

The striking artistic qualities displayed in all these colourful and delicate scene-paintings by Paul Haferung would make it appear almost incredible that the artist always starts from one conception of space in designing his scene-pictures. This, for instance, is well exemplified in the setting of Act I. of "Tosca", where the artist has made successful use of the ground-plan of an Italian Church. That this conception of space dominates the whole of Paul Haferung's



3rd Scene Bohème 3. Bild

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work as a scene-painter is convincingly proved by the accompanying photographs of models of buildings constructed as always by himself. The minute attention to detail, the exactitude and precision with which they are designed provide a sure guarantee of technically faultless scene-shifting and all avoidance of unexpected and unpleasant surprises. Paul Haferung is the best of collaborators for any stage-manager, since he can provide him with many and varied opportunities of developing and exercising his skill in