Large Foyer, Triple-Domed Ceiling, and Diffused Lighting—Stairway of Marble and Bronze at the Left of the Proscenium—Balconies Supported by Cantilevers—French Tapestry Decorations.

So many theatres are either now being built or are just now finished in New York that it would be very strange if any one of them could have wholly original features and be different from the other new ones on which just as much energy and thought have been expended. The walls are treated as one feature or two features that distinguish it from the rest. Probably the most prominent feature of the Hudson Theatre, which has now been completed and is under the management of Henry B. Harris, are the unusually large foyer, the triple-domed ceiling, and the system of diffused lighting.

The large lobby and foyer together are 100 feet deep and 30 wide, larger than that of any other theatre in New York. Four lobbies and a central promenade with a large dome, 36 feet wide, 16 feet deep, and 12 feet high, A frieze in green tones rises to a domed ceiling illuminated by the unique scheme of concealed electric lighting introduced with great effect in all parts of the auditorium. The system of lighting buildings in New York is the design of Mr. B. Steiringer, who devised and carried out the illumination of the Pan-American Exposition at Buffalo. Several experts in concealed lighting have visited the Hudson Theatre in order to see how it was done, all have expressed themselves as surprised at the thoroughness of the lighting arrangements.

The lobby, access to which is gained through four sets of massive double doors, is what the architect calls Graeco-Roman in its general lines, the wainscoting of wood forms pedestals for ornate plasters that support the entablature and domed ceiling. All the plasters are designed and colored in combinations of old ivory, green, and orange. There are six archways between the pilasters, for the Doric order, and all have expressed themselves as surprised at the thoroughness of the lighting arrangements.

The foyer is divided from the lobby by massive doors of bronze, and is more elaborate in treatment than is the lobby. A low frieze in green and old bronze colorings is surmounted by a cove ceiling of stucco, rather elaborately modeled after a design copied from those in the Golden House of Nero, which is said to be copied from the restoration of the villa of the Procurator of the Temple of Minerva Medica at Rome, and the two panels are painted in green and orange. There are four boxes on each side of the promenade, and the boxes, and all the appointments of the lobby, have been designed to harmonize with the general plan of the building. The furniture is in the style of the famed designer, F. Steiringer, and it is of stucco and bronze, and is laid out in low reflecting surface for the best effect.