

Modern opera houses and theatres; examples selected from playhouses recently erected in Europe; with descriptive text, a treatise on theatre planning and construction and supplements on stage machinery, theatre fires and protective legislation; by Edwin O. Sachs

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D'OYLY CARTE'S OPERA HOUSE, LONDON

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MODERN

OPERA HOUSES AND THEATRES.

EXAMPLES SELECTED FROM PLAYHOUSES RECENTLY ERECTED IN EUROPE,

WITH DESCRIPTIVE TEXT, A TREATISE ON THEATRE
PLANNING AND CONSTRUCTION, AND SUPPLEMENTS ON STAGE MACHINERY,
THEATRE FIRES, AND PROTECTIVE LEGISLATION;

BY

EDWIN O. SACHS

ARCHITECT.

VOLUME I.

WITH ONE HUNDRED PLATES

AND

NINETY THREE ILLUSTRATIONS IN THE TEXT.

(SECOND ISSUE.)

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PREFACE.

(REVISED FOR THE SECOND ISSUE.)



THIS work is intended as a continuation of the valuable atlas on the theatres of an earlier period, published at Paris in 1842 by M. Contant. Though some comprehensive monographs on such important buildings as the Paris and Vienna Opera Houses have been issued since that date, no great collective work on theatres has appeared within the last fifty years. Recognising the want of such a book, I commenced, in the early part of 1890, to map out the first two volumes. I had not at that time fully realised the extent of ground to be traversed in an exhaustive treatment of the subject, and had limited myself to a programme similar to that of M. Contant.

It was not until after the Vienna Theatre Exhibition of 1892 that I endeavoured to combine in this work the advantages of an atlas with those of a text-book by adding a third volume. From that date onwards I steadily proceeded with the preparation of the work, until in 1895 I was able to present my programme to the public. Last year saw the publication of the first volume in a Subscribers' Edition; and on its exhaustion I have been emboldened to venture upon this further issue. I trust that the work, when complete, will not only afford valuable information to architects, but also to the engineer and specialist, to the theatre owner and lessee, to the play-goer and the critic, as well as to public bodies and their officials.

Before selecting the examples illustrated or penning the information given, I myself visited all the important theatres of Great Britain and on the Continent. In every country, facilities have been freely granted me to examine objects of interest, and, with few exceptions, all drawings and particulars necessary to the preparation of my illustrations have been willingly placed at my disposal. The Court Board of Works at Vienna, and the Imperial Theatre Administration of St. Petersburg, whose officials kindly afforded me every assistance in their power, smoothed away many difficulties by giving to my enterprise that official recognition which is so essential in Continental countries; and the same may be said of many other public authorities. Of the many architects who have furthered my design, it would indeed be a difficult task to select those to whom I am most indebted, but I would mention Charles Garnier, whom I have to thank for several valuable suggestions, as well as the late Baron Hasenauer, who, some months before his death, devoted much time to advising me on this subject. Among others who have helped me, I cannot but name the late Alexander Stude, Fire-Master at Berlin, who was ever willing to assist me on questions of fire-protection. In the matter of fire statistics, the late August Foelsch supplied me with valuable information, and his executors placed the whole of his papers in my hands.

So far-reaching and compendious a work has naturally involved much labour and expense in its execution, and during the long term over which the arrangements were spread changes were from time to time found necessary, not only in the original and again in the published programme of this scheme, but also in the composition of the staff that assisted me. Among those who have helped me in my preparations, was Ernest A. E. Woodrow, late of the London County Council Theatre Department, who during our professional association from 1894 to 1896 was ever ready to aid me, and I hold it a matter for regret that circumstances have precluded him from co-operating in the execution of the work, as had been originally intended. Of the draughtsmen associated with me in preparing the numerous illustrations, which sometimes entailed special journeys to different parts of Europe, Harry Budden, of Sydney, whose careful work also on special service abroad, adds much to the value of the book, has served as my trusty lieutenant throughout; whilst Harold Coyne has distinguished himself by his conscientious labours in the execution of many plans, and the businesslike management of an enormous mass of drawings, photographs, &c. With regard to the somewhat heavy outlay incurred in the preparation of the volumes, I would express my gratitude to those original subscribers who enabled me to persist in my undertaking, and

my great appreciation of the pecuniary assistance afforded by the late much regretted Herr Jacobi, of Hamburg, who advanced a large proportion of the required funds.

It has been a matter of great difficulty to adapt the various drawings to the uniform method of illustration required for the plates; for while some working drawings abounded with superfluous details, others were devoid of any but the most elementary particulars, and had consequently to be elaborated on the spot. The sheets were drawn to the different scales adopted by various nationalities, and many showed the innumerable subsequent alterations to which theatre plans are especially liable. As a rule, I have simply attempted to describe, by a few geometrical lines and on a uniform system, the principal features of the design, according to the original intention of the authors as shown in their contract drawings.

All the plans, and many of the sections and elevations given, are presented to a scale of approximately $\frac{1}{2}$ full size, which is about $\frac{1}{2}$ th of an inch to the foot; and this, I venture to think, will be a valuable feature for the architect. Certain of the sections, however, are to a uniform double scale, i.e., $\frac{1}{4}$ th full size, or about $\frac{1}{4}$ th of an inch, whilst the details are to various scales. Owing to the uniform reduction of the plans, the technical difficulties in the arrangement of the book have been greatly increased, and the appearance of several plates somewhat injured. The block-plans at the head of chapters are given to a scale of $\frac{1}{16}$ th. It will be noticed that in the separate illustrations of each theatre the same lettering has, where possible, been retained; and further, that the references have been limited to the more important parts of the structure. For purposes of denomination the auditorium is uniformly divided into first, second and third "tiers," to avoid the confusion caused by different theatres using different terms for the same part of the house. The term "area" has been introduced to describe the floor of the auditorium, which may or may not be divided into two or more parts; and, similarly, no distinctions are made as to any minor divisions on the separate "tiers." References on the plates have their French and German equivalents. In the German I have avoided, as far as possible, words of Latin origin, and employed the word "Saal" for "area." In the French the word "Salle" has been similarly used.

The minor illustrations in the text, which are reproductions of sketches or photographs, have been added to assist in the appreciation of architectural or decorative features, and a number of working-drawings, with figured dimensions, have been introduced where structural or mechanical details required full description. Special diagrams generally supplement any reference to historical development.

The reproduction of the drawings has been carried out by the firm of Akerman, and any good result obtained is primarily due to the personal attention given by the principal, James Akerman, and his skilful manager, Richard Smythson. The publication of the book has been in the competent hands of Bradley Batsford, of the firm of Batsford, and I wish to express my thanks to him for his ready advice and constant personal attention.

I have used the greatest watchfulness to avoid errors, in both illustrations, text and tables, but I cannot hope to have been entirely successful. For any that may be found I claim indulgence, in view of the wide scope of the enterprise, and the fact that it has been found impracticable to submit proofs to the different persons concerned.

I cannot, in concluding these lines, refrain from once more pointing out how impossible it would have been for me to complete these volumes without the co-operation of those who, in every country, have so willingly rendered me their assistance.

EDWIN O. SACHS.

11 WATERLOO PLACE, PALL MALL, LONDON, S.W.

FEBRUARY 1897.

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SIDE ELEVATION.
PLAN, GROUND LEVEL.
PLAN, FIRST TIER.
PLAN, SECOND TIER.
PLAN, THIRD TIER.
LONGITUDINAL SECTION.
TRANSVERSE SECTION.

ILLUSTRATIONS IN TEXT:

BLOCK PLAN.
GENERAL VIEW.
VIEW OF FIRE SERVICE TURRET.

FLEMISH THEATRE, BRUSSELS.

ILLUSTRATIONS ON PLATES:

FRONT ELEVATION.
PLAN, GROUND LEVEL.
PLAN, AREA.
PLAN, FIRST TIER.
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ILLUSTRATIONS IN TEXT:

BLOCK PLAN.
GENERAL VIEW.
DETAIL OF ELEVATION.

NORWAY AND SWEDEN.

NATIONAL THEATRE, CHRISTIANIA.

ILLUSTRATIONS ON PLATES

PLAN, AREA.
PLAN, FIRST TIER.
PLAN, SECOND TIER.
FRONT ELEVATION.
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ILLUSTRATIONS IN TEXT:

BLOCK PLAN.
GENERAL VIEW.

COURT OPERA HOUSE, STOCKHOLM.

ILLUSTRATIONS ON PLATES:

FRONT ELEVATION.
SIDE ELEVATION.
PLAN, AREA.
PLAN, FIRST TIER.
LONGITUDINAL SECTION.
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ILLUSTRATIONS IN TEXT:

BLOCK PLAN.
VIEW OF PROSCENIUM.
VIEW OF STAIRCASE.

RUSSIA.

MUNICIPAL THEATRE, ODESSA.

ILLUSTRATIONS ON PLATES:

FRONT ELEVATION.
PLAN, AREA.
PLAN, SECOND TIER.
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PLAN, FOURTH TIER.
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GRAND STAIRCASE, DETAILS.

ILLUSTRATIONS IN TEXT:

BLOCK PLAN.
GENERAL VIEW.
VIEW OF AUDITORIUM.
VIEW OF LOUNGE.
VIEW OF UPPER PART OF GRAND STAIRCASE.
VIEW OF LOWER PART OF GRAND STAIRCASE.

THEATRE, TIFLIS.

ILLUSTRATIONS ON PLATES:

FRONT ELEVATION.
PLAN, FIRST TIER.
PLAN, SECOND TIER.
TRANSVERSE SECTION.
GRAND STAIRCASE, TRANSVERSE SECTION.
LONGITUDINAL SECTION.

ILLUSTRATIONS IN TEXT:

BLOCK PLAN.
GENERAL VIEW.

PROPOSED
COURT OPERA HOUSE, ST. PETERSBURG.

ILLUSTRATIONS ON PLATES:

FRONT ELEVATION.
BACK ELEVATION.
PLAN, AREA.
PLAN, FIRST TIER.
LONGITUDINAL SECTION.

ILLUSTRATIONS IN TEXT:

BLOCK PLAN.
GENERAL VIEW.



COURT THEATRE, VIENNA.
DETAIL OF DOOR TO BOUQUET.



COURT THEATRE, VIENNA. A CEILING PICTURE.

MODERN OPERA HOUSES AND THEATRES.

VOLUME I.

INTRODUCTION.



THE first two volumes of this work will comprise examples of playhouses recently erected in Europe, whilst the third will take the form of a complete treatise on theatre-planning and construction, with supplements on stage machinery, theatre fires and protective legislation. The plates in the first two volumes may be said to explain themselves, the text with the minor illustrations, and the table of dimensions added in each case, being of a supplementary character. Such detailed description as the various forms of construction, the appliances, or the architectural rendering of the different buildings may demand, will be included under the headings of the respective chapters in the third volume. The only object of the letterpress to each example in the first two volumes is to indicate some of the facts or circumstances which have governed the design, and, with the minor illustrations, to draw attention to important features. Even these few lines are in excess of the number originally intended.

I have purposely limited the selection of examples for the first volume to Great Britain, Germany, Austria, Russia, Scandinavia and the Netherlands. France, Italy and Spain will be represented in the second volume. The examples in this volume mostly show the same influences, the Teutonic and Anglo-Saxon; the theatre of the Latin countries has its own distinct individuality.

It is essential to the right appreciation of the first series of buildings that some information should be furnished as to the various conditions under which playhouses are erected in the countries represented. In offering a few remarks, to which I must give a general character for the sake of brevity, I would point out that each class is, of course, liable to particular exceptions.

To my mind, the theatres illustrated in this volume may be divided into the five following classes:—

- I. Court Theatres.
- II. National and Government Theatres.
- III. Municipal Theatres.
- IV. Subscription Theatres, with or without Court, Government, or Municipal subsidy.
- V. Private Theatres, with or without Court, Government, or Municipal subsidy.

Of these, the Private Theatre alone is conducted purely as a business speculation, supplying education or amusement to its patrons, according to the demand of the locality. The other classes of theatre, which are essentially Continental institutions, originate not with a commercial object, but for the gratification of luxury, for educational purposes, for recreation, or else for the realisation of any two, and in some exceptional cases, of all three of these purposes.

Court Theatres are peculiarly the luxury of Royalty, established and maintained at the expense of the reigning monarch. In modern times, all classes are usually at liberty to enjoy the entertainments given at these playhouses, subject, of course, to such restrictions as to the number of spectators or the charge for admission, as may seem good to

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the royal owner, as whose guests in reality they are admitted. The money thus received contributes to defray the cost of the entertainment, and in this way the public are permitted to witness the performance at a smaller outlay than would be required of them were the institution managed merely with a view to gain. Court officials, and officers of the Army and Navy are on the free list, whilst University Professors and other distinguished men of learning are frequently granted admission at a nominal fee. Art is encouraged on the stage, and the attendance of the cultured classes is sought in the auditorium. Although the price of admission is comparatively small, it is yet sufficient to secure, in addition to the privileged, an assembly of a certain social standing. On some occasions of national festivity, however, an exception is made, and the auditorium is thrown open to all-comers absolutely free of payment. The pride that a Continental Court takes in its theatre is most noticeable. Not only does the Sovereign use the building for the entertainment of his official and private guests, or for his public receptions, but no general Court ceremony is complete without a visit to the Royal Playhouse. Indeed, some performances rank as high State functions, all the seats being filled by special invitation.

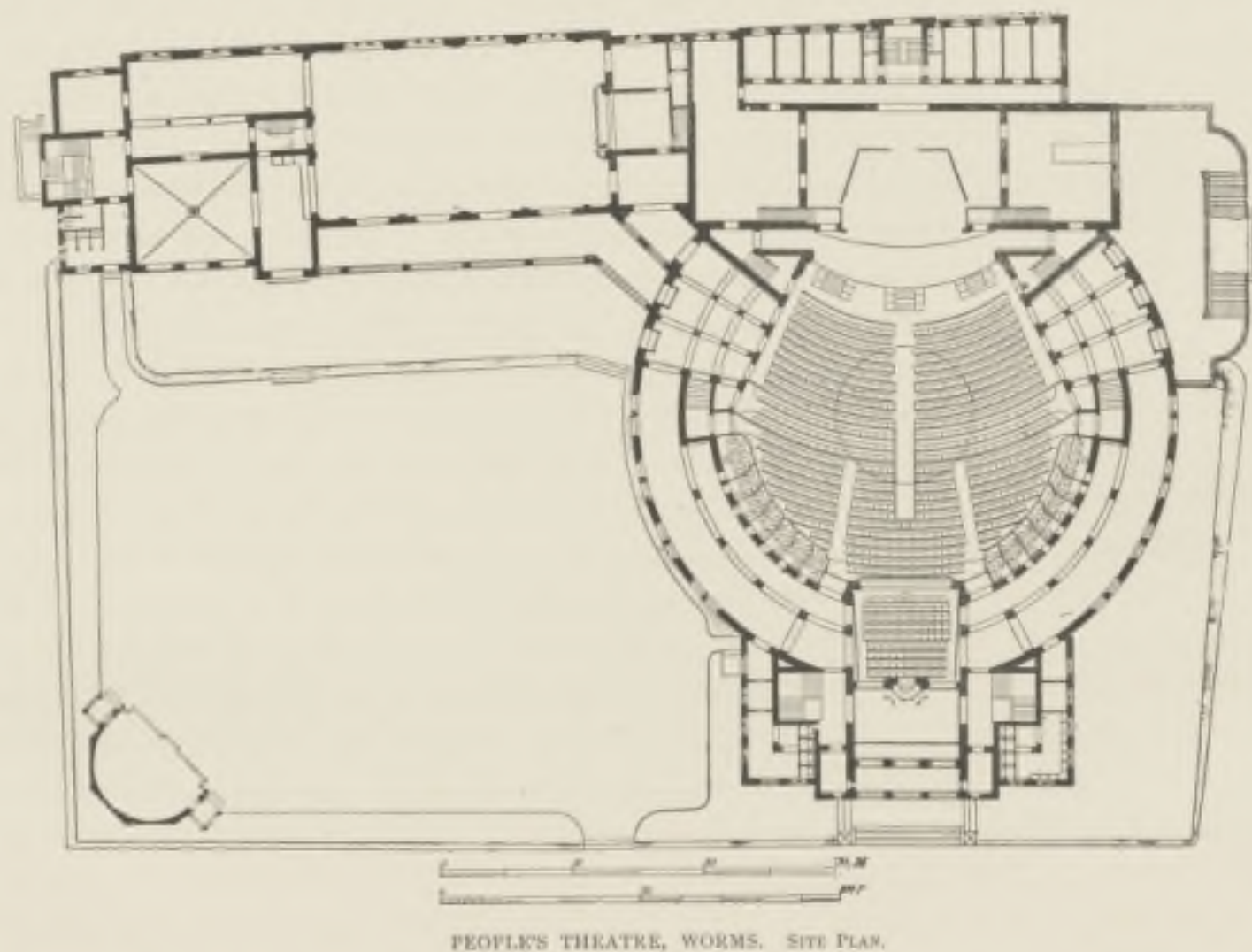
The National or Government Theatre is generally conducted on the same lines as the Court Theatre; but while the Court Playhouse is boldly admitted to be a luxury, the foundation and maintenance of the National Institution is generally justified on the plea of assistance rendered to Art and Education. In this case the National Exchequer takes the place of the Royal Privy Purse as far as the expenses are concerned, but there is a comparatively greater number of seats for sale than in the Court establishments, and the burden on the public funds is materially reduced by restrictions in the costly privilege of free admission. As in the case of the Court Theatres the auditorium is sometimes thrown open to the public free of charge, although it is obvious that only a small number of those who contribute to the public funds by payment of taxes profit by such opportunities. As a rule the audience again comprises only office-holders, savants and the wealthy, the latter having the advantage of a smaller outlay for their seats than if they were visiting a theatre worked as a commercial enterprise. In the same way as the Court establishment, though not perhaps to the same extent, the Government Theatre has a social duty to perform. Not only the Government, but also members of the Royal House and officers of State avail themselves of it for hospitable and ceremonial assemblies. Moreover, the building has the same pretensions to be considered a symbol of the resources and power of the State as the Houses of Parliament, the High Courts of Justice and the other great public institutions.

The Municipal Theatre is generally intended for educational and recreative purposes, the low price of admission enabling all classes to witness the performances. Beyond the original outlay on the building, the ratepayers have, as a rule, only to make up the small difference between the actual expenditure and the amount of money received at the box-office. Of course, this difference varies with the success of the pieces played, but as there are no profits to be deducted from receipts, the inhabitants obtain their entertainment at, approximately, cost price. Of the many methods of managing such a theatre, the favourite of late years seems to be for the ratepayers to place the building and accessories in the hands of a good manager, and grant him a small subsidy, subject to an approved scale of charges not being exceeded. As the great ambition of the Municipality is to give its ratepayers good performances at a low price, free lists, which would cost the management many valuable seats, are not allowed. At the most there are reductions of price to students, in certain parts of the auditorium, and the customary privileges which are granted to officers in most military States. Among the functions performed by the Municipal Theatre, the facility it affords for social intercourse among all classes is not the least important. A visit to the play, weekly or monthly as circumstances may permit, has long been customary with families in every class of life on the Continent. Different sets or cliques have their different nights for meeting, whether in stalls or gallery, and the vexations of daily life are forgotten in the general atmosphere of sociability and good-fellowship.

The Subscription Theatre differs most from the Municipal Theatre in the fact that it owes its existence, primarily, to the desire of the educated and wealthy for the pardonable luxury of a good play. The highest aim of a theatre, the promotion of culture through recreation, may be attained by both institutions to a degree which justifies their existence; but practically the Subscription Theatre originates in the desire of private individuals for mere amusement, apart from any consideration of the benefit which they confer on their locality. In most cases the subscribers, who build the theatre, have no advantage over the general public, except the privilege of reserving a certain number of seats. When they manage the theatre themselves, they form a guarantee fund to cover loss, and if they employ a professional manager, they may be required to grant him an annual subsidy or box-rental. Not infrequently the Municipality takes over the maintenance of the building, and hence arise the "City" theatres, so numerous on the Continent, which are really a variety of the Subscription Theatre. In many Continental towns the subscribers do great service to the Municipality; since the demand for a Municipal Playhouse often has to be satisfied, and, but for this voluntary subscription, the entire cost of its foundation would fall upon the rates. Of course, the costly perquisite system is also rigorously excluded from this type of theatre, save indeed the concessions of an almost compulsory nature, to which I have referred. There are two variations of the Subscription Theatre which deserve a passing reference; the first is that formed by the joint contributions of a nationality or coterie to further some definite end; for example, a German stage established in a Slavonic country, or *vice versa*, for the purpose of creating a centre and gaining prestige for a party. The "German" Theatre at Prague, illustrated

in this volume, may serve as an instance of this method. The other, the latest development of this class of theatre, is that conducted either on co-operative or on philanthropic lines for the elevation and amusement of the working classes. This "People's Theatre" is the institution of the future, destined to play the same part in the winter months as the parks in the summer, with the additional merit that, if well managed, it will educate. The pioneer of these establishments, and, as such, highly remarkable, is the Worms People's Theatre, which combined with some Assembly Rooms, a Garden and a Restaurant, forms a kind of "People's Palace" for a city numbering, when this project was conceived, only 23,000 inhabitants.

The Private Theatre is common to all countries, but at the present day is primarily an English and American institution. In exceptional cases on the Continent, Private Theatres receive a subsidy from the Court, the Municipality, or even from private individuals, to facilitate the production of new plays. The non-subsidised Private Theatres of Germanic countries are only found in the larger cities, where there is room for them beside the official institutions. In England, the Private Theatre is sometimes owned and managed by the same person, who is a manager by profession, or an actor-manager; more often, however, the owner leases it, for terms varying in length from a few nights to several years, to managers or "star" actors and actresses. In the first case the theatre is conducted directly as a matter of business, whilst in the latter the owner of the building chiefly considers his property an investment, leaving the lessee to employ it for what purpose he will. In some instances the latter wishes to entertain, in others to educate, and oftener merely to promote his professional interests. In the English provinces we find a modification of this method, the lessee sub-letting

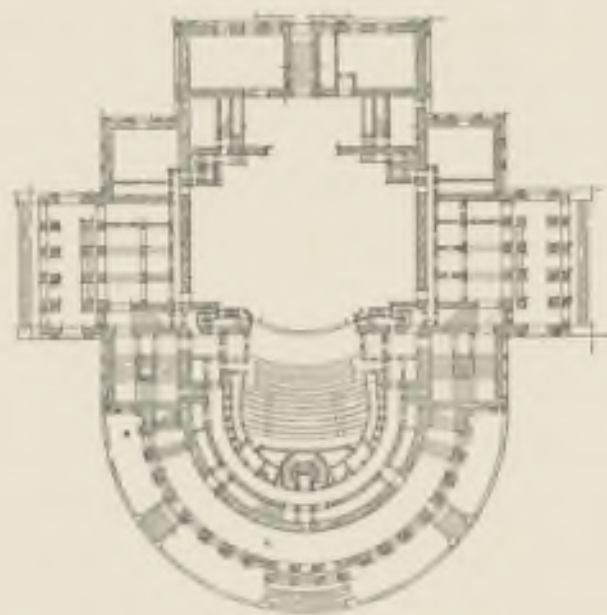


his house to touring companies for short "runs" of six or twelve performances at a time, and only inhabiting it himself on special occasions such as Christmas. The old "stock" company of the English provincial theatres has been driven out by modern conditions, and is practically a thing of the past. The last development of the Private Theatre in large cities is the Suburban Theatre, managed on provincial lines, which can supply entertainment at popular prices, and, in fact, almost become a "People's Theatre." Such institutions are now being opened in the various suburbs of London, Vienna and Berlin.

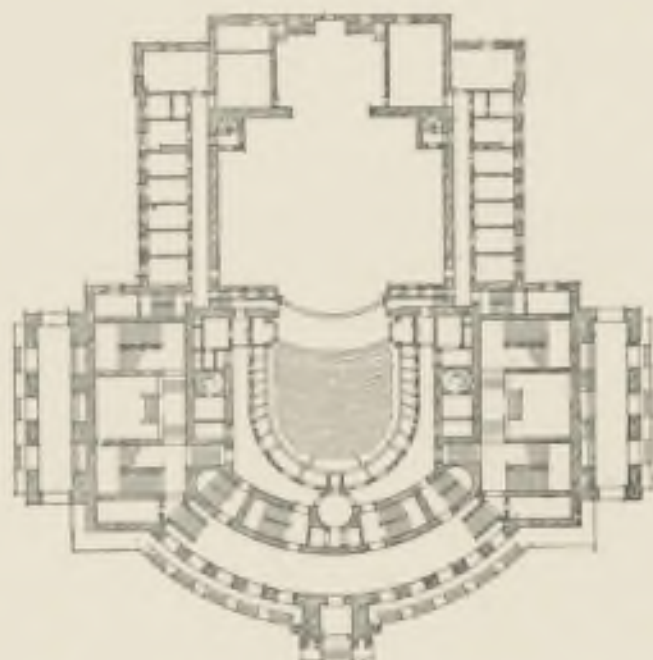
Another sort of establishment may be classed under Private Theatres which has not hitherto been mentioned, because it is not strictly a theatre; I refer to the "Variety" Theatres. These are in all countries of an essentially business character, neither individual managers nor performers seeking any other object than to afford amusement and to enrich themselves; there is no attempt to give an elevating entertainment, unless it be also of a highly lucrative nature.

I have, so far, purposely avoided allusion to the particular form of entertainment provided in these various theatres, and have used this term quite irrespective of the actual performance, be it Opera, Opéra Comique, Tragedy, Comedy, or Variety show. As the planning of the theatre, especially in regard to the size of the auditorium and the setting out of the stage, depends on the performance to be produced, it is necessary here to point out what classes of entertainment are associated with the various kinds of institution mentioned. Grand Opera is seldom given in a Private Theatre, although a private Opéra Comique is met with occasionally, and more rarely a travelling Opera Company. The Private Theatre is in all countries essentially the home of Drama, and of the lighter entertainments, such as Burlesque

and Variety Shows. Most Government and Court Theatres, on the other hand, only bring out Grand Opera, and are *bona fide* Opera Houses. Municipal and Subscription Theatres, and to some extent the theatres of the minor Courts, are built both for operatic and dramatic performances, which alternate weekly or nightly as the case may be. The successful



OLD OPERA HOUSE, DRESDEN. SKETCH PLAN.



NEW OPERA HOUSE, DRESDEN. SKETCH PLAN.

planning of these houses, therefore, depends almost entirely on the clever adaptation of both stage and auditorium to this double purpose; a difficult task indeed, as the requirements for the successful rendering of a Tragedy or Comedy are so very different from the essentials of a Grand Opera. To enjoy a drama the audience must be in closest touch with the actors; every gesture should be seen, every whisper heard. The actors do not require much space; in fact, their surroundings should be on such a scale that there is no fear of their appearing "lost" on the stage. At the Opera the effect depends more on a general harmony; the gesture and expression of the individual artist not being all important to the public of to-day. Far more room, too, is wanted on the stage for elaborate scenery, choruses and ballets. The promoters of Court, Municipal and Subscription Theatres are often prone to attempt extremes, even producing a "chamber" drama on the stage which held a Grand Opera the previous night. To render this policy of continual change at all satisfactory, the promoters must make up their minds for a compromise in the list of plays produced, and boldly cut out Grand Opera and the "chamber" play. Small operas and Opéra Comique will suit the house built for full Drama, and, with the aid of clever planning, managers will enable their audience fully to appreciate these varied entertainments. Otherwise, the most ingenious architect, with all the help obtainable from a movable proscenium, a movable orchestra-well, or the American method of shutting off part of the auditorium and muffling the stage, cannot succeed in satisfying such radically different requirements.

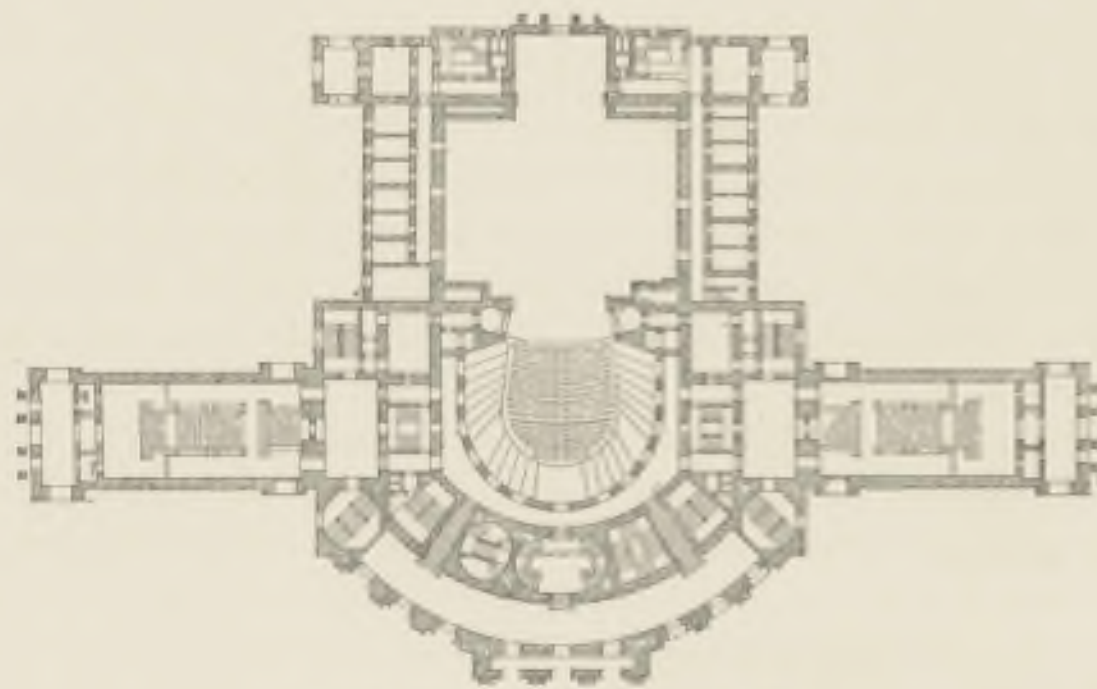
When considering the arrangement of the stage, it should be remembered that it is not only governed by the class of entertainment, but that variation of programme must also be taken into account. Frequent change of bill in the majority of Continental theatres under consideration (where the same play is rarely given two nights in succession) necessitates a more roomy stage than is required for theatres producing the same piece during a long series of performances. Nor does this apply only to the stage, for the whole back of the house, from the manager's office to the store-rooms, naturally demands corresponding enlargement.

The lines of the auditorium, on the other hand, are not dependent upon the class of entertainment, except, perhaps, in the building devoted to Variety entertainments. A "promenade," or rather, standing and walking room, is now an essential for that section of the audience which seeks an opportunity of viewing a performance without the restraints of time, particular seats and absence of conversation. With this exception, the nature of the performance cannot be said to govern the lines, but only the dimensions, of the front of the house.

No more striking demonstration can be afforded of the difference in requirements of theatre-building than a comparison of Continental ideas on the subject with those prevalent in England. In this country, with but few exceptions, the Private Theatre is governed in its requirements by investors, or ambitious actors, who cater for the pleasure of sensation-seekers, among a people practically devoid of any feeling for architecture.

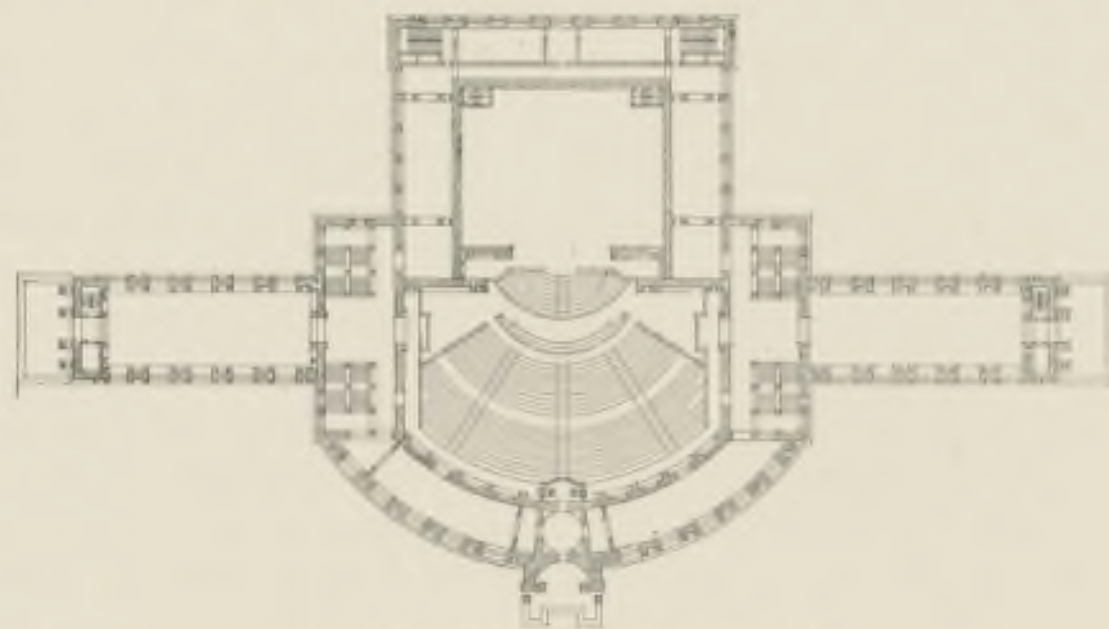
On the Continent it is far otherwise: there a genuine interest is manifested in architectural work; with the result that popular and invigorating Drama finds a worthy home amid appropriate and dignified surroundings, and even the Variety entertainment is housed in a building of considerable architectural pretension.

From these contrasting spirits it is easy to see how the building of English theatres has been put into the hands of architects who are merely good planners, good constructors and business men, with the qualification of being able to



COURT THEATRE, VIENNA. SKETCH PLAN.

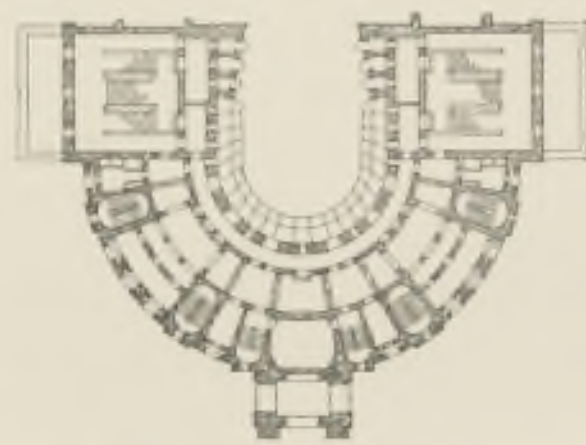
provide for a maximum audience at a minimum outlay. It is of no importance that the architect should have a true feeling for art, if only he can secure the latest trick of the plaster-manufacturer to catch the vulgar taste. What counts more than any repute for architectural design is that he should have the talents and faculties of a smart financial agent or plausible company promoter, and preferably, be able to find some money for the enterprise. The Continental theatre-architect, on the contrary, must be an architect in the highest sense of the term. He must be an artist who takes a lively interest in the essentially technical side of his work, but leaves financial scheming severely alone; and he must be conversant with the "Art" of planning, but need not necessarily be "a smart planner." The building of a Continental theatre according to modern requirements is, to my mind, the most difficult task that an architect can undertake, and calls for a man endowed with the pure and true spirit of the architectural vocation. His work demands the largest



PROPOSED OPERA HOUSE, MUNICH. SKETCH PLAN.

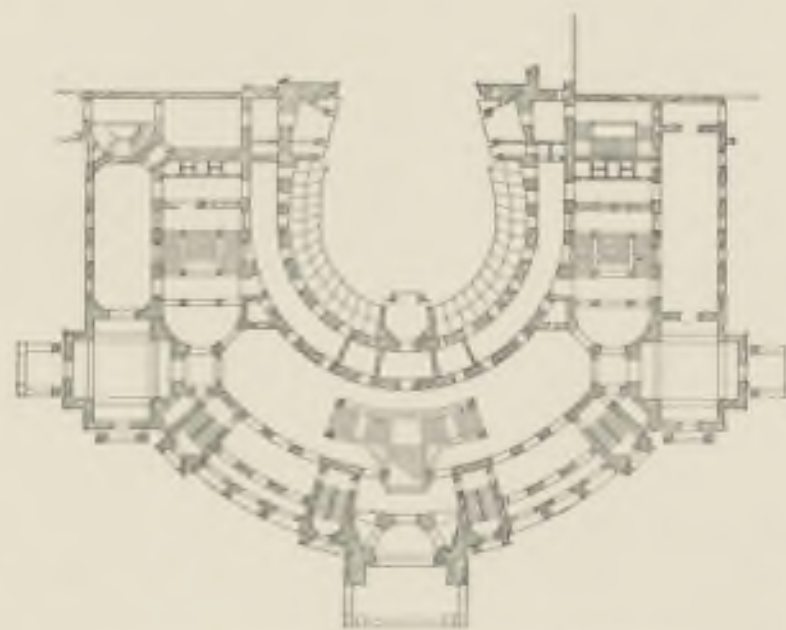
share of real beauty and the most careful blending of architecture, sculpture and painting, whilst the complicated practical requirements are at the same time hostile to all his efforts at perfection in design. There is, in fact, no class of architectural work which puts forward more numerous, complex and essentially technical demands, and requires at the same time that the rendering shall not fall below the highest standard of taste.

Here I will take the opportunity of pointing out that such excellence as may be found in Continental theatres is the result of systematic development and a wise study of preceding examples in theatre construction. Taking the theatres in this volume, it will be readily observed that the most successful have arisen through an evolutionary process, and that, for instance, the plan of the old Dresden Opera House—itsself based on earlier models—has been gradually elaborated through the Munich scheme, and the plans of the new Dresden Opera House, until the lines of the Vienna Court Theatre were reached—lines which have manner for the Odessa Theatre and design. Further cases of a marked mental theatre planning are not only in the second, in connection with Unfortunately, such systematic English playhouse, in which it too previous work has been neglected. the author of a series of designs this is mostly done, strange to say, ideas emanating from other sources. evolution in theatre design will be arranged to illustrate the instance



MUNICIPAL THEATRE, ODESSA. SKETCH PLAN.

Another point to be com- modern Continental theatres have considered regulations of permanent the English examples shown were siderable weight. English regula- by no means been so rigorously moreover, they are of such recent going the most erratic altera- have as yet materially assisted in the point of view of safety there derived from such regulations as sites which give facilities for good, and produce that attractive clear- Continental playhouse is so noticeable. The Continental authorities are always on the watch for infringement of their laws, which they have ample powers to enforce. But as a matter of fact this is but rarely necessary, as most Continental architects have a horror of running the risk of responsibility for a repetition of the "Ring" Theatre disaster, and so far from avoiding the law, they frequently make the building safer than the codes require. In England, on the contrary,



PROPOSED COURT OPERA HOUSE, ST. PETERSBURG. SKETCH PLAN.

again been adopted in a different the St. Petersburg Opera House progressive development in Conti- to be found in this volume, but also examples of the Latin countries. evolution cannot be traced in the often appears that wise study of No doubt there are instances where gradually elaborates his plans, but with an almost wilful exclusion of What I understand by systematic easily recognised in the diagrams just named.

sidered is, that the majority of been built under stringent yet well- value and influence, while few of subject to restrictions of any con- tions, even such as they are, have enforced as on the Continent; date, and are so constantly under- tion, that they cannot be said to improving our playhouses. From is, however, an advantage to be require all theatres to be built on as distinct from tricky planning, ness and symmetry for which the

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architects are only too prone to attempt avoiding the few regulations that exist, or to use what influence they may have in obtaining modifications of the clauses. I may point out that the question of safety from fire is fully treated in the third volume of this book, but to avoid any misconstruction, I would at once remark that I regard clear planning as the first requisite for safety, and secondly, that before considering the so-called "fire-resisting" construction, the greatest attention should be given to the regular attendance of a properly trained "fire-watch" at every performance, and a periodical inspection of the premises by an expert. Good planning is of the first necessity for the safety of an audience, since panic is more to be feared than an actual outbreak of fire, and has so frequently occurred where fire itself never existed. In too many countries "construction" is unfortunately given precedence over "planning."

With regard to architectural requirements in the interior of theatres, the curious demand for splendour on the Continent is worthy of some comment. Communities of most simple habits, paying little attention to appearance, dress, or manners, insist upon their playhouse being decorated in highly ornamental styles such as the Rococo. Many of the Municipal and Subscription Theatres have been made far too luxurious and palatial for their patrons; but, without naming any special instances, I would like to impress upon architects that a theatre can be beautiful and yet at the same time unsuitable. A vulgar and badly attired audience will spoil the most brilliant colour scheme, while a gathering of Hungarian magnates in national dress loses half its splendour in classical surroundings. They will do well, therefore, to bear in mind the social conditions and habits of the people for whom they are building. In England, again, we find theatres of the most contemptible architectural rendering, in which the pleasing effect of a well-dressed audience is sadly damaged by the unworthy workmanship of its setting.

As to the cost of theatre construction, I cannot conclude without drawing attention to the fact that this question generally appears of minor consequence in Continental cities, whilst in England every item is important, and the least extravagance may mean a disastrous commercial failure. The theatre on the Continent is one of the few buildings in the erection of which the architect has, as a rule, no narrowly confined limitations as to expenditure. For the sake of having an edifice which shall do honour to the town the citizens seem always ready to subscribe for the making up of deficiencies or to guarantee any excess over the amount of the estimates. Theatre construction in England also means a race against time, or to quote the legal phrase, "Time is the essence of the contract." A Continental architect, on the other hand, has in most cases ample opportunity to mature his plans and ensure good workmanship. I wonder when, if ever, in England, insane haste in piling up bricks will give place to the honest and thoughtful building of theatres which in conception and execution shall be the pride of future generations.



COURT THEATRE, VIENNA. A CEILING PICTURE.



COURT THEATRE, VIENNA. GENERAL VIEW.

AUSTRIA AND HUNGARY.

COURT THEATRE, VIENNA.

GOTTFRIED SEMPER, BARON HASENAUER.



BLOCK PLAN.

It is not without reason that the Court Playhouse at Vienna, better known as the "Hofburg" Theatre, is the first of the series of buildings illustrated in the present volume. Even apart from the size, the plan, the architectural treatment and the mechanical contrivances, all of which combine to give this interesting building the first place in a book of this description, the importance of the institution as such, compared with other theatres and opera houses, justly entitles it to precedence. No doubt the proposed St. Petersburg Opera House, the design for which, as approved by the late Tsar Alexander III., appears at the end of this volume, will cover a considerably larger area;

for it promises to surpass even the Paris Opera House in its cubic contents and to rival my present subject in splendour. But, for the present, the drawings of the Russian Opera House, which are reproduced, simply represent an idea, and are not taken from a building actually constructed, as is the case with my other examples. Even were it otherwise, the St. Petersburg Opera could scarcely be compared with the famous establishment at Vienna.

The word "Court" in my title of the "Hofburg" Theatre must in no way be considered meaningless, for the building is a Court playhouse in the full sense of that term, and performs all the functions of such an institution. It is the property of the Emperor, and is managed by his Lord Chamberlain, the Auditorium with its magnificent suite of reception rooms being frequently chosen for Court ceremonies and the entertainment of the Emperor's guests. There is no other modern building to which the people of Austria, and especially the Viennese, point with greater pride. Nor have they erred in their judgment. As an example of technical skill in theatre building brought to high perfection, it may serve as a model for future enterprises of a similar nature; while, from the artist's point of view, it conclusively proves to what great excellence the much abused German and Austrian architecture of the last decades can attain, where full scope and ample time are allowed. So elaborate and costly a monument has never, perhaps, in any country been devoted to Drama as distinct from Opera, and in Austria only important national buildings can compare with it for magnificence and display.

This remarkable structure was originally intended to replace the old "Hofburg" Theatre as the home of Classical, and especially of "Chamber" Drama, played so marvellously in former days by the "Hofburg" Company. The old theatre,

where that company had been housed since 1776 and gained its world-wide fame, was an insignificant and unsatisfactory building. It must, however, always be remembered for the sake of its associations; for here were given those exquisite renderings of old German plays, which made the old "Hofburg" Theatre an intellectual centre for all Teutonic nations.

In respect to the original, and perhaps the most important, object of its erection, the new block must unfortunately be regarded as a failure when compared with the old. Wonderful though it be as a splendid monument, the elementary objects for which it was intended have been entirely disregarded. Its very existence as the home of the classical and "chamber" dramas is an anomaly. All parts of it, Stage, Auditorium, Foyers and Offices, are on too large a scale. Its technical appliances are elaborated out of all proportion to the requirements, and above all, the architectural treatment, both of the interior and exterior, is far too showy and pretentious. For a National Opera House such a design would have been admirable, but the very nature of the classical and "chamber" dramas demands a much more severe and subdued treatment in their setting, however illustrious the audiences to which they may be played. How, let me ask, on so large a stage, in front of so vast an auditorium, can an actor, who makes every movement of his features and every intonation of his voice the expression of his art, stand in really sympathetic relations with his audience? The



COURT THEATRE, VIENNA. CENTRAL FEATURE AS EXECUTED.
(From a Working Drawing by Hasenauer.)



COURT THEATRE, VIENNA. DESIGN FOR CENTRAL FEATURE.
(From the Original Sketch by Semper.)

inevitable result is that his acting falls into exaggeration, and loses all subtlety and refinement, while his voice, perpetually strained to reach the furthest point of the auditorium, lacks its usual tone, and becomes harsh and unresonant. On the other hand, the audience not only suffer from undue effort to see and hear, but also lose by the coarseness of that style of acting which the size of the building engenders. And yet it is in such a building that plays are produced which in their very essence demand a close contact between audience and actor. The lovers of the Old German Drama can but hope that the Emperor may yet abandon this edifice to the Opera, or devote it only to Grand Drama, erecting a less gorgeous, but more fitting home for that form of acting in which the old "Hofburg" Company excelled.

This inappropriateness of design to end in the new theatre admits of easy explanation. The original scheme was confessedly based upon plans for opera houses, and consequently, the architectural principles involved in carrying it out, satisfy operatic rather than dramatic requirements. Moreover, the whole treatment bears the stamp on the one side of a mind trained to a palatial yet academic style, on the other of one with a tendency to exuberant decoration. This difference in rendering calls for remark almost as much as the pretentious character of the whole. It will therefore be fitting to give here some account of the origin of the design, together with some few particulars as to circumstances from which, unfortunately, much serious controversy has arisen—a controversy, too, in which the facts have been much distorted.

It will be noticed that at the head of this chapter Gottfried Semper and Baron Hasenauer figure as joint authors.

I cannot help thinking that, were this reading loyally adopted, it would prevent much bitterness of feeling as to the origin of the work and the results obtained, for although both Semper and Hasenauer are dead, the cause of each has its partisans who claim the greater share of credit for their chosen master. The fact is that Semper was the author of the original design, and Hasenauer was appointed as his colleague in the execution of it. After a time, however, Semper resigned, leaving the elaboration of the design and the entire execution to the younger man. We are indebted to the former for the plans with the main lines of the rendering, and the preliminary scheme of decoration. Baron Hasenauer improved the original plan by giving it a more practical character, at the same time introducing a lighter feeling into the rendering of the originator, while the whole of the constructional detail and technical appliances were arranged and carried out under his supervision. The same hand is, practically, responsible for the whole of the interior decoration, the greater part of which Hasenauer sketched, and all of which he executed after Semper's departure. It is, of course, difficult to arrive at the actual truth as to how much of the original design was modified and what lines can be actually ascribed to either of the architects, and it is little wonder that the controversy has raged so long without a satisfactory conclusion being reached.

Gottfried Semper, fights hard in defence of his father's claims on the one side, while on the other side ranged many well-known architects specify their contentions, the central feature as an in-pencil, and I have added as Hasenauer ordered it with a view after execution. The matter more clearly arguments, and can at the typical specimens of the referred to. My summary careful research and interest in the dispute, the good fortune to know Manfred Semper, I trust the matter will be considered. It is, I am afraid, in the controversy, too much to expect.

As I have already observed, much of the might have been avoided by using the term joint-architects. It was owing to the attitude of Hasenauer that this was not an exceptionally generous league with even more than he deserved. His friends, although they have unduly attacked Hasenauer's work in return for the excessive claims put forward by the latter's party, are certainly

Baron Hasenauer behaved shamefully to the man to whom he was so greatly indebted for a share in the commission, after failing lamentably to gain it by competition in 1866.

This competition, one of the most important in the annals of modern architecture, was not alone for the theatre, but primarily for two new Museums and a Royal Palace, which together with the theatre formed a scheme of imposing magnitude. The other competitors on that occasion were Hansen, Ferstel and Von Loehr; but the jury were not satisfied with any of the plans as they stood. Semper, who was holding an appointment at Zurich, was then called in to assess some revised designs by Hasenauer and Von Loehr compared with the preliminary design by Hansen, and he was afterwards instructed to propose a scheme of his own. This scheme, which he put before the Emperor in the form of a set of sketch plans, excited great admiration, and the commission was practically promised to its author. According to some versions of the story, Semper was officially advised to work in conjunction with some local architect, preferably one of the competitors, and those who favour this account say that he approached Hasenauer as to the matter. According to others, Hasenauer, by diplomacy and powerful Court influence, succeeded in getting appointed, on his own initiative, jointly with Semper. But whatever version be correct, it should be borne in mind that in all official documents Semper is always given precedence, and, while it was in Semper's power to refuse to co-operate with Hasenauer, the latter alone had no chance whatever of

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COURT THEATRE, VIENNA. VIEW OF CENTRAL FEATURE.

Semper's son, Manfred Semper, I shall not but I show a sketch of the stance of work by Semper's a drawing of this feature to be carried out, together with the persons put, and, having also had both Baron Hasenauer and that this short account of dered thoroughly impartial. face of such bitter contro-

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obtaining the commission for himself. In my opinion Semper of his own accord suggested the collaboration, because, as above mentioned, being resident at the time (1869) in Zurich, he felt that it was necessary to have an active, well-informed and ambitious representative at Vienna, where there were many intrigues to rob him of the Emperor's favour. There is no



COURT THEATRE, VIENNA. END ELEVATION OF STAIRCASE WING.

May 1871. The actual building operations commenced in November 1874. Semper left off working with Hasenauer in June 1875, and only returned once to Vienna in 1877 to serve on the Imperial Building Committee, on which he retained a seat after his retirement from active participation. He died at Rome on the 15th November, 1879. The stage and back of the house were finished in May 1887, and the rest of the building in September 1888, the opening performance taking place on the 14th of October in that year.

It is important to note that the building operations were somewhat prolonged owing, firstly, to the Museum buildings taking precedence in their execution, and secondly, to the fatal fire at the Vienna "Ring" Theatre, which very naturally resulted in various amendments being made to the plans of the "Hofburg" Theatre, with the view of guarding against a similar catastrophe. I understand that practically all the staircases and much of the construction were carefully reconsidered by the authorities, and the works were delayed to admit of the consequent alterations being executed.

Baron Hasenauer, who had contrived that Semper's participation in the work should almost be forgotten before the opening day, was the recipient of many compliments and marks of distinction on the termination of this important monument. But the chorus of congratulation was not without a discordant note. An acrimonious discussion soon sprang up between his admirers and the critics, who pointed out certain faults in the block itself and condemned his anxiety to have Semper's name forgotten. It was when these criticisms were at their height that it occurred to Hasenauer suddenly to recall the share taken by his deceased colleague in the work and make him the scapegoat for the exposed deficiencies. This was an injudicious as well as unnecessary step; for, as Baron Hasenauer proved to me when we were discussing the question in 1893, it was practically the fault of certain Court officials that the auditorium followed its present lines contrary to the feeling of both Semper and himself, who well knew that they could only result in those defects of sighting and acoustics now so loudly attacked. Hasenauer died on the 5th of January, 1894, without living to see, in the completion of the Royal Castle, the end of that grand scheme of Imperial buildings for the sole execution of which he had so eagerly striven. This task was placed in the hands of Otto Hofer and Bruno Gruber.

doubt that the original sketches were made at Zurich without Hasenauer's assistance, and that when Semper migrated to Vienna in 1871 he found Hasenauer (who had until then been attending merely to the business side of their work, or at most putting finishing touches to some of the drawings) engaged almost entirely upon the International Exhibition buildings. Semper was thus for a time left alone. It was not until Hasenauer was free from the Exhibition, and felt that his appointment was in every way secure, that he participated to any appreciable extent in the work; and he then almost immediately made himself so disagreeable to his colleague that the latter resigned, owing to the impossibility of harmonious co-operation. All the circumstances of this unfortunate disagreement are lamentable, and the fact remains that it was by a discreditable want of good taste and feeling that Hasenauer finally triumphed in his ambition to be in charge of the new Court buildings at Vienna. Semper, who had throughout shown a distinct want of energy and excess of good nature, succumbed too tamely to Hasenauer's aggression, and, I regret to say, died soon after from the effects of worry and disappointment.

Semper's commission practically dates from April 1869, when he was instructed to put sketch plans before the Emperor; and his official appointment with Hasenauer as a collaborator was made in



COURT THEATRE, VIENNA. VIEW OF END OF STAIRCASE WING.

On examining the principal lines of the "Hofburg" Theatre, it becomes at once evident that both plan and architectural rendering are based on profound academical study, and also that the chief feature of the design is the architect's attempt to give full expression, on the exterior, to a scheme which is entirely governed by the lines of the auditorium and stage.



COURT THEATRE, VIENNA.
DETAIL OF BOX DIVISION.

In the majority of theatres the auditorium, on the other hand, only appears as an incidental part of a plan giving precedence to the grouping of the foyers. Many other features peculiar to this design show Semper's marked individuality, and are obviously based on his former work. Some little time before he received the Vienna commission he had been employed on some designs for an Opera House at Rio Janeiro, and another at Munich, neither of which, however, were executed. Reference to the plans of the new Dresden Opera House, the joint work of Gottfried Semper and his son, Manfred Semper, which are included in this volume, will assist in tracing the origin of the "Hofburg" scheme; but stronger evidence will be found in the diagrams specially grouped in my Introduction, showing side by side the main lines of the two Dresden structures, the Munich scheme, and the "Hofburg" plan. I must postpone full discussion of this development to my chapters on theatre planning in Volume III., and likewise the description of Semper's first theatre design, which was for the old Dresden Opera House, destroyed by fire in 1869. The plates in this volume illustrating the Odessa Municipal Theatre and the St. Petersburg project, designed respectively by Fellner and Helmer, of Vienna, and Victor Schroeter, of the Tsar's Theatre Administration, show the still further evolution of the Dresden schemes. Hence it will be seen that of the examples reproduced in this volume, the Dresden Court Theatre, the Vienna Court Theatre, the Odessa Municipal Theatre, and the St. Petersburg Opera

House scheme should be studied in comparison. These designs embody the real principles of sensible radial planning no less than an honest architectural rendering, which allows for true representation of the interior arrangement on the exterior form.

Regarding these examples solely as types of rational theatre design, the degree to which the architectural details are successful or inadequate appears to my mind immaterial. Such features as the unfortunate junction between the roofs of auditorium and stage in the Odessa Theatre, or the unsatisfactory planning of the State staircase in the St. Petersburg scheme, do not hinder me from adhering to what I may call the "Semper principles," on account of their advantages both in planning and architectural treatment. I do not propose in this place to discuss these principles at any length, but merely to point out certain advantages derived therefrom in planning the "front of the house" in the buildings here reproduced. Chief among these stand out the excellent facilities provided for approach and exit; the valuable assistance rendered in the distribution of the staircases according to their importance and purpose; and the exquisite effect obtained by a curved foyer or lounge, which presents a perpetually changing view to the eye of the spectator. In my opinion, Fellner and Helmer, and likewise Victor Schroeter, by placing the staircases in the outer wall, have effected a great improvement on Semper's plan of allotting to these a position inside the foyer. At the same time it must be admitted that not only does the foyer lose light and air by this transposition, but also that its old position lent itself more easily to that dignified architectural treatment of the façades which was so marked a feature in Semper's old Dresden Theatre. As may be seen, however, from the St. Petersburg scheme, this evolution of the principles may secure in skilful hands a rendering that lacks little in grace compared with the older design. The adoption of extended wings for the two Grand Staircases, which in the "Hofburg" Theatre strike so strong a note of individuality, was influenced strongly, as in Semper's Munich project, by the exigencies of the site. The explanation of the preference given to what appears an unpardonable waste of space over the harmonious and compact staircase of the Dresden Opera House, must be sought in the desire of showing a large frontage on an awkward, straggling piece of ground—a situation which also tended to mar the effect of the building by the fact that it is on practically the same level as the surrounding thoroughfares. Had the site possessed an elevation of a few feet, it would have certainly made an enormous difference in the general effect of the structure as a whole.

As I have stated in my Introduction, it is not my intention to give a detailed description of my examples, but merely to point out some of the principal features which characterise the design. Where a full description of any features seems to be demanded, it will be found in Volume III.



COURT THEATRE, VIENNA.
VIEW OF PROSCENIUM BOXES.

Of course, what at once strikes the eye in looking at the "Hofburg" Theatre is the line of the segmental front, which lends itself so well to the play of light and shade at all hours of the day, and the two wings, which, as I have explained, are due to the desire of giving importance to the building. It will be noticed that the grouping is remarkable for the rational manner in which the exterior expresses the interior arrangement. This characteristic is likewise forcibly expressed in the rendering of the principal façades, and it is for this reason—i.e., the illustration of plan—that no fault can even be found with the crowning feature of the part which holds the Auditorium, as the useful purpose of ventilation has to be served. The aimless attica over the main entrance is one of the few unsuccessful points of the design, and the only instance of a gross mistake will be found in the attempt to carry on the imposing lines of the front along that part of the block containing the dressing-rooms, where numerous floors and the necessarily large number of minor windows, together with the essentially utilitarian purpose, call for an entirely different elaboration. The rear elevation is noticeable solely because its treatment declares it not to be the work of Semper, but of Hasenauer.

In the interior, the circular Foyer, to which I have referred above, is certainly the chief feature, and it is to be observed that the same formation is given to the Grand Vestibule and also to the minor lounge which is attached to the third and fourth tiers. As regards the conception of the Grand Foyer with its simple grouping of series of pilasters,

its exquisite colour study and decoration, it is impossible for me to say more than that, with the aid of brilliant workmanship, perfection has very nearly been achieved.

The next feature to which I pass is the manner in which the two Grand Staircases rise from the street level to the first tier in one broad flight. It is when looking from the upper end of either of these two stairs that the waste of space and materials becomes most apparent to the eye, especially in comparison with the more compact arrangement in Semper's Dresden Court Opera House. I must remark emphatically that the desire to give importance to the building does not excuse this waste, and further, that the long flights have the disadvantage of being a more tiring ascent than a series of short ones to the same height, whilst their width and unbroken descent would not be allowed from the point of view of safety by any conscientious authority. If it was absolutely necessary to have the wings, even more foyer accommodation would have been preferable to the present arrangement. I cannot even say that the architectural rendering of these staircases attains the beauty to be found in other parts of the building. In speaking of safety I may mention that the staircase to the back of the area is curved, and dangerous in its arrangement, whilst the octagonal stairs at either end of the Grand Vestibule are not successful in plan.

Another point of interest in this theatre is the clever way in which the accommodation for the Court has been



COURT THEATRE, VIENNA. View of Lounge.

considered, allowing for the easy approach of carriages to the covered entrances of the various Royal boxes and the large State box. It was a mistake, however, to make the approach to the latter by a passage which has neither light nor air, and by a staircase of not very successful plan, which in its decorative treatment also contrasts all too forcibly with the beautiful ante-room of the box itself.

In the Auditorium, the principal feature is the great prominence given to the Royal boxes in the proscenium, and the central State box, which are on a scale that almost kills the detail of the tier-fronts. The careful and varied decoration of the box-divisions is remarkable, and in the ceiling there is a skilful blending of semi-relief work with painted surfaces, which has a note of originality. Owing, however, to the difference in scale between the boxes just mentioned and the tiers, there is a distinct want of harmony in the Auditorium taken as a whole. In its construction this part of the building is remarkable for the extensive use of iron and steel for the containing walls, which are practically composed entirely of metal plates fitted together in such a manner that the intermediate spaces are used as ducts for ventilation and warming. There is no cantilever work of any considerable extent, as the rows of boxes allow for ordinary supports. The effect of the elaborate decoration and carefully planned construction is marred by the fact that the sighting from the boxes is distinctly unsatisfactory, and will probably have to undergo extensive alteration; in fact, the necessary sketches for the improvements were prepared in 1895 under the direction of Hofer and Gruber. Moreover, the hearing from a large

number of seats is very imperfect; and although a great architect once stated that acoustics were mainly a matter of chance, I cannot forbear saying that in this instance there does not seem to have been even an attempt to put in practice the most elementary principles of that science. This, however, as I have pointed out, cannot be laid to the charge of the architects, but arose from the vexatious requirements of certain Court officials.

As the description of technical appliances used in theatres will be found in Volume III., I have purposely avoided showing them in the illustrations of this part otherwise than by slight indications. In this instance, nevertheless, it will be clearly seen how great an influence they exert upon the arrangement of a modern playhouse which claims to be efficiently equipped at all points as regards warming, ventilation, lighting, or stage machinery. One of the characteristics of the "Hofburg" Theatre is the thorough way in which the technical appliances both for the stage and auditorium have been elaborated, the amount of space devoted to ventilation and heating being especially noticeable. Everything that modern ingenuity has been able to discover, is utilised in the block with more or less success, and in no part has the engineer's work been hindered by that lack of space frequently observed in other theatres where architects have dis-

regarded the requirements of the allied profession. that no storage space for in the building, an omis-greater security to the wise mean between no much, as at the Vienna is under the control of The absence of *bonâ fide* tates the adoption of the of provisional storage in From a fireman's point of very little that calls for building, except, perhaps, cient clearness as well as the audience easily to the faults of the stair-may prove very serious materials of the building the risk of fire and faci-minor contrivances in-affording great protection, the slots at the sides of case of emergency, water ing scenery; but though is doubtful whether they tical use, since firemen smoke and heat as well as discharge of their duty.



COURT THEATRE, VIENNA. VIEW TO ENTRANCE END OF GRAND STAIRCASE.

Great care has been working of the appli-so skilfully contrived that

arrangements for ventilation and heating can be easily controlled from a central chamber, where the temperature of every part of the house is gauged to a nicety. The scenery for the most part is moved by hydraulic power, on a system improved from that employed at the Buda-Pesth Opera House, the Halle Municipal Theatre, or the Prague "German" Theatre, which were the first institutions to introduce modern stage machinery. Although perfection has by no means been reached, it is a matter of great credit to the authorities responsible for the erection of the building that they encouraged the movement known as "Stage Reform," at that time still in its infancy.

In conclusion, the Vienna Court Theatre, erected at a cost of nearly 550,000*l.*, and planned to hold an audience of 1475 persons, is indeed a most elaborate and wonderful structure, but quite unsuited for its purpose as a home for "chamber" plays and classical dramas, and far more fitted for an Opera House. The architectural rendering, taken as a whole, is of the highest order of Art, and more nearly approaches perfection than in any other such building erected during the present century. It is unfortunate that the seeing and hearing qualities are so defective, but with regard to technical appliances there is no other building in the world which can claim an equal completeness. This theatre offers an instance of the Continental theatre construction referred to in the Introduction, where the architects, at the

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taken to centralise the ances; and this has been the whole of the complex

same time that they put forth all their efforts to satisfy requirements of the highest standard of design, are continually met by technical and constructional demands hostile to any beautiful rendering of the whole. I cannot leave the consideration of this splendid monument without again saying that I hope the credit for its conception and execution will in future be given to Semper and Hasenauer as joint-architects without further controversial feeling.

APPROXIMATE DIMENSIONS.

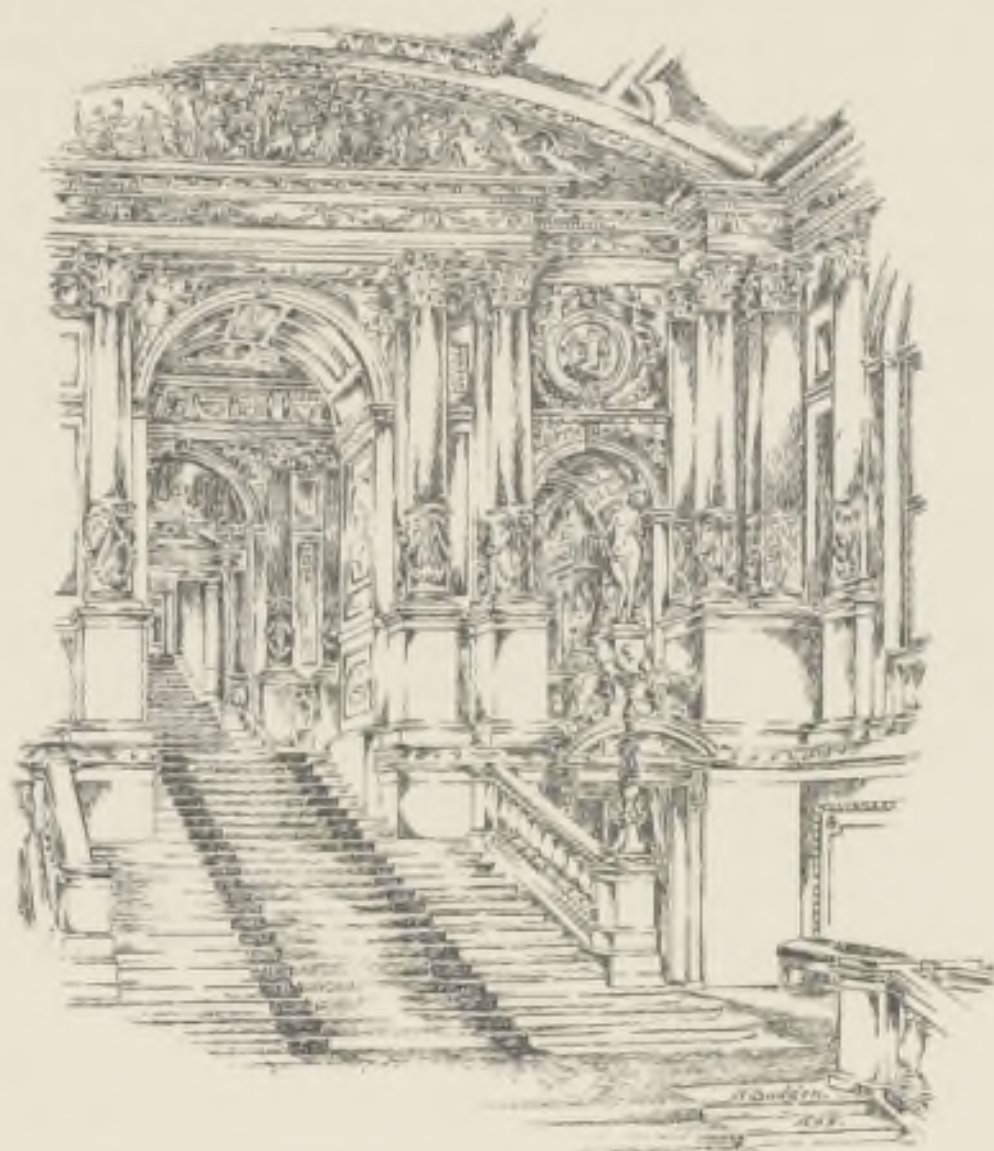
Width of Proscenium Opening at Curtain Line	41' 9"	12.75 m.
Height of Proscenium Opening at Curtain Line	42' 6"	13.00 m.

AUDITORIUM.

Curtain Line to Front of State Box	65' 6"	20.00 m.
Curtain Line to Front of Third Tier	71' 0"	21.75 m.
Curtain Line to Furthest Seat	92' 0"	28.00 m.
Sunlight Opening above Area	60' 6"	18.50 m.
Highest Seat above Street	68' 9"	21.00 m.
Lowest Seat above Street	14' 9"	4.50 m.

STAGE.

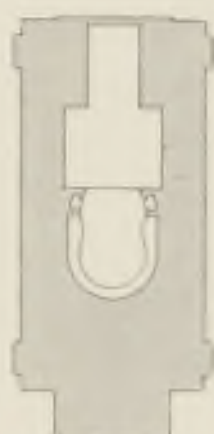
Width inside Containing Walls	101' 6"	31.00 m.
Curtain Line to Containing Back Wall	77' 9"	23.75 m.
Curtain Line to Furthest Wall of Back Stage	109' 9"	33.50 m.
Gridiron Floor above Stage at Curtain Line	90' 0"	27.50 m.
Cellar Floor below Stage at Curtain Line	36' 0"	11.00 m.
Stage Floor at Curtain Line above Street	17' 0"	5.25 m.



COURT THEATRE, VIENNA. VIEW OF UPPER PART OF GRAND STAIRCASE.

NATIONAL OPERA HOUSE, BUDA-PESTH.

VON YBL.



BLOCK PLAN.

WHILST the "Hofburg" Theatre furnishes an example of the true Court Playhouse, owned by the Sovereign and managed by his Lord Chamberlain, the Buda-Pesth Opera House shows us the theatre assuming the character of a national institution. It is directed by a National Theatre Administration, responsible to the Government both for the management of this house and of another, where drama only is produced. For many years the representations of the national Opera and Drama were given in the same building; but the obvious disadvantages of this arrangement, referred to in my Introduction, led to a determination on the part of the Hungarian people to erect a second building for the exclusive performance of Opera. The expense of so great an undertaking was at first a serious obstacle; finally, through the generosity of the Municipality of Buda-Pesth, who presented ground for the site, and the accumulation of an annual sum devoted to the encouragement of Art by the Emperor of Austria, in his capacity of King of Hungary, they were enabled to realise their wish. In 1873 a limited competition was held, and plans were invited by the Home Secretary from the architects Linzbauer, Skalnitzky, Steindl, and Von Ybl, of Buda-Pesth, together with Fellner, of Vienna, and Bohnstedt, of Gotha. Premiums, amounting in all to about 2000*l.*, were offered, each competitor being assured an honorarium of 200*l.* The prize fell to Von Ybl, who was also charged with the execution of his design. It was a condition that he should begin building by September 1875, and accordingly the foundations were laid in that month. For many years he was able to proceed but slowly, owing to financial difficulties. It was not until 1882 that this hindrance was overcome, and the work could proceed more rapidly, the building eventually being opened by the Emperor, amid great festivities, on the 27th of September, 1884.



NATIONAL OPERA HOUSE, BUDA-PESTH. GENERAL VIEW.

The Opera House occupies a position facing the Radial Strasse, a most imposing thoroughfare. The site is rectangular in shape, but unfortunately admits of a narrow frontage only to the above-named Avenue, and the three streets which bound its other sides are not wide enough to allow the full effect of the building being seen. The result is that this block is seen at a disadvantage.

In noticing the leading characteristics of the building, I must first name the severe architectural treatment of both exterior and interior. The exterior of the Opera House is distinguished from other buildings in the city by a solemn stateliness. Its rendering would not have been out of place in a block destined to hold a Supreme Law Court; at the most it might have been excusable in a theatre devoted to Classical Drama. In an Opera House, and, more especially, in the Opera House of the Hungarian people, this rendering has an incongruous effect. Another feature is the ill-advised grouping of the block, which, in almost direct contrast to the Semper principles of design already mentioned, culminates in the placing of the stage and auditorium under one roof. Quite apart from anything relating to the composition of the design, the absence of a marked division between the roof of the auditorium and that of the stage seriously minimises the chance of locating an outbreak of fire in either the front or back of the house.

In plan, the arrangement of the Grand Staircase speaks of French influence by its central position, and there is a very pleasing disposition by which a view may be obtained into it from the Lounge. It is, however, the Auditorium which claims attention as the principal feature of the plan; primarily on account of its dimensions as compared with the size of the audience for which it is intended. No standing room has been allowed, and only about 1250 seats provided, of which some 400 are in the area, 470 in the third tier, and 360 in the sixty-five boxes. The amount of space given to each

individual spectator is exceptionally large, and it certainly adds to the dignity of the simple treatment of the Auditorium to observe the audience so comfortably, not to say luxuriously, seated. I know of no other instance where the provision for the seating of the audience has been so sumptuous. In pointing out the dignified architectural rendering of the Auditorium, I cannot but mention that greater elaboration, both in the decoration and the colour study, would have been more suitable for the Hungarian playgoer, whom I have seen on special occasions attending the Opera in his gayest national attire. As I have said, an audience of Magyars in a simple classical framing is as great an anomaly as an audience of sombrely clad burgesses would be in a brilliantly coloured Rococo auditorium.

It is not, however, on account of the leading features of the plan that the Buda-Pesth Opera House takes a prominent place in the history of theatre building, but of the fact that it was one of the first structures in which improved mechanical appliances were adopted on the stage, and marked progress was shown in the fittings of other parts of the structure. The credit of introducing the metal stage worked by hydraulic power is primarily due to those responsible for this building, and their share of credit is in no way lessened by the fact that the apparatus adopted was not found to be perfect and has been since improved. A full description of these appliances will be found in the supplement on Stage Machinery in Volume III. Of the other technical appliances for which this example is remarkable, I will only name the system of high-pressure water service, with its pumps and reservoirs, which has been introduced in the building, and the extensive use of sprinklers on the stage. It was my good fortune, when on a visit to Buda-Pesth with a deputation of the British Fire Service, to see the stage put under water by means of sprinklers, whilst at the same time innumerable hydrants were being used against an imaginary fire. If these appliances are brought to bear in case of an emergency, there will certainly be no possibility of a fire living in this part of the building.

The original estimate for the building in 1875, without stage appliances or upholstery, was about 245,000*l.*, and this figure had to be reduced to 183,000*l.* After the "Ring" Theatre fire numerous alterations were made, including the erection of the metal stage (costing 15,000*l.*) and an iron roof over the stage, raising the total to 241,000*l.*, nearly amounting to the original estimate. The upholstery and furniture, and stock of scenery, cost an additional 25,000*l.*, making the grand total about 266,000*l.*—that is to say, over 200*l.* per head of the audience.

To summarise, I cannot but express my admiration of the manner in which Von Ybl fulfilled the requirements put to him as far as the planning of this imposing structure is concerned, and acknowledge the signal service performed here by the introduction of new appliances. In the architectural rendering, both of the exterior and interior, I do not consider that justice has been done to the task, nor can anything be said of the design as it stands, except that it is dignified. The Buda-Pesth Opera House is an imposing monument, but not a Hungarian National Opera House.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	43' 6"	13.25 m.			
Height of Proscenium Opening at Curtain Line	41' 0"	12.50 m.			
<i>AUDITORIUM.</i>			<i>STAGE.</i>		
Curtain Line to Front of State Box	72' 0"	22.00 m.	Width inside Containing Walls	88' 6"	27.00 m.
Curtain Line to Front of Third Tier	75' 6"	23.00 m.	Curtain Line to Containing Back Wall	64' 9"	19.75 m.
Curtain Line to Furthest Seat	96' 6"	29.50 m.	Curtain Line to Furthest Wall of Back Stage	131' 3"	40.00 m.
Sunlight Opening above Area	60' 6"	18.50 m.	Gridiron Floor above Stage at Curtain Line	79' 6"	24.25 m.
Highest Seat above Street	55' 9"	17.00 m.	Cellar Floor below Stage at Curtain Line	36' 0"	11.00 m.
Lowest Seat above Street	9' 9"	3.00 m.	Stage Floor at Curtain Line above Street	13' 0"	4.00 m.

"GERMAN" THEATRE, PRAGUE.

FERDINAND FELLNER, HERMANN HELMER.



BLOCK PLAN.

THE suggestion that a second "German" Theatre should be erected in Prague was made in 1883, and the necessary funds were soon raised, whilst the old Neustadter Theatre was pulled down to provide a site for the building. Naturally, great opposition was aroused among the Czech party by the idea of another German playhouse making its appearance in their stronghold. But the event was used more as an occasion for displaying political ardour than for serious opposition; and though some time was required to dispose of various difficulties, the foundation stone of the building was duly laid in May 1886. By December of the same year the roof was on, and the whole work was finished in about eighteen months.

In this case the institution is practically a Subscription Theatre on the lines explained in the Introduction, and further, it belongs to that class of such theatres opened with the set purpose of increasing the prestige or furthering the interests of a particular nationality. In lieu of the Court or the Nation being the owner with command of elastic funds, the proprietors were subscribers whose expenditure was practically defined at the outset; and whilst in the former instance there was no hurry for the work, here, to a certain extent, a time-limit existed. The architects selected were Fellner and Helmer, of Vienna, the leading and practically the sole theatre specialists in Austria, who at the time of the Vienna Theatre Exhibition were already responsible for over thirty theatres distributed over all parts of the Continent. We have here to deal with the work of a firm of architects who excel in a speciality continuously practised by them, as distinct from work executed by men in general practice who may or may not have already figured as masters in their profession, and have only been called upon for a special task.



"GERMAN" THEATRE, PRAGUE. GENERAL VIEW.

There is not the slightest doubt to my mind that the intricate requirements of theatre work are, as a rule, better entrusted to specialists than placed in the hands of those who have had no experience in this class of building. I consider that the designs gradually developed by this firm from their earliest works, which, though of interesting plan, were but poor in their interior rendering, have attained great perfection in respect to practical arrangement and cleverly elaborated decoration. The only part where they fail is the exterior, which, with but few exceptions, scarcely does justice to the otherwise successful treatment. It is only natural, where so much work of a similar nature has to be rapidly executed, that a certain sameness should prevail. Fixed "types," if I may say so, have been adopted by the firm. The Odessa Theatre, illustrated towards the end of this volume, shows the Fellner and Helmer pattern for an important Municipal Institution, and the "Linden" Theatre that for the highly decorated Variety establishment; whilst this Prague example is a type of their large playhouse suitable either for Grand Drama or Opera, constructed with three tiers and of some architectural pretension. In a similar way, there are types of theatres with one tier and two tiers respectively, and with or without much elaboration. Yet, whatever may be said of the tendency to sameness in these productions, they are all marked with a certain individuality which is highly creditable to their authors. Their work, though it is not able to claim the high architectural standing of some of the great monuments, is invariably sound at all points except the exterior treatment, and above all, thoroughly practical.

L-F

As to the site of the "German" Theatre, this is one of the few instances that occur among modern theatres where the structure has the advantage of rising ground. Of course the block is open on all four sides, this requirement of the authorities having been in force some time before the date of erection. The two most striking features of the building are, firstly, the arrangement of the Auditorium, and next, the disposition of the staircases leading to the tiers.

The seating in the Auditorium, which accommodates an audience of 1800, has been managed in an exceedingly economical manner without in any way giving the appearance of crowding, whilst the sighting and hearing are almost perfect. The depth to which the proscenium with its boxes is built into the Auditorium is remarkable. Another equally noticeable feature is the manner in which the ceiling of the very commodious upper tier is worked into the large flattened vault of the principal ceiling; and further, how the waggon vault of the proscenium allows an excellent opportunity for a fresco which can be seen unusually well from all seats. This theatre, like the others erected by Fellner and Helmer, calls for attention from the ingenious way in which the architects, with but limited funds for decoration at their disposal, have made brilliant use of large flat surfaces to execute their carefully considered colour studies, combined with some lightly distributed semi-relief work. This feature, I would add, testifies no less highly to the skill of the arts-and-crafts men employed than to the taste of the architects themselves.



"GERMAN" THEATRE, PRAGUE.
DETAIL OF BOX DIVISION.

Coming next to the various stairs, it must in the first place be noticed that, as in all their other theatres, the architects have only slightly raised the area above the street level. The distance to the first tier is hence not very great, and it is reached by flights of stairs placed diagonally, which continue in the same manner up to the second tier. The two staircases to the uppermost tier are separate as regards risk, being contained in their own four walls and having their own exits. Perhaps the only disadvantage of this planning is that the Principal Lounge is situated on the level of the second tier, being therefore somewhat elevated for occupants of the area who may wish to make use of it. But in this instance the Lounge has not the same importance accorded to it in many other Continental theatres, and it is very little used. Pass-staircases connect the different tiers. The excellent accommodation for hats and coats on the area level as well as on the second and third tiers should be noticed. In the grouping of the building free access has been given the audience to large terraces running on either side of the auditorium; but the exits to these must be decidedly regarded as for use in emergency only, and in no way interfere with the planning of ample staircase accommodation, which has unfortunately sometimes been the case in other examples. As in the Auditorium the colour and plaster decoration of the Foyer and Vestibule is worthy of remark. In the matter of technical appliances, I can only record that this theatre was one of the first where the hydraulic stage was fitted, together with many minor appliances that showed a spirit of progress. The total outlay incurred in the erection of the structure reached the approximate figure of 43,200*l.*, or 24*l.* per head.

Speaking generally, I cannot but conclude by saying that I consider the "German" Theatre at Prague to be one of the most successful buildings of its class, and at the same time one of the best creations of Fellner and Helmer, whose varied experience has resulted in their being able fully to grasp the requirements put before them and skilfully and rapidly to execute their work with due consideration of the claims of art, science and business.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	46' 0"	14.00 m.			
Height of Proscenium Opening at Curtain Line	36' 0"	11.00 m.			
<i>AUDITORIUM.</i>			<i>STAGE.</i>		
Curtain Line to Front of First Tier	72' 0"	22.00 m.	Width inside Containing Walls	75' 6"	23.00 m.
Curtain Line to Front of Third Tier	77' 0"	23.50 m.	Curtain Line to Containing Back Wall	53' 3"	16.25 m.
Curtain Line to Furthest Seat	101' 9"	31.00 m.	Curtain Line to Furthest Wall of Back Stage	32' 0"	25.00 m.
Sunlight Opening above Area	50' 9"	15.50 m.	Gridiron Floor above Stage at Curtain Line	63' 0"	19.25 m.
Highest Seat above Street	46' 0"	14.00 m.	Cellar Floor below Stage at Curtain Line	14' 0"	4.25 m.
Lowest Seat above Street	5' 0"	1.50 m.	Stage Floor at Curtain Line above Street	7' 3"	2.25 m.

GERMANY.

COURT OPERA HOUSE, DRESDEN.

Former theatre on this site by Semper destroyed by fire -

GOTTFRIED SEMPER, MANFRED SEMPER. *his son*



BLOCK PLAN.

As in the case of the "Hofburg Theatre," it is absolutely necessary for a proper understanding of the new Dresden Opera House to refer to the historical growth of its main features. What I have called the "Semper" principles in treating of the Vienna Theatre, here find a striking exemplification. Dresden was the scene of Semper's first efforts at theatre building. He had been invited thither in 1835, to give advice as to the erection of the statue to King Frederic Augustus, and while there, conceived the idea of a scheme of buildings around the King's Palace, including a Picture Gallery and a Court Theatre. This resulted in the building of the famous Old Dresden Opera House, in which he first gave expression to the guiding principles of his future work, and excited

the universal interest and admiration of his contemporaries. It is curious to note that in the midst of architecture of the pronounced Rococo type, he adhered closely to the classical style, thus displaying in his first achievement that independence of thought which marked the whole of his career. His classical point of view seems all the more remarkable when we observe that the subject must, to an ordinary mind, have seemed eminently fitted for a Rococo treatment, and that the Court officials who entrusted him with the work, would in all probability have preferred a more gorgeous scheme. It seems to me that, remembering the great reverence Semper always showed for every form of Art, he considered the prevailing style lacked breadth and dignity, and was therefore unsuitable in such a building, quite independently of his classic taste, and, perhaps, even his love of contrast. It is a cause for everlasting regret that the first example of Semper's theatre work was lost to the world by fire in 1869; for although there has no doubt been a progressive evolution in the Semper design since this first embodiment, yet in many ways it has not been excelled. In the period between the conception of the old and the new Dresden theatres Semper further developed his ideas in plans for the proposed Opera Houses at Rio Janeiro and Munich, which were, in a sense, stepping-stones to the new Dresden Opera House destined to replace the former edifice, and he had already been occupying himself with the preliminaries of the "Hofburg" Theatre. The most noticeable point in these theatres, as compared with the building which was destroyed, is the segmental arrangement of the façade instead of the



COURT OPERA HOUSE, DRESDEN. GENERAL VIEW.

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semicircular, and the introduction of a central feature. There is great improvement in the grouping: for high above all rises the Stage, and then, placed according to their importance, we find the Auditorium, Foyers and other individual sections of the block. The sure and self-confident manner in which the group is attained, and the skilful mode of handling its component parts, proclaim this new Opera House the work of a master hand. But the grace and simplicity, especially

in detail, which formed the charm of the earlier work, are wanting, and that is why I so much regret the loss of the old building. Where the beginner showed a moderate and conciliatory spirit towards older methods, the master has tended to exaggeration, and the style, though still classical, is not of the same dignity.

When Semper received the commission to build this new Opera House, the sum of 78,000*l.* was granted for the purpose. The cost of executing the fully elaborated plans, however, was estimated by the Court Surveyor at the much larger sum of 129,000*l.*, which increase on the original amount was with some difficulty reduced by 14,000*l.* In the event, all calculations were upset by the rise of prices in the years following the Franco-German war of 1870, and a large additional amount was ultimately necessary. The foundations were laid in 1871, and the first performance took place in February 1878. The building operations were carried out under the direction of Semper's son, Manfred Semper, who is also responsible for much of the decoration



COURT OPERA HOUSE, DRESDEN. DETAIL OF LOGGIA.

and under whose supervision all the technical details were contrived. It will be seen that in the heading Gottfried Semper and Manfred Semper figure as joint authors. To my mind Manfred Semper's share in the work gives him every title to this position, although the greater fame of the father has tended to allow the son's collaboration to be forgotten. The theatre, as designed by Semper, has seating accommodation for 1700 persons, and standing room for 300 more. As the total cost reached about 210,000*l.*, it will be seen that the price of about 100*l.* per head is attained.

In calling attention to the characteristics of the Dresden Opera House, all that I have previously stated regarding the curvilinear front in the case of the "Hofburg" Theatre may be repeated. I will, however, limit myself to stating that, although the elaboration of the interior and exterior is far simpler and by no means so successful, the effect of the whole is certainly very imposing. Both the Grand Vestibule and the Grand Foyer, which show the segmental treatment, give opportunity for a constant change of picture, while at all hours of the day there are fine effects in the play of light and shade on the façades.

Without doubt the curved Foyer and the Grand Vestibule are the leading features of the plan; but they are almost equalled in importance by the Grand Staircases on either side, which are remarkable for their dignity and compact arrangement. It is worth notice, in referring to the Grand Staircases, that certain flights of stairs can be readily shut off, to make room for the approach of Royalty or distinguished strangers to the proscenium boxes, a facility of which frequent use is made. Each of the Grand Staircases has its own carriage entrance, and each flight has its own door in addition to the common central lobby. Hence, it will be seen that the necessity for providing Grand Staircases for the Court has been most economically obviated, without any inconvenience having so far been observed. Before leaving the consideration of the Grand Staircases with their special entrances, I should like to call attention to the plan of the old Dresden Opera House, which will be found in the Introduction. It is noticeable that here the carriage entrances have been placed to the rear of the main proscenium wall, and that the staircases themselves are of a modest description, while the vestibules show greater pretension. In like manner it is noticeable that in the new Dresden Opera House the staircase accommodation for the various tiers has been greatly increased in comparison



COURT OPERA HOUSE, DRESDEN.
DETAIL OF BOX DIVISION.

with that in the old building; although it might have been assumed that the segmental form gave less opportunity for staircase space than the semicircular.

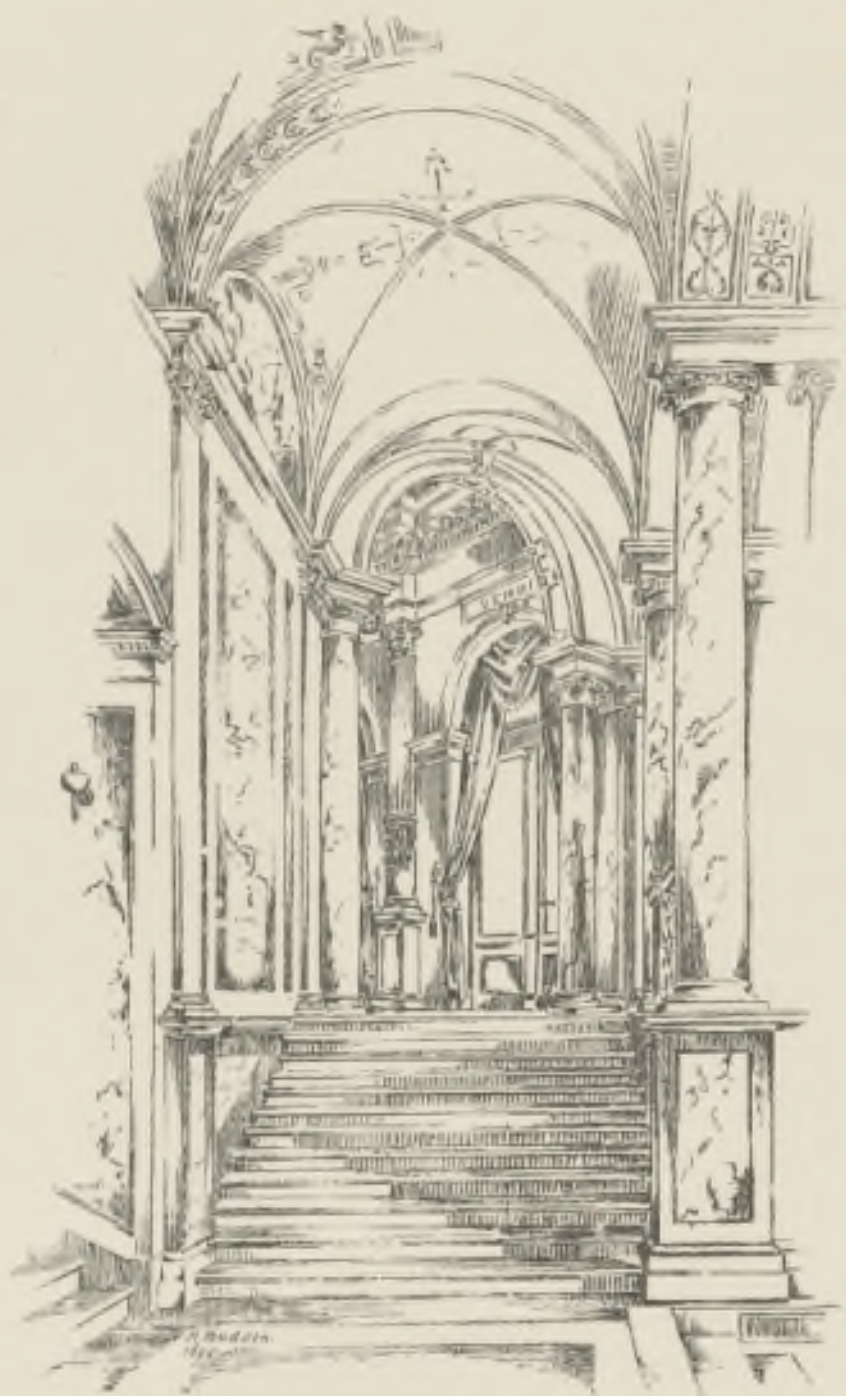
In reference to the Auditorium, it will be noticed that extreme prominence has again been given to the proscenium boxes and the central State boxes, the scale which has been adopted almost spoiling the simple but effective treatment of the tier-fronts and the ordinary box divisions. This is a fault which was remarked upon in the case of the "Hofburg" Theatre, and which is typical of the Semper designs.

Not only in the Auditorium proper, but also in the Grand Staircases, and on the exterior, a severe style of architectural rendering has been adopted, which is more suited to the Drama than the Opera, especially in the case of an institution belonging to a Court of no small splendour, where the absence of decorative elaboration does not fail to make itself felt. With regard to the arrangement of the Stage, or the practical contrivances of other parts of the building, little can be said, but it should not be forgotten that this example is one of the oldest illustrated in this volume, according to the date of completion.

Taken in its entirety, the building, the effect of which is somewhat marred owing to its site not being sufficiently elevated, is no doubt an imposing monument, but by no means of so good execution in detail as was to be expected of Semper. While recognising that the conception was very grand, I must confess to a feeling of disappointment at the result.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	42' 6"	13.00 m.			
Height of Proscenium Opening at Curtain Line	47' 6"	14.50 m.			
<i>AUDITORIUM.</i>			<i>STAGE.</i>		
Curtain Line to Front of State Box	68' 9"	21.00 m.	Width inside Containing Walls	97' 6"	29.75 m.
Curtain Line to Front of Fourth Tier	75' 6"	23.00 m.	Curtain Line to Containing Back Wall	77' 0"	23.50 m.
Curtain Line to Furthest Seat	105' 0"	32.00 m.	Curtain Line to Furthest Wall of Back Stage	116' 3"	35.50 m.
Sunlight Opening above Area	64' 0"	19.50 m.	Gridiron Floor above Stage at Curtain Line	82' 0"	25.00 m.
Highest Seat above Street	67' 0"	20.50 m.	Cellar Floor below Stage at Curtain Line	27' 0"	7.00 m.
Lowest Seat above Street	13' 0"	4.00 m.	Stage Floor at Curtain Line above Street	16' 3"	5.00 m.



COURT OPERA HOUSE, DRESDEN. VIEW OF GRAND STAIRCASE.

1-6

MUNICIPAL THEATRE, HALLE.

HEINRICH SEELING.



BLOCK PLAN.

THE erection of the Halle Municipal Theatre opened a new period in German theatre building. It was the first theatre in Germany in which extensive use of modern methods and appliances was made for the stage, as well as for the comfort and safety of the audience. Where the Municipal Theatre now stands, there existed formerly a small playhouse holding 800 people, called the "Kunstscheune." Owing to its insecurity the authorities ordered it to be closed in 1883. Steps were immediately taken to erect a new building in its place, and the Municipality presented a suitable site, at the same time guaranteeing funds to the extent of 22,500*l.* at a small interest. At a competition for the design, which was opened in August 1883, sixty plans were sent in, but the judges were not able to arrive at a final decision, and three equal prizes of 200*l.* were awarded to Knoch and Kallmeyer, of Halle, Schubert, of Dresden, and Seeling, of Berlin. Although this competition was not decisive, the plans submitted proved to be of the highest interest, and they were afterwards exhibited at Berlin, a selection of them also appearing at a later date in book form. In January 1884, a final competition was held, at which Seeling was declared the winner, receiving an additional premium of 125*l.* The old building was put in the hands of the house-breakers in the spring of the same year, and operations were at once commenced, the opening ceremony taking place in the autumn of 1886. The total cost was 59,000*l.*, exclusive of the gift of 2000*l.* subscribed for special decoration.

In connection with what I have said in my Introduction with regard to the expense of Continental theatres, I would call attention to the way in which the costs increased at Halle during the operations. The original limit for the competition was about 21,000*l.*, the architect's estimate figured at nearly 25,000*l.*, while the actual expenditure eventually reached the sum named above. This certainly appears to be an example of building with command of elastic funds.

The site presented great difficulties, principally owing to the facts that the levels varied to the extent of sixteen feet, and that the ground was of solid rock. There was, further, the condition laid down that, beyond the usual theatre accommodation, stores should be provided for scenery, and engine-rooms, connected with the theatre, as well as a large public Restaurant, easily accessible to the audience. Moreover, these engine-rooms demanded an exceptional amount of space owing to the elaborate electric-light plant and stage machinery. Ultimately the engines were placed partly under the back of the stage, and partly, together with the boilers, in a side addition. The Restaurant, with its own entrance from the street, is built in such a manner that its roof takes the shape of a broad terrace on the same level as the area passages, thus

forming an important feature in the grouping.

When speaking of Fellner and Helmer in connection with the Prague "German" Theatre, I pointed out the advantage of giving work of such an intricate nature as theatre building to specialists. In the same way as Fellner and Helmer are the theatre specialists for Austria, or I might even say for the Continent, Heinrich Seeling is the specialist for Germany; but it should be pointed out that he did not obtain his reputation in this class of work by the gradual



MUNICIPAL THEATRE, HALLE. GENERAL VIEW.

development of his designs, but by his marked success in a competition against a large number of architects when still in general practice. It is to his credit that the circumstances were exceptionally difficult, and that in this case, for the first time in Germany since the "Ring" Theatre fire, there was a demand for a Municipal Theatre, which should be, as regards the safety of the audience, a model for future enterprises in that country. The Halle Theatre, taken as a

whole, was as successful when executed, if not even more so, than the competition design had promised, and the natural result has been that similar commissions have followed in such a manner as to make the general practitioner gradually become in every sense of the word a specialist. It is, perhaps, a distinction for the architect that, though of course the number of theatres erected by him is small compared with those by Fellner and Helmer, he has, up to the present, avoided clinging to any special type or pattern in his design, a temptation into which it is but too easy to fall. His buildings show a certain individuality of plan, but at the same time a pleasing variety, whilst in regard to the architectural rendering, the difference in his examples is marked. The theatres of this architect have no doubt been more laboriously evolved, and the decoration, as a rule, is more academical and coarser than that of the Vienna architects. This latter feature of Seeling's work, however, probably depends more upon the national characteristics, both of the author and of the arts-and-crafts men at his disposal, than anything else. The architect is of the so-called new "Berlin" school, which does not number among the merits of its work that of refinement, and the able decorative plasterer or painter such as is found in Vienna is not easily met with in the German capital.

This example takes a most prominent position in modern theatre architecture as a pioneer in the consideration of the security of the audience, and the introduction of modern methods and appliances into German theatre construction. In the same way as the Buda-Pesth Opera House was the pioneer in the introduction of hydraulics for the moving of stage machinery, Halle is the first theatre in Germany where these technical improvements were adopted. As in the case of the Buda-Pesth Opera House also, it matters not that the hydraulic stage of the Halle Theatre is not all one could have wished, and that its imperfections have been made good elsewhere and its system improved upon. It remains that those responsible for the erection of this establishment, and in the first instance the architect who so ably advised them, deserve the credit of making a great step in the way of progress. The Halle Theatre was built under the influence of the terrible calamities at the Nice Theatre and "Ring" Theatre of Vienna, and not only the locality, but Germany as a whole is to be congratulated that, at so eventful an epoch, the building was put into the right hands.

The principal point of interest in this institution is its excellent plan, in the first place purely as a theatre, and in the second, as a building conceived to fulfil certain requirements on an exceptionally difficult site. The Beyreuth system of giving each sequence of rows of seats in the area its own exit has been carried out in a practical manner, without any loss of space, and the staircases, with their approaches, have been placed in very good positions. Another feature is the way in which that part of the audience seated in the area finds its way directly into the open, whilst those of the first tier who do not make use of the staircase, have emergency exits on two spacious balconies. The fact of these balconies having been introduced, however, in no way interferes with the ample staircase accommodation provided for the tier. The position of the cloak-rooms, as well as other details of the plan of the front of the house, have been extremely well managed. In section, the unusual rake of the seats in the area calls for attention; and, further, the way in which unnecessary addition to the cubic contents of this part of the block has been avoided. It is only regrettable that the theory of the utmost suppression of minor steps on the different levels has caused an excessive use of gradients in their place. The design should not have required the introduction of so many minor steps, or, as the case now stands, of so many gradients, as they cause a certain irritation, and even the mere physical effort of standing or walking on a sloping surface is almost as annoying in the theatre as the effect of these differences of level to the eye.

Referring to the plan of the Stage, it is slightly cramped when considered from a Continental point of view, where a constant change of bill is customary. This is, however, mainly due to the site, and the architect can scarcely be held responsible. The question which might be considered, is why the rear elevation has a curvilinear front, when by bringing the façade up to the street-frontage, more space would have been available. The position of the scene-stores is a redeeming feature in the plan of this part of the theatre, for though the massing of a large amount of scenery is distinctly dangerous in buildings of this description, and only a limited storage space should be permitted by the authorities, its position at one side of the stage, which allows scenery to be moved without being turned, is certainly admirable. The stores, as will be seen, are divided from the stage by a passage and double doors. Why the Stage should have been crowned by a dome, I am not in a position to say, except perhaps as an architectural feature, which, however, loses much of its importance when



MUNICIPAL THEATRE, HALLE. VIEW OF PROSCENIUM.

the fact of its uselessness becomes known. The whole stage machinery can be worked from the lower level of this cupola, and the position which has been accorded to the reservoirs would have been almost as satisfactory a few feet lower.

As regards the rendering, little can be said in comparison with the architect's later works. He has primarily excelled in the elaboration of such fittings as the sunlight in the Auditorium. The exterior, which is in brick faced with free-stone, does not do justice to the brilliant planning and progress in the matter of appliances. It has not only, apparently, been stinted financially, but also fails to show the individuality generally to be found in the architect's exteriors. As regards the construction, it need only be pointed out that "fire-resisting" materials have been used wherever this is possible, and wood in every case banished. The accommodation provided for is 1141 seats and 90 places for standing, making a total of 1231.

In summarising, I wish again to point out that the Halle Theatre has been a pioneer in the adoption of modern requirements and is a model in many respects, though the architectural rendering and decoration in no way do justice to its purpose or its special features.

APPROXIMATE DIMENSIONS.

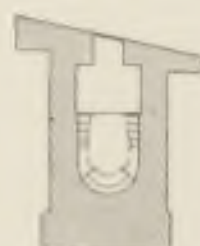
Width of Proscenium Opening at Curtain Line	32' 9"	10'00 m.		
Height of Proscenium Opening at Curtain Line	32' 9"	10'00 m.		
<i>AUDITORIUM.</i>			<i>STAGE.</i>	
Curtain Line to Front of First Tier	53' 3"	16'25 m.	Width inside Containing Walls	64' 9" 19'75 m.
Curtain Line to Front of Second Tier	56' 6"	17'25 m.	Curtain Line to Containing Back Wall	49' 3" 15'00 m.
Curtain Line to Furthest Seat	87' 0"	26'50 m.	Curtain Line to Furthest Wall of Back Stage	67' 0" 20'50 m.
Sunlight Opening to Area	44' 3"	13'50 m.	Gridiron Floor above Stage at Curtain Line	68' 9" 21'00 m.
Highest Seat above Street	49' 3"	15'00 m.	Cellar Floor below Stage at Curtain Line	16' 3" 5'00 m.
Lowest Seat above Street	9' 0"	2'75 m.	Stage Floor at Curtain Line above Street	12' 3" 3'75 m.



"NEW" THEATRE, BERLIN. View of Interior.

"NEW" THEATRE, BERLIN.

HEINRICH SEELING.



BLOCK PLAN.

THE "New" Theatre was opened on the 19th of November, 1892, after a rapid erection of thirteen and a half months, building operations having only commenced on the 2nd October, 1891. This is the first instance in the volume, where a Continental theatre is under consideration, which is a private establishment in the full sense of the term, and is carried on with a thoroughly commercial object. It will serve as an excellent example of what has been done on the Continent upon an unsatisfactory site and under all the difficulties which arise in connection with a commercial enterprise of this kind, including the extremely severe regulations which govern the construction of theatres in Prussia. The "New" Theatre was built for the production of Comedies, and it has accommodation for 800 persons, the limit allowed by the authorities to a building upon such a site.

Heinrich Seeling was entrusted with the commission, in which he has displayed not only great ability as regards the plan, but also a far more successful architectural rendering than in his earlier work, together with thorough business capability in economy of construction and rapidity of execution. In this instance, however, he has not followed the principles adopted in the Halle Theatre by giving to each sequence of seats in the area its own exit, but has placed boxes on either side. It should also be noted that he has given his tiers the rake to which I shall allude in the case of D'Oyly Carte's Opera House, and that he has employed the cantilever system in preference to supports which obstruct the view. It is, however, the lines of the ceiling which show the most unusual features, including a sunlight burner so formed that it must be considered part of the structure. While referring to the ceiling, I would point out that here a "well" is used for the back seats of the second tier; but this has been contrived so as to avoid the objectionable points which will be noticed in some of the other examples,—the ceiling above the second tier seats is at no part higher than the principal ceiling. The proscenium is by no means a deep one, but a feature has been made of the principal side boxes in such a manner that the unsatisfactory seats which are usually found at the sides of the uppermost tier are in this case entirely absent.

The clear planning of the staircases is one of the satisfactory features of the building, while the ample cloak-room accommodation provided for the area and the tiers is most commendable. On the other hand, it is noticeable that the approach to the first tier is not directly from the Main Vestibule, but through the lobby or corridor by which the area is approached. Although these first tier stairs are so arranged that they continue into the open, and direct egress is consequently possible for the spectators in the first tier, yet there is certainly the disadvantage of possible confusion with the occupants of the area, who are obliged to pass the foot of the staircase to reach their own exits. The position of the Lounge is good, and it should be remarked that it can be overlooked from the gallery of the second tier. Of other parts of the building, I would only say that the scene-stores have been arranged in a most practical manner on either side of the Stage. The materials employed are of the so-called "fire-resisting" type.

As regards the rendering of this block I would add that, besides being suitable for the class of work, a certain individuality has been shown. No doubt there is much coarseness in the elaboration from an English point of view, more especially, in the detail; but the architect who, as already stated, belongs to the "Berlin" school, has, in this instance, modified to a great extent that quasi-academical treatment which his confrères are so wont to adopt.

To summarise, I can only say that the "New" Theatre at Berlin, taken as a whole, does credit to Heinrich Seeling.

I.—II

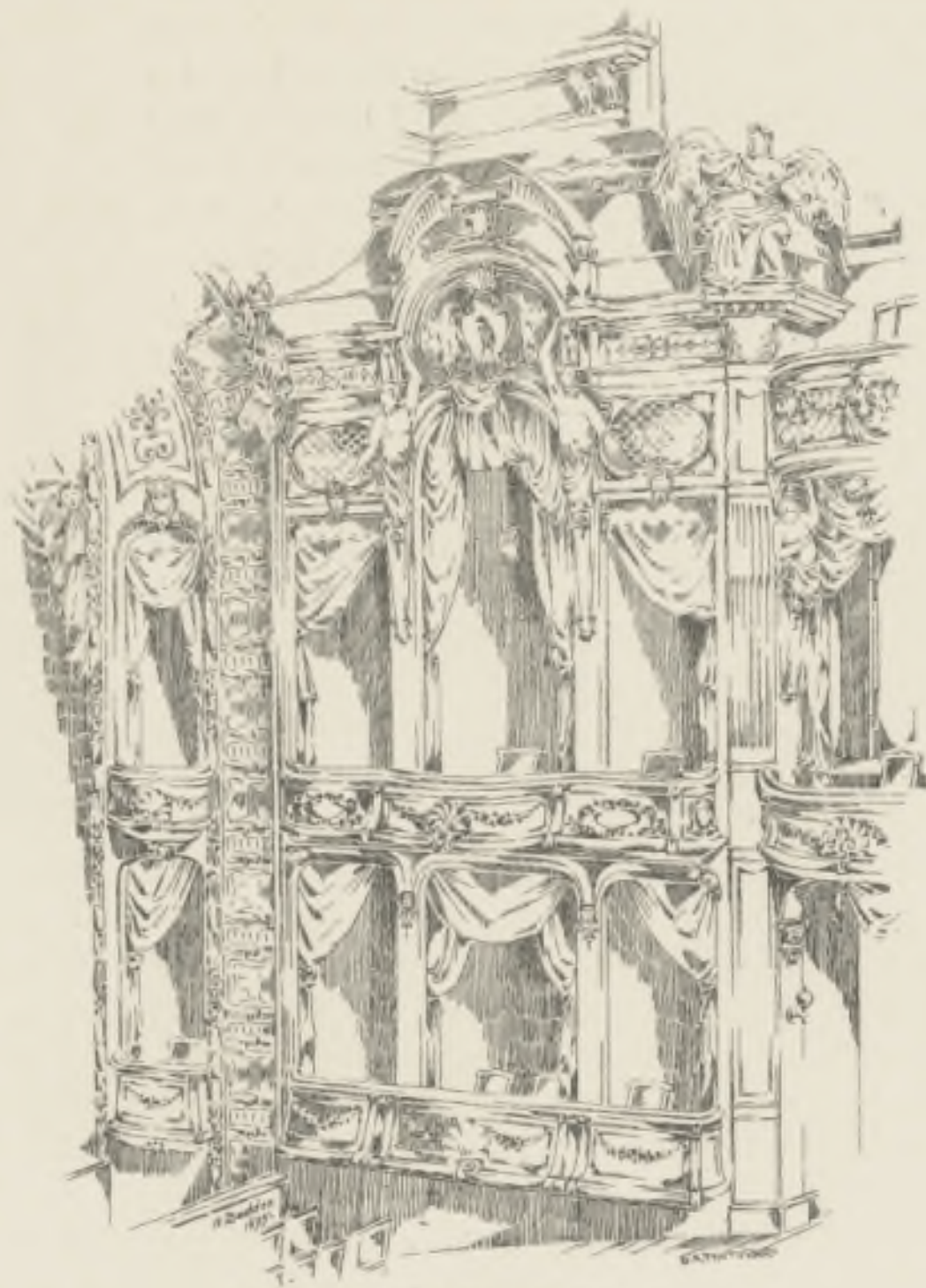
"NEW" THEATRE, BERLIN.
VIEW OF CORNER.

He has in this instance, as in the case of Halle, had to cope with special difficulties in the matter of the situation. While at Halle the site was open and the obstacles took the form of awkward levels and particular requirements, here the architect had to cope with a site which was in no way fitted for such a building, and was subject to exceptionally stringent regulations. The fact that the institution is private and managed on the same lines as the English commercial establishment, gives it an especial interest for purposes of comparison. The "New" Theatre shows what creditable work can be done in a businesslike and economical manner, when the promoters consider the building worthy of suitable architectural treatment. It is true that the rendering and decoration leave much to be desired, but the conception is satisfactory, and there is an improvement on the previous example. The structure forms an interesting link in the progressive evolution of Seeling's designs.



APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	26' 3"	8.00 m.		
Height of Proscenium Opening at Curtain Line	31' 0"	9.50 m.		
<i>AUDITORIUM.</i>			<i>STAGE.</i>	
Curtain Line to Front of First Tier	52' 6"	16.00 m.	Width inside Containing Walls	54' 0" 16.50 m.
Curtain Line to Front of Second Tier	59' 0"	18.00 m.	Curtain Line to Containing Back Wall	40' 0" 12.25 m.
Curtain Line to Furthest Seat	80' 3"	24.50 m.	Curtain Line to Furthest Wall of Back Stage	62' 3" 19.00 m.
Sunlight Opening above Area	46' 0"	14.00 m.	Gridiron Floor above Stage at Curtain Line	58' 3" 17.75 m.
Highest Seat above Street	37' 0"	11.25 m.	Cellar Floor below Stage at Curtain Line	15' 6" 4.75 m.
Lowest Seat above Street	0' 9"	0.25 m.	Stage Floor at Curtain Line above Street	3' 3" 1.00 m.



"NEW" THEATRE, BERLIN. VIEW OF PROSCENIUM.

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"LINDEN" VARIETY THEATRE, BERLIN.

FERDINAND FELLNER, HERMANN HELMER.



BLOCK PLAN.

THE "Unter den Linden" Theatre in the Behrenstrasse at Berlin is a private establishment, conducted solely on commercial lines. The original lessee, for whom the owners erected the block, was well versed in the requirements of an institution of this class, having had charge of a Variety Theatre in Vienna and some experience in a London business of a similar nature. The work was entrusted to the architects who were responsible for the design of the Vienna establishment, Fellner and Helmer, and the building operations were most rapid. The opening performance took place on the 24th March, 1892. In this instance we have to deal with what is usually called in England a Music Hall, with the difference that though Variety entertainments in the English sense of the word are given, the production of light Opera or ballets which take up the whole of the evening is permissible in the building. So-called "sketches," which last about half an hour, are alone allowed by custom in this country during the course of the entertainment, though it does not appear that they are sanctioned by the Licensing Laws.

The site of the building is only part of a large piece of ground which was developed by a company; this plot has its main front, which is taken up by an Hotel and Restaurant, towards the thoroughfare "Unter den Linden," and its rear front to the Behrenstrasse which runs parallel to the main street. With the view of having an approach to the theatre from the main thoroughfare, as well as of complying with the regulation that requires the theatre proper to be free on all sides and to have a way for carriages into the courtyards, a large passage was formed on one side of the site from "Unter den Linden" to the Behrenstrasse, which has finally been elaborated into a kind of arcade. It is further of interest to note that the theatre was erected at a time when Prussia had just come under very stringent regulations with regard to theatres, and that the owners and the architects had many difficulties to overcome

in complying with them, and especially in approaching the authorities with a class of institution combining the Dramatic and Variety entertainment in a manner that had previously been unknown. The establishment holds, in fact, the unique position that, in a city of the size of Berlin, it is the only Variety Theatre in the proper sense of the word, the others being Music Halls of a very different description and, from the architect's point of view, merely halls with a stage in them. It is a special credit to the owners and the architects that they have made this building not only an elaborate and gorgeously decorated structure, but also one in which the decoration is of high architectural merit, while the lines, without being coarse, are fully equal to the requirements of a high-class building of this kind.

The principal feature in the plan is the Auditorium with its spacious Promenade, which is on the highest tier and affords an admirable view of the stage. This convenient feature is unusual to Berlin Variety Theatres, and has been borrowed from London and Vienna. The first tier is composed entirely of half-open boxes, behind which are supper rooms, while the area is taken up by seats and a minor promenade, from which latter, however, no view of the stage is obtainable. A Grand Staircase of good proportions leads to the tiers and Promenade, but besides this there are special staircases of ample dimensions for the use of the occupants of the tiers, in connection with which I would remark that it is not likely



"LINDEN" VARIETY THEATRE, BERLIN. VIEW OF CENTRAL FEATURE.

that they would be ever used in case of panic, since the spectators are certain to hasten to the Grand Staircase by which they came up. In plan it will be noticed how distinctly separate the auditorium is kept from the front of the block, but in the upper part of this front the Grand Foyer is situated and can be approached from the main staircase, whilst the lower part is devoted to the restaurant. There is nothing in the construction to call for special mention; in the decoration, however, we again meet the clever treatment of flat surfaces with light plastic work, which is so successful a feature in the Fellner and Helmer theatres. As I have already remarked, these architects have certain types in theatre building, this being their usual pattern of Variety Theatre, which they have repeated, for instance, at Buda-Pesth. The cost of this building, which will seat 2500 persons, was 75,000*l.* In every way it fulfils the purpose for which it was built, and as usual, Fellner and Helmer have thoroughly grasped the problems put to them. In architectural as well as dramatic importance this theatre surpasses all the other Variety houses in Berlin.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	40' 0"	12.25 m.		
Height of Proscenium Opening at Curtain Line	32' 0"	9.75 m.		
<i>AUDITORIUM.</i>			<i>STAGE.</i>	
Curtain Line to Front of First Tier	68' 9"	21.00 m.	Width inside Containing Walls	65' 9" 19.50 m.
Curtain Line to Front of Second Tier	72' 3"	22.00 m.	Curtain Line to Containing Back Wall	34' 3" 10.50 m.
Curtain Line to Furthest Seat	78' 9"	24.00 m.	Gridiron Floor above Stage at Curtain Line	46' 9" 14.25 m.
Sunlight Opening above Area	50' 9"	15.50 m.	Cellar Floor below Stage at Curtain Line	10' 6" 3.25 m.
Highest Seat above Street	21' 3"	6.50 m.	Stage Floor at Curtain Line above Street	4' 9" 1.50 m.
Lowest Seat above Street	1' 6"	0.50 m.		



"LINDEN" VARIETY THEATRE, BERLIN. View of Grand Staircase.

"WAGNER" OPERA HOUSE, BEYREUTH.

RICHARD WAGNER, OTTO BRUECKWALD.



BLACK PLAN.

THE great composer whose name is so closely connected with Beyreuth, was not a man to be bound by custom and tradition in architectural any more than in musical ideas. For all that, the tendency of his Opera House design, while giving effect to his original and carefully considered theories, points to a return to the model of the ancients rather than a complete revolution in theatre construction. This tendency is perhaps due in some degree to his friendship with Gottfried Semper. When King Ludwig II. determined to build an Opera House at Munich with the special object of producing Wagner's works, the famous musician's opinions largely influenced Semper in drawing the plans which unfortunately were never realised. The arrangement of the auditorium in the Munich design may be seen in my Introduction, and should be examined in connection with my remarks on the "Hofburg" Theatre design. At the same time Wagner could not fail to be affected in his views by being brought into close relations with an architect every line of whose work was inspired by the study of classic originals. It is therefore a somewhat difficult task, when we study the Beyreuth design, to allot to each his individual share in the results. It seems to me that the initial ideas which led to a departure from current tradition in the construction came from Wagner, and that Semper's matured experience and temper of mind acted as a guiding and controlling influence in the working out of the various proposals put before him. Otto Brueckwald, who generally figures as architect and executed the work, must also bear some responsibility for the result on account of the wholesome restraint he exercised, in the manner we should expect from so capable and practical a constructor, on Wagner's sometimes impossible proposals.



"WAGNER" OPERA HOUSE, BEYREUTH. GENERAL VIEW.

With regard to the exterior, Wagner's leading idea was that the outward appearance of the building should always be dependent upon the conformation of the interior, and in this he was at one with Semper, though the latter must have regretted the complete disregard of grouping and the absence of any attempt at architectural beauty in the Beyreuth Theatre elevations. The musician's purpose in the interior construction of this house seems to have been to lend strength to the "mood" produced by his works in the mind of the spectator, by avoiding every visible object likely to disturb their spell. The architect, on the other hand, no doubt considered that the semicircular form of amphitheatre sufficiently attained this object, and cannot have regarded as a worthy architectural conception the long rows of seats with a minimal curve, rising regularly one behind the other up to the point where it becomes impossible to view the stage, the whole being framed in a monotonous setting.

We cannot, however, properly judge of these plans without taking into account the strong ideas that Wagner held on the subject of the different requirements of Opera and Drama. These two forms of art, using entirely different means to affect the mind, require a like difference in the stage and auditorium where they are produced. An operatic performance at the very outset, by the fact of its being sung, drops all pretence at realism, and seeks instead to create an ideal atmosphere and arouse illusionary feelings in the spectator's mind; the Drama, on the other hand, aims at exciting a sentiment of the absolute reality of lifelike characters and particular circumstances. The interests of Opera are better served by a somewhat remote and picturesque point of view; those of Drama by the closest relation possible between stage and auditorium. As will be seen from the plans, he held consistently to his theories on Opera in the construction of the Beyreuth house, and removed his stage picture as far as possible; while further on in this volume we shall see in the Worms People's Theatre an embodiment of his idea for a playhouse, with the stage brought forward as in the days when the drama exercised its most powerful influence.

L-I

The foundations of the "Wagner" Opera House were laid on the 22nd of May, 1872, the first representation taking place in 1876.

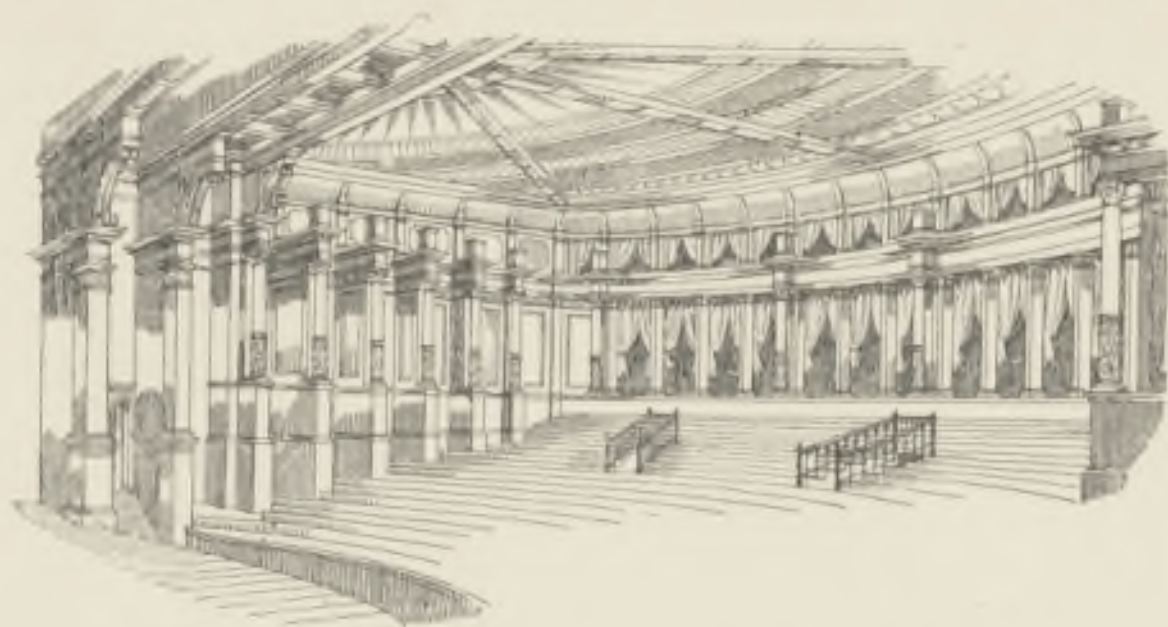
As to the arrangement of the building, I would first remark that the site is an open one, in every way favourable for Wagner's work; and the block has its own paint-rooms and stores in close proximity on the grounds. The most striking feature of the Auditorium is formed by the thirty-one rows of seats, of uniform arrangement, rising gently to the Distinguished Strangers' Box, which is surmounted by a small gallery. An excellent view of the stage is obtained from every seat without the slightest physical effort. The chief difficulty with which the authors were confronted with regard to the Auditorium lay in the treatment of the side walls, since Wagner was by no means satisfied with the flat surfaces he originally proposed. The present contrivance of a series of columnar projections was a makeshift, solely due to a timely suggestion on the part of Semper. This device has been found to be both favourable to the acoustic properties of the building, and in keeping with the general classical tone of the rest of the interior, but its monotony is oppressive.



"WAGNER" OPERA HOUSE, BEYREUTH. SITE PLAN.

Without going further into detail, I would draw attention to another noticeable feature, namely, the sinking of the orchestra so as absolutely to conceal the musicians. Great importance was attached to this arrangement by Wagner, and he was of opinion that it would be universally adopted in future, the sight of the musicians and instruments being a serious obstacle to free artistic enjoyment of the performance. His example in this respect has been generally followed, the latest device being the movable orchestra floor at the new Wiesbaden Theatre, which can be raised or lowered easily by hydraulic power, and of which full details will be found in Volume III. The orchestra is also recessed underneath the stage to a considerable extent.

As I have already noticed, the seats are arranged with the object of leaving each individual spectator undisturbed in his own ideal world, entirely given up to the emotions aroused by the sights and sounds from the stage, and it is with this object in view that the seats also have an unusually steep "rise." In accordance with the theory of the necessary remoteness of the scenic picture in Opera, we find as a further remarkable feature that before the ordinary proscenium there is a second, larger and unlighted, which effectually lends an air of distance to the transactions on the stage. The realisation of this idea was due again to Semper. It was termed by Wagner the "mystischer Abgrund," because it separated the "Real" from the "Ideal," and produced on the minds of the audience the idea of something mysterious about the actors and events before them. From a practical point of view, I must add, this arrangement has the advantage of separating the audience more widely from the ever inflammable stage, besides affording facilities for ventilation; and here again, although I must not enter into details of a technical nature, I cannot refrain from saying that, from a fireman's standpoint, the Beyreuth plan is especially admirable for the ease of exit provided, by planning the doors of the auditorium so as to be directly opposite their respective rows of seats. In construction, of course, it is not intended



"WAGNER" OPERA HOUSE, BEYREUTH. VIEW OF AUDITORIUM.

to rival other theatres of a permanent character as regards safety, yet this arrangement of exits combines with the protection afforded by the "Abgrund" to lessen the apparent insecurity of its light structure. The building is essentially of a temporary nature, made to a great extent of wood. This timber-work, however, will probably be replaced by solid materials in course of time.

With respect to the Stage, a specially noticeable feature is the very practical position of the scene-stores, which readily allow for the shifting of the scenes. Its ample dimensions also call for remark. Of other practical points, the facilities for the care of hats and cloaks are certainly most convenient.

As to the accommodation, there are seats for 1345 persons in the area, and in the Distinguished Strangers' Box together with the gallery above it, seats have been provided for 300 more, the cost of the whole work amounting to about 50,000/.

It is curious to note that, although this building was erected so far back as 1876, its lines have not been imitated in any case but that of the People's Theatre at Worms, and there only to a limited degree.

In conclusion, this theatre appears to me to be a grand conception elaborated in the most clever manner; yet, while fully appreciating its excellent qualities in regard to sighting and hearing, and its work as a pioneer in introducing new principles, I regret to say that there are only two real improvements for the general introduction of which it may claim credit—the invisible orchestra and the provision of separate exits for distinct rows of area seats.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	42' 6"	13.00 m.
Height of Proscenium Opening at Curtain Line	37' 6"	11.50 m.

AUDITORIUM.

Curtain Line to Front of State Box	96' 9"	29.50 m.
Curtain Line to Nearest Seat	26' 3"	8.00 m.
Curtain Line to Furthest Seat	108' 3"	33.00 m.
Ceiling above Area	50' 9"	15.50 m.
Highest Seat above Street	41' 0"	12.50 m.
Lowest Seat above Street	1' 6"	0.50 m.

STAGE.

Width inside Containing Walls	91' 9"	28.00 m.
Curtain Line to Containing Back Wall	75' 6"	23.00 m.
Curtain Line to Furthest Wall of Back Stage	115' 9"	35.25 m.
Gridiron Floor above Stage at Curtain Line	96' 9"	29.50 m.
Cellar Floor below Stage at Curtain Line	32' 6"	10.00 m.
Stage Floor at Curtain Line below Street	0' 9"	0.25 m.



PEOPLE'S THEATRE, WORMS. DETAIL OF DECORATION IN LOUNGE.

PEOPLE'S THEATRE, WORMS.

OTTO MARCH.



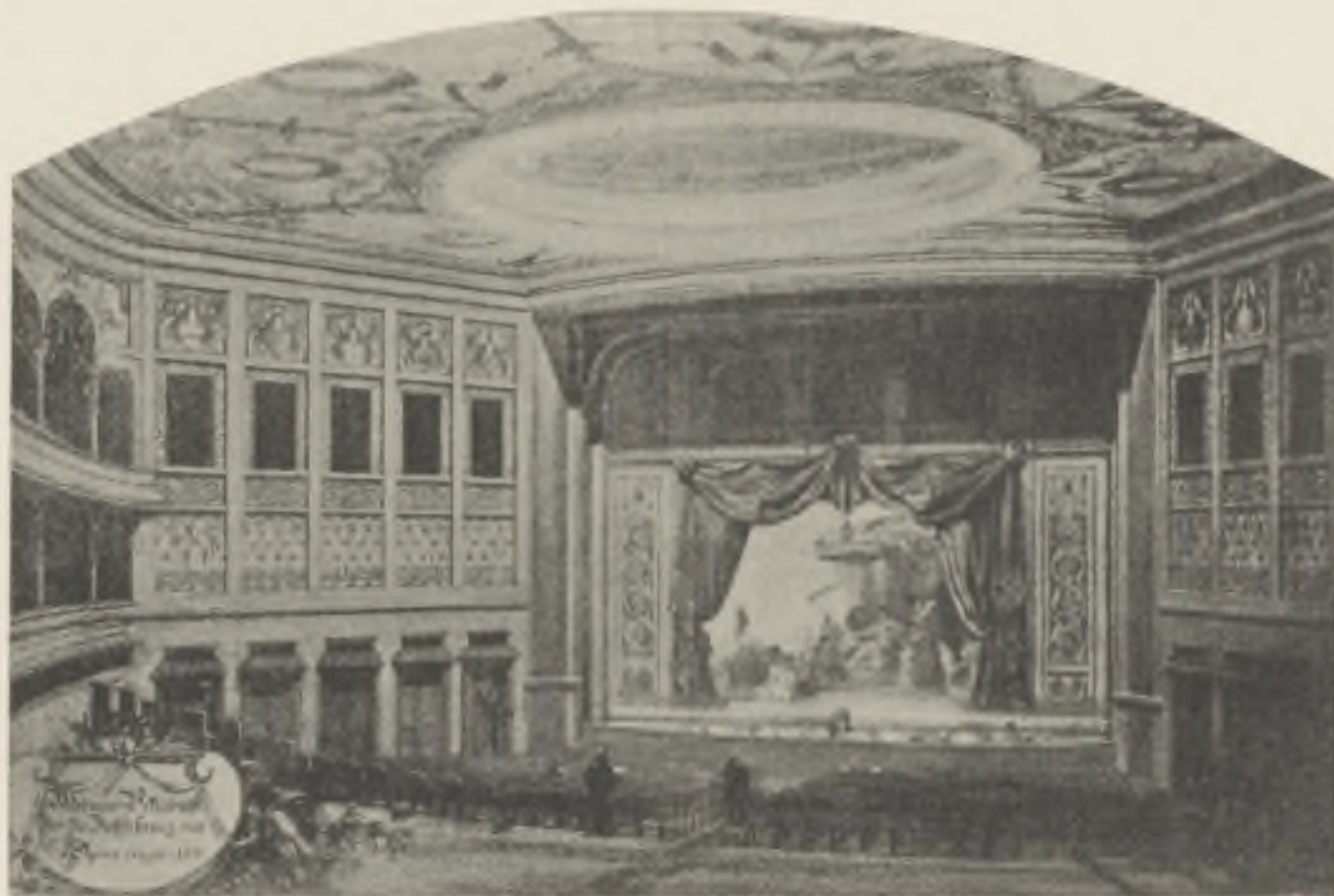
BLOCK PLAN.

THE "Worms People's Theatre" deserves especial attention on two important grounds. At the same time that it marks an epoch in the history of the German drama it offers to our observation an interesting experiment in theatre enterprise. Nearly a century ago the conviction was growing in the minds of certain German critics, among them Goethe, Tieck and Immermann, that complete reform in the production and mounting of plays, by a return to the reality and simplicity of earlier ages, could alone save the drama from degeneration and restore it to its former high and useful position. As early as 1829 Schinkel worked out the plan of a theatre in which the usual stage paraphernalia, such as wings and flies, were discarded in favour of a fixed frame-work of dark red colour, harmonising with the plain material of which the curtain was composed, while the curved stage projected into the auditorium, though with of the boards in the of Shakespeare. he hoped to bring into closer relation the creative spectator's imagination by the elaboration modern stage, as indicated in the advocated similar pressed them freely writings, pointing as contrasted with mechanism and sical rather than interfered with the lity both in actor idealising state of

more effectually produced by mere suggestion. The effect of his views in relation to Opera upon the construction of his own theatre at Beyreuth has already been pointed out. On the other hand, it had become clear to many minds that, owing to the costly requirements of the prevailing ideas of mounting, the art of acting, the most truly popular of all arts, had been gradually severed from the people to become the luxury of the cultured classes and the wealthy—a result detrimental to its own vigour and earnestness as well as to the imaginative faculty of the masses. These views were much discussed, but no serious attempt to find the remedy had hitherto been made.

The event to which the theatre at Worms was immediately due was the successful production in that town of a popular historical play at the Luther Festival of 1883. This performance took place in a large room, there being no regular theatre in the place. One of the managers of this representation, Friedrich Schoen, a friend of Wagner, published a pamphlet in 1887 embodying the opinions already noticed, and further suggesting the erection of a "People's Theatre," the preliminary design for which, by Otto March, of Berlin, was appended. This idea was received with great favour in the town, and it was finally resolved to carry it into execution.

The problem, then, which the citizens of Worms set themselves to solve, was, how to simplify the Drama and make it accessible to the majority of the people. The main difficulty in respect to the execution of the idea was that of expense; and this was met in four ways. First, by the payment of 5000*l.* from the Municipality, which undertook to act as trustee, and practically acquired the ownership of the building; secondly, by the praiseworthy action of the citizens of all classes in subscribing the sum of nearly 12,000*l.*, which they presented to the institution absolutely, without reserving any right or



PEOPLE'S THEATRE, WORMS. VIEW OF AUDITORIUM WITH ORCHESTRA.

rium after the man-
great limitations,
"Globe" Theatre
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Richard Wagner,
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and spectator, the
mind being far

which calls for remark. As in the case of the "Hofburg" Theatre, the curvilinear lines of this Lounge allow for an ever-changing picture of excellent effect, though the two methods of decoration will not, of course, bear comparison.

In respect to the Stage, the arrangement calls for special remark. It comprises an ordinary small stage, the front part of which has been projected into the auditorium. This so-called "fore-stage" can be removed to make room for an orchestra in the usual position, the division between the stage proper and this projecting stage then becoming the proscenium, of which the opening is hung with the ordinary curtain. More often, however, this division is draped to form a simple background for the "fore-stage," which is used for recitations, dialogues, or such plays as can dispense with scenic effect. The actors come on to this "fore-stage" from recesses on either side, whilst the short flight of steps descending into the auditorium allows communication with the audience, and brings them more in touch with the performers. The projections shown on either side of these steps fulfil the purposes of prompter's and stage manager's box respectively. In plays which have no need of scenery, the draped background is, however, sometimes raised, and a greater depth thus offered, in which case, no decorations, excepting monochrome drapery, are used on the stage proper. It is a feature on which the architect can be congratulated that, whilst he has in every way fulfilled the requirements of his employers for the production of plays on simple lines, he has also so skilfully prepared his plans, that representations can be given in the usual manner without any other obstacle than a somewhat restricted space.

The architectural rendering of the exterior is remarkable for the adoption of the Romanesque style, which is perhaps rather severe for a building of this character, although it certainly indicates the serious spirit in which the structure was erected, not so much to be a place of amusement as a temple sacred to Drama, and a revered public institution. In the interior the effect is obtained by quite plain surfaces, which are highly coloured in the manner of the Romanesque churches of the Rhine. This style of decoration, though unusual and frequently coarse, is very effective. With a little judicious modification it offers great opportunities at a small expenditure.

It is not perhaps quite clear whether the Worms People's Theatre is conducted as a philanthropic or a co-operative institution, from the English point of view, though the subscription lists certainly point to the latter. In either case, however, its plan and architectural treatment are highly appropriate, and it is well worthy of imitation by designers of similar institutions. I cannot but remark that Otto March has most brilliantly interpreted the purpose, and that his building, though frequently classed with the Beyreuth Theatre, on account of Wagner's influence on the plan, has an individuality for which the architect alone can be held responsible.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	29' 6"	9.00 m.		
Height of Proscenium Opening at Curtain Line	23' 0"	7.00 m.		
<i>AUDITORIUM.</i>			<i>STAGE.</i>	
Curtain Line to Nearest Seat	26' 3"	8.00 m.	Width inside Containing Walls	49' 0" 15.00 m.
Curtain Line to Furthest Seat	112' 3"	34.00 m.	Curtain Line to Containing Back Wall	28' 6" 8.75 m.
Sunlight Opening above Area	46' 6"	14.50 m.	Gridiron Floor above Stage at Curtain Line	51' 6" 15.75 m.
Highest Seat above Street	31' 0"	9.50 m.	Cellar Floor below Stage at Curtain Line	13' 9" 4.25 m.
Lowest Seat above Street	4' 0"	1.25 m.	Stage Floor at Curtain Line above Street	8' 0" 2.50 m.



PEOPLE'S THEATRE, WORMS. GENERAL VIEW.

GREAT BRITAIN.

D'OYLY CARTE'S OPERA HOUSE, LONDON.

R. D'OYLY CARTE, T. E. COLLCUTT, G. H. HOLLOWAY.

BLOCK PLAN.

IN my Introduction I commented at some length on the difference of the views held in England as to the erection of playhouses from those prevailing on the Continent with regard to the same subject, pointing out how, with but few exceptions, no attention whatever is paid in this country to the worthy conception and appropriate architectural rendering of the structure. I also called attention to the unfortunate spirit which in England mostly governs the selection of the architect. These general remarks, I would repeat, hold good as a rule, but D'Oyly Carte's Opera House furnishes one, if not almost the only exception to this custom of disregarding even the elements of true design. Happily, in this instance, it appears that those responsible for the work were uninfluenced by the mere desire for such features as serve the purposes of vulgar advertisement—an influence so frequently felt where money has been exceptionally spent on decoration. There was for once a real recognition that the task called for architecture of a high standard.

Very few of the Austrian and German playhouses illustrated in the preceding pages were private establishments conducted solely as independent commercial concerns, in a manner similar to the English institution, but these few, notwithstanding their private character, as will have been seen, for instance, in the case of the "New" Theatre or the "Linden" Variety Hall in Berlin, have strong claims on our attention by reason of their architectural rendering. It is rare, indeed, that such claims can be raised for an English playhouse. But in my present subject the dignity of plan and decorative treatment declare a distinct intention suitably to frame the art which was originally destined to find a home within its walls, so that we might almost have assumed that some Continental theatre had been placed in our midst. The breadth of conception which is usually lacking in the typical English example is here strikingly apparent, and the interior and exterior include numerous examples of highly successful detail, only rivalled by the exceptional number of interesting features in construction and appliances. When the "English" Opera House, as it was formerly named, was opened in 1891, it was found to be the most perfectly equipped building of its class ever seen in England, and in every way architecturally suitable for its purpose; while even to-day, when it fulfils the so different function of a Variety establishment, and is known as the Palace Theatre of Varieties, the various structural alterations that have been made do not succeed in lowering its position as a brilliant model for English playhouses.

The general conception must be attributed primarily to the owner, whose wide experience in building matters, reinforced by capable technical assistance, led him skilfully to formulate his programme with due consideration to detail. The working drawings were placed in the hands of what I may term a master-builder, in the person of G. H. Holloway,



D'OYLY CARTE'S OPERA HOUSE. VIEW OF PROSCENIUM.

who was practically responsible to the owner for the execution of the structure. What may be termed the utilitarian scheme of the stage and auditorium, as well as the substructure, had already commenced when one of our leading architects, T. E. Colcutt, was called in to undertake the elaboration. Still there is little doubt that the architect, although only summoned at so late a period, materially influenced the arrangement of the block, taken as a whole, especially in its



D'EVLY CARTES OPERA HOUSE.

grouping and the positions of the various openings to the exterior. All the architectural detail is derived from him, and almost the entire scheme of interior decoration. It is only to be regretted that this theatre, which was intended to be the home of English Opera, was not a financial success, and has hence had to be adapted to its present purpose. Unfortunately, too, this change was, perhaps, also largely owing to the increase of expense incurred on the initial capital outlay by the elaboration and care with which it was designed and executed, and to the exclusion of those typically unsatisfactory features which generally make the English playhouse quite unfitted for its object. It is noticeable, I should here add, that although the decoration for which the block is so remarkable is by no means in the taste to which its present audiences are accustomed in other London Variety Halls—that is to say, there is an absence of the coarse vulgarity of glittering paint and gilding which in most cases seems inseparable from such institutions—they may be heard daily expressing their approval of their surroundings—proof, to my mind, that an English audience would be appreciative of good architectural elaboration in a theatre, should some kind fate grant them a more refined framing.

It should not be overlooked that the design of this Opera House was greatly handicapped by the shape of the site on which it stands, no boundary being at right angles to any other. As regards the treatment of the exterior, the difficulties thus occasioned were cleverly overcome by the style of architecture adopted, which in no way called for symmetry. To the planning, however, this site certainly afforded the advantage, but seldom obtainable in this country, of frontages on all sides to public thoroughfares. The necessity of placing the main entrance at its narrowest end, however, and the very injudicious requirement of shops in a building of this kind, to some extent counterbalanced this advantage.

It will be seen that the principal feature of the planning is the arrangement of the Auditorium with its excellent disposition of seats and tiers. The latter call for special attention on account of the elaborate cantilever work, which is unparalleled in any other theatre in Europe, and will be fully described in the chapter allotted to this subject in the third volume. The sighting and hearing are perfect, and if there be anything to complain of, it is that the uppermost tier has been continued so as to form a deep "well" or chute which, to my mind, is a disgrace to a modern theatre that claims to provide for the comfort of its audience. I must also add that though I fully recognise the advantage of the cantilever work, which dispenses with the many supports so frequently impeding the view of the stage, I cannot allow that the appearance of the tiers gains by the absence of any visible support. Similarly, it is extremely doubtful if the fact of the tier-fronts no longer showing the orthodox horizontal lines be an improvement in the appearance, no matter how favourable the arrangement may be for the sighting. It is another noticeable feature that above the Auditorium the roof and ceiling are practically one, and form a flat covering of iron and concrete. A further point of interest here is the proscenium framework in form of a broad marble band, the effect of which has some claim to originality. The colour study in this marble is highly pleasing.

Although the building cannot pretend to rival Continental institutions in the amplitude and symmetry of its staircase accommodation, approaches and exits, the security of the audience has been well considered, with the result that for an English playhouse, the arrangement is easily grasped by the visitor, and clever planning has not resulted in routes of ingress and egress which are unduly complicated. The disposition also of the Lounge and Saloon has been exceptionally well managed for a London theatre, and the contrivance of the Loggia deserves much praise.

The fittings and appliances throughout the building merit some comment, especially as compared with other theatres in the same city, and those of the Stage will be found fully treated in their proper place. It is practically the only stage in the Metropolis where the antediluvian methods of the old stage carpenter have been improved upon. In speaking of



D'EVLY CARTES OPERA HOUSE. VIEW OF GRAND STAIRCASE.

the Stage, I should add that the dressing-rooms and offices are planned on a liberal scale; whilst I need hardly mention that the materials here, as throughout the whole block, are so-called "fire-resisting." It should be especially observed that bath-rooms have been provided for the performers, a convenience of great importance generally omitted both in this country and abroad.

In the matter of the architectural rendering, it may be mentioned that the English Opera House was one of the first instances in which terra-cotta, so popular in other buildings, was used in a theatre extensively, and with excellent effect, while with respect to the interior decorations, I would specially point out that lincrusta and Japanese wall-papers, which are disdained on the Continent, have here been most skilfully introduced. These materials appear to me to add greatly to the pleasure of an English audience, which prefers a comfortable reception-room to a cold hall. The general colour-scheme of the auditorium is pale green, cream yellow and gold, whilst in the staircases and vestibules a groundwork of deep red has been added.

The house has seating accommodation for nearly 2000 persons, the standing room bringing the total capacity of the building up to 2300. The cost was approximately 150,000*l.*, and the time occupied by the erection was about two years.

In conclusion, D'Oyly Carte's Opera House is a highly satisfactory structure in itself, apart from its being the best example of theatre building in this country. It claims careful attention, not only on account of excellent construction, but also for an architectural rendering of high individual merit. In many respects its arrangements make it a model for the purposes of a London playhouse, and in other features, such as the cantilever work, the block holds a most important position in the history of theatre construction.

APPROXIMATE DIMENSIONS.

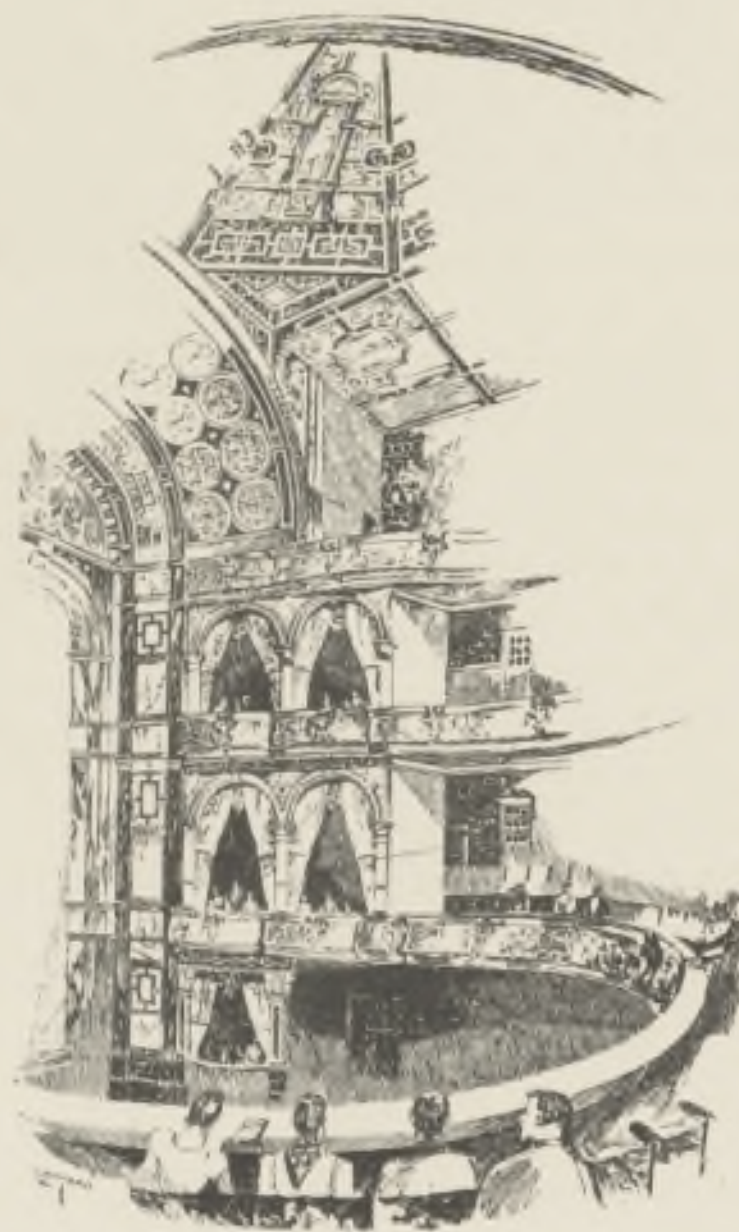
Width of Proscenium Opening at Curtain Line	34' 0"	10.50 m.
Height of Proscenium Opening at Curtain Line	34' 0"	10.50 m.

AUDITORIUM.

Curtain Line to Front of First Tier	40' 0"	12.25 m.
Curtain Line to Front of Third Tier	52' 6"	16.00 m.
Curtain Line to Furthest Seat	88' 6"	27.00 m.
Sunlight Opening above Area	50' 9"	15.50 m.
Highest Seat above Street	56' 6"	17.25 m.
Lowest Seat below Street	6' 6"	2.00 m.

STAGE.

Width inside Containing Walls	67' 3"	20.50 m.
Curtain Line to Containing Back Wall	46' 0"	14.00 m.
Gridiron Floor above Stage at Curtain Line	67' 3"	20.50 m.
Cellar Floor below Stage at Curtain Line	21' 3"	6.50 m.
Stage at Curtain Line below Street	1' 6"	0.50 m.



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D'OYLY CARTE'S OPERA HOUSE, VIEW OF AUDITORIUM.

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DALY'S THEATRE, LONDON.

SPENCER CHADWICK.



DALY'S Theatre calls for notice as an example of a moderate sized London playhouse, in which the architectural elaboration has had more than ordinary attention, both on the exterior and the interior. In conception, this building is noticeable for what I may term clever and intricate arrangement, allowing the maximum use of space at a minimum expenditure, but at the same time there is a certain breadth of treatment which gives the block an air of dignity. The proprietor, whose experience of theatre management was gained in America, naturally regards the building solely from a commercial point of view; yet it is clear that he had some consideration for the appearance of his block beyond the interests of mere advertisement. Although he had, no doubt, considerable influence personally in matters of detail, it cannot be said that the block, as a whole, has been in any way affected by American models. An important point to bear in mind is that the house was built for a particular company which excels in Comedy, and that hence, compactness was one of the principal requirements. The preparation and execution of the design were entrusted to Spencer Chadwick, who commenced operations in 1891, and completed the work in 1893. The cost of the block was approximately 40,000/.

In some respects the design of the building has been influenced by contemporary work. As in the D'Oyly Carte Theatre, the arrangement of the tiers and the cantilever work tend to make the disposition of the Auditorium the principal feature of the block. Unfortunately, the architect has not been content to imitate only these features, but in the same manner has placed his uppermost tier in a well or chute, a contrivance which cannot be too strongly condemned. It is the more to be regretted that he has resorted to this method of providing greater accommodation for the audience, as this makeshift contrasts markedly with the general arrangement of the Auditorium, especially when it is considered what successful efforts have been made to secure good hearing and seeing.



DALY'S THEATRE, LONDON. VIEW OF PROSCENIUM.

It will be noticed that while in D'Oyly Carte's Opera House, the back of the area is on the street level, and only the front rows fall slightly below it, in this instance the whole of the area lies lower than the roadway, the back of the first tier being at the same height as the main vestibule. I must here take the opportunity to remark upon the advantages of this method of planning in adding to the security of the audience, as the spectators seated in the upper tiers are thus brought nearer to the open than would otherwise be the case. I would further add that, besides the fact of the uppermost seats being in this way nearer the road level, the proportion of the audience having to go downstairs, which is so dangerous an operation in times of panic, becomes materially reduced; whereas the necessity for occupants of the area to go upstairs cannot be considered an increased risk. To my mind, an ascent is even safer for panic-stricken people than the level, the force of any crush being reduced, and the chance of stumbling minimised. The sinking of the area also facilitates approach to the different and essentially distinct sections of this floor. In respect to the division of the area into "stalls" and "pit," the difficulty created for the architect by the latter characteristic feature of the English playhouse must not be left without mention, for it is obvious that the seats in that part being unreserved and the occupants not being allowed to mix with those of the stalls, the manner of arranging their approach and exit requires no little care. The important position of the English "pit" can in no way be compared with the "parterre" of the Continental establishment, where an entirely different object has to be fulfilled.

It is not, however, the arrangement of the Auditorium only that is principally remarkable in this block, but also, to a certain extent, its architectural treatment, as compared with other London theatres. Both in the lines of the proscenium opening and the decoration of the tier-fronts, there is a considerable amount of originality, which causes the greater regret

that the detail and colour study are so coarsely executed. What promises so well when seen in drawing has, in execution, almost resulted in a failure; and I should add that this is due to the detail having been left to the so-called "plastic decorator" in the manner I have indicated in my Introduction.

The disposition of the staircases, entrances and exits shows intricate planning, combined with great economy of space, though it must be allowed that much clearness has been lost through tricky contrivances. It is fortunate that the Lounge, with its view into the Grand Vestibule, counteracts to a large extent, by its dignity of line as distinct from detail, the effect of these devices. There are no special points of interest in the Stage or offices, and it is needless to remark that what is termed "fire-resisting" material has been largely used.

Taken as a whole, Daly's Theatre affords one of the best examples of the average type of London Comedy House in which the characteristic failings of excessive economy, at the cost of breadth and detail, have been materially lessened. It is regrettable that in a building where there was every opportunity to obtain yet better results, the improvements stopped half-way.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	31' 0"	9.50 m.		
Height of Proscenium Opening at Curtain Line	31' 0"	9.50 m.		
<i>AUDITORIUM.</i>			<i>STAGE.</i>	
Curtain Line to Front of First Tier	35' 0"	10.75 m.	Width inside Containing Walls	60' 0" 18.00 m.
Curtain Line to Front of Third Tier	46' 0"	14.0 m.	Curtain Line to Containing Back Wall	42' 6" 13.00 m.
Curtain Line to Furthest Seat	68' 6"	21.0 m.	Gridiron Floor above Stage at Curtain Line	63' 0" 19.00 m.
Sunlight Opening above Area	56' 0"	16.75 m.	Cellar Floor below Stage at Curtain Line	16' 0" 3.25 m.
Highest Seat above Street	40' 0"	12.25 m.	Stage at Curtain Line below Street	11' 3" 3.50 m.
Lowest Seat below Street	15' 6"	4.75 m.		



DALY'S THEATRE, LONDON. GENERAL VIEW.

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"TRAFALGAR" THEATRE, LONDON.

WALTER EMDEN.



BLOCK PLAN.

THE "Trafalgar" Theatre, re-named since its opening the "Duke of York's" Theatre, presents us with a typical example of the small London establishment erected with the object of procuring, on a limited site, the maximum accommodation at the minimum cost, no regard whatever being paid to the architectural rendering, and only such nondescript decoration being attempted as the nature of a speculation of this kind requires. The architect is Walter Emden, a specialist in this class of theatre work, in which he has had much experience. Work commenced on the site in April 1891, and the opening performance took place in August 1892. The manner in which the enterprise was arranged and the block completed testify to his capacity for organising his work and furthering the interests of the promoters by a rapid building operation. The cost of the house was nearly 21,000*l.*, and the seating accommodation is for 1300.

One of the principal features in the plans is the way in which open passages have been formed at the sides of the building, partly for the purpose of isolation, and partly with a view of facilitating the arrangement of the entrances and exits. It should be observed that only the main frontage stands free to a public thoroughfare. The space underneath these passages has, however, been ingeniously utilised. It is noticeable that the back of the building is also completely cut off from all adjoining property by a narrow passage, while another feature conducive to safety from fire is found in the location of the dressing-rooms in an entirely separate structure. In buildings of this class it is characteristic that the area is placed well below street level, an arrangement which, as I have before remarked, must fortunately be regarded as tending to the security of the audience. Another point is the position of the back seats of the uppermost tier in the chute or well, on which I have previously commented, and which, in the form adopted in this instance, is specially objectionable, owing to the want of head-room making itself particularly felt. A more unusual feature in this type of playhouse appears in the symmetrical planning and the successful manner, still more rare, in which the entrances and exits and staircases for the audience have been contrived without loss of clearness to the whole. It is indeed exceptional to find such a disposition in theatres of this description.

In conclusion, it will be difficult to find a more satisfactory example of this class of speculative building, if we are in search of tricky yet simple staircase planning. And as the block certainly does not provoke criticism by an over-pretentious style of architecture, I need not repeat any of the judgments which it has been unfortunately my duty to pass on similar English establishments.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	26' 3"	8'00 m.		
Height of Proscenium Opening at Curtain Line	29' 6"	9'00 m.		
<i>AUDITORIUM.</i>			<i>STAGE.</i>	
Curtain Line to Front of First Tier	32' 9"	10'00 m.	Width inside Containing Walls	42' 6" 13'00 m.
Curtain Line to Front of Third Tier	36' 0"	11'00 m.	Curtain Line to Containing Back Wall	36' 0" 11'00 m.
Curtain Line to Furthest Seat	54' 0"	16'50 m.	Gridiron Floor above Stage at Curtain Line	58' 3" 17'75 m.
Sunlight Opening above Area	43' 3"	13'25 m.	Cellar Floor below Stage at Curtain Line	8' 0" 2'50 m.
Highest Seat above Street	27' 9"	8'50 m.	Stage at Curtain Line below Street	11' 6" 3'50 m.
Lowest Seat below Street	14' 9"	4'50 m.		

"GRAND" THEATRE, ISLINGTON.

FRANK MATCHAM.



AT the time of its erection the Grand Theatre, Islington, had a character peculiar to itself among English theatres, but there are now several examples of playhouses fulfilling the same purposes in the Metropolis, and there is every reason to believe that this type will become common in all great centres. It is, in fact, what I have called in my Introduction a Suburban Theatre, managed on similar lines to those of the English provincial establishment, as already explained. The idea which has led to the erection of such houses is that a suburb in all essential particulars is a separate town, and that hence the inhabitants eagerly welcome the opportunity of seeing the various plays of importance without the exertion of leaving their own locality. The same principle is being applied in several Continental cities.

The site of the Grand Theatre is that formerly occupied by the old "Philharmonic" Music Hall, which was destroyed by fire in 1882. The original site was enlarged by the purchase of adjoining land, but this addition scarcely improved a situation thoroughly unsatisfactory for theatre building, owing to the absence of proper frontages upon public thoroughfares and the close proximity on all sides of a dangerous class of property. Fortunately, the commission was placed in the hands of Frank Matcham, a specialist in theatre construction, who was fully able to cope with the difficulties of plan occasioned by the ground, and to modify the dangerous character of the situation. This architect, I should mention, has done a large amount of theatre work, principally in the provinces, which is marked, as in the case of the Grand Theatre, by the good sighting and acoustics of the auditorium, economy of space and cost, and rapidity in execution, but is not exactly distinguished for worthy conception, or even careful architectural rendering. His building was opened on the 4th of August, 1883, but its existence was not to be of long duration, as on December the 29th of the same year, it met the fate of its predecessor, being totally destroyed by fire. Nothing daunted by this misfortune the owner, Charles Wilmot, commissioned the same architect to rebuild the theatre on precisely the same lines and on the same site, but with some improvements in the construction. The rebuilding was accomplished in less than a year, the opening performance taking place in December 1884. There is seating accommodation for over 2800 persons, and the cost of the first and second buildings was 14,000*l.* and 16,000*l.* respectively. In the latter, portions of the old brickwork were used, the increase in price being the result of the better construction, which included the introduction of so-called "fire-resisting" materials.

The principal feature of the Grand Theatre is the arrangement of the Auditorium, in which the sighting is remarkably good. The front line of the tiers shows an unusual modification of the horse-shoe plan, a variation which is a typical feature of the architect's work, and has not prevented him from retaining the horizontal front line as distinct from the raking one of D'Oyly Carte's and Daly's Theatres. The division of the area into three parts is noticeable, as well as a limited use of the cantilever system. The Stage is remarkable for its dimensions, which are considerably greater than are usually found in a London theatre, and were necessitated by the larger space required, where there are frequent changes of programme.

Finally, to those who may feel some astonishment that this theatre should find a place in these volumes, I would point out that the fact of its being the forerunner of the Suburban Theatre gives it an importance which cannot be overestimated. Whatever may be the defects of site and plan, when we remember that the building was designed so recently as 1882, there is much in the arrangement which cannot fail to receive attention from those interested in theatre construction.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	29' 6"	9.00 m.		
Height of Proscenium Opening at Curtain Line	31' 0"	9.50 m.		
<i>AUDITORIUM.</i>			<i>STAGE.</i>	
Curtain Line to Front of First Tier	40' 9"	12.50 m.	Width inside Containing Walls	51' 9" 15.75 m.
Curtain Line to Front of Second Tier	40' 9"	12.50 m.	Curtain Line to Containing Back Wall	40' 9" 12.50 m.
Curtain Line to Furthest Seat	65' 6"	20.00 m.	Gridiron Floor above Stage at Curtain Line	50' 0" 15.25 m.
Sunlight Opening above Area	49' 3"	15.00 m.	Cellar Floor below Stage at Curtain Line	17' 0" 5.25 m.
Highest Seat above Street	39' 3"	12.00 m.	Stage at Curtain Line above Street	1' 6" .50 m.
Lowest Seat below Street	1' 6"	.50 m.		

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"ALHAMBRA" VARIETY THEATRE, LONDON.

JOHN PERRY, F. H. REED.



BLOCK PLAN.

ON the 6th of December, 1882, during the night, occurred one of the most noteworthy theatre fires in London of late years, which completely destroyed the old "Alhambra" Theatre. The original building was known as the "Royal Panopticon of Science and Art," which had, after a varied career, been transformed into a Variety Hall. This adaptation of the old house to new requirements was fatal to a long existence, the many necessary fittings and partitions of wood rendering it so highly inflammable that, when its turn came for that ordeal by fire which generally had to be faced by all the older buildings, it fell an easy prey to the flames and was completely gutted. No time was lost in erecting a safer building to replace it: and Perry and Reed, to whom the work was entrusted, completed their task within the short space of a year, the first performance being given on the new stage in December 1883. Seats have been provided for over 1800 persons, and the total accommodation is for about 4000.

The establishment is of course in every way a commercial undertaking, in the hands of a Company. Its object is to provide a Variety entertainment which can be enjoyed in the most easy and comfortable way possible; and in accordance with the requirements of an institution of this kind, a very lavish expenditure of decoration has been put into the structure. This, however, has not been done from any interest taken by its owners in architecture, but merely in the way of gorgeous advertisement, not dissimilar from the motives which occasion the elaborate fittings of a public-house. It is a feature of special credit to the architects that they have at least adopted a style which allows them a free treatment without offending the susceptibilities of those who take any interest in design, and they may be congratulated on their highly successful colour scheme. Such a building as this, however, cannot of course be compared with the "Linden" Variety Theatre at Berlin, erected by Fellner and Helmer, in respect of architectural value.

As regards the principal features, the arrangement of the tiers is chiefly noticeable, especially the method of having a tier proper and then a second promenade tier behind it. The promenade having an easy view of the Stage, must be considered as part of the Auditorium, whilst the Lounge attached to it takes the place of a refreshment room. It is a noticeable fact with regard to the construction of the tiers that this was one of the first theatres to avoid the obstruction of pillars by employing the cantilever system.



"ALHAMBRA" VARIETY THEATRE, LONDON. GENERAL VIEW.

The style adopted in the rendering of the Auditorium may be termed "Neo-Saracenic," and its principal lines are no less admirably suited to the purpose of the establishment than is the general colour study. In the decoration there is a clever feature in the framing of the proscenium opening, and the treatment of the underside of the tiers which form the ceiling to the promenades. In this proscenium framework there has been fitted a sounding-board, with the object of assisting the acoustic properties of the house; but its treatment must be considered somewhat heroic.

Among other questions which the designers had to consider was that of providing facilities for cleaning and painting. As the performances are given continuously all the year round, they had to contrive that the re-decoration, so necessary in London theatres, should be possible without closing the doors. The great difficulty which here presented itself was how to give easy access to the ceiling, which takes the form of a dome. This dome, constructed of light iron framing and fibrous plaster panels, has been so arranged that the repairs can be readily executed by lifting out the panels and replacing them from the gallery, fixed between this dome and the roof.

I would point out here that in London a building of this kind is continually undergoing changes in decoration and arrangement to meet the requirements of the audience and the authorities. It is a matter for surprise that these latter have allowed such insufficient staircase accommodation, the rise also of some of the stairs being most unsatisfactory. Regarding the exterior, the facilities which it affords for most effective illumination call for some notice. The variously coloured lead lights in the many windows give a charming effect, which is skilfully heightened by an arrangement of burners so distributed as to show the outline of the façade.

The architects have done their utmost to prevent a repetition of its destruction by using the now popular "fire-resisting" materials, nor would it be an exaggeration to say that their work in this respect opened a new era for the London theatres. Concrete, iron and steel have been most extensively used, the iron being very wisely protected. It is, however, regrettable that the principal requirements for a safe theatre, as far as the audience is concerned, were not sufficiently observed, and that precedence was given to construction instead of to planning. As I have already remarked, it is the clear plan and sufficient staircase accommodation that are to my mind of primary importance for the public safety.

To summarise, the "Alhambra" Variety Theatre fulfils its purpose and holds a good position among English institutions of its kind. The excellent sighting and the general arrangements show careful consideration for the comfort of the audience. As I have already noted, some of the construction has practically made the building a pioneer in this respect, whilst the decoration is certainly not of the vulgar description commonly met with in our Variety Halls. Taken as a whole, and considering the rapidity with which it was erected, this establishment is a credit to the architects.



"ALHAMBRA" VARIETY THEATRE, LONDON.
VIEW OF PROSCENIUM.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	39' 3"	12' 00 m.
Height of Proscenium Opening at Curtain Line	40' 0"	12' 25 m.

AUDITORIUM.

Curtain Line to Front of First Tier	63' 9"	19' 50 m.
Curtain Line to Front of Third Tier	67' 0"	20' 50 m.
Curtain Line to Furthest Seat	101' 9"	31' 00 m.
Sunlight Opening above Area	80' 3"	24' 50 m.
Highest Seat above Street	56' 6"	17' 25 m.
Lowest Seat above Street	0' 9"	25 m.

STAGE.

Width inside Containing Walls	62' 3"	19' 00 m.
Curtain Line to Containing Back Wall	39' 3"	12' 00 m.
Gridiron Floor above Stage at Curtain Line	62' 3"	19' 00 m.
Cellar Floor below Stage at Curtain Line	9' 9"	3' 00 m.
Stage at Curtain Line above Street	3' 3"	1' 00 m.



"ALHAMBRA" VARIETY THEATRE, LONDON. VIEW OF FENESTRATION.

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"GRAND" THEATRE, WOLVERHAMPTON.

C. J. PHIPPS.



Block Plan.

THE Wolverhampton Theatre exemplifies the modern English provincial establishment, in which, as a rule, economy is even more important than in a London institution of a similar class. The larger area, however, generally placed at the disposal of the architect, owing to the lesser value of ground in the provinces, allows him scope for a more dignified conception than is usual on the average London site. On the other hand, the fact of all desire for advertisement being, as a rule, absent, deprives him of the opportunities of architectural rendering and decoration which this ambition sometimes affords. In this instance, however, the advantages of a comparatively roomy site have been counterbalanced by the injudicious requirement of a row of shops in the main frontage.

The first feature which calls for notice in this building is the arrangement of the Auditorium, and the manner in which the difficulty of providing a good approach to the stalls, without sinking the area below the street level, has been successfully overcome. The entrances and the exits have been clearly disposed, and I would merely notice that the approach to the first tier leads through a lounge, to which the pleasing feature of a loggia has been added. The Refreshment Saloon of this tier, I may also remark, has been kept separate from the Foyer.

The architect, C. J. Phipps, is England's leading specialist in theatre construction, whose wide experience includes the erection of some forty theatres in Great Britain. In London alone no less than nine playhouses have been designed and executed by him, to which will shortly be added another, now in course of erection in the Haymarket. It is a notable characteristic of this architect's work that it has always been executed on thoroughly business lines and with due regard to the requirements of English managers, who primarily demand the greatest accommodation possible, on limited space, at a low cost. In his theatres there is no straining after imposing architectural rendering or striking decoration which would call for criticism. It is thus that the Wolverhampton Theatre, as one of the best examples of his work, solely demands attention for its highly practical and economical arrangement, and not for any pretentious elaboration of interior or exterior treatment.

Building operations commenced on the 5th of March, 1894, and were completed in time for the opening performance on the 10th of December, 1894, which means that the architect accomplished his task in the very short period of nine months. Including all fees, this structure has cost its promoters not quite 13,800*l.*, and the accommodation for which it is designed is 2150 persons, making the cost just under 7*l.* per head. I wish to specially point out that, as regards cost per head and rapidity in execution, the Wolverhampton Theatre takes a unique position in this volume, and does every credit to a specialist in this class of work.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	33' 6"	10.25 m.		
Height of Proscenium Opening at Curtain Line	27' 0"	8.25 m.		
<i>AUDITORIUM.</i>			<i>STAGE.</i>	
Curtain Line to Front of First Tier	33' 6"	10.25 m.	Width inside Containing Walls	60' 6" 18.50 m.
Curtain Line to Front of Third Tier	38' 6"	11.75 m.	Curtain Line to Containing Back Wall	39' 3" 12.00 m.
Curtain Line to Furthest Seat	65' 6"	20.00 m.	Gridiron Floor above Stage at Curtain Line	52' 6" 16.00 m.
Sunlight Opening above Area	36' 9"	11.25 m.	Cellar Floor below Stage at Curtain Line	13' 9" 4.25 m.
Highest Seat above Street	33' 6"	10.25 m.	Stage at Curtain Line to Street	— —
Lowest Seat below Street	3' 3"	1.00 m.		

"PALACE" VARIETY THEATRE, MANCHESTER.

E. DARBYSHIRE, F. BENNETT SMITH.



BLOCK PLAN.

IN the Manchester Palace Theatre of Varieties there is presented another instance of private commercial enterprise, aiming at the lightest form of entertainment, and affording every facility for the audience to walk about, converse, and smoke. The same principles governed the construction of this building as of the "Alhambra" in London, and although, in this instance, there was the advantage of a larger site, and a better one in the matter of isolation, there seems to have been a restriction in finding the room for a public restaurant on the principal corner of the plot.

In the autumn of 1888 the architects, E. Darbyshire and F. Bennett Smith, were commissioned to prepare designs for this theatre, and the first public performance took place on the 18th of May, 1891, two years and a half after the work of construction was commenced. The house has a total capacity, including standing room, of 3675 persons, and the cost, with extras, was 40,500*l*.

This structure primarily calls for attention on account of its general conception, which has a certain breadth rarely met with in English establishments of this class. It is by reason of this breadth that the building attains a prominent position among theatres of this country. It is, however, to be regretted that, neither in the design of the exterior nor in the elaboration of the interior, have the architects been as successful as the conception would have led one to expect. The façades, the arcade running round the Auditorium, the Principal Lounge, and the Grand Vestibule, all so well conceived, furnished exceptional facilities for decoration of a high standard.

One of the most admirable points of the general conception is the manner in which fine perspectives are obtained from the first tier promenade, on one hand, into the Grand Vestibule, and, on the other, into the principal Lounge. It has also been contrived that the visitors from this foyer are able to overlook the auditorium and witness the performance on the stage. I must also call attention to the clear planning, from a fireman's point of view, commencing with the disposition of the area, which is placed below the street level and divided into two sections, each of which has ample exits in form of straight stairs leading directly up into the open. In like manner the first tier promenade possesses, besides the Grand Staircase from the Main Vestibule, direct single-flight stairs into the street. It is, no doubt, true that a number of these straight exits from the area and first tier must be regarded as emergency stairs only, not generally used, and therefore, as I point out in treating of the Brussels Theatre in this volume, not likely to be sought in time of panic. There is greater probability of their being employed in this instance than in other examples where extra exits are arranged, owing to their conspicuous positions.

The dimensions of the Stage are unusually large, and its division from the front of the house is more marked than is generally the case in English theatres. The dressing-room accommodation is highly satisfactory, and, as is only to be expected from so modern a building, so-called "fire-resisting" materials have been as extensively used as for the front of the house.

In summarising, I must once more point out the pleasing conception of this structure, as compared with other English theatres, and how commendable is the clearness of the plan. It can only be the more regretted that the insignificant architectural rendering does not correspond with the dignified character of the general lines.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	36' 0"	11.00 m.
Height of Proscenium Opening at Curtain Line	32' 9"	10.00 m.

AUDITORIUM.

Curtain Line to Front of First Tier	42' 6"	13.00 m.
Curtain Line to Front of Second Tier	52' 3"	16.00 m.
Curtain Line to Furthest Seat	66' 3"	20.25 m.
Sunlight Opening above Area	68' 0"	20.50 m.
Highest Seat above Street	32' 9"	10.00 m.
Lowest Seat below Street	11' 6"	3.50 m.

STAGE.

Width inside Containing Walls	63' 3"	19.25 m.
Curtain Line to Containing Back Wall	39' 3"	12.00 m.
Gridiron Floor above Stage at Curtain Line	62' 3"	19.00 m.
Cellar Floor below Stage at Curtain Line	14' 9"	4.50 m.
Stage at Curtain Line below Street	7' 3"	2.25 m.

I.-N

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"EMPIRE" VARIETY THEATRE, BRISTOL.

OSWALD C. WYLSON, CHARLES LONG.



BLOCK PLAN.

THE present example furnishes a typical instance of the small provincial Variety establishment, founded with the same purpose as the Manchester "Palace," but on a smaller scale, and compelled, by force of circumstances, to confine promenades and saloons within narrower limits.

The commission to erect this block was placed in the hands of Oswald C. Wylson and Charles Long, who commenced building operations in March 1892, and completed their work by January 1893. The seating accommodation is for nearly 1350 persons, whilst, including standing room, space can be found for an audience of 2000; the cost figures approximately at 26,000/.

In this instance it is noticeable that the main thoroughfare from which the building is approached runs at the side of the theatre, owing to the site having a long frontage compared to the depth. The principal point of interest is the arrangement of the Auditorium, in which the distribution of the seats has been skilfully managed, although, unfortunately, in the uppermost tier, the "well," to which I have so often referred with disapprobation, takes a prominent position. There has been but little difficulty experienced here in contriving separate approaches to the two sections of the area. The fact is that the levels of the site have been of great assistance to the architect in his design, as the natural slope of the ground is the same as that of the area floor. Whilst, therefore, the back of the "pit" is at the level of the street, the front rows of the "stalls" stand in the same relation to the pavement outside. The disposition of the staircases, entrances and exits will be noticed to be much clearer than is usually the case in a building of this class.

With regard to the rendering, the authors, in this case, as Perry and Reed at the "Alhambra," have adopted a style which allows a free treatment, without evoking protests from those who take an interest in architecture. The lines of the interior and its decorative elaboration, as well as the general colour study, may be considered successful and above the average of provincial work of this kind. The cantilever system has been adopted in the tiers, and the popular "fire-resisting" materials have been largely used.

Taken as a whole, the "Empire" Variety Theatre of Bristol is one of the better examples of the provincial Variety Hall, erected rapidly and with due regard for economy, without offending susceptibilities as regards the architectural rendering by the coarse contrivances so frequently met with in such structures.



"EMPIRE" VARIETY THEATRE, BRISTOL.
ENTRANCE TO FIRST TIER.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	35' 3"	10.75 m.			
Height of Proscenium Opening at Curtain Line	33' 3"	10.75 m.			
<i>AUDITORIUM.</i>			<i>STAGE.</i>		
Curtain Line to Front of First Tier	46' 9"	14.25 m.	Width inside Containing Walls	70' 6"	21.50 m.
Curtain Line to Front of Second Tier	55' 9"	17.00 m.	Curtain Line to Containing Back Wall	32' 9"	10.00 m.
Curtain Line to Furthest Seat	88' 7"	27.00 m.	Gridiron Floor above Stage at Curtain Line	47' 6"	14.50 m.
Sunlight Opening above Area	48' 3"	14.75 m.	Cellar Floor below Stage at Curtain Line	4' 0"	1.25 m.
Highest Seat above Street	41' 9"	12.75 m.	Stage Floor at Curtain Line below Street	9"	.25 m.
Lowest Seat below Street	2' 6"	.75 m.			

HOLLAND AND BELGIUM.

MUNICIPAL THEATRE, AMSTERDAM.

JAN SPRINGER.

BLOCK PLAN.

DURING the night of the 29th of February, 1890, the old City Theatre at Amsterdam was burnt to the ground. It had been opened in 1774, and was owned by the Municipality; but owing to the fact that the property had not been insured, that body determined that the re-erection of the playhouse would be too great a burden on the finances, and that they were hence prevented from considering any scheme which would necessitate a large expenditure from the public funds. They, however, resolved that they would not be adverse to assisting in the creation of a new institution by a grant of land or some form of subsidy. In view of this resolution, a private syndicate was soon formed with the title of the "City Theatre Company," having for its object the erection of the necessary building at its own cost. This arrangement, however, was subject to numerous conditions, among which the principal was that the Municipality should undertake to find the site and become the owner of the property, whilst the Company should hold the lease for fifty years at a peppercorn rent, and receive an annual subsidy of 600*l.* from the municipal funds towards the cost of management, any profits from which were to repay the subscribers. Building operations were commenced on the 2nd of May, 1892, and the opening performance took place on the 1st of September, 1894.

The design and execution of the building were entrusted to Jan Springer, who made it his aim to erect a theatre that, besides satisfying the requirements of the owners, was even safer than was demanded of him by the Special Commission exercising supervision over places of amusement at Amsterdam. It is only due to the architect to say that, even if he has not, perhaps, quite obtained the results to which the subject seemed to lend itself in



MUNICIPAL THEATRE, AMSTERDAM. General View.

regard to the architectural rendering, especially on the exterior, he has, nevertheless, given his structure a most practical plan, and, above all, the safest one I know in respect to the security of the audience. Recognising the essential points of danger, he has, in the most able way disposed the different parts of the building so that the risks are, as far as possible, divided.

It is this excellent disposition of the whole, securing a division of risk, that is the primary feature of the building. The principal division effected is that between the front and back of the house, where, in

addition to the usual main wall, there is a kind of chute which is used for purposes of the fire service. Fixed ladders have been provided, which afford easy access to the roof, and also enable the firemen to enter the different tiers without using the staircases employed by the audience. Another characteristic of the system of division adopted is the masterly

way in which the entrances and exits have been arranged together with their respective stairs; while the manner in which spacious staircase accommodation has been furnished to each tier is worthy of all praise. It is, perhaps, to be wondered at that in a theatre of this kind, where provision for safety has been the essence of the arrangement, the floor of the auditorium should have been put so much above the street level. The explanation of this is to be found in the fact that Amsterdam lies at so low a level that heavy expense would otherwise have been incurred in building a stage-cellar into the water. For the floor of the auditorium is governed by the floor of the stage, and a considerable depth below the latter is required by the technical appliances. It should be noticed that, according to local custom, the building stands upon piles. This fact necessitated a somewhat lighter mode of construction than is customary on the Continent, the number of piles, as it is, having reached the total of 3000.



MUNICIPAL THEATRE,
AMSTERDAM.
VIEW OF FIRE-SERVICE TURRET.

In the construction, it is noticeable that in addition to judicious planning the architect has also used "fire-resisting" materials throughout, and although there is much doubt as to the advisability of his leaving so much of his iron construction uncovered, in view of the fact that iron is highly susceptible to heat, I consider that, taken as a whole, he has done all in his power to secure the safety of the audience. There is also a certain amount of cantilever work in the construction, but nothing like the extensive use has been made of it as at D'Oyly Carte's Opera House. The Stage shows a number of modern appliances, though hydraulic power is not used for moving the scenery, as in the case of most Continental institutions erected of late years.

The design of the Auditorium betrays French influence, having large columns in the corners supporting the ceiling and very little depth to the proscenium. I cannot say that I admire this arrangement. An unsatisfactory feature is found in the placing of the third tier seats in a "well," which, in this instance, is even more inexcusable than in a private institution. A Royal box will be noticed in the centre of the first tier.

Of other interesting points I may mention the provision of a smoking-room in a separate wing, the only entrance to which is from a half-landing on the Grand Staircase, so that the officials have every facility of preventing those who use the room from continuing to smoke on leaving it.

The ample size of the Stage, with the scene-stores placed beside it, also calls for remark, and especially the manner in which the latter have been separated by a special passage. It should be mentioned that the dressing-rooms, which are most conveniently situated, besides possessing their own two staircases, have also been provided with emergency balconies outside the windows.

The exterior, though not so happy as it might be, yet suits very well with the style of the other modern Dutch buildings, of a public kind, recently erected in Amsterdam. The grouping, no doubt, is fairly expressive of its purpose, but the details of elaboration give opportunity for criticism.

In summarising, I would only say that, in the Amsterdam Municipal Theatre, perfection in planning, with due consideration for the safety of the audience, has almost been reached, and this, too, in a most practical manner—a marked contrast with the way in which theoretical makeshifts have been frequently employed, as, for instance, in the next example.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	36' 0"	11.00 m.			
Height of Proscenium Opening at Curtain Line	36' 0"	11.00 m.			
<i>AUDITORIUM.</i>			<i>STAGE.</i>		
Curtain Line to Front of First Tier	55' 9"	17.00 m.	Width inside Containing Walls	80' 3"	24.50 m.
Curtain Line to Front of Third Tier	62' 3"	19.00 m.	Curtain Line to Containing Back Wall	55' 9"	17.00 m.
Curtain Line to Furthest Seat	75' 6"	23.00 m.	Gridiron Floor above Stage at Curtain Line	62' 3"	19.00 m.
Sunlight Opening above Area	50' 9"	15.50 m.	Cellar Floor below Stage at Curtain Line	21' 3"	6.50 m.
Highest Seat above Street	56' 6"	17.25 m.	Stage Floor at Curtain Line above Street	16' 3"	5.00 m.
Lowest Seat above Street	12' 3"	3.75 m.			

"FLEMISH" THEATRE, BRUSSELS.

JEAN BAES.



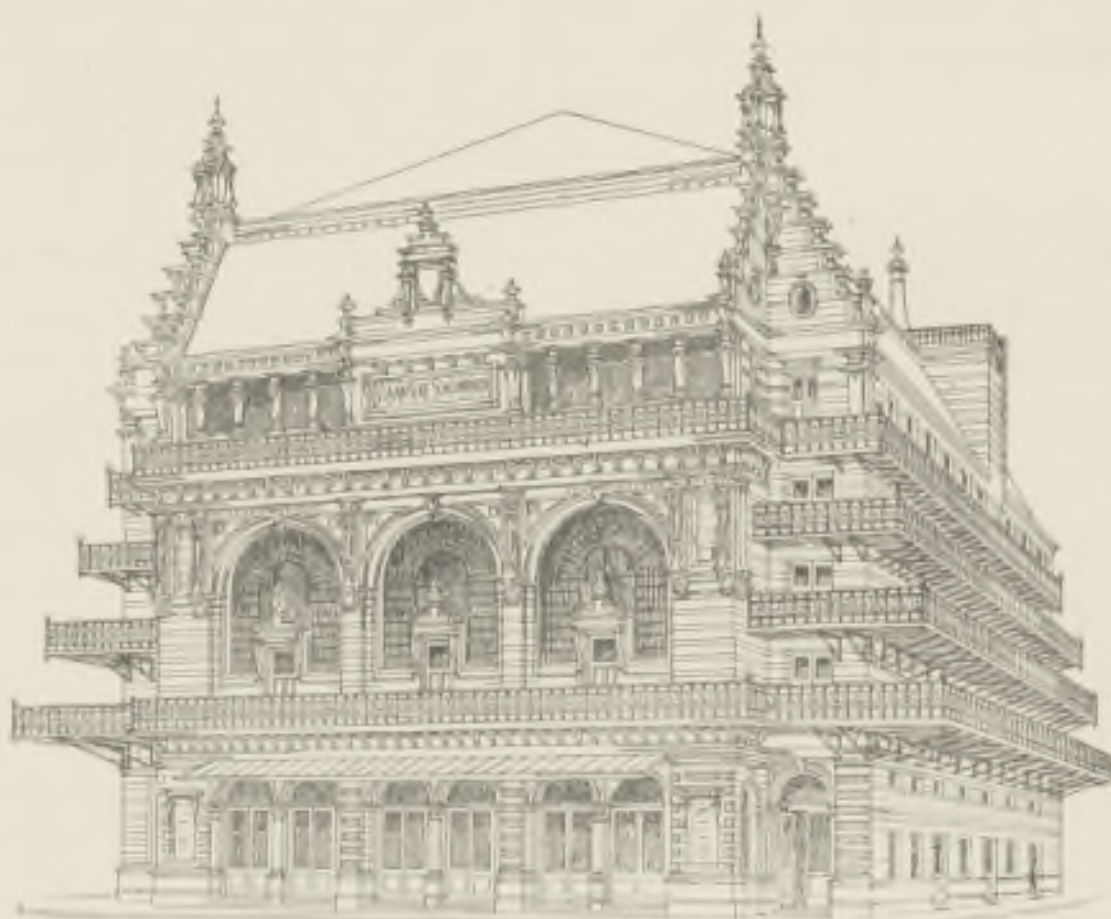
BACK PLAN.

THE Théâtre Flamand, of Brussels, which is a municipal institution, stands out among the other examples in this volume, and, indeed, in the whole book, because of the quaintness of its appearance. The first thought in the mind of the architect was to secure safety from fire by means of direct ways of escape into the open air. He wished to obviate the necessity under which a part of the audience always lies, of using staircases to reach the open air in case of an emergency, and he thought to effect this by building outside balconies for each tier, which could be reached by numerous exits. These balconies are primarily the cause of the remarkable appearance of the exterior.

In June 1883, the Common Council and Sheriffs of Brussels commissioned Jean Baes to transform the old Arsenal in the Rue de Laeken into a theatre. The main condition laid down was that the elevation of the Arsenal which looked on the Bassin des Commerçants should be preserved. This façade has, accordingly, become the back of the theatre. The fires at the "Ring" Theatre of Vienna and the Nice Theatre had forced upon the public mind the necessity of fresh measures being adopted for assuring safety from fire. The idea of the terraces, however, which Baes favoured so markedly, raised fierce opposition on account of the architectural treatment which the scheme required; but the permanent Royal Commission on Public Works examined his plans and gave him their support. During the completion of the works, his opponents were also completely silenced in the popular excitement aroused by the news of the terrible catastrophe at the Paris Opéra Comique. The fact that so many of the unfortunate spectators were suffocated, lent great additional weight to the necessity of providing easily accessible communication with the outer air. Unfortunately, the architect did not sufficiently take into consideration the fact that panic-stricken people are impelled towards the means of exit best known to them, which is, naturally, the route by which they entered. All these emergency exits to balconies in the "Flemish" Theatre have been the main object of thought, and have led to the neglect of the ordinary staircases, to which people naturally turn in time of fear; with the result that the latter are insufficient to a degree that amounts to a scandal in the case of a theatre erected in the full consciousness of the dangers of fire and panic. To my mind, safe communication with the exterior can be better obtained in the first instance by good staircase planning, rather than the multiplication of emergency exits, since I consider that only a small percentage of the audience would seek them. The galleries, no doubt, have a certain value, but the extent to which the idea has been elaborated to the detriment of the staircases, calls for condemnation quite apart from the architectural rendering which they have demanded, and this, too, when the site lent itself to good planning, and no heroic measures were required. The theatre was formally opened on the 1st of October, 1887.

Naturally, the principal feature of this building is the arrangement of terraces already mentioned. Whilst, on the one side, the danger is unduly advertised, on the other they have, at any rate, the merit of inspiring confidence in the mind of the visitor, which is increased when he enters the building and finds that the facilities for egress from every part of the house are the same; the building being symmetrical, and an equal number of emergency exits being provided for every tier. The passage from each exit leads directly to one of the terraces, which run the whole length of the two lateral façades. Besides being connected by a "cat-ladder," they are graduated from top to bottom of the building, the one below projecting beyond the one above in such a manner that jumping from tier to tier is possible, and a kind of stair is formed which could be used in cases of great danger.

L-O



"FLEMISH" THEATRE, BRUSSELS. GENERAL VIEW.

In the Auditorium the first feature to be noticed is the arrangement of the proscenium opening, which is strange, but certainly effective. The general colour study, and the idea of bringing such cold material as iron and tiles into the auditorium are, doubtless, highly interesting and clever, but do not tend to add to the beauty of the building.



"FLEMISH" THEATRE, BRUSSELS. DETAIL OF ELEVATION.

Another point in the Auditorium is the large sunlight opening which here takes the form of a skylight, there being apertures in the roof through which daylight can enter. The back seats in the uppermost tier are here again unfortunately in a "well."

A praiseworthy feature in the design is the arrangement of two small service staircases on either side of the proscenium, enabling firemen to ascend rapidly to the roof, where special ladders have been fixed and a bridge constructed, which runs parallel to the proscenium wall. This would greatly facilitate the work of the Fire Brigade in their attempts to extinguish an outbreak of fire, and also aid them to approach the auditorium without using the staircases of the "front of the house." It is curious to observe, however, that the manner of arranging the doors in these service staircases offers an easy way for the smoke to enter the auditorium in case of a fire originating on the stage; and this, too, when the architect makes a point of the so-called "fire-proof" curtain, which is to shut off the auditorium from the stage in case of an outbreak of fire. Another badly contrived feature in the fire-protection expedients is that a strip of concrete is to be found under this curtain. This strip is dangerous for the actors by reason of its slippery surface, and also unnecessary, since oak boards bedded in concrete would have been equally effectual. No doubt it is a valuable safeguard to have a roomy fire-station inside the theatre, but surely the excessive conspicuousness of the protective measures tends to make the audience restless and uneasy, and hence all the more liable to panic and its usually disastrous consequences.

With regard to the planning, the arrangement of the entrances to the different staircases underneath the Auditorium, through cellar-like passages without air or light, is most unhappily conceived, the absence of all decoration making itself badly felt. In the rendering of the Foyer the constructional ironwork has been displayed in a wonderful manner, but I cannot say I admire this method of advertising illusionary safety; moreover, I would specially point out that ironwork that is unprotected has proved to be more dangerous than oak beams in the case of fire. As to the façades, the rendering is almost as remarkable for its coarseness of detail as for its quaintness of outline.

Speaking generally, the building has achieved great originality at the expense of beauty, and, while I esteem Jean Baes' very excellent intentions to protect the audience, I consider that they have been carried out in an entirely wrong manner. It is only necessary, in order to see a building constructed entirely satisfactorily from a fireman's point of view, and at the same time architecturally and practically successful, to turn back to the admirable Municipal Theatre of Amsterdam.

I take the opportunity to notice here that this theatre has been very fully described in the admirable monograph of M. Lyon-Claesen, of Brussels, with whose approval the architect has put the necessary illustrations at my disposal.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	29' 6"	9.00 m.			
Height of Proscenium Opening at Curtain Line	26' 3"	8.00 m.			
<i>AUDITORIUM.</i>			<i>STAGE.</i>		
Curtain Line to Front of First Tier	49' 3"	15.00 m.	Width inside Containing Walls	53' 6"	16.00 m.
Curtain Line to Front of Fourth Tier	59' 0"	18.00 m.	Curtain Line to Containing Back Wall	36' 0"	11.00 m.
Curtain Line to Furthest Seat	68' 9"	21.00 m.	Gridiron Floor above Stage at Curtain Line	55' 9"	17.00 m.
Sunlight Opening above Area	49' 3"	15.00 m.	Cellar Floor below Stage at Curtain Line	18' 6"	5.50 m.
Highest Seat above Street	49' 3"	15.00 m.	Stage Floor at Curtain Line above Street	9' 9"	3.00 m.
Lowest Seat above Street	7' 3"	2.25 m.			

NORWAY AND SWEDEN.

NATIONAL THEATRE, CHRISTIANIA.

HENRIK BULL.



BLOCK PLAN.

THE inadequate provision made in Christiania for dramatic performances was for long a reproach to a nation claiming a prominent place in Literature and Art; but at length this defect is in a fair way to be remedied by the erection of a National Theatre. A company which owned the old theatre at Christiania, finding that their business was being carried on at a loss, principally owing to the uncomfortable arrangements and unsuitable appliances of their building, resolved to form a new company, with the view of erecting a playhouse which should in every way fulfil modern requirements. The matter having, however, been taken up by the city and the nation at large, the scope of this scheme was widened, and eventually a piece of ground was given by the Municipality, while the holders of the local monopoly for the sale of spirits provided a sufficient amount of money to carry out the greater portion of the work, and the remainder of the funds necessary are at present being raised by voluntary subscriptions and lotteries.

At the competition which was opened for the design, the first premium was awarded to Henrik Bull. The commission has been entrusted to him, and according to his plans, a building is in course of erection which is capable of seating an audience of 1400. The estimates showed a probable expenditure of about 80,000*l.* The interior decoration, lighting, warming and ventilation, it is understood, will alone require nearly 30,000*l.* Up to the time of writing, only the exterior has been completed, operations being much delayed owing to financial difficulties. The probable total expenditure, it appears, will also be increased by the extra cost incurred by the foundations, which are on insecure ground, and necessitated the driving of some 3000 piles. Otherwise, I may remark, the site is a most favourable one, well isolated on a raised position in the middle of the town, and having fine aspects.

Of this building, so far as it can be judged at the present time, I can only say that the plans show a clearness which is invaluable in a structure of this kind, but there seems also to have been a large amount of space unnecessarily wasted. Unfortunately, too, the arrangement of the Auditorium, which is the principal feature of this design, is not quite as successful as would have been anticipated in a building of this description. Not only has an excellent opportunity for giving each sequence of seats in the area its own exit been missed, but the seats at the back of the uppermost tier have also been placed in a "well," a contrivance that is most out of place in a public monument.

The points that call for special attention are the deep proscenium, the curious shape of the ceiling, and the manner in which the divisional wall between the auditorium and the stage has not been given its usual place in line with the curtain, but is advanced towards the "front of the house." In construction, the cantilever system has been employed to some extent, and "fire-resisting" materials have been used in all parts of the block. With regard to the decoration of the Auditorium, it would be premature to say anything for the present, but the main lines do not lead one to expect anything exceptional.



NATIONAL THEATRE, CHRISTIANIA. GENERAL VIEW.

In passing to the staircases, it should be pointed out that they have all been well contrived in such a manner as to allow access from the Main Vestibule, while, at the same time, each stair has its own direct exit to the open. Of other features, the position of the Lounge and the placing of outside balconies and terraces to the tiers, without, however, in any way stinting the staircase accommodation, are pleasing. There is also a curious contrivance in the special staircase for the Royal box, which is in the unusual position of the right-hand side of the stage. The only point of interest in the arrangement of the "back of the house," is the large amount of storage space provided for scenery, in this instance placed at the back, instead of the more convenient position at the sides. The large cupola which covers the Stage is intended essentially to serve the purpose of a crowning feature to the block, as the space inside (similarly to that in the Halle Theatre), is in no way required for moving the scenery. The rendering of the façades is simple and effective, and the detail has a marked individuality which, though frequently crude, is certainly interesting.

To summarise, I should say that, as far as can be seen at present, this building certainly calls for attention on account of its plan, and the architectural rendering of the façades, as distinct from the general grouping or the crowning feature. At the same time, I must add that the structure scarcely does justice to a national institution of this description, nor to the important position taken by the Norwegian Drama.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	34' 6"	10.50 m.
Height of Proscenium Opening at Curtain Line	32' 9"	10.00 m.

AUDITORIUM.

Curtain Line to Front of First Tier	58' 3"	17.75 m.
Curtain Line to Front of Second Tier	61' 6"	18.75 m.
Curtain Line to Furthest Seat	97' 6"	29.75 m.
Sunlight Opening above Area	48' 6"	14.75 m.
Highest Seat above Street	46' 9"	14.25 m.
Lowest Seat above Street	5' 0"	1.50 m.

STAGE.

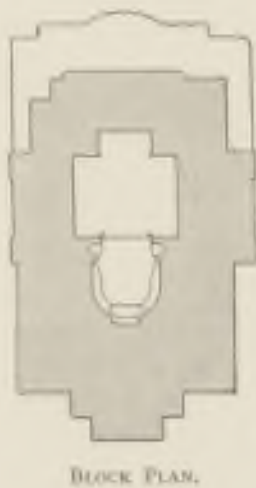
Width of Stage inside Containing Walls	69' 0"	21.00 m.
Curtain Line to Containing Back Wall	47' 6"	14.50 m.
Curtain Line to Furthest Wall of Back Stage	75' 6"	23.00 m.
Gridiron Floor above Stage at Curtain Line	62' 3"	19.00 m.
Cellar Floor below Stage at Curtain Line	16' 3"	5.00 m.
Stage at Curtain Line above Street	8' 3"	2.50 m.



COURT OPERA HOUSE, STOCKHOLM. VIEW OF STAIRCASE.

COURT OPERA HOUSE, STOCKHOLM.

A. ANDERBERG.

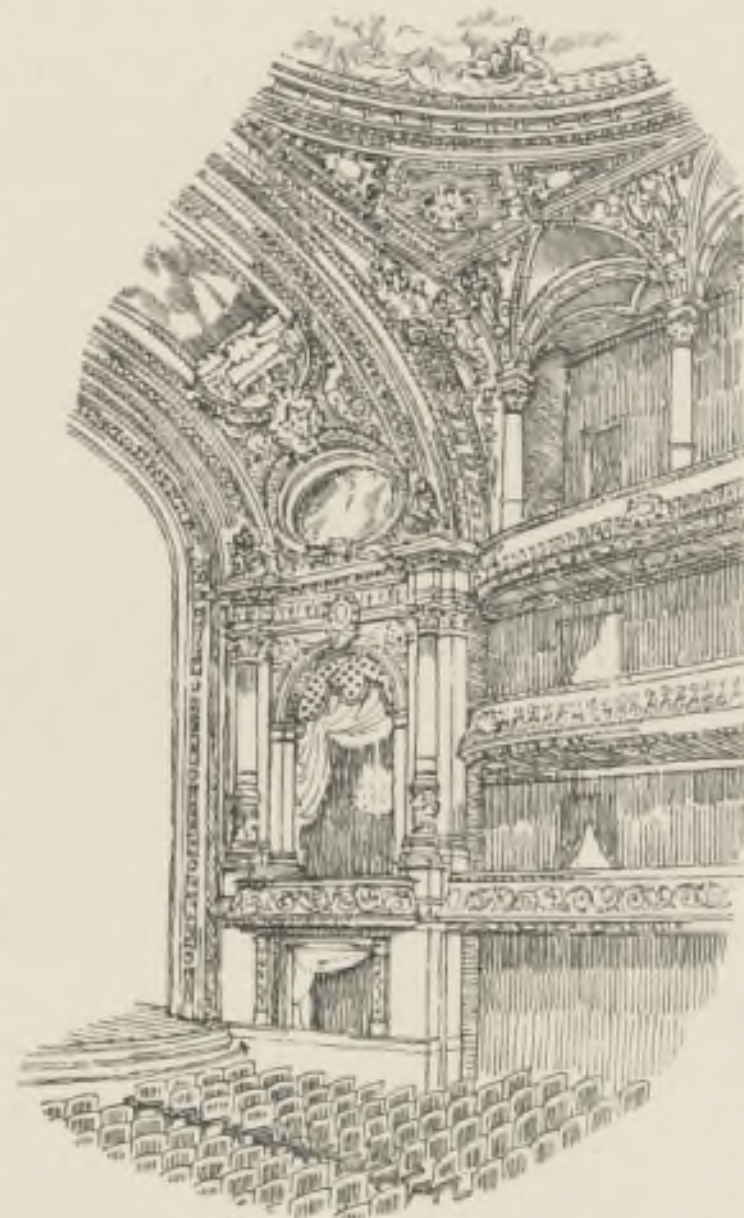


It is certainly a curious coincidence that both Stockholm and Christiania, after being satisfied with the old buildings for so long a period, should be erecting new playhouses at the same time. The history of the Stockholm Opera House, now in course of construction, dates from 1888, when the Swedish Government opened an international competition with the view of obtaining a suitable design for such an institution. This competition called for some remark, as among the conditions laid down for the competitors, it was allowed them either to use the site of the old Opera House, still in existence at the time, in which case the principal façade of that building was to be retained, or to select another suitable site which was known to be the property of the Government. A sum of about 350*l.* was set aside for premiums, and these were respectively awarded to

Karlsen in the first place, Anderberg in the second, and Lallerstedt and Emblom in the third, all of whom were resident at Stockholm. Heinrich Seeling, of Berlin, was also among the competitors, but he had the misfortune to be disqualified for having chosen a site on the beautiful island in front of the King's Palace, which was not available for the purpose. It will at once be recognised by those familiar with the town of Stockholm, how great were the advantages offered by this position; and it is indeed regrettable that means were not eventually found to place the building there, even if Seeling's disqualification for a premium was unavoidable. The successful competitor, on the other hand, was one of those who selected the old site, and retained the former Opera House façade. An examination of Karlsen's confused design, however, does not favour the belief that his plans would ever have been sanctioned by any authority responsible for the safety of public places of amusement, quite apart from the fact that justice was not done to the subject. Anderberg, the winner of the second premium, to whom the execution of the work was ultimately entrusted, submitted a comparatively simple and clear design, especially remarkable for the carefully devised staircase accommodation. His competition design has now been carefully revised and improved, but to what extent he has followed the lines of the old structure, beyond retaining the characteristic feature of a commodious public restaurant on the ground level, is not quite apparent. I am given to understand, however, that he has also utilised parts of the old foundations and walls in the new building, and that two of his walls in the scene-store can be recognised as old work. I have, unfortunately, been unable to ascertain fuller particulars with regard to the details under this head.

I have already noted above that the principal feature in the competition design was the ample staircase accommodation, and this admirable point has been fully worked out in the actual execution. I wish, firstly, to call attention to the Grand Staircase, which gives indication of French influence in its treatment, and serves for the approach of both the area and the first tier. This staircase is overlooked by the Lounge and the main corridor running round the first tier. Another feature to which great importance is attached appears in the two pairs of distinct staircases, giving access to the second and third tiers respectively, which are so contrived that each commands a view of the other. This arrangement was no doubt suggested by the theory, so frequently propounded on the Continent, that panic-stricken people behave less wildly when they are conscious of being observed by others who are not similarly affected, and further, that they derive confidence from the feeling that another section of the audience is in close proximity. Speaking personally, however, I must say that this idea does not carry conviction to my mind, and that my experience when dealing with a terrified crowd as a fireman almost invariably shows the opposite. I have always found that nothing is so infectious as a feeling of panic. Passing to

L-P

COURT OPERA HOUSE, STOCKHOLM.
VIEW OF PROSCENIUM.

the next point of interest, it should be noticed that although the institution assumes a national character, no provision has been made for a grand central State box. The Royal box, with spacious ante-room accommodation, has been placed at the side of the proscenium, and I should point out that it is, as in the case of the Christiania example, on the side opposite the one where it is to be generally found.

Although, as in the case of the Christiania Theatre, it would be premature to call attention to any details of execution in the present unfinished state of the building, the block already reveals many points that lead us to await its completion with interest. The architectural rendering of the elevations is certainly dignified, without being too stolid, harmonising admirably with other public works in the neighbourhood, whilst the principal lines of the interior decoration give undoubted evidence of the architect's independence and originality. Not the least of the difficulties with which he has had to contend, lies in the insecurity of the foundations, which, as in the case of Christiania, required the driving of a considerable number of piles. There are several other interesting points for discussion suggested by this example, but it must be obvious that at its present stage I am debarred from noticing them.

I would only add that I consider that the architect is doing justice to his subject, both in plan and architectural rendering, and that successful results will be all the more creditable when sufficient particulars are forthcoming to show to what extent he has been handicapped by such special requirements as the Restaurant and the retention of certain parts of the old Opera House.

APPROXIMATE MEASUREMENTS.

Width of Proscenium Opening at Curtain Line	37' 0"	11.25 m.			
Height of Proscenium Opening at Curtain Line	40' 3"	12.25 m.			
<i>AUDITORIUM.</i>			<i>STAGE.</i>		
Curtain Line to Front of State Box	59' 9"	18.25 m.	Width inside Containing Walls	89' 6"	27.25 m.
Curtain Line to Front of Third Tier	67' 3"	20.50 m.	Curtain Line to Containing Back Wall	67' 3"	20.50 m.
Curtain Line to Furthest Seat	92' 9"	28.25 m.	Curtain Line to Furthest Wall of Back Stage	88' 0"	27.00 m.
Sunlight Opening above Area	55' 9"	17.00 m.	Gridiron Floor above Stage at Curtain Line	85' 3"	26.00 m.
Highest Seat above Street	33' 3"	16.25 m.	Cellar Floor below Stage at Curtain Line	29' 6"	9.00 m.
Lowest Seat above Street	8' 3"	2.50 m.	Stage Floor at Curtain Line above Street	11' 6"	3.50 m.



MUNICIPAL THEATRE, ODESSA. View of Lounge.

RUSSIA.

MUNICIPAL THEATRE, ODESSA.

FERDINAND FELLNER, HERMANN HELMER.

BLOCK PLAN.

It is indeed a curious fact that an important Russian town like Odessa should have its new playhouse not only designed, but also practically entirely fitted and decorated by Austrian architects and Austrian arts-and-crafts men. It was certainly not because capable architects do not exist in Russia, for, as will be seen in the following examples, that country can boast of so eminent a specialist in theatre construction as Victor Schröeter, of the Imperial Theatre Administration. With only native workmen at his disposal, the architect to this body has successfully carried out a large number of structures, many of which show in a most creditable manner an essentially national style of architecture. This merit is one of which the Odessa Theatre can never boast, for it will always bear the stamp of something imported. The citizens

of Odessa, however, if they must needs have gone outside their own country for assistance, could not have bestowed their commission more worthily than on Fellner and Helmer, for the manner in which these architects have grasped the requirements not only of their own country, but also of Switzerland, Germany and the other nations where they have erected important buildings, merits the highest praise. In the example before us we again find a City theatre, owned by the Municipality and erected at their cost, the total expenditure in this case amounting approximately to 93,000*l.*, but the demands as to accommodation distinctly differed from those of similar institutions in other parts of Europe. The building operations, which commenced in 1884, took approximately three years, the date of the opening performance being the 13th of October, 1887.



MUNICIPAL THEATRE, ODESSA. GENERAL VIEW.

When speaking of the Court Theatre at Vienna, I pointed out that the Odessa example was evolved from the Semper theatres, and shows the Semper principles. The most marked development in this instance, as in that of the proposed Imperial Opera House for St. Petersburg, lies in the placing of the staircases to the upper tiers outside the circular Foyer instead of inside, as they appear in the Dresden Court Opera and the "Hofburg" Theatre. This change, although on the whole a distinct improvement, has the disadvantage of depriving the Foyer to some extent of light and air, and also somewhat hinders the treatment of the façades in that academical manner which is usually associated with Semper's work. It is creditable to Fellner and Helmer that they have attained such brilliant success in their careful development of Semper's method, and above all that they have practically reached perfection in what I have termed "radial" planning, a form which allows the staircases to be equidistant from the seats which they serve, and at the same

time to secure lighting and ventilation directly from the open. It is the evolution of the Semper principles and this advance in "radial" planning which make the Odessa Theatre remarkable in the history of theatre architecture, quite



MUNICIPAL THEATRE, ODESSA. VIEW OF UPPER PART OF GRAND STAIRCASE.

apart from its special merits in the arrangement of the Auditorium, the Foyers and the various offices. It is difficult to conceive a happier combination than we see here in the essentially classical ideas of Semper with the practical experience of such skilful specialists as the two Vienna architects. The only unfortunate feature which detracts from this successful combination, and from the exquisite architectural rendering of the interior, appears in the unsatisfactory treatment of the exterior. As in other examples by the same architects, the exterior of their theatres is far below the high standard of the rest of their work, and this refers as a rule both to the grouping and the detail.

The principal point of the Odessa Theatre is no doubt the

breadth of the general conception and the disposition of the foyers and staircases. In the Auditorium we find that Fellner and Helmer have achieved their usual success in economically providing the required accommodation with all due regard to the architectural elaboration. It is only necessary for me to draw attention to the admirable arrangement again found with regard to the ceiling. The manner in which the upper tier is contrived forms a striking contrast to the "well" or chute arrangement.

We find, further, that whilst the area has its own lounge, in the form of a large inner vestibule, the principle Foyer, which is on first tier level, is common both to the first and second tiers. It has an easy approach from the latter, and also affords a fine perspective from several galleries overlooking it at that level. I should here add that this second tier, as in the case of the others, has several saloons of its own, besides the advantage of the Principal Lounge which it shares with the first tier. The third and fourth tiers have foyers similar in plan to those already named, the former having the additional convenience that the saloons mentioned include a large one opening on the Loggia which forms such a striking feature in the principal frontage. The staircases are arranged in pairs, —two stairs are for the approach to the third tier, and two for the fourth, whilst another pair serves the purposes of intercommunication, and may be considered pass-stairs. The two Grand Staircases not only serve as the main approaches to the first and second tiers, but are also continued to the third, furnishing an additional means of access to that part of the house.

Another clever feature which should be noticed is the arrangement of the carriage entrances, as well as the various entrances and exits for foot passengers. These contrivances, taken in combination with the clear and simple planning of the staircases, afford every opportunity for the escape of the audience in time of panic. An unusual feature, which elsewhere



MUNICIPAL THEATRE, ODESSA. VIEW OF LOWER PART OF GRAND STAIRCASE.

in this volume is to be found only in the Amsterdam Theatre, consists in the smoking-rooms provided, but whereas at Amsterdam there was but one general room distinctly kept apart for this purpose, such accommodation has here been provided on every level. The number of large loggias calls for remark, as also the excellent cloak-room accommodation.

With regard to the Stage, the construction, fittings and appliances have been carried out in the manner we should expect in so modern a building, and amply fulfil all requirements. The stage itself is noticeable for its roominess, and fortunately the mistake has not been made of providing excessive storage accommodation for scenery.

Taken as a whole the Odessa Theatre is one of the most noteworthy structures contained in this series of examples, and in regard to planning may be held the masterpiece of the Vienna architects. As I have said above, however, it is much to be regretted that the architectural rendering of the exterior, both in the general grouping and detail, in no way does justice to the otherwise brilliant features of the scheme.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	49' 3"	15.00 m.
Height of Proscenium Opening at Curtain Line	50' 0"	15.25 m.

AUDITORIUM.

Curtain Line to Front of First Tier	84' 6"	25.75 m.
Curtain Line to Front of Third Tier	90' 3"	27.50 m.
Curtain Line to Furthest Seat	109' 0"	33.25 m.
Sunlight Opening above Area	65' 6"	20.00 m.
Highest Seat above Street	54' 0"	16.50 m.
Lowest Seat above Street	4' 0"	1.25 m.

STAGE.

Width inside Containing Walls	95' 0"	29.00 m.
Curtain Line to Containing Back Wall	65' 6"	20.00 m.
Curtain Line to Furthest Wall of Back Stage	105' 0"	32.00 m.
Gridiron Floor above Stage at Curtain Line	88' 6"	27.00 m.
Cellar Floor below Stage at Curtain Line	24' 9"	7.50 m.
Stage Floor at Curtain Line above Street	8' 3"	2.50 m.



MUNICIPAL THEATRE, ODESSA. VIEW OF AUDITORIUM.

MUNICIPAL THEATRE, TIFLIS.

VICTOR SCHROETER.



BLOCK PLAN.

THE Tiflis Theatre, now nearing its completion, is a Municipal institution deriving its support from local public funds, to which, however, the Imperial Government has latterly contributed. The new building takes the place of a theatre which was destroyed by fire. As far back as 1877, a competition was held for the design, but it was not until 1880 that building operations commenced, and the execution of the work has been further delayed, owing, primarily, to financial difficulties. The completion of the block, however, is now expected in the autumn of this year (1896). The original estimate for the structure was 38,000*l.*, but this figure has been materially exceeded. The accommodation provided allows for an audience of 1350.

This example, the design for which was prepared by Victor Schroeter, some of whose numerous achievements I have already mentioned, is mainly remarkable for the unusual lines of the Auditorium. The area, besides being unique in plan, has its front rows of seats considerably below the street level, while the back rows rise steeply behind one another, until the last one reaches the height of the first tier. This tier, it should be added, is on the same level as the Main Entrance. Another conspicuous feature is the curve and rake of the ceiling; and, while in the second and third tiers there are only boxes, of which the side ones have but the minimal depth of a single row of seats, the back of the fourth forms a gallery, having its seats in a kind of chute, the side boxes alone being retained.

With regard to the stairs, the central disposition of the Grand Staircase is effective, but it should be noted that the accommodation afforded by the minor stairs is manifestly insufficient, the curved pass stairs also being of unfortunate plan. The Lounge and Saloons have been very ably contrived, as also the spacious loggias which have been placed on the first tier level.

Taken as a whole, this example from the distant Caucasus is assuredly of interest from the individuality of its plan and architectural treatment. Moreover, it is a matter of special credit to the architect that he has carefully abstained from introducing foreign elements into his design, perceiving how well the national architecture of his country lends itself to this class of building. Both in the grouping, the elaboration of the façades, and the decoration, the national style has been skilfully applied.



MUNICIPAL THEATRE, TIFLIS. GENERAL VIEW.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	42' 6"	13.00 m.
Height of Proscenium Opening at Curtain Line	36' 0"	11.00 m.

AUDITORIUM.

Curtain Line to Front of First Tier	62' 3"	19.00 m.
Curtain Line to Front of Second Tier	62' 3"	19.00 m.
Curtain Line to Furthest Seat	85' 3"	26.00 m.
Sunlight Opening above Area	46' 9"	14.25 m.
Highest Seat above Street	43' 6"	13.25 m.
Lowest Seat above Street	6' 6"	2.00 m.

STAGE.

Width inside Containing Walls	85' 3"	26.00 m.
Curtain Line to Containing Back Wall	55' 0"	16.75 m.
Curtain Line to Furthest Wall of Back Stage	79' 6"	24.25 m.
Gridiron Floor above Stage at Curtain Line	57' 6"	17.50 m.
Cellar Floor below Stage at Curtain Line	14' 0"	4.25 m.
Stage Floor at Curtain Line above Street	3' 3"	1.00 m.

P R O P O S E D
C O U R T O P E R A H O U S E , S T . P E T E R S B U R G .

V I C T O R S C H R O E T E R .



B L O C K P L A N .

THE example which forms my present subject has not yet reached execution. The preliminary works were being considered shortly before the death of the late Tsar, Alexander III., who took a lively interest in the preparation of the plans, and it is to be hoped that Nicholas II. will carry out the proposed structure, either in the form shown, or, perhaps, somewhat modified, as a monument worthy of his father's memory. Great expectations have been aroused by the proposed building, both because it would be by far the largest and most magnificent Court Theatre yet built, and also because it bids fair to be the masterpiece of Victor Schroeter, who numbers among his achievements the theatre at Tiflis, to which I have already referred. The site chosen on the Champ de Mars gives ample opportunity for architectural effect, the front being open to the River Neva, and the back to the Parade Ground. By comparing the block plan of this example with that of other theatres in this volume, it will appear how the latter are dwarfed in the comparison. Even the Paris Opera House site, at present the most extensive on the Continent, shows a decidedly smaller area.

The proposed St. Petersburg Opera House is designed to seat 2100 persons, and, by the use of extra seats, 2800 could be accommodated. As to the proposed expenditure no particulars are forthcoming.

The building, being the property of the Tsar, will, when carried out, be under the control of his Theatre Administration, an institution so little known outside Russia that I make no apology for giving here a few particulars with regard to it, which more properly belong to my third volume. It is, undoubtedly, the most important Theatre Administration in the world, and even an establishment of the size of the proposed building is not likely to overtax its resources. At the present time it consists of the Board of the St. Petersburg Court Theatres, the Theatrical School, and the Board of the Moscow Court Theatres. There are seven companies of artists; the staff for Russian opera, drama and ballet at St. Petersburg numbering about 400 artists; the French drama in St. Petersburg, over 50 artists; and the Russian opera, drama and ballet in Moscow, nearly 450 artists. The staff is generally trained in the School, or taken from private establishments; in the case of the French Theatre, the artists are brought from France. There are two central libraries attached to the Administration, the dramatic and musical; the former having, in 1890, some 24,000 volumes; the latter, about 2700 complete operas. There are seven orchestras, and the central stores alone contain 135,000 costumes. Victor Schroeter, who is the author of the accompanying design, holds the position of Architect-in-chief to the Administration.

When speaking of the "Hofburg" Theatre I have already referred to the arrangement of the front of the house in this St. Petersburg design, as it holds a position in the progressive evolution of the Semper principles. The general remarks which I made about the Grand Vestibule, the Lounge and the Staircases in the "Hofburg" Theatre and the Dresden Opera House apply with equal force to this building, to which the Odessa Theatre must be considered as the immediate forerunner. It is not my intention to comment upon this design in the same manner as I have done in the case of executed work, but simply to give a few particulars of the requirements it is intended to fulfil. To those who may wonder why, then, an unexecuted project has been given a place in this volume, I would say that I consider that the design is not only interesting in itself, but also very important in the history of theatre construction, more especially in connection with the elaboration of the Semper principles.

As a Court Theatre the building is nominally intended for the private use of the Tsar. On ordinary occasions His Majesty would, however, only occupy a proscenium box on the first tier, to which is attached a suite of reception-rooms, a private staircase, vestibule and carriage-entrance. Below the Royal box is the "incognito" box, generally given to the younger members of the Imperial family. The other special boxes of the proscenium are the "Author's" box, which is here introduced for the first time, and the Lord Chamberlain's box, both on the opposite side from the Tsar's. The Lord Chamberlain has a special ante-room, private staircase and entrance. Since the Tsar, when he goes to the Opera, as a

rule confines himself entirely to the box and reception-rooms referred to, the greater portion of the building would be at the disposal of the privileged officials and such of the public as choose to pay for admission. At State performances, however, admission is gained solely by special invitation. The Tsar would then take up his position in the central box among his guests, using the Grand Foyer as his reception-room, and the Grand Staircase being reserved exclusively for the Imperial party. This arrangement of the central staircase for State occasions has, however, the great disadvantage of breaking up the floor of the admirable Lounge, a fault which was recognised both by the late Tsar and the architect, and will probably be altered in execution. It is proposed that one of the minor grand staircases should be so arranged that it could be easily reserved for State occasions.

As to the back of the house, but little can be said, as the requirements were not strictly defined; for whilst the architect first provided large scene-stores, a theatrical museum, and a grand stand, from which to view parades in the Champs de Mars, there have already been material modifications made in this part of the design. The proposed circular plan for the scene stores is certainly unique, and the arrangement of the Grand Stand has been most skilfully contrived.

To summarise, I would only say that the design approved by the late Tsar is most remarkable for its conception, and if carried out in the same spirit—even in a modified form—is destined to take a leading place among modern opera houses and theatres.

APPROXIMATE DIMENSIONS.

Width of Proscenium Opening at Curtain Line	60' 9"	18.50 m.
Height of Proscenium Opening at Curtain Line	45' 0"	13.75 m.

AUDITORIUM.

Curtain Line to Front of State Box	90' 0"	27.50 m.
Curtain Line to Front of Fourth Tier	101' 9"	31.00 m.
Curtain Line to Furthest Seat	124' 9"	38.00 m.
Sunlight Opening above Area	88' 6"	27.00 m.
Highest Seat above Street	78' 9"	24.00 m.
Lowest Seat above Street	13' 0"	4.00 m.

STAGE.

Width inside Containing Walls	134' 6"	41.00 m.
Curtain Line to Containing Back Wall	105' 0"	32.00 m.
Curtain Line to Furthest Wall of Back Stage	200' 0"	61.00 m.
Gridiron Floor above Stage at Curtain Line	131' 3"	40.00 m.
Cellar Floor below Stage at Curtain Line	29' 6"	9.00 m.
Stage Floor at Curtain Line above Street	16' 3"	5.00 m.



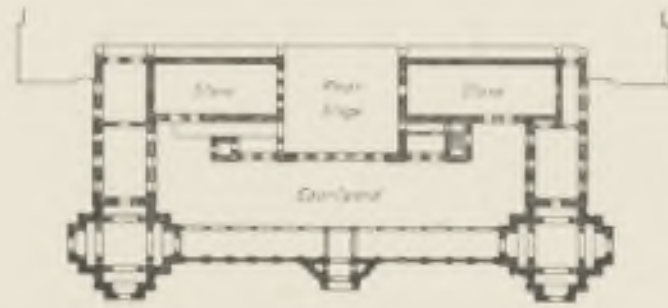
PROPOSED COURT OPERA HOUSE, ST. PETERSBURG. GENERAL VIEW.

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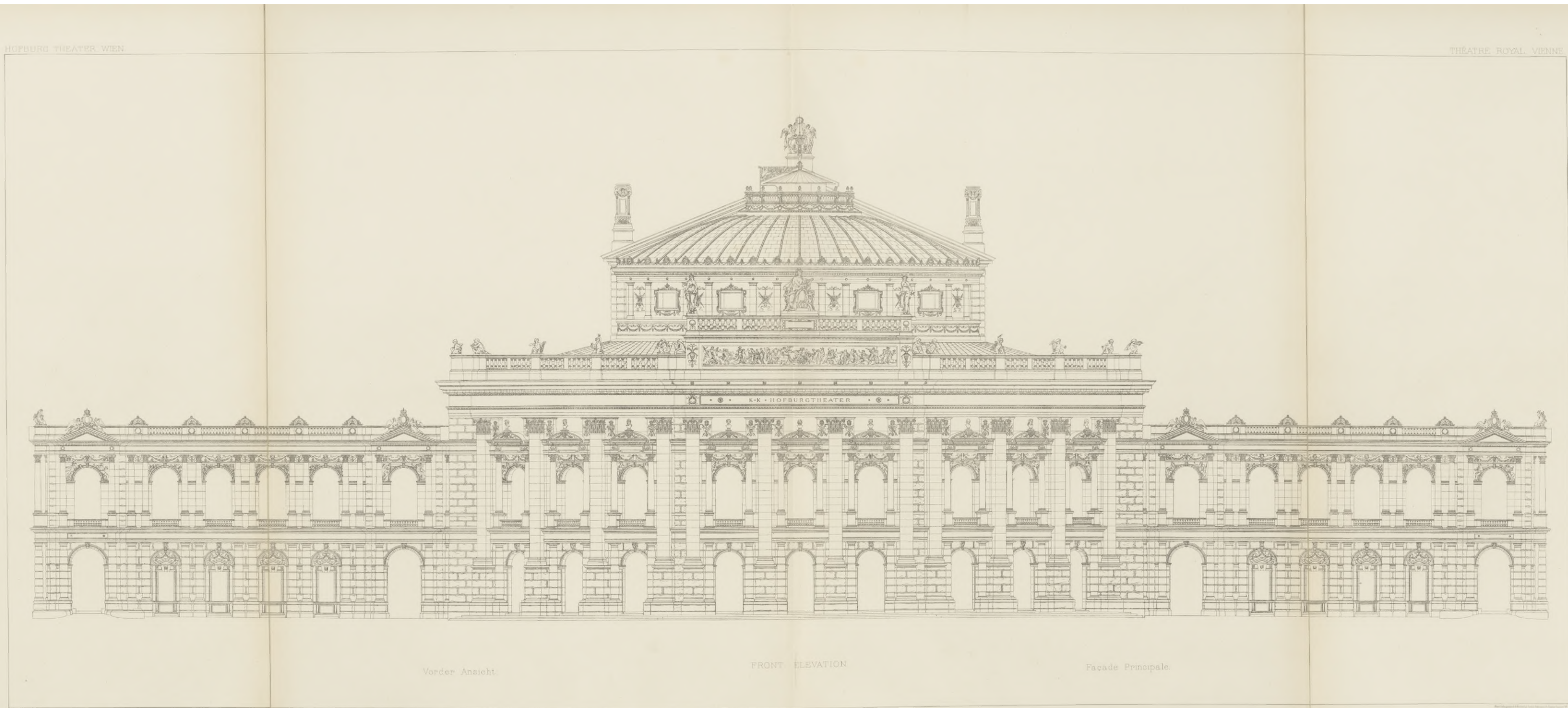
PLATES.

NOTE:

PROPOSED COURT OPERA HOUSE, ST. PETERSBURG for *Back Elevation* see also *Modified Plan*.

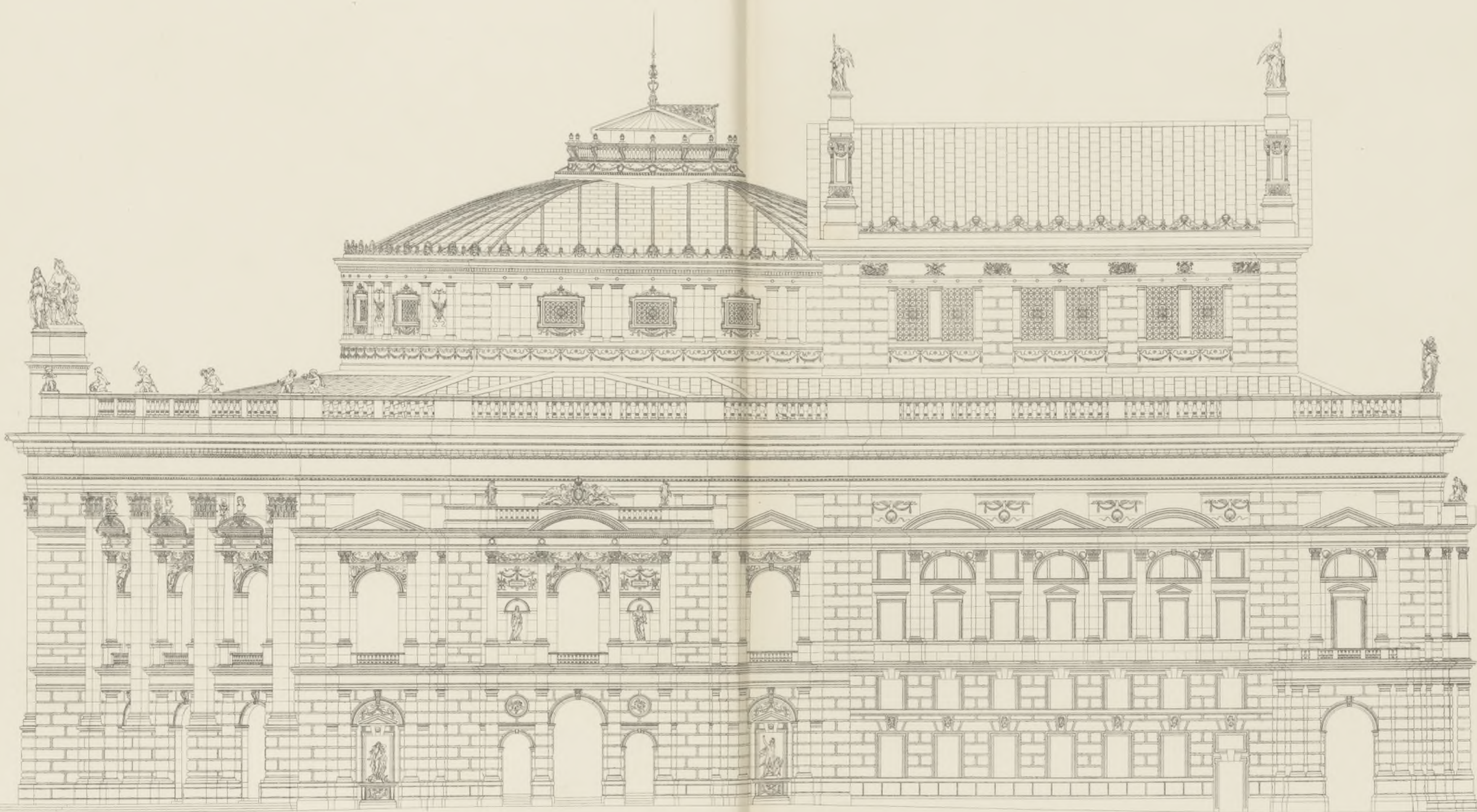


PROPOSED COURT OPERA HOUSE, ST. PETERSBURG.
MODIFIED PLAN OF SCENE-STAGE, WITH COURTYARD AND NO MUSEUM.



BOFURRO THEATER, WIEN

THÉÂTRE ROYAL, VIENNE



Seiten Ansicht

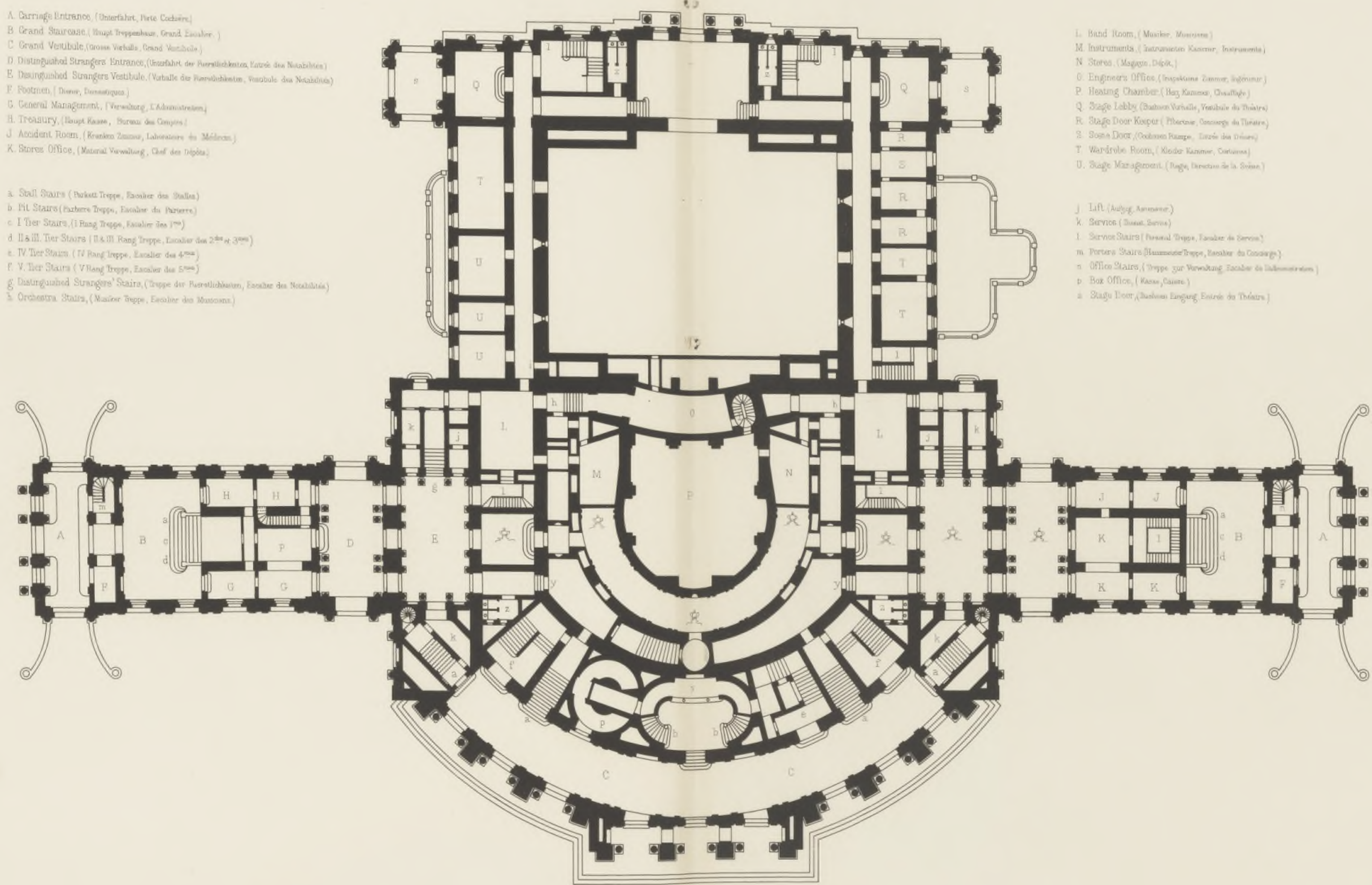
SEE ELEVATION.

Façade Latérale

Drawn by G. G. G. ad.

COURT THEATRE, VIENNA.
Gottfried Semper, Baron Hasenauer.

Metres



- A. Carrriage Entrance, (Überfahrt, Porte Cochère)
- B. Grand Staircase, (Haupt Treppenhause, Grand Escalier)
- C. Grand Vestibule, (Grosse Vestibule, Grand Vestibule)
- D. Distinguished Strangers Entrance, (Einfahrt der Fürstlichkeiten, Entrée des Nobilités)
- E. Distinguished Strangers Vestibule, (Vestibule der Fürstlichkeiten, Vestibule des Nobilités)
- F. Photogen, (Dress, Dressing)
- G. General Management, (Verwaltung, L'Administration)
- H. Treasury, (Haupt Kasse, Bureau des Caisses)
- J. Accident Room, (Kranken Zimmer, Laboratoire des Médecins)
- K. Store Office, (Material Verwaltung, Chef des Tréplés)
- a. Stair Stairs (Parkett Treppe, Escalier des Stalles)
- b. III. Tier Stairs (Parkett Treppe, Escalier des Parquets)
- c. I. Tier Stairs, (I. Rang Treppe, Escalier des 1^{er})
- d. II & III. Tier Stairs (II & III. Rang Treppe, Escalier des 2^{es} & 3^{es})
- e. IV. Tier Stairs (IV. Rang Treppe, Escalier des 4^{es})
- f. V. Tier Stairs (V. Rang Treppe, Escalier des 5^{es})
- g. Distinguished Strangers' Stairs, (Treppe der Fürstlichkeiten, Escalier des Nobilités)
- h. Orchestra Stairs, (Musiker Treppe, Escalier des Musiciens)

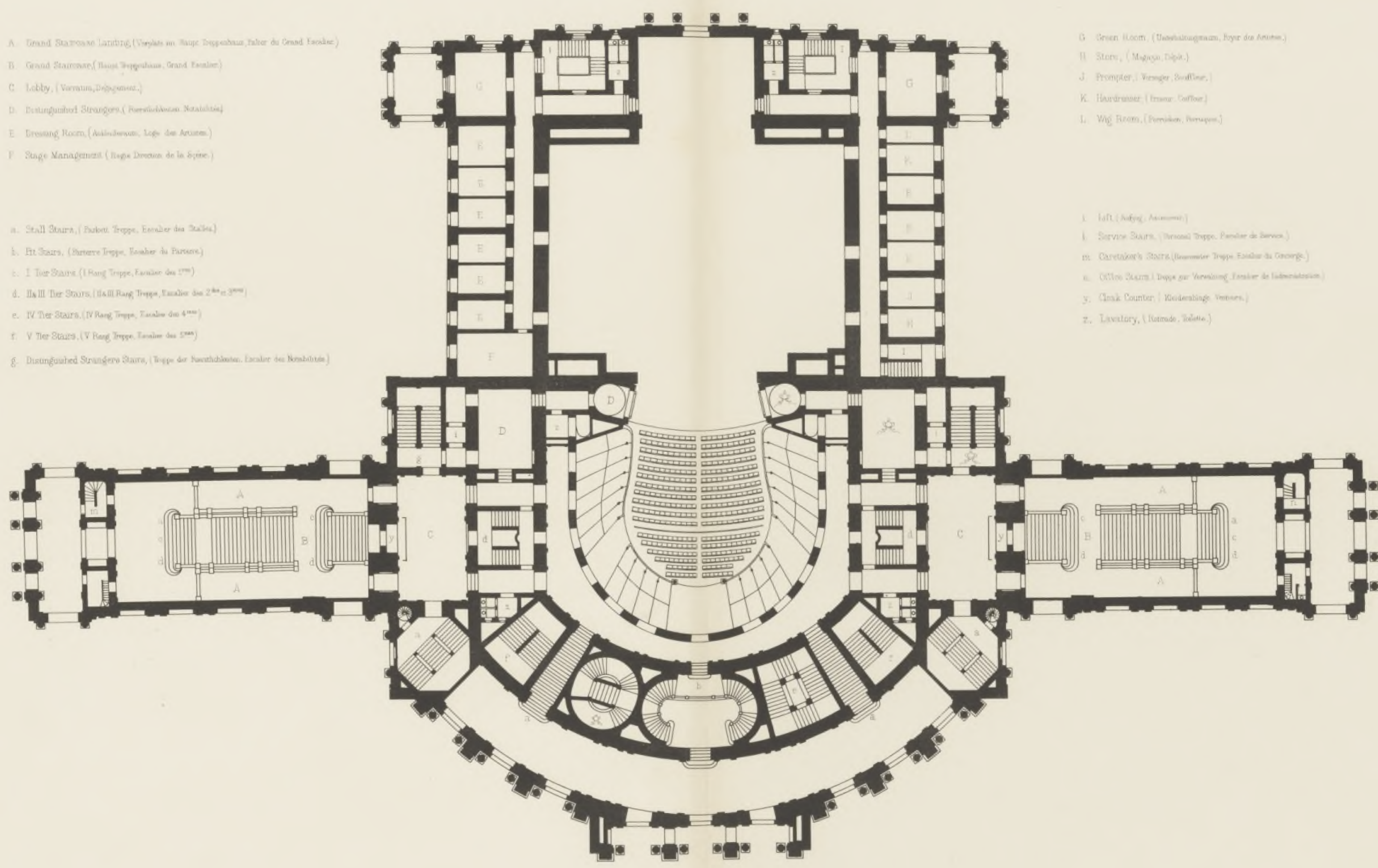
- l. Band Room, (Musiker Musicians)
- M. Instruments, (Instrumenten Kasten, Instruments)
- N. Stores, (Magasin, Dépôt)
- O. Engineer's Office, (Ingenieur Bureau, Ingénieur)
- P. Heating Chamber, (Heiz Kammere, Chauffage)
- Q. Stage Lobby, (Theater Vestibule, Vestibule de Théâtre)
- R. Stage Door Keeper, (Theater, Couloir de Théâtre)
- S. Stage Door, (Theater Treppe, Entrée des Théâtres)
- T. Wardrobe Room, (Kleider Kammere, Vestibule)
- U. Stage Management, (Regie Direction de la Scène)
- j. Lift, (Aufzug, Ascenseur)
- k. Service, (Dienst, Service)
- l. Service Stairs, (Dienst Treppe, Escalier de Service)
- m. Porter Stairs, (Hausmeister Treppe, Escalier du Concierge)
- n. Office Stairs, (Treppe zur Verwaltung, Escalier de l'Administration)
- p. Box Office, (Kasse, Caisse)
- a. Stage Door, (Theater Eingang, Entrée des Théâtres)

PLAN, GROUND LEVEL.

Grundriss, Erd Geschoss

Plan, Rez de Chaussée

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- A. Grand Staircase Landing (Vorplatz an Haupt-Treppe oberhalb Foyer de Grand Escalier)
- B. Grand Staircase (Haupt-Treppe oberhalb Grand Escalier)
- C. Lobby (Vorraum, Décoré)
- D. Distinguished Strangers (Prestigebelohnte Nischen)
- E. Dressing Rooms (Ankleichersaal, Loge des Artisten)
- F. Stage Management (Büchse Direction de la Scène)

- a. Stall Stairs (Stall-Treppe, Escalier des Stalles)
- b. III Stairs (Dritte Treppe, Escalier de l'Orchestre)
- c. I Tier Stairs (I Rang Treppe, Escalier des 1^{er})
- d. III Tier Stairs (III Rang Treppe, Escalier des 3^{es})
- e. IV Tier Stairs (IV Rang Treppe, Escalier des 4^{es})
- f. V Tier Stairs (V Rang Treppe, Escalier des 5^{es})
- g. Distinguished Strangers Stairs (Treppe der Prestigebelohnten, Escalier des Nischen)

- G. Green Room (Dressingsaal, Foyer des Artistes)
- H. Stairs (Majesté, Défilé)
- J. Prompter (Vierge, Bouffeur)
- K. Handbasket (Travaux, Coffre)
- L. Wig Rooms (Perruques, Boîtes)

- i. Lift (Aufzug, Ascenseur)
- k. Service Stairs (Dienst-Treppe, Escalier de Service)
- m. Carpenter's Stairs (Bauarbeiter Treppe, Escalier de Charpentier)
- n. Office Stairs (Treppe zur Verwaltung, Escalier de l'Administration)
- y. Cloak Counter (Kleiderstange, Vestibule)
- z. Lavatory (Toilette, Salote)

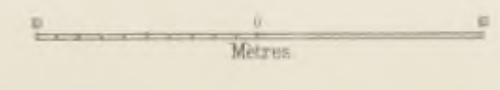
PLAN, AREA.

Grundriss, Saal.

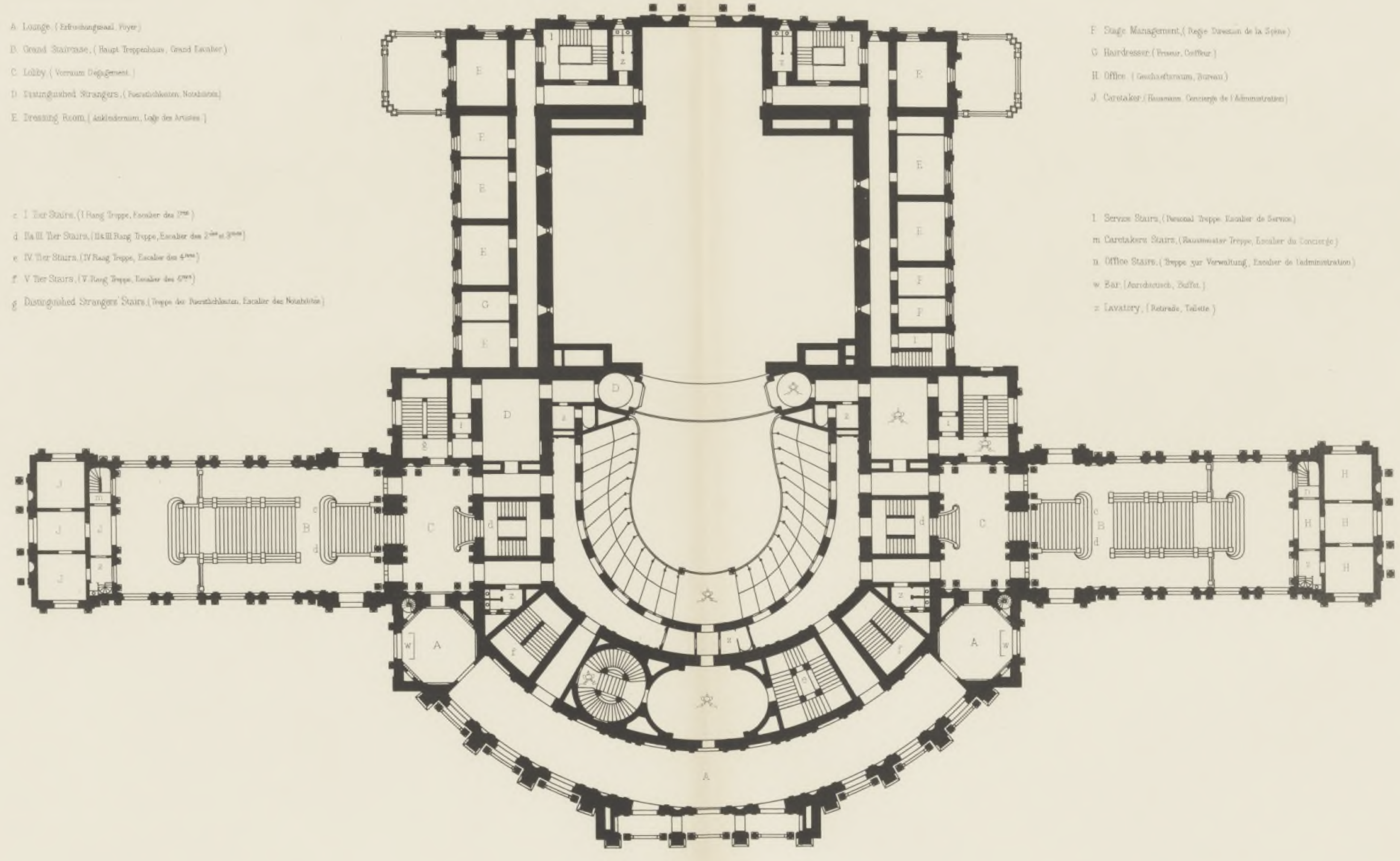
Plan, Salle.



COURT THEATRE, VIENNA
Gottfried Semper, Baron Hasenauer

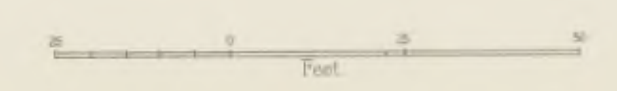


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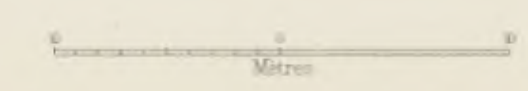


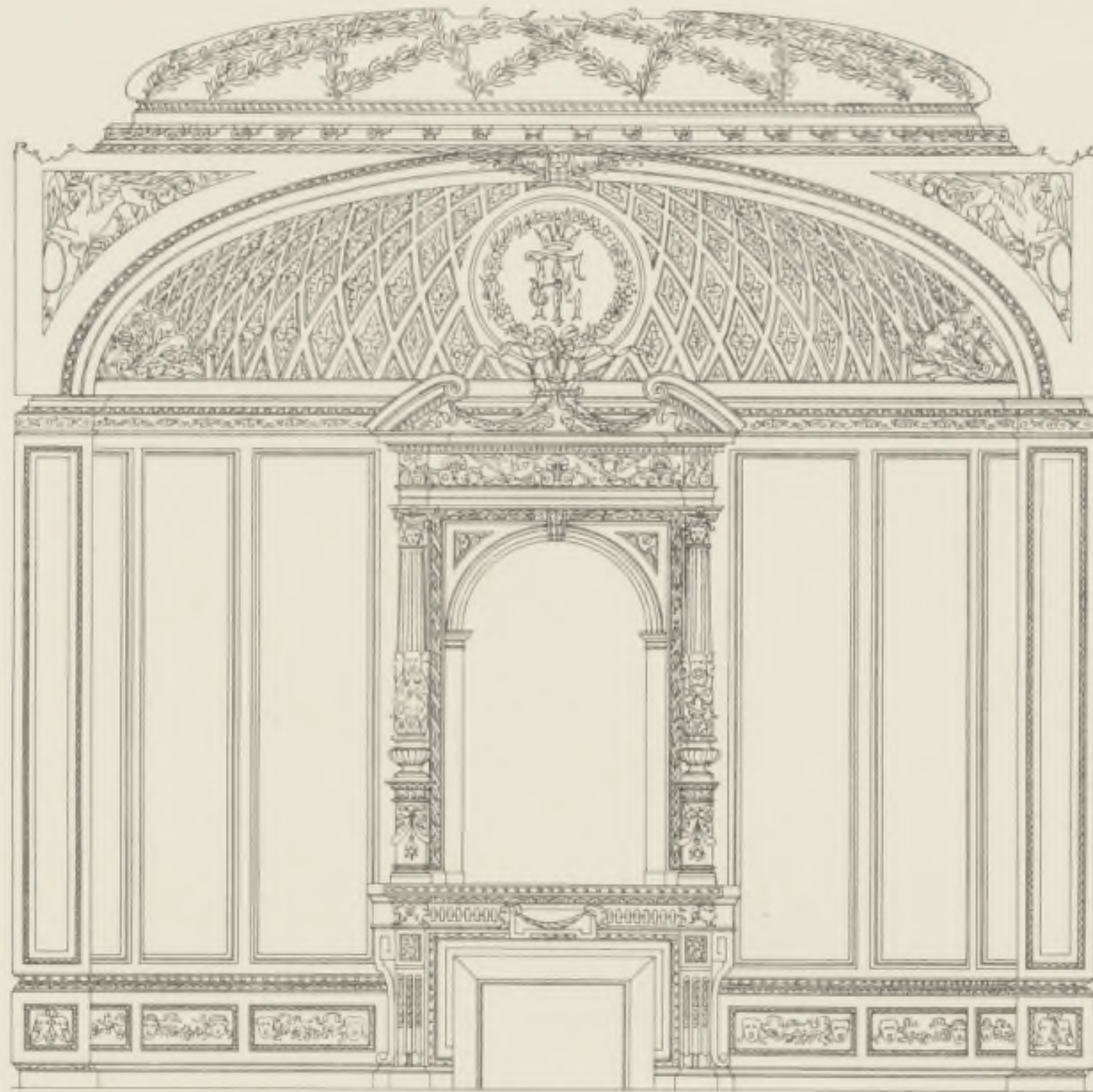
- A. Lounge (Erholungsaal, Foyer)
 - B. Grand Staircase (Haupt Treppenhause, Grand Escalier)
 - C. Lobby (Vorraum Déjà-général)
 - D. Distinguished Strangers (Festlichkeits, Notablen)
 - E. Dressing Room (Ankleidenraum, Loge des Artistes)
-
- c. I. Tier Stairs (I. Rang Treppe, Escalier des 1^{er})
 - d. II. Tier Stairs (II. Rang Treppe, Escalier des 2^{es} et 3^{es})
 - e. IV. Tier Stairs (IV. Rang Treppe, Escalier des 4^{es})
 - f. V. Tier Stairs (V. Rang Treppe, Escalier des 5^{es})
 - g. Distinguished Strangers Stairs (Treppe des Festlichkeits, Escalier des Notablen)

- F. Stage Management (Büchse Direction de la Scène)
 - G. Hairdresser (Friseur, Coiffeur)
 - H. Office (Geschäftsraum, Bureau)
 - J. Corridor (Passage, Corridor de l'Administration)
-
- l. Service Stairs (Neben Treppe, Escalier de Service)
 - m. Caretaker Stairs (Bauarbeiter Treppe, Escalier du Concierge)
 - n. Office Stairs (Treppe zur Verwaltung, Escalier de l'Administration)
 - w. Bar (Apothekisch, Buffet)
 - z. Lavatory (Wassers, Toilette)



COURT THEATRE, VIENNA
Gottfried Semper, Baron Hasenauer.





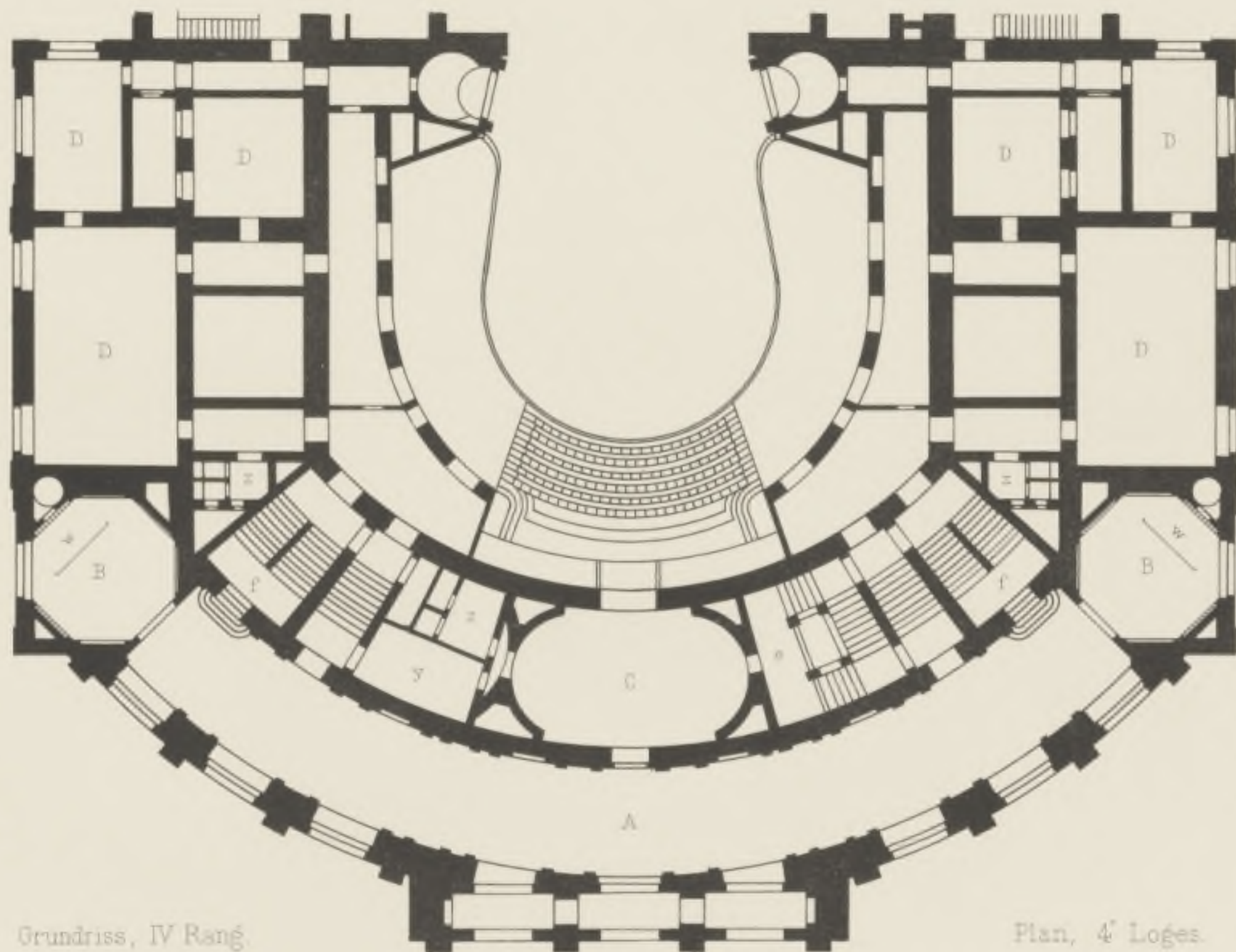
- A. Logge, (Ertruchungssaal, Theater.)
- B. Salon, (Refranchissement, Restaurant.)
- C. Lobby, (Vorraum, Übergangsaal.)
- D. Wardrobe Room, (Kleiderkammer, Costumes.)

- e. IV Tier Stairs, (IV Rang Treppe, Escalier des 4^{tes}.)
- f. V Tier Stairs, (V Rang Treppe, Escalier des 5^{tes}.)
- w. Bar, (Anrichtentisch, Buffet.)
- y. Clock Counter, (Kleiderablage, Vestaire.)
- z. Lavatory, (Estrade, Toilette.)

Kaiserliche Loge, Vorzimmer.

IMPERIAL BOX, ANTE ROOM

Loge Imperiale, Salon.

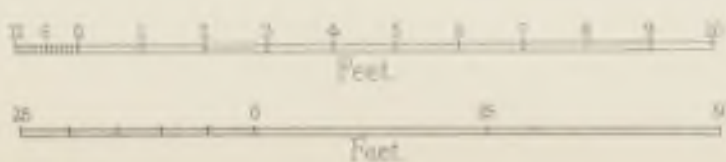


Grundriss, IV Rang.

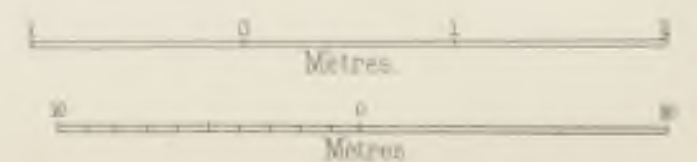
Plan, 4 Loges.

PLAN, IV TIER.

Edwin O Sachs ed.

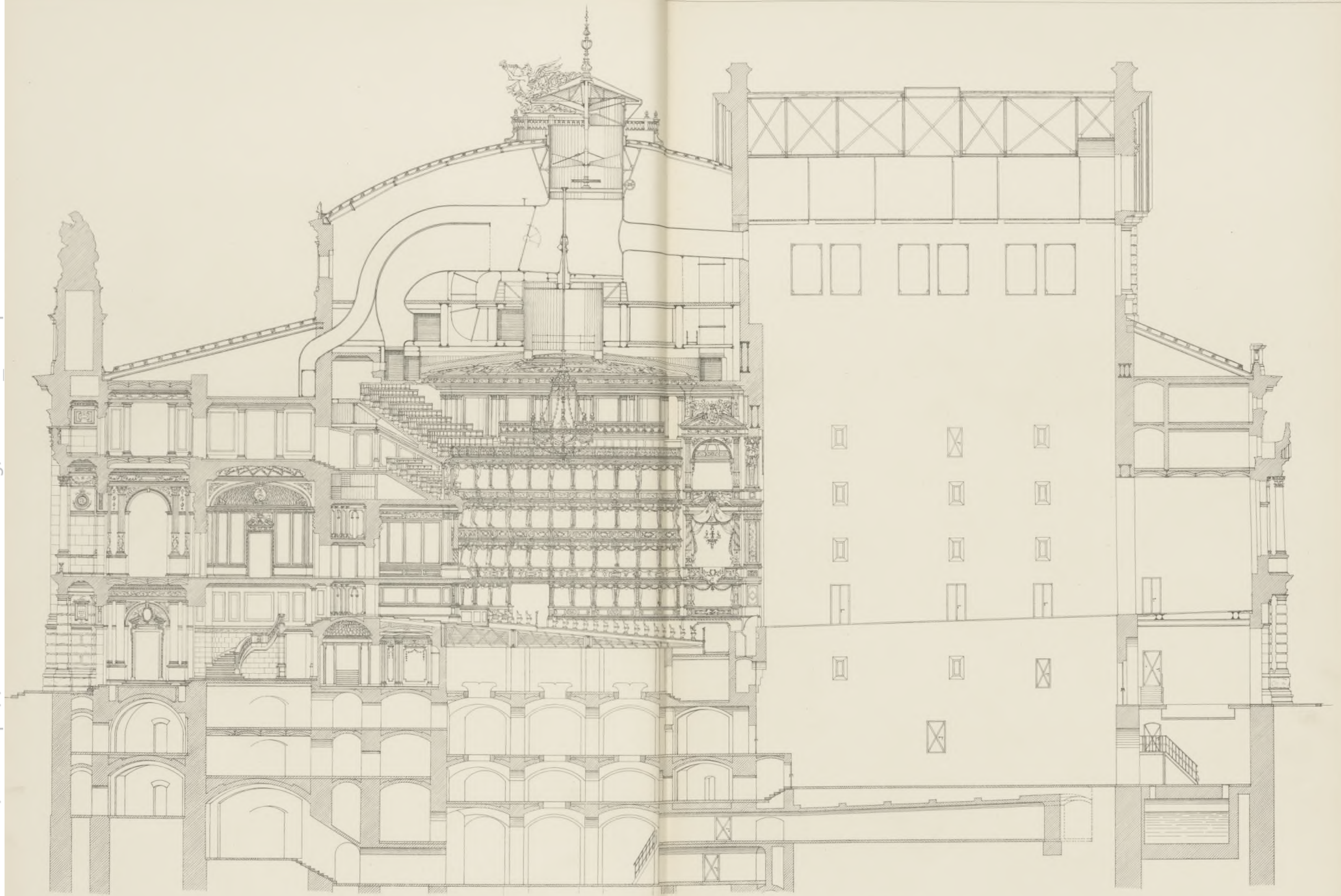


COURT THEATRE, VIENNA
Gottfried Semper, Baron Hasenauer



SBURG THEATER, WIEN

THEATRE ROYAL, VIENNE



Laengsschnitt.

LONGITUDINAL SECTION

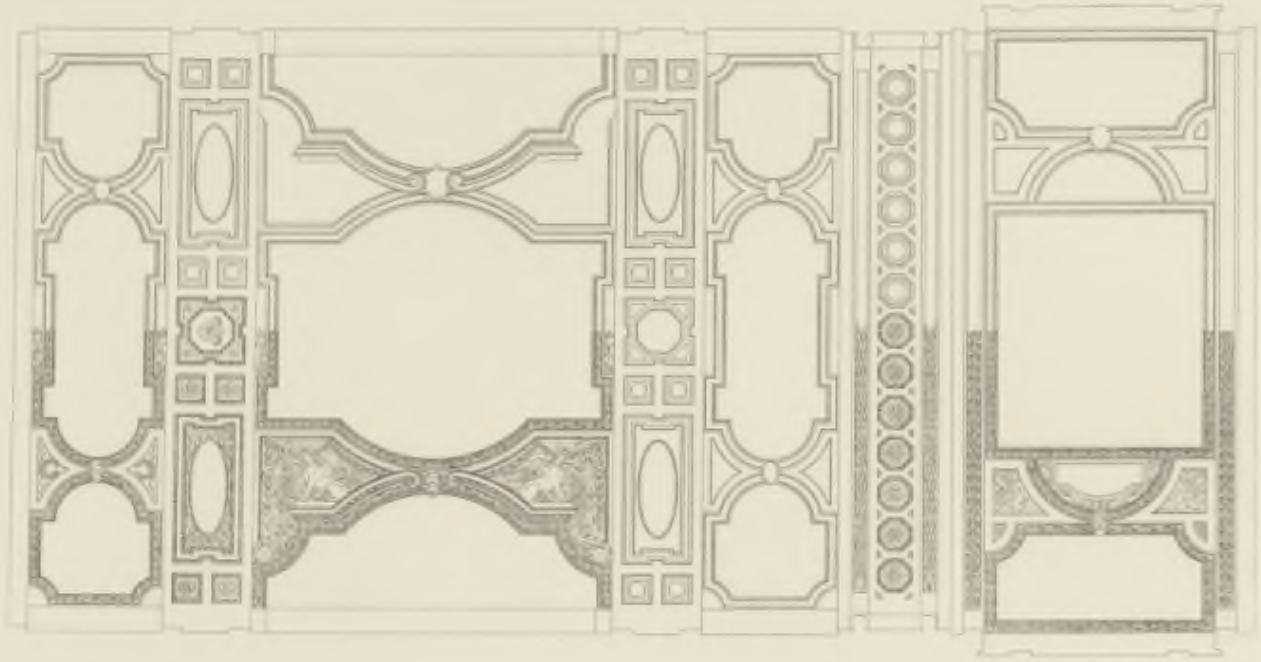
Coupe Longitudinale

COURT THEATRE, VIENNA.
Cutting Sempër, Baron Hasenauer.

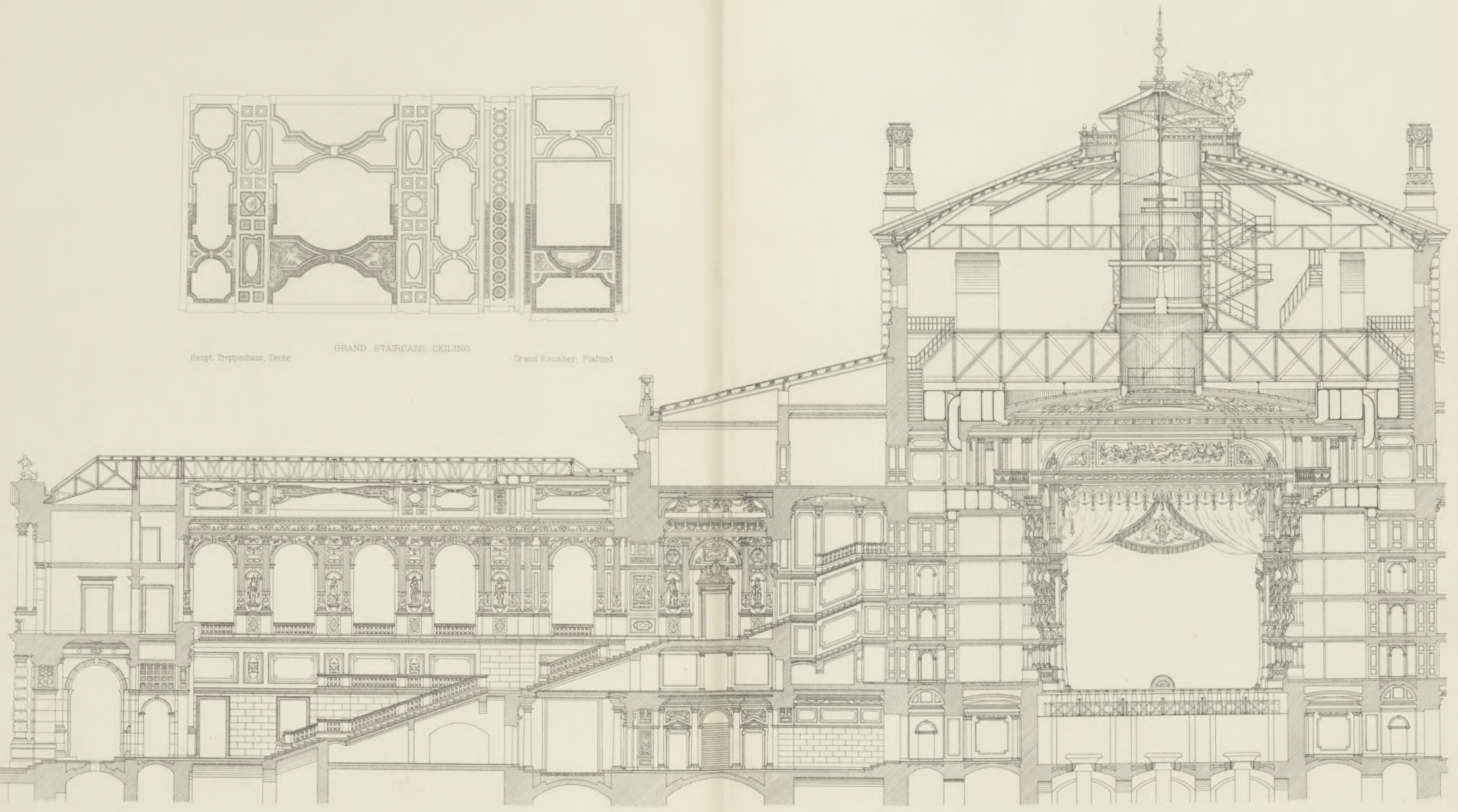
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HOFBURG THEATER, WIEN

THÉÂTRE ROYAL, VIENNE

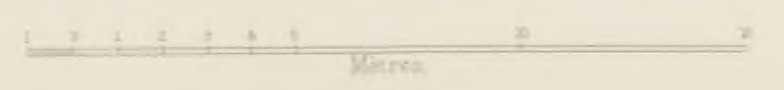
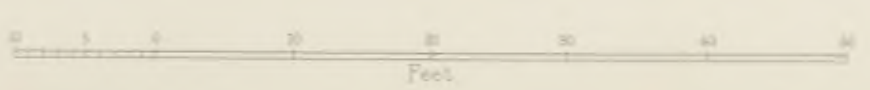


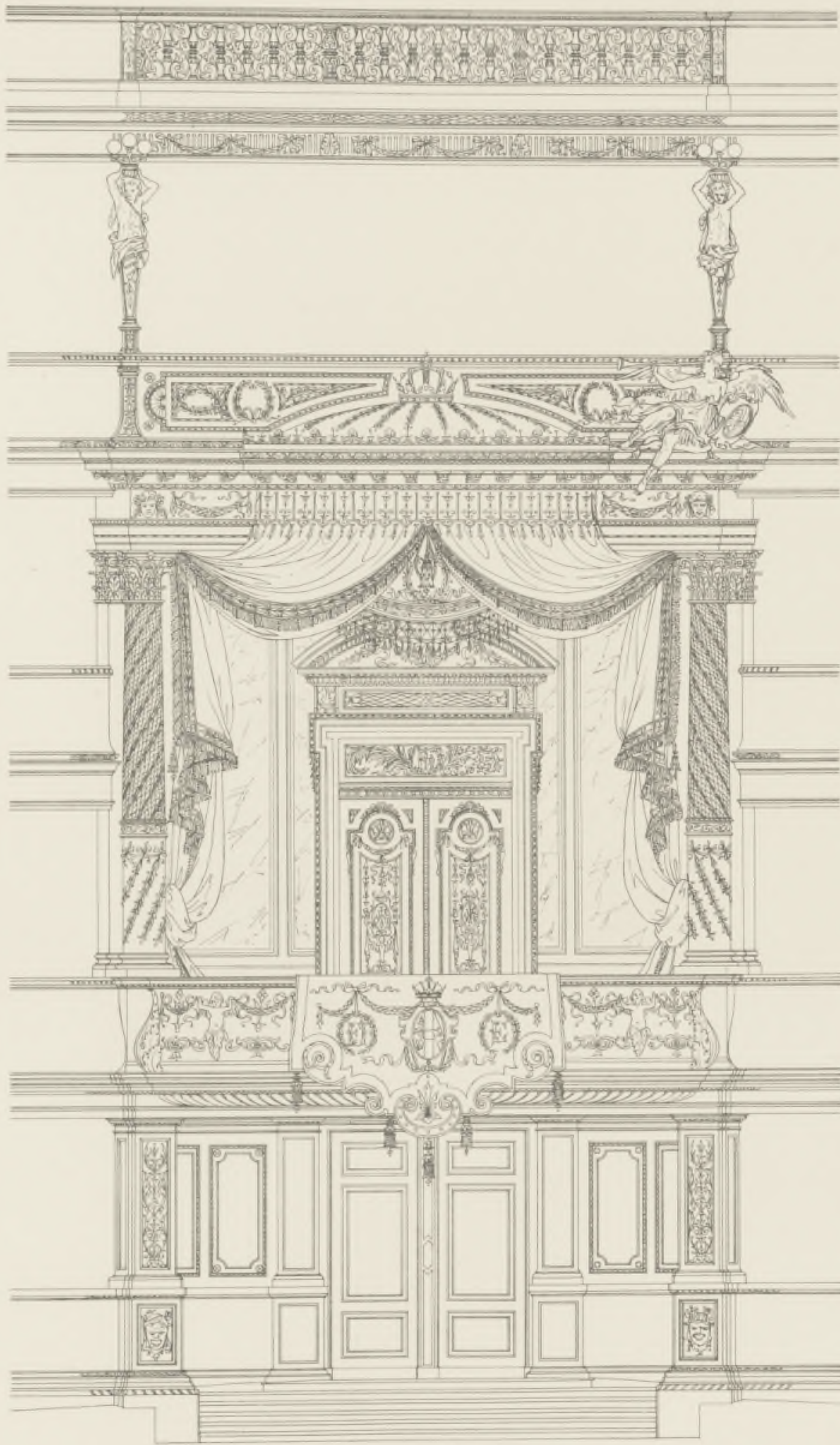
Haupt Treppenhause, Decke GRAND STAIRCASE, CEILING Grand Escalier, Palmet



Querschnitt. TRANSVERSE SECTION. Coupe Transversale

COURT THEATRE, VIENNA.
Gottfried Semper Baron Hasenauer



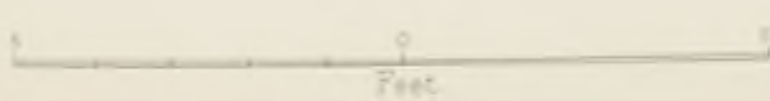


Kaiserliche Loge

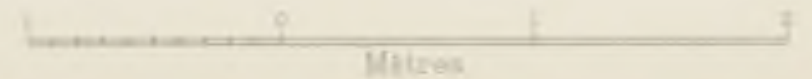
IMPERIAL BOX

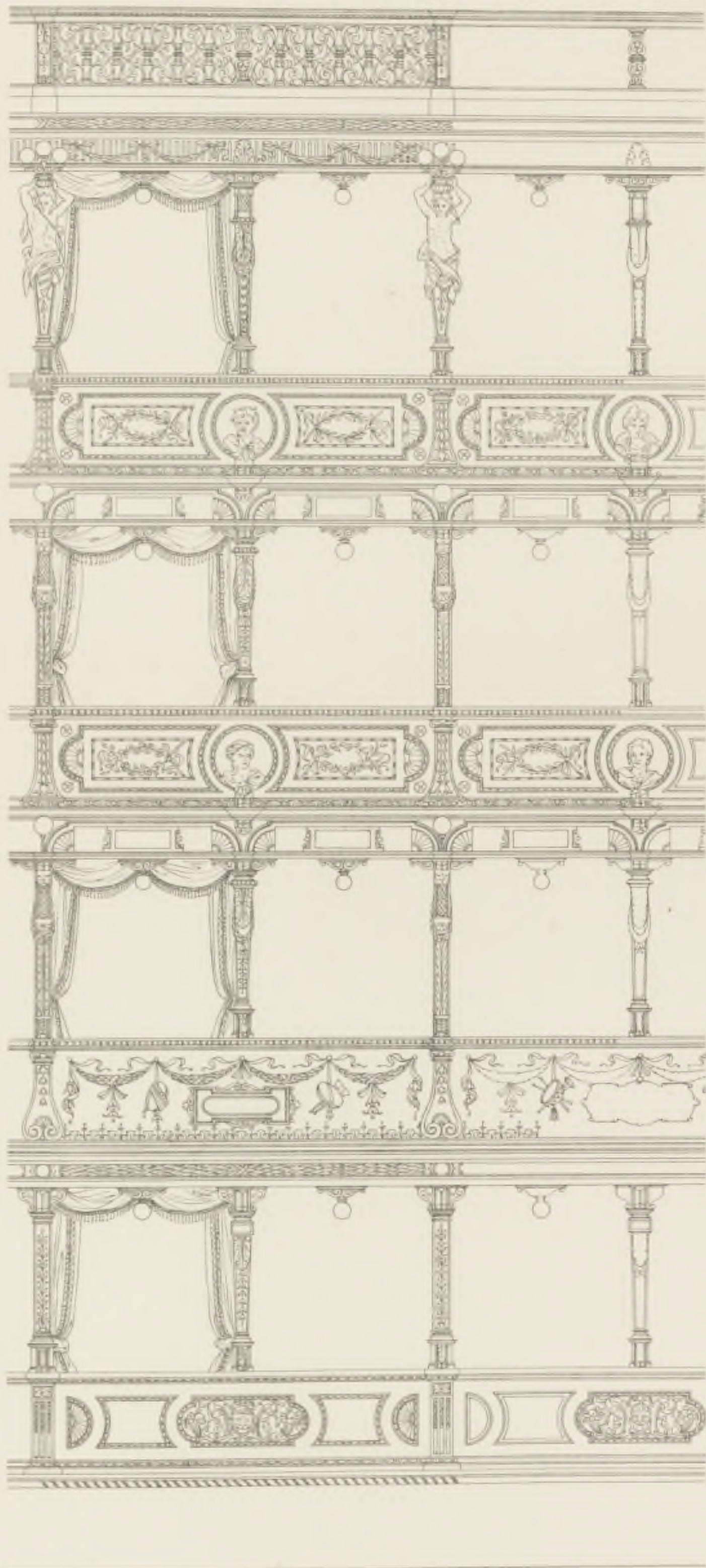
Loge Impériale

Edwin D. Saxe ed.



COURT THEATRE, VIENNA.
 Gottfried Semper, Baron Hasenauer.





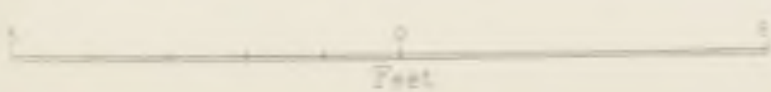
Zuschauerraum Einzelheiten.

AUDITORIUM, DETAILS

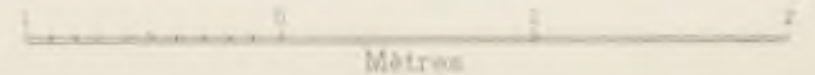


Salle, Details.

Edwin O. Sachs ed.



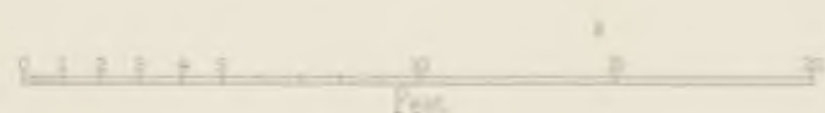
COURT THEATRE, VIENNA
Gottfried Semper, Baron Hasenauer



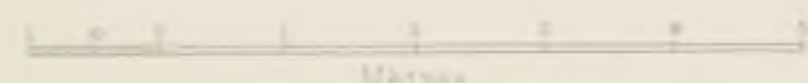


Decke des Zuschauerraums. AUDITORIUM CEILING. Plafond de la Salle

Edwin O Sachs ed.



COURT THEATRE, VIENNA
Gottfried Semper, Baron Hasenauer.



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HOFBURG THEATER WIEN

THÉÂTRE ROYAL VIENNE



Erfischungssaal, Einzelheiten

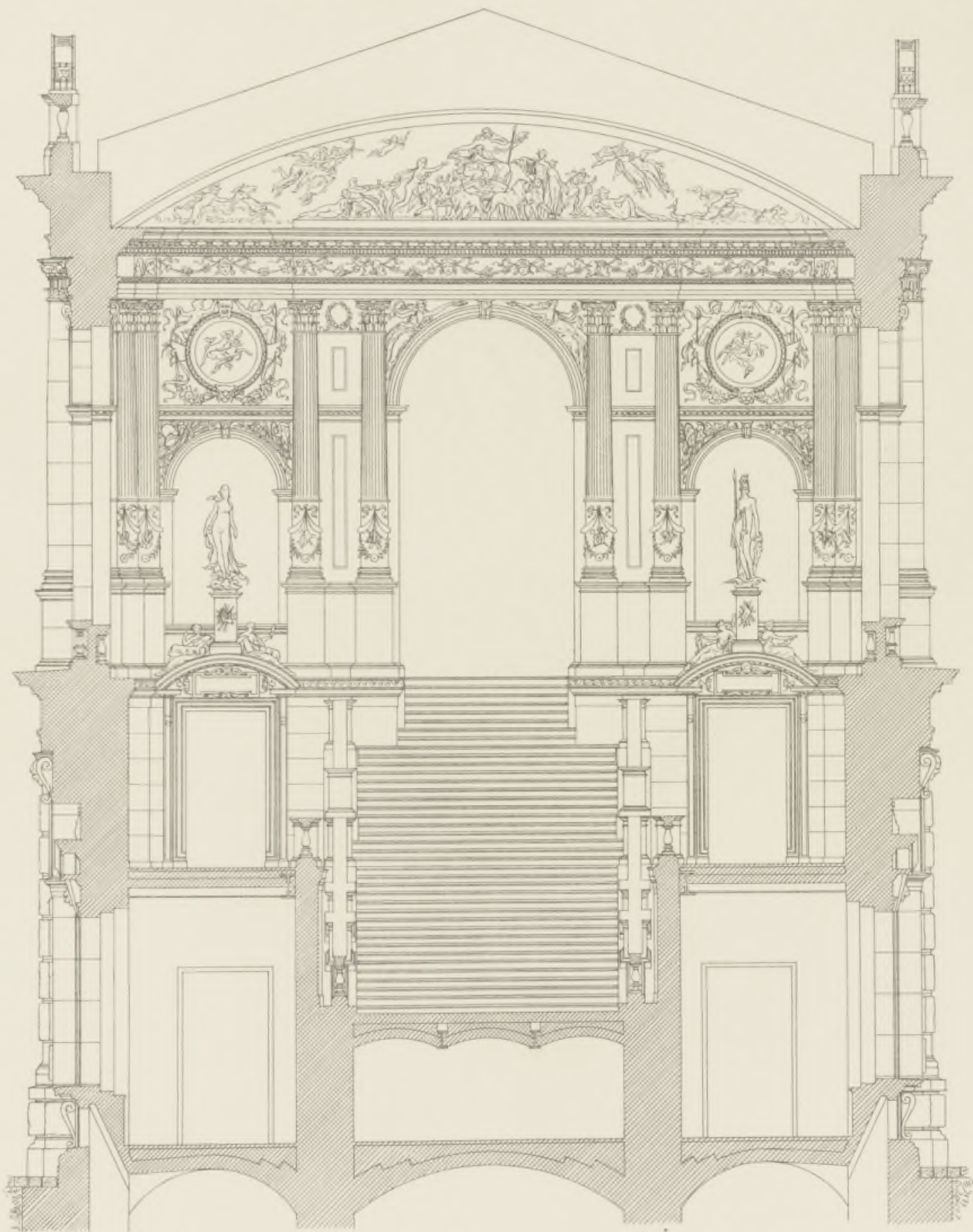
LOUNGE, DETAILS

Foyer. Details

Edwin O. Sachs ed.

COURT THEATRE, VIENNA.
Gottfried Semper, Baron Hasenauer

Mètres



GRAND STAIRCASE, DETAILS

Haupt Treppenhaus, Einzelheiten

Grand Escalier, Details

Edwin O. Sachs ed.

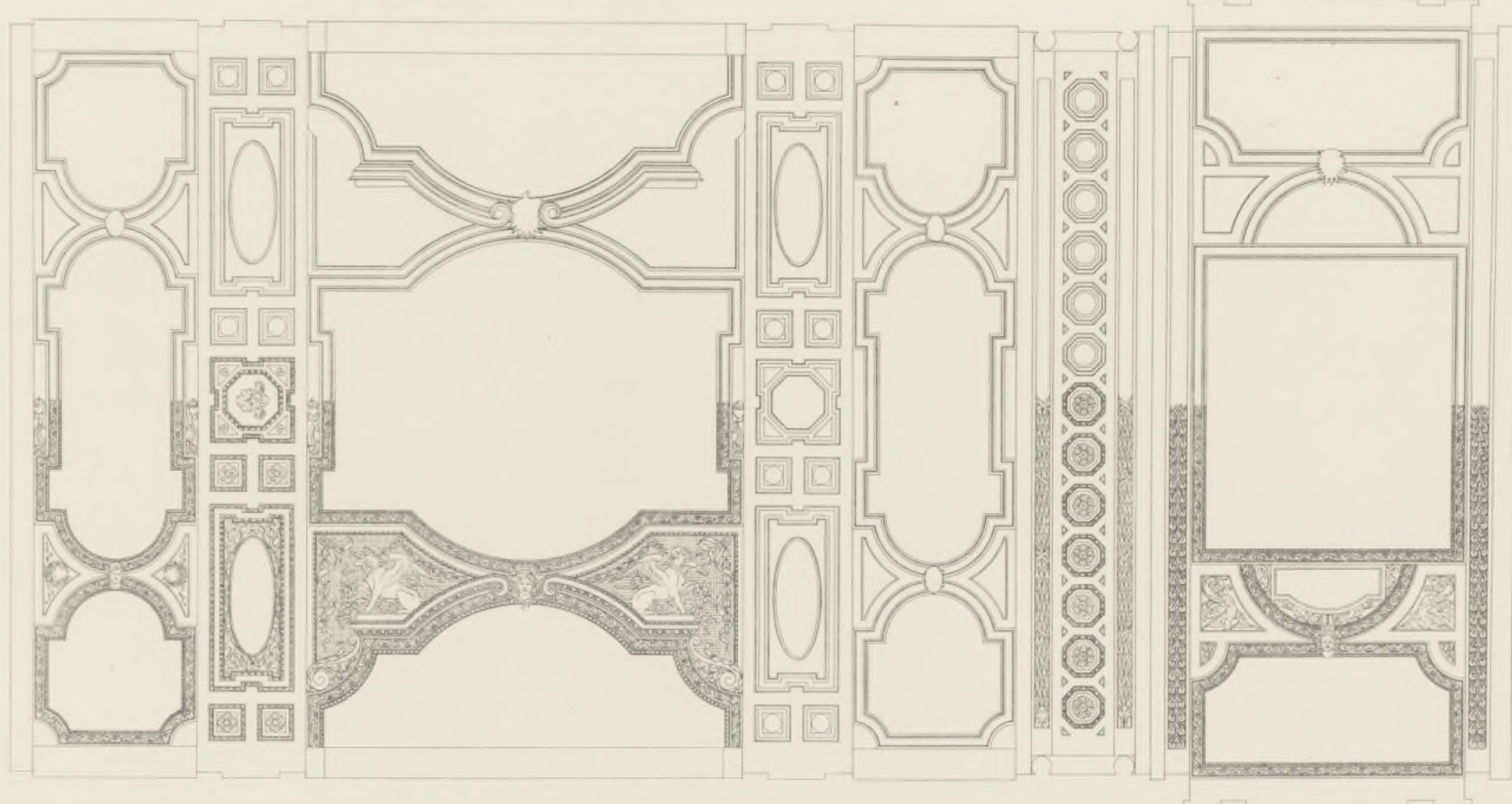


COURT THEATRE, VIENNA.
Gottfried Semper, Baron Hasenauer.



HOFBURG THEATER, WIEN

THÉÂTRE ROYAL, VIENNE.



Haupt Treppenhaus, Decke.

GRAND STAIRCASE, CEILING.

Grand Escalier, Plafond.

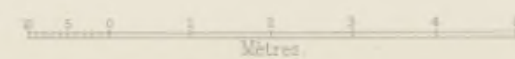
Edwin O'Shea et.



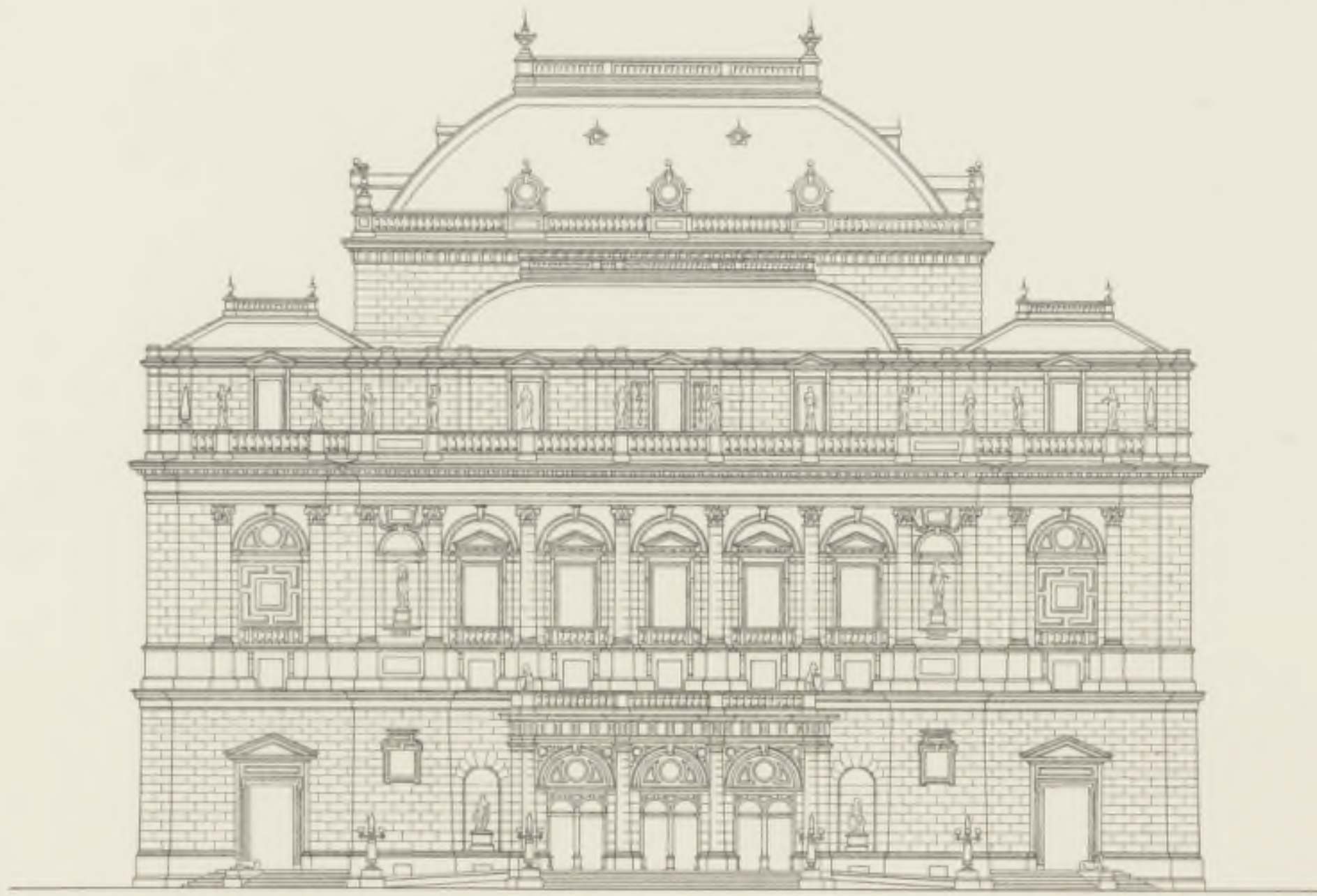
Feet.

COURT THEATRE, VIENNA.

Gottfried Semper. Baron Hasenauer.



Mètres.

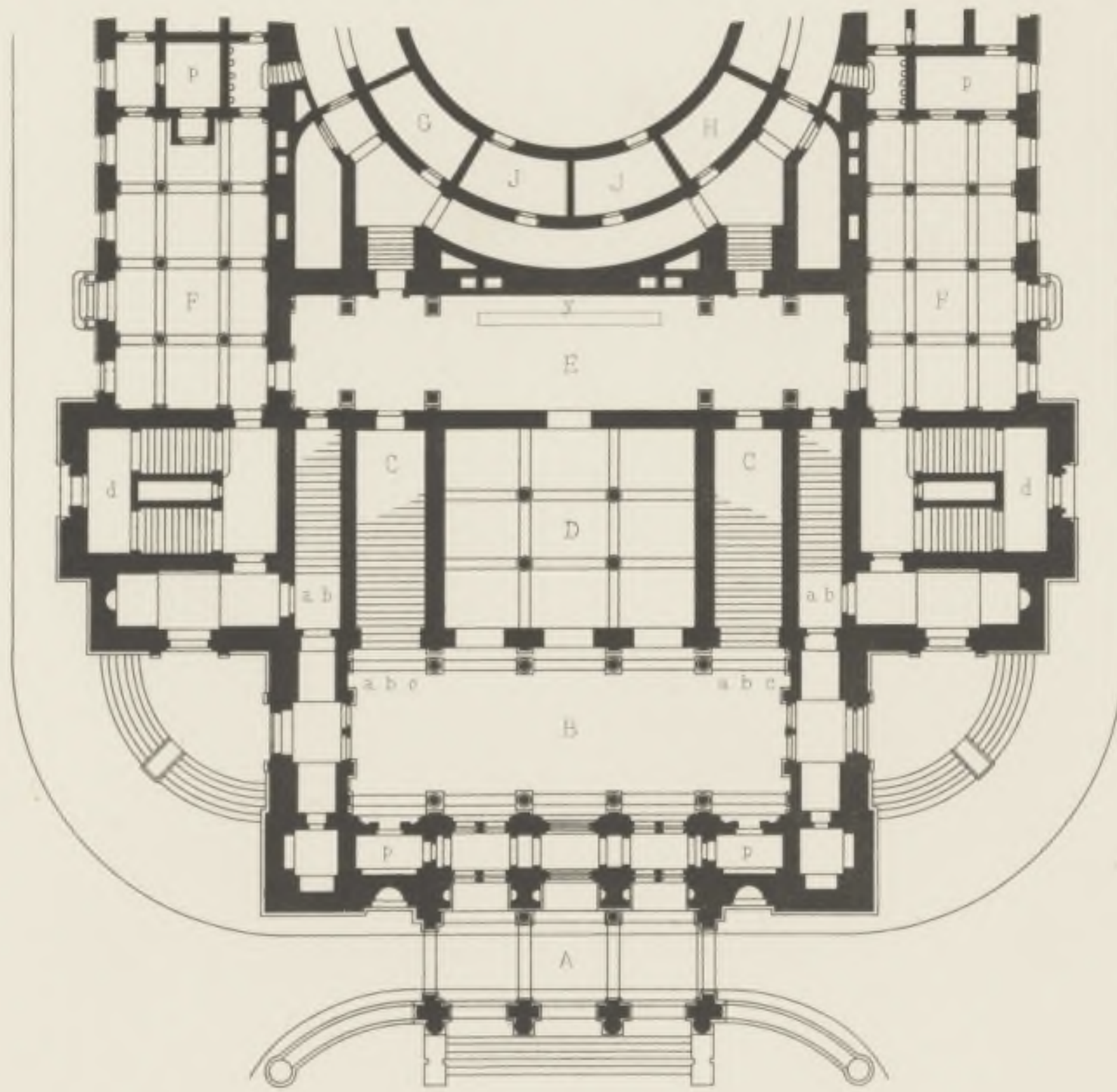


Vorder Ansicht

FRONT ELEVATION

Façade Principale

- | | | |
|-------------------------------------------------------------------|--------------------------------------------------------------------------------|-----------------------------------------------------|
| A. Carriage Entrance, (Unterföhr. Porte-Cochère.) | D. Hall, (Wartehalle, Vestibule d'attente.) | G. Police, (Police, Sergens de Ville.) |
| B. Grand Vestibule, (Grosse Vorhalle, Grand Vestibule) | E. Lobby, (Vorraum, Déjagement.) | H. Fire Service, (Feuerwehr, Service des Pompiers.) |
| C. Grand Staircase, (Haupt-Treppenhause, Grand Escalier.) | F. Vestibule, III Tier, (Vorhalle, III Rang, Vestibule des 3 ^{ies} .) | I. Engineer, (Maschinenmeister, Ingénieur.) |
| a. Stalls Stairs, (Parkest Treppe, Escalier des Stalles) | c. II Tier Stairs, (II Rang Treppe, Escalier des 2 ^{des}) | p. Box Office, (Kasse, Caiss.) |
| b. I Tier Stairs, (I Rang Treppe, Escalier des 1 ^{res}) | d. III Tier Stairs, (III Rang Treppe, Escalier des 3 ^{es}) | y. Cloak Counter, (Kleiderablage, Vestiaire) |

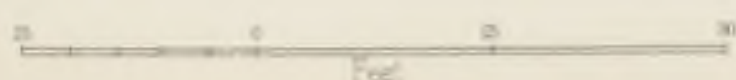


Grundriss, Erd Geschoss.

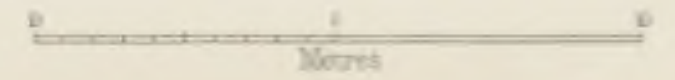
PLAN, GROUND LEVEL.

Plan, Rez de Chaussée.

Edwin O. Sachs ed.

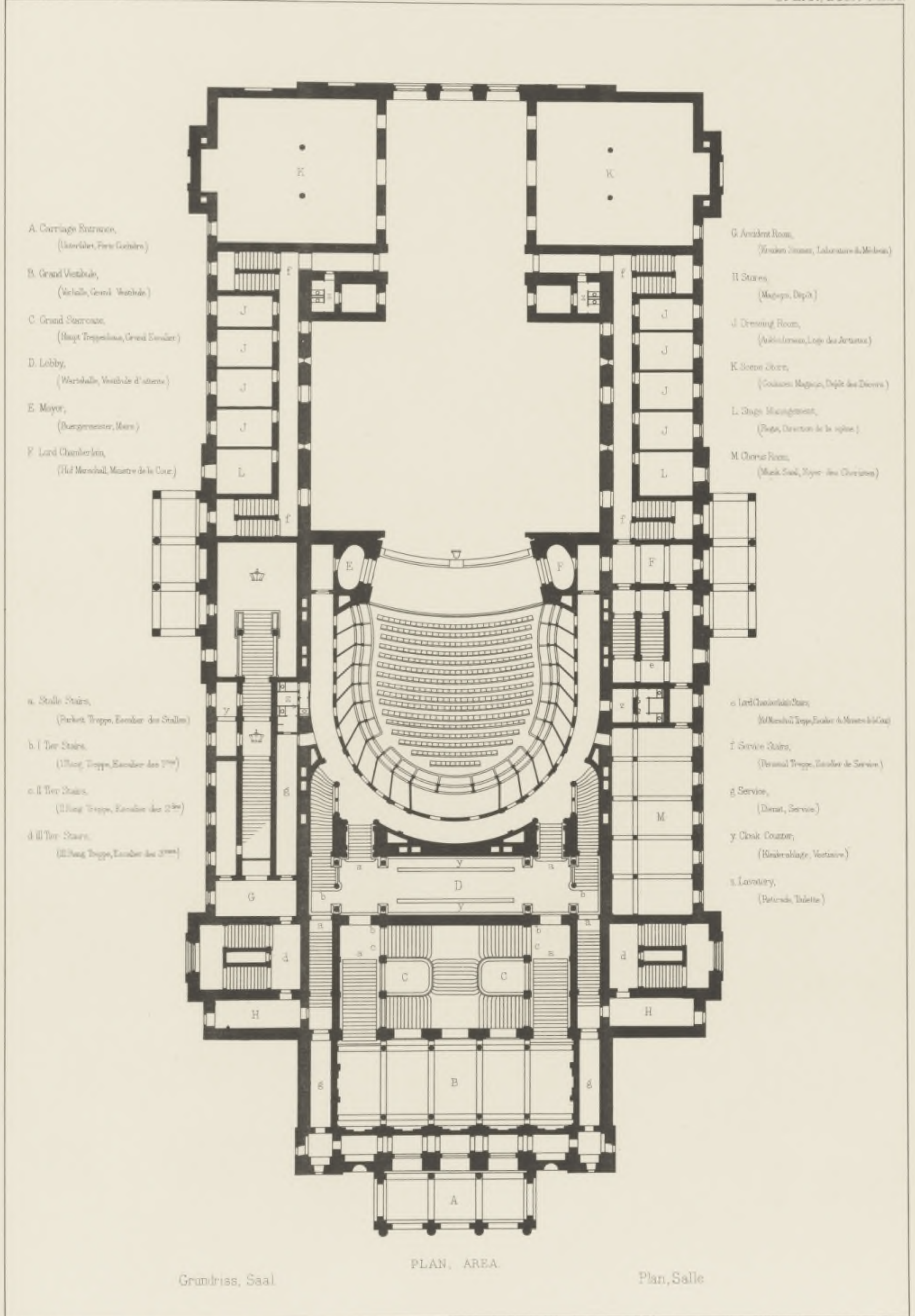


NATIONAL OPERA HOUSE, BUDA PESTH



Von Ybl.

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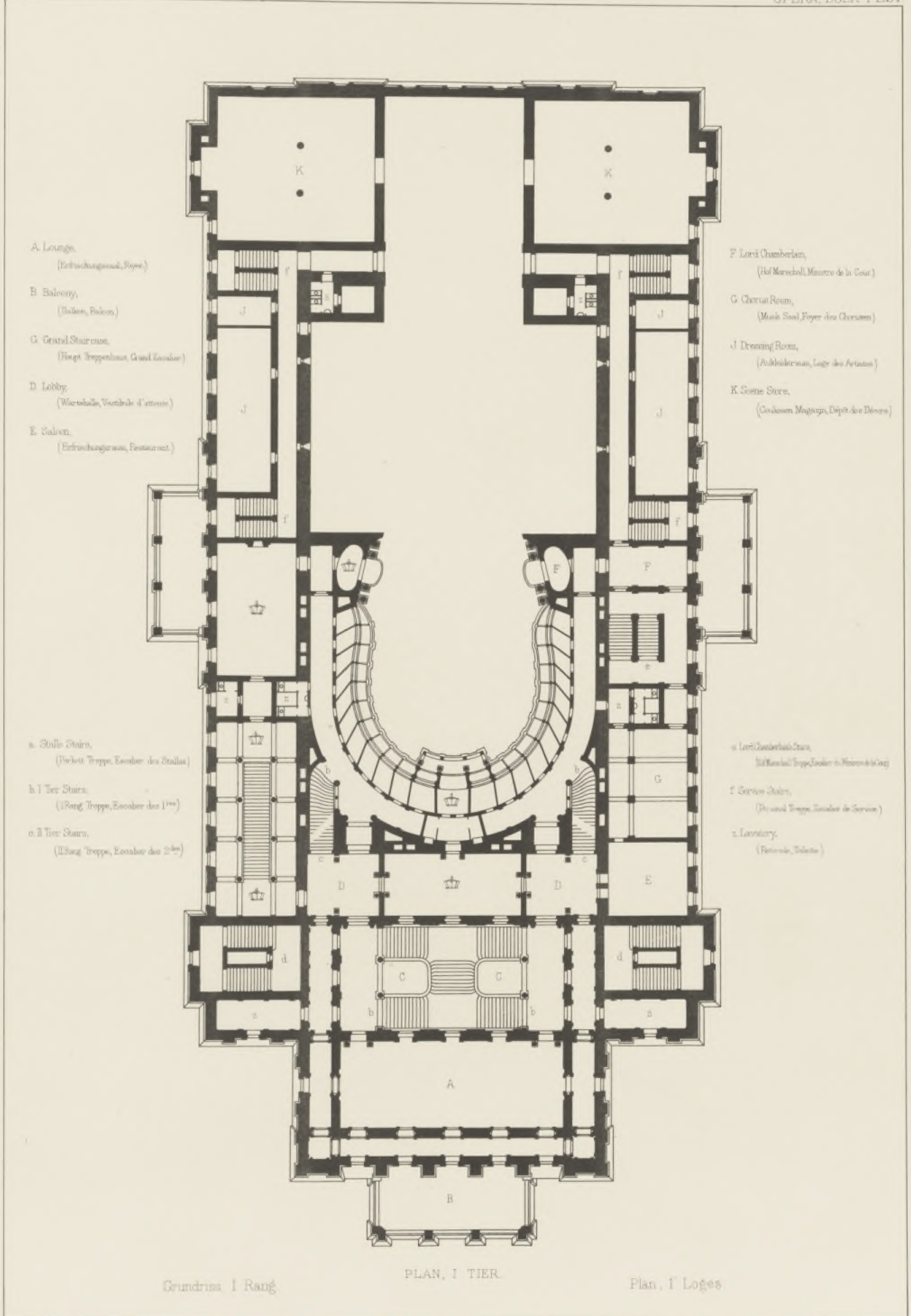
0 20 40 Feet

NATIONAL OPERA HOUSE, BUDA PESTH.

0 20 40 Metres

Von Ybl

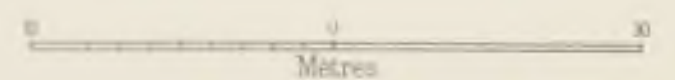
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Edwin D Sachs ed.



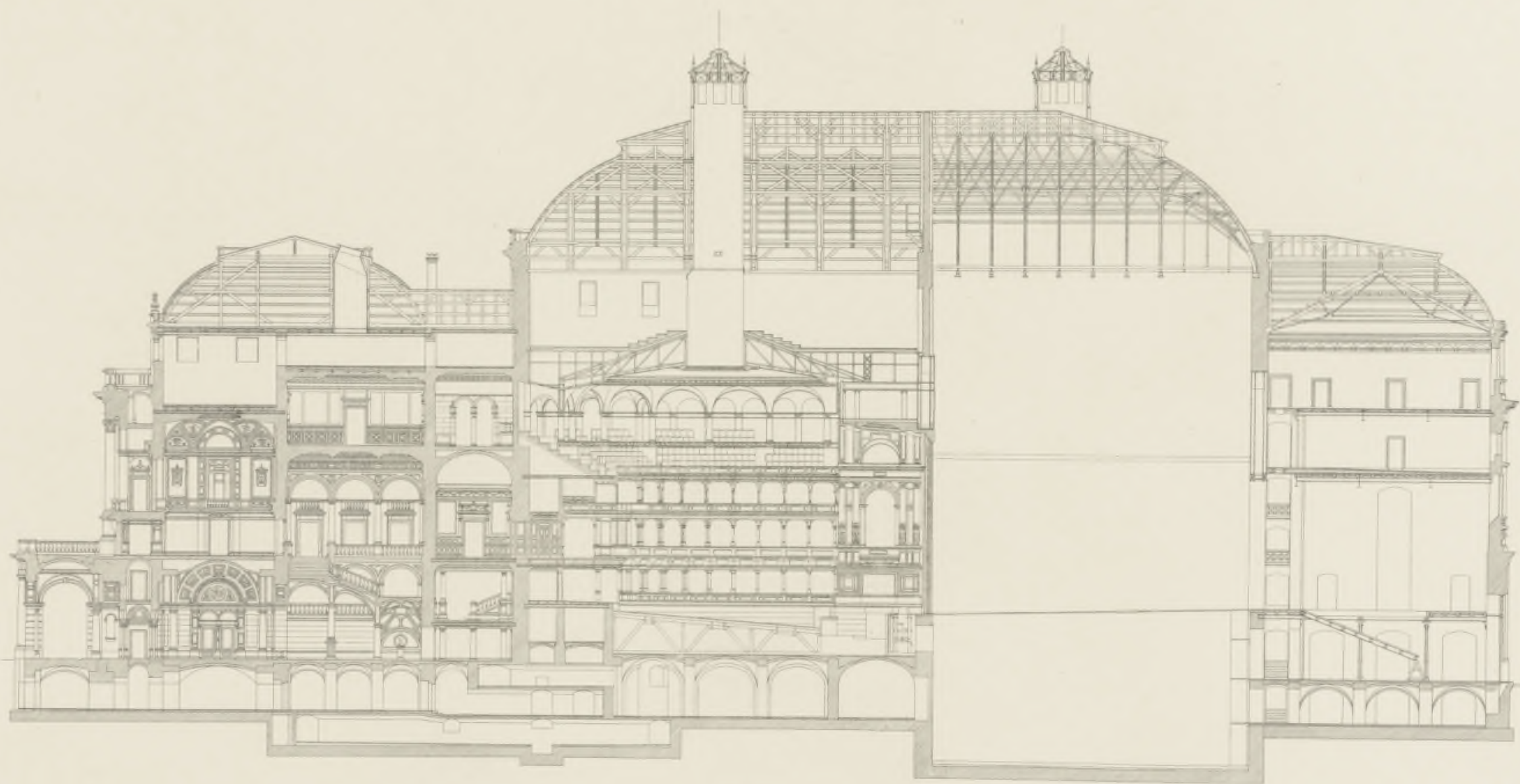
NATIONAL OPERA HOUSE, BUDA PESTH.



Von Ybl.

OPERNHAUS, PEST.

OPÉRA, BUDA PEST.

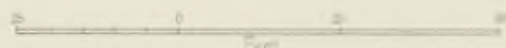


Laengsschnitt.

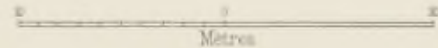
LONGITUDINAL SECTION

Coupe Longitudinale

Edwin O. Sachs ed.



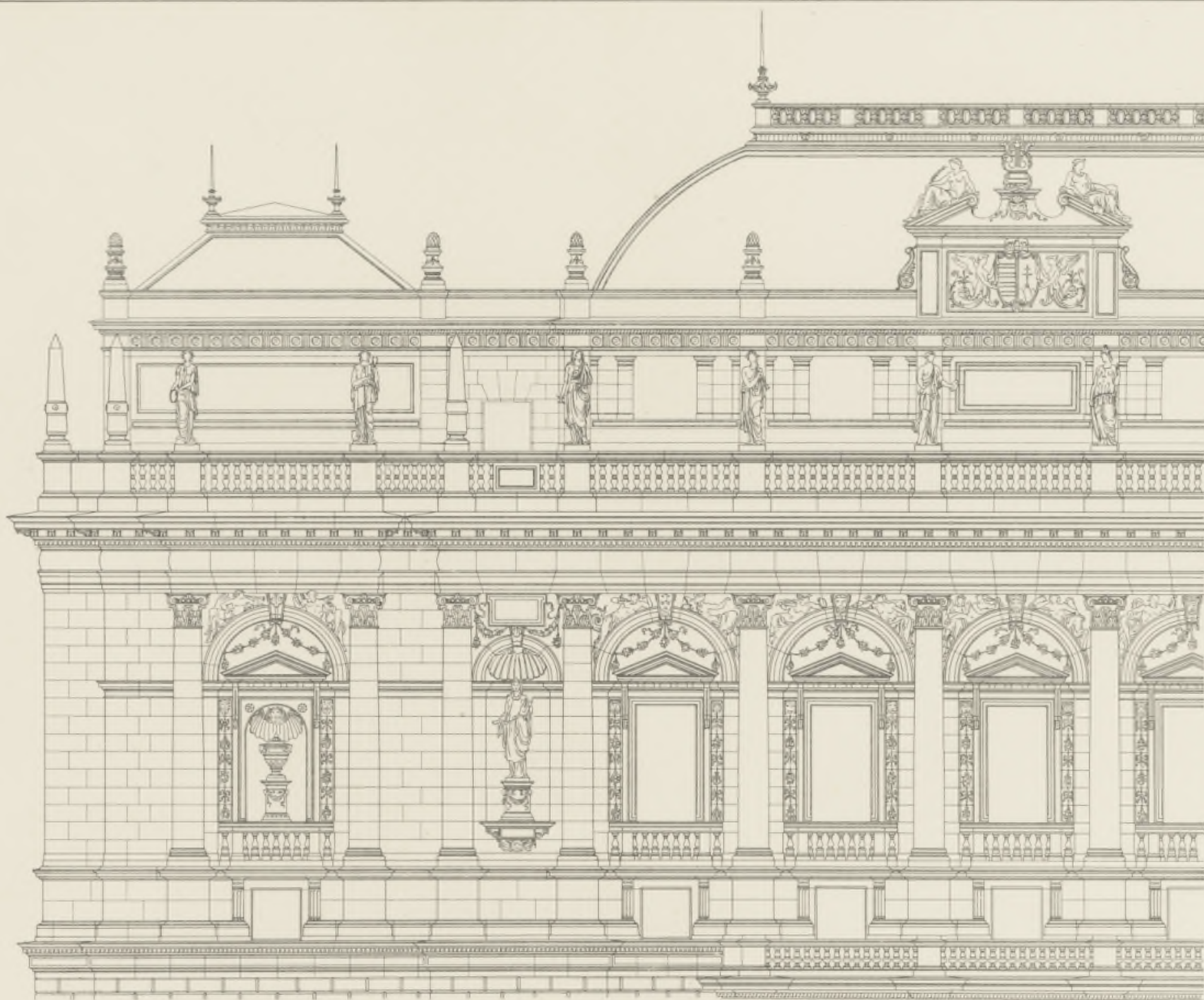
NATIONAL OPERA HOUSE, BUDA PESTH.



Von Ybl.

OPERNHAUS, PEST

OPÉRA, BUDA PEST

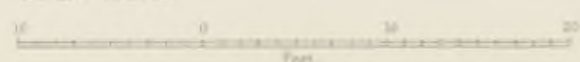


Vorder Ansicht, Einzelheiten

FRONT ELEVATION, DETAILS

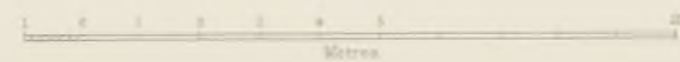
Façade Principale, Détails

Edwin © Seals ed



NATIONAL OPERA HOUSE, BUDA PESTH

Von Ybl.

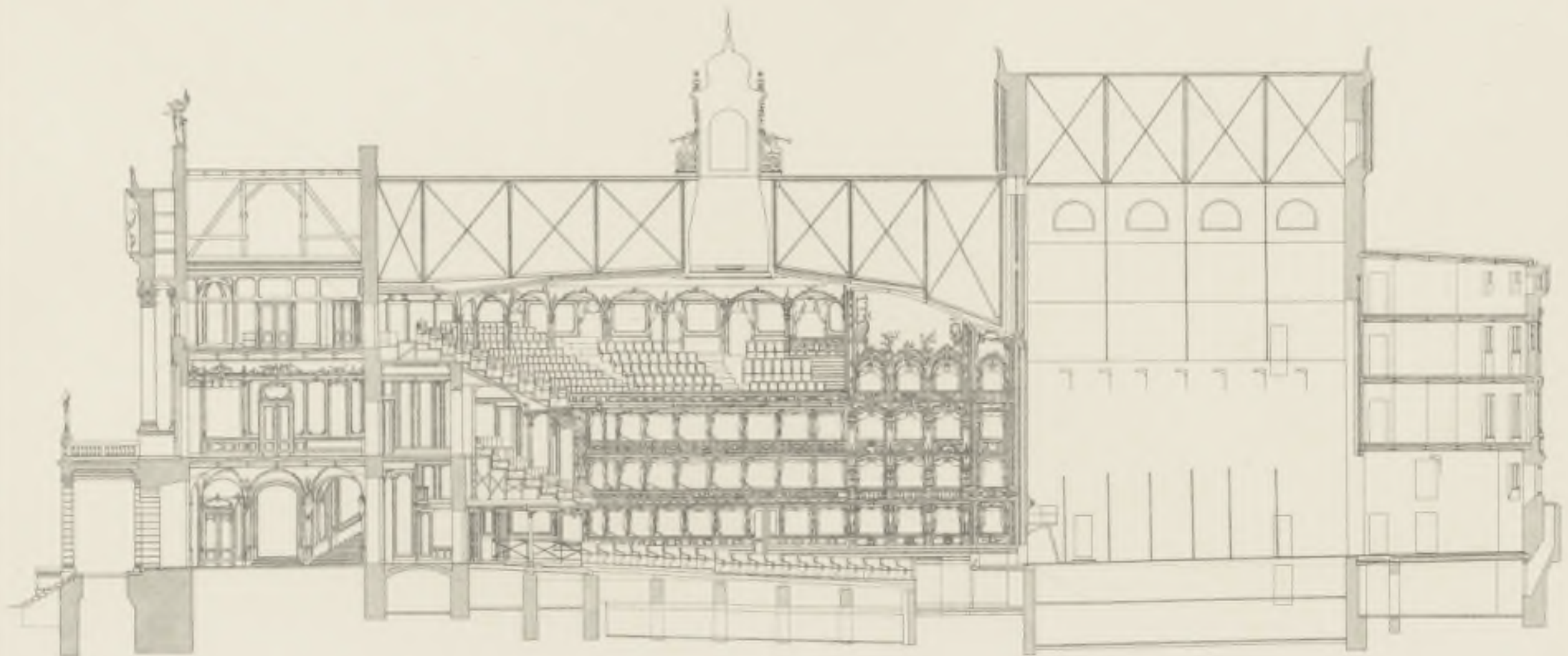




FRONT ELEVATION

Vorder Ansicht

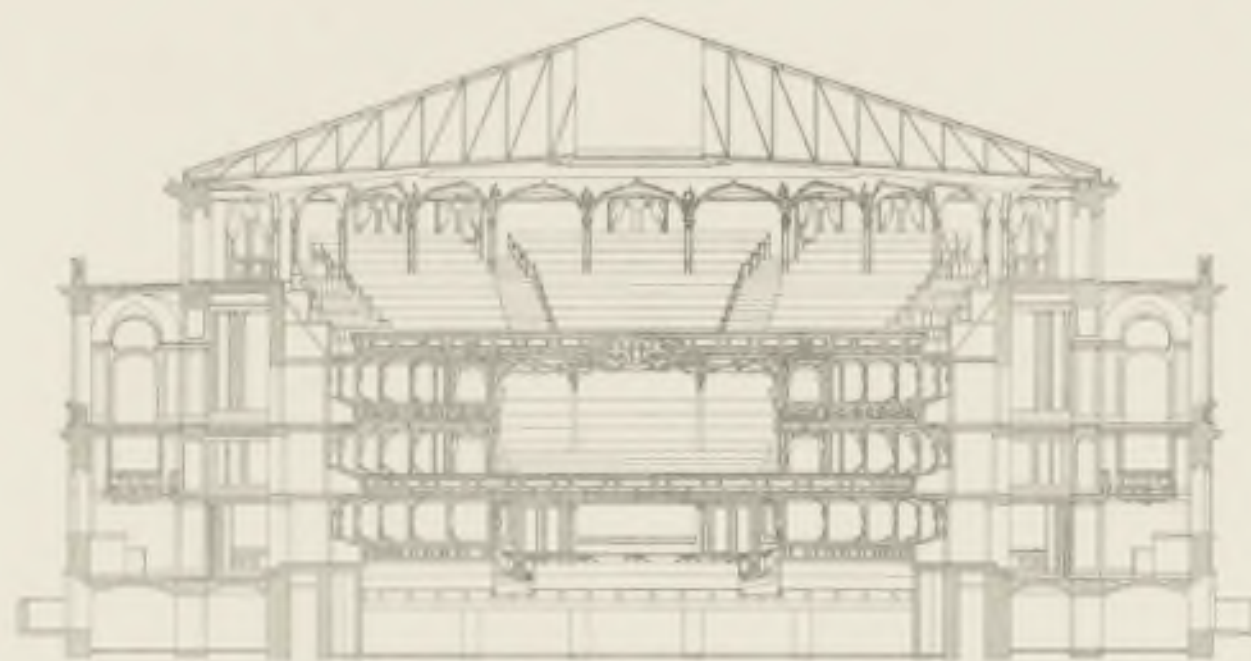
Façade Principale



LONGITUDINAL SECTION

Längsschnitt

Coupe Longitudinale

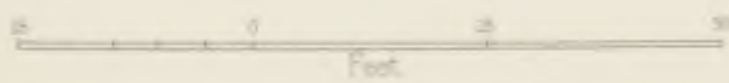


TRANSVERSE SECTION

Querschnitt

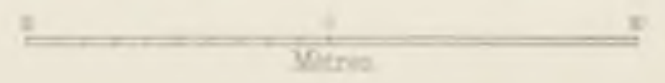
Coupe Transversale

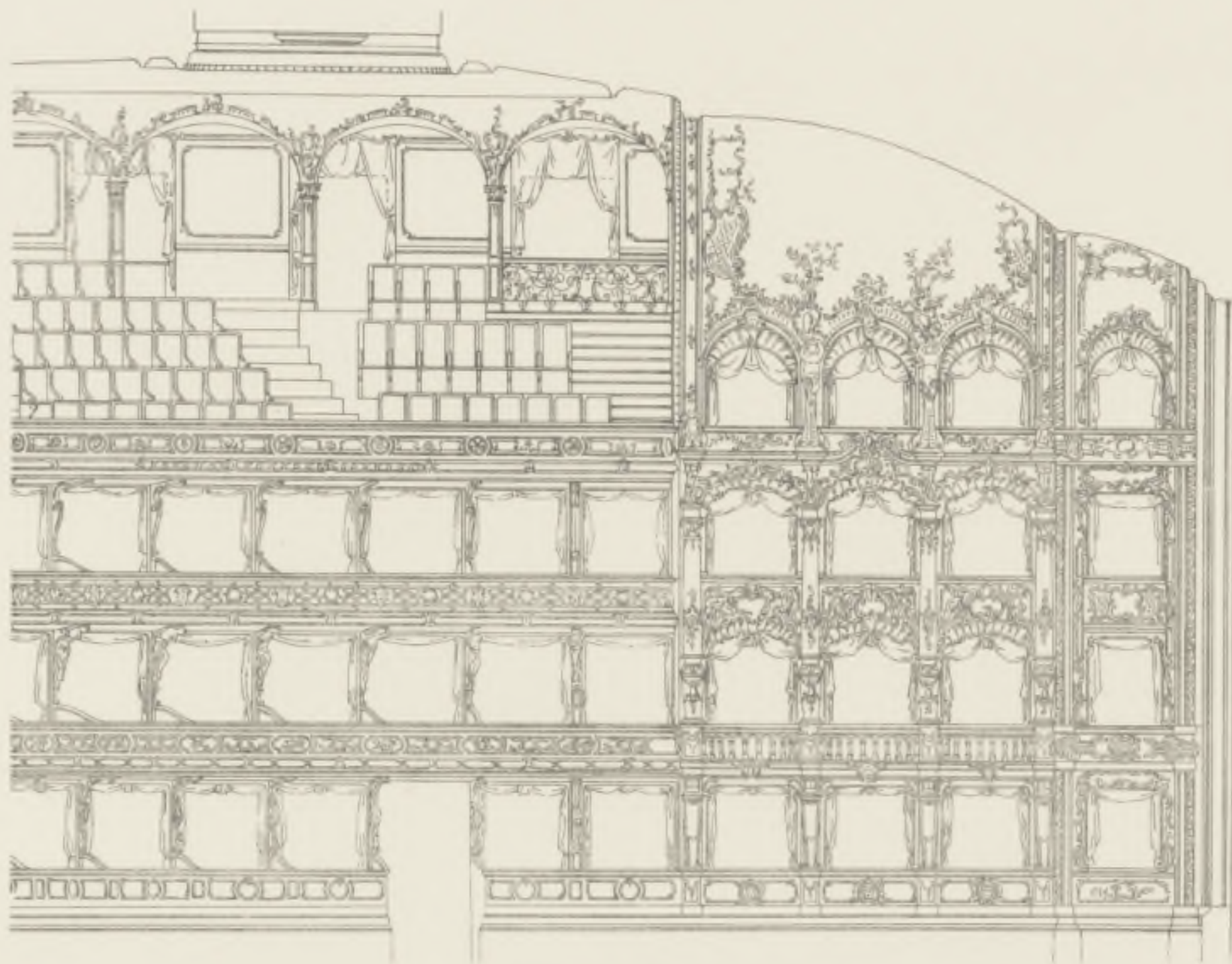
Edwin G. Sachs ed.



GERMAN THEATRE, PRAGUE

Ferdinand Fellner, Hermann Helmer



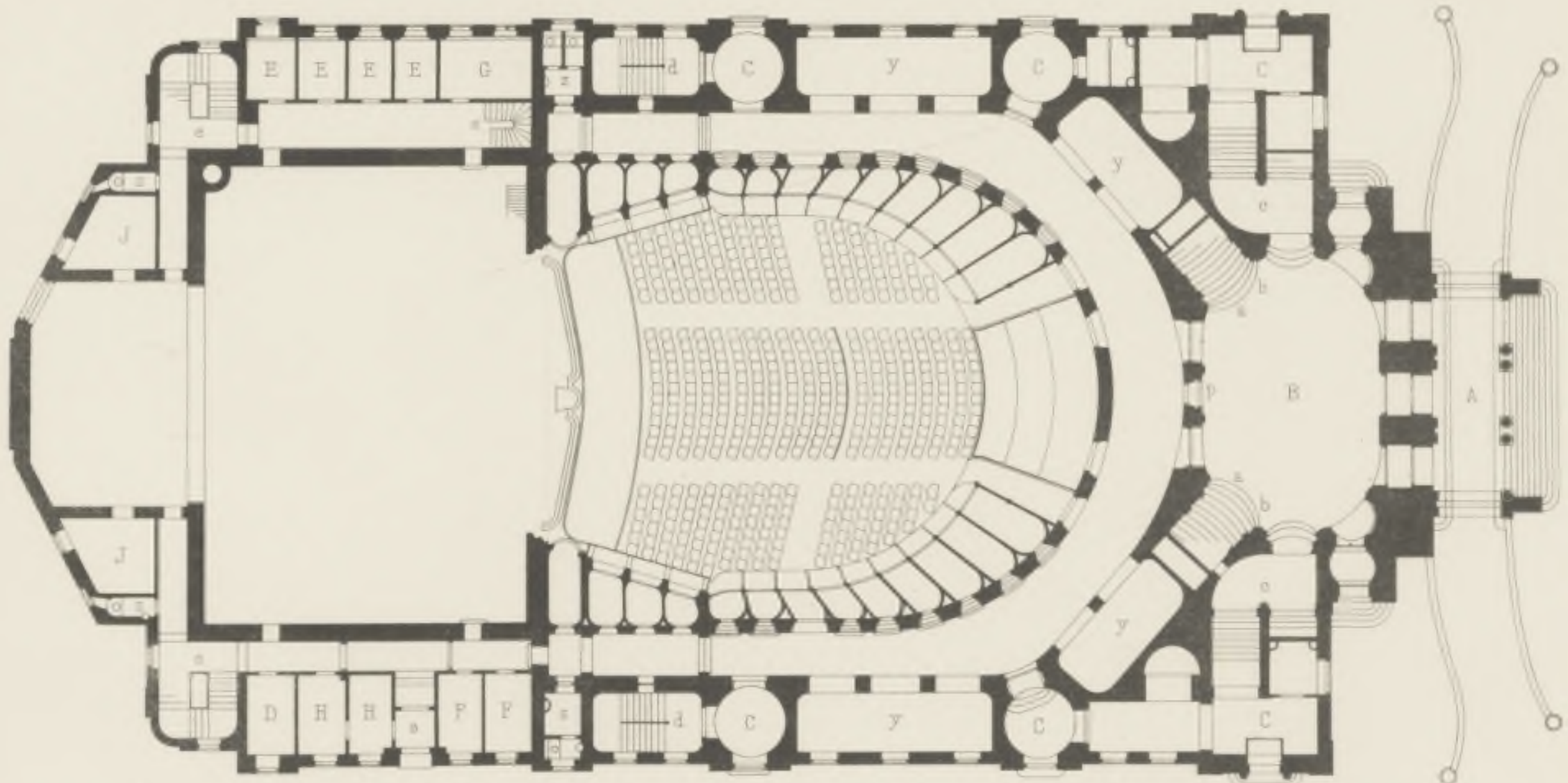


AUDITORIUM, DETAILS.

Zuschauerraum, Einzelbesten.

Salle, Details.

- | | | |
|------------------------------------------------------------------|-----------------------------------------------------------|-------------------------------------------------------------------|
| A. Main Entrance (Haupt-Eingang, Grande Entrée.) | D. Fire Service, (Feuerwehr, Service des Pompiers.) | G. Green Room (Bühnenkammer, Foyer des Artistes.) |
| B. Grand Vestibule (Grosse Vorhalle, Grand Vestibule.) | E. Dressing Room (Ankleidenraum, Loge des Artistes.) | H. Stage Door Keeper (Bühnentür-Concierge, Concierge du Théâtre.) |
| C. Lobby (Vorraum, Dégage-mens.) | F. Stage Management, (Regie, Directeur de la Scène.) | J. Stores (Magasin, Dépôt.) |
| a. First Stairs (Haupt-Treppe, Escalier des 1 ^{eres} .) | d. Private Box Stairs (Logen-Treppe, Escalier des Loges.) | s. Stage Door (Bühnen-Eingang, Entrée du Théâtre.) |
| v. First Stairs (Haupt-Treppe, Escalier des 2 ^{tes} .) | e. Service Stairs (Personal-Treppe, Escalier de Service.) | y. Cloak Counter (Wanderschleife, Vestiaire.) |
| c. First Stairs (Haupt-Treppe, Escalier des 3 ^{tes} .) | p. Box Office (Kassens, Caisse.) | z. Lavatory (Reinigungs-Toilette.) |

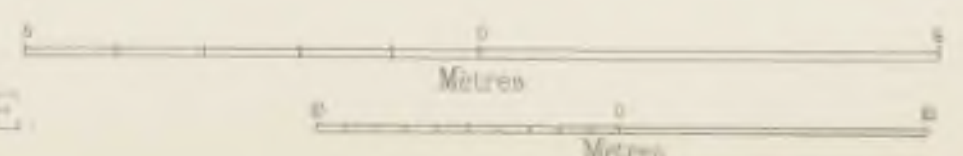
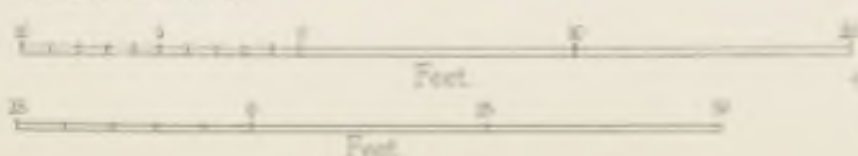


Grundriss, Saalfläche

PLAN, AREA.

Plan, Salle.

Edwin O Sachs ed



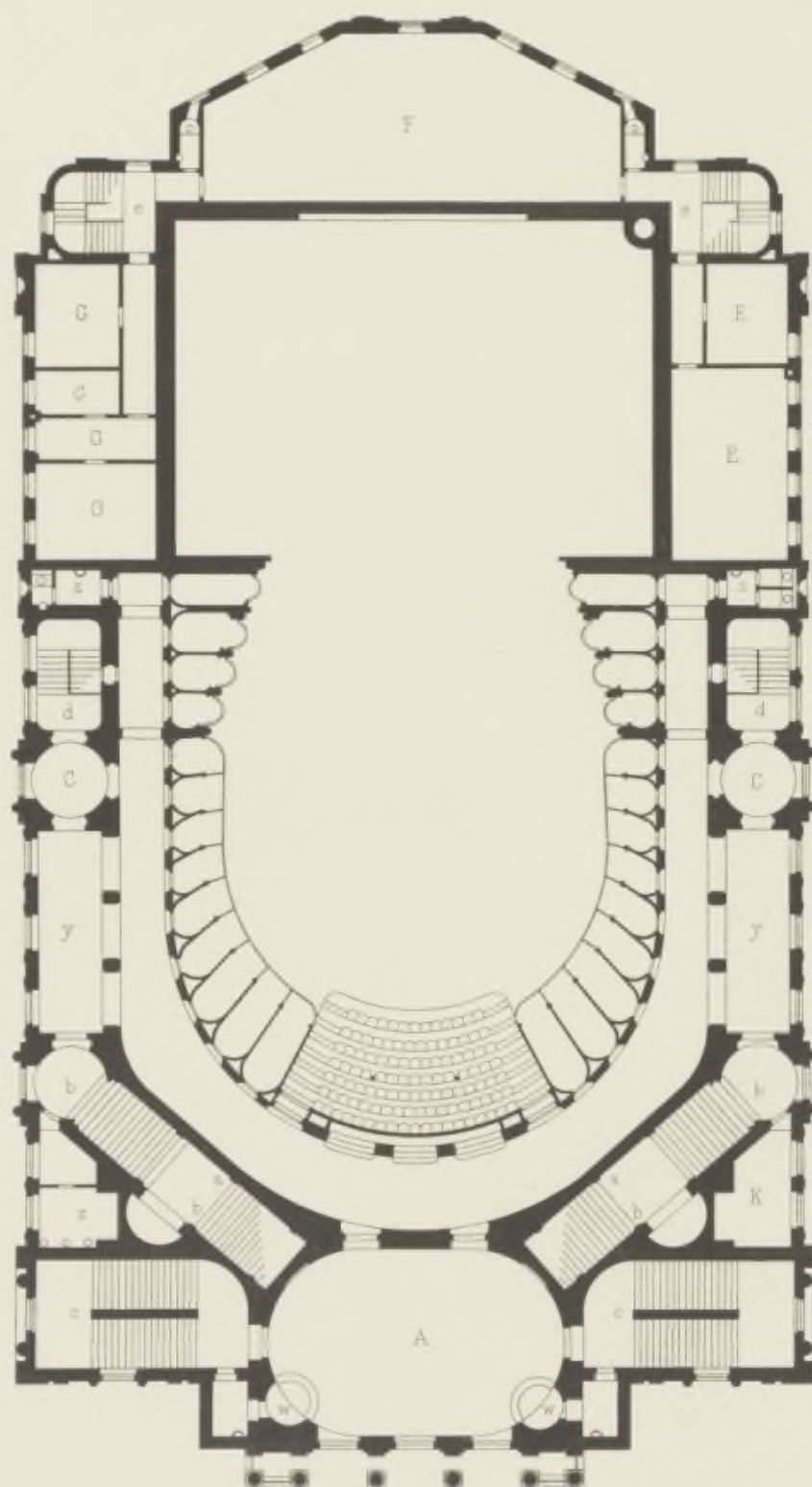
GERMAN THEATRE, PRAGUE.

Ferdinand Fellner, Hermann Helmer.

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THEATER, PRAG

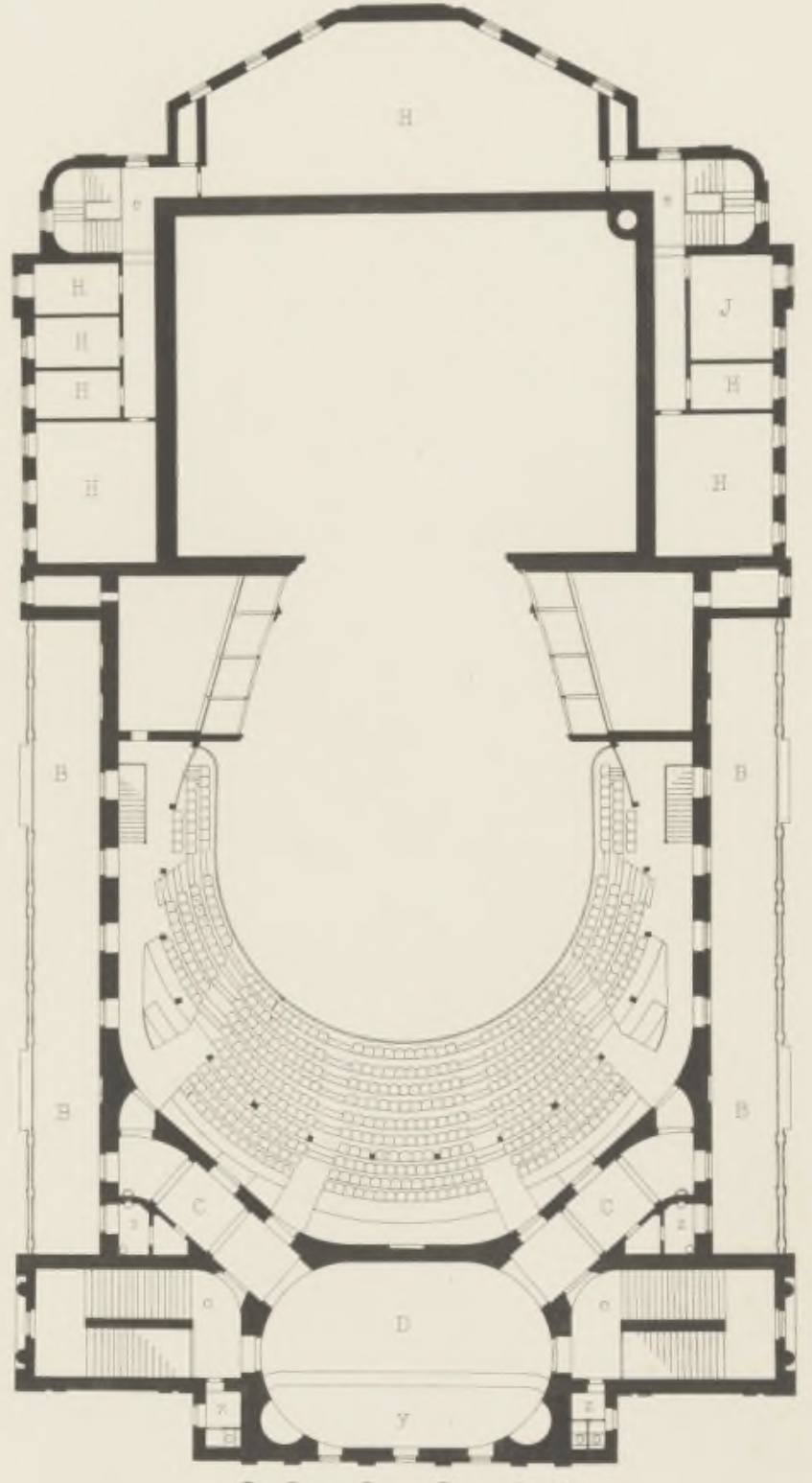
THÉÂTRE, PRAGUE



Grundriss, II Rang
Plan, 2^e Loges.
PLAN, II TIER.

- A Lounge.
(Erfrischungssaal, Foyer)
- B Balcony.
(Balcon, Balcon)
- C Lobby.
(Vorraum, Déjàgemet.)
- D Hall.
(Wartehalle, Vestibule d'Accès)
- E Dressing Room.
(Ankleideraum, Loge des Artistes)
- F Chorus Room.
(Musik Saal, Foyer des Choristes)
- G Stores.
(Magazin, Dépôt.)
- H Wardrobe Room.
(Kleiderkammer, Costumes)
- J Armour Room.
(Rüstungskammer, Salle d'armes)
- K Office.
(Geschäftszimmer, Bureau)

- a 1st Tier Stairs.
(1^{er} Rang Treppe, Escalier des 1^{er})
- b 2nd Tier Stairs.
(2^{er} Rang Treppe, Escalier des 2^{er})
- c 3rd Tier Stairs.
(3^{er} Rang Treppe, Escalier des 3^{er})
- d Private Box Stairs.
(Logen Treppe, Escalier des Loges)
- e Service Stairs.
(Personal Treppe, Escalier de Service)
- w Box.
(Vorzimmer, Buffet)
- y Coat Counter.
(Kleiderstange, Vestiaire)
- z Lavatory.
(Wasserdiele, Toilette)



Grundriss, III Rang
Plan, 3^e Loges.
PLAN, III TIER.

Edwin O. Sachs, ed.

GERMAN THEATRE, PRAGUE
Ferdinand Fellner, Hermann Helmer

Mètres

OPERNHAUS, DRESDEN

OPÉRA, DRESDE



FRONT ELEVATION

Vorder Ansicht.

Facade Principale

Edwa. D. Seiba n2

COURT OPERA HOUSE, DRESDEN

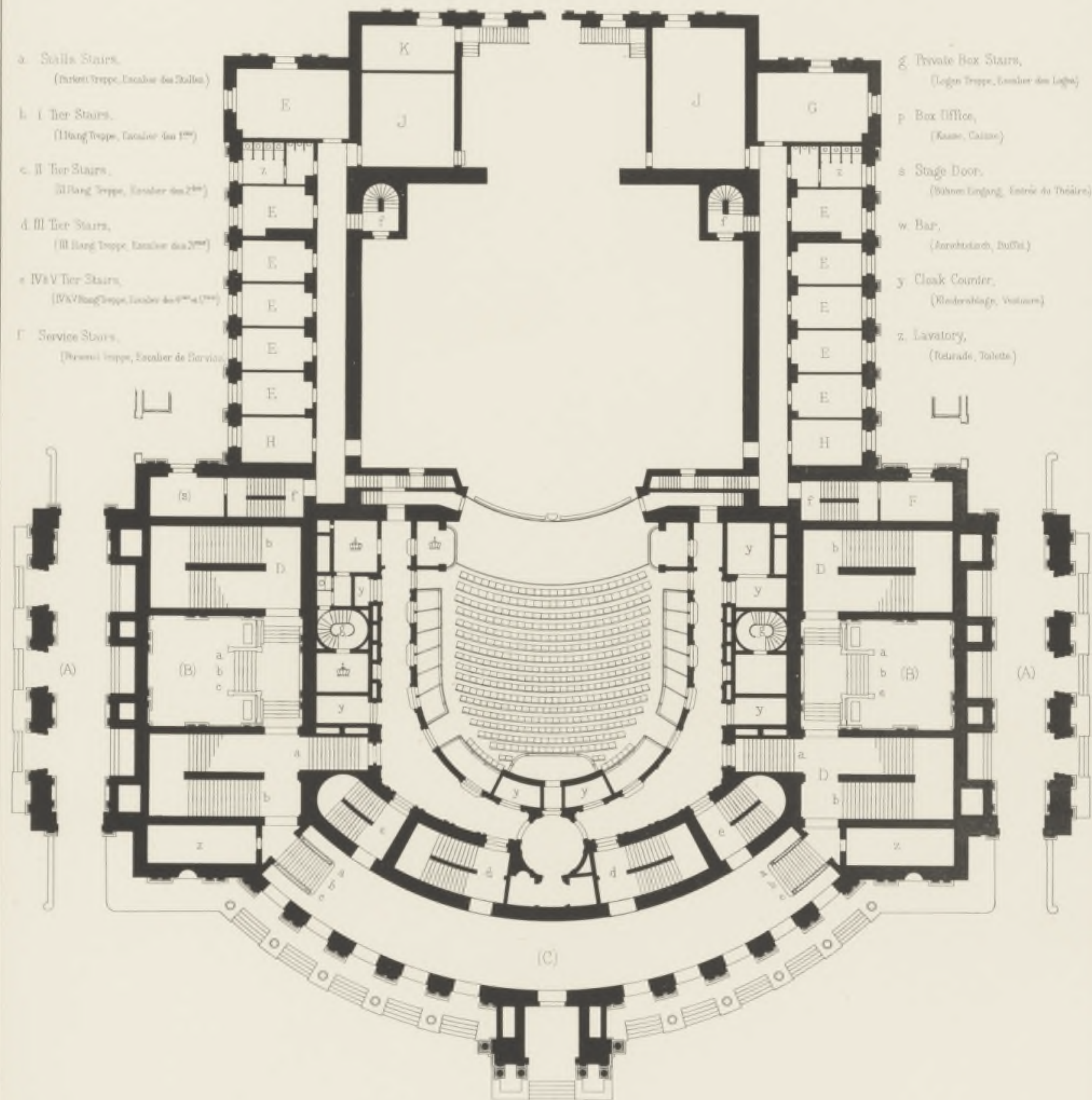
Gottfried Semper, Masfret Semper

- A. Carriage Entrance, (Kutschler, Porte Cochée)
- B. Lobby, (Vorraum, Déjagement)
- C. Grand Vestibule, (Vorhalle, Grand Vestibule)
- D. Grand Staircase, (Haupt Treppenhaus, Grand Escalier)
- E. Dressing Room, (Ankleidenraum, Loge des Artistes)

- F. Fire Service, (Feuerwehr, Service des Pompes)
- G. Green Room, (Umschließungsraum, Foyer des Artistes)
- H. Stage Management, (Kasse, Direction de la Scène)
- J. Scene Store, (Coulisse Magazin, Dépôt des Décor)
- K. Engineer, (Maschinenmeister, Ingénieur)

- a. Stalls Stairs, (Stall Trepp, Escalier des Stalles)
- b. I Tier Stairs, (I Rang Trepp, Escalier des 1^{er})
- c. II Tier Stairs, (II Rang Trepp, Escalier des 2^{er})
- d. III Tier Stairs, (III Rang Trepp, Escalier des 3^{er})
- e. IV & V Tier Stairs, (IV & V Rang Trepp, Escalier des 4^{er} & 5^{er})
- f. Service Stairs, (Dienst Trepp, Escalier de Service)

- g. Private Box Stairs, (Logen Trepp, Escalier des Loges)
- p. Box Office, (Kasse, Caisse)
- s. Stage Door, (Bühnen Eingang, Entrée du Théâtre)
- w. Bar, (Bierstisch, Buffet)
- y. Cloak Counter, (Kleiderstange, Vestiaire)
- z. Lavatory, (Reinigungs, Toilette)



PLAN, AREA

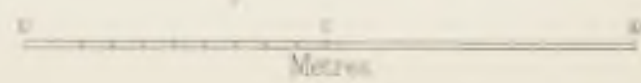
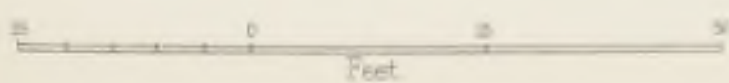
Grundriss, Saal.

Plan, Salle

Edwin O Sachs ed.

COURT OPERA HOUSE, DRESDEN

Gottfried Semper Manfred Semper



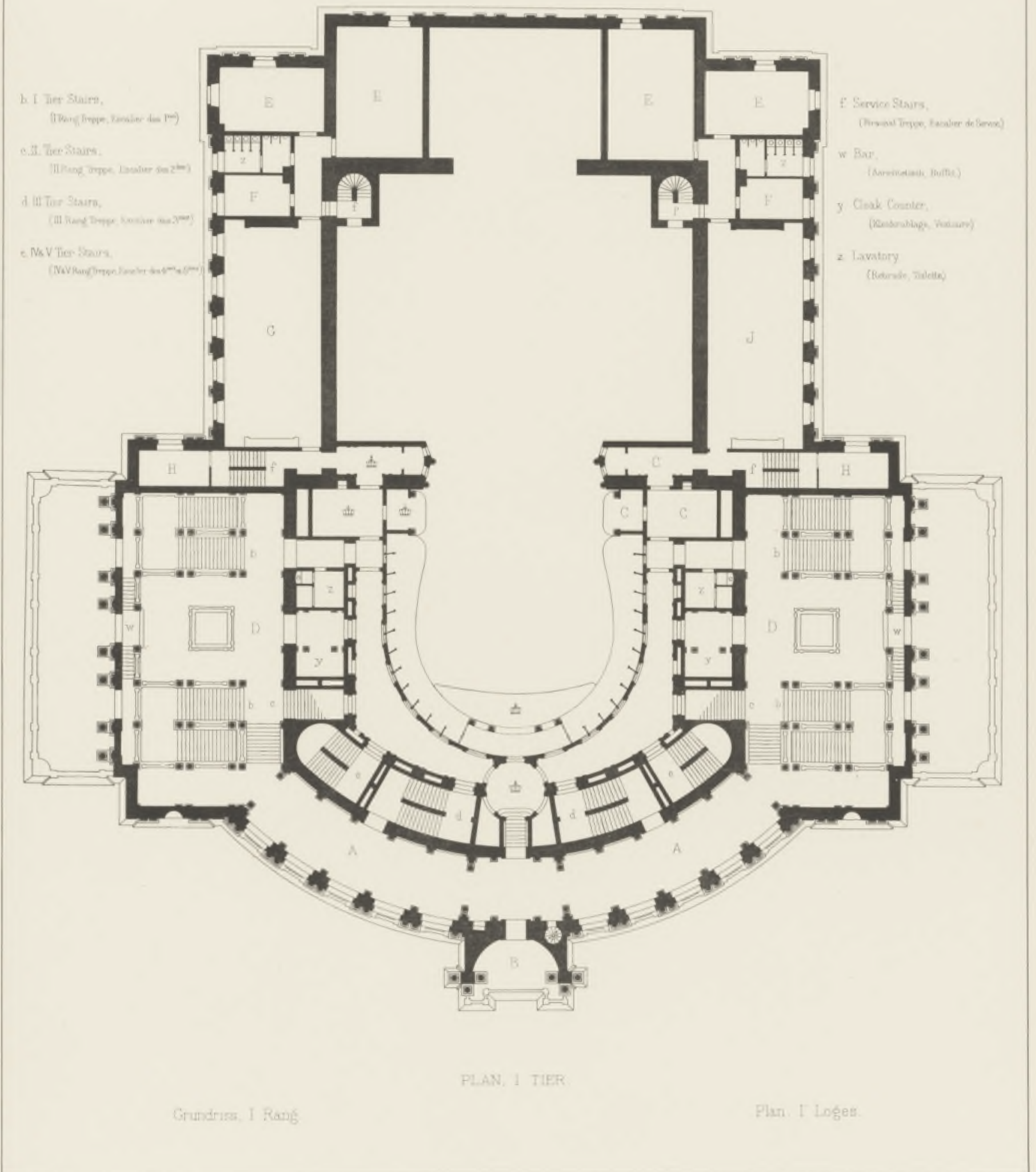
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- A. Lounge, (Erfrischungssaal, Foyer)
- B. Loggia, (offene Halle, Loggia)
- C. Lord Chamberlain, (Hof-Marschall, Ministre de la Cour)
- D. Grand Staircase, (Haupt Treppenhaus, Grand Escalier)
- E. Dressing Room, (Ankleiderzimmer, Loge des Acteurs)

- F. Hairdresser, (Friseur, Coiffeur)
- G. Ballet Room, (Ballet Saal, Foyer de la danse)
- H. Stage Management, (Bühne, Direction de la Scène)
- J. Chorus Room, (Musik Saal, Foyer des Chœurs)

- b. I Tier Stairs, (I Rang Treppe, Escalier des 1^{er})
- c. II Tier Stairs, (II Rang Treppe, Escalier des 2^{er})
- d. III Tier Stairs, (III Rang Treppe, Escalier des 3^{er})
- e. IV Tier Stairs, (IV Rang Treppe, Escalier des 4^{er})

- f. Service Stairs, (Dienst Treppe, Escalier de Service)
- w. Bar, (Apotheksaal, Buffet)
- y. Cloak Counter, (Kleiderablage, Vestiaire)
- z. Lavatory, (Retrouvée, Toilette)



PLAN, I TIER.

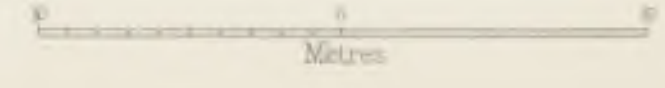
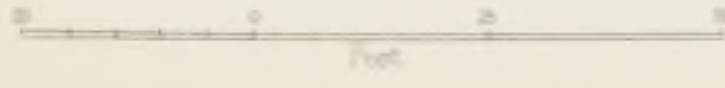
Grundriss, I Rang.

Plan, I Loges.

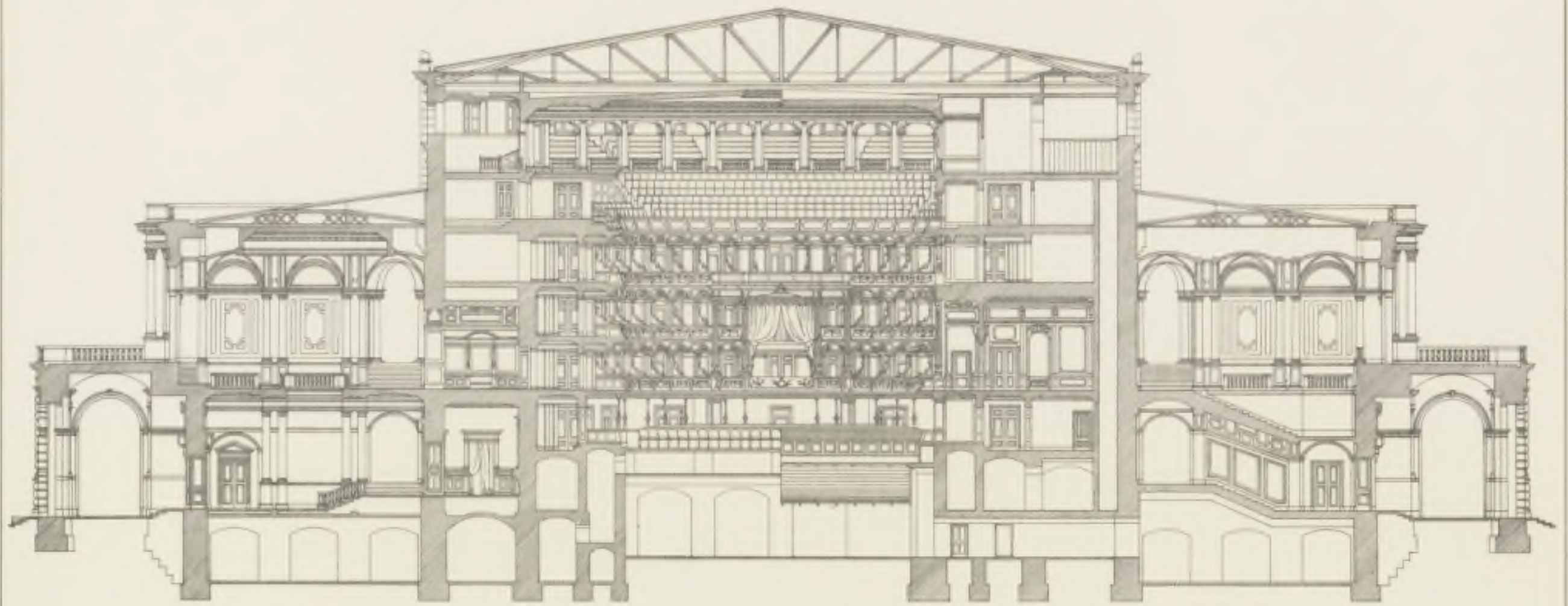
Erwin, G. Sachs ed.

COURT OPERA HOUSE, DRESDEN

Gottfried Semper, Manfred Semper.



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TRANSVERSE SECTION.

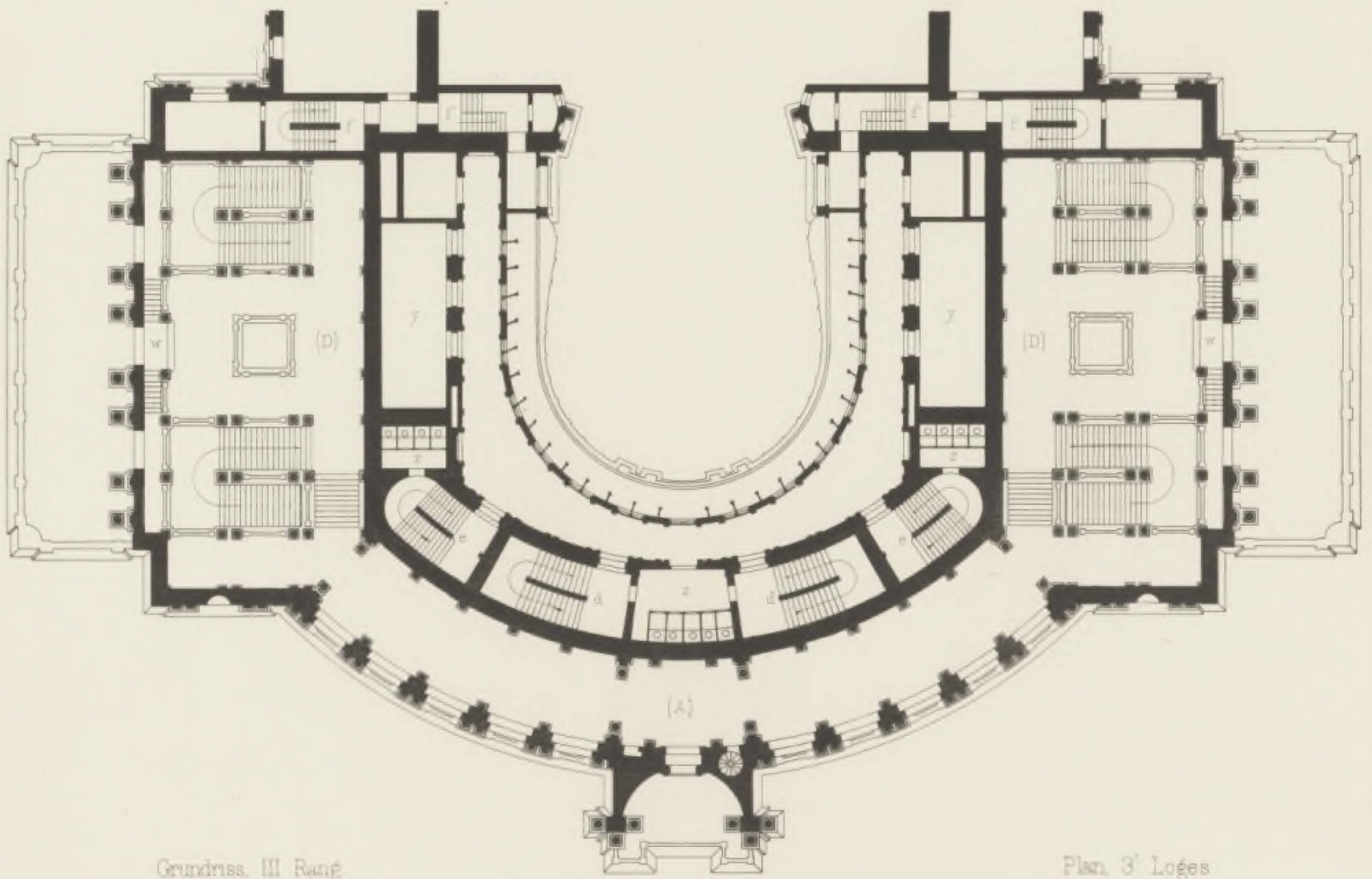
Querschnitt.

Coupe Transversale.

- d. III Tier Stairs. (III Rang Treppe Escalier des 3^{es})
- e. IV & V Tier Stairs. (IV & V Rang Treppe, Escalier des 4^{es} & 5^{es})
- f. Service Stairs. (Personnel Treppe Escalier de Service)

- A. Lounge. (Erfrischungssaal Foyer)
- B. Grand Staircase. (Haupt Treppenhause, Grand Escalier)

- w. Bar. (Konditoreisch. Buffet)
- y. Cloak Counter. (Kleiderablage Vestiaire)
- z. Lavatory. (Reinrad, Toilette)

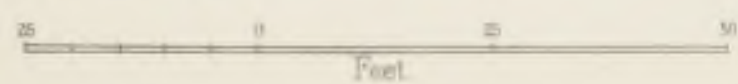


Grundriss. III Rang.

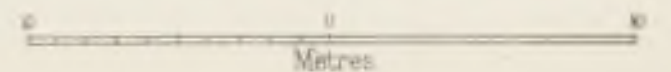
Plan 3^e Loges

PLAN, III TIER.

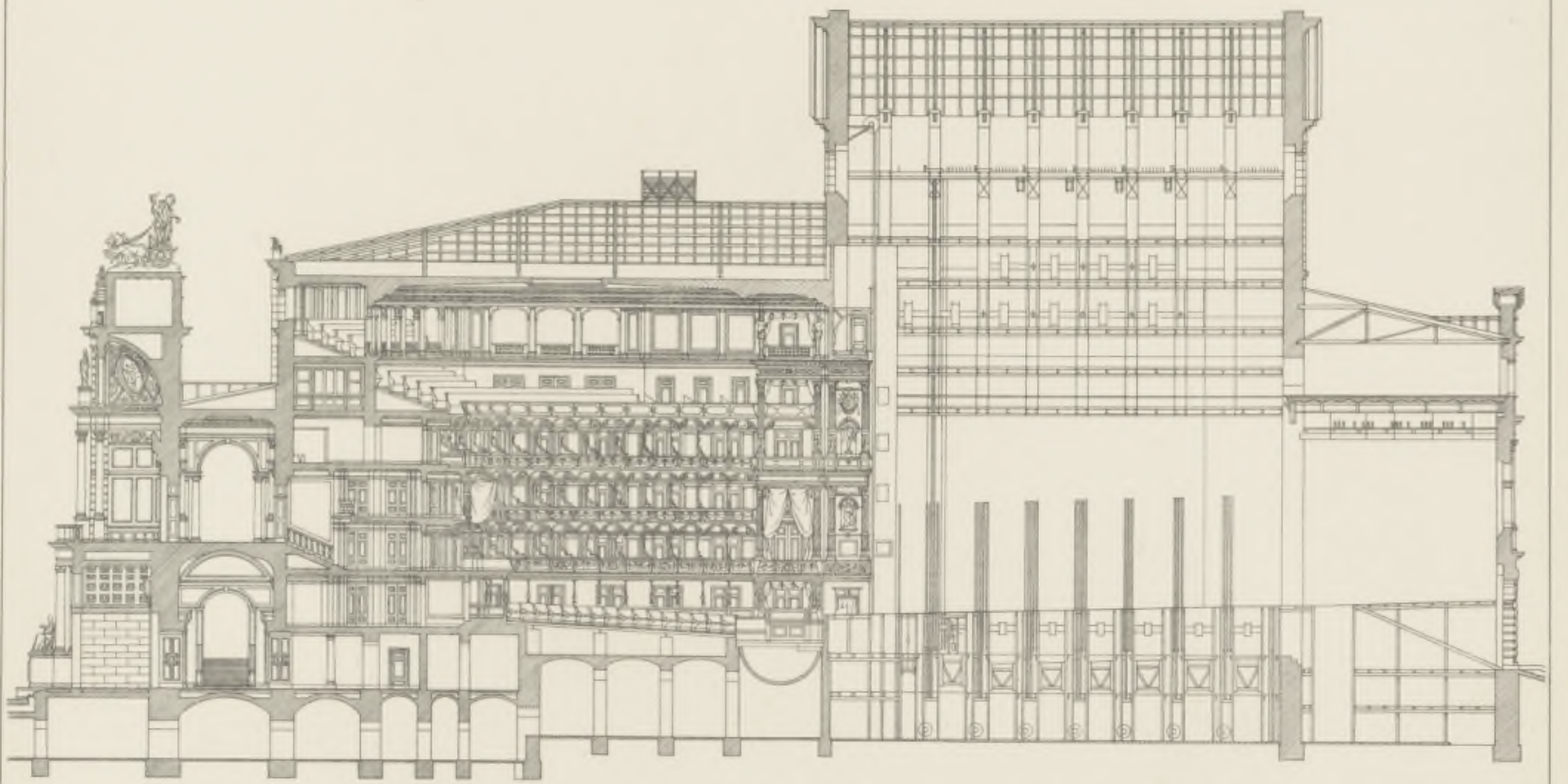
Edwin O Sachs ed.



COURT OPERA HOUSE, DRESDEN



Gottfried Semper, Manfred Semper.



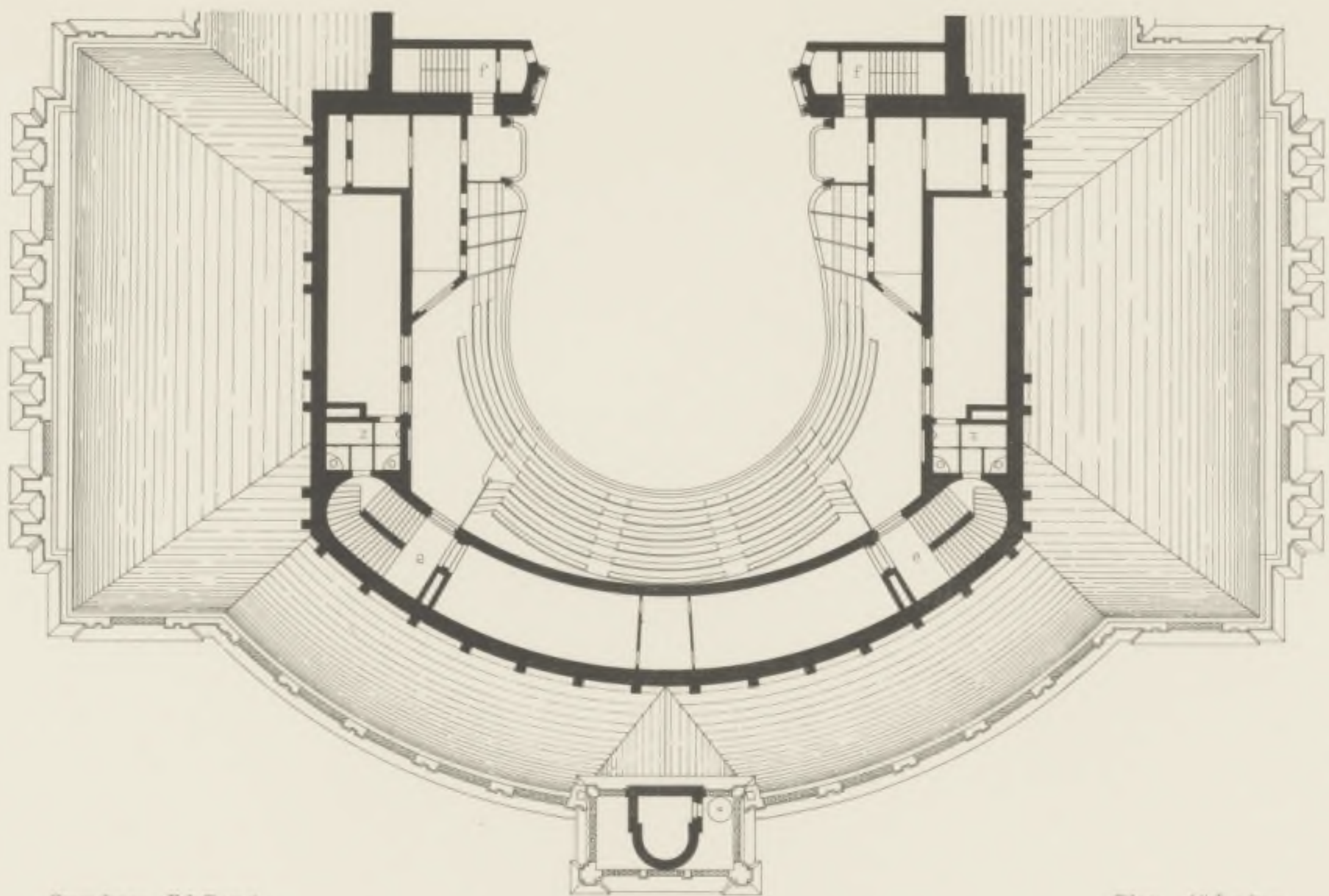
Laengsschnitt.

LONGITUDINAL SECTION.

Coupe Longitudinale

e IV & V Tier Stairs, (IV & V Rang Treppe, Escalier des 4^{ème} et 5^{ème})
 f Service Stairs, (Personnel Treppe, Escalier de Service)

w Bar, (Amusement, Buffet)
 z Lavatory, (Pensée, Toilets)



Grundriss IV Rang.

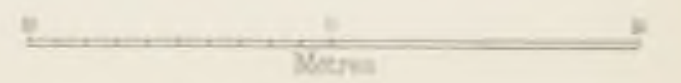
Plan 4^e Loges.

PLAN, IV TIER.

Edwin O Sachs ed.



COURT OPERA HOUSE DRESDEN



Gottfried Semper, Manfred Semper.

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FRONT ELEVATION, CENTRAL FEATURE.

Vorder Ansicht, Mittel Partie

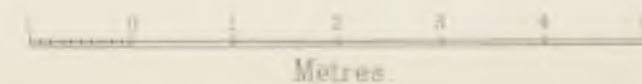
Façade Principale, Partie Centrale

Edwin O Sachs ed

Reiss-Verlag Leipzig, Verlags-Bureau, 11, Dammstrasse 11



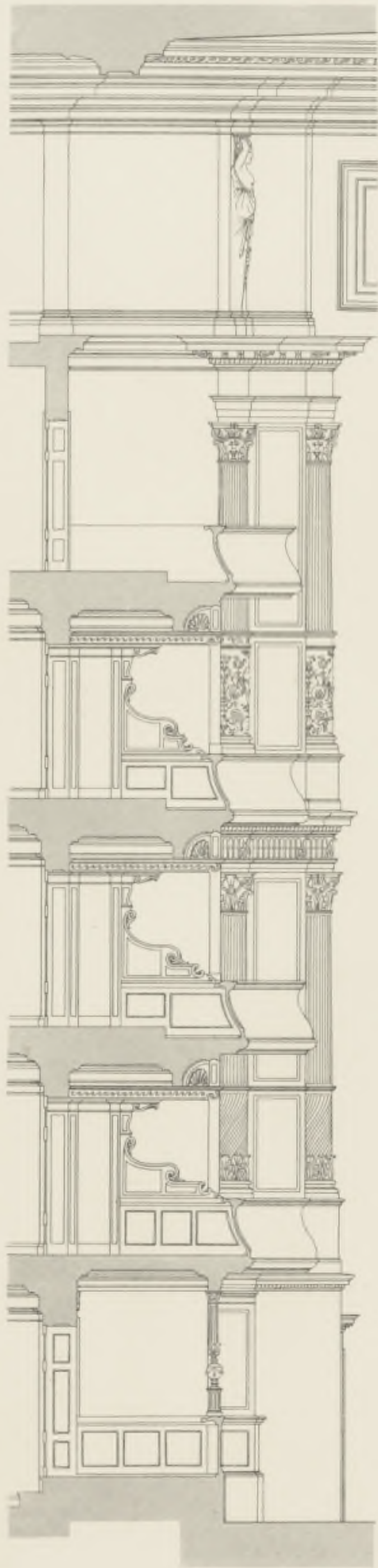
COURT OPERA HOUSE, DRESDEN



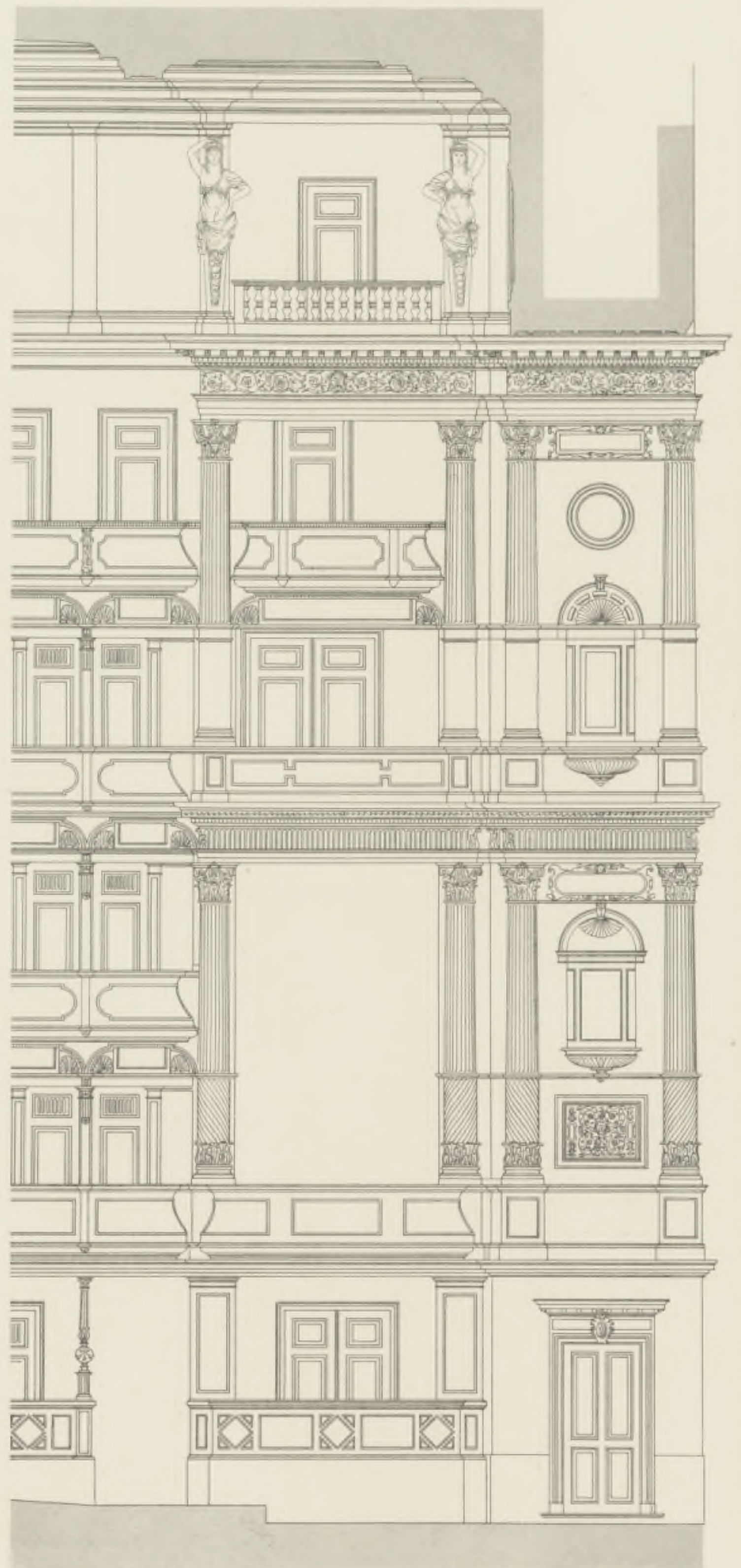
Gottfried Semper, Manfred Semper

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Zuschauerraum Einzelheiten.



AUDITORIUM, DETAILS

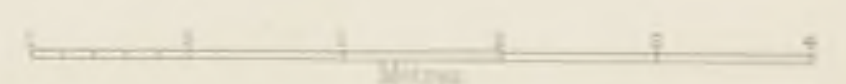
Salle, Details.

Edwin O. Sachs ed.



COURT OPERA HOUSE, DRESDEN

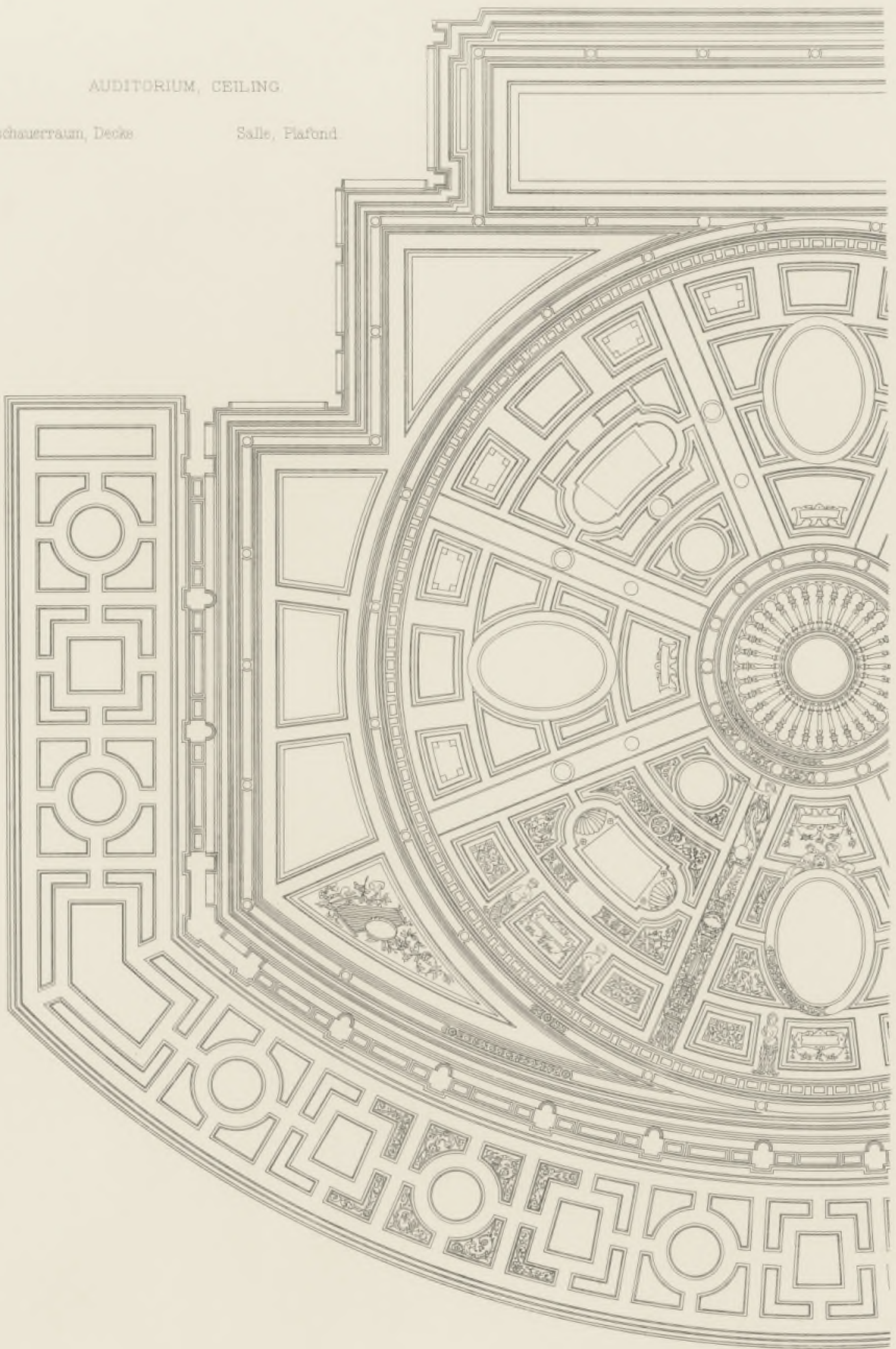
Gottfried Semper, Manfred Semper



AUDITORIUM, CEILING.

Zuschauerraum, Decke

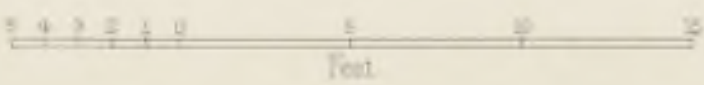
Salle, Plafond



Edwin O. Sachs ed.

COURT OPERA HOUSE, DRESDEN

Gottfried Semper, Manfred Semper



- A. Grand Vestibule,
(Grosse Vorhalle, Grand Vestibule)
- B. Refreshment Rooms,
(Bierhalle, Brasserie)
- C. Kitchen,
(Küche, Cuisine)
- D. Pantry,
(Anrichtezimmer, Service)

- a. Stalls Stairs,
(Parkett Treppe, Escalier des Stalles)
- b. I Tier Stairs,
(I Rang Treppe, Escalier des 1^{er})
- c. II Tier Stairs,
(II Rang Treppe, Escalier des 2^{er})
- d. Service Stairs,
(Personal Treppe, Escalier de Service)

- E. Boiler Room,
(Kesselraum, Les Chaudières)
- F. Workshop,
(Werkstatt, Atelier)
- G. Machinery,
(Maschinenraum, Machines)
- H. Stores,
(Magazin, Dépôt)

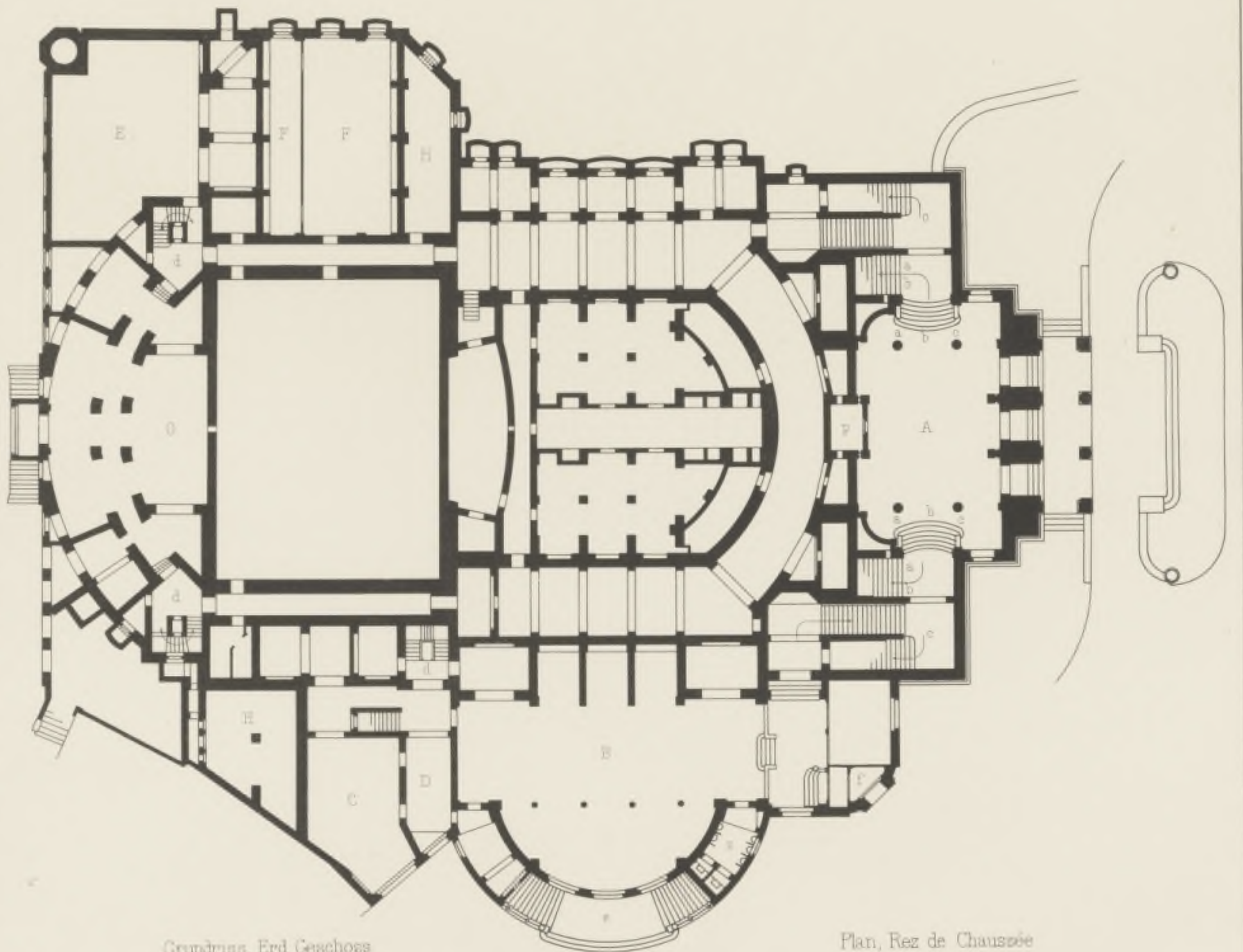
- e. Terrace Steps,
(Altan Stufen, Escalier de Terrasse)
- f. Entrance to Refreshment Rooms,
(Eingang zur Bierhalle, Entrée de la Brasserie)
- p. Box Office,
(Kasse, Caisse)
- x. Lavatory,
(Petrole, Toilette)



FRONT ELEVATION

Vorder Ansicht

Façade Principale

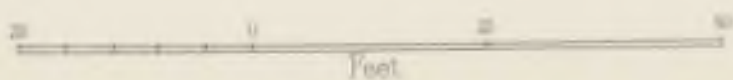


Grundriss, Erd. Geschoss

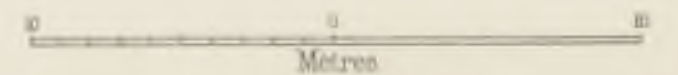
Plan, Rez de Chaussée

PLAN, GROUND LEVEL.

Edwin O. Sachs ed

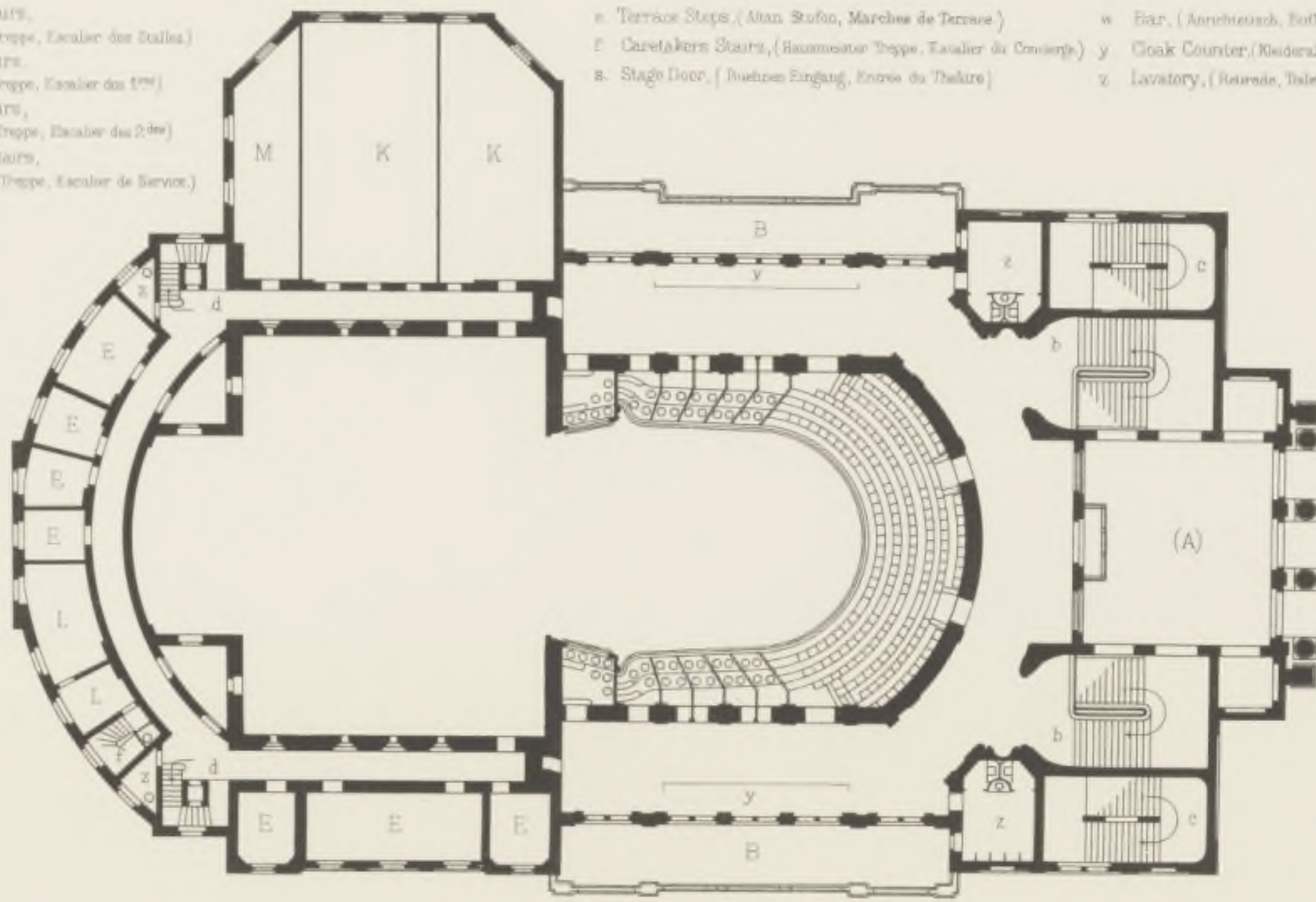


MUNICIPAL THEATRE, HALLE.



Heinrich Seeling

- a. Stalls Stairs, (Stufen Treppe, Escalier des Stalles)
- b. I Tier Stairs, (I Rang Treppe, Escalier des 1^{er})
- c. II Tier Stairs, (II Rang Treppe, Escalier des 2^{es})
- d. Service Stairs, (Personel Treppe, Escalier de Service)
- e. Terrace Steps, (Alten Stufen, Marches de Terrasse)
- f. Caretakers Stairs, (Hausmeister Treppe, Escalier du Concert)
- g. Stage Door, (Bühnen Eingang, Entrée du Théâtre)
- w. Bar, (Anrichtensch, Buffet)
- y. Cloak Counter, (Kleiderabgabe, Vestaire)
- z. Lavatory, (Retraite, Toilette)

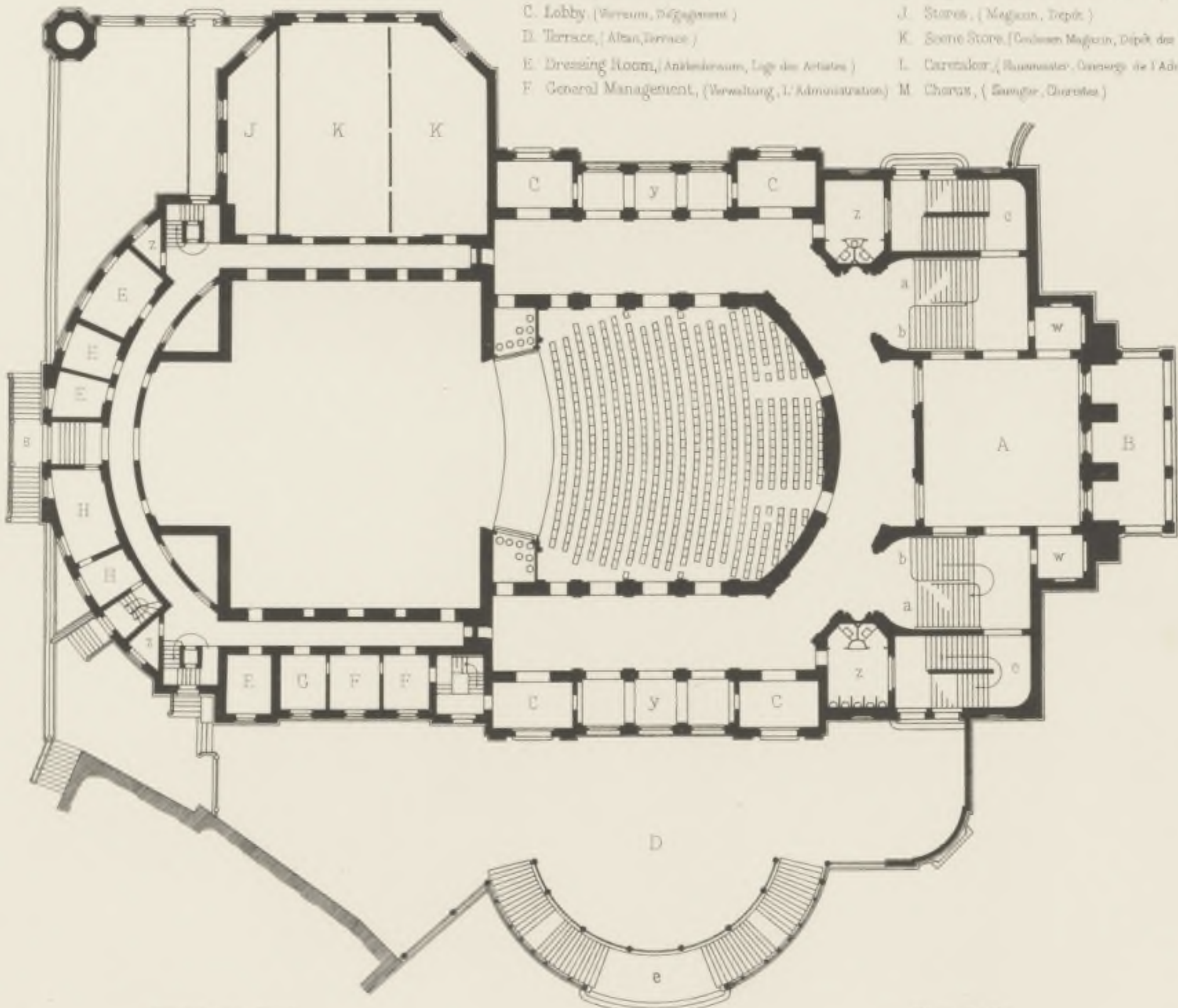


Grundriss, I Rang

PLAN, I TIER

Plan, I Loges.

- A. Lounge, (Entschungsraum, Noyer)
- B. Balcony, (Balken, Balcon)
- C. Lobby, (Versaum, Dégageant)
- D. Terrace, (Alten, Terrasse)
- E. Dressing Room, (Ankleideraum, Loge des Artistes)
- F. General Management, (Verwaltung, Administration)
- G. Stage Management, (Regie, Direction de la Scène)
- H. Stage Door Keeper, (Portier, Garde du Théâtre)
- J. Stores, (Magazin, Dépôt)
- K. Scene Store, (Coulissen Magazin, Dépôt des Decors)
- L. Caretaker, (Hausmeister, Garde de l'Administration)
- M. Chorus, (Sänger, Choristes)



Grundriss, Saal.

PLAN, AREA

Plan, Salle

Edwin O Sachs ed.

0 20 40 Feet

MUNICIPAL THEATRE, HALLE

Heinrich Seeling

0 20 40 Mètres

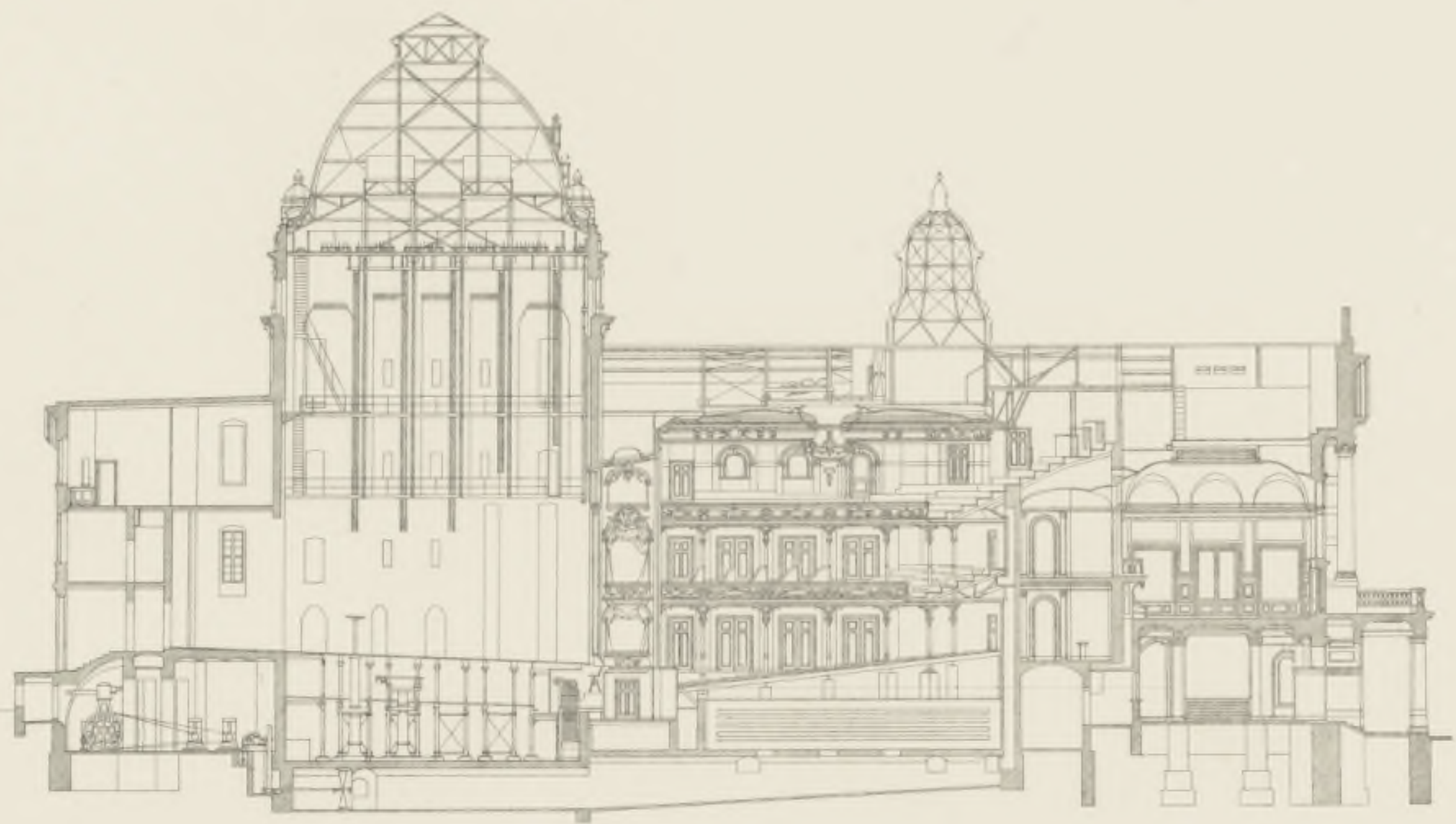
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Querschnitt.

TRANSVERSE SECTION.

Coupe Transversale

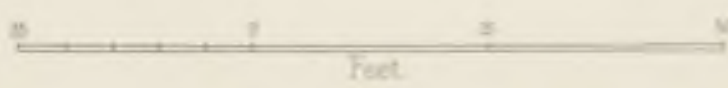


Laengsschnitt.

LONGITUDINAL SECTION.

Coupe Longitudinale.

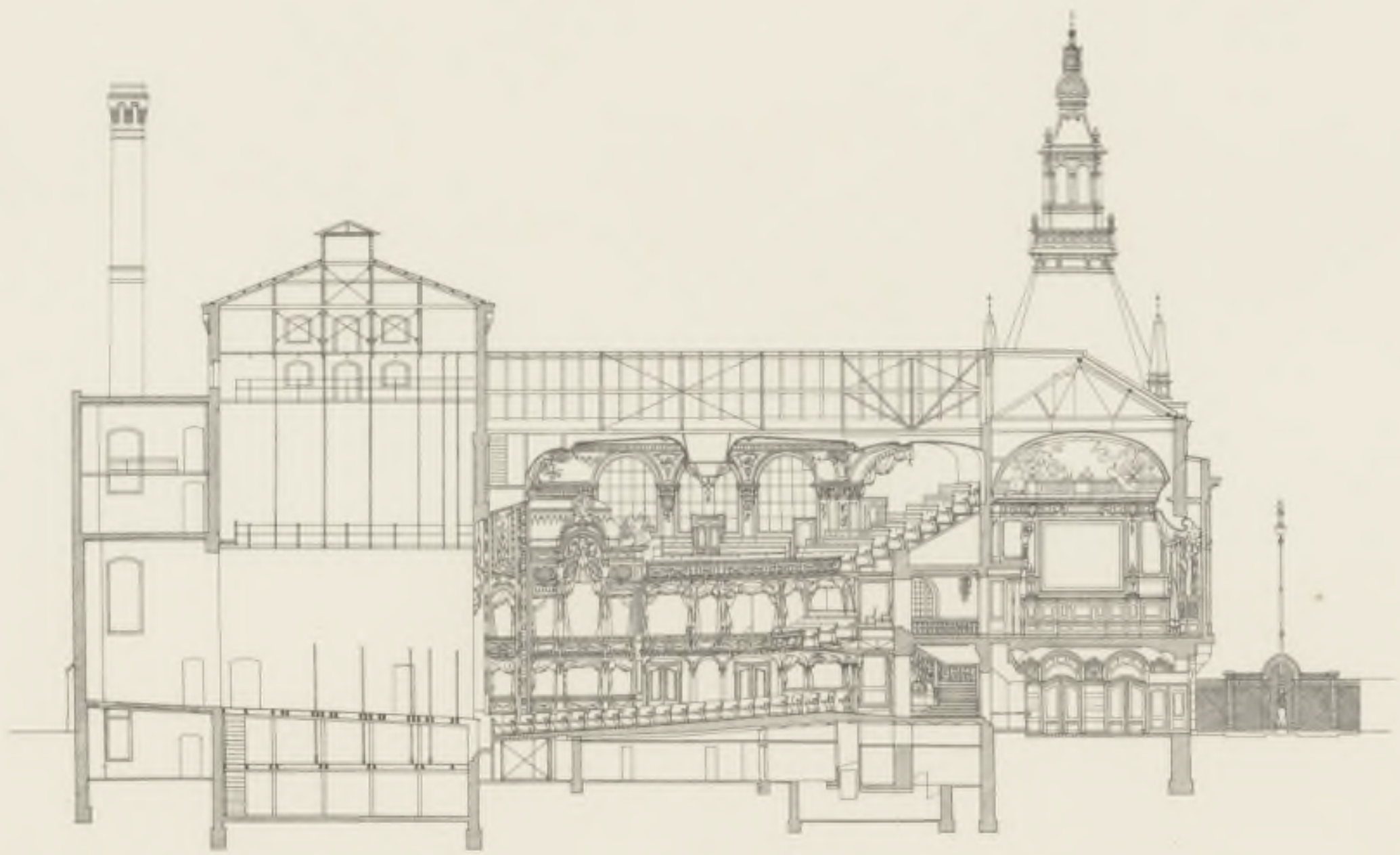
Edwin D Sachs ed



MUNICIPAL THEATRE, HALLE.

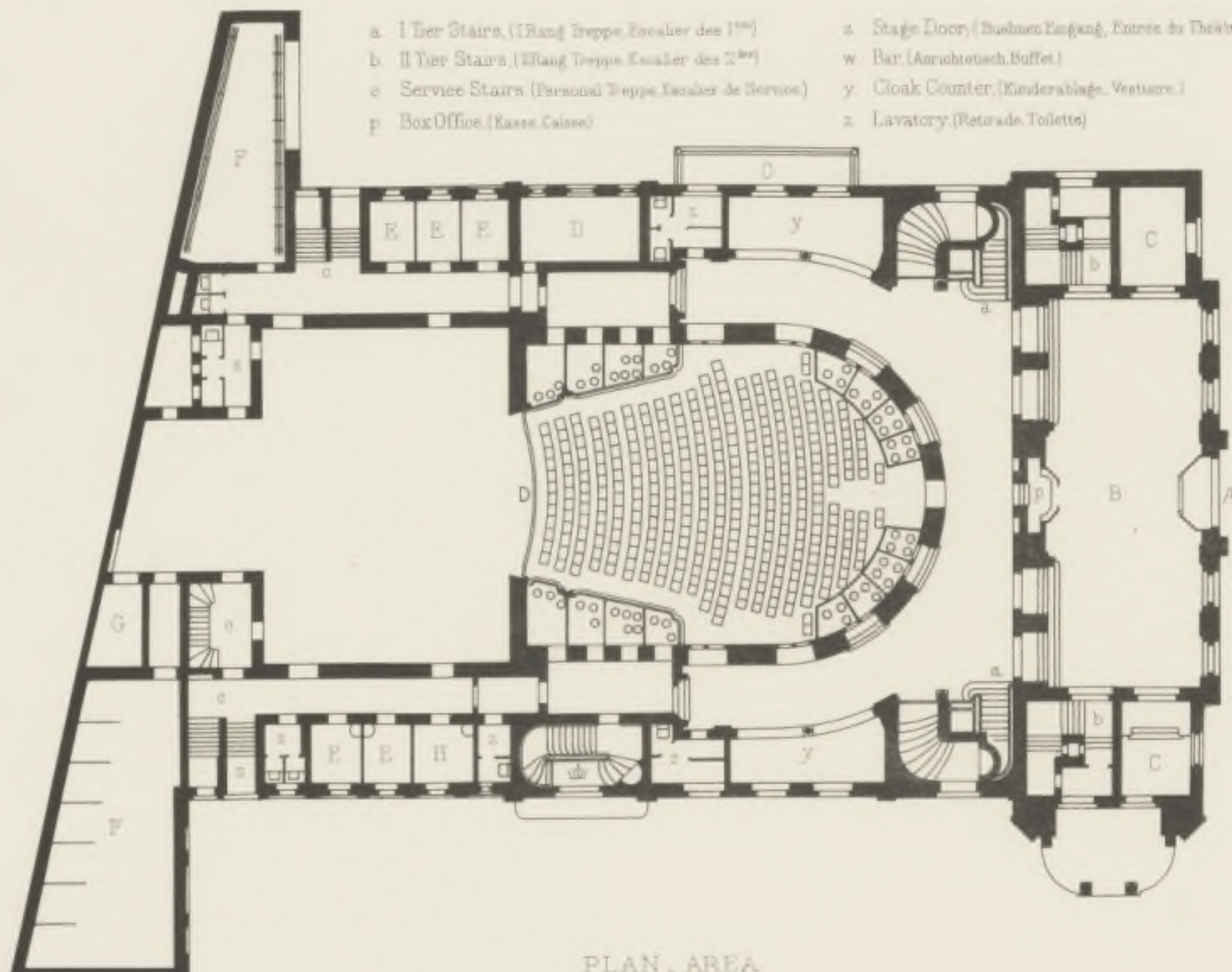
Heinrich Seeling.





Laengsschnitt. LONGITUDINAL SECTION. Coupe Longitudinale

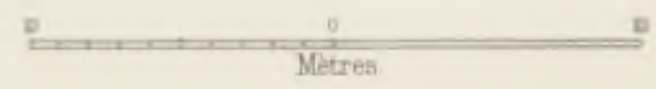
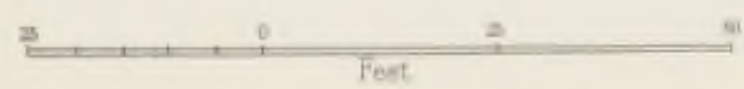
- A. Main Entrance. (Haupt Eingang, Grande Entrée.)
- D. Green Room. (Ueberhaltungsraum, Foyer des Artistes.)
- F. Scene Store. (Coulissen Magazin, Dépôt des Décorés.)
- B. Grand Vestibule. (Grosse Vorhalle, Grand Vestibule.)
- E. Dressing Room. (Ankleidenraum, Loge des Artistes.)
- G. Lift. (Aufzug, Ascenseur.)
- C. Lobby. (Vorraum, Déjàgament.)
- H. Stage Management. (Regie, Direction de la Scène.)



- a. I Tier Stairs. (I Rang Treppe, Escalier des 1^{er}.)
- z. Stage Door. (Bühnen Eingang, Entrée du Théâtre.)
- b. II Tier Stairs. (II Rang Treppe Escalier des 2^{er}.)
- w. Bar. (Ausrichtesch, Buffet.)
- c. Service Stairs. (Personal Treppe, Escalier de Service.)
- y. Cloak Counter. (Kleiderablage, Vestiaire.)
- p. Box Office. (Kasse, Caisse.)
- z. Lavatory. (Retraite, Toilette.)

Grundriss, Saal. PLAN, AREA. Plan, Salle

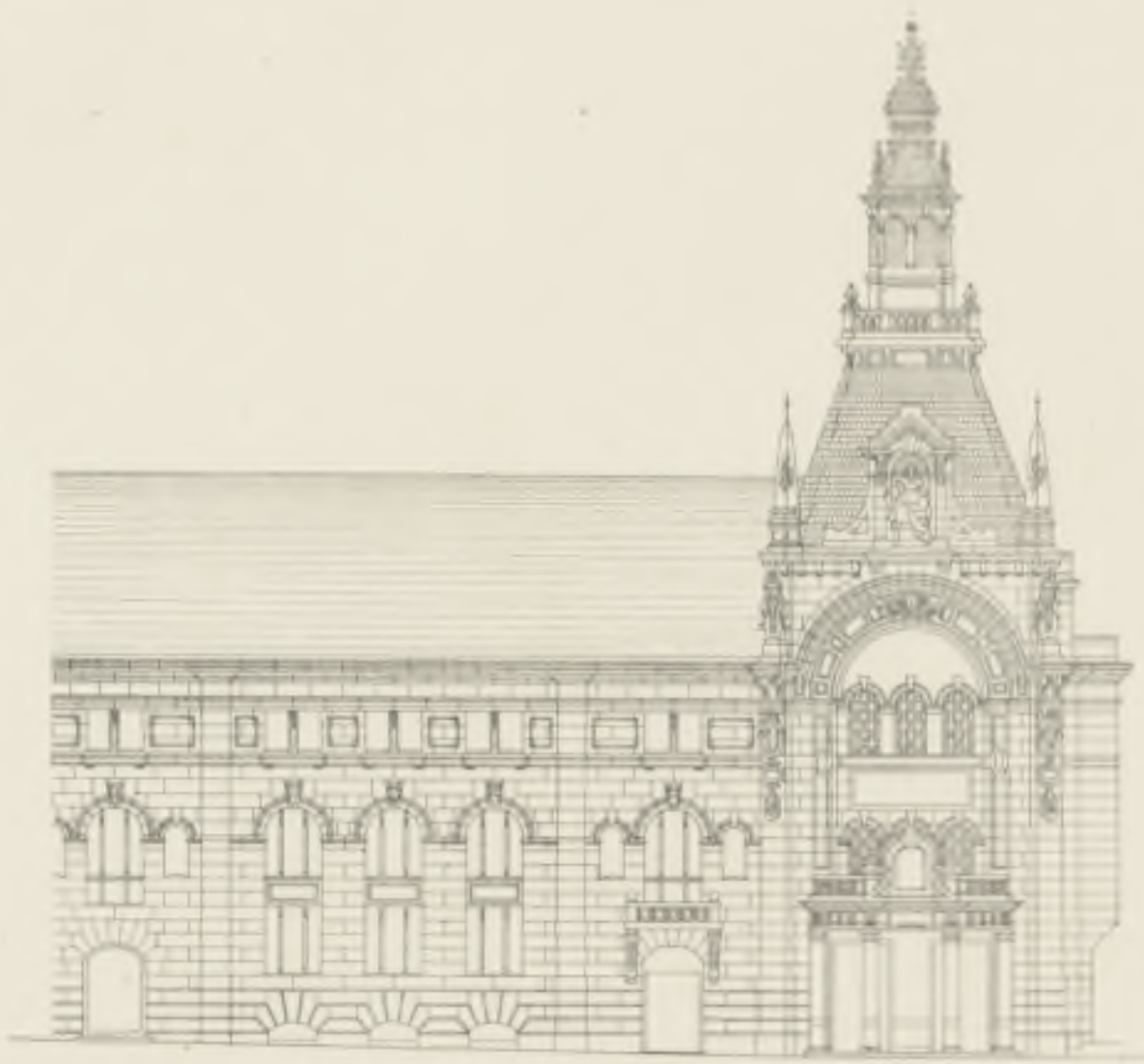
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- A. Lounge
(Zuführungsgang, Foyer)
- B. Contractor
(Kassenschein, Theater)
- C. Balcony
(Balkon, Balkon)
- D. General Management
(Verwaltung, Administration)
- a. 1st Tier Stairs
(Haupt Treppe Zuschauer des 1^{ten})
- b. 2nd Tier Stairs
(Haupt Treppe Zuschauer des 2^{ten})
- c. Service Stairs
(Personnel Treppe, Escalier de Service)

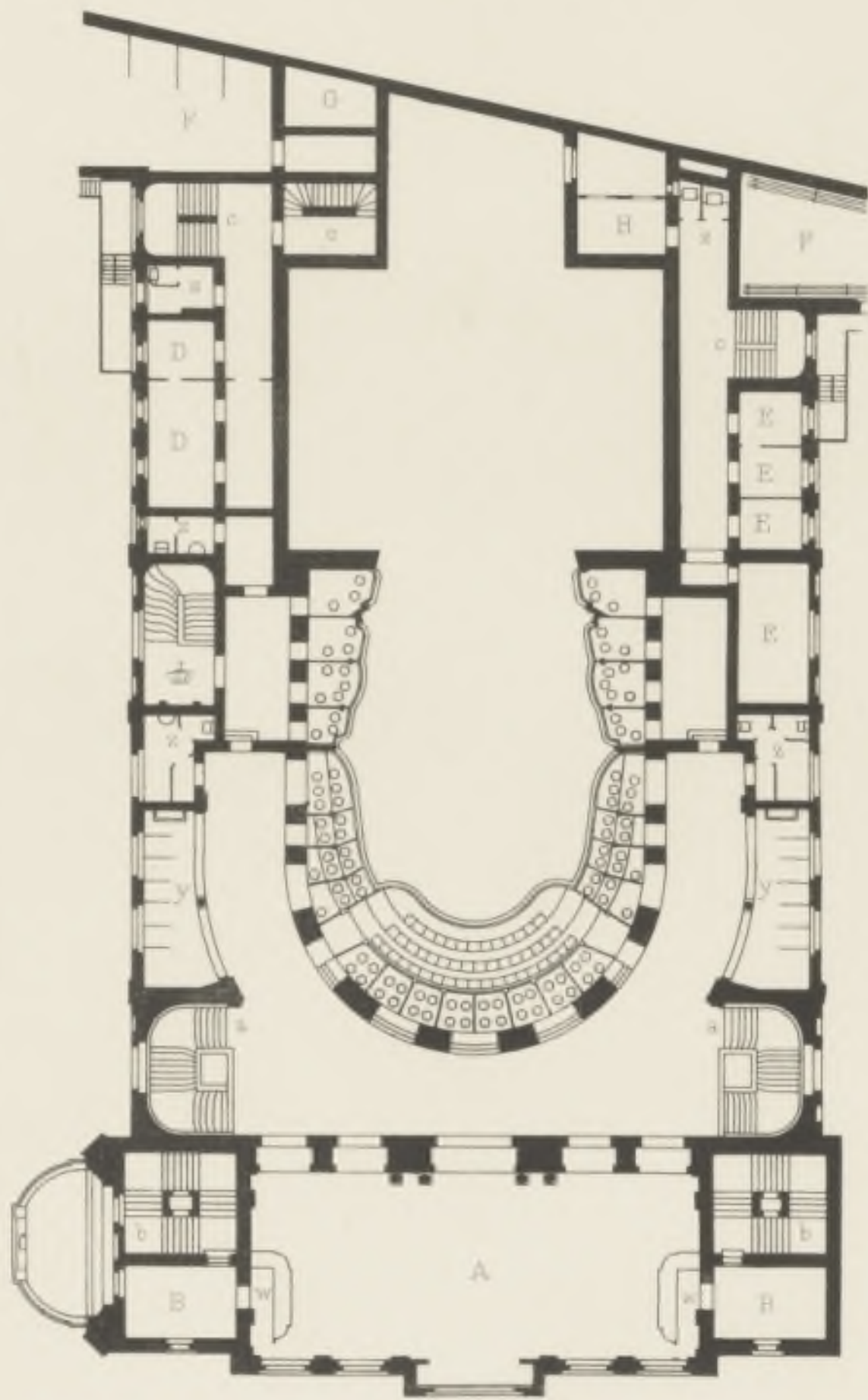
- H. Dressing Room
(Ankleierzimmer, Loge des Artistes)
- F. Scene Store
(Endessen, Magazin, Depot des Decors)
- G. Lift
(Aufzug, Ascenseur)
- E. Store
(Magasin, Depot)
- w. Bar
(Servietten, Buffet)
- y. Clerk Counter
(Kassierertische, Bureau)
- x. Lavatory
(Betteln, Toilette)



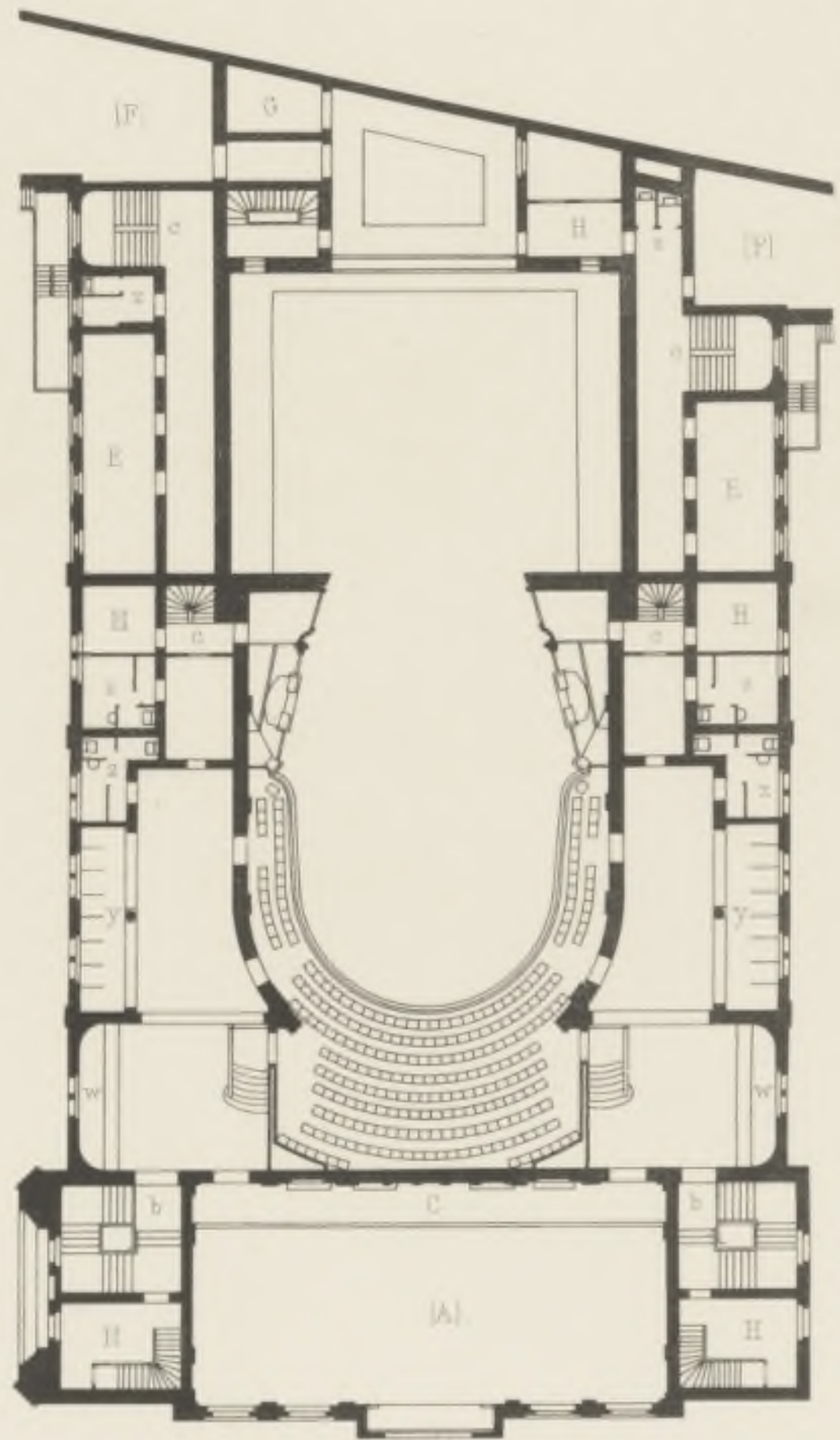
SIDE ELEVATION.

Seiten Ansicht

Façade latérale

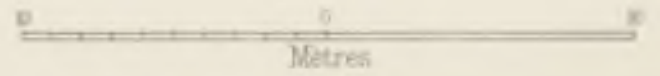
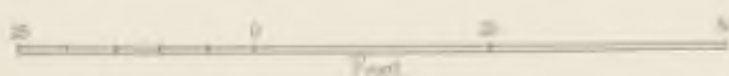


PLAN, I TIER. Grundriss, I Rang. Plan, 1^{er} Loges.



PLAN, II TIER. Grundriss, II Rang. Plan, 2^{er} Loges.

Edwin O Sachs ed



SPECIALITAETEN THEATER BERLIN.

THEATRE DES VARIETES, BERLIN.

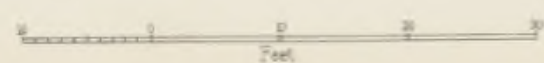


FRONT ELEVATION

Vorder Ansicht.

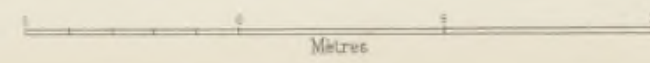
Façade Principale

Edwin O Sachs ed.



LINDEN VARIETY THEATRE, BERLIN

Ferdinand Fellner, Hermann Helmer



- A. Grand Vestibule,
(Grosse Vorhalle, Grand Vestibule)
- B. Grand Staircase,
(Haupt Treppenhaus, Grand Escalier)
- C. Promenade,
(Wandlung, Promenade)
- D. Lobby,
(Vorraum, Déjà-général)
- a. I Tier Stairs,
(I Rang Treppe, Escalier des 1^{er})
- b. II Tier Stairs,
(II Rang Treppe, Escalier des 2^{es})
- c. Service Stairs,
(Parasol Treppe, Escalier de Service)
- d. Office Stairs,
(Verwaltungstreppe, Escalier de l'Administration)

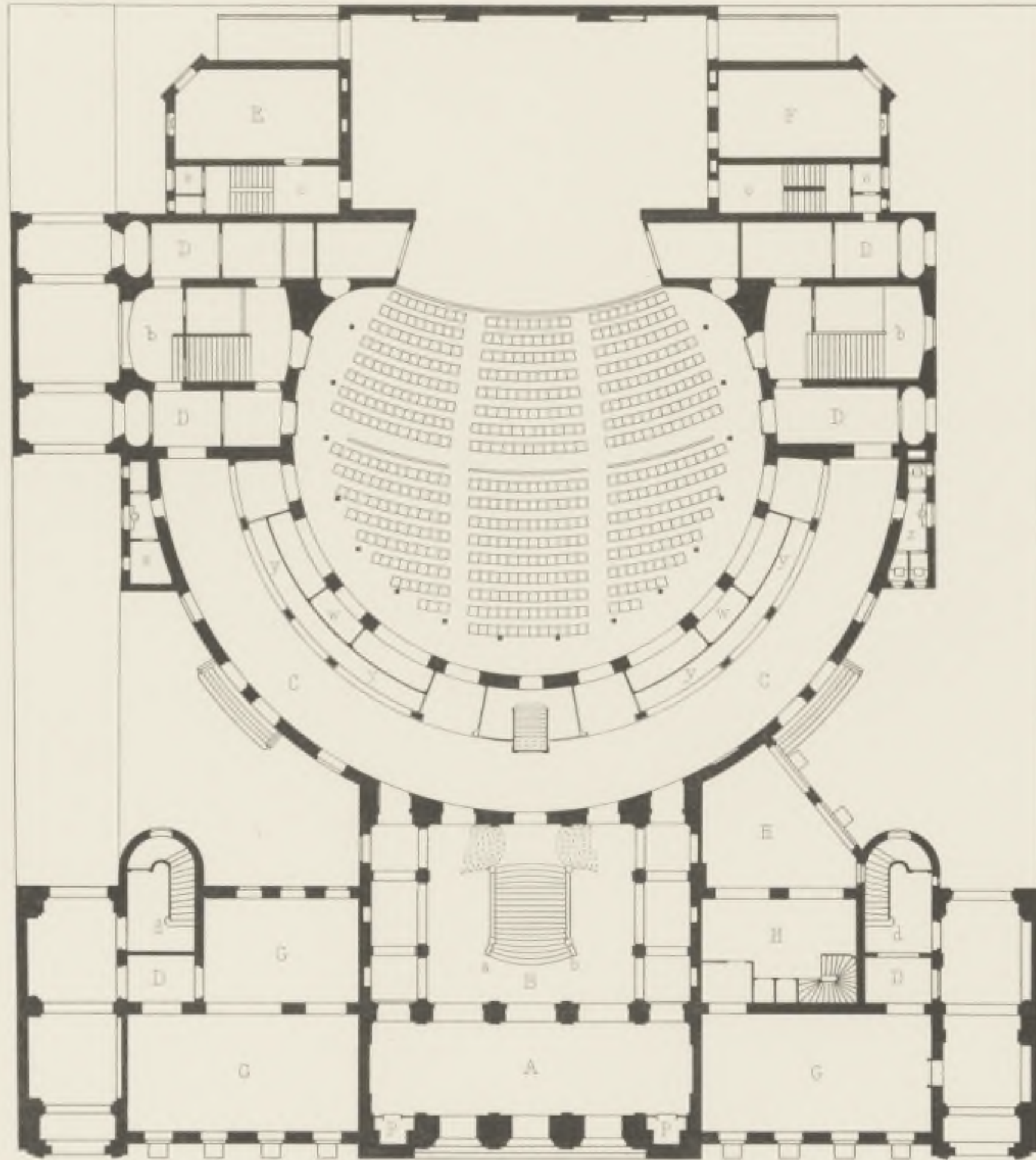


- E. Dressing Room,
(Anklebenraum, Loge des Artistes)
- F. Scene Store,
(Coulisses Magazin, Dépôt des Décor)
- G. Refreshment Room,
(Bühnenhalle, Brasserie)
- H. Kitchen,
(Küche, Cuisine)
- p. Box Office,
(Kasse, Caisse)
- q. Stage Door,
(Bühnen Eingang, Entrée du Théâtre)
- w. Bar,
(Schnitzbrot, Buffet)
- y. Cloak Counter,
(Wandertische, Vestiaire)
- v. Lavatory,
(Reinraum, Toilette)

TRANSVERSE SECTION
(Grand Staircase)

Querschnitt
(Haupt Treppenhaus)

Coupe Transversale
(Grand Escalier)

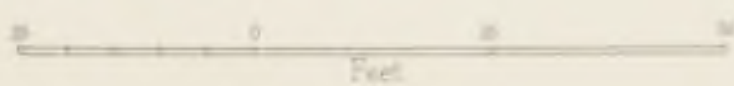


PLAN, AREA

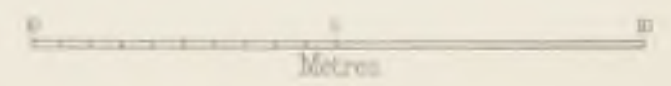
Grundriss, Saal

Plan, Salle

Edwin U Sachs ed.

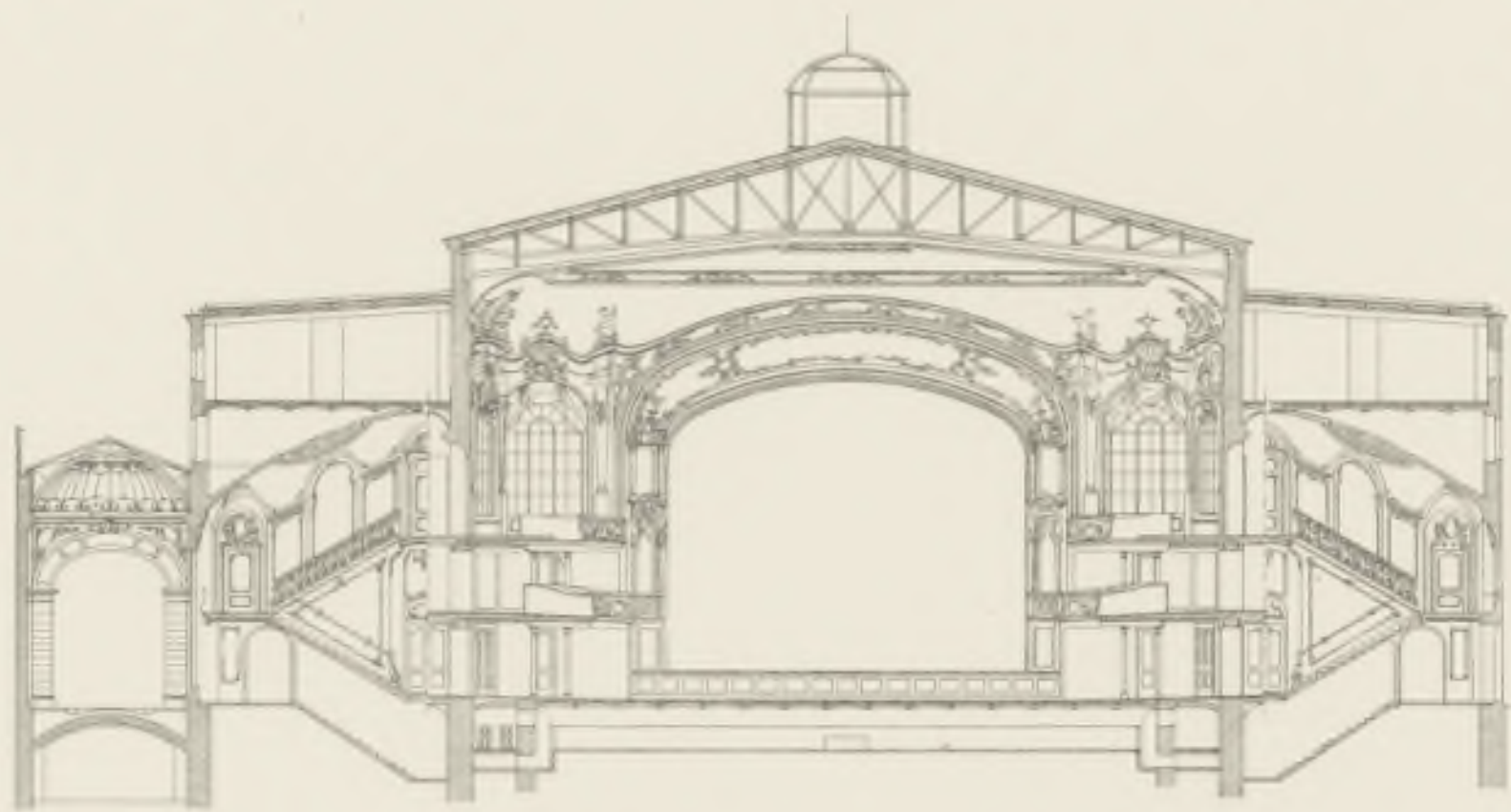


LINDEN VARIETY THEATRE, BERLIN



Ferdinand Fellner, Hermann Helmer

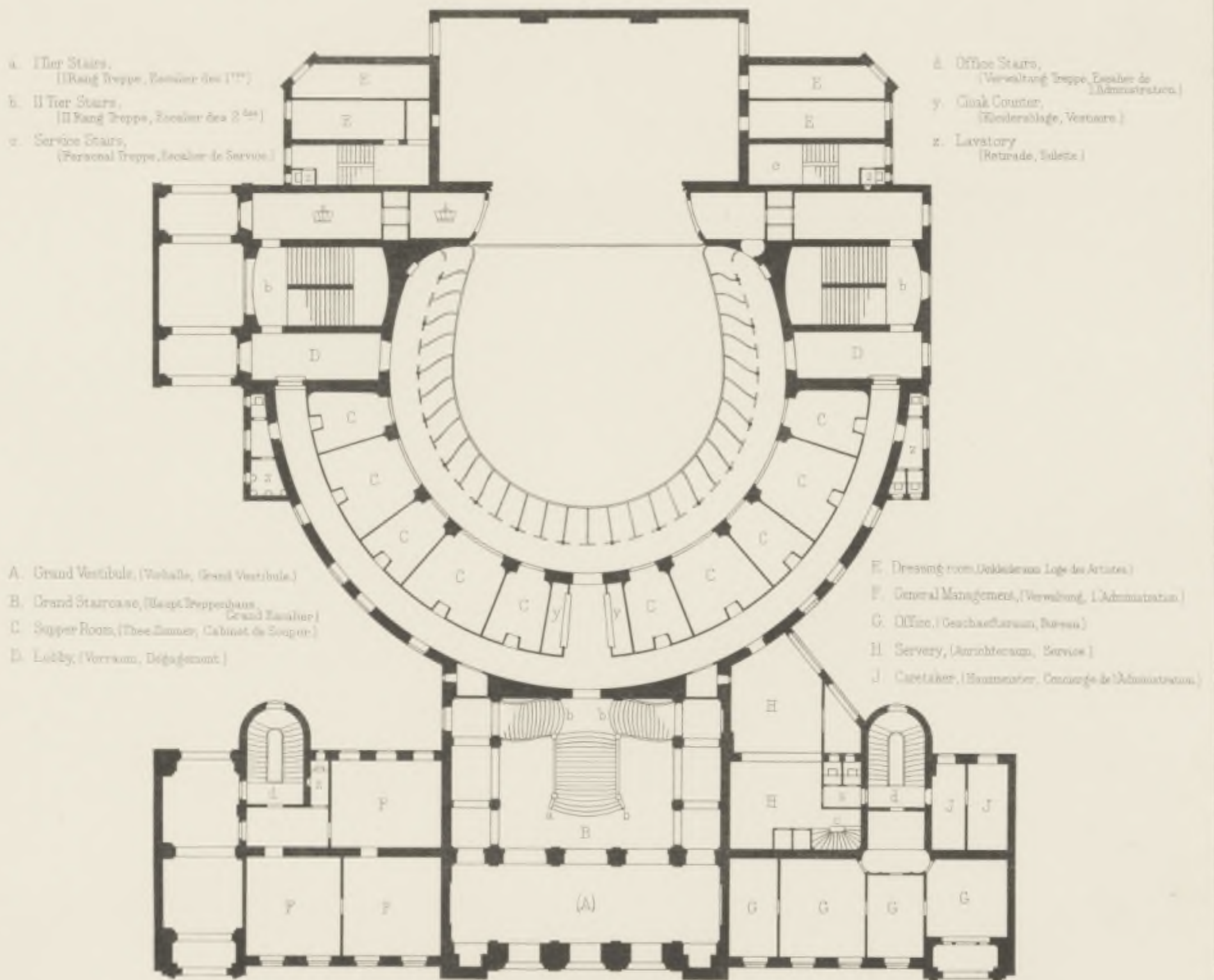
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TRANSVERSE SECTION.

Querschnitt.

Coupe Transversale.



- a. III Tier Stairs, (III Rang Treppe, Escalier des 1^{er})
- b. II Tier Stairs, (II Rang Treppe, Escalier des 2^{er})
- c. Service Stairs, (Personal Treppe, Escalier de Service)

- ä. Office Stairs, (Verwaltung Treppe, Escalier de l'Administration)
- y. Cloak Counter, (Kleiderablage, Vestiaire)
- z. Lavatory, (Retraite, Toilette)

- A. Grand Vestibule, (Vorhalle, Grand Vestibule)
- B. Grand Staircase, (Sept Treppenhäuser, Grand Escalier)
- C. Supper Room, (Thee Zimmer, Cabinet de Souper)
- D. Lobby, (Vorraum, Déjàjeant)

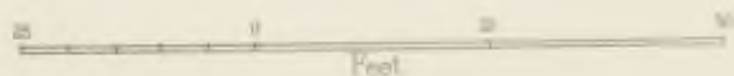
- E. Dressing room, (Kleiderkammer, Loge des Artistes)
- F. General Management, (Verwaltung, Administration)
- G. Office, (Geschäftszimmer, Bureau)
- H. Servery, (Aussichtszimmer, Service)
- J. Carpetaker, (Hausmeister, Concierge de l'Administration)

Grundriss, I Rang

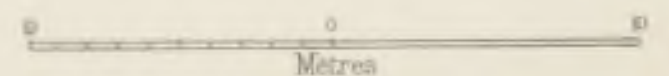
PLAN, I TIER.

Plan, I Loges.

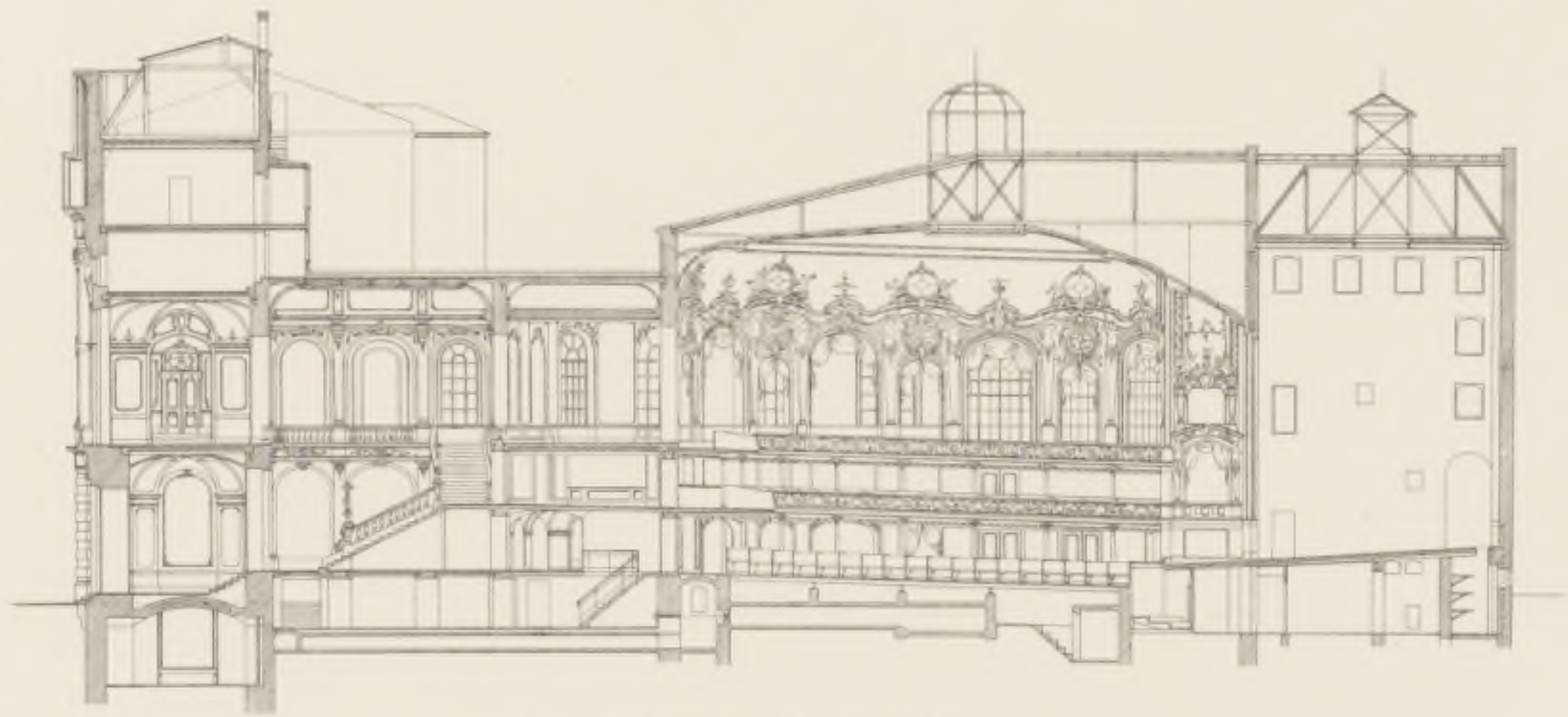
Edwin O Sachs ed.



LINDEN VARIETY THEATRE, BERLIN



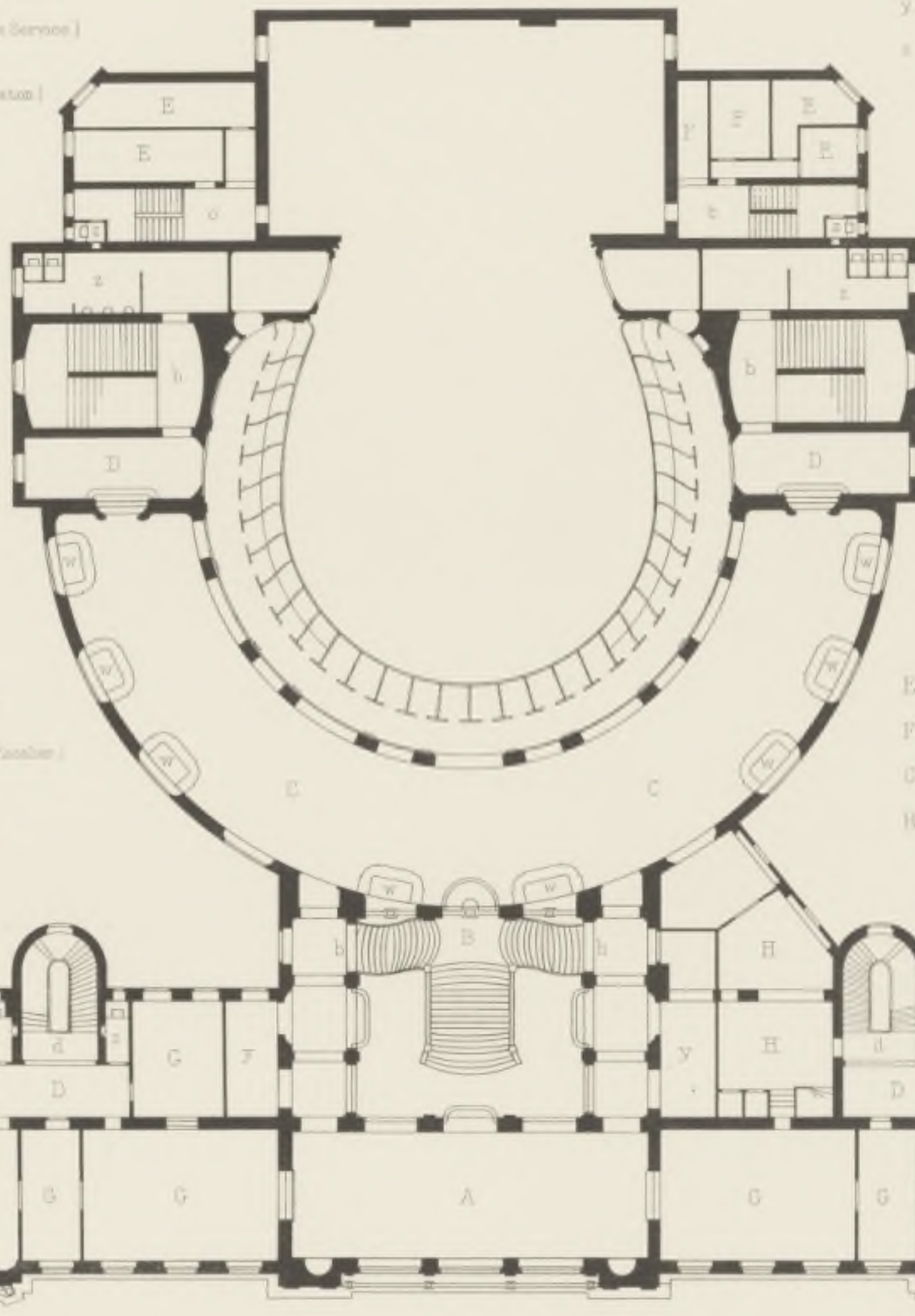
Ferdinand Fellner, Hermann Helmer



Laengsschnitt. LONGITUDINAL SECTION. Coupe Longitudinale

- b. II Tier Stairs,
(II Rang Treppe, Escalier des 2^{es})
- c. Service Stairs,
(Personal Treppe, Escalier de Service)
- d. Office Stairs,
(Vorwählung Treppe,
Escalier de l'Administration)

- w. Bar,
(Bierstisch, Buffet)
- y. Clerk Counter,
(Kassenscheide, Waitere)
- z. Lavatory,
(Reinlich, Toilette)



- A. Lounge,
(Erstausgangssaal, Foyer)
- B. Grand Staircase,
(Haupt Treppenhause, Grand Escalier)
- C. Promenade,
(Wandlung, Promenade)
- D. Lobby,
(Vorraum, Déjàgement)

- E. Dressing Room,
(Anklezimmer, Loge des Artistes)
- F. Stores,
(Magasin, Dépôt)
- G. Dining Room,
(Speisensaal, Salle à Manger)
- H. Servery,
(Anschickraum, Service)

Grundriss, II Rang PLAN, II TIER Plan, 2^e Loges

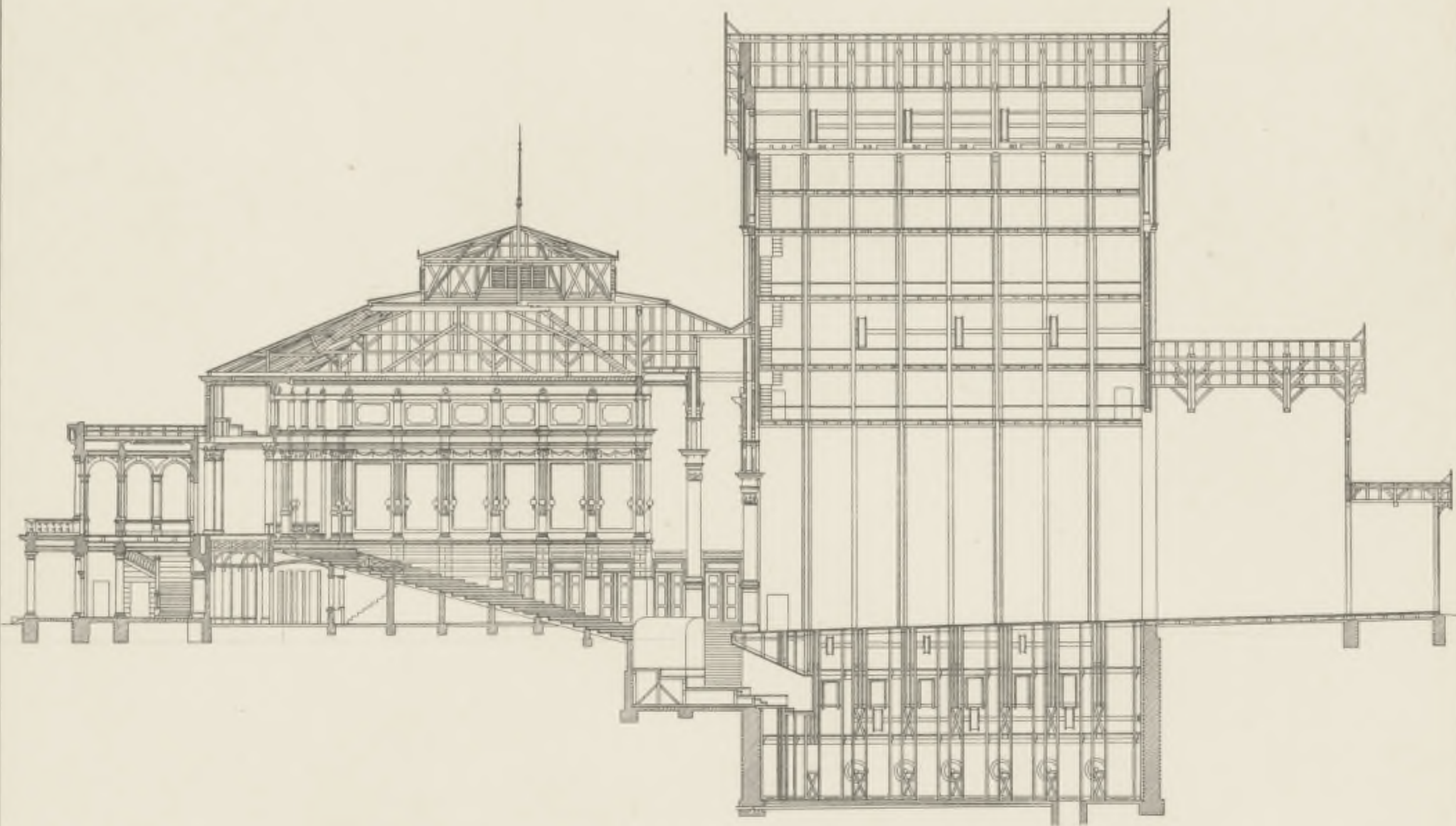
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Vorder Ansicht.

FRONT ELEVATION.

Façade Principale

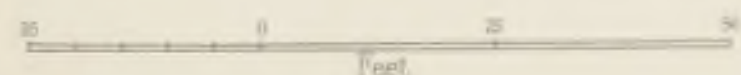


Laengsschnitt.

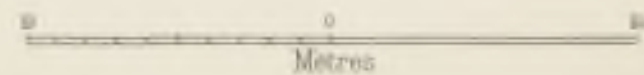
LONGITUDINAL SECTION.

Coupe Longitudinale.

Edwin D. Sachs ed.



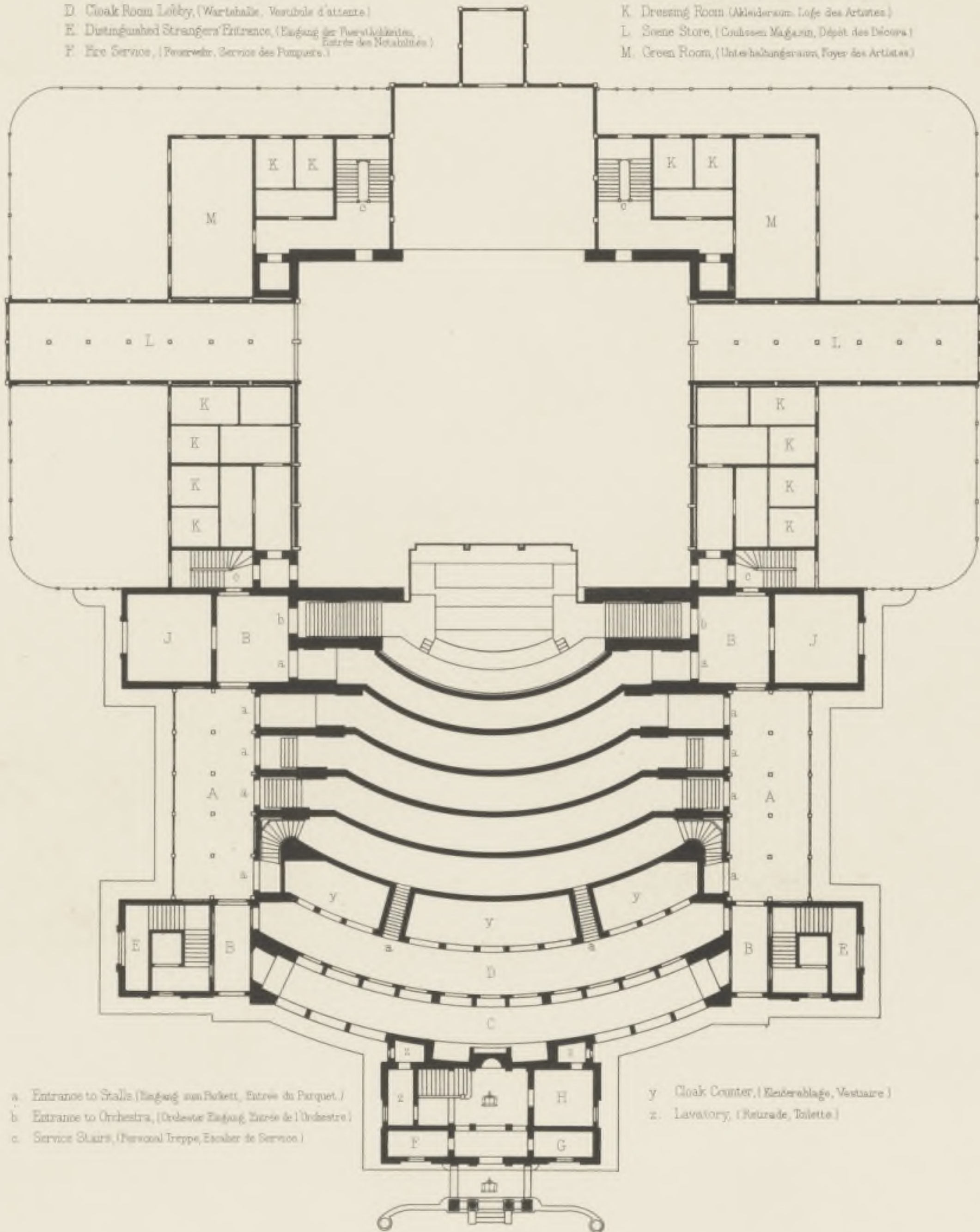
"WAGNER" OPERA HOUSE, BAYREUTH.



Richard Wagner, Otto Brueckwald.

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- A. Vestibule, (Vorhalle, Vestibule)
- B. Lobby, (Wartsaal, Défilé)
- C. Lounge, (Ruhzimmer, Foyer)
- D. Cloak Room Lobby, (Wartstube, Vestibule d'attente)
- E. Distinguished Strangers Entrance, (Eingang der Notabilitäten, Entrée des Notabilités)
- F. Fire Service, (Feuerwehr, Service des Pompiers.)
- G. Police, (Polizei, Sapeurs de Ville.)
- H. General Management, (Verwaltung, L. Administration)
- J. Band Room, (Musiker, Musiciens)
- K. Dressing Room, (Ankleideraum, Loge des Artistes)
- L. Scene Store, (Coulisses, Magasin, Dépôt des Décors.)
- M. Green Room, (Unterhaltungsraum, Foyer des Artistes.)



- a. Entrance to Stalls (Eingang zum Parquet, Entrée du Parquet.)
- b. Entrance to Orchestra, (Orchester Eingang, Entrée de l'Orchestre)
- c. Service Stairs, (Personen Treppe, Escalier de Service.)

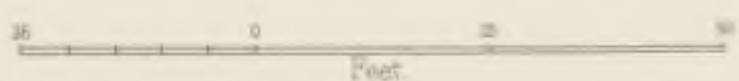
- y. Cloak Counter, (Kleiderablage, Vestiaire)
- z. Lavatory, (Klosette, Toilette.)

PLAN, GROUND LEVEL.

Grundriss, Erd Geschoss

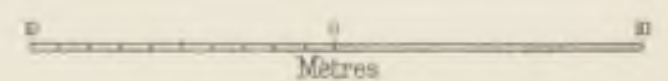
Plan, Rez de Chaussée.

Edwin O Sachs ed



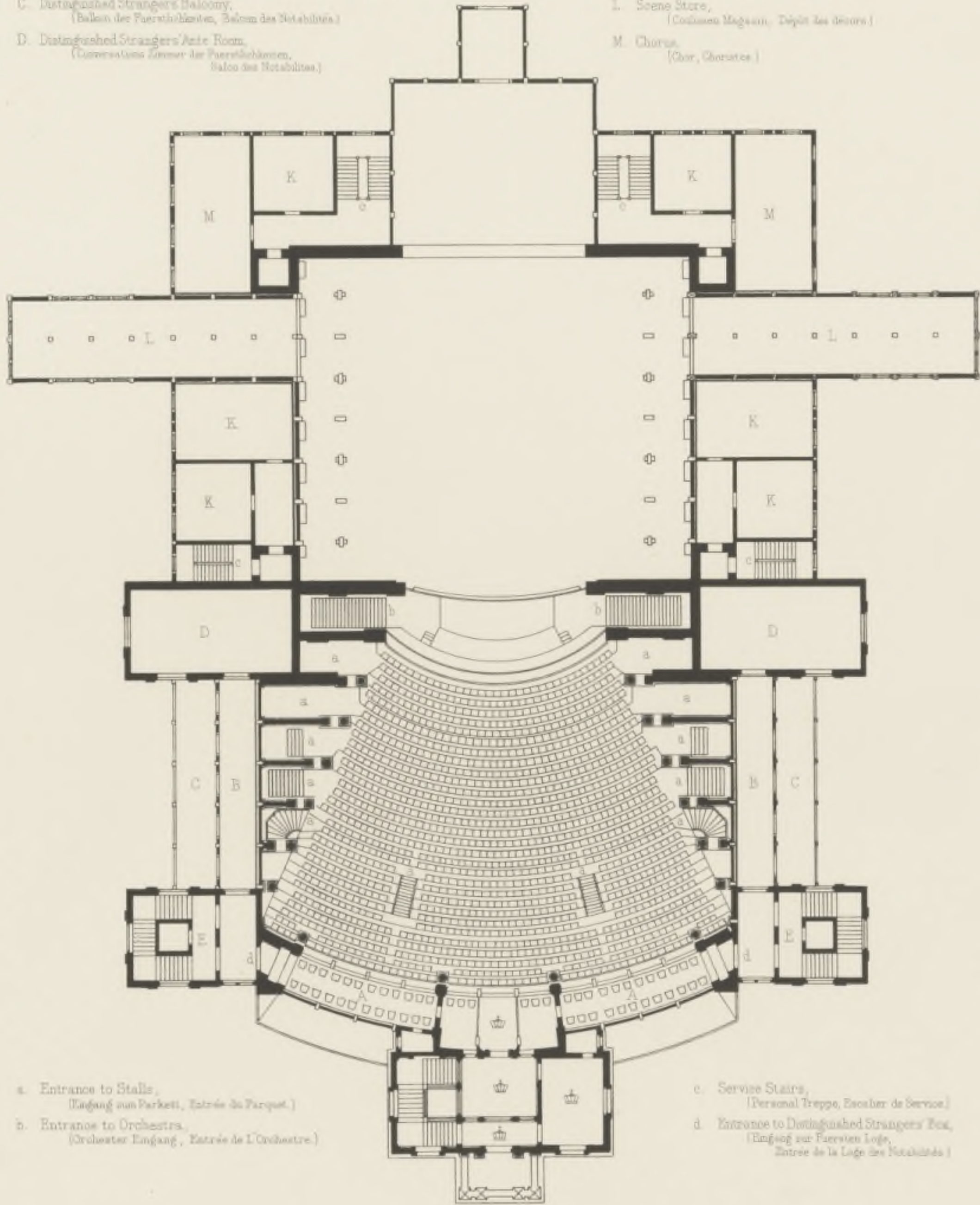
"WAGNER" OPERA HOUSE. BAYREUTH.

Richard Wagner, Otto Brueckwald.



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- A. Distinguished Strangers' Box.
(Fürstenloge, Loge des Notabilités.)
- B. Distinguished Strangers' Lounge.
(Erfrischungssaal der Fürstlichkeiten, Foyer des Notabilités.)
- C. Distinguished Strangers' Balcony.
(Balkon der Fürstlichkeiten, Balcon des Notabilités.)
- D. Distinguished Strangers' Ante Room.
(Conversations Zimmer der Fürstlichkeiten, Salon des Notabilités.)
- E. Distinguished Strangers' Staircase.
(Treppehaus der Fürstlichkeiten, Escalier des Notabilités.)
- K. Dressing Room.
(Ankleideraum, Loge des Artistes.)
- L. Scene Store.
(Coulissen Magazin, Dépôt des décors.)
- M. Chorus.
(Chor, Choristes.)



- a. Entrance to Stalls.
(Eingang zum Parkett, Entrée du Parquet.)
- b. Entrance to Orchestra.
(Orchester-Eingang, Entrée de L'Orchestre.)

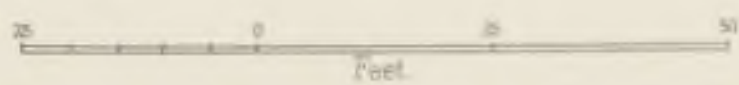
- c. Service Stairs.
(Personal Treppe, Escalier de Service.)
- d. Entrance to Distinguished Strangers' Box.
(Eingang zur Fürstenloge, Entrée de la Loge des Notabilités.)

PLAN, AREA.

Grundriss, Saal.

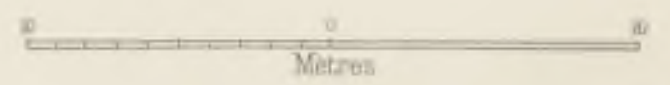
Plan, Salle.

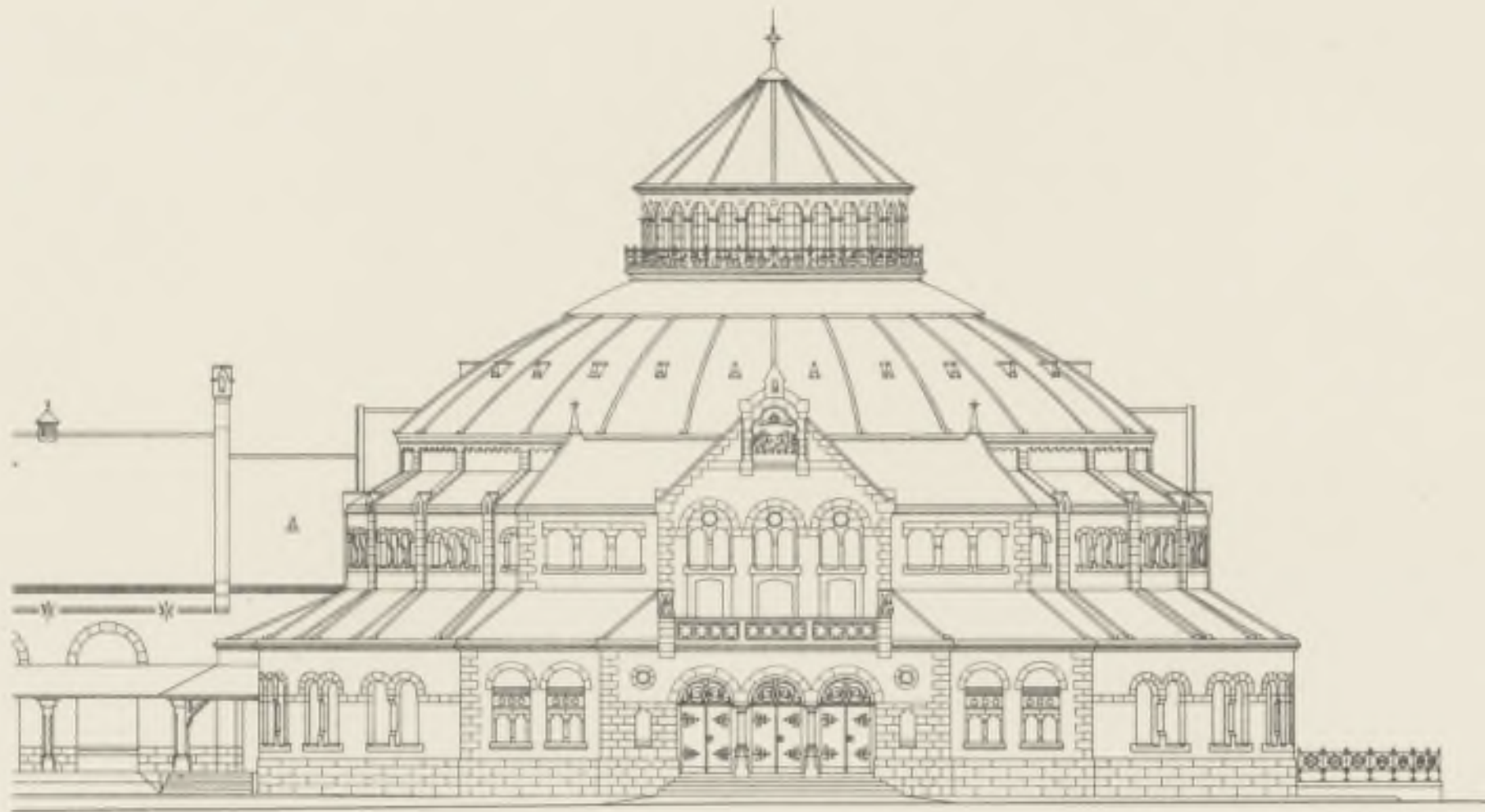
Edwin O Sachs ed.



WAGNER OPERA HOUSE, BAYREUTH.

Richard Wagner, Otto Brueckwald.

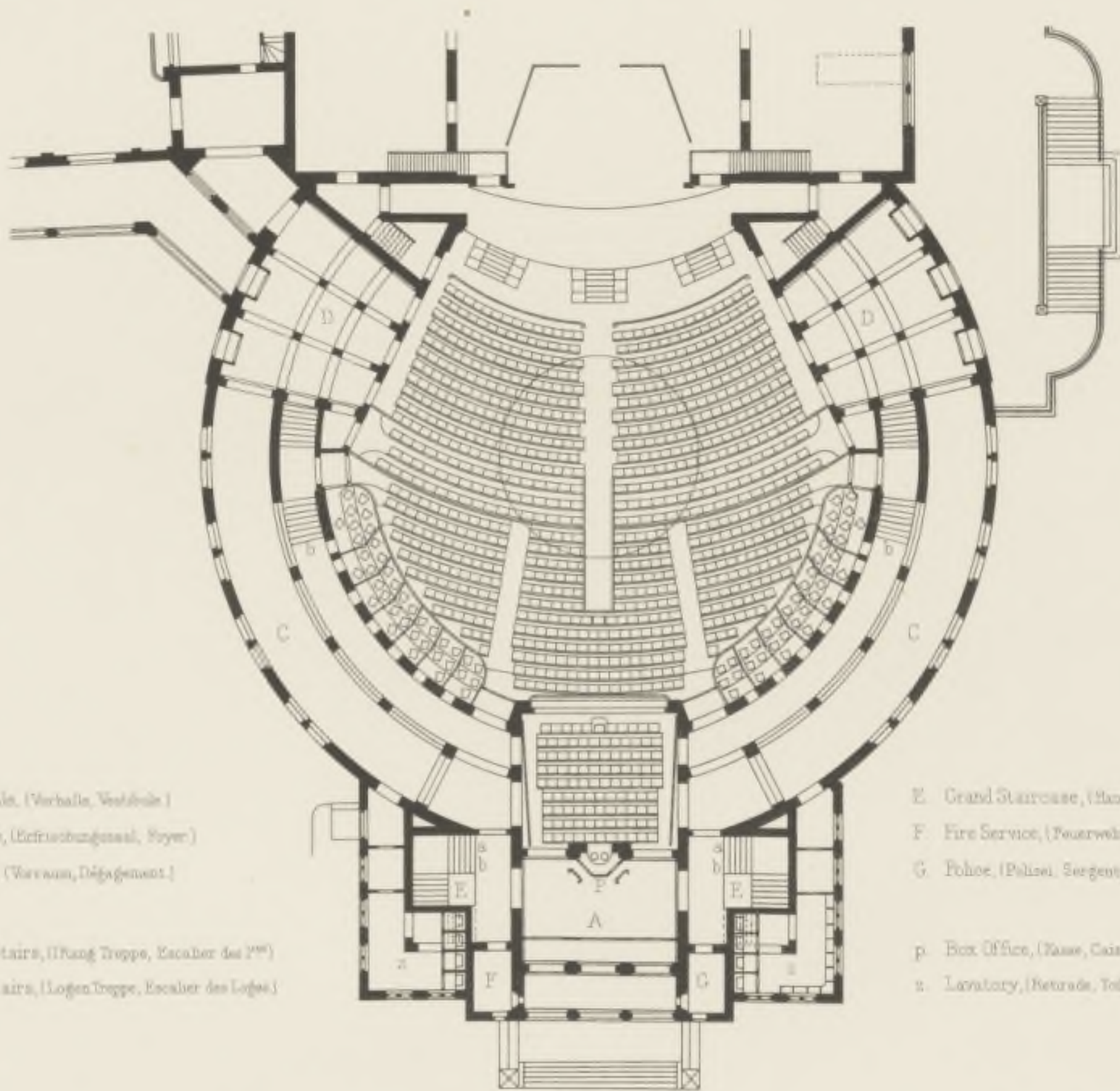




FRONT ELEVATION.

Vorder Ansicht.

Façade Principale.



- A. Vestibule. (Vorhalle, Vestibule.)
- C. Lounge. (Umschlingungssaal, Foyer.)
- D. Lobby. (Vorraum, Déjàgenant.)
- a. Tier Stairs. (Treppe, Escalier des 1^{er}.)
- b. Box Stairs. (Logen Treppe, Escalier des Loges.)

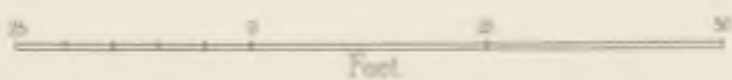
- E. Grand Staircase. (Haupt Treppenhaus, Grand Escalier.)
- F. Fire Service. (Feuerwehr, Service des Pompiers.)
- G. Police. (Polizei, Sergents de Ville.)
- p. Box Office. (Kasse, Caisse.)
- z. Lavatory. (Watrade, Toilette.)

PLAN, AREA.

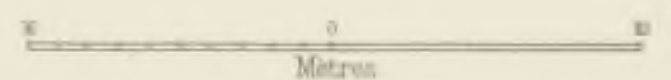
Grundriss, Saal.

Plan, Salle.

Edwin O Sachs ed.



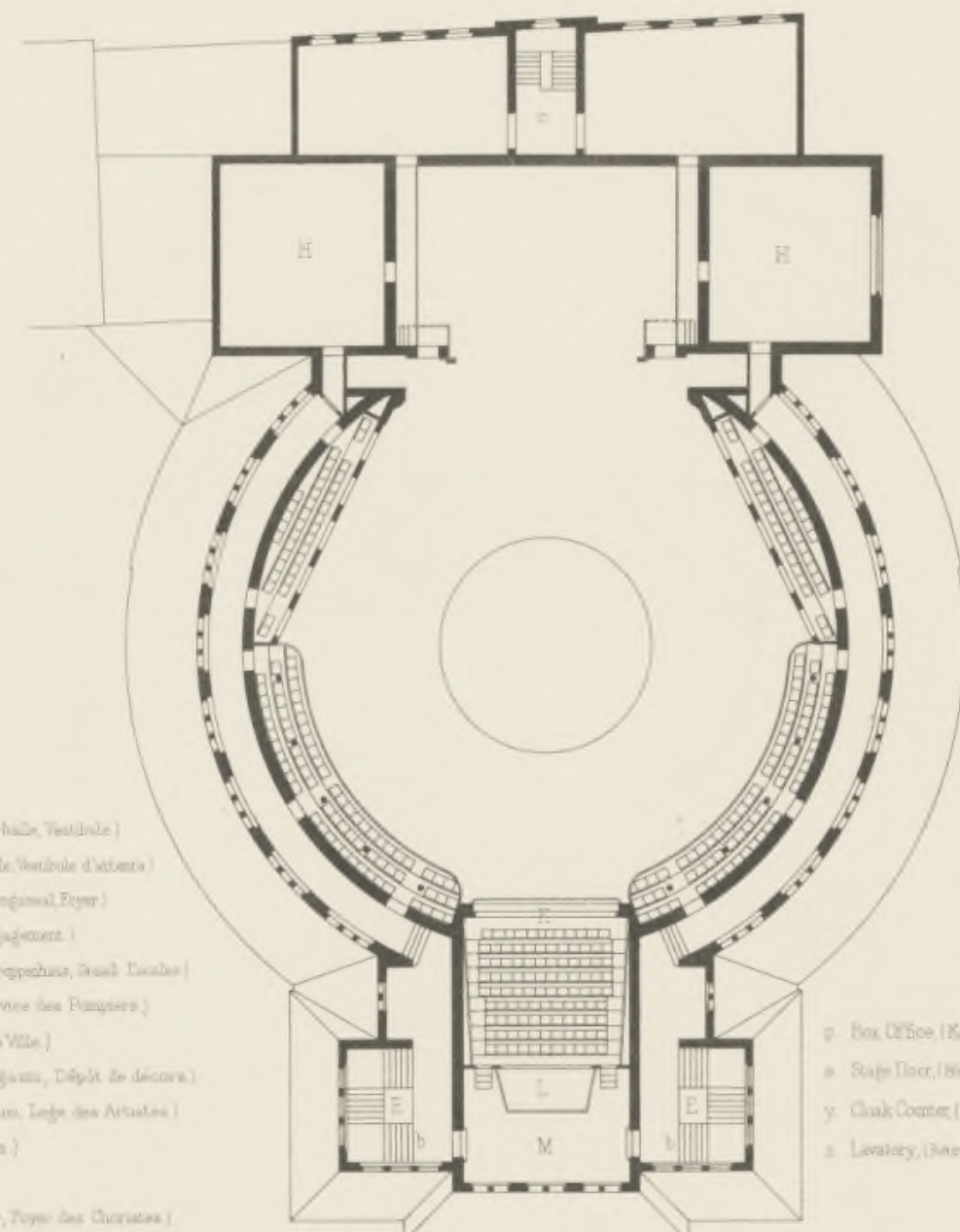
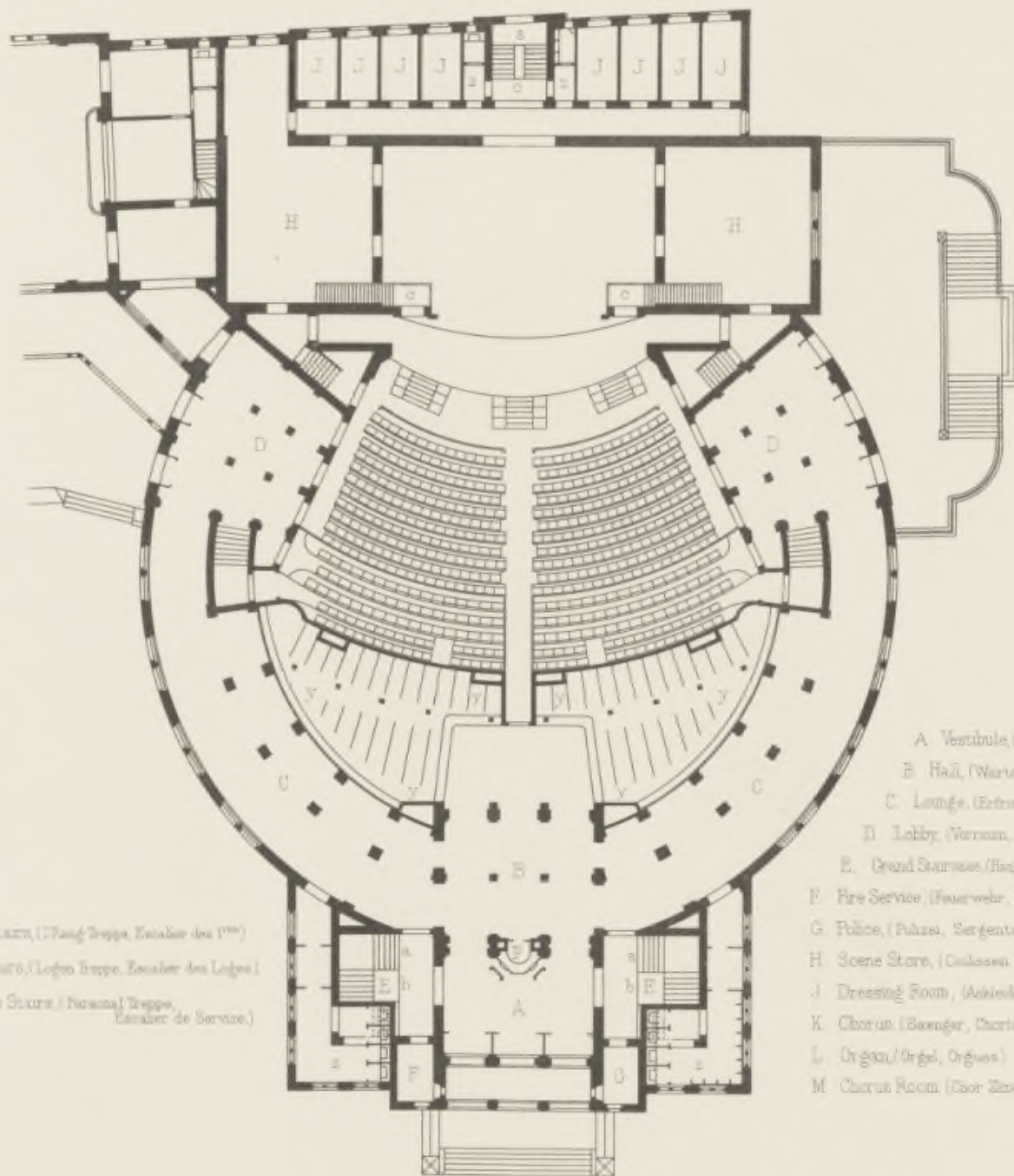
PEOPLES' THEATRE, WORMS.



Otto March

VOLKSTHEATER, WORMS.

THÉÂTRE POPULAIRE, WORMS.



- a. 1st Tier Stairs (1^{er} Rang Treppe, Escalier des 1^{ers})
- b. Box Stairs (Loges Treppe, Escalier des Loges)
- c. Service Stairs (Niveau Treppe, Escalier de Service)

- A Vestibule (Vorhalle, Vestibule)
- B Hall (Wartehalle, Vestibule d'attente)
- C Lounge (Erfrischungsal, Foyer)
- D Lobby (Vorraum, Déjournement)
- E Grand Staircase (Haupt Treppenhause, Grand Escalier)
- F Fire Service (Feuerwehr, Service des Pompiers)
- G Police (Polizei, Sergente de Ville)
- H Scene Store (Coulisses Magasin, Dépôt de décors)
- J Dressing Room (Ankleidenraum, Loge des Artistes)
- K Chorus (Chorister, Choristes)
- L Organ (Orgel, Orgues)
- M Chorus Room (Chor Zimmer, Foyer des Choristes)

- p. Box Office (Kasse, Caisse)
- q. Stage Door (Niveau Entrée du Theatre)
- y. Cloak Counter (Festhalten, Vestibule)
- z. Lavatory (Wasserd, Toilette)

Grundriss, Erd. Geschoss

PLAN GROUND LEVEL.

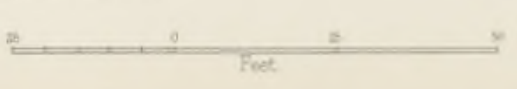
Plan, Rez de Chaussée

Grundriss, 1^{er} Rang.

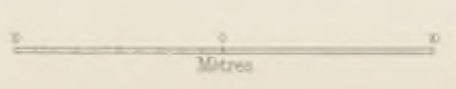
PLAN, 1^{er} TIER.

Plan 1^{er} Loges.

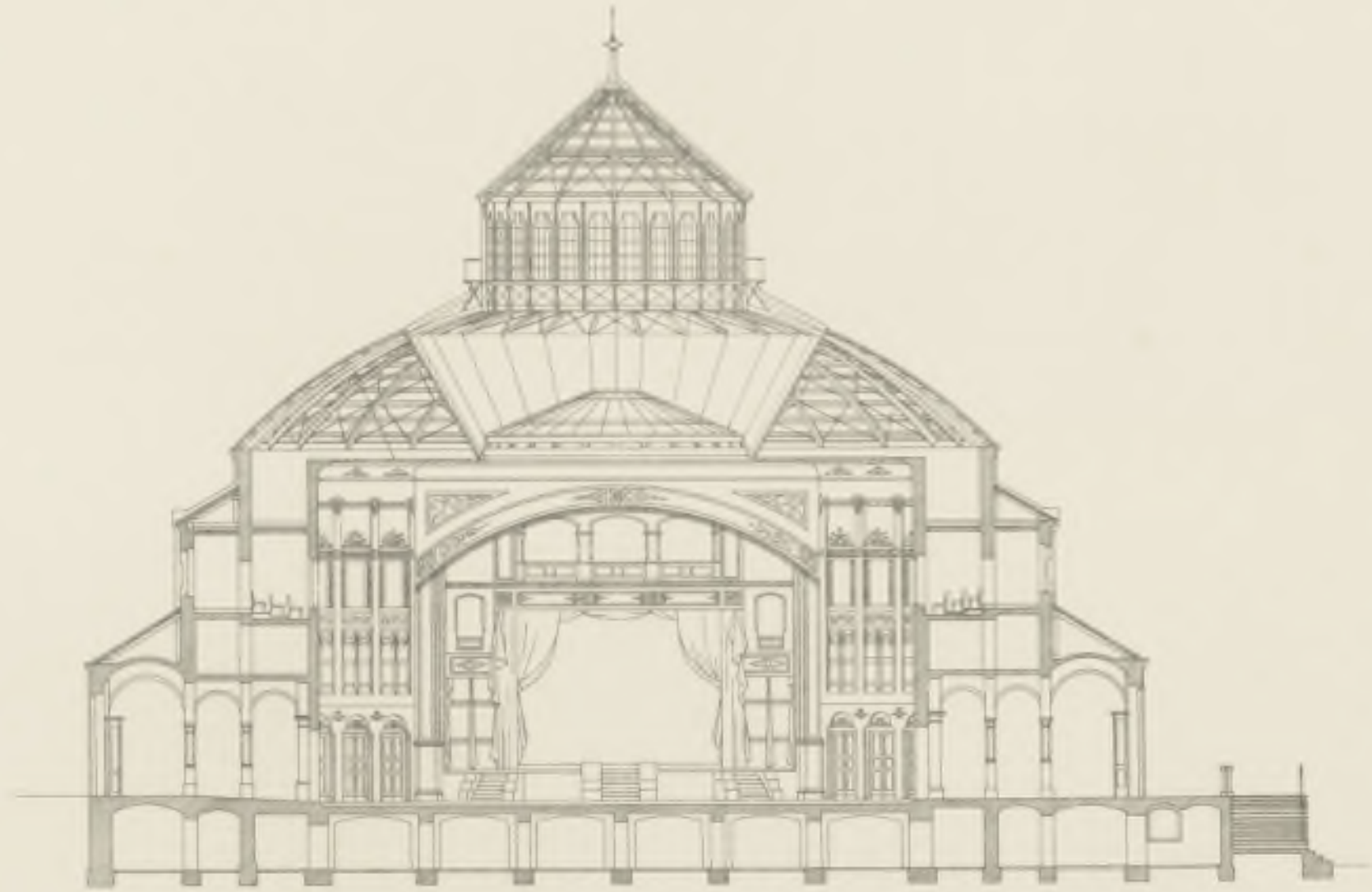
Edwin O Sachs ed.



PEOPLES THEATRE, WORMS.
Otto March.



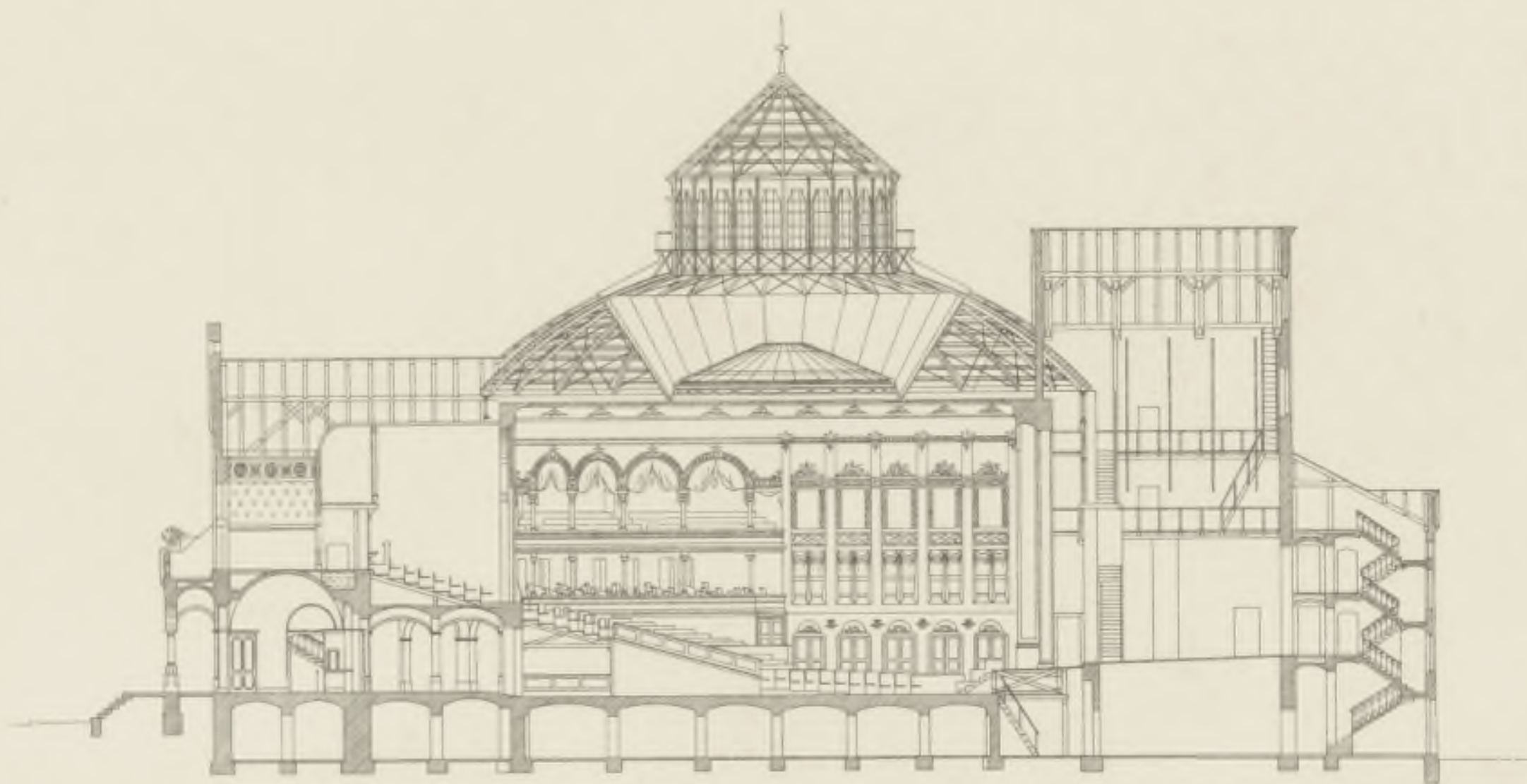
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TRANSVERSE SECTION.

Querschnitt.

Coupe Transversale

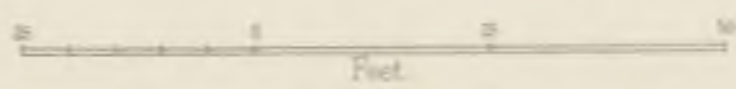


LONGITUDINAL SECTION.

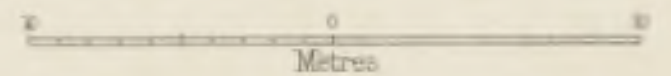
Laengsschnitt.

Coupe Longitudinale

Edwin O Sachs ed



PEOPLES THEATRE, WORMS.



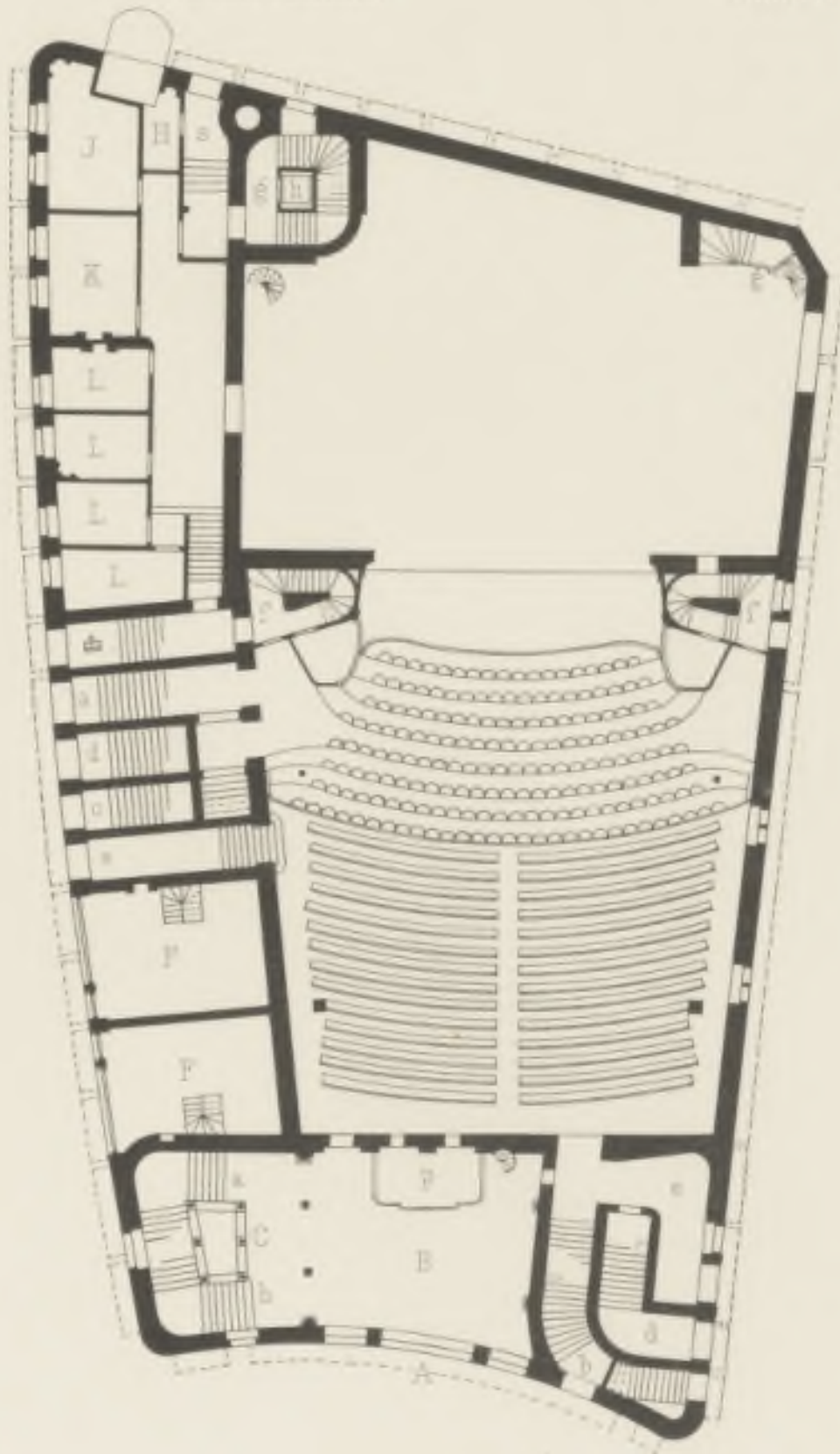
Otto March



Vorder Ansicht.

FRONT ELEVATION

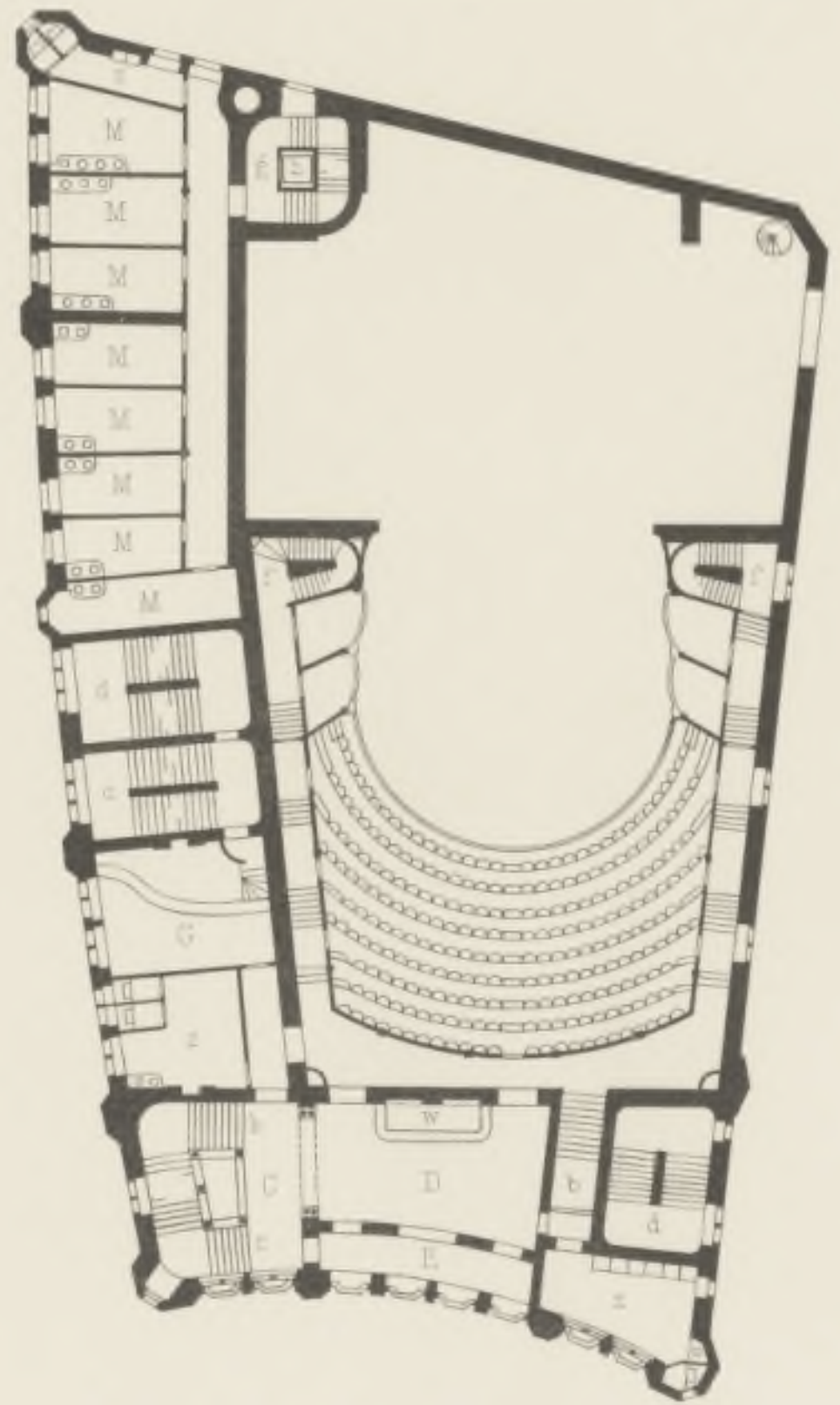
Façade Principale.



Grundriss, Saal

PLAN, ARKA

Plan, Salle

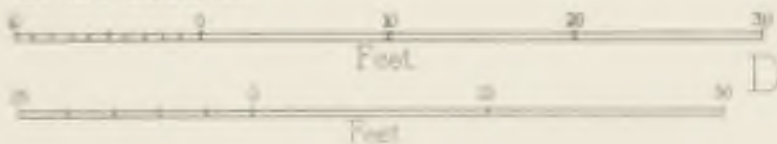


Grundriss, I Rang

PLAN, I TIER

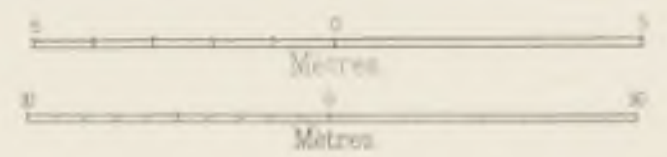
Plan, I Loges

Edwin O. Sachs ed.



D'OYLY CARTE'S OPERA HOUSE, LONDON

R.D'Oyly Carte, T.E. Colcutt, G.H. Holloway.



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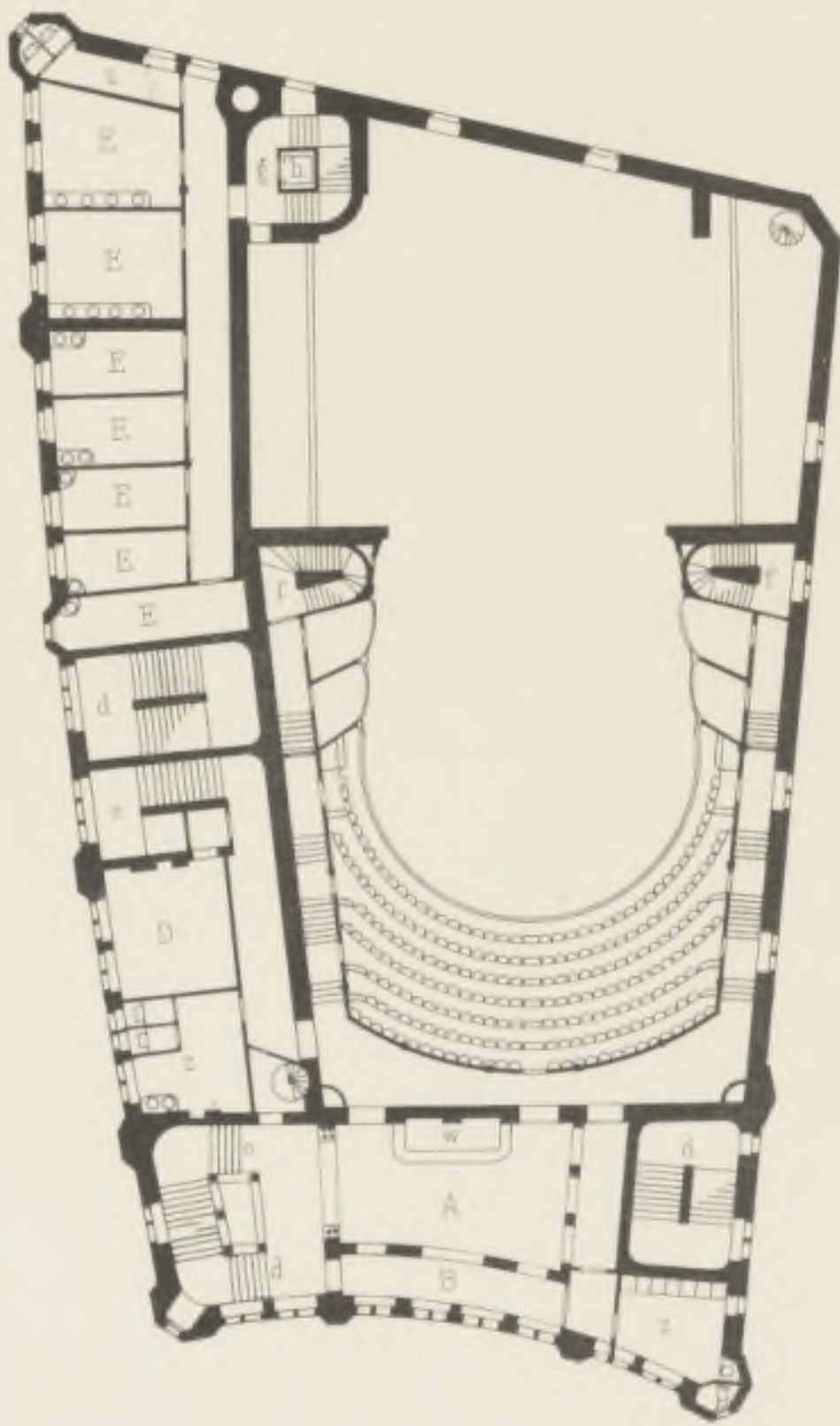


Laengsschnitt.

LONGITUDINAL SECTION.

Coupe Longitudinale.

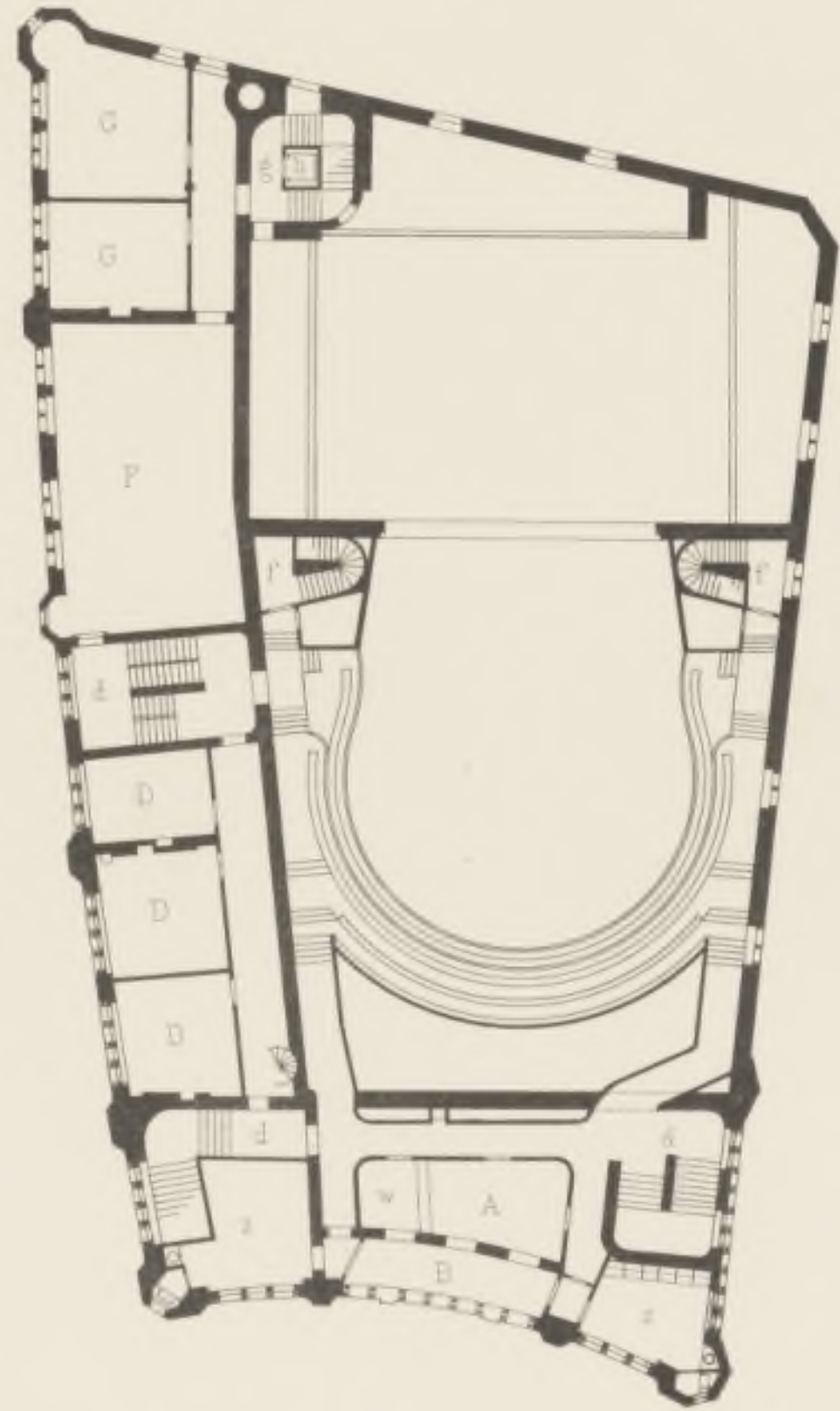
- | | | |
|-----------------------------------------------------------------------|------------------------------------------------------------|-------------------------------------------------|
| A. Saloon, (Zertrinkungsraum, Restaurant.) | D. General Management, (Verwaltung, Administration.) | F. Ballet Room, (Tanz Saal, Foyer de la Scène.) |
| B. Loggia, (Offene Halle, Loggia.) | E. Dressing Room, (Ankleidenraum, Loge des Artisten.) | G. Wardrobe Room, (Kleiderkammer, Costumes.) |
| c. II Tier Stairs, (II Rang Treppe, Escalier des 2 ^{es} .) | g. Service Stairs, (Personal Treppe, Escalier de Service.) | h. Lift, (Aufzug, Ascenseur.) |
| d. III Tier Stairs, (III Rang Treppe, Escalier des 3 ^{es} .) | | w. Bar, (Arbeitsstube, Buffet.) |
| f. Private Box Stairs, (Logen Treppe, Escalier des Loges.) | | z. Lavatory, (Retraite, Toilette.) |



PLAN, II TIER.

Grundriss, II Rang.

Plan, 2^e Loges.

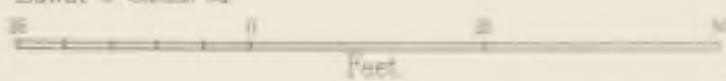


PLAN, III TIER.

Grundriss, III Rang.

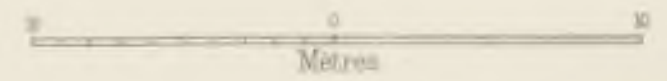
Plan, 3^e Loges.

Edwin O Sachs ed.



D'OYLY CARTE'S OPERA HOUSE, LONDON.

R.D'Oyly Carte, T.E.Colleutt, G.H.Holloway



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FRONT ELEVATION, DETAILS

Vorder Ansicht, Einzelheiten

Façade Principale, Détails

Edwin G. Searle et

DOYLY CARTE'S OPERA HOUSE. LONDON

T. E. Collett.

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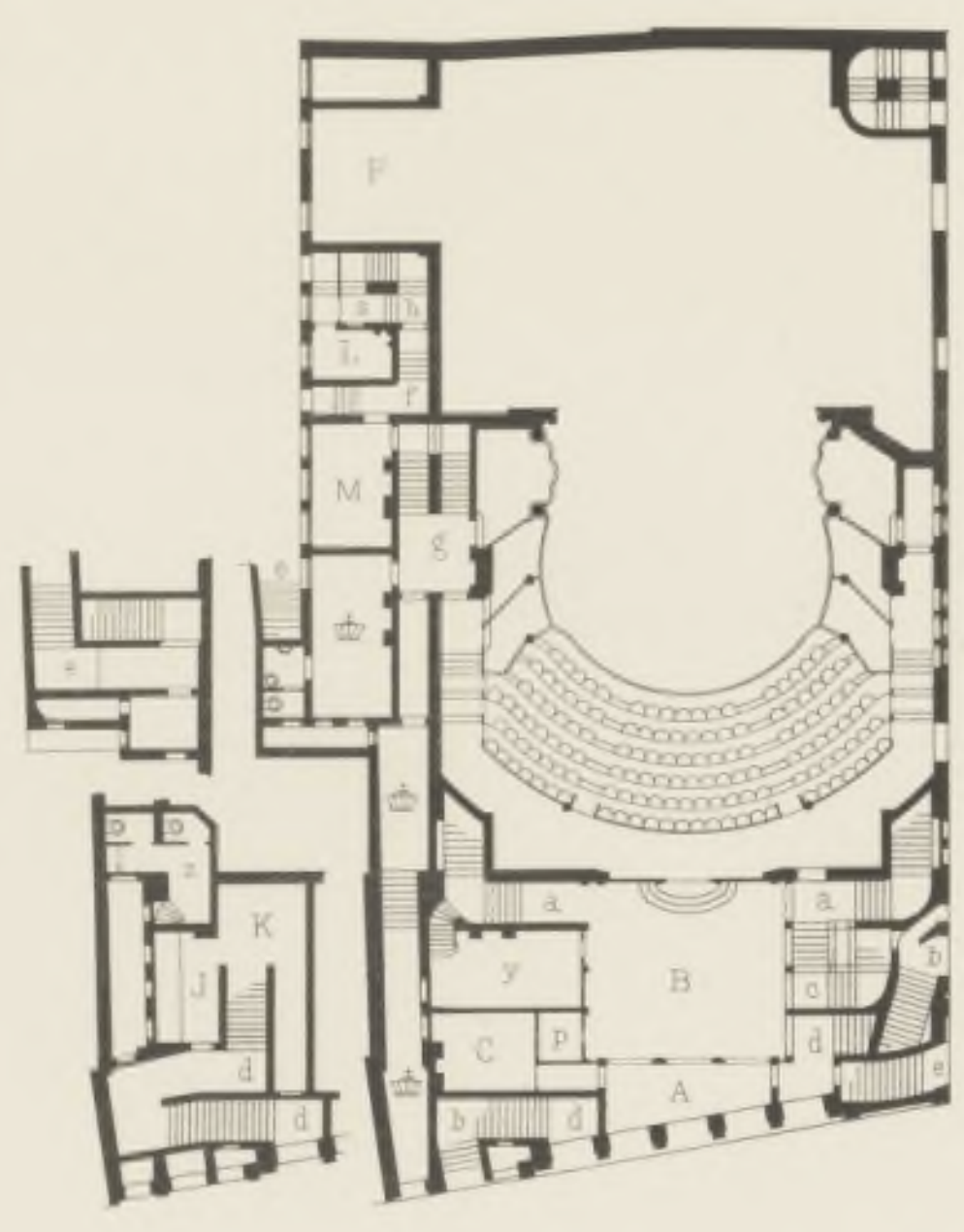
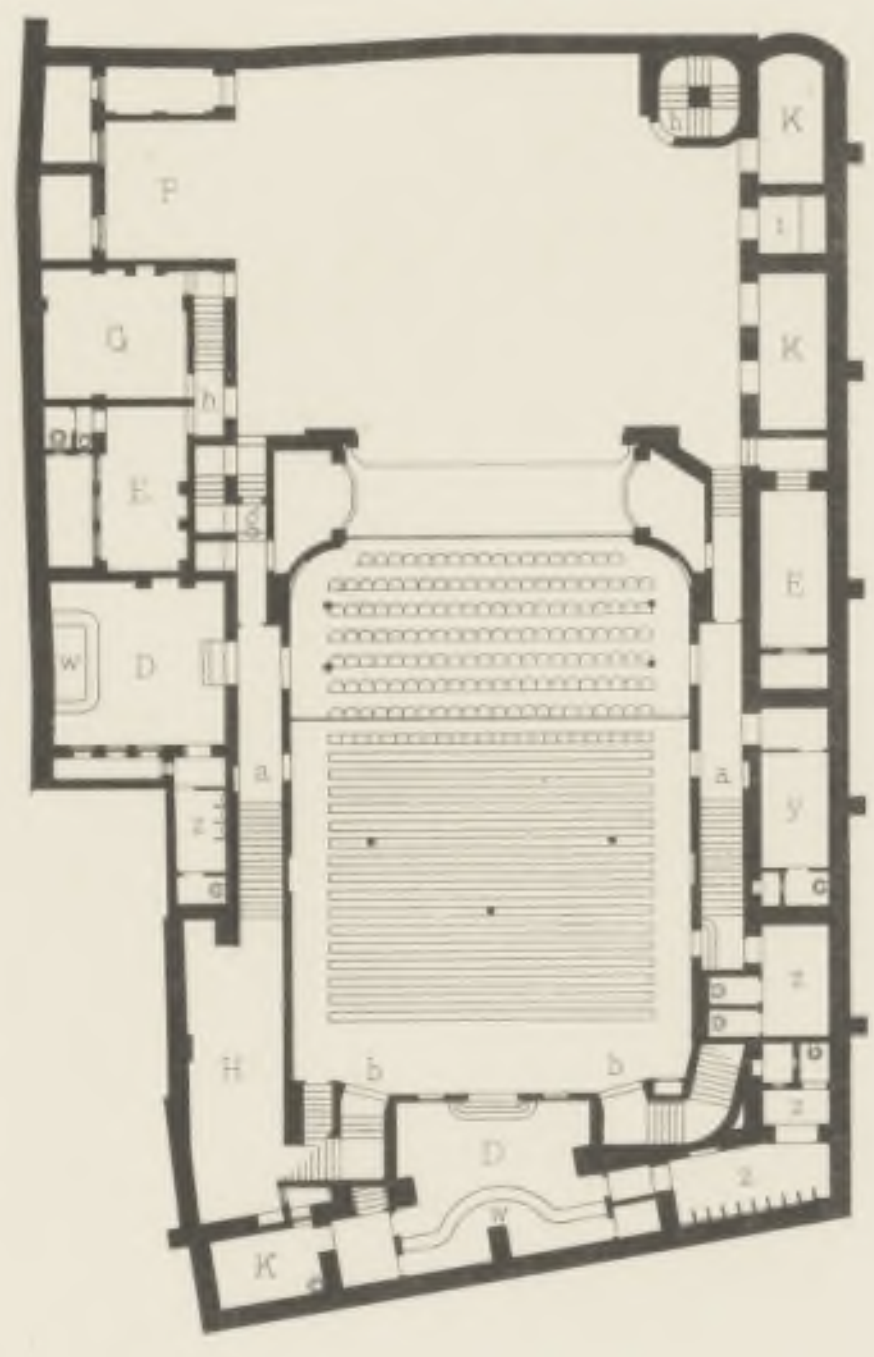


- A Main Entrance.
(Haupt-Eingang,
Grande Entrée.)
- B Grand Vestibule.
(Grosse Vorhalle,
Grand Vestibule.)
- C Office.
(Geschäftsraum,
Bureau.)
- D Saloon.
(Erfrischungsaum,
Salauban.)
- E Dressing Room.
(Ankleidenraum,
Loge des Acteurs.)
- F Scene Store.
(Schaubühnen Magazin,
Dépôt des Décorés.)

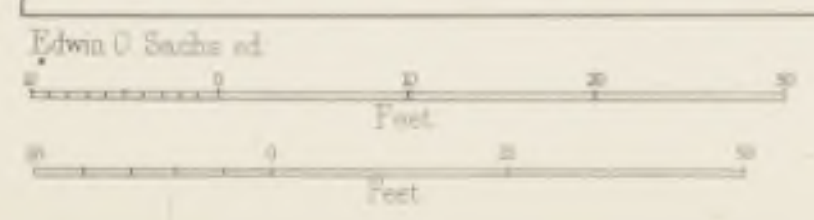
- G Green Room,
(Unterhaltungsaum,
Boyer des Acteurs.)
- H Heating Chamber.
(Heiz-Kammer,
Chauffage.)
- J Bill Room.
(Anzeigen-
Affiche.)
- K Stores.
(Magazin,
Dépôt.)
- L Stage Door Keeper.
(Préposé,
Caveau du Théâtre.)
- M General Management.
(Verwaltung,
Administration.)

Vorder Ansicht FRONT ELEVATION Façade Principale

- a. Staffs Stairs, (Dienertreppe, Escalier des Staffes.)
- b. Pit Stairs, (Parkett-Treppe, Escalier du Parquet.)
- c. Lounge Stairs, (Treppe zum Erfrischungsaum, Escalier du Boyer.)
- d. II Tier Stairs, (II Rang Treppe, Escalier des 2^{es}.)
- e. III Tier Stairs, (III Rang Treppe, Escalier des 3^{es}.)
- f. Pass Stairs, (Verbindungstreppe Escalier de Communication.)
- g. Private Box Stairs, (Logen Treppe, Escalier des Loges.)
- h. Service Stairs, (Dienertreppe, Escalier de Service.)
- i. Lift, (Aufzug, Ascenseur.)
- p. Box Office, (Kasse, Caisse.)
- s. Stage Door, (Bühnen Eingang, Entrée du Théâtre.)
- w. Bar, (Anschüttisch, Buffet.)
- y. Cloak Room, (Kleiderabgabe, Vestiaire.)
- x. Lavatory, (Retraite, Toilette.)



Grundriss, Saal. PLAN, AREA. Plan, Salle. Grundriss, I Rang. PLAN, I TIER. Plan, I Loges.



DALY'S THEATRE, LONDON.
Spencer Chadwick.

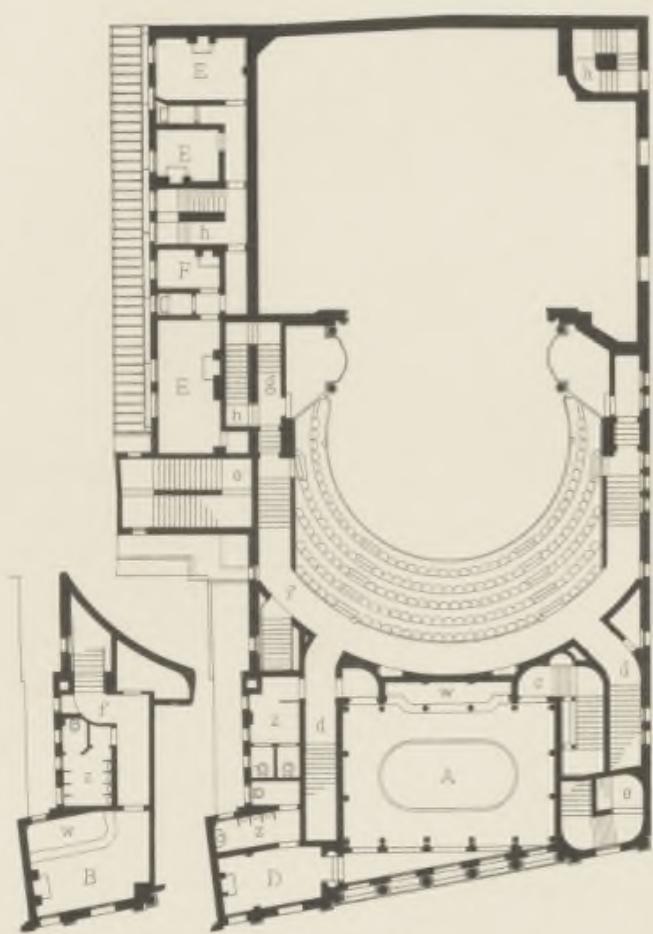
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DALY'S THEATER, LONDON.

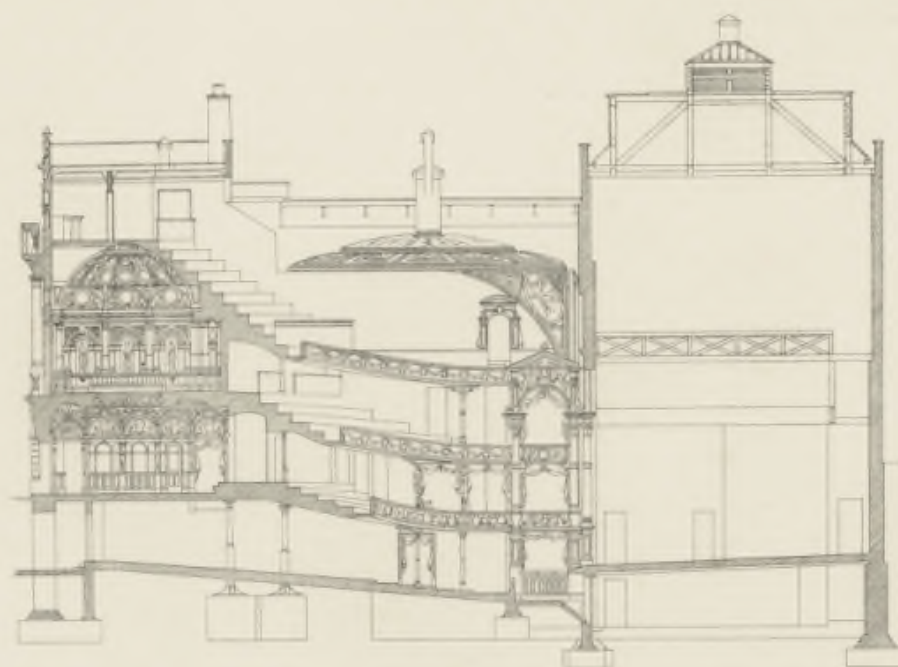
LE THÉÂTRE DE M DALY. LONDRES.

- A Lounge, (Erfrischungssaal, Foyer.)
- B II Tier Saloon, (Erfrichungsraum zum II Rang, Restaurant des 2^{ème})
- C III Tier Saloon, (Erfrichungsraum zum III Rang, Restaurant des 3^{ème})
- c Lounge Stairs, (Treppe zum Erfrischungssaal, Escalier du Foyer.)
- d II Tier Stairs, (II Rang Treppe, Escalier des 2^{ème})
- e III Tier Stairs, (III Rang Treppe, Escalier des 3^{ème})
- f Pass Stairs, (Verbindungstreppe, Escalier de Communication.)

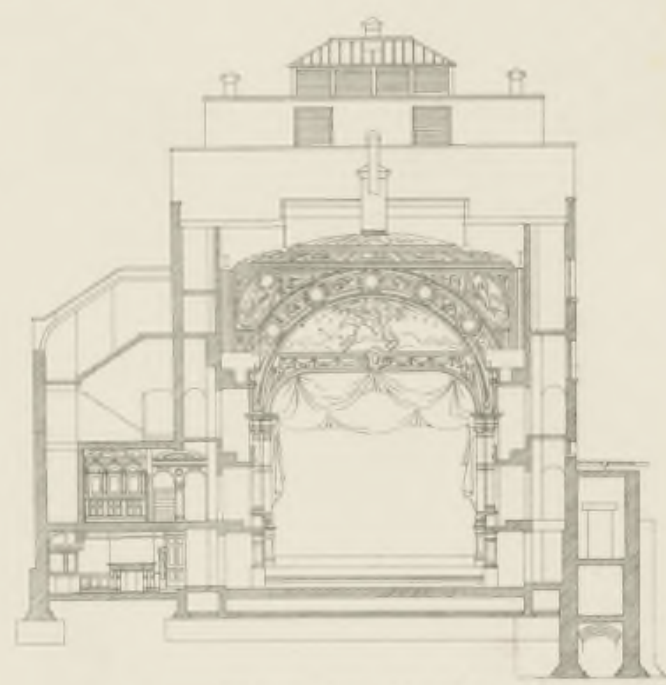
- D Smoking Room, (Ranchsal, Fumeur.)
- E Dressing Room, (Ankleideraum, Loge des Artistes.)
- F Bath Room, (Baderzimmer, Bains.)
- g Private Box Stairs, (Loge Treppe, Escalier des Loges.)
- h Service Stairs, (Personal Treppe, Escalier de Service.)
- w Bar, (Anrichtentisch, Buffet.)
- z Lavatory, (Waschbecken, Toilette.)



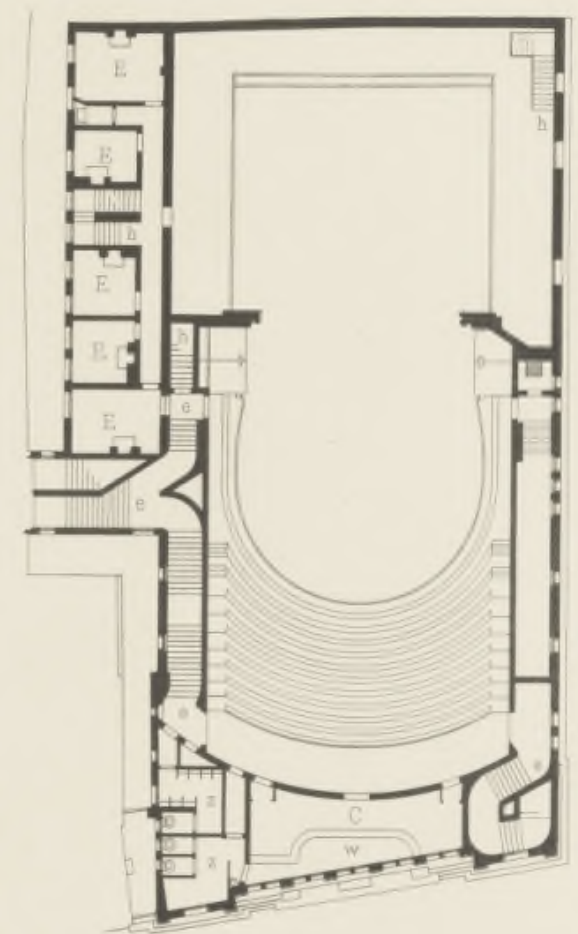
PLAN, II TIER.
Grundriss, II Rang. Plan, 2^e Loges.



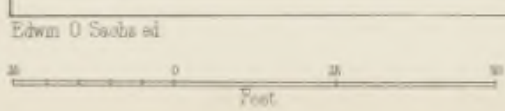
LONGITUDINAL SECTION.
Laengserschnitt. Coupe Longitudinale.



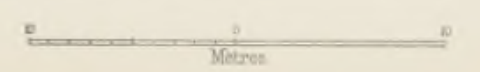
TRANSVERSE SECTION.
Querschnitt. Coupe Transversale.



PLAN, III TIER.
Grundriss, III Rang. Plan, 3^e Loges.



DALY'S THEATER, LONDON.
Spencer Chadwick.



- A. Main Entrance, (Haupteingang, Grande Entrée)
- B. Grand Vestibule, (Grosse Vestibule, Grand Vestibule)
- C. Pit Entrance, (Parterre Eingang, Entrée du Parterre)
- D. II Tier Entrance, (Eingang II Rang, Entrée des 2^{es})
- a. Stalls Stairs, (Parkett Treppe, Escalier des Stalls)
- b. Pit Stairs, (Parterre Treppe, Escalier du Parterre)
- c. II Tier Stairs, (II Rang Treppe, Escalier des 2^{es})
- d. III Tier Stairs, (III Rang Treppe, Escalier des 3^{es})
- e. Service Stairs, (Personal Treppe, Escalier de Service)



- E. Dressing Rooms, (Ankleideraum, Loge des Artistes)
- F. Lounge, (Erfrischungssaal, Foyer)
- G. Loggia, (Offene Halle, Loggia)
- H. Store, (Magasin, Dépôt)
- p. Box Office, (Kasse, Coisse)
- e. Stage Door, (Bühnen Eingang, Entrée du Théâtre)
- w. Bar, (Ankleiderisch, Buffet)
- y. Cloak Counter, (Kleiderablage, Vestiaire)
- z. Lavatory, (Retraite, Toilette)

FRONT ELEVATION

Vorder Ansicht

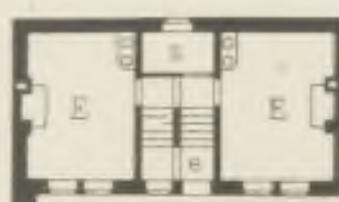
Façade Principale.



LONGITUDINAL SECTION

Laängsschnitt

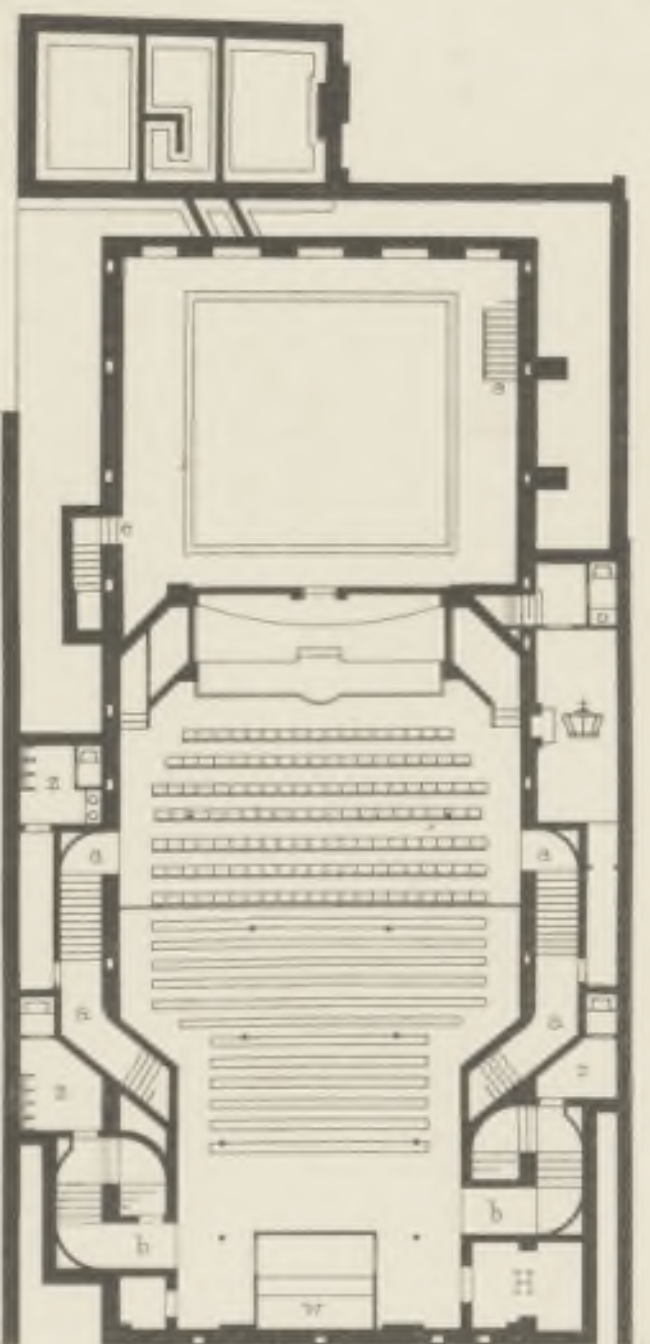
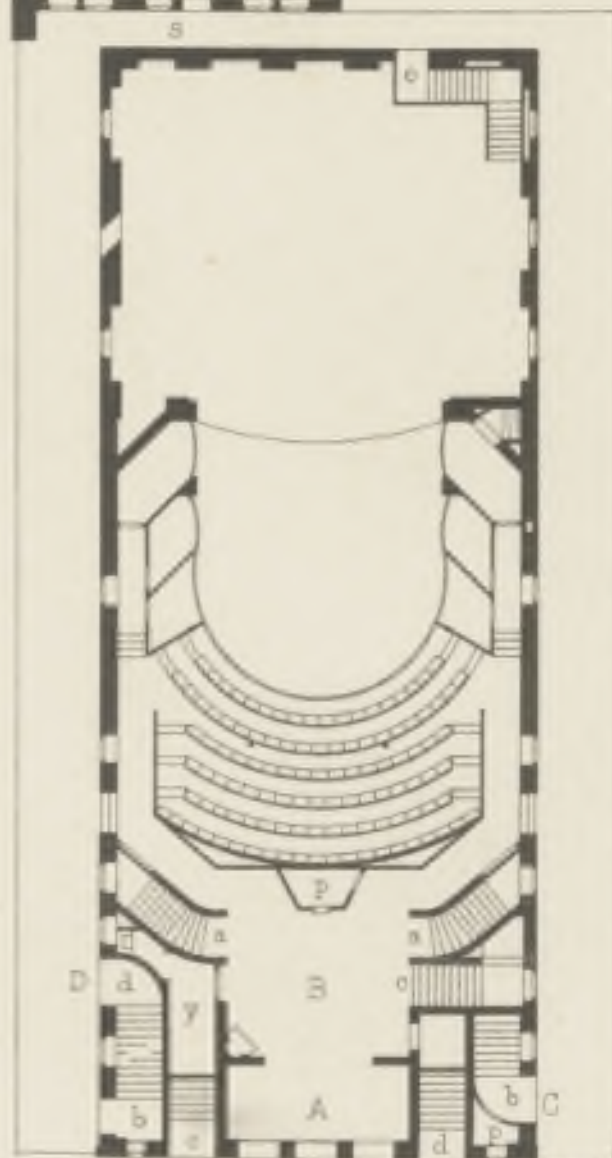
Coupe Longitudinale



Grundriss, I Rang.

Plan, I' Loges.

PLAN, I TIER.



Grundriss, Saal.

PLAN, AREA.

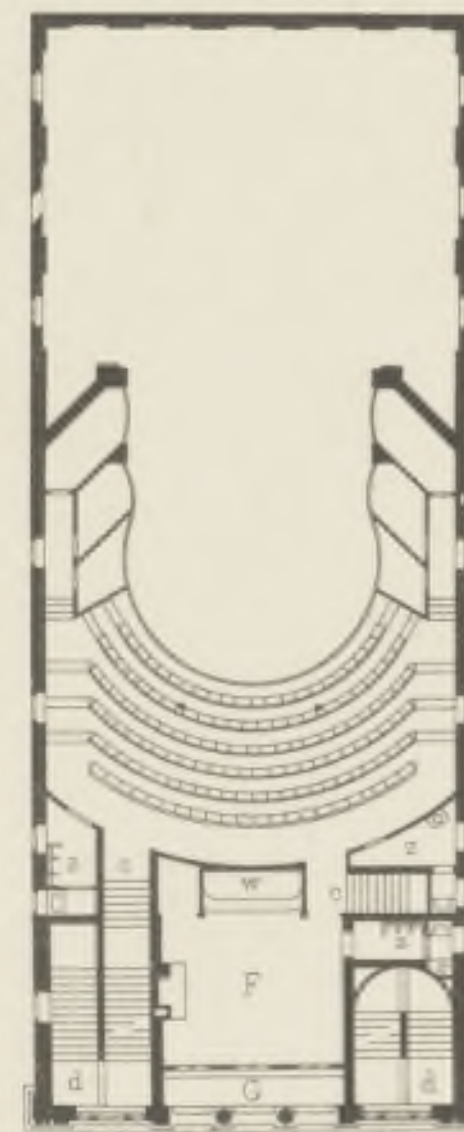
Plan, Salle



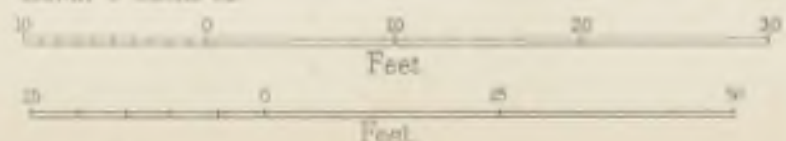
Grundriss, II Rang.

Plan, 2' Loges.

PLAN, II TIER.

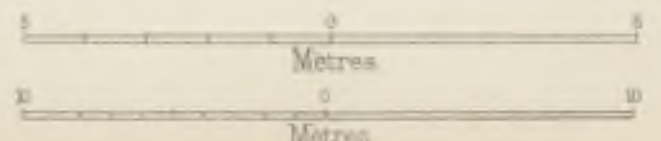


Edwin O Sachs ed



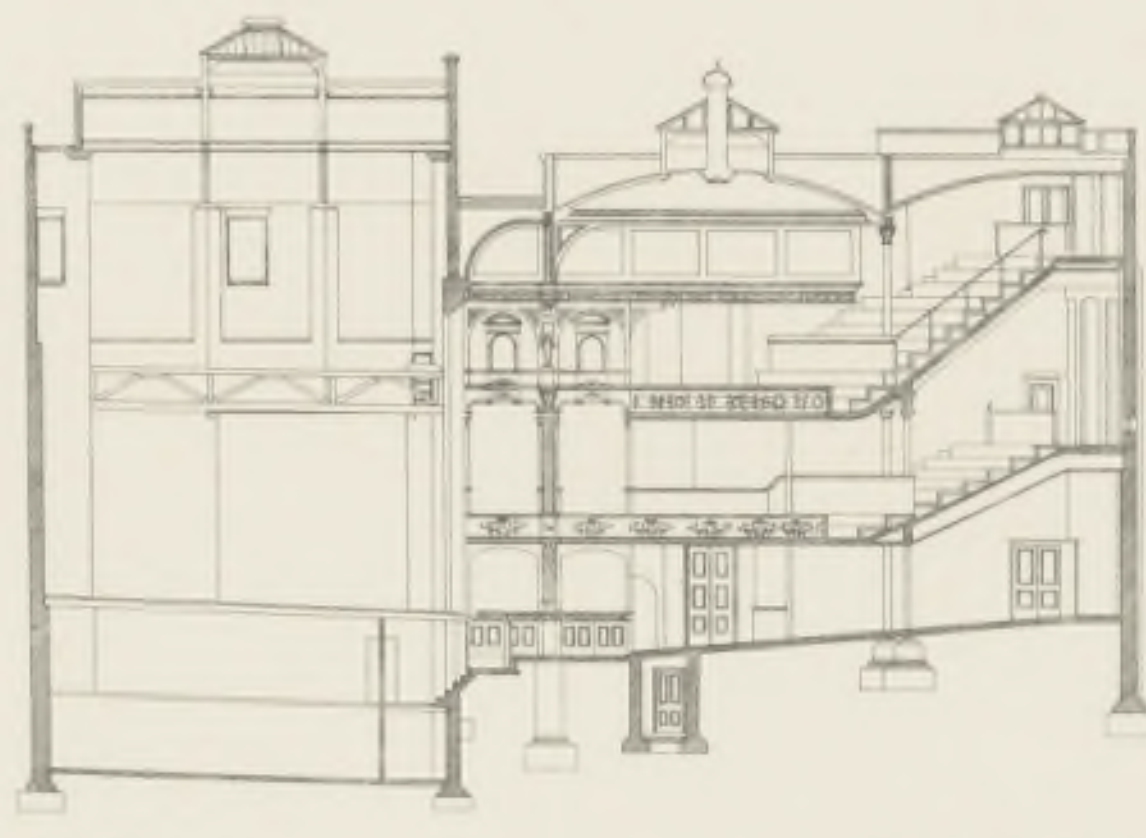
TRAFALGAR THEATRE, LONDON.

Walter Emden



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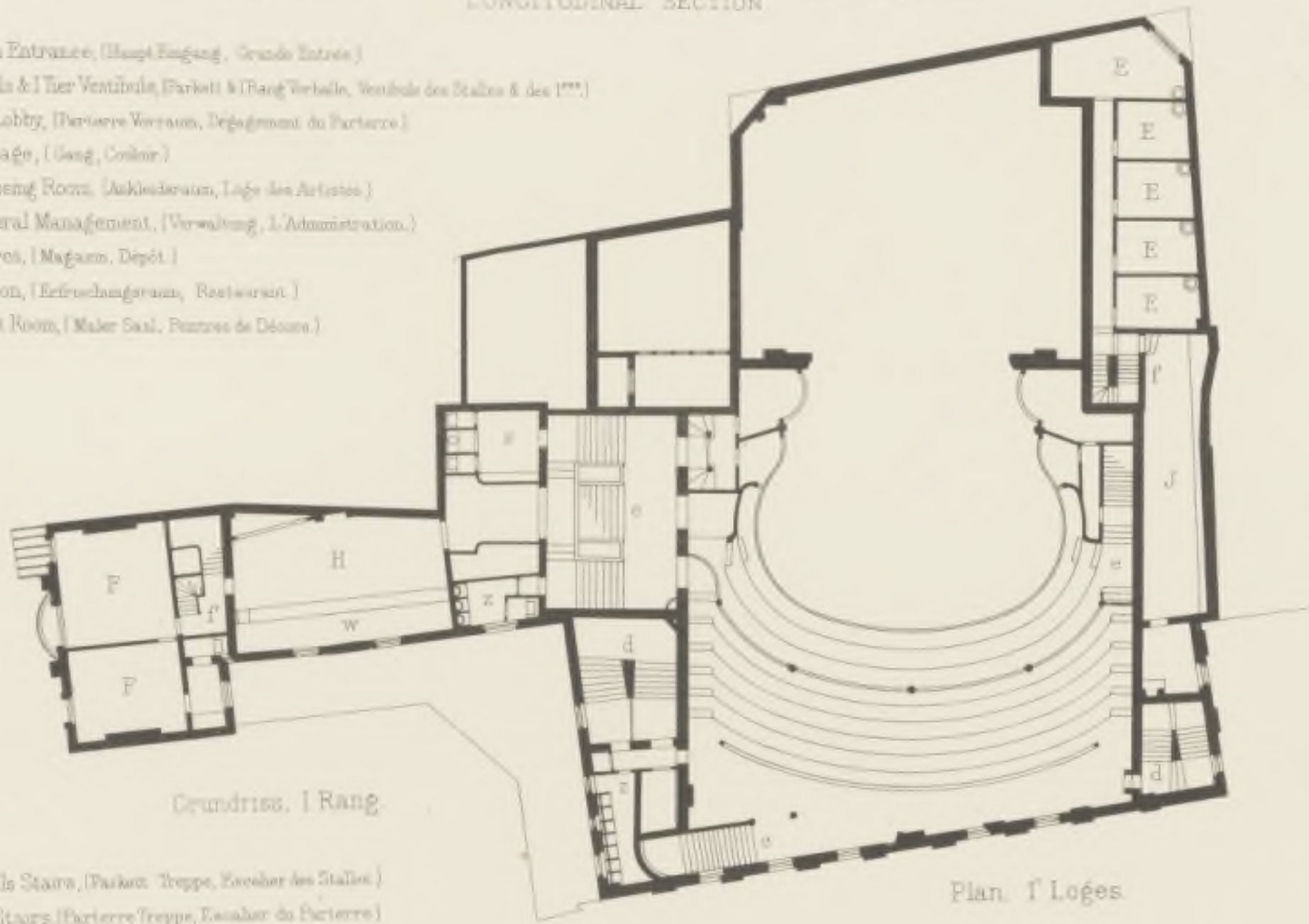


Laerschnitt

LONGITUDINAL SECTION

Coupe Longitudinale

- A. Main Entrance, (Haupt-Eingang, Grande Entrée.)
- B. Stalls & 1st Tier Vestibule, (Parkett & 1^{er} Rang Vestibule, Vestibule des Stalles & des 1^{er}.)
- C. 1st Lobby, (Parterre Vestibule, Déjàgeant du Parterre.)
- D. Passage, (Gang, Corridor.)
- E. Dressing Room, (Ankleideraum, Loge des Artistes.)
- F. General Management, (Verwaltung, L. Administration.)
- G. Stores, (Magasin, Dépôt.)
- H. Saloon, (Eisfruchtgeraum, Restaurant.)
- J. Paint Room, (Maler Saal, Peintres de Décor.)



Grundriss, 1 Rang.

Plan. 1^{er} Loges.

- a. Stalls Stairs, (Parkett Treppe, Escalier des Stalles.)
- b. 1st Stairs, (Parterre Treppe, Escalier du Parterre.)
- c. 1st Tier Stairs, (1^{er} Rang Treppe, Escalier des 1^{er}.)
- d. 2nd Tier Stairs, (2^{er} Rang Treppe, Escalier des 2^{es}.)
- e. Passage Stairs, (Verbindung Treppe, Escalier de Communication.)
- f. Service Stairs, (Personal Treppe, Escalier de Service.)

PLAN, 1 TIER.



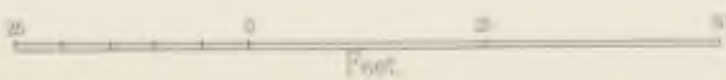
Plan. Salle.

- p. Box Office, (Kasse, Casse.)
- a. Stage Door, (Bühnen-Eingang, Entrée du Théâtre.)
- w. Bar, (Anschlößebisch, Buffet.)
- z. Lavatory, (Watrade, Toilette.)

Grundriss, Saal.

PLAN, AREA.

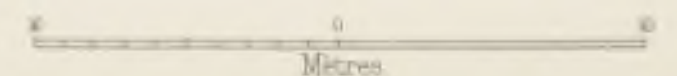
Edwin O Sachs ed



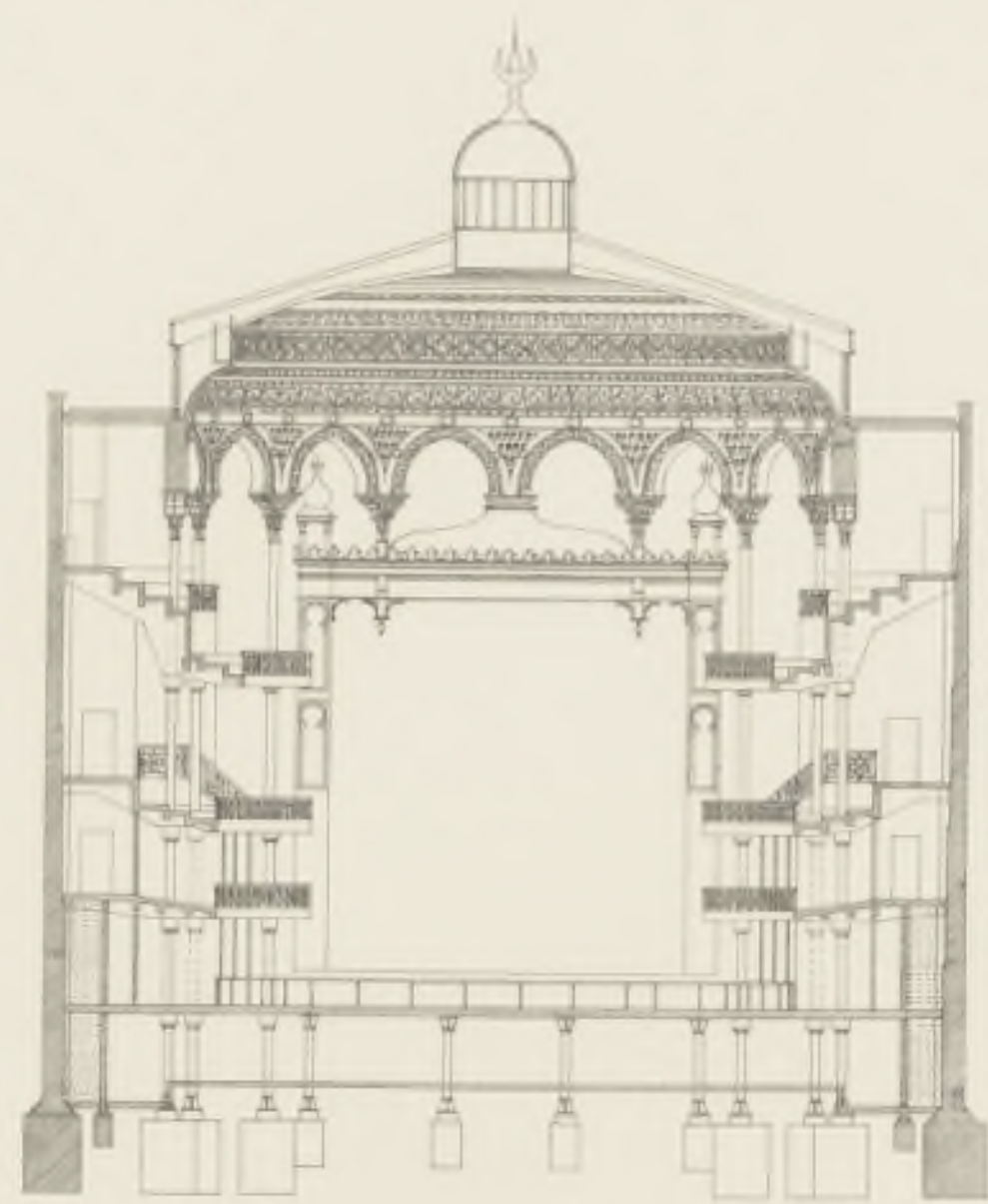
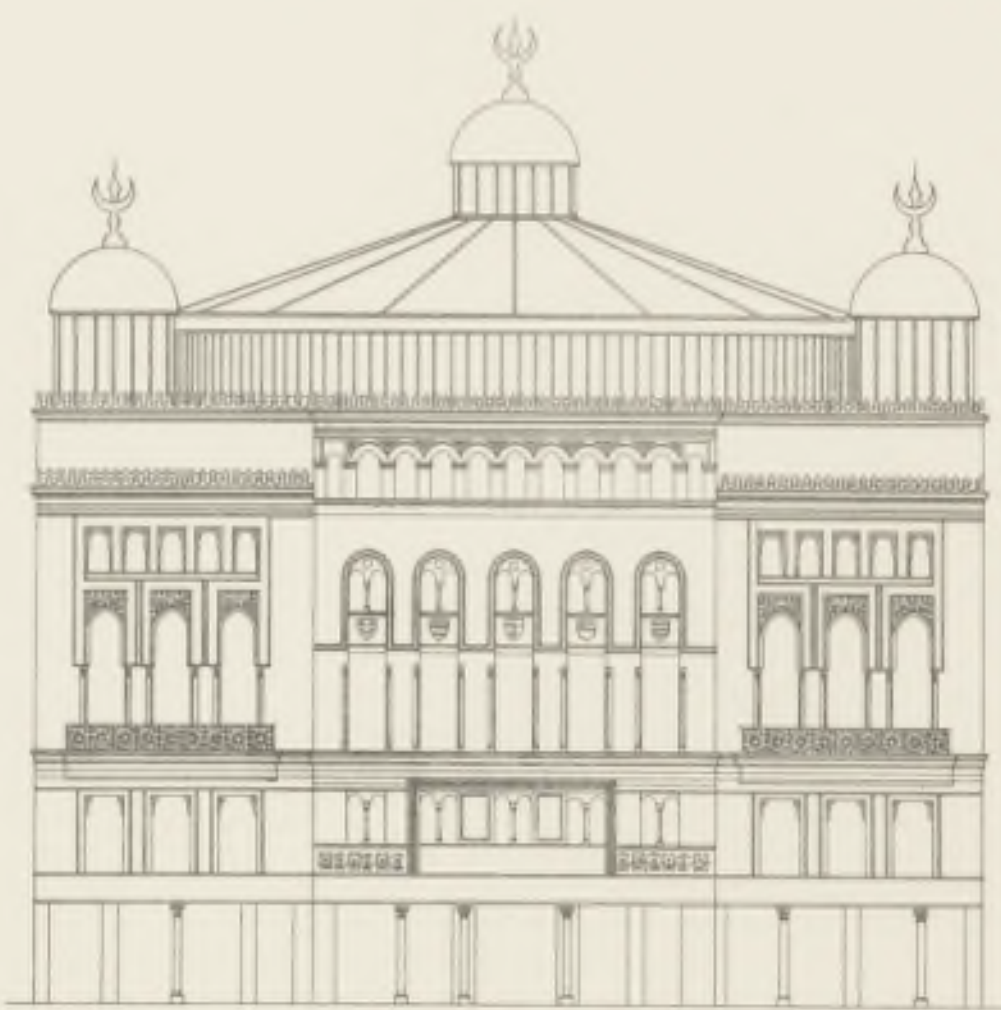
Feet.

"GRAND" THEATRE, LONDON

Frank Matcham.



Mètres



FRONT ELEVATION

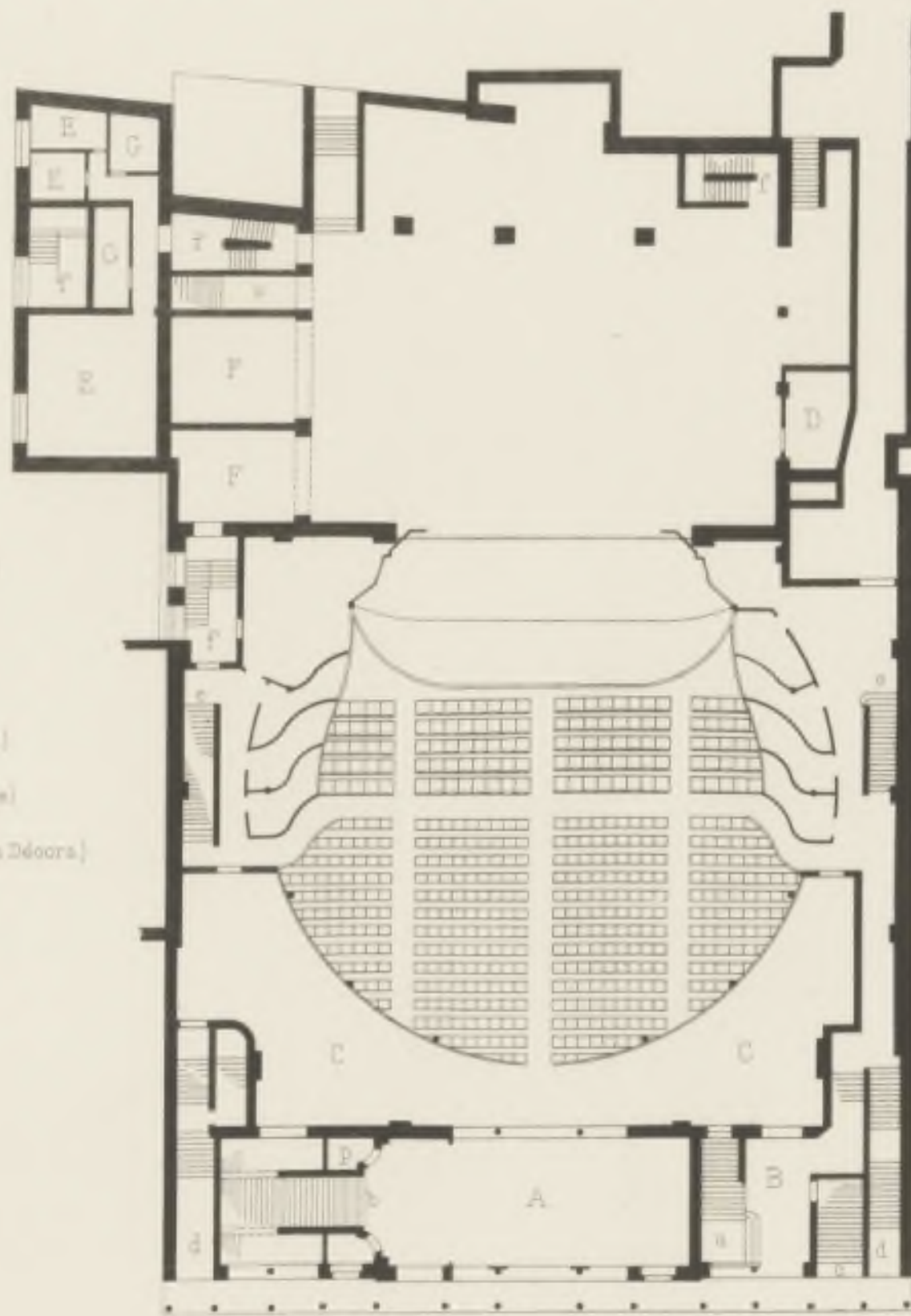
TRANSVERSE SECTION.

Vorder Ansicht

Façade Principale

Querschnitt.

Coupe Transversale.



- A Grand Vestibule
(Grosse Vorhalle Grand Vestibule)
- B Lobby
(Vorraum, Engagemen)
- C Promenade
(Wandlung Promenade)
- D Stage Management,
(Regie, Direction de la Scène)
- E Dressing Room
(Ankleideraum Loge des Artistes)
- F Scene Store,
(Coulisses-Magazin, Dépôt des Décors)
- G Stores
(Magazin, Dépôt)

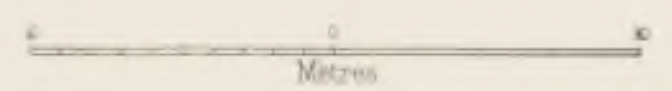
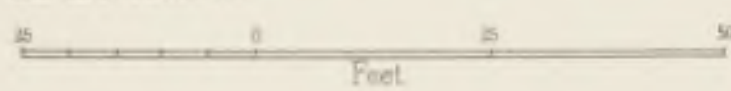
- a. I Tier Stairs
(I Rang Treppe Escalier des 1^{er})
- b. II Tier Stairs,
(II Rang Treppe Escalier des 2^{er})
- c. III Tier Stairs,
(III Rang Treppe Escalier des 3^{er})
- d. IV Tier Stairs,
(IV Rang Treppe Escalier des 4^{er})
- e. Pass Stairs
(Verbindungs Treppe, Escalier de Communication)
- f. Service Stairs,
(Personnel Treppe, Escalier de Service)
- p. Box Office,
(Kasse, Casse)
- s. Stage Door
(Bühnen-Eingang, Entrée du Théâtre)
- z. Lavatory
(Petite Toilete)

PLAN, AREA.

Grundriss, Saal

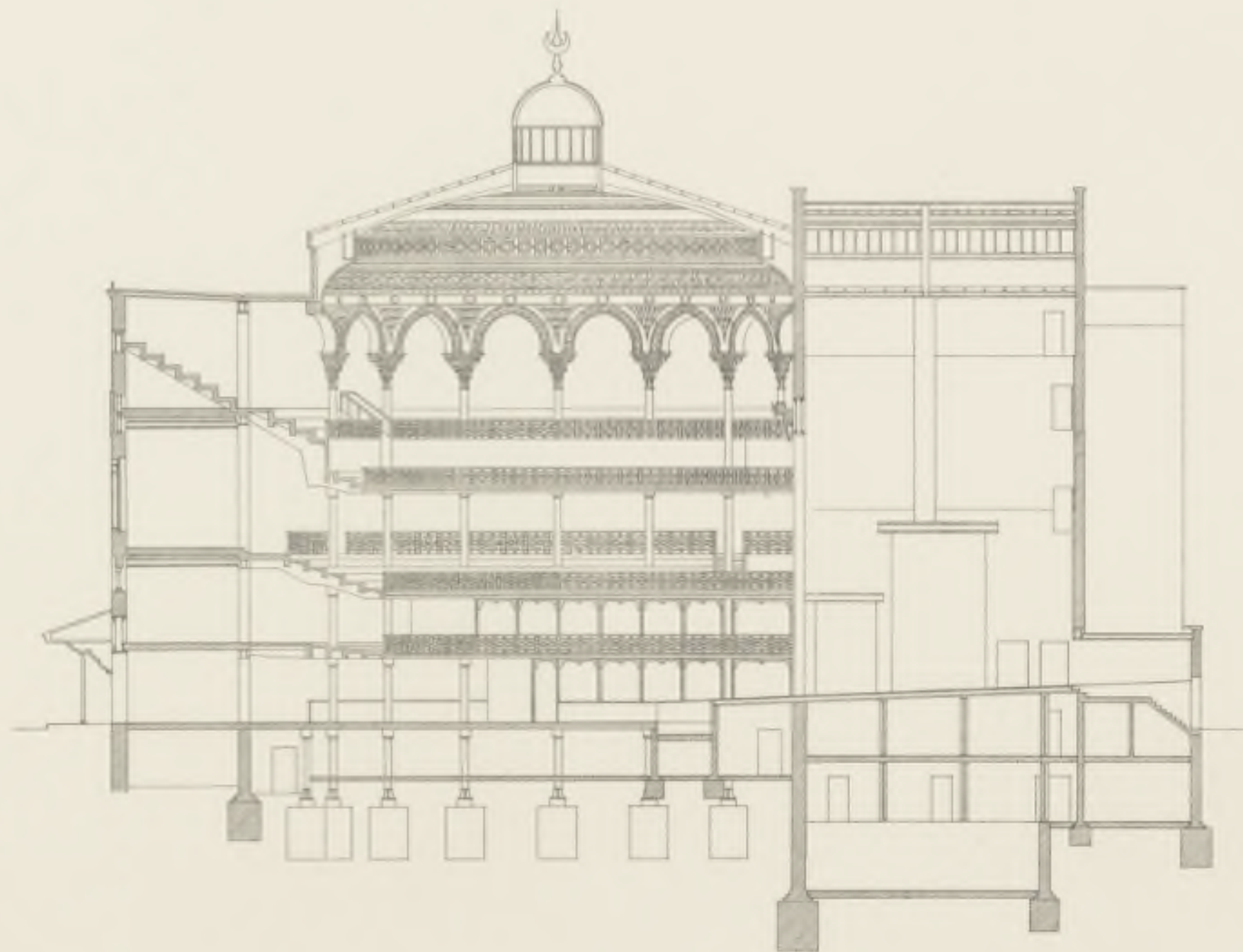
Plan, Salle

Edwin O. Sachs ed.



'ALHAMBRA' VARIETY THEATRE, LONDON.

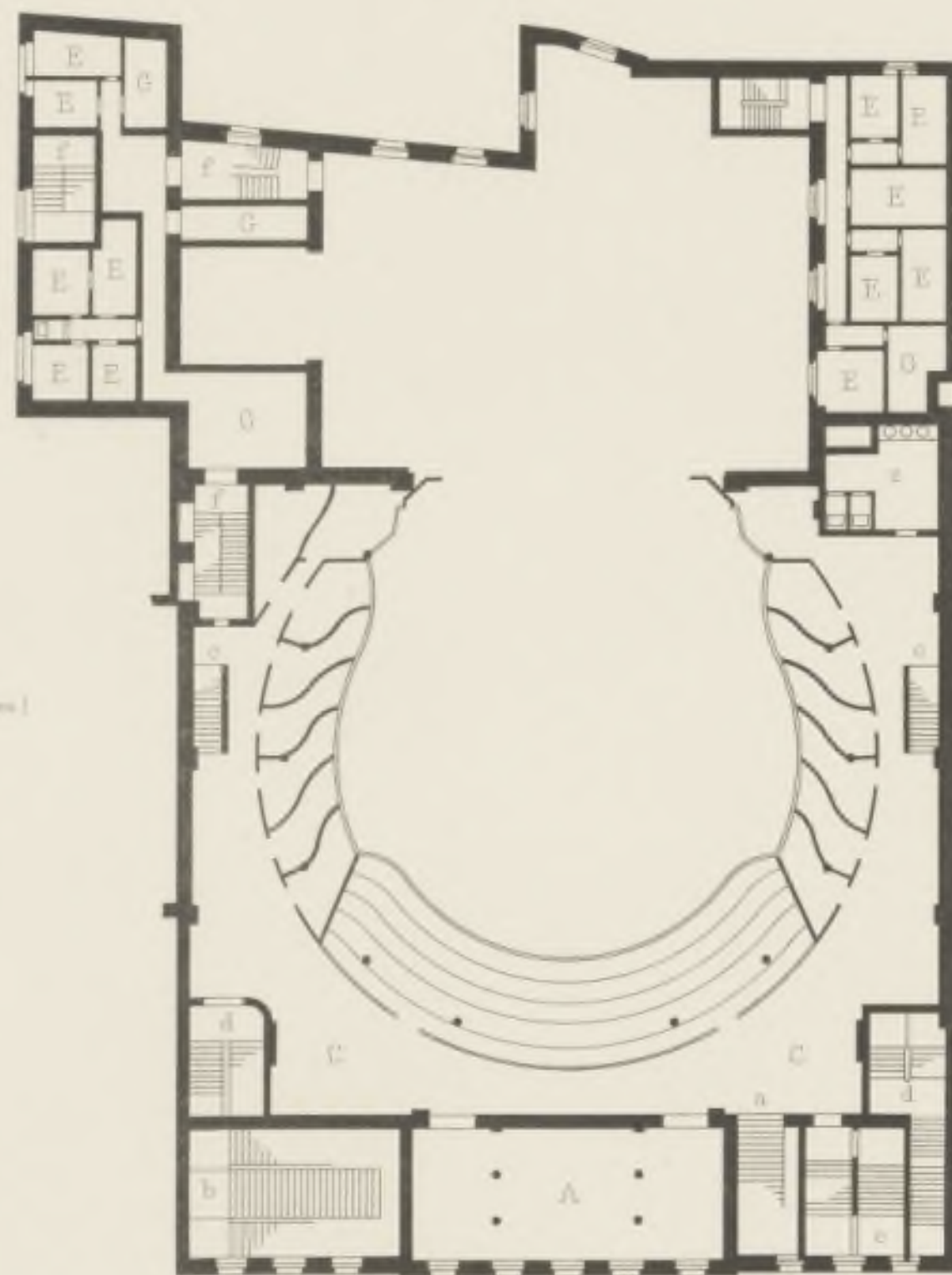
John Perry, F.H. Reed.



LONGITUDINAL SECTION

Laengsschnitt.

Coupe Longitudinale

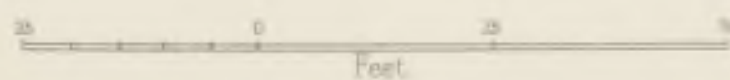


- A Lounge
(Kontrollgang, Foyer)
- C Promenade,
(Wahlgang, Promenade)
- E Dressing Room,
(Kleiderkammer, Loge des Artistes)
- G Stores,
(Kajuten, Dépôt)

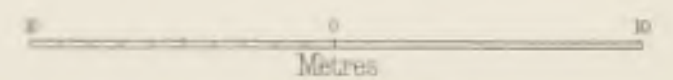
- a I Tier Stairs,
(I Rang Treppe, Escalier des 1^{er})
- b II Tier Stairs,
(II Rang Treppe, Escalier des 2^{es})
- c III Tier Stairs,
(III Rang Treppe, Escalier des 3^{es})
- d IV Tier Stairs,
(IV Rang Treppe, Escalier des 4^{es})
- e Pass Stairs,
(Verbindungs Treppe, Escalier de Communication)
- f Service Stairs,
(Personal Treppe, Escalier de Service)
- w Bar,
(Anschützungs Buffet)
- s Lavatory,
(Bessens, Toilette)

Grundriss, I Rang PLAN, I TIER Plan, I Loges

Edwin O Sachs ed



'ALHAMBRA' VARIETY THEATRE, LONDON.



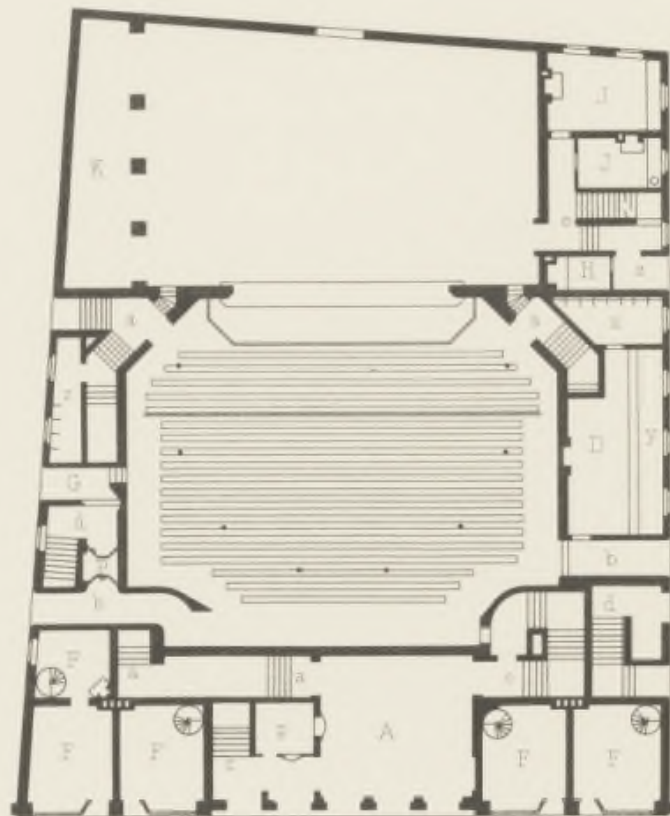
John Perry, F.H.Reed.

THEATER, WOLVERHAMPTON

THÉÂTRE, WOLVERHAMPTON

- A. Main Vestibule, (Dress-Vestibule, Grand Vestibule.)
- B. Lounge, (Erfrischungssaal, Foyer.)
- C. Loggia, (Offene Halle, Loggia.)
- D. Salon, (Erfrischungssaal, Restaurant.)
- E. General Management, (Verwaltung, Administration.)

- F. Shop, (Läden, Magazin.)
- G. II Tier Lobby, (II Rang Vestibule Vestibule des 2^{me}.)
- H. Stage Door Keeper, (Pfortener, Concierge du Théâtre.)
- J. Dressing Room, (Umklekabinen, Loge des Artistes.)
- K. Scene Store, (Coulisses, Magazin, Dépôt des Décor.)

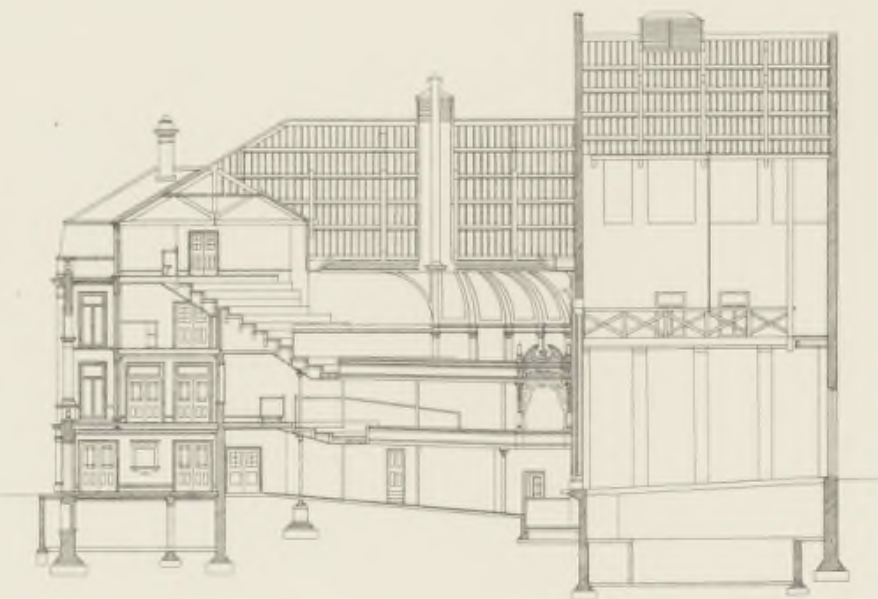


PLAN, AREA
Grundriss, Saal. Plan, Salle.

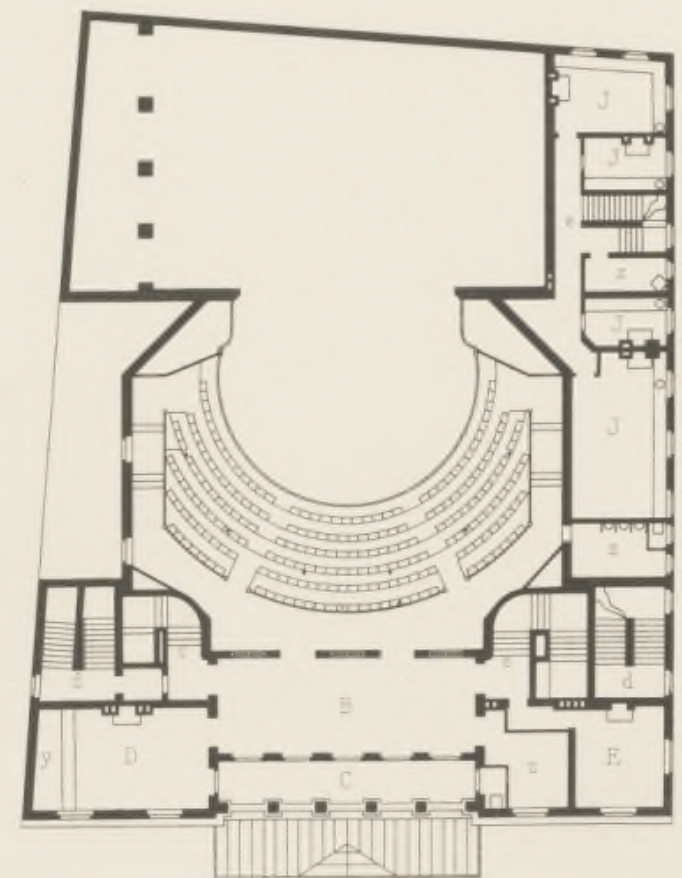
- a. Stalls Stairs, (Parkett Treppe, Escalier des Stalles.)
- b. Ist Passage, (Parterre Gang, Couloir du Parterre.)
- c. Ist Tier Stairs, (I^{er} Rang Treppe, Escalier des 1^{er}.)
- d. IInd Tier Stairs, (II^{er} Rang Treppe, Escalier des 2^{me}.)
- e. Service Stairs, (Personnel Treppe, Escalier de Service.)



FRONT ELEVATION
Vorder Ansicht. Façade Principale.

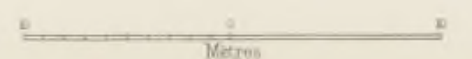
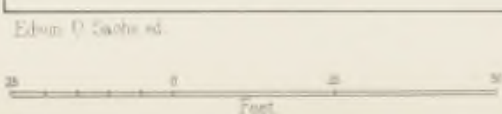


LONGITUDINAL SECTION
Längsschnitt. Coupe Longitudinale.



PLAN, I TIER.
Grundriss, I Rang. Plan, I Loges.

- p. Box Office, (Kasse, Casse.)
- x. Stage Door, (Bühnen Eingang, Entrée du Théâtre.)
- y. Bar, (Amüsments, Buffet.)
- z. Lavatory, (Petrole, Toilette.)



"GRAND" THEATRE, WOLVERHAMPTON

C. J. Phipps.

SPECIALTAEIEN THEATER, MANCHESTER.

THÉÂTRE DES VARIÉTÉS, MANCHESTER.

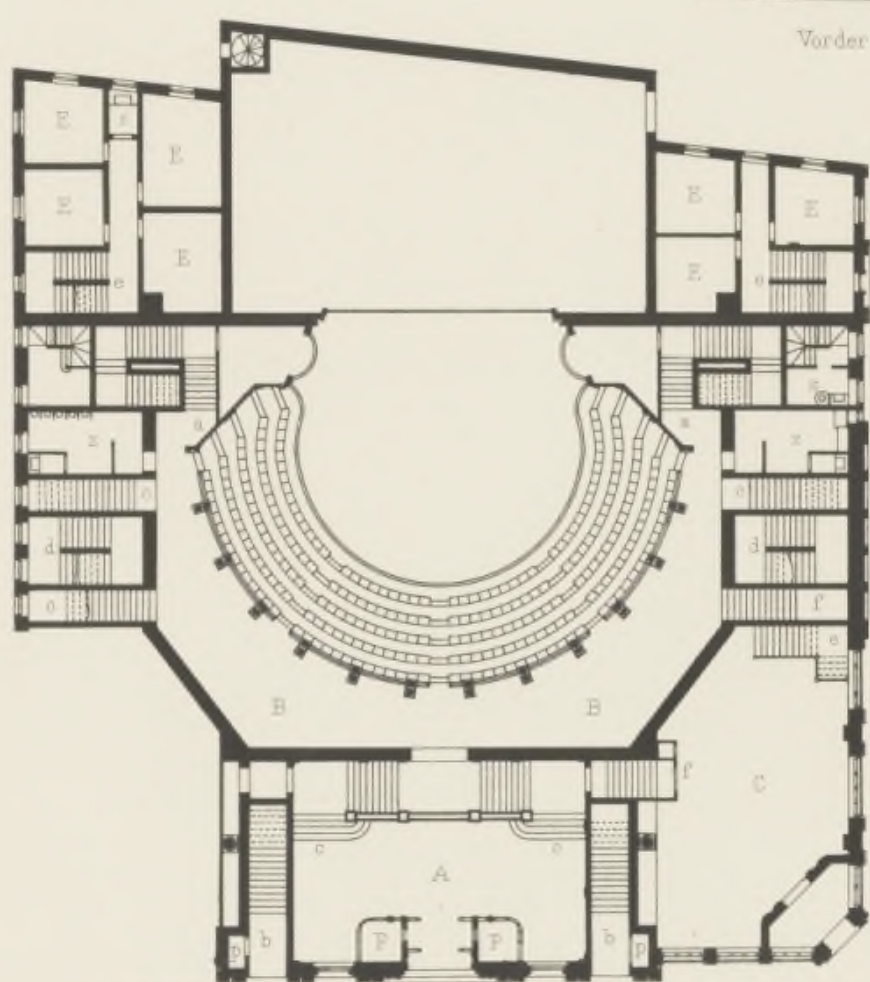
- A. Grand Vestibule (Grosses Vestibule Grand Vestibule)
- B. Promenade (Wandlung Promenade)
- C. Refreshment Rooms (Herbale Brasserie)
- D. Lounge (Erfrischungsal Poyer)

- E. Dressing Room (Ankleideraum Loge des Artistes)
- F. General Management (Verwaltung Administration)
- G. Loggia (Offenstalle Loggia)
- H. Office (Schaufwerk Bureau)



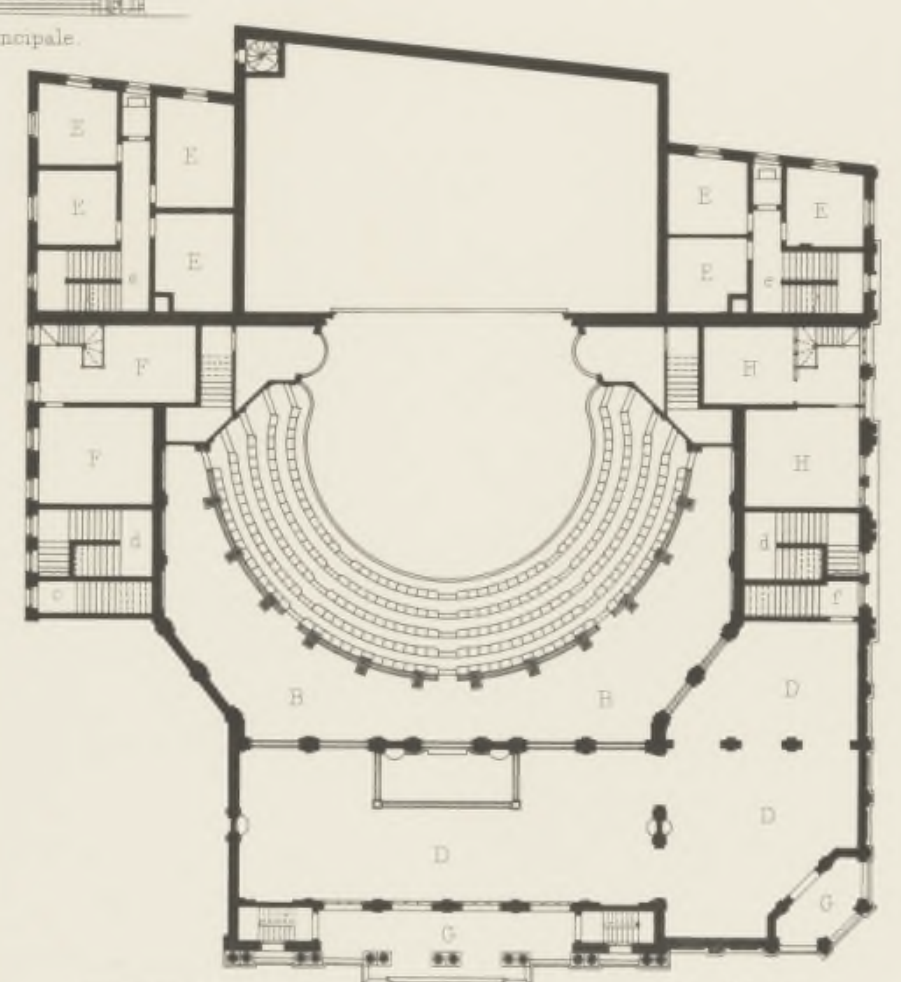
Vorder Ansicht Façade Principale.

FRONT ELEVATION



Grundriss, Erdgeschoss Plan, Rez. de Chaussée.

PLAN, STREET LEVEL.



Grundriss, I. Rang Plan, I. Tier. Plan, I. Loges.

PLAN, I. TIER.

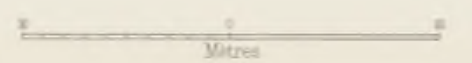
- a. Stalls Stairs (Parkett Treppe, Escalier des Stalles)
- b. Pit Stairs (Parkett Treppe, Escalier de Parkett)
- c. I Tier Stairs (I. Rang Treppe, Escalier des I^{er})
- d. II Tier Stairs (II. Rang Treppe, Escalier des II^{er})
- e. Service Stairs (Personal Treppe, Escalier de Service)
- f. Pass Stairs (Verkehrstreppe, Escalier de Communication)
- g. Box Office (Kasse, Caisse)
- z. Lavatory (Reinraum, Toilette)

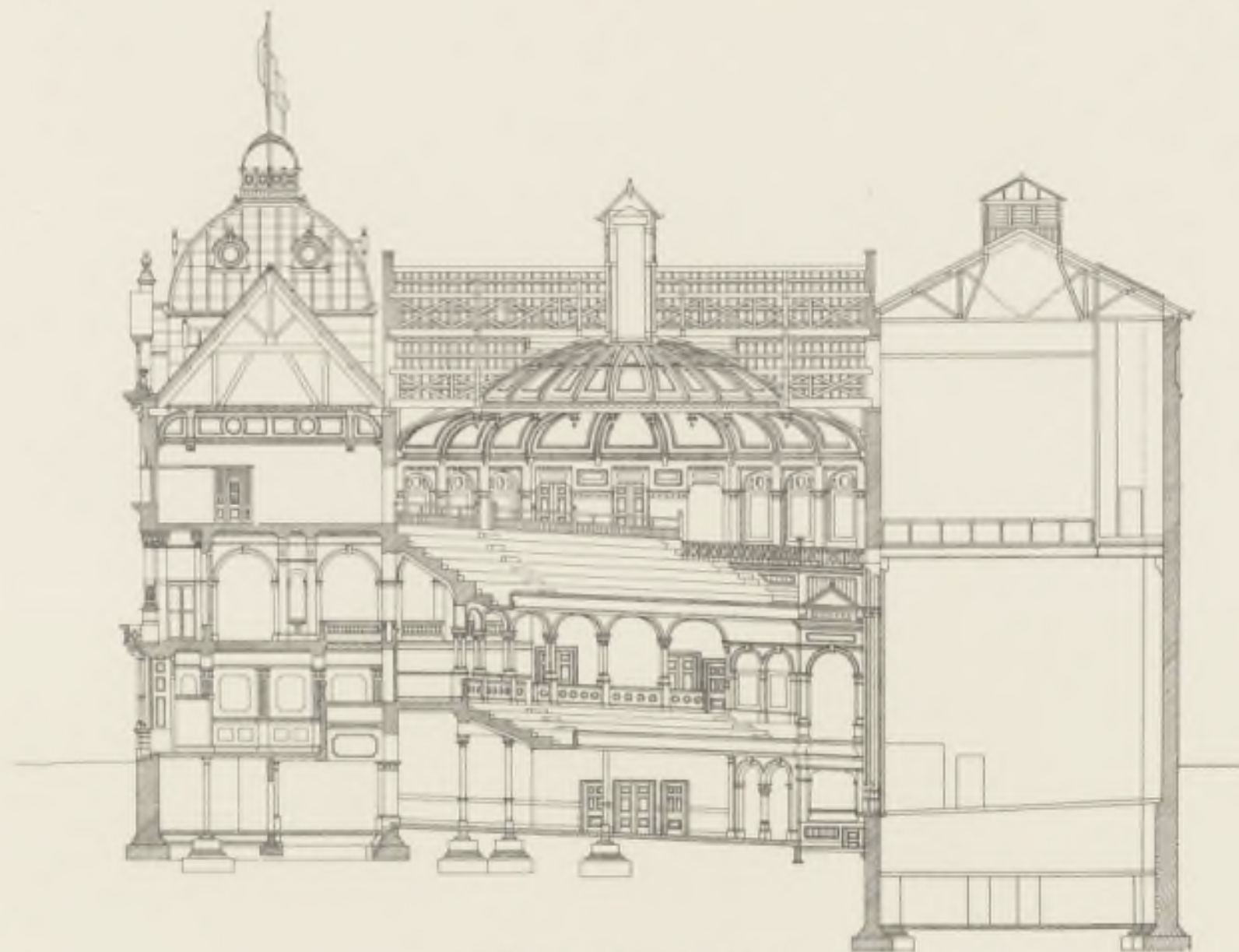
Edwin O. Sachs ed.



'PALACE' VARIETY THEATRE, MANCHESTER.

Alfred Darbyshire, F. Bennett Smith.



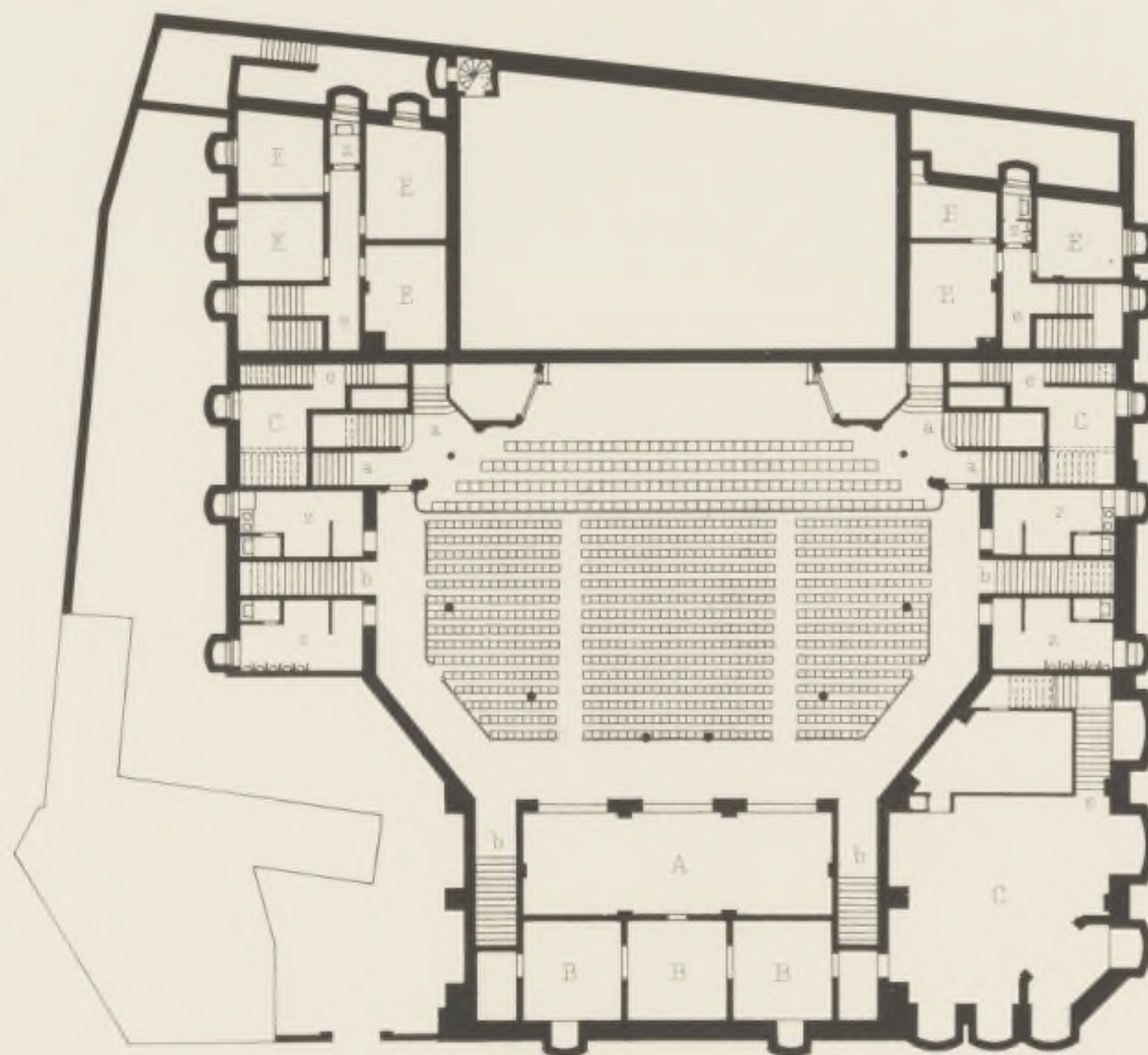


LONGITUDINAL SECTION.

Laängsschnitt.

Coupe Longitudinale

- | | | |
|----------------------------------------------------------------|------------------------------------------------------|-----------------------------------------------------------|
| a. Stall Stairs, (Farkett Treppa, Escalier des Stalles) | A. Saloon, (Echtischmagazin, Restaurant) | e. Service Stairs, (Personal Treppa, Escalier de Service) |
| b. PA Stairs, (Vertikalungs Treppa, Escalier de Communication) | B. Stores, (Magazin, Dépôt) | z. Lavatory, (Sotrade, Toilette) |
| | C. Cellar, (Keller, Caves) | |
| | E. Dressing Room, (Umbkleideraum, Loge des Artistes) | |



PLAN, AREA.

Grundriss, Saal.

Plan, Salle

Edwin O. Sachs, ed.

0 10 20 Feet

'PALACE' VARIETY THEATRE, MANCHESTER

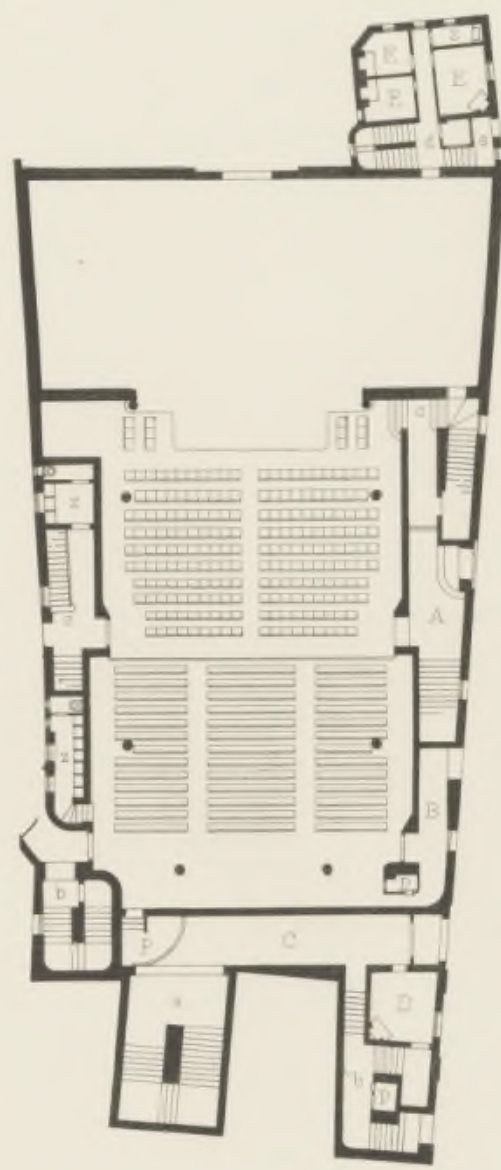
0 10 20 Mètres

Alfred Darbyshire, F Bennett Smith

SPECIALITÄTEN THEATER, BRISTOL.

THÉÂTRE DES VARIÉTÉS, BRISTOL.

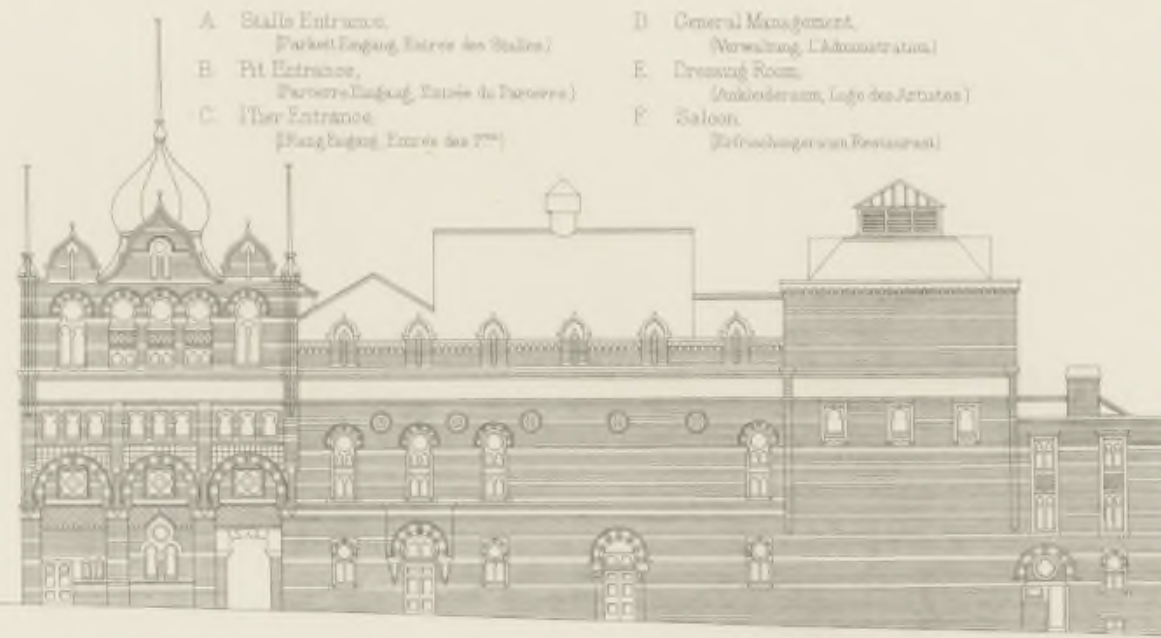
- a. 3 Tier Stairs, (3. Hand Treppe, Escalier des 3^{es})
- b. 2nd Tier Stairs, (2nd Rang Treppe, Escalier des 2^{es})
- c. Pass Stairs, (Verbindungs Treppe, Escalier de Communication)
- d. Service Stairs, (Personal Treppe, Escalier de Service)



PLAN, AREA.
Grundriss, Saal. Plan, Salle.

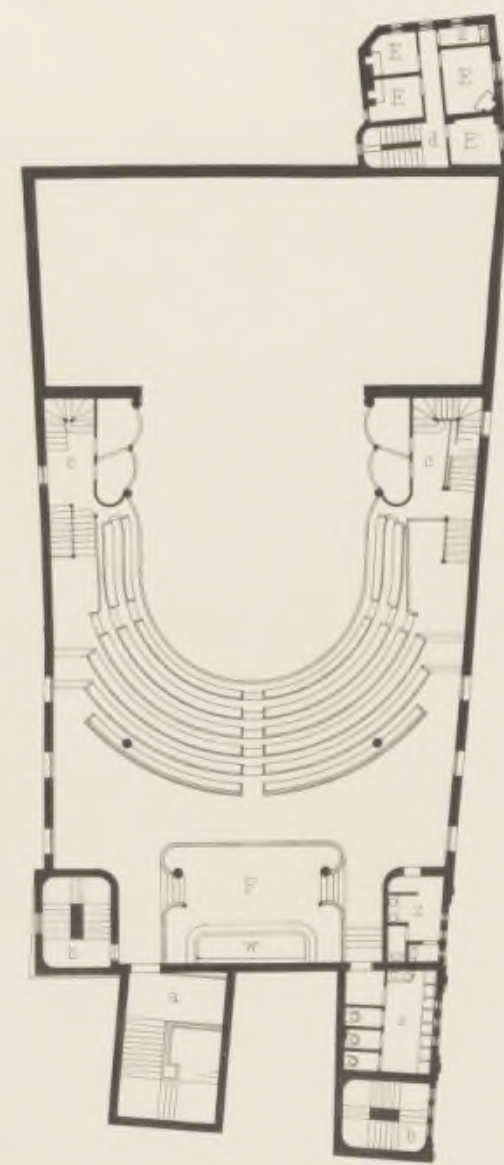


LONGITUDINAL SECTION
Längsschnitt. Coupe Longitudinale.



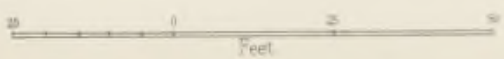
PRINCIPAL ELEVATION
Haupt Ansicht. Façade Principale.

- p. Box Office, (Kasse, Caisses)
- o. Stage Door, (Theater Eingang, Entrée du Théâtre)
- w. Bar, (Assolierisch, Buffet)
- z. Lavatory, (Retraite, Toilette)



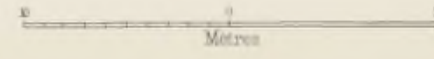
PLAN, (I TIER).
Grundriss, I Rang. Plan, 1^{er} Loges.

Edwin O Sachs ed.



'EMPIRE' VARIETY THEATRE, BRISTOL.

Oswald Wyison, Charles Lor...



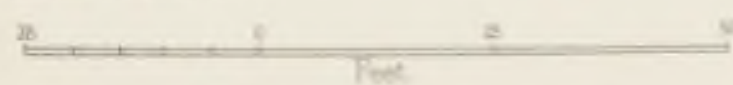


Vorder Ansicht. FRONT ELEVATION. Façade Principale.

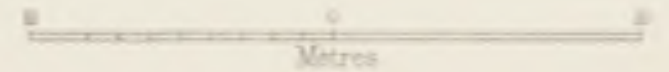


Querschnitt. TRANSVERSE SECTION. Coupe Transversale.

Edwin O Sachs ed

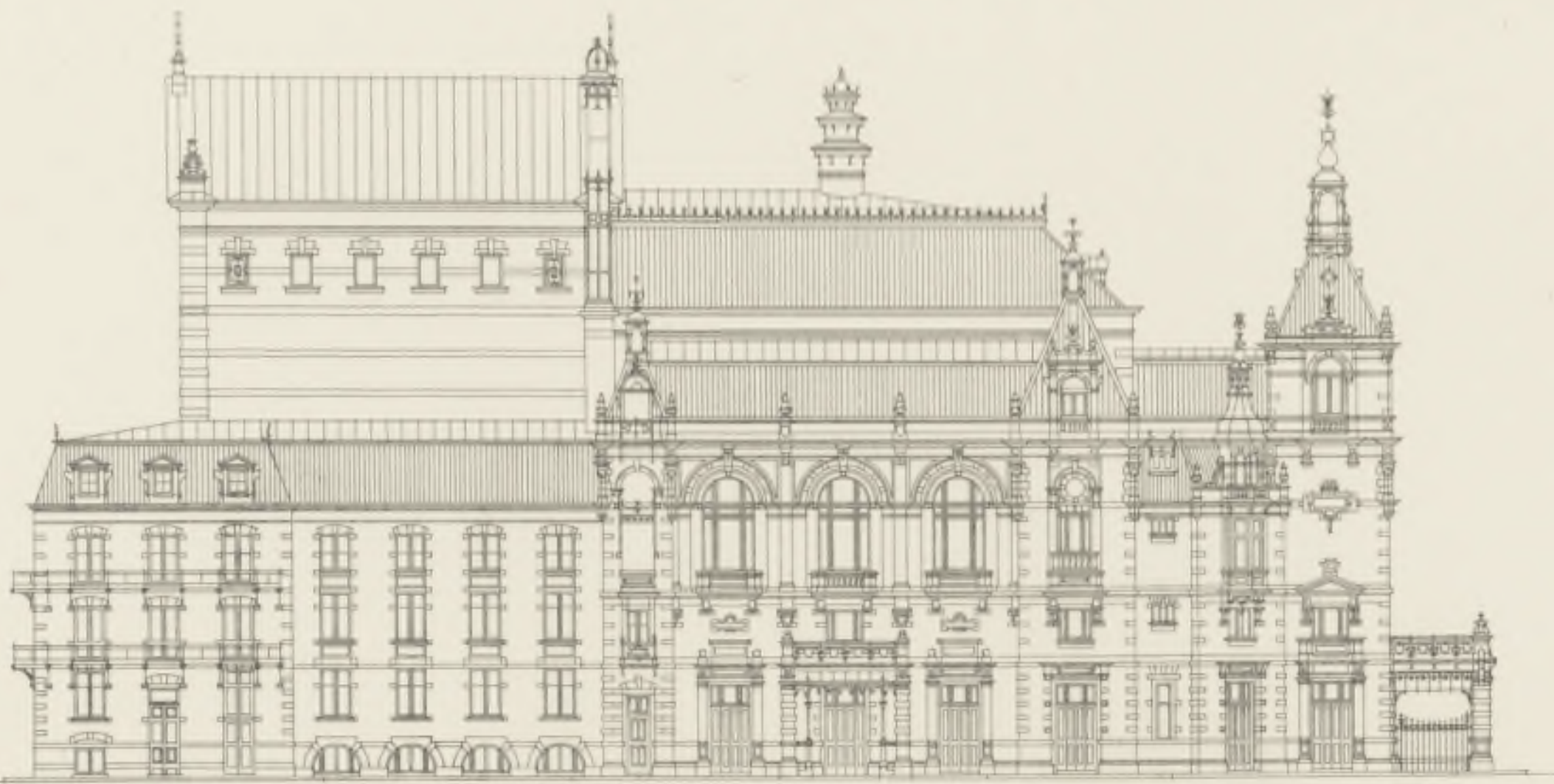


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Seiten Ansicht.

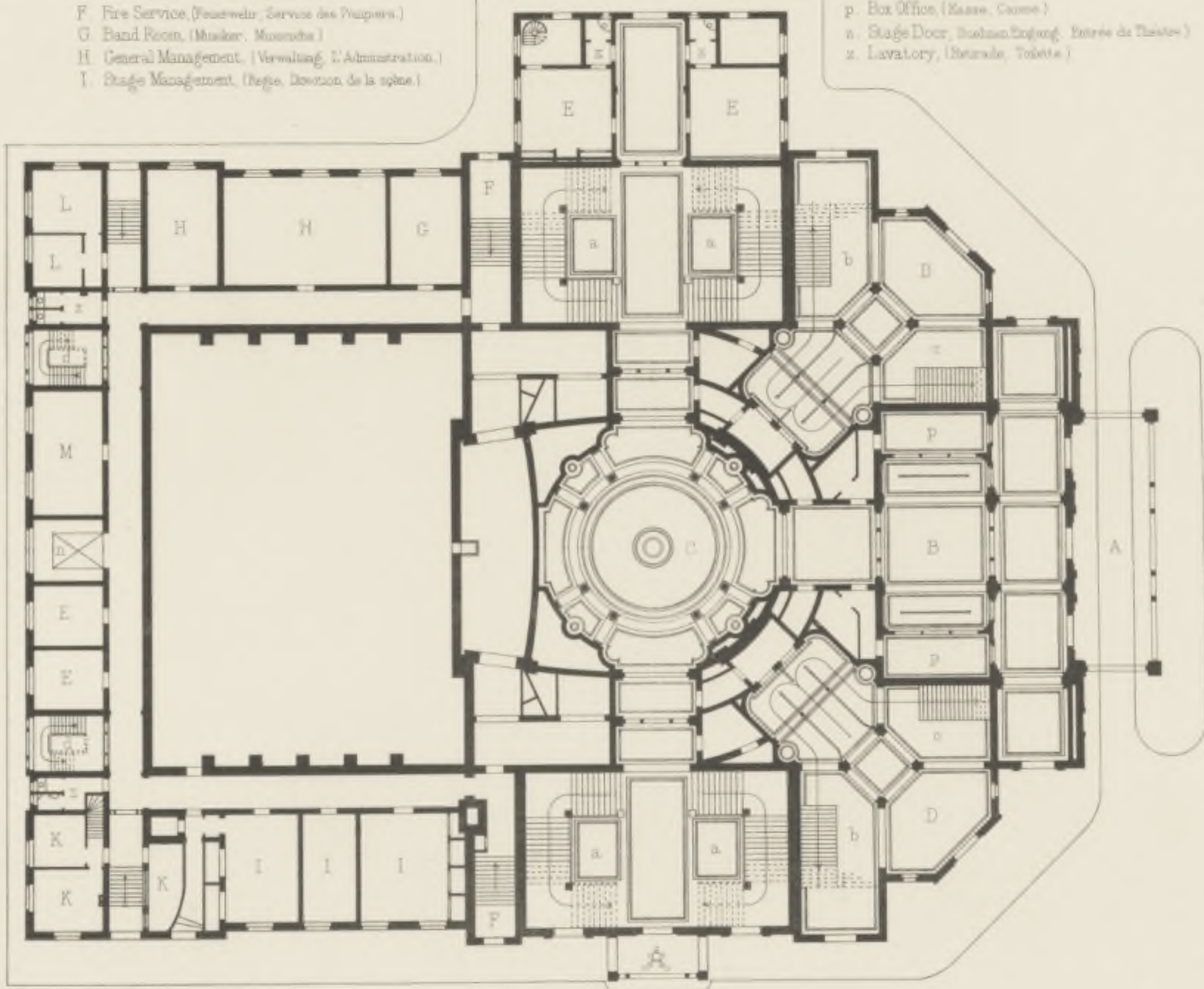
SIDE ELEVATION.

Façade Latérale.

- A Main Entrance (Haupt Eingang, Grande Entrée)
- B Grand Vestibule (Vorhalle, Grand Vestibule)
- C Hall (Wendehalle, Salle d'attente)
- D Lobby, II & III Tier, (Vorhalle, II & III Rang, Vestibule des 2^{me} et 3^{me})
- E Office, (Geschäftsraum, Bureau)
- F Fire Service (Feuerwehr, Service des Pompiers)
- G Band Room (Musiker, Musiciens)
- H General Management (Verwaltung, Administration)
- I Stage Management (Regie, Direction de la scène)

- K Stage-door Keeper (Pforten, Genosse de Quai)
- L Caretaker (Hauswart, Garçon de l'Administration)
- M Store (Magazin, Dépôt)

- a Stalls & Tier Stairs (Parkett & Gang Treppe, Escalier des Stalls et 1^{er})
- b II Tier Stairs (II Rang Treppe, Escalier des 2^{es})
- c III Tier Stairs (III Rang Treppe, Escalier des 3^{es})
- d Service Stairs (Personal Treppe, Escalier de Service)
- n Lift, (Aufzug, Ascenseur)
- p Box Office (Kasse, Casse)
- v Stage Door (Schauspieler Eingang, Entrée de Théâtres)
- z Lavatory (Betrade, Toilette)

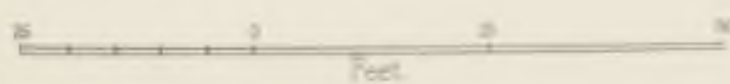


Grundriss, Erd Geschoss

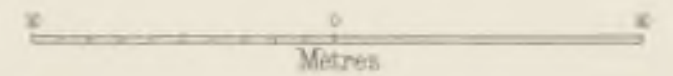
PLAN, GROUND LEVEL.

Plan, Rez de Chaussée.

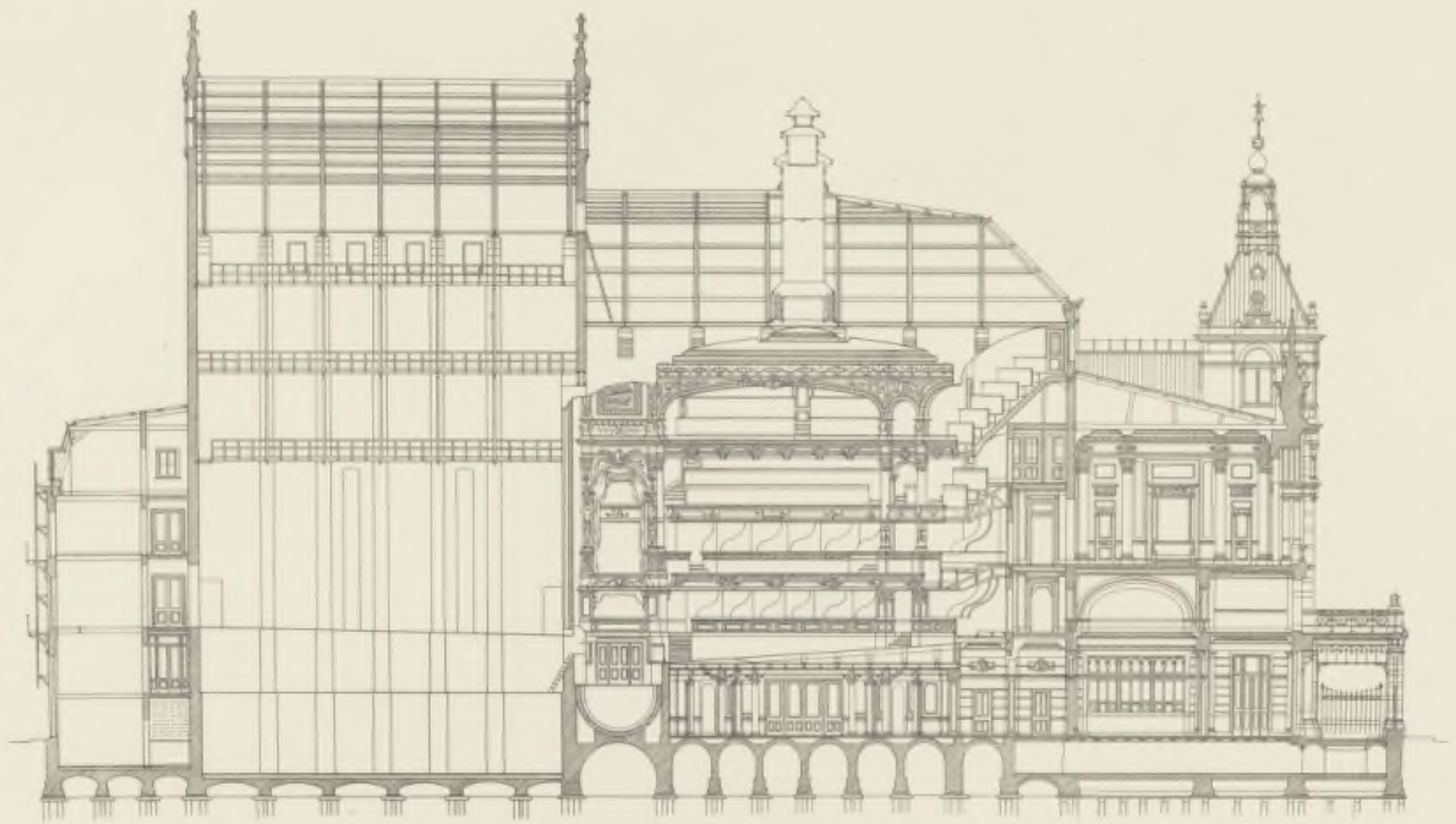
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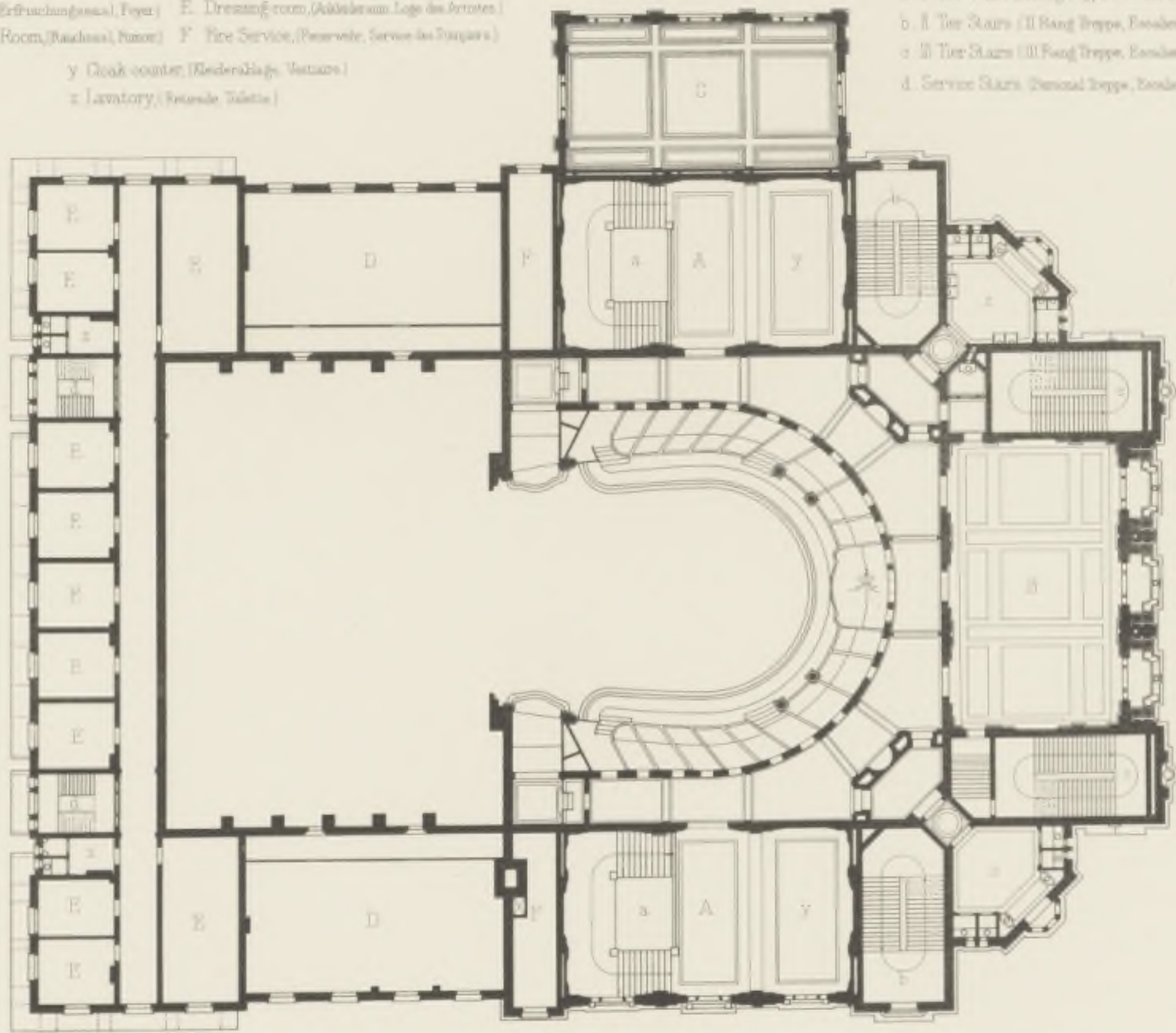
Laengsschnitt.

LONGITUDINAL SECTION.

Coupe Longitudinale

- A Upper Hall, (Vorraam, Avant Foyer)
- B Lounge, (Erfrischungssaal, Foyer)
- C Smoking Room, (Rookzaal, Fumoir)
- D Scene Store (Gedruisde Maats op Dicht der Décor)
- E Dressing room, (Akkolieren van Loge des Artistes)
- F Fire Service, (Peetruwe, Service des Pompiers)
- y Cook counter, (Klederslaap, Vestiaire)
- z Lavatory, (Kessels Toilette)

- a 1 Tier Stairs (I Rang Dripping, Escalier des 1^{er})
- b 2 Tier Stairs (II Rang Dripping, Escalier des 2^{es})
- c 3 Tier Stairs (III Rang Dripping, Escalier des 3^{es})
- d Service Stairs, (Service Dripping, Escalier de Service)



Grundriss, I Rang.

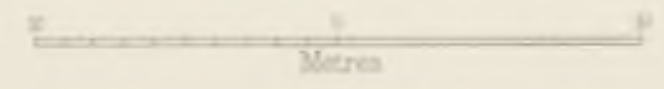
PLAN, I TIER.

Plan I Loges.

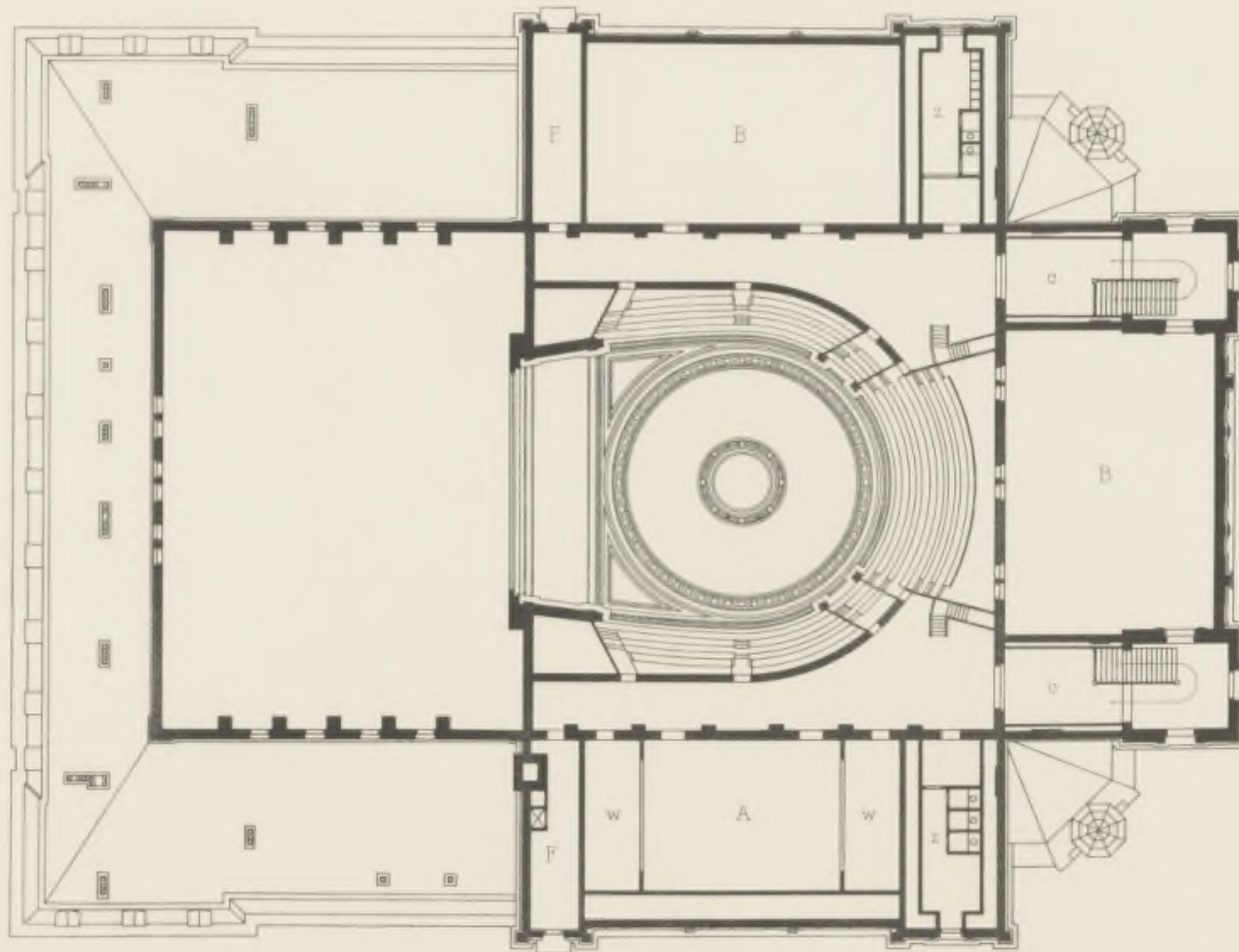
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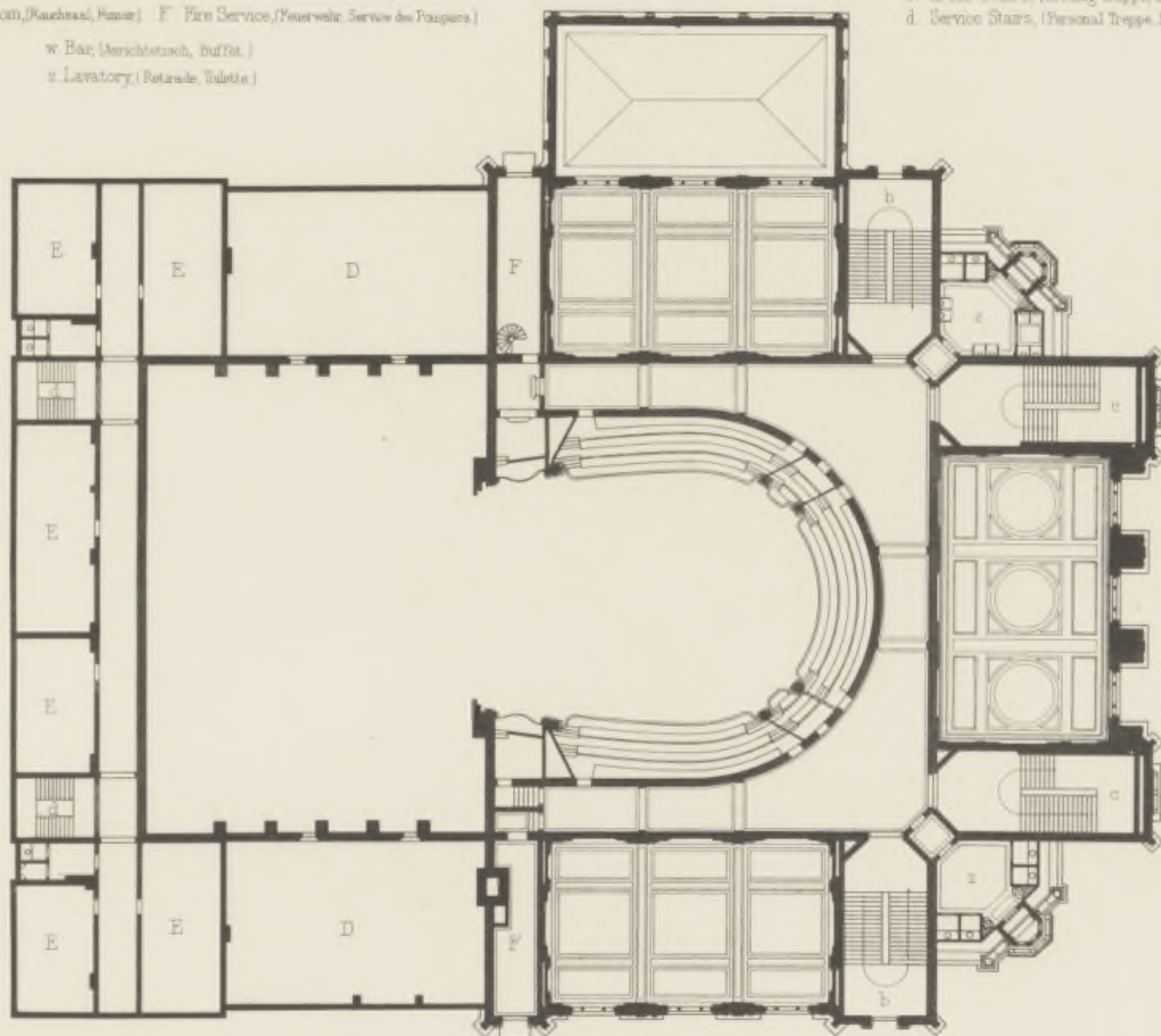
Grundriss, III Rang.

PLAN, III TIER.

Plan, 3^e Loges.

- A. Saloon, (Zelfschakelzaal, Salle)
- B. Storage space, (Vodan, Dressoir)
- C. Smoking Room, (Rookzaal, Fumeur)
- D. Scene Store, (Coulissen Magazijn Dépôt des Décor)
- E. Dressing room, (Ankledekamer Loge des Artistes)
- F. First Service, (Feuerveld, Service des Pauvres)
- w. Bar, (Aerschtstsch, Buffet)
- z. Lavatory, (Ritzaal, Toilette)

- b. II Tier Stairs, (II Rang Treppe, Escalier des 2^{es})
- c. III Tier Stairs, (III Rang Treppe, Escalier des 3^{es})
- d. Service Stairs, (Personal Treppe, Escalier de Service)

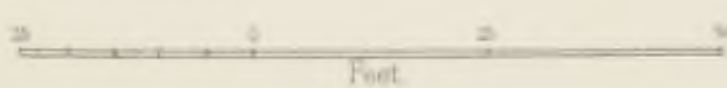


Grundriss, II Rang.

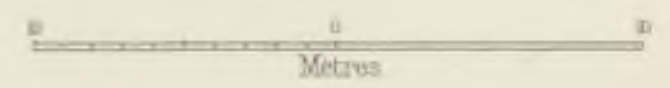
PLAN, II TIER.

Plan, 2^e Loges.

Edwin O. Sachs ed.

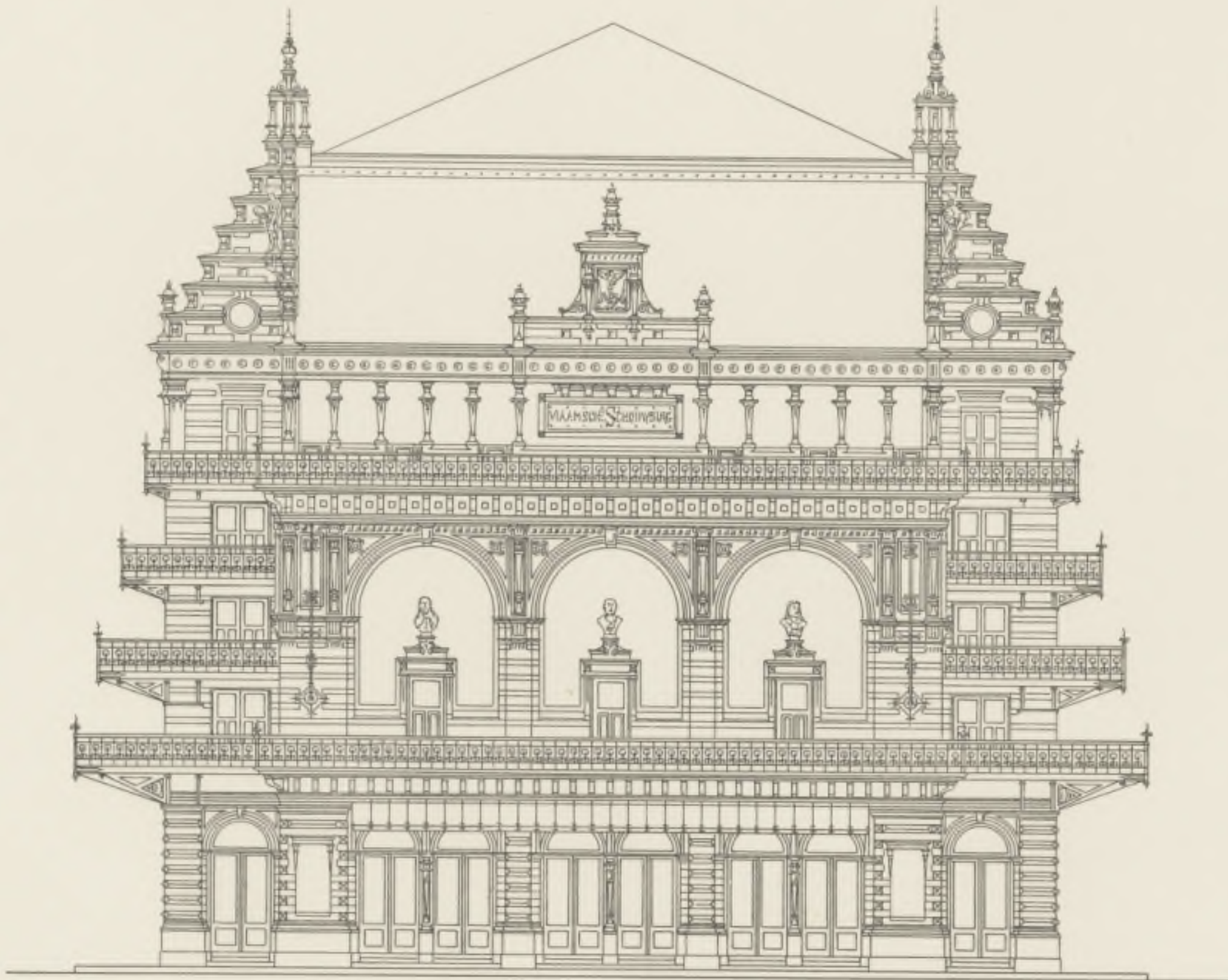


MUNICIPAL THEATRE, AMSTERDAM.



Jan Springer.

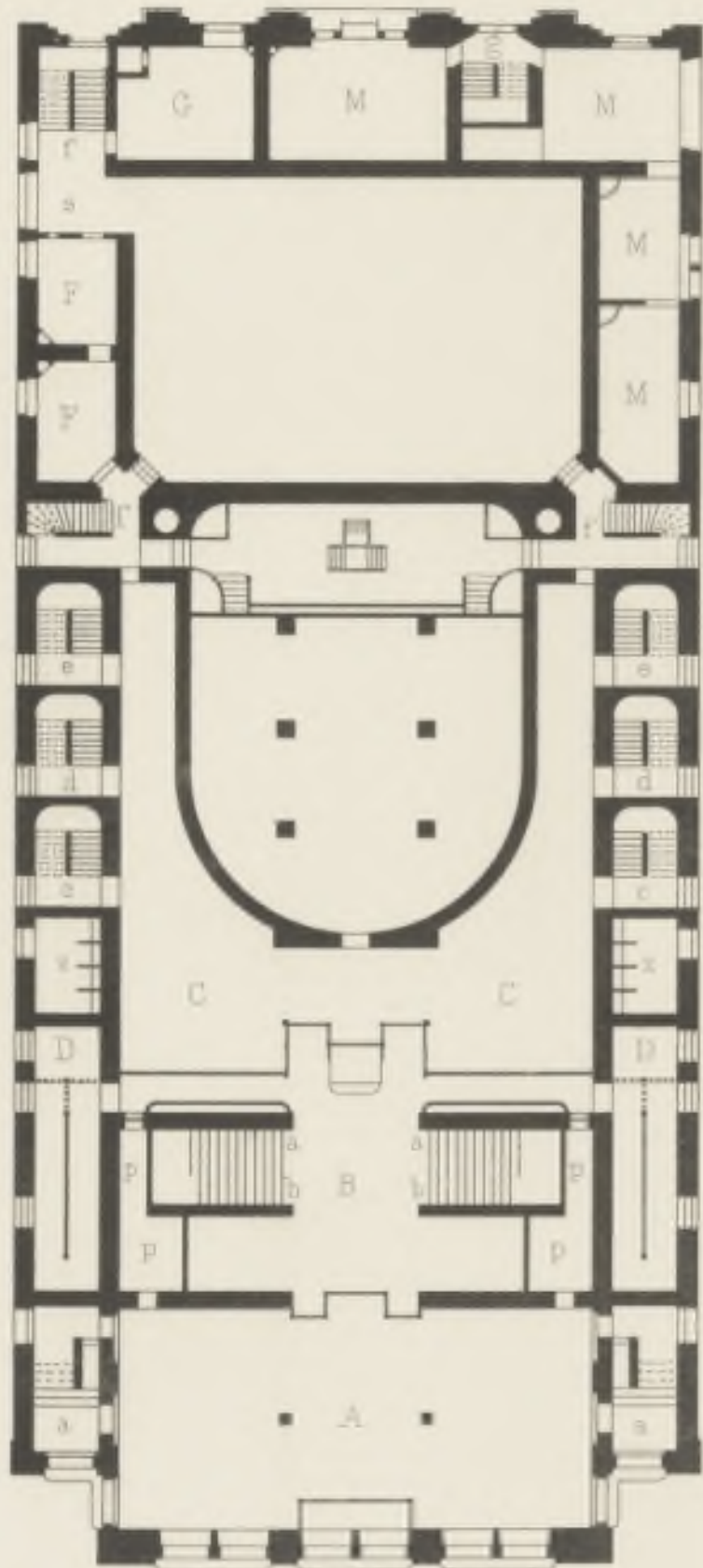
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Vorder Ansicht.

FRONT ELEVATION.

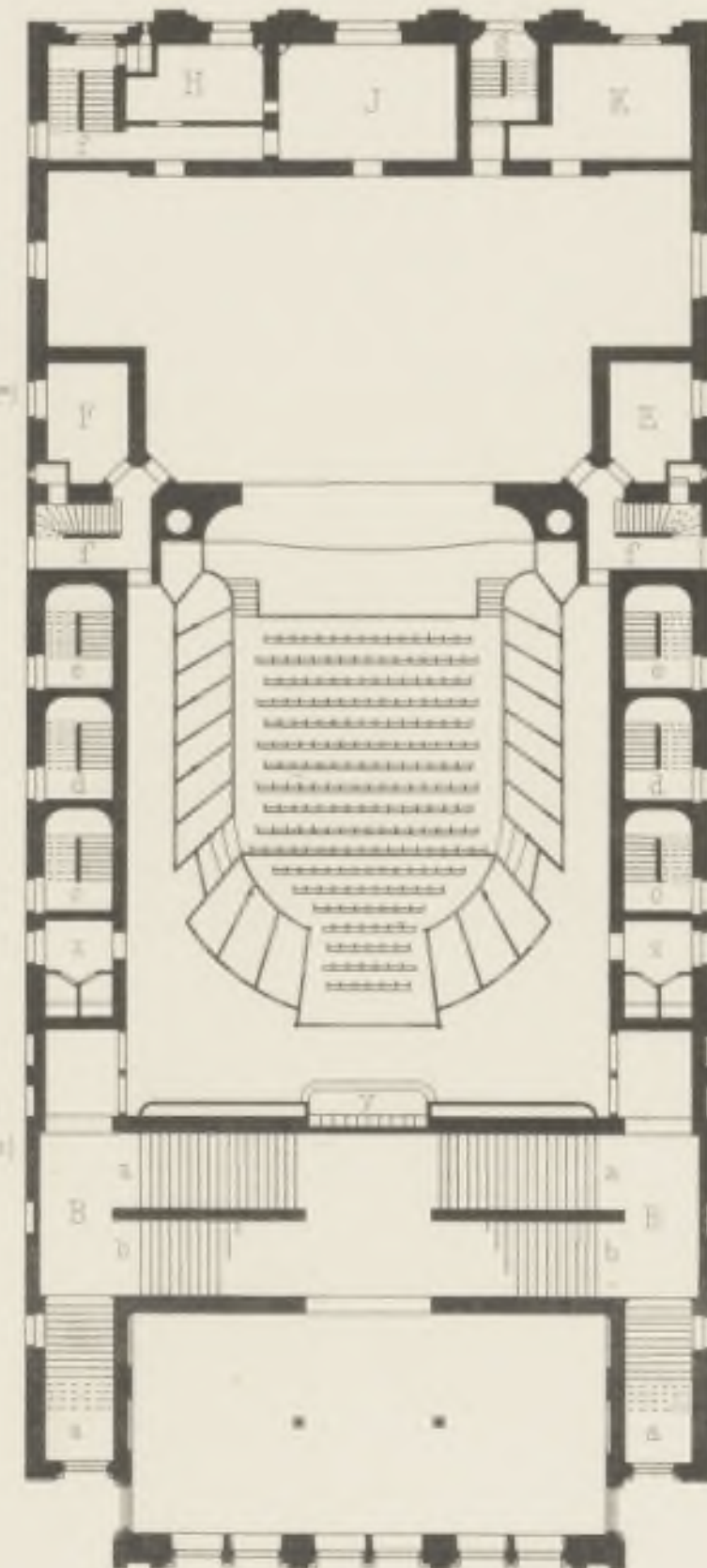
Façade Principale.



PLAN, GROUND LEVEL

Grundriss Erd Geschoos

Plan Rez-de-Chaussée



PLAN, AREA

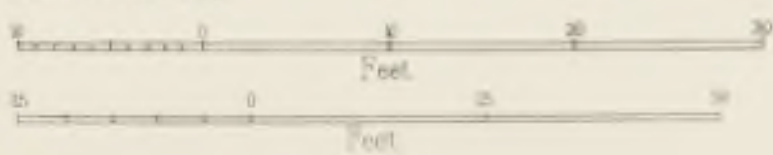
Grundriss Saal

Plan, Salle

- A. Grand Vestibule, (Vestibule, Grand Vestibule.)
- B. Grand Staircase, (Staircase, Grand Escalier.)
- C. Passage, (Gang, Couloir.)
- D. Lobby, (IV Tier, Vestibule, Vestibule des 3^{es} et 4^{es}.)
- E. Dressing Room, (Kostümbureau, Loge des Artistes.)
- F. Stage-door Keeper, (Bureau, Casier de Débit.)
- G. General Management, (Verwaltung, Administration.)
- H. Stage Management, (Regie, Direction de la Scène.)
- J. Green Room, (Überschlagzimmer, Noye des Artistes.)
- K. Store, (Magasin, Dépôt.)
- M. Fire Service, (Feuerwehr, Service des Pompiers.)

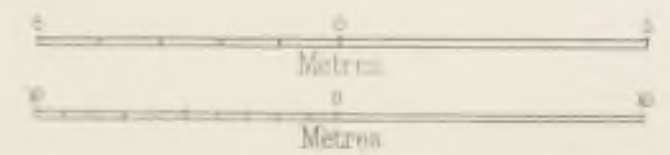
- a. Stalls & Pit Stairs, (Parquet & Hinter Parquet Treppe, Escalier du Parquet et Parterre.)
- b. IIIrd Tier Stairs, (III^{ter} Treppe, Escalier des 3^{es}.)
- c. IInd Tier Stairs, (II^{ter} Treppe, Escalier des 2^{es}.)
- d. Ist Tier Stairs, (I^{er} Treppe, Escalier des 1^{ers}.)
- e. IVth Tier Stairs, (IV^{ter} Treppe, Escalier des 4^{es}.)
- f. Service Stairs, (Personnel Treppe, Escalier de Service.)
- g. Fireman's Stairs, (Feuerwehr Treppe, Escalier des Pompiers.)
- y. Box Office, (Casse, Caisse.)
- x. Stage Door, (Niveau, Entrée de Théâtre.)
- z. Clock Counter, (Kassenscheffe, Vestiaire.)
- z. Lavatory, (Fotzade, Toilette.)

Edwin O Sachs ed

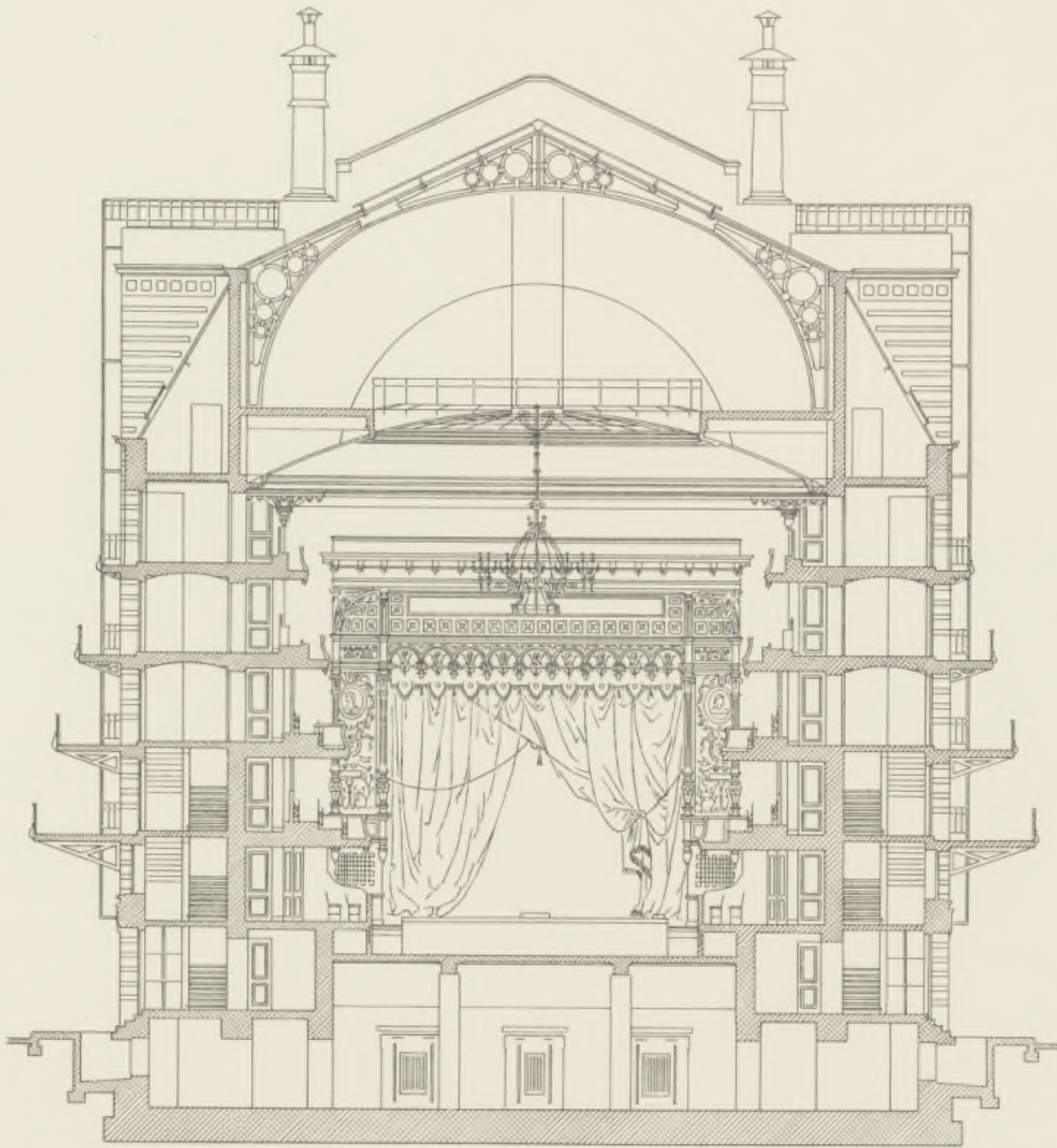


FLEMISH THEATRE, BRUSSELS

Jean Bats.

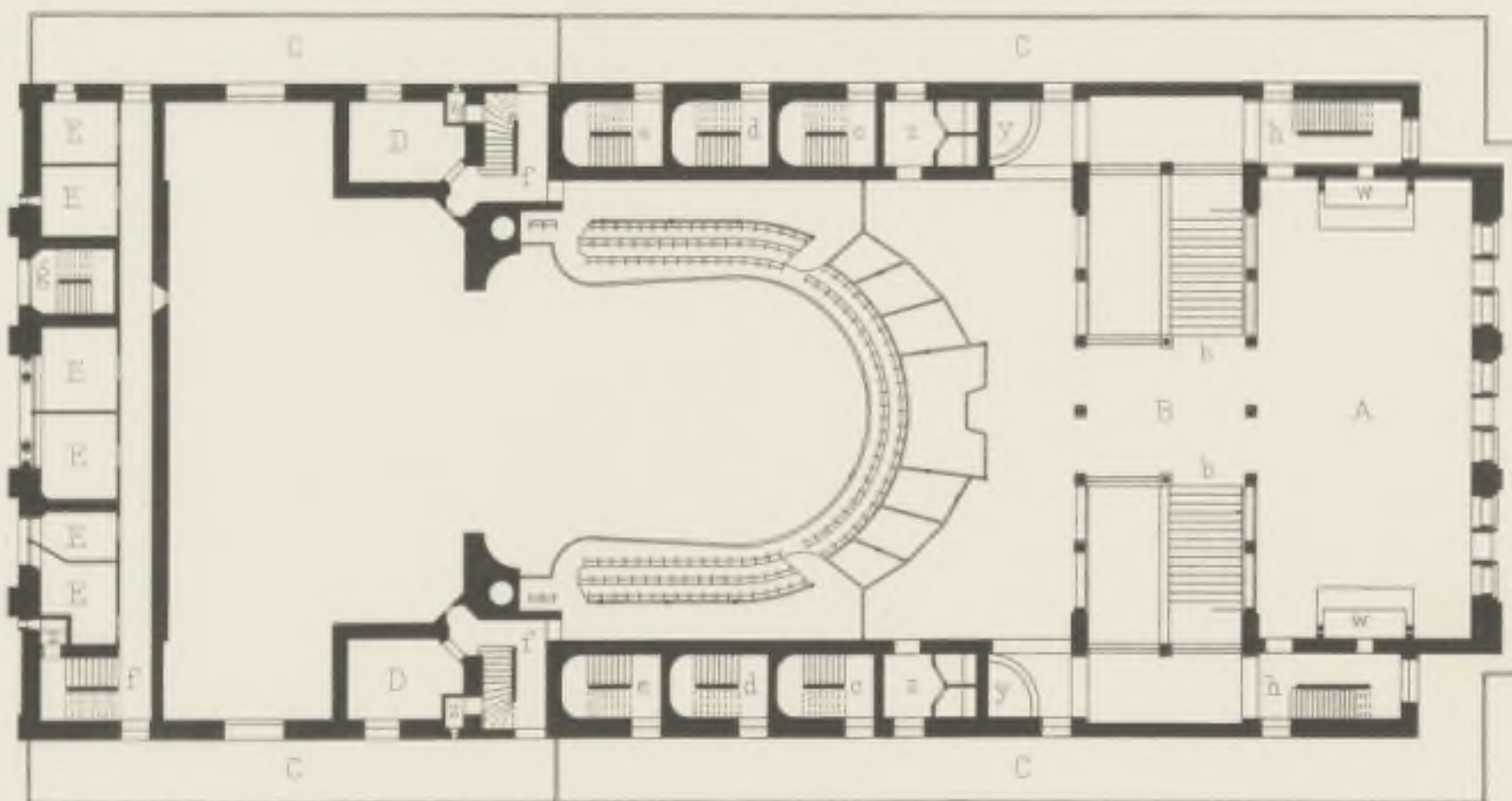


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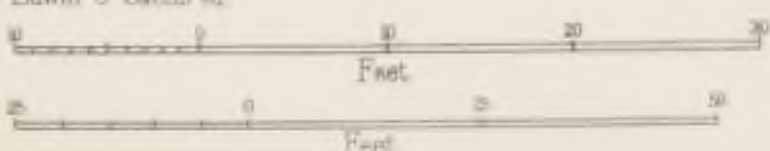
Querschnitt. TRANSVERSE SECTION. Coupe Transversale

- | | | |
|--------------------------------------------------------------------|--------------------------------------------------------------------|--------------------------------------------------------------------|
| A. Lounge. (Kaffeisalon, Foyer) | B. Grand Staircase. (Haupt Treppenhaus, Grand Escalier.) | C. Balcony. (Balcon, Balcons) |
| D. Super's Room. (Statisten, Comptoirs.) | E. Dressing Room. (Ankleideraum, Loge des Artistes) | |
| b. II Tier Stairs. (II Rang Treppe, Escalier des 2 ^{es}) | c. II Tier Stairs. (II Rang Treppe, Escalier des 2 ^{es}) | d. II Tier Stairs. (II Rang Treppe, Escalier des 2 ^{es}) |
| e. IV Tier Stairs. (IV Rang Treppe, Escalier des 4 ^{es}) | f. Service Stairs. (Personnel Treppe, Escalier de Service) | g. Firemen's Stairs. (Feuerwehr Treppe, Escalier des Pompiers.) |
| | h. Pass Stairs. (Verbindungs Treppe, Escalier de Communication) | |



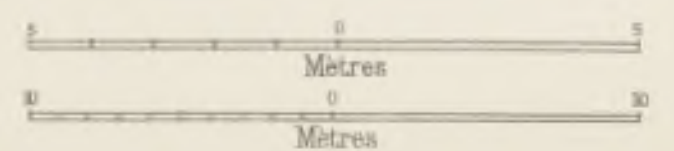
Grundriss, I Rang PLAN, I TIER. Plan, I Loges.

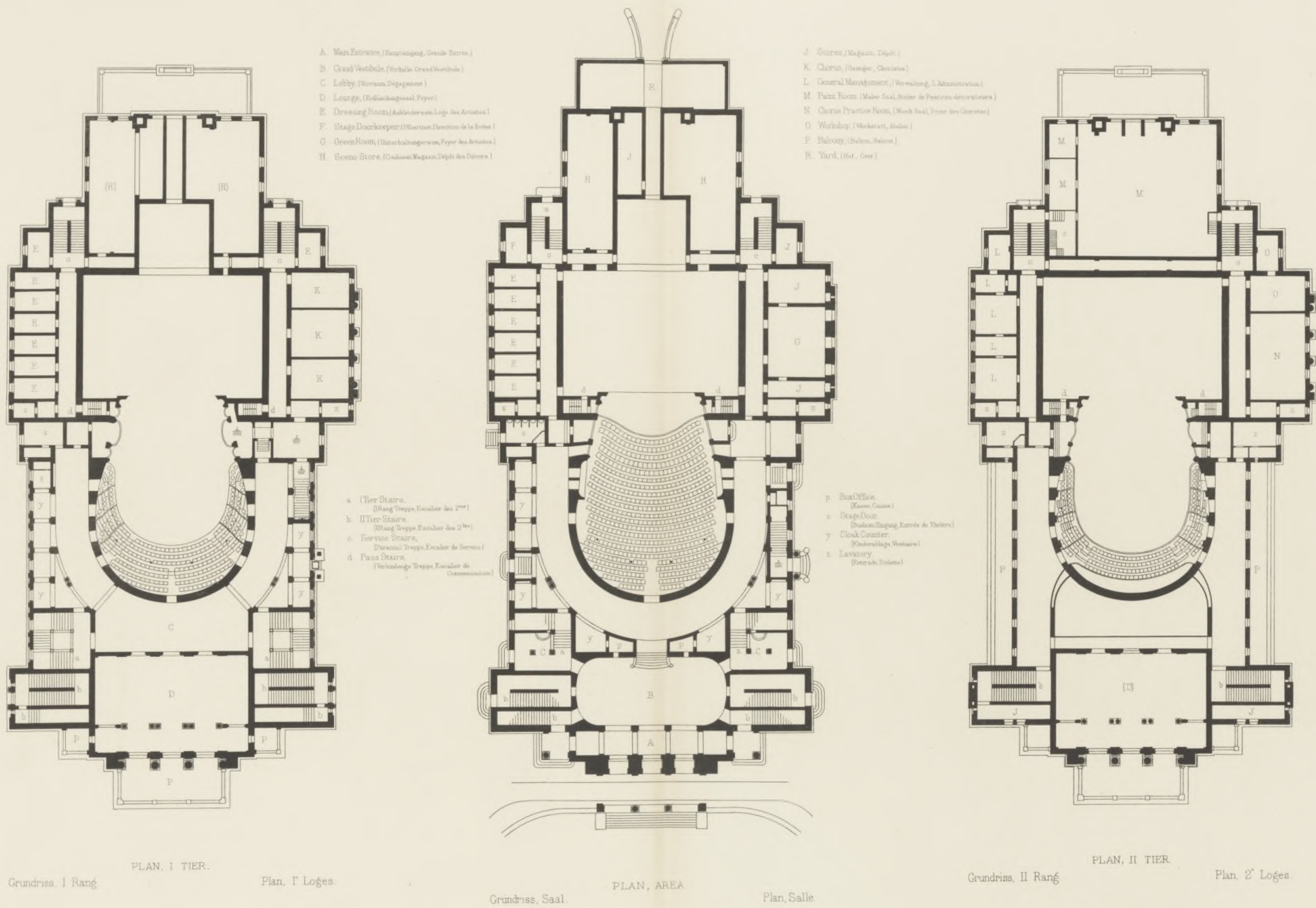
Edwin D Sachs ed.



FLEMISH THEATRE, BRUSSELS.

Jean Baes







SIDE ELEVATION

Seiten Ansicht

Façade Latérale



FRONT ELEVATION

Vorder Ansicht

Façade Principale



BACK ELEVATION

Hintere Ansicht

Façade Postérieure



Laängsschnitt

LONGITUDINAL SECTION

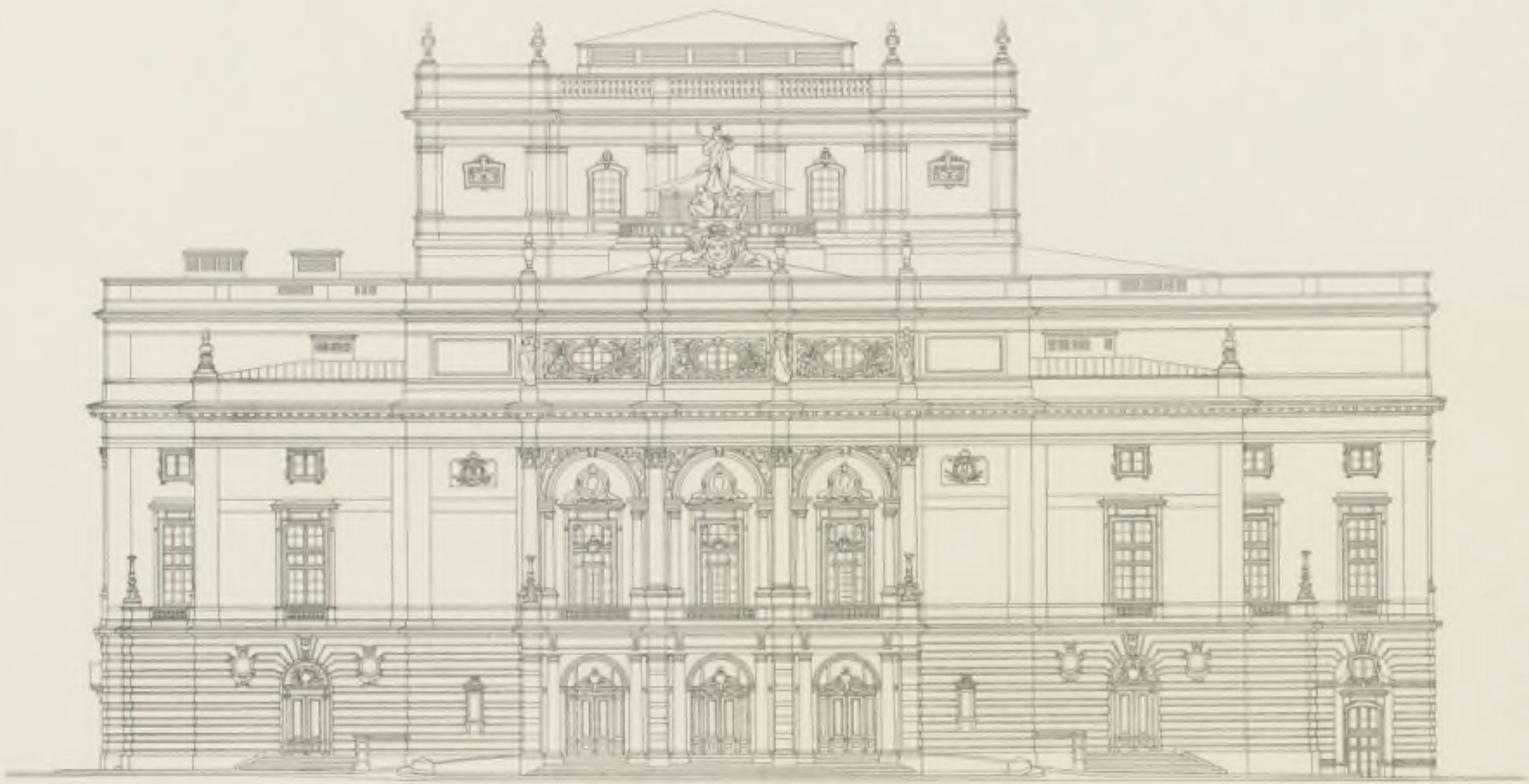
Coupe Longitudinale

Edwin O Sachs ed

NATIONAL THEATRE, CHRISTIANIA

Mètres

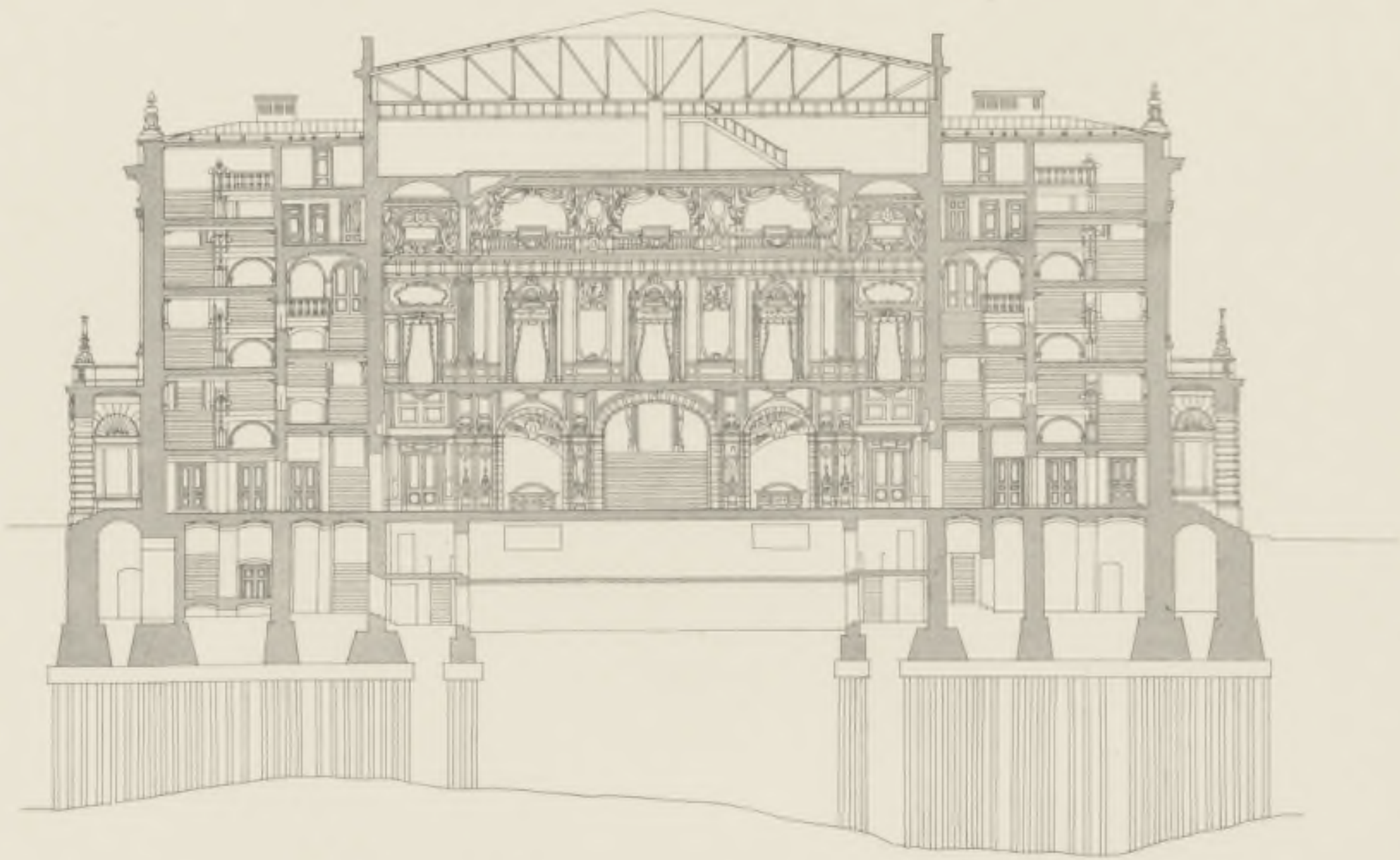
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Vorder Ansicht

FRONT ELEVATION

Façade Principale



Querschnitt

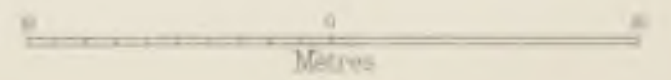
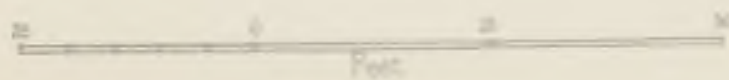
TRANSVERSE SECTION

Coupe Transversale

Edwin O Sachs ed

COURT OPERA HOUSE, STOCKHOLM

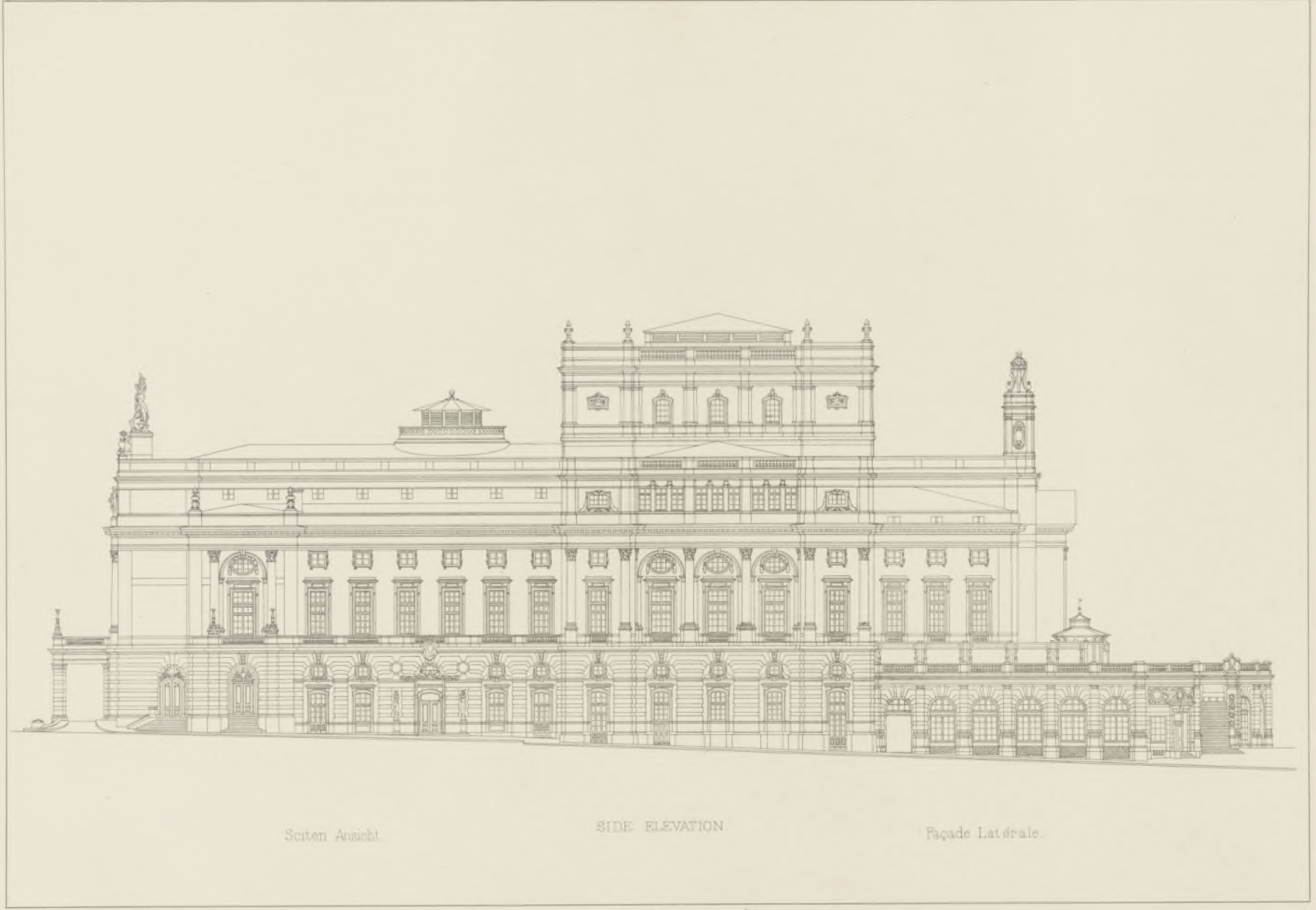
A. Anderberg



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OPERNHAUS, STOCKHOLM

OPÉRA, STOCKHOLM



Seiten Ansicht

SIDE ELEVATION

Façade Latérale

Edwin O. Sodersted

COURT OPERA HOUSE, STOCKHOLM

A. Andersberg

Mètres



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b. I Tier Stairs,
(I Rang Treppe,
Escalier des 1^{er})

c. II Tier Stairs,
(II Rang Treppe,
Escalier des 2^{er})

d. III Tier Stairs,
(III Rang Treppe,
Escalier des 3^{er})

e. Service Stairs,
(Personal Treppe,
Escalier de Service)

y. Cloak Counter,
(Kleiderablage,
vestiaire)

x. Lavatory,
(Retirade,
Toilette)

A. Lounge, (Erfrischungssaal, Foyer.)

B. Grand Staircase, (Haupt Treppenhaus, Grand Escalier)

C. Lobby, (Vorraum, Déjàgement.)

D. Balcony, (Balkon, Balcon)

E. General Management, (Verwaltung, L'Administration.)

F. Mayor, (Bürgermeister, Maire)

G. Green Room, (Unterhaltungssaal, Foyer des Artistes.)

H. Ballet Room, (Tanz Saal, Foyer de la Danse.)

J. Dressing Room, (Ankleideraum, Loge des Artistes.)

K. Stage Management, (Regie, Direction de la Scène.)

L. Scene Store, (Coulissen Magazin, Dépôt des Scènes.)

M. Store, (Magasin, Dépôt.)

PLAN. I TIER.

Grundriss, I Rang.

Plan, I Loges.

Edwin O Sachs ed.

0 10 20 Feet

COURT OPERA HOUSE, STOCKHOLM

A. Anderberg

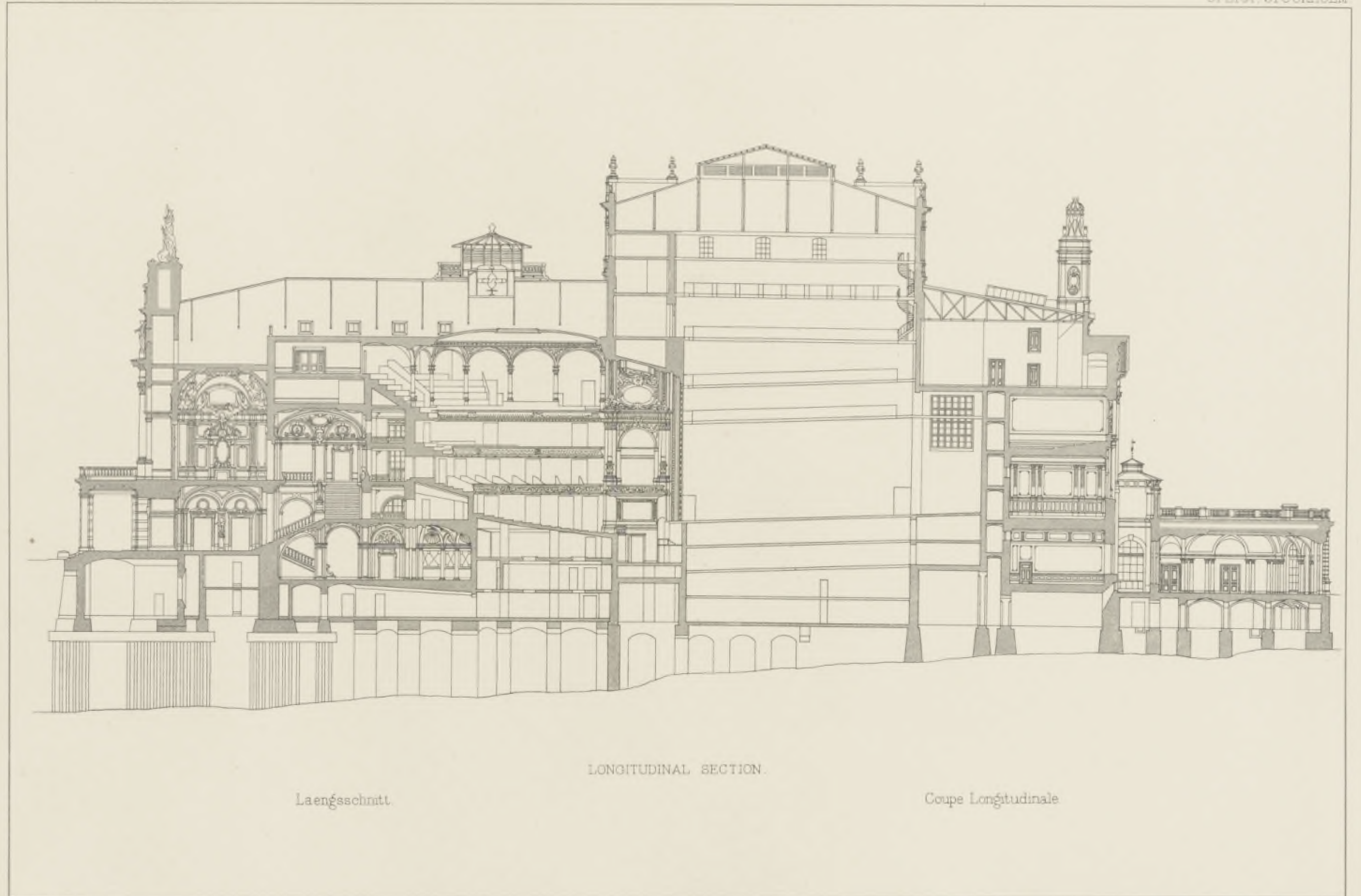
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OPERNHAUS, STOCKHOLM

OPÉRA, STOCKHOLM

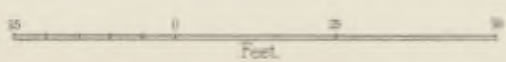


Laengsschnitt

LONGITUDINAL SECTION.

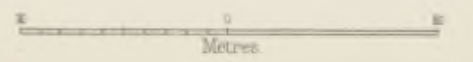
Coupe Longitudinale

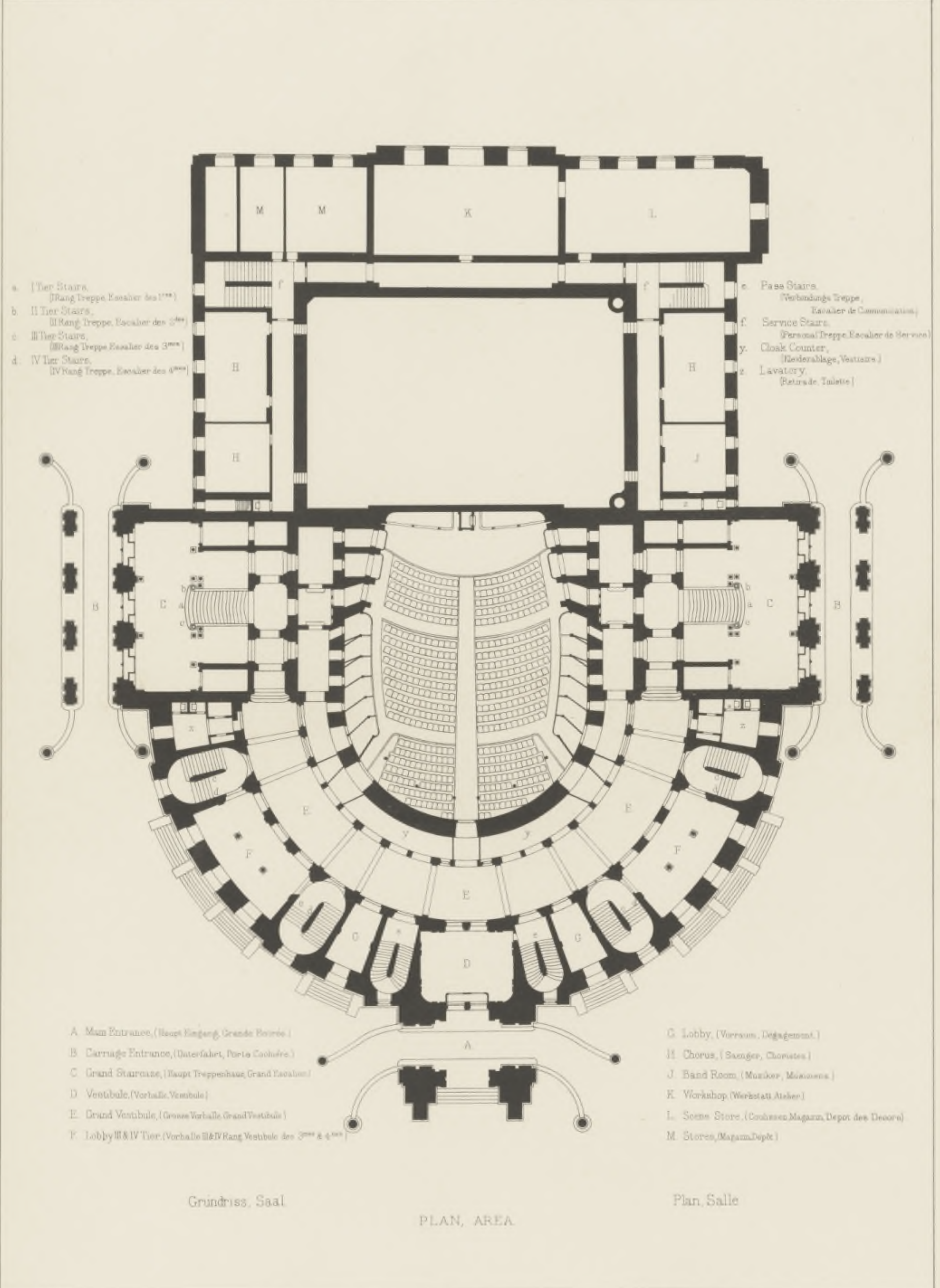
Eben O Sachs ed



COURT OPERA HOUSE, STOCKHOLM.

A. Anderberg





- a. I Tier Stairs. (I Rang Treppe, Escalier des 1^{eres})
- b. II Tier Stairs. (II Rang Treppe, Escalier des 2^{es})
- c. III Tier Stairs. (III Rang Treppe, Escalier des 3^{es})
- d. IV Tier Stairs. (IV Rang Treppe, Escalier des 4^{es})

- e. Pass Stairs. (Verbindungs Treppe, Escalier de Communication)
- f. Service Stairs. (Personal Treppe, Escalier de Service)
- y. Cloak Counter. (Niederablage, Vestiaire)
- z. Lavatory. (Retraite, Toilette)

- A. Main Entrance. (Haupt Eingang, Grande Portee)
- B. Carriage Entrance. (Darsfahrt, Porte Cochere)
- C. Grand Staircase. (Haupt Treppenhause, Grand Escalier)
- D. Vestibule. (Vorhalle, Vestibule)
- E. Grand Vestibule. (Grosse Vorhalle, Grand Vestibule)
- F. Lobby III & IV Tier. (Vorhalle III & IV Rang Vestibule des 3^{es} & 4^{es})

- G. Lobby. (Vorraum, Degagement)
- H. Chorus. (Sänger, Choristen)
- J. Band Room. (Musiker, Musikanten)
- K. Workshop. (Werkstatt, Atelier)
- L. Scene Store. (Coulisses Magazin, Depot des Decors)
- M. Stores. (Magazin, Depot)

Grundriss, Saal

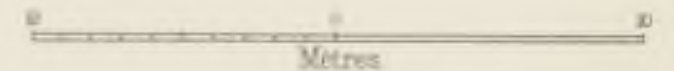
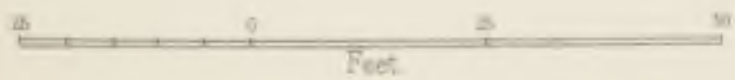
PLAN, AREA

Plan, Salle

Edwin O Sachs ed

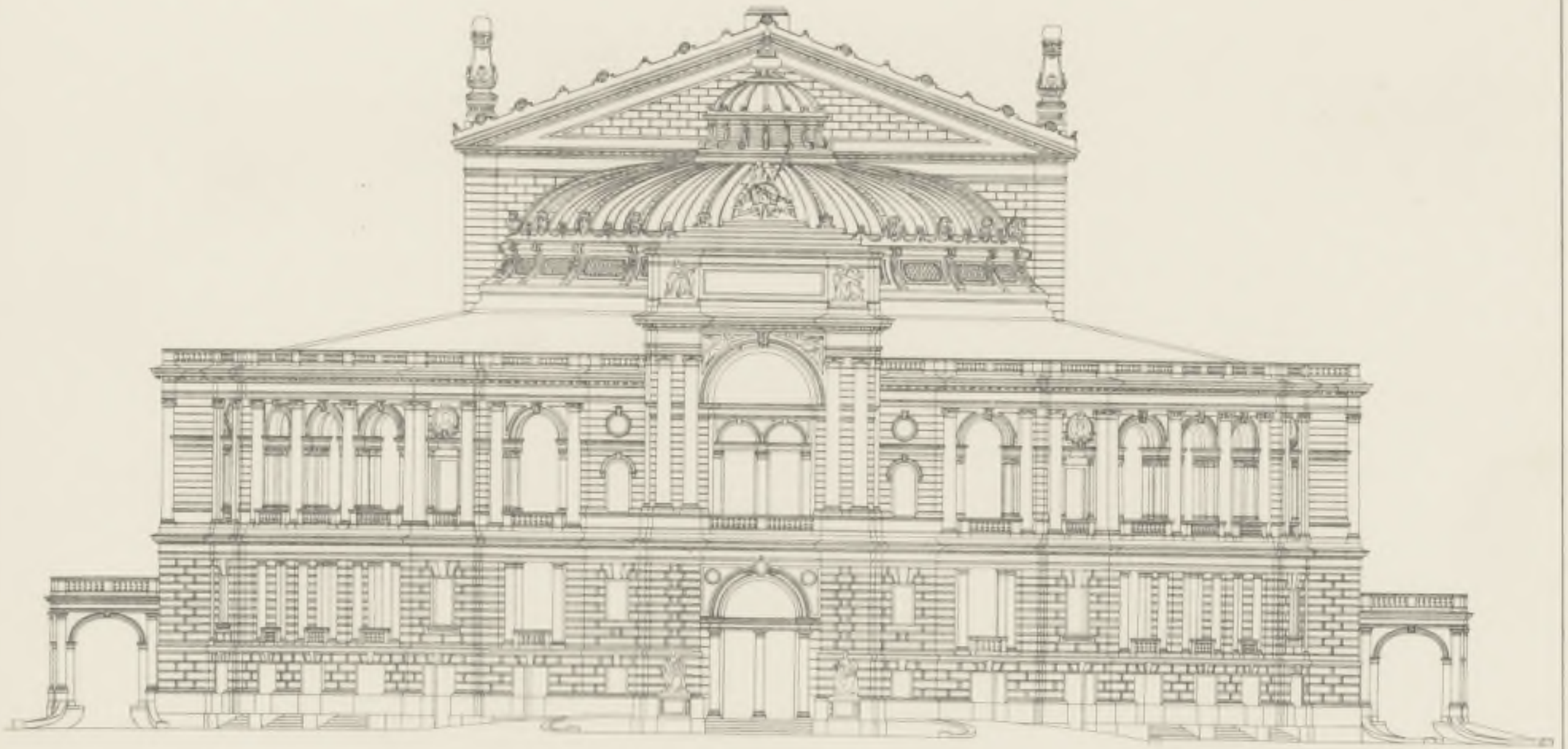
MUNICIPAL THEATRE, ODESSA.

Ferdinand Fellner, Hermann Helmer.



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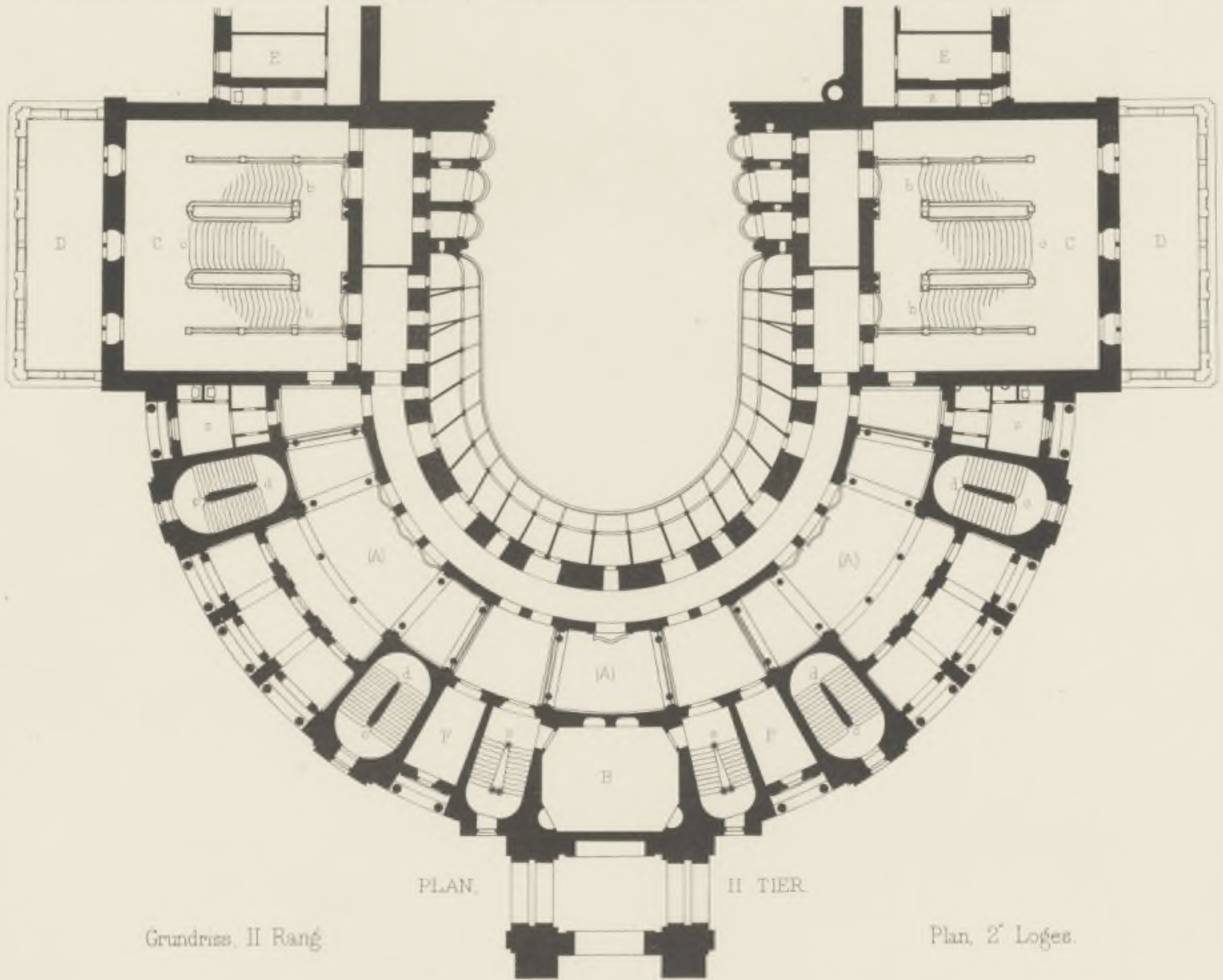


FRONT ELEVATION.

Vorder Ansicht.

Façade Principale.

- | | | |
|-------------------------------------------------------------------|---------------------------------------------------------------------|-------------------------------------------------------------------|
| A. Lounge (Aufsichtungsaal, Foyer) | C. Grand Staircase (Haupt Treppenhaus Grand Escalier) | E. Dressing Room (Kabinen des Loge des Artistes) |
| B. Smoking Room (Raucherzimmer) | D. Balcony (Balkon, Balcon) | F. Suite Room (Wohnzimmer, Salon) |
| h. II Tier Stairs (II Rang Treppe, Escalier des 2 ^{es}) | c. III Tier Stairs (III Rang Treppe, Escalier des 3 ^{es}) | 4. IV Tier Stairs (IV Rang Treppe, Escalier des 4 ^{es}) |
| e. Plaza Stairs (Verbindungs Treppe, Escalier de Communication) | y. Clock Counter (Kassenschiebe, Vestibule) | z. Lavatory (Retraite, Toilette) |



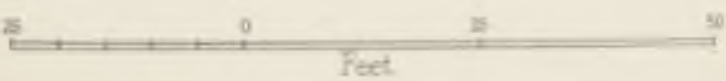
PLAN.

II TIER.

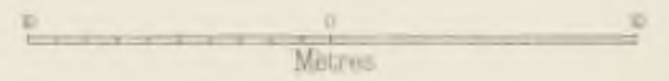
Grundriss, II Rang

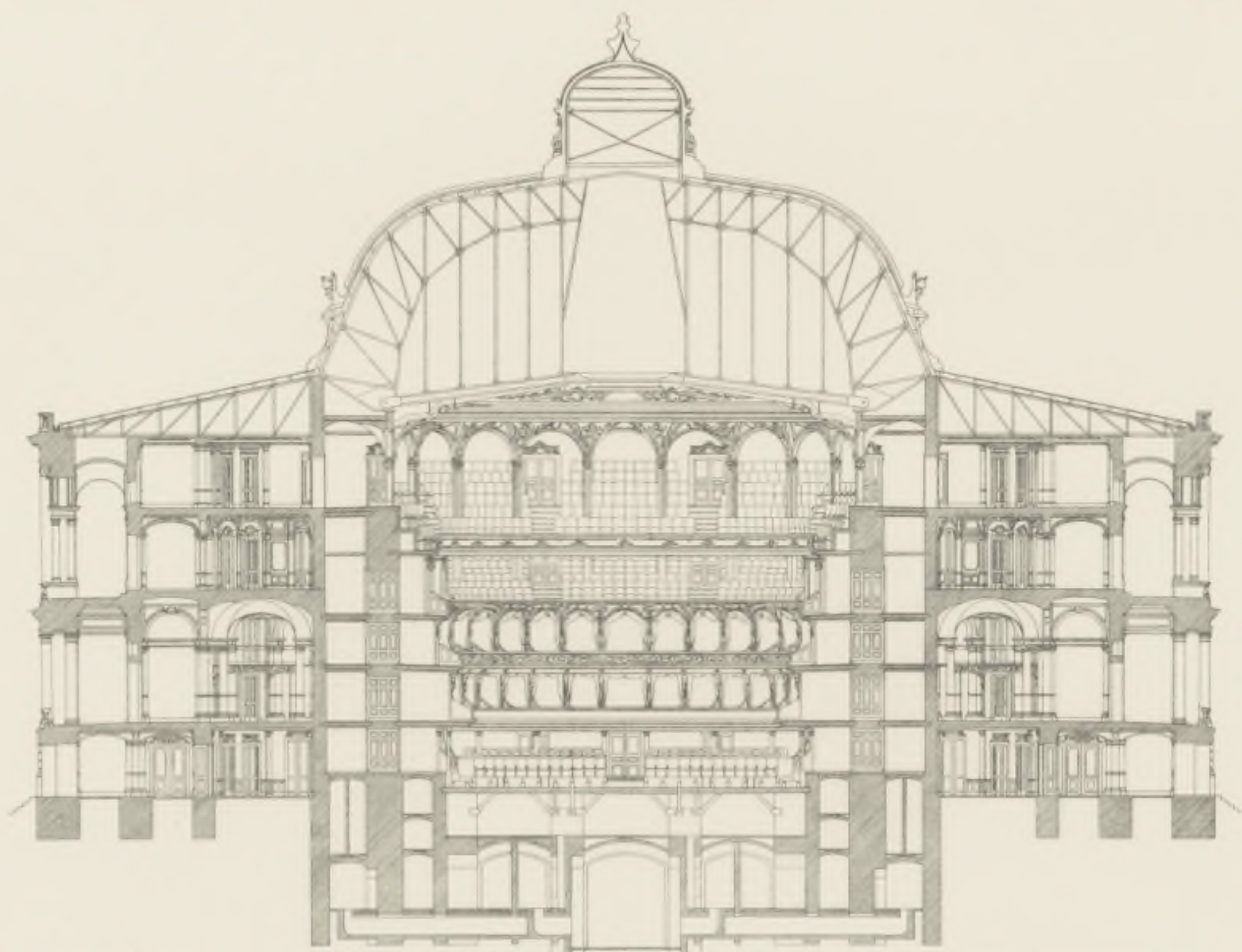
Plan, 2^e Loges.

Edwin O Sachs ed



MUNICIPAL THEATRE, ODESSA.
 Ferdinand Fellner, Hermann Helmer.

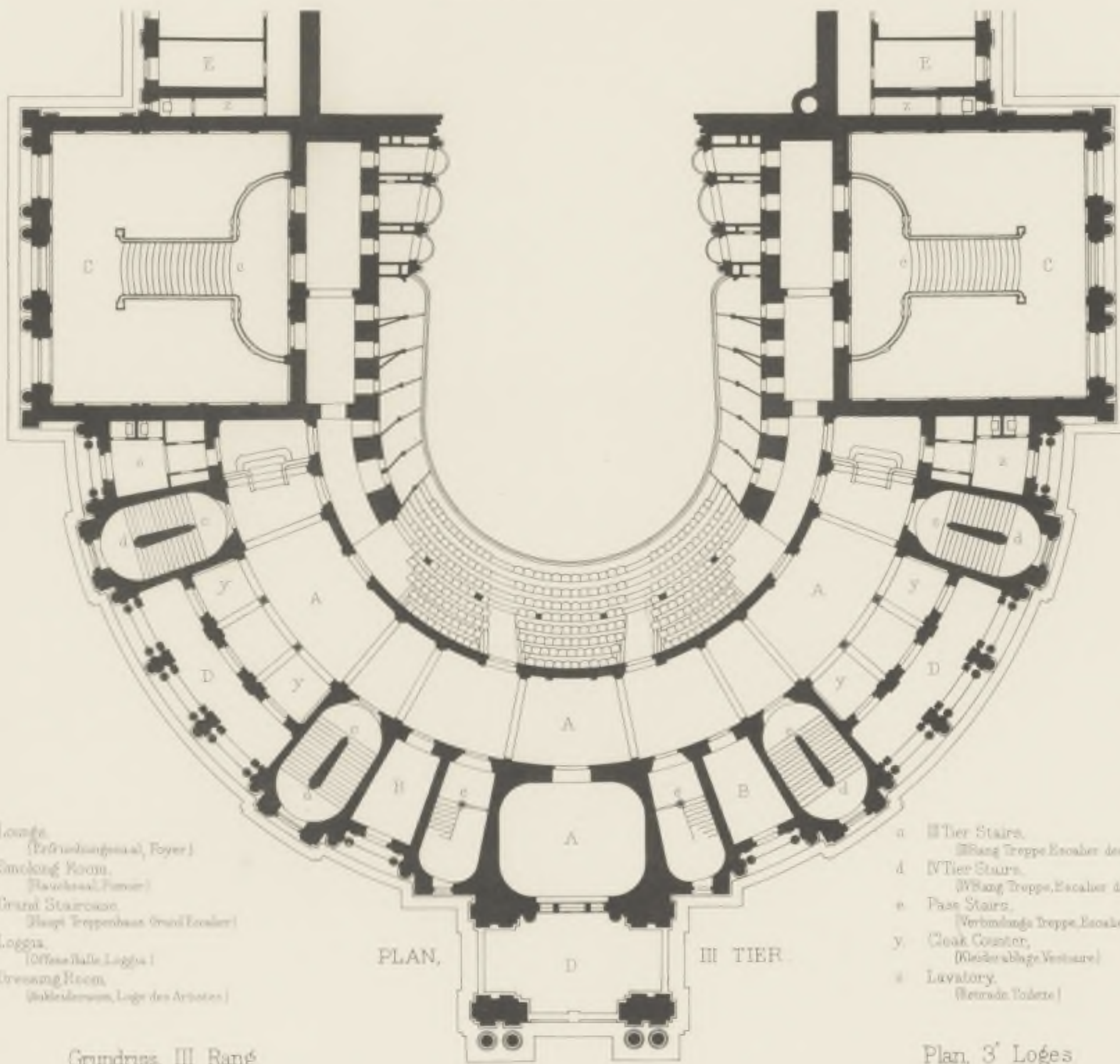




Querschnitt.

TRANSVERSE SECTION.

Coupe Transversale.



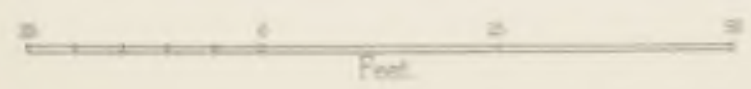
- A. Lounge
(Erfrischungssaal, Foyer)
- B. Smoking Room
(Raucherzettel, Foyer)
- C. Grand Staircase
(Haupt Treppenhaus, Grand Escalier)
- D. Loggia
(Offenballe, Loggia)
- E. Dressing Room
(Kleiderkammer, Loge des Artistes)

- a. III Tier Stairs.
(III Rang Treppe, Escalier des 3^{ème})
- d. IV Tier Stairs.
(IV Rang Treppe, Escalier des 4^{ème})
- e. Pass Stairs.
(Verbindungs Treppe, Escalier de Communication)
- y. Cloak Counter.
(Kleiderablage, Vestiaire)
- z. Lavatory.
(Betrade, Toilette)

Grundriss, III Rang

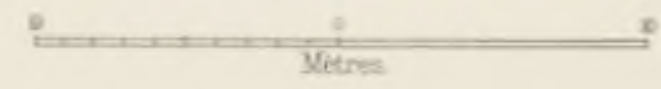
Plan, 3^e Loges

Edwin O Sachs sd

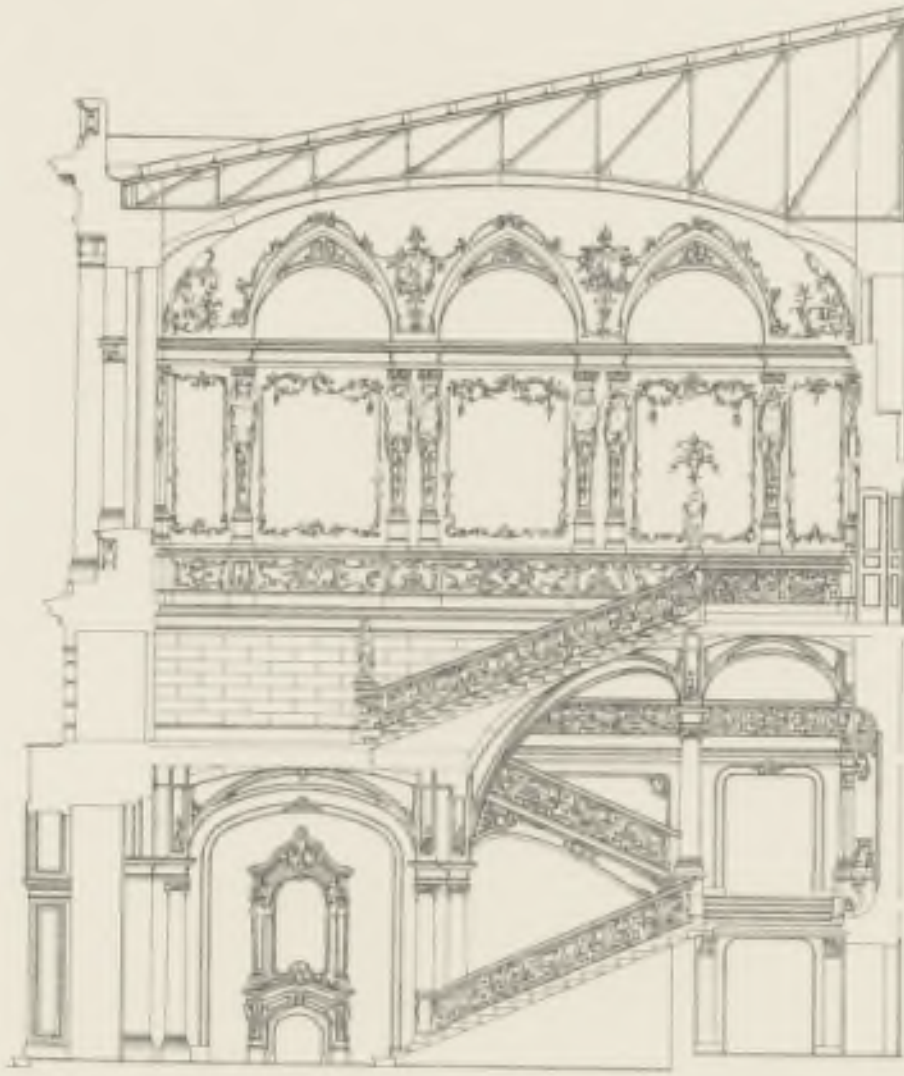


MUNICIPAL THEATRE, ODESSA.

Ferdinand Fellner, Hermann Helmer.



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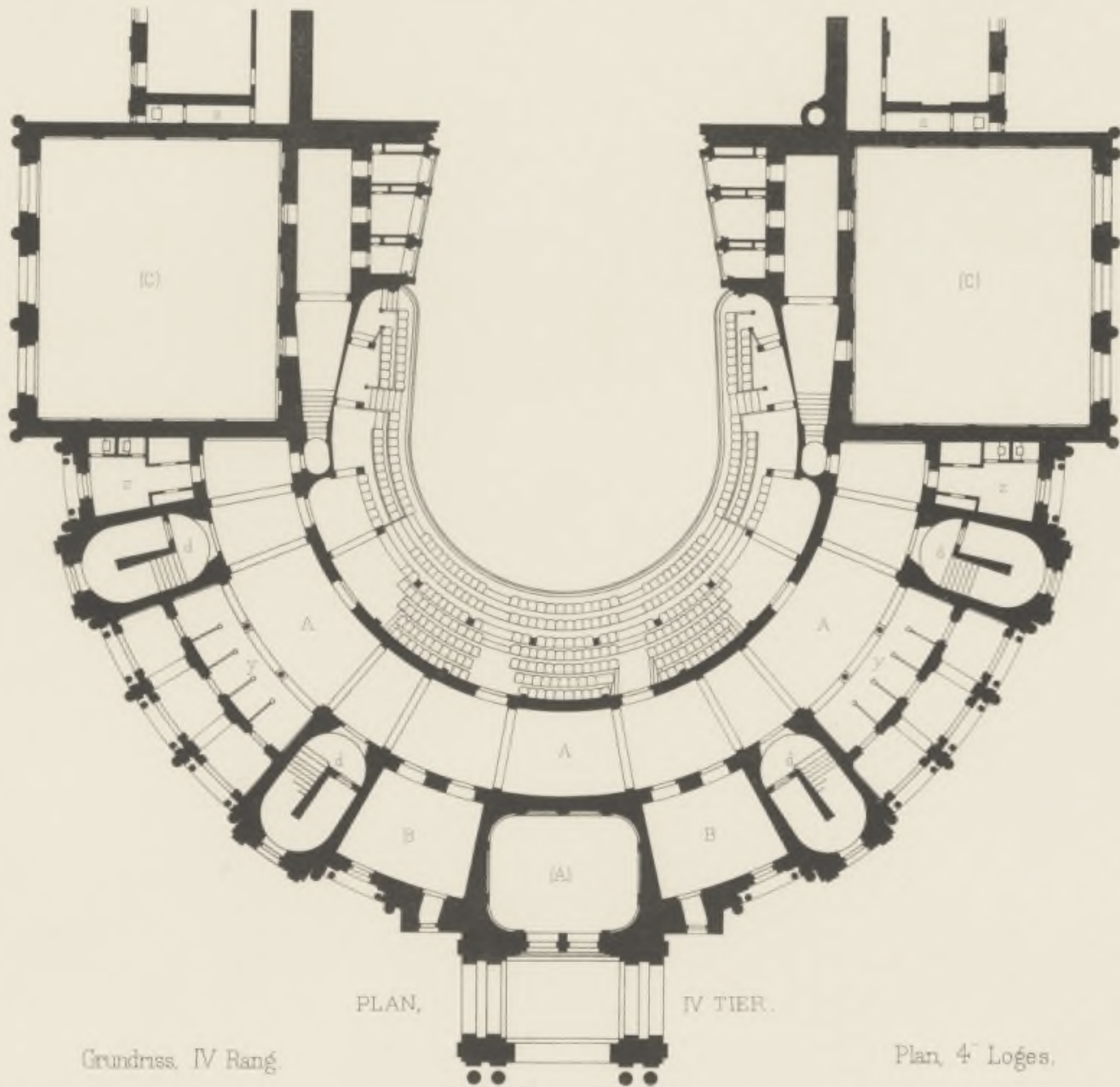


DETAILS, GRAND STAIRCASE.

Einzelheiten, Haupt Treppenhaus.

Détails, Grand Escalier.

- A Lounge (Aufsichtungsraum/Foyer)
- B Smoking Room (Rauchsaal/Panoré)
- C Grand Staircase (Haupt Treppenhaus, Grand Escalier)
- d IV Tier Stairs (IV Rang Treppe, Escalier des 4^{ème})
- y Cloak Counter (Kleiderstange Vestiaire)
- z Lavatory (Reinrade, Toilette)

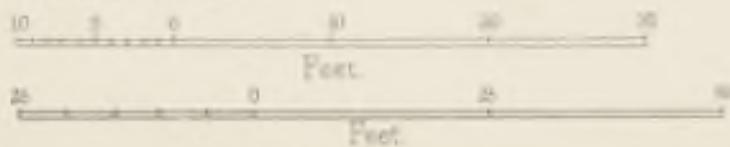


Grundriss, IV Rang.

PLAN, IV TIER.

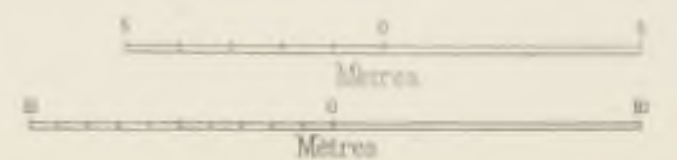
Plan, 4^e Loges.

Edwin O. Sachs ed.



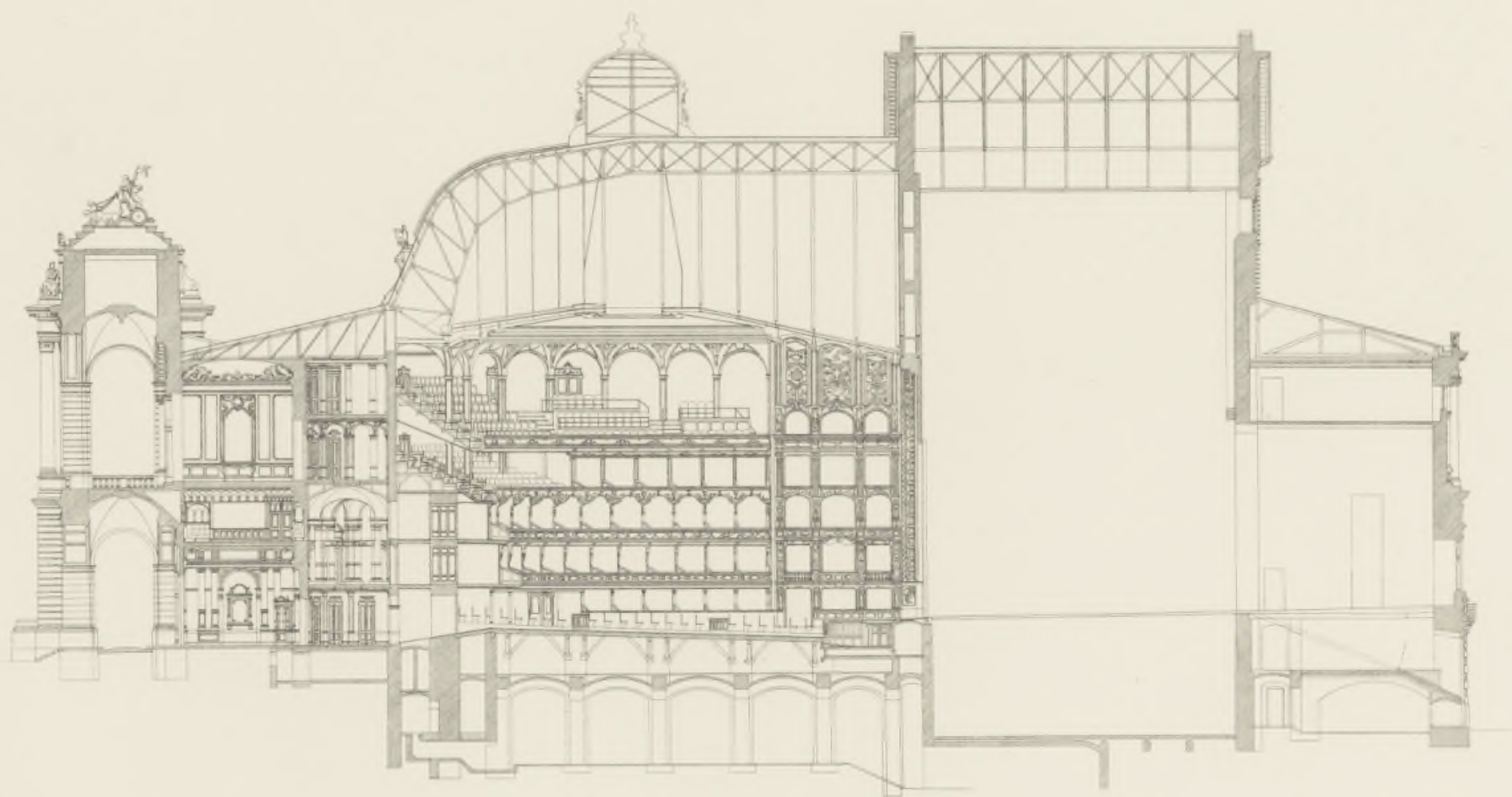
MUNICIPAL THEATRE, ODESSA.

Ferdinand Fellner, Hermann Helmer.



THEATER, ODESSA.

THEATRE, ODESSA.



Laengsschnitt.

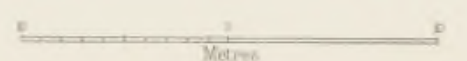
LONGITUDINAL SECTION.

Coupe Longitudinale.

Edwin O Sachs ed.

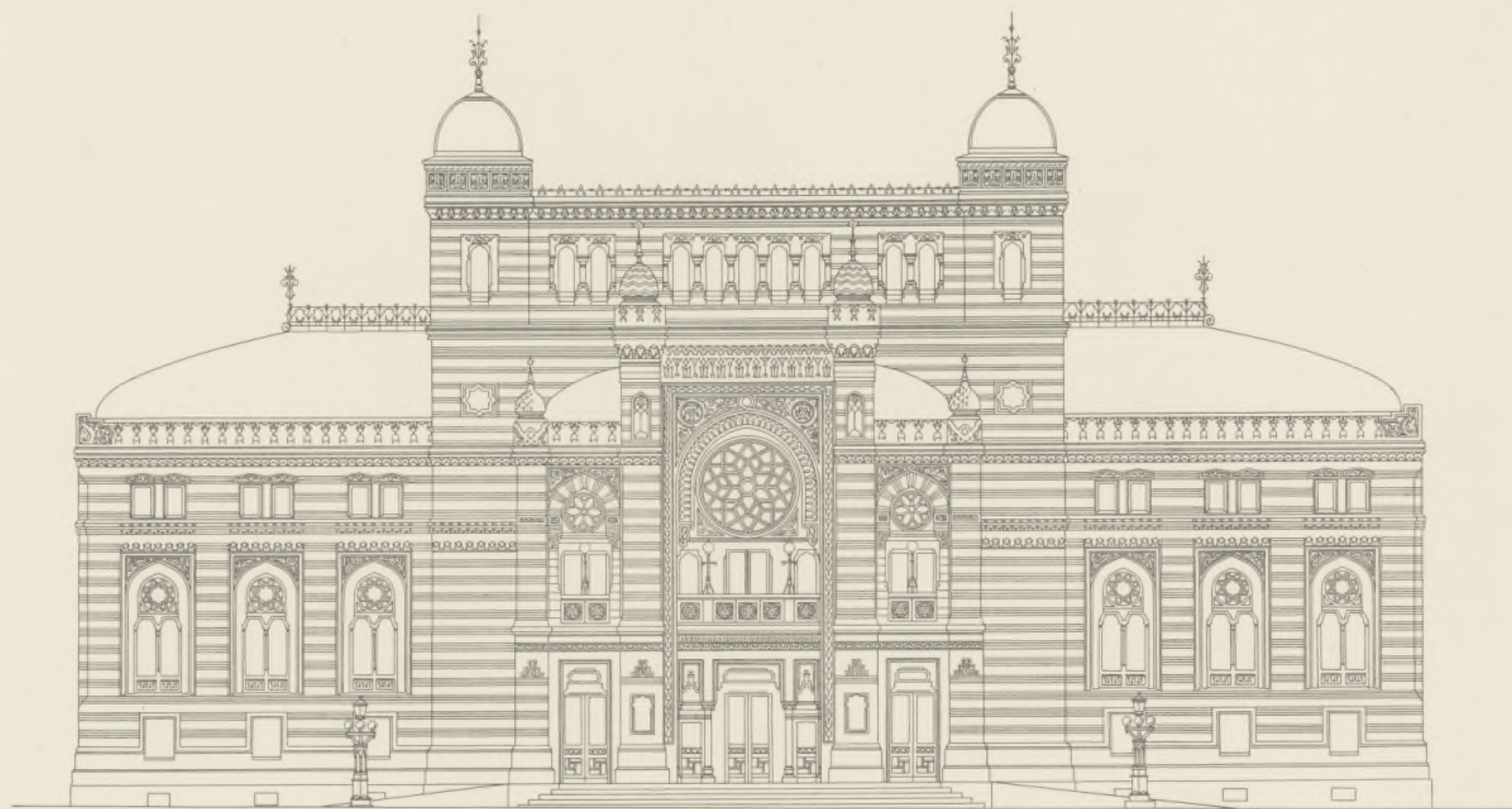


MUNICIPAL THEATRE, ODESSA.
Ferdinand Fellner, Hermann Helmer.



THEATER TIFLIS

THÉÂTRE TIFLIS



1 2 3 4 5 6 7 8 9 10

Vorder Ansicht.

FRONT ELEVATION

Façade Principale

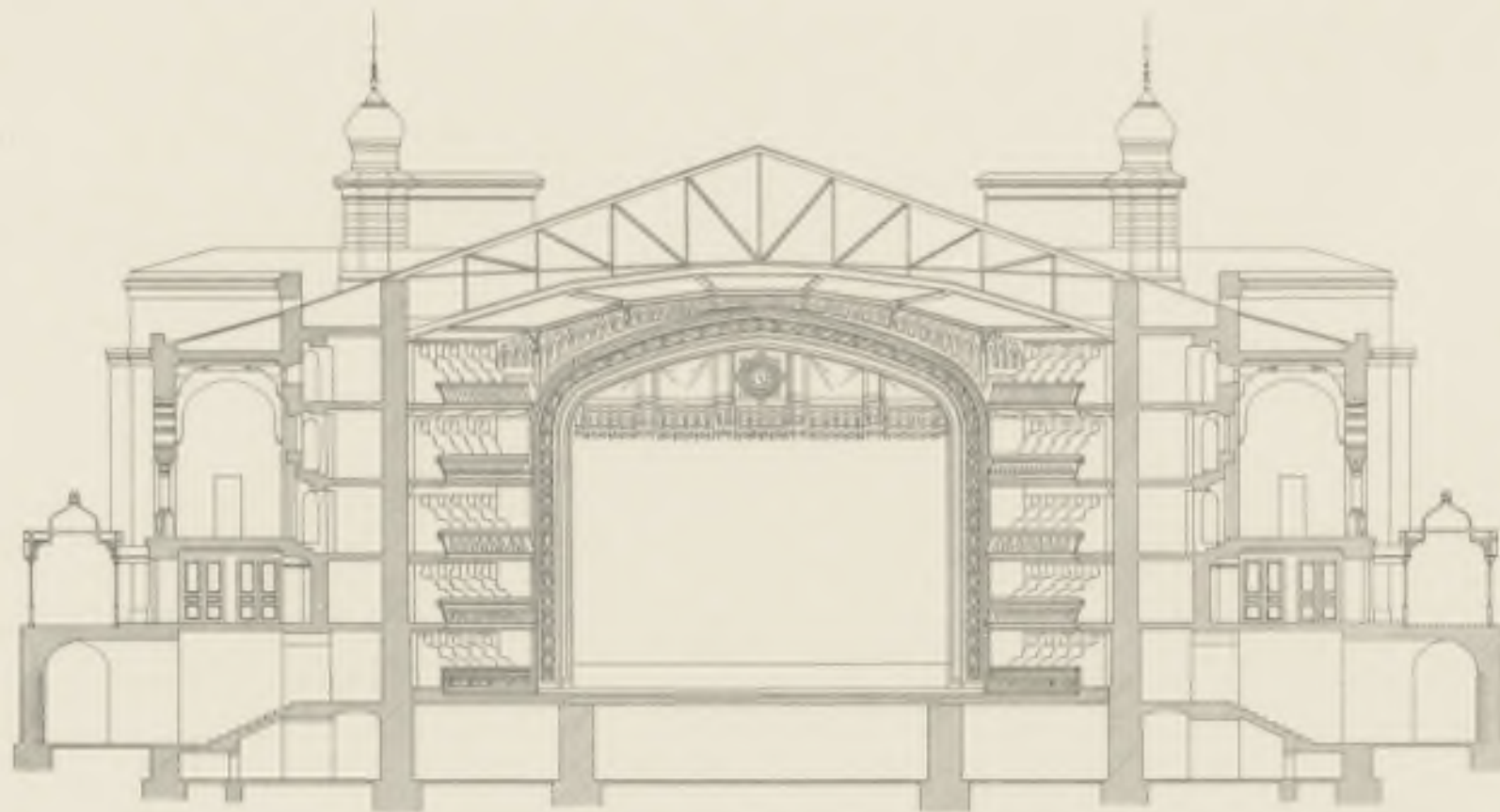
Edwin O. Sachs ed.

Feet

THEATRE, TIFLIS.

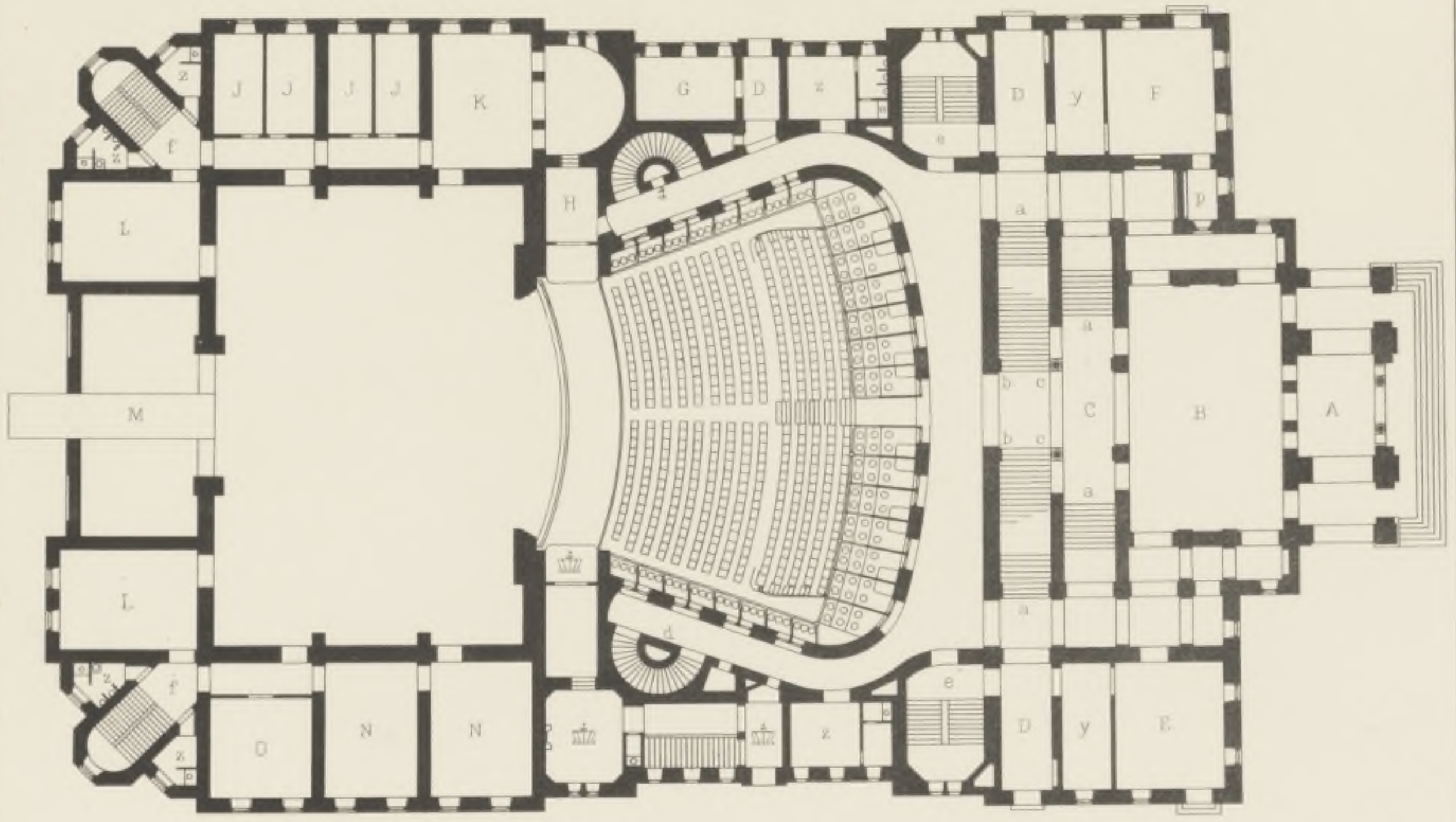
Victor Schroeter

Mètres



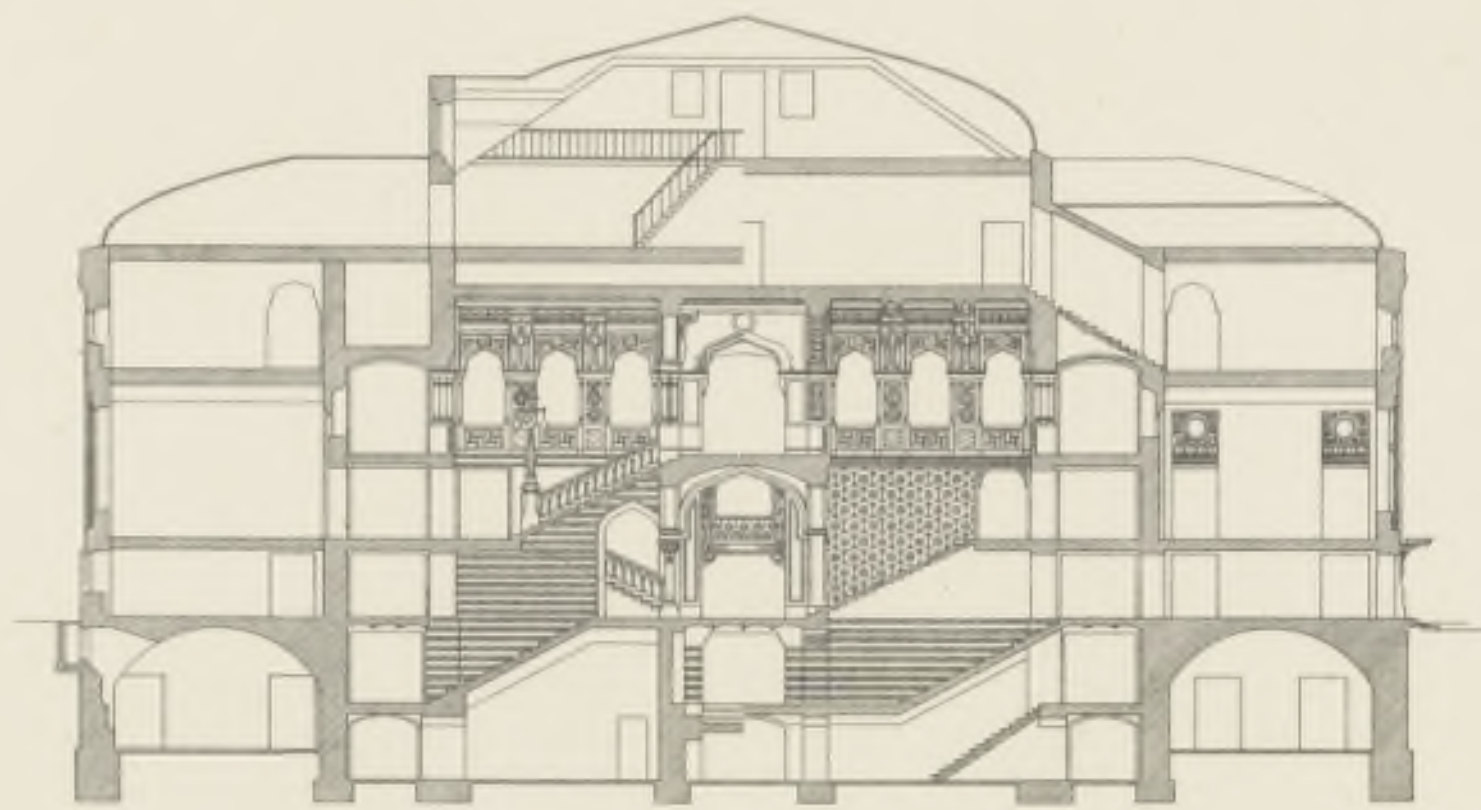
Querschnitt. TRANSVERSE SECTION. Coupe Transversale

- | | | | |
|--------------------------------------------------------|-------------------------------------------|------------------------------------------------------|------------------------------------------------------|
| A Main Entrance, (Haupteingang, Grande-Entrée) | D Lobby, (Vorraum, Déjournement) | H Manager's Box, (Regie Loge, Loge du Régisseur) | M Scene Store, (Coulisses, Magasin, Dépôt des Décor) |
| B Grand Vestibule, (Grosse Vorhalle, Grand Vestibule) | E Police, (Police, Sergents de Ville) | J Dressing Room, (Ankleidenraum, Loge des Artistes) | N Chorus Room, (Musik Saal, Foyer des Chœurs) |
| C Grand Staircase, (Haupt Treppenhaus, Grand Escalier) | P Treasury, (Kassensaal, Bureau des Gens) | K Green Room, (Umschaltungsraum, Foyer des Artistes) | O Ballet Room, (Ballet Saal, Foyer de la Danse) |
| | G Office, (Geschäftsraum, Bureau) | L Stores, (Magazin, Dépôt) | |
-
- | | | |
|----------------------------------------------------------------------|--------------------------------------------------------------------|---------------------------------------------|
| a Stall Stairs, (Reihen Treppe, Escalier des Stalls) | d Private Box Stairs, (Logen Treppe, Escalier des Loges) | p Box Office, (Kasse, Gaiette) |
| b II Tier Stairs, (II Rang Treppe, Escalier des 2 ^{ème}) | e IV Tier Stairs, (IV Rang Treppe, Escalier des 4 ^{ème}) | y Cloak Counter, (Kleiderablage, Vestiaire) |
| c III Tier Stairs, (III Rang Treppe, Escalier des 3 ^{ème}) | f Service, (Dienst, Service) | z Lavatory, (Reinige, Toilette) |



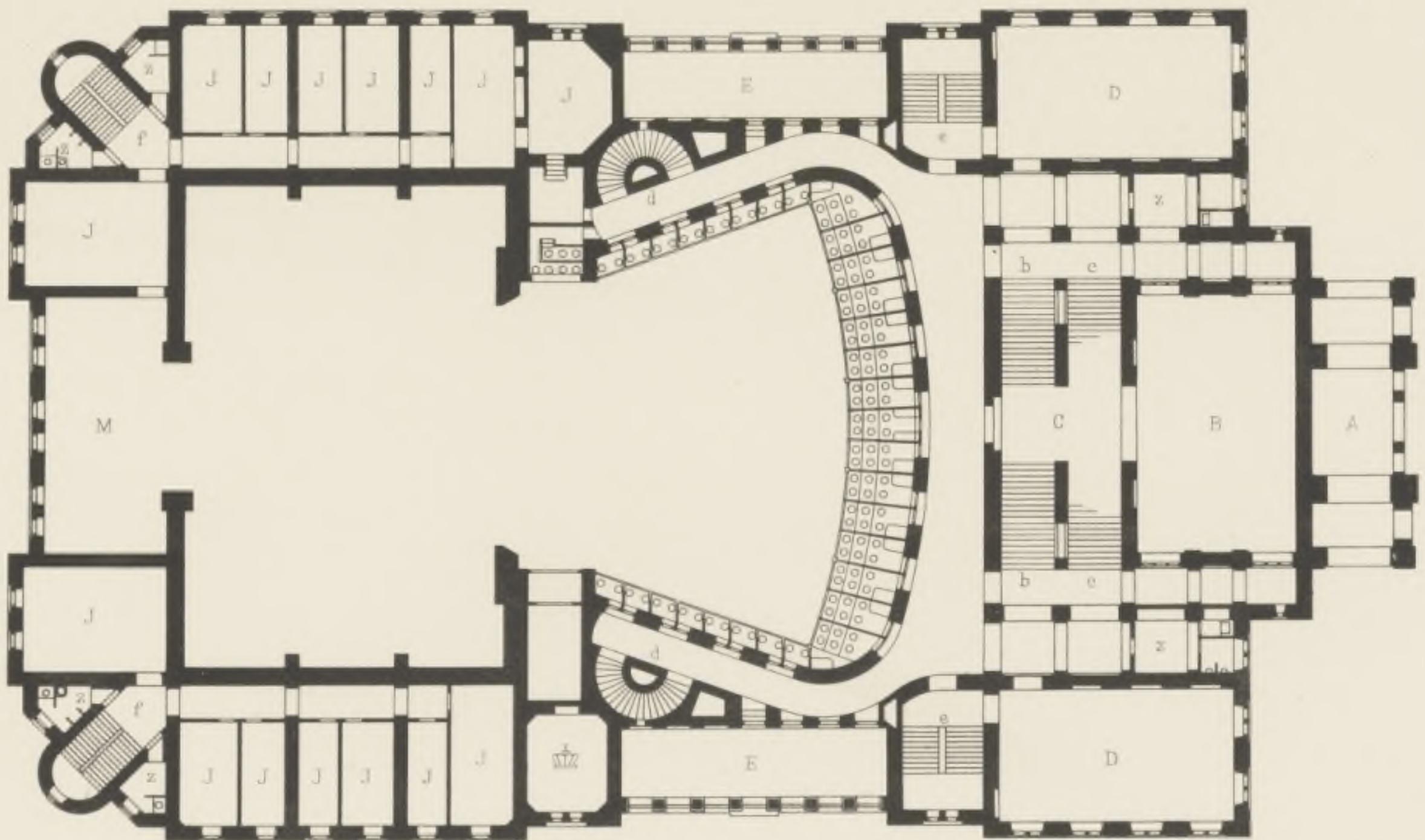
Grundriss, I Rang. PLAN, I TIER. Plan, I Loges

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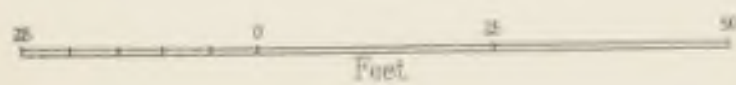
Querschnitt (Treppenhaus) TRANSVERSE SECTION (Staircase.) Coupe Transversale (Escalier)

- | | | |
|-----------------------------------------------------------------------|---------------------------------------------------------------------|-------------------------------------------------------|
| A. Main Entrance (Hauptgang, Grande Entrée.) | C. Grand Staircase. (Haupt Treppenhaus, Grand Escalier.) | J. Dressing Room. (Ankleieraum, Loge des Acteurs.) |
| B. Grand Vestibule. (Grosse Vorhalle, Grand Vestibule.) | D. Salon. (Erfrischungsaum, Restaurant.) | M. Scene Store. (Costumes Magazin, Depot des Décors.) |
| | E. Loggia. (Offene Halle, Loggia.) | |
| b. II Tier Stairs. (II Rang Treppe, Escalier des 2 ^{es} .) | d. Private Box Stairs. (Logen Treppe, Escalier des Loges.) | F. Service. (Dienst, Service.) |
| c. III Tier Stairs. (III Rang Treppe, Escalier des 3 ^{es} .) | e. IV Tier Stairs. (IV Rang Treppe, Escalier des 4 ^{es} .) | z. Lavatory. (Retroude, Toilette.) |



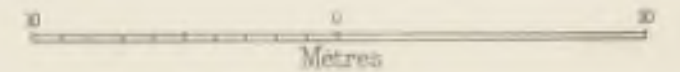
Grundriss. II Rang. PLAN. II TIER. Plan. 2^e Loges.

Edwin D. Sachs ed.



THEATRE, TIFLIS.

Victor Schroeter



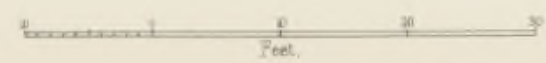
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THEATER, TIFLIS.

THÉÂTRE, TIFLIS

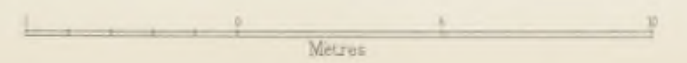


Edwin D. Sachs ed.



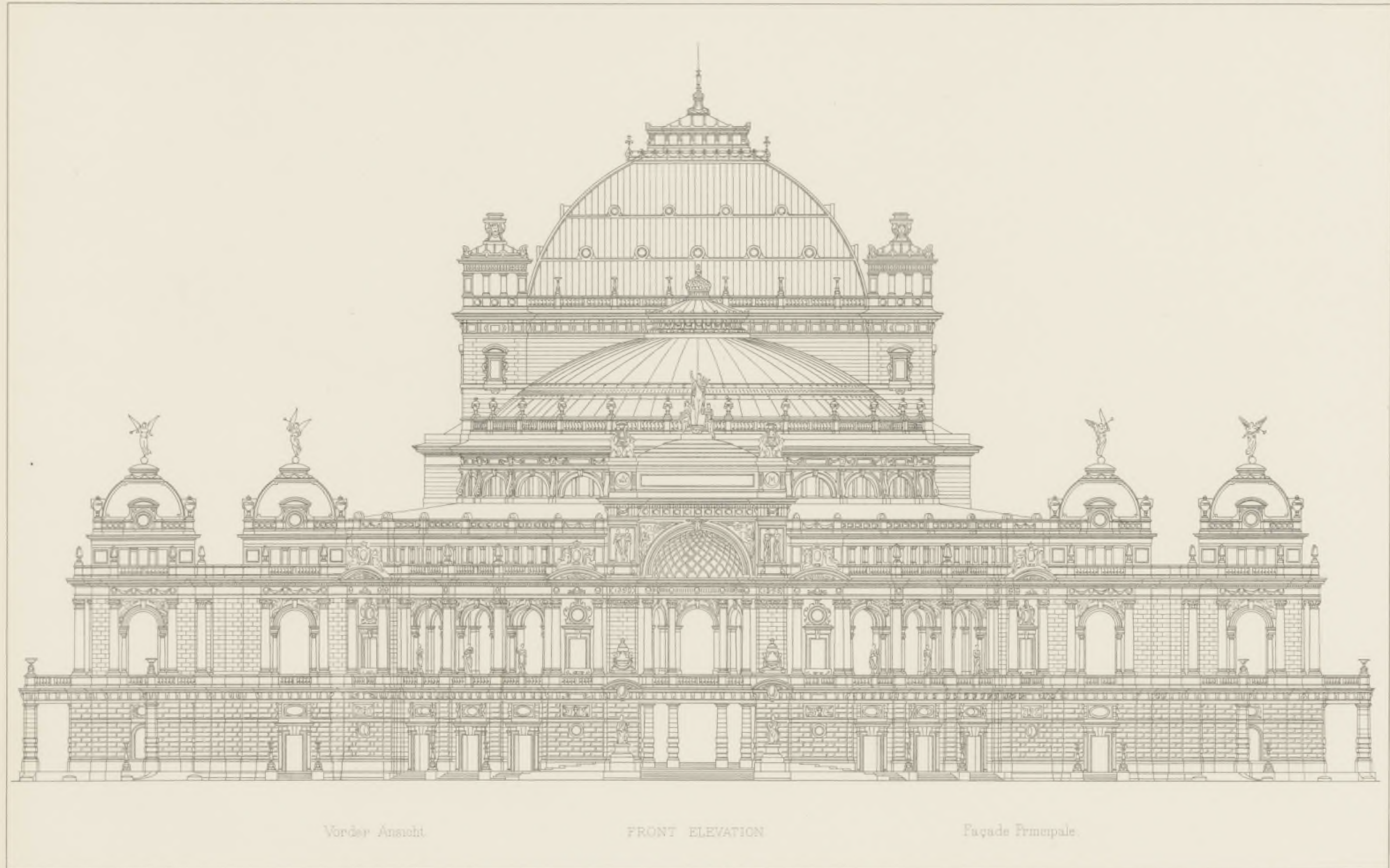
THEATRE, TIFLIS.

Victor Schroeter



OPERNHAUS, S^T PETERSBURG (ENTWURF)

OPÉRA, S^T PETERSBOURG (PROJET)



Vorder Ansicht

FRONT ELEVATION

Façade Principale

Edwa. O. Sauter ed. Architectural Institute of America, New York, N. Y.

0 10 20 Feet

PROPOSED COURT OPERA HOUSE, S^T PETERSBURG.

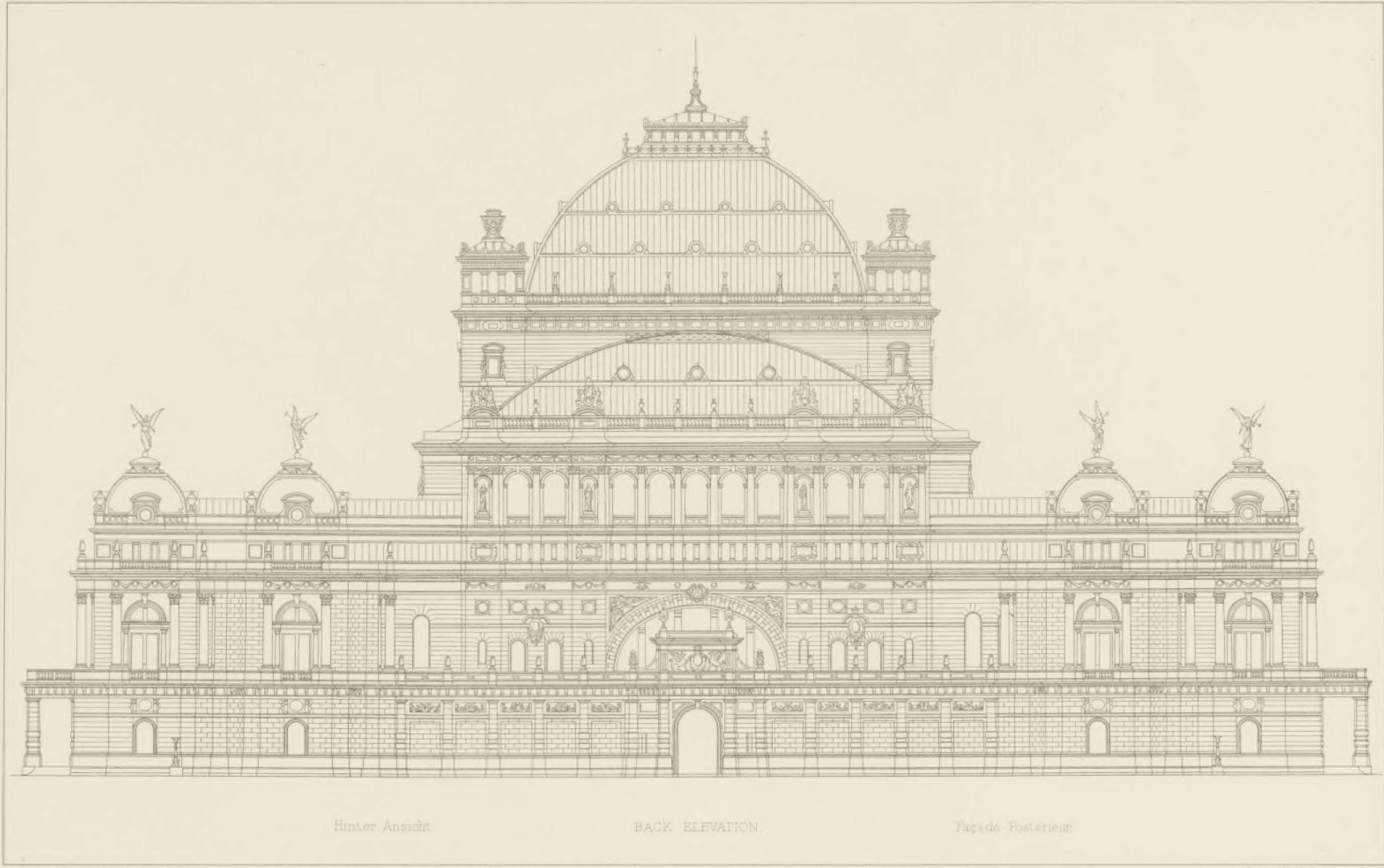
Victor Schroeter

0 10 20 Mètres

Generated on 2025-01-31 08:54 GMT / https://hdl.handle.net/2027/ucbk.ark:/28722/h24q7r899
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OPERNHAUS, S^t PETERSBURG (ENTWURF)

OPERA, S^t PETERSBOURG (PROJET)



Hinter Ansicht

BACK ELEVATION

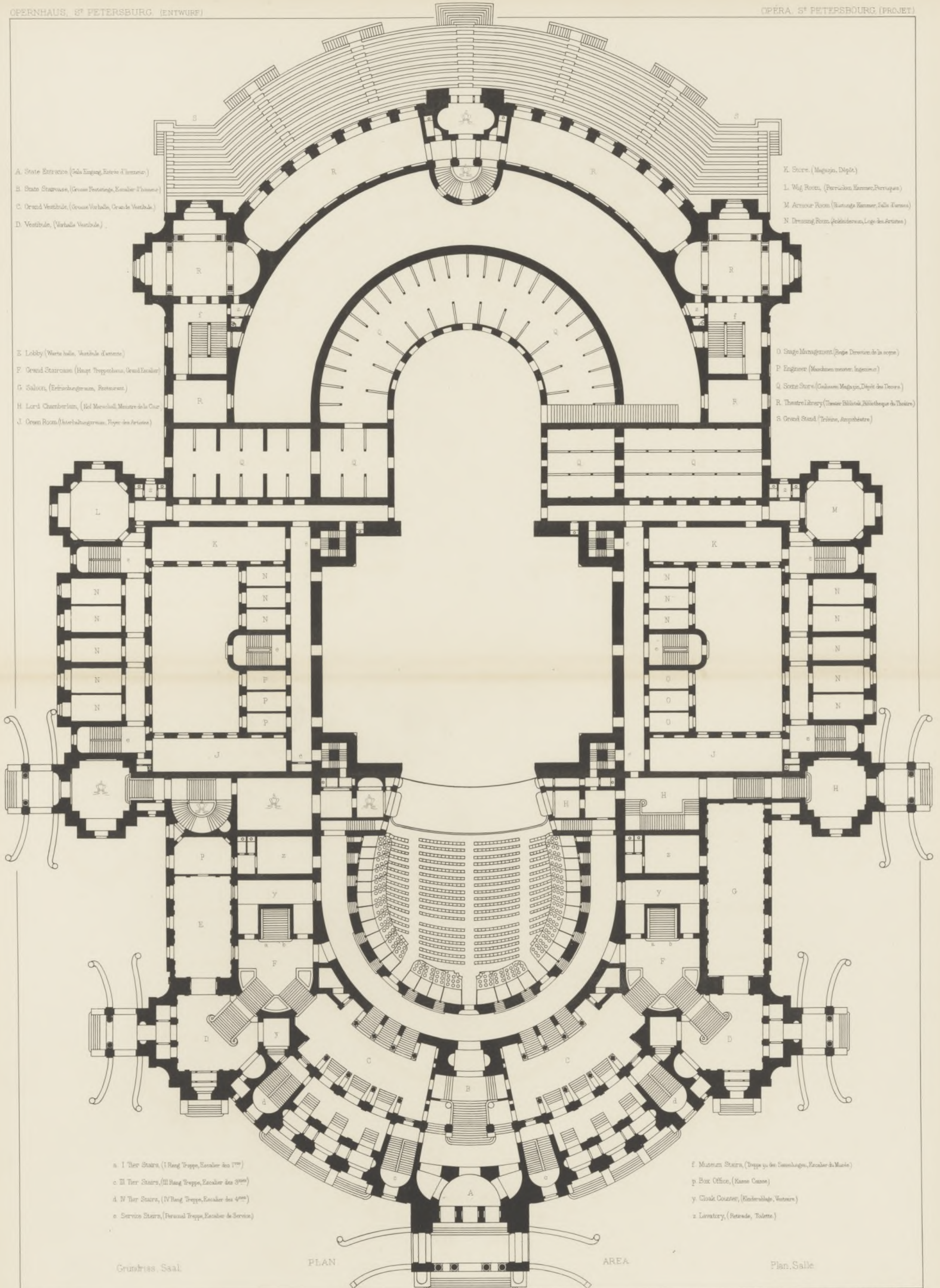
Façade Postérieur

Edw. U. Sachs ed.

Reproduced from the original drawing.

PROPOSED COURT OPERA HOUSE, S^t PETERSBURG.

Victor Schreier



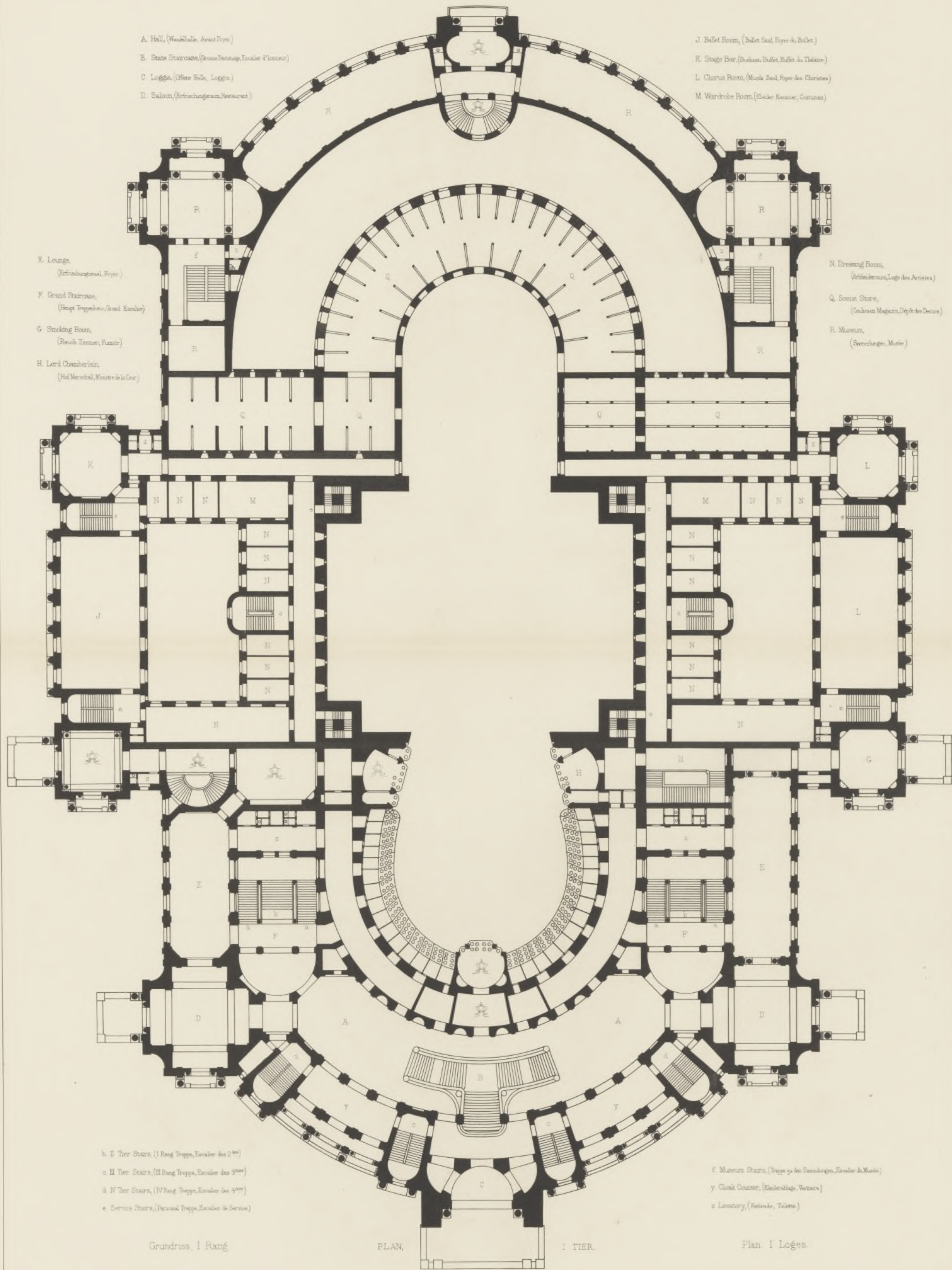
PROPOSED COURT OPERA HOUSE, ST PETERSBURG.

Victor Schroeter

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Edwin O Sachs ed

Plan photographé à Paris par Louis-Martin, 1876, Opéra, III

PROPOSED COURT OPERA HOUSE, ST PETERSBURG.

Victor Schroeter

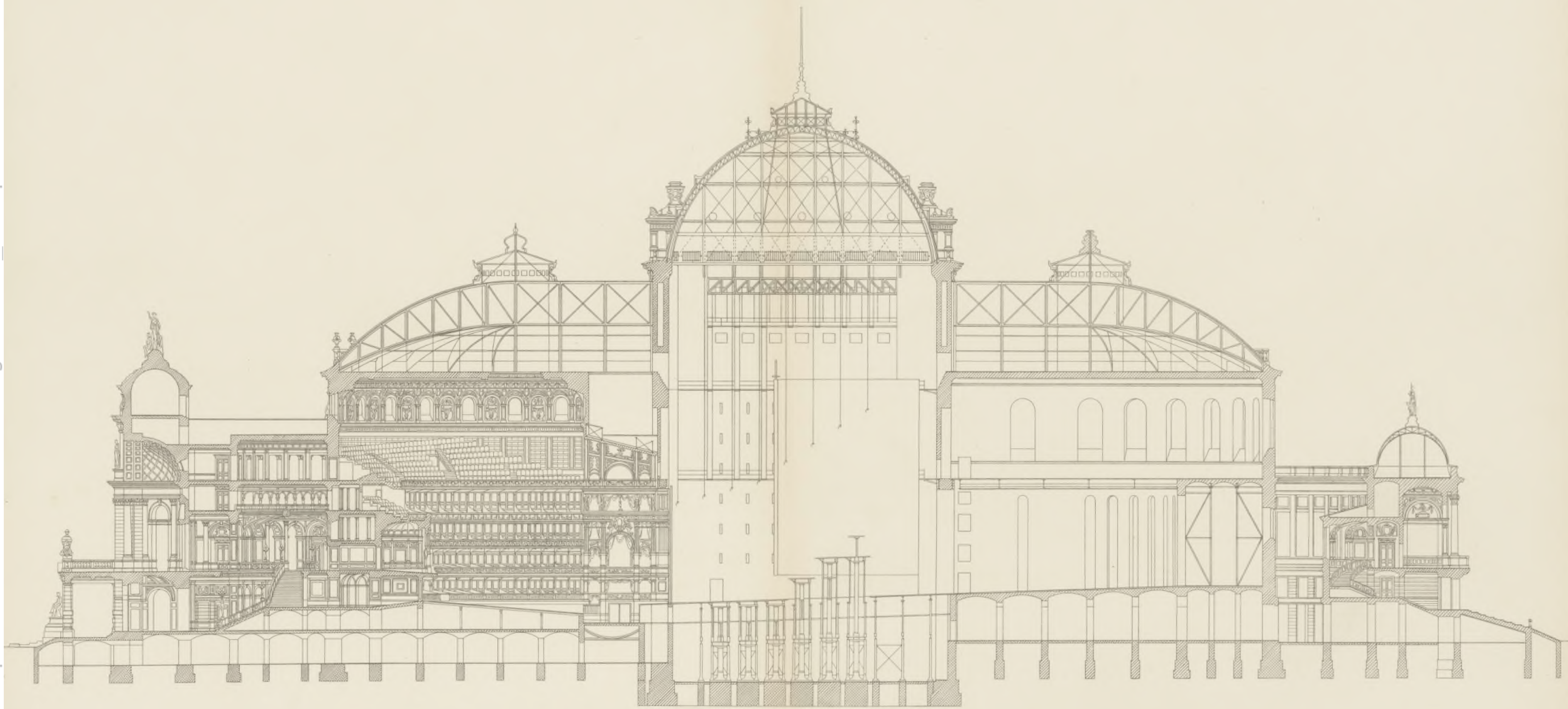
0 10 20 30 Feet

0 10 20 30 Metres

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OPERA HOUSE, ST PETERSBURG. (ENTWURF)

OPERA, ST PETERSBURG. (PROJET)

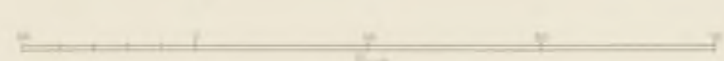


LONGITUDINAL SECTION.

Laengschnitt.

Coupe Longitudinale

PROPOSED COURT OPERA HOUSE, ST PETERSBURG
Victor Schroeter



NONCIRCULATING



