

Landmarks Preservation Commission
July 11, 1989; Designation List 218
LP-1668

BEAUX-ARTS APARTMENTS, 307 East 44th Street, Borough of Manhattan. Built 1929-30; Kenneth M. Murchison and Raymond Hood of the firm of Raymond Hood, Godley & Fouilhoux, associated architects.

Landmark Site: Borough of Manhattan Tax Map Block 1337, Lot 6.

On July 12, 1988, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Beaux Arts Apartments and the proposed designation of the related Landmark Site (Item No. 6). The hearing had been duly advertised in accordance with the provisions of law. Sixteen witnesses spoke in favor of designation. Many letters and other expressions of support in favor of designation have been received by the Commission. The owner has expressed certain reservations about the proposed designation.

DESCRIPTION AND ANALYSIS

Summary

Designed by Raymond Hood, among the most prominent American architects of the twentieth century, and built in 1929-30, The Beaux-Arts Apartments is one of the earliest examples in New York City to reflect the trend toward horizontal emphasis in the aesthetic of modern European architecture of the 1920s. Conceived as a corollary to the neighboring Beaux-Arts Institute of Design (a designated New York City Landmark), the Beaux-Arts Apartments at 307 East 44th Street and its twin building on the opposite side of the street were intended to provide residential and studio accommodations for architects and artists, as well as others interested in living in what was anticipated as a midtown artistic community. The Beaux-Arts Development Corporation, a syndicate of architects associated with the Institute and allied professionals, joined forces to finance, build, and manage their own real estate venture. A striking horizontal composition of alternating brick spandrels and distinctive industrial steel casement windows separated by brick bands, Hood's exterior design employs some of the vocabulary of the then contemporary Art Moderne phase of the Art Deco movement, such as bold massing, streamlined geometric metal railings and corner windows, while it also reflects the influence of European modernism. Kenneth Murchison, who designed the innovative interior spaces, created duplex-style studios in the upper four stories which are articulated on the exterior as staggered set-back terraces. The paired Beaux-Arts Apartments create an harmonious residential streetscape, reflecting the development of Turtle Bay during the 1920s as a neighborhood of modern apartment complexes.

Turtle Bay¹

The community known as Turtle Bay, bounded roughly by East 40th East 59th Streets, Third Avenue and the East River, takes its name from the Turtle Bay Farm once located along this portion of the Manhattan waterfront. In the 1850s, Turtle Bay emerged as a residential neighborhood of brick and brownstone rowhouses; by the 1870s, however, its character had changed drastically due to the industrial development of the blocks along the East River with slaughterhouses, breweries, chemical works, and coal and lumber yards. The erection of the Second and Third Avenue Elevated Railways, in 1878 and 1879 respectively, also contributed to the transformation of the area; tenements were built along the dark Avenues beneath the noisy Els. By the turn of the century, many buildings in Turtle Bay had been converted to rooming houses and the neighborhood was populated by groups of recent immigrants.

With the completion of Grand Central Terminal in 1913, midtown Manhattan became the major transportation hub of New York City and also developed into a great commercial center. The revitalization of the Turtle Bay area as a middle-class residential community was spurred by its proximity to the midtown business district. In 1919, Turtle Bay Gardens (today a designated New York City Historic District), a group of remodeled rowhouses with a common rear garden between East 48th and East 49th Streets, Second and Third Avenues, signaled the renewal of the area. In the 1920s, as apartment living became a more widely accepted alternative to private housing and an economic necessity for many who lived and worked in New York City, higher density development was undertaken in Turtle Bay. Among the large residential complexes constructed in the area at that time were the Tudor City complex, located between East 40th and East 43rd Streets, First and Second Avenues (1925-30, a designated New York City Historic District), which was designed under the supervision of H. Douglas Ives for the Fred French Company and conceived as a middle-class high-rise neighborhood; the Panhellenic Tower (now the Beekman Tower), located at 3 Mitchell Place on the corner of First Avenue and East 49th Street, designed by John Mead Howells and built in 1926-28 as an apartment hotel for college sorority groups; and the Southgate Apartments, located at 400-444 East 52nd Street, designed by Emery Roth and built in 1929-31. It is in this development climate that the Beaux-Arts Apartments were conceived.

The Beaux-Arts Development Corporation²

In 1928, the Beaux-Arts Institute of Design (a designated New York City Landmark), was erected at 304 East 44th Street. The Institute was chartered in 1916, both to accommodate the educational programs of the Society of Beaux-Arts Architects, a

professional organization composed of former students of the prestigious Parisian Ecole des Beaux-Arts, and to serve as the national headquarters for architectural instruction based on the curriculum of the Ecole. Formerly located in a converted stable on East 75th Street, the Institute relocated to East 44th Street in order to be more accessible to Grand Central Terminal and the offices of architects and draftsmen located in midtown. Raymond Hood and Kenneth Murchison, the architects responsible for the design of the Beaux-Arts Apartments, had been instrumental in the campaign for the new Institute building. Hood chaired the committee which selected the new location and oversaw the real estate transactions, and Murchison co-chaired (with Whitney Warren) the planning committee.

With the Institute nearing completion, the Board of the Beaux-Arts Institute of Design formed the Beaux-Arts Development Corporation, a syndicate of Institute architects and outside allied professionals dedicated to the unconventional feat of designing, financing, building, and managing their own real estate venture, the Beaux-Arts Apartments. The Corporation envisioned that these two buildings would serve as companions to the Institute, providing residential and studio accommodations for architects, artists, and others interested in living in what they anticipated would become a midtown artistic community.

The Beaux-Arts Development Corporation was composed of some of the most prominent and well-connected architects of the day. Indeed, the Society of Beaux-Arts Architects, the organization from which the Institute and Corporation members came, had long been the fulcrum of professional contact for many of New York's architectural elite. In addition to Hood and Murchison (who was president of both the Beaux-Arts Development Corporation and the Architectural League of New York), the roster of Corporation members included: Whitney Warren, director of the Beaux-Arts Institute of Design; Benjamin Wistar Morris, chairman of the Board of the Institute; the firms of Delano & Aldrich and Voorhees, Gmelin & Walker; John W. Cross of the firm of Cross & Cross; William H. Gompert; James W. O'Connor; and Charles Z. Klauder of Philadelphia. The syndicate also included decorative artists, a painter, and a sculptor all associated with the Institute, as well as the real estate firm of Douglas L. Elliman & Company and the prolific construction firm of George A. Fuller Company. The U.S. Realty & Improvement Company, which was associated with the Fuller Company, and the National City Bank were instrumental in securing the financing needed to make the project a reality.

At the end of 1928, the Beaux-Arts Development Corporation acquired a total 33,000 square feet of property along the north and south sides of East 44th Street, which were occupied by rows of tenement buildings. In February of 1929, the U.S. Realty & Improvement Company announced a radical real estate financing

plan for the Beaux-Arts Apartments which required less money down from the Corporation at the outset than a conventional mortgage.³ Subsequent to the demolition of the buildings on the sites in early 1929, the George A. Fuller Company began construction at once, and the Beaux-Arts Apartments were ready for occupancy by the beginning of 1930.⁴

The Architects of the Beaux-Arts Apartments

Raymond Hood (1881-1934)⁵

Among the most prominent and influential American architects of the twentieth century, Raymond Mathewson Hood is mostly remembered as an innovator in the development of the American skyscraper aesthetic. Born in Pawtucket, Rhode Island, Hood studied at Brown University and then transferred to the Massachusetts Institute of Technology in 1900. After graduation, he worked as a draftsman in Boston with Cram, Goodhue & Ferguson, an important firm known for its neo-Gothic style designs, before traveling to Paris to study; in 1911, he received his diplome from the Ecole des Beaux-Arts and returned to the United States. Hood worked as a draftsman in Pittsburgh for Henry Hornbostel and in New York for the firm of Palmer, Hornbostel & Jones before establishing his own New York practice in 1914. With the intervention of World War I, Hood did not achieve any great architectural success until 1922 when he was asked to join John Mead Howells in submitting a design for the international competition held by the Chicago Tribune for its new office building. Their winning scheme was a soaring neo-Gothic style tower terminating in set-back peaks and flying buttresses, considered distinguished for its logical plan and clarity of design. The commission secured Hood's reputation as an eminent American skyscraper designer and launched his successful career.

In 1921, Hood established a partnership with J. Andre Fouilhoux, with whom he was associated for the next ten years. At the time when Hood designed the Beaux-Arts Apartments, he was a partner in the firm of Raymond Hood, Godley & Fouilhoux. He also collaborated several times with John Mead Howells, but in all cases, the Art Deco era skyscrapers for which Hood became famous are attributed to him. In New York, Hood designed the American Radiator Building (1923-24), a Gothicizing black tower with a golden crown, located at 40 West 40th Street; the Daily News Building (1929-30), an emphatically vertical and ornamentally restrained skyscraper, located at 220 East 42nd Street; the McGraw-Hill Building (1930-31), notable for its alternating horizontal bands of blue-green terra-cotta panels and ribbon windows, located at 330 West 42nd Street; and the R.C.A. Building (1932-33) at Rockefeller Center, where Hood was one of the dominant architects of the design team until his death. (All four of these buildings are designated New York City Landmarks).

Although the horizontally-composed McGraw-Hill Building is often cited as approaching the aesthetic intentions and functional purity of the International Style, Hood's work never fell strictly within the vein of the European avant-garde.⁶ As a self-proclaimed functionalist, he insisted that his designs were based on utility, economics, zoning requirements, and the representation of a building's structural elements. As a consummate designer, however, he advocated polychromy in architecture and used color and massing to create buildings with remarkably distinct appearances that each served as an emblem of the commissioning clients, an approach to design which was opposed by his progressive European contemporaries.

Hood was awarded the Medal of Honor of the Architectural League of New York in 1926 and served as president of the League between 1929 and 1931, he collaborated with Harvey Wiley Corbett on plans for the Century of Progress Exposition of 1933 in Chicago, and he was also elected a Fellow of the American Institute of Architects in 1934, the year he died.

Kenneth M. Murchison (1872-1938)⁷

Born in New York City, Kenneth M. Murchison graduated from Columbia University in 1894, spent the years from 1897 to 1900 at the Ecole des Beaux-Arts in Paris, and opened his own New York office in 1902. His career over the next twenty years primarily involved commissions for the designs of railroad stations. Although these stations display a variety of styles, including neo-Classical, Mission Revival, and neo-Renaissance, all employ Beaux-Arts principles of massing and plan. Among these works are the Delaware, Lackawanna & Western Ferryhouse and Station in Hoboken, N.J.; the Delaware, Lackawanna & Western Station in Scranton, Pa.; the Long Island Railroad Stations at Long Beach and Manhattan Beach; and Baltimore's Pennsylvania Station. Murchison also designed the U.S. Marine Hospital in Stapleton, Staten Island, constructed in 1933-36.

An avid critic of contemporary Art Deco architecture, Murchison defended in print the designs of the Chrysler Building and the Waldorf-Astoria Hotel. On behalf of his work in promoting Beaux-Arts principles, he was named a Chevalier of the French Legion of Honor in 1931. In the 1930s, Murchison retired from the architectural profession to join the Central Savings Bank as a vice-president, but he maintained an active interest in the field. In 1935, he was appointed by Mayor LaGuardia to be an advisor (along with Ralph Walker and I.N. Phelps Stokes) for the selection of architects to receive commissions for municipal buildings during the following year.

The Plan of the Beaux-Arts Apartments⁸

The twin, sixteen-story Beaux-Arts Apartments were not only

unusual as a joint development project of professionals in the architectural and related fields, but were also inventive in their planning. Although advertised as "studios," most of the units were essentially one-room efficiency apartments of a type that was still uncommon in the late 1920s. At that time, the meaning of the term "studio" was changing from its sense as a high-ceilinged work space with large windows for artists to that of a small apartment of four or fewer rooms. Duplex-style artists' studio spaces, such as those found in the Bryant Park and Gainsborough Studio buildings built in the first decade of the twentieth century (both designated New York City Landmarks), are limited in the Beaux-Arts Apartments to the top four floors, where complex interior spatial arrangements and small terraces create staggered set-back penthouses. It was the marketing strategy of the Corporation that the apartments would rent easily if they evoked pre-World War I artists' studios, which had become fashionable as residences. Although it was the primary intention of the Corporation to create a midtown artistic community, the economic success of the project was thought to be dependent upon the ability to attract other kinds of tenants who wanted the convenience of living close to the midtown business district.

Kenneth Murchison, who designed the interiors of the Beaux-Arts Apartments, provided such space-saving features as Murphy beds (called "fold-downs") and custom-designed refrigerators and bathroom fixtures of smaller-than-standard proportions. The New Building Applications for the buildings specify that they were to be occupied as "apartment hotels" and that the kitchenettes were not to be used for cooking, but rather as serving pantries "for the purpose of keeping food warm."⁹ The restaurant at the ground story of 310 East 44th Street, known as the Cafe Bonaparte, was intended to provide room service to the tenants and function as a meeting place for the neighborhood intelligentsia. The units were originally leased on a yearly basis; The New York Times announced in November of 1931, however, that a portion of 310 East 44th Street was to be operated as a hotel, with occupancy on monthly or seasonal terms.¹⁰ Although the onset of the Depression caused the apartments to rent slowly, the innovative project was an overall success in design, financing and management, and the Beaux-Arts Apartments won the 1929 Construction Merit Award for apartment houses given by Building Investment Magazine.

The Design of the Beaux-Arts Apartments¹¹

The design of the Beaux-Arts Apartments displays the stylistic influences of diverse trends in architecture of the 1920s and 1930s. Striking compositions, the principal facades of the Beaux-Arts Apartments are early examples in New York of the horizontal emphasis often used by the originators of the International Style and their followers--the reductive, functional approach of such architects as Walter Gropius, Le

Corbusier, and Mies van der Rohe, and the expressionist banded designs of Eric Mendelsohn--while employing the streamlined vocabulary of the Moderne phase of the Art Deco movement, an essentially decorative aesthetic of sleek geometric forms symbolic of the "machine age." Although these stylistic developments share certain visual characteristics, the surface-oriented and polychromatic aspects of Art Deco and what has come to be called Art Moderne were considered antithetical to the purist expression in the work of the European avant-garde, which placed an emphasis on volume rather than surface, monochromatic treatment, and lack of applied ornament. The Beaux-Arts Apartments, therefore, represent a design solution that illustrates an experimentation with styles that characterized "modern" American architecture at the end of the 1920s.

In the massing of each of the twin midblock buildings, end pavilions flank the major central portion of the facade which is set back eight feet from the property line; a two-story base is dominated by a projecting entrance pavilion, while the upper four stories form a series of slight setbacks. The end and center portions of the buildings highlight the form and bulk of the overall composition, demonstrating Beaux-Arts principles of symmetry and axial planning. The paired buildings as a whole, each with its eight-foot-deep garden front embraced by pavilions, create a formal streetscape that is also in keeping with the classical Beaux-Arts doctrine in which Hood, like many of his American contemporaries, was trained. The nature of this pair of facing buildings is one of a protected enclave.

While the overall massing of the Beaux-Arts Apartments follows a classical approach, the setbacks of the upper stories reflect the characteristic massing of the New York Art Deco skyscraper. The most direct influence on the setback scheme was the New York City Zoning Resolution of 1916, an ordinance which required buildings to have setbacks from a certain height above the street line. The impact of the ordinance was delayed until after World War I, when the 1920s building boom in New York drastically altered the skyline with stepped silhouettes.

The setback scheme was inherent to building requirements in New York City, but the Art Deco style itself was popularized by the 1925 Paris Exposition Internationale des Arts Decoratifs et Industriels Modernes, an exhibition celebrating a new approach to ornament based on several European sources and its contribution to "modern" design. In New York City, the Art Deco style was readily applied to all types of buildings in the 1920s, often relying on vertical emphasis, polychromy, patterned brick, rectilinear compositions, and terra-cotta ornament using abstracted forms and repeated motifs. In the late 1920s and 1930s, the Art Deco style developed into a streamlined Art Moderne style, evocative of the modern machine. This style, characterized by horizontal lines, continuous windows, curves,

flat surfaces, and less ornament, was influenced in part by the aesthetic of the European avant-garde.

The architecture of the experimental European modernists of the early twentieth century addressed various social and aesthetic issues, including the creation of a new architecture appropriate to the modern industrial age that was free from historical references and related directly to technology and engineering. With the modern steel-framed building, load-bearing walls were no longer necessary, allowing a greater area of a facade to be devoted to fenestration. The steel-framed structure of the Beaux-Arts Apartments provided such an opportunity for large, multi-pane windows. Continuous expanses of glass, or "ribbon windows," were considered by the architects of the International style to express the true nature of modern construction, resulting in a horizontally-composed architecture focused on volume rather than mass. This was the logical result of concrete slab construction, a technological advance which, even more than the steel frame, allowed for completely uninterrupted fenestration.

The Beaux-Arts Apartments, articulated by continuous light brick spandrels and dark brick panels (placed between the windows) composed of alternating courses of red and black brick, is an early example in New York of the trend toward the horizontal aesthetic demonstrated by Art Moderne and the International Style. Roughly contemporary with the Beaux-Arts Apartments were the New School for Social Research building designed by Joseph Urban (1929-30, located in the Greenwich Village Historic District), and in Philadelphia, the Philadelphia Savings Fund Society Building designed by George Howe and William Lescaze (1929-32), considered one of the first American buildings in the International Style. These buildings were followed in 1930-31 by the Starrett-Lehigh Building on West 26th Street, designed by Russell G. and Walter M. Cory with Yasuo Matsui (a designated New York City Landmark), and the McGraw-Hill Building, designed by Hood.

While Hood did not employ ribbon windows in the principal facades of the Beaux-Arts Apartments, he incorporated large, industrial steel casement windows into the design which he claimed related to the commercial architecture that still existed in the surrounding area. Distinctive corner windows located in the end pavilions, among the earliest examples of this type in New York City, expose the non-structural aspect of the wall. The casement sash, with its regular grid pattern, relates to the geometric treatment of the brickwork and functions as an integral part of the design. All of the windows and the dark panels between them, as contrasted with the continuous light brick spandrels, were intended to read as voids in the composition, a device Hood used in his other work, but here used particularly for horizontal effect. The Daily News Building, in particular, is articulated

vertically but compares to the Beaux-Arts Apartments in material, color, and striated design. Hood claimed that the horizontal composition of the Beaux-Arts Apartments was chosen because it gave "more repose and more of a residential character" to the midblock streetscape.¹² The restrained ornament, limited to chevron patterns in the terrace and window railings and the entrance pavilions, as well as the polychromatic brickwork, reflect a streamlined approach that was characteristic of the stylized Moderne style. In addition, the Beaux-Arts Apartments demonstrate Hood's concern that architecture be logical and straightforward in the display of its function, each window bay delineating the units of interior space.

Description¹³

The Beaux-Arts Apartments building at 307 East 44th Street occupies a midblock site on the north side of the street between United Nations Plaza and Second Avenue. The steel-framed sixteen-story structure has thirteen-story end pavilions flanking the central major portion of the facade which is set back eight feet from the property line; the upper four stories form setbacks. Above a two-story limestone base, the facade, eleven bays wide, is articulated by horizontal brick banding. The end pavilions and the continuous spandrels are of buff-colored brick, while darker panels separating industrial steel casement windows are composed of alternating courses of red and black brick. All of the original steel window frames are intact, although many have been partially modified to accommodate air conditioners. The standard window is a triple two-part casement type with transoms, although single, paired, and wrap-around corner variations are also used. The window frames, railings, and grilles are all painted reddish brown.

The limestone base is banded by narrow courses of slightly darker stone. The ground story sits partially below grade and is set back behind a landscaped area with a simple iron railing. At this story, glass doors and windows all have iron grilles in a decorative diamond pattern. Triangular lighting fixtures of brushed aluminum affixed to the wall are original. The base is dominated by a central entrance pavilion, composed of a projecting stone enframingent flanked by angled side bays containing paired casement windows. The rectangular double-height entranceway has stepped jambs and is highlighted by a carved frieze of chevrons and geometric forms. The glass doors (not original) are set in the original brushed aluminum surround. (The original doors had ornate decorative grilles.) The doors are flanked by rectangular lighting fixtures of brushed aluminum with a geometric cut-out design. A large window surmounts the doors, and the pavilion is topped by a metal railing with a simple chevron pattern. These railings are repeated elsewhere on the facade, spanning bays at the third, fourth, fifth, tenth, eleventh, and twelfth stories, and set-back terraces in the upper

four stories.

The upper four stories are massed in a series of terraces. The center bay, the end bays, and each bay second from the center (internally one-and-a-half-story duplexes), all with larger windows, set back in a different pattern than the rest of the bays, which step back at regular intervals at each story. The end bays and the center bay (which rises to the fifteenth story before stepping back), are squared in profile, while the others are angled. The duplex windows are an enlarged version of the steel casement windows used elsewhere. The roof is topped by a brick penthouse for mechanical use.

The western elevation, visible above the adjacent four-story building and from Second Avenue, continues the horizontal composition of the facade. Light brick spandrels are interrupted at the center bay, creating a dark vertical stripe at the center of the wall which indicates the stairwell on the interior. The original windows are intact, and the upper four stories are painted brown. Only the corner and the adjacent bay above the eleventh story of the eastern elevation is exposed. The upper four stories of the rear elevation are visible above the four-story buildings on Second Avenue. The rear is set back more gradually than the front facade. Duplex windows at every third bay, separated by metal spandrels, are set at an angle to the wall plane.

Subsequent History

The Beaux-Arts Apartments have continued in use as a residential community within the larger neighborhood of midtown Manhattan. With the construction of the United Nations in 1947-53 and various supporting residential structures along the East River, the Turtle Bay area underwent yet another transformation and became the home for many international agencies and missions. The Beaux-Arts Apartments have remained a special part of this cosmopolitan neighborhood.

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NOTES

1. See William Tippens, "Beaux-Arts Apartments," (typescript prepared for the New York Landmarks Conservancy, submitted to the Landmarks Preservation Commission, May 1988). A survey of historic land maps also documents the transformation of the Turtle Bay area, see Bromley, 1879, pl. 18; Robinson, 1885, pl. 16; and Bromley, 1889, Vol. 2, pl. 33.
2. For information contained in this section, see LPC, Beaux-Arts Institute of Design Designation Report, report prepared by Elisa Urbanelli (New York, 1988); "Various Professionals Interested in the Beaux-Arts Apartments Project," Real Estate Record & Guide (Feb. 16, 1929), 6; Kenneth M. Murchison, "Architects in the Building Field," Octagon 2 (May, 1930), 6; Murchison, "Designed, Financed, and Built by Architects," American Architect 137 (Mar., 1930), 22-26, 76, 78; "Studio Apartments for the Arts Centre," New York Times, Feb. 10, 1929, sect. 2, p. 20; and "More Glass Used in New Apartments," NYT, Feb. 6, 1930, sect. 12, p. 8.
3. The plan eliminated first and second mortgages, substituted calculations based on cost for the then current system of appraised valuations, and involved the sale of stock, rather than bonds, to the public. For a more detailed explanation of the financing, see Murchison, Designed, ..., 22-26, 76, 78.
4. NYC, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 1336, Lot 40. DEM 39-1929, NB 593-1928, and Block 1337, Lot 6. DEM 40-1929, NB 594-1928.
5. This section is based in part on LPC, Rockefeller Center Designation Report, report prepared by Janet Adams, (New York, 1985), 18-19, and LPC, McGraw-Hill Building Designation Report, report prepared by Anthony W. Robins, (New York, 1979), 4-6. For more information on Raymond Hood, see also "Hood, Raymond M.," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek, vol. 2 (New York, 1982), 414-16; Alfred H. Barr, Jr., et al., Modern Architecture International Exhibition (New York, 1932), 129-36; Arthur Tappan North, foreword to Contemporary American Architects: Raymond Hood (New York, 1931), 7-16; Robert A.M. Stern, Raymond Hood, Institute for Architecture and Urban Studies, Catalogue 15, (New York, 1982), 2-27; Raymond Hood obituary, NYT, Aug. 15, 1934, p. 17; "Helped to Change Skyline of Manhattan" NYT, Aug. 19, 1934, sects. 10 and 11, p. 1; and S. J. Woolf, "An Architect Hails the Rule of Reason," NYT, Nov. 1, 1931, sect. 5, p. 6.

6. Henry-Russell Hitchcock and Philip Johnson, The International Style (1932; rpt. New York, 1966), 156-7. This illustrated book served as a manifesto for the new movement in the United States.
7. This section is based on LPC, Upper East Side Historic District Designation Report, (New York, 1981), 1302-03. See also, Kenneth M. Murchison obituary, NYT, Dec. 16, 1938, p. 26, and Architectural Record 70 (Jan., 1939), 42, 46.
8. For information contained in this section, see Robert A.M. Stern, et al., New York 1930 (New York, 1987), 397-398; and Murchison, "Designed,...," 24-26, 78.
9. NYC, Department of Buildings.
10. "Part of Beaux-Arts Building Now Operated on Hotel Plan," NYT, Nov. 8, 1931, sects. 11 and 12, p. 1.
11. For discussions of the "modern vs. modernistic" dichotomy, see Ada Louise Huxtable, The Tall Building Artistically Reconsidered: The Search for a Skyscraper Style (New York, 1982), 42-45; Stern, New York 1930, 21-27; and David Gebhard, "The Moderne in the United States, 1920-1941," American Architects Quarterly 2, no. 3 (Jul., 1970), 4-20. On Art Deco and Moderne architecture, see Gebhard; and Cervin Robinson and Rosemarie Haag Bletter, Skyscraper Style (New York, 1975). On the horizontal aesthetic and the International Style, see Hitchcock and Johnson; and LPC, Starrett-Lehigh Building Designation Report, report prepared by Jay Shockley, (New York, 1986).
12. "More Glass Used in New Apartments," p. 8.
13. See LPC file for a more detailed description of building conditions at the time of designation.

FINDINGS AND DESIGNATION

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 Beaux-Arts Apartments have 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, that the Beaux-Arts Apartments were designed by Raymond Hood, among the most prominent American architects of the twentieth century, and built in 1929-30; that it is one of the earliest examples in New York City to reflect the trend toward horizontal emphasis in the aesthetic of modern European architecture of the 1920s; that it is a striking horizontal composition alternating brick spandrels and distinctive metal casement windows separated by brick bands; that Raymond Hood's exterior design employs some of the vocabulary of the then contemporary Art Moderne phase of the Art Deco movement, such as bold massing, streamlined geometric metal railings and corner windows, while it also reflects the influence of European modernism; that Kenneth Murchison, who designed the innovative interior spaces, created duplex-style studios in the upper four stories which are articulated on the exterior as staggered set-back terraces; that it was conceived, along with its twin building on the opposite side of the street, as a corollary to the neighboring Beaux-Arts Institute of Design (a designated New York City Landmark); that the apartments were intended to provide residential and studio accommodations for architects and artists, as well as others interested in living in what was anticipated as a midtown artistic community; and that the Beaux-Arts Development Corporation, a syndicate of architects associated with the Institute and allied professionals, joined forces to finance, build, and manage their own real estate venture.

Accordingly, pursuant to the provisions of Chapter 21, Section 534, of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Beaux-Arts Apartments, 307 East 44th Street, Borough of Manhattan, and designates Tax Map Block 1337, Lot 6, Borough of Manhattan, as its Landmark Site.

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Beaux-Arts Apartments, 1929-30
307 East 44th Street

Architects: Kenneth M. Murchison and
Raymond Hood of the firm of Raymond
Hood, Godley & Fouilhoux

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Beaux-Arts Apartments
Entrance

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Beaux-Arts Apartments
Base

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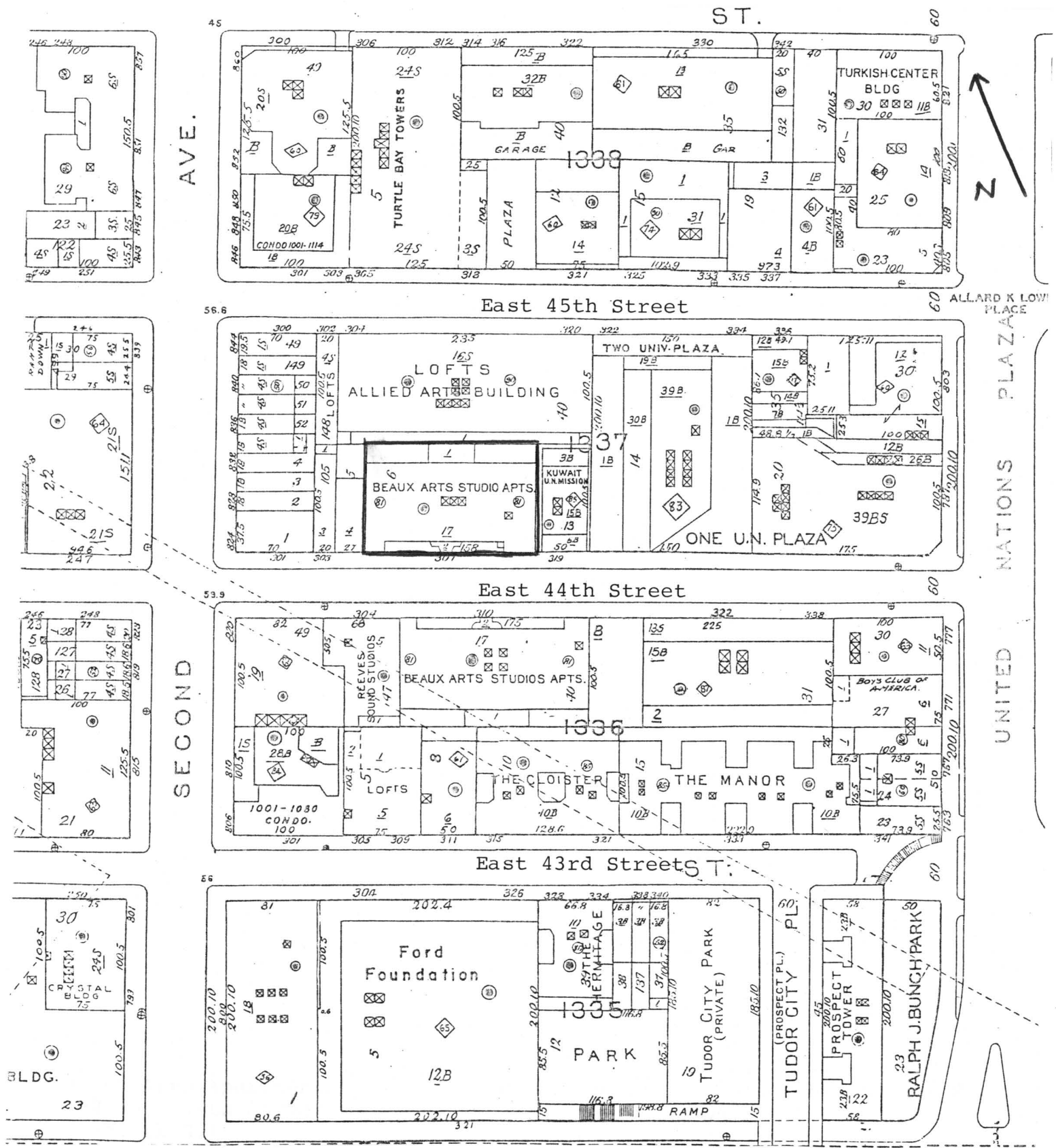
Beaux-Arts Apartments
Upper stories

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Beaux-Arts Apartments
Historical Photograph

Graphic Source: Robert A.M. Stern,
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Beaux-Arts Apartments
307 East 44th Street
Landmark Site

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Book, 1988-89