

PACIFIC · COAST · ARCHITECT

WITH · WHICH · IS · INCORPORATED · THE · BUILDING · REVIEW

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THE HOTEL SENATOR, SACRAMENTO, CALIFORNIA



PERHAPS no hotel in the nation has a finer setting than has the Hotel Senator at Sacramento. Located as it is at Twelfth and L Streets, the breadth of a city street is all that separates the hostelry from the thirty-six acre park behind the State Capitol, which is rated as the most beautiful capitol grounds in any state of the Union.

The tall elm trees that line L Street on both sides form a natural arch of towering, leafy limbs that shuts out the brilliant summer sun and makes a restful, shady walk in front of the hotel.

From any of the upper rooms of the hotel an unparalleled view of Capitol Park is possible, giving still further the effect of a perpetual garden that seems joined to the hotel itself.

Every advantage has been taken by the builders of the hotel to capitalize on the setting. Space surrounding the hotel that could well have been built upon and produced revenue from stores has been sacrificed in the effort to make a Neapolitan garden that would do justice to the natural beauty of the setting. Wide lawns flank the front of the hotel, while to the side where the spacious dining room juts from the building all three of the sides have been planted to lawn and flowers over which the diner may gaze.

In the building itself, however, has come the greatest work of creating something which will serve not only as a hotel, meeting place and social center for the city, but likewise form a permanent and beautiful architectural adornment for the city.

The first floor is covered on the outside with peach glow terra cotta, while above this the reinforced concrete which forms the body of the building has been covered with cement plaster, colored in the same shade.

Across the front of the building is the colonade portico running parallel to L Street, 165 feet in length and 24 feet in width. High arches, fifteen in number, form the entrances to the portico, while in the lofty ceiling of this outdoor room are hanging lamps in wrought iron with amber hued glass shades.

This valuable space has been set aside for the convenience of the guests where they may sit and rest their eyes on the greenery of Capitol Park a few steps away. Even on the warmest summer day this portico will be found cool and comfortable.

No pains have been spared in making the lobby of the hotel attractive. Here, as in every other part of the building, the Renaissance style of architecture has been closely followed. Entering by way of doors decorated with hand-painted designs such as are found in niches and corners of old Italian buildings, the lobby appears beyond a colonade of rough plastered walls covered with gold which is subdued beneath tints of blue.

All of the walls of the lobby are similarly decorated, but with a careful depth of color prepared to give an ap-

pearance of greater height to the already tall ceiling and likewise to blend with the antique furnishings and Italian type of fireplace which form the central motif of the far end of the lobby. The floor is of black and white stone, set in checkerboard pattern.

Around the four sides of the lobby a balcony, or mezzanine floor, extends, reached by winding staircases at either end of the long room and also by the elevator. The balustrade around the edge of the mezzanine floor is of ornamental iron work painted with pastel shades softened ingeniously to give the effect of time-worn ornaments. The predominating colors in this decoration are blue, red and green. The greenish cast completes the effect of age in the iron work.

At the opposite end of the lobby from that entered by the L Street doors is one of the most striking features of the entire room. This presents a solid wall broken at either side by arched doors hung with heavy drapes in suitable blue, gold and burnt orange tones. These doors lead to the elevators in the hall behind the wall and likewise to the mezzanine floor.

Facing the lobby in the middle of the wall is a Florentine fireplace with high mantle surmounted by an embossed coat of arms done in blue and subdued brown. An arched recess above the fireplace is in turquoise blue, where later it is planned to place one of the many murals that will adorn the walls in various parts of the building.

At the right of the lobby, reached through arches, are the lobby entrances to the stores that line the Twelfth Street side of the building. Adjoining these is the hotel desk.

Proceeding along this wall is a lobby reaching to Twelfth Street, and from which are entrances to the public telephone booths, office of Manager Carl Sword, hotel barber shop and cloak room.

Another door adjoining the Twelfth Street lobby provides an easy entrance into the Hotel Senator Coffee Shop, which is located in the northeast corner of the building.

Behind the row of three elevators that serve the public, and reached by a door from the elevator lobby, is the entrance way of the employees' department of the building and the hotel kitchen.

By day, the lobby is lighted through a skylight of slightly tinted glass which reduces the direct glare of the sun to an all-pervading glow of restful illumination. By night an indirect system of lighting will turn this roof to a similar tone, brilliant enough for comfortable reading, yet still subdued.

An effect of great distance has been secured for the mezzanine floor above and to the right of the lobby. This has been toned and lighted by artificial means to give the effect of looking far into the recesses of a distant room.

The lighting features that appear beneath the mezzanine floor in the lobby are all of wrought iron stained and painted to carry out the ever-present effect of antiquity.

The Florentine Dining Room stands as a separate unit of the Hotel, jutting to the west side of the main building in a rectangular shape, measuring 46 by 61 feet. Around the

three open sides are expanses of lawn which can be seen from within through high arched windows that also serve as doors.

It is the plan of the management to erect canopies over these doors and during the summer months tables will be placed on the lawn, where diners may sit at their ease and enjoy a meal amidst surroundings reminiscent of the boulevard cafes of Paris.

An extremely high ceiling, a full twenty feet in height, together with the stone-like jointed walls, immense beams across the ceiling, and high windows, completes the desired effect of the famous Stone Room in the Farnese Palace of Florence.

Each of the beams in the ceiling has been treated as a separate canvas for the cunning hand of the artist, with a variety of designs, spreading both ways from a central motif of fruits and flowers.

Such modern day necessities as radiators for heating, and air ventilators by which the hotel's supply of washed air is forced into the room, have been carefully disguised. They are set into the wall in recesses over which an ornamental grill work has been placed. These blend with harmony and dignity into the colors and ornaments of the remainder of the room.

Natural daylight may enter the room from three sides, but for illumination at night a number of hanging candelabra have been placed about the room, covered with sparkling pendants of crystal glass.

Over the arched doors which lead from the Florentine Room to the adjoining banquet hall, space has been left for three large murals which are in process of preparation.

The hangings are of blue and gold striped Imperial French damask over which fall cascades of Imperial French silk velour in gold with blue trimmings. The valances are also of this same material, all blending in color and form to the decorations that adorn the ceiling and the peach glow color of the stone walls. The drapes are held back from the window by means of curiously designed wrought iron arms covered with non-tarnishable gold plating.

Beneath the draperies are French draw curtains reaching from floor to window top. These are of casement

cloth, and form the only complete obstruction between the dining-room and the outside. Draw cords make it possible to completely unveil the windows.

Adjoining the Florentine Room, and also reached by the hallway leading from the lobby, is the Roman Banquet Hall, set aside for banquets of 125 to 150 persons.

The walls are of mottled plaster, into the recesses of which has been placed a background of reddish orange. Over this coating was placed a second film of paint in deep cream. The result is a mottled red and yellow that blends to the eye in such a way as to give a soft peach glow to the entire room. Lighting is from crystal fixtures hung from the ceiling.—Courtesy "The Sacramento Bee."

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RESUMPTION of active building operations in the Pacific Coast area, which began with July after several months of depression, is well sustained in most of the major cities, as evidenced by the issuance of building permits. An analysis of the Pacific Coast section of the National Monthly Building Survey of S. W. Straus & Co., comprising official reports from 77 cities of the seven far Western States, shows a grand total of \$42,253,880 in permits issued in these cities during August. This figure is a 9% advance over the July aggregate which was, in turn, 11% over over that of June.

To the cities of the Northwest goes the credit for the most substantial increases. In the San Francisco Bay metropolitan area, 13 municipalities, reporting an August total of \$9,094,885, show a 6% reduction from the July figure but a 6% gain over last August. The Los Angeles metropolitan area of 14 municipalities, with \$17,730,677 for August, shows a 13% gain over July but a 32% loss from the record of last August. That the current building program

has practically reached the normal of last year in all but the immediate Los Angeles area, is shown by the fact that, exclusive of the Los Angeles figure, the other 76 cities in this survey, show a composite 9% advance over the total for last August. The Los Angeles August total is 32% of the grand total from the 77 cities. The depression in building in that city which began with January has apparently ended, as the monthly totals of building permits issued has shown substantial increases of 17%, 12%, and 19% over previous months since the end of May.



DINING ROOM, HOTEL SENATOR, SACRAMENTO, CALIFORNIA



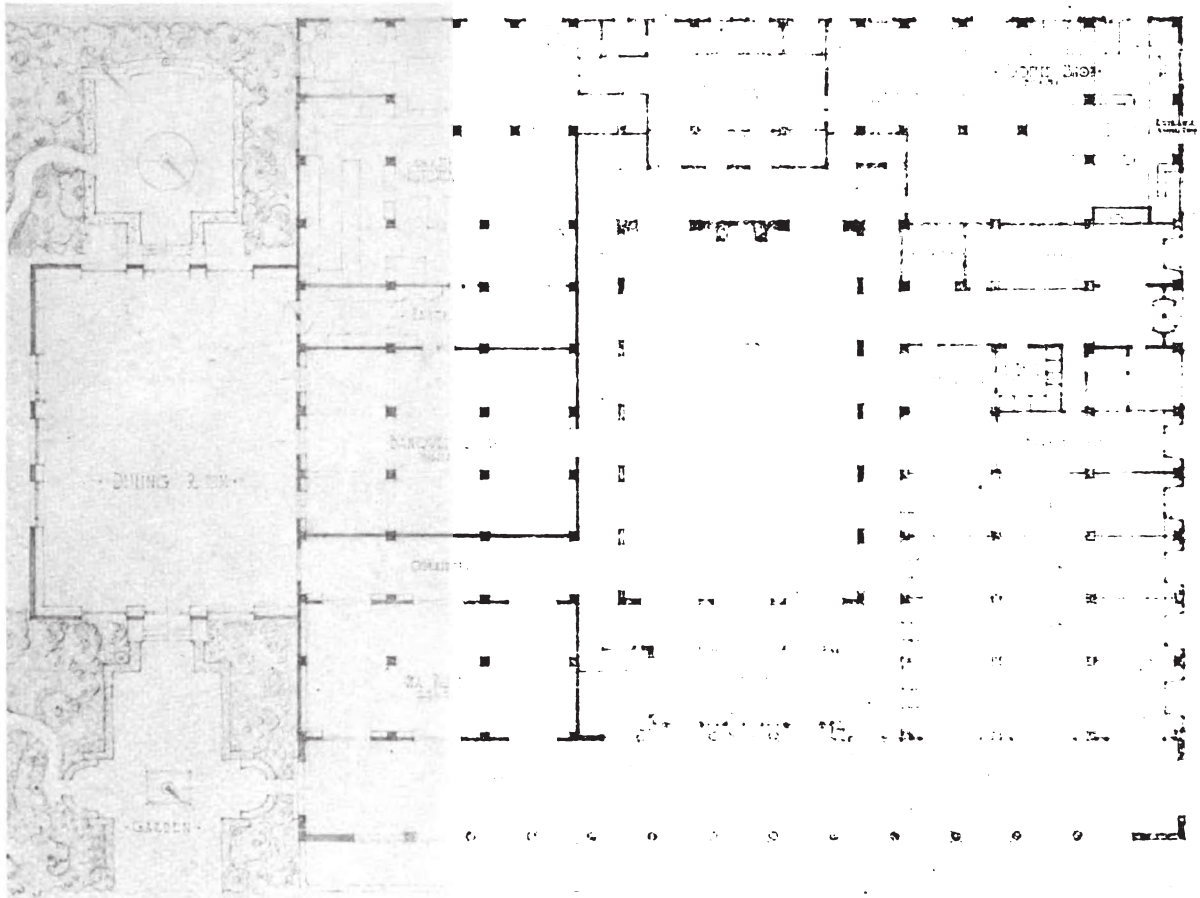
HOTEL SENATOR, SACRAMENTO, CALIFORNIA. MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS



THIRD FLOOR PLAN



TYPICAL FLOOR PLAN



FIRST FLOOR PLAN, HOTEL SENATOR, SACRAMENTO, CALIFORNIA. MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS



VIEW FROM PARK, HOTEL SENATOR, SACRAMENTO, CALIFORNIA



LOBBY—HOTEL SENATOR, SACRAMENTO, CALIFORNIA
MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS



THE ITALIAN SIMPLICITY OF THIS HALL HAS BEEN SOFTENED AND WARMED BY THE CEILING TREATMENT. REDWOOD BEAMS WERE SAND-BLASTED, FINISHED IN AN ANTIQUE RUSSIAN GRAY ACID STAIN, AND STENCILED WITH MOTIFS DONE IN DULL REDS, BLUES, YELLOWS AND BROWNS. THE PANELS BETWEEN THE BEAMS WERE GLAZED IN A SOFT AMBER TONE OVER A WARM GREEN. IN THE RESIDENCE OF MR. HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA. EXECUTED BY A. QUANDT & SONS, PAINTERS AND DECORATORS.

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