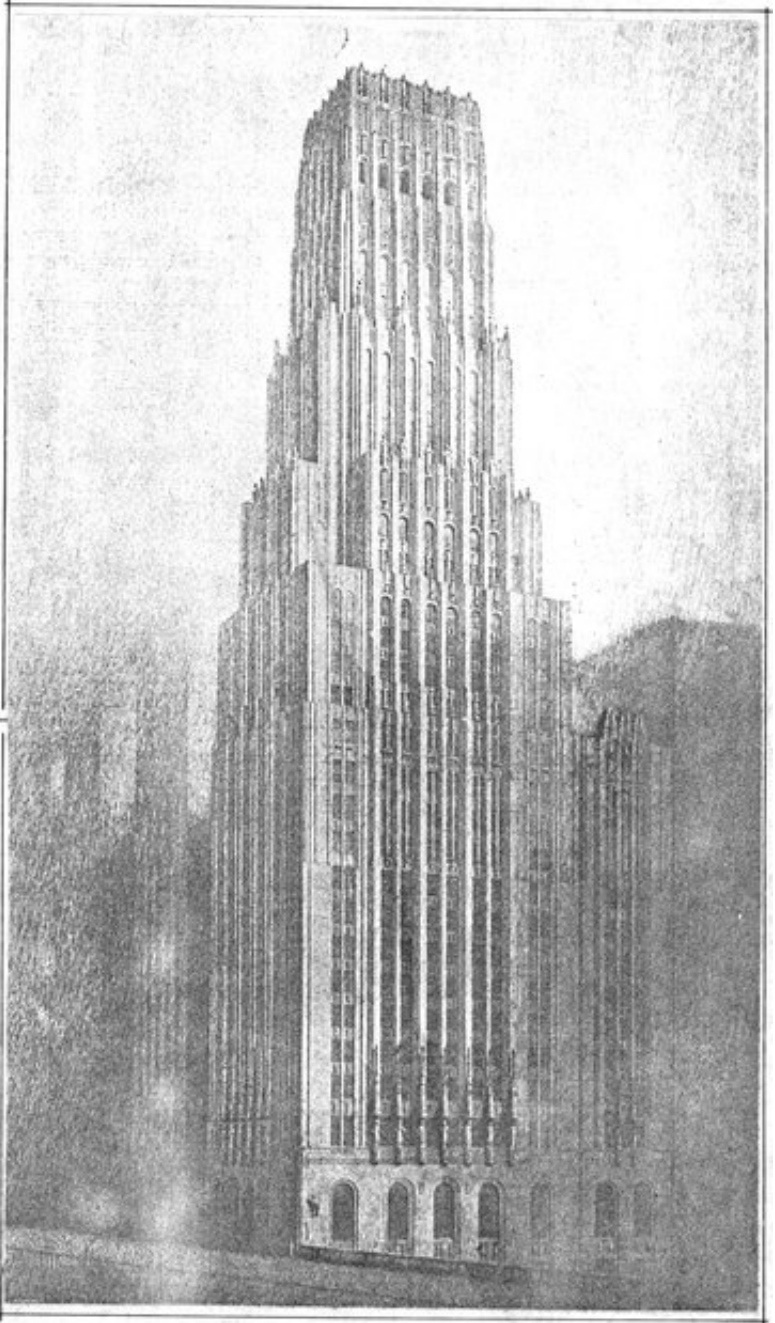
Chicago: 1922

Raymond Hood, 40 years old but only 10 years out of school teamed with John Mead Howells to win one of the most important international competitions ever held. The victory propelled him into international attention and won him many new commissions. It also made him the subject of many criticisms as most architectural experts considered his gothic skyscraper outdated and ugly. The most famous critic of them all, Louis Sullivan, compared the winning design with the second place finisher, Eliel Saarinen, and his graceful skyscraper. He stated that the competition was to select the most beautiful office building in the world, and that Saarinen's design, although his first skyscraper, "grasped the intricate problem of the lofty steel framed structure, the significance of its origins and held the solution unwaveringly in mind, in such wisdom as no American architect has yet shown the required depth of thought and steadfastness of purpose to achieve." 4 He says of the Hood design, "Confronted by the limped eye of analysis, the first prize trembles and falls, self confessed, crumbling to the ground. Visibly it is not architecture in the sense herein expounded. Its formula is literary: words, words, words.

4. It is an imaginary structure, not imaginative. Starting with false premise, it was doomed to false conclusion, and it is clear enough, moreover, that the conclusion was the real premise, the mental process in reverse of appearance. The predetermination of a huge mass of imaginary masonry at the top very naturally required the appearance of huge imaginary masonry piers reaching up from the ground to give imaginary support. Such weird process of reasoning is curious. It sav-

ors of the nursery where children bet imaginary millions. Is it possible that its author in his heart of hearts, or his head of heads, really believed that bathos and power are synonyms? It looks that way. It also looks like the output of a mind untrained in the mastery of ideas, in the long discipline of realities and the test of substantial grounds. It looks also like the wandering of a mind unaccustomed to distinguish between architecture and scene painting." 5

This very strong criticism fortunately had little effect on the masses of companies looking for distinctive architecture to make a corporate statement, as he was soon overwhelmed with requests for his services. This popularity was to last for the rest of his too short career.



5

Eliel Saarinen's second place design for the competition for the Tribune Tower, Chicago, Illinois.

MORI RESTAURANT:

New York City: 1924

This is again an example of Hood's classic influence with its colonnaded front facade in a symmetrical arrangement of a stucco wall. The interior though is arranged in a split level manner with upper and lower dining rooms and lobbies separated by an arcade. The kitchen is located below the dining rooms and food is brought up in a stair or dumbwaiter to a pantry on the lower dining room level.



6

THE AMERICAN RADIATOR BUILDING:

New York City: 1924

Ray Hood received this commission directly because of his winning design in the Tribune Tower competition. The building is unlike any other office in the country in that it is faced entirely in black brick with golden colored stone trim, working together to give it a rich black and gold decorative effect. One interesting feature is that it has over 90% of the floor space within 25 feet of the windows. This feature demonstrated the fact that Hood was interested in the comfort and convenience of the users of the building.

Hood said of the building, "The radical departure from standard practice arose from a feeling that so many office buildings are monotonous if not ugly."

"Monotony and ugliness in office building seem to come from the fact that windows are actually black holes, and the regular spacing of these black holes makes a building look like waffles or door-mats hung up to dry."

"The solution to this problem lay in finding a color of wall that would tie together the black holes and make them less apparent. Rather timidly black was suggested, but with fears of producing a gloomy result."

"But as the building progressed we found it struck a very cheerful note. The idea of gold trimming came next and caught the fancy of us all. Precedent, at least in Europe, pointed to other periods of architecture where black had been used effectively, particularly, for example, in the Grande Place of Hotel de Ville, Brussels. In Pompeii, also, and in France at the time of the Empire, whole rooms were done in black with only a slight relief of color."

"We felt that the old problem in office building design demanded a new solution and that just as other architects have broken away from conventional treatment in certain directions and raised the standard to higher levels, we might contribute a new plan of coloring which would make for progress." 6



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RAYMOND M. HOOD RESIDENCE:

Stamford, Conn. 1925



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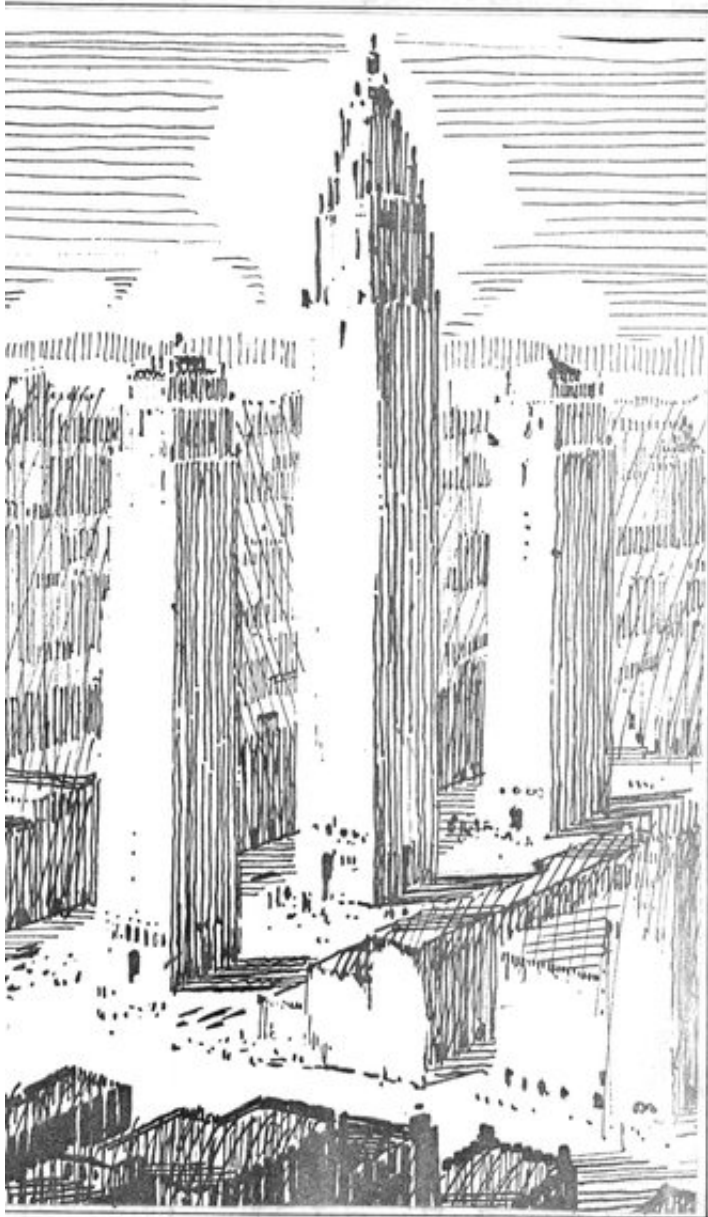
McCORMICK MAUSOLEUM:

Rockford, Illinois: 1927

A big change from the work Hood had been doing, this Mausoleum had a very rustic, picturesque look to it.



9



TOWER BUILDINGS:

New York City: 1927

City congestion, having become a problem in New York by this time, caused Raymond Hood to submit this proposal in 1927. He stated that the city was being over crowded with buildings taking up one acre of land for each one half acre of street and open space. What was suggested was a series of fifty story buildings which would take the place of the crowded, low buildings allowing seven acres of open space for each one acre of building. This scheme naturally achieved better lighting and ventilation in each apartment while allowing much more open space for parks and streets, easing the overcrowding.

This solution had advantages over others of the time in that no double decked streets, sunken grade crossings, or elevated sidewalks were required.

The concept for a tower city was admittedly influenced by the work by Le Corbusier in France at this time.

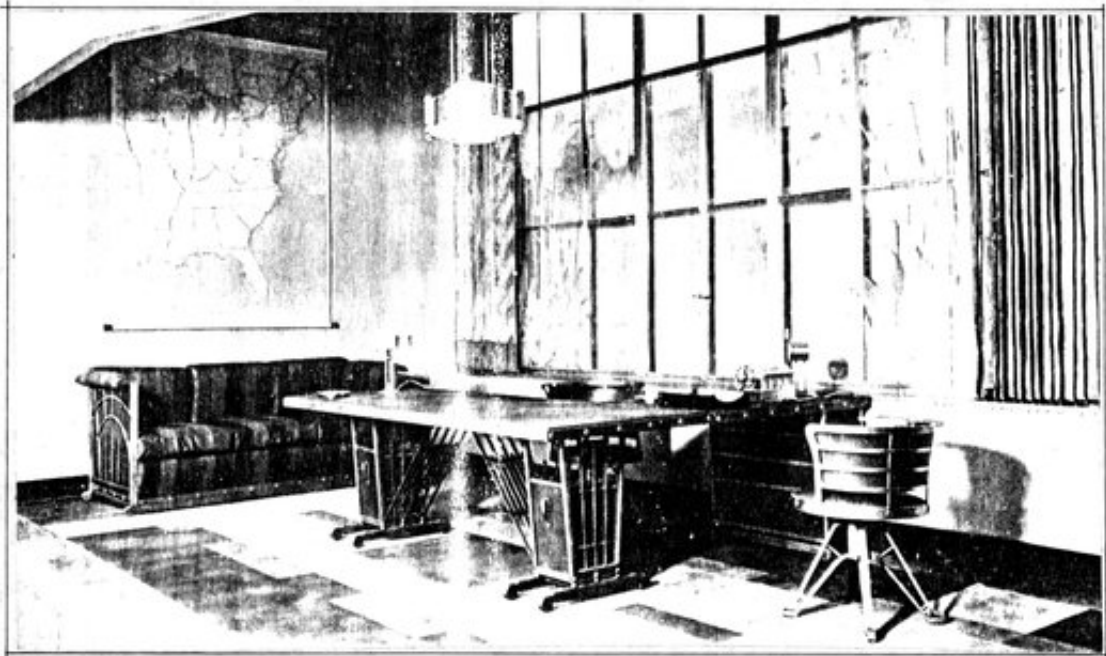
INTERIOR EXHIBIT, METROPOLITAN MUSEUM:

New York City:

1929

Hood's exhibits of "A Business Executive's Office" and "An Apartment House Loggia" showed his ideas in modern design as it related to industrial design. All the furnishings took a mass production look, as if they could be made by the millions in a factory. Even with this look the pieces had an air of elegance to them, with the smooth curved metal members and the repetitive use of verticals and horizontals. The starkness of the displays was due to the nature of the exhibit itself, where each one was to be grouped into a single room but without the personality of occupancy.

Color also was an important element in Hood's displays as he used bold colors in chairs and sofas with less dominant colors on the walls.



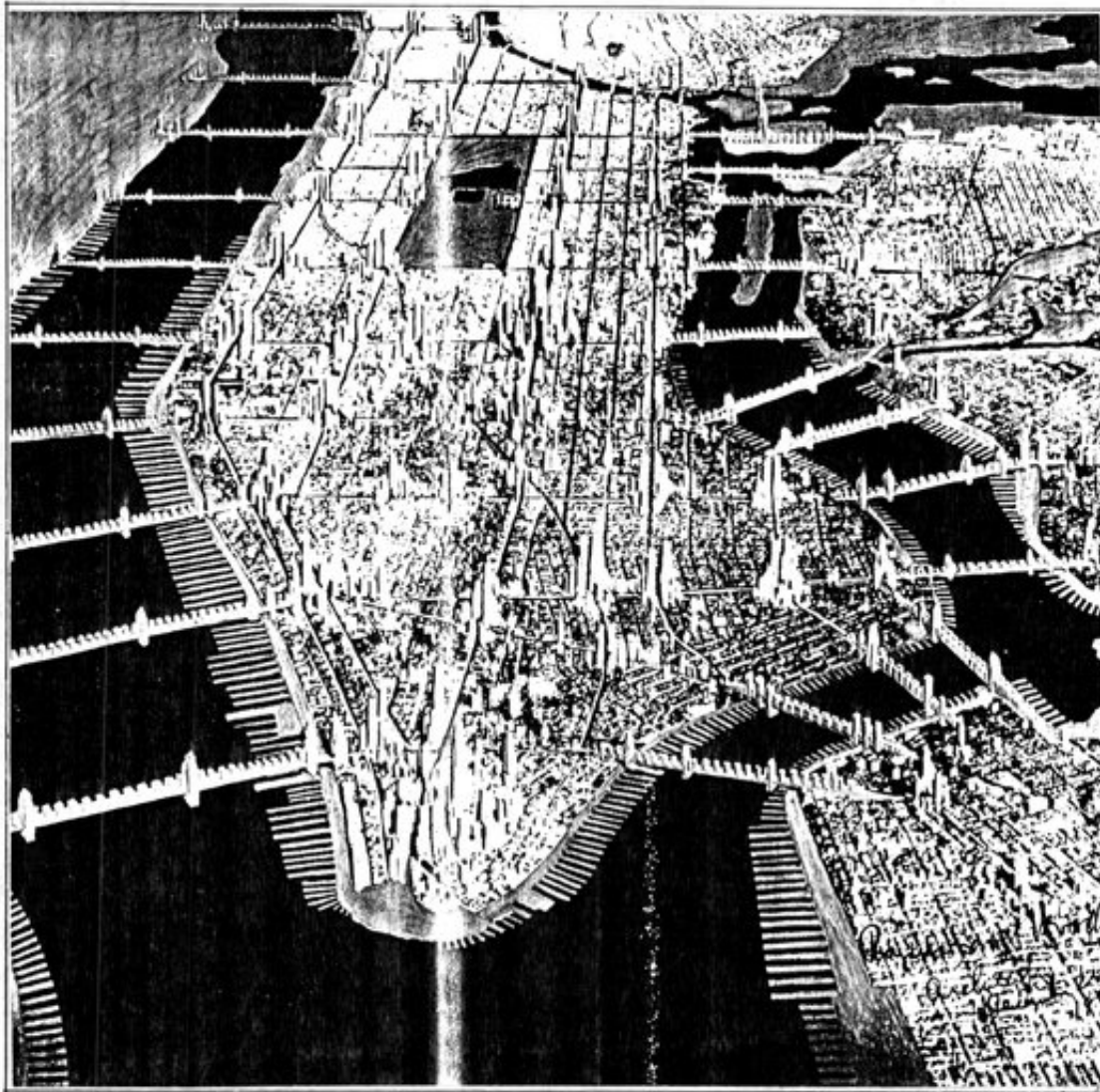
A Business Executive's Office

11

TOWER CITY AND APARTMENT BRIDGES:

New York City: 1930

An idea of how to relieve congestion in the city. Hood proposed to build a series of bridges with apartments on top.



BEAUX ARTS APARTMENTS:

New York City: 1930

Designed in association with Kenneth M. Murchison, these apartments were designed, financed, and built by a group of New York architects. The buildings were constructed of brick, with color patterns creating a horizontal emphasis by having light color brick alternating with red and black brick at the window line of each floor. The windows were standard steel casement painted red to follow the color composition.

The seventeen story buildings were arranged with the bottom twelve stories being flats or studios as they were called. Each studio was twenty-two feet by thirteen feet with the casement windows taking up the entire street end of the room. They all had a corridor opening from the hallway, in which the bathroom and kitchen were connected. The kitchen was actually a closet which, when opened would use its doors as walls, making a private space that could not be seen from the dining area. The apartments also had a large pantry which contained an electric refrigerator, a rarity at the time, and much storage space for food or supplies. The main space was very adaptable in that it had "flop-down" beds which fitted neatly into the wall when not in use.

The upper floors change in that they are of two and three room arrangements with the main rooms taking up one and one-half stories and the bedrooms only one. This gave each apartment a split level which made for some very appealing spaces. The main spaces were thirteen feet in height and larger in floor space than those on the lower floors.

All units and corridors had a compressed cork floor which was supposed to be stronger than wood while providing a more resilient quality for sound reduction. Room service was also offered to all so the architects in residence would not have to take valuable time from their work to cook.





THE DAILY NEWS BUILDING:

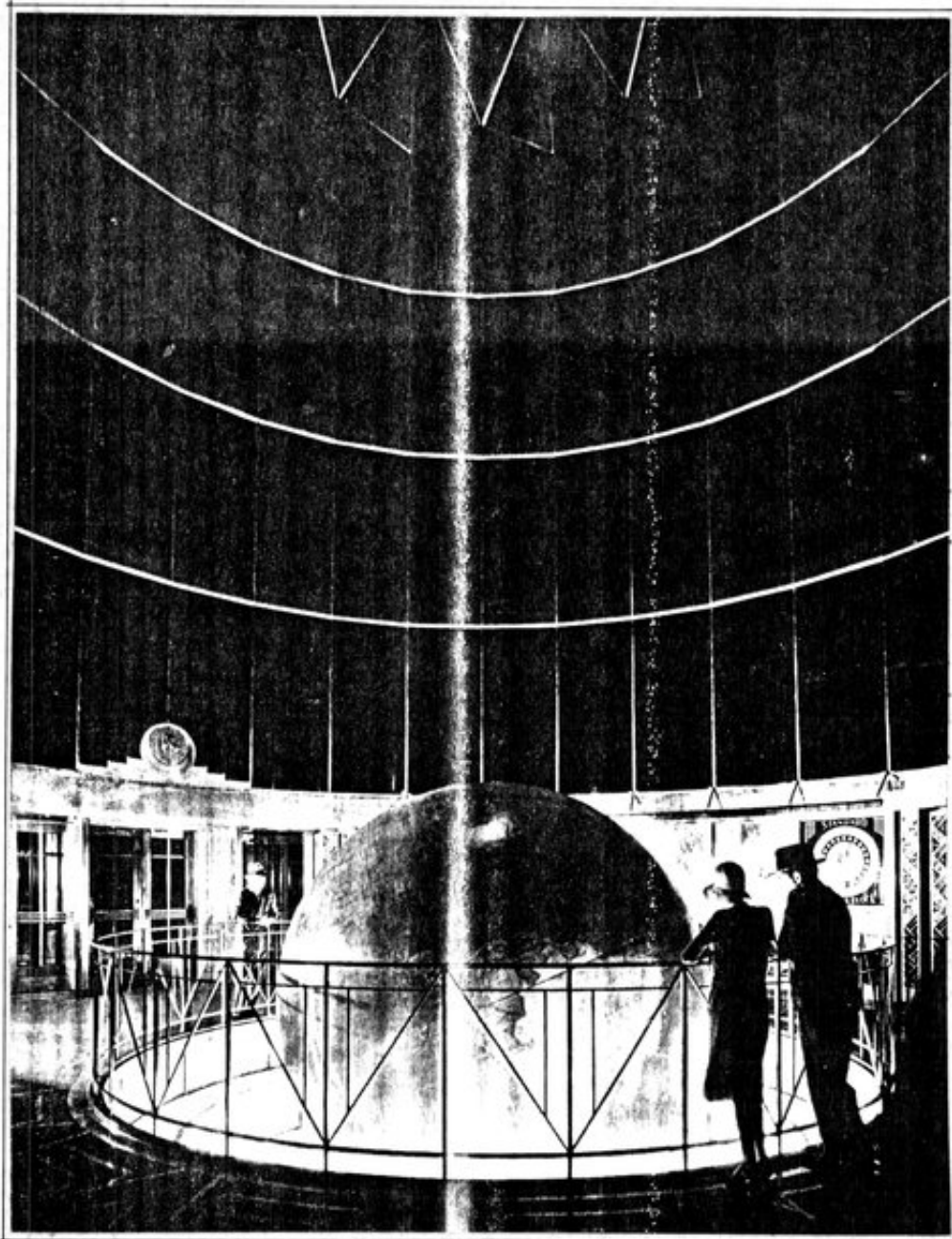
New York City: 1930

The News Building, designed in association with John Mead Howells, was a building designed with extreme vertical emphasis. This verticality was achieved through the use of uninterrupted vertical piers of white vitreous brick with spandrel panels of dark red and dull black bricks laid in pattern. The window shades are of a red color harmonizing with the spandrel panels. This detail creates dark and light vertical stripes making for a strong verticality. These red and white stripes tempted many critics to refer to the building as "The American Flag".

The interior lobby was designed for the public to help advertise the newspaper. The circular lobby was faced with large slabs of black structural glass separated by narrow silver strips. Inside this lobby was a large revolving globe which was painted in full color.

One aspect of the building was that it demonstrated how Raymond Hood handled his clients. Captain Joseph Patterson, the owner of the paper wanted a very utilitarian building of about six stories with some space for offices. He told Hood to come up with some solutions and that he would come over to make the final decision. Hood, knowing that Patterson was a businessman realized that the only way he could get him to decide on a good architectural solution was to show him that a taller and more elaborate solution would be more profitable. Six or eight schemes were presented to Patterson that day ranging from the six story structure to skyscrapers of over fifty stories, with the most economical being somewhere under forty stories. This scheme, although costing about five million dollars more than the utilitarian design, would bring in about one hundred thousand dollars per year to help defray expenses in running the newspaper. When he saw the

figures he said, "Not a chance, Ray, not a chance." Hood hit a deep depression upon hearing this news. Patterson, waiting until the effects of the news had settled in, went over to Hood, put his arm around him and said, "Listen, Ray, if you want to build your god damn tower, go ahead and do it." Fortunately Ray Hood got what he wanted as now the building is considered one of the landmarks of New York City.



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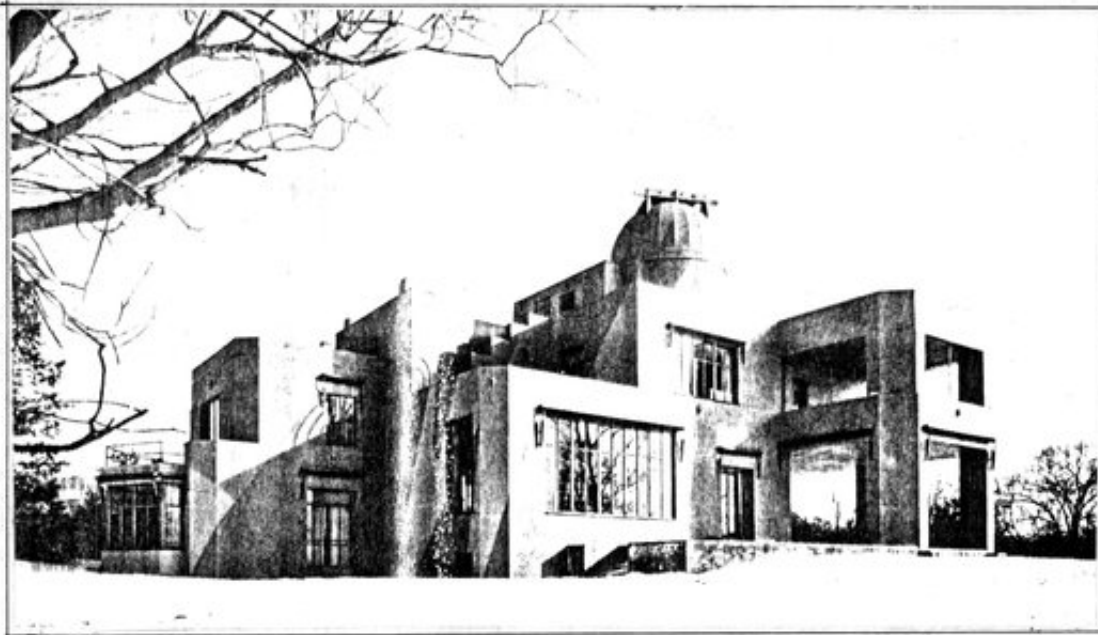
Interior of the New York Daily News Building, featuring structural black glass walls with a colored globe in the center.

JOSEPH PATTERSON RESIDENCE:

Ossining, N.Y.

1930

This residence for the owner of the Daily News was designed primarily to secure ideal interior conditions with no sacrifices made of them for exterior appearance. All rooms and windows were then designed and a skin was wrapped over everything remaining. The house appears to be a copy of the international style and very well might be but the design actually came about independently as a reflection of function. All the individual shapes and sizes were visually unified by the use of pale pastel colors on the exterior surfaces.

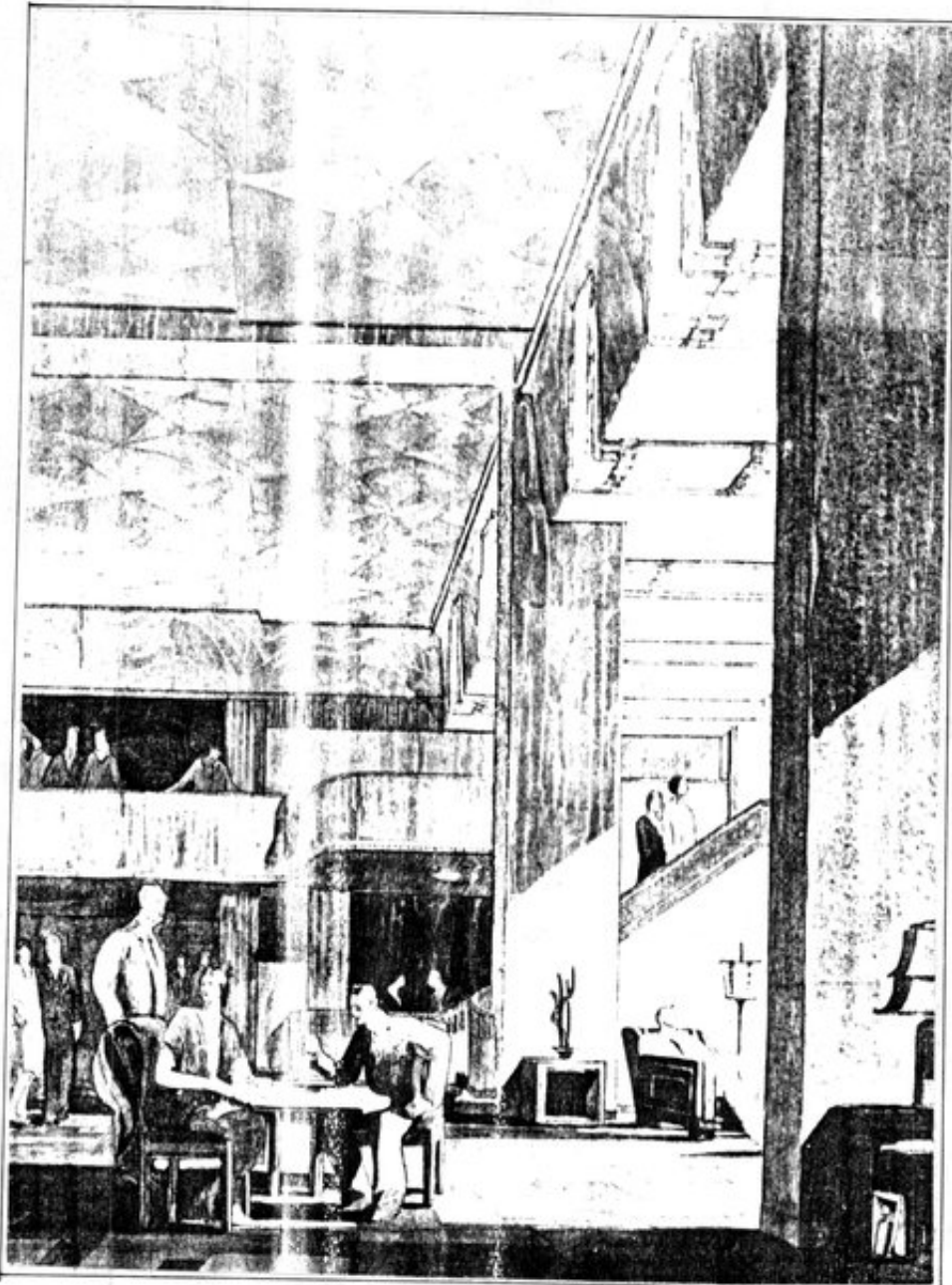


16

PROPOSAL FOR UNITED STATES STEAMSHIP LINES: 1930

The firms of Hood, Godley, and Fouilhoux; Voorhees, Gmelin, and Walker; and Holabird and Root collaborated on this design for the United States Lines For a redesign of their trans- Atlantic ships.

What resulted was a design consisting of many of Raymond Hood's architectural details, including aspects of the interior exhibition and the lobby of the Daily News Building. The main idea was to achieve the most dramatic and futuristic interior of the time for a space in which the rich vacationers could enjoy themselves.





REX COLE SHOWROOM:

Bay Ridge: 1931

This refrigerator sales showroom is beginning to show an influence of the international style, with the use of geometric forms grouped in a way to form a single architectural statement. Hood did not carry this style out to its fullest though in that it is a symmetrical design and it is painted in a dark gray with red accents while a true international design would be asymmetrical and painted white.

It is unusual that Hood used a refrigerator as a design element, but it caps the functional building in a way to emphasize the architecture and advertise the product.

Hood experimented with a new building system in the structure, that of welded steel plates on the exterior. These plates were one-half inch thick, four feet high and one story high, and were welded to four inch channel struts at two foot centers. These struts were then bolted to the standard steel structure. The plates were welded together and then buffed smooth to conceal the joint where desired. The plates

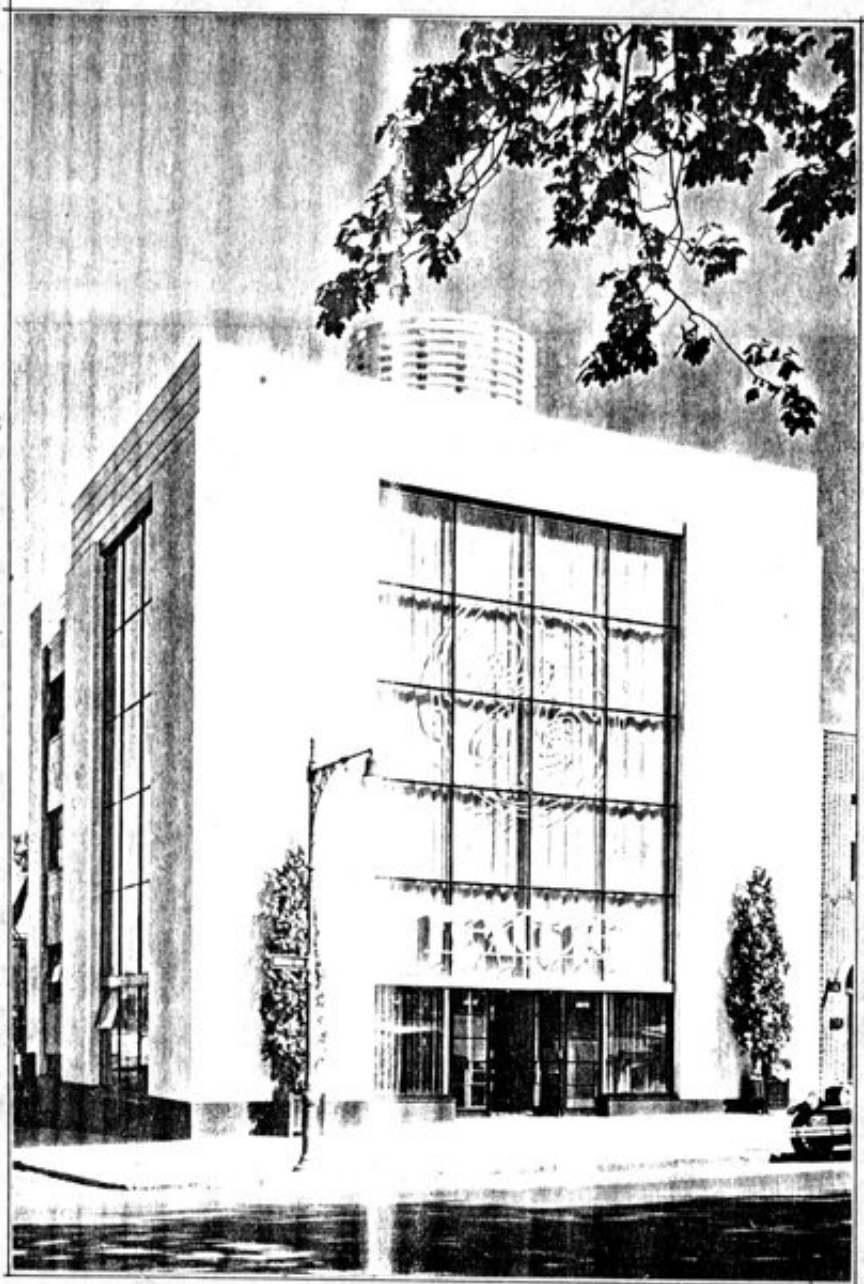
all came with the shop paint but a primer was applied with the finish coat going on the top. All interior surfaces of the steel plate were covered with one and one-half inch thickness of "Spray Flake" insulation which with some other insulating materials achieved the same insulating values of masonry construction. No expansion joints were required anywhere because it was estimated that due to extreme temperature changes the building (sixty-eight feet in length) would expand and contract only one-sixteenth of an inch. This system resulted in savings in initial cost as well as weight without losing anything of value.

REX COLE SHOWROOM:

Long Island: 1931

This showroom for refrigerators brilliantly advertises its product by taking the form of a refrigerator. The form is accentuated by the use of white vitrified brick which from a distance resembles the porcelain enamel finish on the refrigerators. The roof contains a cylindrical element which is also very similar to that on the refrigerators.

The interior space is tall and painted in bright colors to create a contrast to the glossy white items of sale. The windows are very tall to emit much light.



McGRAW-HILL BUILDING:

New York City: 1931

With the depression having great influence on architecture at this time all buildings began to show the architect's new feeling towards the elimination of ornamentation. This is seen clearly in the McGraw-Hill building, where Hood used no cut stone or hand made details at all. All materials were manufactured in a plant and shipped to the site, a practice that was just beginning to take place in this era.

This building was one which strongly expounded Hood's theory that, "architecture is the business of manufacturing shelter." The lack of ornament although now an economic necessity, was not understood by the public and many complaints were issued about the building, since the people had no precedence to judge the building to.

In direct contrast with the Daily News building, this structure was designed with a horizontal emphasis, with windows arranged according to each floor instead of in vertical piers. The horizontality can be seen in every detail, down to the elimination of vertical muntins in the double hung windows.

The building also illustrated the Hood concept of color in skyscrapers, being of one color as a whole rather than just coloring details. The surface was covered in a blue-green glazed terra cotta with the metal windows painted in a similar color. A stripe of vermillion was painted on the top rails of the window sash, across face and sides of mullions and the exterior columns. This stripe adds both to the emphasis of horizontality and color.



Another aspect of the building was that of streamlining, with horizontal strips of polished metal and curved corners in the wall planes. The metal strips were accentuated by their placement on a very dark wall surface, and were carried into the window mullions and transoms at the entry.

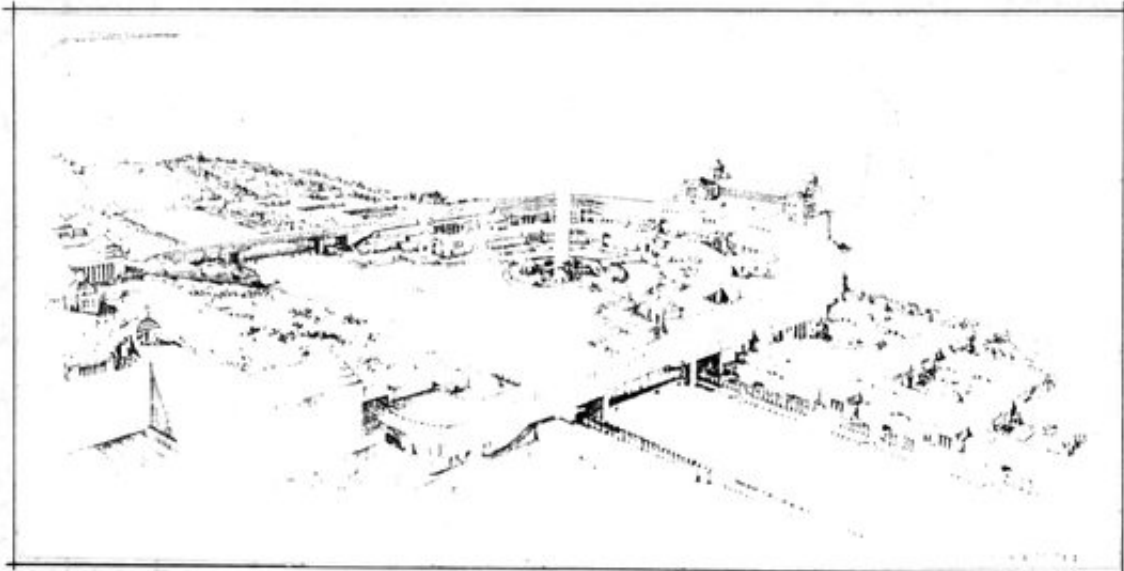
The streamlining effect was carried to the exterior through the use of the glazed terra cotta surface. This glazing gave a futuristic appearance to the building, picking up the change in the sky and sun patterns. Under a bright blue sky the color was bright and blue, while in the early morning it would pick up an opalescent tint that would change rapidly with the rising of the sun until it would reflect a brilliant sun-spot surrounded with its corona (as seen in the preceding illustration).



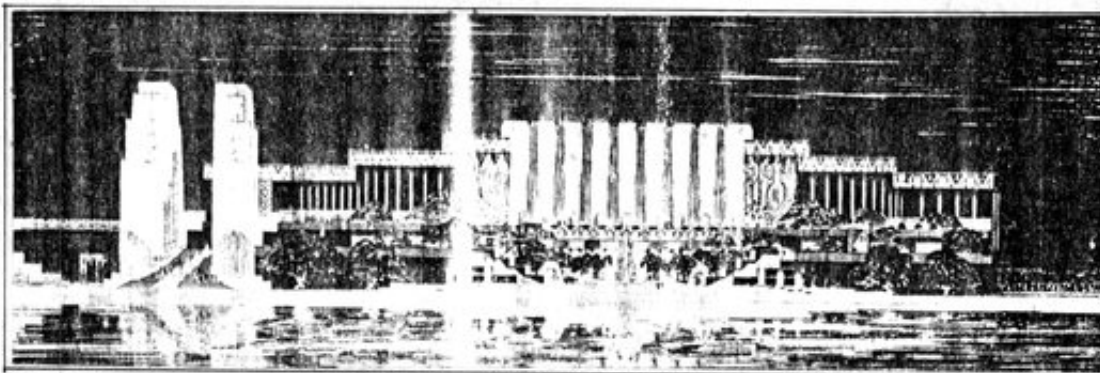
CENTURY OF PROGRESS EXHIBITION:

Chicago, Illinois: 1933

The designs seen on these pages were early concepts of the electrical exhibits at the fair and were drawn in 1927. The designs contained many of Hood's theories on color, with the buildings painted with large areas in red, yellow and blue, the primary colors. The interiors contained many Art Deco details.



22



23

RADIO CITY: (ROCKEFELLER CENTER)

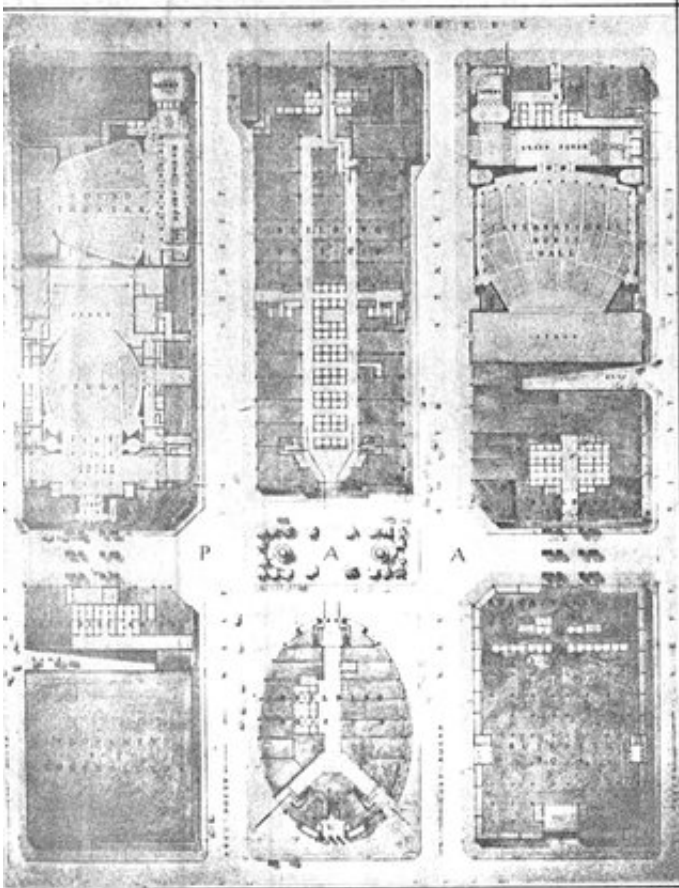
New York City: 1932

Located on 500,000 square feet in the center of New York City this group of buildings has often been called the finest example of urban space in the country. It was conceived in 1926 as a new opera house downtown and grew onto one of the core elements of America's greatest metropolis, accommodating close to 50,000 occupants and 160,000 visitors daily. The center was built for the Rockefellers, one of America's richest families and contained 11 major buildings.

The center was constructed during the depression and gave back to the city more space, art, and enjoyment than any city development in the United States before or since, whether private or public sponsored.

The center is now known more for the planning than for individual buildings, which many consider ugly. The open spaces are the features which attract the visitors, but these spaces would be nonexistent without the tall slabs of limestone which constitute the structures of the center. These tall buildings give the open spaces a surrealistic feeling, like being in a very tall forest of buildings. This contrast makes the spaces more exciting and therefore more popular than it would be without them.

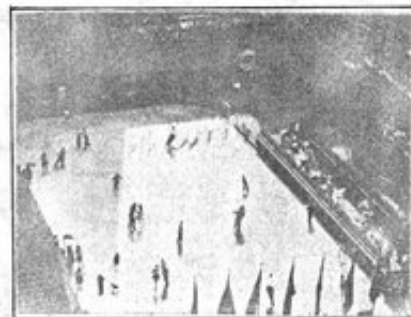
One appealing aspect of the center is its lack of automobiles. This is due to the fact that all public spaces are on a level below the streets so that they are out of sight and sound and smell of the cars and trucks of the street. Also all deliveries are made at a level below the plaza. There is also a parking garage for people who must drive. The entire center is tied into the subway system so that people can visit for lunch or to enjoy a lunch break skating.



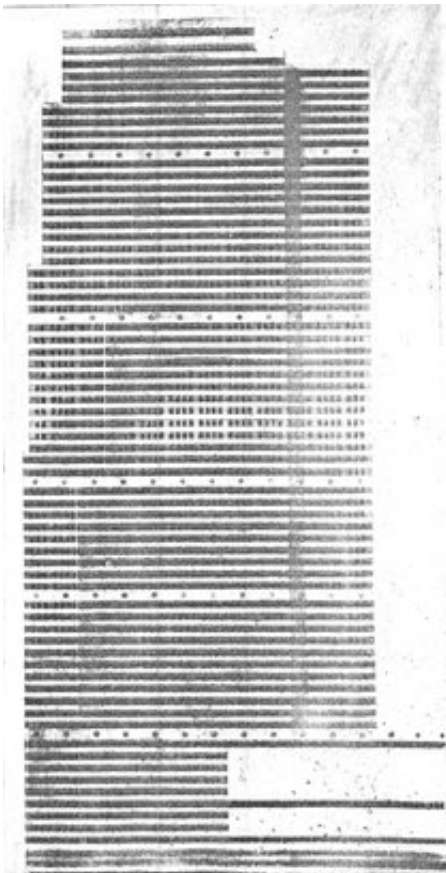
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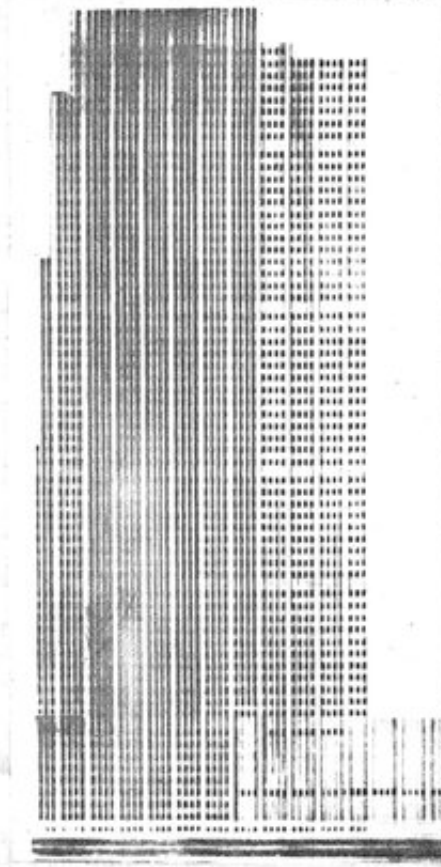


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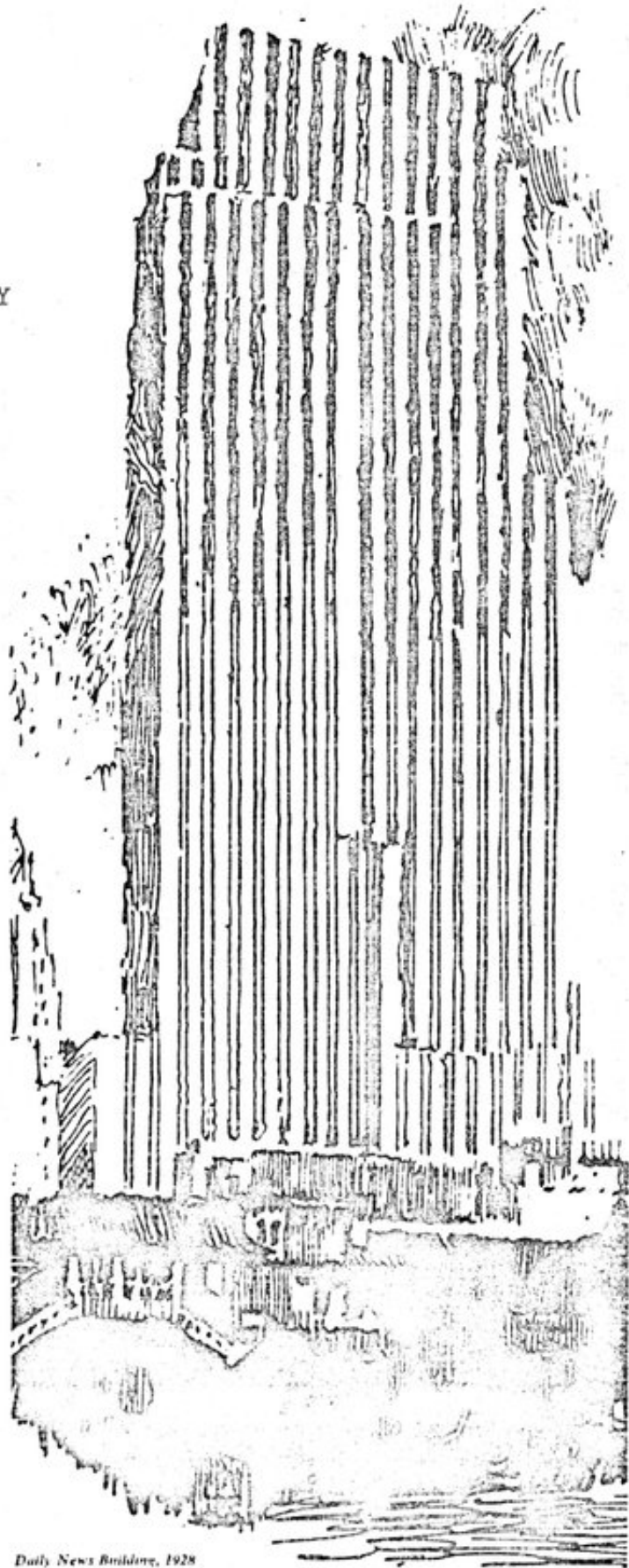


A fenestration study for Studio City (Rockefeller Center)

The one chosen was a variation of the lower right example.



FOOTNOTES AND BIBLIOGRAPHY



Daily News Building, 1928

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10. American Architect, v.132, July 5, 1927, p.68.
11. North, p.70.
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14. North, p.79.
15. Ibid, p.82.
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19. Ibid, p.114.
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22. Ibid, p.88.
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Note: Some slides were used for the presentstion that were borrowed from the UF slide collection and are unavailable except for presentation but these have been replaced by similar slides from my own collection.

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4. Chicago Tribune Tower; North. p.33.
5. Chicago Tribune Tower, Entrance; North. p.34.
6. Chicago Tribune Tower, Detail; North. p.35.
7. Chicago Tribune Tower, Design; Pencil Points, May 1928.
8. Mori Restaurant, New York; North. p.23.
9. Mori Restaurant, Drawing; Pencil Points, May, 1928.
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11. American Radiator Building, Entrance; North. p.28.
12. Raymond Hood Residence; North. p.38.
13. McCormick Mausoleum, Rockford, Illinois; North. p.43.
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16. Ibid. Presentation Drawings.
17. Ibid. Construction Documents.
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21. Morris Residence, Greenwich Conn. North. p.47.
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*Life a bit too
concise.*

*Paper - A -
Research - A
Oral - A*

(A)