

accorded the Mother of the Gracchi, and potent to touch even a universe—in sorrow. It was here that, so far as I know, for the first time, outside Washington, the States of the Union have participated altogether in the honoring of an event of a local character, and perhaps also it is first here that the *Te Deum* has been sung into the open air of America.

To take up the style or the meaning of the camouflage at 59th Street is perhaps superfluous. It suffices to say that the devices here used are absolutely scientific and were executed by men returned from France. The color, too, is in a certain sense a scientific expression—chromatic analysis along the lines of spectral



The Arch of Jewels, 59th Street, at night.

sequence. We meant to make the jewelled arch a great bright bauble, and I believe we have succeeded. But arising as it does in brilliancy, I have wanted to accentuate at the base in the sculptures—alas, too white—the majestic images of the pain that we must forever contemplate, with the lofty and commanding idealism of the heroic women and the heroic men of this war.

Then, at the end of the road, at 110th Street, in the most modern part of the town, we have set up a gay and bright toy on a basis of scaffolding, using the very scaffolding structures themselves for decoration and, applying our colors and ornaments with profusion.

The Hotel Pennsylvania

FEW problems that present themselves to the architects of to-day make a greater demand upon all of their resources than the construction of a great modern hotel. In the case of the Pennsylvania the problem had many rather exceptional features. Perhaps the largest one was that of providing every conceivable modern convenience, time-saving devices, the meeting of the needs more especially of the multitude of transient travellers that would find an immediately accessible hotel particularly desirable. The Statler service is a well-recognized standard, and their little book of slogans has become almost a part of our national hotel literature. It was to meet the requirements of these established standards and to improve upon them wherever possible, that was the problem of the famous architectural firm of McKim, Mead & White. At the very beginning was the fact that the Pennsylvania was to be the largest hotel in the world. To devise a plan that should meet the requirements of every creature convenience on the inside, and to construct an exterior whose great mass should manifest the purposes of the plan and at the same time be interesting architecturally were also primal considerations.

The building covers the ground space of two hundred by four hundred feet, and rises twenty-two floors from the street level to the roof. The four-storied base, faced with Indiana limestone and relieved by a series of Roman Ionic pilasters, is in harmony with the Pennsylvania station, designed by the same architects. On the Seventh Avenue façade a finely dignified portico of six Ionic columns indicates the main entrance. On the lower floors are most of the public rooms, the street level having the main lobby, office, dining-room, tea-room, men's restaurant, etc. An accompanying plan shows a typical bedroom floor. Two of these floors are divided into special living and reception-rooms, with dining-room, pantry and bedrooms so arranged as to be thrown into suites of from three to ten rooms. There are three floors below the street level, and the hotel has direct connection by a wide passageway under Seventh Avenue with the Long Island Railroad Station, and there is a similar passage that leads to the Pennsylvania Station.

The ground floor creates an impression of abundant space with every detail carefully considered with a view to the proper harmony of color and dignity of form. The motive for the decoration of all of the important public rooms is derived from the Italian classic period. The main lobby con-

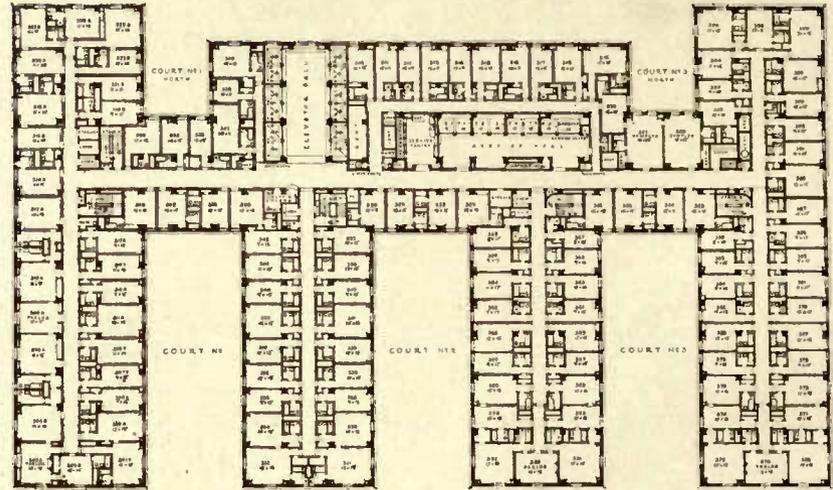
tains an impressive colonnade of Doric columns. Above is translucent glass ceiling that diffuses a rich golden light. A mezzanine-gallery here provides a lounging space.

The men's restaurant, to the right of the main entrance, is panelled with a ceiling of natural finished chestnut, and the lighting fixtures are reminiscent of Georgian and Flemish designs. At the east of the main lobby is the tea-room, with decorative motives derived from the very popular Adam period of English decoration. The walls show alternations of arches relieved by mural decorations. The main restaurant is sixty by one hundred and forty feet, with a height of over twenty feet. At each end is a raised terrace, and on the edge of these a screen of four columns adds greatly to the architectural interest. The walls of artificial limestone are relieved with trim of terra-cotta, decorated with Italian arabesques, while the handsomely decorated beamed ceiling shows the influence of the Italian and French Renaissance. The color scheme is quiet and harmonious. The writing-room, opening from the south of the mezzanine, is marked by the characteristics of the English Jacobean period, and is panelled in oak. Here are representations of famous old printers' marks modelled on the ceiling. A grand foyer with parlors on either side leads into the ballroom, with decorations showing the influence of the Italian Renaissance. The ballroom has a ceiling height of thirty feet, and a gallery of boxes extends around three sides of the rooms. The ceiling is vaulted and modelled with Italian arabesque on an ivory-toned ground. On the same floor is the banquet-room, panelled in white oak. The grill-room is a notable relief from the cell-like rooms we have become so accustomed to, with columns in graffito.

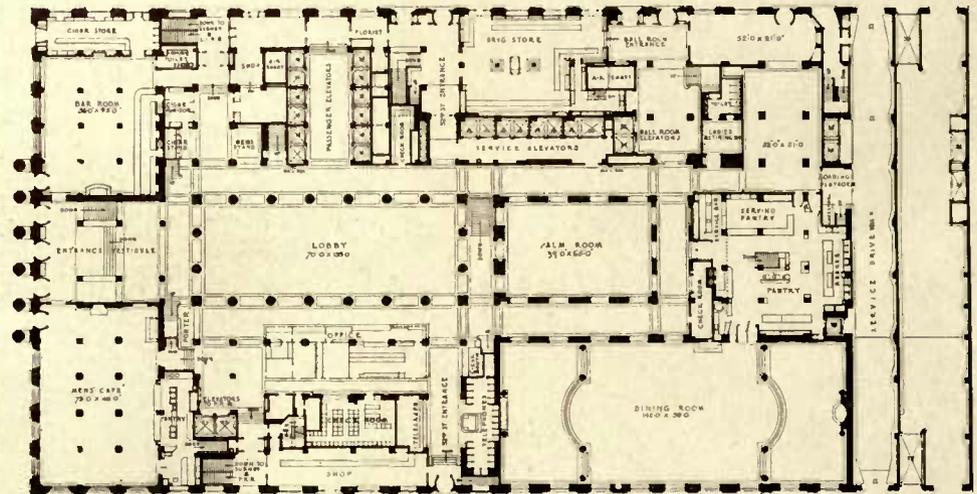
The building is impressive by its mere size. The huge wall spaces of brick, relieved by the lighter effect of Indiana limestone, give, in general, an impression of studied reserve and good taste. The impression is one of thoroughness, of organized special knowledge, of adaptation of means to a particular purpose, and this idea pervades the entire structure. The decorations, the arrangement of the spaces, the really marvellous minor details that contribute to the comfort of the guests and the orderly conduct of the business, in other words, the *service* facilities, are notable even in these days when it almost seems as if the limit of hotel construction has been reached.



HOTEL PENNSYLVANIA, NEW YORK.



TYPICAL FLOOR PLAN.



FIRST-FLOOR PLAN.



DETAIL IN LOBBY, TOWARD ENTRANCE, HOTEL PENNSYLVANIA, NEW YORK.

McKim, Mead & White, Architects.



MAIN DINING-ROOM, HOTEL PENNSYLVANIA, NEW YORK.

McKim, Mead & White, Architects.



BALLROOM, HOTEL PENNSYLVANIA, NEW YORK.

McKim, Mead & White, Architects.



GRILL-ROOM.



PALM-ROOM.

McKim, Mead & White, Architects.



ENTRANCE DETAIL.



GRAND FOYER TO BALLROOM.

McKim, Mead & White, Architects.

HOTEL PENNSYLVANIA, NEW YORK.