

Supplement, Architects' & Builders' Magazine, May, 1910.

PUBLISHED BY THE
PITTSBURGH PRESS

Architects' and Builders'

Magazine

Old Series, Vol. XLII, No. 8. New Series, Vol. X, No. 8.

MAY, 1910

THE FORT PITT HOTEL, PITTSBURG, PA.

JOHNSON & ABBOTT, Architects.

THE Fort Pitt Hotel, Penn Avenue, Tenth and Eleventh streets, Pittsburg, Pa., is undoubtedly destined to become one of the greatest show places in the city of Pittsburg.

While the exterior is of the simplest architectural design, and is constructed of plain red brick, within doors are to be found, at least, two rooms of rare beauty—the "English Room" and the "Norse Room."

The "English Room," which is beautifully paneled and decorated, is intended to be used as a convention and banqueting hall, and already has been the scene of some very important gatherings, among them being the recent convention of the National Brick Manufacturers' Association.

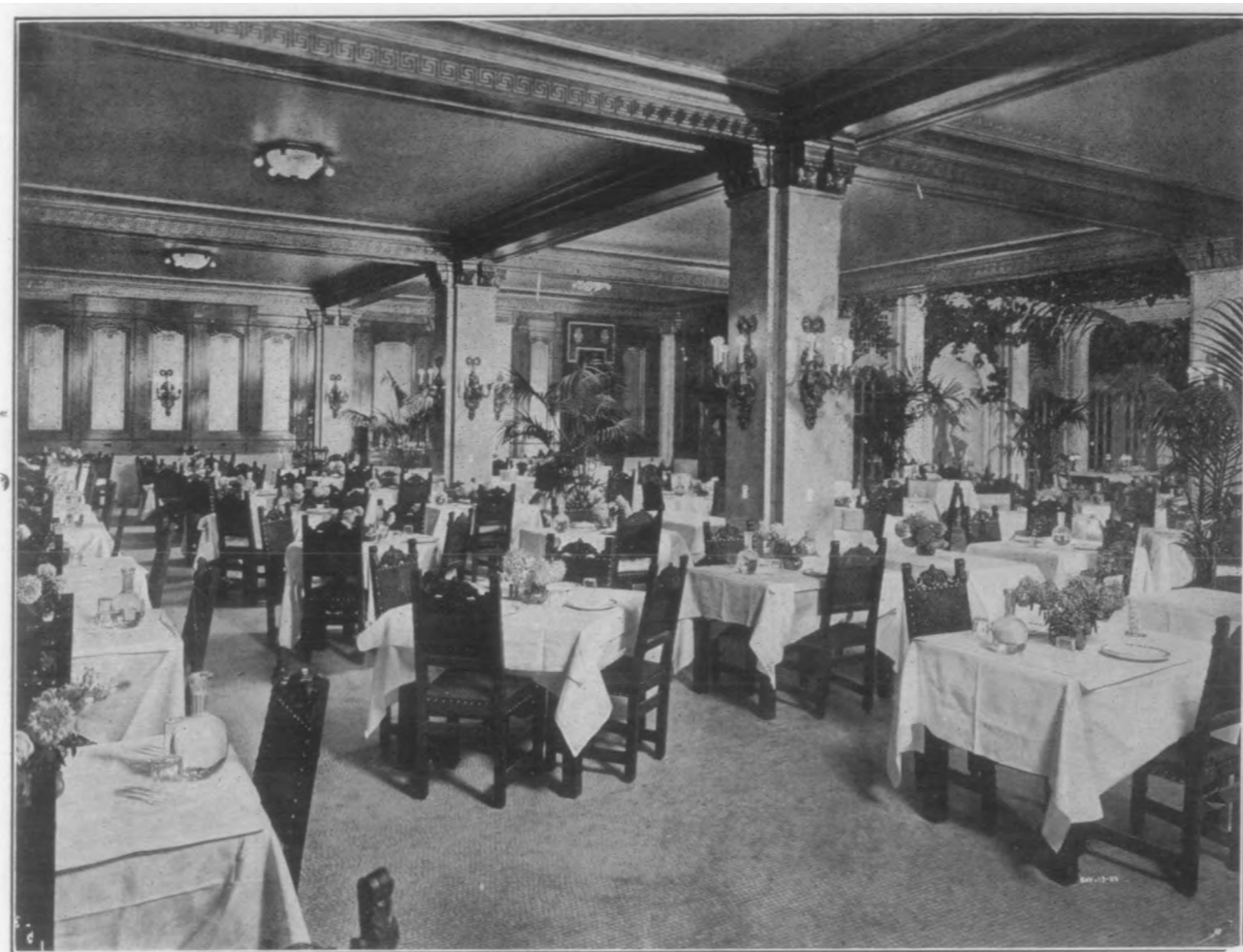
The chief feature of interest in this great hostelry is, unquestionably, the "Norse Room," or gentlemen's grill room, so called because of its decorative scheme, which portrays the romance of the heroic Norsemen.

The "Norse Room" represents a very high type of art, and every inch of it is executed in burned clay. The floor tile, the columns, the arches and ceilings and the beautiful murals are all in tile and faience from the kilns of the Rookwood Potteries. The chief decorative features are a series of nine panels illustrating Longfellow's poem, "The Skeleton in Armor." These beautiful pictures and all of the decorative features were designed by John Dee Wareham.

Aside from the brilliancy of the idea and appropriateness of design which Mr. Wareham has seized upon to make the room suitable to its purpose, he has brought into play the vast resources of the Rookwood Pottery—its superb palette of color and its rich glaze textures—to create an ensemble of warmth and subdued richness.

Nothing more beautiful in tiling has been seen than the superb ceiling, richly ornamented with its innumerable interlacing designs, which apparently have

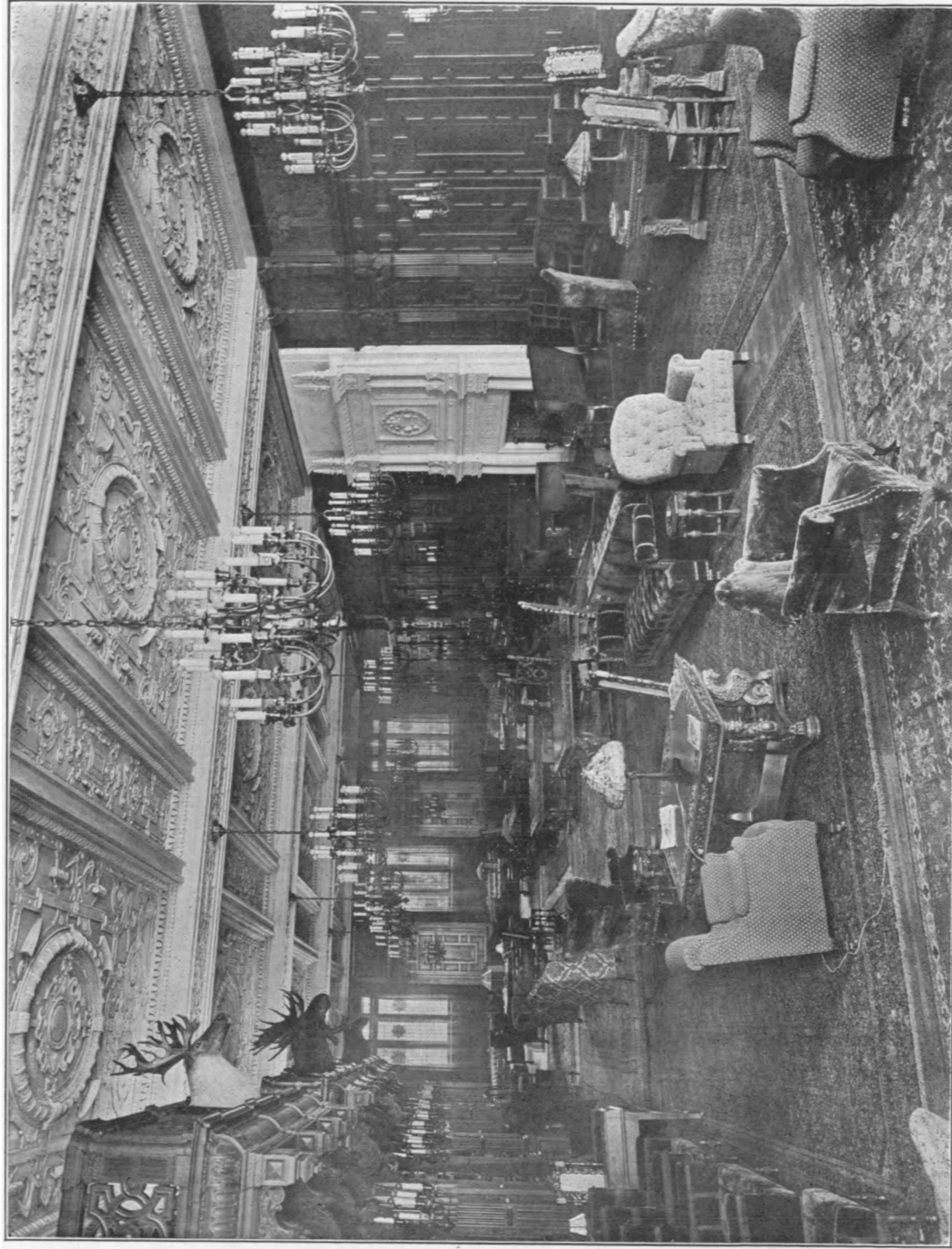
The Faience Panel shown on the opposite page is one of those in the Norse Room in the Fort Pitt Hotel. Its title is: "As with his wings aslant, Sails the fierce cormorant." The Faience was made by The Rookwood Pottery Co. Color Plates loaned by The Fort Pitt Hotel Co.



THE FORT PITT HOTEL—TWO DINING ROOMS.

Bent Wood Furniture: Jacob and Josef Kohn.

Johnson & Abbott, Architects.



THE FORT PITT HOTEL—THE ENGLISH ROOM.

Johnson & Abbott, Architects.

Bulletin Board: U. S. Changeable Sign Co.
Marble: Kemlein & Leahy.
Bent Wood Furniture: Jacob and Josef Kohn.

been carefully studied from Norwegian carvings and runic inscriptions.

The quaint spirit of the old Norwegian Sagas has been well maintained in the wall panels or murals—the wild life of the Corsairs, the flight of the cormorants, the stretches of storm-tossed waters, faint streakings of northern lights, the calm on northern fjords, over which sails the spirit boat of the Viking warriors to Walhalla; all tend to pro-

duce an atmosphere of unique interest. It is astonishing how pronounced an impression of vastness the perspectives

formed by these panels gives to the room.

When the difficulties of producing delicate color and tone in this material are considered, it is hard to realize a greater triumph in tile-making than is reached in this room. Nothing of its magnitude has heretofore been achieved.

THE PALACE HOTEL, SAN FRANCISCO, CAL.

TROWBRIDGE & LIVINGSTON, Architects.

THE Palace Hotel, which, before the earthquake and fire, was the most famous hostelry in San Francisco, is now rehabilitated in a new and splendid structure. Despite the safe condition of the old walls after the catastrophe, these were razed and the new building, which we here illustrate, was erected in their place.

The new Palace Hotel contains 700 rooms, together with the necessary accommodations for service. Having its chief frontage on Market and New Montgomery streets, it is now, as before, one of the sights of San Francisco. It occupies an entire city block, and covers more than two and one-half acres in the heart of the city, all of which is devoted to hotel uses. Every room is an outside room, opening either on the street or the great light court about which the house is built.

The exterior is of neat brickwork, with stone base and terra cotta trim. Ornamental iron plays an important part in lightening up the exterior which might otherwise be termed excessively plain,

or, if the critic were uncharitably disposed, expressionless.

This ornamental iron is disposed as little window grilles, small balconies and as a surrounding cornice-like balcony, supported by paired iron brackets at the eighth story. The roof cresting above barely projects beyond the wall face, and is done in terra cotta.

The building follows the same general lines as the previous structure, with some slight modifications where convenience or advantage was to be gained. The great central court has not been changed in size or shape. However, in rebuilding, the roof over the central room on the ground floor has been brought down to the third story, thus giving light and air to every inside room, making them as satisfactory as those facing the street.

The great room below the central court is the feature of the house. A wide corridor surrounds it, separated from it by marble colonnades. On the north side is the men's grille, a great room with arching ceiling of Gothic style. On the