

DAILY NEWS BUILDING, first floor interior, consisting of the revolving door vestibules, the East 42nd Street entrance lobby including the double-height rotunda, and the adjacent elevator lobbies; and the fixtures and interior components of these spaces including, but not limited to, wall surfaces in the entrance lobby, all floor surfaces, ceiling surfaces in the rotunda, revolving globe, steps, railings, showcases and associated historic exhibition fixtures, interior piers, doors, revolving doors, clock, mailbox, and commemorative plaques; 220 East 42nd Street, aka 216-224 East 42nd Street, 223-247 East 41st Street, 767-773 Second Avenue, Manhattan. Built 1929-30; John M. Howells, Raymond M. Hood, J. Andre Fouilhoux, Associated Architects. Enlarged 1957-60; architects Harrison & Abramowitz.

Landmark Site: Borough of Manhattan Tax Map Block 1315, Lot 24.

On February 10, 1998, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Daily News Building, first floor interior, and the proposed designation of the related Landmark Site (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Two witnesses spoke in favor of designation at the hearing. There were no speakers in opposition to designation.

Summary

The Daily News Building, built in 1929-30 to serve as the home and symbol of America's first major tabloid and its largest newspaper, has long been recognized as one of the city's major Art Deco presences, and the first fully modernistic freestanding skyscraper of Raymond Hood. Its lobby, one of New York's most dramatic, is a composite creation. It incorporates an original circular space, designed by architect Raymond Hood in 1929-30, within an expanded lobby completed by architects Harrison & Abramovitz in 1960. In Raymond Hood's original design, the lobby was conceived as a darkly lit circular space, rising to a hemispherical dome of faceted black glass, surrounding an enormous globe, partially sunk beneath floor level, representing the planet earth. The globe was complemented by maps and charts in eighteen glass showcases set along the curving walls. The points of the compass were set into the floor, along with directional lines showing the distance to cities around the world. In 1957-60, the *Daily News* undertook a major expansion on its east. In expanding the lobby, architects Harrison & Abramovitz salvaged much of the original, while adding detail that maintained some of the original spirit. They retained the giant globe and its faceted black glass hemisphere, but removed the intervening wall, opening up the space into an expanded lobby. The original Art Deco detailing of the elevator lobbies was replaced, but the directional lines in the floor were extended throughout the new portions of the space. The science and weather charts were updated, expanded, and moved back to the lobby's new walls. No longer occupied by the *Daily News*, the Daily News Building is one of New York's best known skyscrapers. It was designated a New York City Landmark in 1981. Its lobby remains one of the most unusual architectural sights in the city.



DESCRIPTION AND ANALYSIS

Captain Joseph Medill Patterson and the Medill Publishing Family

Captain Joseph Medill Patterson, founder of the *Daily News*, was one of the heirs of the Medill publishing dynasty, which comprised three families -- the Medills, the McCormicks, and the Pattersons -- and three large daily papers -- the *Chicago Tribune*, the *New York Daily News*, and the *Washington Times-Herald*.¹

Patterson's grandfather, Joseph Medill, a publisher of various county newspapers in Ohio, moved to Chicago on Horace Greeley's advice, and in 1855 bought into the eight-year-old *Chicago Tribune*, a minor daily at the time. He gradually built up the newspaper, which captured the city's imagination during the last days of the Great Fire when he produced a special "Cheer Up!" issue. That phrase became a rallying cry for post-Fire Chicago, and that issue, and the *Tribune's* lead in reconstruction, helped elect Medill mayor of Chicago on a "Fire-proof" ticket.

One of Medill's daughters married Robert S. McCormick, nephew of the inventor Cyrus McCormick; the other married Robert W. Patterson. Patterson was gradually moved into a position of control at the *Tribune* during the 1890s, helping to run the paper until he became ill in 1905; Medill died in 1899, Patterson in 1910.

In 1914, following a brief interlude during which outsider James Keely ran the paper, control of the *Tribune* passed into the hands of cousins Robert R. McCormick and Joseph Medill Patterson, Medill's grandsons. In ten years they doubled the newspaper's circulation. Among Patterson's innovations were the introduction of comics (including "Moon Mullins" and "Little Orphan Annie") and the first daily directory of movie theater shows. By 1918, the *Tribune* had become a major force among Chicago newspapers.

While McCormick and Patterson were working their successes on the *Tribune*, their lives took different paths. McCormick, a scion of Chicago wealth, acted the part. Patterson, on the other hand, announced in 1906 that he was a socialist, wrote several socialist books, and a few socialist editorials for the *Tribune*. Both cousins were *Tribune* correspondents during the first years of World War I; later they joined the service. McCormick entered as a cavalry major, went to Paris as a member of General Pershing's staff, and retired as Col. McCormick, by which title he remained known at the newspaper. Patterson, though offered a commission, turned it down, and enlisted as a private; he saw service, was gassed and wounded, and retired as Capt. Patterson.

During the war, the cousins decided that the *Tribune* would back a tabloid in New York based on the example of the London *Daily Mirror*, and that Patterson would run it. On June 26, 1919, the first issue of the *Illustrated Daily News*, a pictorial morning paper, was on the stands.

America's First Tabloid

Various forms of tabloid newspapers had appeared in New York during the late nineteenth century, but the *Daily News* was the first to catch on, and by becoming so successful so quickly it established the genre permanently, becoming the model for similar papers in major cities across the country. As a form, the tabloid was distinguished from standard newspapers by its smaller page size, roughly half, and its format, with heavy emphasis on pictures and with much briefer texts than had been usual. The *News* and its followers also played off the kind of image created by Northcliffe's *Mirror* of writing for "the common people," which often became synonymous with emphasizing sensation and crime -- and also "The Most Beautiful Girls in New York" which the *News* promised to bring its readers.²

The first issue of the paper carried an editorial proclaiming:

The Illustrated Daily News is going to be your newspaper. Its interests will be your interests.... It is not an experiment, for the appeal of news pictures and brief, well-told stories will be as apparent to you as it has been to millions of readers in European cities.... We will give you every day the best and newest pictures of the things that are happening in the world... It will be aggressively for America and for the people of New York....³

This issue, which appeared two days before the signing of the Treaty of Versailles, devoted almost the entire front page to a picture of the Prince of Wales, with only a short notice at the bottom of the impending end of World War I.

None of its competitors took the paper seriously at first; they called it "the servant girls' Bible" and expected it to collapse within six months. In its first year, however, the paper moved from eighteenth to eighth place among the city's English language dailies, and in the second year, with its name shortened to *The Daily News*, it was second only to the *Evening Journal*. In December 1925, the paper's circulation passed the one million mark, making the *News* New York's largest newspaper, and prompting Capt. Patterson to move permanently to New York.⁴

The Move to East 42nd Street

The *News* operation began in offices rented in the New York Evening Mail Building at 25 City Hall Place (a street which no longer exists), in the area known as "Printing House Square" where papers had traditionally clustered to be near the center of city government. Once it seemed to be doing well, the paper moved, in 1921, to 23-25 Park Place, a few blocks away but still on the fringes of the newspaper district. The spectacular growth of the *News* over the next several years was too much for the building to absorb, however, and by 1927 the paper was actively looking for a site on which to construct a new building.

Several newspapers, following the general northward growth of New York, had already begun moving away from City Hall to Midtown. It was almost twenty years since the *New York Times* had moved up to Longacre Square, renamed Times Square in its honor, and even longer since the *Herald* had started the uptown newspaper migration at Herald Square.

As historians of the *News* describe it, 42nd Street east of Lexington Avenue "looked like the street across from the railroad station in any small city; a row of old, assorted, unpretentious structures."⁵ The railroad station, however, was Grand Central Terminal, and East 42nd Street with the surrounding area was beginning to be redeveloped with first-class office buildings. The *New York Times*, writing from well-established Times Square on West 42nd Street, referred to its rival's venture as being "among the tall structures which are radically changing the old-time conditions in the Forty-second Street area just east of the Grand Central Station."⁶

East 42nd Street was an ideal location for the *News* plant. Patterson was quoted as saying, "If I can be on a crosstown street to Times Square I'll get my tabloids on the sidewalks in the morning ahead of any of my competitors."⁷ Real estate there, however, was much too expensive just to erect a printing plant, and so the idea was born to add to it some office space to help pay the costs. Patterson at first wanted just "a bit of office space attached."⁸ Gradually the plan grew to accommodate a printing plant on East 41st Street and a proposed twenty-story tower on East 42nd. The *News* announced acquisition of a plot with 125 feet on 42nd Street, between Second and Third Avenues, running through to a 275-foot frontage on East 41st Street, and then purchased an additional frontage on Second Avenue. The tower was expected to house not only the expanding *News* operations, but also the Chicago *Tribune's* New York office, and *Liberty Weekly*, Inc., Pacific & Atlantic Photos, Inc., the Ontario Paper Company, Ltd., the Tonawanda Paper

Company, the Chicago Tribune Transportation Company, Ltd., and Franquelin Lumber & Pulpwood Co., Ltd., all related to the functions of the newspaper.⁹

More than housing the *News's* offices and printing plant, however, the new building was intended to be the paper's architectural symbol. In 1922, the Chicago *Tribune* had held an international competition for the design of its new tower. The *News*, seeing the results, did not need a competition. Patterson simply hired the architects of his cousin's tower: Raymond Hood and John Mead Howells.

Raymond Hood

Raymond Hood (1881-1934), originally from Pawtucket, Rhode Island, was educated at the Massachusetts Institute of Technology and the Ecole des Beaux-Arts in Paris. Early in his career he worked for the firm of Cram, Goodhue & Ferguson. At the age of 41, after a dismally obscure career in New York, he 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. John Mead Howells (1868-1959), the only son of the novelist William Dean Howells, was a graduate of Harvard and the Ecole des Beaux-Arts. He was best known for neo-Gothic skyscraper designs, done in partnership with I.N. Phelps Stokes, and was the author of books of architectural history. One of the architects invited to enter the Tribune competition, Howells invited his friend Hood to work with him on a design and enter the competition as his partner. Neither architect had any expectation that the design of Howells and Hood, Associated Architects, would win. Both the Tribune and News buildings are officially designs of the firm of Howells and Hood.¹⁰ Much of Hood's subsequent career was tied to Medill family commissions. Besides the Tribune tower for Col. McCormick and the News tower for Capt. Patterson, Hood also designed Patterson's house in Ossining, New York, and an Art Deco apartment house (1928) at 3 East 84th Street, commissioned by Patterson.

During his career, Hood designed several houses, churches, the above-mentioned apartment house, 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 design 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.¹¹ In the News Building, and later the McGraw-Hill, Hood's practical approach produced "actually a factory, done at factory prices" which rented as office space.¹² This approach was probably a factor in his generally good working relationships, noted by acquaintances, with such businessmen clients as Col. McCormick at the *Tribune*, James McGraw at McGraw-Hill, and John Todd at Rockefeller Center.¹³ It was certainly attractive to Capt. Patterson.

Hood, however, also promoted and developed roof gardens, and large-scale polychromy for buildings, neither of which were within the strict bounds of "utility." Each of his skyscrapers was developed as a freestanding tower expressed through massing and applied color, rather than through the design of each front as an applied facade. In the Daily News Building, he abandoned all traces of the Gothic, and the regular massing of the earlier *Tribune* and American Radiator buildings, concentrating instead on irregularly placed masses of wall articulated with long slender tiers of vertically oriented windows, and colored it white with alternating reddish-brown and black stripes of polychrome patterned brick and red window curtains.¹⁴

Hood played down his introduction of polychromy to building, denying any intentions of "symbolic" effects. About the News Building 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."¹⁵ Applied color was an integral part in the design of almost all the buildings following the American Radiator.

With the Daily News Building commission, Hood entered into the final and most active years of his life. He was one of the eight supervising architects for the Chicago World's Fair (1933); he was one of the architects for Rockefeller Center; and his Daily News and McGraw-Hill buildings rose at opposite ends of 42nd Street. His name was frequently mentioned together with those of Ralph Walker and Ely Jacques Kahn, leading architects in the 1920s, and the three were close professional friends. By the time of the completion of the News Building 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.¹⁶

The Daily News Lobby: Hood's original design of 1929

The Daily News Building has been a major architectural monument since its construction. Its red and white exterior, with its tapered stacked massing and oversize entrance relief, is one of the city's major Art Deco presences, and the first fully modernistic freestanding skyscraper designed by Raymond Hood.¹⁷ The building's lobby as designed by Hood was as extraordinary a tour-de-force as its exterior, a lobby unlike any to be found in earlier New York City skyscrapers.

Hood divided what in other buildings would have been one lobby space into two sections: an unusual double-height rotunda, entered from the main East 42nd Street lobby, and a more typical elevator lobby connected to the rotunda by short hallways. Though the initial intention was to have the rotunda serve as the general entrance to the office building, it became such an attraction in its own right that *The News* soon had Hood open a secondary entrance through the western facade to permit unimpeded access to the elevator lobby, allowing employees and visitors with business in the building to avoid the rotunda crowds.

According to *News* historians, the rotunda was conceived by Capt. Patterson.¹⁸ According to Hood's biographer, however, the idea was Hood's. Hood himself explained the extravagance of the lobby this way:

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. The popular scientific exhibit that was developed for the lobby has proved, at least for the man in the street, that the idea of concentrating the effect in one place, was not bad.¹⁹

The design, in part, apparently grew out of concerns regarding the lack of daylight available to the lobby space. Hood's initial conception for the exterior's three-story main entrance on East 42nd Street included, in place of the two-story relief panel there now, a limestone panel decoratively pierced in such a way as to allow daylight into the lobby.²⁰ The cost of cutting through the limestone, however, proved prohibitive. Given a dark lobby, the architect turned to finding something, in Walter

Kilham's words, "adaptable and of special interest; a newsstand and list of tenants were not enough.... So many things were discussed that someone said it looked as if they were trying to put the whole world in there,"²¹ a comment which, he suggested, might have been the origin of the idea of installing the lobby's enormous globe.²²

The globe became the centerpiece for an elaborate exhibition of maps and charts. (Capt. Patterson, according to this account, initially scoffed at the idea: "Weather charts! What the people want are 'murder charts': some kind of a map of the metropolitan area where the latest crimes could be chalked up."²³) The meteorological portion of the project was turned over to Dr. James Henry Scarr of the United States Weather Bureau. The globe was manufactured by Peter Clark, Inc., known for work on stage machinery; its features were painted by D. Putnam Brinley.

Hood placed this exhibition in a domed rotunda of black faceted glass. He positioned the globe in a sunken pit approached by rings of concentric steps in the rotunda's center; the globe's internal machinery enabled it to rotate on its axis. The cylindrical wall between floor and dome was lined with 18 glass and bronze showcases which displayed maps and charts. The elaborate decorative floor of terrazzo was patterned after the points of a compass, and inlaid bronze lines radiating from the center of the room were marked with the names of cities around the world and their distances from New York.

There were originally three openings connecting to the rotunda: a tripartite entrance from East 42nd Street consisting of two revolving doors flanking a central set of paired doors, with a modernistically designed clock at the apex, and zig-zag, stepped bronze grilles at either side; an entrance on the east to the eastern side of the elevator lobby, with similar bronze grilles, and a hallway on the west to the western side of the elevator lobby.

The rotunda was originally flanked by two stores. The elevator lobbies were originally elaborately modernistic in design.²⁴ Lighting fixtures, bronze grilles, and elevator doors were all designed in abstract, geometric Art Deco forms by sculptor Rene Chambellan.²⁵

Hood's architectural design for the rotunda appears to reflect two historical sources: the faceted glass hemisphere suggests the modified hemispherical crystalline forms of German architect Bruno Taut's expressionistic *Glass House* of 1914²⁶; while the use of the sunken pit in the rotunda's center has been traced to Napoleon's tomb at Les Invalides in Paris.²⁷

The lobby opened to the public on the morning of July 23, 1930. The day before, according to the

Daily News, at "a private showing, arranged by Raymond Hood, the architect, the giant aluminum globe -- twelve feet in diameter bearing a world map which took six months to complete -- was started turning on its axis." The globe was described as weighing 4,000 pounds. Dr. Scarr characterized the scientific exhibits as "probably the most unique and most elaborate collection of geographical, astronomical and meteorological data gathered in one place anywhere in the world."²⁸

Hood created an effect, an emblem for his client, an architectural logo with the lobby display -- popular science for the "people," the *News* readership -- and the entrance bas-relief representing the people of New York. Patterson considered the common people to be his audience. Hood's building for Captain Patterson's tabloid -- the "common man's" paper -- symbolized the success of the *News*. If tabloids and skyscrapers were indeed symbols of modern America, Hood fused the two in the building and its lobby.

The Daily News lobby as modified in 1960 by Harrison & Abramovitz

In 1957-60, the Daily News Building underwent a major expansion under the direction of F.M. Flynn, president and publisher of the *News*. An addition along East 42nd Street, east of the original tower, and extending to Second Avenue, was designed by the firm of Harrison & Abramovitz, and built by Turner Construction Co. As part of the expansion, Harrison & Abramovitz designed a major revamping and expansion of the building's lobby, completed in June 1960. Flynn, according to *The News*, "helped plan and guide the new lobby attraction to completion."²⁹ He saw the project as "an opportunity to enhance the globe" as "the center of a much widened lobby esplanade."³⁰

Harrison & Abramovitz, the company formed by Wallace K. Harrison (1895-1981) and Max Abramovitz (b.1908), is known as one of the country's major post-World War II architectural firms. Among their earliest collaborative efforts was the design for the Trylon and Perisphere, the hallmark of the New York 1939-1940 World of Tomorrow Fair. Harrison also worked on the design of Rockefeller Center. The firm's many major post-war New York City commissions include the United Nations Buildings (1947-53) and the Lincoln Center for the Performing Arts (1959-66). Both Harrison and Abramovitz joined the firm of Harvey Wiley Corbett, whose company evolved into Harrison, Fouilhoux & Abramovitz in 1941, and became Harrison & Abramovitz in 1945 when Fouilhoux died. Andre Fouilhoux had earlier been a partner of Raymond Hood's, and in that sense Harrison & Abramovitz could be considered a successor firm to

the designer of the original Daily News Building and its lobby.³¹

Wallace Harrison assigned the project to Max Abramovitz. Abramovitz describes himself as “part of a generation who thought a great deal of [Raymond] Hood.” His design for the extension of the building to Second Avenue carefully continued, with some modifications, the design of the original tower. Abramovitz recalls that both the architects and the Daily News management had a great deal of “sentiment” about the lobby, and tried their best to “avoid touching anything” not directly involved in the expansion.³²

In the lobby expansion, major elements were retained while others were altered or removed. The overall aim of the alteration was to merge the formerly separate rotunda into the larger space, incorporating the floor space of the two stores that formerly flanked the rotunda, and adding to this new, expanded lobby an additional lobby section serving the tower extension to the east.

In the rotunda, the black faceted glass hemispherical ceiling with central sculptural disk by Rene Chambellan was retained, as was the stepped central pit with the revolving globe, but the cylindrical wall originally connecting them, with its eighteen glass showcases for scientific exhibits and stepped bronze grilles, was removed, as were all other walls and hallways separating stores, rotunda and elevator lobby, thus joining all the ground floor spaces into one larger space. The exhibits were recreated on two walls: in ten glass and bronze showcases on the southern wall of the entrance lobby (a wall formerly hidden by the rotunda wall), and in nine glass and bronze showcases on the eastern wall of the entrance lobby (formerly part of the eastern store).

The elevator lobby walls, and the elevator cabs and doors, were completely refaced, their former Art Deco styling replaced with modern polished marble and suspended ceilings. The secondary entrance from the building’s western facade was cut in half; today its former half has been filled in with a newsstand. Onto the new terrazzo floors the architects extended the program of bronze directional lines listing international cities and distances, and added the 1960 touch of flight times in the lobby hall leading to the new Second Avenue entrance. Parts of the original terrazzo floor were repaired or replaced, and fourteen of the original directional lines had their information modified slightly, some with modernized spellings, and all with slightly changed distances.³³

The new scientific exhibits were supervised by J. Henry Weber, “chief meteorologist,” and described in 1960 by the *News* as “an adventure in science and geography... the most comprehensive

exhibit of meteorological instruments, weather maps, astronomical and geographical representations available to the public anywhere in the world.”³⁴ The eighteen glass showcases of the original exhibit were replaced with nineteen panels on two walls, nine on the east wall, ten on the south wall. Starting at the left of the main entrance, and proceeding clockwise to the south wall, they encompassed maps of the world, maps of the solar system, maps of the United States, maps of New York City, weather maps, daily weather bulletins, an almanac, dials showing wind velocity and direction, barometers of atmospheric pressure and temperature, dials showing the air temperature on the top of the *News* Building, dials showing relative humidity and rainfall, and standard time zone clocks. The various weather condition dials were connected to weather instruments installed on the building’s roof.³⁵

Several changes were made to the central pit, including a repositioning of the mirror at the bottom, and the installation of Carrara structural glass steps, onto which were inscribed half-a-dozen popular science “facts” about the distance of the planets and the stars from the sun.³⁶ The great globe itself (described by *The News* as a 12-foot tall cast aluminum sphere³⁷) received an overhaul in 1967, when it underwent a 61-week-long renovation, including the addition of topographical information and ocean depths “so deftly etched passersby mistake them for clay molds rather than brush at work.”³⁸ The work on the globe was supervised by art director and chief cartographic artist Franklyn Hansen, of Hammond, Inc., assisted by Robert Grigg, Hammond editor, and Richard Edes Harrison, an independent cartographer and consultant to *The News*.³⁹

Subsequent History

The Daily News Building has remained an enduring symbol of the newspaper, and one of which the paper has been consistently proud. Looking back in 1969, the *News*’s historians felt that:

The building did a lot for the paper. It was substantial evidence of its success and prosperity, [and] commanded the respect and admiration of the business community.⁴⁰

From the first, the *News* were particularly proud of The News building’s 42d St. lobby with its geographical, astronomical and meteorological exhibit, which scientists hail as the most elaborate installation of its kind in the world...⁴¹

A retrospective on Hood early in 1935, the year after his death, published in the *Architectural Forum* called the *News* “his great building,” “his

memorial,” with which he made “every architect in the U.S. sit up and take wide-eyed notice.” The lobby was praised for being “romantic and dramatic.”⁴²

One of the very first articles to appraise the building got to what may be the heart of its character very quickly.

The great outward simplicity of the News seems to have carried us right to the edge between two future lines of development -- the one of architecture, the other of what is perhaps... another art. This art too has renounced scale and excessive study; it too thrives under congested conditions and so is calculated to make its impact at once, before you turn the page. To the profound meditations of the reader I submit the subject of architecture as an advertising art.⁴³

This notion was elaborated the following year by Arthur T. North in a monograph on Hood:

The incorporation of publicity or advertising features in a building is frequently an item for consideration.... The lobby of the Daily News building with its geographical and meteorological exhibits is frankly an appeal to the interests of its readers and the public, justified by the continued interest displayed.... This feature, when possessing intrinsic merit, is consonant with and is a legitimate attribute of good architecture. It stimulates public interest and admiration, is accepted as a genuine contribution to architecture, enhances the value of the property and is profitable to the owner in the same manner as are other forms of legitimate advertising.⁴⁴

That such an approach to architecture should have been taken by Hood for a mass media client may not be coincidental. Of Hood's five skyscrapers, in fact, four were for such clients: the *Chicago Tribune*, the *Daily News*, the McGraw-Hill publishing company, and RCA at Rockefeller Center, and the last three, all conceived within the last four years of Hood's life, are by far the most emblematic. Hood, who learned to talk “business” with the businessman clients who rescued him from obscurity, may have learned to design “logos” for them as well. The Daily News Building with its famous lobby served for decades as an inseparable part of the paper and its popular image.

The Daily News Building served as headquarters for the *Daily News* until May 1995, when the newspaper left the building for quarters at 450 West 33rd Street in Manhattan. The News building had been sold by the News Syndicate in 1982 to the Two Twenty East Limited Partnership, a subsidiary

of LaSalle Partners, Inc., which retained the building until selling it in 1996 to its current owners, 220 News LLC.

Since the 1960 reconstruction of the *Daily News* lobby, the space has been well maintained. The globe was overhauled in 1967 (see above). Neither LaSalle Partners nor 220 News LLC have made any significant changes to the lobby.

Description

The Daily News Building lobby is a composite space entered from East 42nd Street. The designated interior includes the central double-height rotunda, the lobby areas to the east and west of the rotunda, and, to the south, two elevator lobby halls.

Rotunda: The rotunda corresponds to the original 1930 lobby as laid out by Raymond Hood. Most of the features date from 1930, except as noted below.

The hemispherical dome is of faceted black glass, divided into 32 horizontal facets and four vertical levels, marked by bronze courses. At the top, the dome breaks into multiple surfaces, and rises to a central circular metal panel (designed by Rene Chambellan), adorned with an abstract design of circles, with a single spotlight in the center. On the bronze rim at the base of the dome, over the central entrance, an original ornamental clock survives; it is made of metals of several different colors, set in geometric designs, and is lit by an overhanging fixture projecting from the wall of the dome. Fifteen non-original spotlights now also project from the base of dome, facing upwards, to light the dome.

In the center of the floor, beneath the dome, is a large, circular pit which houses a large painted globe. Three concentric levels of steps descend to the bottom of the pit; each step, and the bottom level as well, is of Carrara structural glass (installed in 1960) divided by metal frames into sixteen sections, except the bottom level which is divided into 8 sections. The glass steps are lit from within. In the center of the bottom level is a circular mirror (reset in 1960), which reflects the bottom (“south pole”) of the globe. The large painted globe (refurbished in 1967) rests on an angled metal support, set at the appropriate angle to represent the earth's tilt on its axis. The support goes into the floor, next to the mirror. The globe rotates.

The top glass step bears six inscriptions (installed in 1960), each relating to the relative size of the sun, moon, earth and stars. Counter-clockwise, from the south-east, they read as follows:

1: If the SUN were the Size of This
GLOBE and Placed Here Then
Comparatively: STRUVE'S STAR, the

LARGEST known, Would be Another GLOBE 7 miles in Diameter Placed 46 Million miles Away.

2: If the SUN were the Size of This GLOBE and Placed Here, Then Comparatively: The EARTH would Be The Size of a WALNUT and Located at the Main Entrance to Grand Central Terminal.

3: If the SUN were the Size of This GLOBE and Placed Here Then Comparatively: ARCTURUS whose Light was Used to Open the CHICAGO World's Fair, Would be Another GLOBE 324 feet in Diameter 500,000 miles Away.

4: If the SUN were the Size of This GLOBE and Placed Here Then Comparatively: ALPHA CENTAURI, nearest Fixed Star, Would be the Size of the GLOBE and Would Be 68,000 miles Away (about 2 1/2 Times Around the Earth or 1/3 the Distance to the MOON.)

5: If the SUN were the Size of This GLOBE and Placed Here Then Comparatively: The MOON would be 1/3 inch in Diameter and Placed At the Main Entrance to Grand Central Terminal [no period]

6: If the SUN were the Size of This GLOBE and Placed Here Then Comparatively: The Great NEBULA in the Constellation of ANDROMEDA Would be Another GLOBE 1 1/2 Billion miles in Diameter 10 1/2 Billion miles Away.

The entire globe area is fenced off by a bronze railing, approximately four feet high, in a geometric design. Where it meets the floor, an approximately six-inch-wide bronze circle rings the opening, outside the railing.

On the floor of the rotunda, terrazzo outlined in bronze forms a decorative pattern modeled on the points of a compass, of which the eight principal directions are marked in abbreviation (S., S.E. etc.). The four points of the compass are highlighted in fields of red terrazzo. Slender bronze lines extending from the pattern identify world cities and their distance in miles from New York (redone in 1960).

Two concentric circles of inlaid bronze (installed in 1960) mark the outer edge of the compass; the outer circle marks the area of the floor once occupied by the wall of showcases which originally enclosed the rotunda.

Under the clock, the lobby is entered through a central, tripartite entrance; in its center is the glass and bronze housing of a revolving door, to either side of which is a sheet of plate glass, with a bronze base, and bronze wall panels and vents at either end.

Area east of the rotunda: This area assumed its present form and features in 1960. The ceiling in the area east of the rotunda is supported by two square marble-faced piers, set close together, one of them abutting the circular wall of the rotunda. The ceiling is lined with modern acoustical tiles, with down-lights, and a narrow vent set at its eastern edge. Set into the terrazzo floor are slender bronze lines suggesting latitude and longitude lines, and other slender lines continuing the pattern showing world cities and their distance in miles from New York, and the directional abbreviations "E" and "SE.". Because East 42nd Street slopes slightly, the floor in this area rakes upwards towards the secondary entrance. That entrance is a revolving door, in a bronze and glass housing, flanked by single doors, the whole set in a floor-to-ceiling glass and bronze frame. The walls of this area are faced in marble set so the veining forms symmetrical patterns.

Set into the east wall are nine glass showcases, edged in bronze. Besides the current, temporary displays, there is one historic exhibition fixture: a Standard Time Zone Clock.⁴⁵

Ten glass showcases are set into the south wall linking this area with the domed area. Besides the current temporary displays, there are three historic exhibition fixtures, a series of dials showing Wind Velocity and Wind Direction; Atmospheric Pressure and Atmospheric Temperature; and Relative Humidity and Rainfall.

Area west of the rotunda: This area assumed its present form and features in 1960. The ceiling in the area west of the rotunda is supported by two square marble-faced piers, set close together, one of them abutting the circular wall of the rotunda. The ceiling is lined with modern acoustical tiles, with down-lights, and a narrow vent set at its western edge. Set into the terrazzo floor are slender bronze lines suggesting latitude and longitude lines, and other slender lines continuing the pattern showing world cities and their distance in miles from New York, and the directional abbreviation "NW." Because East 42nd Street slopes slightly, the floor in this area rakes downwards towards the secondary entrance; the drop in level is marked off on the east by a railing similar to that around the globe. The entrance is a revolving door, in a bronze and glass housing, flanked by single doors, the whole set in a floor-to-ceiling glass and bronze frame. The walls of this area are faced in marble set so the veining forms symmetrical patterns. There are no showcases for exhibits in this space. There is an information desk of undetermined date in black faceted marble with metal trim, similar in feeling to dome.

Elevator lobbies: This area assumed its present features in 1960. On the narrow west end of the wall separating the rotunda from the elevator lobbies there are three matching plaques: one for the original Daily News Building, listing building information, and the names of the architects, engineers and builders; one in memory of Joseph Medill Patterson; and one with building information on the News Building Annex, and the names of its architects and builder. On the wall opposite is a large bronze World War II memorial reinstalled from the original lobby, and to its right a smaller, newer memorial to those News employees who served in World Wars I and II, the Korean War and the Vietnam War.

The only other significant feature in the elevator lobby and adjoining areas is the terrazzo floor, installed in 1960, whose inset, slender bronze lines suggesting latitude and longitude lines continue the pattern of the names of cities and their distance in miles from New York, and the directional abbreviations "S" and "SW."

Report prepared by
Anthony W. Robins
Director of Special Projects

NOTES

1. This brief account of the Medill family is condensed from John William Tebbel, *An American Dynasty: The Story of the McCormicks, Medills and Pattersons* (Garden City, N.Y.: Doubleday & Co., 1947).
2. In an advertisement run in the *New York Times*. A history of the tabloid form can be found in Simon Michael Bessie, *Jazz Journalism: The Story of the Tabloid Newspapers* (New York: E.P. Dutton, 1938).
3. Bessie, 83-84.
4. Tebbel, 255.
5. Leo E. McGivena et al, *The News: The First Fifty Years of New York's Picture Newspaper* (New York: News Syndicate Co. Inc., 1969), 178.
6. *New York Times*, October 13, 1929 (from the *Daily News's* library clipping file).
7. Walter H. Kilham, Jr., *Raymond Hood, Architect* (New York: Architectural Book Publishing Co., 1973), 19.
8. Kilham, 19.
9. Roy C. Hollis (General Manager of the *News*), in "NY News plans to build . . .," *Daily News*, February 4, 1928, p. 6.
10. A plaque installed in the lobby of the Daily News Buildings lists the architects as: John M. Howells, Raymond M. Hood, and J. Andre Fouilhoux, Associated Architects.
11. "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." Quoted in S. J. Woolf, "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 1, 1931.
12. Allene Talmey, "Man Against the Sky," *The New Yorker*, April 11, 1931, p. 26.

13. Letter from Donald M. Douglas, March 3, 1970, to Walter Kilham, in the Walter H. Kilham, Jr. Collection, Drawings and Archives, Avery Architectural and Fine Arts Library, Columbia University.
14. To the McGraw-Hill Building (1930-31) 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 (1931-33) 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. 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 the firm of Cram, Goodhue & Ferguson -- to the modernistic massing of the RCA Building. His only skyscraper to approach the International Style was the McGraw-Hill Building.
15. Raymond Hood, "The News Building," *Architectural Forum*, 53 (November 1930), 531-532.
16. Talmey, 26.
17. For more on the exterior of the Daily News Building, see *Daily News Building Designation Report* (LP-1049) prepared by Anthony W. Robins (New York: New York City Landmarks Preservation Commission, 1981).
18. McGivena.
19. Hood, 532.
20. Kilham, 22.
21. Kilham, 24.
22. Robert Stern suggests, however, that Hood "had been exploring the idea of realizing a monumental globe since his Christopher Columbus Memorial proposal in 1920." Robert A.M. Stern, *Raymond Hood* (New York: Rizzoli, 1982), 12.
23. Kilham, 25.
24. For illustrations of the lobby's original appearance, see photos published in *Architectural Forum*, 53 (November 1930), plates 137 and 138.
25. Signed drawings exist in the Avery Library archives.
26. At the *Werkbund Exposition*, Cologne, Germany.
27. Stern, 12. An item in the *News* in 1967 claimed the rotunda "was inspired by a visit to Les Invalides, Napoleon's Paris tomb, by *The News* founder-publisher (and globe fancier) Capt. Joseph Medill Patterson." *Daily News*, November 26, 1967, 105:2.
28. "Main Lobby of News Opened to Public - Geographical Show Hailed as Unique by Scientists," *Daily News*, July 23, 1930 (n.p.).
29. *Daily News*, November 26, 1967, 105:2.
30. Ibid.
31. For a full treatment of the firm, see Victoria Newhouse, *Wallace K. Harrison, Architect* (New York: Rizzoli, 1989).
32. Telephone conversation with Max Abramovitz, January 21, 1998. The lobby was, however, significantly altered.
33. "Istamboul" became "Istanbul," "Delhi" became "New Delhi," and "Tokio" became "Tokyo." Distances changed by anywhere from 10 miles (Montreal from 340 to 330) to 180 miles (Sydney

from 10,113 to 9,933). List on blueprint, "Main Floor Lobby Terrazzo Pattern," on microfiche in the office of Abramovitz-Kingsland-Schiff, P.C.; hard copy on file at the Landmarks Preservation Commission, Daily News Building Interior Research File.

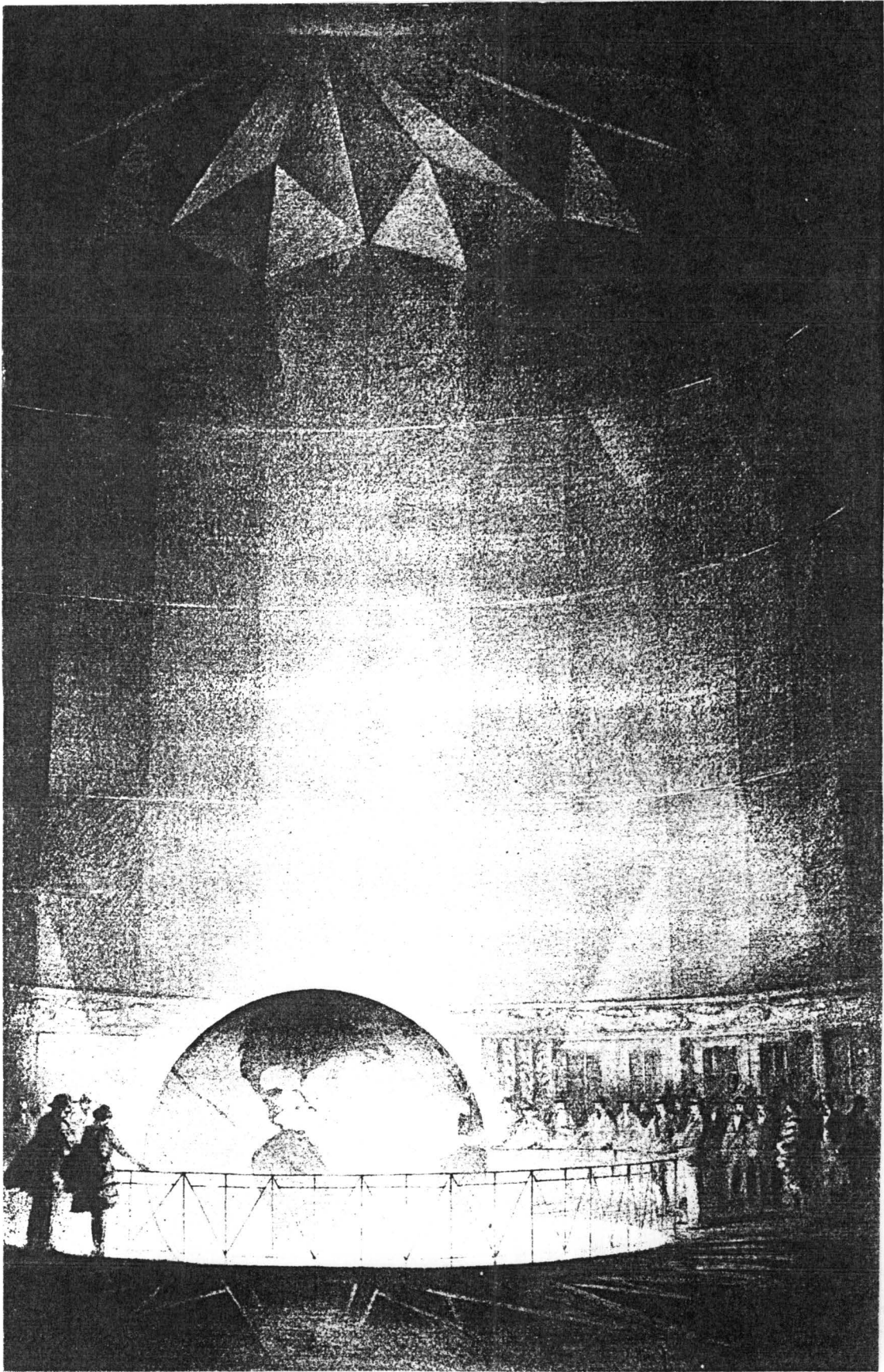
34. *The Lobby of the News Building*, brochure published by *The Daily News*.
35. For a complete description of the exhibit, see *The Lobby of the News Building*, copy on file in the *Daily News Building Interior Research File*.
36. See below, under "Description." Changes shown on blueprints on microfiche in the office of Abramovitz-Kingsland-Schiff, P.C.; printed copy on file at the Landmarks Preservation Commission, Daily News Building Interior research file.
37. *Daily News*, November 26, 1967, 105:2.
38. *Ibid.*, 105:1.
39. *Ibid.*, 105:4.
40. McGivena, 185.
41. *Daily News*, July 23, 1930 (from the *Daily News*'s library clipping file).
42. *Architectural Forum*, 62 (February 1935), 131.
43. Douglas Haskell, "The Stripes of the News," *The Nation*, December 24, 1930, p. 713.
44. Arthur Tappan North, *Contemporary American Architects: Raymond M. Hood* (New York: Whittlesey House, McGraw-Hill Book Company, 1931), 11.
45. It is undated. The style of the lettering suggests that it is from the original 1930 lobby, but the names of the cities ("Taipei" but not "Peking," which evokes the Cold War rupture in relations between the U.S. and China; "Fairbanks" and "Honolulu," which indicate the novelty of the two states, Alaska and Hawaii, added to the United States in 1959) make a date of 1960 more likely.

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 Daily News Building, first floor interior, has a special character, special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City; and that the Interior or parts thereof are thirty years old or more and that the Interior is one which is customarily open and accessible to the public and to which the public is customarily invited.

The Commission further finds that, among its important qualities, the Daily News Building interior incorporates one of New York City's outstanding Art Deco interior spaces; that it is an integral part of the design of the Daily News Building, the first fully modernistic freestanding skyscraper of architect Raymond Hood, who with his partner John Mead Howells had first achieved fame with the Chicago Tribune tower commissioned by the same family that commissioned the Daily News Building; that the building, considered one of the finest skyscrapers of its period, was built to house the *Daily News*, New York's largest newspaper; that the lobby, one of New York's most dramatic, is a composite creation, incorporating an original circular space, designed by architect Raymond Hood in 1929-1930, within an expanded lobby completed by architects Harrison & Abramovitz in 1960; that in Hood's original design, the lobby was conceived as a darkly lit circular space, rising to a hemispherical dome of faceted black glass, suggesting the black of space, surrounding an enormous globe, partially sunk beneath floor level, representing the planet earth; that the globe was the centerpiece of a scientific display originally created by Dr. James Henry Scarr of the United States Weather Bureau; that the expansion of the lobby incorporated much of the original design, including the dome and globe, while adding a new scientific exhibit that maintained much of the spirit of the original, including the extension of the directional lines in the entrance lobby and elevator lobby floors showing distances to cities around the world; that the interior has considerable historical significance as the long-time home of America's first tabloid and largest newspaper; and that the Daily News Building lobby remains one of the most unusual architectural sights in New York City.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 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 an Interior Landmark the Daily News Building, first floor interior, consisting of the revolving door vestibules, the East 42nd Street entrance lobby including the double-height rotunda, and the adjacent elevator lobbies; and the fixtures and interior components of these spaces including, but not limited to, wall surfaces in the entrance lobby, all floor surfaces, ceiling surfaces in the rotunda, revolving globe, steps, railings, showcases and associated historic exhibition fixtures, interior piers, doors, revolving doors, clock, mailbox, and commemorative plaques; 220 East 42nd Street aka 216-224 East 42nd Street, 223-247 East 41st Street, 767-773 Second Avenue, Borough of Manhattan, and designates Manhattan Tax Map Block 1315, Lot 24, as its Landmark Site.



Rendering of the original lobby of the Daily News Building
Source: *Year Book of the Architectural League of New York and Catalogue of the 44th Annual Exhibition* (1929)



Daily News Building Interior, 220 East 42nd Street, Manhattan
Entrance lobby, view looking west
Photo: Carl Forster



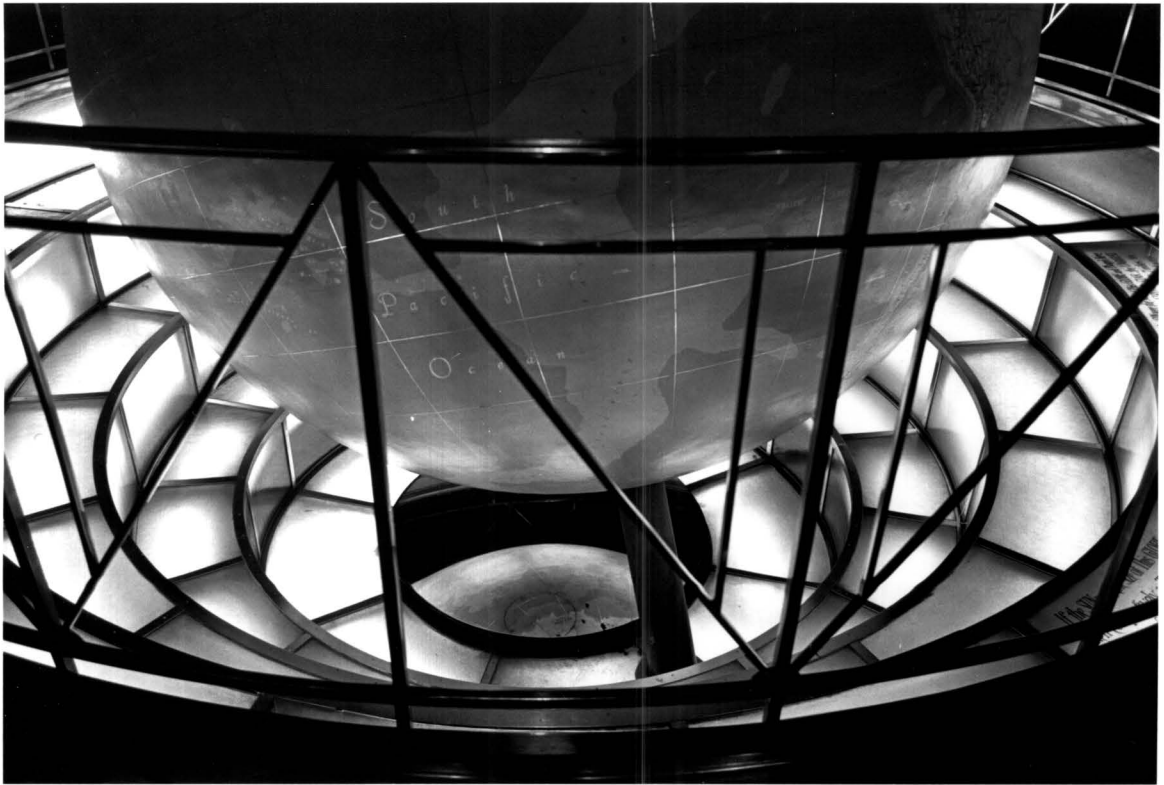
Daily News Building Interior, 220 East 42nd Street, Manhattan
Entrance lobby, view looking east
Photo: Carl Forster



Daily News Building Interior, 220 East 42nd Street, Manhattan
Elevator lobby
Photo: Carl Forster



Daily News Building Interior, 220 East 42nd Street, Manhattan
Entrance lobby, rotunda and globe
Photo: Carl Forster

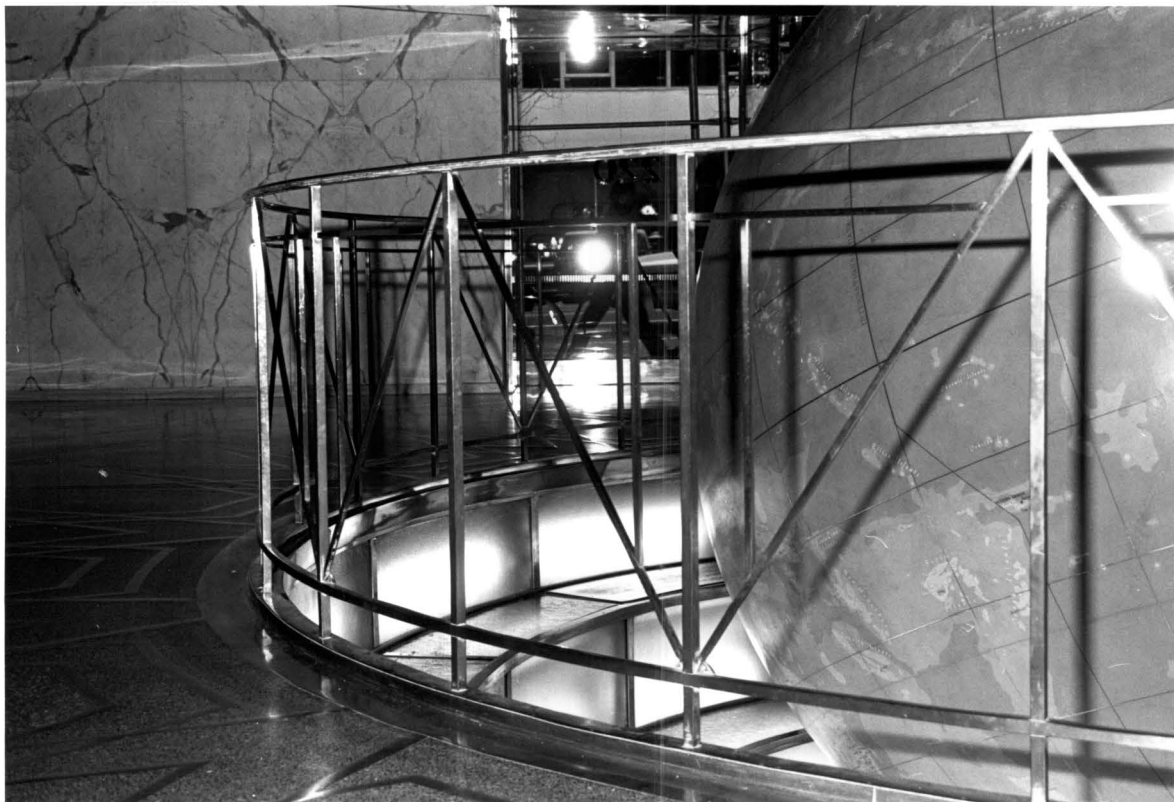


Daily News Building Interior
Base of the globe

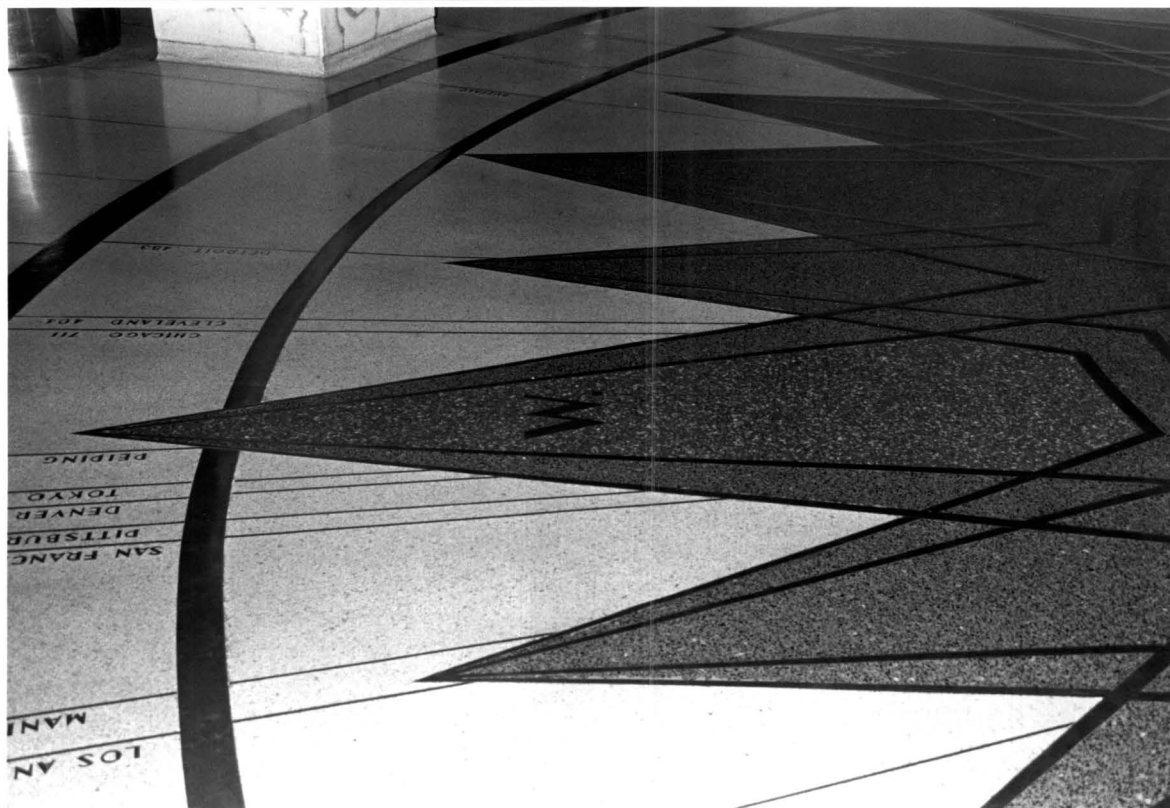


Daily News Building Interior
Detail of glass steps at the base of the globe

Photos: Carl Forster



Daily News Building Interior
Globe and railing



Daily News Building Interior
Terrazzo and bronze floor mosaic showing compass points and distances to cities of the world

Photos: Carl Forster



Daily News Building Interior, 220 East 42nd Street, Manhattan
 Historic Standard Time Zone Clock
Photo: Carl Forster

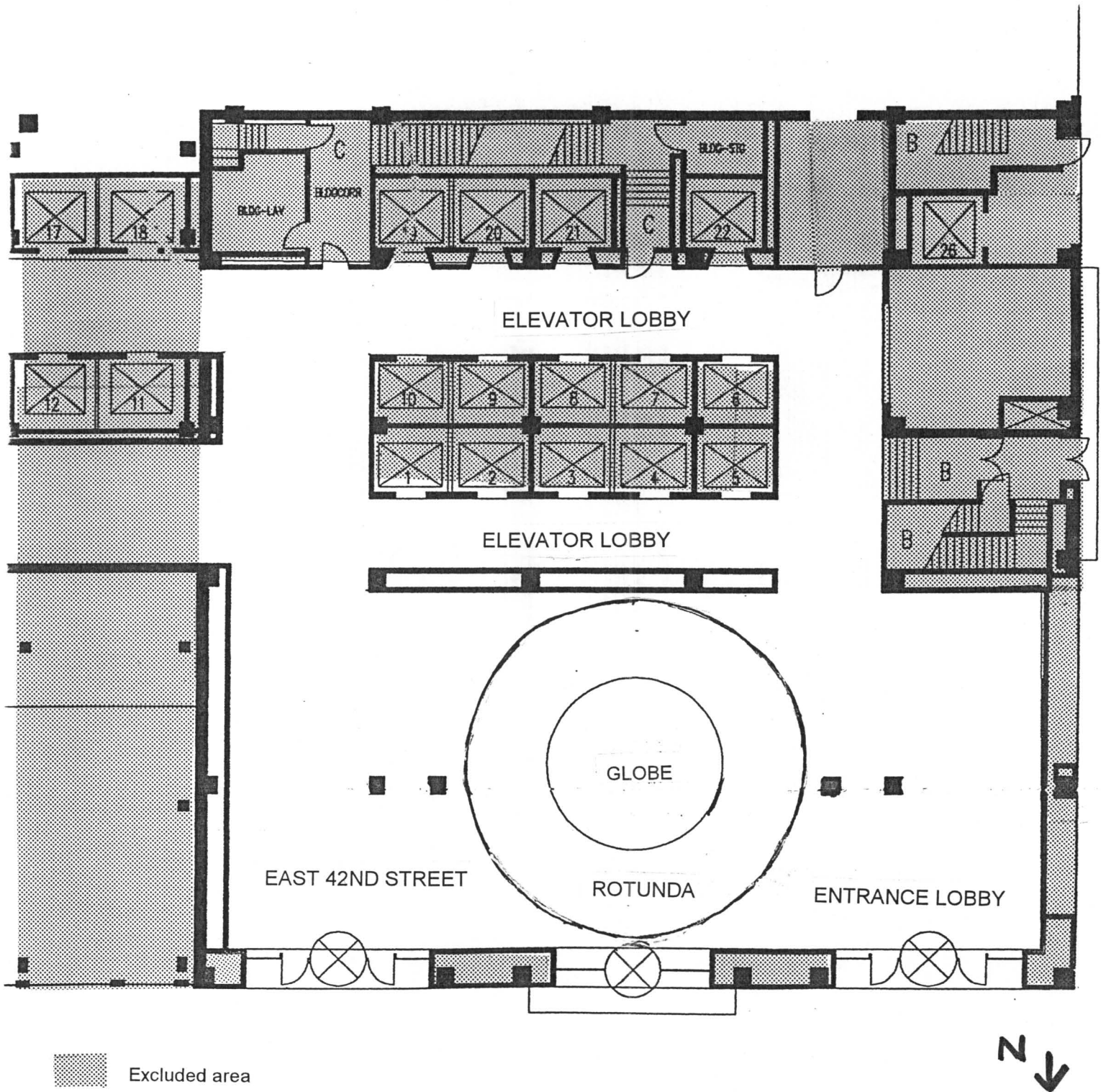


Daily News Building Interior
Clock over revolving door vestibule



Daily News Building Interior
Historic bronze weather instruments

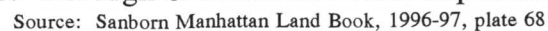
Photos: Carl Forster



DAILY NEWS BUILDING, FIRST FLOOR INTERIOR
220 EAST 42ND STREET, MANHATTAN

Public Hearing February 10, 1998

Designated March 10, 1998



<u>BLOCK</u>	<u>LOT AFFECT.</u>	<u>LOT DROP</u>
1314	1457	
	1458	

AVE.

E.

42ND

ST.

AVE

3 RD

E.

41ST

ST.

2ND

E.

40TH

ST.

SEF SFC 3

Daily News Building, first floor interior, 220 East 42nd Street,
aka 216-224 East 42nd Street, 223-247 East 41st Street, 767-773 Second Avenue, Manhattan
Landmark Site: Borough of Manhattan Tax Map Block 1315, Lot 24

Source: Dept. of Finance, City Surveyor, Tax Map