



EN MODERNE HISTORIE

A MODERN STORY

Rådhuspladsen 1904

The Town Hall Square 1904



DER VAR EN GANG EN PLADS – PÅ PLADSEN KOM ET PALADS

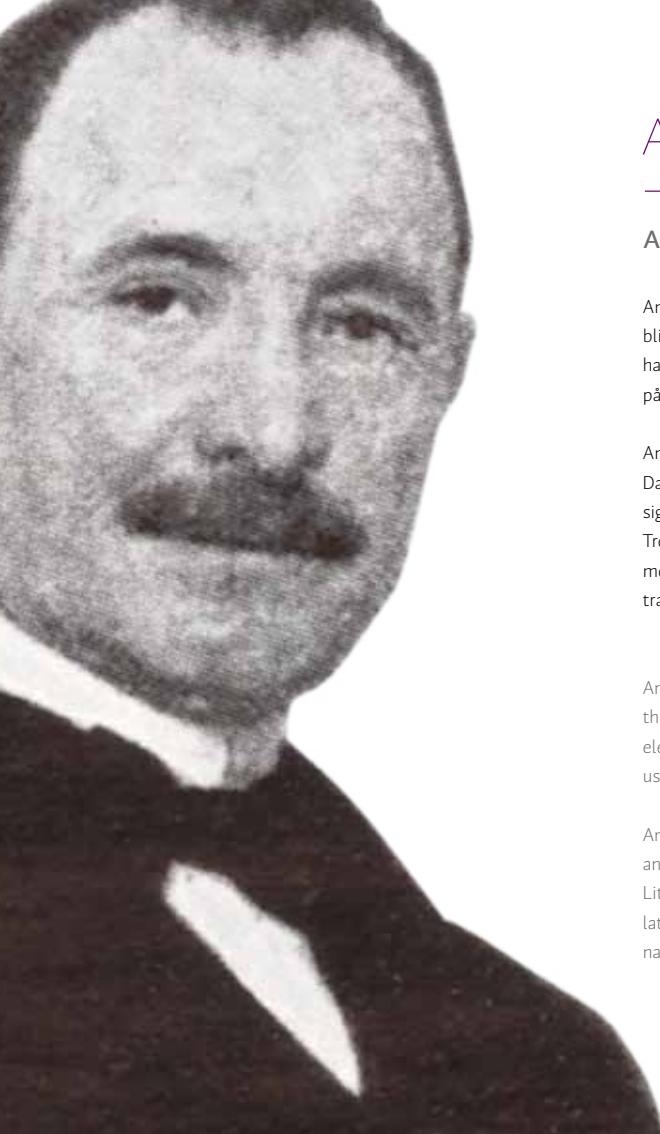
ONCE UPON A TIME THERE WAS A SQUARE – AND ON THIS SQUARE WAS BUILT A PALACE

Det vi i dag kender som Rådhuspladsen, blev en gang kaldt Halmstorvet. Et samlingssted for handelsrejsende, der solgte alt fra halm til saftige skinker. Her gik snakken og hestene hvilede. Men så røg voldene, og man besluttede, at pladsen skulle være Københavns nye vækstcentrum. Halmstorvet blev flyttet til Vesterbro. Og ind kom Rådhuset i 1905, lysreklamerne og i 1917 den store nye Hovedbanegård, lige om hjørnet.

Herefter tog Rådhuspladsen hurtigt form og i 1907 tages det første spadestik til hotellet, der fik navnet Palads-Hotellet – det vi i dag kender som Palace Hotel. En bygning, der skulle kunne matche det netop nyopførte og storlæede Rådhus. Sammen med andre store bygninger, var hotellet med til at løfte pladsen ind i det nye århundrede. Men Palace Hotel blev dog det mest toneangivende for sin tid. Med sit spektakulære ydre havde dette internationale hotel i verdensklasse, givet Rådhuspladsen karakter.

This square was called Halmstorvet (the Hay and Straw Market) today known as the Town Hall Square, which was a rendezvous for travelling salesmen selling everything from hay and straw to juicy hams. This was where everyone met and chatted, where their horses rested. The city continued to expand and this square became the new growth centre of Copenhagen (Halmstorvet was moved to another part of Copenhagen called Vesterbro). The Town Hall was built in 1905, soon to be lit up by neon signs. The Central Station was built around the corner in 1917. From thereon the Town Hall Square rapidly took shape, and in 1907 the first brick was laid for the Palads-Hotellet – known today as the Palace Hotel. The architecture was designed to match the impressive Town Hall.

With other grandiose buildings lining the square, this hotel brought the Town Hall Square into the new millennium. The Palace Hotel was the most trend-setting building of the era. With its spectacular exterior, it gave the Town Hall Square character and international recognition.



ANDERS JENSEN (1861-1940)

– EN SLAGTERS DRØM GÅR I OPFYLDELSE

ANDERS JENSEN (1861-1940) – A BUTCHER'S DREAM COMES TRUE

Anders Jensen bliver født af fattige daglejere i Slangerup. Efter familien flytter til København, arbejder han sig op ad rangstigen, bliver udlært slagter og kan allerede som 23-årig åbne sin første butik. I 1909 vælges han til Olderman for Slagterlauget, hvor han sidder til sin død i 1940. Her er han initiativtager og leverandør til det velkendte ”kvæghoved”, der i årtier pryder facaderne på de danske slagterforretninger.

Anders Jensen er en dygtig forretningsmand og forstår at tjene penge. Overskuddet investeres i hoteller og ejendomme bl.a. Dagmar-teatret og Marienlyst Badehotel. Han er dog den fødte iværksætter – og drømmen om et hotel i verdensklasse trænger sig på. Derfor går han i al hemmelighed og opkøber jorde omkring Rådhuspladsen, og er i 1907 i besiddelse af over 2754 m². Trods svære tider, kan han den 15. juli 1910 slå dørene op til byens nye internationale hotel. I 17 år står han selv for hoteldriften, men møder stadig op på kvægtorvet hver morgen kl. 4. Efter et helt liv som slagter, 17 år som hotelejer og Ridder af Dannebrog, trækker han sig som 60-årig tilbage til Godset Cathrineberg ved Sengeløse.

Anders Jensen was the son of poor day labourers in rural Slangerup. After his family moved to Copenhagen, he succeeds in climbing the social ladder and completes his apprenticeship to be a butcher. In 1909, at the age of 23, Jensen opens his first shop. He was elected Master of the Butchers' Guild, a position he held until his death in 1940. It was Anders Jensen who began the tradition of using the picture of a cow's head on butcher shop fronts, a familiar icon for decades now.

Anders Jensen proved his knack as a clever businessman, investing his profits in such hotels and property as the Dagmar Theatre and the seaside hotel, Marienlyst. Being the entrepreneur that he was, Anders focused on his dream to run a world-class hotel. Little by little he discreetly purchased land around the Town Hall Square and, by 1907, owned more than 2754 sq.m. Three years later, on 15 July 1910, in the midst of hard financial times, Anders Jensen proudly swung open the doors to Copenhagen's new international hotel. For 17 years this remarkable man not only personally managed the hotel, but also continued his responsibilities at the cattle market beginning at 4.00 every morning. Finally, at the age of 60, after a lifetime of working two vocations and realizing his vision as a hotel proprietor and Knight of Dannebrog, Anders Jensen retired to live his estate, the Cathrineberg Manor, near Sengeløse.

ANTON ROSEN (1859-1928) – EN ARKITEKT I VERDENSKLASSE

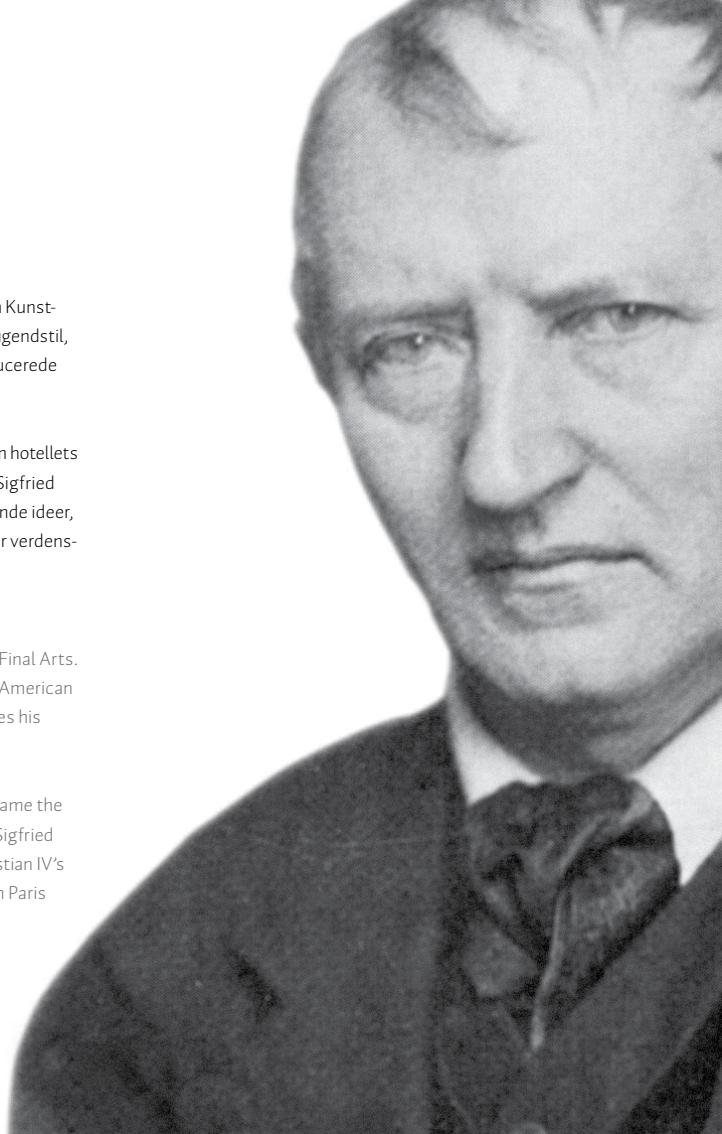
ANTON ROSEN (1859-1928) – A WORLD-CLASS ARCHITECT

Anton Rosen træder sine barneskole i Horsens, men tager som ung mand til København for at uddanne sig til arkitekt på Kunstakademiet's bygningsskole. Han er den første danske arkitekt, der lader sig inspirere af den populære midteuropæiske Jugendstil, også kaldet Art Nouveau, men han inspireres også af de moderne amerikanske ideer. Faktisk var det Rosen, der introducerede fænomenet, "American-bar" – en bar, hvor man selv hentede sin drink.

Anton Rosens store fascination af Jugendstilen gør sig også gældende med hans første betydelige værk – Palace Hotel. Som hotellets bygmester, bliver han det første eksempel på, at én mand gennemtegner et hotel fra underst til yderst. Sammen med Sigfried Wagner tegner han siden de velkendte Lurblæsere, som stadig står foran Palace Hotel. En af hans mere opsigtsvækkende ideer, var at sætte hjul under Rundetårn og flytte det for at lette trafikken. Han er manden, der repræsenterer Danmark under verdensudstillingen i Paris i 1900. Og kort før sin død, bliver han i 1923 Ridder af Dannebrog.

Born in Horsens in Jutland, Anton Rosen moved to Copenhagen to study architecture at the Royal Danish Academy of Fine Arts. He was the first known Danish architect to be inspired by MidEuropean Jugendstil, or Art Nouveau. However, modern American concepts also inspired him and he introduced the Danes to the "American bar" concept – where the customer fetches his beverages himself.

Anton Rosen's great fascination with the Jugendstil was evident in his first significant work – the Palace Hotel. He became the first one in his field to design both the interior as well as the exterior of a hotel. Later he also created the pedestal for Sigfried Wagner's famous lure players just outside the hotel. One of his more spectacular ideas was to insert wheels under Christian IV's Round Tower enabling it to be moved to make way for traffic. Rosen also represented Denmark during the World Fair in Paris in 1900. Shortly before his death, Anton Rosen was awarded knighthood of Dannebrog.





ET HOTEL BLIVER TIL – FRA TANKE TIL HANDLING

THE MAKING OF A HOTEL – FROM THE PLANNING STAGES INTO ACTION

Anders Jensen ville bygge et hotel i verdensklasse. Det flotteste og dyreste sted i byen – et af dem, han aldrig selv kunne drømme om at indlogere sig på.

Han ville skabe et førsteklasses hotel. Et samfund i samfundet. Her skulle københavnere og turister forkæles med vidunderlige værelser, god mad og international underholdning.

Anton Rosen var træt af den historisme, der prægede datidens arkitektur. Han ville introducere den nye Jugendstil til danskerne, der forenede arkitektur og dekorativ kunst med ægte materialer og former. Hans tanke var at skabe et gennemført hotel, en række smukke rum, rig på udsmykninger, der hver især gjorde indtryk. Der skulle skabes harmoni og detaljerne være overraskende. Et smukt, nyt og moderne hotel. Faktisk ender Rosen op med at tegne alt fra tapeter, møbler og stoffer, til uniformer, kuffertmærker og nøgler – selv sølvbestikket tegnes i samarbejde med Georg Jensen.

Værelsernes håndtag dengang og nu – tegnet af Rosen, bearbejdet af Sølvsmed Georg Jensen

The door knobs of the rooms then and now
– drawn by Rosen and worked by Silversmith Georg Jensen

Anders Jensen's desire was to build a hotel of international format, to be the most handsome and the most expensive in town; in fact, a hotel which would be too exclusive for him to be a guest. His first-class hotel was also to serve as a function for "high society". This was where he wanted the tourists, as well as people from Copenhagen, to gather when they sought to be pampered in luxurious rooms, dine on exquisite food, and entertained on an international scale.

Bored with the historical somberness that characterized architecture at that time, Anton Rosen introduced the Danes to the new Jugendstil, uniting architecture and decor with materials of the finest quality. He envisioned a flawless building offering a selection of beautifully adorned rooms, each unique in its own style. Although his creation would display attention to great detail, harmony would be foremost. It was to be a state-of-the-art hotel. Holding such high ambitions, Rosen drew everything – from wallpaper patterns to furniture and fabrics, to uniforms, luggage tags and keys. Even the silverware was designed in close collaboration with Georg Jensen.

En festlig aften i Marmorhavens danserestaurant

A festive evening in the Marble Garden's dance restaurant



VESTERBROS ASPARGES – OG DE 4 FLØJE REJSER SIG FRA STENBROEN

VESTERBRO'S ASPARAGUS – AND THE 4 WINGS ARISE FROM THE COBBLESTONES

Palace Hotel blev billedet på Anton Rosens fascination af Jugendstilen. En let og mere munter arkitektonisk stil med afdæmpede detaljer. Et fast indslag hos næsten enhver bygherre dengang, var tårnet. Det 65 meter høje kobberdækkede tårn, fik hurtigt kælenavnet; Vesterbros Asparges, og står stadig og spejder over Rådhushopladsen. På hver side af tårnet satte man 4 mosaik-relieffer udført af Johannes Krogh, hvert symboliserende et tidspunkt på dagen – nat og dag, morgen og aften. Sådan som også hotellet var indrettet.

Natfløjens mod de små bagvedliggende gader, var forbeholdt de gæster, der levede om natten – musikerne og digterne. Dagfløjens mod udsigt til Tivoli var reserveret de kongelige og kejserlige – prinser og prinsesser – dem, der levede even-tyret ud. Morgenfløjens skulle være til de opdagelsesrejsende gæster, der udforskede verdenen og bragte den med sig hjem. Aftenfløjens var stilet mod stjernerne de store skuespillere og entertainere fra ind- og udland.

The Palace Hotel reflects Anton Rosen's fascination with the Jugendstil – a lighter, more cheerful architectonic style with subdued details. Towers were very popular at this time, and people quickly nicknamed the one Rosen erected "Vesterbro's Asparagus". Roofed with copper, it stands 65 meter high, above the Town Hall Square. On all the sides of the tower are mosaic reliefs – symbolizing night and day, morning and evening – created by Johannes Krogh. These reflect the interior design of the hotel.

The Night Wing, facing the back streets, was intended for the 'night owl' guests, for example, musicians and poets. The Day Wing, with a view of the Tivoli Gardens, was reserved for kings, queens, emperors, princes and princesses, who lived in a 'fairy tale world'. The Morning Wing was designed for the adventurous guests, world explorers who returned from their trips laden with discoveries. The Evening Wing was reserved for the "stars", the great celebrities and entertainers from Denmark and abroad.



Rosen skitse i Jugendstil
One of Rosen's rough designs in Art Nouveau



Tårnets mosaikker symboliserende de 4 fløje
The mosaics of the tower symbolize the 4 wings

ET HOTEL UDEN POMP OG PRAGT – MEN MED MASSER AF STIL

A HOTEL WITHOUT POMP AND CIRCUMSTANCES – BUT WITH LOTS OF STYLE

Det var et imponerende syn, der mødte folk, når de trådte ind i det smukt dekorerede receptionsområde. Gennemgående for hotellet var farverne roligt koordineret med de ypperste stoffer og materialer i sten, metal og træ – og tæpperne fine og harmoniske. Her var en vifte af birk, elm, fugleøjetræ og mahogni – kurvestole og detaljer i metal, alt sammen fint afstemt efter rummenes karakter.

Til højre side, ud mod Rådhuspladsen, det der i dag er hotellets restaurant, lå Cafeen med sine karakteristiske buevinduer og søjler af bayersk granit. Hvor der i dag er bar, lå læsesalen. Og bag ved receptionen var Marmorhaven – en stor sal med gule marmorvägge og glastag, som i mange år dannede rammen om overdådige fester og underholdning. På begge sider af Marmorhaven var smukt indrettede restauranter. Bagerst lå koncertsalen, som i dag er Grand Teatret. Ovenover lå værelserne side om side ned ad lange gange så brede, at to damer i store rober kunne passere hinanden. Hvert værelse havde eget toilet og telefon. Hotellets telefonanlæg var, med det ca. 7 km lange telefonkabel, det længste i Danmark. I kælderen var der konditorি, bageri, røgeri og forskellige kolde og varme køkkener. Her var opvaskerum, udleveringsbuffet, kaffekøkken, smørrebrødskøkken og vaskerum. Og en imponerende vinkælder med eget tapperi og lager.



Stol tegnet af Anton Rosen
Chair drawn by Anton Rosen

The subdued elegance of the Reception area impressed the well-received guests. The coordinated hues of the fabrics, carpeting, stone, metal and wood had a calming effect. The wood itself varied between light birch, tawny elm, rich mahogany and pin-knotted maple. The wicker chairs carried details of metal in their form. All of this was carefully chosen to match the character of each room.

To the right towards the Town Hall Square, which houses the hotel restaurant today, was the Café with its arched windows and pillars of Bavarian granite. The Reading Room is where the Bar was formerly located. Behind the reception lay the Marble Garden – a hall with yellow marble walls roofed with glass – which for many years was the setting for lavish parties and entertainment. Around the Marble Garden were beautiful restaurants. Behind lay the Concert Hall, which today hosts the Grand Theatre. Above this were situated the guest rooms, lining the broad corridors in which two ladies, dressed in voluminous evening gowns, could pass without even touching each other. Each room afforded a bathroom and a telephone. The hotel's switchboard, with its 7 kilometres of telephone cable, was the longest to be had in Denmark. The basement housed a confectionery, a bakery, a smokehouse, and kitchens for preparing both hot and cold dishes. It also contained a dishwashing room, a serving buffet, a coffee kitchen, the "smørrebrød" kitchen and a washing room. Last but not least was an impressive wine cellar with a bottling facility and warehouse.

Før Cafeen – nu hotellets restaurant
Before the Café – now the hotel restaurant



H. Frederik K.R.
22 July 1910
Prince of Denmark
Finsen

ÅBNINGEN I 1910 – FOR DE FINE OG FOR FOLKET

OPENING IN 1910 – FOR ARISTOCRACY AND FOR THE PEOPLE

Flere hundrede mennesker var samlet i Marmorhaven, da Palace Hotel åbnede kl. 15 på dagen den 15. juli 1910. Her kom byens spidser – 'the upper ten' – dem med titler og høje apanager. Traktementet var en beskeden kop te med lidt bagværk – ikke nogen prangende buffet, ingen fine åbningstaler. Stedet skulle kunne tale for sig selv. Til festmiddagen var 3.000 invitationer sendt ud. Her kunne høj som lav nyde den beskedne 9-retters menu for 4 kr. per kuvert.

Hotellet blev hurtigt det mondæne Københavns fashionable mødested. Stedet hvor man spiste, festede privat eller ved officielle banketter. Selv Kong Frederik den 8. slog vejen forbi fra tid til anden, og var også den første til at skrive i den store gæstebog, der siden er blevet et Københavner klenodie. Men det blev også hurtigt sportsfolkenes foretrukne samlingssted – som London, Paris og Berlins fineste hoteller var det.

Hundreds of people gathered in the Marble Garden when the Palace Hotel opened at 3 p.m. on 15th July 1910. The city's 'the upper ten' – the ones with titles and old money – were there. The repast was nothing more than tea and cake; there were no pompous speeches, no sumptuous buffets. The hotel needed none of this – it spoke for itself. Three thousand invitations to the banquet had been sent: Anyone could enjoy the modest nine-course meal at 4 Danish kroner per person.

The hotel quickly became the fashionable meeting spot of sophisticated people. This was where splendid meals were served, and people took advantage of it through private parties and official banquets. Even King Frederik VIII occasionally visited, and was, in fact, the first guest to write in the large guest book, which has since become one of Copenhagen's historical treasures. It wasn't long before the Palace Hotel became the preferred meeting place for sports celebrities, much like the finest hotels in London, Paris and Berlin.



HORS D'OEUVRES

• KRONER 1,00 PR.
SERVERES KUN J FORBINDELSE m. A
Palace Anretning Kr. 6,00 - Teater

• SUPPE

Bouillon i Kop	Kr. 0,75
Bouillon med Æg	1,00
Suppe jardinière	1,00
Tomatsuppe	1,25
Bouillon med Marvcoutons	1,25
Aspargessuppe	1,50
Grenætersuppe	1,50
Suppe Colbert	1,75
Petite Marmite (1 Time)	1,75
Hummersuppe	1,75
Suppe — ægte Skildpadde	2,50

• FISK

Lax, kogt, sce Hollandaise	Kr. 3,00
Lax, ristet, sce Remoulade	3,00
Setunge, sce Remoulade	4,00
Setunge, à la Normande	4,50
Setunge à la bonne femme	4,50
Setungefilet à l'Ambassadeur	5,00
Setungefilet à la Tout Paris	5,00
Pighvarre, kogt, sce Hollandaise	2,75
Fiskefilet, sce Tartar (3 Stk.)	2,75
Fiskefilet, sce Champign. ()	2,75
Fiskefilet, vin blanc ()	2,75
Rodtpøtte, kogt og stegt	3,00
Rodspætte à la meunière	3,00
Torsk, kogt (Saison)	2,00
Stegt Aal	2,50
Kogt Aal, Ris og Karry	2,50

• OKSEKØD

Boeuf m. Lag	Kr. 2,50
Boeuf, fransk	2,50
Boeuf m. 1 Spejling	2,75
Boeuf, Bournaise	3,00
Boeuf, Rôti	3,00
Boeuf, à la Bourguignonne	3,25

• KALVEKØD

Kalvecotelet	
Kalvecotelet à la Nelson	
Kalvecotelet à la finanziær	
Wienerschnitzel	
Mixed Grill	

• LAMMEKØD

Lammecotelet	
Lammesotelet	
Lammecotelet à la Lorraine	
Lammecotelet aux Mouton Chops Grilled	
Kold Lammesteg	

• FJERKRAV

1/2 Kylling, Confit	
1/2 Kylling à la Crème	
1/2 Kylling à la Safran	
1/4 And (i Saisong)	
1/4 And m. Olivier	
Gæsesteg (i Sæd)	
1/2 grill. Kylling	
1/2 kogt Kylling	
(ca. 30 Minutter)	
1/2 kogt Kylling	
(ca. 30 Minutter)	

• VILDT

1/2 Agerhaas	
1/2 Hjerpe	
1/2 Rype	
1/2 Krikar	
1/2 Moser	
1/2 Fasan	
1/2 Snep	
1/2 Iflue	



Kong Frederik den 8. af Danmark
King Frederik VIII of Denmark

HOTELLET GENNEM 100 ÅR – FRA PRIVAT TIL STORDRIFT

THE HOTEL'S FIRST 100 YEARS – FROM A PRIVATELY OWNED HOTEL TO LARGE-SCALE OPERATIONS

Forskellige farverige og ambitiøse hoteldirektører, har siden åbningen sat deres præg på hotellet. Valdemar Nielsen, der overtager ledelsen i 1927 efter 17 år med Anders Jensen ved roret, omdøber Palads-Hotellet til det mere fransklingende Palace Hotel. Efterfølgeren i 1937, den innovative Waldemar Jensen, præsenterer gæsterne for verdenskendt underholdning og står i spidsen for hotellet i næsten 30 år. I 1964 sætter Lillian von Kauffmann sig i stolen og tager hotellet ind i en ny æra med fokus på arbejdsklima og den voksende turisme. Gennem 80'erne og 90'erne tager store internationale hotelkæder over. I 2003 går en storstilet gennemrenovering i gang, under den franske hotelkæde Le Meridien. Og 100 år efter åbningen, lever hotellet stadig i bedste velgående med Scandic som drivende kraft.

Since the grand opening, the hotel has been left with the imprints of several colourful and ambitious managers. Valdemar Nielsen, who succeeded Anders Jensen in 1927, changed the original name (PaladsHotellet) to the more French-sounding Palace Hotel. The innovative Waldemar Jensen, who ran the hotel from 1937-1964, introduced the guests to world famous entertainment. When Lillian von Kauffmann took the reins, she led the hotel into a new era, focusing on climate in the workplace and the growth spurt in tourism. Throughout the 1980's and 1990's the hotel was run by large international hotel chains. In 2003 major refurbishment was initiated under the direction of the French hotel chain Le Meridien. Now, exactly 100 years after its opening, the Palace Hotel is still very much alive and well, with Scandic as its driving force.



Restaurant nu med fortovsservering i 1937
The restaurant, now with outdoor serving in 1937





RENOVERINGEN – TILBAGE TIL ROSENS TEGNEBORD

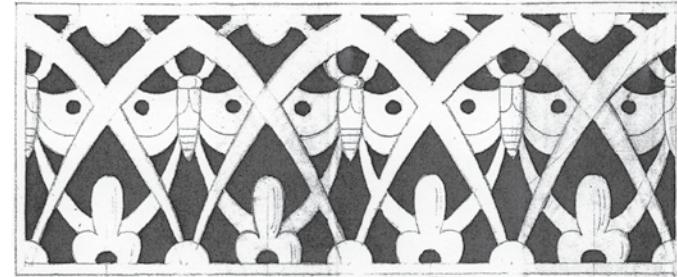
REFURBISHMENT – BACK TO ROSEN'S DRAWING TABLE

Bag den gennemgribende renovering, fra 2003-2008, står indretningsarkitekt Marianne Fyland. Med sig har hun maler og kunststylist Katrine Kaul, Vilhelm Lauritzen Arkitekter, og Monika Thon som er restaureringsarkitekt og med specialkendskab til Anton Rosens bygningsværker. Sammen skal de nu sætte skik på det gamle københavnertel.

Det bliver en rejse tilbage i tiden. Tilbage til, hvor det hele begyndte med Anders Jensens drøm. Men i særdeleshed tilbage til Anton Rosens tegnebord. Med udgangspunkt i hotellets historie, de originale tegninger, konceptet bag de 4 fløje og kulturklenodiet – hotellets gæstebog – kaster de to kvinder sig over opgaven. Målet var at kombinere historiens vingesus med nutidens design og komfort. Og resultatet er ikke til at tage fejl af. Sengetæpper, malerier og gulvtæpper bærer nogle af Rosens fine gamle tryk. Flere kendte signaturer er brugt dekorativt og loftet i restauranten er en kopi af det originale. Og i 100-året for opførelsen, står hotellet som et lille stykke fintudset Danmarkshistorie.

Interior designer Marianne Fyland was responsible for the thorough refurbishment of the hotel, which took place from 2003-2008. At her side were artist and art stylist Katrine Kaul, of the Vilhelm Lauritzen Arkitekter, and Monika Thon (an architect in restoration, specializing in buildings by Anton Rosen). They have been dedicated to getting the old Copenhagen hotel in shape again.

These two ambitious women took efforts in recalling Anders Jensen's dream, and his drawing table. They studied the history of the hotel, the original drawings, the concept behind the four wings, and its cultural treasure – the guest book. Their goal was to combine the presence of such rich history with modern design and comfort. The result is obvious. Bedspreads, paintings, and carpets bear some of Rosen's fine, old prints. Several famous signatures are used decoratively, and the ceiling in the restaurant is a copy of the original one. During this centennial celebration of its opening, the Palace Hotel continues to represent a small piece of Denmark's colorful history.





Også Rosens smukke gamle tryk er brugt i dekorationen af værelserne – her vist i morgenfløjen holdt i blå nuancer.

Rosen's old prints are also used to decorate the rooms – here in a tint of blue in the Morning Wing.



Værelserne i aftenfløjen har et strejf af lilla. Her ses de kendte signaturer fra gæstebogen integreret i sengetæppet.

The rooms in the Evening Wing have a touch of lilac. Here you can see the signatures of famous guests from the guest book incorporated in the bedspread.



KENDTE & KONGELIGE – OG ALLE DEM IMMELLEM

CELEBRITIES & ROYALTY – AND EVERYONE ELSE

Gennem årene har alverdens kendte og kongelige sovet i en af de mange senge – og allerhelst i Fyrstesuiten. Umiddelbart efter åbningen var hotellet et populært og fashionabelt mødested. Fra de første års spidsborgere, til 1. Verdenskrigs spioner, hemmeligt elskende og Gullaschbaroner. Konger, prinser og prinsesser slæbte lange rober efter sig op og ned ad hotellets gange. Polarforskeren Roald Amundsen overnattede i dagevis og flyveren Højriis lod sig hylde på hotellets balkon, som den første dansker over Atlanteren. Og var man heldig kunne man fra tid til anden få et glimt af store Hollywood-stjerner, som Errol Flynn, Gøg og Gokke, Gregory Peck, Bob Hope, Audrey Hepburn, Kirk Douglas og mange flere.

Og så var der alle dem imellem. Dem, der ikke kom for at blive set, men som kom for at nyde og opleve – bo på de dejlige værelser, spise den gode mad og lade sig opvare af den smilende betjening. Og det er en af de få ting, der ikke har forandret sig gennem de sidste 100 år – og heldigvis for det!



J. Kisimoto
Duke of Bailey of Tokyo
ROALD AMUNDSEN
Den norske polarforsker, der fandt Nordvest-
tilstrængt luksus på hotellet.

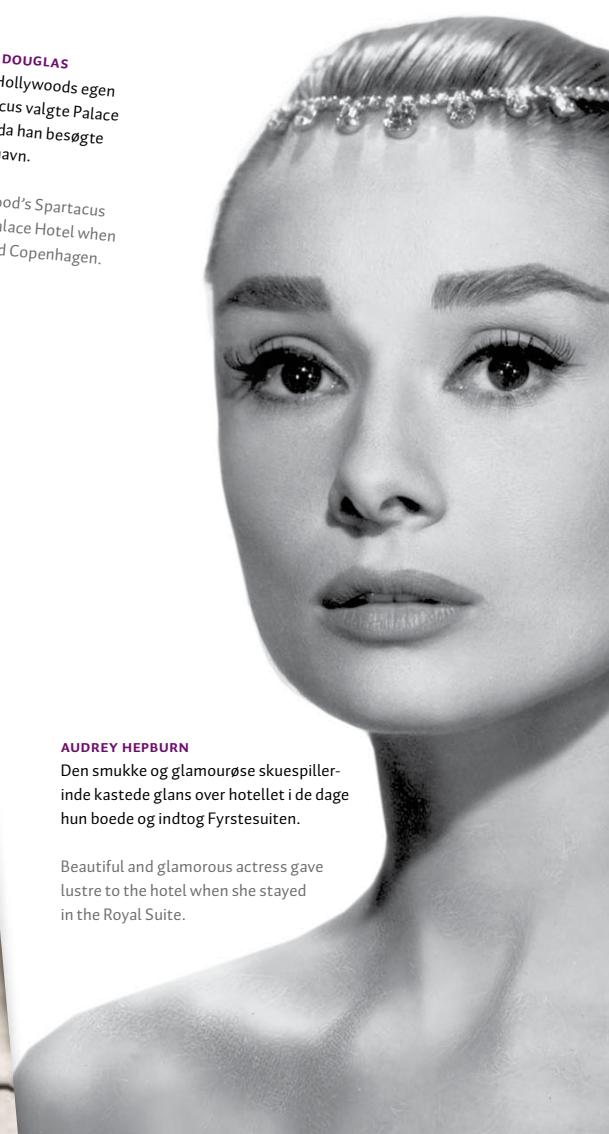
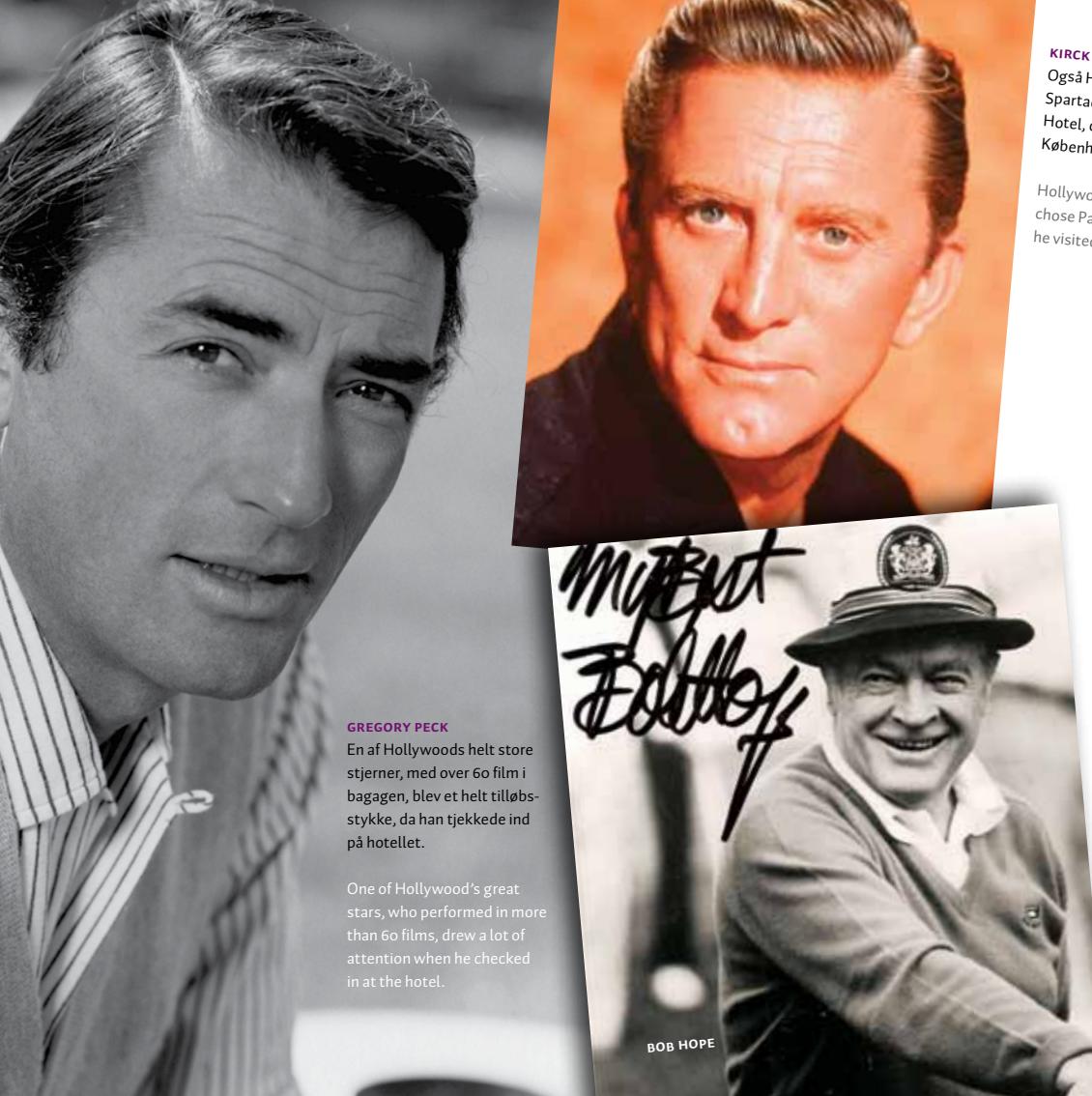
Norwegian arctic explorer who found the
North-west passage and was the first man
on the South Pole – indulging in the luxury
of staying at the hotel.

Throughout the years, celebrities and royalty from all over the world have stayed in the elegant guest rooms, especially the Royal Suite. Soon after its opening, the Palace Hotel became a very popular and fashionable meeting place. Prominent citizens, spies during World War I, secret lovers, kings, princes, princesses and the nouveau riche have promenaded up and down the hotel corridors in their finery. Arctic explorer Roald Amundsen stayed for days on end, and pilot Holger Højriis was cheered from the hotel balcony as the first Dane to cross the Atlantic. Lucky fans caught a glimpse of great Hollywood stars, such as Errol Flynn, Laurel and Hardy, Gregory Peck, Bob Hope, Audrey Hepburn, Kirk Douglas, to name just a few.

There were also many, many guests who didn't come to be seen, but who came to enjoy their stay in these wonderful rooms, savour the exquisite cuisine, and be waited on by the smiling staff. The hotel is happy to reflect that this has not changed in its 100 years!

Copenhagen! ... oasis de civilisation
dans notre Europe!

Michael Jackson
16. dec 1956



Scandic
PALACE HOTEL

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