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This study analyzed the significant interior alterations completed during the rehabilitation of five historic theaters throughout the United States in order to understand how those changes affect the architectural voices of a historic interior. A building speaks through its form, materials, textures, and sounds, and through these means it converses about its life, its character, and the values and beliefs of society.

The researcher utilized both the National Register nominations as well as the Federal Tax Credit applications to address: how architects and designers treat authenticity, integrity, and historic character while solving modern day issues, such as accessibility and building codes, how National Park Service approved changes affected interior character, and what consistencies, if any, were apparent between the projects.

The theaters selected for this investigation fit the criteria of individual listing on the National Register of Historic Places and Part III approval for Federal Tax Credits. Additionally, all theaters were constructed between 1926 and 1929 with subsequent rehabilitations between 2005 and 2009. National Register nominations provided historic background on the theaters, while Federal Tax Credit applications yielded detailed information on the approved changes. Using the Federal Tax Credit applications, the researcher first assessed each *before rehabilitation* photograph, analyzing the form, proportion, rhythm, scale, light, material, finish, and detail of each interior space within all five theaters. The *after rehabilitation* photographs were then examined using the

same criteria and compared through charts to understand what types of changes occurred during rehabilitation. This study generated an understanding of the compromises necessary to both preserve a historic interior and modify it to meet current needs.

VISUALIZING ARCHITECTURAL CHARACTER:
THE EFFECTS OF REHABILITATION ON
THE VOICES OF 20TH CENTURY
AMERICAN THEATERS

by

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CHAPTER I

INTRODUCTION

The American palatial theater of the early twentieth century is a significant architectural building as it speaks a very specific language of society. “Theater and the structure in which it is housed are vital expressions of culture that have evolved to suit the ongoing public demand for drama, spectacle, and entertainment” (Joseph Valerio and Daniel Friedman, 1982, p. 15). In recent years some of these historic theaters have undergone noteworthy changes to their architecture and décor through rehabilitation or restoration, consequently altering the voice of the building. This study analyzed the significant interior alterations completed during the rehabilitation of select historic theaters throughout the United States in order to understand how interior changes affect the architectural voice of a historic interior.

Architectural voices are heard in a myriad of ways: a building speaks through its form, materials, textures, and sounds, and through these means a building converses about its life, its character, and the values and beliefs of society. The structure’s architects, residents, and patrons all contribute to the forming of a building’s voice, which speaks of more than aesthetic desires. Architecture is a reflection of the values people wish to live by, not merely of how people want things to look. An architect or designer

instills ideas of self, society, heritage, and value within a structure and the building then becomes an expression of those ideas (Littlefield & Lewis, 2007). While architects and designers implant societal ideals in a building at its birth, human activity further influences the structure's character throughout its lifetime, facilitating the constantly changing voices in architecture. Through insensitive and severe alterations, humans may significantly diminish the structure's historic voice, and the building then acquires a new voice. In some cases a new voice is simply laid over top of the old, while other times the old is stripped away and the new voice is installed as a replacement. While direct intervention can negatively influence a historic building, lack of human activity can also affect the architectural character, resulting in dilapidated structures or buildings frozen-in-time. An appropriate solution for many of these derelict buildings is rehabilitation. According to the National Park Service, rehabilitation is defined as

the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values (1992).

A more succinct definition describes rehabilitation as “a process of providing a balance between the past and the future” (Machado, 1976, p. 27). Historic buildings should not live in the past nor ignore it; but rather, they should be symbols and voices of the past and present combined in a sensitive and cohesive manner.

This thesis explored the theory of architectural voices within the interior of certified rehabilitated theater structures that were also individually listed on the National

Register. Applying this theory, the researcher explored and analyzed the specific alterations made to the interiors of selected historic theaters across the nation during their rehabilitation. Throughout this investigation the researcher addressed the following questions:

- How do present day architects and designers treat the authenticity, integrity and historic character of building interiors while solving modern day issues of accessibility and new technology, including mechanicals, electronics, and lighting?
- What were the changes the National Park Service approved for a certified rehabilitation project, and how did those changes affect the interior character of the historic theater?
- Were there any consistencies between the projects in the specific manner elements were changed?

Any modification will inevitably alter the voices of a theater interior, whether through the reawakening of a historic voice, deletion of a historic or inappropriate voice, or through the addition and blending of a new voice with the historic. The researcher focused on the explicit manner in which architects and designers unify these historic voices with new, modern interpretations in order to revitalize a theater, as well as the level of uniformity between projects as rehabilitation teams differed between the theaters.

The goal of this research was to come to a better understanding of how changes to form, proportion, rhythm, scale, light, material, finish, and detail affect architectural voices during rehabilitation. Furthermore, this research strove to identify any

consistencies between the selected theater projects, both in the methods used by designers and architects to solve modern issues within historic structures, as well as in the changes approved by the State Historic Preservation Office and the National Park Service. These goals were reached through an assessment of the Federal Tax Credit applications and the National Register nomination applications.

There is a distinct conversation that occurs both inside and outside of a downtown historic structure. The exterior of a building speaks a language of first impressions, especially on the façade, as it engages in street life; witnessing the hustling by of pedestrians, traffic, and nature. A building's façade sees a variety of people and their interactions, but less often do those interactions include the structure itself, as most individuals not entering the building will simply admire the building's surface, or ignore it altogether as visual noise. Even if a building is noticed and appreciated for its clean and well-kept façade in addition to its aesthetic beauty, human interaction rarely goes beyond that initial admiration. It is in the interior of a building; however, that people interact with their surroundings more intimately; here is where the structure houses its substance. Individuals form strong connections with their environment at a more intimate scale within an interior, and consequently the interior is often considered the most character-defining aspect of a building.

Although interiors evoke a specific ambiance through numerous noteworthy details, it is sometimes the case that these significant historic interior elements are overlooked. While much care and thought goes in to the preservation of the exterior, specifically the façade, little emphasis is directed toward the character-defining elements

inside the front doors, such as original wood flooring, historic banisters, antique light fixtures, and painted plasterwork. In fact, owners of local historic district properties only need approval from the Historic Preservation Commission for exterior changes; interior changes are not reviewed, which leaves much room for interior modification. In many rehabilitation projects the exterior may be preserved and celebrated for its age, but the interior is gutted and completely redesigned, resulting in a building that speaks of split personalities as a disconnect is formed between the old and new elements. As viewed from the exterior, the building appears historic, but the ambience inside feels like a completely different building. So while the exterior speaks of a historic past frozen in time, the interior tells a story of destruction or neglect, rebuilding, and new life. Many rehabilitated buildings have lost their historic voices due to the devastation of interior spaces, an unfortunate occurrence as the interior of a structure often possesses a strong and unique voice as the inhabitable space. The exterior is visible to all passing by and thus presents an ideal image and voice, but within the walls inhabitants naturally experience and interact more intimately with their surroundings.

There is an exception to this hierarchical imbalance of priority between interior and exterior spaces; it occurs when an individual applies for and is granted federal tax credits for rehabilitating a historic building. The National Park Service, the organization who reviews the application, scrutinizes both exterior and interior alterations, applying the guidelines of the Secretary's Standards to all spaces of the structure. The Secretary of the Interior's Standards for Rehabilitation (see Appendix B) is a compilation of ten guidelines for the treatment of historic properties undergoing rehabilitation. It is the

intent of these standards to guide in the long-term preservation of a property's significance by identifying, retaining, and preserving all historic elements (Morton & Hume, 1976). Interior spaces require more flexibility due to special needs, including accessibility requirements and other building codes and regulations. Consequently, there is a natural hierarchy between interior and exterior significance and how that significance affects alterations. The specifics of the approved changes and how they affect the integrity and authenticity of the interior have rarely been studied in depth as priority is typically given to exterior features.

This investigation provides a framework for future studies that analyze how the Secretary of the Interior's Standards for Rehabilitation is applied to interior alterations. The current lack of information available on this subject necessitates these future studies. Given that the interior is often the most character-defining aspect of a historic building and since the interior is rarely viewed with the same importance as the exterior, it is imperative that these studies educate preservationists, architects, and designers. A clearer understanding of the value of these spaces will expectantly lead to increased appreciation for these vocal interiors as well as more consistency in how the Secretary's Standards are implemented within interior rehabilitations.

These interior voices are understood in numerous ways. Since the eighteenth century, scholars, such as Ledoux, de Quincy, and Le Camus, have described language in architecture and how buildings communicate. Many of these definitions are discussed within the literature review portion of this thesis, but for the purpose of this investigation talk of voices in architecture will refer to the building's communication of itself and

society, or lack thereof, as understood through its design and condition. A building is continuously altered through both human and natural intervention to fit the needs of society, and remains are often left as memories imprinted on the walls (Brooker & Stone, 2004). For example, when a city does not take pride in its historic structures those buildings become dilapidated, as communicated through their tattered state. Likewise, when an interior living area is continually repainted and re-wallpapered, adding layers of skin to its walls, one can hypothesize that its owners desired the most up-to-date style for their living space.

Furthermore, it is important when discussing theaters to differentiate between the different types. Vaudeville refers to a type of show that contained numerous segments, usually unrelated, that utilized a variety of performers through short comedy or drama skits. A Nickelodeon is an early cinema that first appeared in 1905. It presented short programs of novelty films for a nickel or dime admission fee. Nickelodeons were numerous for about six years and then disappeared when feature-length films were introduced. A movie palace, also called a picture palace, is a large and sophisticated cinema that usually contains over 2,000 seats. An opera house is a theater that was designed for an opera production. During the nineteenth century “opera house” was sometimes attached to a theater whose owners wanted it to be viewed as fashionable and impressive. A legitimate theater is a theater designed for spoken or musical drama presentations rather than vaudeville or moving pictures (Morrison, 2006). This investigation includes both vaudeville and movie palace theaters that are now utilized as performing arts venues.

CHAPTER II
HISTORICAL CONTEXT:
19TH AND 20TH CENTURY AMERICAN THEATER HISTORY

For the purposes of this research, it is necessary to provide an overview of the American theater and its transformation from the mid-nineteenth century through the mid-twentieth century. This knowledge provides a basis upon which to understand both the character of each theater selected for this investigation as well as how the voice of each theater was altered over time.

In addition to the expansion of American territory and drastic increase in population during the nineteenth century, theaters grew in size to accommodate the rising middle-class audience (Mikotowicz, 1992). During the 1850s theaters were extremely extravagant and highly decorated, following Americans' refined taste and the nation's push towards urbanism (Morrison, 2006). As Americans left the farming trade and moved into mill towns, leisure activities were limited to church and theater. In order to attract those of the rising middle class who avoided the loud, rowdy theater, P.T. Barnum, the proprietor of a commercial museum, masked the theater as a "lecture hall" in his museum. In doing this, Barnum disguised the theater as an educational experience and furthermore altered the design of the theater by replacing uncomfortable benches with upholstered seats and moving disorderly patrons to the uppermost tier with their own

separate entrance, out of sight and earshot from the genteel. Other theater managers also realized the benefits of attracting the middle class and began prohibiting liquor sales, prostitutes, and troublemakers from their theaters (Morrison, 2006). Theaters were often the most lavishly constructed buildings within a community during their golden era at the turn of the twentieth century. The exterior, with its flashy marquee and ticket booth, was the structure's own advertisement for the entertainment that would occur inside, and its façade was only a preview to the opulence of the highly decorated and beautifully designed interior spaces. Though luxury design was typically reserved for those of a certain social standing, theaters had to accommodate for all social classes in the same room and at the same time (Morrison, 2006). According to Tompkins and Todd,

the purpose of theater architecture (and one might say of theater itself) is to transform a randomly-assembled group of unknowns, with all their traits of gender, race, class, sexuality and so on, into a coherent, unselfconscious society in microcosm (p. 35).

The introduction of film at the beginning of the twenty-first century drastically influenced the theater; first with the launch of Nickelodeons in 1905 and then the introduction of the picture palace in the mid-1920s (Mackintosh, 1993). The public took to short shows as did theater managers who welcomed the low-cost price of only paying a projectionist and pianist to run the same film repeatedly (Morrison, 2006). Most legitimate theaters at this time were either adapted to house film or abandoned, but architecture was still the main focus for movie goers in the 1920s. It was the architect's job to produce a design that dazzled patrons, creating a fantasy world for guests from the moment they stepped foot inside the lobby. Though theaters were larger they still

contained elements found within a legitimate theater, such as proscenium arches, large curtains, a balcony, and ornate plasterwork (Mackintosh, 1993).

There were some changes to the theater; however, mostly in atmosphere and experience. A shift in the activity of the audience occurred as audience members were no longer active and involved in the production; they now experienced things outside their personal knowledge passively. Furthermore, both the mood and form altered during the shift from legitimate theaters to movie palaces. Seats now had to face the same direction and side boxes were removed. Many live theaters closed in the 1930s and 1940s due to talkies, and television negatively affected the remaining live theaters and some cinemas in 1950s and 1960s (Mackintosh, 1993).

Many legitimate theaters lay dormant for decades until the preservation movement reached out to save them. From the late 1980s through the twenty-first century many abandoned theaters, such as the Fox Theater in Atlanta, and the Vernon Plaza Theater in Vernon, Texas, were revitalized as cities and towns around the country realized the value of these theaters for neighborhoods. Some projects were part of main street revitalizations and others were individual undertakings, but in either case, many theaters were rejuvenated and now serve as focal points in vibrant downtown areas. These theaters were given new voices, adding another story to each of their lives.

For this investigation the researcher selected five theaters for inclusion in the sample. The histories of these performance venues follow.

Fox Tucson Theatre

Designed by California architect Eugene Durfee and decorated by California decorator Robert Power, the Fox Tucson Theatre opened as a “vaude-film” house, as it was utilized for both film and performing arts. The 1,300 seat venue spoke of the modernity of sound technology through its Art Deco design. The lobby of the L-shaped complex has the only street frontage, sitting on the northwest corner of Stone Avenue and West Congress Street in downtown Tucson (Fox Tucson Theatre National Register Nomination, 2003). The opening of the Fox in 1930 brought with it a large party for the town, with Congress Street closed and waxed for dancing and live bands. Though originally budgeted at \$200,000, the theater’s total costs reached \$300,000.

The Fox Tucson was a member of the national Fox chain, though it was originally to be the highlight of the Diamos Brothers’ Lyric Amusement chain of theaters located throughout Southern Arizona. The Fox West Coast Theatre chain acquired the property during construction, as well as the other theaters within the Lyric chain, and the Tower Theatre was renamed Fox (History of the Fox Tucson Theatre, 2007). The Fox chain was one of many large theater companies in the United States in the early 20th century, especially popular on the West Coast and in the Midwest. The company was formed in 1925 by William Fox who acquired and renovated existing theaters. By 1929 Fox managed over 1,000 theaters within the United States and 300 theaters in England. After struggling during the Great Depression, Fox left his company, a mere two days before the opening of the Fox Tucson Theatre. In 1935 a merger created the new Twentieth Century-Fox. (Fox Tucson Theatre National Register Nomination, 2003).

The downtown Art Deco motion picture theater was a unique venue that resulted from an evolution which started in the early 1900s with the nickelodeon and through the 1920s with the picture palace. The Art Deco theater was designed to combine the sound motion picture technology with an energetic modern art style that came out of the Great Depression. Motion pictures required specific sound absorption technology that was not available within many of the highly decorated live performance venues. Acoustone plaster, found on the walls of the Fox Tucson, was required for sound absorption for the talkies. The popularity of movies exploded so quickly that there was not time to construct buildings for them in the early 1900's. Narrow store spaces were converted to show talkies; however, the public was forced to tolerate uncomfortable wooden seats and watch the movie as it was projected on a simple cloth screen. Larger opera houses and live performance venues also converted their interiors to show movies, and new theaters were designed to house vaudeville and film as owners were unsure how long movies would remain popular. These theaters were known as "vaude-film houses" (Fox Tucson Theatre National Register Nomination, 2003).

The Fox Tucson closed in 1974. After 25 years of abandonment, the severely deteriorated, neglected, vandalized venue, which had become home to over 40 homeless people, was purchased by the non-profit Fox Tucson Theatre foundation in 1999 for \$250,000. In 2005, after a six-year, \$13 million renovation, the theater reopened ("Fox Tucson Theatre," n.d.).

Stanley Theatre

Located on the main street through the center of the city and within four blocks of Utica's theater district, the Stanley Theatre is bound by Genesee Street to the north, Hopper Street to the east, and King Street to the south. The building was listed on the National Register in 1976 and remains as the last surviving theater within the district as the others were torn down in the 1960s and 1970s during the Urban Renewal era (Stanley Theatre National Register Nomination, 1976).

Designed by renowned theater architect Thomas Lamb, who at the time had fifteen years of experience designing movie palace theaters, the Stanley Theatre was built in 1928 at a cost of \$1,500,000 and with a seating capacity of 3,500. The entertainment venue was the most elaborate and technologically advanced in the Mohawk Valley area, with its "Mexican Baroque" style and up-to-date HVAC systems.

The theater was named after one of the Mastbaum brothers as it was designed for the Mastbaum theater chain; however, the Stanley was sold to Warner Brothers Pictures three days before its opening in 1928. While the theater was primarily used as a movie house, the structure also housed live events early in its history (History of the Stanley, 2009). In 1974 the Central New York Community Arts Council (now known as the Stanley Center for the Arts) began a campaign to purchase the property in order to save it from destruction (Stanley Theatre National Register Nomination, 1976).

Proctor's Theatre and Arcade

Also designed by Thomas Lamb, the Proctor's Theatre and Arcade is a four-story vaudeville house designed in Adamesque style. Lamb's pre-1929 theaters were often designed in a neo-classical style, inspired by Robert Adam and his brothers, while his post-1929 venues were fashioned after the Italian Baroque. At a cost of \$1.5 million, Mr. Proctor called his theater "the largest, handsomest and most costly theater that I have ever built" (qtd. in *A History of Proctors*, 2009, p. 1). When it was constructed, the eighteen dressing rooms were considered the most elegant in the country, each with a private shower and bath. The 2,700 seat theater was built in 1926 by C.P. Boland and Sons Company, and is bound by State Street on the north, Clinton Street on the east, and Smith Street on the south (Proctor's Theatre and Arcade National Register Nomination, 1979).

Although the theater was designed as a vaudeville house, Proctor's adapted its interior by installing sound equipment in 1928 since talkies were quickly replacing vaudevilles as the desired entertainment choice. Mr. Proctor sold his chain to Radio Keith Orpheum Corporation in 1929, and in 1930 the theater was the location for the first public demonstration of the new television technology. Dr. Ernest F. W. Alexanderson conducted the experiment, with images sent from the General Electric lab over a mile away and projected on a seven-foot screen. By the 1970s the venue was acquired by the city and closed for unpaid taxes until concerned citizens formed the Arts Center and Theatre of Schenectady and purchased the property in 1979. The theater reopened after much needed renovations. In 2003 the theater experienced a \$30 million renovation and expansion (*A History of Proctors*, 2009).

Tennessee Theatre

The Tennessee Theatre resides in a greatly urbanized area of the central business district in Knoxville, on the prominent corner of Gay Street and West Clinch Avenue. Its 1982 listing on the National Register of Historic Places was one of three parts the listing encompassed under the same ownership: the Tennessee Theatre, the Burwell building, and two small commercial buildings. While the ten-story Burwell building possessed a Second Renaissance Revival style, the theater enjoyed a Moorish style (Tennessee Theatre National Register Nomination, 1982).

In November of 1927 the George Fuller Construction Company broke ground on the Tennessee Theatre. This theater was constructed next to the 1907 Knoxville Banking and Trust Company building (now known as the Burwell office building), the tallest edifice in downtown in the early 20th century. Designed by Chicago architectural firm Graven and Mayger whose principals had previously worked for well-known theater architects Rapp and Rapp, this theater was the only movie palace ever built in Knoxville. The Tennessee housed many special events as well as long series of movies throughout its history and remained the premier theater in Knoxville and upper East Tennessee until the late 1970s (Tennessee Theatre National Register Nomination, 1982 & Historic Tennessee Theatre, 2008).

Like most new theaters, the opening of the Tennessee Theatre in 1928 produced much excitement and publicity. An editorial in *The Knoxville Journal* said the theater was “an important new asset” to the community, and they were “amazed and astounded at the beauty and magnificence” of the theater (qtd. in Tennessee Theatre National

Register Nomination, 1982, p. 1-2). The Tennessee's wide oval auditorium plan and grand oversized entry lobby proved to be unique among others at the time (Tennessee Theatre National Register Nomination, 1982).

The theater remained in operation from 1928 until 1977 when the chain management closed leaving behind the furnishings and equipment intact. Between 1978 and 1981 two different movie presenters operated the theater, including the Tennessee Theatre Classics, a local organization which showed vintage films. The Dick Broadcasting Company purchased the complex in 1981 and rehabilitated the interior in time for the World's Fair (Tennessee Theatre National Register Nomination, 1982 and Historic Tennessee Theatre, 2008).

Missouri Theatre

The Missouri Theatre, located in Columbia, Missouri, is positioned on a corner lot with its façade facing east toward South Ninth Street and its north elevation facing Locust Street. The property was listed on the National Register in 1979, fifty-one years after its grand opening. It is the only pre-Depression era movie palace/vaudeville stage in central Missouri (Missouri Theatre Center for the Arts, 2009).

The Missouri was constructed during the height of the movie palace architectural construction period. The Missouri Company, Incorporated, was formed specifically to finance and oversee the construction of the theater, with Mr. J. D. Stone holding the position of president of the business. The theater was designed as a small scale movie

palace with a Louis XV Rococo interior style (Missouri Theatre Center for the Arts, 2009).

When the theater opened on October 5, 1928, admission prices were 25 cents for matinees, 25 cents for balcony seating and 25 cents for floor evening shows, with children's admission at 10 cents at all times. Advertisements for the grand opening were found in the Columbia Tribune:

“Formal Opening of your new Missouri Theatre Friday Evening...A \$400,000 Showhouse of Unrivaled Beauty and Extravagant Setting in Central Missouri. The Magnificent Splendor of This Palace of Amusement Will Dazzle and Thrill You.” (qtd. in Missouri Theatre National Register Nomination, 1979).

Due to the size and elegance of the Missouri Theatre, the building was difficult to maintain and operate. In 1953 the Commonwealth Theaters, Inc. leased the theater and operated it until 1983. With multi-screen theaters developing all around, the Missouri struggled with one screen but was able to stay afloat. In 1988 the Missouri Symphony Society purchased it and the theater has remained home to the Missouri Symphony Orchestra since that time (Missouri Theatre National Register Nomination, 1979).

The histories of these five theaters correlate well with the overall history of 19th and 20th century theaters in the United States. Each theater within the sample set possessed a strong presence within its respective city at the time of its construction, with an elaborate design and function as the neighborhood's primary entertainment venue. The transformations, both minute and drastic, seen throughout the theaters'

histories, follow the nation's pattern of change as technology evolved and demands for new entertainment emerged. Finally, the rehabilitation of these five theaters demonstrate each community's desire and demand for the revitalization of these significant architectural structures that articulate an exclusive and vital history.

CHAPTER III

LITERATURE REVIEW

This chapter discusses the history behind the idea of architectural voices, including key scholars who played vital roles in defining the term, as well as their distinctive thoughts. In addition, the researcher presents an overview of the Federal Tax Credit application process and importance of the National Register nominations and Secretary of the Interior's Standards for Rehabilitation for this investigation. Finally, the researcher explains how interior design review has been addressed within the field thus far.

Architectural Voices

Americans spend approximately ninety percent of their time indoors and consequently interact with architecture more than any other facet within the material world. With such an interaction, architecture is bound to have something to say, but how does one analyze and understand architectural language? Talk of architectural language remains extremely vague and thus useless until the term is precisely defined. Scholars over the years have explained architectural language in a myriad of ways, but what specifically is meant by saying that buildings possess voices?

The idea that buildings possess a voice dates back to a group of French architects in the eighteenth century, among them Claude Nicolas Ledoux, the architect whose work was first associated with the term *architecture parlante*, which literally translates “talking architecture.” The expression, coined in 1852 by Leon Vaudoyer, was meant to criticize the poverty of Ledoux’s architecture (Forty, 2000). The idea behind this term was that buildings could be constructed to explain their own function or identity. While other architects instilled voices in buildings by attaching symbols to their structures, Ledoux wanted to construct buildings in such a way that the building could tell a story by itself (Harries, 1997). According to Ledoux, as stated in the title of his book, *L’Architecture considérée sous le rapport de l’art, des moeurs et de la legislation* (1804), “to be true to its ethical and political function, architecture may not be mute” (Harries, 1997, p. 71).

Quatremere de Quincy, eighteenth century theorist of French neoclassical architecture, also considered the relationship between architecture and language. He connected the two by focusing on the similarities in the principles of their origins and structure. He is recognized for developing a theory that associated architecture, language, and society; these being the three basic elements of civilization. In addition to their vital roles in defining man’s character, architecture and language possess a social and functional similarity as forms of human expression. There was an understanding during the eighteenth century that languages had a social function; furthermore, some languages were artificial leading many to invent new languages. To Quatremere, this confirmed the idea that man could choose, or even create, the best language for expression, and that this language would be important around the world. Quatremere

additionally argued classicism as the universal language of architecture due to its unique ability to express and encourage what he thought was superior moral and intellectual social development (Lavin, 1992).

Nicolas Le Camus de Mézières, eighteenth century French architect, writer, and theoretician, believed the role of architecture was to communicate the client's character and social status. In addition, a building could speak to one's mind and thus induce human sensations. As an architect, Le Camus used his architectural character theory by expressing certain emotions through deliberate use of light and shadow in his designs. Known as character theory, this approach viewed architecture as an expressive language. La Camus used his personal fascination of the theater, with its ability to influence the spirit of its spectators through stage sets and lighting effects, as an analogy to show how architecture could be seen as a new form of language. He was the first architectural theoretician to talk about lighting effects and how they influence the character of a space (Pelletier, 2006).

It is important to make distinctions when discussing architectural language. There is quite a difference between saying architecture is like a language; that it has similar characteristics in common with language, and saying architecture is a language; that it completely conforms to the grammatical rules found in spoken languages. In addition, it is necessary to separate analogies concerning the semantic aspects; those dealing with meaning, and the syntactic aspects, those relating to the grammatical and structural system of language (Forty, 2000).

Another eighteenth century writer of architectural language was Germain Boffrand. In the mid-eighteenth century Boffrand wrote about architecture having the ability to express and evoke different moods and characters. This thinking was taken from the theory of *ut picture poesis*, developed in the seventeenth century by author Horace in *The Art of Poetry*, which proposed that poetry could suggest particular moods and emotions. Instead of linking moods and emotions to poetry, Boffrand linked them to architecture (Forty, 2000).

In addition to evoking emotion, scholars further compare architecture to written language due to its storytelling ability. One such scholar, William Morris, had two requirements for all living art: that it should adorn a surface and tell a story. Morris, both a writer and designer in the 19th century, was opposed to the restoration of old buildings for

the untouched surface of ancient architecture bears witness to the development of man's ideas, to the continuity of history...not only telling us what were the aspirations of men passed away, but also what we may hope for in time to come (Morris, 1884, p. 296).

New repairs to historic buildings must be distinguishable so as not to confuse the structure's story.

John Ruskin also likened architecture to language by arguing that an appreciation for architecture is based on the same criteria as an appreciation for a book: it must rely on the knowledge and feeling of the reader who attributes meaning to the structure or writing (Hatton, 1992). Ruskin furthermore believed that architecture, along with poetry, is

society's only link to history. "It is at the centralisation (sic) and protectress of this sacred influence that Architecture is to be regarded by us with the most serious thought. We may live without her, and worship without her, but we cannot remember without her" (Ruskin, 1848, p. 169).

As noted, there are numerous explanations for understanding the link between architecture and language. Frequently, the justification for the language problem relates to architecture's semantics, syntactics, and semiotics. Semantics is a branch of linguistics concerned with meaning and a sign's relationship to reality; syntactics is the study of the arrangement of words and the relationship between signs; and semiotics is the study of signs and symbols and the theories of signs. In attempts to explain the language of architecture, scholars relate architecture to signs, sentences, and codes (Harries, 1997).

More often; however, scholars use semiotics as a method to understand the language of architecture, and any discussion of postmodern semiology will inevitably reference Roland Barthes, a twentieth century French literary theorist, philosopher, critic, and semiotician. In his book, *The Semiotic Challenge*, Barthes explained that the science of signs, or semiology, has been applied more recently in history to sciences other than linguistics, leading to a broad study of how humanity gives meaning to things. In studying the semantics of an object one will note that while an object possesses a functional purpose, it also serves to communicate some level of meaning or information beyond its utility (Barthes, 1988). Though semiology exists outside the context of linguistics, it cannot exist independently from language; as Barthes stated:

It appears increasingly more difficult to conceive a system of images and objects whose *signifieds* can exist independently of language: to perceive what a substance signifies is inevitably to fall back on the individuation of a language: there is no meaning which is not designated, and the world of signifieds is none other than that of language (Barthes, 1968).

Current Architectural Language Theory

Modern linguistic theory has educated people on how man structures the created reality of his experiences through language. This organization of reality through language is not exclusive to humans; however, as animals also communicate through sounds. What is solely attributed to man is the ability to arrange his reality through form in addition to through language. “There is a language of form as there is a language of words; a naming through making as there is a naming through saying” (Prown, 1982, p. 7).

Buildings not only acquire a voice through the imposing reality of men; however, they also reflect voices of the life around them. Since the eighteenth century, many architects and theorists have explored architectural language theory, studying a building’s personality and what its voice says about its former life, current use, its inhabitants, and its future. Current scholars have comparable ideas to 19th century scholars, like John Ruskin who once remarked that a good building must talk of the things society finds important as well as the things society should be reminded of continually. One current intellectual, Alain de Botton, explained that buildings speak about the kind of life that is lived in and around them. To speak about buildings in this way is to view them for the value they promote, beyond their visual aesthetic, and in this way architectural problems

become questions related to societal values, not simply aesthetic appeal (de Botton, 2007).

Present day philosopher Roger Scruton argues that talk of language should only occur when there is communication relying on conventional signs. There is only language when there is communication, and an object in its natural state has little to do with language. It is the intended relationship between words and their meaning that allows one to speak of language as related to architecture. If talk of architectural language is to be helpful, buildings must aim to communicate some meaning; they must not simply be meaningful in their present sense (Harries, 1997).

According to architect Peter Stewart (2007), the main idea behind an adaptive use project is to determine a way to combine the different voices found in architecture. In his article, *Autistic Modernism*, he stressed the importance for architects to “listen to the voices that they find in existing buildings and engage with them, not in order to imitate them but as a part of the ‘usable past’...” (Stewart, 2007, p. 37). Many architects today respond to strong historic voices in buildings by incorporating the impartialness of Modernism in their rehabilitation projects, but there is room for originality through the insertion of a distinct voice derived from the historic one (Stewart, 2007).

The theory of architectural voices forces the designer or architect to shift his/her focus to the building itself and not what he/she wants the building to say or how he/she specifically interprets the building. It is a method of reading buildings by asking what the building says about itself through means, such as pattern, light, openings, form, style, mass, materials, textures, or symbols. According to architectural writer David Littlefield

(2007), buildings are “expressions of ideas, skeletons on which we hang notions of self, society, status, heritage, value...” (p. 9). The meanings instilled within a building are more than symbolism; the building takes on a personality. It is this understanding of architectural language that will be utilized throughout this investigation.

Historic Preservation

Federal Tax Credits

Federal Tax Credits are vital for this investigation as they necessitate a more stringent adherence to the Secretary’s Standards and thus ensure more care is given to preserving those features of the interior that possess significance. In order to attain tax credits a project must meet minimum standards regarding the level of alteration. The researcher possessed a solid foundation to compare changes by only including rehabilitation projects that utilized these credits. Achieving Part III approval of the tax credit application requires a multi-step process that involves numerous preservation professional who scrutinize the project’s alterations.

Tax incentives for the preservation of historic structures have been available from the Federal government since 1976 when the *Tax Reform Act of 1976 (P.L. 94-455)* was passed by Congress (Boyle, Ginsberg, & Oldham, n.d.). Since 1986, with the approval of the *Tax Reform Act of 1986 (P.L. 99-514)*, the National Park Service, in partnership with the Internal Revenue Service, and with State Historic Preservation Offices, has offered a ten percent credit for non-historic buildings built before 1936 and a twenty percent credit for the rehabilitation of certified historic structures. A tax credit differs from a tax

deduction in that a tax deduction simply lowers the amount of income subjected to taxation while a tax credit lowers the dollar amount of tax owed (Auer, 2004).

For a rehabilitation to qualify for the twenty percent tax credit it must adhere to four requirements:

1. The building must be a certified historic structure, meaning it is either listed on the National Register of Historic Places or it is located in and contributes to a registered historic district.
2. The building must be used for an income-producing purpose for at least five years after the completion of rehabilitation
3. The rehabilitation must follow the Secretary of the Interior's Standards for Rehabilitation
4. The project must pass the "substantial rehabilitation test," meaning the cost of rehabilitation must be greater than the pre-rehabilitation value of the building (www.nps.gov, 2009).

The federal tax credit application consists of a two- or three-part process submitted in duplicate to the State Historic Preservation Office, who retains one copy and forwards one to the National Park Service. Part I is an evaluation of significance and is not required if a building is already individually listed in the National Register, Part II includes a description of the rehabilitation including current conditions and proposed alterations, and Part III is the request for certification of completed work, which is comprised of photographs and descriptions of the rehabilitated space. The reviewers of the application determine whether or not rehabilitation work was in keeping with the Secretary of the Interior's Standards for Rehabilitation, as insensitive rehabilitations do not qualify for federal tax credits. A project is not considered a "certified rehabilitation"

and thus eligible for tax credits until the work is complete and designated by the National Park Service.

Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior's Standards for Rehabilitation (see Appendix B) is a compilation of ten guidelines for the treatment of historic properties undergoing rehabilitation, which is defined by the US Department of the Interior as,

the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values (Morton & Hume, 1976, p. 5).

These national standards reflect the current anti-scrape philosophy advocated earlier by John Ruskin (1819-1900) who believed that sensitive alterations accrue significance in their own right over time, and furthermore, to bring a building back to its original status by removing all changes that occurred after the initial construction is an untruth.

The goal of the Secretary's Standards is to aid in the long-term preservation of a property's significance by identifying, retaining, and preserving all elements that assist in defining the historic character of a structure (Morton & Hume, 1976). All work must adhere to these guidelines for work to be considered a "certified rehabilitation" and qualify for Federal preservation tax incentives. For this investigation, Standards 1, 2, 3, 4, 5, 6, and 9 are most applicable in the discussion of historic interior alterations (see Appendix A).

Interior Design Review

The importance of interior design review is frequently overlooked within the preservation field as priority is focused on the façade of the structure. In fact, there have only been two national conferences that addressed the treatment of historic interiors: The National Interiors Conference for Historic Building held in Pittsburgh in 1988 and the National Interiors Conference for Historic Buildings II held in Washington, D.C., in 1993. Much of the literature found on the topic of interior design review includes papers and articles written on the treatment of historic interiors for the first conference. While the exterior of the building is the most visible to the public, it is the interior that is often the most important in telling the history of the structure.

One presentation from the 1988 Interiors Conference was by Jo Ramsay Leimenstoll, who suggested that the criteria like those used for determining the appropriateness of exterior alterations be used in assessing interior changes. She listed eight criteria as relevant for evaluating the compatibility of interior changes: *form*, *proportion*, *rhythm*, *scale*, *light*, *materials*, *finish*, and *detail*. Reviewers should use these eight criteria collectively, as opposed to individually, as one criterion is usually balanced or strengthened by another. *Form* is used to describe the three-dimensional geometry of an interior space, collection of interior spaces, or a component of an interior space. *Proportion* is defined as the relationship between height, width, and depth as applied to individual forms, spaces, or collections of spaces, and *rhythm* is defined as the ordered repetition of elements or spaces within a historic interior. *Scale* is used to describe the size of interior spaces, elements, and details as related to the human size and *light* refers

to both natural and artificial sources. *Materials, finishes, and details* are also extremely important to evaluate when determining interior significance and character (Leimenstoll, 1988).

In the National Park Service's Preservation Brief number 18, H. Ward Jandl (1988) discussed how to identify and evaluate the important interior elements prior to rehabilitation so as to retain those character-defining aspects of the building's interior. A historic building's *plan, spaces, individual features, finishes, and materials* are all possible interior elements worthy of preservation and should be carefully studied before engaging in rehabilitation. One of the first tasks in determining interior significance is to study the structure's history to decipher when and why a building attained importance, either for itself or as a contributing building in a district. While assessing interior elements for significance one must consider both primary and secondary spaces, as well as the sequence of those spaces and their features, finishes, and materials. Previous alterations, whether they were additive or subtractive, and deterioration must also be assessed prior to rehabilitation, as these changes may contribute to the building's significance. Recommendations (see Appendix A) based on the "Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings" (1976) help to apply general standards and guidelines for rehabilitation that specifically focus on the interior preservation of significant structures (Jandl, 1988).

Like Jandl, Charles E. Fisher (1988) also discussed successful rehabilitations as those where great attention is given to identifying significant interior elements related to *historic associations, floor plans, primary spaces, secondary spaces, architectural*

features and materials, systems and fixtures, and finishes and furnishings. In addition to detailing seven necessary areas that should be analyzed during the identification process, Fisher also described seven common rehabilitation problems:

1. Preserving only the most prominent features
2. Inadequate building protection
3. Exposing masonry in previously finished areas
4. Contemporary floor planning
5. Maximizing floor space
6. Inappropriate alterations to historic staircases and elevators
7. Poor detailing

Michael F. Lynch (1988) also listed problems that arise when rehabilitating a historic interior. The four classes of action he cited were: *general wear and tear on the building during the construction process, difficulty translating plans and specs into appropriate action, fire damage caused by construction processes or materials, and vandalism.* During the construction process there are numerous items that must be considered in dealing with wear and tear, including delivery of materials and the movement of workers and materials. One must note the size of openings in the structure and take measures to protect and prevent damage to the historic details within the interior. In addition, a sacrificial layer should be installed without damaging the historic elements to protect against careless construction workers who might scratch hardwood floors or knick a chair rail. Illiteracy, understood as the communication block between construction workers and designers, was another issue deemed problematic with rehabilitation work. To solve this issue and avoid confusion, Lynch suggested using a system of codes and graphic symbols on the walls, especially before demolition, to avoid

the removal of significant historic features. The solutions for the prevention of fire damage and vandalism were to plan for these scenarios with the fire department and invest in site security, whether alarms, dogs, or guards. Regardless of the project, the most important action is to plan appropriately for all situations that might arise during rehabilitation.

These key theories and principles surrounding architectural voices and interior design review all assist in gaining an accurate assessment of how interior alterations affect the interior voice of a historic theater. Through the investigation of specific changes made during the certified rehabilitation of select theaters the researcher can infer both the present day treatment of authenticity, integrity, and character within a historic interior by design professionals, as well as the commonalities between approved changes by the National Park Service.

CHAPTER IV

METHODOLOGY

This study investigated the impact of interior alterations to the character of historic theaters that were rehabilitated to remain as performance venues. In addition, the researcher sought to identify commonalities and patterns, as well as dissimilarities, between the approved design decisions. In order to achieve these goals, this researcher identified five theater buildings eligible for inclusion in the study as complying with the criteria of being individually listed on the National Register of Historic Place and obtaining Part III approval for federal historic tax credits. According to numerous scholars the interior of a building often possesses the most significance. Unfortunately, interior spaces are also the most likely to be altered during rehabilitation work. Through the investigation the researcher evaluated the impact of the approved changes by the State Historic Preservation Offices and the National Park Service when it came to the alteration of significant theater interiors.

Sample Selection

In order to determine a legitimate sample selection, the researcher identified every historic theater rehabilitation project listed on the National Park Service online database that achieved Part III approval for federal tax credits. This search resulted in 76 theaters

across 30 states with construction dates between 1886 and 1953 and rehabilitation dates between 1997 and 2009 (see Appendix E for complete list). Each of these certified theaters was then cross-referenced on the National Register of Historic Places online database to identify those with individual listing as opposed to those listed as contributing to a historic district. This search resulted in 17 theaters across ten states. This sample was narrowed further by selecting the theaters still utilized as performing arts venues; ten buildings fit this criterion while seven had been rehabilitated for other functions. The decision to eliminate theaters no longer functioning as performance spaces was made as these buildings easily comply with Secretary Standard #1, which states “A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment” (National Park Service, 1992). Of those ten, six theaters were chosen as a result of the availability of the complete federal tax credit applications and National register nomination applications, as well as the presence of significant interior alterations. The researcher sought to avoid small rehabilitation projects that had few, if any, significant interior changes. Five of the six selected theaters revealed many commonalities in terms of construction date and city population, while one theater, the Mabel Tainter Theater, stood out in contrast to the others with a city population of a little over 15,000 and an 1886 construction date. Consequently, this theater was removed from the data sample selection. Table 1 is a spreadsheet including general information regarding the five theaters selected for investigation. The small sample worked well for the depth of information the researcher investigated as well as the limited time frame of the project.

Project Name	Location	City Pop.	Date Built	Rehab. Year	Rehab. Cost	New Construction Cost
Fox Tucson	Tucson, AZ	515,526	1929	2006	\$11,500,000	\$500,000
Stanley	Utica, NY	59,336	1928	2008	\$20,200,000	\$7,450,000
Proctor's	Schenectady, NY	146,555	1926	2008	\$31,000,000	\$558,000
Tennessee	Knoxville, TN	183,546	1928	2005	\$29,815,000	\$4,040,000
Missouri	Columbia, MO	99,174	1928	2009	\$8,400,000	\$1,600,000

Table 1. Spreadsheet of General Information for the Data Sample Selection

Photographs of included projects



Figure 1. Fox Tucson Theatre



Figure 2. Tennessee Theatre



Figure 3. Stanley Theatre



Figure 4. Proctor's Theatre and Arcade



Figure 5. Missouri Theatre

Data Collection

In order to properly analyze the interior changes made during the rehabilitation of the five select historic theaters, the researcher used the federal tax credit application, Part II and Part III (Part I was unnecessary as all theaters within the sample set were individually listed on the National Register) with accompanying photographs, along with the National Register of Historic Places nomination.

The researcher contacted many State Historic Preservation Offices in hopes of obtaining copies of the federal tax credit applications, but received varied responses. Since color photographs were of great importance for the study, the researcher traveled to the National Park Service's office in Washington, D.C., to scan relevant paperwork and photographs. Through this method the researcher was able to sift through entire federal tax credit application files and scan what was needed. The National register nominations were requested through email and mailed to the researcher.

The federal tax credit application Part II provided the researcher both a written explanation of the proposed changes to be made during rehabilitation as well as supplementary floor plans and photographs documenting current conditions. This information gave the researcher a pre-rehabilitation state by which to compare post-rehabilitation photographs. Part III supplied post-rehabilitation photographs, and in some applications, a written description of the changes. The National Register nomination

application gave the researcher information regarding the historic significance of the theater.

The researcher first gained an understanding of the history of each theater through website research; however, most of the information was obtained through the National Register nominations. While much of the historic building’s significance was understood through the federal tax credit applications, the National Register nominations provided historic information, including significance, which may not have been visually evident immediately prior to rehabilitation.

Project Name (location)	Historic Style	Original Architect	Original Use	Current Use	Rehab Team
Fox Tucson (Tucson, AZ)	Art Deco	Eugene Durfee	Dual vaudeville / movie house	Concerts, live performances, special events	Erickson Leader Associates (architects)
Stanley (Utica, NY)	Eclectic / “Mexican Baroque”	Thomas Lamb	Movie palace / silent movies	Arts center, multi-use	Westlake Reed Leskosky
Proctor’s (Schenectady, NY)	Neoclassical / Adamesque	Thomas Lamb	Vaudeville house	Performing arts, movies	Stracher Roth Gilmore (architects), U.W. Marx (construction), Westlake Reed Leskosky
Tennessee (Knoxville, TN)	Neoclassical / Spanish / Moorish	Graven & Mayger	Movie palace	Performing arts	McCarty Holsaple McCarty (architects), Westlake Reed Leskosky
Missouri (Columbia, MO)	Rococo / Baroque	Boller Brothers	Movie palace	Performing arts	Architects Alliance (architects)

Table 2. Spreadsheet of Detailed Information for the Data Sample Selection

Evaluation Process

After the sample set was determined and data was collected from the National Park Service, the researcher evaluated each theater within the sample set in its pre-rehabilitated and post-rehabilitated condition through an assessment of the eight criteria listed by Leimenstoll in her article, *An Interior Perspective on Design Review*. These eight criteria, as previously explained, include: *form, proportion, rhythm, scale, light, materials, finish, and detail*, and were applied to each project both before and after rehabilitation. A thorough evaluation of the theaters prior to rehabilitation gave the researcher a baseline to better understand how changes affected the character of the interior. While the researcher used the National register nomination application to understand the historic significance of each building, the federal tax credit application Part II was officially used to assess the pre-rehabilitation state as conditions may have changed between the National Register listing date and rehabilitation date. Photographs from Part III of the tax credit application were compared against photographs from Part II as a means to understand the interior changes.

The researcher used a systematic coding system to organize and evaluate the data from each theater project. Since some applications were submitted with individually printed photographs and others with photographs inserted into the written application, it was necessary to create a photographic database so all images could be printed with a corresponding label attached. For applications with individually printed photographs the researcher created a digital document that included captions for all images. Part II and Part III photographs were printed and organized according to interior room. The floor

plans for each project were also printed, and each photograph was keyed to its matching plan, for both pre- and post-rehabilitation (see Figure 6). The pre-rehabilitation images were then matched to the post-rehabilitation images with a similar view. Many of the pre-rehabilitation photographs did not coordinate precisely with the post-rehabilitation images, which presented a limitation to the study.



Figure 6. Example of Photographs Keyed to Plan

Once the images were keyed to the plans and organized according to interior location the researcher viewed each pre-rehabilitation photograph, describing each space according to form, proportion, rhythm, scale, light, materials, finish, and detail, and

recorded the notations in a table (see Appendices F-J). After establishing an understanding of each theater interior and its historic significance through studying Part II of the federal tax credit application and its accompanying photographs, the researcher matched the pre-rehabilitation photographs with the post-rehabilitation images, documenting the changes made to the form, proportion, rhythm, scale, light, materials, finish, and detail for each room (see Appendices F-J).

Through the visual and written evidence provided by the National Register nominations and the federal tax credit applications, the researcher was able to determine each project's approved interior changes. The National Register nominations were individually reviewed for historic context information. The Federal Tax Credit applications were also independently reviewed and then compared to identify commonalities between the different projects.

The researcher utilized the eight criteria listed by Leimenstoll as a method to categorize the National Park Service approved changes. These criteria were applied to the overall floor plan of the theater as well as each space listed on the tax credit application. While the listed rooms of each theater differed by name and were not always discussed with each project, the researcher classified each space into one of five categories: *audience chamber/auditorium*, *entrance foyer*, *lobby*, *private space*, and *public/other*. Private and public spaces were relative to patron access. For example, restrooms were grouped as *public/other*, while dressing rooms were labeled as *private space*.

For the purposes of this project, the researcher did not analyze the interiors of additions except where they affected the historic interior space. Each addition had an access point to the historic interior, and these were the areas assessed by the researcher as they altered the original historic space of the theater.

Through this methodology the researcher determined the commonalities and discrepancies in the approved changes made by the National Park Service. The State Historic Preservation Office and the National Park Service utilize the National Register nomination to understand a property's significance as the Secretary's Standards do not quantify what constitutes significance. Since nominations are written by different historians the researcher anticipated disparities in State Historic Preservation Office and National Park Service decisions between each of the five projects. In addition, the researcher sought to discover how these approved changes altered the architectural voices and character of the interior space. The voice and character of the interior was determined by applying Leimienstoll's eight criteria to each of the interior spaces prior to rehabilitation.

Summary

The purpose of this investigation was to determine the impact of approved changes to the interiors of the five theaters within the data sample. Many within the preservation field will agree that priority is typically given to the exterior façade than to the interior spaces, though the interior possesses a specific architectural voice as the inhabited space. Building codes and accessibility requirements have evolved over the

years, and many public historic interiors have an unknown future as owners make decisions regarding the implementation of these requirements.

This study furthermore sought to understand the interpretation of interior significance by the rehabilitation teams and National Park Service's approval board for Federal Tax Credits. The researcher explored each project systematically to discover what commonalities or discrepancies existed between the rehabilitations in terms of specific alterations.

CHAPTER V

DATA ANALYSIS

According to the Secretary's Standards a rehabilitation project must retain and preserve the historic character of the building and avoid the removal of any feature or space that differentiates the property. In addition, distinguishable features, finishes, techniques, or examples of craftsmanship must all be preserved. The standards also stipulate that deteriorated materials and features be repaired rather than replaced, and if replacement is necessary the new match the old in design, color, texture, and other visual qualities (U.S. Department of the Interior, 1992). With these specific standards in mind the researcher analyzed the changes made to each of the five theaters according to the eight criteria and then analyzed the group as a whole to identify patterns.

Overall, the researcher found that the designers and architects working on these five theater rehabilitations struck a balance between the preservation of the interior and the modifications necessary to comply with current codes, thus blending the reawakened historic voices with new modern voices. The National Park Service approved changes that were necessary to comply with codes, changes that brought the building back to a historic time period, and changes that enhanced the beauty of the interior space. These modifications did alter some of the historic voices and character of the interior spaces, but were both sensitively implemented and necessary in order to retain the usefulness

of the building. The main consistencies the researcher noted during the study were the alterations to circulation patterns which greatly affected the form, proportion, rhythm, and scale of the interior, as well as the lack of importance secondary spaces possessed, including restrooms and dressing areas. The criteria that showed the most change included form, proportion, rhythm, and scale, which were viewed together for the purpose of this study.

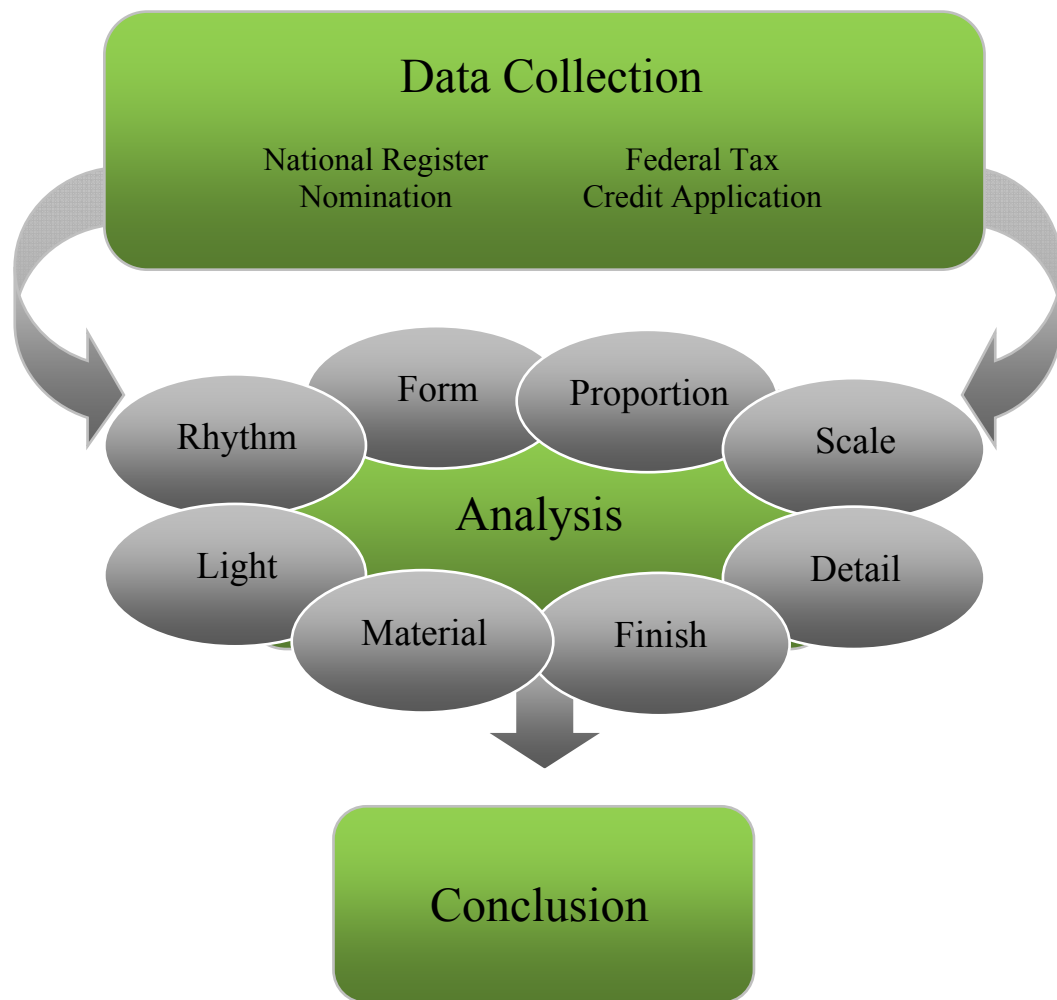


Figure 7. Graphic of Analysis Process

The researcher noted few drastic alterations within the interior spaces of the theaters. The auditorium, as the primary space, was given the most sensitive treatment; usually consisting of stabilizing, cleaning, and repairing as necessary, thus amplifying the historic voices found there. Lobby areas were also given priority; though depending on the condition prior to rehabilitation, select theater lobbies, including the Fox Tucson and Missouri, were restored to their original design as they had been drastically altered over the years. In so doing, the architects and designers both reawakened and echoed the historic voices. The Stanley and Tennessee theater lobby areas showed minimal changes over the years and required cleaning and nominal repairs. The Proctor's lobby area changed significantly due to code requirements. The most notable changes included the destruction of walls to create new and revise previous circulation patterns, seen in all five theaters, the most drastic of which included the Proctor's, Stanley, and Missouri. As secondary spaces, restrooms and dressing areas were viewed as the least significant, and in four theaters they were noted as completely gutted and redesigned. The Stanley Theatre did not include these areas in the tax credit application.

Commonalities/Patterns

Through this investigation the research found most alterations only minimally affected the character-defining features and architectural voices of the interior spaces.

Nearly all changes were a result of one or more of the following:

- Need to comply with the codes, namely the Americans with Disabilities Act and applicable fire code
- Desire to clean, repair, and stabilize current features

- Need for a transitional point between a historic space and a new addition or space
- Desire to return an altered interior back to its historic character

The Americans with Disabilities Act (ADA) went into effect in 1990, expanding the range of existing accessibility laws to cover practically all public properties; thus requiring all new and existing public buildings to meet accessibility requirements for individuals with impaired mobility, hearing, speech, and sight disabilities. The ADA, in addition to other codes and regulations, can threaten to destroy the architectural voices and historically significant elements of a building; consequently, it is extremely important for a design team to think of creative solutions to minimize the impact the ADA imposes on historic structures.



Figure 8. The Tennessee Theatre installed automatic doors to comply with ADA standards

While ADA requirements often pose many challenges for historic interiors, the theaters within the sample were generally able to abide by these guidelines through sensitive alterations and only minimally affect the interior historic voices. The Tennessee Theatre and Proctor's Theatre were the only two within the data sample that inserted elevators into the historic interior. This was the most visible change due to ADA within the data sample. The Stanley Theatre incorporated an elevator in the new addition and the Fox Tucson Theatre and Missouri Theatre did not install elevators.

While cleaning, repairing, and stabilizing the historic elements were the least intrusive to the authentic voices of the interior, the patina of some features was altered. Patina is the effect of time; the wearing and aging of a building. For some building functions patina is desired, but in others, a clean and fresh look is preferred. In the case of a performing arts venue the latter is typically favored. The Fox Tucson Theatre had seen much aging over the years due to neglect, but rather than celebrating the signs of wear and age, the theater was rehabilitated to appear new, reawakening the dormant interior voices.

Although the square footage of every theater in the sample increased, not every project included a new addition. Three of the projects, namely the Missouri, Proctor's, and Fox Tucson, appropriated neighboring spaces that formerly served a different function. In either case; however, a transitional area was needed to coalesce the two spaces and their individual voices, blending both historic and new. In some areas, such as the Proctor's Theatre's arcade, an entire wall partition was removed in order to enlarge a space. In other situations, like the lobby area of the Stanley Theatre, small openings or hallways were introduced to connect the two areas.



Figure 9. The Missouri Theatre acquired this neighboring space and redesigned its interior as an art gallery

Many historic buildings undergo alterations to reverse earlier changes. One such example is the Missouri Theatre. In the 1960s or 1970s a remodeling project in the foyer plastered over the original balustrade of the stairs and replaced a wall mirror with a mural, consequently muting the original, authentic voices found within the foyer. In order to bring the theater back to its original character the mural was replaced with mirrored panels to match the historic photographs, and the modern plaster covering was removed from the original balustrade. As a result, the original voices were rekindled and replicated through the removal of plaster and the installation of a mirror, respectively.

The researcher noted other commonalities during her analysis as well. Two theaters, the Proctor's Theatre and Arcade and the Stanley Theatre, are located in the

same state, and three out of the five projects utilized the expertise of Westlake Reed Leskosky, an architectural firm with proficiency in the rehabilitation of historic theater buildings. This firm was listed as the project contact on the tax credit applications for the Tennessee Theatre, Stanley Theatre, and Proctor's Theatre and Arcade. The firm has locations in Phoenix, Cleveland, and Washington, D.C., none of which were sites for any of the select projects. Though these projects were under the direction of this particular firm, their rehabilitations showed few similarities that would set them apart from the sample set. These three theaters were the largest in size as compared with the others, and two of the three were originally designed by Thomas Lamb, a well-known theater architect of the late 19th and early 20th centuries.

Also of notable interest is the focus on principle spaces over utilitarian secondary spaces, especially restrooms. The Tennessee Theatre was the only project to photograph the restrooms for the tax credit applications. The Missouri and Fox Tucson merely mentioned restrooms in passing, citing that bathrooms would be removed or reconfigured to address circulation or plumbing issues. The Stanley application made no mention of restrooms at all. It is quite apparent that the National Park Service does not view restrooms as character-defining spaces or historically significant. Often a restroom possesses little significance to retain; however, the researcher recommends photographing and documenting these spaces for all applications on the rare occasion that some of the authentic voices and historic integrity might be viable to retain, as was the case for the Tennessee Theatre.

Criteria

The most significant changes for the majority of projects affected the form, proportion, rhythm, and scale of the interior spaces. The researcher noted that while changes to these criteria affected the circulation pattern and overall experience of the space, the National Park Service approved such changes as long as the historic details and finishes remained preserved, thus blending new modern voices with authentic historic voices. In order to comply with necessary codes and expand a space it is often form, proportion, rhythm, and scale that are sacrificed over the more obvious historic materials, details, and finishes, such as gilding, glazed tile, or marble flooring. The Proctor's Theatre and Arcade and the Missouri Theatre both drastically altered entire interior elevations in order to connect the historic interior to an adjacent space, thereby juxtaposing the old voices with the new. While a more subtle entrance to these adjacent spaces would have lessened the extent of alteration to a major interior elevation, such a narrow entrance would not have facilitated the circulation of large quantities of people. Though these changes considerably altered the interior voices and character, the researcher found them necessary in order to make the space useful and profitable as a community arts facility.

While changes to lighting were anticipated, the researcher noted few drastic alterations to the quality of light in the spaces during her analysis of the before and after photographs. Due to the limitations of the study the researcher was unable to visit each theater space to experience more thoroughly the interior spaces of each theater. Even if trips to each theater had been possible, the researcher would not have been able to

analyze each interior prior to rehabilitation, and thus her analysis of the changes would still be partial. Since light is often manipulated in order to take photographs, this study could not properly analyze the quality of light; however, the type, location, and quantity of fixtures and windows were noted.

Form, Proportion, Rhythm, Scale

Form, proportion, rhythm, and scale were analyzed together, as their qualities are closely related in how interior alterations affect them. For example, a change in form often results in a change in proportion, rhythm, and/or scale and vice versa.

Consequently, it is difficult to separate changes to form, proportion, rhythm, and scale.

The most common similarity between the changes to the interior spaces in terms of form, proportion, rhythm, and scale was the alteration of openings, including the removal and insertion of doors and walls. Changing the placement of openings affects the proportion and rhythmic pattern on the walls, consequently altering the historic voices. In some situations, such as the removal of an entire wall or the lowering of ceiling height, the overall scale of the room was changed. Furthermore, these alterations modified the circulation pattern and flow of patrons through the space, likewise blending new voices with the historic.

The Proctor's Theatre and Arcade rehabilitation was united with an expansion project to the west wall of the arcade. This project was not part of the tax credit application as the building was a non-historic structure dating back to the historic period but with a severely modified façade and interior. This project did, however, affect the

interior quality of space within the historic Proctor's arcade space. The west wall of the arcade was removed allowing access to the new spaces in the adjacent building. The removal of this wall eliminated the forms created by the display cases along the west wall. In addition, it introduced rhythm in the vertical wall sections as well as in the arrangement of hanging signs. In this manner, the design team fused a new modern interpretation of the space's voices with the lingering original voices (see Figures 10 and 11).



Figure 10. Proctor's Theatre, arcade west wall prior to rehabilitation



Figure 11. Proctor's Theatre, arcade west wall was removed to gain access to the adjoining space (now part of theater interior); affected form, proportion, rhythm, and scale

Similarly, the Stanley Theatre rehabilitation created an addition which necessitated an access point. One of these points was chosen at the south end of the orchestra level's grand lobby along the curved plaster wall. An opening was cut into this wall, and while the opening did not destroy the historic ornamental pilasters or cornice molding, it did affect the form and rhythm of the space, again blending old voices with new (see Figures 12 and 13).



Figure 12. Stanley Theatre, orchestra level, lobby area prior to rehabilitation



Figure 13. Stanley Theatre, orchestra level, lobby area wall removed to gain access to new addition off south exterior elevation; affected form, proportion, rhythm, and scale

The Tennessee Theater also experienced this type of alteration through the addition of a door located in the basement lobby on the east wall. This passageway was created to access the corridor that services the meeting rooms and dressing rooms created

from the Clinch Avenue storefronts. This change was not proposed in Part II of the tax credit application. The addition of this door greatly affected the rhythm of the wall, causing the previously balanced elevation to be weighted heavily to one side. In addition, the dark colors of the door draw attention to the form, competing for attention with the mosaic tile design centered on the wall. While the previous voices spoke of balance, the new voices tell a story of asymmetry (see Figures 14 and 15).



Figure 14. Tennessee Theatre, basement lobby area prior to rehabilitation



Figure 15. Tennessee Theatre, a door was added on the east wall of the basement lobby to access the corridor; affected rhythm

In a similar method as the Proctor's Theatre's arcade area, the Missouri Theatre's rehabilitation team also removed a wall in order to create an access point to the adjoining building that became part of the theater. Most of this south wall was eliminated to create a larger gathering space, thereby erasing the voice of an intimate assembly area. This alteration removed the form of the wall and also introduced new repetition through the soffit and the retention of wide piers that were left in place along the line of the wall, echoing some sense of the vertical plane the wall had provided (see Figures 16 and 17).



Figure 16. Missouri Theatre, foyer area prior to rehabilitation



Figure 17. Missouri Theatre, foyer area south wall was removed to gain access to adjoining space (now part of theater interior); affected form, rhythm, proportion, and scale

Changes to form, proportion, rhythm, and scale did not only occur on vertical surfaces. Both floor and ceiling features were altered during rehabilitation. The floors of the Tennessee Theatre were re-raked to improve audience sight lines. This slightly altered the form of the space. The Missouri Theatre's rehabilitation team completely

changed the form of the ceiling in the lobby, taking it back to its original historic cornice and ceiling design, and in doing so recreated the authentic voice of the space while blending it with the new modern voices (see Figures 18 and 19). This leads to a question regarding Secretary's Standard number 4: "Changes to a property that have acquired historic significance in their own right shall be retained and preserved." The ceiling prior to rehabilitation dated back to the 1960s. Some might argue this ceiling had gained significance and a reputable voice in and of itself. However, the National Park Service allowed this change that sought to reflect the quality of the original historic space, which was consistent with other decisions to alter the interior.



Figure 18. Missouri Theatre, lobby area prior to rehabilitation



Figure 19. Missouri Theatre, ceiling form in lobby was significantly altered; affected form and rhythm

Light

Changes to the quality of light in a space have considerable impact on the historic voice and significance of the interior. Even slight modifications to the lighting quality have substantial ramifications. Natural light vastly differs from artificial light, but it is not just the type of light that impacts the quality. Size, orientation, shape, and number of light sources also affect the interior space, changing what might have been a quiet and distilled voice to an excited and boisterous voice.

The Fox Tucson Theatre's rehabilitation team vastly altered the quality of light in the entry lobby space by removing the glass doors and replacing them with solid core doors (see Figures 20, 21, and 22). This decision resulted in the lack of any daylight in the lobby space, thereby removing the natural voice and replacing it with something artificial. Prior to rehabilitation much natural light came in through the glass doors,

creating patterns of light and shadow in the interior entry space. This decision was based on original drawings and photographs of the space.



Figure 20. Fox Tucson Theatre, main entrance, historic photograph



Figure 21. Fox Tucson Theatre, main entrance prior to rehabilitation



Figure 22. Fox Tucson Theatre, main entrance glass doors were replaced with solid doors prohibiting natural light from entering the lobby space

In addition to alteration affecting the quantity of natural light in an interior space, all five of the projects changed the quality of lighting by adding, removing, or replacing light sources. Due to its dilapidated condition prior to rehabilitation, the Fox Tucson Theatre's rehabilitation team added numerous fixtures as many were missing or severely damaged, significantly increasing the extent of light in the interior. The dormant voices within this interior were reawakened and brought to life through this intervention.

Material

Materials also play a significant role in defining the quality of an interior space. During rehabilitation historic materials may be removed and replaced with new materials due to the condition of the historic materials or the needs of the space. When deciding on a replacement material one must have a thorough understanding of the historic material and how the new material will impact the architectural voice of the space. Quite often it

is difficult to compare a replacement to its original material in terms of quality and craftsmanship. Consequently, substitutions are typically avoided. The researcher noted throughout each theater that while material changes were somewhat common they were also fairly sensitive. Most projects followed the Secretary of the Interior's Standards for Rehabilitation and replaced materials "in kind," meaning carpet was replaced with carpet, tile with tile, and so on, ensuring a compatible new voice was utilized.

The Missouri Theatre experienced numerous changes in materiality during rehabilitation. The purpose of the rehabilitation in this space was to bring the interior back to its historic appearance, since alterations had been made during the 1960s. The rehabilitation team used the historic photographs as a guide to understand the original appearance (see Figure 23). One such material alteration took place in the grand foyer where a large mural was replaced with a mirror. In addition, the modern plaster covering was removed from the original balustrade, which was repaired and remounted on new bases to meet building codes. Pilasters were installed on either side of the passageway leading to the lobby outside the auditorium. These changes both reawakened and recreated the original voices found within the space. In the case of the balustrade, the voices were simply hiding behind more recent story layers. The addition of pilasters resulted in the recreation of original architectural voices (see Figures 24 and 25).



Figure 23. Missouri Theatre, grand foyer, historic photograph



Figure 24. Missouri Theatre, grand foyer prior to rehabilitation



Figure 25. Missouri Theatre, mural was replaced with a large mirror in the grand foyer

The Proctor's Theatre and Arcade also experienced changes in materiality. One alteration was the replacement of a glass inset door with a solid core door in the arcade entrance. The glass door matched well both materially and stylistically with the entrance doors on the adjacent wall. The new solid core door; however, became a focal point in

the entryway with its brightly painted red color, thus altering a drab voice and personality to a bubbly language (see Figures 26 and 27).



Figure 26. Proctor's Theatre, arcade entrance prior to rehabilitation

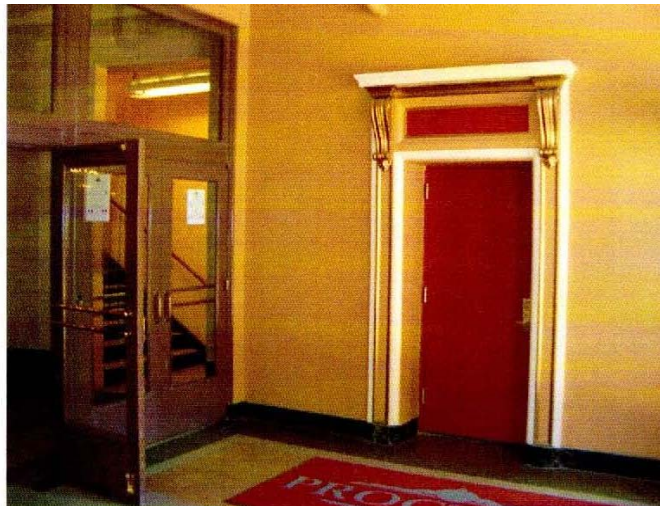


Figure 27. Proctor's Theatre, the glass inset door was replaced with a solid core door; also the wall and door color vastly changed

Finish

The texture and reflectivity of an object also play a role in defining the interior architectural voice and significance of a historic interior. When altered, these attributes can disturb the historic integrity of the interior. The finish of a material is often what gives that object its character. For example textured plaster possesses a much different aesthetic than smooth gypsum board.

The researcher noticed substantial interior changes to color, which often affects the reflectivity of an object. In three projects, including the Fox Tucson, Missouri, and Tennessee Theatres, the color palettes of rooms were completely changed, enlivening and brightening the voices of the interior spaces. Both the Missouri and Fox Tucson projects addressed color treatment by mentioning that paint analysis was performed, and in the case of the Missouri, the results were submitted to the SHPO for review and approval. The Fox Tucson had little paint remaining in many areas; however, paint preservation specialists tested surfaces in order to recreate the original color palette. Cleaning and polishing also changed the finish, enhancing the surfaces' reflectivity. These changes both enlivened and strengthened the voices found within the interior.



Figure 28. Stanley Theatre, auditorium side exit prior to rehabilitation



Figure 29. Stanley Theatre, auditorium side exit experienced significant color changes

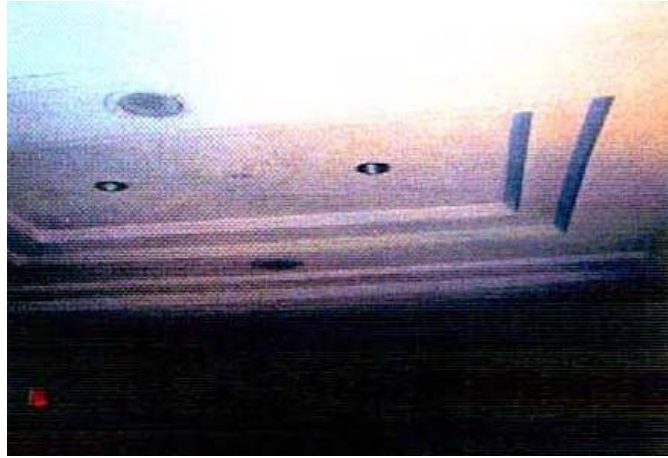


Figure 30. Fox Tucson Theatre, audience chamber ceiling prior to rehabilitation



Figure 31. Fox Tucson Theatre, ceiling was repainted in the audience chamber



Figure 32. Missouri Theatre, grand foyer prior to rehabilitation



Figure 33. Missouri Theatre, grand foyer wall covering colors were altered



Figure 34. Tennessee Theatre, main foyer ceiling prior to rehabilitation



Figure 35. Tennessee Theatre, main foyer ceiling color was drastically changed

Detail

It is detail that often attracts one to a specific historic interior. The embellishments, whether minute or substantial, have the ability to characterize a space and often display rich craftsmanship that is no longer available today. In order to avoid

improper replacements, it is pertinent that the historic details of an interior are understood as they relate to significance.

The researcher noted few alterations to detail throughout the investigation. In many interiors historic details are easy to identify and do not interfere with major goals of a rehabilitation project. This is not always the case; however, the researcher was not surprised that the theaters in this data sample chose to retain most of the character-defining details, as they rarely impeded the objectives of the project.

While two of the projects chose to alter detail by removing it, four theaters changed the lack of detail by adding it. On the east wall of the arcade, the Proctor's Theatre and Arcade team not only altered the color palette but also removed the stairwell gate and signage detail (see Figures 36 and 37). In the grand foyer of the Missouri Theatre pilasters were added on either side of the hallway (see Figures 38 and 39).



Figure 36. Proctor's Theatre, east wall of arcade prior to rehabilitation



Figure 37. Proctor's Theatre, details on the east wall of arcade were altered, including signage, stairwell gate, and sconce fixture



Figure 38. Missouri Theatre, grand foyer prior to rehabilitation



Figure 39 Missouri Theatre, pilasters were added on either side of the opening in the grand foyer

Tax Credit Process

Through this investigation the researcher noted that the utilization of tax credits supported rehabilitation teams in maintaining the historic integrity of the theater interiors in the data sample by providing a balance between retaining and preserving historic spaces and modernizing them to meet the needs of the present and future. This discovery fits well with the National Park Service's definition of rehabilitation (see Appendix A). The researcher hypothesized that the National Park Service would focus more on the "preservation" portion of the definition and downplay the "alterations to make possible an efficient use" section. Through analysis of interior alterations, the researcher revealed the National Park Service's willingness not only to preserve a historic building, but also to make it functional.

The researcher found it interesting, though not surprising, that of seven issues the National Park Service could comment on regarding the project on Part III of the tax credit application, only two specifically related to the interior of the building. These two concerns include: "Alterations, removal, or covering of significant interior finishes or features" and "Changes to significant interior spaces or plan features (including circulation patterns)." Prior to the investigation the researcher had hypothesized that the National Park Service was more concerned with changes to the exterior of historic buildings and more lenient to interior alterations. The research seemed to support this supposition, demonstrating a hierarchy that places the exterior as most important to retain, followed by interior primary spaces, with secondary interior spaces playing the least vital role in terms of historic importance.

Of the five theater projects in the sample set, one Part II application was initially rejected by the National Park Service and another was approved conditionally. Whereas all five projects provided understanding of changes the National Park Service does allow, these projects provided more insight into alterations the National Park Service disapproves.

The Proctor's Theatre and Arcade Part II application was rejected on the grounds that the proposed alterations did not meet standards 2 and 9 of The Secretary of the Interior's Standards for Rehabilitation. In a letter written to Philip Morris, CEO of the Art Center and Theatre of Schenectady, the National Park Service wrote that the proposed demolition, including a portion of the arcade to create a grand lobby "would removed historic fabric and character-defining features of the historic complex and markedly alter the historic character of the entire site" (Park, 2005, p.1). The project was approved on appeal; however, as supporters of the project argued that the expansion was "essential to maintaining the ongoing operations of the theatre," and the changes to the arcade would not alter the character or function and would preserve the historic features; "this space and its use are not being appreciably altered" (Brevoort, 2005, p. 2).

The Missouri Theatre was approved under the conditions that a distinction would be made between the historic area of the lobby and the proposed expansion and a paint analysis would be completed on the interior. The other conditions dealt with the exterior and are not relevant for this investigation.

While each project must complete the same tax credit application forms there are many inconsistencies in how the forms and accompanying documents and photographs

are submitted. Some applications were typed, some were hand written. A few applications keyed the photographs to a floor plan. Some photographs included the description of the space on the backside of the picture while others were simply numbered, corresponding them to Part III of the application where all the photograph descriptions were listed.

More consistency would be a great improvement for the process, especially with regard to how the photographs are submitted. It would further benefit the National Park Service to require a digital copy of the application. Another enhancement would be to require a key to match the pre-rehabilitation photographs with the post-rehabilitation photographs. That way the applicant would be certain to take photographs from the same vantage point before and after the rehabilitation.

While National Park Service does seem to treat each project individually, they also appear to strive for consistency in their decisions. For example, on the Stanley Theatre project, the National Park Service wrote on Part II comments that the proposed alterations were within range of what was approved on other projects. This is an important and often difficult standard as projects are very unique and require individualized design solutions.

The National Park Service is further challenged to view each project individually as the condition of projects prior to rehabilitation varies significantly. For example, the Fox Tucson had been dormant for twenty-five years and was in a state of complete disrepair prior to its rehabilitation. While the other theaters went through periods of closure, they were in habitable condition prior to these major rehabilitation projects.

Ultimately, the preservation of the historic built environment is dependent on give and take and willingness for each side to compromise where able in order to fuse architectural voices together. It is improbable to suggest that every building with historic significance can be rescued from demolition or severe alteration. A building must provide space for some function. If that purpose cannot be met within the confines of the space, changes are necessary. In the case of modern theater buildings many items must be addressed, including sound and lighting equipment, sufficient floor space, and appropriate restroom facilities. Each of the five theaters within the sample set was enlarged in some way, whether the theater built a new addition or acquired and rehabilitated a neighboring building. Furthermore, all of the theaters updated electrical and plumbing systems. Each of these adaptations combines to create unique layers to the voices and stories of the interior.

The study of these five historic theater rehabilitations revealed that while alterations are necessary to update a historic building, it is possible to retain much of the historic significance of a structure with careful and creative planning. These successful rehabilitations preserved some of the original voices of the theater while simultaneously uniting them with new complementary modern voices that defer to the original. However, this investigation also illustrated that during the revitalization of a building to become cost-effective or maintain profitability some of the historic integrity must be sacrificed for the greater good of saving the building in its entirety. The scope of the alterations often depends upon the current conditions of the building, the needs of the space, and the sensitivity of the rehabilitation team to historic preservation. Since the

buildings within the sample set received Federal Tax Credits the severity of their alterations was additionally dependent upon the review by their State Historic Preservation Officer and the National Park Service.

CHAPTER VI

CONCLUSIONS

This thorough investigation and analysis of the architectural voices found within five rehabilitated theaters required the completed Federal Tax Credit applications and National Register nomination applications. Since it was difficult to get in touch with some of the SHPOs the researcher was reliant upon the information found within the National Park Service's records. This information varied between the projects, likely due to application requirements changing over time. As a result, it did not provide a full understanding of the different voices that occurred over the decades of the buildings' uses. Additionally, these inconsistencies were a logical result of different individuals completing the applications. For example, the applications for both the Tennessee Theatre and the Fox Tucson Theatre did not contain floor plans of the building prior to rehabilitation. Consequently, the researcher was left to understand spatial layout and architectural voice through the analysis of photographs and written text.

Another problematic issue was that available data did not show the interior areas the researcher believed would be significantly altered; namely the restrooms, dressing areas, and offices. The lack of information submitted with the tax credit applications for these areas was most likely a result of the utilitarian nature of these secondary spaces, and furthermore, demonstrated the lack of significance these spaces held in the eyes of the

rehabilitation team, State Historic Preservation Officer, and National Park Service. In the hierarchy of architectural voices from street façade to the significant interior spaces to the secondary spaces, clearly the voices of the secondary spaces were not valued nor preserved. Of the five historic theater projects only one rehabilitation team photographed restrooms for the tax credit application, most likely because that team preserved many of the historic details, including the marble partitions and floor tiles.

The selective nature of the photographs taken for each project clearly demonstrates intentionality in the photographic evidence yet restricts the voices we “hear.” A photograph only gives the observer a glimpse of a specific area, namely, the space within the viewfinder. What is outside that small window is unknown, leaving much to be imagined or ignored by one unable to physically visit the interior. One can only assume that the missing views would display inappropriate, non-harmonious changes as most of the included photos exhibit the privileged spaces that were appropriately altered. The researcher was reliant on these photographs for the investigation, and with so many views missing from the tax credit applications, was left frustrated as she tried to piece together the missing links in order to understand how the interior voices were altered.

While the methodology chosen for this investigation fit within the constraints of the study and provided a solid basis for further study, it would have been useful to conduct interviews with members of the rehabilitation team for each project, including designers, architects, and preservationists, in order to understand how and why design decisions were reached. While alterations were documented within the tax credit

applications, the reasoning behind those decisions was rarely recorded. This information would assist in understanding what these projects viewed as significant and would furthermore allow the researcher to ask questions as to why certain features were not seen as important to save within the interior. This type of information could additionally be gathered through interviews with the State Historic Preservation Office staff and National Park Service staff.

The researcher's study would have benefited from the viewing all of theaters in person, but due to the location of the theatres and the lack of funding, this was not a possibility. In addition, it would have been extremely advantageous for the researcher to have viewed these projects prior to rehabilitation so as to properly document the architectural voices of the interior before changes occurred. Due to time constraints it was not possible for the researcher to use projects that had not yet been rehabilitated and then study them through the tax credit process to completion; though this would be an excellent methodology if time was not an issue. Another reason the researcher would have liked to view the theaters in person is that photographs have numerous limitations, especially when they are used to analyze the quality of light. It is extremely difficult to capture a dimly lit space on film without adding light. It is also nearly impossible to understand the grandness of a space without a wide angle lens. The quality of many of the photos submitted with the tax credit application was low as these images are typically not taken by a professional photographer. The organization and format of the applications for each theater project were not consistent which proved to limit the study as well.

The criteria used to evaluate each theater were extremely beneficial as they allowed the researcher to categorize each alteration and view each change as it affected different aspects of the space and its architectural voice. For example, the addition of wall sconces along a hallway both enhanced the lighting quality as well as created a repetition pattern. These categories (form, proportion, rhythm, scale, light, material, finish, and detail) provided a systematic evaluative tool whereby the researcher could properly access the architectural voices of the interiors.

Through this investigation the researcher learned that in order to properly preserve a historic theater and make it a viable entertainment venue, the unique voices of the interior must harmonize. A rehabilitation project takes the original historic voices along with the voices of appropriate alterations that occur throughout the building's life, removes some inappropriate changes that detract from the interior's integrity, and blends these with new, modern voices that both echo previous voices and speak of current needs and trends. A rehabilitation project is not about preserving every last original feature down to the minute detail in order to replicate the original edifice; but rather, it encompasses the importance of the building's full story, including a variety of voices that add layers to the narrative.

Future Research

The results of this investigation indicate a need for further study on the interior alterations to historic buildings during rehabilitation and the impact on their architectural voices. Due to the limits of the study the researcher suggests this investigation be used as

supplementary to additional exploration on this topic. Time constraints, funding, and available data all played a role in limiting the scope of the results.

A future study would be wise to consider analysis of a greater sample size. This study was limited to data collection from five theater structures. A greater data sample set would increase the validity of the results and provide more insight into the National Park Service's understanding of the architectural voice, historic character, and integrity of a building's interior.

A study focused on adaptive use projects would provide interesting information as these buildings are frequently transformed on the interior to accommodate a new use thereby presenting a greater challenge in combining architectural voices. These projects truly push boundaries when it comes to what features can be saved as the new use often requires extensive interior alterations. Since it is usually not feasible to save all of the historic integrity or to totally restore the original voices within the interiors of these projects it would be of great benefit to see if or how the State Historic Preservation Officer and National Park Service adjust their thinking when approving these tax credits.

Additionally, a look at projects that did not achieve Federal Tax Credits would also provide complementary information. These projects would offer knowledge on the opposite side of the issue, focusing on proposed changes that were rejected by the State Historic Preservation Officer and National Park Service.

Finally, a study that looked at other building types or a collection of buildings within the same city might provide an additional view. Theaters were selected as a building type for this study due to their unique characteristics and the specific

architectural voices they possess. Other building types would hold their own unique personality and may lead to a new understanding of approved interior alterations and how those changes affect the architectural voices.

Historic theaters possess a very unique voice that is often impossible to replicate in new construction. The harmonization of the interior voices found in these theaters with the new voices introduced by both the rehabilitation teams and the National Park Service has resulted in beautifully preserved and active city gathering spaces. It is exciting to see these theaters, some of which were dormant for many years, providing entertainment once again.

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APPENDIX A

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary of the Interior is responsible for establishing standards for all national preservation programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places.

The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, address the most prevalent preservation treatment today: **rehabilitation**. Rehabilitation is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

The Secretary of the Interior's Standards for Rehabilitation

The Standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent or related new construction.

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Note: To be eligible for Federal tax incentives, a rehabilitation project must meet all ten Standards. The application of these Standards to rehabilitation projects is to be the same as under the previous version so that a project previously acceptable would continue to be acceptable under these Standards.

Certain treatments, if improperly applied, or certain materials by their physical properties, may cause or accelerate physical deterioration of historic buildings. Inappropriate physical treatments include, but are not limited to: improper repointing techniques; improper exterior masonry cleaning methods; or improper introduction of insulation where damage to historic fabric would result. In almost all situations, use of these materials and treatments will result in denial of certification. In addition, every effort should be made to ensure that the new materials and workmanship are compatible with the materials and workmanship of the historic property.

Guidelines to help property owners, developers, and Federal managers apply the Secretary of the Interior's Standards for Rehabilitation are available from the National Park Service, State Historic Preservation Offices, or from the Government Printing Office. For more information write: National Park Service, Preservation Assistance Division-424, P.O. Box 37127, Washington, D.C. 20013-7127.

APPENDIX B
FEDERAL HISTORIC TAX CREDIT APPLICATION FORM
PARTS I, II, III

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

HISTORIC PRESERVATION CERTIFICATION APPLICATION
PART 1 – EVALUATION OF SIGNIFICANCE

NPS Office Use Only

NRIS No:

[Empty box for NRIS No.]

NPS Office Use Only

Project No:

[Empty box for Project No.]

Instructions: Read the instructions carefully before completing application. No certifications will be made unless a completed application form has been received. Type or print clearly in black ink. If additional space is needed, use continuation sheets or attach blank sheets.

1. Name of Property: _____
Address of Property: Street _____
City _____ County _____ State _____ Zip _____

Name of historic district: _____

National Register district certified state or local district potential district

2. Check nature of request:

- certification that the building contributes to the significance of the above-named historic district (or National Register property) for the purpose of rehabilitation.
- certification that the structure or building, and where appropriate, the land area on which such structure or building is located contributes to the significance of the above-named historic district for a charitable contribution for conservation purposes
- certification that the building does not contribute to the significance of the above-named historic district.
- preliminary determination for individual listing in the National Register.
- preliminary determination that a building located within a potential historic district contributes to the significance of the district.
- preliminary determination that a building outside the period or area of significance contributes to the significance of the district.

3. Project contact:

Name _____
Street _____ City _____
State _____ Zip _____ Daytime Telephone Number _____

4. Owner:

I hereby attest that the information I have provided is, to the best of my knowledge, correct, and that I own the property described above. I understand that falsification of factual representations in this application is subject to criminal sanctions of up to \$10,000 in fines or imprisonment for up to five years pursuant to 18 U.S.C. 1001.

Name _____ Signature _____ Date _____
Organization _____
Street _____ City _____
State _____ Zip _____ Daytime Telephone Number _____

NPS Office Use Only

The National Park Service has reviewed the "Historic Certification Application – Part 1" for the above-named property and hereby determines that the property:

- contributes to the significance of the above-named district (or National Register property) and is a "certified historic structure" for the purpose of rehabilitation.
- contributes to the significance of the above-named district and is a "certified historic structure" for a charitable contribution for conservation purposes in accordance with the Tax Treatment Extension Act of 1980.
- does not contribute to the significance of the above-named district.

Preliminary determinations:

- appears to meet the National Register Criteria for Evaluation and will likely be listed in the National Register of Historic Places if nominated by the State Historic Preservation Officer according to the procedures set forth in 36 CFR Part 60.
- does not appear to meet the National Register Criteria for Evaluation and will likely not be listed in the National Register.
- appears to contribute to the significance of a potential historic district, which will likely be listed in the National Register of Historic Places if nominated by the State Historic Preservation Officer.
- appears to contribute to the significance of a registered historic district but is outside the period or area of significance as documented in the National Register nomination or district documentation on file with the NPS.
- does not appear to qualify as a certified historic structure.

Date

National Park Service Authorized Signature

National Park Service Office/Telephone No.

See Attachments

HISTORIC PRESERVATION
CERTIFICATION APPLICATION

—
PART 1

Property Name

NPS Office Use Only

Project Number: _____

Property Address

5. Description of physical appearance:

Date of Construction: _____ Source of Date: _____

Date(s) of Alteration(s): _____

Has building been moved? yes If so, when? _____
 no

HISTORIC PRESERVATION
CERTIFICATION
APPLICATION –
PART 1

Property Name

NPS Office Use Only

Project Number:

Property Address

6. Statement of significance:

7. Photographs and maps.

Attach photographs and maps to application

Continuation sheets attached: yes no

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

HISTORIC PRESERVATION CERTIFICATION APPLICATION
PART 2 – DESCRIPTION OF REHABILITATION

NPS Office Use Only

NRIS No: _____

NPS Office Use Only

Project No: _____

Instructions: Read the instructions carefully before completing the applications. No certifications will be made unless a completed application form has been received. Type or print clearly in black ink. If additional space is needed, use continuation sheets or attach blank sheets. A copy of this form may be provided to the Internal Revenue Service. The decision by the National Park Service with respect to certification is made on the basis of the descriptions in this application form. In the event of any discrepancy between the application form and other, supplementary material submitted with it (such as architectural plans, drawings, and specifications), the application form shall take precedence.

1. Name of Property: _____

Address of Property: Street _____

City _____ County _____ State _____ Zip _____

Listed individually in the National Register of Historic Places; give date of listing: _____

Located in a Registered Historic District; specify: _____

Has a Part 1 Application (Evaluation of Significance) been submitted for this project? yes no

If yes, date Part 1 submitted: _____ Date of certification: _____ NPS Project Number: _____

2. Data on building and rehabilitation project:

Date building constructed: _____ Total number of housing units before rehabilitation: _____

Type of construction: _____ Number that are low-moderate income: _____

Use(s) before rehabilitation: _____ Total number of housing units after rehabilitation: _____

Proposed use(s) after rehabilitation: _____ Number that are low-moderate income: _____

Estimated cost of rehabilitation: _____ Floor area before rehabilitation: _____

This application covers phase number _____ of _____ phases Floor area after rehabilitation: _____

Project/phase start date (est.): _____ Completion date (est.): _____

3. Project contact:

Name _____

Street _____ City _____

State _____ Zip _____ Daytime Telephone Number _____

4. Owner:

I hereby attest that the information I have provided is, to the best of my knowledge, correct, and that I own the property described above. I understand that falsification of factual representations in this application is subject to criminal sanctions of up to \$10,000 in fines or imprisonment for up to five years pursuant to 18 U.S.C. 1001.

Name _____ Signature _____ Date _____

Organization _____

Social Security or Taxpayer Identification Number _____

Street _____ City _____

State _____ Zip _____ Daytime Telephone Number _____

NPS Office Use Only

The National Park Service has reviewed the "Historic Certification Application – Part 2" for the above-named property and has determined:

- that the rehabilitation described herein is consistent with the historic character of the property or the district in which it is located and that the project meets the Secretary of the Interior's "Standards for Rehabilitation." This letter is a preliminary determination only, since a formal certification of rehabilitation can be issued only to the owner of a "certified historic structure" after rehabilitation work is completed.
- that the rehabilitation or proposed rehabilitation will meet the Secretary of the Interior's "Standards for Rehabilitation" if the attached conditions are met.
- that the rehabilitation described herein is not consistent with the historic character of the property or the district in which it is located and that the project does not meet the Secretary of the Interior's "Standards for Rehabilitation." A copy of this form will be provided to the Internal Revenue Service.

Date

National Park Service Authorized Signature

National Park Service Office/Telephone No.

See Attachments

HISTORIC PRESERVATION
CERTIFICATION
APPLICATION –
PART 2

Property Name

NPS Office Use Only

Project Number:

Property Address

5. DETAILED DESCRIPTION OF REHABILITATION / PRESERVATION WORK – Includes site work, new construction, alterations, etc. Complete blocks below.

Number 1	Architectural feature _____ Approximate Date of feature _____ Describe existing feature and its condition: Photo no. _____ Drawing no _____	Describe work and impact on existing feature:
Number 2	Architectural feature _____ Approximate Date of feature _____ Describe existing feature and its condition: Photo no. _____ Drawing no _____	Describe work and impact on existing feature:
Number 3	Architectural feature _____ Approximate Date of feature _____ Describe existing feature and its condition: Photo no. _____ Drawing no _____	Describe work and impact on existing feature:

Photo no. _____ Drawing no _____		
Number	Architectural feature _____	Describe work and impact on existing feature:
4	Approximate Date of feature _____	
Describe existing feature and its condition:		
Photo no. _____ Drawing no _____		

Part II continues in this format until all changes and treatments have been identified.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

HISTORIC PRESERVATION CERTIFICATION APPLICATION
REQUEST FOR CERTIFICATION OF COMPLETED WORK
PART 3

NPS Office Use Only

NRIS No:

Instructions: Upon completion of the rehabilitation, return this form with representative photographs of the completed work (both exterior and interior views) to the appropriate reviewing office. If a Part 2 application has not been submitted in advance of project completion, it must accompany the Request for Certification of Completed Work. A copy of this form will be provided to the Internal Revenue Service. Type or print clearly in black ink. The decision of the National Park Service with respect to certification is made on the basis of the descriptions in this application form. In the event of any discrepancy between the application form and other, supplementary material submitted with it (such as architectural plans, drawings and specifications), the application form shall take precedence.

1. Name of Property: _____

Address of Property: Street _____

City _____ County _____ State _____ Zip _____

Is property a certified historic structure? yes
 no

If yes, date of certification by NPS: _____

or date of listing in the National Register: _____

2. Data on rehabilitation project:

National Park Service assigned rehabilitation project number: _____

Project starting date: _____

Rehabilitation work on this property was completed and the building placed in service on: _____

Estimated costs attributed solely to rehabilitation of the historic structure: \$ _____

Estimate costs attributed to new construction associated with the rehabilitation, including additions, site work, parking lots, landscaping: \$ _____

3. Owner: (space on reverse for additional owners)

I hereby apply for certification of rehabilitation work described above for purposes of the Federal tax incentives. I hereby attest that the information provided is, to the best of my knowledge, correct, and that, in my opinion the completed rehabilitation meets the Secretary's "Standards for Rehabilitation" and is consistent with the work described in Part 2 of the Historic Preservation Certification Application. I also attest that I own the property described above. I understand that falsification of factual representations in this application is subject to criminal sanctions of up to \$10,000 in fines or imprisonment for up to five years pursuant to 18 U.S.C. 1001.

Name _____ Signature _____ Date: _____

Organization _____

Social Security or Taxpayer Identification Number _____

Street _____ City _____

State _____ Zip _____ Daytime Telephone Number _____

NPS Office Use Only

The National Park Service has reviewed the "Historic Certification Application – Part 2" for the above-listed "certified historic structure" and has determined:

- that the completed rehabilitation meets the Secretary of the Interior's "Standards for Rehabilitation and is consistent with the historic character of the property or the district in which it is located. Effective the date indicated below, the rehabilitation of the "certified historic structure" is hereby designated a "certified rehabilitation." A copy of this certification has been provided to the Department of the Treasury in accordance with Federal law. This letter of certification is to be used in conjunction with appropriate Internal Revenue Service regulations. Questions concerning specific tax consequences or interpretation of the Internal Revenue Code should be addressed to the appropriate local Internal Revenue Service office. Completed projects may be inspected by an authorized representative of the Secretary to determine if the work meets the "Standards for Rehabilitation." The Secretary reserves the right to make inspections at any time up to five years after completion of the rehabilitation and to revoke certification, if it is determined that the rehabilitation project was not undertaken as presented by the owner in the application form and supporting documentation, or the owner, upon obtaining certification, undertook unapproved further alterations as part of the rehabilitation project inconsistent with the Secretary's "Standards for Rehabilitation."
- that the rehabilitation is not consistent with the historic character of the property or the district in which it is located and that the project does not meet the Secretary of the Interior's "Standards for Rehabilitation." A copy of this form will be provided to the Internal Revenue Service

Date

National Park Service Authorized Signature

National Park Service Office/Telephone No.

See Attachments

REQUEST FOR CERTIFICATION OF COMPLETED WORK,
continued

_____ NPS Project No.

Additional Owners:

Name _____
Street _____
City _____ State _____ Zip _____
Social Security or Taxpayer Identification Number: _____

Name _____
Street _____
City _____ State _____ Zip _____
Social Security or Taxpayer Identification Number: _____

Name _____
Street _____
City _____ State _____ Zip _____
Social Security or Taxpayer Identification Number: _____

Name _____
Street _____
City _____ State _____ Zip _____
Social Security or Taxpayer Identification Number: _____

Name _____
Street _____
City _____ State _____ Zip _____
Social Security or Taxpayer Identification Number: _____

Name _____
Street _____

City _____ State _____ Zip _____

Social Security or Taxpayer Identification Number: _____

Name _____

Street _____

City _____ State _____ Zip _____

Social Security or Taxpayer Identification Number: _____

APPENDIX C

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name _____

other names/site number _____

2. Location

street & _____ not for
number _____ publication

city or _____ vicinity

town _____

state _____ code _____ county _____ code _____ zip code _____

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Signature of certifying official

Date

Title
Government

State or Federal agency/bureau or Tribal

Name of Property

County and State

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official

Date

Title
Government

State or Federal agency/bureau or Tribal

4. National Park Service Certification

I, hereby, certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	district
_____	_____	site
_____	_____	structure
_____	_____	object
_____	_____	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously
listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

Current Functions
(Enter categories from instructions)

Name of Property

County and State

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

foundation: _____
walls: _____

roof: _____
other: _____

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a summary paragraph that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Narrative Description

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

Areas of Significance
(Enter categories from instructions)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Period of Significance

Significant Dates

Criteria Considerations
(Mark "x" in all the boxes that apply)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Significant Person

(Complete only if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Name of Property

County and State

Period of Significance (justification)

Criteria Consideratons (explanation, if necessary)

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of significance and applicable criteria)

Narrative Statement of Significance (provide at least one paragraph for each area of significance)

Developmental history/additional historic context information (if appropriate)

Name of Property

County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been Requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of epository: _____
-

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property _____
(Do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet)

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (describe the boundaries of the property)

Name of Property

County and State

Boundary Justification (explain why the boundaries were selected)

11. Form Prepared By

name/title _____
organization _____ date _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____
e-mail _____

Additional Documentation

Submit the following items with the completed form:

- Maps: A USGS map (7.5 or 15 minute series) indicating the property's location.
A Sketch map for historic districts and properties having large acreage or numerous resources.
Key all photographs to this map.
- Continuation Sheets
- Additional items: (Check with the SHPO or FPO for any additional items)

Photographs:

Submit clear and descriptive black and white photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Name of Property

County and State

Description of Photograph(s) and number:

1 of ____.

Property Owner:

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

APPENDIX D

RECOMMENDED APPROACHES FOR REHABILITATING HISTORIC INTERIORS

(from Preservation Brief 18: *Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-defining Elements*)

1. Retain and preserve floor plans and interior spaces that are important in defining the overall historic character of the building. This includes the size, configuration, proportion, and relationship of rooms and corridors; the relationship of features to spaces; and the spaces themselves such as lobbies, reception halls, entrance halls, double parlors, theaters, auditoriums, and important industrial or commercial use spaces. Put service functions required by the building's new use, such as bathrooms, mechanical equipment, and office machines, in secondary spaces.

2. Avoid subdividing spaces that are characteristic of a building type or style or that are directly associated with specific persons or patterns of events. Space may be subdivided both vertically through the insertion of new partitions or horizontally through insertion of new floors or mezzanines. The insertion of new additional floors should be considered only when they will not damage or destroy the structural system or obscure, damage, or destroy character-defining spaces, features, or finishes. If rooms have already been subdivided through an earlier insensitive renovation, consider removing the partitions and restoring the room to its original proportions and size.

3. Avoid making new cuts in floors and ceilings where such cuts would change character-defining spaces and the historic configuration of such spaces. Inserting of a new atrium or a lightwell is appropriate only in very limited situations where the existing interiors are not historically or architecturally distinguished.

4. Avoid installing dropped ceilings below ornamental ceilings or in rooms where high ceilings are part of the building's character. In addition to obscuring or destroying significant details, such treatments will also change the space's proportions. If dropped ceilings are installed in buildings that lack character-defining spaces, such as mills and factories, they should be well set back from the windows so they are not visible from the exterior.

5. Retain and preserve interior features and finishes that are important in defining the overall historic character of the building. This might include columns, doors, cornices, baseboards, fireplaces and mantels, paneling, light fixtures, elevator cabs, hardware, and flooring; and wallpaper, plaster, paint, and finishes such as stenciling, marbling, and graining; and other decorative materials that accent interior features and provide color, texture, and patterning to walls, floors, and ceilings.

6. Retain stairs in their historic configuration and to location. If a second means of egress is required, consider constructing new stairs in secondary spaces. The application of fire-retardant coatings, such as intumescent paints; the installation of fire suppression systems, such as sprinklers; and the construction of glass enclosures can in many cases permit retention of stairs and other character-defining features.

7. Retain and preserve visible features of early mechanical systems that are important in defining the overall historic character of the building, such as radiators, vents, fans, grilles, plumbing fixtures, switchplates, and lights. If new heating, air conditioning, lighting and plumbing systems are installed, they should be done in a way that does not destroy character-defining spaces, features and finishes. Ducts, pipes, and wiring should be installed as inconspicuously as possible: in secondary spaces, in the attic or basement if possible, or in closets.

8. Avoid "furring out" perimeter walls for insulation purposes. This requires unnecessary removal of window trim and can change a room's proportions. Consider alternative means of improving thermal performance, such as installing insulation in attics and basements and adding storm windows.

9. Avoid removing paint and plaster from traditionally finished surfaces, to expose masonry and wood. Conversely, avoid painting previously unpainted millwork. Repairing deteriorated plasterwork is encouraged. If the plaster is too deteriorated to save, and the walls and ceilings are not highly ornamented, gypsum board may be an acceptable replacement material. The use of paint colors appropriate to the period of the building's construction is encouraged.

10. Avoid using destructive methods--propane and butane torches or sandblasting--to remove paint or other coatings from historic features. Avoid harsh cleaning agents that can change the appearance of wood.

APPENDIX E

HISTORIC THEATERS THAT UTILIZED FEDERAL TAX CREDITS FOR
REHABILITATION

Theater	State	City	Rehab Year	Date Built
Paramount Theater	Arizona	Casa Grande	2000	1929
Fox Tucson Theater	Arizona	Tucson	2006	1929
Orpheum Theater & Bldg	California	Los Angeles	2005	1926
Bonfils Memorial Theater	Colorado	Denver	2006	1953
Bluebird Theater	Colorado	Denver	1997	1914
Egyptian Theatre	Colorado	Delta	1998	1928
Atlas Theater and Shops	Dist. Of Columbia	Wash, DC	2006	1938
Court Theater Annex/Bankhead Bldg	Florida	Ft Myers	2000	unknown
5 Points Theater	Florida	Jacksonville	2007	unknown
Capitol Theatre	Georgia	Macon	2008	unknown
The Wink Theater	Georgia	Dalton	2003	1941
Majestic Building (Shubert Theater)	Illinois	Chicago	2007	1906
Fountain Sq Theatre Bldg	Indiana	Indianapolis	2001	1928
Lafayette Theatre	Indiana	Lafayette	2004	1938
Indiana Theater	Indiana	Bloomington	2001	unknown
New Orpheum Theatre	Iowa	Sioux City	2002	1927
Steyer Opera House	Iowa	Decorah	2004	unknown
Englert Theatre (Englert Civic Theatre)	Iowa	Iowa City	2006	1912
Adler Theatre	Iowa	Davenport	2007	1931
McPherson Opera House	Kansas	McPherson	2007	1888
Crystal Plaza Theatre	Kansas	Ottawa	2008	unknown
Fox Theater (Fox Pavilion)	Kansas	Hays	2007	1950
Walnut Street Theatre/Scoop Bldg	Kentucky	Louisville	2000/2007	1910
Madison Theater	Kentucky	Covington	2005	1912
Loew's State Theater	Louisiana	New Orleans	1997	1926
Arcade Theatre	Louisiana	Slidell	2001	1927

Old Ritz Theater	Louisiana	Hammond	2007	unknown
The Hippodrome	Maryland	Baltimore	2004	1914
McHenry Theater	Maryland	Baltimore	2003	1917
Prince Theatre	Maryland	Chestertown	2002	1909
The Colonial Theatre	Massachusetts	Pittsfield	2007	1903
Mahaiwe Theatre	Massachusetts	Great Barrington	2007	1905
Poli's Place Theatre/Showcase Theatre (Hanover Theatre for Performing Arts)	Massachusetts	Worcester	2008	1926
City Opera House (vaudeville house)	Michigan	Traverse City	2008	1892
Missour Theater	Missouri	Columbia	2009	1928
Madrid Theater	Missouri	Kansas City	2002	1925
The Walt Theatre	Missouri	New Haven	2003	unknown
Moolah Temple Theater	Missouri	St. Louis	2005	1913
Beverly Theatre	Missouri	University City	2005	1937/8
Gillioz Theater	Missouri	Springfield	2008	1926
Ivory Theatre Complex	Missouri	St. Louis	2008	unknown
Judith Theatre	Montana	Lewistown	2008	1914
The Majestic Theatre	New Jersey	Jersey City	2005	1907
Collingswood Theatre	New Jersey	Collingswood	2006	1928
The Biltmore Theater (Samual J Friedman Theater)	New York	New York	2004	1925-6
The Apollo Theater	New York	New York	2006	1914
Stanley Theatre	New York	Utica	2008	1928
Proctor's Theatre and Arcade	New York	Schenectady	2008	1926
The Strand Movie Theater	North Carolina	Asheville	1999	unknown
Mimosa Theater	North Carolina	Morganton	2004	unknown
Taylor Theater	North Carolina	Edenton	2005	unknown
Horn Theater	North Carolina	Forest City	2003	unknown
Turnage Theater	North Carolina	Washington	2008	unknown
The Ritz Theatre	Ohio	Tiffin	2000	1928
Rodeo Theater	Oklahoma	Oklahoma City	2001	unknown

Movie Theater (Anderson Theater)	South Carolina	Mullins	2004	1920
Drug Store and Movie Theater (Anderson Theater)	South Carolina	Mullins	2005	unknown
Tennessee Theater	Tennessee	Knoxville	2005	1928
Jefferson Theatre	Texas	Beaumont	2004	1927
Roseland Theater	Texas	Fort Worth	2001	1920s
Alhambra Theater	Utah	Pleasant Grove	2000	1924/1931
Iris Theater	Utah	Murray	2002	1923
Waugh Opera House	Vermont	St. Albans	2006	1892
Beacon Theatre	Virginia	Hopewell	2005	1928
Norva Theater	Virginia	Norfolk	2001	1922
Attucks Theatre and Office Building	Virginia	Norfolk	2005	1919
The Paramount Theater	Virginia	Charlottesville	2005	1931
Grandin Theatre	Virginia	Roanoke	2003	unknown
The Venus Theater	Virginia	Richmond	2007	unknown
North Theater	Virginia	Danville	2005	1947
State Theatre	Virginia	Lexington	2004	unknown
Granby Theater	Virginia	Norfolk	2006	c. 1915
Strand Theatre/Lincoln Theatre/Ebony Club	Virginia	Roanoke	2008	unknown
Bazaar-Davis Opera House	West Virginia	Huntington	2004	unknown
Warner Theatre	West Virginia	Morgantown	2006	1931
Mabel Tainter Theater	Wisconsin	Menomonie	2008	1886

APPENDIX F

FOX TUCCSON THEATRE:
PHOTOGRAPHY ANALYSIS BEFORE REHABILITATION

	Audience Chamber (incl. booth, stage)	Entry Foyer (incl. passageway)	Entry Foyer (mural, drinking fountain)	Lobby (entry)	Public/ Other (balcony)	Public/ Other (basement)
Form, Proportion, Rhythm, Scale	<ul style="list-style-type: none"> •6” high base •2’6” wainscot •orchestra pit form •booth cantilever s to east 	<ul style="list-style-type: none"> •suspended plaster ceiling (projects from ceiling) •square shape steps (traditional) •wide/grand stair on both east and west wall, leads to balcony •stairs mirror each other •base: 6” high with ¾” reveal •passageway: zig-zag form repeated 	<ul style="list-style-type: none"> •sloped surfaces •staircase form •height of opening at top of stairs •repetition in design •railing detail rhythm •niche: character defining (drinking fountain) 	<ul style="list-style-type: none"> •unique geometry pattern •surface •square room •high ceiling gives open feeling •arrangement of windows •proportion of windows to ceiling height •colors, shapes are repeated •window/door repetition 	<ul style="list-style-type: none"> •nothing distinguish-able noted 	<ul style="list-style-type: none"> •form of fireplace
Light	<ul style="list-style-type: none"> •unable to access given photos 	<ul style="list-style-type: none"> •some natural light; difficult to understand light from photos 	<ul style="list-style-type: none"> •seems light source was removed 	<ul style="list-style-type: none"> •lots of natural light in space through glass entry doors •illuminates floor 	<ul style="list-style-type: none"> •nothing distinguish-able noted 	<ul style="list-style-type: none"> •nothing distinguish-able noted

Material	<ul style="list-style-type: none"> •reinforced concrete slab •pit: concrete stairs, plaster walls, concrete floor •acoustone •plaster •wood trim •doors (African mahogany veneer with solid core) •bronze/brass plated door pulls •booth: concrete walls, steel casement windows •stage: unfinished concrete frame, wood floor, ribbed concrete base, exposed steel grid catwalk 	<ul style="list-style-type: none"> •cast, formed concrete base: 6" high with ¾" reveal •plaster •concrete •plaster and metal lath with suspension system •passageway: concrete beams with plaster 	<ul style="list-style-type: none"> •concrete beams with plaster •wrought iron railing •concrete steps •plaster walls (deteriorated) •vitreous china drinking fountain •aluminum panel with ceramic tile base 	<ul style="list-style-type: none"> •terrazzo floor: cracked •plaster walls: important 	<ul style="list-style-type: none"> •concrete •some exposed brick with plaster covering it 	<ul style="list-style-type: none"> •plaster(?): unable to determine from photos
Finish	<ul style="list-style-type: none"> •base: painted brown •stained/painted dark color •bright colors: yellow, orange, 	<ul style="list-style-type: none"> •painted dark brown (chipped) •reds, oranges, greens, yellows, blues, reds: 	<ul style="list-style-type: none"> •light green, yellow, blue, orange •plaster: light beige 	<ul style="list-style-type: none"> •swirling designs of pink, light tan, pale green •chrome steel divider strips, 	<ul style="list-style-type: none"> •nothing distinguishable noted 	<ul style="list-style-type: none"> •difficult to decipher colors

	purple, green, brown •painted gray at later time	dilapidated bright colors •plaster: sand finish, portion formed to look like paneling •wrought iron		appear to be smooth texture •bright colors: reds, oranges, purples •plaster texture important		
Detail	•Art Deco sunburst pattern •ornamental cast plaster detail •doors: Skouras-style •booth: zig-zag pattern	•Art Deco wrought iron railing with unique design •Skouras-style mural	•Skouras-style mural and drinking fountain	•ornamental frieze detail (below ceiling): intricate and colorful, characteristic of Art Deco	•nothing distinguishable noted	•scroll detail
Additional Notes	•some colors difficult to decipher •was carpeted over concrete slab at some point •material, detail, color important •acoustone: rare, sound absorbing plaster of gypsum with aggregate (cast-in-place or gyp board backed)	•foyer base is severely dilapidated •color and material important •much of interior is in disrepair •paint is damaged, visible ghost lines	•material and form important •stairs and railing, color, and design/detail very important	•color, pattern, material on floor character defining •high ceiling also important •detail of frieze shows cast plaster damage •entry poster	•material is significant (combo of exposed brick and plaster) •metal deck and steel joist exposed (originally had plaster suspended but was removed due to water	•design and detail important •much is dilapidated •toilet rooms: unfinished •industrial look •below stage: unfinished, earth floor •exposed concrete frame

		<ul style="list-style-type: none"> •passageway: concrete beams and zig-zag pattern very character defining and unique 		<ul style="list-style-type: none"> cases: originals no longer intact, contemporary ones in place (not historic but define another time in theater history 	damage)	<ul style="list-style-type: none"> •unfinished walls •2 sets concrete stairs to orchestra pit •low ceiling
Photo(s)	<ul style="list-style-type: none"> •25 (doors), 39-47, 49 (booth), 50 (stage) 	<ul style="list-style-type: none"> •14-16, 18-19, 20 (passageway) 	<ul style="list-style-type: none"> •23-24, 26 	<ul style="list-style-type: none"> •9-12 	<ul style="list-style-type: none"> •35, 36A, 37 	<ul style="list-style-type: none"> •31- 32, 51

APPENDIX G

FOX TUCCSON THEATRE:
PHOTOGRAPHY ANALYSIS AFTER REHABILITATION

	Audience Chamber (incl. booth, stage)	Entry Foyer (incl. passageway)	Entry Foyer (mural, drinking fountain)	Lobby (entry)	Public/Other (balcony)	Public/Other (basement)
Form, Proportion, Rhythm, Scale	<ul style="list-style-type: none"> •very symmetrical •added ADA access •removed some seats 	<ul style="list-style-type: none"> •overall form remained 	<ul style="list-style-type: none"> •no after photos 	<ul style="list-style-type: none"> •new repetition in tile pattern on walls (formerly painted) 	<ul style="list-style-type: none"> •formerly vacant adjacent commercial bldg-upper floor now bar and baths (new spatial layout) 	<ul style="list-style-type: none"> •reconfigured space •removed, converted to circulation and waiting space
Light	<ul style="list-style-type: none"> •new wall sconce based on historic photos 	<ul style="list-style-type: none"> •new light fixtures (contemporary design) 	<ul style="list-style-type: none"> •no after photos 	<ul style="list-style-type: none"> •new solid doors (no natural light in foyer) 	<ul style="list-style-type: none"> •original windows (sunlight in, transfers between rooms) 	<ul style="list-style-type: none"> •new fixtures to match décor

Material	<ul style="list-style-type: none"> •new sound, lighting equipment (affects views) •original seat ends and arm rests retained, new seat backs and bottoms (reupholstered) •new carpet based on original •concrete floor replaced •new railings based on other spaces •new stage floor 	<ul style="list-style-type: none"> •plaster walls were patched •repaired concrete base 	<ul style="list-style-type: none"> •no after photos 	<ul style="list-style-type: none"> •non-original aluminum doors/framing replaced with new solid doors •terrazzo floor replaced with ceramic (pattern extremely different) 	<ul style="list-style-type: none"> •all new material in former commercial bldg •lounge walls were brick and plaster, plaster furred out and painted •new carpet •new railings (to comply with ADA); old railings stored 	<ul style="list-style-type: none"> •restored fireplace •new carpet •new railings •sheet rock replaced plaster
Finish	<ul style="list-style-type: none"> •acoustone walls painted or replaced with new material as needed •plaster walls patched and painted •balcony millwork and pony wall restored and repainted 	<ul style="list-style-type: none"> •new finish but replicates historic 	<ul style="list-style-type: none"> •no after photos 	<ul style="list-style-type: none"> •reflective tile (more tile in space) now surrounds poster cases 	<ul style="list-style-type: none"> •all new finishes in former commercial bldg 	<ul style="list-style-type: none"> •new finishes
Detail	<ul style="list-style-type: none"> •plaster ornament on cornice repaired and 	<ul style="list-style-type: none"> •zig-zag pattern over structural beam 	<ul style="list-style-type: none"> •no after photos 	<ul style="list-style-type: none"> •lobby ceiling plaster patched and painted 	<ul style="list-style-type: none"> •new bar coordinate with adjacent space 	<ul style="list-style-type: none"> •new wall details

	<ul style="list-style-type: none"> •replicated •repainted seats •mural on ceiling retained •under balcony area: ceiling painted, reproduced light fixtures 	<ul style="list-style-type: none"> retained •restored Skouras decorative painting 		<ul style="list-style-type: none"> •ornamental frieze restored and repainted 		
Additional Notes	<ul style="list-style-type: none"> •spaces repaired or replicated to match historic photos with addition of sound and lighting equipment •ceiling lights retained, sconces new •new electrical systems in back of house 	<ul style="list-style-type: none"> •walls severely deteriorated •multiple paint layers •scratched baseboards •all was repaired 	<ul style="list-style-type: none"> •no after photos of drinking fountain 	<ul style="list-style-type: none"> •loss of terrazzo floor (new tile very different from old) •new paint colors very similar to historic 	<ul style="list-style-type: none"> •baths and bar: new construction in former commercial bldg •poor condition, little to save 	<ul style="list-style-type: none"> •poor condition, little to save •fireplace and staircase only original •few overall photos of space (limited to detail shots)
Photo(s)	•27-38, 46-48	•22-26	•N/A	•11-14	•39-45	•18-21

APPENDIX H

STANLEY THEATRE:

PHOTOGRAPHY ANALYSIS BEFORE REHABILITATION

	Audience chamber (incl. stage, fly loft)	Foyer (entry, incl. vestibule)	Foyer (grand, incl. mezzanine)	Lobby (main/grand, incl. stairs)	Private (basement/dressing room, support, storage)	Public/Other (basement, entrance to upper story office space)
Form, Proportion, Rhythm, Scale	<ul style="list-style-type: none"> •large, rectangular volume •covered ceiling •balcony has moderate pitch •4 major bays on side walls •covered dome in plaster ceiling 	<ul style="list-style-type: none"> •row of exterior doors-4 pairs with single pane glass •wood paneling above doors And muntin pattern creates pattern 	<ul style="list-style-type: none"> •circular space •walls curve •dome in center of room with access to rest rooms, etc. along wall 	<ul style="list-style-type: none"> •grand form •curves at bottom and 2nd set of stairs •asymmetrical design •open space •tall ceiling •treads create repetition upward 	<ul style="list-style-type: none"> •dressing: low ceilings, square forms, horizontal emphasis (seen in wall paper and paneling) •basement: square forms, narrow hallways, repetition/pattern in pipes and doors 	<ul style="list-style-type: none"> •small foyer with recessed entry on west end •square forms •wainscot draws eyes up •basement: square forms, low ceiling in men's smoking lounge, rotated squares form pattern details on lower

<p>Form, Proportion, Rhythm, Scale</p>	<ul style="list-style-type: none"> •bays and details/ornamentation create pattern on side walls •large open space, grand area, tall ceiling •columns and bays draw eyes upward, vertical focus •balcony creates horizontal line •walls: square door openings, rows of seats form patterns, panels create vertical pattern while blue base creates horizontal line, opening mirror each other on opposite ends of room creating symmetry •stage: vertical emphasis-tall ceiling, vast, open space, rigging system also creates vertical orientation 	<ul style="list-style-type: none"> •approx 10' ceiling •Square shaped vestibule •3 sets of doors-openings create patterns •square pattern also in ceiling 		<ul style="list-style-type: none"> •2-1/2 story grand lobby while lobby is 2 story •rectilinear volume •ceiling has curved shape •overall square form •details have scroll shapes •much repetition in wall details and panels •blind arches created by moldings on both walls on first story 		<p>walls, panel also creates repetition</p>
<p>Light</p>	<ul style="list-style-type: none"> •no chandelier (never finished) •bare light bulb hangs from center dome 	<ul style="list-style-type: none"> •natural light enters space through muntin 	<ul style="list-style-type: none"> •center light is focus of ceiling •some 	<ul style="list-style-type: none"> •sconces create rhythm and light space 	<ul style="list-style-type: none"> •dressing: some pendants, 1 was ornamental •basement: 	<ul style="list-style-type: none"> •skylight on 2nd floor lets in natural light

	<ul style="list-style-type: none"> •dimly lit space •walls: only 2 sconces visible in photos, more light here •stage: stairways brightly lit, no visible fixtures from photos 	<p>pattern and creates design on floor</p> <ul style="list-style-type: none"> •highly decorated light fixture in center of ceiling 	sconces	<ul style="list-style-type: none"> •more spots of light rather than much general lighting •sconces have scroll pattern and contribute to design of wall 	utilitarian lighting, fluorescent?	<ul style="list-style-type: none"> •basement: some overhead lights, very reflective space with tiles, original ceiling light fixtures and wall sconces intact
Material	<ul style="list-style-type: none"> •plaster ceiling •concrete floor with carpeted aisles •upholstered seats •gilding •walls: plaster •stage: wood floor, exposed concrete framing, exposed brick wall, poured concrete walls 	<ul style="list-style-type: none"> •wood paneling •glass •ornamental ceiling with medallions •crown moldings •side wall clad in marble •ceramic tile floors 	<ul style="list-style-type: none"> •plaster walls •metal gilding along walls •base is detailed as well •carpet on floor creates repetition 	<ul style="list-style-type: none"> •plaster •glass mirrors •carpeted floor with terrazzo around entire perimeter creates pattern •main stair has marble risers and treads •stair is carpeted in center •cast iron/gilded balustrades and newel posts with floral design 	<ul style="list-style-type: none"> •dressing: hallway seems reflective, acoustical tile ceiling, wall paper, concrete block painted pink •basement: concrete walls at perimeter, all interior walls are hollow clay tile and painted white, floors are polished and stained concrete •basement: service corridor under audience chamber concrete walls and some internal plaster walls and 	<ul style="list-style-type: none"> •original wood door with solid glass panel with operable transom above •pressed metal cornice runs above storefronts •steel staircase to 2nd floor •marble treads/risers •marble wainscot •polished

				<ul style="list-style-type: none"> •wood banisters on stairs 	ceilings	<ul style="list-style-type: none"> concrete floors (partially carpeted) on 2nd story corridor •men's lounge: tiles in fireplace and lower wall, wood paneling, mirror above fireplace •marble toilet partitions •black/white ceramic tile •coffered walls •women's bath: wall paper and ceramic tiles
Finish	<ul style="list-style-type: none"> •plaster ceiling painted white •reflective, shiny ornamentation •gold, bright colors •walls: blue base with 	<ul style="list-style-type: none"> •browns •reflective floor •blue and gold in ceiling 	<ul style="list-style-type: none"> •textured plaster on ceiling •painted or grained wood 	<ul style="list-style-type: none"> •highly gilded •yellow •blue and green tones •reflective characteristics 	<ul style="list-style-type: none"> •dressing: doors surrounds painted green, some doors painted green against white wall •wood floors in 	<ul style="list-style-type: none"> •polished marble floors-reflective, light bounces •basement: polished floor

	cream colored walls and highly decorated carpet •stage: smooth concrete floor, simple stairs painted treads, risers, and balustrades, green and red		millwork on door frames •reflective metals •shiny	in bits of marble •shiny details •carpet absorbs sound and reflection	some dressing rooms, glass mirrors and floor material (create repetition) •basement: unfinished design, reflective qualities in floors, texture in concrete block	reflective, smooth textures and patterns created by tiles
Detail	<ul style="list-style-type: none"> •heavily gilded ornamentation •classical molding (sharp stylistic contrast to other ornamentation in chamber) •highly sculptural ornamentation surrounding organ pipe niches •scaled, twisted columns supporting architrave and massive console brackets •similar detailing surrounds proscenium •Baroque and Classical forms •highly gilded and multidimensional •highly decorated on 	<ul style="list-style-type: none"> •gilded finish over painted ceiling •highly detailed ceiling •scrolling on lighting fixture 	<ul style="list-style-type: none"> •walls elaborately detailed •molded plaster •medallions around fixtures 	<ul style="list-style-type: none"> •highly ornamented •Moorish design in cornices, moldings, cartouches •ornamental newal posts and balustrades •pilasters on south wall near non-historic bar (south wall) 	<ul style="list-style-type: none"> •dressing: some unfinished ceiling, open plenum, minimally decorated/detailed •basement: exposed utility lines and plumbing at ceiling level, rusted steel support beams 	<ul style="list-style-type: none"> •door surrounds very rich wood become focus •minimal details •simple compared to other public spaces •basement: most detail seen in tan and aqua tiles near floor, also wood paneling, fireplace and surrounds with scroll

	walls, less emphasis on seating <ul style="list-style-type: none"> •audience attention focused on edges of space •walls: minimal details near doors, some gilding on walls, exit signs detailed font, patterns in walls •stage: little detail, simple square stairs 					patterns create detail
Additional Notes	“It is a fundamental premise of the project that restoration and treatment of this major public space as authentically as possible eclipses the loss of the non-public support areas of the interior (mostly basement storage, mechanical rooms and stage support areas).”		<ul style="list-style-type: none"> •transition between entrance lobby and audience chamber at upper mezzanine level is open to grand lobby below 			<ul style="list-style-type: none"> •”public areas” in basement- mostly foyers and lounge areas assoc. with restrooms •men’s and women’s baths and lounges very different in character
Photo(s)	•7, 25-29, 30-31, 34-37, 72-73	•17	•38, 69-71	•19-24	•61-65, 67, 74-81	•43-45, 58-59, 68

*Info from plans: overall form is rectangular, auditorium curves toward stage to bring focus to front, curved stairs in center of hall (plans23), balcony level seats create arches creating oval in main seated area (plans22), main auditorium space is symmetrical (plans22), mezzanine level has curved formed in stairs and railing (plans 20); Light: light enters in front entrance and storage/ box office spaces (plans 23).

APPENDIX I

STANLEY THEATRE:
PHOTOGRAPHY ANALYSIS AFTER REHABILITATION

	Audience chamber (incl. stage, fly loft)	Foyer (entry, incl. vestibule)	Foyer (grand, incl. mezzanine)	Lobby (main/grand, incl. stairs)	Private (basement/dressing room, support, storage)	Public/Other (basement, entrance to upper story office space)
Form, Proportion, Rhythm, Scale	<ul style="list-style-type: none"> •new ADA seating (modified old) •added doors (fire safety) affected form and transfer of light between rooms •stage: new construction 	<ul style="list-style-type: none"> •no visible change 	<ul style="list-style-type: none"> •new opening cut for access to new addition (clean cut, details remain, only wall removed) •cut in wall on mezzanine level for new addition, rectangular opening different from archways in space 	<ul style="list-style-type: none"> •no visible change 	<ul style="list-style-type: none"> •no after photos 	<ul style="list-style-type: none"> •no visible change

Light	<ul style="list-style-type: none"> •addition of chandelier where bare bulb, blends with space but more contemporary, Tiffany-style •transfer of light between rooms affected by doors •stage: new construction 	•no visible change	<ul style="list-style-type: none"> •no visible change in grand foyer •transfer of light between rooms affected on mezzanine 	•no visible change	•no after photos	•no visible change
Material	<ul style="list-style-type: none"> •new sound equip in rear of chamber •new orchestra pit only visible in basement •new doors blend with surroundings •stage: new construction 	•cleaned and repaired tile floor and plaster ceiling	<ul style="list-style-type: none"> •cleaned and removed wall, removed furniture pieces •table in front of arch ways on mezzanine removed 	•carpets cleaned	•no after photos	•cleaned and restored tile and wood in basement
Finish	<ul style="list-style-type: none"> •painted concrete floors •cleaned other surfaces •repainted front orchestra pit •walls repainted darker color (from yellow/cream to 	•finishes look less aged due to cleaning	•finishes cleaned	•finishes look less aged due to cleaning	•no after photos	•no visible change

	red/orange) encloses space •stage: new construction					
Detail	•cleaned and restored walls, light fixtures •stage: new construction	•no visible change	•no visible change	•no visible change	•no after photos	•no visible change
Additional Notes						
Photo(s)	•25-37	•18-20	•38-44	•21,24,22-23	•no after photos	•17, 45-46

APPENDIX J

PROCTOR'S THEATRE AND ARCADE:
PHOTOGRAPHY ANALYSIS BEFORE REHABILITATION

	Audience chamber	Arcade	Entry Storefront	Lobby, Foyer (rear of audience chamber)	Private (2nd floor dressing and offices)	Private (back stage, rigging)
Form, Proportion, Rhythm, Scale	<ul style="list-style-type: none"> •flanked by organ niches (symmetry) •seats create repetition and curve to face stage •large, grand space with tall ceilings •vertical emphasis •circular details in ceiling design and wall niches •Proscenium arch has gilding and gold tones •curved form follows 	<ul style="list-style-type: none"> •2 story with mezzanine along E wall (only 1 story at N and S ends; opens to 2 story atrium in center and over main theatre entrance) •rectangular form (corridor) with vestibules at each end •formal Neoclassical space •horizontal emphasis •square 	<ul style="list-style-type: none"> •recessed entry •square form 	<ul style="list-style-type: none"> •Curved form around audience chamber (following form of audience chamber) •open space (to second floor) •pilasters create a rhythm on entrance wall •columns create repetition and pattern in space on balcony level 	<ul style="list-style-type: none"> •square forms of dressing rooms and corridors •arrangement of doors creates pattern •offices: low ceilings, at a human scale, door placement creates pattern in hallway 	<ul style="list-style-type: none"> •vertical emphasis of rigging and presence of a tall ladder focuses eyes upward

	<p>design of the space</p> <ul style="list-style-type: none"> •arch is flanked by Classical columns (symmetry) •arch forms 	<p>form display boxes</p> <p>line corridor</p> <ul style="list-style-type: none"> •skylights create grille pattern •5 doors (and transoms above) to theater have square form 				
Light	<ul style="list-style-type: none"> •original chandeliers in place •lighting creates repetition along main floor level 	<ul style="list-style-type: none"> •bay windows along ground floor •series of 3 arched-profile, stained-glass skylights run longitudinally along ceiling (pattern) •circular design of light fixtures create repetition and pattern in reflection on floor and fixtures themselves 	<ul style="list-style-type: none"> •windows appear original but detailing circa 1940 (Moderne style) •circular form on light fixtures in center of room have diffused light •little natural light due to awning outside and recessed entry 	<ul style="list-style-type: none"> •sconces along wall facing entry doors (rhythmic) •chandeliers on balcony level •overall warm, yellow light 	<ul style="list-style-type: none"> •simple bulb fixture •natural light through window of dressing rooms •bright area •offices: simple fixtures, glass on door lets natural light in to hallway 	<ul style="list-style-type: none"> •nothing distinguishable noted
Material	•ceiling moldings	•marble walls (to	•wood	•carpeted	•dressing room	•brick, other

	<p>and doorways are molded plaster (some re-gilded)</p> <ul style="list-style-type: none"> •upholstered seats •carpeted aisles •painted concrete floor 	<p>wainscot level)</p> <ul style="list-style-type: none"> •terrazzo flooring (begins at sidewalk and continues through entire arcade) •plaster •mosaic wall panel (N vestibule) •oak millwork, doors with glass insets in offices •black marble at base of display windows •brass-trimmed display windows •light beige marble wainscoting on main wall •aluminum storefront •wood framed glass doors at entrance flanked by marble pilasters and plaster cartouche above doors 	<p>paneled storefront/display window</p>	<ul style="list-style-type: none"> •marble wainscoting •marble Doric columns and marble pony wall •Doric columns frame entrances to center aisles 	<p>material difficult to decipher from photos</p> <ul style="list-style-type: none"> •offices: rich painted wood millwork 	<p>rough materials</p>
Finish	<ul style="list-style-type: none"> •red upholstered seats 	<ul style="list-style-type: none"> •polished marble •floor and ceiling 	<ul style="list-style-type: none"> •white, gold, and rich 	<ul style="list-style-type: none"> •shiny, gold, reflective 	<ul style="list-style-type: none"> •white walls •dark floor 	<ul style="list-style-type: none"> •difficult to decipher from

	<ul style="list-style-type: none"> •gold/yellow glow in space 	<ul style="list-style-type: none"> reflective characteristics •yellow tones 	<ul style="list-style-type: none"> browns •matte finish on ceiling •wood has some reflective characteristics 	<ul style="list-style-type: none"> characteristics on details and some wall portions •red carpet on floor absorbs light 	<ul style="list-style-type: none"> •office: white walls, painted brown wood doors and surrounds, dark floors 	<ul style="list-style-type: none"> photos
Detail	<ul style="list-style-type: none"> •classical ornamentation on walls •coved ceilings •Proscenium topped with cartouche with classical motifs •classical moldings that circumscribe portions of ceiling •gilding •swirling details in ceiling, wall design, detail •classical columns along side walls •geometric details in ceiling, walls •seating area details are 	<ul style="list-style-type: none"> •swag moldings •upper walls have egg and dart and other classical moldings/cornices (painted plaster) •brass trimmed display windows •stairs to upper level have floral/scroll details in gate and signage •intricate wood details above doors on west wall / south end •atrium corridor on 2nd level has gold/gilded cornice and rich wood doors and surrounds 	<ul style="list-style-type: none"> •circular moldings within square moldings on ceiling 	<ul style="list-style-type: none"> •simple wood frame around doors •gold banded detail runs horizontally separating 2 floors in main lobby •more details on balcony level with chandeliers and gold detailed columns 	<ul style="list-style-type: none"> •minimal details •chair rail in dressing room •single panel doors •office: glass windows next to doors, frosted glass 	<ul style="list-style-type: none"> •few details •ladder within stage house •pattern in brick creates detail

	minimal					
Additional Notes		•Neoclassical design, classical/ Adamesque, building has little façade left (interior elements important to preserve-all had been retained over the years for the most part, except marquee)	•State Street entrance			
Photo(s)	•77-83	•5-15, 19, 68, 74, 76	•1,3,4-5	•55-57, 63	•52-54, 67-71	•85-87

* overall shape resembles an up-side-down L with the vertical portion at an angle; the actual auditorium space seating is arched toward the stage, an arcade space runs horizontally dividing the auditorium from other shops (plans 5-8)

* OTHER: there is retail space - which I am not concerned with even though it was converted to stage support during construction - I am only concerned with what happened to historic theater space

APPENDIX K

PROCTOR'S THEATRE AND ARCADE:
PHOTOGRAPHY ANALYSIS AFTER REHABILITATION

	Audience chamber	Arcade	Foyer (entry, storefront)	Lobby, Foyer (rear of audience chamber)	Private (2nd floor dressing and offices)	Private (back stage, rigging)
Form, Proportion, Rhythm, Scale	<ul style="list-style-type: none"> •no visible changes 	<ul style="list-style-type: none"> •replaced staircase (ADA) •overhang above W wall openings removed •removed A/C units from transoms •removed display windows •cut into wall to form passageway to next building (new repetition) •new openings formed •removed doors and framing to rear lobby creating slight recessed area off 	<ul style="list-style-type: none"> •no visible changes 	<ul style="list-style-type: none"> •no visible changes 	<ul style="list-style-type: none"> •demolished, new construction for equipment space, contemporary/bare replacement •offices: façade removed to gain access to new elevator (new opening), repetition affected 	<ul style="list-style-type: none"> •no after photos

		Arcade (relocated to 10' into existing foyer) •moved some displays to southern end of arcade				
Light	•no visible changes	•no visible change	•no visible changes	•no visible changes	•no visible changes	
Material	•reupholstered seats with new material of similar color •new lighting elements (not in view of proscenium) •new carpet installed in aisles	•new fire door replaced glass inset door to stairwell •removed secondary ticket booth (replaced with a couple of chairs)	•no visible changes	•new carpet to lobby and circulation areas	•new contemporary window to separate old space from new •new patterned carpeting in women's lounge area	•no after photos
Finish	•cleaned plaster work •brighter, more shiny gilding	•yellow paint (replaced white), red door (replaced brown), orange paint added for trim	•red paint (replaced white) •smooth ceiling	•no visible changes	•no visible changes	•no after photos

		•maroon vertical strip on W wall				
Detail	•no visible changes	•new solid door •pilaster surround repainted •removed sign replaced with contemporary •removed gate around stairs •removed rail for handicapped chair	•circular painted pattern within square plaster ceiling detail	•no visible changes	•no visible changes	•no after photos
Additional Notes	•no structural changes •minimal cleaning to space	•quality of space is brighter, less drab		•minimal changes, just cleaning and new carpet	•minor painting in women's lounge, minor cleaning to men's lounge, demo of some important features (doors, windows to offices)	
Photo(s)	•50-51, 54-57	•14-15,18, 20, 22, 25, 27-28	•5	•46-47	•44, 48-49, 60-63, 75-83	•no after photos

* overall form, door placement remained, F1 removed rooms off SE elevation, numerous secondary spaces demolished: former dressing rooms (2nd, P2#52-54,), former retail space (P2#22,28-30,32), offices (P2#69-70), and stage house (P2#85-88,90)

APPENDIX L

TENNESSEE THEATRE:
PHOTOGRAPHY ANALYSIS BEFORE REHABILITATION

	Auditorium	Foyer (main, orchestra/ balcony level)	Lobby (main/ grand)	Private (stage house, loft)	Public/Other (basement entry/ foyer/lobby- Clinch Ave)	Public/Other (men's and women's restrooms)
Form, Proportion, Rhythm, Scale	<ul style="list-style-type: none"> •curved form (seats, balcony, arches) •open space-vertical focus •domed ceiling •proscenium •oval shape •small staircase to stage •very symmetrical space •square formed panels on walls 	<ul style="list-style-type: none"> •row of glass doors with transoms (repetition, pattern) •tall ceiling (not as tall as other spaces) •transitional space-gradually taller •square pattern in ceiling detail, stone veneer walls, and floor •orchestra/ 	<ul style="list-style-type: none"> •2-1/2 story volume, grand space •vastly different in height from foyer •Arabesque pointed arches line side walls with pilasters •fabric drapes from reverse arches (symmetrical) •stairs (grand form-draw eye upward) •vertical emphasis with tall 	<ul style="list-style-type: none"> •vertical emphasis with rods running upward •24'3" deep, 87' wide, 56' tall •wide space 	<ul style="list-style-type: none"> •square forms •low ceilings •horizontal emphasis •arches over some doorways •checkered pattern on floor •square tiles •oak paneling has square form •circular elements in light fixtures •floral patterns in few details 	<ul style="list-style-type: none"> •men's room: square form, low ceiling, horizontal emphasis with chair rail (tile below), light fixture over sink also emphasizes horizontal, stalls lead eyes upward but low ceiling, row of stalls creates repetition •women's room: square forms (tile

		balcony: square forms in wall details, lower ceiling (more intimate), curved staircase, curved all along back corners, railing also curves upward (heightens space)	archways •very rectilinear form on horizontal surfaces •arches on vertical surfaces emphasis height			floor, openings, counters), typical ceiling height, horizontal emphasis with counter and door headers
Light	•wall sconces create pattern	•some natural light •row of ceiling lights (pattern) •orchestra/ balcony: sconces create pattern along walls, ceiling pendants (ornamental), yellow light	•5 crystal chandeliers (rhythm and general lighting) •very ornamental •some natural light enters	•difficult to decipher from photos	•set of ceiling fixtures create repetition and general lighting •glass doors with transoms allow some natural light in	•men's room: sconces over sink fixture (modern), bright for functional reasons •women's room: sconces form pattern over counter
Material	•plaster •arches filled with plaster tracery •ornamental medallions in apex of each	•ceramic tile floors •terra cotta paneling •bronze-finished doors •marble panels at base of ticket booth •orchestra/ balcony:	•marble pilasters •marble wainscot around perimeter •ceramic tile flooring (1966 replacement) •brass railings in	•exposed concrete framing members •exposed brick wall of stage house	•ornamental ironwork (openings from foyer to lobby) •plaster walls •terrazzo	•men's room: mosaic tile floors and toilet partitions of marble •women's room: mosaic

	<ul style="list-style-type: none"> arch •textured plaster on ceiling •polychromatic paint •concrete floor with carpeted aisles •upholstered seats 	<ul style="list-style-type: none"> plaster details, pilasters separate sections, upholstered furniture, textured plaster ceiling, marble treads on stairs with carpet, metal balustrades, wood banisters, textured plaster in stairwells 	<ul style="list-style-type: none"> center of room (original) •grand arch way painted faux-marble •crystal chandeliers •plaster medallions/moldings on ceiling •metal balustrade •marble treads on stairs 		<ul style="list-style-type: none"> floors •painted ceramic tile wainscot •iron tracery in major openings •rich oak paneling 	<ul style="list-style-type: none"> flooring and tile wainscot, marble toilet partitions
Finish	<ul style="list-style-type: none"> •polychromatic paint scheme (red, blue, yellow – dark shades) •soft fabric 	<ul style="list-style-type: none"> •reflective bronze on doors •smooth, reflective marble •matte tiles •paint on ceiling •tan color on walls •orchestra/ balcony: yellow, pink, cream, red colors, richly decorated, soft carpet, upholstered furniture, textured plaster ceiling 	<ul style="list-style-type: none"> •rich colors: golds, reds, light blues, browns •soft fabrics with shiny reflective materials on floor and walls 	<ul style="list-style-type: none"> •difficult to decipher from photos 	<ul style="list-style-type: none"> •reflective flooring creates patterns on floor •yellows, blues, reds •also reflective materials at base •rich brown oak paneling – masculine details/color 	<ul style="list-style-type: none"> •men’s room: reflective characteristics in tile on walls, floor also reflective, colors: browns, whites, grays •women’s room: reflective characteristics in floor tile and counter
Detail	<ul style="list-style-type: none"> •domed ceiling •plaster frame 	<ul style="list-style-type: none"> •intricate details on ceiling fixtures 	<ul style="list-style-type: none"> •high style •detailed, 	<ul style="list-style-type: none"> •no details, purely 	<ul style="list-style-type: none"> •floral, curved ironwork 	<ul style="list-style-type: none"> •floor pattern slightly

	<ul style="list-style-type: none"> of proscenium •medallions decorate apex of each arch and recessed in ceiling above arches •3-dimensional plaster moldings 	<ul style="list-style-type: none"> •Neoclassical moldings •trim •high coffered ceiling •Spanish Colonial chandeliers •orchestra/ balcony: very detailed ornamental plaster walls, textured plaster on ceiling, highly stylized with wall treatment, detailed pattern on floor, medallions around ceiling fixtures 	<ul style="list-style-type: none"> intricate moldings •highly patterned designs •carpet on stairs •designs and paintings on walls 	functional, filled with machinery	<ul style="list-style-type: none"> •iron tracery •oak wall paneling in foyer outside men's bathroom very masculine and square in form (pattern, repetition) 	detailed in both rooms (more functional space, few details)
Additional Notes	<ul style="list-style-type: none"> •many character defining features still intact 	<ul style="list-style-type: none"> •area is transition between entrance lobby and audience chamber 	<ul style="list-style-type: none"> •Moorish influence 			<ul style="list-style-type: none"> •sinks, fixtures, lighting all modified over time •surviving pieces: mosaic floor, tile wainscot, marble partitions
Photo(s)	•7-8, 19-23	•2-6, 13-18	•3-4, 7, 9-12	•10, 26, 31	•53-58	•20, 59-61, 63

*narrow rectangular pathway from entrance to auditorium, the auditorium is oval shape, stairs curve to mimic oval forms, walls also have curved attributes, auditorium is mirrored down the middle, plan is not quite symmetrical (stairs are off), seats follow curved shape as well, doors form repetition, concession stand on south wall in main lobby was installed in 1986

APPENDIX M

TENNESSEE THEATRE:
PHOTOGRAPHY ANALYSIS AFTER REHABILITATION

	Auditorium	Foyer (main, orchestra/ balcony level)	Lobby (main/ grand)	Private (stage house, loft)	Public/Other (basement entry/ foyer/lobby-Clinch Ave)	Public/Other (men's and women's restrooms)
Form, Proportion, Rhythm, Scale	<ul style="list-style-type: none"> •new seats added (ADA) •railings installed •door opening to former exit stair in-filled •new exit created •new doors for acoustics •floor re-raked to improve sight lines 	<ul style="list-style-type: none"> •doors removed from right bay •new ticket counter installed •new ticket booth •orchestra: new opening cut in wall for elevator •new doors to audience chamber for acoustic reasons •balcony: restroom addition (new opening) •new opening for elevator 	<ul style="list-style-type: none"> •new bar on south wall (replaced 198 concession stand) •ticket booth changed rhythm on W wall 	<ul style="list-style-type: none"> •all new construction 	<ul style="list-style-type: none"> •foyer: new door on E wall to access corridor •reconfigured women's bath (removed door, closed opening) •new bar installed •replaced entrance doors for acoustical reasons 	<ul style="list-style-type: none"> •expanded and reconfigured •new elevator •new opening to elevator •new opening to office •women's room: reconfigured, moved doors, closed openings

Light	<ul style="list-style-type: none"> •cove lighting replaced (replicates historic lighting effects) •new spot lights •new stage lighting •new openings not visible to public •cove lighting installed in recessed area 	<ul style="list-style-type: none"> •taken down, cleaned, polished, selective glass replaced •orchestra/ balcony: rewired lights 	<ul style="list-style-type: none"> •fixtures cleaned, polished, selective glass replaced •ticket booth affected light quantity into space (it was removed) 	<ul style="list-style-type: none"> •all new construction 	<ul style="list-style-type: none"> •replaced sconces in foyer 	<ul style="list-style-type: none"> •new fixtures, brighter •quantity of fixtures increase
Material	<ul style="list-style-type: none"> •seats reupholstered with similar material •new pony wall around orchestra pit (detail to match existing but simpler) •new stage curtains •removed stage deflectors •new fire door •add curtains around opening 	<ul style="list-style-type: none"> •doors converted to pneumatic operation (ADA), breaks up repetition of door handles •orchestra: new carpeting (recreated based on original), replaced curtains and drapes, new doors installed •balcony: new elevator, new 	<ul style="list-style-type: none"> •selective replacement of terrazzo floor •added drapes to transoms and doors (affects lighting) 	<ul style="list-style-type: none"> •all new construction 	<p>Foyer: new material in bar but historic material was not touched</p> <ul style="list-style-type: none"> •entrance: replacement valences over doors and new draperies over stairwells 	<ul style="list-style-type: none"> •portions of floor retained, others replaced •new fixtures •new wall treatment •lobby: paneling modified, millwork replaced around new openings •all materials but floor and

	<ul style="list-style-type: none"> •installed box booms (affect views but don't damage wall/ceiling) 	valences and drapes				marble partitions were replaced in women's room
Finish	<ul style="list-style-type: none"> •ceiling beneath balcony repainted and repaired •ceiling and wall restored •proscenium repainted 	<ul style="list-style-type: none"> •ceiling repainted •cleaned •orchestra: cleaned, repainted as needed •balcony: cleaned and restored 	<ul style="list-style-type: none"> •repaired, stabilized, repainted 	<ul style="list-style-type: none"> •all new construction 	<ul style="list-style-type: none"> •some surfaces repainted with similar colors •surfaces cleaned 	<ul style="list-style-type: none"> •little change to detail •introduce orange color to women's room •women's room: replaced dark vanity with white pedestal sinks
Detail	<ul style="list-style-type: none"> •cleaned 	<ul style="list-style-type: none"> •cleaned 	<ul style="list-style-type: none"> •cleaned 	<ul style="list-style-type: none"> •all new construction 	<ul style="list-style-type: none"> •few changes •new details of similar quality but distinctive (new sconces, bar) 	<ul style="list-style-type: none"> •mostly new details, only portions of floor and marble salvaged, added detail to sign in lobby
Additional Notes						<ul style="list-style-type: none"> •no exact photo match for women's room
Photo(s)	•35-48, 61-66, 68	•10-14, 30-34, 69-76	•21-28	•49-55	•82-84	•85-89, 90-91

APPENDIX N

MISSOURI THEATRE:
PHOTOGRAPHY ANALYSIS BEFORE REHABILITATION

	Auditorium (incl. balcony, stage)	Foyer (grand)	Foyer (North entrance)	Lobby (East entrance)	Private (basement/ back stage)	Public/ Other (mezzanine)
Form, Proportion, Rhythm, Scale	<ul style="list-style-type: none"> •grand space/scale •tall ceiling •curved forms (proscenium arch, ceiling arch, detail over boxes) •curved form connects to theater box shape and ceiling •curved elements in details •vertical orientation •large space compared to other spaces in theater •stage: also vertical orientation (scale only drops a little) 	<ul style="list-style-type: none"> •2 story space (vertical emphasis) •wide staircase •ADA ramp •details create repetition (cornice, vertical elements) •panels along wall also create square form and repetition 	<ul style="list-style-type: none"> •scale: little drinking fountain on wall gets lost •open to 2nd level: vertical emphasis •repetition in wall panels •long/narrow /high ceiling, prominent stair after landing creates curved form 	<ul style="list-style-type: none"> •square floor pattern •row of doors connect to square floor plan •ceiling has curvilinear soffit •square forms on walls •lower ceiling than other areas of theater •stairs at end of hall (minimized) 	<ul style="list-style-type: none"> •open space 	<ul style="list-style-type: none"> •curved form in railing •square forms on wall •detailed cornice-horizontal •square forms on walls •curved forms-ceiling/floor •open to foyer below-airy space •hallway-emphasizes rectangle

	<ul style="list-style-type: none"> •stage: floor curves out to audience 					
Light	<ul style="list-style-type: none"> •large fixture centered in space •boxes along wall give diffused lighting •lighting creates pattern and rhythm along wall •light creates shadow patterns •stage: floor brightly lit, rest of room diffused 	<ul style="list-style-type: none"> •little if any natural light •ceiling fixtures circle form •spotlights create pattern 	<ul style="list-style-type: none"> •solid doors let in no natural light •light fixtures appear modern •bright space 	<ul style="list-style-type: none"> •wall of doors/windows allows maximum light to enter •circular light fixtures 	<ul style="list-style-type: none"> •no visible fixtures 	<ul style="list-style-type: none"> •1 original fixture (brass, crystal) •all other fixtures 1960 or later •brightly lit (wayfinding)
Material	<ul style="list-style-type: none"> •rich wood •bronze •details in plaster walls •stage: wood floor, brick walls, metal door (dwarfed by height of wall) 	<ul style="list-style-type: none"> •fabric •paint •plaster •carpet 	<ul style="list-style-type: none"> •glazed terra cotta water fountain •modern wallpaper •molded plaster similar in auditorium 	<ul style="list-style-type: none"> •terrazzo •carpet •low wainscot panel of black/gold marble •wood painted to imitate marble 	<ul style="list-style-type: none"> •metal (rusted) •brick walls •concrete floors, walls 	<ul style="list-style-type: none"> •brass and crystal fixtures-early or original •bright space •flush mount fixtures in hall (modern)

Finish	<ul style="list-style-type: none"> •nothing distinguishable noted 	<ul style="list-style-type: none"> •golds, reds, creams, yellows-very bright •smooth walls •fabrics (soft touch) •heavy details (extend from wall) •carpet circular design 	<ul style="list-style-type: none"> •off-white paint, golds, yellows (walls), red (carpet), wallpaper 	<ul style="list-style-type: none"> •black, gold, tan terrazzo •red carpet (soft) •white walls 	<ul style="list-style-type: none"> •dull colors (browns) 	<ul style="list-style-type: none"> •bright golds/yellows (walls) •red (carpet-modern) •carpet (soft) •plaster cornice detail (texture) •wallpaper pattern in panel (appears textured)
Detail	<ul style="list-style-type: none"> •gold, blue on opera box (faux box niche) against cream walls •pastel green painted elements •stage: greens, browns, orange, oval green shapes follow proscenium arch 	<ul style="list-style-type: none"> •elaborate molding (cornice) •mural with people is later addition (originally mirror) •brass (?) railing •original balustrade plastered over 	<ul style="list-style-type: none"> •terra cotta water fountain (small scale) •large mural with greens, grays •typical for spaces 	<ul style="list-style-type: none"> •little detail on walls •black/gold marble base and floor in parts not covered by carpet 	<ul style="list-style-type: none"> •hand painted call board 	<ul style="list-style-type: none"> •turned balustrade •ornamental plaster •decorative wall panel

<p>Additional Notes</p>	<ul style="list-style-type: none"> •few early light fixtures remain besides •chandelier in main dome (restored a few years prior to rehab), wall sconces in balcony •3 crystal ceiling fixtures near back wall •art glass fixtures in ceiling beneath balcony •wall fixtures in lower portion of auditorium are modern •balcony wall sconce missing original strings of glass crystals •2 atmospheric domes (1 center and 1 smaller elliptical in front proscenium) •flat panels now 			<ul style="list-style-type: none"> •lobby most altered public space •part of original plaster cornice behind newer soffits •floor covered with tan terrazzo which was installed over original dark gold and black terrazzo floor decades ago •south wall removed in past to accommodate install of concession stand and was replaced within last 25 yrs •lobby doesn't seem to fit with rest of style (very plain in comparison) 	<ul style="list-style-type: none"> •mechanical/fire system outdated •theatrical/acoustical out of date/ poor condition •no elevator •only 1 exit stair 	
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	filled with modern wall paper •ornaments painted in 1960s with off-white paint and gold highlights					
Photo(s)	•25-36, 42-45, 55, 59	•14, 78, 80-82, 84-86, 97-99	•68-75	24, 87-92,	•36-37, 39	•61-67

APPENDIX O

MISSOURI THEATRE:
PHOTOGRAPHY ANALYSIS AFTER REHABILITATION

	Auditorium (incl. balcony, stage)	Foyer (grand)	Foyer (North entrance)	Lobby (East entrance)	Private (basement/ back stage)	Public/Other (mezzanine)
Form, Proportion, Rhythm, Scale	<ul style="list-style-type: none"> •plan remained •placement of entrances remained 	<ul style="list-style-type: none"> •overall rectangular form remained •entrance wall no longer angled •added opening on North wall •tore down South wall-open space •ceiling design brought back to historic (now rectilinear not curvy) •removed wall •added stair railing according to historic photos •added columns •added paneling under stairs 	<ul style="list-style-type: none"> •rectangular form remained •door placement remained •added doors to East wall 	<ul style="list-style-type: none"> •see grand foyer column 	<ul style="list-style-type: none"> •no after photos 	<ul style="list-style-type: none"> •bathrooms removed •open space in places •replaced opening with door

Light	<ul style="list-style-type: none"> •similar light quantity/quality 	<ul style="list-style-type: none"> •new ceiling fixtures •installed wall sconces 	<ul style="list-style-type: none"> •new fixtures added 	<ul style="list-style-type: none"> •see grand foyer column 	<ul style="list-style-type: none"> •no after photos 	<ul style="list-style-type: none"> •similar light quantity/quality
Material	<ul style="list-style-type: none"> •new spot lights •new curtains •different drape design •re-upholstered seats •new stage floor 	<ul style="list-style-type: none"> •removed wall to create opening to new area •removed carpet – exposed historic floor underneath •added draperies •new furniture 	<ul style="list-style-type: none"> •new furniture (benches) 	<ul style="list-style-type: none"> •see grand foyer column 	<ul style="list-style-type: none"> •no after photos 	<ul style="list-style-type: none"> •replaced mural with mirror •drapery and carried railing through •added draperies •new (?) windows •new furniture •replaced wallpaper with drapery
Finish	<ul style="list-style-type: none"> •cream walls (formerly yellow) •repainted with blue paint (formerly yellows) 	<ul style="list-style-type: none"> •no longer stark color palette •replaced dull yellow with reds 	<ul style="list-style-type: none"> •red tones replaced yellow •railing repainted 	<ul style="list-style-type: none"> •see grand foyer column 	<ul style="list-style-type: none"> •no after photos 	<ul style="list-style-type: none"> •more red tones (formerly yellow) •railings repainted (?) •walls repainted
Detail	<ul style="list-style-type: none"> •cleaned, repaired •repainted as needed •proscenium no longer aqua color 	<ul style="list-style-type: none"> •style brought back to historic •doors replaced •transom removed 	<ul style="list-style-type: none"> •cleaned 	<ul style="list-style-type: none"> •see grand foyer column 	<ul style="list-style-type: none"> •no after photos 	<ul style="list-style-type: none"> •refinished, cleaned •added fabrics •replaced wallpaper with

		<ul style="list-style-type: none"> •cornice detail installed to bare walls •gilding detail added throughout •new ceiling design (circular within rectangular forms •mural replaced with mirror •drapery to match historic photo •arch ways added to North wall •lower wall detailed retained 				drapery
Additional Notes				•see grand foyer column	•no after photos	<ul style="list-style-type: none"> •few photos match •no description on photos
Photo(s)	•55, 57-59, 61, 70-72	•62-64	•21-23, 26, 32-35, 37	•see grand foyer column	•no after photos	45-48, 52-53