HUGO F. HUBER, 1869-1934
INTERIOR DECORATOR
STAN HYWET MANOR, AKRON, OHIO

A Thesis
Presented to
The Graduate Faculty of The University of Akron

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Holli E. Limbach
May 2010
ABSTRACT

In the late-nineteenth century notable interior decorators gradually emerged to help make interior decoration a serious, individualized, and worthwhile discipline. This study traces H. F. Huber & Co., one of New York’s first American interior decorating firms to successfully design, execute, and install complete high-end commercial, hospitality, and residential interiors in close conjunction with the project architect. Despite significant commercial contracts Hugo F. Huber’s career was built on a range of residential work for wealthy clients, often German-American like Huber. Two residences, each with fine archival resources and well-preserved interiors, provided the author with great insight into Huber’s design philosophy, expertise, and work ethic. The Christian Heurich Mansion interiors (1892-1894), Washington, DC, provided an example of Huber’s immense talent during his early-career, and Stan Hywet Manor (1911-1917), Akron, Ohio, provided an example of Huber’s artistic genius during the peak of his career.
ACKNOWLEDGEMENTS

I would like to thank Dr. Virginia Gunn, for her support and encouragement throughout graduate school, through the process of writing my thesis, and for the countless hours she spent reading and editing my paper. I am also grateful to Dr. Teena Jennings and Mr. John Vollmer for their expertise and support with this project. Thank you too to Peg Bingham and Abbey Rowe for their invaluable up-to-date technological expertise.

I would also like to thank my husband Judd, for his constant support and encouragement throughout graduate school, interim teaching, and the process of writing my thesis. I also want to express my gratitude to my parents who have been a constant source of love and support. Thank you to Mom, who always said I could do anything I set my mind to, and to Dad, an architect, for his proofreading and professional perspective. Special thanks to my mother-in-law Joan Engel Limbach for her devotion and continued interest in my project and its progress.

I owe enormous thanks to the many curators, archivists, and librarians who have provided guidance and support throughout the research process. They work at the following institutions: Colorado Historical Society, Ohio State Fine Arts Library, Trenton Historical Society, Rensselaer Polytechnic Institute, Rutgers University, The University of Akron Archives, The University of Miami.
Libraries, and Woodlawn Cemetery. Heartfelt thanks go to Laurie Gillis, Jennifer Ferone, Judy Mills, and Miriam Norris of Stan Hywet, Scott Nelson and Dick Evans of the Christian Heurich Mansion, and Samuel Sanchez and Jody Spedding at The City College of New York Archives and Special Collections.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF FIGURES</th>
<th>ix</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CHAPTER</strong></td>
<td></td>
</tr>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>II. MID-TO-LATE-NINETEENTH CENTURY AMERICA AND THE EARLY INTERIOR DECORATING PROFESSION</td>
<td>11</td>
</tr>
<tr>
<td>Historical Overview</td>
<td>11</td>
</tr>
<tr>
<td>Cultural Influence</td>
<td>13</td>
</tr>
<tr>
<td>Architectural Influence</td>
<td>14</td>
</tr>
<tr>
<td>Artistic Reform</td>
<td>15</td>
</tr>
<tr>
<td>Interior Decoration</td>
<td>17</td>
</tr>
<tr>
<td>Contemporary Influence</td>
<td>18</td>
</tr>
<tr>
<td>Publications</td>
<td>20</td>
</tr>
<tr>
<td>Decorative Styles</td>
<td>23</td>
</tr>
<tr>
<td>Housing</td>
<td>24</td>
</tr>
<tr>
<td>Emergence of the Interior Decorator</td>
<td>34</td>
</tr>
<tr>
<td>III. HUGO FREDERICK HUBER</td>
<td>41</td>
</tr>
<tr>
<td>Education</td>
<td>42</td>
</tr>
<tr>
<td>Early Career, 1887-1895</td>
<td>46</td>
</tr>
</tbody>
</table>
VI. SUMMARY AND CONCLUSIONS.............................................170

BIBLIOGRAPHY..............................................................................177

APPENDICES..................................................................................185

APPENDIX A. H. F. HUBER & CO. PROJECT LIST.......................186

APPENDIX B. ARCHITECTS ASSOCIATED WITH H. F. HUBER & CO.................................................................188

APPENDIX C. INTERIOR VENDORS FOR STAN HYWET.................189
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>William K. and Alva Smith Vanderbilt residence, New York</td>
<td>25</td>
</tr>
<tr>
<td>2.2</td>
<td>Joseph Hodges Choate country residence, Naumkeag, MA</td>
<td>28</td>
</tr>
<tr>
<td>2.3</td>
<td>Townhouse residences, New York</td>
<td>30</td>
</tr>
<tr>
<td>2.4</td>
<td>Townhouse first-floor plan</td>
<td>32</td>
</tr>
<tr>
<td>2.5</td>
<td>The Casino Apartments, New York</td>
<td>33</td>
</tr>
<tr>
<td>3.1</td>
<td>The Free Academy Building, 1849-1927</td>
<td>44</td>
</tr>
<tr>
<td>3.2</td>
<td>Hugo F. Huber, senior portrait</td>
<td>45</td>
</tr>
<tr>
<td>3.3</td>
<td>Christian Heurich Mansion, music room ceiling</td>
<td>50</td>
</tr>
<tr>
<td>3.4</td>
<td>Christian Heurich Mansion, main entrance hall</td>
<td>52</td>
</tr>
<tr>
<td>3.5</td>
<td>Christian Heurich Mansion, library watercolor rendering</td>
<td>53</td>
</tr>
<tr>
<td>3.6</td>
<td>Christian Heurich Mansion, tavern room</td>
<td>55</td>
</tr>
<tr>
<td>3.7</td>
<td>Christian Heurich Mansion, drawing room watercolor rendering</td>
<td>56</td>
</tr>
<tr>
<td>3.8</td>
<td>Charles M. Schwab Mansion, New York</td>
<td>60</td>
</tr>
<tr>
<td>3.9</td>
<td>H. F. Huber &amp; Co. advertisement</td>
<td>62</td>
</tr>
<tr>
<td>3.10</td>
<td>New Huber Building</td>
<td>64</td>
</tr>
<tr>
<td>3.11</td>
<td>Pickwick Arms Hotel, Greenwich, Connecticut</td>
<td>69</td>
</tr>
<tr>
<td>3.12</td>
<td>H. F. Huber</td>
<td>71</td>
</tr>
<tr>
<td>4.1</td>
<td>H. F. Huber &amp; Co. advertisement</td>
<td>89</td>
</tr>
</tbody>
</table>

ix
CHAPTER I
INTRODUCTION

German-American H. F. Huber (1869-1934) was a significant and notable commercial and residential interior decorator of the late-nineteenth and early twentieth centuries. As a National Council for Interior Design Qualification (NCIDQ) certified interior designer new to Akron, Ohio, I initially became interested in Huber after a tour of one of his largest residential projects, the early-twentieth century country manor Stan Hywet. Interest was nurtured in my master courses Material Culture Studies and History of Fashion and peaked during my sixteen-week internship in Collections at Stan Hywet. Familiar with historic interiors, I appreciated the exquisite detail and impeccable craftsmanship of the house interiors as executed by Huber's New York firm, H. F. Huber and Co. I found it unfortunate that, despite access to extensive house archives that included company advertisements, articles, artifacts, contracts, correspondence, drawings, invoices, inventories, and specifications, along with numerous research attempts by former house curators and interns, relatively little information about Hugo F. Huber’s personal and professional life had been uncovered.

I decided to look into the early interior decorating profession beginning in the mid-to-late-nineteenth century and thereby trace the life and work of Hugo F.
Huber. I hoped to understand his German-American heritage, the extent of his design education, his philosophy and work ethic, and how they together influenced his impressive design practice and his contributions to the profession. Although he was equally accomplished in commercial and hospitality design, I hoped to highlight and elaborate upon Huber’s residential interior projects and his working relationships with those clients and fellow design professionals. To gain some insight into the development of interior decoration in late-nineteenth century America, I began my study by looking at several of the factors which influenced the nation’s parallel development of the applied and decorative arts.

Post Civil War industrial advancements and factory expansions stimulated America’s initial economic growth and family fortunes; improved traveling conditions increased foreign travel and European influences; a flood of immigrants changed America’s social culture; major international exhibitions held in key American cities increased publications, and improvements in education stimulated artistic reform and aesthetic and technical standards. The specialties and services of various arts found greater definition. The development in the role of the interior decorator, and the interior decorator’s relationship to the role of the architect and the various tradesmen were of particular interest for this study. I soon recognized that the early interior decorators faced many of the same battles regarding roles and capabilities with their related professions that the modern-day interior designer faces with fellow architects, engineers, and retailers. In many ways, little has changed in one hundred years. Architecture became recognized as a profession with credentials equal to that of a doctor or lawyer.
The recognition of interior design as a profession, however, did not solidify the position of the interior designer. There is no current national consensus about who can practice and reference themselves as an interior designer. Although NCIDQ defines a professional interior designer, there is no current agreement from state to state regarding interior design education and practice requirements. In 1922 distinguished architect Burt L. Fenner of McKim, Mead and White "urged closer collaboration and co-operation between decorators and architects."  

Fenner noted that relationships between the two professions were often difficult, and stated:

I have heard a decorator say, rather casually, that the architect should confine his work to the structure of the building, and leave its internal embellishment to the decorator, and I have heard architects say that the decorator should confine himself to movable furniture, draperies, and the like, and that, in so doing, he should act only to carry out the conception of the architect.  

Fenner anticipated that future decorators and architects would need to be well-trained in order to hold their own, and that their success would be measured by the quality of their work.  

In 1920 Emile Baumgarten, the first president of the Society of Interior Decorators of New York, wrote:

The scourge of our profession has been the fly-by-night decorators--most of them without knowledge, ability or much capital. Their only excuse for doing business is a social connection or some other form of influence, and they rely almost solely upon an over-developed sense of their own ability. Thorough knowledge of historic ornaments, of furniture and of fabrics is positively essential, as well as a familiarity with design in architecture.  

Baumgarten believed the American architect and the qualified interior decorator, like their European equivalents, should work together in cooperation to
"discuss, develop and work out the scheme. And it is the general rule that those combined efforts bring about a much better result in greater satisfaction to the architect and decorator."  

A leading decorative arts periodical *Arts and Decoration* stated in 1920 that the schism between architect and decorator is a result of the architect being first on the project. This gave him a:

natural feeling of proprietorship which is affronted by the appearance of another worker whom the client has invested with authority. And thus the trouble arises. The client--innocent man--becomes aware of this only through the scattered and puzzling evidence of alteration---an indulgence on which he never counted, but which looms large in the bill.

The architect is known to step into the arena of the decorator and to insist on buying furniture appropriate to his interiors, which he has marked with a definite style. This is done in no feeling of usurpation, as some insist, but is a natural self-protection against having his work spoiled by conflicting furnishings. But such a procedure should not be, for the sake of the profession of the decorator. The ideal is the triune harmony of client, architect and decorator all working together from the start.

The American Institute of Architects, in its 1909 "Principles of Professional Practice and the Canons of Ethics," stated AIA’s intentions “to maintain a high standard of practice and conduct on the part of its members as a safeguard of the important financial, technical and esthetic interests entrusted to them.” The document stated:

The profession of architecture calls for men of the highest integrity, business capacity and artistic ability. The architect is entrusted with financial undertakings in which his honesty of purpose must be above suspicion; he acts as professional adviser to his client and his advice must be absolutely disinterested; he is charged with the exercise of judicial functions as between client and contractors and must act with entire impartiality; he has moral responsibilities to his professional associates and subordinates; finally, he is engaged in a profession which carries with it grave responsibility to the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct and ability are
such as to command respect and confidence. The architect’s relation to his client is primarily that of professional adviser; this relation continues throughout the entire course of his service. The experience and special knowledge of the architect make it to the advantage of the owner that special experts, although paid by the owner, should be selected by the architect under whose direction they are to work.\textsuperscript{6}

Is it any wonder then that, when compared to the emerging interior decorating profession, an architect often assumed the upper hand?

Interior decorators did not become a viable occupational group until the first decades of the twentieth century.\textsuperscript{7} By then, an increased number of practitioners and the "economic and social climate favoured a move toward professionalism, and the field made progress toward professionalization in education, professional organizations and professional standards."\textsuperscript{8} Current design history has recognized the young interior decorating profession as beginning with the female decorators of the early-twentieth century. Rose Cumming, Elsie de Wolfe, Dorothy Draper, Marian Hall, and Elsie Cobb Wilson are a few of the flamboyant, socially-connected female decorators who are recognized and praised in the many historic articles and texts as the pioneers in the profession. In 1914 female decorators founded the Women Decorators’ Club of New York.\textsuperscript{9} In 1920 The New York Society of Decorators was formed, "with a nucleus of some of the most dignified women practitioners of the city, which hopes to be the measure of determining for the benefit of the profession and for the benefit of the public just what an interior decorator really is."\textsuperscript{10} The Society of Interior Decorators and the Women Decorators’ Club of New York joined
together in 1931 to form the American Institute of Interior Decorators (AIID). By 1931 AIID defined an interior decorator as:

one who, by training and experience, is qualified to plan, design, and execute structural interiors and their furnishings, and to supervise the various arts and crafts essential to their completion. This definition, which did not attempt to limit who could practice, emphasized training before experience, and the two together made a qualified professional to carry out aesthetic and practical services.¹¹

The American Institute of Interior Decorators became the American Society of Interior Designers in 1961.

Ironically, with the increased number of interior decorator practitioners' recognizable push towards professionalism in the early-twentieth century, it is the talents and accomplishments of the late-nineteenth century male decorators that design history has failed to emphasis. These include: architect/decorators Ogden Codman Jr., and Sanford White, artisans the Herter brothers, and Louis C. Tiffany, and interior decorator H. F. Huber. Whereas Codman, the Herters, Tiffany, and White are recognized frequently for specific accomplishments, Huber has been overlooked.¹²

Although there is no evidence Huber was a member of the Society of Interior Decorators like contemporaries Emile Baumgarten, Edward Fermon, John H. Hutauff, Louis Kilmarx, and Frank W. Richardson, by 1896 Arts and Decoration regarded him as one the nation's foremost decorators.¹³ The 1914 American Art Directory listed H. F. Huber and Co. among Who's Who in Art Dealers.¹⁴ He is credited as the first to bring the art of interior decoration to Cuba.¹⁵ The Aeolian Company recognized H. F. Huber as one of "the world's
leading decorators” and like William Baumgarten & Co., Charles of London, D. S. Hess & Co., W. & J. Sloane, William Pierre Stymus, Jr., Inc., and Tiffany Studios contracted him to design and execute custom cabinetry for their musical components.\textsuperscript{16} H. F. Huber and Company advertisements and featured interiors frequently appeared in premiere up-scale architectural and arts magazines, newspapers, and various technical bulletins and catalogs. He served as President of H. F. Huber and Co. for nearly forty-five years.

Much is owed to Huber and his male contemporaries, notable interior decorators who were the first to be "challenged by home decoration as a serious and worthwhile discipline." \textsuperscript{17} This thesis will focus on the successful New York practice (1887-1932) of H. F. Huber and Co. with particular focus on his work at Stan Hywet, the country manor built for Frank and Gertrude Seiberling in Akron, Ohio.

Notes

\textsuperscript{1} "The Decorator of the Future," \textit{Arts & Decoration}, July 1922, 212.

\textsuperscript{2} Ibid.

\textsuperscript{3} "The Profession and Business of Decorating," \textit{Arts and Decoration}, May 1920, 26.

\textsuperscript{4} Ibid.

\textsuperscript{5} "The Architect and the Decorator in Harmony," \textit{Arts and Decoration}, September 1920, 236-37.

\textsuperscript{6} American Institute of Architects, "A Circular of Advice Relative to Principles of Professional Practice and the Canons of Ethics," December 12-14,
1909. Stan Hywet Hall and Gardens Collections, lateral files, hereafter cited as SHHG lateral files.


8 Ibid.

9 Pat Kirkham, ed., *Women Designers in the USA, 1900-2000: Diversity and Difference* (New York: Yale University Press, 2000), 311. Candace Wheeler from Tiffany and Associated Artists founded the Society of Decorative Art in New York City and was appointed color director of the Women's Building at the 1983 Columbian Exposition in Chicago. She argued for the professional training of women as interior designers: "Decoration is becoming more and more an important part of architecture, and women have already claimed it as a feminine field." Also see Peter McNeil, "Designing Women: Gender, Sexuality and the Interior Decorator," *Art History* 17, no. 4 (December 1994): 633.


11 May, 66.

12 Gustave Herter (1830-1898) and his half brother Christian Herter (1840-1883), born in Stuttgart, were sons of a skilled German cabinetmaker. Their American interiors were strongly influenced by the Ecole des Beaux-Arts, Japanese art, the theories of Charles Eastlake, and the Aesthetic Movement. The "Herter Brothers enjoyed a clientele that reached from coast to coast. In New York they provided the interior décor and furnishings for the Collis P. Huntington and Pierre Lorillard residences. In Chicago, they received the commissions for the decoration of the Potter Palmer mansion and for H. H. Richardson's Glessner house. In California two examples of their work were the Mark Hopkins mansion in San Francisco and the Darius Ogden Mills residence in Millbrae. Sometimes they were called upon to "modernize" the interiors of existing houses which they did for J. Pierpont Morgan's house on Madison Avenue in New York City. Christian Herter acted as general contractor of aesthetics for the William Henry Vanderbilt mansion. In that capacity he procured choice pieces from around the world and arranged for American, or Parisian decorators and craftsmen to create whole rooms or a chandelier or a stained-glass window or an exquisite bathtub, a doorknob, or whatever." Wayne Craven, *Gilded Mansions Grand Architecture and High Society* (New York: W. W. Norton & Company, 2009), 93.

Formed in 1879, McKim, Mead, and White experienced three distinct phases to become "the leading architectural firm at the turn of the century." Craven, 237. The firm's early work varied from "Romanesque massiveness to
Queen Anne picturesque-ness to Colonial American vernacular.” The second phase beginning around 1885, established their trademark style, the Roman Renaissance Revival. McKim, Mead, and White popularized the Neoclassical Beaux-Arts. McKim especially excelled at the creation of an overall workable plan for the firm’s large-scale projects. Stanford White’s (1853-1906) light interiors were more graceful in character and delicate in detail than the dark and heavy Victorian. In 1905 he commissioned Elsie de Wolfe to do the New York Colony Club interiors. Mead, a highly organized office manager, supervised draftsmen and accountants to insure plans and projects preceded in a timely fashion. "All three partners always insisted that no matter how much one or another of them might be responsible for the design of a given building, that building was the result of a collaborative effort of all three of them, with the assistance of their very gifted staff." Craven, 228, 230. Residential commissions included: the Isaac Bell residence, Newport, RI; the Henry Villard residences, New York City; the William C. Whitney residences, New York City, and Old Westbury near Jamaica; and the H. V. Newcomb residence, Elberon, New Jersey.

Associated Artists interiors were the American counterpart to the Aesthetic Movement in England from 1879 to 1883. Partners Louis Tiffany, Samuel Colman, Lockwood de Forest, and Candace Thurber Wheeler "saw themselves as arbiters of good taste and, consequently, retained a tight aesthetic control over their projects." Their attention to beauty, detail, and workmanship was evident in each of their individual specialties: Tiffany, glass; Colman, color; de Forest, carving and wood decoration; and Wheeler, textiles and embroideries. Their residential designs were noted for their ability to match room function to each client's individuality. After the firm split each went on to form successful individual practices. Residential commissions by The Associated Artists included: the 1882 redecoration of the White House, Samuel L. Clemens (Mark Twain) residence, Hartford, Connecticut, Cornelius Vanderbilt II residence, New York, George Kemp apartment, New York, Hamilton Fish residence, New York, and the John Taylor Johnston residence, New York. See Wilson H. Faude, "Associated Artists and the American Renaissance in the Decorative Arts," Winterthur Portfolio 10 (1975): 10.

13 "Discriminative Selection in Interior Decoration," Arts and Decoration, September 1923, 30.


16 "Advertisement," *Arts and Decoration*, December 1923, 49.

17 Faude, 9.
CHAPTER II
MID-TO LATE-NINETEENTH CENTURY AMERICA
AND THE EARLY INTERIOR DECORATING PROFESSION

This chapter gives a historical and cultural overview of the mid-nineteenth to the early-twentieth centuries with a focus on the development of the decorative arts and interior decorating and housing. It provides the reader with a broader understanding of the forces that influenced the emergence of professional interior decorators, such as Hugo F. Huber, in the 1880s and 1890s.

Historical Overview

Late-nineteenth century America was in transition, politically, socially, economically, and artistically. The end of the Civil War finally established a strong central government, and ultimately secured national unity. Historian Lewis Mumford emphasized that the nation's major post-war industries concentrated on the "problems of communication, transportation and production," and demanded factory organization and efficient machine development. Factory expansion, initially in the North, employed more laborers and stimulated economic growth as businesses began to manufacture multiple product lines and gradually mastered production of new finishes and materials. Despite a recession in the 1870s, new railroads, iron and steel manufacturing, and textile mills provided the initial
fortunes of early industrialists. Other significant occupations, including banking, brokerage and insurance, real-estate investment, law, and publishing, provided equal sources of wealth.²

The telegraph and the invention of the telephone sped communication across the country. Availability of electricity improved interior cooling, heating, plumbing, and ventilating. Steamships shortened voyages and improved foreign travel, while a network of railroads and bridges opened up vast areas west of the Mississippi to the Pacific. A flood of immigrants, primarily from Germany, Ireland, and Scandinavia, changed the social culture of America's predominately British origins. Between 1840 and 1880 the population of the United States "jumped from about seventeen to fifty million and centered at a point a few miles west of Cincinnati."³

The growth of industry and population led to the birth of new communities and cities, as well as the growth of existing cities. New York City eclipsed Boston and Philadelphia as the commercial, cultural, financial, and social center of the nation. Upper-economic families, in an effort to penetrate elite circles, established social clubs, prestigious schools, cultural institutions, and ancestral associations.⁴ Membership in these groups drew lines between the socially elite and the ethnic classes. The premiere of the 1887 New York Social Registry listed fewer than two thousand prominent families "who truly belonged in society."⁵ In 1899 editor E. Idell Zeisloft described New York society as a traditional pyramid. From top to bottom, it included the very wealthy, the wealthy,
"the Prosperous, the Well-to-Do Comfortable, the Well-to-Do Uncomfortable, the Comfortable or Contented Poor, and the Submerged or Uncomfortable Poor."\(^6\)

Cultural Influence

The Centennial Exposition of 1876 in Philadelphia provided a great cultural awakening for all Americans. International exhibits celebrated industry and technology, as well as history. Vast artistic displays of the fine and industrial arts created a new appreciation for the arts. The exposition inspired more foreign travel, and encouraged improvements and growth in arts education.

Wealthy and well-traveled Americans wanted the artistic contents of their houses to reflect and display their cultural and sophisticated taste. Previously more concerned with quantity rather than quality, Americans now demanded luxury products from American factories. Wilson Faude, decorative arts expert, pointed out that "despite its newly found economic strength and the increasing output of its mills and factories, the country was still dependent on European craftsmanship, trends and influences for inspiration in the arts of design."\(^7\) Paris and London became the sophisticated and fashionable style-setters. Antique furniture, fabrics, wall papers, and tapestries were readily exported in large quantities. As indicated at the Centennial Exhibition, America had been unable to "produce original fine designs for the domestic market. The fine decorative arts that enhanced the homes of the wealthy were primarily of foreign design, if not also of foreign manufacture."\(^8\) Meyric Rogers believed that most handcraftsmanship, so basic to the arts, had been "swept aside by the
indiscriminate application of machine processes in the drive for commercial gain and mass production." 9

Architectural Influence

Architects practiced in New York as early as 1845; however the field of architecture involved little formal training and education prior to 1878. Period architect, H. Hudson Holly fashioned his 1878 book *Modern Dwellings in Town and Country* after his series of articles for *Harper's Magazine*. In *Modern Dwellings*, Holly reported that "so low had sunk the name of architect that the public had begun to look upon it with suspicion, until it became necessary that the honorable members of the profession should band themselves together for mutual protection." 10 The American Institute of Architects, founded in New York in 1847, strove to improve architectural education, enhance the perception of the profession, create a consistent fee structure, and insure national, professional practices. 11 In 1903 Harry W. Desmond and Herbert Croly called attention to two respectable "comparatively well-trained architects practicing in New York and the other large Eastern cities": Richard Morris Hunt and George B. Post. 12 Like most of the early architects, Hunt and Post were influenced by the English Gothic tradition. Hunt appears to be the first American architect trained at the prestigious *Ecole des Beaux-Arts* in Paris, which was, recognized as "the finest architectural school in the world." 13 The classically based Beaux-Arts curriculum included coursework related to architectural history and theory, and held frequent design competitions. Training stressed the development of a clearly articulated
architectural theme and floor plan, and emphasized unity of the exterior with interior detailing.¹⁴ Beaux-Arts methods and techniques were adopted by many American architectural schools as French-trained American architects and artisans increased.

Throughout the later half of the century domestic architecture and interiors were historically imitative. Design was based on a number of European architectural movements including English, Italian, and French Revivals of Renaissance, Baroque, Rococo, and Empire styles. Soon English Aesthetic ideas combined with exotic influences from Chinese, Japanese, Moorish, Persian, and Turkish traditions. Critics of the era “complained of unrestrained eclecticism and revivalism, excessive ornament, and poor construction.”¹⁵

Artistic Reform

Period reformers urged simplicity of forms, originality, and the employment of the principles of honesty in design and construction. They supported the establishment of decorative art societies and schools, specifically organized to educate in the industrial art mechanics: hardware, metal, mosaic, paint, plaster, stained-glass, stone, textiles, wallpapers, and wood.¹⁶ A formal education began to be favored over apprenticeships and workshop training. As education improved, so too did the aesthetic and technical methods of America's professional architects and artists. Books and journal articles on art and architecture increased. New art journals, such as the Art Review and The Art Amateur premiered and popular monthlies, such as Lippincott's and Harper's
Monthly, featured articles on artistic reforms. Artisan-founded national organizations, including the Society of American Artists and the Society of Decorative Art, provided American artists opportunities to improve efforts in design and workmanship.

Three of the earliest American universities, Harvard, Yale, and Princeton, offered instruction in the mechanical or industrial arts along with the liberal arts. Those initial art programs, modeled after European institutions, provided patterns of art instruction for some forty-seven other colleges or universities in the United States, and "set the stage for the major role universities would play in later-twentieth century design education." 17 The U. S. Land Grant Acts of 1862 and 1890 supported established programs in design-related subjects at land-grant institutions.

Numerous private art museums and art and design schools opened in urban centers such as Boston, Chicago, New York, Philadelphia, and Providence during the mid-to late-nineteenth century. The Metropolitan Museum of New York, the Boston Museum of Fine Arts, the Philadelphia Museum of Art, and the Art Institute of Chicago flourished. Premiere museums also founded educational institutions. These include the "School of the Art Institute of Chicago (founded 1869); the Art Academy of Cincinnati (1869-present; a museum school 1887-1998); and the School of the Museum of Fine Arts in Boston." 18 Other design institutions established during this era include: the Art Institute of Chicago, 1869; the Massachusetts Normal Art School, 1873; the Rhode Island School of Design,
1877; the New York School of Decorative Arts, 1877; and Pratt Institute, Brooklyn, 1887. According to Stuart MacDonald, by 1889, "there were thirty-seven schools of design in the States for 'the promotion of the industrial arts'." 19

In 1896 artist William Merritt Chase founded the New York School of Fine And Applied Art (which became Parsons School of Design in 1941) for painters and sculptors. This school offered the first interior decoration classes in 1904. Frank Alvah Parsons later played an instrumental role in the school's formation of the Department of Interior Architecture and Decoration where interior decorating students studied the history of art, constructive and decorative architecture, and methods of graphic presentations. 20 Although programs would continue to develop in new distinctive directions, "by 1900 design education in America had achieved the basic shape it would hold throughout the century." 21

Interior Decoration

Initial recognition of the interior decorating specialties by America's leisure class can be attributed to the decorative art renaissance emerging after the Philadelphia Centennial Exhibition of 1876. This decorative arts renaissance, improvements in education, and the growth in numbers of creative immigrant and American artisans all furthered the development of interior decoration as a serious, individualized, and worthwhile discipline. Interior decorating, as a profession, was in its infancy in the late-nineteenth century. Prior to the emergence of the interior decorator, it was typically a well-trained architect who, through his complete set of working drawings and specifications, set forth in the
minutest detail an aesthetic interior environment and décor that harmonized with the architecture. In addition the period architect determined relationships and proportions of rooms based upon the needs and requirements of the homeowner. It was also the role of the architect to supervise interior tradesmen and master artisans to ensure quality craftsmanship and fulfillment of contractual obligations. The function of the tradesmen was to provide the interior finish materials selected by the architect.

Interest in specialized public and private room function and spatial relationships within the home environment coincided with the growth of a leisured class of women. Leisure-class women were still predominately confined to the home and the decorating and furnishing of the home, previously a man’s concern, became a wife’s duty. Numerous books, catalogs, and periodicals on art and architecture presented American women readers with various design philosophies and products for the creation of an artistic, domestic interior. Writers advised how "to tastefully select furniture, floor coverings, draperies, wallpapers, and other appurtenances used in the home, all of which were available in every style, size, and price imaginable."  

Contemporary Influence

Artist and designer William Morris set the tone for both the English Aesthetic Movement and the Arts and Crafts Movement in the second half of the nineteenth century. Stylistically and philosophically opposed to the Victorian style, Morris and Company produced furniture, carpets, wallpapers, and textiles
to the highest artistic and technical standards. The essence of William Morris interiors was one of reserve and refinement. The Morris interior held "groupings of well chosen pieces of furniture, and works of art of real quality."  

Morris strongly advised; "have nothing in your home which you do not know to be useful or believe to be beautiful."  

Author of *Elements of Style*, Stephen Calloway pointed out, Morris:

> had struck a note which found a new resonance and which chimed in with more recent ideas on the importance of respecting the architecture of a room and reflecting it in the choice and arrangement of the furniture, pictures and other objects. The elements which came together in these new attitudes include not only the Arts and Crafts desire for simplicity coupled with quality of workmanship and materials, but also, among those who cared for the past and were interested in the adaptation of historic styles to modern needs, a novel interest in the sort of plain rooms of the later eighteenth century that had always previously been ignored in favour of the more decorated and superficially showy.

First reprinted in New York in 1872, English architect Charles Eastlake's 1868 book *Hints on Household Decoration* found broad appeal among American decorators, especially in the selection of furniture. According to Eastlake, "furniture, papers, floors, and all decorative elements were to be selected according to the principles of honesty and strong construction."  

Eastlake's "primary concern was to market 'art' and taste and promote the new brand of 'designers'."  

Many antique and art gallery dealers, and craftsmen including cabinetmakers, linen drapers, painters, and upholsterers provided interior decorating services. In their 1877 book *Suggestions for House Decoration in Painting, Woodwork, and Furniture*, authors Rhoda and Agnes Garrett criticized
decoration by specialized dealers and craftsmen: "A decorator should mean someone who can do more than this; he should be able to design and arrange all the internal fittings of a house, the chimney-pieces, grates, and door-heads, as well as the wall-hangings, curtains, carpets, and furniture." 30 The Garretts favored the use of antique furniture rather the prevalent mass-produced suites of furniture.

Harriet Prescott Spofford fashioned her book, *Art Decoration Applied to Furniture*, after her articles for *Harper's Bazar*. According to Edgar de N. Mayhew and Minor Myers, Jr. "unlike the other authors with whom she competed, she offered distinct chapters on a number of styles; Gothic, Renaissance, Elizabethan, Jacobean, Louis XIV, Louis XV, Louis XVI, Pompeian, Empire, Moorish, Queen Anne, Oriental, and Eastlake." 31 Spofford also included chapters on each room in the house: hall, dining room, drawing room, library, bedroom and boudoir or lady's sitting room.

Publications

The 1882 periodical on interior decoration, *The Decorator and Furnisher*, useful to the professional decorator and homeowner alike, "chronicled changing styles in carpets and wallpapers, printed reports of new products, and provided hints for successful decoration." 32 General women's magazines such as *Good Housekeeping, Ladies Home Journal*, and *Women's Home Companion*, and specialized decorative arts magazines *Arts and Decoration, American House and Garden, House and Garden*, and *House Beautiful* "in varying degrees, all
provided practical decorative suggestions."  

Advice in general periodicals and prominent paint, wallpaper, furniture, oil, gas, and electric lamp mail-order catalogs helped diminish class distinctions.

The authors of these books and articles strove to cultivate standards of taste among readers based on elements of color, form, and material, and the timeless art principles of harmony, balance, and proportion. Most authors thought "all decoration should be subservient to the architectural features of the house; and harmony between the scale of furnishings and the proportions of the room itself was the most decisive factor in judicious effect."  

Period residences featured in books and magazine articles often credited the interior decoration to the architect and omitted mention of the interior decorator. Only occasionally did the decorator or decorating firm, receive recognition. Sometimes an interior decorator would collaborate with the architect, but it was seldom a harmonious relationship. Author William Seale believes that within an international context, even well-known American designers of the period, like: the Herter Brothers at mid-century and Stanford White and Ogden Codman, Jr., at the century's end, were not-- in spite of their European connections and affectations--very important beyond New York and other major cities in the East. Even their high-style work was usually a considerable distance behind the best decorating in Paris and London.  

Prominent American decorating firms in New York, Boston, Philadelphia, Baltimore, and New Orleans often advertised in area newspapers and professional periodicals such as The American Architect and Building News, The
American Architect, and Arts and Decoration. Most of the professionally decorated or re-furnished interiors were created in the major eastern seaboard cities within a few years of one another by decorators who guaranteed homeowners fashionable and contemporary rooms that would reflect their wealth and social standing. As a result, in part, early interiors displayed similar decors. The amount of control exerted by the decorator varied. The Real Estate Record Association notes in the 1898 issue A History of Real Estate, Building and Architecture in New York City During the Last Quarter of a Century, that the interior decorator was regarded as:

an artist artisan, whose counsel is sought by everybody and whose work is never too highly compensated. He will take your house fresh from the builder and select the hangings and tapestries, the carpets and furniture, all to harmonize, and hand over to you a domestic retreat, as perfect a composition in form, style and color as a Parisian Easter hat.38

Similarly, from the 1882 The Opulent Interiors of the Gilded Age, a period decorator with the New York firm of Pottier and Stymus stated:

we generally get a house from the mason, that is, when the mason work has been finished, and have charge of the entire wood work decoration. Sometimes we get carte blanche for everything---style, design, quality, and price.39

In 1897 New York novelist Edith Wharton and architect Ogden Codman Jr. wrote the influential and successful book, The Decoration of Houses. It has been described "as the starting point for interior decoration as we know it today."40 The Decoration of Houses focused on architectural correctness in the layout of interior ceilings, floors and walls, and interior details, doors, windows, fireplaces, and rooms. It presented a rational approach to the arrangement, comfort, and
function of the entrance and vestibule, the hall and stair, the drawing room, the boudoir, the morning room, the library, the smoking room, and the den, dining room, and bedrooms. Gala rooms included the ball-room, salon, music room, and gallery. Wharton and Codman believed the surest interior effects were produced in the hands of interior decorators who understood the fundamental principles of their art. Because they favored classic French and Italian architectural principles over eclectic recreations of past styles, Wharton and Codman believed the most successful domestic interiors were simple, uncluttered, proportionate, functional, and in harmony with the architecture.

Decorative Styles

As styles changed rapidly between 1868 and 1893, almost as rapidly as women's fashion, domestic interiors retained an eclectic look, based on "stylistic features from any and every historical period." Diversity was evident in the furniture, floor, wall and ceiling treatments, textiles, lighting, color, artwork and accessories. An assortment of interior selections was believed to be "not only educational but also revealing of the culture and taste of those who dwelt within." In the 1870s American homeowners were inspired by exotic cultures, the English Aesthetic Movement, and Charles Eastlake's modern interpretation of medieval Gothic. The Renaissance style, begun before the Civil War, remained popular to the end of the century. By the 1880s and 1890s the quaint and artistic Queen Anne and Colonial Revival styles inspired Americans. After the 1893 Columbian Exposition in Chicago, American decorators ultimately rebelled
against the excessive eclecticism and revivalism of the Victorian Style and its overblown machine-made furniture and hodgepodge designs. Writers of the period urged greater simplicity and advised homeowners to make interior selections based upon design principles in one consistent style.

The decorating philosophies and reforms presented by the Beaux-Arts architects, and by William Morris, Charles Eastlake, and Wharton and Codman, would influence many American decorators. The earliest decorative reforms in the later part of the nineteenth century:

were seen as a special moment in the evolution of American art and taste; this positive self-assessment was an Eastern phenomenon inspired by New York; many thought the best fruits of the heightened taste and the best efforts of contemporary American designers were to be seen in interior decoration; and finally, the commentators of the period thought recent achievements were not temporary but permanent because they had been realized at the core of the nation—in its homes.44

Housing

Late-nineteenth, early-twentieth century housing, varied in style and, while dependent upon household income, ranged from the simple town apartment or suburban cottage, to the palatial mansion or townhouse/row house, and the country estate. The brownstone, the dominant city residence prior to the grand city house of the late-nineteenth century, seemed dull in comparison. According to Elizabeth Hawes, the classical "architecture and the interior decoration of the house set new standards for luxury and sophistication. More vividly than ever before, the shape of home reflected social status" (see figure 2. 1).45 Prior to 1900 it was the earliest private residences of prominent New York society (the
Asters, Goulds, Vanderbilts, and Whitneys), on or near Fifth Avenue that first
made "an impressive and individual contribution to the art of interior
decoration." 

George Sheldon, author of the 1883 Artistic Houses confidently stated:

Never before in America had the most influential and wealthiest citizens of
the largest cities been so involved in art. They wanted beautiful homes. They hired noted architects to build them and noted decorators to furnish them. They collected works of art to display in their houses, sometimes traveling abroad to find appropriate items. They read about the increasing quality of American architecture and decoration in newly-formed art journals and in the increasing number of articles that appeared in such popular monthlies as Lippincott's and Harper's. They were proud of the high quality of craftsmanship in their houses and enjoyed the intricate and extensive evidence of that skill in the houses of their friends. They knew that the finest of American homes were now testimonials to the country's rising cultural and artistic taste.

In enhancement of the design of the architect, a noted decorator offered
homeowners not only creative expertise, but the ability to properly interpret the
homeowners' character, nature, taste, and lifestyle. Arts and Decoration
emphasized in “The Decorator Interprets You,” that the professional interior
decorator served as a "guide, philosopher and friend" whatever the ideals of the
homeowner.

Country Homes

Those of the greatest wealth and at the top of the social order had
numerous residences, some appropriate for particular cultural events or others
for each season of the year, each with the necessary cast of servants.
Surrounded by enough land to be called an estate, America’s palatial country
houses, inspired by the country houses of Europe, developed in fullest form after
1885, peaking in 1912. The homelike and comfortable qualities of English houses in particular served as the architectural model. According to writer Clive Aslet, to emulate the English country gentleman, most homeowners built their sumptuous houses:

within striking distance of a major city or to establish themselves in an area already known for its country houses, where there would be no shortage of congenial company. But that they were striving to create "an all-round country place" is indicated, not just in the size of their houses, but in the variety of other structures that went with them. In some cases the complete kit included lodges, stables, garages, gazebos, terraces and other garden architecture, glass houses, sports buildings, workers' cottages, model farm, and church.49

The drive to maintain a country estate stemmed from the homeowner's desire for prestige, tradition, gardening, and sport more than land ownership. A wealthy homeowner's urge to withdraw to country life inspired estates in diverse cities, including Akron, Asheville, Atlanta, Boston, Chicago, Cleveland, Detroit, Philadelphia, and Pittsburgh. The largest number of estates were, built in the New York area: on Long Island, along the Hudson, and in northern New Jersey. Some reflected English (Cotswold, Cottage, Elizabethan, Georgian, Jacobean, Palladian, Tudor) styles. Other fashionable styles included the Colonial Revival, French (Chateaux, Normandy, Renaissance), Italian (Baroque, Palladian, Renaissance), and Shingle (see figure 2.2). Interiors generally featured open, geometric plans, large door and window openings, bathrooms, custom-designed closets for particular articles, a den, reception room, elaborate pipe organs, and furnishings appropriate to the architecture.
Townhouses

The sheer maintenance of elaborate private houses often became burdensome, and in addition homeowners often migrated to Europe or Florida between seasonal changes. Apartments and townhouses soon became the preferred way of life in cities. The late-nineteenth and early-twentieth century single-family townhouse built on the American or English basement plan suited New York's increasingly narrow city lots measuring approximately twenty-five feet by one hundred feet. The narrow lots required refined architectural proportions and creative interior planning. Three to four-story townhouses, with elevated stoop and basement, were built in a variety of architectural styles. These included the Beaux-Arts, Colonial Revival, Elizabethan Revival, Francois I, Queen Anne, Renaissance Revival, and Romanesque Revival styles. Typical symmetrical facades exhibited contrasting materials, and projections and recessions of bays, balconies, oriels or windows (see figure 2.3).

Although interior layouts of the American plan varied, large townhouses were at times four rooms deep. Generally the stairs were central, midway between the front and back of the townhouse. The kitchen, butler's pantry, dining room, and laundry were on the basement level. First floor living areas were the full width of the lot; while bathrooms, bedrooms, dressing chambers, sitting and sewing rooms were usually on the second and third levels. The top floor accommodated servants or smaller family bedrooms. By 1895 some of New York's most elegant townhouses were completed along West End Avenue, and
Figure 2.3. Townhouse residences, New York. Designed by the architectural firm Janes and Leo for developer John C. Umberfield in Originally priced from $42,500.00 to $50,000.00, costs today would be over one million dollars. Sarah Bradford Landau, "The Row Houses of New York's West Side," *The Journal of the Society of Architectural Historians* 34, no. 1 (March, 1975).
Riverside Drive (see figure 2.4). The popular Beaux-Arts style row houses appealed to "business and professional men, with incomes in the upper range of the prosperous category."  

**Apartments**

Although the wealthy still preferred the private residence, by the end of the nineteenth century the luxury apartment building proliferated and replaced the townhouse in popularity. The apartment house was the reasonable solution to changing housing conditions and rising land costs, so architects and builders worked hard to design apartment houses that would appeal to all classes. From 1910 to 1939 architectural styles in New York varied and included: Renaissance Revival, Neo-Georgian, Beaux-Arts Classic, Beaux-Arts, Neo-Gothic, Neo-Romanesque, and then Art Deco and Moderne. The apartment house transformed the life of the city; its "majestic entryways, carriage turnabouts, and gilded lobbies set the tone." Phrasing in promotional advertisements promoted the latest conveniences and quality construction. Every interior detail of the nine-to twelve-room luxury apartment "illuminated a new way of living; a living room with French doors, a dressing room with mirrors and a closet for millinery, call buttons for servants, a drying yard for laundry" (see figure 2.5). By 1916 *American Architect and Building News* called the inevitable move of the wealthy from city house to luxury apartment "a consolidation for the sake of convenience."  

By 1916 *American Architect and Building News* called the inevitable move of the wealthy from city house to luxury apartment "a consolidation for the sake of convenience."  

The demolition of the three grand Vanderbilt mansions on Fifth

Fig. 18. Henry F. Cook, 310–318 W. 72nd St., ca. 1895. First-floor plan (after Cook, *Five Elegant Residences on West Seventy-Second Street* [New York, 1895], p. 4; Chandler Coll., Avery Library). Demolished.
Figure 2.5. The Casino Apartments, New York. Drawing room and floor plan. "The Apartment House," *Architecture and Building* 44, no. 2 (February 1912).
Avenue in 1927 in favor of New York's limestone apartment house, served as a symbol of the new stylish life.

In each form of residential construction, manufacturing and technological advances and improved aesthetics of interior materials and finishes, favored the development of artistic interior construction. *A History of Real Estate, Building and Architecture in New York City* enumerated that residential construction developments achieved:

- the perfection of the passenger elevator;
- the hollow brick interior construction;
- the renaissance of architectural terra cotta;
- the manufacture and use of light-colored and mottled brick;
- the evolution of sanitary plumbing and drainage;
- the application of natural woods, lincrusta walton, marbles, tiles and plasters and ornamental iron work to the interior finish of buildings, and the steel skeleton construction.\(^53\)

Hawes pointed to the improvements for general housekeeping: the telephone, incandescent light bulb, electric washing machine, the steam dryer, and the electric stove.

**Emergence of the Interior Decorator**

After the Civil War European trends, influences, and craftsmanship, America's improved education and artistic training, museums and exhibitions in key cities, and publications featuring the decorative arts stimulated substantial artistic reform. New York was the center of reform.\(^54\) Art and architecture reforms emphasized the creation of a domestic interior environment and décor that harmonized with the architecture. Residential construction improvements throughout the late-nineteenth century enhanced the living environment. As the living environment evolved, the scale and magnificence of domestic housing
widened in scope. City house, country home, townhouse, and apartment interiors became distinct from the exterior. The divide between architect and interior decorator widened and set the stage for the emergence of the professional interior decorator of the 1880s and 1890s. Hugo F. Huber, an important interior decorator in the late-nineteenth/early-twentieth centuries, provided professional residential design expertise for numerous wealthy and influential clients in each housing example. The next chapter will focus on Huber's personal life paralleled to the growth of H. F. Huber and Co.

Notes


4 The Son's of the Revolution, the Colonial Dames, the Daughters of the American Revolution, the Society of Mayflower Descendants, and the Baronial Order of Runnymede were founded between 1883 and 1900. Mark Allan Hewitt, *The Architect and the American Country House* (New Haven: Yale University Press, 1990), 11.

5 Sheldon, 7. The Social Registry contained the names and addresses of the powerful and wealthy individuals who formed the social elite among polite society. In addition to New York there were registries in Boston, Buffalo, Cleveland, Kansas City, Philadelphia, St. Louis, and San Francisco. A Social Register was published in Denver in 1892.


8 Ibid. Fine residential wall papers were imported primarily from France and Germany. Papers manufactured domestically were simpler patterns and cheaper quality. Even the patterns American manufacturers copied from foreign patterns were of inferior quality. See Real Estate Record Association, *A History of Real Estate, Building and Architecture in New York City During the Last Quarter of a Century* (Ann Arbor: Making of America, University of Michigan, 1898, 2006 reprint), 413.

9 Rogers, 135.


11 The AIA had various types of membership. The local chapter offered a junior or full membership; the national association offered associate and fellow memberships. A fellow membership in the AIA (FAIA) was an honorary membership. Other relevant professional architectural organizations formed in New York included the Architectural League of New York, the Society of Beaux-Arts Architects, the American Society of Civil Engineers and Architects, and the American Society of Landscape Architects. See Dennis Steadman Francis, *Architects in Practice New York City 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 5-6.

12 Harry W. Desmond and Herbert Croly, *Stately Homes in America From Colonial Times to the Present Day* (New York: D. Appleton and Company, 1903), 227. George Browne Post established his New York firm in 1873 and achieved first-class standing. He was a member of AIA, the FAIA, and the Architectural League of New York. He is closely associated with the development of the skyscraper/high rise, dependent upon service by the elevator. Notable residential commissions include: C. P. Huntington residence, New York, and the Cornelius Vanderbilt residence, New York.

Stephen Calloway and Elizabeth Cromley provide the following description: "the Ecole promoted the use of advanced technology, and Beaux-Arts architects perceived no conflict between the modern functions of buildings and the exploitation of historically derived detail. Architects incorporated complex electrical systems, elevators, mechanical communication devices and sophisticated bathroom and kitchen equipment into their houses. And, just as they enriched the exterior features with period detail, they also embellished the equipment inside: acanthus leaves curled around the corners of brass switch plates, cast-iron dolphins were applied to the feet of stoves and bathtubs." Steven Calloway and Elizabeth Cromley, *The Elements of Style* (New York: Simon and Schuster, 1991), 384-85.


John Ruskin, leading nineteenth century English writer on art and design, prefaced his student lectures on "Modern Manufacture and Design" of decorative arts materials with the statement: "no person is able to give useful and definite help towards such special applications unless he is entirely familiar with the conditions of labor and natures of material involved in the work." A. B. D'H, "The Use of the Museum by Students," *Metropolitan Museum of Art Bulletin* 10, no. 5 (May 1915), 105.


Ibid., 54-55.


See for example, Peter McNeil, "Designing Women: Gender, Sexuality and the Interior Decorator," *Art History* 17, no. 4 (December 1994), 639.

Ibid., 50.

McClougherty, 8-9.

The depiction of residential interiors in period books, journals, and periodicals was greatly enhanced with the development of photography. "During the 1870s wide-angled, well-detailed and yet picturesquely lit representations became abundant, helped also by advances in reproduction methods, although for publication the photographs were often entirely redrawn." Stephan

24 McClaugherty, 1-2.


26 Ibid.

27 Ibid.


29 McNeil, 633.

30 Ibid.

31 Mayhew and Myers, 195.

32 Ibid.

33 Ibid, 344.

34 Harry Desmond and Herbert Croly’s 1903 publication, *Stately Homes in America*, "provided a general history of American decoration, showing that the true principles of interior décor had really only been mastered in the late nineteenth century." Desmond and Croly, 345.

35 McClaugherty, 13.

36 William Seale, *The Tasteful Interlude American Interiors Through the Camera’s Eye, 1860-1917* (New York: Praeger Publishers, 1975), 22. Seale describes one humorous, but frustrating example of a poor working relationship between architect and decorator which unfortunately still colors the current relationship between architect and interior designer. Windows curtained with Austrian shades and ceilings tented with heavy draping were popular treatments in the east. He noted that "whether such curtains actually enhanced a room or merely covered up architecture as a means of freeing the decorator to use whatever furniture and accessories he wished was debated at the time. Interior decorators were, after all, businessmen; and a large part of the profit was from expensive fabrics and the making of curtains. If curtains could provide
architectural definitions of space, there was all the more excuse for curtains."

37 Ibid, 10.

38 Real Estate Record Association, 413-14.

39 Sheldon, 27.

40 Charlotte Gere, Nineteenth Century Decoration: The Art of the Interior,
Hawes, "Edith Wharton found the brownstone in which she grew up so grim, so
monotonous and oppressive that she took artistic vengeance in writing The
Decoration of Houses." Hawes, 29. New England architect Ogden Codman
opened decorating offices in Boston, 1891, Newport, 1893, and New York.
Codman's superb architectural sense and knowledge of historic detail led to
notable commissions: the Cornelius Vanderbilt residence, The Breakers,
Newport, RI, William Shepard Wetmore residence, the Chateau-sur-Mer,
Newport, RI, and the Edith Wharton residence, Newport, RI. See for example,
Wayne Craven, Gilded Mansions: Grand Architecture and High Society (New

41 Charles McCorquodale, The History of Interior Decoration (Oxford:
Phaidon Press Limited, 1983), 168. According to Martha Crabill McClaugherty,
"architectural styles paralleled the changes in furniture." McClaugherty, 15.

42 Mayhew and Myers, 297.

43 While the Aesthetic Movement dominated in England, the Art Nouveau
Movement dominated in Belgium, France, and Germany.

44 Sheldon, 17.

45 Hawes, 72, 73, 110.

46 Gere, 332. 47 Sheldon, 29.

48 John Walker Harrington, "The Decorator Interprets You," Arts and
Decoration, February 1920, 275.

49 Clive Aslet, The American Country House (New Haven: Yale University
Press, 1990), 20. Like the very wealthy, the middle-class's disenchantment with
city-life inspired a more modest interpretation of the country home: smaller, less
dramatic, more symmetrical in plan, and more in harmony with the landscape.
40


52 Hawes, 181, 177, 210. According to Elizabeth Hawes, "the luxury apartment layout was house-like and included the traditional foyer and fireplace. In place of a house's parlor floor, or piano nobile, substitute the public quarters, foyer or reception room, parlor, drawing room, and dining room; for the third and fourth floors, the private quarters, two to four bedrooms, or chambers, and two or three baths; for the basement and attic, the service quarters, kitchen, butler's pantry, and servants' rooms. Connective tissue rather than a staircase, is a long hall. The layout sometimes meanders down corridors and around corners inefficiently, but efficiency doesn't count for much in the days of servants." Hawes, 180-81.

53 Real Estate Record Association, 414.

CHAPTER III
HUGO FREDERICK HUBER

This chapter explores the personal life of Huber, paralleled to the growth of H. F. Huber and Co. The reader will gain a greater understanding of the cultural, societal, and foreign influences that defined Huber, personally and professionally.

Hugo F. Huber, an important interior decorator in the late-nineteenth and early-twentieth centuries was born to a German immigrant family. Sometime between 1830 and 1851, Hugo Huber's parents, Charles and Victoria Huber, emigrated from Prussia, in northern Germany. Federal census records indicate they settled in New York City where Charles worked as a retail art merchant and Victoria kept house and raised four children: daughter Adelaid, born ca. 1852, and sons Charles, born ca. 1854, Emil, born ca. 1860, and Hugo Frederick Huber, the youngest, born in New York City, April 2, 1869.¹

During the nineteenth century, over three million Germans sought improved living standards as immigrants to the United States.² Some sought religious and political freedom; others yearned for better economic conditions or land ownership. Skilled laborers, artisans, and craftspeople formed the largest
group of German immigrants. Historical records of the German Embassy show that the skilled immigrants:

went to the cities of Pittsburgh, Cincinnati, Indianapolis, Louisville, St. Louis and Chicago, as well as the already well-established cities of New York, Philadelphia, and Baltimore. Germans became high profile businessmen and shopkeepers, skilled laborers in rural and urban settings. Fields such as breweries, watchmakers, distillers, and land surveyors were almost exclusively filled by Germans. They also became bakers, and butchers, cabinet makers, shoemakers, tailors, blacksmiths, typesetters, and printers.  

The United States nineteenth century records indicate that one-third of German immigrants were Catholic, two-thirds were Protestant.

German-Americans usually established close-knit communities. Within New York City alone multiple German music, social, and athletic clubs and philanthropic societies formed, as did many German-language newspapers and trade publications. Genealogist Maralyn A. Wellauer reported that over seven hundred newspapers were "printed in German-American communities in the last quarter of the century." The German-American National Alliance, established in 1900, promoted the education of mind and body, unity, and citizenship within those of German origin. 

Education

Census records indicate that Hugo's, Emil's, and Charles's education and ultimate business interests were influenced by their immigrant father's chosen profession in art retail. The 1880 federal census shows Hugo, age eleven, at school. He resided with his parents in a typical brownstone at 212 E. 20th Street, "a quiet, tree-lined street in New York's most fashionable residential district." He
entered the College of the City of New York in 1883 as a sub-freshman. This
pre-college coursework offered fourteen-year-old Hugo a year-long curriculum in
preparation for college-level courses (see figure 3.1).\textsuperscript{8} After his sub-freshman
year, he matriculated into the college where his rigorous four-year fine arts
coursework included: antique language, biology, chemistry, drawing, English,
esthetics, French, geology, Greek, history, math, mechanics and astronomy,
modern language, philosophy, and physics. The esthetics course likely pertained
to the decorative arts, design principles, and the technical and craft aspects of
decorative materials and finishes.

Hugo excelled in his studies, earning the college’s Belden prize his
sophomore year. He found time to participate in two fraternities, the Clionian
Society and Delta Kappa Epsilon. In the Clionian Society, formed in 1851,
members "debated many contemporary political and economic issues."\textsuperscript{9} Hugo’s
scholastic accomplishments are also confirmed by his membership in the NU
chapter of Delta Kappa Epsilon. The fraternity newsletter confirms "members
were chosen from among the leaders in scholarship in each class."\textsuperscript{10}

Hugo earned a Bachelor of Arts in the Scientific Curriculum in 1888 and
graduated twelfth in his class. His well-rounded coursework clearly reveals his
interest in the arts. Hugo's knowledge of ancient Greek and French, history, and
freehand and mechanical drawing skills, along with his debate and presentation
skills would serve him well in his future business relationships (see figure 3.2).
Figure 3.2. Hugo F. Huber, senior portrait. The City College of New York, "Archives and Special Collections." (Received November 3, 2008). http://csauth.ccny.edu/library/archives.
Early Career, 1887-1895

The lack of federal census records for 1890 makes it difficult to determine the exact nature of Hugo’s early involvement with his brother Charles in Chas. H. Huber and Bro.\textsuperscript{11} The Chas. H. Huber and Bro. studio and showroom were located at 174 Fifth Avenue, between 22\textsuperscript{nd} and 23\textsuperscript{rd} Streets, when Fifth Avenue was famed for its fine residences and shops devoted to fine art, textiles, and furnishings.\textsuperscript{12} Professional correspondence with a potential client in 1912 in which Huber stated that his experience and specialization in interiors spanned the last twenty-five years implies Hugo initially began as an apprentice to his older brother in 1887, as a college senior. Original Chas. H. Huber & Bro. order records suggest the brothers worked as partners on the 1893 Washington D. C. residence for fellow German-American businessman and philanthropist Christian Heurich.\textsuperscript{13}

Christian Heurich was orphaned at sixteen and apprenticed to become a journeyman brewer throughout Germany, northern Italy into Switzerland, Austria, and France. From Vienna Heurich eventually immigrated to America settling in Baltimore in 1866 where he relied on the German-American community to help him assimilate and learn English.\textsuperscript{14} Eager to learn American-style brewing, Heurich obtained positions with breweries in Baltimore and Chicago before he and partner Paul Ritter revived the Schnell Brewery in Washington D. C. After the dissolution of their partnership, Heurich re-established the brewery as Christian Heurich’s Lager Beer Brewery. Over the next decade, with the support
of his first wife, Amelia Mueller Schnell, the brewery grew and prospered.

According to historian Candace Shireman, Heurich's introduction of more palatable malt-and-hops-based lager beer, updated equipment, and an aggressive personalized advertising campaign aimed at the hotel and restaurant trade turned his declining business into a highly successful enterprise. Between 1877 and 1881 the Heurichs invested brewery profits in Washington real-estate and modernized and expanded the brewery. In the early 1870s:

the landscape around the Heurich brewery, began to fill with the grand mansions of wealthy political, social, and business leaders. Renamed in 1884 in honor of Civil War hero Rear Admiral Samuel Du Pont; by 1890 Dupont Circle was the most prestigious address in Washington.”

Widowed in 1884, Heurich remarried in 1887. Heurich and his new bride, Mathilde Daetz, continued to improve the Christian Heurich Brewing Company, and adjacent residence property. The Heurichs' real estate holdings and the brewery assets together made the couple millionaires.

After one successful collaboration, the Heurichs again commissioned fellow German-American architect John Granville Meyers in 1891 to design their own grand Dupont Circle mansion. This collaboration between Meyers and the Heurichs stretched from early 1891 to late 1894. During the design process Meyers worked closely with the Heurichs to develop their design goals. This design process likely included many discussions with references to period books, magazines, trade periodicals, and building supply catalogs provided by Meyers. Heurich attended the Chicago World's Columbian Exposition in 1893 which provided a showcase of design ideas, technology, and products. In Heurichs'
own memoirs he noted that the exposition emphasized conservative, traditional historical home design. Colonial, Renaissance, and Rococo were featured revival styles. A staggering array of new manufactured goods included electric light fixtures, elaborate architectural and furniture reproductions, lavish silk damask draperies, rich upholstery, and *objets d’art* from around the world. Heurich believed the exposition "broadened the outlook of hundreds of thousands of Americans--of whom I was one." \(^{17}\)

Meyers and the Heurichs were inspired by existing French Second Empire, Queen Anne, Italian Renaissance, and Romanesque mansions on the circle, and ultimately emulated the traditional Romanesque style in a late-Victorian manner. \(^{18}\) Construction of the imposing, three-story masonry and brick mansion began in July 1892 with a projected cost of $60,000. In Myers original specifications, Shireman reported:

> Work was divided into five phases, some of which overlapped: preparing and excavating the site, building the shell, installing utility systems, sealing the shell, and finishing the interior. Meyers consistently specified the "best quality" or "finest" materials. At extra expense, solid brick masonry, poured concrete, and iron beams were chosen for their stability, permanence and fire resistance. Meyers also called for layers of heavy asbestos paper between the concrete floors for sound-and fire proofing. Although such materials were widely used for large public buildings and multi-unit apartment houses, it was unusual for them to be so extensively employed in a single-family domestic residence.

> Along with the new technology of domestic fireproofing, Meyers included all of the latest, expensive modern conveniences: utilities--heat, light, power, and sewerage--and the built-in, centralized systems of pipes, wires, ducts, cables, conduits, and mains that supplied them. \(^{19}\)

In addition his specifications state that construction was to be done under the architect's supervision and direction:
A "contractor" was to procure materials, equipment, transportation, and labor and supervise each day's work. The contractor was also to meet any legal requirements and pay the appropriate fees.20

Meyers served as his own builder and contractor and employed German or of German descent tradesmen. Charles and Hugo Huber, as well as painter and decorator Detlef Sammann, and local carpenter and cabinetmaker August Grass were some of the skilled craftsmen employed to execute interior details (see figure 3.3).21

As basic construction neared completion in spring 1893 the Heurichs developed plans for interior decorations. Chas. H. Huber and Bro. was the only company contracted by the Heurichs outside of Washington. Mathilde Heurich may have discovered Chas. H. Huber and Bro. during a trip to New York.22 Chas. H. Huber and Bro. outlined in estimates, orders, and watercolor elevations exquisitely detailed designs in handsome rich materials for the mansion's ceilings and walls appropriate to the late-Victorian architecture.23 The thirty-one rooms included: on the first floor, the main hall, drawing room, library, music room, and parlor; on the second floor: antechambers, bathrooms, bedrooms, and Morrish room; on the third floor: a tower room; and off the basement hall: billiard room, butler's pantry, closets, kitchen, rear stairs, and the Alt Deutsche Bierstube or tavern room.

Mathilde's obituary noted that she "helped determine the wall and ceiling treatments, colors, and fabrics, especially for the formal parlors and bedrooms."24 Comparison of the Huber's original watercolors to the mansion's existing interiors
Figure 3.3. Christian Heurich Mansion, music room ceiling. Painted by German-American Detlef Sammann. Christian Heurich Mansion archives.
indicates that Mathilde agreed with the popular period treatments the Hubers recommended. The personalized treatments suited each room's decidedly masculine or feminine function with appropriate decorative motifs, mottoes, and color, and complemented the woodwork and furnishings by August Grass. Deep shades of red, green, brown, and soft gray designate the more masculine halls, dining rooms, and library, and complement the wainscoting, and the tile or parquet floors often accented with oriental rugs. Original substantial Victorian furnishings are in varied Renaissance Revival styles: Elizabethan, German, Italian, or Jacobean. Lighter shades of blue, pink, yellow, peach, and sea green, with cream, gold, or ivory accents were fashionable selections for the feminine rooms: bedrooms, boudoirs, children's rooms, drawing rooms, and parlors. Appropriate French Louis revival furnishings were delicate and curvilinear with gilded, painted, or polished finishes.

The main entrance hall walls are decorated in a composition relief in a Baronial style to complement the onyx and marble staircase (see figure 3.4). The ceiling is frescoed to match the decorative bronzed relief of the dado. Painted portraits of notable figures from history, science, and literature, suggested by the Hubers, appropriately adorn the library walls and ceiling. Handwritten notes in the margin of the rendering indicate the final selections of Dante, Goethe, Homer, Longfellow, Raphael, Schiller, Shakespeare, Washington, and Von Humbolt were mutually determined by the Hubers and Mathilde (see figure 3.5). The walls in the basement Alt Deutsche Bierstube
Figure 3.4. Christian Heurich Mansion, main entrance hall. Christian Heurich Mansion archives.
Figure 3.5. Christian Heurich Mansion, library watercolor rendering. Christian Heurich Mansion archives.
were "elaborately painted in old German Renaissance style." Charles and Hugo, inspired by historic Munich designs, old German wine cellars, and Kneippzimmer, had the walls painted with delightful German motifs and mottoes (see figure 3.6). The composition relief-wainscot and cornice imitated old German woodwork.

The Hubers offered Mathilde two options for the drawing room (see figure 3.7). The treatment on the left simulates a luxuriously tufted fabric while the effect on the right mimics the soft drape of a silk-like brocade; Mathilde selected the draped effect. The Hubers included August Grasses's Eastlake-styled door casing and doorway with heavy drapery, cording, and tassels to complete the rendering's overall impact. Shireman pointed out "wall treatments ranged from restrained application of paper, fabric, or stenciled patterns in the more private rooms to elaborate combinations of all three in friezes or framed panels in the formal parlors." The drawing room ceiling was lightly frescoed in a flower and lace effect.

The Heurichs moved into their new home in the fall of 1894, and Heurich resided with family members in the mansion until his death in 1945 at age 102. Today the mansion is beautifully maintained as a house museum and remains one of the finest examples of Victorian architecture in the city.

Activities

The formation of the Chas. H. Huber and Bro. partnership is only one indication of close family ties. Hugo and his brothers Charles and Emil were
Figure 3.7. Christian Heurich Mansion, drawing room watercolor rendering. Christian Heurich Mansion archives.
active members of New York’s Atalanta Boat Club, which claimed "to be the oldest rowing club in the United States, having been in continuous existence since 1848." Hugo served as a trustee and was on the floor committee for the forty-eighth annual winter Atalanta Boat Club Ball and Oarsman's Dance at the Lenox Lyceum in 1896. An article in the *New York Times* not only provides a look at the strong time-honored traditions within the club, it offers a sense of Hugo's artistic and athletic life style. In addition to festooning and draperies, decorating for the event "consisted of a profusion of plants, laurel, flat cedar, pine tops, and hemlock. The orchestra was placed behind a screen of cocoa palms, white azaleas, and palmetto." Handsome banners won by the New York Athletic Club, the Manhattan Athletic club, the Dauntless Rowing Club, and other rowing organizations hung on the walls. The evening festivities began with a march "led by President George Burt Heath and Mrs. Heath, who were immediately followed by Mr. Hugo F. Huber and Miss Wenige, and Mr. and Mrs. Edmund R. Bunce." Dancing continued until the morning hours, "everyone voting it a most enjoyable affair."29

Hugo's membership in the flourishing German-American Arion Society of New York reflects his social circles and illustrates his musical inclinations. Well-known nationally, the Arion Society of New York performed four concerts a year that often included foreign tours, and choral work with the New York opera company.30
Like many upper-middle-class New Yorkers, Hugo took summer vacations at a Spring Lake Beach or a Shelter Island, Long Island, hotel, cottage, or boarding house. The summer season offered guests a multitude of leisure and sport activities. According to the *New York Times*, "sailing, bathing, and driving have been the chief occupations of pleasure seekers thus far, while the card tables and the dancing halls have been popular amusements in the evening." Cycling and tennis were equally popular, and Hugo undoubtedly enjoyed any number of yachting regatta races held throughout the summer vacation season. The beaches were popular with bathers after the 10:00 a.m. morning concerts.

As a loyal member of Delta Kappa Epsilon, Hugo attended his fraternity's fortieth anniversary banquet and reunion in April 1895 to commemorate the founding of the AKE chapter at his alma mater. Delta Kappa Epsilon's quarterly report noted:

> the loyalty of the brothers of "NU" to AKE is a matter of tradition in the Fraternity, and the spectacle at the Delta Kappa Epsilon Club Friday evening April 10th, when one hundred and four Nu' men marched into the banquet hall, was one long to be remembered and cherished in the heart of every man present.  

**Marriage and Family**

Sometime in 1896, at age 27, Hugo wed Augusta Victoria Wenige, the young lady he escorted to the Atalanta ball. They lived in an apartment on 8D Avenue which Hugo transferred to his brother Emil in April 1897. The early professional and financial successes of H. F. Huber and Co. probably made their 1897 move to a more prominent and long-time residence, a row house at 210...
Riverside Drive, West End possible. Their daughter Augusta Victoria (called Victoria) was born March 9, 1899.

The New York Times described the newly developed Riverside Drive and Riverside Park as lying "along the bluffs and shore of the Hudson River on the west side of Manhattan, extending from 72nd Street on the south to 158th Street on the north." Famed landscape architect, Frederick Law Olmsted designed the layout for the Riverside acreage in 1873 and it featured a winding drive and sloping park land that included scenic panoramic views overlooking the Hudson River. Riverside Drive and the Park opened in 1880. Developers built single-family homes, three to four-story row houses, and apartment buildings designed by architects along the side-streets near the park. Historian Elizabeth Cromley stated that "while the wealthy chose, for the most part, to remain on Manhattan's East Side, a few sizable mansions found their places on Riverside, such as the Isaac Rice residence of 1901, the Schwab chateau of 1906, and the Schinasi house of 1909" (see figure 3.8).

The fashionable West End of Riverside Drive developed from 1884 to 1939 and appealed to the prosperous middle-class. The neighborhood attracted young families and professionals like the Hubers and, due to the proximity to Broadway, many prosperous theatre people. In 1898 the area consisted of several "Renaissance Revival mansions and row houses designed in the Renaissance Revival, neo-Georgian and Beaux-Arts Classic styles."
Mid-Career, 1895-1919

In approximately 1895 Hugo succeeded Charles as President and renamed the firm H. F. Huber and Co. It became one of New York's first American interior decorating firms to design, execute, and install complete high-end residential, commercial, and hospitality interiors in close conjunction with the project architect (see appendix B). H. F. Huber and Co.'s consistent participation in the Annual Architectural League Exhibition of New York and advertisements in The American Architect and Building News attest to Huber's professionalism and to his astute recognition of the importance of early project involvement between interior decorators and architects. In The American Architect and Building News advertisements, Huber clarifies that the firm H. F. Huber & Co. will:

execute in their own factory and shops complete high-class interiors for Architects who appreciate the proper interpretation of their plans. Modelers of recognized ability are included in the staff of detailers at the Fifth Ave. studios to execute under the architect's direction the preliminary scale and full-size models before the details go to the factory (see figure 3.9).

H. F. Huber and Co.'s working relationships and project successes in architectural woodwork, decoration, and furnishing, became recognizable to architects and customers alike in New York and across the country. Advertisements offered "estimates rendered for work in any part of the states." Early government, hospitality, and residential projects, of various scopes, were commissioned in Indiana, New York, and Washington D. C. Influential clients included prosperous brewers, and industrialists.
Figure 3.9. H. F. Huber & Co. advertisement. This advertisement appeared in *The American Architect and Building News*, April 21, 1906. SHHG Collections.
In 1910 H. F. Huber and Co. relocated offices from 382 Fifth Avenue to a more prominent location at 13 East Fortieth Street, between Madison and Fifth Avenues. New York architect Joseph Henry Freedlander (1870-1943) custom-designed the five-story, French Renaissance-style structure to house the H. F. Huber and Co. studios and showrooms. A 1910 *New York Times* feature article states:

> the structure, which is of unique design, is built of South Dover marble, with fleur de-peche panels between the third and fourth story windows. There is an overhanging roof of green tile, with copper eaves and brackets.  

Showrooms on the lower levels allowed maximum visibility of furnishings and decorative accessories in arranged settings from the street level. The spatial and color arrangements undoubtedly enticed customer traffic. The studios were located on the top floor and reached by either the elevator or staircase "placed in the centre of the building, opposite an open court" (see figure 3.10). Huber’s factory remained at Avenue C, between 18th and 19th Streets; workrooms and upholstery departments were located at 551 W. Forty-second Street.

It seems clear that Huber understood the importance of proper training and education within the decorative arts profession. At the height of H. F. Huber and Co.'s business, he might have employed more than one hundred skilled office, factory, and workroom employees. As his advertisements noted, his "experienced interior decorators" supervised artists, carpenters, craftsmen, drapers, painters, upholsterers, and woodworkers. His expanded offices and studios, and galleries and factories in New York, Paris, and Havana offered
Figure 3.10. New Huber Building. *New York Times*, November 27, 1910.
architects and prosperous clients fine and fashionable interior products and services. For example, Huber designed and executed a custom-built period console to house the Aeolian Company's first phonograph the Aeolian Vocalion, for his music-loving clients.\textsuperscript{45}

Surviving professional records and advertisements also indicate that H. F. Huber and Co. acquired products it could not manufacture from other American and foreign firms. These included: antiques, artwork, carpets, decorative accessories, fabrics, furnishings, and lighting. A 1919 advertisement in \textit{Arts and Decoration} informs potential clients of H. F. Huber and Co.'s capabilities and philosophy:

Selection, not price, is the genius of good taste in choosing decoration for the home. The house of Huber manufactures its own reproductions from rare antiques with strict adherence to the originals.

In the Huber Galleries you will find exclusive designs of furniture of our own creation as well as period furniture and imported fabrics.

We make a specialty of furnishing and decorating homes. Our booklet on this subject is of interest--it will be sent upon request.\textsuperscript{46}

H. F. Huber and Co.'s public showrooms and exhibitions at the Annual Exhibition of the Architectural League of New York, as well as Huber's foreign travel and attendance at numerous New York art auctions likely expanded his professional and social contacts and attracted potential residential and commercial clients. For example, the auction of art treasures from the Rita Lydig collection, held at New York's American Art Galleries in 1913, attracted Huber as well as other dealers and private collectors including famed tenor Enrico Caruso.
and well-known twentieth century interior decorator and competitor, Miss Elsie de Wolfe. Huber's total purchase of $16,720 in tapestries, statuary, and artwork suggests he attended auctions with the intent to purchase decorative items for the H. F. Huber showroom as well as for active clients.47

Existent H. F. Huber and Co. period records and advertisements suggest the first two decades of the twentieth century were the busiest for the company with numerous project successes. In addition to the expansion and relocation of H. F. Huber and Co. office studios and showrooms and a variety of major residential projects, company advertisements showcase office projects in New York's Aeolian building, the Colonial Theatre, and the Pickwick Arms Hotel in Greenwich, Connecticut.

Huber's town and country residences and evidence of his influential clientele serves as testament to his artistic talent and business acumen. Huber's professional correspondence to clients, Mr. and Mrs. F. A. Seiberling, in 1912, lists numerous residential projects he had recently completed in the United States:

Mr. A. F. Rockwell (owner of Yellow Taxicab Company); Col, R. C. Clowry, until recently President of Western Union Telegraph Co.; Mr. C. C. Brace of Tarrytown; Mr. Roebling and General Sadler of Trenton; and half a dozen jobs in Denver in most of which the amount of our work was from $75,000. to $280,000.00 as well as many other involving $25,000. to $50,000.00, among which is a residence for Mr. Elbridge Gerry Snow, President of the Home Insurance Co.48
Family Activities

At their prestigious Riverside Drive address, the Hubers employed a cook and servant through the years, which undoubtedly permitted entertainment of family and business acquaintances alike. Hugo and Augusta traveled extensively. Family summers in Stamford, New York, and travels to Europe and Havana, Cuba, frequently involved business and included Hugo’s residential clients. Passenger records show that the Huber family "spent some time in Germany in 1908 and sailed back to New York on the *Kaiserin Auguste Victoria*, a German-owned luxury passenger ship." European travel was frequent among Americans in the late-nineteenth and early-twentieth centuries, but diminished as 1914 World War I approached. According to the *New York Times*, growing tensions between European nations and America detained Mrs. Huber and daughter Victoria in Europe, "during the first years of the war, in the fighting section." It was only through the efforts of the American Consul General Pike that they safely returned to New York. World War I would affect Hugo F. Huber's foreign travel profoundly again in 1915.

There is no evidence Hugo served in the services during World War I, but in 1918 the *New York Times* lists him among the army reserves as a Second Lieutenant. His service in the reserves provides a real indication of his patriotism and loyalty to the United States despite his German ancestry.
Late-Career, 1920-1932

Huber's interior decorating career lasted nearly forty-five years, but there is little mention of H. F. Huber and Co. projects between completion of the Pickwick Arms Hotel in 1921, the Earl Carroll Theatre, New York, in 1922, and a Fifth Avenue apartment in 1929 (see figure 3.11). The apparent measure of decline in project load may be attributed to the economic challenges facing his clients as well as the whole country. America experienced the stock market crash in 1929. An abrupt fall in the postwar price of sugar in Cuba, in April of 1921, was followed by a Cuban recession which drastically affected its residential construction business. The recession most likely led to the closing of Huber's Cuban practice. The apparent decline in projects could also be influenced by the increased decorating competition from women practitioners and department stores.

During the 1920s Huber was one of eight notable interior decorators of the period to write feature articles for a sixteen-part series that premiered in the prestigious periodical Arts and Decoration beginning in 1921. His two articles, "Discriminative Selection in Interior Decoration" and "Creating a Home as the Decorator Sees It" written in 1923 and 1926, convey in his eloquent words, great insight into his design philosophy. Seven other interior decorators of the period also wrote articles: Emile Baumgarten, Edward Fermon, Wilson Hungate, John H. Hutauff, Louis Kilmarx, Francis Lenygon, and Frank W. Richardson. In 1921, Arts and Decoration regarded Huber as one of the foremost decorators of the
previous twenty-five years with a "profound knowledge of his subject" (see figure 3.12).55

H. F. Huber and Co.'s monthly full-page advertisements in Arts and Decoration became substantially smaller in 1924, but the August 1926 advertisement, for the first time, featured a London office in addition to his fashionable addresses in New York and Paris. Huber's last advertisement appeared in October 1926, just one month after his article, "Creating a Home as the Decorator Sees It."56

Family

As Huber's career began to transition, so too did family life. Victoria resided with her parents on Riverside Drive and like her father she possessed love and appreciation for travel and the fine arts. The financial successes of H. F. Huber and Co. ensured Victoria full educational opportunities. Victoria attended the College of Mount Saint Vincent. Founded by the Sisters of Charity of New York, Saint Vincent was the first women's college in New York City. Perhaps here, Victoria continued to pursue her musical interests begun as a student of the noted Italian organist and composer, Pietro Yon.57 According to the History of the Valley of the Hudson River of Destiny, Victoria "completed her education in Leipzig, Germany."58

The Hubers proudly announced the engagement of Victoria to Paul McNamee of Albany, New York, in November of 1921. The New York Times reported Victoria and Paul were married at St. Patrick's Cathedral "at 4 o'clock on
Figure 3.12. H. F. Huber. "Portraits of the Decorators Who Express Our Taste," *Arts and Decoration*, April 14, 1921.
Wednesday afternoon, April 19," 1922. Victoria’s attendants included "Mrs. Anthony N. B. Farrell of Albany as matron of honor, and the Misses Cecile Bustanoby, Edith Lauer, Vivian Tobin, and Gertrude Schindler. The ushers were Major Frank A. McNamee, Anthony N. Farrell, C. Irving Huber, and John Tracy. The best man was Edwin Throckmorton Thacher." Music played an intricate and meaningful part in the ceremony. The official organist of St. Patrick’s, Mr. Jacques, was assisted by Pietro Yon, the organist of New York’s St. Francis Xavier’s Church. Yon performed an original composition "Vision d’Amour," in honor of the bride. A reception followed the ceremony "in the Pall Mall and White Rooms at the Ritz-Carlton." After their honeymoon, Victoria and Paul lived in Londonville near Albany.

Hugo and Augusta became grandparents in 1924 with the birth of Victoria Patricia McNamee and again in 1925 with the birth of Mary Gloria McNamee. Unfortunately, Augusta did not live to see her granddaughters grow up. Her New York Times obituary reported "on Wednesday, February 22, 1928, A. Victoria, beloved wife of Hugo F. Huber and mother of Mrs. Paul McNamee," passed away at home. She was only fifty-two years old.

Despite the nation's and H. F. Huber and Co.'s turbulent financial conditions, Hugo again found personal happiness. At sixty-three, he wed Mrs. Lulu Edsall Servin on December 10, 1932 in a small ceremony in the rectory of St. Patrick’s Catholic Cathedral. Mrs. Harry V. Walker was the only bridal attendant, and son-in-law Paul McNamee was best man. The small group of
family and friends enjoyed a wedding breakfast after the ceremony at the
Romany club of the Waldorf-Astoria. After a honeymoon to Atlantic City the
newlyweds continued to reside at 210 Riverside Drive.64

End of Career, 1932-1934

In 1932 a *New York Times* advertisement announced that the National Art
Galleries, Inc. would hold an auction for Hugo F. Huber & Co. in preparation for
new imports with anticipation of the relocation of the company to larger
facilities.65 In addition to fine decorative English, French, Dutch, and Italian
paintings, and bronze, marble, and wood statuary, H. F. Huber and Co.
auctioned decorations and antique and modern furniture. The advertisement
implies that Huber had begun to collect modern furnishings in anticipation of
continued growth of the company. Recognized for his meticulous period interiors,
one can only speculate as to Huber’s real acceptance and interpretation of the
Moderne Aesthetic as presented at the 1925 *Exposition Internationale des Arts
Decoratifs et Industriels Modernes* in Paris. The absence of the United States
from the exhibition may have unwittingly inhibited a more immediate and
unanimous acceptance among American decorators of the Art Deco and Modern
styles.66

A few months later a *New York Times* advertisement announced a
Supreme Court Assignee Sale in June, 1932 of H. F. Huber and Co. and Huber
Art Gallery antiques, statuary, artwork, accessories, fabrics and factory and office
equipment valued at $200,000, and seems to indicate a firm bankruptcy.67
Given the economic climate, it is doubtful Huber's inventory brought full value at the auction.

Sadly, just over one short year since his wedding to Lulu, on Wednesday, January 31, 1934, Hugo F. Huber passed away. He was only sixty-five. Interment followed a Requiem Mass at the Holy Name Catholic Church. Hugo is buried beside his beloved first wife Augusta Victoria at The Woodlawn Cemetery in New York. Huber's small estate permitted Lulu to continue to reside at 210 Riverside Drive.

Lasting Career

Future advertisements in 1942 and classifieds in 1949 indicate H. F. Huber and Co. was ultimately purchased after the Assignee Sale and continued to exist as H. F. Huber Associates Inc. The continued use of the Huber name indicates the fine standing the Huber name held within the design industry. In March 1942, a Gimbels department store *New York Times* sales advertisement featured the liquidation of H. F. Huber Inc.'s, entire stock of sixteenth, seventeenth, and eighteenth century antiques as the company began to specify more modern interiors. The sale of Chinese, Dutch, English, Italian, and Spanish antiques, included a circa 1840 piano formerly owned by Washington Irving, and seems to indicate a large stock purchase by Gimbels at the 1932 bankruptcy auction. Gimbels held an additional exhibition and auction of H. F. Huber Inc. English and American furniture and Chinese art in June 1942 at its own Kende Gallery.
The following chapter will focus on the professional life of Huber, and the growth of H. F. Huber and Co. Decorative knowledge, quality design, and skilled advertising were key to the company's success in commercial and residential design. The firm's decorative and project versatility insured client satisfaction and harmonious working relationships. Descriptive accounts of a range of H. F. Huber and Co.'s projects will offer the reader broader insight into the early origins of the interior decorative arts profession and H. F. Huber and Co.

Notes

1 Based on the New York Federal Census records and Adelaid's birthdate, Charles and Victoria Huber would have arrived in the United States before the existence of Ellis Island (1892-1954), or its predecessor, Castle Garden (1855-1890). New York had become the main port of entry by 1820. Although the Hubers could have arrived at ports in Baltimore, Boston, New Orleans, or Philadelphia, given Charles's vocation and known New York residency, it is most likely they originally docked in New York. Research finally revealed Huber's previously elusive middle name in the biography of his son-in-law Paul McNamee included in: Nelson Greene, History of the Valley of the Hudson River of Destiny 1609-1930 (Chicago: The S. J. Clarke Publishing Company, 1931), 153.

2 German immigration originated from Dutch, Belgian, or French ports until the 1830s and 1840s when Bremen and Hamburg in Northern Germany became emigration centers. "Waves of German Immigrants Embrace America." Online (accessed September 26, 2007). http://www.germany.info/relaunch/culture.

3 Ibid. The majority of immigrant German farmers and laborers settled in Ohio, Missouri, and Michigan or further west in states from North Dakota through Nebraska.

4 Charles R. Haller, Across the Atlantic and Beyond: The Migration of German and Swiss Immigrants to America (Bowie, MD: Heritage Books, Inc., 1993), 203.

According to Charles Thomas Johnson, "the Alliance sought to promote and preserve German culture in America. As the organization grew in size—eventually claiming over 2.5 million members and chapters in forty-four states—it also began to involve itself in some of the major political and diplomatic issues of the day. These included the prohibition of alcohol, immigration, woman's suffrage, and relations between the United States and Germany. With the onset of World War One, the Alliance shifted its attention to preserving American neutrality and advocating fair play for Germany in the war. By late 1917 its actions, coupled with an ongoing anti-German hysteria, had left it a discredited organization—condemned by the public and government as a potential threat to American security." Charles Thomas Johnson, *Culture at Twilight, The National German-American Alliance, 1901-1918* (New York: Peter Lang, 1999), 3.

Hugo resided at 212 E. 20th Street during his five years at The College of the City of New York, presumably with his parents. During the mid-to-late-nineteenth century, 20th Street "was a quiet, tree-lined street in New York's most fashionable residential district." Three and four-story brownstones served as the typical residence. President Theodore Roosevelt was born and resided at 28 20th Street until 1872. "Theodore Roosevelt Birthplace." Online brochure (accessed October 24, 2008) http://www.nps.gov.

A sub-freshman is the equivalent of today's high school senior. The College of the City of New York "was founded in 1847 as the Free Academy of New York through the vision and activity of Townsend Harris, later the first United States Minister to Japan." By the 1870s, the original structure, Free Academy building, was "overcrowded, outmoded and dilapidated. After several years of lobbying by College officials and alumni, in 1895 the New York State legislature authorized acquiring land for a new campus." Forty sites were considered and eight prominent architects "were invited to submit plans for the new College building, among them George B. Post." Post received the commission in 1898. The College of the City of New York, Archives and Special Collections. Online (accessed October 2, 2008). http://csauth.ccny.cuny.edu/library/archives/index.cfm.

In order to be admitted to the City College as a sub-freshman, a student had to be a resident of the city, have attended the common schools in the city a minimum of one year, "and passed a satisfactory examination in preliminary studies, United States History, and the Elements of Industrial Drawing." "Documents of the Senate of the State of New York One Hundred and Tenth Session, 1887." Online (accessed September 9, 2009). http://google.books.com.

The Clionian Society developed from the Free Academy Literary Society which was formed by a group of lower-classman on September 25, 1851 for the
purposes of debate, and the reading of famous speeches and of original essays by the members. The name Clonia or Clonia Society (as it was variously called) was adopted in 1857 along with a Greek motto, "we fight as brothers," suggested by Professor of English John Graeff Barton. Clonia students debated many contemporary political and economic issues; indeed the first debate concerned the then crucial question of the succession of the Southern states.

By 1866, when the Free Academy became the College of the City of New York, Clonia had developed its library as a pleasant meeting place and the members devoted all their extracurricular energies to the Society. The City College of New York, Archives and Special Collections, Clonian Society: Historical Note (received November 3, 2008).


11 Besides Hugo's travel to England and Ireland in 1891, the full extent of his European travels in the early 1890s is unknown. Visits to Europe could have served as a time for further study of the arts, establishment and enlargement of professional contacts, and establishment of his Paris office. "Passenger Record: H. F. Huber for Umbria manifest line 12." Stan Hywet Hall and Gardens (SHHG) Collections.

12 The first Vanderbilt brownstones were on the west side of Fifth Avenue between Fifty-first and Fifty-second streets. The scale, design, plan, and costs of the two homes testify to the growing desire for ostentatious magnificence. Harry W. Desmond and Herbert Croly, Stately Homes in America from Colonial Times to the Present Day (New York: D. Appleton and Company, 1903), 252, 255.

New York's shopping mecca, often referred to as the Ladies' Mile, extended up Broadway to Madison Square. The King's Handbook of 1892 glowingly described the Ladies' Mile: "fascinating, alluring, irresistible" shops that lined Broadway between 9th Street and 23rd, the "livacity of lower Fifth Avenue, and the sparkle of 23rd," as spellbinding." Richard Harding Davis of the New York Sun noted that "private carriages line the curb in quadruple lines, and the pavement is impressively studded with white-breeched grooms." The Ladies' Mile was destination shopping with only the finest in concert halls and theaters, galleries, interior decorators, mercantile, and wholesalers. Frequent visitors included first ladies, Mrs. Grant and Mrs. Cleveland from Washington DC and Isabella Stewart Gardner from Boston. "The Drive to Protect the Ladies' Mile." Online (accessed April 29, 2009). http://www.preserve2.org.

"Heurich achieved fluency in English but never lost his German accent. To the end of his long life, he spoke German at home among his immediate family and, of necessity, English with his grandchildren as well as his business acquaintances." See Candace Shireman, "The Rise of Christian Heurich and His Mansion," Washington History, Magazine of The Historical Society of Washington, DC 5, no. 1 (Spring/Summer 1993): 8-9.

It is reasonable to assume German was a second language in the Huber household as well.

Ibid, 27. Candace Shireman received her M. A. in American Civilization from George Washington University. She is currently site administrator for The Historical Society of Washington, DC, and curator of its house museum collections.

John Granville Meyers was born in 1834 in Nazareth, Pennsylvania. He moved to Washington during or after the Civil War when he became a carpenter/mason/builder. Meyers was listed in the city directory as an architect by 1875, and continued to act as a builder. A contributor to the construction of several government buildings, he became well known for his experiments with fireproof construction; "in 1882 and 1886 he filed patents for an artificial building stone and a technique for building fireproof floors and ceilings." The Heurich mansion incorporated "extensive use of poured concrete and other fire-resistant materials." Shireman, 14.

Ibid., 23.

Desmond and Croly, 241.

"The Romanesque revival, which began in 1877 with the completion of Trinity Church in Boston, was intruded into the situation by force of the extraordinary personal originality and energy of Mr. H. H. Richardson. The new style did not attain any marked ascendancy until some years later; but it was the most conspicuous fact in American architectural practise from 1885 until 1892."

The Romanesque Revival is characterized by "the use of rough-hewn stone facing, composed in asymmetrical volumes and marked by round-arched openings for porches, doors and windows, along with simple details derived from Romanesque, Syrian, and Byzantine sources." Stephen Calloway and Elizabeth Cromley, The Elements of Style (New York: Simon and Schuster, 1991), 275.

In addition to the Heurich Mansion, other Richardsonian Romanesque residences in Dupont Circle included The Hearst House, home to millionaire George Hearst, copper and gold prospector and newspaperman. Dupont Circle Revisited A Walker's Tour (Washington, DC: The L'Enfant Trust, 2003), 14.

Shireman, 20-21.
Detlef Sammann is perhaps most "recognized as a prominent figure in the California Impressionist movement in the early 1900s." Sammann was born in 1857 in Schlewig, Germany where he worked as a fresco painter as a youth. He attended the Dresden Industrial Art School for four years and gained notoriety as a decorator for the court. He immigrated to New York in 1881 and worked as a decorator briefly with a notable commission from the White House under President Benjamin Harrison (1889-1893). Sammann moved to Pasadena, California, in 1900 to pursue painting. His impressionist landscapes and coastal scenes have been compared to the French Impressionists Monet and Manet. 


American companies sent agents to Germany to recruit German craftsmen "because of their careful training under the old Guild system of apprenticeship." Wellauer, 19.

Mathilde Heurich also could have discovered the Huber firm in an advertisement among the professional literature provided by Meyers, or through any number of German-American associations. Shireman, 22.

The interior decorator commonly produced innumerable single wall elevations to use in conjunction with the architects floor plan, to depict interpretation of the architectural interior. It was often inadequate for a proper spatial interpretation. Stefan Muthesius, "Communications between Traders, Users and Artists," Journal of Design History 18, no. 1 (2005): 13.

It is interesting to note the library wall treatment supports Huber's decorative philosophy to know a great deal about all the various fine arts.

Huber and Brothers, Estimate/Order copy. 3.

The Columbia Historical Society is responsible for the care and preservation of the mansion, and has offices on the upper floors. The lower levels of the mansion and the walled garden are open to the public. Many of the original furnishings were returned to the Society by Heurich descendents and included: the hand-carved dining room and library suites made by August Grass, the Rococo Revival master bedroom furnishings, the parlor's 1906 Steinway
grand piano, and the unique basement Bierstube furniture made by Thuringian craftsmen.

Mathilde's declining health in 1894 prohibited a gala housewarming. Sadly she passed away in the house on January 20, 1895. Grieve stricken, Heurich mourned alone in his grand mansion until 1899 when he married Amelia Keyser.


30 The Arion Society of New York was organized in 1854, an offshoot of the Deutscher Liederkranz singing organization. The Arion Society sang German music as well as diverse compositions from Europe and the United States. While the society strove to preserve the language, traditions, associations, and memories of the fatherland, its members were loyal Americans in every duty and responsibility of citizenship.


As reported by the Times, in July of 1895: "the United States Government war vessel Bancroft was anchored in the harbor just off the Manhanset House from last Saturday until Wednesday of this week. A number of cadets from the naval Academy at Annapolis were on board. A german, (a dancing party or a dance consisting of intricate steps and intermingled with waltzes) was given in their honor at the Manhanset House one evening, at which all the cadets, the guests of the house, and many of the cottages were present. The cadets were in full uniform. It was the first opportunity the ladies have had to bring out their newest evening gowns, many of which were unusually pretty. The affair was a great success, and easily the leading social event of the week." "Shelter Island," New York Times, July 21, 1895, 12.

32 Roe, 103.


Wealthy newspaperman William Randolph Hearst resided in Riverside Drive's Clarendon luxury apartment building, during the first two decades of the twentieth century.


It was common practice in the early 20th century for affluent New Yorkers to purchase residences which had been constructed by real estate developers and designed by architects who worked for those developers. It was less common for the potential owner to commission a residence directly from an architect." See Marjorie Pearson, "Isaac L. Rice Mansion," *Landmarks Preservation Commission*, Designation List 132, LP-1089, February 19, 1980, 6. New York’s Landmarks Preservation Commission was initiated by citizens concerned over the loss of the city’s architectural heritage. Mayor Robert F. Wagner signed the bill to create the Landmarks Preservation Commissions on April 19, 1965. The commission identifies and designates buildings, districts, interiors, and scenic landmarks and regulates their preservation. Each landmark must be at least thirty years old and have “a special character or special historical or aesthetic interest or value as part of the development, heritage or cultural characteristics of the city, state or nation.” Barbaralee Diamonstein, *The Landmarks of New York* (New York: Harry N. Abrams, Inc., 1988), 12.

Research does not document 210 Riverside Drive specifically. Several sources cite Mr. Clarence True as a prominent New York architect best known for residential design. According to the 1898 issue of *A History of Real Estate, Building and Architecture in New York City*, "it was Mr. True who originated the American basement house which style he has used in most cases. He has designed about four hundred houses for the West Side." Early in his career many of his designs were in the Gothic style. "For the past few years he has taken to the Elizabethan Renaissance, which is more free and adapts itself readily to the conditions one meets with in building houses in New York." Odds are great that 210 Riverside Drive was designed by Clarence True in the Elizabethan Renaissance style. Houses between West End Avenue and Riverside Drive, between 75th and 107th Streets sold from $25,000 to $50,000 in 1898. *Real Estate Record Association.*, 232-33.

Bro.) and 1895 (Copshaholm with H. F. Huber & Co.) to arrive at the eight year estimate. The formation of H. F. Huber & Co. could certainly have occurred sooner. There is no further evidence of Chas. H. Huber & Bro. projects.

39 Research uncovered catalogs from the 1898 and 1900 Annual Exhibition of the Architectural League of New York. In each three-week-long exhibition Huber exhibited room vignettes, sketches, and in-house crafted accessories and furnishings. The exhibition catalogues attribute a hand-beaten leather curtain to artist Thomas Williams, and a hand-carved Henri II style chair to Arthur Feron. The New York Architectural League was organized January 18, 1881 and incorporated on November 2, 1888.


41 Ibid.


43 Ibid.

44 "Advertisement," *Arts and Decoration*, September 1926, 12.


45 According to the Aeolian Company advertisements, Aeolian contracted with "the world's most noted decorators" to design and execute cabinets to house the Aeolian-Vocalion. The cabinets were "of such beauty, distinction and variety that anyone of taste is certain to find an instrument ideal to the surroundings in which it is to be placed." In addition to H. F. Huber and Co., William Baumgarten

46 “Advertisement,” *Arts and Decoration*, February 1919, 232. Research has not uncovered a copy of the booklet Huber refers to.


48 Hugo F. Huber to Frank A. Seiberling, August 17, 1912. SHHG Collections, lateral files.

Research has not uncovered any additional information about the Rockwell, Clowry, Brace, Sadler, or Snow residences. The author believes Huber's "Mr. Roebling of Trenton" was one of the son's of the American civil engineer and developer of wire rope and the suspension bridge, German-American, John Augustus Roebling. Trenton was home to four generations of the Roebling family. John A. Roebling's sons, Washington, Ferdinand, and Charles built several grand homes on West State Street from the late-nineteenth to the early-twentieth century.

Only Ferdinand Roebling's home at 222 West State Street remains standing. The original structure dates to approximately 1856. Ferdinand Sr. purchased the house and property in 1870. In the February 2007 issue of *Trenton's Downtowner*, preservationist Glenn R. Modica reports that "an 1899 datestone affixed to a small ell of the house, now removed, indicates that Roebling made minor additions to the Italianate house at that time, but remodeled most of the interior. The wide entry hall was lit by a large stained glass window, one of (the) homes finest features. The first floor rooms, including a sitting room, drawing room, smoking room and dining room, were the most elaborately decorated, with marble fireplace mantels and wood-paneled walls. The library, an ornate, one-story elongated octagonal room, had a cathedral ceiling and wide built-in glazed bookcase." Bedrooms were on the second floor and servant quarters on the third. Ferdinand Roebling, Jr. inherited the home and lived there until 1942.

Son Washington A. Roebling, an engineering graduate of Rensselaer Polytechnic Institute, completed the construction of the Brooklyn Bridge after his father's death. Rensselaer Polytechnic Institute and Rutgers University archive Roebling family documents in their special collections. There are no apparent references to Hugo F. Huber.

Washington A. Roebling II, son of Charles G. Roebling, lost his life aboard the ocean liner Titanic in April of 1912. One wonders if Huber sent a letter of condolence to the family.
Other correspondence from Huber to the Seiberlings during construction of Stan Hywet note Huber's trips to Boston and Detroit, and may indicate other H. F. Huber and Co. project locations.


The shared name of Augusta Victoria between Mrs. Huber with the German passenger liner, Kaiserin Auguste Victoria supports the New York census record of Mrs. Huber's German ancestry. The family trip to Germany implies a trip to visit and maintain ties with German family members.


52 "Army Orders and Assignments," New York Times, April 14, 1918, 23. During WW I, German-Americans were often accused of being too sympathetic to the German cause. Theodore Roosevelt "insisted that dual loyalties were impossible in wartime." During the war, many Germans "Americanized" their names, and avoided speaking German in public. Foods and streets with German names were renamed, and many libraries removed German books from the shelves. "German American," Online (accessed September 26 2007). http://en.wikipedia.org.

53 Pickwick Arms Hotel debuted in 1920 in Greenwich, Connecticut, with 120 bedrooms and 60 baths. Just fifty minutes from New York City by train, and fifteen minutes by trolley from Stamford, summer guests enjoyed a private beach, tennis, and boating. In operation until 1971 and unable to sell to the city, the hotel was sold to Largo Properties of Stamford. Largo Properties demolished the hotel and replaced it with the Pickwick Plaza office buildings. See "Advertising a New Theatre in New York," Printers Ink, (Springfield MA: Phelps Publishing Co., Publishers, 1922), 48.

While Earl Carroll was not entirely sure New York needed another theatre, he realized "the decorators of the new Earl Carroll Theatre, H. F. Huber and
Company, are making a feature of the lobby which will serve as an elaborate Florentine Promenade, a place to see and be seen, for social chatter and the incidental display of ultra modes. The decorative scheme includes areas of white and black marble, gold and color contrasts supplied by Italian frescos and bronze.


55 "Discriminative Selection in Interior Decoration," *Arts and Decoration*, September 1923, 30.

56 Huber's articles in *Arts and Decoration* may also signal his desire to contribute to the interior decorating profession by serving in a more administrative capacity.

57 "To Play New Work at Huber Wedding," *New York Times*, April 13, 1922, 16. Famed composer, musician and organist Pietro Yon (1886-1943) born in Settimo-Vittone, Italy, studied organ and piano in Milan, Turin, and Rome. He served as deputy organist at the Vatican and the royal church in Rome, was appointed honorary organist to St. Peter's Basilica in Rome, and was organist and choirmaster of the church of St. Francis Xavier in New York.

58 Greene, 153.


60 The number of attendants and ushers confirms the couples' closeness to friends and family. Victoria included cousins, Gertrude Schindler and C. Irving Huber; likely the son of Hugo's oldest brother, Charles Huber. "Marriage Announcement, McNamee--Huber," *New York Times*, April 20, 1922, 14. Gertrude Schindler, daughter of Adelaid Huber (Hugo's sister), was seven years older than Victoria. She lived with the Hubers for a period in the 1920s, while working as a secretary in New York City. 1920 United States Census, Manhattan borough, New York County, New York.

61 Ibid.
In 1915, after his education in the Albany Academy, Paul entered his father's life insurance business, F. A. McNamee & Son, 240 State Street, as a salesman. He was seventeen. In September 1925, Paul became a junior member of the firm. According to Nelson Greene "their straightforward dealing has earned for them a well merited reputation for reliability and integrity and year by year the business has grown until theirs is now one of the largest life insurance agencies in this part of the state." Paul was a Democrat and a member of the Fort Orange Country Club and the American Legion. Victoria and Paul were members of the Roman Catholic Church, the Albany Country Club, and the Schuyler Meadows Country Club. Victoria was active in the Junior League. Greene, 153-54.

A Solemn Mass of Requiem was held to honor Augusta's life on Friday, February 24 at 10:00, at the Holy Name Church, 96th Street and Amsterdam Avenue. The graveside service at The Woodlawn Cemetery was private. "Obituaries," New York Times, February 23, 1928, 21.


"Advertisement," New York Times, March 15, 1942, 23. After its New York branch opening in 1910, Gimbels prospered to become a rival of Macy's, another leading Herald Square retailer. "By 1930 Gimbels had branched to seven flagship stores throughout the country and had net sales of $123 million." In addition to the sale of H. F. Huber inventory, Gimbels New York, "got considerable attention as the site of the 1939-40 sale of art and antiquities from

H. F. Huber and Co.'s early interiors of the late-nineteenth century reflected the tastes of the upper economic class in the late-Victorian age. By the twentieth century Huber's work reflected the design philosophies espoused by William Morris, Charles Eastlake, and Edith Wharton and Ogden Codman. Quality design and fine craftsmanship were key components of H. F. Huber and Co. interiors. Huber's predominately European or European-inspired furnishings, decorative accessories, and interiors were often highlighted in advertisements and articles in *The American Architect and Building News, American Architect, Architecture and Building, Arts and Decoration, House and Garden, The New York Times*, and *Social*. Frequent advertisements also appeared in *Aeolian Quarterly, Scribner's Magazine*, various technical magazines and catalogs, and *The Yale Courant* (see figures 4.1, 4.2, 4.3 and 4.4). In *House and Garden's Second Book of Interiors*, Huber's decorative versatility is highlighted in the Colonial wholesomeness of an American farmhouse hallway (see figure 4.5). Stately or wholesome, Huber's interiors were harmonious and appropriate to the architecture.
Figure 4.2. H. F. Huber & Co. advertisement. *The Yale Courant*,
July 1911.
Figure 4.3. H. F. Huber & Co. advertisement. *Arts and Decoration*, August 1922.
Figure 4.4. H. F. Huber & Co. advertisement. *Arts and Decoration*, December 1922.
Figure 4.5. American farmhouse hallway. The inviting hallway has white woodwork, gray verdure wall paper, and a variety of English cottage furnishings. The architecture is by Andrews, Rantoul, and Jones. Richardson Wright and Margaret McElroy, *House and Garden’s Second Book of Interiors* (New York: The Conde Nast Publication, Inc., 1926).
Huber’s decorative knowledge included a high regard for the client’s preferences and budget. Though he strove for aesthetic perfection, he was neither lavishly extravagant or careless. In his article "Discriminative Selection in Interior Decoration," Huber emphasized "the education and discrimination of the client proceeds with every step, whether of choice settled upon or elimination made, and there can be no ultimate disappointment." Customer satisfaction paired with Huber's artistry, harmonious relationships, arrangements, and color schemes, insured that each H. F. Huber and Co. interior was unique. Huber stressed:

It is rarely that a true, artistic, practical decorator carries out the same scheme twice, however beautiful, for there are architectural, structural, dimensional and lighting differences which must be considered, which individualize the place to be decorated and which must modify any scheme if not alter it so fundamentally that the final result seems entirely different. The home should express much of the owner's taste and preference for certain colors, certain types of structure, or simplicity or elaborateness or ornamentation. It is the analyzing and synthesis of all these elements which leads to the perfect result which speaks eloquently, but does not shout, and the essence of whose speech is peace, harmony, restfulness.

One also must be a student of as many of the other arts as possible, for literature, music, painting, sculpture, to say nothing of the study of human nature, all have a bearing upon the arts and crafts. Yet, to be a cultivated person in any or all of these allied arts, does not necessarily make one a practical, accomplished interior decorator any more than it equips an artist capable of designing a mode, a gown, a trousseau, to paint as a Raphael or to sculpture as a Praxiteles.

Commercial Work

Decorative Painting

Huber's insightful design philosophy emerged in part from the quality of design executed with his brother Charles in Chas. H. Huber & Bro., evidenced in
the Christian Heurich mansion. H. F. Huber & Co.’s decorative and project versatility was first evidenced in 1895. Scotsman and industrialist, J. D. Oliver hired New York architect Charles Alonzo Rich and decorator Hugo F. Huber for the design of Copshaholm, his thirty-eight room Romanesque Queen Anne house in South Bend, Indiana.

Shortly after the completion of Copshaholm, the architectural firm Shepley, Rutan and Coolidge of Boston, Massachusetts, realized that their building plans for the St. Joseph County, Indiana, courthouse in South Bend did not make provisions for the decoration of the two large lunettes under the courthouse dome, or for "the entrances to the court rooms, on the second floor rotunda." Local historians suggested that each sixteen-by eight-foot section of the dome be decorated to commemorate the early history of the county. The county commissioners heartily approved and contracted H. F. Huber and Co. to paint two historical scenes based upon "the life of the intrepid French explorer, LaSalle, in his visits to this region 220 years ago." The county commissioners found the gathering of details for the scenes to be:

an interesting though laborious and not a little expensive task. The best of authorities of ancient and modern times have been consulted, and the form, features and costuming of all the figures represented may be relied upon as historically correct, while the grouping and coloring displays the genius of the true artist.

Though small in scope the project surely involved many on-and off-site consultations. The paintings were produced in the H. F. Huber and Co. studios by artist Arthur Thomas who specialized in historical subjects. "LaSalle at the
Portage, December 5, 1679" depicts a sunset reunion at the old portage landing on the St. Joseph River, between LaSalle and "his devoted Lieutenant, Tonty, Father Hennepin, the Franciscan Friar, and the sturdy Mohican hunter." 7 In the other panel, "LaSalle at the Miami Treaty, May, 1681:"

LaSalle is represented at his famous treaty with the Miami Indians on Portage Prairie, two miles west of South Bend, the explorer and the head chief of the tribe in the foreground, both in the court dress appropriate for state occasions of this kind. The time of the day is about 10 o'clock in the forenoon. 8

Once installed, the paintings met the full approval of the courthouse architectural firm. The Board of County Commissioners and their legal advisor along with the Advisory Committee and Northern Indiana Historical Society approved as well.

**Interior Renovations**

H. F. Huber and Co. advertisements and project evidence exhibit Huber's versatility and range in commercial and residential work. Larger in scope than the St. Joseph Courthouse, New York's Democratic Club's 1898 interior renovations provide the earliest-known large-scale commercial commission by H. F. Huber and Co. In order to accommodate a growing membership, the club purchased a three-story residence at 617 Fifth Avenue. Club officers hired Horgan and Slattery, architects, and H. F. Huber and Co., decorators, to oversee complete interior renovations.

In December 1898 the *New York Times* reported, "the Fifth Avenue house was given over to an army of workmen, and in a short time not a vestige but the walls of the original building remained." 9 Partially because of unlimited capital,
decorators and builders completed renovations within eleven months. Rooms included: a vestibule, foyer, main parlor and ladies' parlor, reading room, hall, café, library, board of governor's room, one main dining room, two private dining rooms, and private apartments for two club officers. Of the $125,000 of capital improvements, about $40,000 was allotted to furnishings and decorations.\textsuperscript{10} The sumptuous new environment allowed the Democratic Club to surpass its social and political competitor, the city's largest and most powerful club, the Manhattan Club, in membership.

Richard Coker, club officer, and Justice P. Henry Dugro, chairman of the Building Committee directed "the builders, architects, and decorators" during the renovations.\textsuperscript{11} H. F. Huber and Co. selected, presented, ordered, and installed the high-end furnishings, finishes, and materials. Huber's predominately masculine interior selections were well-suited to the male membership and the tastes of the late-Victorian era. The descriptive account of the interior by the \textit{New York Times} provides an early indication of Huber's eye for detail and quality:

\begin{quote}
The walls of the main parlor are hung in crimson brocade and paneled in gold, and all the massive furniture of the room is upholstered in crimson velvet. The carpets are of the same prevailing tint, and there are many rich gilt ornaments. On the other side of the hall is the reading room, a cozy and substantial-looking room in brown and silver leather. All along the hallway and the foyer there is a high paneled wainscoting of Japanese green and royal vert antique marble. Supporting the paneled ceiling in the foyer and café are green marble columns, with gold capitals formed of tiger heads. The foyer is a reproduction of the palace of the Duke of Colonna in Rome, and the floor is in Italian mosaic of rich grays and yellows. Over the massive bronze mantelpiece in the foyer is the famous portrait of Richard Croker by Benziger. It is the dominant feature of the entranceway, and is so lighted as to give it strong prominence.

The café walls are high-paneled and wainscoted in oak, the pilaster capitals being the inevitable tiger heads. The frescoing is on tapestry, and the
ceiling of stained glass is framed in oak paneling. To the right of this room is a massive fireplace of white Caen stone, magnificently carved. The supporting figures of the mantel represent a Pan and Satyr, and in the centre over the mantel is an immense carved tiger's head.

The ladies' parlor, at the head of the staircase on the second floor, is a gem, and there is probably no finer room of its kind in the city. It is in the style of Louis XVI, and is hung in cerise moiré damask, with furniture upholstered in Aubusson tapestries. Magnificent Sevres vases adorn the mantel, and all the other ornaments of the room are in strict harmony with the dainty and beautiful furnishings. Massive walnut folding doors shut off this apartment from the one adjoining it in the rear. The walls of this apartment are hung in green stamped leather, and there is an electric chandelier in the centre of the room the light from which is reflected on a round table covered with green baize cloth, standing beneath it. Across the hall from the ladies' parlor is the library and Board of Governors' Room.12

Residential Work

H. F. Huber and Co.'s advertisements frequently featured his residential work. His decorative versatility was evident in his range of residences from palatial city mansions or country manors to smaller-scale townhouses or apartments.

In Stately Homes in America, authors Harry Desmond and Herbert Croly credit New York's peculiar mixture of foreign ideas and native conditions as preeminent in the nation's early development of the decorative arts and architecture. The earliest residences of note were localized in New York City, generally designed by New York architects, and owned by New York millionaires. According to Desmond and Croly, "it is in New York City that many of the richest men in the country have either made their money or have come to live; it is in New York City that, with some conspicuous exceptions, the most prominent American architects practise."13 Desmond and Croly intimate that it is in the interiors, rather than the exteriors, of New York's great houses where aesthetic
methods, opportunities, materials, and talents have the best opportunity for
distinctive and memorable display. As these projects received national attention,
wealthy families utilized the services of well-known decorators. In addition to
Huber's important residential work in New York City, were residences in the
West, Cuba, and in Ohio.

**New York City**

The Charles M. Schwab mansion provides the earliest-known example of
a twentieth-century residential interior by H. F. Huber and Co. in New York City.
Max Carl Winkelman, one of Huber's staff interior decorators, is on record as the
interior decorator, but the extent, of his involvement in the project is unclear.
According to the May 15, 1904 *New York Times* feature article on the Schwab's
new home, William Baumgarten and Co. supervised "more than 100 other artists,
designers, architects, modelers, and engineers" in the execution of French
architect Maurice Hebert's intricate, plans for the interior.\(^{14}\) Inspired by
architecture of the French Renaissance, Schwab, Bethlehem Steel magnate,
hired Hebert to design his palatial New York residence. After a diligent search,
Mr. and Mrs. Schwab, attracted to the uninterrupted views of the New Jersey
Palisades and the Hudson River, purchased a block on picturesque Riverside
Drive. Construction on the seventy-five-room, French chateau-style mansion
began in 1901 and lasted six years (see figure 3.8). Built at the close of the
Victorian era, the elaborate architecture and French-inspired interiors were
designed to suit Mr. Schwab's lavish lifestyle and opulent parties. As a
philanthropist and great supporter of the arts, Schwab's musicales once included
guest musicians Enrico Caruso and Fritz Kreisler.\textsuperscript{15}

In 1906 Huber featured New York townhouse interiors executed for Mark
Newborg, at 50 East 52\textsuperscript{nd} Street, in several advertisements placed in \textit{The
American Architect and Building News}. The residence was anonymously
featured again in 1907 in William Herbert's, \textit{Houses for Town or Country}. The
architectural design was credited to New York architect, J. H. Freedlander.

Because Newborg did not want an interior elevator, height restrictions and
the narrow twenty by one-hundred foot lot, presented great proportional
 challenges for Freedlander. Although Freedlander's five-story design included a
basement and sub-basement, he de-emphasized the townhouse's overall height
with strong horizontal projections that divided the façade into three sections (see
figure 4.6). The rusticated stone, strong arched doorway and substantial entry
posts on either side, gave the first floor entry individual emphasis. Flat masonry,
elegantly scroll-supported balconies and windows, and ornamental cartouches
defined the second and third floors. The fourth and fifth floors were treated as a
mansard roof with a center dormer arched to echo the entry door. Scroll
ornaments were repeated, and bull's eye windows on either side of the dormer
completed the symmetrical façade.

Freedlander maximized interior widths. Additional height in the entry
hallway, Caen stone, and complementary ornament created a handsome arrival
(see figure 4.7). Stairs from the entry lent a dramatic approach to the first floor
Figure 4.6. Newborg residence, townhouse façade. William Herbert, *Houses For Town or Country* (New York: Duffield & Company, 1907).
Figure 4.7. Newborg residence, entry hallway. William Herbert, *Houses For Town or Country* (New York: Duffield & Company, 1907).
dining room (see figure 4.8). The second floor contained a spacious drawing-room, hall, and library, plus a small retiring room and servants' stairway. Herbert pointed out that "the hall is lighted and aired by a court, measuring four by seventeen feet, which is unusually large for a house of this size in New York" (see figure 4.9).\textsuperscript{16} The third and fourth floors were private and contained bedrooms with bath, shower, and closet spaces, and a boudoir and nursery (see figure 4.10). Varied room heights on the first floor permitted functional space planning of the basement level with rooms for the domestic staff; a generous and well-equipped kitchen and a laundry, dining room, sitting room, and boiler room. Four bedrooms for the domestic staff and a sewing room plus storage were on the top floor. The corners of the rear rooms on each floor were cut in order to maximize natural lighting and create a unique octagonal interior in the dining room, library, and bedrooms.

The interior architectural and aesthetic details of the Newborg residence were as carefully considered as the architecture. In addition to thoughtful space planning, the interior treatments, finishes, materials, and furnishings were proportionate and appropriate to the compact interior. Ceiling heights were varied, ornament was harmonious, finishes were light, materials were refined, and the eclectic furnishings were elegantly understated.

It is not completely clear from the Herbert text or Huber's advertisements, the extent of project involvement between Huber and Freedlander and just who selected and specified the interior finishes, materials, and furnishings. Huber's
Figure 4.8. Newborg residence, dining room. William Herbert, *Houses For Town or Country* (New York: Duffield & Company, 1907).
Figure 4.9. Newborg residence, second-floor hall. William Herbert, *Houses For Town or Country* (New York: Duffield & Company, 1907).
advertisements imply that he followed Freedlander's design (see figure 4.11).

Herbert credits the architect (Freedlander) for the interiors:

- The mantlepieces, the panelling, the ceiling, the rugs and the furniture are all of the architect's own selection or planning; and in his dispositions he has sought for simplicity as well as propriety. It is all very vigorous work with plenty of depth to the treatment of the surface detail, and the result borrows nothing from upholstery or hangings of any kind.

- Such is the way in which the interior of houses should be handled, and in this particular instance the architect was as fortunate in his client as the client in the architect.\textsuperscript{17}

Based upon previous projects and the profession's typical working relationships, the author believes H. F. Huber and Co. worked with Freedlander to fabricate the interior architectural details such as the mantlepieces, painted or stenciled ceilings, and wood paneling, according to Freedlander's project drawings. The author also believes it was Huber who worked with the Newborgs to select the aesthetic details for the residence; accessories, artwork, furnishings, and rugs.

While the details of the collaboration are not completely known, it is reasonable to assume Huber and Freedlander had a good working relationship because Huber hired Freedlander for the design and construction of the H. F. Huber & Co. building at 13 E. 40\textsuperscript{th} Street in 1910.

Denver

Nearly two thousand miles west of New York, a trip to Denver by train in the early-twentieth century required approximately sixty-two hours.\textsuperscript{18} It seems likely that the strong appeal of the West and the development of several German-
Figure 4.11. H. F. Huber & Co. advertisement. American Architect and Building News advertisement. This page appeared on August 25, 1906.
American communities enticed Huber and led to his half-dozen jobs in Denver. These included a residence for Mr. Elbridge Gerry Snow, President of the Home Insurance Co. While little or no information remains from the projects, popular pre-World War I architecture and interior styles in Denver included: Colonial Revival, Mediterranean Revival, Neoclassical, Queen Anne, Renaissance Revival, and Spanish.

Cuba

In addition to travel in the American West and Europe, wealthy Americans enjoyed direct sailing from New York to Mexico, the Caribbean, and Cuba. Frequent advertisements and related travel articles enticed vacationers with lush, visual imagery such as this example in *Arts and Decoration* (see figure 4.12):

Havana, the capital of Cuba, is called the Paris of the Western World. It is modern in all respects, but yet is wistfully reminiscent of the times when charming senoritas listened behind latticed windows to the strummed serenades of their gallant sweethearts—and galleons rode at anchor in the harbor. There are narrow, winding streets that twist and turn in a maze of colorful booths and shops, past arcades and ancient courtyards, till they lose themselves in the Prado.

It is not clear when the Hubers first began to enjoy vacations in Havana. They were likely drawn to Cuba's tropical climate, lush landscape, vivid color, vibrant immigrant culture, rhythmic music, and regional cuisine. Cuban historian Maria Luisa Lobo Montalvo, an expert on architectural and decorative arts, stated that the Hubers "developed an extensive network of friends" in their frequent trips to Cuba.
Figure 4.12. Ward Line advertisement. *Arts and Decoration*, November 1924.
American influence on Cuba was at its peak from the close of the nineteenth century through the first quarter of the twentieth century. Writer Narciso G. Menocal acknowledges that the "constant flow of exchanges, opportunities, and ideas generated by a flourishing free-enterprise system" and the thriving sugar industry in Cuba, created an economy capable of "sustaining a brilliant, cosmopolitan society."

According to architect and historian Jorge Rigau, "the United States symbolized progress, power, freedom, and justice, all in contrast to Spain's repressive, regressive governing style." Such a renaissance in the Cuban economy would have appealed to Huber's business sense and played an important factor in his decision to open an additional studio and showroom in Havana to service new residential clients. As an artist, Huber would have been intrigued with Cuba's range of foreign artists and craftsmen, and the decorative materials largely unavailable or less-suited in the states: mosaics of enameled ceramic tiles, concrete tiles, stucco, exotic woods, and iron and stonework.

Montalvo emphasized "interior decoration came to Havana under the influence of styles imported from the United States, mainly through the firm of H. F. Huber of New York." Other foreign firms, including Tiffany and Co., Jansen of Paris, Rogelio Ata, and Theodore Bailey, opened similar businesses after Huber's business presence proved successful. Montalvo also stated that prior to Huber and other interior professionals, "it had been the rule for architects to provide building plans with interiors left blank, for clients to fill as they pleased when the house was ready."
The boom in the Cuban economy also meant the emergence of various Cuban periodicals dedicated to the arts. The groundbreaking magazine *Social*, created by Cuban illustrator and caricaturist Conrado Walter Massaguer, was considered the best periodical in Latin America. Geared toward wealthy Cubans, *Social* "included permanent sections on Cuban architecture, interior decoration, high fashion and design, and reviews of social events. Besides these, articles about literature, visual arts, music, opera, ballet, and film were featured as well as about such sports as motoring, yachting, rowing, and tennis. Graphics were a vital part of the publication" (see figure 4.13). There were advertisements for luxury cars, elegant clothing and shoes, boutiques, home appliances, imported or nationally made furniture, food and beverages, cruise lines, and the leading brands of cigars and cigarettes. *Social's* monthly page, "Arte Arquitectonico," featured Havana's new large suburban homes in the chic neighborhoods of El Vedado, Miramar, La Vibora, El Cerro and Country Club Park. Although these residences were inspired by eighteenth-century classicism and the American Beaux-Arts, they were adapted to the needs of the tropics.

Huber's residence in Cuba for wealthy banker Herman Upmann was featured in the June 1916 issue of *Social*, just five months after its premiere (see figure 4.14). Like Huber, Upmann was of German heritage and a successful businessman. He and his brother Augustus arrived in Cuba in 1843 to establish a branch of the family bank. Herman's use of specially imprinted boxes of cigars
Figure 4.13. Cover of Social, July 1918. Designed by Conrado W. Massaguer.
Figure 4.14. “Arte Arquitectonico,” (section) Social, June 1916.
as promotional items for the bank's European clients proved so beneficial, he
invested in a cigar factory that proved equally successful.\textsuperscript{30}

Designed by Cuban architect, Leonardo Morales of Morales y Mata, the
Upmann residence was built at 17 corner to K, Vedado, in a coastal area
originally outside the city limits.\textsuperscript{31} The neighborhood's main avenue included a
tramway route and public green space. Surrounded by a private garden,
Morales's symmetrical, neo-classical design with large outside galleries and
porticoes, encouraged much-needed cross breezes (see figures 4.15, and 4.16).

Research did not clarify if Huber worked in tandem with Morales on the
Upmann interior, or if Upmann, as was customary, hired Huber after construction
was completed. Interior room orientation and height, use of room dividers rather
than walls, doorways, and window treatments, likewise, took into consideration
access to refreshing breezes and exposure to direct sunlight. Proper floor
planning ensured that the ground floor social rooms, and upstairs master
bedroom caught the necessary breezes and required shade, while the service
areas, kitchen, pantry and garages endured the worst sunlight and heat. Full-
service bathrooms and domestic service areas were common amenities. The
central hall or passageway with easy access to different interior rooms included a
large sweeping marble staircase with decorative ironwork balusters. Large
leaded glass windows with a coat of arms and floral and geometric border
patterns, illuminated the staircase and the floor above (see figure 4.14).
Lightweight, breathable wicker furnishings in the palm court and central hall were
ideally suited for the heat. Archways between social rooms allowed fluid use of spaces. Other furnishings were a popular mix of English, French and Exotic styles but harmonized in form, scale and function to its decidedly masculine or feminine room. Marble flooring seemingly dominated throughout the main level, and occasionally included a border, center detail, or area rug. The decorative Spanish tile flooring in the smoking room complemented the exotic and eclectic furnishings and ornate wall and ceiling treatments (see figure 4.17).

Clientele

Much like their European counterparts, late-nineteenth/early-twentieth century American and Cuban millionaires built houses that would display their power and wealth, and reflect their lifestyles and social status. Unlike their European counterparts, American and Cuban millionaires such as Christian Heurich, Charles M. Schwab, and Herman Upmann were self-made men, or the sons of one. Of such millionaires Desmond and Croly point out in *Stately Homes in America* that:

> since they are practical men, their residences are, of course, built first of all to be inhabited. The best mechanical ingenuity to be found in the country is employed in making them mechanically complete---in supplying them with every "improvement" which will add to the owner's comfort and convenience. But while they are built to be inhabited, they are built almost quite as much to be admired.\(^{33}\)

For such residences to be genuinely and aesthetically admirable Heurich, Oliver, Newborg, Roebling, Schwab, Snow, and Upmann employed the best architects and the best interior decorators (see appendix A).
Figure 4.17. Upmann residence, smoking room.
The following chapter will focus on Stan Hywet manor, the existing early-twentieth century country residence for Frank A. and Gertrude Seiberling located in Akron, Ohio. Whereas little of Huber's original interior work described in this chapter remains intact, the careful preservation of Stan Hywet as a house museum provides the visitor a unique opportunity to understand detailed aspects of Huber's artistry, design philosophy, and work ethic. Stan Hywet archival collections provide invaluable support to understanding Huber's working relationships with clients and colleagues.

________________________

Notes


2 "Discriminative Selection in Interior Decoration," *Arts and Decoration*, September 1923, 75.

3 Ibid., 30, 31, 75.


5 Ibid. It was Charles Bartlett and Richard Lyon, historians and authors of *LaSalle in the Valley of St. Joseph*, who suggested each section of the dome commemorate the early history of the county.
Prior to the twentieth century commercial contracts were predominately handled by architects. The author would argue with writer Peter McNeil, who credits the first significant award of a major commercial contract to Elsie de Wolfe for New York's Colony Club in 1905. Peter McNeil, "Designing Women: Gender, Sexuality and the Interior Decorator, c. 1890-1940," *Art History* 17, no. 4 (December 1994): 648. Huber did complete interior renovations for New York's Democratic Club in 1898.

The equivalent of $40,000.00 allotted to furnishings and decorations in 1898 would be over one million today.


Prior to the formation of William Baumgarten and Company, Baumgarten had been a gifted assistant to Leon Marcotte and later worked for The Herter Brothers. He became head of The Herter Brothers after the death of Christian Herter. Wayne Craven, *Gilded Mansions* (New York: W. W. Norton & Company, 2009), 116.

Like the architecture, the interiors of the Schwab mansion were inspired by the French styles Francis I, Henri II, and Louis VI. "The library will be in the style of Henri II, and is taken from Fontainbleau, and includes a reproduction of the historical mantel of the celebrated gallery of Henri II. Antique marble and French walnut will be generously utilized in the workmanship. Here will be placed hundreds of rare volumes which Mr. Schwab has collected in different parts of the world." In a theme similar to Huber's library wall treatment at the 1893 Christian Heurich mansion, "surmounting high marble columns ranged about the room will appear the busts of prominent authors, statesmen, and scientists. The atmosphere of the room is intended to invite the lover of knowledge." The article continues and states that "nothing will enter into the construction of the new dwelling that has not been made specially to order. Neither will the rooms of the mansion contain a single piece of furniture nor an ornament that has not been designed in accordance with instructions from the architect. So-called stock material, no matter how good it may be, will be ignored." One such custom-designed piece of furniture included an original two-manual Aeolian organ, built in 1904 by the Hutchins-Votey Company of Detroit. The organ, installed in a chamber alcove on the landing of the grand staircase, could project into the forty-foot high, coffered ceiling chapel. Extensive alterations to the organ in 1905 and 1919 permitted some of the earliest recordings of organ music, and a weekly radio broadcast by the National Broadcasting Company. See "Views of Charles M. Schwab's New Home," *New York Times*, May 15, 1904, SM4.

Even before the stock market crash of 1929, Schwab's lavish spending, high stakes gambling, and extramarital affairs depleted most of his fortune. After the death of his wife in 1939, Schwab closed the house and moved into a small apartment on Park Avenue. Nearly penniless at his death, Schwab's Riverside interior fittings were sold off in 1947. The sale was attended by dealers, souvenir hunters, prospective purchasers, and, the simply curious. *The New York Times*, October 22, 1947, 31. The once resplendent Riverside mansion was demolished in 1948.


17 Ibid., 51-52. Research did not reveal any information about Newborg himself.


According to the 1910 United States Census Report, German-Americans constituted 43 percent of Colorado. Denver had the largest German-American population in the state. Mildred Sherwood MacArthur's research and thesis indicates that Colorado's early German-Americans exhibited "typical German characteristics, long-suffering endurance, patient plodding, strict business integrity, respect for law and order, keen initiative in agricultural and commercial lines, accurate training and efficiency both in the forgoing and in professional fields, a sense of the importance of recreative enjoyment and a fine show of public spirit in the advancement of philanthropic and educational projects." These qualities made them especially prominent in "educational, professional and philanthropic undertakings." Mildred Sherwood MacArthur, "History of the German Element in the State of Colorado" (Master's thesis, Cornell University, New York, 1917), 5, 13, 38.

20 Sheila Mayne, "The Lure of the Tropics," Arts and Decoration, November 1924, 82.


Cuba's way of life and customs stem from its immigrant European, American, and Latin American origins that integrated into Cuba's national culture and traditions. Early European immigrants were predominately Spanish with many French, German, and English. Lilian Llanes, The Houses of Old Cuba (London: Thames & Hudson, 2001), 115-16.

Ibid., 8, 10.


25 Montalvo and Becali, 124. Although it is reasonable to believe Huber might have designed an occasional interior in Europe, the only confirmation of his residential designs outside of the United States, is in Cuba. Although author Maria Luisa Lobo Montalvo’s research states H. F. Huber opened offices in Havana, the name and location of his storefront cannot be confirmed. Huber advertisements in Arts and Decoration do not list a Havana address. In Havana History and Architecture of a Romantic City and Havana The Portrait of a City writers Maria Luisa Lobo Montalvo and W. Adolphe Roberts point to the Cuban custom of shopkeepers to select the name of a store based upon poetic or philosophical reasoning rather than a description of the business itself or the merchandise sold. Such a custom certainly inhibits confirmation of Huber’s Cuban gallery address. Arts and Decoration advertisements for a competing interior decorating firm, O. E. Mertz and Co., list a location at Prado 42, Havana, Cuba. "Advertisement," Arts and Decoration, November 1922, 68.


27 Ibid.

28 Montalvo and Becali, 105. Conrado Walter Massaguer y Diaz was born in Cardenas on March 3, 1889. He emigrated to Merida, Yucatan, with his family in 1896. In 1902 he was sent to study at the New York Military Academy. Self taught in art, Massaguer returned to Havana in 1908 and worked as a baseball illustrator at El Mundo, a Havana newspaper. In 1910 he founded Mercurio, his first advertising agency. His Broadway caricatures were published in the United States in the New York American Journal in 1912. After a publication with his brother, Massaguer founded Social in January 1916. As director, Massaguer "designed the cover and did full-page drawings in watercolor or crayon to illustrate literary texts or some other special topic." Unlike French style graphics Massaguer's sober, agile, "precise strokes always captured the outstanding traits of a subject with remarkable aesthetic economy. Most characteristically, he was always humorous and good-natured." Massaguer married Elena Menocal in 1924. Living briefly in New York, in addition to directing Social, Massaguer contributed to Life, The New Yorker, Collier's, Vanity Fair, American Magazine, Redbook, Cosmopolitan, Literary Digest, Sunday World, and Town and Country.
Current political conditions in Cuba and the author's inability to interpret many Spanish texts and articles inhibited more complete research into Huber's Cuban portfolio.

The success of the Upmann Cigar Factory was in part due to the receipt of seven gold medals in seven international exhibitions between 1862 and 1893. The cigar market forced a change in production and ownership of the Upmann Cigar Factory, but the Upmann cigar retained its name and remained one of the most prestigious cigar brands of all time. President John F. Kennedy requested his press secretary, Pierre Salinger, to obtain Petit Upmann cigars "on the evening prior to the declaration of the American trade embargo in 1961." "H. Upmann Cigars," Online (accessed September 21, 2007). http://www.cigarsclub.com.

Residential architecture in El Vedado was referred to as learned architecture, which had not been seen before in Cuba. Morales was a graduate of the School of Architecture founded in 1900 at Havana University. Prior to the Havana School of Architecture, architecture in general depended on the skills of local builders who learned on the job. Llanes, 195.

One of the main practitioners of Cuban eclecticism, Morales was influential in "the movement to break away from the colonial building tradition." Montalvo, 188.

Morales firm, Morales and Mata, were well-known in the Republic of Cuba for their excellent work as engineers, architects, and building contractors. Projects included the Mendoza and Co. Bank Building, the Vedado Tennis Club Building. Several residences included the Don Pablo Mendoza residence. El Libro Azul de Cuba: The Blue Book of Cuba (New York: Compania Biografica, S. A., 1917), 229.

Building in the Vedado area started between 1880 and 1885 and was well established by 1910. Doctor Antonio Gonzalez Curquejo built one of the first residences in the district on the corner of Linea Street and Avenue B. It is one of the few to survive from this period. Most of the residences in Vedado were constructed in the early twentieth century. Montalvo, 175. Although the Vedado neighborhood is currently deteriorating, the existence or condition of the Herman Upmann villa cannot be confirmed. Edward M. Gomez, "Caribbea Cri De Coeur," Art and Antiques, December 2008, 74.

Increased "trade with the United States brought a variety of household objects and popularized inexpensive furniture, such as sets of rattan for galleries and porches; a version of the typical American furniture of light structure came to

33 Desmond and Croly, 32.
CHAPTER V
COUNTRY RESIDENCE
STAN HYWET

The preservation of Stan Hywet manor and archives provides the visitor and researcher with a vivid, visible account of early-twentieth century residential architecture and design. This chapter will offer the reader an authentic and unique look at the developing working relationships between architect and interior decorator during the early establishment of interior design as a profession. Stan Hywet preserves the Tudor Revival architecture of Charles S. Schneider. The harmonious and exquisitely detailed interiors preserve period accessories, decorative finishes, furnishings, lighting, and textiles specified by Huber and showcase his creative and artistic genius. The interiors of Stan Hywet highlight the achievements of Hugo F. Huber, an outstanding interior decorator of the late-nineteenth and early-twentieth centuries.

Well known for its dominance in the rubber industry Akron, Ohio, became one of the "busiest and fastest growing" cities "in the world" during World War I.¹ Rubber companies included: B. F. Goodrich, Firestone Tire and Rubber, General Tire and Rubber, Goodyear Tire and Rubber, and Mohawk Rubber Companies. Goodyear Tire and Rubber Company, co-founded by Frank A.
Seiberling in 1898, was the world’s largest tire company by 1916.² As the rubber industry grew in downtown locations, a great many residents relocated west of the city to escape rubber production dust and fumes. In 1910 Frank A. Seiberling (F. A.) and his wife, Gertrude, with their children's input, bought three-thousand acres that included fields and forests with magnificent vistas of the Cuyahoga Valley. An old sandstone quarry on site inspired the Seiberling's name for the estate; Stan Hywet, old English for hewn stone.

Consultations

F. A. and Gertrude delayed construction of a new home until after the death of his mother, Catherine Seiberling, on May 10, 1911. Catherine loved their East Market Street home(s), and did not wish to move. Prior to Catherine's death, Gertrude, an accomplished vocalist and performer, revealed interest in other areas of the arts with her coursework at Buchtel College.³ Gertrude studied architecture, interior decorating, horticulture, and landscape architecture in preparation for the construction of their new home, Stan Hywet. The Seiberlings’ conversations with H. F. Huber and Co. and Huber himself, regarding interior decoration for Stan Hywet, began as early as January, 1911. In Huber's January 12, 1911 letter to F. A., he wrote:

In reply to your favor, beg to say that I expect to be in Akron the latter part of next week or the early part of the week following, and shall be pleased to call on you as you suggest.

I have been in Akron a number of times since I had the pleasure of meeting you, but did not wish to take up your time until you had a chance to give the matter mature consideration.

Thanking you for keeping us in mind, I am

Yours truly, H. F. Huber.⁴

128
Huber’s letter implies the Seiberlings met Huber in 1910 and they may well have first met him upon wandering into his New York gallery. Correspondence and phone conversations followed the January 1911 letter. At F. A.’s request, Huber sent the Seiberlings two volumes of *English Homes* in September 1911. A *Historic English Interiors* portfolio of forty color plates of English interiors owned by H. F. Huber and Co. provides a similar style reference source. Huber surely gleaned inspiration for Stan Hywet from the portfolio images of England’s Knole and Warwick castles and likely referred to *Historic English Interiors* as well as *English Homes* in meetings with the Seiberlings.5

Following the death of Catherine Seiberling, in May 1911, F. A. and Gertrude asked eight architectural firms from Cleveland to New York to Boston, to submit design proposals incorporating formal and leisure specialty rooms. They selected the New York firm, George B. Post and Sons, with its Tudor Revival design. Charles S. Schneider, from the Cleveland branch office, was designated lead architect.6 Perhaps with Huber’s counsel, the Seiberlings had determined the Tudor Revival style suited the family’s refined, but informal lifestyle. Early in 1912 F. A. requested in writing that Schneider’s design proposal adhere to a budget of $150,000 excluding land costs, interior decoration, and furnishings.7

Correspondence from August 1912 discussing design services and fee structures confirms when the Seiberlings began to finalize a formal relationship with H. F. Huber & Co. Huber stressed that his fees for design and supervision
of interior work were the same as those designated in the American Institute of Architects schedule. He noted, however:

the precise terms of an arrangement would depend upon the nature of the work and amount of personal attention required. The experience of our organization of twenty-five years specializing on interior work has evolved a method whereby we obtain a desired effect in the most economical and practical manner, and thereby save the owner sufficient to more that make up for the fees.  

Huber also stated that, although H. F. Huber and Co. executed many projects under a percentage basis, he preferred:

a competitive plan where the client has definite and fixed ideas, as favorable conditions frequently result in a larger margin of profit, whereas on a percentage basis our profit is definitely fixed and limited.

By the end of the year, F. A. notified George B. Post and Sons that Huber "is to be my interior decorator."  

Pre-Design

While in correspondence with Huber, the Seiberlings continued to work with Schneider. In addition to his training Schneider's meticulous eye for Tudor Revival detail included research compiled from a recent visit to an exposition and more specifically his April 1912 trip to England to tour Tudor houses with the Seiberlings and their eldest daughter Irene.  

Tours of Compton Wynyates (1530) in Warwickshire, Ockwells Manor (1466) in Berkshire, and Haddon Hall (15th-17th centuries), in Derbyshire, among others, were graciously arranged by Sir Walter Tyndale, a British artist and illustrator. Tyndale met the Seiberlings and Schneider "at the dock in Plymouth, England, and for ten days he opened doors that perhaps no one else could have opened."
Ockwells Manor, and Haddon Hall provided Schneider with great design inspiration. Schneider's reference notes and sketches include eight fifteenth-century windows from Ockwells. The Seiberlings purchased and returned with rich wood paneling, a window designated for reuse in the master bedroom, and a harpsichord, formerly played by Haydn, for the music room.¹³

Preliminary Design

The manor's construction began in January 1912 and employed contractors and specialists in carpentry, casements, electrical, flooring, glass, hardware, masonry, metal, plaster, plumbing, refrigeration, and wood. After the development and acceptance of Schneider's preliminary sketches, architectural services by George B. Post & Sons or Schneider included:

- careful working drawings, the preparation of specifications, the designing and making of working drawings of all rooms and interior work, the larger scale and full size detail drawings for all exterior and interior work, the engineering work necessitated and connected with the constructional and electrical work, heating, etc. inside the house itself, the taking of bids and awarding of contracts and the general and personal superintendence given by the heads of our office.¹⁴

Schneider recommended a separate contract for interior decorations, fixtures, and furnishings.

The 1913 document "Contract Specifications for Stan Hywet's, Interior Finishes," was prepared by George B. Post & Sons, Architects. This document states that the general contractor would "provide materials and perform all the work necessary to complete the interior finishes, according to the specifications and the drawings as prepared by Geo. B. Post & Sons, 101 Park Ave., New York
The contract included a detailed schedule that listed each sub-contractor with the related materials and unit prices upon which account payments were made. The general contractor submitted monthly applications for approval and payment to the architect for "the value of the work and materials." In case the work was not "in strict conformity with the drawings and specifications," defective work would have to be removed or replaced, to the satisfaction of the architect. It was the duty of the general contractor to "give his personal supervision to the execution of the work" and to "see that the contract drawings and specifications are fully and faithfully carried out by all of his sub-contractors, material men, and workmen at all times." He was also to see "that the work is prosecuted with the utmost diligence and that all materials are provided promptly and in sufficient quantity so as not to delay the progress of the work."

The contract also stated that should the general contractor assume a sub-contractor not covered in the contract, but selected by the owner, the architect must approve such sub-contractor. If that should occur, the architect would adjust the amount of the contract. The contract covered the basic masonry, carpentry, painting, iron, tile, and plaster work, of the basement, first, second, attic, and hospital floors. The contract did not include furnishings, textiles, or decorative accessories.

Collaborations

Despite contractual agreements, correspondence clearly reveals that Schneider quickly became personally invested in all facets of design for Stan
Hywet manor and estate. He frequently corresponded passionately and at length with the Seiberlings regarding proposed garden designs, by noted landscape architect Warren Manning.\(^{20}\) He also questioned and commented on artwork selections, finishes, furniture arrangements, ornament, reuse of materials, and costs, suggested by Huber.\(^{21}\) Schneider's interference and artistic differences of opinion with Huber intensified as the project progressed. Schneider, Manning, and Huber were technicians as well as artists and despite their creative differences, they shared essential design philosophies in each of their specialties. Their exquisite eye for quality and detail and desire for client satisfaction ultimately ensured the successful creation of a harmonious blend of architecture, landscape, and interiors.

Schneider's sixty-five room house plan for Stan Hywet translated the more formal arrangements seen at Compton Wynyates, Ockwells Manor, and Haddon Hall into a more informal, irregular, and inviting American Country manor and estate. Instead of designing the manor in one long axis from south to north:

Schneider turned the house to the southeast at the Music Room and to the northeast for the Billiard Room and F. A.'s Office. With this architectural slight of hand, Schneider formed what always looked to Irene like outstretched arms of welcome (see figure 5.1).\(^{22}\)

Schneider's ultimate cooperation with Manning enabled successful blending of the interior and exterior. Expansive windows welcomed sunlight and linked the manor's interior axis from the music room and north porch to tree allees and expansive natural vistas beyond. Throughout the manor, "the natural allure of the outdoors blended with the old English and American atmosphere the
Figure 5.1. Stan Hywet Manor. The front view of the main entry is ca. 1916. Steve Love, *Stan Hywet Hall & Gardens*, (Akron, OH: The University of Akron Press, 2000).
Seiberlings sought to create. In the morning room, morning light nurtured the plants even in winter. Fountains in the west porch and the solarium added to the natural ambiance. The sunny breakfast-room windows enhanced views of its own intimate garden. Operable doors and shared colors invited transition from interior to exterior.

While professional working relationships were often strained, archival evidence reveals that a warm friendship developed between the Hubers and Seiberlings. Whereas F. A. was more involved with the architectural aspects of Stan Hywet, making frequent trips to New York to consult with Post and Schneider, Gertrude relished the interior decorating process, and soaked up Huber's instruction on the decorative arts like a sponge. The Seiberlings invited Huber to the family's summer home, Cedar Lodge, in Hessel, Michigan, for early brainstorming meetings, and Huber made frequent, nineteen-hour (625 miles) trips from New York to Akron for extended visits as the job warranted. Gertrude made numerous trips to New York to meet with Huber, attend auctions, visit museums, and shop for the manor. Her visits often involved social activities with Mrs. Huber.

Design Development

Huber was much involved in the early conceptual stages of the project, programming with Gertrude and Irene while meeting with Post and Schneider. He carefully studied interior, electrical, heating, and plumbing drawings and building specifications in order to propose appropriate color, decoration, furniture,
and lighting selections. Huber wisely based furniture arrangements upon outlet, overhead lighting, and radiator locations.\textsuperscript{26} Huber’s hand-written note to Gertrude on July 18, 1913 expressed his pleasure in hearing she found their last discussion "simmering." He continued:

I saw Mr. Schneider, the day after you left and we had a very satisfactory talk, in consequence of which I have just received some more drawings from him, which I needed in order to progress with the various schemes.

The actual work on the drawings does not take as long as the development of the ideas and one must be careful not to rush things and lose [sic] sight of the finer points.

I am first having various inspirations drawn out roughly so that I can show you several ideas for each place.

I cannot leave here at present as I want to keep watch right along as we are working on the schemes. As soon as they are far enough advanced to show for something, I will start west, stop off at Akron for a few days and then come to Hessel.

I am looking forward with great pleasure, to this visit, and am sure that the air will be so invigorating that we will be stimulated into developing fine ideas.

With best regards to yourself and all the family.
I am yours sincerely, H. F. Huber \textsuperscript{27}

The Seiberlings formed a verbal agreement with Huber on August 11, 1913, formalized in writing on February 18, 1914, to proceed with the work for Stan Hywet. Huber’s specifications were categorized under furnishings, interior decorations, wall coverings, and ornamental glass. He figured the work on a percentage basis and added a 20 percent profit to the total cost of each item.

The furnishings category included furniture, draperies and laces, rugs and carpets, electric fixtures and floor lamps, and andirons and fireplace fittings. Interior decorations included painting, gilding, and papering; wall coverings included wall materials and tapestries, leather work, and upholstery, cushions
and handrail covering; and ornamental glass included leaded or art glass. Travel expenses, insurance, freight, and on-site requirements of cleaning and rubbish removal, as well as temporary heat, light, or telephone, and watchman were additional costs billed separately and monthly.

Early in the project Schneider severed his association with George B. Post and Sons. Archival evidence does not clarify the true nature of the ill-timed separation. Appearing to be at his wits end with both party's side of the story, F. A. confided in Huber while meeting at Cedar Lodge and shortly thereafter defined each party's duties in writing to Post on August 14, 1913:

Returning from my summer home today, I find your letter of the 7th, and after talking with Mr. Huber, who has been with me for a few days, I decide [sic] to establish the division of work between Mr. Schneider and yourselves as follows:

Mr. Schneider will take the entire first floor, including the main gallery, except the service quarters, which latter includes butler's pantry, kitchen, etc.

Mr. Schneider will take the entire second floor, which includes the gallery, except the service quarters, which latter includes the housekeeper's room, four bed rooms for servants, etc.

You are to look after the basement entire, the service quarters first and second floor, as recited above, and the entire third floor.

I assume that this makes a distinct line between the work that each of you are to perform.

I have asked Mr. Huber to call upon you next week when he is in New York and talk over some changes that we have decided upon, and he will doubtless see you immediately upon his return.28

Successful in business, F. A.'s diplomacy is apparent in his desire to award each architect a good portion of work. Confiding in Huber demonstrates F. A.'s confidence in Huber's professional expertise.
With the manor exterior completed and the slate roof started, F. A. arrived in New York the first week of February 1914 and visited the American Art Galleries with Huber to view "one of the greatest of English antique collections, from the "House of Adams." Although F. A. did not attend the actual sale, he did set limits for Huber's bids. The sale was the first real indication of Huber's intent to compliment Schneider's interiors, while incorporating more than just old English furnishings. Huber wrote Gertrude:

Yesterday, I had the time of my life, in becoming possessed of some of the finest and most interesting examples of furniture of the early English times. I secured some wonderfully interesting cabinets, chairs, table andirons, fireplaces, marble mantels etc. at ridiculously low prices practically less than one half and in some instances one third of what I had figured in my preliminary allowances for such pieces.

Altho' a little early to go deeply into the matter of furniture, still I realized I must act quickly, if we were to take advantage of the chance. If Mr. Seiberling had been with me I would have bought three times as much. I did not want to take the responsibility of going too deeply.

As it is, the saving in my purchases will more than pay for the cost of your antique bedroom which information will undoubtedly please Mr. Seiberling.

What I have secured thus far will make a good nucleus and I am positive that Mr. Seiberling will realize before we have progressed much further that our general scheme of the interior will be in full accordance with what this type of house demands and that the mellow interesting examples of old pieces will impart to the surroundings the homelike livable spirit that Mr. Seiberling is so set on.

Also among the things I secured are some quaint pieces for Miss Irene's room exactly on the line she explained to me the other evening. Also a most interesting buffet plate rack and breakfast room table of just the right size.

Despite F.A.'s concern "as to how far we shall go in equipping our establishment with material whose chief merit is antiquity," Huber proceeded with Gertrude's blessing. The H. F. Huber & Company's purchase order for $7,436.40, dated
February 24, 1914, confirms Huber’s Adams Sale purchases. The Adam, English, Georgian, Gothic, Jacobean, Tudor, and William and Mary antiques were designated for the billiard room, the breakfast room, master bedroom, and the reception room (see figure 5.2).

Wishing to prioritize and avoid project delays, Huber also remarked how essential it was to select the bath tile, the wainscot height, and the kitchen treatment and arrangements when Gertrude would be in New York the following week. He hoped that F. A. would join them for a visit to the Metropolitan Museum where he was certain that F. A.’s:

keenness of perception will eventually induce him to become a student in this particular diversion just as many other great captains of industry have. It is the sign of the highest type of culture and the pleasure to be derived from this source is inexhaustible.

Design Refinement

Huber notified F. A. in writing prior to his visit to Akron the second week of March 1914, that he would bring along sketches and illustrations. In addition and in order to, alleviate F. A’s concerns about overdone antiquity Huber stated that:

under any circumstances, nearly all the work in the house would be new, as it would be impossible, even if we so desired, to obtain antique things for all the rooms. The only places, at present, where the old pieces are contemplated are for the main bedroom and the great hall.

I discussed this matter thoroughly with Mr. Schneider when he was here, and he spent considerable time with me in visiting various places in order to form an opinion as to the scheme of introducing some old pieces in various places, especially where newly constructed pieces of furniture in the type to suit the rooms would show up too rich and elaborate unless they were mellowed down by the antique effect.

While, from our own standpoint, we would prefer to build new furniture, etc., for the work throughout, I think we would be making a grave mistake for a house of your type.
Figure 5.2. Stan Hywet, master bedroom. Steve Love, *Stan Hywet Hall & Gardens*, (Akron, OH: The University of Akron Press, 2000).
I think if we adhere to a middle course by having all the comfortable pieces, such as divans, easy chairs, library furniture, dining-room table and chairs, and most of the bedroom furniture made new but subdued in effect, and then introduce, here and there, cabinets, odd tables, etc., in the antique, I think we would arrive at the most successful and pleasing effect.\textsuperscript{33}

As the Seiberlings emphasized "their feelings for family and nature and the concept of home" Huber in turn made it his business to expand upon the finer points of interior decorating to the Seiberlings.\textsuperscript{34} Clearing his calendar of appointments Huber sailed with the Seiberlings on the "Lusitania" for shopping in London on December 30, 1914. Given the current European conflict, F. A. expressed some unease about the trip in personal correspondence:

I am sailing on the "Lusitania" next Wednesday morning for London, accompanied by my helpmate, our purpose being to buy a little of the old junk that is being shaken out of English homes by the foreign war. As my ancestors at one time sprang from Tuton soil, I may wind up behind the bars in the London Tower as a German spy, in which case I may ask you to come across and identify me as a perfectly innocent citizen of the U. S.\textsuperscript{35}

During their two week stay Huber and Gertrude visited numerous showrooms and antique shops while F. A. attended to Goodyear business. By the end of their spree, antiques, furnishings and accessories were selected from Sir Edward Barry; Gill & Reigate; Mawers of London Ltd.; F. W. Phillips; Thornton Smith Ltd.; Spealls; and Waring and Gillow; among others (see appendix C)\textsuperscript{36} They made final custom rug selections from the Beloochistan Rug Weaving Co. and the Wilton Royal Factory for the ante room, billiard room, den, dining room, gallery, hall, library, and music room (see figure 5.3). F. A. expressed in personal correspondence that Gertrude was "footsore and weary at the close of her cruise
Figure 5.3. Stan Hywet, music room. An accomplished vocalist, the music room was Gertrude's treasure. Here she reigned as hostess for balls, concerts, dinners, family events, meetings, receptions, and reunions.
each day.”

F. A. did not possess the same artistic temperament and focus, but he noted instead what a new atmosphere the war put into London.

Correspondence received from Schneider with project updates prompted a request from F. A. that Schneider meet them in New York when they returned. F. A. expected to depart from Liverpool on February 13 and arrive in New York by February 19 or 20, 1915. Understanding Schneider was of a like mind, F. A. humorously continued:

Huber has been chasing around for two weeks and digging up old furniture, antiques, etc. but thus far none has been purchased. He talks very sanely on the subject, but what he will endeavour to put across when we set out for real business next week, I do not know. It is an ordeal I am not relishing, since my wife would take in any old piece of junk at any old price, if it struck her fancy, and you know what it is to stand up against that sort of a situation. I expect to be battered into submission by the time I get on the boat but will have six days in which to recuperate and hope to land in about a normal frame of mine, though physically I am sure the sea will produce its effects.

In addition, F. A. notified Schneider of his decision to "give Huber the finishing and painting contract upon a percentage basis" for the interior woodwork by Hayden & Co. in the main part of the house. F. A. found the darker wood tones favored in some of the English homes, heavy and overpowering, and preferred a lighter finish "more in line with American tastes."

Design Details

Soon after their return from abroad, F. A. made it known he wanted to occupy the home by November 1, 1915. In an effort to meet F. A's requested timeframe, Schneider, as project manager, required all contractors to be out of the house by September 1915.
As construction of the interior partitions started F. A. and Huber corresponded frequently with project updates, budget concerns, and installation requests. Huber proved indispensable to F. A. as a project supervisor and mediator of sorts as he reported on project meetings with Post & Sons' representatives and with Schneider.\textsuperscript{41} Huber's meticulous record keeping, organizational skills, calm demeanor, and ability to address project concerns quickly and efficiently undoubtedly kept his foreman well-apprised and also calmed F. A.'s frustrations as construction progressed.\textsuperscript{42} Schneider believed "action should be the watch-word" and recommended Huber complete "plans and elevations of the different rooms showing locations of furniture, the general decoration of the room, hangings, etc."\textsuperscript{43}

Gertrude returned to New York in late March 1915 to meet with Mr. Fowler of Post & Sons' and with Huber. Kitchen cabinetry arrangements and fittings were determined, drawing and model updates for Gertrude's ornamental bathroom ceiling were provided, and approval of "the general color schemes of the various rooms" led to "rapid progress in laying out a comprehensive plan for each room."\textsuperscript{44}

A close look at the first-floor reception room just off the main entry will demonstrate just one small example of Huber's thorough planning. His attention to each room's spatial lay-out and color scheme ensured arrangements were not only appropriate to the architecture and adjacent rooms, but also met the function of the family and staff. The butler would greet unexpected guests in the entry
and lead them to the reception room where they would leave a message, or
await their host's arrival.45

The reception room's window with eastern exposure, intimate fireplace,
and three doorways presented the main architectural considerations
(see figure 5.4). Doorways are either opposite one another or a room focal point.
Perceptive of the room's eastern exposure and the advantages of warm morning
light Huber selected a distinctive and stately, standing height, antique oak
Elizabethan court cupboard to house desk accessories and lamp to facilitate
guests' written messages. An Adam-style folding card table opposite the
cupboard took equal advantage of natural light and offered multiple waiting
guests an activity to pass the time. Small-scale Italian Renaissance arm chairs
were easily pulled up to the card table. On the opposite wall an English walnut,
high-back settee upholstered in Flemish tapestry is grouped with another settee,
floor lamp, and Early-American side tables. Anchored by a Feraghan rug beside
the fireplace the grouping provides comfortable, conversational seating. An
antique Italian walnut bench offers additional seating without interfering with
circulation. The suspended decorative china bird cage was home to one of
Gertrude's much-loved canaries.

Linenfold paneling, portcullis, red damask drapery, stained window panels,
and plaster strapwork ceiling feature prominent medieval decorative techniques
and motifs: the Tudor rose, French fleur-de-lis, and Scottish thistle.
Figure 5.4. Stan Hywet, reception room floor plan. By author.
Design Administration

In order to ensure rapid progress for each room of the house it was crucial to finalize selections and models so that on-site artists and decorators continued to make satisfactory headway and to see that the shipment of goods from London occurred in a timely fashion. During this hectic period, the size, quality, and construction of the Beloochistan custom rugs made in India were finalized for the ante room, balcony, billiard room, den, dining room, galleries, hall, Irene's room, library, music room, and staircases. The Huber factory prepared wood panel finish samples for the ante room, master bedroom, and music room, and enamel finish samples for Gertrude's dressing room; guest-rooms F, G, and H; Irene and Virginia's dressing room and sitting room; and Virginia's bedroom. Samples were also prepared for approval before contract preparation by Schneider. Huber purchased seven late-eighteenth and early-nineteenth century original British portraits from the American Art Association, Blakeslee Gallery in New York for the music room.

To avoid any shipping risks or delays that might impede any carpentry, finishing, or upholstery required at the Huber factory Huber kept close tabs on product status and sent F. A. regular detailed updates and payment requirements that included freight, duty, storage, or war risk insurance charges. Huber and an appraiser examined each shipment of goods in the custom house before storage in the company warehouses.
F. A. and Gertrude returned to New York separately in May, June, July, and October 1915. In May F. A. confessed to Schneider his weariness "of the continued additional expenses."48 He was anxious to have the house finished. Gertrude on the other hand, along with Huber enjoyed "getting things whipped into shape for the final decisions."49 Gertrude was delighted with the Somzee and Sagan tapestries newly purchased for the great hall and music room from P. W. French Co., and spent "what little spare time she had in going back to French's and looking over the panels again."50

In October 1915 F. A. moved into the manor to supervise. He was determined there would be no more changes, "from this time forward the watchword with me is progress."51 F. A. pushed the various supervisors. Huber in turn, having dispatched a force of expert painters from New York, pushed Mr. Rossiter, his decorative foreman, to forge ahead with the painting of the ornamental and plain plaster work.52 Hayden Co. began to ship the paneling it had executed. F. A. pushed the Aeolian Company for installation of the music room organ. Huber assured F. A. that the Brunswick-Balke's Western representative was "giving the matter of the billiard table his personal attention, and is to have the table ready the early part of December."53 Huber continued to apprise F. A. of estimated ship and installation dates and assured him that although he and Gertrude still had a mass of details to carefully consider and properly attend to, they were pounding away every day to settle as much as possible. In addition he stressed to F. A. that his man:
Comerford is familiar with the fixtures, furnishings, hangings, etc., and is being kept informed by me personally as to the matters requiring attention. He has personally had charge of all the other jobs that we have done in Akron, and will be the man who attends to checking off and installing everything that we are to deliver.

I have been looking forward to just such a condition as has now arisen at the building, and that is that the work of all other branches will cut short the time that we should have to properly complete the interior. However, we have been up against such propositions before and I trust my previous experience will enable us to make good.54

Outstanding shipments began to deliver directly to Stan Hywet by mid-October. Huber decided "it would be well to have the large room over the Music Room cleared out and reserved for a general storage of things" until "they are finally placed in the special rooms for which they are destined." Just into November Huber noted the rooms were still "not ready as yet to receive any of these goods." Among the outstanding orders were the much anticipated English rugs. While the first shipment cleared the custom house and went directly to Akron in November, the full balance of the rugs was not expected until the week of January 15, 1916. F. A., disappointed with the due dates, made it clear to Huber he wanted the "rugs in the house laid in position on the evening of the 24th without fail." In addition he wanted all the outstanding furnishings in the house by the second week of December. Despite all the difficulties F. A. did recognize that work was "progressing steadily at the house."58

Occupancy and Evaluation

Archival evidence does not clarify exactly when the Seiberlings occupied the manor. Gertrude's guest book does note the gathering held on December 20, 1915 for all those involved in the construction of Stan Hywet. Whereas most
of the guests left a signature and title only, Schneider and Huber's messages attest to their personality differences. Schneider wrote: "Planner and Designer of the house while associated with George B. Post & Sons. Also architect of the interior work, terraces, garage and gate lodge." Huber wrote: "In fond recollection of the many pleasant hours spent with Mrs. Seiberling in the planning and execution of the interior decoration and furnishings."

Huber visited briefly after the Seiberling's first Christmas in Stan Hywet in early January 1916 at F. A.'s request "to attend to the final arrangement of things." Weeks after the Seiberlings occupied the manor, Huber lingered. Daughter Irene later recalled:

Huber remained, not so much the decorator who refused to leave, but as a man who became a part of the family. One night Irene saw from her second floor bedroom a light in the Great Hall. When she got up to investigate, she discovered Huber. He would sit for awhile in one place in the room, then move to another. As he did this, he also moved the source of the light. He'd study the effect and then move it again. This is the way he worked, Irene said, until he got perfection.

This was no academic exercise. Stan Hywet was as large as a small hotel. There were as many as two dozen staff members, as well as the family. This was a place filled with life, and Huber was determined to catch the nuances of it, its lights and darks.

In the following months Huber continued to follow up on remaining orders and installations and also conducted on-site repairs involving carpentry, finishes and touch-ups, and upholstery. He assured F. A. that not only was he in daily touch with vendors to eliminate further delays, he was in all instances communicating with the head of the company in order to "impose the condition of our work being pushed through promptly." In early February 1916 Huber
notified F. A. that his inspection of the long-awaited Beloochistan rugs for the
great hall and billiard room fully met his expectations, "the colors being of the
genuine vegetable dye are quite rich in tone." In addition, "the music room and
ante room rugs are in port, will be cleared at the customs within a few days, and
then will require about a week for the washing when they will be forwarded at
once to Akron." 

Huber compiled an up-to-date statement with full interiors package
summary of purchases for the manor which he presented to F. A. in mid-April.
Huber emphasized that:

there will be credits on certain items for goods returned or to be returned,
additional cash discounts on some items and credits to be given you for
rebates we are to receive upon final settlement, from certain parties.
Our bookkeeper and stock clerk are at the house engaged on a
general inventory. Upon completion of this and a comparison with all the
bills entered up against your account on our books we can check up every
item and give you an accounting in detail.

Schneider sent F. A. the fifth and final invoice of $4,999.95 for the interior
finish work as shown on plans and specifications on June 2, 1916. The grand
total paid to date stood at $28,765.70. F. A. sent the final payment to Huber "on
contract for interior work" on June 8, 1916.

Family Celebrations

The Seiberlings celebrated the successful completion of Stan Hywet's
interiors appropriately with a re-creation of an authentic Shakespearean Ball on
June 16, 1916. Gertrude engaged a New York theatrical group to provide the
costuming and direction for short scenes from William Shakespeare's "Anthony
and Cleopatra,” “As You Like It,” “Henry VIII,” “Merry Wives of Windsor,” and “Midsummer Night’s Dream.” As hostess and lady of the manor Gertrude portrayed royal Queen Elizabeth for the lavish evening affair. Among the three hundred guests Hugo and Augusta Huber were in attendance. Each guest portrayed a character from one of Shakespeare’s classic plays. Photographs indicate Augusta relished her major role as the shrewd and sensual Cleopatra to F. A.’s honorable and noble Marc Anthony. According to an anonymous report prepared by one of the guests:

Guests descended to the Great Hall, they, upon telling their character names to the Lord Chamberlain, were announced to the Host and Hostess of Stan Hywet Hall who stood on a platform in front of a windowed recess.

Mrs. Huber, was a most alluringly beautiful Egyptian Queen, and Mr. Seiberling, himself, enacted the role of Anthony. Cleopatra was borne in a litter by four dusky Egyptian slaves, preceded by twenty-four negro slaves, eight dancing girls, a water-bearer, a flower-bearer, and two little ebony figures; following came the Egyptian and Roman soldiers. At the close of this picture three Jesters sprang out and scattered highly colored balloons among the guests, and much clowning and jollity prevailed.

After the revels, all the guests were seated at supper and served by forty negroes in Egyptian slave costumes. The great hall and dining room were scenes of mediaeval splendor with general dancing until four-thirty in the morning.69

Originally reluctant to portray Marc Anthony F.A. rose to the festive occasion, striking playful poses for the photographer (see figure 5.5). Huber portrayed the high-spirited and hard-drinking Sir Toby Belch from Shakespeare’s comedic “Twelfth Night” (see figure 5.6). Hardly a drunkard, Huber likely found great humor in his role as a spirited jokester.

152
Figure 5.5. F. A. Seiberling and Augusta Huber. Cast as Marc Anthony and Cleopatra, F. A. and Augusta exhibit true delight in their character portrayals. SHHG Archives, photograph SHH 11.283.
Figure 5.6. Mr. and Mrs. H. F. Huber. Featured guests, Hugo and Augusta Huber enjoyed their roles as Sir Toby and Cleopatra. SHHG Archives, photograph SHH 11.2782.
The Hubers remained in Akron into July, frequent guests of the Seiberlings. The report of the Seiberling Dancing Party featured in the Society page of the *Akron Beacon Journal* on July 1 noted:

More than 150 guests, many of them members of the younger society set, were entertained Friday evening when Mr. and Mrs. F. A. Seiberling gave a dancing party at their home "Stan Hywet Hall," in honor of their daughter, Miss Virginia, and son, Penfield. The ballroom of the home was decorated entirely in white phlox, placed in enormous bowls in the corners of the room and on the tables.

Music was furnished during the evening by James T. Johnson, and his Cleveland orchestra. An elaborate luncheon was served during the evening on the terrace, and in many of the rooms.

In the receiving line were Mrs. F. A. Seiberling, Misses Irene and Virginia Seiberling, Miss Victoria Huber of New York City, Miss Harriet Manton and her three guests, Misses Margaret Beach of Paterson, N. J., Elizabeth Miller of Providence, N. J., and Narcissa Gellatly of New York City, who are students at Dana Hall, Wellesley, Mass.\(^70\)

Augusta Huber was also among the guests. On the following day Mr. and Mrs. Seiberling entertained 850 guests at an elaborate garden party with music provided again by the Cleveland orchestra. On July fourth Victoria Huber was included in the J. F. and Monroe Seiberling family reunion. One can see Victoria's resemblance to her father in the group photograph taken in front of Stan Hywet (see figure 5.7).\(^71\)

It was not until the completion of a full inventory in July of 1917 that Huber and Gertrude considered the interior decoration of Stan Hywet truly complete. Huber informed F. A. on July 28\(^{th}\) that he had:

marked on each individual bill where each article may be found, in accordance with the checking up by Mrs. Seiberling and myself in the building.
Figure 5.7. J. F. Monroe Seiberling family reunion. Victoria Huber is seated, second row, fourth from the left. SHHG Archives, photograph SHH 11.3166.
We have now traced every article with the exception of a few small items which Mrs. Seiberling expects to locate in some closet, when she makes an inventory of personal belongings. When we send the statement which is in detail and therefore quite bulky, I will write an explanatory letter which will facilitate the checking of same.\(^72\)

Although records are few it appears the friendship between the Hubers and Seiberlings continued through the years.\(^73\) Gertrude requested Huber's expertise for the design and creation of floral arrangements for daughter Virginia's wedding held in the dell in October 1919.

Most of America's country estates were lost between 1940 and 1960. Stan Hywet remained in the Seiberling family until the 1950s when the Seiberling heirs turned it over to the Stan Hywet Hall Foundation, Inc. The foundation has maintained the manor and property since 1957. Preserved as a historic house museum Stan Hywet illustrates the great wealth of an early-twentieth century family. The Tudor Revival architecture and comfortable yet elegant interiors attest to the exceptional character and taste of the Seiberlings and preserve period design theory and philosophy. Detailed archival records document the design process and early professional working relationships between client, architect, and decorator. Stan Hywet interiors offer a detailed example of Hugo F. Huber's contributions to the decorating profession and serve as a testament to his impressive design practice. _______________________

Notes

Goodyear Tire and Rubber Company produced horseshoe pads, and poker chips, as well as bicycle, carriage and automobile tires. Rigid airship construction began in 1924.

Buchtel College was founded in 1870 and became the University of Akron in 1926.

H. F. Huber to Frank Seiberling, Letter, 12 January 1911. Stan Hywet Hall and Gardens Collections, lateral files hereafter referenced as SHHG Collections, lateral files. In an oral history conducted with Irene she stated that F. A. met Huber in 1910.

Historic English Interiors was donated to Stan Hywet by New York author Michael Henry Adams, in April 2009. It is probable that similar portfolios were shelved in the H. F. Huber & Co. design library for access by the staff for research and working with clients.

George B. Post (1837-1913), founder of George B. Post and Sons was well known for his belief in the importance of sound construction and client satisfaction. Post's two sons, William Stone Post (1866-1940), and James Otis Post, became full partners in the firm in 1904. Stan Hywet Volunteer Handbook, 19 May 1999, 6-4, 6-5.

Charles Sumner Schneider (1874-1932), was born and raised in Cleveland, Ohio. He began his career as a draftsman in the Cleveland architectural firm of Meade & Garfield, becoming head of the drafting department in 1900. In 1901 he entered the Ecole des Beaux Arts in Paris to study architecture. He returned to Cleveland in 1903 to work as William R. Watterson's head draftsman. In 1910 Post inherited Watterson's position as Post & Son's Ohio representative. Schneider separated from Post & Sons in 1914. Notable commissions include: many residences in Cleveland's Shaker Heights neighborhood; Plymouth Congregational Church, Cleveland; City Hall, Shaker Heights; Frank D. Stranahan residence, Toledo, Ohio; Mrs. Livingston Taylor residence, Bratenahl, Ohio; and Austin Hall, Ohio Wesleyan University. Stan Hywet Volunteer Handbook, 19 May 1999, 6-1, 6-2, 6-3.

Charles Schneider to Frank Seiberling, March 8, 1912. SHHG Collections, lateral files.

H. F. Huber to Mr. and Mrs. Seiberling, August 17, 1912. SHHG Collections, lateral files.

Ibid.
10 Frank Seiberling to George Post and Sons, University of Akron archives, 30 December 1912.

11 It is not clear in the Charles Schneider correspondence what exposition he attended. Three possibilities are the "Art and Industry Exposition" in Glasgow Scotland in 1911, the "International Mercantile Exposition" in New York in 1911, or the "Latin-British Exposition in London in 1912.

F. A. had originally booked passage on the S. S. Titanic scheduled to sail on April 20, 1912. It is not clear why F. A. cancelled the reservations. The Stan Hywet Volunteer Guidebook is the only source accessed by the author that includes France in the Seiberlings European architectural tour. Stan Hywet archives note postcard images of Mont. Saint-Michel outside Paris, and Loire Valley chateaux of Azay-le-Rideau, Chambord, Chinon, Amboise, Villandry, Chaumont, and Chenonceaux as collected on the tour. Would the Seiberlings and Schneider also have visited Huber's shop in Paris? Stan Hywet Volunteer Guidebook, 6-8.

Irene was 22 in 1912.


13 Inspired by a series of eighteen fifteenth-century windows at Ockwells, Schneider sketched eight.

14 Charles Schneider to Frank Seiberling, March 3, 1912, 2. SHHG Collections, lateral files. Correspondence from George B. Post & Sons to F. A. dated March 3, 1913 offers some clarification and distinction between interior work contracted and performed by the architect from interior decoration performed by Huber. Unlike today's interior designer, Schneider performed the interior space planning for Stan Hywet, which included built-in architectural elements, and door and window openings. Schneider provided the full-size details of interior doors and trims and other ornamental moldings, and the initial specifications for the bath, kitchen, and swimming pool floor and wall tiles. Additional architectural planning included electrical, mechanical, and plumbing layouts.

15 George B. Post & Sons, Architects, Contract Specifications for Stan Hywet, Interior Finishes (Cleveland, OH, 1913), 1-3. SHHG Collections. The general contractor was W. B. McAllister Co., 2163 East 31st Street, Cleveland, Ohio.
Warren Manning was born in Reading, Massachusetts, and grew up working in his father's nursery. In 1888 he was employed by Frederick Law Olmstead (1822-1903), "the father of American landscape gardening." Manning developed an extensive knowledge of native American plants and derived inspiration from the natural landscape. His use of indigenous plant life created subtle, naturalistic environments. Manning assisted Olmsted "in the completion of over 120 projects in over 22 states including the World's Columbian Exposition (1893), in Chicago, and the Biltmore Estate in Asheville, North Carolina (1895). Manning opened his own practice in Boston in 1896. In addition to Stan Hywet, Manning designed landscapes for the Rockefeller, McCormick, Griscom, and Lowry estates. *Stan Hywet Volunteer Handbook*, 8-3.

Manning first saw the Stan Hywet property on June 7, 1911. He was dazzled by its panoramic vistas, apple, peach and plum orchards, tree, shrub and herb growth, and especially an old stone quarry. From that original vision Manning developed the Great Meadow adjacent to the apple orchard, the South terrace, and West terraces, gardens, tree allees, and naturalistic areas. Love, 18.

Correspondence of February 24, 1914 from Schneider to F. A. provides one example of Schneider's creative differences with Manning. Schneider believed he had provided F. A. with his "print of a scheme, which is so far superior to anything that he (Manning) has laid out that there can be no comparison. I don't say that through egotism, but because I can see that Mr. Manning is lost when it comes to the art of garden planning and I can more readily understand why the American and English architects who are producing the greatest results in combinations of homes and gardens, are laying out the gardens themselves and using landscape men to do the planting, etc. That is a fact." Charles Schneider to Frank Seiberling, February 24, 1914. SHHG Collections, lateral files.

On December 23, 1914 Schneider wrote F. A. expressing concern about Huber's profit margin of 20 percent. Though he has not seen the agreement between Huber and the Seiberlings he seems under the impression that the profit margin should be 10 percent. Charles Schneider to Frank Seiberling, December 23, 1914. SHHG Collections, lateral files.

On several occasions Schneider wrote F. A. seeming to doubt Huber's design knowledge. On February 1, 1915 Schneider implied Huber had not sized
rugs appropriately for various rooms. He elaborated that, "I would warn you however, that it would be a most dangerous thing to have them proceed with any rug without having a drawing showing the proportions and colors before proceeding with their manufacture. Surely Mr. Huber would not be so foolish as to have any concern make rugs until the designs and colors were agreed upon by all of us and this cannot be done by looking at rugs in a museum."

Charles Schneider to Frank Seiberling, February 1, 1915, 2. SHHG Collections, lateral files.


23 Ibid.


During leisure time at Cedar Lodge Huber may have enjoyed horseback riding, golf, tennis, swimming, croquet or rogue. He often stayed at the Portage Hotel while in Akron. Charles Schneider to H. F. Huber, July 20, 1914. SHHG Collections, lateral files.

25 Huber's letter to Gertrude on June 28, 1915 provides one example of the fondness that developed between Augusta and Gertrude: "Mrs. Huber wishes me to extend her best regards to you and to say that she enjoyed herself so much Friday evening. She regrets that we could not arrange for taking care of you more frequently during your visit here, but I told her that we cannot afford at this time to waste any energy on social attentions." H. F. Huber to Gertrude Seiberling, June 28, 1915, 2. SHHG Collections, lateral files.

26 In addition to specification of accessories, artwork, color, finishes, furnishings, hardware, and lighting, Huber provided sketches for closet interior layouts, and tile and wall decoration layouts for the plunge, as well as an estimate for excavation of the swimming pool. He advised Schneider on kitchen tile selections, and radiator locations, and advised F. A. and Jackson and Co. on recommended heights of the massage slab. H. F. Huber to Frank Seiberling, April 6, 1914, July 5, 1914, January 4, 1915, and August 3, 1915. SHHG Collections, lateral files.

Huber offered clarification to F. A. in March 1915 regarding the additional costs and tile work required in the kitchen, butler's pantry, pantry off service corridor, breakfast room, master and guest bath rooms, and the plunge. Prior to Huber's departure for Europe he had several meetings with Jackson to discuss tile work details. Revisions in selections and installations were recommended.
Post & Sons original tile specification of the cheapest ordinary glazed tile was for the purpose of taking estimates. Adhering to the original specification "would have been entirely inadequate and inappropriate for a residence of your type."

H. F. Huber to Frank Seiberling, March 2, 1915, 2, 3, 4. SHHG Collections, lateral files.

27 H. F. Huber to Gertrude Seiberling, July 18, 1913. SHHG Collections, lateral files. The location of the rough sketches Huber prepared to support the various schemes proposed to Gertrude is unknown.

His reference to stopping in Akron on his way west may imply going to Denver, which still provided active projects.

28 Frank Seiberling to George Post & Sons and Charles Schneider, August 14, 1913. SHHG Collections, lateral files.

29 H. F. Huber to Gertrude Seiberling, February 7, 1914. SHHG Collections, lateral files. The American Art Galleries held numerous auctions in the early 1900s. Most auctions included catalogs. Auction items were listed with a description, and date and provenance when known. In addition to Stan Hywet archives, the "House of Adams" sale catalog is held by the Metropolitan Museum of Art. The title page of the catalog states "House of Adams . . . . is to be discontinued owing to the death of Mr. Gilbert Adams, who represented in New York the old-established and highly reputable House of Adams, Edinburgh."

Huber purchased a sixteenth-century fold-top table for the billiard room, an early-seventeenth century wainscot chair for the linenfold hall, six Stuart chairs for the music room, Jacobean stools and a 1670 cupboard for the great hall, and a cupboard bearing the inscription "H. F. I. F 1707" for the minstrel's balcony. He also purchased a gate-leg table, dresser with plate rack, and four of twelve side chairs for the breakfast room. Linn G. McGlade, "Curatorial Notes," Stan Hywet Newsletter, May 1980, 4.

30 Ibid. After Schneider disapproved the mantels and fireplace accessories, an over-mantel mirror, and oak doorway, Huber photographed most of the sale items and forwarded copies to Gertrude and Schneider. The current location of the photographs is unknown. H. F. Huber to Frank Seiberling, June 18, 1914. SHHG Collections, lateral files.

31 Frank Seiberling to H. F. Huber, February 2, 1914. SHHG Collections, lateral files. F. A. expressed equal concern at the time to Schneider regarding excessive construction costs and his own inability to devote the time necessary to oversee the architectural planning and details. Because Schneider had expressed similar concern over excessive use of antiquity, F. A. expressed his intention to "not let my wife and Huber run wild on their old stuff; that is something we can put in from time to time as may be advisable; and one thing is
certain--I am not going to sacrifice comfort for the sake of being true to the period and acquiring the antique." Frank Seiberling to Charles Schneider, March 7, 1914. SHHG Collections, lateral files.
Purchases for $7,436.40 in 1914 would cost about $158,000 today.

32 Ibid.

33 H. F. Huber to Frank Seiberling, March 4, 1914. SHHG Collections, lateral files. Despite the diplomacy of Huber’s letter to F. A. (copy to Schneider), following their meeting, Schneider requests a heart to heart with F. A. regarding Huber. Unable to bear to have F. A. unhappy about the extent of antique furniture suggested by Huber, Schneider also suggests a meeting between himself, F. A., Huber, Gertrude, and Irene. Charles Schneider to Frank Seiberling, March 6, 1914. SHHG Collections, lateral files. In response to Schneider, F. A. expresses more concern about the continual unexpected construction costs incurred. He also feels "it has been a case largely of architects working out their own ideas and the plans being passed by me upon a superficial survey." As to furnishings he makes it clear he does not intend to sacrifice comfort to achieve period authenticity. Frank Seiberling to Charles Schneider, March 7, 1914. SHHG Collections, lateral files.

34 Love, 22.

35 Frank Seiberling to Mr. L. D. Parker, December 26, 1914. SHHG Collections, lateral files. The Lusitania was in service from 1907 to 1915, and was destroyed by the Germans on May 7, 1915. Huber notified F. A. on May 15, 1915 that in addition to the Constable painting and many other art objects lost, Huber knew of about ten business acquaintances who perished. One of the ten appears to have been a mutual acquaintance, Mr. Von Straaten from whom Huber considered purchasing tapestries for Stan Hywet. H. F. Huber to Frank Seiberling, March 2, 1915. SHHG Collections, lateral files.

36 F. Schumacher, founded by Frederick Schumacher in 1889, is a fifth generation family-owned company. Its first corporate headquarters was located on Manhattan’s celebrated Ladies Mile. In 1893 Paul Gadebusch joined the company as a partner, and the company began "to supply many of the premier decorating establishments of the day." Schumacher fabrics were "featured in prominent mansions and hotels around the country including the Waldorf Astoria, the Ritz Carlton and the Vanderbilt." Acquisitions of Greff and Decorators Walk in 1996 and 2002 bolstered the Schumacher archive which now dates back to 1819. In addition to quality fabrics, today the company manufactures floor coverings, wall coverings, and furniture. "Schumacher Fabrics," Online (accessed 29 September 2009), http://www.fschumacher.com.
Waring & Gillow, noted English furniture manufacturer, was formed in 1897 after the merger of Gillow of Lancaster (founded in 1727), and Waring of Liverpool. During the nineteenth century furniture was produced in a variety of historical styles; "the firm also commissioned furniture from well-known contemporary designers, including T. E. Collcutt and B. J. Talbert." Waring & Gillow," Online (accessed 2, July 2008), http://www.answers.com. Waring & Gillow catered to a wealthy and distinguished clientele. During World War I the Lancaster factory ceased furniture production to make ammunition chests for the Navy and propellers for the De Havilland DH9 aircraft. "The Waring & Gillow brand is now owned by Allders (Croydon) Limited and Waring & Gillow furniture is currently available exclusively from Allders of Croydon." "Waring & Gillow," Online (accessed 2 July 2008), http://en.wikipedia.org.

An immigrant to the United States in 1884, S. Kent Costikyan founded Costikyan Freres, an importing business, in 1886 in Rochester, New York. In 1900 he moved the company to New York City and renamed the company Kent-Costikyan, Inc. Kent-Costikyan "was renowned for its collection of museum quality period carpets as well as its selection of 19th and 20th century carpets from the Mid East, Far East and European continent." Fine carpets were manufactured in the United States and abroad. In the early 1990s the fourth generation Costikyan introduced "highly innovative floor covering products, some of which were reproduced from his family's historical rug archives." "Kent-Costikyan," Online (accessed 29 September 2009), http://www.costikyan.com.

Huber's travel expenses were billed separately from the merchandise account. Travel expenses; ticket on the Lusitania plus a $5. tax, tips on steamer, tips on return trip and at piers totaled $175.75. Sundry expenses in London for fares, taxis, and tips totaled $114.85. Eleven umbrella canes totaled 60.00. Grand total came to $350.60. H. F. Huber to Frank Seiberling, Letter, 15 March, 1915. SHHG Collections, lateral files.

The grand total equivalent of Huber's trip in 1915 of $350.00 would cost $7,500 today.

37 Frank Seiberling to Ida Vaneman, January 18, 1915. SHHG Collections, lateral files.

38 Ibid.

39 Frank Seiberling to Charles Schneider, January 27, 1915. SHHG Collections, lateral files.

40 Ibid., 3. In March, Schneider admitted to F. A. not only his regret for recommending Huber be the one to finish the Hayden Company woodwork, but now of his hesitancy to inform the Hayden Company of F. A.'s decision to award the finishing contract to Huber. Schneider anticipates Hayden Company's
disappointment at having a competitor complete their excellent work. In addition he expresses concern about Huber's ability to execute and complete the work. Charles Schneider to Frank Seiberling, March 5, 1915, 1-2. SHHG Collections, lateral files.

Huber wrote to F. A. on March 12, 1915 and acknowledged F. A.'s wishes on "the matter, and believe when Mr. Schneider comes to New York on his next visit that I can submit a plan whereby the entire matter can be arranged harmoniously." In order to avoid any unnecessary delays he will have samples (previously inspected by Schneider) ready for F. A.'s upcoming visit.

H. F. Huber to Frank Seiberling, March 12, 1915. SHHG Collections, lateral files.

Schneider wrote to Huber on March 15, 1915 still torn as to the fairness of who will provide the finishing of the interior woodwork. He explained to Hayden that his original idea was to "let the man who would do the wall decorating and furnishing also finish the woodwork, so as to get a harmonious scheme of color throughout the entire house. They claimed that this could be done just as well and still allow them to actually finish their own work, which they believe is the only right thing to do." Charles Schneider to H. F. Huber, March 15, 1915, 1. SHHG Collections, lateral files.

Huber updated F. A. and Schneider on March 24, 1915 that rapid progress is being made on wood panel finish samples and will be ready for inspection soon. He reinforced to Schneider that the woodwork in the music room, ante room, and master bedroom will receive a less brown finish similar to a special finish F. A admired on some antique paneling in London. The woodwork in Virginia's room, the dressing room between Irene's and Virginia's rooms, guest rooms G, F, and H, sitting room and Gertrude's dressing room will "be finished in special colors of enamel to harmonize with the proposed decorations." Samples were produced for Hayden, the job site and Huber's use. By March 27, Schneider had written Huber that F. A. had not yet mentioned to him his desire to have Huber finish the woodwork. Huber in turn wrote F. A stating that he had "no ill-feeling in the matter and that if it best served the interests of his client to split up the work, then such would be the proper course to pursue. I am fully appreciative of the confidence you have bestowed in us and am not insistent upon doing anything except what is for the best interest of the job." H. F. Huber to Frank Seiberling, March 27, 1915. SHHG Collections, lateral files.

On April 3, 1915 F. A. notified Schneider that the contract for wood finishing awarded to Hayden was limited to their own woodwork. Huber would finish his woodwork and all the painting to be done. Frank Seiberling to Charles Schneider, April 3, 1915. SHHG Collections, lateral files.

41 Huber's decorator foreman on site was Mr. Rossiter. Huber's project reports include updates on product estimates, specifications and installation, and progression of various drawings. F. A. requested that all the wood paneling be
installed by mid-summer 1915, in-part so the organ installers from Aeolian would have a clean environment in which to install the organ.

42 In Huber's letter to F. A. on March 22, 1915 Huber asked F. A. to return a rough memorandum at his earliest convenience so Huber can retain it for his files. In explanation he explains that he makes "a practice of retaining in our files all memoranda bearing on the various subjects in case it be necessary at any future date to refer to same for information.” H. F. Huber to Frank Seiberling, Letter, 22 March 1915, 1. SHHG Collections, lateral files.

43 Charles Schneider to H. F. Huber, March 15, 1915, 1-2. SHHG Collections, lateral files.

44 H. F. Huber to Frank Seiberling, March 20, 1915 and March 25, 1915. SHHG Collections, lateral files.

45 The butler was at the top of the male domestic ladder and saw to the household communication, reception, and transportation. The reception room is not original to a Tudor floor plan, but believed to be an eighteenth century innovation. In the 1960s Stan Hywet staff referred to the reception room as the Japanese room. Five items believed to be original to the reception room are absent. A three-piece bronze and velvet desk set was stolen in 1995. A seventeenth-century walnut settee in Genoese velvet, a double-panel lacquered Chinese screen, a three-fold fireplace screen, and a lacquered desk lamp and shade are unaccounted for. Schneider found the strapwork ceiling finish far from his liking, and strongly requested it be redone.

46 A few H. F. Huber & Co. documents reference a den, which is believed to actually be F. A.’s office. The total cost of the Beloochistan rugs was $30,830.25. Today's equivalent would be $648,477.65.

47 H. F. Huber to Frank Seiberling, April 29, 1915. SHHG Collections, lateral files. The sale was held at the Plaza Hotel in New York. Huber purchased seven portraits for the music room and the great hall for $22,325.00. To prevent damage during shipment Huber had the glass removed from the paintings and packed separately. Artists for the portraits included: John Hoppner, Thomas Lawrence, Henry Raebun, Joshua Reynolds, and George Romney. The equivalent of the 1915 cost for the portraits of $22,325.00 would cost $469,579.83 today.

48 Frank Seiberling to Charles Schneider, May 25, 1915. SHHG Collections, lateral files. It is not clear if Schneider went to New York in August or September.
Schneider had not inspected the decorative ceilings himself prior to his first letter of disapproval to F. A. about the plastering technique and quality of craftsmanship employed by Huber's associates. His correspondence clearly reveals his passionate attachment to each artistic decision. Charles Schneider to Frank Seiberling, October 20, 1915, SHHG Collections, lateral files.

In response, F. A. recognized Schneider's comments, but pointed out that Schneider does "not tell me anything of its character,--what he is doing that is wrong, or failing to do that is right, so I can't pass judgment with your opinion before me." F. A. also stated that the ceilings meet "the approval of Mrs. Seiberling and whatever has been done will not be changed until we have lived in the house." Frank Seiberling to Charles Schneider, October 21, 1915. SHHG Collections, lateral files.

The imperfect technique and age-worn appearance of the Huber plasterwork was preferred by Gertrude over a pristine technique recommended by Schneider. Conversation with Mark Gillis, Director of Historic Structures at Stan Hywet, September 28, 2009.

The "Contract Specifications for Stan Hywet's, Interior Finishes," state "it was the duty of the general contractor to give his personal supervision to the execution of the work" as outlined in the contract drawings and specifications. It is not known if the general contractor, W. B. McAllister, participated in the discussions.

Huber notified F. A. that he had "advised Rossiter, our decorator foreman on the job, that we will start shipping furniture, etc., to be stored in that room." Rossiter would consequently "have the floor finished, covered with paper and thin
boards before the end of next week." H. F. Huber to Frank Seiberling, October 21, 1915, SHHG Collections, lateral files.

56 H. F. Huber to Frank Seiberling, November 4, 1915. SHHG Collections, lateral files.

57 Frank Seiberling to H. F. Huber, November 13, 1915. SHHG Collections, lateral files. Huber notified F. A. in project updates on November 15, 1915 that he had anticipated a delay in delivery of all of the finely woven rugs. With that inevitability in mind he had secured "other oriental rugs which I shall borrow from Kent-Costikyan in order to cover the floors until the other rugs arrive. Kent-Costikyan are under great obligations, to us for a big volume of business which we have frequently turned over to them, and they will have to show their appreciation now by helping us out even though the goods finally put in will not be of their furnishing." H. F. Huber to Frank Seiberling, November 15, 1915, 3. SHHG Collections, lateral files.

58 Ibid.

59 Gertrude Seiberling Guestbook, 20 December 1915. SHHG Archives,

60 Ibid.

61 Frank Seiberling to H. F. Huber, January 3, 5, and 7, 1916. SHHG Collections, lateral files.


Huber's attention to detail, and the pleasure he derived from proper technique and execution, was observed by Schneider. When Schneider talked to F. A. about the beauty and effectiveness of the great hall, Schneider said "or perhaps I might say w-o-n-d-e-r-f-u-l as Mr. Huber would put it." Charles Schneider to Frank Seiberling, October 8, 1915, 5. University of Akron Archives-Willard Seiberling Collection.

63 Accelerated installations often required on-site repairs and touch ups by Huber's decorating department. Furnishings throughout the manor were inspected. Repairs or finish touch-ups were given as required. Window frames were touched up as needed after hanging curtains, dormitory furniture was given an enamel finish, the sewing room floor received a coat of shellac and wax, canvas was hung and painted in the elevator shaft, and hardware was installed,
64 Hugo F. Huber to Frank Seiberling, November 29, 1915, 1. SHHG Collections, lateral files.

65 H. F. Huber to Frank Seiberling, February 18, 1916. SHHG Collections, lateral files.

66 Ibid.

67 H. F. Huber to Frank Seiberling, May 1, 1916. SHHG Collections, lateral files.

68 Frank Seiberling to H. F. Huber, June 8, 1916. SHHG Collections, lateral files. Invoicing from Schneider for the interior finish work was separate from invoicing from Huber for interior decorations, furnishings, ornamental glass, and wall coverings. The fifth and final invoice for the interior finish work for $4,999.95 in 1916, which would be $97,739.78 today. The total paid to date of $28,765.70 in 1916 would be $562,316.26 today.

69 Stan Hywet Report, 23 June 1916. SHHG Collections, lateral files.


72 H. F. Huber to Frank Seiberling, July 28, 1917. SHHG Collections, lateral files. Research has not located the final furnishings inventory prepared by H. F. Huber and Co.

73 Postcards written to the Seiberling children reveal F. A. and Gertrude enjoyed the sights and sounds of Cuba in 1905. Huber's practice was active in Cuba during the construction of Stan Hywet. Huber may have played a small part in the Seiberlings decision to purchase property in the Florida Keys (Ragged Key) in 1916, and a residence in Miami Beach in 1919. Plans and drawings prepared in 1919 and 1920 for an Italian Revival villa on Ragged Key never came to fruition due to the financial reverses of 1921.
CHAPTER VI
SUMMARY AND CONCLUSIONS

In the post-Civil War era, European trends, influences and craftsmanship, America’s improved education, museums, periodicals, and the Centennial Exhibition of 1876 stimulated artistic reforms and a decorative art renaissance. American art and architectural reforms emphasized the creation of a residential décor and interior environment that harmonized with the architecture, appropriate to the wealth of a newly established leisure class.

Prior to the emergence of the interior decorator it was typically an architect who through his complete set of working drawings and specifications set forth in the minutest detail a décor and interior environment that harmonized with the architecture. In addition, the period architect determined relationships and proportions of interior rooms based upon the needs and requirements of the homeowner. It was also the role of the architect to supervise interior tradesmen and master artisans to ensure quality craftsmanship and fulfillment of contractual obligations. The function of the tradesmen was to collect and sell the interior materials selected by the architect.

As growing prosperity favored larger and more complex residences, the gap between the architect and interior tradesmen roles widened. Notable interior decorators of the late-nineteenth century gradually emerged to help make interior
decoration a serious, individualized, and worthwhile discipline. Because the role and capabilities of the early interior decorators and their relationship to the role of the architect was uncharted, friction often arose between the two specialties. Friction persists even today.

Design history has frequently recognized the late-nineteenth century talents and accomplishments of interior artisans, such as the Herter brothers and Louis C. Tiffany, and of interior architects, such as Sanford White and Ogden Codman Jr., but interior decorators, including Hugo F. Huber, have been largely forgotten. Based upon study of the era and research at the Heurich Mansion and Stan Hywet archives, H. F. Huber & Co. (1887-1932) was revealed to be one of New York’s first American interior decorating firms to successfully design, execute, and install complete high-end commercial, hospitality, and residential interiors in close conjunction with the architect.

The elusive quality of many late-nineteenth century decorators can be attributed in part to the infancy of photography, the loss of records and the alterations or demolitions of nineteenth-century interiors. The failure of period books and periodicals to consistently credit an interior decorator’s work, and the varied control a decorator had on a project, was due largely to the dominant role played by the period architect.

Interior decoration did not become a viable occupation until the professionalization of interior decorating in the early-twentieth century. Current works of design history usually recognize the early-twentieth century as the period when the field of interior decoration emerged, attributing the phenomena
to an increased number of women practitioners. This case study demonstrates that the education, talent, versatility, and professional accomplishments of men such as Hugo F. Huber paved the way for the socially-connected women decorators of the early-twentieth century. The accomplishments of Hugo F. Huber & Co. and the practices of other key male decorators of the late-nineteenth century attest to the earlier emergence of the field of interior design.

Influenced by his father’s chosen profession, Huber practiced first with his brother as Chas. H. Huber & Bro. and then established his own firm, H. F. Huber & Co., in 1895. His main offices were prominently located in New York near Fifth Avenue. Close proximity to his company’s warehouses and factories enabled production or procurement of architectural woodwork, artwork and accessories, drapery, furnishings, and upholstery, and ensured control of quality. Huber also developed a successful international practice, maintaining offices, galleries, and studios in Paris, Havana, and London. Huber’s advertisements, articles, professional activities and associations, and project scopes attest to his prominence and his successful cooperation with the project architect and tradesmen.

Huber’s commercial and residential projects reflected the philosophies of current, prominent, and influential architects, artists, designers, and writers. Huber was well aware of period fashion and capable of personalizing American Colonial, Arts and Crafts, English, French, Italian, Spanish, or Victorian styles. Therefore, Huber’s interiors are not associated with one particular look. Huber selected furniture, carpets, wallpapers, and textiles of the highest standards in
order to achieve a refined interior that was respectful of the architecture and of each client's preferences. Selections were useful as well as beautiful.

Huber produced furnishings according to the principles of honesty and strong construction, and promoted a client's education in the fine arts. For example, a 1919 advertisement in *Arts and Decoration* informed H. F. Huber & Co.'s potential clients that "selection not price, is the genius of good taste in choosing decoration for the home. The house of Huber manufactures its own reproductions from rare antiques with strict adherence to the originals."

Huber understood the fundamental principles of his art and created interiors that were proportionate, functional and in harmony with the architecture. For example, Huber worked in conjunction with architect J. H. Freedlander to achieve interior treatments, finishes, materials, and furnishings proportionate and appropriate to the Newborg's compact townhouse interior. Huber's services, like those of interior designers today, were multi-faceted.

His creative and technical solutions were aesthetically pleasing, functional, and enhanced the occupant's quality of life. Huber's designs coordinated with the landscape as well as the architecture. His design process followed a systematic and coordinated methodology. His research and analysis, integrated with his design knowledge, insured the satisfaction of each client.

H. F. Huber & Co. advertisements appeared frequently in premiere up-scale architectural and arts magazines, newspapers, and various technical bulletins and catalogs. There is no evidence Huber was a member of the Society of Interior Decorators, as were many of his male contemporaries. By 1896,
however, *Arts and Decoration* regarded him as one of the nation’s foremost decorators with a "profound knowledge of his subject." The *American Art Directory* listed H. F. Huber & Co. among “Who's Who in Art Dealers.” The Aeolian Company recognized H. F. Huber as one of "the world's most noted decorators" and contracted him to design and execute custom cabinetry for their musical components. Huber is credited as the first to bring the art of interior decorating to Cuba.

Despite significant commercial contracts, Hugo F. Huber's career was built on a range of residential work for wealthy clients, often of German-American heritage. Although many of Huber's residential interiors have been demolished or substantially altered, the Christian Heurich mansion in Washington DC, and Stan Hywet manor in Akron, Ohio, are fortunate to have fine archival resources and well-preserved interiors. Each residence provided the author with great insight into Huber, his design philosophy, expertise, and work ethic. The Christian Heurich mansion interiors (1892-1894) provided an example of Huber's immense talent during his early-career, and Stan Hywet (1911-1917) provided an example of Huber's artistic genius during the peak of his career. The Christian Heurich mansion is an example of a small-scale project, while Stan Hywet is a large-scale project. Most of the interiors of these residences are intact and well-maintained. Each had only one owner, fellow German-Americans.

Archival records provided insight into Huber's working professional relationships with related design professionals, as well as with his self-made millionaire clients. Huber achieved genuine and admirable interiors for both the
Heurichs and the Seiberlings using his creative expertise and his ability to properly interpret a client’s character, nature, taste, and lifestyle. He exhibited a high regard for client preferences and budget. While he strove for aesthetic perfection, Huber was neither lavishly extravagant nor careless. Final interior selections at the Christian Heurich mansion, when compared to the Huber watercolor renderings, attest to an understanding of Mrs. Heurich’s desires. Stan Hywet records provide the clearest example of Huber's working relationships; his diplomacy and integrity proved to be key attributes. Although Huber's relationship with Stan Hywet's architect Charles Schneider often showed signs of friction, a close friendship developed between Huber and his clients, F. A. and Gertrude Seiberling. Huber and Gertrude worked together seamlessly during the four-year construction of Stan Hywet.

Huber served as President of H. F. Huber & Co. for nearly forty-five years. The firm was successful in spite of World War I, professional competition, his wife’s death, and economic challenges. Stan Hywet interiors offer a detailed example of Huber's contributions to the decorating profession and serve as testament to his impressive design practice. The continued use of his name as H. F. Huber Associates Inc. well into the 1940s serves as confirmation of the outstanding quality of Hugo F. Huber's interior decorating work.

Much is owed to Huber and his male contemporaries, notable interior decorators of the late-nineteenth and early-twentieth centuries who helped establish interior decorating as a serious and worthwhile discipline. Huber’s residential work, the full extent of his commercial work, and the practices of his
international offices, combined with the work of his male contemporaries, provide opportunities for further valuable research.
BIBLIOGRAPHY

Sources

Books


Real Estate Record Association. *A History of Real Estate, Building and Architecture in New York City During the Last Quarter of a Century*, 1898; Reprint, Ann Arbor, MI: Making of America, University of Michigan, 2006.


**Periodicals**


*Arts and Decoration*, 1910-1934.


*The Yale Courant*, 1911.

**Articles**


"The Decorator of the Future." *Arts and Decoration*, July 1922, 212.


**Census Records**

1870 Federal Census of New York, NY.

1880 Federal Census of New York, NY.

1900 Federal Census of New York, NY.

1910 Federal Census of New York, NY.

1920 Federal Census of New York, NY.

1930 Federal Census of New York, NY.

**City and Business Directories**


1931 *City Directory*, New York, NY.


**Archival and Interior Sources**

The Christian Heurich Mansion, Washington DC.

The City College of New York. Archives and Special Collections.

Stan Hywet Manor, Archives and Collections, Akron, Ohio.

University of Akron Archives, Williard Seiberling Collection.

**Secondary Works**

**Books**


**Articles**


The City College of New York. "Archives and Special Collections," *Clionian Society: Historical Note*, Online. (Received 3 November 2008).


McNeil, Peter. "Designing Women: Gender, Sexuality and the Interior Decorator." 
*Art History* 17, no. 4 (December 1994): 633.

Menocal, Narciso G. "On Cuban Culture and the Contents of this Issue," 

Montalvo, Maria Luisa Lobo and Becali, Zoila Lapique. "Years of 'Social,'" 

Muthesius, Stefan. "Communications Between Traders, Users, and Artists." 

Rigau, Jorge. "No Longer Islands: Dissemination of Architectural Ideas in the Hispanic Caribbean,1890-1930." 


"Summer Visits Began a Wave of Migration to Year-round Living." Online. 

http://www.nps.gov.


Thesis


Unpublished Paper


Other

Conversation with Mark Gillis, Director of Historic Structures at Stan Hywet, September 2009.
## APPENDIX A

**H. F. HUBER & CO. PROJECT LIST**

<table>
<thead>
<tr>
<th>Construction</th>
<th>Client / Project</th>
<th>Scope</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>1892-1893</td>
<td>Christian Heurich</td>
<td>Interior wall &amp; ceiling finishes</td>
<td>House museum</td>
</tr>
<tr>
<td></td>
<td>Brewmasters Castle</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Residence / House</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Washington D. C.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1897</td>
<td>J. D. Oliver</td>
<td>Interiors</td>
<td>House museum substantially altered</td>
</tr>
<tr>
<td></td>
<td>Copshoholm</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Residence / House</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>South Bend, IN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1897-1898</td>
<td>Saint Joseph County Courthouse</td>
<td>Scenic painting of ceiling lunettes</td>
<td>Unknown</td>
</tr>
<tr>
<td>1898</td>
<td>Democratic Club</td>
<td>Full interior renovations</td>
<td>Unknown</td>
</tr>
<tr>
<td></td>
<td>City Club</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>New York City</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1901-1907</td>
<td>Charles M. Schwab</td>
<td>Unclear</td>
<td>Demolished</td>
</tr>
<tr>
<td></td>
<td>Residence / House</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>New York City</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1906</td>
<td>Aeolian Building</td>
<td>Unclear</td>
<td>Unknown</td>
</tr>
<tr>
<td></td>
<td>Offices</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>New York City</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1906</td>
<td>Colonial Theatre</td>
<td>Unclear</td>
<td>Unknown</td>
</tr>
<tr>
<td>1906</td>
<td>Mark Newborg</td>
<td>Unclear</td>
<td>Unknown</td>
</tr>
<tr>
<td></td>
<td>Residence / Townhouse</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>New York City</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1911-1912</td>
<td>A. F. Rockwell</td>
<td>Unclear</td>
<td>Unknown</td>
</tr>
<tr>
<td></td>
<td>Residence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1911-1912</td>
<td>Col. R. C. Clowry</td>
<td>Unclear</td>
<td>Unknown</td>
</tr>
<tr>
<td></td>
<td>Residence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1911-1912</td>
<td>C. C. Brace</td>
<td>Unclear</td>
<td>Unknown</td>
</tr>
<tr>
<td></td>
<td>Residence</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tarrytown, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year(s)</td>
<td>Name</td>
<td>Type</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------------</td>
<td>-----------------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>1911-1912</td>
<td>Mr. Roebling</td>
<td>Residence</td>
<td>Unclear</td>
</tr>
<tr>
<td>1911-1912</td>
<td>General Sadler</td>
<td>Residence</td>
<td>Unclear</td>
</tr>
<tr>
<td>1911-1912</td>
<td>Elbridge Gerry Snow</td>
<td>Residence</td>
<td>Unclear</td>
</tr>
<tr>
<td>1912</td>
<td>Allendale Apts.</td>
<td>Residence / Apartments</td>
<td>Unclear</td>
</tr>
<tr>
<td>1912-1916</td>
<td>F. A. Seiberling</td>
<td>Residence / Country Manor</td>
<td>Full interiors</td>
</tr>
<tr>
<td>1916</td>
<td>Herman Upmann</td>
<td>Residence / House</td>
<td>Unclear</td>
</tr>
<tr>
<td>1919</td>
<td>F. A. Seiberling</td>
<td>Wedding</td>
<td>Floral arrangements</td>
</tr>
<tr>
<td>1921</td>
<td>Pickwick Arms</td>
<td>Hotel</td>
<td>Unclear</td>
</tr>
<tr>
<td>1922</td>
<td>Earl Carroll Theatre</td>
<td>Interior decorations</td>
<td>Unknown</td>
</tr>
<tr>
<td>1929</td>
<td>J. A. Stein</td>
<td>Residence / Apartment</td>
<td>Unclear</td>
</tr>
<tr>
<td>Unknown</td>
<td>George Ehret</td>
<td>Residence</td>
<td>Unclear</td>
</tr>
<tr>
<td>Unknown</td>
<td>George Seiberling</td>
<td>Residence</td>
<td>Unclear</td>
</tr>
</tbody>
</table>
# APPENDIX B

## ARCHITECTS ASSOCIATED WITH H. F. HUBER & CO.

<table>
<thead>
<tr>
<th>Architect</th>
<th>Project(s)</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joseph Henry Freedlander</td>
<td>M. Newborg residence</td>
<td>ca. 1906</td>
</tr>
<tr>
<td>Freedlander &amp; Dillon</td>
<td>H. F. Huber &amp; Co.</td>
<td>1909-1910</td>
</tr>
<tr>
<td>New York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maurice Hebert</td>
<td>Charles M. Schwab residence</td>
<td>1901-1907</td>
</tr>
<tr>
<td>Horgan &amp; Slattery</td>
<td>Democratic Club</td>
<td>1898</td>
</tr>
<tr>
<td>George Keister</td>
<td>Colonial Theatre</td>
<td>ca. 1906</td>
</tr>
<tr>
<td>New York</td>
<td>Earl Carroll Theatre</td>
<td>1922</td>
</tr>
<tr>
<td>John Granville Meyers</td>
<td>Christian Heurich residence</td>
<td>1893</td>
</tr>
<tr>
<td>Washington D. C.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jay H. Moore</td>
<td>Aeolian Building</td>
<td>ca. 1906</td>
</tr>
<tr>
<td>Leonardo Morales Morales y Mata</td>
<td>Herman Upmann residence</td>
<td>1916</td>
</tr>
<tr>
<td>Havana, Cuba</td>
<td></td>
<td></td>
</tr>
<tr>
<td>George B. Post &amp; Sons</td>
<td>Frank &amp; Gertrude Seiberling</td>
<td>1912-1916</td>
</tr>
<tr>
<td>New York</td>
<td>residence Stan Hywet</td>
<td></td>
</tr>
<tr>
<td>Charles Alonzo Rich</td>
<td>J. D. Oliver residence</td>
<td>1895</td>
</tr>
<tr>
<td></td>
<td>Copshaholm</td>
<td></td>
</tr>
<tr>
<td>Rouse &amp; Goldstone</td>
<td>Allendale Apartments</td>
<td>1912</td>
</tr>
<tr>
<td>Charles Schneider</td>
<td>Frank &amp; Gertrude Seiberling</td>
<td>1912-1916</td>
</tr>
<tr>
<td>Cleveland, OH</td>
<td>residence Stan Hywet</td>
<td></td>
</tr>
<tr>
<td>Shepley, Rutan &amp; Coolidge</td>
<td>St. Joseph Co. Courthouse</td>
<td>1897-1898</td>
</tr>
<tr>
<td>Boston, MA</td>
<td>South Bend, IN</td>
<td></td>
</tr>
</tbody>
</table>
## APPENDIX C

### INTERIOR VENDORS FOR STAN HYWET

<table>
<thead>
<tr>
<th>Vendor</th>
<th>Market</th>
<th>Product</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aimone Galleries</td>
<td></td>
<td>Placques</td>
<td></td>
</tr>
<tr>
<td>Akers &amp; Harphan Co.</td>
<td></td>
<td>Copper flower box</td>
<td>Enclosed porch</td>
</tr>
<tr>
<td>B. Altman</td>
<td></td>
<td>Blankets</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rugs</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Repair antique buhl cabinet</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jewelry box</td>
<td></td>
</tr>
<tr>
<td>Sir Edward Barry</td>
<td>England</td>
<td>Antique Gothic chest</td>
<td></td>
</tr>
<tr>
<td>Beloochistan Rug Weaving Co.</td>
<td>N.Y./England</td>
<td>Rugs</td>
<td>Ante, billiard, dining, Irene's &amp; music rooms, great hall, library main corridors &amp; stairways, minstrel balcony, &amp; office</td>
</tr>
<tr>
<td>Bing &amp; Bing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black &amp; Boyd Manufacturing Co.</td>
<td></td>
<td>Lighting</td>
<td></td>
</tr>
<tr>
<td>Blakeslee Galleries</td>
<td></td>
<td>Artwork</td>
<td></td>
</tr>
<tr>
<td>Brentano's</td>
<td></td>
<td>Books</td>
<td></td>
</tr>
<tr>
<td>Brunswick-Balke Co.</td>
<td></td>
<td>Billiard Table</td>
<td></td>
</tr>
<tr>
<td>E. F. Caldwell &amp; Co.</td>
<td></td>
<td>Lighting &amp; Fireplace accessories, book-ends, desk access. Silver candelabras</td>
<td></td>
</tr>
<tr>
<td>Century Furniture Co.</td>
<td></td>
<td>Antique mahogany davenport</td>
<td>Boys rm. D</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mahog. davenport</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
H. Clausen
Hardware, book, "American Homes"

F. L. Coemmer
Clock repairs

Reginald Clifford
England

B. Cohen & Sons
England

J. Cooper
Caning repair of Japanese stool & Chairs

Crittall Casement Co.
Metal casements

Cordts & Co.
Hardware

J. J. Correll
Silver mounted sandals
Recep. rm.

Mark Cross
Stationary box, ink well & desk pad
Irene rm.

Davis, Turner & Co.
England

Debenham & Freebody
England

A. L. Diament Co.
Paper rolls
Sewing rm.

Dore Art Store
Artwork and 24 Dickens prints

R. F. Downing & Co.
England

S. Dusek
Hinges, rings, fireplace screens
Curtain poles
N. corridor & private corridor

Edgewater Looms

F. Formica
Bookshelf
Silhouette rm.

P. W. French & Co.
England
Tapestries, "Rebecca" "Death of Ahab" "Seasons"
Verdure
Needlework chair & settees
Velvet covered trunk
Cantonnieres

Karl J. Freund
Coromandel screens
Satinwood screens
<table>
<thead>
<tr>
<th>Business Name</th>
<th>Location</th>
<th>Products/Services</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gill &amp; Reigate</td>
<td>England</td>
<td>Furniture</td>
</tr>
<tr>
<td>Guerin</td>
<td></td>
<td>Brass moulding for Cabinet</td>
</tr>
<tr>
<td>Hardware &amp; S.</td>
<td></td>
<td>Hardware</td>
</tr>
<tr>
<td>Harris &amp; Harrington</td>
<td></td>
<td>New fittings for clock Hall</td>
</tr>
<tr>
<td>Heninigke &amp; Bowen (Smith)</td>
<td>New York</td>
<td>Stain glass, Heraldic crests</td>
</tr>
<tr>
<td>Hotchkins, Vail, &amp; Garrison</td>
<td></td>
<td>Bath fittings, china soap dishes</td>
</tr>
<tr>
<td>House of Adams sale</td>
<td>N.Y./Edinburgh</td>
<td>Oak stools, Jacobean cupboard, &amp; side, &amp; arm chair, Restoration chairs, oak side chairs, gate-leg table, dresser, plate rack, &amp; spinning wheel, oak boxed chair, oak monk's table, Flemish oak cabinet</td>
</tr>
<tr>
<td>H. F. Huber &amp; Co.</td>
<td>New York</td>
<td>Furniture, decorations, hangings, repairs, Musical instruments</td>
</tr>
<tr>
<td>Wm. H. Jackson Co.</td>
<td>New York</td>
<td>Fireplaces &amp; access.</td>
</tr>
<tr>
<td>Johnson &amp; Faulker</td>
<td></td>
<td>Fabrics</td>
</tr>
<tr>
<td>B. Kassi &amp; Co.</td>
<td></td>
<td>Lighting</td>
</tr>
<tr>
<td>Kensington Co.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kent-Costikyan Co.</td>
<td></td>
<td>Oriental rugs, Antique velvet rug, Sultanaded jars, Lamp screens, shades, &amp; holders</td>
</tr>
<tr>
<td>Lafee</td>
<td></td>
<td>Library, Music room, Enclosed porch</td>
</tr>
<tr>
<td>Lee</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lenygon</td>
<td>England</td>
<td>Furniture</td>
</tr>
<tr>
<td>N. Liesenbein's Sons</td>
<td></td>
<td>Screen folding screens, Housekp. rm.</td>
</tr>
</tbody>
</table>

191
<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Service/Item Descriptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lionel Harris</td>
<td>England</td>
<td>Furniture</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gothic chest</td>
</tr>
<tr>
<td>Lyman-Hawkins</td>
<td></td>
<td>White pine and oak boards</td>
</tr>
<tr>
<td>R. A. Mango, DR.</td>
<td>New York</td>
<td>Repair of five musical instruments</td>
</tr>
<tr>
<td>F. Marshall</td>
<td></td>
<td>Panels</td>
</tr>
<tr>
<td></td>
<td></td>
<td>decorate ceiling</td>
</tr>
<tr>
<td>Martin</td>
<td></td>
<td>Choir stall</td>
</tr>
<tr>
<td></td>
<td></td>
<td>tapestry settee</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music balcony</td>
</tr>
<tr>
<td>Mawer of London</td>
<td>England</td>
<td>Furniture</td>
</tr>
<tr>
<td></td>
<td></td>
<td>canopy bed</td>
</tr>
<tr>
<td></td>
<td></td>
<td>canopy bed</td>
</tr>
<tr>
<td></td>
<td></td>
<td>chest of drawers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>bedside table</td>
</tr>
<tr>
<td>F. Middlekeep</td>
<td></td>
<td>Delft plates &amp; jars</td>
</tr>
<tr>
<td>J. Miller &amp; Co.</td>
<td></td>
<td>Furniture</td>
</tr>
<tr>
<td>Motts</td>
<td></td>
<td>Bath accessories</td>
</tr>
<tr>
<td>National Black Bk. &amp; S. Co.</td>
<td></td>
<td>Cuspidor</td>
</tr>
<tr>
<td>Neale &amp; Wilkinson</td>
<td>England</td>
<td>Frames, lighting, Mirrors</td>
</tr>
<tr>
<td>A. Olivatti &amp; Co.</td>
<td></td>
<td>Garden accessories:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>stone vases, columns</td>
</tr>
<tr>
<td></td>
<td></td>
<td>marble box w/ supports</td>
</tr>
<tr>
<td>O'Neill &amp; Co.</td>
<td></td>
<td>Silk &amp; sateen</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rug</td>
</tr>
<tr>
<td>Orsenigo Co.</td>
<td></td>
<td>Antique oak sofa, stool, Master bedrm. &amp; table</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Oak Eliz. sofa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Blk. &amp; gold lacq. sofa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>arm chairs, benches</td>
</tr>
<tr>
<td>Palmenberg</td>
<td></td>
<td>Furniture</td>
</tr>
<tr>
<td>Palmer &amp; Embury</td>
<td></td>
<td>Cushion &amp; tapestries</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Eliz. daybed</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“K” chair</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Day bed</td>
</tr>
<tr>
<td>Company Name</td>
<td>Country</td>
<td>Products/Decorations</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>---------</td>
<td>--------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>J. F. Patching &amp; Co.</td>
<td></td>
<td>Silk &amp; lace panels Corridor Master bath</td>
</tr>
<tr>
<td>Persian Rug Manf.</td>
<td>N. Y./England</td>
<td>Wilton rugs Gold fleece Axminster Rugs</td>
</tr>
<tr>
<td>F. W. Phillips</td>
<td>England</td>
<td>Artwork</td>
</tr>
<tr>
<td>Pierce &amp; Son</td>
<td></td>
<td>Chairs &amp; rocker Sewing rm.</td>
</tr>
<tr>
<td>Ramsey, Lyon &amp; Humphreys Inc</td>
<td></td>
<td>Lampshades</td>
</tr>
<tr>
<td>C. B. Richards Co.</td>
<td>England</td>
<td>Furniture</td>
</tr>
<tr>
<td>Russell</td>
<td>England</td>
<td>Furniture antq. oak Jacob. bedstead original Jacob. bed-hangings Sussex iron grate Queen Anne trivet</td>
</tr>
<tr>
<td>Schmitt Brothers</td>
<td>England</td>
<td>Fabric</td>
</tr>
<tr>
<td>Schumacher</td>
<td></td>
<td>Greek vases</td>
</tr>
<tr>
<td>T. Schumacher Jr.</td>
<td></td>
<td>Artist of frieze &quot;Canterbury Pilgrimage&quot;</td>
</tr>
<tr>
<td>Robert V. V. Sewell</td>
<td></td>
<td>Dining room</td>
</tr>
<tr>
<td>Sindley</td>
<td>England</td>
<td></td>
</tr>
<tr>
<td>Smith &amp; Jones</td>
<td></td>
<td>Bedding; mattresses, pillows, springs, &amp; cushions</td>
</tr>
<tr>
<td>Thorton Smith Ltd.</td>
<td>England</td>
<td>Antique damask stained glass antiq. Persian rug Jacob. inlaid chest Coromondel cabinets</td>
</tr>
<tr>
<td>Spealls</td>
<td>England</td>
<td>Furniture</td>
</tr>
<tr>
<td>Sterling Bronze Co.</td>
<td>England</td>
<td>Lighting, Marble fountain Solarium</td>
</tr>
<tr>
<td>Stoffregn</td>
<td></td>
<td>Goldfish</td>
</tr>
<tr>
<td>F. F. Schwarz Co.</td>
<td></td>
<td>Stereoscope boxes</td>
</tr>
</tbody>
</table>
Thomas & Pierson     England     Needlework, antiques, metal, furniture
Thonet Brothers      Bentwood seating Music rm.
Arthur S. Vernay     Furniture     Breakfast rm.
Oak stand
Copper, slipware, Staffordshire, pewter, brass, & mahog. stands, dishware, drinkware, urns, plaques, brackets, brass/copper wall lights, lamp, & leather fire bucket
Queen Anne chest of drawers, Jacobean chest, Cromwellian chair
F. Vogel & Co.      Furniture     Dormitory
mahog. costumers
slipper chair
Waring & Gillow      England     Furniture
H. O. Watson       England     Antique paneling Master bedrm.
Wilton Royal Carpet Factory      England     Rugs Colonial, Gertrude's sitting, & Virginia's rooms, boy's & guest's suites, & dressing room corridor
W. Wingate & Johnson
Yale & Towne     Hardware; locks Boys rms.
Samuel Yellin     Hardware