



feature in its correct value. The lines, both horizontal and vertical, are continuous, the walls running up to meet the ceiling in one graceful sweep. Three tremendous arches span the house, rising from the floor, worked out in ivory with high lights of gold, and a rose garland effect that is charming. These meet in three domes in the ceiling, a center one and two smaller de domes, all of aluminum leaf, a new and most effective treatment, especially under the concealed lighting. A series of panels in fretwork, tinted in deep ivory, separate these. Enough gold leaf is used in these to make them effective, but not gaudy. Over the boxes are handsome shell effects with center panels, and over the arch of the stage is a large group in bas-relief, and gold Masques and other natural decorative features are frequent, but never obtrusive. The arch of the stage frame is of the same character, worked out mostly in gold, but with a relief in the same shades of old

Art Details in and Upon the New Orpheum, structure which, in its combination of beauty, modernity and practical utility, is a representative twentieth century American edifice.

Architect's Dream.
SOME WONDERS AT A NEW ORPHEUM.
SUPERB COMBINATION OF ART AND GENERAL UTILITY.

Harmonic Construction of House and Its Decorations—Strange Combinations and New Lighting Effects—Four Panels in Base Relief Highest Type of Art in the West.

When the time came that the new Orpheum was more than a dream and yet not a reality, it brought upon the architect the problem of indicating to the public that behind a purely commercial building was to be placed a gorgeous theater. The difficulties were tremendous.

The lines of the facade were necessarily determined by the stores and offices to be contained by the commercial structure, which curtains the auditorium proper from the street. It was constantly by bearing this dual nature of the building in mind, and a careful and artistic conception of both, that the wonderful success now an actuality was achieved.

Artistic grouping and careful selection of details was the first requisite. The use of color for the first time here was another feature sought in this direction. A facade in the style of the modern Renaissance was selected, and mat glazed tile and tapestry brick of cream were selected as the principal materials. With them were blended polychrome terracotta, the first time in the West that this material was utilized. And, too, more colors were secured at one burning than was ever before attempted. These colors are permanent, nothing can change or fade them. A highly ornate and serrated cornice tops the facade, and breaks the skyline in most effective manner. Below, the first top story is peculiarly designed as to windows, giving a festive effect. Still below, great arches are seen to rise from the base, each arch outlined in polychrome. Numerous examples of the same work are used for keystones of the arches, and embellishments here and there. All cornices, spandrels, keys and friezes are worked out in consonance, the color being applied liberally but not overpoweringly, and the distinctive character of the structure is apparent at a glance.

Possibly the highest type of the art to be found in the West are the four panels in bas-relief on the front of the building, each being typical of vaudeville in one of its phases. These four panels were modeled by Domingo Mora, an eminent Spanish sculptor from New York, who became greatly interested in Mr. Landsburgh's efforts to display thereby music, drama, comedy and the dance, in semi-classical, yet thoroughly modern guise, the two being most delightfully blended in the one figure. The hand of the true artist is in evidence throughout this work, and the color

scheme of Mr. Landsburgh is harmonious to the last degree.

The lower story of the building is of marble and granite, severely plain, to set off the more lace-like upper portion. At the east end of it is the lobby to the offices, with two elevators in bronze grills, and at the north end is the lobby to the gallery. Each of these runs through to the open court at each side of the building, and the south one runs through to the alley in the rear.

The marquee over the main theater entrance is in wrought bronze, most graceful in sweep of design, and highly ornamental, two immense wrought iron lamps are used on the building front above the entrance, and two bronze illuminated display frames at the lobby entrance complete the exterior.

The building stands on a lot 122x150 feet, to a twelve-foot alley in the rear. The theater auditorium is 100 feet wide by 70 feet deep, and its average height is 70 feet. The stage is 32x110 feet, the steel gridiron is 70 feet above the stage, and the proscenium arch is 40 feet wide by 38 feet high.

The structure is of concrete and steel throughout, so absolutely fire proof that it is indestructible. It is thoroughly protected by a complete automatic fire extinguisher system, and all the hand auxiliaries that can be conceived. It has twenty-two exits. The only wood in the house is the flooring, a mere protection over the solid concrete base, and the trimming of the seats.

DECORATIONS

With a commendable desire to avoid all overexcess in decoration, and especially to get away from the usual "gingerbread" typical of the ordinary theater, the Orpheum has gone in for a plainness in its embellishment that is at the same time most gratifying and most restful. Instead of gaudy coloring, there is a harmony of subdued tints. Instead of flashiness, there is a subdued effect of richness and elegance. The atmosphere is not theatrical but homelike, cosy and comfortable. Rich, not gaudy, is the idea of the whole scheme, and its success is manifest to one who compares the general effect with that seen in most playhouses.

Ivory, burnished bronze and gold, with old rose and gend'arme blue, are the only tones employed in the decorative scheme. They are blended most skillfully and delightfully. There is no clash, no overlap of hues, no obtrusive color plan. It is all harmonious, beautiful, restful.

The old rose is employed for the side walls throughout the house; deep at the base line, and shading off into mellower tints as it ascends. The ceilings under the balconies and boxes are in ivory with tracings in line of the blue and rose, in panel effect, but devoid utterly of the usual hideous stencil work. The rear walls are in white marble. The pilasters are in ivory with gold capitals. The box draperies are in blue, with old rose to set them off. Rails to the stairs, boxes and loges are in brass, polished. But it is in the main auditorium portion of the house that the whole scheme is most beautiful. There it has been very happy. There is no old-fashioned proscenium arch or sounding board, no dual composition of the ceiling but a continuously harmonized design so thoroughly tied together that each element is in its place and each

rose and gend'arme blue, but this color is merely hinted, and is not forced upon one. The box front corresponding with the arch, and on floor the relieving color is blue, on the other, old rose. All has an effect of cool, light daintiness, most grateful in this warm climate.

The marce in the arch is in the blue, deep and handsome. The curtain is in old rose, and the drop curtain is very handsome, a painting by a celebrated New York artist, in harmonious consonance with the whole. All the lighting fixtures are in heavy bronze, and especially wrought, and very handsomely treated. The carpets in the aisles and boxes are of similar tone, and the seats are upholstered to correspond.

LIGHTING.

The lighting of the new Orpheum is a story in itself. The system, of course, is wholly electrical and is so extensive that, for the only case on record, the supply company has put in a direct installation from its main distribution system, at a cost of \$35,000.

Every light in the house is first controlled from an immense switch board, one of the largest ever made, on the stage. This is so arranged that more than 7000 combinations of lights may be made from it—an unprecedented number. Battleship tungsten lights, the latest form made, are used exclusively, and so powerful is the illumination on the stage that it has been found necessary to install the same system in all dressing-rooms, that actors may make up by it, otherwise they would look ghastly on the stage itself. All the vari-colored lights used in the stage work are of blown glass in their true colors, instead of being merely dipped, thus do not change hue with the heat as dipped ones do. There are four sets of border lights in several shades, as well as the foot and house lights.

The auditorium proper is lighted by a concealed system, soft and pleasing to the eye, and restful as well. In the domes and penetrations of the ceilings are artfully concealed lamps and reflectors, and this work is especially pleasing in its lighting up of the aluminum domes, which glow softly and give a sky-like effect. These are the main source of light in the auditorium, though under the balconies and boxes and in panels on their fronts are ground globes that shed a mild radiance over all. In the lobby are large wrought bronze chandeliers of most unique design, which with the cornice groups of lights, give it brilliance. Over each exit is a panel of ornamental work with a red exit light center sign.

The exterior of the building will demonstrate the most unique electric illumination yet seen in this part of the country, several thousand tungsten lamps being used, ranging from twenty-five to 100 watts each. The marquee is illuminated with lamps of a smaller caliber, most seductively. Above the chaux are sixty torches of 100 watt lamps. These seem to shed over the facade a halo of glowing radiance, which reaches down and makes the whole cornice brilliant. In the panels under the cornice are sixty more lamps, which light up the pierces and windows and again at the balcony line of the third story are several hundred brilliant lamps which illuminate the base of the building.