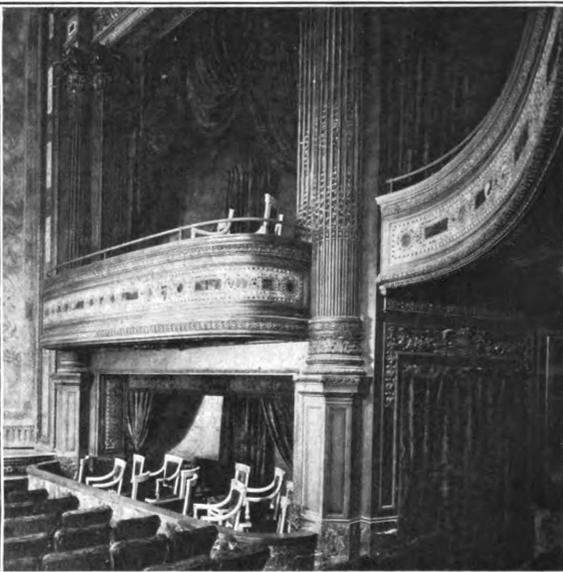


Byron, N. Y.

Section of the Auditorium of the Hudson Theatre.



Proscenium box in the Hudson Theatre.

## New York's Splendid New Theatres

FOUR splendid new theatres were opened to New York playgoers last month—the Lyric, the Hudson, the New Amsterdam and the New Lyceum. Views of the exteriors of these playhouses appeared in our August issue, but graceful in architectural design as they then appeared outside, little idea was given of the luxury and beauty within. This is particularly true of the Hudson, which is more than modest externally, yet boasts an auditorium which for beauty of proportions chasteness of coloring, and good taste of equipment, is unsurpassed by any theatre in America. The auditorium is small, but built on the most graceful lines, the classic Greek style predominating, and the upholstery is in dark green with dark polished wood fittings. The lobbies are unusually spacious and lined with verdiate marble, and a beautiful effect is obtained by an elaborate system of concealed lights. The Hudson represents the highest type of modern theatre construction. Messrs. J. B. McElpatrick are the architects of this splendid house.

The New Amsterdam is more ambitious in ornate effect, and is, perhaps, the most imposing of all the new theatres. The large group of statues over the handsome main entrance gives the keynote to the general decoration scheme. The subject is the stage, Drama being represented by a heroic size figure, with the classic pierrot on one side and Cupid on the other, representing Comedy. The façade rises 150 feet, and the red-tiled roof is surmounted by two figures, Drama and Music, holding a shield silhouetted against the sky. The floor of the vestibule and lobbies is inlaid with antique cathedral tiling of small green squares, and friezes and panels everywhere record historical fact.



HUGH TALLANT

Architects of the New Amsterdam and Lyceum Theatres.



HENRY B. HERTS

The long frieze in the lobby illustrates the Shakespearean and Wagnerian drama. In the foyer, which is surmounted by a leaded glass dome, are three remarkable panels in relief. The side walls are covered by two heroic bas-relief pieces by R. H. Perry, illustrating the old and new cities of New Amsterdam, entitled "New Amsterdam" and "New York." The third in this room is a panel of "Progress," by Hugh Tallant.

To the left of the promenade foyer is the general reception room, the color scheme of which is a rich green, with deep tones of lacquered aluminum. The frieze is illuminated in gold and deep tone colors as a frame for the decorations of G. D. M. Peixotto, which consist of two large lunettes symbolical of "Inspiration" and "Creation," both very elaborately treated. The fireplace is of Caen stone and Irish marble.

In the auditorium the color scheme is of a delicate green throughout, relieved by shades of mother-of-pearl and mauve, with draperies of silk velour, embroidered in cloth-of-gold and colored silks. In the whole treatment of the interior the aim has been to produce a pastoral effect. Thus each of the twelve boxes and its draperies and furnishings represents a flower, and will be known by the name of that particular flower instead of by a letter; for instance, there is a violet box, a heliotrope box, and a buttercup box, etc. The stage curtain will represent a composite of the boxes. The architects of this house are Messrs. Herts and Tallant, who are also responsible for the New Lyceum, another fine edifice devoted to Thespis. The Lyric Theatre is spacious and comfortable, and boasts of a fine foyer and lobby.

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