He has given us the décors of Cotillon, Mozartiana by Tchaikovsky, the Symphonie Fantastique of Berlioz, Beethoven's Seventh Symphony, and finally Les Forsains, a choreography by Kochko which was an immense success at the Théâtre des Champs-Élysées in the last ballet season, which was the first at Paris after the Liberation. Christian Bérard has become the unchallenged master of the French theatrical scene.

And while he seems to obey no other voice but that of a poetical and capricious inspiration, he talks of stage decoration as any other man of his job.

Let us hear from him how he goes about designing a set: "After I have read a piece, what interests me first of all is the architecture of the situations, that is to say where the characters are to make their entrances, the places where they will meet or separate. I can see from that whether the action has to be raised or whether it must be left on the flat. First of all, then, before even imagining a set, one has to think about its scaffolding. This architectural scaffolding is just as important as the apparatus for an acrobat; the acrobat can only make his jump when his trapeze is placed opposite another trapeze. It is the same with characters moving on the stage. That is the skeleton of the décors."