



FACTS

about

THE WALDORF-ASTORIA

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FACTS
about
THE WALDORF-ASTORIA



T H E
HOTEL WALDORF-ASTORIA

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VOLUMES have been written* about the old Waldorf-Astoria and the new . . . about their physical features, their radical innovations in hotel-keeping . . . and about the unique place which they have in the traditions of American public and social life.

From the very day of its opening in 1893, the old Waldorf-Astoria established new standards in hotel design, in equipment, and in service. It made a reputation for pioneering which has been amplified by every feature of the new Waldorf-Astoria . . . the world's tallest, most spacious, most modern hotel.

Immediately upon the closing of the old

Waldorf-Astoria, in May 1929, the new Waldorf-Astoria was projected. Plans for this tremendous undertaking aroused world-wide interest. Like those drawn for its predecessor three decades previously, their completeness and extraordinary scope marked a new era in the development of the American hotel.

In every detail of its architecture and equipment, the new Waldorf-Astoria is so essentially new that in many respects it is far in advance of anything of its kind in the world. At the same time, the new Waldorf-Astoria has carried on the traditions and prestige which were associated with the original hotel.

*Some of the books about The Waldorf-Astoria:

THE STORY OF THE WALDORF-ASTORIA

by Edward Hungerford—G. P. Putnam's Sons

PEACOCK ALLEY

by McCarthy and Rutherford—Harper & Bros.

PEACOCKS ON PARADE

by Albert Stevens Crockett—Sears Publishing Co.

OLD WALDORF BAR DAYS

by Albert Stevens Crockett—Aventine Press

THE OLD WALDORF-ASTORIA BAR BOOK

by Albert Stevens Crockett—A. S. Crockett

100 FAMOUS COCKTAILS

prepared in collaboration with

Oscar of The Waldorf—Kenilworth Press

THE WALDORF-ASTORIA

by Henry B. Lent, Hotel Waldorf-Astoria Corporation

FIVE DISTINCT PURPOSES

Five separate and distinct major purposes are predominant in the operation of The Waldorf-Astoria:

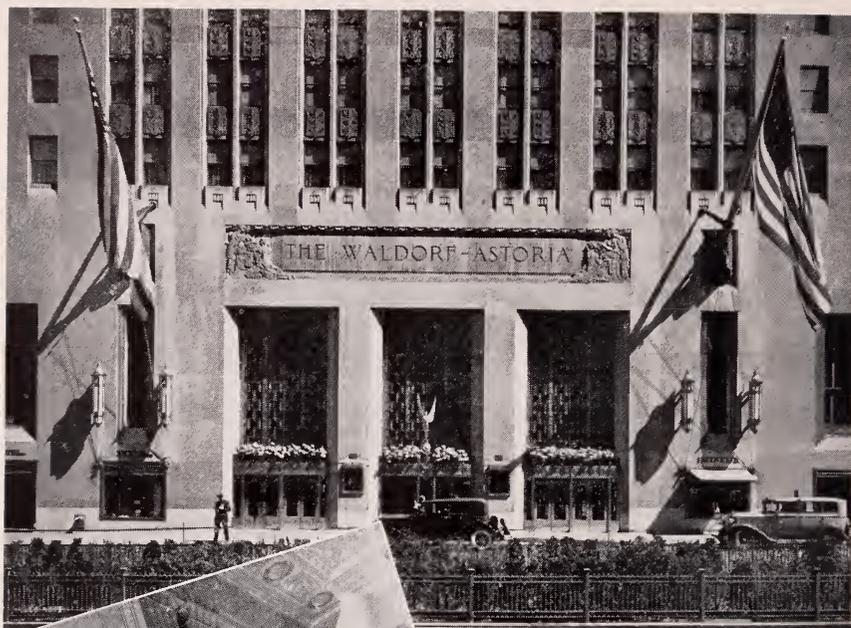
First: To provide thoroughly comfortable accommodations and superlative service for the occasional or transient visitor.

Second: To provide residence suites for ultra-modern living in town . . . suites which combine the qualities of the private home with

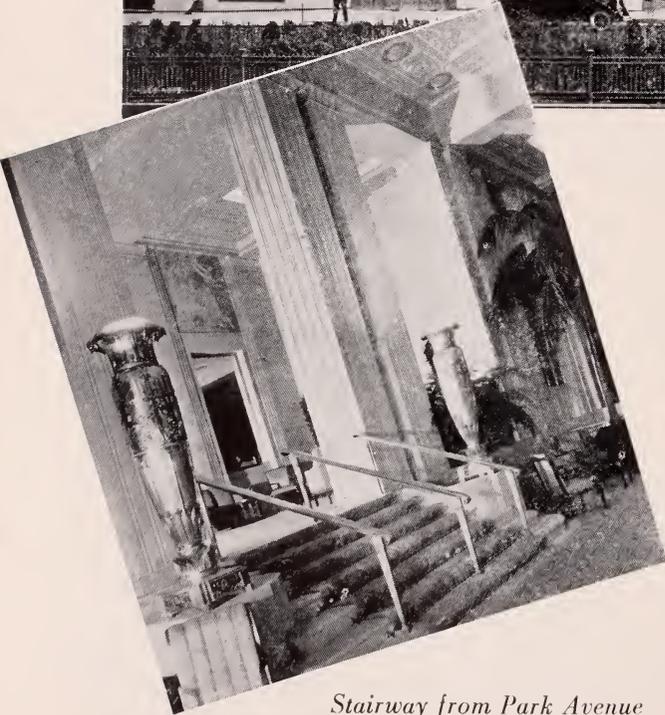
the facilities of a great hotel and the economic advantage of no capital investment and arrangements terminable at will.

Third: To provide restaurant services worthy of the unique traditions of The Waldorf-Astoria; the widest possible choice of cuisine, and all modern arrangements for preparation and service of fine foods.

Fourth: To provide self-contained accom-



*Park Avenue facade of
The Waldorf-Astoria*



*Stairway from Park Avenue
Foyer to the Terrace*

The Waldorf-Astoria . . . tallest hotel in the world.



modations for public functions such as balls, banquets, expositions, conventions, receptions, concerts, theatricals and other large gatherings. A complete stage with dressing rooms and modern electrical arrangements, conditioned air, movietone and technicolor apparatus and sound amplification are among the facilities of this general department.

Fifth: To provide, largely by rooms en suite, the most correct and attractive accommodations for private social affairs and entertaining.

Each of these five general divisions involves separate and self-contained physical and staff departments. In other words, there are special

architectural features, equipment and furnishings as well as organization arrangements to carry out each of the separate purposes named; while, at the same time, each unit has the benefit of an unexcelled general organization and mechanical plant.

All this entitles The Waldorf-Astoria Management to claim that the new Waldorf-Astoria means to this era as great an advance beyond other hotels as the old Waldorf-Astoria did when it was opened in the nineties and became a symbol and model.

It is again, quoting the New York Times, "the unofficial Palace of New York."

THE BUILDING

The Waldorf-Astoria occupies a double block from Park to Lexington Avenues, between 49th and 50th Streets. The building is an exceptionally fine example of modern American architecture. It is massive and of great height. At the same time it is admirably proportioned and its strong vertical lines are entirely devoid of superfluous ornament. The building is open on all sides to light and air.

The exterior has been so designed that a number of open-air terraces are provided for the use of patrons in connection with some of the residential suites, the Starlight Roof and other rooms.

Rising centrally above the main lobby of the building are the two great Towers designed especially for residential suites.

The hotel is supported on huge steel columns whose footings rest on solid rock. The sub-structure alone required 2,000 tons of steel, while in the superstructure 25,000 tons were used. This contract was one of the largest in years.

More than 3,000 cubic feet of cut Swenson pink granite were used for the base of the

building. In the main shaft more than 80,000 cubic feet of selected light silver grey Indiana limestone were used. Face bricks to harmonize with the Indiana limestone were made especially for The Waldorf-Astoria. The equivalent of 3,000,000 bricks of ordinary size were used. In addition to the face brick, 8,000,000 ordinary bricks went into the building.

The metal trim throughout the exterior of the building for entrances, shop fronts, windows and so on is of bronze and nickel bronze. Marquees of nickel bronze, indirectly and semi-directly lit, are placed over two entrances. Over the main entrance on Park Avenue is a winged symbolic figure, "Spirit of Achievement," done in gleaming nickel bronze, by Nina Saemundsson.

The interiors have been designed in such a way that they have varied interest and at the same time are harmonious when entered from one gallery or room to another. Rich natural materials such as marbles, matched woods, marquetry panels and various kinds of stones, bronzes and nickel bronzes have been used for

the interiors. Lighting throughout the large public rooms is indirect and semi-direct.

Modern in general treatment but retaining the influence of classic details and periods, the

interiors are simple, spacious and dignified in character. The Waldorf-Astoria was designed by Schultze & Weaver, architects, and built by Thompson-Starrett Co., Inc.

WORLD'S LARGEST HOTEL

The new Waldorf-Astoria is the largest and tallest hotel in the world. The building covers 81,337 square feet . . . is 200 feet 10 inches

wide by 405 feet long . . . with its 47 stories and twin towers reaching to a maximum height of 625 feet 7 inches.

NUMBER AND SIZE OF ROOMS

Although the largest hotel in the world, as a structure. The Waldorf-Astoria is not largest in number of rooms . . . due to the fact that, on an average, its rooms are larger than corresponding ones in any other hotel of compar-

able size. Spaciousness is one of the qualities distinctive of The Waldorf. The guest rooms have an average size of over 9,500 cubic feet. This is considerably larger than similar rooms in other leading hotels.

WIDE CHOICE OF ROOMS

The privacy of all rooms is protected by entrance halls or vestibules. In addition, they are sound-proofed. Electric bells at each door eliminate the annoyance of knocking.

The living rooms, bedrooms and suites are of various sizes, adapted to meet all the varying requirements of the occasional visitor and the

term-resident. No other hotel provides wider choice of rooms and suites.

Closets are unusually capacious, while special built-in sets of drawers and cupboards for storage of clothing are provided in many of the bedrooms. Every facility exists for expeditious and perfect room service.

THE TOWER RESIDENCE SUITES

In the Towers, residential suites are available for rental by the day, the month, the year . . . whatever term patrons desire. Large suites provide adequate accommodations for families with children and servants. Other suites vary in size from two rooms upwards. Some of the suites have spacious outside garden terraces.

Each suite is a self-contained residence

apartment. Complete service by a Waldorf-trained staff is included in the cost. Catering is supplied from the Home Kitchen according to individual preferences. There are many special provisions, such as boudoir-dressing rooms, separate entrances, special elevators, and other exclusive services, to ensure the utmost privacy.



FUNCTIONS AND ENTERTAINING

The extent and scope of the arrangements for public functions and private entertaining are indicated by the fact that specially designed accommodations exist, on the one hand, for private parties and, on the other, for gatherings of as many as 4,000 persons.

Entirely self-contained accommodations of various capacities between these two extremes are provided, so that each public function and private social affair may have its appropriate setting. For these purposes, too, separate elevator, food and other services are installed.

A HUGE FURNISHING PROBLEM

With some 2,000 rooms, including 300 residential suites, ballrooms, dining rooms, restaurants, lounges, corridors, club rooms and private entertaining suites. The Waldorf-Astoria presented a furnishing problem of unusual magnitude and complexity.

Leading interior decorators of America, England, France and Sweden collaborated to solve it. They included:

L. Alavoine & Co. of Paris and New York; Sir Charles Allom of White, Allom & Co., London and New York; Barton, Price and

Willson, Inc., New York; Jacques Bodart, Inc., Paris and New York; Mr. R. T. H. Halsey; Maison Jansen, Paris; Mr. Francis Lenygon of Lenygon & Morant, London and New York; Nordiska Kompaniet of Stockholm, Sweden; Mrs. Charles H. Sabin, New York; Schmeig, Hungate & Kotzian of New York; W. & J. Sloane, New York; Nathan Straus & Sons, Inc., New York; Mr. A. Rutledge-Smith, Consulting Decorator of the Hotel Waldorf-Astoria Corporation; and Arthur S. Vernay, Inc. of London and New York.

NO STANDARDIZATION

From the start one imperative condition was laid down. It was that stereotyped standardization or anything approaching "hotel atmosphere" should be entirely excluded. Each guest

room and suite, it was stipulated, should have individual character such as would be sought in a private residence distinguished at once for its comfort and the quality of its taste.

ESSENTIALLY HOMELIKE CHARACTER

In keeping with the aim of essentially homelike character, the furniture is based upon that of the periods when domestic furnishing attained peaks of excellence. Thus, the best works of the early American period, the 18th Century English period when such master-designers and craftsmen as the Adam Brothers, Chippendale, Sheraton and Hepplewhite flourished, and the fine Louis Quinze and Louis Seize periods in France are represented.

At the same time it was by no means overlooked that The Waldorf-Astoria is a modern hotel that demanded something more than pedantic reproductions.

Consequently, while the best traditions of domestic furnishings were respected, original adaptations, in harmony with them, were made to utilize to the full later achievements in the decorative and furnishing arts and to meet the requirements of modern taste.

TRADITIONAL FEATURES

Many of the traditional features of the old Waldorf are retained in the new . . . such as Peacock Alley, the Empire Room and the Astor Gallery. Paintings and other decorative details

which had an especial significance for patrons of the old Waldorf are used in new and appropriately designed settings with excellent effect in the new Waldorf-Astoria.

PRIVACY

Various provisions have been made to add to the convenience of guests and patrons and to assure privacy. Thus, a private Waldorf-Astoria Driveway, bisecting the building from 49th to 50th Streets, enables patrons to go directly from their automobiles to their own rooms, or to functions in the hotel, by conveniently located entrances and elevators.

Entrances and elevator services are so arranged that patrons need not enter the public parts of the hotel when on their way to their rooms and suites. Separate passenger and service elevators serve the public rooms, entertainment suites and residential sections of the hotel. Private foyers and separate room, kitchen and food services assure privacy.

MODERN HOTEL SCIENCE

Among other features contributed to the new Waldorf-Astoria by modern hotel science are

Radio, Television, Movietone, Music Reproduction and Public Address facilities

installed throughout the building. From a central receiving apparatus, radio programs of

the principal broadcasting stations from all parts of the world can be transmitted throughout the hotel. Patrons are also able to listen, at will, and in the privacy of their own rooms, to speeches and music from the various public rooms of the hotel itself. Portable movietone machines are available for private use.

Sound-Proof Rooms: The sound volume of radios is carefully regulated to prevent annoyance to patrons in adjoining rooms. As further protection, unusual precautions have been taken to make the rooms sound-proof.

Conditioned Air: The air in the principal public rooms is conditioned and kept at an even temperature by a Carrier cooling, dehumidifying and humidifying installation.

Circulating Ice Water: Circulating ice water is available throughout the hotel.

Telephones: Each bedroom has connections for two telephones. Portable instruments may be placed in the position most convenient for either night-time or day-time use.

For the Convenience of the Hard of Hearing: At the public telephone station, Lobby Floor, north side, is a booth specially equipped for the use of patrons who may have difficulty in hearing distinctly with standard equipment. It will be found especially helpful for long distance and overseas calls.

Correspondence and Messages: Special provisions ensure the utmost privacy and promptitude in respect to mail, telegram, cable, telephone and messenger services, including immediate mail delivery to all rooms.

Carriage Calls: Carriage calls enable patrons to call their motor cars to any of the exits they may use when leaving the hotel.

Arcades of Shops: Attractive arcades of smart shops filled with attractive merchandise are conveniently located in the hotel.

Telephone Typewriter System: An automatic telephone and telephone typewriter system provides a complete network of interior communications in The Waldorf-Astoria, and facilitates the prompt reception of messages and execution of instructions.

The Foreign Department has been created to assist foreign-speaking visitors to enjoy to the utmost the resources of The Waldorf and New York City. Interpreters in twenty different languages are available by telephoning the Foreign Department. The office is in charge of men who converse in French, Spanish, German, and Italian (others quickly available). There is also a Latin-American representative and a Steamship representative.

Organization Services: These include a Convention Office, Shopping Bureau, Travel Bureau, Steamship Representative, Thomas Cook and Sons travel office, "About-the-City Bureau," Entertainment Bureau and Foreign Department, providing expert services for the assistance of Waldorf patrons.

Lighting: In addition to ample installation of reading and table lamps, an unusual provision in the living rooms is illumination by reflection from the ceiling. To ensure efficient lighting to suit all tastes, rooms are equipped with double the usual number of outlets.

MANAGEMENT AND PERSONNEL

The management of The Waldorf-Astoria is under the expert direction of Lucius Boomer, president of the corporation, who succeeded the late George Boldt at the old Waldorf-Astoria. Many members of the staff of the old Waldorf, including Augustus Nulle, Oscar

Tschirky ("Oscar of the Waldorf"), and Frank A. Ready, manager of the hotel, are associated actively with the new Waldorf-Astoria. This is an assurance of continuance of Waldorf traditions and of the exceptional qualities of service available.

Executives and Heads of Departments

<i>President</i>	LUCIUS BOOMER
<i>Treasurer</i>	AUGUSTUS NULLE
<i>Manager of the Hotel</i>	FRANK A. READY
<i>Official Host</i>	OSCAR OF THE WALDORF
<i>Superintendent of Building</i>	J. F. CARNEY
<i>Personnel Director</i>	W. I. HAMILTON
<i>Director of Kitchens</i>	GABRIEL LUGOT
<i>Executive Housekeeper</i>	NORA FOLEY
<i>Chief Accountant</i>	HENRY VAS DIAS
<i>Senior Assistant Manager</i>	JOHN A. KLUGHERZ

Assistant Managers

JOSEPH M. FARRELL	JAMES F. GILDAY	KARL KEMM	GORDON N. SIMONS
	F. A. SWETMAN	HENRY B. WILLIAMS	F. WANGEMANN
JOSEPHINE F. MISCHÉ	JOSEPH L. BOWLING	F. C. LUEHS	
<i>Supervisor Front Office Cashiers</i>	<i>Front Office Manager</i>	<i>Steamship Pier Representative</i>	
JOHN F. KILLACKÉY		HARRY HASSELL	
<i>Night Manager</i>		<i>Superintendent of Service</i>	
W. F. McDERMOTT		FRANK GREGORY	
<i>Credit Manager</i>		<i>Head House Officer</i>	

Foreign Department

F. DELL'AGNESE	MRS. B. LAZO STEINMAN
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Assistants to Oscar

V. VON DER LIN	W. M. WILLY	RUDOLPH STIASNY	CLAUDE PHILIPPE
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Entertainment Department

JOSEPH P. HOENIG, *Manager*

Assistants

ADOLPH FISCHER	E. OLSEN	E. TRUMAN WRIGHT
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EVA T. McADOO <i>About-the-City Bureau</i>	GEORGE DENHOFER <i>Banquet Head Waiter</i>	"THEODORE" <i>4th Floor Dining Rooms—Head Waiter</i>
TED SAUCIER <i>Publicity Department</i>	"AMBROSE" <i>Empire Room Head Waiter</i>	THEODORE KEMM <i>Wine Steward</i>
DR. A. A. MOORE <i>Medical Department</i>	"FRANK" <i>Sert Room Head Waiter</i>	THOS. F. CARNEY <i>Chief Engineer</i>
JOSEPH BOLAND <i>Head Porter</i>	"ROBERT" <i>Norse Grill Head Waiter</i>	RENE BLACK <i>Manager of 18th Floor Services</i>
FRED TASKER <i>Head Valet</i>	"LEWIS" <i>The Waldorf Bar Head Waiter</i>	PAUL GAWENUS <i>Room Service Head Waiter, 19th Floor</i>
HENRY STOLL <i>Steward</i>	"RALPH" <i>Lounge Café Head Waiter</i>	REBEKAH HUF CUT <i>Dietitian, 19th Floor</i>
FRED GREELY <i>Manager, Cigar Department</i>	C. T. ENDERLY <i>Employment Manager</i>	JANE F. MEYER <i>Supervisor of Floor Clerks</i>
Alice Trainor <i>Chief Operator, Telephone Department</i>		H. R. MARTIN <i>Supt. Mechanical Communications</i>
	HARRIET MISHLER <i>Lost and Found Department</i>	

GROUND FLOOR

ENTRANCES • ELEVATORS • ELEVATOR LOBBIES • SHOPS • CHEMICAL BANK
WALDORF PRIVATE DRIVEWAY • TOWER OFFICE • SAVARIN RESTAURANT

ENTRANCES

There are three main general entrances on the Ground Floor. Also there are a number of special entrances designed for special purposes.

General and special entrances alike are so planned as to facilitate convenient entry and egress from and to all points in the hotel.

MAIN GENERAL ENTRANCES

From Park Avenue, midway between 49th and 50th Streets. Gives direct access to shops and through Waldorf Arcades on Ground Floor to elevator lobbies. Tower Apartments' entrances from 50th Street, and Waldorf Driveway bisecting building between 49th and 50th Streets. Also gives access, by stairway, to Main Foyer on First Floor. The Waldorf Bar for Men may be entered from this entrance.

Double entrance from Waldorf Driveway. Gives direct access, on Ground Floor, to elevator lobbies, Waldorf Arcades, Shops, Tower Apartments' entrance from 50th Street, and to Park Avenue main entrance. Also gives access, by stairway, to Main Lobby on First Floor. At

the East Elevator Lobby will be found Story's original Carrara marble statue, "Cleopatra," also the statue, "Attitude of Flight."

From Lexington Avenue, midway between 49th and 50th Streets. Gives direct access, on Ground Floor, to Savarin Restaurant and Chemical Bank, and, through gallery and arcade, to Waldorf Driveway. In this lobby will be noted Benzioni's great statue, "The Flight from Pompeii," for many years a familiar feature of the old Waldorf-Astoria Ballroom. This entrance also gives access, by stairways, to the East Gallery on the First Floor. These stairways continue from the First Floor upwards to the Third, or Grand Ballroom Floor.

SPECIAL ENTRANCES

Grand Ballroom Entrance, and by elevators or stairway from 49th Street. Gives direct access, on the Ground Floor, to the Ballroom elevator lobby, to the Ballroom Gallery and to check-rooms on the Third Floor.

Grand Ballroom Entrance, from Waldorf Driveway, Lexington Avenue side. Leads,

through arcade, to Ballroom elevator lobby on Ground Floor. This entrance also leads directly to a set of elevators serving rooms on the residential floors of the hotel.

Private Entrance to Tower Apartments, from 50th Street, between Waldorf Driveway and Park Avenue. Reserved for exclusive use of



A view of the North Lounge.



The Main Lobby.



Park Avenue Foyer, looking toward the Main Lobby.



Tower Apartment residents and their guests. Leads to Tower elevators.

Adjoining are waiting room and Concierge office reserved for service of Tower residents and guests.

From this entrance, access is also given to arcades, shops and elevators serving the hotel,

and to the main Park Avenue entrance.

Private Entrance to Tower Apartments, from Park Avenue west side of Waldorf Driveway. Reserved for exclusive use of Tower Apartment residents and their guests. Gives direct access to the Tower Apartment elevator lobby and the Tower elevators.

SERVICE ENTRANCES AND AUTO ELEVATOR

Also on the Ground Floor are a number of service entrances including a large service entrance from the Lexington Avenue side of The Waldorf Driveway, near 50th Street.

This entrance gives direct access to a large automobile elevator serving the Grand Ballroom and adjacent rooms which may be used for exhibitions.

The automobile elevator enables automobiles and other large exhibits to be taken directly to the rooms from The Waldorf Driveway.

Service entrances and elevators are so located as to provide for all demands upon them, without interference in any way with the regular entrances and elevators which are designed for use of patrons of the hotel.

ARCHITECTURAL DETAILS

The walls of entrance lobbies, galleries and Waldorf Arcades on the Ground Floor are of Rockwood stone. Cornices, trim, doors and other details are of nickel bronze. The floors are of various kinds of marbles and terrazzos.

The Ballroom stairway, from 49th Street, is of travertine stone and Belgian black marble with rouge-colored marble terrazzo.

The elevator lobby walls on the Park Avenue side of The Waldorf Driveway are of Rockwood stone with cornices and elevator doors in silver.

The Ballroom and Tower elevators are designed in modern character based upon early classic work. The elevators are done in various woods . . . harewood, pollard oak. French walnut burl, Carpathian elm.

WALDORF DRIVEWAY

The private Waldorf Driveway bisects the hotel from 49th to 50th Streets midway between Park and Lexington Avenues.

Completely roofed over, the Driveway is 90 feet wide and 200 feet long. It has an interior oval, giving ample space for turning.

From the Driveway a number of entrances give immediate access to all parts of the building. Patrons are able, by using The Waldorf Driveway, to proceed directly from their automobiles, under cover, to any part of the hotel.

SAVARIN RESTAURANT AND SODA FOUNTAIN

A large Savarin Restaurant with counter and table service occupies the 50th Street and Lexington Avenue corner of the Ground Floor.

The walls are of Carpathian elm with interesting modern arabesques of inlaid woods. All equipment is of nickel bronze. The col-

umns are of ebony with a general color scheme of black, brown and silver. The decorative scheme is modern, employing mosaics and tiles. Lighting is semi-indirect.

The Savarin is planned for the convenient use of business men and women desiring spe-

cially expeditious and less formal service than that of the usual large hotel restaurant. A complete soda fountain with booth table service is a feature. The Savarin is readily accessible from the Lexington Avenue main entrance and from inside the hotel.

CHEMICAL BANK

Premises leased by the Chemical Bank & Trust Company occupy the 49th Street and Lexington Avenue corner of the Ground Floor. These premises are designed in keeping with the rest of the hotel, materials being American

walnut and nickel bronze. The bank, with safe deposit vaults for jewelry and other valuables, and its facilities is particularly convenient for Waldorf patrons. It is accessible from Lexington Avenue and from the hotel.

CARRIAGE CALLS

Specially designed carriage calls, arranged to enable patrons to call their automobiles to any

exit, are installed at the various entrances on the Ground Floor in plain sight of chauffeurs.

THE WALDORF BAR — EXCLUSIVELY FOR MEN

This room, at the corner of Park Avenue and 49th Street, has three entrances: one on Park Avenue, one on 49th Street, and one opening into the arcade of the hotel. The room is circular except that one wall is convex rather than concave. The "stand-up bar" is 60 feet long. There are seating facilities for about 200.

The bar is Brazilian rosewood, in keeping with the curved walls of the room, which are completely finished in fine woods. Columns in the room are of red marble, and the platforms

and steps that lead into it are of black Belgian marble. Yellow, blue and black blend in the colorful design that covers the floor, and the modern chromium tables have blue tops. Light-brown leather covers the benches built around the walls, as well as the easy chairs.

The decorative scheme and appointments were planned to produce a "club-like" atmosphere. The room is open for food and beverage service on week-days from luncheon on. Special attention is given to food that appeals to men.



FIRST FLOOR

LOUNGE CAFE AND NEWLOUNGE RESTAURANT · NORSE GRILL · BARBER SHOP · EAST GALLERY · BROKERS' OFFICES · SHOPS · MAIN FOYER · SERT ROOM · EMPIRE ROOM · PEACOCK ALLEY · MAIN LOBBY REGISTRATION, INFORMATION AND MAIL DESKS · TRAVEL BUREAU · ABOUT-THE-CITY BUREAU · THEATRE TICKET AGENCY · NEWS AND CIGAR STANDS · NORTH AND SOUTH LOUNGES · RECEPTION LOUNGE

MAIN FOYER

The Main Foyer, which serves as the chief reception hall of the building, is on the Park Avenue side of the First Floor, midway between 49th and 50th Streets. It is approached directly by a wide stairway from the Park Avenue entrance on the Ground Floor and from various parts of the hotel.

The design of the Main Foyer is modern with classic Pompeian influence. Walls, columns,

piers and doorways are of Rockwood stone. The floor is laid with travertine stone and Belgian black and rouge-colored terrazzo.

Semi-indirect lighting is given from a large St. Victor rose marble panel in the center of the ceiling. Also, from eight large gold and silver urns, placed symmetrically about the room, reflected lighting is provided. The Main Foyer is slightly more than fifty feet square.

FRIEZE BY RIGAL

The series of paintings forming the frieze of the Main Foyer are by the distinguished French artist, Louis Rigal. These paintings form a single conception and are done in classic-modern style recalling work of Burne-Jones.

The subjects are hunting, fishing and other

scenes relating to the procuring of food, to eating, drinking, dancing and rhythm. The frieze was designed to harmonize perfectly in coloring and conception with the furnishings and carpets of the room, the carpets also being designed by Rigal.

“WHEEL OF LIFE” RUG

Another feature of the Main Foyer is the remarkable rug designed by Rigal, called “The Wheel of Life.” This rug, which occupies the center of the Main Foyer, is 48 feet square with a central medallion 18 feet in diameter.

In this central medallion are six groups of life-sized figures united by a rich floral “fond.” These six groups depict the drama of human existence from birth to old age and death.

The first group shows the happiness of a mother, father and relatives as a newly-born

baby awakens. The second group represents youth and friendship. The third depicts the struggle for life, with its defeats and disasters. The fourth group represents domestic felicity and mature serenity. In the fifth and sixth groups, “The Wheel of Life” turns full circle to old age and death.

Between each of the larger groups are smaller symbolic figures expressive of the emotions and main characteristics in the varied and colorful drama of human life.



The Empire Room... beauty and warmth of old Empire decoration in a charming restaurant where the smart world gathers to dine informally. This room may be reserved for private parties.



The Sert Room . . . gay rendezvous where cosmopolitan New York dances and is brilliantly entertained at dinner and supper.

The Norse Grill, on the Lexington Avenue side is just off the East Gallery.



OTHER CARPETS

More than 2,300 square yards of hand-tufted rugs were made to Rigal's designs for this floor alone. Throughout this floor all the carpets are related in color and detail, "The Wheel of Life" design setting the keynote.

The central field of all the rugs is carried out in self-tones of the same color, three or four shades of deep French rose being used to achieve a related background of plain, and at the same time, rich and dignified effect.

THE TERRACE COURT

Just above the Park Avenue entrance to The Waldorf-Astoria, the Terrace Court, between the Sert and Empire Rooms, is one of the most

popular centers of smart New York at tea and cocktail time. It is served from a service bar on the Sert Room side.

THE SERT ROOM

The Sert Room occupies the Park Avenue and 50th Street corner of the Main Floor. The room is named in honor of José Maria Sert, the distinguished Spanish painter whose mural paintings characterize it.

The mural paintings, which fill twenty huge panels, represent scenes from a Spanish marriage feast, "The Marriage of Quiteria," described in Cervantes' "Don Quixote." Art experts have declared that the paintings are likely

to rank among the greatest of all modern masterpieces of mural painting.

The whole composition is treated almost in monochrome . . . light and dark brown on a silver background, with deep red hangings. Each panel forms an architectural composition.

The Sert Room is 90 feet by 50 feet in size and is illuminated by an entirely new method of lighting, devised and installed for The Waldorf by Rudolph Wendel.

THE EMPIRE ROOM

The Empire Room, also 90 feet by 50 feet, occupies the Park Avenue and 49th Street corner of the First Floor. This room recalls one of similar name and character in the old Waldorf-Astoria, and is designed in a modern and dignified Empire style interpretation.

The walls are done in hawwood, stained and finished in light grey . . . wainscoting and pilasters of Serpentine green marble. All ornamentation and decoration in the room are of gold and silver with paintings. Lighting is indirect from sconces and ceiling fixtures.

PEACOCK ALLEY

Peacock Alley is entered from the Main Foyer. Several volumes have been written about this famous feature of the old Waldorf which is now incorporated in the new.

Peacock Alley is paneled with French walnut burl inlaid with ebony. Pilasters on the walls are of rouge French marble. Capitals

and cornices are of nickel bronze. Here will be noted the Carrara marble statue, "The Reading Girl," by Magni, and "Leda and the Swan."

Display cabinets of curly maple, finished in grey satin and brilliantly illuminated from top and sides, line the Alley. These showcases are for the display of fine jewelry, potteries

and other specialties. by leading New York merchants. In the north end of Peacock Alley is

displayed the life-size portrait of "Oscar," painted by the famous artist, Paul Trebilcock.

ADJOINING PEACOCK ALLEY

Adjoining Peacock Alley are elevator lobbies, stairways, a hairdresser's salon, ladies' and men's rooms, telephone room, brokers' offices.

The walls of the elevator lobbies are of French walnut with ebony trim. Doors of the elevators are of nickel bronze and blue steel.

MAIN LOBBY

In the center of the First Floor is the Main Lobby. The Main Lobby is surrounded by various offices. These include offices for Registration, Information, Mail, Assistant Managers, Cashier, Porters, Theatre Ticket Stand, News and Cigar Counters.

and gold marble. Capitals on the pilasters and cornices are of nickel bronze. The ceiling is finished in nickel bronze and ivory. The entrance doors leading to different spaces off the Main Lobby have small columns of ebony with nickel bronze capitals.

The walls of the Main Lobby, which is 82 feet by 62 feet, are covered with Oregon maple burl. Columns and pilasters are black

The Main Lobby is indirectly lit from standards which throw light to the ceiling, whence it is reflected throughout the room in soft tones.

PERSIAN GARDEN RUG — MAIN LOBBY

A feature of the Main Lobby is the Persian Garden rug specially designed for this room and believed to be the largest hand-tufted rug ever woven in a single piece.

four canals. The canals and pools, represented in soft greens, in turn form a background for a wealth of quaint and animated details including fish, water-fowl, water-lilies and a variety of aquatic plants. Upon the garden plots are depicted trees and flowering plants arranged in a manner typical of the famous Persian Gardens of Omar's time.

The carpet, which in design is an adaptation of a remarkable Persian Garden carpet made in Kirman about 1640 and described by Dr. F. H. Martin, the noted authority on Oriental art, as a "vivid illustration of the Spring Carpet of Chosroes," is 70 feet 2 inches long by 49 feet 11 inches wide.

The carpet took ten months to make, with thirty weavers devoting their entire time to the work. The hand-tufting involved the tying by hand of 12,600,000 knots, the same process being employed as has been followed in Persia and throughout the Orient for centuries.

One feature of the design, which is carried out in garden plots of blue, red and gold, is a central pool from which radiate at right angles

NORTH LOUNGE

On the 50th Street side of the Main Lobby is the North Lounge. Walls are of Belgium black and golden Sienna marble with pollard

oak wood veneer. Ventilating panels are of carved oak. Lighting is reflected from niches to the ceiling and thence to the whole room.

THE LOUNGE CAFÉ AND TONY SARG'S OASIS

The general arrangement of these rooms is in the manner of a French café with benches built along the walls. In the café the tables, which are topped with green rubber, have amusing cartoons by Tony Sarg cut into the rubber. Tony Sarg also decorated "The Oasis" across the corridor from "The Café." This is a popular rendezvous at the Cocktail Hour.

Above the wainscot line the walls of the Lounge Café are covered with silver shell from the Philippines, known as "Kapa-gold." The ceiling is of silver and blue mirrors and sanacoustic tile, which is decorative and also "sound deadens" the room. Air conditioning by the Carrier Engineering process makes this room comfortable at any season.

THE NEW LOUNGE RESTAURANT

This restaurant is located just off the Main Lobby and opens from the Lounge Café. The amusing caricatures decorating the walls of this room are by Xavier Cugat, the famous orchestra leader. One of the distinctive fea-

tures of this restaurant is its unusual dance floor with specially lighted border in changing colors. This restaurant gives one the impression of a charming informal night club. Dinner and supper dancing.

SOUTH LOUNGE

On the 49th Street side of the Main Lobby is the South Lounge which corresponds to the North Lounge on the 50th Street side. Here again indirect lighting is used.

The North and South Lounges, carpeted in blue-green with furniture in harmony with the rooms, form a contrast to the rouge coloring of adjoining Peacock Alley.

GALLERY FROM MAIN LOBBY

A connecting gallery runs from the Main Lobby to the East Gallery on the Lexington Avenue side of the building. On the 49th Street side of this connecting gallery are shops, and offices of the telegraph companies. On the 50th Street side are located the elevators which serve the main hotel building.

The walls of the connecting gallery are cov-

ered with figured Japanese ash veneer inlaid with ebony. The big piers and columns in this gallery are of ebony. Lighting is semi-indirect. Running parallel with the central gallery are corridors from the North and South Lounge which also lead to the East Gallery. Check rooms, elevators, smart shops and the offices of brokers adjoin the corridors.

EAST GALLERY

The East Gallery on the Lexington Avenue side of the building parallels Peacock Alley on the Park Avenue side. Figured Japanese ash is used for this gallery. Pilasters and columns are of serpentine green marble.

At the 49th Street end the East Gallery opens

on to the Grand Ballroom stairway running up from the Ground Floor. On the Lexington Avenue side of the East Gallery is the stairway from the entrance on the Ground Floor at Lexington Avenue. Ballroom elevators and check room adjoin this East Gallery.

NORSE GRILL

Occupying the 50th Street side of the Lexington Avenue corner, First Floor, is the Norse Grill with its own special serving kitchen. This restaurant is 77 feet by 45 feet.

Massive stone arches combined with wooden beams and mouldings, carved and colored in the Scandinavian manner, give this café a distinctively masculine character. Planks of

chestnut wood have been used for the walls. Columns, pilasters, wainscoting and the great mantelpiece are of French limestone.

A noteworthy feature is the huge map flanking the great stone chimney fireplace and giving the locations of golf clubs, tennis clubs, yacht clubs, polo fields, and other sport centers in the vicinity of New York.

BARBER SHOP

The 49th Street and Lexington Avenue corner of the First Floor is occupied by a barber shop. The general color scheme of this shop is green and chrome-orange. The wainscoting is of

green Tinos marble, above which the walls are covered with mirrors. All cabinets and similar fixtures are of nickel bronze. The whole effect is one of smartness and efficiency.

HAIRDRESSING ROOMS

On the 49th Street side of the Lobby Floor is "Michael of the Waldorf," operating the

Beauty Salon and a delightful little Children's Barber Shop where hair-cutting is fun.

SECOND FLOOR

Much of this floor is occupied by the upper part of the main rooms which begin on the First Floor and are two floors high. Also on this floor are the

MAIN KITCHENS · VARIOUS PANTRIES · CHECK ROOMS

AND CHECK ROOM FOYER · DRESSING BOOTHS · MEN'S AND LADIES' ROOMS

AND THE ADMINISTRATIVE OFFICES OF THE HOTEL CORPORATION

CHECK ROOM FOYER

The Check Room Foyer on the Lexington Avenue side of the floor runs parallel with the Avenue and meets the Ballroom stairway running up from the 49th Street entrance on the Ground Floor. The walls are in soft French grey. Check Room counters and screens are of

walnut with inlays. From a walnut coffered ceiling are semi-indirect lighting fixtures. Ballroom and other elevators and stairways open directly on to this Check Room Foyer. Grouped about it are the various check rooms, dressing rooms, telephone booths, and toilets.

THIRD FLOOR

GRAND BALLROOM • GRAND BALLROOM FOYER
AND GRAND BALLROOM ENTRANCE HALL • WEST FOYER • JADE ROOM
BASILDON ROOM • AND ASTOR GALLERY WITH ITS FOYER

ROOMS IN COMBINATION

The Third Floor is designed in such a way that all the main rooms and foyers can, at need, be used in combination with one another for a single function. Similarly, each room is entirely self-contained and can be used and

serviced separately. In this way without any over-crowding or waste of space and, consequently, with the utmost economy in charges, each gathering, whether large or small, can be given its most fitting setting.

THE GRAND BALLROOM

The Grand Ballroom is 120 feet wide by 135 feet long. Rising from the Third to the Seventh Floor, it is 44 feet high. Running around three sides of the room at the height of the Fourth and Fifth Floors, are two tiers of balconies and boxes for dining or spectators.

Decorative Treatment: Decorative treatment of the Grand Ballroom is modern with a tint of grey on the walls, coral rouge hangings, gold and silver metal work decorations and suffused lighting. Small columns on either side of the room between the boxes are of silver. The lower wainscot to a height of about 10 feet is of French escalette marble.

Air Conditioning: The Grand Ballroom with its connecting foyer and small ballrooms are supplied with filtered, conditioned air that is maintained at an even temperature the year round. The moisture content of the air is strictly regulated for greatest comfort and can be varied for particular needs.

Waldorf air-conditioning is accomplished by the most modern Carrier equipment, located below the street level whence the conditioned air is pumped through special ducts to the

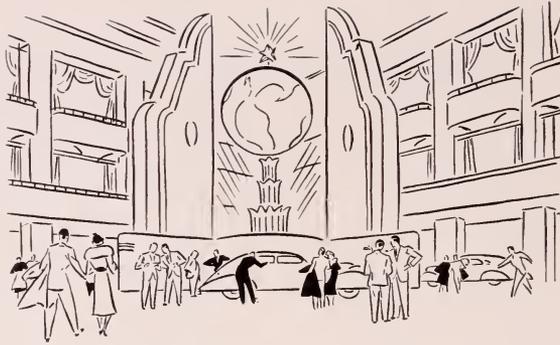
various rooms there to be dispersed evenly and quietly without creating drafts.

The same air-conditioning system also serves the Waldorf Restaurants and public rooms.

Orchestral Organ: A great Möller orchestral organ, one of the finest of its kind in the world, is installed in the Grand Ballroom. The pipes of the organ are screened by a series of metal grilles in silver and gold set with shafts of etched glass appliquéed with silver.

Movietone, Technicolor, Radio: Full theatre-size movietone and technicolor apparatus and radio equipment for world-wide reception and broadcast transmission are other features of the Grand Ballroom. Speeches and music from the Ballroom itself can be transmitted to all parts of the hotel as well as to broadcasting stations.

Ballroom Lighting: The general lighting scheme is indirect, from the ceiling. A series of direct moonlight spots from the central portion of the ceiling can be used for dances. In the four corners of the Ballroom are small chambers with color wheels for throwing different colored spotlights to the dance floor.



There is also a scheme of spot lighting from the ceiling over the proscenium arch. At the sides of the stage are two decorative grilles which conceal the organ pipes.

Exhibitions: The Grand Ballroom may be used for exhibitions. With its balconies and boxes it provides a floor area of over 20,000 square feet. Used in combination, rooms on the Third Floor provide a total area of 35,000 square feet for exhibitions.

Grand Ballroom Boxes: The two tiers of balconies and boxes running round the Grand Ballroom are equipped with movable plat-

forms designed to facilitate the use of boxes for dining. Also an extension railing is available to be fitted to these boxes above the permanent railing so that the enclosure can be increased in height when the movable platforms are in use. The boxes are connected by galleries.

Banquet Service Pantries: Behind the movable platform in the Grand Ballroom is a large banquet service pantry, designed to provide the most expeditious service possible for the largest gatherings and make the service of banquets quite independent of the restaurant kitchen operations.

GRAND BALLROOM FOYER

On the 49th Street and Lexington Avenue side of the Grand Ballroom is the Grand Ballroom Foyer. This is designed particularly as an assembly room for the Grand Ballroom but can be used separately. It is 87 feet by 40 feet.

The Grand Ballroom Foyer is modern in design. The color scheme is carried out in different tones of ivory with floral patterns on the ceilings and walls. Huge crystal chandeliers give direct and semi-direct lighting.

GRAND BALLROOM STAIRWAY

At the Lexington Avenue and 49th Street side of the Grand Ballroom are the Grand Ballroom Stairway and Grand Ballroom Gallery.

The walls of the stairway are of Travertine stone paneled with mirrors. The stairway railings are of Travertine marble with gilt bronze. The ceiling is barrel vaulted with carved figures. Large crystal lighting fixtures at the top of the stairway give an interesting combina-

tion of direct and semi-direct lighting.

The Grand Ballroom stairway comprises a central stairway, 16 feet wide, and two side stairways, each 9 feet wide. Columns and railings divide the three stairways. To the north of the stairway is a small foyer leading directly to elevators which go down to the elevator hall off The Waldorf Driveway and up to the various floors of the hotel.

SILVER GALLERY

The Silver Gallery is a gallery of mirrors. The piers are of matched hawood with soft grey satin finish. All decorations and lighting fixtures are of silver and crystal. On the ceiling is a series of paintings by the American artist, Simmons. These were taken from the Astor

Gallery in the old Waldorf-Astoria. The Silver Gallery connects the Grand Ballroom, Grand Ballroom Foyer, the Jade Room Foyer and the Astor Gallery. Also it forms an approach from each of these rooms to elevators, stairways, telephone booths, ladies' and men's rooms.

ASTOR GALLERY

The Astor Gallery, occupying the Lexington Avenue and 49th Street corner of the Third Floor, is 78 feet by 48 feet. The design is a modern treatment of Louis Seize character. Panels on the walls depict rhythm and the dance. Pilasters are finished in ivory, the room itself in tones of French greys. All ornaments and lighting fixtures are of gold. The hangings and rugs are blue-green.

A floor for dancing occupies the center of the room. Two large crystal and gold chandeliers in the center with similar chandeliers in the side aisles provide the lighting.

The Astor Gallery has its own separate entrance from the Grand Ballroom stairway, and other entrances from the Foyer off the East stairway on the Lexington Avenue side midway between 49th and 50th Streets.

JADE ROOM

At the 50th Street and Lexington Avenue corner of the Third Floor is the Jade Room. This is the same size as the Astor Gallery. It is approached from the Foyer off the East stairway on the Lexington Avenue side.

The walls of the Jade Room are painted jade green. All carvings and ornaments are in gold. Pilasters and columns of the large window at

the north end of the room are of Italian vertealto marble. Lighting is direct, from crystal and gold chandeliers.

The Jade Room and Astor Gallery are connected by the Foyer off the East stairway. This Foyer is simple in design. Walls and doors are covered with mirrored panels. The center of the Jade Room floor is made for dancing.

BASILDON ROOM

Adjoining the Jade Room is the Basildon Room. 48 feet by 37 feet, which is used in conjunction with the Jade Room or separately.

The Basildon Room is so-called because it embodies features of rare historical and artistic interest reconstructed from a large 18th Century salon taken from Basildon Park, Berkshire, England. Features of the room include modeled and painted cornices, exceptionally fine paneling, a marble mantel attributed to

John Flaxman, the sculptor, and oil paintings attributed to Angelica Kauffman.

One of the most notable examples of the dignified, formal style of the famous 18th Century architect, Robert Adam, Basildon Park was built by John Carr of York in 1776. Carr also built Harewood House, the seat of the Earl of Harewood, husband of the Princess Royal of England.

The Kauffman paintings, which are of alle-

gorical subjects, and the panels, massive marble mantel and modeled cornices are installed in The Waldorf-Astoria in their original condition and other details are faithfully reproduced from models and records. The panels and cornices extend all around the room. At regular intervals between the panels are large casement mirror doors and curtains reproduced

precisely to the original design.

The general color scheme, also following the original design, is carried out in greys, gold, light pinks and maroon with touches of emerald green. The general effect of the room is light and delicate with the formal dignity characteristic of the social grace and artistic culture of the 18th Century.

WEST FOYER

The West Foyer, on the 49th Street side of the floor adjoining the Grand Ballroom towards Park Avenue, can be used in conjunction with the Grand Ballroom or separately. It is 60 feet by 42 feet. Decorations are in gold, ivory

and in various soft shades of grey.

At the north end is the stairway to the first balcony of Grand Ballroom boxes. The West Foyer is accessible from elevators and from the stairway in the Main Foyer.

ENTRANCES, ELEVATORS, STAIRWAYS

There are ample elevator services and stairways for all parts of the Third Floor. In all, 27 passenger and service elevators serve the floor in such a way that all rooms may be approached in the most direct manner. Entrances for use in connection with rooms on the Third Floor are provided on the 49th Street side of

the building and from The Waldorf driveway.

Those attending functions on the Third Floor need not enter either the Main Lobby or the ordinary hotel elevators, although approaches are provided from every part of the hotel. Cloak and retiring-room accommodations are ample for the largest gatherings.

FOURTH FLOOR

ROOMS AND SUITES DESIGNED FOR PRIVATE ENTERTAINING
INCLUDING JANSEN AND LE PERROQUET SUITES

PRIVATE ENTERTAINING ROOMS AND SUITES

Numerous single rooms and suites on this floor have been designed to meet the requirements of those desiring to arrange private social affairs such as dinner parties, dances,

wedding parties, organization and club meetings. These rooms and suites provide the appropriate accommodation for parties from a very few to several hundred guests.

FLEXIBILITY

A valuable feature of the accommodation is its extreme flexibility. The rooms and suites are of various sizes and are arranged in such a way that they can be used separately or combined. Thus, on the Park Avenue side there are nine separate rooms, decorated and furnished in harmony with one another, which can

be thrown into one large room when required. Le Perroquet Suite is equipped with an organ, particularly convenient for wedding parties. Music may also be transmitted to any of the rooms, at will, by amplifiers from the Grand Ballroom and the central, world-wide radio receiving apparatus.

SEPARATE CLOAK ROOMS, PANTRIES AND OTHER SERVICES

All the suites have their own private foyers, dressing, retiring, and cloak rooms, salons,

elevators and pantry services. Special accessories are available as needed.

INDIVIDUAL CHARACTER

All rooms and suites on this floor have distinctive features. Throughout, the decorations

and furnishings have been done under the direction of decorators of distinction.

JANSEN SUITE

On the 50th Street and Park Avenue corner of this floor is the beautiful Jansen Suite. The decorations and furnishings were designed by the distinguished Maison Jansen, of Paris. This suite consists of a large salon, a private dining room and foyer with ladies' and men's dressing rooms and service pantry. The salon and private dining room are in Empire Period style. The wall decorations are painted.

The walls of the salon are paneled with

large mirrors in etched glass frames. The salon is indirectly lit by cove lighting from the ceiling. Another feature is a fine Empire mantel.

The walls of the dining room also are paneled, the color theme being French greys combined with other harmonizing tones. The foyer is in modernized Empire style making use of a Greek Doric cornice. The walls have a series of very handsome inlaid carved panels. (Rooms 4S and 4T on floor plan.)

CRANE ROOMS

Adjoining the Jansen Suite on the 50th Street side of the building are two other private dining rooms, each with its own foyer. These rooms can be used separately or, when required, can be thrown into one. Decorations and furnishings harmonize throughout.

Distinguished by painted panels in the dining rooms depicting tropical scenes forming a color scheme of violet and green, the rooms are known as the Crane Rooms on account of the use made of paintings of this bird in the decorative design. (Rooms 4U and 4V on plan.)



The Grand Ballroom... famous setting for New York's most brilliant social functions and large meetings.



The Jansen Suite... one of the most popular settings for private entertaining and small banquets.

The Silver Gallery is a glittering prelude to the Grand Ballroom and the formal salons of the third floor.



LE PERROQUET SUITES

Adjoining the Crane Rooms, on the 50th Street side, are Le Perroquet Suites. Each of these three suites comprises a dining room and foyer. Each suite has its separate entrance and is self-contained . . . but the three suites, harmonizing in decorations and furnishings, can be thrown into one. The center dining room is equipped with a self-player organ, concealed behind

large ornamental grille-work panels.

The rooms are in modern style. The entire walls of the dining rooms are painted with tropical foliage and brilliantly colored birds. Painted panels in the foyers harmonize with the decorations of the dining rooms. The foyers are designed in a unique way, with domed ceilings from which lighting is obtained.

PRIVATE DINING ROOMS, PARK AVENUE SIDE

Running along the Park Avenue side of this floor are nine private dining rooms. These, again, can be used separately or can be com-

bined to form one large room. Alternatively, two or more of the rooms can be combined as circumstances require. Decorations are in grey.

PILLEMENT SUITE

On the 49th Street, Park Avenue side of the floor other dining rooms and salons are also designed to be used separately or to form a single suite as required.

The salon at the extreme 49th Street, Park Avenue corner is designed in Louis XV style

with painted panels. The panels, brought from Europe, are of French Chinois character. The colors are, generally, greens and chrome-yellows. Walls and panel mouldings are painted in harmony. The name is that of an 18th Century French designer and decorator.

CARPENTER SUITE

Among still other dining rooms and suites on the Fourth Floor is the Carpenter Suite, designed

and furnished throughout in American Colonial style by the late Mrs. John Alden Carpenter.



WINE "CELLAR"

An unusual arrangement in connection with wines and liquors is that the "wine cellar" of The Waldorf was built on the Fifth Floor. Per-

fect temperature control is maintained by an air-conditioning installation by the Carrier Engineering Company. Visitors welcome.



The Starlight Roof...New York's favorite sky-line Summer restaurant...with a ceiling that can be opened to the stars, and terraces overlooking the city.

An entrance to the Starlight Roof showing the stunning Victor White murals combined with mirrors.



The private dining-room of a Towers apartment.



SOUTHERN SOCIETY — PENNSYLVANIA SOCIETY

Fifth Floor

Lounge and meeting rooms . . . a social center and rendezvous for Southern folk in New York.

Also on this floor are the headquarters and club rooms of the Pennsylvania Society.

RADIO ROOM

Sixth Floor

The largest all-wave radio receiving system in the world is in The Waldorf. In 1935 there was added to its elaborate system for receiving and distributing in the hotel all communication available from North American stations a short wave system for around-the-world communication. This receives from the entire commercial and entertainment broadcast

world. The new equipment picks up from the giant short wave stations such as London, Paris, Berlin, Moscow, Tokio, Australia, South America and Africa. The Waldorf is the first hotel in the country to make provisions in all its public and private rooms for such service. Visitors are welcome for tours of inspection at the Radio Room — opposite Room 607.

DOCTOR'S OFFICES

Seventeenth Floor

On this floor are also located the House Physician's suite of offices, and the Emergency

Medical Service Rooms. The Dentist's offices are conveniently located in Suite 2016-18.

CATHOLIC CLUB

Seventeenth Floor

This club has been in existence for the past seventy years. Members of the clergy and

guests of the hotel are more than welcome to make use of the club rooms at all times.

EIGHTEENTH FLOOR

STARLIGHT ROOF • TERRACES AND PALM BAR

STARLIGHT ROOF AND TERRACES

Facing Park Avenue, the Starlight Roof extends along the entire front of the hotel on the Eighteenth Floor. It is 175 feet long and approximately 35 feet wide. The Terraces, two hundred and sixty feet in length, give vistas of

the city from three sides of the building.

The Starlight Roof is reached by elevators adjacent to Peacock Alley and the Main Lobby on the First Floor. Express elevators go directly from the First Floor to the Starlight Roof Foyer.

TERRACED ENDS, DANCE FLOOR

The north and south ends of the Starlight Roof are terraced so that patrons sitting at the tables may overlook the lower central portion of the room with a clear view of the floor reserved

for dancing and entertainment features.

At intervals of five to seven feet on three sides of the room are French windows, opening out upon the outside terraces.

MOVABLE ROOF

The Starlight Roof is equipped with a movable roof, operated by electrical machinery, so that the room may be enclosed or made directly open to the sky at will. Beneath the roof is an inner ceiling of perforated ornamental screens

designed to give pleasing patterns against the sky. The lighting is semi-indirect — from around the perforated ornamental screens in the main portion of the room and from bevelled glass ceilings above the terraced ends.

VICTOR WHITE MURALS

Mural decorations in the Starlight Roof are by Victor White, the well-known American mural painter. Mr. White's designs are strongly imaginative and sophisticated studies of tropical

scenes. Two media are employed: "silhouette" mosaics, a new form of mosaic decoration for the central portion, and great panels of antique mirrored gold at the terraced ends.

"SILHOUETTE" MOSAICS

The "silhouette" mosaics, representing tropical plants, flowers and birds, are worked in gold and silver on a background of yellow sand-colored plaster. In the "silhouette" form, as developed by Mr. White, masses which characterized older forms of mosaic work are discarded and significant outlines and details only

are worked out in mosaic against a contrasting background of other material. In this way, literal representation and weight are replaced by imaginative suggestion and lightness particularly appropriate for interior decorative effect in a room of such gay, effervescent character as the Starlight Roof.

MURALS ON MIRRORED GLASS

Mr. White's mural paintings on mirrored glass rise above a marble base to 19 feet. The design is also based upon tropical subjects . . . with the foliage in cool greens, while flamingoes in reds contrast on a background of mirrored gold.

These murals occupy a total surface of approximately 1,700 square feet. Mr. White has already applied this form of modern decora-

tive art to screens, panels and, in one instance, to a complete room in a private residence . . . but hitherto no attempt has been made to carry out mural decorations of this kind on anything approaching the extensive scale required for the Starlight Roof. The columns at the terraced ends of the Starlight Roof are done in lacquer of a brilliant red shade.

STARLIGHT ROOF FOYER

The Starlight Roof Foyer, which leads from the elevators to the Starlight Roof, is modern in design and classic in detail. The walls are covered in mirrors. The small columns are in

red lacquer. The general color scheme is in harmony with that of the Starlight Roof itself, and this same scheme of decoration is also carried through to the Elevator Lobby.

CHECK ROOMS, PANTRIES

Adjoining the Starlight Roof are ladies' and men's rooms and check rooms. For increased

efficiency the Starlight Roof is served directly from its own kitchen and pantries.

THE PALM BAR

On the 49th Street side of the Eighteenth Floor, is this popular Summer bar. In Winter, this room is frequently used in connection with dinners, meetings and other functions held on the Starlight Roof. This room was opened in the early Summer of 1934 and was named from the characteristic decoration of the room — palms with trunks of copper and widely-spreading copper leaves, silvered below.

The ceiling of this room has the appearance

of several canvas "chemes," such as carried in the desert during fiesta seasons over the heads of royalty. This is an extremely colorful background for the copper palm trees.

Chromium tables, some with shiny black tops, and others in yellow, repeating the color of the Venetian blinds, together with lounge chairs covered with colored linens and the bamboo bar, all add tropical atmosphere tempered with the coolness of a palm grove.

CANADIAN CLUB

Also on the Eighteenth Floor are the rooms of the Canadian Club. These rooms include a foyer, dining rooms, lounge, library, billiard room, and card room. They are designed in the Georgian and Tudor Period styles. The

premises of the Canadian Club also extend to the Nineteenth Floor where private bedrooms and baths are reserved for members, and the Twentieth Floor Roof is given over to recreation and dining.

NINETEENTH FLOOR

JUNIOR LEAGUE

General Reception Room and offices, private bedrooms especially designed and decorated for members. Here also are the general offices

of Junior League, Inc. On the Twentieth Floor, a large outdoor Dining Terrace . . . Dining Rooms and Lounge.

HOME-COOKING KITCHEN

A special kitchen, where women cooks prepare simple everyday dishes just as in the Amer-

ican home. These are served through "Room Service." Ask for special recipe booklet.

DIETITIANS

The services of trained dietitians are available for the supervision of special food requirements. Preparation of menus for invalids or

children is carried out by the Home Cooking Kitchen strictly to specifications and, when desired, under supervision of a doctor.

TWENTIETH FLOOR

CHILDREN'S PLAYROOM

Decorated and furnished to please youngsters, and equipped with a variety of entertaining playthings. There is also an outdoor play ter-

race, completely wire-screened, where children may play in the sunlight and open air with complete safety.



Inquiries regarding rooms and suites will receive immediate attention and should be addressed to

F. A. READY, *Manager*, THE WALDORF-ASTORIA,
PARK AVENUE, NEW YORK CITY

Telephone: ELDERADO 5-3000 Telegrams and Cables: Waldorf, New York

Out of Town Representatives

CHICAGO

MISS A. M. BAUER • CAMPBELL KENNEDY
333 North Michigan Avenue

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THIRZA GRANT REYNOLDS • MIRIAM ROSENTHAL
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DOROTHY I. CARDIN

510 West Sixth Street, Los Angeles

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WASHINGTON, D. C.

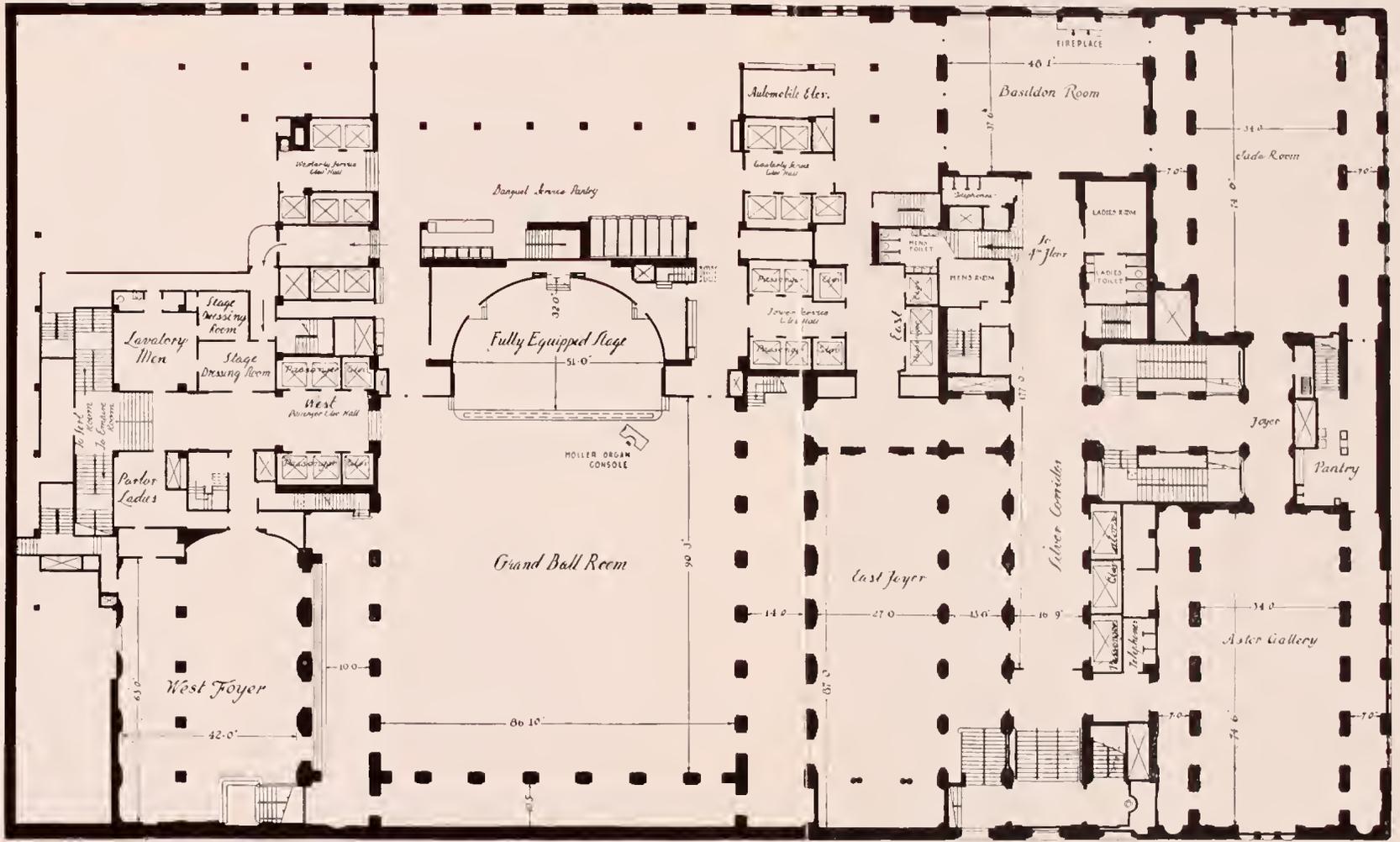
JOHN B. DEBNAM • JULIAN B. GREENE
Shoreham Bldg., 15th and H Sts., N.W.

LONDON, ENGLAND

JOHN GOODY
18/20 Regent Street

Page Thirty-two

50th Street



Park Avenue

Lexington Avenue

49th Street

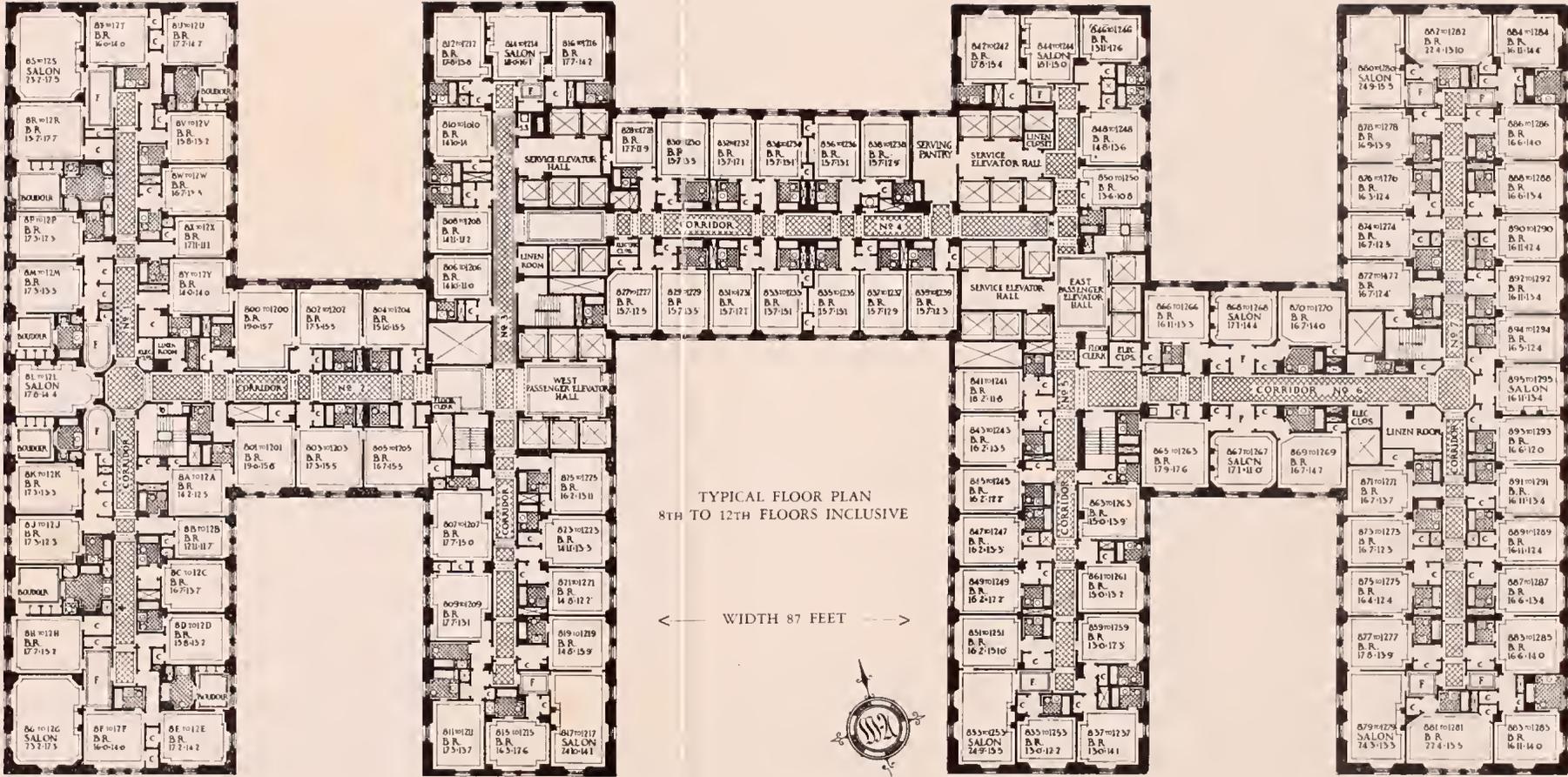
	CAPACITIES	
	MEETINGS	BANQUETS
GRAND BALL ROOM	2000	1700
WEST FOYER	200	170
EAST FOYER	250	200
BASILDON ROOM	150	125
JACE ROOM	400	325
ASTER GALLERY	400	325

* BALL ROOM FLOOR - 3RD FLOOR *

~ HOTEL WALDORF-ASTORIA ~
49TH TO 50TH STREET PARK AVENUE TO LEXINGTON AVENUE
NEW YORK

50th Street

Park Avenue



TYPICAL FLOOR PLAN
8TH TO 12TH FLOORS INCLUSIVE

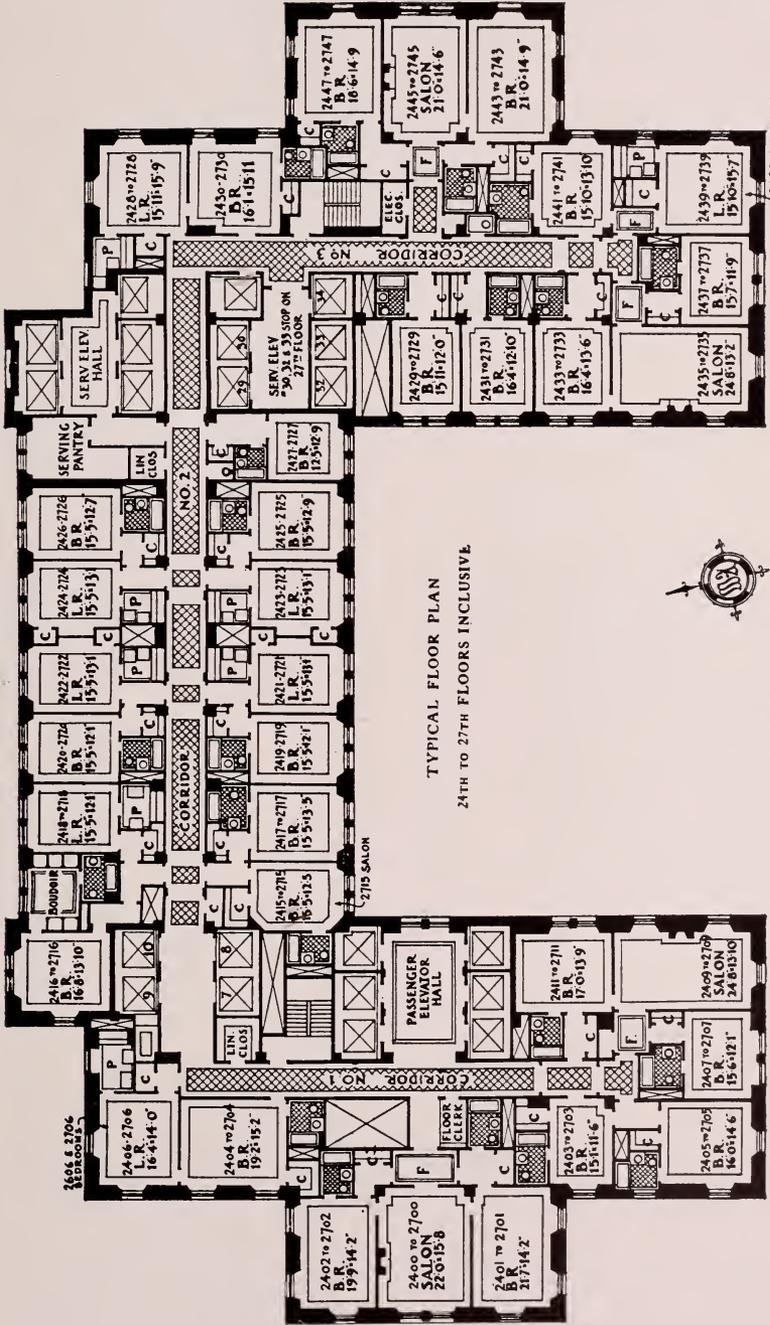
← WIDTH 87 FEET →



49th Street

Lexington Avenue

50th Street



TYPICAL FLOOR PLAN
24TH TO 27TH FLOORS INCLUSIVE

Lexington Avenue

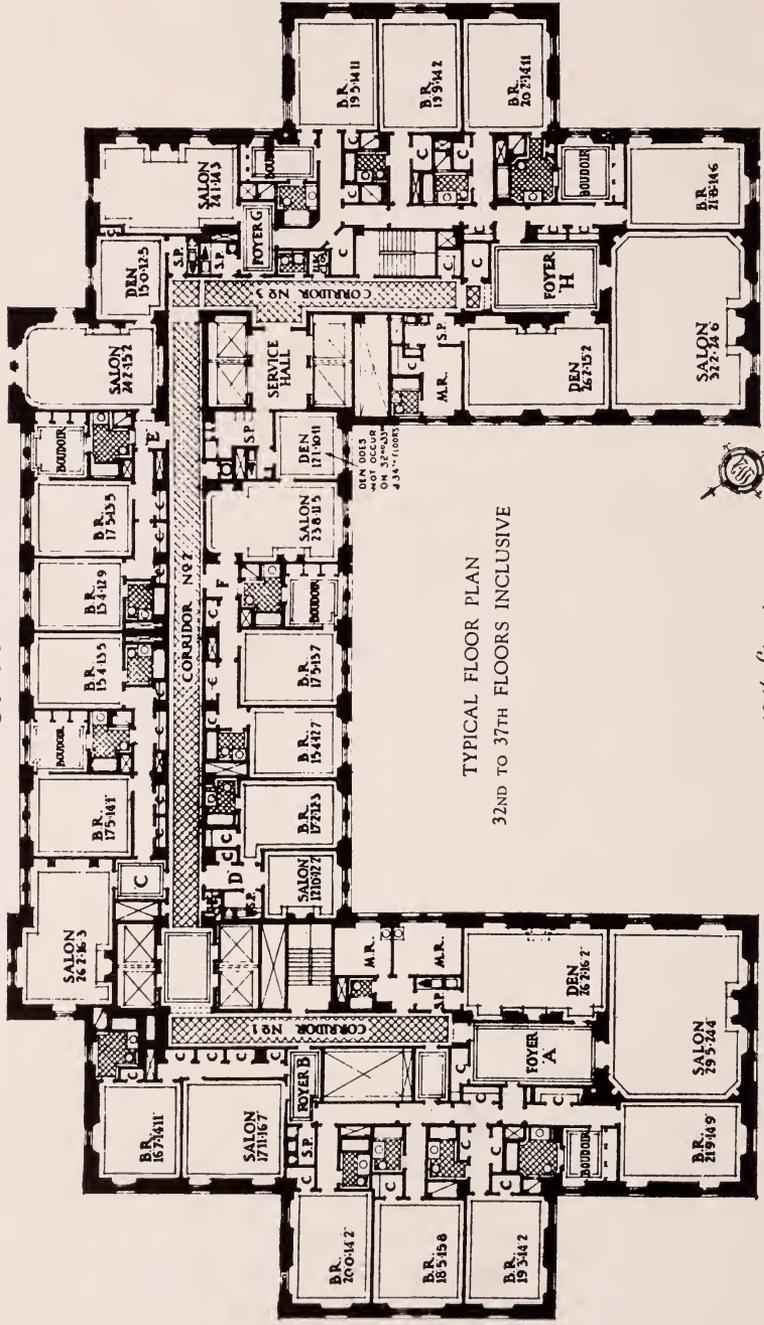
Park Avenue

49th Street

2639 BEDROOM

50th Street

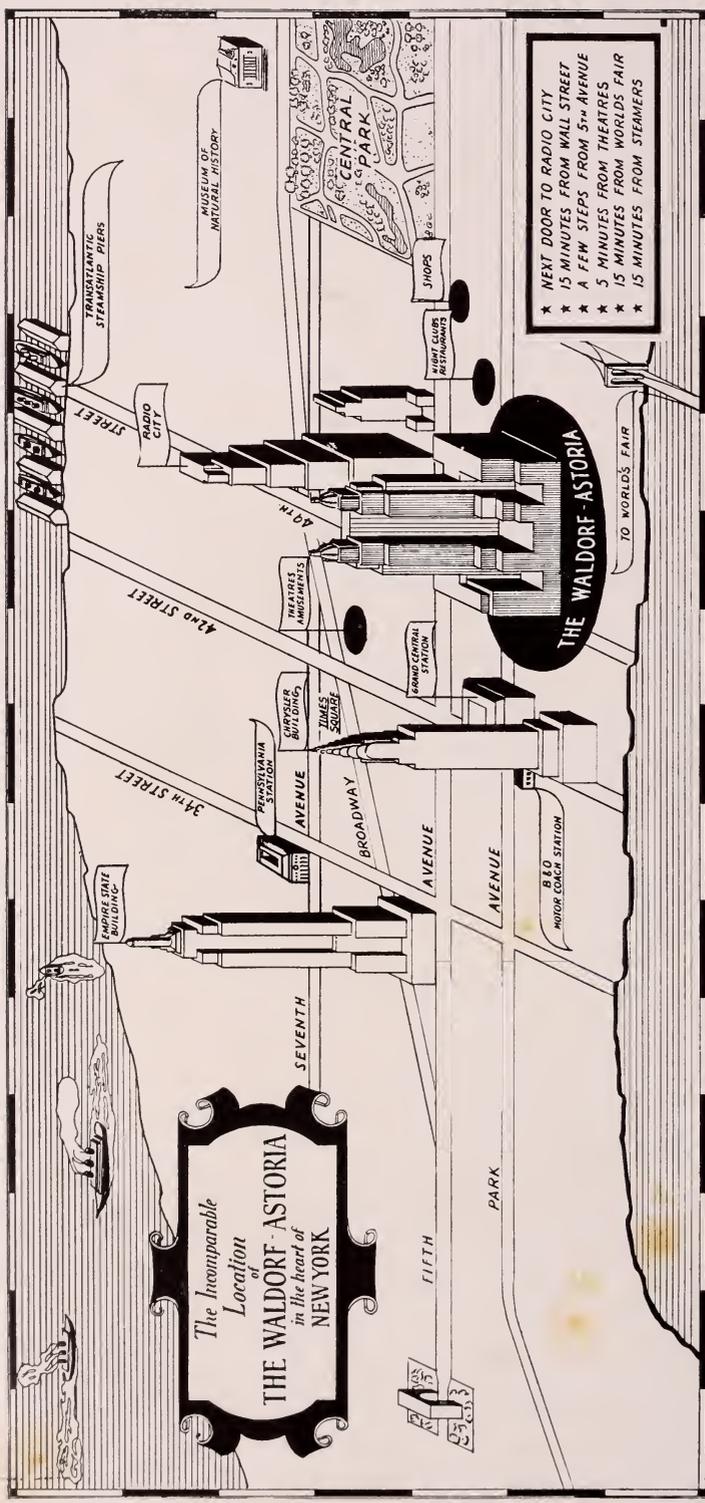
Lexington Avenue



TYPICAL FLOOR PLAN
 32ND TO 37TH FLOORS INCLUSIVE

49th Street

Clark Avenue



The Incomparable
 Location
 of
THE WALDORF-ASTORIA
 in the heart of
 NEW YORK

- ★ NEXT DOOR TO RADIO CITY
- ★ 15 MINUTES FROM WALL STREET
- ★ A FEW STEPS FROM 5th AVENUE
- ★ 5 MINUTES FROM THEATRES
- ★ 15 MINUTES FROM WORLDS FAIR
- ★ 15 MINUTES FROM STEAMERS