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THE EASTMAN SCHOOL OF MUSIC
AND
THE EASTMAN THEATRE

Local History Division
Rochester, New York
115 South Avenue
Rochester, New York 14604

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THE EASTMAN SCHOOL OF MUSIC AND THE EASTMAN THEATRE

Rochester's first music school was the Conservatory of Music established in 1907 by John D. Beall. He brought W. Grant Egbert and George B. Penney with him from the Ithaca Conservatory and added to the staff, Tom Karl, the Irish-born tenor from Boston and Alf Klingenberg, a talented pianist from Norway. Mr. Klingenberg and Mr. Karl withdrew from the conservatory in 1912 to join Herman Dossenbach and Oscar Gareissen, director of the Brick Church choir in organizing the D. K. G. Institute of Musical Art.

A Music Council was formed in 1911 under the leadership of President Rush Rhees of the University of Rochester to strengthen the newly formed Rochester Orchestra. An Oratorio Society grew into a Festival Chorus which performed with the Rochester Orchestra on several occasions.

There was also a keen interest in pipe organs in Rochester. Herve D. Wilkins, author, teacher and recitalist, a founder of the American Guild of Organists; William S. Kimball; Henry D. Ellwanger, Mrs. Isabel Watson Hollister and George Eastman had pipe organs in their homes. Eastman's mother had a fondness for organ music and his increasing interest was responsible for the installation in his new mansion on East Avenue in 1905. He entertained guests with Thursday evening and Sunday afternoon musicales. George C. Fisher also played the organ daily at breakfast and dinner. Through these musicales Eastman's guests included business friends, selected artists, professional musicians and other Rochester families - over one hundred at times. His interests in music were preparing him for larger efforts in the music field.

In 1919 George Eastman through his friendship with the Klingenberg's bought their D. K. G. Institute of Musical Art at 47 Prince Street, across from the University of Rochester campus and presented it to the University as a department of music so that they could build upon what had already been accomplished. As Eastman soon envisioned it, if the new school was to become a focal center for the musical life of Rochester, more than a teaching school was required. It must be a thoroughly equipped School of Music, with musical attractions such as Paderewski, Fritz Kreisler, John McCormack and the Paris Symphony. He realized that only a small percentage of the population could be reached by such a school, so adjoining the Music School, proper, a large theater should be constructed.

As early as 1916 the East Main Street Improvement Association had already proposed a great new concert hall at Main and Gibbs Street. Thrilling announcements came in quick succession from George Eastman. In February 1919 his plans for a combined music school and theater were announced. He purchased a site for the new building on Gibbs, Swan and Main Streets in the business section of Rochester, provided funds necessary for the construction of the new building and for the endowment of this school. It was to consist of the Eastman School of Music and the Eastman Theatre. The plan of the structure was in accord with Mr. Eastman's purpose. The school was to be used for the training of both professional and amateur students of music; the theater for the development of the appreciation of music among Rochesterians and as the inscription on the facade of the Eastman Theatre has it, in the words of Rush Rhees: "For the enrichment of community life". The maintenance of a full-sized symphony orchestra (which was to become, in 1923, the Rochester Philharmonic Orchestra) was to be an integral part of the theater organization.

These buildings had George Eastman's closest attention in their planning and execution. His eye for detail, his interest in the simplest point, as well as the overall design have stamped these buildings with the hallmark of the personality and generosity of a great man. His total gifts include the buildings, equipment and endowment amounting approximately to twenty million dollars.

The architects were McKim, Mead and White of New York City in collaboration with Gordon and Kaelber of Rochester. The New York architects were to design the exterior of the building and the interior of the most important rooms.

The exterior is built of limestone in a free adaptation of the Italian Renaissance style. An order of 19 Ionic pilasters is broken at the entrance of the Theatre by 4 engaged columns of Vermont "green" marble and at the entrance to the Eastman School of Music by 2 engaged columns of the "green" marble which gives unity to the main facade.

On the ground floor, a wide corridor runs the whole depth of the lot, forming a connecting link between the Auditorium and the School of Music. A Roman Doric order supports a segmental barrel vault ceiling with occasional penetrations. At the Swan Street end is an imposing staircase giving access to a corridor on the floor above, which has a flat ceiling supported by an Ionic order. This corridor also connects with the Auditorium at the Balcony Foyer level. Its walls are lined with grey cloth forming an excellent background for exhibitions of paintings which are changed from time to time.

From upper and lower corridors access may be had to Kilbourn Hall, a beautiful hall for Chamber music, seating 500, given by Mr. Eastman in memory of his mother, Maria Kilbourn Eastman. The polychrome ceiling and frieze of cupids and

garlands rich in color and gold is subdued in tone. These decorations were designed by Ezra Winter, the frieze by C. P. Jennewein. Six blue velvet hangings were stenciled in gold by the Hewlet Studios, the lower wall is paneled in walnut. The Skinner organ is located above the stage and speaks through a gilded grille in the Proscenium Arch.

The entrance to the large auditorium is on the corner of Main and Gibbs Streets where the curve in the facade occurs. The curve affords sidewalk space inside the building line for the ticket booth. The large elliptical lobby is finished in Botticino marble, with black and gold marble columns. In the center is a large marble table. Two circular panels in the ceiling are painted by Ezra Winter and Barry Faulkner. The 8 scenic wallpaper panels in the main lobby and the 4 scenic panels at the Mezzanine level are the famous "Psyche and Cupid" decorations by David in collaboration with the artist, Lafitte, commissioned by Napoleon Bonaparte. The panels were first printed by hand from the original wood-blocks in 1814, of which over 1500 were required.

From the lobby there is access through a secondary vestibule to the rear of the auditorium. A small mezzanine gallery has an ample foyer in the rear. The four large murals on the left of the stage are by Ezra Winter and represent a Music Festival, lyric music, martial music and sylvan music. The corresponding four murals on the right are by Barry Faulker and illustrate sacred music, hunting music, pastoral music and dramatic music. All have Italian landscape backgrounds. The scenes are of a medieval character and set in panels. The panels terminate on either side of the stage with a Palladian motif, further decorated by painted hang-

ings and with two large winged figures with trumpets at the top. The masks over the Proscenium arch are by Ulysses Ricci, sculptor.

The entire color scheme of the interiors of the two auditoriums was selected and supervised by Ezra Winter. The walls are of a tawny yellow enriched with Corinthian pilasters. Over the two doors near the stage are heroic busts of Bach and Beethoven by Leo Friedlander. Fifteen medallions on the face of the balcony rail contain portraits in relief of these famous musicians: Palestrina, Handel, Gluck, Haydn, Mozart, Liszt, Schubert, Mendelssohn, Chopin, Schumann, Wagner, Verdi, Brahms, Tchaikovsky and MacDowell. The ceiling is slightly domed and treated with coffers enriched with color and gold. In the center hangs one of the largest chandeliers in existence, 14 feet in diameter. From this a flood of lights is thrown upon the ceiling. The outer circle is 135 feet in diameter. The central dome is a gilded and burnished sunburst. Around the grille is a band of sculptured relief made up of signs of the zodiac.

Beneath the gallery is the Balcony foyer with a painting by Maxfield Parrish at one end. Nearby are a fountain with a figure of a cupid and dolphin after an original by Giovanni de Bologna and a beautiful allegorical painting of the Renaissance period.

The main auditorium is 140 feet wide at its widest point and 125 feet deep. The seats are divided by four main aisles, two side aisles and three cross aisles. It is divided into three levels and has a total seating capacity of over 3000. From the rear of the main auditorium five main marble staircases with sidewalls of Silverdale stone lead to the mezzanine and balcony foyers. The mezzanine foyer, 12 feet wide and extending across the entire width of the building is separated from the mezza-

nine gallery by a colonade of ten marble columns. The floor of the foyer is of marble, with marble wainscotting, pilasters and trim.

The roof is covered with Spanish tile, variegated red in color and sloping to the parapet coping.

In the winter of 1920-21 while work continued on the building, Alf Klingenberg, director of the school was able to procure several distinguished musicians as members of the faculty. Joseph Bonnet, a noted organist; Pierre Augieros, a pianist from France; Ernest Bloch, a Swiss and Christian Sinding from Norway consented to come. A registration of 800 came that September when classes opened on the third floor of the incomplete building. George B. Penney was named Dean and Eastman's organist, Harold Gleason, joined the faculty of eighteen at the start.

Twelve studios and seventeen practise rooms shared 38 pianos and 8 organs, including the great one in the theater. Included in the building were classrooms, studios for the principal members of the staff and the Sibley Music Library - a collection of music and books about music given in 1904 by Hiram Sibley to the University of Rochester and first housed in the University Library given by Mr. Sibley's father on the old Prince Street Campus.'

Kilbourn Hall was designed to seat 500, but on its opening on March 3, 2,000 guests and friends packed the hall and adjacent corridors. President Rush Rhees paid special tribute to George Eastman's mother, dedicated the school and the hall to the musical education of the community. A series of chamber music concerts began in April with Gerald Maas, cellist and Raymond Wilson, pianist.

The opening of the Eastman Theatre took place on Labor Day, September 2, 1922. Excellent acoustics and the broad roominess of the stage attested to its merits as a music hall. The theater orchestra became the nucleus around which the Rochester Philharmonic Orchestra was built.

Also being explored were the possibilities for an integrated development of the orchestra and the school and their educational value to the community. Plans for an opera department began to crystallize in 1923 and by the next November the opera department was ready to present a full performance. A ballet class began also in 1923 and grew to fifty within a year.

A great point was made at the theater in booking outstanding stars in order to set the highest standard for both the student and the community.

In 1923-24 Mr. Eastman added a five-story annex adjacent to the theater on Swan street to provide rooms adequate for orchestra rehearsal and for the design and construction of costumes and scenery for operatic performances.

Howard Hanson was selected in September 1924 to head the school following Klingenberg's resignation and his return to Norway. Hanson expanded the curriculum to include departments of theory, composition and history of music. A graduate department was established in 1926, originally offering work only in the field of composition. It was soon expanded to include musicology, theory, music education and music literature. The Doctor of Philosophy degrees are awarded in the fields of composition, musicology and music education.

The school's growth required the erection in 1927 of a ten-story annex to the school to provide 120 additional practise rooms, additional classrooms, quarters for the opera department and a gymnasium. In 1937 the Sibley Music Library was con-

structed to give adequate housing to its growing collection of books and music.

In 1954-55 when the Men's and Women's Colleges were merged on the River Campus, the Eastman School finally acquired a campus environment. The three connecting dormitories that had been erected in 1925 on University Avenue adjoining the Women's Campus were the residence halls for Eastman women, and remodeled Munro Hall now became the residence hall for the Eastman men. Cutler Union, completed in 1933, honored James B. Cutler. He was an architect, inventor, a former mayor and a generous contributor to the University of Rochester. Originally the gothic-style building was the Student Union, later the Collegium Musicum held weekly meetings with skilled performers presenting music currently under discussion in the classroom. Recitals, performances of the Opera Workshop and Philharmonic rehearsals are now held here. The facilities include an auditorium seating approximately 500, with a well-equipped stage and dressing rooms, a main lounge with a small kitchen adjoining. There is also a small lounge, a conference room which was formerly the student lounge, a game room and a social room. On Oct. 23, 1960 the Howard Hanson Inter-faith Chapel was dedicated. This was made possible through contributions of the many friends of Dr. Hanson as a place for prayer and meditation as well as for religious services of all faiths. As Director Emeritus of the Eastman School of Music, Dr. Hanson has offices on the second floor of Cutler Union.

To celebrate the 50th anniversary of the Eastman Theatre and the Eastman School of Music, the Eastman Kodak Company contributed \$2,3 million to renovate the building. This renovation was designed to preserve and renew the historic building, which has been termed one of the 50 great theaters of the Western World. Major features of the renovation included the installation of a flexible 25-ton acoustical shell for concerts and recitals; new seating, carpeting and draperies throughout; air conditioning; redecoration and refurbishing of the auditorium, lobbies, stairways, lounges

and rest rooms; new lighting; new electrical wiring and mechanical equipment; improved stage rigging and lighting; renovation of the orchestra pit and restoration of many of the theater's art treasures.

In the lobby and rear of the mezzanine murals and paintings were cleaned and restored. The eight murals by Ezra Winter and Barry Faulkner in the main auditorium were cleaned and lighted for easier viewing. The huge crystal sunburst chandelier in the auditorium brought from Vienna was cleaned and smaller lighting fixtures were replaced.

Architects for the renovation were Ellerbe Architects of St. Paul, Minnesota, one of the nation's ten largest architectural and engineering firms. Theater consultants were George C. Izenour Associates of New Haven, Connecticut. Acoustical consultants were Paul S. Veneklasen and Associates of Santa Monica, California in association with Anderson-Angevine of Aurora, New York. Consultants from the University of Rochester and the Eastman School of Music included Richard Edinger, Carl K. Hersey, Richard Mortenson, Daniel Patrylak, Robert Ramsdell, Igor Shwabe, Merrit Torrey, Sr. and Merrit Torrey, Jr.. John B. Pike was the general contractor.

Had it not been for George Eastman's vision, his uncompromising integrity, his civic spirit, his respect for and interest in education, his love of music and his support and encouragement of new ideas, the Eastman School of Music and Eastman Theatre would never have been founded.

DEPARTMENT OF ARCHITECTURAL ENGINEERING

THE HEATING AND VENTILATING SYSTEM AND SOUNDPROOFING FOR THE EASTMAN THEATRE AND SCHOOL OF MUSIC

BY ALLEN S. CROCKER, M. E.

THE portion of the building known as the Eastman School of Music is four stories and basement in height with structural provisions for eight additional stories. It contains an assembly auditorium and stage seating 535 persons, known as Kilbourn Hall. The balance of this section contains about seventy-five studios, seventeen piano practice rooms, class rooms, music library, offices, printing shop, dressing rooms and hospital. This section is an E shaped building in plan.

The theatre portion is known as the Eastman Theatre. The theatre has a mezzanine and balcony floor in addition to the main auditorium floor and seats about 3,500 persons. The stage is about 40 x 90 ft. with a ceiling height of 93 feet. The main auditorium has a floor area of about 14,000 sq. ft. with a cubic contents of about 1,000,000 cubic feet. The theatre is very liberally provided with foyers, lobbies, vestibules, check rooms, offices, dressing rooms, rest rooms, a complete series of mechanical shops, try-out projection room and other elements that constitute a complete theatre plant.

The power plant is located in a detached building on the opposite side of Swan Street and is connected with the buildings by a tunnel 12 ft. wide by 10 ft. 6 in. high. The boiler plant consists of three 400 h. p. and one 210 h. p. water tube boilers, equipped with extended arches of a flat extended type and automatic stokers. Steam soot blowers are used for cleaning the tubes. The boilers have capacity for a 50 per cent overload. Natural draft is obtained by a 7 ft. by 150 ft. radial brick chimney.

Coal is delivered by teams and can be deposited by chutes to the top of the stokers or it can be dumped through coal holes to the bins. From these it is removed by shoveling into a 900 pound bucket which is handled by a power hoist and traveling crane. The bucket is of the bottom

dump type and is emptied into the stokers by the operator on the floor.

Steam is distributed from a 12 in. and a 6 in. auxiliary high pressure main. A vacuum system is applied to the entire heating system and returns to two 12 x 18 x 20 in. vacuum pumps located in the boiler room. These discharge into a vented receiver 3 x 7 ft., to which are attached two 12 x 8 x 12 in. boiler feed pumps.

An engine room is provided, but power is supplied by an outside service at present. The current is 220 volts, A. C., 3 phase, 60 cycle, which is transformed by a motor generator set in engine room to a 220 volt D. C.

All fans run at low speed and have direct connected variable-speed motors, supply fans having 50 per cent reduction by armature control and 10 per cent increase in speed by field control. Regulating rheostats are provided with no load and overload relays. Vent fan motors do not have field increase.

All of the air supplied by the fans is washed. Washer, as well as fan casings, is made of heavy galvanized rust-resisting iron. The nozzles are of bronze, non-clogging medium type, spray and overhead flooding for scrubber plates. All washer pumps have direct connected commutators, interpole type motors, slow speed for quiet operation. Humidity control is used in connection with all supply fans as uniform humidity is essential throughout the buildings to maintain uniformity of tuning. This is especially necessary in the main tuning room for the theatre which is partly located in the basement of the School of Music. The degree of humidity is regulated by the joint action of control of steam tempering coils and temperature of washer water. The heating of the washer water is secured by a noiseless type of steam ejectors supplied through reverse action diaphragm valves on steam line which prevent overhumidification in event of water supply fail-

ure. The fans deliver conditioned air for ventilating purposes only except as hereinafter noted. All fans are factory tested and balanced at speed in the factory, to eliminate noise. The intakes and discharges have canvas throats as an added noise eliminator.

The ventilating system of the School of Music includes five supply fans and three exhaust fans, one of which serves the Boston vent fixtures. Two of these supply fans and exhaust fans are located in the attic and serve the offices and studios. The distributing ducts for both the supply and exhaust are located in the attic. Each of these supply and exhaust fans has a capacity of 34,000 c. f. m. The supply fans discharge into plenum chambers from which distribution is made. The object of these chambers is to give area for duct attachment and make the air distribution as quiet as possible. As a further precaution against noise the fans are mounted on plank frames, cork, lead machinery mats and other insulating materials. All vertical masonry ducts for air supply are metal lined to protect the musical instruments from mortar dust. All supply and exhaust ducts in the attic are separated by special hair felt which is also placed on the outside of the metal lining of the vertical ducts as a noise preventative. The metal distributing ducts have a broken joint where they enter the masonry flue lining to avoid a continuous metal circuit.

All of the studios have double windows to serve as sound stops and this makes mechanical ventilation necessary.

The large corridors on the first and second floors of the School of Music are used as promenades and are ventilated by a fan located in the basement with a capacity of 22,000 c. f. m. These corridors are 25 x 182 feet in size. The seventeen piano practice rooms and the main tuning room in the basement are heated and ventilated by one fan having a capacity of 13,000 c. f. m. Each room has an intermediate thermostatic control at the plenum chamber of this fan.

Kilbourn Hall, stage and dressing rooms are ventilated by a fan with a capacity of 20,000 c. f. m. and which is located in basement under the hall. The air from this fan is delivered through an expanding cone into a brick plenum chamber and a series of galvanized iron ducts distributes the air uniformly into a furred space under the auditorium. Dampers are provided in these ducts for balancing the supply at the different parts of the furred space. The air from this space passes out through 5 in. adjustable mushroom ventilators under each seat or through screened slots in risers where they occur.

The theatre has one main supply fan, an auxiliary fan for heating entrance and exit vestibules and one toilet vent fan. This main supply fan has a capacity of 122,000 c. f. m. and is located over a

group of dressing rooms and at about the level of the auditorium ceiling. The air is distributed through horizontal ducts in the attic and thence through vertical ducts to spaces under the floor of the auditorium, balcony and mezzanine floors. From these spaces the air is delivered through 6 in. mushroom ventilators under each seat or through screened slots in risers where they occur. The main vertical flue serving the auditorium floor is connected to concrete tunnels, with dampers, for even distribution under this entire floor area.

Thermostats are located in the seating space, but as an additional precaution three distant reading thermometers are located in various parts of the house and reading in the fan room. This permits the engineer to read the temperatures without entering the theatre.

The fan which heats the vestibule secures its air from the space under the auditorium floor, this space being filled constantly with tempered air by the main fan and the necessity for an additional air washer and cold air inlet for the small fan is eliminated. This fan is also to be used before the auditorium is occupied and by leaving the inside vestibule doors open, the air will be taken from the theatre, reheated and recirculated from the vestibules back to the main auditorium. This serves to aid in heating the auditorium before the main fan is put in operation. There is a certain amount of direct radiation throughout the theatre but none in the entrance and exit vestibules owing to lack of available space. The stage is heated by direct radiation.

Grilles are provided in the ceiling of the auditorium through which air is exhausted and two 108 in. disk fans are installed in a pent house on the roof for this purpose. These fans discharge into the outside through what might be called weatherproof sheds. The air discharge is controlled by air dampers operated by switches located in the main fan room.

A comfortable temperature is secured by the liberal supply of 35 c. f. m. per person and objection to the usual cold blast from mushroom ventilators is obviated. Often where mushroom ventilators are used a too small supply of air is provided and as a crowded house tends to over heat, it is necessary to deliver colder and colder air which is unpleasant.

All supply fans have two banks of vent radiation for tempering and three for reheating except for piano practice rooms. Temperature control is applied to one bank each of tempering and reheating radiation.

The heating is done by direct radiation and is under automatic temperature control. The steam supply and return risers are concealed, insulated and installed in chases which are well packed for a certain distance each side of the connections to

room radiators to prevent the transmission of noise from room to room.

The soundproofing of the studios in the School of Music is rather complicated. The building is of steel skeleton frame construction with flat reinforced concrete floor slabs. Over these slabs were placed two thicknesses of $\frac{1}{2}$ in. deadening material with joints broken in the two layers. On this was placed a bed of cinder concrete to which a $\frac{1}{2}$ in. cork tile floor was applied. The ceiling under the slab was of metal lath and plaster suspended by metal hangers in which was placed a special separator, breaking the metal to metal contact with a fibre insert.

It is generally thought that air spaces in partitions have value for soundproofing. In this case the consultant on acoustics and soundproofing, Dr. Floyd R. Watson of the University of Illinois, advised that solid partitions were better sound deterrents than those of like thickness which contained air spaces.

The soundproof partitions were constructed of two thicknesses of 3 in. solid gypsum blocks. One thickness of 3 in. blocks having been erected, light furring strips were attached, to which were applied two thicknesses of $\frac{1}{2}$ in. deadening material, the joints being broken. The second thickness of 3 in. blocks was then erected against the deadening

material, completing the partition for plastering.

All gypsum blocks were started at the bottom on a $\frac{1}{2}$ in. course of machinery cork and were finished against the ceiling slab and walls at each end with deadening felt. All partitions were carried to underside of floor slabs and suspended ceilings hung between them, thus positively separating each room.

All steam pipe risers and returns, plumbing lines and electric conduits leading from one room to another were packed with asbestos sponge for a distance of one foot above and below the slab. Heating and ventilating ducts were carried from the plenum chambers to each room separately and not taken from a trunk line as is usual.

All of the studios were equipped with a soundproof door made by Mr. Irving Hamlin, Dean of the School of Music at Northwestern University, who developed these doors for use in the piano practice building at that institution and used them with satisfactory results.

The rooms as built are not soundproof in the literal sense of the term, but are far superior to any previously observed by the designers. In a still room a sound can be heard from an adjoining room, but it is unheard as soon as a slight sound is made, which is practically all that is required.

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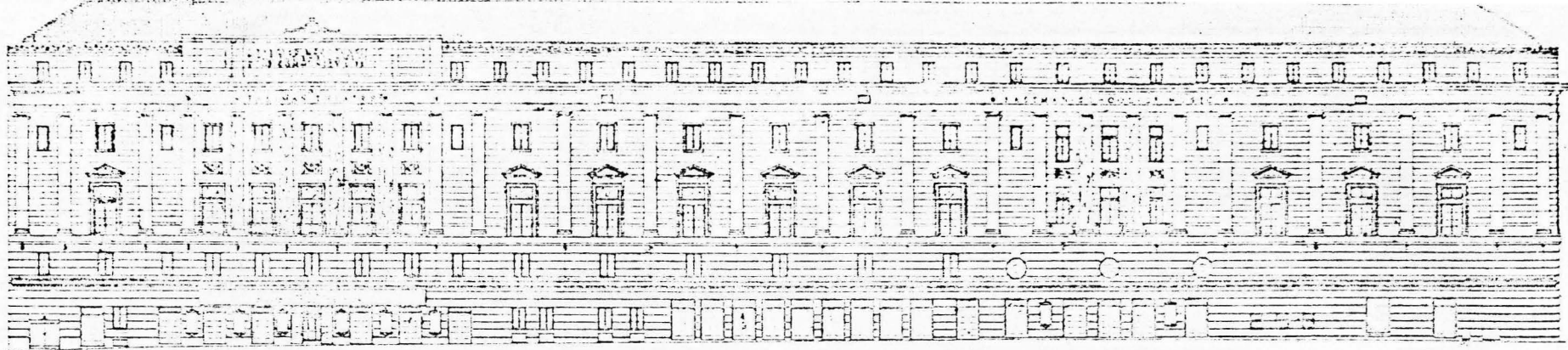
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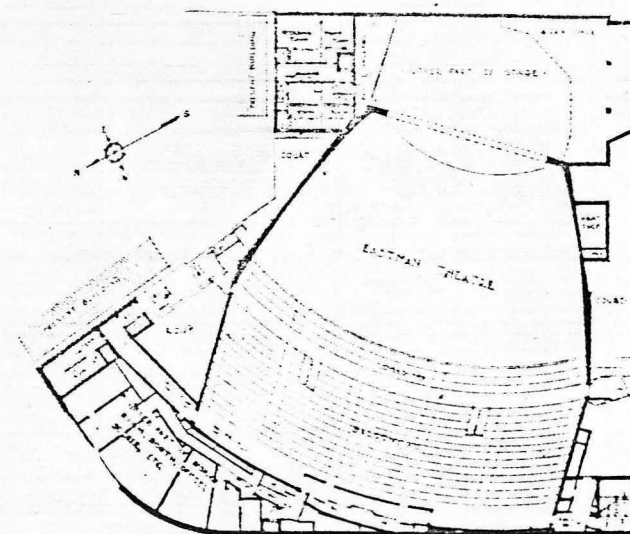
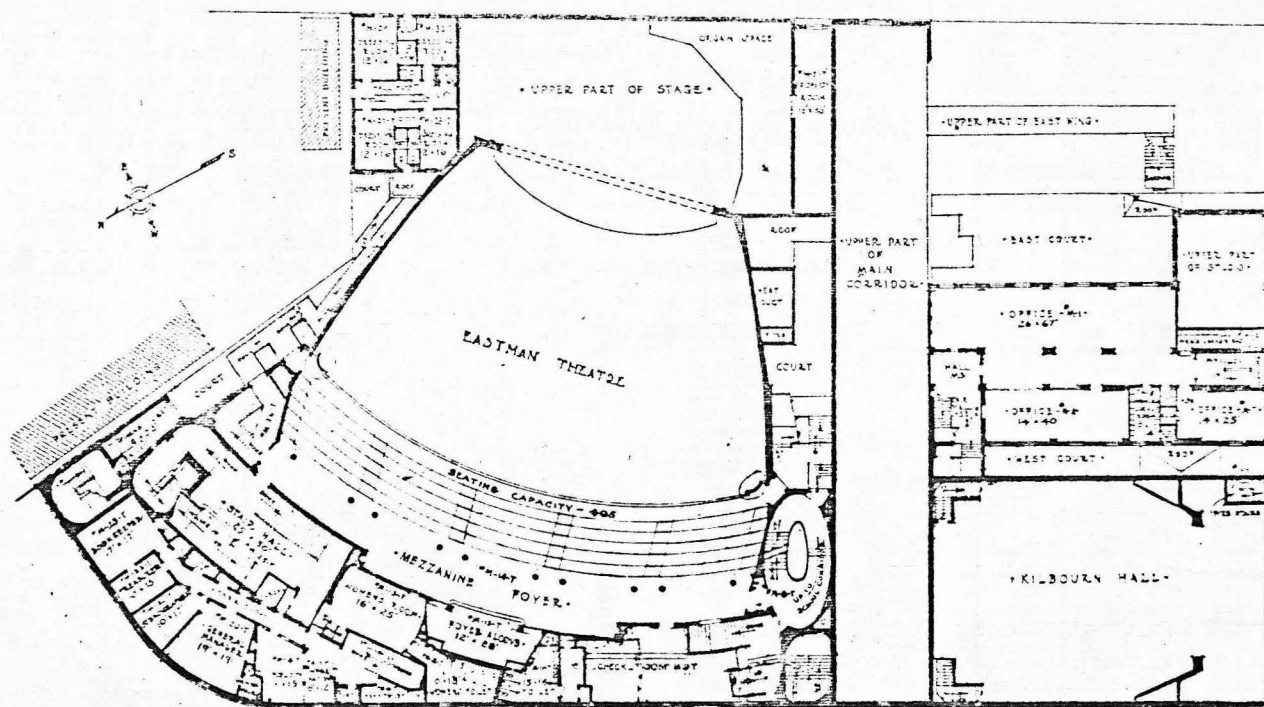
Prepared by Lois K. Clutz

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164 Gibbs Street
Rochester, New York 14605



DEVELOPED ELEVATION, MAIN AND GIBBS STREET

GORDON & KAELEBER, ARCHITECTS—M. KIM, MEAD & WHITE, ASSOCIATE ARCHITECTS

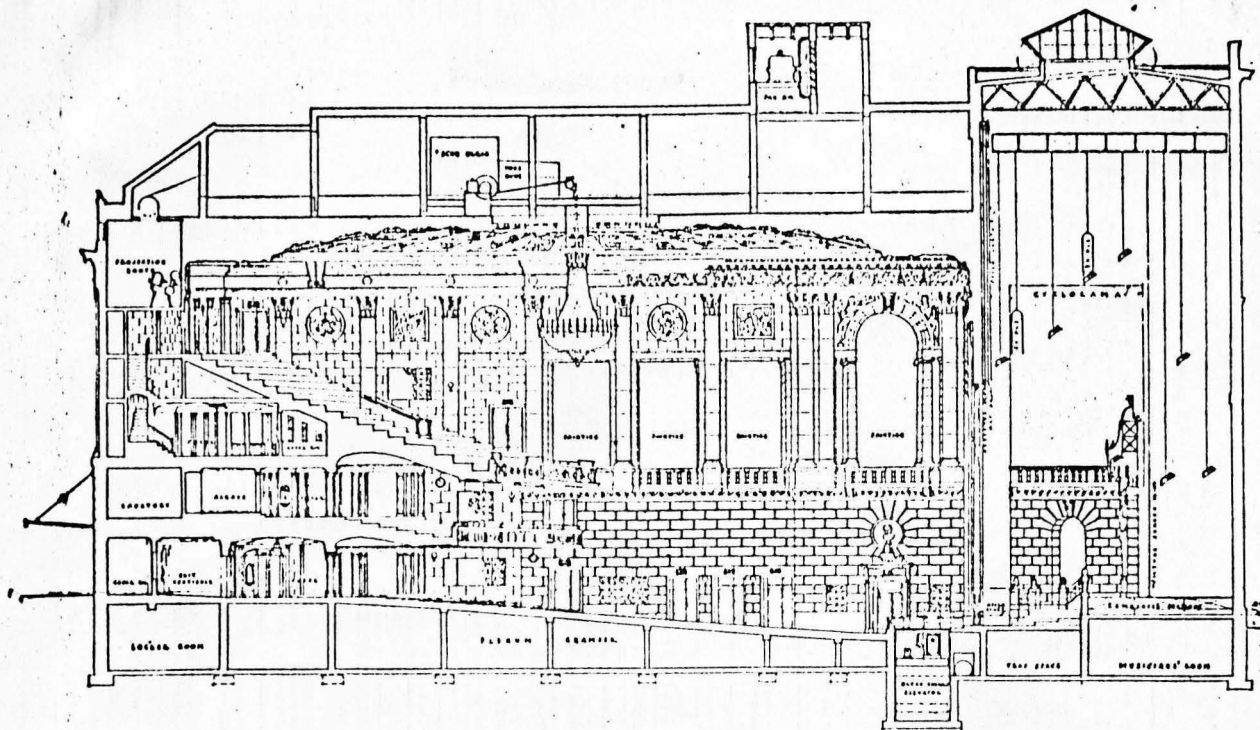


ABOVE: BALCONY PLAN

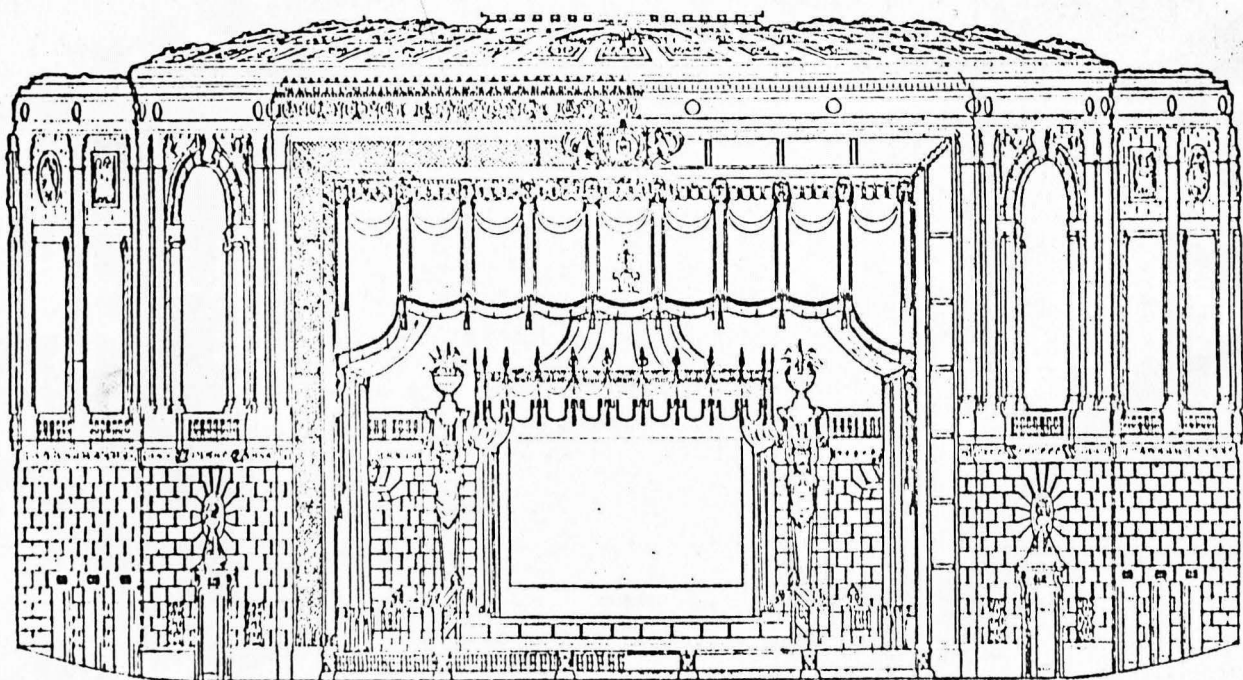
AT LEFT: MEZZANINE FLOOR PLAN

EASTMAN THEATRE AND SCHOOL OF MUSIC, ROCHESTER, N. Y.

GORDON & KAELEBER, ARCHITECTS



LONGITUDINAL SECTION



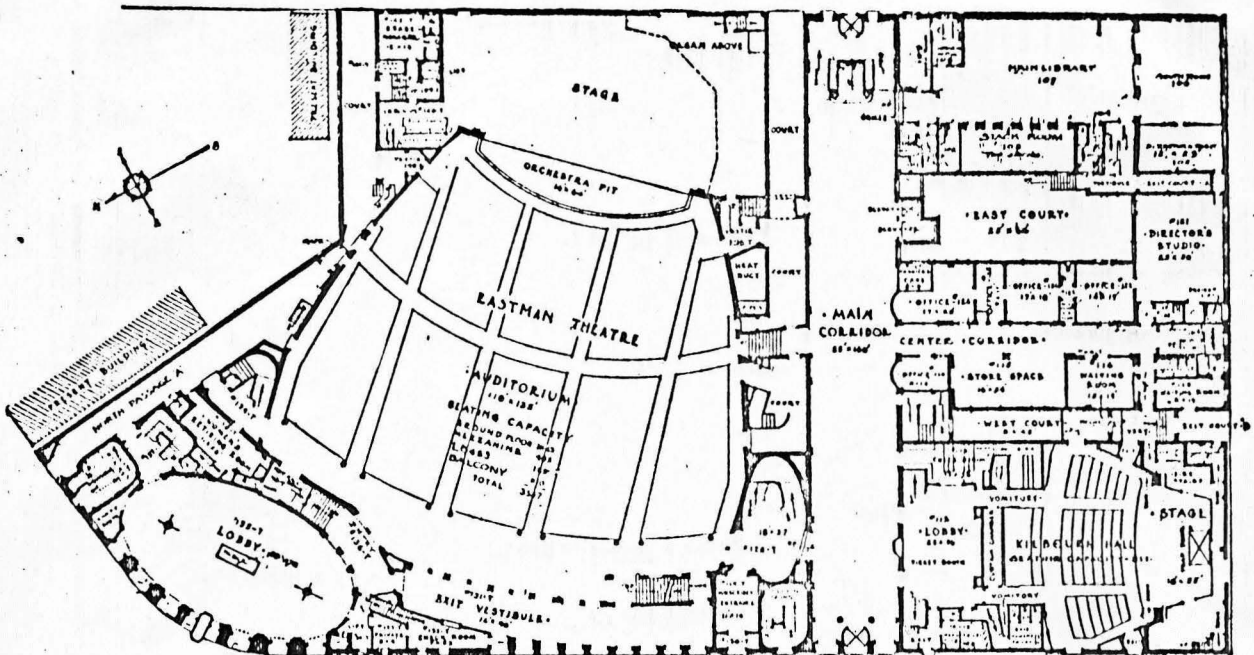
TRANSVERSE SECTION

EASTMAN THEATRE, ROCHESTER, N. Y.

GORDON & KAEHLER, ARCHITECTS—MCKIM, MEAD & WHITE, ASSOCIATED ARCHITECTS. R. E. HALL, CONSULTING ENGINEER.

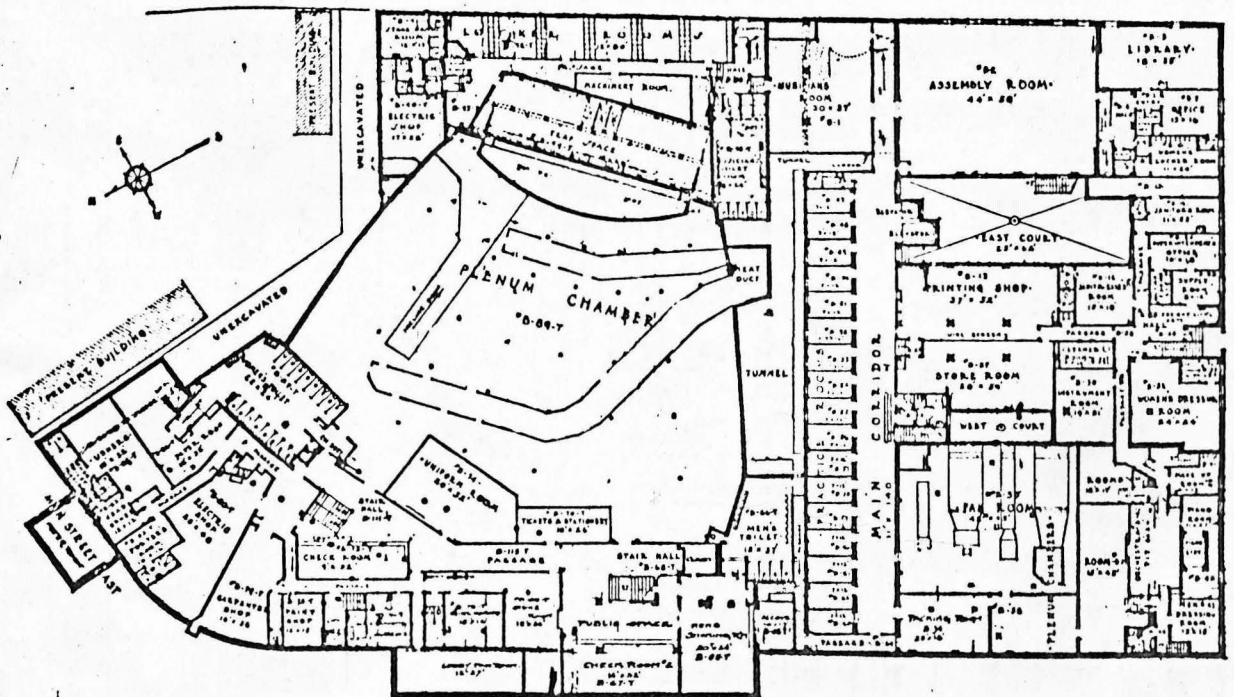
(Courtesy The American Architect.)

AMERICAN THEATRES OF TODAY



FIRST FLOOR PLAN

The seating capacity of the theatre is 3347. The orchestra seats 1843, the mezzanine 405, the loges 189, and the balcony 910. The auditorium measures 110 feet by 135 feet.



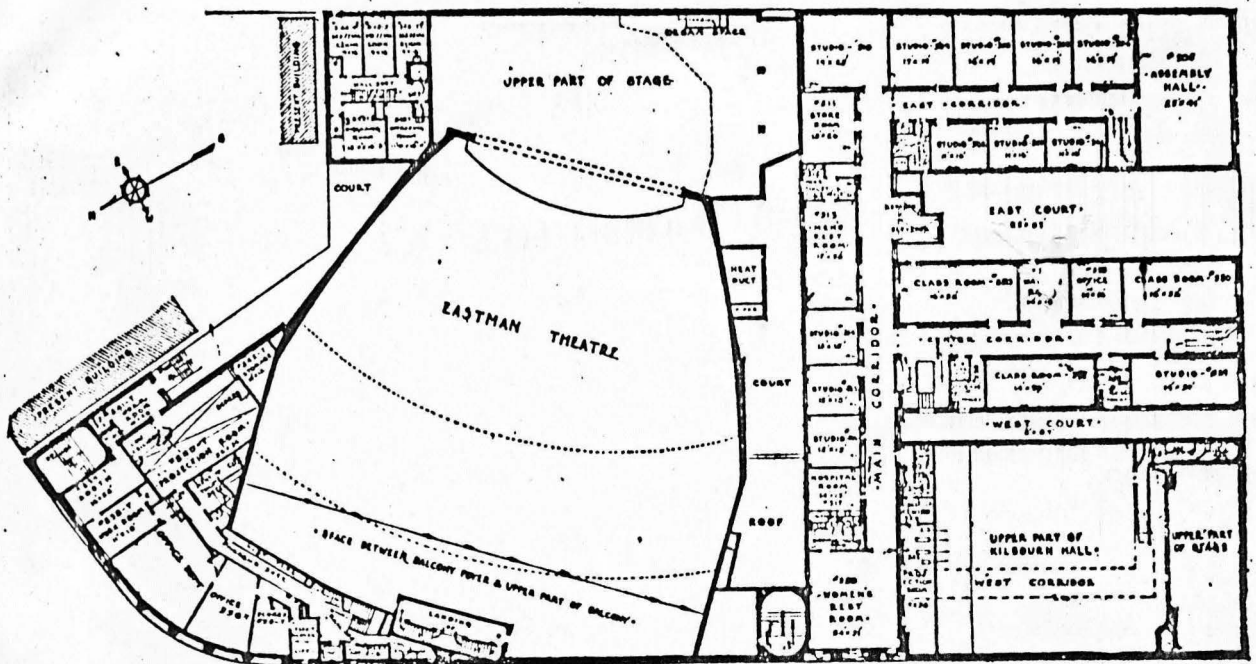
BASMENT PLAN

EASTMAN THEATRE, ROCHESTER, N. Y.

CORDON & KAEHLER, ARCHITECTS—McKIM, MEAD & WHITE, ASSOCIATED ARCHITECTS. R. E. HALL, CONSULTING ENGINEER.

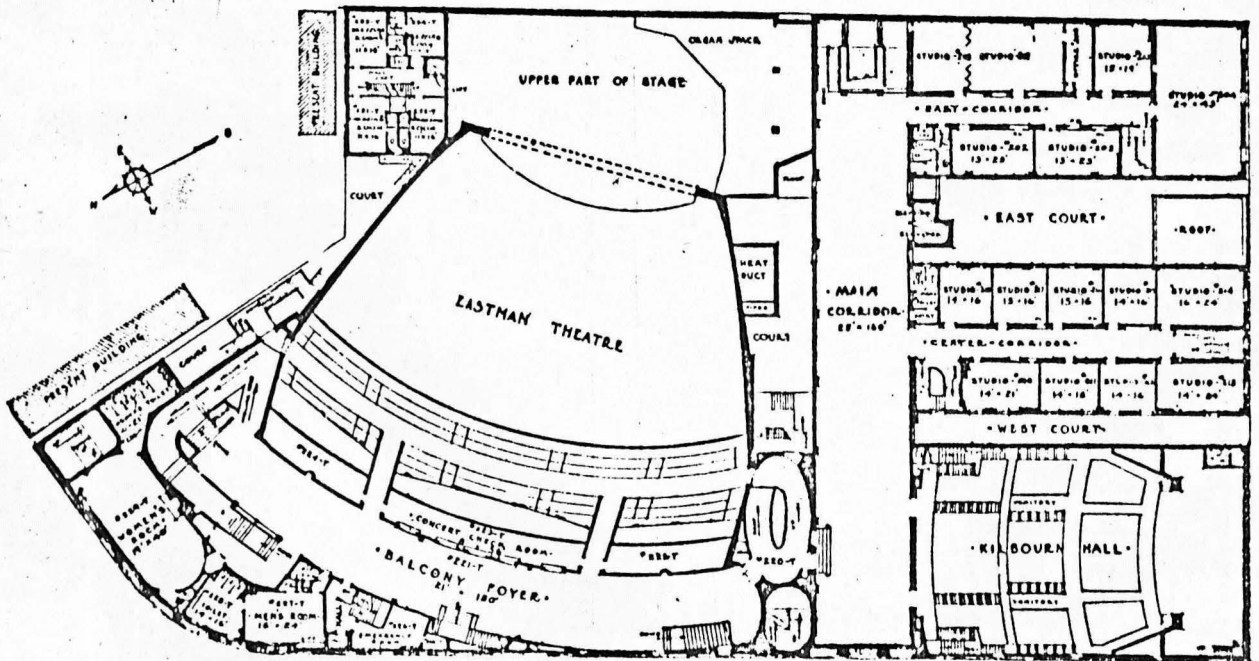
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AMERICAN THEATRES OF TODAY



PROJECTION ROOM PLAN

THIRD FLOOR PLAN



BALCONY FOYER PLAN

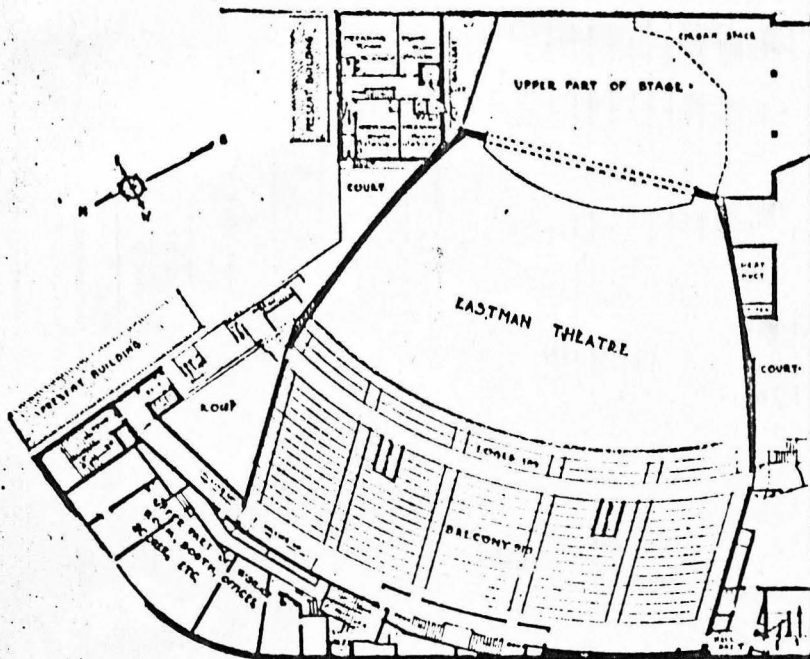
SECOND FLOOR PLAN

EASTMAN THEATRE AND SCHOOL OF MUSIC, ROCHESTER, N. Y.

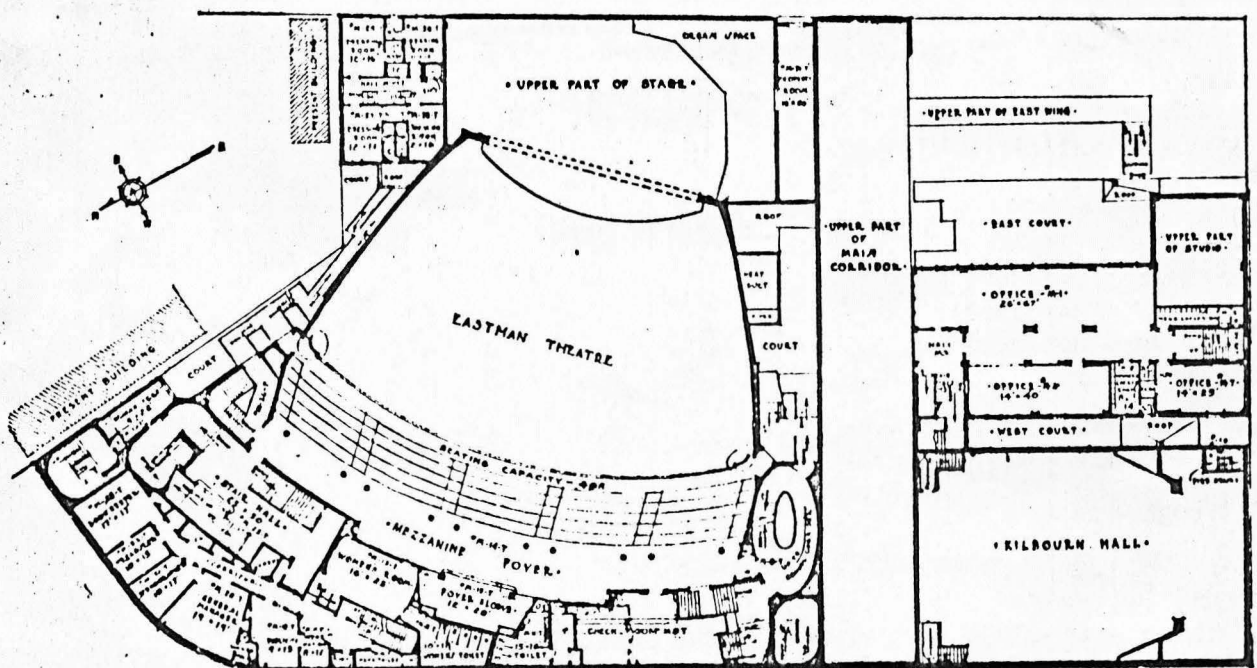
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(Courtesy The American Architect.)

AMERICAN THEATRES OF TODAY



BALCONY PLAN



MEZZANINE PLAN

EASTMAN THEATRE AND SCHOOL OF MUSIC, ROCHESTER, N. Y.

GORDON & KAEHLER, ARCHITECTS—MCKIM, MEAD & WHITE, ASSOCIATED ARCHITECTS. R. E. HALL, CONSULTING ENGINEER.

(Courtesy The American Architect.)

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AMERICAN THEATRES OF TODAY

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Atman Theatre and School of Music
Main Auditorium set for concerts
Mezzanine, Balcony, Chandelier and ceiling
General view looking toward stage - Kilbourn Hall
Murals by Ezra Winter

Architectural drawings of
Longitudinal section
Transverse section
First floor plan
Basement plan
Projection room plan - Third floor plan
Balcony Foyer plan - Second floor plan
Balcony plan - Mezzanine plan

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Mural painting by Barry Faulkner in Main Auditorium
Lamps over Proscenium Arch
Detail of entrance Lobby
Central chandelier in Main Auditorium
Balcony Foyer, with mural painting by Maxfield Parrish
Lower Corridor, a gallery available for Art exhibitions

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Entrance
Entrance Lobby
Escalator from Lower Corridor
Kilbourn Hall, view of Stage
View of Main Auditorium as seen from Stage
View in Main Auditorium, showing paintings by Ezra Winter
Mural painting by Barry Faulkner, in Main Auditorium
Mural painting by Barry Faulkner, in Main Auditorium
Lower Corridor
Main Auditorium Stage, set for concerts
Kilbourn Hall, general view
View at rear of Subscriber's Mezzanine Gallery
Subscriber's Mezzanine

Architectural drawings

Transverse section

Longitudinal section

First floor plan - Basement plan

Projection Room plan - Balcony Foyer plan

Developed elevation, Main and Gibbs Street - Mezzanine Floor plan -
Balcony plan