

The Use of Tile in the Interior Finish and Decoration of Hotels

By William Hagerman Graves

THE reputation of a popular hostelry used to depend on good food, old wine, comfortable beds, and a genial host; even the pretty barmaid played her modest part in the entertainment of the paying guest. The modern hotel makes its appeal to the public no less by its *cuisine* and service than by the beauty and luxury of its surroundings and equipment. The lobby oftentimes rivals the atrium in the house of a Roman noble, rich with spoils of conquered provinces, while the dining-room outshines the gilded and mirrored throne room at Versailles. The building of each new hotel has thus become an effort to excel the last in sheer sumptuousness. It is therefore natural that the designers of these palatial interiors should, to a great extent, be bound in their choice of materials to such as are associated with the historic styles: marble, stone, plaster, and the like. The floors and walls of our public palaces are, for this reason, embellished principally with these materials, or their many commercial imitations to produce similar effects.

In some instances the desired richness of effect has, however, been obtained without this wealth of gold-leaf and profusion of costly marbles, and the interior designed in the more modest and simple style of a private house or club. This more homelike feeling which we associate with the best of the old English country houses has revived the use of some materials, less costly perhaps, but far richer in their possibilities for design, color, and bloom of surface. Good taste is beginning to supersede mere display.

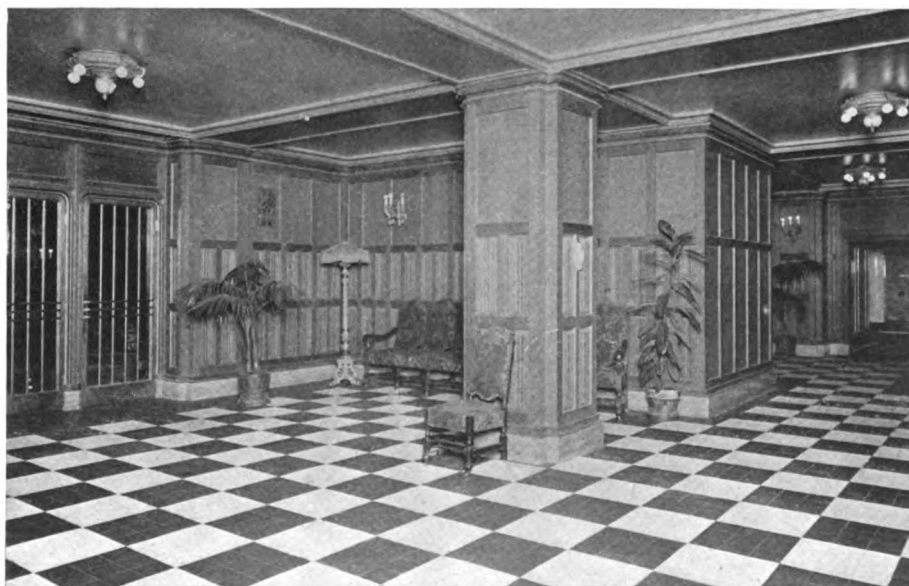
Notable among these less costly materials that gave much character and warmth to the domestic architecture of the older countries is the clay tile, either plain or glazed, and often modeled in relief and enriched with colored enamels. The kind of finish which contributed so much of color and charm to the Alhambra could not be ignored by an artist designer of imagination. A Boston artist, returning recently from Europe, described his bedroom in a hotel in Amsterdam. The walls were



Entrance to the Norse Room, Fort Pitt Hotel, Pittsburgh, Pa.
Janssen & Abbott, Architects



Tile Kitchen in a Private Residence



Lobby of the College Inn, Hotel Sherman, Chicago, Ill.
Holabird & Roche, Architects

covered to a height of four or five feet with blue-and-white Delft tiles, which lent a cheerful, clean, and wholesome atmosphere to the room, as contrasted with the heavy, dark, and stuffy hangings of the apartment he had occupied while in Italy.

The revival of the use of tiles was inspired, primarily, by purely sanitary considerations, the idea of a white tiled bathroom being the result of the same evolution as the idea of a porcelain tub; secondarily, by aesthetic considerations. Holland, England, and Germany have set us excellent examples of both sanitary and decorative use of tiles in their tiled kitchens, restaurants, markets, pavements of halls, churches, etc. Germany and Austria especially abound in modern work illustrating the sound and logical treatment of tiles.

The architects of modern hotels have been quick to recognize the utilitarian value of the hard, impervious, aseptic, non-staining, and durable qualities of tiles as the best finish for the bathrooms and the service-portion of their buildings. The

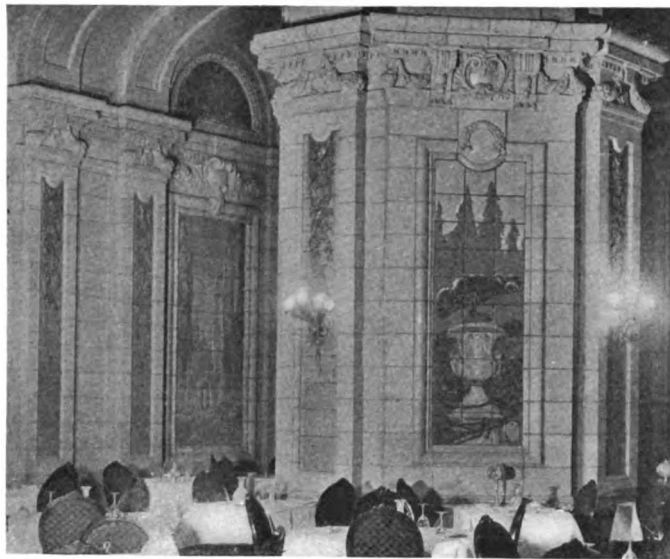
kitchen and connecting corridor floors of the newest Boston hotel, The Copley-Plaza, are covered by six-inch by nine-inch red clay tiles, the kind that are often used for the paving of outdoor terraces. The same tile, set on edge, forms a base for the white glazed wall-tiling which extends to the ceiling, producing the effect, as well as accomplishing the result, of perfect cleanliness. Our illustration of a kitchen in a private house shows how beauty and interest can be

added to the sanitary idea by using colored glazes instead of white; in this case pale yellow for the walls, with lines of blue. The ceramic tile mosaic floor is also picked out in color. The lobby of a hotel in Chicago shows a simple but vigorous pattern made up of a combination of white and black Ohio flint tiles. These are a little heavier and have a slightly rougher surface than the ordinary unglazed vitreous, or semi-vitreous, material.

The manufacture and setting of floor tiles have improved greatly within



Fountain, Prince George Hotel, New York
Howard Greenley, Architect



Piers in the Grand Café, Hotel Sinton, Cincinnati, O.
F. M. Andrews & Co., Architects



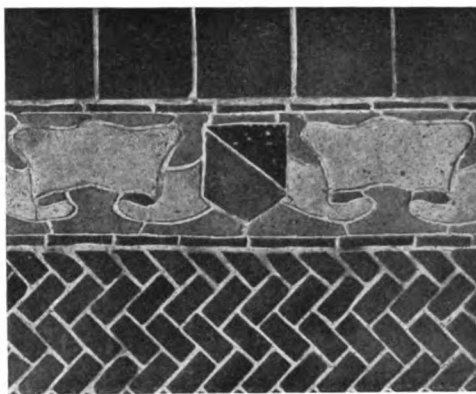
Wall Panel, Hotel Sinton, Cincinnati, O.
F. M. Andrews & Co., Architects

the last ten years along two lines, one perhaps a necessary consequence of the other. The old-fashioned machine-perfect encaustic tile, laid with joints as nearly invisible as possible in inflexible patterns, is being rapidly superseded by the more plastic hand-made or wet-pressed clay tile. The slight variations in the size of individual pieces, natural to molded clay when fired in the kiln, lose themselves in the setting of broader joints. Therefore these joints are made to count as a pattern or an embroidery effect of intentional design. By the use of color in the execution of the design and pattern in the individual tiles there is no limit to the richness and elaboration possible to obtain in tile floors. The products of different factories now vary principally in the quality of the glazes. Some of the makers produce heavy glazes (technically enamels, because opaque), which are uniformly dull and low toned, like the glaze of the Rookwood tiles, for instance. The Grueby glazes are stronger in color, less uniform in tone, and of a less dull surface. The Mueller glazes rank with the best produced abroad, and in the form of glazed mosaics are unique. The innovation of designed tiled pavements of the character described above is due chiefly to two well-known artists: Mr. H. C.

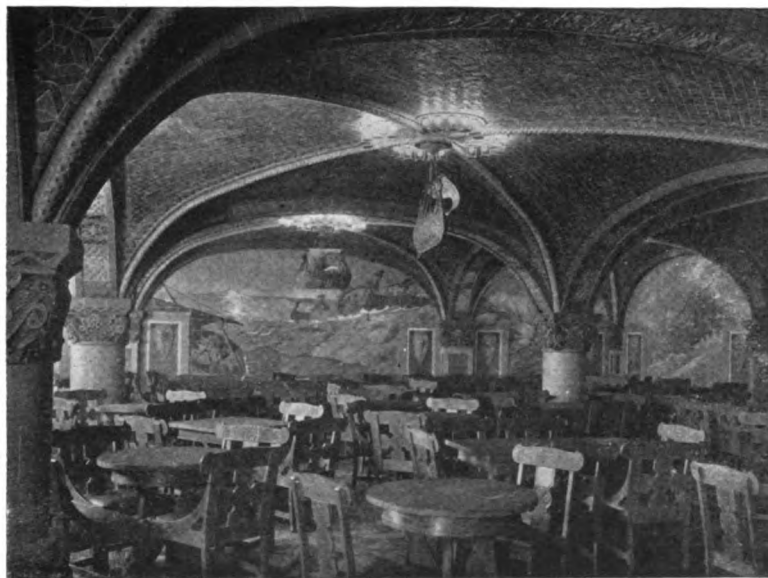
Mercer, founder of the Moravian Pottery, and Mr. A. B. Le Boutillier, formerly Director of Design of the Grueby Pottery.

A typical Mercer floor where the finish of the room required a floor background of dark, warm color is that of the new grill-room of the Hotel Martinique in New York. The Café L'Aiglon in Philadelphia has a floor of plain Grueby glazed tiles, and the café of the Statler Hotel in Cleveland has a similar floor of brown glazed tiles in six-inch squares set with very broad joints.

The grill-room of the Fort Pitt Hotel in Pittsburgh is probably the prototype, in this country, of the vaulted room entirely decorated by the art of the potter. In this instance there has been elaborate use made of the dull-finished, low-toned colored tiles. Blues and greens predominate in the composition of the wall-scenes. A mosaic of small tiles of varying tones of golden yellow covers the flattened vaulting of the ceiling. The further ornamentation of the ceiling is judiciously confined to the ribs, bands, and zigzag borders in darker colors. All the tile-work shows respect for the nature of the material; even the curved tiles enveloping the columns are evident to be merely the protecting veneer of the actual supports. The pictures, however, attract and



Piece of Tile Wainscot



Norse Room, Fort Pitt Hotel, Pittsburgh, Pa.
Janssen & Abbott, Architects



Rathskeller, Seelbach Hotel, Louisville, Ky.
F. M. Andrews & Co., Architects

were meant to attract us to the numerous *tours de force* of the potter; such, for example, as the projections of the curling foam of the waves.

We note that the lines of the jointing of these wall-panels are made as inconspicuous as possible. Some critics have objected that the cutting up of a picture into small squares interferes with its effect as a purely mural painting. If the decoration executed in tiles be relegated to its proper place as merely a scenic background for the movable furniture and people within the room, and not an object of special attention in itself, the criticism is very much weakened. The cutting up of a window into little panes accomplishes for the landscape just what the joints do for the wall-design. They break it up into another kind of a pattern, and lend a sense of scale to what might otherwise be too great an expanse of color. The chief purpose of the decorated wall is to afford an agreeable background — whether it be a scene in soft ceramic colors marked off in small squares or a repeating pattern of pure design in which the joints form some of the outlines, as indicated in the reproduction of a piece of tile wainscoting. The latter result would have been that achieved by the Moors, as seen in the Alhambra, where the tiling is perfect, logically and æsthetically; but we have seen work of Persian origin, far more ancient, in which the natural joints of the rectangular pieces were ignored, but which has rarely been excelled for its ceramic color and fine decorative feeling. We refer to the fragments in the Louvre taken from the ruined walls of the Palace of Xerxes, an excellent copy of which can be seen in the Metropolitan Museum in New York. The subjects are a procession of lions and of archers. The figures are modeled in the very slightest relief, nearly life size, and the whole composition cut up into brick-shaped pieces about six by twelve inches in size.

Another Rookwood room of the Fort Pitt type is the Rathskeller of the Seelbach Hotel in Louisville. The wall-spaces here requiring decorative treatment were not so large and were easily filled with symbolic devices such as coats of arms and conventional German landscape with the Rhenish castle.

The flexibility of the potter's clay in the hands of the artist modeler, supplemented by the varied palette of the worker in ceramics, can scarcely be limited in the variety of the results obtainable. French decorators of the *Art Nouveau* School have reveled in the *Grès flammés* of Bigot and the architectural faience of Emil Mueller. Our own artists have not yet strayed far from the traditional models, as shown by the small fountain in the Prince George Hotel in New York. The same delicacy and refinement of color and form characterize the faience panels of the Sinton Hotel in Cincinnati.

The palm room in the La Salle Hotel, Chicago (illustrated



Tea-room in the Northwestern Station, Chicago, Ill.
A. B. Le Bouillier, Architect

on page 88), is tiled from floor to ceiling, including the heavy square piers, in six-inch square tiles of a soft pinkish gray. The modeling of the spandrels in the arches of the windows is glazed in very delicate pinks, greens, blues, and purples. These colors, however, give the feeling of being blended together almost into one tone. The combined effect of all the tile-work is of a soft gray satin-like covering over the whole room. We feel the lack of high lights. There is nothing to give interest or accent, because of the uniform richness of the whole. Bright colors should be used with restraint and discretion, but if used in relatively small masses the brightest colors will not prove garish. Spots of bright color can be made "precious" like jewels by contrast with plain, low-toned surfaces. In the reaction from the old-fashioned bright glazed tiles we have lost sight of the value of the richer color needed for the high lights of the picture.

In the less pretentious grill-room in the basement of the same hotel (illustrated on page 169) the tiling is of a more vigorous character. The floor, of large, red quarries accented by broad black joints, sets off the plain green tiles of the walls. The red tapestry brick piers are ornamented by small panels of glazed figures and terra-cotta corbels, supporting the beamed ceiling.

The Hotel Devon, on 55th Street, off Fifth Avenue, New York, has a small dining-room with a wainscoting of soft gray tiles about six by twelve inches in size set vertically, the upper courses flowering into a tapestry-like frieze, the *motif* of which is continued in the painted decoration of the plaster wall above. This little room is a good example of the logical use of tiles to form an effective protection — but which at the same time will possess artistic merit — for that part of the wall where there is possibility of contact with the movable furniture of the room.

The Vanderbilt Hotel in New York is notably distinguished for the good taste displayed in its interior finish. The Della Robbia room, so called because it is entirely veneered with tiles and faience ornament similar to the blue-and-white sculptured ware that Luca Della Robbia used in the adornment of the Italian churches of his time, is an example of the most successful work of the kind that has been accomplished by American potters. The Guastavino ceiling of white glazed tiles embossed with a slightly raised pattern is in pleasing contrast with the blue panels of the walls and piers. All ribs and corners are picked out with blue-and-white glazed moldings of modest design. The room is quiet and dignified, and gives the impression of being completely furnished, in spite of the absence of pictorial background. The little Chinese barroom near the lobby, with its black mosaic floor inlaid with brass and its rich dark paneling, should also be noted before taking leave of The Vanderbilt.

In The Ritz-Carlton we found the same ab-



Gallery of the Della Robbia Room, Vanderbilt Hotel, New York City
Warren & Wetmore, Architects



Restaurant in the Northwestern Station, Chicago, Ill.
Frost & Granger, Architects

sence of the ostentatious gilt and polish of costly materials. One comfortable little room with the exclusive label "Gentlemen's" Smoking-room lacks only a plain dark blue tiled floor to repeat the smoky blue note of the hangings and to furnish a proper ground for the comfortable rug and mediæval refectory tables.

The architects of The Ritz and The Vanderbilt have given us an excellent example of the appropriate use of tiles in the restaurant of the new Grand Central Station. The semi-circular wall-spaces where cut by the curved lines of the Guastavino ceiling are filled with warm grayish tapestry tiles laid diagonally, with borders of a pattern made up of smaller squares of varying tones of red and purple. The rough texture of the walls gives a vigorous support to the vaulted ceiling, and the natural gradation of the color-scheme from the red quarries of the floor to the reds and grays of the walls and lighter tones of the ceiling was evidently studied with a fine appreciation of the right use of unglazed tiles.

A less fortunate example of the use of tapestry tiles is found in the McAlpin Hotel,— the floor of the men's lounge, a comfortably furnished broad corridor surrounding the lobby at the level of the second mezzanine. If this extremely rough pavement under foot is solely to insure a safe circumnavigation of the building after too long a visit to the convivial crypt below, we commend it for the purpose. *Æsthetically* considered, the imitation Caen stone walls and light coffered ceiling demand a less heroic treatment of the floor-surface than would be appropriate for an outdoor terrace or the ramps of the Grand Central Station. We longed to see here such a floor as that of the entrance lobby of a recent New York apartment,— Harperly Hall,— a pattern of dark blue octagons and green dots from the Mueller kilns, or a pavement of small hexagons of Grueby brown, or a pavement of raised lines with the depressions between filled with the coffee-colored glaze noted in some of the newer American Encaustic Tiles.

One of the earliest examples in this country of the decorative cartoon freely translated from the medium of canvas and paint to that of colored glazes on burnt clay is found in the tea-room of the Northwestern Station in Chicago. The design consists of a series of panels forming a frieze of conventional landscape as purely mural in effect as if it were tapestry instead of Grueby tiles. What is lost by the necessity of a trellis-like accentuation of joints is gained in the desired glazed surface and the value of the varied tones of deep Grueby greens, blues, and yellows,— an effect not obtainable to a similar degree through the medium of paint or texture. The romantic quality of fields and distant hills, tall cypresses, forest depths, quiet pool, and ruined temple is suggestively there. If the de-

signer, A. B. Le Boutillier, had controlled the setting of his work he doubtless would have subordinated the joints to a greater degree. They could not be made to serve the purpose of outline, as in mosaic designs or the leading of stained-glass windows. The value, however, of this medium for mural decoration is well illustrated by the singular grace and charm of this example of Mr. Le Boutillier's work.

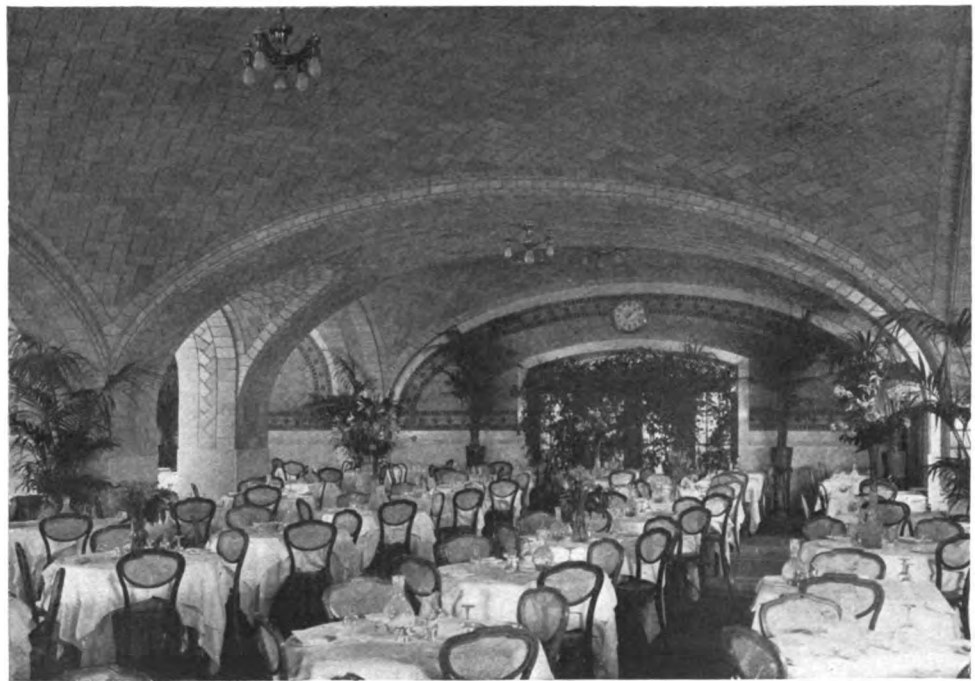
The treatment of the walls, frame, and trim moldings is flat and simple and properly subordinated to the interest of the frieze. The prevailing green of the tiled floor is enriched by groups of appropriately conventionalized fruits and flowers, forming symmetrically arranged spots of color woven into the pattern of what we might call a tile carpet,— a carpet that can be made as rich and ample in color and design as any from the looms of the Orient.

The pavement of the large dining-room in the same building shows a repeating pattern of large scale, made of three sizes of Grueby tiles, six-inch squares of green tiles bounded by oblong shapes of lighter green with grayish-blue corners of smaller squares. We noted the steward's endorsement of all the qualities claimed by the manufacturers of glazed tile for floors. He affirmed that his floor was quiet, less slippery, non-staining, and more easily cleaned than the old-fashioned marble dining-room floors or even those of English encaustic tiles, frequently seen in hotels built twenty years ago.

A review of the use of tiles in cafés would not be complete without mention of the Maxfield Parrish dining-room for the employees of the Curtis Publishing Company in Philadelphia. All that goes to make up the furnishing of this attractive room, from the mural canvases, full of poetry, color, and life, to the simple dark-stained wooden tables and chairs, has a setting of a deep brown mosaic of Grueby tiles. The geometric pattern of the floor is borrowed from a Moorish design in the House of Pilate in Seville, but much of the special quality of the floor is due to the infinite variety of the tones given the separate tiles in the firing, while the smooth, slightly reflecting surfaces have a bloom, or patina, similar to that of a dark-stained wood floor which is constantly rubbed and waxed.

The new roof garden of the Bellevue-Stratford Hotel in Philadelphia has a Grueby tiled pavement of entirely different character. The material desired by the architects was something not as coarse as brick or red quarries, not as smooth and monotonous as marble, and not as cold as cement or stone. Gray unglazed tiles for the field, with a border of different pattern with some spots of glazed or half-glazed tiles in blues and greens, give the life and interest usually sought by a superfluity of plants and furniture.

In the grill-room of the Copley-Plaza Hotel in Boston this



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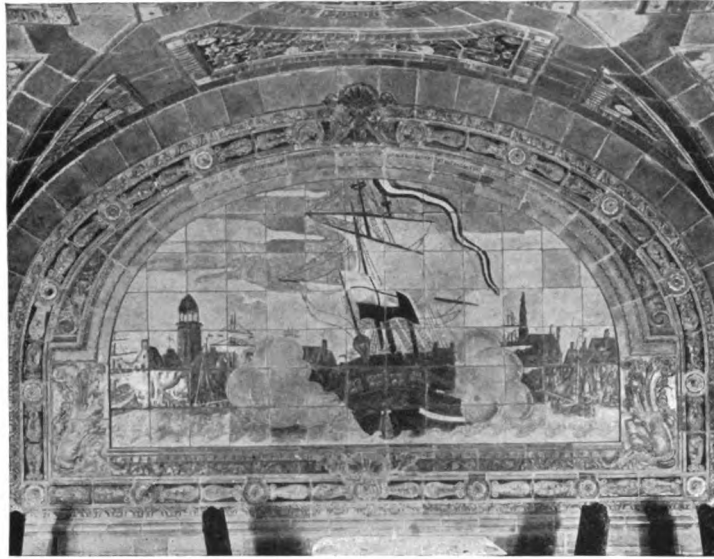
Restaurant in the Grand Central Station, New York City
Warren & Wetmore and Reed & Stem, Associated Architects

style of tiled floor is less successful, because the room needs a warmer and darker floor-surface. We do not see why the chill gray of cement and stone should dominate a room, the purpose of which is to encourage comfort and good cheer, simply because it is located in the basement.

Turning to the opposite extreme of taste in the decoration of the convivial crypt,—the grill-room of the new McAlpin Hotel in New York,—our first feeling is that if there is any limit to the possibilities of colored clay for decorative purposes this is it. On entering this wonderful place of gustatory pleasure our attention is first arrested by the vaulted ceiling, encrusted by a maze of ingeniously molded ornament which a friendly critic states is "serious in idea, but full of energetic action, which, among the leaves, tendrils, and flowers, is fascinating." The same writer describes the general tone of the room as "golden brown of an excellent tone to live with, and which we rarely tire of;" and the glorious red background of the lace-like panels, as "the red of the scarlet geranium."

The restless effect of this vista is happily relieved by the very interesting wall-treatment at the end of each aisle and transept, formed by the many rows of these overdressed piers and vaults. Each broken wall-space is embellished with a pictorial panel of ceramic painting, skilfully designed by Frederic Dana Marsh. The subjects, representing the maritime history of New York, should be interesting to the patriotic citizen of the great metropolis, as well as to the sojourner within its gates.

The technical excellence of the ma-



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Wall Panel, Hotel McAlpin Grill-room, New York City
Frederic Dana Marsh, Designer



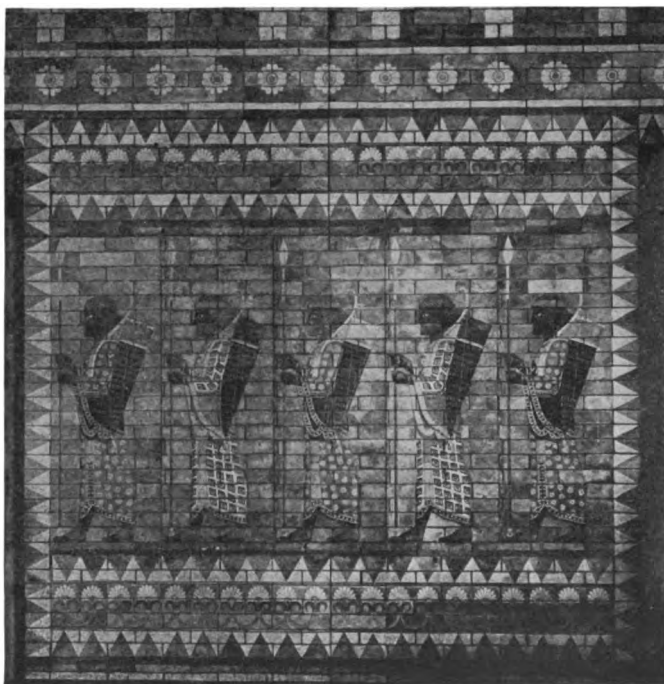
Café, Hotel Devon, New York City
Israels & Harder, Architects

terial used in the finish of this grill-room, whether called tiles, faience, or simply glazed terra-cotta, conclusively portrays the versatility of Atlantic Terra Cotta and bespeaks great credit for the skill and enterprise of its manufacturers, who have evidently solved the technical difficulties of "low," as well as "high toned" glazes. Their palette of colors differs not much from that of the makers of tiles and is fully as varied.

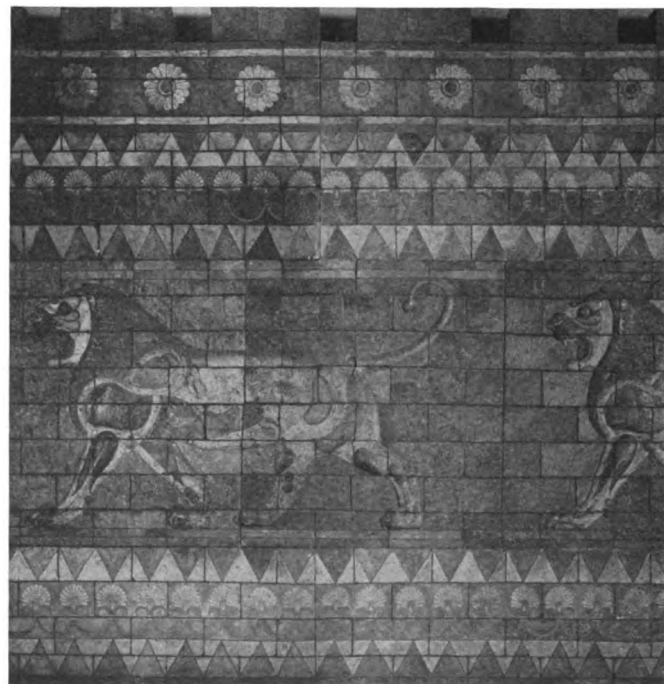
An interior of great interest, because combining the use in one room of all the clay materials used for decoration, is the waiting-room of the new New York Central Station at Rochester, N. Y., designed by Claude

Bragdon. The brown Grueby tiles of a high wainscot are bordered at the top by a simple repeating pattern in greens and blues. The lighter-toned tapestry brick wall above is in turn accented by a terra-cotta frieze in which color is used with admirable skill and moderation, and logically leads up to the still lighter tones of the Guastavino ceiling.

Our review of a wide range of tile-work leads us to the conclusion that the technique of the art is, with too few exceptions, in advance of its application. The tile factories have overcome the fault of crazing in white glazed wall-tiles; the terra-cotta companies have rivaled each other in costly experiments; the potters have revived the best in ancient methods with important gain in variety and durability of glazes; but from a practical and æsthetic standpoint, our architects and designers, with a few exceptions, have not mastered the medium, or even begun to exhaust the wonderful possibilities latent in the material.



Procession of Archers



Procession of Lions

Fragments of Tiling Taken from the Palace of Xerxes, Susa



The Blackstone Hotel, Chicago, Ill.



Detail of Main Entrance

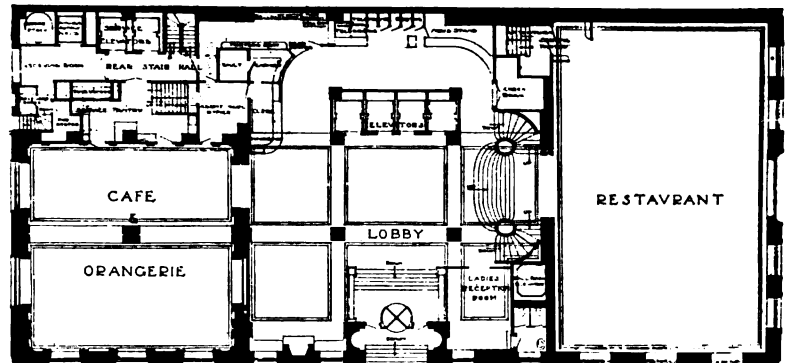
THE BLACKSTONE HOTEL

MARSHALL & FOX, ARCHITECTS

THE design of the Blackstone Hotel is a modern version of the architecture of the French period of Louis XVI, and exteriorly it may be said to be the most attractive and ornamental hotel structure in America.

It is constructed of granite for the base story, the remainder of the lower stories being carried out in Bedford stone, while the main body of the building is of a terra-cotta color face brick, with all the window trims and other ornamentation of white tile. The upper stories, including those of the Mansard roof, are of green tile relieved with white ornament, the whole making a striking effect. As all the bathrooms are on the outside; there are different-sized openings on the façade; but their skilful arrangement preserves a perfect unity and symmetry seldom found in a large building of this type.

The main entrance to the hotel is in the middle of the south frontage, and opens directly into the main lobby, to the right of which is the ladies' reception-room; and further to the right is the broad staircase leading to the main dining-room, which occupies the whole frontage on Michigan Boulevard. Straight ahead through the lobby are the elevators, and close at hand are the clerks' counters, telephones, check-rooms, and news-stand.



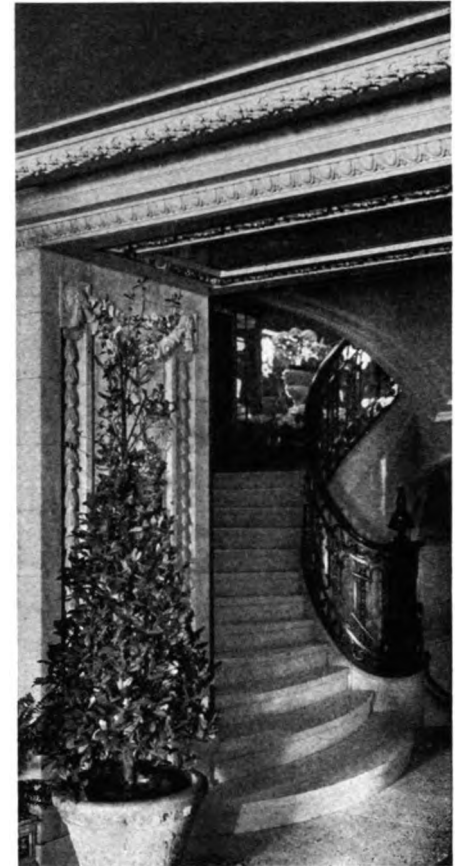
Office Floor Plan



Detail of Lower Stories on Michigan Boulevard



View in Lobby, Looking toward Stairs Leading to Main Restaurant



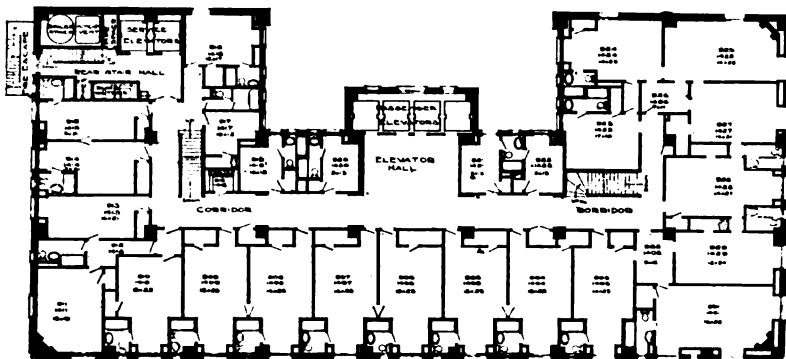
Staircase from Michigan Avenue Entrance

The dining-room floor is one-half a story above that of the lobby, and on the next floor above this are located the kitchen, bakery, pastry shop, and various service arrangements, with the beginning of the dumb-waiter service, which extends through to the top of the building, connecting with service-rooms at every dining-room and on every other guest-room floor, all of which are fully equipped with ice-boxes, sinks, telephones, etc.

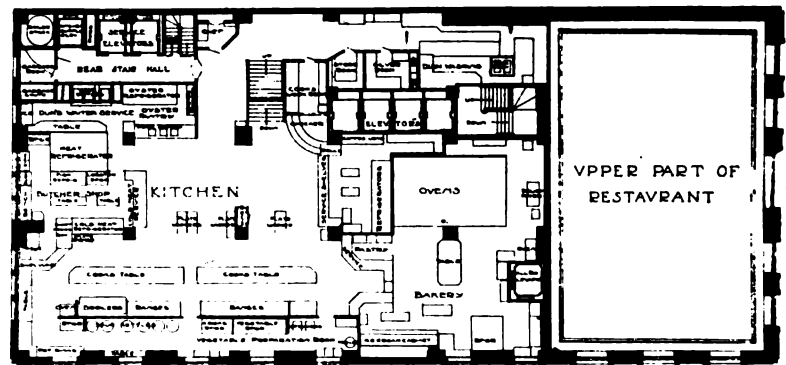
The architecture of the public rooms is derived from that of Little Trianon, of Versailles in the time of Louis XVI. The main dining-room is finished in white, and is brilliantly lighted by immense crystal-and-gilt electroliers. Around the windows is a

border of grille-work, serving the double purpose of being ornamental and at the same time a means of ventilation.

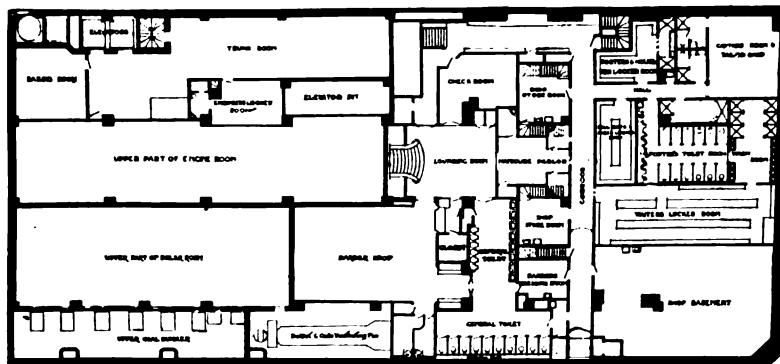
The kitchen of The Blackstone is well worth serious study, for in its building much attention has been given to the tremendous problem of providing service for so large a hotel. It is most conveniently located, being a whole flight above the large café and half a flight above and below the main dining-room and banquet-hall respectively. The accompanying plan of the kitchen floor fully describes this service, one feature of which is the separate room where dishes and silver are washed, with electric hoists for transferring them from the dining-rooms.



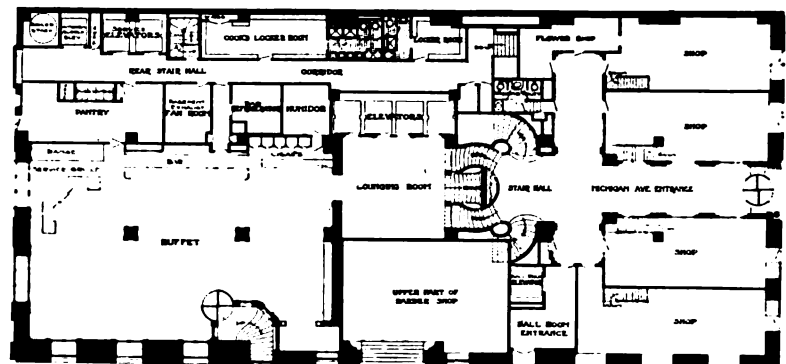
Typical Floor Plan



Kitchen or First Mezzanine Floor Plan



Basement Mezzanine Floor Plan



Club or Ground Floor Plan

THE BLACKSTONE HOTEL, CHICAGO, ILL.
MARSHALL & FOX, ARCHITECTS

The Blackstone Hotel

Some Interesting Features of Its Plan and Equipment

By Tracy C. Drake

THE mistake so continually made by the owners, promoters, architects, and managers of most hotels in this country is the injection into the construction, furnishing, and operation of that spirit of commercialism and mediocrity which is essentially foreign to the atmosphere of what we call real home life. The nearer a hotel can approach to the home itself, the more it appeals to the better class of discriminating American travelers. One hotel in this country which has attempted to arrive at this ideal is The Blackstone, in Chicago, known as "The House of Harmony"; and having secured the gold medal of the American Institute of Architects, Illinois Chapter, for its architects, Messrs. Marshall & Fox, for seven different reasons, this hotel has become the most talked of in the United States, because in its construction and operation it has *established* precedent in such a remarkable way in its details, instead of following it and taking the cue from other hotels already built.

Fanciful as some of the intentions of the owners were originally said to be, rash and visionary though they were called by many well-posted people, speculative though they were termed because of their avowed declaration to break away from cut-and-dried methods of hotel construction and operation, the fact has been clearly demonstrated, after three years of active existence, that these owners were working on no theory at all, either in the conception or in the development of this hotel, but that every phase of its growth and business expansion was founded upon intuitive judgment and substantial facts.

Unlike most hotels of the present day, the kitchen is on the floor above the office instead of below it, both on account of the light, air, and sunshine obtained, and because of centralizing the service by placing the main restaurant, marble room, and club grill on the two floors below, and the banquet hall and private dining-rooms on the two floors above. The pantries and kitchen really occupy distinctive mezzanine floors and, therefore, do not take away space which might otherwise be used for sleeping-rooms and suites, these floors still being of ample height (up to eleven feet) to secure perfect ventilation; but added to the natural ventilation secured by having this department on an upper floor is a powerful vent-shaft for changing the air constantly and removing all odors from the entire floor. No pipes or ducts are permitted on the kitchen ceiling, with the single exception, in one portion, of the refrigeration-pipes necessary to supply the ice-boxes immediately adjoining. The employees' kitchen and dining-rooms are directly over the auditorium of the Blackstone Theater, across the alley from the hotel, but connected with the main kitchen service-pantries by a bridge. Skylights, as well as windows, afford magnificent light and ventilation for these rooms.

Besides the two regular service elevators, which stop on the kitchen floor, there is a special plunger elevator for kitchen supplies only, running from the basement to the kitchen proper, this elevator-shaft being used above for the main ventilating-shaft, the flues leading to which are ingeniously hidden on the banquet-pantry ceiling directly above the kitchen itself. The main battery of storage refrigerators for the entire hotel supply, including meats, vegetables, fruits, game, fish, butter, eggs, milk, cream, cheese, and wines, is located close to the ice-making machinery plant.

The Blackstone was the first hotel to install a model system for making absolutely pure ice, in which the freezing-process begins at the outside of each can, the water being kept in bubbling motion until the cake closes up, just before which all the impurities that might be in the water drop down into a receptacle below the cake and are cut off and thrown away. Ice is, however, not used in the room service to guests, for ice-water is delivered in vacuum carafes, which are not only absolutely sanitary, but beautiful in appearance and effective in keeping the water cold for forty-eight to sixty hours, if desired. These are filled with

double-filtered, ice-cold water, the supply running through a two-hundred-foot coil of block-tin pipe, immersed in a bath of brine within the service-pantry refrigerator itself. This method has effected a marked economy in the consumption of ice.

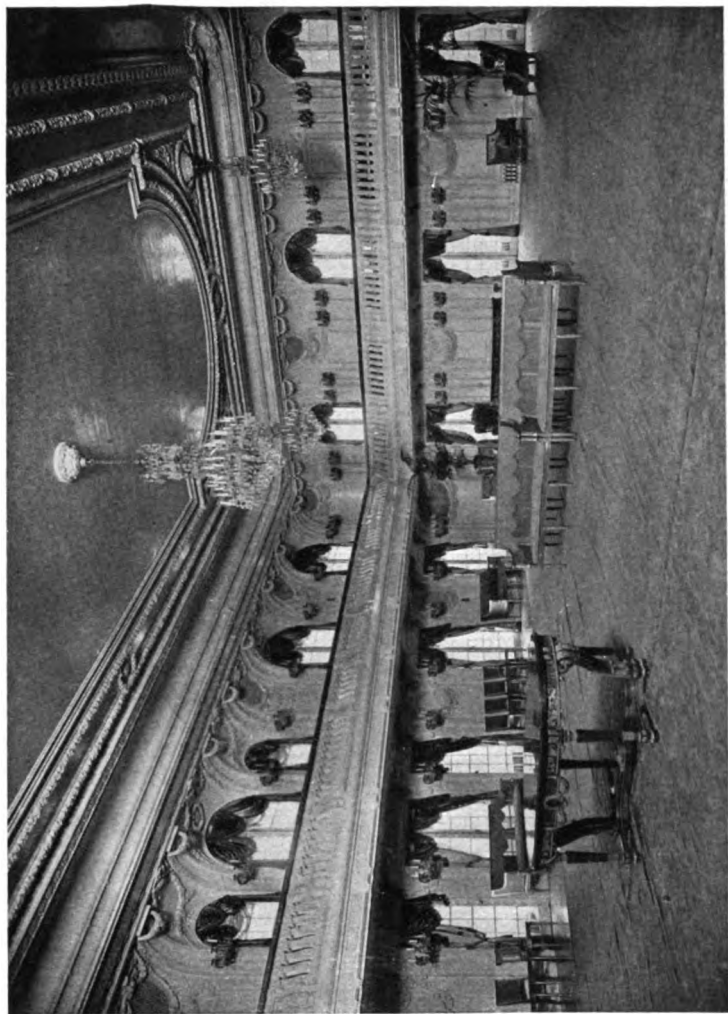
The service from the kitchen to the private dining-rooms, adjoining the Art Hall, and to the various private pantries on the floors above, is maintained by a battery of electric dumb waiters, which operate with such facility that meals in rooms can be served as hot and as satisfactorily as in the public cafés below.

The main restaurant, being several feet above the lobby, which is also several feet above the sidewalk, permits of attractive shops along the boulevard front underneath the restaurant, the rental of which practically pays the ground rent for the entire hotel; and by descending several steps below the sidewalk the Club Grill has been provided for men, where the atmosphere is that of a high-class club rather than a public house.

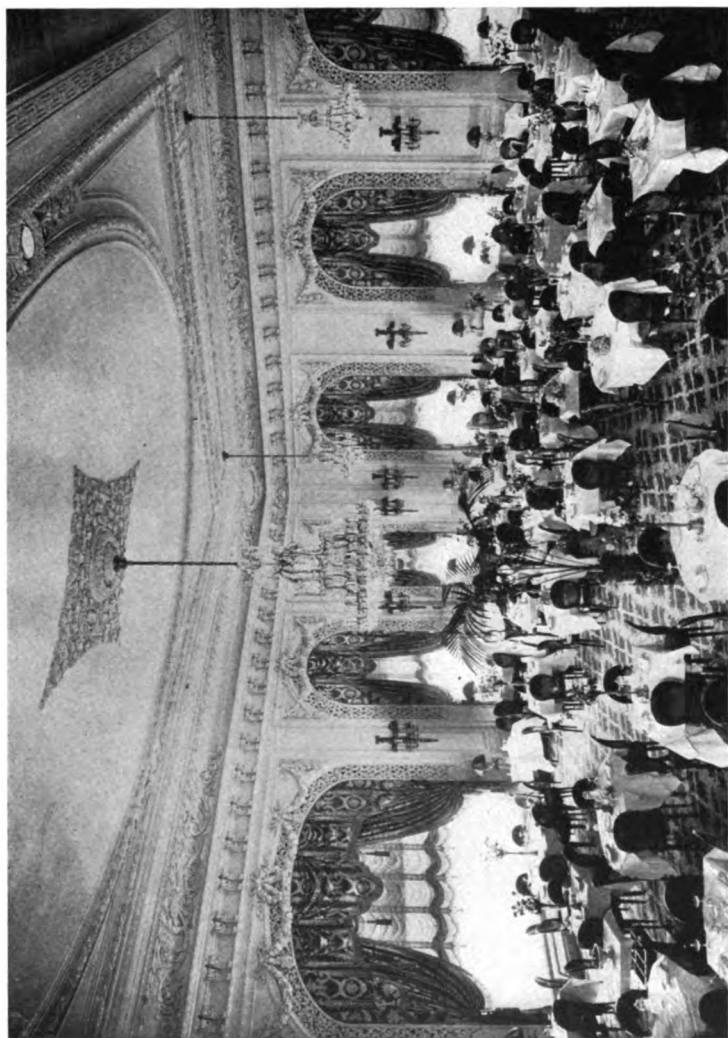
The typical bedrooms of The Blackstone are different in shape from those of any other hotel in America. The front of each bedroom is narrowed three feet on each side, making a sort of alcove effect, in which the window, being about double the ordinary size, is placed. By means of this projection in each room a space of six feet by eight feet has been provided for individual bathrooms, thereby insuring an outside window for every bathroom in the hotel. The space occupied by the bedrooms, therefore, suffers no loss, as the depth of the room offsets the narrowed part at the front and permits closets to be at the entrance end of the room instead of on the side, as is usually customary, while maintaining an exact and proper proportion for each room. This architectural feature was so startling an innovation that it was condemned unequivocally by many leading hotel men; and in order to prove the correctness of their judgment, the owners and architects had a typical room built, completely furnished and equipped, and judgment passed upon it by scores of friends and prospective guests before the idea was definitely adopted and carried out in the final plans.

Every bedroom, therefore, has its own attached bathroom with an outside window. The adoption of this feature was also severely criticized and attacked by many hotel men, whose interest was naturally focused upon this new conception in their line of business. "Why give up valuable space for bathrooms?" was repeatedly asked. "Why not have inside bathrooms, with adequate ventilating-ducts, as has been customary in practically all leading hotels of the country?" The answer to this was short and to the point: "Would you build your own home with an inside bathroom?" This plan, therefore, in addition to providing outside bathrooms, enlarged the capacity of The Blackstone by nearly three floors of rooms that otherwise would be lost, and has given a correspondingly increased earning-power above any other hotel of its ground area ever built.

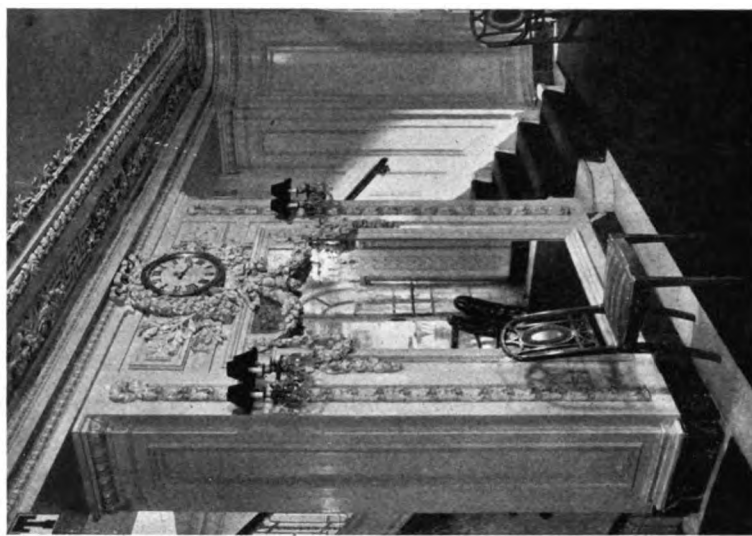
The entire engine-room equipment, in the sub-basement; the laundry and linen rooms on the twenty-third story, far up in the light and air—subsidiary linen-closets being on every floor below; the battery of elevators, occupying an entirely separate shaft by themselves, outside of the building proper; the arrangement of the public lobby to represent the hall of a magnificent residence (this being accomplished by placing all the working department behind the elevators); the employees' locker-rooms, being under the broad Michigan Boulevard sidewalk, thereby securing outside light, air, and ventilation; and the simplicity with which many operating-details are handled, thus showing the advanced thought and practical ability of the managers and architects, have all combined to produce a most unique hotel, which, by its daring conception, its harmony of thought, and its ease of operation, has already commanded the admiration and respect of the traveling public, as well as of veteran hotel men from all over the world.



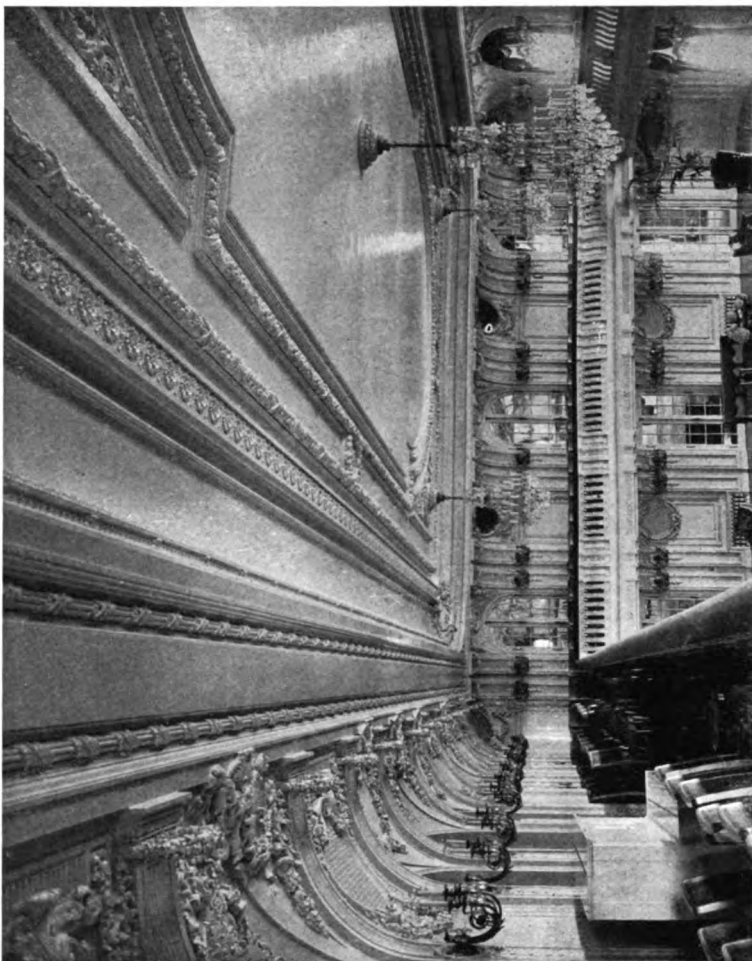
Ballroom



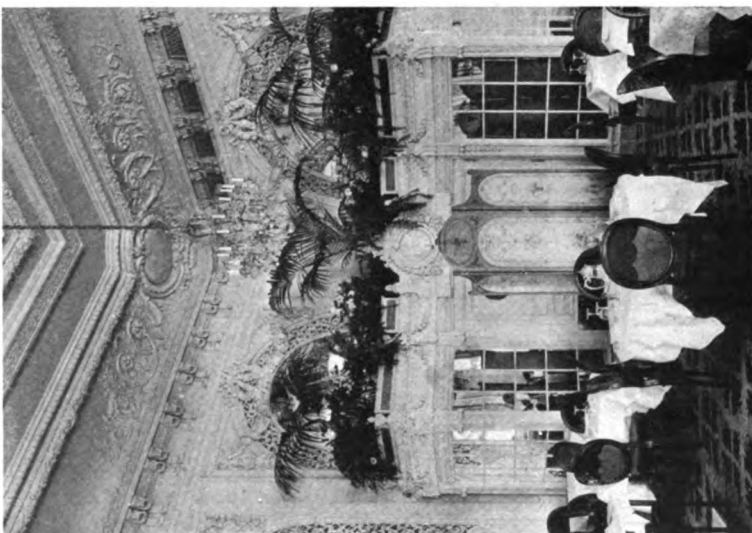
Main Restaurant



Decorative Feature at End of Art Hall



Detail Showing Ballroom Cornice and Gallery
THE BLACKSTONE HOTEL, CHICAGO, ILL.
MARSHALL & FOX, ARCHITECTS

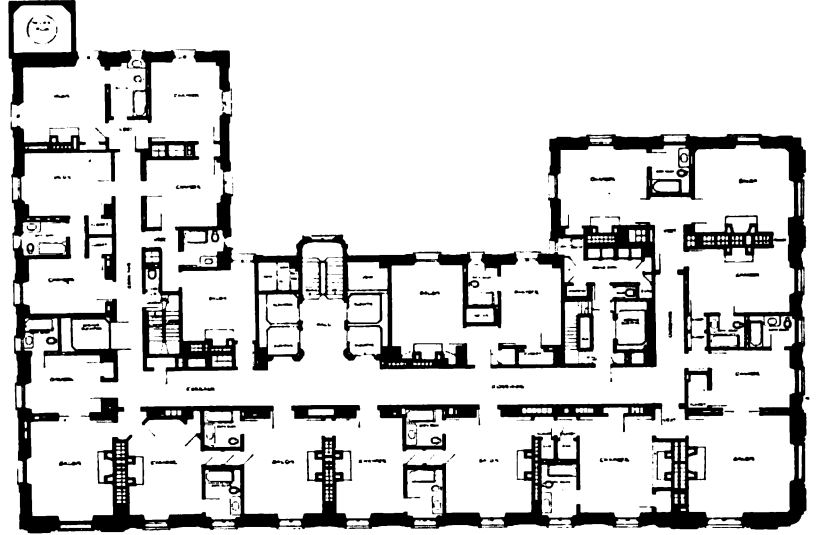


Service-Pantry Entrance in Main Restaurant

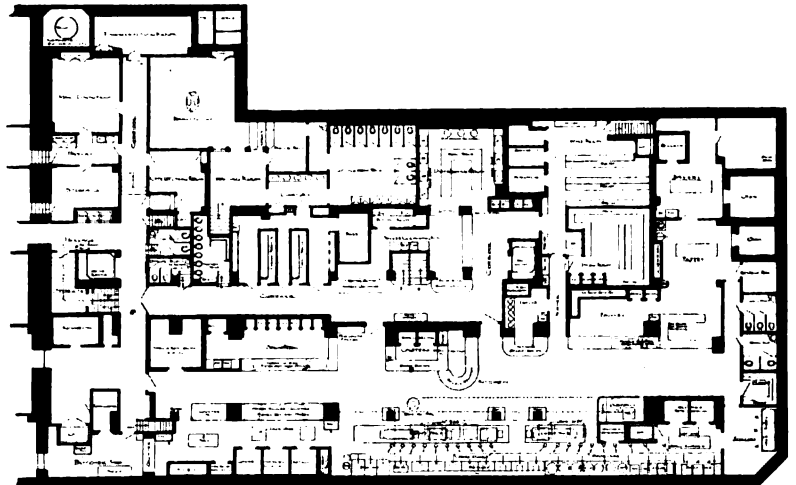


Photo by Tebbs-Hymans, Inc.

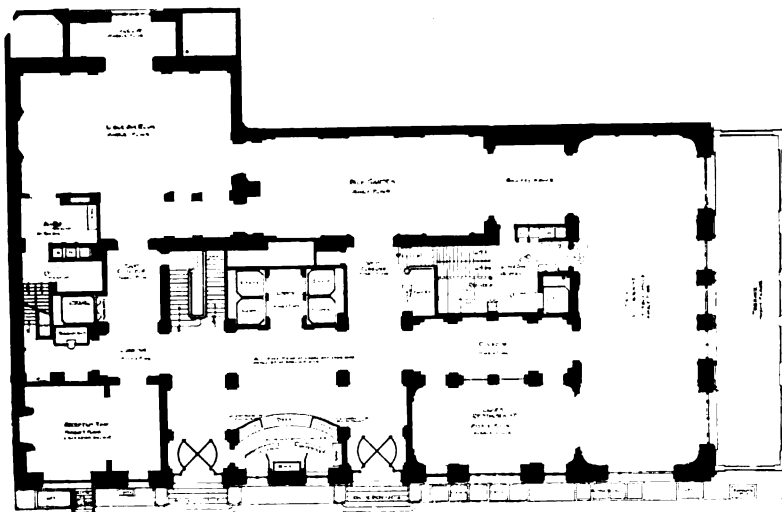
Exterior



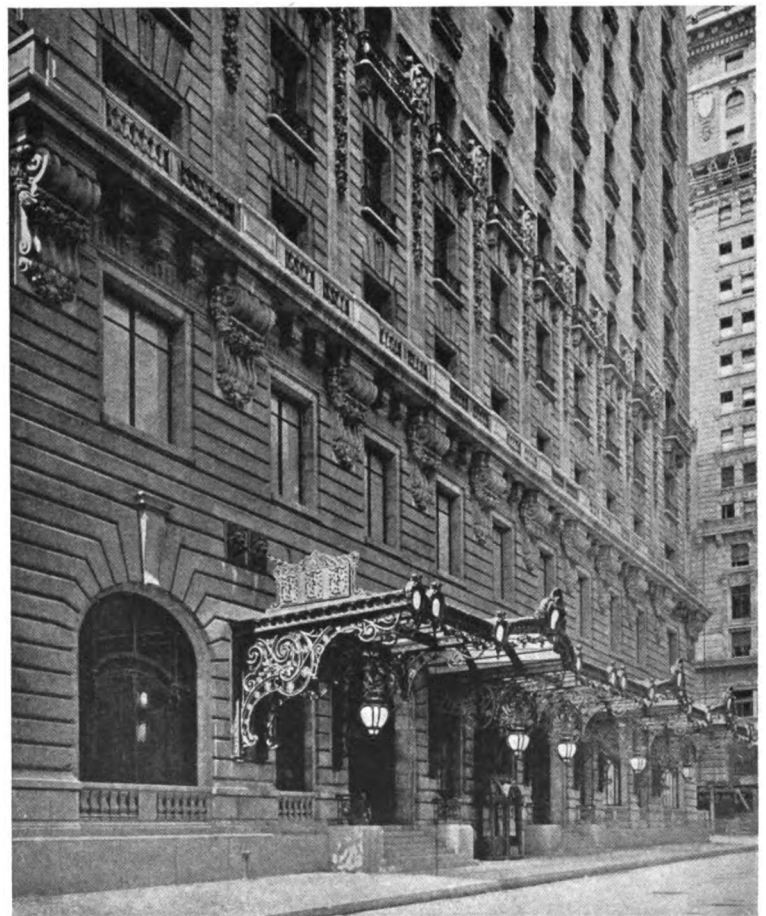
Typical Floor Plan



Basement Floor Plan



First Floor Plan



Detail of Lower Stories

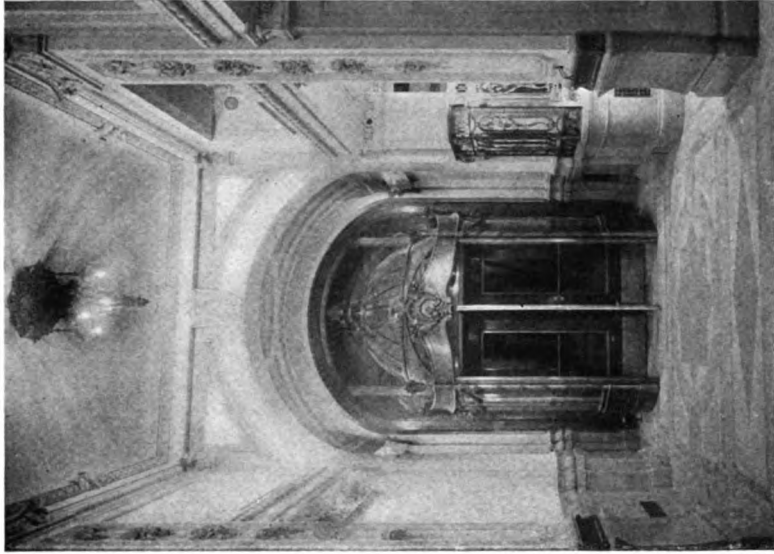
ST. REGIS HOTEL, NEW YORK CITY
TROWBRIDGE & LIVINGSTON, ARCHITECTS



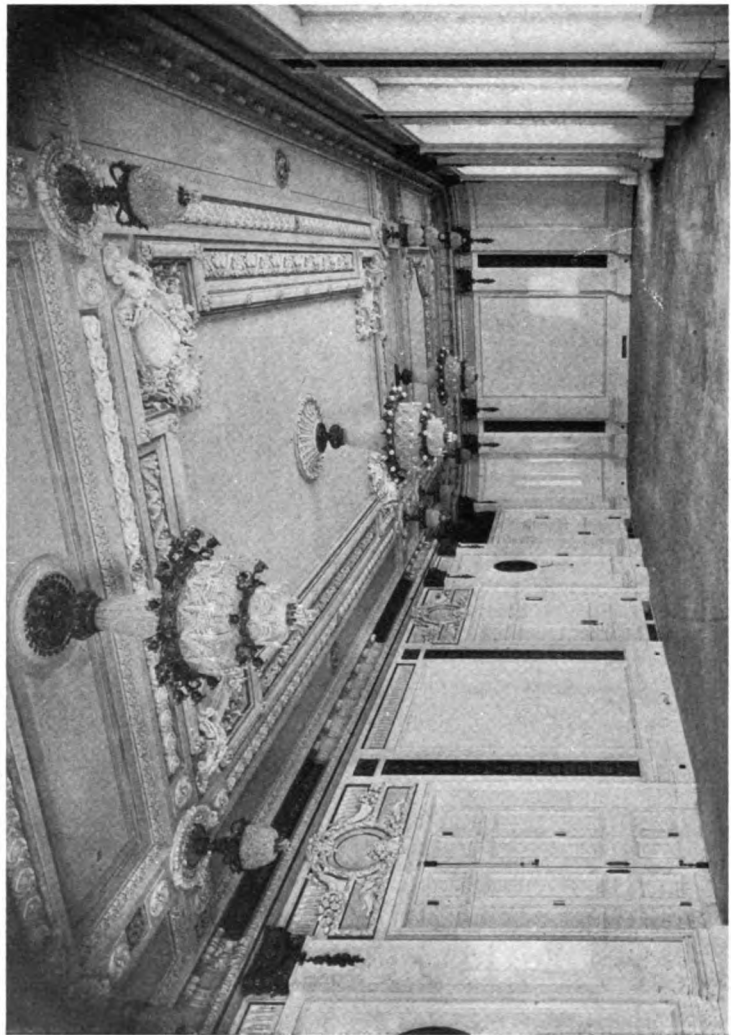
Detail of Main Entrance



Café
A dignified room, paneled to the ceiling in quartered oak

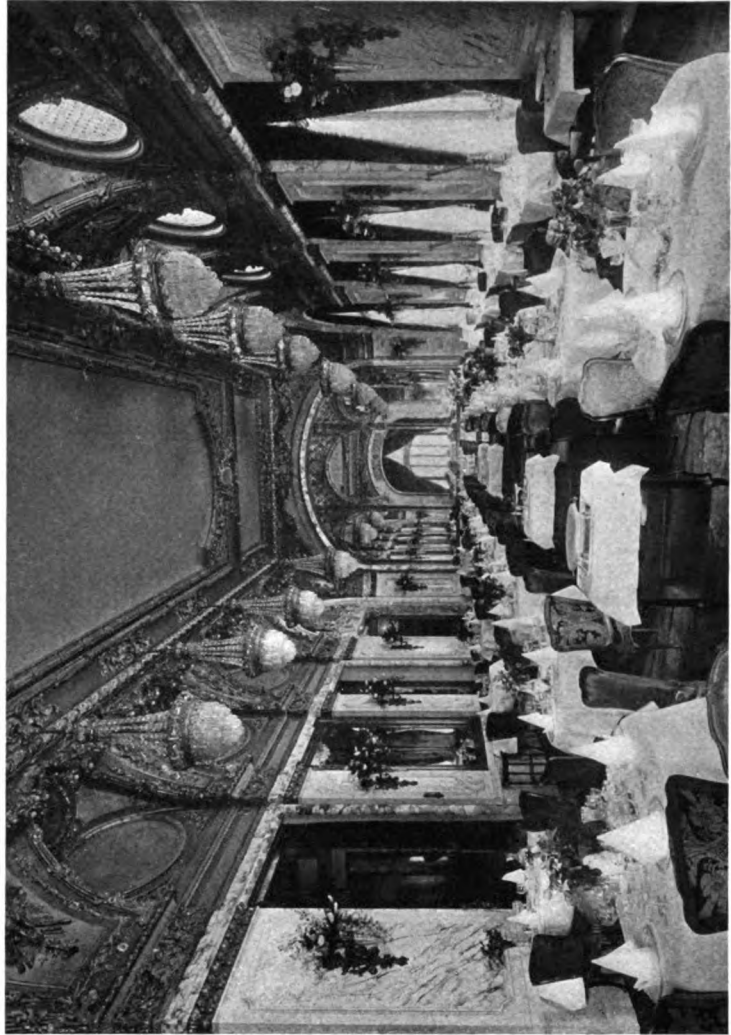


Entrance, from Lobby



Banqueting-hall

A brilliant room, effected by the use of dull white marble panels and pilasters with bronze capitals



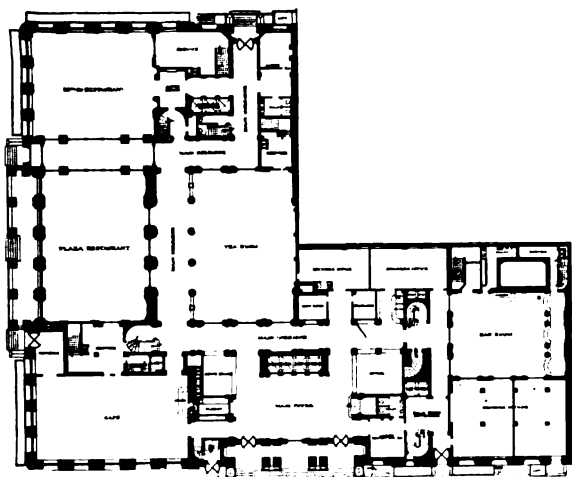
Main Dining-room

The walls are finished in a richly veined, white marble, treated with pilasters supporting a vaulted gold ceiling

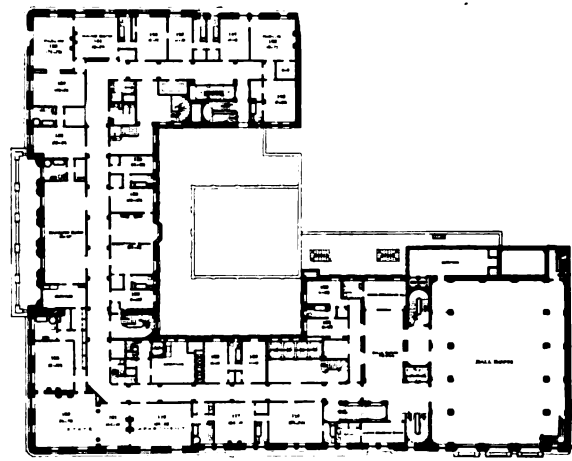
ST. REGIS HOTEL, NEW YORK CITY
TROWBRIDGE & LIVINGSTON, ARCHITECTS



View from the 59th Street Plaza



Ground Floor Plan

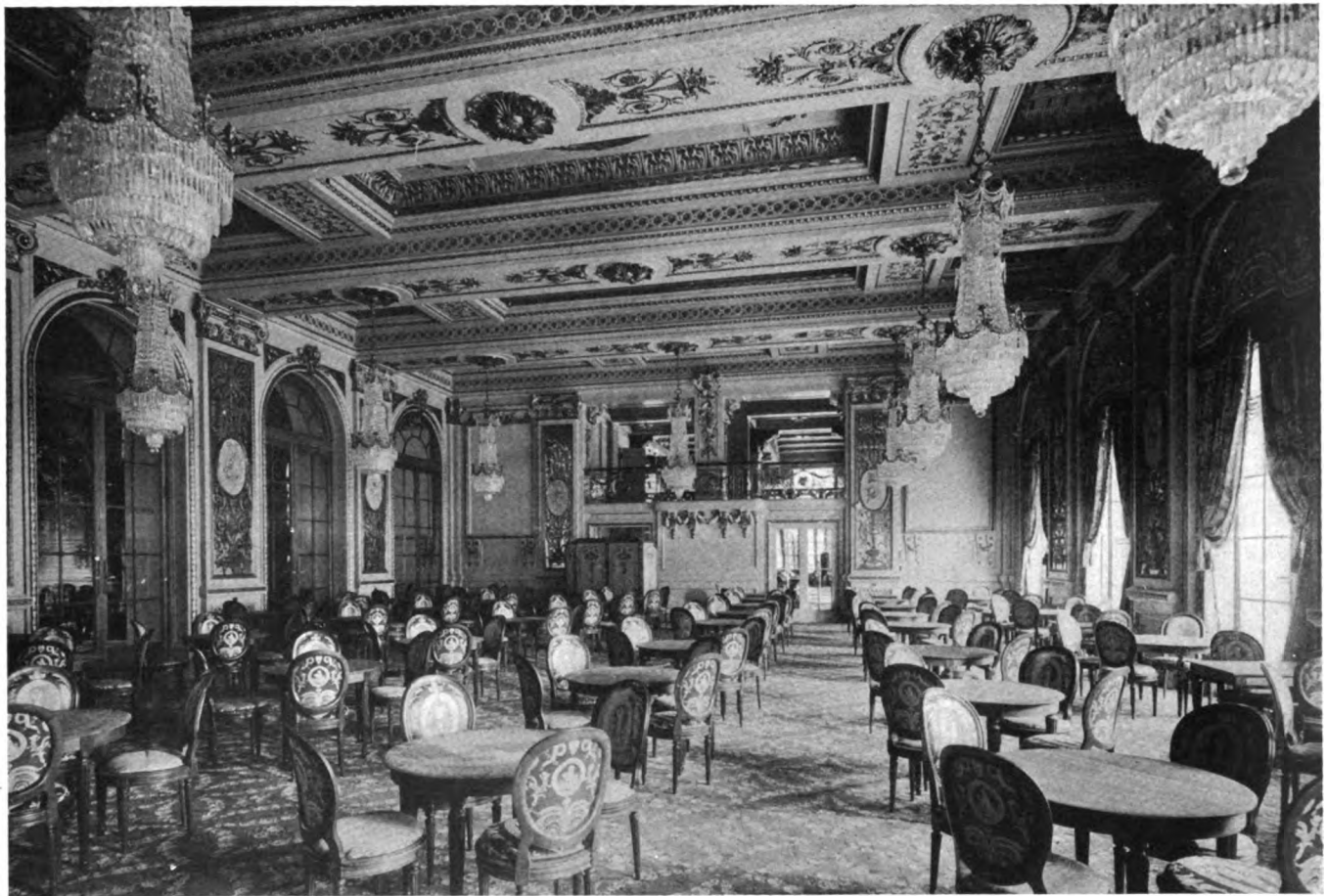


First Floor Plan

HOTEL PLAZA, NEW YORK CITY
H. J. HARDENBERGH, ARCHITECT



Ballroom



The Plaza Restaurant
HOTEL PLAZA, NEW YORK CITY
H. J. HARDENBERGH, ARCHITECT

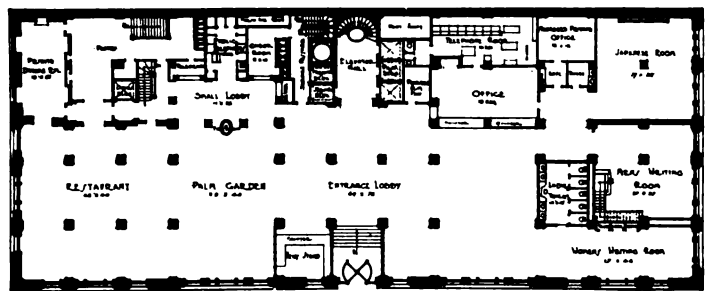


Photo by Tebbs-Hymans, Inc.

Exterior View, Looking down Park Avenue



Grill-room Floor Plan

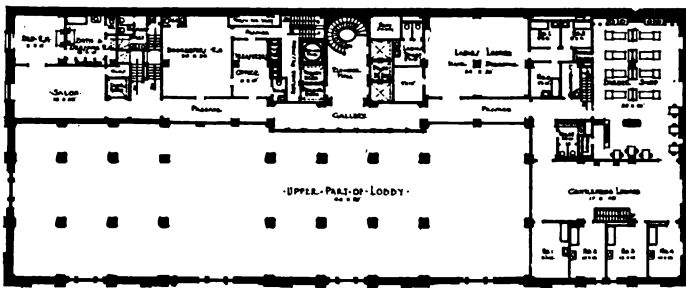


First Floor Plan

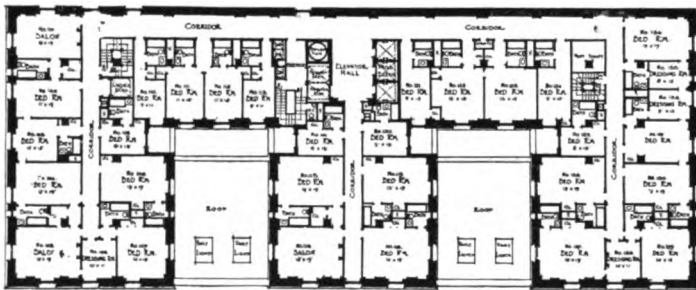
THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK CITY
 WARREN & WETMORE, ARCHITECTS



Detail of Lower Stories of Park Avenue Façade



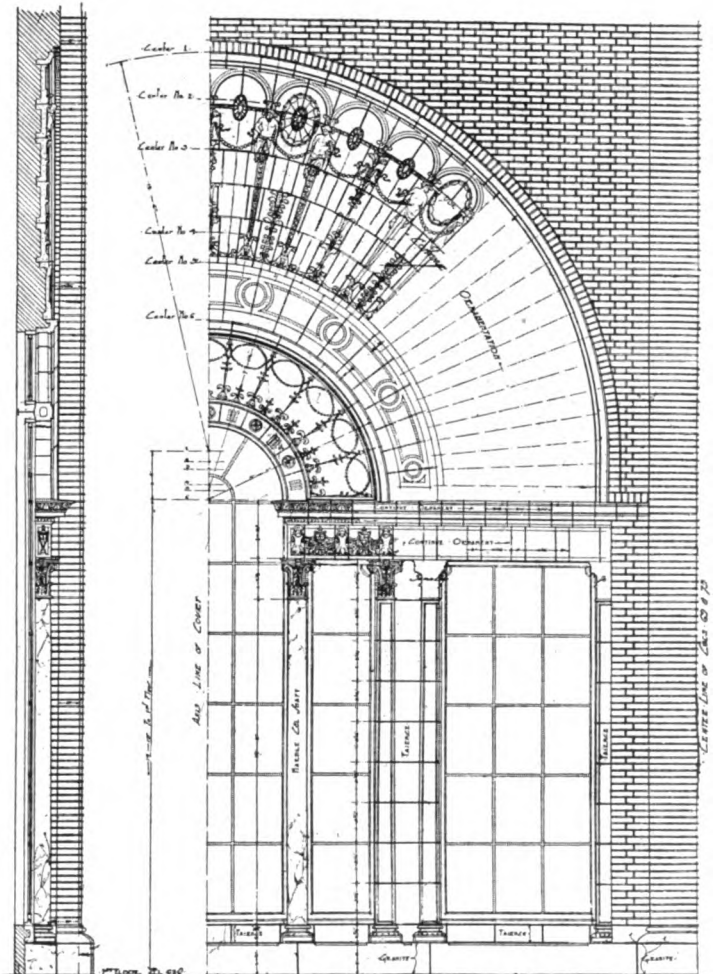
First Mezzanine Floor Plan



First Typical Floor Plan



Second Typical Floor Plan



Detail of Palladian Window

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK CITY

WARREN & WETMORE, ARCHITECTS

The Vanderbilt Hotel

Messrs. Warren & Wetmore, Architects

By Walton H. Marshall, Manager

THE VANDERBILT HOTEL, at Park Avenue and Thirty-Fourth Street, while the realization of an ideal, yet represents the very latest creation in hotel construction — viewed from the point of the exacting demands of a certain class of patronage. For it is really designed for a certain class,— the home-loving class. One of the significant points in view in the construction of this building was the omission of the usual ball-rooms and banquet-rooms. Another feature is that the Palm Garden is not separated from the hotel foyer by a dividing-wall, but by a happy grouping of palms and foliage, presenting a most attractive appearance. These features are two of the many incorporated to foster the home idea. While naturally the hotels of to-day cater to a pleasure-loving class, our idea in not having entertainment-rooms and a grand ballroom, as is usual, was to give the house a more homelike atmosphere, leaving the parlors free for the use of the guests, and to eliminate the disturbing element of large numbers of people patronizing the hotel merely for a night's pleasure of dancing and banqueting at the inconvenience of regular guests. The way that The Vanderbilt has met with the approval of the public during the time it has been in operation has more than justified our judgment in this regard: that there is a demand for something more homelike and yet not so luxurious as to warrant a prohibitive tariff; also for an "hotel of distinction with moderate charges."

In the entire hotel, comprising some six hundred rooms, no combustible material has been used in the construction. The partitions are of gypsum blocks, and the trim — doors and window-frames and sash — is all of steel. The hot-water pipes and all plumbing are of brass instead of ordinary iron; and though this feature is a matter of considerable extra expense, it insures freedom from corrosion or scaling of the pipes. There is also a complete system of plunger elevators of the most modern type. These represent a greater cost than electrically operated lifts, but, on the other hand, offer a greater element of safety in case of accident. In the service hallways the floors are of cement and the walls wainscoted with thin iron plates. Apropos of these features, it is interesting to note that an official report of the New York Board of Fire Underwriters, made recently, declares the hotel to be absolutely fire-proof.

The mechanical equipment of the hotel is located on the fourth and fifth sub-cellars and consists of the engines, boilers, dynamos, pumps, etc. There is a battery of four boilers fed by automatic stokers which are supplied by a traveling hopper of about 1,500 pounds capacity, which is filled by a continuous bucket coal-conveyer. There are two garbage-cremating furnaces of the most improved type. The salvage in silver-ware alone, which is taken from the garbage before it is cremated, is more than sufficient in value to offset the up-keep cost of this department.

In this same department is also the pneu-

matic-tube air-compressor for sending messages all over the house. Its convenience may be estimated from the fact that it takes but seven seconds to send a message in a carrier from the desk in the office to the twenty-second floor.

On the third sub-cellar is located the refrigerator plant, with an ice-machine of the ammonia compression type, having a capacity of eighty tons. This not only supplies refrigeration for the hotel in general, but has also an air purifying and cooling system in connection, designed to wash and cool the air supplied to every room in the hotel.

The most interesting department on this sub-basement floor is the bakeshop. It contains, in addition to the ovens for the cooking of pastries, a specially designed oven for baking bread and biscuits, which insures their having just the proper crispness when served. All ovens are heated by gas or electricity, and the control is such that the heat may be regulated to a single degree. At the right of the oven door is the thermometer which indicates the temperature, and at the left is an electric button, which, when pressed, lights up the farthest corner of the oven.

The kitchen is located on the next floor above, on a level with the Della Robbia Grill Room. It is equipped with over one hundred and five feet of coal ranges and twenty-five feet of gas ranges, besides numerous warming-ovens. There are several electric dumb-waiters that connect with service-pantries on the upper floors and make the serving of meals in suites as easily accomplished as in the main dining-room.

A feature of the outside of the building is the series of festoons that form the sky-line. At night these are outlined by electric lights, making a most attractive crown for the building. The different shades of gray brick uniformly used in the construction, with the trimming of stone-colored terra-cotta, make the building a symphony in several tones of gray.

This hotel illustrates to a nicety and to a certainty thorough knowledge and understanding of modern hotel construction and arrangements, as well as absolute and perfect refinement of harmonious decoration. It has been aptly described as a reminder of the culture of the eighteenth century.

To create a structure containing six hundred rooms, all exposed to sunlight, on the ground area occupied by The Vanderbilt, is of itself no small task. It is more than an asset to

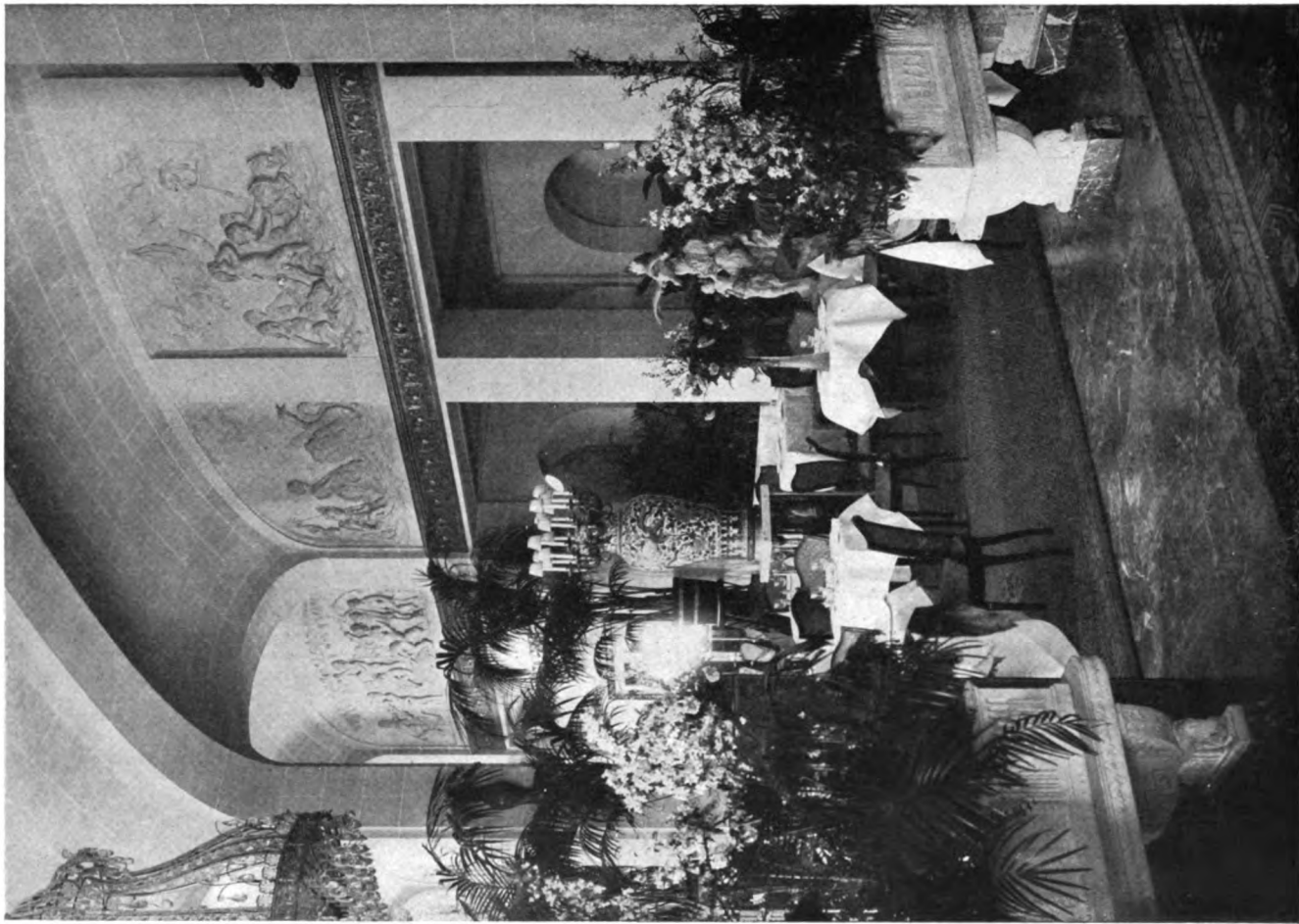
New York City; it is a national asset, for The Vanderbilt has an international reputation. Architects and mural painters and those interested in art of the very highest order have many times visited the hotel and noted the half-relief frieze that adorns the lobby and also the several hundred Helleu dry-point etchings distributed throughout the guest-rooms of the house, as well as many other decorative adjuncts which are unusual and ingenious and which all tend to completeness and perfection down to the minutest detail of this great and superb structure.



Chinese Buffet, The Vanderbilt Hotel



Restaurant Portion of Central Hall, Looking toward Lobby



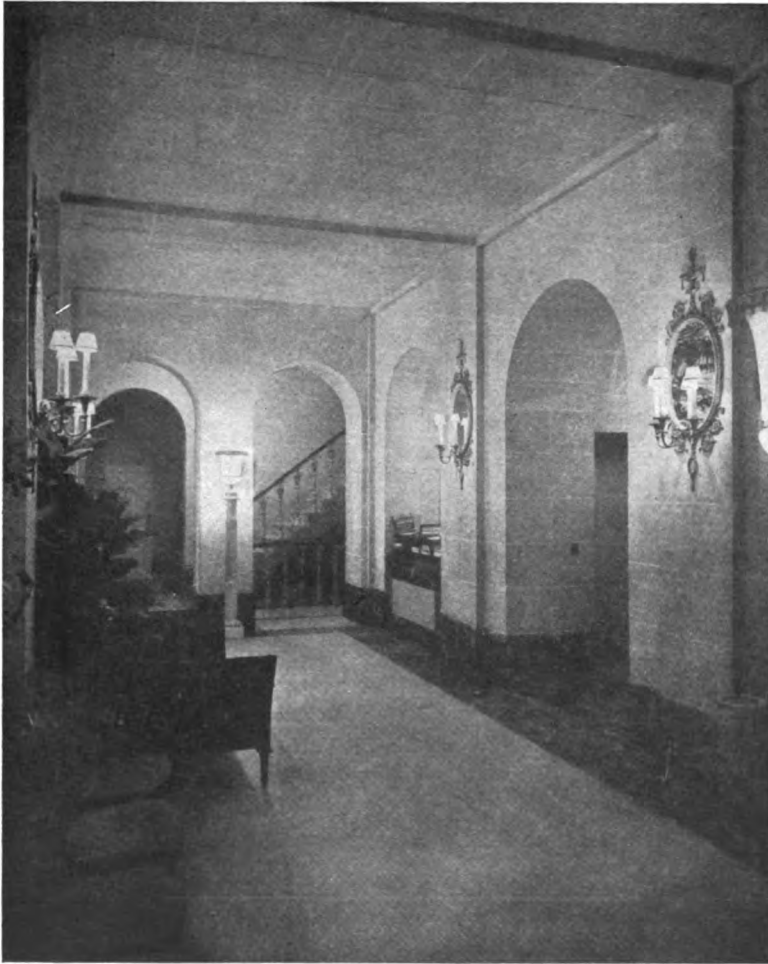
Detail of Vaulting and Sculptured Decoration in Restaurant

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK

WARREN & WETMORE, ARCHITECTS



The Della Robbia Grill-room, located in the basement below the Lobby, is conceived in blue-and-white faience. Early Italian detail has been effectively combined with the tile vaulting of the ceiling and frescoed canvases on the wall-surfaces

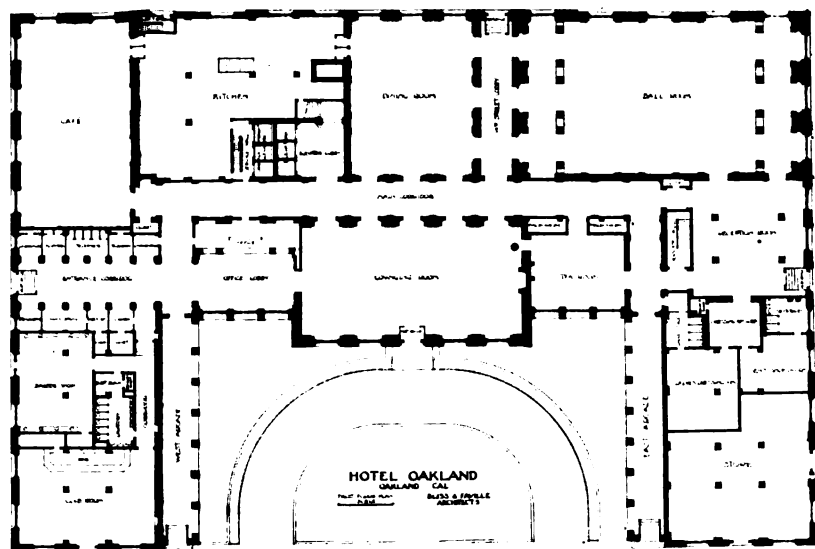


Telephone Lobby

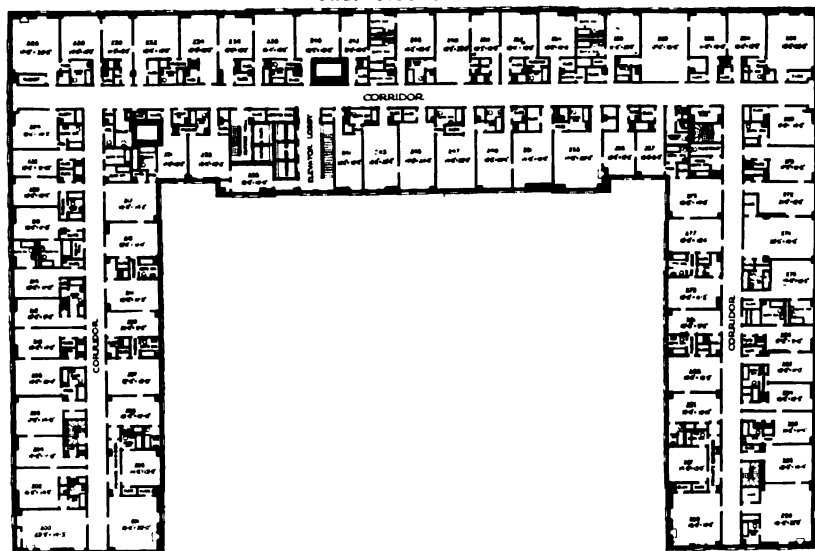


Main Lobby

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK
WARREN & WETMORE, ARCHITECTS



First Floor Plan



Typical Floor Plan



Looking from the Arcade into the Floral Court



General View

HOTEL OAKLAND, OAKLAND, CAL.

BLISS & FAVILLE, ARCHITECTS

The Hotel Oakland

Messrs. Bliss & Faville, Architects

By Walter D. Bliss

THE HOTEL OAKLAND in its arrangement might be divided roughly into three divisions: the Harrison Street, or men's side, which includes the club-room, men's lavatories, barber-shop, etc.; the Alice Street, or women's part, which includes the reception-room to the ballroom, dressing-rooms, and women's lavatories; and the remaining rooms for general use, which might be considered common property.

This arrangement was decided upon as the Hotel Oakland will have for its patronage permanent guests, as well as transients, and in its design special reference was given to those who wish to make it their residence for a part of the year. This division of parts also makes it possible for women to enter the hotel without passing the strictly men's rooms, and eliminates what is a disagreeable feature in so many hotels. In order to give an expression of comfort, the garden feature was introduced, and a southern exposure given the court to insure sun each day in a large majority of the rooms. For the same reason, we departed from the usual position for the office and put it off, but immediately connecting with the lounging-room.

This room has been designed to present an air of rest and comfort, and the decorations have been carried out in keeping with this intention. The mantel, balcony, and doorways are of Tavernelle marble, with the main walls of imitation stone of a slightly darker tone than the marble. The background of the entire ceiling is dull gold, with all the figures and ornamentation in the color of the Tavernelle marble, with the exception of the bands of ornament on the groining of the vaults, which are picked out in blue, the contrast in color adding considerable interest.

The rugs in the room are brown, with an indistinct figure of blue and red; and all of the furniture, with the exception of the screens, four chairs, and the cushions of the couches, which are in a figured blue-and-brown velour, is in a darker shade of the wall color. The four large tables have oak bases, with black-and-gold marble tops. To preserve the uniform appearance of the room, no hangings are used at the windows, but suspended baskets containing ferns and plants take their place, while the awnings on the outside regulate the light.

As this hotel is the social center of Oakland and its suburbs, an unusual space has been given to the ballroom and its accessories, and it is so arranged that the dining-room and ballroom can be thrown together for large functions. The desire to have these two rooms connect, and the fact that we wanted to get the kitchen between the dining-room and café, practically determined the position of these three rooms as well as the size of the kitchen; and because of the limited size of the latter, the pantry and bakeries are located in the basement, reached by stairs from the center of the kitchen, while the rest of the service is kept on the ground floor—an arrangement which has worked out satisfactorily.

The club-room, arranged in the front of the Harrison Street wing, with an entrance from the street, is paneled in fumed oak, with an ornamental oak cornice. The ceiling is plastered and grained to imitate the woodwork, and picked out in blues and reds with a very little gold, while Welsh quarry tiles, laid in

panels and filled in with three-quarter-inch ceramic tile of the same color, combine to effect a corresponding harmony in the floor. The windows are set with simple leaded blown glass, with insets of colored medallions. The lighting-fixtures are designed in the spirit of the room, those above the bar representing Pan blowing his pipes, and the side brackets, Bacchus' head.

The ballroom has been admired for its lack of decoration. The use of gold has been purposely avoided, except in the furniture and lighting-fixtures, the walls and ceiling being decorated in two tones of ivory; while the hangings and furniture coverings, of a fine figured velvet of mulberry color on an old gold background, are effective in rich color contrast.

The basement is unusually spacious, but nothing more than the usual machinery, together with the storerooms, butcher-shop, vegetable-room, servants' locker-rooms, the servants' dining-room, and the before-mentioned bakeries and pantries have been provided.

The entire supplies and stores for the hotel come through one entrance, which is guarded by a checker, who not only checks in all that comes to the storeroom, but also everything that comes to or goes from the hotel, with the exception of the guests' baggage and the garbage, for which there are separate service elevators, equally accessible to the kitchen and main hotel service.

The hotel has direct heat, and ventilation is provided by pulling out the vitiated air, with the system divided into units so that the parts not in use can be shut off. Owing to the mild climate and the big connecting spaces on the ground floor, this system works admirably here; and with eleven hundred and fifty diners on the opening night of the hotel, the fact that there was no complaint is a marked instance of its success.

The ventilation of the kitchen is effected by a large flue six feet by eight feet, in which the smoke-pipes from the ranges have been arranged. This gives excellent ventilation and does not require a fan system, as the heat of the smoke-pipes gives all the draft necessary, the scheme being practical because the kitchen is located on the ground floor, where it can receive natural fresh air directly. The manager of the hotel remarked recently that he thought he had the best ventilated kitchen he was ever in.

A special feature has been made of the traveling-men's rooms on the mezzanine floor; and rooms ranging in size from sixteen feet by thirty feet to twenty feet by fifty feet have been provided, each with its own special bath. The guests' bedrooms have a variety of sizes in order to accommodate every class of patronage, nearly all having private baths and commodious closets, and in each corner there are suites arranged with a sitting-room and private entrance-hall.

The cost of the hotel, in comparison with New York ideas, was not great; but while it follows simple lines in its decoration and furnishing, every feature usual to the metropolitan hotel has been incorporated in its construction, and it expresses the idea of the management, in that it is quiet and elegant and embodies every facility for the convenience, comfort, and luxury of its guests.



Club-room, Hotel Oakland



Lounging-room



Corner of Café



Detail in Lounging-room

HOTEL OAKLAND, OAKLAND, CAL.
BLISS & FAVILLE, ARCHITECTS



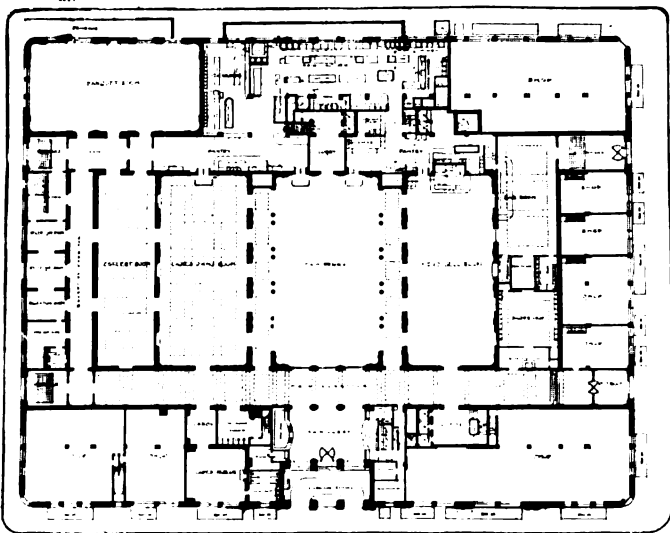
View from Market Street

THE PALACE HOTEL occupies an entire city block and actually covers nearly three acres of ground, with a frontage of two hundred and seventy-five feet on Market Street and three hundred and forty-four feet on New Montgomery Street. It occupies the site of the famous hostelry of the same name and contains seven hundred guest-rooms.

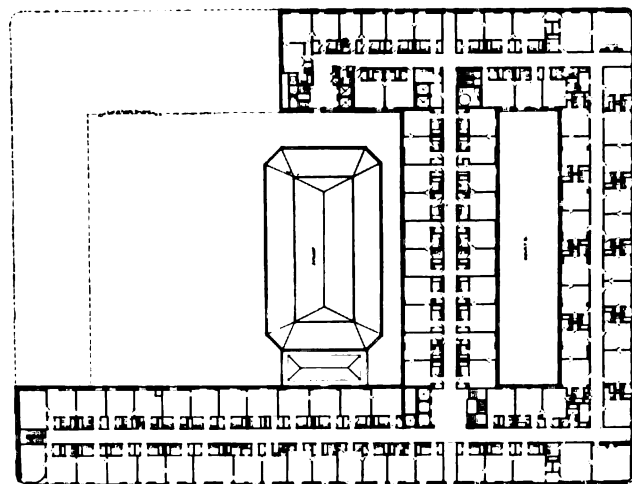
The building is constructed of light-colored brick, with a stone base and finely modeled roof-crested terra-cotta. Ornamental iron plays an important part in enlivening the design, and the large cornice-like balcony at the eighth story, supported by large iron brackets arranged in pairs, as well as the grilles at the windows, relieve the façade of any barren look it might otherwise have.

The Sun Court is an immense apartment, eighty-five feet wide by one hundred and ten feet long, and with its great dome of bronze and leaded glass, springing to a height of three stories, presents a most unique architectural feature. The dome is supported on either side by a double row of Italian marble columns, and wide corridors directly behind afford ample circulation for crowds and yet maintain a homelike effect.

On the south side of the court is the main restaurant, and to the right as one enters is the Gothic Grill for men. The ballroom occupies the southwest corner of the main floor, and can be used independently of the rest of the hotel because of its own entrance and group of reception and dressing-rooms immediately adjoining.



First Floor Plan



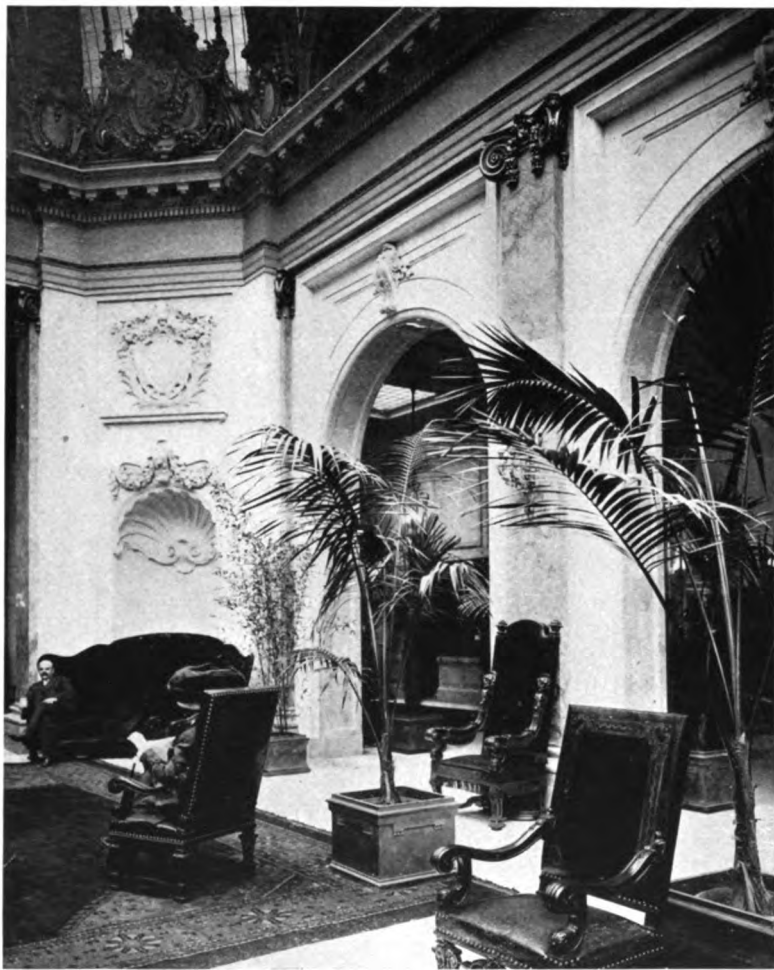
Typical Floor Plan

PALACE HOTEL, SAN FRANCISCO, CAL.

TROWBRIDGE & LIVINGSTON, ARCHITECTS



Sun Court



Corner of Court



View in Corridor

PALACE HOTEL, SAN FRANCISCO, CAL.
TROWBRIDGE & LIVINGSTON, ARCHITECTS



Hotel Martinière, Broadway and 32d Street, New York City

HOTEL MARTINIÈRE

H. J. HARDENBERGH, ARCHITECT

THE MARTINIÈRE is interesting in that it shows a coherent scheme for a hotel in spite of several additions, made at different times, to the original building. The original hotel had an L-shaped plan, with a narrow frontage on 32d Street and another on Broadway. The recent addition fills out the Broadway and 32d Street corner, a wide concourse connected with the old corridor brings the different parts of the old and new buildings into close relation, and by a clever disposition of elevator-shafts and stairs a large court has been introduced, insuring light and air to the rooms arranged about the interior on the upper floors.

The interiors present a group of well-designed rooms, carried out in a general way in French Renaissance with rich and appropriate decoration. To the right of the main lobby as one enters from 32d Street is the new main dining-room, which is the finest room in the hotel and is modeled after the Apollo Gallery in the Louvre. There are eight panels on the walls, each of which contains a portrait of an historical personage of the time of Louis XIV. The woodwork is natural oak, with the carved parts in dull gold, making a rich effect with the deep-rose hangings.

The Broadway Café is opposite the dining-room, to the left of the lobby, and is treated simply, in the Italian Renaissance style. The walls are of light artificial stone, with a beautifully modeled ceiling in low relief.

In the basement on the Broadway front is the Grill-room, which is most pleasing in its effect. In style it follows modern German work, but without any characteristics of the extreme Art Nouveau. The walls are of imitation Caen stone, with a high wainscot of dark oak, and the floor is laid in red tile. The ceiling is vaulted, with one vast arch spanning the greater part of the room, the construction cleverly indicated by bands of ornament in low relief, decorated in warm tones of color, in which dull reds and orange predominate.

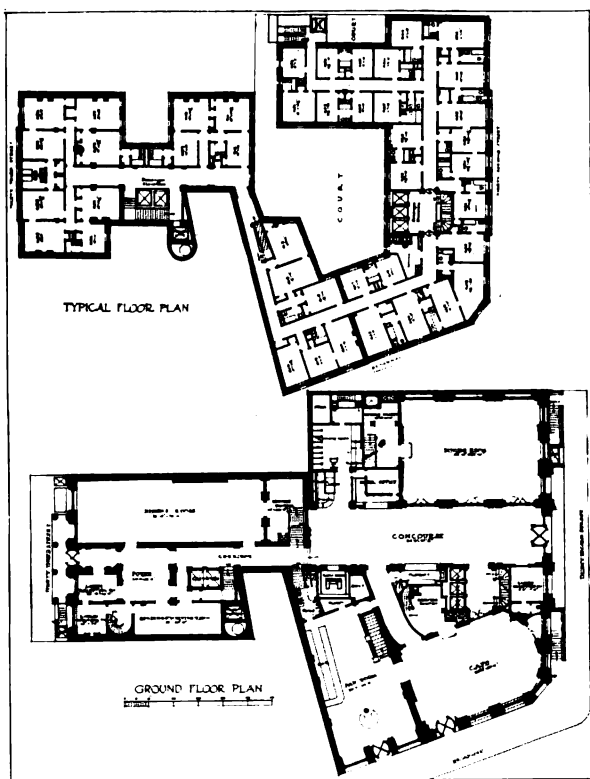
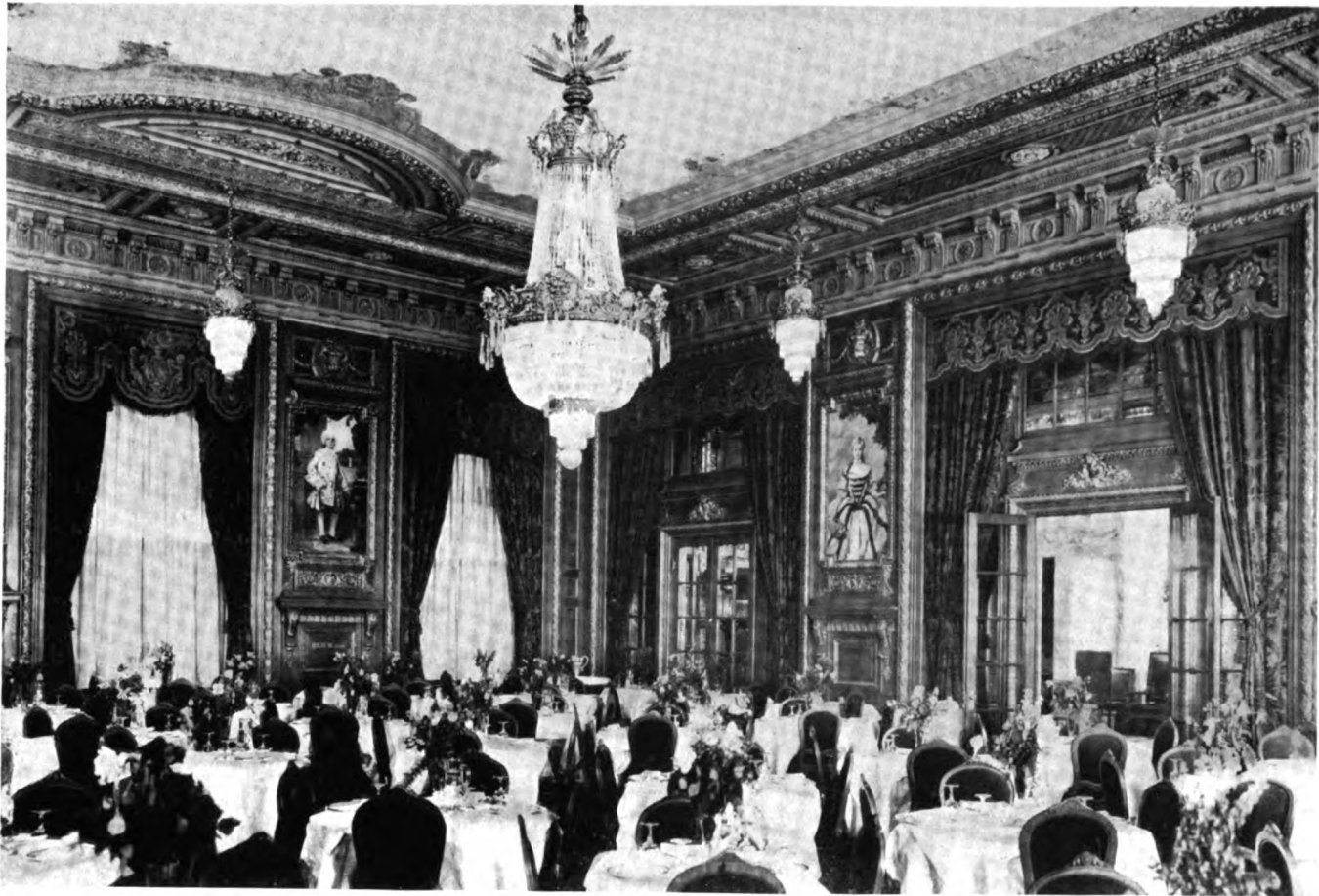
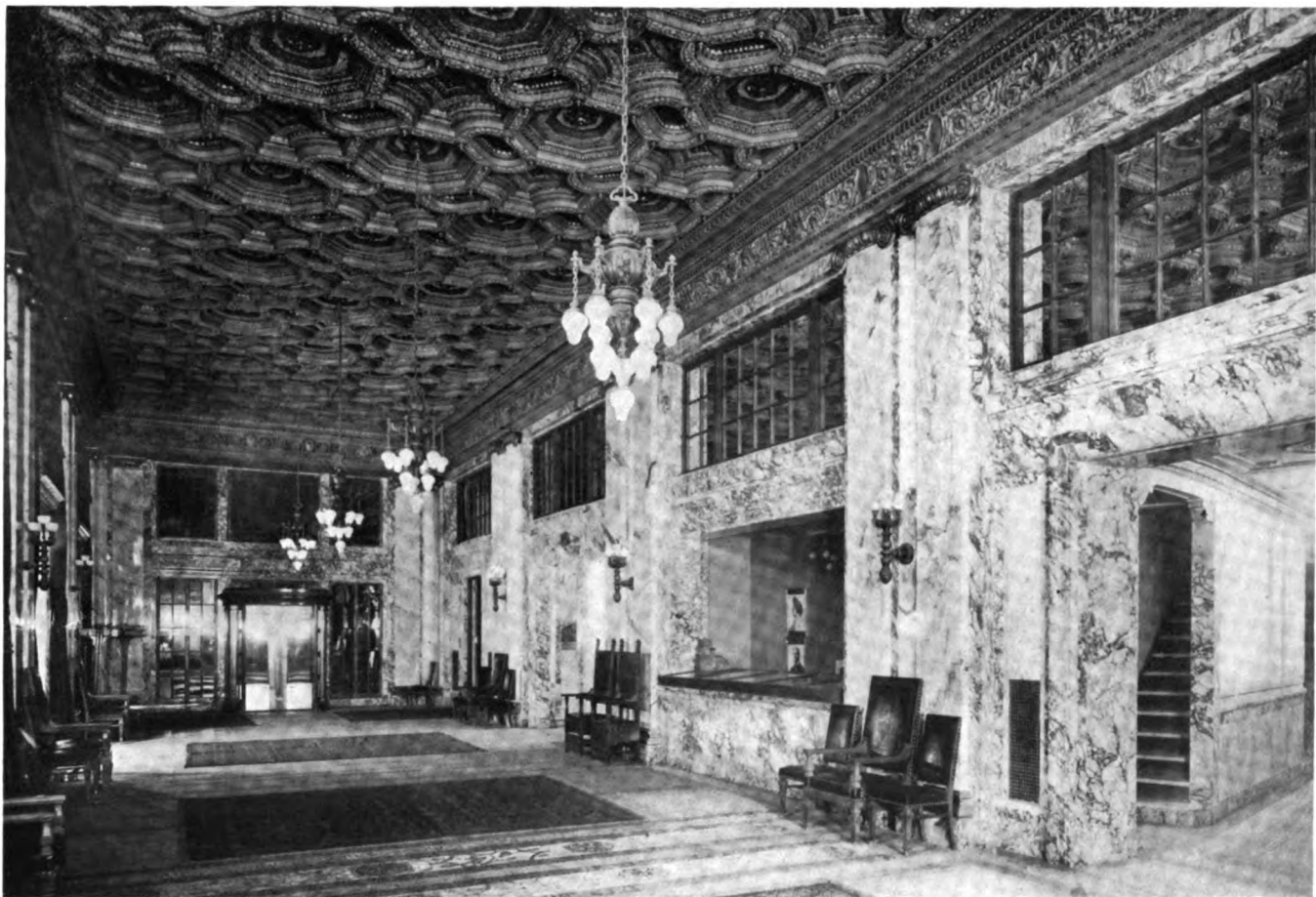


Photo by Tebbs-Hymans, Inc.

Grill-room



Main Dining-room



Photos by Tebbs-Hymans, Inc.

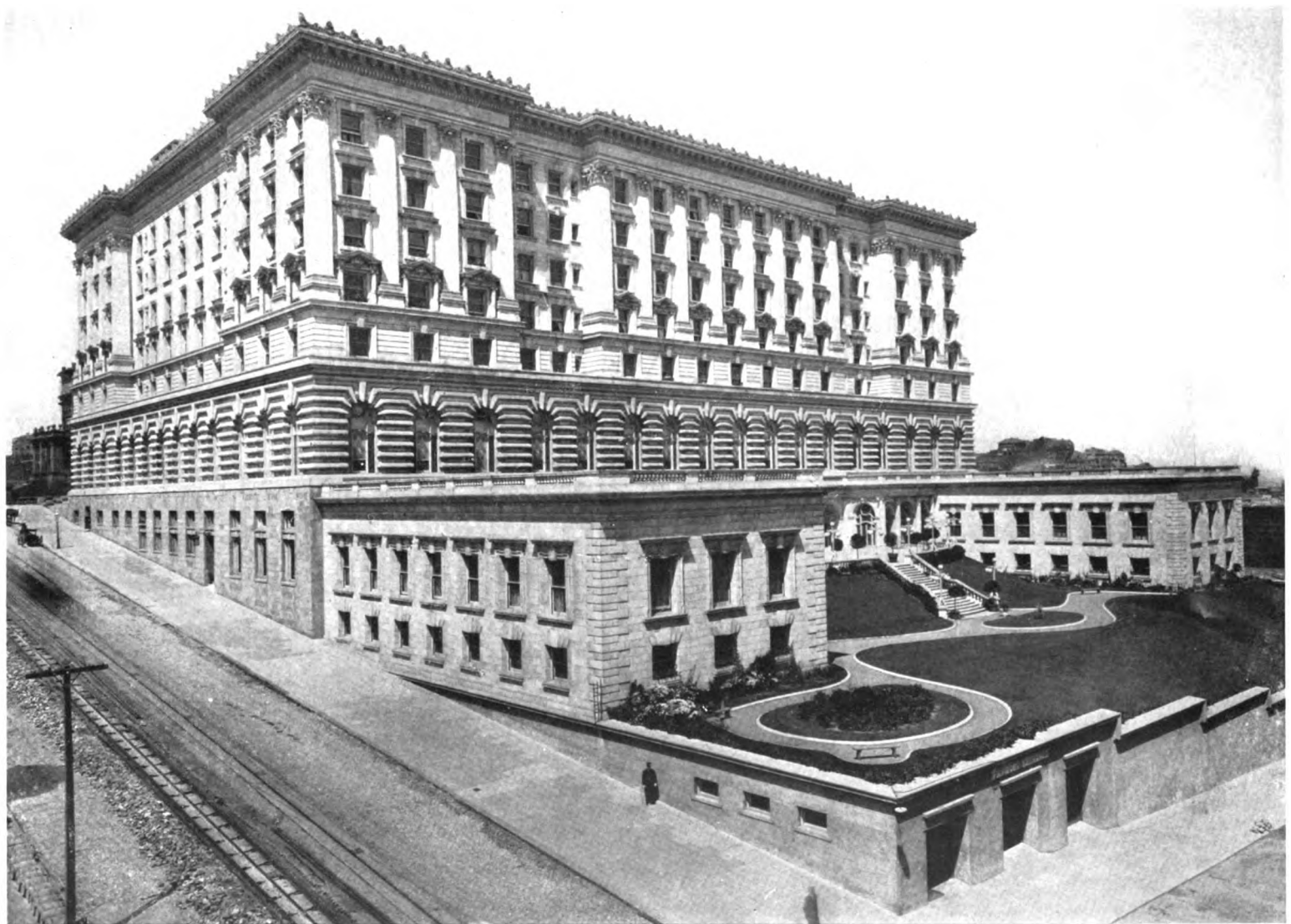
Concourse

HOTEL MARTINIQUE, NEW YORK CITY
H. J. HARDENBERGH, ARCHITECT



Photo copyright by R. J. Waters & Co.

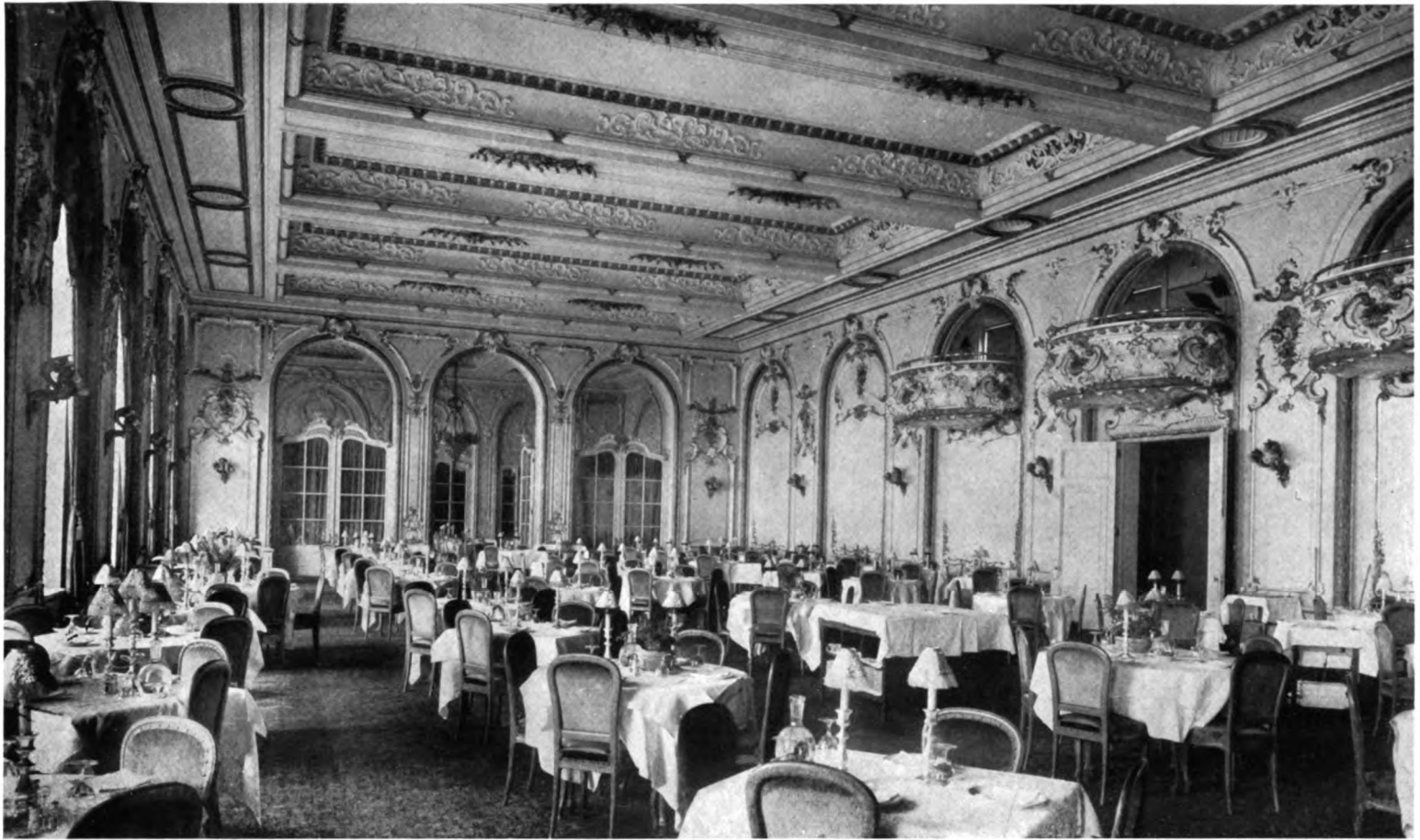
View from Mason Street



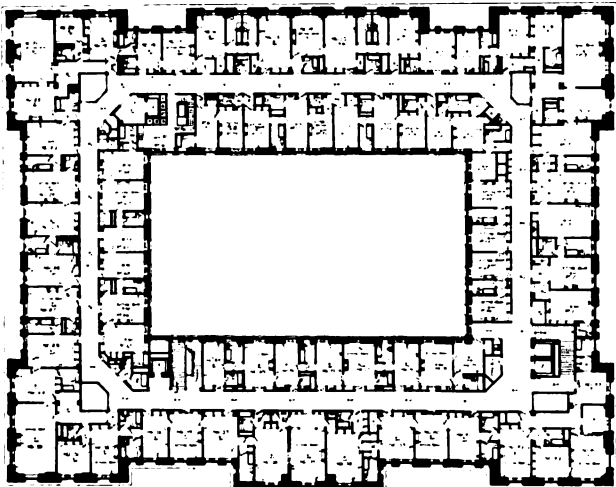
Front toward Bay

FAIRMONT HOTEL, SAN FRANCISCO, CAL.

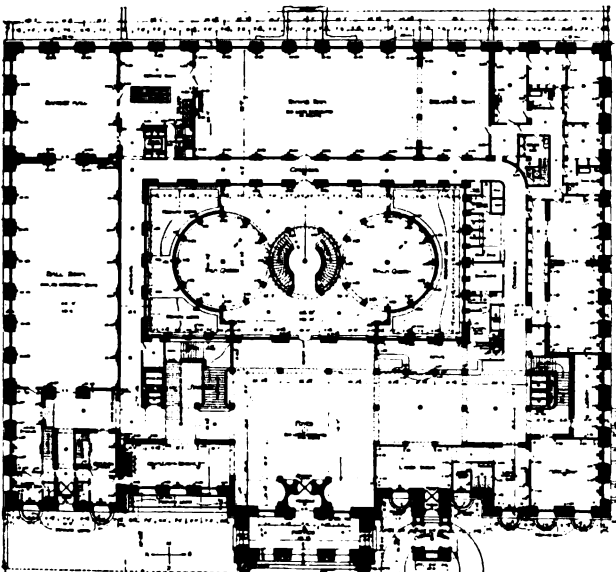
REID BROTHERS, ARCHITECTS



Main Restaurant



Typical Floor Plan



First Floor Plan



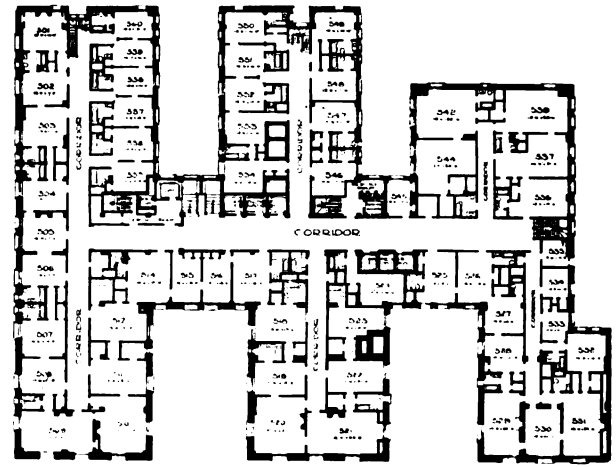
View in Foyer, Looking toward Main Staircase

FAIRMONT HOTEL, SAN FRANCISCO, CAL.
REID BROTHERS, ARCHITECTS

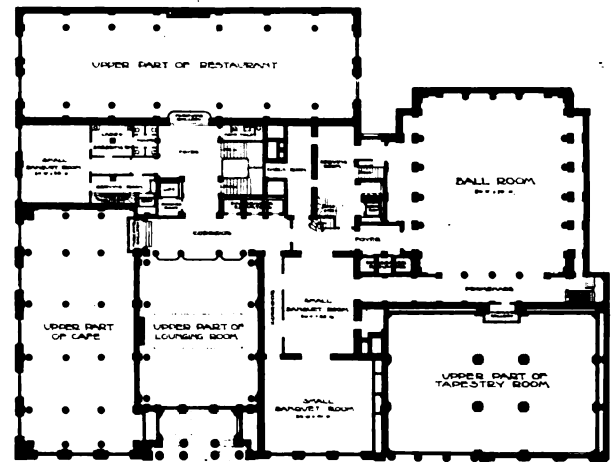


General View of Exterior

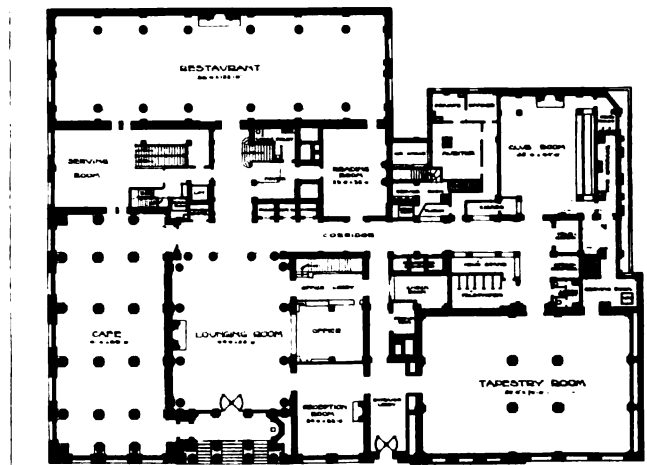
The large open courts are a distinctive feature of the design and, further, insure the comfort of guests by giving every room an outside window



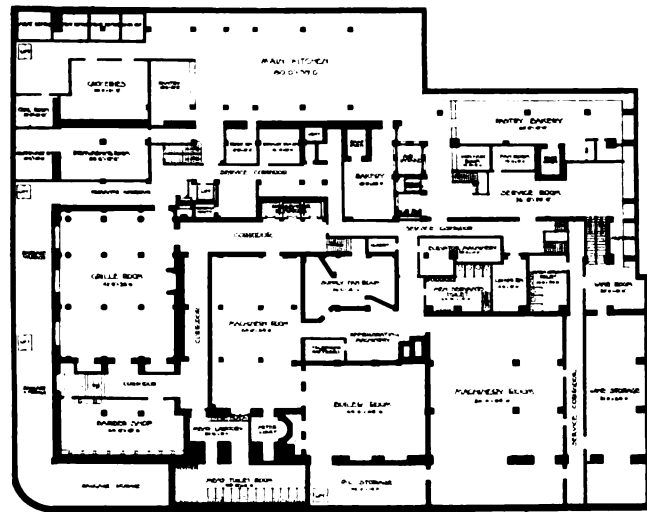
FIFTH (TYPICAL FLOOR PLAN)



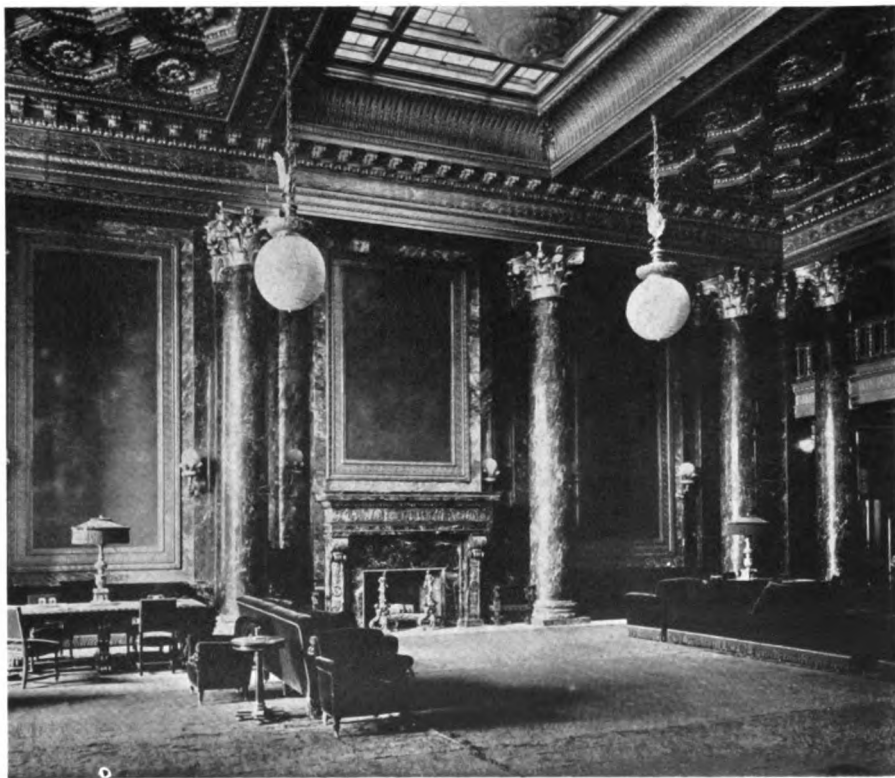
MEZZANINE FLOOR PLAN



FIRST FLOOR PLAN

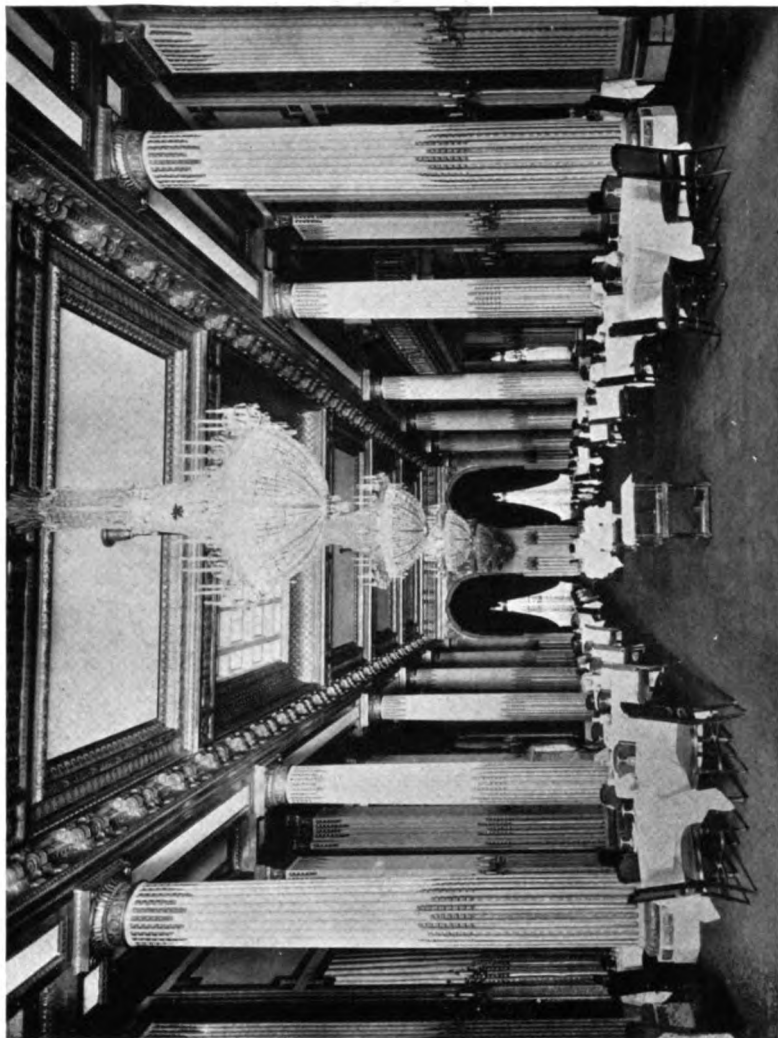


Basement Plan
Floor Plans

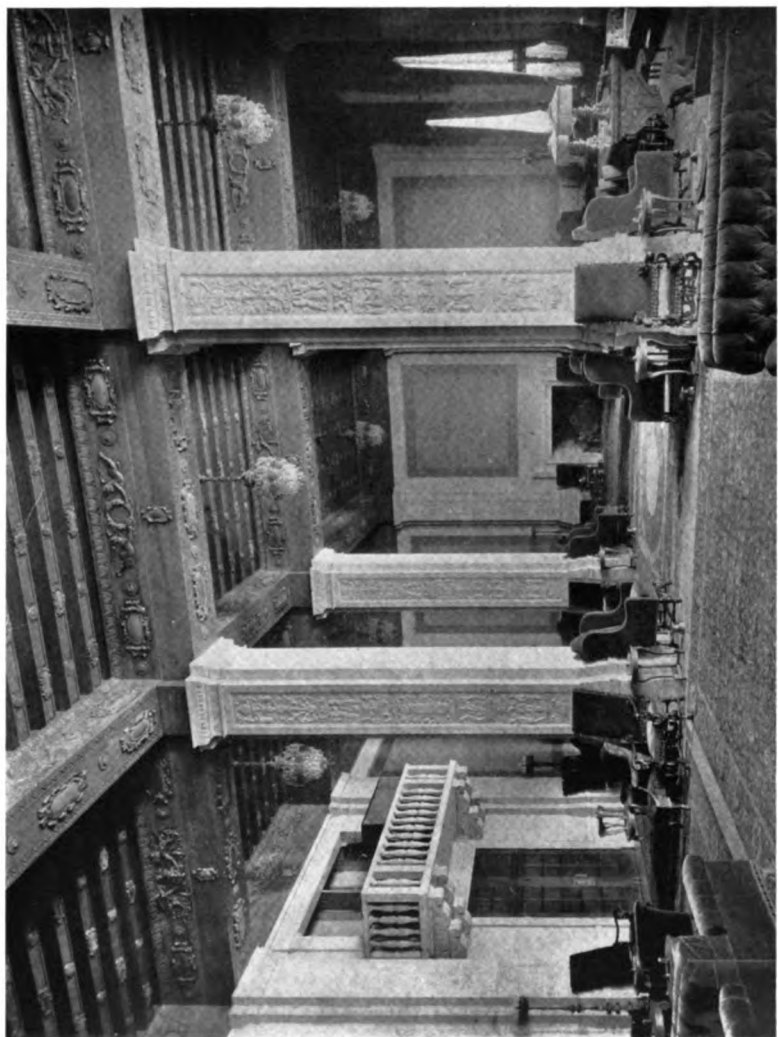


Lounging-room

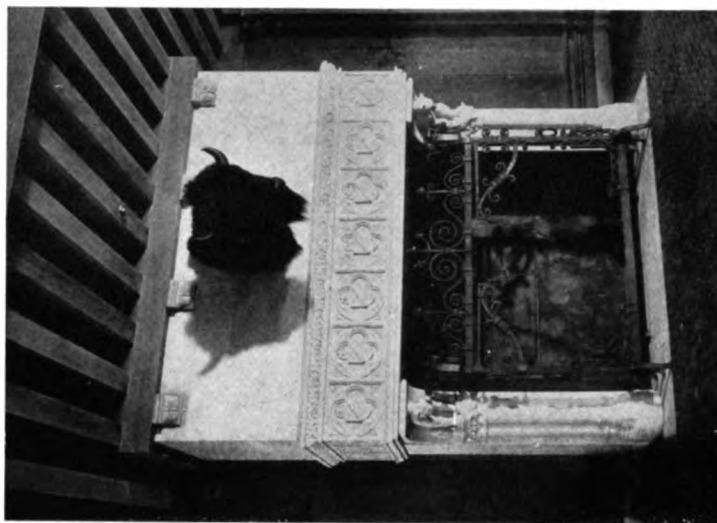
ST. FRANCIS HOTEL, SAN FRANCISCO, CAL.
BLISS & FAVILLE, ARCHITECTS



Main Dining-room



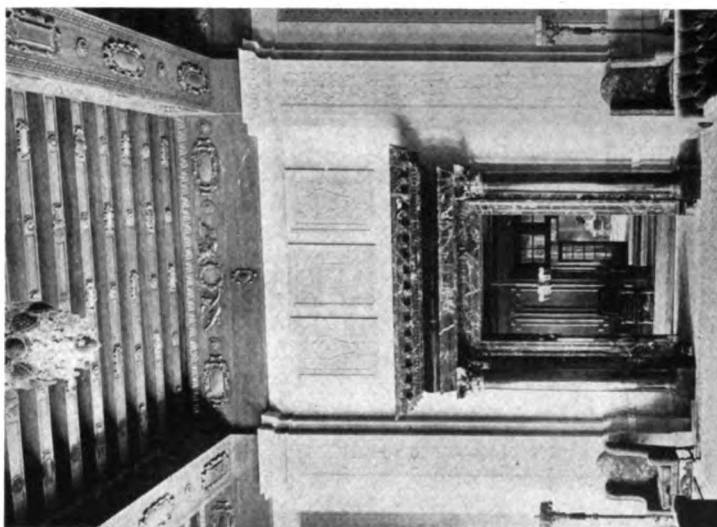
Tapestry Room



Detail of Mantel in Grill-room



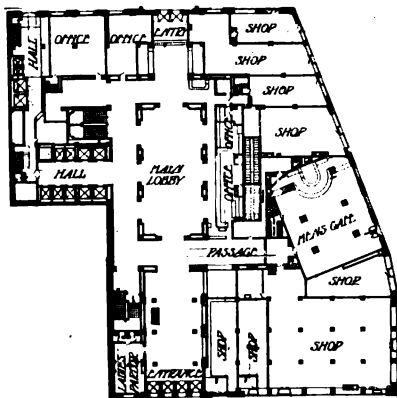
Basement Grill-room
 An interesting texture has been given to the floor by the use of small octagonal tile with raked-out joints
ST. FRANCIS HOTEL, SAN FRANCISCO, CAL.
BLISS & FAVILLE, ARCHITECTS



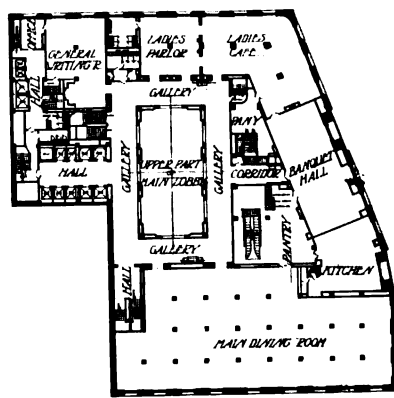
Doorway from Tapestry Room to Lobby



Broadway Front



Ground Floor Plan



First Mezzanine Floor Plan



Typical Floor Plan

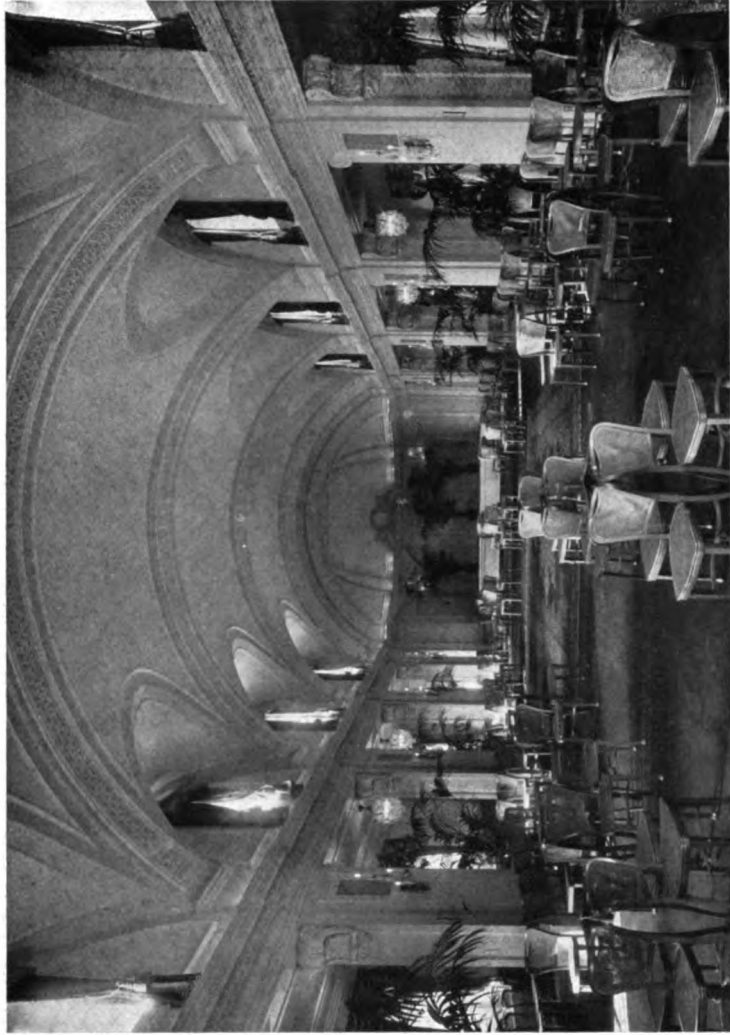
HOTEL MCALPIN, NEW YORK CITY
 F. M. ANDREWS & CO., INC., ARCHITECTS



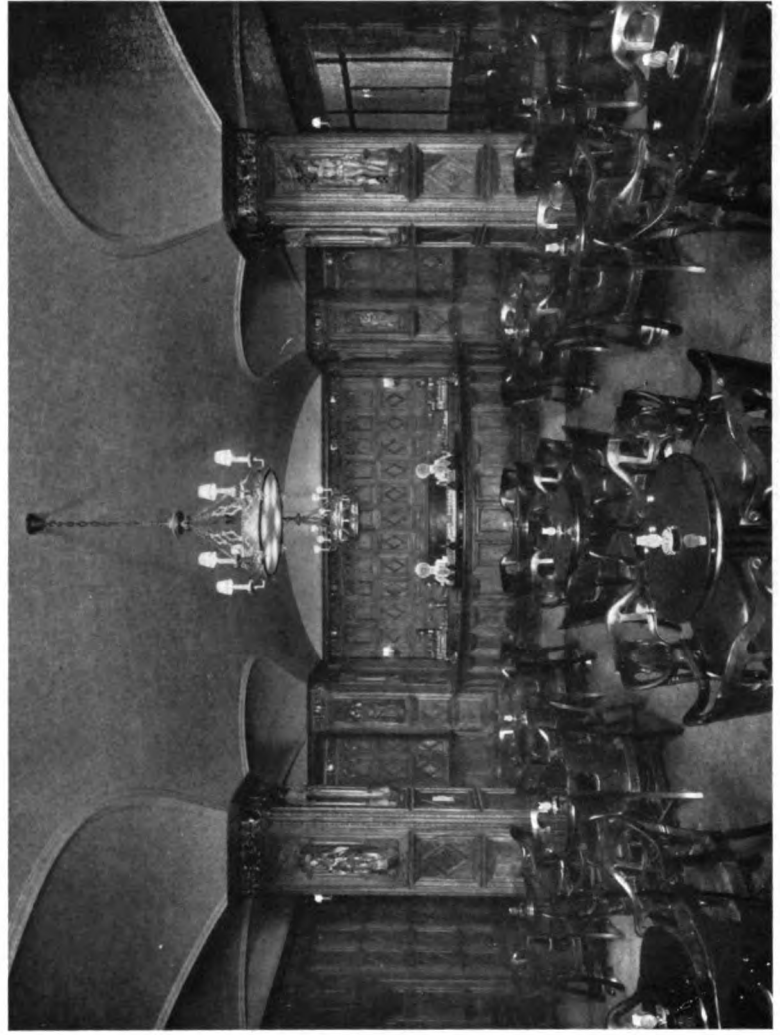
View in Main Lobby, Looking toward 33d Street Entrance



Banquet Hall on Mezzanine Floor
HOTEL MCALPIN, NEW YORK CITY
F. M. ANDREWS & CO., INC., ARCHITECTS



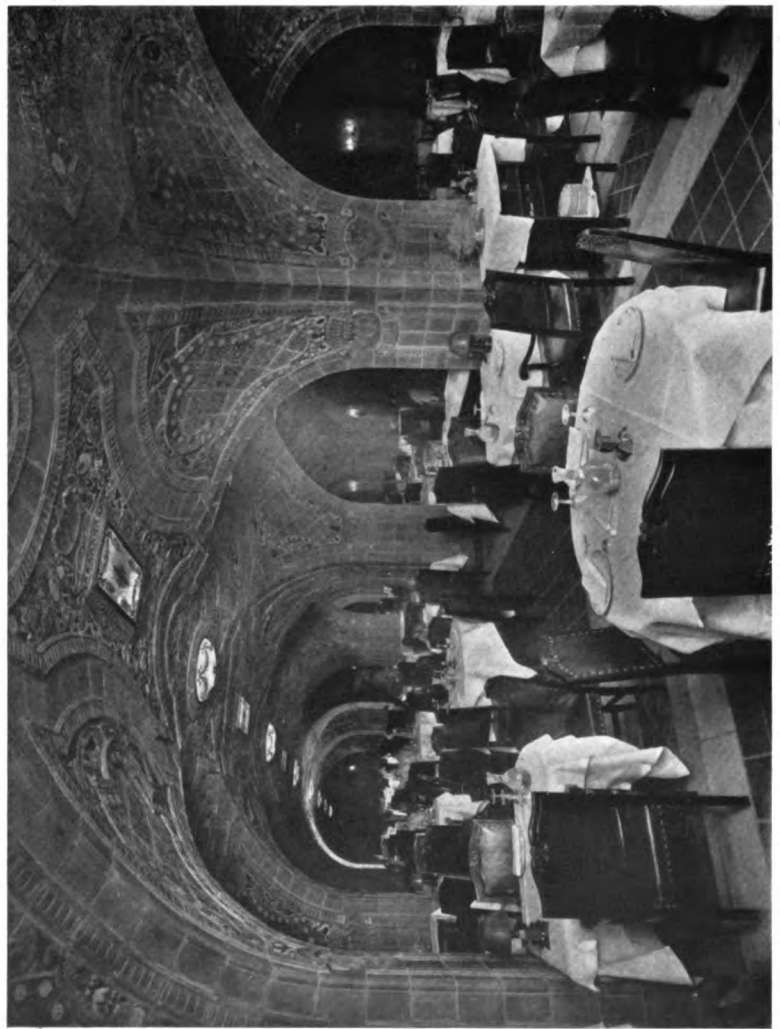
Ballroom



Men's Café



Main Restaurant



Basement Grill-room

HOTEL MCALPIN, NEW YORK CITY
F. M. ANDREWS & CO., INC., ARCHITECTS



Interior View of Terrace

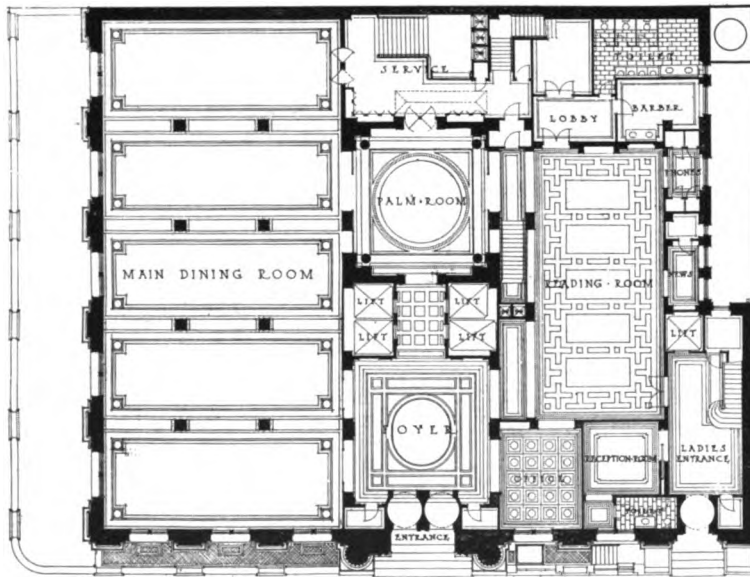
It is to be regretted that there are not more opportunities in the designing of the modern hotel to incorporate such attractive features as this outdoor dining-terrace, arranged on the Fifth Avenue front of the Gotham. Flower-boxes, disposed along the balustrade, and awnings screen the diners from the gaze of the passer-by, while the entrance is from the main restaurant through French windows



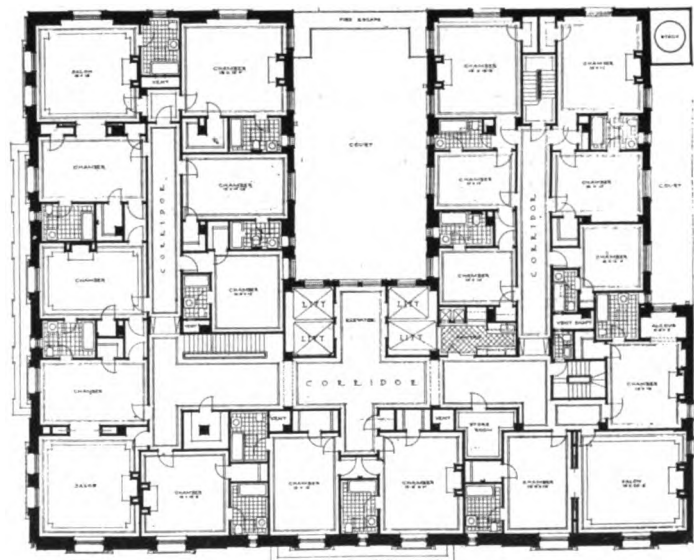
View of Terrace at Corner of 55th Street and Fifth Avenue



View from Fifth Avenue



First Floor Plan



Typical Floor Plan

HOTEL GOTHAM, NEW YORK CITY
HISS & WEEKS, ARCHITECTS



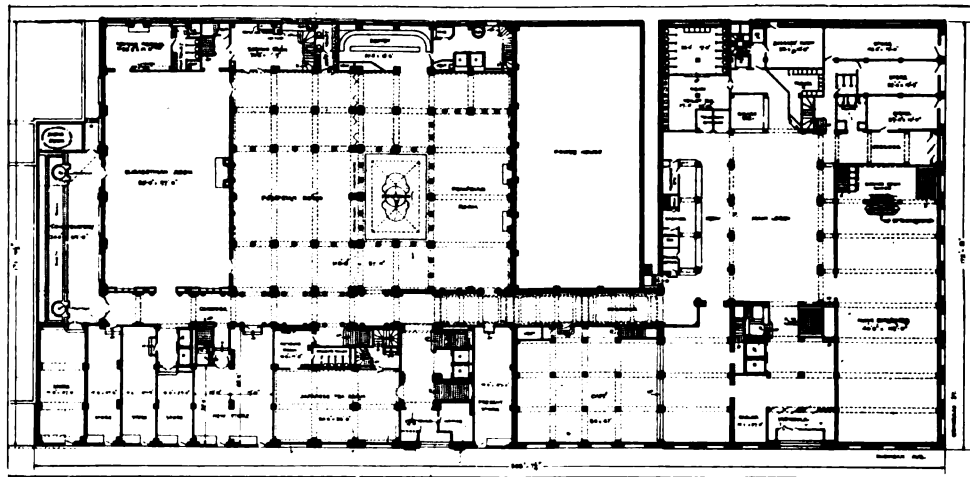
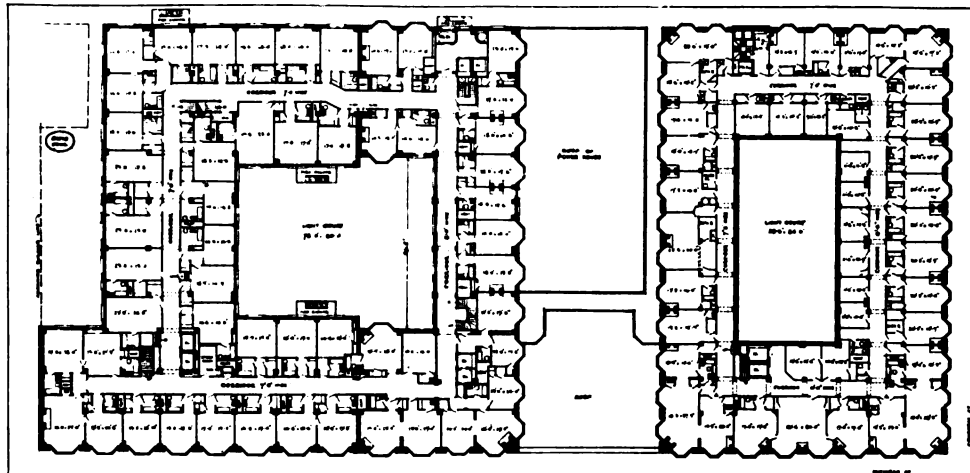
Reading and Lounging Room
HOTEL GOTHAM, NEW YORK CITY
HISS & WEEKS, ARCHITECTS



Elizabethan Room
THE CONGRESS HOTEL AND ANNEX, CHICAGO, ILL.
HOLABIRD & ROCHE, ARCHITECTS



View from Michigan Avenue



First and Typical Floor Plans

THE CONGRESS HOTEL AND ANNEX, CHICAGO, ILL.
HOLABIRD & ROCHE, ARCHITECTS

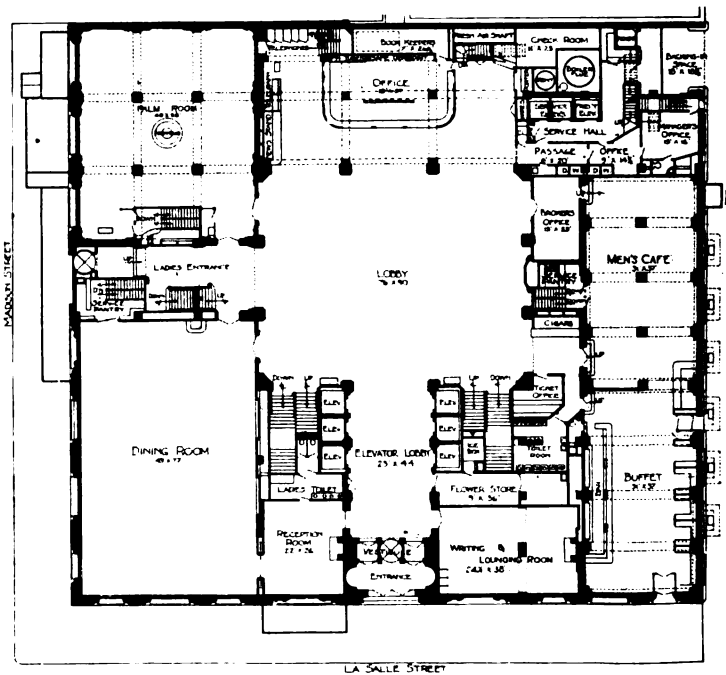


Hotel La Salle, Chicago, Ill.

Holabird & Roche, Architects

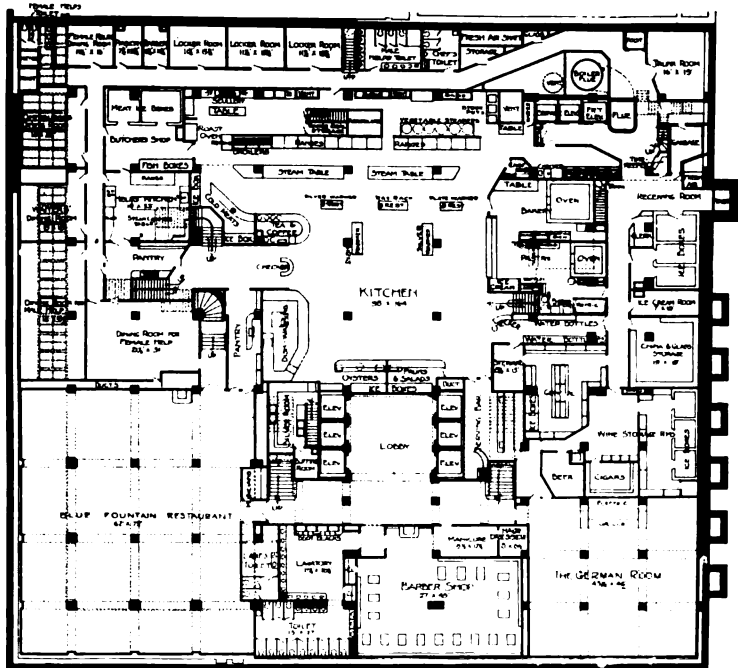


Typical Floor Plan



First Floor Plan

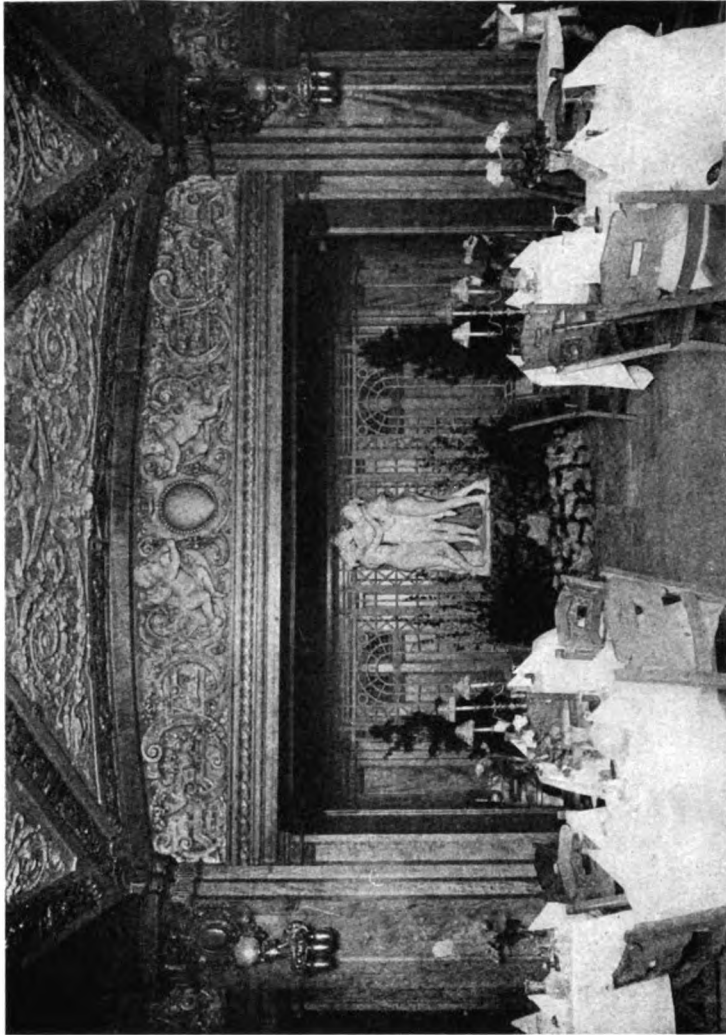
The plans show a logical and well-thought-out scheme for a large hotel. The fact that the building covers several lots, each of which had to be considered separately, owing to leases of different durations, necessitated placing the columns along the party lines, and these largely determined the position of the main rooms on the first floor and the main partitions above.



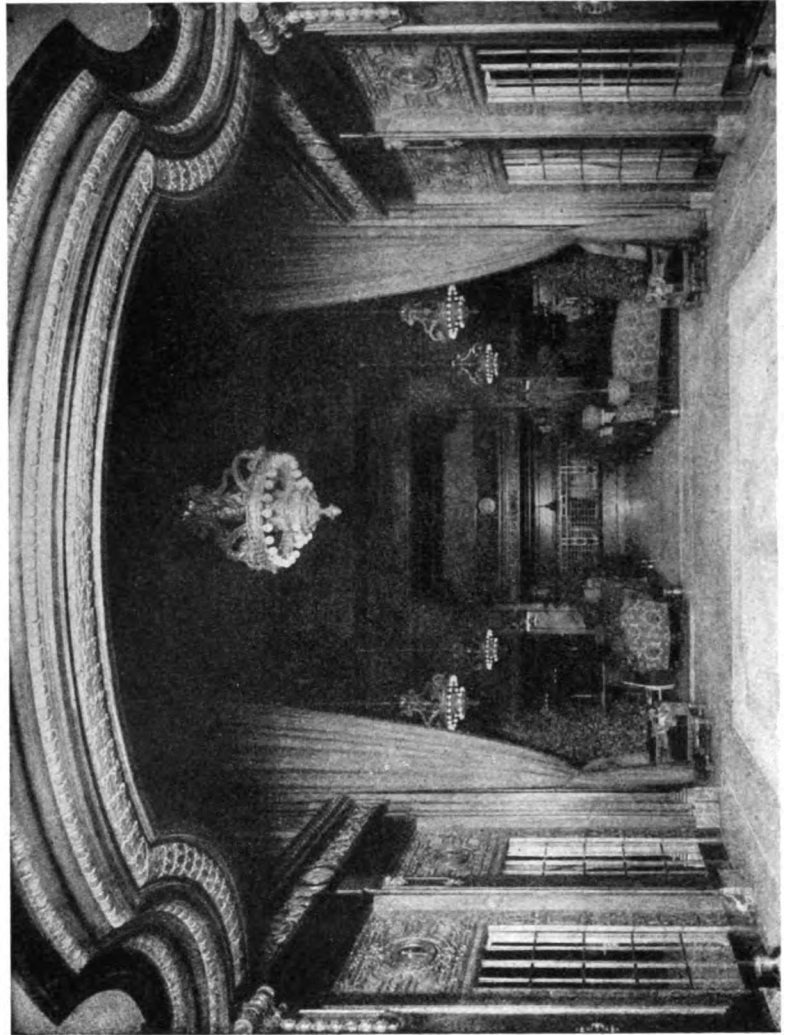
Basement



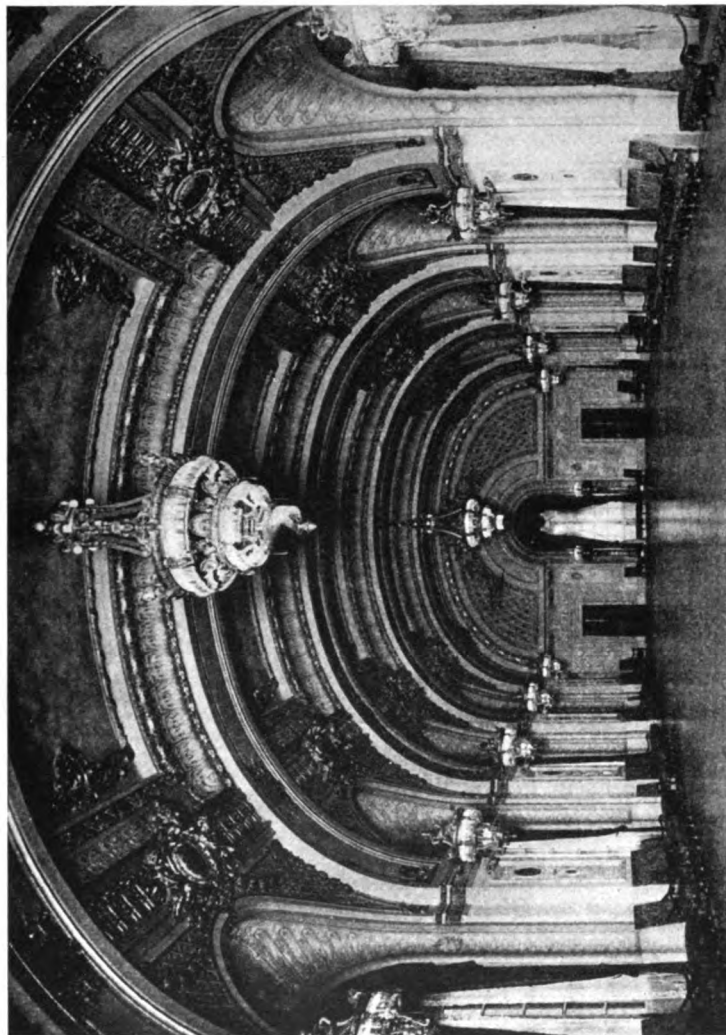
The walls and piers of the Palm Room are of Rookwood tile and terra-cotta of a pearl gray color. The spandrels of the window-arches are in low tones of purple, pink, and green.



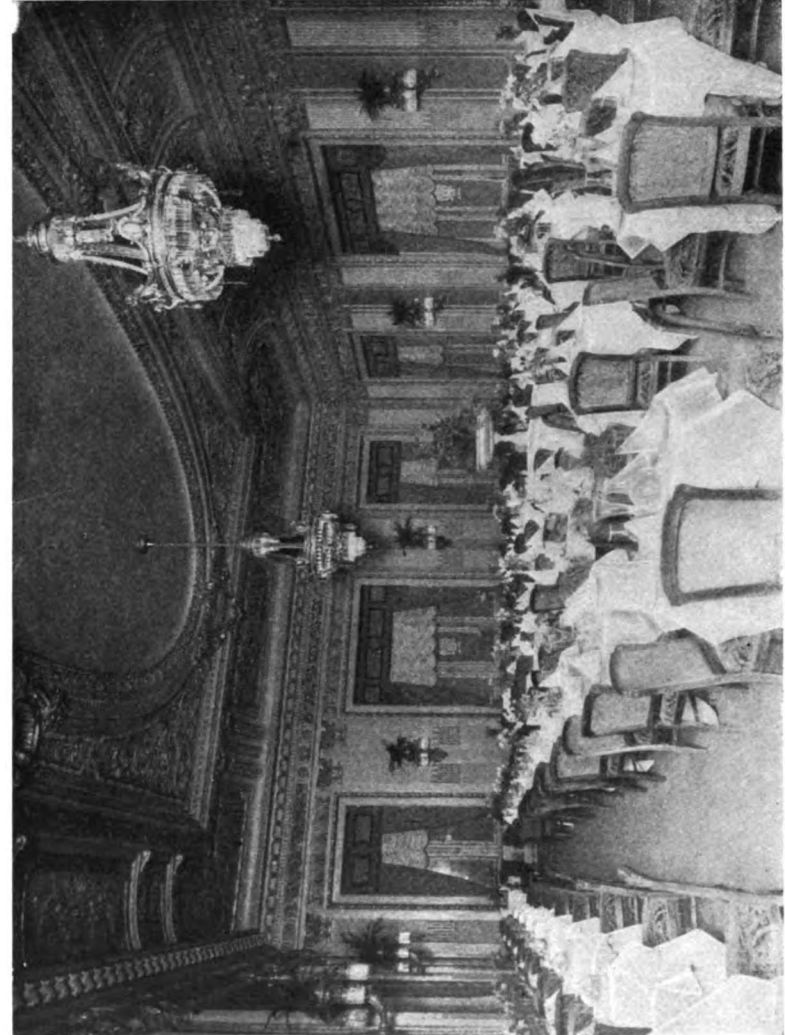
Detail of Fontainebleau Room



View in Lobby, Looking toward Office from under Ladies' Gallery



Louis Quatorze Ballroom



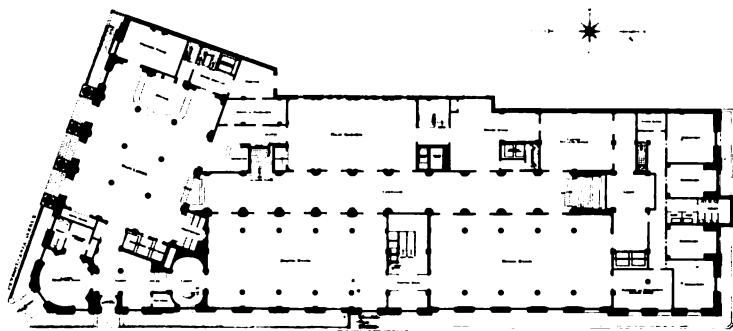
Main Dining-room, Designed in Louis Quatorze Style

HOTEL LA SALLE, CHICAGO, ILL.
HOLABIRD & ROCHE, ARCHITECTS

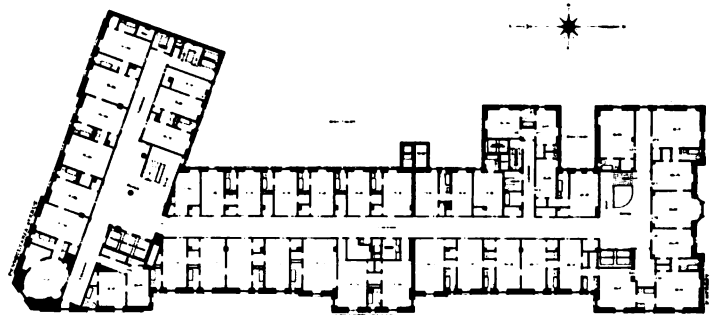


The New Willard Hotel, Pennsylvania Avenue and Fourteenth Street, Washington, D. C.

H. J. Hardenbergh, Architect



Office Floor Plan



Typical Floor Plan

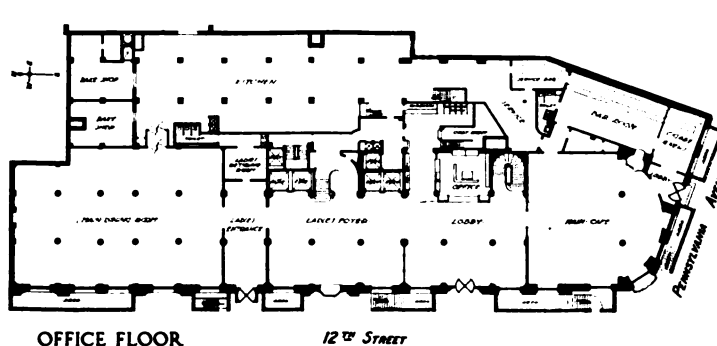
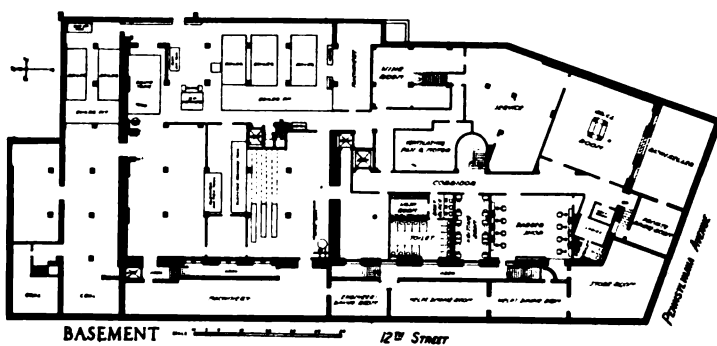
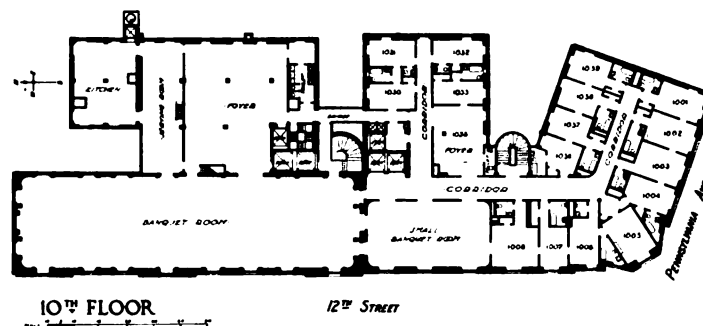
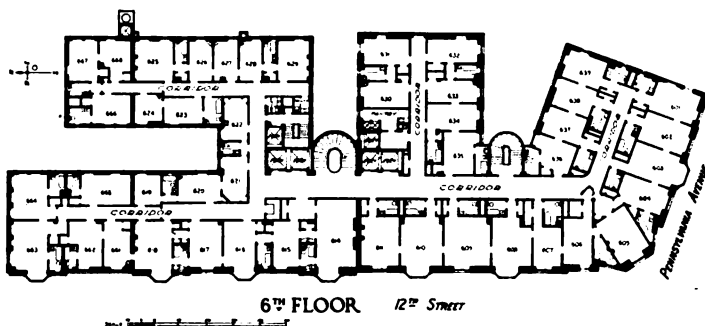
HOTEL RALEIGH

H. J. HARDENBERGH, ARCHITECT

THE problem of designing an addition to a large hotel is a peculiar one, and at the same time full of difficulties and of interest to the architect. This view and the accompanying plans show the successful way in which a recent addition was made to the Hotel Raleigh, Washington, D. C. It is interesting to note that the increased height of this addition over the original hotel was due to a change in the building laws of Washington, made in the time intervening between the building of these two parts of the hotel. When the original building was designed the ordinances allowed a height equal to that where the balustrade is shown, but an exception allowed domes or other similar features to exceed this limit, and the curved Mansard roof, coming under this exception, permitted two additional stories to be arranged in this space, besides providing a spacious ballroom and foyer with its own service kitchen for entertainments and large social functions. The ground floor provides for a large foyer, to the left of which, as one enters from Twelfth Street, is the main dining-room and to the right the new café. The kitchen is located on this floor, in the rear of the lobby, and convenient to both the café and the main dining-room, which permits direct service to both these rooms.



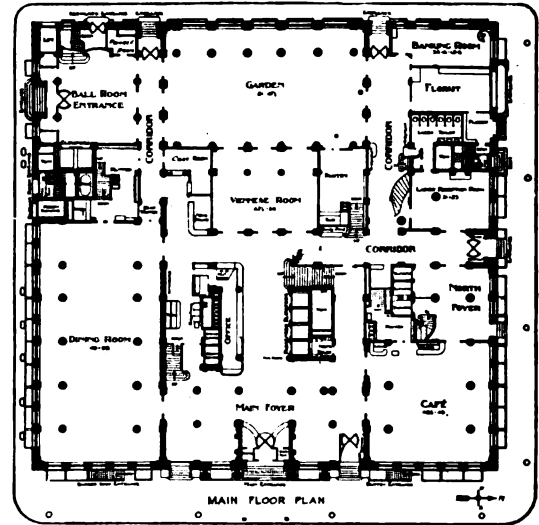
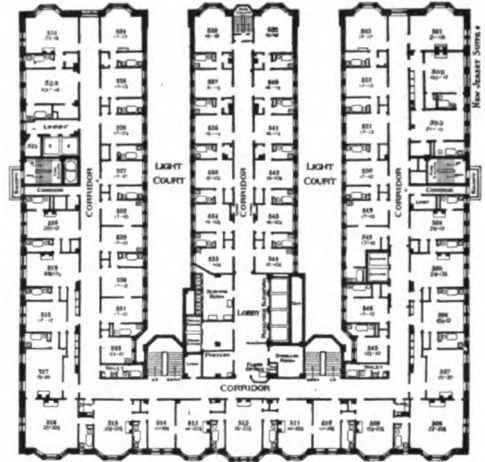
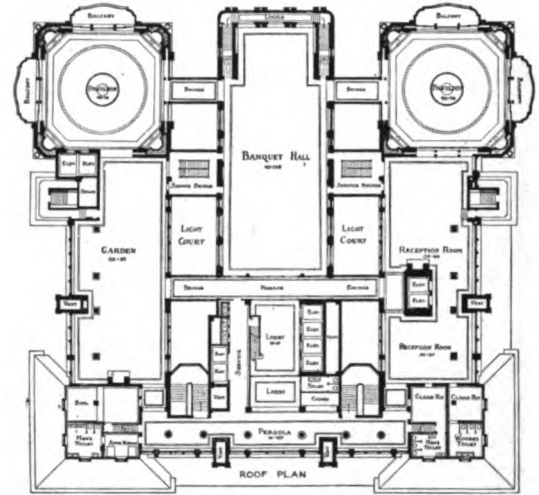
Hotel Raleigh, Pennsylvania Avenue and Twelfth Street, Washington, D. C.





Bellevue Stratford Hotel, Philadelphia, Pa.
Hewitt & Paist, Architects

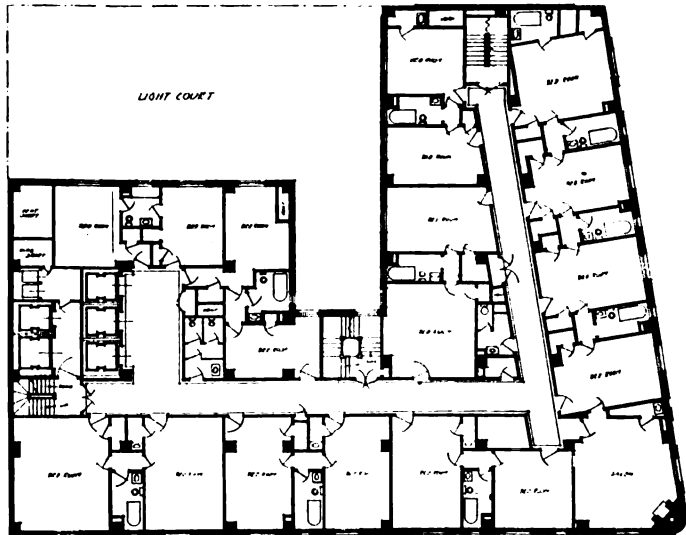
The exterior is finished with Indiana limestone and follows modern French architecture in its design, the many window-openings allowing each bedroom to have at least two windows



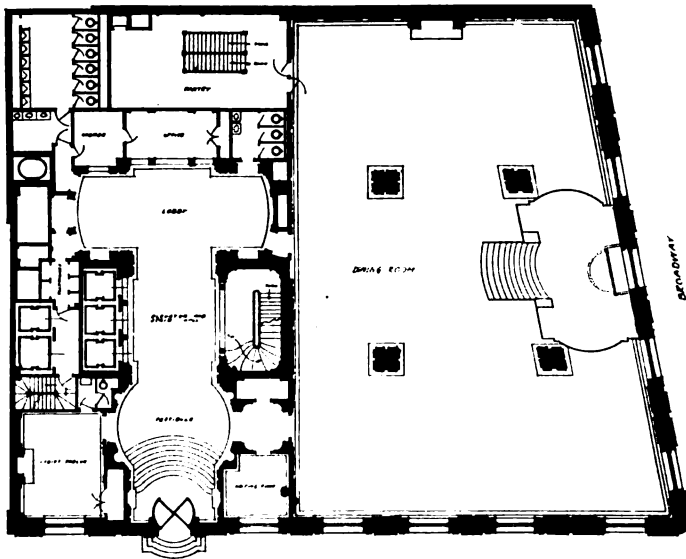
The gardens, with the pavilions and large banquet-hall located on the top floor, offer a novel and attractive place for entertainments. The arrangement of the rooms, with the connecting bridges over the light courts, permits several different functions to take place at the same time, and the pergola, enclosed in glass, offers a pleasant place to promenade

HOTEL RECTOR, NEW YORK CITY
D. H. BURNHAM & CO., ARCHITECTS

The hotel is sixteen stories in height, designed after the architecture of the French Renaissance, and is built of limestone and brick. The main feature is the large restaurant, which has a seating-capacity of over seven hundred



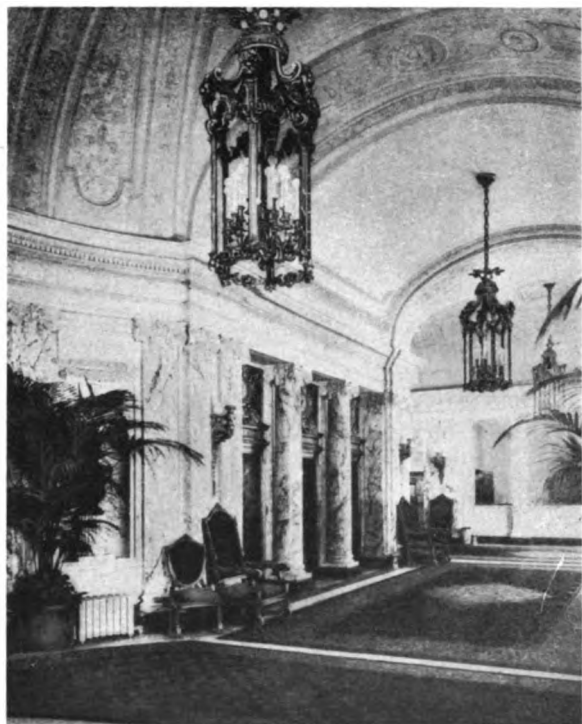
Typical Floor Plan



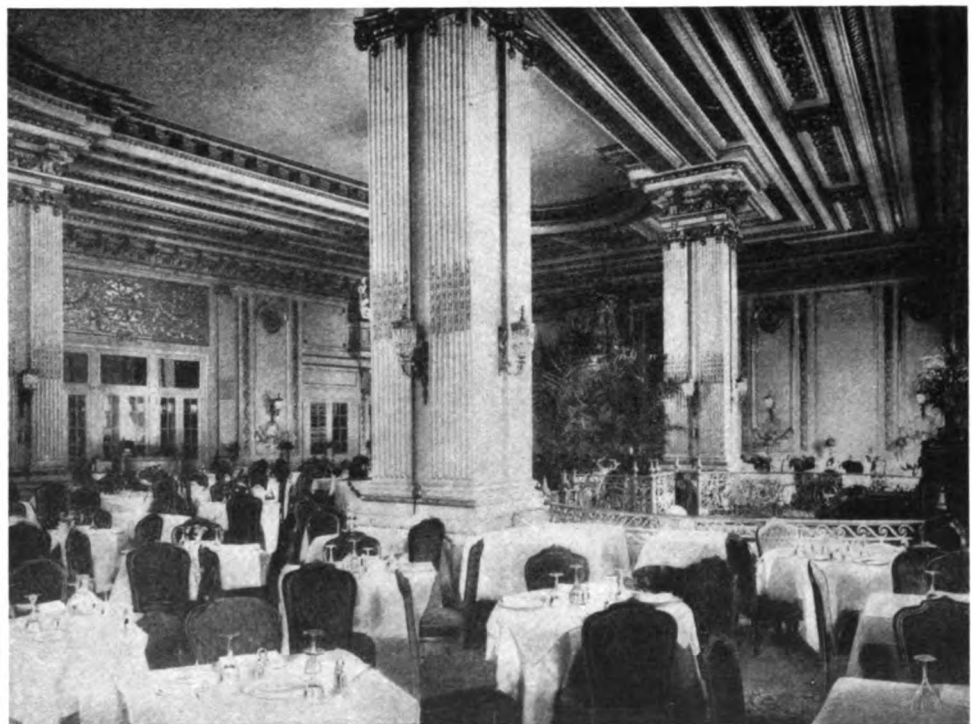
Office and Restaurant Floor Plan



View of Broadway Front, Showing Entrance Leading into Restaurant



The side walls of the Lobby are treated with marble pilasters supporting a barrel-vaulted ceiling of white plaster-work

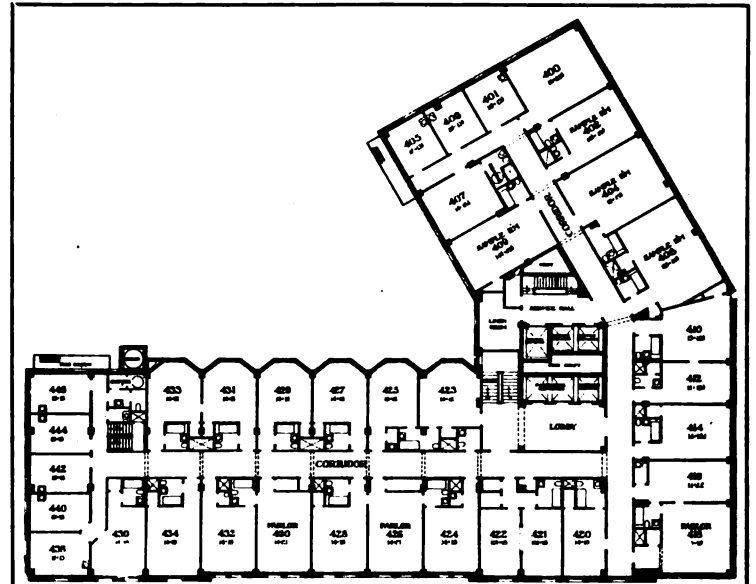


The Main Restaurant is a lofty and well-proportioned room, broken by four massive piers. The predominating colors of the decoration are gold and gray

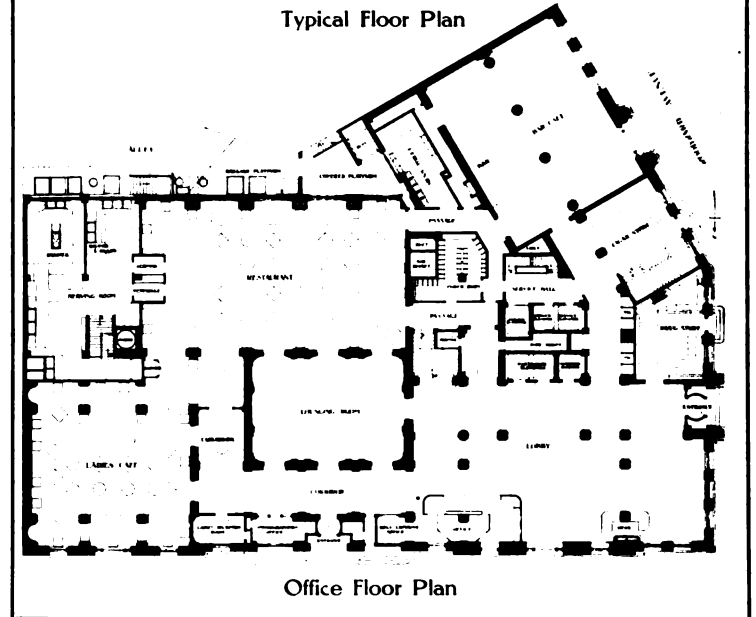


Exterior, Hotel Pontchartrain

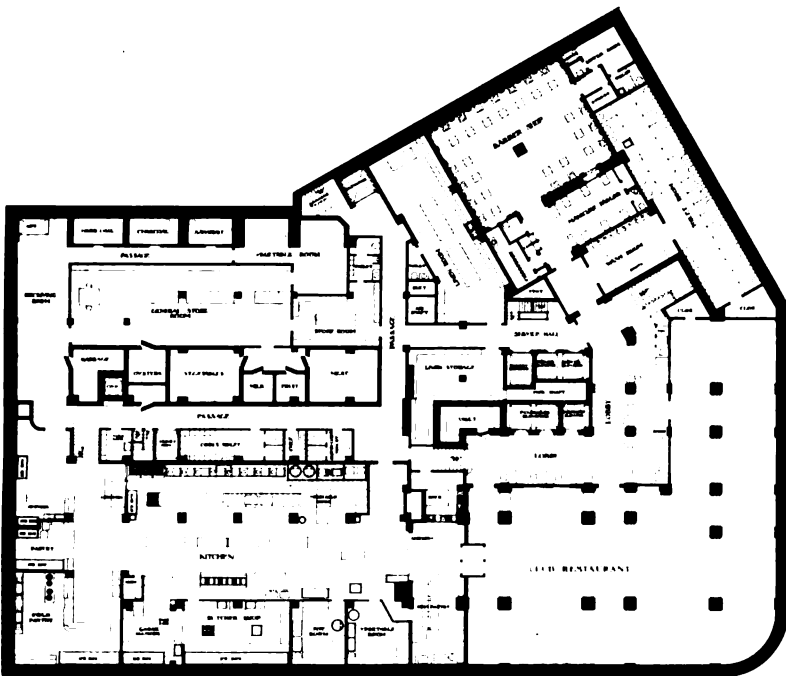
View from Cadillac Square, showing the recent addition of five stories above the cornice



Typical Floor Plan



Office Floor Plan



Basement Floor Plan



Detail View of Woodward Avenue Entrance

HOTEL PONTCHARTRAIN, DETROIT, MICH.
GEORGE D. MASON, ARCHITECT



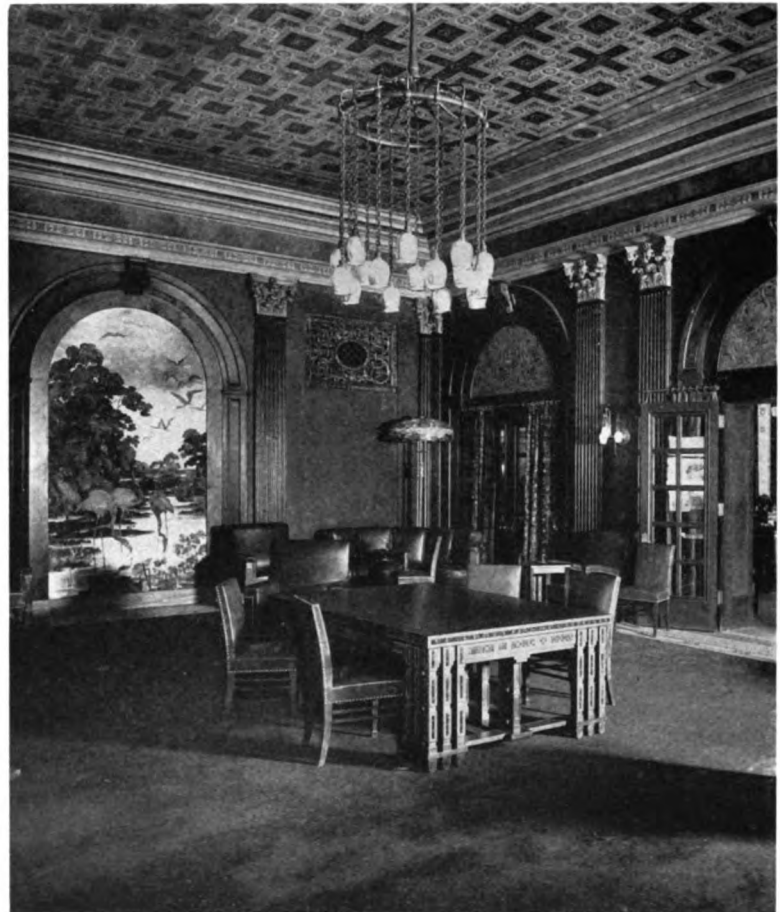
Main Restaurant

The walls are finished in an imitation gray stone and wainscoted with old English oak. The Gothic ceiling is divided into panels by heavy oak beams, and filled with stained glass, through which filters a soft, diffused light, giving the room the effect of an ancient baronial hall



Lobby

Decorated with mottled black-and-white marble, with most of the woodwork in tones of yellowish gray with silver tracery



Flamingo Room

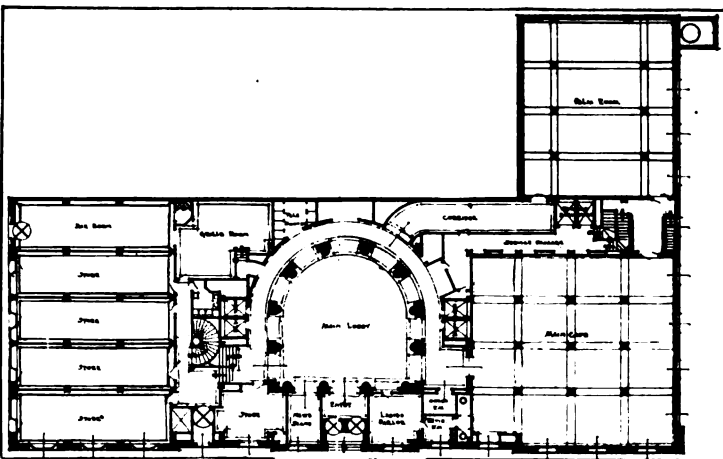
A lounging-room for men, finished in walnut and decorated in the red tones of the bird from which the room is named

HOTEL PONTCHARTRAIN, DETROIT, MICH.

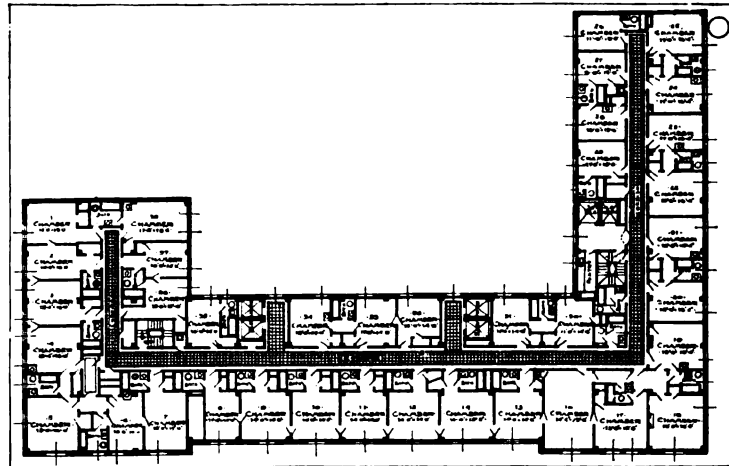
GEORGE D. MASON, ARCHITECT



View from New Haven Green

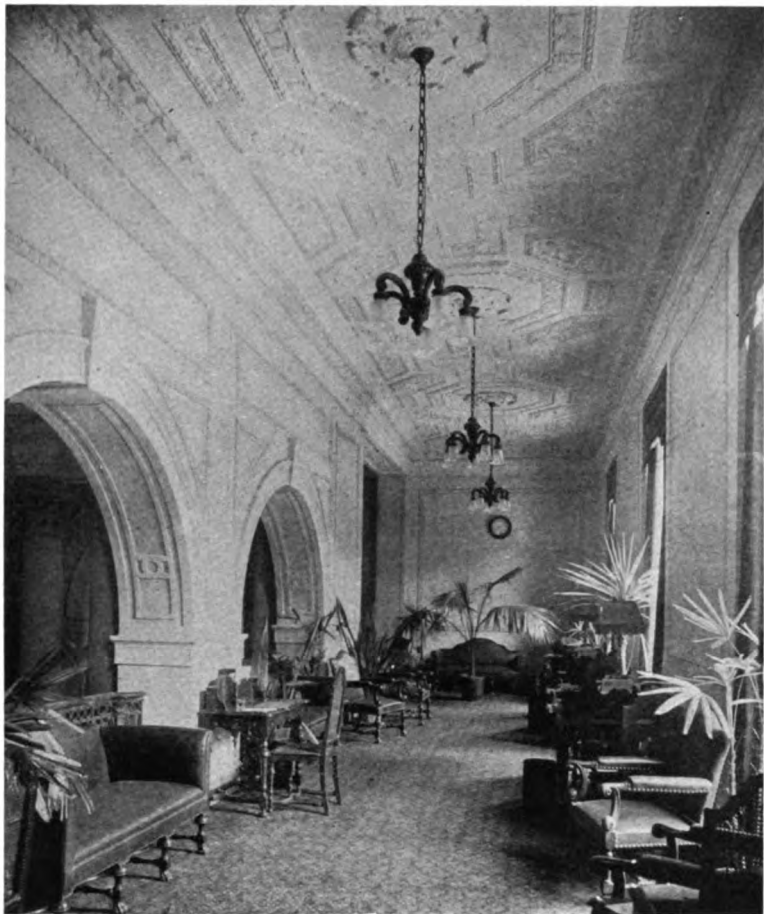


First Floor Plan



Typical Floor Plan

HOTEL TAFT, NEW HAVEN, CONN.
F. M. ANDREWS & CO., INC., ARCHITECTS



This comfortable Writing-room, overlooking the lobby and the street, has been provided on the mezzanine floor over the main entrance



The Palm Room is finished in imitation Caen stone, with a vaulted ceiling. The lattice-work and the Canton furniture add a refreshing note



The Main Restaurant is treated in the Georgian style, with a high wood wainscot, the upper walls and ceiling being of white plaster-work



The Lobby is a spacious hall, surrounded by columns reaching to the mezzanine floor and supporting a domed ceiling

HOTEL TAFT, NEW HAVEN, CONN.

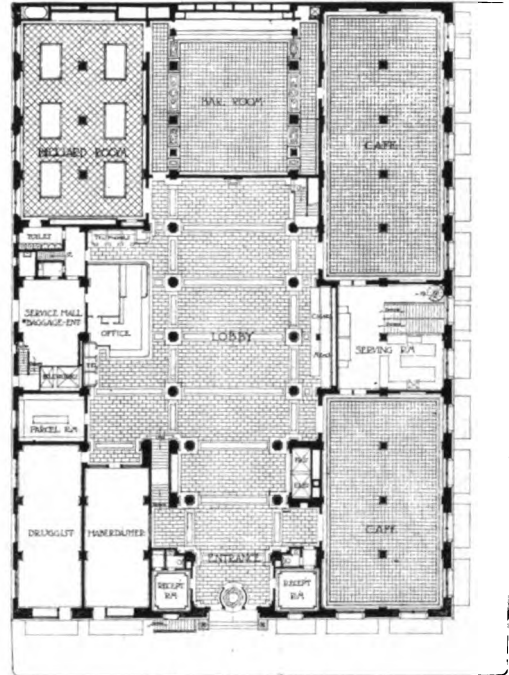
F. M. ANDREWS & CO., INC., ARCHITECTS



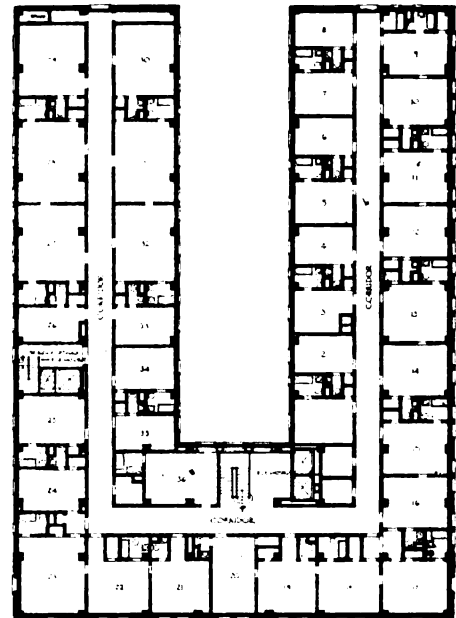
Hotel Secor, Toledo, O.

The lower stories are built of buff Bedford stone and terra-cotta, with the superstructure in red shale brick with buff terra-cotta details

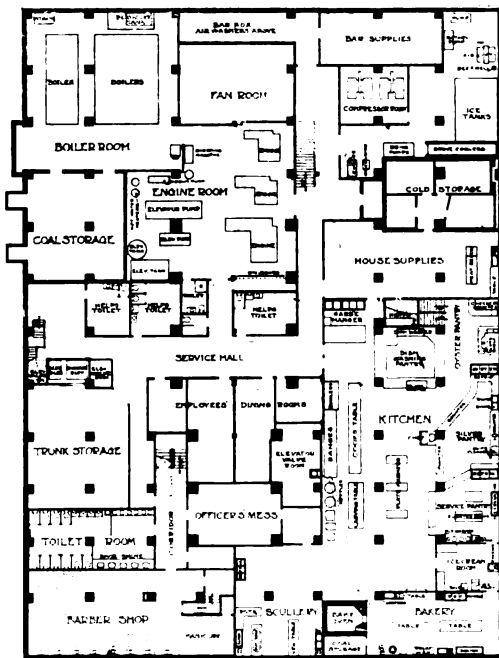
George S. Mills, Architect



Office Floor Plan



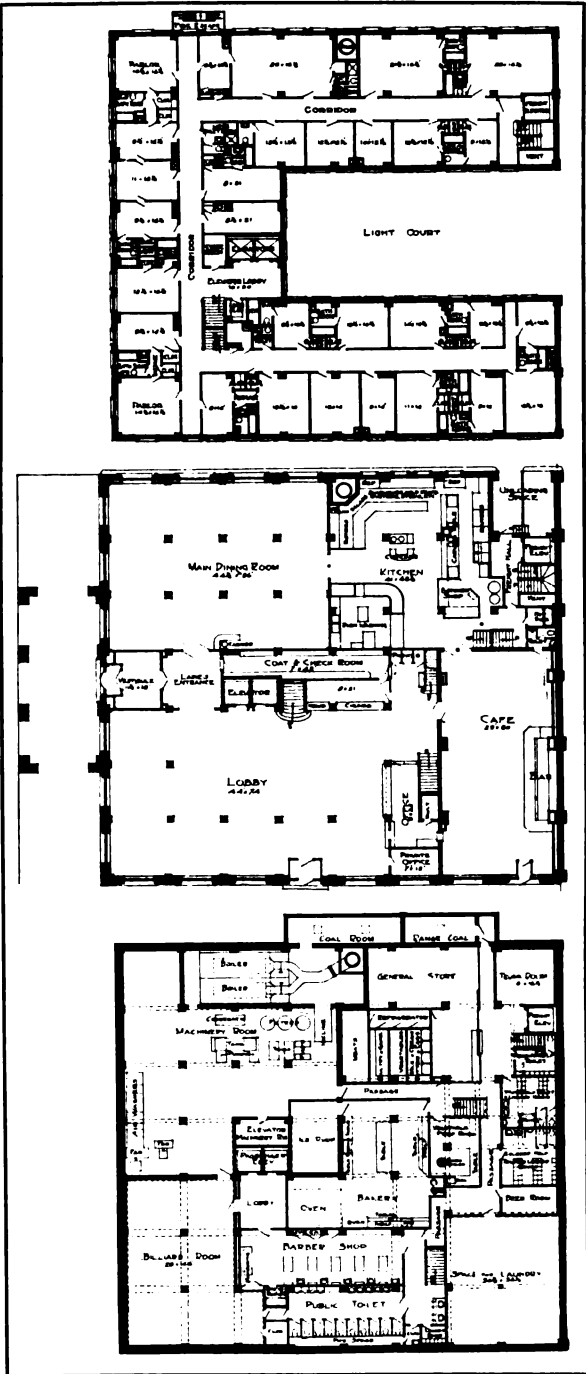
Typical Floor Plan



Basement Floor Plan



The Lobby is finished in light vein-green Vermont marble, with ceiling in French gray with the relief-work covered in gold-leaf to a verde green



Hotel Leland, Springfield, Ill.

Holabird & Roche, Architects

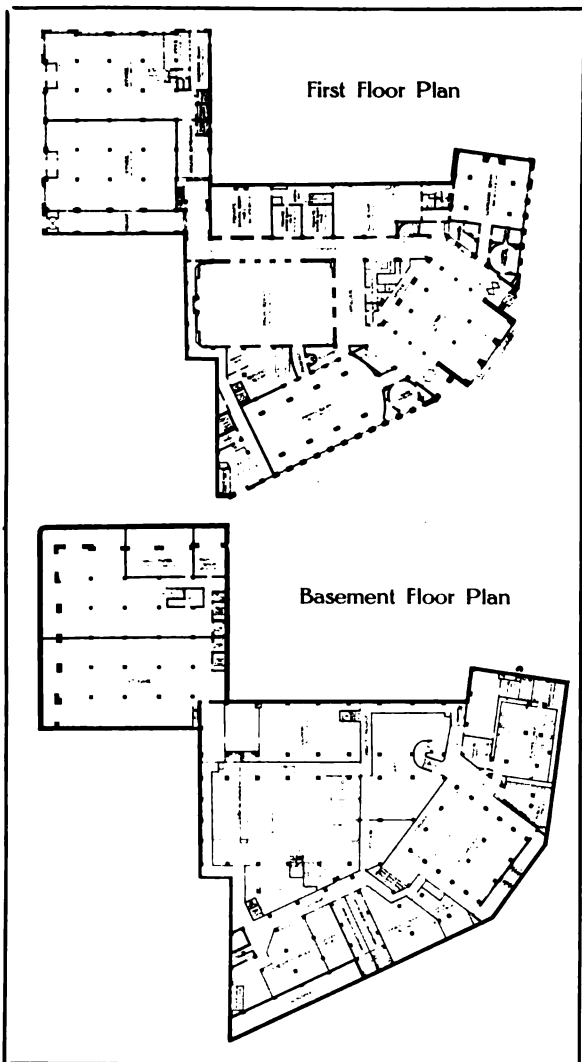
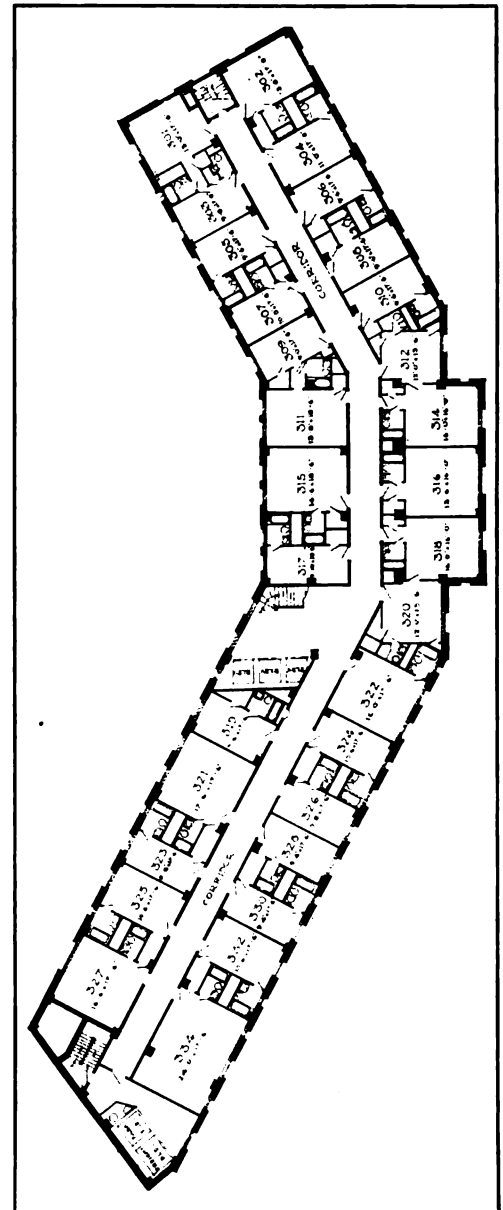
Typical Office and Basement Floor Plans



Main Dining-room



Lobby



HOTEL ST. PAUL, ST. PAUL, MINN.
 REED & STEM, ARCHITECTS

Typical Floor Plan



Main Restaurant

The Hotel Statler, Cleveland, Ohio

Accompanied by Some Notes on Hotel Planning

By E. M. Statler

IN any hotel scheme *rooms* constitute the most important feature and, therefore, *room service* becomes the most essential consideration in the planning of a hotel to-day.

Room service covers not only the provision of all the service required by the guests in their rooms, but also all service which the rooms themselves require from the employees of the house in order to make them clean, comfortable, and habitable, and also to keep them in such condition without any inconvenience to the guest.

The first step toward the accomplishment of this result is the adoption of a typical floor plan with the rooms arranged in particular regard to their equal accessibility to the passenger-elevators, for the convenience of the guests, as well as to the service-elevators, for the convenience of the employees engaged in giving service to the rooms.

Next in importance (and possibly in some instances of equal importance with the arrangement of rooms) is the restaurant service of the hotel. This involves the proper location of the dining-space not only in relation to the convenience of the guests, but also to the accessibility of the kitchen and service departments, because the proper layout and equipment of the dining and service space have great bearing on the efficiency and the economy of service.

Great thought and study must be given to these two problems in the planning of every hotel; moreover, every hotel requires a separate solution, depending upon the city, the location of the site, and the dimensions of the building-lot, as well as upon the character of the neighborhood. The location of the site in the city is one of the most important points for consideration in determining the general allotment of space on the ground floor, as to the portion of the hotel, whether the end, center, or side, to be devoted to women patrons and that to be reserved for the strictly men's rooms. Each and every one of these problems should be care-



Fountain in the Formal Dining-room

fully worked out by a thoroughly practical hotel man before anything further is done in planning a hotel. This will enable him successfully to defend his business against all competition that may arise in the future.

The typical floor layout of Hotel Statler, Cleveland, has been characterized by some of the best practical hotel men in the country as a perfect treatment for the room layout on a lot such as that upon which this Cleveland hotel was erected. The ground floor layout also has been characterized as a perfect arrangement for dining-room service, both from the standpoint of the guest and from the standpoint of efficiency and economy in the service. In this instance, the end of the hotel fronting on Euclid Avenue, a thoroughfare which is known the world over and which is lined with some of the finest stores in the country, has been assigned to the women patrons, because of its extremely convenient location for shoppers and also because it obviates the necessity of their passing through the more public portions of the hotel to reach the apartments reserved for their use. The rear end of the hotel, which looks out upon a less desirable neighborhood, has been cleverly laid out and treated as a men's club, embracing a grill-room, billiard-room, buffet, cigar and news stand, library and lounge, telephones, etc., so attractively and conveniently arranged that it serves its purpose equally as well as though more prominently located on the lobby floor.

The demands made upon a modern city hotel for social purposes are constantly becoming more numerous and exacting. In this respect the ballroom, assembly hall, and private dining-rooms, which can be converted into one room if occasion demands, provide assembly space peculiarly adapted to the largest social functions of a great city. There is abundant space for promenade on this floor, which is not of the usual closed corridor order, but which overlooks the lobby and the main dining-room, providing vistas at every hand.



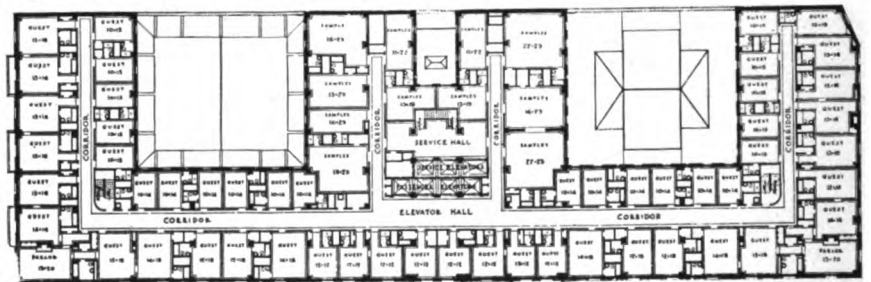
Hotel Statler, Cleveland, O.
George B. Post & Sons, Architects



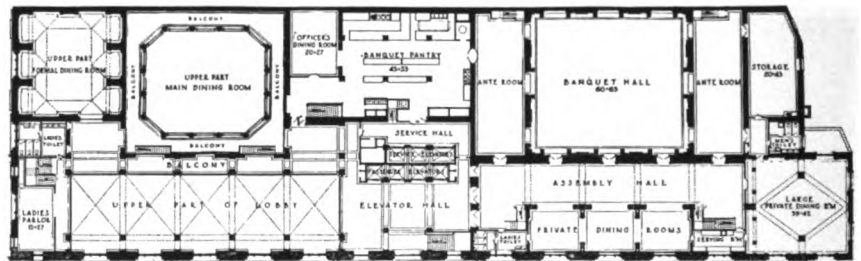
View in Main Lobby



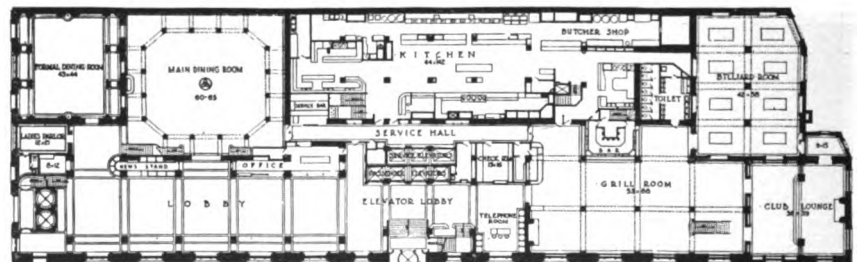
Detail of Entrance Doors in Lobby



Typical Floor Plan

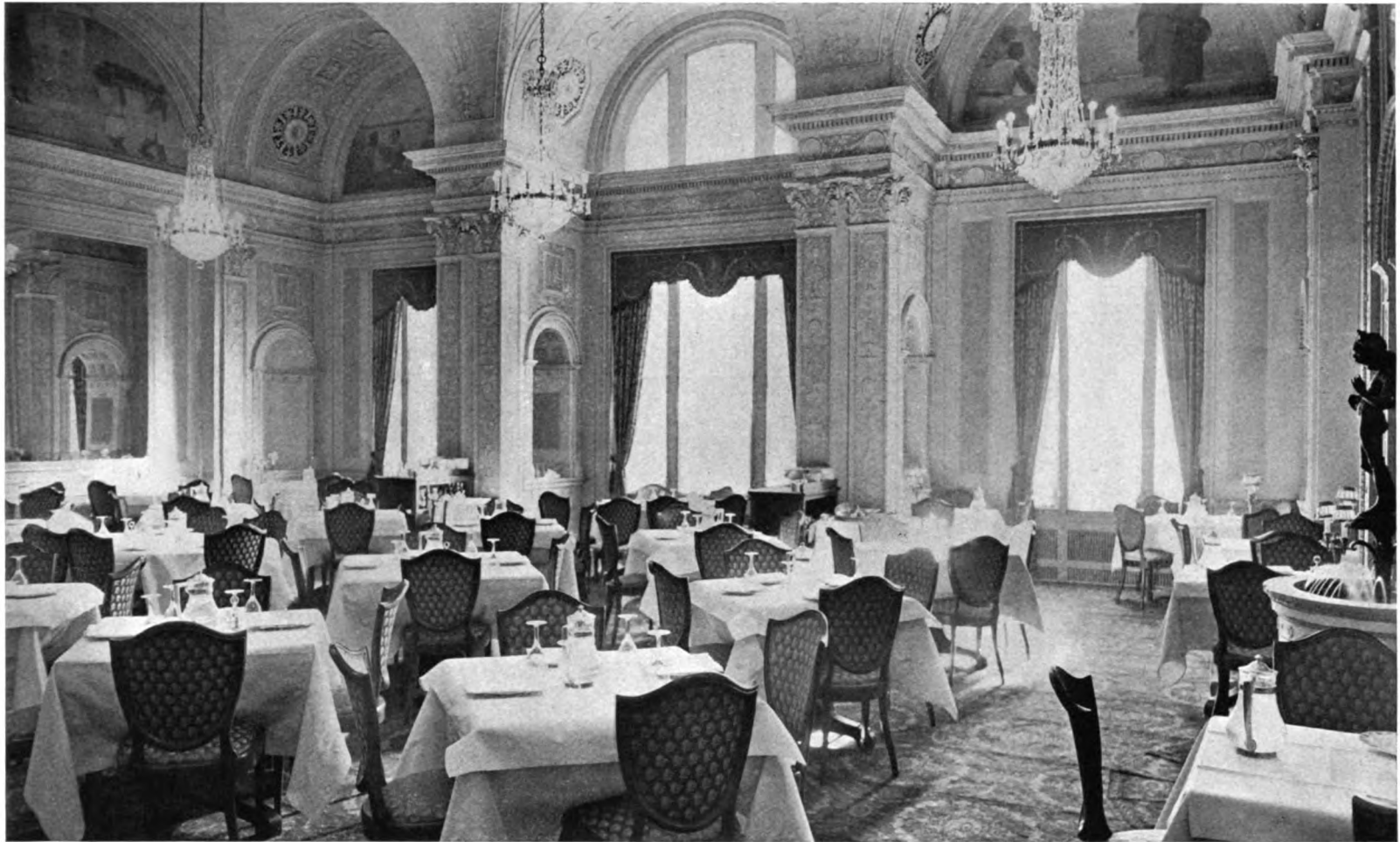


First Mezzanine Floor Plan



First Floor Plan

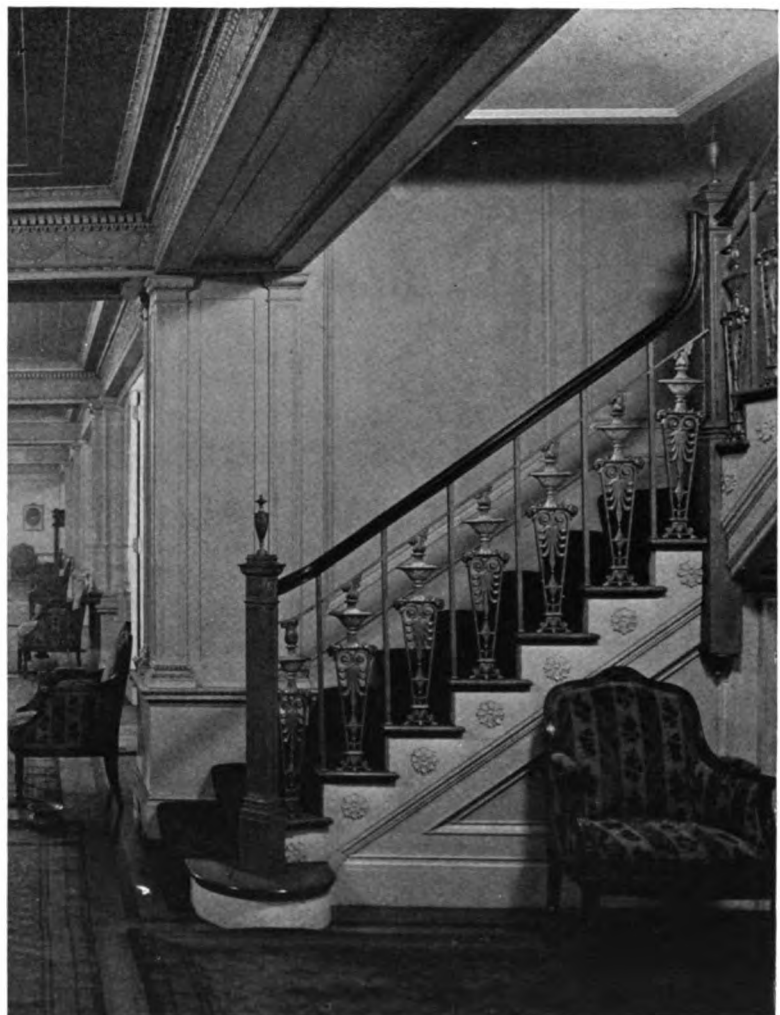
HOTEL STATLER, CLEVELAND, O.
GEORGE B. POST & SONS, ARCHITECTS



Formal Dining-room



Gallery of Pompeian Restaurant

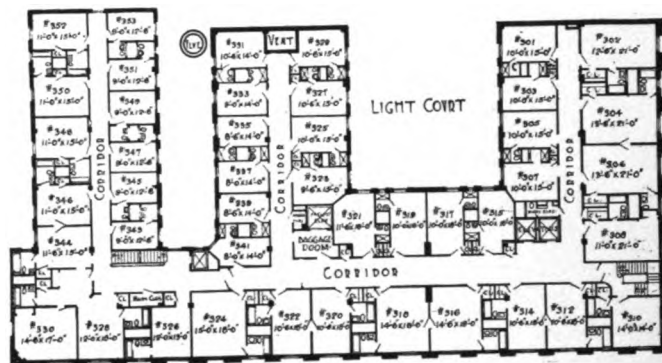


Detail of Staircase on Parlor Floor

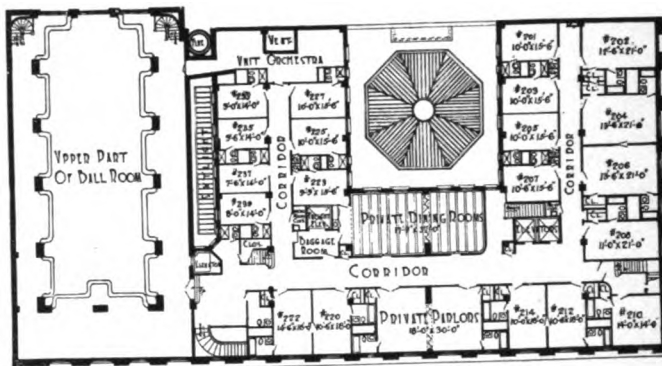
HOTEL STATLER, CLEVELAND, O.
GEORGE B. POST & SONS, ARCHITECTS



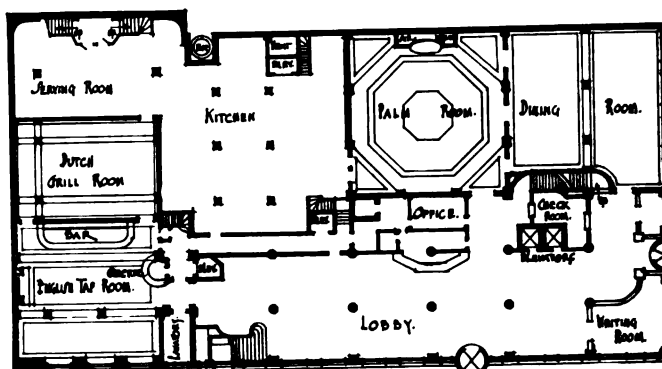
Exterior View



Typical Floor Plan



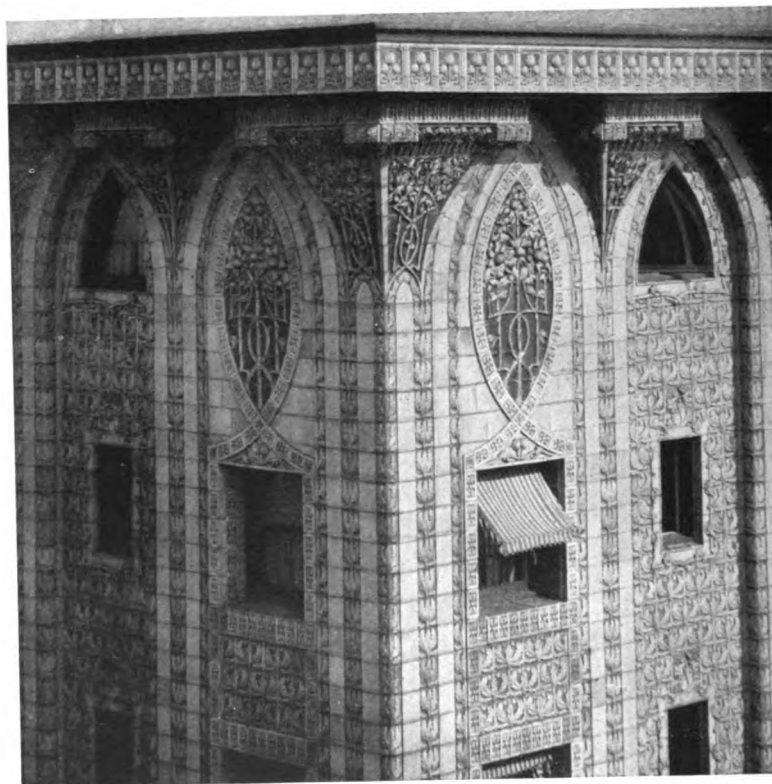
Mezzanine Floor Plan



First Floor Plan

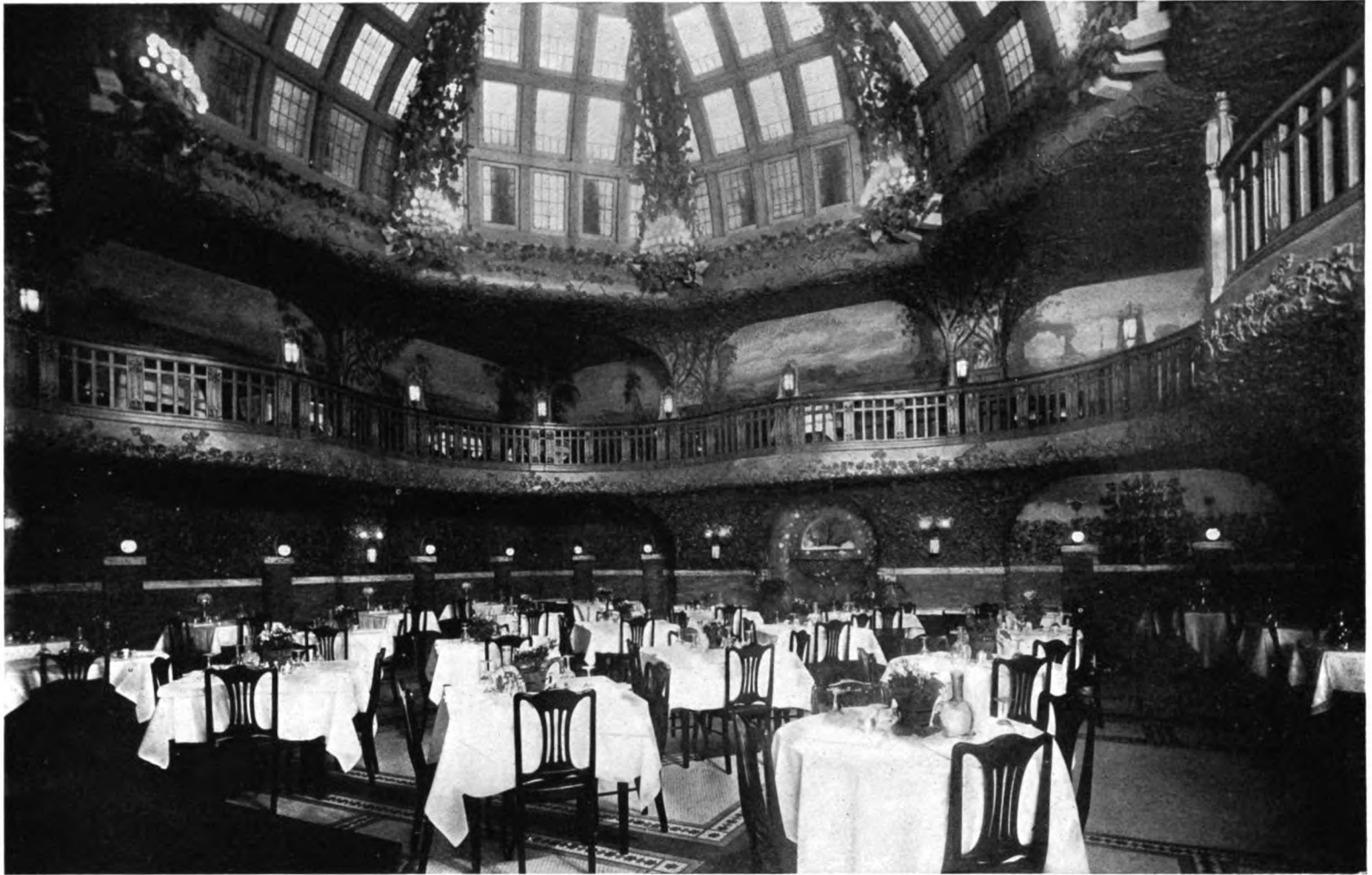


Detail of Lower Stories



Detail of Upper Stories

HOTEL STATLER, BUFFALO, N. Y.
ESENWEIN & JOHNSON, ARCHITECTS



Palm Room



View in Lobby, Looking toward Entrance
HOTEL STATLER, BUFFALO, N. Y.
ESENWEIN & JOHNSON, ARCHITECTS

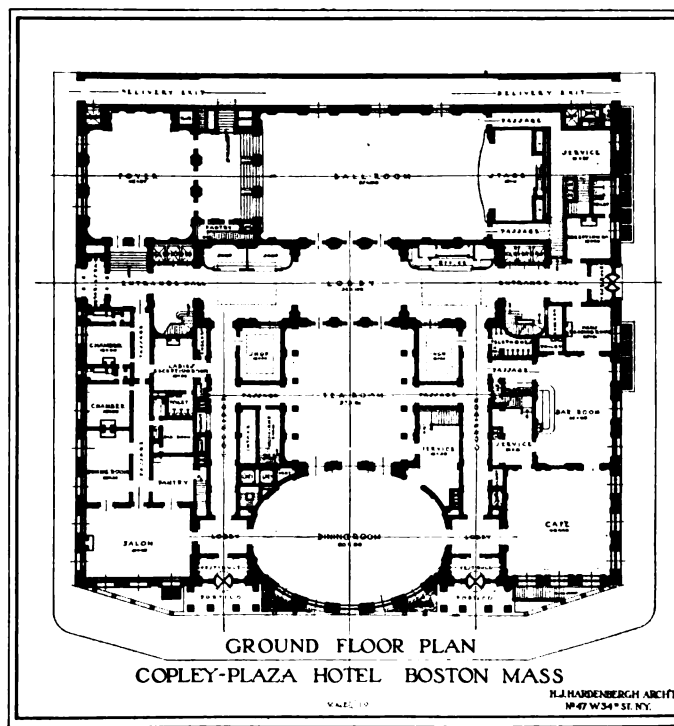
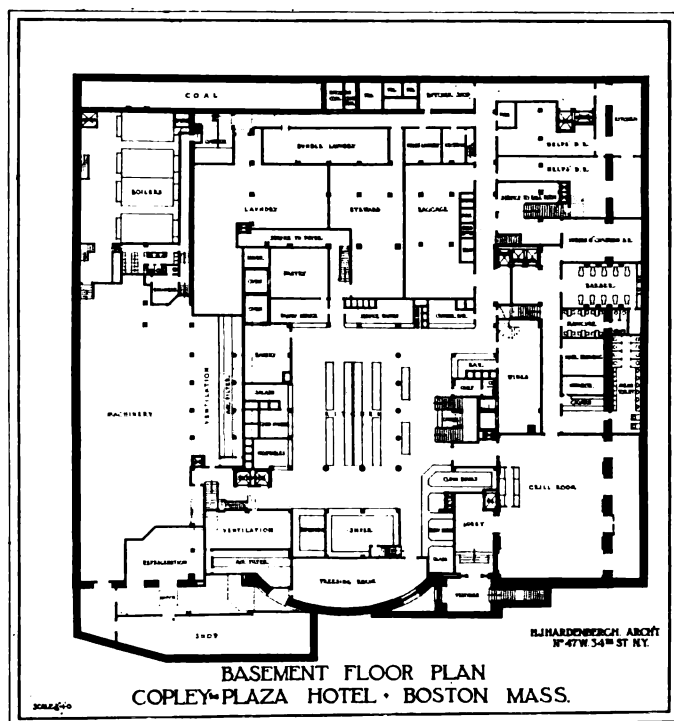


Photo by Byron

View from Copley Square

THE Copley-Plaza Hotel occupies a place in the architectural group with Richardson's famous Trinity Church and the equally famous Public Library Building in Copley Square. It presents a dignified façade of seven stories in height, designed in a reserved spirit of the Renais-

sance and constructed of light brick with stone-colored terra-cotta details, the first story and entrance porticos being of limestone. The large oval dining-room fronting on the square has been expressed on the façade by a great central bay, which is the chief architectural feature



COPLEY-PLAZA HOTEL, BOSTON, MASS.

H. J. HARDENBERGH, ARCHITECT

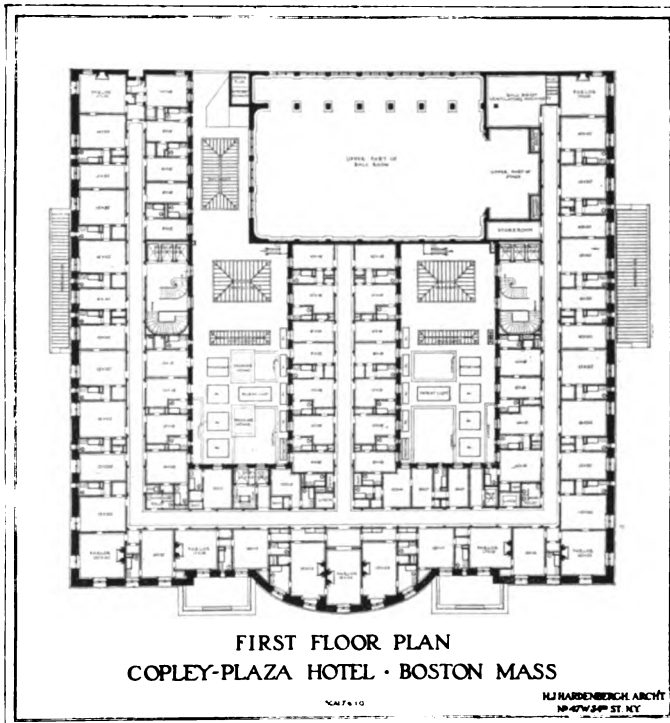


Photo by Byron

View in Lobby

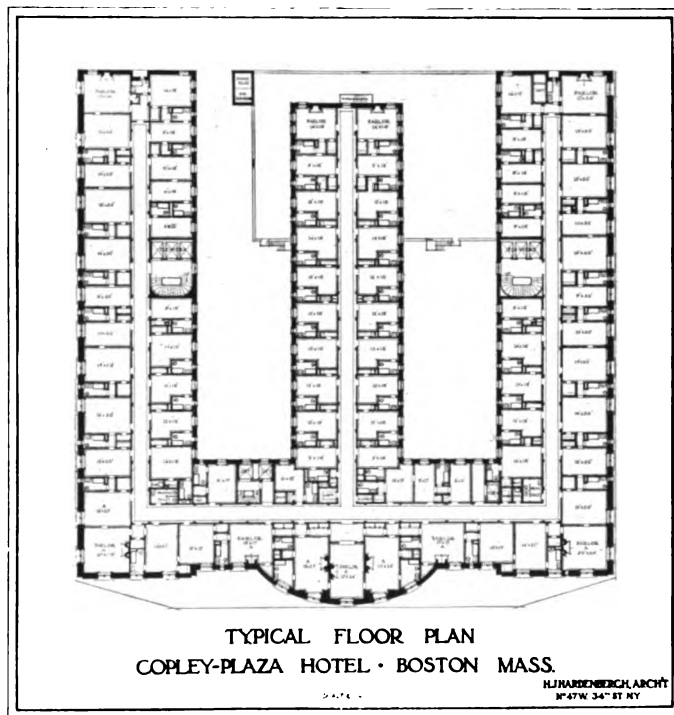
of the design, and brings the whole into good scale with the square. The main entrances are from Copley Square, giving direct access to the public dining-rooms. Ample corridors lead to the main lobby in the center of the building, which is connected with the side entrances by

smaller lobbies. All the public rooms have been arranged on the first floor and are two stories in height, with mezzanine floors arranged about their upper portions. The interiors on the whole are simply done, and are mostly treated with Renaissance decoration.



FIRST FLOOR PLAN
COPLEY-PLAZA HOTEL · BOSTON MASS

H. J. HARDENBERGH, ARCHT.
1147 W. 34th ST. N.Y.



TYPICAL FLOOR PLAN
COPLEY-PLAZA HOTEL · BOSTON MASS.

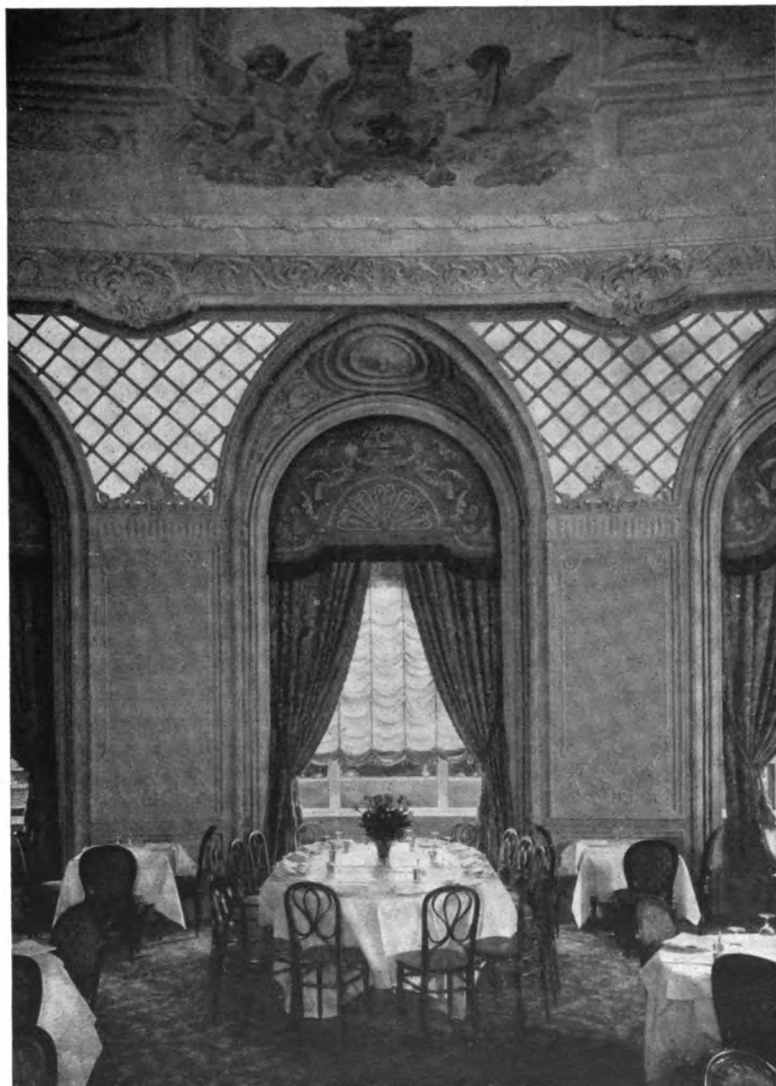
H. J. HARDENBERGH, ARCHT.
1147 W. 34th ST. N.Y.

COPLEY-PLAZA HOTEL, BOSTON, MASS.

H. J. HARDENBERGH, ARCHITECT



General View of Tea-room



Photos by Byron

Detail in Dining-room



Detail in Tea-room

COPLEY-PLAZA HOTEL, BOSTON, MASS.
H. J. HARDENBERGH, ARCHITECT



Photo by Wurts Bros.

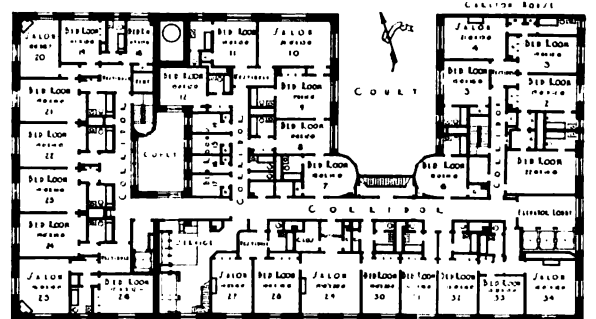
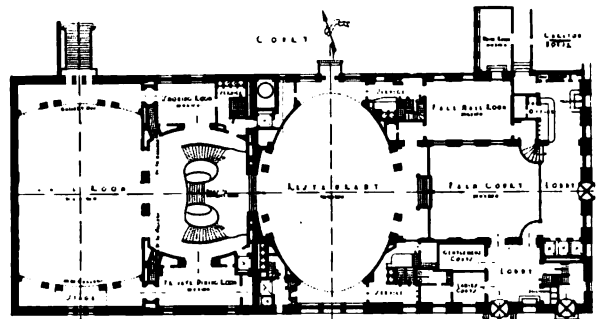
View of Madison Avenue Façade
RITZ-CARLTON HOTEL, NEW YORK CITY
WARREN & WETMORE, ARCHITECTS



A New View of the Palm Court as It Has Been Lately Refurnished



Entrance Lobby, Looking toward Office



Floor Plans

RITZ-CARLTON HOTEL, NEW YORK CITY

WARREN & WETMORE, ARCHITECTS



The New Ballroom



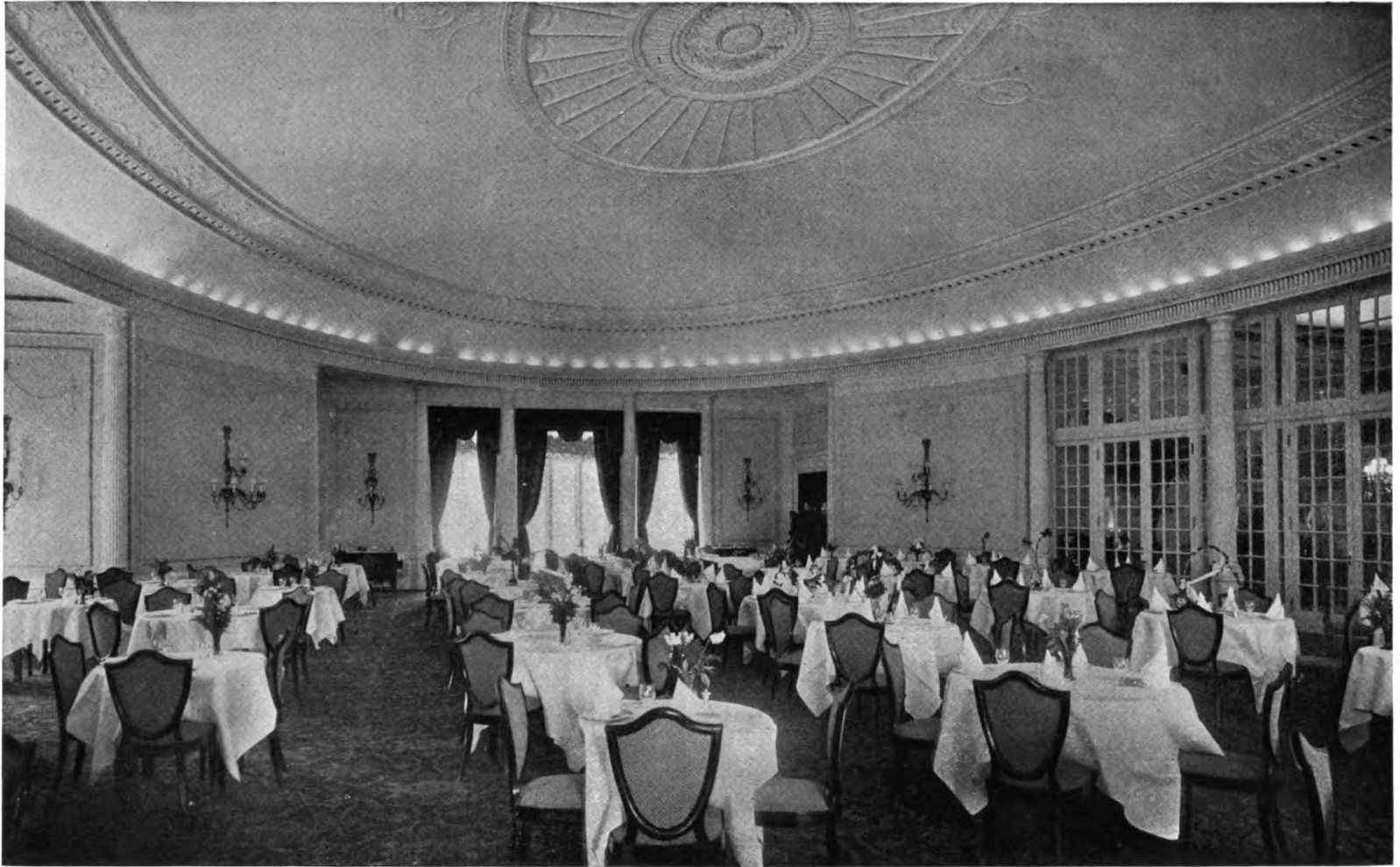
Main Restaurant

RITZ-CARLTON HOTEL, NEW YORK CITY
WARREN & WETMORE, ARCHITECTS

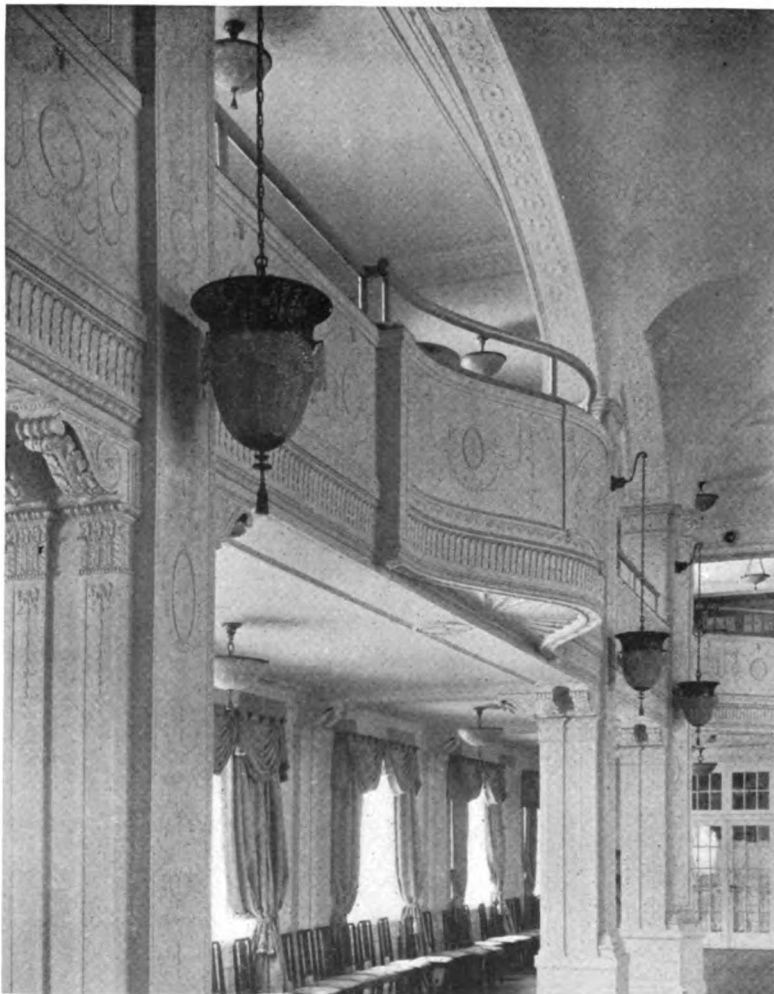


Photo by Tebbs-Hymans, Inc.

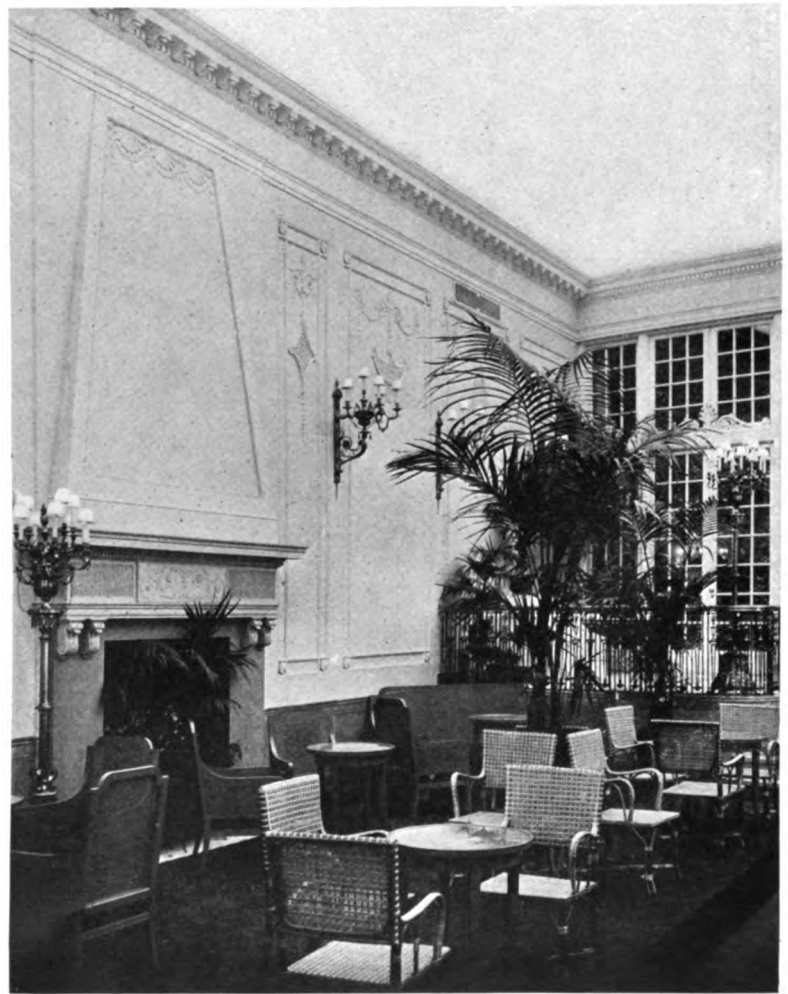
Sherbrooke Street Front
RITZ-CARLTON HOTEL, MONTREAL, CANADA
WARREN & WETMORE, ARCHITECTS



Main Restaurant



Photos by Tebbs - Hymans, Inc. Detail of Ballroom

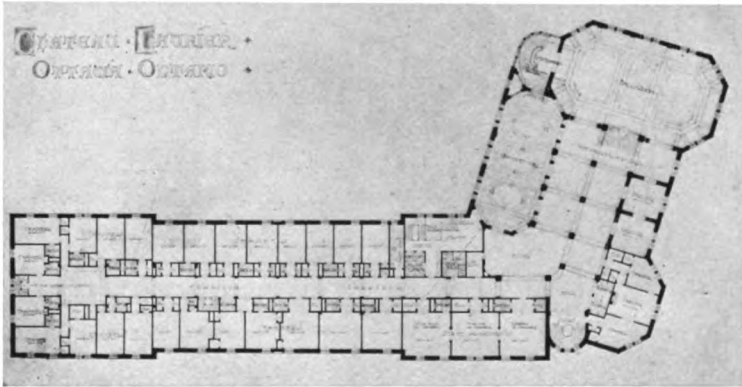


View in Palm Court

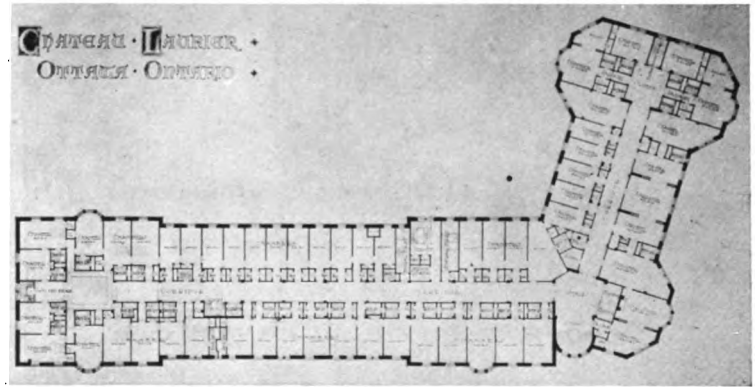
RITZ-CARLTON HOTEL, MONTREAL, CANADA
WARREN & WETMORE, ARCHITECTS



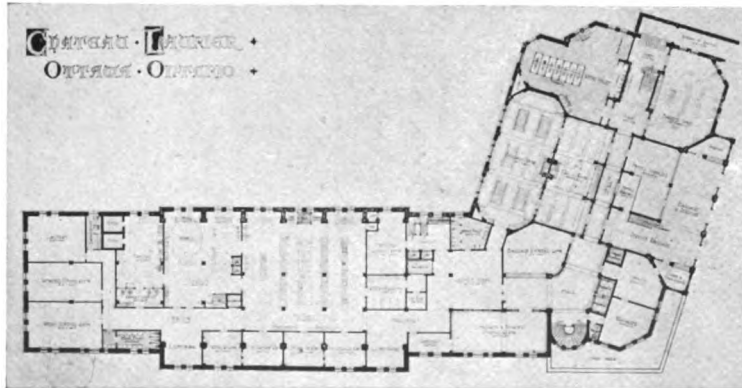
General View, Showing Relation of Hotel to Railroad Terminal



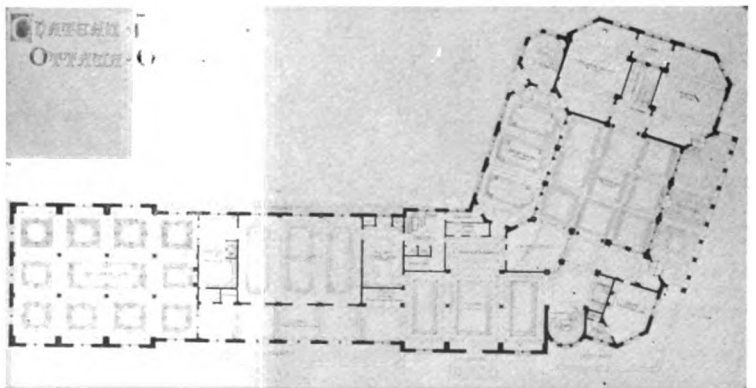
First Floor Plan



Typical Floor Plan,



Basement Floor Plan



Ground Floor Plan

THE CHÂTEAU LAURIER, OTTAWA, CANADA
ROSS & MACFARLANE, ARCHITECTS



Banquet-hall



View on Terrace

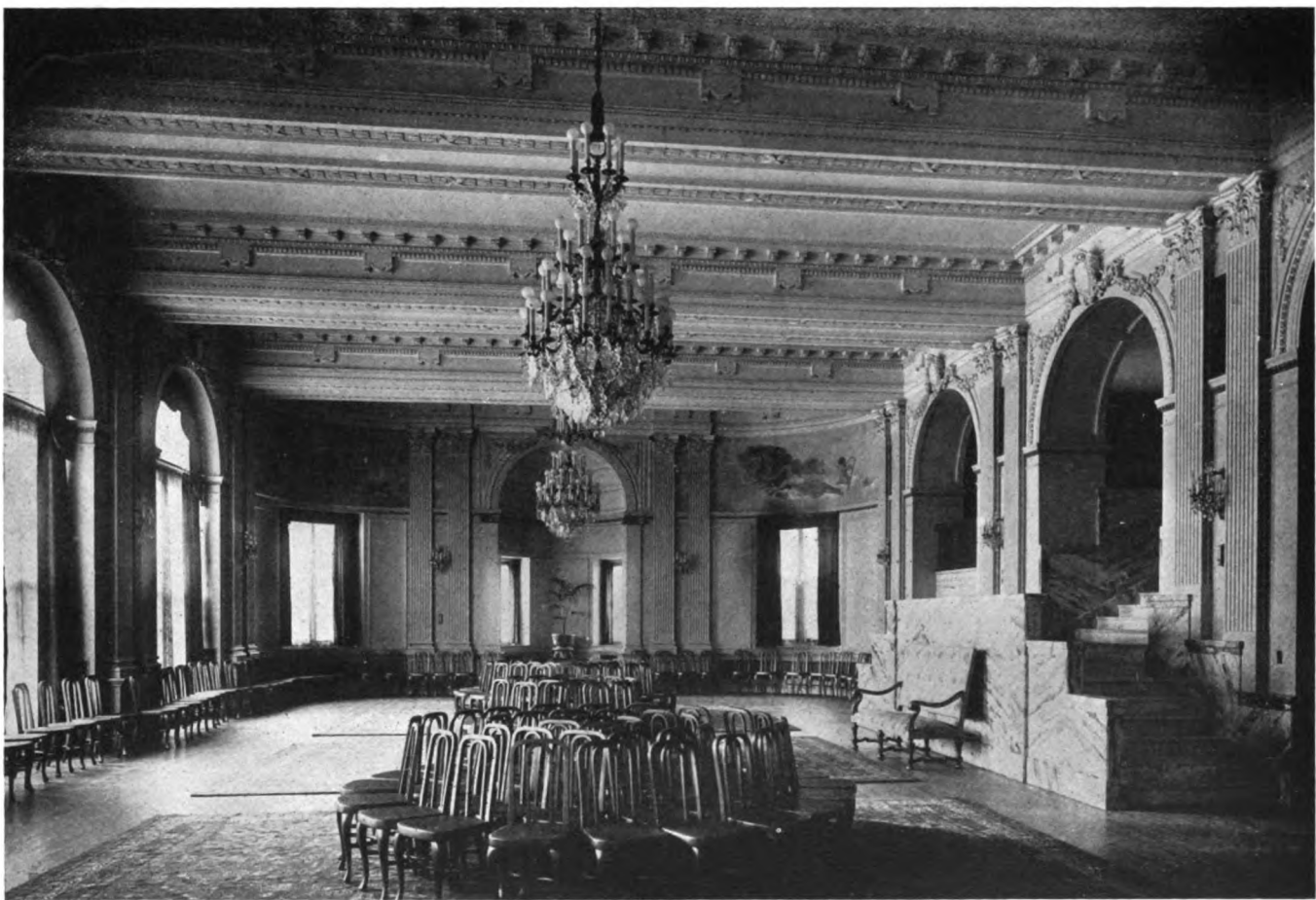


Main Dining-room

THE CHÂTEAU LAURIER, OTTAWA, CANADA
ROSS & MACFARLANE, ARCHITECTS

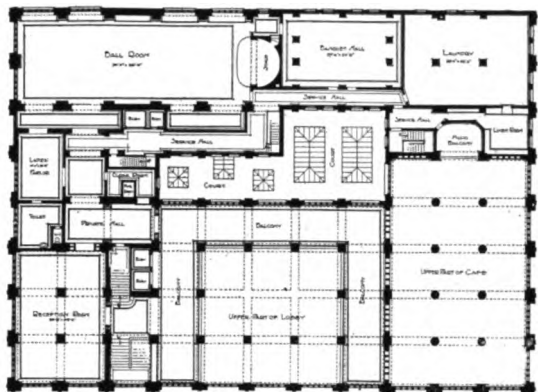


Palm Room

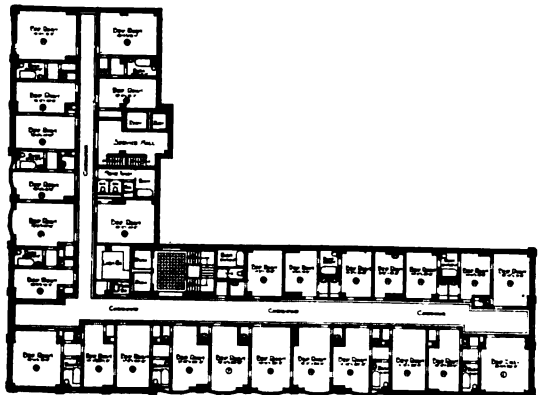


Ballroom

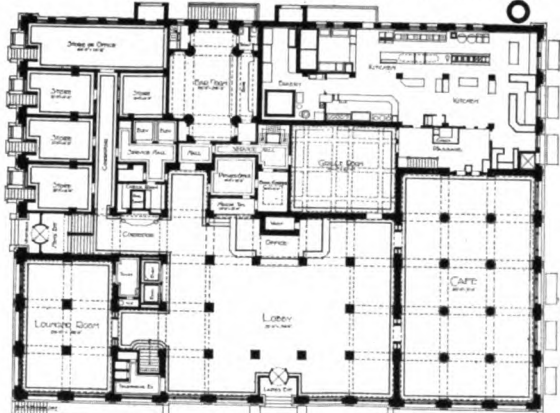
THE CHÂTEAU LAURIER, OTTAWA, CANADA
ROSS & MACFARLANE, ARCHITECTS



THE · PATTEN · HOTEL MEZZANINE · FLOOR · PLAN



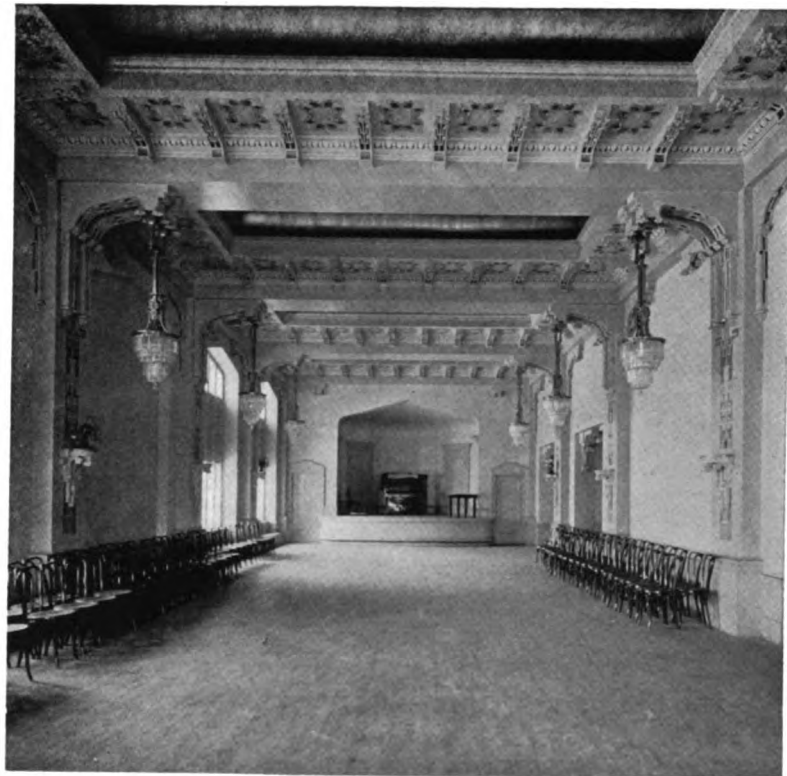
THE · PATTEN · HOTEL TYPICAL · FLOOR · PLAN



THE · PATTEN · HOTEL FIRST · FLOOR · PLAN



Exterior View



Ballroom

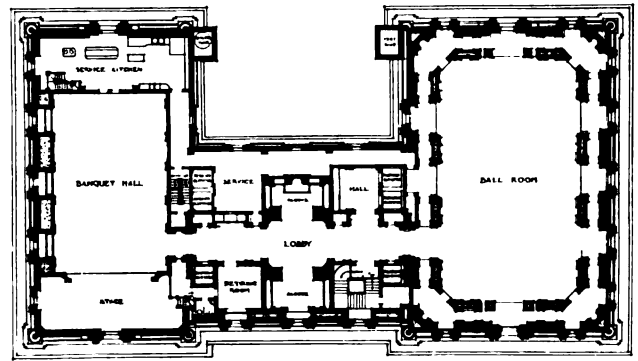


Café

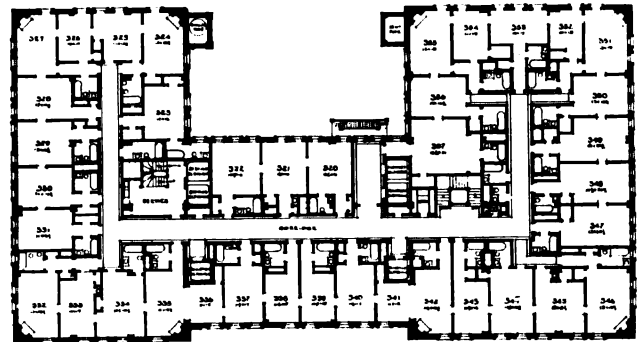
HOTEL PATTEN, CHATTANOOGA, TENN.
W. T. DOWNING, ARCHITECT



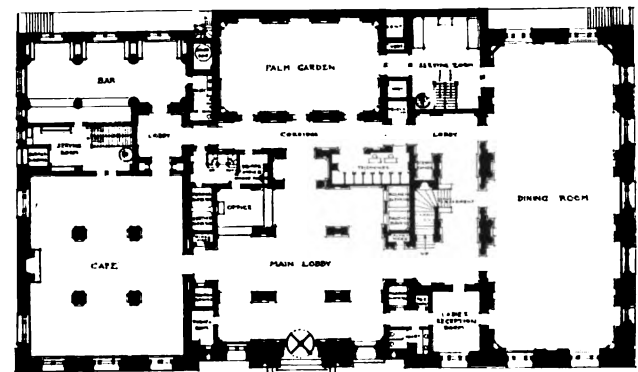
Exterior View



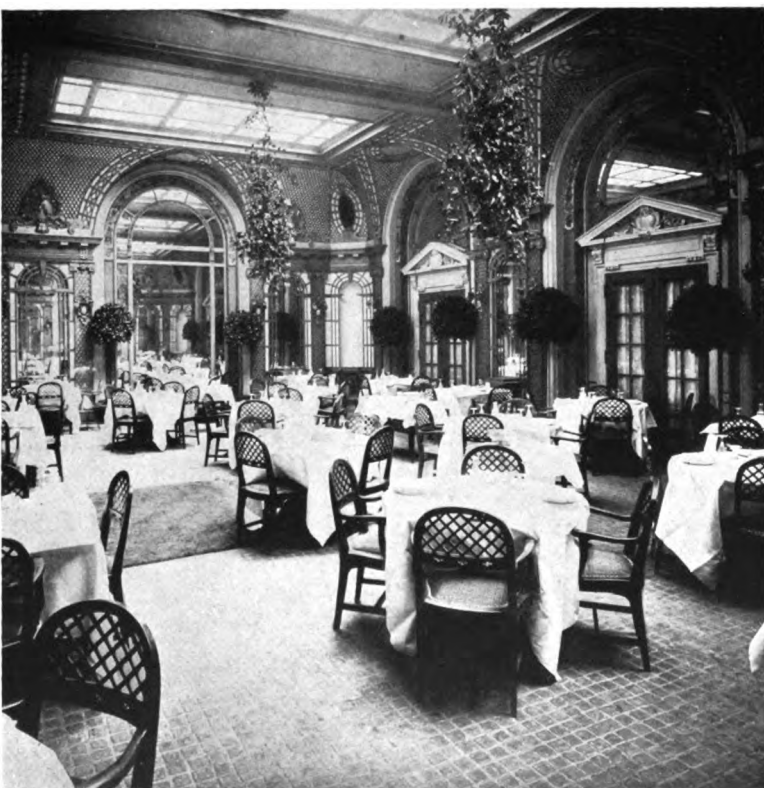
Ballroom Floor Plan



Typical Floor Plan



First Floor Plan

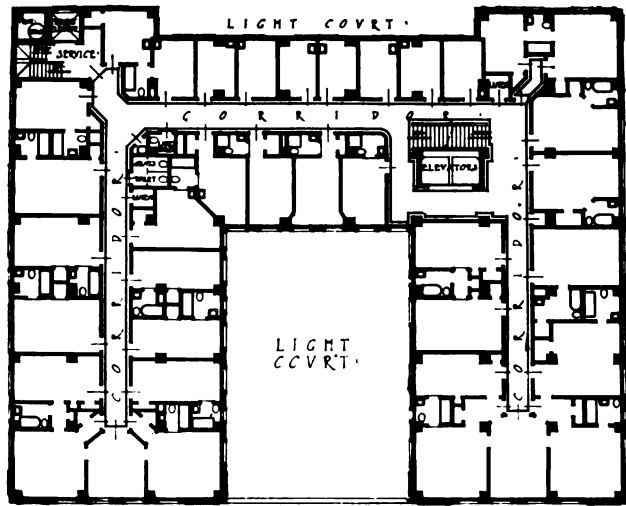


Palm Room

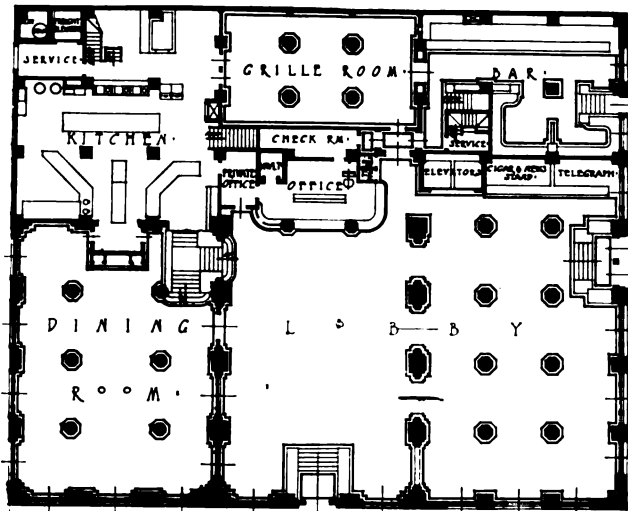


Lounging-room

HOTEL BELVIDERE, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS



Typical Floor Plan



First Floor Plan



Exterior View



Main Dining-room



Detail of Main Stairway

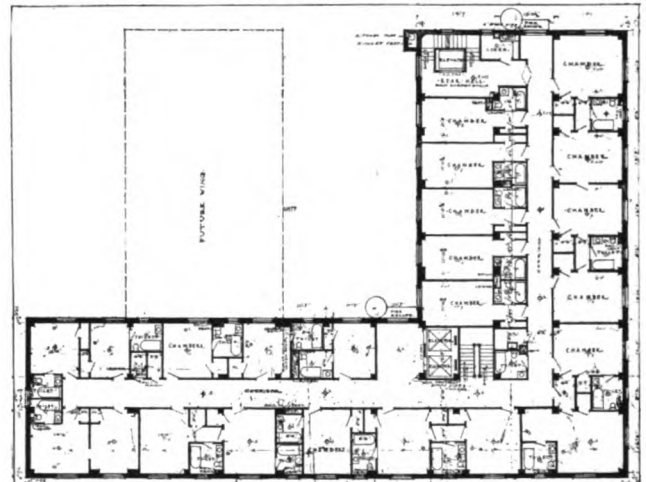
HOTEL PASO DEL NORTE, EL PASO, TEXAS
TROST & TROST, ARCHITECTS



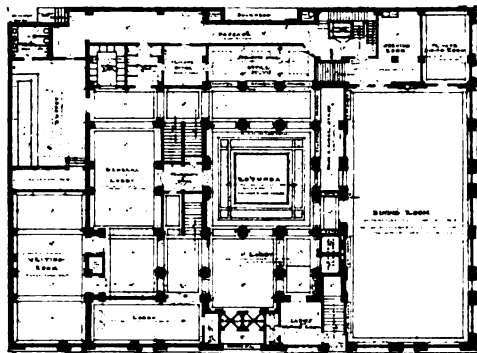
Exterior View



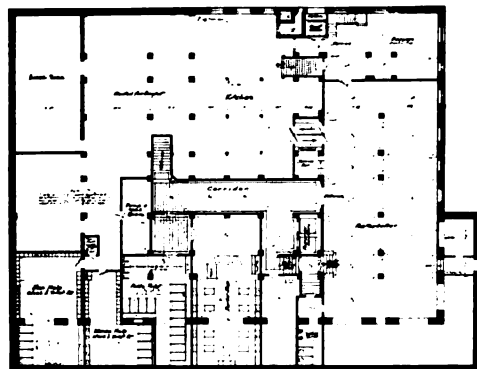
Detail of Entrance



Typical Floor Plan



First Floor Plan

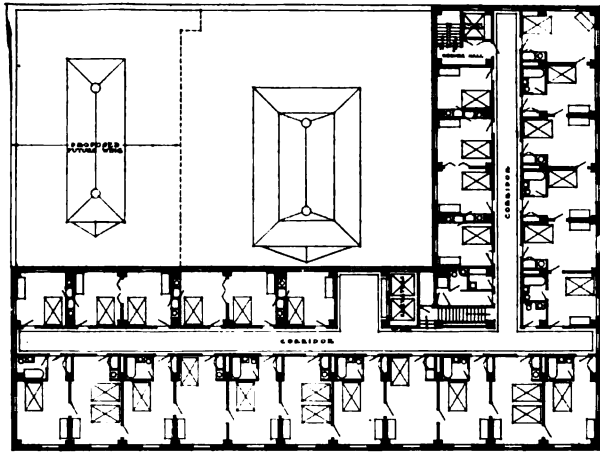


Basement Floor Plan

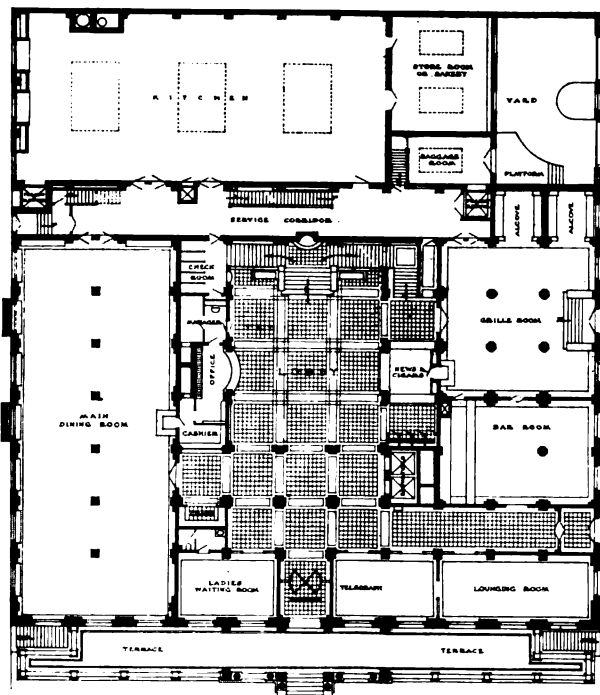


View of Rotunda

HOTEL WASHINGTON, SEATTLE, WASH.
 EAMES & YOUNG, ARCHITECTS



Typical Floor Plan



First Floor Plan



Exterior View

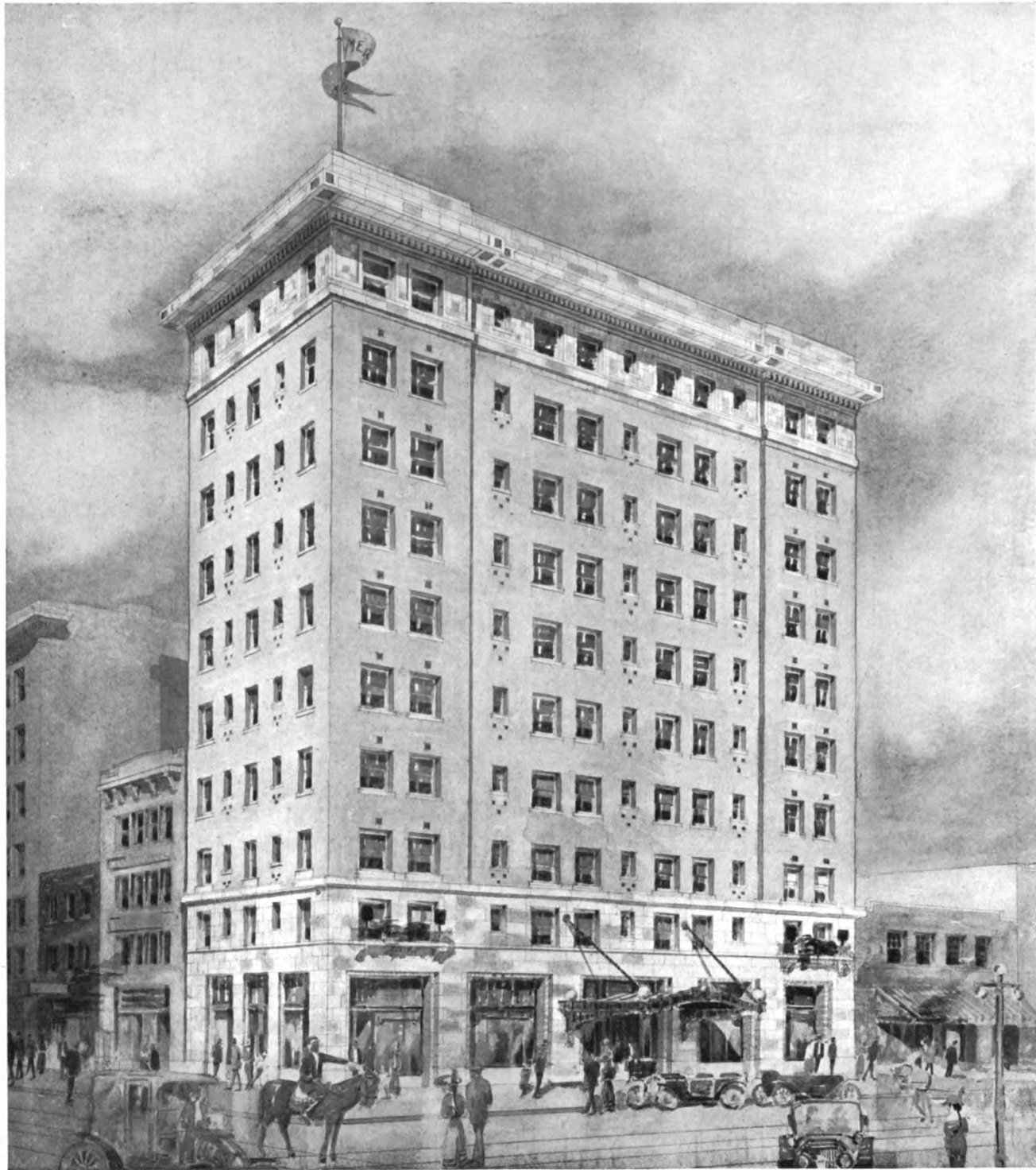


Main Dining-room

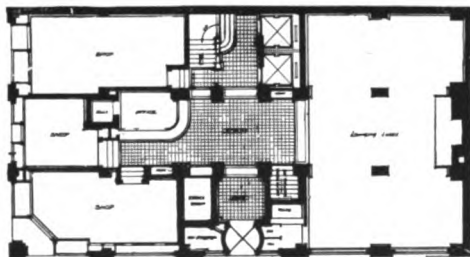


View in Lobby, Showing Staircase

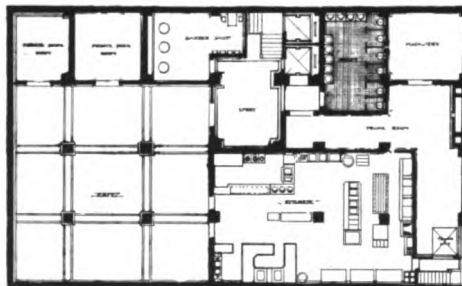
HOTEL ROBIDOUX, ST. JOSEPH, MO.
EAMES & YOUNG, ARCHITECTS



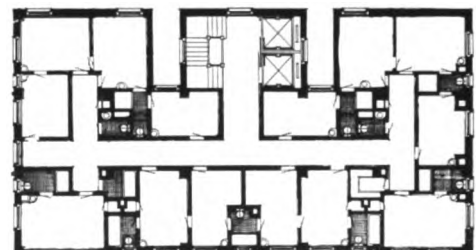
Perspective of Exterior



First Floor Plan



Basement Floor Plan



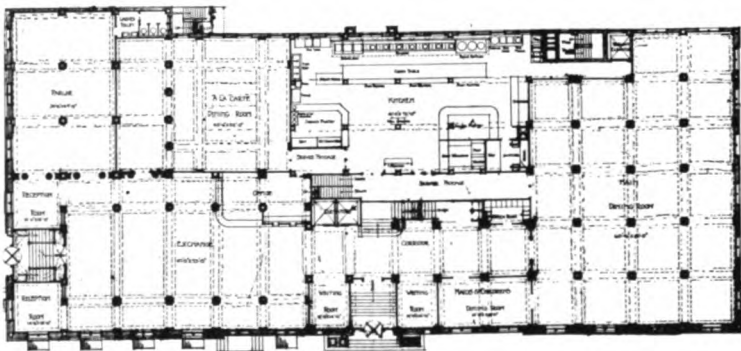
Typical Floor Plan

HOTEL MERCER, KANSAS CITY, MO.
KURFISS & MICHAELIS, ARCHITECTS

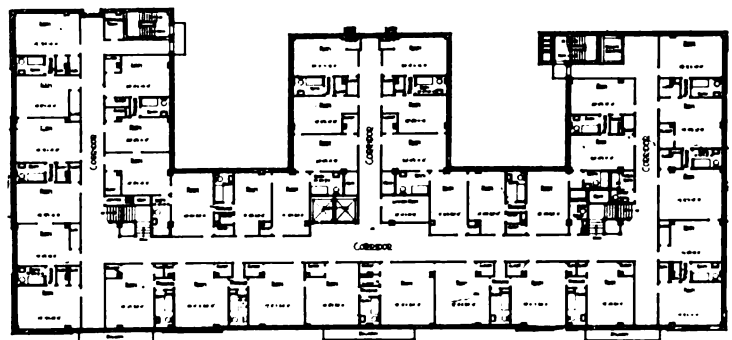


THE
KINGSESSING
36 & CHESTNUT STS.
WATSON & HUCKEL
ARCHITECTS
1211 WALNUT ST. PHILA.
J. W. MYERS DEL. DECOR.

Perspective of Exterior



First Floor Plan

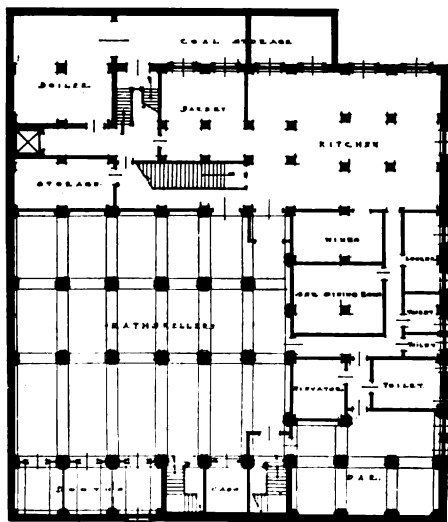


Typical Floor Plan

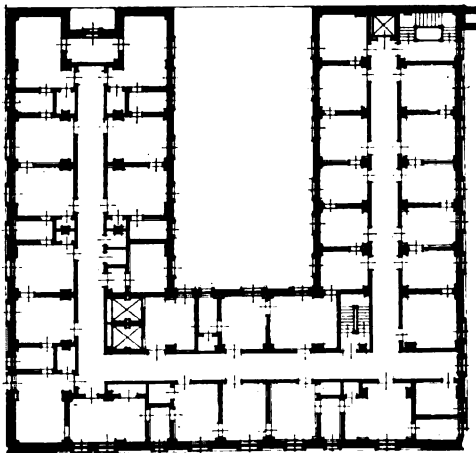
HOTEL KINGSESSING, PHILADELPHIA, PA.
WATSON & HUCKEL, ARCHITECTS



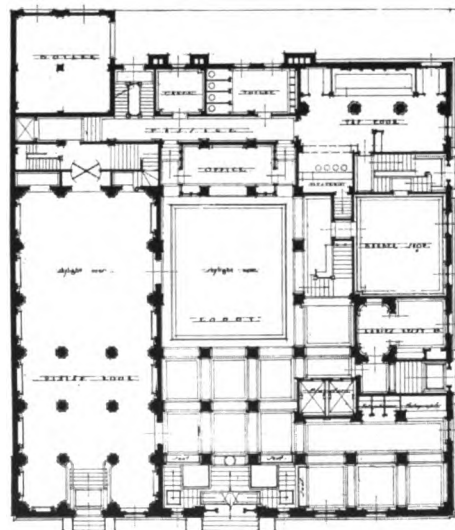
The Lynnhaven Hotel, Norfolk, Va.
John Keevan Peebles, Architect



Basement Floor Plan



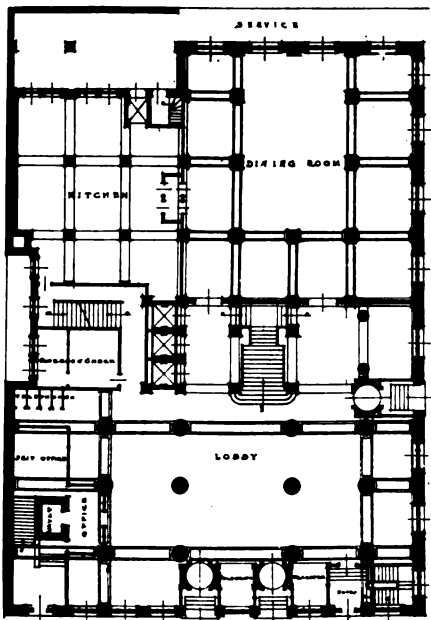
Typical Floor Plan



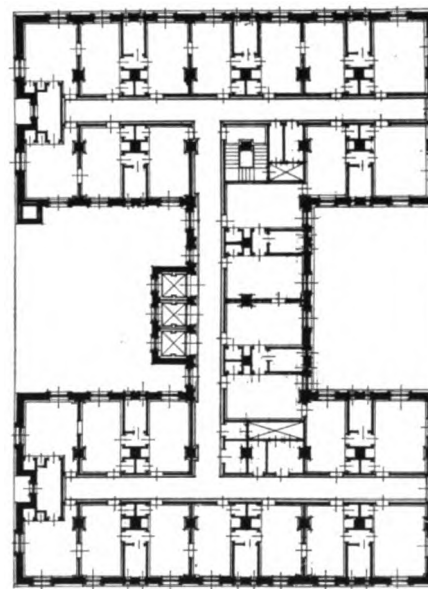
Office Floor Plan



Perspective View of the Exterior



Office Floor Plan



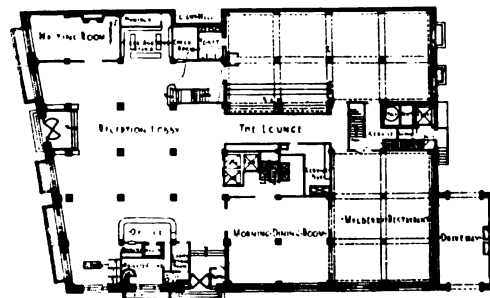
Typical Floor Plan

DESIGN FOR MURPHY'S HOTEL, NORFOLK, VA.

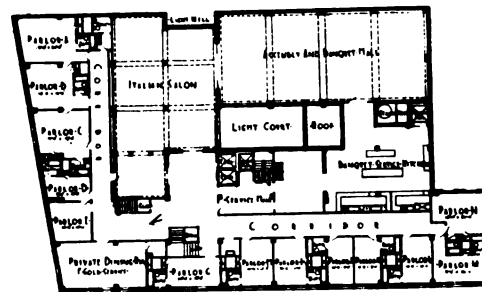
John Keenan Peebles, Architect



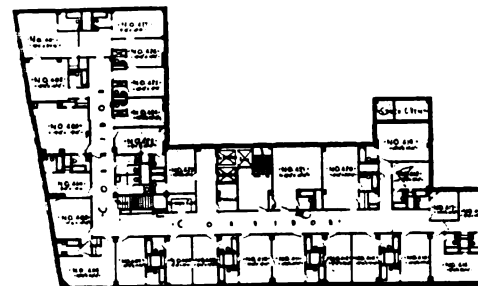
Perspective of Exterior



First Floor Plan



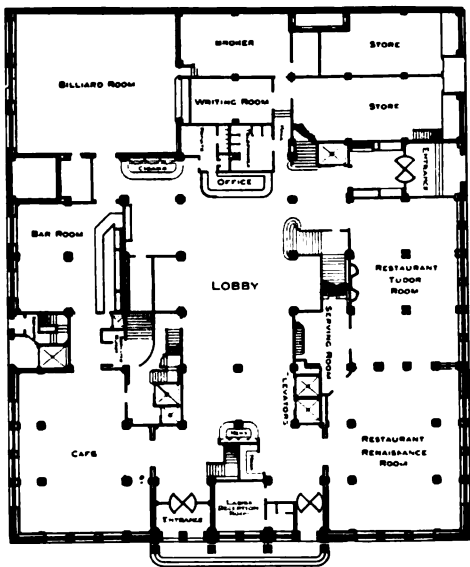
Second Floor Plan



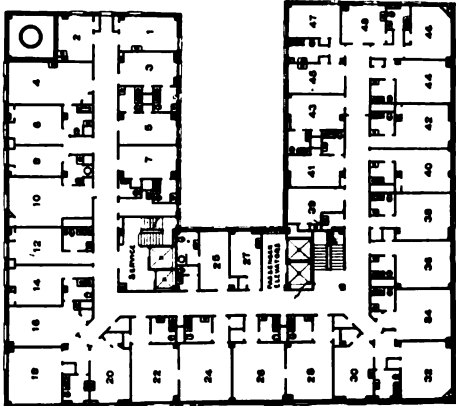
Typical Floor Plan



View in Lobby, Looking toward Office
 HOTEL UTICA, UTICA, N. Y.
 ESENWEIN & JOHNSON, ARCHITECTS



First Floor Plan



Typical Floor Plan



Perspective of Exterior



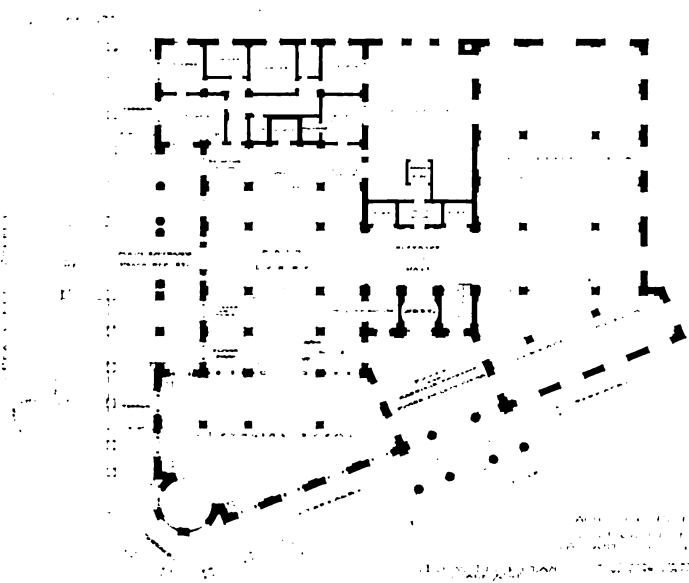
Tudor Dining-room

HOTEL ONONDAGA, SYRACUSE, N. Y.

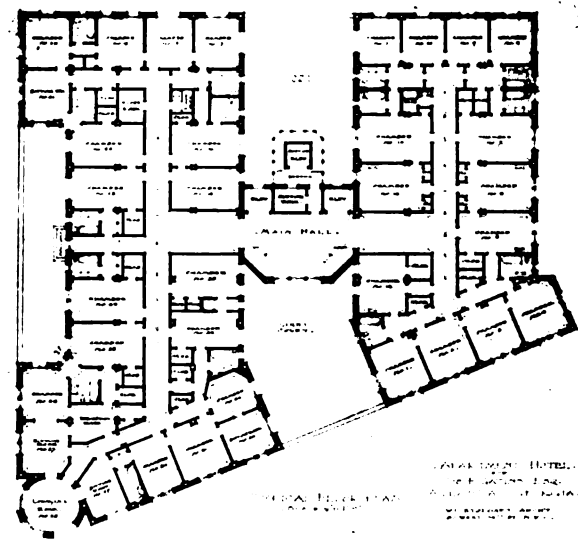
ESENWEIN & JOHNSON, ARCHITECTS



Exterior View



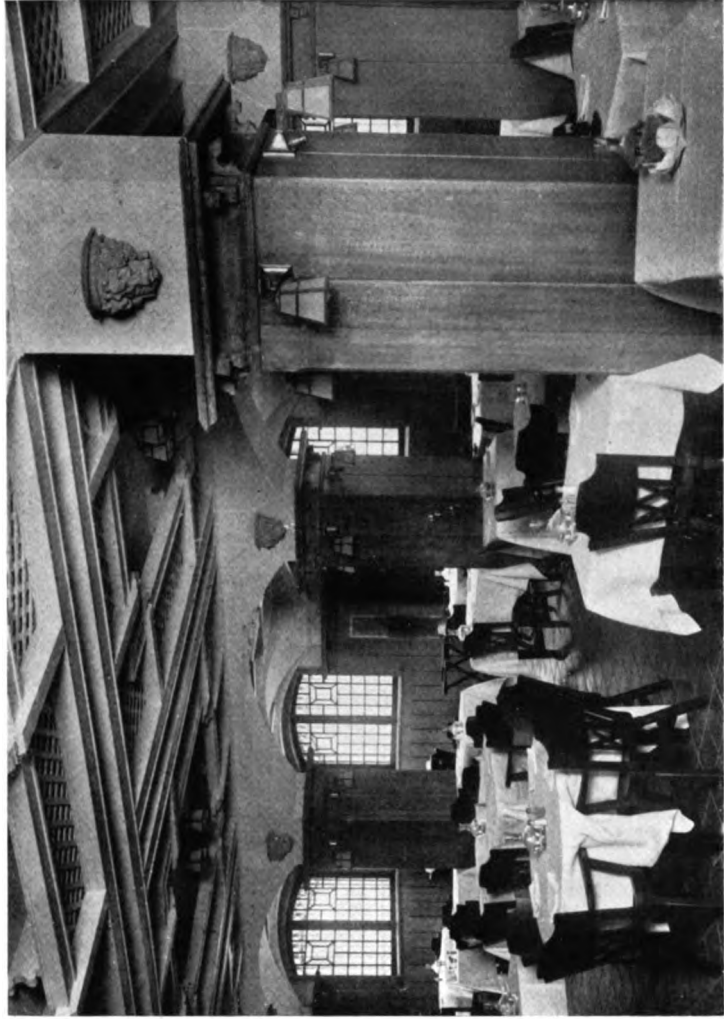
First Floor Plan



Typical Floor Plan

THE GEORGIAN TERRACE HOTEL, ATLANTA, GA.

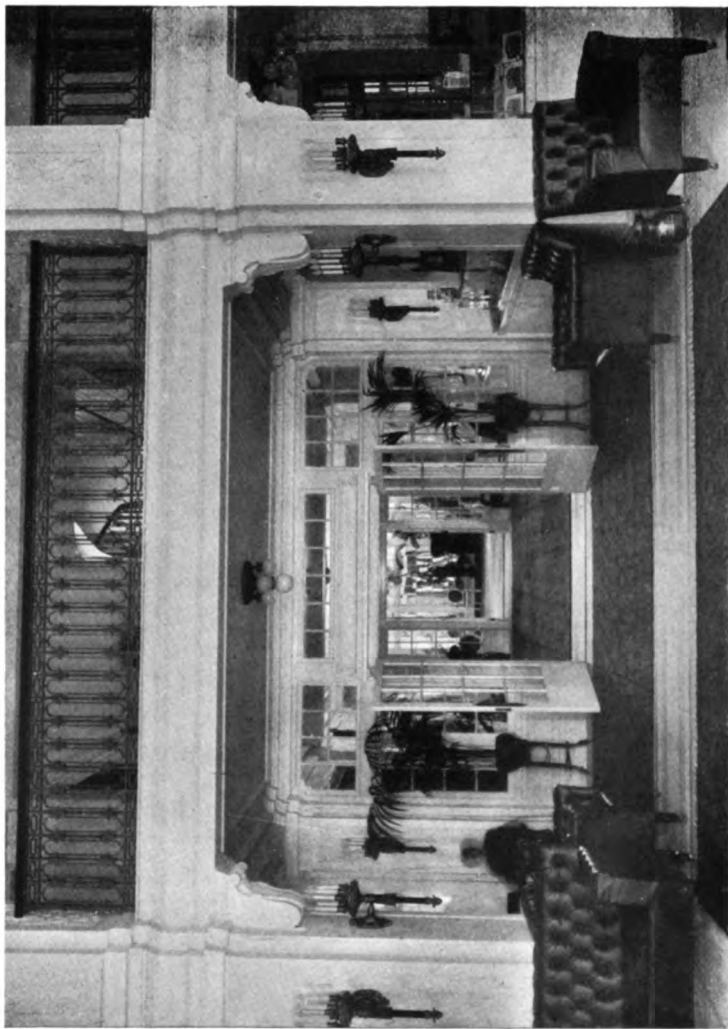
W. L. STODDART, ARCHITECT



Basement Grill-room



Terrace Dining-room



Lobby, Looking toward Elevator Hall

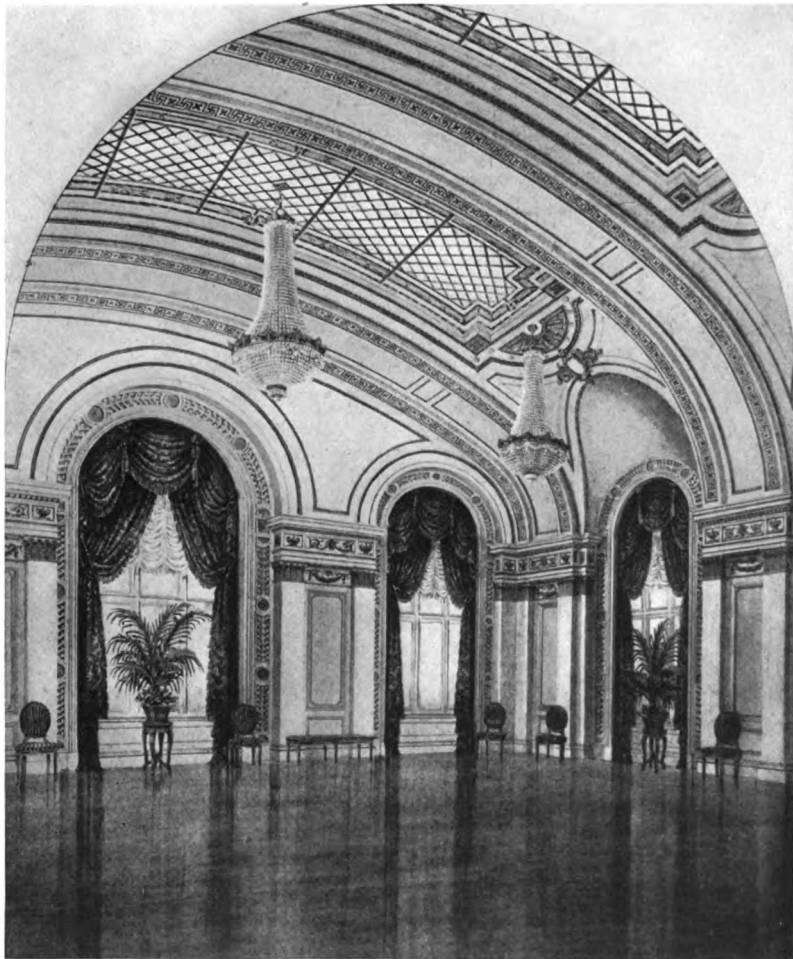


Main Dining-room

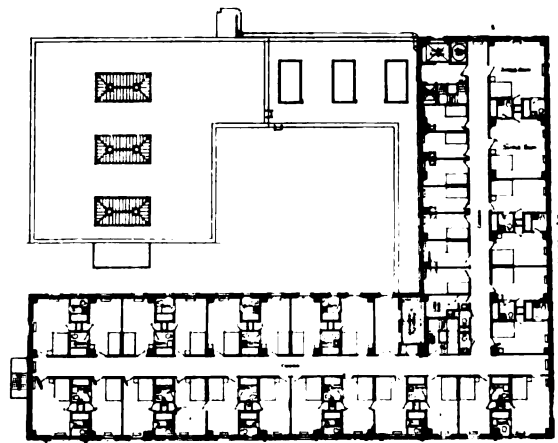
THE GEORGIAN TERRACE HOTEL, ATLANTA, GA.
W. L. STODDART, ARCHITECT



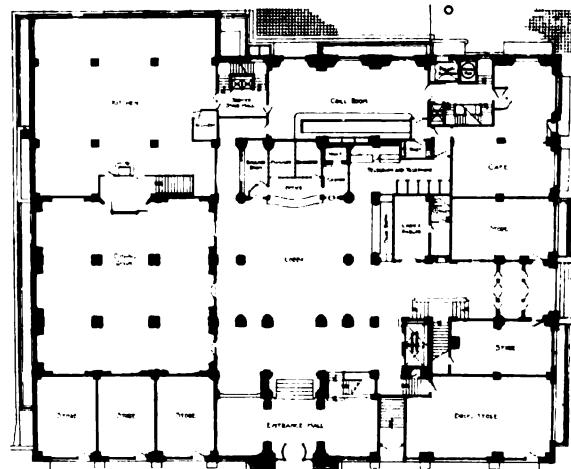
Perspective of Exterior



Ballroom



Typical Floor Plan

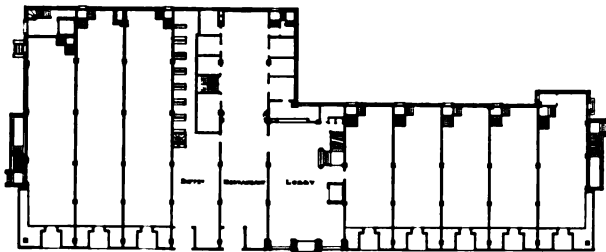


First Floor Plan

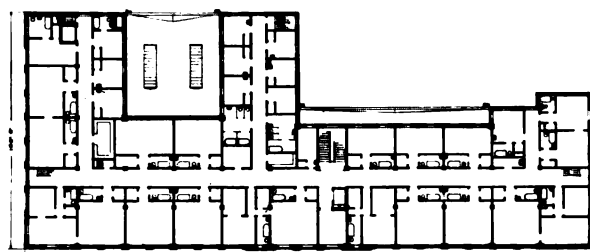
HOTEL OHIO, YOUNGSTOWN, O.
CLINTON & RUSSELL, ARCHITECTS



Exterior



First Floor Plan



Typical Floor Plan



Restaurant

HOTEL LOYAL, OMAHA, NEB.

JOHN LATENSER, ARCHITECT

THE HERMITAGE HOTEL, NEW YORK CITY

ROBERT D. KOHN, ARCHITECT

THE HERMITAGE, located on Seventh Avenue, near 42d Street, New York City, was erected to provide a comfortable and home-like residence for the sort of man who desires hotel life with its attendant service and conveniences, but who, at the same time, wishes to recognize in his surroundings some impression of his own individuality; in short, a place where one can make himself at home. To this end, the plan has been arranged with single rooms of different sizes, having large closets, and nearly all connected with private baths. Fire-doors separate the elevator-hall from the bedroom portion of the upper floors, and each wing is provided with a staircase.

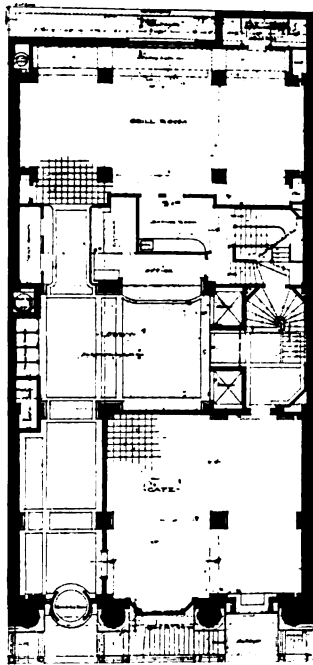
The arrangement of the first floor shows an exceptionally economical plan for a small area. The café and bar are located in the front, with a separate entrance from the street. The lobby and service pantries occupy the central space, with the grill-room in the rear, lighted from a court. The second floor is arranged in the manner of a club, with a large lounging-room and smaller rooms for reading and writing.



View from Seventh Avenue



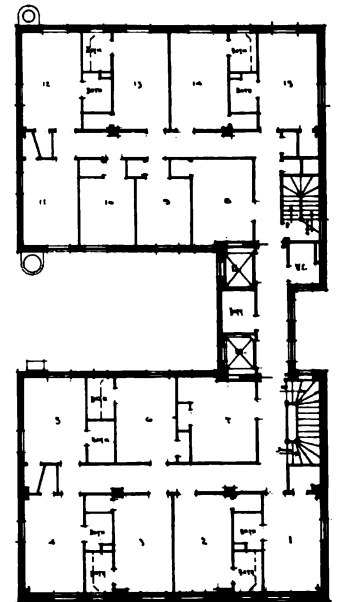
Café



First Floor Plan



Grill-room



Typical Floor Plan

THE PLAZA HOME CLUB

C. W. BUCKHAM, ARCHITECT

THE PLAZA HOME CLUB is a type of building which is peculiar to New York City and the demand for which has been caused by a change in the domestic life of the residents of our large cities in the past few years, due to both economic and social reasons.

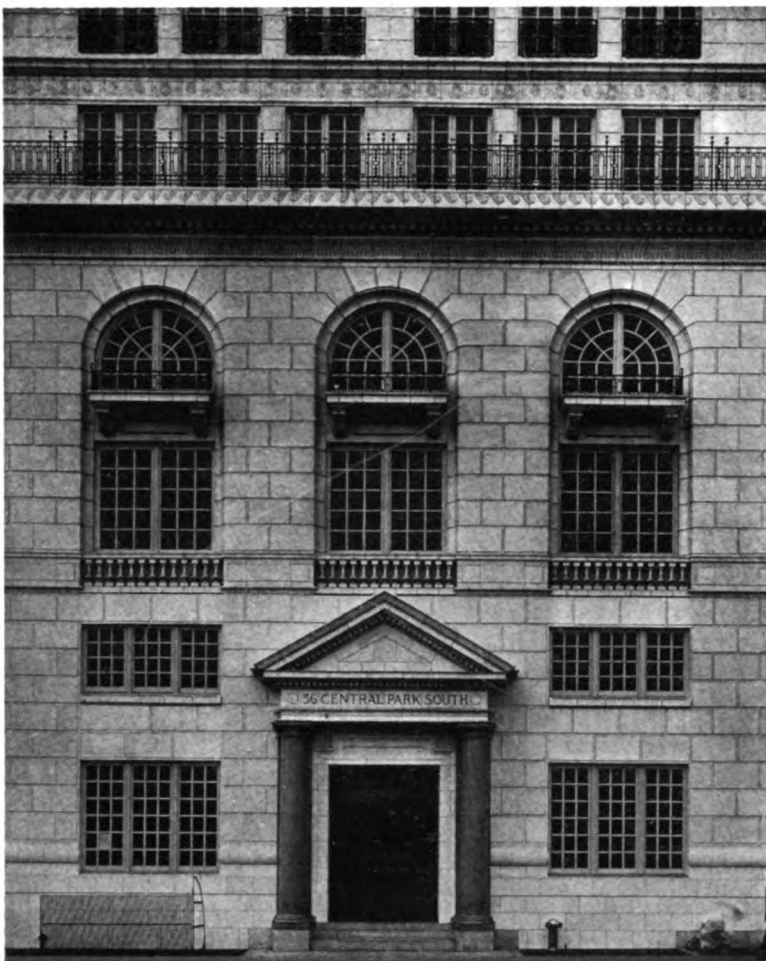
Many of the wealthier town dwellers maintain houses in the country which, in constantly increasing instances, are kept open throughout the year. This removes the necessity of keeping up a permanent city residence which would be occupied only occasionally. There is still, however, the need for dignified city accommodations which will at all times be ready for occupancy and which can provide the comforts and conveniences of daily life without the necessity of a transference of servants. It was in an attempt to provide for this class of patronage that this type of building came into being, and it should be at least a long step toward the solution of the servant problem.

It is only by straining a point, possibly, that it is made to come under the classification of hotels; but inasmuch as its general service and management follow along the identical lines of hotel management, it may be appropriately included. It is interesting as a solution of the problem to provide, for the person of ample means, a city residence which will furnish all the service and conveniences usual to any first-class hotel and at the same time be in the nature of an individual or private residence.

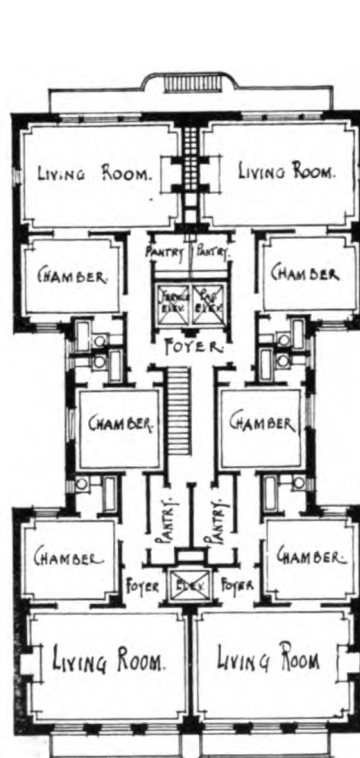
It is most similar to a hotel in its culinary service, and it is in this feature that its chief interest centers. The food is prepared in a central kitchen and sold by the management to the guests or tenants; but instead of delivering the meals to the main dining-room, they are sent to the private suites, where they are served by either the house attendants or the tenants' own servants from small pantries connected with each suite. The basement plan shows the arrangement of the kitchen. It is presided over by a *chef*, and is as complete with every facility for preparing meals as the kitchen of any European plan hotel.



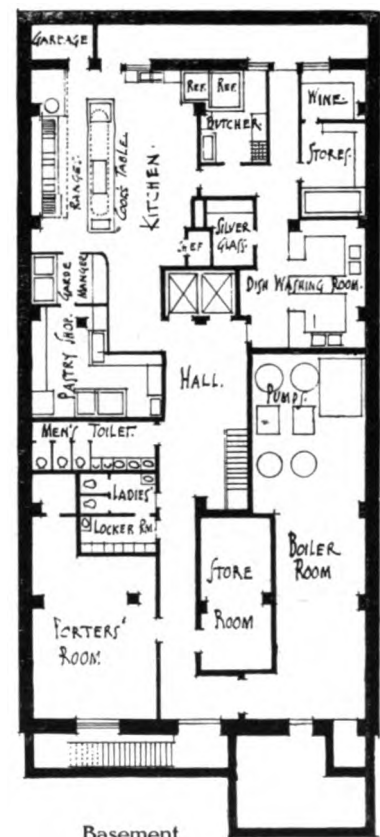
Exterior



Detail of Façade



Typical Floor Plan



Basement



Photo by W. H. Rau

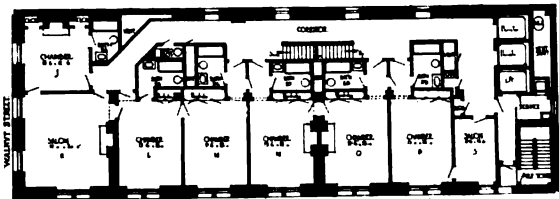
Exterior View

THE RITZ-CARLTON HOTEL of Philadelphia, one of the newest of this system, is located at the corner of Broad and Walnut Streets, in the center of an important club-house district. Architecturally, the exterior, in its design, reflects the Adam style, and the materials of which it is constructed are pink granite and Indiana limestone for the lower stories, above which is plain red brick laid in Flemish bond with a deep cornice and balustrade of terracotta crowning the building.

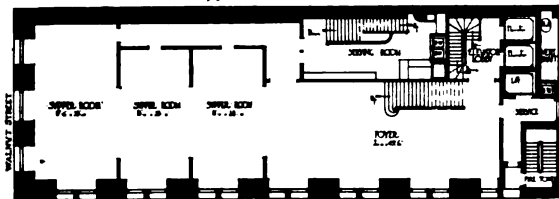
The ground story contains the lobby and café, with the main restaurant, occupying a double story, located on the first floor. The kitchen floor is placed between the main restaurant and supper-room floors, and, because of this convenient location, provides economical service to both these floors, as well as a well-ventilated kitchen.

The main restaurant is most simple and dignified in treatment, but it thereby gains rather than loses in stateliness and beauty. The floors and walls are of marble, the latter being paneled in white with pilasters of green-and-white marble. The furniture is natural beechwood, upholstered in rose du Barry, which, with the wall-hangings of the same color, and the large mirrors, give a rich effect.

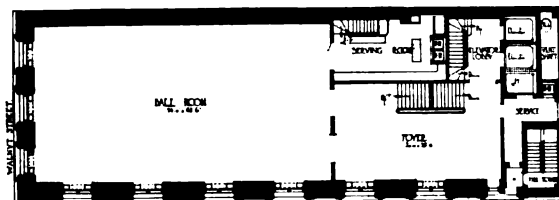
Great care in the faithful expression of period style has been observed in the design and furnishing of all the rooms. The halls and foyers are in imitation Caen stone, the main entrance lobby being made further attractive with Adam furniture painted in white enamel with gold ornament and upholstered in blue-and-cream velvet.



Typical Floor Plan



Third Floor Plan



Fourth Floor Plan



Photo by Howard Kingsmore

Banquet-room

RITZ-CARLTON HOTEL, PHILADELPHIA, PA.

HORACE TRUMBAUER AND WARREN & WETMORE, ASSOCIATED ARCHITECTS

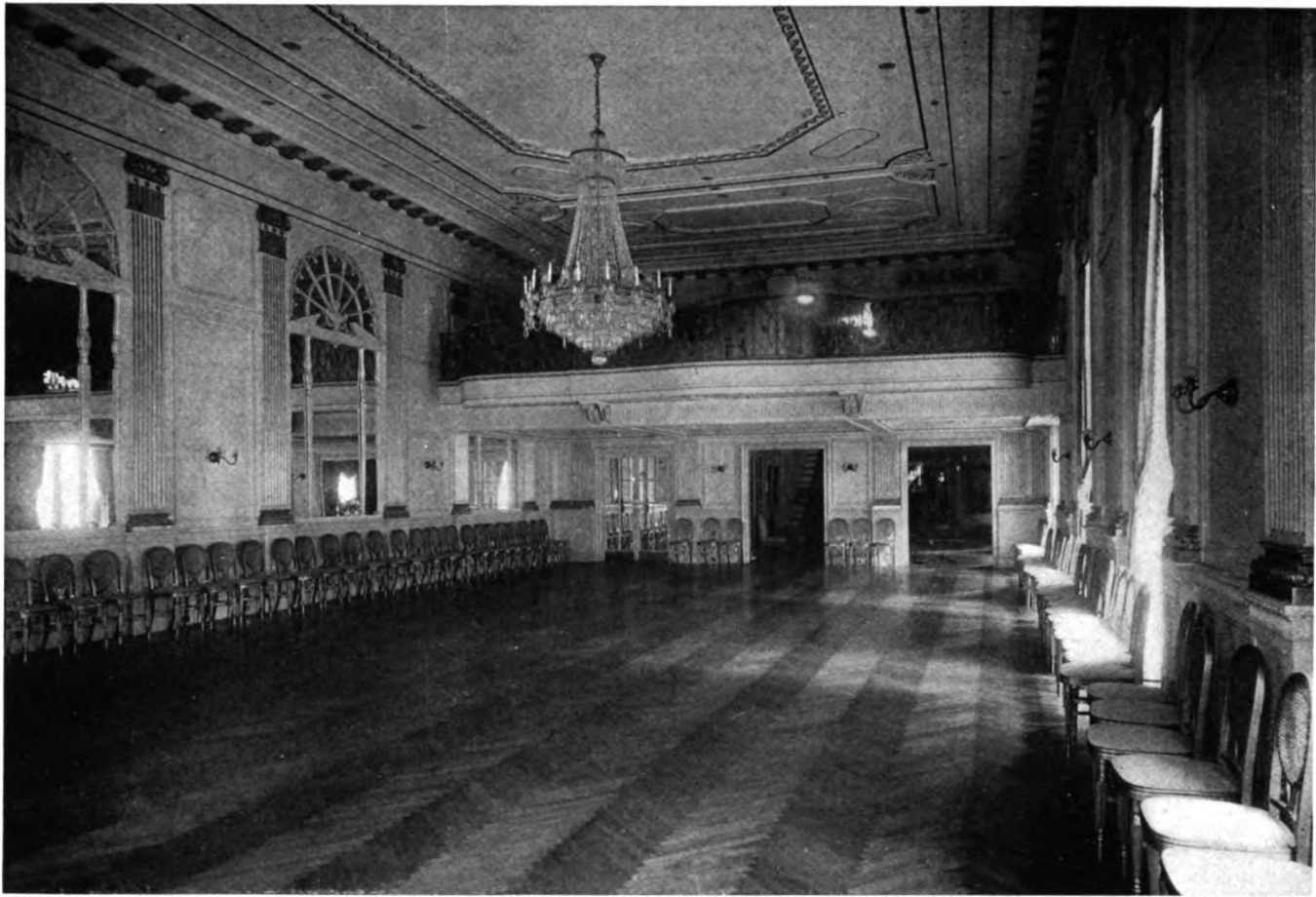


Photo by Howard Kingsmore

Ballroom



Photo by W. H. Rau

Grill-room

RITZ-CARLTON HOTEL, PHILADELPHIA, PA.
HORACE TRUMBAUER AND WARREN & WETMORE, ASSOCIATED ARCHITECTS



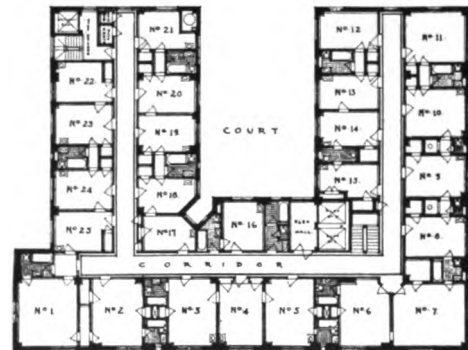
Exterior View



First Floor Plan

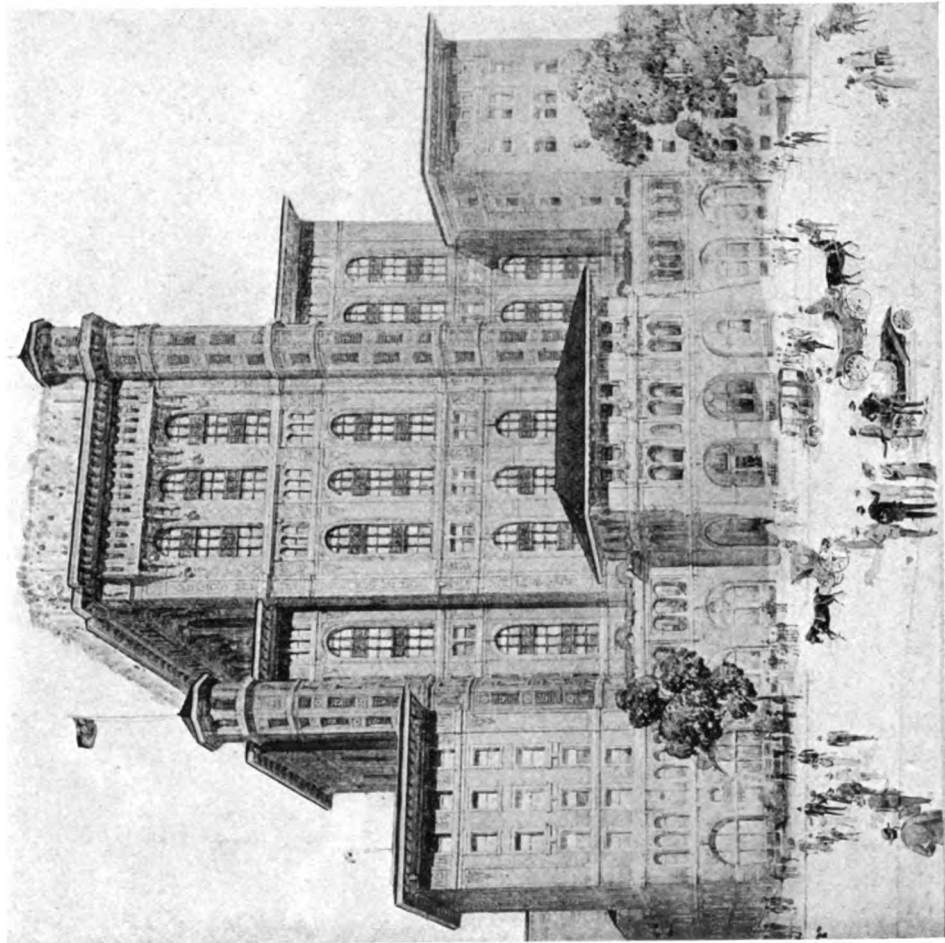
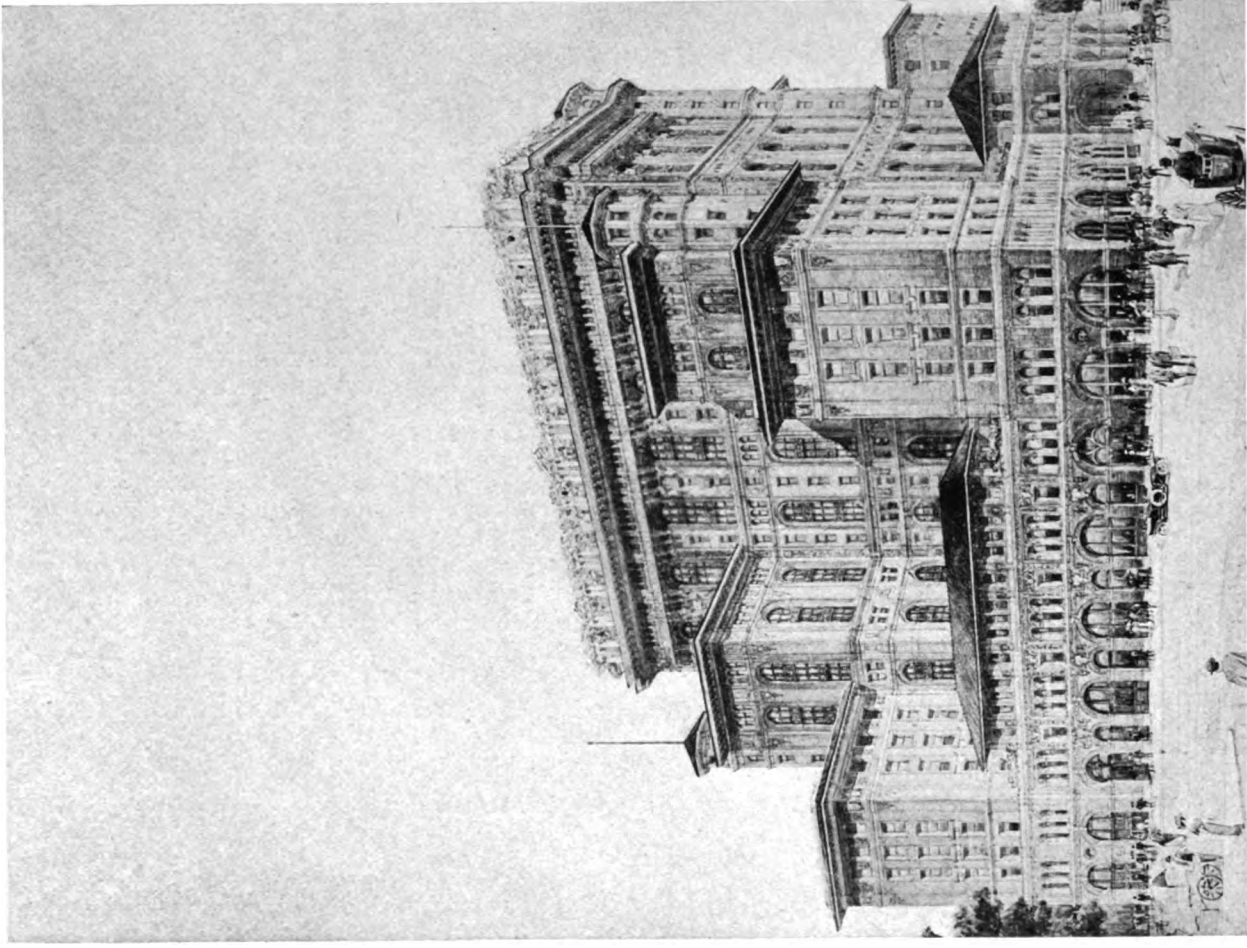


Second Floor Plan



Typical Floor Plan

HOTEL SAVANNAH, SAVANNAH, GA.
W. L. STODDART, ARCHITECT



PERSPECTIVE VIEWS OF HOTEL VANCOUVER, VANCOUVER, B. C.

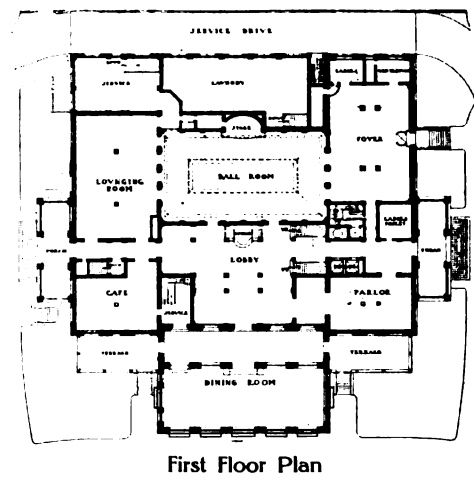
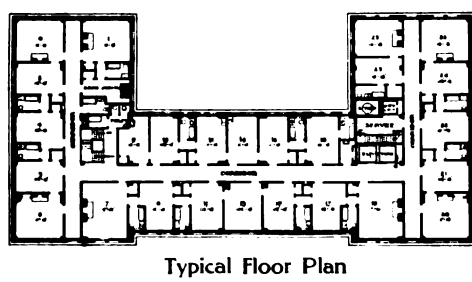
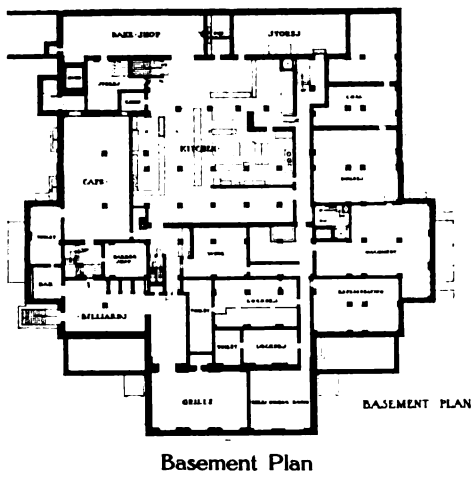
For the Canadian Pacific Railway Company

W. S. PAINTER & FRANCIS S. SWALES, ARCHITECTS



Exterior

This view shows the hotel prior to the addition of the new dining-room wing, in which the porch was retained as an integral part of the room, as shown in the plan below and the view illustrated on the opposite page



HOTEL SCHENLEY, PITTSBURGH, PA.
RUTAN & RUSSELL, ARCHITECTS



View in Lobby



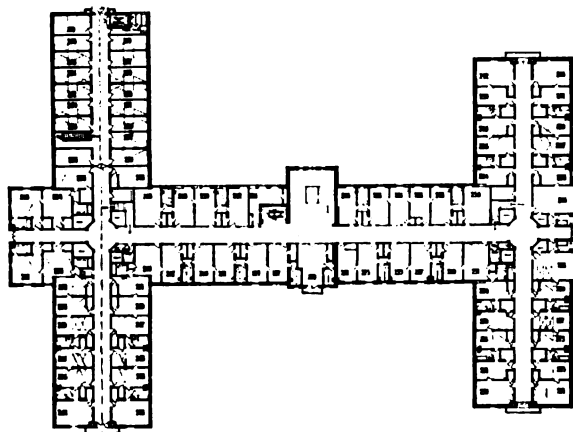
The New Dining-room

HOTEL SCHENLEY, PITTSBURGH, PA.

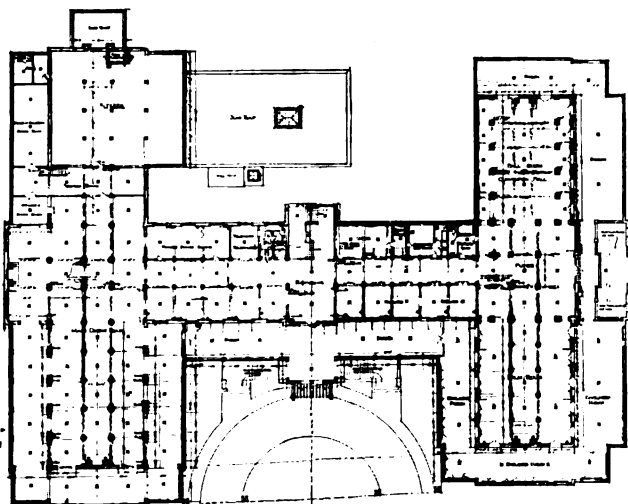
RUTAN & RUSSELL, ARCHITECTS



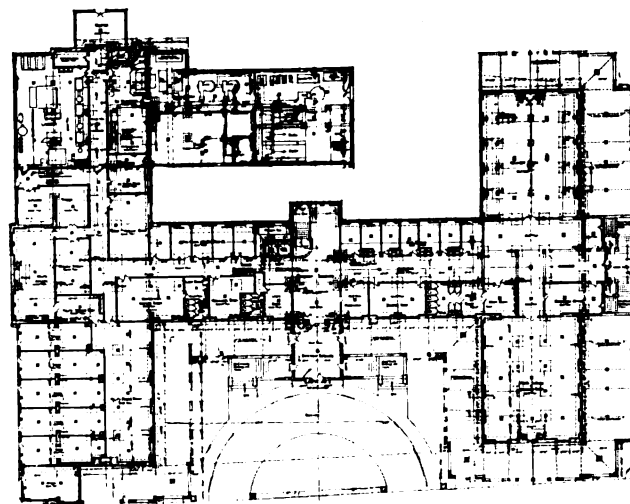
Exterior View



Typical Floor Plan



First Floor Plan



Basement Floor Plan

THE NEW HOTEL MONTEREY, ASBURY PARK, N. J.

WATSON & HUCKEL, ARCHITECTS

The Decoration of Hotel Rooms and Suites

By Frank Chouteau Brown

WHEN the Elizabethan room was installed in the Annex to the Congress Hotel at Chicago it received considerable publicity merely because it was substantially the first big hotel room in which unusual qualities of "homelikeness" were obtained in connection with finish and furnishings in a definite architectural style. Since that time the art of decoration and furnishing of hotel rooms has greatly advanced; and many other parlors, reception-rooms, even a few dining-rooms (and, so far as we are able to recall, not a single ballroom!), have come into existence to represent architectural styles of some definiteness of period, besides remaining attractive, distinctive, and livable as well.

Yet the livableness of a large public room must always remain an especial problem of considerable real difficulty, such as is not the case with the small private parlor, dining-room, reception-room, or bedroom in the modern hotel. There exists nothing to prevent these rooms being treated in the same way that rooms in the best private houses are decorated and furnished; yet, from one reason or another, it is within only a few recent years that so simple a solution has been attempted! Generally, some influence has been exerted to make the hotel room pretentious, bombastic, aggressively new, bright, and gilded in architectural finish, wall-covering, furniture, upholstery, and curtains! But in turning over the pages of this special hotel number, even the casual reader cannot but be impressed by the refinement of many of the interiors reproduced. This result is more noticeable in the interior than with the exterior architecture of these hotel

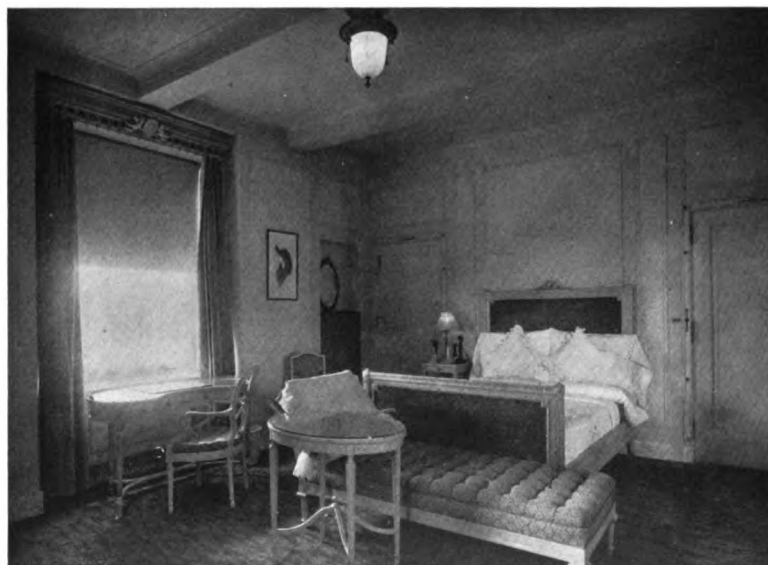
structures, and is to be noticed despite that the majority of these illustrations naturally show larger rooms, where pretension and hotel opulence still seem to be in some sense required by the management; probably on the assumption that this sort of *nouveau-riche* pretentiousness is in turn demanded of them by the traveling public. Before long the falseness of this impression will be realized; and it may be, before another opportunity occurs to compile an architectural publication dealing exclusively with hotels, that such an issue will bear evident witness that this same feeling for taste and refinement has finally affected the most pretentious of all these public rooms,— the ballroom and the bar!

The bar, partly because of its frequent inclusion in the men's café, and possibly also from the example provided by the Hotel Knickerbocker,— where Maxfield Parrish's "Old King Cole" decoration has given an advertising value to a room otherwise more quiet, simple, and dignified than the hotel bars that preceded it,— has already witnessed a general improvement in taste. The ballroom alone remains entirely blatant — and still dares appear proud of it! Our hotel ballrooms remain nearly related to the age that produced the famous Palmer House barber-shop in Chicago, with its floor of marble tiles inlaid at the intersec-

tions with "real" silver dollars, the principal difference being that silver, now too unobtrusive a material for floor, or walls, of the ballroom, has entirely been replaced with gold! Even in the "Rathskeller" cellar restaurant, in indication of the accepted feeling on the part of the proprietor of this necessity for better



Corner of a Parlor, Vanderbilt Hotel, New York City
Warren & Wetmore, Architects



Bedrooms, Vanderbilt Hotel, New York City
Warren & Wetmore, Architects

taste, the once popular "Germanesque" handling has refined itself into the more varied decorative color-schemes in which the use of faience or tile has become an important adjunct. These rooms, presenting to the decorator and architect problems of color that they would otherwise not be required to face, when successfully solved, are of great benefit in helping the development of a color-sense among the American public — a direction in which there still exists much room for progress.

It is hardly to be supposed that the traveler of to-day is, on the average, much more refined or tasteful than the traveler of ten years ago. Probably the proportion of *nouveauroche*, commercial, and rural travelers remains much the same in proportion to the traveling public now as at an earlier decade. The mere increase of this traveling public in numbers, however, has produced of itself a greater proportionate number of travelers of education and taste. It is also certain that more of our traveling public have come to expect and demand greater comfort from the modern hostelry; and that they are prepared, and expect, to pay better for it. This sort of a demand is well calculated always to create a supply! The gradual and wide awakening of an interest in artistic private housing has also done something to increase the demand for better housing in hotels. In particular, the development of a larger public inhabiting hotels for considerable periods of time, making them more nearly permanent than transient abodes, has also undoubtedly helped to bring about a demand for more homelike surroundings. So the managers of

these hotels have come gradually to realize the existence on the part of their patrons of a desire for surroundings of greater refinement, and are endeavoring to meet it.

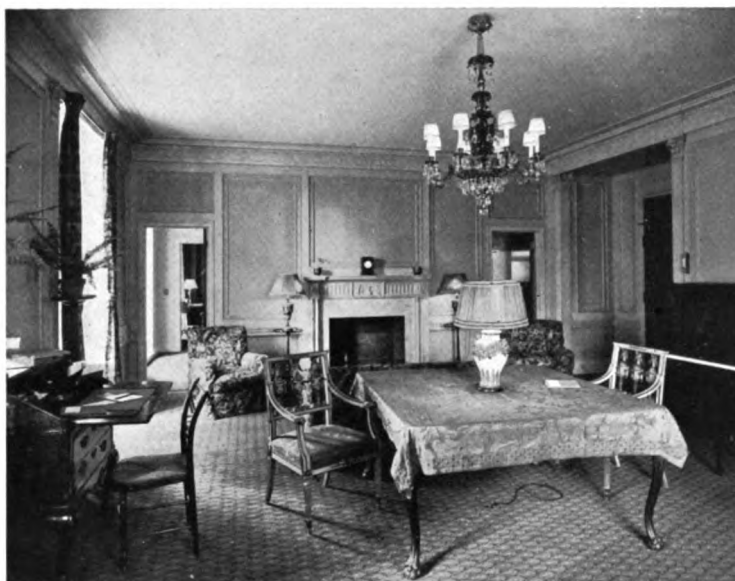
It has apparently accidentally happened that architects, decorators, and managers have turned first to Colonial and English-Georgian precedents, and then to the English Adam and French Louis XIV periods, to find precedent for the most delicate of interior fittings. The result we see in these illustrations, — illustrations that were not selected to prove this point, but that incidentally were found effectively to visualize it during the preparation of this number!

It also appears from these illustrations that the decoration of the hotel room has made considerable progress toward cleanliness and sanitary qualities, — the simplicity of the fittings; the elimination of hangings and draperies, particularly plush or velour; the simplification of upholstery of furniture and the selection of firmer and smoother fabrics; and even the elimination of dust-catching stuffs from the walls. From these photographs it would appear that wall-paper has lost favor with the management of these newest hotels, for the walls of these rooms are painted directly upon the plaster or wood, — the cleanest, most easily disinfected, and most sanitary of decorative wall-treat-

ments; having also the advantage of seeming to be cool and airy in summer — and, with the proper color selected for the paint, warm and homelike in winter, particularly if lively flowered or cretonne coverings or hangings are used, as is shown in one instance, to suggest an "English" atmosphere to the interior.



Parlor of a Suite, Vanderbilt Hotel, New York City
Warren & Wetmore, Architects



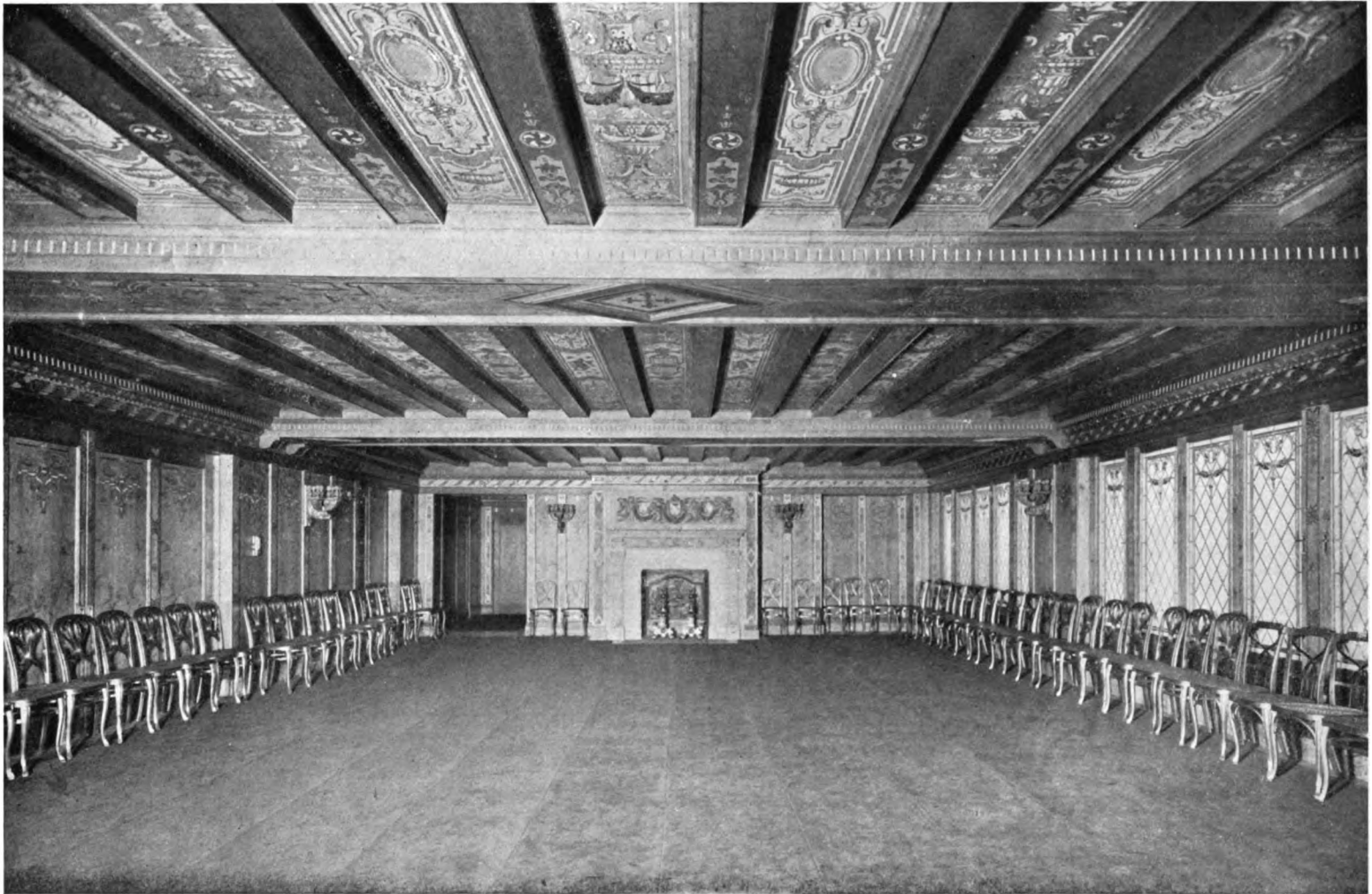
Parlor of a Suite, Hotel Statler, Cleveland, O.
George B. Post & Sons, Architects



Bedroom, Hotel Statler, Cleveland, O.
George B. Post & Sons, Architects

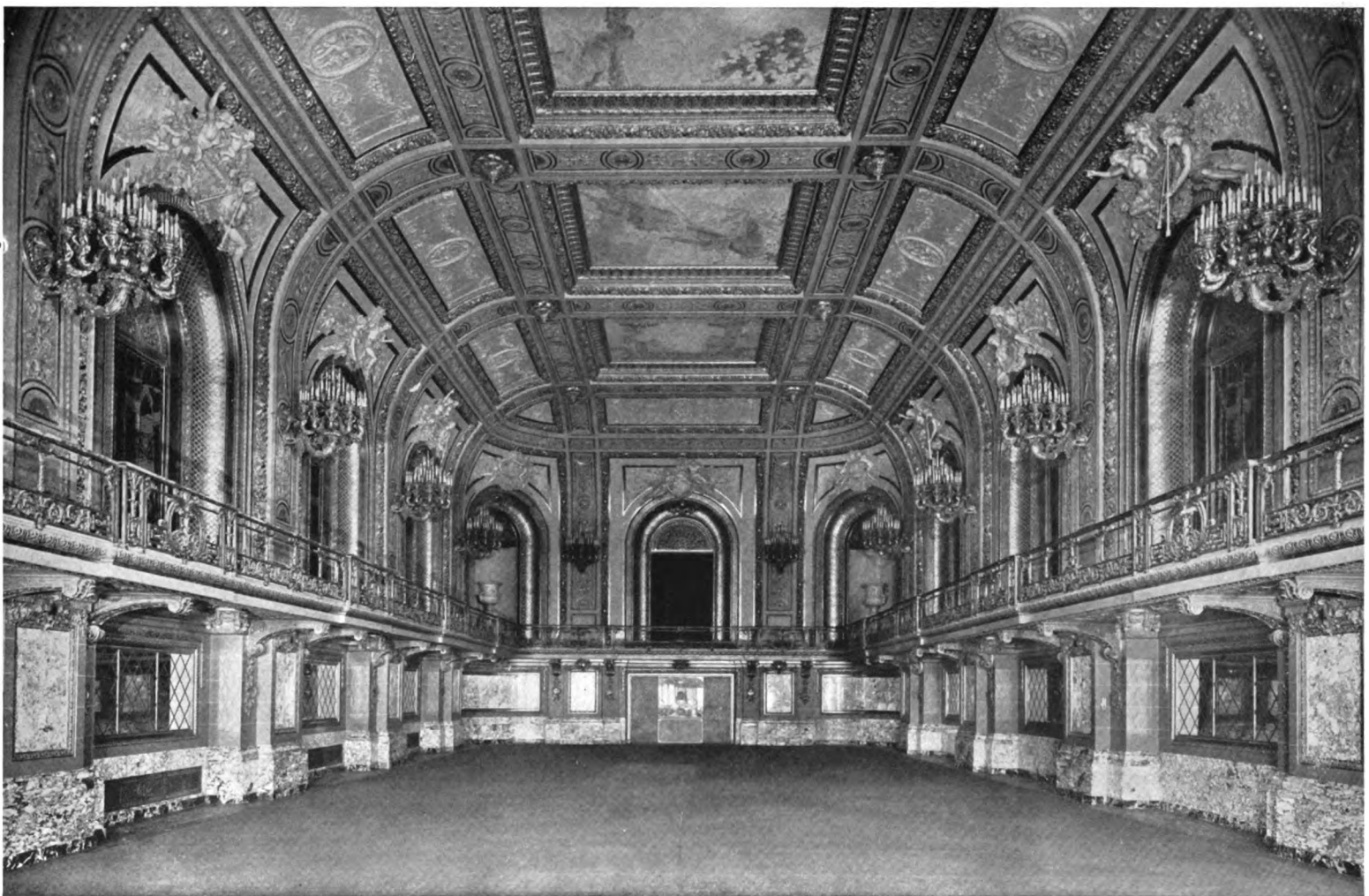


Ladies' Reception-room, Château Laurier, Ottawa, Canada
Ross & MacFarlane, Architects



Francis I Banquet-room

Decorations are of gold and delicate transparent colors on paneled gray maple, giving the effect of a beautiful inlay

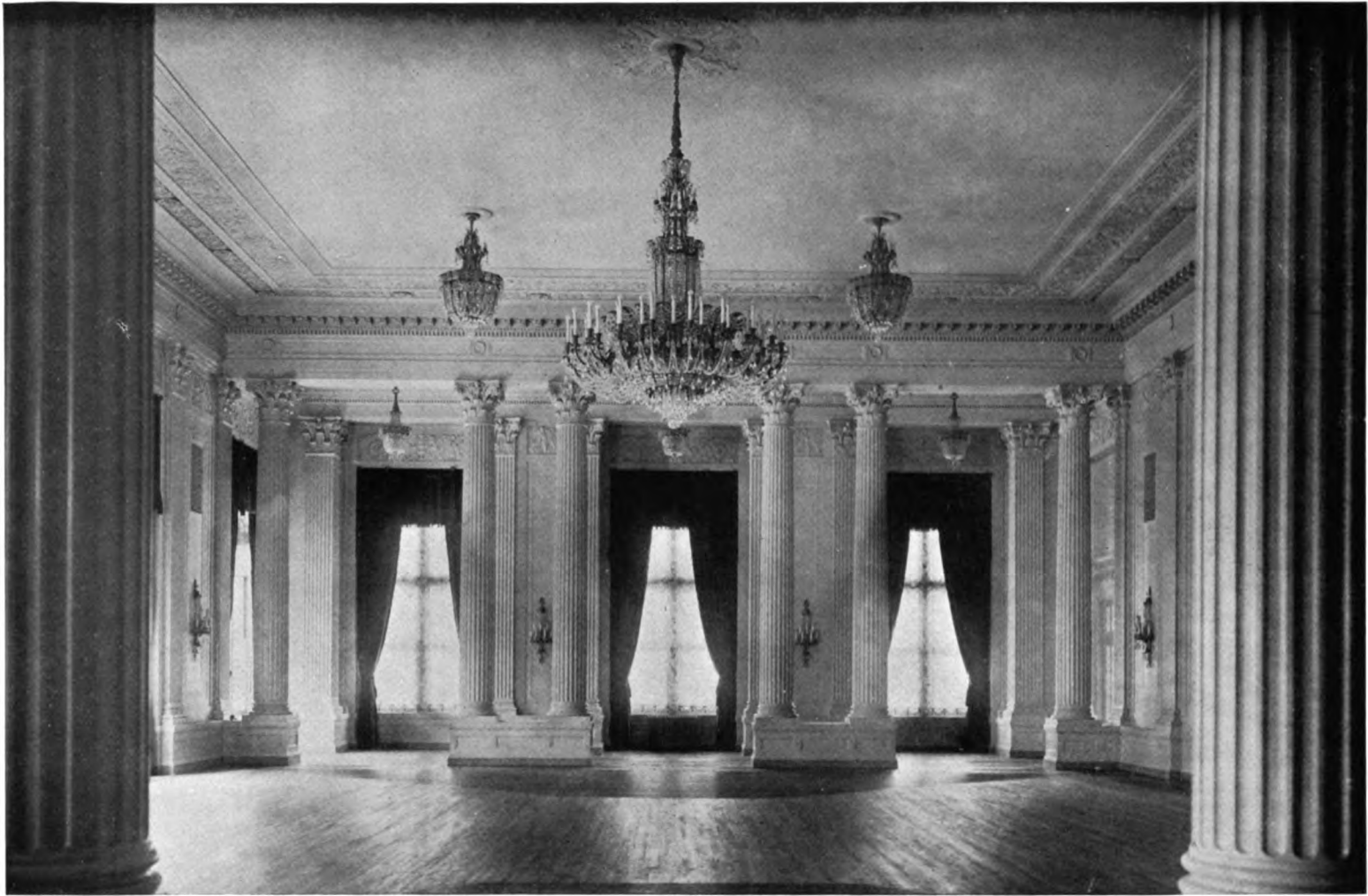


Gold Room

Decorations are in the style of Louis XIV in colors of gray, ivory, and Roman gold, with rose-and-gold hangings

THE CONGRESS HOTEL AND ANNEX, CHICAGO, ILL.

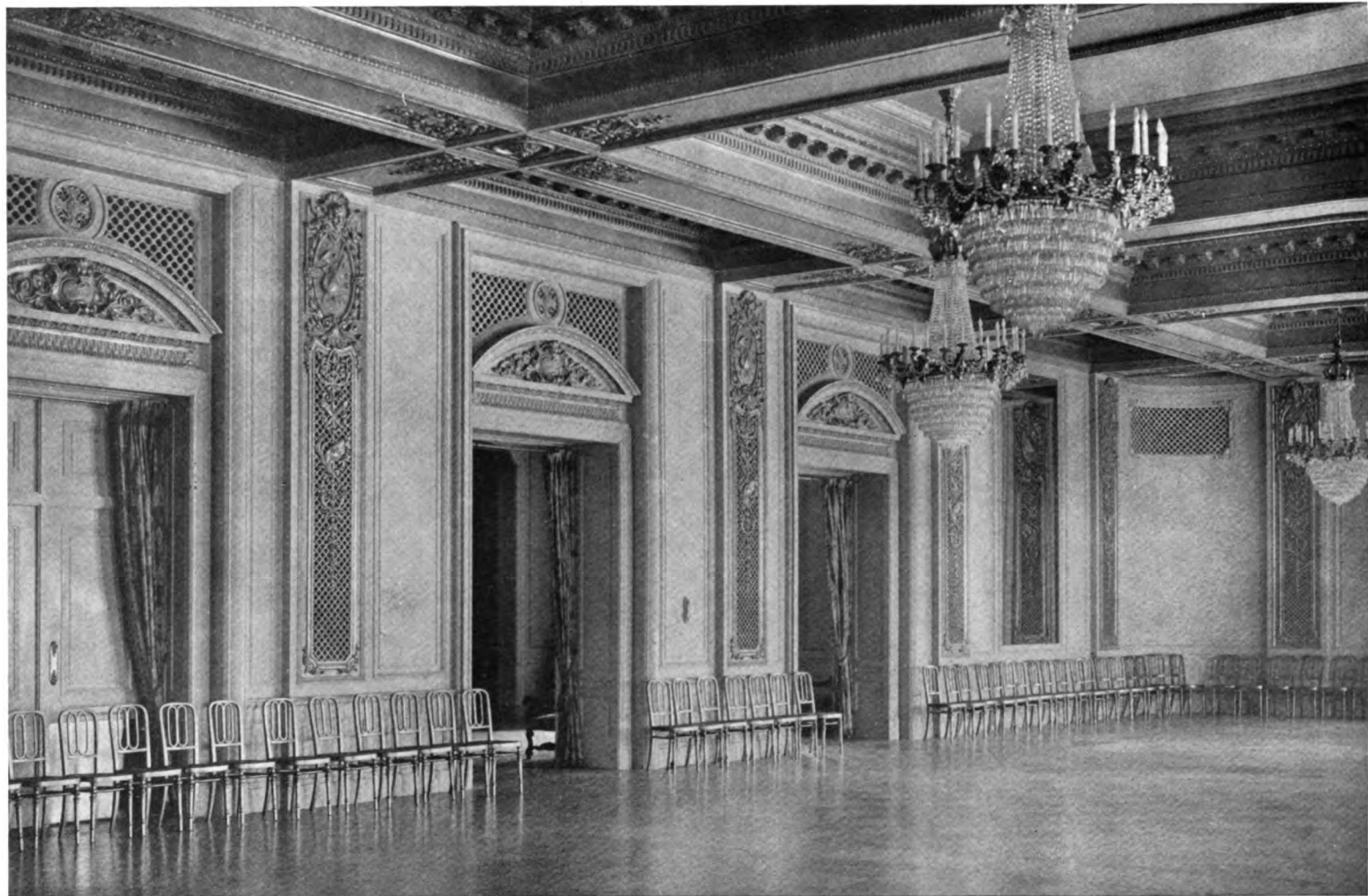
HOLABIRD & ROCHE, ARCHITECTS



This hotel is further illustrated on pages 71, 72, and 73

Ballroom

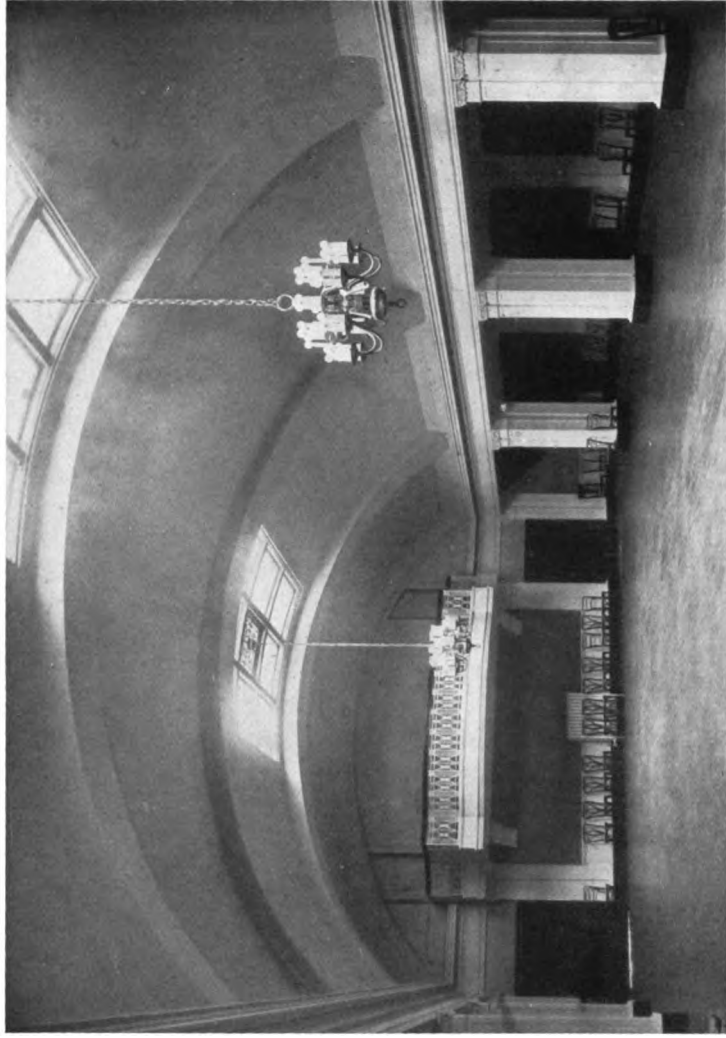
**HOTEL OAKLAND, OAKLAND, CAL.
BLISS & FAVILLE, ARCHITECTS**



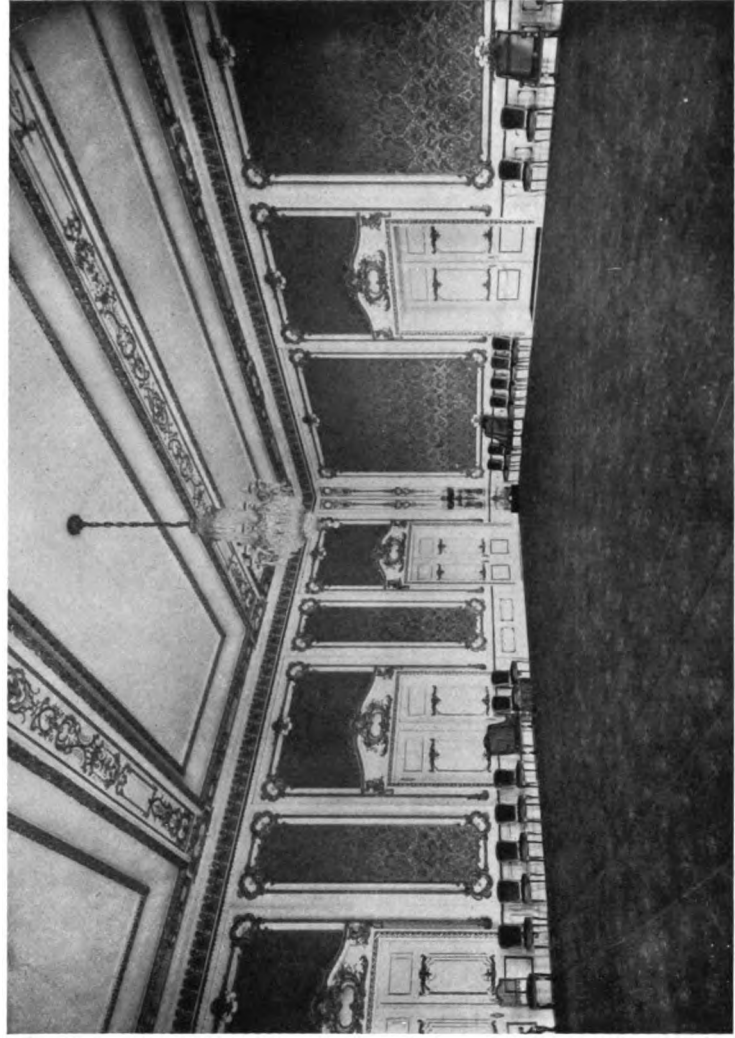
This hotel is further illustrated on pages 74 and 75

Ballroom

**PALACE HOTEL, SAN FRANCISCO, CAL.
TROWBRIDGE & LIVINGSTON, ARCHITECTS**



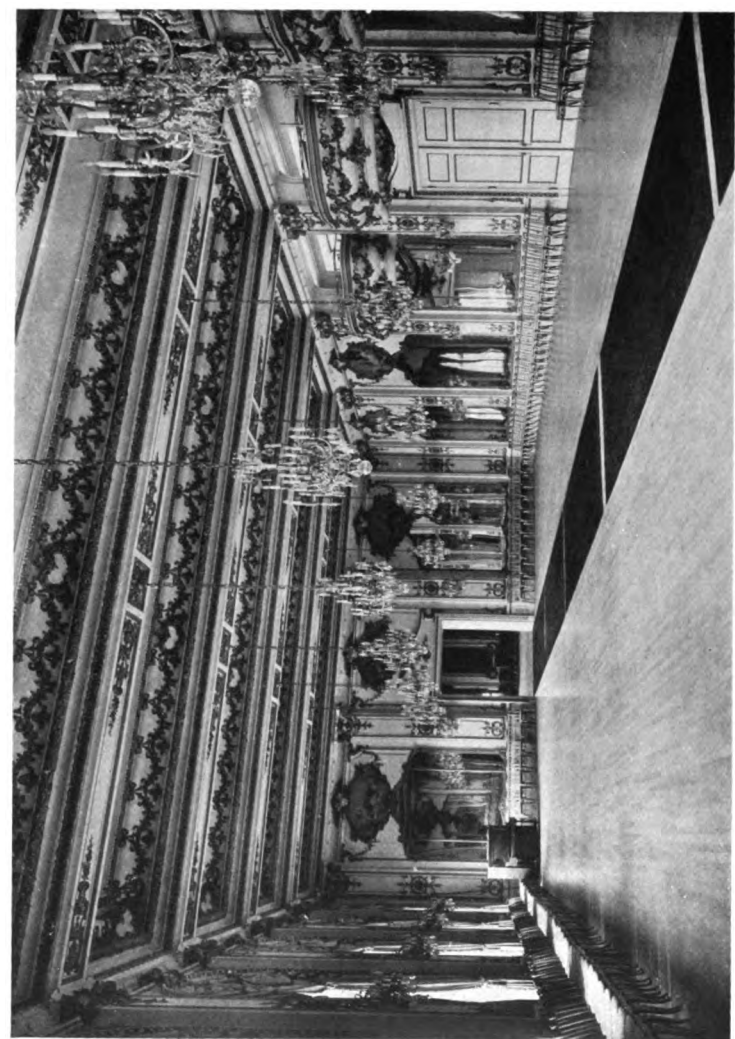
Ballroom, Leland Hotel, Springfield, Ill.
Holebird & Roche, Architects



Banquet-room, Fairmont Hotel, San Francisco, Cal.
Reid Brothers, Architects

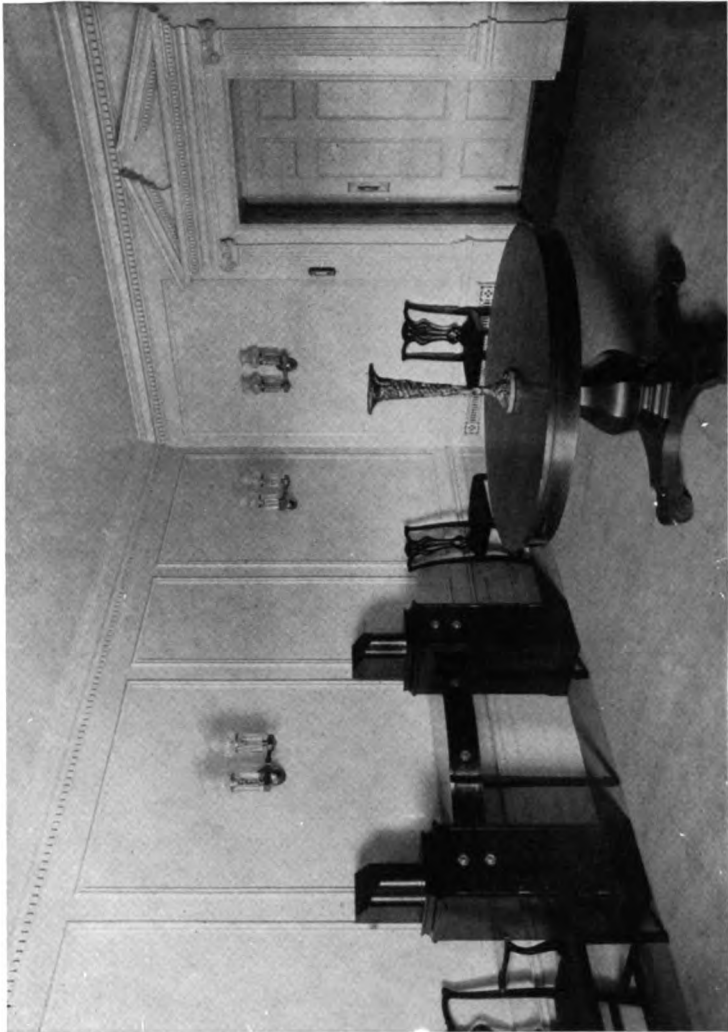


Florentine Room, Congress Hotel, Chicago, Ill.
Robert E. Seyfarth, Architect

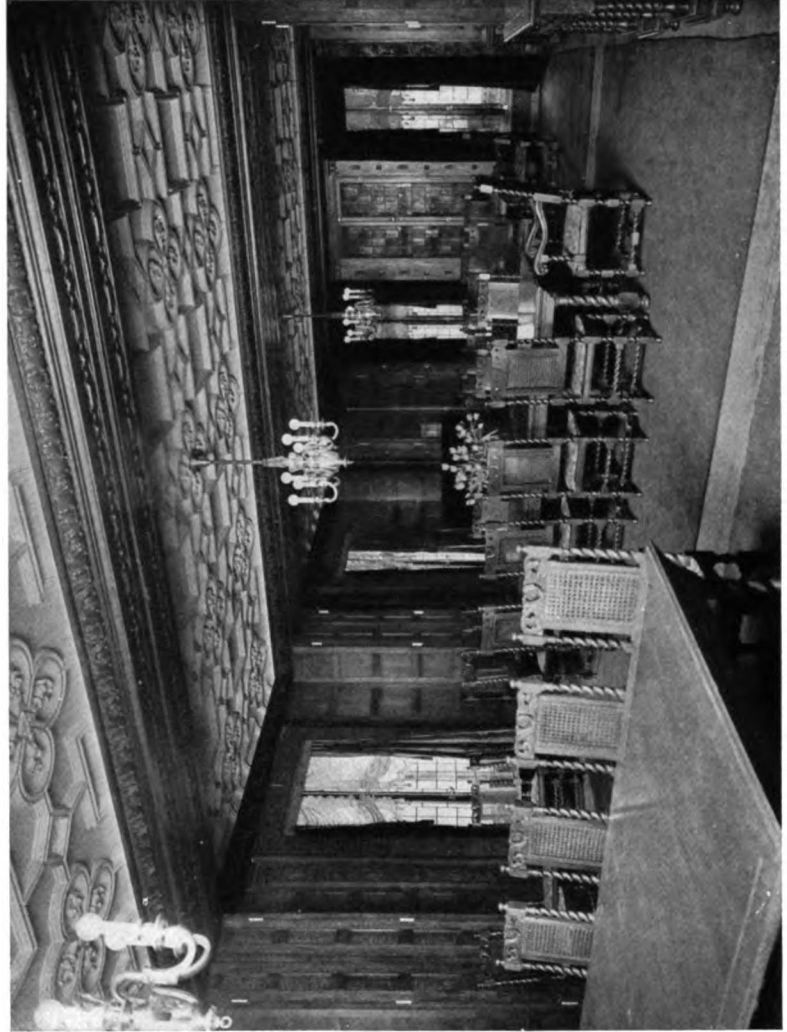


Ballroom, Fairmont Hotel, San Francisco, Cal.
Reid Brothers, Architects

A GROUP OF BANQUET-ROOMS AND BALLROOMS



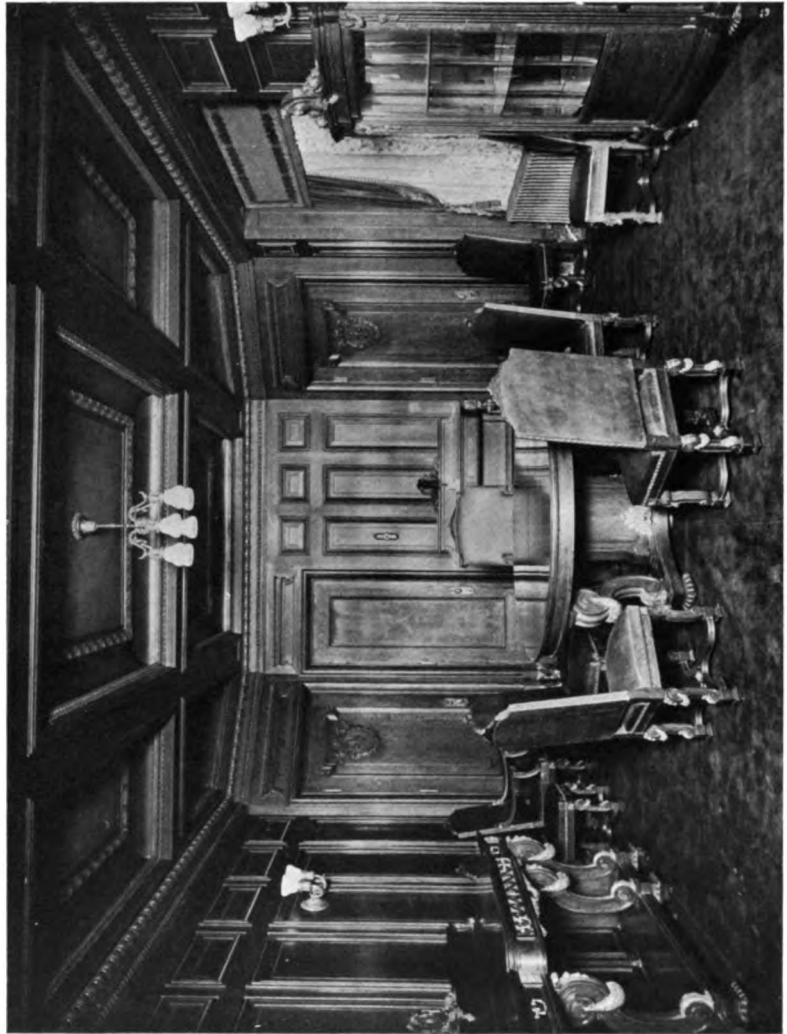
Colonial Dining-room, Blackstone Hotel, Chicago, Ill.
Marshall & Fox, Architects



English Dining-room, Blackstone Hotel, Chicago, Ill.
Marshall & Fox, Architects



Marie Antoinette Dining-room, Blackstone Hotel, Chicago, Ill.
Marshall & Fox, Architects



Dining-room in President's Suite, Hotel La Salle, Chicago, Ill.
Hobbs & Roche, Architects

A GROUP OF PRIVATE DINING-ROOMS



Main Dining-room

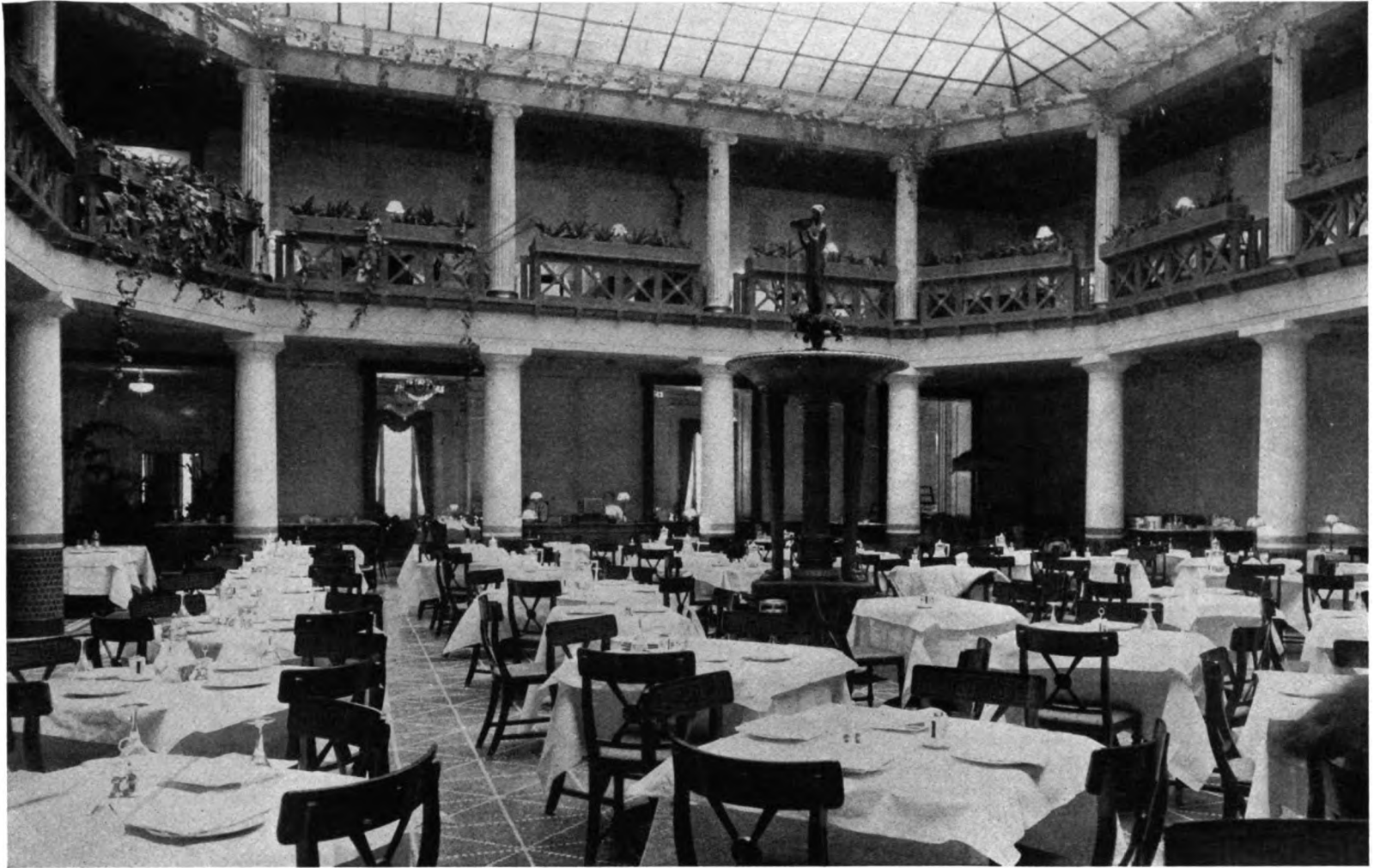


Detail of Vaulting in Main Dining-room



View in Palm Room, Showing Faience Fountain

PRINCE GEORGE HOTEL, NEW YORK CITY
HOWARD GREENLEY, ARCHITECT



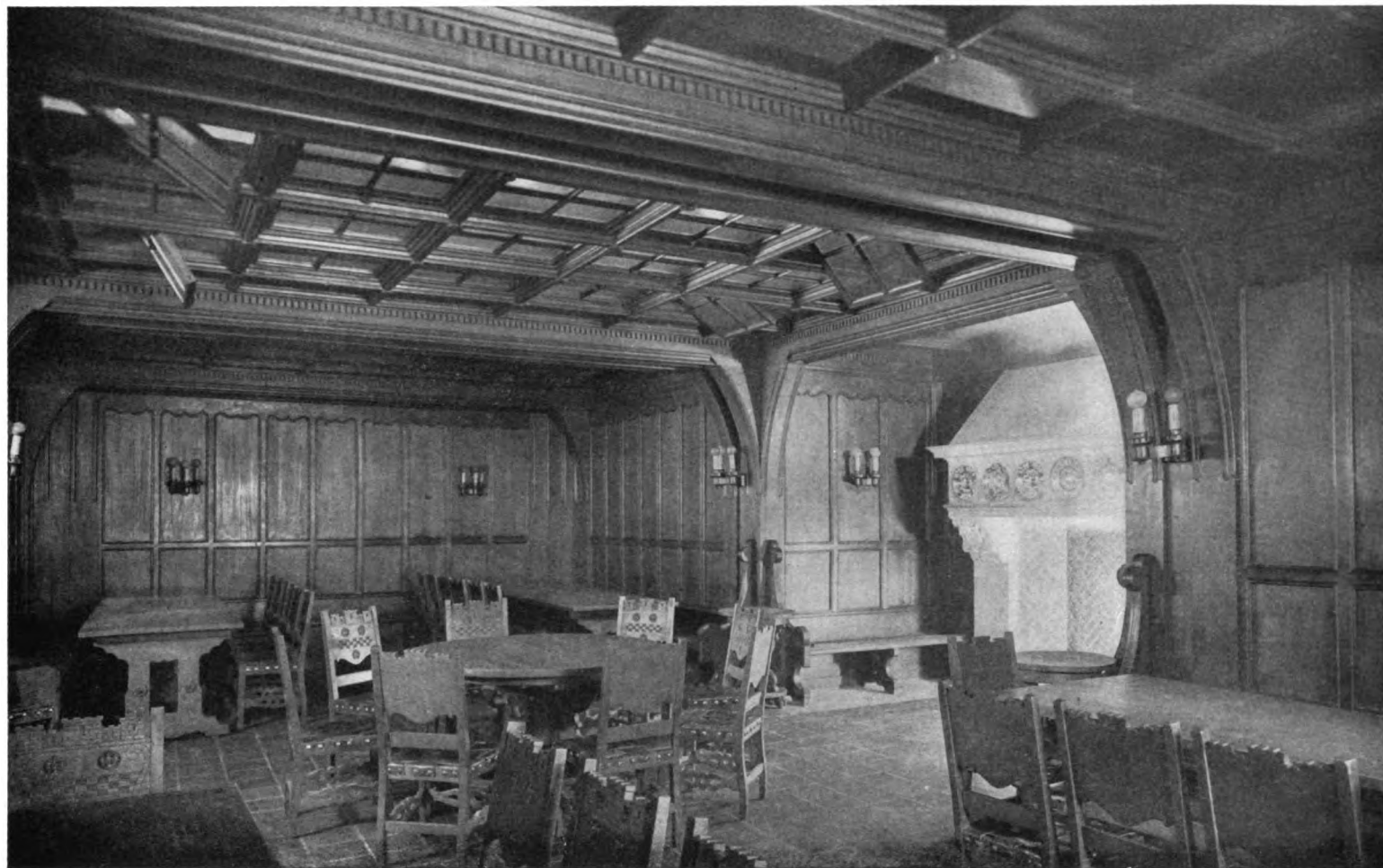
This hotel is further illustrated on pages 101, 102, and 103

Pompeian Dining-room
HOTEL STATLER, CLEVELAND, O.
GEORGE B. POST & SONS, ARCHITECTS



This hotel is further illustrated on pages 59, 60, and 61

Two Views in Greek Café
THE BLACKSTONE HOTEL, CHICAGO, ILL.
MARSHALL & FOX, ARCHITECTS



Dutch Room on Second Floor



English Room on First Floor

INTERIORS OF FORT PITT HOTEL, PITTSBURGH, PA.
JANSSEN & ABBOTT, ARCHITECTS



Main Bar
Showing the Painting, "Old King Cole," by Maxfield Parrish
HOTEL KNICKERBOCKER, NEW YORK CITY



This hotel is further illustrated on pages 74 and 75

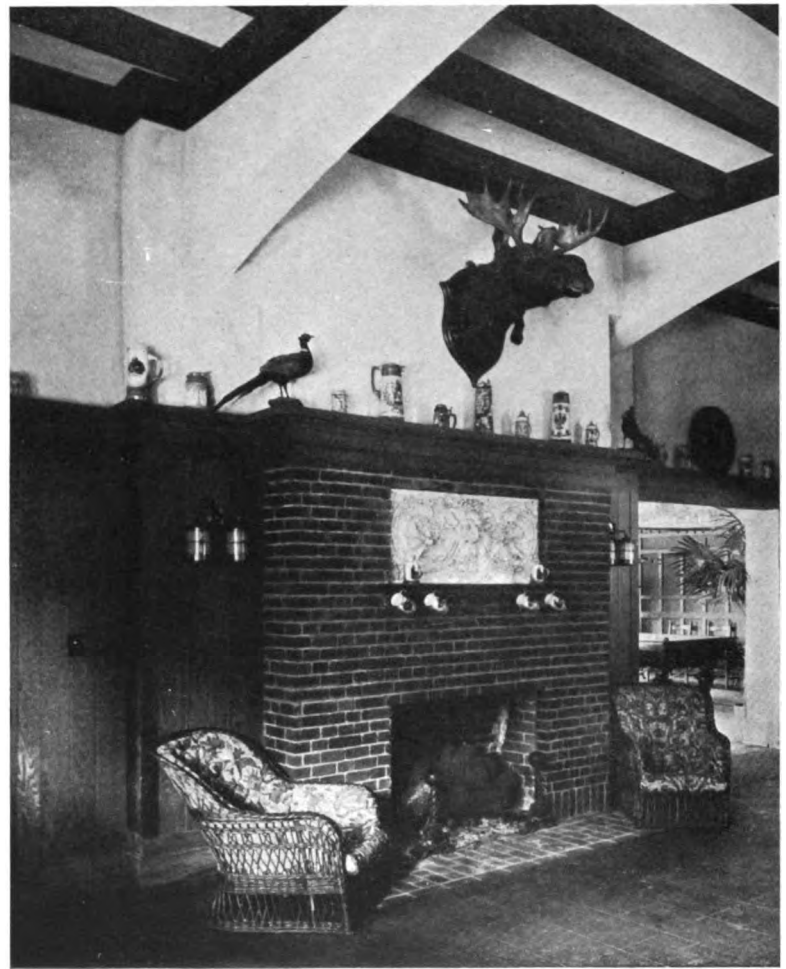
Main Bar
Showing the Painting, "The Pied Piper," by Maxfield Parrish
PALACE HOTEL, SAN FRANCISCO, CAL.
TROWBRIDGE & LIVINGSTON, ARCHITECTS



Tap-room in Hotel Leland, Springfield, Ill.
 Holabird & Roche, Architects
 This hotel is further illustrated on page 99

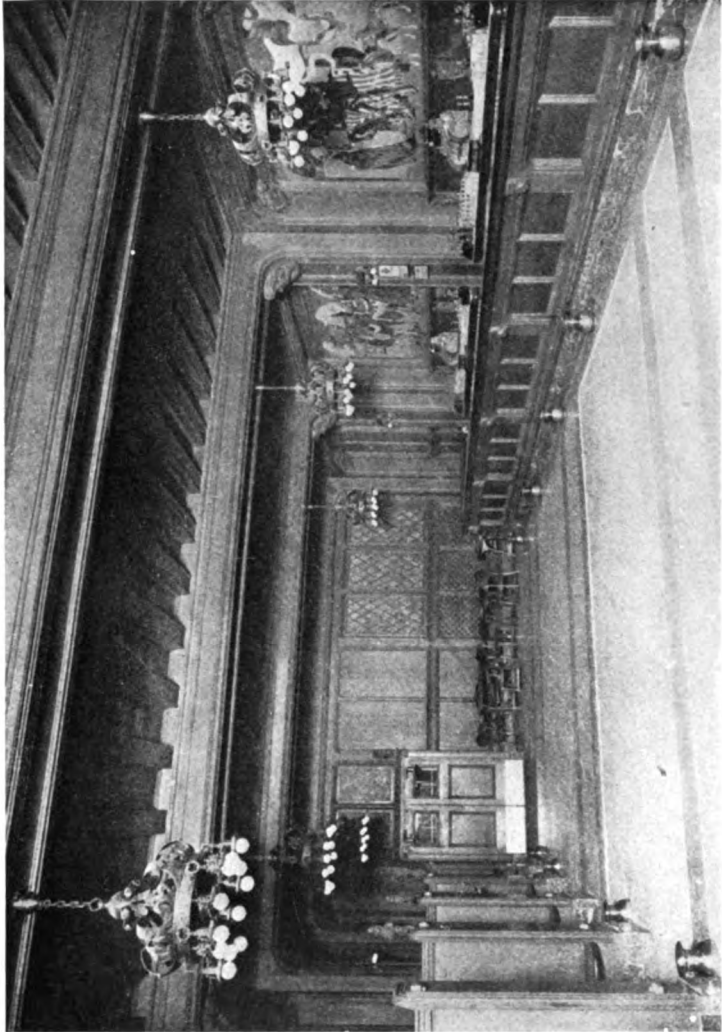


An Unique Scheme for a Bar
 TWO VIEWS IN CAFÉ, THE NEW CORTLAND HOTEL, BAY SHORE, LONG ISLAND, N. Y.
 JAMES L. BURLEY, ARCHITECT

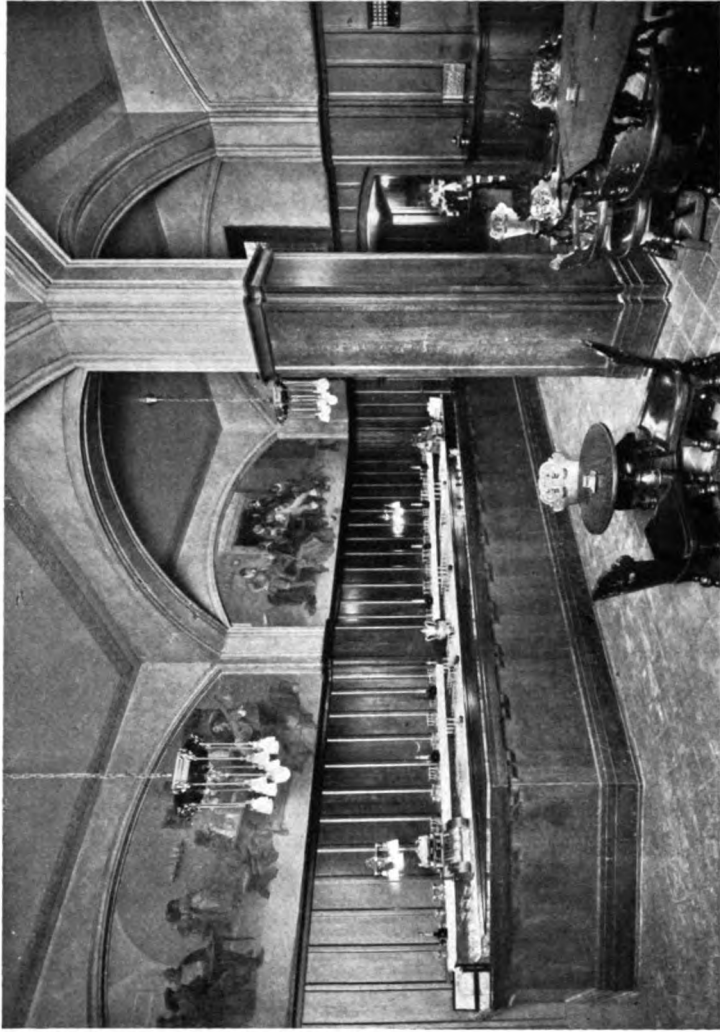


Fireplace in Café

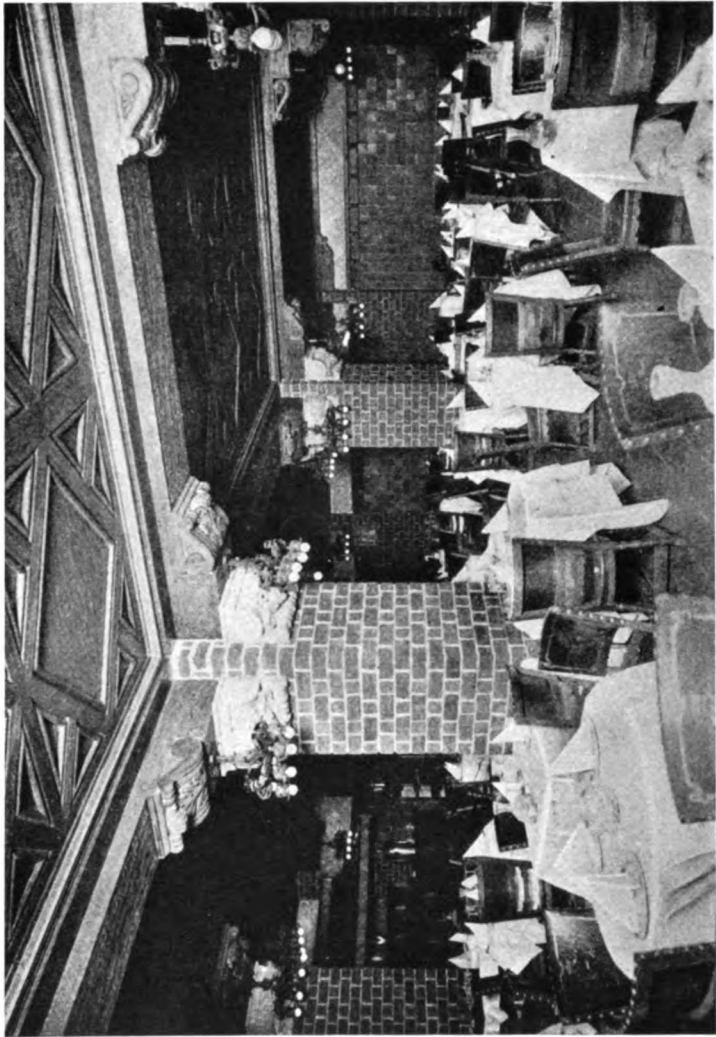
This hotel is further illustrated on page 150



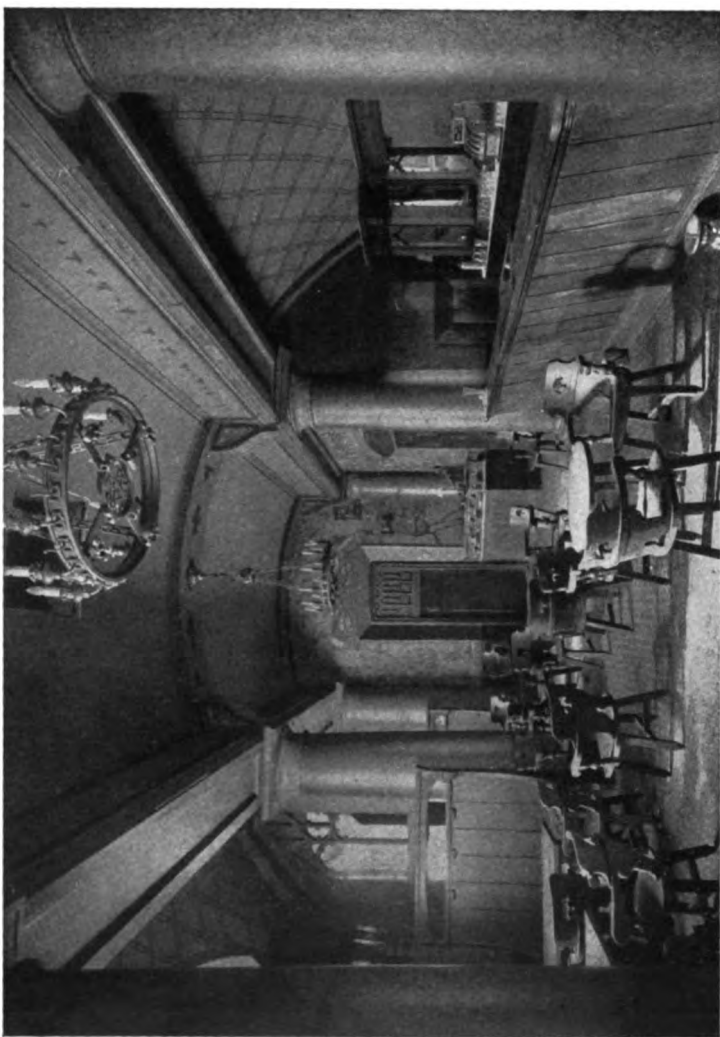
Main Bar, Hotel La Salle, Chicago, Ill.
Hobabird & Roche, Architects



Main Bar, Hotel Onondaga, Syracuse, N. Y.
Esenwein & Johnson, Architects



Dutch Grill-room, Hotel La Salle, Chicago, Ill.
Hobabird & Roche, Architects



Main Bar, Hotel Belvidere, Baltimore, Md.
Parker, Thomas & Rice, Architects

A GROUP OF BARS AND GRILL-ROOMS



View Looking toward the Entrance



INTERIORS OF TAP-ROOM, PRINCE GEORGE HOTEL, NEW YORK CITY
HOWARD GREENLEY, ARCHITECT



General View



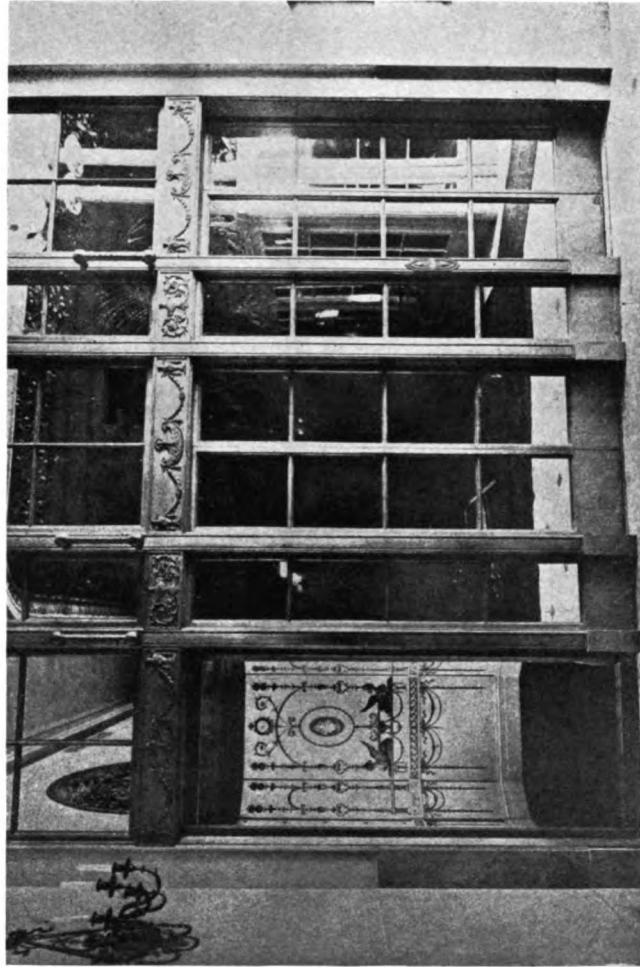
This hotel is further illustrated on page 118

Detail of Brick Walls

TAP-ROOM, HOTEL BELVIDERE, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS



Elevator Fronts, Main Lobby, Hotel Statler, Cleveland, O.
George B. Post & Sons, Architects



Elevator Fronts and Interior of Car, Ritz-Carlton, New York City
Warren & Wetmore, Architects



Elevator Fronts, Art Hall, Blackstone Hotel, Chicago, Ill.
Marshall & Fox, Architects

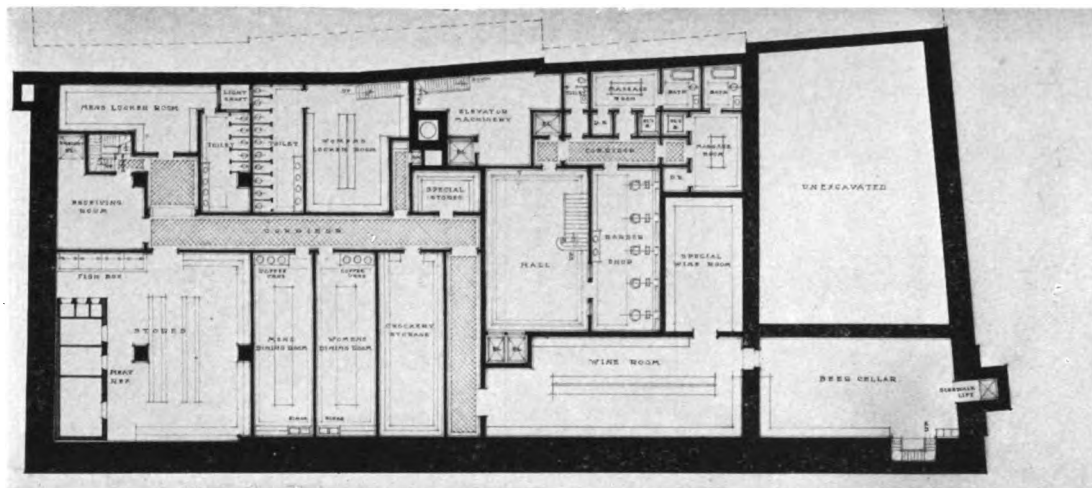


Elevator Fronts, Typical Floors, Hotel Statler, Cleveland, O.
George B. Post & Sons, Architects

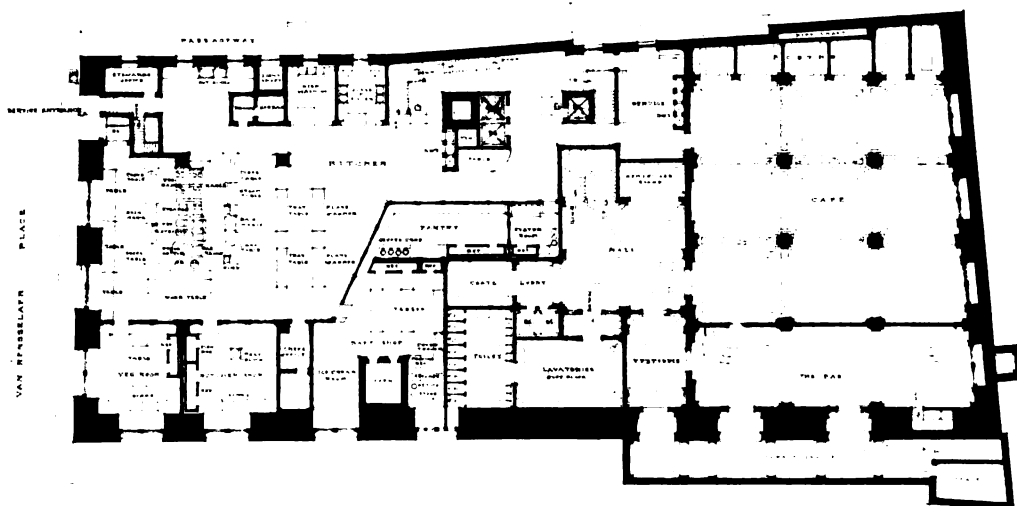
A GROUP OF ELEVATOR ENCLOSURES



Perspective View of Exterior

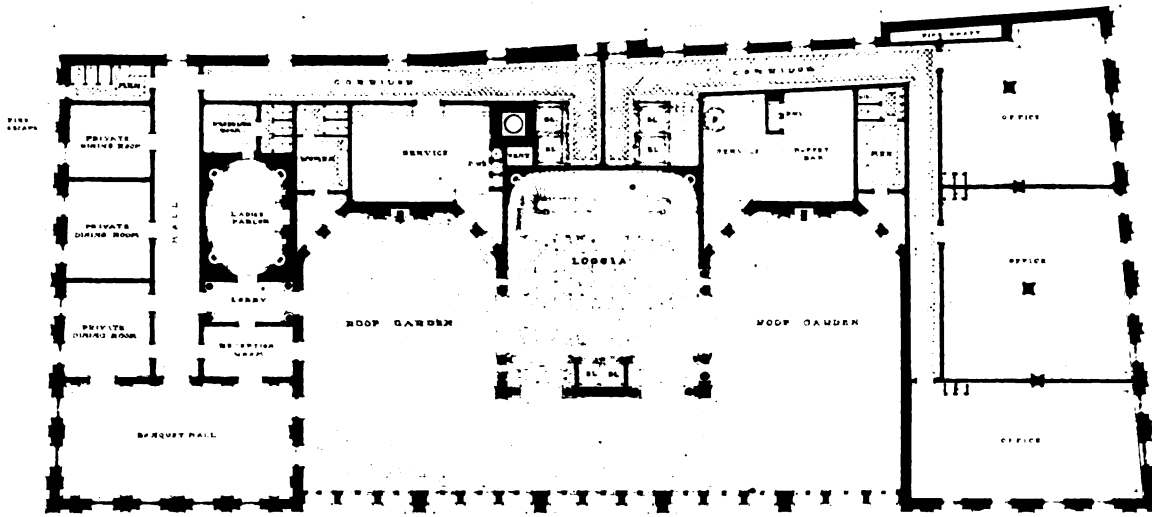


Sub-Basement Floor Plan

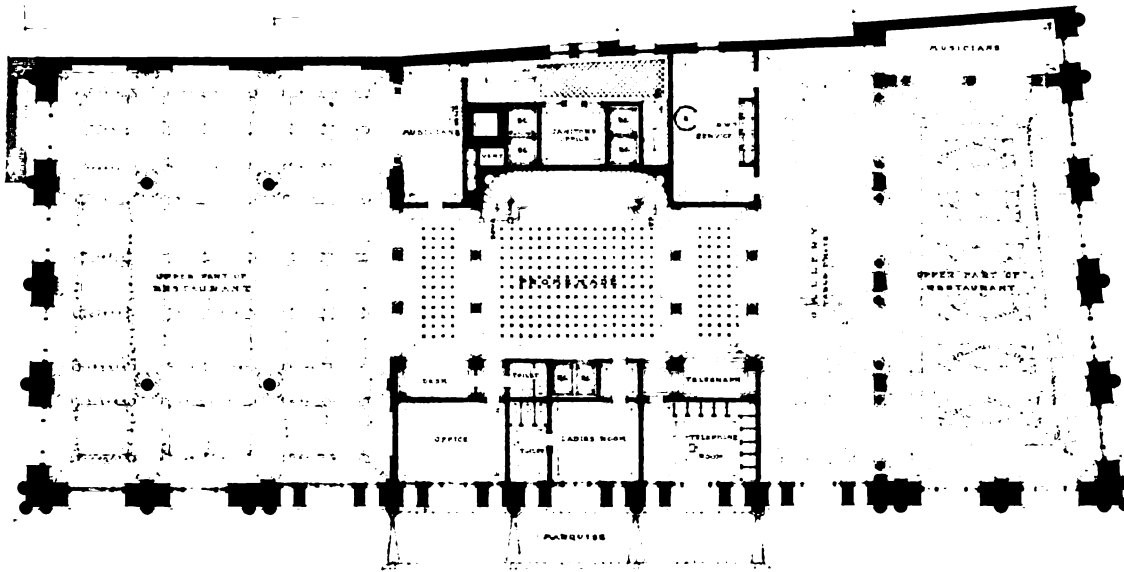


Basement Floor Plan

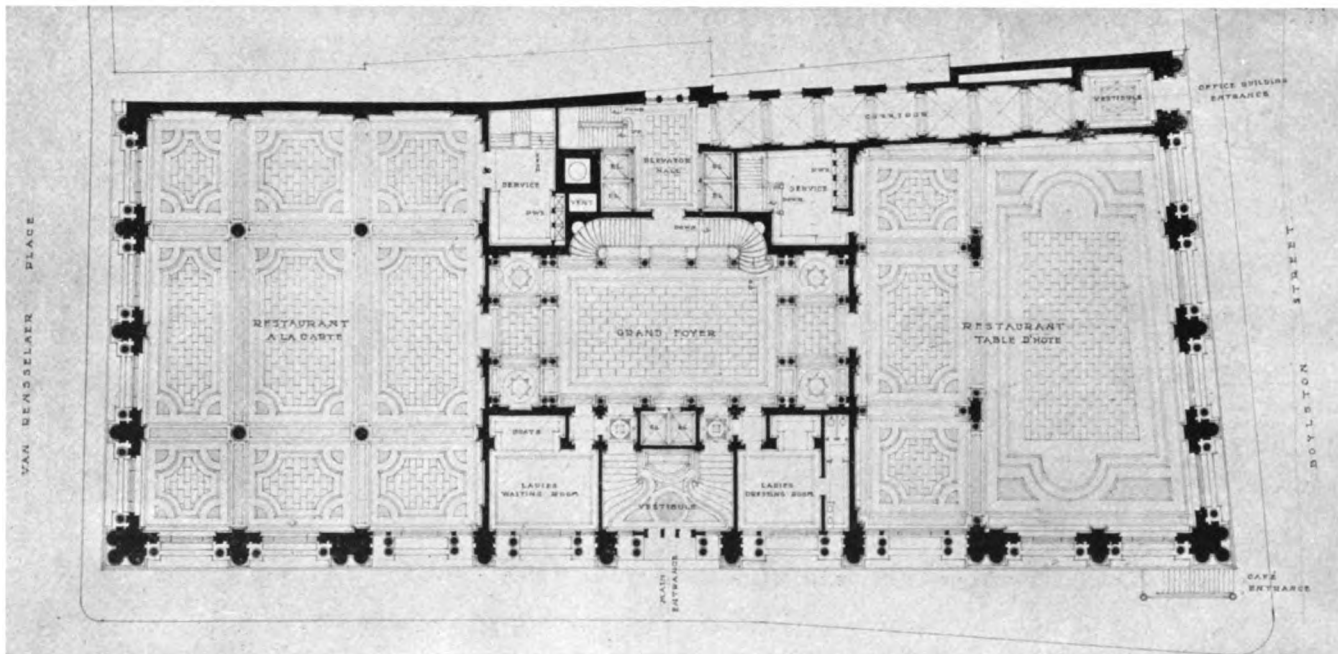
DESIGN FOR PROPOSED RESTAURANT AND OFFICE BUILDING, BOSTON, MASS.
RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS



Second Floor and Roof Garden Plan

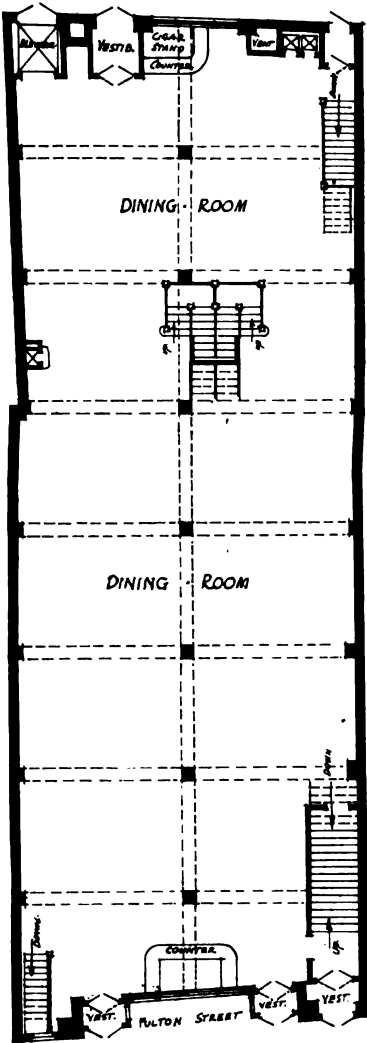


Mezzanine Floor Plan



First Floor Plan

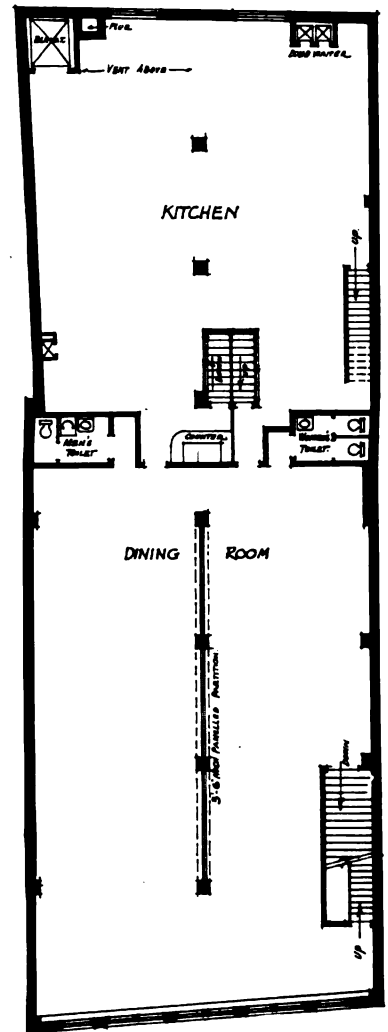
DESIGN FOR PROPOSED RESTAURANT AND OFFICE BUILDING, BOSTON, MASS.
RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS



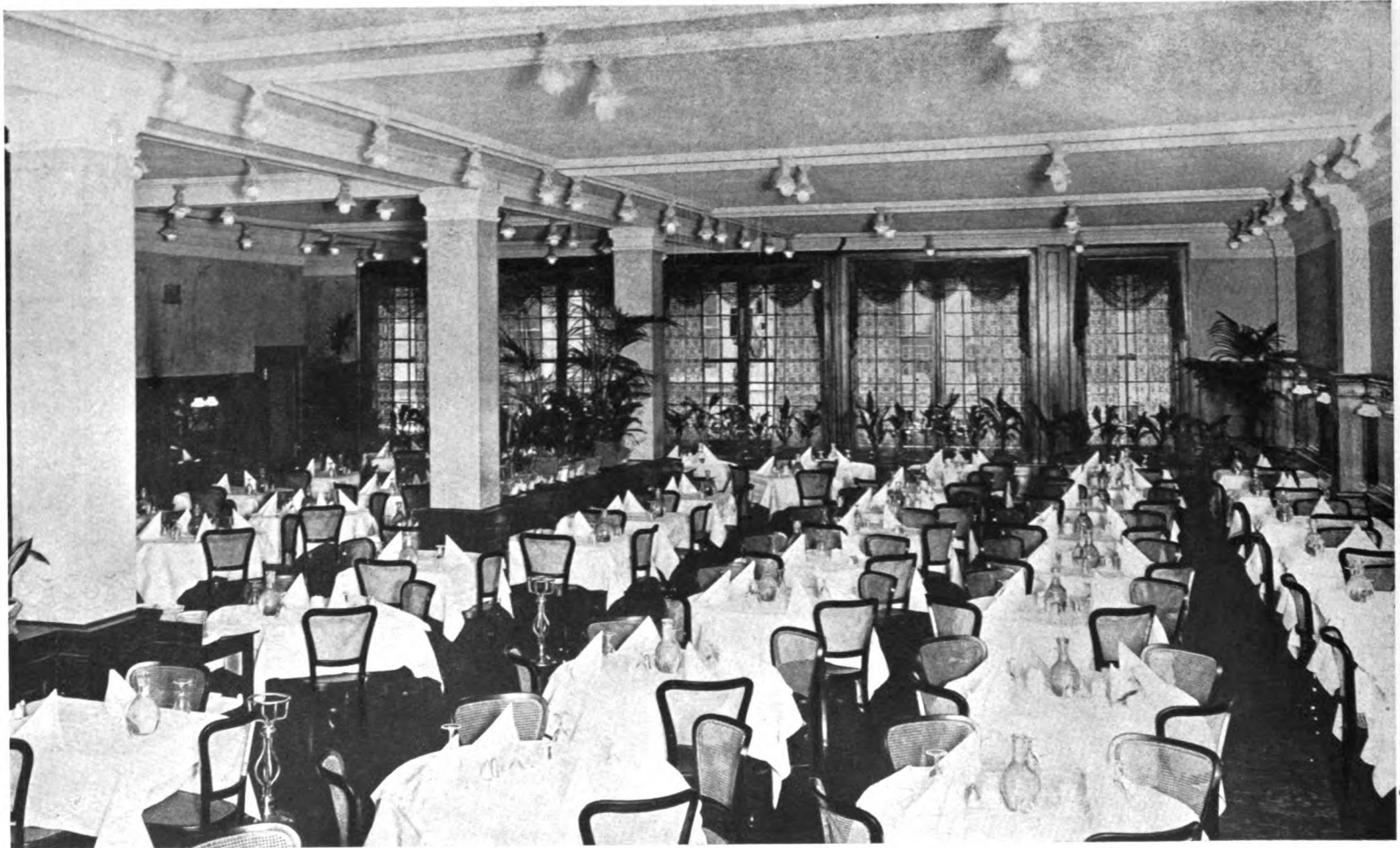
First Floor Plan



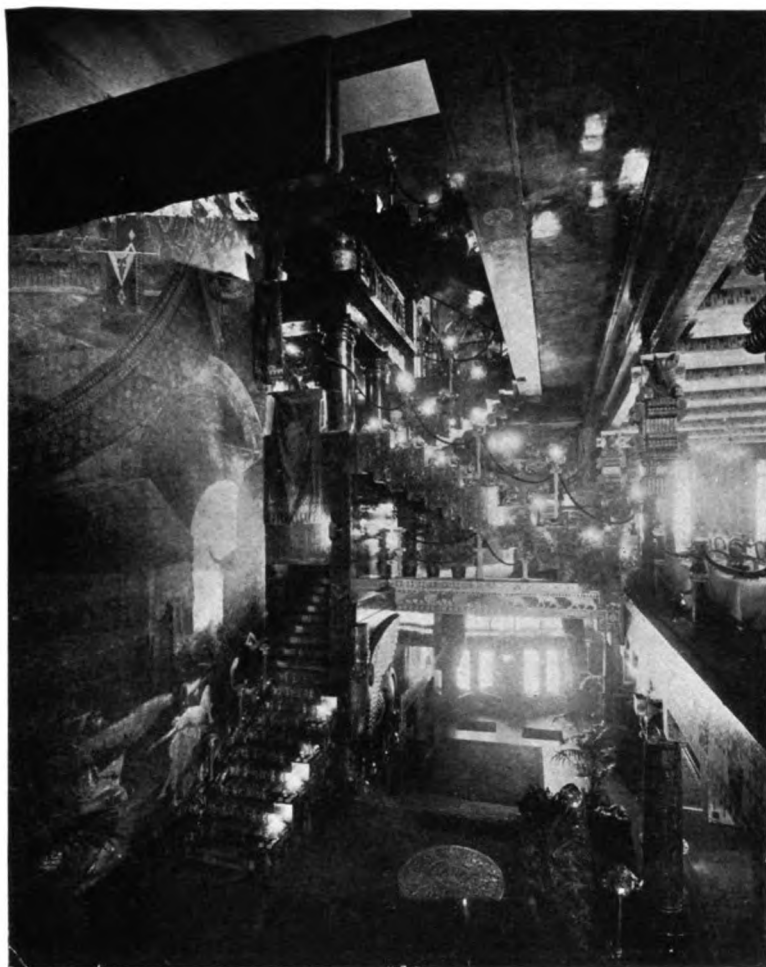
Fulton Street Front



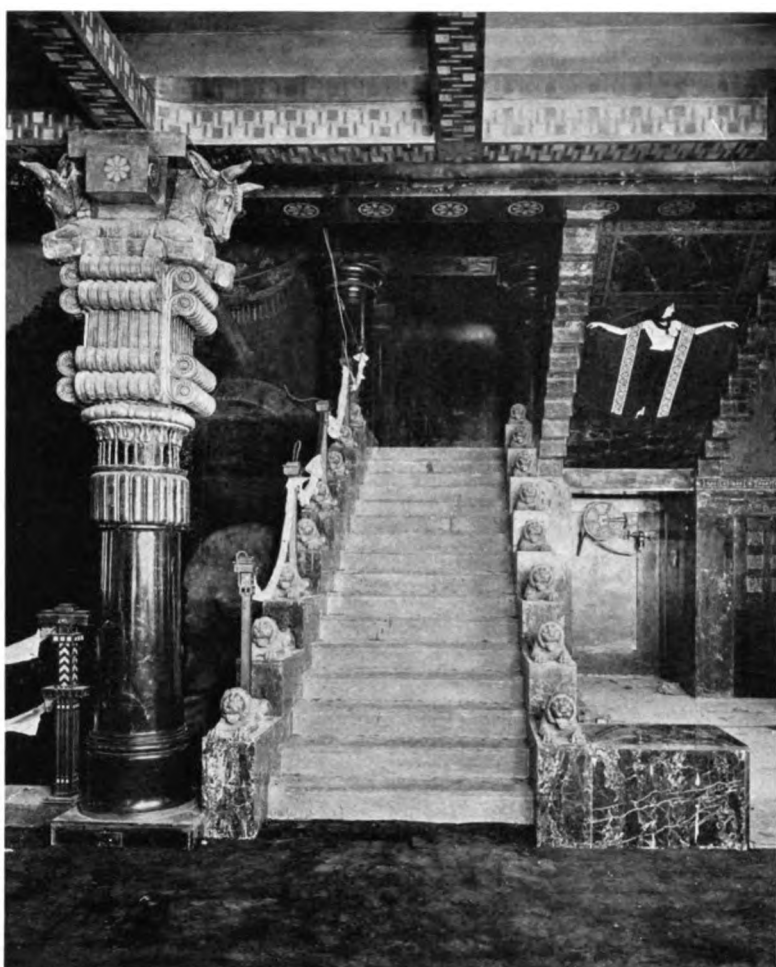
Second Floor Plan



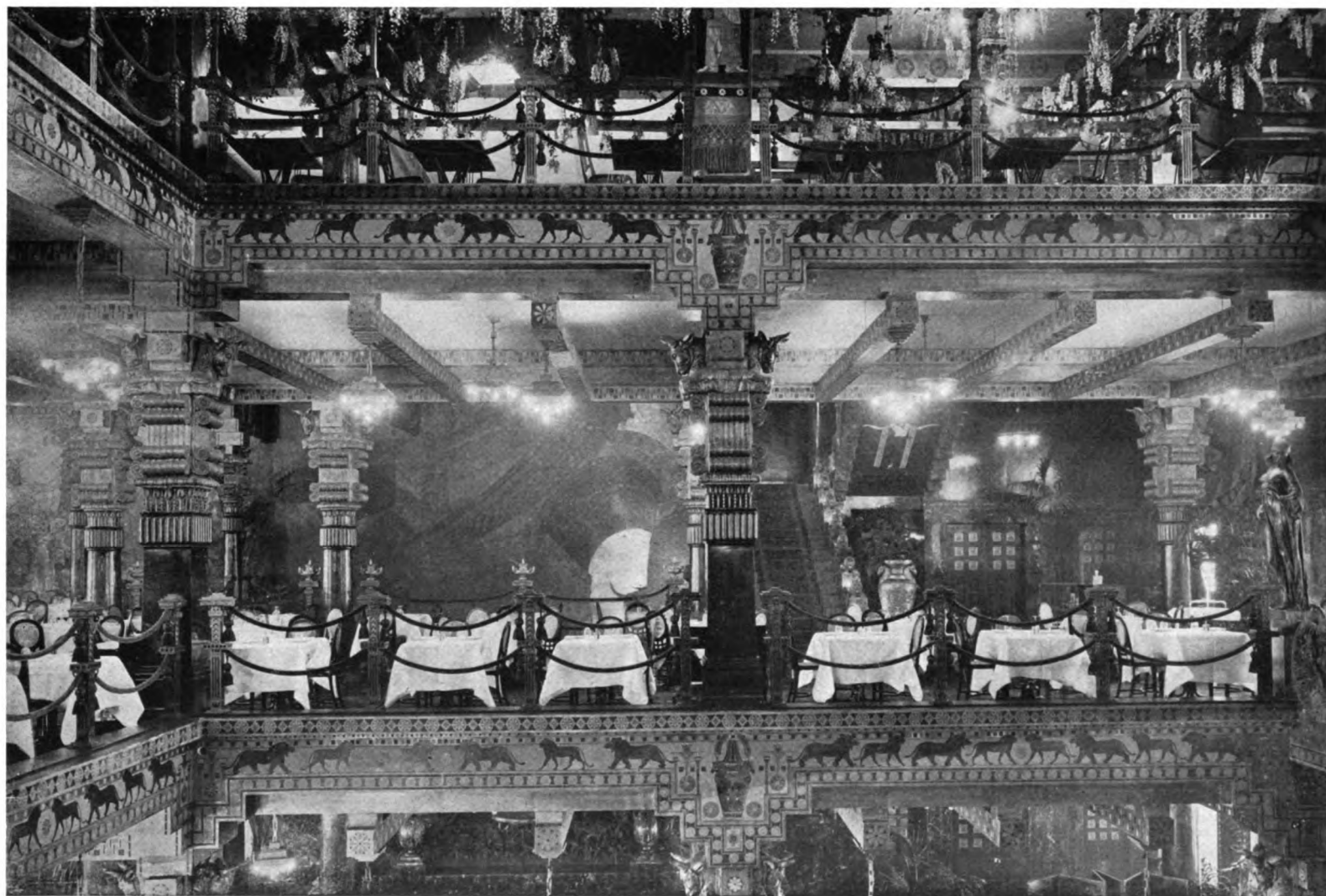
Ladies' Dining-room on Second Floor
 WHYTE'S RESTAURANT, FULTON STREET, NEW YORK CITY
 CLINTON & RUSSELL, ARCHITECTS



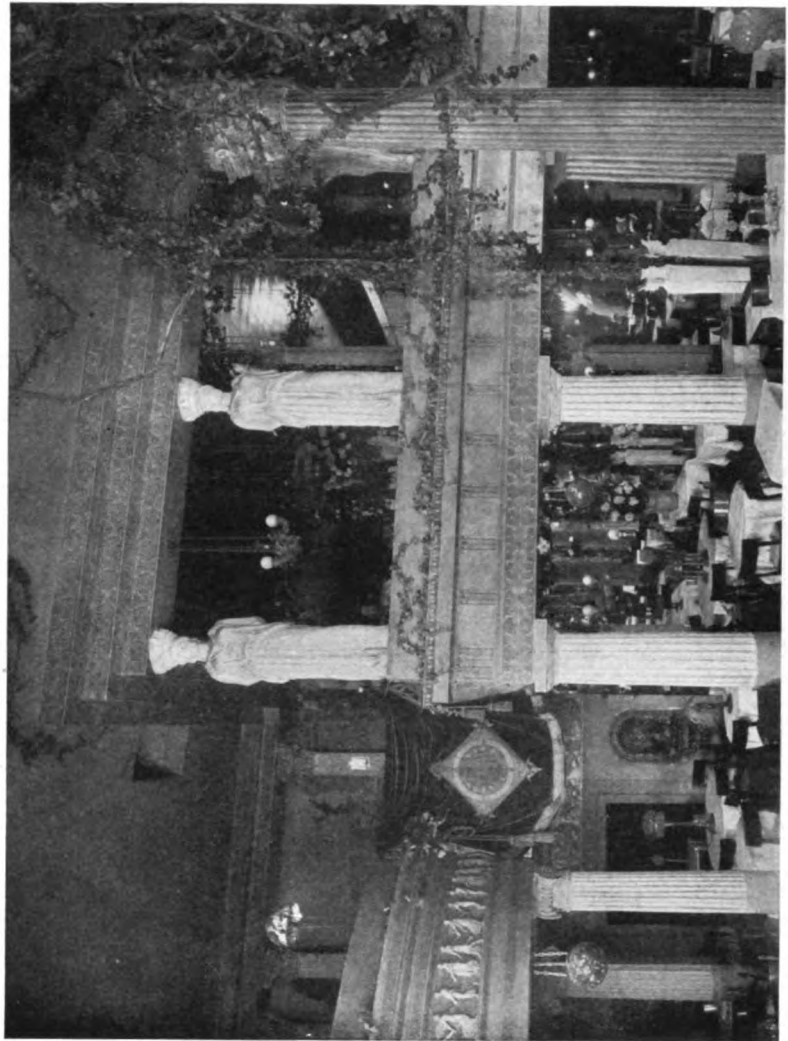
View of Stairs, Looking toward Entrance



Detail of Staircase on First Gallery



View Showing Galleries around Central Court
LOUIS MARTIN'S RESTAURANT, NEW YORK CITY
HENRY C. PELTON AND HENRY ERKINS, ASSOCIATED ARCHITECTS



Interior Views of Main Dining-room
MURRAY'S RESTAURANT, 42D STREET, NEW YORK CITY
HENRY ERKINS, ARCHITECT

The Architectural Review

New Series, Volume II, Number 4

Old Series, Volume XIX, Number 4

APRIL, 1913



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THE matter of fireproofing the modern hotel still seems to remain curiously indeterminate. Of course, no one would seriously contemplate building an hotel structure of the first class in a metropolitan city without making it as fire-proof as is consistent with its attractive decorative treatment — at that point the hotel proprietor still draws the line! But far too many hotels of the second and third class are built, in the largest cities, as well as the small towns, where only second and third class construction is used. In cities like Portland, Providence, Rochester, Red Wing, Champlain, or Springfield, many of the best hotels remain fire-traps of the most dangerous kinds, either because of their out-of-date or flimsy manner of construction.

But even this is not the worst of the existing situation, because, among the suburban, country, and mountain hotels, those that are of fire-proof construction in the entire country can be counted upon the fingers of the hand; yet hardly a day passes that some resort hotel does not go up in flames; and they are recognized as a risk so dangerous that it is possible to obtain insurance upon them only at the most exorbitant rates, and in large sections of the country it is impossible to obtain or transfer mortgage loans upon this class of property! In rebuilding the hotel on the top of Mt. Washington — burned only a few months ago — it is stated that the building to replace this structure is to be thoroughly fire-proof. Whether motives of undue economy will prevent the realization of this laudable intention we know not; but certainly the time has come, throughout the country, for the recognition of the necessity of fire-proof construction for *all* hotels, no matter of what class or condition; no matter in what location, — city, urban, or suburban; no matter of what size.

A TENDENCY noticeable in the more modern continental hotels appears to be working toward the elimination of the conventional hotel "office" on the main floor near the entrance, — substituting for it a number of separate offices, generally one on each of the upper floors, with two or three "foremen" or captains — instead of the usual office clerk — circulating around the entrance and foyer, having in charge different sections of the hotel, — each one having two, three, or four floors under his control, — whose business it is to meet newcomers and conduct them to a suitable room, and otherwise perform what functions of the office it is impossible to transfer to the sub-offices placed upon the different floors. For instance, in the Regina, at Paris, attendants near the elevator, on each floor, take control of the room keys, handle telephone calls, and otherwise supervise the tenants, rooms, and service on that floor. Of course, from that location, it is easy to control that section far better than is possible from the street-floor office alone. Each floor has also its little group of servants, with its service-kitchen, in which the continental breakfasts served in private rooms —

and which our hotel managers confess to be a growing tendency in America — may be prepared near the tenant's room, and so reach him hot and fresh. This system in the Regina is carried so far that even the bookkeeping is done and the bills made up in these individual floor offices. Where this system of providing separate service for each floor has been tried in this country it has been found particularly advantageous in the large hotels in promoting and maintaining more intimate relations between management and guests.

It is perhaps unnecessary to point out how, on the Continent, this division of the service is singularly well adapted — from the point of view of the hotel employee — toward bringing about that personal contact between tenant and servant that renders it so difficult — if not almost impossible! — for the former to escape from the clutches of the latter without contributing his particular quota of the fee that the hotel service force have figured out is due them for the length of time that the tenant has been thrown upon their tender mercies!

Curiously enough, in endeavoring to meet the demands of hotel travelers there has developed independently in America another sort of "specialization" that, in its own local way, nearly parallels the tendencies outlined above. In a number of the most recent hotels the floor plans have been slightly varied so as to devote one entire floor to women tenants; another to men; a third to people whose business keeps them abroad at night, so that more absolute quiet and rest during a considerable portion of the day are demanded, etc. This centralization and classification of the hotel clientele make it easier for the management to serve them promptly, and meet their requirements with the utmost satisfaction; while it has other obvious advantages besides, which do not require the special point of view of the hotel manager for comprehension or approval.

ANOTHER important change in hotel furnishings is made evident by the illustrative matter included in this number, in the final — and somewhat unexpected — passing of the brass bed! For almost a longer period than any other one factor in the modern hotel the brass bed has maintained its supremacy unquestioned and undisturbed, while other periods and tastes and styles of decoration have come and gone without molesting or dimming in any way the glittering prestige of this established institution. Except that the brass bed, after following close upon the heels of its predecessors with the iron frame, has itself received various different treatments of polish or finish, and that variations in the shape of the piping — such as the change from round to square — have momentarily affected its form or increased its cost, it has yet remained the one constant symbol of progress and modernity wherever found, — in the hotel of the far West, in remote New England, or in the untraveled fastnesses of the distant South. In Europe the vogue for this material insignia of progressiveness has not been so great. There the brass bed became rather the symbol of "the American Hotel," and, like the elevator (or the "lift"), which suddenly appeared in strange and unexpectedly inaccessible places in some English and continental hotels, it has thus far rather indicated the desire of the hotel proprietor to cater to an especial and, presumably, well-paying traveling public!

The passing of this shibboleth has occasioned no regret; while it has come about so gradually that it is to be questioned if any but the hotel managers themselves have thus far realized the fact. What was universal yesterday we find, with apparent suddenness, has become the exception to-day. Its place has been taken by pieces of furniture that correspond in period and style with the other fittings of the modern room. The French bed, with cane panels at head and foot; the Colonial four-poster, with the overhead canopy or without; the English oak or chestnut piece; the *chaise longue* or "day bed" of Madame Récamier or Nellie Gwyn; — all have done their part toward supplanting — and suppressing — their hard-ribbed and indestructible opponent. They have disappeared — or are disappearing — from off the earth, — like the high-wheel bicycle, the hoop-skirt, or the cast-off bustle, — until we can now fittingly inquire, with the roystering poet, Villon, "Where are the Beds of Yesteryear"?