Ogden S. Williams
Class of 1894
May 1918.
The principal drawings shall be the section of the theater through the auditorium and gang at 3/16" scale, and the general layout of the establishment at 1/16" scale. The section has been chosen for a principal drawing rather than the elevations, for, whilst the section should be studied with a view to giving an expression of the purposes of the building, in a theater, the interior is more important in its treatment of adaptable detail and its arrangement. A large plan of the opera house has been studied at 1/16" scale. The elevations are also studied at 1/16" scale.

Edgar J. Wilborn
May 26, 1908.
A large establishment in
the country for the celebration of
4th of July festivities.

The spirit of advance which has
characterized the past half century
in this country has found its way
into almost all the channels of
human occupation. Organization
and co-operation have been the
key notes of this advance, and
the most telling result of this
agreement's spirit has been the pro-
duction of material benefits such
as wealth and luxury.

Reverting when the solid base
of material prosperity as did the
Greeks in the Parthenon age, as
and the Romans in the time of the
Republic, and as the French in
the times of Francis 1 and Napoleon.
and imbued with the spirit of those of us intellectual and scientific triumphs of the past century, we are sure to advance in art as fast our energies.

As an organization and collaboration have been the process which developed the material resources to can be their combined efforts advance art. In order to secure unity of expression, not only of the idea but in the treatment, it is necessary to avoid further abstract reasoning as to broad and to deal with the practical side of a single art. With this aim to which I have chosen the artistic art as an interesting subject for consideration and architectural expression.

The purpose of my thesis has been to resign an establishment in the country where people may gather to enjoy the dramatic arts.
Wagner's well-known theatres at Bayreuth is as nearly a precedent to the scheme as I could find. Since his plan, however, was merely to provide a place for the production of his own music-drama, his architectural setting was limited to a theatre. Bedeckances such as accommodations for guests and artists, and the general lay-out of the grounds, were not considered.

In my design I have incorporated these architectural dependencies and have provided for a broader field of dramatic enjoyment.

In order that collective effort may be exercised, it is expected that festivals will take place at a pleasant season of the year in a locality which will foster elevated sentiment and activity. These festivals as reminders of people with
common interest will be marked by the production of opera and of drama, together with such receptions and social activities as will contribute to the vitality and unity of the whole.

The plan for the place of the festival will be best understood by reference to the drawings.

The establishment occupies a location in a quiet yet accessible spot in a beautiful undulating country. It provides for the presentation of dramatic works of varied form, both on the most modest and on the largest scale.

It also offers accommodation for the many guests who gather to take part in the festival.

The scheme comprises a large central theatre for the production of opera and the larger dramatic pieces.
This theatre faces an extensive court which has marble columns and trees. The court is flanked on both sides by the buildings reserved for the accommodation of guests. The auditorium floor of the theatre is the main seating space, only one small balcony being provided. An attempt has been made to ensure each seat in the house equally good both as to comfort and position, and for that purpose the usual boxes were omitted. A broad landing of the second floor passages is provided in the sides of the auditorium to permit a good view of the audience. The orchestra space has been lowered to a他对这一部分进行了注释，which puts the musicians out of sight but which allows an increased sound to the audience.

A large foyer is provided on the second floor and approached by
monumental stairways at each end of the main lobby. The foyer is adapted to the purposes of ballroom and reception hall.

In treatment the theatre is classic and restrained rather than ornate, for the architecture must express finer emotions than can be conveyed through excessive richness of ornament.

Reaching out on each side of the theatre are wide avenues with fountains and walks adorned with trees and statuary. The theatre marks the intersection of the large forecourt and the two avenues, and is clearly and neatly the dominant point of interest.

Alongside each lateral avenue is a small open-air theatre. One of these is covered and treated architecturally; the other is merely an open court surrounded by tall
bushes. Each is approached through a small semi-formal group of short trees. Both stages give upon an interesting garden through a partially screened background. No scenery is to be used and the orchestra, if used, will be placed inconspicuously. The whole aspect of these small theatres is free and open as the air.

For the production of classic plays, an auditorium modelled after the Greek theatre is provided on the side of a hill off the main court. This element in the composition of the plan is balanced on the opposite side of the court by an open basin at the foot of a château d'Eau inspired by the one at the Villa Tarltonia at Frascati in Italy.

Accommodation for artists are
closely associated with the theatre, but the service is provided for outside the immediate surroundings.

About this group of buildings extends a considerable park laid out in terraces, walks, and all pertinent decorative features such as ten-houses, statues and fountains.

The whole scheme is intended to unify and consolidate effort in dramatic progress by providing a fitting architectural setting under conditions may be to the highest extent attractive and stimulating.