This Hospitality themed book focuses on artwork, design sketches and drawings generated for the hospitality market. There are hundreds of plates that record patterns for napkins and tablecloths for hotels, cafés and restaurants across the globe. The collection provides a noteworthy record of evolving hotel branding throughout the first seven decades of the twentieth century. Some of the hotels documented, although prestigious in their heyday, are no longer in business whilst famous contemporary hotel groups and hotels are also well represented in the collection. The artwork and technical skill of the individuals who worked on the development and refinement of these designs is highly skilled and creative. The William Liddell Collection provides a unique and fascinating insight not only into world of hotel branding but also the working practices of designers, technicians and weavers of the Irish linen industry.
Linen for Fine Dining

Logos & Lettering

Of the 1600 photographic plates in the William Liddell Collection there are over 237 that capture images of artwork and technical drawings of designs for hotels, restaurants and cafés from across the globe. There are at least 160 different hotel brands alone with many prestigious and historic hotels. Some of particular interest include Raffles (Singapore) [3-10-013 & 5-04-018]; Hotel Majestic, Bombay, India [3-08-002]; Ritz, London [2-20-006, 2-20-006 & 2-20-011]; Queen’s Hotel, Kandy, Sri Lanka [5-12-007]; The Roosevelt Hotel, Manhattan, New York [5-04-001]; Waldorf Astoria, New York [5-07-18 - 5-08-002]; Strand Hotel, Yangon (Rangoon), Myanmar (Burma) [3-19-002 & 3-19-004]; Hotel Schweizerhof, St. Moritz, Switzerland [3-12-001], Half Moon Hotel, Montego Bay, Jamaica [3-17-004 & 3-17-004]; Polana Hotel, Maputo (Lourenco Marques) [3-16-001], Mozambique; Tamanaco Intercontinental Hotel, Caracas, Venezuela [5-17-006]; Wentworth Hotel, Sydney, Australia [3-17-004]. The global reach of the company was extensive. In addition to the locations mentioned above hoteliers sought Liddell’s fine linen from as far afield as Hong Kong, Borneo, Tasmania, South Africa, Liberia, Ambles Gulf, Norway, Germany, Canada and the Caribbean.
The earliest date recorded on images of hotel artwork is 1919, which is found on a design sketch for the Hans Crescent Hotel, London [3–05–003]. Built in 1896, one of the most exclusive hotels in London until it was taken over by the Ministry of Works during the Second World War. This design is from the period of the hotel’s heyday, one of many prestigious customers from the hospitality industry for the Liddell Company.

One of the most fascinating aspects of the William Liddell Collection is the focus on the recording of images that capture the various stages in the Damask design process. Beginning with the original client design briefs captured in various formats such as the torn envelope with the logo of the Hotel Dolmõn, Arabian Gulf [1–04–004], a scrap of letterhead stationary of the Windsor Hotel, Montreal [5–07–022] or a business card of Mr Mostafa El Bakry, General Manager of the Kuwait Hilton [1–04–003]. Usually the first sketch responding to the client’s brief is a simple line drawing of the design specifications.
The image of the logo of the Pinehurst Hotel, North Carolina, is captured on a scrap of paper then developed into an accurate line sketch. The preliminary line sketches were then used as a basis for a series of design development artworks, these include painted sketches; Hotel Royal, Singapore; corner, border and centrepiece repeats Hotel Plaza, New York; accurate typographic layouts New Ocean House, Massachusetts; point paper technical drawings The Madison, New York; and the first woven test piece known as the 'proof cloth', Hotel Taft, Connecticut. Proof cloths were usually woven with an unbleached linen warp and red dyed linen weft to enable the easy identification of faults before the design went to production. Often the designer scribbled instructions of forgotten elements of the design. The notes on the artwork for the London Berkeley Hotel prompt one such forgotten detail: "Put whiskers on lion!"
The Sabah Hotel, Sandakan, North Borneo provides examples of the development of the design from a few scraps of letterhead paper with rough instructions to an accurate rendering on graph paper [5-16-016, 5-01-019 & 5-01-020].

Three plates dated 1932, 1933 and 1956 for the Howard Hotel, New York show the same brand design as a line sketch, point paper drawing and proof cloth. The design, which doesn’t change over the 23 year period captured on these plates, includes the year of production. These designs are in the form of a 1932 accurate line sketch [3-05-005], a 1933 proof cloth [3-05-006] and a 1956 technical point paper drawing [3-05-001].
The Development of the Wolverine

An interesting example of how information was captured can be seen in the image for design brief for the Wolverine Hotel: it appears as a rubbing on tracing paper of an embossed object [5-07-002]. Another plate shows an initial line sketch copied accurately from the rubbing [5-07-004]. On closer inspection of this image some erased experimental design work is visible underneath the final design. The designer had played with a more curvaceous typography for the letters "WH" but decided on a more angular form, which was closer to the original client specification. The Wolverine Hotel was located in Detroit and Michigan, USA. The Detroit hotel opened in 1921 and ceased operating as a hotel in 1960. The Michigan hotel opened in 1912 and was renamed The Dilworth Hotel in 1956.

This design for the Wolverine Hotel would have been drawn sometime between 1921 and 1936. The rubbing has fascinating hand written notes in which the weave structure indicated for the border as a satin weave. It appears that whilst the logo was designed specifically for the Detroit hotel the designer intended it for the Michigan hotel too.
DESIGN TALES

The Ritz-Carlton Brand

A short story of skill and excellence

A group of 7 plates record artwork for developing designs for the Ritz and Ritz-Carlton hotels dating from the early 1900s to 1960s. Swiss hotelier César Ritz opened the Ritz Hotel, London in 1906. The lion and royal orb logo has not changed in over 100 years. The line sketch of the centrepiece of a napkin design for the Ritz Hotel, London is dated 1931 [2-20-006]. Interestingly this design is drawn over an already existing woven linen napkin. On close inspection structures can be identified that have been used to sculpt the cloth. Diamonds, twills and satins can be recognized. In this case the designer has had to work backwards from a piece of finished linen cloth, identifying the design by drawing around the boundaries of the changing structures.

The point paper technical drawing [2-20-002] is for a napkin design. A detail of the border shows how intricate and precise the technical instructions had to be painted. The card cutter used these drawings to make the Jacquard cards for the loom control.
American Albert Keller established the **Ritz-Carlton** Hotel Company in the early 1900s, and bought and franchised the name. The **Ritz-Carlton Montreal**, not owned by Keller, opened in 1911 [2-20-012 & 3-10-004]; the **Ritz-Carlton Philadelphia** opened in 1913 [2-10-004], the **Ritz-Carlton Atlantic City** hotel opened in 1913 [3-10-004] and the Boston hotel opened in 1917 [3-10-004]. By 1927 the **Ritz-Carlton Boston** was the only remaining hotel. The logo of the American Ritz-Carlton hotel group is a combination of the British royal seal represented by the crown and a lion’s head. The early logo represented on the designs for the **Ritz-Carlton** hotels in Atlantic City and Philadelphia was revised in 1965 and is illustrated in the **Ritz-Carlton Boston** design [2-21-009]. The design for Canadian **Ritz-Carlton Montreal Hotel** reproduces the Ritz London Hotel brand. However on close inspection of the painted sketch of the lion [2-20-004] very prominent whiskers and eyelashes can be identified.
HOSPITALITY GALLERY

Aria Hotel

TEHRAN

The Barclay & The Biltmore

PARK LANE, LONDON

The Bellevue-Stratford Hotel

PHILADELPHIA, PENNSYLVANIA, USA

The Chase Hotel

DRINGHOUSES, YORK, UK

Accurate drawing with typography ↓

Letterhead paper with Client specifications noted. →

Caneel Bay Plantation

ST. JOHN ISLAND, VIRGIN ISLANDS

Chevron Hotel

SYDNEY, AUSTRALIA

Ducor International

MONROVIA, LIBERIA

Dan King David

ACCADIA, ISRAEL

Dated 15/4/61

Point paper design.

Central Hotel

(cover page)
Reviving The William Liddell Collection

Hospitality

University Arms Hotel
CAMBRIDGE, UK

Trust House Hotel
PRETORIA, SOUTH AFRICA

Vanderbilt Hotel
NEW YORK

Windsor Hotel
MONTREAL, CANADA