



THE MOST HEAVILY-GUARDED DISTRICT IN THE CITY—The East River from the Brooklyn end of the Manhattan Bridge, looking across the Brooklyn Navy Yard towards the Battery. A spot vital to New York's shipping and naval life. Drawn by Vernon Howe Bailey.



Black painted walls, streaked with maroon, and a black double door, top-toned in yellow, are all that the imagination needs to construct the gates of the King's palace in "The Golden Doom," a Dunsany play. Photo Stuart Walker's Portmanteau Theatre.

Simple decorative-ness is this year's word for stage settings.



The mystic charm and delicate illusion of the prologue to Chesterton's "Magic" is due largely to the poetic set made for it by Emelie Hapgood and reproduced to the left. A deserted wood at twilight could not be shown more vividly. Photo White Studio.



The Washington Square Players built this lofty window and painted it in flat gray for Maeterlinck's "Aglavaine and Selysette." No amount of "naturalistic" scenery could give this feeling of strength and correct pictorial composition. Photo White Studio.